

J.S. Bach
Ouverture BWV 1067

A moll

Ouverture

a

1 Flauto

2 Violini

Viola

e

Bassi

J.S. Bach.

16. März 1813

3. April 1813

1. Juli 1813

Grave

Violini

D-B Mus.Ms. 154, 1-6
edited by Brian Berryman

About this edition:

This is a performing edition of Johann Sebastian Bach's *Orchestral Suite No. 2 in b minor, BWV 1067*, based on the single manuscript source from Bach's lifetime, preserved in the Deutsche Staatsbibliothek in Berlin, Mus.ms. Bach St. 154, which is available online at IMSLP. In lieu of a detailed critical report of all editorial adjustments and alterations I have also compiled all the original and unedited parts into score format (available on IMSLP), so that it is possible to retrace any editorial decisions I have made for my own performances, and if so desired, re-think them.

The flute part (Mus.ms. Bach St. 154,1) and the viola part (Mus.ms. Bach St. 154,4) are in Johann Sebastian Bach's own handwriting. Bach also wrote the instrumental headings, movement titles and clefs for all the parts. The notation styles of the other four parts would seem to suggest a different copyist for each part. In particular the unfigured continuo part (St. 154,6) stands out for its neatness and clarity and for its almost complete lack of articulations and dynamic markings. In an exhaustive study of the sources, Joshua Rifkin has established that the unfigured continuo part is a direct copy of the figured continuo part.*

Editorial slurs have been depicted as dotted lines; trills and appoggiaturas in parentheses have been inferred from identical passages in other parts. Staccato dots have been supplied in some parts (Viola in particular) when present in other voices. Obvious errors in copying (wrong notes or accidentals) have been rectified without comment.

The curious double stop in Violin II at the end of the Menuet is in the original manuscript, I have bracketed the note which was possibly taken from Violin I by mistake. In measure 37 of the Overture Violin I has an E# while the „Traversiere“ has D, the performer is free to choose which option suits best. At the end of the Double the first ending contains a variant reading taken from the flute part of St. 639, a set of parts dated ca. 1755 and written by the Oelsnitz cantor and former Leipzig prefect Christian Friedrich Penzel.

Connoisseurs of the „Polonoise“ (spelling in the manuscript) will notice the absence of the *piano* measures supplied in the Neue Bach Ausgabe and other editions; the dynamic indications are present only in the two continuo parts, neither of which was written by Bach's hand. Since almost all other dynamic markings in the other movements are in Bach's handwriting and are consistent throughout all the parts, I chose to regard the dynamics in the Polonoise as an anomaly and have dropped them from this edition.

Almost all of the extant parts list the title of the final movement as "Battinerie", whether this is a mishearing of "Badinerie" when pronounced with a Leipzig accent remains open to debate...

I hope this edition proves useful and welcome comments and suggestions for its improvement!

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*For additional information on the source materials and discussion of the work's context (composed ca. 1730), as well as the proposition of a hypothetical original version in A minor with solo violin, see Rifkin's essay: "The 'B-Minor Flute Suite' Deconstructed: New Light on Bach's Overture BWV 1067" in *Bach Perspectives*, ed. Gregory Butler. Chicago: University of Illinois Press, 2007. A rebuttal of Rifkin's theory is in the same volume, embodied in Steven Zohn's article: "Bach and the *Concert en ouverture*".

Ouverture BWV 1067

(D-B Mus. ms. Bach St. 154)

J.S. Bach
1685-1750

Ouverture

Flute

Violin I

Violin II

Viola

Continuo

8 3 7 4 2 8 3 7 4 2 5 3 6 6 7 # 6 4

4

5 # 7 6 5 6 5 # — 6 4 6 6 7 6 6 7 8 3 4 5 2 3 6 4 6 6

8

7 6 5 6 4 2 6 7 6 7 6 6 5 3 7 4 2 5 3 6

12

4 7 5 7 7
2 5# # #

6 6 6 7 7 6 7 7 —
5 # 5 5

16

7 7 6 6 7 7
5 #

19

6 5 6 5
4 # 5 4 9

22

28

33

6 6 5 6 # 6 6 6 6 6
4 4 3 4 4 4 5 4 4
2 2

53

tr solo

tr

piano

tr

tr

6 6 6 4 5 6 #
5 5 2 2

58

piano

piano

63

piano

5 6 — 6 7 6 6 —
4 5 # 5 4 2

68

6 7 6 5 4 — 6 7 6 6 4

73

piano
piano
piano

piano

5 6 6 5 4 3 6 6 4

78

tutti

forte
forte
forte

forte

6 3 9 — 7 6 5 76 5 7 3 3

83

tr

(tr)

6 6 6 5 6 6 6 6 7 6 6

4 4 5 4 4

88

6 6 5 6 7 6 6 5 6 7

5 5 # 5

93

Solo

piano

piano

piano

piano

6 5 — 6 6 5 3

4 3

98

6
5

7

5

forte

103

forte

forte

forte

forte

6 5 2 6 6 7 4 6 7 5 9 6 5 # 6 6 4

108

6 6 6 6 5 7 5 #

113

6 6 5 6
4 # 4 2

118

Solo

piano

6 6 6 5 6 # 6
5 4 2

123

piano

piano

128

128

forte

forte

forte

(forte) 6 4/2 6/5 5 4/2 7/5 6 6 6

133

133

piano

piano

piano

6/4 7/5 6 6 6

138

138

tutti

forte

forte

forte

piano

piano

p.

tasto solo

(forte) 7/5 5/4/2 5/9/4 7/4/2 6/5 6/5 6/4 #

143

forte
forte
f.
accomp.

6 5 6^b 6 6̇ 6 6 4 6 7 7 4
2 2 4 3 2 4 5 2

148

piano
piano

6 4 5 7 4 7 6 6 # —
2 2 4 # 2 5 4 2 2 piano

153

piano
piano

6 # — 6 6 — 7 — 6 6 5 7 #

158

Musical score for measures 158-162. The score is in G major (one sharp) and 2/4 time. It features a treble and bass staff with a grand staff. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes and rests. Fingerings are indicated by numbers 1-5. A dynamic marking of *f* is present at the beginning of the system.

163

Musical score for measures 163-167. The score is in G major (one sharp) and 2/4 time. It features a treble and bass staff with a grand staff. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes and rests. Fingerings are indicated by numbers 1-5. Dynamic markings of *forte* and *piano* are present. A *f.* marking is also present in the bass staff.

168

Musical score for measures 168-172. The score is in G major (one sharp) and 2/4 time. It features a treble and bass staff with a grand staff. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes and rests. Fingerings are indicated by numbers 1-5.

173

forte

forte

forte

(*forte*)

6 6 — 6 7 6 6 (forte) 6 6 6 5
5 4 2

178

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

183

6 6 6b 6 6 5 5 6 4 5 # 6 2 — 6
4 2 2 5 5 2 2 4 2 4 5 6

188

6 6 4 2 — 6 6 5 6 7 # 6 7 6 5 7 # 6 4 3 6 5

193

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

198

Lentement

6 5 6 4 # *tasto solo* 7 6 6 6

203

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

208

6 6 4 2 5 6 6 4 5 — 5 5 6 4 2 6 6 5 #

213

7 # 7 4 6 # 5 # — 6 6 5 6 6 5 #

Rondeaux
8

Musical score for measures 1-5. The score is in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some slurs and accents. Below the staves, there are fingering and ornamentation markings: 5 2 — δ, 6 4 2 — 6, 6 4, 6 4 3 — 7 #, 5 2, δ.

Musical score for measures 6-12. The score continues with similar notation. A repeat sign is present at the beginning of measure 6. Below the staves, there are fingering and ornamentation markings: δ 4 2, 6, 6, 6 #.

Musical score for measures 13-19. The score continues with similar notation. Below the staves, there are fingering and ornamentation markings: δ 4 2, δ 5, δ 4 2, 6 #, 5, 6 #, 6 5.

18

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

23

6/4/2 6 6/4 6/4/3 — 7/# 5/2 6 4/2 6 6/5

28

(piano)

piano

piano

(piano)

piano

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

33

(forte)

(forte)

(forte)

(forte)

(forte) 6 6

38

6 7 6 6 5 6 #

41

#

4

Sarabande

7 6 7 6 6 4 2

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

4 2 6 6 6 5 6 5 6 # # 7 6 8 7 #

20

— 6 6 4 3 6 — 6 6 7^b 6 6 5
 4 2 4 2 b 4

26

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

30

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

Bourée alternativement

6 6 6 6 6 6 6 6 6 6 6 6 4 2

6 6 4 6 5 6 6 6 6 6b 6 5 4 6 6 5

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

18

6 6 — 6 — 6 — 6 — 6 6 5 6
4 3 4 3 4 2

Bourée 2

23

6 6 6 6 6 6 4 #
piano doucement
piano doucement
piano doucement
6 6 5 #

29

6 6 # 6 7 7 7 87

Da Capo

35

7 7 6
5 5

6 7 #
5

Polonoise moderato e staccato
Lentement

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

6

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

11

tr

tr

(p.)

7 5, # 6, 6 5, 4 #, (p.), 6 6, 6 5, 6 6, 6 5

15

1.

2.

6 6, 6 6, 6 4, 6 2, 6, 6

18

6 # — 6, 5 6, 6 6, 6 6, 6 5, 6 4, 7 4, 2 2

21

6 6, 5 4, 5 #, 6 4, 5 #, 6 6, 6 5, 7 #, 6 4, 6 5, 6 5

1.

2.

(from St. 639, ca. 1755)

24

1.

2.

6 6, 6 5, 5 4, 6 4, 6 2, 6

Polonaise ab initio

Menuet

6 7 6 7 — 6 7 6 6 4 6 6 5

8

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

16

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

Battinerie

staccat.
staccat.
staccat.
staccat.

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

tr
tr
tr
tr

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

(pian.) (forte)
pian. forte
pian. forte
(pian.) (forte)
piano forte

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

22

6 5 6 4 3 6 4 2 6 6 5 4 2 6 6 4 7 5 6 6 5 4 3

29

6 6 6 6 6 5 6 5 7 5 4 6 6

35

6^b 4 2 7 5 6 4 5 # 6 4 6 6 5 4 #

piano *forte*
piano *fort.*
(piano) *(forte)*
pian: *(forte)*