Johann Sebastian Bach

Concerto in A minor, BWV 1044

for Harpsichord, Flute, Violin, Strings, and Continuo

typeset together with

Prelude and Fugue in A minor, BWV 894

and

Adagio e dolce from Organ Sonata No.3 in D minor, BWV 527

Edited by Jun Tamura

1 August 2021

Tokyo, Japan

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Preface

I’ve decided to typeset this Concerto in A minor, BWV 1044 for Harpsichord, Flute, Violin, Strings, and Continuo for two reasons:

1. To create a score in which the concerto is typeset together with its original (BWV 894) and closely related work (BWV 527/2) for easy comparison.
2. To create a set of parts that is based on Neue Bach-Ausgabe (NBA) and also convenient for rehearsals and performances.

I think that the aim of the item 1. above is self explanatory. Although comparative studies of the three works – BWV 1044, BWV 894, and BWV 527/2 – must have done by many musicians and musicologists, it is still convenient to have such an edition (typeset) in order to gain better understanding of how Bach transformed a solo keyboard work and a trio sonata movement into this magnificent concerto.

Regarding the item 2. above, the only performing parts currently in print seem to be those published by Breitkopf & Härtel (Orchester-Bibiothek No. 4328). They are based on BGA (Bach-Gesellschaft Ausgabe). As far as I can look into, Bärenreiter-Verlag never published the parts based on NBA VII/3. Another urtext edition of the concerto, edited by Hans-Joachim Schulze and published by Peters (Edition Peters Nos. 12724 or 9383, 1974) are currently available only for hire and, therefore, not easily accessible by amateur musicians including myself.

I hope that this new edition would be useful for musicians and listners who love to play or listen to the concerto.

Jun Tamura
(1 August 2021, Tokyo, Japan)

Editorial note

Sources

The sources for this edition are:

BWV 1044: NBA Series VII (Orchestral Works) Volume 3 (Concertos for Violin, for two Violins, for Cembalo, Flute and Violin), edited by Dietrich Kilian, 1986

BWV 894: J. S. Bach: Fantasies, Preludes and Fugues, Henle Urtext Edition HN 219, edited by Georg von Dadelsen and Klaus Rönnau, 1973

BWV 527/2: NBA Series IV (Organ Works) Volume 7 (Six Sonatas and various Single Works), edited by Dietrich Kilian, 1984

According to the critical commentary of NBA VII/3 by Dietrich Kilian (1989), the NBA of BWV 1044 is based on two manuscript sources:

A. Copy of the score by Johann Friedrich Agricola, containing only movements 1 and 2. Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, D-B Mus.ms. Bach P 249.[1]

B. Copy of the parts from the estate of Johann Gottfried Müthel. Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, D-B Mus.ms. Bach St 134.[2]

Since high resolution scans of the both manuscripts are available through Bach Digital and Staatsbibliothek zu Berlin web sites, both are also referred for certain editorial decisions.

Source A is copied by Johann Friedrich Agricola[3], whose copies are known to be reliable, but, unfortunately, left incomplete. For the 1st movement, the staff for the viola part is empty from bar 9; that of the bass (violoncello e violone) part is empty through out[4]. The papers prepared for the 3rd movement are left empty.

Source B contains a number of apparent copying errors (e.g., wrong pitches) and not as reliable as Source A. Source B is the sole source for the viola and violoncello e violone parts of the 1st movement and the entire 3rd movement.

Editorial annotations

Editorial additions by the NBA editor and those by the editor of this edition are clearly

1 https://www.bach-digital.de/receive/BachDigitalSource_source_00001180
https://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN821049895

2 https://www.bach-digital.de/receive/BachDigitalSource_source_00002488
https://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN81904749X

3 Johann Friedrich Agricola (1720 – 1774) was a pupil of J. S. Bach in Leipzig during 1738 – 41. He left a number of important copies of J. S. Bach's works and his copies are recognized accurate and reliable. In 1754 he co-authored, with Carl Philipp Emanuel Bach, J. S. Bach's obituary.
https://en.wikipedia.org/wiki/Johann_Friedrich_Agricola

4 There are some notes in m. 81 of the bass part but this is most likely that Agricola copied the notes on the lower staff of harpsichord part to the bass part by mistake.

differentiated. NBA uses rather unique scheme for differentiating the originals and editorial additions; e.g., upright font for original dynamics and italic font for editorial dynamics. In this edition, editorial dynamics and articulations by the NBA editor are enclosed in parentheses whereas those (and slurs and ties) by the editor of this edition are enclosed in square brackets.

Here is the summary:

		NBA edition	This edition
Original	Dynamics	Upright font	Ordinary dynamics font
	Articulations	Normal size	Normal size
	Slurs & ties	Solid	Solid
Editorial additions by the NBA editor	Dynamics	Italic font	Enclosed in parentheses
	Articulations	Smaller	Enclosed in parentheses
	Slurs & ties	Dashed	Dashed
Editorial additions by the editor of this edition	Dynamics	N/A	Enclosed in brackets
	Articulations	N/A	Enclosed in brackets
	Slurs & ties	N/A	Dashed & enclosed in brackets

The rehearsal marks are placed same as in the Breitkopf und Härtel edition (Partitur-Bibiothek and Orchester-Bibiothek No. 4328).

The continuo realization was taken also from Breitkopf und Härtel edition (Orchester-Bibiothek No. 4328).

Editorial additions by the editor of this edition

The editor of the NBA VII/3, Dietrich Kilian, kept the editorial additions of expressive marks (dynamics, articulations, slurs, etc.) bear minimum, which is highly appropriate for the urtext edition score. This made the NBA score rather sparsely annotated, reflecting the sparse annotations in the manuscript sources.

If you literally typeset the performing parts based on the NBA score, the results are somewhat inconvenient for a first few rehearsals / practice sessions – you will quickly realize that you will have to supplement a number of expressive marks by referring them on similar passages elsewhere. I tried to supplement such implied expressive marks as much as possible while clearly differentiating them from the editorial additions by the NBA editor.

There are a several places where my editorial decisions differ from those of the NBA editor regarding expressive marks. There are also a number of places where the editor supplemented dynamics. They are documented below.

1st movement

Measure	Beat	Part	Remark
14	3½	Violino I Violino II Viola Vc e Violone	“Forte” is supplemented for all ripieno parts. NBA does not have any dynamics on ripieno parts as neither manuscript source has it. Since fl traverso, vn concertato, and vn I are all in unison and vn concertato part has original “forte” on both manuscripts, the editor believes that it is reasonable to have “forte” on all repieno parts.
15	½	Violino I Violino II Viola	“Piano” is supplemented for all ripieno parts since “pizz.” in early 18th century music often implies “piano”, or at least soft dynamics.
	3½	Vc e Violone	
34	2½	Violino I	“Forte” is supplemented here since vn II, va, and vc e violone start playing in “forte” from beat 2½, m. 34.
	2⅞	Flauto traverso	
	3½	Vn concertato	
36	1	Flauto traverso	“Piano” is supplemented.
37	1	Vn concertato	NBA has original “coll’arco” on the 2nd note but the editor moved it to the 1st note. Having “coll’arco” on the 2nd note makes sense for the musical context but switching from “pizz.” to “coll’arco” between triplet 16th notes is not practical even if you play the 1st note A_4 with left-hand pizzicato on the open A string. Both Source A and Source B have “coll’arco” at the beginning of m. 37.
53	2½	Violino I Violino II Viola Vc e Violone	The editor decides to supply “piano” on all ripieno parts although NBA has original and editorial “forte” at the same place. Given that all ripieno parts play simple chordal accompaniment and fl traverso and vn concertato are playing in “piano”, the editor believes that this decision can be justified. Refer also similar passages being played in “piano” on mm. 23 – 24, 37 – 38, 71 – 72, 85 – 86, 135 – 137. NBA has original “forte” on vc e violone and editorial “forte” on other ripieno parts. This is based on “forte” on the basso part of Source B, which might not be very reliable. The editor assumes that this “forte” in Source B is possibly a simple miscopying.
73	3½	Violino I Violino II Viola Vc e Violone	“Forte” is supplemented for all ripieno parts based on the musical context and that fl traverso, vn concertato, and vn I are in unison from this point.
108	1	Vc e Violone	“Piano” is supplemented since this G_2 pedal point is clearly an accompaniment and vn concertato has original “piano” at this point.

	2½	Violino I Violino II Viola	“Piano” is supplemented since “pizz.” in early 18th century music often implies “piano”, or at least soft dynamics.
111	¼	Viola	“Forte” is supplemented since the preceding phrases in fl traverso and vn concertato are in “forte”.
	3¼	Violino II	
112	¼	Violino I	
112	3½	Vc e Violone	“Piano” is supplemented to remind the players that they are in accompaniment for 3 concertino instruments.
115	1	Violino I Violino II Viola Vc e Violone	“Forte” is supplemented. Refer mm. 104 – 106.
119	3	Violino I Violino II Viola Vc e Violone	“Piano” is supplemented since “pizz.” in early 18th century music often implies “piano”, or at least soft dynamics.
129	½	Vn concertato	NBA has editorial “coll’arco” and original “forte” on beat 4½, m. 128. They are moved to beat 1½, m. 129 based on the musical context and Source B having “forte” on beat 1½, m. 129. Source A has no dynamics on either at beat 4½, m. 128 or at beat 1½, m. 129. The editor is not certain from where the original “forte” in NBA was derived.

3rd movement

Measure	Beat	Part	Remark
47	1	Vc e Violone	“Piano” is supplemented since “pizz.” in early 18th century music often implies “piano”, or at least soft dynamics.
48	1	Violino II	
50	2	Viola	
51	2½	Violino I	
54	2	Flauto traverso Vn concertato	
180	1½	Flauto traverso Vn concertato	“Mezzo forte” is supplemented since all ripieno parts start playing in “mezzo forte” from this point.
204	1½	Vc e Violone	“Mezzo forte” is supplemented since all ripieno parts have been already playing in “mezzo forte”.

Acknowledgement

This edition was created mostly with free open source software (FOSS.)

The front cover, preface, and editorial note were created with LibreOffice[5] Writer.

The score was engraved with LilyPond[6], a part of the GNU Project[7]. All the LilyPond source files were edited with Frescobaldi[8], a LilyPond sheet music text editor developed by Wilbert Berendsen[9] and other contributors.

The editor would like to thank all the contributors to these great FOSS projects.

5 http://www.libreoffice.org/
6 http://www.lilypond.org/
7 http://www.gnu.org/
8 http://frescobaldi.org/
9 http://www.wilbertberendsen.nl/

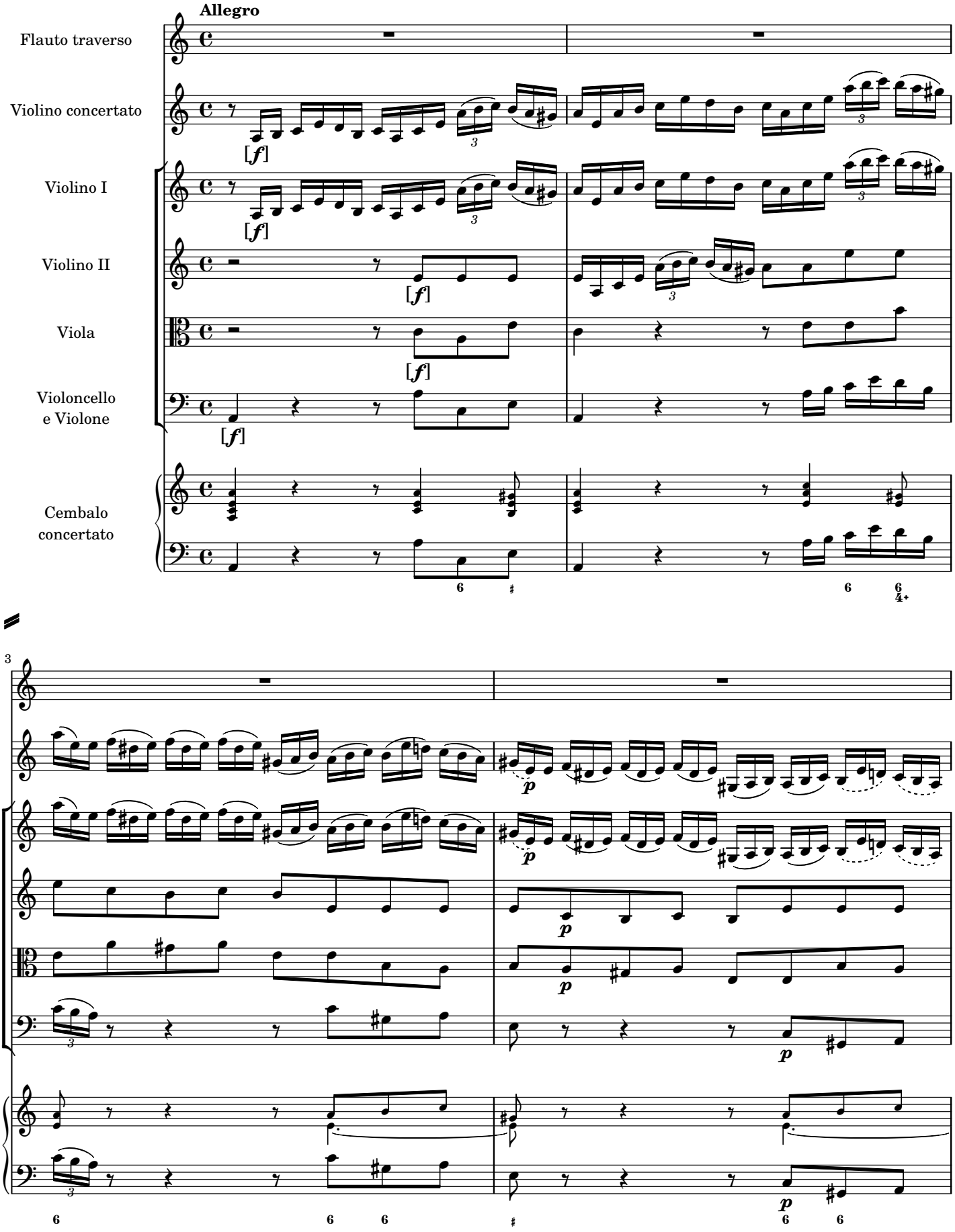
Concerto in A minor BWV 1044

For Harpsichord, Flute, Violin, Strings, and Basso Continuo

Johann Sebastian Bach (1685 - 1750)

Typeset and edited by Jun Tamura based on NBA VII/3

1.



Concerto in A minor BWV 1044; edition 1 August 2021

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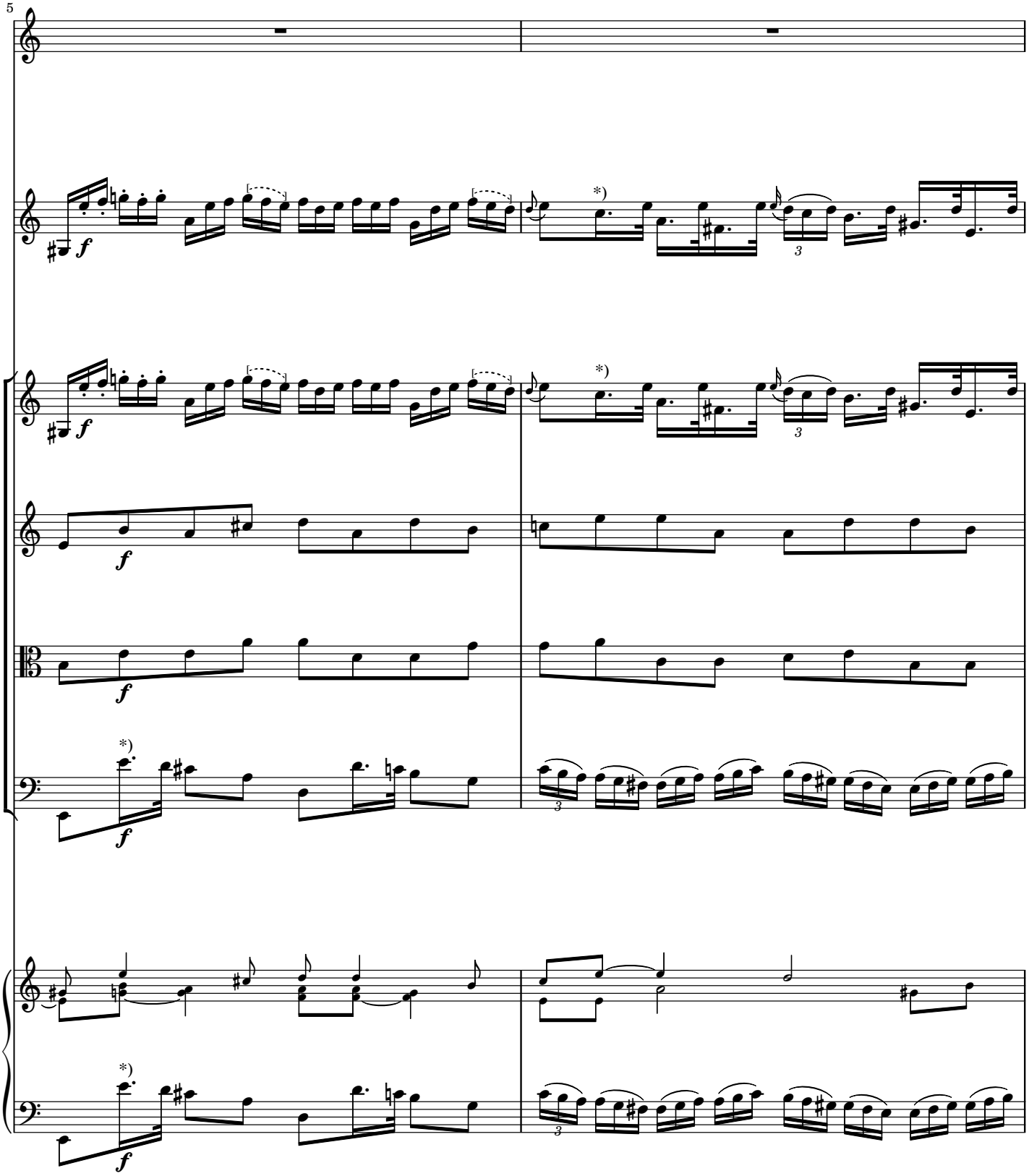
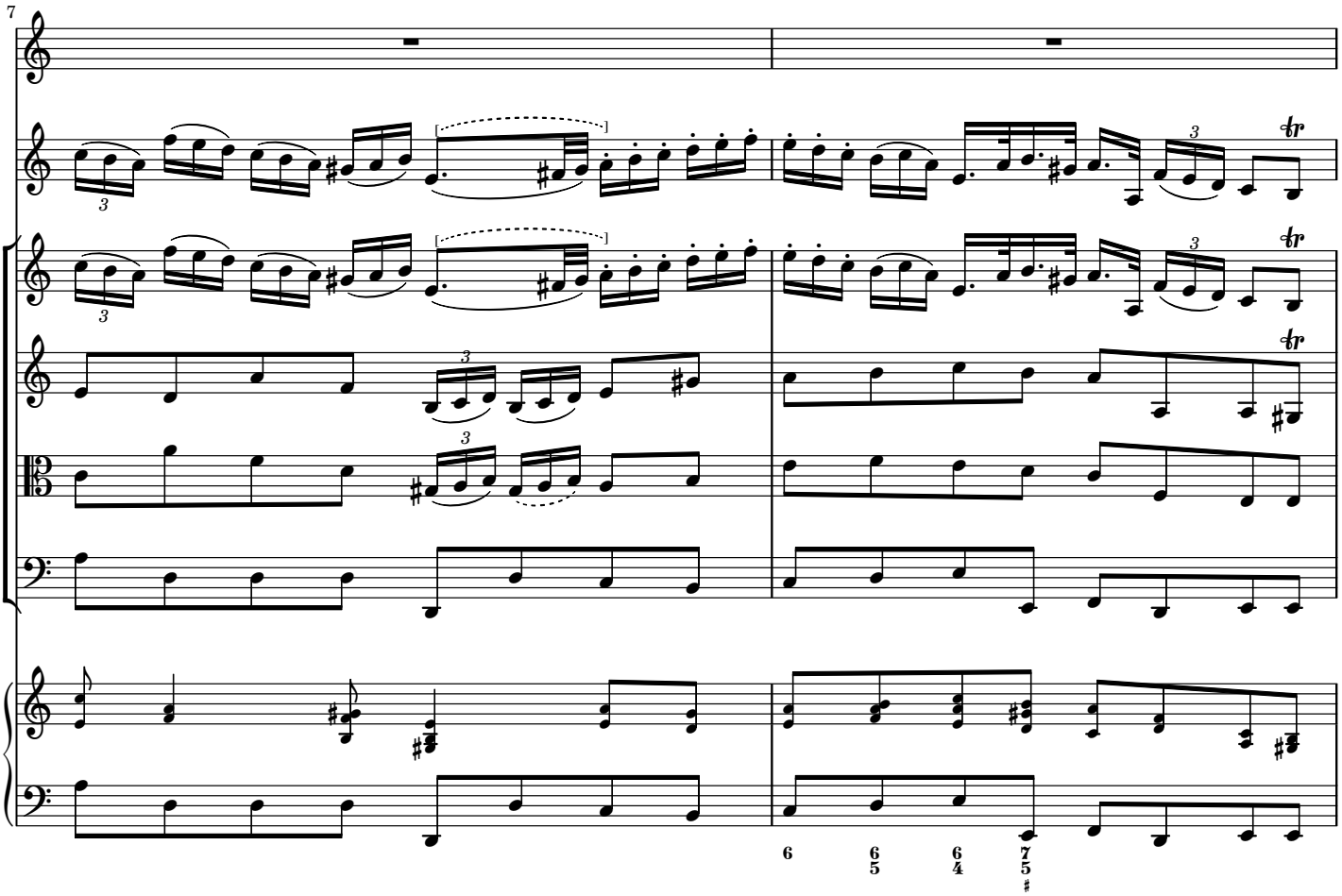
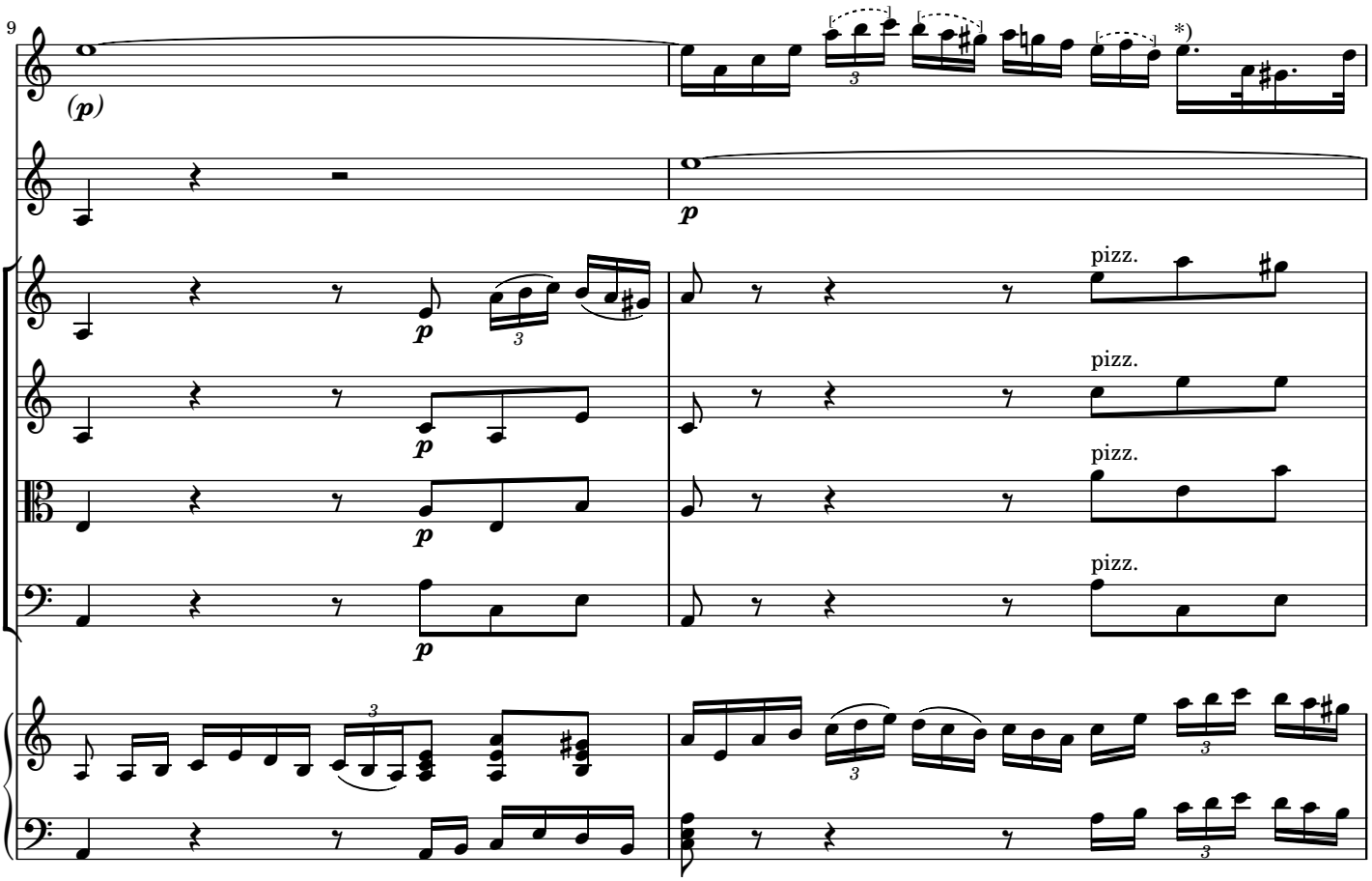


*) Every dotted rhythm ♪. 𝅘𝅥𝅯 that coincides with triplet ³𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 may be played as ³𝅘𝅥𝅯𝅘𝅥𝅯





*) Every dotted rhythm ♩. ♪ that coincides with triplet ³♪♪♪ may be played as ³♪♪

11

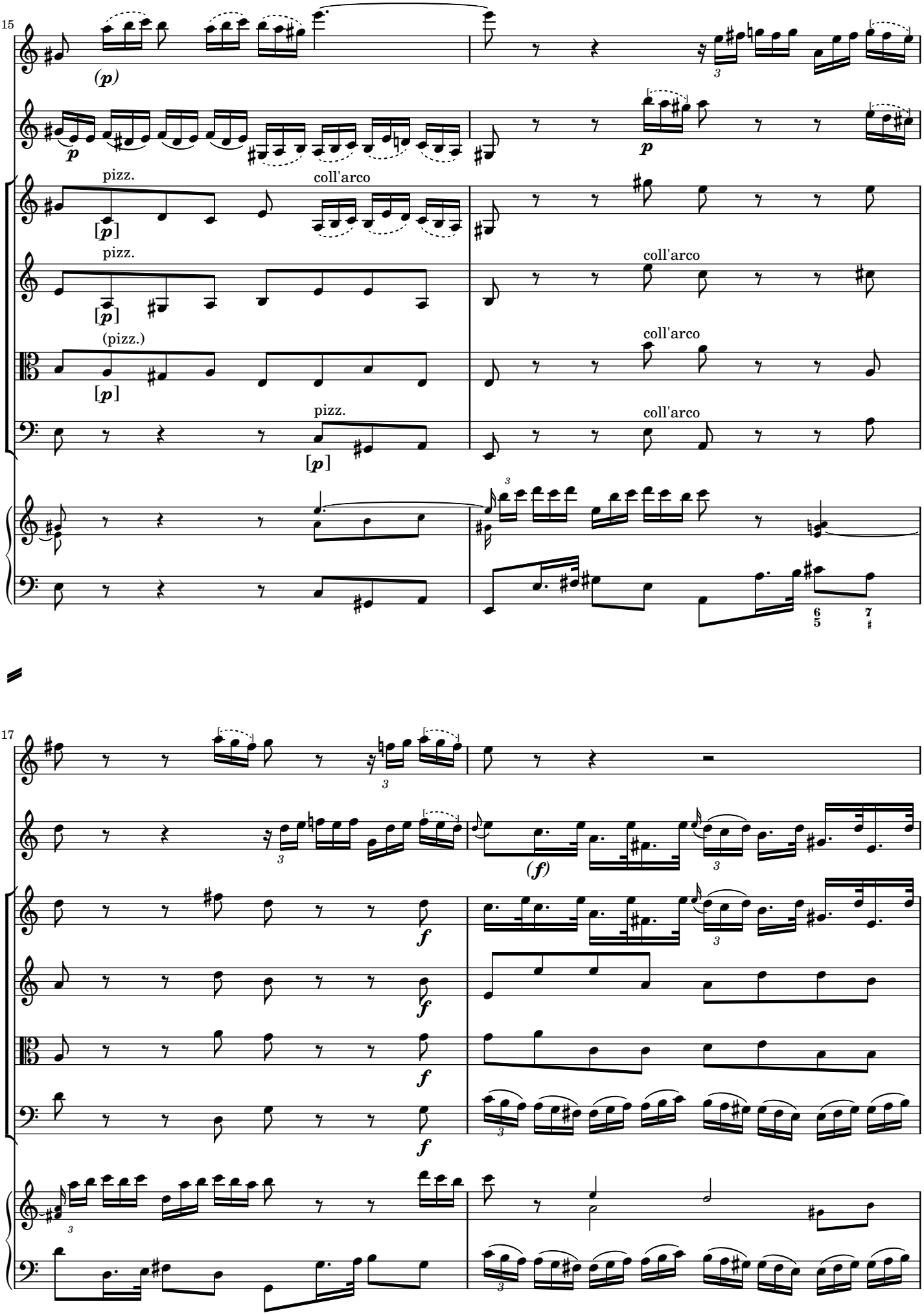
13

coll'arco

coll'arco

(coll'arco)

coll'arco


15
(p)
p
pizz.
coll'arco
[p]
pizz.
coll'arco
(pizz.)
coll'arco
pizz.
coll'arco
[p]
17
(f)
f
f
f
f

19

(f)

21

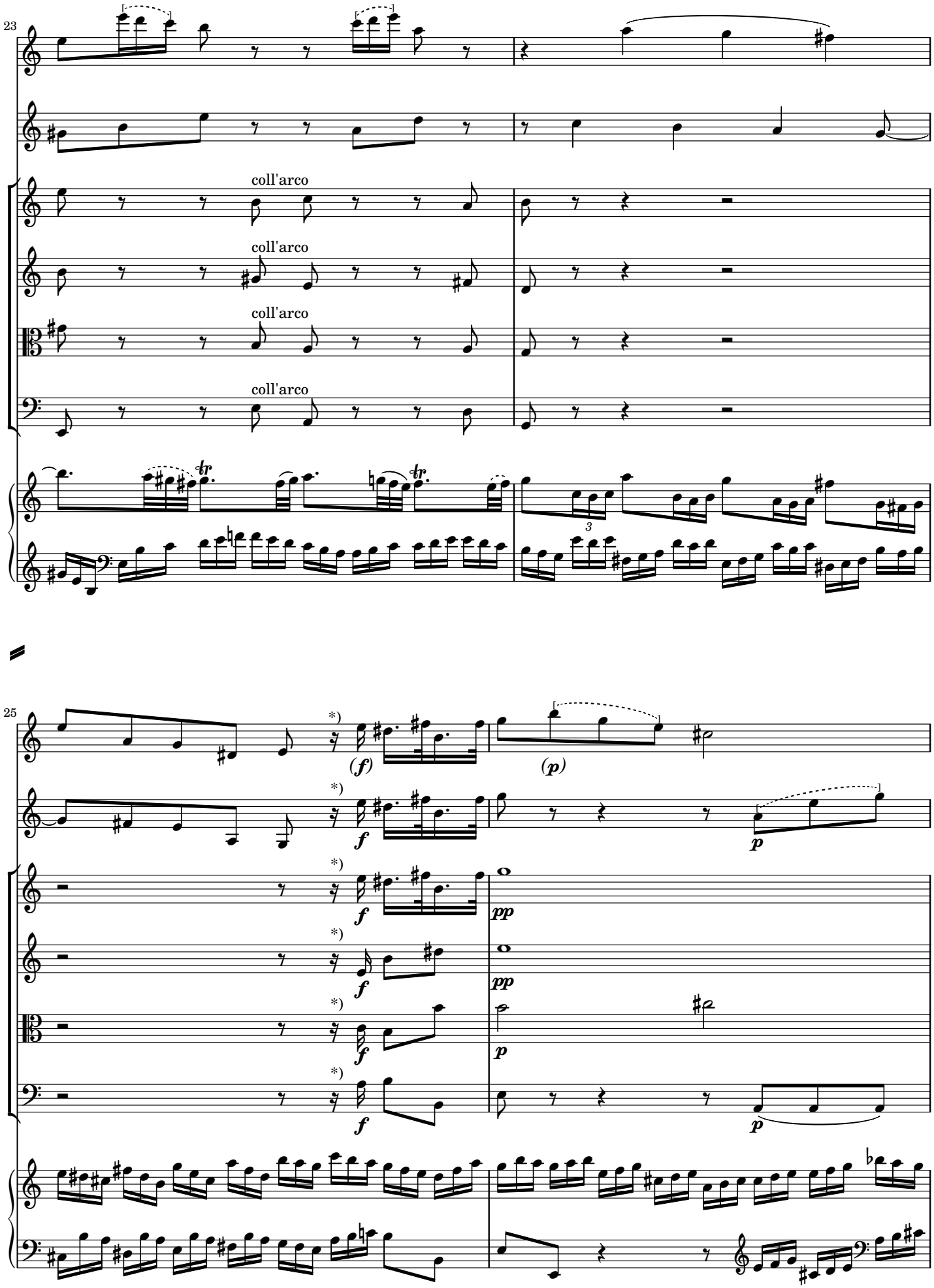
A

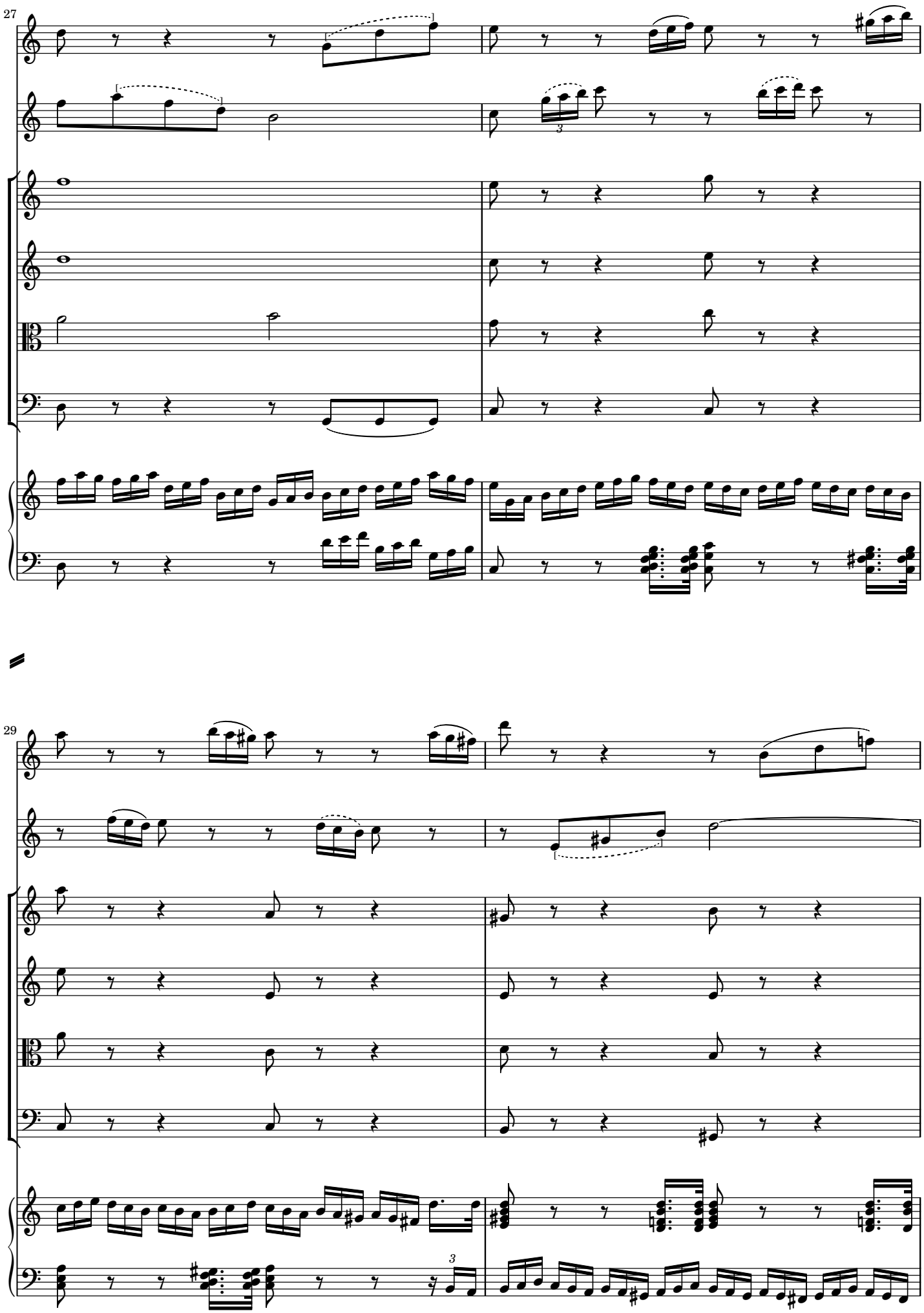
(p)

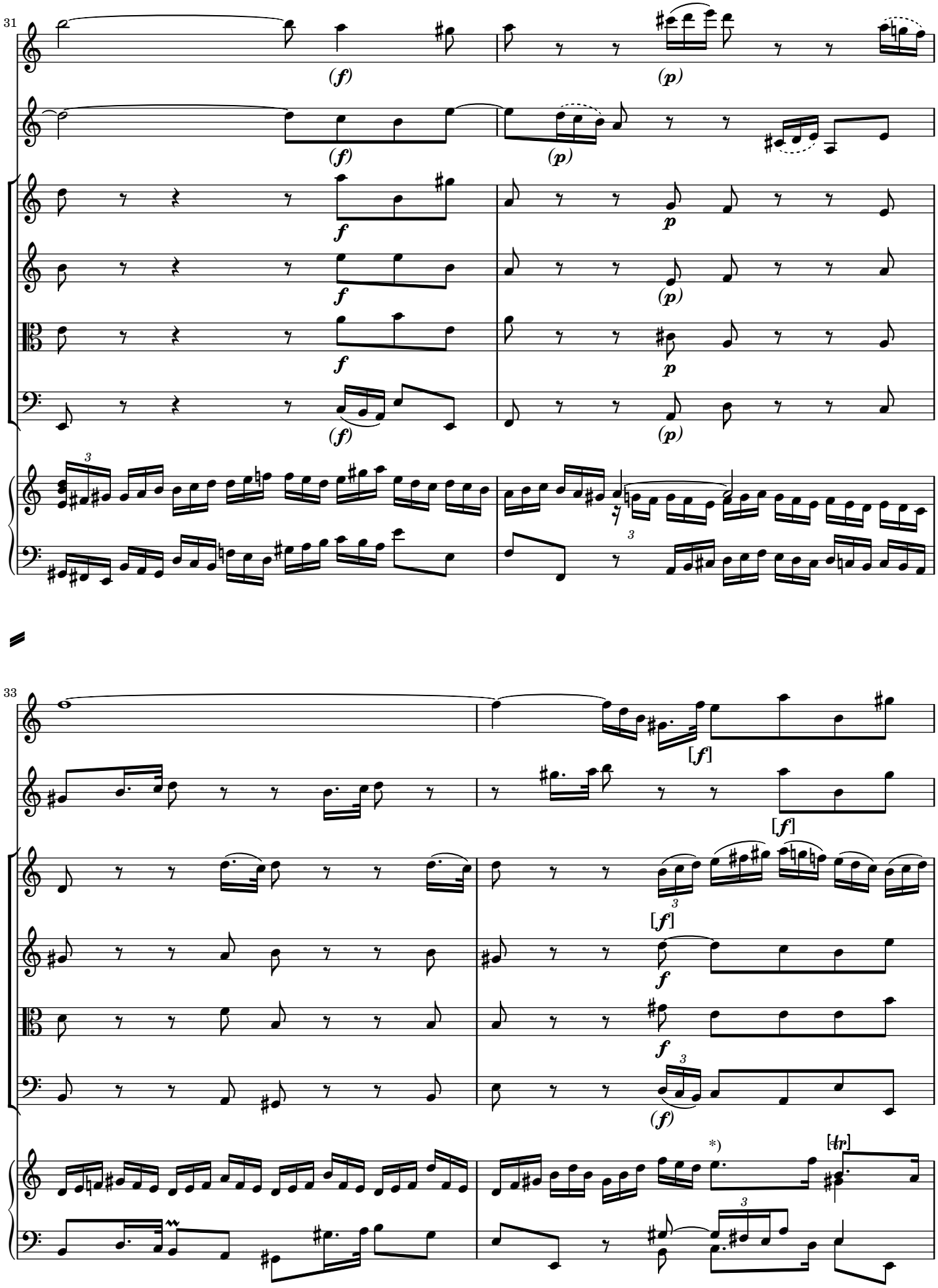
p

pizz.

*) Every dotted rhythm that coincides with triplet may be played as


23
coll'arco
coll'arco
coll'arco
coll'arco
25
*)
(f)
(p)
pp
*) May be played as


27
29



*) Dotted rhythm ♩. ♪ that coincides with triplets ³♪♪♪ ³♪♪♪ may be played as ♪ ³♪♪

35

[p] pizz.

(p)

pizz.

(p)

pizz.

(p)

pizz.

(p)

37

*)

[coll'arco]

[?]

(f)

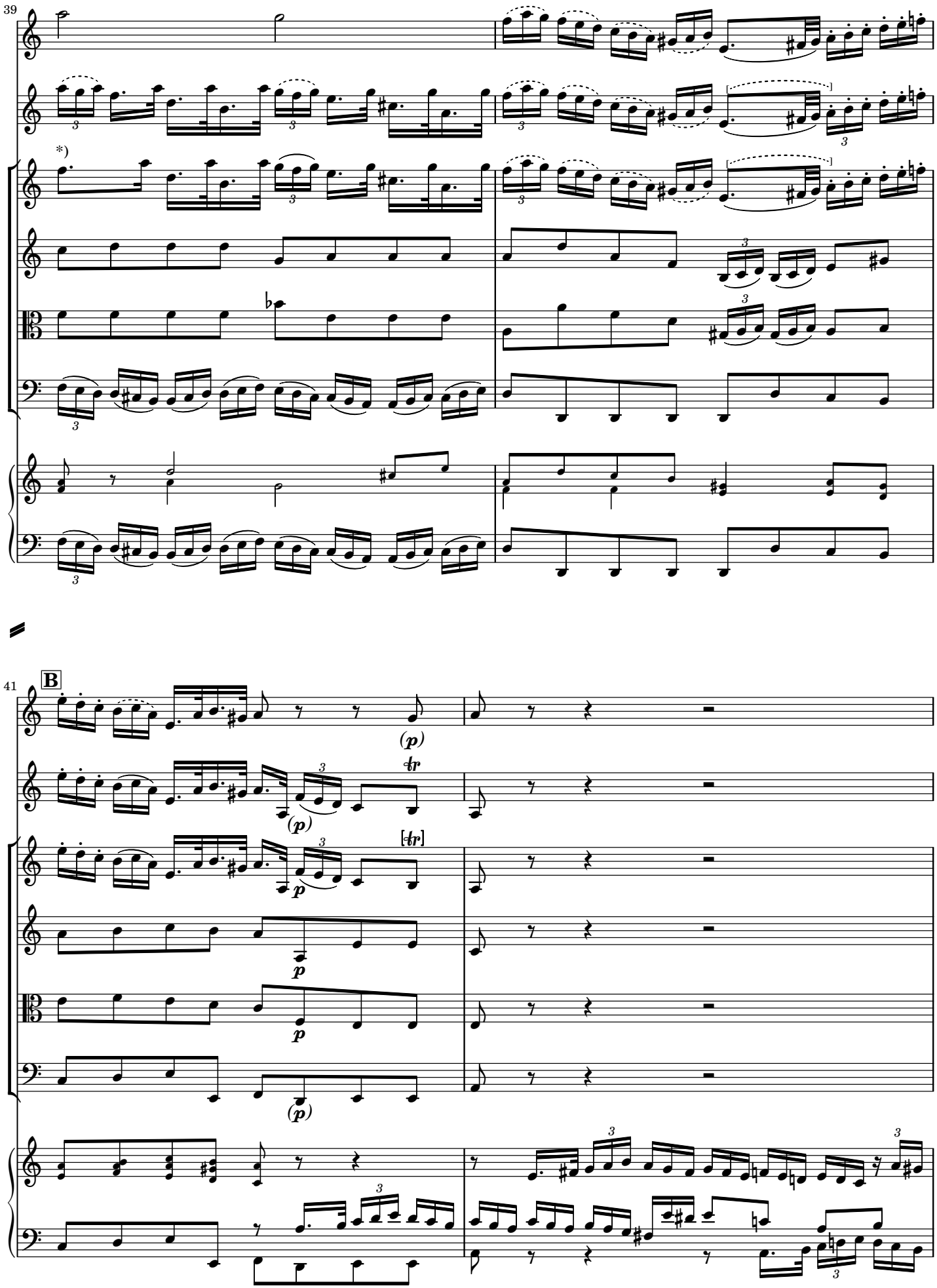
coll'arco

coll'arco

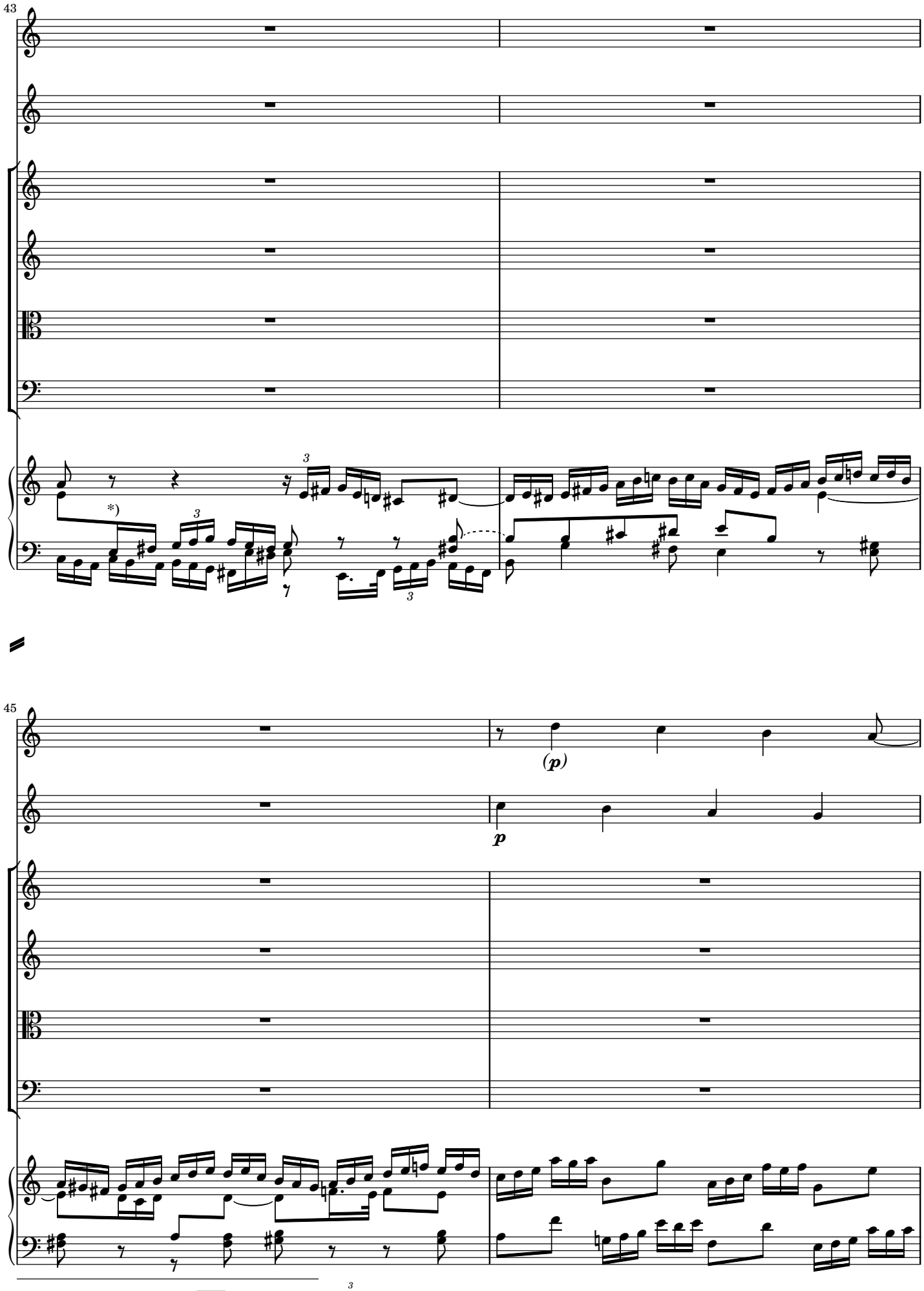
coll'arco

f

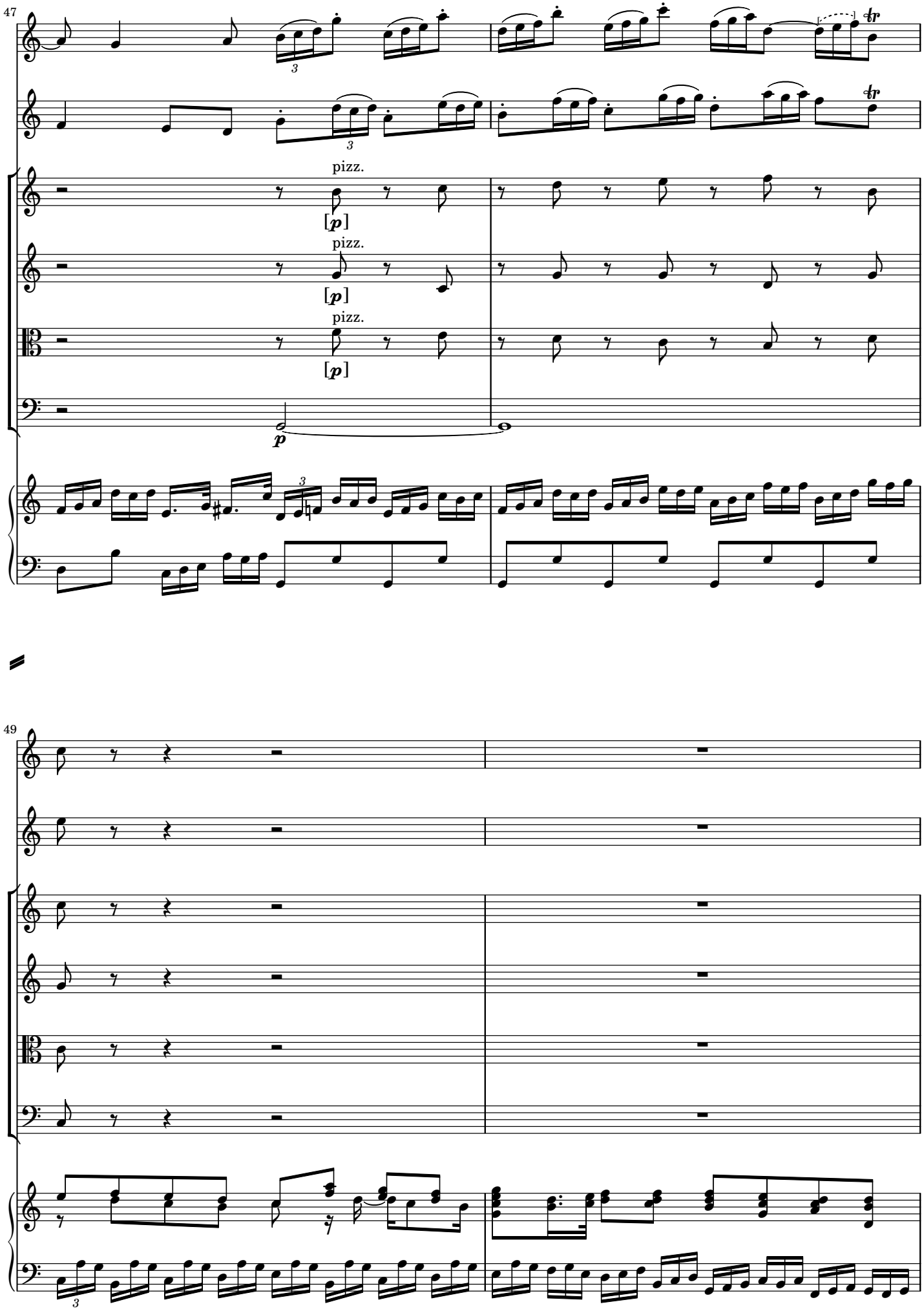
*) See editorial note for the placement of "coll'arco".

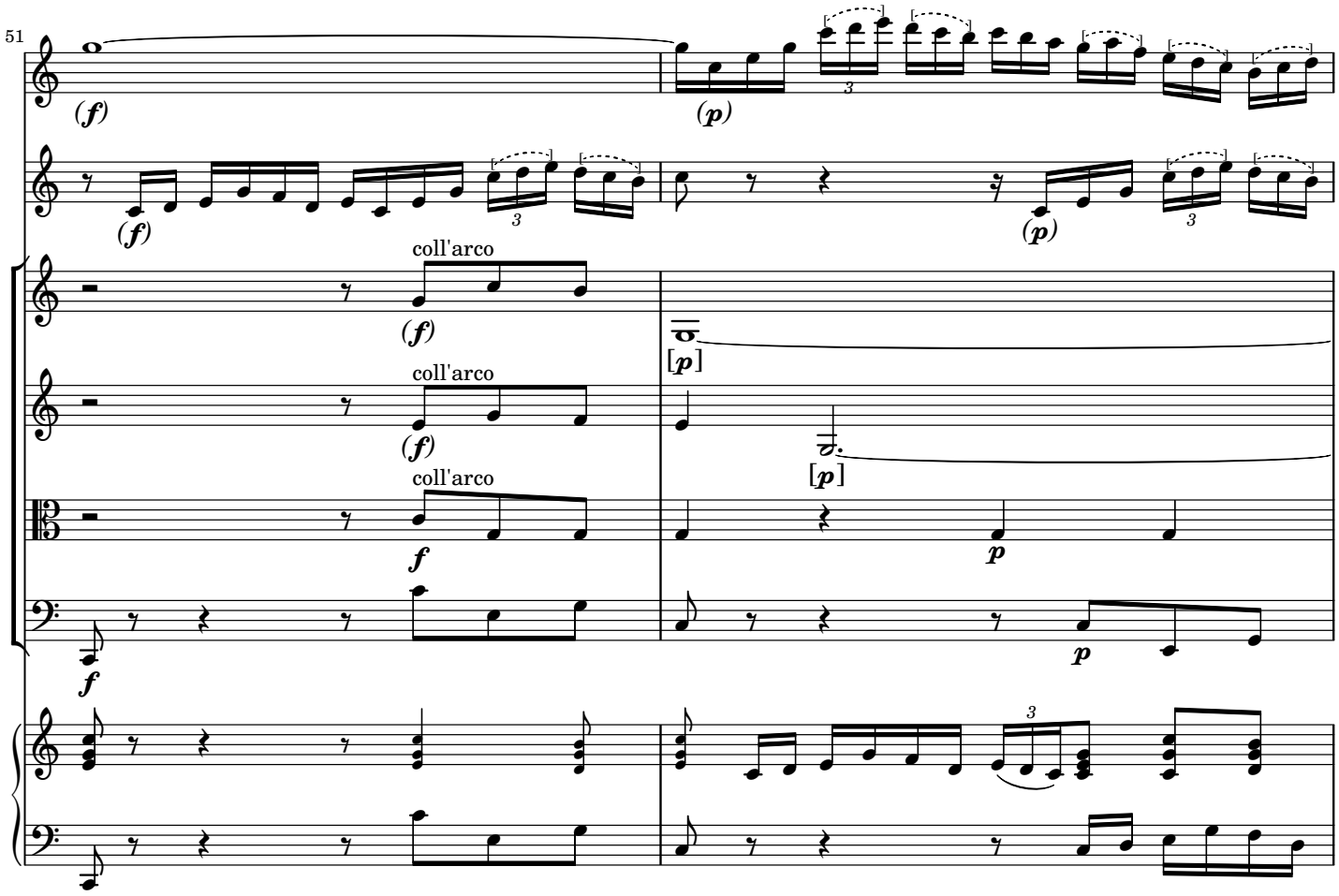


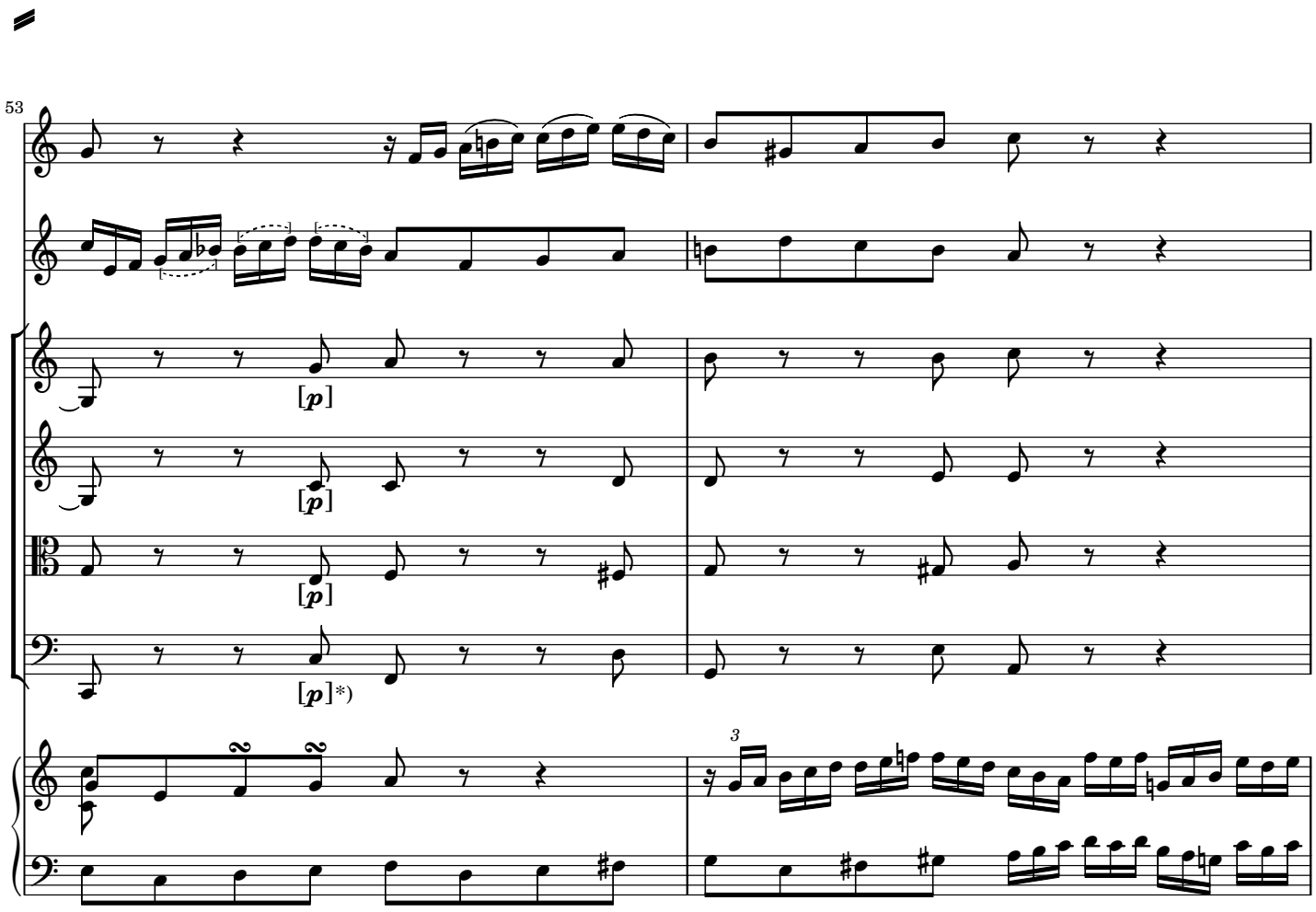
*) Dotted rhythm ♩. ♪ that coincides with triplets ♪♪♪ ♪♪♪ may be played as 𝅘𝅥𝅯 ♪♪



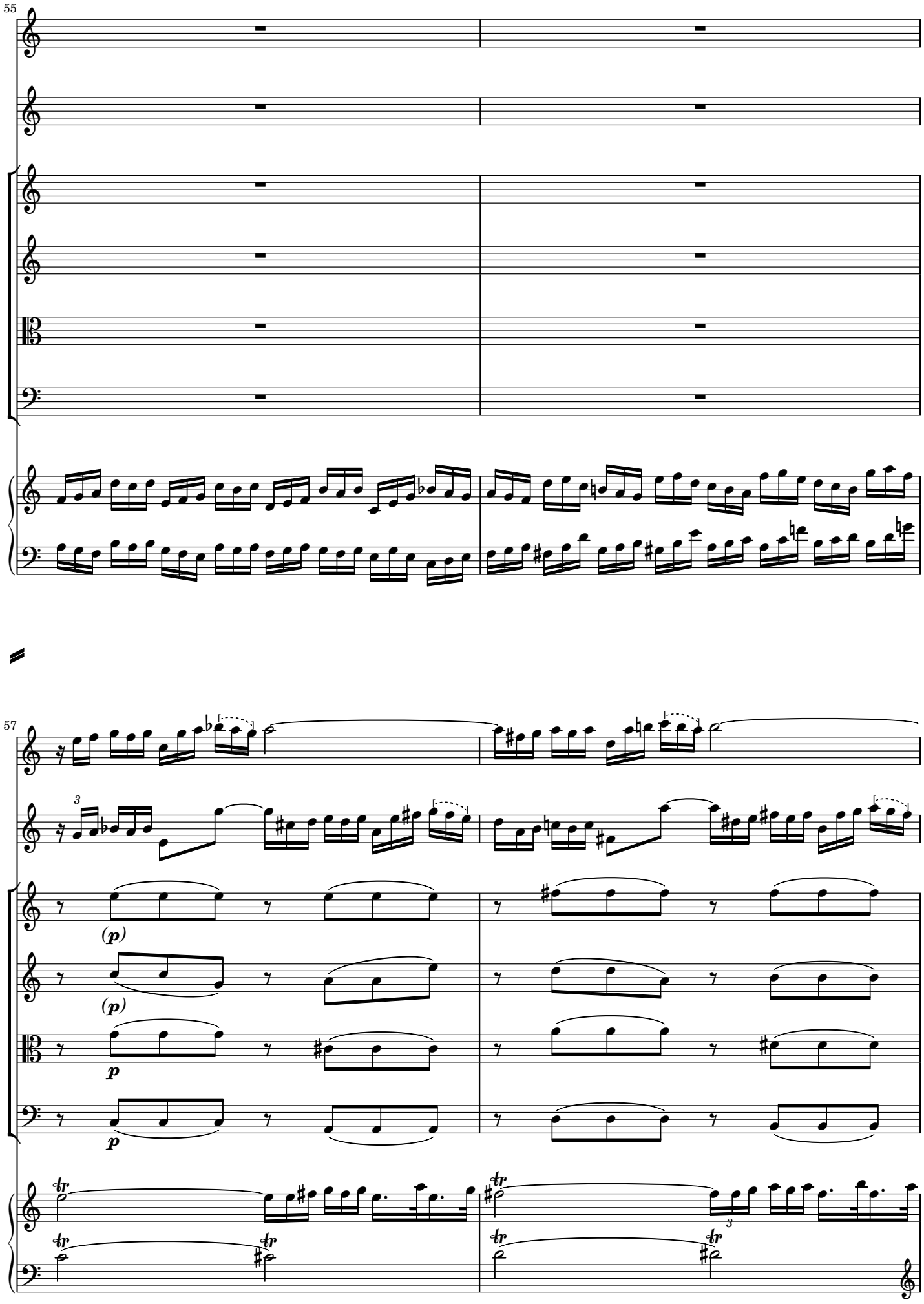
*) May be considered as 𝅘𝅥𝅮. 𝅘𝅥𝅯 and played as 𝅘𝅥𝅮 𝅘𝅥𝅯 (3)

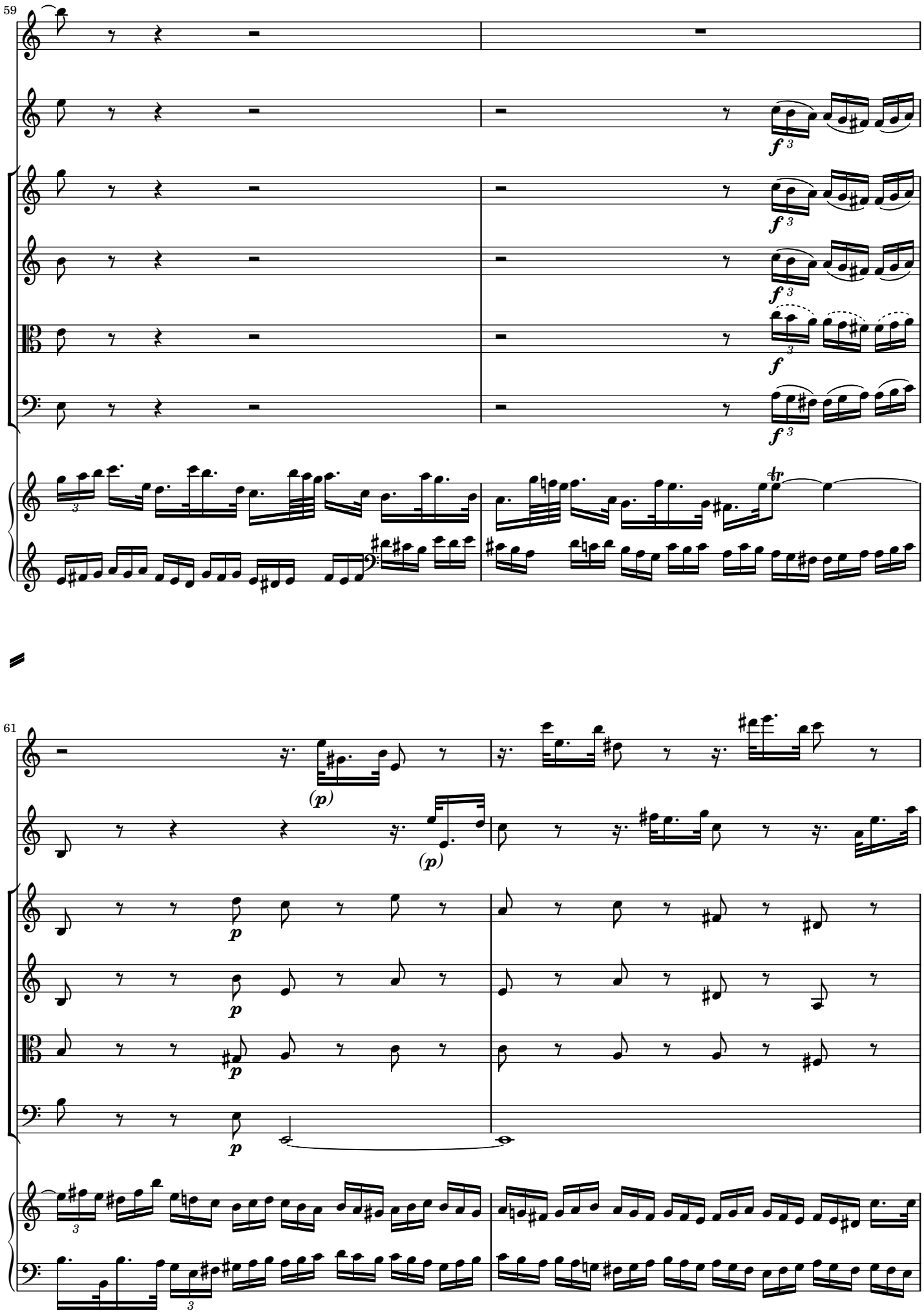

47
pizz.
[p]
pizz.
[p]
pizz.
[p]
p
49

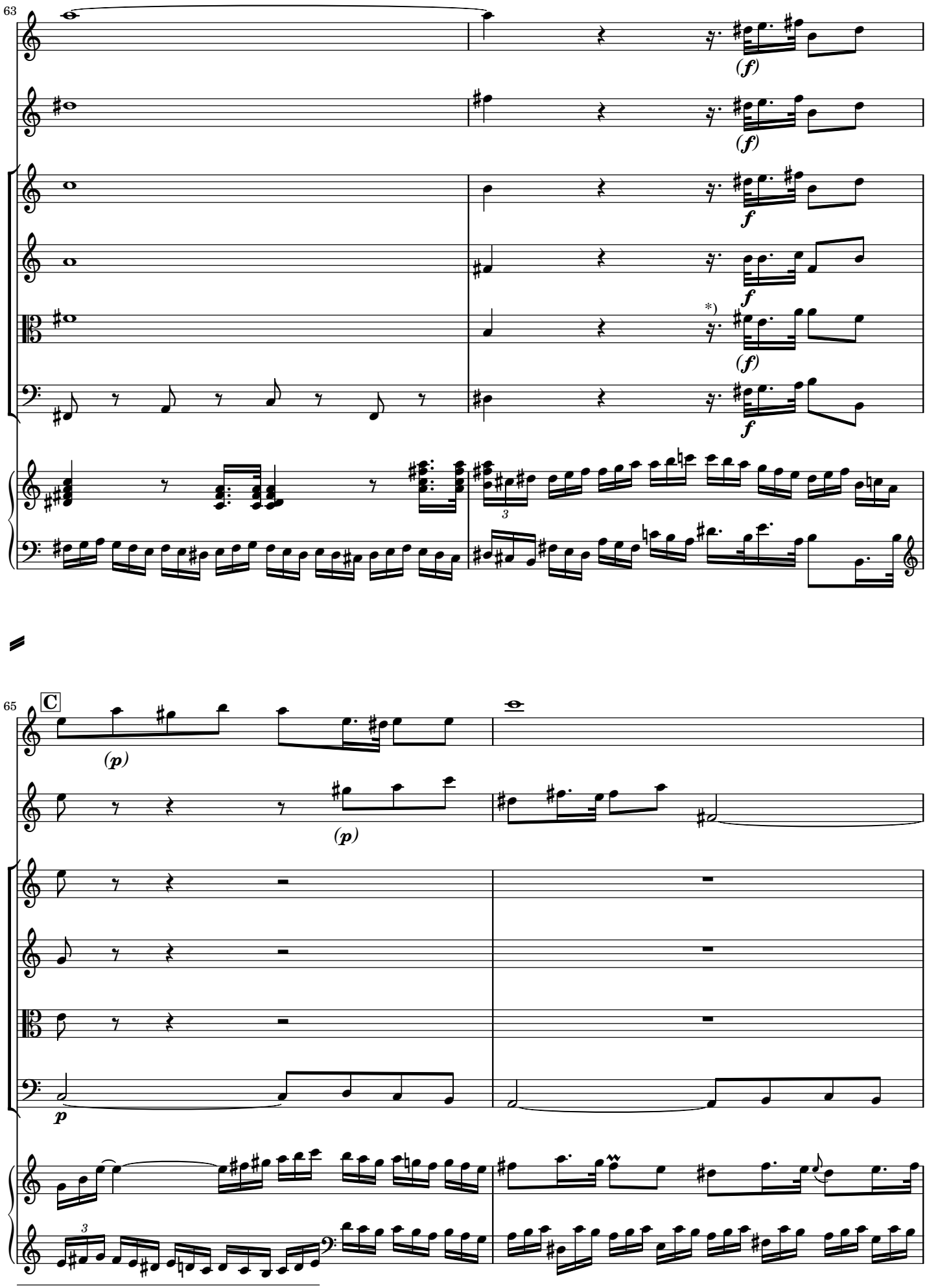




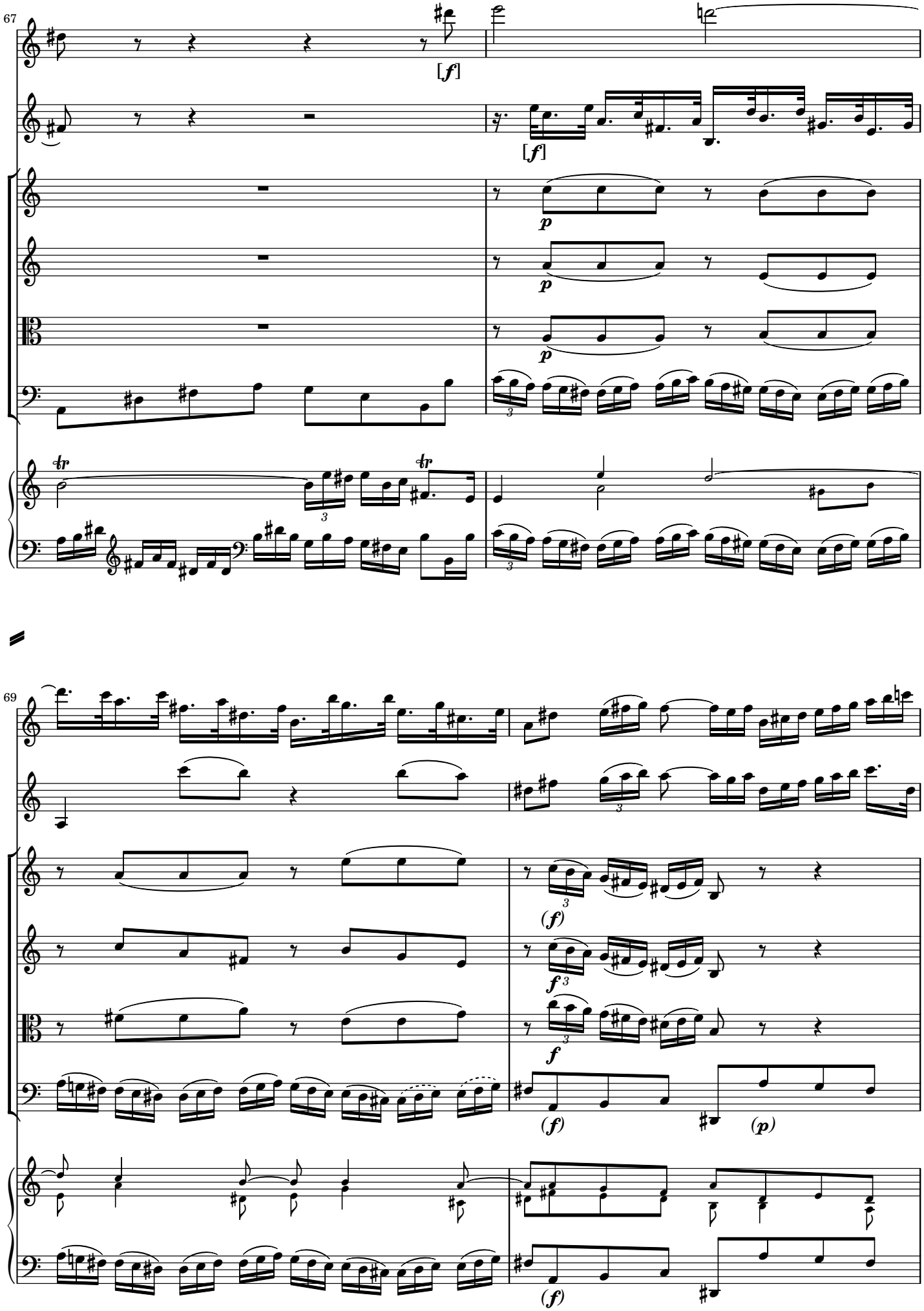
*) See editorial note for the dynamics.

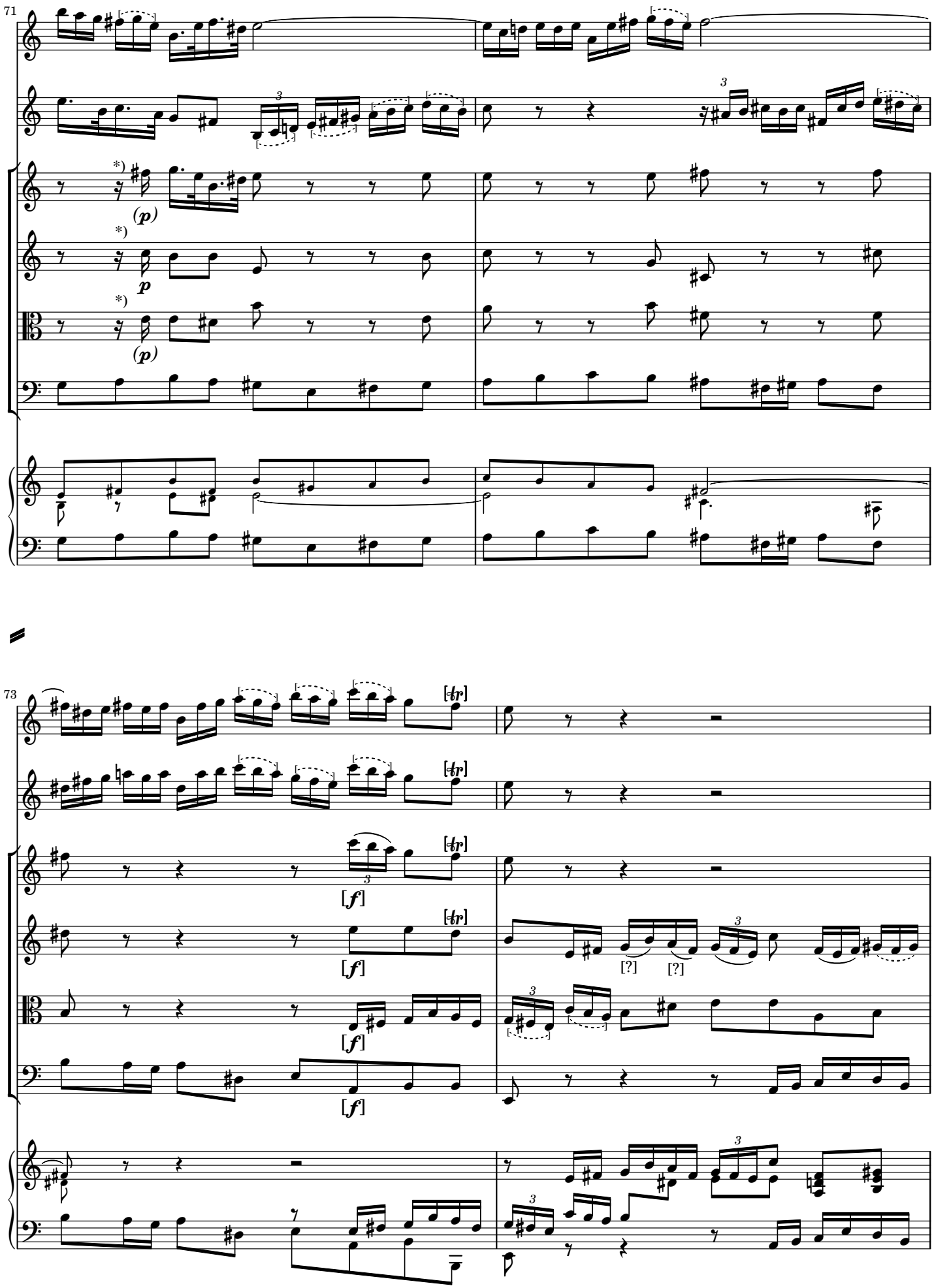

55
57
(p)
(p)
p
p


59
f
f
f
f
61
(p)
(p)
p
p
p
p

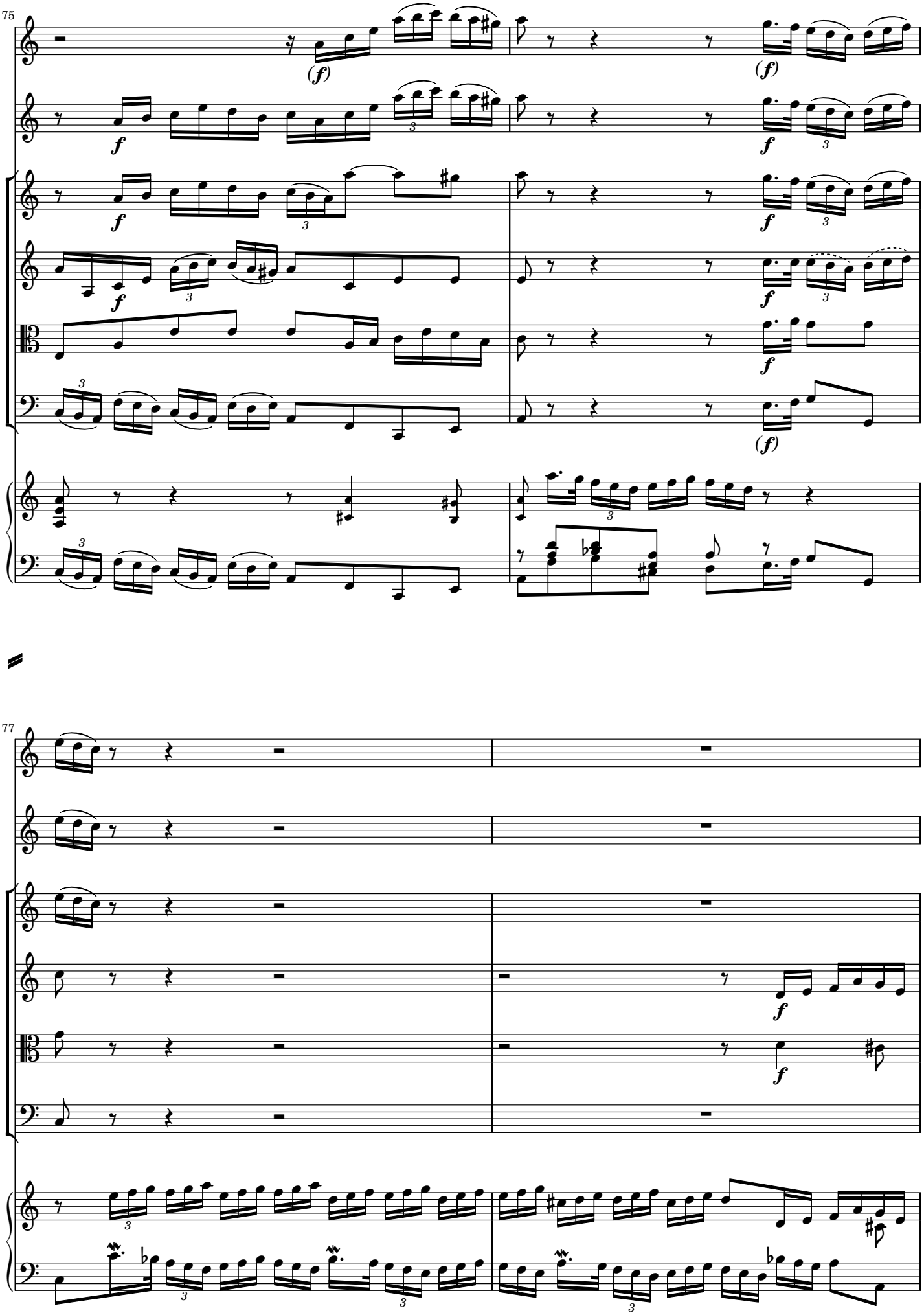


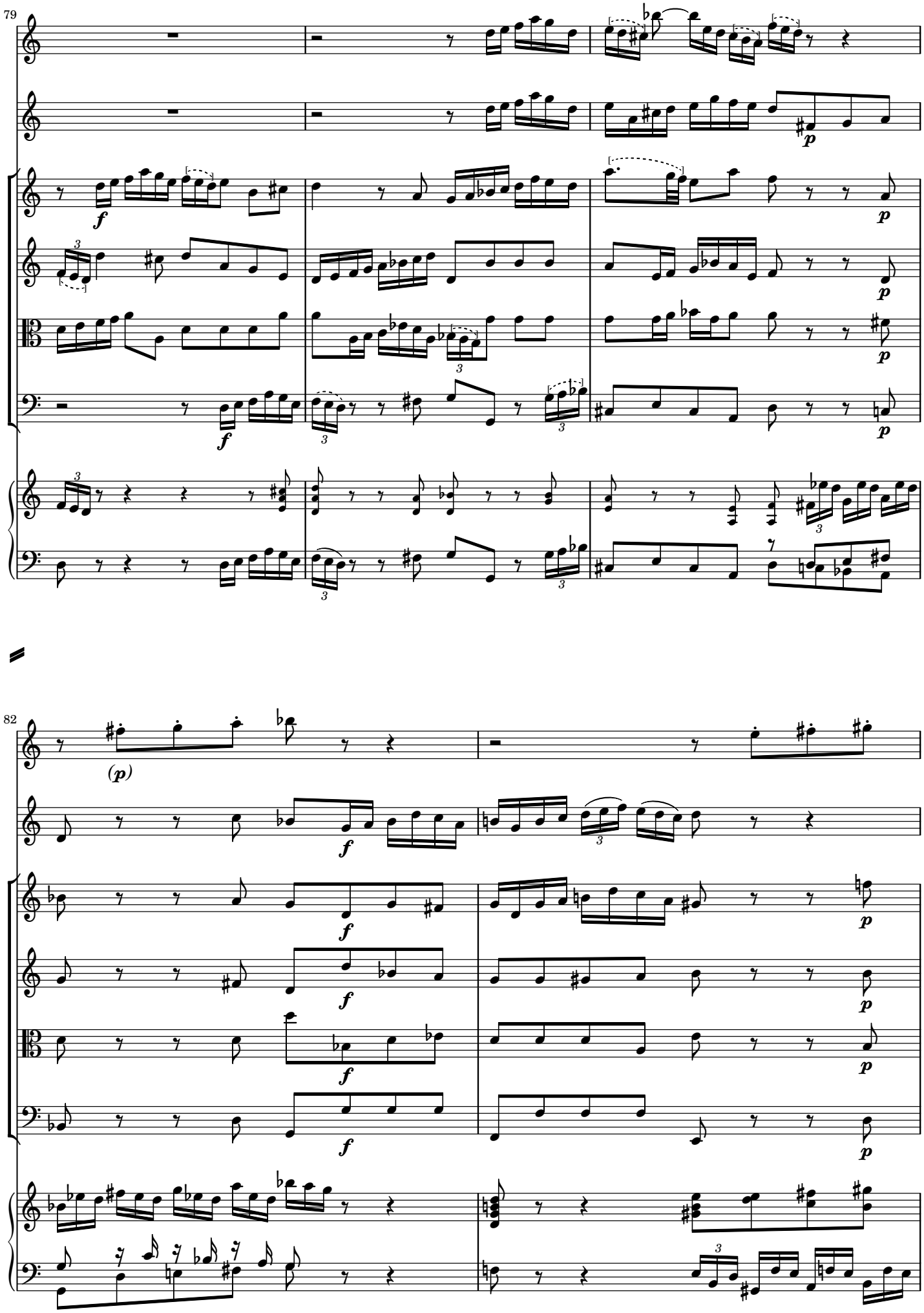
*) Every dotted rhythm ♪. 𝅘𝅥𝅯 that coincides with triplet ³ ♪♪♪ may be played as ³ ♪♪

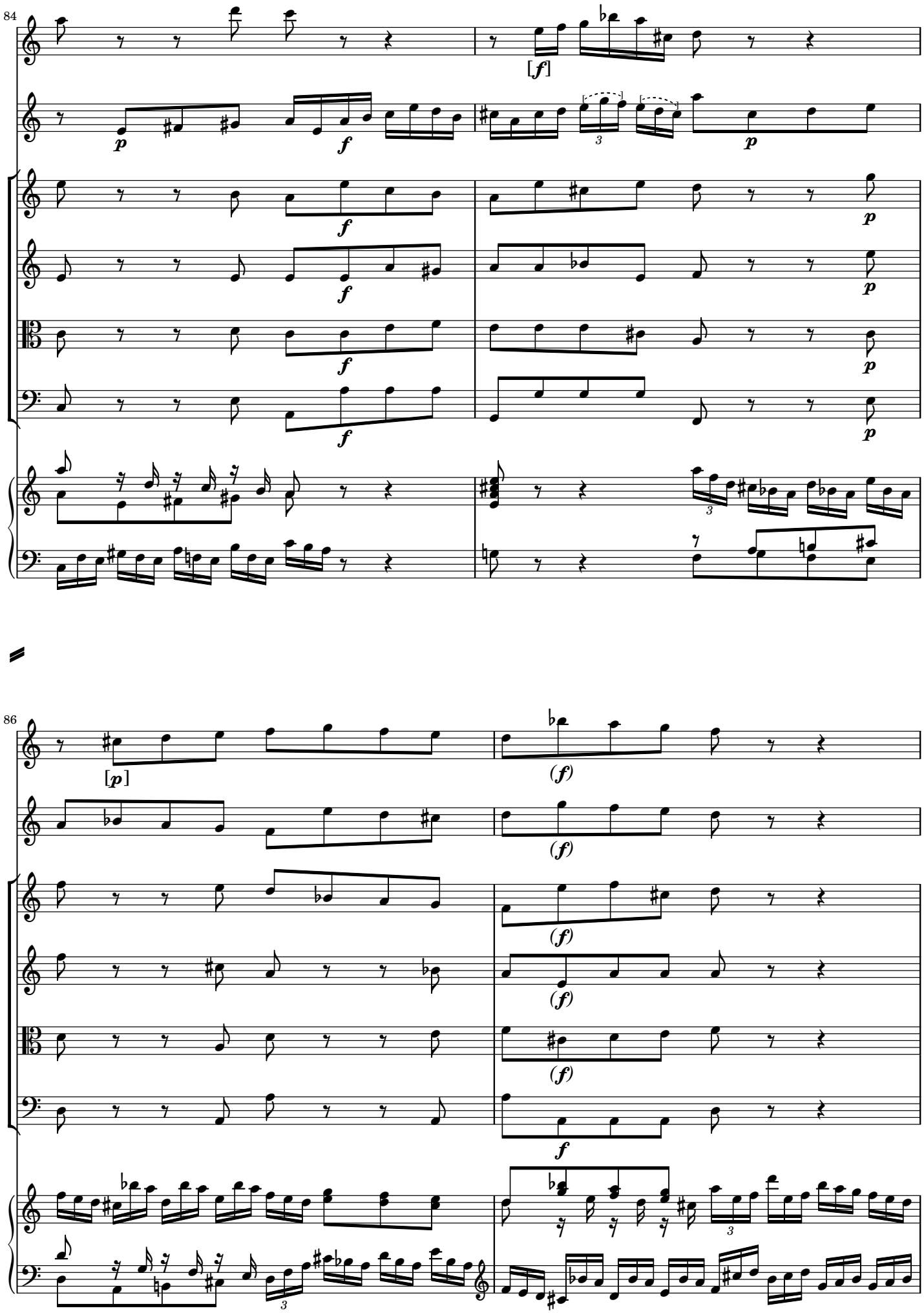

67
[f]
[f]
p
p
p
tr
tr
69
(f)
f
f
(f)
(p)
(f)

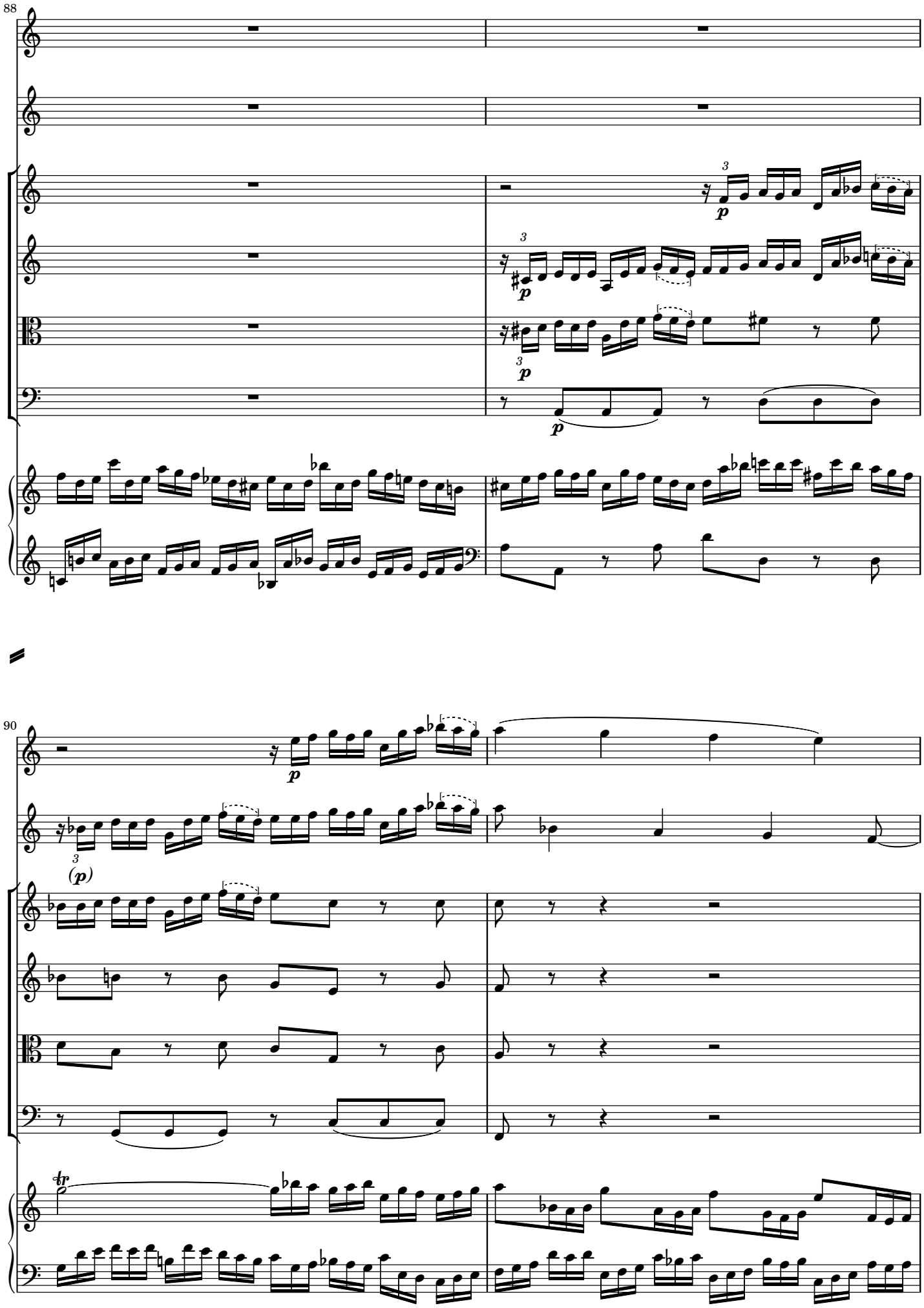


*) May be played as

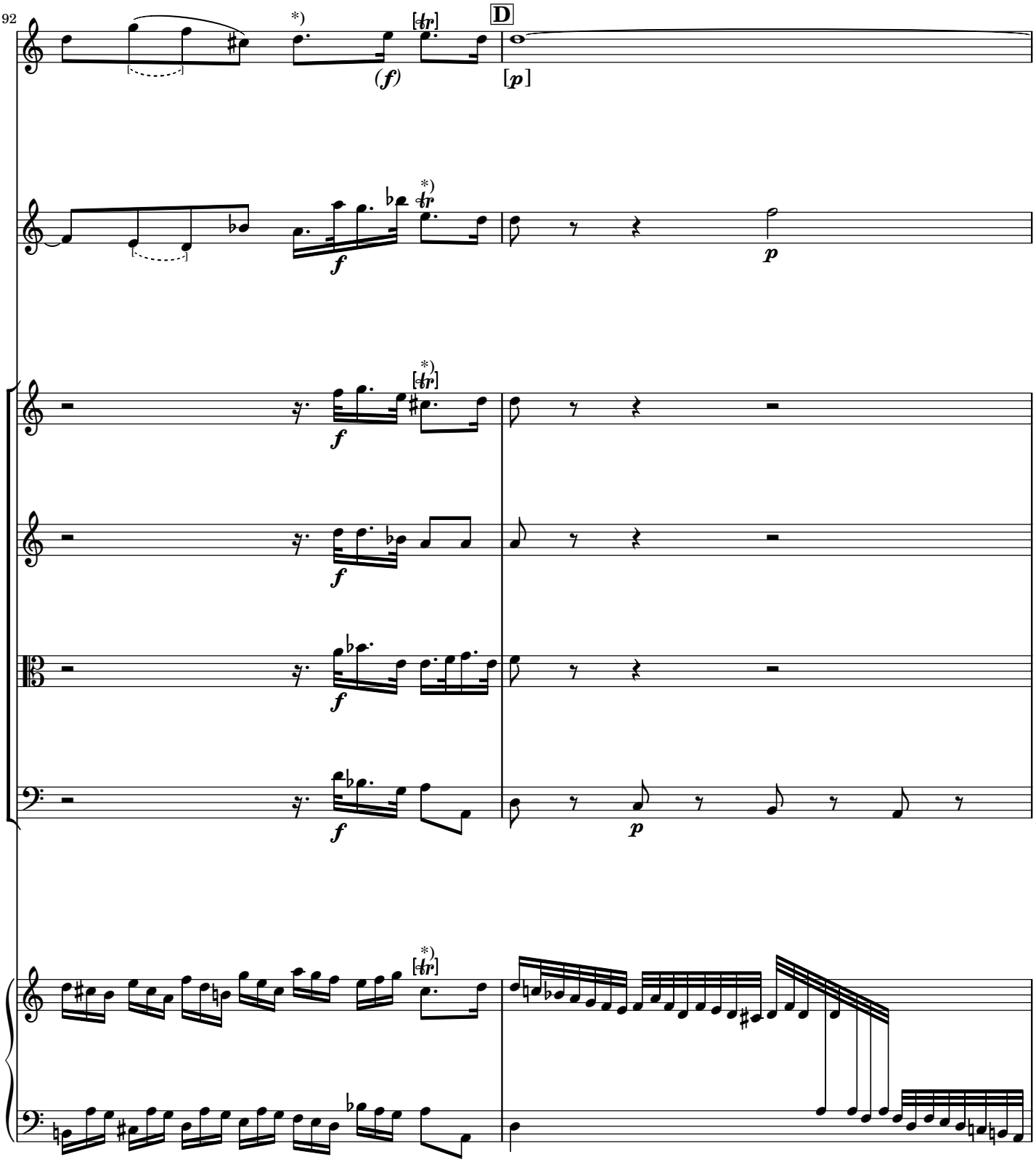



79
82

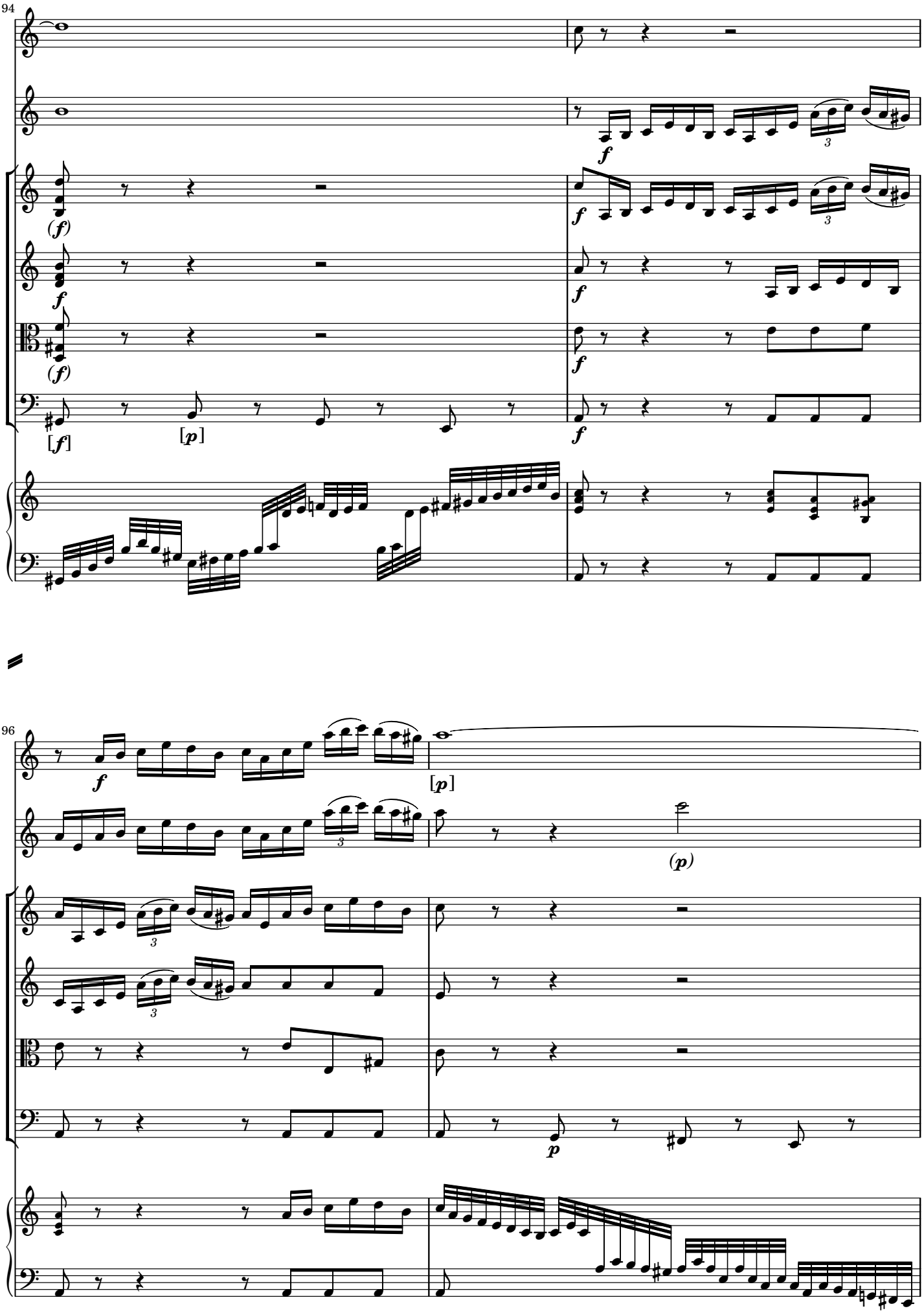

84
[f]
p
f
86
[p]
(f)

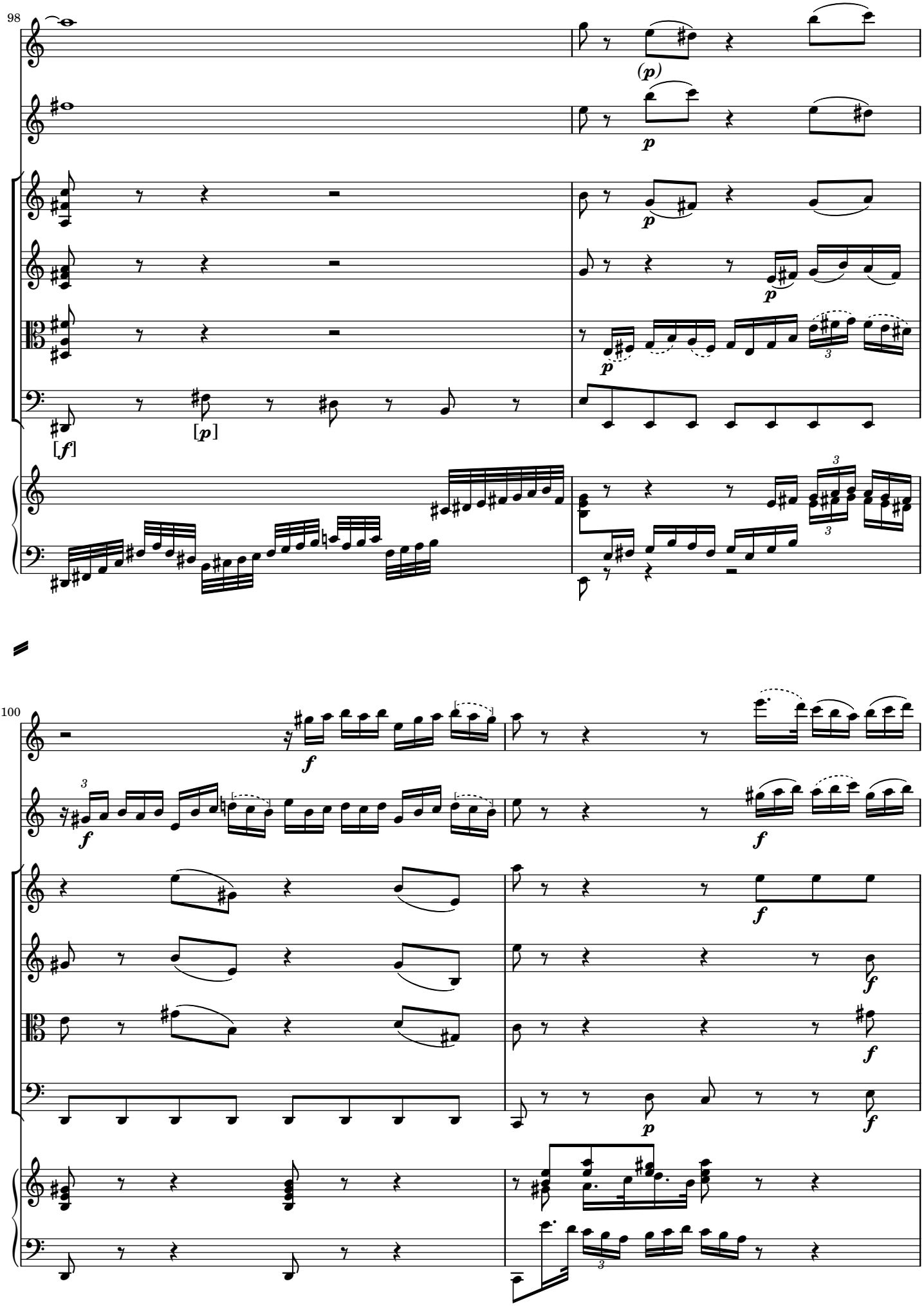

88
p
90
(p)
tr

92



*) Dotted rhythm ♩. ♪ that coincides with triplets ♪³ ♪³ may be played as ♪ ♪³


94
96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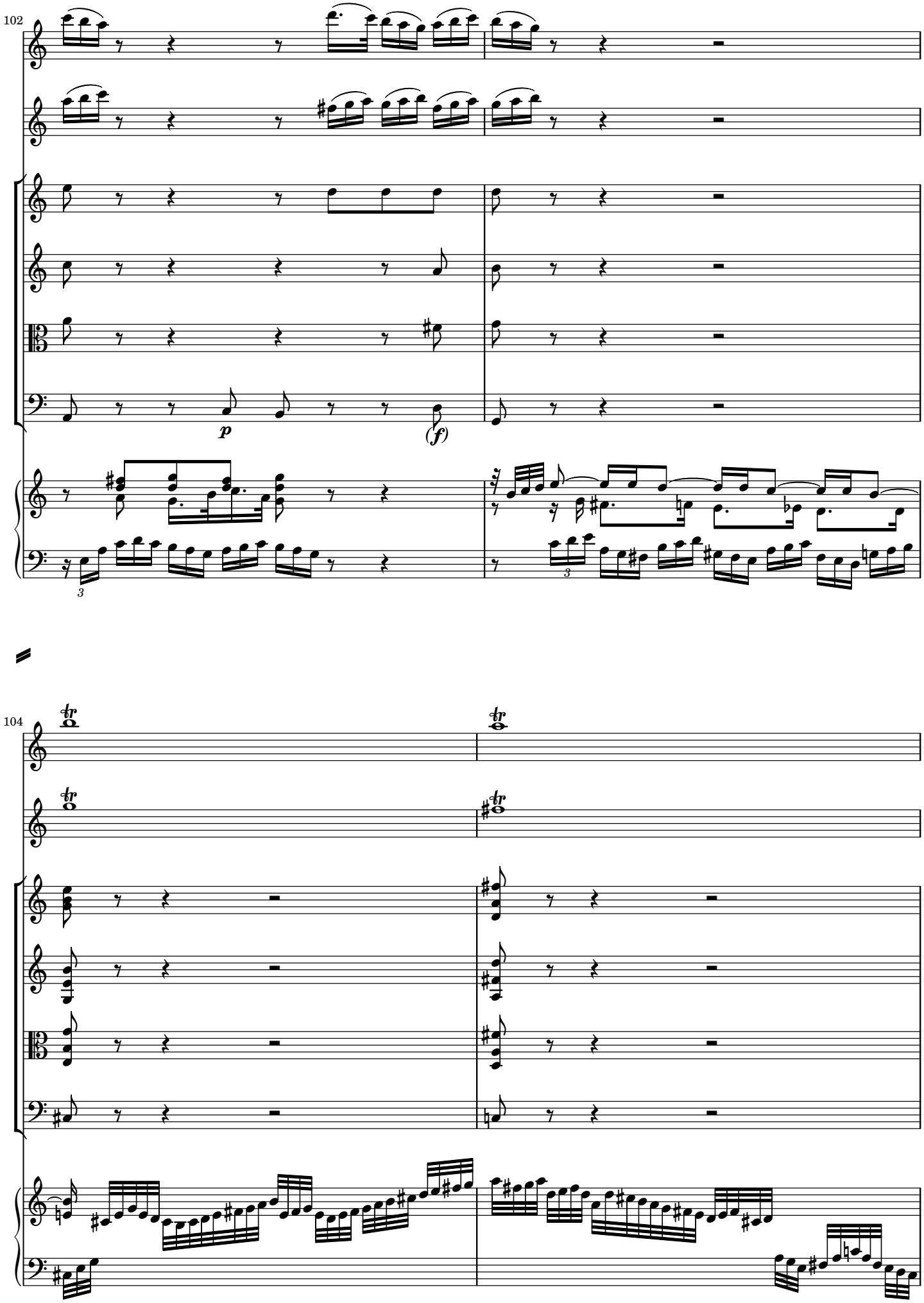
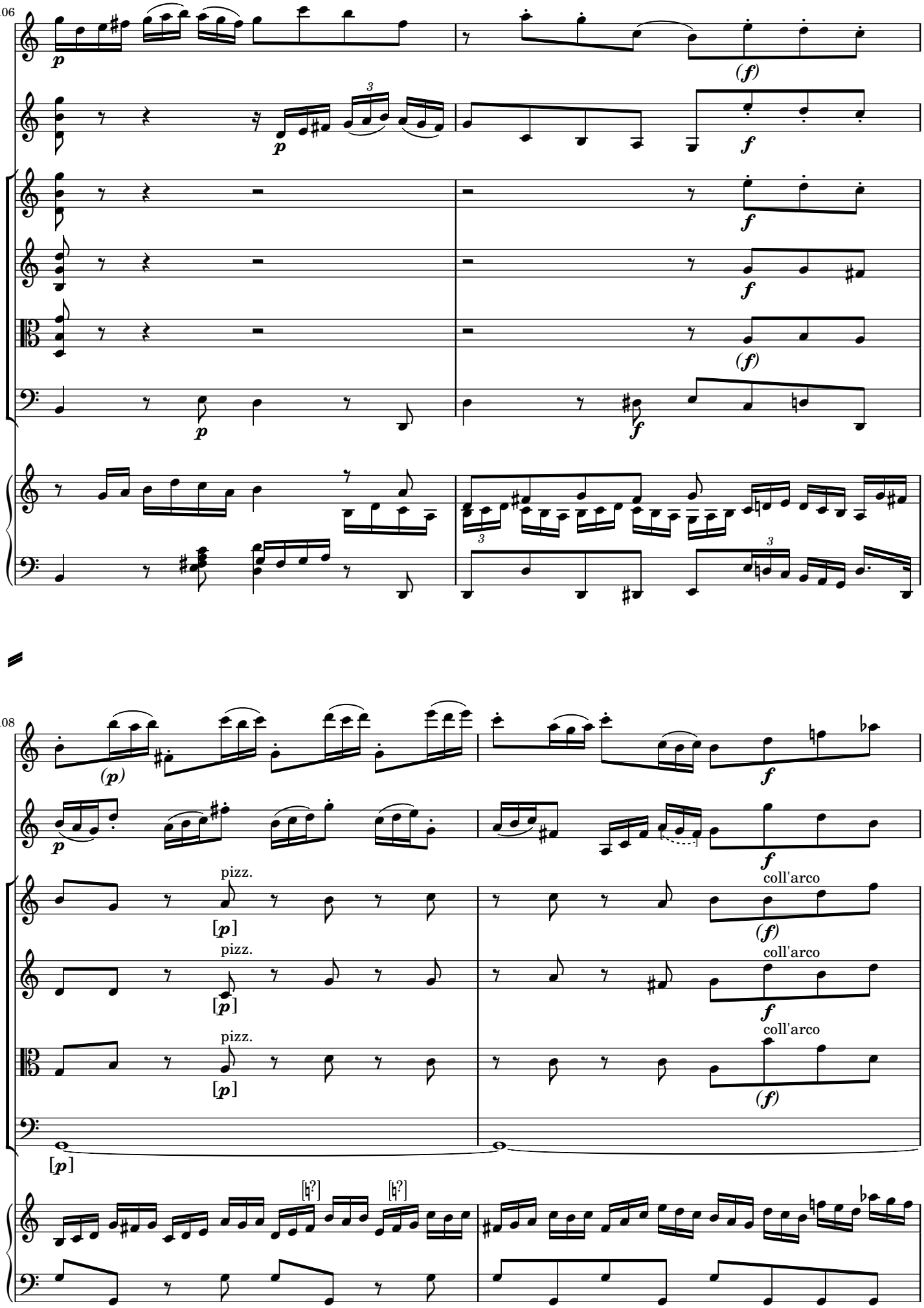
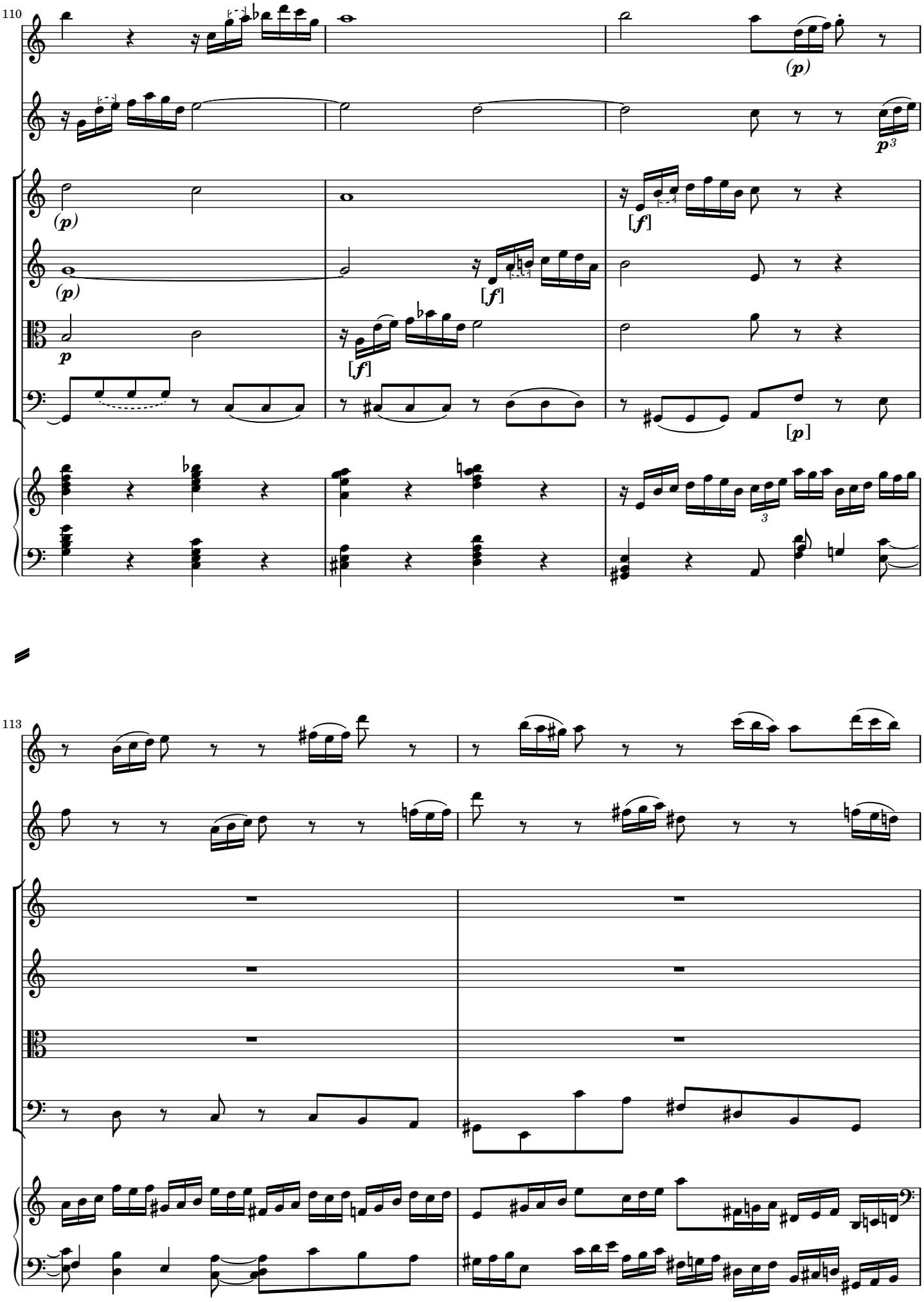
100

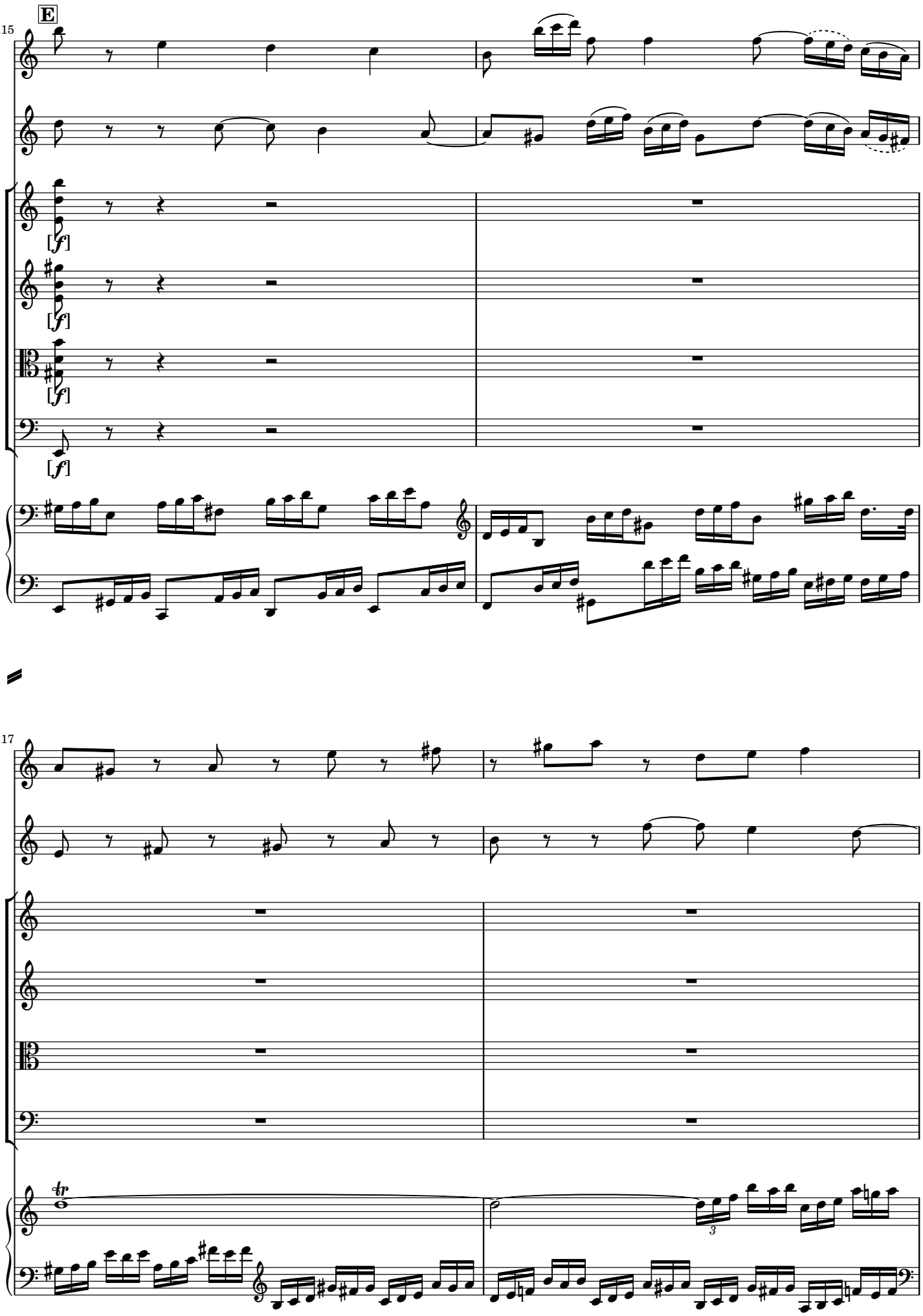

102
104

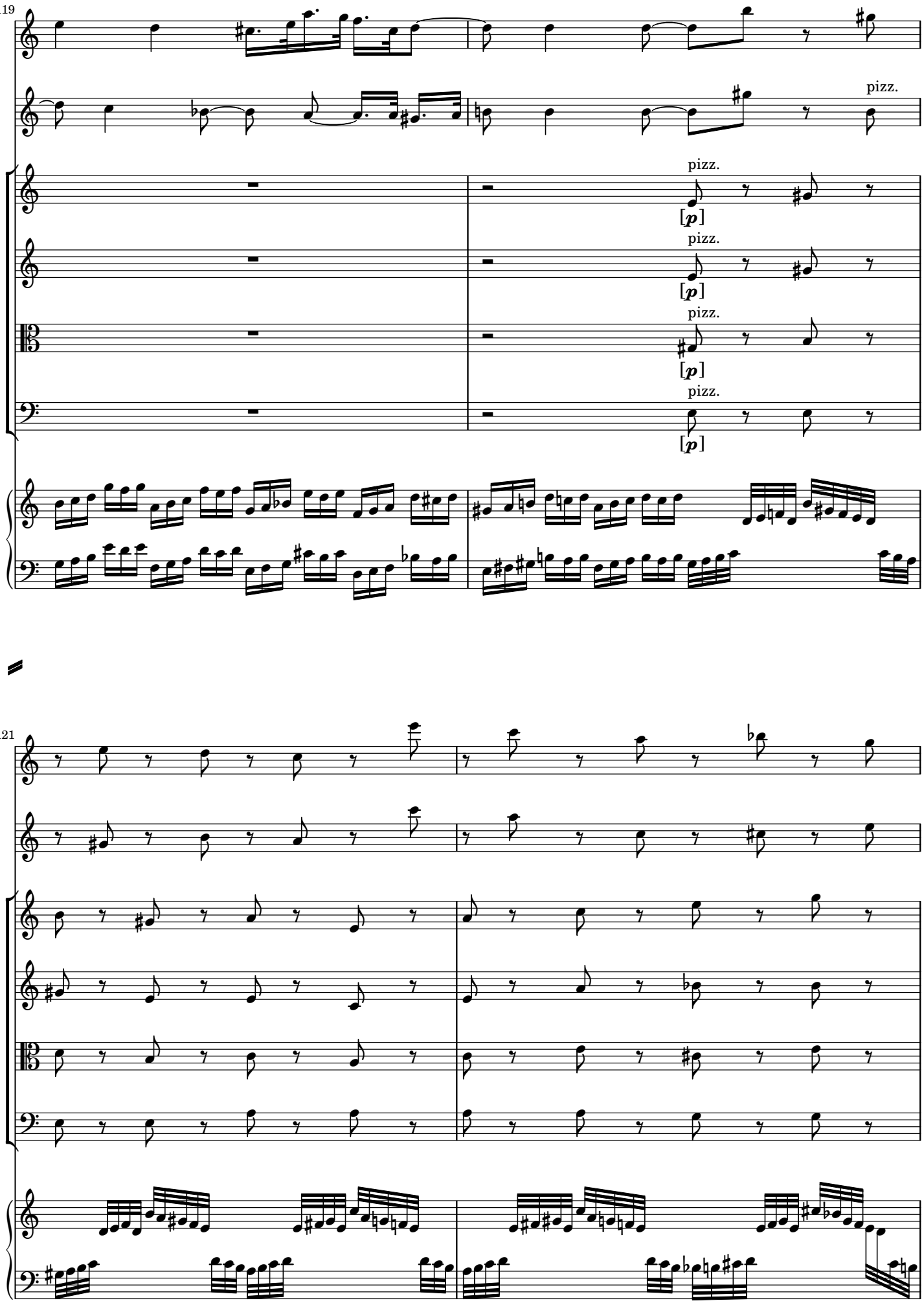
106

108

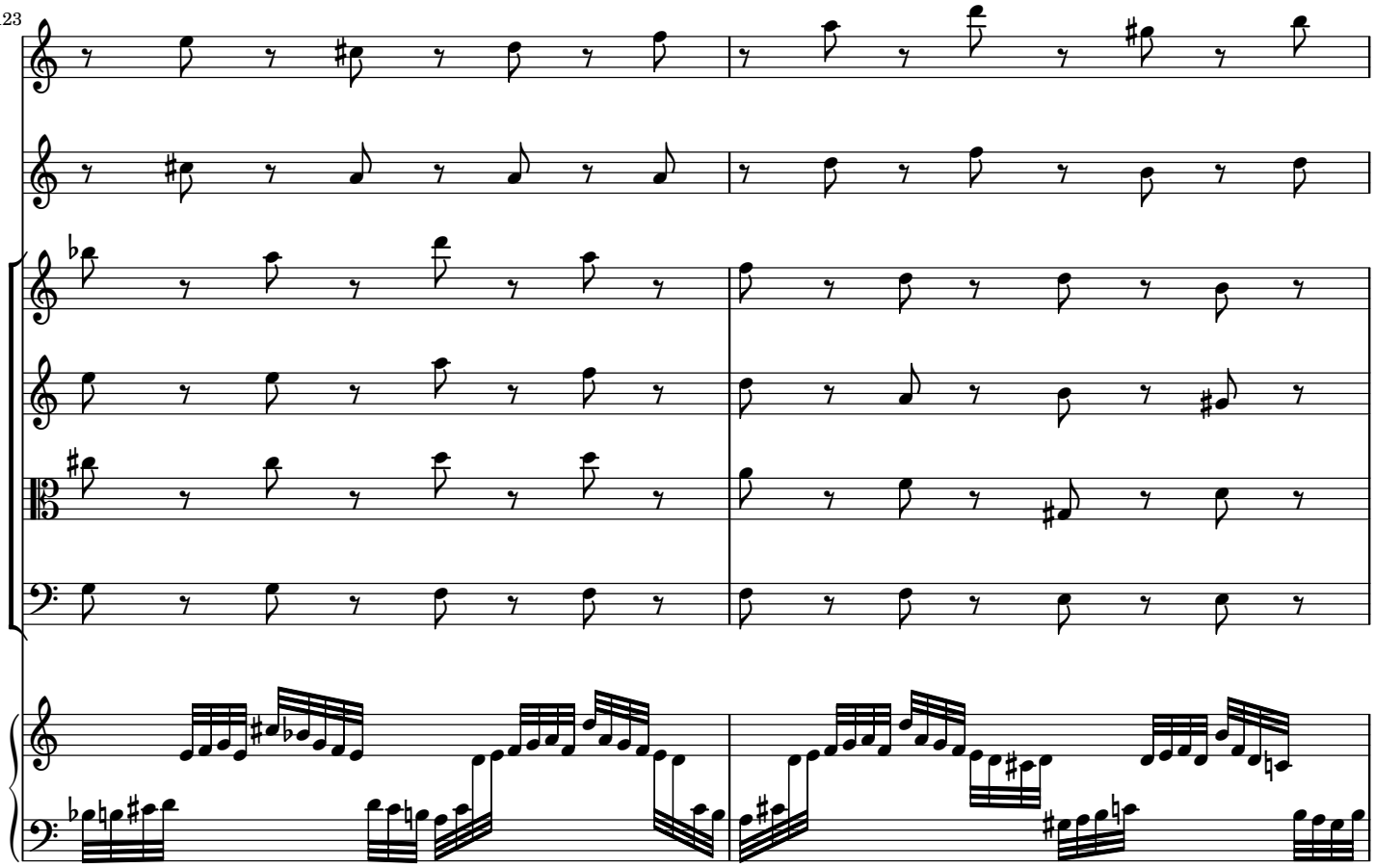



110
(p)
p3
(p)
[f]
(p)
[f]
p
[f]
[p]
3
113

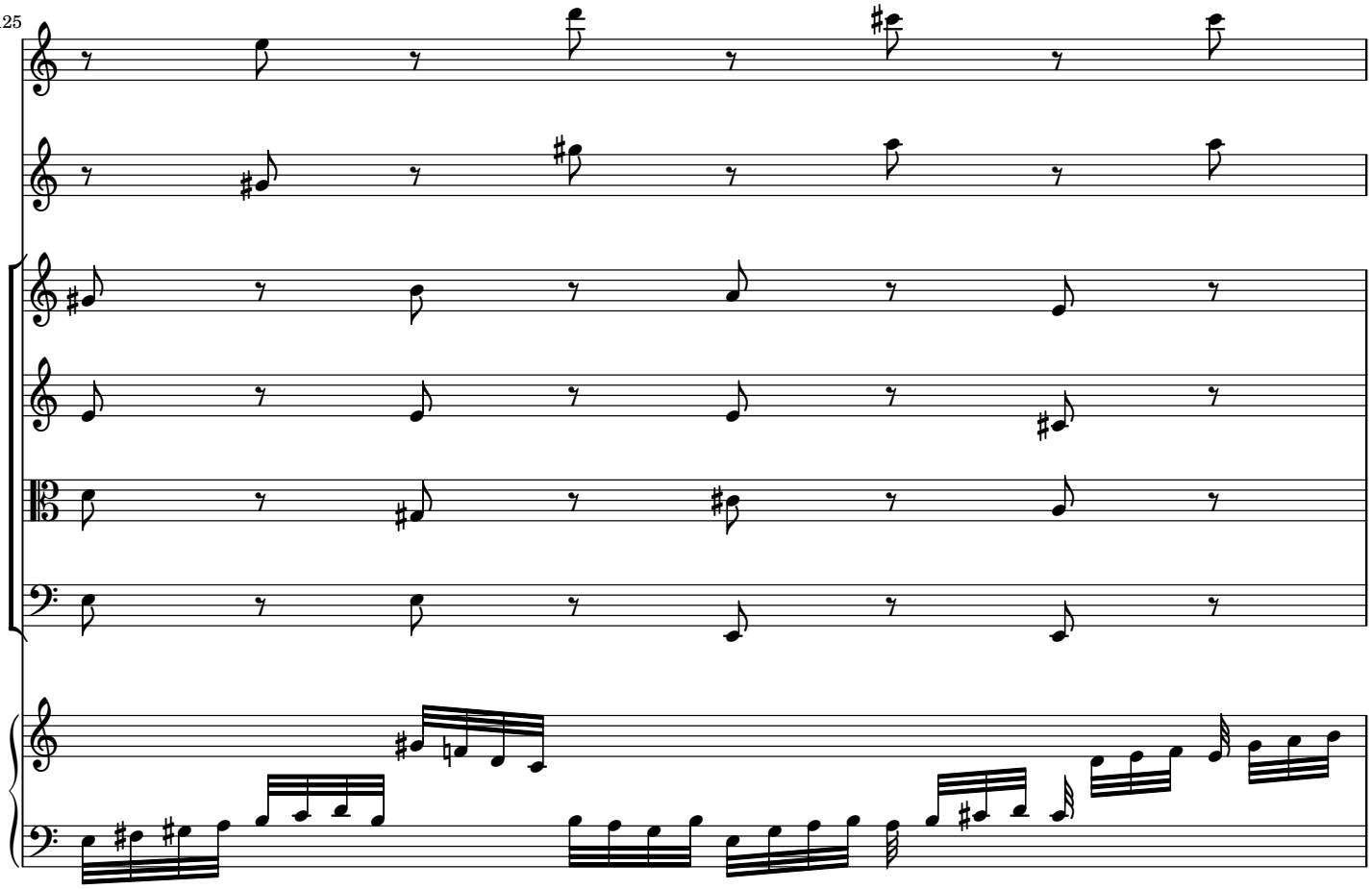

E
115
[f]
[f]
[f]
[f]
117
tr

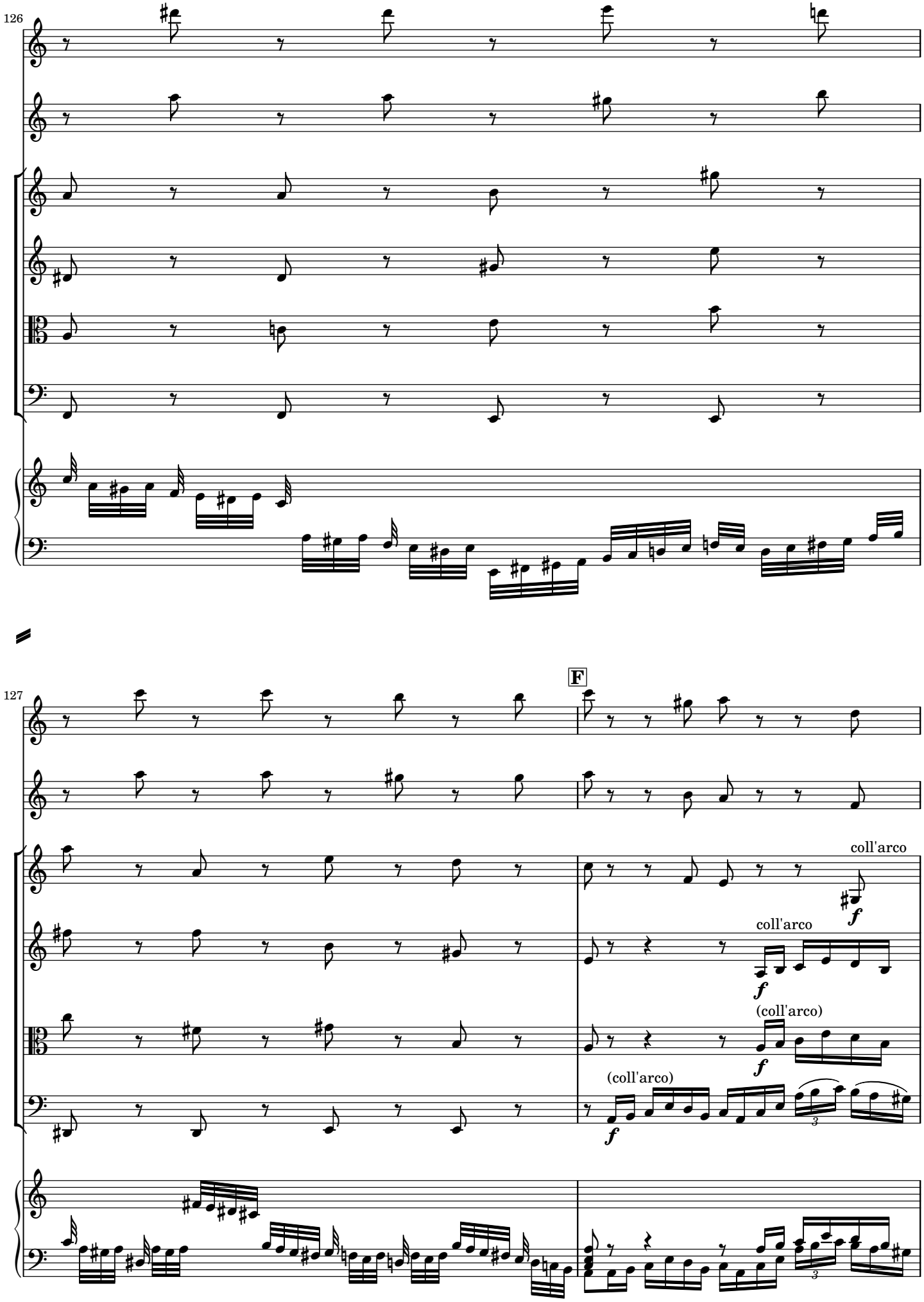

119
pizz.
pizz.
[p]
pizz.
[p]
pizz.
[p]
pizz.
[p]
121

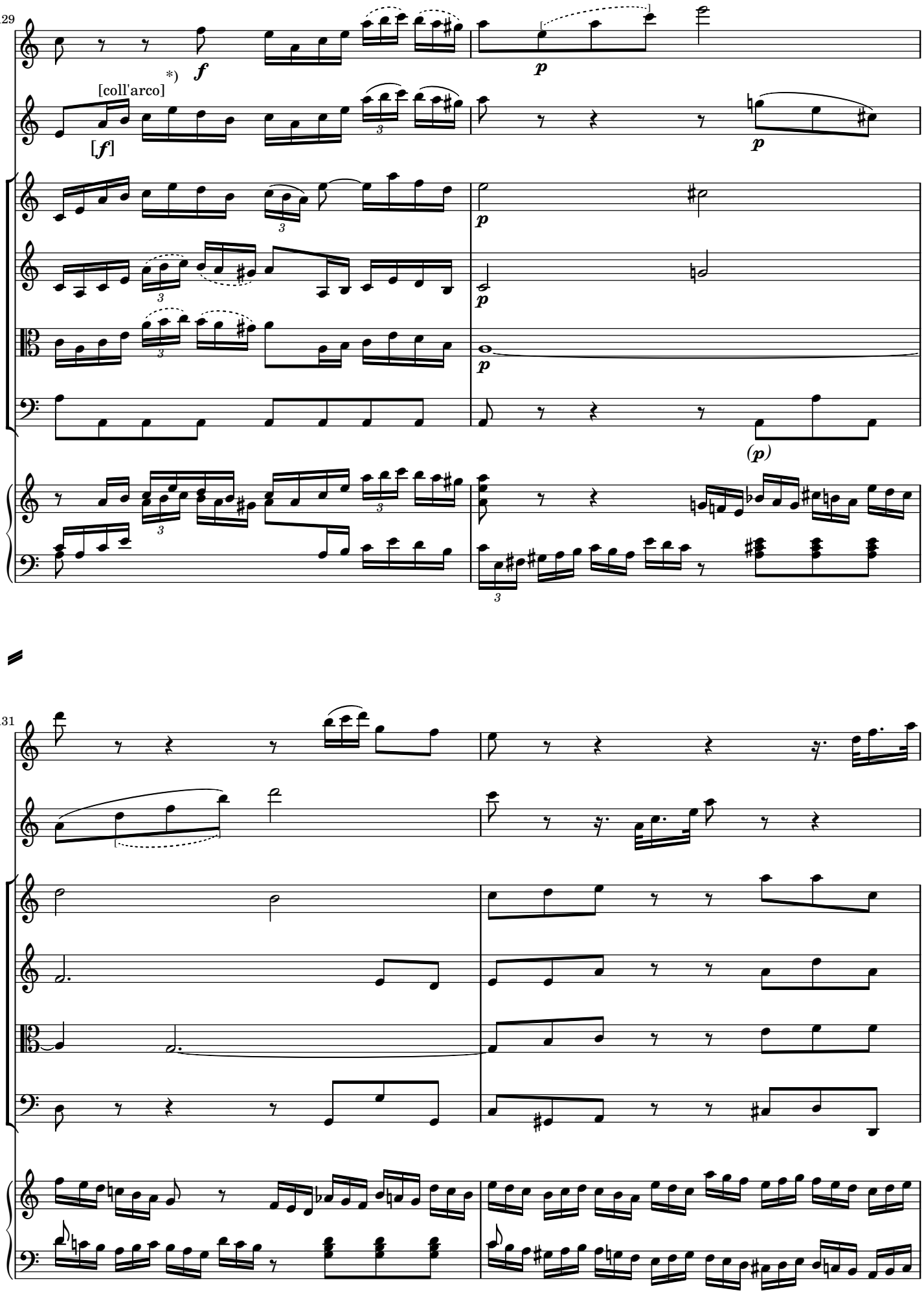
123



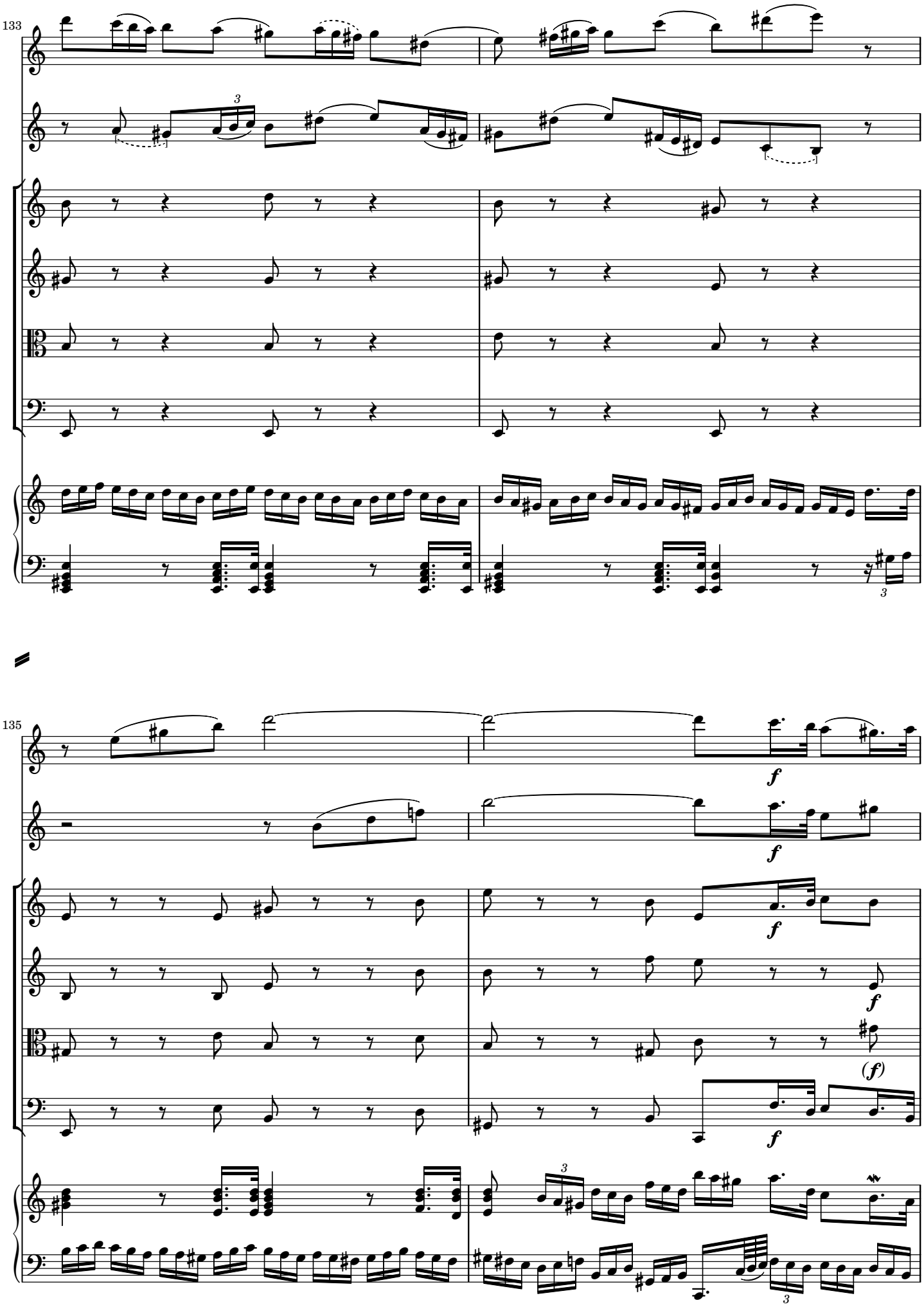
125

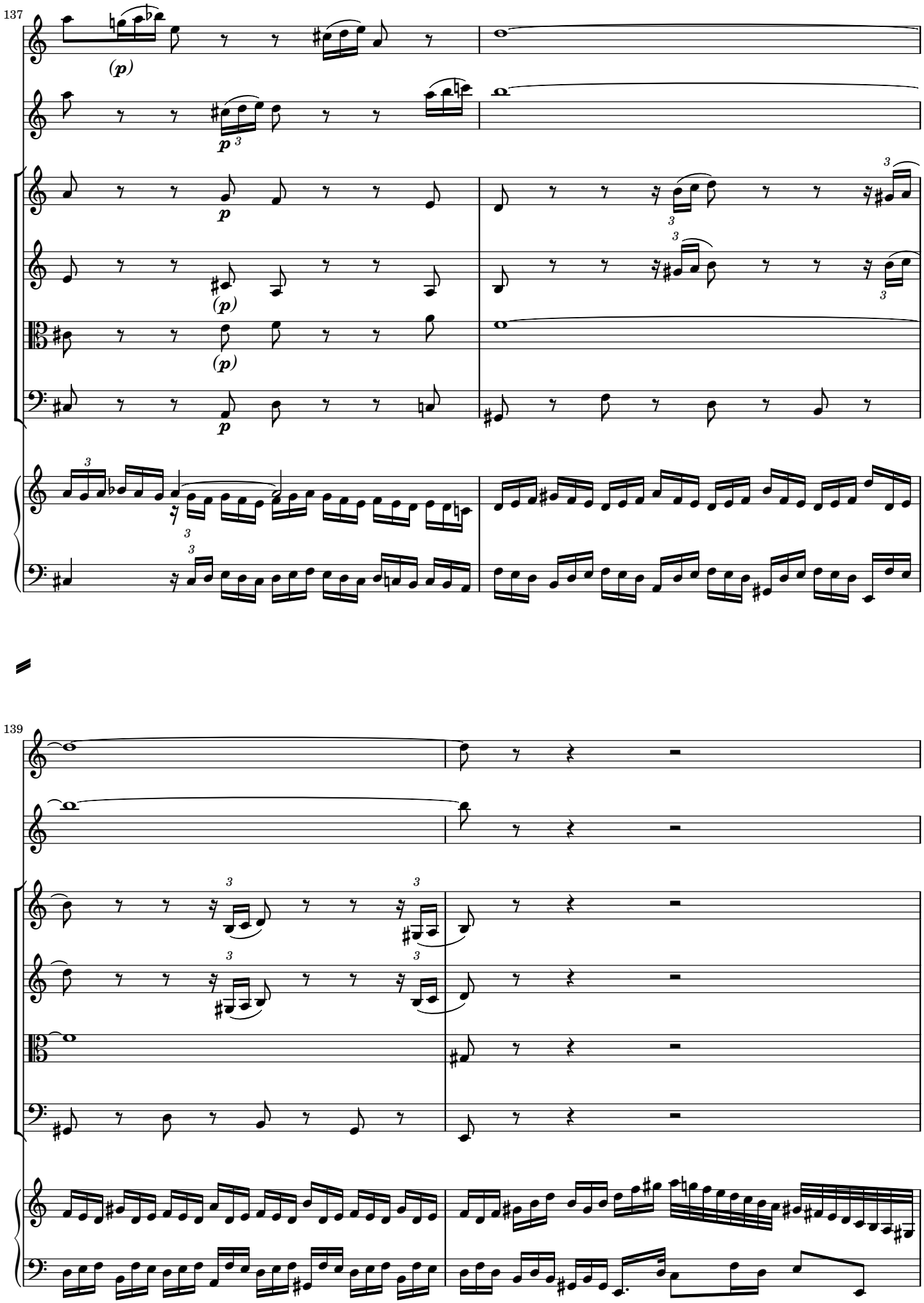


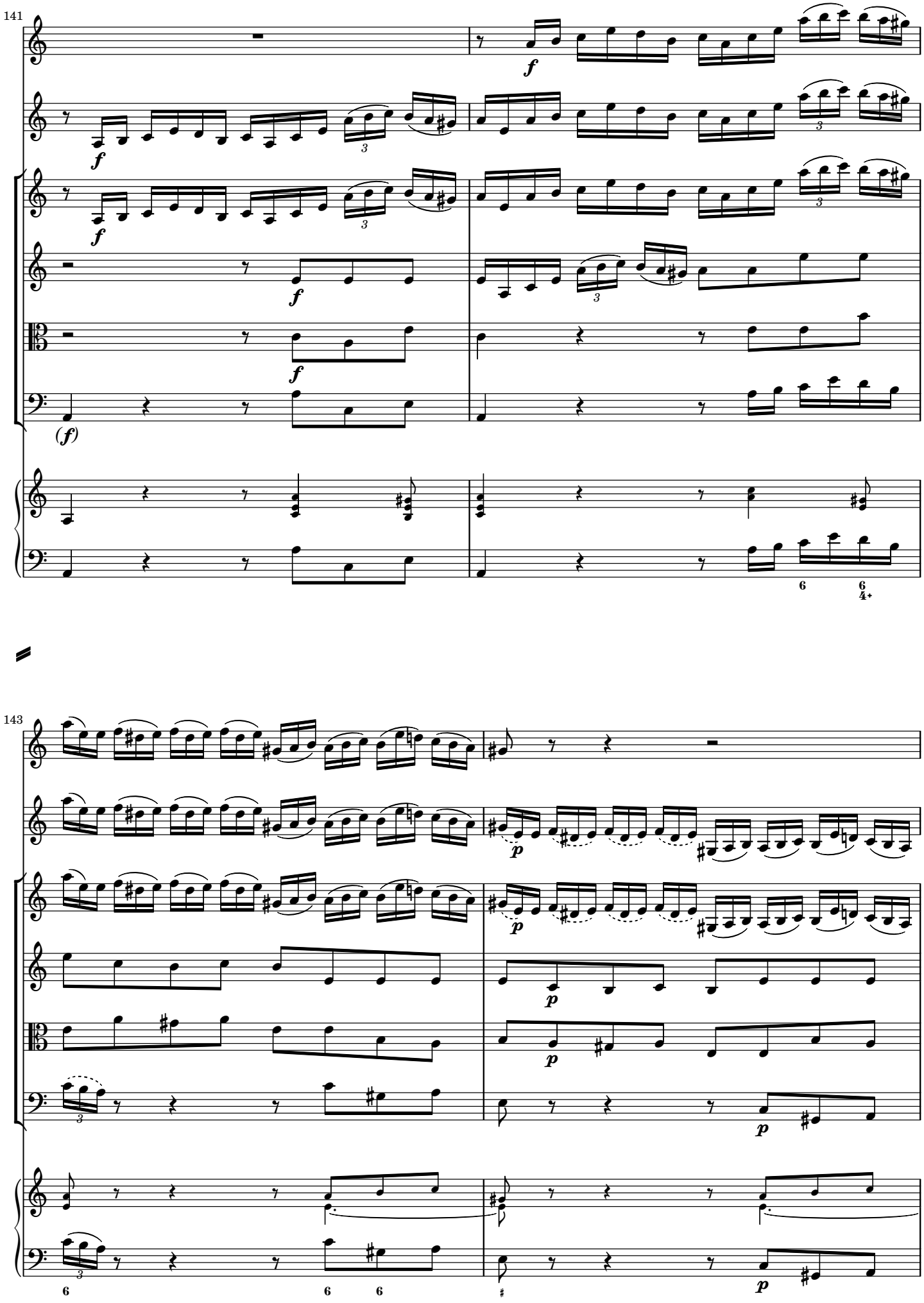

126
127
F
coll'arco
coll'arco
(coll'arco)
(coll'arco)

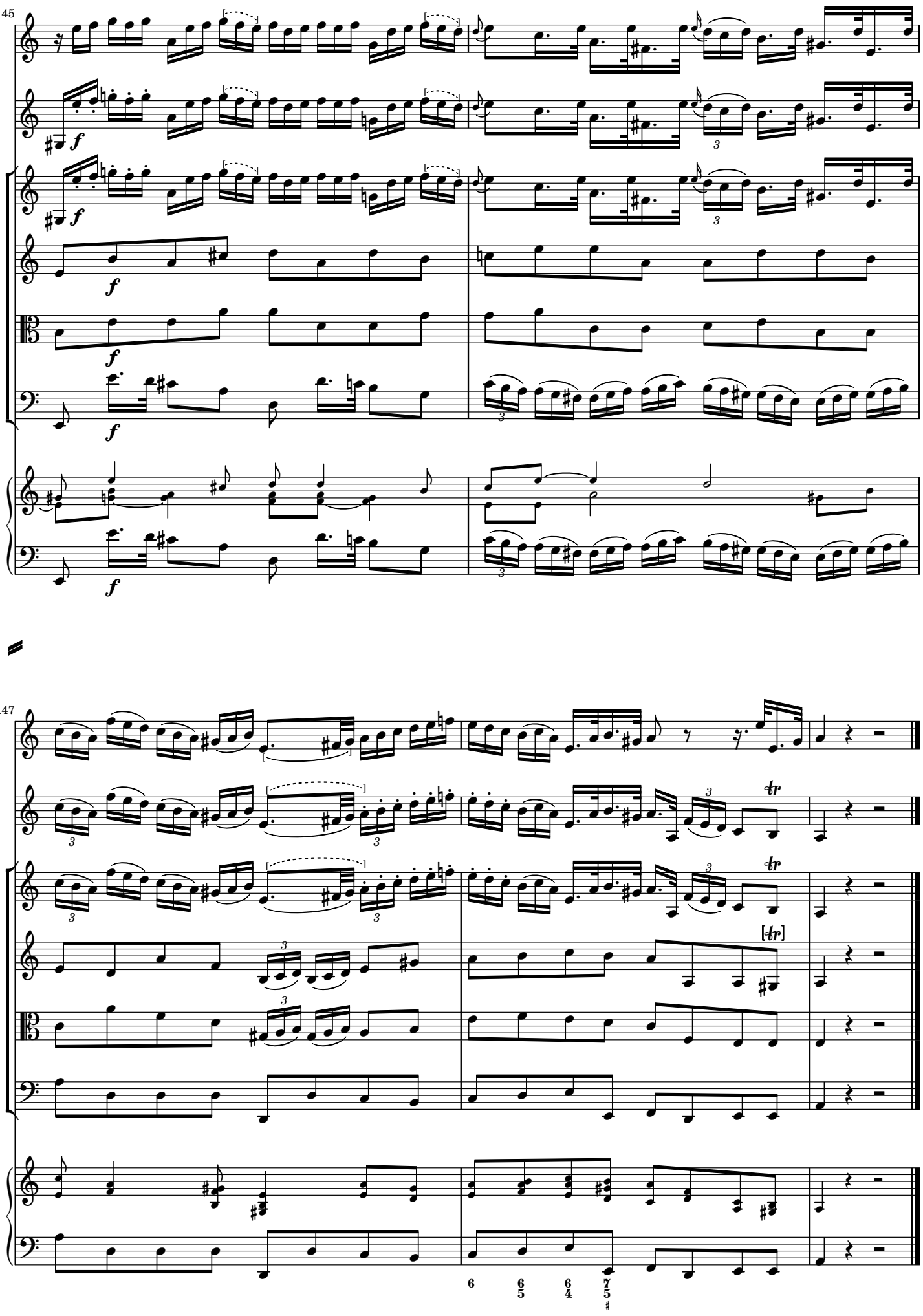


*) See editorial note for the placement of "coll'arco" and ***f***.


133
135
f
f
f
f
(f)
f
3
3
3


137
(p)
p
(p)
(p)
p
139




145
147

2.

Adagio ma non tanto e dolce

Flauto traverso

Violino concertato

pizz.

Cembalo concertato

3

6

9

coll'arco

12

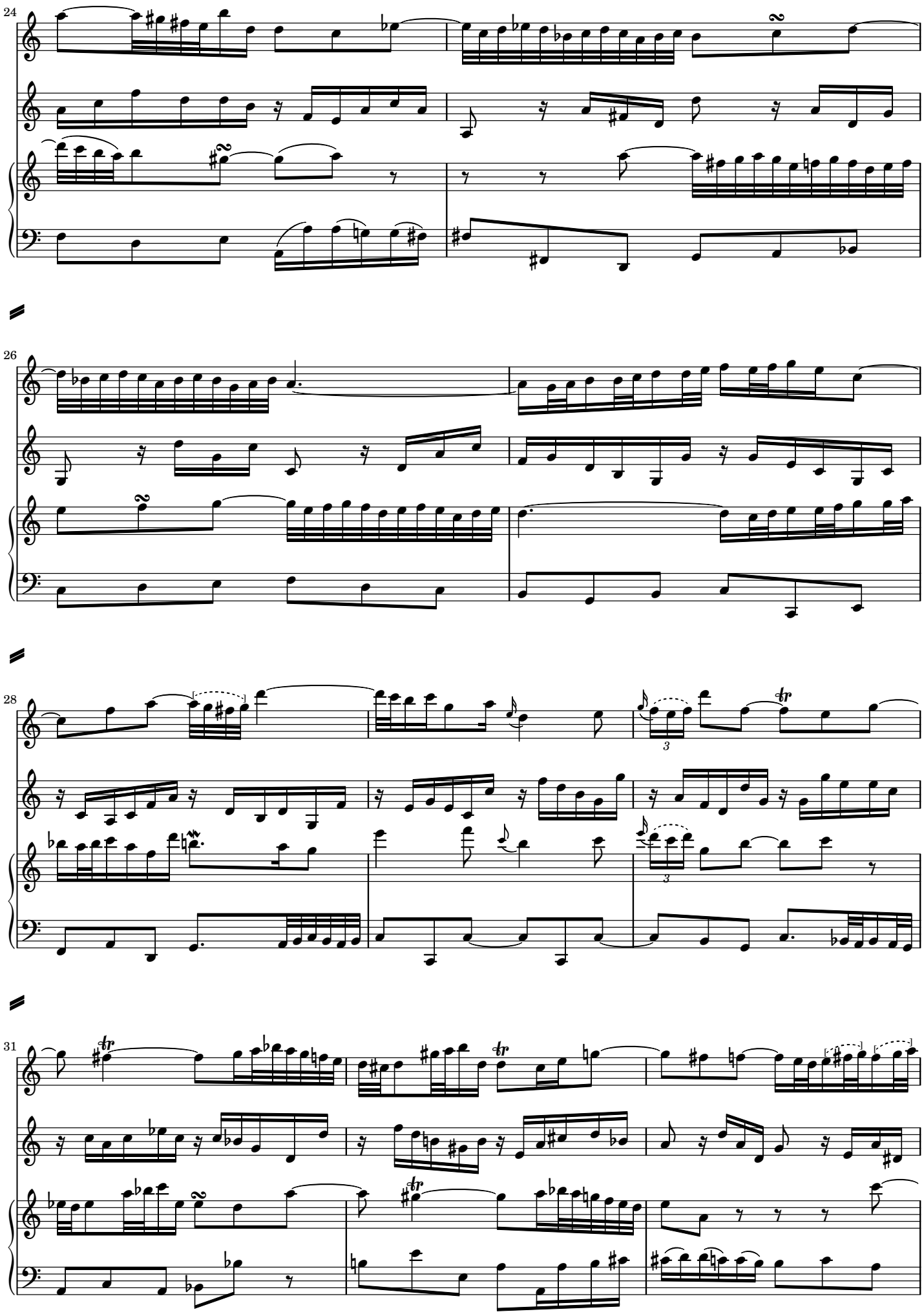
15

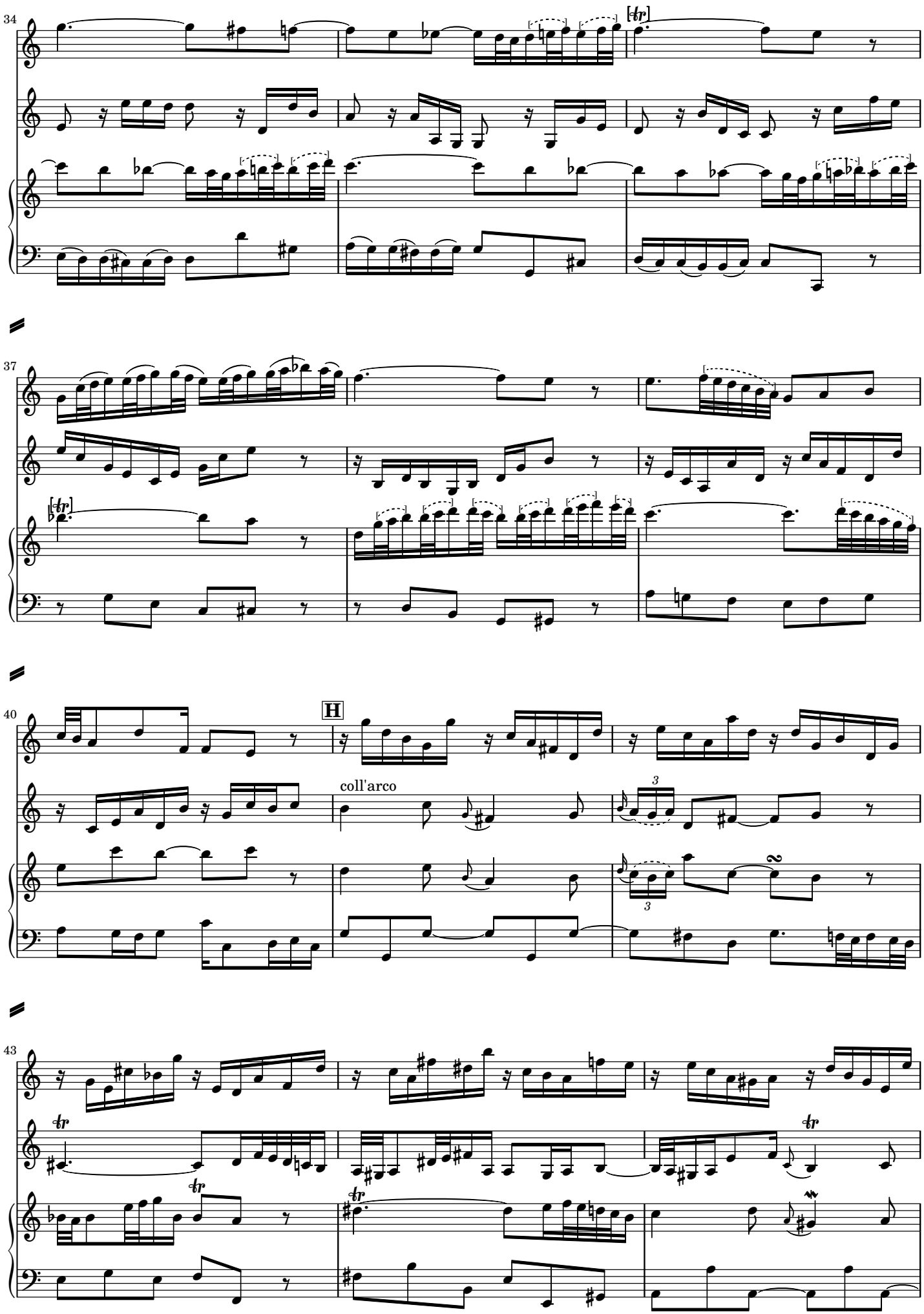
G

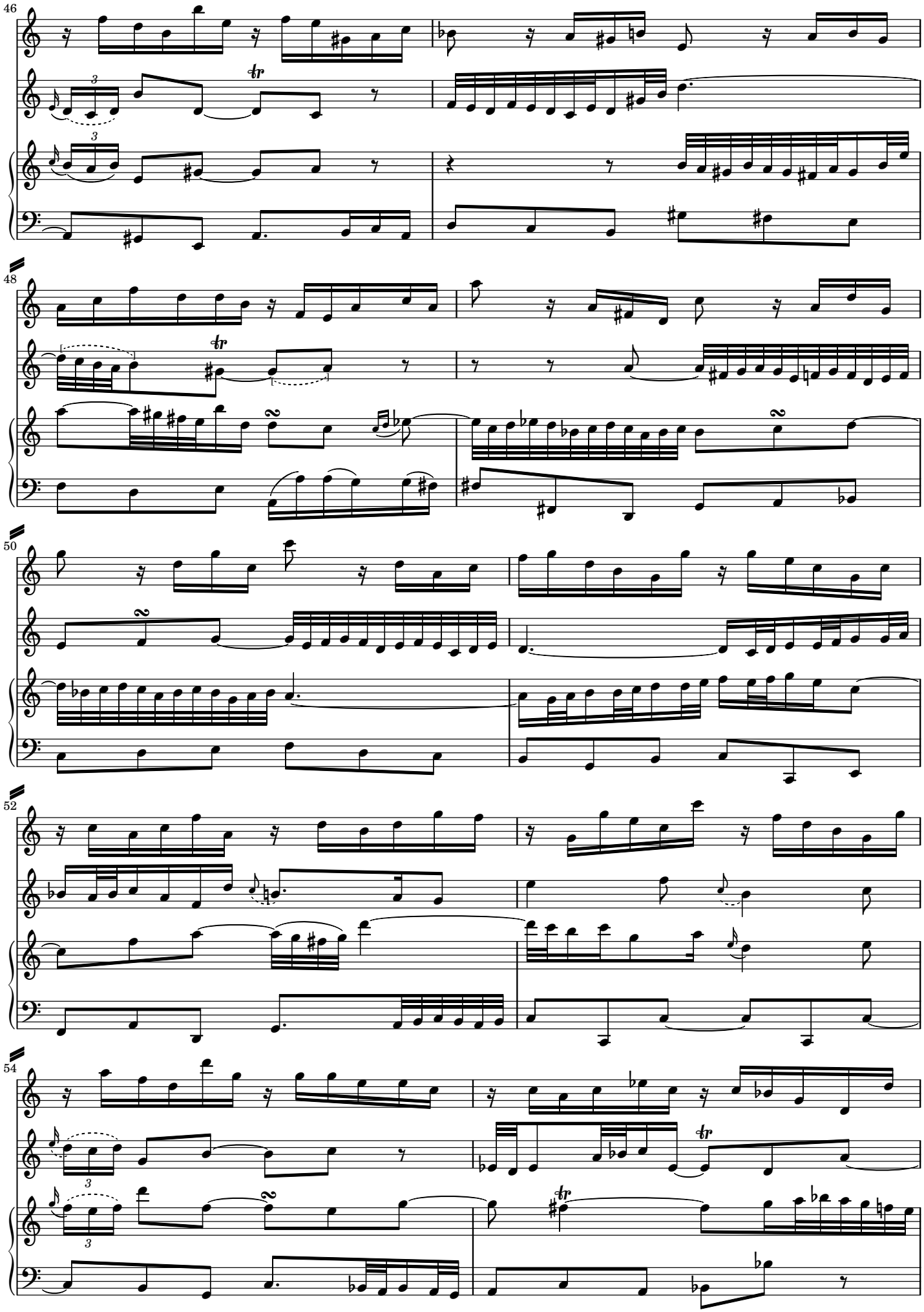
pizz.

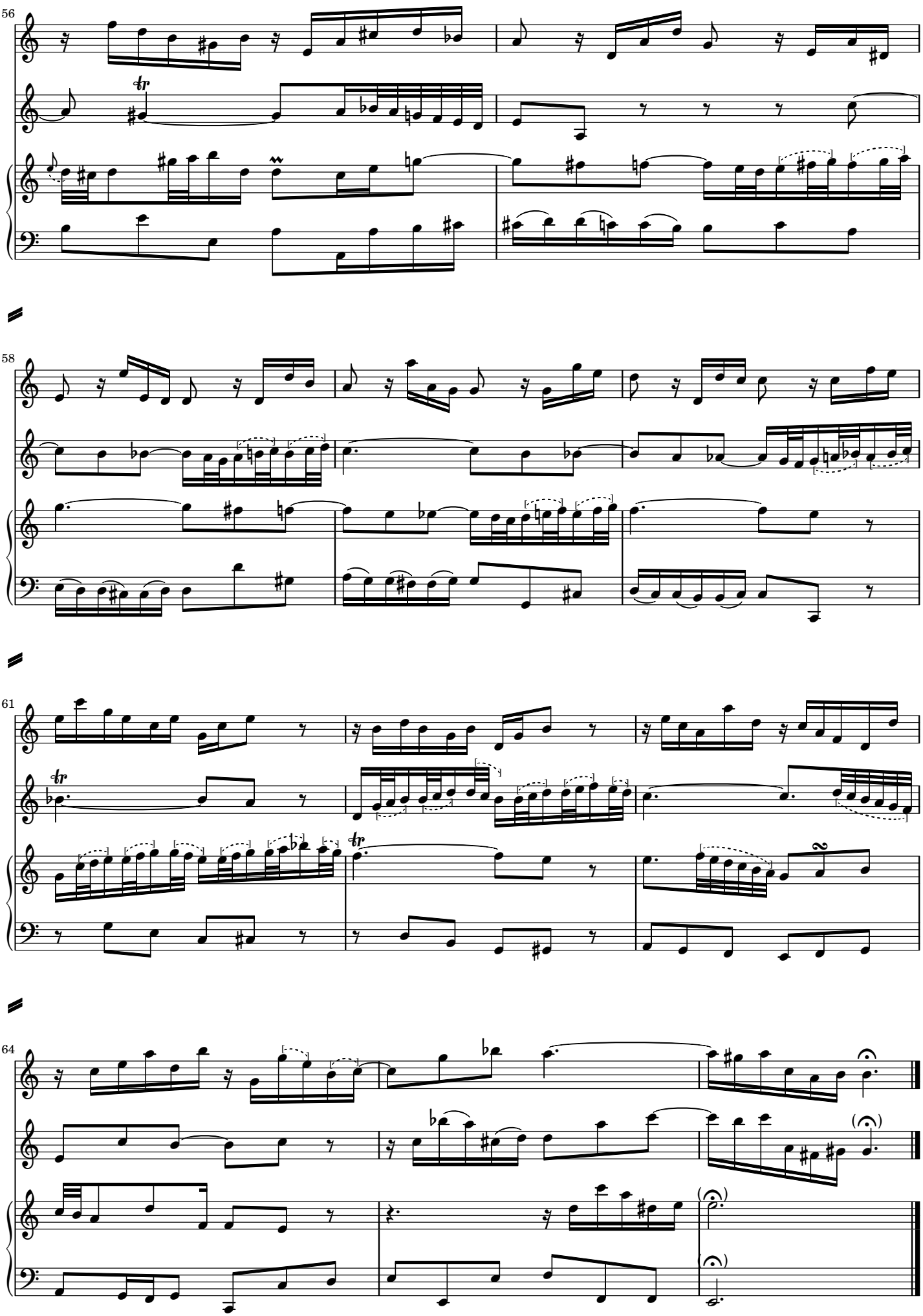
18

21

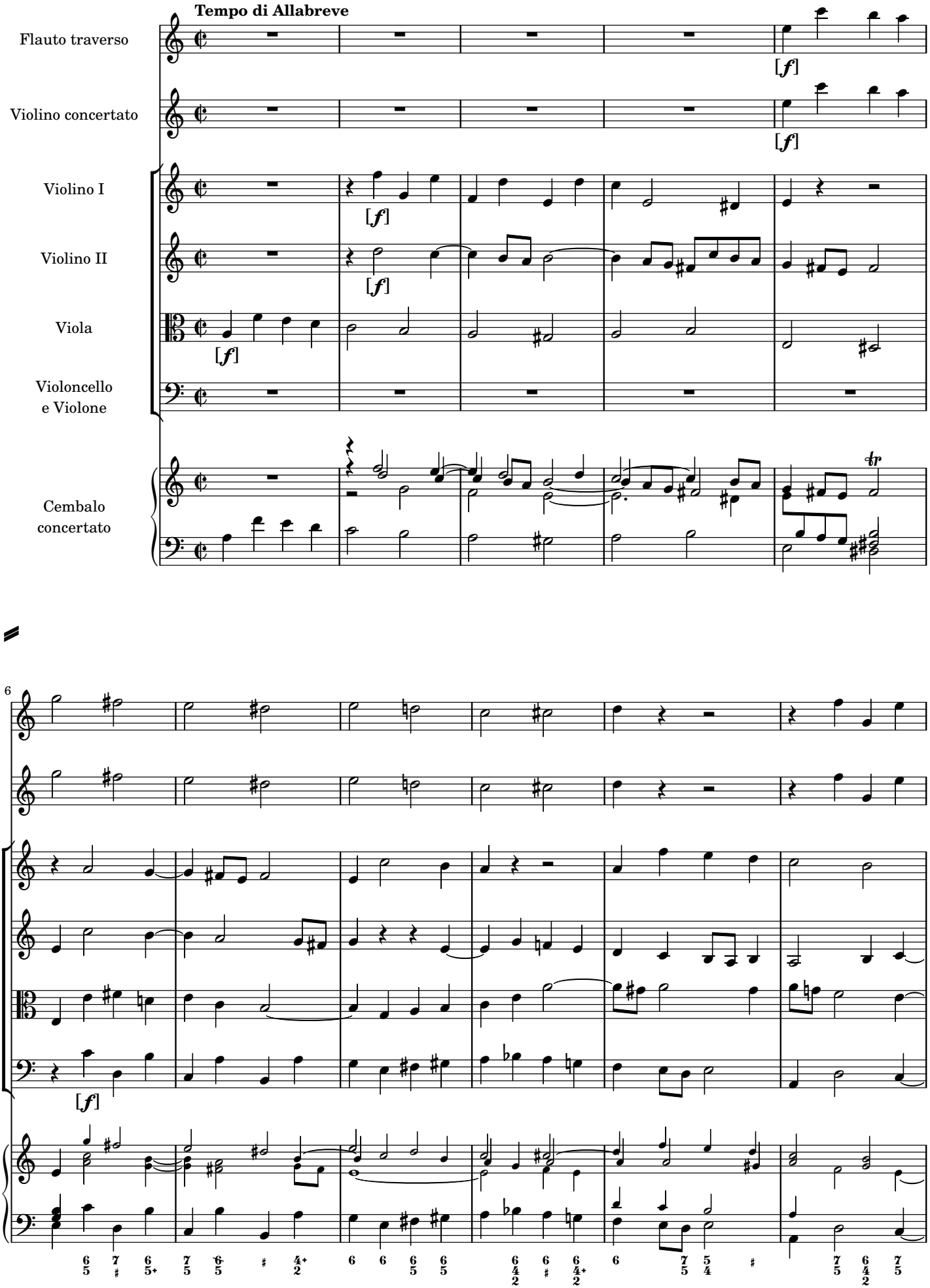


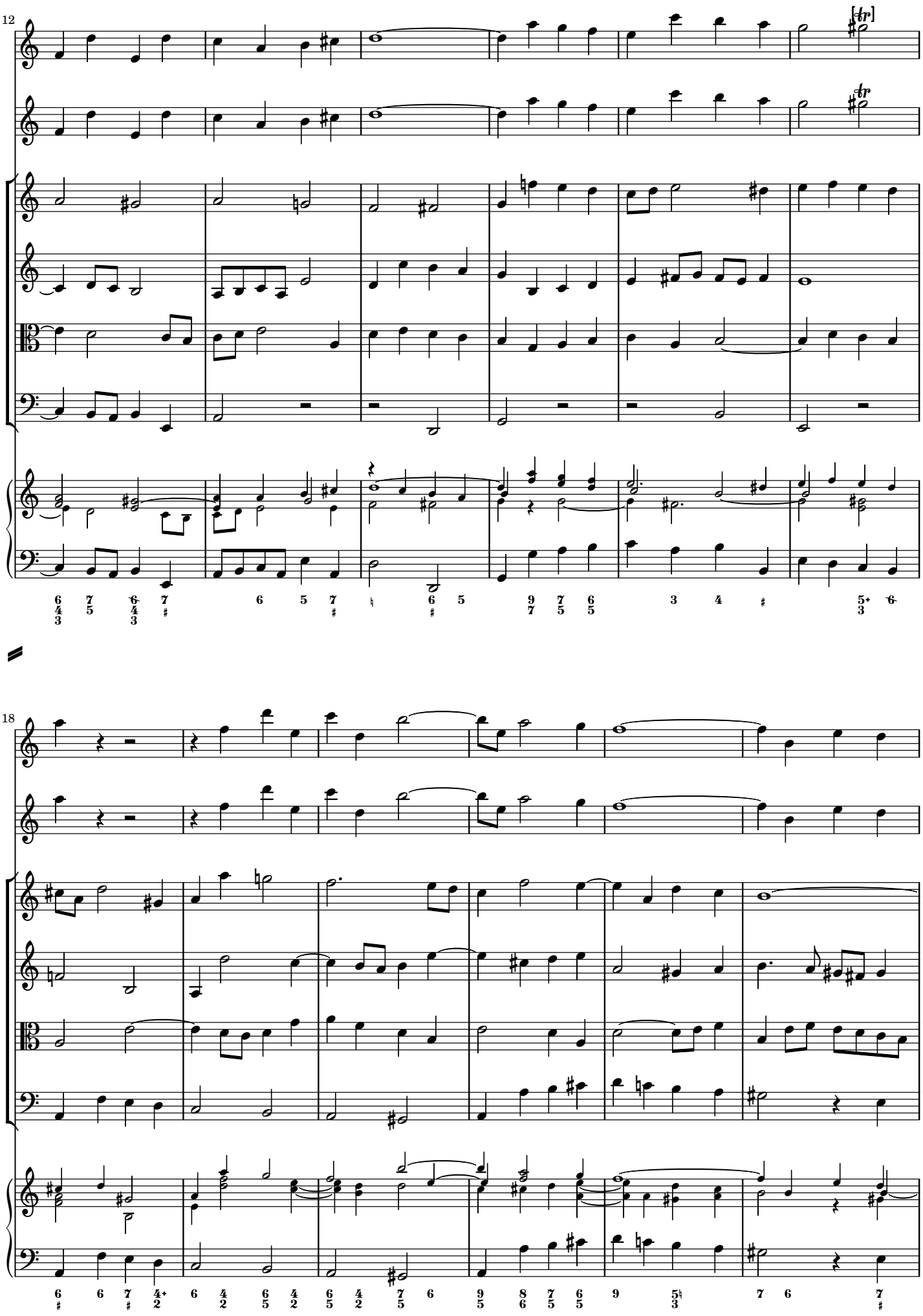

34
37
40
H
coll'arco
43

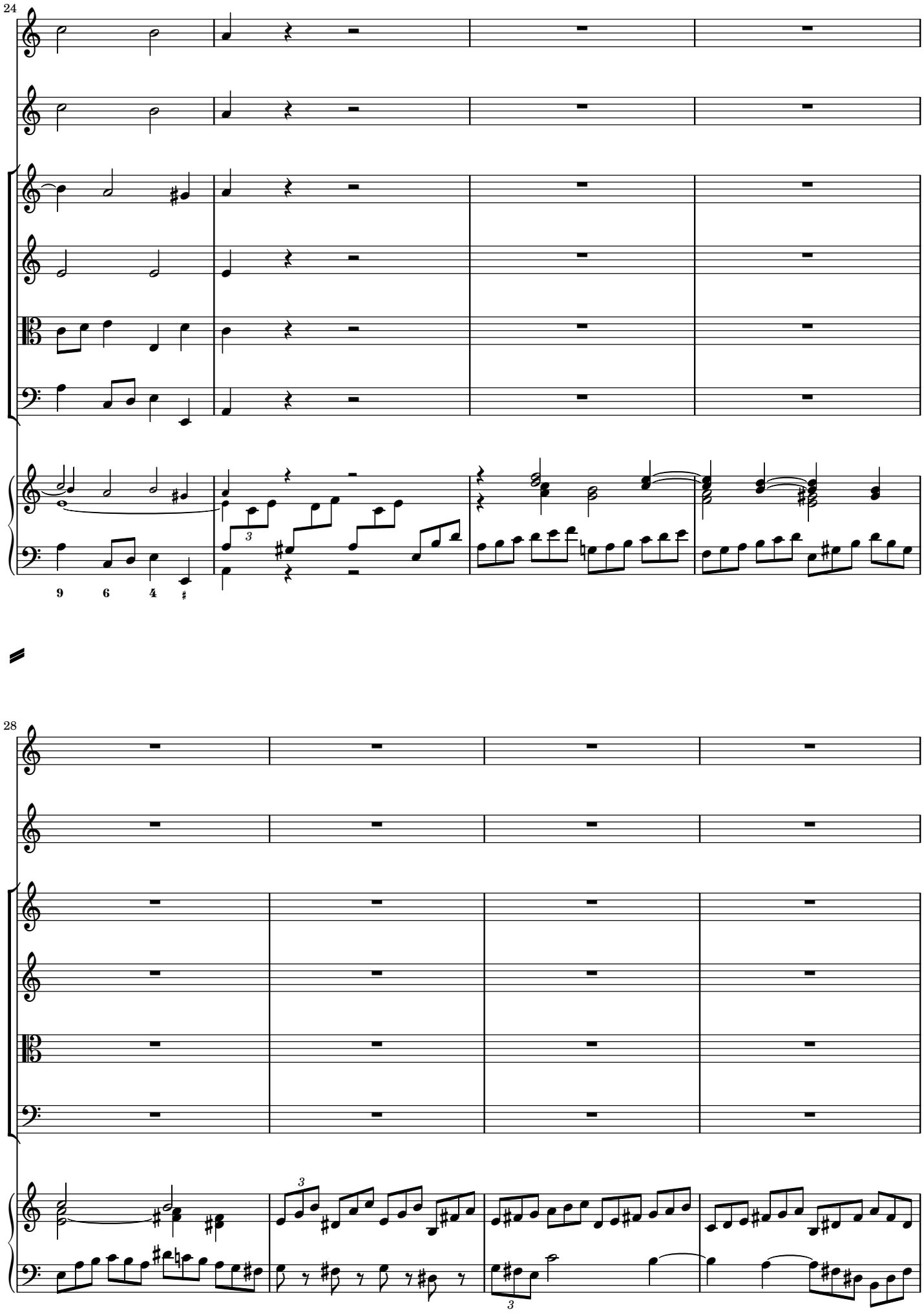


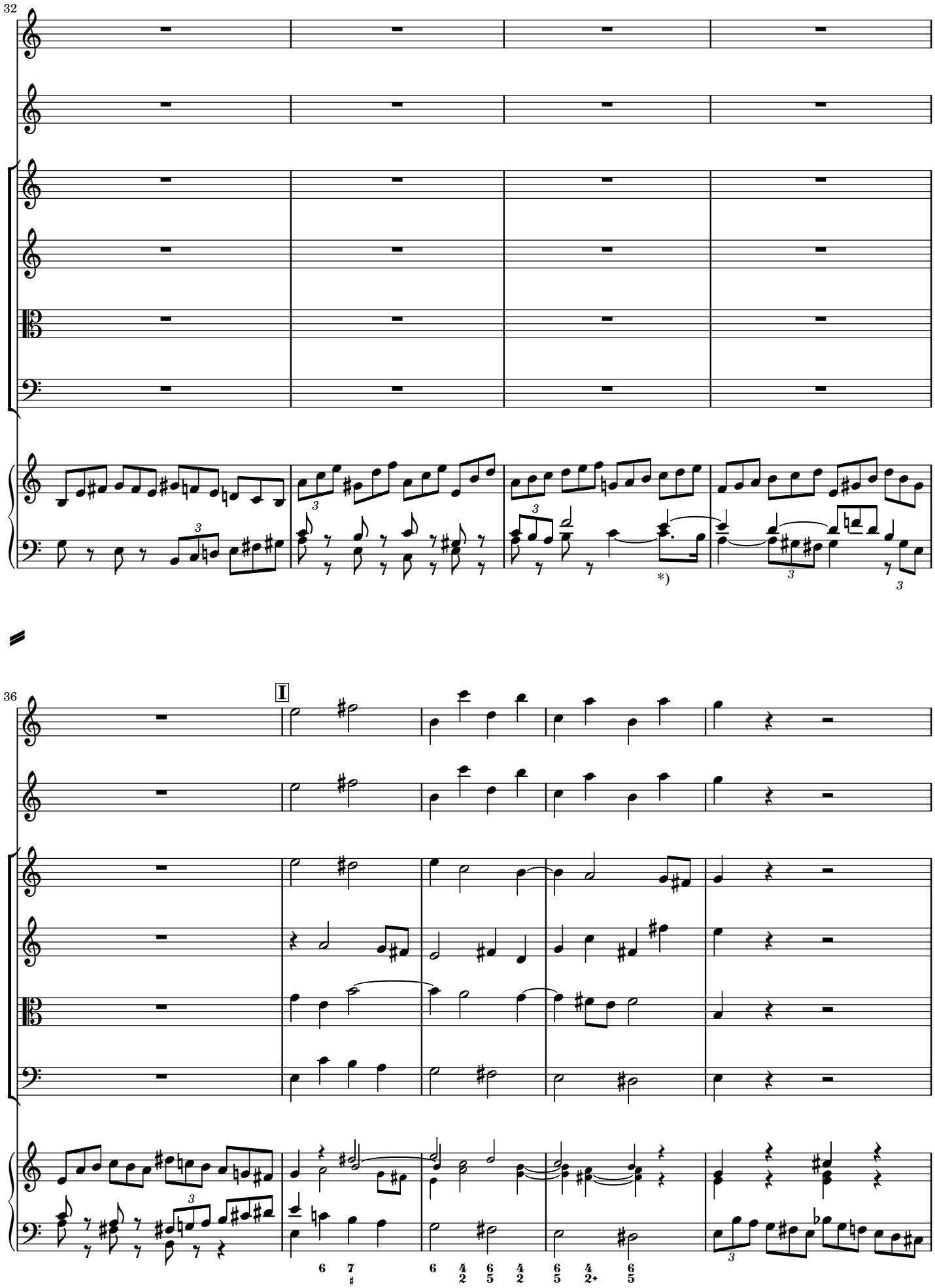


3.

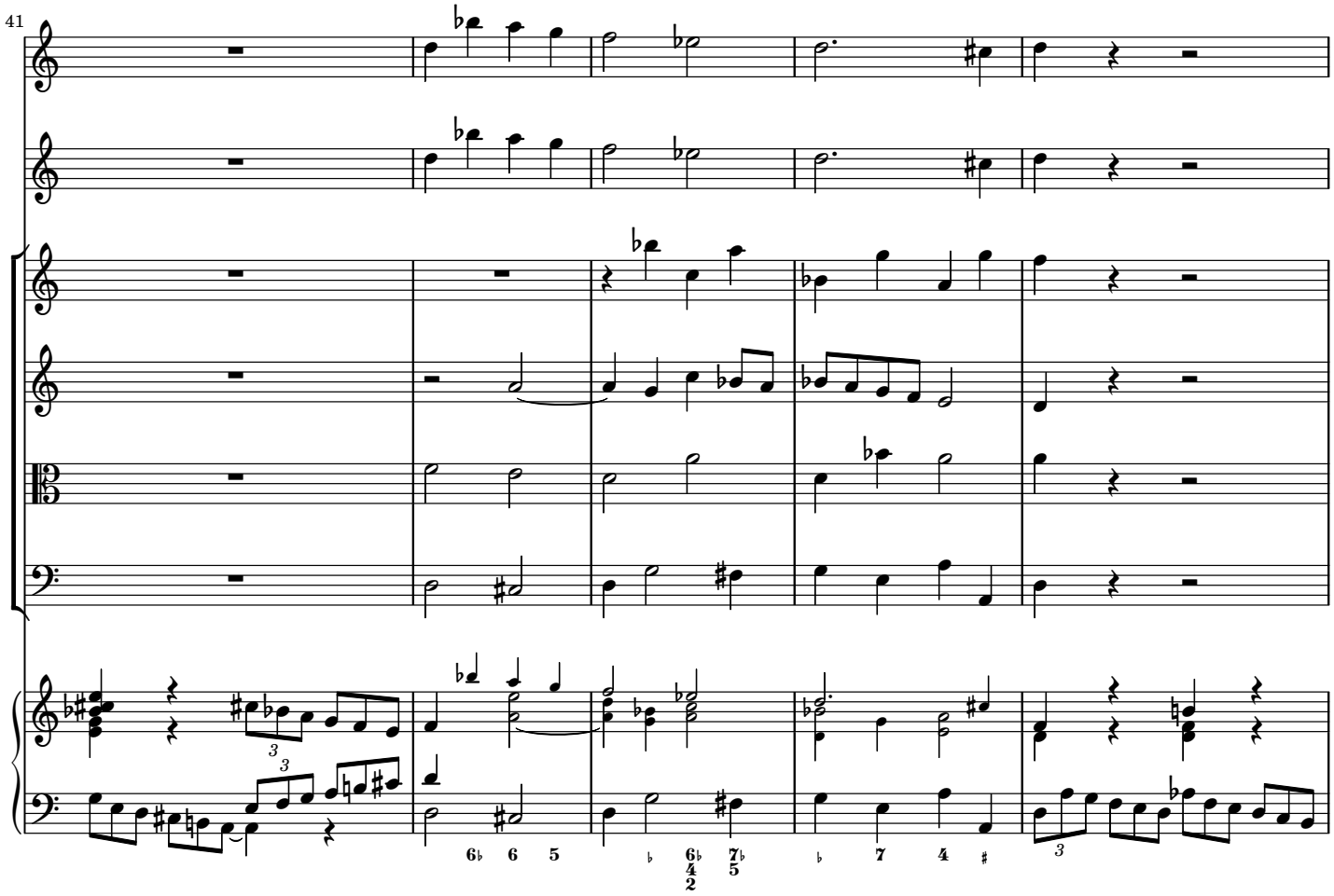

Tempo di Allabreve
Flauto traverso
Violino concertato
Violino I
Violino II
Viola
Violoncello
e Violone
Cembalo
concertato
[f]
6

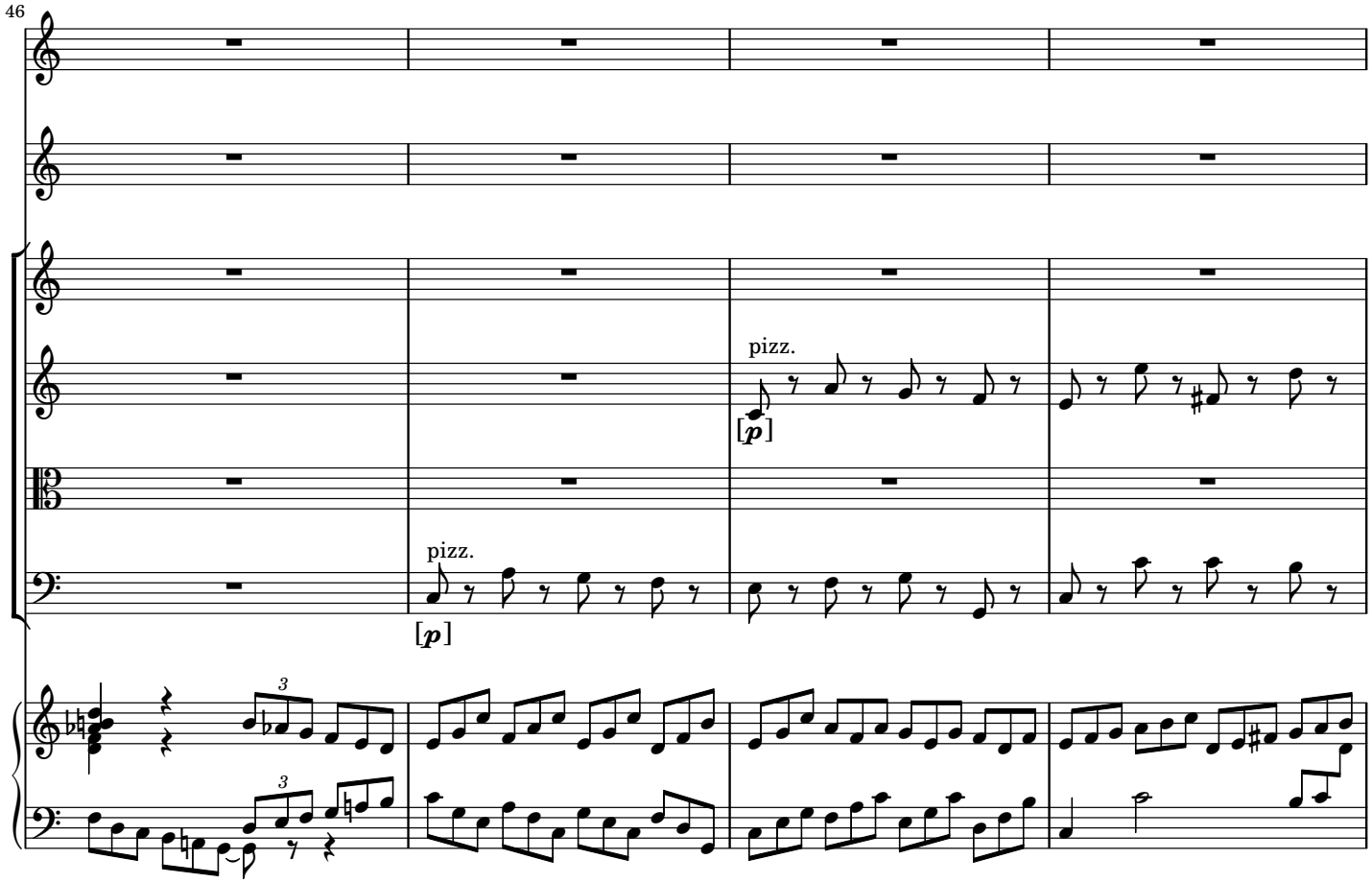


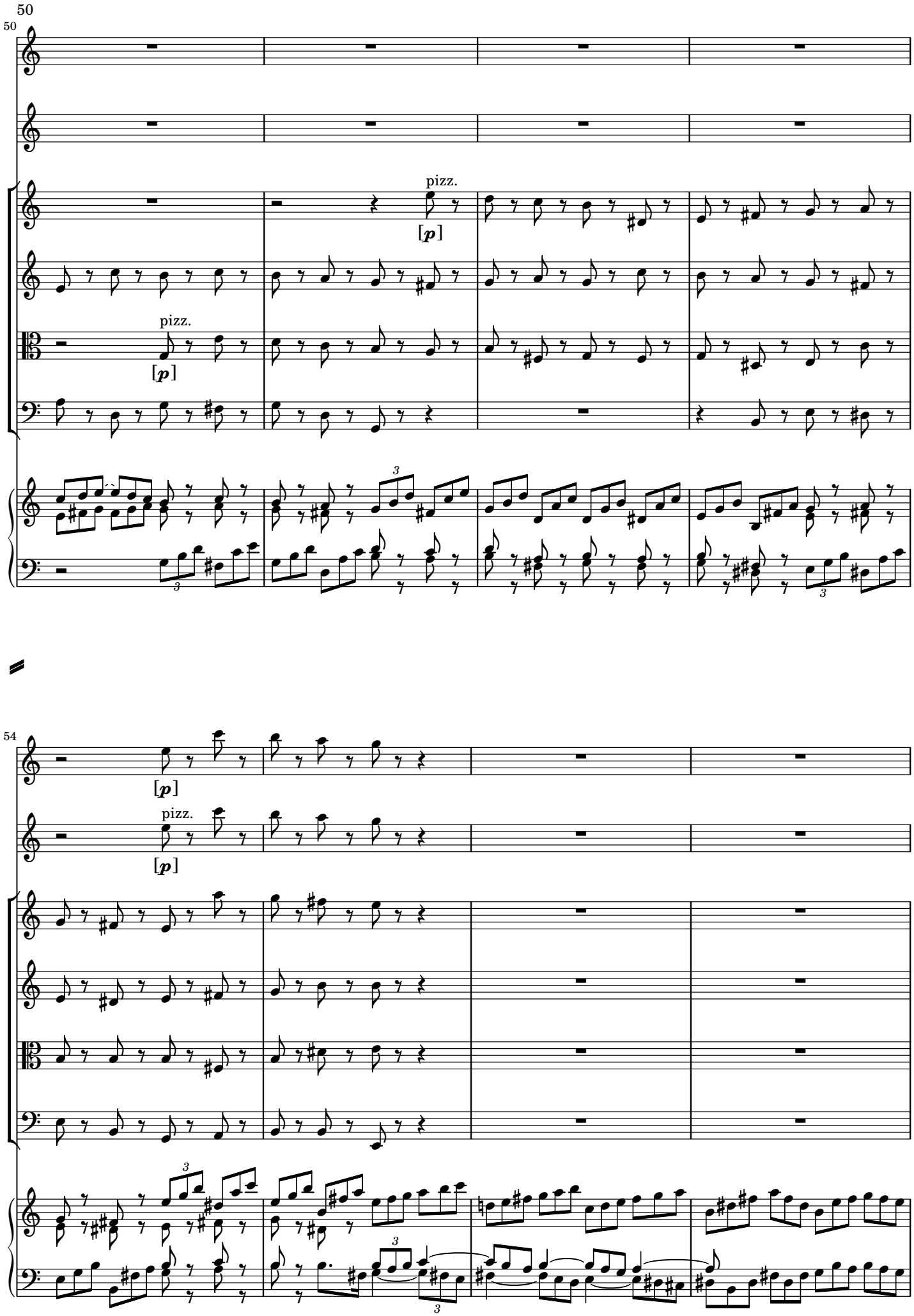

24
9 6 4 ♯
28

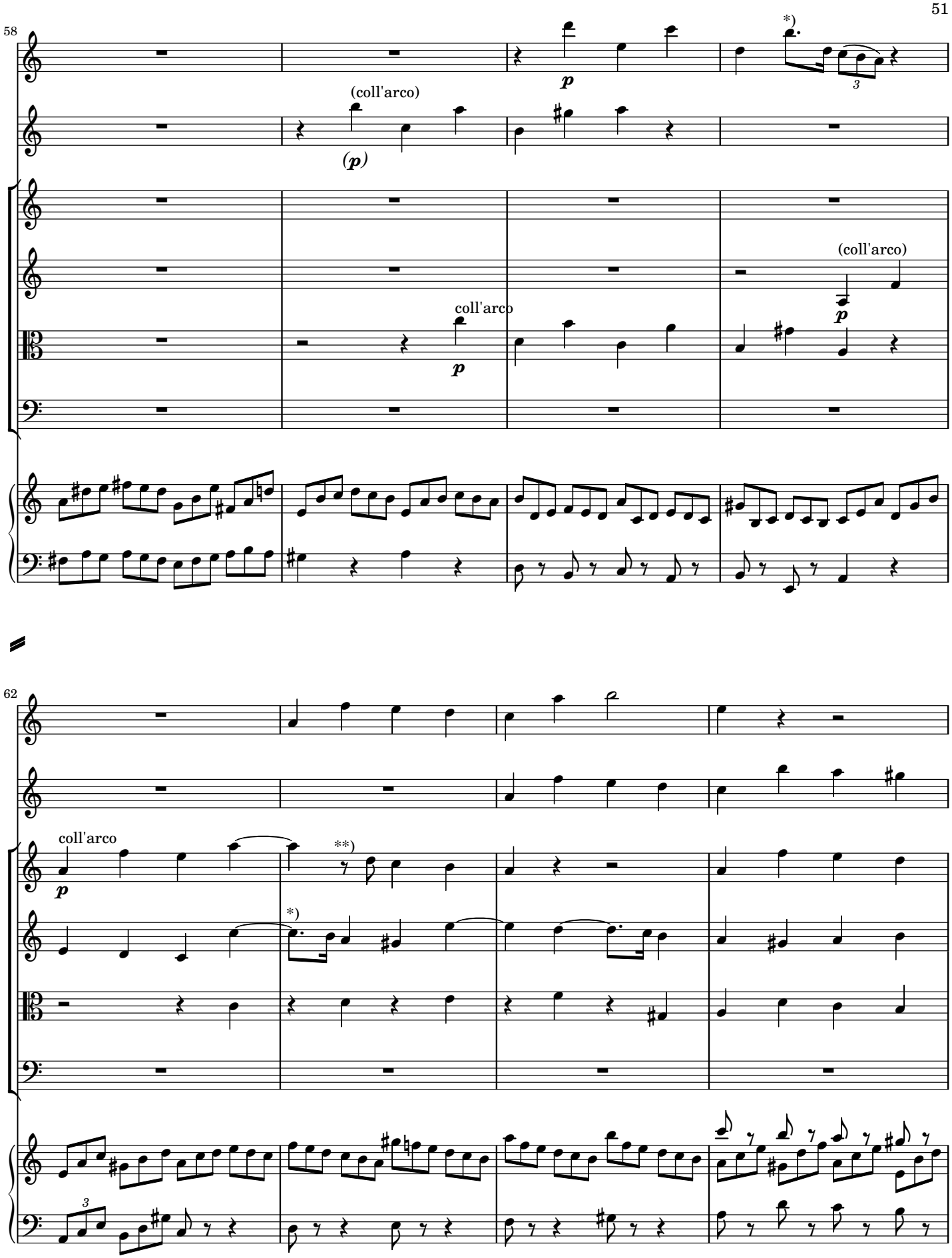


*) Every dotted rhythm ♩. ♪ that coincides with triplet ³♩♩♩ may be played as ³♩ ♪


41
6♭ 6 5
♭ 6♭ 7♭
4 2 5
♭ 7 4 ♯


46
pizz.
[p]
pizz.
[p]

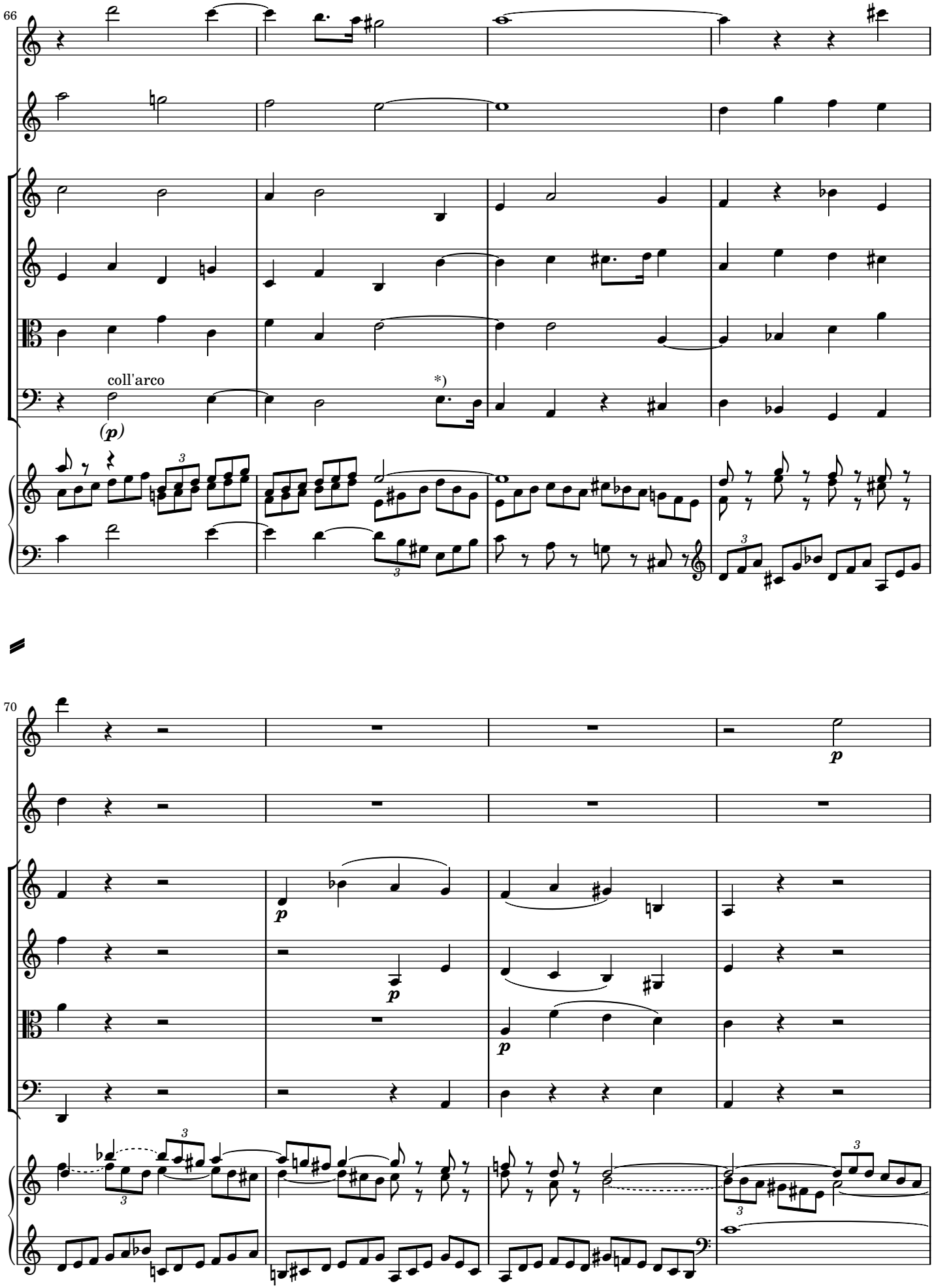

50
pizz.
[p]
pizz.
[p]
54
[p]
pizz.
[p]



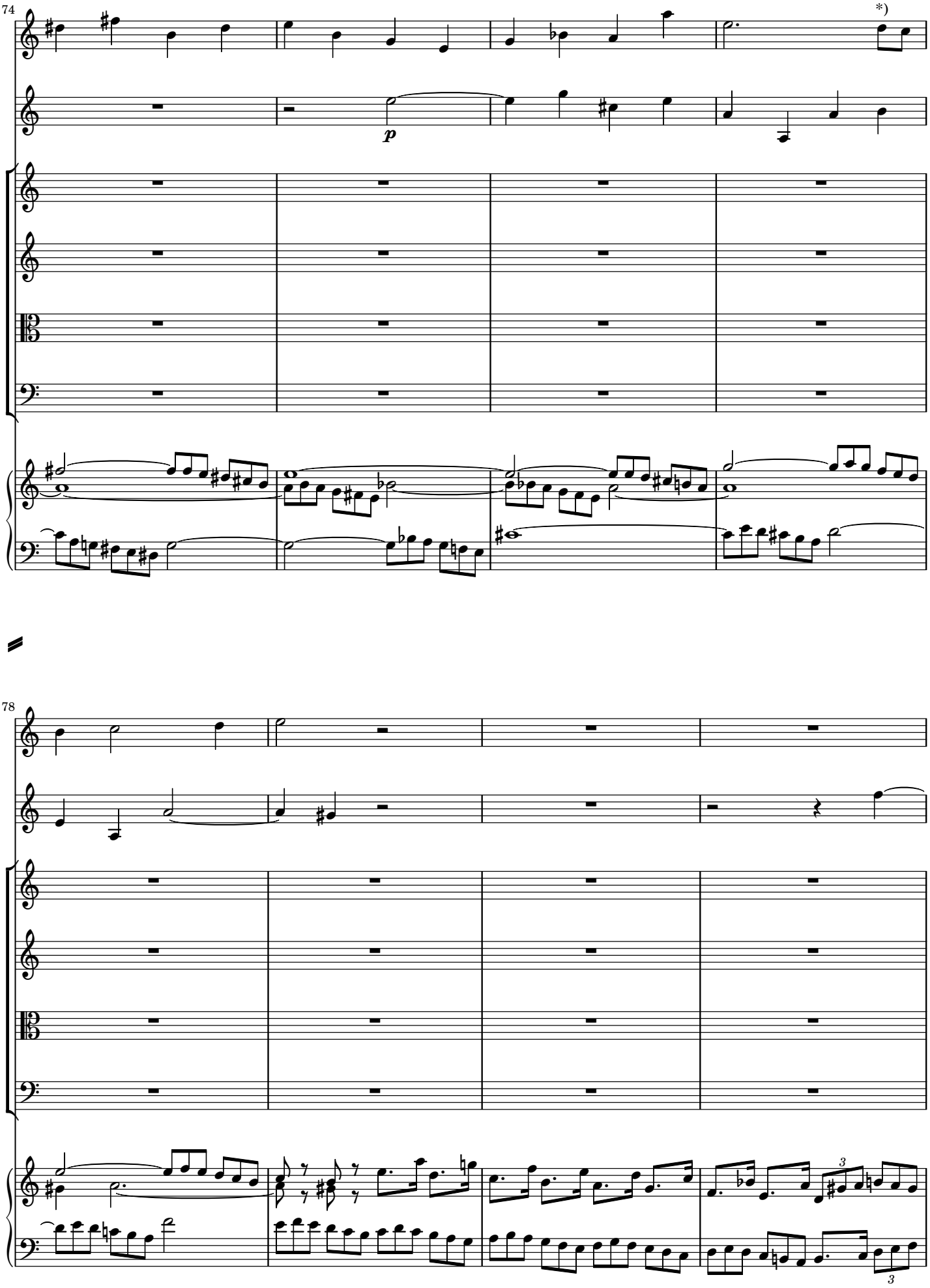
*) Every dotted rhythm ♩. ♪ that coincides with triplet ♩ ♩ ♩ may be played as ♩ ♪

*) Every dotted rhythm ♩. ♪ that coincides with triplet ♩ ♩ ♩ may be played as ♩ ♪

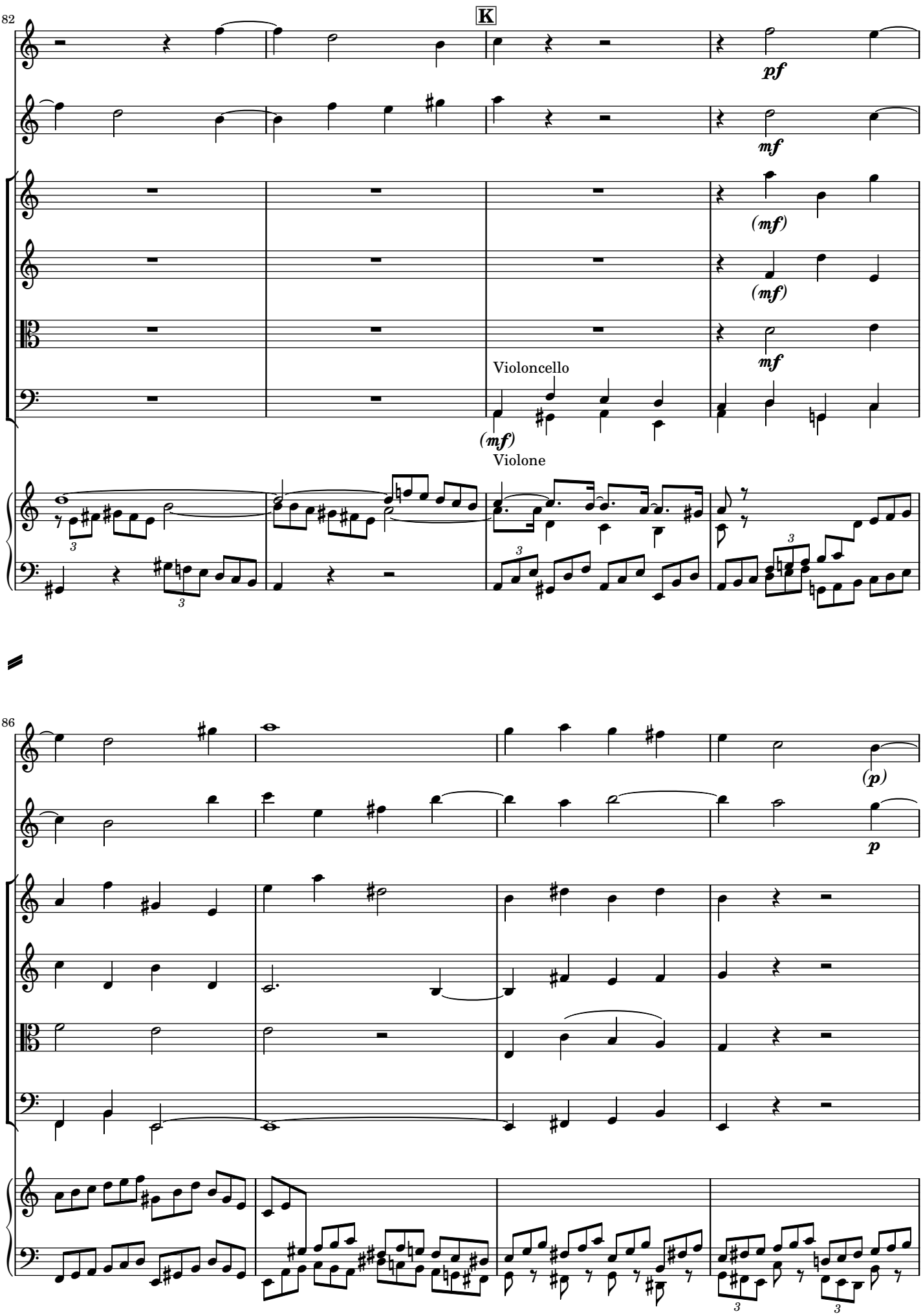
**) Could be played as 𝄽 ♪

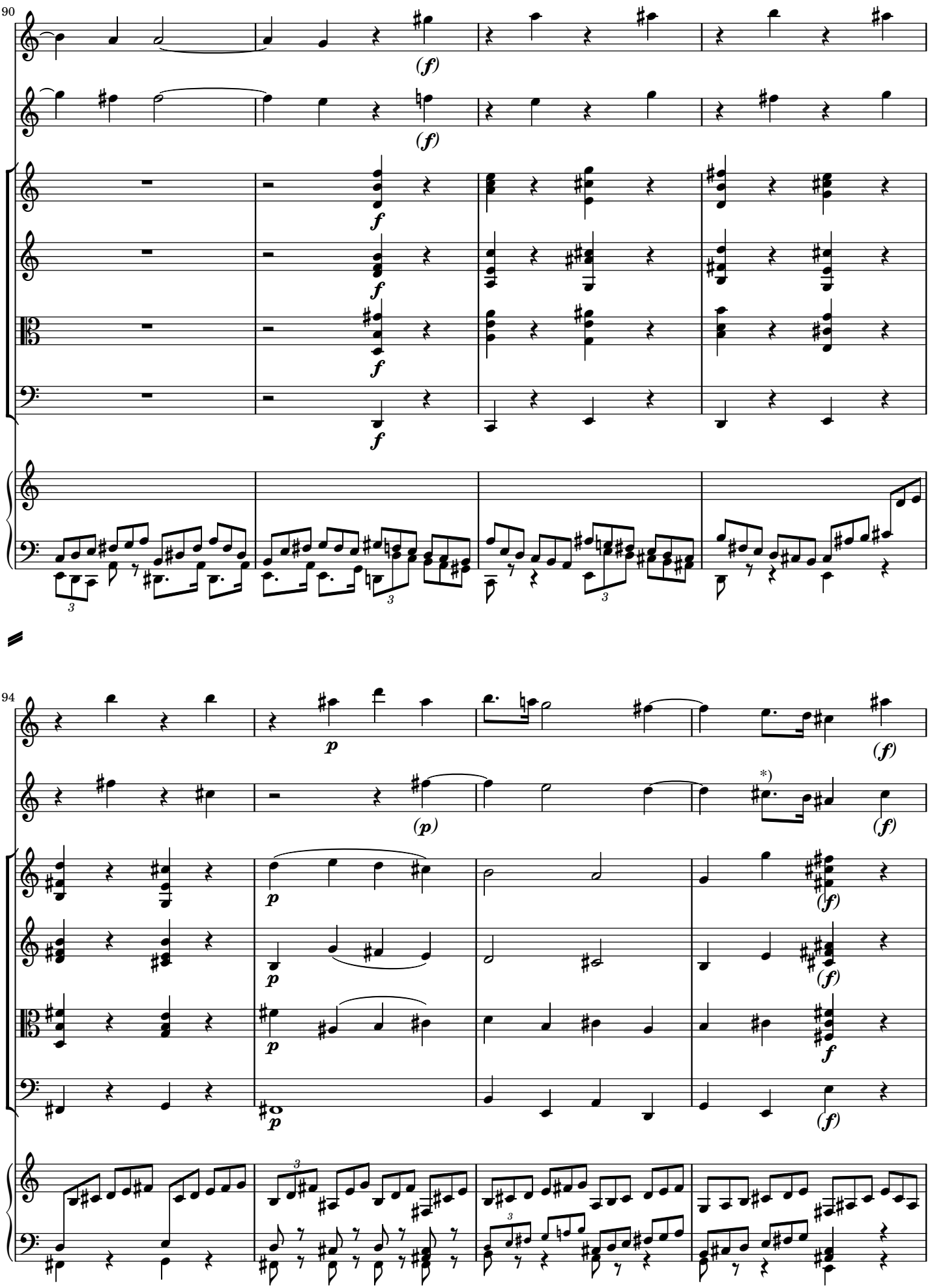


*) Every dotted rhythm ♪. 𝅘𝅥𝅯 that coincides with triplet 3 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 may be played as 𝅘𝅥 3 𝅘𝅥𝅯𝅘𝅥𝅯

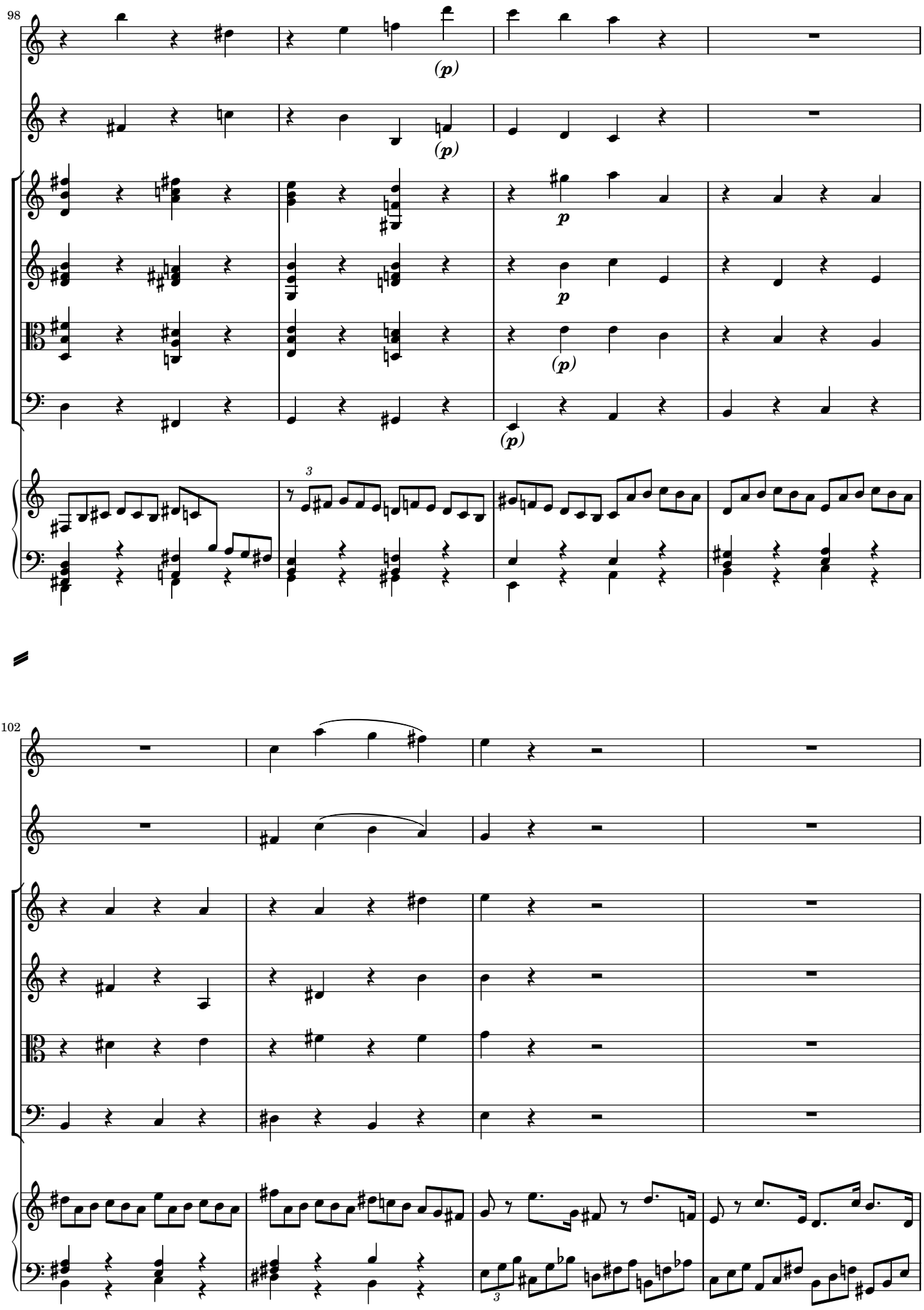


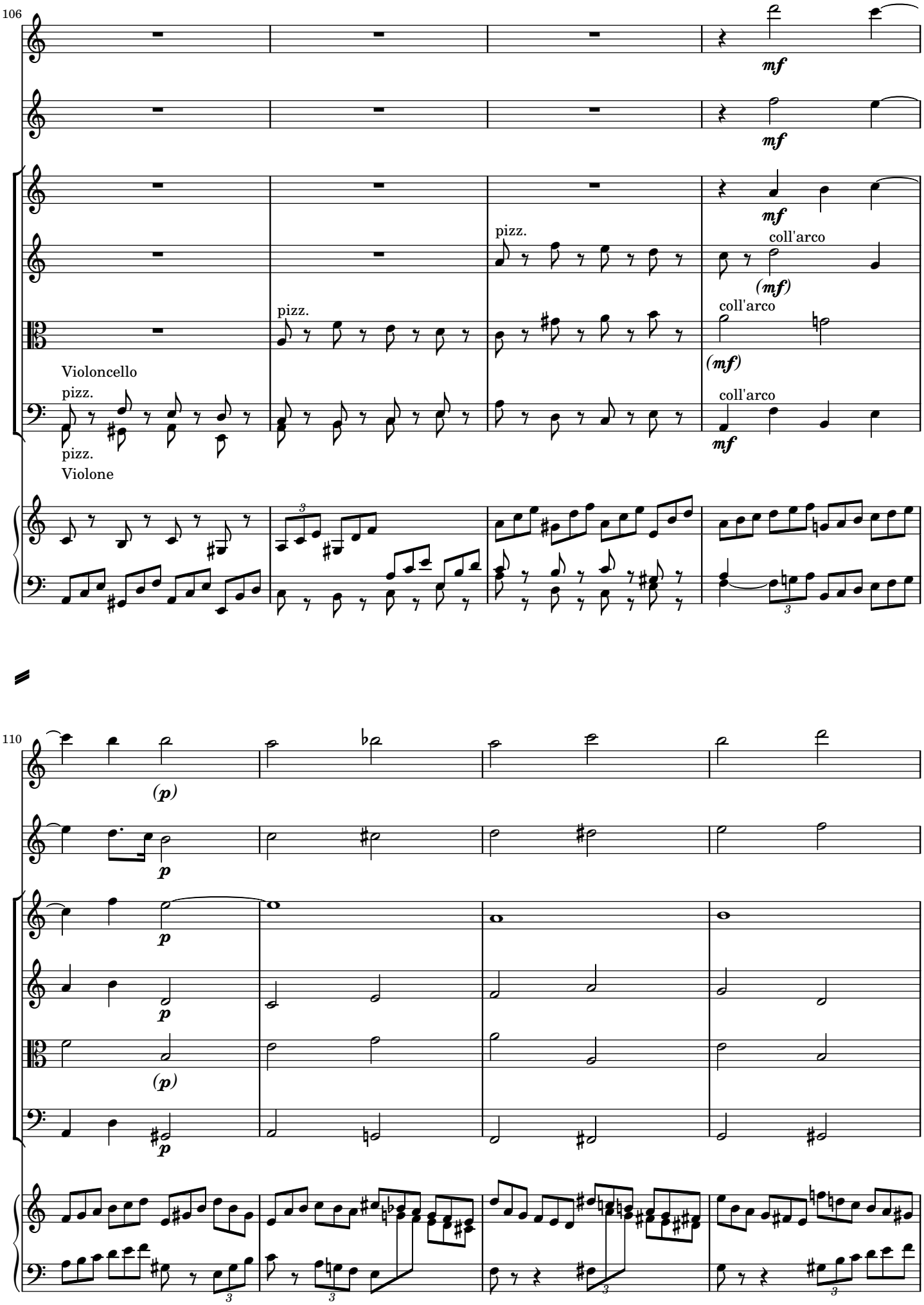
*) Could be played as


82
K
pf
mf
(mf)
Violoncello
Violone
86
(p)
p



*) Every dotted rhythm ♩. ♪ that coincides with triplet ³♩♩♩ may be played as ³♩ ♪


98
(p)
(p)
p
p
(p)
(p)
3
102
3


106
mf
mf
mf
pizz.
coll'arco
(mf)
pizz.
coll'arco
(mf)
Violoncello
pizz.
pizz.
Violone
coll'arco
mf
110
(p)
p
p
p
(p)
p

114

pizz.

pizz.

pizz.

pizz.

118

f

f

coll'arco

f

(coll'arco)

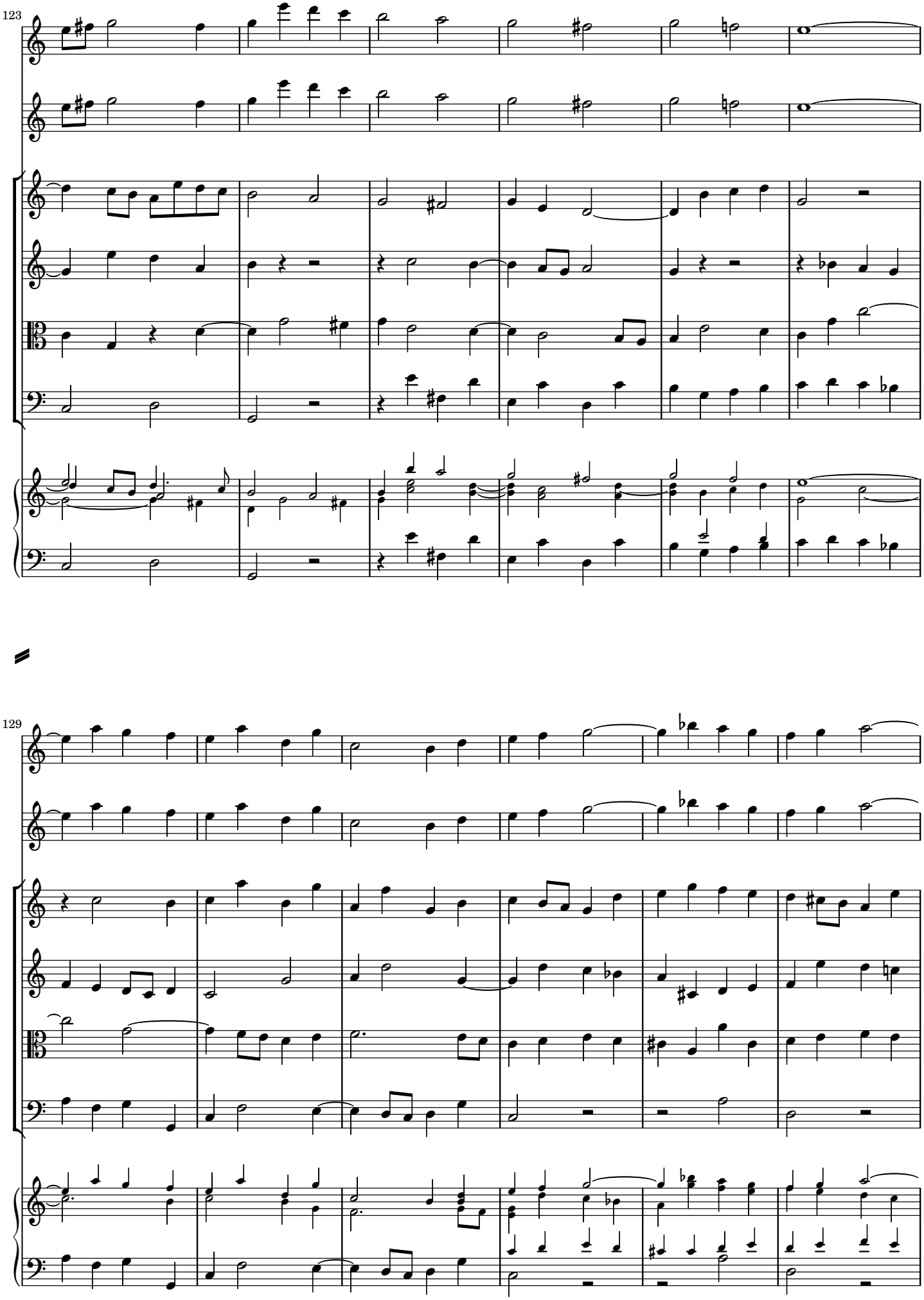
f

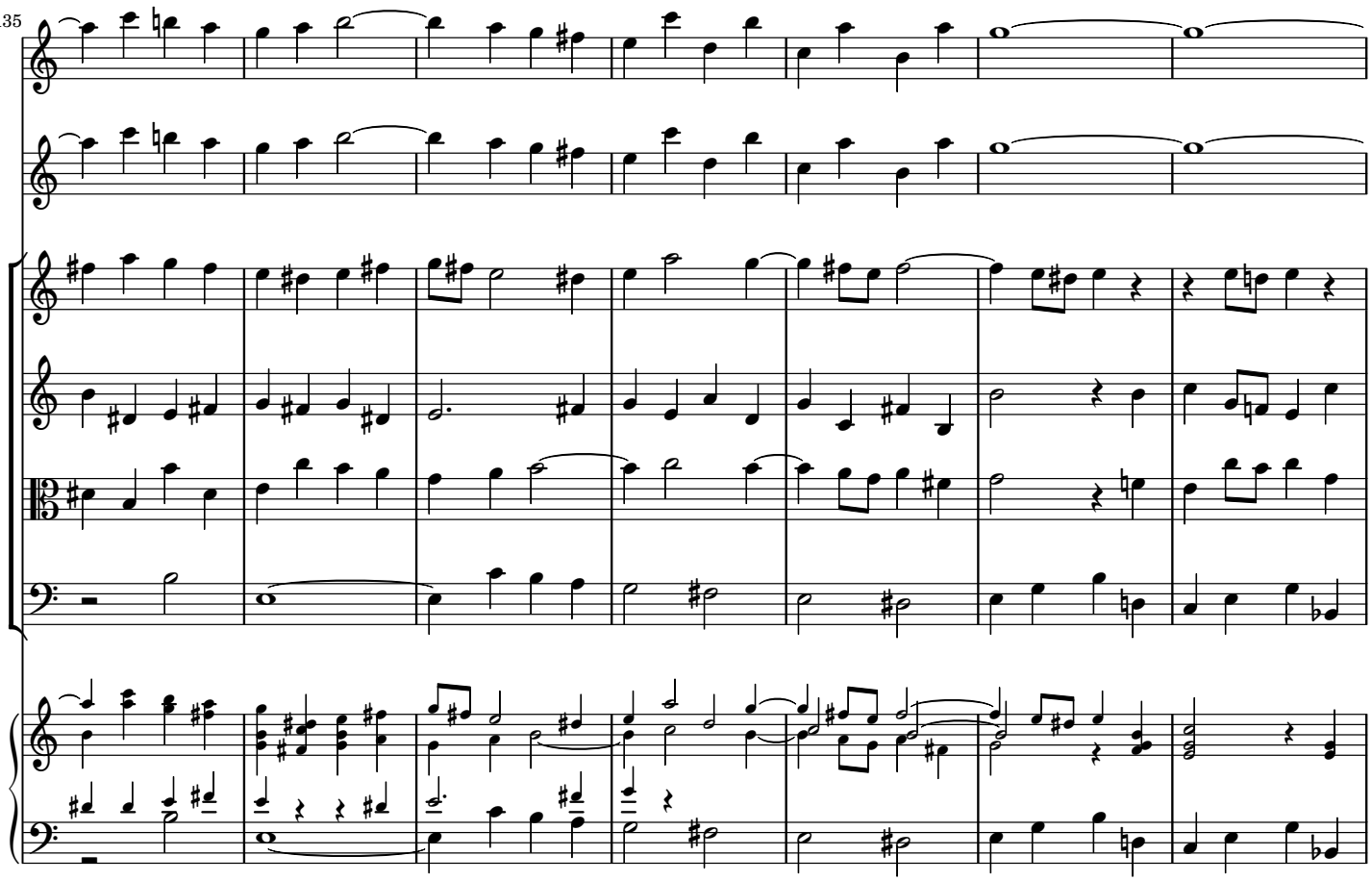
(coll'arco)

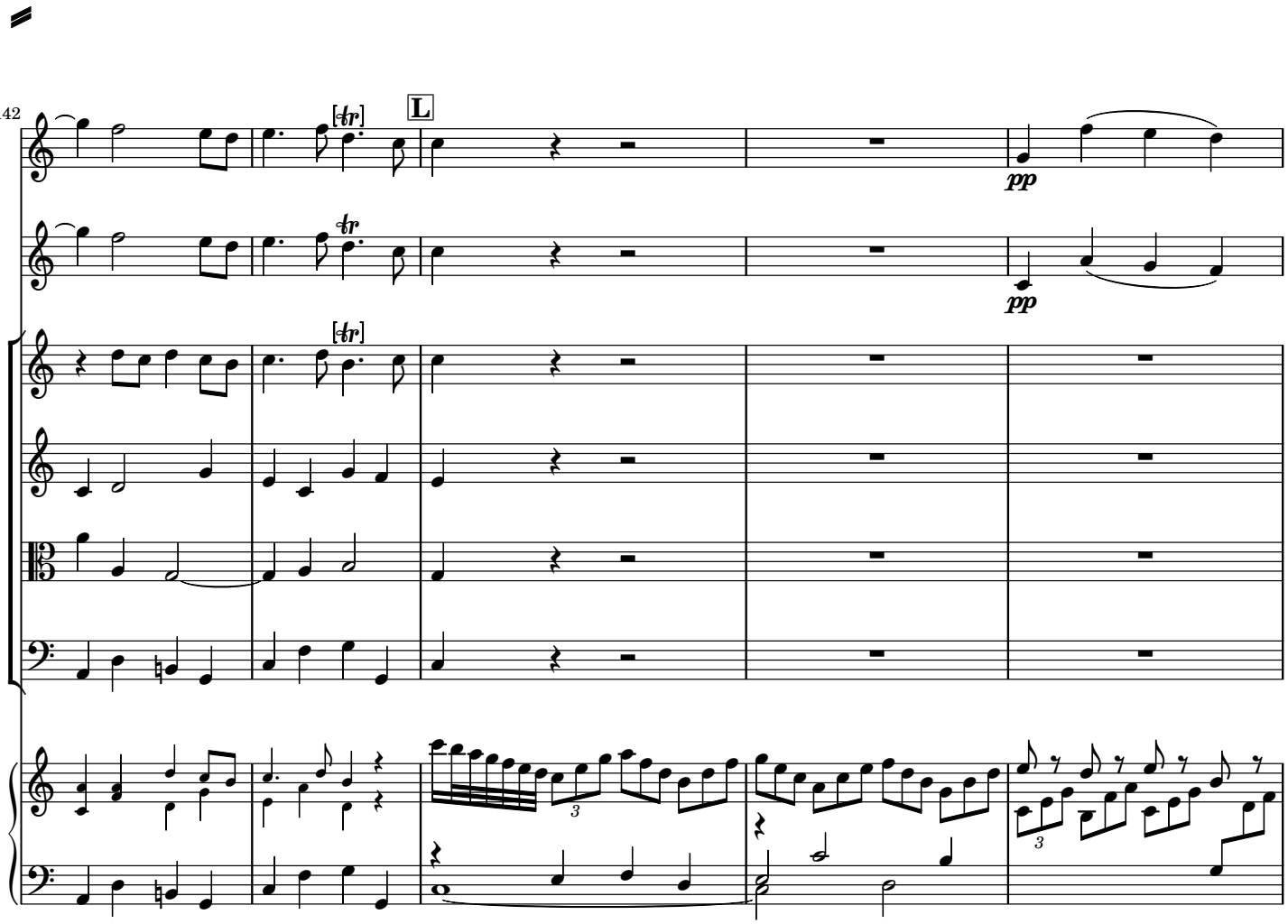
f

(coll'arco)

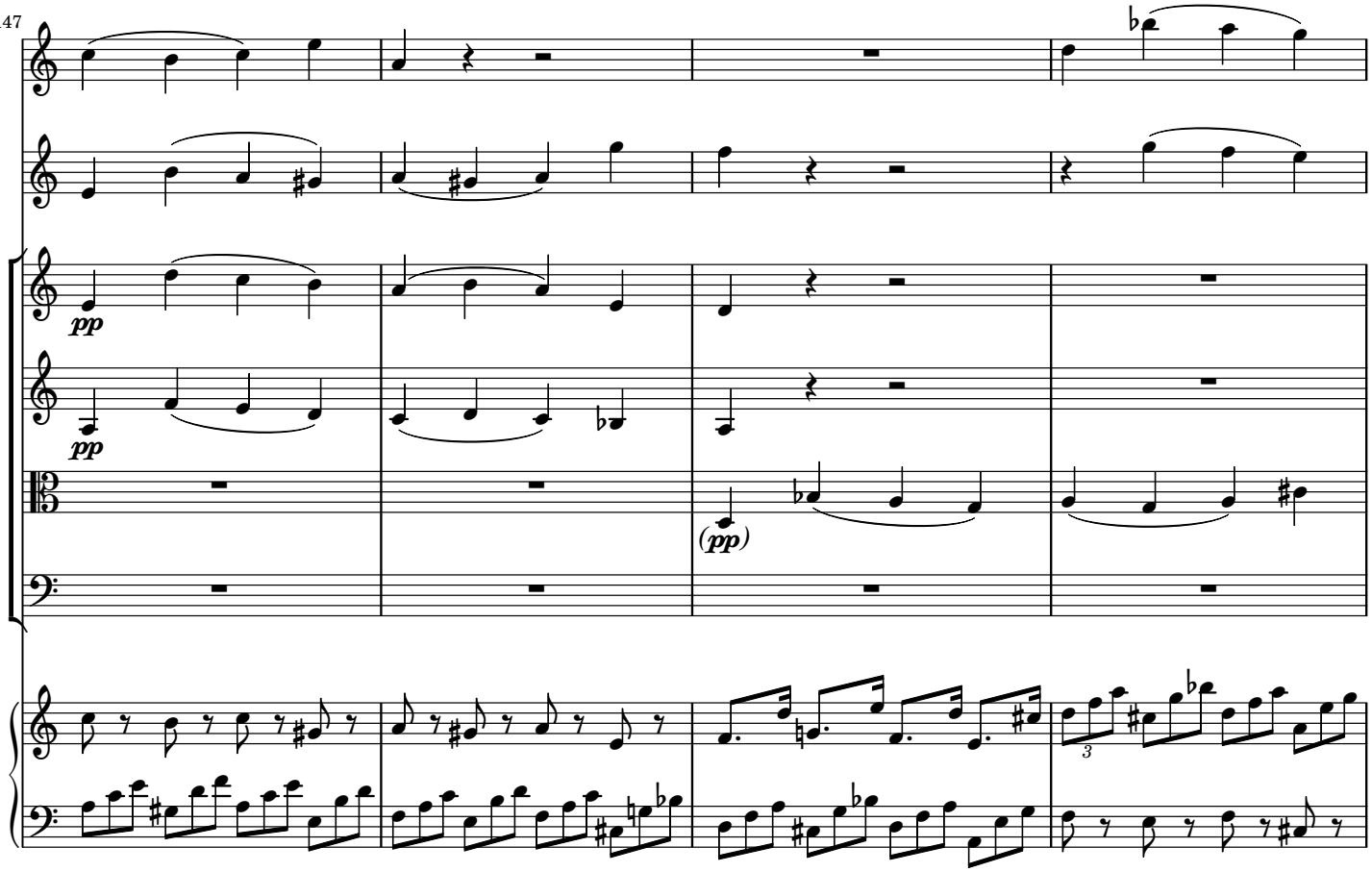
f


123
129

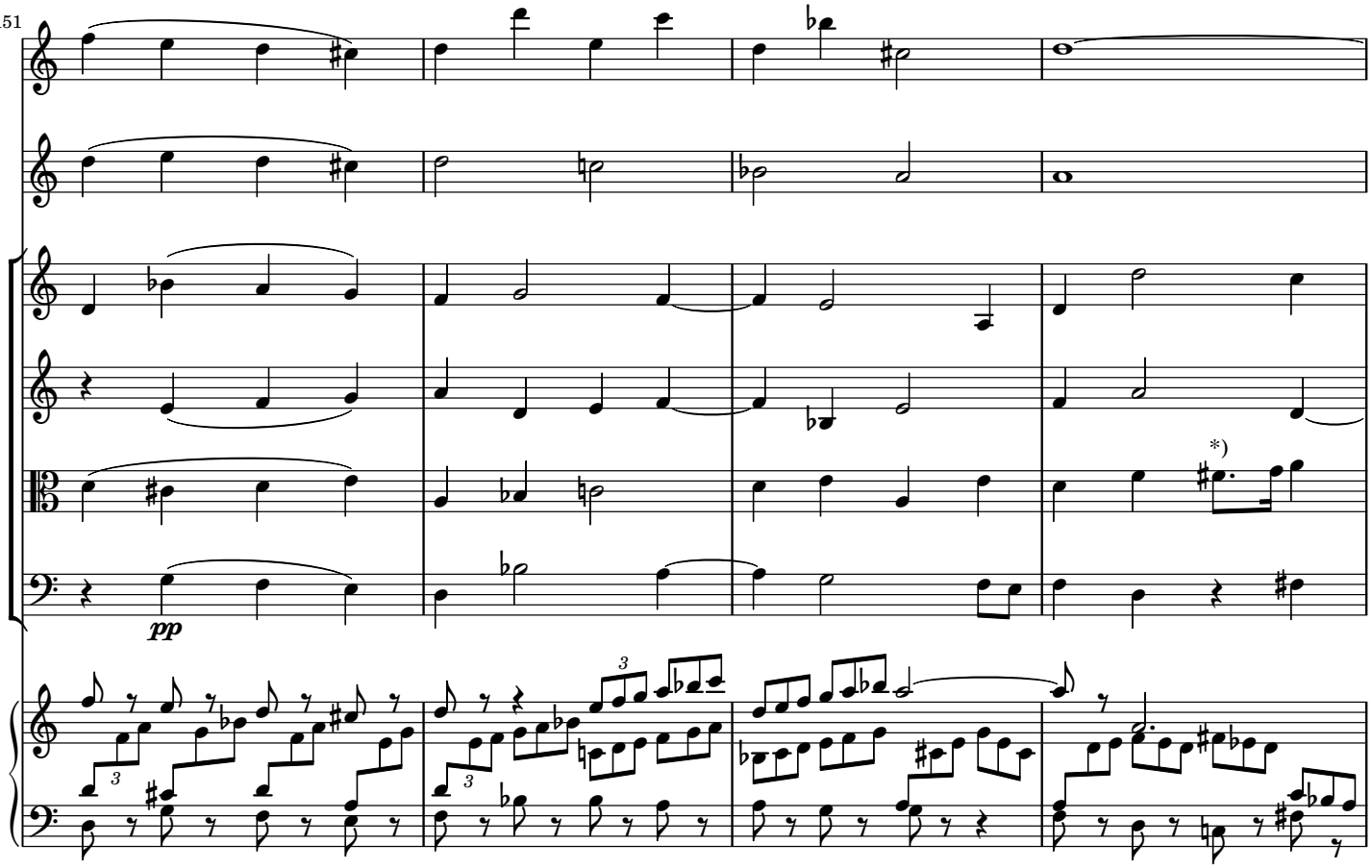




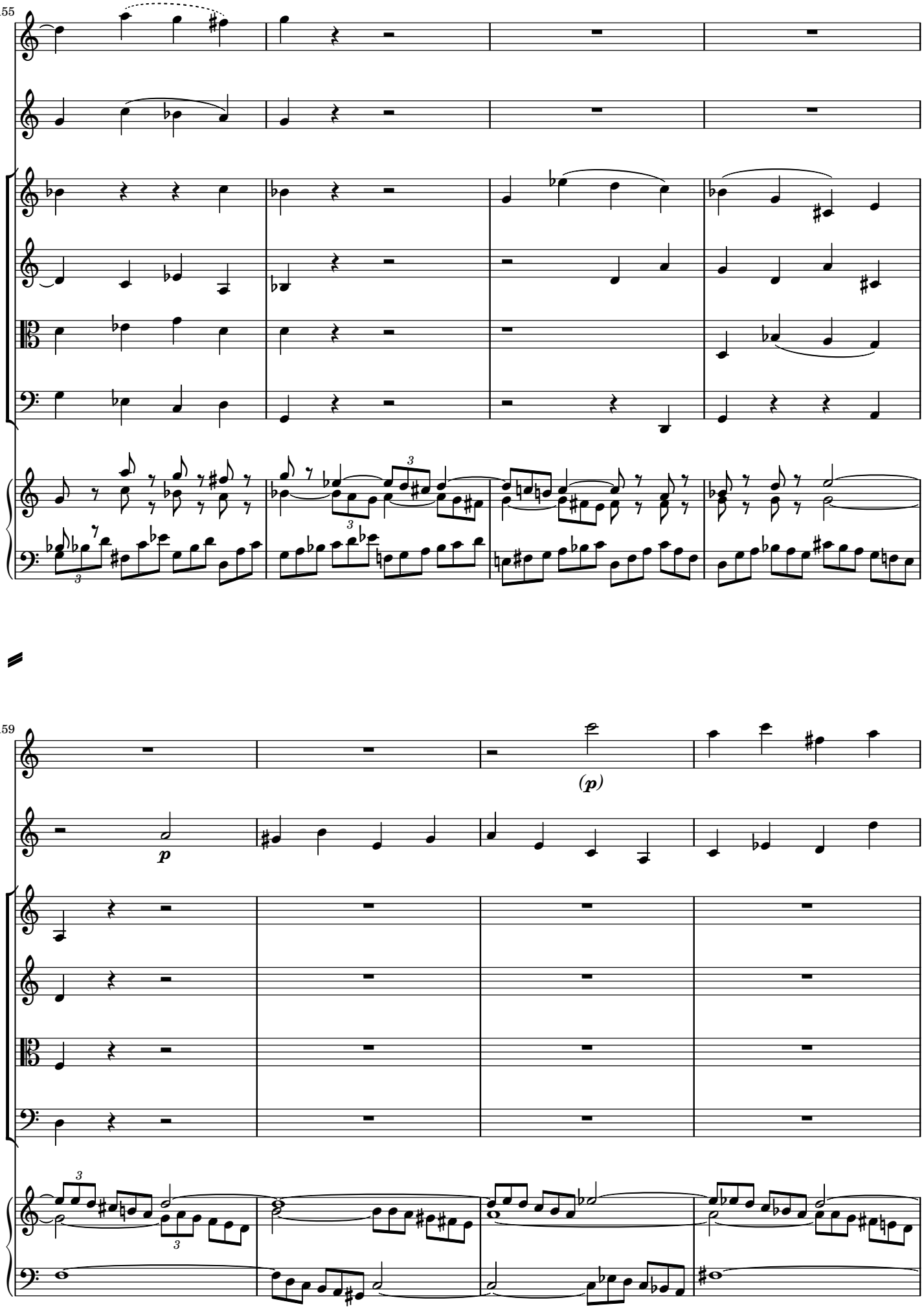
147

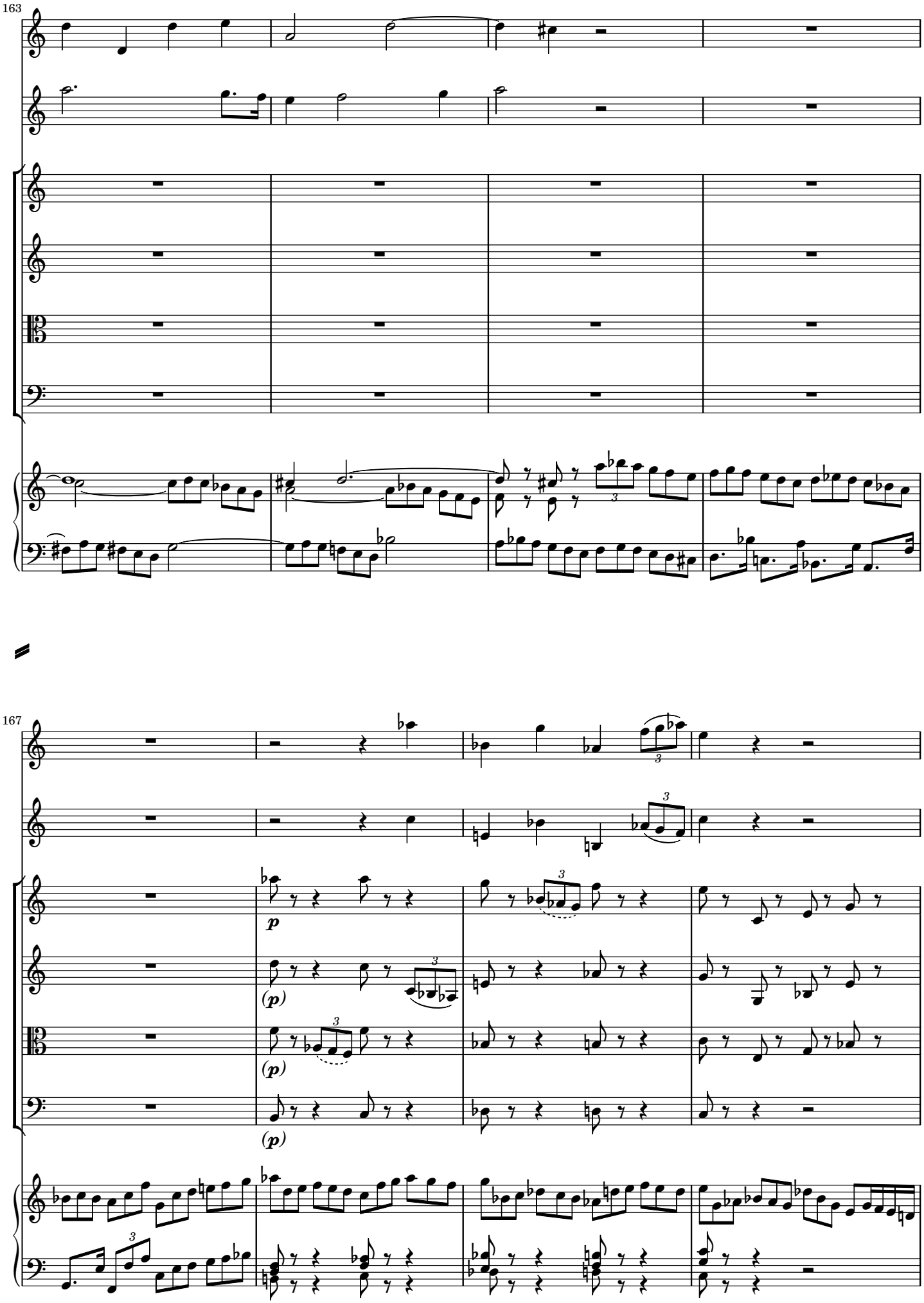


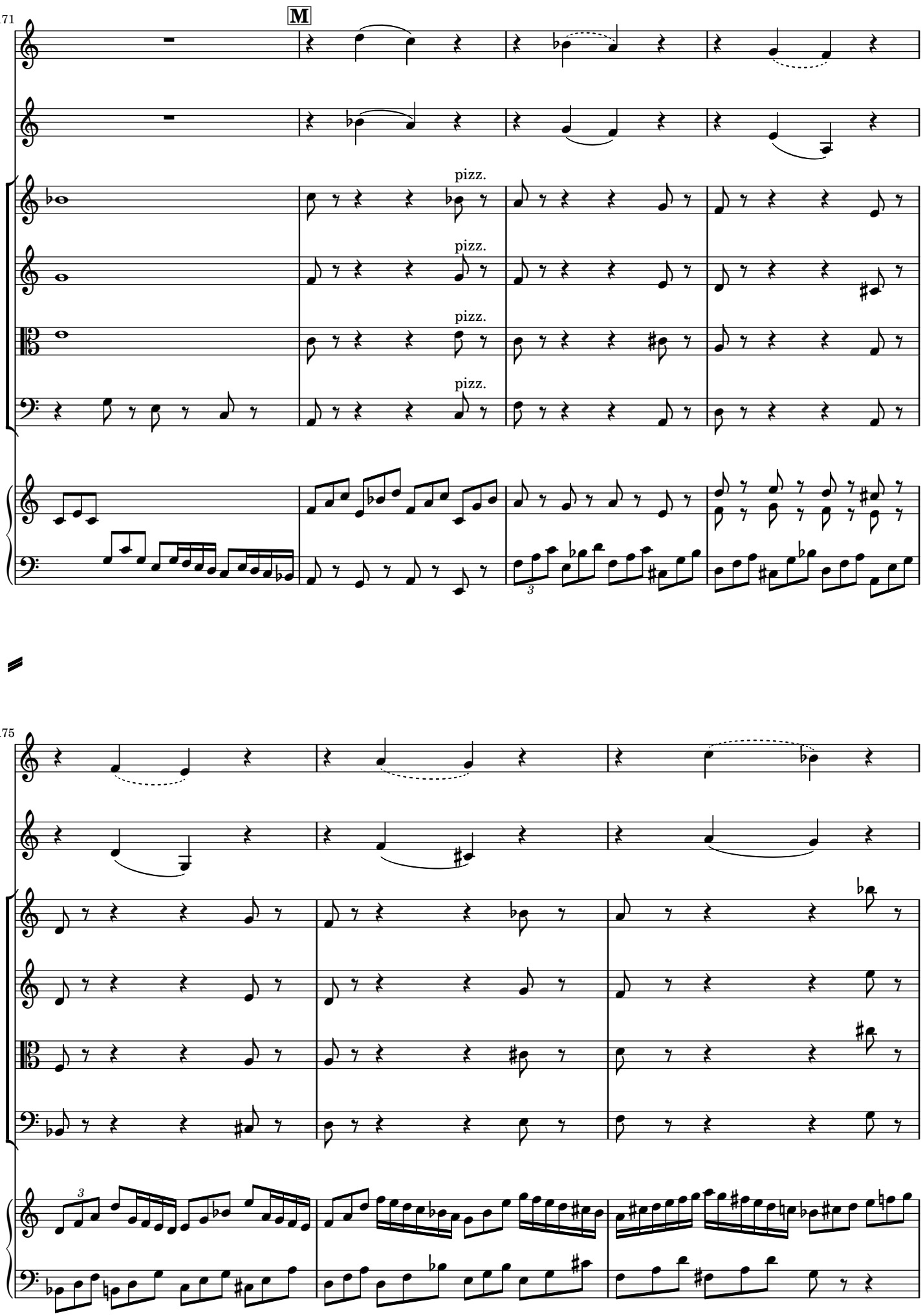
151

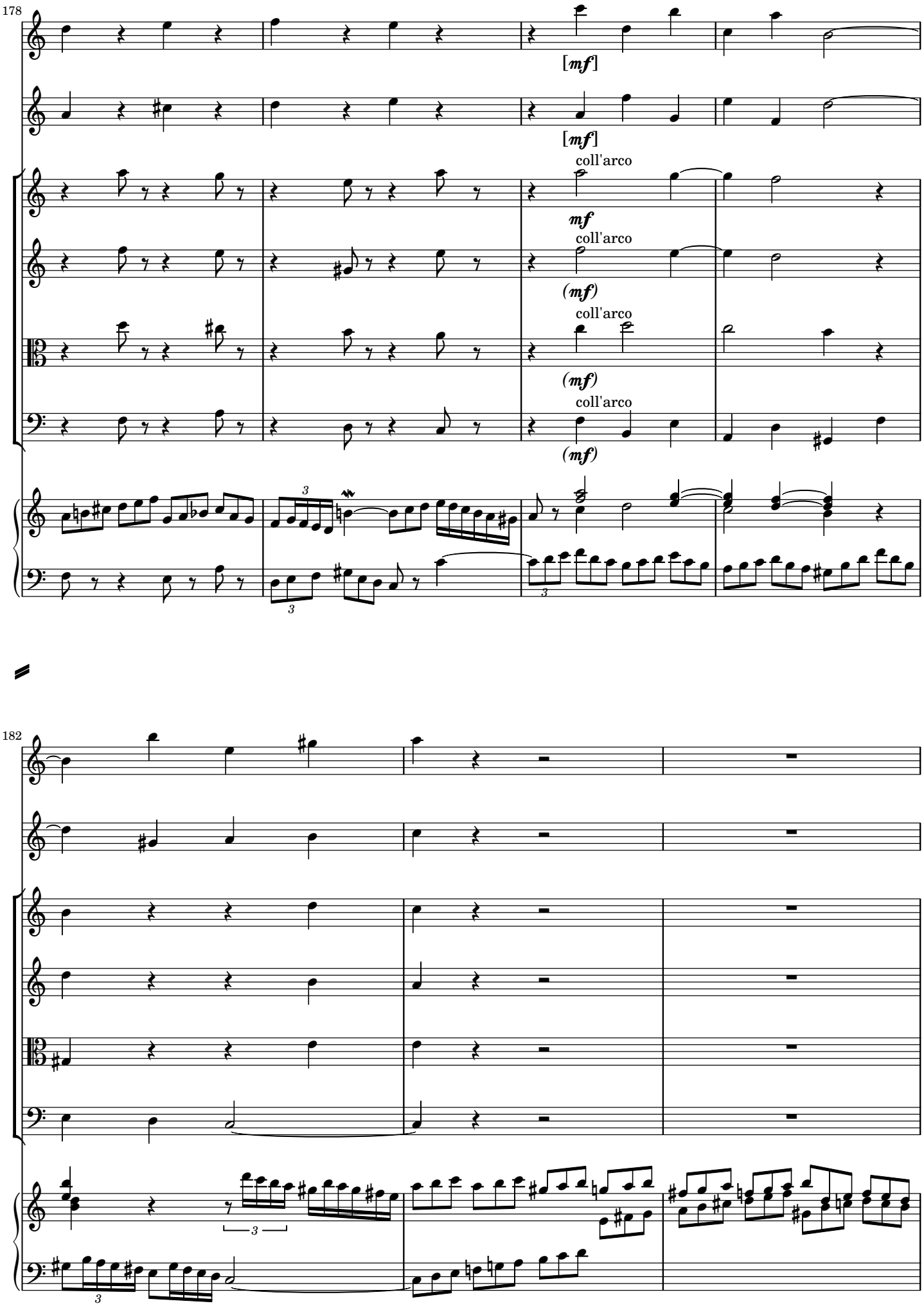


*) Every dotted rhythm ♩. ♪ that coincides with triplet ³♪♪♪ may be played as ³♩ 𝅘𝅥𝅯


155
159
(p)
p

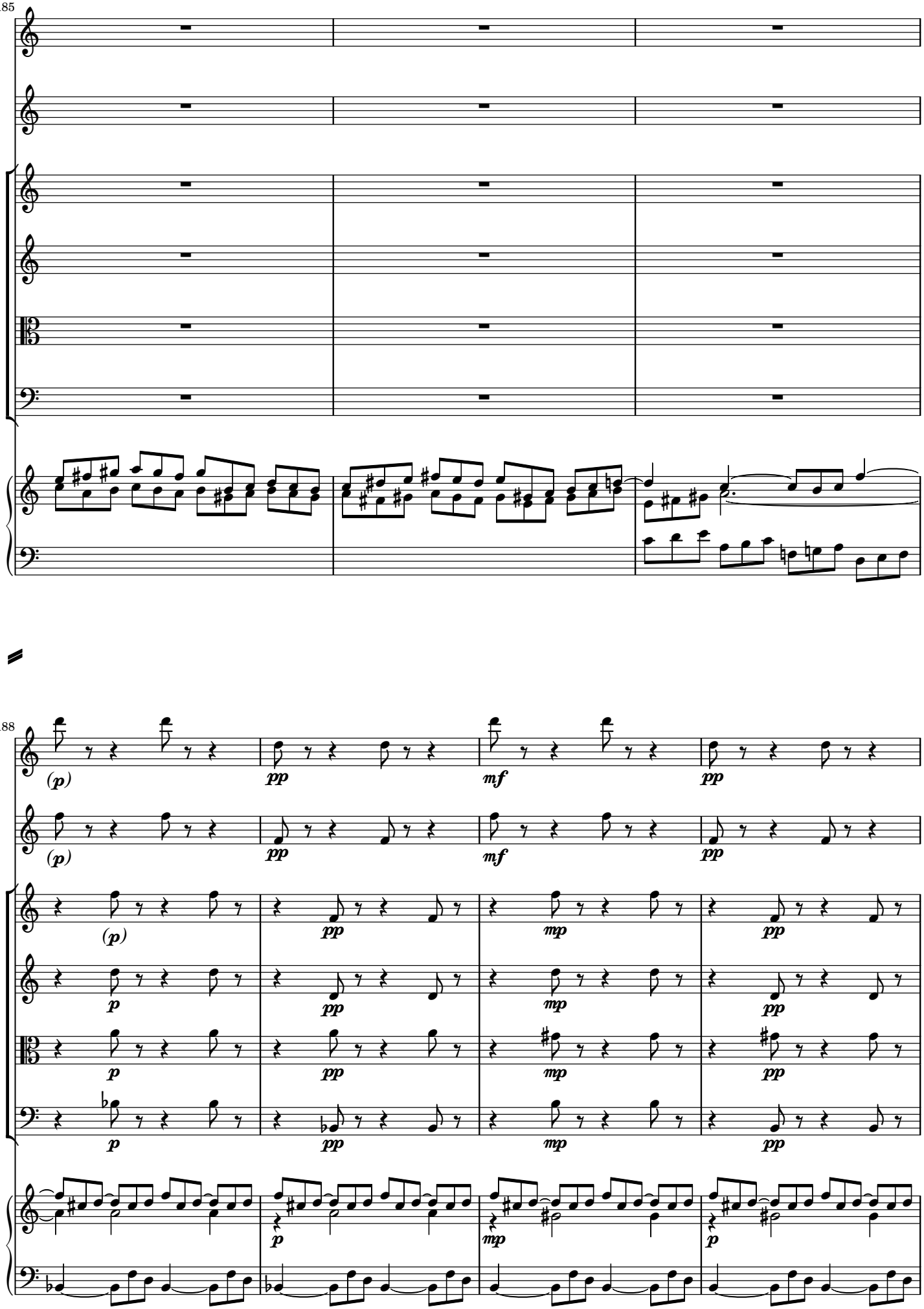

163
167
p
(p)
(p)
(p)

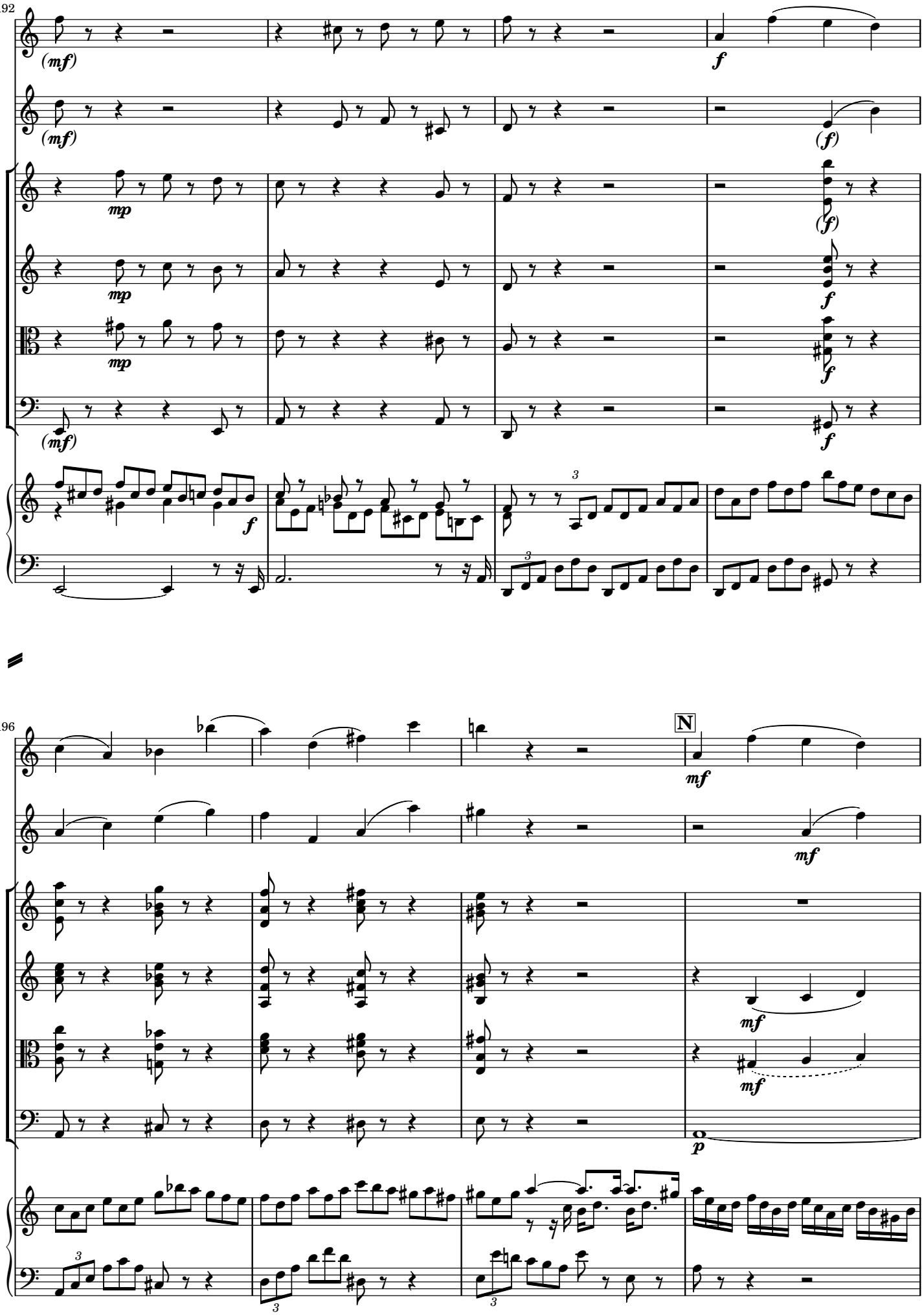

171
M
pizz.
pizz.
pizz.
pizz.
175


178
[mf]
[mf]
coll'arco
mf
coll'arco
(mf)
coll'arco
(mf)
coll'arco
(mf)
182

185

188




192
(mf)
f
(mf)
(f)
mp
(f)
mp
f
mp
f
(mf)
f
f
196
N
mf
mf
mf
mf
p

200

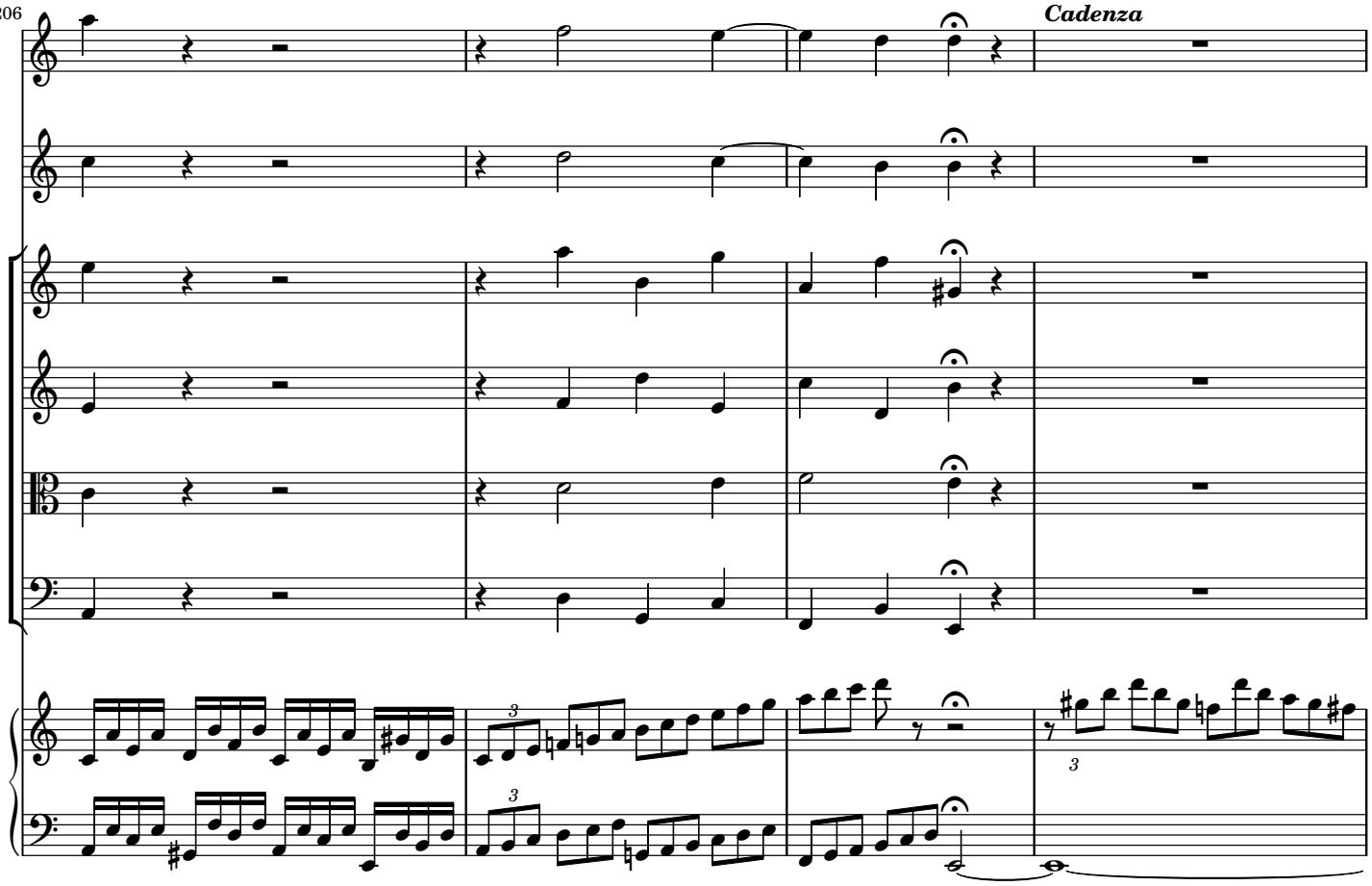
(mf)

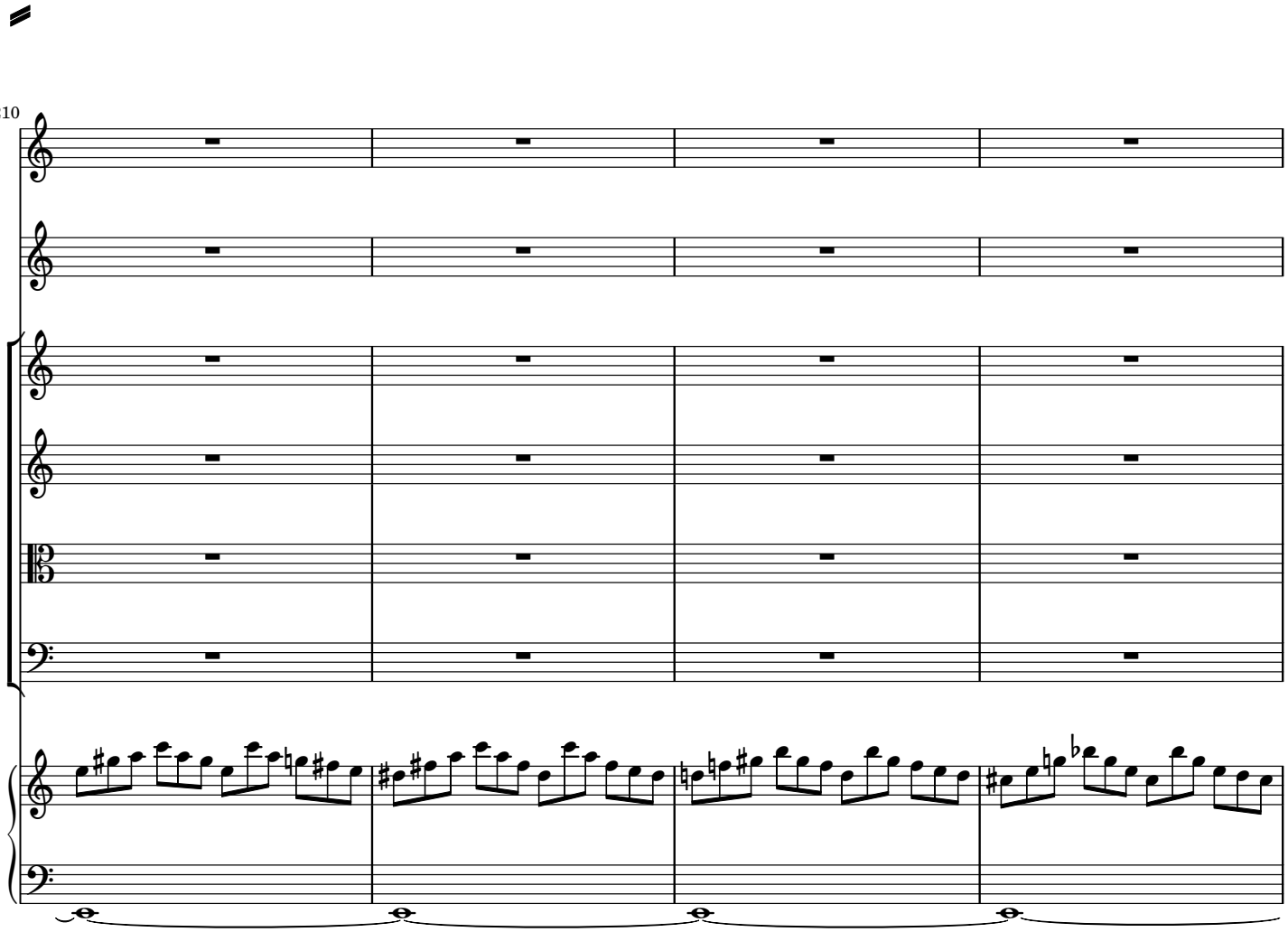
203

[mf]

206

Cadenza





210

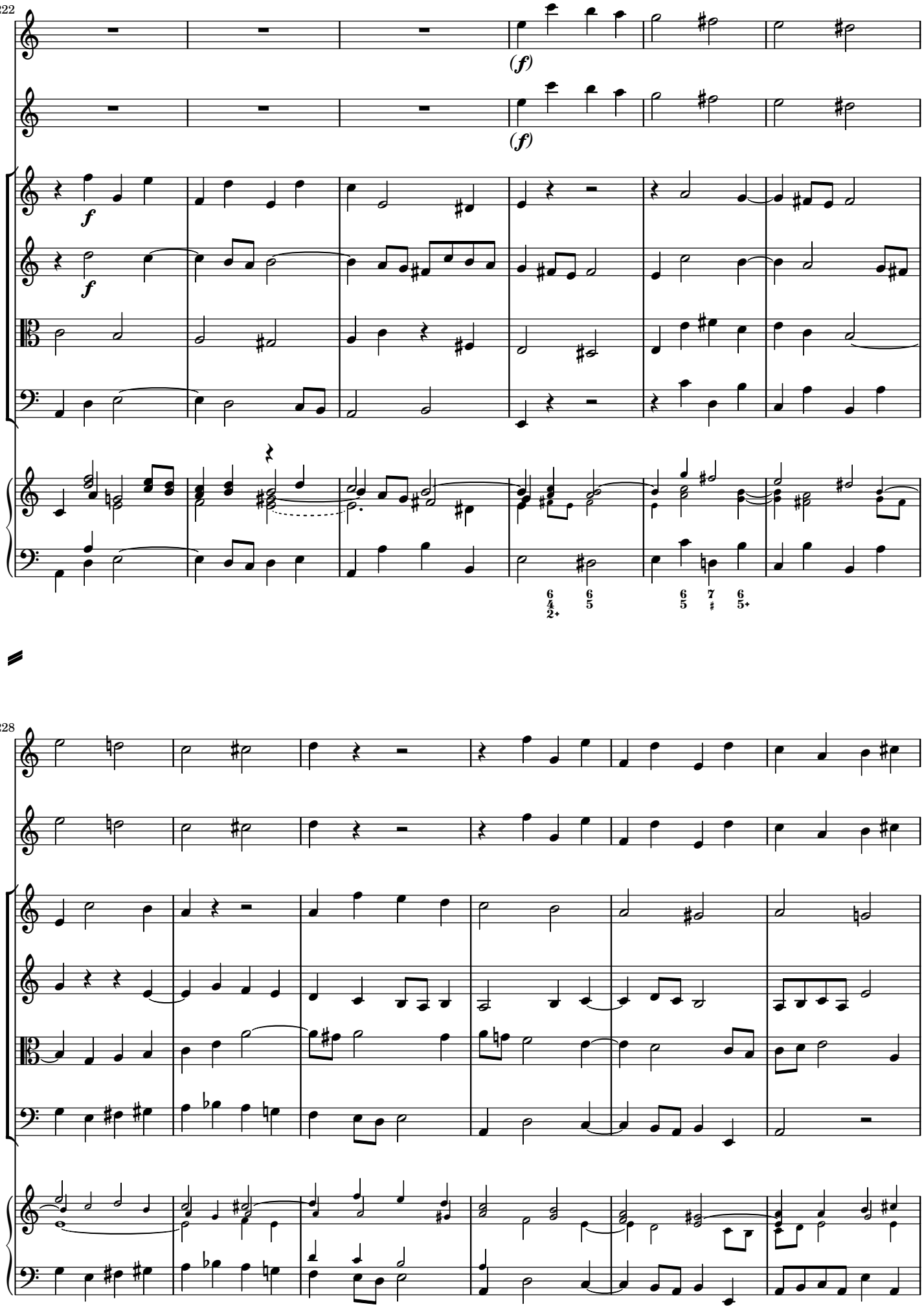
214

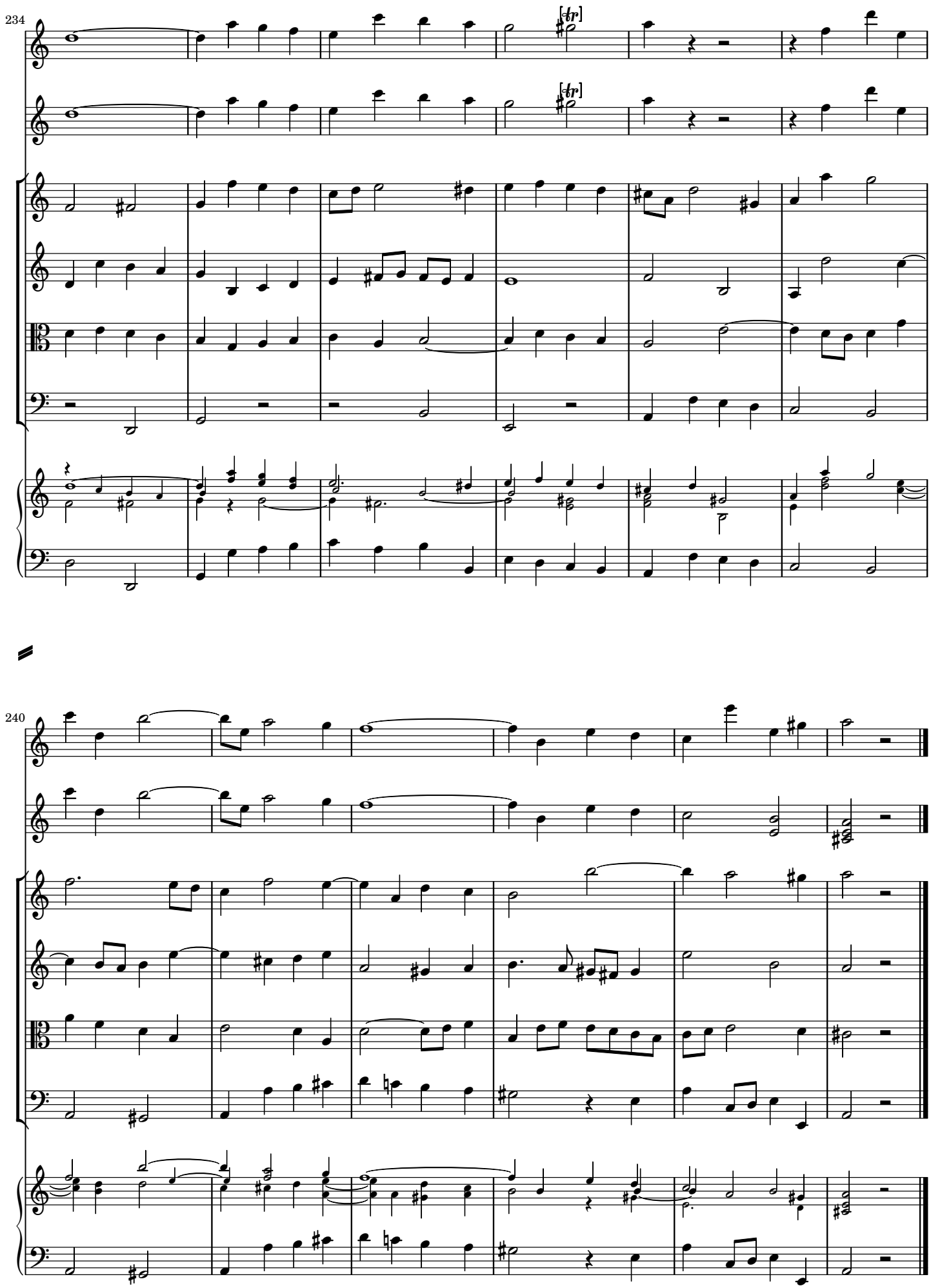
218

[Tempo I.]

f

f


222
(f)
(f)
f
f
6 6 7 6
4 5 5 ♯ 5+
2+
228


234
240