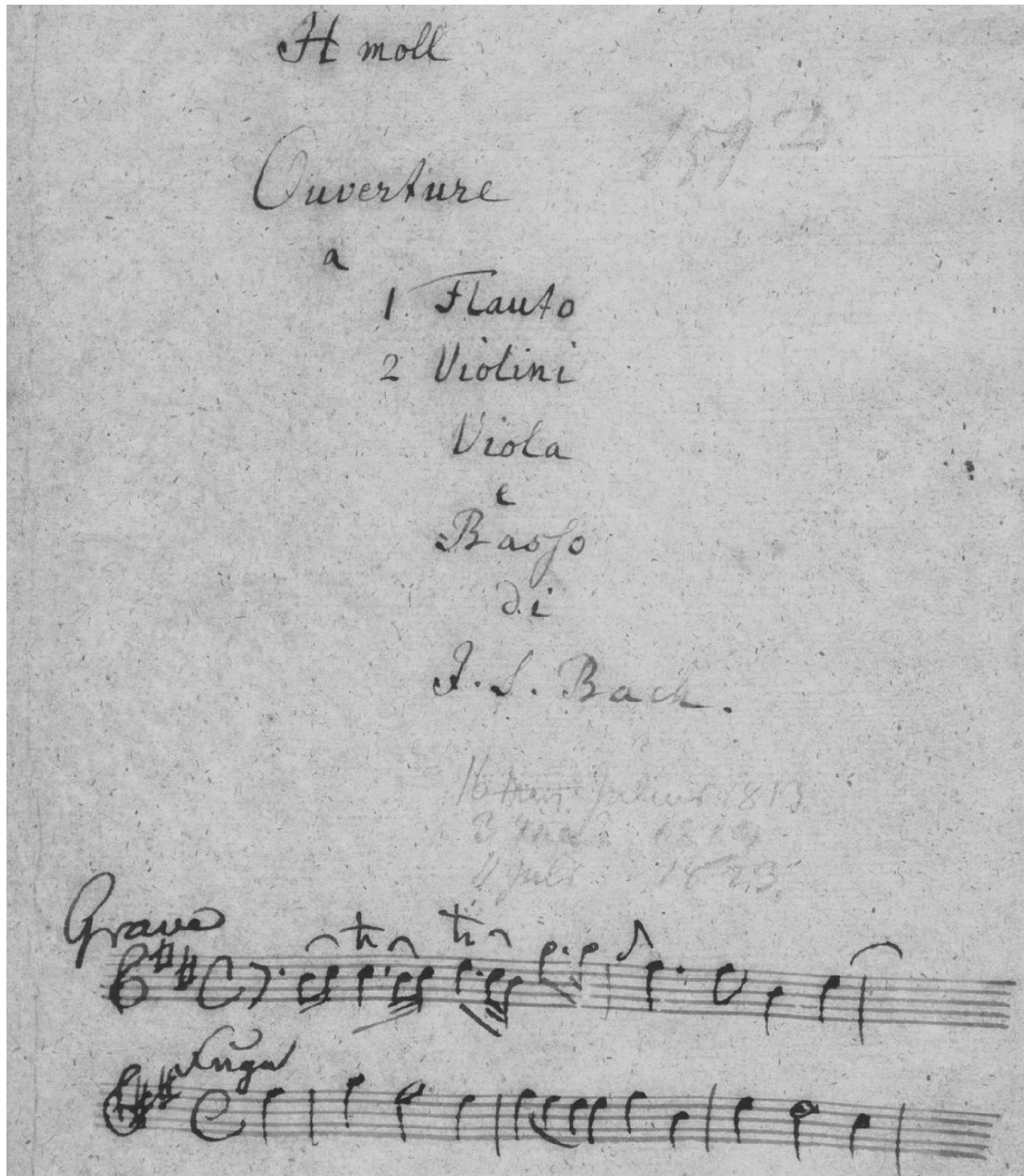


J.S. Bach  
Ouverture BWV 1067



D-B Mus.Ms. 154, 1-6  
edited by Brian Berryman

## About this edition:

This is a performing edition of Johann Sebastian Bach's Orchestral Suite No. 2 in b minor, BWV 1067, based on the single manuscript source from Bach's lifetime, preserved in the Deutsche Staatsbibliothek in Berlin, Mus.ms. Bach St. 154, which is available online at IMSLP. In lieu of a detailed critical report of all editorial adjustments and alterations I have also compiled all the original and unedited parts into score format (available on IMSLP), so that it is possible to retrace any editorial decisions I have made for my own performances, and if so desired, re-think them.

The flute part (Mus.ms. Bach St. 154,1) and the viola part (Mus.ms. Bach St. 154,4) are in Johann Sebastian Bach's own handwriting. Bach also wrote the instrumental headings, movement titles and clefs for all the parts. The notation styles of the other four parts would seem to suggest a different copyist for each part. In particular the unfigured continuo part (St. 154,6) stands out for its neatness and clarity and for its almost complete lack of articulations and dynamic markings. In an exhaustive study of the sources, Joshua Rifkin has established that the unfigured continuo part is a direct copy of the figured continuo part.\*

Editorial slurs have been depicted as dotted lines; trills and appoggiaturas in parentheses have been inferred from identical passages in other parts. Staccato dots have been supplied in some parts (Viola in particular) when present in other voices. Obvious errors in copying (wrong notes or accidentals) have been rectified without comment.

The curious double stop in Violin II at the end of the Menuet is in the original manuscript, I have bracketed the note which was possibly taken from Violin I by mistake. In measure 37 of the Ouverture Violin I has an E# while the „Traversiere“ has D, the performer is free to choose which option suits best. At the end of the Double the first ending contains a variant reading taken from the flute part of St. 639, a set of parts dated ca. 1755 and written by the Oelsnitz cantor and former Leipzig prefect Christian Friedrich Penzel.

Connoisseurs of the „Polonoise“ (spelling in the manuscript) will notice the absence of the *piano* measures supplied in the Neue Bach Ausgabe and other editions; the dynamic indications are present only in the two continuo parts, neither of which was written by Bach's hand. Since almost all other dynamic markings in the other movements are in Bach's handwriting and are consistent throughout all the parts, I chose to regard the dynamics in the Polonoise as an anomaly and have dropped them from this edition.

Almost all of the extant parts list the title of the final movement as "Battinerie", whether this is a mishearing of "Badinerie" when pronounced with a Leipzig accent remains open to debate...

I hope this edition proves useful and welcome comments and suggestions for its improvement!

Brian Berryman  
Braunschweig, Germany  
March 2017  
brian@ricordanza.com

\*For additional information on the source materials and discussion of the work's context (composed ca. 1730), as well as the proposition of a hypothetical original version in A minor with solo violin, see Rifkin's essay: "The 'B-Minor Flute Suite' Deconstructed: New Light on Bach's Ouverture BWV 1067" in *Bach Perspectives*, ed. Gregory Butler. Chicago: University of Illinois Press, 2007. A rebuttal of Rifkin's theory is in the same volume, embodied in Steven Zohn's article: "Bach and the *Concert en ouverture*".



# Ouverture BWV 1067

(D-B Mus. ms. Bach St. 154)

J.S. Bach  
1685-1750

Ouverture

Flute

Violin I

Violin II

Viola

Continuo

8 7 8 7 5 6 6 7 6

3 4 3 4 3 6 6 7 4

2 2 2

4

5 7 6 5 6 5 — 6 4 6 6 7 6 6 7 8 6 4 6 6

# # # # # — 2 2 3 4 5 2 3

8

7 6 5 6 4 6 7 6 7 6 6 5 7 5 6

2 4 3 5 3 4 3 2

12

4/2 7 5 7 7 6 6 6 7 7 6 7 7 —

16

7 7 6 6 7 7 7 #

19

6 4 5 # 6 5 5 4 9

28

28

33

6 6 3 6 4 2 # 6 6 4 6 5 6 4 2

38

9 8 5 3 6 4 3 5 4 3 5 4 6

6 4 5 2

43

4 # 5 4 6 7 6 6 6 — 5 6 6 7 #

2 6 4 5

48

6 6 4 4 5 6 6 6 6 6 6 6 6 6 6 6

4 2 2 2 2 5 4 2

53

*tr* solo

*piano*

6 5 6 5 6 4 5 6 #

58

*piano*

*piano*

63

*piano*

5 # 6 4 — 6 5 7 # 6 5 6 4 2



68

6 7 6 5 4 — 6 7 6 6

5 5 4

73

*piano*

*piano*

*piano*

*piano*

5 6 6 5 6 6

4 3 4

78

tutti

*forte*

*forte*

*forte*

*forte*

6 3 9 — 7 6 5 76 5 7 3

5 3 2 3

83

6 6 6 5 6 6 6 6 6 7 6 6

88

6 6 5 6 7 6 6 5 6 7

93

Solo

6 5 — 6 6 5 3

piano

piano

piano

piano

98

6 5 7 5 *forte*

103

*forte* *forte* *forte* *forte*

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

108

6 6 6 6 5 7 5 #

113

6 6 5 6  
4 # 4  
2

118

Solo

piano

6 6 6 5 6 5 6  
5 # 4 4 2

123

piano

piano

6 6 6 5 6 5 6  
5 # 4 4 2

128

*forte*

*forte*

*forte*

(forte) 6 4 6 5 5 4 7 6 6 6

133

*piano*

*piano*

*piano*

6 7 6 6 6 4 5

138

tutti

*forte*

*forte*

*forte*

*piano*

*p.*

*tasto solo*

(forte) 7 5 5 4 2 5 5 9 4 2 6 5 6 5 6 4 #

143

*forte*

*forte*

*f.*

*accomp. f.*

# 6 5 6<sup>b</sup> 6 6 6 6 4 6 7 7 4

2 2 4 2 2 5 2

3

148

*piano*

*piano*

6 4 5 7 4 7 6 6 #

2 2 4 2 5 6 4 2

7

*piano*

153

*piano*

*piano*

6 # 6 6 7 6 6 7

# — 6 6 — 6 5 #

158

6 6 6 5 6 6 9 6 6 6

163

6 5 6 # 6 (piano) 7 7 7 7 6 6

168

6 5 7 6 6 6 6 6 7 6 5

173

forte

forte

forte

(forte)

6 5 6 4 2 — 6 5 7 # 6 5 6 (forte) 6 6 6 5

178

6 6 7 5 6 4 5 # 6 6 4 2 — 4 2 5 2 6 6 4 2 6 5 6 5

183

tr

tr

6 6 6 $\flat$  2 6 5 6 5 5 6 4 2 5 2 # 6 4 2 2 5 6 — 6



188

6 6̂ 4 2 — 6̂ 6 5 6̂ 7 # 6 7 6 5 7 # 6̂ 4 3 6 5

193

7 5 4 2 6 4 3 6 6 6 # 3 6 5 7 # 6 4 2 6 4 6̂ 5b

198 **Lentement**

6 5 6 4 5 # 7 6̂ 6 6

tasto solo

203

7 6 5 7 6 6 5 4 7 7 7 7 7 6 5 4 —

# 4 # 5 4 # 4 2

208

6 6 4 2 5 6 6 4 5 — 5 5 6 4 2 6 6 5

213

7 7 6 5 — 6 6 6 5

# 4 # 5 4 # 5

## Rondeaux



5 — 6 6 — 6 6 4 6 4 3 7 5 2 6

6 6 6 4 2 6 6 6 #

13 6 6 4 2 6 5 6 4 2 6 # 5 6 # 6 5

18

7 6 7 6 6 6 # 6 5 6

23

6 6 6 6 — 7 5 6 4 6 6

4 2 4 3 # 2 2 5

28

(piano) piano piano (piano) piano

6 # 4 6 6 4 6 6 7

2 5 5 # 2 6 5

33

(forte)

forte

forte

(forte)

(forte) 6 6

38

6 7 6 6 5 6 #

4 2

41

#

4

## Sarabande

7 6 7 6 6 # — 6 6 7 # — 4 2

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

4 2 5 5 5 # # 7 6 8 7

20

— 6 6 4 2 4 3 6 4 2 — 6 6 4 b 7b 6 6 5

26

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

30

6 5 6 6 5 7 # 5 6 5 #





18

6 6̂ — 6 — 6̂ — 6̂ — 6̂ 6 5 6 4 2

23

Bourée 2

6̂ 6 6 6̂ 6 6 4 # piano douxement 6 5 #

29

6 6 # 6̂ 7 7 7 87

## Da Capo

35

7# 7 6 5      6 7 # 5

Polonoise moderato e staccato  
Lentement

6 6 6 #      6 # 5 6 #      6 6 6 6 7      6 6 6 # 5

6

6 # 6 5      6 6 6 # 6 #      6 6 6      6 6 6 5

11

7 5 # 6 6 5 4 #

(p.) 6 6 6 6 6 5

[illegible]

18

6 # — 6 5 6 6 4 2 6 4 2 6 4 2 7 4 2

21

6 4 5 # 4 5

1. 6 8 6 7 6 6 8 5 4 5

(from St. 639, ca. 1755)

24

(from St. 639, ca. 1755)



## Menuet

First system of the Minuet, measures 1-7. The score is in 3/4 time with a key signature of one sharp (F#). The first two staves (treble clef) feature a melody with a trill (tr) in measure 4. The third staff (treble clef) and fourth staff (bass clef) provide harmonic accompaniment. Fingering numbers are indicated below the staves: 6, 7 6 7 #, —, 6 7, 6 6 4, 6 6 5.

Second system of the Minuet, measures 8-15. Measures 8-9 are marked with a repeat sign. The melody in the first staff continues with a trill (tr) in measure 15. The accompaniment in the other staves follows the harmonic structure. Fingering numbers are indicated below the staves: #, 6 # 6, 6 6 6, 6 7, 6 6 4, 6 7 5.

Third system of the Minuet, measures 16-23. The score concludes with a double bar line. The melody in the first staff features a trill (tr) in measure 23. The accompaniment in the other staves follows the harmonic structure. Fingering numbers are indicated below the staves: 7 #, 6 5, 6, 7 6 7, 6, 6 7, 5 6 6 4 2, 6 6 5, 6 4 #.

## Battinerie

staccat.

staccat.

staccat.

staccat.

6 6 6 6 # 6 6 6 7 #

tr

tr

tr

tr

4 6 6 7 4 # 6 5 7 # 6 6 6 4

(pian.)

(forte)

pian.

forte

pian.

forte

(pian.)

(forte)

piano

forte

5 5 5 6 5 6 # 6 6 7 5 6 5 7 #

22

6 5 6 4 3 6 4 2 6 6 5 4 2 6 6 4 7 5 6 6 5 4 3

29

6 6 4 4 6 5 6 5 7 5 4 6 6

35

6<sup>b</sup> 4<sub>2</sub> 7<sub>5</sub> 6<sub>4</sub> 5<sub>#</sub> 6<sub>4</sub> 6<sub>4</sub> 5<sub>#</sub>