



# 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)

## **Violoncello and strings**

e 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 – D in *A*, *E1* and *F*. Double stop D/C# in *MS*. C# in *E2*.

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

1: b14, n3 – D in *A*, *MS*, *E2* and *F*. B 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 – A in *A* and *E1*. G in *MS*, *E2* and *F*.

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

3: b18, n1 – E in *E1*. D 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: D in *F*. C in all other sources.

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

C: b4, n4 – Double stop D/C# in *MS*. C# in *E2*. D 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 A/C and C/A in *MS*. It is difficult to tell which of the notes were intended. C, A in *E2* and *F*. A, C 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 B/G on both notes. It is difficult to tell which of the notes were intended. *E2* indicates B, G. *A*, *E1* and *F* show G, B.

2: b14, n4 – G in *F*. B 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*. (D 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*. (D 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*.

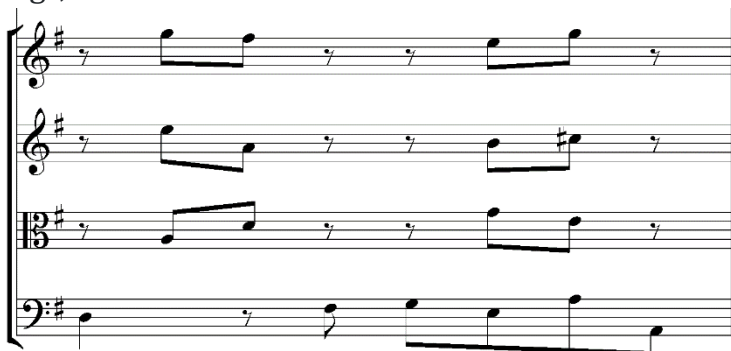
### Special differences between *F* and the other sources:

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:

- Strings, b6:



The image shows a musical score for strings, measure b6. It consists of four staves: two treble clefs (Violins I and II) and two bass clefs (Violas and Cellos/Double Basses). The key signature is one sharp (F#). The notation includes various note values, rests, and grace notes. The grace notes are marked with a blue 'y' and are placed above the main notes. The score is written in a standard musical notation style.

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

- Strings, b10-11 (octave differences):

- S: b15:

*F*:

Other sources:

- S: b16, last beat:

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

20

The image shows a musical score for two systems. The first system consists of four staves. The top staff has a complex rhythmic pattern with many sixteenth notes and a fermata at the end. The other three staves have simpler patterns with rests and quarter notes. The second system also has four staves. The top staff has a similar complex pattern, and the other three staves have simpler patterns. The final measure of the second system has a fermata over the top staff.

## 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:

Abravaya, Ido. *On Bach's Rhythm and Tempo*. Kassel: Bärenreiter, 2011. Accessed May 4, 2020. <http://www.idoabrav.com/wp-content/uploads/2012/09/02-ABRAVAYA-On-Bachs-Rhythm-and-Tempo.pdf>

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/>

"Ich steh mit einem Fuss im Grabe." *Netherland's Bach Society*. Accessed May 2, 2020. <https://www.bachvereniging.nl/en/bwv/bwv-156/>

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

Violin I

Violin II

Viola

Basso Continuo

4

9

14

Musical score for measures 14-17. The score is written for five staves: a grand staff (treble and bass clefs) and three additional staves (two treble clefs and one bass clef). The key signature is one sharp (F#). Measure 14 features a triplet of eighth notes in the top staff. The music consists of rhythmic patterns with eighth and sixteenth notes, including rests and ties.

18

Musical score for measures 18-20. The score continues on five staves. Measure 18 shows a melodic line in the top staff with eighth notes. Measure 19 features a long note with a fermata in the top staff. Measure 20 concludes with a final note and a fermata in the top staff. The bottom staves provide harmonic support with rhythmic accompaniment.

# Concerto No 5

for harpsichord, strings and continuo

J.S. Bach, BWV 1056

**Largo**

Violoncello  
Violin I  
Violin II  
Viola  
Basso Continuo

Detailed description: This block contains the first three measures of the score. The Violoncello part (Cello) is in the bass clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a melodic line with a trill (tr) in the second measure and a fermata in the third. The Violin I and II parts are in the treble clef with the same key signature and time signature, playing a rhythmic accompaniment of quarter notes. The Viola part is in the alto clef (C-clef on the second line) with the same key signature and time signature, also playing a rhythmic accompaniment. The Basso Continuo part is in the bass clef with the same key signature and time signature, providing a harmonic foundation with a simple bass line.

Detailed description: This block contains measures 4 through 7. The Violoncello part continues its melodic line with a fermata in measure 4 and a trill in measure 5. The Violin I and II parts continue their rhythmic accompaniment. The Viola part continues its rhythmic accompaniment. The Basso Continuo part continues its harmonic foundation.

8

Detailed description: This block contains measures 8 through 11. The Violoncello part features a complex melodic line with many sixteenth notes and a trill in measure 9. The Violin I and II parts continue their rhythmic accompaniment. The Viola part continues its rhythmic accompaniment. The Basso Continuo part continues its harmonic foundation.

11

Musical score for measures 11-14. The system consists of five staves: a grand staff (treble and bass clefs) and three individual staves (two treble clefs and one bass clef). The music is in 3/4 time with a key signature of one sharp (F#). Measure 11 features a complex melodic line in the top grand staff with a '+' sign above the first measure and triplets in the second and third measures. The accompaniment is provided by the three individual staves.

15

Musical score for measures 15-18. The system consists of five staves: a grand staff (treble and bass clefs) and three individual staves (two treble clefs and one bass clef). The music is in 3/4 time with a key signature of one sharp (F#). Measure 15 features a complex melodic line in the top grand staff with a 'tr' (trill) above the first measure and a '+' sign above the second measure. The accompaniment is provided by the three individual staves.

19

Musical score for measures 19-22. The system consists of five staves: a grand staff (treble and bass clefs) and three individual staves (two treble clefs and one bass clef). The music is in 3/4 time with a key signature of one sharp (F#). Measure 19 features a complex melodic line in the top grand staff with a '+' sign above the first measure and a '+' sign above the second measure. The accompaniment is provided by the three individual staves.

# 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, measures 1-3. Includes a plus sign above the first measure, a wavy hairpin (w) above the second measure, and a trill (tr) above the third measure.

2nd system of musical notation, measures 4-5. Includes a blue accent mark above the first measure and a blue plus sign above the fifth measure.

3rd system of musical notation, measures 6-7. Includes a blue plus sign above the seventh measure.

4th system of musical notation, measures 8-9. Includes a first ending bracket (8) above the eighth measure.

5th system of musical notation, measures 10-11. Includes a blue plus sign above the eleventh measure.

6th system of musical notation, measures 12-14. Includes a wavy hairpin (w) above the twelfth measure and triplets (3) above the thirteenth and fourteenth measures.

7th system of musical notation, measures 15-16.

8th system of musical notation, measures 17-18. Includes trills (tr) above the seventeenth and eighteenth measures, and a wavy hairpin (w) above the eighteenth measure.

9th system of musical notation, measures 19-20. Includes a blue plus sign above the nineteenth measure.

10th system of musical notation, measures 21-22. Includes a wavy hairpin (w) above the twenty-first measure and a blue plus sign above the twenty-second measure.