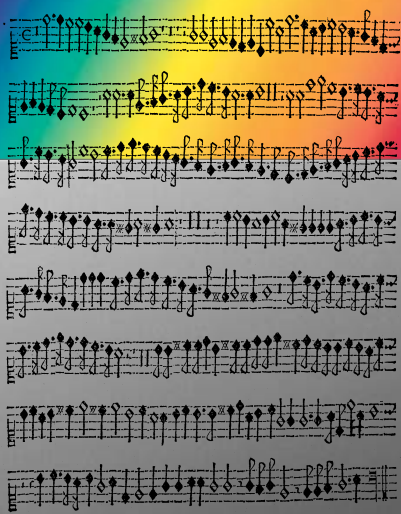


ZEITSCHRIFT FÜR SPIELMUSIK



Johann Sebastian Bach
(1685–1750)

Allegro

aus dem *Concerto in a-Moll*,
BWV 593

für Blockflötenquartett

eingrichtet von

Mechthild Rosseborg

herausgegeben von

Simon Borutzki

MOECK

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Vorwort

Das vorliegende Werk ist, genau betrachtet, die Bearbeitung einer Bearbeitung.

Es ist der erste Satz aus dem Concerto Nr. 8 aus *L'Estro Armonico*, RV 522, von Antonio Vivaldi (1678–1741). Die Originalbesetzung sieht zwei Solo-Violen und Tutti-Streicher mit Basso continuo vor.

Niemand Geringerer als Johann Sebastian Bach (1685–1750) hat das gesamte Concerto auf die Orgel übertragen: *Concerto a-Moll a 2 Clav. e Pedale*, BWV 593. Diese Bearbeitungspraxis Bachs war kein Einzelfall. Bach hat weitere Concerti Vivaldis und anderer Komponisten z. B. Benedetto Marcellos für die Orgel bzw. das Cembalo eingerichtet.

Gerade die Orgelfassung Bachs inspiriert zu einer neuen Bearbeitung für Blockflöten, kommt doch der Klang eines Blockflötenensembles zuweilen dem einer Orgel sehr nahe.

Auf der Suche nach anspruchsvoller Spiel-literatur, die zugleich bei Spielern und Publikum auf Begeisterung stößt, hat die Organistin und Blockflötenpädagogin Mechthild Rosseborg 1996 die hier präsentierte Blockflötenfassung für ihren Blockflötenchor an der Städt. Musikschule Hamm erstellt. Diese kurzzeit- und wettbewerbserprobte Fassung wurde vom Manuskript in eine moderne Partitur mit Stimmen übertragen.

Zur Ausführung:

Das Werk eignet sich gleichermaßen zur solistischen wie zur chorischen Ausführung, also auch sehr gut für größeres Blockflötenensemble oder Blockflötenorchester.

Für die chorische Ausführung sollte man eine ideale „Registrierung“ finden. Die Besetzung sollte pyramidenartig gestaffelt von den Bässen bis hin zum Sopran in der Anzahl der Spieler abnehmend sein.

Ab ca. 20 Spielern kann der Sopran auch dreifach besetzt sein. Ein interessanter Registrierungseffekt entsteht, wenn Tutti- und Soloteile entsprechend besetzt werden. Dies kann jedes Ensemble nach seinen Kapazitäten kreativ entscheiden. Insgesamt lebt der Satz von einem lebendigen Tempo und einer klaren rhetorischen Artikulation und Phrasierung.

Foreword

Looking more closely, the following work is in fact a transcription of a transcription. It is the first movement of the concerto no. 8 from *L'Estro armonico*, RV 522 by Antonio Vivaldi (1678–1741). The original version was for two solo violins and strings with basso continuo.

It was Johann Sebastian Bach (1685–1750) no less, who transcribed the entire work for the organ: *Concerto a-Moll a 2 Clav. e Pedale*, BWV 593. Bach's transcription of this piece was no isolated case. Bach adapted further concertos by Vivaldi and other composers such as Benedetto Marcello for the organ and harpsichord.

It is Bach's adaptation for the organ which particularly inspires a new version for the recorder, as the sound of a recorder ensemble is at times very similar to that of the organ.

In 1996, the organist and recorder teacher Mechthild Rosseborg, when researching more advanced literature which could appeal to players and audience alike, created the version for recorder presented here for her recorder ensemble in the Städt. Musikschule in Hamm. This version, tried and tested under concert and competition conditions, was transcribed from the manuscript as a modern score with the various instrumental lines.

Performance:

This work is equally suitable for solo and choric performance, therefore ideal for a larger recorder ensemble or orchestra.

It is advisable to find an ideal “registration” for a choric performance. The scoring should be pyramid like, starting with more basses up to fewer sopranos.

Three sopranos can play, where 20 players or more are involved. An interesting registration effect is created when the solo and tutti lines are performed in this way. Individual ensembles can make the decision creatively, according to their capacity. The movement is brought to life by its lively tempo and clear rhetorical articulation and phrasing.

Translation: A. Meyke

Introduction

En la lisant d'un œil attentif, on découvrira que l'œuvre que voici est l'arrangement d'un arrangement. Il s'agit du premier mouvement du concerto n° 8 de *L'Estro Armonico*, RV 522, d'Antonio Vivaldi (1678–1741). La distribution originale prévoit deux violons solistes qui viennent s'ajouter à l'ensemble des cordes et à la basse continue.

C'est Jean-Sébastien Bach (1685–1750), rien que lui, qui a transposé pour orgue l'ensemble du concerto intitulé: *Concerto a-Moll a 2 Clav. e Pedale*, BWV 593. Cet arrangement réalisé par Bach n'est pas un fait unique. En effet, Bach a procédé à l'arrangement d'autres concertos pour orgue et clavecin, écrits par Vivaldi et d'autres compositeurs, tels que Benedetto Marcello.

C'est justement l'arrangement pour orgue réalisé par Bach qui incite à composer un nouvel arrangement pour flûtes à bec puisqu'il faut bien avouer que les sonorités d'un ensemble de flûtes à bec se rapprochent fréquemment de celles d'un orgue.

C'est en recherchant des œuvres qui enthousiasmeraient autant les musiciens que le public que Mechthild Rosseborg, organiste et professeur de flûte à bec, a réalisé en 1996 cet arrangement pour flûte à bec, destiné au chœur de flûtes à bec qu'elle dirige à l'école de musique de la ville de Hamm, en Allemagne. Cette version, présentée à l'occasion de divers concerts et concours, se base sur le manuscrit original qui a été transformé en une partition moderne pour plusieurs pupitres.

Interprétation:

L'œuvre se prête autant à une interprétation par un quatuor de flûtes qu'à une interprétation en chœur; par conséquent, elle est idéale pour un grand ensemble ou un orchestre de flûtes à bec.

Pour une interprétation en chœur, il convient de trouver la registration idéale. La distribution doit se faire sur le principe de la pyramide, avec un nombre décroissant de flûtistes, en partant des flûtes basses pour aller jusqu'aux sopranos.

Si l'on dispose d'un groupe comprenant au moins une vingtaine de flûtistes, on pourra faire intervenir trois flûtes à bec soprano. On obtiendra un effet de registration intéressant en distribuant les parties de tutti et de solo selon la registration choisie. Chaque ensemble pourra en décider, selon ses préférences, et en fonction de ses propres capacités. De manière générale, le mouvement se caractérise par un tempo vivant, ainsi qu'une articulation et un phrasé rhétoriques clairs.

Traduction: A. Rabin-Weller

Simon Borutzki
Juni/June/juin 2013

Allegro

aus dem *Concerto in a-Moll, BWV 593*
für Blockflötenquartett (SATB)
eingrichtet von Mechthild Rosseborg

J.S. Bach (1685–1750)
nach A. Vivaldi
Hg. Simon Borutzki

Allegro

S
A
T
B

5
9

14

Musical score system 14, measures 14-18. Four staves: Treble, Alto, Tenor, Bass. Treble staff has eighth-note patterns. Alto staff has quarter notes and eighth notes. Tenor staff has quarter notes and eighth notes. Bass staff has quarter notes and eighth notes.

19

Musical score system 19, measures 19-22. Four staves: Treble, Alto, Tenor, Bass. Treble staff has sixteenth-note patterns. Alto staff has quarter notes and eighth notes. Tenor staff has quarter notes and eighth notes. Bass staff has quarter notes and eighth notes.

23

Musical score system 23, measures 23-27. Four staves: Treble, Alto, Tenor, Bass. Treble staff has eighth-note patterns. Alto staff has quarter notes and eighth notes. Tenor staff has quarter notes and eighth notes. Bass staff has quarter notes and eighth notes.

28

Musical score system 28, measures 28-30. Three staves: Treble, Alto, Tenor. Treble staff has quarter notes. Alto staff has eighth-note patterns. Tenor staff has quarter notes.

32 ⁸ *ad libitum*

Musical score for measures 32-35. The system consists of four staves. The top staff (treble clef) has a melodic line with eighth notes and a '32' measure number. The second staff (treble clef) is mostly empty with some notes in measure 34. The third staff (treble clef) has a melodic line with eighth notes and a '32' measure number. The bottom staff (bass clef) has a bass line with eighth notes and a '32' measure number. The text 'ad libitum' is written above the top staff in measure 34.

36 ⁸

Musical score for measures 36-39. The system consists of four staves. The top staff (treble clef) has a melodic line with eighth notes and a '36' measure number. The second staff (treble clef) has a melodic line with eighth notes. The third staff (treble clef) has a melodic line with eighth notes. The bottom staff (bass clef) has a bass line with eighth notes and a '36' measure number.

40 ⁸

Musical score for measures 40-43. The system consists of four staves. The top staff (treble clef) has a melodic line with eighth notes and a '40' measure number. The second staff (treble clef) has a melodic line with eighth notes. The third staff (treble clef) has a melodic line with eighth notes. The bottom staff (bass clef) has a bass line with eighth notes and a '40' measure number.

44 ⁸

Musical score for measures 44-47. The system consists of three staves. The top staff (treble clef) has a melodic line with eighth notes and a '44' measure number. The middle staff (treble clef) is mostly empty. The bottom staff (treble clef) has a melodic line with eighth notes and a '44' measure number.

47

Musical score for measures 47-49. The system consists of four staves: two treble clefs and two bass clefs. Measure 47 features a complex melodic line in the first treble staff and a rhythmic accompaniment in the bass. Measure 48 shows a continuation of the melodic theme with some rests. Measure 49 concludes the system with a final melodic phrase.

50

Musical score for measures 50-53. This system continues the piece with intricate melodic and rhythmic patterns across all four staves. Measure 50 has a prominent melodic line in the first treble staff. Measures 51-53 show a dense texture with multiple moving parts in both hands.

54

solo ad libitum

Musical score for measures 54-56. The system includes a 'solo ad libitum' instruction. Measures 54 and 55 show a melodic line in the first treble staff with some rests. Measure 56 features a more active melodic line in the first treble staff. The bass line provides a steady accompaniment throughout.

57

Musical score for measures 57-59. The system shows the continuation of the melodic and rhythmic themes. Measure 57 has a melodic line in the first treble staff. Measure 58 features a more active melodic line in the first treble staff. Measure 59 concludes the system with a final melodic phrase.

60 tutti

Musical score for measures 60-63. The system consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Measure 60 starts with a treble clef and a key signature of one flat. The music features a complex rhythmic pattern with eighth and sixteenth notes. The word 'tutti' is written above the first staff in measure 62. The bass line provides a steady accompaniment with eighth notes.

64

Musical score for measures 64-68. The system consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The music continues with intricate rhythmic patterns, including sixteenth-note runs in the upper staves. The bass line remains active with eighth-note accompaniment.

69

Musical score for measures 69-72. The system consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The music features a dense texture with many sixteenth notes. The bass line continues with eighth-note accompaniment.

73

Musical score for measures 73-76. The system consists of three staves: Treble 1, Treble 2, and Treble 3. The music concludes with a final melodic phrase in the upper staves.

77

Musical score for measures 77-80. The score is written for four staves: two treble clefs and two bass clefs. Measure 77 features a complex rhythmic pattern with eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a double bar line at the end of measure 80.

81

Musical score for measures 81-84. The score continues with four staves. Measure 81 shows a continuation of the rhythmic patterns. The bass line has a more varied rhythm, including quarter and eighth notes. The piece concludes with a double bar line at the end of measure 84.

85

Musical score for measures 85-88. The score continues with four staves. Measure 85 features a melodic line in the upper treble staff with a sharp sign. The bass line continues with eighth-note accompaniment. The piece concludes with a double bar line at the end of measure 88.

89

Musical score for measures 89-92. The score continues with four staves. Measure 89 features a melodic line in the upper treble staff. The bass line continues with eighth-note accompaniment. The piece concludes with a double bar line at the end of measure 92.