



# ARIOSO

Johann Sebastian Bach (1685-1750)

Cantata "Ich steh mit einem Fuß im Grabe"

*Sinfonia*, BWV 156 (1729)

Concerto for harpsichord, strings and continuo No 5 in f minor

*Largo*, BWV 1056 (1738)

## Cello and piano

d minor

Urtext edition by Erlend Vestby, 2020

## PREFACE

The title *Arioso* was not given by Bach himself, but was used early to describe the character and style of the piece. Perhaps a title like this was necessary because the *Arioso* appears in two of J.S. Bach's compositions, both included in this edition. The first is the *Sinfonia* from Cantata BWV 156, and the other version is the much more ornamented 2<sup>nd</sup> movement, *Largo*, of the harpsichord concerto BWV 1056. The title *Arioso* is only used when this movement (usually BWV 156) is played by its own, and not in connection with the rest of the work. This might be another reason for using a unique title for such occasions. The inspiration to the composition came probably from the *Andante* in Telemann's Flute Concerto in G major, TWV51:G2. The first two bars here are identical to Bach's *Arioso*.

*Arioso* is Italian and means "airy". The term first appeared in the 16<sup>th</sup> century to describe an aria of a melodious and songlike character as opposed to a declamatory character. D. Scarlatti, a composer and performer contemporary with Bach, used the term to describe music "in a flowing melodic style."

The most common edition of the *Arioso* for violin or cello and piano or organ was made by Sam Franco in 1915. This version is more richly harmonised than the original version, and includes editorial slurs, dynamics, articulations, bowings, and fingerings. I decided to create a historically informed edition to stay closer to Bach's language and composition, and to give performers more freedom in their interpretative choices.

### Instrumentation and keys

BWV 156 in d minor: Solo oboe. 2 violins, viola and basso continuo. (Strings arco)  
BWV 1056 in f minor: Solo harpsichord. 2 violins, viola and basso continuo. (Strings pizz.)

This new edition is written in various keys and instrumentations:

- Violin, viola or cello and piano
- Violin, viola or cello and organ
- Violin, viola or cello and strings

They are written in d minor, g minor, f minor and e minor.

## CRITICAL COMMENTARY

This edition of the *Sinfonia* BWV 156 is made after the surviving anonymous copies of the instrumental parts (A) created between 1750 and 1761, just after Bach's death. Bach's own manuscript and the original parts were lost to history early on. I have compared these copies with the first printed edition (E1) of the Cantata, made in 1886 by Ernst Naumann for Breitkopf und Härtel Bach-Gesellschaft Ausgabe.

The edition of the *Concerto* BWV 1056 however is made primarily after J.S. Bach's own autograph manuscript (MS). I have also used the first printed edition (E2) of this work made in 1869 by Wilhelm Rust for Breitkopf und Härtel Bach-Gesellschaft Ausgabe. Johann Nikolaus Forkel (1749-1818), musicologist, organist and the first biographer of J.S. Bach, made a copy of the MS which I have also consulted (F).

The MS has been the primary source and has also been used to compare A and E1 when making the *Sinfonia* due to the lack of survived autograph manuscripts of the Cantata. The E2 has been used to better understand the writings of MS and as a quality control. F is the source that has the largest discrepancies to all the other sources. Some changes have been necessary in order to make the transposition (g minor), but the copy also includes more embellishments than in the other sources (marked in blue in the score). F has its own chapter below where the major differences are shown.

### Abbreviations:

S: = solo part

1: = 1<sup>st</sup> voice (1vln)

2: = 2<sup>nd</sup> voice (2vln)

3: = 3<sup>rd</sup> voice (vln)

C: = continuo (bass)

b = bar number

n = note in the bar. Slurs, ties, grace notes and rests are not included when counting.

MS = manuscript (1738) (J.S. Bach of BWV 1056)

A = Autograph (1750-1761) (anonymous copy of BWV 156 parts)

F = Copy of BWV 1056 by J. N. Forkel (1760-1789) (transposed to g minor)

E1 = first edition BWV 156 (1886) (Ed. Ernst Naumann)

E2 = first edition BWV 1056 (1869) (Ed. Wilhelm Rust)

## **SINFONIA, BWV 156**

C: b4, n4 – C in *A*, *E1* and *F*. Double stop C/B in *MS*. B in *E2*.

S: b4, n10 – F in *A*. G in *MS*, *E1*, *E2* and *F*.

1: b14, n3 – C in *A*, *MS*, *E2* and *F*. A in *E1*.

S: b14, n12-19 – Slurs 3+1 x2 in *MS*. Slurs 4+4 in *E2*. Slurs 2+2 x2 in *A*. Slurs 2x3 +1+1 in *E1*. No slurs in *F*.

S: b14, n16 – G in *A* and *E1*. F in *MS*, *E2* and *F*.

1, 2, 3: b17, n1 – Bb, G and G in *A* and *E1*. Bb, G and C in *MS*, *E2* and *F*.

3: b18, n1 – D in *E1*. C in *A*, *MS*, *E2* and *F*.

S: b18, n11 – Tie in *A* and *E1*. No tie in *MS*, *E2* and *F*.

## **LARGO, BWV 1056**

S: b2, n4-8: No tie or slur in *F*. The tie appears in *E2*, the slur in *MS*. The embellishment is only written in *MS*.

3: b2, n4: C in *F*. Bb in all other sources.

S: b2, n13-15: Slur in *F*. No slur in *MS*, *E2*, *A* or *E1*.

C: b4, n4 – Double stop C/B in *MS*. B in *E2*. C in *A*, *E1* and *F*.

S: b5, n1-5: No slur in *E2* or *F*. The slur is written in *MS*. The tie appears in all sources.

S: b10, n12, 14: No flat in *F*.

S: b11, n7-8 – Double stop G/Bb and Bb/G in *MS*. It is difficult to tell which of the notes were intended. Bb, G in *E2* and *F*. G, Bb in *E1* and *A*.

S: b12, beat 3: No slur in *F*. Slur in *MS* and *E2*.

S: b13, n13,15 – *MS* shows double stop A/F on both notes. It is difficult to tell which of the notes were intended. *E2* indicates A, F. *A*, *E1* and *F* show F, A.

2: b14, n4 – F in *F*. A in all other sources.

S: b14, n12-19 – Slurs 3+1 x2 in *MS*. Slurs 4+4 in *E2*. Slurs 2+2 x2 in *A*. Slurs 2x3 +1+1 in *E1*. No slurs in *F*.

2 and 3: b15, n2 – the two voices swap notes in *F*. (C one octave down.) Notated here as printed in *MS*, *E2*, *E1* and *A*.

S: b17 and 18, last beats – no embellishment sign in *F*. Notated in *MS* and *E2*. The exact position in *MS* is unclear and is here placed as found in *E2*. B17: Slur in *F* covers 4 notes, *MS* appears to cover 3 notes, the slur in *E2* covers 2 notes. B18: Slur in *F* only.

2 and 3: b18, n3: Notes swap in *F*. (C one octave down.) Notated here as printed in *MS*, *E2*, *E1* and *A*.

C: b19, n2 – Flat in *MS*. No accidentals in *E2* or *F*.

S: b19, n5-6 – Tie in *MS*, no tie in *E2* and *F*.

S: b20, last beat – Slur over 2 last notes in *MS*. Slur over 2 first notes in *E2*. No slur in *F*.

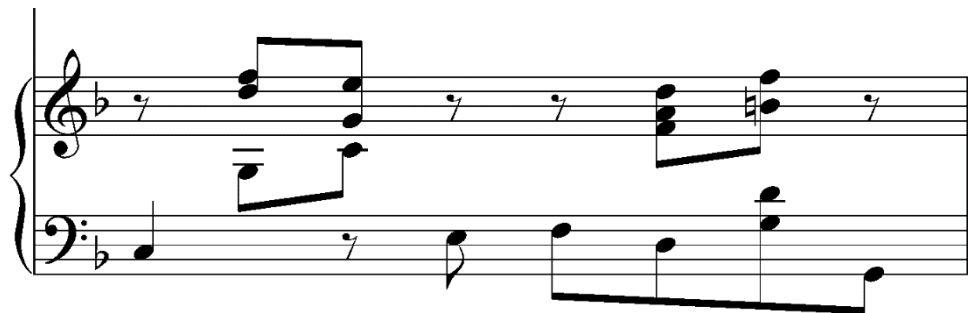
### Special differences between *F* and the other sources:

There are specific grace notes and embellishments added in the copy by Forkel that are not written in the other sources. These are embellishments that might have been added by contemporary performers. I have therefore kept them in the score marked in blue.

Slurs and other minor differences in *F* are marked in the commentary above in the same way as the other sources are discussed.

Larger differences are described below in arrangement for piano:

- Piano, b6:



The image shows a musical score for piano, labeled 'Piano, b6:'. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat). The music is written in a style that includes slurs and grace notes. The treble staff begins with a grace note (marked with a blue '7'), followed by a series of notes and slurs. The bass staff also begins with a grace note (marked with a blue '7'), followed by a series of notes and slurs. The score is presented in a clear, black-and-white format.

- S: b8-9 – The ossia staff shows a different embellished line found in *F* only.
- Piano, b8:

A musical score for Piano, b8, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of notes and rests, with some notes beamed together. There are several rests indicated by a '7' symbol.

- Piano, b10-11 (octave differences):

A musical score for Piano, b10-11, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of notes and rests, with some notes beamed together. There are several rests indicated by a '7' symbol. The notes in the upper staff are an octave higher than those in the lower staff.

- S: b15:

*F*: 

A musical notation for S: b15, F source. It shows a single staff with five notes. A plus sign (+) is placed above the first note.

Other sources: 

A musical notation for S: b15, other sources. It shows a single staff with five notes. A double asterisk (\*\*) is placed above the first note.

S: b16, last beat:

A musical notation for S: b16, last beat. It shows a single staff with five notes. A slur is placed over the first four notes.

- Two last bars in *F*. The printed version is as found in *MS* and *E2*:

20

## ADAGIO AND LARGO

There are some uncertainties with the tempo relationship between *adagio* and *largo* in the Baroque era. They were both used to describe a slow movement, but which of them were the slowest depended on who you asked. The Italian writers and composers mostly saw *adagio* as slow and *largo* as very slow. Most French musicians placed them the other way around. It is uncertain what Bach himself thought, but it is a possibility that he didn't make a distinction between them at all; they just meant "slow". I will shortly explain some of the various other meanings *adagio* and *largo* could have that may explain why BWV 156 and BWV 1056 are marked differently:

According to musicologist David Fallows, *adagio* in the Baroque era up until the Classical period, meant a slow movement that asked for extra embellishments from the performer. The *Sinfonia* marked *adagio* is sparingly embellished, whilst the harpsichord concerto marked *largo* is much more elaborated. This might be the very reason that they are marked differently. Both the *adagio* and the *largo* should be played equally slow, but the *adagio* also needs to be embellished.

Bach expert and performer, Anthony Newman, argues that *adagio* has a slow tempo with emphasis on the strong beats. *Largo* is also slow, but with emphasis on strong as well as weak beats, increasing the number of accents in the bar. With the long and many embellishments written out in the *largo*, extra accents and heavy beats might come naturally as a result of these.

## SOURCES:

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Braatz, Thomas. "Cantata BWV 156." *Bach Cantatas Website*. June 1, 2008. Accessed May 2, 2020. <https://www.bach-cantatas.com/Ref/BWV156-Ref.htm>

Budden, Julian, Tim Carter, Marita P. McClymonds, Margaret Murata, and Jack Westrup. "Arioso." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 30, 2020, <https://doi.org/10.1093/gmo/9781561592630.article.01240>

"Harpichord Concerto in f minor." *Netherland's Bach Society*. Accessed May 2, 2020. <https://www.bachvereniging.nl/en/bwv/bwv-1056/>

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Newman, Anthony. *Bach and the Baroque*. Anthony Newman, 1995.

## Manuscripts:

### MS:

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. "D-B Mus.ms. Bach P 234, BWV 1056" *Bach Digital*. Accessed April 13, 2020. [https://www.bach-digital.de/receive/BachDigitalSource\\_source\\_00001156](https://www.bach-digital.de/receive/BachDigitalSource_source_00001156)

### A:

Leipzig, Bibliothek der Thomasschule. "D-LEb Thomana 156 [Nach 1750], BWV 156" *Bach Digital*. Accessed April 13, 2020. [https://www.bach-digital.de/receive/BachDigitalSource\\_source\\_00003202](https://www.bach-digital.de/receive/BachDigitalSource_source_00003202)

### E1:

Ernst Naumann. "Cantata, BWV 156." *Bach-Gesellschaft Ausgabe*. Leipzig: Breitkopf und Härtel, 1869. Accessed April 14, 2020. <https://ks.imslp.net/files/imglnks/usimg/2/2a/IMSLP01418-BWV0156.pdf>

### E2:

Wilhelm Rust. "Clavier Concert, BWV 1056." *Bach-Gesellschaft Ausgabe*. Leipzig: Breitkopf und Härtel, 1886. Accessed April 14, 2020. [https://ks.imslp.net/files/imglnks/usimg/4/4b/IMSLP02260-Bach - BGA - BWV 1056.pdf](https://ks.imslp.net/files/imglnks/usimg/4/4b/IMSLP02260-Bach_-_BGA_-_BWV_1056.pdf)

### F:

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. "D-B Mus.ms. Bach P 239, Faszikel 1, BWV 1056" *Bach Digital*. Accessed April 15, 2020. [https://www.bach-digital.de/receive/BachDigitalSource\\_source\\_00001163](https://www.bach-digital.de/receive/BachDigitalSource_source_00001163)



# Sinfonia

Ich steh mit einem Fuß im Grabe

J.S. Bach, BWV 156

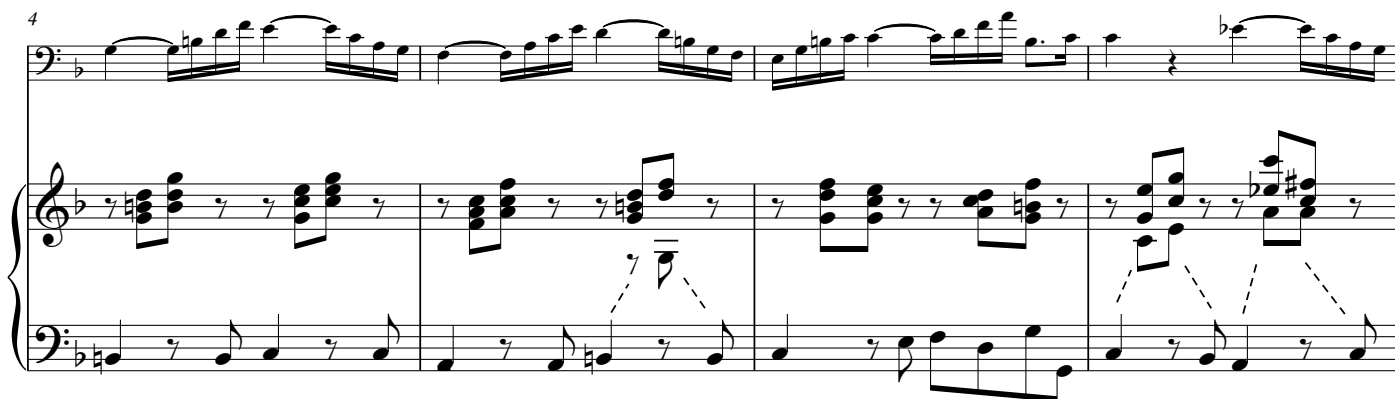
Adagio

Violoncello



Musical score for Violoncello and Piano, measures 1-3. The Violoncello part is in the bass clef with a C-clef on the first line. The Piano part consists of a right-hand treble clef and a left-hand bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The Violoncello part features a melodic line with a trill (tr) in measure 3. The Piano part provides harmonic accompaniment with chords and single notes.

4



Musical score for Violoncello and Piano, measures 4-7. The Violoncello part continues with a melodic line. The Piano part features a sequence of chords in the right hand and a bass line in the left hand. Measure 7 includes a trill in the Violoncello part.

8



Musical score for Violoncello and Piano, measures 8-11. The Violoncello part continues with a melodic line. The Piano part features a sequence of chords in the right hand and a bass line in the left hand. Measure 11 includes a trill in the Violoncello part.

11

Musical score for measures 11-13. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff with treble and bass clefs. Measure 11 features a triplet of eighth notes in the top staff and a triplet of eighth notes in the bass staff. Measure 12 has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bass staff. Measure 13 has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bass staff.

14

Musical score for measures 14-17. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff with treble and bass clefs. Measure 14 features a triplet of eighth notes in the top staff and a triplet of eighth notes in the bass staff. Measure 15 has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bass staff. Measure 16 has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bass staff. Measure 17 has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bass staff.

18

Musical score for measures 18-20. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff with treble and bass clefs. Measure 18 features a triplet of eighth notes in the top staff and a triplet of eighth notes in the bass staff. Measure 19 has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bass staff. Measure 20 has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bass staff.

# Concerto No 5

for harpsichord, strings and continuo

J.S. Bach, BWV 1056

Largo

Violoncello

Piano

This system contains the first three measures of the piece. The Violoncello part is in the bass clef, starting with a '+' above the first measure and a 'tr' above the eighth measure. The Piano part consists of two staves: the right staff is in the treble clef and the left staff is in the bass clef. The piano accompaniment features a steady bass line with chords in the right hand.

4

This system contains measures 4 and 5. The Violoncello part continues with a melodic line, featuring a blue accent mark above the first measure and a 'w' above the eighth measure. The Piano part continues with its accompaniment, showing some phrasing slurs and dashed lines indicating fingerings or articulation.

6

This system contains measures 6 and 7. The Violoncello part continues with a melodic line, featuring a '+' above the eighth measure and a 'b' above the first measure of the second measure. The Piano part continues with its accompaniment, showing some phrasing slurs and dashed lines indicating fingerings or articulation.

8

F:

Musical score for measures 8-9. The top two staves are for the Flute (F:), showing a complex melodic line with many sixteenth notes and some accidentals. The bottom two staves are for the piano accompaniment, consisting of chords and single notes in both hands.

10

Musical score for measures 10-12. The top staff is for the Flute, showing a melodic line with some red markings and a '+' sign. The bottom two staves are for the piano accompaniment, consisting of chords and single notes in both hands, with dashed lines indicating fingerings.

13

Musical score for measures 13-15. The top staff is for the Flute, showing a melodic line with many sixteenth notes and some accidentals. The bottom two staves are for the piano accompaniment, consisting of chords and single notes in both hands, with '3' markings indicating triplets.

16

Musical score for measures 16-18. The top staff is for the Flute, showing a melodic line with many sixteenth notes and some accidentals, including 'tr' markings. The bottom two staves are for the piano accompaniment, consisting of chords and single notes in both hands, with dashed lines indicating fingerings.

19

Musical score for measure 19, featuring a bass line and a grand staff (treble and bass clefs). The bass line contains a melodic line with a red slur over a dotted quarter note and a blue slur over a quarter note. The grand staff shows a piano accompaniment with chords and a dashed line indicating a connection between notes in the bass clef.

20

Musical score for measure 20, featuring a bass line and a grand staff (treble and bass clefs). The bass line contains a melodic line with a red slur over a dotted quarter note and a blue slur over a quarter note. The grand staff shows a piano accompaniment with chords and a dashed line indicating a connection between notes in the bass clef.

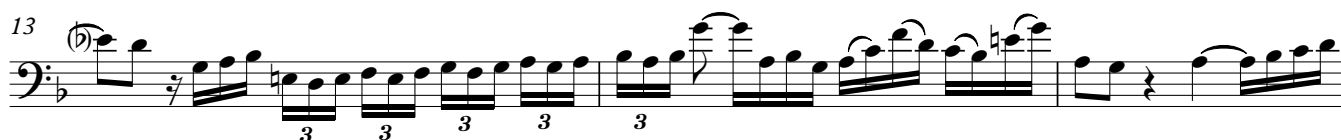
# Sinfonia

Ich steh mit einem Fuß im Grabe



J.S. Bach, BWV 156

Adagio



# Concerto No 5

for harpsichord, strings and continuo



J.S. Bach, BWV 1056

Largo

1st system of musical notation (bass clef), measures 1-3. Includes a plus sign (+) above the first measure and a trill (tr) above the third measure.

2nd system of musical notation (bass clef), measures 4-5. Includes a plus sign (+) above the first measure.

3rd system of musical notation (bass clef), measures 6-7. Includes a plus sign (+) above the first measure.

4th system of musical notation (grand staff), measures 8-9. Includes a plus sign (+) above the first measure of the upper staff.

5th system of musical notation (treble clef), measures 10-11. Includes a plus sign (+) above the first measure.

6th system of musical notation (bass clef), measures 12-13. Includes a trill (tr) above the first measure and a triplet (3) below the last measure.

7th system of musical notation (bass clef), measures 14-15. Includes a triplet (3) below the first measure.

8th system of musical notation (bass clef), measures 16-18. Includes trills (tr) above the first and last measures, and a wavy line (w) above the second measure.

9th system of musical notation (bass clef), measures 19-20. Includes a plus sign (+) above the first measure.

10th system of musical notation (bass clef), measures 21-22. Includes a wavy line (w) above the first measure and a plus sign (+) above the second measure.