

J. S. BACH

Konzert Es-Dur

für Viola, Streicher und Basso continuo
Rekonstruktion nach BWV 169, 49, 1053

Concerto in E-flat major

for Viola, Strings and Basso continuo
Reconstructed from BWV 169, 49, 1053

Klavierauszug von
Piano Reduction by
Michael Töpel



Bärenreiter Kassel · Basel · London · New York · Praha
BA 5149-90

ORCHESTRA

Violino I, II, Viola, Violoncello e Basso

Aufführungsdauer / Duration: ca. 20 min.

Neben dem vorliegenden Klavierauszug sind die Dirigierpartitur
und das Aufführungsmaterial erhältlich (BA 5149).

In addition to the present piano reduction the full score
and the performing material are also available (BA 5149).

VORWORT

Das vorliegende Konzert für Viola, Streicher und Basso continuo in Es-Dur ist die Rekonstruktion eines verschollenen Konzertes, das sich lediglich in Form zweier, von Johann Sebastian Bach selbst vorgenommener Bearbeitungen erhalten hat: nämlich als Cembalokonzert E-Dur (BWV 1053) und in Gestalt dreier Kantatensätze mit obligater Orgel: der erste und zweite Satz als Sinfonia und Arie „Stirb in mir Welt“ der Kantate „Gott soll allein mein Herze haben“ (BWV 169), der dritte Satz als Sinfonia der Kantate „Ich geh und suche mit Verlangen“ (BWV 49).

Wichtigste Bedingung für eine annähernde Erschließung einer verlorenen Urform ist, dass sich das Autograph (bzw. die Autographe) der Bearbeitung(en) erhalten hat (haben). Die originalen Partituren sind deshalb besonders aufschlussreich, weil sie den Prozess der Bearbeitung in vielen Einzelheiten konserviert haben: insbesondere im Cembalo- (bzw. Orgel-)part finden sich eine Reihe von zahlreichen Korrekturen, die nur durch die Autographe zu verstehen sind.

Die Partituren selbst natürlich. Eine Weise voran, in der das melodische Instrument gepflegt.*

Das verschollene Konzert ist gesichert, wo es die Komposition betrifft. Da aber aufgrund

handschriftlicher Befunde geschlossen werden muss, dass A der Vorlage sehr viel näher steht als B, zumal B Quelle A an zahlreichen Stellen in den ursprünglichen, vor der Korrektur notierten Lesarten entspricht, wurde im wesentlichen Quelle A als verlässlicherer Zeuge für die Rekonstruktion des Originals herangezogen.

Im Unterschied zu bisherigen Versuchen, die Ur-gestalt des Konzertes zurückzugewinnen (z. B. als Oboenkonzert in F-Dur) geht es bei der Rekonstruktion davon aus, dass das Konzert ursprünglich ein Bratschenkonzert war. Darauf deuten gleichermaßen die in der wiederhergestellten Solostimme vorausgesetzte Tonumfang von zweieinhalb Oktaven als auch die durch und durch streicherische Natur der Konfigurationen, ebenso auch die Tatsache, dass typische virtuose Streichfiguren wie z. B. Bariolage oder Arpeggierte, die evtl. auf eine Violine als ursprüngliches Soloinstrument verweisen könnten, fehlen. Tatsächlich kommen solche Figuren in Bratschenpartituren Bachs nirgends vor.

Über Einzelheiten der Rekonstruktion, z. B. auch über die Gründe, warum ein Blasinstrument als originales Soloinstrument auscheidet bzw. welche Quellen für die Rekonstruktion der Es-Dur als originale Tonart sprechen, berichtet das Vorwort zur Partitur des Bratschenkonzertes (BA 5149) sowie der dort gleichfalls abgedruckte Rekonstruktionsbericht. Weitere Details sind im Kongressbericht zum Symposium „Bachs Orchesterwerke“ (hrsg. von Martin Geck), Dortmund 1996, nachzulesen.

Wilfried Fischer



* Vgl. die Rekonstruktion zu Band VII/7 der Neuen Bach-Ausgabe, hrsg. von Wilfried Fischer, Rekonstruktionen, herausgegeben von

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14

18

(Tutti)

(Solo)

25

(tr)

29 (Tutti)



32



35 (Solo)



42



46 (tr) (Tutti)

49 (Solo)

52

55 (Tutti) (Solo)

59 (tr)

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74

(tr)

f

(p)

77

p

80

tr

p

83

f

p

(Solo)

86

p

89



93



99



102

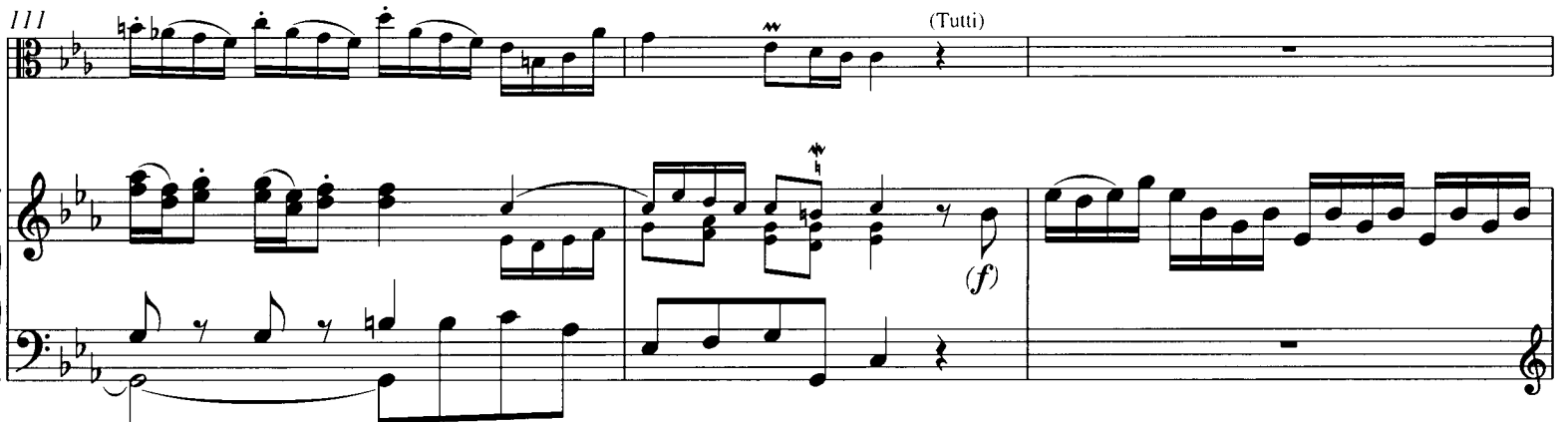


105



111

(Tutti)



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123



126



p

129



f

131

134

140

p

p

f

(tr)

(Tutti)

f

Bärenreiter
Leseprobe
Sample page



The image displays a page of musical notation for a piano piece, featuring three systems of staves. The first system (measures 131-133) includes a vocal line in alto clef and piano accompaniment in treble and bass staves. The second system (measures 134-139) continues the vocal and piano parts, with dynamic markings *p* and *(tr)*. The third system (measures 140-142) begins with a *(Tutti)* marking and includes a forte *f* dynamic. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. A circular logo, containing a stylized bear and a star, is positioned on the left side, overlapping the second system of staves.

143



146 (Solo)



151



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164



167 (Tutti)

(Solo)



172

(tr)

(*)



Siciliano

(Tutti)

First system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano part includes a forte dynamic marking *(f)* and a tempo instruction *(col 8bassa ad libitum)*. The key signature has two flats and the time signature is 12/8.

Second system of the musical score. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the middle of the page. On the left side, there is a circular logo containing a stylized bear and a five-pointed star. The piano part begins with a piano dynamic marking *p*.

Third system of the musical score, starting at measure 10. It continues the vocal and piano parts from the previous systems.

13

Musical score for measures 13-14. The top staff is in 12/8 time with a key signature of two flats. The bottom staff is in 12/8 time with a key signature of two flats. The music features a melody in the right hand and a bass line in the left hand.

15

Musical score for measures 15-20. The top staff is in 12/8 time with a key signature of two flats. The bottom staff is in 12/8 time with a key signature of two flats. The music features a melody in the right hand and a bass line in the left hand.

21

Musical score for measures 21-22. The top staff is in 12/8 time with a key signature of two flats. The bottom staff is in 12/8 time with a key signature of two flats. The music features a melody in the right hand and a bass line in the left hand.

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35



Allegro
(Tutti)
(f)



13

(Solo)



20

tr

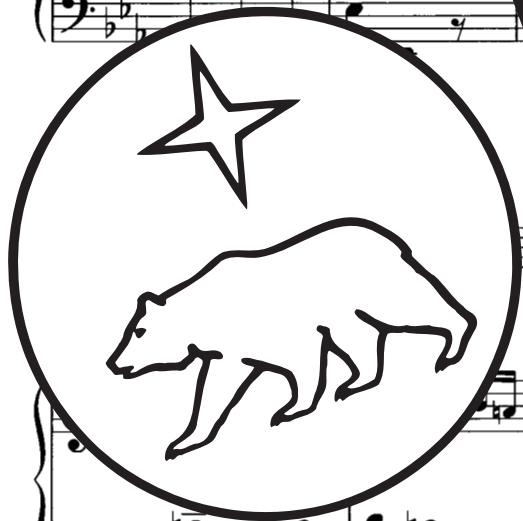
p

29

f

(Tutti)

f



45

(Solo)

p

54

60

67

75

83

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114



120



Bärenreiter
Leseprobe
Sample page

Musical score for measures 120-131. The score continues from the previous system. It includes dynamic markings: *p* (piano) at measure 124 and *f* (forte) at measure 128. The piano accompaniment continues with eighth-note patterns and chords.

132

(Solo)

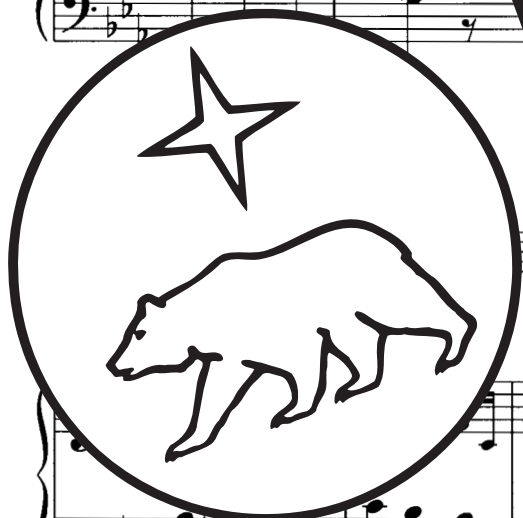
Musical score for measures 132-137. The score continues from the previous system. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The melodic line consists of eighth and sixteenth notes.

138

Musical score for measures 138-144. The score is in 3/8 time and B-flat major. It features a melody in the upper voice and a piano accompaniment in the lower voice. The piano part includes dynamic markings: *(p)* (piano) and *f* (forte).

145

Musical score for measures 145-160. The score is in 3/8 time and B-flat major. It features a melody in the upper voice and a piano accompaniment in the lower voice. The piano part includes dynamic markings: *(p)* (piano) and *f* (forte). A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score.



161

Musical score for measures 161-167. The score is in 3/8 time and B-flat major. It features a melody in the upper voice and a piano accompaniment in the lower voice. The piano part includes dynamic markings: *(p)* (piano) and *f* (forte).

169

(tr) (Tutti)

f

177

(Solo) (Tutti)

p *f*

185

(Solo) (Tutti)

p *f*

193

(Solo) (Tutti) (Solo)

p *f*

201

(Tutti) (Solo)

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241

(f) (p)

249

(f)

257

(tr) (T) (f)

264

271

(Solo)

278

tr

p

286

f

p



300

(Tutti)

(Solo)

f

p

p

308

316

324

332

340

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372

Musical score for measures 372-377. The score is written for a single melodic line in 12/8 time, featuring a key signature of two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes, with some rests. The piece concludes with a final chord and a fermata.

378

Musical score for measures 378-388. The score is written for a single melodic line in 12/8 time, featuring a key signature of two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes, with some rests. The piece concludes with a final chord and a fermata.

(p)

p

f

390

Musical score for measures 390-395. The score is written for a single melodic line in 12/8 time, featuring a key signature of two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes, with some rests. The piece concludes with a final chord and a fermata.

EPILOGUE

The present Concerto in E-flat major for Viola, Strings and Basso continuo is the reconstruction of a lost concerto that has only come down to us in the form of two arrangements made by Johann Sebastian Bach himself: the Harpsichord Concerto in E major (BWV 1053) and three cantata movements with obligato organ. The latter include the first and second movements of the cantata *Gott soll allein mein Herze haben* (BWV 169) – namely the Sinfonia and the aria “Stirb in mir Welt” – as well as the third movement (Sinfonia) of the cantata *Ich geh und suche mit Verlangen* (BWV 49).

The crucial prerequisite for any attempt to recover this piece in its lost original form is the survival of the autograph manuscript (or, respectively, manuscripts) of the arrangement(s). Bach's original scores are especially revealing in that they record the process of the arrangement in many of their details. In the part for harpsichord (or, respectively, organ), there are many corrections which can be seen as the result of an arrangement. The reconstruction, of course, presupposes a knowledge of the ways and means used when making keyboard concertos.*

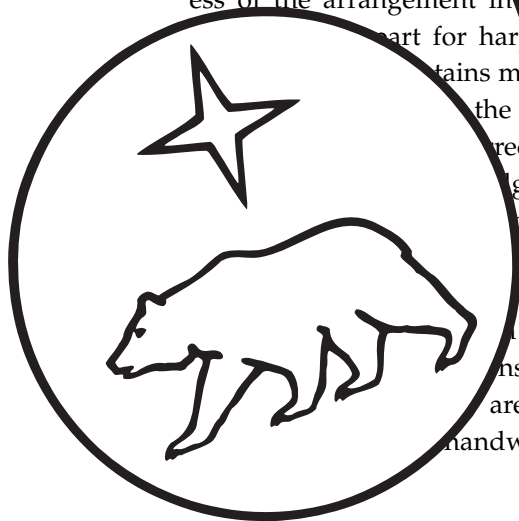
The autograph of the lost Viola Concerto contains those passages where the two versions (source A) and the concertino version (source B) are in agreement. However, the handwriting suggests that A is

much closer to the original than B, particularly as B is very often identical to A in those original readings written out prior to correction. Consequently, in our reconstruction of the original piece, we have tended to view A as the more reliable source.

Unlike all previous attempts to recover the concerto in its original form (e. g. as an oboe concerto in F major), our reconstruction proceeds on the assumption that the piece was originally written for viola. Evidence for this conjecture is supplied by the ambitus of two and a half octaves adopted for the reconstructed solo part, the completely idiomatic string writing of the solo figurations, and the fact that the solo part lacks those typical virtuoso string figures, such as bariolage and arpeggio, that might otherwise point to a violin as the original solo instrument. Indeed, figures of this sort are nowhere to be found in Bach's viola parts.

Details on the reconstruction – including our reasons for rejecting the possibility of wind instruments for the original solo part and the evidence in the sources for selecting E-flat major as the original key – can be found in the Preface to the score edition of the Viola Concerto (BA 5149) and in the editorial notes printed in that same volume. For further information readers are hereby referred to the congress report *Bachs Orchesterwerke*, edited by Martin Geck, Dortmund 1996.

Wilfried Fischer
(translated by Bradford J. Robinson)



* Further information can be found in the *Kritischer Bericht* to Volume VII/7 of the *Neue Bach-Ausgabe, Solokonzerte in Rekonstruktionen*, edited by Wilfried Fischer.

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