

W.F. Bach: Concerto in F, F. 44

This work, arguably WFB's most impressive concerto, is preserved in three apograph manuscript sources: the score D B AmB 111 and the parts D Bsa SA 4271 and D B Mus. ms. Bach St 330. The first two both have connections with the composer: AmB 111 is by his probable student and principal copyist J. C. Bach of Halle (formerly known as Anon. 306), and SA 4271 was owned by his pupil Sara Itzig (later Levy). The writer of St 330 is unidentified, and these parts contain numerous errors, but they cannot be ignored as they appear to be independent, transmitting a distinct version in which the strings parts give the last movement in 3/8, not 6/8.

The present score in principle follows AmB 111 as principal source but takes readings from St 330 in numerous passages where AmB 111 is illegible (at least in my scans from the Saur microfiches) or evidently in error. In addition, in the tutti passages my score gives the keyboard with doublings of the violins; these are taken partly from St 330 but some (in brackets) are my own. These are not entirely satisfactory (e.g., they usually omit one of the violin parts, thereby eliminating essential counterpoint), but as they permit performance of the work without the strings and represent an apparent historical practice I have retained them.

AmB 111 is a score in a hand that Peter Wollny identified as the composer's fourth cousin, Johann Christian Bach (1743–1814), known as the Hallescher Clavier-Bach.¹ It lacks a title. There are five staves; Jane Stevens noted that the violone part, written in red on the lower staff where different from the left-hand part of the keyboard, gives the impression of being in a more mature hand.²

St 330 comprises five parts: “Cembalo / certato. / da W. F. Bach.” (= title on unruled first page, modern pagination; music follows on pp. 6–19); “Violino Primo.”, “Violino Secondo.”, “Viola.”, “Continuo o Violone.” It is on the whole less accurate than AmB 111, omitting numerous performance markings (slurs, sometimes one or more voices in a doubled ritornello), but it appears to be independent, notably in the alternate time signature for the strings in the last movement, as noted above.

SA 4271 is a set of parts signed “Sara Itzig” [NB] on the t.p. It lacks the Levy stamp, indicating she acquired it before her marriage in 1783 and therefore during the lifetime of WFB. The title page has “swirly” calligraphy found in many Levy copies. It reads: “CONCERTO. in F [natural] / [incipit] / Clavir [sic] Cembalo / Concertato. / Violino Primo / Violino Secondo. / Viola / Basso Ripieno. / di / [no attribution] // Sara Itzig” This is the first page of the part headed “Cembalo.” on p. 2; other parts: “Violino Primo”, “Violino Secondo.” / “Viola.” / “Basso Ripieno.” Added in foreign hand to title on t.p. and parts: “Nro 6.”

Although it is neatly written, SA 4271 contains some errors (as in 2/82) that suggest it is the work of a young or musically unsophisticated copyist. On the other hand, at 3/149 and 151 and perhaps elsewhere it provides evidence that the string bass was independent of the keyboard left hand (i.e., not doubled by the latter) even more frequently than is suggested by St 330 (here and elsewhere the precise reading of AmB 111 is unclear from the scan available). The first page of v1 contains many additional slurs (e.g., on the first two notes of v1 and between many apps. and

the following main notes) that are not listed below. Other indications of editing are the many variant values for apps., which appear often to represent the actual rhythmic values to be performed.

All three sources give the work in distinct notational formats. Whereas AmB 111 and St 330 indicate final ritornellos through D.C. or D.S. indications, these are written out in SA 4271. In AmB 111 the upper staff of the keyboard is usually blank in passages for the tutti, whereas St 330 gives a partial doubling of the upper string parts in these passages, and SA 4271 gives rests but also includes bass figuration through 3/77 (and in the final ritornello). The top staff of the kb uses treble clef in AmB 111 and SA 4271 but soprano clef in St 330. All figures in the score are from SA 4271 but have been moved beneath the lh staff to avoid collisions with doublings from St 330.

SA 4271 shares different readings with both sources, suggesting that all are close but independent copies. Most likely the two sets of parts derive independently from a set of autograph parts, each copyist adding a new layer of additions (especially keyboard doublings in the tuttis in St 330, slurs and altered values for appoggiaturas in SA 4271). The score AmB 111 probably derives from both the lost autograph score and a lost set of parts, as the violone part was evidently a later addition to AmB 111. This last implies that the entries for the violone in AmB 111 were copied from a lost autograph part that the composer prepared independently of the lost autograph score (see, e.g., the readings in 1/7).

m. part reading

mvt. 1

rh	AmB 111, SA 4271: rests in place of doublings of vn, va in 1–22, 45–52, 60 (beats 2–4), 73–82, 92b–94, 107, 126–47
— kb	St 330: time sig.: C-slash not C
— kb	SA 4271, St 330: tempo “Allegro”
1–2 vn	SA 4271: quarter not 8th apps.
3 bs	St 330: rest (no F)
4 v1	AmB 111: no “tr”; St 330: 8th- not quarter app. (St 330: also m. 128)
5 v1	AmB 111: no “tr”
5 v2	SA 4271: 16th not 8th app.
5 rh	St 330, note 1, upper voice, note 1(eb ^{''}): 8th not quarter; inner voice (f [']): quarter, not 8th (not beamed with following note)
6 v2	AmB 111: no “tr”; St 330: 8th- not quarter app. (also m. 126)
7 v1	SA 4271: stac. on d ^{'''}
7 rh	St 330: note 1: f ['] not a [']
7 bs	AmB 111: last three notes absent (?) (i.e., = lh)
9 va	St 330: last note apparently e ['] not f [']
12 v1	St 330: 8th- not quarter app. (also m. 136); SA 4271: “tr” on eb ^{''}
14 v1	St 330: no stac., no “tr” on a ['] (also m. 138)
16 vn	AmB 111: no “tr”

16 v1 SA 4271: “tr” on note 1
17, 18 bs AmB 111: no slurs
19 v1 AmB 111: no flat on app.
19 v2 AmB 111, SA 4271: no str.
20 bs St 330, SA 4271: no stac.
23 rh St 330: no “tr”
23 lh AmB 111, note 9 (a): dotted quarter not quarter
23–4 rh St 330: tie (bb')
24–5 kb SA 4271: apps. 32ds except on bb', a
25–6 kb bracketed doubling of str in neither source
25 lh St 330: slur, c' (appog.)–bb
25 bs AmB 111: no “f”
26 vn SA 4271: quarter not 8th app.
27 v1 St 330: no “p”
27 v2 both: “p” on downbeat
27 bs AmB 111: no “p”
29 va St 330: no “p”
31 rh St 330, inner voice, note 2: g' not a'
31 rh SA 4271: no slur
33, 34 v2 SA 4271: 16th not 8th app.
33 rh St 330, last 6 notes: slurs (3 + 3)
34 v2 St 330: app. slurred to e'
35 bs St 330: no “p”
37 lh St 330: no slur
38 lh AmB 111, St 330: no slur
39 vn St 330: each chord preceded by arpeggio sign
39 v2 SA 4271: second chord c'/e'/c" (= first)
39 v1 SA 4271: no “f”
39 bs “p” and slurs only in S 4271
40 v1 AmB 111: last note corr. from d" = reading of St 330
40 rh St 330: stac. added by analogy to m. 41
43 va all sources: “f” on downbeat (in addition to m. 45)
43 rh AmB 111, beat 4: no slur
43 lh g (beat 3) possibly intended to be 8th or quarter rest, not quarter
44 rh St 330: no slurs
45 lh St 330: c" 8th not quarter, no c' (16th); upper voices incomplete as shown. In
AmB 111 c' appears to be on the same stem as c; in SA 4271 it is a quarter
(with upward stem)
45 v2 AmB 111: no “f”
46 v2 St 330: no tie
47 v1 St 330: 8th- not quarter-app.
48 v2 AmB 111, beat 2: no slur; SA 4271: 16th not 8th app.
48 va SA 4271: a'–f'–e' (8th–16th–16th; first note possibly g')
48 va St 330, beat 2: note 6 d' om.
48 bs AmB 111: no d on downbeat; notes 2–6 added later (?)

49 v1 AmB 111: no str.
49 v2 St 330: stac. on g
50 v2 St 330, beat 2: slur (triplets); SA 4271: first app. (g#) 16th not 8th
51 v1 AmB 111, SA 4271 (beat 2): no slur
53 v2 St 330: no "p"
54 lh St 330: no "tr"
55 rh St 330: no "tr"
55 rh SA 4271: apps. 32ds not 16ths
55 lh AmB 111: C not c on downbeat; edition follows St 330
56 rh St 330: no slur
57 v2 St 330: superfluous c' (16th) follows 16th rest
59 rh St 330: slur to f' only; SA 4271: slur from c" (app.) to b'
60 v1 St 330, SA 4271: no "f"
60 rh SA 4271: slur, d" (app.) to c#"
60 lh St 330, SA 4271: no slur, notes 2–4; St 330, AmB 111: no slur, notes 6–8
60 bs AmB 111, last three notes: no slur; SA 4271: first slur on notes 1–4 not 2–4
61 v1 St 330: no "p"
61 va St 330: "p" on note 1 not note 2; SA 4271: between notes 1 and 2
64 bs St 330: "p"
67 rh St 330: no slur
67 lh AmB 111, note 4 (b): no accidental, flat editorial
68 rh AmB 111, notes 4–5: no slur (?)
68, 69 v1 SA 4271: no apps. (d")
69 v1 AmB 111: no app. d"; St 330: second slur om.
69 lh St 330: no slur
69 lh AmB 111, note 5 (c'): natural not sharp
70 rh St 330: slur only on notes 9–10 (e"–f"); no source has slur on notes 3–4 (d"–eb"),
which is editorial. SA 4271: slur also from g" (app.) to f"
71 lh St 330: apparent app. f' (8th) before note 5 (e')
72 rh St 330: no "tr" on 1 (bb"); notes 7–9 8th–16th–16th (double values). St 330, SA
4271: no slur on little notes
73 v1 St 330: no "f"
73 rh d" (quarter) on downbeat = AmB 111, SA 4271; doubling = St 330
76 v1 "tr" only in SA 4271
76 lh St 330, SA 4271: c#, d not C#, D (to avoid low C# on an organ?)
77 v1 AmB 111, beat 4: no app. (signifying upper note of trill as b"-natural not b"-flat);
St 330: no "tr"; 8th–16th–16th not dotted 8th–32d–32d
78 v1 St 330: 8th- not quarter-app.
78 v2 St 330, note 2: a' not g#'
78 v2 St 330: 8th- not quarter-app.
78–9 v1 St 330: no tie
80 v2 St 330: 8th- not quarter-app.
80 rh St 330: upper voice, note 3: a' not f'
81 rh St 330: inner voice, note 3, e' not d'
82 v2 AmB 111, SA 4271: no slurs; SA 4271: first app. 16th not 8th

82 lh a on downbeat is doubling of va; rest here in St 330, SA 4271
83 v2 St 330: "f" here
84 v2 St 330: this m. om
85 rh St 330: no flat on a' (note 5); quarter rests only in AmB 111.
86–90 kb neither source has the bracketed doublings of str. in these mm.
86 bs AmB 111: no dyns. (?)
86 v1 SA 4271: no "f"
87 v1 AmB 111, SA 4271: no "p"
87 rh St 330: no strokes; SA 4271: str. only on e", apps. 32ds not 8ths
87 bs SA 4271: no "f"
89–90 v1 dyns. apparently confused: St 330: "p" in m. 89 (beat 4), "f" in m. 90 (beat 2);
AmB 111, SA 4271: "pp" in m. 90 (beat 2), only
90 rh St 330: str. only on beat 3; SA 4271: apps. 32ds not 8ths
91 va "f" only in SA 4271
92 v1 St 330: no "tr"
95 v1 "p" on downbeat in all sources
95 va "p" in SA 4271 only (between notes 1 and 2)
96 rh AmB 111, beat 4: no acc.
96 bs no source has "p" here; "p" in m. 98 (note 2) in St 330, in m. 97 (last note) in SA
4271
98 va AmB 111, note 2 (c): quarter (end of system) not half, no tie
98 bs no source has "pp" here; each note has a stac. stroke in SA 4271
98–9 v1 St 330: no tie
98–9 va SA 4271: no tie
99– kb no source has the bracketed doublings of vn
100,
101–2,
104
99 va St 330, SA 4271: "f" on beat 3
99 bs St 330: "p" on note 1; SA 4271: slur on last three notes (c–d–e)
100 lh SA 4271: note 1 stac. (by confusion with v2?)
101 rh St 330: 8th- not quarter-app.
102 v1 AmB 111: "p" on beat 3
103 rh St 330: tie on d"
104–5 v1 St 330: no dyns.; SA 4271: same, m. 104 only
104 v2 "f" only in SA 4271
105–6 lh St 330, SA 4271: doubled at octave below (= ve., present only in AmB 111)
105–6 bs St 330, SA 4271: rests (silent here); line transferred editorially from kb part
105, rh St 330 (downbeat): 8th- not quarter-app.
106
105 v2 SA 4271: no "p"
106 v1 St 330, SA 4271: no "p"
106 rh AmB 111: no "tr"
107 v1 St 330: no "f"
107 rh SA 4271: slur from f' (first app.) to e'

107 lh St 330: no slur
107 bs SA 4271: last three notes C–E–G (= notes 2–4)
108 v1 AmB 111, SA 4271: “p” on downbeat
109–10 kb SA 4271: most apps. 32ds not 8ths, all slurred to following note
110 va St 330, SA 4271: “f” on note 6 (f) not 5 (c)
111 vn SA 4271: quarter not 8th app.
111 v2 AmB 111: no “f”
112 v1 AmB 111, SA 4271: “p” on note 3 not 2; St 330: no dyn.
114 v1 St 330, SA 4271: “adagio” beneath third beat (fermata); SA 4271: quarter not 8th app.
114 v2 St 330: no “f”
114 lh AmB 111: no flat, no natural (sic); St 330: last note quarter (no dot)
115 v1 SA 4271: no slur
115 va AmB 111: no “p”; SA 4271: 2d slur om.
116 rh St 330: no slur; SA 4271, St 330: turn directly above b" not after
118 v1 St 330: no “p”
118–9 lh SA 4271: no stac. (except in m. 119, beats 3–4)
119 rh St 330: no stac.
121 v2 St 330, SA 4271: no “p”
121 rh SA 4271: no slur
122 v1 St 330: no “f”
122 rh AmB 111, SA 4271: no “tr”
122 bs AmB 111: no “f” (?)
123 rh St 330: g' in upper voice 8th not 16th; no stac.
123 lh AmB 111: bass clef precedes f' on beat 3 but applies only to violone part notated lower on the same staff
125 rh St 330: only one stem
126–47 AmB 111: these mm. indicated by dal segno indication; likewise kb of St 330. Score follows readings of mm. 2–22; of St 330 (vn) in last measure (m. 147). “Da Capo” in St 330 (va, bs)
129 v2 SA 4271: 16th not 8th app.
130 v2 “tr” only in SA 4271
131 bs SA 4271: as in m. 7
134 v2 St 330: slur, notes 1–3
136 v1 “tr” only in SA 4271
138 v1 St 330: no “tr” on bb'
140 v1 SA 4271: “tr” on note 1
140 v2 St 330: last “tr” om.
141–2 bs as in mm. 17–8
143 v2 SA 4271: no stac.
144 bs SA 4271: no stac.
147 v2 SA 4271: no fermata
147 va, bs SA 4271: quarter, not 8th; no fermata
147 lh SA 4271: no fermata

mvf. 2

- v1 St 330: tempo “Molto Adagio”
vn, bs SA 4271: “Adagio”
va SA 4271: “Molto Adagio” (“Molto” possibly a later addition, but probably in the same hand)
kb St 330, SA 4271: “Adagio”
rh AmB 111, SA 4271: no doublings of vn, va in 1-24, 33 (beats 2-3), 45-57 (downbeat), 65 (from note 2)-70, 77 (from note 2)-83, 95-112, 117 (beats 2-3), 122 (beats 2-3), 131, 138 (beats 2-3), [147-70 (not written out)]
- 1-2 bs AmB 111: no trace of F, B, c | db (octave below lh)
5 v1 AmB 111, SA 4271: no slur (also m. 151)
10-11 bs AmB 111: no trace of Ab, F, Eb | Db Eb (octave below lh)
13 va SA 4271: slur on last two notes
14 v1 St 330: 8th not quarter-app. (also m. 160)
15 va natural only in SA 4271
16-9 v1 SA 4271: 16th not 8th apps.
16-8 lh inner voice is doubling absent from AmB 111, SA 4271
18 rh St 330: upper app. only (no ab')
19 v2 St 330: natural on last note apparently changed to flat
19 bs, lh St 330: no slur
22 rh St 330: upper voice (f', f'') om.; indicates that copyist was copying, not arranging kb. doubling
23 vn St 330: 8th not quarter-app. (also m. 169)
22 rh St 330: top voice (f'') omitted this m. (= m. 168, not written out in this ms.)
23 rh St 330: no sharp on e' (= m. 169)
24 v1 St 330, SA 4271: no slur
25 rh SA 4271: slur on g"-db"" (in addition to tie on bb')
26 rh SA 4271: *Anschlag* 16ths not 32ds
28 rh SA 4271: app. quarter not 8th
30 vn St 330: no slur; AmB 111: no “p”
32 rh SA 4271: no slur, inner voice
33 v1 AmB 111, SA 4271: no “f”
34 bs AmB 111: value uncertain, might be half or dotted half (no rest visible here, but clear in m. 132)
- 35-6 vn St 330: no tie
35 rh St 330: no slurs
37 rh St 330: one quarter rest only
39, 41 rh St 330: 8th not quarter-app.
40 v1 St 330: 8th not quarter-app.
41-2 v1 St 330: no tie
41 v1 SA 4271: quarter not 8th app.
45 v1 SA 4271: no slur
45 v2 slur only in SA 4271; SA 4271: no “f”
45 rh AmB 111, SA 4271: ab (quarter, two stems) on downbeat only, followed by

		quarter rest, quarter rest (in two upper voices in AmB 111, in one only in SA 4271)
45	bs	AmB 111: no “f”
49	bc	SA 4271: 6 on beat 2 (following 5 over Ab), not beat 3
52	v2	St 330: 8th not quarter-app.
55	v1	St 330: 8th not quarter-app.
57, 60	rh	both slurs and tie only in SA 4271, and only in m. 57
58	v1	St 330: no slur
58	rh	St 330: no slur; instead, 8th-app. ab" on note 2
61	v1	St 330, SA 4271: no “p”
61	v2	SA 4271: no “p”
61	va	“p” only in SA 4271
65	rh	AmB 111, SA 4271: all quarters on downbeat, followed by quarter rest, quarter rest in two voices (no doubling of str)
65	kb	SA 4271: small “t.” between staves on beat 2 (for “tutti”?)
65	bs	SA 4271: no “f”
72-3	v2	AmB 111: only the initial quarter rest, notes presumably assumed to double v1
72	v2	SA 4271: app. slurred to main note
72	rh	St 330: lower slur only
73	rh	SA 4271, AmB 111: eb' half not quarter
73	kb	St 330: no rest (inner voice)
75-6	v1, va	St 330: no tie
75	va	St 330, SA 4271: “p” not “f”
75	kb	St 330: no slur
75	bs	AmB 111: no “f”
76	rh	SA 4271: app. 16th not 8th
77	rh	AmB 111, SA 4271: no inner voice; upper voice h' (quarter), quarter rest, quarter rest (no doubling)
77	lh	St 330: single stem on first g
82	rh	St 330: no natural on d'
82	lh	SA 4271: note 2 E-natural not F-natural
83	bs	AmB 111: no visible rest on beat 3
84	rh	AmB 111: possibly an arp. sign on beat 1, although more likely a flat on a'
85-6	v1	St 330: these mm. om.
85	rh	AmB 111: no slurs
86	rh	AmB 111: no slur, inner voice
87	rh	AmB 111: possibly a light slur on notes 4-6 (none in St 330)
89	rh	AmB 111, SA 4271: no slur; St 330: 8th-app.
90-1	kb	SA 4271: no rests (inner voice); St 330: same, m. 90 only; AmB 111: same, m. 91 only
90-1	bs	St 330: no tie; AmB 111: if bs part is present at all in these mm., written very light
90	rh	AmB 111: slurs, if present, very light
92-3	rh	AmB 111: slurs, if present, very light; SA 4271 lacks slur in m. 92
94	rh	SA 4271: quarter app. not 8th
95	v2	St 330: no slur; SA 4271: no “f”

95	rh	AmB 111: only c' (half, two stems), quarter rest in both parts; SA 4271: same, but single stem on c'
96	v1	SA 4271: no slur
99	v1	slur only in SA 4271
102	bc	SA 4271: dash over note 2 (c') not 3 (bb)
106	v2	SA 4271: quarter not 8th app.
111	vn	AmB 111: 8th- not quarter app.
111	rh	St 330: no accidentals
113	rh	AmB 111: no slur
117	vn	St 330: no slur
118,	rh	AmB 111: no slurs; present in St 330 only in m. 118
120		
125	rh	St 330: no dot on beat 2 (db ^{'''} , quarter)
126	v1	SA 4271: no “f”
126	lh	St 330, SA 4271: no slur
128	rh	SA 4271: no slur
130	rh	AmB 111: 8th- not quarter-app.
131	rh	AmB 111, SA 4271: rest (no doubling); St 330: no apps.
135	lh	double stem on note 1 (db') in SA 4271 only
136	rh	St 330: no slurs
137	rh	AmB 111, SA 4271: 8th- not quarter-app.
138	v2	SA 4271: no “f”
138,	rh	AmB 111, SA 4271: no doubling; quarter rest, quarter rest on beats 2–3, in three
140		voices
138,	lh	AmB 111, SA 4271: no doubling (only c' on beat 1)
140		
140	v1	AmB 111, SA 4271: no slur; SA 4271: no “p”
140	v2	St 330, SA 4271: no “p”
141	bs	St 330: “f”
142	rh	St 330: also app. g' (8th) in inner voice on downbeat
146	rh	SA 4271: no “tr”
147–		AmB 111: not written out (Da Capo); score follows readings of
70		mm. 1–24; of St 330 (vn) in last measure (m. 170). “Da Capo” in St 330 (va, kb, bs)
147	v1	SA 4271: no slur
161	va	natural only in SA 4271
162	bs	SA 4271: apparent stac. on note 1
165	bs	slur only in SA 4271
170	va	SA 4271: f (quarter) on 2d beat
170	bs	SA 4271: no fermata

mvt. 3

vn, va, St 330: notated in 3/8 not 6/8 (measure nos. below are those of AmB 111)
bs

- rh AmB 111, SA 4271: no doublings, mm. 1–24, 27 (from note 3)–28, 33 (from note 2)–34, 36 (note 3)–37 (note 2), 38 (last note only), 58 (note 2)–59 (note 1), 65 (note 1)–77, 80 (upper voice), 88 (upper voices)–93, 98–103, 110–11, 116 (note 2)–126, 137 (from note 2), 144 (note 2)–147, 160–1, 162–3, 166, 169
- 4 v1 St 330: no “tr”
- 5 vn, va AmB 111, SA 4271 (v2): “p” on note 1; St 330: position of “p” ambiguous, beneath notes 1–3 (more clearly on note 2 in v2, m. 198); SA 4271: “p” between notes 1 and 2 (v1)
- kb St 330: “p” clearly on note 1
- 6 lh St 330: last three notes c' not e'
- 8 v1 AmB 111: no slur
- 9, 69 v1 St 330: “p” in these mm. placed imprecisely, evidently on last note
- 10 rh no tie in either source
- 11 v1 AmB 111, SA 4271: no sharp on c'
- 12 v1 natural (on app.) from St 330 in m. 205
- 12, 14 vn SA 4271: quarter not 8th app.
- 12 v2 St 330: “p” on g', not in m. 13 (cf. reading for m. 206 below)
- 13 va SA 4271: “p” on downbeat
- 15 va SA 4271: “f” placed ambiguously beneath notes 1–3
- 18 v1 SA 4271: quarter not 8th app.
- 20 v1 SA 4271: no tie (e')
- 22 bc SA 4271: 6/4 on note 1 not 2 (cf. m. 215)
- 23, v1 St 330: no “tr”
- 24
- 23 bs SA 4271: last note B-natural not c with cautionary natural
- 27 rh AmB 111, SA 4271: after note 2 (a'): 8th rest, dotted quarter rest (both voices)
- 29 bs AmB 111: no visible rests
- 31 bs St 330: “p”
- 33 rh AmB 111, SA 4271: rests (both voices) after note 1)
- 36 rh AmB 111, SA 4271: quarters (f/a) on downbeat followed by 8th rest, dotted quarter rest (both voices; quarter rest, 8th rest in SA 4271)
- 37 rh AmB 111, SA 4271: downbeat: 8th rest (both voices)
- 38 rh AmB 111, SA 4271 (upper voice): dotted quarter rest, not eb" (dotted quarter)
- 39, 41, bs AmB 111: if present, very light
- 43
- 45, 47 lh SA 4271: no 8th rests in lower staff
- 47 bs St 330: note 1 C not E
- 47, 49 bs St 330, SA 4271: “p”
- 53 v2, bs St 330, SA 4271 (v2): “p”
- 53 va SA 4271: “p”
- 56 vn, va AmB 111, SA 4271: written as two tied dotted quarters
- 57 rh St 330: no ties (notes 4–5, both voices)
- 58 rh AmB 111, SA 4271: rests follow note 1 (both voices: 8th, 8th, dotted quarter)
- 59 rh AmB 111, SA 4271: downbeat: 8th rest (both voices); St 330: “tr.” not mordent with sharp

60 v1 SA 4271: no "p"
60 v2 St 330: no slur
60 lh AmB 111, SA 4271: no doubling (dotted quarter rest on downbeat)
61 rh St 330: no dot on c" (quarter); SA 4271: quarter app. (not 8th)
63 rh St 330: no slur
65 rh St 330: 8th rest on downbeat (both voices); AmB 111, SA 4271: rests follow note
1 (both voices: 8th, 8th, dotted quarter); SA 4271: single stem on c'
69, 70 lh AmB 111, SA 4271: no doublings (rests after downbeat)
69 va SA 4271: "p" on beat 4
70 v1 SA 4271: "p" on last note
71 v1 SA 4271: no "f"
71 va, bs St 330: 2d half of m. omitted [variants here and immediately below suggest
originally notated in 3/8, a measure inserted here in autograph or omitted in a
parent copy; misplacement of dynamics in sources also seems to confirm this]
72 v2 AmB 111, SA 4271: "p" on penult not antepenult
72-4 lh AmB 111, SA 4271: no doublings
72 bs AmB 111: d-F-F# (8ths) on downbeat followed by G (8th), 8th rest (one only)
73 bs AmB 111: whole rest
74 v1 St 330, SA 4271: no "f"
75 bs St 330, SA 4271: no stac.
76 lh St 330: notes 1-5 doubled octave higher
78 rh St 330, SA 4271: no orn., acc.
80 rh AmB 111, SA 4271: without upper voice (doubling)
81 rh St 330: no sharp (g#), no tie in lower voice
82 va St 330: "p" in m. 84, not here
85 v2 "p" only in SA 4271
87 v1 St 330: "p"
88 rh AmB 111, SA 4271: without upper voices (doubling)
88-9 rh St 330: no tie (f")
90- bc SA 4271: no figs.
194
90 bs AmB 111: no "f"
91 v2 ST 330: no tie (a')
93 bs St 330: "f"
94 rh St 330: no slur
95 rh AmB 111: no slurs; St 330: slur on notes 1-2 only
96 v1 AmB 111, SA 4271: no slur
96 rh AmB 111: no "tr" on 6; St 330: no slur, instead a tie on g" (mm. 95-6)
97 lh St 330: no slurs f-e, g-f
98- rh AmB 111, SA 4271: no doublings (rests after downbeat of m. 98)
103
98 bs St 330: = lh
100 bs AmB 111: no "f"
101 v1 AmB 111, SA 4271: no app.
102 v1 St 330: note 3 apparently e' not d'

103 v1 SA 4271: n "tr"
105 rh St 330: superfluous apparent bb (quarter) on downbeat
107, v2 St 330: "p"
109
107 va SA 4271: "p"
109 vn, va "p" only in SA 4271
110 v1 St 330: "f" on note 1
110 rh AmB 111, SA 4271: note 2: 8th, followed by rests (doubling in St 330 only)
110 lh AmB 111, SA 4271: upper voice, note 1: quarter, followed by rests
111 v2 AmB 111, SA 4271: no "f"
111 va St 330, SA 4271: "f" on note 4 (not on 1)
113 rh "tr" in SA 4271 only
113 lh AmB 111: no arp.
114 rh AmB 111: no "tr"
115 rh AmB 111: quarter rest in place of bracketed matter; St 330: e'-c#' (8ths) in place
of e' (quarter), no "tr"
116 vn, va St 330, SA 4271: "p"; no dyn. in AmB 111 (previous marking is "f" in m. 111, v1
only)
116 rh, lh AmB 111, SA 4271: rests after note 1 (no doubling)
117 vn St 330, SA 4271: no slur
117 vn SA 4271: quarter not 8th app.
118 v2, va AmB 111: "f" on downbeat; SA 4271: likewise (va)
118–9 v1 St 330: slur over m. 118, notes 1–3, in place of tie on g"
121, lh AmB 111, SA 4271: rests after downbeat (no doubling)
122
122 v2 St 330: stac. on a'-g'
123–4 v2 St 330: no tie
124 v1 St 330: additional note d" (16th) following e"
126 v1 AmB 111: no "tr"
126 v2 SA 4271: no app.
127 rh St 330: no accidental on mordent
127 bs AmB 111: no "p"
128 bs St 330: note 1 c not d; rests follow (no c#); AmB 111: readings indistinct, but
probably c on note 1, pitch on beat 2 unclear but two 8th rests follow
129 bs SA 4271, AmB 111 (?): two tied dotted quarters (= St 330, where the two notes
are in consecutive measures of 3/8-time; this measure is not divided by a line
break in AmB 111)
130–1 rh AmB 111, SA 4271: no doubling (rests)
130 bs AmB 111: no "f"
131–2 kb St 330: no tie, lower voices (g#, f')
131 rh St 330: f' not g' on beat 4 (inner voice)
132 v1 AmB 111, SA 4271: no sharp
132 v2 St 330: no tie
134 rh St 330: no tie (bb")
135 v1, va St 330, SA 4271: "p"

135 v2 St 330: no “tr”; SA 4271: “f”
137 rh AmB 111, SA 4271: no doubling (rests after downbeat)
139 v1 SA 4271: “fp” (*sic*)
139 lh SA 4271: flats (on E, e) erased
141 v2, va, St 330, SA 4271 (v2, va): “p”
bs
143 bs St 330: “p”
144 rh AmB 111, SA 4271: rests after note 1 (no doubling)
145 rh St 330: no tie
146 v1 St 330: last note apparently f
146 bs AmB 111: no “f”
147 v1 SA 4271: natural not flat on app. (only)
147 v2 AmB 111, SA 4271: no tie
147 rh St 330: no dot on eb' (quarter)
148– rh St 330: no 8th rests (middle voice)
51
149, lh SA 4271: nothing (empty stave, i.e., no doubling of violone)
151
154 bs AmB 111: no “p”
155 lh St 330: triplets slurred (with “3”); no stac.
156 rh AmB 111, St 330: no slur
157 v1 St 330, SA 4271: no stac.
157 rh St 330: no slur
157 lh St 330: single stem, note 4 (f')
158 vn SA 4271: quarter app. not 8th; in v2 slurred to main note
158 v2 AmB 111: quarter note, quarter rest (no dots)
158 bs SA 4271: “f” on downbeat
159 v1 AmB 111, SA 4271: no app.
160 lh AmB 111, SA 4271: no doubling (rests)
161 lh St 330: bb not a on downbeat (inner voice)
162–3 rh AmB 111, SA 4271: no doubling (rests)
163 rh AmB 111, St 330: no tie (ab")
163, bs SA 4271: no dyns.
166
166 rh St 330: upper voice, note 1, d' not f'; AmB 111, SA 4271: rest (no doubling)
169 rh AmB 111, SA 4271 (upper voice): 8th (note 1), followed by rests
169 va “f” only in SA 4271
169 bs AmB 111: no “f”
174 rh St 330: no tie on bb'; AmB 111, SA 4271: e'/g' (8ths) on downbeat, followed by
rests (no doubling)
178 v2, va St 330: “p”
181 v2 AmB 111, SA 4271: no “f”
181 lh St 330: a (literally quarter, perhaps meant to be an 8th) on beat 4
182 rh AmB 111: 8th not 16th on downbeat
182 bs AmB 111: no “p” (?)

184 rh all sources: 16th not 32d rest
 185 vn St 330, SA 4271 (v2): "p"
 185 bs SA 4271: last not A not c
 190 lh St 330: d is quarter not 8th
 192 lh AmB 111, SA 4271: F/g on beat 4 with 8th rest between
 192–3 rh St 330: no ties (g", f")
 193 rh St 330: no stac.
 194b rh SA 4271: c"-d"-e" only, beneath quarter rest, 8th rest
 194b–
 217 mm. 1b–23; of St 330 (vn) in last measure (m. 217). "Da Capo" in St 330 (va, kb, bs)
 195–6 v1 SA 4271: no tie
 205, vn SA 4271: quarter not 8th app.; app. slurred to main note (v1)
 207
 205 v2 St 330: slur from app. to g'
 206 v2 St 330, SA 4271: "p" on note 1, not 2
 209 v1 SA 4271: 16th not 8th apps.
 211 v1 SA 4271: no app.; slur from e' (note 3) to f' (note 5)
 211 v2 SA 4271: quarter not 8th app.
 213 v1 SA 4271: no tie (e')
 215 bc SA 4271: 6/8 (*sic*) on note 1, nothing on note 2
 217 v2, lh SA 4271: no fermata
 217 bs SA 4271: f (quarter with fermata) followed by two 8th rests

1. Peter Wollny, "Tennstedt, Leipzig, Naumburg, Halle: Neuerkenntnisse zur Bach-Überlieferung in Mitteldeutschland," *Bach-Jahrbuch* 88 (2002): 29–60 (cited: 47–52).

2. *The Bach Family and the Keyboard Concerto: The Evolution of a Genre* (Warren, Mich.: Harmonie Park Press, 2001), 82. The hand may be that of Kirnberger.