

Johann Sebastian BACH

Concerto à Oboe concertato due Violini, Viola e Basso

Original
Violino E major, BWV 1042
&
Cembalo D major, BWV 1054

Oboe concertato
Oboe d'amore concertato

Ed. Joseba Berrocal
Bilbao 2023

Preface

For more than a century, musicology has studied in depth the complex question of the concertos for instrument *concertato* by Johann Sebastian Bach (1685-1750). A set in which original versions –often cause of complications– and his later transcriptions for harpsichord are paired. Each of the concertos is a particular case: from an almost absolute similarity between both stages, to the loss of the original version and, therefore, its preservation only as keyboard concerto.

The present edition aims to offer two versions –for Oboe and for Oboe d'amore– of one of the best known pairs of these concertos: the *Violin Concerto* in E major BWV 1042, and the *Harpsichord Concerto* in D major. BWV 1054.

The violin version, the earlier of the two, has come down to us however in a late source: a copy of the full score and parts made around 1760. Despite being a document reasonably free of errata, it presents the main problem of slurs, ornaments and grace notes. Not only do we find inconsistencies in twin passages or unisons –something quite common in the production of Bach and his contemporaries–, but also divergences between full score and *particellas*.

The harpsichord version is also preserved in two formats: as parts –copied after the composer's death–, and as full score, this last one in Sebastian's own autograph. As it was usual in the corpus studied, this keyboard version is transposed a descending major second, in order to better accommodate the extension of the harpsichord. The transcription process by Bach is never mechanical. The author always takes advantage of the circumstance of having to copy the work: he not only adapts some passages to the particular characteristics of the new soloist, but also rewrites some sections harmonically. In this specific copy, the autograph preserves at least two layers of reworking; which leaves us –if we add the violin version– with three texts for certain measures of the work.

In the present edition a mixed reading of these sources has been made. Since the violin and oboe share the capability to sustain the sound more clearly, preference has been given to BWV 1042. However, often recourse has been made to rhythmic and melodic modifications found in the autograph of BWV 1054. In parallel, writing for the *tessitura* and characteristics of the 2-3 keyed oboe has invited significant modifications of large sections of the work.

Concerning how and in what combinations to use this edition. Here we have a *particella* in F major for the aforementioned 2-3 keyed oboe; and this opens several performance options, all of them with some kind of tradition in the world of Johann Sebastian Bach:

- 1.- With an oboe at 415Hz and strings & continuo accompaniment at 440 Hz, This *ripieno* should use the *particellas* from the violin version, BWV 1042.
- 2.- With an oboe at 392 Hz and the *ripieno* at 415 Hz, again using the parts from BWV 1042.
- 3.- With an oboe d'amore at 415 Hz, but this time accompanied by a *ripieno* also at 415 Hz using the *particellas* of the harpsichord version, BWV 1054.

As usual in contemporary works, the solo oboist can decide when to play in the *tuttis* of the first and third movements. Both to rest and to give variety to the sound of the ensemble.

Joseba Berrocal Bilbao, February 2023

Concerto à Oboe concertato

J. S. Bach
BWV 1042

Allegro

4

6

8

11

14

17

20

23

26

29

31

Solo

Tutti

f

p

pp

tr

Orig. *Concerto ex E per il Violino concertato*, Mi maggiore, BWV 1042, & *Concerto à Cembalo certato*, Re maggiore, BWV 1054

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33 *Tutti* *Solo*

36 *p* *pp* *f* *Tutti*

39 *Solo*

42 *Tutti* *Solo* *Tutti* *Solo*

45 *Tutti* *Solo*

48

51

54

57

60

63

66

69 *Tutti*

72 *Solo* *Tutti*

75 *Solo* *Tutti* *p*

78 *Solo*

81

84

87

91

94 *Tutti* *Solo* *f*

97

100 *Tutti*

103 *Solo*

106

109

Detailed description: This musical score is written for a single melodic line in G minor (one flat). It consists of 11 staves of music, numbered 72 through 109. The notation includes eighth and sixteenth notes, often beamed together in groups. Slurs are used to group phrases, and ties connect notes across measures. Dynamic markings include 'p' (piano) at measure 75 and 'f' (forte) at measure 94. The score is divided into 'Solo' and 'Tutti' sections, with 'Solo' appearing at measures 72-75, 78-81, 94-97, and 103-106, and 'Tutti' appearing at measures 75-78, 81-84, 97-100, and 106-109. The key signature has one flat (Bb). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

112

115 *Tutti* *tr* *Solo*

118

121 *Adagio* *Allegro* *Tutti*

124

127

130 *tr* *Solo*

133 *tr* *Solo*

136 *Tutti* *Solo*

140 *p* *pp* *f* *Tutti*

143 *Solo*

146 *Tutti* *Solo* *Tutti* *Solo*

149 *Tutti*

152 *Solo*

154 *Solo*

158 *p* *pp* *f* *Tutti*

161 *Solo*

164 *Tutti* *Solo* *Tutti* *Solo*

167 *Tutti* *Solo*

170

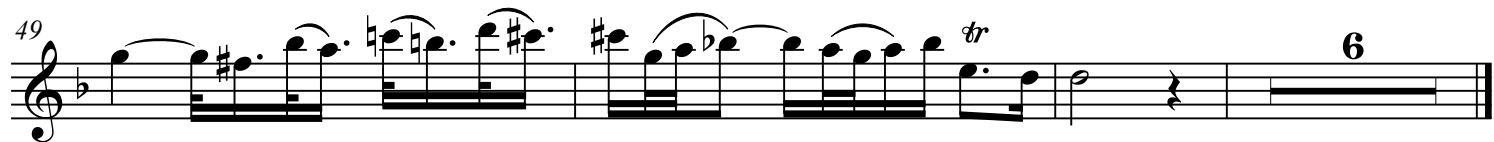
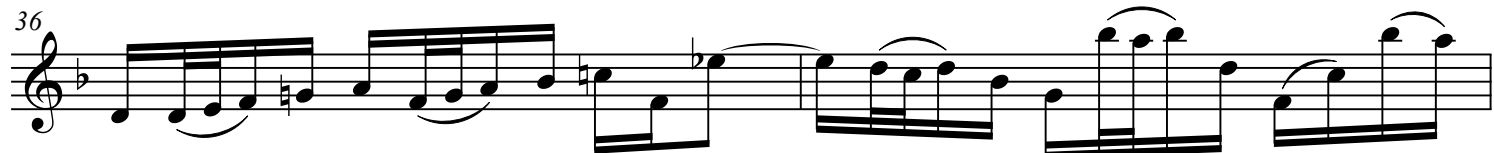
172 *Tutti*

Adagio 6

10

13

16



Allegro assai

8

15 *Solo*

22

28 *Tutti*

35

42 *Solo*

50

57

63 *Tutti*

70

77 *Solo*

Detailed description: This is a musical score for a single melodic line, likely for a flute or violin, in 3/8 time. The tempo is marked 'Allegro assai'. The key signature has one flat (B-flat). The score consists of ten staves of music. The notation includes eighth notes, sixteenth notes, and trills. Dynamic markings 'Solo' and 'Tutti' are used to indicate changes in volume or texture. The piece begins with a trill on the first staff. The second staff starts with a measure rest. The third staff begins with a trill. The fourth staff starts with a measure rest. The fifth staff begins with a trill. The sixth staff starts with a measure rest. The seventh staff begins with a trill. The eighth staff starts with a measure rest. The ninth staff begins with a trill. The tenth staff starts with a measure rest. The piece ends with a trill on the final staff.

84

91

98

105

113 *Solo*

118 *p f p*

123 *f p f p f*

129

134

140

145 *Tutti*

153

Tutti

This musical score is written for a single melodic line in G minor, spanning measures 84 to 153. The notation is on a single staff with a treble clef. The key signature has two flats (F and C). The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Performance markings include dynamics like *f* (forte), *p* (piano), and *f* (forte), and performance instructions like *Solo* and *Tutti*. There are also trill ornaments marked with a trill symbol. The score is divided into systems, with measure numbers 84, 91, 98, 105, 113, 118, 123, 129, 134, 140, 145, and 153 indicating the start of new systems.