

Professor Josef Pembaur d.J. (gest. 12. Okt. 1950 in München)
und Frau Maria Pembaur-Elterich (gest. 30. Jan. 1937 in München) in memoriam

Carl Philipp Emanuel Bach (1714-1788)

Concert Nr.1, B-Dur für Oboe

Oboe

Bearbeitet von
Richard Lauschmann

Allegretto ♩ = 112



52 *(f)*
f

56 *tr* *(p)*
p *f*

61 *piu.f*

65 *meno f* *tr* *tr* *tr* *tr*

69 *tr* *tr* *tr* *poco(f)*

73 *tr* *(p)* *tr* *(p)* *mf* *p*

77 *(f)* *tr* 20 *f* *tr*

102 *mf* *tr*

106 *poco(f)* *p* *(p)*

110 *poco(f)* *mf*

114 *poco f* *tr* *poco(f)*

118 *p* *(p)* *poco(f)*

122 *mf*

126 *crescendo*

130 *f* *poco f* *mf* *(p)* *mf*

135 *mf legg.*

139 *(p)* *(f)* *(p)* *f* *p*

143 *(f)* *poco f* *tr* *tr*

146

149

153

166

169

174

177

183 *tr* *tr* *poco f* *meno f* *poco* *meno*

187 *poco* *meno* *f* 3

193 *poco(f)* *tr* *pp*

198 *(p)* *p* *poco(f)* *mf* *poco(f)*

202 *(f)* *f*

205 *tr* *tr* *poco(f)* *mf* *(p)*

209 *mf* *poco(f)* *mf* *p* 3

213 *(p)* *(f)* *(p)* *(f)* *f* *tr* *p* *p* *f* *f*

217 *(p)* *(f)* *p* *p* *f* *crescendo*

220 *tr* *tr* *(f)* *(p)* *p* *tr*

224 *(p)* *(f)* *Cadenza* *mf* *p* *mf* *pp* *crescendo* *tr* *dolce* *mf* *crescendo* *f* *f* *f* *tr* *tr* *tr* *tr* *tr* *tr* *crescendo* *f*

17

Largo e mesto ♩=76

20

(f) (p) (f) (p) p

26

e espressivo cantabile p

31

(f) p p

36

(f)

39

pp tr

46

5

(f) mf

57

(p)
p

62

(f) (p) (f)
mf p mf

66

poco(f) 3 3 3

71

mf e molto espress. (p) (f) mf

76

(p)
tr tr p

81

(f) tr (p) 3
f p 3

88

p *mf*

93

(p) *p* *tr*

97

(f) *f* *mf* *dim*

100

(p) *p* *tr* *mf*

104

(p) *tr* *mf* *tr* *tr* *tr* *3*

108

(p) *(f)* *f* *p*

Detailed description: This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat). The first system (measures 88-92) features a piano (*p*) introduction in the bass and a mezzo-forte (*mf*) melody in the treble. The second system (measures 93-96) includes a piano (*p*) melody in the bass with trills (*tr*) and a piano (*p*) dynamic marking. The third system (measures 97-100) shows a forte (*f*) melody in the bass and a mezzo-forte (*mf*) melody in the treble, with a *dim* (diminuendo) marking. The fourth system (measures 101-103) features a piano (*p*) melody in the bass with trills (*tr*) and a mezzo-forte (*mf*) melody in the treble. The fifth system (measures 104-107) includes a piano (*p*) melody in the bass with trills (*tr*) and a mezzo-forte (*mf*) melody in the treble, with a *3* (triple) marking. The sixth system (measures 108-111) shows a piano (*p*) melody in the bass and a forte (*f*) melody in the treble, with a *p* (piano) marking at the end.

113

118

124

Allegro moderato ♩ = 152

24

31

40

48 *tr*

54 *tr* *(p)* *poco(f)* *p* *crescendo*

60 *tr* *(p)* *(f)* *mf* *p* *f*

67 *(p)* *(f)* *p* *f* *tr*

72 *tr* *(p)* *(pp)* *16* *poco(f)* *p* *(p)*

94 *(f)* *(p)* *(pp)* *P* *ten. tr* *(p)*

103 *poco(f)* *p* *tr* *tr*

110 *tr* *tr* *tr* *poco f*

116 *tr* *tr* *mf* *mf*

121 *tr* *tr* *f* *mf*

126 *(p)* *(f)* *p* *f* *p*

132 *(p)* *(f)* *tr* *tr*

137 *piv f* *tr* *tr* 6

196 *poco(f)* *mf* *tr*

202 *tr* *tr* *p* *tr*

208 *mf* *p* *poco f* *meno f* *poco f*

214 *tr* *tr*

219 *poco f* *mf* *p* *f* *p*

226 *(p)* *(f)* *f* *tr* *tr* *tr*

231 *poco(f)* *p* *(p)* *(pp)* *pp* *24*

Carl Philipp Emanuel Bach (1714 - 1788)

Concert Nr.1, B-Dur für Oboe

Bearbeitet von
Richard Lauschmann

Allegretto ♩ = 112

Tutti

6

12

17

22

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 2/4 time. The music features a melody in the upper staff with triplets and a bass line in the lower staff. Dynamics include *p* (piano) and *f* (forte). A trill (tr) is marked above the final note of the first measure of the second staff. The system ends with a repeat sign.

Urtext

Oboe

Bearbeitung

p

mf

p

Str.

poco(f)

41

47

mf *p* *f* *tr* *Cemb.* *mf* *p* *poco(f)* *meno* *Str.*

53

tr (p)

tr (p)

Str. (p)

f

59

f

Cemb.

f

poco f

64

più f

meno f

meno f

tr

tr

tr

69

tr

tr

tr

tr

Str. poco (f)

(p)

mf

Cemb.

74

79

84

89

94

98

Str. 8 contra

Cemb.

Tutti

tr

(p)

(f)

mf

pp

3

103

Solo Cemb. *mf* *tr* *Viol.* *poco(f)*

108

Cemb. *Viol.* *Cemb.* *Viol.* *Cemb.* *Str.*

(p) *(p)* *poco(f)* *(p)* *poco(f)*

114

poco f *Cemb.* *Viol.* *Cemb.*

(p) meno f *poco(f)* *(p)*

119

Viol. *Viol.* *Viol.*

(p) *poco(f)* *(p)* *(p) mf*

124

tr tr

tr tr

3. >

cresc.

Cemb.

cresc.

134

tr

mf legg.

Str.

tr

mf

(p)

139

poco (f) *p* *(p)* *mf* *poco (f)* *p* *(p)* *mf*

tr *tr* *tr* *tr*

poco f *Cemb.*

144

poco f

149

(p) *(f)* *p* *f* *cresc.* *Tutti* *(f)*

154

158

(p) *(f)* *(p)* *(pp)*

162

(f) *p* *Solo Comb.*

167

tr

mf

p

Str.

Cemb.

poco(f)

(p)

173

legg.

mf

p

P Viol.

(p) tasto

178

tr

(f)

pp

p

f

Cemb.

Str. tr

(f)

mf

184

poco f

meno f

poco

meno

poco

meno

(f)

(p) mf

189

Tutti

f

(f)

(p)

poco(f)

195

tr

Cemb.

pp

(p)p

(p)

tr

Str.

poco(f)

200

mf

Cemb.

Str.

Cemb.

mf

(p)

poco(f)

mf

(p)

205

tr

Viol.

Cemb.

mf

poco(f)

(f)(p)

Viol.

Cemb.

mf

(p)

210

Viol. *poco (f)* *mf* *(p)* *mf* *(f)* *tr*

Cemb. *mf* *(p)*

(p) *(f)* *(p)* *(f)* *(p)* *(f)*

215

(p) *(f)* *(p)* *(f)* *cresc*

p *f* *p* *f* *cresc.*

p *(p)* *mf* *(f)* *p* *(p)* *mf* *p* *cresc.*

220

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Str. *Cemb.*

(f) *(p)* *mf* *(p)*

225

p *mf* *f* *Cad.*

Str. tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

f *tr* *tr* *tr* *tr* *tr* *tr* *tr*

tasto

Musical score for a piano piece, measures 228-241. The score is in B-flat major and 3/4 time. It features a complex melodic line with many trills and triplets, and a bass line with chords and triplets. The piece ends with a "tasto" marking.

Measures 228-232: Melodic line with trills and triplets. Bass line with chords and triplets. Dynamics: *(p)*, *(f)*, *(p)*, *(f)*.

Measures 233-236: Melodic line with trills and triplets. Bass line with chords and triplets. Dynamics: *(p)*, *(f)*.

Measures 237-240: Melodic line with trills and triplets. Bass line with chords and triplets. Dynamics: *(p)*, *(f)*, *(p)*.

Measure 241: Melodic line with trills and triplets. Bass line with chords and triplets. Dynamics: *(pp)*, *(f)*.

The piece concludes with the marking *tasto*.

Largo e mesto ♩ = 76

Tutti

Str. consordino

mf con espressione

7

(f) *(p)*

12

(f) *(p)* *(f)*

19

(p) *(f)* *(p)* *(f)* *(p)*

25

p *e espressivo cantabile*
Solo Cemb. u. Viol. I

(p) *p* *pp*

31

(f) *f* *(p)* *p* *mf* *(p)* *p* *(pp)*

Viol. II

36

(f) *pp*
(p) *tasto (mf)* *(pp)*
Cemb.

42

tr *pp* *(mf)* *(p)* *(f) espressivo*
Tutti

49

(p) *(f)*

55

mf *(p)*
Solo Cemb. u. Viol. I

60

Viol. I u. II

(pp) *(mf)* *(pp)* *(p) espressivo*

(p) *(f)* *(p)* *(f)*

p *mf* *p* *mf*

66

Cemb. *Tutti* *Solo Cemb. u. Viol. I*

(p) *poco (f)* *(p)*

mf e molto espressivo

72

(p) *(f)* *f* *mf* *e espress.*

(pp) *(p)* *(p)* *cresc.* *e espress.*

tasto

78

(p) *(f)* *(p)* *(f)* *(p)*

(pp) *(mf)* *(pp)*

(tasto)

84

Tutti *Solo Cemb.* *Viol. II*

(f) *(pp)* *(tasto)*

90

mf *(p)* *p* *tr* *(pp)* *tasto*

96

(f) *f* *mf* *dim.* *mf*

101

(p) *(f)* *(p)* *(f)* *tr* *tr* *tr* *tr* *(pp)* *(mf)* *(pp)* *(p) espress.*

107

(p) *(f)* *f* *p* *(pp)* *(mf)* *(pp)* *tasto*

Cemb. *Viol. I II*

114

mf *(pp)* *tasto*

Cemb. *Viol. I II*

121

(mf) *(p)* *tasto*

Cemb. *Str. senza sord.*

127

Tutti

(f) *(p)* *(pp)* *(f)* *tasto*

133

(p) *(f)* *(p)* *(pp)* *tasto*

Allegro moderato ♩ = 152*Tutti*

This musical score page contains measures 18 through 41. It is written for piano and strings in a key with two flats (B-flat major or D minor) and a 2/4 time signature. The tempo is marked *Allegro moderato* with a metronome marking of 152. The section begins with a *Tutti* marking. The piano part features a complex, rhythmic melody with various dynamics including *p*, *f*, *mf*, *(p)*, and *(f)*. The string part provides harmonic support, with measures 34-41 featuring a *Solo Viol. I* section. Dynamics for the strings include *pp*, *(p)*, *poco(f)*, and *p*. Performance markings such as *tasto*, *Cemb.*, *ten.*, and *tr* are present. The page number 6801 is at the bottom.

Measures 18-20: *p*, *f*, *(p)*, *(f)*

Measures 21-23: *mf*, *(p)*, *(f)*

Measures 24-26: *(p)*, *tasto*

Measures 27-29: *(f)*, *(p)*, *ten.*, *tr*

Measures 30-32: *(p)*

Measures 33-35: *pp*, *(p)*, *p*, *Solo Viol. I*

Measures 36-38: *poco(f)*, *(p)*, *Str.*

Measures 39-41: *p*, *(p)*, *poco(f)*, *Str.*

6801

48

mf *tr*

Cemb.

(p)

Str.

poco (f)

55

(p) *tr*

Cemb. cresc.

Str.

poco (f)

(p) *cresc.*

poco (f)

62

Viol. I II

(p) *(pp)*

Cemb.

(p) *(pp)*

tasto

69

(f) *tr*

Viol. I II

(p)

poco (f)

(pp) *tasto*

(p)

76

(pp) *Tutti*

(pp) *(f)*

(p)

83 *(f)* *(p)* *(f)*

90

95 *ten. tr* *(p)* *(pp)* *tasto*

101 *Solo Viol. I* *(p)* *Cemb.* *Str.* *poco(f)* *Viol. I* *(p)*

107 *Viol. I II* *(p)*

113 *tr* *Str.* *mf* *poco(f)* *(p)* *poco(f)* *(p)*

120

tr *f* *mf* *poco (f)* *(p)*

127

(p) *(f)* *Cemb.* *p* *(p)* *(pp)* *(p)* *(pp)* *tasto* *tasto*

134

(f) *tr* *tr* *più f* *tr* *(p)* *mf*

141

Tutti *(f)* *(f)*

147

tr *(p)* *(pp)* *p e dolce* *Solo Viol. I* *p e dolce* *tasto*

154

tr tr (p) tr

Str. poco (f) (p) poco (f)

160

mf Solo Cemb. (p)

166

mf Str. Viol. I II (p) (pp) poco (f) (p) (pp) *tasto* poco

173

(f) (p) poco (f) Cemb.

180

mf Cemb. Str. Cemb. (p) poco (f) (p)

187

193

Viol. I
(*p*)

Str.
poco (f)

199

Cemb.
(*p*)

mf

tr

(*p*)

206

tr

Str.
(*pp*)

poco (f)

(*p*)

p

poco f

Cemb.
mf (p)

meno f

213

piu f

tr

219 *Str.* *mf* *(p)* *(f)* *p* *Cemb.* *poco(f)* *(p)* *pp* *mf*

226 *(pp)* *(p)* *tr* *tr* *Str.* *(p)* *poco(f)* *(pp)* *tasto*

233 *(pp)* *(p)* *(pp)* *(f)* *Tutti*

239 *(p)* *(f)*

245 *tr* *p* *tasto* *(f)*

252 *ten. tr* *(p)* *(pp)* *tasto*

6801