# J.S. Bach



# Concerto in F per Oboe e archi

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

**BWV1053R** 

### **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 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 2015 Amsterdam

# **Piano Reduction**

This piano reduction has been made by Michel Rondeau in his arrangement as a concerto in C for trumpet and organ. It has been transposed to F, and in some places slightly adapted: e.g., in a few places, Rondeau has moved a few oboe notes to the accompaniment, and this has been restored.

### I. Allegro



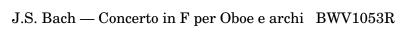








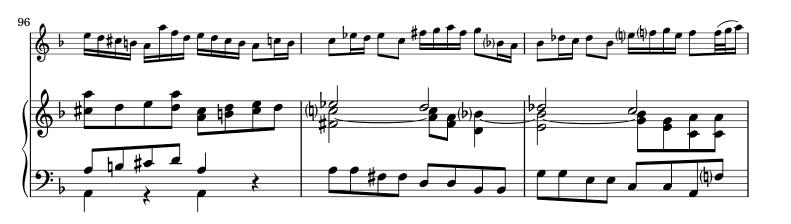






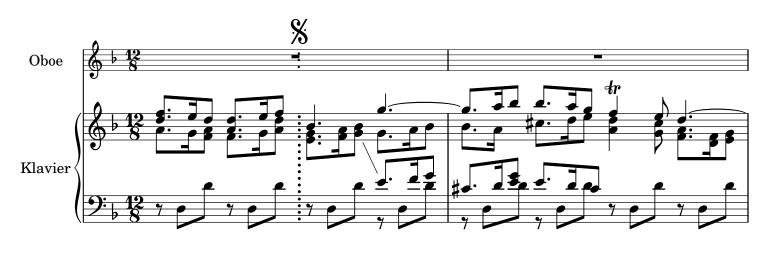








# II. Siciliano















#### III. Allegro













