JOH. SEB. BACH

SECHS BRANDENBURGISCHE KONZERTE

FÜR ZWEI KLAVIERE ZU VIER HÄNDEN

Nr.		Seite Klavier I	II
	BAND I. E. B. 4471.		
1.	F dur für konzert. Violine mit Begleitung von 2 Violinen, Viola, Violoncell, Baß, 3 Oboen, Fagott und zwei Hörner	1	1
2.	F dur für konzert. Violine, Flöte, Oboe und Trompete mit Begleitung von 2 Violinen, Viola und Baß oder Violoncell	14	13
	BAND II. E. B. 4472.		
3.	G dur für 3 Violinen, 3 Violen, 3 Violoncelle und Baß	2	2
4.	G dur für konzert. Violine und 2 Flöten mit Begleitung von 2 Violinen, Viola, Violoncell di Ripieno, Violoncell (Continuo) und Baß	14	11
	BAND III. E. B. 4473.		
5.	D dur für Pianoforte, Flöte und Violine mit Begleitung von Violine, Viola, Violoncell und Baß	2	1
6.	B dur für 2 Violen, 3 Violoncelle und Baß (Continuo)	22	17

In der Edition Breitkopf erschienen ferner:

G. F. HÄNDEL * VIER CONCERTI GROSSI

FÜR ZWEI KLAVIERE ZU VIER HÄNDEN

BEARBEITET VON G. KRUG

Band I. E. B. 3285. Nr. 1. B dur. Nr. 2. G moll . . . . . M. 3.—
Band II. E. B. 3286. Nr. 3. F dur. Nr. 4. H moll . . . . . M. 3.—

Brandenburgisches Konzert Nº 4

G dur– G major– Sol majeur

(Ausg. Bach-Gesellschaft Jahrg. XIX Nº 4)

Dieses Konzert, ursprünglich als Tripel-Konzert für eine Violine und zwei Flöten von Joh. Seb. Bach komponiert und im Jahre 1721 dem Markgrafen Christian Ludwig von Brandenburg als Nº 4 von 6 Konzerten für verschiedene Instrumente zugeeignet, ist später vom Komponisten selbst zu einem Klavierkonzert, mit Beibehaltung der Flöten und des übrigen Streichorchesters, umgearbeitet worden, wobei er es, vermutlich weil die damaligen Klaviere die Höhe der Violine nicht erreichten, einen Ton tiefer (in F) gesetzt hat. Es ist in dieser Gestalt im Band XVII der Ausgabe der Bach-Gesellschaft unter Nº 6 zum ersten Male abgedruckt.

Gegenwärtige Bearbeitung für zwei konzertierende Klaviere gibt das Werk in der ursprünglichen helleren Tonart (G) wieder, schließt sich aber sonst der späteren, obgleich dem früheren Werke Takt für Takt folgenden, doch eine Menge neuer, klaviermäßiger Gedanken enthaltenden, wohlklingenderen und prachtvolleren Bearbeitung aufs genaueste an. Auch füllt sie die noch immer der Mitwirkung des Generalbasses bedürfenden Stellen, welche ohne Zweifel ein zweites Klavier zu ergänzen hatte, aus.

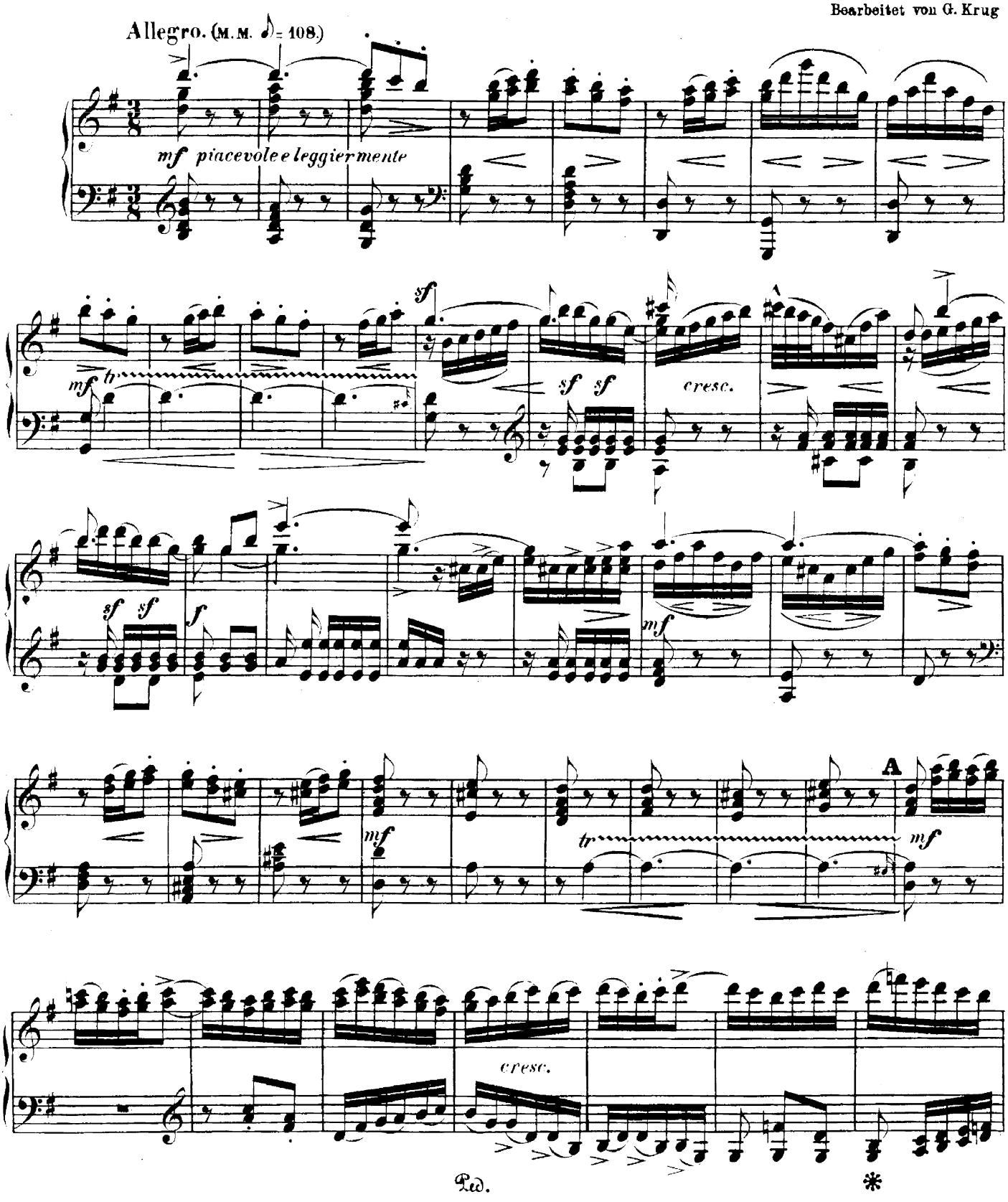
Brandenburgisches Konzert No. 4

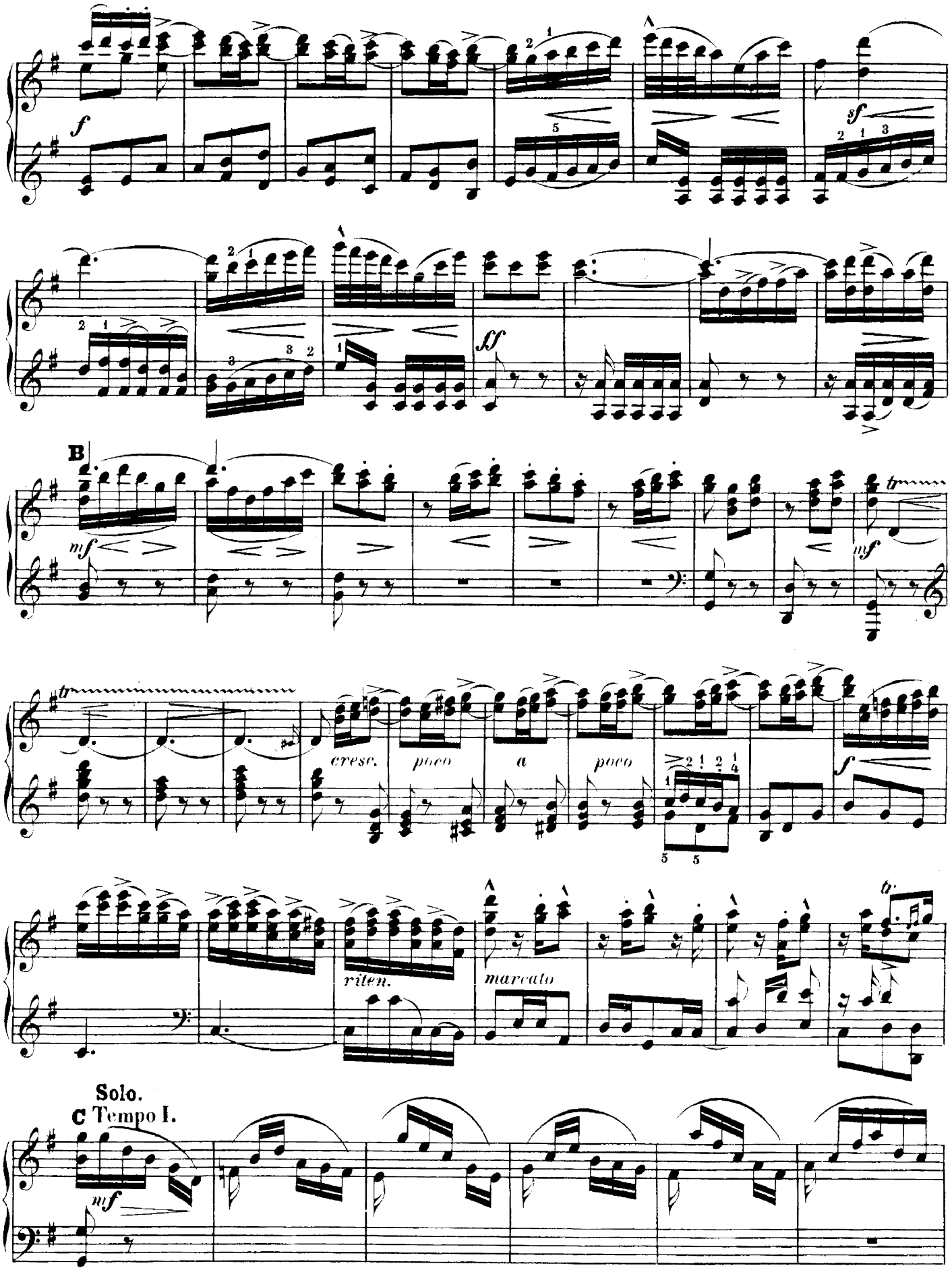
G dur- G major- Sol majeur.

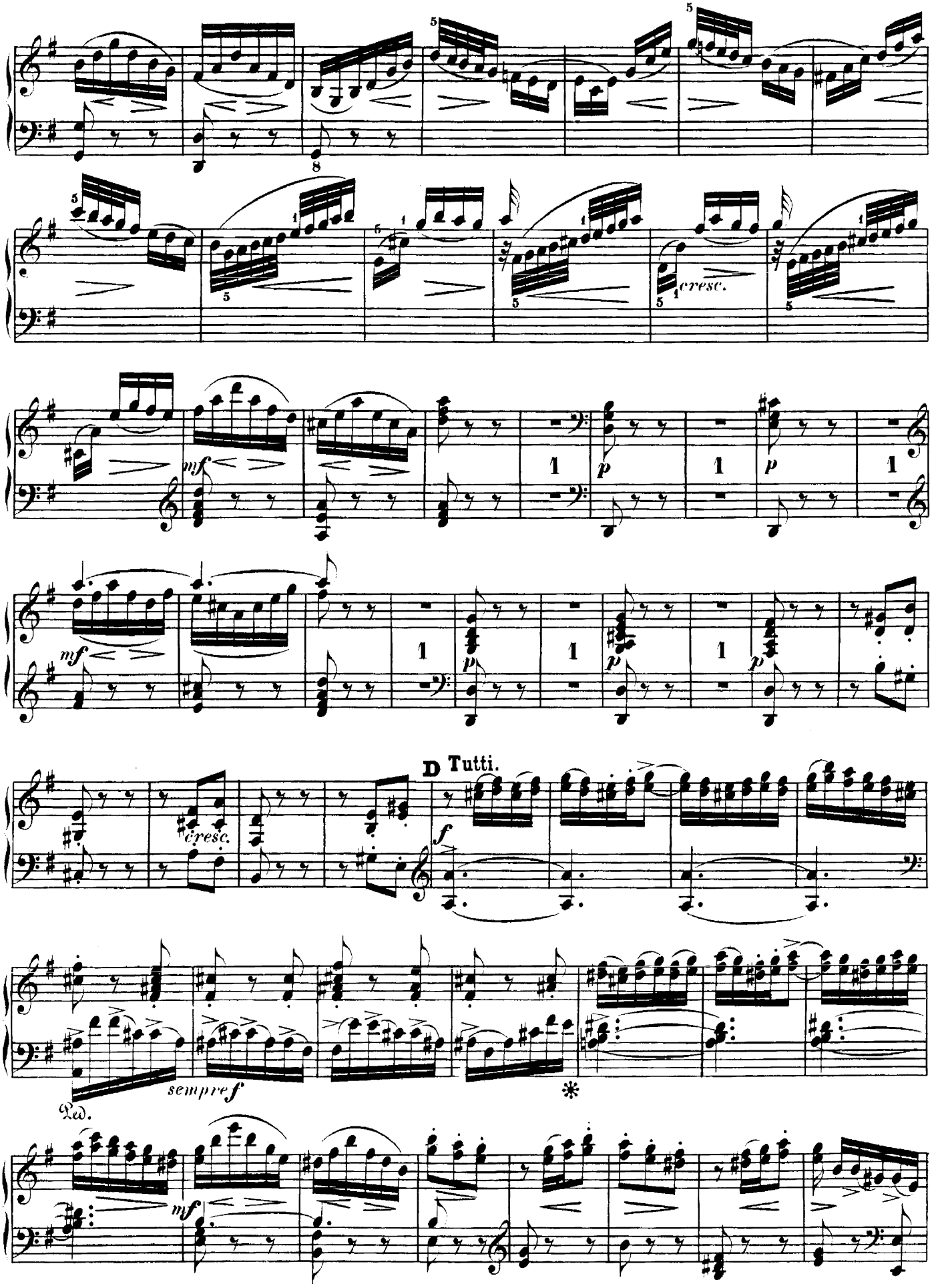
(Ausg. Bach-Gesellschaft Jahrg. XIX No. 4)

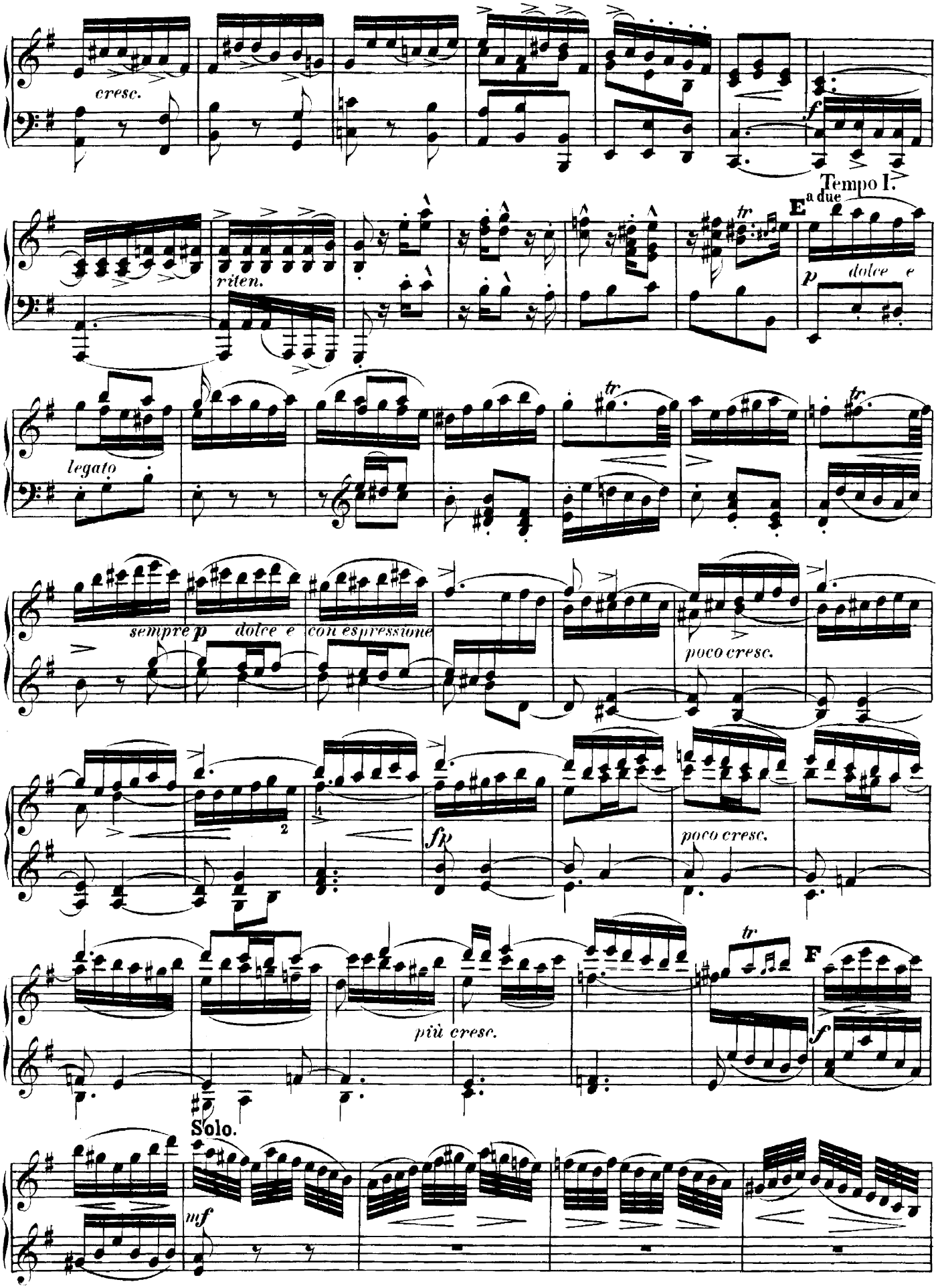
Pianoforte I

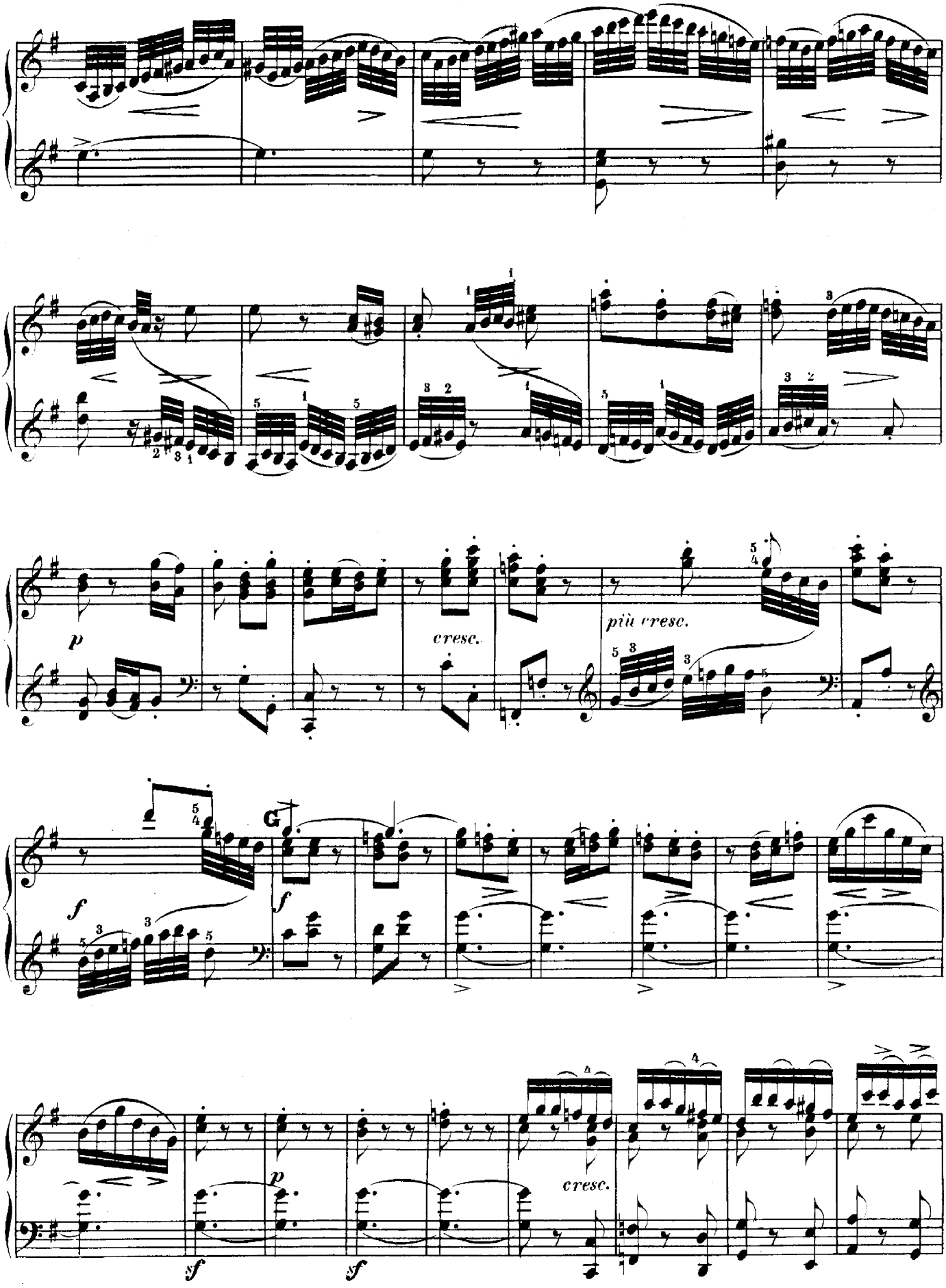
Bearbeitet von G. Krug

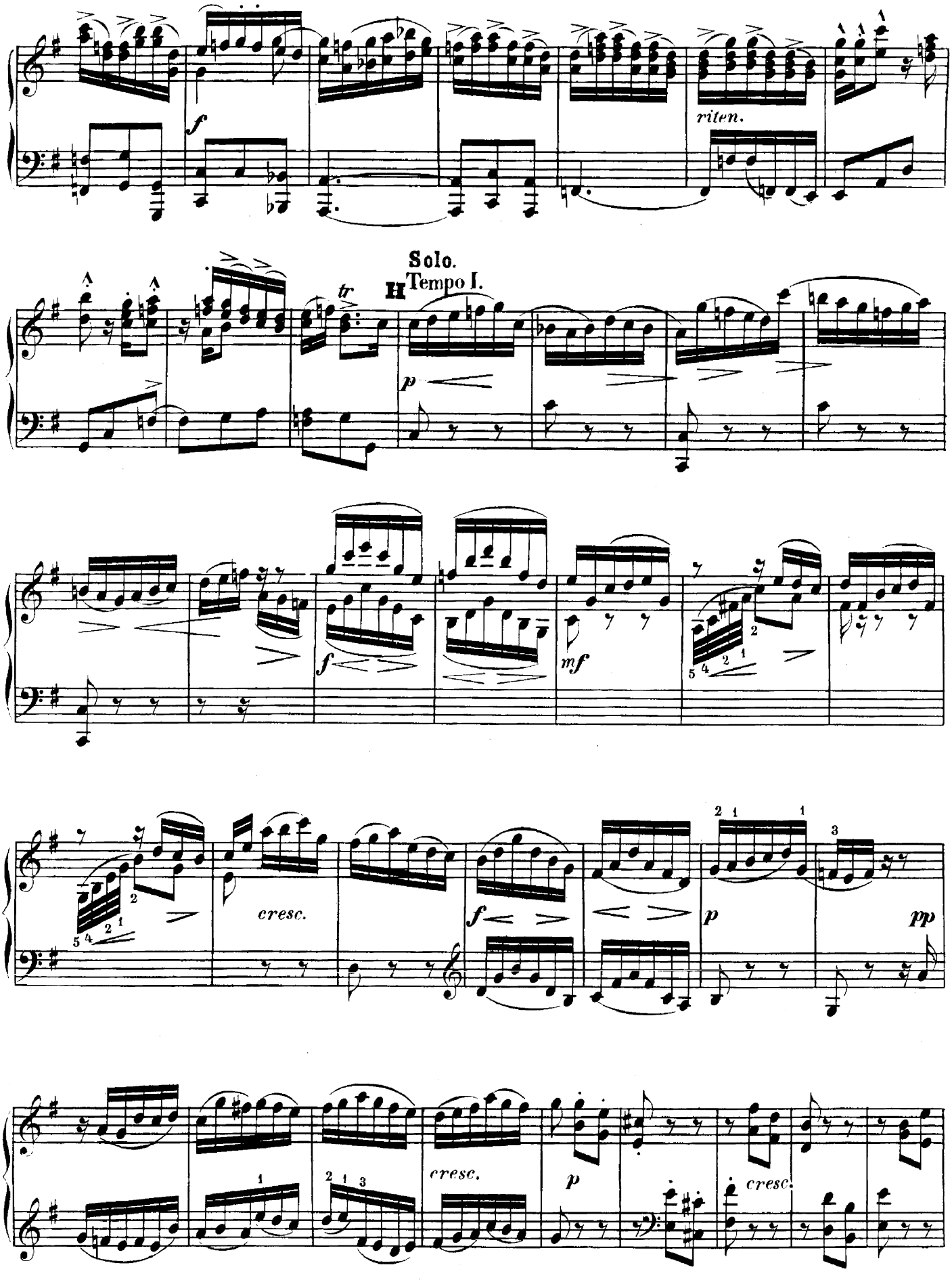


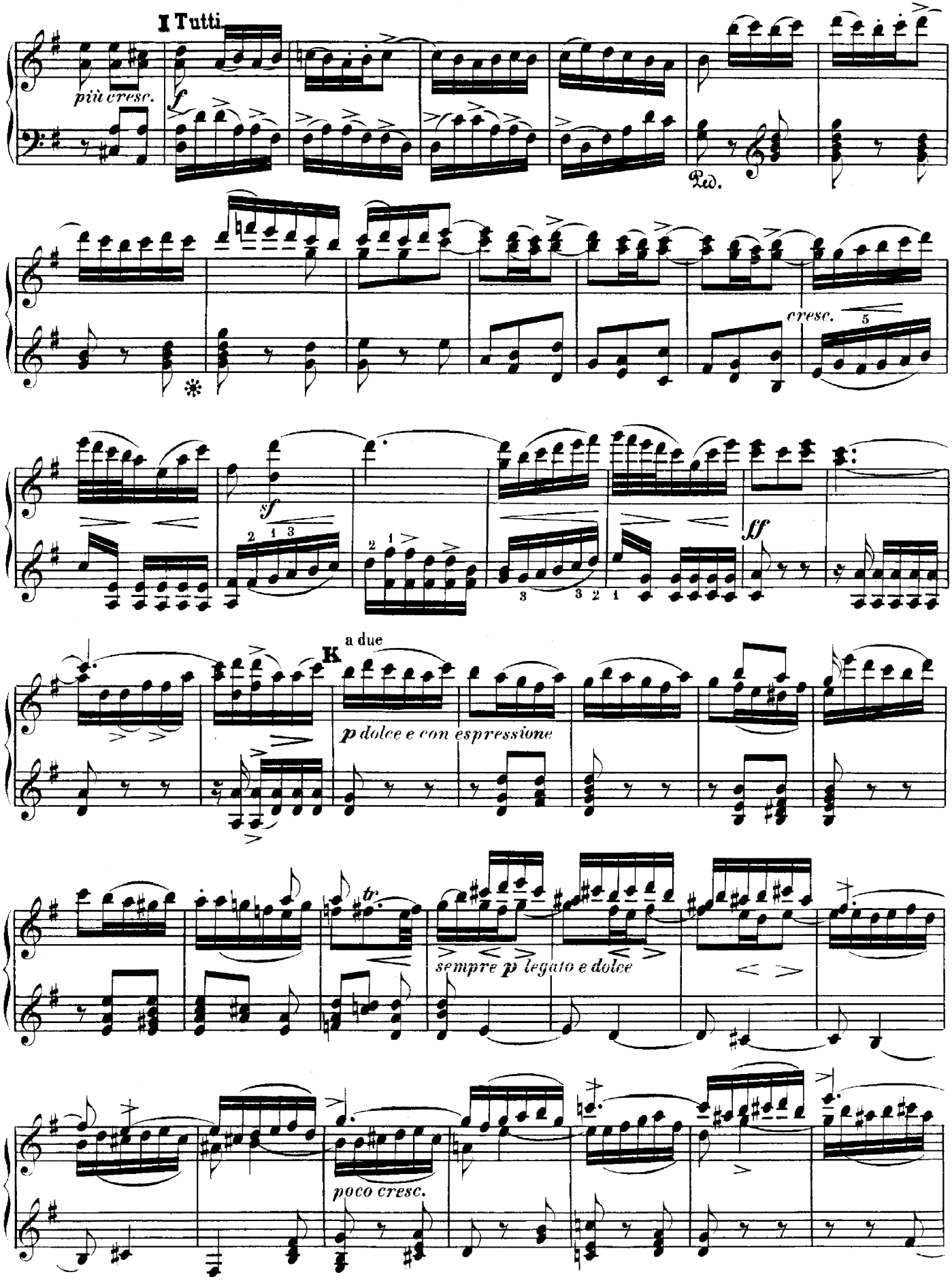

f
sf
ff
B
mf
tr
cresc.
poco
a
poco
f
riten.
marcato
Solo.
C Tempo I.
mf

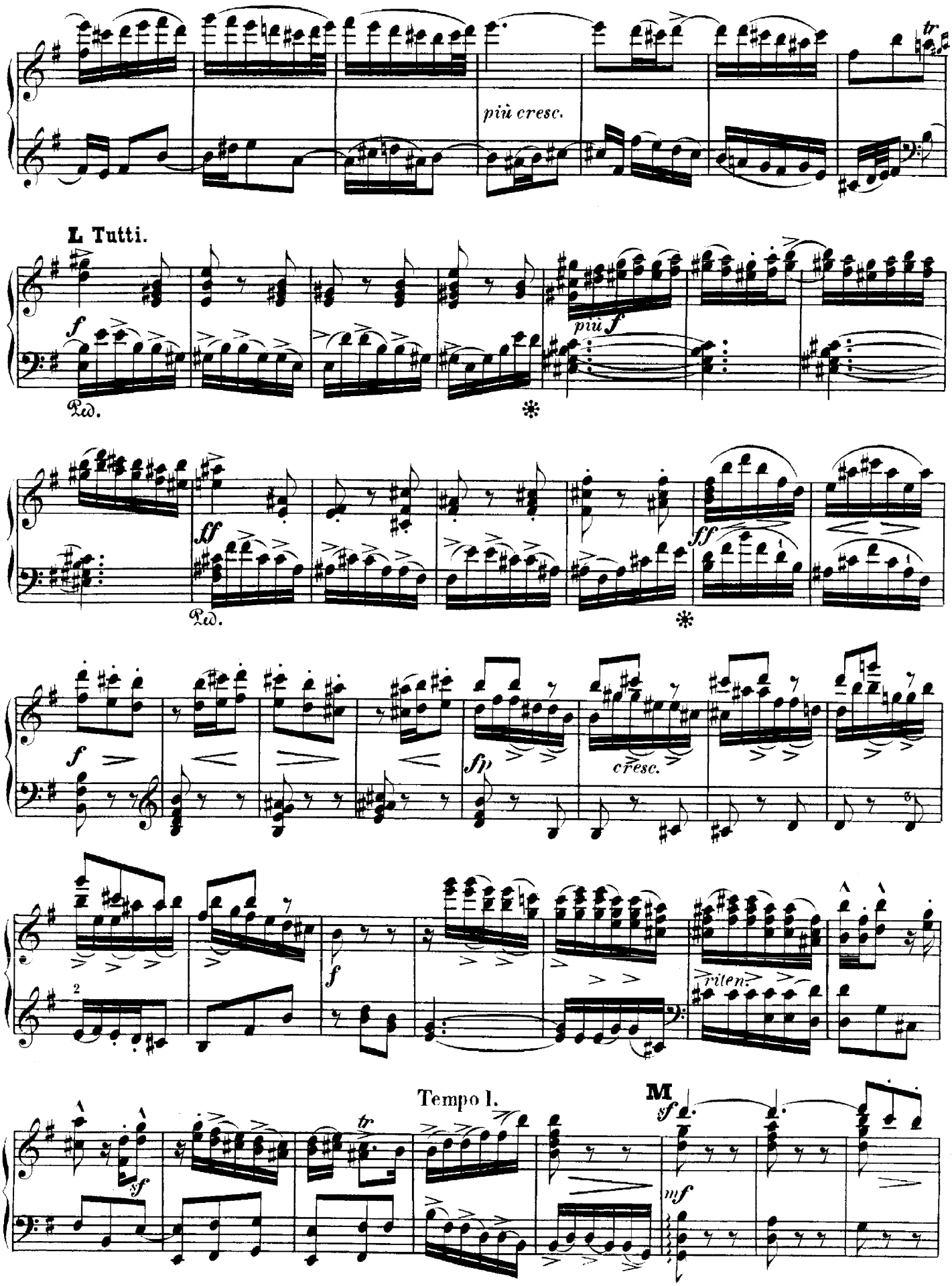

cresc.
mf
p
D Tutti.
f
cresc.
sempre f
Ped.
*
mf

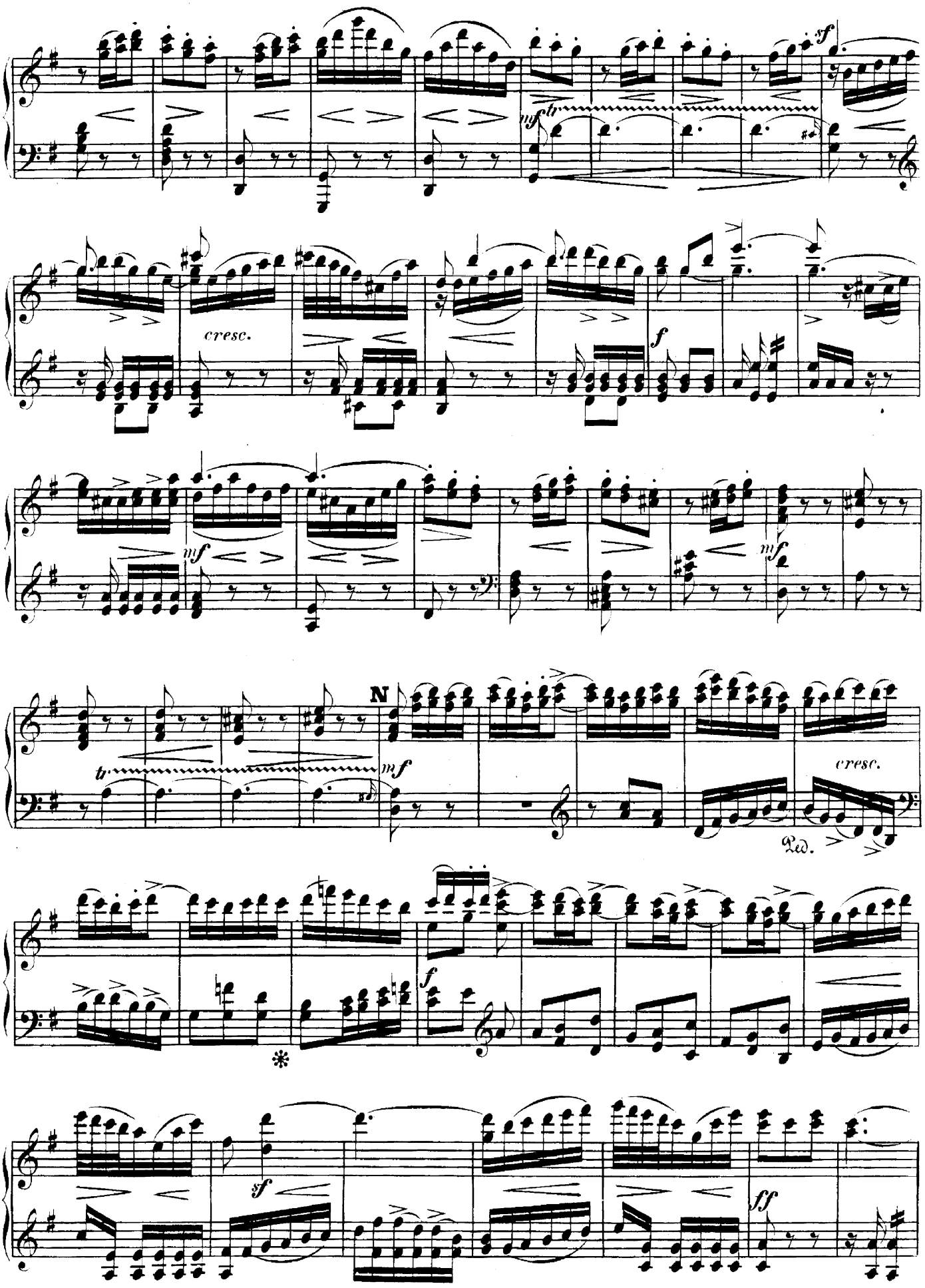

cresc.
riten.
Tempo I.
E
a due
p dolce e
legato
sempre p dolce e
con espressione
poco cresc.
fp
poco cresc.
più cresc.
F
Solo.
mf

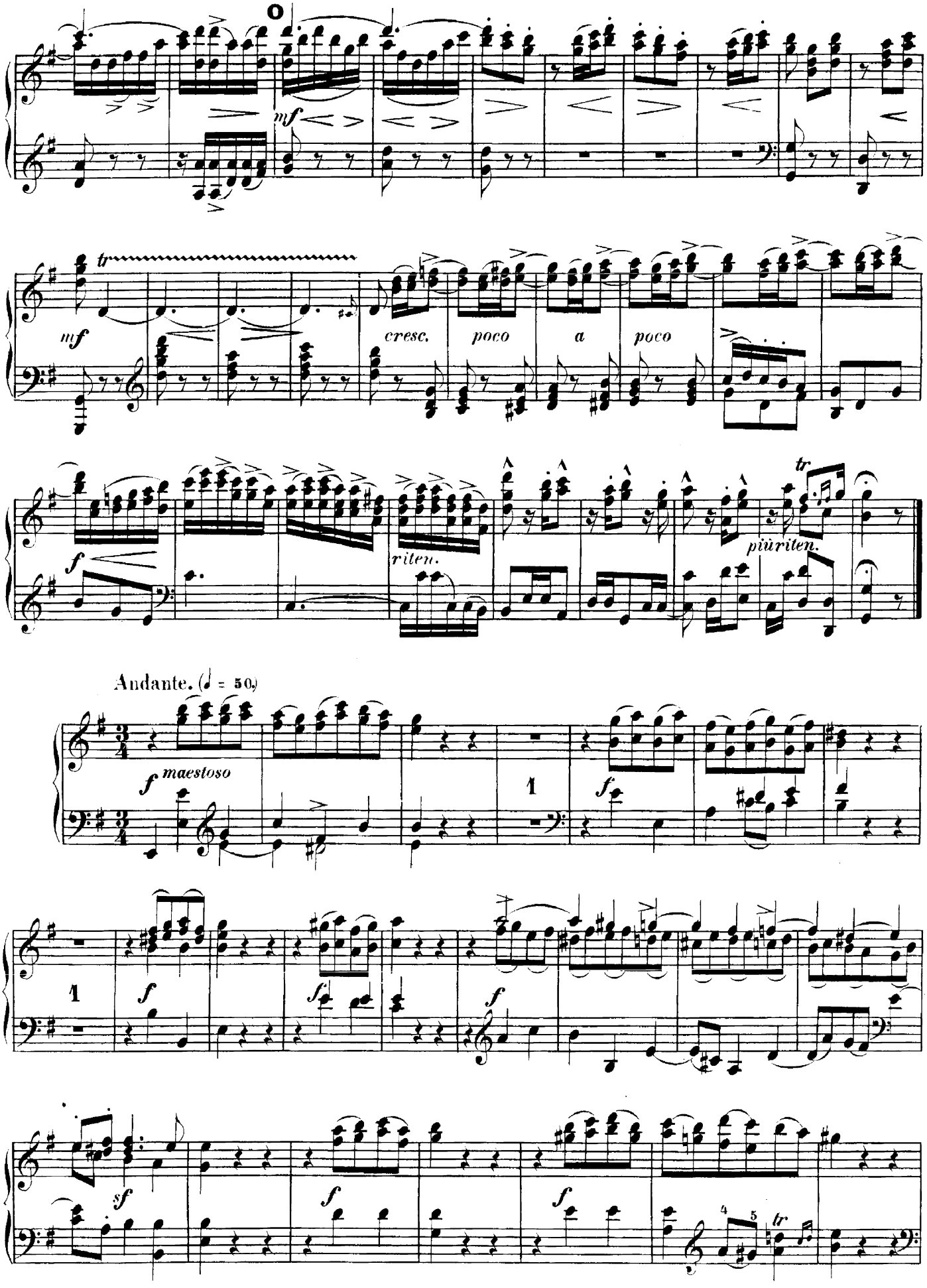

p
cresc.
più cresc.
f
G
f
p
cresc.
sf
sf

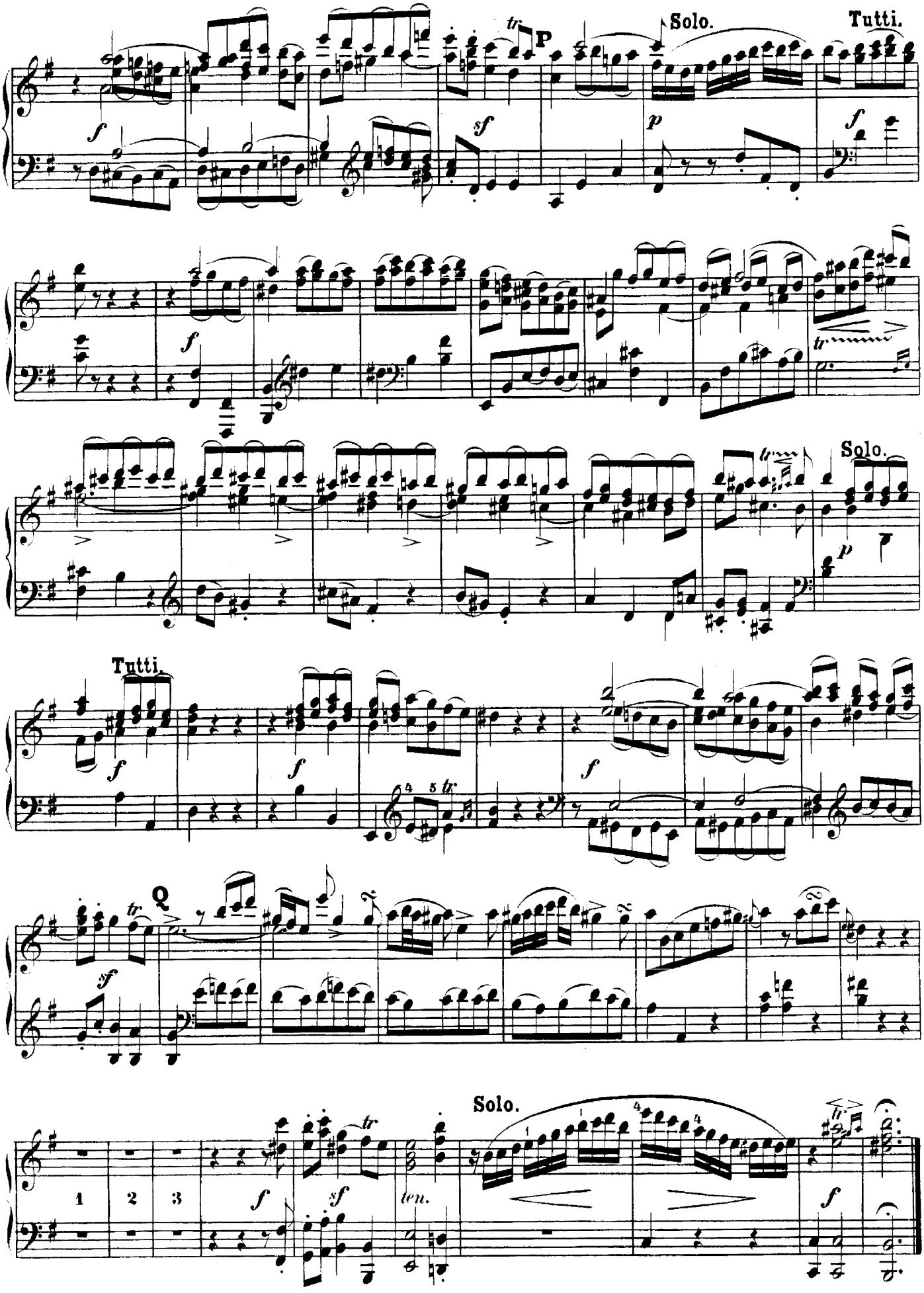

f
riten.
Solo.
H Tempo I.
tr
p
f
mf
cresc.
f
p
pp
cresc.
p
cresc.

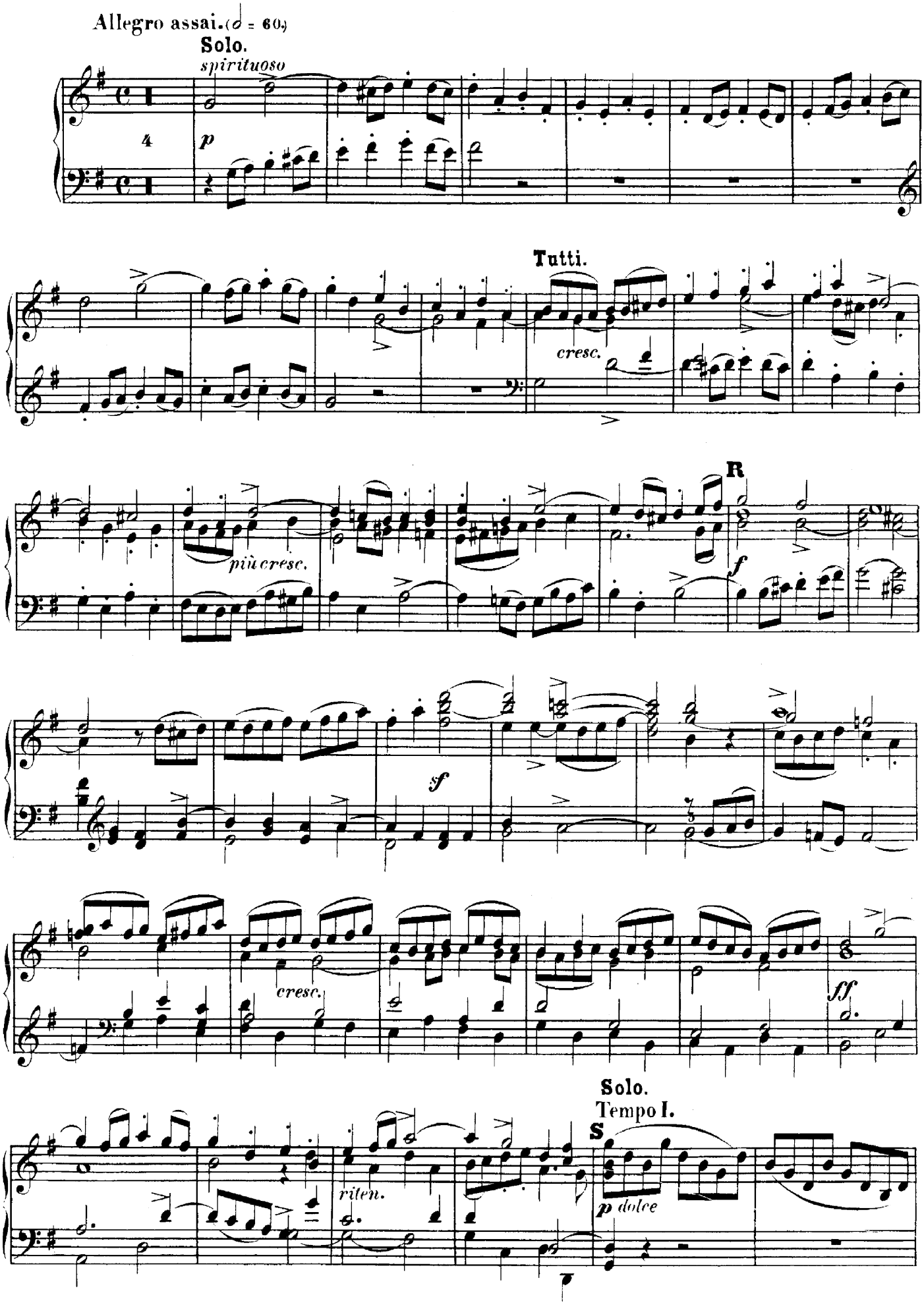

I Tutti
più cresc.
f
Ped.
cresc.
sf
ff
a due
K
p dolce e con espressione
tr
sempre p legato e dolce
poco cresc.

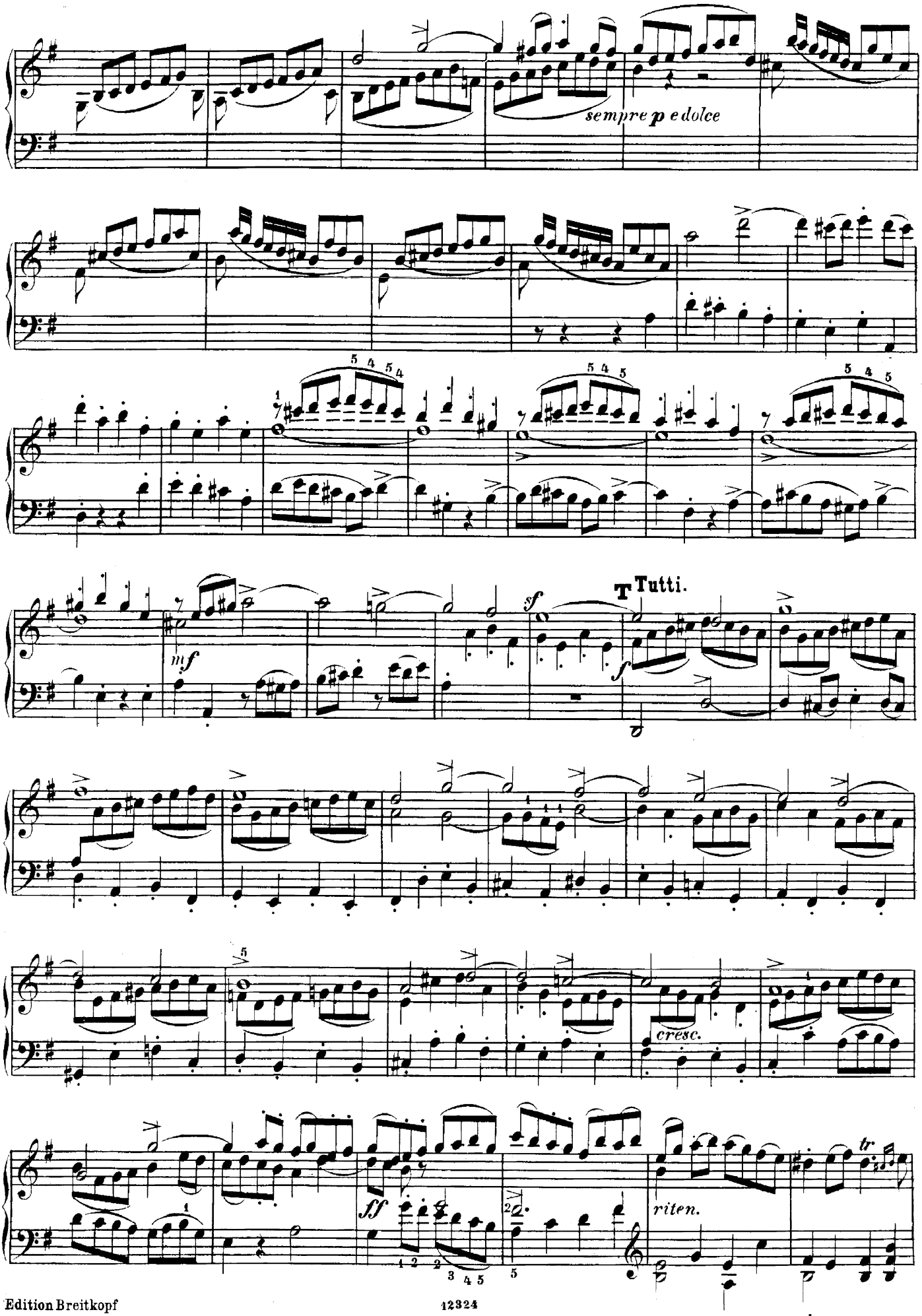

più cresc.
L Tutti.
f
più f
Ped.
ff
fp
cresc.
rit.
Tempo I.
M
sf
mf


sf
mf
cresc.
f
mf
mf
N
mf
cresc.
Ped.
f
sf
ff

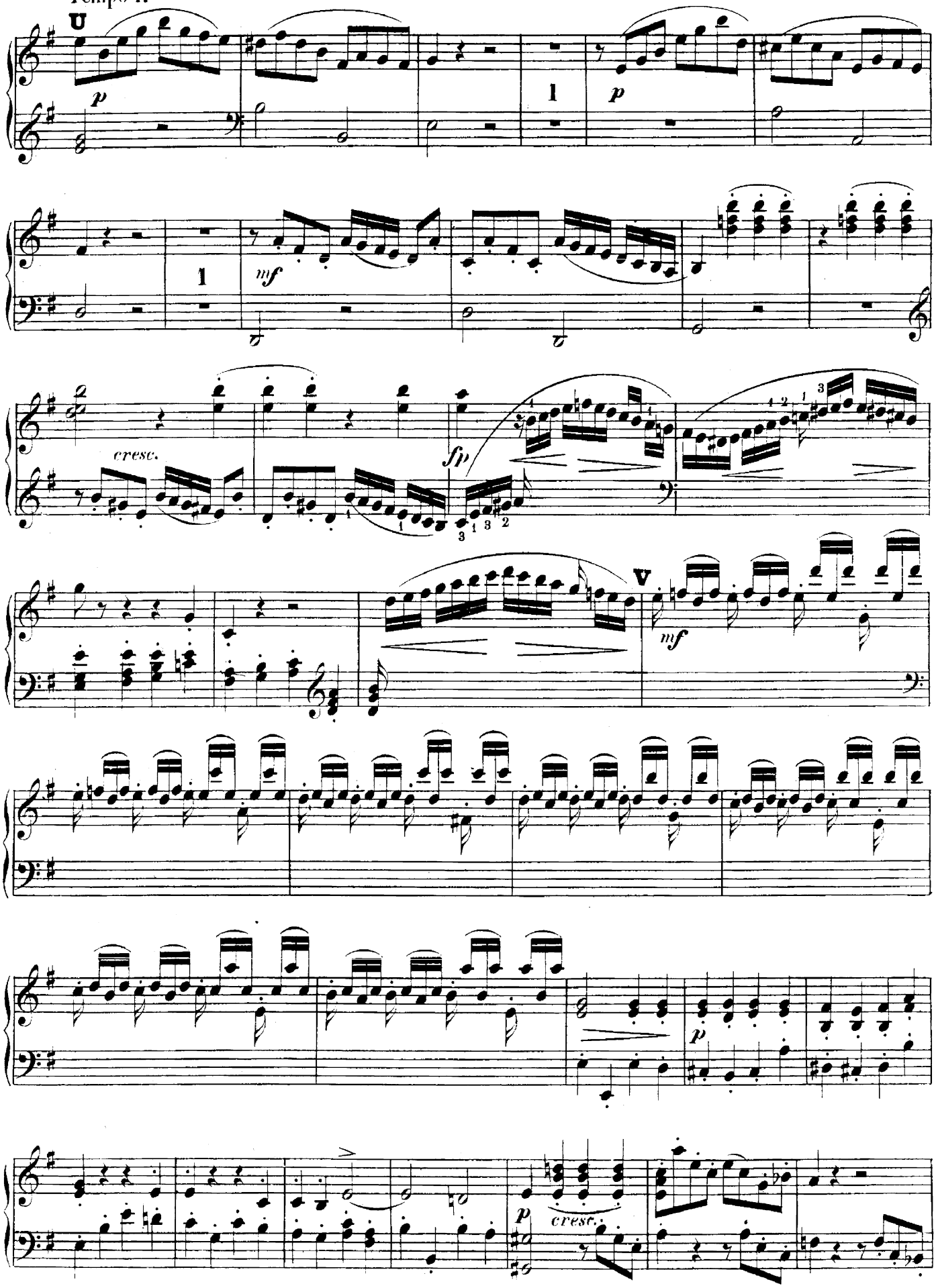

mf
mf
tr
cresc.
poco
a
poco
f
riten.
tr
più riten.
Andante. (♩ = 50)
f maestoso
1
f
1
f
f
f
sf
f
f
4 5
tr

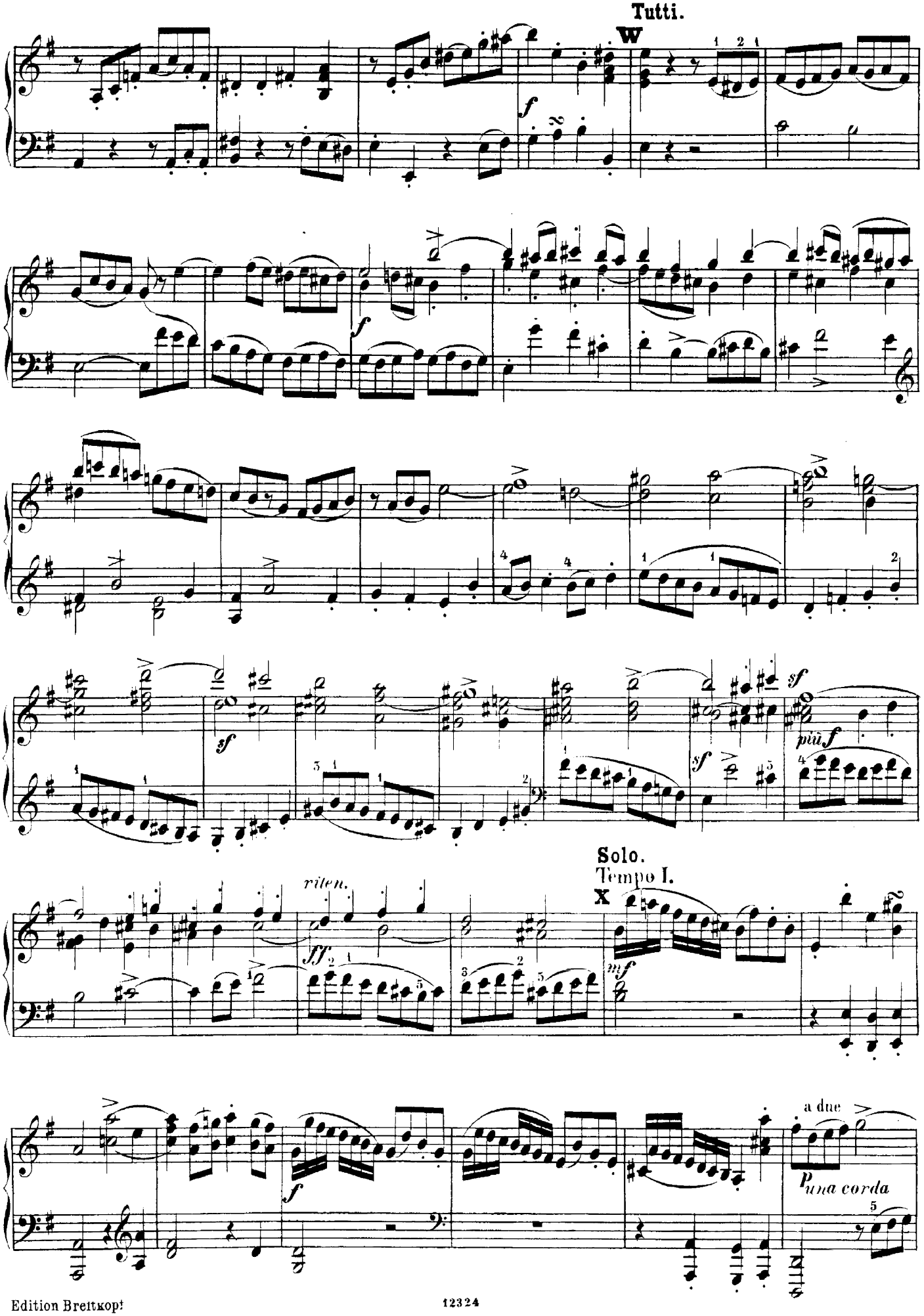

Solo.
Tutti.
Solo.
Tutti.
Q
Solo.
1
2
3
len.

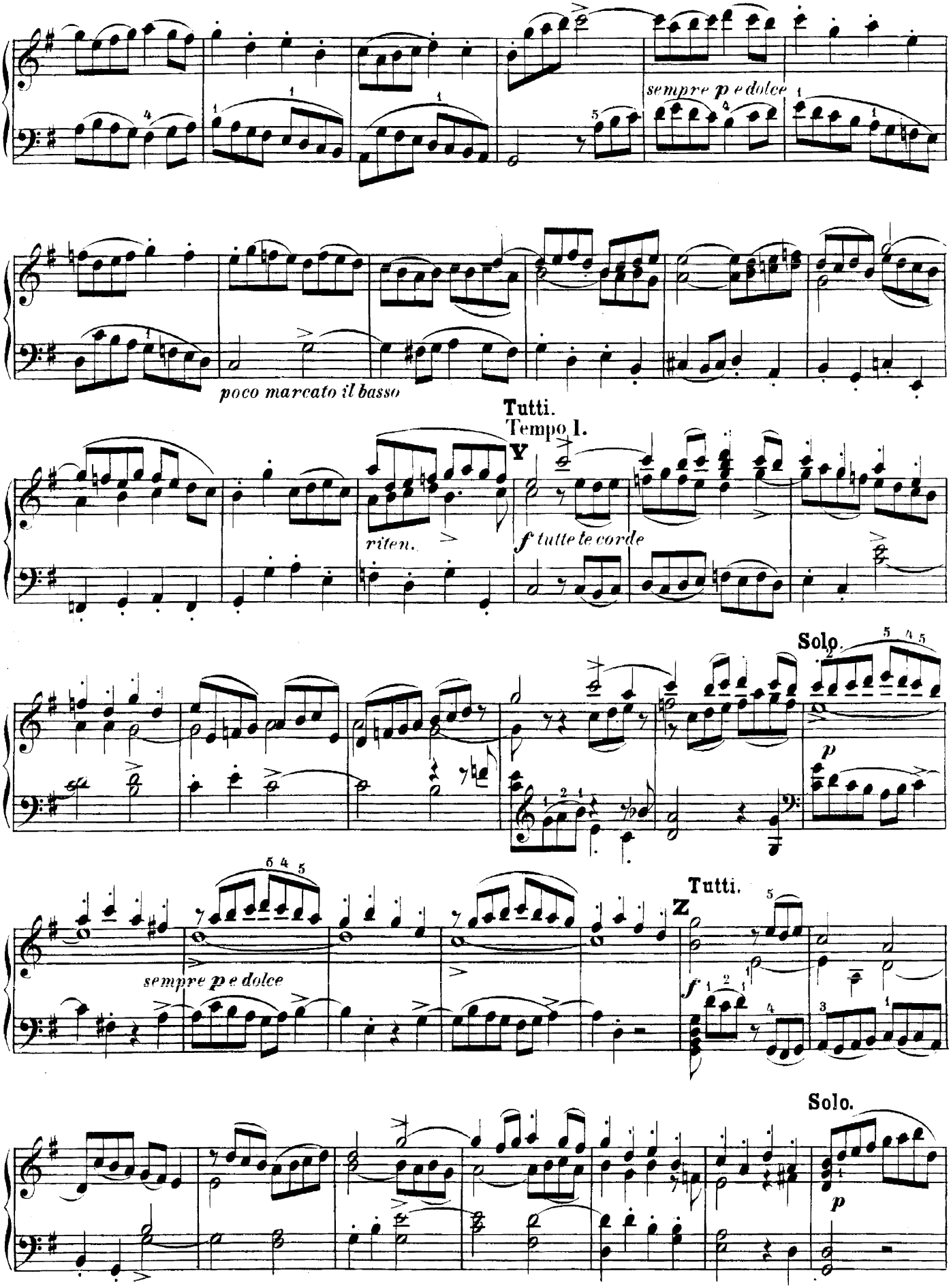

Allegro assai. (♩ = 60.)
Solo.
spirituoso
p
Tutti.
cresc.
più cresc.
R
f
sf
cresc.
ff
Solo.
Tempo I.
S
riten.
p dolce

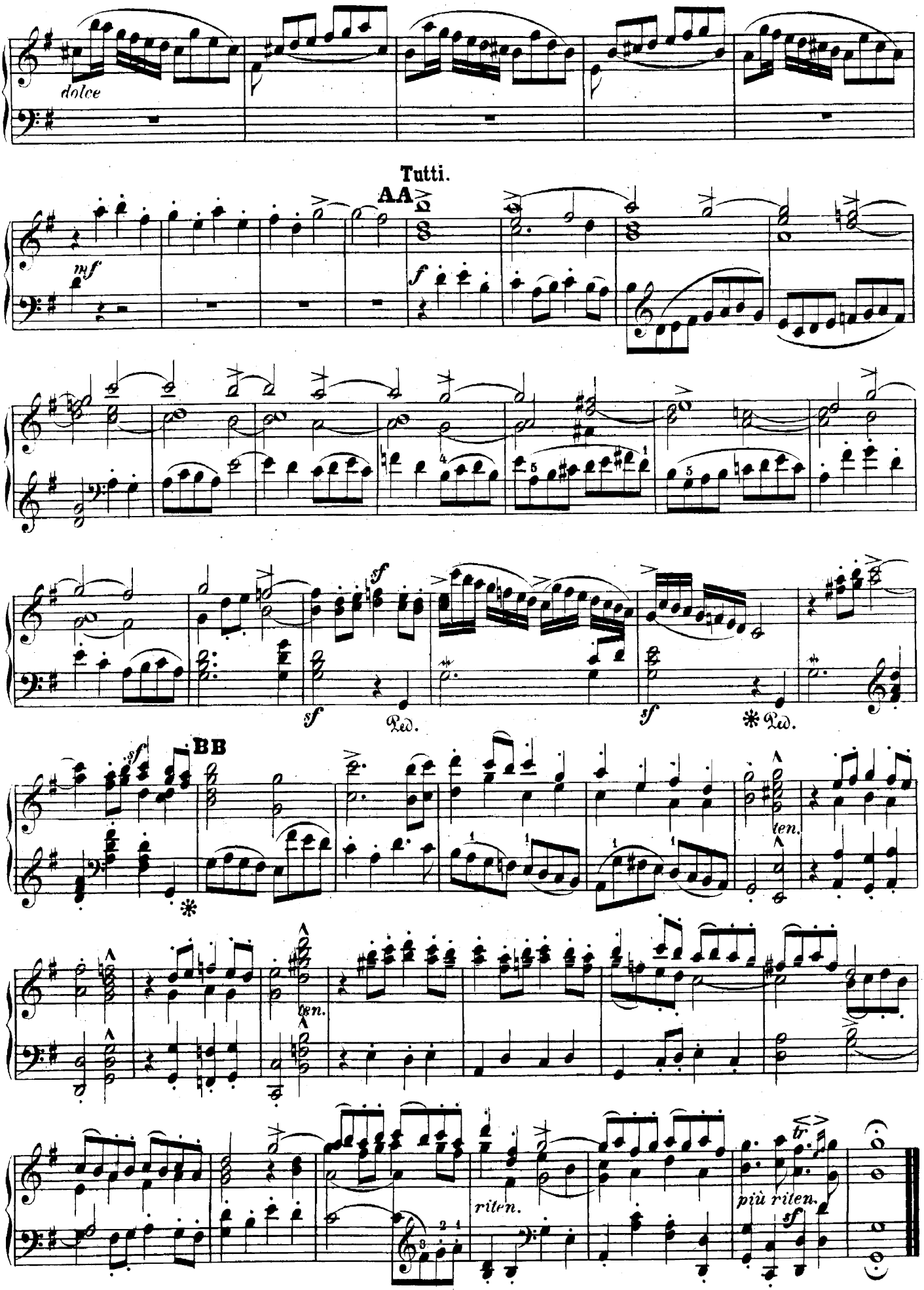

sempre p e dolce
T Tutti.
mf
sf
f
cresc.
ff
riten.
tr

Solo.
Tempo I.




Tutti.
W
f
f
sf
sf
sf
più f
riten.
ff
Solo.
Tempo I.
X
mf
f
a due
p una corda


sempre p e dolce
poco marcato il basso
Tutti.
Tempo I.
V
riten.
f tutte le corde
Solo.
p
sempre p e dolce
Tutti.
Z
f
Solo.
p


dolce
Tutti.
AA
mf
f
sf
Ped.
BB
ten.
riten.
più riten.
tr

Brandenburgisches Konzert Nº 4

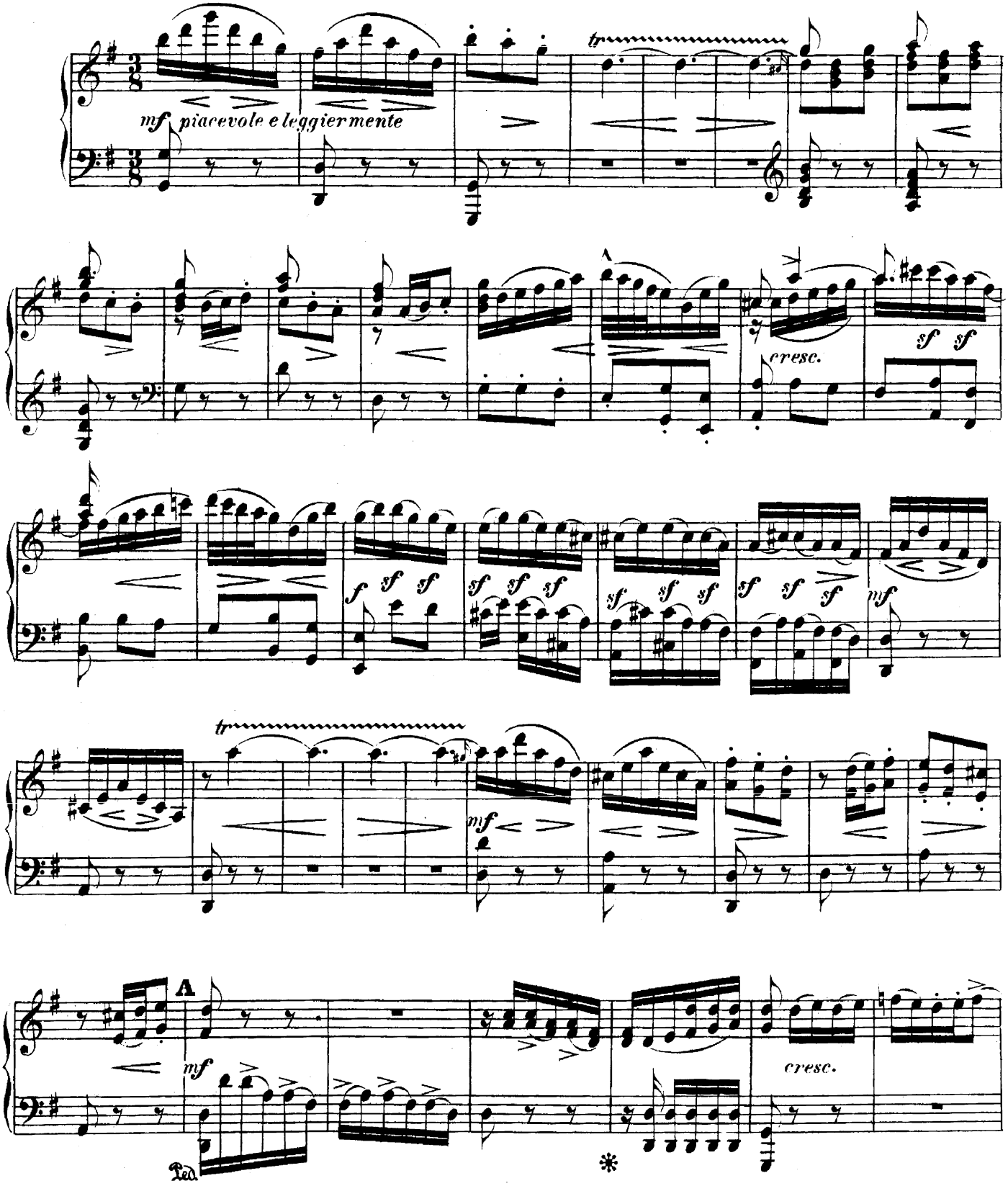
G dur- G major- Sol majeur.

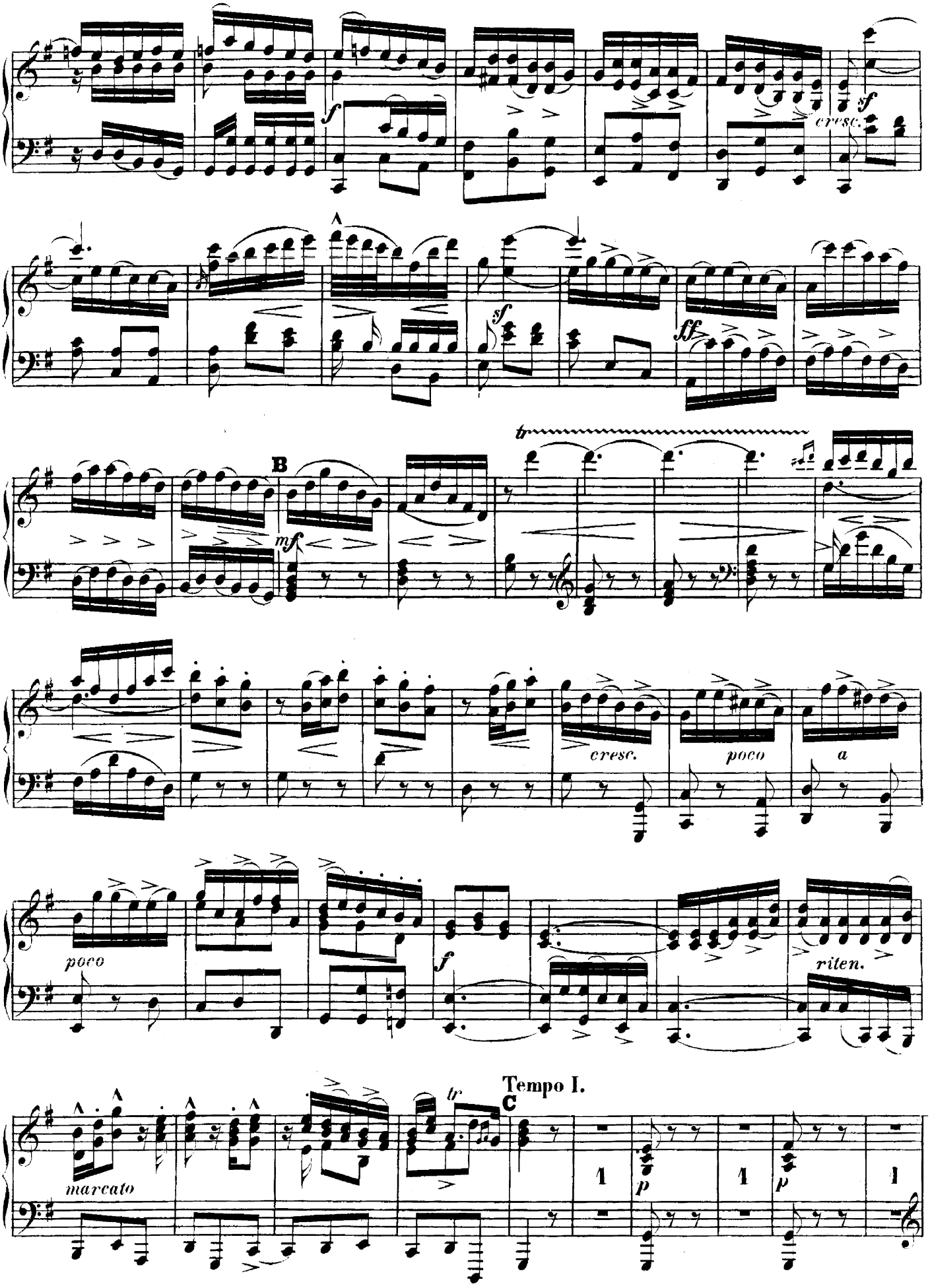
(Ausg. Bach-Gesellschaft Jahrg. XIX Nº 4)

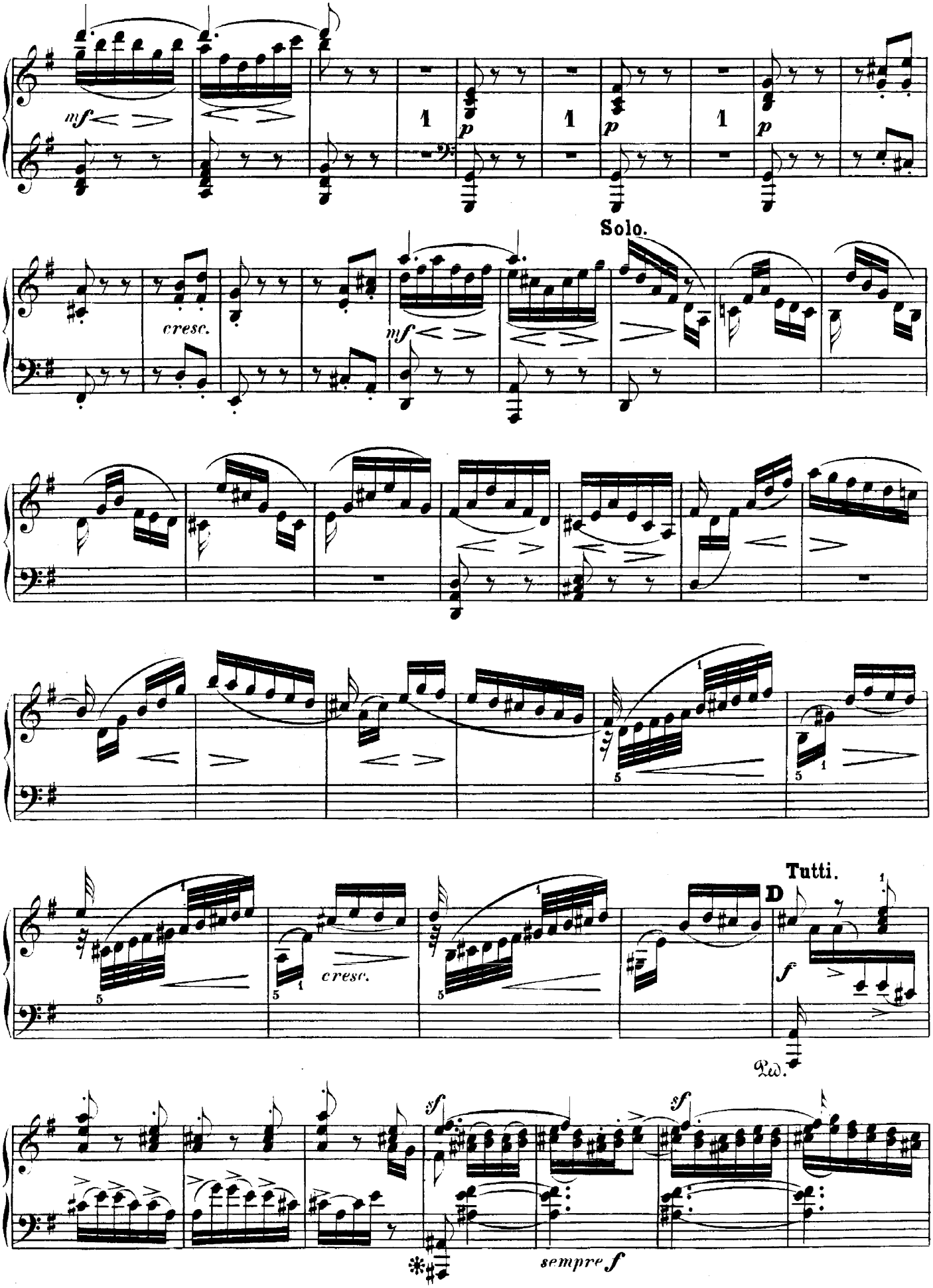
Pianoforte II

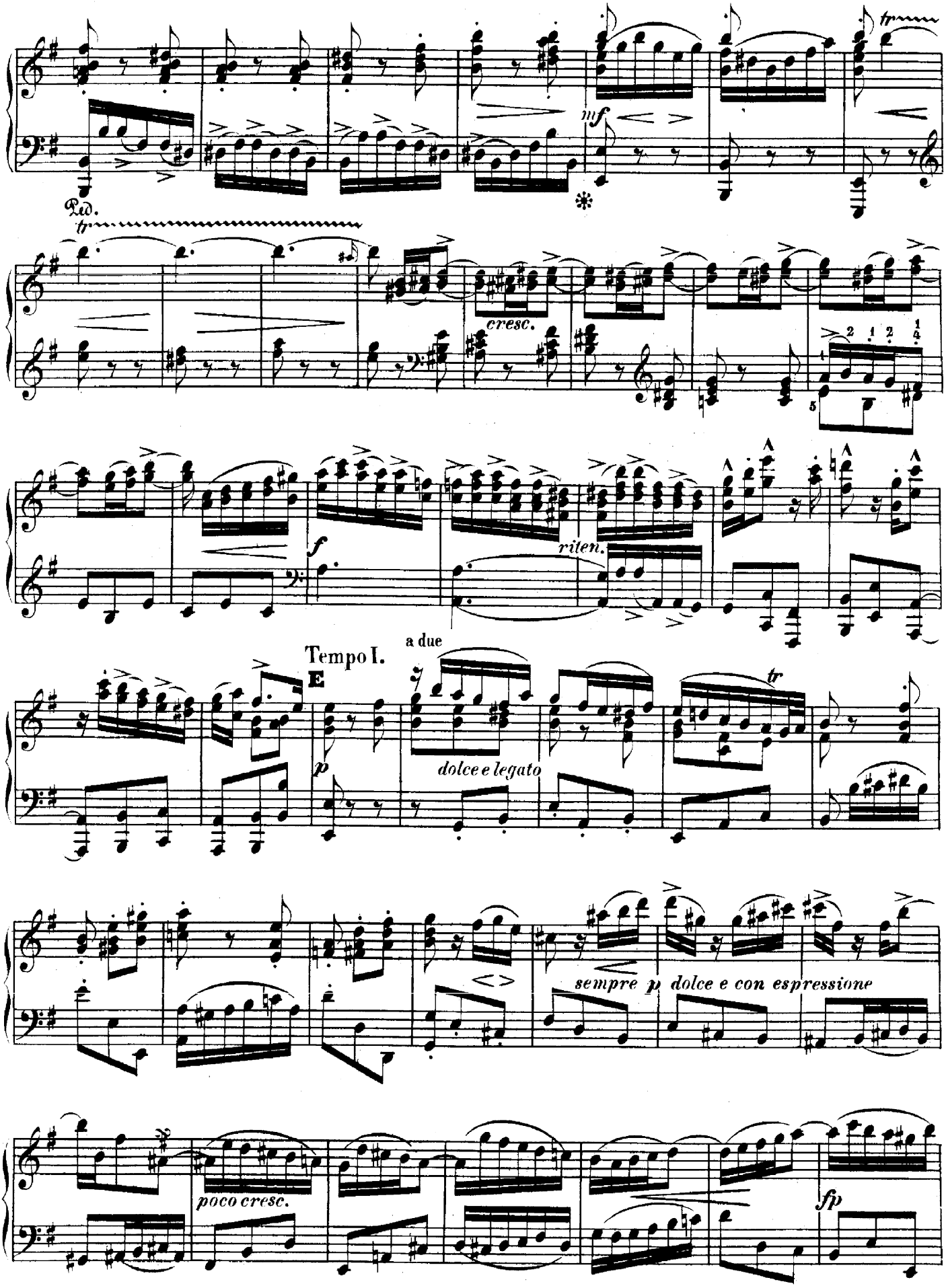
Bearbeitet von G. Krug

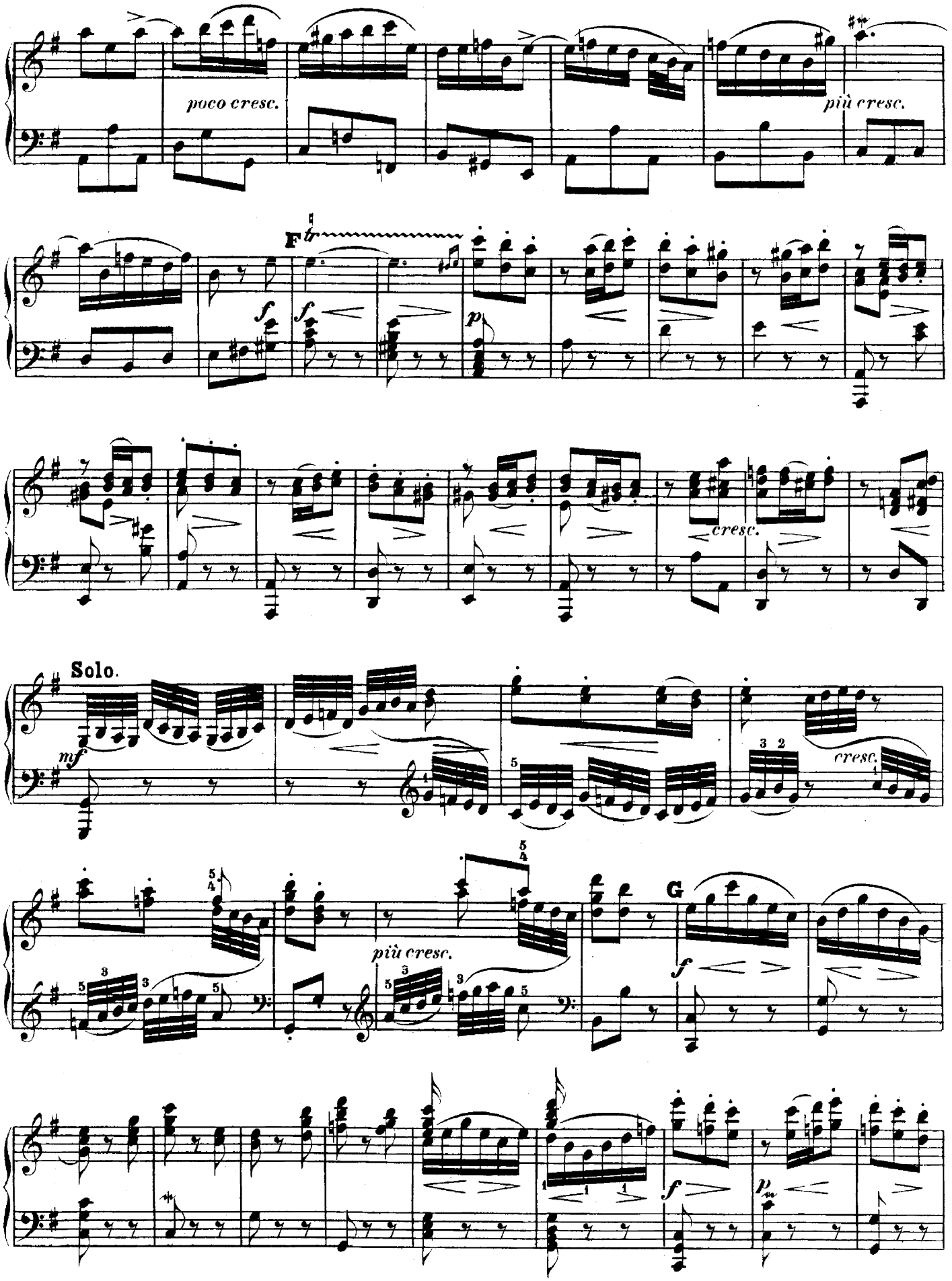
Allegro. (M. M. ♪ = 108)

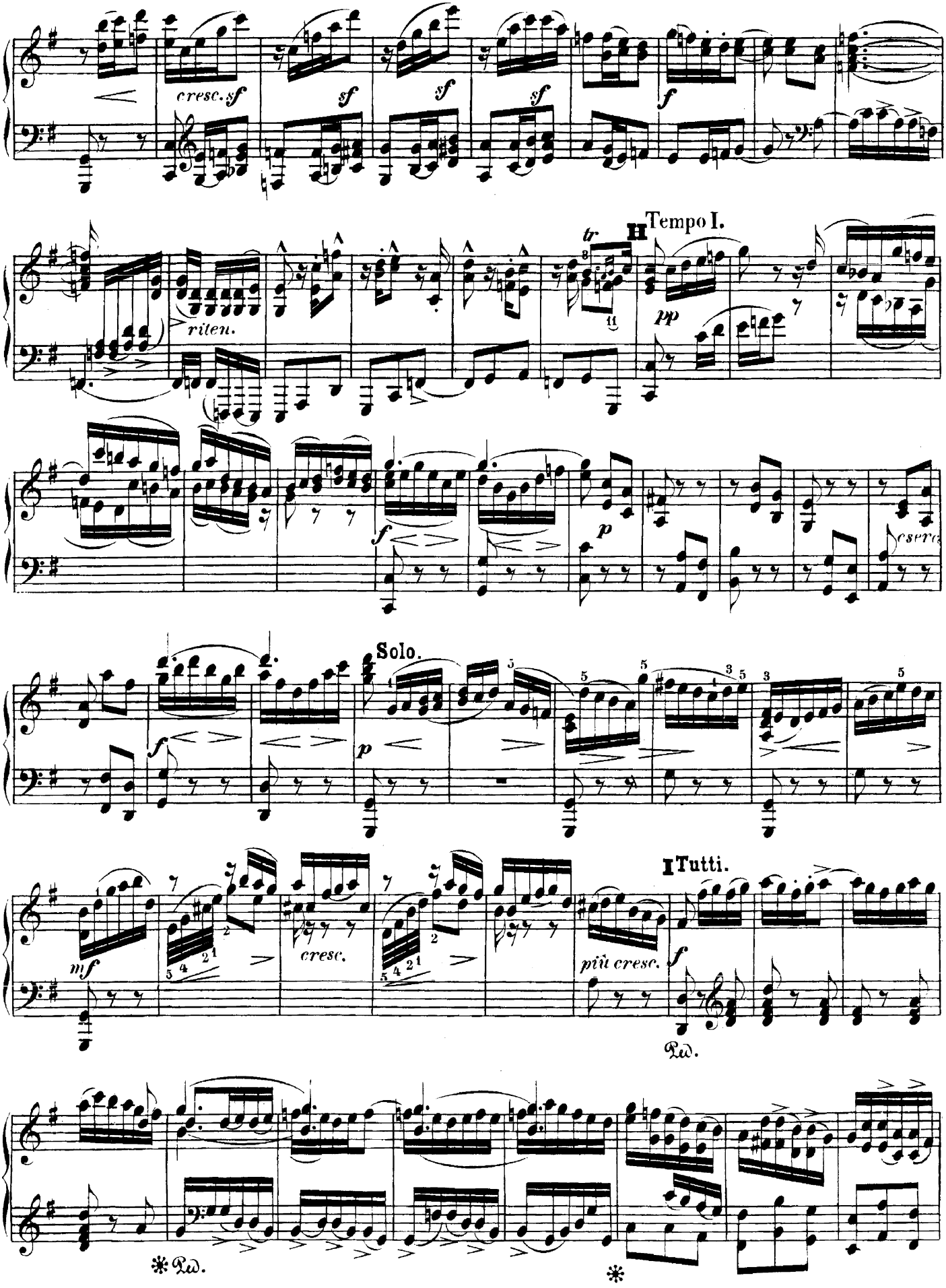


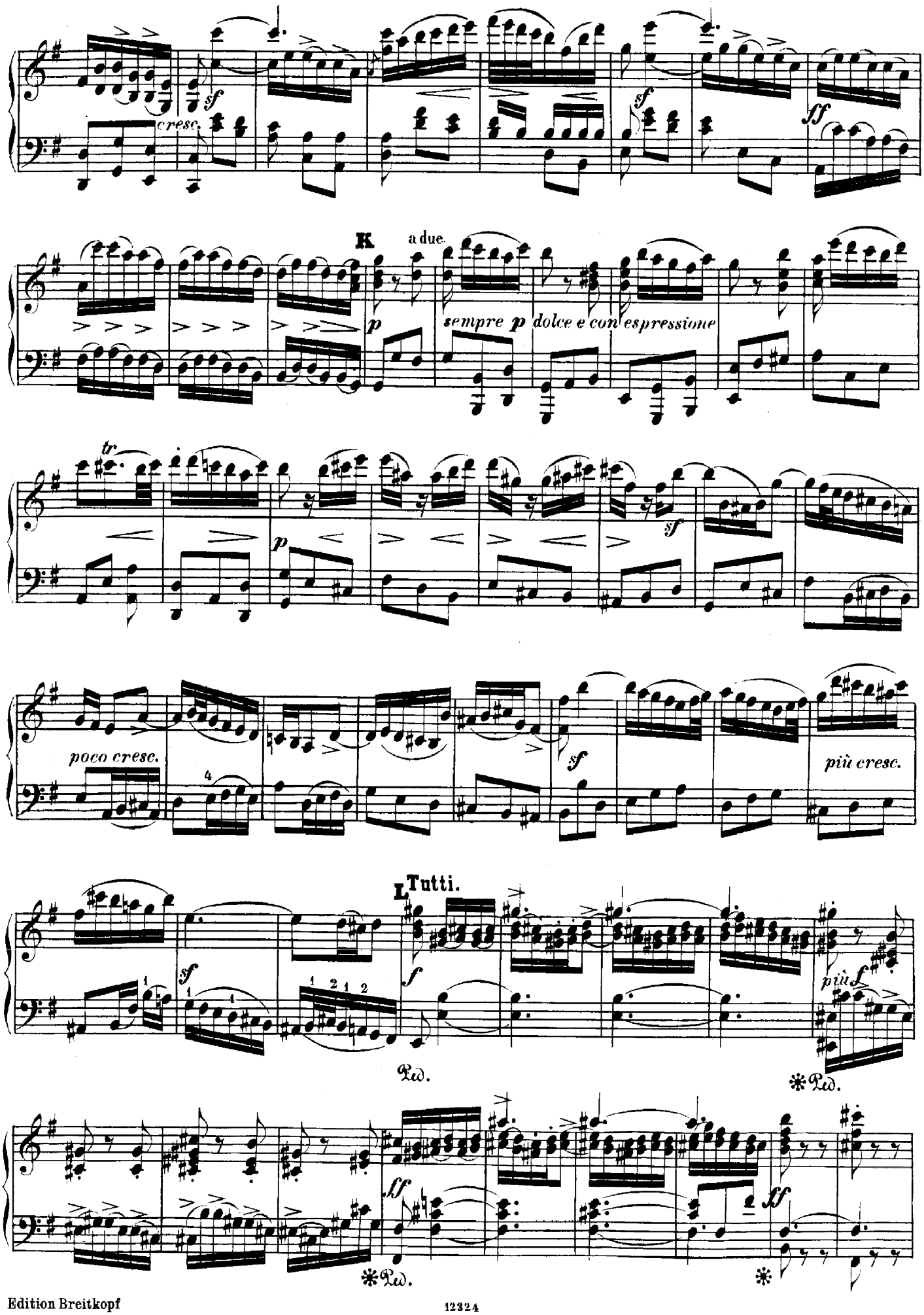

f
sf
cresc.
sf
ff
B
mf
tr
cresc.
poco
a
poco
f
riten.
Tempo I.
C
tr
marcato
p
p

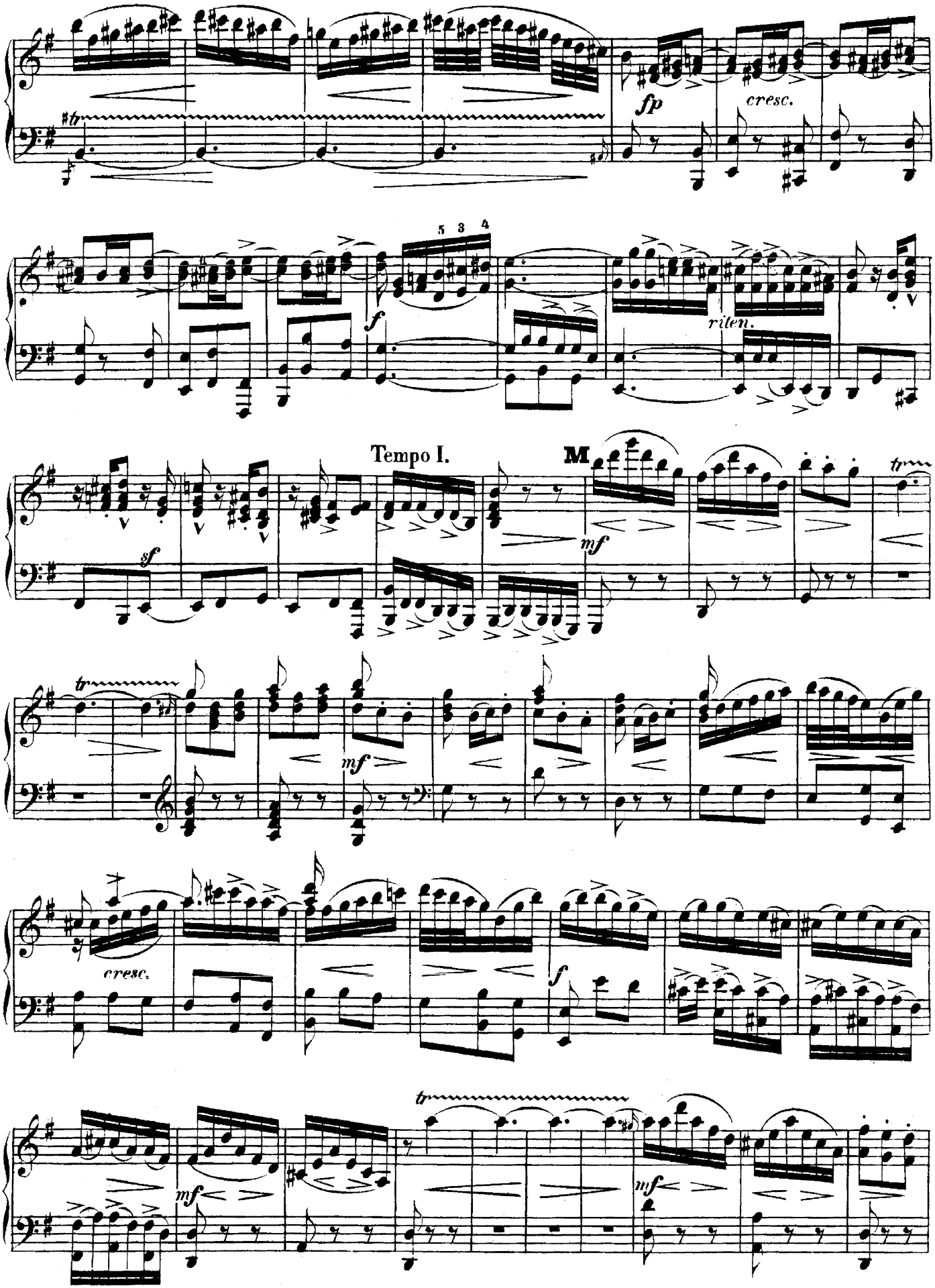

mf
1
p
1
p
1
p
cresc.
Solo.
mf
cresc.
Tutti.
D
f
Ped.
sf
sf
sempre f

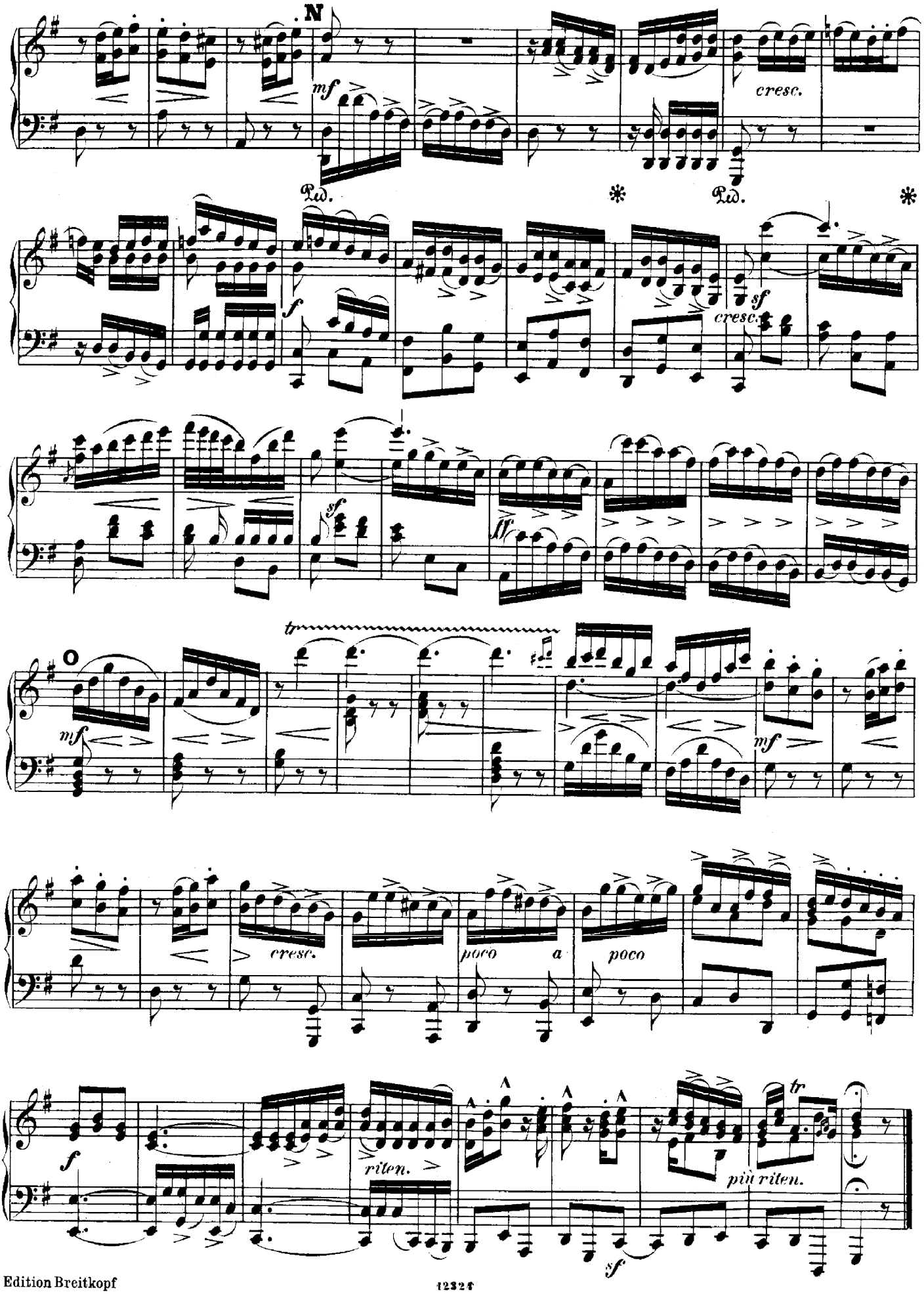

Ped.
mf
cresc.
riten.
a due
Tempo I.
E
p
dolce e legato
sempre p dolce e con espressione
poco cresc.
fp

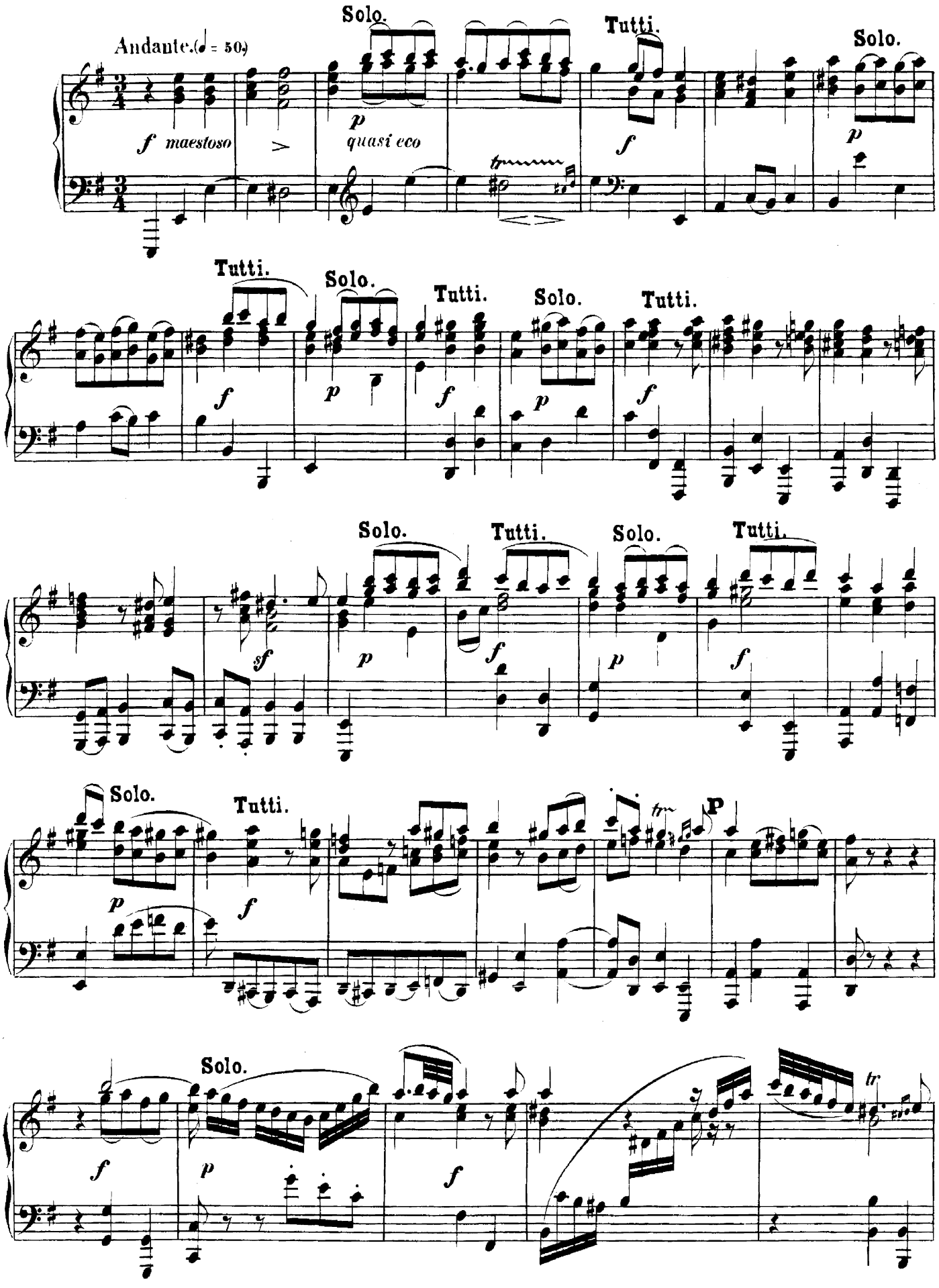

poco cresc.
più cresc.
F
tr
f
f
p
cresc.
Solo.
mf
cresc.
più cresc.
G
f
f
p

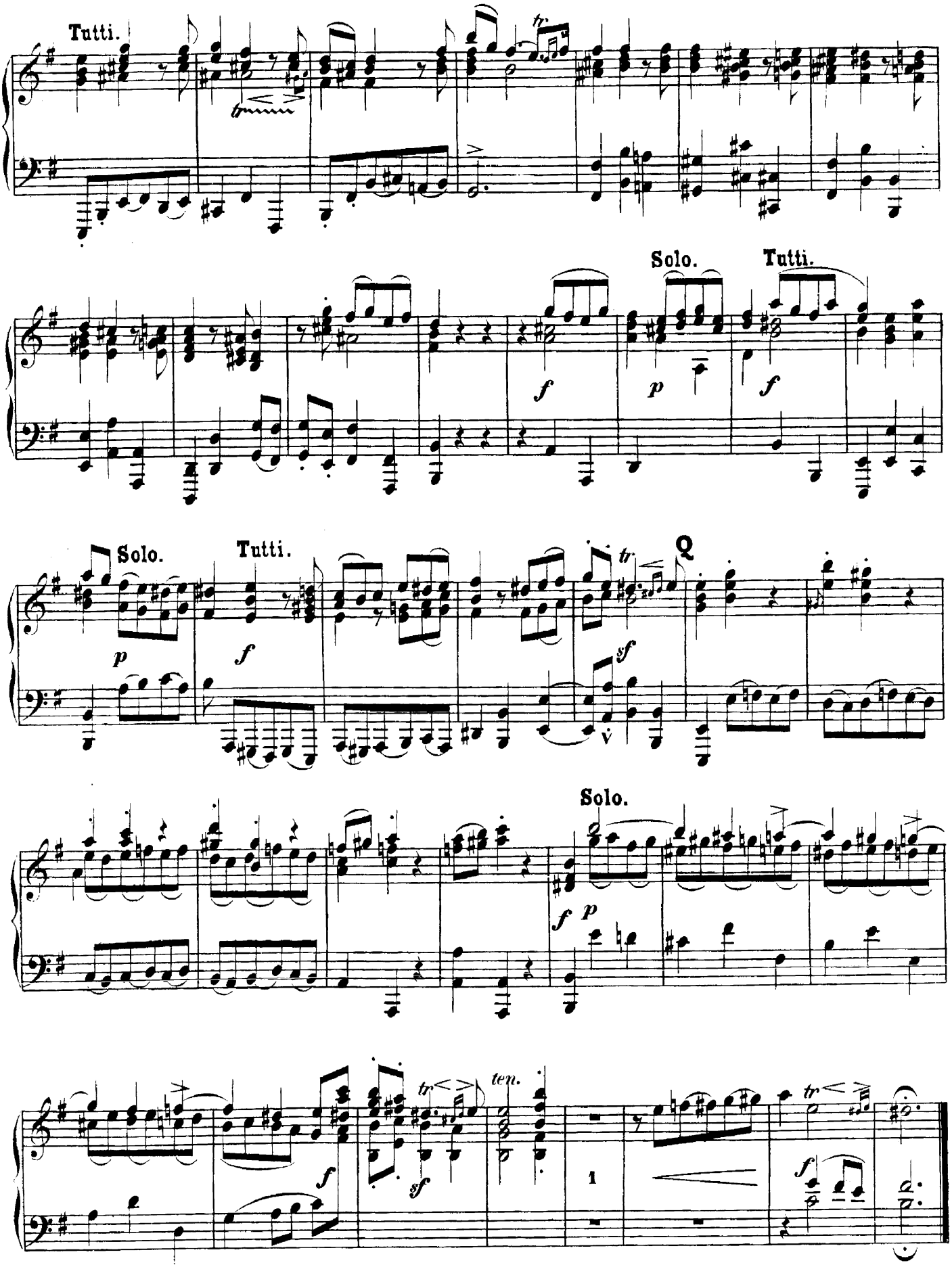

cresc. sf
sf
sf
sf
f
riten.
tr
Tempo I.
pp
f
p
Solo.
mf
cresc.
più cresc.
Tutti.
f
Ped.
Ped.

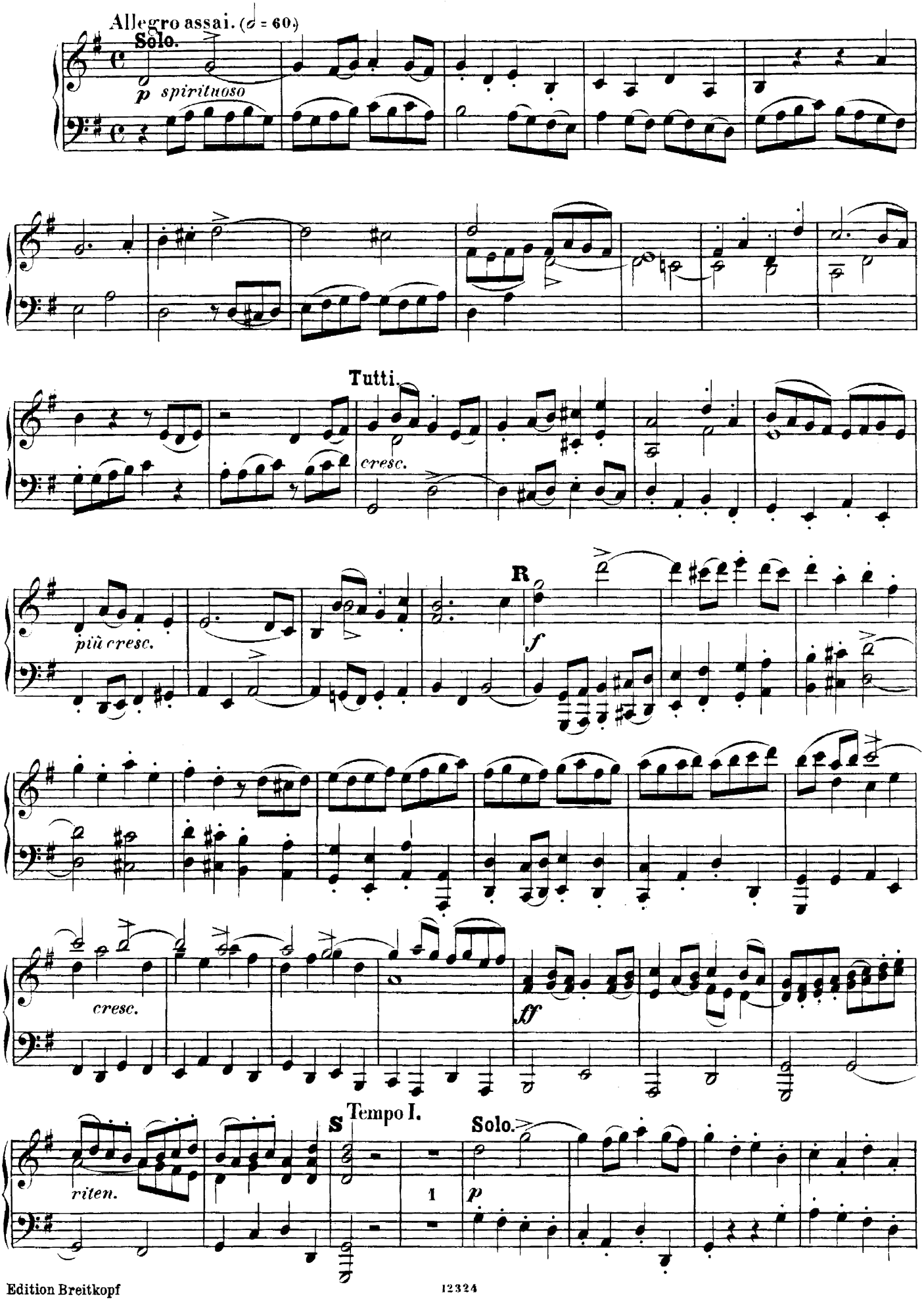

cresc.
sf
sf
ff
K
a due.
p
sempre p dolce e con espressione
tr
p
sf
poco cresc.
sf
più cresc.
L Tutti.
sf
f
più f
Ped.
*Ped.
ff
ff
*Ped.
*

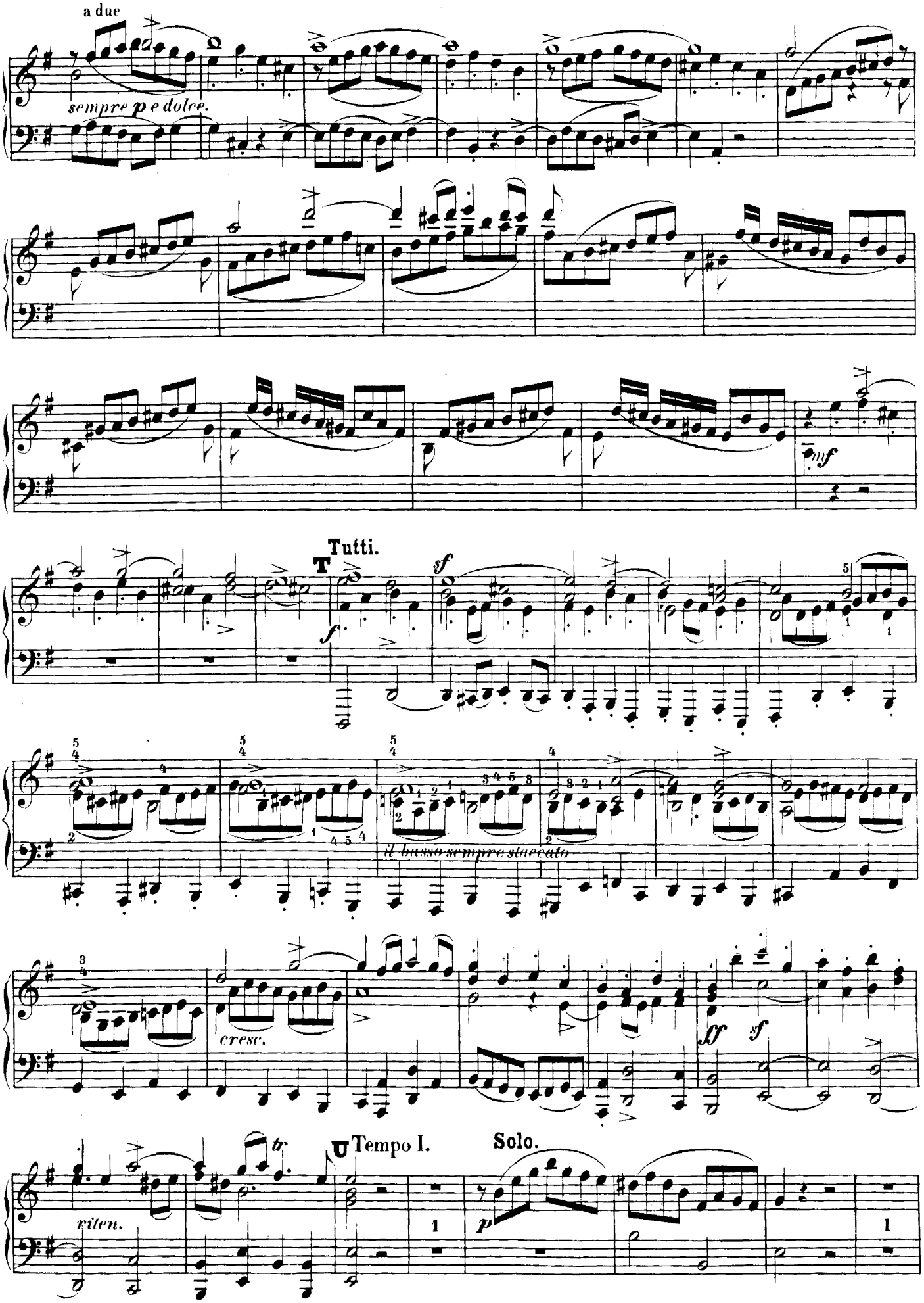

fp
cresc.
f
riten.
Tempo I.
M
sf
mf
cresc.
f
mf
mf
mf

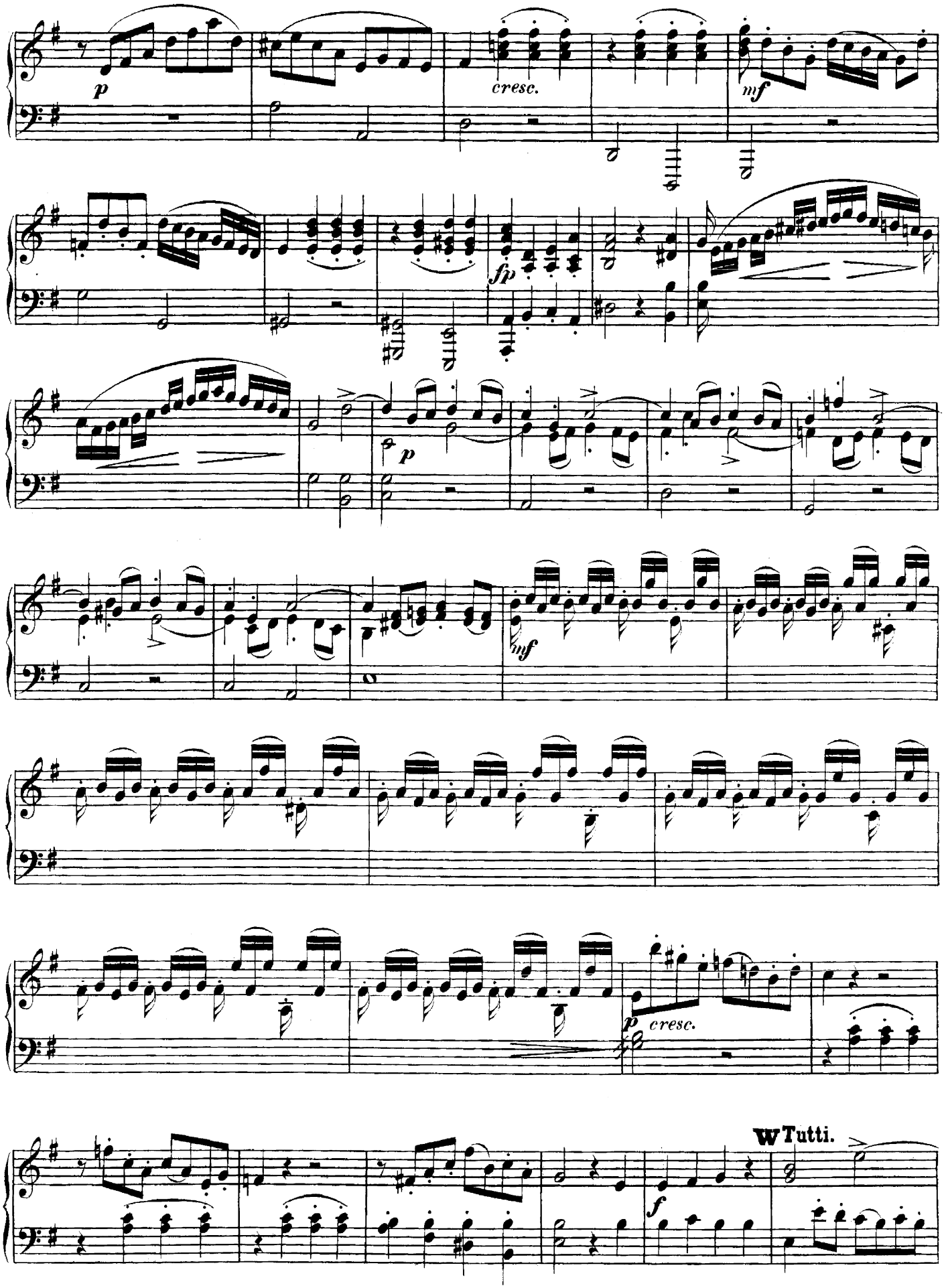

N
mf
cresc.
Ped.
*
Ped.
*
f
sf
cresc.
sf
ff
O
tr
mf
mf
cresc.
poco a poco
f
riten.
più riten.
tr
sf

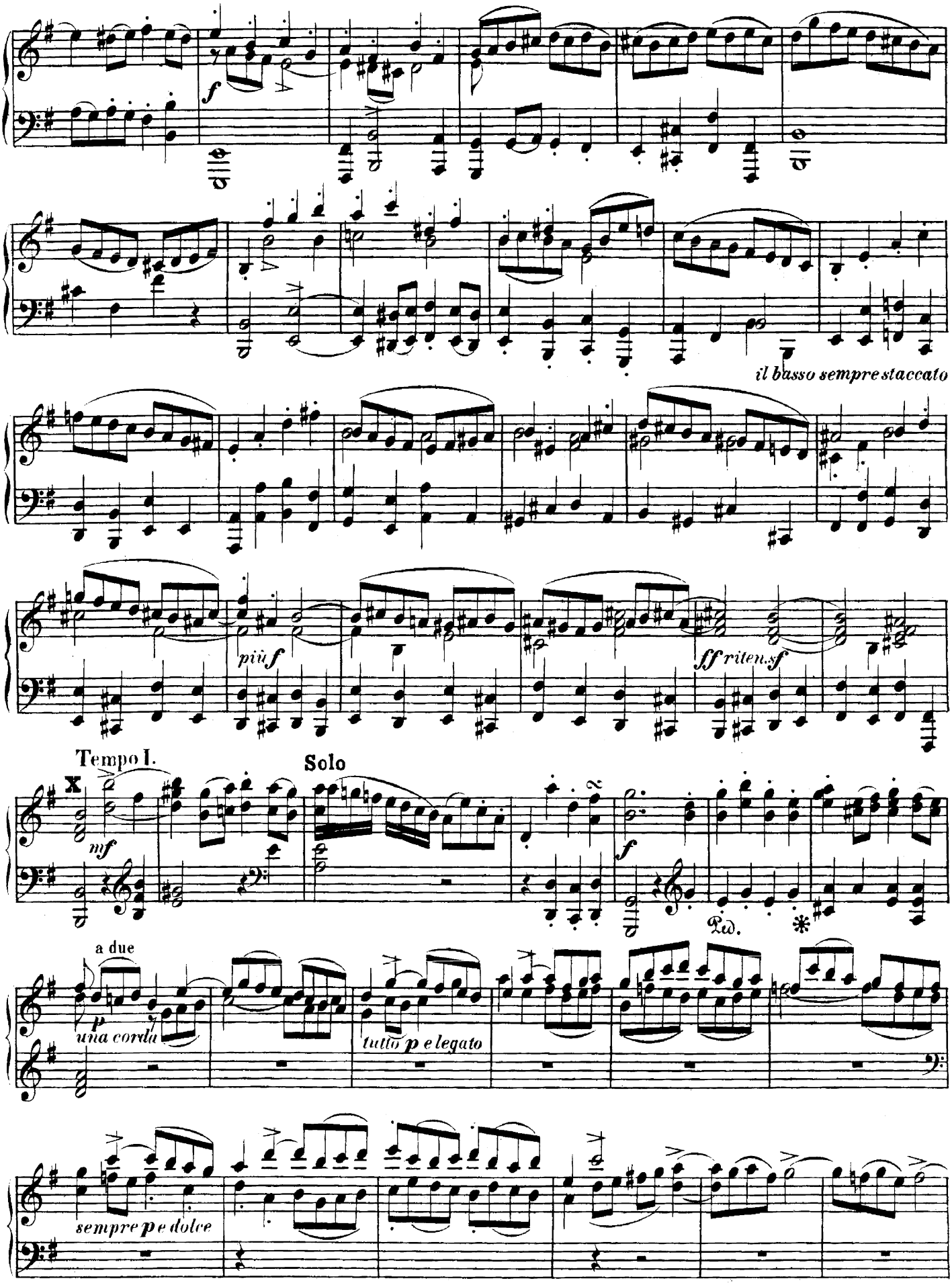

Andante. (♩ = 50)
Solo.
Tutti.
Solo.
f maestoso
p quasi eco
f
p
Tutti.
Solo.
Tutti.
Solo.
Tutti.
f
p
f
p
f
Solo.
Tutti.
Solo.
Tutti.
sf
p
f
p
f
Solo.
Tutti.
tr
p
p
f
Solo.
tr
f
p
f

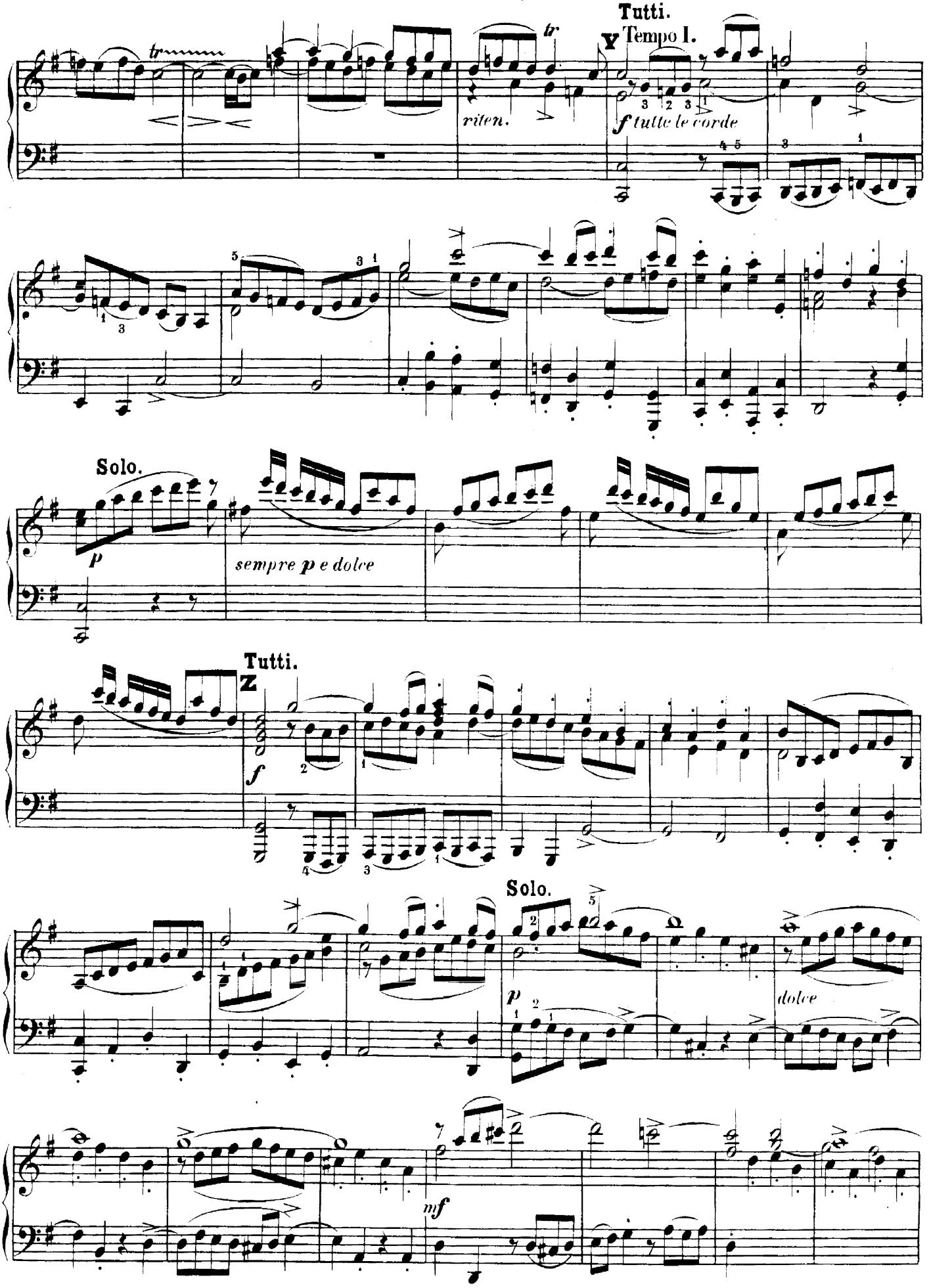

Tutti.
Solo.
Tutti.
Solo.
Tutti.
Solo.
ten.

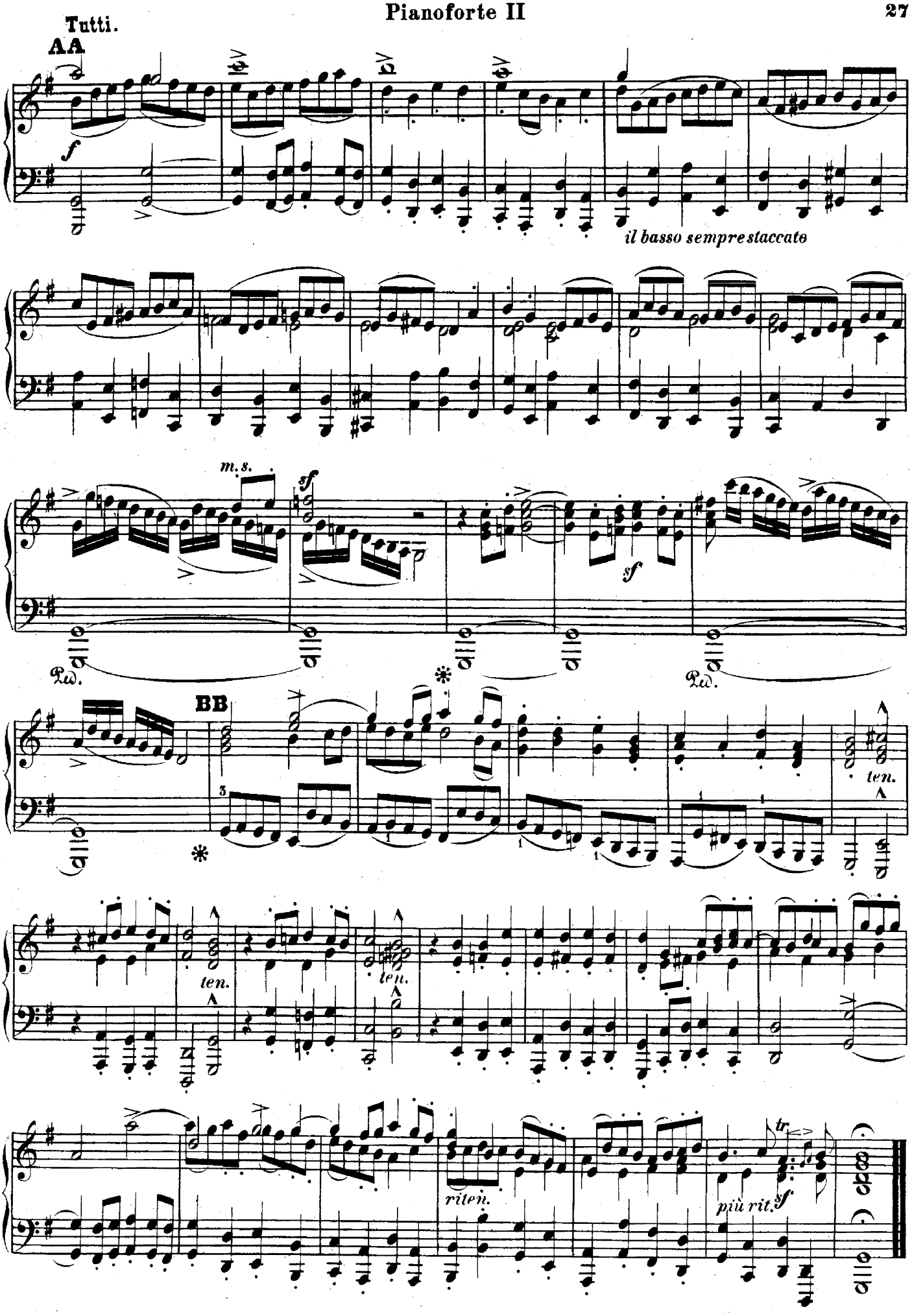

Allegro assai. (𝅗𝅥 = 60.)
Solo.
p spirituoso
Tutti.
cresc.
più cresc.
R
f
cresc.
ff
S
Tempo I.
Solo.
riten.
1
p


a due
sempre p e dolce.
mf
Tutti.
sf
f
il basso sempre staccato
cresc.
ff
sf
tr
Tempo I.
Solo.
p
riten.


p
cresc.
mf
fp
p
mf
p
cresc.
Tutti.
f


il basso sempre staccato
più f
ff riten. sf
Tempo I.
Solo
mf
f
Ped.
a due
una corda
tutto p e legato
sempre p e dolce


Tutti.
Y Tempo I.
tr
riten.
f tutte le corde
Solo.
p
sempre p e dolce
Tutti.
Z
f
Solo.
p
dolce
mf


Tutti.
AA
f
il basso sempre staccato
m.s.
sf
sf
Ped.
Ped.
BB
ten.
ten.
ten.
riten.
più rit.
sf
tr