

JOH. SEB. BACH

OUVERTURE

[SUITE]

No. 1 C Major



SCORE

BROUDE BROS. & NEW YORK

THE FOUR OVERTURES (SUITES)

OUVERTURE (SUITE) NO. 1, C MAJOR

2 Oboi, 1 Fagotto, Violino I. II, Viola, Violoncello,
Contrabasso, Continuo

OUVERTURE (SUITE) NO. 2, B MINOR

1 Flauto, Violino I. II, Viola, Violoncello,
Contrabasso, Continuo

OUVERTURE (SUITE) NO. 3, D MAJOR

3 Trombe, Timpani, 2 Oboi, Violino I. II, Viola, Violoncello,
Contrabasso, Continuo

OUVERTURE (SUITE) NO. 4, D MAJOR

3 Trombe, Timpani, 3 Oboi, 1 Fagotto, Violino I. II, Viola, Violoncello,
Contrabasso, Continuo

Realization of the Continuo by Ludwig Landshoff

PREFACE

Since the original manuscripts in Bach's own hand are apparently lost, the revision of the Overtures (Suites) at hand has been based on the following manuscript copies which may be found in the Prussian State Library:

OUVERTURE NO. 1

Mus. ms. St. 152, a comparatively old set of manuscript parts, which were at one time in the so-called Hamburg Bach-Archives, the property of Carl Ph. Em. Bach. Later, these parts were acquired by Georg Poelchau, and finally, in 1841, they came into the State Library collection together with many other musical treasures. The parts consist of thirty-two leaves, and have the following title on the wrapper: *C dur Ouverture da J. S. Bach*. The written in bowing marks as well as the tempi designations in the first movement of the Violin I part were, incidentally, added later for a performance. The assumption that the titles to the various movements emanate from Bach himself is hardly tenable. Apparently, all of the parts were prepared by a copyist, who, at the end of the bassoon part, signed himself: "Scrips. C. G. M.", and about whom nothing else is known. The parts bear the general title:

*Ouverture à 2 Hautbois, 2 Violini, Viola,
Fagotto con Cembalo di Johan Sebastian Bach.*

Mus. ms. St. 152a, another reliable set of manuscript parts, dating from the second half of the eighteenth century, formerly belonging to the Berlin Singakademie collection, but which has been in the State Library since 1854. These parts differ from St. 152, inasmuch as the Continuo is figured besides having bowing and tempi indications (Measure 1, *Grave*; Measure 16, *Vivace*; Measure 99, *Grave*; Measure 114, *Vivace*)—these evidently added by a later hand.

Mus. ms. P. 292, a manuscript copy of the score lacking the figuring of the bass, which was in all probability reconstructed from the set of parts, St. 152a. This score, likewise in the former possession of Poelchau, could hardly have been written before 1800.

Mus. ms. P. 293, a more recent manuscript copy of the score of the first movement, which has little real value for purposes of text criticism.

OUVERTURE NO. 2

Mus. ms. St. 154, an old manuscript set of parts consisting of twenty-six leaves, formerly belonging to the Berlin Singakademie collection, but since 1854, in the State Library. The wrapper bears the title: *H moll Ouverture à 1 Flauto, 2 Violini, Viola e Basso di J. S. Bach*. Both the Flute part—here designated "*Traversiere*"—and the Viola part are in Bach's own hand, while the other parts are in another hand, although presumably written under Bach's supervision and used by him in his performances.

Mus. ms. St. 154a, a relatively old set of manuscript parts, and Mus. ms. P. and St. 1065, manuscript copies of both score and parts, once owned by the singer, Franz Hauser of Karlsruhe. Neither of these may be considered too reliable.

Mus. ms. P. 307 and Mus. ms. P. 291, two manuscript scores of more recent origin, the first signed: *Ant. Werner 28. Mai 1839*, the latter a copy by S. Hering, supposed to have been made from parts written by Bach himself. These copies are without essential worth for text criticism.

OUVERTURE NO. 3

Mus. ms. St. 153, a rather old set of manuscript parts, which came originally from the Hamburg Bach-Archives, and was acquired in 1841 by the State Library as part of the Poelchau collection. The set consists of twenty-four leaves, and bears the following title on the wrapper:

D# Ouverture à 10 Stromenti

Hautbois	{ Primo Secondo	Violini	{ Primo Secondo	Trombe	{ Primo Secondo Terzo
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Tympans, Alto Viola col Basso del Sign. J. S. Bach.

The *Bourrée* and *Gigue* of Violin I and the Continuo are in Joh. Seb. Bach's own hand, whereas the other movements, as well as the entire Violin II part, were copied by Carl Ph. Em. Bach during his youth in Leipzig. The tempi designations in the first movement (Measure 1, *Grave*; Measure 24, *Vivace*) were added by the latter.

Mus. ms. St. 153a, a more recent manuscript set of parts, dating from the nineteenth century, formerly belonging to the Berlin Singakademie collection, but which has been in the State Library since 1854.

Mus. ms. P. 294, a manuscript copy of the score, consisting of only the first movement, presumably reconstructed from the parts, St. 153a.

Mus. ms. P. and St. 1055, manuscript copies of both score and parts, formerly in the possession of the singer, Franz Hauser of Karlsruhe, but without special value for text criticism.

Mus. ms. St. 488, a manuscript copy of the Flute part of the *Badinerie*, considered useless for purposes of the present edition.

OUVERTURE NO. 4

Mus. ms. St. 160, an old manuscript set of parts, copied out by a contemporary of Bach, Penzel (1737-1805, a student at the St. Thomas School). These parts were at one time owned by the singer, Franz Hauser of Karlsruhe.

Mus. ms. P. 307, a rather old manuscript copy of the score, written out hastily by Fischhof, indicating three flutes instead of three oboes.

Mus. ms. St. 445, a manuscript set of parts, dating from the early part of the nineteenth century, in which the Ob. III as well as the Trumpet II and III parts are entirely lacking, and in which the Trumpet I part exists only for the *Ouverture* and *Bourrée I*.

Mus. ms. P. 153, Bach's original manuscript of the cantata "*Unser Mund sei voll Lachens*", where the first movement of *Ouverture No. 4* is used as an introduction to the opening chorus.

Mus. ms. St. 92, a comparatively old manuscript set of parts for the above-mentioned cantata, formerly in the Hamburg Bach-Archives.



In addition to the manuscript copies described above, the following printed editions of the four *Ouvertures* were consulted: the first editions issued by the Edition Peters (*Ouvertures Nos. 1-3*, edited by S. W. Dehn in 1853; *Ouverture No. 4*, edited by F. A. Roitzsch in 1881); also, the carefully prepared edition of the Bach-Gesellschaft for which Alfred Dörffel edited the *Ouvertures* (Breitkopf & Härtel, Leipzig).

Since the intention was not only to produce a reliable edition of the original text, but also an edition suitable for practical performance, it was deemed advisable to deviate from the manuscripts in several respects, as had already been the case in the Bach-Gesellschaft Edition. Thus, the Italian names of the instruments, the titles, and other remarks of previous editions, have been retained throughout. Also, the requirements of modern music autography have been conformed to. It may be briefly mentioned that the old usage of a dot prolonging the value of a note over the bar-line has been replaced by the customary modern method of indicating tied notes; that the symbol z , found in the manuscript copies, has been replaced by the now commonly used signature C ; and that the notation  has consistently been changed to 

Further, all additions to the score which were made by the editor for practical purposes have been indicated by smaller print or by square brackets, thus preserving a faithful picture of the original text.

It may also be pointed out that in the first movement of *Ouverture No. 4*, from Measure 24 on, the original autography has been retained; that is, where $9/8$ and $3/4$ notations overlap, thus bringing about the encounter of the figure  with 3  Both figures are to be executed alike.

Ouverture [Suite] No. 1

Johann Sebastian Bach
(1685-1750)

Ouverture

Oboe I
Oboe II
Fagotto
Violino I
Violino II
Viola
Violoncello e Contrabasso
Cembalo

Ob. I
Ob. II
Fag.
Viol. I
Viol. II
Viola
Vc. e Cb.
Cemb.

8

I Ob.

II Ob.

Fag.

I Viol.

II Viol.

Viola

Vc. Cb.

Cemb.

11

I Ob.

II Ob.

Fag.

I Viol.

II Viol.

Viola

Vc. Cb.

Cemb.

15 1. 2.

I Ob.

II Ob.

Fag.

I Viol.

II Viol.

Viola

Vc. Cb.

Cemb.

This image shows the musical score for measures 17 through 20 of the piece 'The Rose Tree'. The score is arranged in three systems, each containing staves for different instruments. The first system includes Oboe (Ob.), Bassoon (Fag.), and Bassoon (Fag.). The second system includes Violin (Viol.), Viola, and Violoncello/Double Bass (Vc. & Cb.). The third system includes the Cymbal (Cemb.). The music is written in 2/4 time and features a key signature of one flat (B-flat). Measure 17 is marked with a box containing the number 17. The Oboe and Bassoon parts have trills (tr.) in measures 17 and 18. The Violin and Viola parts have trills (tr.) in measures 19 and 20. The Cymbal part has a trill (tr.) in measure 20.

21

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Vc. & Cb.

Cemb.

6 7 1 6 3 6 3 6 2 6 3 6

25

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Vc. & Cb.

Cemb.

2 3 6 5

29

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Vc. & Cb.

Cemb.

tr Tutti

Tutti

83

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Vc. & Cb.

Cemb.

[Tutti]

88

88

87

I Ob.

II Ob.

Fag.

I Viol.

II Viol.

Viola

Vc. & Cb.

Cemb.

41

[Solo]

I Ob.

II Ob.

Fag.

I Viol.

II Viol.

Viola

Vc. & Cb.

Cemb.

45

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Vc. & Cb.

Cemb.

[Tutti]

[tr]

tr

49

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Vc. & Cb.

Cemb.

58 [Solo]

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Vc. e Cb.

Cemb.

57

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Vc. e Cb.

Cemb.

61

I

Ob.

II

Fag.

Viol.

II

Viola

Vo.
e
Cb.

Cemb.

61

61

65

I

Ob.

II

Fag.

Tutti

[Solo]

Viol.

II

Viola

Vo.
e
Cb.

Cemb.

65

65

69

I Ob.

II Ob.

Fag.

[Tutti] [Solo] [Tutti]

[tr]

Viol. I

Viol. II

Viola

Vc. e Cb.

Cemb.

6^b 7^b 3 3 4 3 6

73

I Ob.

II Ob.

Fag.

Viol. I

Viol. II

Viola

Vc. e Cb.

Cemb.

7 7 5 7 6 7 3 7 6 7^b

77

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Vc. e Cb.

Cemb.

81

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Vc. e Cb.

Cemb.

85 [Solo]

Ob. I [Solo]

Ob. II [Solo]

Fag. [Solo]

Viol. I

Viol. II

Viola

Vc. e Cb.

Cemb.

7 7 7 7 7 6 6 6 8 6

89 [Tutti]

Ob. I [Tutti]

Ob. II [Tutti]

Fag. [Tutti]

Viol. I

Viol. II

Viola

Vc. e Cb.

Cemb.

6 7 7 8

98

I
Ob.

II

Fag.

I
Viol.

II

Viola

Vo.
e
Cb.

Cemb.

7 7 7 7 6 3 6 3 6 3 2 6 2 6

97

I
Ob.

II

Fag.

I
Viol.

II

Viola

Vo.
e
Cb.

Cemb.

2 3 6 6 1

101

I
Ob.

II

Fag.

I
Viol.

II

Viola

Vo.
Cb.

Cemb.

105

I
Ob.

II

Fag.

I
Viol.

II

Viola

Vo.
Cb.

Cemb.

109

I Ob.

II Ob.

Fag.

I Viol.

II Viol.

Viola

Vc. & Cb.

Cemb.

7 6 7 6 7

112

I Ob.

II Ob.

Fag.

I Viol.

II Viol.

Viola

Vc. & Cb.

Cemb.

1. 2. 1. 2. 1. 2.

Courante

Oboe I
 Oboe II
 Fagotto
 Violino I
 Violino II
 Viola
 Violoncello e Contrabasso
 Cembalo

Ob.
 Fag.
 Viol.
 Viola
 Vc. e Ch.
 Cemb.

10

I Ob.

II Ob.

Fag.

I Viol.

II Viol.

Viola

Vc. & Cb.

Cemb.

15

I Ob.

II Ob.

Fag.

I Viol.

II Viol.

Viola

Vc. & Cb.

Cemb.

19

I

Ob.

II

Fag.

I

Viol.

II

Viola

Vo.
e
Cb.

Cemb.

23

I

Ob.

II

Fag.

I

Viol.

II

Viola

Vo.
e
Cb.

Cemb.

Gavotte I alternativement

[illegible][illegible]

16

I Ob.

II Ob.

Fag.

I Viol.

II Viol.

Viola

Vc. & Cb.

Cemb.

6 7 6 7 — 6 — 6 7 — 7 — 7 — 1 6 1 1

Gavotte II

I Oboe

II Oboe

Fagotto

p

I Violino

II Violino

Viola

Violoncello & Contrabasso

p

Cembalo

p

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

8

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Vc. & Cb.

Cemb.

4 1 1 7 7 3 6

17

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Vc. & Cb.

Cemb.

8 7 6 6 3 2 5 2 6 6 3

Gavotte I da capo

Forlane

I Oboe
 II Oboe
 Fagotto
 I Violine
 II Violine
 Viola
 Violoncello
 e Contrabasso
 Cembalo

I Ob.
 II Ob.
 Fag.
 I Viol.
 II Viol.
 Viola
 Vo.
 e Cb.
 Cemb.

10

I Ob.

II Ob.

Fag.

I Viol.

II Viol.

Viola

Vc. & Cb.

Cemb.

15

I Ob.

II Ob.

Fag.

I Viol.

II Viol.

Viola

Vc. & Cb.

Cemb.

First system of the musical score, measures 1-5. The instruments are Oboe I and II, Bassoon, Violin I and II, Viola, Voice and Cello, and Piano. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto'. The first system ends with a repeat sign.

Menuet I

alternativement

alternativement [tr]

Oboe I

Oboe II

Fagotto

Violine I

Violine II

Viola

Violoncello e Contrabasso

Cembalo

6 6- 6 6 # 6 #

8 2.

I Ob.

II Ob.

Fag.

I Viol.

II Viol.

Viola

Vc. & Cb.

Cemb.

17 [tr]

I Ob.

II Ob.

Fag.

I Viol.

II Viol.

Viola

Vc. & Cb.

Cemb.

1. 2.

Menuet II

Violino I

Violino II

Viola

Violoncello e Contrabasso

Cembalo

Viol. I

Viol. II

Viola

Vc. e Cb.

Cemb.

18

18

Menuet I da capo

Bourrée I
alternativement

Oboe

Fagotto

Violino I

Violino II

Viola

Violoncello e Contrabasso

Cembalo

8

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Vc. & Cb.

Cemb.

17

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Vc. & Cb.

Cemb.

Bourrée II

Oboe I
Oboe II
Fagotto

8

Ob.
Fag.

18

Ob.
Fag.

[Bourrée I da capo]

Passepiéd I

Oboe I
Oboe II
Fagotto

Violino I
Violino II
Viola
Violoncello e Contrabbasso

Cembalo

19

I
Ob.

II

Fag.

19

I
Viol.

II

Viola

Vc.
e
Cb.

19

Cemb.

6 8 1 6 6 7 4 6 7 6 6 6 7 6 6 6 1

[Fine]

Passepied II

I Oboe
 II Oboe
 Fagotto
 Violino I
 Violino II
 Viola
 Violoncello
 Contrabasso
 Cembalo

p

1.

I Ob.
 II Ob.
 Fag.
 Viol. I
 Viol. II
 Viola
 Vc.
 Cb.
 Cemb.

8

12

8

8

The first system of the musical score includes parts for Oboe (Ob.), Bassoon (Fag.), Violin I (I.), Violin II (II.), Viola, Violoncello and Double Bass (Vc. & Cb.), and Piano (Comb.). The Oboe and Violin I parts feature a melodic line with a repeat sign and first/second endings. The Bassoon, Viola, and Vc. & Cb. parts provide a harmonic accompaniment. The Piano part consists of chords and single notes.

Passapied I da capo

