

Johann Sebastian Bach

Concerto in D-minor BWV 1052R

for Violin, Strings, and Continuo

Reconstruction by Jun Tamura

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Tokyo, Japan

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Preface

This is yet another attempt to reconstruct a lost violin concerto in D minor (a.k.a. BWV 1052R) by Johann Sebastian Bach.

The concerto has been reconstructed by many musicians and musicologists since 19th century. According to the Wikipedia article of the Harpsichord Concerto in D minor, BWV 1052¹,

“There have been several reconstructions of the violin concerto; Ferdinand David made one in 1873; Robert Reitz in 1917; and Wilfried Fischer prepared one for Volume VII/7 of the Neue Bach Ausgabe in 1970 based on BWV 1052. In 1976, in order to resolve playability problems in Fischer's reconstruction, Werner Breig suggested amendments based on the obbligato organ part in the cantatas and BWV 1052a.²”

Fischer's reconstruction in NBA is most probably still the latest urtext edition published as sheet music. Breig's amendments have not been published as sheet music and, therefore, have not been easily accessible.

There are number of recordings of the concerto available recently but most of them seem to be based on Fischer's reconstruction. As far as the editor is aware, the following 2 recordings incorporated more recent (i.e., post-Breig's) research results:

Max Pommer (conductor, reconstruction), Karl Suske (violin), Neues Bachisches Collegium Musicum, Leipzig (Capriccio 10 084, recorded in July 1985)

Joshua Rifkin (conductor, harpsichord, reconstruction), Stanley Ritchie (violin), The Bach Ensemble (L'Oiseau-Lyre 421 442-2, recorded in May 1987)

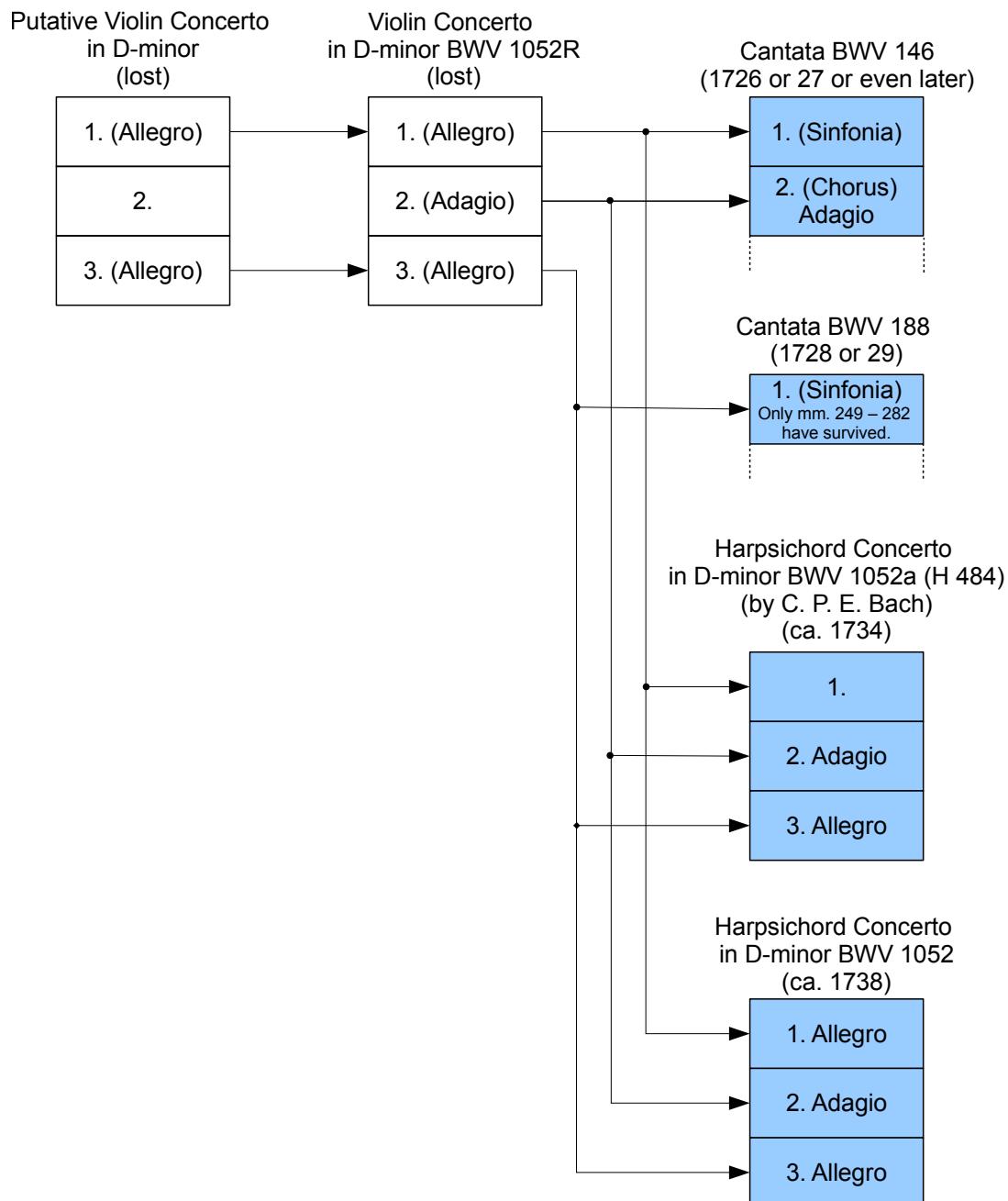
The editor intends to create a new edition that incorporates Breig's amendments and new findings heard in the above recordings (plus a bit of my own research), and to publish it as a free cultural work (i.e., licensed under Creative Commons Attribution 4.0 International license) hoping that the concerto will be performed more often, not only by professional early music experts but also by amateur ensembles like the one the editor has been participating in.

1 https://en.wikipedia.org/wiki/Harpsichord_Concerto_in_D_minor,_BWV_1052 retrieved on 29 March 2020.

2 Werner Breig, Bachs Violinkonzert d-Moll. Studien zu seiner Gestalt und seiner Entstehungsgeschichte, Bach-Jahrbuch 1976, pp. 7 – 34

Historical background

The lost violin concerto is thought to have been arranged and reused in 4 separate occasions by J. S. Bach and C. P. E. Bach, as shown in the figure below.



In 1726 or 1727 (or possibly even later³), J. S. Bach arranged and reused the 1st and the 2nd movements of the concerto as the 1st and the 2nd movements of the cantata “Wir müssen durch viel Trübsal in das Reich Gottes eingehen. (Through bitter tribulation we enter into God's kingdom.)”

BWV 146, respectively. The 1st movement was arranged for organ obbligato, 2 oboes, taille, 2 violins, viola, and basso continuo as the 1st movement (Sinfonia) of the cantata (BWV 146/1). The 2nd movement was arranged for 4-voice chorus (SATB), organ obbligato, 2 violins, viola, and basso continuo as the 2nd movement of the cantata (BWV 146/2).

In BWV 146/1 and BWV 146/2, Bach notated the right hand part of the organ obbligato an octave lower assuming that the part be played with 4'-stops so that the solo violin (violino concertino) part of the original violin concerto can be played by the organ without occasional octave transposition⁴. This makes BWV 146/1 and BWV 146/2 the most important sources for reconstructing the solo violin part of the 1st and 2nd movements of the concerto.

In 1728 or 1729, J. S. Bach arranged and reused the 3rd movement of the concerto as the 1st movement of the cantata “Ich habe meine Zuversicht. (I have placed all my confidence.)” BWV 188. The movement was arranged for the same instrumentation as that of BWV 146/1, as the opening Sinfonia of the cantata (BWV 188/1). Unfortunately, only a fragment of BWV 188/1 has survived – mm. 249 – 282, the organ solo “cadenza” just before *da capo* to the opening ritornello.

The survived fragment strongly suggests that J. S. Bach again notated the right hand part of the organ obbligato an octave lower.

Around 1734, C. P. E. Bach arranged the concerto for solo harpsichord (cembalo certato), 2 violins, viola, and basso continuo. This arrangement was once considered by J. S. Bach and, therefore, a BWV number 1052a had been given. Now most scholars are in agreement that the arrangement was by C. P. E. Bach and, hence, a Helm catalog number H 484 has been given to the piece.

Around 1738, J. S. Bach himself arranged the concerto for solo harpsichord (cembalo concertato), 2 violins, viola, and basso continuo (BWV 1052).

Joshua Rifkin wrote in the note for his recording of the concerto (L'Oiseau-Lyre 421 442-2):

“Ulrich Siegele and Werner Breig have argued that the *ripieno* of the outer movements originally comprised only three independent parts, with one violin instead of two. This could mean that Bach did not compose the middle movement, with its rich four-part accompaniment, until he expanded the scoring of the others; perhaps the new Adagio replaced a slow movement accompanied by continuo alone, such as we find in many concertos of the time.”

(Note: Siegele’s and Breig’s essays referred above are most probably “Kompositionsweise und Bearbeitungstechnik in der Instrumentalmusik Johann Sebastian Bachs, Tübinger Beiträge zur Musikwissenschaft 3, edited by Georg von Dadelsen (Neuhausen-Stuttgart: Hänsler-Verlag, 1975), 137” and the one shown in the footnote 2, respectively.)

This putative early version is shown on the left side in the figure above as “Putative Violin Concerto in D minor”. The editor is also interested in the experimental reconstruction of this early version but

4 The highest note available on most pipe organs in Bach’s time was C₆. While the string and wind instruments in Leipzig were tuned in Kammerton (A ≈ 415 Hz; semitone lower than the current standard pitch), the pipe organs were tuned in Coreton (A ≈ 466 Hz; semitone higher than the current standard pitch; whole tone higher than Kammerton). Thus, the highest note available on the organs was effectively D₆ in Kammerton but this was not enough to cover the range of the solo violin in the original violin concerto.

it would be a separate publication.

Christoph Wolff⁵ argued that the d minor concerto was composed for a keyboard instrument from the outset and that “the D-minor violin concerto may have been just a phantom.” The editor still firmly believes that the concerto was an original composition for violin but this is based on rather subjective feeling of an amateur violinist. Even if the concerto was originally composed for a keyboard instrument, the editor believes that the concerto is worthwhile to be arranged for and performed by the violin because the composer not only employed “violin style” figurations but also adhered to the limitations of the violin – the tonal range of G₃ to A₆, available open strings of G₃-D₄-A₄-E₅, etc. – *very strictly* so that the piece can certainly be played by the violin.

⁵ Christoph Wolff, *Did J. S. Bach Write Organ Concertos? Apropos the Prehistory of Cantata Movements with Obbligato Organ*, Bach Perspectives 10, University of Illinois Press 2016

Editorial note

Sources for the reconstruction

BWV 146/1 and 146/2

The composer's holograph manuscripts have been lost. In the critical report of the NBA I/11.2, Reinmar Emans compared 5 extant autograph sources and concluded that the NBA edition be based on the following 2 sources:

- a) D-B Am.B 538-540, Faszikel 1, score copied by Agricola, Johann Friedrich (1720–1774), kept at the Staatsbibliothek zu Berlin (Amalienbibliothek).
- b) D-B Mus.ms. Bach P 48, Faszikel 6, score copied by Hering, S(amuel?), kept at the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz.

While a) above is available on Bach Digital and Staatsbibliothek zu Berlin web sites, b) is not. The editor used NBA I/11.2 as the source for the reconstruction and occasionally referred a) as well.

BWV 188/1

The holograph manuscript (score) had been inherited by Wilhelm Friedemann Bach. He likely had separated major part of the 1st movement (Sinfonia) from the rest of the work. This major part of the Sinfonia (mm. 1 – 248) had been lost. The rest of the score was later cut in pieces, auctioned, and now scattered around the world. The survived fragments of the Sinfonia are:

- a) Mm. 249 – 254 and mm. 261 – 266:
S-Smf Ms. Nr. 239 kept at the Stiftelsen Musikkulturens Främjande, Stockholm.
- b) Mm. 255 – 260 and mm. 267 – 272:
A-Wgm A 91 kept at the Gesellschaft der Musikfreunde in Wien.
- c) Mm. 273 – end: F-Pn MS-3 kept at the Bibliothèque Nationale, Paris.

While a) and c) are available on Bach Digital and/or on the respective libraries' web sites, b) is not. The editor used NBA I/25 as the source for the reconstruction and occasionally referred a) and c) as well.

BWV 1052a

D-B Mus.ms. Bach St 350, the holograph manuscript (set of parts) by C. P. E. Bach kept at the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, was used as the sole source for the reconstruction.

BWV 1052

D-B Mus.ms. Bach P 234, the holograph manuscript (score) by J. S. Bach kept at the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, was used as the sole source for the

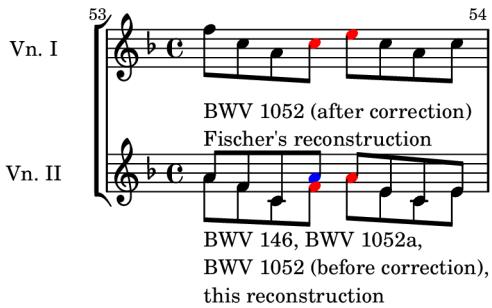
reconstruction. This manuscript is a working copy rather than a fair copy. It shows numerous corrections that the composer made during the process of harpsichord transcription and the traces of the corrections are indispensable for the reconstruction.

Abbreviations

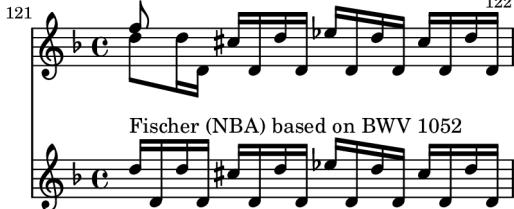
Hpd.:	Harpsichord
Org.:	Organ
Vn. conc.:	violino concertino
Vn. I:	violino I ripieno
Vn. II:	violino II ripieno
Va.:	viola ripieno

1st movement (no tempo indication)

Measure	Part	Remark
7	Vn. conc.	“(Solo)” and “(Tutti)” on the violino concertino part are to let the soloist know where he/she can “take a rest” and turn the pages.
28 – 38	Vn. conc.	In accordance with Breig, 2 nd note on m. 28 to 9 th note on m. 38: an octave higher than Fischer’s.
41 – 42	Vn. II Va.	<p>As pointed out by Breig, the 1st note of the m. 42 on Vn. II differs in 3 sources: A₄ (BWV 146/1; shown in red in the excerpt below), F₄ (BWV 1052a; green), C₅ (BWV 1052; blue). The 1st note on Va. also differs: C₄ (BWV 146/1, BWV 1052a, and BWV 1052 before correction), A₄ (BWV 1052 after correction; blue).</p> <p>In BWV 146/1, Vn. conc. and Vn. II progress in parallel (unison) from m. 41 to m. 42 (see red notes in the excerpt below). Probably C. P. E. Bach noticed this as a problem while transcribing BWV 1052a and changed the 1st note of Vn. II in m. 42 from A₄ to F₄. Then J. S. Bach found a better solution and applied it to BWV 1052.</p> <p>The reconstruction preserves the parallel progression found in BWV 146/1 as it was likely inherited from the original violin concerto.</p> 

Measure	Part	Remark
46 – 53, 174 – 182	Vn. conc.	The slurs in the excerpt below were taken from BWV 146/1. The editor would like to propose an alternative articulation as shown by the dashed slurs. The starts and ends of the slurs in Bach's holograph manuscripts are known to be often ambiguous. Since all the extant sources for BWV 146/1 are tertiary, we should consider that the slurs in the sources could be the readings by the copyist(s) of Bach's ambiguous slurs in the manuscript and, therefore, not definitive. The editor personally prefers the first three notes to be slurred since they form an arpeggio across three strings.
		
53	Vn. II	As pointed out by Breig, Vn. I and Vn. II progress in parallel 5 th from the 4 th notes to the 5 th notes in BWV 146, BWV 1052a, and BWV 1052 (before correction). See the red notes in the excerpt below. J. S. Bach made a last minute correction to avoid this parallel 5 th (see the blue note below). This reconstruction preserves the parallel 5 th progression whereas Fischer's reconstruction is based on BWV 1052 (after correction).
		
62	Vn. conc.	In accordance with Breig, the 1 st note is A ₄ according to BWV 146 and BWV 1052a. It is A ₃ in Fischer's reconstruction (NBA) according to BWV 1052.
82 – 90	Vn. conc.	The editor agrees with Breig in that all the “double stops” in BWV 146 were inherited from the original violin concerto and, therefore, employed here in the reconstruction. All the double stops can be played in the first position with straightforward fingerings.
92 – 93	Vn. II Va.	As pointed out by Breig, the situation is very much the same as in the mm. 41 – 42. The green note: BWV 1052a, the blue notes: BWV 1052. The reconstruction preserves the parallel progression found in BWV 146/1.

Measure	Part	Remark
95 – 102	Vn. conc.	As in the case of mm. 82 – 90, the editor agrees with Breig in that all the “double stops” in BWV 146 were inherited from the original violin concerto and, therefore, employed here in the reconstruction. Again, all the double stops, including the parallel 3rd passage in m. 100, can be played in the first position with straightforward fingerings.
114 – 116	Vn. I	The first notes on mm 114 – 116 differ between BWV 146 and BWV 1052a/1052. The reconstruction follows the notes in BWV 1052a/1052 in favor of symmetry with Vn. II.
121 – 122	Vn. I	In BWV 146, there is a parallel (unison) progression with Vn. conc. (red notes below.) In BWV 1052a and BWV 1052 (before correction), there is a parallel octave with Vn. II (green notes.) J. S. Bach made last minute correction in BWV 1052 to avoid both problems (blue notes.) This reconstruction follows BWV 146 while Breig proposed to follow BWV 1052a and BWV 1052 (before correction) and Fischer's (NBA) follows BWV 1052 (after correction.)
146	Vn. conc.	In accordance with Breig, the first note is 8th.

Measure	Part	Remark
		<p style="text-align: center;">This reconstruction and Breig based on BWV 146 and BWV 1052a</p>  <p style="text-align: center;">Fischer (NBA) based on BWV 1052</p>
147	Vn. I Vn. II	BWV 1052 (blue notes below) differs from BWV 146 and BWV 1052a. Fischer employed a note in Vn. I from BWV 1052 whereas Vn. II is based on BWV 146/1052a. This reconstruction is in agreement with Breig to follow BWV 146/1052a.
		
148 – 161	Vn. conc.	The violino concertino part in these measures can be notated in different ways. The reconstruction follows the notation in BWV 146.
162 – 165	Vn. conc.	As in the case of mm. 82 – 90 and 95 – 102, the editor agrees with Breig in that all the “double stops” in BWV 146 were inherited from the original violin concerto and, therefore, employed here in the reconstruction. Again, all the double stops can be played in the first position with straightforward fingerings.
167	Vn. conc.	Same as Fischer’s reconstruction, a sequence of triple-stops in mm. 166 – 171 are taken from BWV 146.
172	Vn. conc.	In accordance with Fischer, the 1 st note is a quadruple stop of D ₄ -A ₄ -F♯ ₅ -D ₆ . The editor believes that the original was the quadruple stop whereas C. P. E. Bach had to take out A ₄ for the playability on the keyboard.

Measure	Part	Remark
		<p style="text-align: center;">BWV 146</p> <p style="text-align: center;">172 173</p> <p style="text-align: center;">Org.</p> <p style="text-align: center;">Hpd.</p> <p style="text-align: center;">Vn. conc.</p>
180	Vn. conc.	<p>In accordance with Breig, 10th note is F₅.</p> <p style="text-align: center;">Fischer's reconstruction and BWV 1052</p> <p style="text-align: center;">180 181</p> <p style="text-align: center;">Vn. conc.</p> <p style="text-align: center;">Breig's, BWV 146/1052a and this reconstruction</p>
181	Vn. II	<p>Similar to m. 53, this reconstruction preserves parallel 5th found in BWV 146, 1052a, and 1052 (before correction.)</p> <p style="text-align: center;">181</p> <p style="text-align: center;">182</p> <p style="text-align: center;">Vn. I</p> <p style="text-align: center;">Vn. II</p> <p style="text-align: center;">BWV 1052 (after correction)</p> <p style="text-align: center;">BWV 146, BWV 1052a, BWV 1052 (before correction)</p>

2nd movement (Adagio)

As stated by Breig, there is no difficulty in reconstructing the 2nd movement. Both Fischer's and this reconstructions are based on BWV 146/2 and virtually identical.

3rd Movement (Allegro)

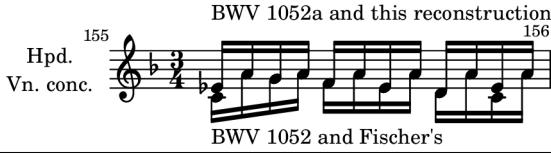
Measure	Part	Remark
2 – 4, 282 – 284	Va.	<p>BWV 1052a and BWV 1052 differ in these measures. The editor does not find the reason for C. P. E. Bach to simplify these measures at the time of transcription. The reconstruction, therefore, follows BWV 1052a whereas Fischer's follows BWV 1052.</p> <p>There is no mention about these measures in Breig's essay.</p>

Measure	Part	Remark
		<p>BWV 1052a and this reconstruction</p>
19	BC	"(Solo)" and "(Tutti)" on the basso continuo part are mere suggestions by the editor. "(Solo)" could be played with one cello and harpsichord.
39 – 41	Vn. conc.	<p>In accordance with Breig, 8th note of m. 39 till 1st note of m. 41 are octave higher than Fischer's. Fischer employed the identical notes as in the BWV 1052a. Breig argued that BWV1052 suggests the notes in the above period being originally an octave higher than those in BWV 1052a.</p>
57	Vn. conc.	In accordance with Breig, the 4 th note E ₅ is quarter according to BWV 1052a and similar motifs on Vn. I in m. 59 and on Vn. II and Va. in m. 61.
74	Va.	<p>BWV 1052a and BWV 1052 differ in this measure. J. S. Bach made interesting 2-step corrections on the right hand part of harpsichord and the final outcome is somewhat similar to the viola in BWV 1052a.</p> <p>In accordance with Fischer, this reconstruction is based on BWV 1052 since the editor finds no reason for J. S. Bach to change this measure from the original, where as C. P. E. Bach could have made a change in favor of the similarity to m. 178.</p>

Measure	Part	Remark
85, 95, 105 – 106	Vn. conc.	<p>Bach made an interesting correction in m. 85 of BWV 1052:</p> <p style="text-align: center;">BWV 1052 after correction and Fischer's</p> <p style="text-align: center;">BWV 1052a, BWV1052 before correction, Rifkin's, and this reconstruction</p> <p>Here is the editor's hypothesis, which is inspired by the recording by Rifkin and Ritchie:</p> <p>The original violin concerto was the same as BWV 1052a / 1052 before correction in m. 85. In the original violin concerto, the 9th note in m. 102 was E₆, which cannot be played on Bach's harpsichord at the time of the transcription. He decided to transpose the passage starting from m. 96 till m. 105 (or so) an octave lower. In order to make a smooth transition to the lower octave in m. 95, he decided to use a motif that already existed in the violin concerto in m. 109:</p> <p>Hence the m. 95 had become:</p> <p style="text-align: center;">BWV 1052a, Rifkin's, and this reconstruction</p> <p>Then he applied the same motif on m. 85 and m. 105:</p> <p>Based on the hypothesis above, this reconstruction follows BWV 1052a for mm. 85, 95, and 105 – 106. The editor find no reason for C. P. E. Bach to change these measures from the original.</p> <p>Rifkin's recording is very much the same as this reconstruction except for m. 105:</p>

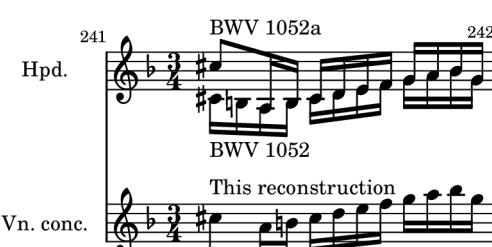
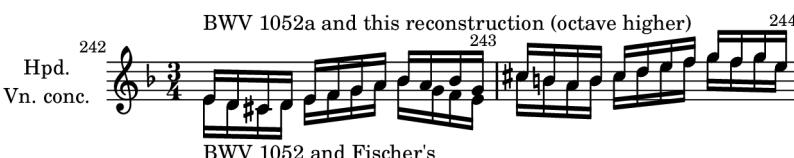
Measure	Part	Remark
		<p>The editor feels that the 2-octave jump at the beginning is a bit abrupt although a virtuoso violinist (e.g., Stanley Ritchie) can easily handle it. Another 2-octave jump that the editor believes already existed in the original in the m. 109 (<i>vida supra</i>) are much easier as the first note D₄ can be played on open D string.</p> <p>Fischer's reconstruction (NBA) follows BWV 1052 for these measures. There is no mention about these measures in Breig's essay.</p>
90 – 91, 100 – 101	Vn. conc.	<p>The editor believes that BWV 1052a clearly shows the original being a bariolage passage across 3 strings (G, D, and A for mm. 90 – 91; D, A, and E for mm. 100 – 101.) Fischer's reconstruction uses only 2 strings, however.</p> <p>There is no mention about these measures in Breig's essay.</p>

Measure	Part	Remark
		<p>100 BWV 1052a 101 Fischer's reconstruction Vn. conc. This reconstruction Vn. conc.</p> <p>101 102</p>
93 – 94, 103 – 104, 107 – 108	Vn. conc.	The editor agrees with Fischer in that the original passages for these measures are preserved in BWV 1052 rather than in BWV 1052a.
		<p>93 BWV 1052a 94 95 Hpd. Hpd. Vn. conc. BWV 1052, Fischer's, and this reconstruction</p> <p>103 BWV 1052a 104 105 Hpd. Hpd. Vn. conc. BWV 1052, Fischer's, and this reconstruction</p> <p>107 BWV 1052a 108 109 Hpd. Hpd. Vn. conc. BWV 1052, Fischer's, and this reconstruction</p>
116, 118	Vn. I, Vn. II, Va.	In accordance with Breig, the 1 st note on each measure are quarter according to BWV 1052a. Breig argued that Bach could have shortened them to semi-quarter in BWV 1052 in favor of audibility of the harpsichord.
138 – 149	Vn. conc.	Triple- and quadruple-stops in these measures in Fischer's reconstruction are harmonically correct but not very "violinistic", especially in mm. 144 onward. The harpsichord part in BWV 1052 is highly elaborated for keyboard instrument but still strongly evokes violin music because of the wide-interval arpeggios. Pommer and Suske elegantly solved the playability issue in Fischer's reconstruction by picking up some of the notes from BWV 1052. This reconstruction follows the recording by Pommer and Suske.

Measure	Part	Remark
		 <p>BWV 1052</p> <p>Hpd.</p> <p>Fischer's (NBA)</p> <p>Vn. conc.</p> <p>Pommer and Susuke</p> <p>Vn. conc.</p>
155	Vn. conc.	<p>In accordance with Breig, this reconstruction follows BWV 1052a, which can be a bariolage passage with stopped D-string and open A-string. Fischer's reconstruction (NBA) follows BWV 1052.</p> <p>BWV 1052a and this reconstruction</p> <p>BWV 1052 and Fischer's</p> 
157 – 158	Vn. conc.	<p>This reconstruction is based on BWV 1052a whereas Fischer's is based on BWV 1052. The editor thinks that simpler string-crossing passage in BWV</p>

XVIII

Measure	Part	Remark
		<p>1052a had more likely come from the original. There is no mention about these measures in Breig's essay.</p> <p style="text-align: center;">BWV 1052a and this reconstruction</p> <p style="text-align: center;">BWV 1052 and Fischer's reconstruction</p>
165 – 166	Vn. conc.	<p>According to Breig, from 2nd note in m. 165 till 1st note in m. 166 could be an octave lower.</p> <p style="text-align: center;">BWV 1052a</p> <p style="text-align: center;">BWV 1052 before correction</p> <p style="text-align: center;">BWV 1052 after correction</p>
185	Va.	<p>BWV 1052a and BWV 1052 differ in this measure. In accordance with Fischer's, the reconstruction follows BWV 1052, which is simpler.</p> <p style="text-align: center;">BWV 1052a</p> <p style="text-align: center;">BWV 1052, Fischer's and this reconstruction</p>
229	Vn. conc.	In accordance with Breig, 1 st note is G ₅ .
234 – 240	Vn. conc.	<p>In accordance with Breig, the reconstruction is an octave higher than Fischer's from the 4th note of m. 234 onward.</p> <p>In order to accommodate E₆ at the 7th note in m. 234, J. S. Bach made an octave transition between 3rd and 4th notes in m. 234 whereas C. P. E. Bach made the transition between 1st and 2nd notes in m. 233.</p> <p style="text-align: center;">BWV 1052 and Fischer's</p> <p style="text-align: center;">BWV 1052a</p> <p style="text-align: center;">Breig and this reconstruction</p>
241 – 261	Vn. conc.	Breig discussed two possibilities regarding the octave position in these measures. This reconstruction follows BWV 188 for mm. 249 – 261. This

Measure	Part	Remark
		<p>makes the highest note of the movement being A₆ (in mm. 244, 250, and 251), the same as that of the first movement. In order to make a transition to higher octave, the m. 241 is based on that of BWV1052a but without a jump to the lower octave.</p> 
242	Vn. conc.	<p>BWV 1052a and BWV 1052 differ in m. 242. In BWV 1052a, the same pattern is repeated in mm. 242 and 243. The editor assumes that J. S. Bach made a change in m. 242 at the time of transcription to avoid repeating the same pattern. Therefore, the reconstruction follows BWV 1052a. Fischer's reconstruction follows BWV 1052. There is no mention about this measure in Breig's essay.</p> 
244 – 249	Vn. conc.	<p>All three sources (BWV 188/1, BWV 1052a, and BWV 1052) differ in one way or another, suggesting that none of them preserve the exact original. The editor agrees with Fischer, who carefully compared all 3 sources and came up with a simple and violinistic passage. The notes picked up by Fischer are shown in blue below.</p>

Measure	Part	Remark
		<p style="text-align: center;">Hpd.</p> <p style="text-align: center;">Vn. conc.</p> <p style="text-align: center;">Fischer's (without 8va)</p> <p style="text-align: center;">Hpd.</p> <p style="text-align: center;">BWV 1052 after correction</p> <p style="text-align: center;">BWV 1052 before correction and BWV 188 (for m. 249)</p> <p style="text-align: center;">This reconstruction (with 8va)</p> <p style="text-align: center;"><i>8va</i> -----</p> <p style="text-align: center;">246 247 248</p> <p style="text-align: center;">246 247 248</p> <p style="text-align: center;">8va</p> <p style="text-align: center;">248 249 250</p> <p style="text-align: center;">BWV 1052 after correction</p> <p style="text-align: center;">BWV 1052 before correction and BWV 188</p> <p style="text-align: center;"><i>8va</i> -----</p>
263 – 264	Vn. conc.	From the 9 th note in m. 263 till the end of m. 264 differ in all three sources in order to prepare for the different “cadenze” that follow. This reconstruction follows BWV 1052 since the 1 st note in m. 265 is the same C♯₄.

Measure	Part	Remark
		<p style="text-align: center;">BWV 188</p> <p style="text-align: center;">263</p> <p style="text-align: center;">Org.</p> <p style="text-align: center;">Hpd.</p> <p style="text-align: center;">Hpd.</p> <p style="text-align: center;">Vn. conc.</p> <p style="text-align: center;">264</p> <p style="text-align: center;">265</p> <p style="text-align: center;">BWV 1052a</p> <p style="text-align: center;">BWV 1052</p> <p style="text-align: center;">This reconstruction</p> <p style="text-align: center;">265</p> <p style="text-align: center;">266</p> <p style="text-align: center;">arpeggio</p> <p style="text-align: center;">arpeggio</p>
265 – 280	Vn. conc.	<p>In BWV 1052a, these measures are <i>ad libitum</i> and so were most likely the case for the original violin concerto. The soloist has the sole discretion to play whatever he/she thinks appropriate.</p> <p>In BWV 188, these measures are a sequence of wide-interval arpeggios that strongly evokes violin music. Fischer used BWV 188 as the basis for the cadenza – a sequence of quadruple-stops – to be suggested for the soloist. As pointed out by Breig, Fischer's realization contains unplayable quadruple-stop in m. 275.</p> <p>The recording by Pommer and Suske is nearly identical to Breig's except:</p> <ol style="list-style-type: none"> 1. The chord for m. 266 is the same as that of the m. 266 in BWV 188 and BWV 1052, rather than d minor triad in Breig's. 2. The mm. 271 – 272 are triple-stops rather than quadruple-stops. 3. The ending of the cadenza is the same as that of Fischer's, making the cadenza 17-measure long. <p>This reconstruction is identical to the recording by Pommer and Suske except that the ending of the cadenza is the same as Breig's, making the cadenza 16-measure long, the same as that of BWV 188.</p>

XXII

Measure	Part	Remark
	Org.	BWV 188 8va----- 265 266 267 268 269 270 271 272 273 274 275 
	Vn. conc.	Fischer Breig Pommer & Suske This reconstruction
	Vn. conc.	 275 276 277 278 279 280 281 
	Vn. conc.	

Acknowledgement

The editor used Rutger Hofman's⁶ LilyPond engraving files of the organ concerto in d-minor⁷ arranged by Christof K. Biebricher based on BWV 1052/1052a/146/188, as the starting point of my own typeset. This saved a great deal of time for me. The editor would like to thank Rutger for making his LilyPond engraving files available on IMSLP.

This reconstruction was not possible without the high quality digital images of the manuscripts available on Bach Digital⁸ and Staatsbibliothek zu Berlin⁹ web sites. The editor would like to thank everyone behind the Bach Digital project.

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

The front cover, preface, and editorial note were created with LibreOffice¹⁰ Writer. Music examples within the editorial note were created with LilyPond (*vide infra*) and LibreOffice-LilyPond extension¹¹.

The score was engraved with LilyPond¹², a part of the GNU Project¹³. All the LilyPond source files were edited with Frescobaldi¹⁴, a LilyPond sheet music text editor developed by Wilbert Berendsen¹⁵ and other contributors.

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

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Revision history

1 May 2020 First release to IMSLP

18 May 2020 Minor typo correction in the editorial note.

20 May 2020 A typo in the r.h. of harpsichord (realized continuo) has been corrected: one of the notes in the last chord in m. 96, 1st movement, should be E♭ instead of E♯.

Concerto for Violin, Strings and Continuo in D Minor BWV 1052R

Reconstructed from BWV 146/1, 146/2, 188/1, 1052a, and 1052

Johann Sebastian Bach (1685 - 1750)

Reconstructed by Jun Tamura (b. 1959)

1.

Musical score for the first movement of Concerto for Violin, Strings and Continuo in D Minor BWV 1052R. The score consists of five staves: Violino Concertino, Violino I, Violino II, Viola, and Continuo. The Continuo part is bracketed under the other three string parts. The key signature is one flat (D minor). The tempo is indicated as *f*. The music features a continuous eighth-note pattern in the upper voices and sixteenth-note patterns in the lower voices. The score is divided into measures by vertical bar lines.

=

Continuation of the musical score for the first movement. The score consists of five staves: Violino Concertino, Violino I, Violino II, Viola, and Continuo. The Continuo part is bracketed under the other three string parts. The key signature changes to one sharp (D major). The music continues with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. The score is divided into measures by vertical bar lines.

2

7 (Solo)

=

10

=

13 (Tutti)

16 (Solo) (Tutti) (Solo)

=

19 (Tutti)

=

22 (Solo)

4

25

=

28

=

31

34

This musical score page contains six staves of music for a five-part ensemble. The top staff is treble clef, the second staff is bass clef, the third staff is bass clef, the fourth staff is treble clef, the fifth staff is bass clef, and the bottom staff is bass clef. Measure 34 begins with a treble clef section featuring sixteenth-note patterns. Measures 35-36 show a transition with eighth-note patterns. Measures 37-38 feature a dynamic shift to forte (f) with sixteenth-note patterns. Measures 39-40 conclude with a dynamic shift to piano (p), followed by a forte section labeled (Tutti). The score includes rehearsal marks and dynamic markings such as *p* (piano) and *f* (forte).

=

37

(Tutti)

f

f

f

f

=

40

(Solo)

p

f

f

p

f

p

f

(Tutti)

(Solo)

(Tutti)

Violin Concerto BWV 1052R reconstructed by Jun Tamura edition 1 May 2020

44 (Solo) (Tutti) (Solo)

p p p

47

50

53

Violin Concerto BWV 1052R reconstructed by Jun Tamura edition 1 May 2020

56 (Tutti)

f

(f)

Violin Concerto BWV 1052R reconstructed by Jun Tamura edition 1 May 2020

59

Violin Concerto BWV 1052R reconstructed by Jun Tamura edition 1 May 2020

8

62 (Solo)

65

68

71



=

74



=

77



10

80

This musical score page contains three systems of music, each consisting of five staves. The top staff in each system is a treble clef staff, likely for the violin. The middle staff is a bass clef staff, likely for the cello or double bass. The bottom staff is another bass clef staff, likely for a second cello or bassoon. Measures 80 and 81 show complex sixteenth-note patterns in the top staff, with the middle and bottom staves mostly resting. Measure 82 begins with a similar sixteenth-note pattern in the top staff, followed by eighth-note patterns in the middle and bottom staves. Measures 83 and 84 continue this pattern, with measure 84 featuring a sharp sign in the key signature. Measures 85 and 86 show eighth-note patterns across all staves, with measure 86 concluding with a sharp sign in the key signature.

83

86

89

92 (Tutti) (Solo) (Tutti)

95 (Solo)

12

98

101

104

107

=

110

=

112

=

14

115

p

(p)

p

118

=

121

=

124

=

127

=

130

16

133 (Tutti) (Solo)

137

140

143

=

146

=

149

=

152

152

155

155

158

158

161

This musical score page contains three staves of music. The top staff uses a treble clef and includes a bassoon part. The middle staff uses a bass clef. The bottom staff uses a bass clef and includes a piano part. Measure 161 starts with a forte dynamic. Measures 162 through 164 show a repeating pattern of eighth-note chords. Measure 165 is a rest. Measures 166 through 168 show a continuation of the eighth-note chords. Measure 169 is a rest.

164 arpeggio

168 (Tutti) (Solo)

This section of the score shows the transition from a tutti section to a solo section. The first two measures (164) feature an arpeggiated piano part over sustained bassoon notes. Measures 165 and 166 are rests. Measures 167 and 168 begin the solo section, indicated by dynamic markings *f* and *f*, featuring eighth-note patterns in the piano and bassoon parts.

20

174

=

177

=

180

183

(Tutti)

f

f

f

f

=

187

Adagio

22
2.
Adagio

3
3
3
3
3

=

9

3
3
3
3
3

=

17

3
3
3
3
3

24

=

31

=

37

24

43

=

48

=

53

58

Musical score page 58. The score consists of six staves. The top staff is for the violin, featuring grace notes and a trill. The second staff is for the viola, the third for the cello, the fourth for the double bass, and the bottom two staves are for the piano. The key signature is one flat, and the time signature is common time.

=

63

Musical score page 63. The score consists of six staves. The top staff is for the violin, featuring grace notes and a trill. The second staff is for the viola, the third for the cello, the fourth for the double bass, and the bottom two staves are for the piano. The key signature changes to no sharps or flats, and the time signature is common time.

=

68

Musical score page 68. The score consists of six staves. The top staff is for the violin, featuring grace notes and a trill. The second staff is for the viola, the third for the cello, the fourth for the double bass, and the bottom two staves are for the piano. The key signature changes to one sharp, and the time signature is common time.

72

=

75

=

81

3.

Allegro

Allegro

二

A musical score for orchestra, page 6, featuring ten staves. The top five staves show woodwind parts (Flute, Oboe, Clarinet, Bassoon, and Horn) with sixteenth-note patterns. The bottom five staves show brass and percussion parts, including Trombones, Tuba, and timpani. Measures 1-10 are shown, with measure numbers 1 through 10 visible above the staff.

2

11 (Solo)

28

16

(Solo)

p

=

21

p

(p)

(Tutti)

(Solo)

=

26

f

f

f

(Tutti)

f

31

=

35

=

39

=

44

(Tutti) (Solo) (Tutti) (Solo)

=

49

(Tutti) (Solo) *p* *p* *p* *p* *p*

=

54

(Tutti) (Solo) *f* *f* *f* *f*

59

(Tutti)

=

64

=

69

(Solo) (Tutti)

(p)

p

(p)

p

32

74

(*f*)

f

f

f

f

=

79

(*Solo*)

p

f

f

f

f

=

84

(*Solo*)

p

(*Solo*)

88

p
(Tutti)

92

p
(Solo)

96

34



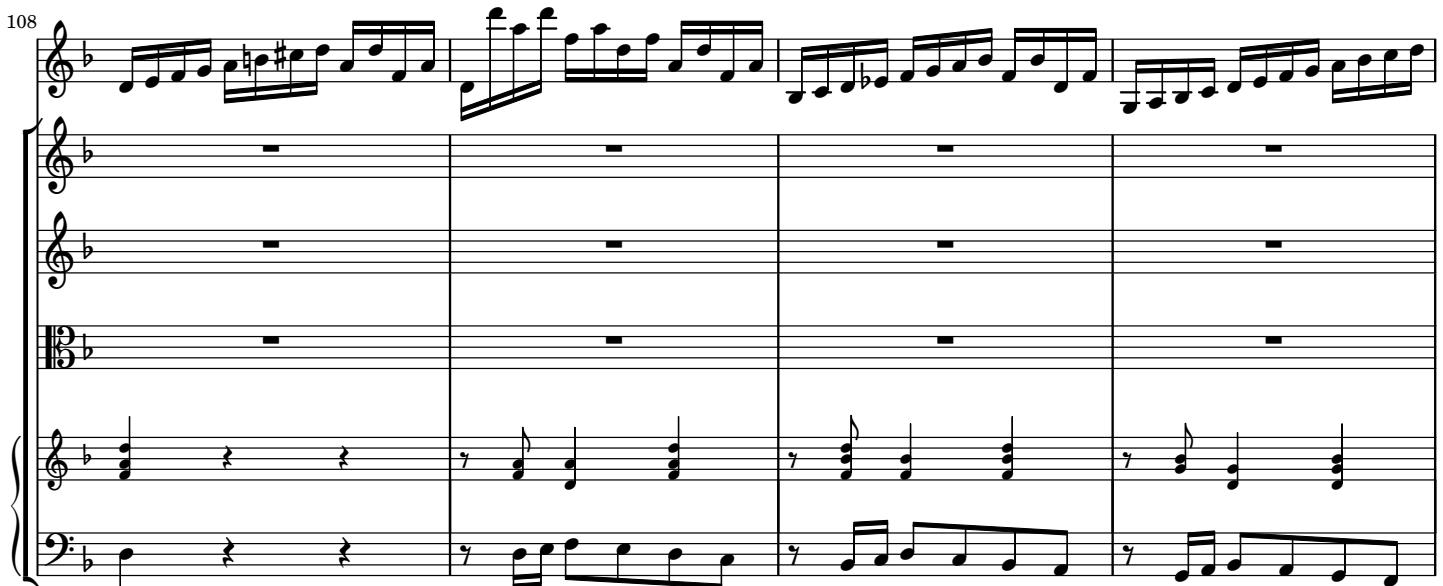
Musical score page 34. The score consists of six staves. The top two staves are treble clef, the third is bass clef, and the bottom three are bass clef. Measure 100 starts with sixteenth-note patterns in the upper voices. Measures 101-102 show eighth-note patterns. Measure 103 begins with a dynamic instruction '(Tutti)' followed by a measure of rests. Measure 104 starts with a dynamic '(Solo)'.

=



Musical score page 104. The score consists of six staves. The top two staves are treble clef, the third is bass clef, and the bottom three are bass clef. Measure 104 continues with sixteenth-note patterns. Measures 105-106 are entirely blank. Measures 107-108 begin with eighth-note patterns.

=



Musical score page 108. The score consists of six staves. The top two staves are treble clef, the third is bass clef, and the bottom three are bass clef. Measures 108-109 feature eighth-note patterns. Measures 110-111 are blank. Measures 112-113 begin with eighth-note patterns.

112 (Tutti)

f

(Tutti)

f

116 (Solo) (Tutti) (Solo) (Tutti)

121

36

126

(Solo)

p

p

p

(p)

131

=

135

=

139

=

144

=

149

(Solo)

38

153

157

(Tutti)

161

(Solo)

165 (Tutti)

Ossia 8vb

169

173

(p)

p

p

p

p

40
178

183

(Solo) (Tutti) (Solo) *tr.*

188

192

Musical score for page 41, measures 192-195. The score consists of six staves. The top two staves are treble clef, the third is bass clef, and the bottom three are bass clef. Measure 192 starts with a sixteenth-note pattern in the first staff. Measures 193-194 show eighth-note patterns in the first and second staves. Measure 195 continues the eighth-note patterns. Measure 196 begins with a sixteenth-note pattern in the first staff.

=

196

Musical score for page 41, measures 196-199. The score consists of six staves. The top two staves are treble clef, the third is bass clef, and the bottom three are bass clef. Measures 196-198 show eighth-note patterns in the first and second staves. Measure 199 continues the eighth-note patterns.

=

200

Musical score for page 41, measures 200-203. The score consists of six staves. The top two staves are treble clef, the third is bass clef, and the bottom three are bass clef. Measures 200-202 show eighth-note patterns in the first and second staves. Measure 203 continues the eighth-note patterns.

42

204

Measures 204-208 show eighth-note patterns with grace notes.

208

Measures 208-212 show eighth-note patterns with grace notes.

212

(Tutti) (Solo)

Measures 212-216 show eighth-note patterns with grace notes.

217

Musical score for page 43, system 217. The score consists of six staves. The top three staves are treble clef, the bottom three are bass clef. The key signature is one flat. The music features various note heads and stems, with dynamic markings like 'p' and 'f'.

=

222

Musical score for page 43, system 222. The score consists of six staves. The top three staves are treble clef, the bottom three are bass clef. The key signature changes to one sharp. The music includes dynamic markings like '(Tutti)', 'f', '(f)', and 'ff'.

=

227

Musical score for page 43, system 227. The score consists of six staves. The top three staves are treble clef, the bottom three are bass clef. The key signature changes to one sharp. The music includes dynamic markings like '(Solo)', 'p', '(p)', and 'pp'.

232

=

236

=

240

244

Musical score page 45, measures 244-247. The score consists of five staves. The top staff shows sixteenth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns. The fourth staff has eighth-note patterns. The bottom staff has eighth-note patterns.

248

Musical score page 45, measures 248-251. The score consists of five staves. The top staff shows sixteenth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns. The fourth staff has eighth-note patterns. The bottom staff has eighth-note patterns.

252

Musical score page 45, measures 252-255. The score consists of five staves. The top staff shows sixteenth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns. The fourth staff has eighth-note patterns. The bottom staff has eighth-note patterns.

256

Musical score page 46, measures 256-260. The top staff consists of six staves, each with a treble clef and a key signature of one flat. The first staff contains sixteenth-note patterns. The subsequent staves contain sustained notes. The bottom staff consists of five staves, each with a bass clef and a key signature of one flat. The first staff contains sustained notes. The subsequent staves contain sustained notes.

=

260

Musical score page 46, measures 260-264. The top staff consists of six staves, each with a treble clef and a key signature of one flat. The first staff contains sixteenth-note patterns. The subsequent staves contain sustained notes. The bottom staff consists of five staves, each with a bass clef and a key signature of one flat. The first staff contains sustained notes. The subsequent staves contain sustained notes.

=

ad libitum
arpeggio

264

Musical score page 46, measures 264-268. The top staff consists of six staves, each with a treble clef and a key signature of one flat. The first staff contains sixteenth-note patterns. The subsequent staves contain sustained notes. The bottom staff consists of five staves, each with a bass clef and a key signature of one flat. The first staff contains sustained notes. The subsequent staves contain sustained notes.

275 (Tutti)

284

289