

CONCERTO IN G, W. 4: LISTS OF VARIANT READINGS  
**Concerto in G Major, W. 4 (early version): Variant Readings**

Principal source: **B3**

Secondary sources: **A1–4, B4**

Previous modern edition: none

As explained in the evaluation of sources, **B3** transmits an intermediate version. At points where the secondary sources present earlier readings, the edition substitutes these for the reading of **B3**, as reported below. In such cases, **B3** gives the same reading as the late version unless otherwise indicated. **B4** generally gives late readings wherever **B3** also does so as noted below; no mention is made of these concordant readings.

Continuo figures in **B3** appear in the basso part, not the lower staff of the keyboard, which usually rests during tutti passages. In these passages the edition substitutes a doubling of the basso for rests and transfers figures to the keyboard; these alterations also are noted below in the lists of emendations.

In place of continuo figures, **A1** and **A3** generally provide doublings of one or more string parts in the upper staff of the keyboard part. Where this arrangement is other than a literal doubling of the outer parts, it is described in entries below. Otherwise readings in doublings of this sort are not reported.

**A2** includes a “Violono” part whose notated pitches never descend below A. Readings unique to this part are not reported, as it is incomplete and appears to be an unauthorized arrangement derived directly from the “Basso Ripieno” part of the same source.

**M(m).            Part(s)    Remark**

*i. Allegro*

2	va	early reading (note 1: g' not c') substituted from <b>A1–3</b>
4	va	early reading (note 3: b not g) substituted from <b>A1–3</b>
4	vn	“tr” added from <b>A1, A2, B4, B7</b> (v1); <b>A3</b> (v2) has short trill
9	lh	<b>A1–3</b> : note 1 is an 8th not quarter; doubling of va follows ( <b>A2</b> : of v2 in m. 14!). <b>A2</b> includes figures; arrangement in <b>A1</b> and <b>A3</b> includes doubling of v2 as well (see Ex. w4v1; in m. 13, <b>A3</b> lacks <i>Anschlag</i> and bottom voice in lh; in m. 14 it lacks inner voice, notes 1–4; in m. 15 it lacks app. and inner voice)

**Example w4v1.** Reading of **A1**, **A3** for W. 4/i.8–15 (kb)

11	v1	first slur from <b>A1</b> , <b>A2</b> , <b>B4</b> , <b>B7</b> , and by analogy to v2. Separate slurs on notes 4–5 and 6–10 joined into one following <b>A1</b> and by analogy to v2. <b>A2</b> , <b>A3</b> : slur on notes 6–10 only
11	v2	dots added from <b>A1–3</b> and by analogy to v1
12–3, 37, 39	va	shorthand notation resolved into 8ths, following <b>A1–3</b>
12	v2	earlier reading substituted from <b>A1–3</b> . <b>A1</b> : tie omitted
15	v1	slur added from <b>A1</b> and by analogy to v2 as emended
15	v2	separate slurs on notes 1–2, 3–4 changed to single slur on notes 1–3, following <b>A1</b>
16	vn	“tr” from <b>A1–2</b> , <b>A3</b> (v2), <b>B4</b>
16	v2	<b>A2</b> , <b>A3</b> : = v1
17, 19	va	<b>A2</b> , <b>A3</b> : upper voice omitted
22, 24	lh	<b>A1–3</b> : doubles va; note 1 in <b>A3</b> : b not d’
30	va	earlier reading substituted from <b>A1–3</b> ( <b>B3</b> = late version, without slur)
32	va	<b>B4</b> : note 6 d’’ not e’’
36	va	strokes on notes 1–2 removed, following <b>A1–3</b> , <b>B4</b> ( <b>B4</b> has instead a slur)

- 38 v1 **B4:** c'''-h'' not e'''-d'''  
 43 rh **A2:** ornamented (see Ex. w4v2)



*Example w4v2. Reading of A2 for W. 4/i.43 (kb)*

- 45–6, 49–50 bc figs. from **A2** (in **B3** and **B4**, rh = vn through first half of m. 46)  
 46 va early reading (note 3: d' not g) substituted from **A1–3**  
 50 bs early reading substituted from **A1** (**A2**, **A3**, **B3** = late version; in **B4**, bs = lh in this measure)  
 52 v2 **B3:** note 1 changed from g'' to d''  
 52 bs note 4 changed from f# to g, following **A1–3**  
 53, 55 v2 earlier reading substituted from **A1–3**  
 56 lh **A2**, **A3:** no e in last chord  
 61–4, 68 v2 earlier reading (v2 = v1) substituted (**B4** has early reading in m. 68 only); dyn. in m. 61 changed from “pp” to “p”. Both emendations follow **A1–3**  
 61 bs shorthand notation resolved into 8ths, following **A1–3**. Further emendations of this type not noted  
 62, 64 vn slur from **A2**, **B4** (v1 only), **B7** (v1 only, m. 62)  
 69, 71 bc figs. from **A2** (rh doubles vn in **B3**, **B4**)  
 70–1 va **B4:** these mm. omitted  
 76 rh **A1**, **A3:** doubling of vn begins on note 1 (see Ex. w4v3)



**Example w4v3. Reading of A1, A3 for W. 4/i.76 (kb)**

- |      |    |  |
|------|----|--|
| 76   | lh | here as in the remainder of <b>B3</b> , bs (including bc figs.) is written on a separate staff from lh; final note of solo passage in lh is d (quarter) followed by quarter rest. The edition copies the figured bass to lh, following <b>A2, B4</b> |
| 83–4 | va | earlier reading from <b>A1–3</b>   |
| 85–6 | kb | <b>A2:</b> arrangement (see Ex. w4v4); probably an arbitrary emendation of the reading of <b>A3</b><br><b>A3:</b> inner voice omitted in m. 85 and on downbeat of m. 86  |



**Example w4v4. Reading of A1, A3 for W. 4/i.85–6 (kb)**

- |    |    |   |
|----|----|---|
| 85 | v1 | “pp” changed to “p”, following <b>A2</b> (no dyn. in <b>A1, A3; B4 = B3</b> )                       |
| 89 | rh | <b>A2:</b> arrangement as in m. 86 (= Ex. w4v4, second measure)<br><b>A3:</b> inner voice omitted   |
| 91 | lh | quarter rest on second beat replaced by doubling of bs (including figures), following <b>A2, B4</b> |
| 93 | vn | “tr” added from <b>A1–3, B4</b>   |

93	va	strokes added from <b>A1, A2</b>
94	va	<b>A2, A3:</b> lower voice omitted
95	vn, lh, bs	strokes added from <b>A1, A2</b> (vn, bs); absent in <b>A3, A4, B4</b>
98	vn	“tr” added from <b>A1–2, A3</b> (v2), <b>B4</b>
99–100	rh	<b>A2:</b> ornamented (see Ex. w4v5)



*Example w4v5. Reading of A2 for W. 4/i.99–100 (kb)*

99	va	early reading (note 1: a) substituted from <b>A1–3</b>
99	rh	d' (inner voice) on downbeat (= vn) removed, following <b>A1, A3</b> ( <b>B4 = B3</b> )
101–2	lh	doubling of bs (with figures) in place of rests, following <b>A2</b> ( <b>B4</b> has rh doubling vn in place of bc figs.)
102	vn	“tr” added from <b>A1–3, B4</b>
102	va	early reading uncertain; <b>A1:</b> a; <b>A2:</b> b; <b>A3:</b> apparently b/f#', although the stem is drawn for the lower note only. <b>A2, A3</b> also include b as part of doubling in lh; <b>B3 =</b> late version. Edition reads f#' by analogy to m. 4, as b lies beneath bs
103	v2	early reading of <b>A1–3</b> (= v1) substituted for rests
104–7	lh	note 4 of m. 104 changed from quarter to 8th and figured bass substituted for rests from m. 104 (note 5) through m. 107 (note 1), following <b>A2</b> ( <b>B4</b> has rh doubling vn in place of bc figs.)
107	rh	tie from <b>A1, A2, B3</b>

- 111 rh **A2**: ornamented as m. 99 (see Ex. w4v5)
- 118 v2 **A3**: note 2 f#'' not g''; **A2** probably the same originally, corrected to e''
- 112–22 rh early reading of **A1–3** substituted for that of **B4** and **B3** (= intermediate version; see Ex. w4v6)

*Example w4v6. Reading of B3–4 for W. 4/i.112–22 (kb)*

- 120–2 va, v2 early reading of **A1–3** substituted. Tie (v2, m. 120, notes 2–3) absent in **A2, A3, B3**
- 120–1 v2 **B4**: no tie
- 130 lh notes 3–4 of lower voice changed from a#–a# to b–b, following **A1–3, B4**
- 133–6 vn slurs from **A1** (except v1, m. 133), **A2** (except v1, mm. 135–6), **B4, B7** (v1, mm. 133–4, 136)
- 133 rh slur from **A1–3, B4**
- 138–9 lh **A2, A3**: lower voice omitted
- 140, 142 bc figs. from **A2** (in **B3** and **B4**, rh = vn)
- 142 va “f” from **A1–2, B4** (absent from **A3**)
- 147–55 lh note 1 of m. 147 changed from quarter to 8th and figured bass

substituted for rests from m. 147 (note 2) through m. 155 (note 2), following **A2, B4**

147	rh	<b>A1–3:</b> = vn (in <b>A2</b> , doubling continues through note 1 of m. 148)
149	va	early reading (note 4: 8th) substituted from <b>A1–3</b> ( <b>B3</b> = late version, without slur)
151	va	<b>B4:</b> note 4 c'' not d''
152	vn	slur on notes 3–4 changed to 2–4 and note 7 changed from d'' to c'', following <b>A1–3</b> (all sources have dots on notes 2–4). Single slur on notes 5–7 changed to slurs on 5–6 and 7–8, following <b>A1</b> (v2) and <b>A3</b> (v2) and by analogy to m. 33 ( <b>A2</b> and v1 of <b>A1</b> , <b>A3</b> have single slur on notes 5–7 or 5–8)
153	v1	<b>A2:</b> in place of notes 2–5: quarter tied to the first of four 16ths; the tie and first 16th are later additions
153	v2	<b>A3:</b> note 1 is a normal 8th, followed by dotted 8th + three 16ths (which therefore cannot be triplets); same reading probably in <b>A2</b> prior to correction
157, 163	str	“pp” changed to “p” following <b>A1</b> ( <b>A2</b> has “mf”; <b>A3</b> has no dyns.; <b>B4</b> = <b>B3</b> )
157, 163	va	early reading (note 3: d' not a, g' not b') substituted from <b>A1–3</b>
167	rh	early reading (notes 2–3: no sharps) substituted from <b>A1–3</b> ( <b>B3, B4</b> = late version)
169–71	bc	figs. from <b>A2</b> (absent from <b>B3</b> and <b>B4</b> , where rh doubles vn)
173–6, 180	v2	earlier reading (v2 = v1) substituted, following <b>A1–3</b> ; “pp” in m. 173 changed to “p”, following <b>A1</b> (“pp” also in <b>A2</b> ; no dyn. in <b>A3</b> )
181, 183	va	“f” added from <b>A1–2, B4</b> (absent from <b>A3</b> )
181, 183	bc	figs. from <b>A2</b> (rh = vn in <b>B3, B4</b> )
182	rh	stroke on note 1 and slur on notes 2–4 deleted, following <b>A1</b> ; these are probably later additions, the stroke being a cautionary sign to prevent slurring from note 1. Reading of <b>B4</b> unclear, possibly slur

on notes 1–4; variant in **A2** and **A3** (see below) suggests that the autograph showed a correction here

183	bs	“f” added from <b>A2, B4</b> (absent from <b>A1, A3</b> )
188–90	lh	note 3 of m. 188 changed from quarter rest to 8th rest and figured bass substituted for rests through m. 190, following <b>A2</b> (in <b>B4</b> , rh doubles vn in second half of m. 188; figures commence in m. 189). <b>B3</b> notates mm. 191–200 on four staves without separate kb part
189	va	<b>A2, A3</b> : lower voice omitted
190	vn, va	strokes from <b>A1, A2</b> (va); absent in <b>A3</b>
194	vn	stroke on note 1 and slur on notes 5–8 removed; absent from comparison sources and from parallel passage (m. 22)
194, 196	lh	<b>A2</b> : doubles va, one octave lower; <b>A1</b> : = va (last note of m. 196: c not d)
196	vn	single slur on notes 5–8 changed to slurs on notes 5–6, 7–8, following <b>A1, A2</b> (no slurs in <b>A3</b> )
197	vn	“tr” added from <b>A1–2, B4, B7</b> (v1)
200	va	early reading (note 1 d’ not g’) substituted from <b>A1–3</b> . <b>B3</b> : g’–g (8ths, = m. 42, also = vn in m. 200)
<i>ii. Adagio</i>		
—	bs	<b>B4</b> : $\text{C}$ not <b>C</b> (= kb, vn in <b>B6</b> )
1	vn	early reading of rhythm for notes 2–4 (16th–32d–32d) substituted from <b>A2</b> . <b>A1</b> : notes 2–5 read dotted 16th–32d–32d–32d. <b>A3</b> : v1 = late version (but doubling in rh = early version); v2 = early version but with dot after note 2 (= <b>B5, B6</b> ) <b>B4</b> : 8th-app.; notes 2–4 dotted 16th, 64th, 64th
1	vn	<b>A1</b> : notes 3–5 all 32ds ( <i>sic</i> )
1	bc	figs. 6, 3 from <b>B4</b> (fig. 3 also in <b>A2</b> )
2	va	early reading (notes 1–4) substituted from <b>A1–3</b> ( <b>B3</b> = late version)



without slur)

- 3, 4 str **A2:** “p” on beat 4 of m. 3 (vn: a’), “f” on beat 4 of m. 4
- 5 vn slur on notes 3–4 from **A1–2, B4, B7** (v1)
- 5 va **A2, A3:** notes 1–4 are 16ths (not triplets); no slur
- 5 va early reading (note 9: d’ not g’) substituted from **A1–3**; slur on notes 5–8 removed (absent from **A1–3**)
- 6–7 va early reading substituted from **A1–3** (**B3** = intermediate version; see Ex. w4v7)

The image shows a musical score for measures 6 and 7 of W. 4/i.6-7. It includes staves for violin 1 (v1), violin 2 (v2), viola (va), keyboard (kb), and bass (bs). The key signature is B-flat major. The score shows various musical notations including slurs, dynamics (p, f), and fingerings (5+, 6, 9, 5+). The keyboard part is mostly silent, and the bass part has some specific markings like '5+' and '6'.

**Example w4v7. Reading of B3 for W. 4/i.6–7**

- 6 vn slur on notes 7–9 changed to 5–9, following **A1, A2** (v1). Slur in **A1** (v2) and **A3** (v1) on notes 7–9 (= **B3**); in **A3** (v2) the slur appears to have been originally on 7–9 and then changed to 5–9 “p” from **A2, B4, B7** (v1); absent in other sources
- 7 vn “f” added from **A1, A2**, but position is unclear (**A2:** on note 4; **A1:** “for:” beneath notes 10–11); edition places dyn. marking by analogy with bs

- 8 v1 **B4:** rhythm 16th–32d–32d on notes 1–3, 4–6
- 8 bs **B4:** rhythm of notes 5–6, 7–8: dotted 8th–16th
- 10–2 rh **A2** is embellished throughout; see Ex. w4v8 for an illustration from these measures

*Example w4v8. Reading of A2 for W. 4/ii/10–2*

- 10 rh early reading (beat 1) substituted from **A2**, **A3** (**B3**, **B4** = late version).  
**A1:** rhythm of notes 2–6: dotted 16th–32d–32d–32d–16th
- 15–8 kb **A1:** inner voice (see Ex. w4v9); as this doubles portions of v1 and v2, it is unlikely to have been intended for performance when str are present and therefore it is not included in the edition; the dissonance on the last note of m. 17 makes it questionable whether Bach was responsible for this part. Cf. mm. 54–5.  
**A2, A3:** varied version with inner voice (see Ex. w4v10). **A3** lacks the slurs, ornaments, and tie from m. 16 to 17

*Example w4v9. Reading of A1 for W. 4/ii.15–8*

*Example w4v10. Reading of A2–3 for W. 4/ii.15–8*

15–6      bs      earlier reading substituted from **A1–3** (**B3** = intermediate version; see Ex. w4v11)

*Example w4v11. Reading of B3 for W. 4/ii.15–6*

15      v2, va      rhythm of last three notes changed from 8th–16th–16th to 16th–16th–8th, following **A1–3**

15      v2      **B4**: late version, but last two notes are  $b\flat' - a'$  not  $a' - f'$

15, 16      v2, va      earlier reading (beats 2–3) substituted from **A1–3** (**B3** = late version, without slurs)

16–7	v1	ties substituted for slurs on notes 1–2, 3–4, and slur added on notes 5–6, following <b>A2</b> , <b>A3</b> ( <b>A1</b> lacks second tie)
16	rh	<b>A3</b> : no triplets; instead 32d–32d–16th, 32d–32d–16th on beat 1, same rhythm on beat 2
17	v1	earlier reading substituted ( $a\flat$ for $b\flat$ ), following <b>A2</b> . <b>A3</b> has the multiple stop, but with $a$ as bottom note (no flat); <b>A1</b> has $f''$ alone <b>B4</b> : bottom note $b\flat$ not $a\flat$
17	v2	earlier reading substituted ( $b\flat'$ in place of multiple stop $b\flat/f'/b\flat'/f'' = v1$ ), following <b>A1–3</b> ; “ $f$ ” added from <b>A2</b> (absent in <b>A1</b> , <b>A3</b> )
17	bs	<b>A1</b> : notes 1 and 2 each as two repeated 8ths (= lh) beneath slur
18	v2	“ $p$ ” from <b>A1–3</b> ; slur from <b>A1</b>
19	rh	rhythm of notes 5–6 changed from dotted 16th–32d to 16th–16th, following <b>A1–3</b> , <b>B4</b>
20, 23	v2	earlier reading ( $v2 = v1$ ) substituted, following <b>A1–3</b> (trill in <b>A2</b> and <b>A1</b> only; “ $p$ ” only in <b>A2</b> )
21	rh	earlier reading (beat 2) substituted from <b>A1–3</b> ( <b>B3</b> , <b>B4</b> = intermediate version; see Ex. w4v12)



**Example w4v12.** Reading of **B3** for W. 4/ii.21 (kb)

25–30	lh	figured bass substituted for rests, following <b>A2</b> , <b>B4</b>
25	vn	early reading of rhythm for notes 1–3 (16th–32d–32d) substituted from <b>A2</b> . <b>A1</b> : notes 1–4: dotted 16th–32d–32d–32d. <b>A3</b> : $v1 =$ late version (but doubling in rh = early version)

		<b>B4:</b> note 1 = dotted 16, but notes 2–3 are 32ds not 64ths
26	v1	<b>A3</b> (v1): note 7 an 8th not 16th (therefore notes 4–6 are triplets); barline (?) erased after note 7
27	vn	“tr” on note 12 added from <b>A1–2, B4, B7</b> (v1), and by analogy to m. 3; <b>A3</b> (v2): mordent
29, 30	vn	slur on notes 3–4 from <b>A1–2, B4, B7</b> (v1, m. 30 only). Slur removed from notes 11–3; corresponds with slur in late version, but not present in comparison sources for early version
30	bc	fig. 3 moved from note 2 to note 3, following <b>A2, B4</b>
31	rh	early reading (beat 1) substituted from <b>A2, A3</b> ( <b>B3, B4</b> = late version). <b>A1:</b> rhythm of notes 2–6: dotted 16th–32d–32d–32d–16th
32–3	lh	note 6 of m. 32 changed from quarter rest to 8th rest and figured bass substituted for rests through m. 33, following <b>A2</b> ( <b>B4</b> has rh doubling vn in place of bc figs.)
33	va	early reading (note 7: g not c') substituted from <b>A1–3</b>
34–5	lh	note 7 of m. 34 changed from quarter rest to 8th rest and figured bass substituted for rests through note 5 of m. 35, following <b>A2</b> ( <b>B4</b> has rh doubling vn in place of bc figs.)
35	vn	slur changed from notes 3–5 (= <b>A1</b> ) to 1–5, following <b>A2</b> (v2). All sources have dots on notes 3–5. <b>A2</b> (v1), <b>A3</b> (v2): separate slur on notes 1–2. <b>A3</b> (v1): no slur
35	v1	<b>B4:</b> 8th-app. c'' before note 1
35	va	early reading (note 4: g' not b ♯) substituted from <b>A1–3</b>
35	lh	<b>A1–3:</b> note 6 d not e ♭ (a possible early reading but considered here an error)
35	bs	<b>B4:</b> note 3 f not g
36–7	lh	note 6 of m. 36 changed from quarter rest to 8th rest and figured bass substituted for rests through note 4 of m. 37; notes 5–6 in m. 37

replace a quarter rest in **B3**. Both emendations follow **A2** and **B4** (**B4** has rh doubling vn in place of bc figs.)

- 37 va slur removed from above notes 4–5; probably intended for notes 3–6, but absent from comparison sources. Note 6 changed from d' to c', following **A1**
- 44 va, bc early reading of va (note 4: e b' not d') substituted from **A1–3**; corresponding bc fig. b added from **A2**
- 45, 47 va early reading (note 5 respectively e b' not c', b b' not g') substituted from **A1–3**
- 46 v1 app. (e b'', 8th) removed from note 4; absent from secondary sources **B4**: 8th-app. e b'' precedes note 5
- 46 v2 **A2, A3**: doubles v1 (**A3**: natural not flat on note 3). **A1**: no trill on note 4; notes 3 and 4 notated as tied 8ths
- 46 v2 note 4 changed from 8th to quarter, following **A1** (notated as two tied 8ths)
- 46 va **A2, A3**: no natural on note 5
- 46 bc **A1**: figs. on notes 3, 4, 5: #, 7/b, 3–2/4#
- 46 lh, bs early reading (note 5: G not A) substituted from **A1–4** and **B4**; **A2** has figs. 9/4+, –8/–, changed conjecturally to 4+/3, –/2. **B3** = late version but with figures 9/#, 8
- 46 bc bottom fig. on note 4 changed from 3 to b, following **B4** (**A2** has b only)
- 47–8 va early reading substituted from **A1**. **A2** and **A3** give alternate (corrupt?) version; see Ex. w4v13. **B3** = intermediate version; see Ex. w4v14

Musical score for Example w4v13, showing staves for v1, v2, va, kb, and bs. The score includes annotations such as *tr*, *doubling of vn from A3*, *bc figs. from A2*, *A3 (sic)*, *A2 (Violono)*, and *A2 (Basso Ripieno), A3*. Fingerings are indicated by numbers 4, 5, 6, 7, and 8.

Example w4v13. Reading of A2–3 for W. 4/ii/47–8

Musical score for Example w4v14, showing staves for v1, v2, va, kb, and bs. The score includes annotations such as *tr*. Fingerings are indicated by numbers 6, 4, 7, 6, 6, 6, 6, 5, 6, 4, and #.

Example w4v14. Reading of B3 for W. 4/ii.47–8

47–8	va	<b>A2, A3:</b> no tie; 8th rest on downbeat of m. 48, followed in <b>A3</b> by $b\flat-b\flat-a$ (8ths), a (quarter), quarter rest; this was probably the original reading in <b>A2</b> , where the 8ths have been changed to $c'-c'-a$
47	bs	early reading (note 4: D not d) substituted from <b>A1–3</b>
47	bs	<b>B4:</b> note 4: D not d
48	bc, lh	<b>A1:</b> rhythm of lh notes 5–7: 16th–8th–16th; bc figs. $\sharp$ , 5 $b$ beneath rh notes 1, 2 ( <i>sic</i> )
49	rh	early reading (beat 1) substituted from <b>A2, A3 (B3, B4 = late version)</b> . <b>A1:</b> rhythm of notes 1–5: dotted 16th–32d–32d–32d–16th
50	rh	early reading (notes 5–7, rhythm 16th–32d–32) substituted from <b>A2, A3 (B3, B4 = late version)</b>
50–1	lh	in <b>B3</b> , note 7 of m. 50 is an 8th rest (probably an error for a quarter rest, as nothing follows it until m. 51, where lh rests through the last 8th). The edition adds note 8 (f), with figures, in m. 50; figured bass substituted for rests in first half of m. 51, and quarter note (c) substituted for quarter rest on beat 3 of m. 51. These emendations follow <b>A2</b> and <b>B4 (B4 has rh doubling vn in place of bc figs.)</b>
51	vn	app. ( $e\flat''$ , 16th) removed from note 1; absent from secondary sources except for <b>B4</b> . <b>A1 (v1):</b> trill
53–6	v2	<b>A2, A3:</b> = early version of v1 (v1 in both sources gives later reading)
53–4	v1	earlier reading substituted from <b>A1</b> , from last note of m. 53 through beat 2 of m. 54. <b>A2, A3</b> , and <b>B3</b> = late version, without slurs; <b>B3</b> has 8th rest in place of $d'$ (note 9), probably an error
53–4	va	early reading substituted from <b>A1–3 (B3 = late version, without slur)</b> . In m. 54, <b>A3</b> has $b\flat$ not a for note 7. Slur in m. 53 only in <b>A1</b>
53	v1	<b>B4:</b> last note $d'$ (late version) not $f\sharp'$
53	v2	slur from <b>A1</b> , and by analogy to v1
53	bs	“p” from <b>A1, A2</b> (absent from <b>A3</b> )



- 54–5 kb **A1**: inner voice as in mm. 16–7; see Ex. w4v15  
**A2, A3**: variation, with inner voice, as in mm. 16–7 (see Ex. w4v16);  
**A3** lacks ornaments and slurs, also last note of inner voice

*Example w4v15. Reading of A1 for W. 4/ii.54–5*

*Example w4v16. Reading of A2–3 for W. 4/ii.54–5*

- 54 v1 **B4**: rhythm inaccurate: note 5 is 32d not 16th, unbeamed
- 54 rh rhythm of notes 13–5 changed from 32d–32d–16th to 16th–32d–32d, following **A1–3, B4**
- 54 bs early reading (note 2: D) substituted from **A1–3**
- 54 bs **B4**: note 2: D not d
- 55 v2 early reading substituted from **A1** (here v2 doubles v1 in **A2, A3**)  
**B4**: no tie on notes 2–3
- 55 va early reading (note 4: f# not d') substituted from **A1–3**
- 55 rh natural on note 2 from **A1–3, B4**
- 57–8 all early reading substituted from **A1, A2, A3** (v2); “p” only in **A2** (which also adds further ornaments and slurs in rh). See Ex. w4v17 for the later reading of **B3, B4, and A3** (v1)

**Example w4v17.** Reading of **B3** for W. 4/ii.57–8

- |       |        |   |
|-------|--------|---|
| 58    | rh     | trill from <b>A1</b> ; <b>A2</b> : trill from below; <b>A3</b> : short trill.<br>Orn. on note 7: trill from below in <b>A2</b> ; trill in <b>A1</b> ; short trill in <b>A3</b>  |
| 59–67 | all    | these mm. indicated in <b>B3</b> by “Dal Segno”; “Da Capo” in <b>A2</b> (vn, va, bs), <b>A1</b> , <b>A3</b> , <b>B4</b> . The edition repeats mm. 1–9                           |
| 59    | va, bs | “f” added from <b>A2</b> (ve) and by analogy to vn  |
| 67    | all    | value of final note is editorial conjecture. In place of the final note, kb of <b>A2</b> reads: G–d–g (8ths), 8th rest; ve of <b>A2</b> reads the same, but the first note is g |

*iii. Allegro*

- |      |        |   |
|------|--------|---|
|      | all    | tempo mark “Allegro” substituted for “Allegro di molto”, following <b>A2</b> , <b>B4</b> , <b>A3</b> . Tempo in <b>A1</b> (vn, kb, bs): “Allegro assai” |
| 5    | va     | early reading (note 4: 8th rest) substituted from <b>A1–3</b>   |
| 6    | va     | early reading (note 1: b not d’) substituted from <b>A1–3</b>   |
| 7, 9 | lh, bs | dotted quarter on downbeat replaced by quarter, 8th rest, following <b>A1</b> ,   |

**A2** (bs, m. 7 only; ve, both mm.), **A3** (bs, m. 7 only), **B4** (lh, m. 9 only; bs, m. 7 only)

12	bc	# on note 4 added from <b>A2, B4</b>
13	va	early reading (note 1: e' not d') substituted from <b>A1-3</b>
13	bc	fig. 9 added conjecturally to accord with va
18	va	early reading (note 5: a' not f#') substituted from <b>A1-3</b>
19	va	early reading (note 1: b' not d') substituted from <b>A1-3</b>
27-30	v2	<b>A2, A3:</b> = v1
27-30	lh	<b>A2, A3:</b> doubles va (m. 30 one octave lower) <b>A1:</b> same, mm. 27-9 only; doubles v2 in first half of m. 30
31	va	“f” moved here (from m. 32), following <b>A1-3</b> ; dotted quarter on downbeat replaced by quarter, 8th rest, following <b>A1</b> ( <b>A2, A3, B3</b> have dotted quarter)
32	va	early reading (notes 4-6) substituted from <b>A2</b> ( <b>A1, A3:</b> d'-c'-b not e'-d'-c')
35	va	<b>A2:</b> note 1 b not d'; in place of note 2, c'-d'-e' (8ths). <b>A3:</b> this measure omitted. Reading of <b>A2</b> is probably a copyist's conjecture, although <b>A2</b> was probably not altered at this point
38	va	early reading (notes 1-2) substituted from <b>A1-3</b>
40	va	early reading (note 5: d' not b) substituted from <b>A1-3</b>
41	va	early reading (note 1: e' not g) substituted from <b>A1-3</b>
43	va	note 4 changed from f#' to d', following <b>A1-3</b> (in <b>A2</b> , note 3 is has been changed to a', probably from g'); probably an error rather than an early reading, as the parallel passage (m. 197) has d', as does <b>B6</b>
44	v1	<b>B4:</b> dotted quarter g in place of notes 4-5
64	rh	early version substituted from <b>A1-3</b> ; <b>B3, B4</b> = late version

65	bs	“pp” changed to “p” following <b>A1–3</b> (one “p” in <b>B3</b> is darker than the other, suggesting that one is a later addition)
68	v1	early version substituted from <b>A1</b> ( <b>A2, B3, A3</b> = late version, without slurs)
71–2	v2	<b>A3</b> : between these measures is an extra measure = m. 71 of v1
72	lh	early version substituted from <b>A1–3</b> ; <b>B3, B4</b> = late version
72	bs	<b>A4</b> : A (8th), 8th rest in place of note 1
78, 79	lh	flat in m. 78 added from <b>A2</b> and by analogy to m. 175; natural in m. 79 added from <b>A2</b> and <b>A1</b>
87–106	lh	figured bass substituted for rests, following <b>A2, B4</b>
87	va	<b>A3</b> : “T.” (= “tutti”); this may originally have been the reading of <b>A2</b> , which has been altered to read “fr:”
90	va	early reading (note 4: 8th rest not 8th note c # ‘’) substituted from <b>A1–3</b>
91	va	early reading (note 1: f # ‘ not a’) substituted from <b>A1–3</b>
98	va	early reading (note 1: e’ not d’) substituted from <b>A1–3</b>
98	bc	figs. 9–6 added conjecturally to accord with va
100	va	<b>A3</b> : note 2 c # ‘ not b; <b>A2</b> probably had same reading prior to correction
100	bc	fig. 6 on note 1 changed to #, following <b>A2, B4</b>
104	va	early reading (note 5: a’ not f # ‘) substituted from <b>A1–3</b>
105	va	early reading (note 1: b’ not d’) substituted from <b>A1–3</b>
108	lh	<b>B3</b> reads d (8th), 8th rest on downbeat; changed to d (quarter) following <b>B4, A1</b> ; <b>A2</b> and <b>A3</b> have whole rest (despite having the correct reading for the previous measure; both copies place m. 108 at the head of a new page and evidently overlooked the bass note)
118, 126	va, bs	“pp” changed to “p” following <b>A1</b> (m. 118 only; no dyn. in m. 126),

**A2, B4** (vc, m. 118 only; no dyn. in m. 126); no dyns. in **A3**; **B4** has “pp” not “p” (va, bs in m. 118 only)

119–23	v2	<b>A2</b> : no ties; note 1 in each measure reads respectively: b', a' (not b'), a', g# ' (not a'), g# '' (all dotted halves). See next entry
120–1	v2	slur removed, following <b>A1</b> ( <b>A2</b> and <b>A3</b> also lack the slur, but they also lack the ties on the surrounding notes and therefore are not reliable witnesses to the text here)
120	v2	<b>A3</b> : this measure omitted; added later above the main staff in a foreign hand. The reading of <b>A2</b> for mm. 119–23 must represent an attempt to correct the error
123–4	v2	early version substituted from <b>A1–3</b>
125	v1	“p” added from <b>A2, A3</b>
127	va	note 1 changed from d'' to e'', following <b>A1–3</b> , and by analogy to m. 125
129–30	rh	<b>A1–3</b> : no tie
130	lh	sharp added on note 1 (lower voice: a), following <b>A1, A2</b> (absent from <b>A3</b> ; a later addition in a foreign hand in <b>B4</b> )
134–5	kb	<b>A3</b> : these two measures merged into one: upper staff gives text of m. 135, lower staff that of m. 134
134	lh	explicit natural on note 1 removed (not in other sources but perhaps considered necessary here because of chromatic bass line)
137	rh	tied notes 3–4 notated in <b>B3</b> as a single quarter; edition follows <b>B4</b> ( <b>A2</b> and <b>A1</b> also notate as tied 8ths, but they do so as well in mm. 134–5)
139	rh	<b>B4, A1, A3</b> : note 4 an 8th not quarter (doubling of vn follows)
140–7	lh	figured bass substituted for rests, following <b>A2, B4</b>
144–6	lh	<b>A1–3</b> : doubles va
145	v2	superfluous “p” on note 1 omitted (not in other sources)

- 146–7 early version substituted from **A1–2, A3** (v2, va, kb, bs), **A4**. In this version, bs is silent in m. 146 and str have “f” on note 1 of m. 147. **B3, B4, and B7** (v1) = late version, without slurs (but with continuo figs. attached to the bs; fig. on note 3 of m. 146 is # only, without 7; va, m. 146, note 3 is d’ not c#’, probably an error)
- 146 va note 3 changed from d’ to c#’, following **A1–3**
- 159 rh **A1–3**: in place of note 1: e’ (quarter), 8th rest
- 159 lh notes 4–5 (quarter note, 8th rest) substituted for dotted quarter, following **A1–3** (**B4** has the alternate reading here and also in m. 157)
- 159 v2 note 3 changed from d’’ to c’’, following **A1–3**
- 161 rh early version substituted from **A1–3**; **B3, B4** = late version
- 165 v1 early version substituted from **A1** (**A2, B3, A3** = late version, without slurs)
- 165 v2 flat added on note 4, following **A1–3**
- 169 str dotted quarter in place of quarter note, 8th rest, in **A1** (v1 only), **A2** (vn, va), **A3** (vn, va), **A4**
- 176 rh natural on note 2 added by analogy to m. 79
- 186 vn, kb early readings from **A2, A1, and A3** (v2, va, kb, bs) substituted for intermediate readings in **A3** (v1), **A4, B3, B4**; see Ex. w4v18 for intermediate reading, which is similar to that of the late version.  
Readings in ex. w4v18:  
m. 186 (vn): “f” from **A3** (v1)  
mm. 187–8 (lh): figured bass substituted for rests, following **B4** (mm. 189–98 are notated on four staves in **B3**, without separate staves for kb)  
m. 196 (v1): no trill in **A3**

The image shows a musical score for W. 4: Variant Readings, p. 23. The score is in G major and 3/4 time. It features two systems of staves. The first system includes Violin 1 (v1), Violin 2 (v2), Viola (va), Keyboard (kb), and Bass (bs). The second system includes Violin 1 (v1), Violin 2 (v2), Viola (va), Keyboard (kb), and Bass (bs). The score contains various musical notations such as trills, accents, and fingerings.

*Example w4v18. Reading of B3–4, B7 for W. 4/iii.186*

187–230      all      these measures indicated by “Da Capo” in **A1**, **A2** (str), **A3**, and **A4**;  
 edition repeats mm. 1–44, following **A2** for kb in m. 187

### Concerto in G Major, W. 4 (intermediate versions)

Sources whose readings are reported: **B1, B2, B3**

Other sources: **B4, B5, B6**

Reported here are original as well as altered and corrected readings of **B1** and **B2**, insofar as these remain legible or can be reconstructed by reference to **B3**. For each entry, the letter L in the column for “source” indicates that the source in question contains, as an original entry, the corresponding reading of the late version as edited in this volume. The letter E indicates the presence of the reading of the early version, again as an original entry. The plus sign + indicates that the later reading is present as a result of an addition to or modification of the source; the original reading of the latter is presumed to correspond to the early version of the work. An asterisk \* indicates that a different reading is explained in the “remark” column, as are any additional aspects of the reading that require clarification.

The sign + is shown only where it is certain that a source was altered. It is often difficult to determine whether slurs and other markings were original or added entries, and in cases of doubt these readings are designated L. It is likely that many further slurs, dynamic markings, and other performance indications were in fact added in **C2**. On the other hand, the keyboard part of the latter was newly written and therefore contains no alterations at all.

The terms used in the “Remark” column to characterize each item are necessarily somewhat fluid. “Ornamented” refers to the addition of ornament signs and appoggiaturas; “embellished” refers to the addition of more florid decoration in small note values; “varied” indicates substantive rewriting of one or more parts; and “revised” means some other type of alteration that does not involve decoration or ornamentation.

Listed first for each movement are readings that involve the alteration, addition, or elimination of notes (or entire measures). Parallel passages that show the same alteration are indicated immediately after the initial listing of the passage (the symbol || means “are parallel to”). Readings involving doublings of v1 or v2 by rh are not considered.

Readings affecting performance markings (signs for ornaments, dynamics, and articulation, and the values of appoggiaturas and *Anschläge*) are shown separately. These readings are listed only for the first instance of a given marking attached to a particular recurring passage or motive. Thus, changes in performance markings are shown chiefly for the first ritornello or the first solo episode in each movement. Readings involving figured bass symbols are listed only where there is an apparent change in intended harmony. Cautionary accidentals and redundant dynamic markings are not reported even where these were clearly added in later versions.

Note numbers are those in the score of the late version, not the early one.



*i. Allegro*

Readings involving notes and whole measures:

<b>M(m).</b>	<b>Part(s)</b>	<b>Source</b>			<b>Remark</b>
		<b><i>B1</i></b>	<b><i>B2</i></b>	<b><i>B3</i></b>	
2	va	L	E	L	inner voice revised
3   45, 78, 101	va, lh, bs	+	L	E	inner voice and bass revised
4   46, 102	va	L	E	L	inner voice revised
12	v2	L	+	L	inner voice revised
26   198	va, lh, bs	+	+	E	inner voice and bass revised
30   149	va	L	+	L	inner voice revised
31–2   150–1	va, lh, bs	+	+	E	inner voice and bass revised
34   153	vn	+	*	E	rhythm (or rhythmic notation) revised * <b>B2</b> : in m. 34 only v2 has been corrected
35   154	lh, bs	+	+	E	bass revised
50	bs	L	L	L	bass revised
51	v2	+	+	E	inner voice revised
53, 55	v2	L	+	L	inner voice revised
61–4, [68]   173–6, 180	v2	L	E	E	doubling of v1 replaced by rests (except in m. 68)
64	lh	L	L	E	a removed from last chord (eliminates parallel octaves)
67	lh	*	*		*error on note 1 (see list of readings for late version)

74–5	lh	+	L	E	bass revised
83–4	va	+	+	L	inner voice revised
87, 91	rh	L	L	E	d' (inner voice, note 1) deleted
88	lh	L	L	E	f (inner voice, note 4) deleted
96–8	str, lh	+	+	E	melody, inner voice, and bass all varied
102	va	L	+	L	inner voice revised
103	v2	L	E	L	doubling of v1 replaced by rest
112–22	lh	L	*	E	rests added to clarify rhythmic notation *B2: 16th rest absent in m. 112
112–7	rh	L	L	L	passagework varied
114	lh	*	*		*error (see list of readings for late version)
120–2	v2, va	L	+	L	inner voices revised
122	rh	L	L	L	rhythmic notation clarified
124	lh	+	L	E	bass revised
128	lh	+	L	E	bass revised, inner voice added
131	lh	*	*		*error (see list of readings for late version)
138–9	lh	+	L	E	bass and inner voice revised
157   163	va	L	+	L	inner voice revised
167	rh	L	L	L	accidentals added
182	rh	*	*		*error (see list of readings for late version)
200	va	L	+	L	inner voice revised

Readings involving performance markings:

<b>M(m).</b>	<b>Part(s)</b>	<b>Source</b>			<b>Remark</b>
		<b><i>B1</i></b>	<b><i>B2</i></b>	<b><i>B3</i></b>	
1   76, 110ff.	vn	+	*	E	“ten” added *except in m. 76 (v1)
1   76, 110ff.	vn	+	E	E	slur on notes 2–5 changed to 2–3, 4–5
3   45, 78, 101	vn	+	L	E	slur added on notes 1–3
4   79	vn	+	+	E	slur added on notes 4–6
5   80	vn	+	L	E	slur added on notes 3–5
6   81	vn	L	*	E	app. added *not in m. 81
6   81	va, bs	+	+	E	slur added on notes 2–3
7   49, 82, 105	bs	+	L	E	slur added on notes 4–5
8	bs	+	L	E	slurs added on notes 3–4, 5–6
9	v1	+	L	E	slur added on notes 3–5
10	v2, va	+	+	E	slur added on notes 2–3
11	va	+	+	E	slur added on notes 2–3
12	v1	L	L	E	app. added; slur added on notes 2–4
12	v2	+	+	E	slur added on notes 2–3
13	v1	L	L	E	slur added on notes 4–6
14	v2, va	+	+	E	slur added on notes 2–3

16	vn	L	*	E	app. added; slur added on notes 2–3 * <b>B2</b> : app. only, no slur
16	vn	L	+	E	slur added on notes 5–7   188
17	vn	L	L	E	slur added on notes 1–3   92, 189
18, 19	vn	L	L	E	slurs added   93, 94; 190, 191
18, 20	lh, bs	L	L	E	strokes added on notes 1–2   93, 95, 190, 192
21, 23, 25	vn	*	L	E	slur added on notes 1–3   69, 71, 140, 142, 181, 183, 195, 197 *slur in v2, m. 21, extended from note 2 to note 3
21, 23	va	+	+	E	trill added   69, 71, 140, 142, 181, 183, 195, 197
22	vn	*	+	E	slurs added on notes 5–6, 7–8   194 * <b>B1</b> : last slur in m. 22, v2, is later addition
24	vn	L	+	E	slur added on notes 1–2   196
25	bs	+	+	E	slur added   197
26	vn	L	L	E	slurs added on notes 1–3, 4–6
27	vn	L	L	E	slurs added on notes 1–3, 4–6   41, 198
27	va	+	+	E	trill added   41, 198
28	va, bs	+	+	E	slurs added on notes 3–4, 5–6
29	vn	+	+	E	“ten” added

29	v2	L	L	E	slur on notes 2–5 changed to 2–3, 4–5
31   150	vn	L	*	E	slur added on notes 1–3; trill added on note 4 * <b>B2</b> : trill only in v2
31   150	vn	+	*	E	slur added on notes 7–8 * <b>B2</b> : slur added, probably on notes 6–8
32   151	va	L	*	E	slur removed from notes 1–2 * <b>B2</b> : dots originally over notes 2–4; dot on note 2 remains, the other two joined into an apparent slur and a second slur drawn above that, encompassing notes 2–4
33	vn	L	+	E	slur added on notes 3–4
33   152	va	+	+	E	trilled turn added on note 2
35   154	vn	L	+	E	slurs added on notes 1–2, 3–4, 5–6, 7–8; short trill added on note 3
36	vn	L	*	E	slur added on notes 3–5 * <b>B2</b> : slur in v2 only (original entry)
36	va	L	+	E	slur added on notes 1–2
38	lh, bs	+	L	E	strokes added
38, 39   157, 158	vn	L	L	E	slurs added
40   159	va, bs	+	+	E	strokes added (already present in vn, va in early version)
43   99, 111	rh	+	L	E	mordent on note 3 and trill on note 4 added
46   102	rh	L	L	E	app. in place of trill; slur added
47   103	rh	L	L	E	trilled turn added on note 2

48   104	rh	L	L	E	mordent added on note 2
52, 54, 57	bs	+	L	E	slur added
57–9	rh	L	L	E	strokes added
60	rh	L	L	E	orns. added
61	v1, bs	L	L	*	“p” changed to “pp” *B3: “pp” already in v1
61, 63   173, 175	v1	*	*	E	“ten” added; slur on notes 2–5 changed to 2–3, 4–5 *B1: traces of previous four-note slur only in m. 61 *B2: two-note slurs only in m. 63, 173 (v1)
62	bs	+	+	E	slur added on notes 2–3
68   180	vn	+	+	E	trill and slur added
68   180	rh	L	L	E	trill added
73	rh	L	L	E	trilled turn replaces trill
74	rh	L	L	E	trill added on note 8
83	bs	+	+	E	slurs added on notes 2–3, 4–5, 6–7
84	kb	L	L	E	mordent and rest added
85	v1	L	L	E	slur added
87	v1	+	+	E	“ten” and slurs added
87, 91	rh	L	L	E	app. added
90	rh	L	L	E	slurs added
91	vn	L	+	E	slur added
97–8	vn	+	L	E	slurs added

98	va	+	+	E	trill added on note 3
106	str	L	+	E	“p” added
106, 107	vn	+	*	E	slurs added * <b>B2</b> : absent in m. 106 (v1)
107, 108	rh	L	L	E	mordent added on note 2
113, 115	v1	L	+	E	slurs added
114, 116	v2	+	+	E	slurs added
114, 116	rh	L	L	E	ornaments added
123, 125	rh	L	L	E	short trill added
126	rh	L	L	E	trill replaced by app.
128–9	rh	L	L	E	<i>Anschlag</i> , turn, and strokes added
131	rh	L	L	E	slur added
132–6	va, bs	+	+	E	slurs added
133–5	rh	L	L	E	<i>Anschlag</i> and orns. added
139	vn	L	*	E	slur added <b>B2</b> : v2 only
147	str, lh	L	+	E	slurs added
148	vn	+	+	E	“ten” and slurs added
157, 163	str	+	+	L	“p” replaced by “pp”
157	rh	L	L	E	trill replaced by orn. (twice)
163–4	vn	+	+	E	slurs added
163	rh	L	L	E	short trill replaced by trill from below
169–70	vn	+	L	E	slurs added

169, 170	rh	L	L	E	trill replaced by short trill
171	bs	L	L	E	strokes added
178, 179	rh	L	L	E	mordent added on note 1
182	rh	*	*	L	slur added on notes 2–4 *error, slur on notes 1–3
186	rh	L	L	E	slur and short trill added
198	vn	L	L	E	slur added on notes 7–8

*ii. Adagio*

Readings involving notes and whole measures:

<b>M(m).</b>	<b>Part(s)</b>	<b>Source</b>			<b>Remark</b>
		<b><i>B1</i></b>	<b><i>B2</i></b>	<b><i>B3</i></b>	
1   25	vn	L	L	L	dotted rhythm added
1   25	va, bs	+	+	E	inner voice and bass revised
2	va	L	+	L	inner voice (notes 1–4) revised
2	va	+	+	E	inner voice (notes 5–6) revised
3–4   27–8, 51, 61	va, bs	+	+	E	bass and inner voice revised
5	va	L	+	L	inner voice revised
5	bs	+	+	E	bass revised
6   35	va	L	+	L	inner voice (note 4) revised
6	va, bs	+	+	E	bass and inner voice (notes 6–8) revised
7	va	L	+	L	inner voice revised



10–24	kb	+	L	*	embellished and varied * <b>B3</b> : intermediate readings as follows: m. 10 (rh): dotted rhythm, beat 1 m. 19 (rh): dotted rhythm, notes 5–6 m. 21 (rh): intermediate version (beat 2; see Ex. w4v12)
15–6	v2, va	L	+	L	inner voices revised
15–6	bs	L	+	*	bass revised * <b>B3</b> : intermediate version, also in <b>B6</b> (see Ex. w4v11)
17	vn	L	+	L	chord added on beat 4
20, 23   57	v2	L	E	E	doubling of v1 replaced by rests
31–44	kb	+	L	*	embellished and varied * <b>B3</b> : intermediate reading as follows: m. 31 (rh): dotted rhythm, beat 1
33	va	L	+	L	inner voice revised
44, 45	va	L	+	L	inner voice revised
46	v2, lh, bc, bs	L	*	L	inner voice, bass and figures changed * <b>C2</b> : revised reading for v2 (notes 3–6) entered inaccurately, without cancelling earlier reading (= v1). Beat 1 appears as e b'–g'–a b'–f'' (16ths), with c'' (8th) directly beneath f''; double stops b b'/d'' (quarter) and a'/c#'' (8th) appear on beats 2 and 3, respectively. The slur and “p” are absent
47–8	va	L	+	*	inner voice revised * <b>B3</b> : intermediate version (see Ex. w4v14)

48–58	kb	+	L	*	embellished and varied * <b>B3</b> : intermediate readings as follows: m. 49 (rh): dotted rhythm, beat 1 m. 50 (rh): dotted rhythm, beat 2 mm. 57–8: preparation for cadenza (see Ex. w4v17)
53–4	v1, va	L	+	L	inner voices revised ( <b>B3</b> : error in v1, m. 54)
53–4	bs	+	+	*	bass revised * <b>B3</b> : intermediate reading in m. 54 (note 2: D not d)
55	v2, va	L	+	L	inner voices revised
59–67		L	*	E	“da capo” written out * <b>C2</b> : kb only

Readings involving performance markings:

<b>M(m).</b>	<b>Part(s)</b>	<b>Source</b>			<b>Remark</b>
		<b><i>B1</i></b>	<b><i>B2</i></b>	<b><i>B3</i></b>	
1   25	vn	+	L	E	slurs added; app. removed from beat 1, added on beat 3
1   25	va, bs	+	+	E	slur added on notes 5–6
2   25	vn	+	+	E	<i>Anschläge</i> , app., and slurs added
2	va	+	+	E	slurs added
3	vn	+	+	E	slurs added on beats 1, 4
4   28	vn	+	+	E	slurs, dotted slide, and trill added
5	vn	*	L	E	slurs added (first slur already present in sources of group 1) * <b>B1a</b> : only the first slur originally present
5	va	*	+	*	last two slurs added * <b>B1a</b> : only the first slur originally present

**\*B3:** slur on notes 5–8

6	vn	+	*	E	<i>Anschlag</i> added, also all slurs except those on notes with dots <b>*C2:</b> no <i>Anschlag</i>
7	vn	+	*	E	first and third slur and apps. added <b>*C2:</b> third slur omitted
7	va, bs	+	+	E	slur added
8	vn	+	+	E	slurs and trill added
8	va	+	+	E	first slur added
8–9   45–6, 55–6	lh, bs	+	+	E	slur added
9	vn	*	L	E	slurs added; last two slurs already in sources of group 1 <b>*B1a:</b> last two slurs originally present
9	va	+	+	E	slurs added
15, 16	vn, va	+	+	E	slurs added (some slurs already in sources of group 1)
17	v1, va, bs	+	+	E	slurs added (some slurs already in sources of group 1)
29, 30	str, lh	+	+	E	dyns. added
29, 30	vn	+	+	*	slurs added on beats 2–4 <b>*B3:</b> includes slur on beat 3
32	vn	+	L	E	slur added
33	vn	+	L	E	slurs and short trill added
33	va	+	E	E	slur added
34	vn	+	L	E	slur added
36	vn	+	L	E	trill and slur added
37	vn	+	+	E	slurs added

37	va	+	+	*	slurs added * <b>B3</b> : slur on 4–5, probably meant for 3–6
45   47	vn	+	L	E	slurs added
45   47	va	+	E	E	slur and trill added
46	str	+	+	E	dyns. added
46	v1	+	*	E	accidental above first trill, second app. (with fermata), and trilled turn added * <b>C2</b> : lacks accidental
46	v2	+	*	E	slurs added * <b>C2</b> : no slurs
48	vn	+	+	E	slurs and app. added
48	va	+	+	E	slurs and trill added
50	vn	+	+	E	slurs added
51	vn	+	+	E	slurs and trill added
53	vn, va	+	+	E	at least the first slur added ( <b>B3</b> has slur only in v1)
55	v1	+	+	E	slurs added

*iii. Allegro*

Readings involving notes and whole measures:

<b>M(m).</b>	<b>Part(s)</b>	<b>Source</b>			<b>Remark</b>
		<b><i>B1</i></b>	<b><i>B2</i></b>	<b><i>B3</i></b>	
5–6   90–1	va	L	+	L	inner part revised
13 98	va	L	+	L	inner part revised
18–9	va	L	+	L	inner part revised

104–5					
21–2	vn, va	+	+	E	melody and inner part varied
30	v2	+	*	E	inner part revised *C2: v 2 = v1
32	va	L	+	L	inner part revised
33	va	+	+	E	inner part revised
38, 40–1	va	L	+	L	inner part revised
43–4   197–8	v2	+	+	E	inner part revised
44	str, kb	L	*	L	fermata (signifying end of “da capo”) removed *C2: erased in str
64   161	rh	L	L	L	melody varied
68   165	v1	L	L	L	accompaniment varied
72	lh	L	L	L	revised
106–7	va	+	+	L	inner voice revised
118–23	rh	+	L	E	rhythmic notation of passagework made more precise
123–4	v2	L	+	L	inner voice revised
129–30	rh	L	L	E	tie removed, app. added
146–7	str, lh	L	L	L	bass entrance and <i>forte</i> moved to m. 147
155	bs	+	+	E	revised
186	vn, kb	L	*	L	revised *C2: this measure rewritten in vn; see next entry



<b>M(m).</b>	<b>Part(s)</b>	<b>Remark</b>
<i>i. Allegro</i>		
1	v2	slur on notes 2–5 changed to two slurs on 2–3, 4–5 by analogy to v1 and mm. 29, 76, etc.
11	v2	single slur on notes 4–9 (= <b>C2</b> ) changed to slurs on 4–5, 6–9 by analogy to v1
16	v1	slur added on notes 2–3 by analogy to v2 and m. 12
34, 36	lh	dyns. added by analogy to bs (= <b>C2</b> )
38	lh	strokes added by analogy to str (= <b>C2</b> )
40	lh	“f” and strokes added by analogy to v1–2, va (= <b>C2</b> )
40	bs	“f” moved from note 4 to note 1 by analogy to v1–2, va (= <b>C2</b> )
61–4	v2	<b>C2</b> : doubles v1 (= early version)
67	lh	note 1 changed from BB to GG, following early version and by analogy to m. 179 (= <b>C2</b> )
68	v2	doubling of v1 by v2 (also in <b>C2</b> ) eliminated, by analogy to m. 180; that Bach also intended the doubling in m. 68 to be eliminated is evident from the deletion of doubling in the previous passage both times it occurs (both mm. 61–4 and mm. 173–6)
84	rh	mordent moved from note 1 to note 2 by analogy to m. 88 (= <b>C2</b> )
84	bs	“p” added by analogy to va (= <b>C2</b> )
93, 95	lh	strokes added by analogy to bs (= <b>C2</b> )
95	va	<b>C2</b> : note 2 f# ' not g'
112	v2	<b>C2</b> : doubles v1
114	lh	note 2 changed from A to G, following early version (= <b>C2</b> )
120	v2	<b>C2</b> : no tie on notes 2–3

131	lh	bass notes 3–4 changed from b–g♯ (= m. 132) to a♯–a♯, following early version (= <b>C2</b> )
142	v1	slur added by analogy to m. 140 and v2
147	rh	quarter rest added on second beat (blank staff in <b>C1</b> and <b>C2</b> )
152	v2	slur on notes 5–7 changed to slurs on notes 5–6 and 7–8 by analogy to v1 and m. 33 (= <b>C2</b> )
153	v2	<b>C2</b> : notes 1–2 written as full-size 8th–dotted 8th ( <i>sic</i> ); this replaces erased text that probably gave the early version of this measure
154	v2	slur added on note 3 by analogy to v1 and to m. 35
167	rh	<b>C1, C2</b> : explicit sharp repeated on note 9; no accidental on note 10
169	v2	<b>C2</b> : notes 2–4 written a third too high
171	lh	strokes added by analogy to bs (= <b>C2</b> )
171	bs	<b>C2</b> : note 2 A not G
175, 176	lh	8th rests on downbeat (for middle voice, in both <b>C1</b> and <b>C2</b> ) eliminated
182	rh	note 2 changed from c'' to b'; slur on notes 1–3 moved to notes 2–4. Both changes are editorial conjectures by analogy to mm. 22 and 194 (vn), and following certain sources of earlier versions ( <b>A1, A3, B5, B6</b> ). Pitches = <b>C2</b> , but in the latter the slur is over notes 2–4
188	rh	quarter rest added on second beat (blank staff in <b>C1</b> and <b>C2</b> )
190, 192	lh	strokes added by analogy to bs (= <b>C2</b> )
200	kb	<b>C2</b> : fermata over final barline

*ii. Adagio*

	str	time signature changed from apparent <b>♩</b> to <b>C</b> , following kb (which also apparently read <b>♩</b> prior to alteration); <b>C2</b> has <b>C</b> in all parts. It is possible that what appears to be <b>♩</b> in <b>C1</b> is merely a variant way of writing normal <b>C</b>
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1	rh	<b>C2:</b> doubling of v1 added in small notes, this measure only (including upbeat)
1	va	<b>C2:</b> slur on notes 5–6 (a remnant of the tie in the early version), not 3–5
2	v1	single slur on notes 7–11 follows v2 (and <b>C2</b> , although exact placement of slur in latter is ambiguous); in <b>C1</b> a slur originally on notes 7–8 or 7–9 has been extended by the addition of a second, lighter slur to note 11
5	va	<b>C2:</b> notes 1–4 originally 16ths
8	bs	slur originally starting on note 5 extended back to note 4 by analogy with lh and m. 66
9	vn	slur apparently on notes 2–3 extended to note 4, following mm. 49 and 67
11	rh	<b>C2:</b> <i>Anschlag</i> on last note c''–e b'' not c''–d''
16	rh	notes 4, 10 changed from 16th to 8th, following <b>A1, A2, B3, B4</b> ( <b>A3</b> and <b>B5</b> give different errors here; <b>C2</b> has the same error as <b>C1</b> )
16	lh	note 7 changed from f to d, following early version (= <b>C2</b> )
17	v2	b b added at bottom of chord by analogy to v1 (= <b>C2</b> ). <b>C2:</b> no b b (bottom note omitted); originally only f'' (= early version)
18	rh	note 1 (app.) changed from 16th to 32d; editorial conjecture by analogy to note 9 (= <b>C2</b> )
18	lh	natural on note 8 absent from <b>C1</b> or <b>C2</b>
23	v1	“f” changed to “p” by analogy to m. 20 (= <b>C2</b> )
25	v1	<b>C2:</b> notes 2–4 all 32ds, not 64th–64th–16th
26	v1	<b>C2:</b> “3” in place of turn sign over note 7
28	v2	<b>C2:</b> no <i>Anschlag</i>
29	bs	“p” added by analogy to lh

30	kb	“f” added (implicit by virtue of solo entry)
32–3	rh	doubling of vn replaced by rests, from beat 4 of m. 32 through beat 3 of m. 33; editorial conjecture based on the presence of figures and the fact that, unlike the doublings in mm. 34–5 and 36–7, this one begins after the vn have already entered with a contrapuntally distinct line
32	rh	<b>C2:</b> slur beneath notes 1–2 ( <i>Anschlag</i> )
32	rh	<b>C2:</b> trill sign on note 10 (f'') not 11 (eb'')
33	v1	<b>C2:</b> note 10 eb' not f'
34	rh	<b>C2:</b> first turn sign is above note 3, not after it
35	v1	slurs on notes 7–9 and 10–11 changed to 7–8 and 9–11, following <b>C2</b> and by analogy to v2 and m. 6
36	v1	slur added by analogy to v2 (= <b>C2</b> )
36	rh	natural added before note 6 (the small 32d); the small note was inserted into <b>C1</b> , leaving no space for an accidental to precede it (= <b>C2</b> although there the small note is an original entry)
37	va	<b>C2:</b> note 6: d' not c'; <b>C1</b> shows possible correction here
40	rh	natural above “tr” removed; present in both <b>C1</b> and <b>C2</b> , but unnecessary
46	v1	slur drawn ambiguously, apparently on notes 2–4; moved to 1–3, following <b>C2</b>
46	v1	<b>C2:</b> no accidental above “tr” on note 6
46	lh	dyns. added by analogy to bs (= <b>C2</b> )
47	v2	<b>C2:</b> notes 7–8 as dotted 8th–16th not 8th–8th
51, 52	rh	as in m. 36, accidental added as editorial conjecture prior to small notes (note 14 in m. 51, note 23 in m. 52; the latter is part of an <i>Anschlag</i> that constitutes the initial turn of a <i>Triller von unten</i> )
53–6	v2	<b>C2:</b> these measures erased and rewritten by Michel; orig. reading probably = v1

54	v1	<b>C2:</b> note 6 (g') 8th not 16th; a beam that would have made note 7 a 16th appears to have been erased, leaving the value of one extra 16th in the measure
54	rh	as in m. 16 (= <b>C2</b> )
58	va, lh, bs	fermata added by analogy to vn (= <b>C2</b> )
64	v2	single slur on notes 5–9 changed to slurs on notes 5–6 and 7–9 by analogy to v1 and m. 6
67	va, kb	fermata added by analogy to vn (= <b>C2</b> (kb); fermata present in va at end of Da Capo)

*iii. Allegro*

15	bs	<b>C2:</b> note 2 A not B
27–30	v2	<b>C2:</b> = v1 (with no slurs)
30	lh	“f” added by analogy to bs (= <b>C2</b> )
44	va	<b>C2:</b> note 4 is a dotted quarter, no rest
71–2	va	<b>C2:</b> no tie
78, 79	lh	flat on note 4 of m. 78 added by analogy to m. 175 as emended; sharp added by analogy to m. 176 (= <b>C2</b> )
146	v2	slur drawn ambiguously, most likely falling on notes 2–4 (as in m. 29); “f” falls between note 4 and the following barline. Both slur and dynamic are adjusted by analogy to v1
169	bs	<b>C2:</b> note 1 is a quarter, followed by 8th rest
175	lh	natural on note 3 added conjecturally by analogy to c' in m. 79; flat on note 4 added from early version (explicit flat here in <b>B3</b> ). = <b>C2</b>
178	rh	natural is editorial conjecture by analogy to m. 179
187–96	v1	<b>C2:</b> slurs drawn imprecisely, most frequently over three not two notes