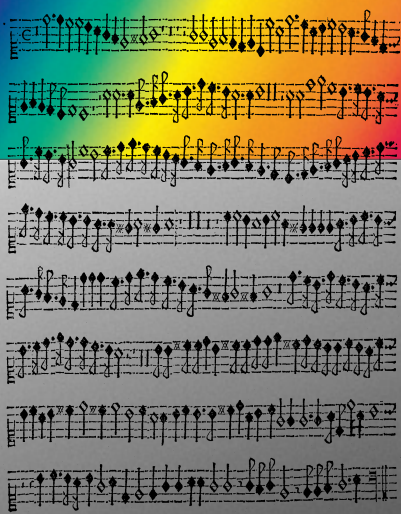


# ZEITSCHRIFT FÜR SPIELMUSIK



Johann Sebastian Bach  
(1685 – 1750)

## **Affettuoso**

aus dem 5. Brandenburgischen  
Konzert (BWV 1050)  
für Altblockflöte, Tenorblockflöte  
und Cembalo (Klavier)

from Brandenburg Concerto No. 5  
for treble recorder, tenor recorder  
and harpsichord (piano)

**MOECK**

## Vorwort

Das *Affettuoso* ist der 2. Satz aus dem 5. Brandenburgischen Konzert von Johann Sebastian Bach und wird von drei Instrumenten ausgeführt: Querflöte, Violine und Cembalo. Die Originaltonart ist h-Moll.

Um den Satz mit Blockflöten und Cembalo darstellen zu können, wurde er eine kleine Terz nach oben transponiert, was den Gepflogenheiten der Barockzeit entspricht. Den Part der Querflöte konnte nun die Altblockflöte übernehmen, für den Part der Violine bot sich die Tenorblockflöte an. Das Cembalo hat in diesem Satz zwei Funktionen zu übernehmen: Es ist konzertierendes Instrument und als solches den beiden anderen ebenbürtig, oder es dient als Generalbassinstrument.

Zu bemerken ist, dass beide Melodieinstrumente in der Vorlage bei gleichen Motiven unterschiedliche Artikulierungen aufweisen, selbst wenn sie sich nachahmen oder parallel geführt werden. Dies mag wohl in der Verschiedenheit der beiden originalen Instrumente begründet sein. Für die Darstellung auf Blockflöten wurde die Artikulation der Querflöte auch für die Tenorblockflöte übernommen. Unterschiedliche Artikulierung innerhalb des Cembaloparts wurde angeglichen, der Generalbass wurde ausgesetzt. Zusätze und Ergänzungen sind durch Einklammerung oder Strichelung kenntlich gemacht worden.

Als Vorlage für die vorliegende Übertragung dienten das Autograph der Partitur, die Partitur in der Neuen Bach-Ausgabe sowie die Abschrift des Bach-Schülers Altnikol.

## Preface

The 2<sup>nd</sup> movement of Johann Sebastian Bach's Brandenburg Concerto No. 5 is entitled *Affettuoso* and is written for the three instruments flute, violin and harpsichord. The original key is b minor.

The movement has been transposed by a third upwards to make the performance on recorders and harpsichord possible. This corresponds to the customary practise during the baroque period. The flute part can thus be attributed to the treble recorder and the violin part to the tenor. The harpsichord has both the role as solo instrument when equalling with the other parts and accompanying instrument.

Worthy of comment is that in the master copy both melody instruments have different articulations for the same motives regardless if they are imitative or parallel to each other. This is probably due to the fact that in the original the melody instruments are of completely different nature. For the performance with recorders the articulation marks of the flute part have been applied to both recorder parts. Irregular articulation marks in the harpsichord part have been brought into line and the realisation of the continuo part has been undertaken. Brackets or dotted lines have indicated any additions.

The master copy used for this edition is the autograph of the score, the score printed in the "Neue Bach-Ausgabe" and a copy of the Bach scholar Altnikol.

*Translation: J. Whybrow*

## Préface

L'*Affettuoso* est constitué par le deuxième mouvement du 5<sup>ème</sup> concerto brandebourgeois de Johann Sebastian Bach et est interprété par trois instruments, la flûte traversière, le violon et le clavecin. La tonalité d'origine est en si mineur.

Afin que le mouvement puisse être interprété à la flûte à bec et au clavecin, il a été transposé d'une petite tierce vers le haut, procédé conforme aux habitudes de l'époque baroque. La partie de flûte traversière a pu être reprise par la flûte à bec alto, et celle du violon par la flûte à bec ténor. Dans ce mouvement, le clavecin doit remplir deux fonctions : placé au même niveau que les autres, il sera instrument concertant, ou bien il servira de basse continue.

Il est à noter que, dans l'original, pour les mêmes motifs, les deux instruments mélodiques doivent interpréter des articulations différentes, même lorsqu'ils s'imitent ou se côtoient en parallèle. Ceci est peut-être dû au caractère différent des instruments d'origine. Pour ce qui est de l'interprétation par des flûtes à bec, les articulations de la flûte traversière ont été reprises, même pour la flûte à bec ténor. Les différences d'articulation dans la partie de clavecin ont été harmonisées et la basse continue a été réalisée. Ajouts et compléments sont indiqués entre crochets ou en pointillés.

Le présent arrangement se base sur l'autographe de la partition du 5<sup>ème</sup> concerto brandebourgeois, sur la « Neue Bach-Ausgabe », et sur la copie d'Altnikol, élève de Bach.

*Traduction : A. Rabin-Weller*

*Grete Zahn*

# Affettuoso

aus dem Brandenburgischen Konzert Nr. 5 (BWV 1050)  
für Altblockflöte, Tenorblockflöte und Cembalo (Klavier)  
eingrichtet von Grete Zahn

Johann Sebastian Bach (1685 – 1750)

## Affettuoso

Altblockflöte

Tenorblockflöte

Cembalo (Klavier)

6 5 # 6 # 7

Detailed description: This system contains the first three measures of the piece. The Altblockflöte and Tenorblockflöte parts begin with a rest followed by a quarter note G4 (marked *f*), then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Cembalo part features a rhythmic accompaniment of eighth notes in the right hand and a bass line of eighth notes in the left hand. Trills are indicated above the final notes of the flute parts.

3

9 7 7 9 6 6 4 7  
5 # 7 4 2# 5

Detailed description: This system contains measures 4 through 8. The flute parts continue with eighth-note patterns and trills. The Cembalo part maintains its accompaniment. Measure 8 ends with a piano (*p*) dynamic marking.

6

*p*

Detailed description: This system contains measures 9 through 11. The flute parts continue with eighth-note patterns. The Cembalo part features a more active accompaniment with sixteenth-note runs in the right hand. Measure 11 ends with a piano (*p*) dynamic marking.

4

8

11

14

17

19

Musical score for measures 19-20. The system includes a vocal line with a forte (*f*) dynamic marking and a piano accompaniment. The piano part features a trill (*tr*) in the right hand. Fingering numbers 5, 6, and 6 are indicated below the piano part.

21

Musical score for measures 21-22. The system includes a vocal line with trills (*tr*) and a piano accompaniment. Fingering numbers 7, 8, 7, 9, 7, 5, 7, 5, and 6 are indicated below the piano part.

23

Musical score for measures 23-24. The system includes a vocal line with a piano (*p*) dynamic marking and a piano accompaniment. Fingering numbers 6, 6, 4, 7, 6, 5, 4, and 5 are indicated below the piano part.

26

Musical score for measure 26. The system includes a vocal line and a piano accompaniment.

29

Musical score for measures 29-31. The score is in 3/4 time and B-flat major. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. Fingering numbers are indicated below the bass staff: 6, b, 6, 5, 6, 5, 6, 6, 6.

32

Musical score for measures 32-33. The piano continues with a melodic line in the right hand and accompaniment in the left hand. Trills are marked with *(tr)*. Fingering numbers are indicated below the bass staff: 6, 6, 6, 6, 5b, 9, 7, 4b, 5.

34

Musical score for measures 34-36. The piano continues with a melodic line in the right hand and accompaniment in the left hand. A piano (*p*) dynamic is indicated. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

37

Musical score for measures 37-39. The piano continues with a melodic line in the right hand and accompaniment in the left hand. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

40

Musical score for measures 40-42. The score is in 2/4 time and B-flat major. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. The melody consists of eighth-note patterns with some grace notes. Measure 40 starts with a grace note on G4, followed by a quarter note on A4, and then eighth notes. Measure 41 continues with similar eighth-note patterns. Measure 42 has a quarter rest followed by eighth notes.

43

Musical score for measures 43-44. The piano accompaniment continues with eighth notes. The melody in measure 43 features a trill on G4. Measure 44 continues with eighth-note patterns and a trill on G4.

45

Musical score for measures 45-46. Measure 45 begins with a forte (*f*) dynamic marking. The piano accompaniment has a steady eighth-note bass line. The melody in measure 45 features a trill on G4. Measure 46 continues with eighth-note patterns and a trill on G4. Below the piano part, there are fingering numbers: 6, 5, #, 6, #.

47

Musical score for measure 47. The piano accompaniment continues with eighth notes. The melody in measure 47 features a trill on G4.