

# Joh. Seb. Bachs Werke

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herausgegeben von der Bach-Gesellschaft.

Einzel-Ausgabe.

Für Orchester.

Nr. 5.

Konzert in F-dur.



Verlag von Breitkopf & Härtel in Leipzig.

# Johann Sebastian Bach's Werke.

Ausgabe der Bach-Gesellschaft.

Für Orchester.

Partitur.

## Ouvertüren.

1. Ouverture in E-dur für 2 Violinen, Viola, Bass, 2 Oboen und Fagott.
2. Ouverture in G-moll für 2 Violinen, Viola, Bass und Flöte.
3. Ouverture in A-dur für 2 Violinen, Viola, Bass, 2 Oboen, 3 Trompeten und Pauken.
4. Ouverture in A-dur für 2 Violinen, Viola, Bass, 3 Oboen, Fagott, 3 Trompeten und Pauken.
- 4a. Sinfonia in E-dur für 2 Violinen, Viola, Bass, 2 Waldhörner, 3 Oboen und Fagott.

## Concerthe.

5. Concert in E-dur für concertirende Violine mit Begleitung von 2 Violinen, Viola, Violoncell, Bass, 3 Oboen, Fagott und 2 Hörnern.
6. Concert in E-dur für concertirende Violine, Flöte, Oboe und Trompete mit Begleitung von 2 Violinen, Viola, Bass und Bass.
7. Concert in G-dur für 3 Violinen, 3 Violen, 3 Violoncelle und Bass.
8. Concert in G-dur für concertirende Violine und 2 Flöten mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.
9. Concert in A-dur für 2 Violen; 3 Violoncelle und Bass.

## Concerthe für 1 Klavier.

10. Concert in A-moll mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.
11. Concert in E-dur mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.
12. Concert in D-dur mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.
13. Concert in A-dur mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.
14. Concert in F-moll mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.
15. Concert in G-moll mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.

16. Concert in E-dur für Klavier und 2 Flöten mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.
17. Concert in A-moll für Klavier, Flöte und Violine mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.
18. Concert in D-dur für Klavier, Flöte und Violine mit Begleitung von Violine, Viola, Violoncell und Bass.

## Concerthe für 2 Klaviere.

19. Concert in C-moll mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.
20. Concert in E-dur mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.
21. Concert in C-moll mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.

## Concerthe für 3 Klaviere.

22. Concert in A-moll mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.
23. Concert in E-dur mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.

## Concert für 4 Klaviere.

28. Concert in A-moll mit Begleitung von 2 Violinen, Viola, Violoncell und Bass.

## Concerthe für Violine.

24. Concert in A-moll mit Begleitung von 2 Violinen, Viola und Bass.
25. Concert in E-dur mit Begleitung von 2 Violinen, Viola und Bass.
26. Concert in D-moll für 2 Violinen mit Begleitung von 2 Violinen, Viola und Bass.
27. Sinfonie-Satz in D-dur aus einer unbekannten Kirchen-Cantate für concertirende Violine mit Begleitung von 2 Violinen, Viola, Bass, 2 Oboen, 3 Trompeten und Pauken.

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Verlag von Breitkopf & Härtel in Leipzig.

## Konzert in F dur.

Für Orchester Nr. 5.

Bachs Werke.

Corno I.

Corno II.

Oboe I.

Oboe II.

Oboe III.

Fagotto.

Violino piccolo.

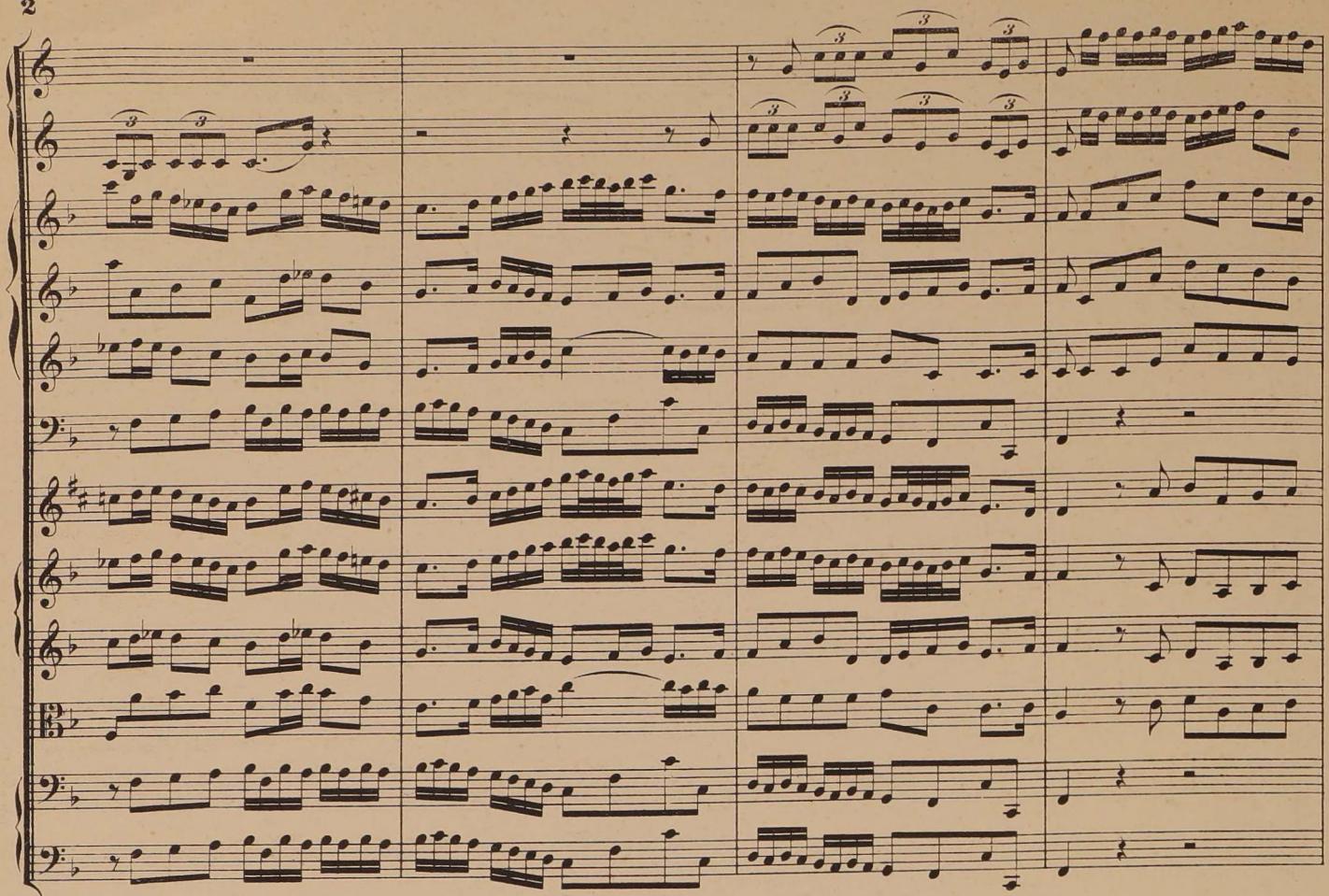
Violino I.

Violino II.

Viola.

Violoncello.

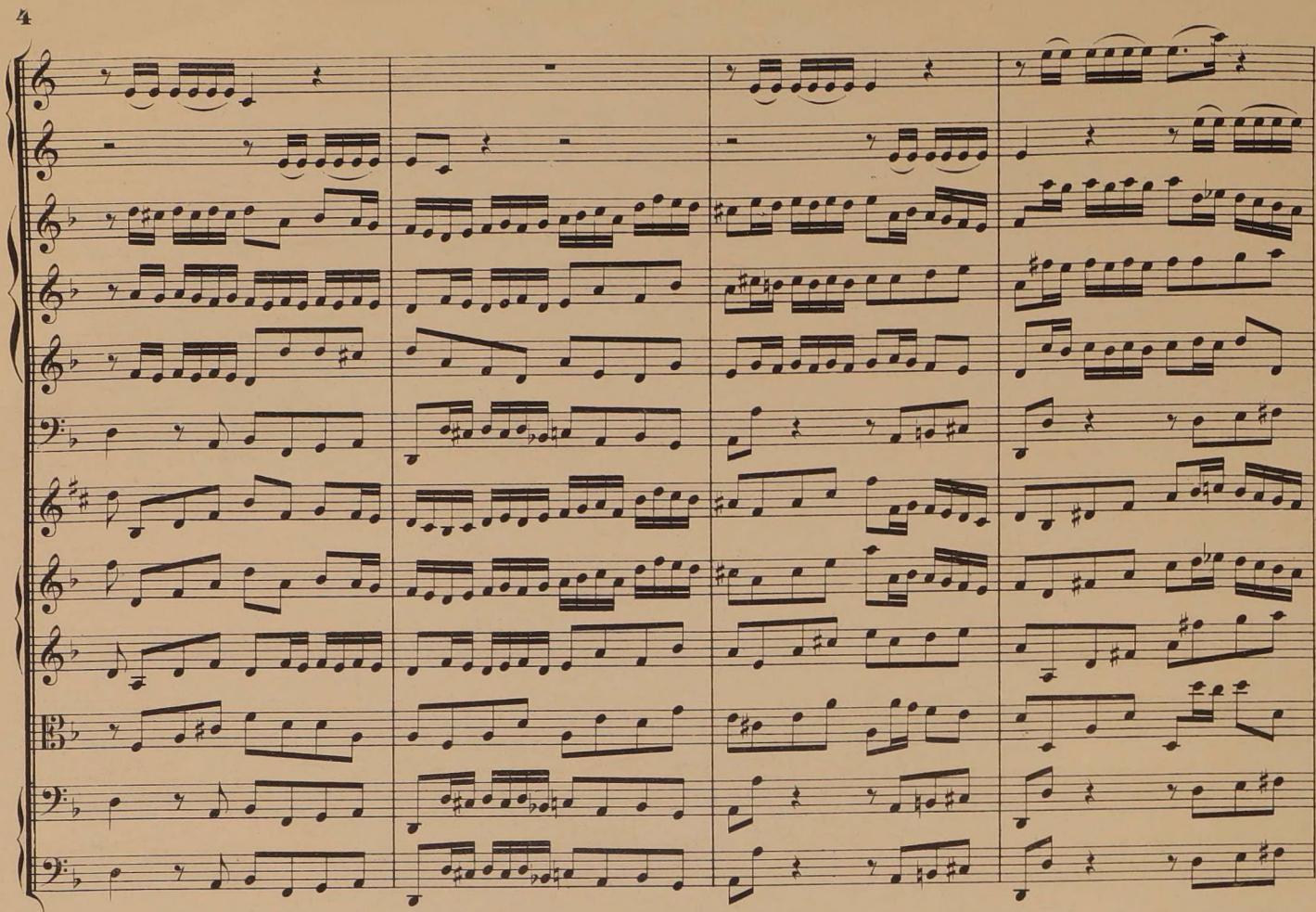
Continuo e  
Violone grosso.



A continuation of the musical score from page 2, starting with a treble clef and eight bass staves. The notation remains consistent with eighth-note patterns and sixteenth-note figures, continuing the melodic and harmonic development from the previous page.

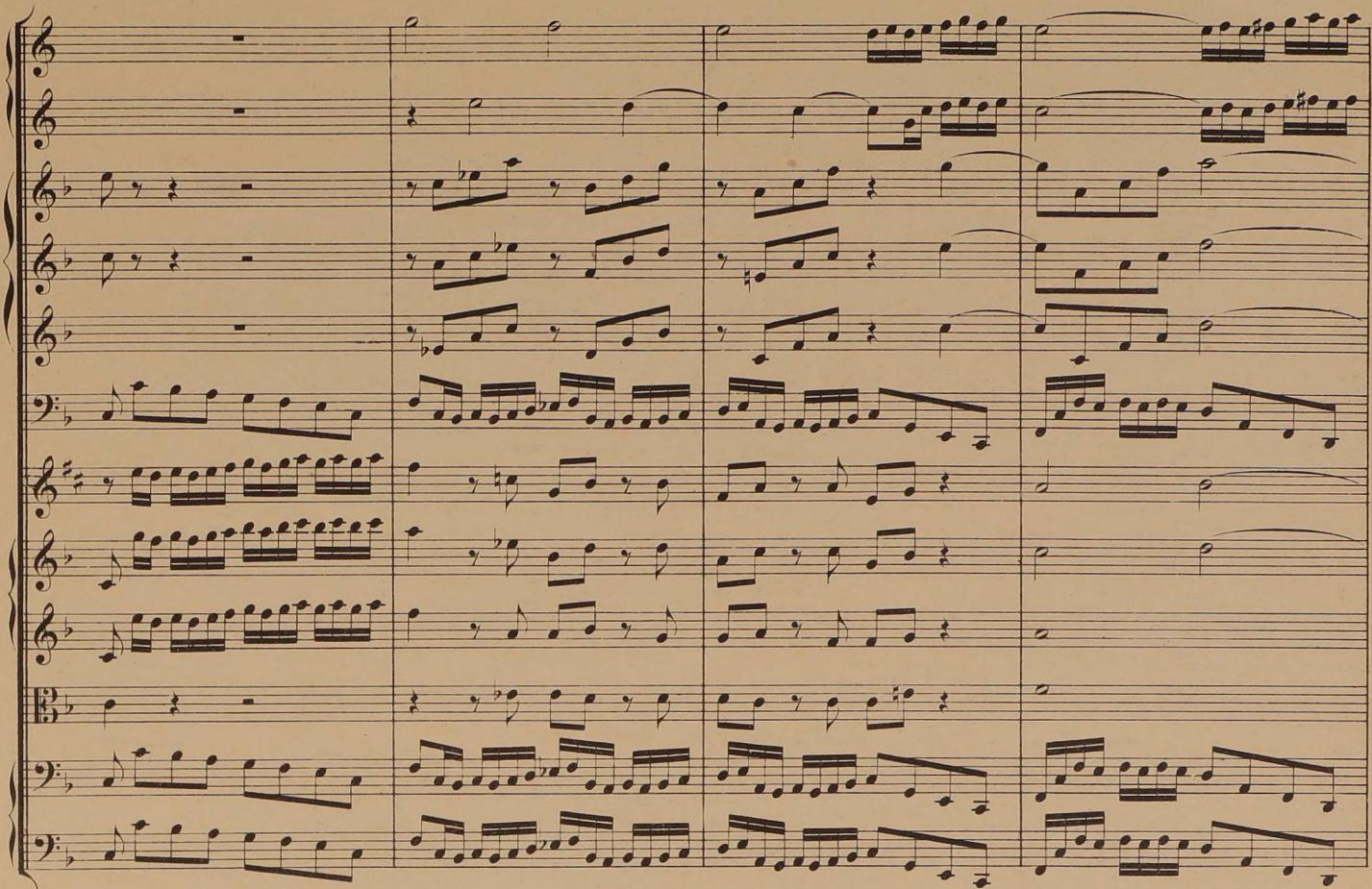
**A**

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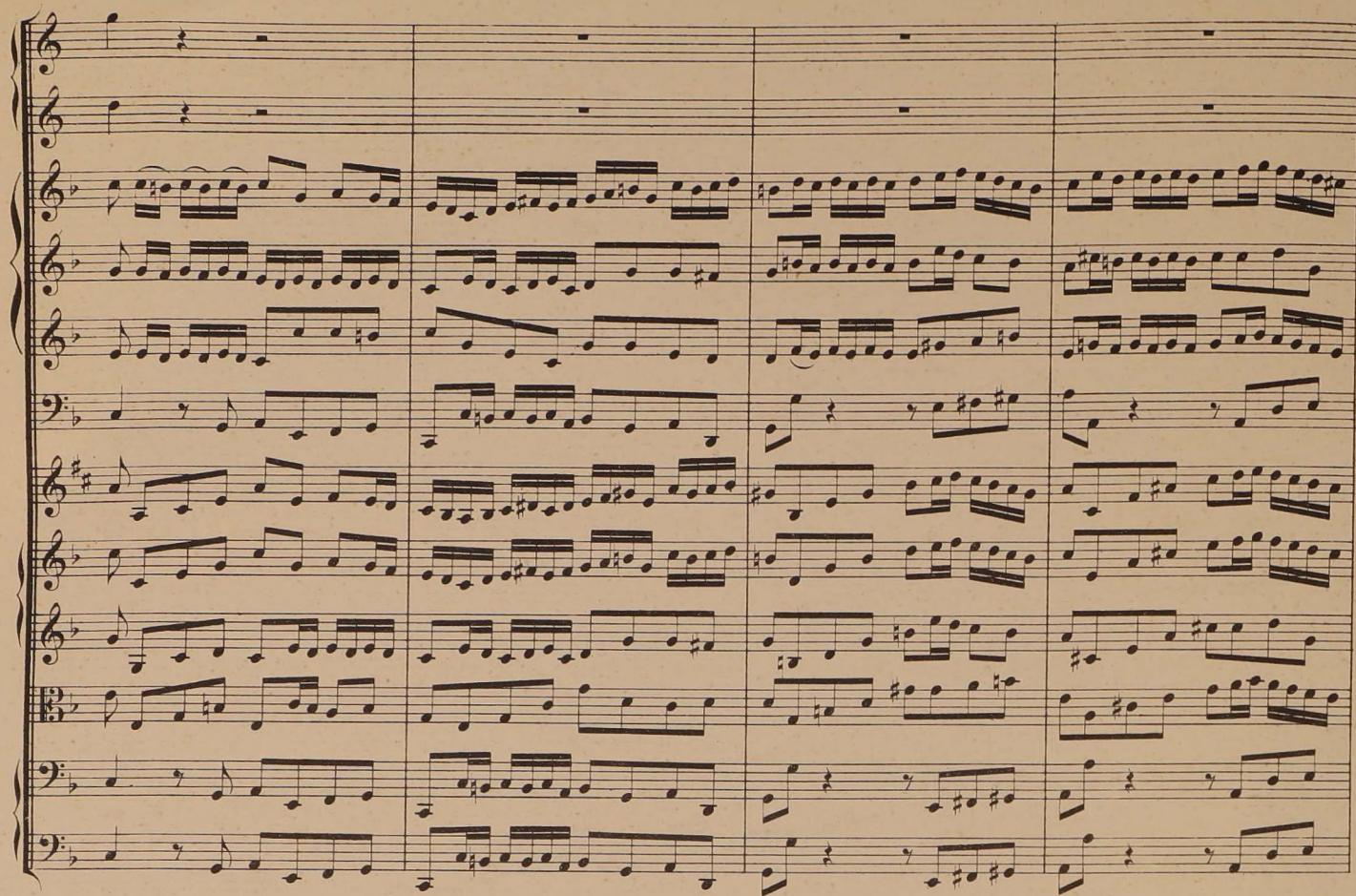


B

1 2 3 4



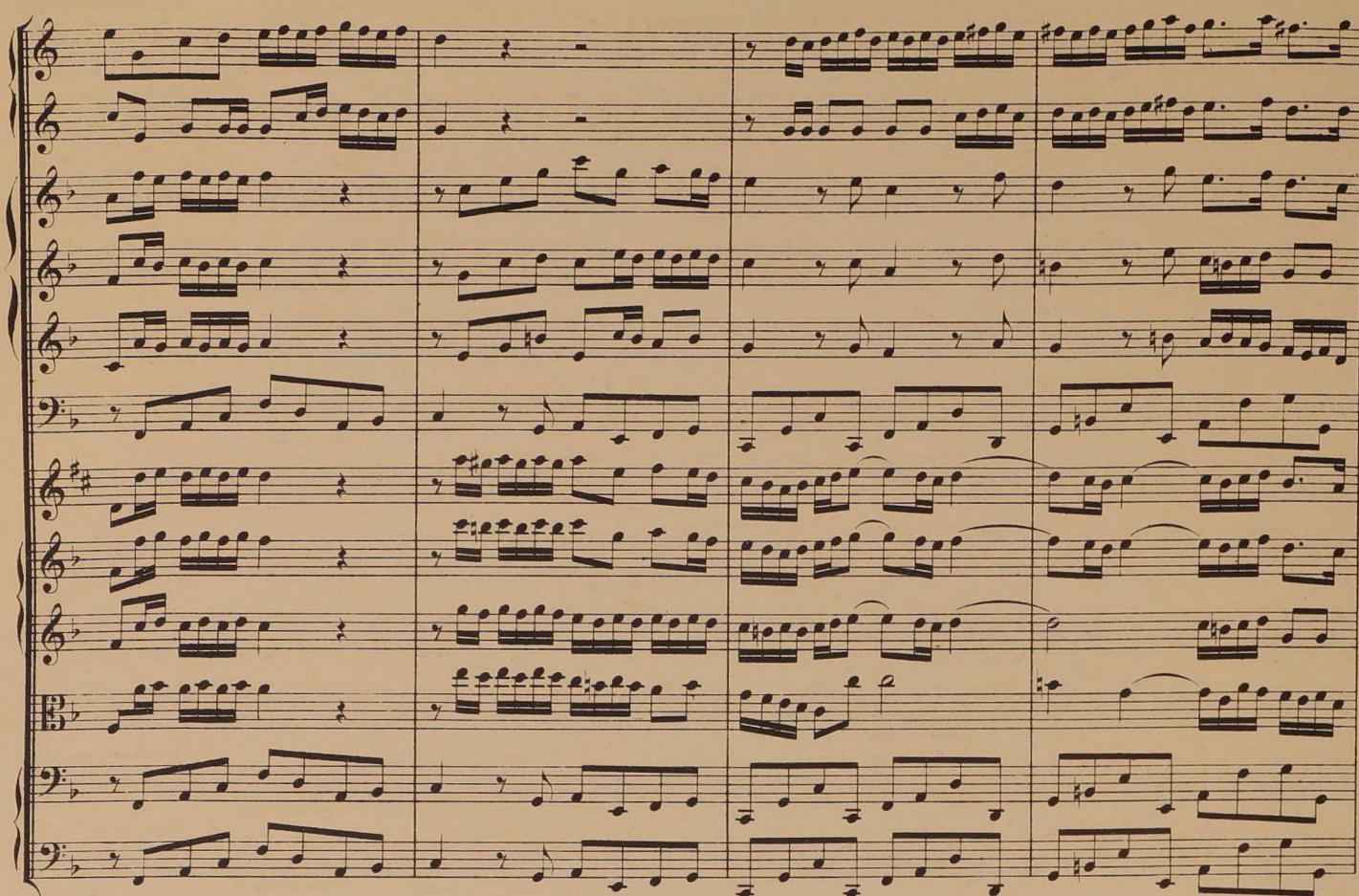
A continuation of the handwritten musical score from page 5. It features ten staves of music, organized into two systems of five staves each. The top system begins with a treble clef, followed by a bass clef, and then continues with six more staves. The bottom system begins with a bass clef, followed by a treble clef, and then continues with five more staves. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and occasional quarter notes. Measure lines connect the notes across the staves.



C

A continuation of the musical score from page 6. It features ten staves of music, arranged in two groups of five. The top group uses treble clef, and the bottom group uses bass clef. The music is in common time. The notation includes eighth and sixteenth notes, along with rests and dynamic markings. The section is labeled 'C' at the beginning.

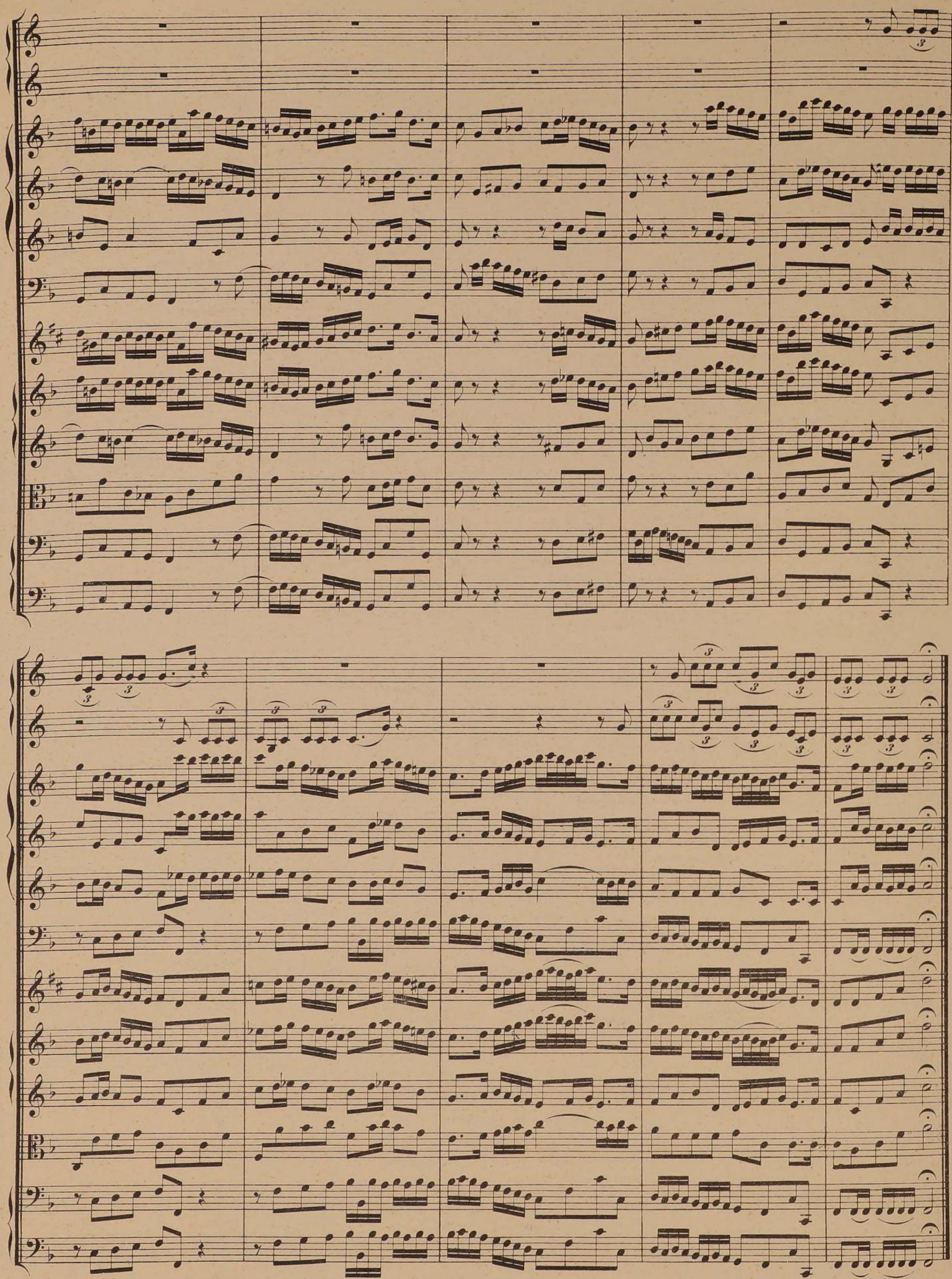




D

Musical score page 8, section D, featuring ten staves of music. The staves are arranged in two groups of five. The first group consists of treble clef staves, and the second group consists of bass clef staves. The music includes various note heads, stems, and rests, with some staves showing more activity than others. The section is labeled 'D' at the top left.

This page contains two systems of musical notation for orchestra, spanning eight staves per system. The top system begins with a treble clef and a forte dynamic (f). The bottom system begins with a bass clef and a forte dynamic (f). The notation includes various rhythmic values such as sixteenth notes, eighth notes, and sixteenth-note chords, along with dynamic markings like forte and accents. Measure numbers 1 through 4 are indicated above the staves.



## Adagio.

Musical score for the Adagio section, consisting of 11 staves. The key signature changes from G major (3 sharps) to F# major (1 sharp), then to E major (no sharps or flats), and back to G major. The time signature is mostly common time (indicated by '4'). The score includes various dynamics such as *piano*, *forte*, and *piano sempre*. The vocal parts are marked with 'Adagio e sempre piano' at several points. The instrumentation includes voices and possibly piano or harp.

Continuation of the musical score, consisting of 11 staves. The instrumentation remains the same, featuring voices and possibly piano/harp. The vocal parts continue with 'Adagio e sempre piano' markings. The score consists of sustained notes and simple melodic patterns.

Musical score page 12, section E, featuring two systems of music for orchestra. The score consists of eight staves, each with a different instrument's part. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), and brass (Trumpet). The music is written in common time. The first system begins with a dynamic marking of *forte*. The second system begins with a dynamic marking of *piano*.

Continuation of the musical score from page 12, section E, featuring two systems of music for orchestra. The score consists of eight staves, each with a different instrument's part. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), and brass (Trumpet). The music is written in common time. The first system begins with a dynamic marking of *piano*. The second system begins with a dynamic marking of *f.*

F

Musical score page F, featuring ten staves of music for a large ensemble. The score includes parts for various instruments, with some staves showing rhythmic patterns and others showing sustained notes or rests. Dynamic markings such as *forte* and *(forte)* are present. The page is part of a larger work, indicated by a circular stamp in the top right corner.

Musical score page G, continuing the musical piece from page F. The score consists of ten staves, with the instrumentation remaining consistent. The music features a mix of rhythmic patterns and sustained notes. Two dynamic markings, *piano*, are visible on the page. The page is part of a larger work, indicated by a circular stamp in the top right corner.

Musical score page 14 featuring ten staves of music. The staves are in various keys and time signatures, primarily common time. Dynamic markings such as *forte*, *piano*, and *tr.* (trill) are placed above specific notes or groups of notes. The music consists of a mix of eighth and sixteenth-note patterns, with some sustained notes and grace notes.

## Allegro.

Section titled "Allegro." starting on page 14. The music continues on ten staves, all in 6/8 time. The notation is primarily sixteenth-note patterns. There are several trill markings (*tr.*) placed above specific notes across the staves. The overall style is rhythmic and energetic, consistent with the Allegro tempo marking.



G

A continuation of the musical score from page 15. It features ten staves of music, arranged in two groups of five. The top group consists of treble clef staves, and the bottom group consists of bass clef staves. The music continues the eighth-note patterns established in the previous section. A dynamic marking "sempre piano" appears near the end of the page, along with a measure ending in 2/4 time.

Musical score page 16, top half. The score consists of ten staves. The first two staves are treble clef, the next two are bass clef, and the remaining six are bass clef. The key signature changes between G major (two sharps) and F major (one sharp). The time signature is common time. The music features various dynamics including *sempre piano*, *sempre pianissimo*, and *tr.* (trill). The notation includes eighth and sixteenth note patterns, slurs, and grace notes.

Musical score page 16, bottom half. This section continues the ten-staff format. The first two staves are treble clef, the next two are bass clef, and the remaining six are bass clef. The key signature changes between G major (two sharps) and F major (one sharp). The time signature is common time. The music features eighth and sixteenth note patterns, slurs, and grace notes, maintaining the dynamic markings from the top half of the page.

H

Musical score page 17, system H, top half. The score consists of ten staves. The first two staves are treble clef. The next two are bass clef. The following four staves are treble clef, and the last two are bass clef. The music features various note heads, stems, and rests. Measures 1 through 10 are shown, with measure 10 ending on a double bar line.

Musical score page 17, system H, bottom half. The score continues from the previous system. Measures 11 through 20 are shown. Measure 11 begins with a forte dynamic. Measures 12 and 13 feature grace notes and sixteenth-note patterns. Measures 14 through 20 conclude the section.

Musical score page 18, measures 1-8. The score consists of eight staves. Measures 1-4 feature eighth-note patterns with dynamic markings "forte" placed above the first four measures. Measures 5-8 show sixteenth-note patterns.

Musical score page 18, measures 9-16. The score continues with sixteenth-note patterns. Measure 9 includes a dynamic marking "piano". Measures 10-12 also include "piano" markings. Measures 13-16 conclude the section with "piano" markings.

I



Musical score for orchestra, system I, measures 13-24. The score continues with ten staves. Measures 13-24 feature rhythmic patterns with frequent *forte* dynamics. The instrumentation remains consistent with the previous system.

Musical score page 20 featuring ten staves of music. The score includes parts for strings, woodwinds, and piano. The piano part is labeled "piano" multiple times. The music consists of various rhythmic patterns and dynamics.

K

Musical score page K featuring ten staves of music. The score includes parts for strings, woodwinds, and piano. The piano part is labeled "piano" once. The music continues the rhythmic patterns established in the previous section.



Adagio.

(Allegro.)

Musical score page 21, measures 11-20. The score continues with ten staves. Measures 11-15 feature "forte" dynamics. Measures 16-20 return to "Adagio" tempo, with "forte" dynamics appearing in the lower staves.

Adagio.

B.W. 266.

**L**

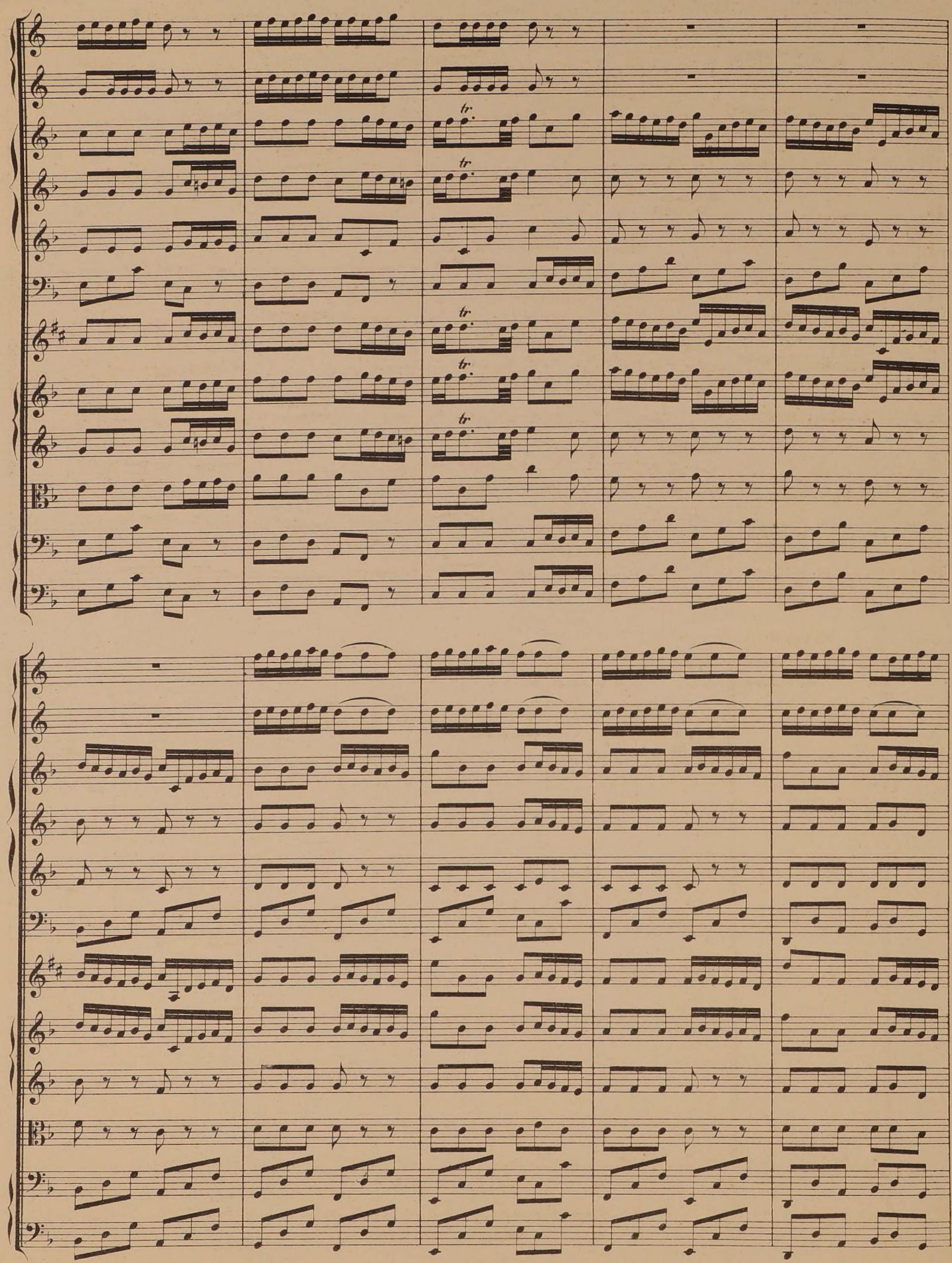
A musical score page featuring ten staves of piano music. The staves are arranged in two columns of five. The first column starts with a treble clef staff, followed by a bass clef staff, another treble clef staff, a bass clef staff, and a treble clef staff. The second column continues with a bass clef staff, a treble clef staff, a bass clef staff, a bass clef staff, and a treble clef staff. The music consists primarily of eighth-note patterns. Measure numbers 22 through 27 are present above the staves. The word "piano" is written under several notes, and dynamic markings like "tr." (trill) are placed above certain groups of notes.

A continuation of the musical score from page 22, section L. It features ten staves of piano music, arranged in two columns of five. The staves are identical to the ones on the previous page, with treble and bass clefs alternating. The music consists of eighth-note patterns, with "piano" markings and "tr." dynamic markings appearing at various points.

A page of musical notation for orchestra, featuring ten staves. The top five staves are in G clef, the bottom five in F clef. The music consists of six measures. Measures 1-3 show various patterns of eighth and sixteenth notes. Measure 4 features a prominent eighth-note bass line. Measures 5-6 show eighth-note patterns continuing across all staves.

M

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various rhythmic patterns, dynamic markings like 'tr.', and rests. The staves are arranged in two groups of five, separated by a vertical bar line.





## Menuetto.

1<sup>a</sup>                    2<sup>a</sup>

1<sup>a</sup>                    2<sup>a</sup>

**Trio a 2 Oboi e Fagotto.**

Oboe I.

Oboe II.

Fagotto.

**Menuetto da Capo. e poi la Polacca.****Polacca.** Tutti i Violini e Viola, ma piano. Violino piccolo si tace.

Violino I.

Violino II.

Viola.

Continuo.

forte  
forte  
forte  
forte

Menuetto da Capo, e poi il Trio.

Trio a 2 Corni e 3 Oboi all'unisono.

Corno I.

Corno II.

Tutte le Oboi.

Menuetto da Capo sino alla Fine.

# Johann Sebastian Bachs Werke.

## Einzelausgaben sämtlicher Werke.

Ausgabe der Bachgesellschaft.  
(Partitur.)



Ausgabe für praktischen Gebrauch.  
(Klavierauszug mit Text und Stimmen.)

### I. Kantaten.

- Nr. 1—198. Kirchenkantaten.  
Nr. 201—213. Weltliche Kantaten.  
Jede Partitur M 3.—, einige M 6.—.  
Jeder Klavierauszug M 1.50.

Von einer größeren Anzahl Kantaten erschienen auch Chor- und Orchesterstimmen zum Preise von 30 P für das einzelne Heft. — Orgelstimmen je M 1.50.

Ausführliche Verzeichnisse kostenfrei.

### II. Motetten.

1. Singet dem Herrn ein neues Lied.  
2. Der Geist hilft unsrer Schwachheit auf.  
3. Jesu, meine Freude.  
4. Fürchte dich nicht, ich bin bei dir.  
5. Komm, Jesu, komm.  
6. Lobet den Herrn, alle Heiden.  
7. Ich lasse dich nicht, du segnest mich denn.  
8. Sei Lob und Preis mit Ehren.  
Jede Partitur M 3.—. Jeder Klavierauszug M 1.50.  
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#### IV. Messen.

##### Band 1.

1. Hohe Messe in H-moll. Partitur (Orig.-Ausg.) M 12.—; Ausgabe von Krebsbach M 15.—. Klavierauszug M 3.—. Orchesterstimmen je M 1.50. Orgelstimme M 6.—. Chorstimmen je 30 P.

##### Band 2.

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3. Messe in A-dur. Part. M 3.—. Klavierausz. M 1.50. Chorstimmen je 30 P.  
4. Messe i. G-moll. Part. M 3.—. Klavierausz. M 1.50. Chorstimmen je 30 P.  
5. Messe in C-dur. Part. M 3.—. Klavierausz. M 1.50. Chorstimmen je 30 P.  
6. Magnificat in D-dur. Partitur M 6.—. Klavierauszug M 1.50. Chorstimmen je 30 P.  
7—11. Sanctus in C-dur, A-dur, D-moll, G-dur, A-dur. Partitur M 6.—. Klavierauszug M 3.—.

#### V. Passionen.

1. Passionsmusik n. d. Evangelisten Matthäus. Partitur (Orig.-Ausg.) M 12.—. Ausgabe v. R. Franz M 15.—. Klavierauszug M 3.—. Orchesterstimmen je M 1.20. Orgelstimme M 3.—. Pianofortestimme M 3.—. Chorstimmen je 30 P.  
2. Passionsmusik n. d. Evangelisten Johannes. Partitur M 12.—. Klavierauszug M 3.—. Chorstimmen je 30 P.  
3. Passionsmusik nach dem Evangelisten Lukas. (Nach J. S. Bachs Handschrift. Tonseker nicht nachgewiesen.) Partitur M 12.—. Klavierauszug M 3.—. Orchesterstimmen je M 1.20. Orgelstimme M 6.—. Chorstimmen je 30 P.

#### VI. Lieder und Arien.

Geistliche Lieder und Arien aus Schmelz's Gesangbuch und dem „Notenbuch“ der Anna Magdalena Bach. Mit einem Anhang. für eine Singstimme und Pianoforte (Orgel oder Harmonium) M 4.—.

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Preis jeder Partitur M 3.—, jeder Orchesterstimme 30 P, jeder Solo-Violinstimme M 1.—, jeder Klavierstimme M 1.50 (mit + bezeichnet M 3.—).

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1. C-dur. 7 Hefte.  
2. H-moll. 5 Hefte.  
3. D-dur. 10 Hefte.  
4. E-dur. 12 Hefte.

#### Konzerte.

5. F-dur. 12 Hefte.  
6. E-dur. 10 Hefte.  
7. G-dur. 10 Hefte.  
8. G-dur. 9 Hefte.  
9. A-dur. 6 Hefte.

#### Konzerte für 1 Klavier.

10. D-moll. Pianoforte + und 5 Hefte.  
11. E-dur. Pianoforte und 5 Hefte.  
12. D-dur. Pianoforte und 5 Hefte.  
13. A-dur. Pianoforte und 5 Hefte.  
14. E-moll. Pianoforte und 5 Hefte.  
15. G-moll. Pianoforte und 7 Hefte.  
16. F-dur. Pianoforte und 7 Hefte.  
17. A-moll. Pianoforte + und 7 Hefte.  
18. D-dur. Pianoforte + und 6 Hefte.

#### Konzerte für 2 Klaviere.

19. C-moll. Pianoforte I, II und 5 Hefte.  
20. C-dur. Pianoforte I, II und 5 Hefte.  
21. E-moll. Pianoforte I, II und 5 Hefte.

#### Konzerte für 3 Klaviere.

22. D-moll. Pianoforte I, II, III und 5 Hefte.  
23. C-dur. Pianoforte I, II, III und 5 Hefte.

#### Konzert für 4 Klaviere.

28. A-moll. Pianoforte I, II, III, IV und 5 Hefte.

#### Konzerte für Violine.

24. A-moll. Violine und 4 Hefte.  
25. E-dur. Violine und 4 Hefte.  
26. D-moll. Violine I, II und 4 Hefte.  
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17. Sonate in E-dur.  
18. Sonate in A-dur.  
19. Sonate in C-dur.  
20. Sonate in E-moll.  
21. Sonate in E-dur.

#### Für Violoncell.

- Einzelne je M 1.—.  
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23. Suite in D-moll.  
24. Suite in C-dur.  
25. Suite in E-dur.  
26. Suite in E-moll.  
27. Suite in A-dur.

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29. Sonate in D-dur.  
30. Sonate in E-moll.

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