

Concerto in G minor for keyboard and strings (D B Mus. ms. Bach St 174)

Title page (wrapper): “Concerto / per il Clavicembalo obligato / con / 2 Violini, Braccio e / Violoncello, / compost / da / Guilielmo Fridem. Bach.” Inside a second title page in a different hand: “Clavier-Concert, / von / Wilhelm Friedemann / Bach.”

The attribution of this work to W. F. Bach, previously considered doubtful or uncertain, is reaffirmed in my book *The Music of Wilhelm Friedemann Bach* (University of Rochester Press) and my article “An Enigmatic Legacy: Two Instrumental Works Attributed to Wilhelm Friedemann Bach” (*BACH: The Journal of the Riemenschneider Bach Institute*). Publication of both is anticipated during 2010 or early 2011.

The main hand, previously identified as that of Altnickol, is actually that of his pupil Farlau, as shown by Peter Wollny. In the opening ritornello, the violin cue within the keyboard part was a later addition by Forkel. Even the main text of the kb, however, shows handwriting slightly different from that of the str parts, and there are odd discrepancies in the number of measures of rest in v1. Following the opening ritornello, the upper staff of the kb is empty in tutti passages of the first and second movements, and there are no b.c. figures. But the upper staff doubles v1 and occasionally v2 and va consistently in tutti passages of the third movement, which includes figures as well in one passage. This suggests that the last movement was copied from a separate exemplar or was composed at a different time from the first two (its musical character is perhaps more that of an opening than a closing movement).

In general the copy appears to be accurate and is very fully notated, e.g., many cautionary accidentals and most triplets are indicated by “3”, a characteristic of WFB's autographs. There are odd doublings of bs part within kb (lh) even when the latter already has both hands occupied—also attributable to copying from an composing score. Use of BB-flat in the bs (“Violone”) part for mvts. 1 and 2 (but not 3) is a further characteristic of WFB, implying use of a single *basse de violon* or other bass string instrument sounding at pitch but larger than a cello (despite the reading of the title wrapper). The absence of notes below C in mvt. 3 again suggests a separate origin for the latter.

Some dynamic markings in individual string parts take the form of a letter plus colon (e.g., “p:”) and appear to be later additions, as they usually amplify or clarify simultaneous entries in other parts that take the form of complete words (“piano”, “fort:” or “forte”).

Variants (see below at * for doublings between kb and bs that have been editorially eliminated)

mvt. 1

- | | | |
|----|----|---|
| 34 | v1 | this m. (rest) om. |
| 54 | rh | second tie or slur removed from last note of. m. 54 to m. 55; possibly what was intended were additional stems on b' and g', both tied to the downbeat of m. 55 |
| 91 | va | first two notes written as dotted 16th–32d |

95, 109	v2	“p” not “f”
109	v2	“f” not “p”
128	rh	note 2 d' not c'
153	va	“p:” on downbeat of m. 153 follows “piano” on note 3 of m. 152
181	lh	note 2 (upper voice) bb' not cb''; emended to accord with v1

mvt. 2

6	v1	note 3 from end (b') 8th not 16th
8	v2	note 5 from end (f') 8th not 16th
17	rh	last two notes f''-eb'' not g''-f''
19	lh	apparently c' as well as b in middle voice on note 4
20	v2	notes 1–3 a third higher (b-cb'-cb', with explicit flat on 2)
23	rh	note 15 d'' (with natural) not db'' (but last note in m. has explicit natural also)
25	rh	double values for beat 2
26	rh	notes 2-3 double values
28	v2	note 8 b' not c''
28	va	notes 3-4 half these values (cf. m. 5)
34	v1	“f” not “ff” (also in m. 35); “p” on last note, but not in any other part or in next m.
35	rh	additional 32d rest between upper and lower voices on downbeat
35, 36	rh	notes 3–8 of upper voice double these values, note 4 of lower voices (32d) not aligned with note 8
36	rh	inner voice 16th g' not aligned with 32d eb'' as in edition
37	lh	note 4 c' not bb
37	lh	dotted 16th rest beneath note 6 omitted
41	va	32d rest omitted
42	lh	basso and lh parts combined incoherently; note 4 8th not 16th, followed by superfluous 16th rest
44	rh	app. g'' is editorial addition
52		lower two voices, beat 3: eb/eb'-eb/f
54	rh	note 3 (upper voice) d''-natural not d''-flat
56	rh	note 3 from end (d') changed from quarter to 8th
57	rh	first half of beat 2 double values
57	v2	note 4 = 16th rest not 8th rest
59	rh	flat on note 13 (g'')
60	rh	note 3 dotted 16th not dotted 8th
62	kb	inner voice, beat 2 (16th): g' not ab'
64	kb	ms <i>sic</i> ; presumably this is the lead-in to a cadenza (m. 26 would be the parallel passage, but it is different and does not lead into the same measure of the ritornello). Kb like str parts reads “Da Capo” at the conclusion of this measure, but kb has a <i>segno</i> at m. 3, which would not, however, lead from m. 64 as it appears in the ms

mvt. 3

14	v1	note 2 g/d' but g only in kb doubling and in written-out da capo at end (= m. ??)
19, 28	v2	“piano” begins on downbeat
40	rh	apparently g' (quarter) as well as f#'-g' (8ths) on downbeat
67	lh	note 3 a/b (sic)
71	v1	note 2 apparently both e" and c"
76	rh	natural on b'
84-5	lh	basso e and A included in ms
118	va	extra quarter rest before note 2
118	rh	first note b (flat) not d', but “d” written above
144, 145	kb	stems up on beat 1, upper staff
176, 189	v1	slur could be read on notes 1-2, especially in m. 189
218	rh	superfluous bb' (quarter) on beat 1
227	v1	slur could be read on notes 1-2
235	lh	quarter rest for middle voice on 3d beat in ms; probably goes with erased upward stem on beat 2 (= eb, quarter) for middle voice
237-8	v1	slur apparently from b' in 237 to c" in 238
277	rh	note 1 inner voice apparently an 8th, but what may be the remnant of a dot follows it (cf. parallel passage in m. 000)
294-330	kb	“da capo”; written out in str

*doublings between lh and bs eliminated:

1/39	G removed from lh, g from bs
47-51	bs doubling removed from lh
55-6	bs doubling removed from lh
64-72	bs doubling removed from lh, D (m. 64) and C (m. 68) removed from bs
109-17	bs doubling removed from lh
129	bs doubling removed from lh
134	bs doubling removed from lh
138	C removed from lh, c from bs
149	F removed from lh (beat 2)
197, 213	G removed from lh, g from bs
2/35, 36	G, f removed from lh (beat 1)