

Carl Philipp Emanuel Bach / M. Apitz
1714 - 1788

Thema und 2 Variationen
„Vater und Sohn“
für Orchester (in variabler Besetzung)

Partitur

Notenmaterial (4 Hefen):

• VI. I - V / Sopr.: Altblockfl., Querfl., Ob., C-Klav.
= VI. I, II

• VI. VI, VII, VIII (Soli)

Mandoline I, II, III evtl. z.T. oktavierend

Tr. I, II, III

Schlagwerk (Trommel, Becken, Schellentrommel,
Castagnetten, Rk „g“ u. „d“)

in I, II. Teil synchron mit VI. I - V → ad.lib.

in III. Teil rhythmisch unabhängig

• Klavier, (Akkordeon), gA.

Vc., Kb., (Bassgitarre)

Pos., Fag.

• Klavier in A-Moll zur Kombination mit
originalen Teilstimmen / zur „
1. u. 2. Satz vom Original“

I. Thema

Vivace

Vorhalt

1. xmf / 2. x f
Sopr.-blockfl., Piccolo, Ob.

1. xmf / 2. x f
Alto blockfl. (nicht!), Klarinet

Violin I 1. x p / 2. x mf

Violin II 1. x p / 2. x mf

Violin III 1. x p / 2. x mf

Kr. Git. 1. x p / 2. x mf
Gm | D D7 | Es (m) Gm D D7 Gm | D7 Gm G7 Cm F7 B F B

Pos. L+Pos. L-Pos. L+Pos. L-Pos. L+Pos.

(auch Akkordeon, Bassgitarre)

Die dickgeschriebenen Bassnoten, welche auf Akkordeon oder Bass-Git. nicht spielbar sind, sind durch die kleingeschriebenen Noten zu ersetzen.

Schlagwerk: im Rhythmus der Blechbläser = bei I. (gr.) Trommel, bei III. (") + Becken (Töne "u. d" evtl. Pauke)
Schellen, Himmel, Kastagnetten... ad lib improvisierend

9 11 13 15

1. xmf/2. x f

pizz f

1. x p/2. x mf

Tr

1. x p/2. x mf

Tr

1. x p/2. x mf

Tr

1. x p/2. x mf

1. x p/2. x mf

B G7 Cm G Cm C C7 A Dm A

L Pos.



Handwritten musical score for guitar, measures 16-22. The score is written on seven staves. The first six staves contain guitar tablature with various techniques such as bends, vibrato, and slurs. The seventh staff contains chord diagrams and chord names. The chord names are: Dm, D, A7, D, D7, G, G7, Gm(6/5), Gm, D7, Gm. The instruction "ad. lib." is written below the first staff. Measure numbers 16, 18, 20, and 22 are circled at the top of the score. A circled "4" is also present in the fourth staff. A pencil icon is drawn at the bottom right of the page.

8.5

Handwritten musical score for guitar, measures 23-27. The score is written on six staves. Measures 23, 25, and 27 are circled. The notation includes notes, rests, and dynamic markings. Chord diagrams are provided for measures 25, 26, and 27. Fret positions are indicated as L+Pos. for measures 25, 26, and 27. The key signature is one flat (B-flat).

Measures 23-27:

- Measure 23: Circled measure number. Notes on all six staves.
- Measure 24: Notes on all six staves.
- Measure 25: Circled measure number. Chord diagrams: F^+Tr on staves 3 and 4. Fret position: L+Pos. on staff 6.
- Measure 26: Chord diagrams: F^-Tr on staves 3 and 4. Fret position: L+Pos. on staff 6.
- Measure 27: Circled measure number. Chord diagrams: F^+Tr on staves 3 and 4. Fret position: L+Pos. on staff 6.

Chord diagrams for measures 25-27:

- Measure 25: F^+Tr (Staff 3), F^+Tr (Staff 4)
- Measure 26: F^-Tr (Staff 3), F^-Tr (Staff 4)
- Measure 27: F^+Tr (Staff 3), F^+Tr (Staff 4)

Chord diagrams for measure 28:

- Measure 28: Cm (Staff 1), D^7 (Staff 2), Gm (Staff 3), D (Staff 4), E_7 (Staff 5), Cm (Staff 6), Gm (Staff 3), D (Staff 4), Gm (Staff 3)

Fret positions for measures 25-27:

- Measure 25: L+Pos. (Staff 6)
- Measure 26: L+Pos. (Staff 6)
- Measure 27: L+Pos. (Staff 6)

II. Variation a

Der Triller ist zwar original aber ohne ihn, kommt Synkope besser zur Geltung (evtl. kürzerer Vorschlag)

Viol. I Solo 1. x mf / 2. x f

Mand. I 1. x p / 2. x mp (1. x evtl. tacet oder Solo)

Mand. II 1. x p / 2. x mp (1. x evtl. tacet oder Solo)

Mand. III 1. x p / 2. x mp (1. x evtl. tacet oder Solo)

Ki. Git. Gm D D7 Es Cm D Gm D Gm Gm7 Gm G7 Cm F7

Kb. 1. x p / 2. x mf

(1. x evtl. nur Kb. + Klavier o. ä.)
als Begleitung

8.7

Handwritten musical score for a piano piece, consisting of five staves. The score is divided into two sections by a vertical line. The first section contains measures 1-8, and the second section contains measures 9-11. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. A 'Vorschlag' (accents) is indicated above the first staff in the second section. Chords are written in the bass staff at the bottom.

Measure 9: $1. xmf / 2. xmf$

Measure 10: $1. xp / 2. xmf$ (1. x evtl. tacet oder Solo)

Measure 11: $1. xp / 2. xmf$ (1. x evtl. tacet oder Solo)

Chords in the bass staff: B , $F(I^7)$, B , B_m , F_m , G , G^7 , Cm , G , Cm

(1. x evtl. nur Kl. + Klavier o. ä.
als Begleitung)

original: 

Wenn Zählzeit 1" mit Git. u. u. gespielt wird, kann Vl. die originale Mel. spielen.

18 

20 

22 

Viola

A7 D D7 G7 Gm Gm D7 Gm



8.10

s. Bemerkung Takt 9

Handwritten musical score consisting of six staves. The top staff features a melodic line with circled measure numbers 23, 25, and 27. The second staff has a treble clef and a key signature of one flat. The third and fourth staves have bass clefs and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The sixth staff contains chord symbols: Cm, (Cm⁵), D⁷, Gm, D⁷, E^b, Cm, Gm, D⁷, #F, Gm. There are various musical notations including notes, rests, and dynamic markings like 'm' and 'f'. A handwritten note 's. Bemerkung Takt 9' is present above the score. A double slash is drawn at the bottom right of the page.

III. Variation 6

Violin I: 1. x f / 2. x ff

Violin II: 1. x f / 2. x ff

Violin III: 1. x mf / 2. x f

Violin IV: 1. x mf / 2. x f

Viola: 1. x mf / 2. x f

Mandoline I, Tr. I

VI. VI Solo: 1. x mf / 2. x f

Mand. I, Tr. II

VI. VII Solo: 1. x mf / 2. x f

Mand. III / Tr. III

VI. VIII Solo: 1. x mf / 2. x f

Clavier: 1. x mf / 2. x f

Chords: D⁷ E⁷ Gm Gm D D⁷ Gm D Gm G⁷ Gm F⁷ 3 = 3

Pos. + Pos. L-Pos. L+Pos. L-Pos. L+Pos.

Bei III. Klavier evtl. Nachschläge (vergl. II)
 Aber Rhythmusstruktur dadurch unklarer!

8.12

Handwritten musical score for guitar, consisting of 10 staves. The score is divided into measures 9, 11, 13, and 15, which are circled at the top. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *ff*. The first staff has a circled '9' and a 'b' above it. The second staff has a circled '11' and a 'b' above it. The third staff has a circled '13' and a 'b' above it. The fourth staff has a circled '15' and a 'b' above it. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some handwritten annotations like '1. x f / 2. x ff' and '1. x mf / 2. x f' on the first four staves. The bottom staff contains chord diagrams and chord names: B (6 5) F#m, G7, Cm G (4 3), Cm E7, C (6 5) Gm, A7, and Dm A (4 3). The bottom staff also has a circled '9' and a 'b' above it. The score is written in a clear, legible hand.

Handwritten musical score for guitar, page 13, measures 16-22. The score consists of ten staves. The first nine staves contain melodic and harmonic notation with various chords and accidentals. The tenth staff contains a bass line with chord symbols: D₃, D, A⁷, D⁷, G⁷, (G^m/G^m), D, G^m. The page is numbered 16, 18, 20, and 22 at the top of the staves. There are some handwritten annotations and a signature at the bottom right.

Handwritten musical score for a string quartet, consisting of 11 staves. The score is marked with measure numbers 23, 25, and 27. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure numbers: 23, 25, 27

Annotations: *Vorhalt*, *V(b)*, *Viola*, *Tr.*, *Tr.*, *Tr.*

Chord progression (bottom staff):

- Measures 23-24: Cm, Cm (6/5), D
- Measure 25: Gm
- Measures 26-27: D (7), Es, Cm, D, D, Gm

Position markings (bottom staff):

- Measure 23: + Pos.
- Measure 25: - Pos.
- Measures 26-27: + Pos.

Nachwort

- original für Flöte und B. c.
bei Bärenreiter Kassel „Hortus Musicus“ Nr. 72
- für Org. bearbeitet durch Hinzufügungen
und Transposition (von a-Moll nach g-Moll)
Dabei wurde die Melodie der Fl. (jetzt VI.)
nicht verändert bzw. Änderungen vermehrt.
Der Baß ist nur in der Art verändert,
daß d durch d z.T. ersetzt sind.
Die Harmonien sind unverändert, wobei
die Generalbaßziffern z.T. anders gelehrt
wurden als in der verwendeten Vorlage von
K. Walther. Z.B. in II Takt + schreibt
C. P. E. Bach auf „1“ keine Ziffer u. meint
wohl d-Moll (transponiert g-Moll) mit Vor-
halt in Fl. (VI.). K. Walther entschärft
derartige Stellen, indem er auch in der
r. Hand Vorhalte setzt (E-Dur was in der
Bearb. D-Dur würde)
- Die Nachschläge sind sicherlich bei Musik
v. C. P. E. Bach nicht üblich aber
da die r. Hand vom Generalbaßspiele
improvisiert wurde, ist es nicht völlig
auszuschließen, daß es auch im Original
mit Nachschlägen durchschmissen
gespielt wurde (s. II.) ~~topot~~