

J.S. Bach



Concerto in D per Oboe d'Amore e archi

Arranged from concerto in F for Oboe

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

BWV1053R

Full score

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*.

Rutger Hofman
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Arrangement for Oboe d'Amore

The original solo instrument for BWV 1053 is unknown. An arrangement in D for the oboe d'amore keeps the key for the first two cantata movements intact.

I. Allegro

Oboe d'Amore concertato

I Violino

II

Viola

Basso Continuo

6 6 6 6 6 5

Ob. d'A.

I Vln

II

Vla

B.C.

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

Ob. d'A.

I Vln

II

Vla

B.C.

pia

5 6 6 5 7 5 6 4 3 6

Ob. d'A.

I Vln

II

Vla

B.C.

(b)

6 6 6 6 6 6 6 6 6 6 6 6 6

[illegible]

Ob.
d'A.

I
Vln

II

Vla

B.C.

19

(f)

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

22

Ob.
d'A.

I
Vln

II

Vla

B.C.

pia

pia

pia

7
3

6

6
4+
2

6

6
4
2

Ob. d'A. 25

I Vln

II Vln

Vla

B.C.

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

Ob. d'A. 28

I Vln

II Vln

Vla

B.C.

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

Ob. d'A. 31

I Vln

II Vln

Vla

B.C.

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

Ob. d'A. 34

I Vln

II Vln

Vla

B.C.

5 6 6 5 7 # 5 7 5 4 #

37

Ob. d'A.

I Vln

II Vln

Vla

B.C.

40

Ob. d'A.

I Vln

II Vln

Vla

B.C.

43

Ob. d'A.

I Vln

II Vln

Vla

B.C.

46

Ob. d'A.

I Vln

II Vln

Vla

B.C.

Ob. d'A. 49

I Vln

II Vln

Vla

B.C.

pia

f

6 6 6 6 6 6 5_b 7_b 7_b 5 6₅

Ob. d'A. 52

I Vln

II Vln

Vla

B.C.

f

7₅ 6 7₅ 6 7 6 6₅ 6 6₄ 6 5 6₄ 2

Ob. d'A. 55

I Vln

II Vln

Vla

B.C.

6 6 6 6 6₄ 7₅ 6₅ 6 6 6 6 6 7₅ 6 6 6 6₄ 6₅ 6 5 6 5_b

Ob. d'A. 59

I Vln

II Vln

Vla

B.C.

5 6 5 6 5 6 6₅ 6₅ 9 5 6₅ 6 6₅ 6 6 6₄ 6₄⁺ 2



76

Ob. d'A.

I Vln

II Vln

Vla

B.C.

6 5_b 9 # 6 5 9 8 6 7 # 6 5 7 5 # 5 # 6 5_b 6 7_b 6 5_b

79

Ob. d'A.

I Vln

II Vln

Vla

B.C.

9 6 6 6 6 6 6 6 6 6 6 6 6 7_b 6 4 5

82

Ob. d'A.

I Vln

II Vln

Vla

B.C.

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

86

Ob. d'A.

I Vln

II Vln

Vla

B.C.

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

89

Ob. d'A.

I Vln

II Vln

Vla

B.C.

92

Ob. d'A.

I Vln

II Vln

Vla

B.C.

95

Ob. d'A.

I Vln

II Vln

Vla

B.C.

98

Ob. d'A.

I Vln

II Vln

Vla

B.C.

101

Ob.
d'A.

I
Vln

II

Vla

B.C.

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

104

Ob.
d'A.

I
Vln

II

Vla

B.C.

6 6 7 5 5b 6 6 7 5 #

107

Ob.
d'A.

I
Vln

II

Vla

B.C.

tasto solo

7 5b 5 6 7 #

110

Ob.
d'A.

I
Vln

II

Vla

B.C.

Da Capo

6 5 6 6 5 6 4 #

Oboe d'Amore concertato

I Violino

II

Viola

Basso Continuo

Ob. d'A.

I Vln

II

Vla

B.C.

Ob. d'A.

I Vln

II

Vla

B.C.

Ob. d'A.

I Vln

II

Vla

B.C.

13

Ob. d'A.

I Vln

II Vln

Vla

B.C.

15

Ob. d'A.

I Vln

II Vln

Vla

B.C.

Vi- //

18

Ob. d'A.

I Vln

II Vln

Vla

B.C.

Ob. d'A. 21

I Vln

II Vln

Vla

B.C.

6 # 5 6 7 5 7 # 6

Ob. d'A. 23

I Vln

II Vln

Vla

B.C.

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

Ob. d'A. 25

I Vln

II Vln

Vla

B.C.

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

Ob. d'A. 27

I Vln

II Vln

Vla

B.C.

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

Ob. d'A. 30

I Vln

II Vln

Vla

B.C.

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

Ob. d'A. 33

I Vln

II Vln

Vla

B.C.

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

Ob. d'A. 36

I Vln

II Vln

Vla

B.C.

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

Ob. d'A. 38

I Vln

II Vln

Vla

B.C.

6 5b 7 # 6 4 5 4 #

Dal Segno %

III. Allegro

Oboe d'Amore concertato

I Violino

II

Viola

Basso Continuo



Ob. d'A.

I Vln

II

Vla

B.C.



Ob. d'A.

I Vln

II

Vla

B.C.



Ob. d'A.

I Vln

II

Vla

B.C.

p

f

p

f

p

(p)

(p)

35

Ob.
d'A.

I
Vln

II

Vla

B.C.

4#
2

43

Ob.
d'A.

I
Vln

II

Vla

B.C.

(f)

(f)

52

Ob.
d'A.

I
Vln

II

Vla

B.C.

60

Ob.
d'A.

I
Vln

II

Vla

B.C.

(p)

p

p

p

69

Ob. d'A.

I Vln

II Vln

Vla

B.C.

77

Ob. d'A.

Tutti

Solo

I Vln

II Vln

Vla

B.C.

f

p

f

p

f

p

(f)

(p)

85

Ob. d'A.

I Vln

II Vln

Vla

B.C.

f

p

f

p

f

p

(f)

(p)

93

Ob. d'A.

I Vln

II Vln

Vla

B.C.

tr

101

Ob.
d'A.

I
Vln

II
Vln

Vla

B.C.

p *f*

(*p*) (*f*)

109

Ob.
d'A.

I
Vln

II
Vln

Vla

B.C.

117

Ob.
d'A.

I
Vln

II
Vln

Vla

B.C.

125

Ob.
d'A.

I
Vln

II
Vln

Vla

B.C.

p *f*

(*p*) (*f*)

133

Ob.
d'A.

I
Vln

II

Vla

B.C.

142

Ob.
d'A.

I
Vln

II

Vla

B.C.

150

Ob.
d'A.

I
Vln

II

Vla

B.C.

159

Ob.
d'A.

I
Vln

II

Vla

B.C.

167

Ob.
d'A.

I
Vln

II

Vla

B.C.

174

Ob.
d'A.

I
Vln

II

Vla

B.C.

182

Ob.
d'A.

I
Vln

II

Vla

B.C.

190

Ob.
d'A.

I
Vln

II

Vla

B.C.

198

Ob.
d'A.

I
Vln

II
Vln

Vla

B.C.

f

Tutti

206

Ob.
d'A.

I
Vln

II
Vln

Vla

B.C.

Solo

214

Ob.
d'A.

I
Vln

II
Vln

Vla

B.C.

p

221

Ob.
d'A.

I
Vln

II
Vln

Vla

B.C.

f

p

228

Ob.
d'A.

I
Vln

II

Vla

B.C.

235

Ob.
d'A.

I
Vln

II

Vla

B.C.

244

Ob.
d'A.

I
Vln

II

Vla

B.C.

251

Ob.
d'A.

I
Vln

II

Vla

B.C.

Da Capo