

J.S. Bach



Concerto in F per Oboe e archi

(BWV 169:1, 169:5, 49:1)

BWV1053R

Preface

The original form of the concerto BWV 1053 has been lost. We do not know for which solo instrument it was originally, but musicologists have been arguing for a long time that it was probably for the oboe. We also do not know when it was composed, but Bach's Cöthen period (early 1720s) has been suggested.

The music of this concerto has come down to us in two different forms. One is a reworking into a harpsichord concerto, Nr. 2 in E major from ca.1738. Besides, this concerto has found a place in two of Bach's cantatas from 1726, with the solo part allotted to the organ. The first movement appears as the opening Sinfonia in Cantata "*Gott soll allein mein Herze haben*" BWV169, with an orchestra that, besides strings, newly features two oboe d'amore and a taille (tenor hobo). The second concerto movement appears as the aria "*Stirb in mir*" in the same cantata with, besides the organ solo, a newly composed solo part for the alto voice, and a new orchestral interlude of 8 measures, inserted at bar 15. The third concerto movement is reused in cantata "*Ich geh und suche mit verlangen*" BWV49 as the opening Sinfonia; an additional oboe d'amore doubles the first violin part.

The harpsichord concerto is in the key of E major (C# minor for the second movement); the cantata movements are in D major, B minor, and E major respectively. Musicologists have argued for an original key of either E \flat major or F major for the original, lost concerto. Mostly, F major is seen nowadays.

The solo part for the harpsichord concerto version is much embellished compared to the earlier cantata versions; this makes it very idiomatic for a harpsichord version. In the present edition, the solo oboe part faithfully follows the organ version from the cantatas, with the exception of a few notes in bar 22 in the second movement that exceed the range of the oboe. The orchestra is presumed to be just a string orchestra, and its parts are also equal to the parts in the Cantata movements. The few notes that are given only to the orchestral oboe trio in movement I of BWV169 are returned to the strings. Musicologists debate whether bars 15..22, new in the cantata version of the second movement, should be played or cut; this is left as an option to the performer.

The present edition closely follows Bach's autographs available from the Staatsbibliothek zu Berlin - Preußischer Kulturbesitz. Movements I and II are based on *D-B Mus. ms. Bach P 93* and *St 38*. Movement III is based on *D-B Mus. ms. Bach P 111* and *St 55*.

I. Allegro

Oboe concertato

I Violino

II

Viola

Basso Continuo

6 6 6 6 6 5

Ob.

I Vln

II

Vla

B.C.

7 6 6 6 6 7 6 7 6 6 5 6

Ob.

I Vln

II

Vla

B.C.

pia

5 6 5 7 5 5 4 3 6

Ob.

I Vln

II

Vla

B.C.

6 6 6 6 6 6 6 6 6 6 5 6

Ob. 13

I Vln *pia*

II *pia*

Vla

B.C.

6 6 7 6 6 6 6 6 6 $\frac{6}{4+}$ 6 $\frac{6}{5}$ $\frac{6}{4+}$ 6

Ob. 16

I Vln

II

Vla

B.C.

$\frac{7}{5}$ # $\frac{7}{5}$ $\frac{7}{4}$ 2 6 $\frac{7}{5}$ 6

Ob. 19

I Vln *f*

II

Vla

B.C.

6 6 6 6 6 7 7 6 6 6 6 6 7 6 $\frac{6}{5}$

Ob. 22

I Vln *pia*

II *pia*

Vla *pia*

B.C.

$\frac{7}{3}$ 6 $\frac{6}{4+}$ 2 6 $\frac{6}{4}$ 2

25

Ob.

I Vln

II Vln

Vla

B.C.

6 6 7 # 4 5 6 7 # # 6 6 9 7 4 #

28

Ob.

I Vln

II Vln

Vla

B.C.

5 6 6 6 # 6 6 5 # 6 6 6 # 6 6 6

31

Ob.

I Vln

II Vln

Vla

B.C.

7 5 6 6 6 6 4 2 6 5 7 # 6 7 5 6 5 6 # 6 #

34

Ob.

I Vln

II Vln

Vla

B.C.

5 6 6 7 # 5 7 5 4 #

37

Ob.

I Vln

II

Vla

B.C.

7 5/6 6 6 5 5 # 6 7 # 6 6 6 6

40

Ob.

I Vln

II

Vla

B.C.

6 6 # 7/5 6/5 6 6 7 # 6 4/3+ 6/5 7 #

43

Ob.

I Vln

II

Vla

B.C.

7/5 # 6 6 7 5 6 7 6 7 #

46

Ob.

I Vln

II

Vla

B.C.

5 7/5 # 6 6 4

49

Ob.

I Vln

II Vln

Vla

B.C.

pia

f

6 6 6 6 6 6 5_b 7_b 7_b 5 6

52

Ob.

I Vln

II Vln

Vla

B.C.

f

7₅ 6 7₅ 6 7 6 6 6 6 6 5 6 6 2

55

Ob.

I Vln

II Vln

Vla

B.C.

6 6 6 6 6 4 7₅ 6 5 6 6 6 6 6 7₅ 6 6 6 4 6 6 6 6 5 6 5_b

59

Ob.

I Vln

II Vln

Vla

B.C.

5 6 5 6 5 6 6 6 9 5 6 6 6 6 6 4 6 4⁺ 2

63

Ob.

I Vln

II Vln

Vla

B.C.

Fingering: 6 9 8 4 6 6 5 6 6 6 6 6 6 7 6 6 4/2 6 4 4+ 2 6 6 6 6 6 6 6 4 6 5 4

Detailed description: This system contains measures 63 through 66. The Oboe part features a rapid sixteenth-note pattern in measures 63-65, followed by a melodic line in measure 66. The strings (Violins I and II, Viola, and Cello/Bass) provide accompaniment with various rhythmic figures and sustain notes.

67

Ob.

I Vln

II Vln

Vla

B.C.

Fingering: 7 5 6 5 9 6 5 6 6 6 6 6 6 6 4 6 6 6 6 4 3 6 4 6 4 3 6 4 7 5 6 4+ 2

Detailed description: This system contains measures 67 through 69. The Oboe continues with its melodic line, which becomes more active in measure 69. The violin parts have more defined rhythmic patterns, and the Viola and Cello/Bass continue their accompaniment.

70

Ob.

I Vln

II Vln

Vla

B.C.

Fingering: 5 6 6 6 6 6 6 6 4+ 6 6 6 7 6 6 6 7 6 6 7 # 5 7 5 # 6

Detailed description: This system contains measures 70 through 72. The Oboe part is highly active with sixteenth-note passages. The Violins and Viola play sustained notes with some rhythmic movement, while the Cello/Bass part remains steady.

73

Ob.

I Vln

II Vln

Vla

B.C.

Fingering: 6 6 6 6 7 5 5 7 5 # 5 7 5 # 6

Detailed description: This system contains measures 73 through 75. The Oboe part features a melodic phrase with some grace notes. The Violins and Viola continue with their accompaniment, and the Cello/Bass part has a clear bass line.

76

Ob.

I Vln

II Vln

Vla

B.C.

6 9 6 9 8 7 6 7 5 6 6 7 6

5b # 5b # 5b #

79

Ob.

I Vln

II Vln

Vla

B.C.

9 6 6 6 6 6 6 6 6 7b 6 6

5b # 5b # 5b #

82

Ob.

I Vln

II Vln

Vla

B.C.

6 6 6 6 6 6 7b 7 6 5 5 6 6 9 6 6 5 5 7b 7

5b # 5b # 5b #

86

Ob.

I Vln

II Vln

Vla

B.C.

6 6 6 # 6 7 6 6 6 6 7 9 6

5b # 5b # 5b #

89

Ob.

I Vln

II

Vla

B.C.

9 5 6 7 7 6 6 6 9 7 7 6 5 6 #

92

Ob.

I Vln

II

Vla

B.C.

6 4 6 4+ 6 6 6 4+ 5 2 6 4 6

95

Ob.

I Vln

II

Vla

B.C.

6 6 6 # 6 # 6 5b 7b 7 # 6

98

Ob.

I Vln

II

Vla

B.C.

6 5b 7b 5b 7 6 6 6 6 6 5 7 5 6 5 7 6

101

Ob.
I Vln
II
Vla
B.C.

Fingerings: 7 #, 6 5, 6, 6 4+ 2, 7 5, 6 4 #, 6, 6, 6

104

Ob.
I Vln
II
Vla
B.C.

Fingerings: 6, 6, 7 5, 5 b, 6, 6, 7 5, #

107

Ob.
I Vln
II
Vla
B.C.

tasto solo

Fingerings: 7, 5 b, 5, 6, 7 #

110

Ob.
I Vln
II
Vla
B.C.

Fingerings: 6 5, 6, 6 6 5 4 5 #, Da Capo

II. Siciliano

Oboe concertato

I Violino

II

Viola

Basso Continuo

6 4/2 7 4/2 7 4/2 8 5/3 6 4+ 6 4+/2 6 6 4+/2+



Ob.

I Vln

II

Vla

B.C.

6 6 6 b 6 4+/2+ 7 # 5/3 7 4/2 8 7/5 6b/8 7/5 6 4+/3 6 6 4+/2 6 6/4 5 #



Ob.

I Vln

II

Vla

B.C.

7 6 7/5 6 7/5 # 6 6/5 8 7 5b 7b/5b

10

Ob.

I Vln

II Vln

Vla

B.C.

6 6b 5 # 6 6 6 6b 5 # 6

4 4 3 # 4 5 4 2 4 2

13

Ob.

I Vln

II Vln

Vla

B.C.

6 7 # 5 4 3 7 5 # 5 # 6 4

Vi-

16

Ob.

I Vln

II Vln

Vla

B.C.

6 6 6 6 6 6

4 4+ 4+ 4+ 4+ 4+

2 2 2 2 2 2

19

Ob.

I Vln

II Vln

Vla

B.C.

5 7 8 7b 6 6 6 6 6 6 5 # 6 # 5 6

3 4 2 4 3 4 4 4 4 4 4

22 **-de**

Ob.

I Vln

II Vln

Vla

B.C.

7/5 7# 6 6/5b 7b 4b 3 6/4+ 2+ 7/5+ 6 6/4+ 3b

25

Ob.

I Vln

II Vln

Vla

B.C.

7/5 7# 6 7 6 # 6/4+ 2 6 6 6 6 7/5 6

28

Ob.

I Vln

II Vln

Vla

B.C.

7/5 # 6 6 6/4+ 2 6 6/4+ 2+ 6 # 6 6 6/4+ 2+

31

Ob.

Vln I

Vln II

Vla

B.C.

7 # 7 # 8 3 [7] 8 7 6b 6 6 6 3 6 4+ 6 6 4 5 # 7 5b 7 # 4 3 6 5

==

34

Ob.

Vln I

Vln II

Vla

B.C.

4 3b 6 5b 4b 3 6 7 # 6 4 5 # 7 6 7 5b # 7 5b 6

==

37

Ob.

Vln I

Vln II

Vla

B.C.

7 # 6 4 6 5b 7 # 6 4 5 4 #

Dal Segno %

III. Allegro

Oboe concertato

I Violino

II

Viola

Basso Continuo

9

Ob.

I Vln

II

Vla

B.C.

18

Ob.

I Vln

II

Vla

B.C.

27

Ob.

I Vln

II

Vla

B.C.

p

f

p

f

p

p

35

Ob.

I Vln

II

Vla

B.C.

4#
2

43

Ob.

I Vln

II

Vla

B.C.

(f)

(f)

52

Ob.

I Vln

II

Vla

B.C.

(b)

(b)

60

Ob.

I Vln

II

Vla

B.C.

(p)

(p)

(p)

(p)

69

Ob.

I Vln

II

Vla

B.C.



77

Ob.

I Vln

II

Vla

B.C.

Tutti

Solo

f

p

f

p

f

p

f

p



85

Ob.

I Vln

II

Vla

B.C.

f

p

f

p

f

p

f

p

93

Ob.
I Vln
II Vln
Vla
B.C.

101

Ob.
I Vln
II Vln
Vla
B.C.

p *f*
p *f*
p *f*
p *f*

(p) (f)

109

Ob.
I Vln
II Vln
Vla
B.C.

117

Ob.
I Vln
II Vln
Vla
B.C.

125

Ob. *p* *f*

I Vln *p* *f*

II *p* *f*

Vla *p* *f*

B.C. *(p)* *(f)*

Detailed description: This system covers measures 125 to 132. The Oboe part begins with a rest, followed by a melodic line starting at measure 130. The strings play a rhythmic accompaniment of eighth notes. Dynamics range from piano (*p*) to forte (*f*). A double bar line is present at the end of measure 132.

133

Ob. *f*

I Vln *f*

II *f*

Vla *f*

B.C. *(f)*

Detailed description: This system covers measures 133 to 141. The Oboe part has a melodic line with some grace notes. The strings continue with eighth-note accompaniment. Dynamics are primarily forte (*f*). A double bar line is present at the end of measure 141.

142

Ob. *f* *p*

I Vln *f* *p*

II *f* *p*

Vla *f* *p*

B.C. *(f)* *p*

Detailed description: This system covers measures 142 to 149. The Oboe part features a melodic line with dynamic changes. The strings play eighth-note accompaniment. Dynamics range from forte (*f*) to piano (*p*). A double bar line is present at the end of measure 149.

150

Ob. *f*

I Vln *f*

II *f*

Vla *f*

B.C. *(f)*

Detailed description: This system covers measures 150 to 157. The Oboe part has a melodic line. The strings play eighth-note accompaniment. Dynamics are primarily forte (*f*). A double bar line is present at the end of measure 157.

159

Ob.

I Vln

II Vln

Vla

B.C.

(f) *(p)*

167

Ob.

I Vln

II Vln

Vla

B.C.

175

Ob.

I Vln

II Vln

Vla

B.C.

(f) *(p)* *(f)*

184

Ob.

I Vln

II Vln

Vla

B.C.

(p) *(f)*

193

Ob.

I Vln

II Vln

Vla

B.C.

f

202

Ob.

I Vln

II Vln

Vla

B.C.

Tutti

Solo

f

p

210

Ob.

I Vln

II Vln

Vla

B.C.

p

f

218

Ob.

I Vln

II Vln

Vla

B.C.

p

f

p

225

Ob.

I Vln

II Vln

Vla

B.C.

f

(f)

233

Ob.

I Vln

II Vln

Vla

B.C.

f

(f)

242

Ob.

I Vln

II Vln

Vla

B.C.

p

250

Ob.

I Vln

II Vln

Vla

B.C.

Da Capo