

巴 赫
A 小调小提琴协奏曲
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光 华 出 版 社

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VORWORT

Johann Sebastian Bachs Violinkonzerte in a-Moll, E-Dur und d-Moll (BWV 1041–1043) sind allem Anschein nach für die kleine, aber auserlesene Köthener Musikerschar geschrieben, der Bach von 1717 bis 1723 als Hofkapellmeister vorstand und für die er die wesentlichsten Teile seiner heute bekannten instrumentalen Ensemblesmusik geschaffen hat. Ihr Gestaltungsreichtum als Ergebnis der Auseinandersetzung mit der modernen italienischen Konzertform läßt auf eine ebenso breite wie tiefe Kenntnis des damals aktuellen Repertoires schließen, insbesondere der von der neueren Forschung in ihrer zentralen Bedeutung erkannten Werke des Venezianers Antonio Vivaldi (1678–1741). Auch weist die Stilistik der in Originalform erhaltenen wie der aus Bachs eigenen Cembalotranskriptionen (BWV 1052–1060) durch Rückübertragung zu erschließenden verschollenen Solokonzerte auf eine Entwicklung und Vertiefung im Handhaben des Materials, ohne daß sich aus solchen Beobachtungen Endgültiges über Entstehung und Zeitfolge der einzelnen Konzerte ableiten ließe. Leider führen auch die Mittel der Quellenkunde hier nicht weiter, da Bachs Kompositionspartituren ebenso verschollen sind wie die ältesten Aufführungsstimmen. Die handschriftliche Überlieferung der Konzerte BWV 1041 und 1043 reicht nur bis in die 1730er Jahre zurück, der älteste Stimmensatz des E-Dur-Konzerts stammt erst aus dem Jahre 1760.

Der Originalstimmensatz des a-Moll-Konzertes, auf dem bereits der Peters-Erstdruck S. W. Dehns aus dem Jahre 1852 sowie der Text der alten Bach-Gesamtausgabe (Bd. 21, 1874) basierten, wurde auch unserer Neuauflage zugrundegelegt. Im Unterschied zu diesen beiden Ausgaben wurde jedoch versucht, mit möglichst wenigen Konjekturen und Eingriffen in den überlieferten Text auszukommen, insbesondere Bachs etwa 1739 angefertigte Cembalotranskription BWV 1058 nur bei gelegentlichen Unklarheiten zu konsultieren und nicht durch Angleichung an die spätere Gestalt die Lesartenunterschiede beider Konzerte zu nivellieren. Weitergehende Ausgleichsversuche waren aber im Hinblick auf die oft nachlässige und ungenaue Bogensetzung erforderlich: während im zweiten Satz die flüchtige und widerspruchsvolle Schreibweise selbst an Parallelstellen wie Takt 6 und 36 keine einheitliche Lösung zuließ (vgl. die Faksimilebeigabe), konnte im dritten Satz eine verhältnismäßig konsequente Artikulation der Dreiachtelgruppen erreicht werden. Hierbei wurde davon ausgegangen, daß alle präzise gesetzten Artikulationsbögen jeweils die beiden ersten Achtel verbinden. Dies betrifft vor allem den größeren Teil der abwärts halsierten Noten, während die unter aufwärts halsierte Notengruppen gesetzten Bögen fast ausnahmslos ungenau plziert sind und sich einer bestimmten Zuordnung entziehen. Da dieser auffällige Tatbestand auf eine bloße schreibtechnische Vereinfachung deutet, stand einem Ausgleich nichts im Wege.

PREFACE

Johann Sebastian Bach's violin concertos in A minor, E major and D minor (BWV 1041–1043) were apparently composed for the small but distinguished group of musicians in Köthen which, as Court conductor, he directed from 1717 to 1723, and for which he wrote the most important of his works for instrumental ensemble known to us today. From the richness of their construction – the result of his encountering the contemporary Italian concerto form – we can conclude that he had a broad and deep knowledge of the existing repertoire, and especially of the works of the Venetian Antonio Vivaldi (1678–1741), recognized by modern musicology as of seminal importance. The style of the solo concertos, both those extant in their original form and those which are lost but which can be reconstructed from Bach's own transcriptions for harpsichord (BWV 1052–1060) points to a development and deepening in the use of material; though these indications do not provide any definite information about the origin and date of individual concertos.

Nor do the sources give any help here, since Bach's scores, as well as the oldest performing material, have disappeared. The earliest manuscripts of the concertos BWV 1041 and 1043 do not go back beyond the 1730s, and the earliest material for the E major concerto is dated as late as 1760.

The original set of parts of the A minor concerto was the basis of both the first published edition (by Peters, edited by S. W. Dehn) in 1852 and of that in the old complete edition of Bach's works (vol. 21, 1874): it is also the basis of our present edition. Unlike the other two editions referred to, however, we have tried to limit conjectures, and alterations of the original text, as much as possible; Bach's own transcription for the harpsichord (BWV 1058, c. 1739) has been used only occasionally, for comparison: we have left the differences between the two without any adjustments. It was however necessary to attempt a more thoroughgoing rationalisation in respect of the often slipshod and inaccurate phrasing; while in the second movement the careless and contradictory notation even in parallel places such as bars 6 and 36 did not permit a uniform solution (see the enclosed facsimile), it was possible in the third movement to achieve a reasonably consistent articulation of the three-quaver groups. Our interpretation is based on the fact that all accurately placed slurs always connect the first two quavers. This refers especially to the greater part of those notes which have the stems down, while slurs under groups of notes with stems up are nearly always placed inaccurately and cannot be defined precisely. As this very noticeable fact can be explained technically as a writing simplification, the task of assimilation was straightforward.

Die subtilen dynamischen Angaben des Stimmensatzes rechnen offensichtlich mit einem sehr schwach besetzten Streichkörper, dem gegenüber sich die Solovioline normalerweise zu behaupten vermochte, so daß nur besonders tief liegende Passagen eine zusätzliche Zurücknahme der übrigen Streicher erforderten. Eine heutige Aufführung wird in entsprechender Weise verfahren müssen. In diesem Zusammenhang erscheint auch eine Differenzierung zwischen Violoncello und Violone bei der Ausführung der tiefsten Streicherstimme denkbar – etwa zur Verdeutlichung des Wechsels zwischen Solo und Tutti –, doch liefern die Quellen von BWV 1041 und 1058 hierzu keine Anhaltspunkte.

The subtle dynamic indications in the string parts obviously suggest a very small number of players such as would not generally overpower the solo violin; therefore only a few passages in an especially low compass needed an editorial reduction of the other string parts. A modern performance will have to aim at a similar balance. In this connection there also appears to be a possibility of a differentiation between violoncello and violone in the playing of the lowest string line – e. g. to make clear the alternation between solo and tutti – but the sources from BWV 1041 and 1058 offer no clues to this.

REVISIONSBERICHT

Als Quelle diente ein aus *Violino Concertino*, *Violino 1*, *Violino 2*, *Viola* und *Continuo* (zweimal) bestehender Stimmensatz, der aus dem Besitz Carl Philipp Emanuel Bachs (1714 bis 1788) stammt. Früher zu den Beständen der ehemaligen Preussischen Staatsbibliothek gehörend, befindet er sich jetzt in der Staatsbibliothek Berlin-Dahlem StPK (Signatur: *BB Mus.ms.autogr. Bach St 145*). Er trägt auf einer freien Seite der Solostimme folgende Titelaufschrift: *Concerto / à / Violino Concertino / due Violini / Viola / e / Continuo. / di / Job: Sebast: Bach*. Ein außerdem vorhandener Titelumslag trägt, ebenfalls von der Hand J. S. Bachs, die Aufschrift: *Concerto. / a / Violino certato / due Violini / una Viola* [diese beiden Zeilen durch geschweifte Klammer verbunden] *obligati / e / Basso Continuo / di / J. S. B.*; hier hat C. Ph. E. Bach die Tonartbezeichnung *A moll* beigelegt und den Autornamen zu *J. S. Bach* ergänzt. Während der Stimmensatz einheitlich die Buchstaben AM bzw. MA in mittlerer Größe als Wasserzeichen erkennen läßt, also ein Zeichen, das bei Bach hauptsächlich zwischen Mitte 1729 und Ende 1731 vorkommt, besitzt der Titelumslag ein in Bach-Handschriften singuläres Wasserzeichen, so daß – auch angesichts der nicht sehr charakteristischen Instrumentalbesetzung – angenommen werden könnte, er habe ursprünglich nicht zu unserem Stimmensatz gehört, sondern sei diesem erst nach 1750 durch C. Ph. E. Bach beigelegt worden.

Von J. S. Bach selbst geschrieben sind folgende Teile des Stimmensatzes: *Violino Concertino* und *Viola* ganz, *Violino I* und *II* sowie zweite *Continuo*-Stimme jeweils nur der dritte Satz, erste *Continuo*-Stimme nur der erste Satz, Takt 1 bis 140. Beendet wurde die erste *Continuo*-Stimme von der Hand des jungen C. Ph. E. Bach, während die beiden ersten Sätze der ersten Violine die Schriftzüge von Bachs Schüler Johann Ludwig Krebs (1713–1780) aufweisen. Zwei unbekannte Schreiber sind schließlich im ersten und zweiten Satz von *Violino II* bzw. der zweiten *Continuo*-Stimme zu beobachten. Wasserzeichen und Schreiberbefund legen somit eine Datierung in die Jahre 1730/31 nahe, also in die ersten Jahre nach Bachs Übernahme eines studentischen Collegium

EDITORIAL NOTE

Source: A set of parts consisting of *Violino Concertino*, *Violino 1*, *Violino 2*, *Viola*, and *Continuo* (double) from the possession of Carl Philipp Emanuel Bach (1714–1788). Formerly in the Preussische Staatsbibliothek, it is now in the Staatsbibliothek Berlin-Dahlem StPK (Pressmark: *BB Mus.ms. autogr. Bach St 145*). The solo part has on an empty page the following title: *Concerto / à / Violino Concertino / due Violini / Viola / e / Continuo. / di / Job: Sebast: Bach*. There is in addition a title on the cover, also in the hand of J. S. Bach: *Concerto / a / Violino certato / due Violini / una Viola* (both these lines are connected by a bracket) *obligati / e / Basso Continuo / di / J. S. B.*; here C. P. E. Bach has added the indication of the key of *A moll* and completed the name of the composer to *J. S. Bach*. The set of parts has the letters AM (respectively MA) in medium size throughout as watermark – that is, a mark which occurs in Bach's mss mainly between the middle of 1729 and the end of 1731; the cover, however, has a watermark which is unique amongst Bach mss.: a fact which, together with the not very characteristic instrumentation, leads to the assumption that the cover originally did not belong to the set of parts but was added to it only after 1750 by C. P. E. Bach.

From the hand of J. S. Bach are the following parts of the set: *Violino Concertino* and *Viola* – complete; *Violino I* & *II* and the second *continuo* part – third movement only; in the first *continuo* part only bars 1–140 of the first movement. The first *continuo* part was completed by the hand of the young C. P. E. Bach; while the first two movements of *Violino I* are in the writing of Bach's pupil Johann Ludwig Krebs (1713–1780). Two unknown writers worked on the first and second movements of the *Violino II* part and the second *continuo* part. Watermark and handwriting date the ms. as 1730/31, i. e. within the first years after Bach had taken over the students' Collegium Musicum in Leipzig. From the fact that one *continuo* part with figures is missing

musicum in Leipzig. Das Fehlen einer bezifferten Continuo-Stimme sowie gelegentliche Unsicherheiten in den beiden Ripien-Violinen lassen darauf schließen, daß bei der Teilung von Bachs Nachlaß in der üblichen Weise ein einfacher Stimmensatz bzw. die Partitur zuzüglich je einer Dublette von Violino I/II und Continuo an zwei Erben gelangten, wobei – wie auch anderwärts mehrfach nachweisbar – irrtümlich die Erstkopien der Violinstimmen sowie der bezifferte Continuo der Partitur zugeschlagen wurden und mit dieser verschollen sind.

Dessenungeachtet ergeben sich keine wesentlichen Probleme bei der Herstellung des Notentextes, zumal Bach auch die nicht von ihm selbst geschriebenen Teile des Stimmensatzes einer Revision unterzogen hat. In einigen wenigen Fällen wurde das Cembalokonzert g-Moll (BWV 1058) zu Rate gezogen; hierfür stand das Autograph der Cembalokonzerte BWV 1052–1059 (Deutsche Staatsbibliothek Berlin, *Mus. ms. autogr. Bach P 234*) zur Verfügung, in dem das g-Moll-Konzert die Seiten 95 bis 106 einnimmt.

Im einzelnen sind folgende Lesarten zu erwähnen:

Satz I

Takt 16, 71, 158. Bc. 1. Viertel ursprünglich in Achtel und zwei Sechzehntel gegliedert, später, und auch in BWV 1058, zu Achtel punktiert und zwei Zweiunddreißigstel verändert. Hier die ursprüngliche Lesart gemäß Bc. II.

Takt 78. VI. II vor letzter Note fehlt #

Takt 135. Violino conc. vor 2. Note fehlt b

Satz II

Takt 46. VI. I vorletzte Note h' statt c.

Satz III

Takt 59. VI. II ursprünglich ohne das Auftakt-Achtel f'; diese Lesart erst in BWV 1058 durch Korrektur eingefügt. Hier die ursprüngliche Fassung.

Takt 105 ff. Violino conc. Die Bariolage-Figur nur in Takt 105 von Bach ausgeschrieben, ab Takt 106 in Akkorden (jeweils punktierte Viertel) notiert. Gegenüber der Auflösung S. W. Dehns in der alten Peters-Ausgabe



hat sich seit Ferdinand David und Joseph Joachim die heute gebräuchliche Version durchgesetzt.

Takt 116 ff. Violino conc. Das Da Capo in dieser Stimme ausgeschrieben.

Zahlreiche Punkte in allen Stimmen erweisen sich als bloße Kopiermerkmale; sie entsprechen der zeilenmäßigen Einteilung von BWV 1058 in P 234.

Leipzig, 1971

Hans-Joachim Schulze

as well as from the occasional inaccuracies in both the ripieno violin parts the following conclusion can be drawn: when, after Bach's death, his estate was divided in the usual way, two heirs each received either a single set of parts or the score with doubles of violins I and II and continuo; but in this case, as often happened, by mistake the first copies of the violin parts and the continuo part with bass figures were added to the score and are now lost with it.

In spite of this the restoration of the text did not offer any significant problems, especially since Bach revised also those parts of the set he had not himself written. In a few cases the harpsichord concerto in G minor (BWV 1058) was consulted for comparison. This was available in the autograph of the harpsichord concertos BWV 1052 to 1059 (Deutsche Staatsbibliothek Berlin, *Mus. ms. autogr. Bach P 234*), pp. 95–106.

Variants of the text:

First movement

Bar 16, 71, 158. Bc. 1st crotchet originally divided into one quaver and two semi-quavers; later, as also in BWV 1058, altered to dotted quaver and two demisemiquavers. Here the original version according to Bc. II.

Bar 78. VI. II in front of the last note # is missing.

Bar 135. VI. conc. in front of the 2nd note b is missing.

Second movement

Bar 46. VI. I penultimate note b' in place of c'.

Third movement

Bar 59. VI. II originally without the quaver upbeat f'; this version was later introduced as a correction in BWV 1058. Here the original version.

Bar 105 ss. VI. conc. the bariolage figure was written out only in bar 105 by Bach and from bar 106 on notated in chords (dotted crotchets). Contrary to S. W. Dehn's interpretation in the old Peters edition, viz.:

the present-day version has prevailed since Ferdinand David and Joseph Joachim.

Bar 116 ss. VI. conc. the da capo in this part written in full.

Numerous dots in all parts turn out to be mere hints for the copyist; they correspond with the distribution of bars of BWV 1058 in P 234.

Leipzig, 1971

Hans-Joachim Schulze

Concerto

Johann Sebastian Bach, BWV 1041
(1685 - 1750)

Violino Concertino

Violino I

Violino II

Viola

Cembalo
Basso continuo

6

11

Musical score for measures 11-15. The score is written for five staves. The first three staves are for a woodwind section (flute, oboe, and clarinet/bassoon), and the last two are for the piano. The key signature has one sharp (F#), and the time signature is 4/4. The music features complex melodic lines with many accidentals and slurs.

16

Musical score for measures 16-21. The score is written for five staves. The first three staves are for a woodwind section (flute, oboe, and clarinet/bassoon), and the last two are for the piano. The key signature has one sharp (F#), and the time signature is 4/4. The music continues with complex melodic lines and slurs.

22

Musical score for measures 22-26. The score is written for five staves. The first three staves are for a woodwind section (flute, oboe, and clarinet/bassoon), and the last two are for the piano. The key signature has one sharp (F#), and the time signature is 4/4. The music features complex melodic lines with many accidentals and slurs. A "Solo" marking is present above the first staff in measure 24. A piano (*p*) marking is present below the first staff in measure 25.

28

Musical score for measures 28-32. The score is written for five staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, often beamed together. The second staff (treble clef) has a similar melodic line. The third staff (treble clef) contains a melodic line with eighth notes. The fourth staff (bass clef) contains a melodic line with eighth notes. The fifth staff (bass clef) contains a melodic line with eighth notes. Dynamics include *p* (piano) in measures 30 and 32.

33

Musical score for measures 33-37. The score is written for five staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, often beamed together. The second staff (treble clef) has a similar melodic line. The third staff (treble clef) contains a melodic line with eighth notes. The fourth staff (bass clef) contains a melodic line with eighth notes. The fifth staff (bass clef) contains a melodic line with eighth notes. Dynamics include *p* (piano) in measure 33.

38

Musical score for measures 38-42. The score is written for five staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, often beamed together. The second staff (treble clef) has a similar melodic line. The third staff (treble clef) contains a melodic line with eighth notes. The fourth staff (bass clef) contains a melodic line with eighth notes. The fifth staff (bass clef) contains a melodic line with eighth notes. Dynamics include *f* (forte) in measures 39, 40, 41, and 42.

43

Musical score for measures 43-47. The score is written for five staves. The first staff (treble clef) contains a melodic line with various intervals and accidentals. The second staff (treble clef) contains a melodic line with a *p* (piano) dynamic marking. The third staff (treble clef) contains a melodic line with a *p* (piano) dynamic marking. The fourth staff (treble clef) contains a melodic line with a *p* (piano) dynamic marking. The fifth staff (bass clef) contains a melodic line with a *p* (piano) dynamic marking. The music is in 4/4 time and features a variety of note values and rests.

48

Musical score for measures 48-53. The score is written for five staves. The first staff (treble clef) contains a melodic line with various intervals and accidentals. The second staff (treble clef) contains a melodic line with a *f* (forte) dynamic marking. The third staff (treble clef) contains a melodic line with a *f* (forte) dynamic marking. The fourth staff (treble clef) contains a melodic line with a *f* (forte) dynamic marking. The fifth staff (bass clef) contains a melodic line with a *f* (forte) dynamic marking. The music is in 4/4 time and features a variety of note values and rests.

54

Musical score for measures 54-58. The score is written for five staves. The first staff (treble clef) contains a melodic line with various intervals and accidentals. The second staff (treble clef) contains a melodic line with a *b* (flat) dynamic marking. The third staff (treble clef) contains a melodic line with a *b* (flat) dynamic marking. The fourth staff (treble clef) contains a melodic line with a *b* (flat) dynamic marking. The fifth staff (bass clef) contains a melodic line with a *b* (flat) dynamic marking. The music is in 4/4 time and features a variety of note values and rests.

59

Musical score for measures 59-63. The score is written for five staves. The first staff is a single melodic line. The second and third staves are a pair of staves with a treble and bass clef, containing a piano accompaniment. The fourth and fifth staves are another pair of staves with a treble and bass clef, also containing a piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#).

64

Musical score for measures 64-69. The score is written for five staves. The first staff is a single melodic line. The second and third staves are a pair of staves with a treble and bass clef, containing a piano accompaniment. The fourth and fifth staves are another pair of staves with a treble and bass clef, also containing a piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#).

70

Musical score for measures 70-74. The score is written for five staves. The first staff is a single melodic line. The second and third staves are a pair of staves with a treble and bass clef, containing a piano accompaniment. The fourth and fifth staves are another pair of staves with a treble and bass clef, also containing a piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#). A dynamic marking of *p* (piano) is present at the bottom of the fifth staff.

Musical score for measures 76-80. The score is written for a piano with four staves. The key signature has one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes. A forte (*f*) dynamic marking is present at the end of measure 80.

Musical score for measures 81-86. The score continues with the same instrumentation and key signature. It includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano) and *tr* (trill). The texture remains dense with rapid passages.

Musical score for measures 87-92. The score concludes with further complex musical notation, including slurs and dynamic markings like *p* (piano). The piece ends with a final cadence.

93

Musical score for measures 93-98. The score is written for five staves. The first staff (treble clef) contains a continuous melodic line with eighth and sixteenth notes. The second staff (treble clef) has a similar melodic line. The third staff (treble clef) contains a series of half notes. The fourth staff (bass clef) contains a series of half notes. The fifth staff (bass clef) contains a series of half notes. The key signature has one sharp (F#).

99

Musical score for measures 99-104. The score is written for five staves. The first staff (treble clef) contains a continuous melodic line with eighth and sixteenth notes. The second staff (treble clef) has a similar melodic line. The third staff (treble clef) contains a series of half notes. The fourth staff (bass clef) contains a series of half notes. The fifth staff (bass clef) contains a series of half notes. The key signature has one sharp (F#). Dynamics include *f* (forte) in measures 100, 101, and 102.

105

Musical score for measures 105-110. The score is written for five staves. The first staff (treble clef) contains a continuous melodic line with eighth and sixteenth notes. The second staff (treble clef) has a similar melodic line. The third staff (treble clef) contains a series of half notes. The fourth staff (bass clef) contains a series of half notes. The fifth staff (bass clef) contains a series of half notes. The key signature has one sharp (F#). Dynamics include *p* (piano) in measures 105, 106, 107, and 108.

110

115

115

120

120

125

125

Musical score for measures 125-129. The score is written for five staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a melodic line with eighth notes and rests. The third staff (treble clef) contains a melodic line with eighth notes and rests. The fourth staff (bass clef) contains a melodic line with eighth notes and rests. The fifth staff (bass clef) contains a melodic line with eighth notes and rests. The key signature is one sharp (F#). The time signature is 4/4. The dynamic marking *p* (piano) is present in measures 126, 127, 128, and 129.

130

Musical score for measures 130-134. The score is written for five staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a melodic line with eighth notes and rests. The third staff (treble clef) contains a melodic line with eighth notes and rests. The fourth staff (bass clef) contains a melodic line with eighth notes and rests. The fifth staff (bass clef) contains a melodic line with eighth notes and rests. The key signature is one sharp (F#). The time signature is 4/4.

135

Musical score for measures 135-139. The score is written for five staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a melodic line with eighth notes and rests. The third staff (treble clef) contains a melodic line with eighth notes and rests. The fourth staff (bass clef) contains a melodic line with eighth notes and rests. The fifth staff (bass clef) contains a melodic line with eighth notes and rests. The key signature is one sharp (F#). The time signature is 4/4.

10

143

System 143: This system contains five staves. The top staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The second and third staves are mostly rests, with some notes appearing later in the system. The fourth staff contains a series of chords. The bottom staff has a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present in the third staff.

145

System 145: This system contains five staves. The top staff continues the melodic line from the previous system. The second and third staves have dense sixteenth-note passages. The fourth staff contains chords and some single notes. The bottom staff has a consistent eighth-note accompaniment.

151

System 151: This system contains five staves. The top staff continues the melodic line. The second and third staves have sixteenth-note passages. The fourth staff contains chords and some single notes. The bottom staff has a consistent eighth-note accompaniment.

156

Musical score for measures 156-160. The score is written for five staves: four single staves and one grand staff (treble and bass clef). The key signature has one sharp (F#). The music features a complex melodic line in the first staff, with various ornaments and trills. The second and third staves provide harmonic support with chords and moving lines. The fourth staff has a more active melodic role. The grand staff at the bottom provides a steady bass line. A dynamic marking of *p* (piano) is present at the end of the system.

161

Musical score for measures 161-165. The score continues with the same five-staff arrangement. The melodic lines in the first and fourth staves become more intricate, featuring rapid sixteenth-note passages. The harmonic support in the second and third staves remains consistent. The grand staff continues with a steady bass line. The dynamic marking *p* is maintained.

166

Musical score for measures 166-170. The score continues with the same five-staff arrangement. The melodic lines in the first and fourth staves continue with rapid sixteenth-note passages. The harmonic support in the second and third staves remains consistent. The grand staff continues with a steady bass line. A dynamic marking of *f* (forte) is present at the beginning of the system.

Andante

4

5

6

7

8

9

p

p

p

f

f

f

p

p

p