

W. F. Bach: Concerto in A minor F. 45

W. F. Bach's autograph score of F. 45 occupies pp. 51–70 of Berlin, Staatsbibliothek, Mus. ms Bach P 329. There are no title page or part labels, only this title across the top of the first page: “Concerto â Clavic: Obligato, 2 Violini Viola e Basso. / di W. F. Bach.” There are 5 staves, with clavic[embalo] at the bottom presumably sharing the lowest staff with what is designated “Continuo” on page 52 at 1/35. The partial doublings of v1 (at 1/61–2) imply that the rh normally doubled the violin, yet there are figures near the end of the same short ritornello.

All rests and other markings supplemented in the edition are being placed in brackets. Triplets in the autograph are usually indicated by “3”; the edition omits this after the first few measures. Cautionary accidentals are added without brackets where modern notation would require them and there is no question of the intended reading; a few added accidentals that might be open to question are placed in brackets. On the rhythm in m. 1/73 and parallel places, see the entry below for mm. 1/73–6. Where corrections or alterations took place in P 329, the final reading is sometimes difficult to determine; in cases of doubt the edition follows P 679, although it may not be an independent source.

In the autograph, the end of mvt. 3 is indicated by “D.C.” following m. 209, but m. 209 itself is not notated to correspond with m. 1, and as there is no fermata to indicate the final measure it is unclear whether the latter is meant to be the measure corresponding with m. 40 or 41 (the edition opts for the former).

The autograph score shows numerous alterations of detail, not originally noted here. Some, e.g., in m. 1/3, va., note 3, changed from d' to a', must have been made after the score was finished, since the same change occurs in the final as well as in the opening rit. I am noting below only points of uncertainty.

As typical for WFB, staccato marks are usually in the form of dots, sometimes drawn as slightly obliquely strokes; transcribed as strokes.

Apparent copying errors (e.g., mm. 1/135–6 entered out of order) imply that despite corrections the autograph is not a first draft. But if so it is a revision copy, for WFB appears to have made many compositional alterations while writing (e.g., at 3/70–2).

The sole other source, Berlin, Staatsbibliothek, Mus. ms. Bach P 679, is a fragmentary score headed “Concerto. dal Sr. Guglielmo Friedemann Bach”. Parts are labeled “Violino 1 / Violino 2 / Viola / Fondam: / Cembalo concertato”; the last, on the lower two staves, has rests in the upper staff (which uses soprano clef) but no figures in ritornellos. The “Fondamento” part is notated separate from lh but beginning in m. 4 many passages are indicated by a custos and blank staves (in the list of variants, “bc” = bs + lh where only one part is written out). The hand is that of a copyist also found in manuscripts in the Amalienbibliothek who has been identified, probably wrongly, as J. F. Agricola, pupil of Sebastian Bach and later court composer to King Frederick II “the Great” of Prussia. The copy, although often inaccurate, appears to document a revised version later than that of the autograph P 329, characterized especially by a revised

ritornello for mvt. 1 and more thorough performance markings. But in 2/74–5, P 679 gives what appear to be readings of P 329 *ante correcturam*, and the copy breaks off at the end of a page after 3/54.

Slurs, trills, and dynamics given in the edition in parentheses are present in P 679 only. In the list below, entries in **bold** represent apparent revisions involving notes or rests that are documented by variants between the two sources. Some of these, notably those involving doublings between lh and bs, may merely represent interpretations of P 329 or another autograph by the copyist of P 679.

m.      part      comment (readings refer to P 329 unless otherwise indicated)

*mvt. 1*

<b>1</b>	<b>v1</b>	<b>P 679: “tr” on note 3</b> ; likewise mm. 61, 91
1	v2	originally e'-f'-f'-g#' (8ths), with slurs on notes 1–2, 3–4; possibly the slurs remain after revision, but they appear light (erased?), and the edition follows P 679 (which gives the revised reading only) here and in m. 160 in placing them on notes 2–3, 4–5
<b>2</b>	<b>lh</b>	<b>P 679: “tr” on note 3</b> (this part only); cf. mm. 62, 92
3	vn	P 679: slur over each group of triplets
3	va	note 3 orig. d'
4	bc	P 679: slur over each group of triplets
5	va, bc	P 679: no slur
6	v2	P 679: slur on 1–3
6	va	note 3 orig. e'
6	lh, bs	note 4 orig. c
7	va	note 3 orig. e'
7	bc	note 4 orig. c
<b>9</b>		<b>P 679: two measures in place of this one.</b> In the first measure, v1: c''' (half); v2: 16th rest, a'-c"-e", a"-a'-c"-e" (16ths); va and bs silent; in the second measure, v1 = m. 9; v2: f' (half); va: 16th rest, d'-f'-a', d"-d'-f'-d'; bs silent (cf. m. 103)
12	va	notes 3, 7 both orig. f
26, 31	rh	rests after note 1 (no doubling of v1)
26, 31	lh	“f” on note 2
32	va	note 4 and possibly notes 2 and 3 altered; note 4 orig. probably d'
33–4	v1	P 679: no tie; additional “tr” on d" in m. 33
33, 35	lh	8th rest in P 679 only
34	v2	P 679: no “p”
35	rh	note 1 originally downstem; orig. downward stem and flags on note 8 erased (but the remain on the corresponding note in m. 37)
36	v2	note 3 orig. c' not a'
38	v2	note 3 orig. b' not g'
39, 40	v1	P 679: slur on triplets; no “tr”

40–5	va	<b>P 679: = mm. 41–5, followed by an empty measure (i.e., there is a whole rest in m. 45, not in m. 40, and the five intervening measures are offset one measure earlier, in this part only); the only exception is that in m. 40 (= m. 41) the last note is b not c' (together with the following variant in kb, the latter shows that this reading is a deliberate revision and not the product of miscopying from parts)</b>
40	kb	P 679: no d" (8th); inner voices, last two notes: d'/f'/g'–d'/f'/g'
41	v1	P 679: flat on note 3 erased or altered to natural; no “p”
43–44	lh	P 679: doubled at octave below; first note in lower voice e not c
45, 47	kb	P 679: no rest in inner voice
46	vn	P 679: triplets slurred
49–53	lh	P 679: no upward stem on note 1 of m. 49; instead doubled at octave below starting on note 2 of m. 49
49–50	rh	P 679: no tie (both voices)
51	v1	P 679: no “p” (this part only)
53	rh	P 679: no app.
53	bs	P 679: 8th, 8th rest, not quarter (also in lower voice in lh)
54	v1	P 679: no “p”
54	rh	P 679: no “tr”
56	rh	P 679: quarter not 8th app.
57	rh	P 679: no slur
58	lh	orig. possibly a note on beat 2; both 8th rests appear to be written over an earlier reading
59	lh	note 2 possibly meant to be e' (doubling middle voice) not c', but P 679 has c', despite the resulting harmonic clash with upper voice; orig. reading of last note, both lower parts (now rest in middle voice) unclear
60	rh	P 679: no “tr”
<b>60–1</b>	<b>bs</b>	<b>P 679: doubles lh an octave lower</b> (through note 1 of m. 61)
61	v1	P 679: “tr” on note 3
61	v2	both sources: note 1 g' not b'. P 329: notes 2 and (probably) 3 altered, orig. probably as in m. 1. P 679: slur on notes 2–3 only
61	rh	P 679, upper voice: no doubling of v1; rests after note 1
62	lh, bs	P 679: “tr” on note 3
63	va	P 329: note 3 orig. b' (sic). P 679: notes 3–4 c"–c' not e"–e' (creating parallel octaves as well as an awkward leap)
63, 64	va	P 679: slurs on notes 1–2, 3–4
64	v2	P 679: quarter not 8th app.; triplets slurred
65	v1	P 679: no slur
65	va	P 679: note 3 g' not a'; no slur
65	lh	P 679: quarter not 8th app. (doubled by bs)
68–70	va, lh	P 679: no strokes (lh doubled by bs)
70	str	P 679: “f” on last note (not note 1 as in m. 20)
71	v2	P 679: “tr” on note 1
71	kb	P 679: no figs.s

72	rh	P 329: both upward and downward stems (with flags) on last note; P 679: no 16th rest
73	str	8th rest on beat 2 replaces what was orig. probably a quarter rest; last note in v2 orig. c" (?) not a'
73–6	lh	doubling of bass not explicit (single stems only on notes in mm. 74 and 76 and on last note in m. 73, m. 75), but the same is expressly indicated in mm. 114–17 and in P 679; the double stems on the upbeats imply that these are played as triplet not regular 16ths, in all str as well as lh
74	rh	P 679: no “tr”, no slur, no 8th rest (inner voice)
76	rh	no inner voice (from P 679)
76	lh, bs	slur on notes 1–2, but not in m. 74 and not in the parallel passages mm. 115 and 117
80	lh	no indication that lh does not double bs; edition follows P 679
81	va	note 2 altered, orig. a'
81	rh	downward as well as upward stems on notes 1–2; no explicit indication that lh = bs on note 1, edition follows P 679
83–4	v1	orig. octave higher (from last note of m. 83)
84	str	P 679: triplets slurred; stroke in v1 only
84	v2	notes 2–4 orig. octave higher
85	lh	no explicit indication that note 1 = bs; edition follows P 679
86, 88	va	orig. a' (half), g (half); corresponding changes in rh
86, 88	rh	note 8 orig. a', g'
90	v1	P 679: 8th, 8th rest on beat 1 (in P 329 this is written as two tied 8ths, with a line break after the first)
90	va	P 679: f'–f' (8ths) on beat 1 (in P 329 this is written as two tied 8ths, with a line break after the first, but the tie is absent at the end of the first line)
90	rh	P 329: no accidental on last note (natural is editorial); P 679: flat
91	v1	P 679: “tr” on note 3
91	v2	P 329: orig. as in m. 1; P 679: slurs on notes 2–3, 4–5
92	v1	P 679: no sharp on note 1 (but there appears to be an explicit natural on c" in the next measure, as in P 329)
92	va	P 679: slur apparently erased
92, 93	bc	P 679: no slur; “tr” on note 3 in m. 92
93	v1	P 679: slur on first group of triplets
93	va	note 3 orig. d'
94	vn	P 679: quarter not 8th app.
94	va	P 679: note 3 a not b
95, 97	kb	P 679: 8th rest on downbeat (inner voice)
98–102	rh	P 679: no slurs, no “tr” in m. 98
<b>100–103 kb</b>		<b>inner voice only in P 679 (after note 1 of m. 100)</b>
<b>103</b>		<b>P 679: two measures as in m. 9 (a fifth lower); rh on downbeat of m. 103: d' (8th), 8th rest, not quarter; “f” in va only</b>
103	rh	last three notes of va orig. written here (without beams)
107–10	v1	P 679: no slurs
107	bc	P 679: flats erased on each e and e'

108–10	v1	unclear whether slur extends past m. 109, which falls at the end of a system in P 329; the slur covers all of mm. 108–9 but is not written in m. 110 at all
110	v1	P 679: 8th not 16th app.
110	v2	P 679: slurs on notes 3–4, 5–6 ( <i>sic</i> )
111	v1	P 679: no slur
111–12	v2	P 679: no tie
113	vn	P 679: slur on notes 3–4
114	rh	upward as well as downward stems on notes 4–6
117	rh	P 679: no “tr”, no inner voice
118	lh	note 3 (d') quarter, but cf. m. 120; in P 679 note 3 is an 8th but it is followed by an 8th rest (also in m. 120)
119	lh	accidental on note 1 orig. a flat
122	v1	P 679: 8th not 16th app.
123	lh, bs	P 679: 8th not 16th app.
122	v2	note 3 orig. eb" not c"
123	lh, bs	only one upward stem on the app.
125	bs	P 679: “p” on note 2
126, 130	v1	P 679: “tr” on note 3
126	v2	P 329: orig. bb–db'–c'–e' (8ths); P 679: notes 2–3 e' natural–g'
126	lh	P 679: upper voice: f (8th), 8th rest, quarter rest
128	vn	P 679: slur on each group of triplets (except the first in v1)
128	va	note 3 orig. bb
128, 132	bc	P 679: no “tr”
129	vn	P 679: no slur; 8th not 16th app.
130	v2	P 329: orig. as in m. 1; P 679: slur on notes 2–3 (only)
131	v1	P 679: no “tr” on note 3
131	bs	P 679: no slur
132	va	note 3 orig. c'
133	vn	P 679: quarter not 8th app.
133	bc	P 679: each group of triplets slurred
134	v1	P 679: 8th not 16th app.
135	bc	P 679: 8th not 16th app.
135–6	all	these measures out of order, “2 1” added above each one in each part
<b>136</b>	<b>rh</b>	<b>P 679: last chord b/d'/g' not a/d'/a'</b>
136–9	vn	flat omitted on each b'
137	v1	P 679: no “p” (present instead in m. 136)
138–42	lh	P 679: doubled at octave below (through m. 142, note 1, of which the lower note is followed by 8th rest)
139	va	P 679: = m. 140 (no rest)
139	lh	each note orig. g; notes 3–4 appear to have been corrected by b (but no flat is present in this voice)
141	lh, bs	notes 2–4 appear each to have been orig. B/b (no flat)
144	rh	additional 8th, quarter rest for inner voice after beat 1
145	kb	P 679: note 1 (upper voice): c''' not e'''
146–7	v2	P 679: tie

149	va	P 679: slur on notes 3–4 (a'–e')
<b>150–1</b>	<b>bs</b>	<b>P 679: octave lower</b>
153	lh	note 2 (inner voice) orig. c' not b
154	lh	lowest voice altered, notes 2–3 orig. probably b, a
155	rh	note 5 orig. b' not c''?
155	lh	note 2 orig. f' not e'
156, 157	kb	P 679: only one 8th rest on beat 2
<b>159–60</b>	<b>rh</b>	<b>P 679: no tie</b>
<b>159–60</b>	<b>lh</b>	<b>upper voice in P 679 only</b>
<b>159–60</b>	<b>bs</b>	<b>P 679: octave lower (through note 1 of m. 160)</b>
160	v2	orig. as in m. 1
162	va	orig. as in m. 3
162ff.		P 679: indicated by “da Capo, al Segno.” at this point
182		P 679: final measure indicated by second-ending indication within m. 23 in str

*mvt. 2*

		P 679: “Cantabile.” not “Larghetto”
1ff.	rh	P 679: rests, not doubling of v1
2	v2	P 679: no slur
3, 42	rh	custos indicates that doubling of v1 continues
6	v1	P 679: no app.
7	v1	P 679: dotted rhythm on notes 1–2, not 3–4
8	v1	P 679: dotted rhythm on notes 1–2 <i>and</i> 3–4
12	v1	P 679: no slur; “tr” on note 3
13	v1	P 679: slur on notes 2–5
<b>13</b>	<b>lh, bs</b>	<b>e (quarter), no rest; edition follows P 679</b>
14	v1	P 679: no app., no “tr”
15	va	last note orig. d'
16	v1	P 329: last note orig. d'' (?); P 679: slur on notes 1–3
20	va	note 2 (f') orig. quarter?
21	v1	alterations, orig. illegible (possibly = m. 22, i.e., a copying not composing error?)
<b>24</b>	<b>v1</b>	<b>P 679: note 1 dotted 8th, note 2 16th</b>
24	rh	P 679: note 1 preceded by 8th-app. c''
24	bc	P 679: last note F not G
26	v1	P 679: no “p”
<b>28</b>	<b>rh</b>	<b>P 679: dotted 8th (c''), tied over barline to following note</b>
30	rh	P 679: no app.
<b>30–2</b>	<b>bs</b>	<b>P 679: silent (whole rests)</b>
30	lh, bs	orig. f (8th) on downbeat?
33–6	rh	P 679: no ties
<b>33, 35</b>	<b>rh</b>	<b>P 679: last note c'' not g''</b>
35	lh, bs	note not rest orig. on downbeat (?), orig. reading unclear

37, 38	v1	P 329: notes 1–2 erased (?) and revised, orig. unclear; similar alterations also in m. 38? P 679: slur on notes 1–2
37	rh	P 679: no slur; 8th-app. f' prior to note 3
<b>37</b>	<b>lh</b>	<b>P 679: 8th rest not f on downbeat</b>
<b>37</b>	<b>bs</b>	<b>P 679: F (8th) 8th rest, 8th rest</b>
<b>38–40</b>	<b>bs</b>	<b>P 679: silent (whole rests)</b>
38	rh	P 679: no slur; “tr” on note 3
39	rh	P 679: no “tr”
41	rh	P 679: no doubling of v1 (whole rest here and in following measures)
46	v1	P 679: no slur
48	v1	P 679: c" (8th), 8th rest, 8th rest
48	v2	P 679: only one 8th rest
50	rh	P 679: “tr” on note 2 (c")
56	va	P 679: “p” altered to “f”
<b>58</b>	<b>rh</b>	<b>P 679: note 1 (app.) e' not g'; last note g' not d''</b>
60	bs	P 329: possibly “mf” not “f”; apparent “m” extends beneath notes 1–4, “f” beneath note 5 (g)
61, 67	rh	P 679: note 1 followed by 8th rest, 8th rest; whole rest(s) in next measure
61, 67	bc	P 679: “tr”
64	<b>rh</b>	<b>P 679: note 1 (app.) d' not f'; last note f' not c''</b>
65–6	bc	P 679: no tie
66	va	P 679: slur on notes 1–2
69–77	kb	P 679: no figs.
72–3	rh	P 679: no doubling of v1 (whole rests)
<b>74</b>	<b>rh</b>	<b>P 329: last note orig. a' = P 679</b>
<b>74</b>	<b>bs</b>	<b>P 679: 8th rest in place of last note (i.e., ceases doubling lh, through note 2 of m. 78)</b>
<b>75</b>	<b>rh</b>	<b>P 329: notes 4 and 8 orig. a' = P 679</b>
76	v1	P 679: slur on notes 1–2
76	rh	P 679: slur on notes 3–4
76–7	lh	P 679: tie on g (a possible misreading of P 329)
78	v1	note 2 orig. a' not f
78	lh, bs	note on downbeat blotted out; 8th rest written above staff
79	rh	P 679: no slur; 8th- not 16th-app.
80	rh	P 679: no app., no slur
81, 82	rh	P 679: 8th- not 16th-app.
<b>83</b>	<b>bs</b>	<b>P 679: c (8th), 8th rest, 8th rest; whole rests follow in mm. 84–6</b>
84	rh	P 679: no “tr”
85	lh	P 679: no slur
92	bs	P 679: note 3 F not G
94	v1	P 679: no slur
96	v1	note 3 altered, orig. e"?
96	v2, va	note 2 (g', c') orig. quarter not 8th?
96	rh	erasures, orig. reading illegible
96	lh, bs	remains of apparent whole rest above note 3 (E)

<b>98–105</b>	<b>bs</b>	<b>P 679: whole rests (no doubling of lh)</b>
98	rh	P 679: no “tr”; preceded by 8th-app. g”
101, 102	v1	P 679: slur on notes 1–2
101	rh	P 679: no slur; “tr” on note 3
102	rh	P 679: notes 3–4 8ths, no slur
103	rh	P 679: no “tr”
104	rh	P 679: 16th- not 8th-apps.
106–8	vn	P 679: no slurs
108	va	note 1 orig. bb (?)
109	v1	P 679: no app.
109–10	v2	P 679: tie (possible misreading of “tr” in P 329)
110	v1	P 679: 8th- not 16th-app.; no slur
112	va	orig. g' (quarter), g (8th)?
114	v1	P 679: no “tr”; 8th-app. f' preceding note 2 (e')
117	v1	P 679: no app.

*mvt. 3*

3	va	P 679: note 1 b not a
5, 6	va	P 679: no slur
6	v2	slur only under notes 2–3 (f–f')
<b>9</b>	<b>va</b>	<b>P 679: quarter rest on beat 2</b>
13–17	bs	P 679: slur on notes 2–3 (16ths)
15	v1	P 329, P 679: “p” on note 1, not in previous m. (likewise v2 in P 679)
18–20	v1	P 679: slur on last two notes
23	v2	note 5 orig. d" not bb' (?)
24	v1	P 679: no app.
25, 29	v1	P 679: no stroke; “p” on note 1 in m. 25
<b>26, 28</b>	<b>v1</b>	<b>P 679: dotted quarter (e'), 8th (d#')</b>
26	v2	slur apparently only on two last notes
26, 28	va	P 679: no slur
30	v2, va	last note obscured by binding; edition follows P 679
<b>30, 32</b>	<b>v1</b>	<b>P 679: dotted quarter (a'), 8th (g#')</b>
32	v2	P 679: no slur
39	v1	P 679: no app.
40	v1	P 679: note 2 a' not f
41	rh	P 679: no stroke
41	bs	P 679: 8th (A), 8th rest on downbeat
42	v1	P 679: no “p”
43–6	bs	rests in these mm., if present, are faint and appear blurry in scan
43	kb	P 329: additional downward stem extends from note 1 (f), possibly a trace of an earlier reading; d is absent from parallel m. 45, but no clear signs of orig. reading, if different; P 679: no quarter rest (either voice)
47	va	P 679: slur on notes 2–3
<b>48</b>	<b>v1</b>	<b>P 679: 8th-app., quarter</b>



49	lh	P 679: + E on downbeat (a possible reading of P 329)
49–51	rh	P 329, P 679: 32d and 8th rests in second half of each m. respectively below and above staff; likewise in mm. 53–5
50–1		these mm. orig. out of order, “2.” and “1.” above each respective m. of rh
54–		P 679: these measures absent
57–62	kb	notes and rests half these values
58–62	bs	last note in each m. orig. 16th or 8th rest
69	rh	note 5 orig. a' (?) not d'''
71–2		these mm. cramped, as if orig. a single m.; WFB probably began writing first note in m. 71, rh, as bb' (a tie remains above the barline)
85	rh	superfluous downward stem on note 1
85	lh, bs	no indication of where doubling of lh and bs ends; 8th rest in lh is editorial
87	bs	orig. = m. 88
89–90	kb	orig. = mm. 87–8 transposed down a step; each measure crossed out and rewritten on the staff above (m. 89 orig. on rh staff, m. 90 on lh staff); v2 written together with v1 on top staff, va on v2 staff (showing that these measures were first drafted here)
92	rh	apparent correction, possibly notehead on g' blotted out
92	lh, bs	orig. G, notehead enlarged to form F (?); double stem (signifying lh, bs doubling)
92–9	bs	no indication of where doubling of lh and bs begins; entries for bs in mm. 95–9 are editorial, by analogy to mm. 86–90
94	va	extent of slur unclear, possibly begins on note 1
102	bs	whole rest (?) blotted out on beat 1
104	lh, bs	orig. a third higher
105	v1	rest (?) crossed out after beat 1
105	rh	note 7 orig. f' (?), “e” written above
109, 139	va	raised quarter rest shows that va part was written only after rh (hence probably a first draft?)
115	lh, bs	orig. 8th rest, c–C (?)–c (8ths) following note 1, as in m. 116
117	va	note 2 orig. c' not c (?)
121	v1	“piano” on downbeat, not on last half beat of previous measure
122–6	bs	no indication of where doubling of lh and bs ends; reading of m. 122 and rests in mm. 123–6 are editorial
123–4	rh	extent of slurs uncertain, possibly over groups of three notes
126	lh	only d# (quarter) on downbeat
143	kb	notes 3–4 orig. d#–e; barline orig. above sixth note from end, redrawn to allow all notes in measure to be written (barlines in str line up with orig. in kb, suggesting that here the kb part was <i>not</i> a first draft?)
145	kb	note 1 possibly altered, orig. f[#]’ or a’’?
151–6	kb	orig. (both staves) crossed out, each part written one staff higher (so rh now appears on va staff, lh on rh staff; bs remains on bottom staff, but orig. notes on same staff have been altered, probably to same readings as final lh notes) orig. bass notes for lh

173	va	orig. a (half); flat in v2 is also clearly a late addition, and fig. b on beat 2 was orig. probably 6
180–6	bs	no indication that bs stops doubling lh
186	v2	note 2 orig. d' not f' (?)
188–90	kb	rewritten partially on va staff, but only in m. 189 is the orig. (?) entry on the rh staff clearly superseded by that above; h. 189 orig. read c'–e'–a' (16ths, upstem), e', d'–c'–b–a (16ths, downstem). In m. 190 only g# (quarter, upstem) is written on the va staff, with a line directing the reader back to the rh staff
199	v2	note 2 orig. 8th
202	v2, va	at least va certainly revised, orig. readings unclear
209ff.		indicated by “DC” (except for m. 209 in v1)