

Nr. 337

JOHANN SEBASTIAN
BACH

Konzert
F-dur

für Oboe, Streicher und
Basso continuo

Concerto
F-major

for Oboe, Strings and
Basso continuo

Herausgegeben und bearbeitet von
Edited and arranged by
Hermann Töttcher und Gottfried Müller

Erste Veröffentlichung / First Publication

Oboe



MUSIKVERLAG HANS SIKORSKI · HAMBURG

Job. Sebastian Bach (1685-1750)

Konzert F-dur

für Oboe, Streicher und Basso continuo

Oboe-Solo

I.

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Solo

(Allegro) ♩ = 100

50

55

60

(Fine)

65

70

75

80

1

x)

xx)

Da Capo al Fine

(poco ritard.)



Siciliano ♩ = 132

II.

Viol. Solo

4

10

Urtext

15

20 Viol.

Solo

25

30

35

40 6

(poco ritard.)

Viol. **Allegro** = 68

III

5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90

Solo *f*

Musical score for Violin Solo, measures 95-175. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). The music consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers are circled and placed above the staff. Performance markings include *gr* (grace notes) at measure 110, *Solo* at measure 135, and *(Fine)* at measure 135. There are also markings for *(w)* (trill) at measure 175 and a triplet of eighth notes at the end of measure 175. The score ends with a triplet of eighth notes in measure 175.

Musical score for a single melodic line, measures 180-255. The score is written on ten staves in a single system. The key signature is one flat (B-flat), and the time signature is 7/8. The music consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, often beamed together. Many notes are slurred together. Measure numbers are circled and placed above the staff at intervals of 5 measures: 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, and 255. At the end of the piece, there is a trill symbol (tr) and the instruction *(poco ritard....)*.

Da Capo al Fine

INSTRUMENTALIS



SIKORSKI MUSIKVERLAGE · HAMBURG

ars **INSTRUMENTALIS**

**KONZERTANTE WERKE
ALTER MEISTER**

Joh. Seb. Bach

**Concerto F-dur
für Oboe,
Streicher und B.c.**

**Concerto in F
for Oboe,
Strings and Continuo**

**Erstdruck/First Edition
(Töttcher/Müller)**

**Klavierauszug/ Piano Score
Ed. Nr. 337 K**



MUSIKVERLAG HANS SIKORSKI · HAMBURG

VORWORT / PREFACE

Quellen: (A) Kantate Nr. 169, BG XXXIII, 169, Sinfonia D-dur: Orgel (in C-dur notiert), Str. Orch. 3 Oboen, — Aria Nr. 5 (Siciliano): Orgel, Str. Orch., Soloalt. — Kantate Nr. 49, BG X, 301, Sinfonia E-dur: Orgel (in D-dur notiert) (Str. Orch., Oboe d'amore).
 (B) Bachs Umarbeitung der gleichen Kantatensätze zum Klavierkonzert E-dur (Cembalo und Str. Orch.), BG XVII, 45.

Das vorliegende Konzert ist den Kantaten mit obligater Orgel Nr. 169 (Satz 1 u. 2) und Nr. 49 (Satz 3) entnommen und gründet sich nach Ansicht der Herausgeber in seiner Urf orm wahrscheinlich auf ein Konzert für Oboe aus der Köthener Zeit (VI Bd. II S. 278). Nach Schering (II, S. 152) waren diese insgesamt 8 Kantaten von 1731 als künstlerische Bewährungsproben für die ältesten Söhne Friedemann (Orgel) und Philipp Emmanuel (Sänger) gedacht. Die Orgel ist nur zweistimmig geführt, ohne Pedal, Bassführung mit dem bezifferten Orchestercontinuo-Baß gleichlautend (III, S. 49). Über die vermutliche Urgestalt der von Bach hierzu parodierten Instrumentalkonzerte gehen die Ansichten auseinander. Für die drei Orgelsätze [s. o. unter (A)] und das nach diesen frei umgearbeitete Klavierkonzert E-dur nimmt ABER (IV, S. 9 ff.) nach den im (Cembalo-)Autograph (P 234, BB) befindlichen Korrekturen eine auf eine frühere Komposition zurückzuführende gemeinsame Vorlage an, die er in ihrer Urgestalt deshalb der Orgel zuweist, weil sie "an den abweichenden Stellen durchweg längere Notenwerte aufweist, die auf dem Klavier ohne Wirkung sein würden." Demzufolge wäre eine Bläserfassung der Vorlage ebenso wahrscheinlich. Das Autograph zeigt die von Bach zunächst hingeschriebene, nach E-dur transponierte, den 1. Satz um einen Takt (zwischen Takt 13 und 14 unserer Ausgabe) vermehrte, in Siciliano um 8 Takte kürzere (Takte 15 bis 22 incl. unserer Ausgabe fallen weg) Vorlage, in die er nachträglich, teilweise bis zur Unleserlichkeit die der Cembaloverwendung entsprechenden Veränderungen einzeichnete (vgl. auch X S. 258). Übrigens irrte ABER (IV S. 9) wenn er schreibt, daß Bach "zunächst die Orgelstimme, wie wir sie in den Kantaten finden, hingeschrieben hatte . . ." Abgesehen von den oben erwähnten Veränderungen und Kürzungen ist im Siciliano der Takt 7 (Beginn des Solos unserer Ausgabe), — auch bei seiner Wiederkehr im Verlauf des Satzes — in beiden Fassungen melodisch verschieden. Im Hinblick auf die neu eingefügte Altpartie der Kantatenfassung mag Bach sich für eine Veränderung der (ursprünglichen?) Themagestaltung des Siciliano als auch für eine Formweiterung entschieden haben (3 Ritornelle gegenüber 2 Ritornellen der Klavierfassung). So bleibt die Frage offen, ob die Kantaten- oder die Klavierfassung des Siciliano die endgültige ist. Sollte diese die Klavierfassung sein, so wäre der Satz um 8 Takte kürzer und die für die Oboe zu tief liegende, nicht ausführende Stelle (Takt 22) würde entfallen. Auf Takt 14 würde dann Takt 23 folgen. Die Abtassung der Solostimme spricht nicht für Violin-Verwendung (VI, Bd. II S. 617); dann ist bei einem als Urf orm angenommenen Klavierkonzert (V, S. 382, VI, Bd. II S. 617) zu bedenken, daß Bach kaum eine nochmalige Bearbeitung für nötig erachtet hätte und daß die Solostimme auch für die Orgel zu dürrig (vgl. z. B. Takt 23 bis 26, 3. Satz) erscheint. "Sie (die Verwendung der Orgel) gibt in den Arten nur einen kaum genügenden Ersatz einer Flöte oder sonst eines Blasinstrumentes" (III, S. 57). Der reiche Orchestersatz des vorliegenden Werkes kann demungeachtet nur auf ein kräftigeres Blasinstrument Bezug nehmen: Oboe oder Trompete. Die Konzeption der Solostimme zeigt durchaus Oboencharakter (zweifellos ist die Korrelation von Ausschlagfähigkeit und Themencharakter nicht zufällig) und hat in der (Bachs eigener Praxis entsprechenden) von

The present concerto was derived from the cantatas with organ accompaniment No. 169, first and second movements, and No. 49, third movement. The editors assume that it is probably based in its original form on a concerto for oboe, and written during the Köthen period (VI, vol. II, page 278). Schering (II, page 152), considers these 8 cantatas of 1731 to have been written as proficiency tests for the eldest sons Friedemann (organ) and Philipp Emmanuel (singing). The organ part is only two-voiced, without pedal, the bass being consonant with the fingered orchestra continuo bass (III, page 49). Views differ as regards the original form of Bach's instrumental concerto adaptations. As to the three organ movements mentioned above under (A), and the piano concerto in E-Major which was independently arranged there from, ABER (IV, pages 9 and consecutively) assumes, from the point of view of the corrections contained in the autograph (P 234, BB), that an earlier composition. The original form of this composition he assigns to the organ, because the deviating passages contain throughout prolonged notes which would be of no effect on the piano. Hence the pattern might just as well have been scored for wind instruments. The autograph presents the pattern as Bach first fixed it on the paper, transposed it then to E-Major, added one bar to the first movement, appearing in our edition between the 13th and 14th bars, and reduced it in the Siciliano by 8 bars (in our edition bars 15 to 22 to be dropped), and in which he later inserted partly illegible alterations for the harpsichord score. Compare X, page 258. It may be mentioned that ABER (IV, page 9) is mistaken when he says that Bach had first written down the organ part in the shape as we find it in the cantatas. Apart from the above-mentioned alterations and shortenings, bar 7, in our edition the beginning of the solo, is melodically different in both settings. The same applies to its repetition in the movement. As regards the newly-inserted alto part of the cantata-setting, Bach probably decided to alter the possibly original motive of the Siciliano and also to prolong the form (3 ritornelli compared with the 2 ritornelli in the piano score). Hence it remains an open question which of the 2 forms, cantata or piano, is the final one. If it was the piano-form, the movement will have to be shorter by 8 bars, and the unperformable passage, bar 22, must be suppressed, since for oboe it is too low. Bar 14 is followed by bar 23.

The solo part setting is not suitable for violin (VI, vol. II, page 617). It must further be considered that, with a piano concerto (V, page 382, VI, vol. II, page 617) assumed to be the original form, Bach would not have deemed it necessary to write another arrangement, and that the solo part is rather deficient for the organ. Compare third movement, bars 23 to 26. "For arias the organ is hardly a satisfactory substitute for the flute or any other wind instrument" (III, page 57). The full orchestra movement of this work calls nevertheless for a powerful wind instrument, e.g. oboe or trumpet. The concept of the solo voice is akin to the oboe (the expressive possibilities correlated to motive essentials are in no way purely accidental). The editors' transposition to E-Major for the oboe as solo instrument was done in accordance with Bach's own habit and is, in volume and application, probably the correct

den Herausgebern vorgenommenen Transposition nach F-dur für die Oboe als Soloinstrument in Umfang und Applikatur die größte Wahrscheinlichkeit für sich. Von zwei Konzerten für Violine und Oboe (Katalog Breitkopf und Härtel von 1764), liegt das eine (in d-moll von Max Schneider, in c-moll von Max Seiffert) nach dem Konzert für zwei Cembali (c-moll) rekonstruiert vor; das andere in B-dur (VII S. 165 ff.) ist bis auf drei Anfangstakte verloren. Nach Ansicht Sir Donald Toveys ist das Klavierkonzert A-dur Parodie eines Konzertes für Oboe d'amore. (Vgl. auch Bachs Weimarer Klavierbearbeitung (d-moll) von B. Marcellos Oboen Konzert (c-moll)). Diese Oboenwerke dürften nach Smend (I S. 25ff.), für den zur Köthener Kapelle gehörenden ehemaligen Berliner Hofkammermusiker Rose geschrieben sein, dessen Können Bach zu der für Köthen typischen Oboenbehandlung angeregt hat (I S. 96). Der Katalog Breitkopf und Härtel von 1763 nennt auch ein „Oboe-Concert“.

Ein Vergleich der Anfangstakte des 1. Satzes mit denen des 5. Brandenb. Konzertes macht die Entstehungszeit in Köthen wenigstens für diesen gewiß (I. S. 100). Zusätze der Herausgeber (Bögen und dynamische Ergänzungen) stehen in Klammern. Entsprechend Bachs Vorgehen bei der Umarbeitung zum Klavierkonzert wurden die Oboenpartien (1. u. 3. Satz) den Streichern übertragen. In Takt 22 des Siciliano wird der Tonumfang der Oboe unterschritten. Entsprechend den Gepflogenheiten der barocken Aufführungspraxis ist eine ausführbare Fassung vorgelegt. Umfangs-Unterschreitungen sind nicht selten. U. a. gibt Händel, der selbst Oboe spielte, in seiner Oboensonate g-moll (4. Satz) ein auffallendes Beispiel. H. Hadamowsky (VIII. S. 37) ist der Auffassung, daß „die Instrumente in erster Linie als ‚Stimmen‘ der Polyphonie Bedeutung hatten, während das Moment der Ausdauer (wie auch der Klangfarbe, ja selbst des Tonumfanges) in den Hintergrund trat“.

Zu den Metronomvorschlägen vgl. XI S. 228 ff. Bei Parodierung von Konzertsätzen zu Kirchenstücken z. B. des 3. Brandenb. Konzertes 1. Satz zur Sinfonia der Kantate Nr. 174 ändert Bach das Zeichen ♩ in C. Danach wäre hier für den 1. Satz ♩ Notierung anzunehmen. (Mitteilung von Prof. D. Dr. Friedrich Smend.) Die Frage nach der Ausführbarkeit unseres Konzertes auf einer zu Bachs Zeiten gebräuchlichen sog. Barockoboe (mit nur 2 Klappen für die Töne c1 und es1) ist durchaus zu bejahen. Ihr Umfang von c1 bis e3 entspricht dem im Konzert verlangten. Entgegen bisherigen Behauptungen, das d3 sei nie überschritten worden, verlangt Guisepppe San-Martino in seinem Oboenkonzert Es-dur (ca. 1725) schon es3, Bach (Kantate Nr. 201, Arie Nr. 9 mit Solo Oboe d'amore) sogar e3 als gegriffenen Ton. Da auch c1 berührt wird, rechnet Bach für das Soloinstrument mit einem Umfang von c1 bis e3. —

Literatur:

- I. Friedrich Smend, Bach in Köthen
- II. Arnold Schering, J. S. Bachs Leipziger Kirchenmusik
- III. Bernhard Friedrich Richter, Über J. S. Bachs Kantaten mit oblig. Orgel, Bach-Jahrb. 1908
- IV. Adolf Aber, Studien zu J. S. Bachs Klavierkonzerten, Bach-Jahrb. 1913
- V. Albert Schweitzer, J. S. Bach
- VI. Philipp Spitta, J. S. Bach
- VII. Wolfgang Schmieder, Bach-Werkverzeichnis
- VIII. Hans Hadamowsky, Die Oboe bei J. S. Bach, Diss. Wien
- IX. Sir Donald Tovey, Text zur Schallplatte: Bach-Tovey, Concerto in A major für Oboe d'amore, Strings and continuo
- X. Hermann Keller, Die Klavierwerke Bachs
- XI. Georg Schünemann, Geschichte des Dirigierens.

Berlin, im August 1955

Hermann Töttcher

solution. Of two concertos for violin and oboe (vide catalogue Breitkopf and Hartel of 1764), the one is available as a reconstruction of the concerto for two harpsichords in C-Minor, and is edited in d-minor by Max Schneider and in c-minor by Max Seiffert. The second, in B-Major, (VII, pages 615 and consecutively), is, with the exception of the three first bars, missing. The piano concerto in A-Major is, in the opinion of Sir Donald Tovey, a re-arrangement of a concerto for oboe d'amore (compare Bach's piano arrangement in d-minor, during the Weimar period, from B. Marcello's oboe concerto in c-minor). Smend (I, page 25 and consecutively), assumes that these compositions for the oboe were probably written for the former Berlin court musician Rose, who was a member of the Köthen orchestra, and whose performances inspired Bach for his characteristically Köthen handling of the oboe (I, page 96). In the Breitkopf and Härtel catalogue of 1763 we find an "oboe-concert".

A comparison of the initial bars of the first movement with the Fifth Brandenburg Concerto leaves no doubt that this first movement at least was written in Köthen (I, page 100). Any editorial additions, such as slurs and complementary dynamic marks, are placed in parentheses. In obedience to Bach's procedure when re-arranging piano concertos, the oboe parts (first and third movements) were assigned to the strings. Bar No. 22 of the Siciliano extends below the oboe's range. A performable setting is now presented in accordance with baroque usage. The going down below the range is not an isolated case. Händel, who played the oboe himself, gives a striking example in this respect in his sonata for oboe in g-minor (4th movement). H. Hadamowsky (VIII, page 37), is of opinion that "instruments represented first of all just voices of polyphony, while such values as prolongation, tone color and even range, were of secondary consideration".

For editorial metronome suggestions, compare XI, pages 228 and consecutively. When re-arranging concerto movements to sacred music Bach changed the symbol ♩ to C, as for instance with the Third Brandenburg Concerto, first movement, changed to the Sinfonia of Cantata No. 174. Hence the symbol of the first movement should here be ♩ ; as Prof. D. Dr. Friedrich Smend points out. The question whether our concerto can be executed on the baroque oboe as it was used at the time of Bach, with only two keys for the notes c 1 and e-flat 1, must certainly be answered in the affirmative. Its range from c 1 to e 3 is in correspondence with the concerto's requirements. Contrary to current affirmation that the d 3 was never exceeded, Guisepppe San-Martino scores already the e-flat 3 in his oboe concerto E-flat Major (about 1725). Bach demands, in his cantata No. 201, aria No. 9 with solo oboe d'amore, the e 3 even as a stopped note. As c 1 is also in use, Bach then treats this solo instrument to range from c 1 to e 3.

Literature:

- I. Friedrich Smend, Bach in Köthen
- II. Arnold Schering, J. S. Bach's Leipzig sacred music
- III. Bernhard Friedrich Richter, J. S. Bach's cantatas with organ accompaniment, Bach-Yearbook 1908
- IV. Adolf Aber, Studies of J. S. Bach's piano concertos, Bach-Yearbook 1913
- V. Albert Schweitzer, J. S. Bach
- VI. Philipp Spitta, J. S. Bach
- VII. Wolfgang Schmieder, List of Bach's Works
- VIII. Hans Hadamowsky, The oboe at J.S. Bach, Vienna dissertation
- IX. Sir Donald Tovey, Accompanying words to the record Bach-Tovey, Concerto in A-Major für oboe d'amore, strings and continuo
- X. Hermann Keller, The piano works of Bach
- XI. Georg Schünemann, History of conducting.

Berlin, August 1955

Hermann Töttcher

The musical score consists of three systems of staves. The first system includes a Cembalo part with dynamic markings *(d)* and *d*, and a Solo part with a dynamic marking *(f)*. The second system features a Cembalo part with a circled number '5' and a Solo part. The third system shows a Cembalo part with a dynamic marking *(f)* and a Solo part. The notation includes various note values, rests, and articulation marks.

Herausgegeben und bearbeitet von
 Hermann Tötcher und Gottfried Müller
 Arranged and edited by

I.

(Allegro) ♩ - 100

für Oboe, Streicher und Basso continuo

Konzert F-dur

Job. Sebastian Bach (1685-1750)

System 1: A single staff with a treble clef and a key signature of one flat. It contains a melodic line with slurs and accents. A circled measure number '10' is placed at the beginning of the system.

System 2: A grand staff with treble and bass clefs. The top staff is labeled 'Viol. 1.u.2.' and contains a melodic line with slurs and accents. The bottom staff contains a bass line. A circled measure number '15' is placed in the middle of the system. A dynamic marking 'p' is present in the bottom staff.

System 3: A grand staff with treble and bass clefs. The top staff is labeled 'Viol.' and contains a melodic line with slurs and accents. The bottom staff contains a bass line. A dynamic marking '(f)' is present in the bottom staff.

System 4: A grand staff with treble and bass clefs. It contains a melodic line in the top staff and a bass line in the bottom staff. A circled measure number '20' is placed in the middle of the system.

First system of musical notation, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. It consists of a grand staff with a piano accompaniment on the left and a vocal line on the right. The piano part includes chords and arpeggiated figures, while the vocal line contains a melody with eighth and quarter notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) above the piano part. A circled number 30 is placed below the piano part, indicating the start of a new section. The notation continues with piano accompaniment and a vocal line.

Third system of musical notation, featuring a dynamic marking of *d* (diminuendo) above the piano part. A circled number 25 is placed below the piano part. The system includes a Violin part labeled "Viol." on the left and a Cembalo part labeled "Cembalo" in the middle. The piano part continues with chords and arpeggiated figures, and the vocal line continues with a melody.

Fourth system of musical notation, featuring a dynamic marking of *d* (diminuendo) above the piano part. A circled number 20 is placed below the piano part. The system includes a Violin part labeled "Viol." on the left and a Cembalo part labeled "Cembalo" in the middle. The piano part continues with chords and arpeggiated figures, and the vocal line continues with a melody.

Solo

Musical score system 1, measures 35-37. It features a solo line on a single staff and piano accompaniment on two staves. Measure 35 is circled. A dynamic marking *(p)* is present in measure 37.

Musical score system 2, measures 38-40. It includes parts for Cembalo, Str. (strings), Cembalo, and 1. Viol. (Violin I). Measure 40 is circled.

Musical score system 3, measures 41-43. It includes parts for Cemb. and 1. Viol. Measure 40 is circled. A performance instruction 'x)' is written above the violin line in measure 43.

Musical score system 4, measures 44-46. It includes parts for Viol. and Cemb. Measure 45 is circled.

x) A musical notation for a footnote, showing a sequence of eighth notes on a single staff.



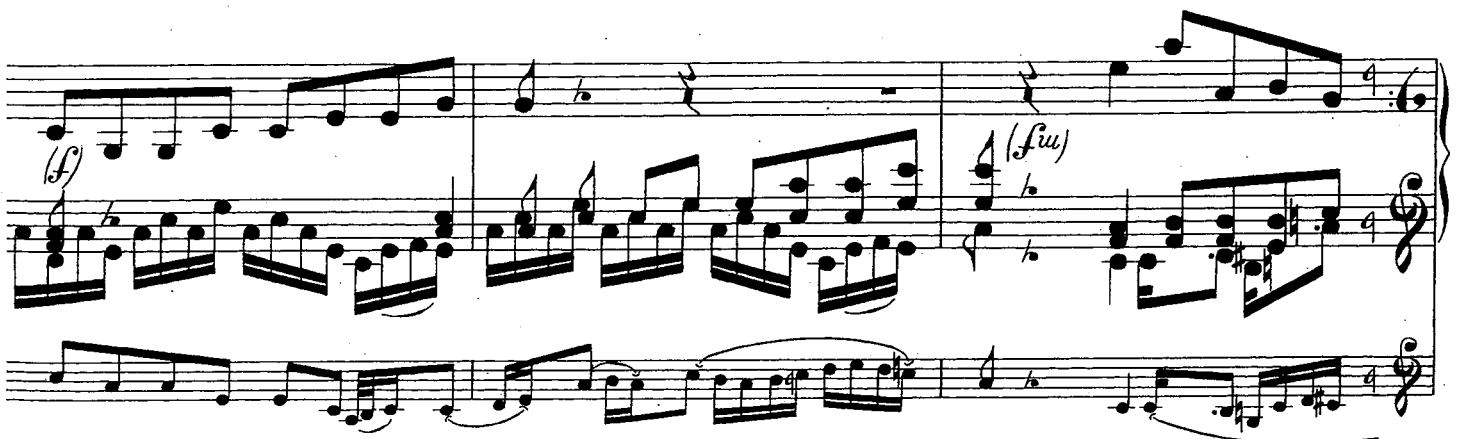
First system of musical notation, measures 45-47. It consists of three staves: a vocal line on a treble clef staff, a piano accompaniment on a grand staff (treble and bass clefs), and a bass line on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. A circled measure number '55' is located in the middle staff at the end of the system.



Second system of musical notation, measures 48-50. It consists of three staves: a vocal line on a treble clef staff, a piano accompaniment on a grand staff, and a bass line on a bass clef staff. The key signature has one flat, and the time signature is 4/4.



Third system of musical notation, measures 51-53. It consists of three staves: a vocal line on a treble clef staff, a piano accompaniment on a grand staff, and a bass line on a bass clef staff. The key signature has one flat, and the time signature is 4/4. A circled measure number '50' is located in the middle staff at the end of the system. The dynamic marking *d* (mezzo-forte) is present in the piano part.



Fourth system of musical notation, measures 54-56. It consists of three staves: a vocal line on a treble clef staff, a piano accompaniment on a grand staff, and a bass line on a bass clef staff. The key signature has one flat, and the time signature is 4/4. The dynamic marking *f* (forte) is present in the piano part.