

巴赫

布兰登堡协奏曲六首

(袖珍总谱)

(1)F 大调, (2)F
大调, (3)G 大调,
(5)D 大调, (6)降
B 大调。

光 华 出 版 社

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REVISIONSBERICHT

Zur Revision des vorliegenden Brandenburgischen Konzertes Nr. 1 wurden neben dem Autograph folgende der Staatsbibliothek gehörende Handschriften benutzt: Mus. ms. P 255, eine sehr saubere Abschrift, allerdings ohne wesentlichen textkritischen Wert, und Mus. ms. P 1061, eine alte von Penzel*, einem Zeitgenossen Bachs geschriebene und früher im Besitz des Sängers Franz Hauser, Karlsruhe, gewesene Partitur-Handschrift mit der Unterschrift „Fine. scr. Penzel im April 1760“. Sie trägt den Titel „Sinfonia di Giov. Seb. Bach“ und besteht aus den Sätzen: Sinfonia, Adagio, Menuet mit zwei Trios. Den dritten (Allegro-) Satz und die Polacca des Konzertes enthält sie ebensowenig wie die Violino piccolo, die übrigen Sätze gibt sie aber unverkürzt so daß sie mit den Sätzen des Konzertes bis auf einige Abweichungen übereinstimmt. Den ersten Satz trifft man auch als Einleitungsmusik zur Kantate Nr. 52 „Falsche Welt, dir traue ich nicht“. Hier erscheint er ebenfalls ohne Violino piccolo und in den Einzelheiten (z. B. der Vertauschung der Hörner Seite 1, Takt 8 ff.) mehr noch übereinstimmend mit der Sinfonia als mit denen des Konzertes. Weiter wurde zugezogen Mus. ms. P 306, eine mit P 1061 übereinstimmende jüngere Abschrift (Unterschrift: Poss. Penzel im April 1760 Ant. Werner Novemb. 1839). Ferner wurden die von Siegfried Wilhelm Dehn herausgegebene erste Ausgabe (C. F. Peters, Leipzig), die von Wilhelm Rust für die Bachgesellschaft und die von Max Seiffert für die Neue Bachgesellschaft besorgte Ausgabe (Breitkopf & Härtel, Leipzig) benutzt.

Das Autograph hat folgenden Titel:

Concerto 1^{mo} à 2 Corni di Caccia. 3 Hautb. & Bassono. Violino Piccolo concertato. 2 Violini, una Viola & Violoncello, col Basso Continuo.

Im Autograph haben einige Sätze folgende Überschriften:

Das Menuetto: Menuet.

Das erste Trio: Trio à 2 Hautbois & Bassono. Corni & Violoncello.

Die Polacca: Poloinesse. Tutti Violini & Viola, mà piano. Violino piccolo tacet.

Das zweite Trio: Trio à 2 Corni & 3 Hautbois in unisono.

Die autographe Instrumentenangabe ist:

Vor dem ersten Satz: Corno 1, 2, Hautb. 1, 2, 3, Bassono, Violino Piccolo, Violino 1, Violino 2, Viola, Violoncello, Continuo & Violino grosso.

Vor dem ersten Trio: Hautb. 1, 2, Bassono.

Vor dem zweiten Trio: Corno 1, 2, Tutti gli Hautbois.

Vor den übrigen Sätzen fehlt sie.

Als Nachschriften sind im Autograph angegeben:

Unter dem ersten Trio: Menuet repetatur sub Signo & et dein pergatur.

Unter der Polacca: Menuet ab initio sub Signo & dein pergatur.

Unter dem zweiten Trio: Menuet sub Signo & ab initio et claudatur. Fine.

Das Autograph weicht in folgenden Punkten von der vorliegenden Ausgabe ab:

ERSTER SATZ

Seite 1 Takt 3: Viol. I & 8. Sechzehntel e^a statt f^a (s. aber Ob. I und Viol. picc.).

Seite 2 Takt 9: Ob. I vom 6. Sechzehntel ab bis Takt 10, 1. u. 2. Viertel im französischen Violinschlüssel notiert.

Seite 3 Takt 14: Ob. II 3. Viertel a^a statt c^a (s. aber Viol. II und Takt 59).

Seite 3 Takt 15: Viola im Sopranschlüssel notiert.

Seite 4 Takt 27: Ob. II an Stelle des 3. a^a im Autograph f^a (s. aber Takt 1).

Viol. II an Stelle des 1. e^a im Autograph f^a (s. aber Takt 1, 43, 52 u. 57).

Seite 6 Takt 37: Fag. u. Bässe c (ohne b), s. aber Vorwort.

Seite 6 Takt 42: Ob. I hat in P 255 auf dem 4. Viertel ein tr.

ZWEITER SATZ

Seite 15 Takt 29: Viol. picc. 4. Sechzehntel h statt # (s. aber Takt 18 Ob. I).

DRITTER SATZ

Seite 18 Takt 21: Ob. III, Viol. II, Viola haben p. s. statt wie hier p (pp) sempre.

Seite 19 Takt 38: Ob. I und Viol. I tr nur in P 255.

Seite 24 Takt 91: Ob. I u. II hier ohne tr (s. aber Takt 24).

Seite 25 Takt 105: Viol. I u. II tr nur in P 255.

Seite 25 Takt 108 ff.: Wiederholung nicht ausgeschrieben.

POLACCA

Seite 29 Takt 7 ff. Vc., Kb. u. Continuo nur die ersten sechs Takte auf zwei Systemen, dann auf einem.

KURT SOLDAN

* 1737—1805, Schüler der Thomasschule.

INHALT

Konzert Nr. 1 F dur



Besetzung: 2 Corni, 3 Oboi, 1 Fagotto, Violino piccolo (Solo), Violino I. II, Viola, Violoncello,
Contrabasso, Continuo
Aufführungsdauer: ca. 25 Minuten

Konzert Nr. 2 F dur



Besetzung: 1 Tromba, 1 Flauto, 1 Oboe, 1 Violino (Solo), Violino I. II, Viola, Violoncello,
Contrabasso, Continuo
Aufführungsdauer: ca. 21 Minuten

Konzert Nr. 3 G dur



Besetzung: Violino I. II. III, Viola I. II. III, Violoncello I. II. III, Contrabasso, Continuo
Aufführungsdauer: ca. 12 Minuten

Konzert Nr. 4 G dur



Besetzung: Violino principale (Solo), Flauto a becco I. II. (Solo), Violino I. II, Viola, Violoncello,
Contrabasso, Continuo
Aufführungsdauer: ca. 20 Minuten

Allegro

Konzert Nr. 5 D dur



Besetzung: Flauto (Solo), Violino principale (Solo), Cembalo concertato, Violino, Viola,
Violoncello, Contrabasso, Continuo
Aufführungsdauer: ca. 27 Minuten

Konzert Nr. 6 B dur



Besetzung: Viola I. II, Viola da gamba I. II, Violoncello, Contrabasso, Continuo
Aufführungsdauer: ca. 18 Minuten

Brandenburgisches Konzert Nr. 1

Johann Sebastian Bach
(1685-1750)

The image displays the first three measures of the Brandenburg Concerto No. 1 by Johann Sebastian Bach. The score is arranged in a grand staff format with the following instruments and parts:

- Corno in F**: Two parts, I and II.
- Oboe**: Three parts, I, II, and III.
- Fagotto**: One part.
- Violino piccolo**: One part.
- Violino**: Two parts, I and II.
- Viola**: One part.
- Violoncello**: One part.
- Contrabasso e Continuo**: One part.
- Cembalo**: One part.

The music is written in G major and 3/4 time. The first measure is a whole rest for the horns. The second and third measures show the entry of the woodwinds and strings, with the harpsichord providing a rhythmic accompaniment.

4



This system contains the first four measures of the piece. It features a grand staff with piano accompaniment and a vocal line. The piano part includes a right-hand melody with eighth-note patterns and a left-hand bass line. The vocal line is written in a single staff with a treble clef. A first ending bracket labeled '4' spans the final two measures of this system.

5



This system contains the next four measures of the piece. It continues the piano accompaniment and vocal line from the previous system. The piano part maintains its rhythmic complexity with eighth-note figures. The vocal line continues with a similar melodic contour. A second ending bracket labeled '5' spans the final two measures of this system.

Musical score for measures 12-15. The score is written for a piano and features a complex rhythmic texture with many sixteenth and thirty-second notes. The key signature has one sharp (F#) and the time signature is 4/4. Measure 12 is marked with a '12' in a box. Measure 15 is marked with a '15' in a box. The score consists of a grand staff with five systems of staves.

Musical score for measures 16-19. The score continues the complex rhythmic texture from the previous system. Measure 16 is marked with a '16' in a box. Measure 19 is marked with a '19' in a box. The score consists of a grand staff with five systems of staves.

Musical score for measures 20-30. The score is written for a piano and includes staves for the right hand, left hand, and a grand staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Measure numbers 20, 25, and 30 are indicated at the beginning of their respective systems.

Musical score for measures 24-34. The score is written for a piano and includes staves for the right hand, left hand, and a grand staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Measure numbers 24, 29, and 34 are indicated at the beginning of their respective systems.

Musical score for measures 26-31. The score is written for a piano and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature is one sharp (F#). Measure numbers 26, 29, and 31 are indicated at the beginning of their respective systems.

Musical score for measures 32-38. The score continues the complex rhythmic pattern from the previous system. Measure numbers 32, 35, and 38 are indicated at the beginning of their respective systems.

This page of a musical score contains measures 34 through 40. It is a multi-staff arrangement, likely for piano, featuring a complex rhythmic texture. The score is organized into three systems, each with five staves. The first system (measures 34-38) includes a treble clef staff with a melodic line, two inner staves with rhythmic accompaniment, and a bass clef staff with a steady eighth-note accompaniment. The second system (measures 39-43) continues the melodic and rhythmic development. The third system (measures 44-48) shows further progression. The key signature is one flat (B-flat), and the time signature is 4/4. Measure numbers 34, 38, 42, and 46 are clearly marked at the beginning of their respective systems. The notation includes various note values, rests, and dynamic markings.



System 1 of the musical score, featuring five staves. The top staff is marked with a rehearsal sign [51]. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. The bottom staff is a piano accompaniment with chords and moving lines.



System 2 of the musical score, featuring five staves. The top staff is marked with a rehearsal sign [52]. The music continues with the same complex, rhythmic style as the first system. The bottom staff is a piano accompaniment.



Musical score system 1-3. System 1 (measures 60-62) features a vocal line with a melodic phrase and piano accompaniment. System 2 (measures 63-65) continues the vocal line with a more active piano accompaniment. System 3 (measures 66-68) shows the vocal line with a descending melodic line and piano accompaniment.



Musical score system 4-6. System 4 (measures 69-71) features a vocal line with a melodic phrase and piano accompaniment. System 5 (measures 72-74) continues the vocal line with a more active piano accompaniment. System 6 (measures 75-77) shows the vocal line with a descending melodic line and piano accompaniment.

Musical score for piano and voice, measures 64-76. The score is written in 4/4 time and features a complex rhythmic pattern with many sixteenth notes. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature is one flat (B-flat).

Measures 64-65: The piano part features a dense texture of sixteenth-note chords. The voice part has a melodic line with some rests.

Measures 66-67: The piano part continues with the sixteenth-note pattern. The voice part has a melodic line with some rests.

Measures 68-69: The piano part continues with the sixteenth-note pattern. The voice part has a melodic line with some rests.

Measures 70-71: The piano part continues with the sixteenth-note pattern. The voice part has a melodic line with some rests.

Measures 72-73: The piano part continues with the sixteenth-note pattern. The voice part has a melodic line with some rests.

Measures 74-75: The piano part continues with the sixteenth-note pattern. The voice part has a melodic line with some rests.

Measure 76: The piano part continues with the sixteenth-note pattern. The voice part has a melodic line with some rests.

76

77

78

79

80

Adagio

I

Ob. II *sempre p*

III *[sempre p]*

Fag. *p*

Viol. picc. *p sempre*

Adagio

Viol. I *[p sempre]*

II *[p sempre]*

Viola *[p sempre]*

Vc. *[p sempre]*

Cb. *[p sempre]*

Adagio

Cemb. *[p sempre]*

5

p

p

6

7

8

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25