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Jahrgang XVIII, Heft 1

Joh. Seb. Bachs Werke

Konzert in D moll

nach der ursprünglichen Fassung
für Violine
wiederhergestellt von

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Leipzig, Breitkopf & Härtel

Eigentum der Verleger für alle Länder

1917

VORWORT.

Wenn ich mir die Aufgabe gestellt habe, das nachfolgende Klavierkonzert, damit es seine ursprüngliche Gestalt wieder erhalte, für die Violine umzuarbeiten, so veranlaßte mich dreierlei, was auch zur Rechtfertigung des Zweckes dienen mag.

Der erste und der letzte Satz weisen eine Reihe typischer Bachscher Violinfiguren auf — ähnlich jenen im Präludium der Partita Edur für Solo-Violine — und die häufige Verwendung der leeren Saiten hierbei bezweckte füglich eine Erleichterung für den Solisten.

Bei dem langsamem Satz ist es wohl ohne weiteres überzeugend, daß er ursprünglich nicht für das Klavier gedacht war, denn selbst unser modernes Instrument reicht nicht aus, den Widerspruch zwischen Absicht und Ausführungsmöglichkeit zu beseitigen, wieviel weniger noch das Cembalo, welches niemals ermöglicht, einen Ton klingend, geschweige denn modulationsfähig zu erhalten.

Vor allem aber wissen wir (siehe: A. Schweitzer, J. S. Bach, Seite 382), daß Bach — als er in Weimar den Telemannschen Verein leitete — in der Not Violinkonzerte für Klavier umarbeitete. Eines dieser umgearbeiteten Werke ist das d moll-Konzert, dessen anfängliche Fassung für Violine leider verloren ist.

Meine Bearbeitung ist der erste Versuch, dem Werke seine frühere Gestalt wiederzugeben. Einige kleine Änderungen im Streich-Orchester, sowie die Hinzufügung eines Cembalo obligato erwiesen sich bei der Herausschälung der Solostimme als notwendig. Ich hoffe, mich der Aufgabe der Wiederherstellung des Konzerts in angemessener Form entledigt, und mit ihrer Lösung einem allgemeinen Wunsch entsprochen zu haben.

Als Erstaufführung spielte ich die vorliegende Bearbeitung am 3. März 1915 in einem der Sinfoniekonzerte des großherzoglichen Hoftheaters zu Weimar.

Weimar, 1917.

Robert Reitz.

Violinkonzert in D moll.

Joh. Seb. Bach.

Nach der ursprünglichen Fassung wiederhergestellt
von Robert Reitz.

Allegro.

Tutti

Violino
concertato.

Violino I.

Violino II.

Viola.

Violoncello
e Basso.

Cembalo.

The musical score consists of two systems of staves. The top system, labeled 'Allegro.' and 'Tutti', includes parts for Violino concertato, Violino I, Violino II, Viola, Violoncello e Basso, and Cembalo. The bottom system, labeled 'Solo', includes parts for Violin (staves 5 and 9) and Cembalo (staves 6 and 10). The score is in common time, with a key signature of one sharp. Measure numbers 1 through 10 are indicated on the left side of the staves. Dynamics such as *f*, *p*, *mf*, and *p* are used throughout the score.

Erste Ausgabe 1917.
N. B. XVIII. I.

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Tutti

13

Solo

Tutti

17

A Solo

22

26

30

34

4

B

p dolce

38

mf

42

46

Musical score for orchestra, three systems of music.

System 1: Measures 50-53. Dynamics: *f*, *mf*, *mf*, *mf*. Measure 54: *ff*, *ff*, *f*, *f*.

System 2: Measures 50-53. Dynamics: *mf*, *mf*, *mf*, *mf*. Measure 54: *f*, *f*.

System 3: Measures 50-53. Dynamics: *mf*, *mf*, *mf*, *mf*. Measure 54: *f*, *f*.

C Solo

mf *tranquillo*

62

p

66

f

p

f

f

f

70

p

Musical score for orchestra and piano, featuring three systems of music.

System 1 (Measures 74-77):

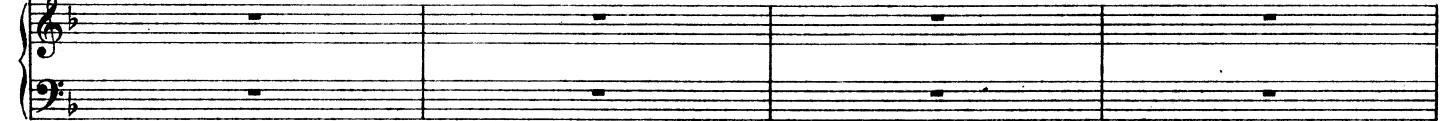
- Measure 74: Treble clef, key signature of one sharp. Dynamics: *mf*, *pp*, *p*. Measure ends with a fermata over the piano part.
- Measure 75: Treble clef, key signature of one sharp. Dynamics: *p*.
- Measure 76: Treble clef, key signature of one sharp. Dynamics: *p*.
- Measure 77: Bass clef, key signature of one sharp. Dynamics: *p*.

System 2 (Measures 78-81):

- Measure 78: Treble clef, key signature of one sharp. Dynamics: *p*.
- Measure 79: Treble clef, key signature of one sharp. Dynamics: *p*.
- Measure 80: Treble clef, key signature of one sharp. Dynamics: *p*.
- Measure 81: Bass clef, key signature of one sharp. Dynamics: *p*.

System 3 (Measures 82-85):

- Measure 82: Treble clef, key signature of one sharp. Dynamics: *mf*.
- Measure 83: Treble clef, key signature of one sharp.
- Measure 84: Treble clef, key signature of one sharp.
- Measure 85: Bass clef, key signature of one sharp.



D

p dolce

Tutti

f

Solo

*f**p**f</i*

Musical score for orchestra and piano, featuring six staves. The score consists of three systems of music, each starting with a repeat sign and ending with a double bar line. Measure numbers 98, 102, and 106 are indicated on the left side of the page.

The score includes parts for:

- Piano (right hand)
- Violin I (top left staff)
- Violin II (second staff from top)
- Cello (third staff from top)
- Bassoon (bottom left staff)
- Percussion (bottom right staff)

Measure 98:

- Piano: Sixteenth-note patterns.
- Violin I: Sixteenth-note patterns.
- Violin II: Sixteenth-note patterns.
- Cello: Eighth-note patterns.
- Bassoon: Eighth-note patterns.
- Percussion: Eighth-note patterns.

Measure 102:

- Piano: Sixteenth-note patterns.
- Violin I: Sixteenth-note patterns.
- Violin II: Sixteenth-note patterns.
- Cello: Sixteenth-note patterns.
- Bassoon: Sixteenth-note patterns.
- Percussion: Sixteenth-note patterns.

Measure 106:

- Piano: Sixteenth-note patterns.
- Violin I: Sixteenth-note patterns.
- Violin II: Sixteenth-note patterns.
- Cello: Sixteenth-note patterns.
- Bassoon: Sixteenth-note patterns.
- Percussion: Sixteenth-note patterns.

110

111

112

113

114

115

116

120

124

marc.

128

Musical score for orchestra and piano, featuring six staves. The top staff shows woodwind entries with dynamic markings *f*, *mf*, *p dolce*, and *f*. The second staff has a bassoon entry with *f* and *p*. The third staff has a bassoon entry with *f* and *p espr.* The fourth staff has a bassoon entry with *f* and *p*. The fifth staff has a bassoon entry with *f* and *p*. The sixth staff has a bassoon entry with *f* and *p*. Measure numbers 132, 137, and 141 are indicated on the left side of the page.

Musical score for orchestra and piano, featuring six staves of music. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, and Piano (pianissimo). The music consists of two systems of measures.

Measure 145:

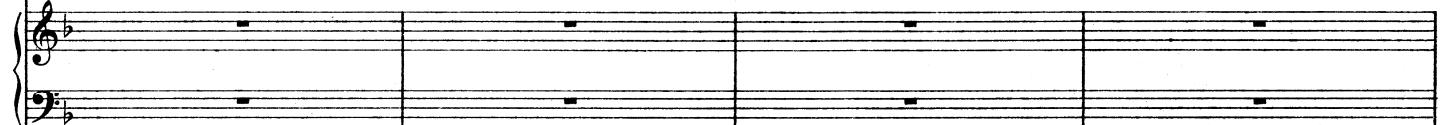
- Violin I: Sixteenth-note patterns in the upper half of the staff.
- Violin II: Eighth-note patterns.
- Viola: Eighth-note patterns.
- Cello: Eighth-note patterns.
- Double Bass: Eighth-note patterns.
- Piano: Measures 145-149. Dynamics: p , pp , p .

Measure 149:

- Violin I: Sixteenth-note patterns.
- Violin II: Sixteenth-note patterns.
- Viola: Sixteenth-note patterns.
- Cello: Sixteenth-note patterns.
- Double Bass: Sixteenth-note patterns.
- Piano: Measures 149-153. Dynamics: pp .

Measure 153:

- Violin I: Rests.
- Violin II: Rests.
- Viola: Rests.
- Cello: Rests.
- Double Bass: Rests.
- Piano: Rests.



G

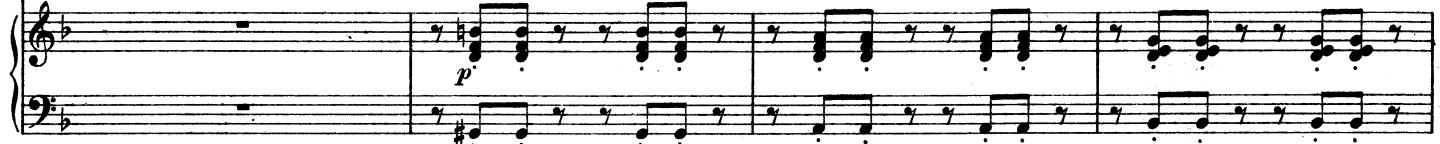


p

p

p

p



cresc.

mf

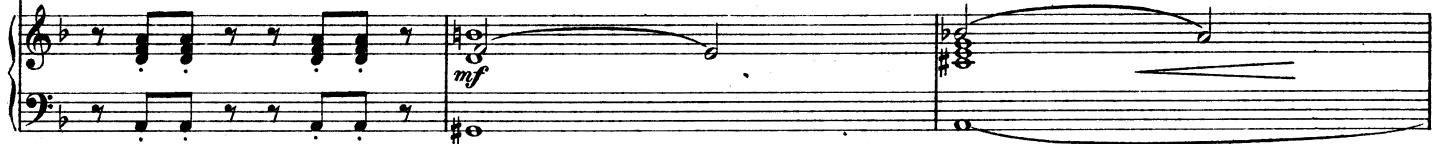
cresc.

mf

mf

mf

mf



A detailed musical score page featuring multiple staves of music. The top section (measures 168-170) includes staves for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Bassoon, Clarinet), and brass (Trombone). Dynamic markings like 'ff' (fortissimo) and 'cresc.' (crescendo) are present. The bottom section (measure 171) is labeled 'Solo' and shows a single staff for a solo instrument, likely a violin or similar bowed string instrument, with dynamic markings 'f', 'mf', 'pp', 'p', and 'pp'. Measures 168-170 are in common time, while measure 171 is in 2/4 time.

Musical score for orchestra, featuring six staves. Measure 16 starts with a forte dynamic (f) and sixteenth-note patterns. Measure 178 begins with a piano dynamic (p). Measure 179 features a tutti dynamic (f) and a crescendo (cresc.). Measures 180-181 show sustained notes and eighth-note patterns. Measure 182 concludes the section.

Tutti

Continuation of the musical score. Measure 179 continues with a piano dynamic (p) and eighth-note patterns. Measure 180 shows a forte dynamic (f) and sixteenth-note patterns. Measures 181-182 continue with sustained notes and eighth-note patterns.

Continuation of the musical score. Measures 183-186 feature sixteenth-note patterns and sustained notes, with dynamics including ff and ff.