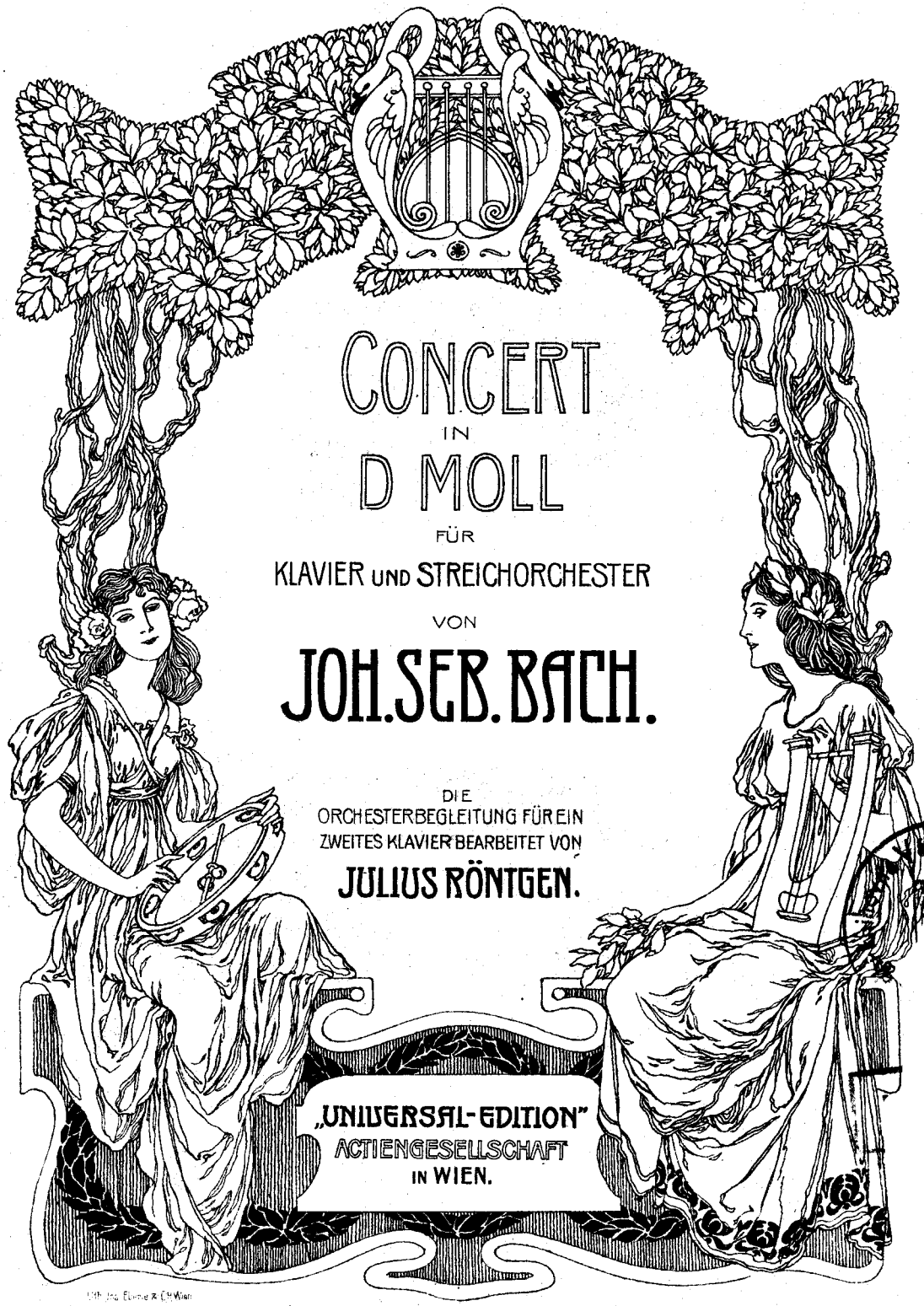

CONCERT
IN
D MOLL
FÜR
KLAVIER UND STREICHORCHESTER
VON
JOH. SEB. BACH.

DIE
ORCHESTERBEGLEITUNG FÜR EIN
ZWEITES KLAVIER BEARBEITET VON
JULIUS RÖNTGEN.

„UNIVERSAL-EDITION"
ACTIENGESELLSCHAFT
IN WIEN.

Lith. Jos. Eberle & Co. Wien

BUDAPEST
RÓZSAVÖLGYI ÉS TÁRSÁNÁL
POZSONY
STAMPFEL KÁROLYNÁL

FÜR DEUTSCHLAND BEI
HERMANN SEEMANN
NACHFOLGER
·LEIPZIG·

SOLE AGENTS FOR
GREAT BRITAIN AND THE COLONIES
LONDON
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46. BERNERS STREET W.

Vorwort.

Das D moll-Konzert ist von J. S. Bach nach einem — verloren gegangenen — Violinkonzert bearbeitet. Die beiden ersten Sätze hat Bach noch einmal benutzt in der Cantate „Wir müssen durch viel Trübsal", wo der erste Satz für Orgel und Streichorchester übertragen und in das Adagio ein selbständiger Chor mit grösster Kunst hineinkomponiert ist.

Das Konzert ist nach der Ausgabe der Bachgesellschaft (Band XVII, 1867) revidiert.

Alle Vortrags- und Fingersatzbezeichnungen sind Zusätze des Herausgebers. Im Original finden sich nur in den begleitenden Streichinstrumenten einzelne *Piano-* und *Forte-*Zeichen und in der Solostimme hie und da Bindebogen und Punkte. Letztere sind in den wichtigeren Fällen als Originalbezeichnungen angegeben.

Julius Röntgen.

Préface.

Le concert en ré mineur a été composé par J. S. Bach d'après un concert pour violon — perdu depuis. Bach a utilisé les deux premières parties dans la cantate: „Nous avons à combattre contre beaucoup d'afflictions" (Wir müssen durch viel Trübsal), dans laquelle la première partie a été arrangée pour les orgues et pour les orchestres d'instruments à cordes et, où un choeur tout à fait indépendant a été composé dans l'Adagio avec un art incontestablement supérieur.

Le concert a été revu d'après l'édition de la société, dite de Bach (tome XVII, 1867).

Tous les signes d'expression ainsi que toutes les indications relatives au doigter sont des additions de l'éditeur. Dans l'original, il n'y a que quelques rares signes d'expression et exclusivement des „pianos" et des „fortes" dans les partitions des instruments à cordes accompagnateurs. Dans les solos on rencontre en outre, çà et là, des liaisons et des points; ces derniers sont indiqués dans les cas importants comme des spécifications originales.

Julius Röntgen.

Preface.

The D minor concerto was arranged by J. S. Bach from a violin concerto now lost. He used the first two movements again in his cantata „We must go through much tribulation" (Wir müssen durch viel Trübsal), where the first movement is arranged for organ and string orchestra, and with the Adagio he interwove an independant chorus in a most artistic manner.

This concerto has been revised according to the edition of the Bach Society (volume XVII, 1867).

I have added all the marks of expression and the fingering. In the original the marks of piano and forte are found but very sparingly, and in the parts for the accompanying instruments only; in the solo part there are here and there slurs and dots. In the most prominent passages these latter are characterized as original notation.

Julius Röntgen.

Stich und Druck von Jos. Eberle & Co Wien VII.

CONCERT.

Joh. Seb. Bach.
(1685-1750)

Allegro. (♩ = 104.)

Tutti.

Klavier I.

f non legato

Allegro. (♩ = 104.)

Klavier II.

f non legato

I

Solo.

I

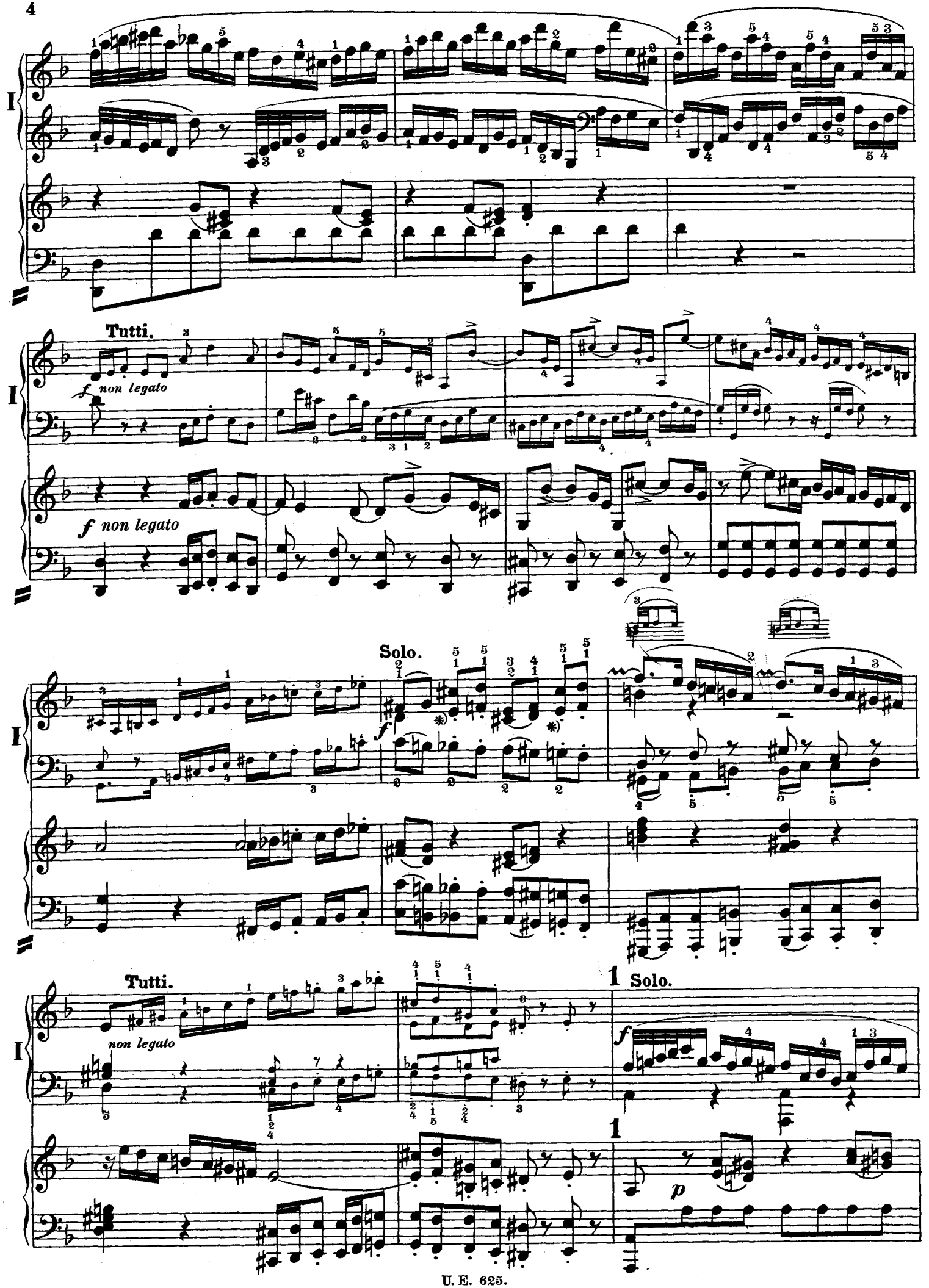
f

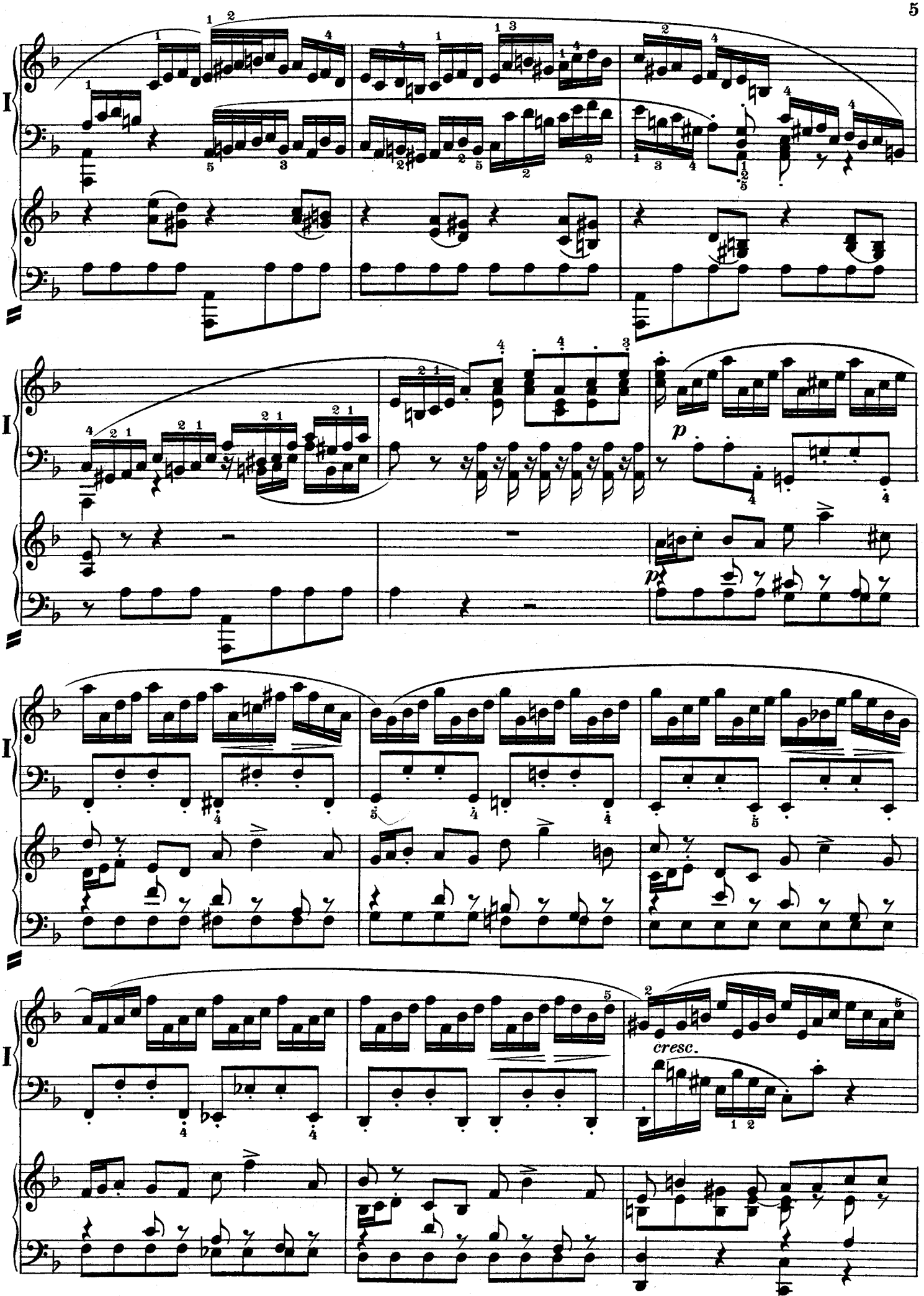
p

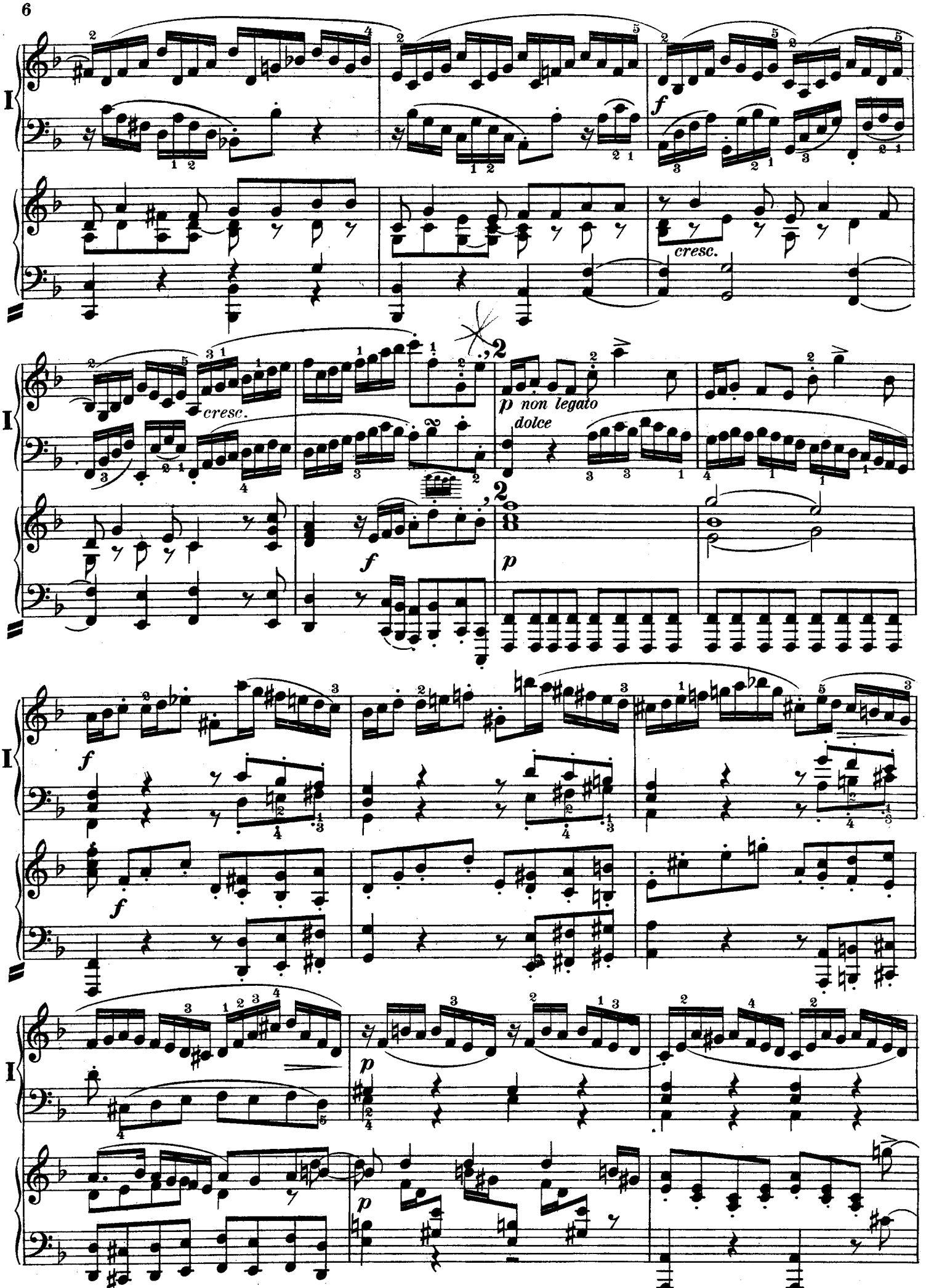
*) Die Punkte sind hier und bei allen Parallelstellen Originalbezeichnung.

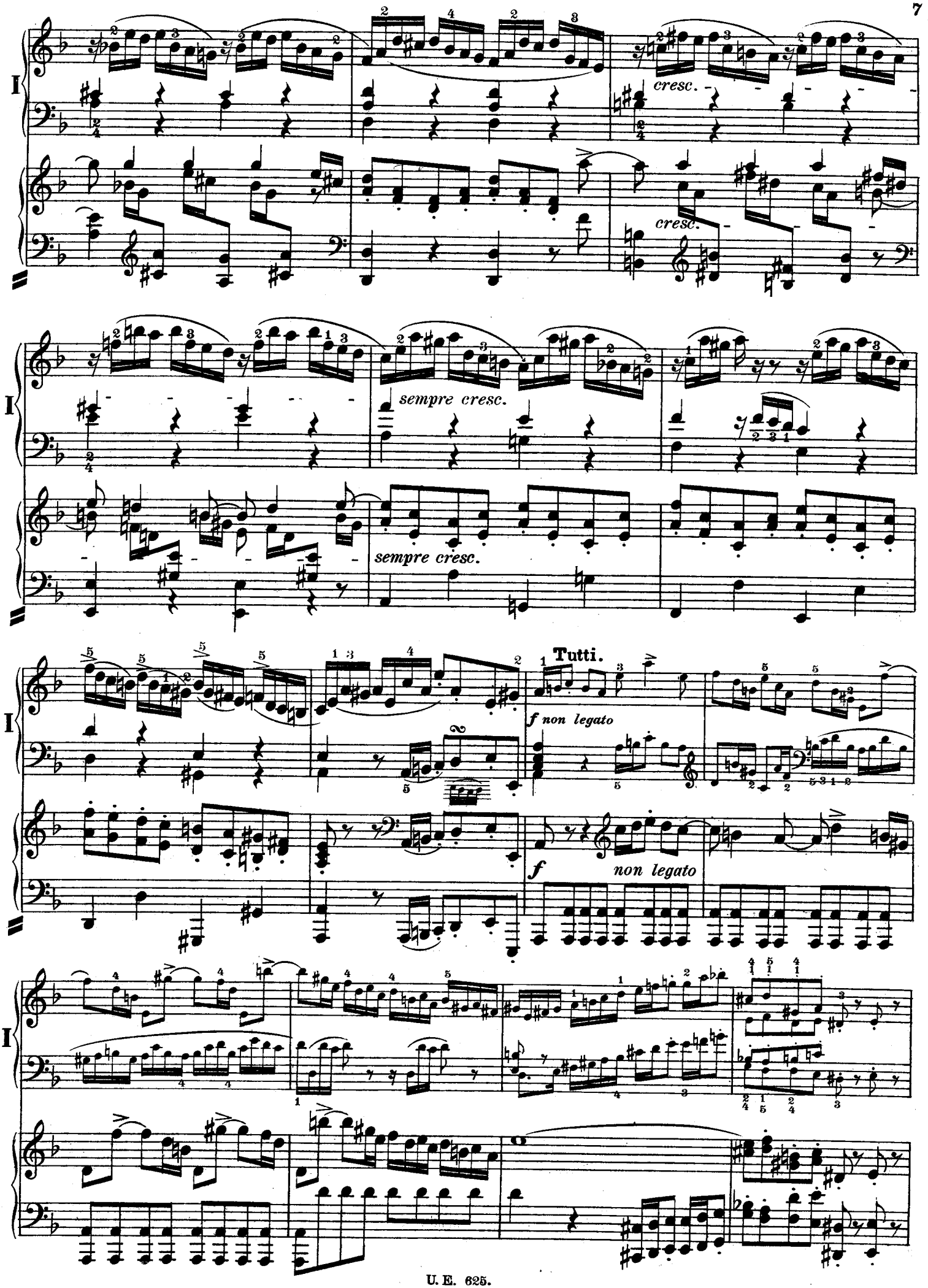
*) *Les points sont ici et à toutes places analogues de notation originale.*

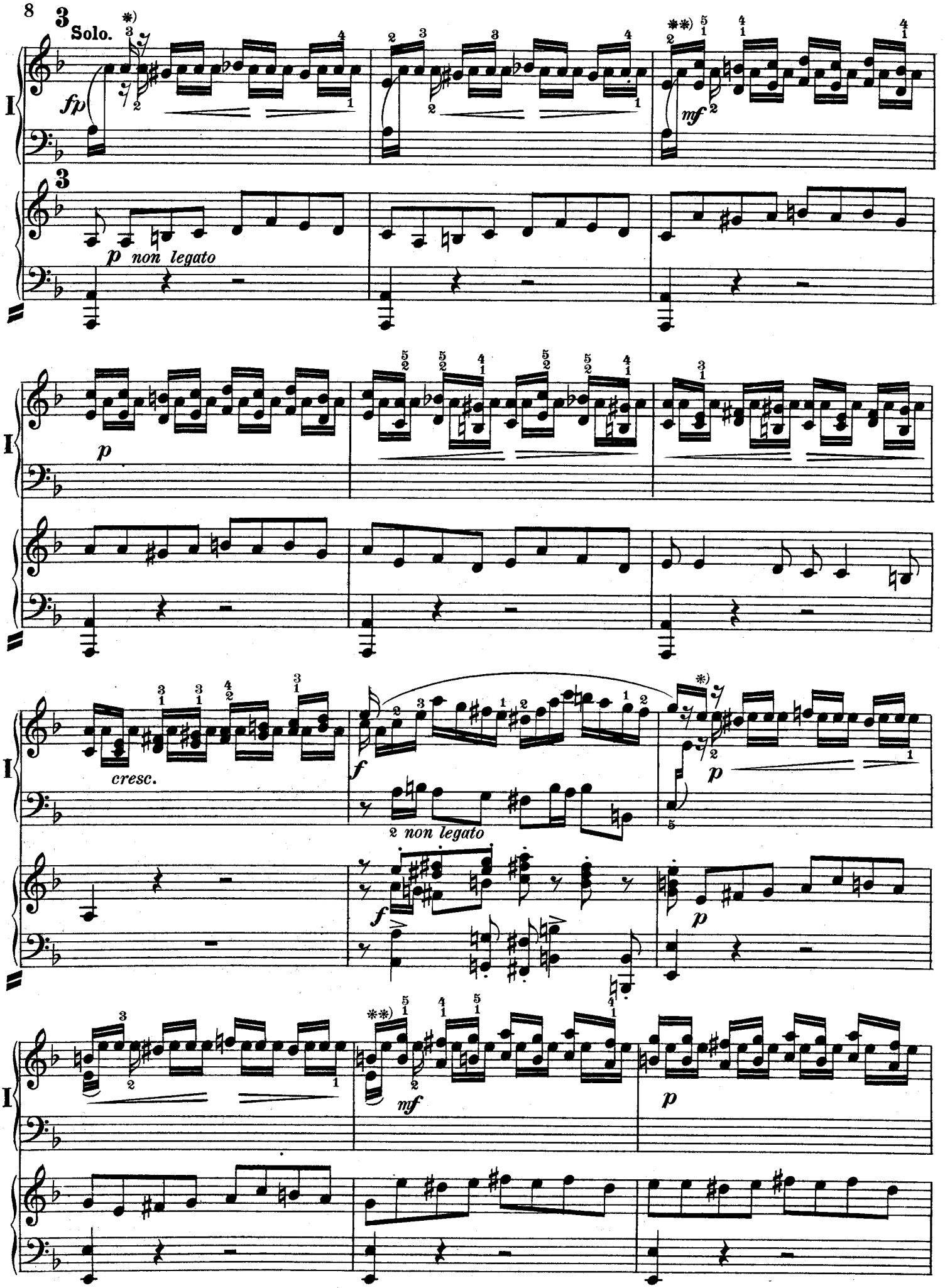
*) The dots here and at all similar places are original notations.


I
Tutti.
f non legato
f non legato
Solo.
f
Tutti.
non legato
1 Solo.
f
1
p


I
p
cresc.


I
cresc.
cresc.
p non legato
dolce
f
p

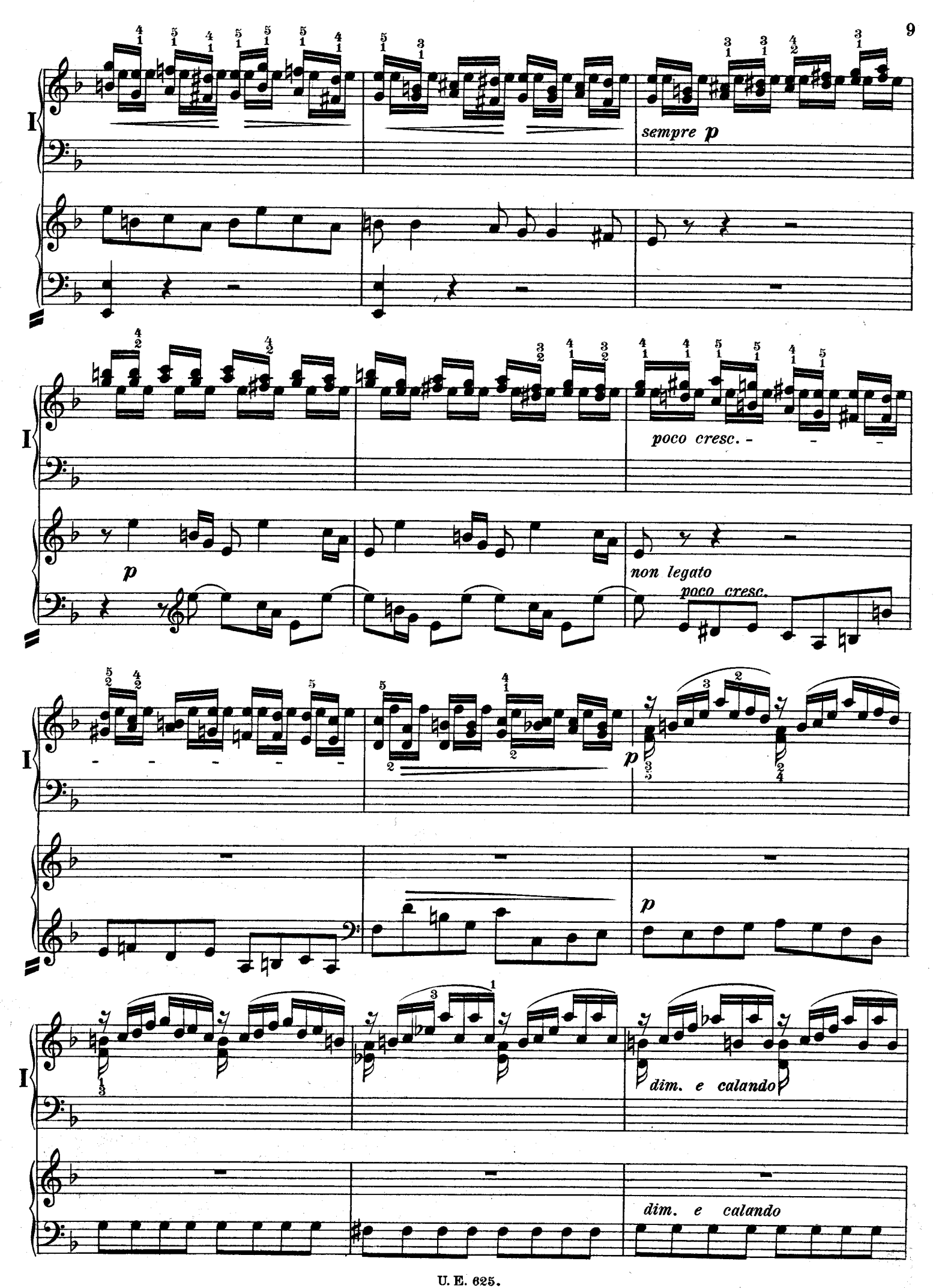

I
cresc.
cresc.
I
sempre cresc.
sempre cresc.
I
Tutti.
f non legato
f
non legato
I

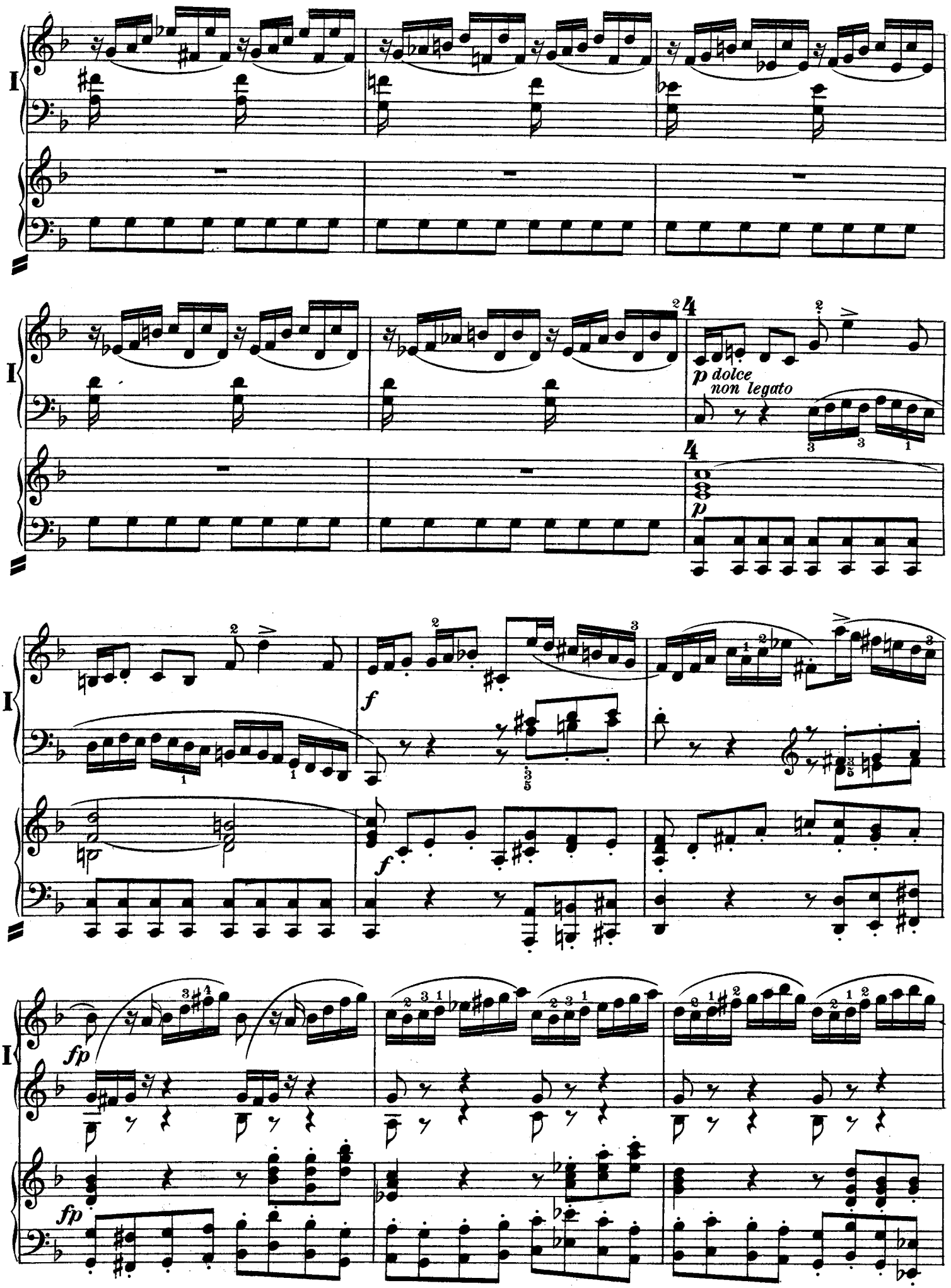


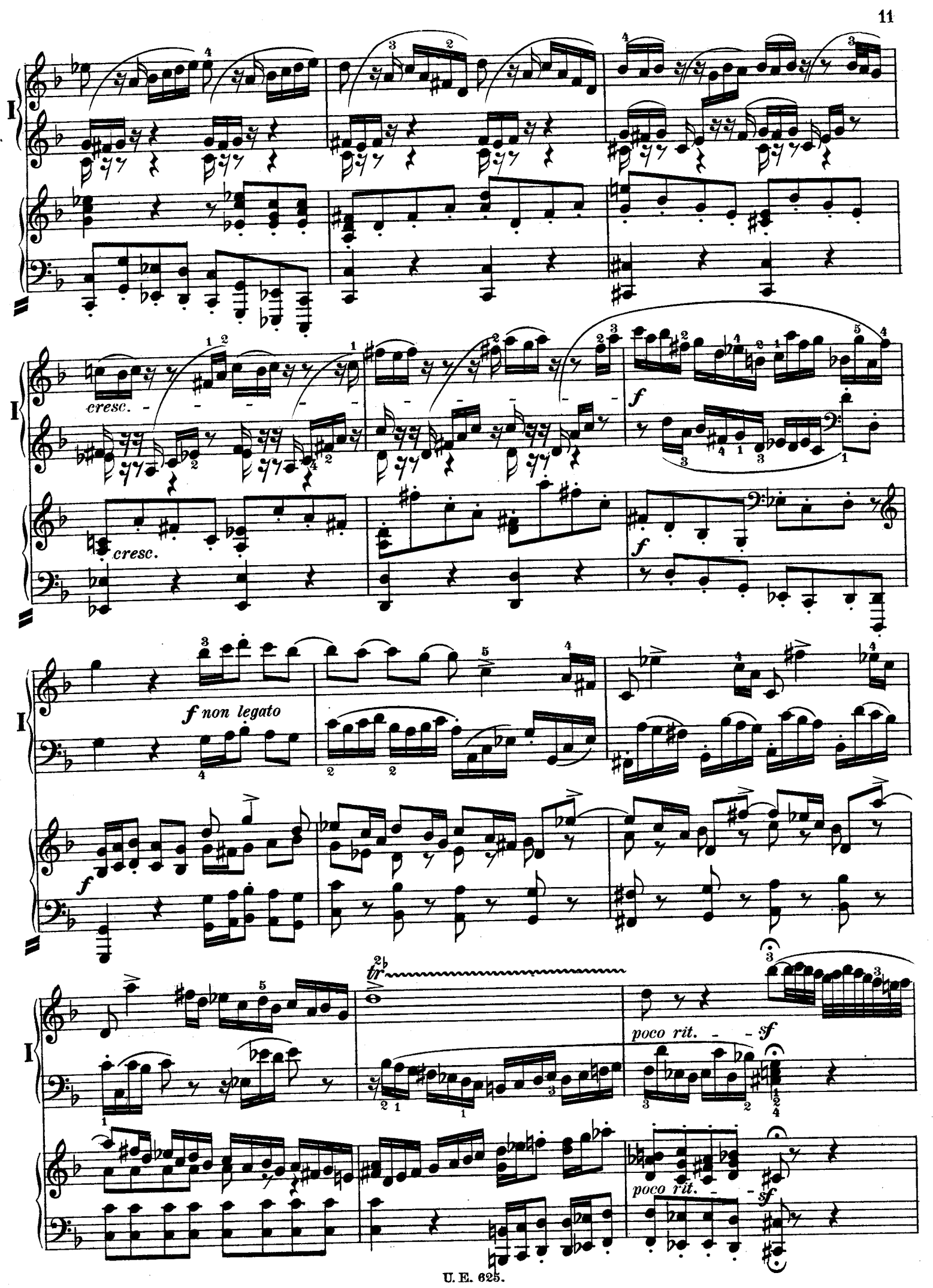
*) Rechte Hand über linke Hand.
**) Linke Hand über rechte Hand.

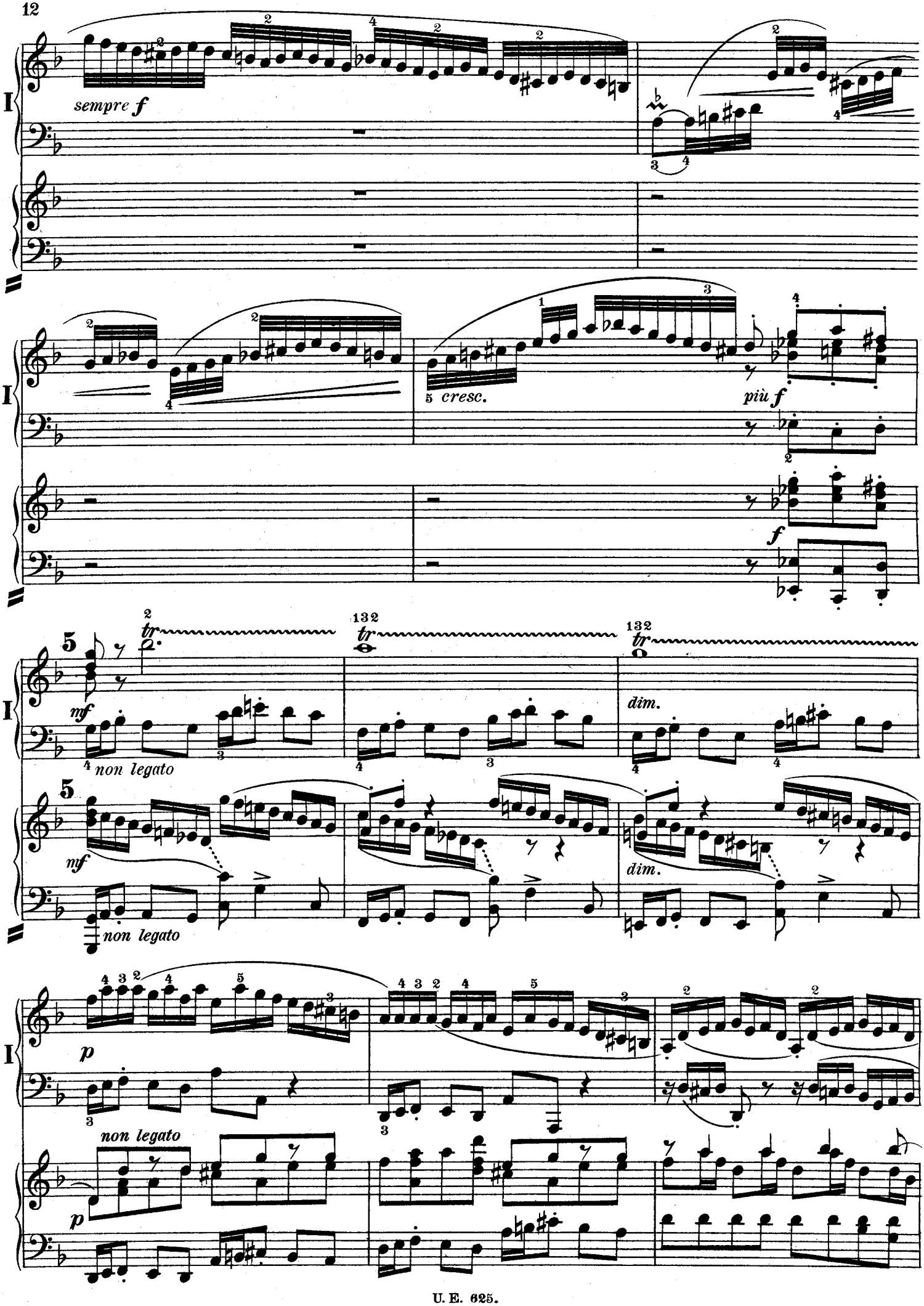
*) *La main droite au dessus de la main gauche.*
**) *La main gauche au dessus de la main droite.*

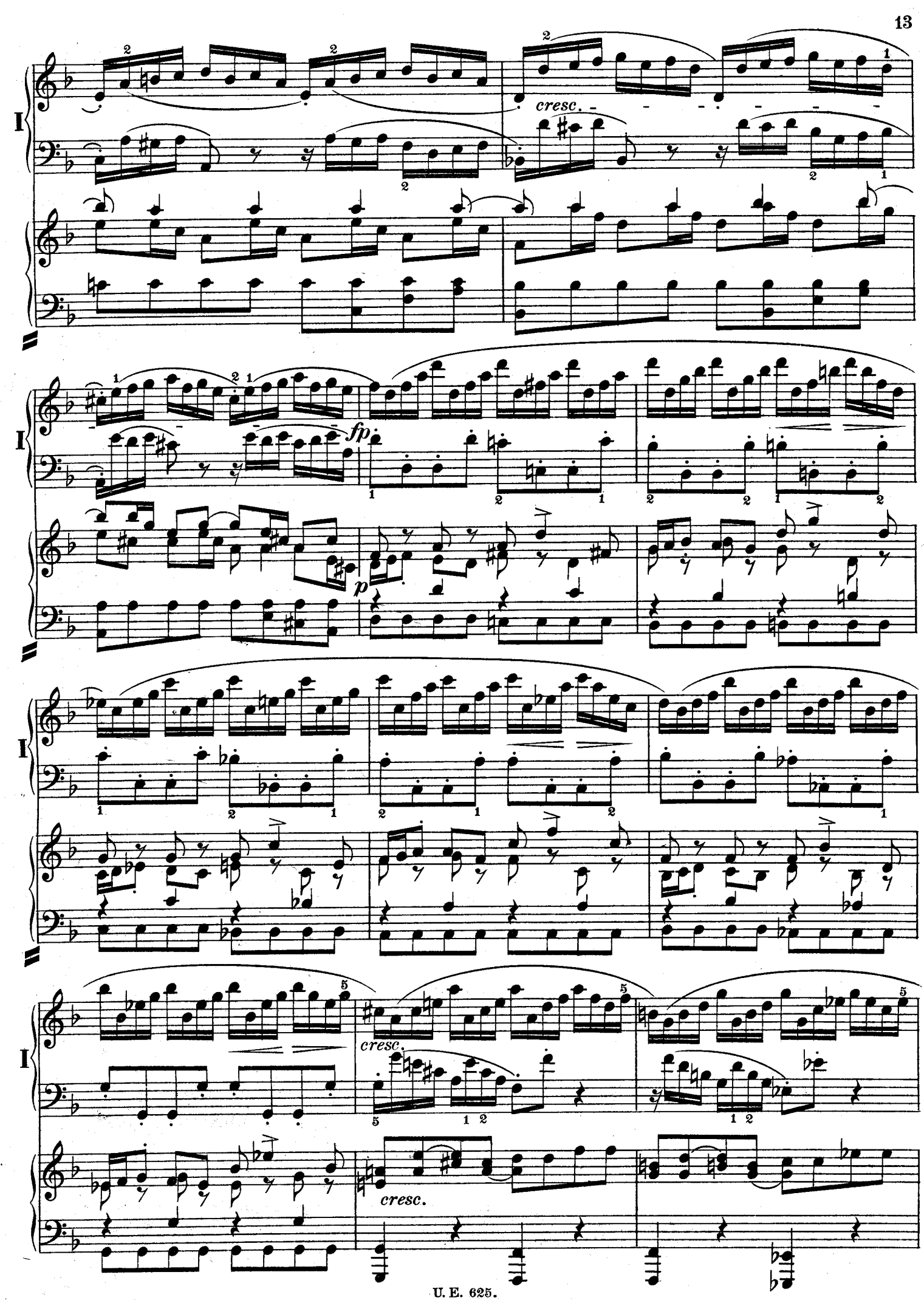
*) Right Hand above left.
**) Left Hand above right.

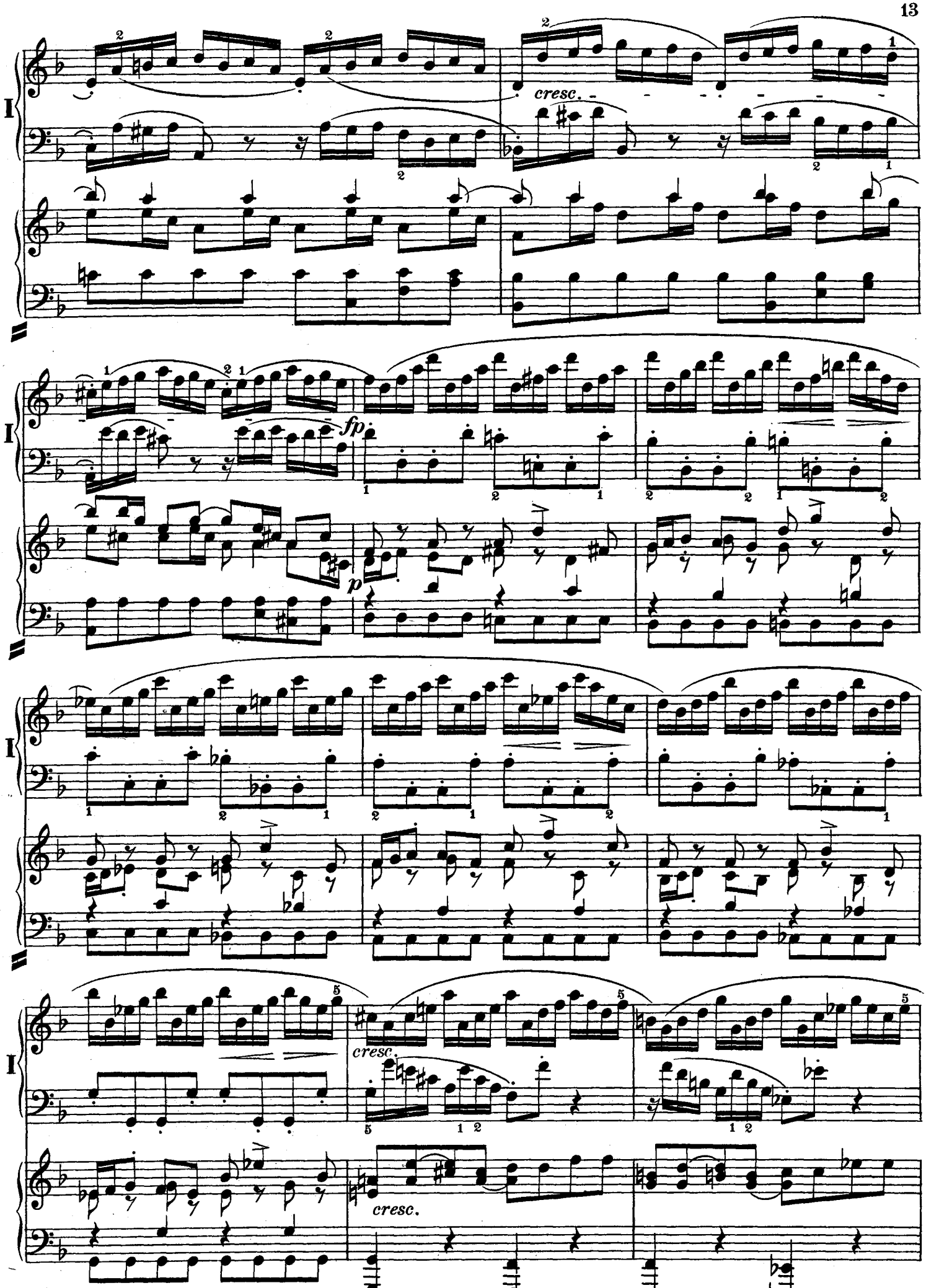

I
sempre p
poco cresc. -
p
non legato
poco cresc.
I
p
p
I
dim. e calando
dim. e calando

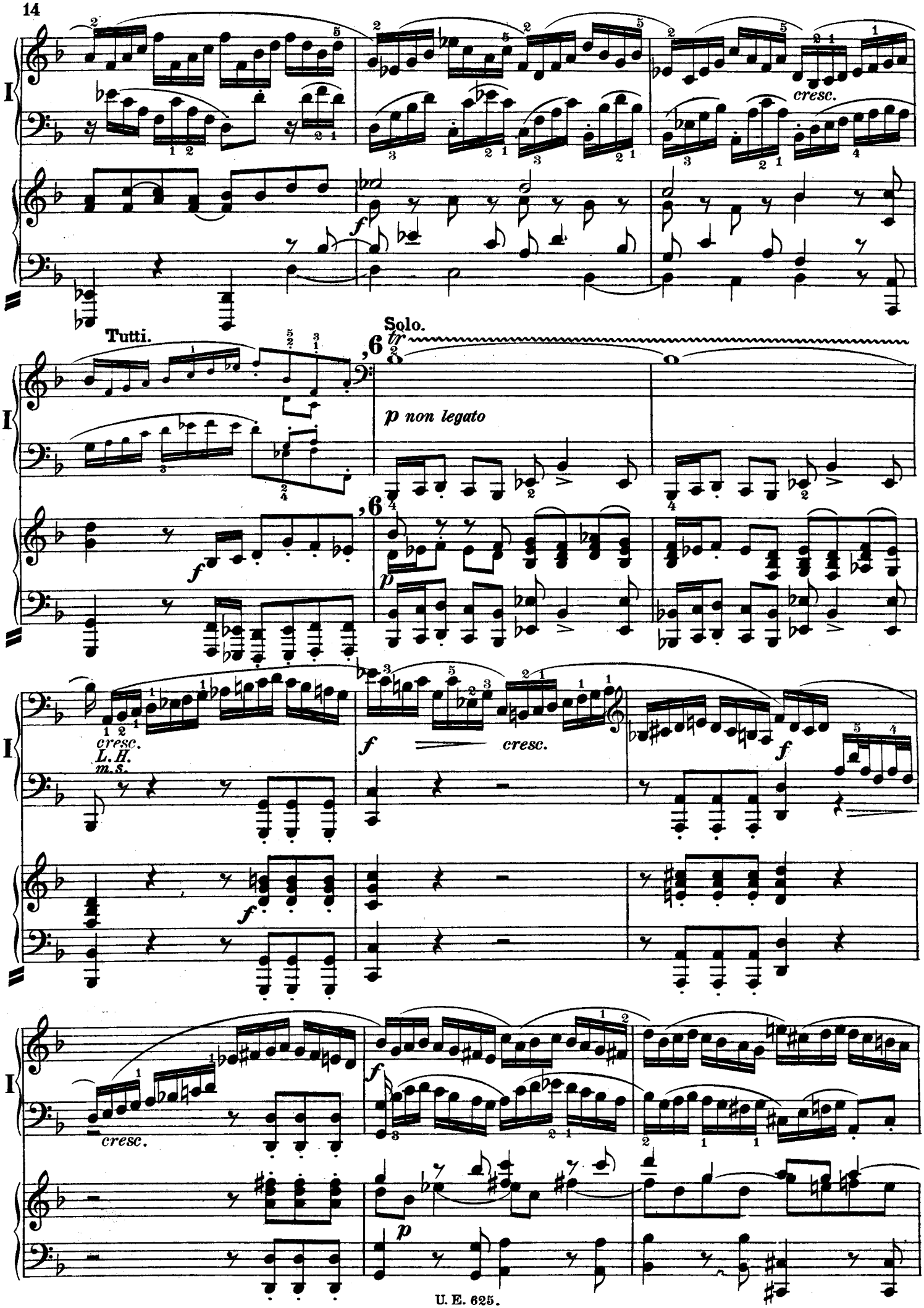

I
p dolce
non legato
f
fp

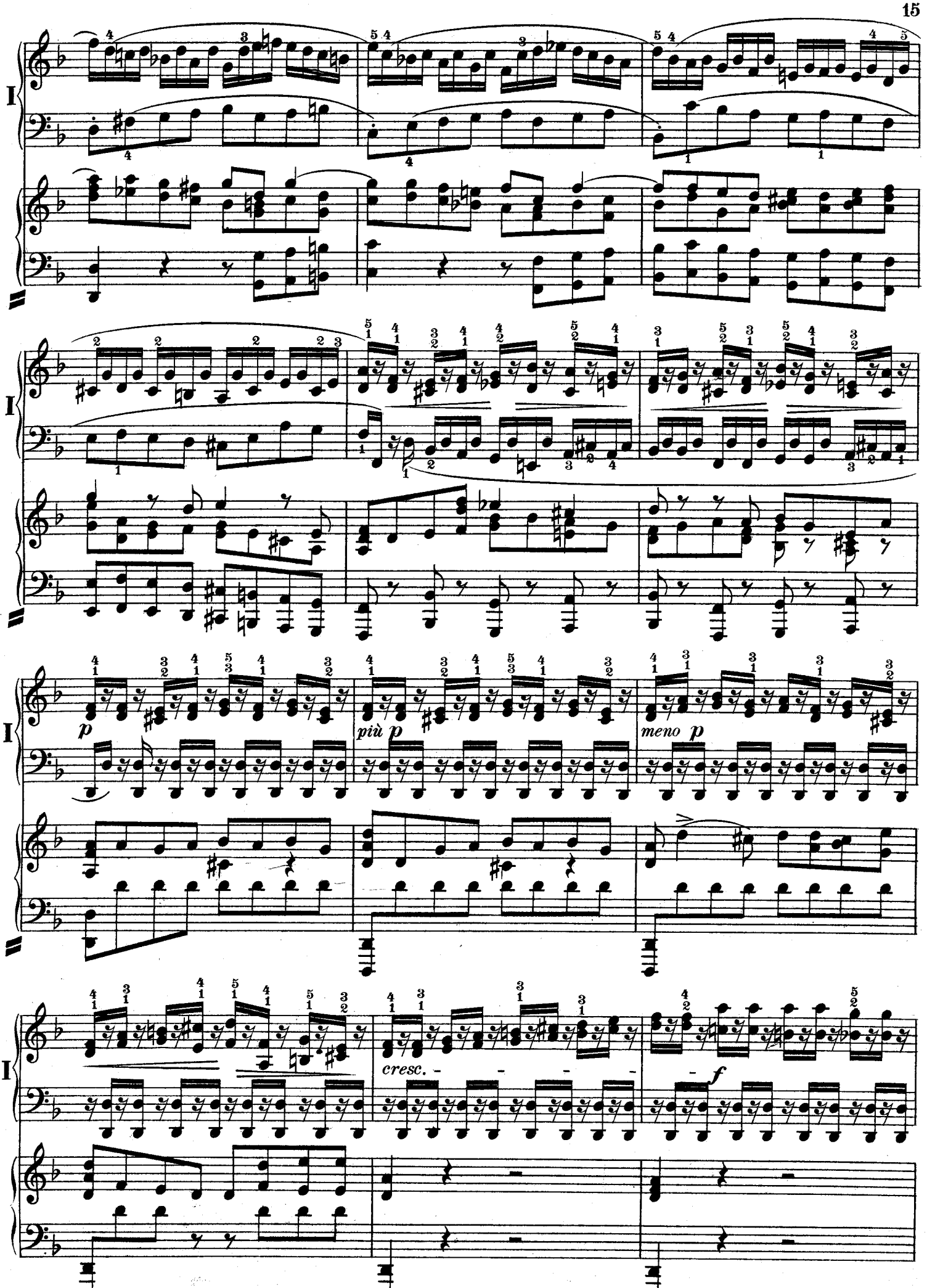

I
cresc.
cresc.
f
f
f non legato
f
tr
poco rit.
sf
poco rit.
sf

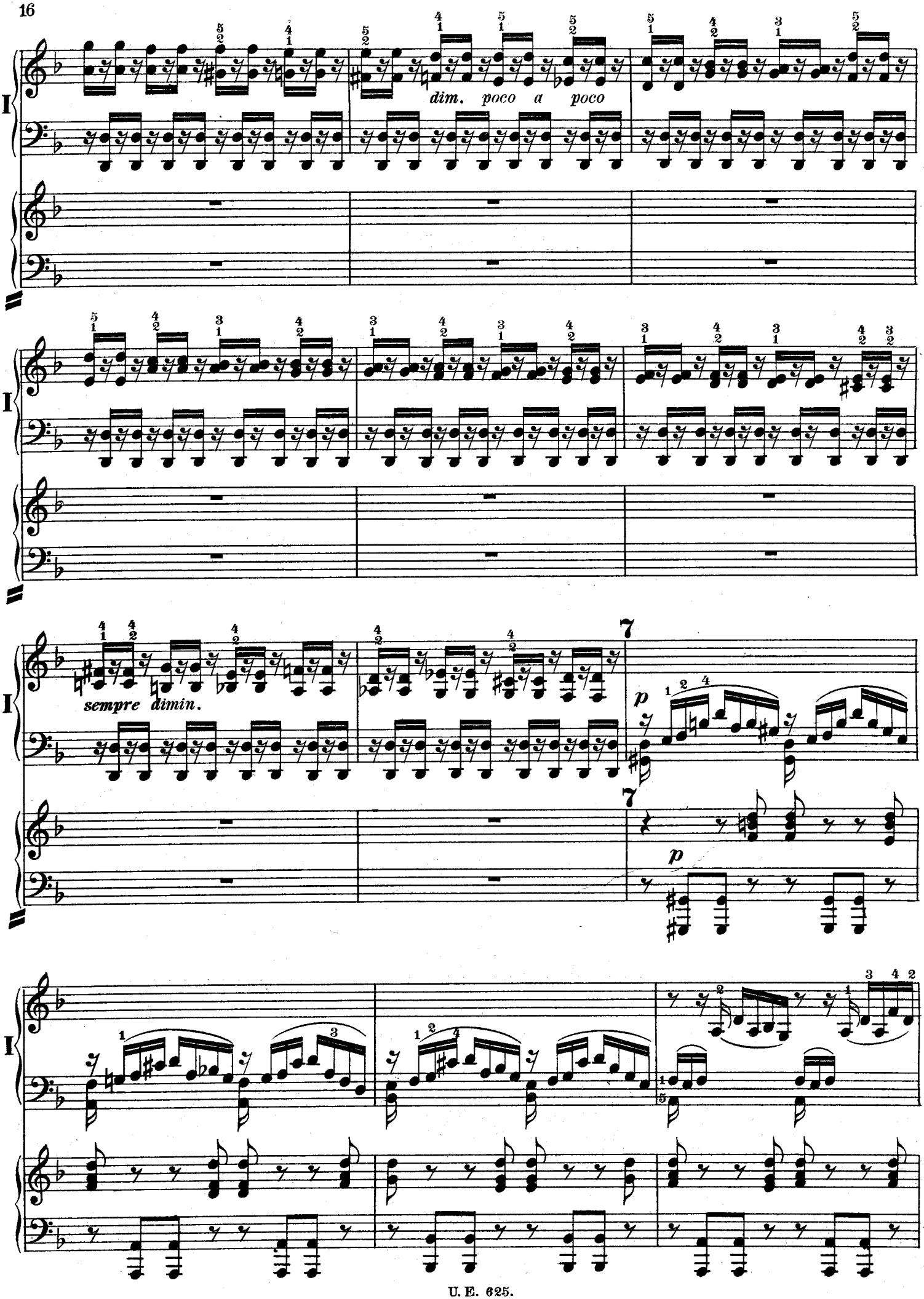

I
sempre f
cresc.
più f
f
mf
non legato
dim.
p

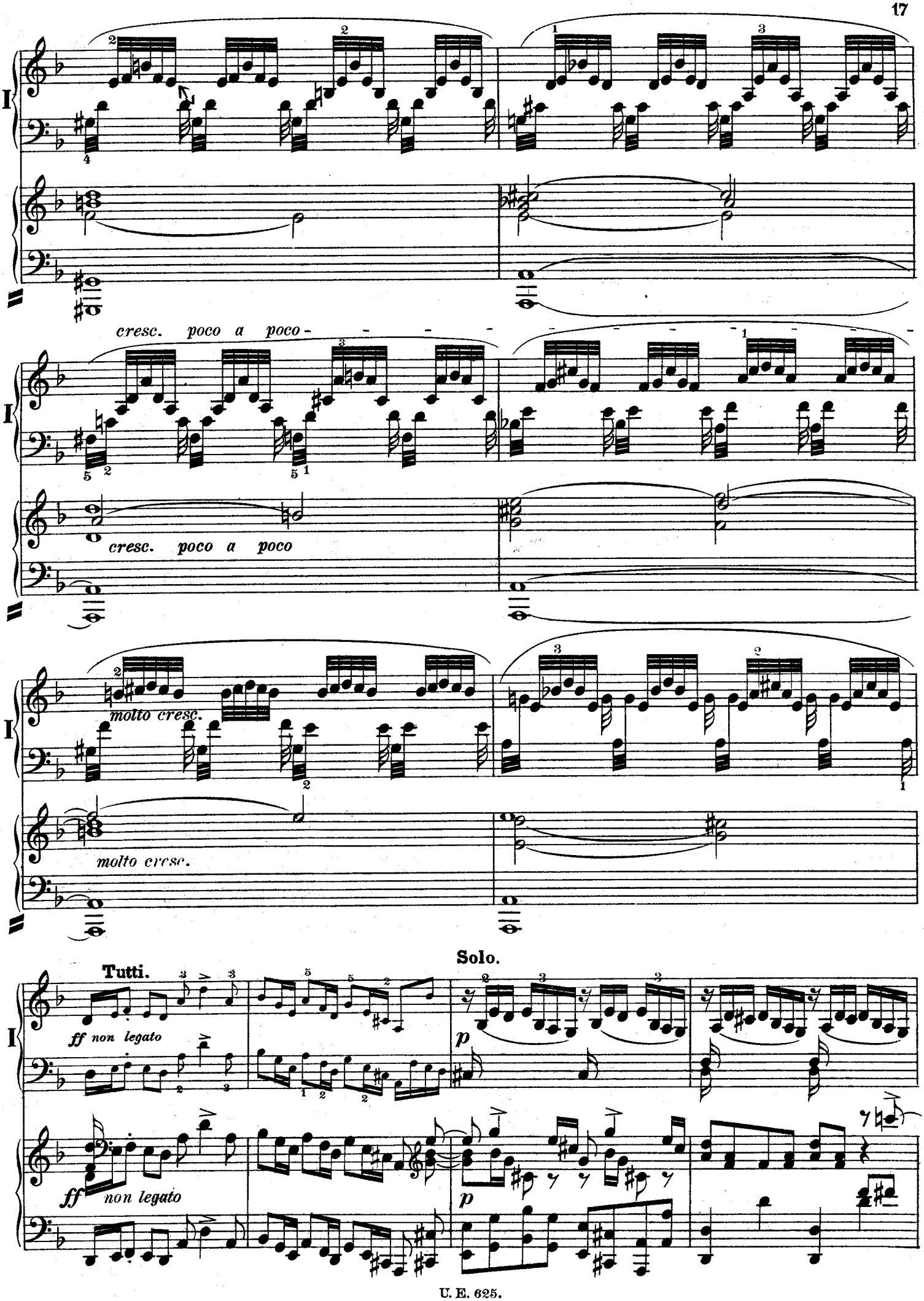

I
cresc.
fp
p
I
I
cresc.
cresc.

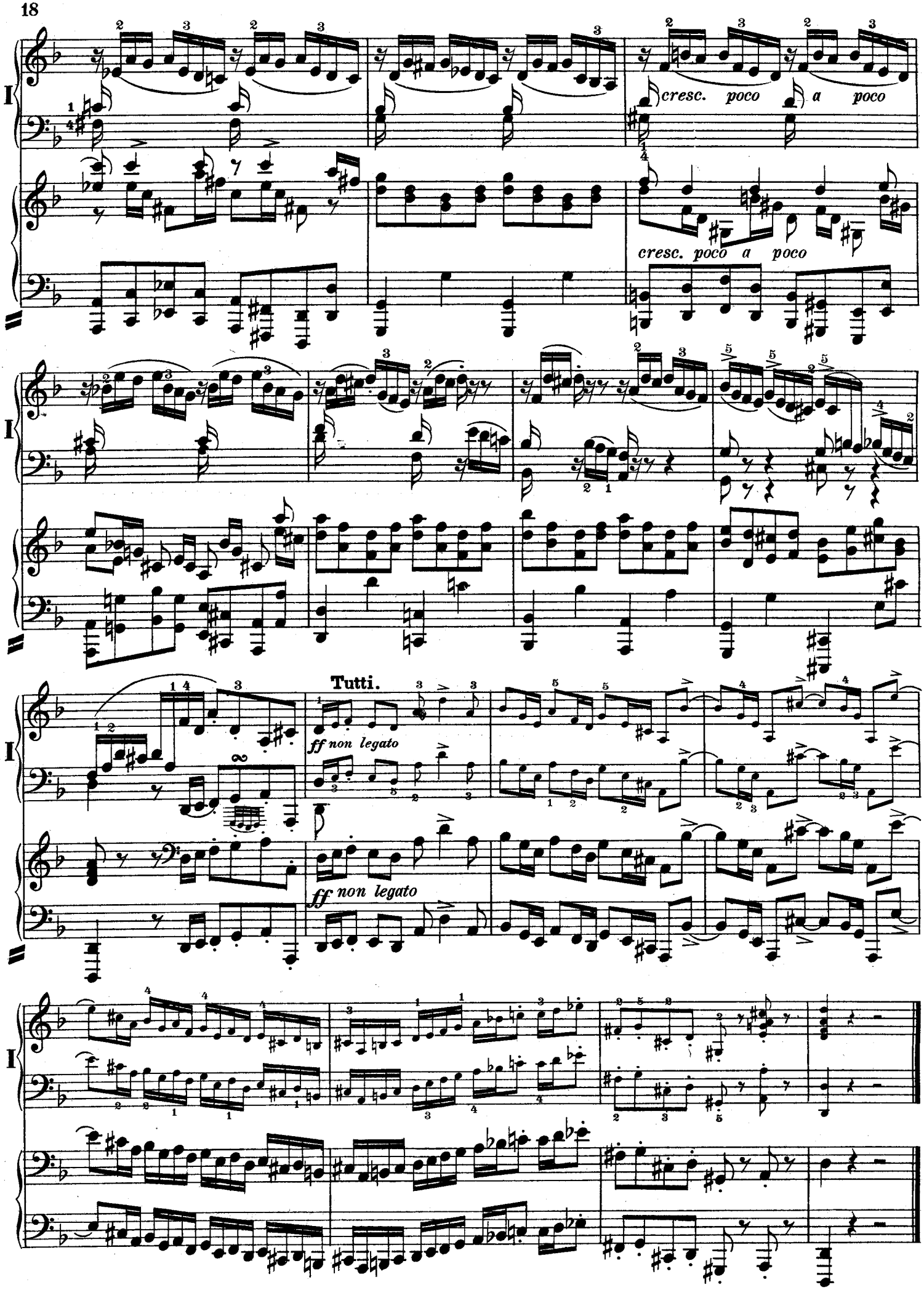

I
cresc.
fp
p
I
I
cresc.
cresc.

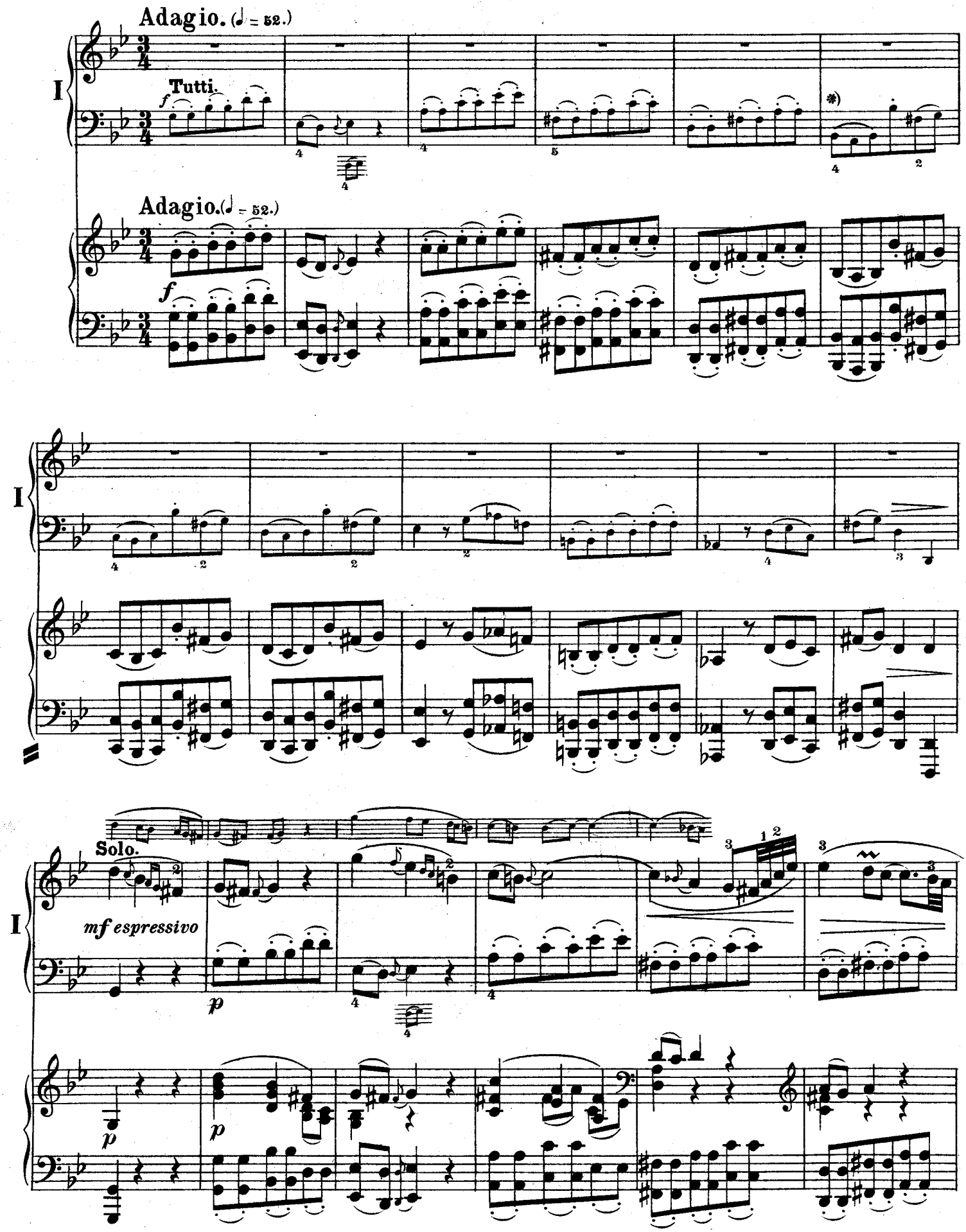

I
cresc.
Tutti.
Solo.
tr
p non legato
cresc.
L.H.
m.s.
cresc.
cresc.


I
I
I
I
p
più p
meno p
cresc.
f


I
dim. poco a poco
I
I
sempre dimin.
7
p
7
p
I


I
cresc. poco a poco
cresc. poco a poco
molto cresc.
molto cresc.
Tutti.
ff non legato
Solo.
p
ff non legato
p

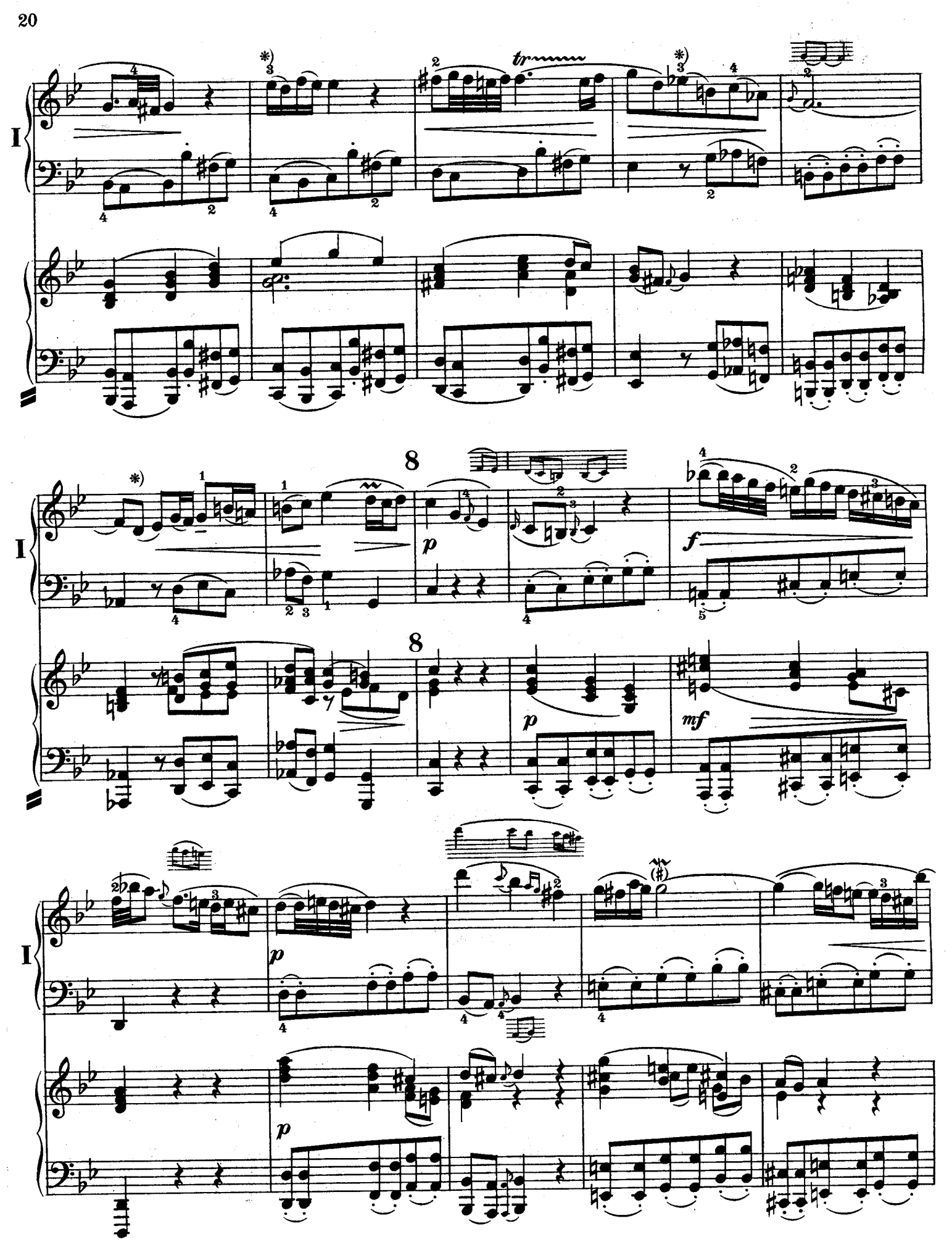

I
cresc. poco a poco
cresc. poco a poco
I
I
Tutti.
ff non legato
ff non legato
I



*) Die Bogen und Punkte sind Originalbezeichnung.

*) *Les arcs et les points sont de notation originale.*

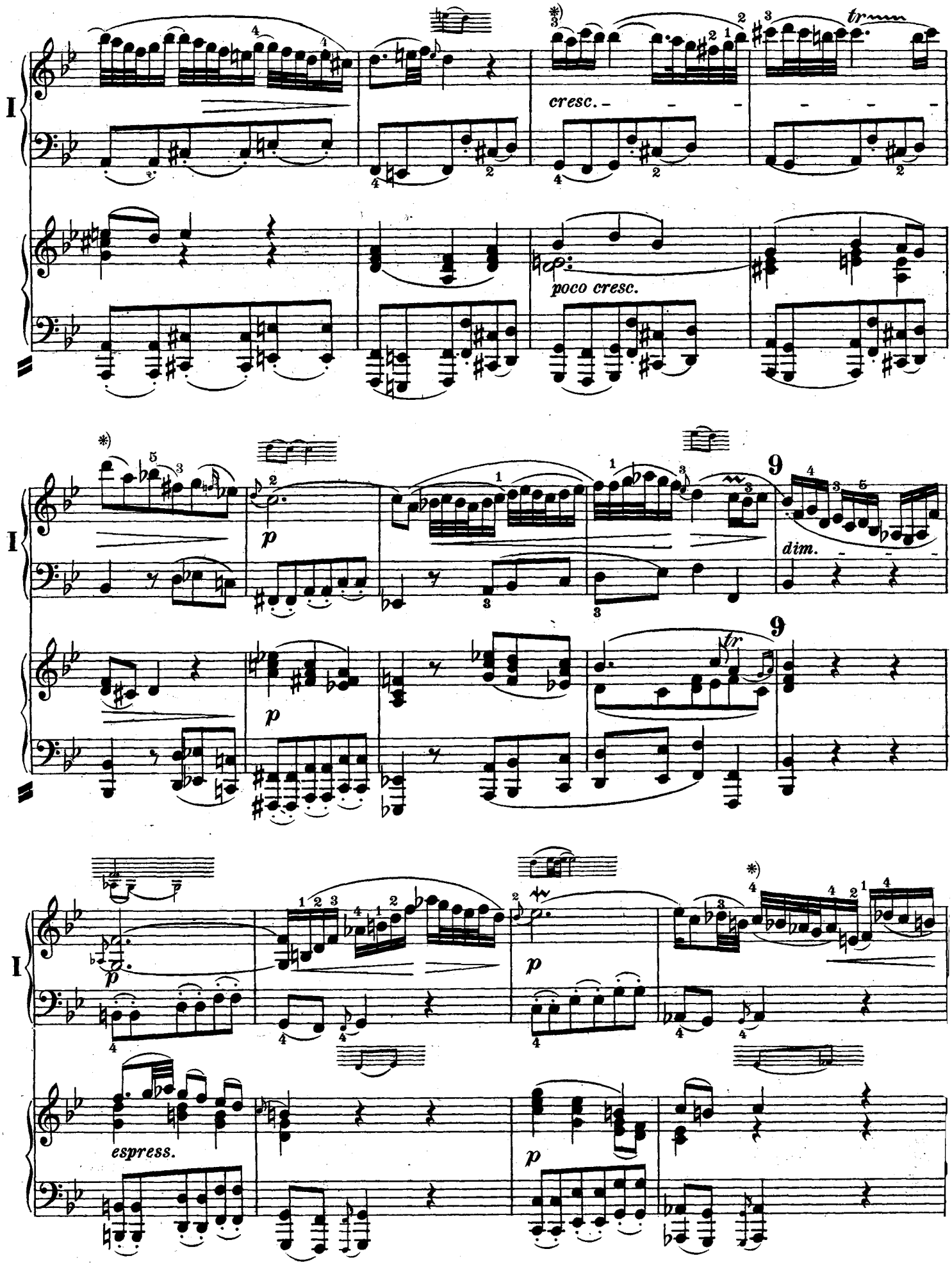
*) The bows and dots are original notation.



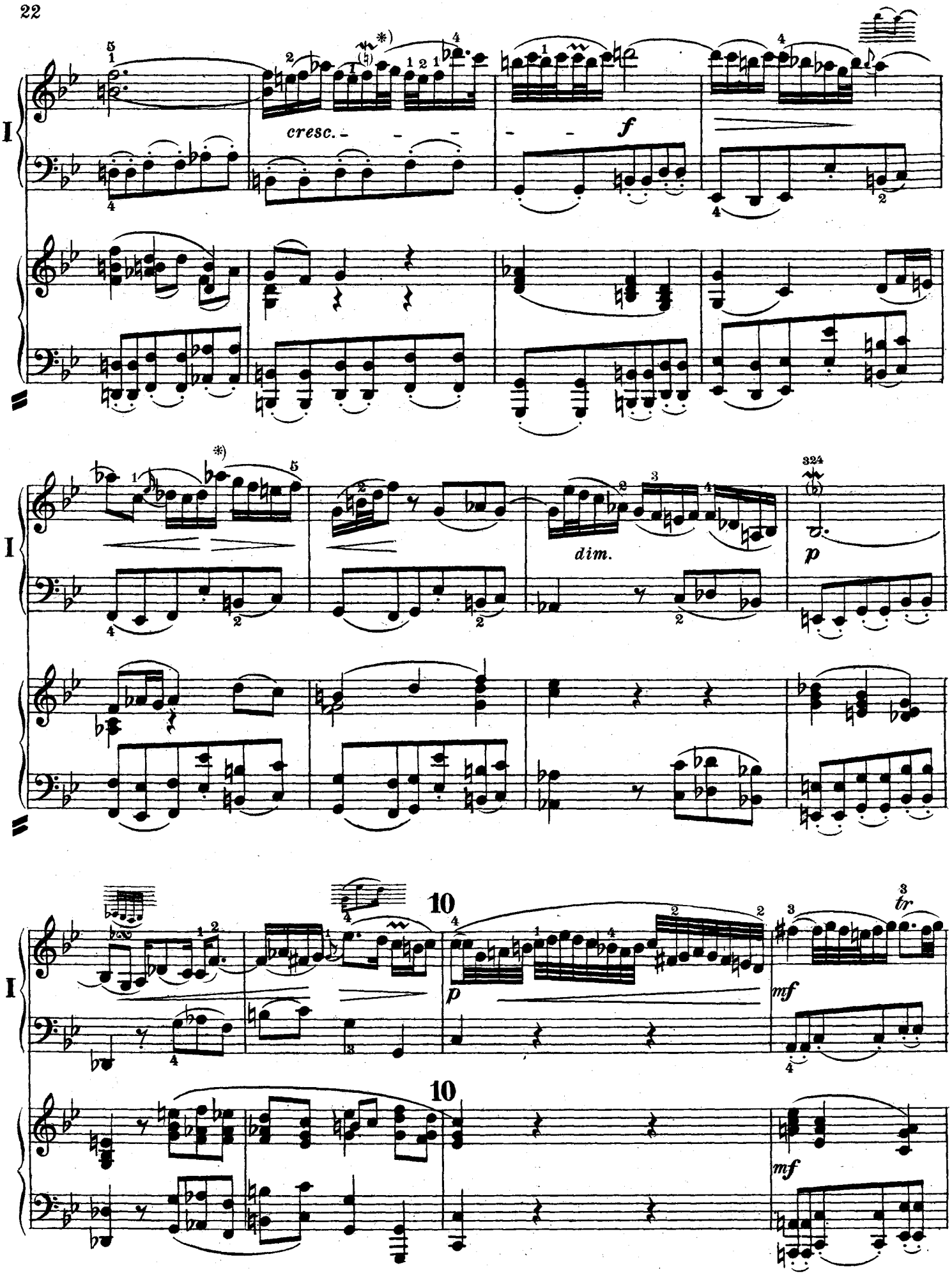
*) Die Bogen sind Originalbezeichnung.

*) *Les arcs sont de notation originale.*

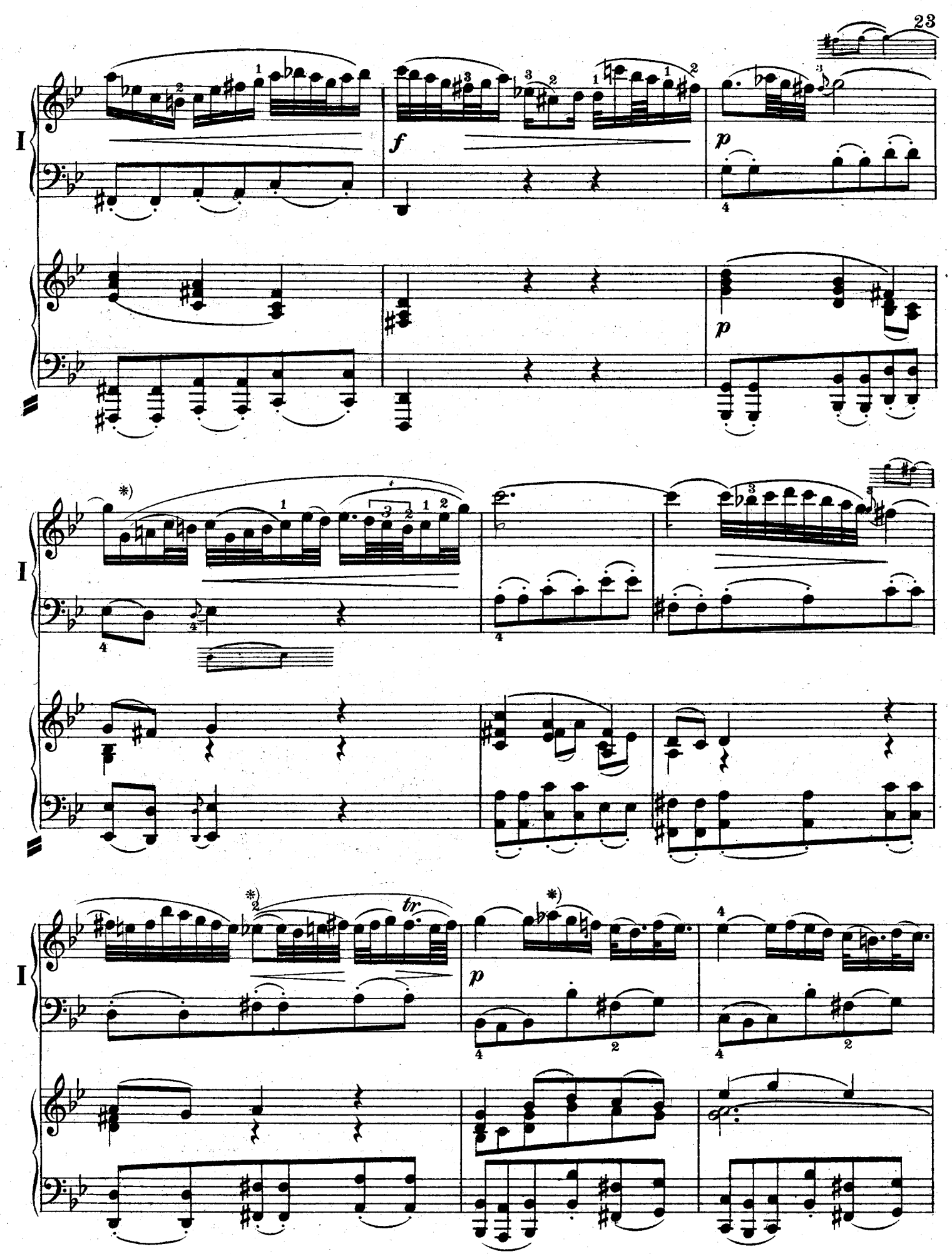
*) The bows are original notation.



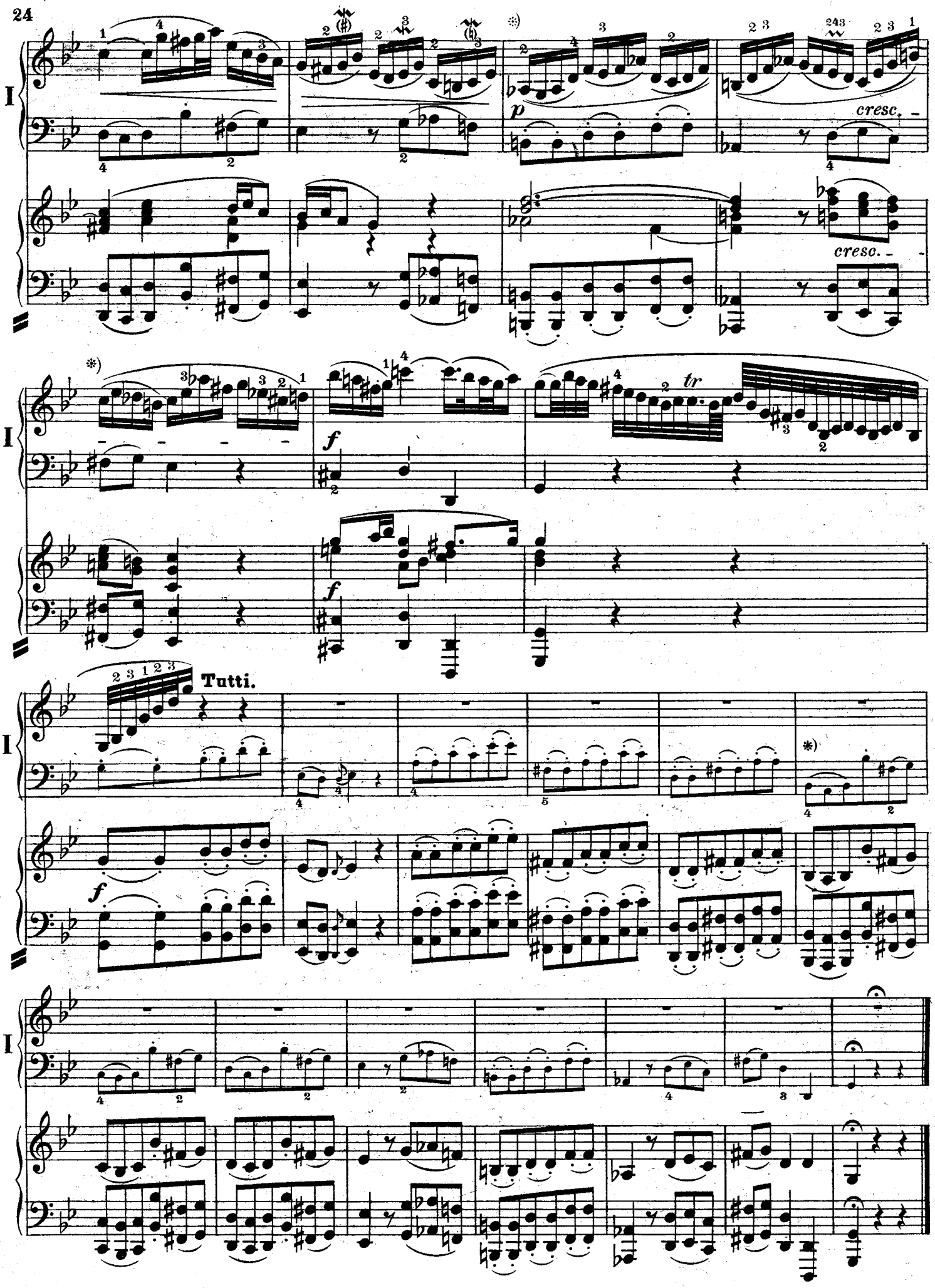
*) Die Bogen sind Originalbezeichnung. | *) *Les arcs sont de notation originale.* | *) The bows are original notation



*) Die Bogen sind Originalbezeichnung. | *) *Les arcs sont de notation originale.* | *) The bows are original notation.



*) Die Bogen sind Originalbezeichnung. | *) *Les arcs sont de notation originale.* | *) The bows are original notation.



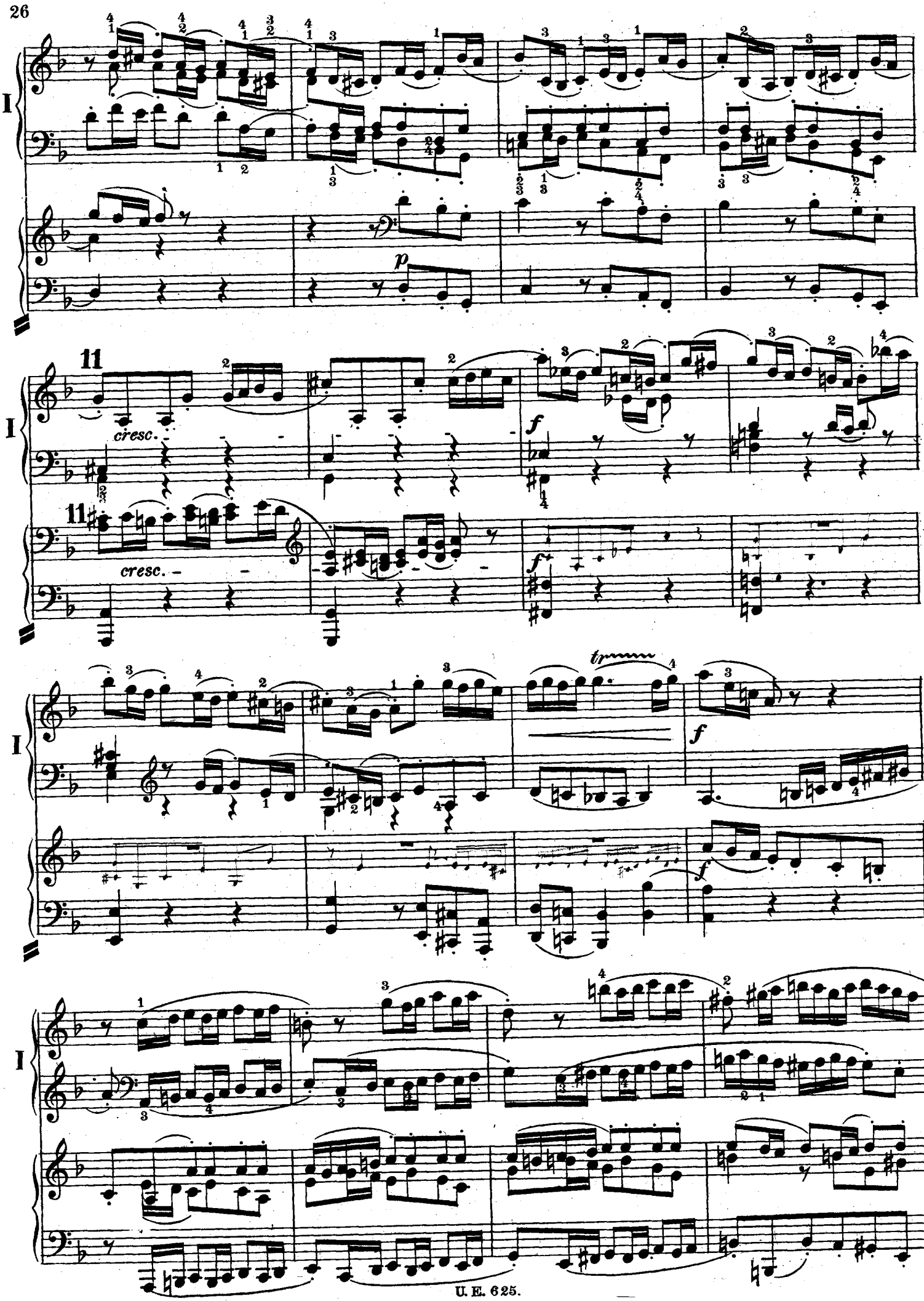
*) Die Bogen sind Originalbezeichnung. | *) *Les arcs sont de notation originale.* | *) The bows are original notation.

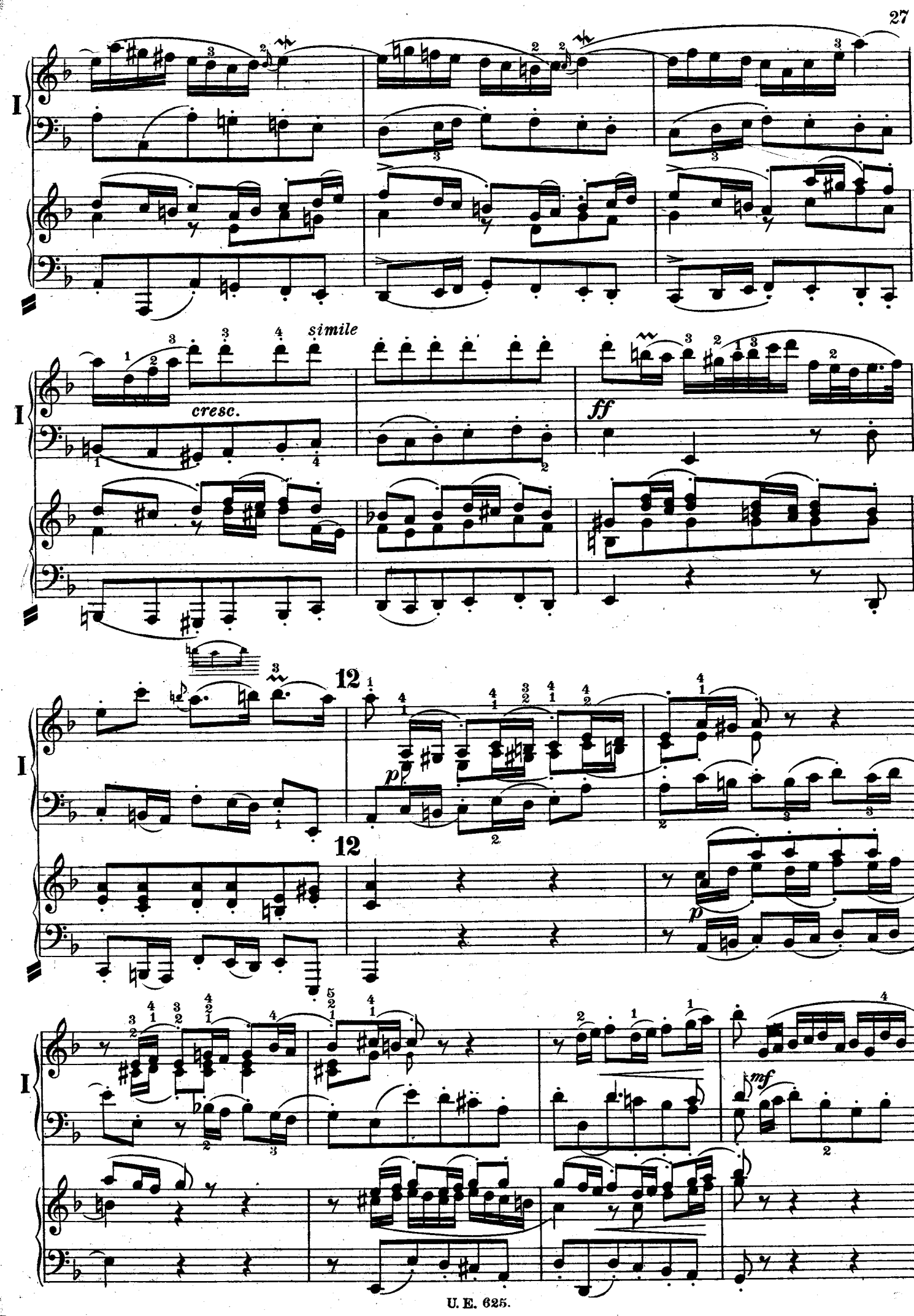
Allegro. (♩ = 108.)

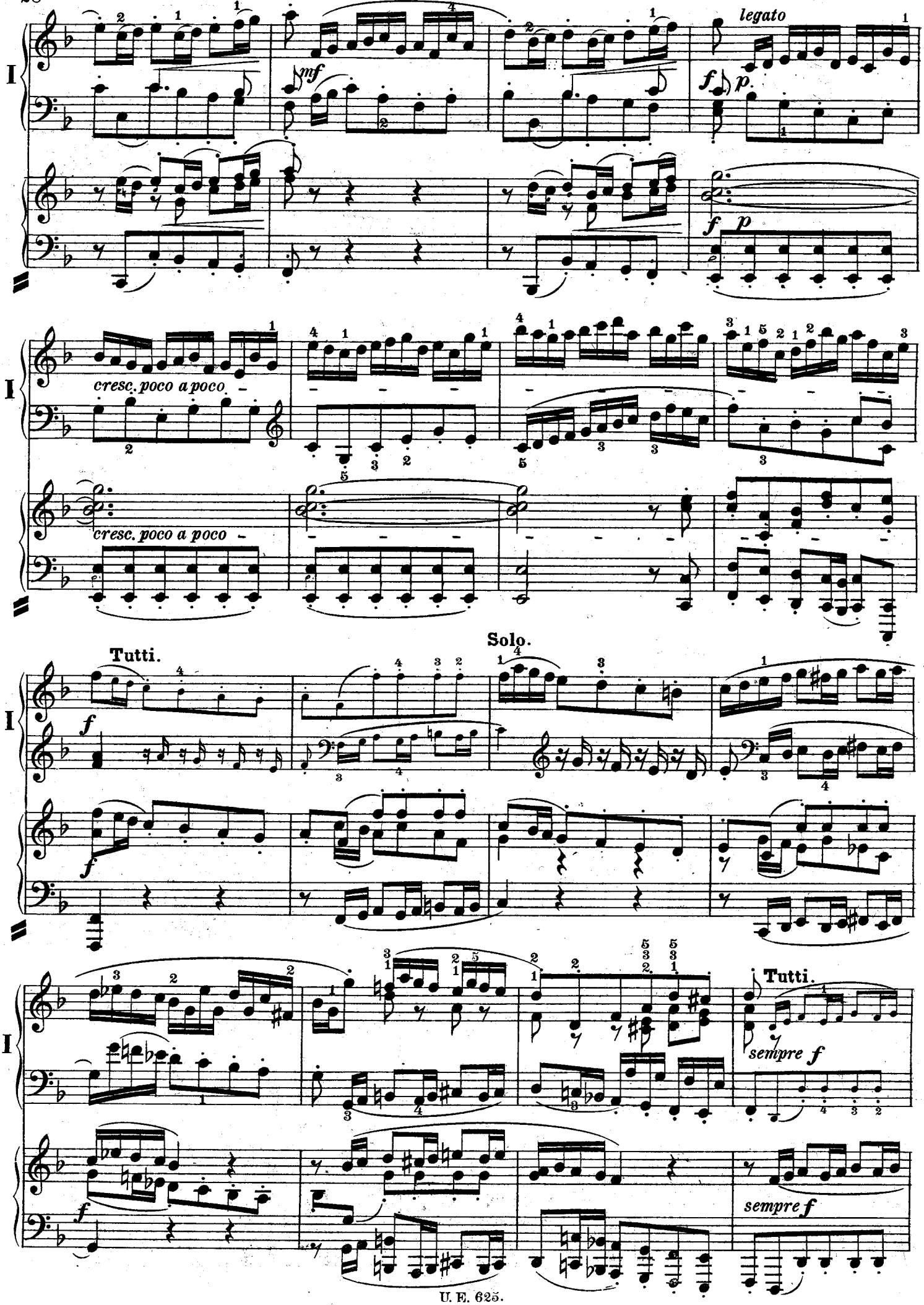
Tutti.

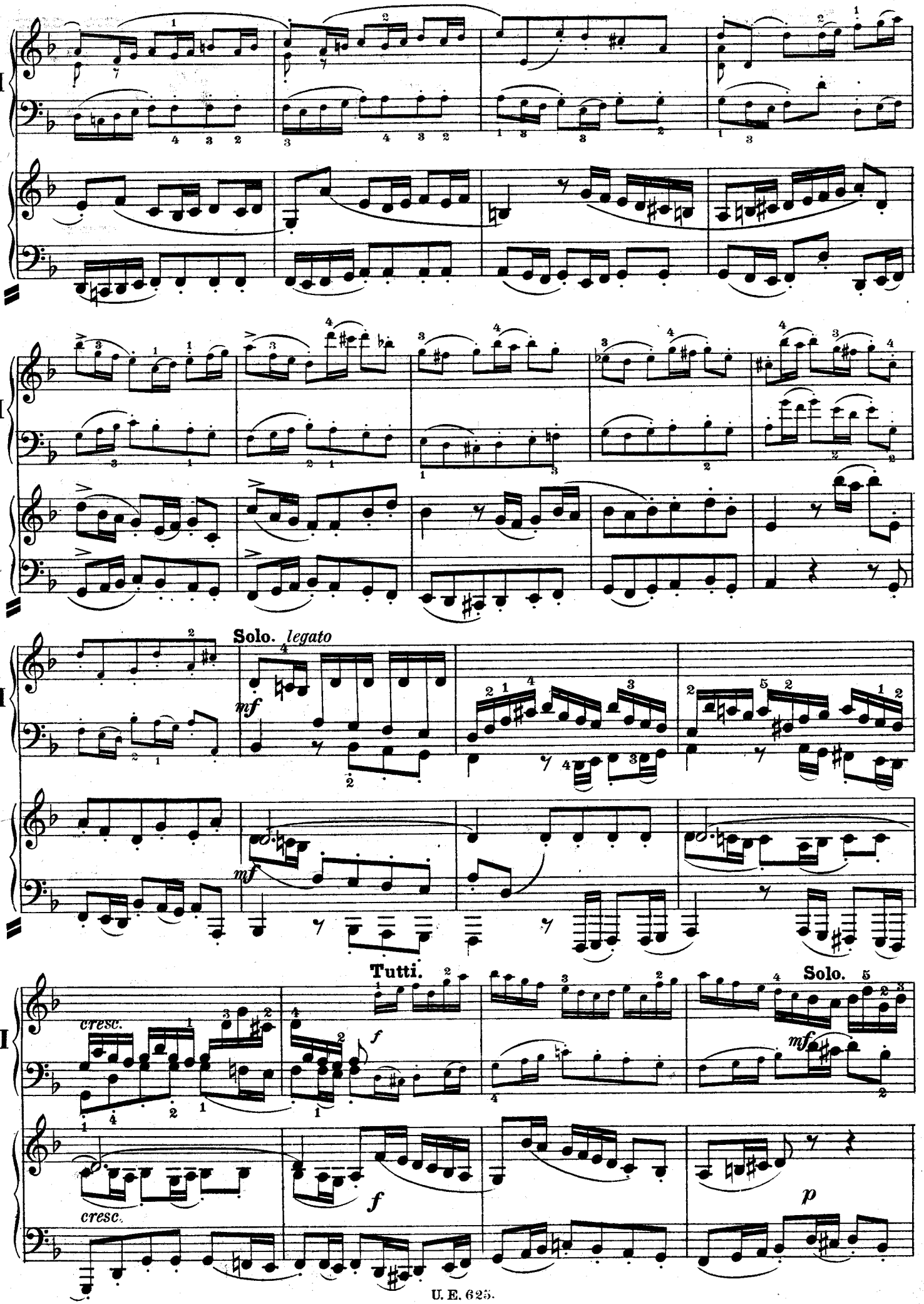
Allegro. (♩ = 108.)

Solo.


I
p
11
cresc.
f
tr
I
I
I


I
simile
cresc.
ff
12
12
p
p
mf


I
legato
mf
f p
f p
cresc. poco a poco
cresc. poco a poco
Tutti.
Solo.
f
f
Tutti.
sempre f
sempre f


I
I
I
Solo. legato
mf
mf
I
Tutti.
Solo.
cresc.
f
mf
f
cresc.
p

Tutti.

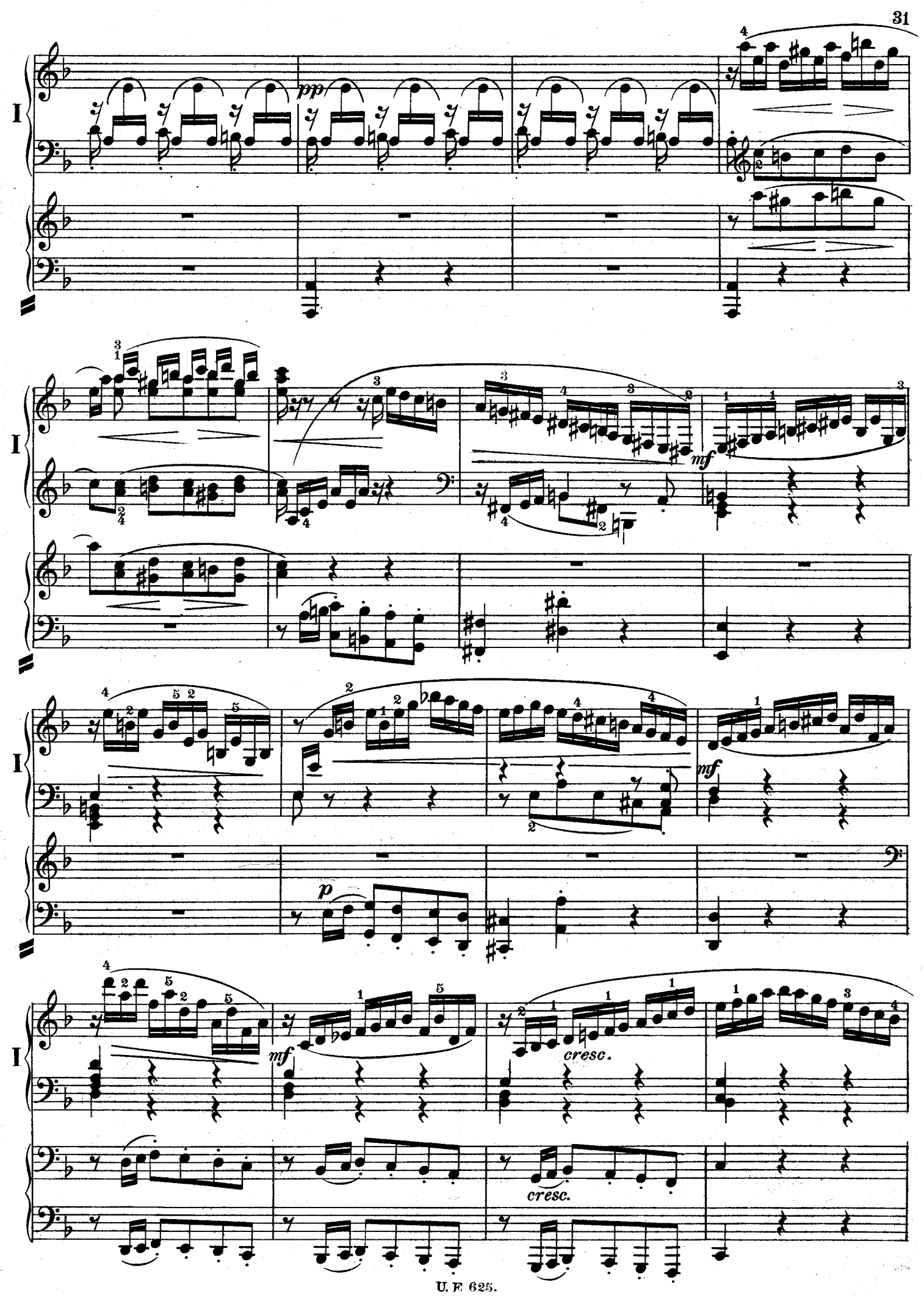
13

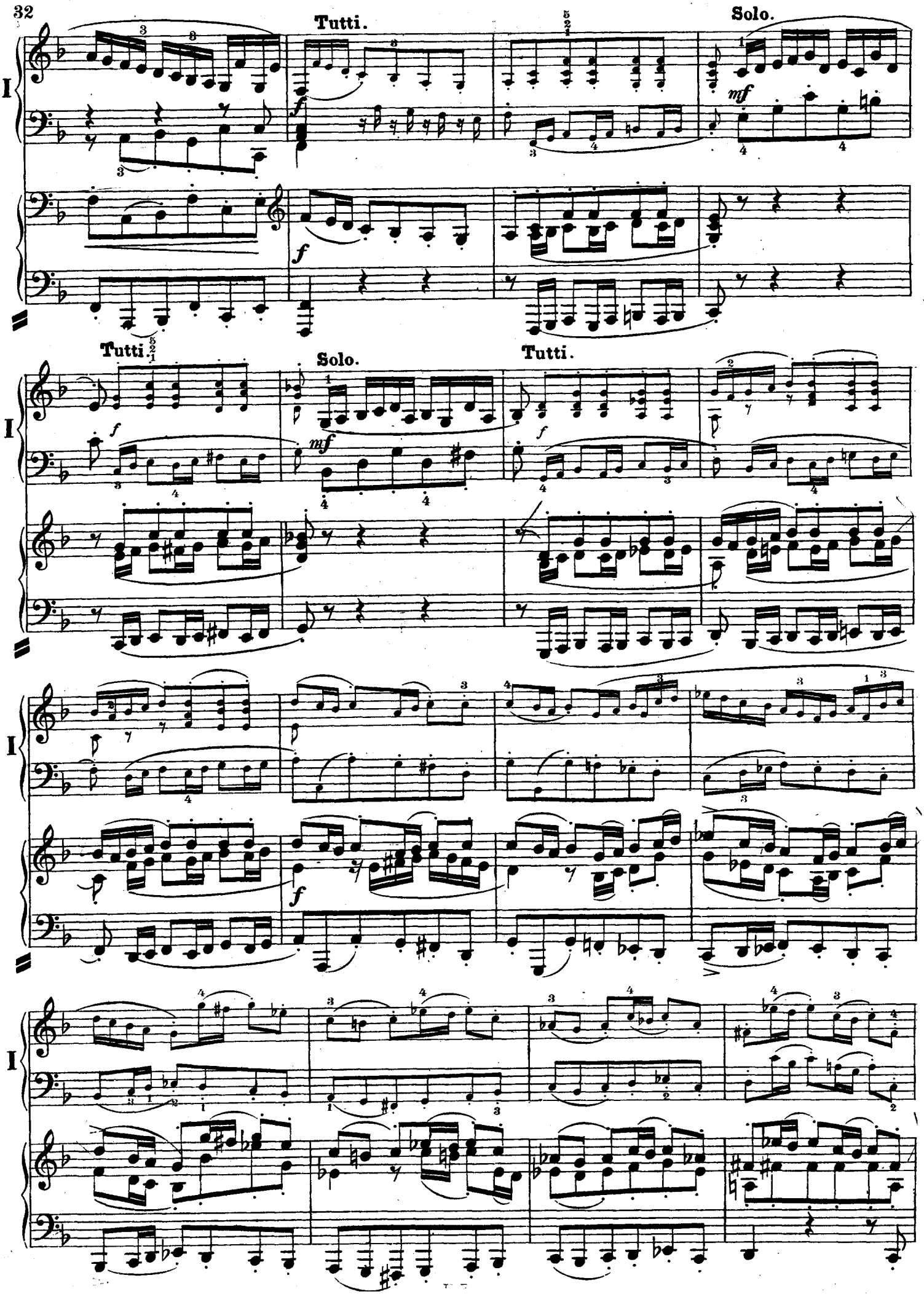
Solo.

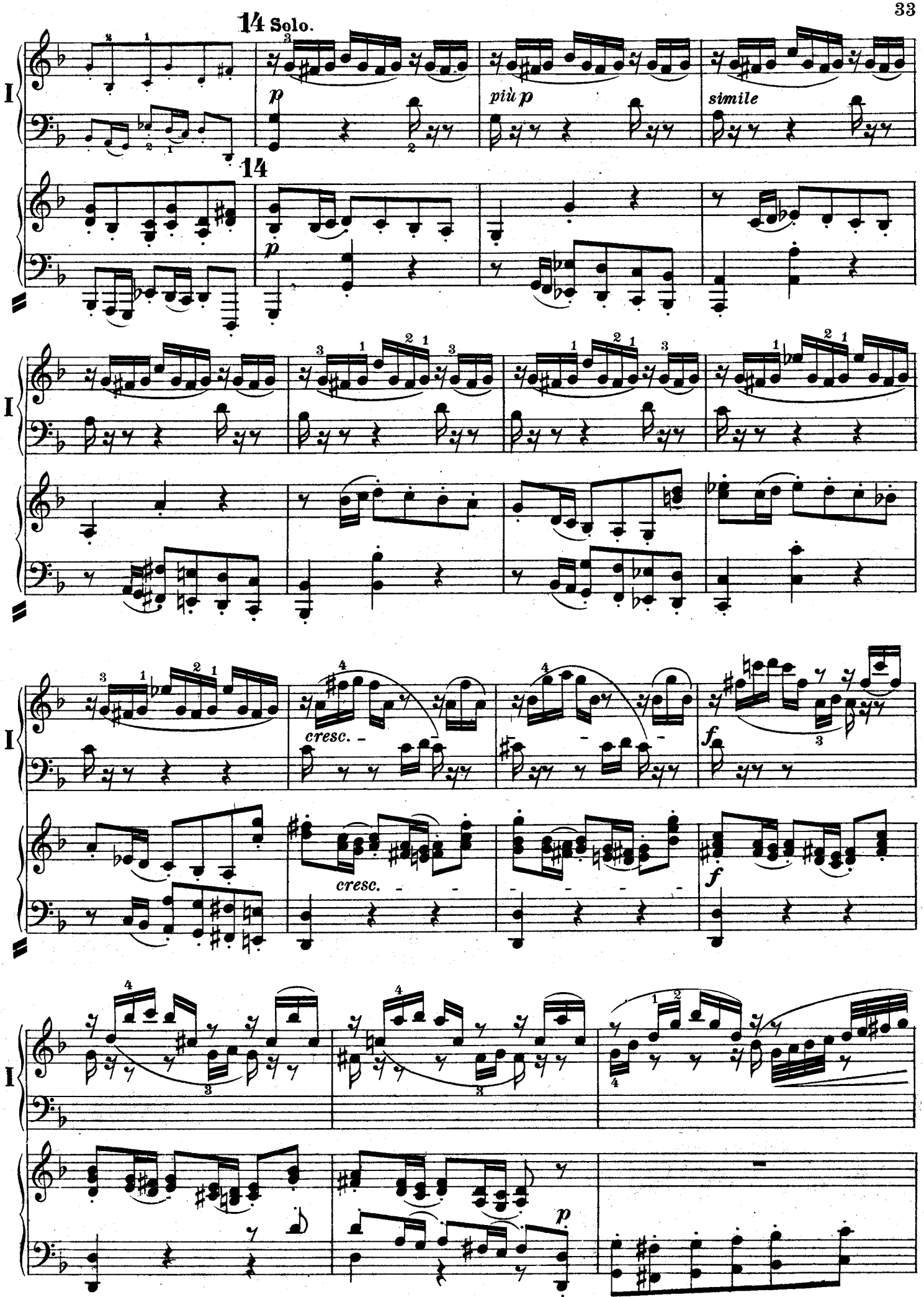
cresc.

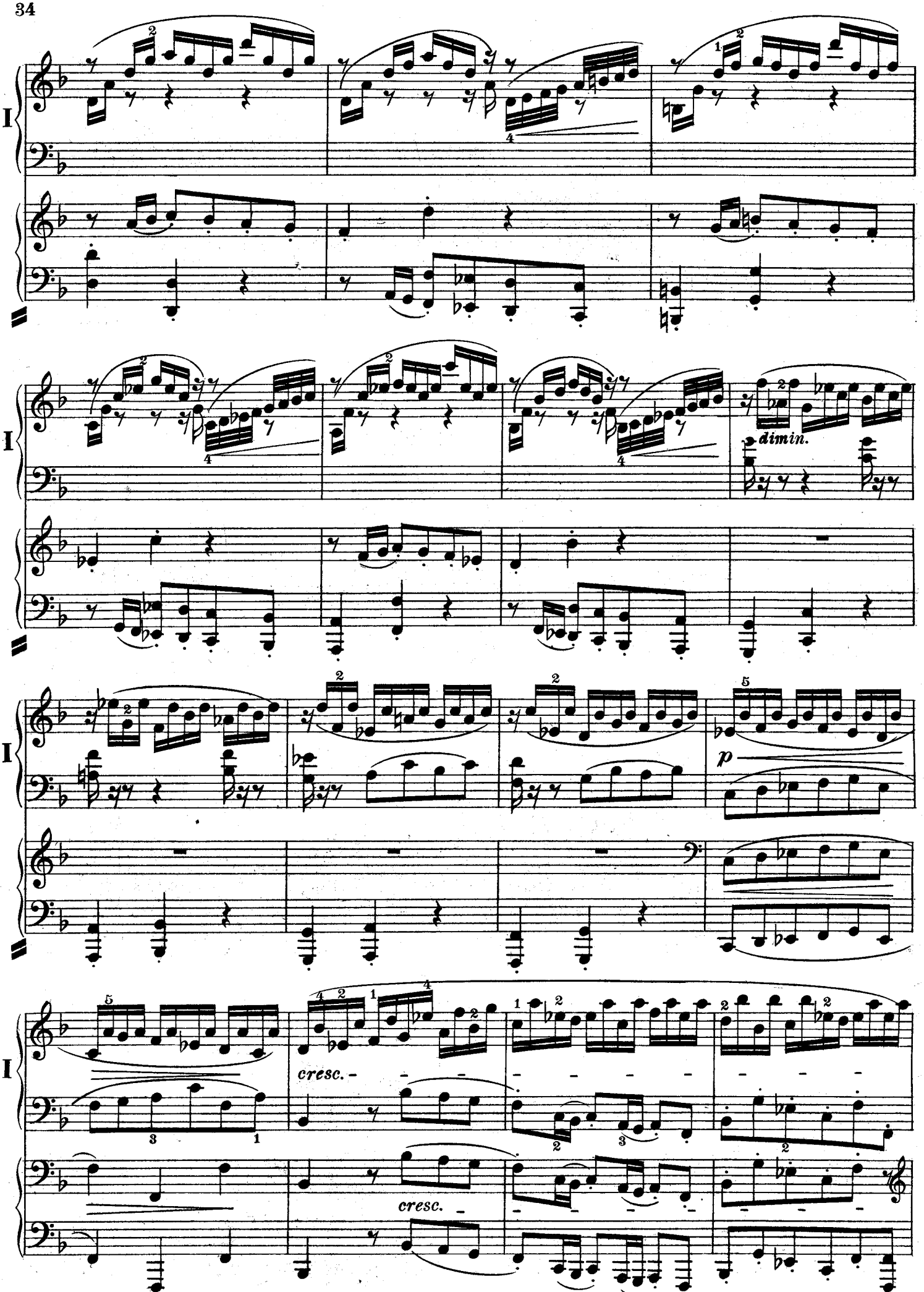
13

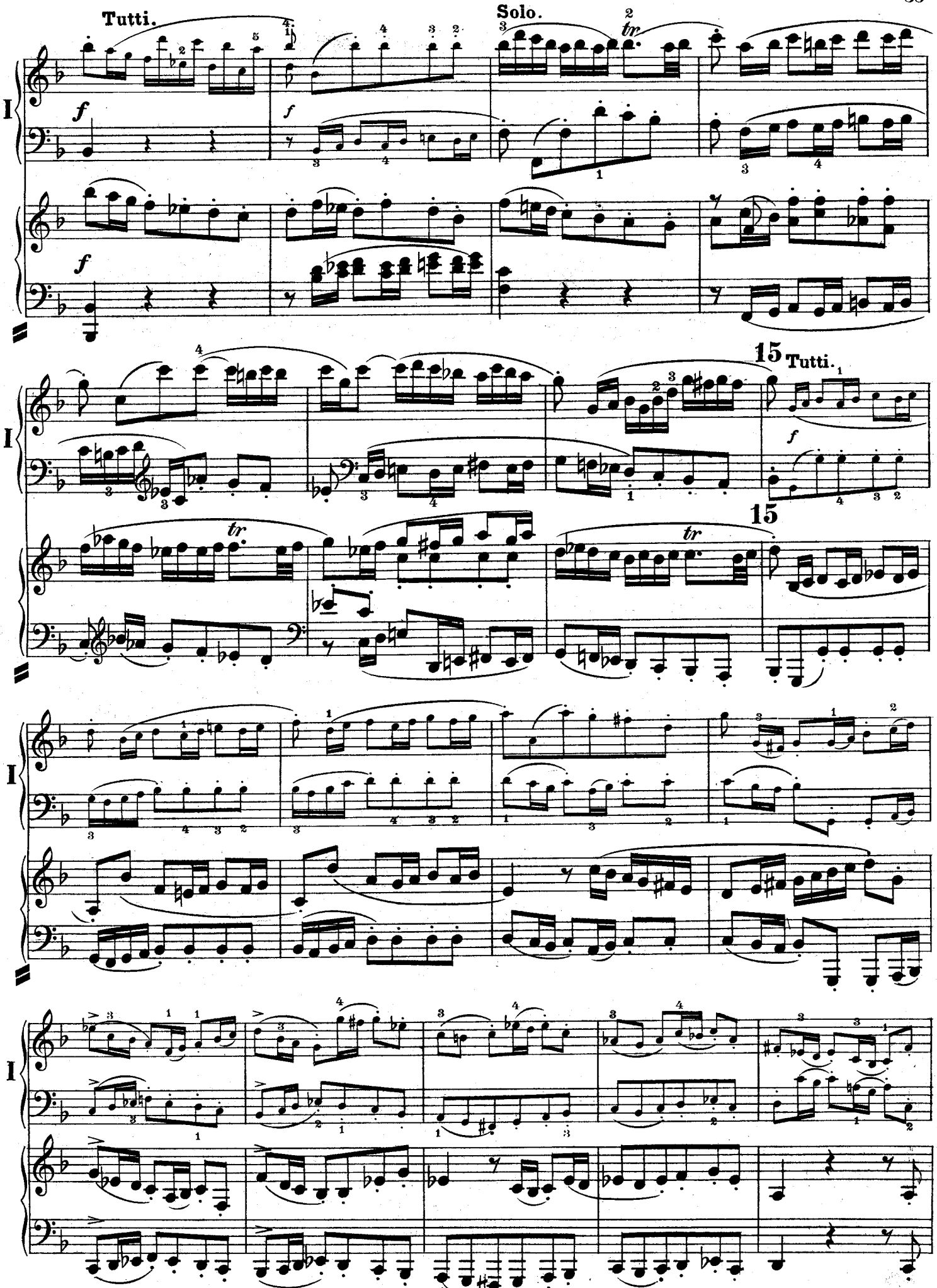
Linke Hand über rechte Hand.
La main gauche au dessus de la main droite.
Left Hand above right.

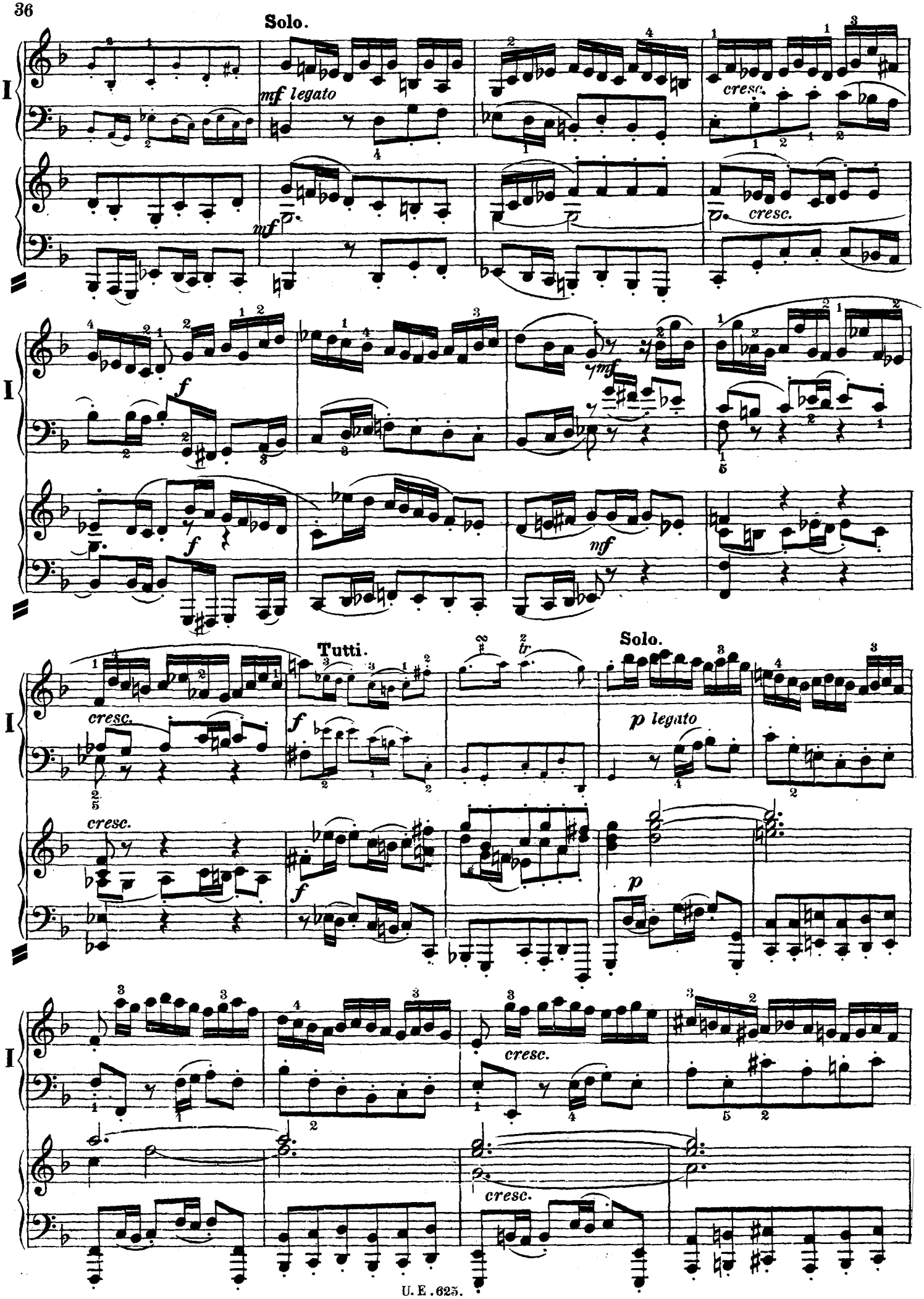

I
pp
mf
p
mf
cresc.
cresc.

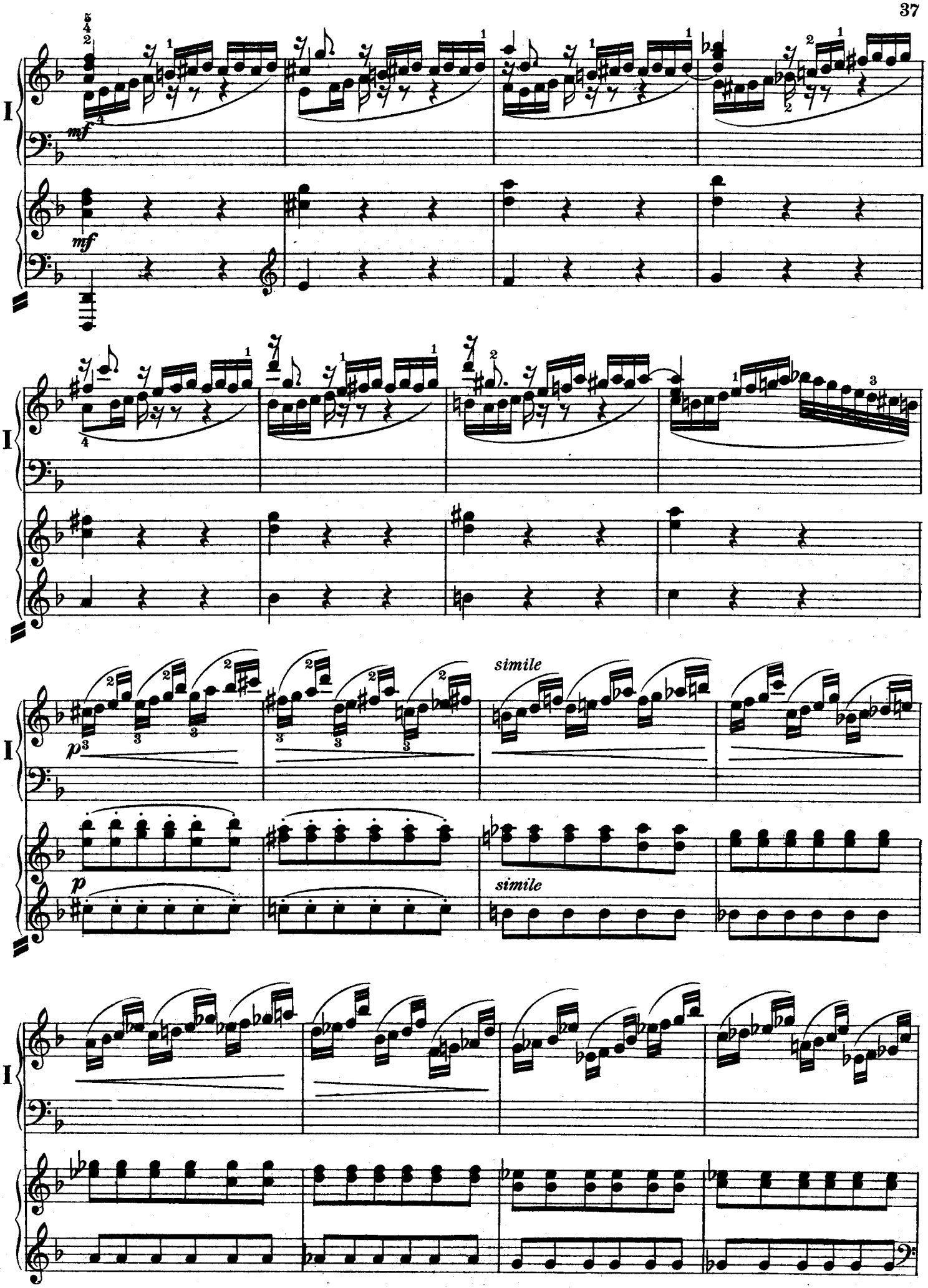

Tutti.
Solo.
Tutti.
Solo.
Tutti.
I

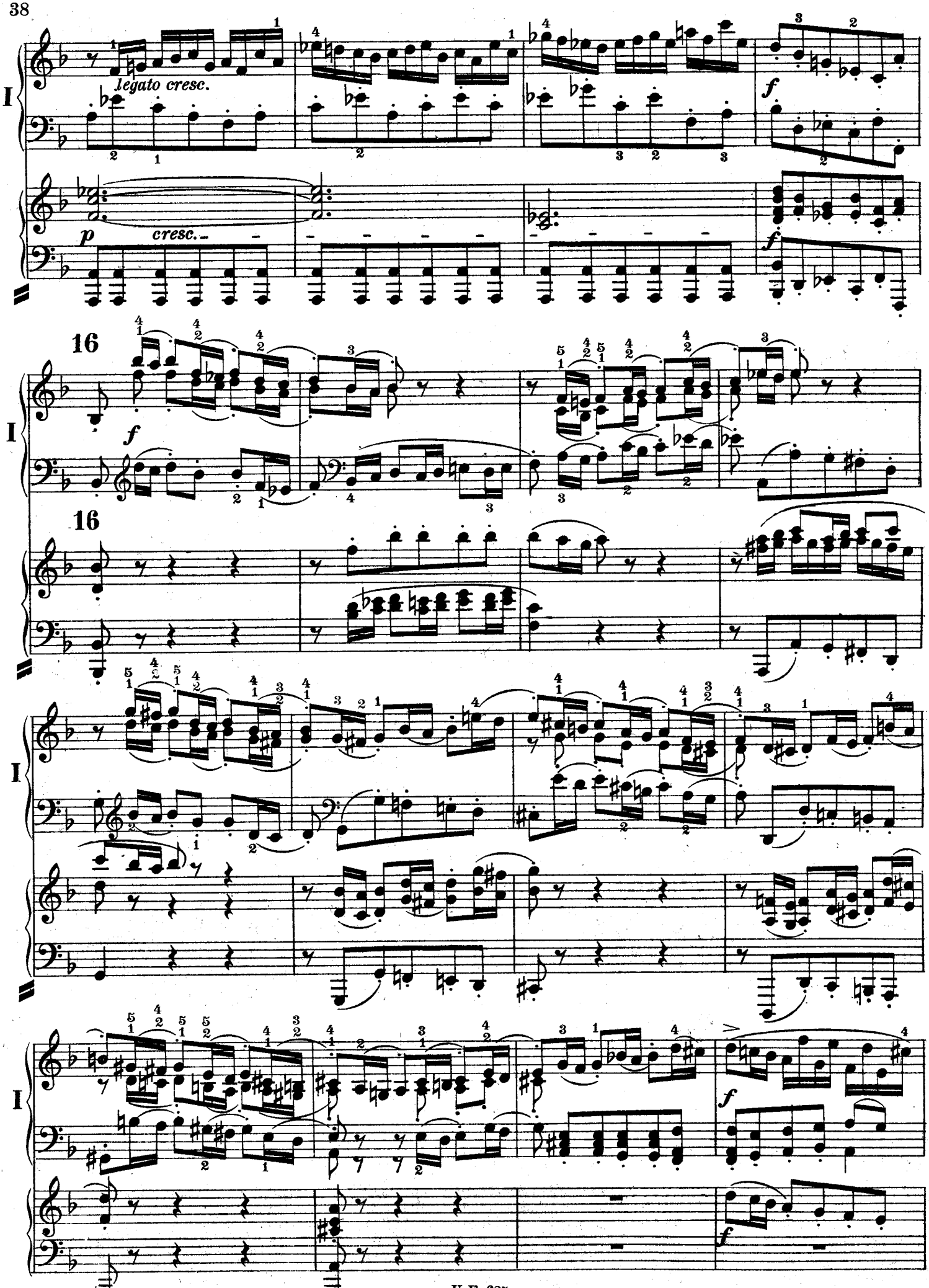

14 Solo.
I
p
più p
simile
14
p
I
I
cresc.
cresc.
f
f
I
p

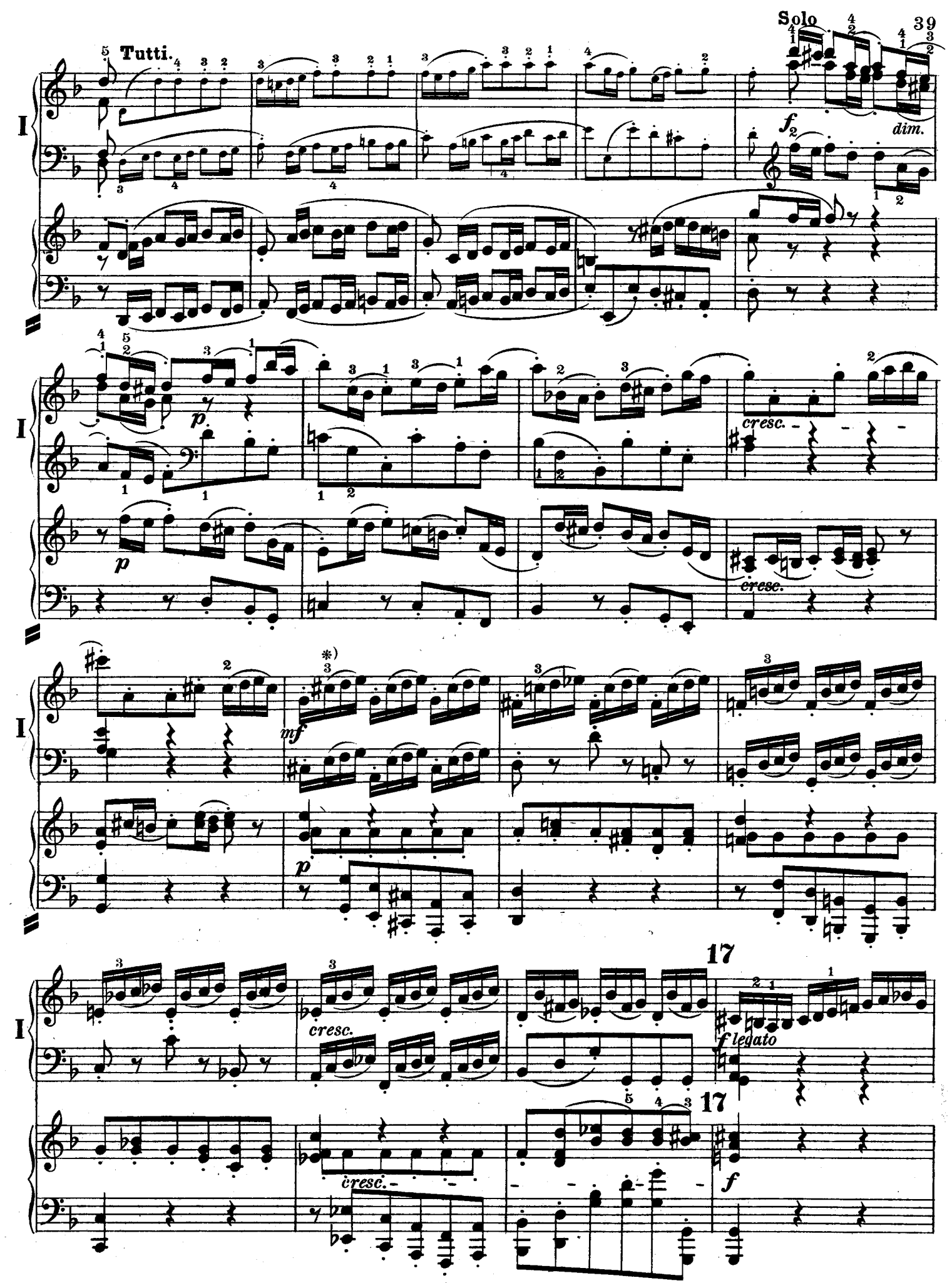

I
dimin.
p
cresc.
cresc.


Tutti.
Solo.
Tutti.
15
15

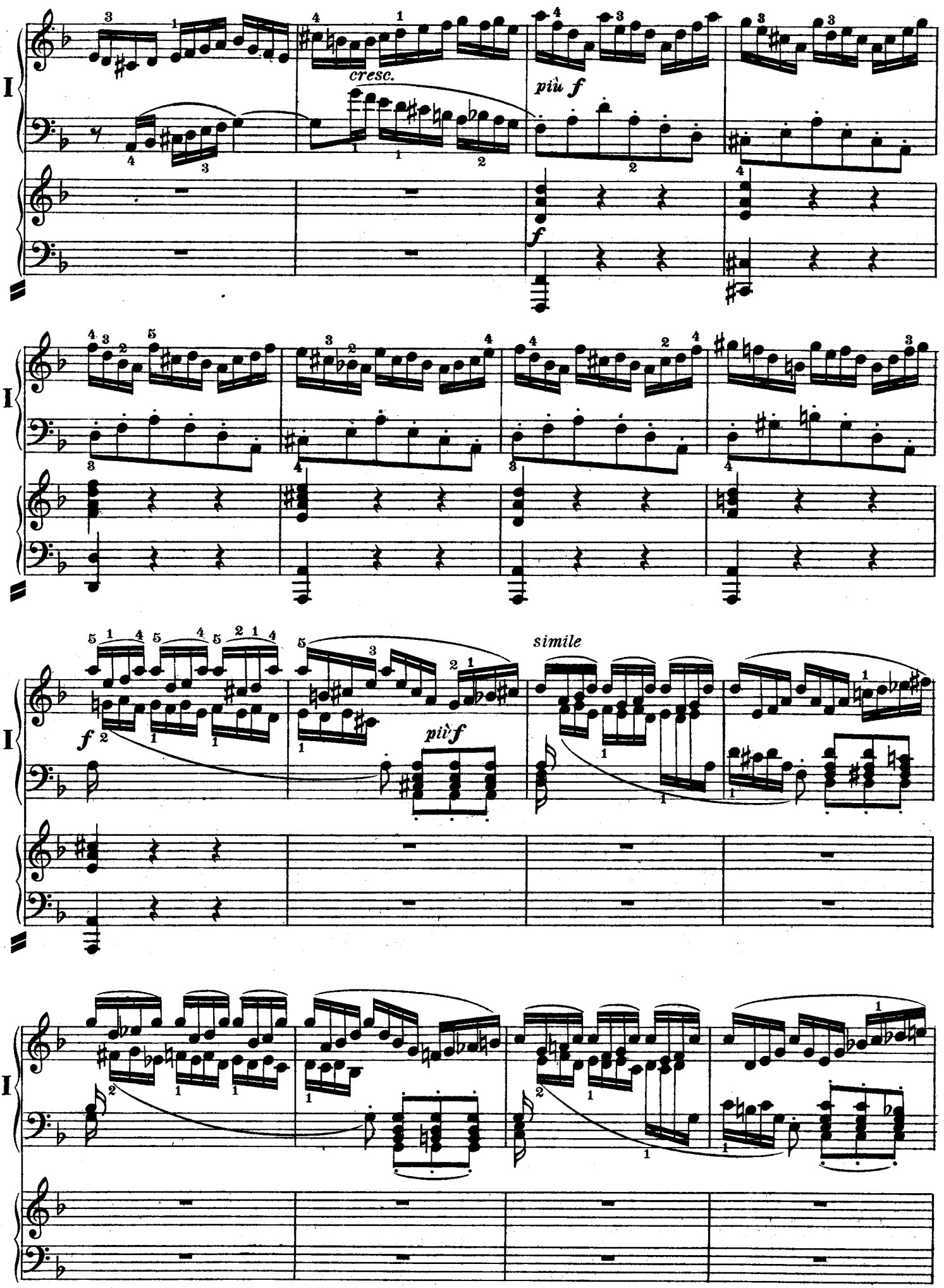

Solo.
mf legato
cresc.
mf
cresc.
f
mf
f
mf
Tutti.
cresc.
f
Solo.
p legato
cresc.
f
p
cresc.
cresc.

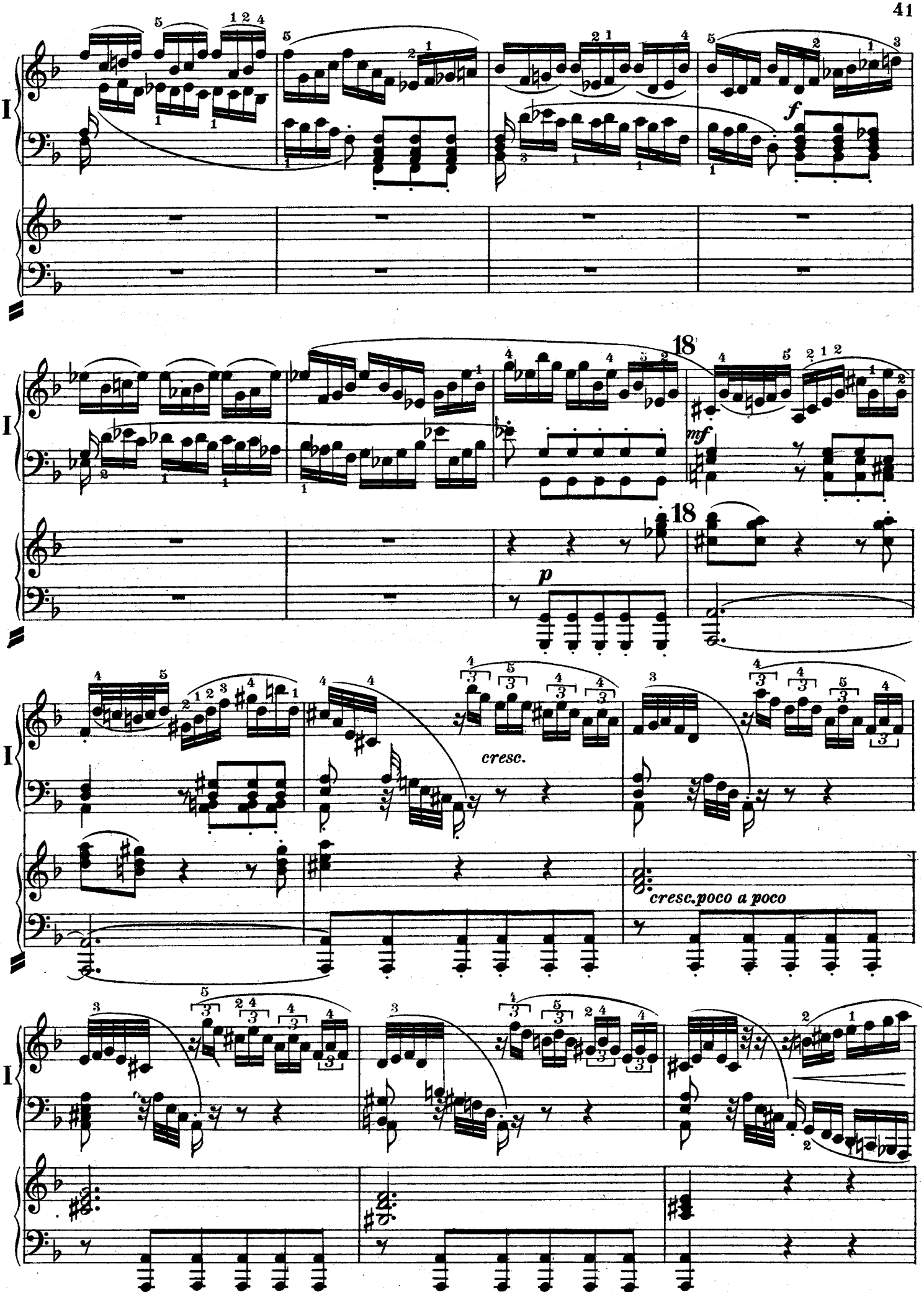

I
mf
mf
I
I
p
simile
p
simile
I

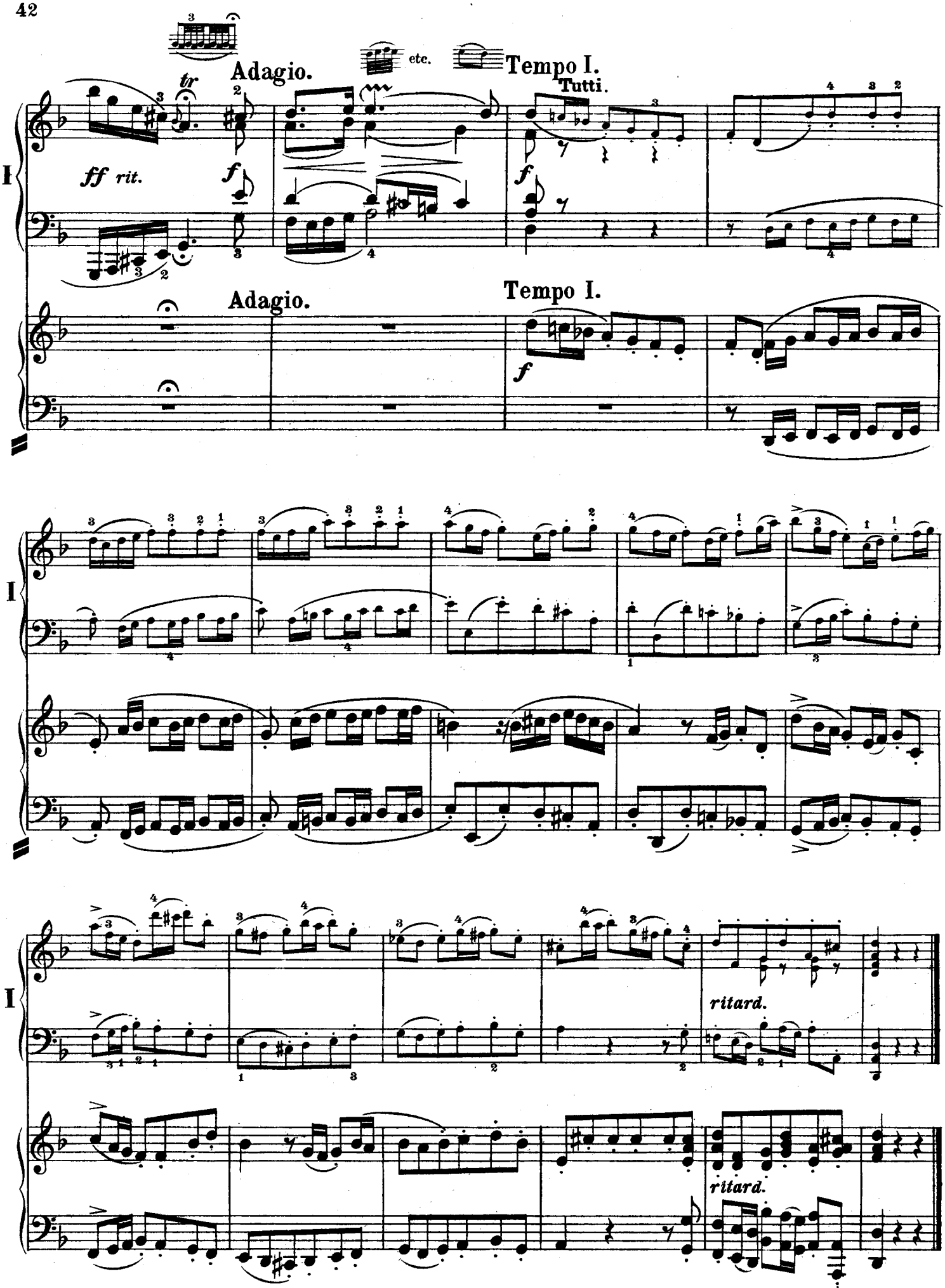

I
legato cresc.
p
cresc.
f
16
f
16
I
I
I
f
f



*) Die Bogen sind Originalbezeichnung. | *) *Les arcs sont de notation originale.* | *) The bows are original notation.


I
cresc.
più f
f
I
I
f
più f
simile
I
I


I
f
18
mf
p
cresc.
cresc.poco a poco


Adagio.
etc.
Tempo I.
Tutti.
ff rit.
f
Adagio.
Tempo I.
f
ritard.
ritard.