

CONCERTO IN G MINOR, W. 6: LISTS OF VARIANT READINGS
Concerto in G Minor, W. 6 (early version): Variant Readings

Principal source: **A1**

Secondary sources: **B1, B2** (kb), **C1** (vn, va)

Other sources: **A2–6, B2–4, D1, E2**

Previous modern edition: by Fritz Oberdörffer (Kassel: Bärenreiter, 1952)¹

Emendations follow readings in **B1** and **C1** where not otherwise indicated. Not reported are variants at the beginning or end of a solo section where the keyboard part in **B1** has a note doubling the first violin. **A1** lacks continuo figures, which are taken from **B1**. Variants that represent intermediate versions are reported above, not immediately below. **B2**, which is textually very close to **B1**, has been consulted where the keyboard part of the latter has been altered or its reading is otherwise in doubt.

In the second movement, **B1** includes numerous slurs not found in **A1** or **C1**. Most, such as those in vn, mm. 1–2, correspond with slurs present in the late version, although they are often drawn imprecisely. The presence of such slurs is not noted below except where they shed light on a reading in the principal source. Also not listed are ornament signs for the second movement that are in **A1** but which were not originally present in **B1** and are absent from in the late version. These signs, which represent the alternate tradition of performance markings, are excluded from the edition but are tabulated below in the list of readings for the intermediate versions.

In the third movement, appoggiaturas, notated as quarter notes in **A1** when attached to half notes, have been emended to 8ths, following **C1** and most corresponding passages in **B1**.

M(m). Part(s) Remark

i. [Allegro]

		tempo mark absent from the principal and secondary sources; “Allegro” is present in A2–4, A6, B2, D1, and E2 , and as a later addition in the kb part of A5
4	va	tie added
6–7	bs	A1 : reading of mm. 8–9 erased, corrected by copyist
12–5	lh	B1 : notes of va part initially entered; blotted out and replaced with rests by copyist; B2 includes these notes, with bc figs.
28	v1	app. <i>f''</i> (8th) removed before note 1; present also in A2, A3, A5, A6 as 16th. Although the app. might be part of the alternate ornament

¹ Based on **A3, B4, and F2**; the latter is a source for the intermediate version.

tradition, it could also have arisen as a misreading of the natural sign on e'' (note 1)

- 30 va, lh, bs “f” added
- 34–5 v1 **C1**: no tie
- 34 bc 6/5 changed to 7/5 by analogy to v2; 6/5 corresponds with the late version (present at this point in **C1**) and also occurs in **B2**; 7/5 occurs in **A3, A4, A6**
- 38 vn, va slur in **A1** on notes 2–3 only; extended to note 1 of m. 39
- va “p” added from **C1** (autograph addition)
- 39 vn, va value of app. changed from quarter to 8th, following **C1** (**B1** has quarter)
- 39 bc figs. on notes 1 and 2 from **B2**; those on note 3 are editorial (**B2** has 3)
- 41 vn value of app. changed from quarter to 8th
- 41 va dotted half changed to half–quarter rest (variant also in **B1**, va and bs)
- 42–5 lh, bs **B1**: doubles va at unison (with bc figs.; likewise **B2**)
- 43 v1 **B1, C1**: no slur
- 44 v1 **C1**: no orn. (present in v2)
- 53 rh note 6 changed from g' to a', by analogy to m. 129 and following the probable reading of **B1** (= late version); in **B1**, the note may originally have been g' but the notehead has been enlarged to cover a'
- 55 vn “f” added
- 65 v1 slur added
- 65 rh **B1**: rhythm of notes 2–3, 4–5 dotted 8th–16th, not 16th–dotted 8th
- 65 lh **B1**: note 3 (inner voice) d' not b♭
- 66 rh “tr” moved from note 1 to note 2, following late version (= later addition in **B1**)

66	lh	B1: note 2 + f (= late version)
73	rh	B1: no natural on note 3
80	rh	“tr” from B1
85	va	tie added
87	va	A1 repeats m. 85; edition follows B1, C1
92	vn	value of app. changed from quarter to 8th
96	va	note 3 changed from f to d ♯'; f is a possible early reading that avoids forming a diminished fifth with v2, but it occurs otherwise only in A3, A5, and A6
108	v2	note 2 changed from b ♯' to c''
110	va, lh, bs	“f” added by analogy to vn
112	v2	note 3 changed from c'' to e b''
112, 114, 116, 118, 120	lh	B1: note 6 in each measure a sixth higher
115	v1	C1: note 2 changed, possibly from b b'' (= F1)
120, 121	v2	note 3 of m. 120 and note 1 of m. 121 changed from a', a' to g', f'
128	rh	natural added by analogy to m. 52 B1: note 4 preceded by app. d' (16th); probable misreading for note added on downbeat for inner voice
129	rh	B1: note 6 d' not e ♯'
130	va, rh	strokes removed from va and added to rh, which lacks them in this measure only
132–3	vn	strokes added on quarter notes. The sources are inconsistent in placing strokes on quarter notes in mm. 130–5, but B1 includes them in all but m. 131; A4, v2 , has them in all but m. 135, including mm. 130–2, which contain probably autograph dynamic markings

132, 134	vn	note 1 appears in A1 as 8th followed by 16th rest; this reading may be an artifact of a compositional change and is therefore changed to a dotted 8th, although the reading of A1 is also found in most other sources, including C1 (in m. 134, v1 only). The reading of the edition occurs in both vn parts only in B2 and F1 , and in v2 of A4 and F2 ; G1 has it in m. 132 (vn)
148	bc	6/5 changed to 7/5 by analogy to v2; other sources as in m. 34
149	bc	3 added by analogy to m. 35
152	str	A1 : “p” on downbeat; moved to note 2 of v1 and to m. 153, following v1 in C1 and v2, va, and bs of B1 . In v2 and va of C1 , “p” falls just after note 1; v1 of B1 places “p” on note 3 of m. 153. Dyn. in all three parts of C1 is possibly autograph
160	v2	C1 : note 2 corrected from $b b'$ to g'
168	va	A1 : c' ([dotted] quarter), 16th rest, $f'-f'-c'$ (16th–dotted 8th–16th); changed to reading as in the late version, following C1 . The error occurs also in A3 , A5 , A6 , B2–4 , and D1 and must reflect a correction or alteration of some sort made in Bach's score
171	v2	C1 : + on note 3 erased
172	va	tie added from C1 (also absent in B1)
173, 175	vn	slur removed from notes 1–2, following B1 , C1 . Similar slurs occur in F1 (v1) at mm. 173, 175 (apparently erased), and 198, and throughout A6 (vn) in mm. 5, 7, and all parallel passages. The slur appears nowhere else and may have arisen by confusion with the ties in the surrounding measures.
176	str	“p” in vn, bs moved from note 1 to note 2 and added in va
176	lh	A1 : whole rest; edition follows B1
186–7	v2	B1 : tie (= late version)
198, 200	vn	slurs removed as in mm. 173, 175
198, 200	va	A1 : notes 2–3 appear as a single half note

199–200	va	tie added
200–1	vn, va	slur added from C1 (v1) and B1 (vn) and by analogy to mm. 38–9. No slur in C1 (v2, va); A1 has only strokes on the last two notes of m. 201
202	vn, va	app. changed from quarter to 8th, following C1 (v2) and by analogy to m. 39. No app. in C1 (v1, va); B1 has app. (quarter) in vn only
203	va	“f” added from C1 (no “f” in B1)
204	vn	app. changed from quarter to 8th
205–8	lh	B1 : doubles va at unison, with bc figs. (likewise B2)
205	v1	slur added
207	v1	C1 : no natural on note 2
221	v1	notes 3–6 each changed from $b b'$ to c''
246, 249	va	8th note–8th rest substituted for quarter note on downbeat (= lh)
258	vn	slur removed; although implied by the context, the slur is not in any other source
260–1	va	tie added
262	va	note 1 changed from g' to d'
262	rh	rest substituted for note 1 $b b'$ (= vn), following B1
269	va	“f” added
277	kb	A1 : rh $f-e \text{ †}$ (quarters, no slur), lh c (half); edition follows B1 in omitting natural and reading lh = bs, and adds slur by analogy to m. 146 (B1 has trill on note 1)
279	bc	6/5 changed to 7/5 by analogy to v2; other sources as in m. 34
280	bc	3 added by analogy to m. 35
282	str	“f” added from A4 (no “f” in B1)

284	va, bs	“p” by analogy to m. 153; present in C1 (va; autograph?) and B1 but on downbeat of m. 283
291	va	C1 : “p” (autograph?) on note 2; a “cautionary” dynamic, also in A3, A6 (“pp” of later versions is found in F2, G1)
297–8	v2	C1 : slur
298	lh	B1 : A (quarter), quarter rest (= late version) in place of a–A
308	bc	6 added by analogy to m. 4 (also absent in B2)
312	v1	slur added from C1 (v1) and by analogy to bs; B1 has slur over barline as in mm. 38–9
	v2	slur added by analogy to bs. No slur in C1 ; B1 has slur over barline as in mm. 38–9
	va	slur added by analogy to bs. B1 has slur over notes 1–3; C1 has slur from note 3 of m. 312 to note 1 of m. 313
313	vn	app. changed from quarter to 8th
314	bc	— [dash] on note 3 removed by analogy to m. 10 (also present in B2)
314	lh, bs	“f” added by analogy to vn, va
315–23		A1 : these measures indicated only by a <i>segno</i> at m. 41; no fermata or other indication of <i>fine</i> at m. 49. Edition repeats readings of mm. 41–8; note values in m. 323 follow v1 and va C1 , here written out (fermata in va only); B1 and C1 (v2) have half note, quarter rest
316–9	lh	B1 : doubles va as in mm. 42–5, with figures (likewise B2)
317	v1	B1, C1 : no slur
318	vn	B1, C1 : no orn.
<i>ii. Largo</i>		
1–8	v2	C1 notates in alto clef (likewise A4, G1)
1	va, lh, bs	dotted half note changed to half note, quarter rest following C1 (va) and B1
3, 11	bc	fig. 6 on note 2 omitted; possibly a later addition, it is absent from B2 and

the parallel passage m. 150

8	v2	B1, C1: no orn.
10	va	C1: quarter rest in place of a ♯ (!)
14	va	slur from B1 (no slur in C1)
15	vn	“tr” from B1
15	va	“tr” from B1, C1
16–20	vn	B1: v1 and v2 parts are exchanged in these measures
17, 19	v2	A1 places slur ambiguously, apparently on notes 2–4; edition follows B1 in placing slur on notes 4–5 (slur on notes 1–3 was probably understood without its being notated) C1: no slurs
19–20	lh, bs	tie added from B1
20	lh	B1: B ♯ in place of quarter rest, subsequently changed (apparently) to A ♯ ; continuo fig. ♭ above indicates that the exemplar had neither note here (B2: B ♯ with fig. 6)
23	vn, lh, bs	B1: no slur C1: slur in v1 only
24	vn, va	app. changed from quarter to 8th, following C1 (v2, va); B1 and v1 of C1 have quarter
27–8	bc	B1, B2: no figs.; this might mean to repeat the harmonies of the previous two measures, or to play <i>tasto solo</i> (but the latter is indicated explicitly at m. 36)
31, 33	v2	slur added by analogy to va
32, 34	v2	B1, C1: slur on notes 4–5 only
36	bc	B1, B2: “Solo tasto” (<i>sic</i>)
40	vn	B1: no slurs C1: slur in v2 only (autograph at this point)

40	lh	note 2 changed from G to E \flat , following B1
43–4	bs	B1 : quarter, not half, note on downbeat of m. 43, followed by rests
48	rh	B1 : tie on notes 3–4 (not in B2)
48	lh	B1 : notes 1–2 dotted quarter–8th, not two quarters
52	rh	B1 : slur on notes 3–4
59	rh	app. changed from quarter to 8th, following B1
67	va	C1 : half note–quarter rest in place of dotted half; this reading presumably extended to the missing lh and bs parts (= late version)
69	bc	fig. 6+ on note 2, although present in both B1 and B2 , is excluded by analogy with mm. 3 and 150
72	lh	B1 : note 3: f not a \flat
74	v1	“tr” added (absent from v2, including autograph part in C1)
76	va	B1, C1 : no “p”
77	vn, va	app. changed from quarter to 8th, following C1 (v2, va), B1
77	v1	C1 : note 3 (app., b \flat) appears as a full-size 16th, beamed to note 2 (c') despite the preceding rest
78–81	bc	no original figures in B1 ; supplied from B2 (neither source has figures in mm. 82–3, implying <i>tasto solo</i> as in mm. 36–7). In m. 80, first figure 7/5 has been changed to 5/3 by analogy to m. 33, and 5/3 has been added in m. 82 by analogy to m. 35
79, 81	v2	C1 : slur on notes 4–5 only B1 : no slurs
84	lh	whole rest changed to continued doubling of bs, following B1
87	kb	B1 : no natural on note 2; no d', no g
88	va	B1, C1 : half note–quarter rest in place of dotted half; in C1 this reading presumably extended to the missing lh and bs parts (= late version)

93	lh	c' removed from last chord; absent from B1–4, E2 , and late version; f/c' (without a b) in A6, D1
95	v1	B1, C1 : no slurs
97, 99	vn	slurs removed; in A1 these cover the last three notes in each measure, and C1 (v1) has the same slur in m. 99 (only). But there are no slurs in C1 (v2, here autograph) nor in B1
102	rh	trilled turn on note 4 replaced by “tr”, following B1
103, 104	vn, va	slurs removed (vn: separate slur on notes 1–3 in each measure; va: same, m. 104 only); absent from C1 (all three parts here autograph) and B1
105	kb	B1, B2 : this measure (only) of vn line entered (presumably by error) into rh, labeled “tutti”
107	lh, bs	B1 : half note–quarter rest in place of dotted half
119	vn	slur from C1 (v1, autograph) and by analogy to m. 121 (no slur in B1)
121	vn	C1 (v1): no slurs C1 (v2), B1 : slur on notes 4–5 only
122	vn	B1, C1 : “pp” on note 1
123, 125	rh	slur removed from notes 4–5; absent from B1 and possibly added in conjunction with “alternate” orn. on note 5
129	rh	trilled turn on note 4 replaced by “tr”, following B1
134, 135, 136, 137	rh	B1 : slur on notes 1–2 (also in B2 , mm. 134, 135, 136)
143, 144	rh	all sources of early versions give either app. or orn. in these measures; therefore the edition retains the app. from A1 . However, where the latter gives two 16ths in place of the last 8th, the edition follows B1 in giving the simpler reading. See list of readings for intermediate version for further details
147	vn	C1 : no fermata

- 147 rh trill from below on note 2 replaced by short trill, following **B1** (which, however, adds a b' at top of chord, so the ornament is on the latter note, not f' ; likewise **B2**)
- 148 va, bs **C1** (va), **B1**: half note–quarter rest in place of dotted half (= late version)
- 150 v1 “tr” added from **C1** and by analogy to m. 3
- 154 bc fig. 6 added by analogy to m. 7 (not in **B1** or **B2**)
- 155 v1 **C1**: no “tr”
- 158 vn, va “tr” added from **C1** (vn) and by analogy to m. 24; app. changed from quarter to 8th, following **C1** (va) and **B1**. App. in **C1** (vn) appears to be quarter
- 160, 162 v2 **B1**, **C1**: no slur on notes 1–3
- 165 lh, bs **B1**: dotted half in place of half note–quarter rest

iii. Allegro

- C1** (v1, va), **B1**: C (= late version)
- 2 bc fig. 7 added on note 1 by analogy to m. 4 and below; present in **B1** as a later addition (not in **B2**)
- 3 v2 **C1**: small “p” on note 2 (faint, perhaps blotted out; no sign of erasure); “f” remains on note 1 of m. 5
- 7–8 lh **B1**: doubles va (through note 1 of m. 8), with bc figs.
- 7 v2 two half notes d'' – d'' replaced by one whole, following **C1**; **B1** has two halves, tied
- 9 bc figs. are editorial conjecture. **B2** gives g not $b\flat$ as note 1, with figs. $9/4$ – $8/3$. **B1** originally had no figs. in this measure; note 1 in **B1** has been changed from $b\flat$ to g and figs. $9/4$ – $8/3$ added
- 14 va, lh, bs “f” moved from note 1 to note 3
- 13, 15 bc fig. 7 moved from note 2 to note 1, by analogy to m. 3

20	vn	app. changed from 16th to 8th
25	lh, bs	“f” added by analogy to vn, va
29	v2	C1 : “f” on note 1
34	va	C1 : “p” on note 1
36–7	lh	B1 : doubles va, with bc figs.
50–1	v1	B1, C1 : slur
55	v1	app. changed from half note to 8th; C1 at this point contains an apparent alteration and its reading is uncertain, but at the parallel passage m. 293 the app. is probably a hastily written 8th. (app. is later addition in B1 , quarter in B2)
60–1	va	C1 : no tie
73	rh	app. changed from half note to quarter, following B1
75	bc	figs. added by analogy to m. 77 (absent also in B2)
77–8	v2	C1 : erasures, originally = v1
79–80	lh	doubling of bs removed, following B1
83	kb	reading of A1 unclear; copyist may not have understood crossing of voices, although the latter appears correctly at m. 239. Edition follows B1
91	rh	apps. changed from halves to 8ths, following B1
92	rh	chord from B1 (A1 has blank staff)
94	lh, bs	dotted half note on downbeat changed to half note–quarter rest
95	bc	figs. added by analogy to m. 93 (absent also in B2)
96	vn	B1, C1 : “f” apparently on note 1, but clearly on note 2 in va of C1
100	rh	B1 : whole note written as two tied halves; app. f'' (8th) added later (likewise B2 , but without app.)

103, 105 107	rh	it is unclear which apps. and orns. in these measures might be orig. The edition incorporates those from A1 that also appear in B1 and B2 ; values of the apps. (all halves in A1) follow B1 and B2 (quarter, 8th)
108	va, lh, bs	dotted half note on downbeat changed to half note–quarter rest
110, 112	str, lh	C1 : no dyns.
110	lh, bs	dotted half note on downbeat changed to half note–quarter rest
111	bc	figs. added by analogy to m. 109 (absent also in B2)
112	rh	b b' (8th) on downbeat replaced by rest (= v1); present in B1 but not at parallel passage m. 336
118	str	“coll'arco” (<i>sic</i>) replaced with “col arco” following B1 ; C1 has “c. a.” Likewise at mm. 342, 352
122	va	“f” added
122	bs	B1 : bottom note (E b) only
130	vn, va	“f” added
130, 132, etc.	bs	the octaves might be errors produced by conflating the lh and bs parts, but they are also present in B1 and follow from the triple stop in m. 122; the triple stop and octaves are absent, however, from the parallel passage in mm. 346ff.
139	rh	natural on note 4 from B1 (also in B2)
144	bs	f (= lh) changed to F, following B1 ; possibly another octave was intended (see comment below for mm. 130, 132, etc.)
154	rh	app. (d'', quarter) removed from note 3; present in B1 but not B2
161	rh	single note f' replaces chord d'/f'/b b' on note 3, following B1
162	rh	B1 : b b' only (no f', d'); likewise B2
165	v2	two half notes e b''–e b'' replaced by whole
165	va	the parallel fifths between va and v1 are present in A1 , B1 , and C1 and

were eliminated only in later versions

- 174 va half note–quarter note (b \flat –b \flat) replaced by dotted half on downbeat
- 175 vn **C1**: “tr” on note 2 (= late version)
- 194 lh **B1, B2**: whole rest
- 195–225 kb **B1** and **B2** originally lacked the differentiation of stem directions (dictating hand division) seen in **A1** and the late version; some notes in **B1** have had stems added in the opposite direction from the original in an effort to correct the notation
- 222, 223 kb natural removed from note 2, following **B1**; the natural also occurs in **A2, A4, A5, and D1**, and could have originated as a misreading of a cautionary flat, although none is present in other sources
- 230 va, lh, bs dotted half note on downbeat changed to half note–quarter rest, following **B1** (lh, bs; va has dotted half note) and **C1** (va)
- 235 va “p” from **B1**
- 241–2 v1 **B1, C1**: a’ (whole) tied to a’ (quarter); the same reading, with unresolved seventh, recurs in most other sources (see readings for late version)
- 255 rh “tr” from **B2**; this measure and m. 254 are squeezed into the right-hand margin in **A1** and are now nearly illegible due to the binding. **B1** has no orn.
- 256 va, lh, bs dotted half note on downbeat changed to half note–quarter rest
- 257, 259 va, lh, bs sharp removed from note 2
- 264 bc figs. are editorial conjecture, as in m. 9. **B2** gives d not f as note 1, and note 1 in **B1** has been changed from f to d. In both, figs. 9/3 are on note 1, 8/6 on note 2
- 269 vn **B1**: note 2 a#’ (*sic*) not f#’
- 270 vn **B1**: notes 4–5 as app. (8th), quarter (but not in mm. 272, 277, 279)
- 274, 281 va “f” added from **C1** (no dyn. in **B1**)

273	lh, bs	B1: = va
286	v1	whole note (tied to next measure) changed to two halves
293	v1	app. changed from half note to 8th (B1 has quarter, no “tr”)
299	lh, bs	note 1 changed from A to a, following B1 . Other sources that read as A1 also have G not e as the last note of m. 298; see readings for intermediate version
340–2	lh	doubling of va removed; absent from B1 and parallel passages (at mm. 116, 126, 350), although present here in B2
371	rh	B1: no natural on note 4
384	kb	natural removed from note 2; absent from B1 (at m. 385, note 2, A1 has flat)
393	rh, lh, bs	A1: g–d–B b–G (g’–d’–b b–g in rh) replaced by doubling of vn, va, following B1
395–443		A1: these measures indicated by a <i>segno</i> at m. 19; no fermata or other indication of <i>fine</i> at m. 67. Edition repeats readings of mm. 19–67

Concerto in G Minor, W. 6 (intermediate readings)

Principal sources: **C1, F1, F2**

Secondary sources: **A1, B1, G1**

Reported below are readings from **C1, F1, and F2** that differ from those of the late version of the concerto. Not included are the revisions of the keyboard part found only in **G1**, which are listed in note 44 above. However, the list also includes a few distinctive readings from other sources (**A6**) that may also represent authentic early or intermediate readings.

Because W. 6 underwent less extensive revision than W. 4 and 5, readings involving performance markings are listed below together with those affecting notes and whole measures. Only the list of readings for the second movement is sub-divided, the latter portion listing ornaments from the alternate tradition.

For readings whose status as early or late cannot be ascertained, or in cases where a source has no reading for a given entry (e.g., where it involves a part missing from **C1**), the letters E and L are omitted from the “source” columns. Otherwise this list follows the same conventions as those employed in the one pertaining to the intermediate versions of W. 4.

The alternate ornament signs for the second movement are listed separately at the conclusion of the main list of intermediate readings.

M(m).	Part(s)	Source			Remark
		C1	F1	F2	
<i>i. [Allegro]</i>					
					tempo mark present only in A6 and other sources not used for the edition
5, 7 etc.	vn				A6: slur on notes 1–2 (also in parallel passages)
33–4	v2	L	L	L	tied note replaced by changing note. B1: bc figs. are for the later reading.
148	v2	L	L	E	G1: with slur (remnant of tie?). B1: bc figs. are for the later reading
279	v2	L	L	L	B1: bc figs. are for the later reading
112, 114, 116, 118, 120	lh				B1: note 6 in each measure = note 2 (avoids hidden octaves)
115	v1		*		F1: note 2 $b\flat''$ not $b\flat'$; this reading, possibly present in C1 <i>ante correcturam</i> ; may be an intermediate reading, or one that Bach corrected while composing without clearly canceling in his score
120, 121	v2				A6: $c\sharp''-g''-g'$ (quarters), a' (half), possibly an early reading; A1: $c\sharp''-a''-a'$, a'
132, 134	vn	*	*	*	16th rest changed to dot. C1, F1: m. 132, and v2 of m. 134. G1: m. 132 only. F2: v2 only
168	va				A1, B1: variant (see readings for early version); probably a misreading, but possibly a rejected version
197–201	va			*	F1: one octave lower, avoids crossing above vn
250	lh				A6: A[\flat]-B[\flat]-c (8ths), perhaps an early reading

298	lh				A1, A6: a–A (quarters), a possible early reading
<i>ii. Largo</i>					
1–2, etc.	vn	E	E	L	slurs added (also in B1)
13–14	lh				B4, G1: tie added (not written in bs)
111	lh		*	*	three quarter notes, not half–quarter (also in B1)
<i>iii. Allegro</i>					
3/1, 3	va	L	L	L	chord g/d'/b b' replaced by g alone
22, 24	vn	L	L	*	notes 4–5 changed from two 8ths to app.–quarter. F2: rh doubling of vn retains 8ths
110, 112	str, lh	L	L	L	“p”, “f” deleted
122	bs		L	L	E b/B b/e b replaced by E b alone
130–42	bs		L	L	octave doublings removed G1: octaves remain
161	rh				A1, A6: d'/f'/b b' in place of f' alone on note 3; perhaps a spurious elaboration added in association with the alternate orns.
165	v2	L	L	L	A1: two half notes in place of whole; a notational variant associated with the following entry? A6: e b''–f'' (halves)
165	va	L	E	L	g'–f' changed from half notes to dotted half–quarter, avoiding parallel fifths with v1 G1: bc figs. remain those for early version
182	lh		L	E	d' (inner voice) added on beat 1.
228–9					A6: these measures assigned to str not kb, <i>piano</i> . B1: lh an octave lower (=bs in mm. 230–1)
372–3					A6: as mm. 228–9

298–9	lh, bs	?	E	L	apparently changed from d–f–g–G (quarters), A–A (halves) to d–f–g–e †, a–A (lh and bs parts of C1 lost). Only F1 has the “early” reading in both parts; A1 and G1 have other readings. All variants may be misreadings of notes that were changed during composition
309, 313	kb		E	E	here only, two sources in addition to G1 (A2 and A4) have late varied readings for kb

Listed below are the alternate ornament signs for the slow movement. Only those in **A1** and **A6** are listed, as signified by + in the “source” column; concordances with ornaments in **G1** (i.e., the late version) are indicated in the same manner. An asterisk signifies the presence of an entry in the “remarks” column. Note numbers refer to the text of the early version.

M(m).	Part(s)	Source			Remark
		<i>A1</i>	<i>A6</i>	<i>G1</i>	
44	rh	+			turn on note 1
46	rh	+	+		<i>Anschlag</i> precedes note 3
48	rh	+	+		app. precedes note 1
49, 51	rh	+			mordent on note 1
49, 50, 51	lh	+	*		mordent on note 3. A6: “tr”, m. 49 only
50, 52	rh	+	*	+	turn on note 3. A6: “tr”
131, 133	rh	+	*	+	A6: “tr”, m. 131 only
54	rh	+		+	turn on note 1
53, 55	rh	+	+		<i>Anschlag</i> precedes note 1
58	rh	+	+		app. precedes c#''
59	rh			+	turn after note 1

62	rh	+	+		<i>Anschlag</i> precedes note 3. F2: “tr”
63	rh	+			turn on note 3
87, 91	rh	+	+	+	app. on downbeat
87, 91	rh	+		*	trilled turn on second quarter. G1: turn only in m. 87
94	rh	+	+		<i>Anschlag</i> precedes note 1
95	rh	+	+		app. and trilled turn on note 1
96	rh	+			trilled turn on note 4
97	rh	+			mordent on note 4
99	rh	+	+	+	<i>Anschlag</i> on beat 2
100	rh	+	+	+	apps. precede notes 5 and 6
101	rh	+			trilled turn on note 2
102	rh	+			trilled turn on note 4
112, 114	rh	+	+	+	app. precedes note 5
117	rh	+	+	+	app. precedes note 1
123, 125	rh	+		+	trilled turn on note 5
126	rh	+			short trill on note 4
127	rh	+	+	+	<i>Anschlag</i> precedes note 3
129	rh	+			trilled turn on note 4
134, 135	rh	+	+		app. and turn on note 2. A6: <i>Anschlag</i> precedes note 1, m. 134 only
136	rh	+	+		<i>Anschlag</i> precedes note 1
139	rh	+	+		app. precedes note 1; also in F1

140	rh	+		+	turn after note 1
143, 144	rh	+	*	+	app. precedes note 3. B1: same, m. 143 only. F1: “tr”, m. 143 only. A6: <i>Anschlag</i> in m. 143
143	rh	+		+	f'/ab'-eb'/g' (16ths) in place of note 6
145, 146	rh	+		+	mordent on note 1 (intended for middle voice?)

Concerto in G Minor, W. 6 (late version): Variant Readings

Principal source: **G1**

Secondary sources: **F1, F2**

Previous modern edition: none²

Emendations are on the basis of readings in both **F1** and **F2** unless otherwise indicated. The expressions “= **F1**” and “= **F2**” mean that the principal source has the same reading as sources **F1** and **F2**, respectively.

M(m). Part(s) Remark

i. [Allegro]

			tempo mark “Allegro” only in A2–6, B2, D1, E2
4	bs		letter <i>a</i> above note 4 omitted
11	va		half note–half rest (<i>sic</i>) changed to dotted half
11	lh		dot added to half note
13	v2		dot added to 8th rest
32	v2		note 2: superfluous flat (also in F2) omitted
34–5	v1		tie added from F1 , and by analogy to v2; cf. mm. 279–80
36	lh		note 3 changed to E \flat from C, which was probably a misreading of a stroke for C16th note

² A previous edition of this work is actually a composite of early and late versions, with the former predominating; see list of readings for the early version.

38–9	str	slurs drawn inconsistently in sources; the reading shown is clear in vn and va of F2 and in v1, va, and bs of G1 . Slurs cover only the last two notes of m. 38 in lh of G1 and vn of F1 . Cf. mm. 201–2, 312–3
38	bc	note 2: upper figure (6+) present in G1 , but possibly a later addition; both figures present in F1
41	va, lh, bs	superfluous dot on note 1 omitted
41	bc	note 1: figure 7 from F1 (cf. mm. 204, 315)
43, 44	v1	notes 1–3: slurs from F2 (F1 : slur in m. 43 only)
44	v2	“tr” on note 3 deleted; “tr” present in F2 , but edition follows F1 , which lacks orn. in both parts. Cf. mm. 207, 318
46	va	slur on notes 3–4 omitted, by analogy to mm. 209, 320
69	rh	turn moved from slightly after note 1 to directly above it (editorial conjecture; no ornament in F2)
73	rh	natural on note 3 from F1
73	lh	e♭ added
74	lh	F1, F2 : also a
80	lh	F2 : notes 1–2: 8th–8th (= early version), not dotted 8th–16th
101	v2	note 2 changed from f'' to e''
112, 114, 116, 118, 120	lh	F2 : note 6 in each measure the same pitch as note 4, not note 2 (i.e., c' not e♭, f' not a, etc.); this reading, which avoids hidden octaves, also occurs in B1–3, D1
125	rh	inner voices (a'/d'') added from F1 and by analogy to m. 49
128	rh	inner voice (d') added by analogy to m. 52; present only in A3–6 , but a <i>petite note</i> d' (16th) preceding note 4 in F2 could be a misreading for d' (8th) on the downbeat
128	rh	natural added on note 2 by analogy to m. 52; present only in B3

134	v1	in place of note 1 (dotted 8th), F2 and G1 have 8th note, 16th rest; edition follows v2 of G1
135	v1	app. added from F1 , and by analogy to v2
148	v2	F2 : note 1: a' (tied to previous note) not g' (= early version)
148	bc	note 1: fig. 6 added from F1
149	v1	slur on notes 3–4 added from F1
150	v2	slur added on notes 3–4
152	rh	rest replaces doubling of vn on downbeat, following early version; notes 2–5 changed from 64ths to 32ds, following F1
154	rh	natural on note 6 (e'') absent in F2 , G1 ; edition follows F1
155	rh	natural on note 6 (e'') added
156, 160, 164	rh	note 4 changed from 32d to 64th
160	v2	note 2 is bb' not g' in F2 , G1 ; edition follows F1
164	rh	note 10: cautionary b omitted (the presence of this accidental in G1 suggests that a natural is not to be added in v1 in this measure, as opposed to v2 in m. 165)
165	v2	natural on note 7 (e'') from F1
168	rh	note 4 (e'') changed from 32d to 64th, notes 7–8 from 64ths to 128ths
169	bs	superfluous “f” removed from note 1 (present there and on note 4 in F2 , G1); edition follows F1
171	v2	strokes added by analogy to v1
171	va	strokes from F1
180	rh	natural added on note 6 (e'')
180	lh	natural added on note 5 (B)

182	kb	F2: natural on note 4, both staves, repeated in rh on note 7 (= early version), despite explicit flat in bs on downbeat; there was evidently some confusion arising from a correction in Bach's material (see below under additional readings for early version)
190	rh	tie added on notes 6–7
197	v1	slur on notes 1–3 deleted; probably understood by convention, not notated elsewhere
197	v2	sharp on note 2 removed; present also in rh doubling in F1 , no sign in other sources
201–2	v2	G1: slur originally ended on last note of m. 201 (= early version), extended by copyist to note 1 of m. 202
	va, lh, bs	F1: no slur; F2: same, lh only
202	vn, va	app. added by analogy to m. 39; present in v2 and in all parts in F1 and F2 , but as quarter, not 8th
204	vn	app. added by analogy to m. 41; present in F1 and v2 of F2 , but as quarter not 8th
204	lh, bs	dotted half note replaced by half note–quarter rest, following F1 and lh of F2
206, 207	v1	slurs added
216	rh	natural from F1
218	v1	“p” added
244–5	lh	doubling of va removed (from m. 244, note 2); edition follows early version
248	lh	whole rest replaces quarter rest–quarter rest–b b (last note = va); edition follows early version
269	rh	“tr” from F2
273	rh	slur added
274	rh	natural added

280, 281	vn	slurs from F1 (also rh doubling of v1 in F2)
281	v1	“pp” added
297–8	v2	slur removed (error by analogy with tie in v1)
308	bc	— [dash] moved from note 3 to note 4 by analogy with m. 197
312	v2, bs lh	F1: slur continues to note 1 of m. 313; no slur in va F2: no slur
313	v1	app. added by analogy to m. 39; present in F1 but as quarter not 8th
315	v1	app. changed from quarter to 8th by analogy to v2 and m. 41; present as quarter in both parts in F1, F2
315	lh	dotted half note changed to half note–quarter rest
316	v1	slur added from F1 (absent in F2)
320	va	“tr” added by analogy to m. 46; present in early version
323		only v1 has the note value shown; other parts in G1 have half note–quarter rest. Edition follows F1 (vn, va, lh)
<i>ii. Largo</i>		
1–8	v2	these measures notated in alto clef in G1 , given in edition in treble clef; the same notation appears in A4 and C1
3	v1	slur added by analogy to mm. 69, 75, 156
3	v2	slur added by analogy to bs
6	va	slur added by analogy to m. 72
8	v2	short trill added from F1
10	vn	slur added from F1
11–2	vn	slurs added by analogy to lh
12	lh	slur might be read on notes 2–3 not 1–3

13–4	bs	tie added by analogy to lh; not in comparison sources
15	vn	short trill added by analogy to va
16	v2	slur moved to notes 2–3 from 1–3, by analogy to va
16	lh	“p” moved from right of note
17, 19	v2	slurs added
18	v2, va	slurs added by analogy to m. 33
19–20	v1	tie added from F1
22	vn	slur added from F1 ; F2 has slur in v1 only, on notes 4–5
23	lh	slur on notes 2–3 removed; present in early version but not in parallel passages (mm. 76, 157)
24	va	app. added from F1
29	vn	slur added
29	v2	rhythm of beats 2–3 changed from dotted quarter–16th rest–16th note to quarter–dotted 8th rest–16th note (= F2); edition follows F1
31	v2	notated in alto clef in G1 through m. 66; same notation in A4
32, 34	v2	slurs added
40	v1	“f” changed to “p,” following v2. F2 has “f” here; F1 has no dyn.
42	va	slur added by analogy to m. 72
44	v1	“p” added by analogy to v2
52	rh	slur removed from notes 3–4, by analogy to m. 50
57	rh	slur added on notes 1–2, by analogy to m. 138
67–8	vn	slur in v1 added from F2 and by analogy with v2 (where slur in G1 was originally in m. 67 only, then redrawn)

69	v2	slur added by analogy to bs
74	v2	“tr” added by analogy to m. 8
75	vn	slur added from F1 ; F2 has slur on notes 5–6
76		“p” added in v1 and va from F1 , and by analogy to m. 23
77		possibly m. 77 was meant to be played <i>forte</i> , as “p” is repeated in m. 78 in v1, va (note 2), and lh of G1 and in other parts, but no source has “f” in m. 77
78	v2	slur added by analogy to va (where only G1 has slur)
79, 81	v2	slurs added on notes 1–3 from F1 , also from F2 in m. 79
80	v2	slur added by analogy to va
81–2	v1	tie added (new system begins in m. 82)
84–5	vn	slurs added from v1 of F2 , and by analogy to mm. 37–8
88–9	rh	tie added
99	vn	F2 : slur on notes 3–5
102	rh	“tr” added from F2
103–4	vn, va	slurs added by analogy to mm. 1–2
108	bs	slur added by analogy to lh
114	rh	slur moved from notes 2–4 to 1–2, and turn moved from note 4 to between notes 3 and 4; both are editorial conjectures
118	vn, va	slurs added by analogy to m. 16
119, 121	v2	slur added
120	vn, va	slur added by analogy to m. 18
121–2	bs	tie added

122–3	v2	tie added
123, 125	rh	trilled turn replaced by short trill, editorial conjecture based on the fact that the turn element is redundant (see <i>Versuch I</i> , 2.4.28, final sentence added in edition of 1787)
147	str	fermatas added editorially
147	kb	barline before the last two chords removed editorially
150	v1	F2 : slur on notes 2–3; this figure elsewhere is never slurred
151	v1	“tr” added by analogy to mm. 4, 70
153	va	slur added by analogy to m. 6 (present in C1)
153	bs	slur added by analogy to lh
155	vn	“tr” added by analogy to m. 8
156	vn	slur added
157	lh	slur on notes 2–3 deleted; not present in other sources or in m. 23 (where it does appear in the early version)
158	v1	app. changed from 16th to 8th, by analogy to m. 24
159	v2	slur added by analogy to va
160	v2	slur on notes 1–3 added from F1
162	v2	slur on notes 4–5 added by analogy to m. 160
165	v1	fermata removed from note 2, following F1 and early version

iii. Allegro di molto

		“di molto” only in kb of G1
	bs	C changed to ♯
19, 32	bc	short — [dash] in B2 on note 3 (m. 32) or between notes 3 and 4 (m. 19); edition sets over notes 4–5 as it is not meaningful otherwise

26	v2	app. added from A6 (and from F2, where it has the value of a quarter note)
45–6	v1	slur removed from d''–c#''; present in F1 , but no other source has this reading, and there is no slur in parallel passages (but see below on mm. 50–1)
50–1	v1	slur removed from a b''–g''; present also in F2 . Edition follows F1 and parallel passages (mm. 288–9, 426–7)
73	rh	“tr” added from F2
74	lh	dotted half note (= F1) replaced by half note–quarter rest, following F2
100	rh	F2 : two tied half notes
104	lh	note 1: a changed to f
108	lh	dotted half note replaced by half note–quarter rest, by analogy to bs
128	lh	half rest added on downbeat from F2
148	rh	second quarter rest added from F2
161	rh	downward stem added on note 3 from F1
165	bc	G1 retains the figure 6/5 on note 3 corresponding with the early reading of va, as do all sources that include bc figs.; figs. on notes 3 and 4 are editorial conjectures
182	lh	F2 : b b only (no d') on note 1 (= early version); b b/f' on note 2
194	lh	F1, F2 : no a
195–6	va	slur removed, following F1, F2
206	kb	F2 : sharp on note 7
213	rh	slur possibly extending to note 4 ended instead on note 3 following mm. 197 and 205 (no slur in F1, F2)
228	rh	F2 : no a' on downbeat

230	lh	dotted half note replaced by half note–quarter rest, by analogy to va and bs F1: A (= bs) not a on downbeat F2: A/a on downbeat
232	bc	sharp added from F1
241–2	v1	tied a' on downbeat (= F1, F2) changed to b b', tie removed; edition follows early version
249	lh	8th rest removed from downbeat
252	kb	natural added on note 5
267	bc	sharp on note 1 added by analogy to vn
276	bc	short — [dash] moved from note 3 to notes 4–5
279	v2	natural on last note added from F1
282	lh	quarter note–quarter rest changed to half note
298	lh	note 4 changed from g (= early version) to e ♯, following bs and F2
300	lh	dotted half note on downbeat replaced by half note–quarter rest
301	v2	slur removed from notes 3–4, following F2
315	lh	note 2 changed from a to g
322, 324	bs	dotted half note on downbeat changed to half note–quarter rest, following F1
323	v2	short trill on note 4 changed to app., following F1
325	v1	slur removed between notes 3 (app.) and 4, following F1 ; absent from v2 and parallel passages (F2 has slur here and in many parallel passages)
332	va	dotted half note on downbeat changed to half note–quarter rest, following F1
332	va	dotted half note replaced by half note–quarter rest, following F1

336	bs	dotted half note–quarter rest replaced by quarter note–quarter rest–half rest, by analogy to str and m. 112
342, 352	lh	rest added by analogy to mm. 118, 128
371	rh	F1, F2: no natural on note 4
372	rh	F2: no d' on downbeat
395	bc	— [dash] moved from notes 3–4 to 4–5
402, 404	v2	app. added by analogy to v41
408	bc	short — [dash] on note 3 in G1 ; edition sets on notes 4–5
413	v1	slur removed from notes 3–4, following F1
415	v2	app. on note 3 added by analogy to v1
436–7	va	tie added by analogy to mm. 60–1
439	v2	slur removed between notes 3 (app.) and 4, following F1 ; absent from v2 and parallel passages
443	lh	fermata added by analogy to str