

Notenanhang 4:

Johann Sebastian Bach, Ouvertüre D-Dur BWV 1068

Synopse der Trompetenstimmen I, II, und III nach der Einrichtung Felix Mendelssohn Bartholdys für die Leipziger Aufführungen ab 1838 mit Einarbeitung der dynamischen Bezeichnungen der Ausgabe von Ferdinand David 1866 (**A**) sowie in der Originalversion Bachs nach Maßgabe der Lesart von Mendelssohns handschriftlicher Vorlage (**B**) (GB Ob, Ms. Margaret Deneke Mendelssohn, c. 61)

Grave

A

Tromba principale *f*

Tromba 1 & 2. *f*

B

Tromba I [keine Bezeichnung]

Tromba II

Tromba III

6

12

ff

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

ff

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

ff

mf cresc. *f* *cresc.*

12

12

12

12

12

12

23

Mendelssohn: keine Wiederholung **Vivace** Bach: vite

1. 2.

5

mf *f* *mf* *f*

f *f*

5

5

5

5

5

5

33

A

B

40

A

B

54

A

B

mf f ff

pp mf p mf

pp mf f

f.

86

This musical score is for measures 86 through 90 of the piece 'The Rose Tree'. It is written for a four-part vocal ensemble: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each containing two staves. The first system (measures 86-89) features a melodic line in the Soprano part, with the Alto and Tenor parts providing harmonic support. The Bass part has a more active, rhythmic line. The second system (measures 90-93) continues the melodic development, with the Soprano part reaching a peak in measure 92 before a final cadence in measure 93. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). The piece concludes with a double bar line and a repeat sign in measure 93.

mf *ff* **2**

A *mf* *ff* **2**

mf *ff* **2**

B **2**

2

2

95

Staff A: *mf* $\leftarrow$ *f* *mf* $\leftarrow$ *f* *mf cresc.* *f*

Staff B: *f* *f* *f* *mf cresc.* *f* *ff*

102

Grave

Staff A: *ff* *ff* *ff* *ff* *ff* *ff*

Staff B: *ff* *ff* *ff* *ff* *ff* *ff*

[keine Bezeichnung]

108

Staff A: *p cresc.* *p cresc.* *p cresc.* *p cresc.*

Staff B: *p cresc.* *p cresc.* *p cresc.* *p cresc.*

Mendelssohn: keine Wiederholung

119

A

f p cresc. ff

B

p p cresc. al ff

1.mo 2.do

Gavotte

Tromba principale

f fz f fz f fz

Tromba 1 & 2.

f fz f fz f fz

f fz f fz f fz

4

Gavotte

Tromba I

Tromba II

Tromba III

4

A

4 3 p ff

B

4 3 p ff

Woodwind section A (three staves):
 Staff 1: *f*
 Staff 2: *f*
 Staff 3: *f*

Woodwind section B (three staves):
 Staff 1: *p*
 Staff 2: *f*
 Staff 3: *f*

Gavotte II

Tromba principale
ff fz

Tromba 1 & 2.
ff fz

[keine Bezeichnung]
p f

Tromba I
p f

Tromba II
f

Tromba III
f

Triplet markings (3) are present at the end of each staff.

Woodwind section A (three staves):
 Staff 1: *pp*
 Staff 2: *pp*
 Staff 3: *pp*

Woodwind section B (three staves):
 Staff 1: *p*
 Staff 2: *f*
 Staff 3: *f*

Bourré
 Tromba principale
 Tromba 1 & 2.

Bourré
 Tromba I
 Tromba II
 Tromba III

The image displays two systems of musical notation for two voices, A and B. Each system consists of two staves (treble and bass clef). The first system includes dynamic markings *f* and *ff*, and features repeat signs with the number 8 above them. The second system includes dynamic markings *p* and *f*, and features repeat signs with the number 4 above them. The notation includes various note values, rests, and articulation marks.

Gigue.

Clarineti in C.

3 Trombe

f fz fz fz

p

Gigue

Tromba I

Tromba II

Tromba III

1 2 3 4 5 6 7 8

[illegible]

The first system of the musical score consists of two systems of staves. The top system has four staves, and the bottom system has two staves. The key signature is one sharp (F#). The music features various dynamics including *f* (forte), *ff* (fortissimo), *p* (piano), and *fz* (forzando). The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.

The second system of the musical score continues the piece. It also consists of two systems of staves. The key signature remains one sharp (F#). This system introduces a prominent feature: a series of seven-measure rests, each marked with a '7' above the staff. The dynamics continue to vary, including *f*, *ff*, and *fz*. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.

Notenanhang 4, Seite 12. Das Bild zeigt eine musikalische Partitur für ein Instrument (vielleicht Violine oder Flöte) und eine Begleitung (vielleicht Klavier oder Gitarre). Die Partitur ist in zwei Systemen unterteilt. Das obere System besteht aus vier Stämmen (vielleicht Violine I, Violine II, Viola und Violoncello/Double Bass), die alle in der gleichen Tonart (zwei Dur-Töne) und dem gleichen Rhythmus (Vierertelnoten) spielen. Die unteren vier Stämme (vielleicht Violoncello/Double Bass, Kontrabaß, Horn und Trompete) spielen ebenfalls in der gleichen Tonart und dem gleichen Rhythmus. Die Partitur ist mit dynamischen Markierungen wie *f* (forte) und *tr* (triller) versehen. Die Noten sind in einer klaren, professionellen Notation dargestellt.