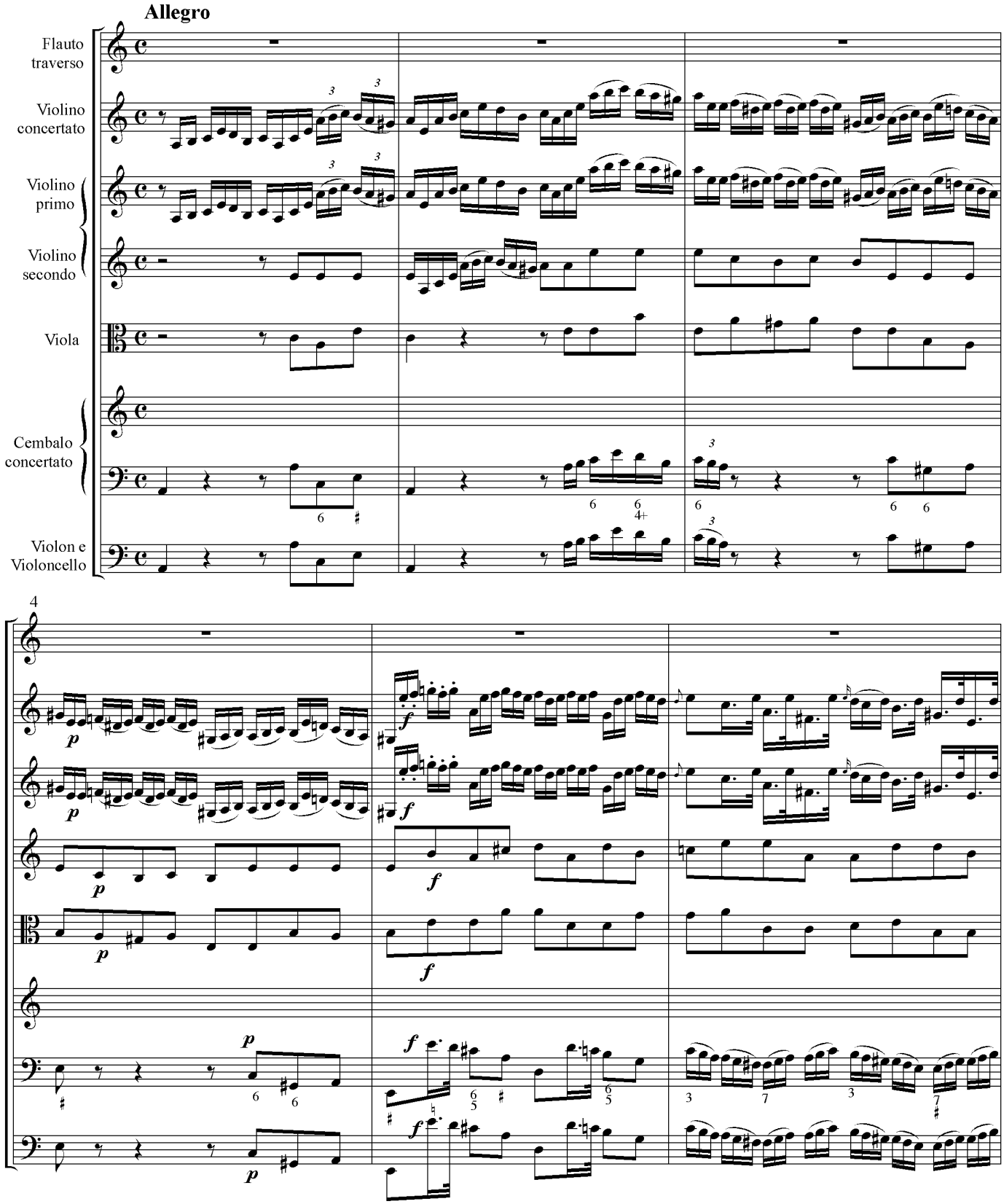
Concerto

J.S. Bach (?), BWV 1044



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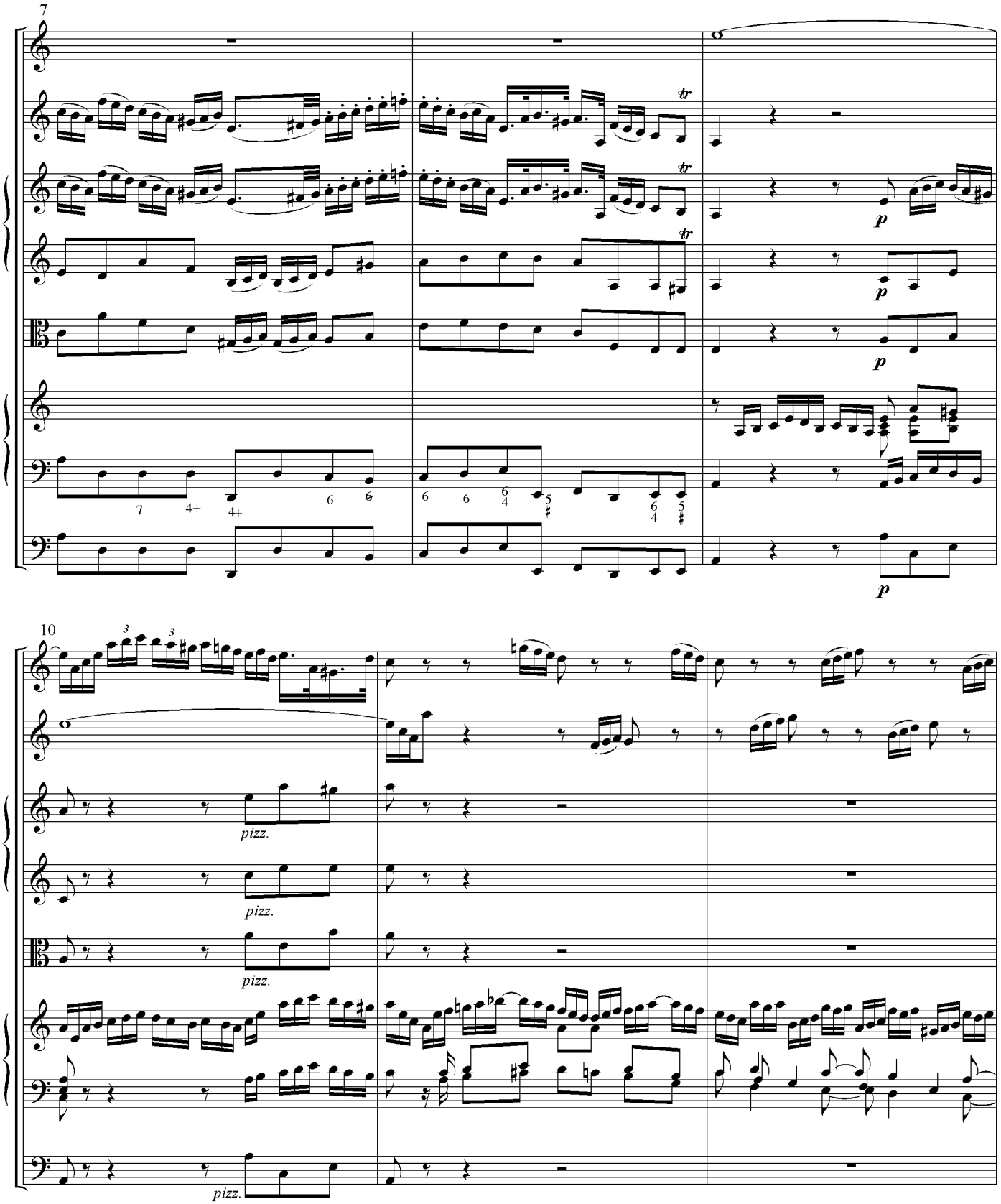
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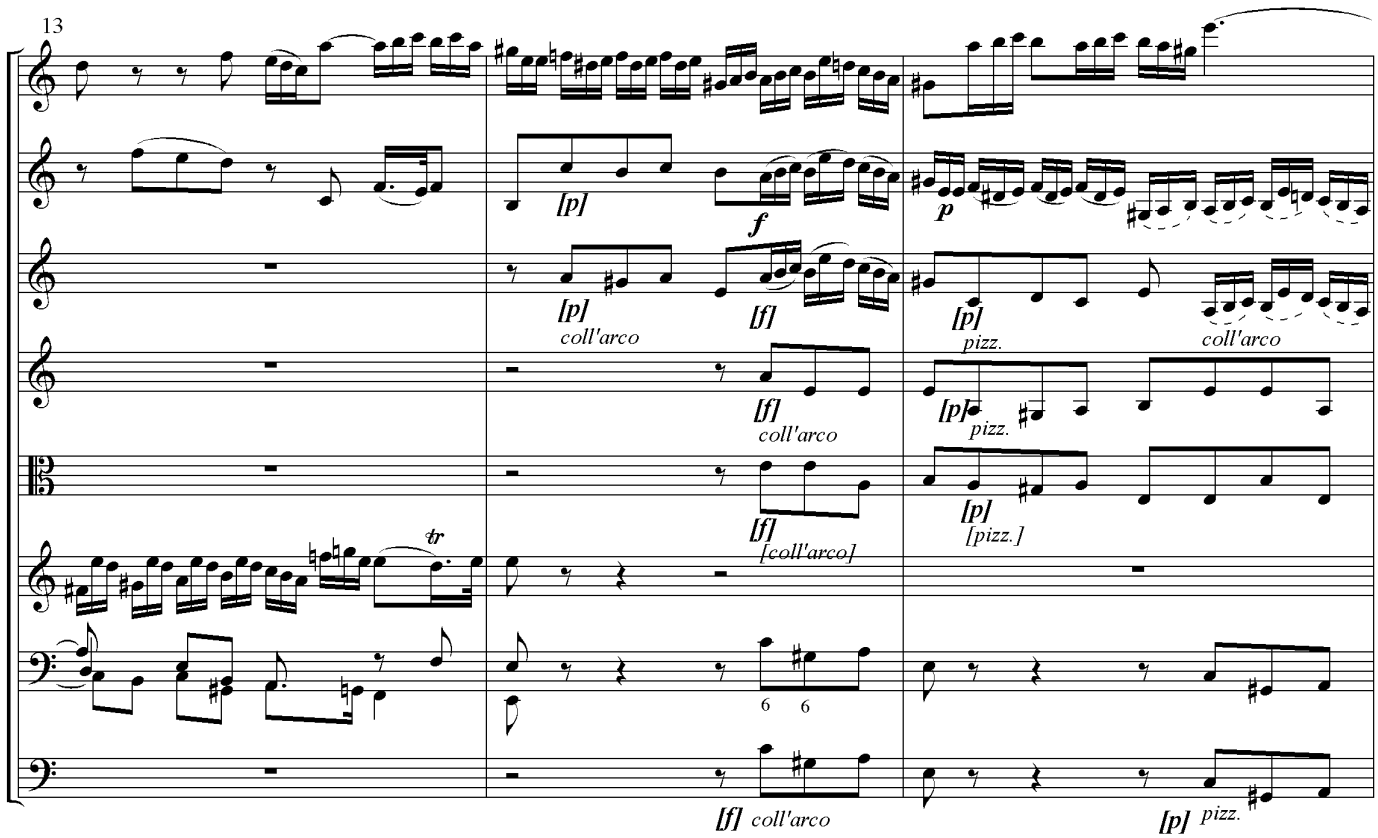
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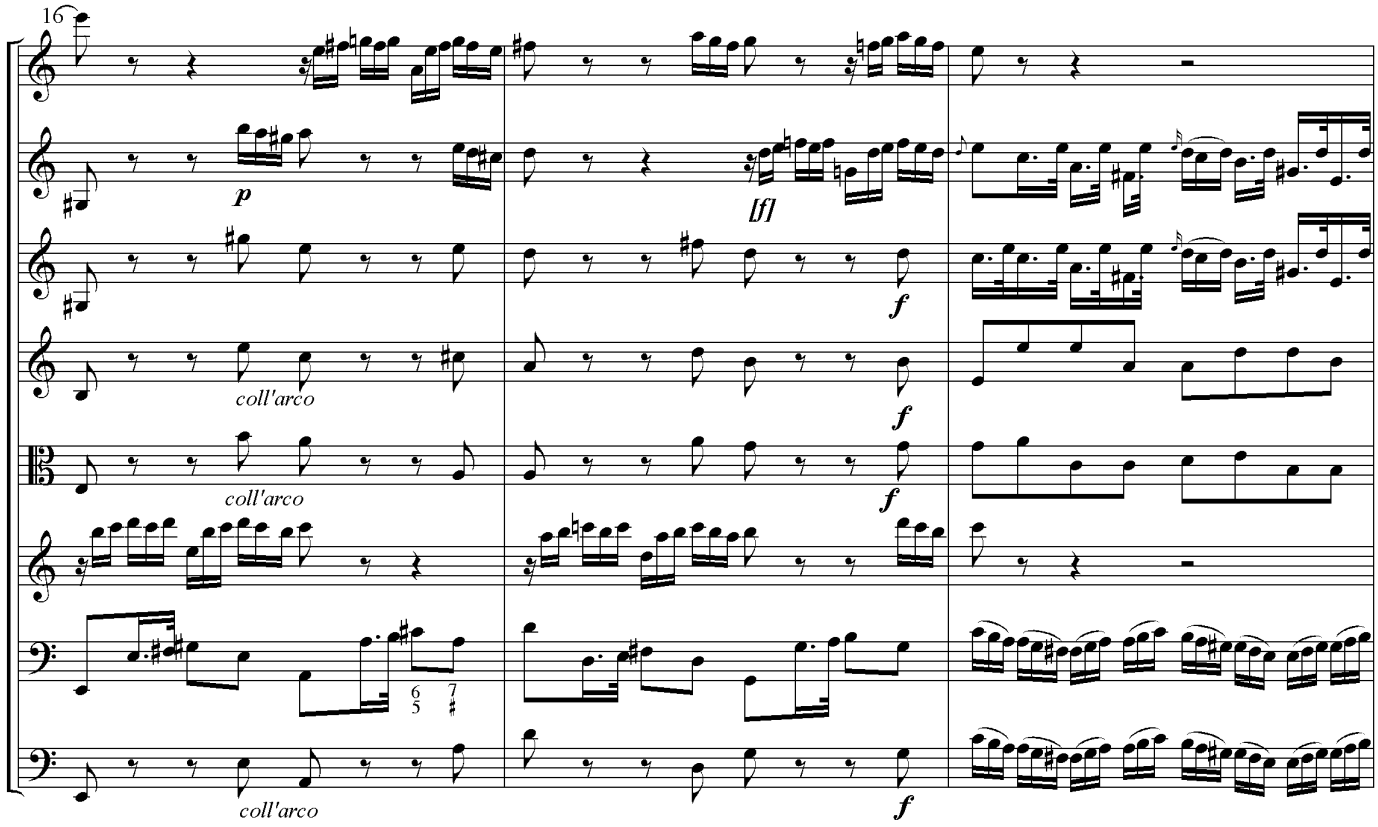
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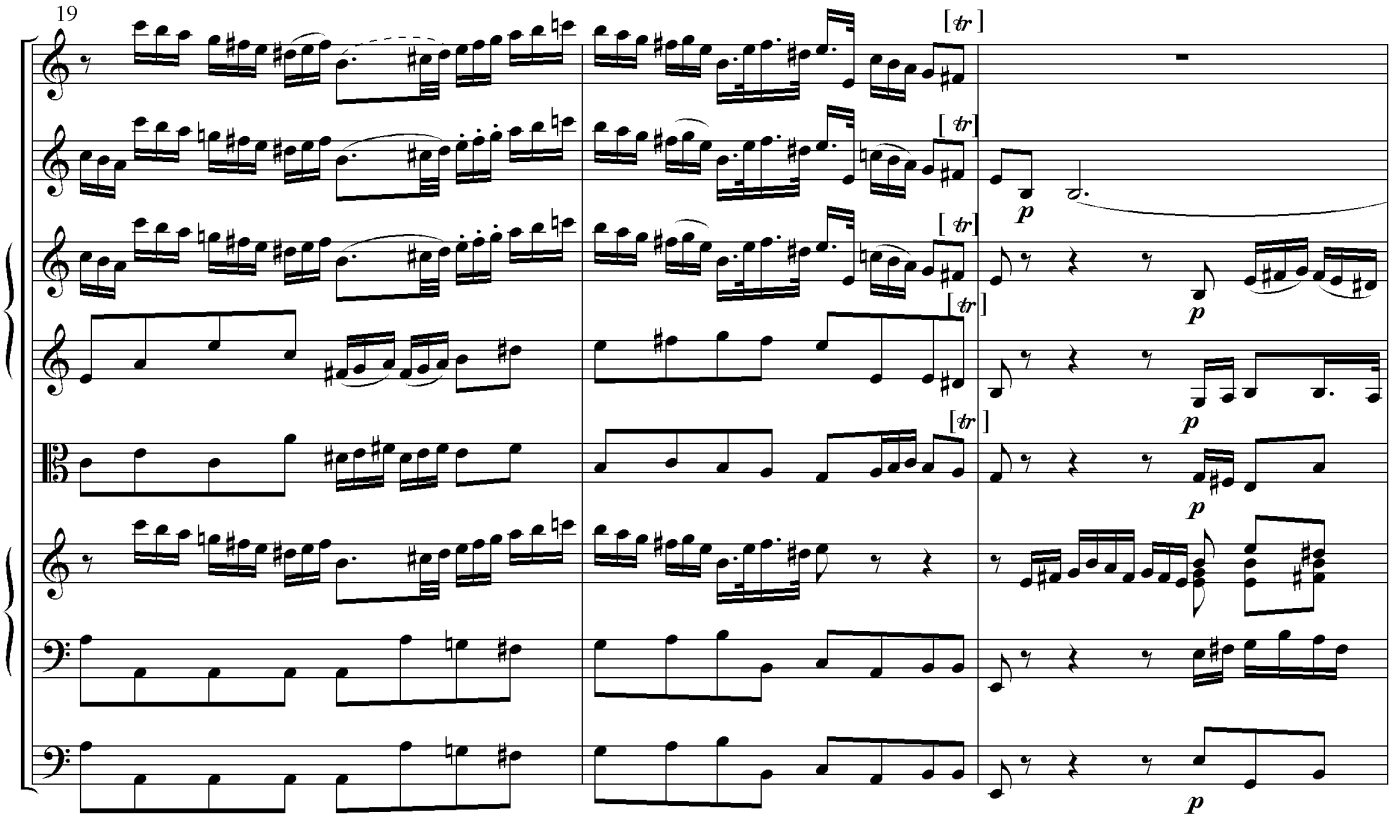
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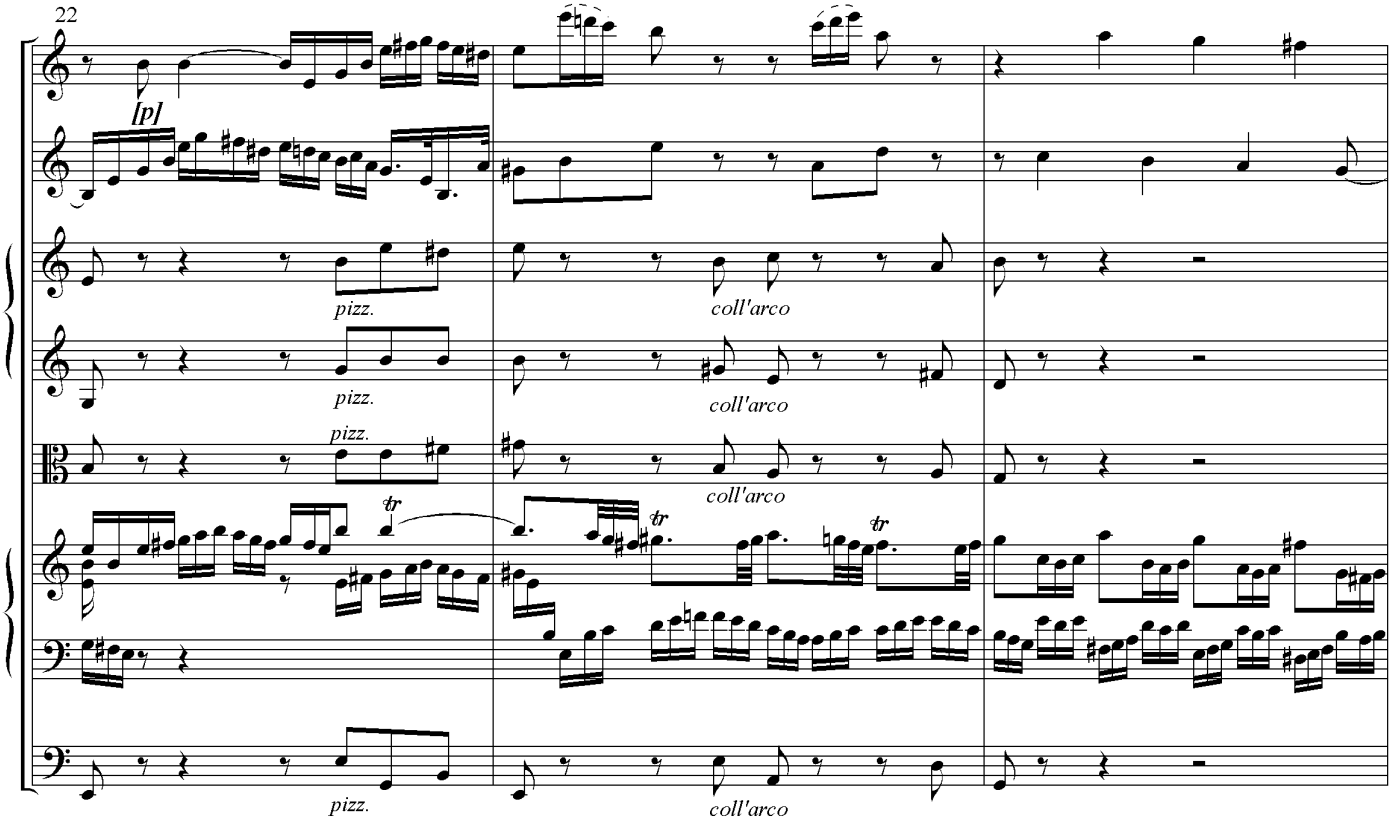
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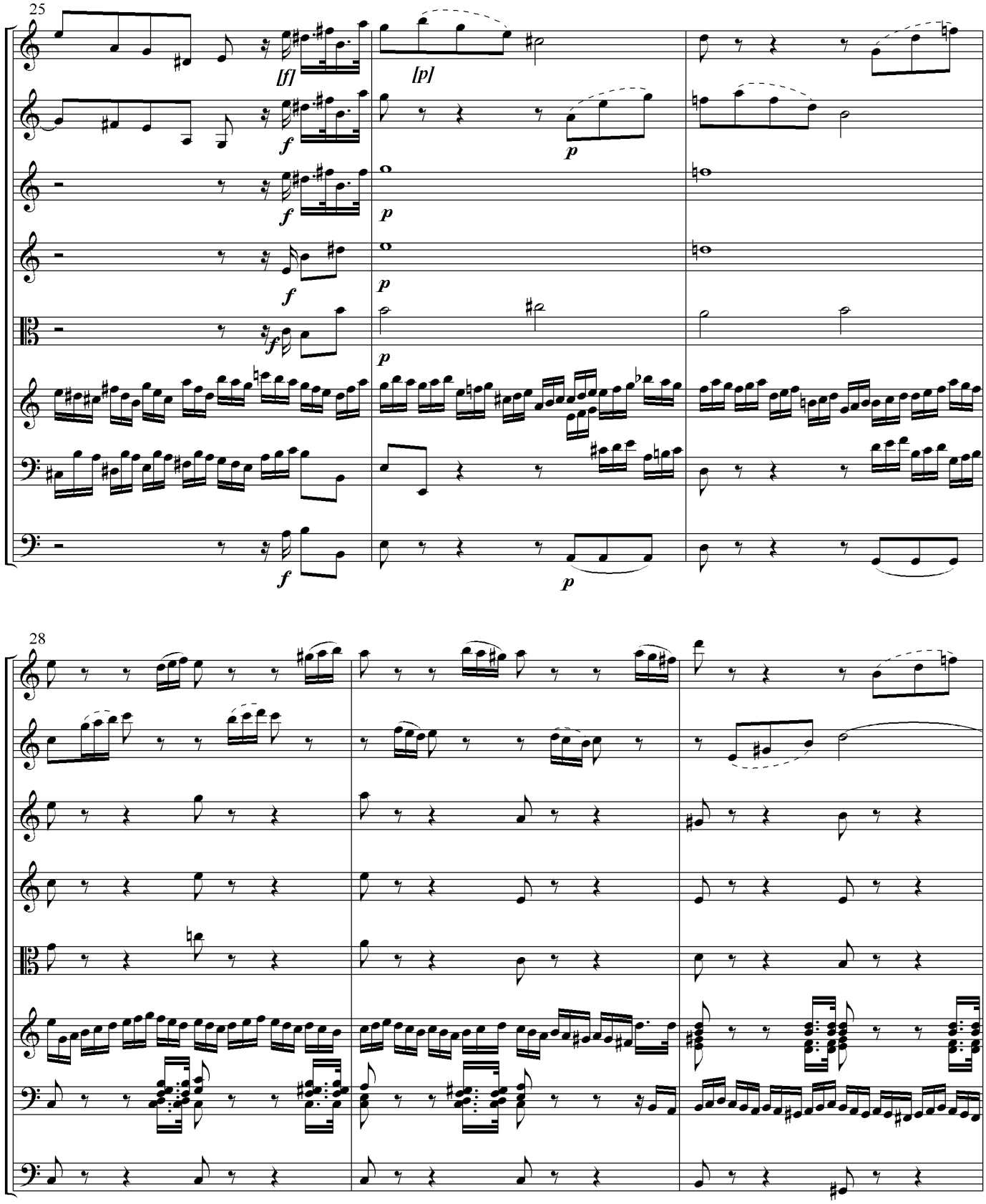
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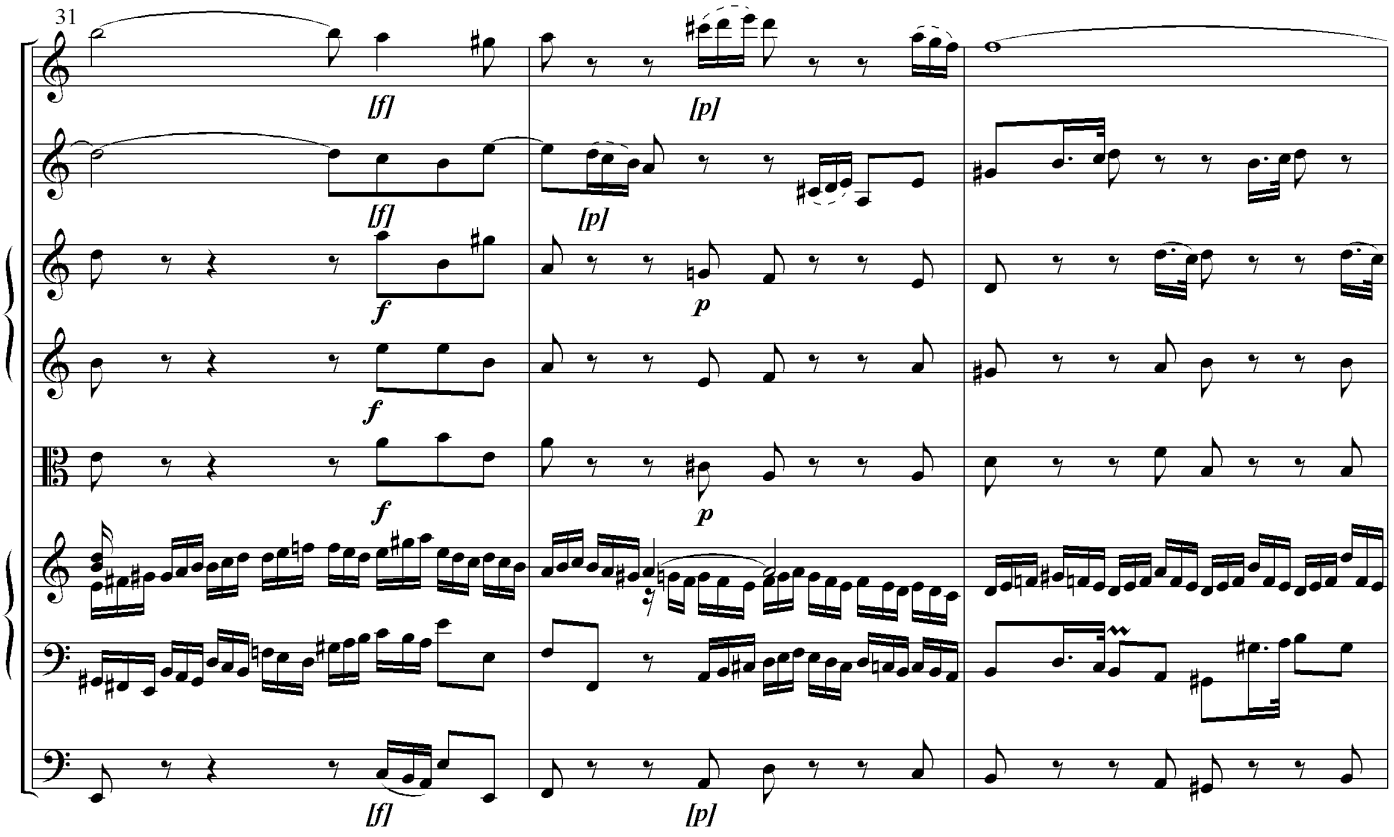
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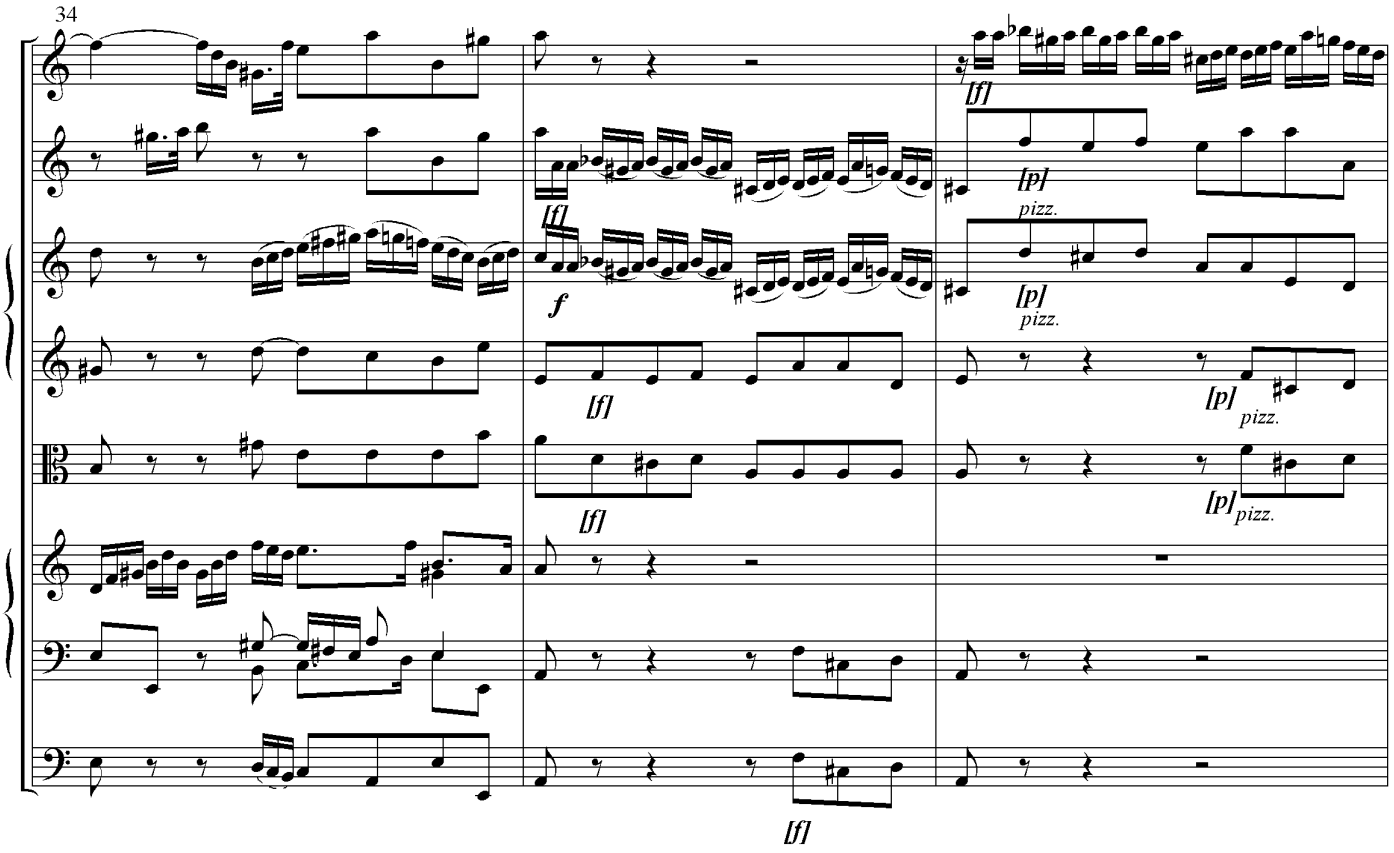
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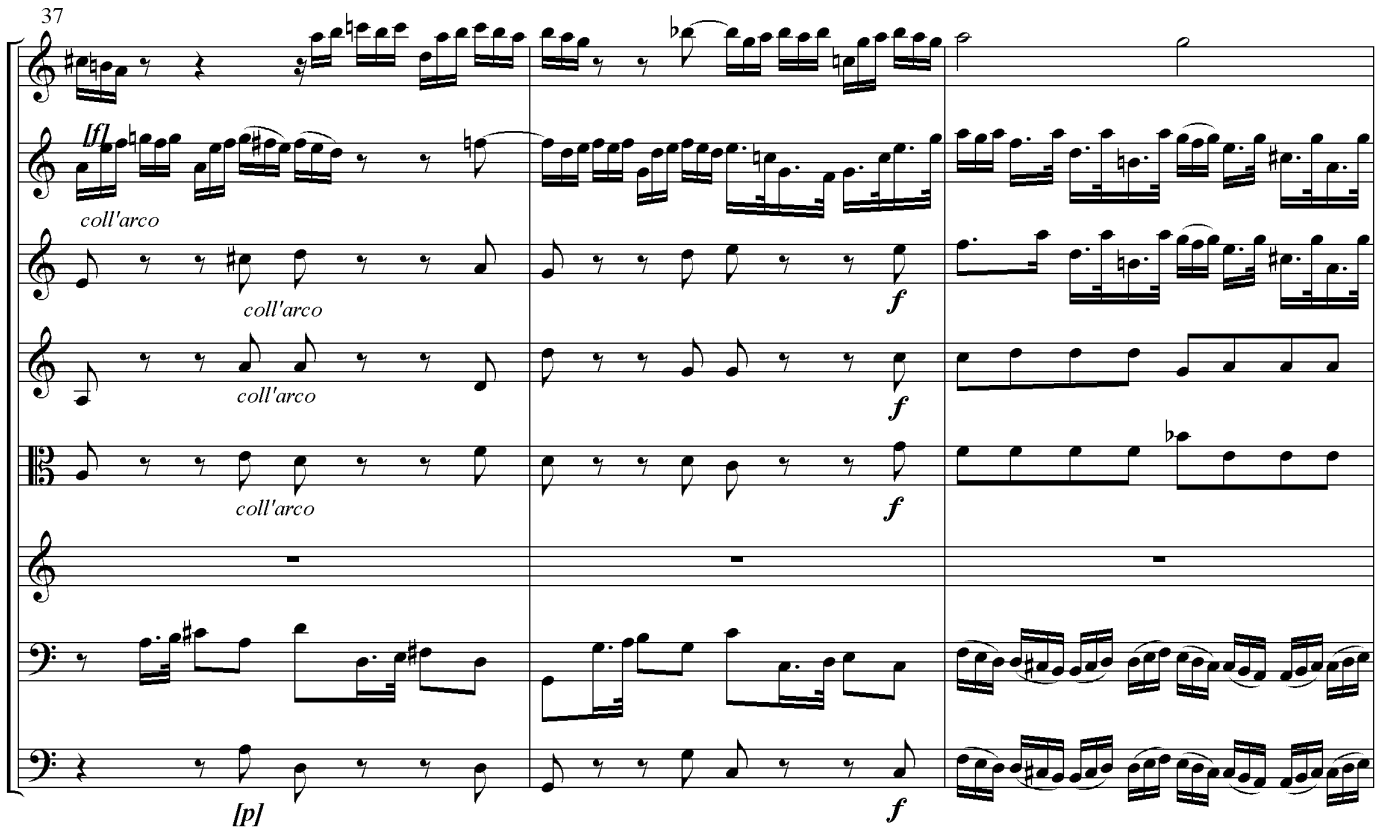
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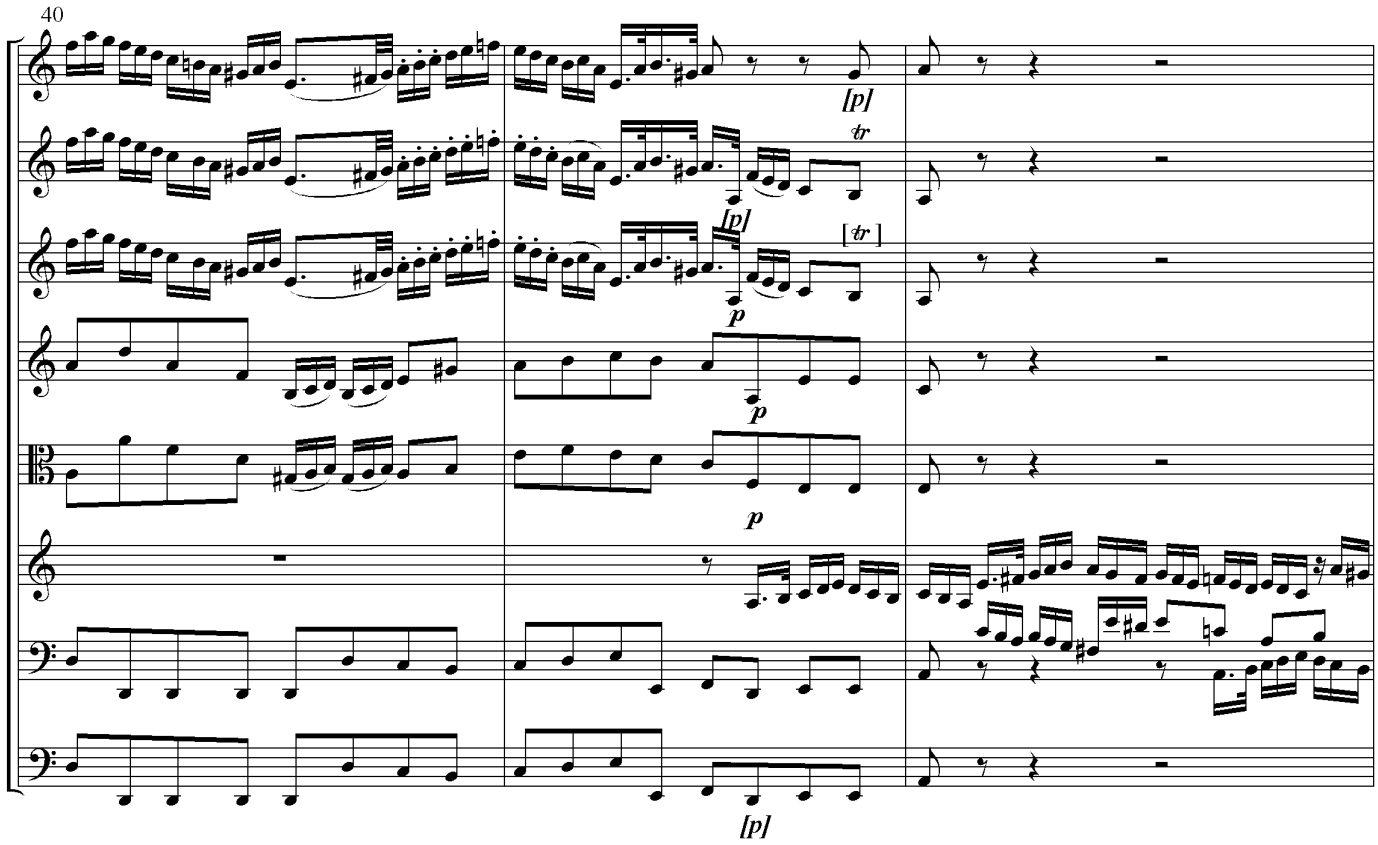
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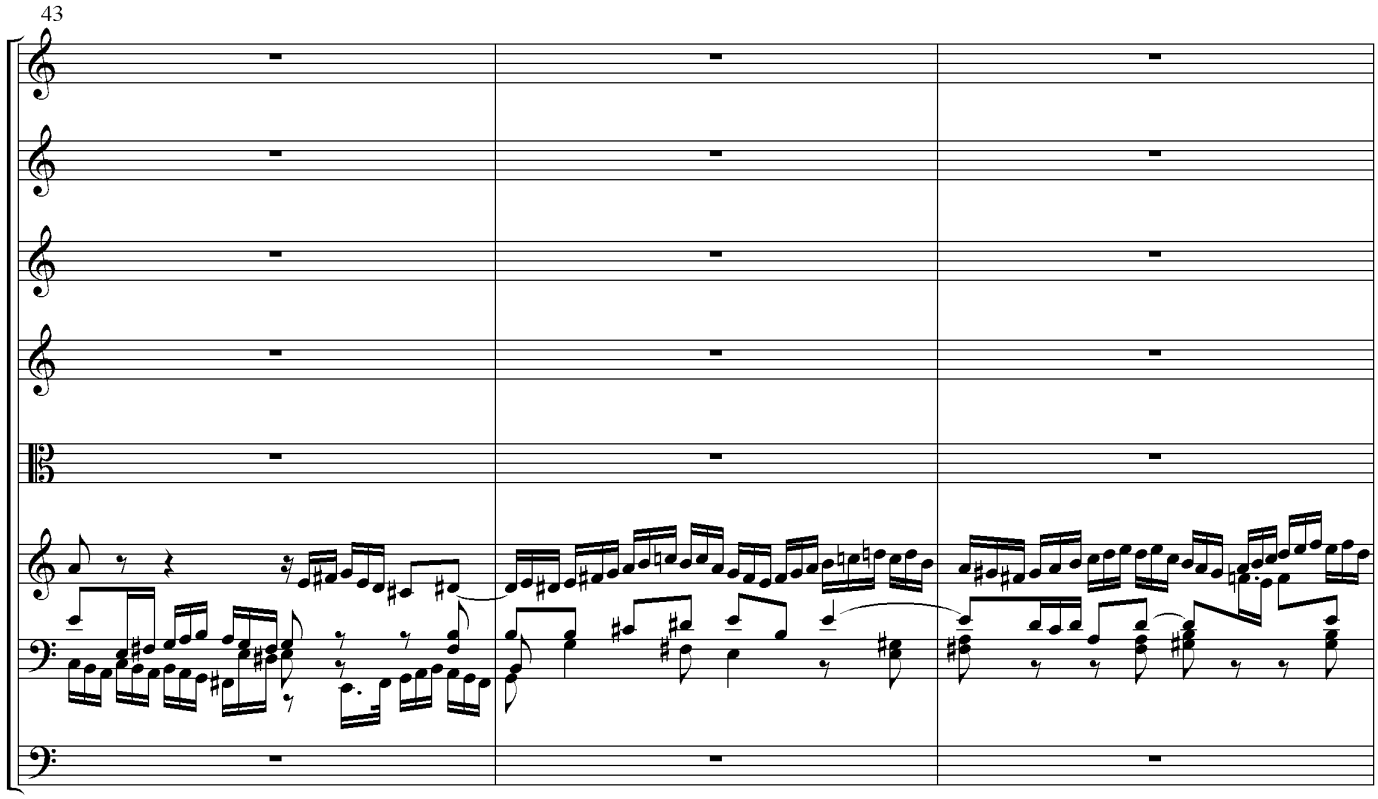
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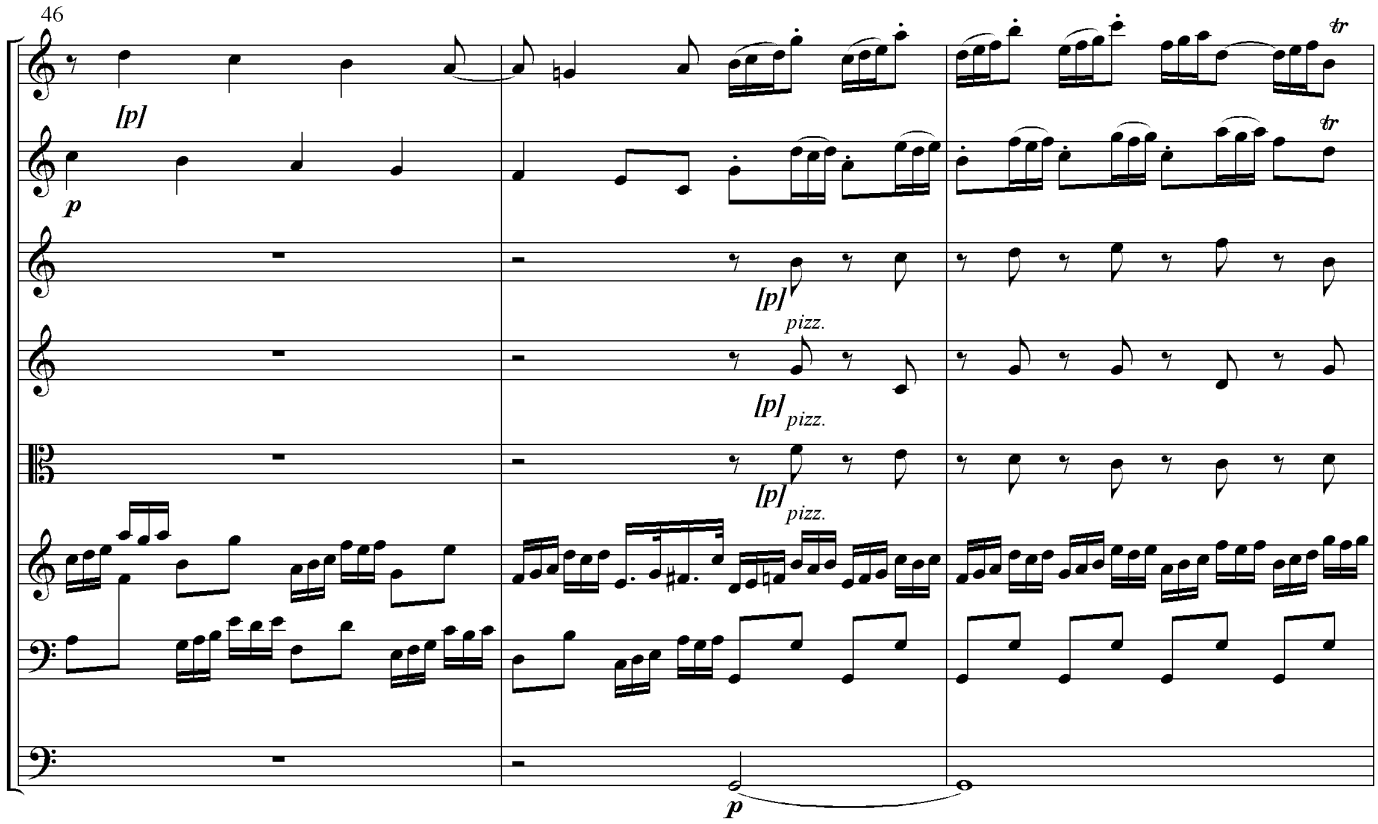
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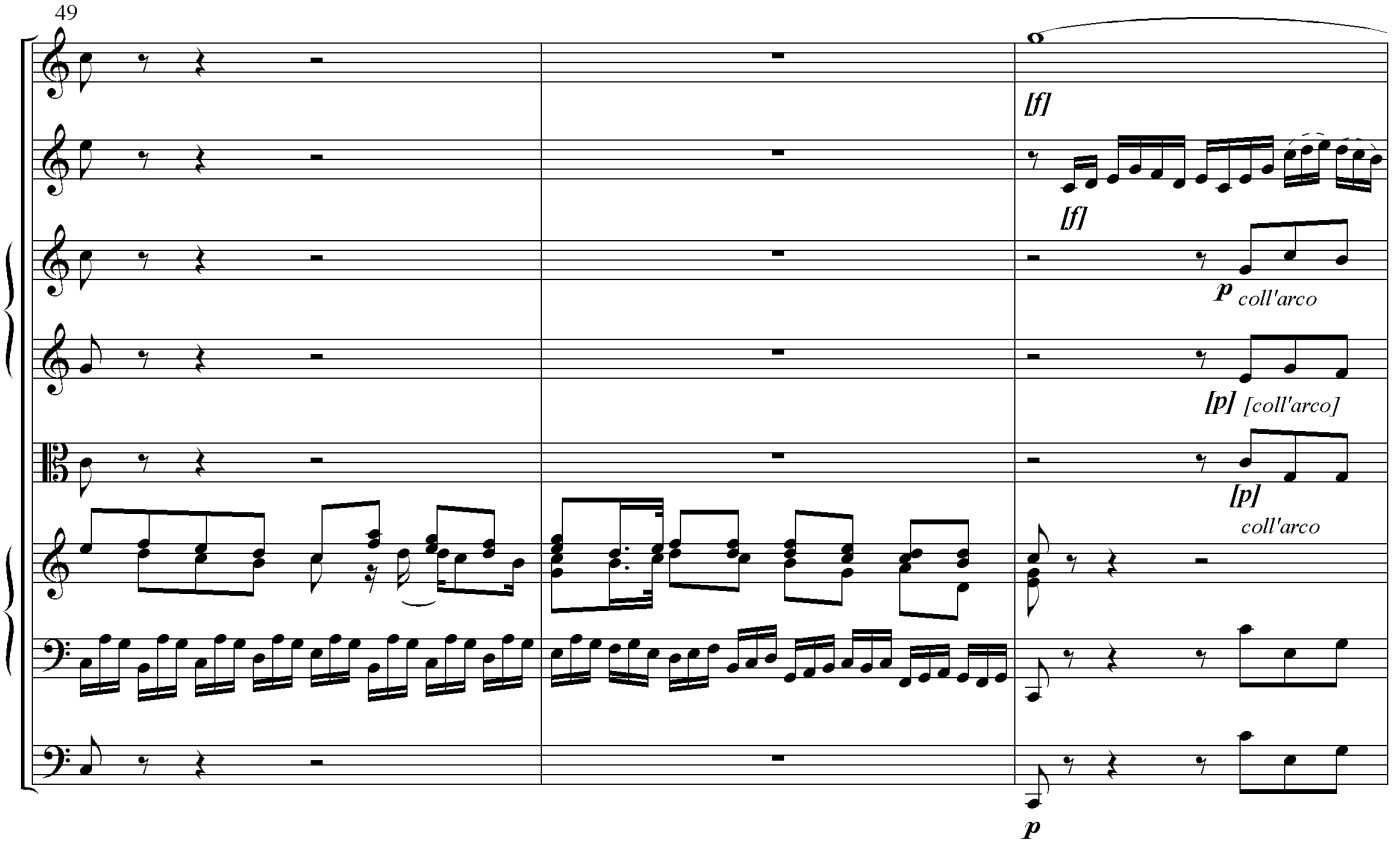
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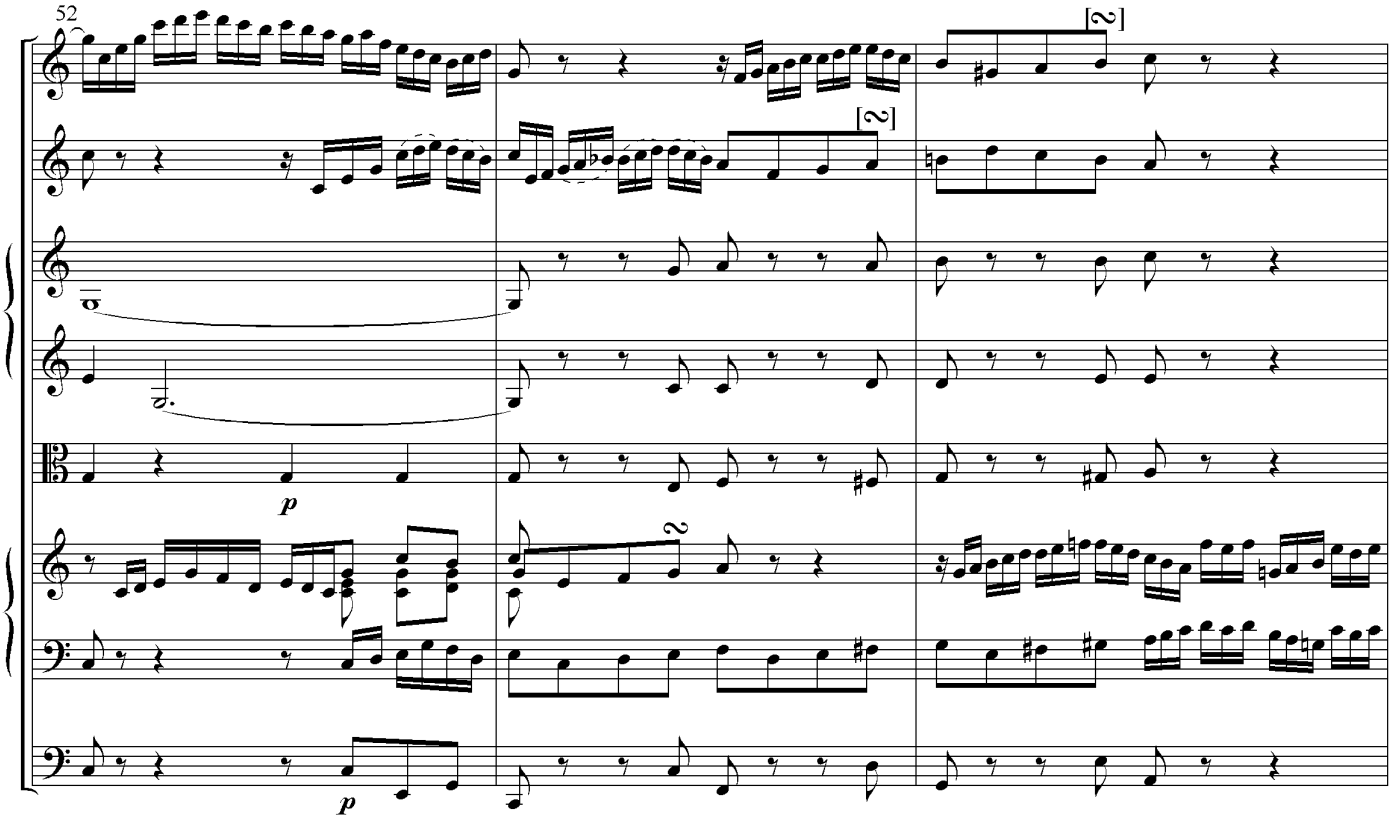
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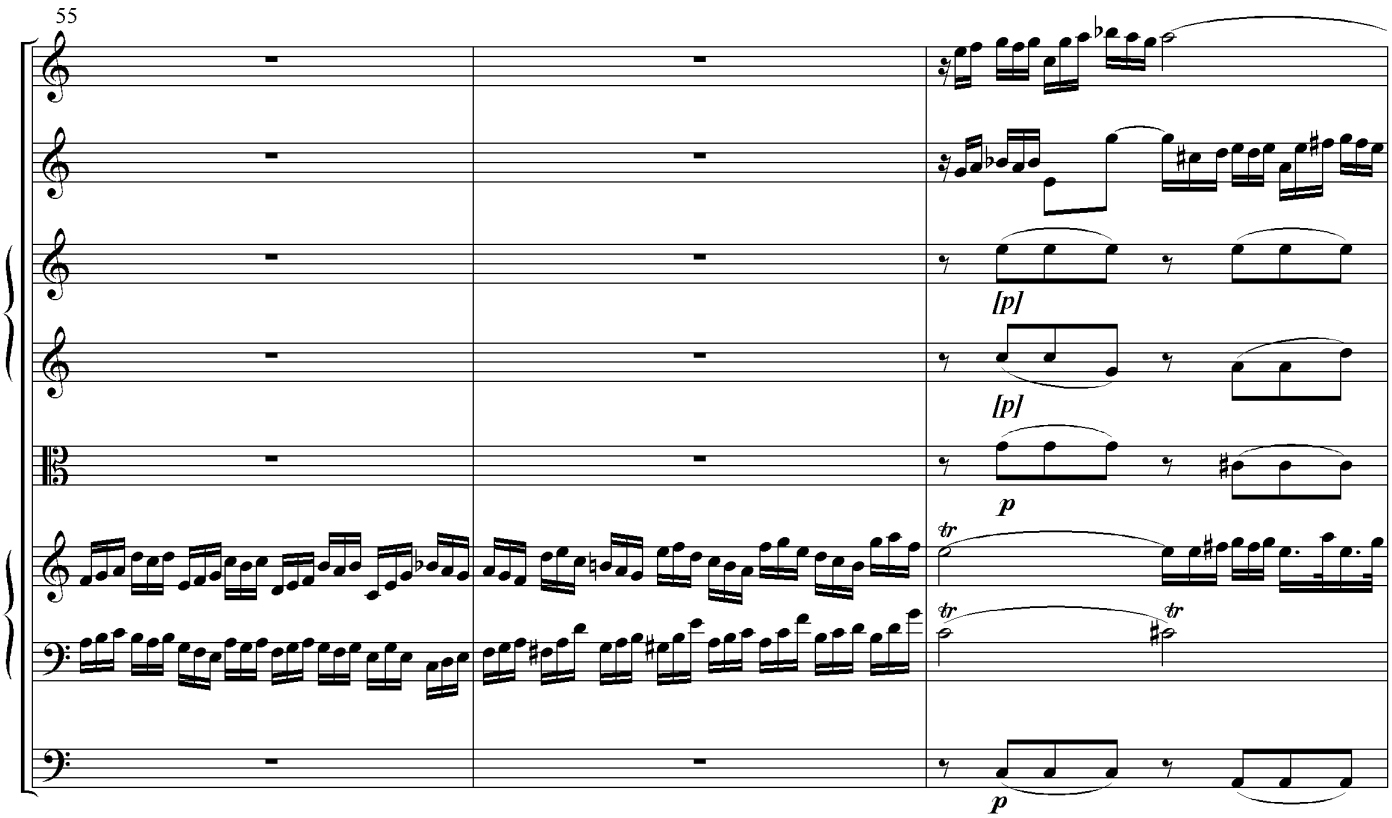
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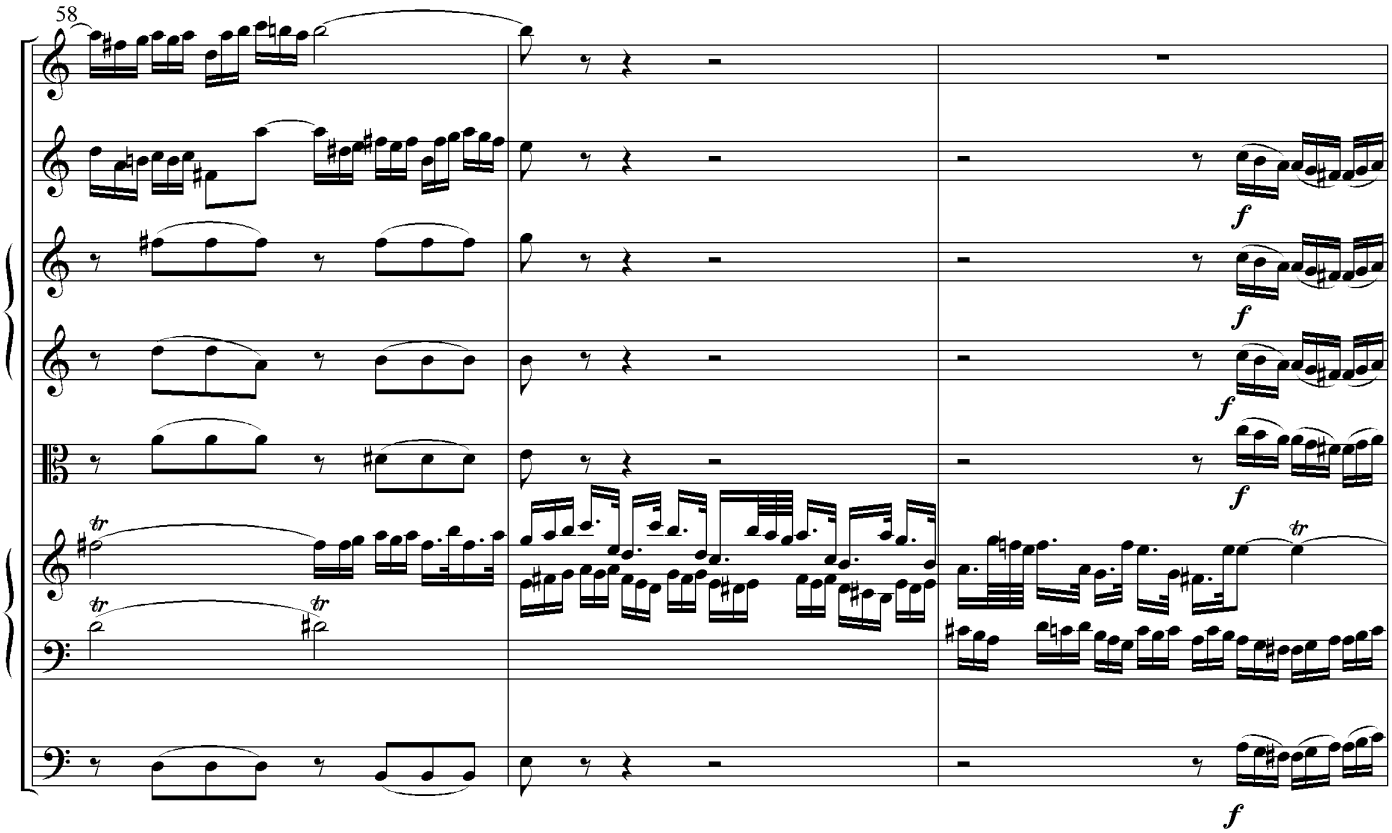
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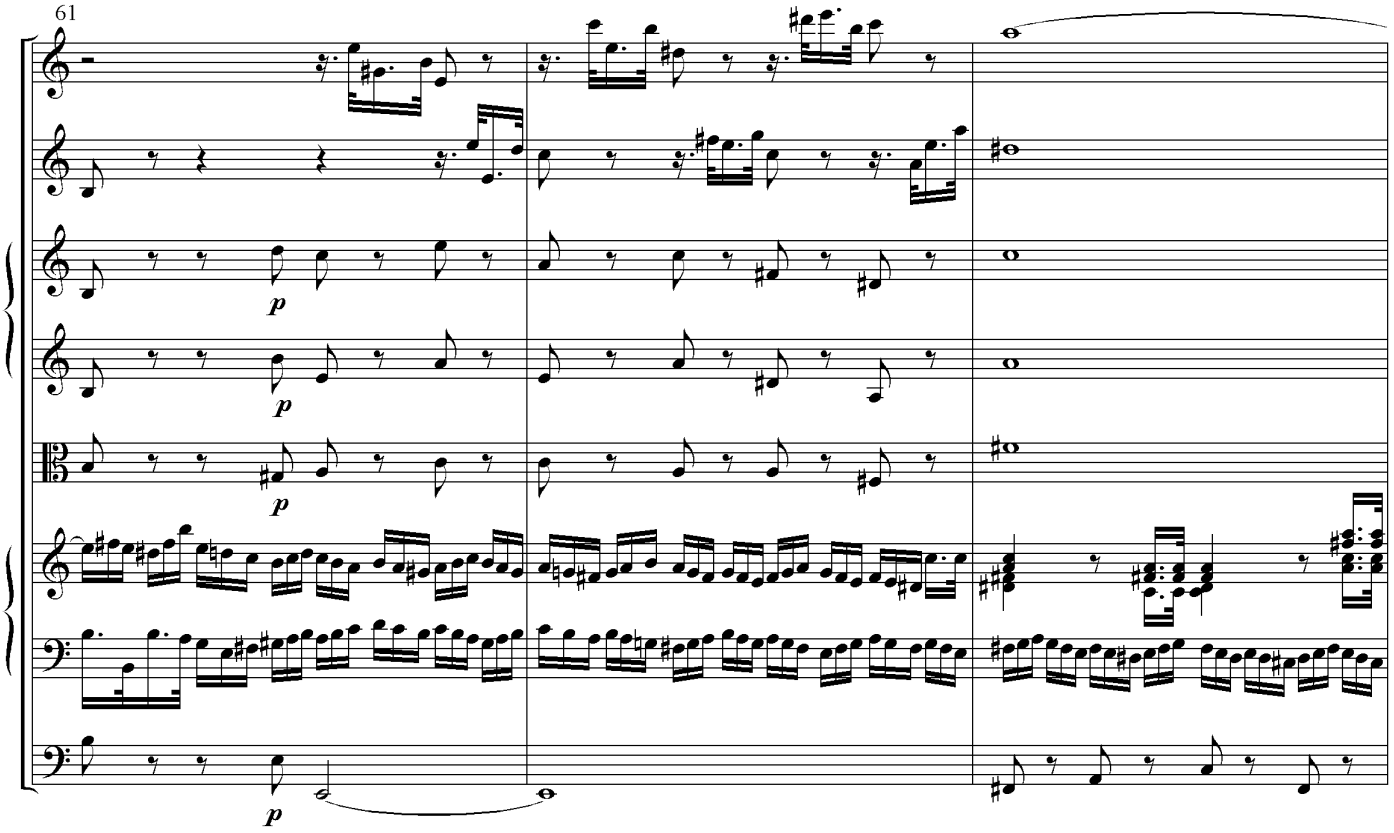
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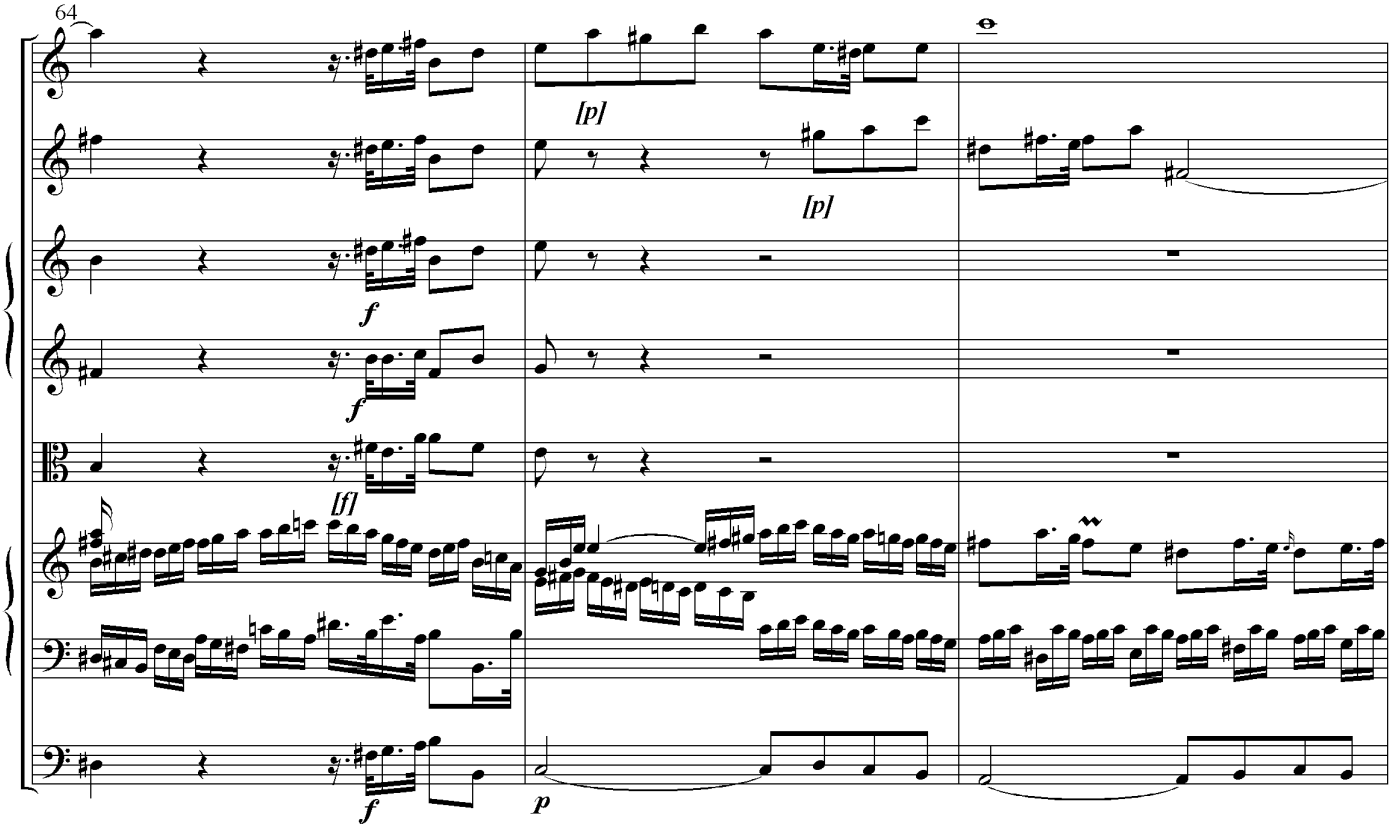
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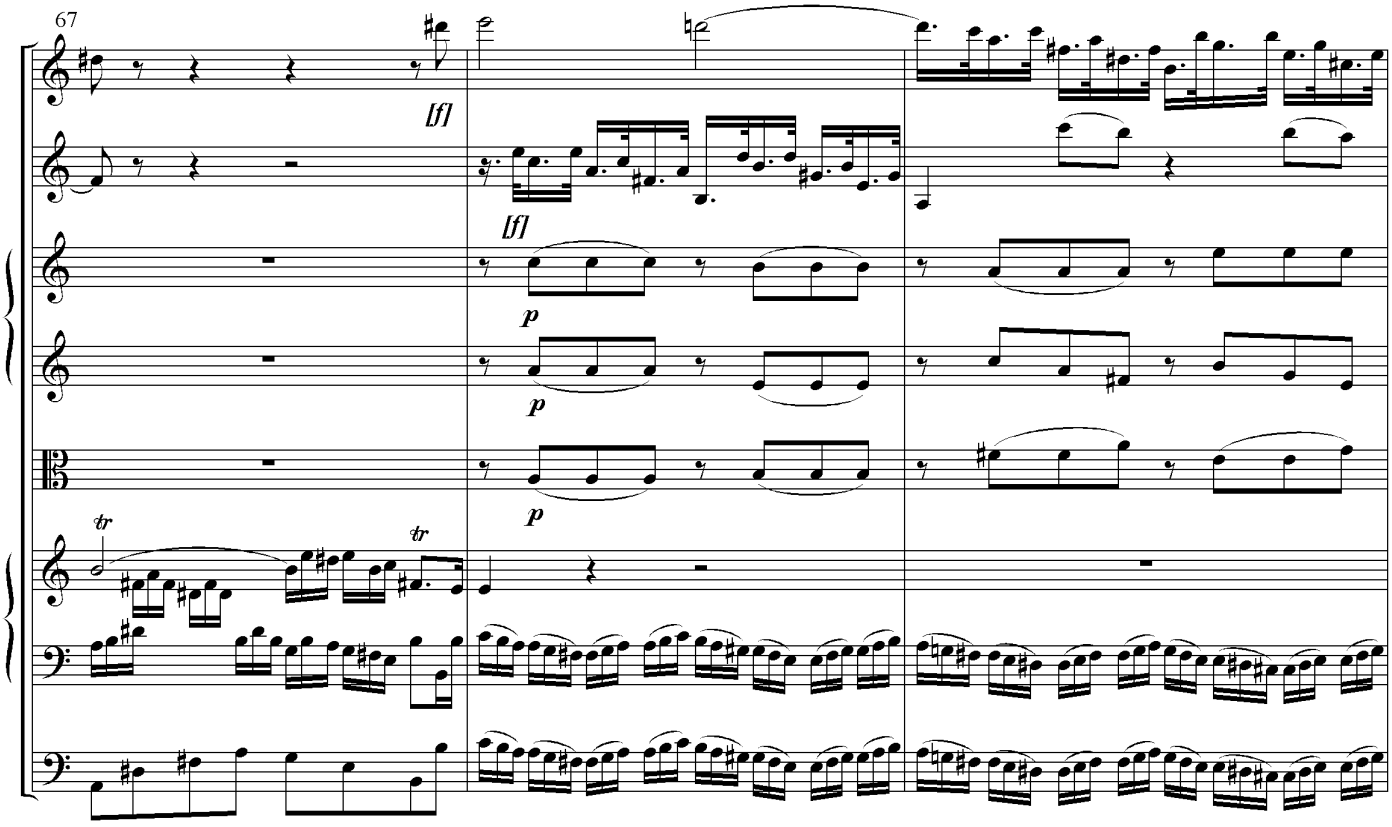
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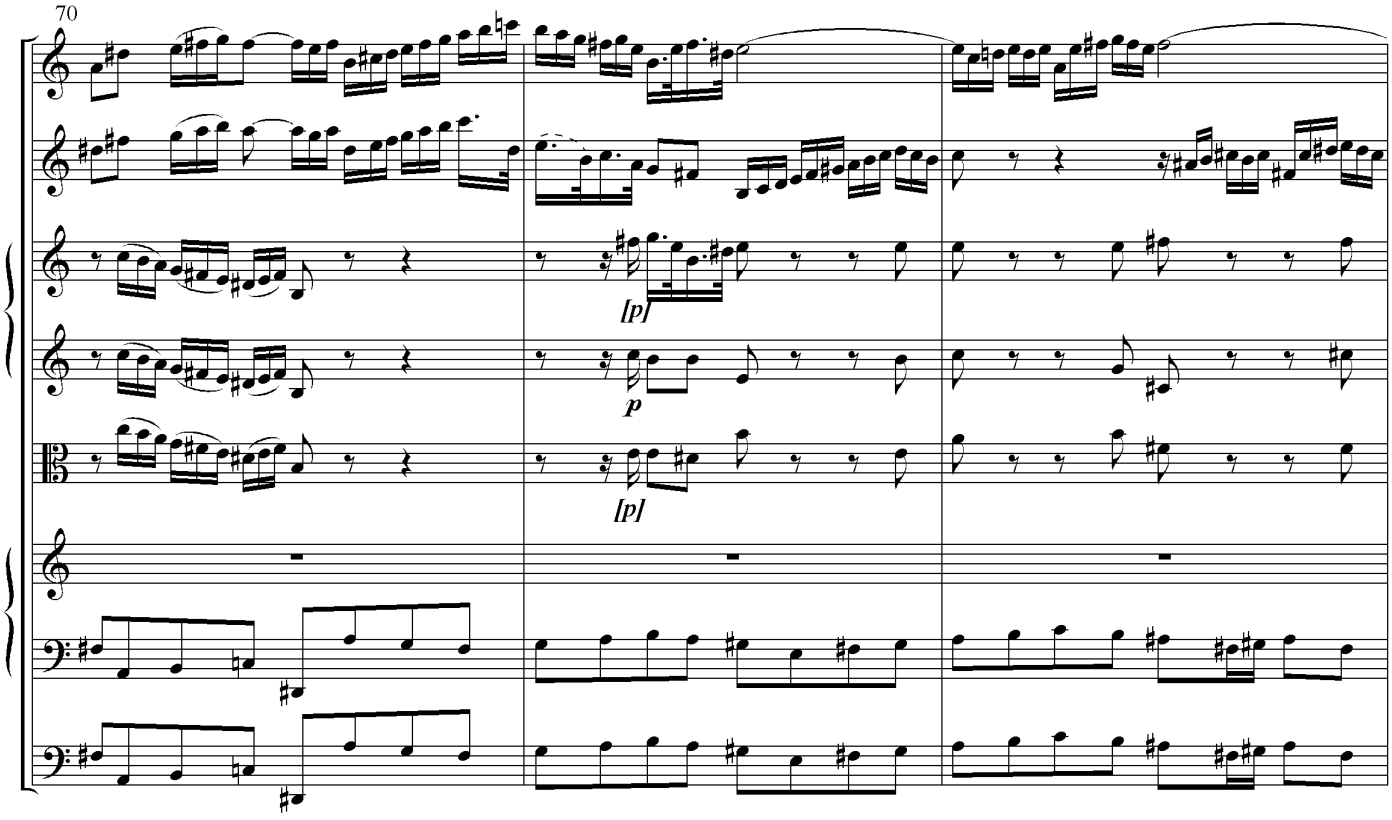
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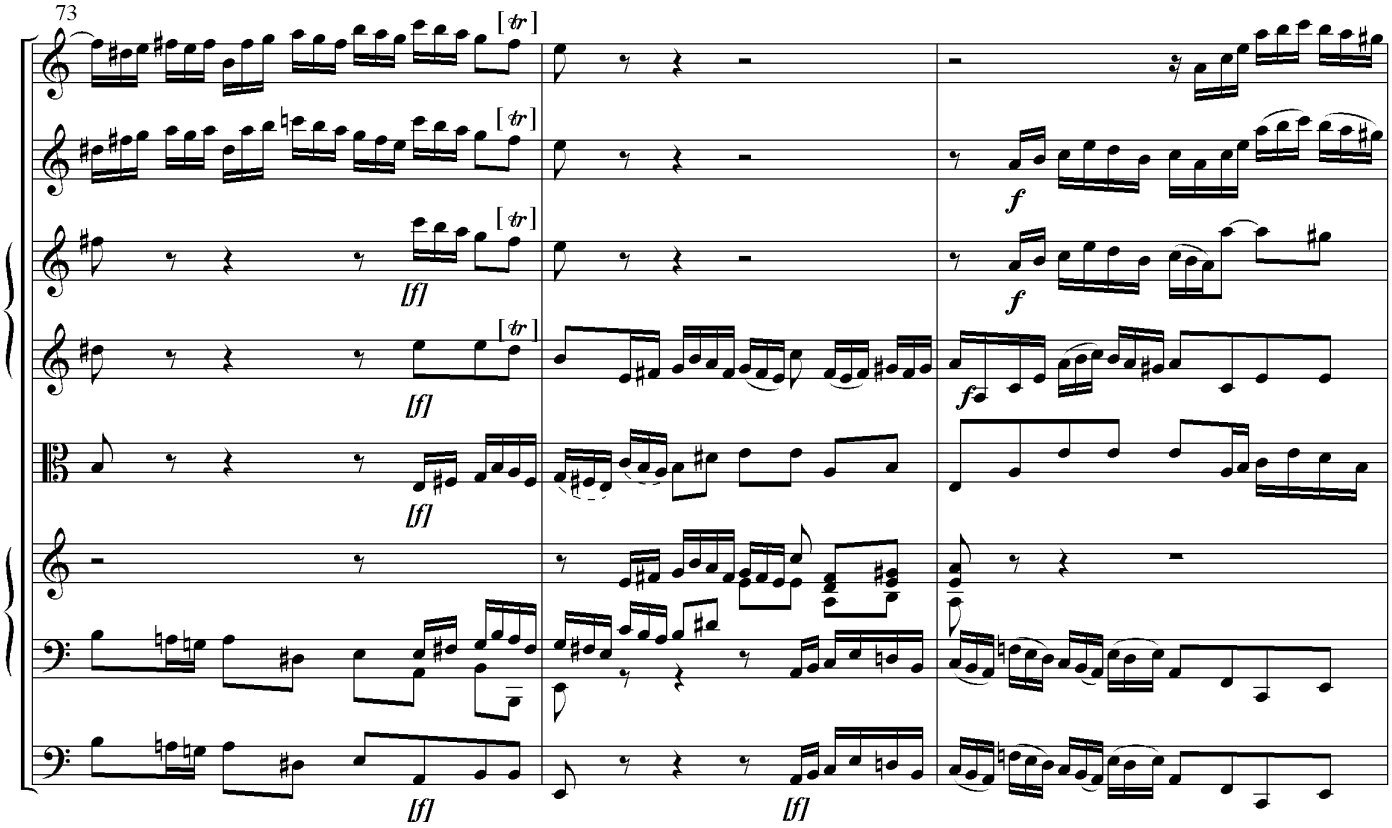
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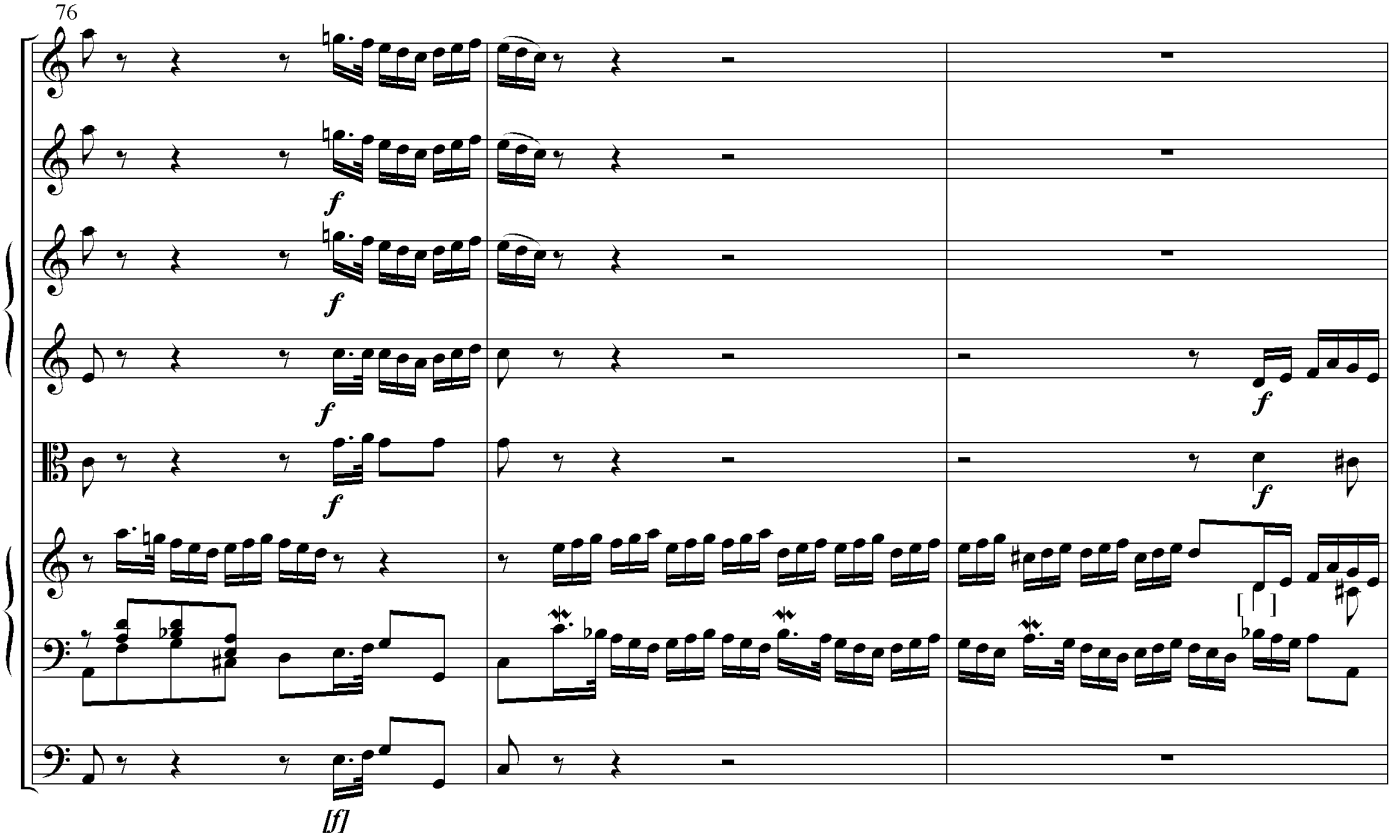
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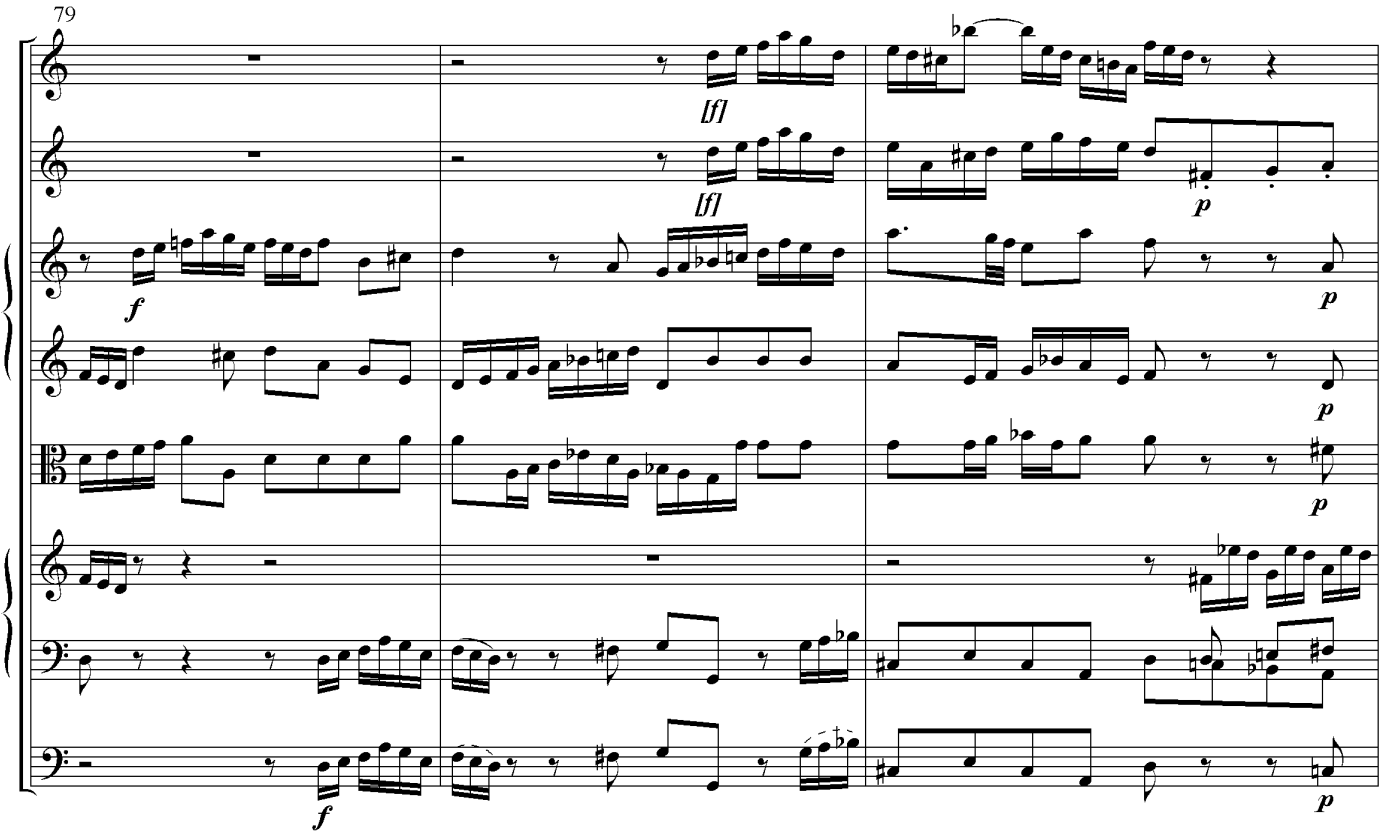
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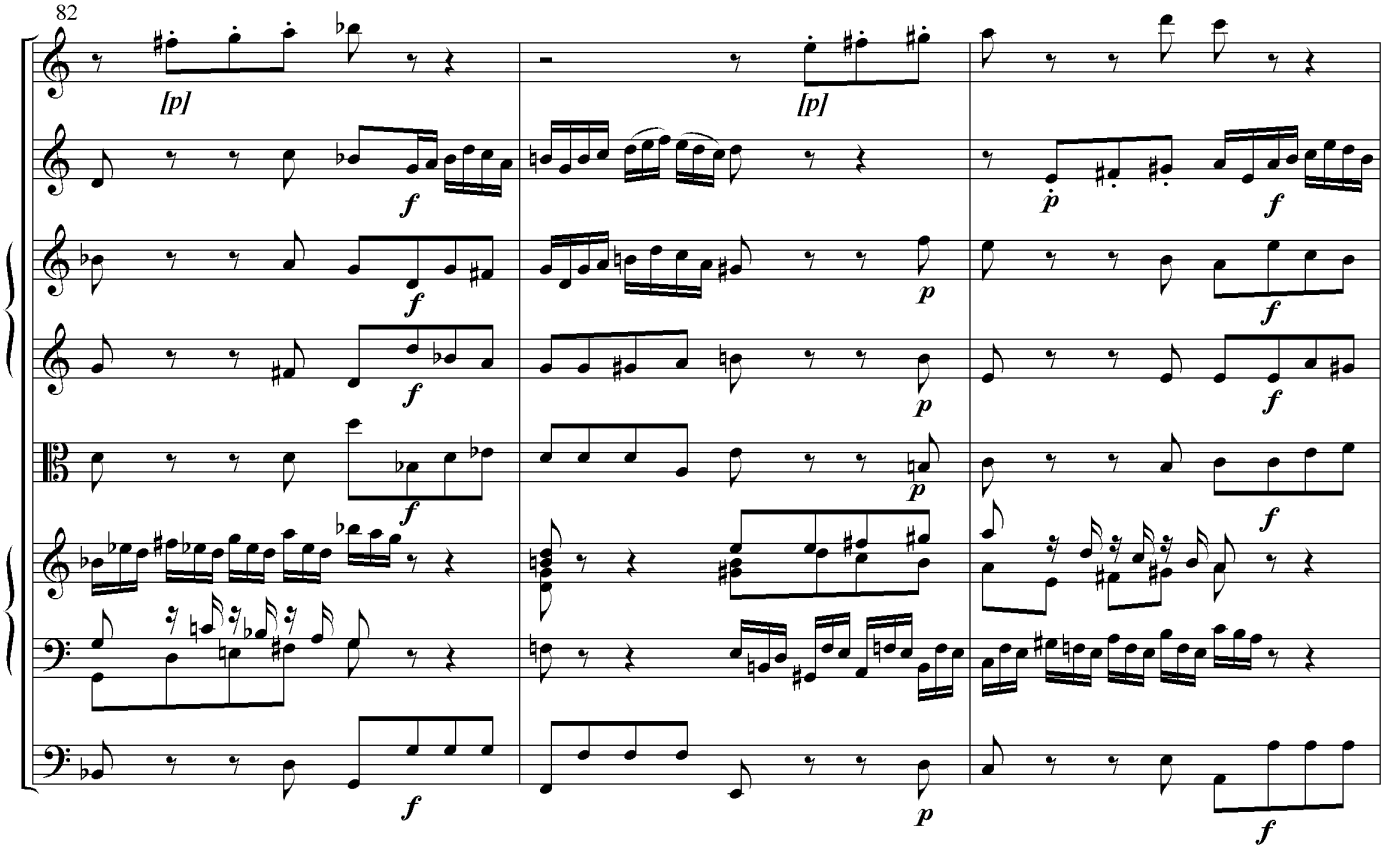
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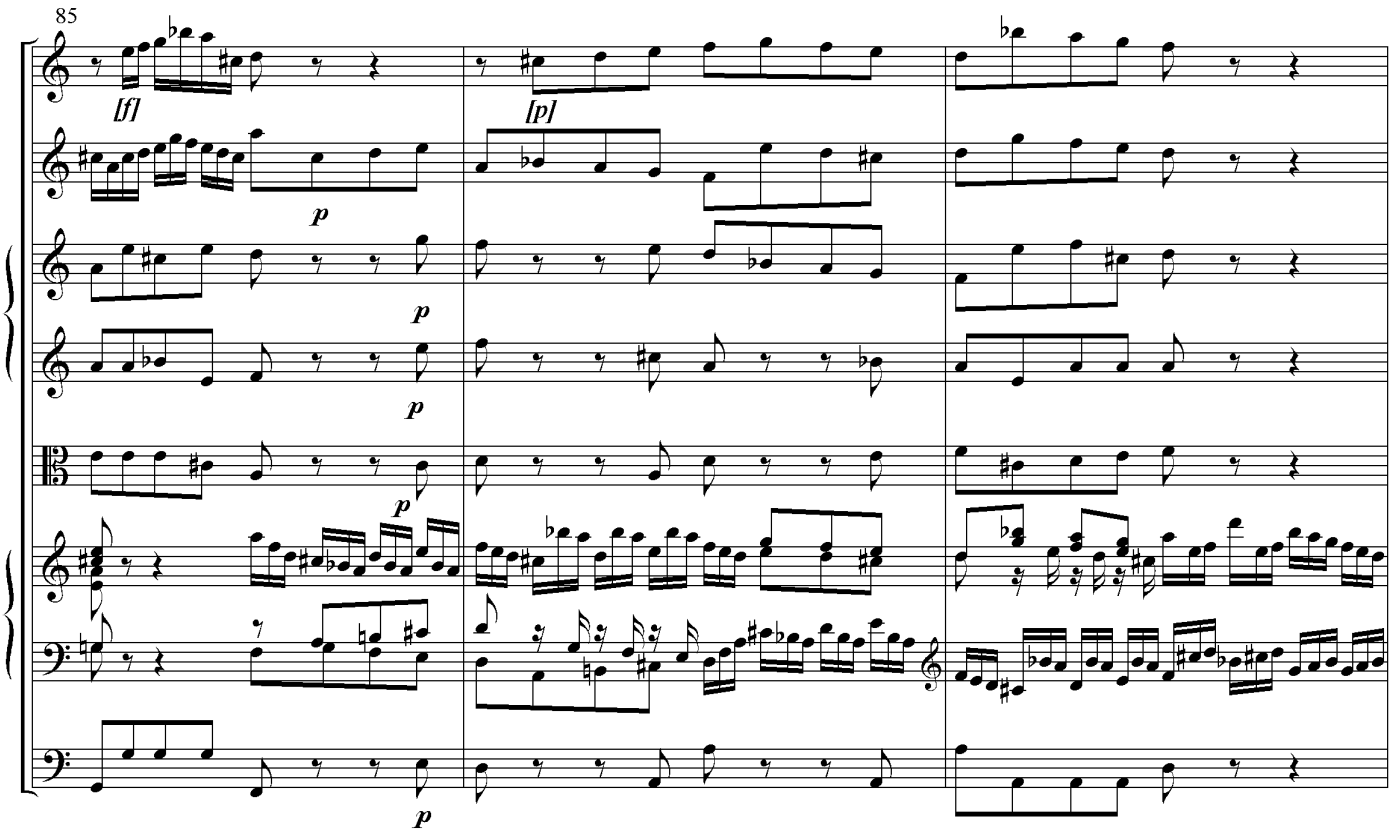
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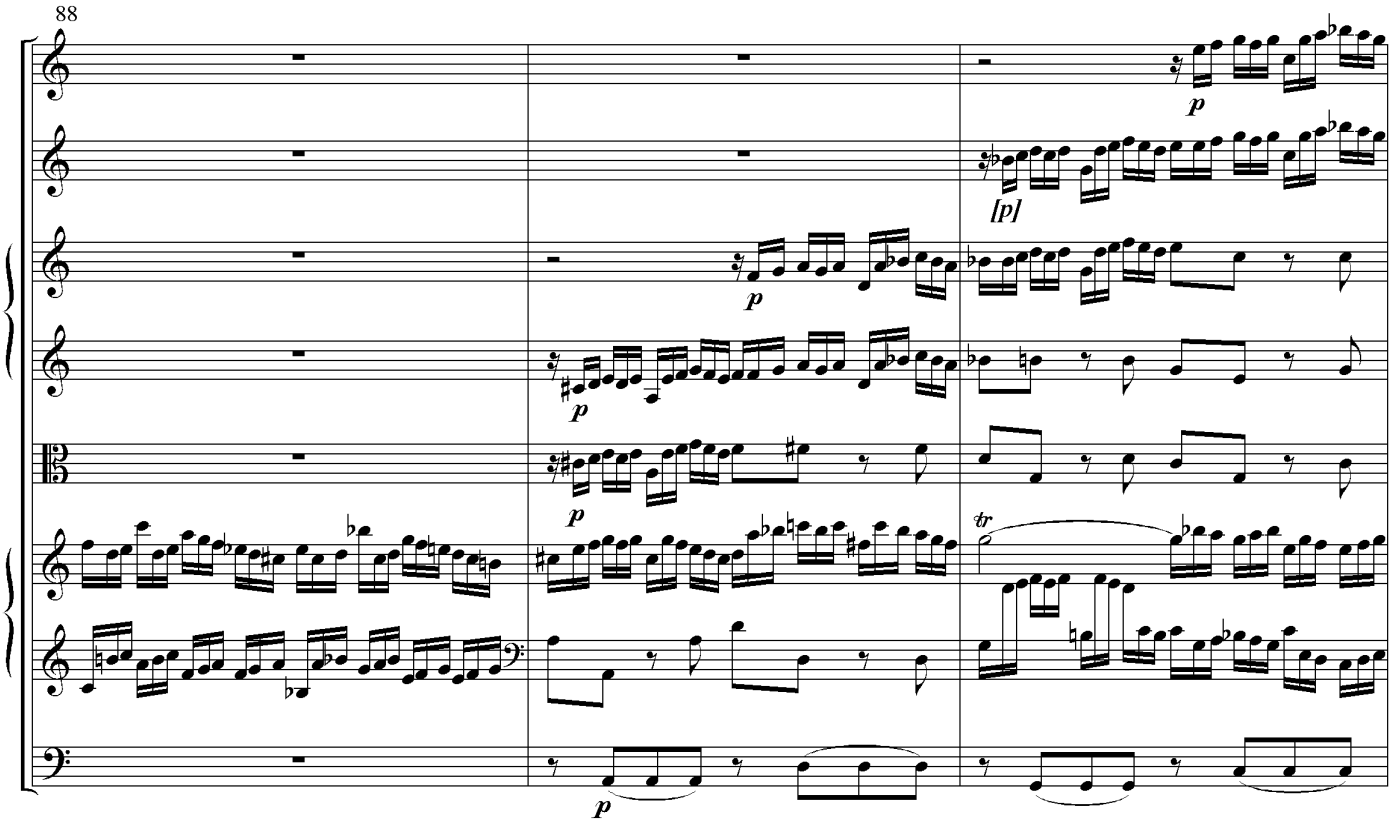
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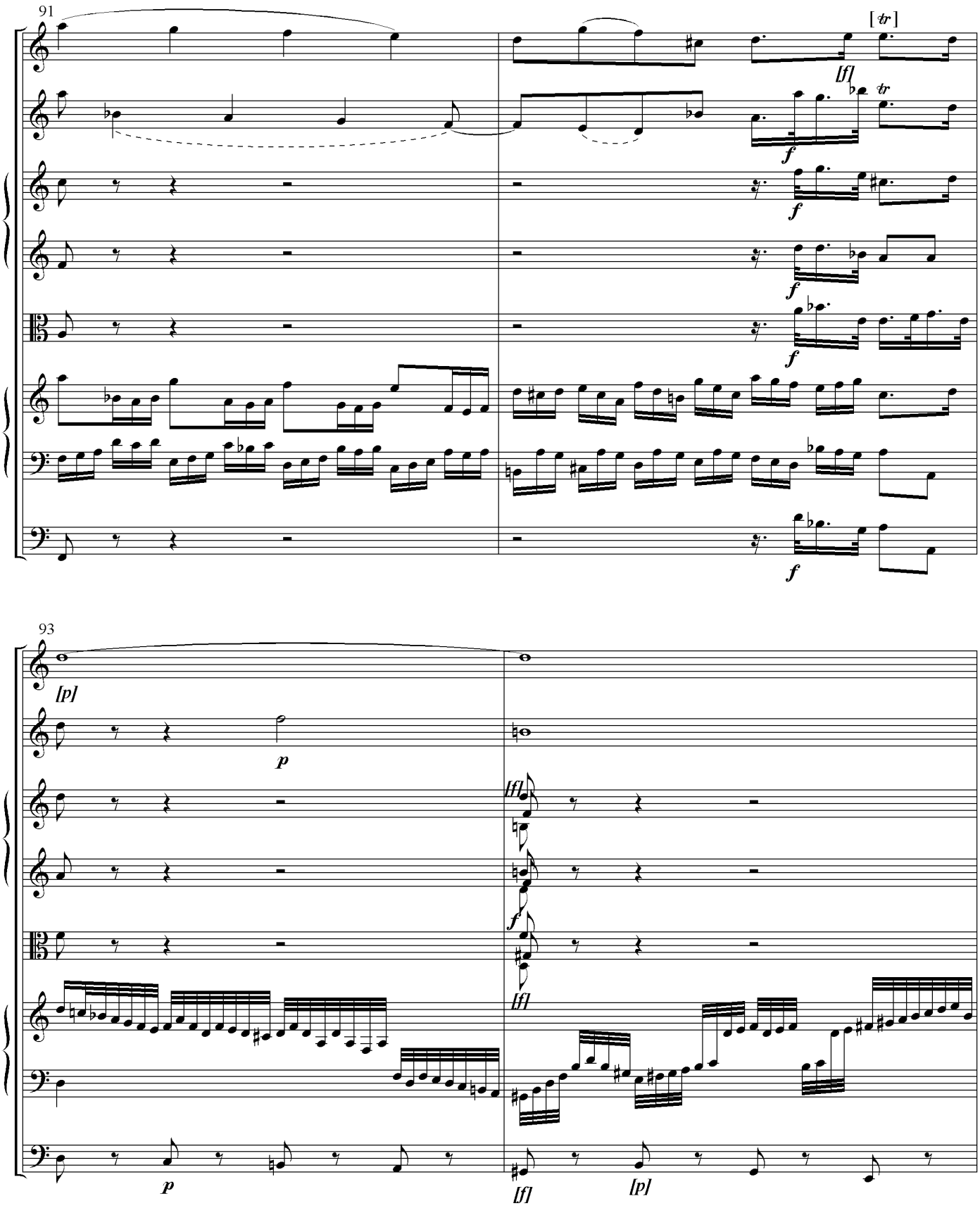
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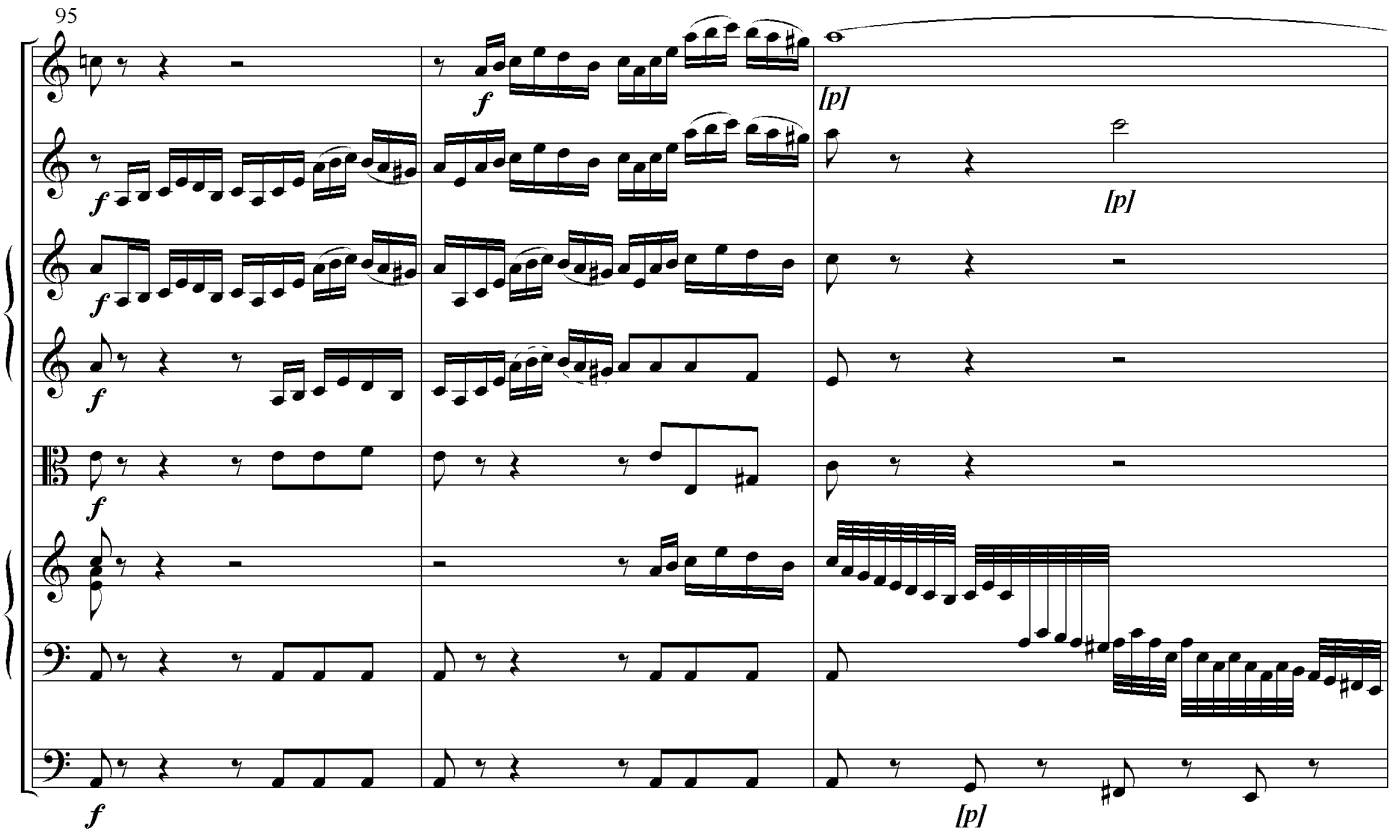
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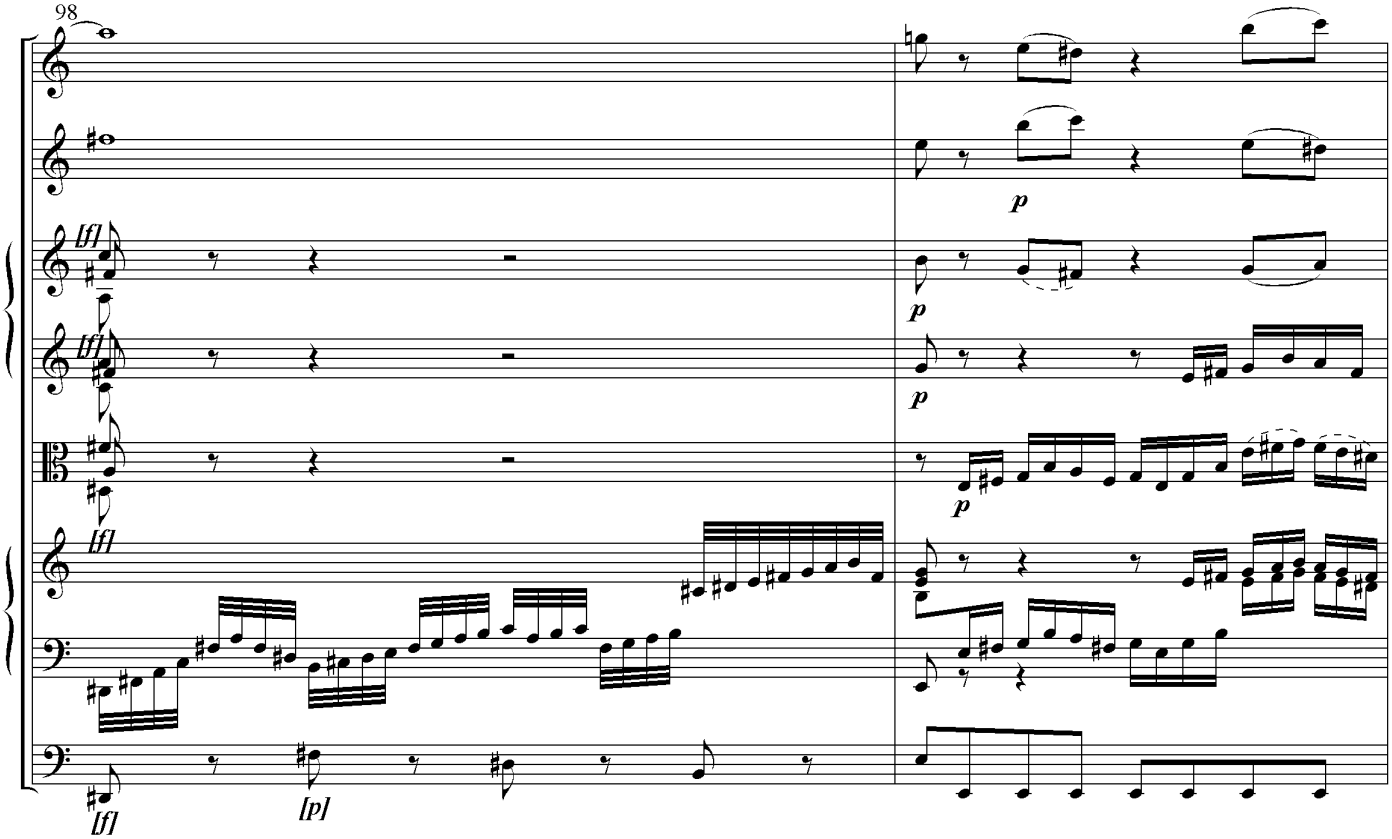
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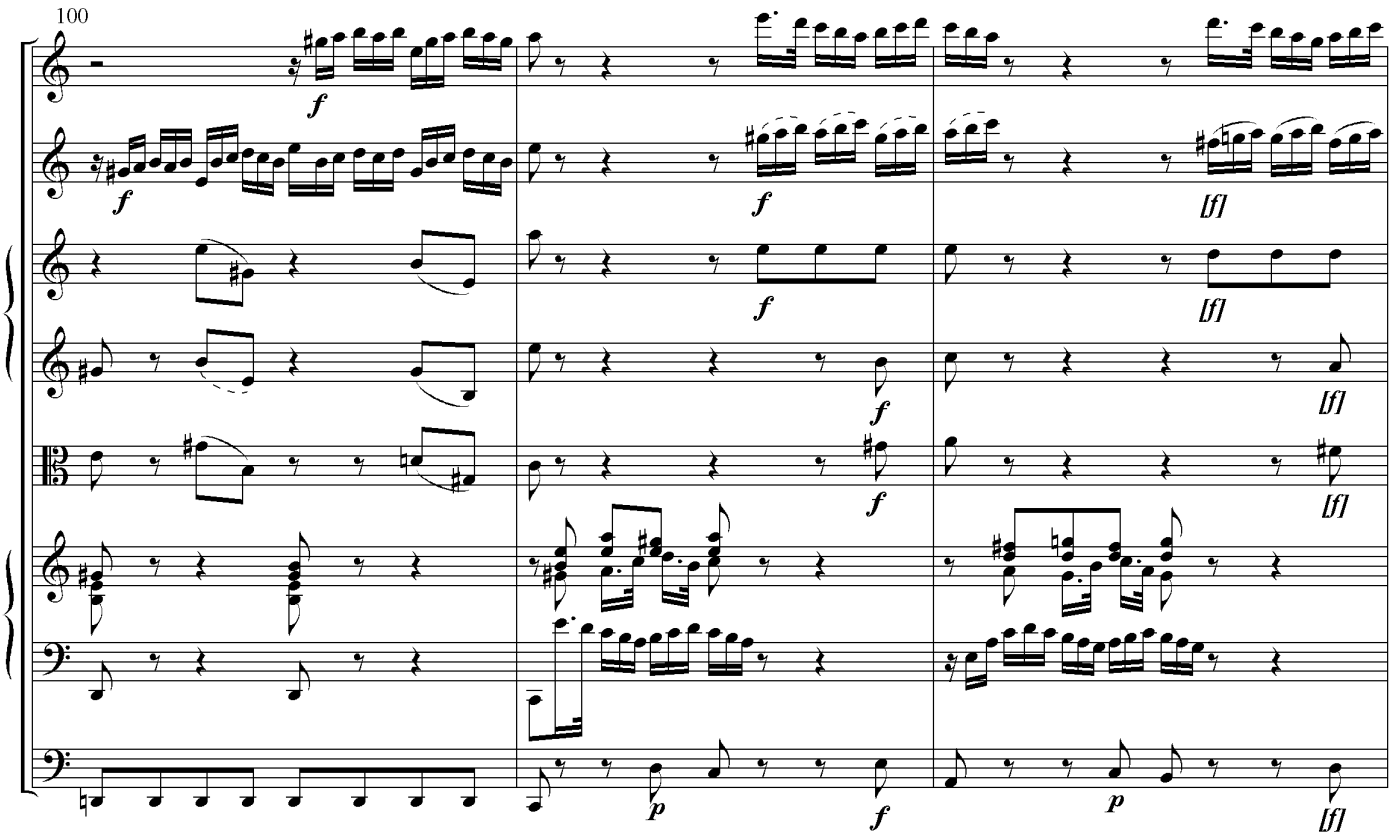
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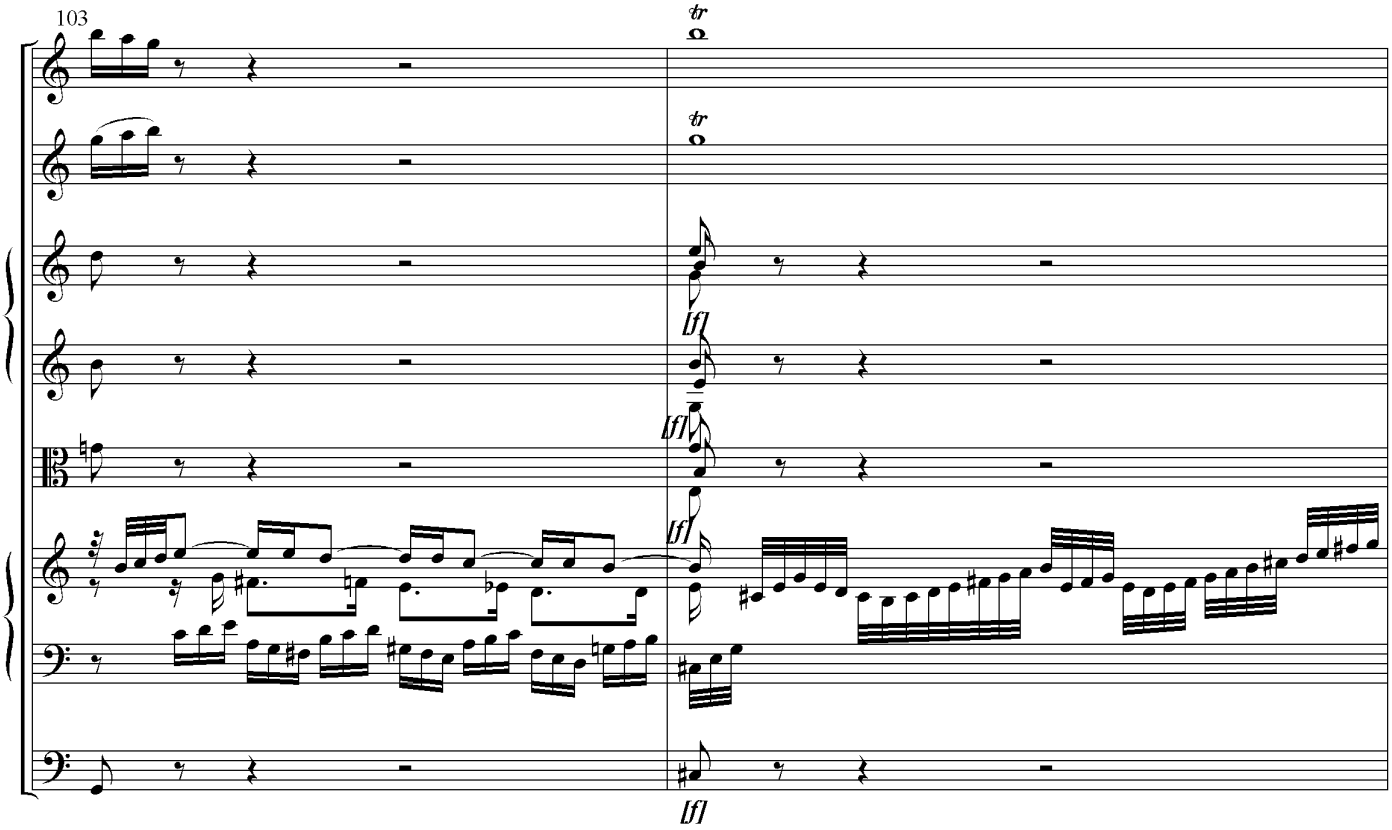
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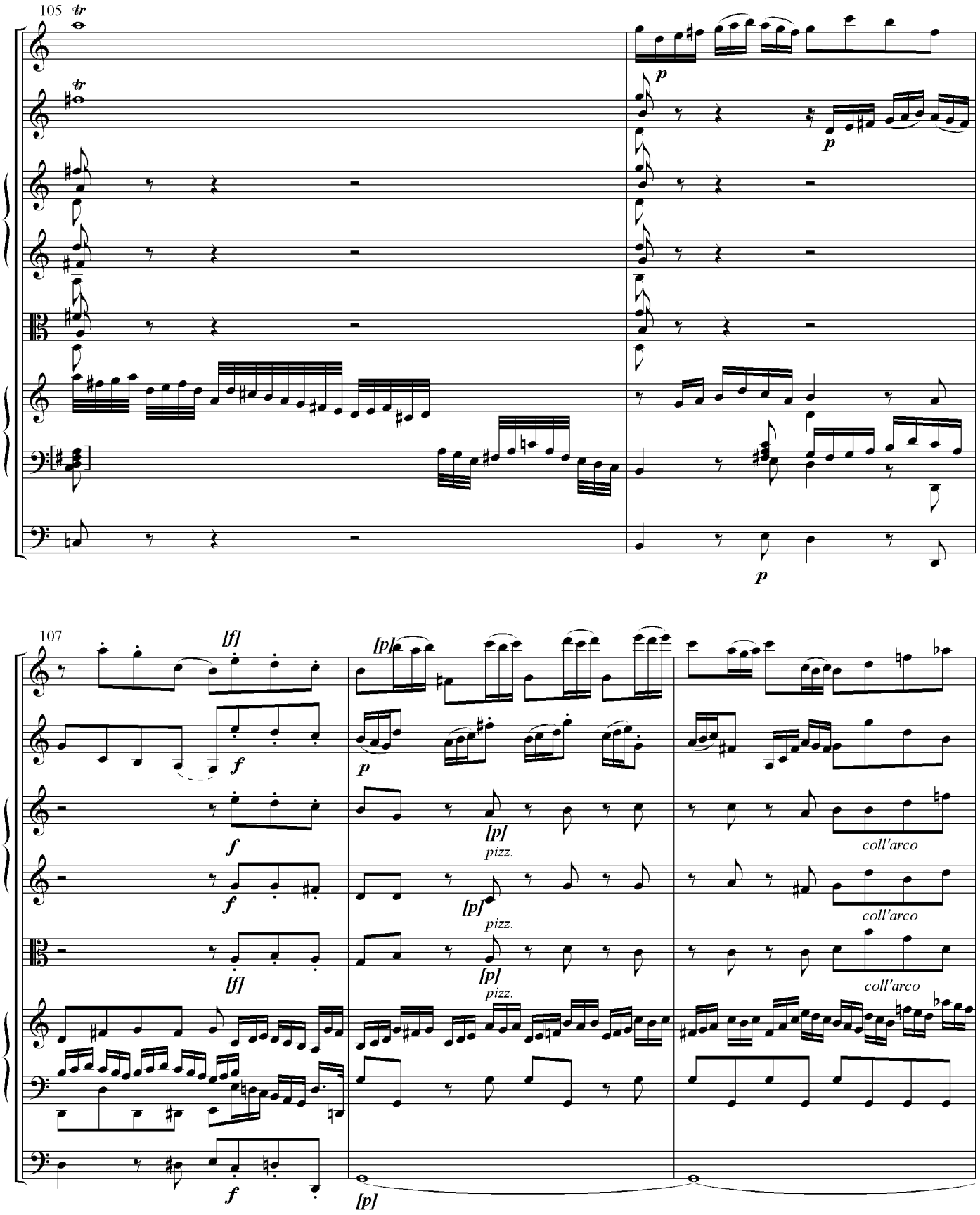
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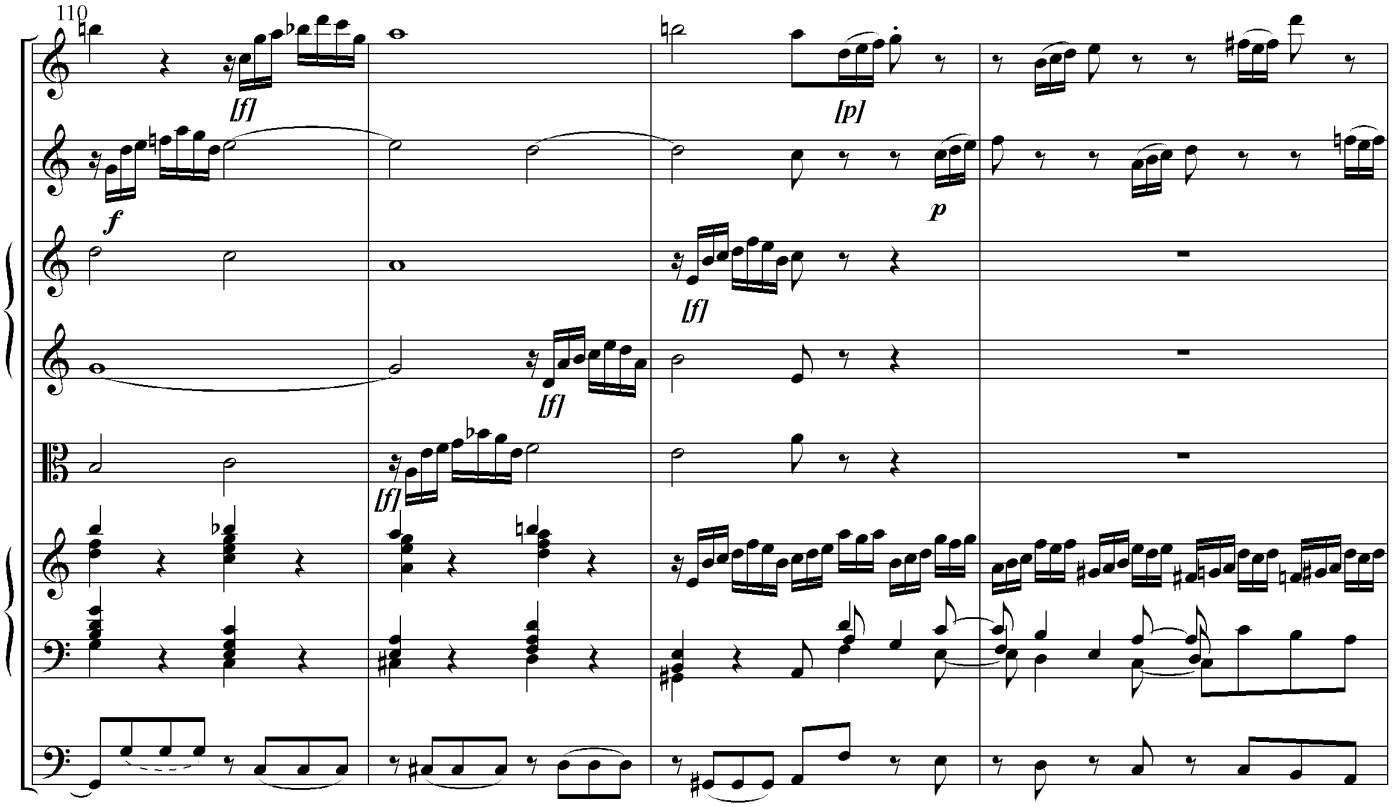
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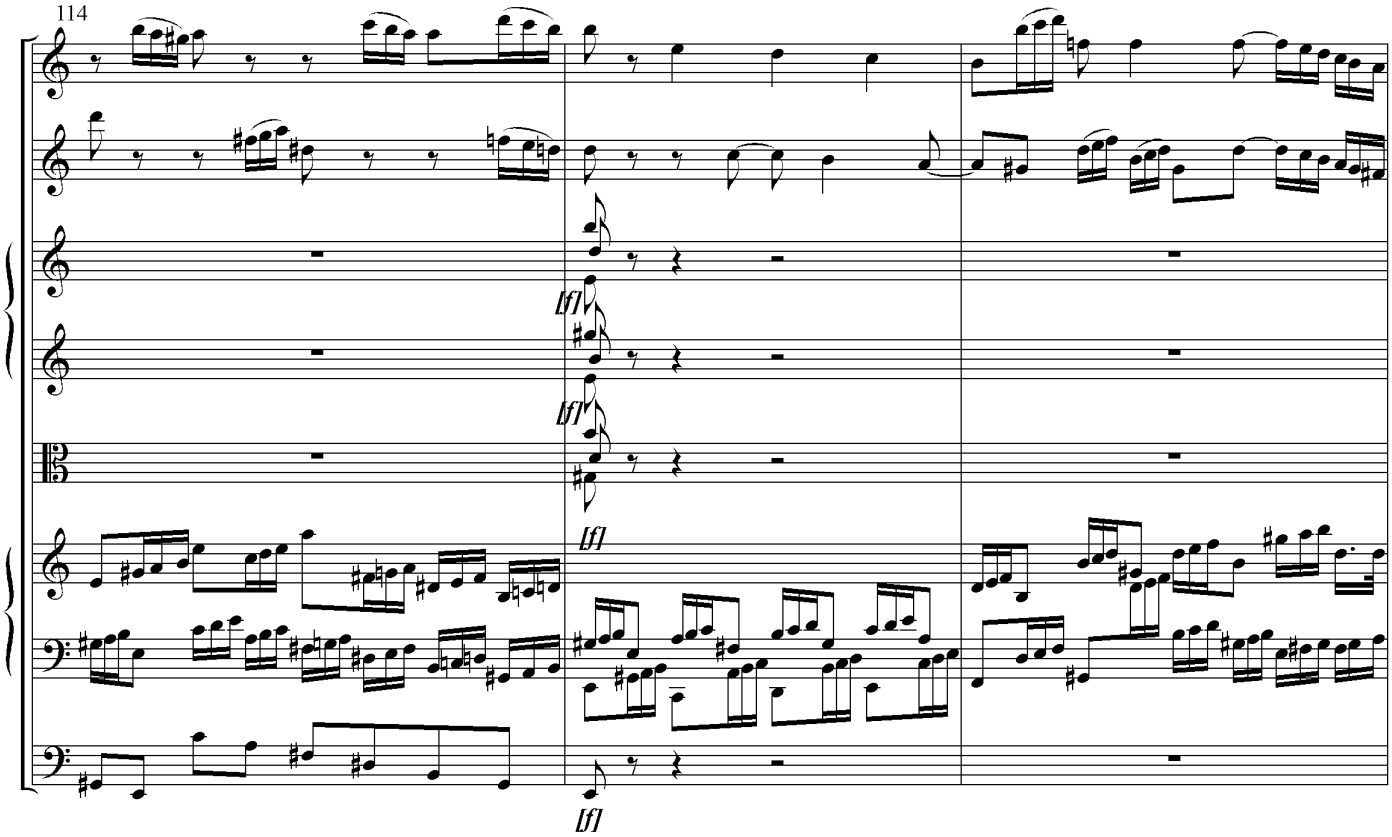
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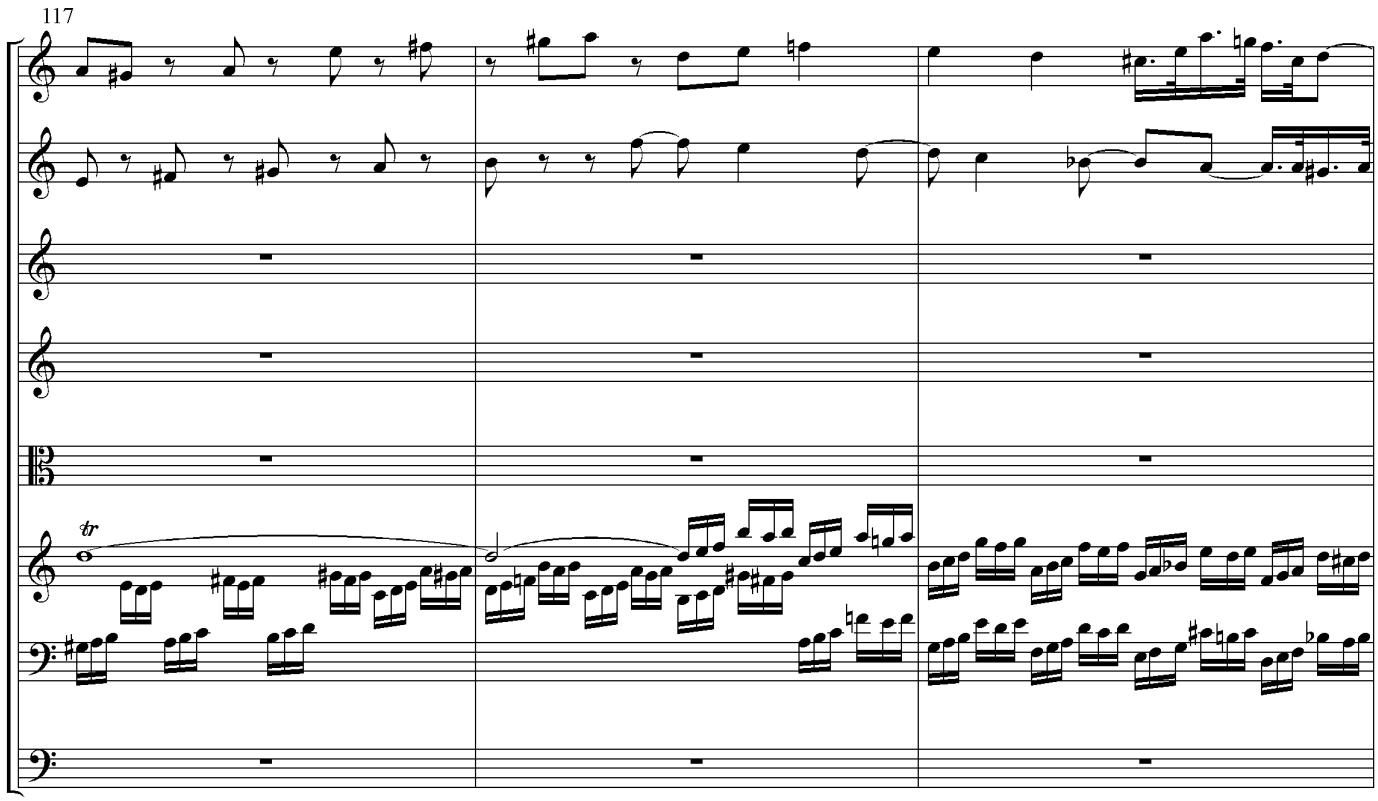
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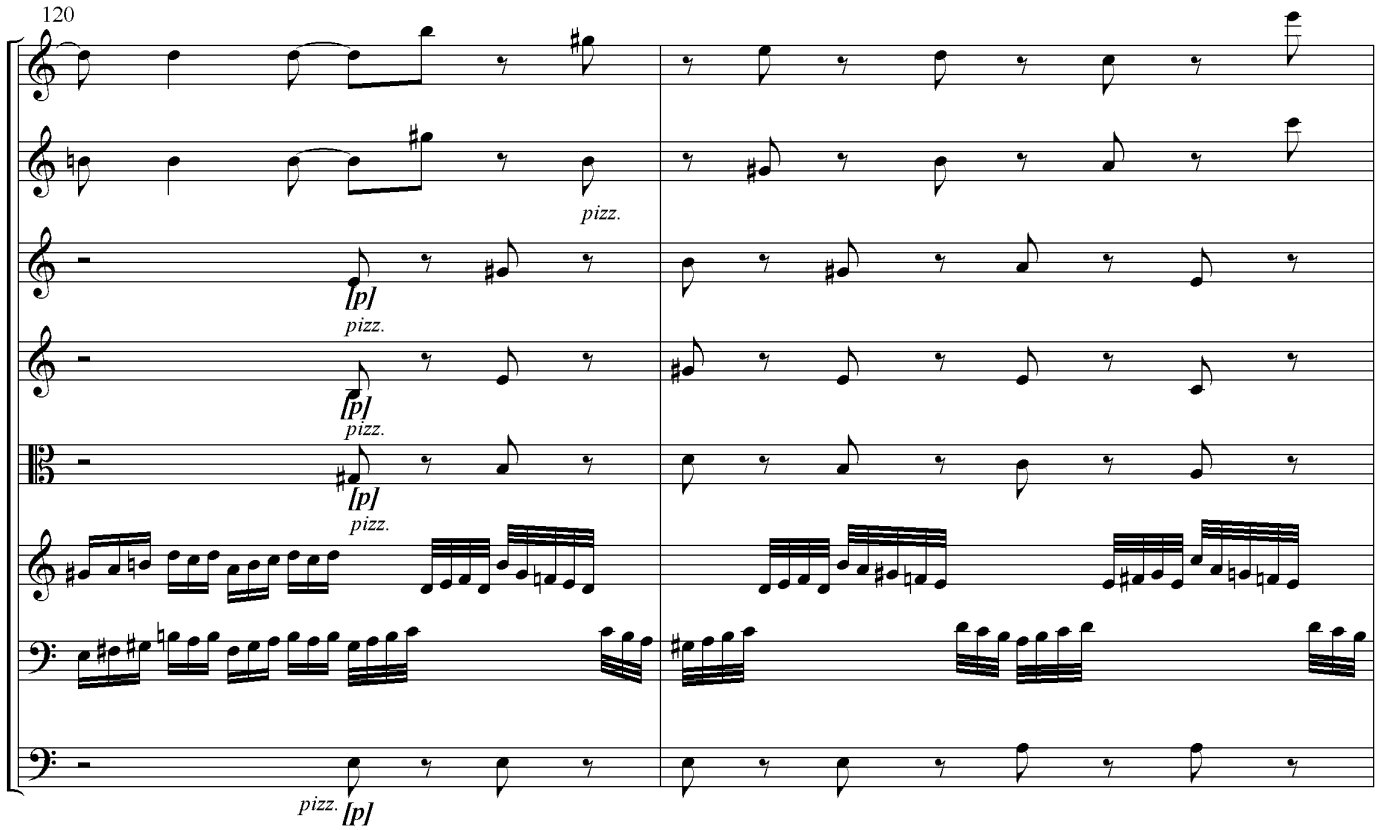
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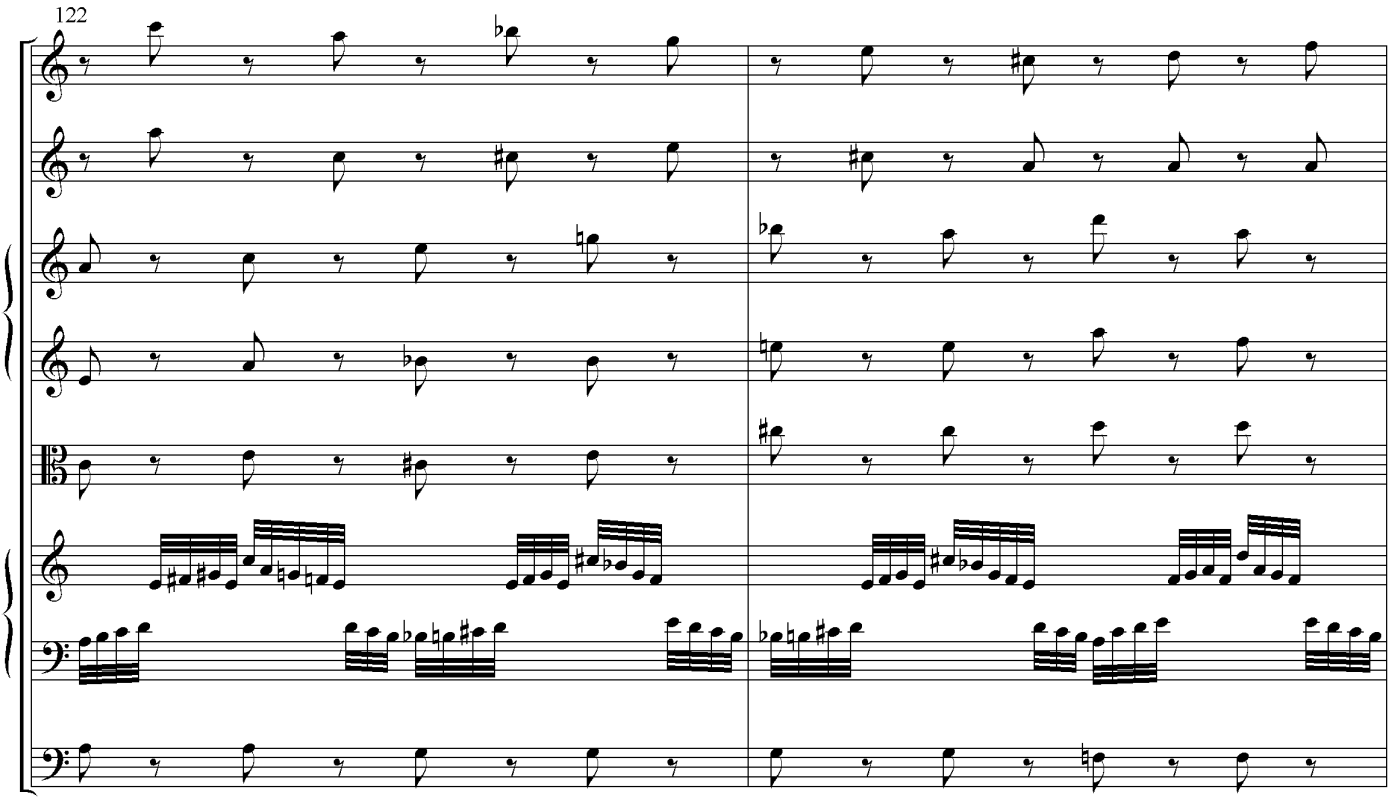
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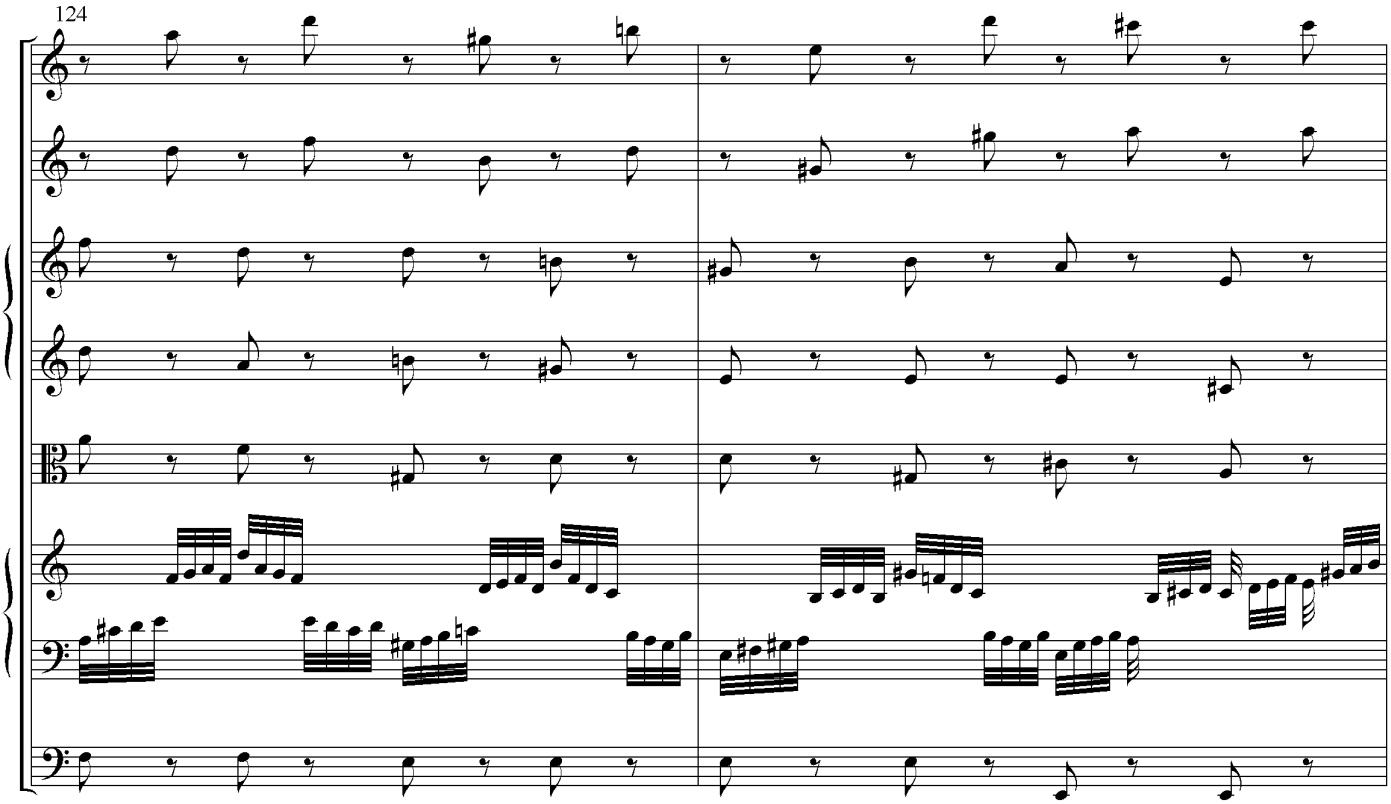
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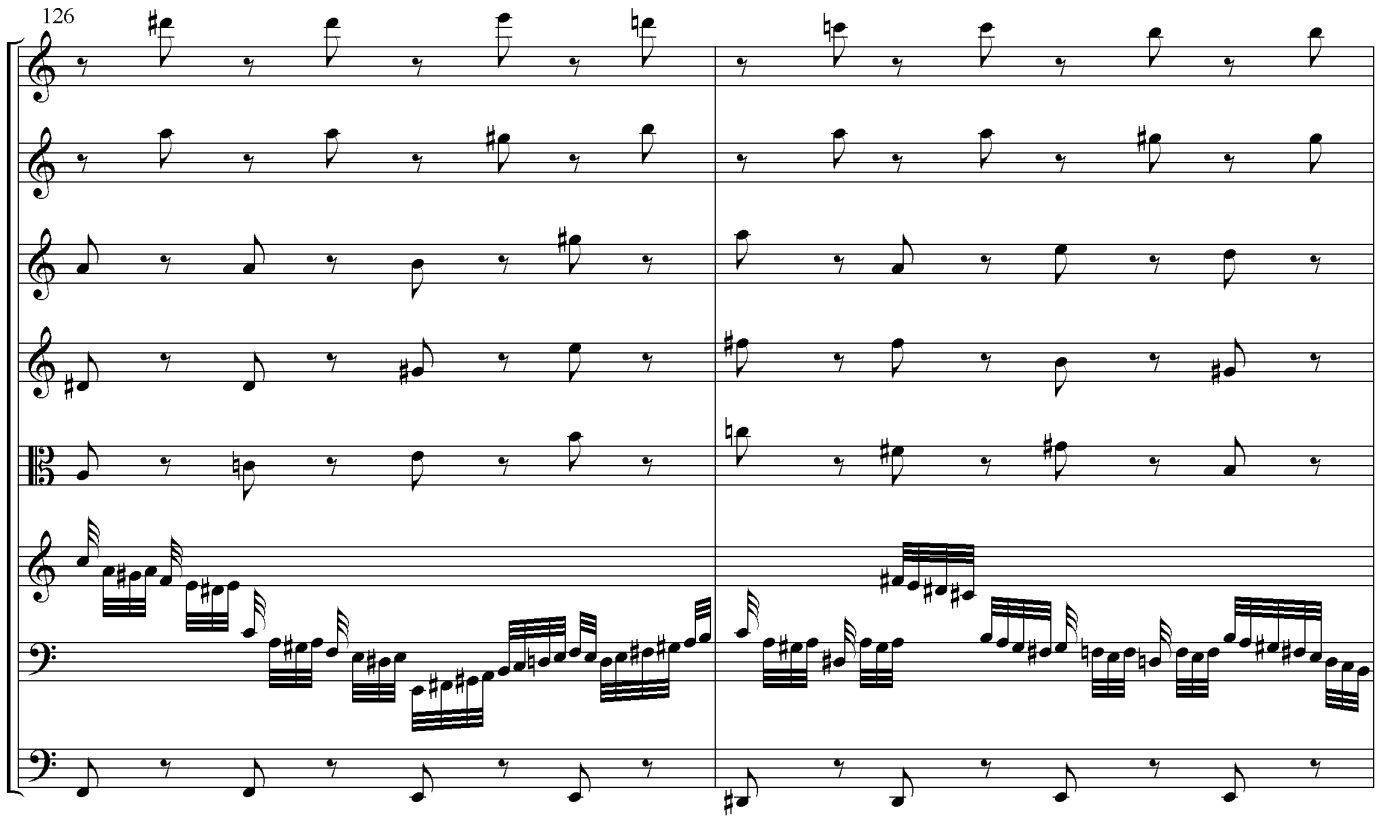
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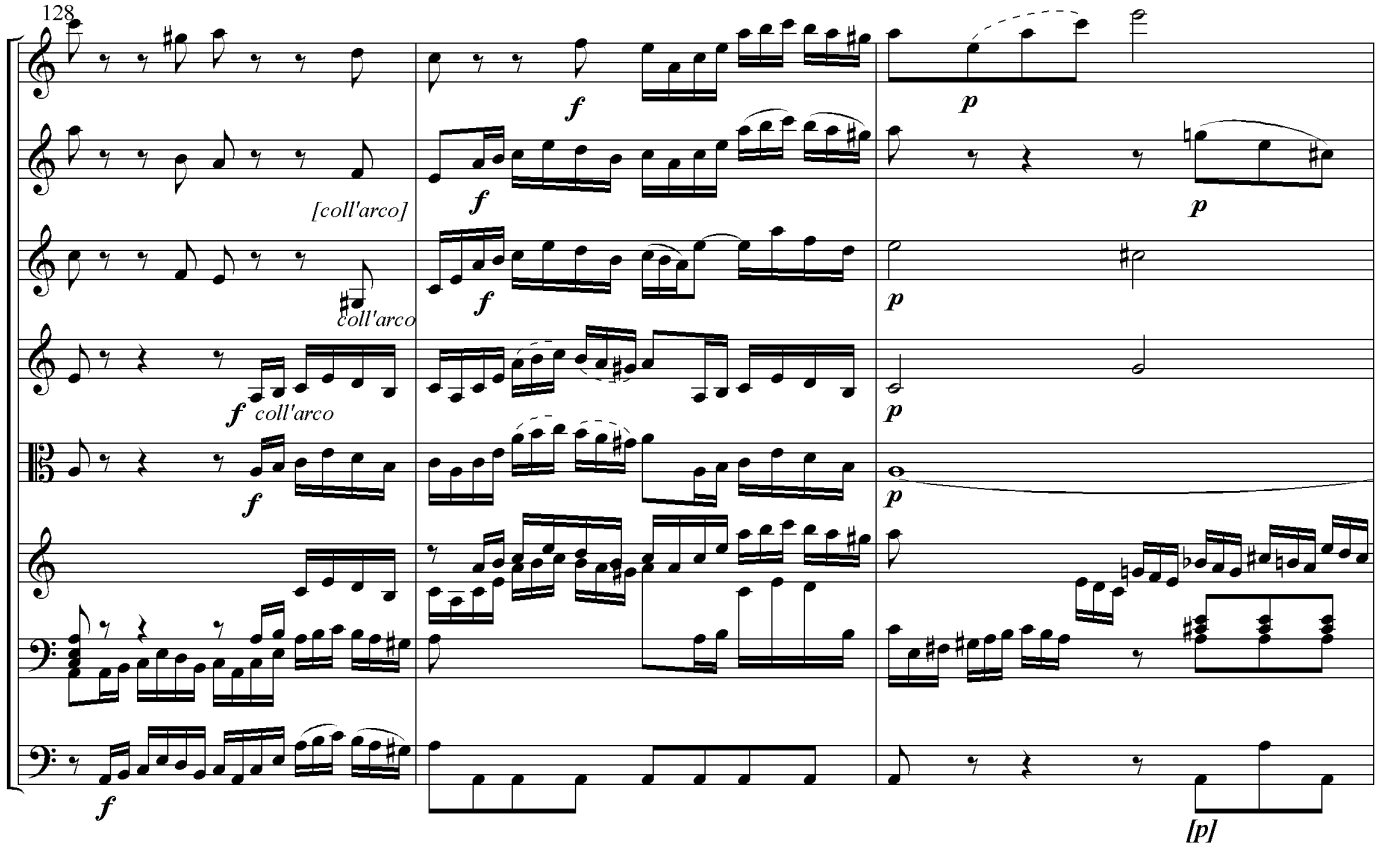
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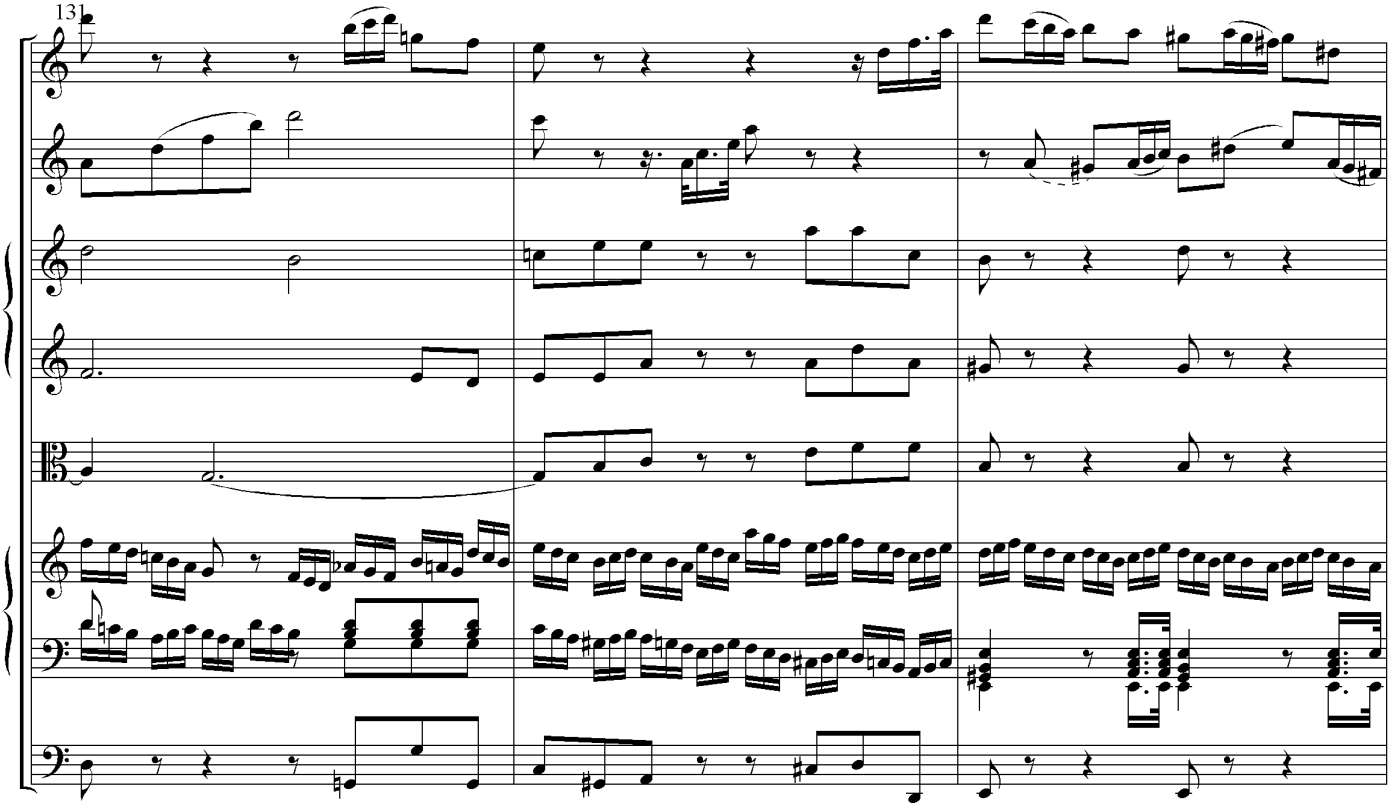
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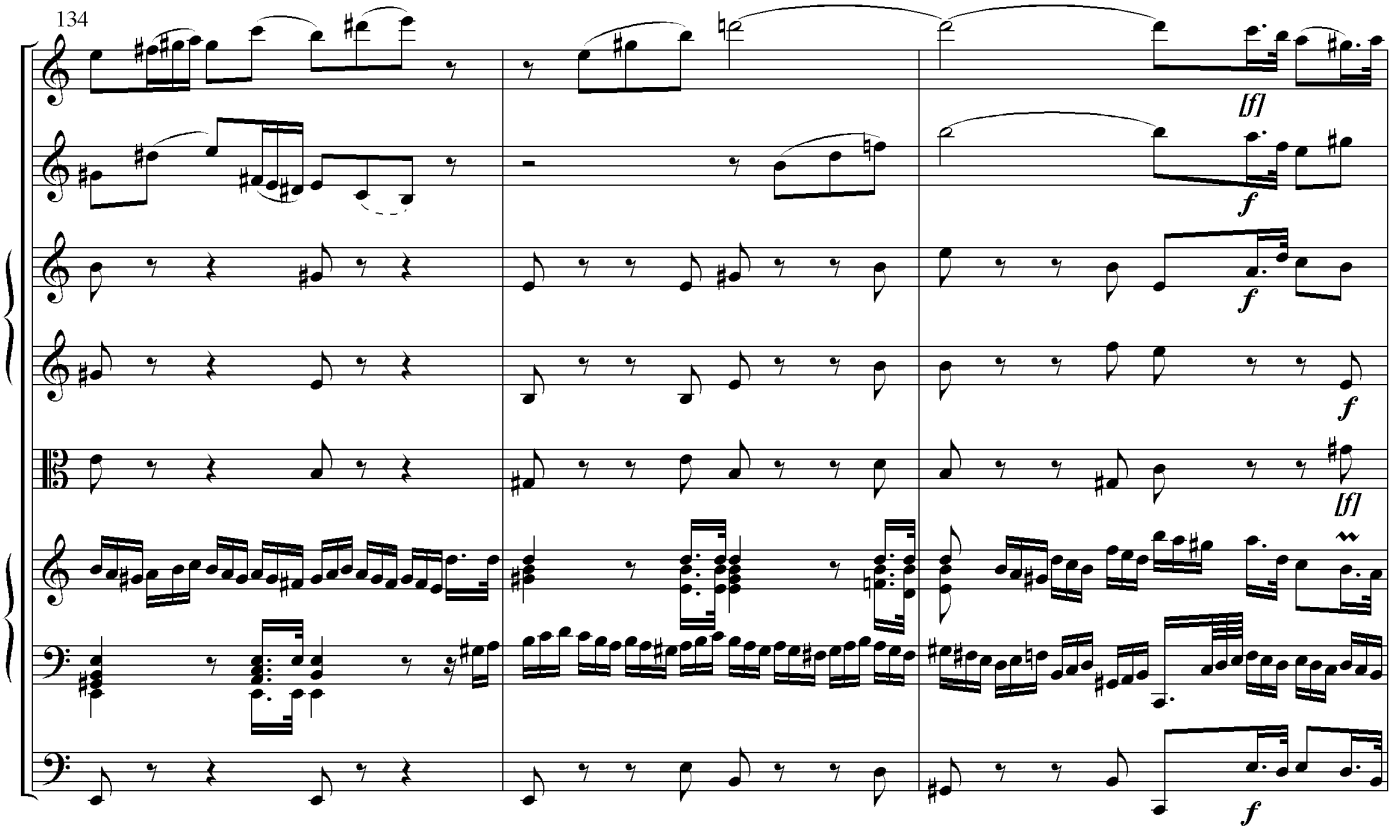
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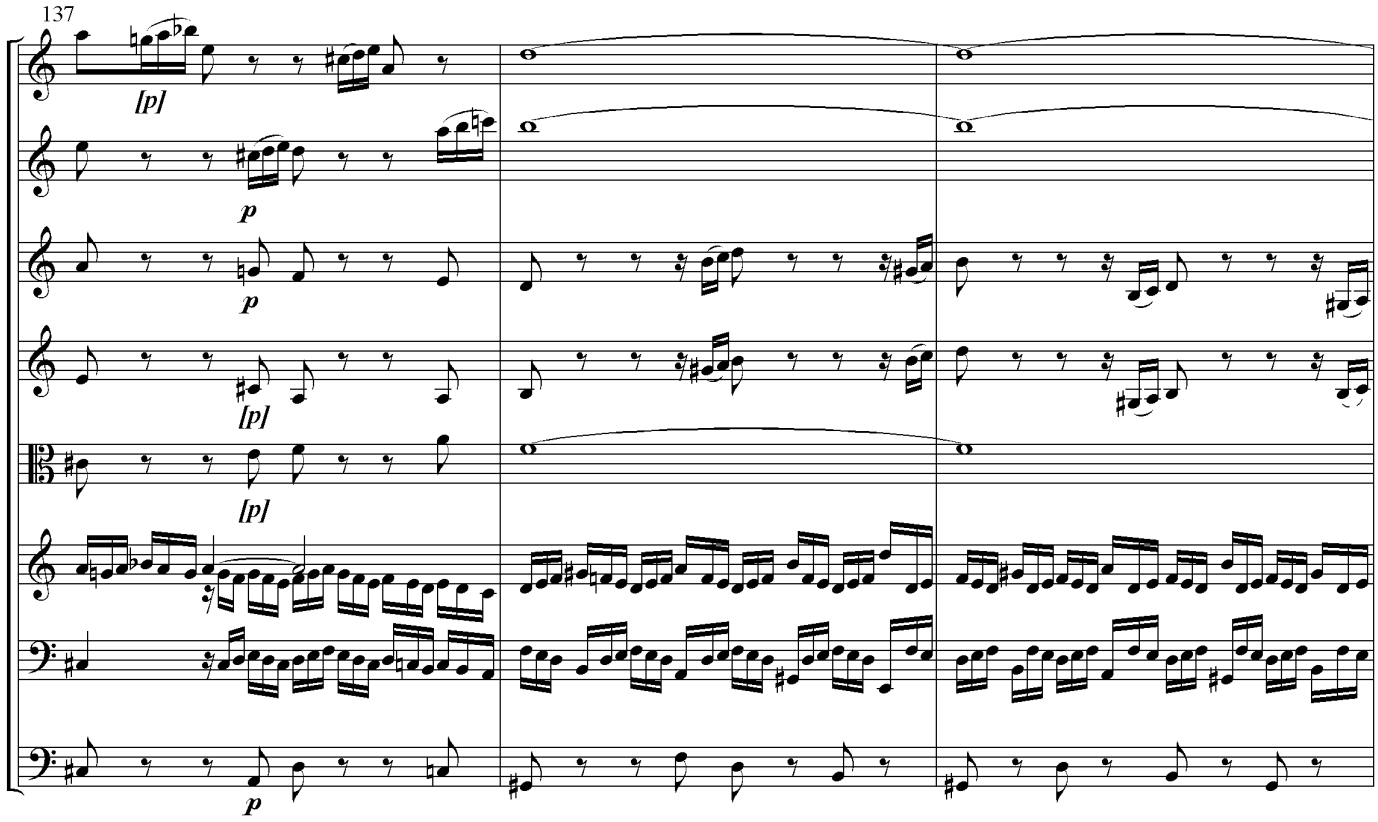
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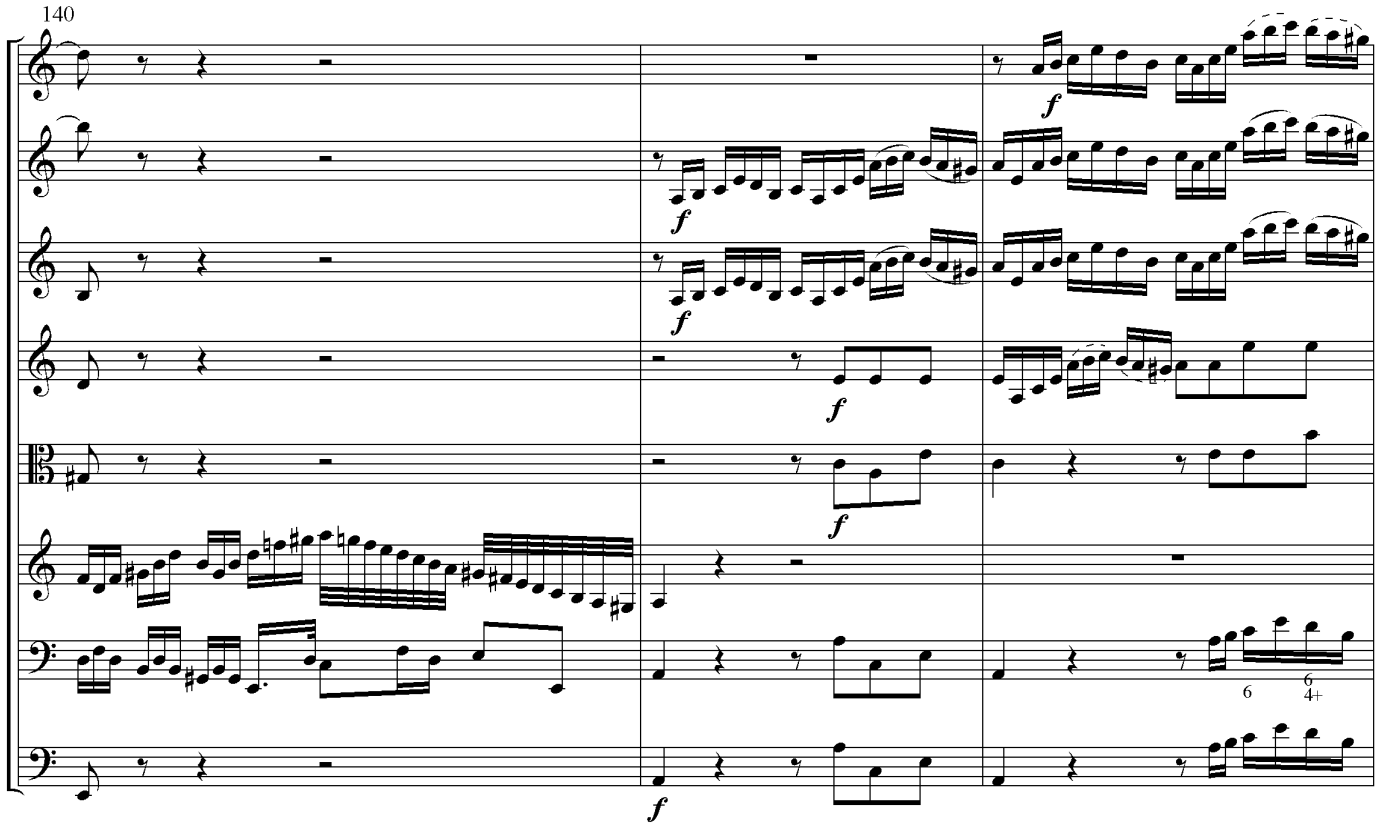
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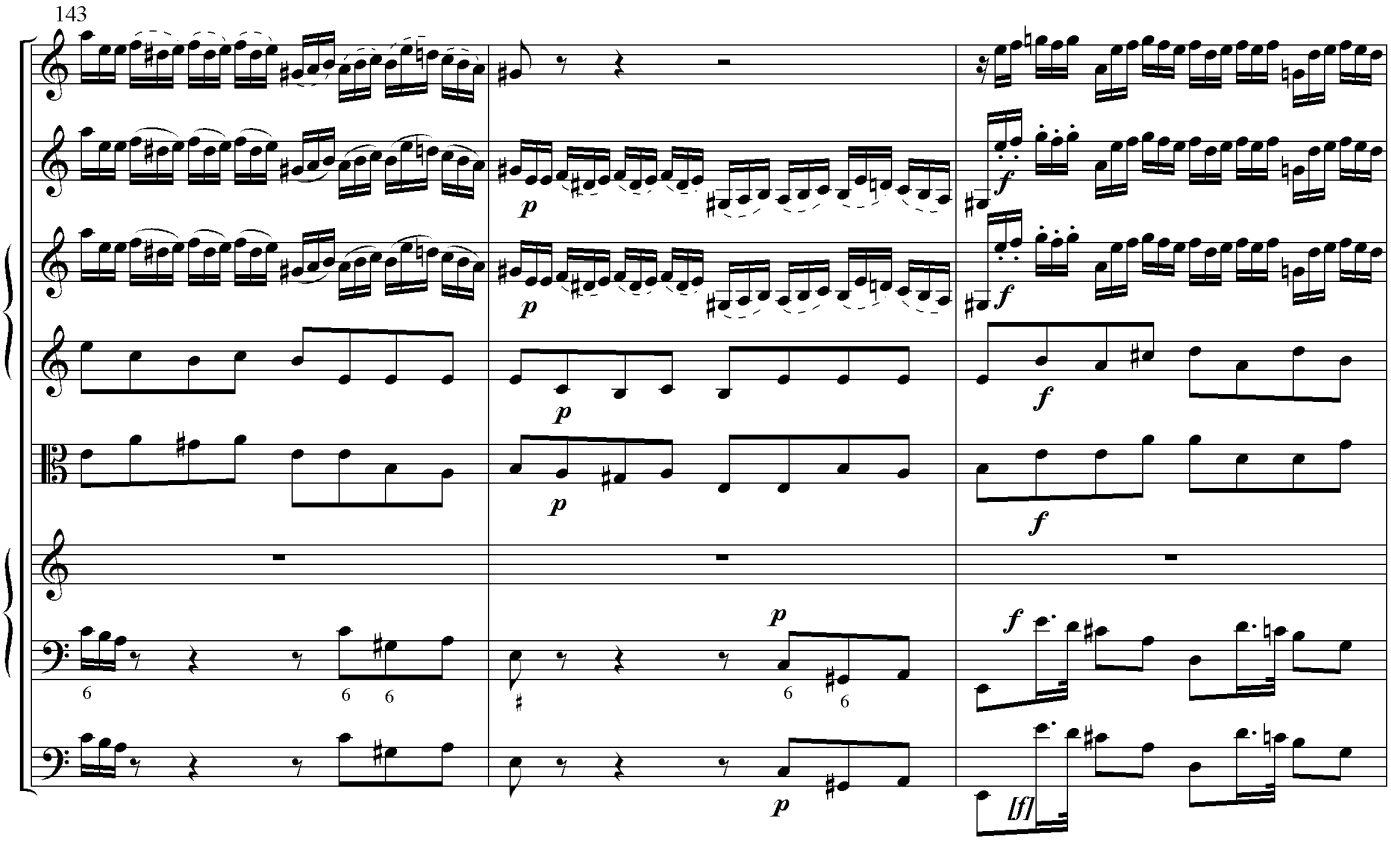
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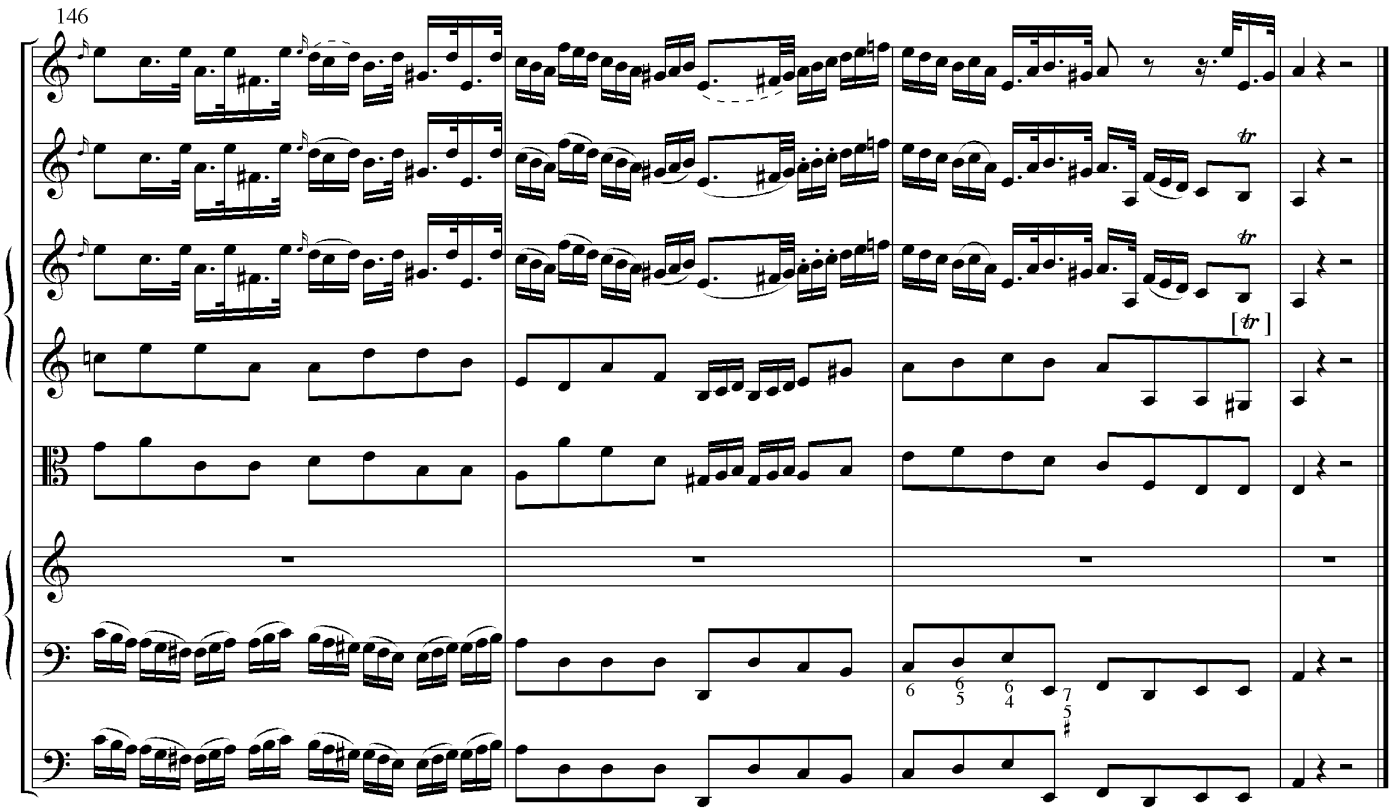
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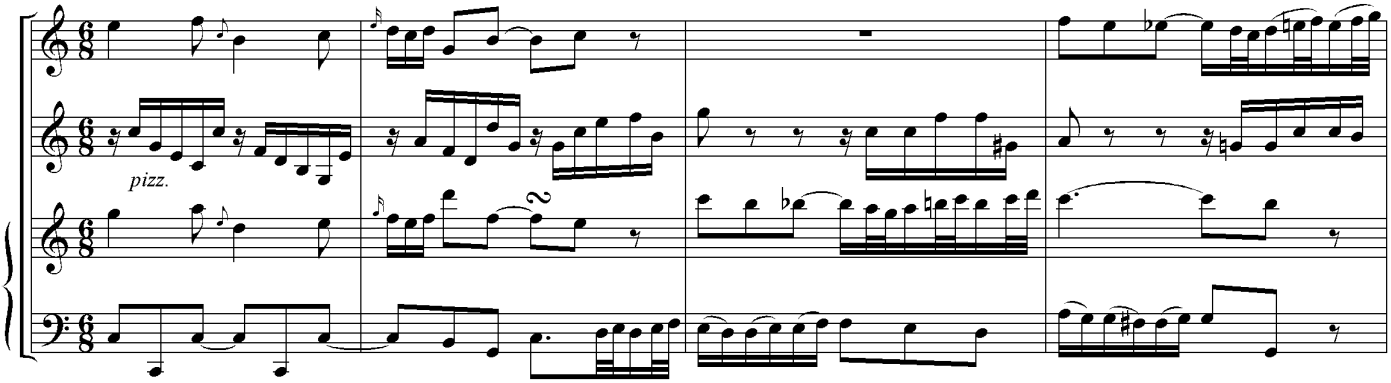

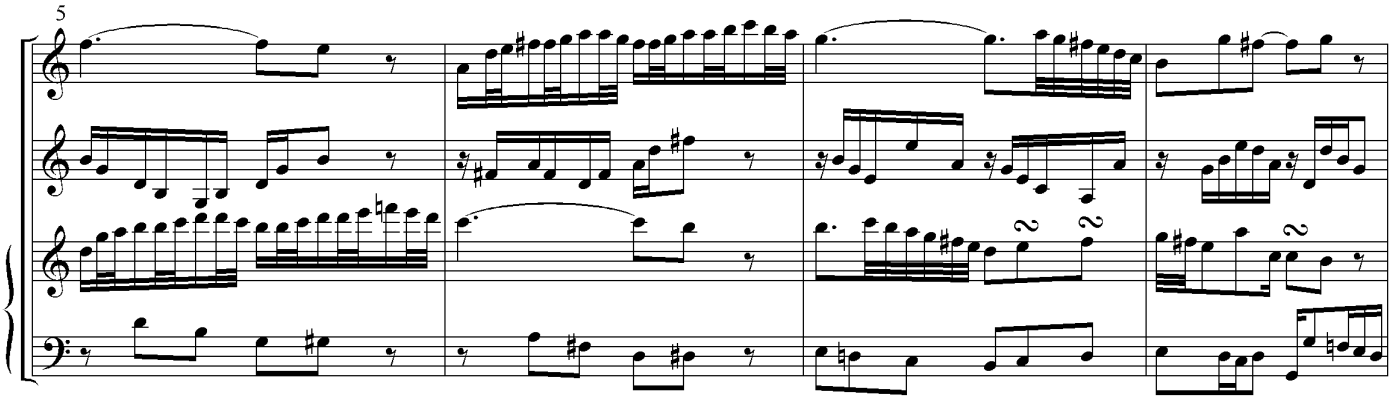

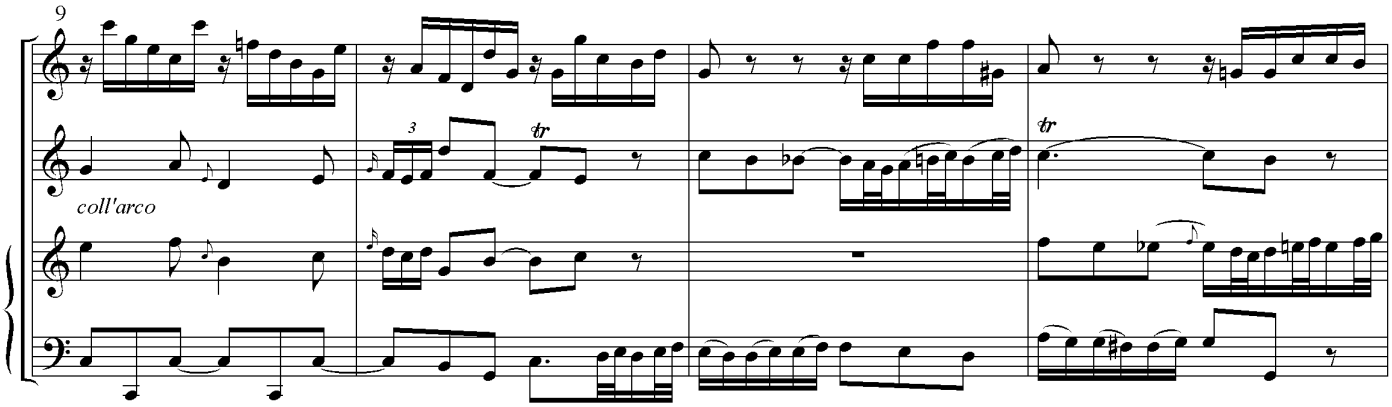

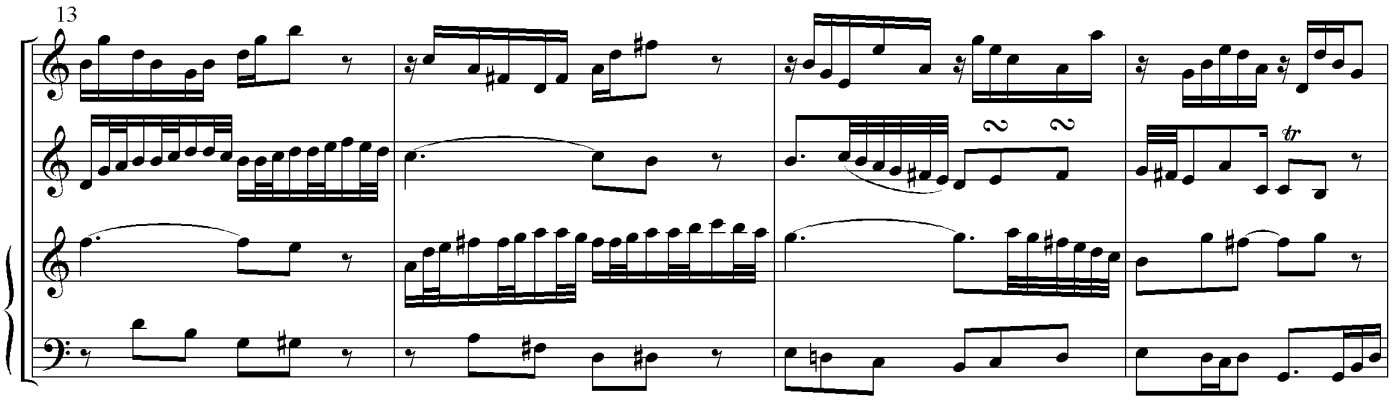

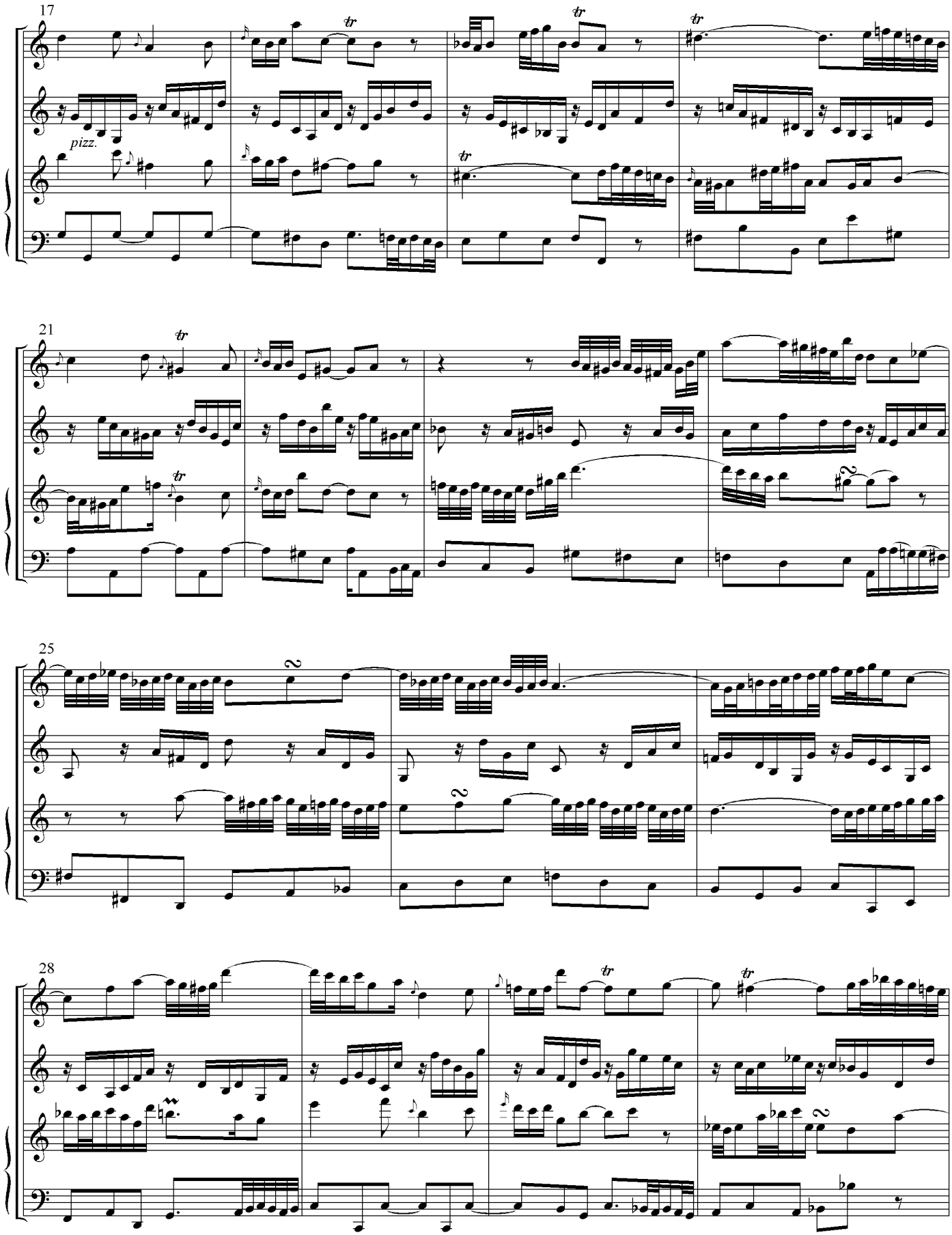
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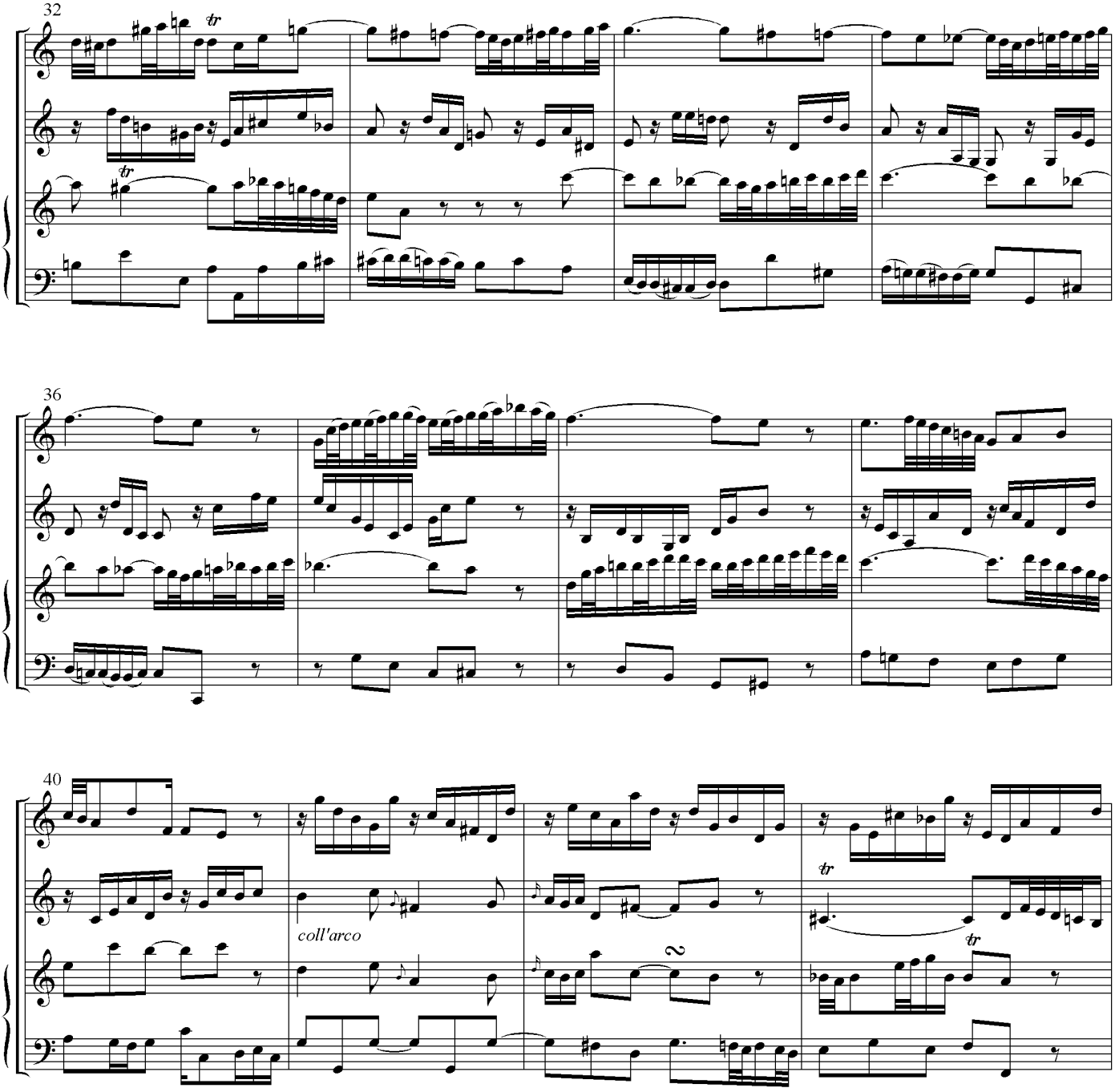
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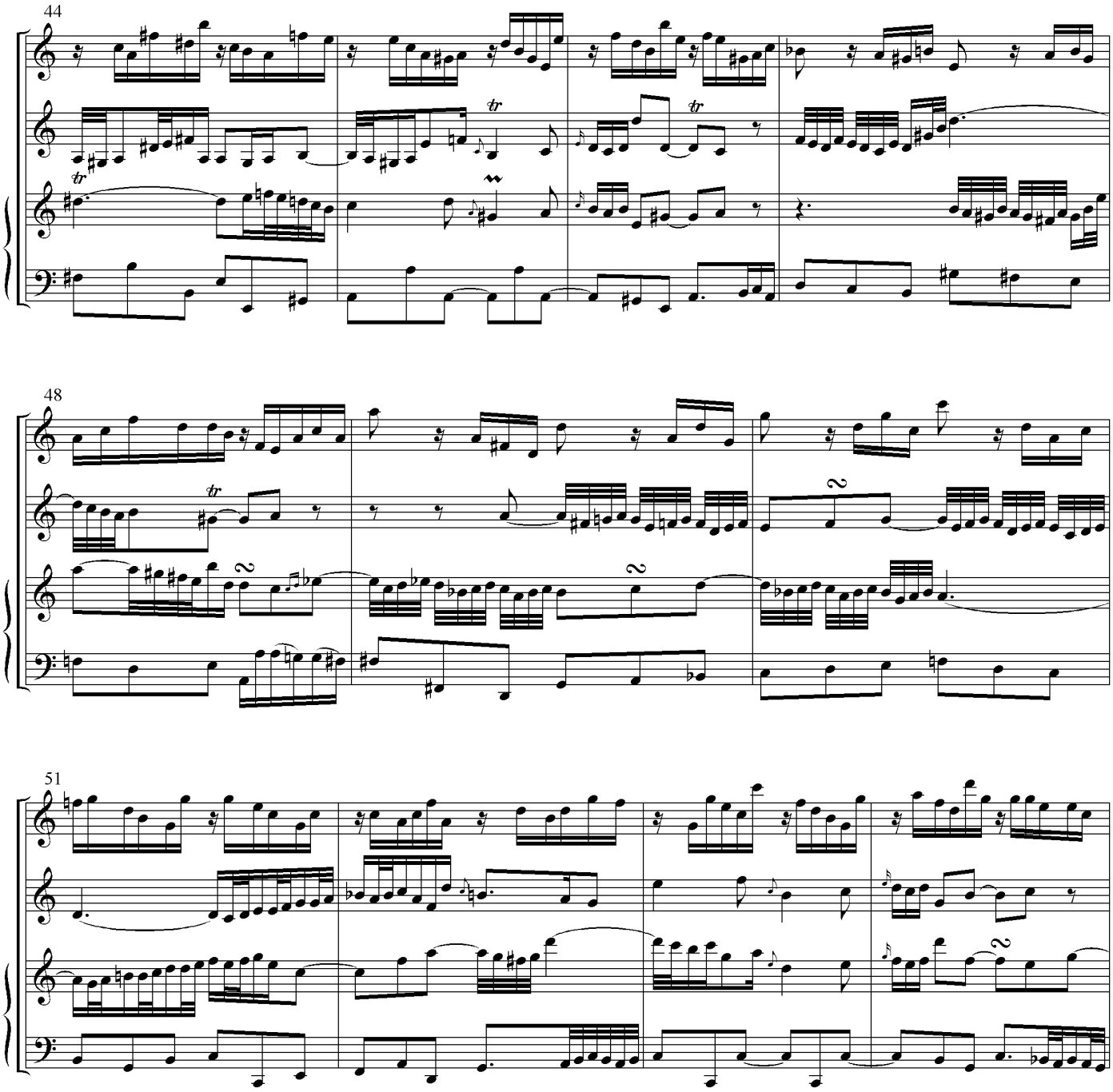
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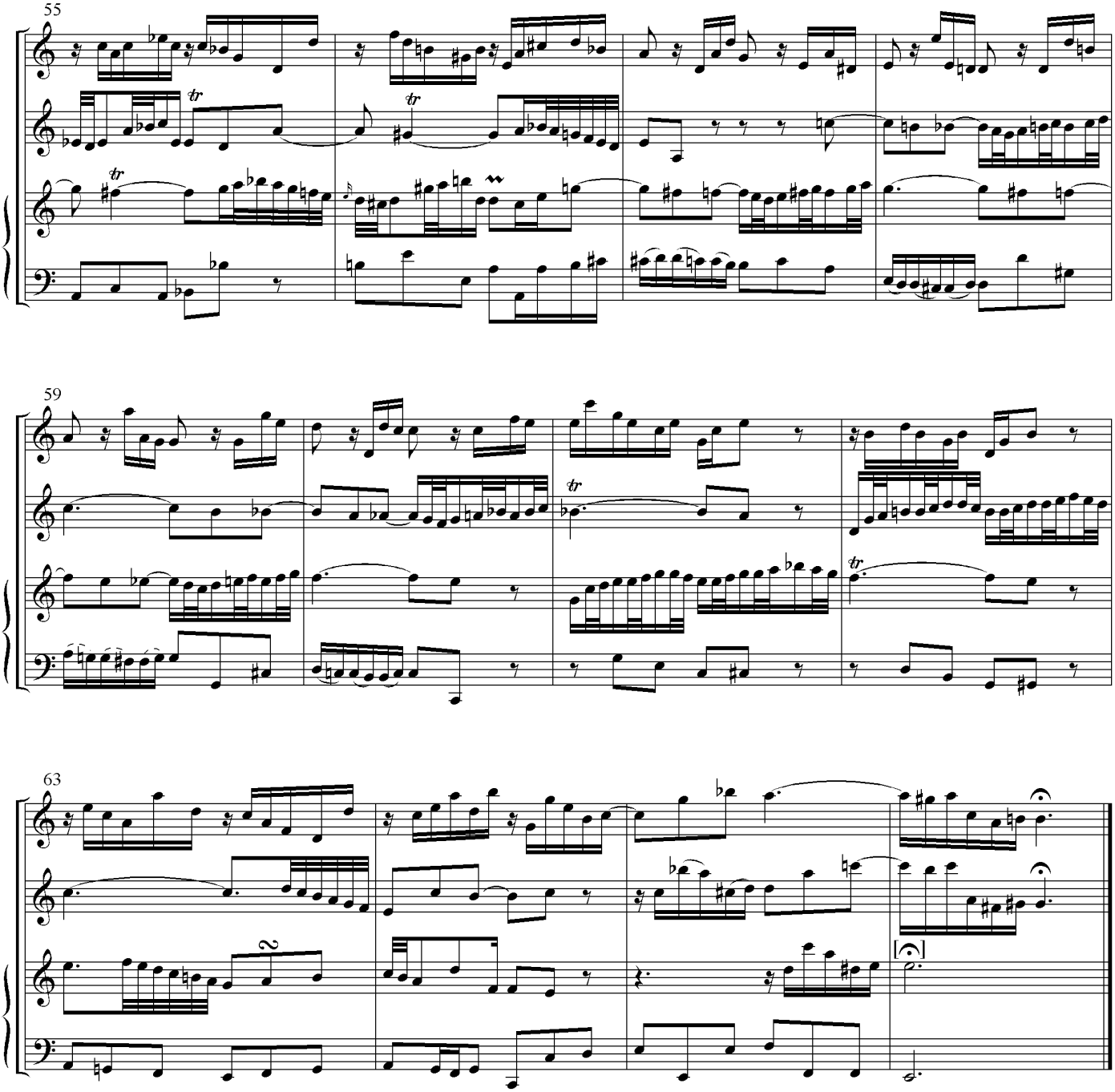
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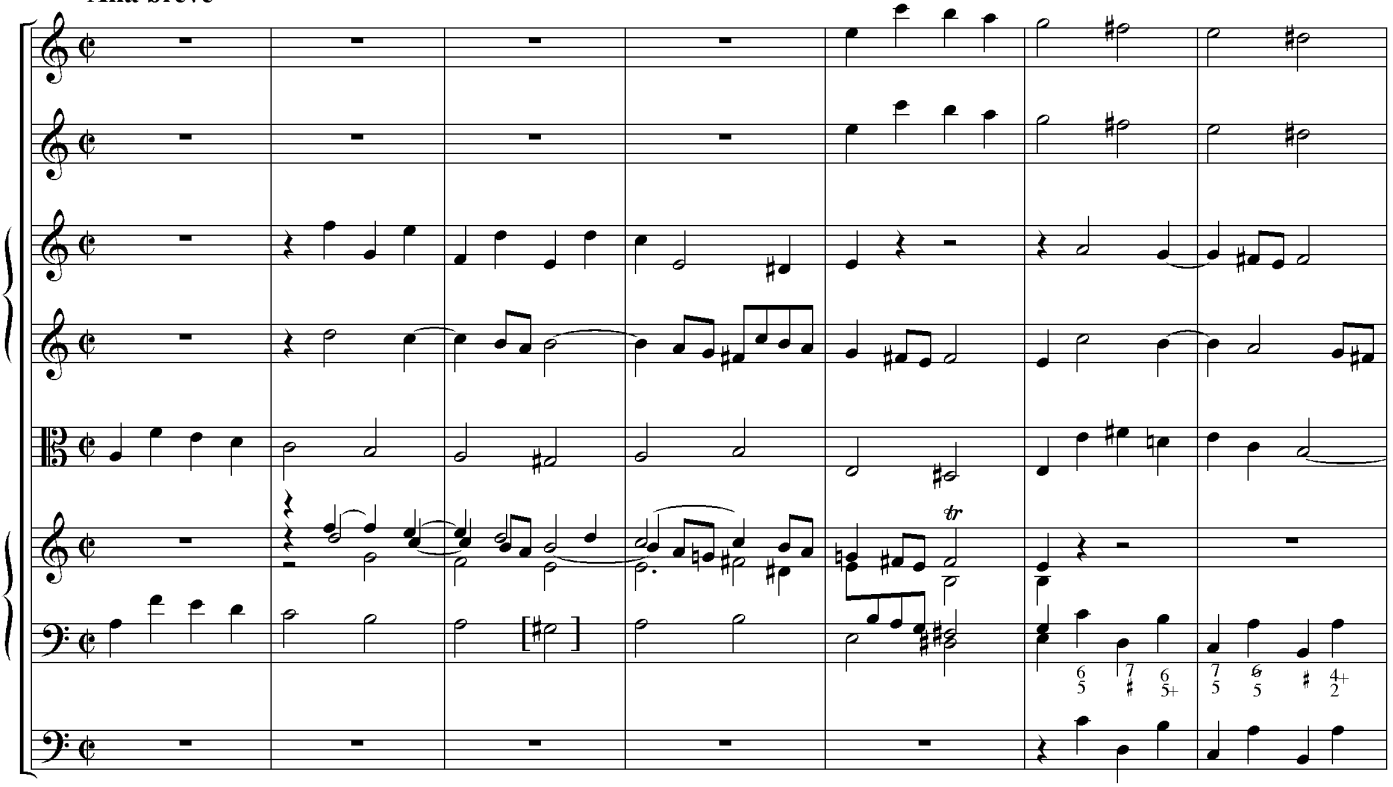

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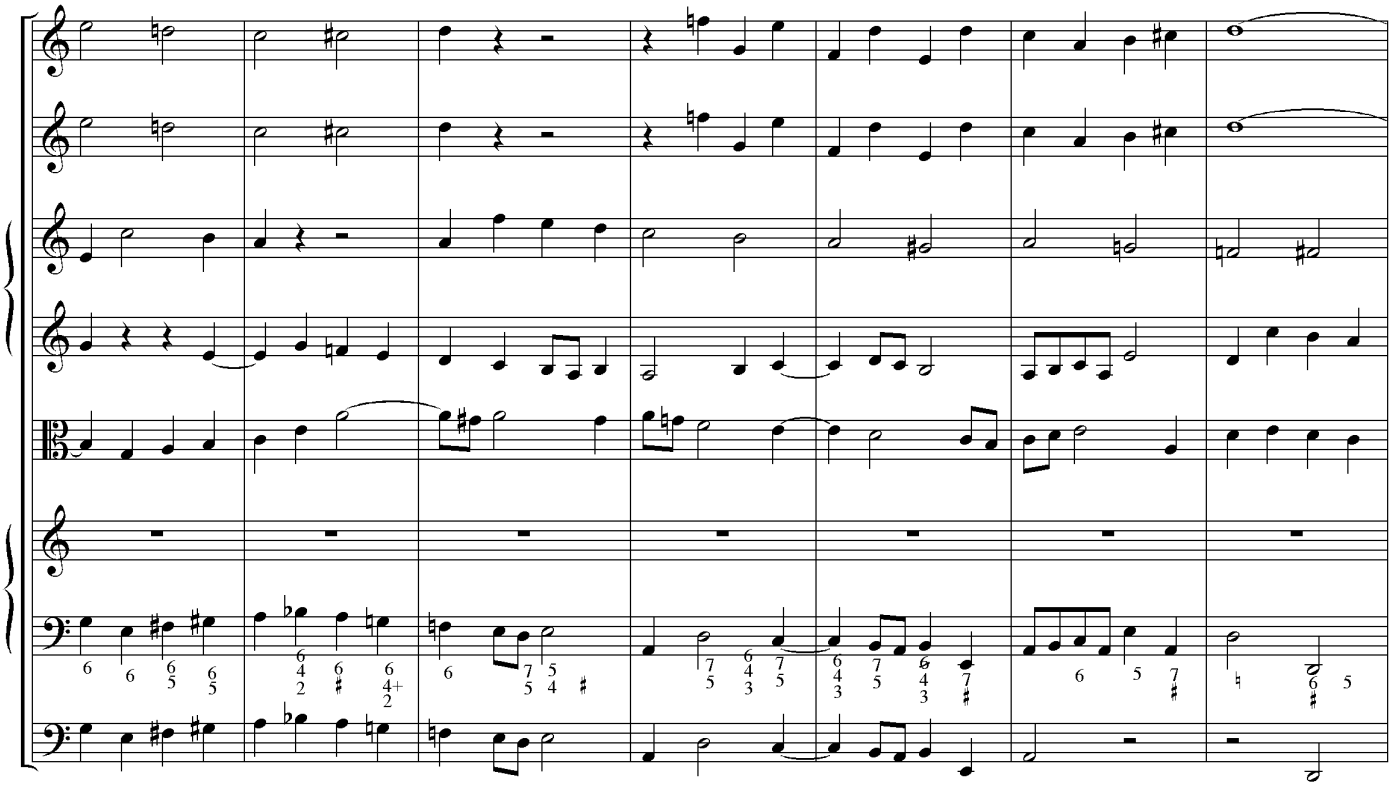

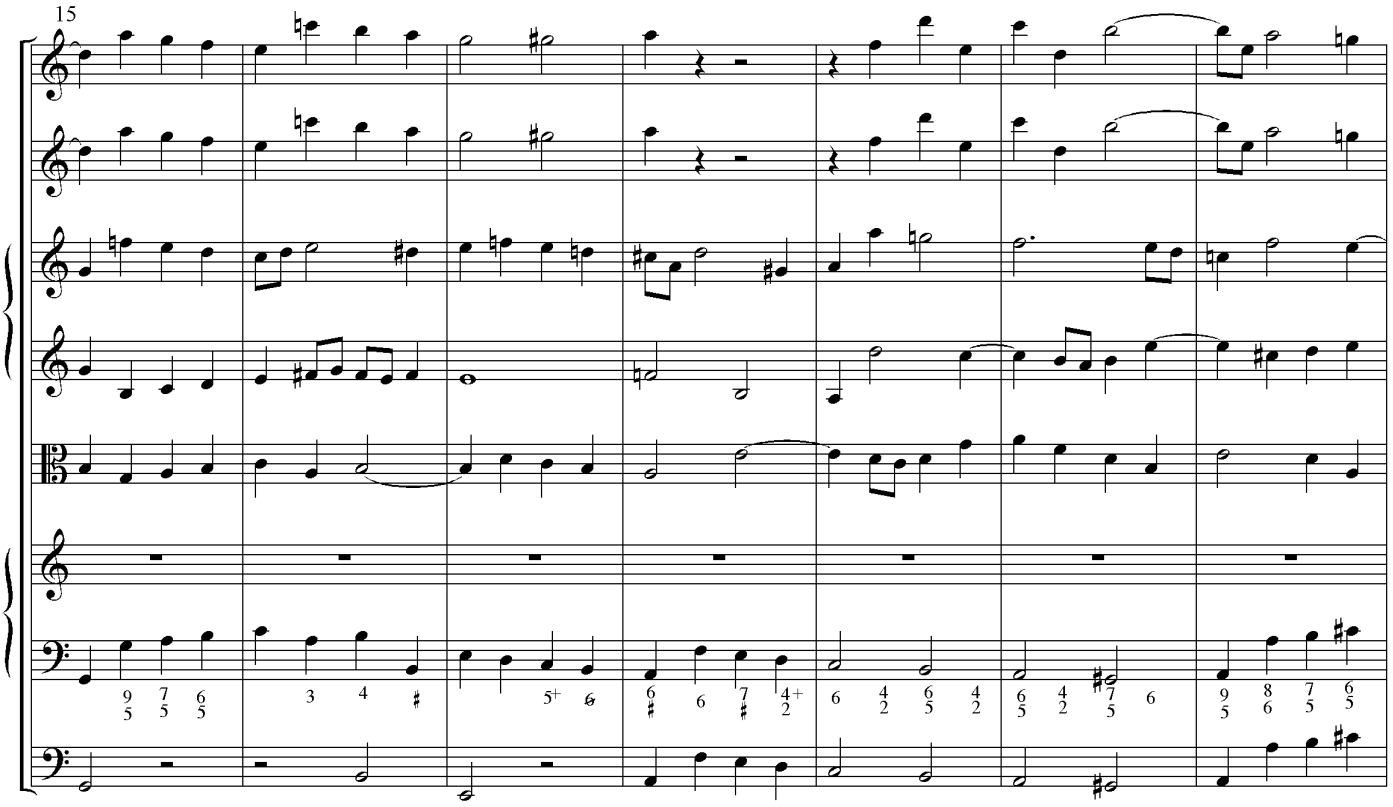
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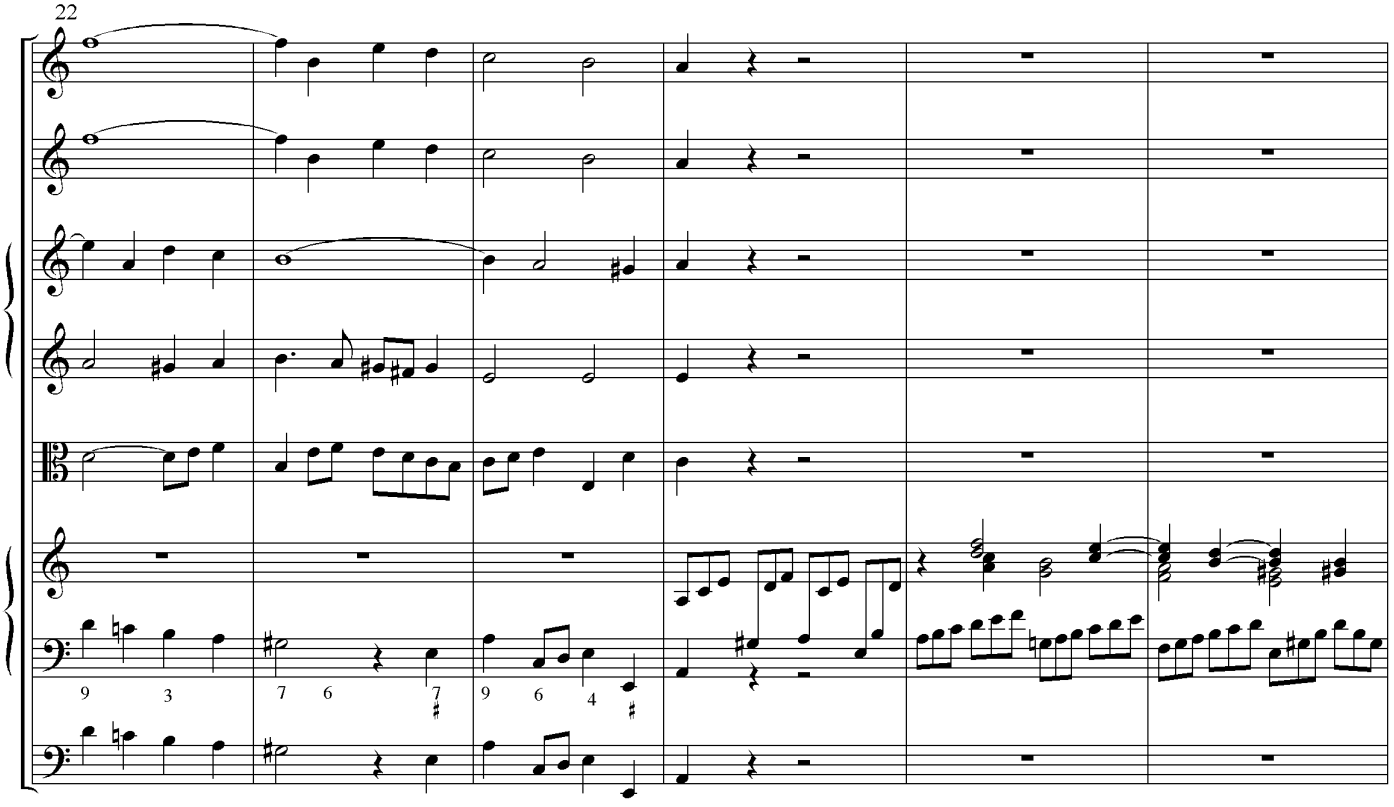
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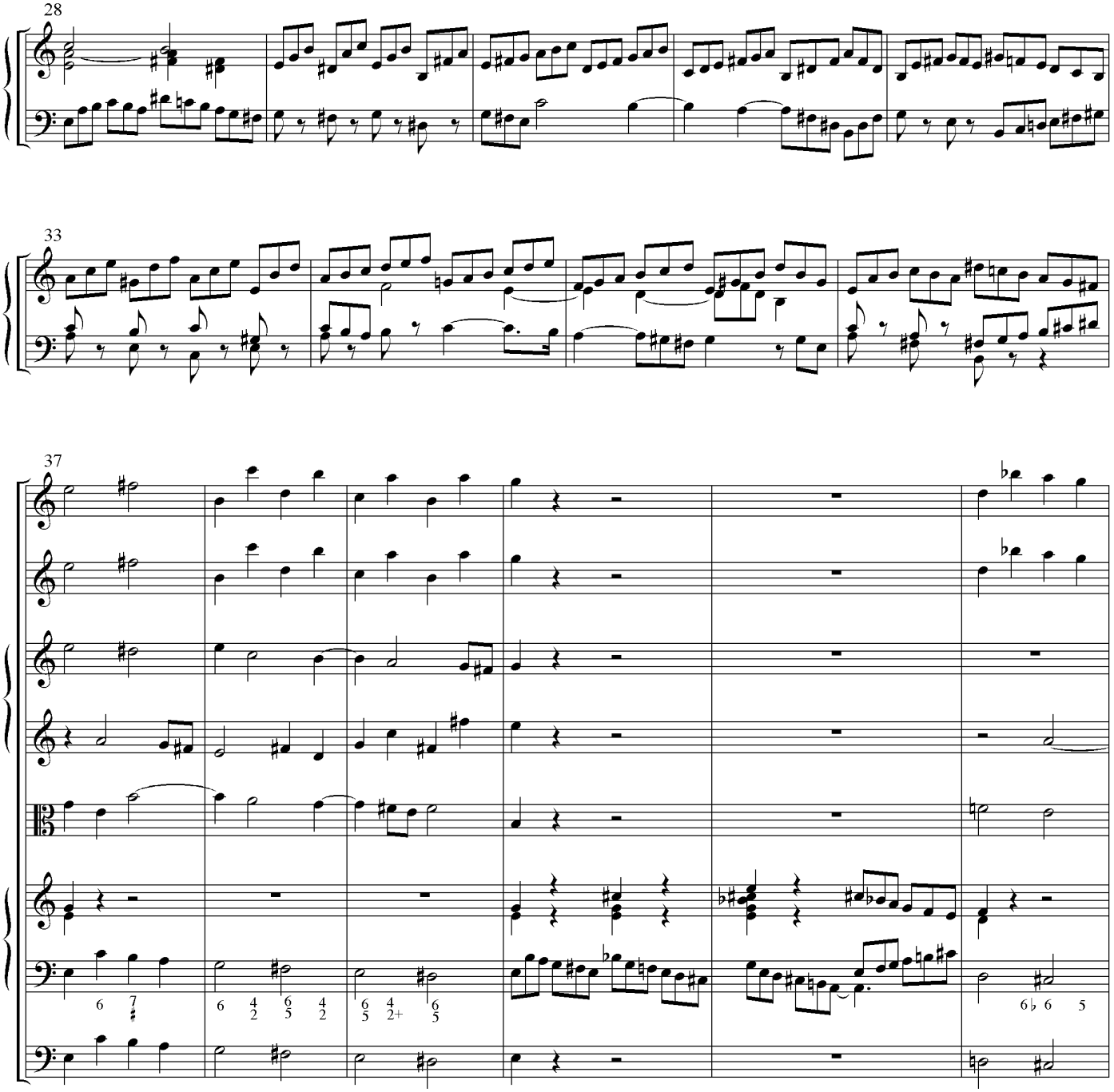
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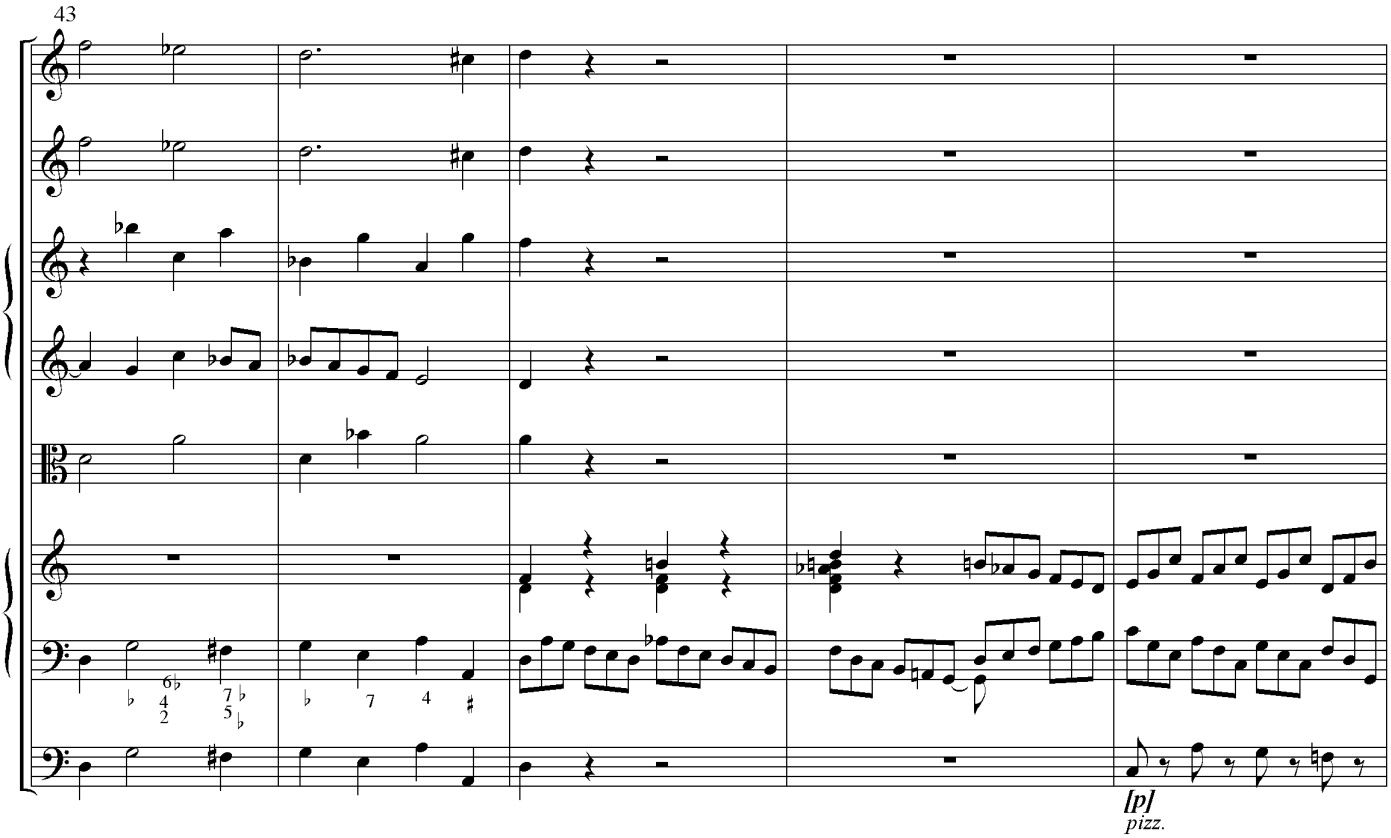
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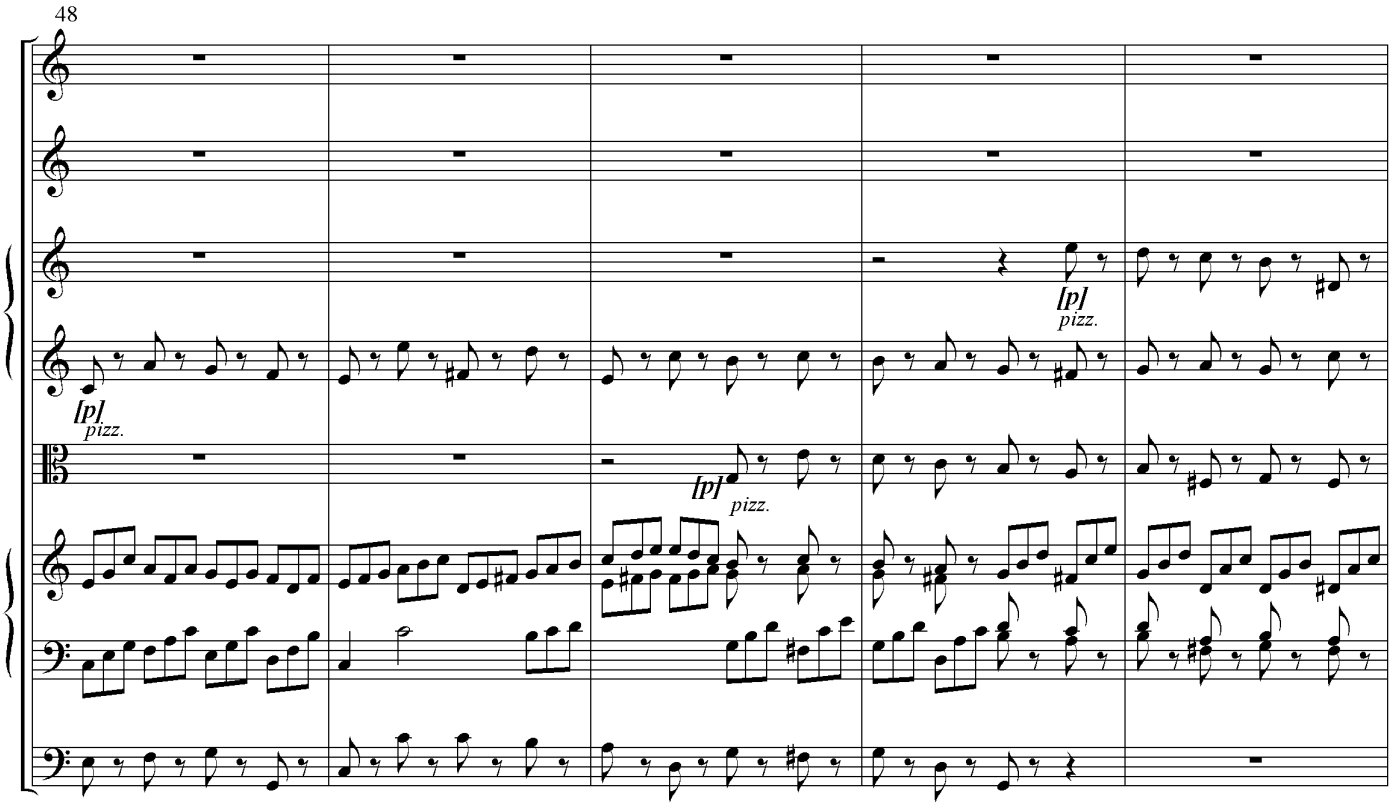
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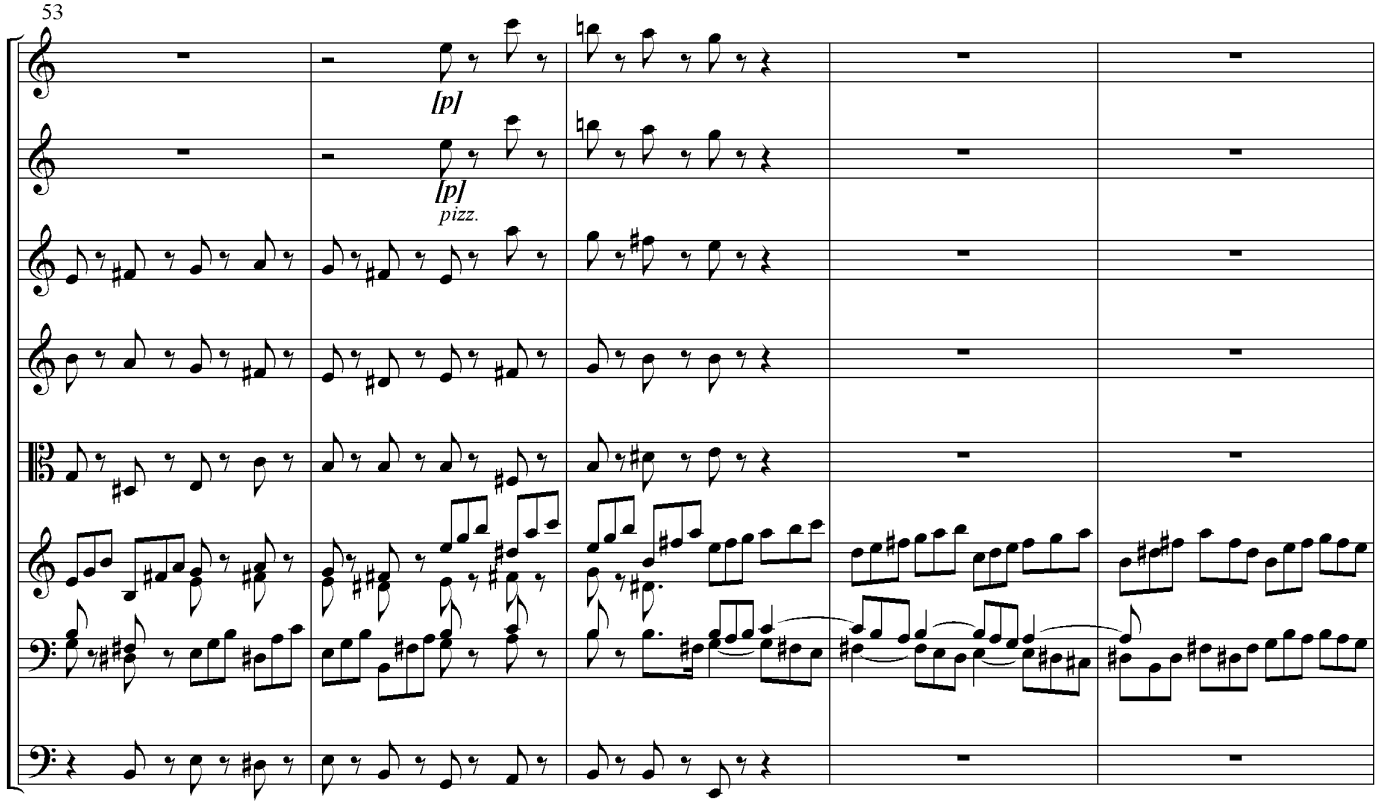
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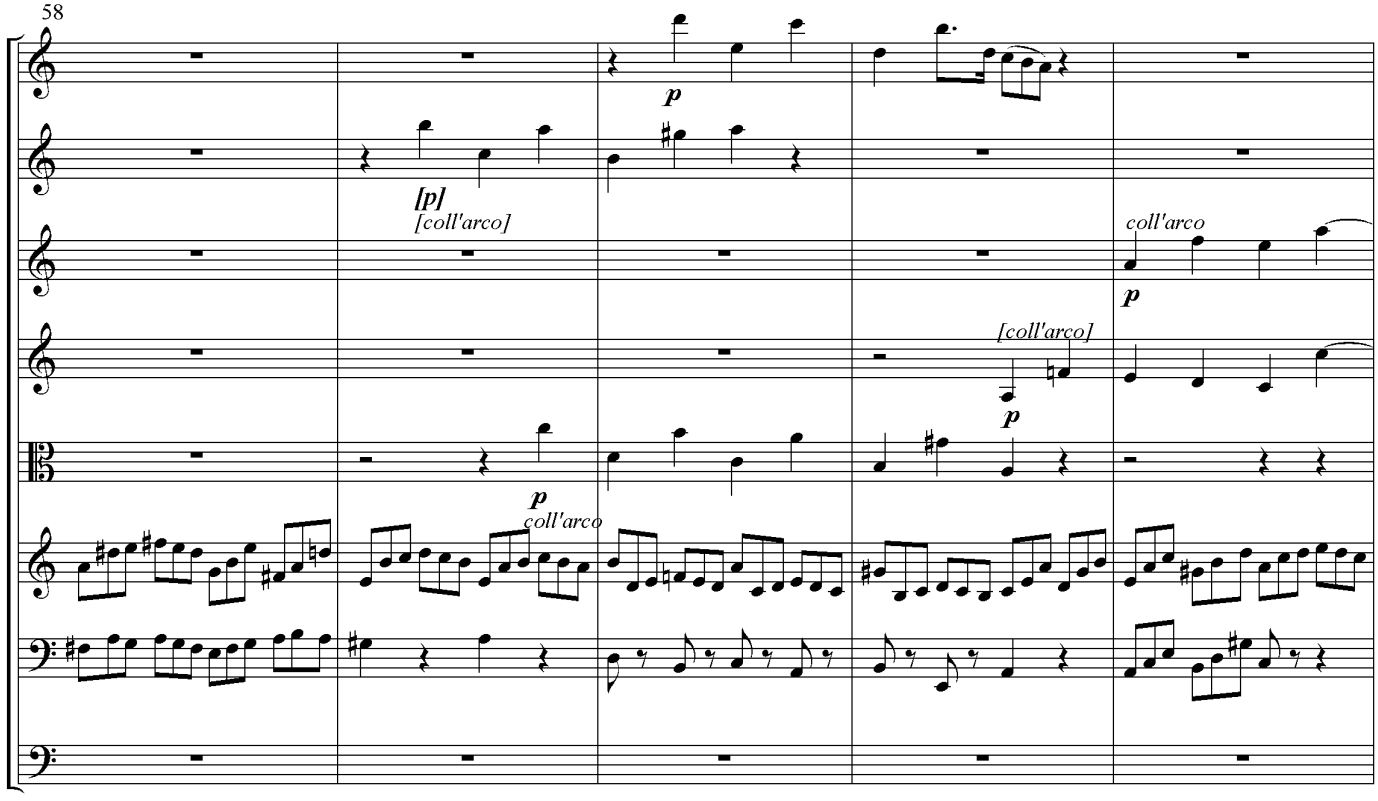
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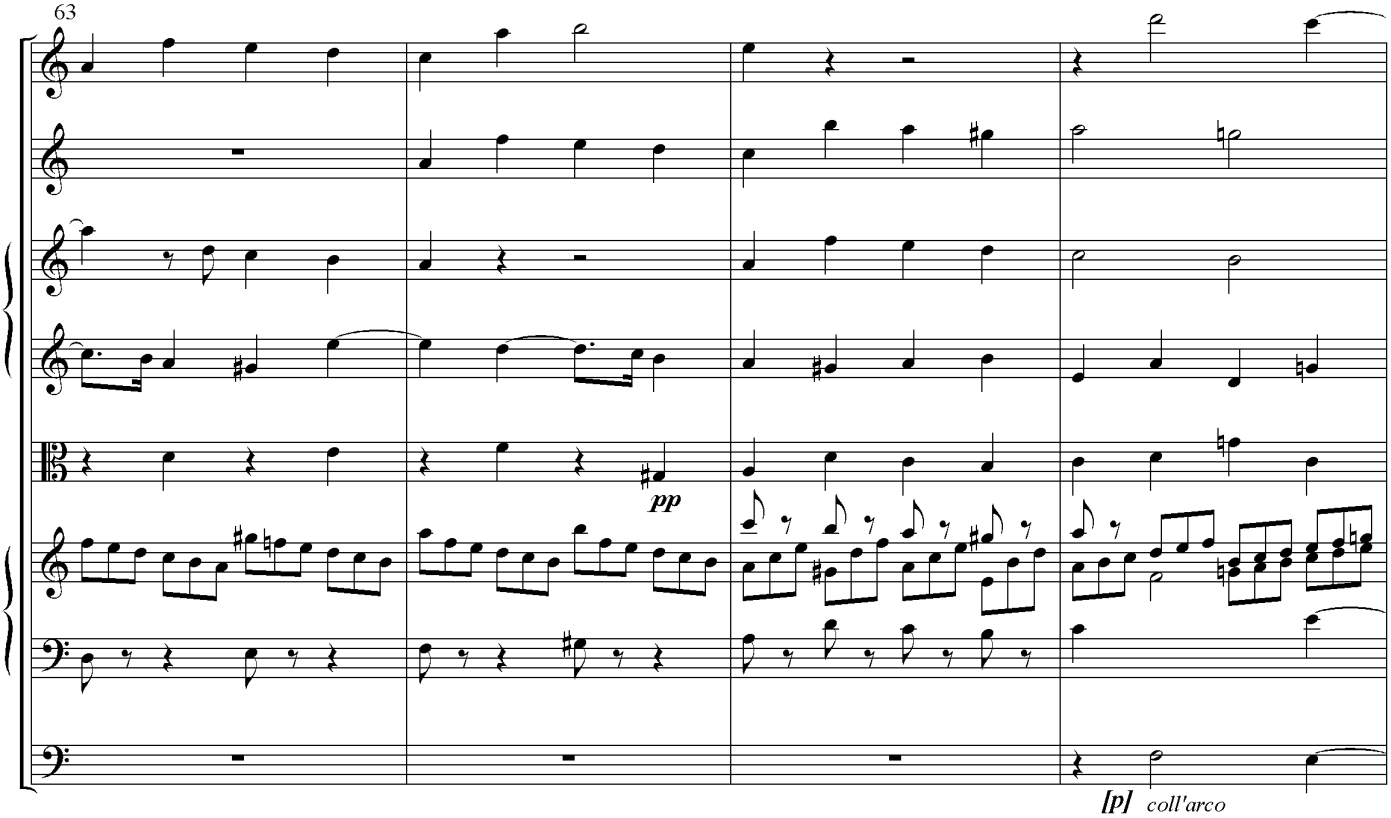
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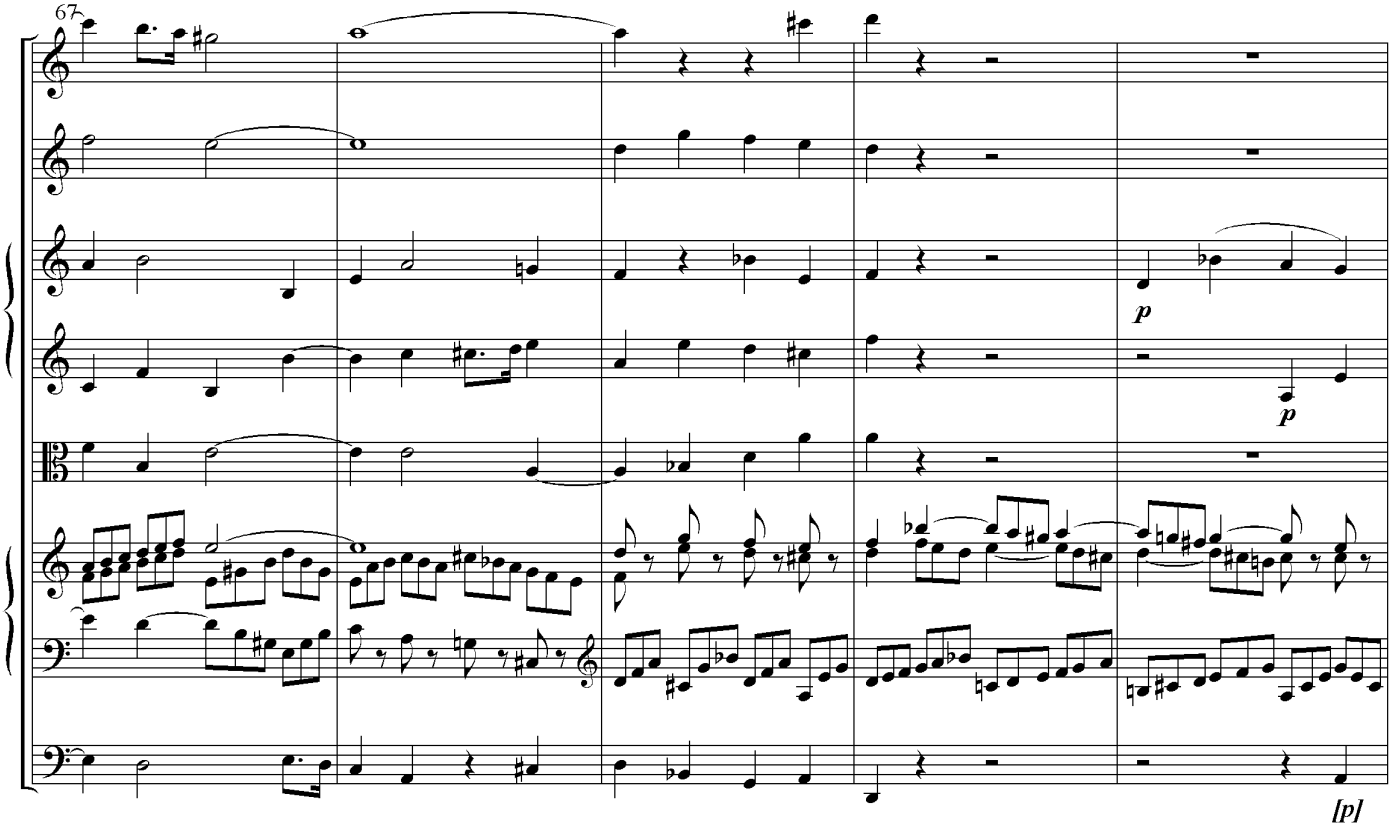
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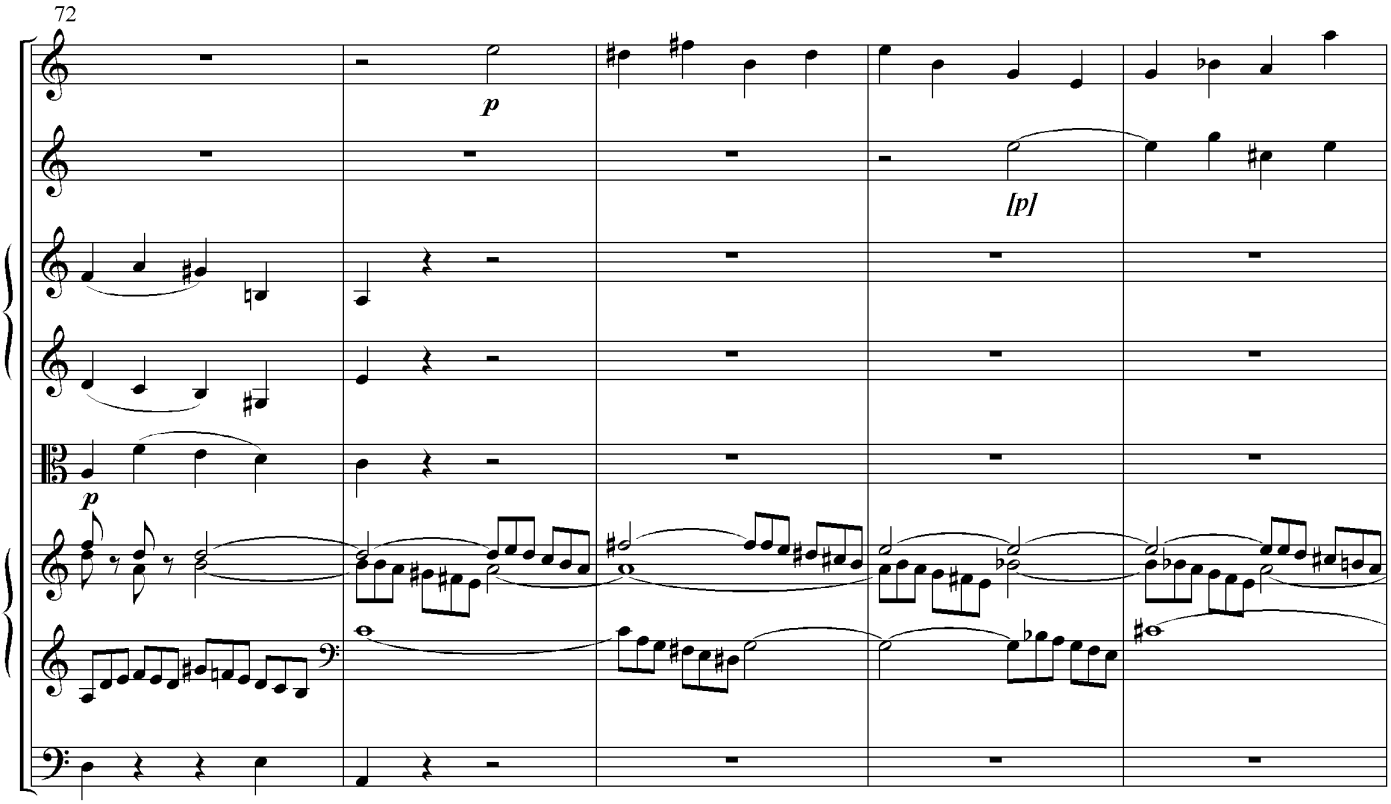
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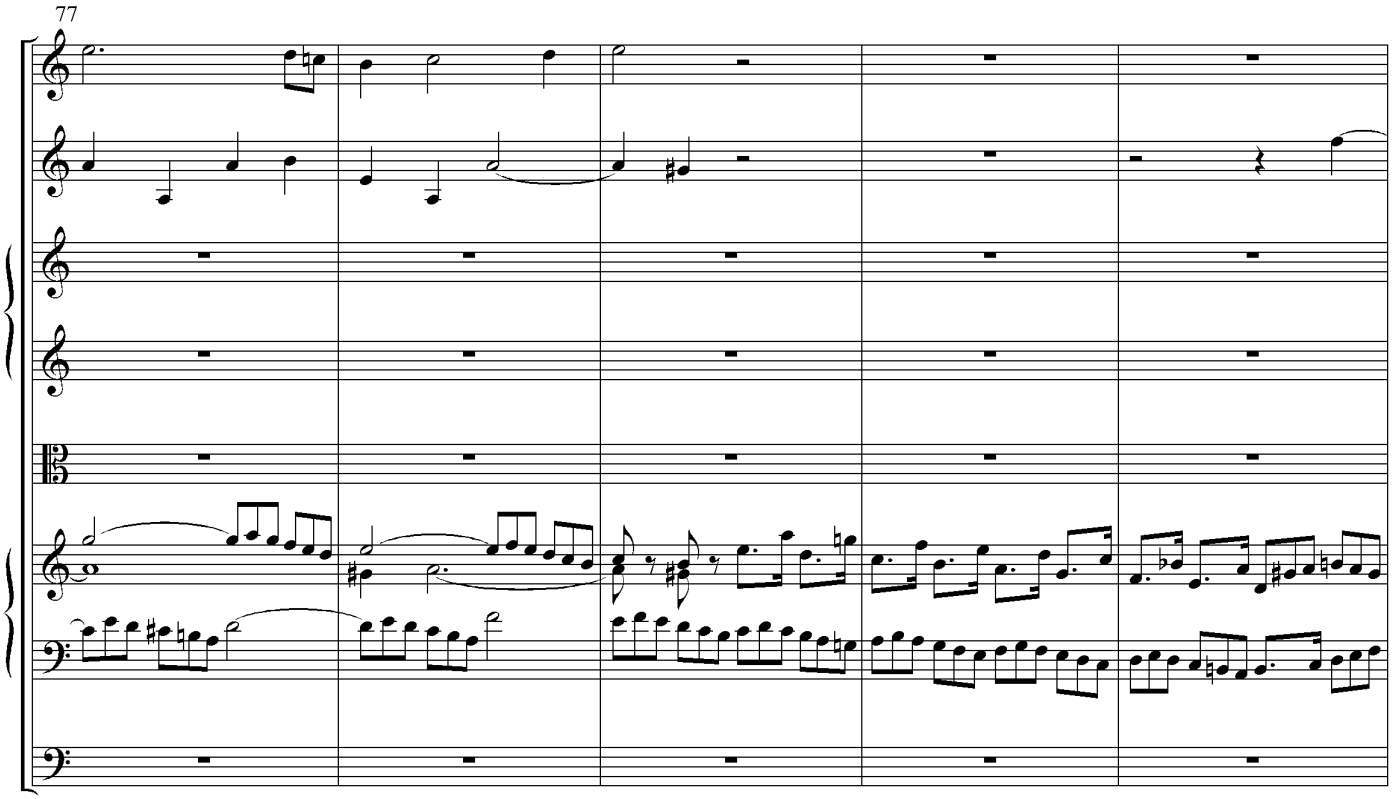
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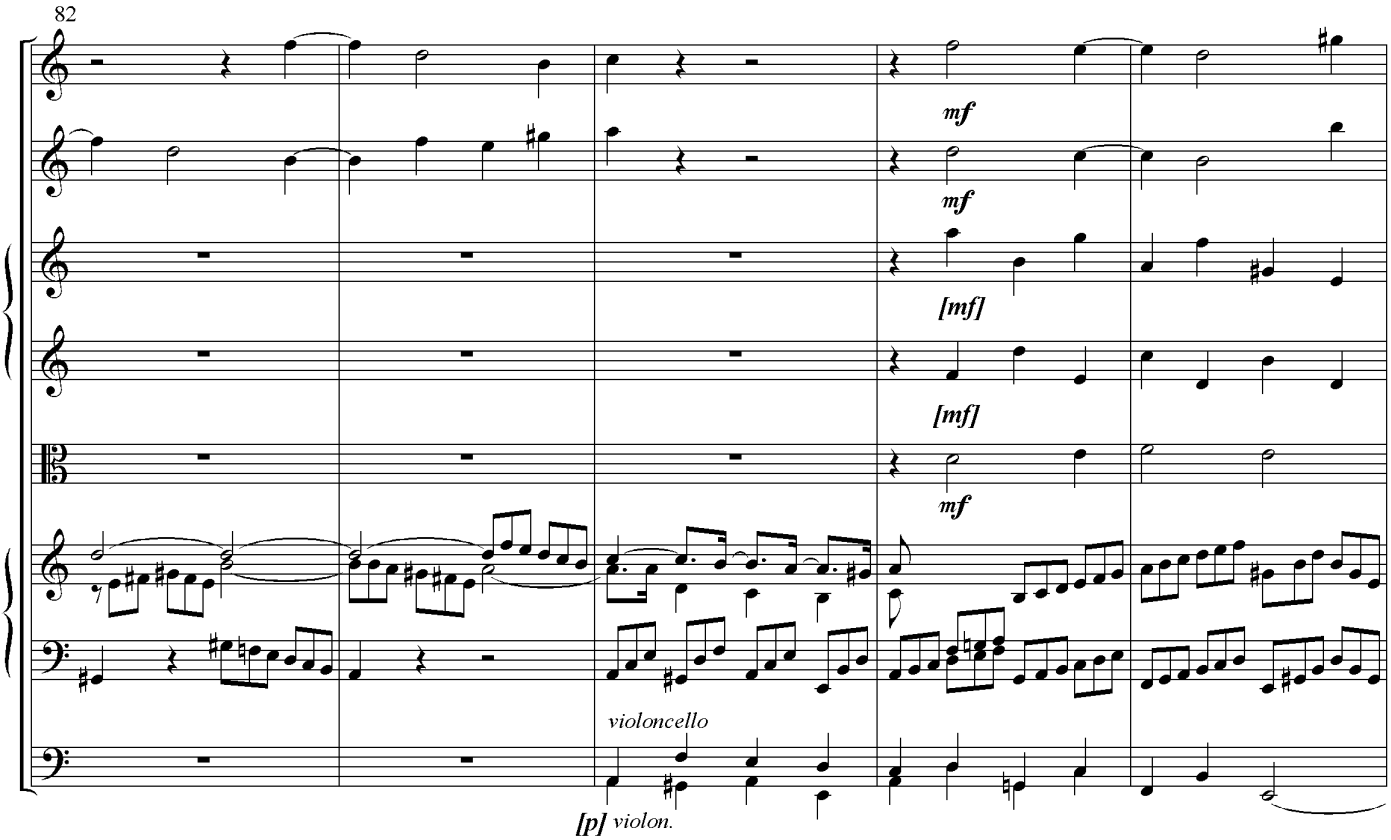
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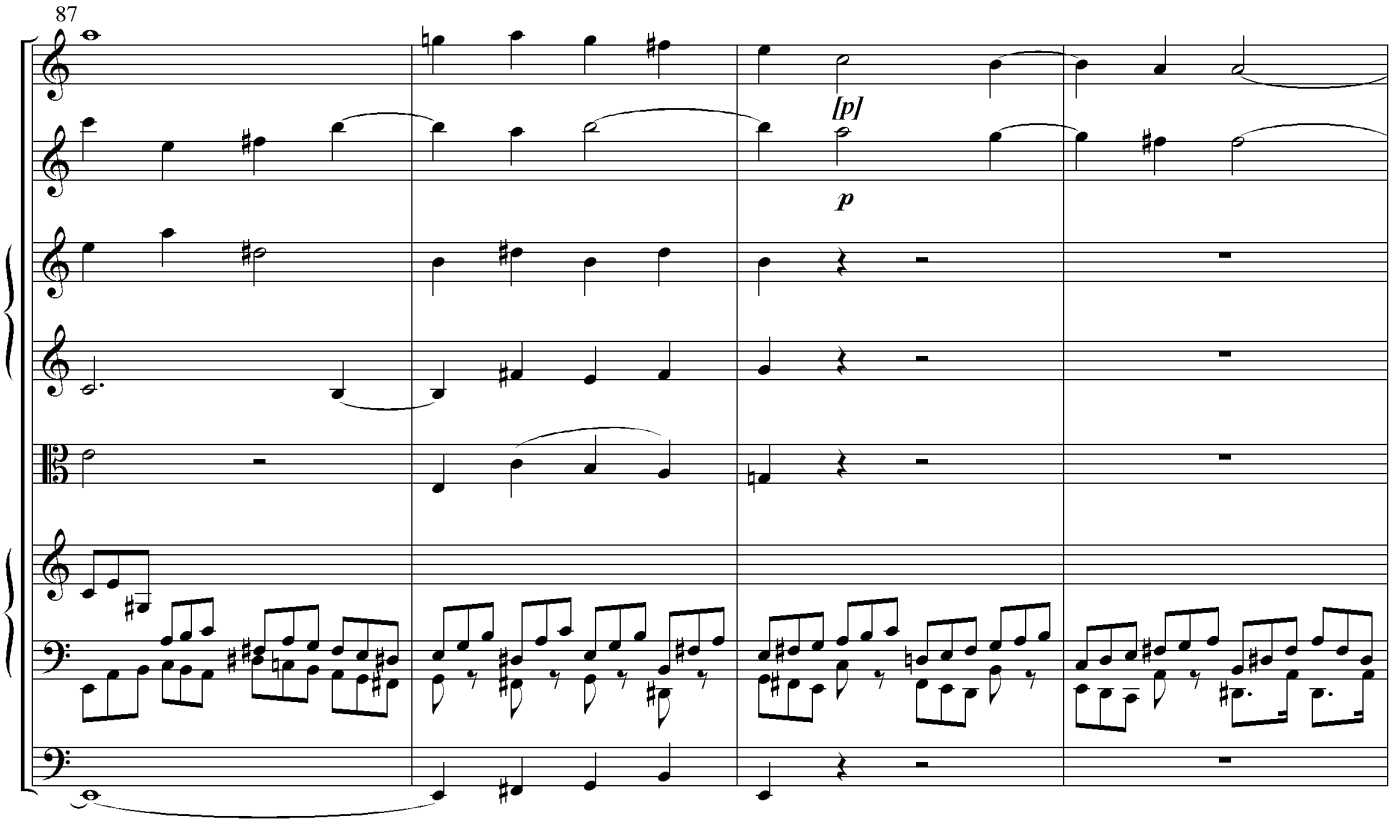
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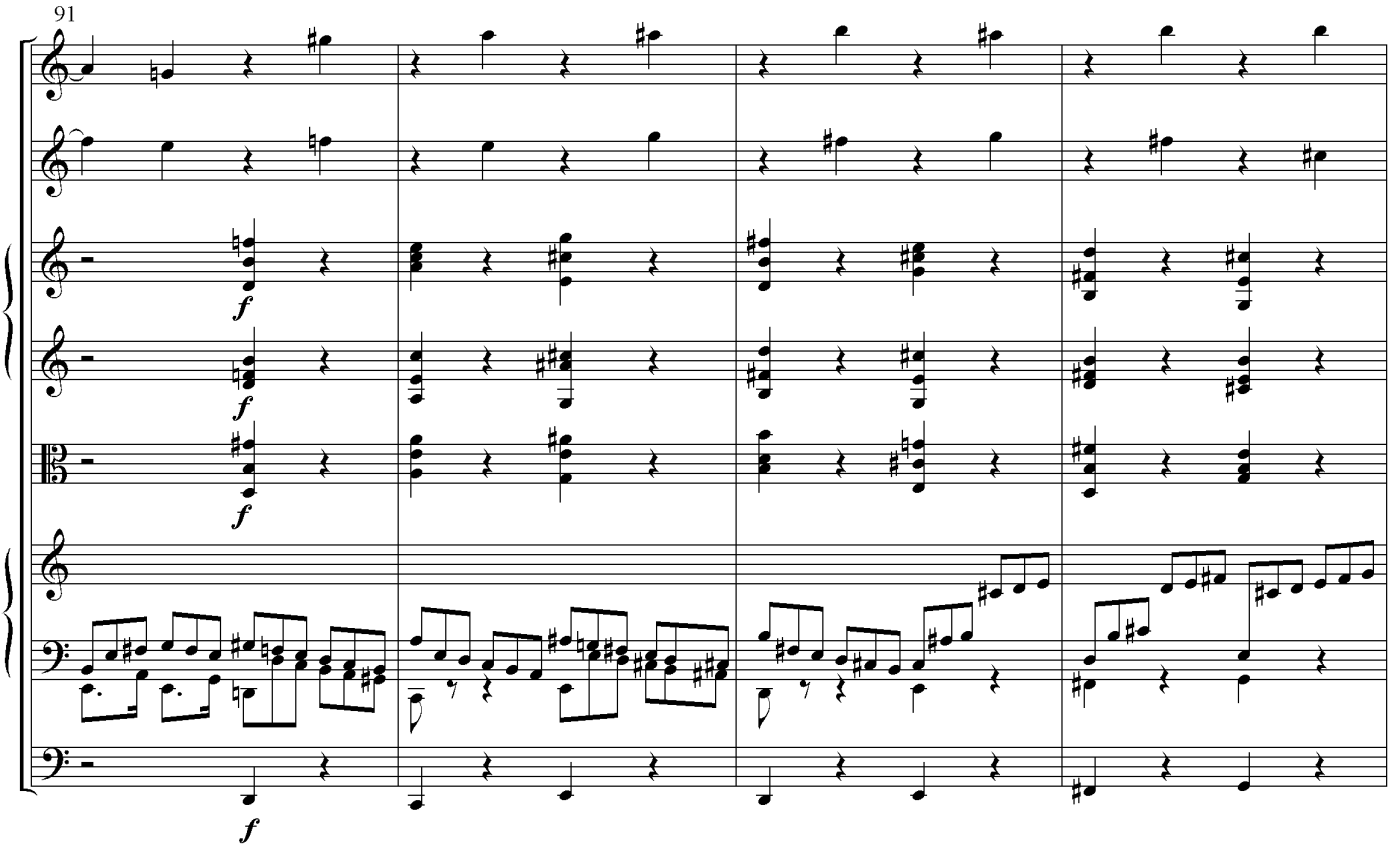
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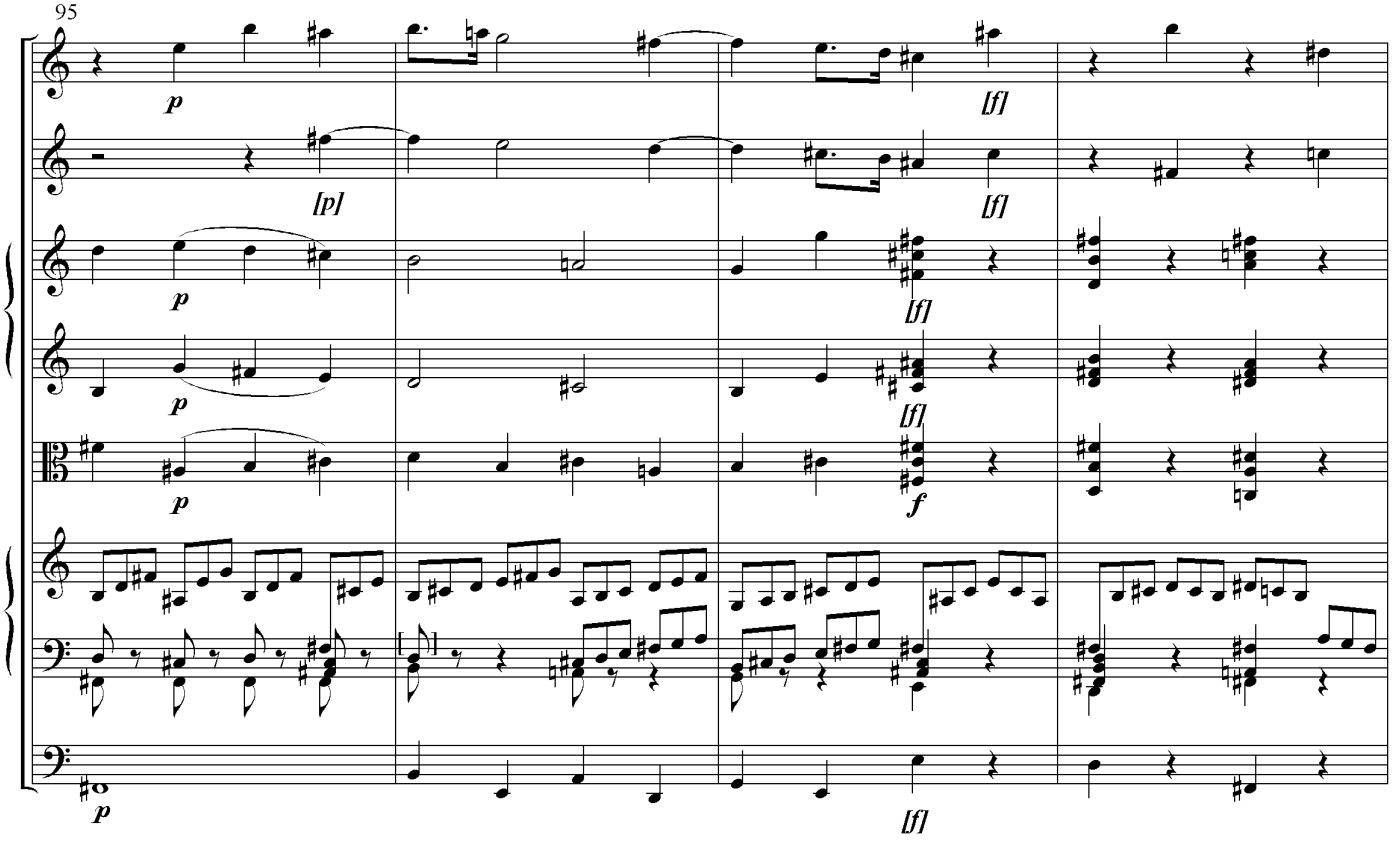
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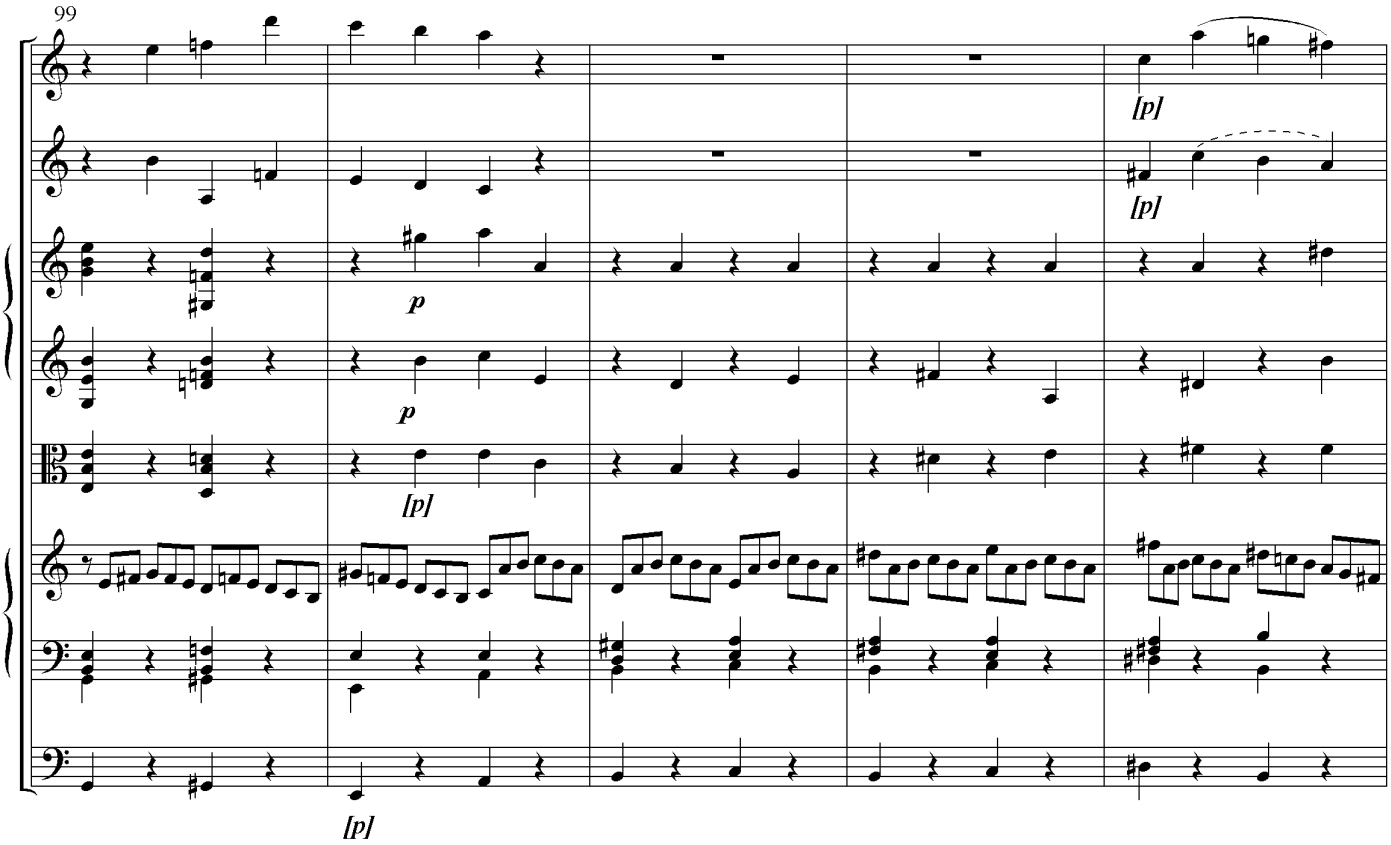
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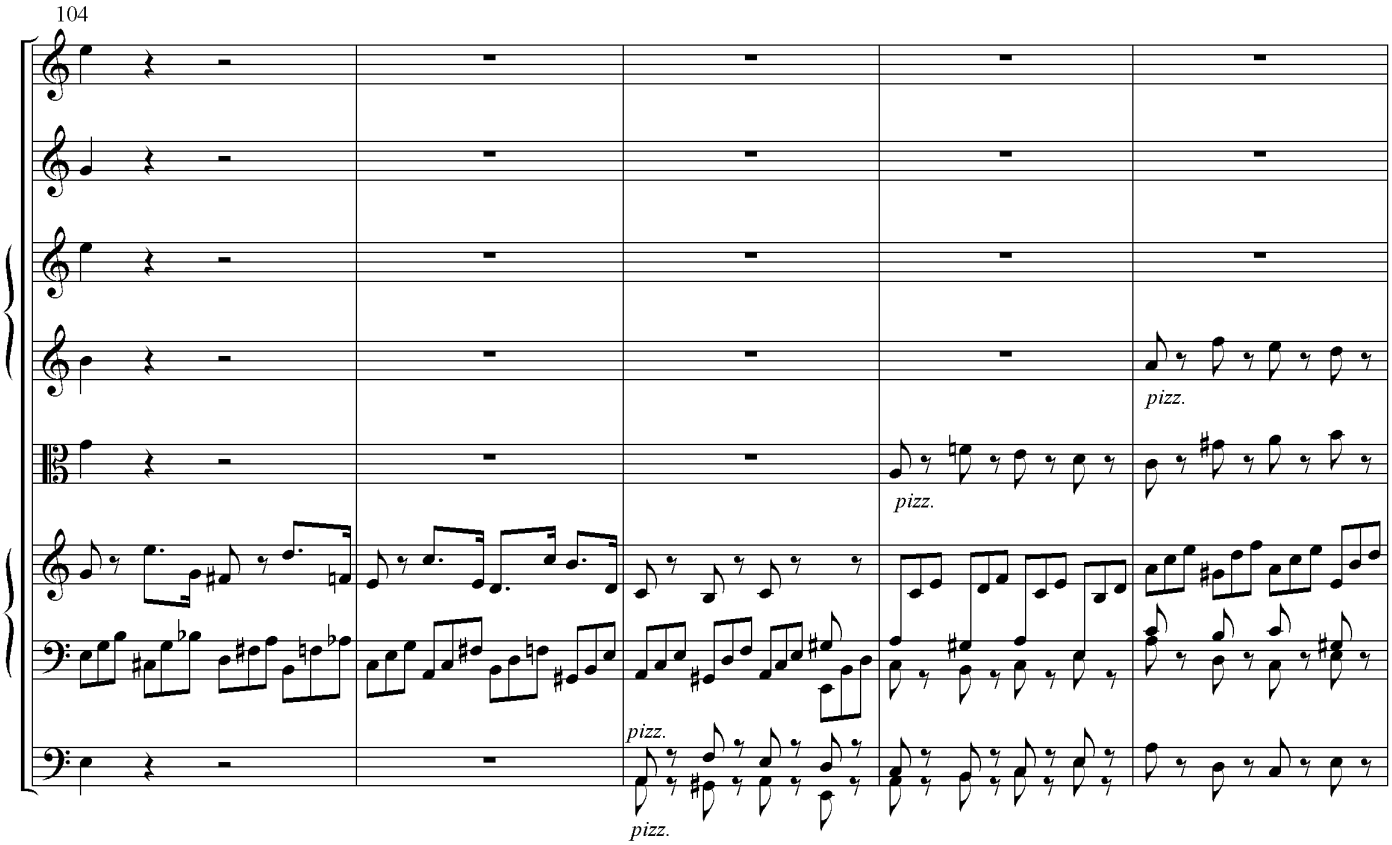
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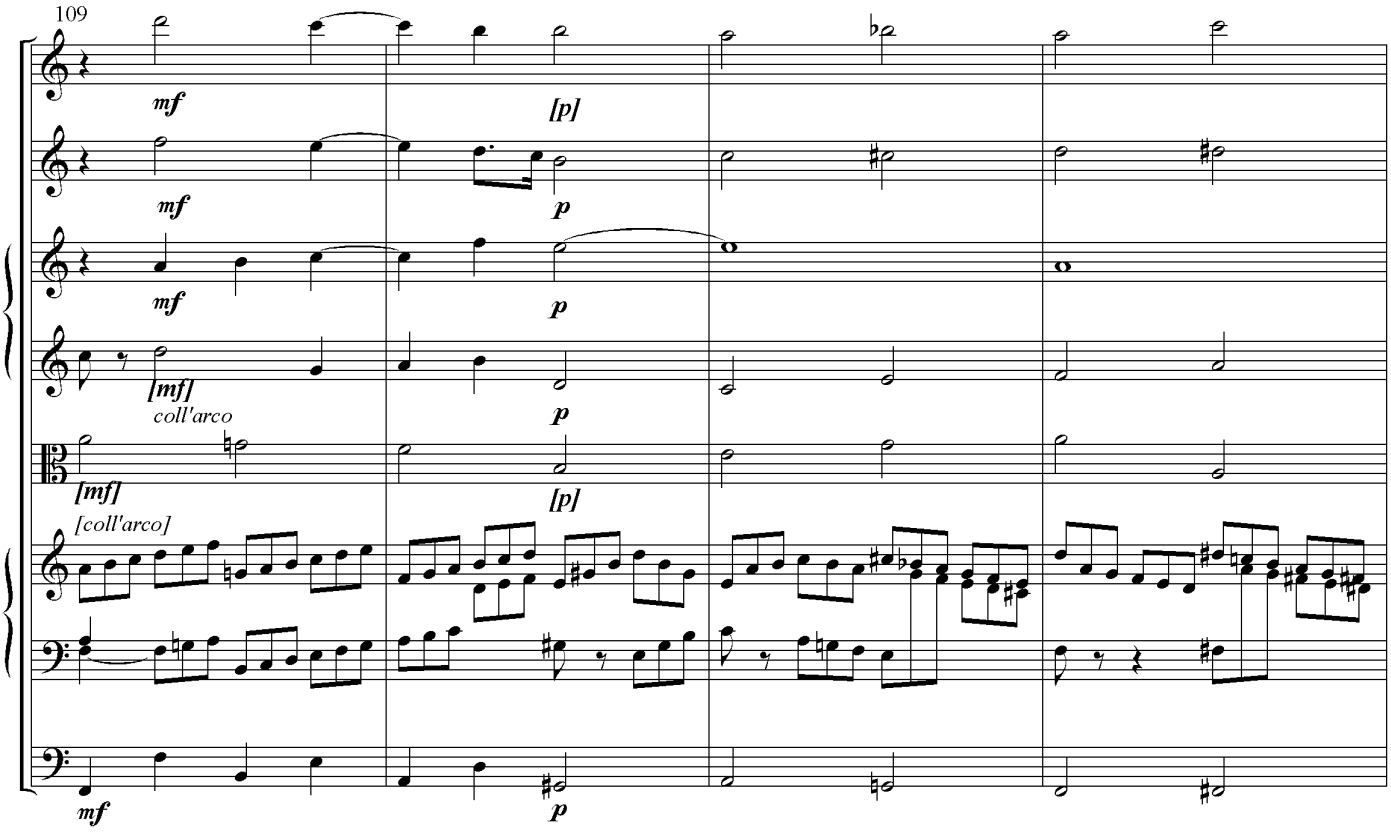
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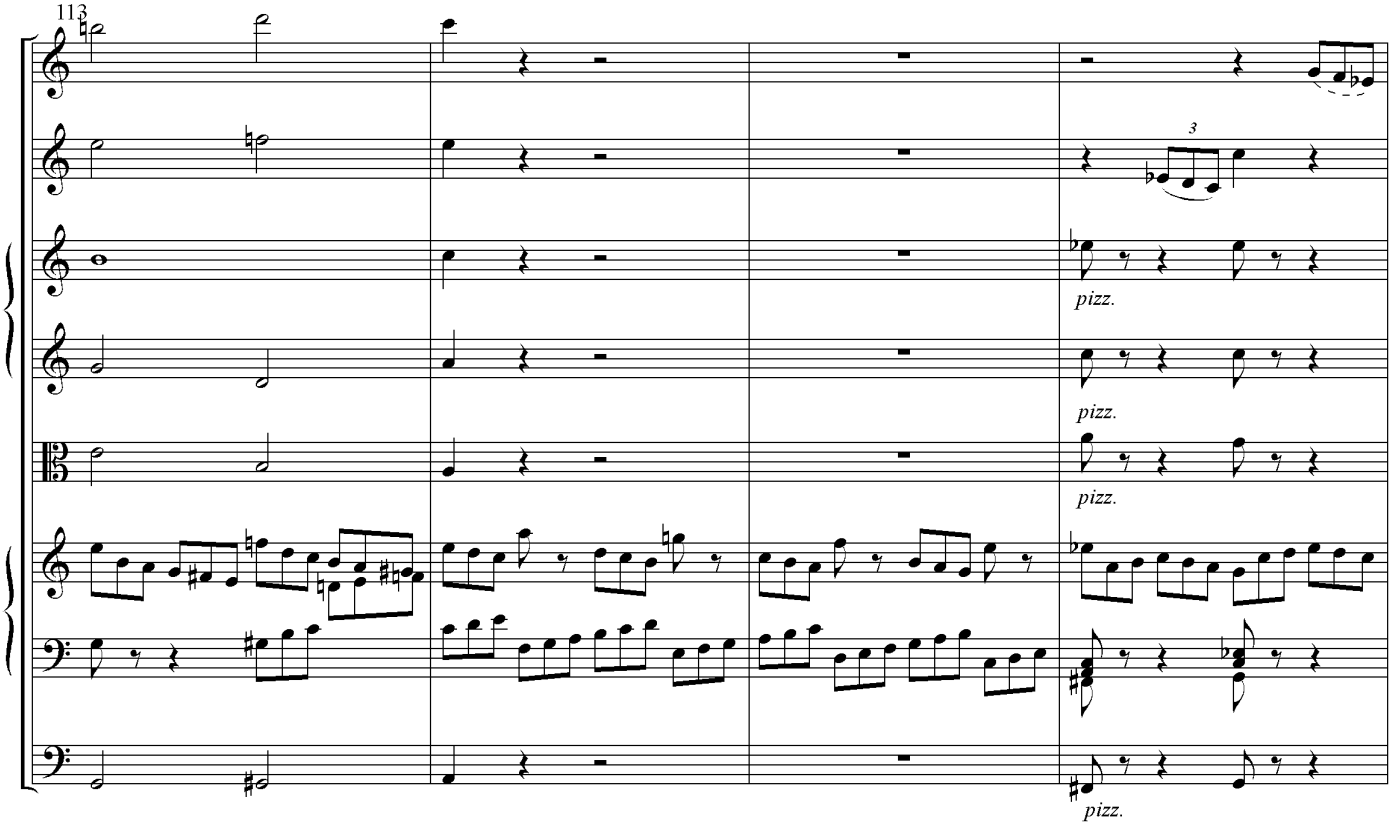
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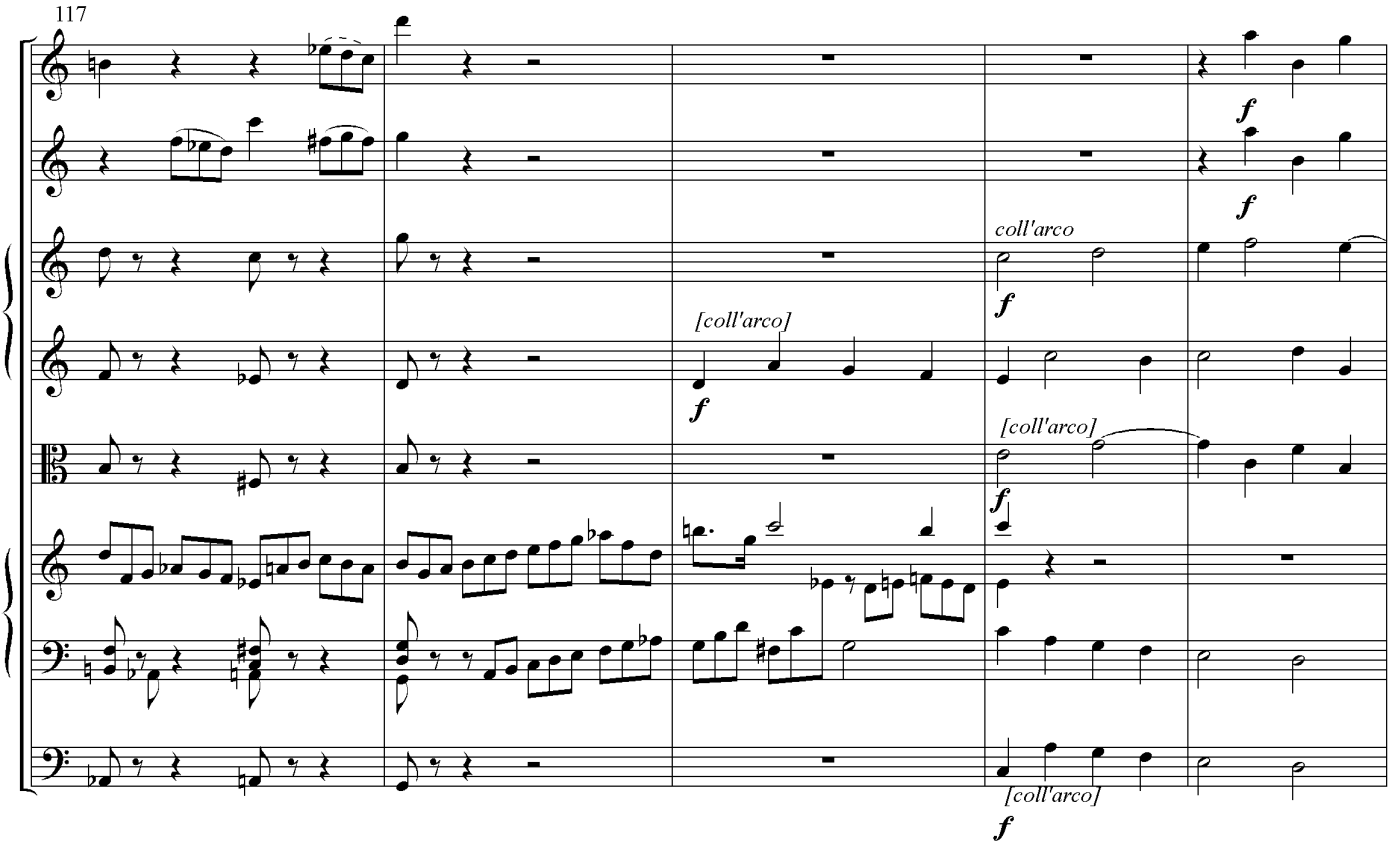
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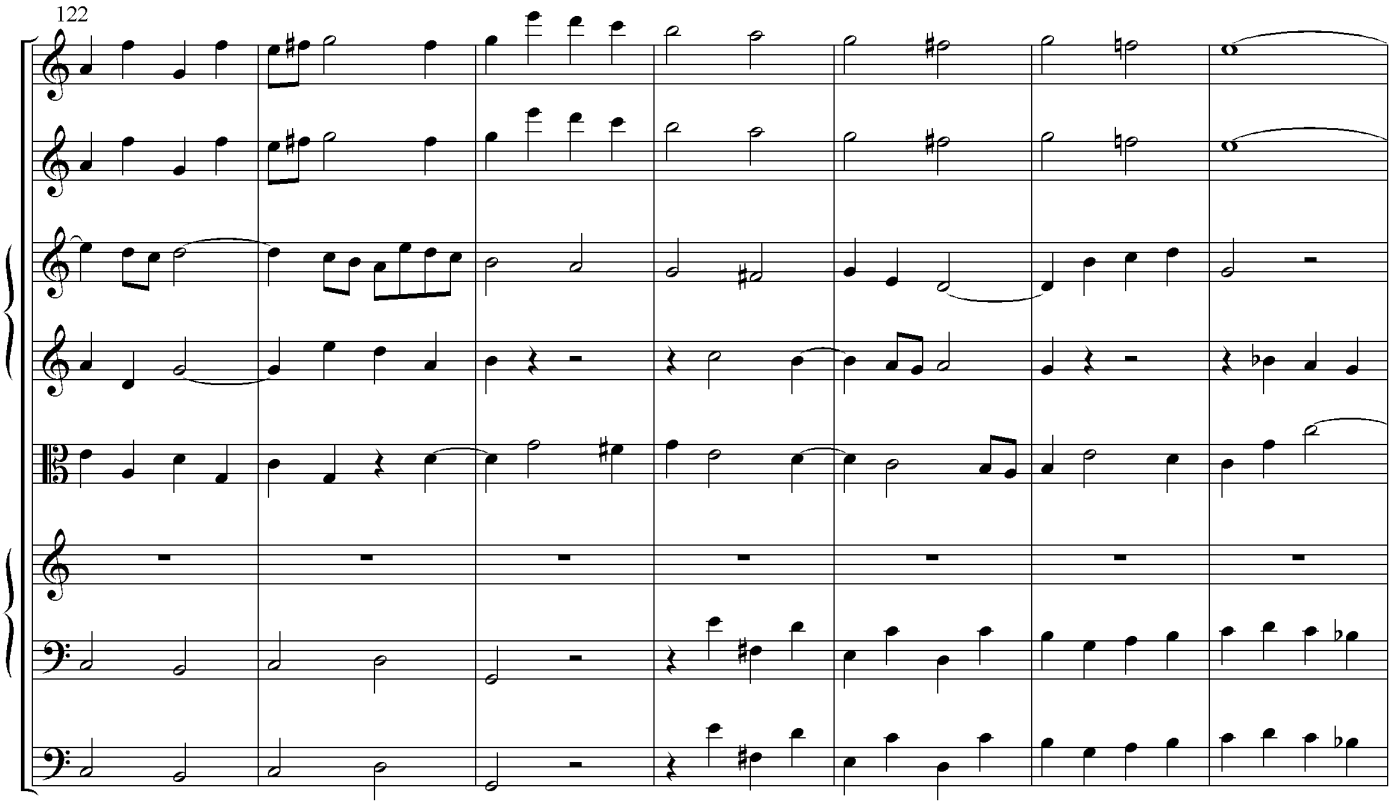
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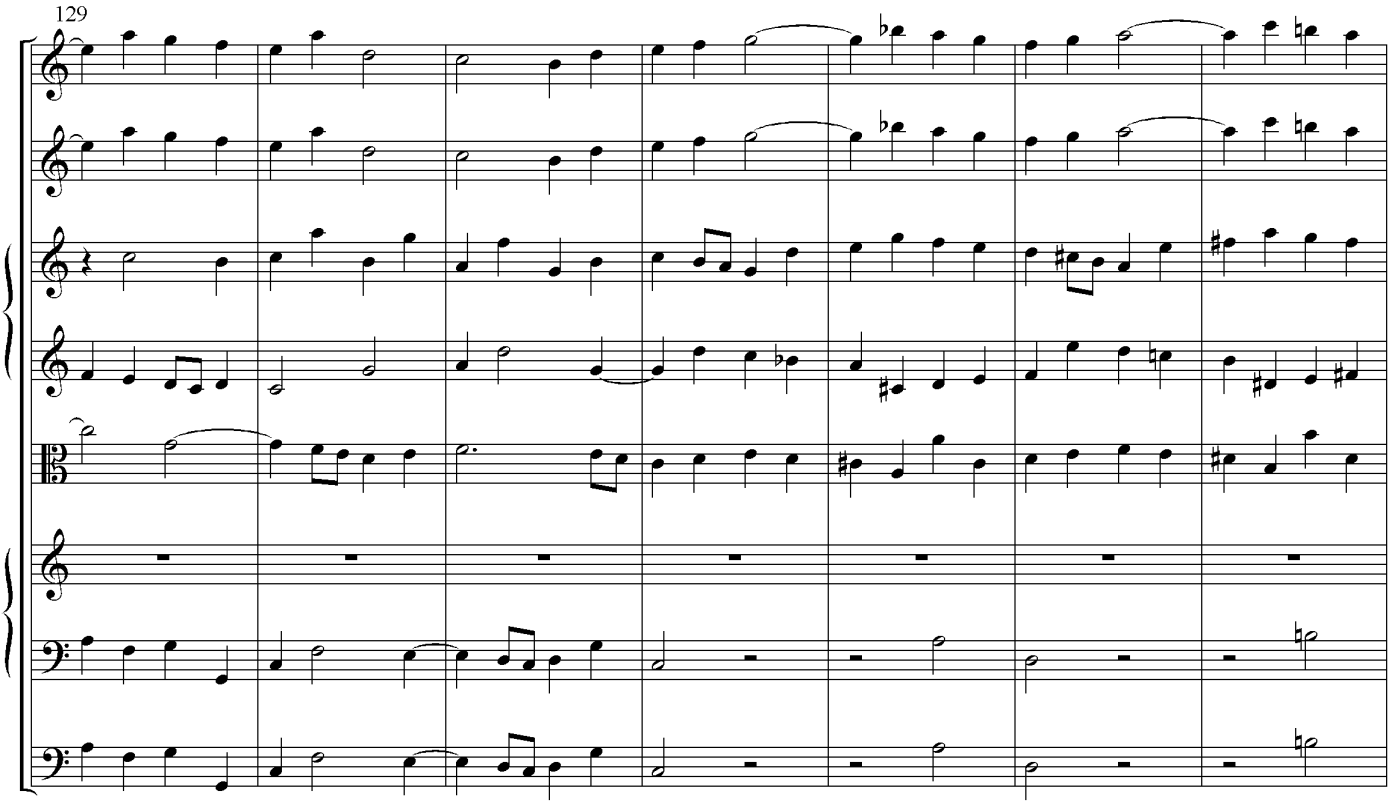
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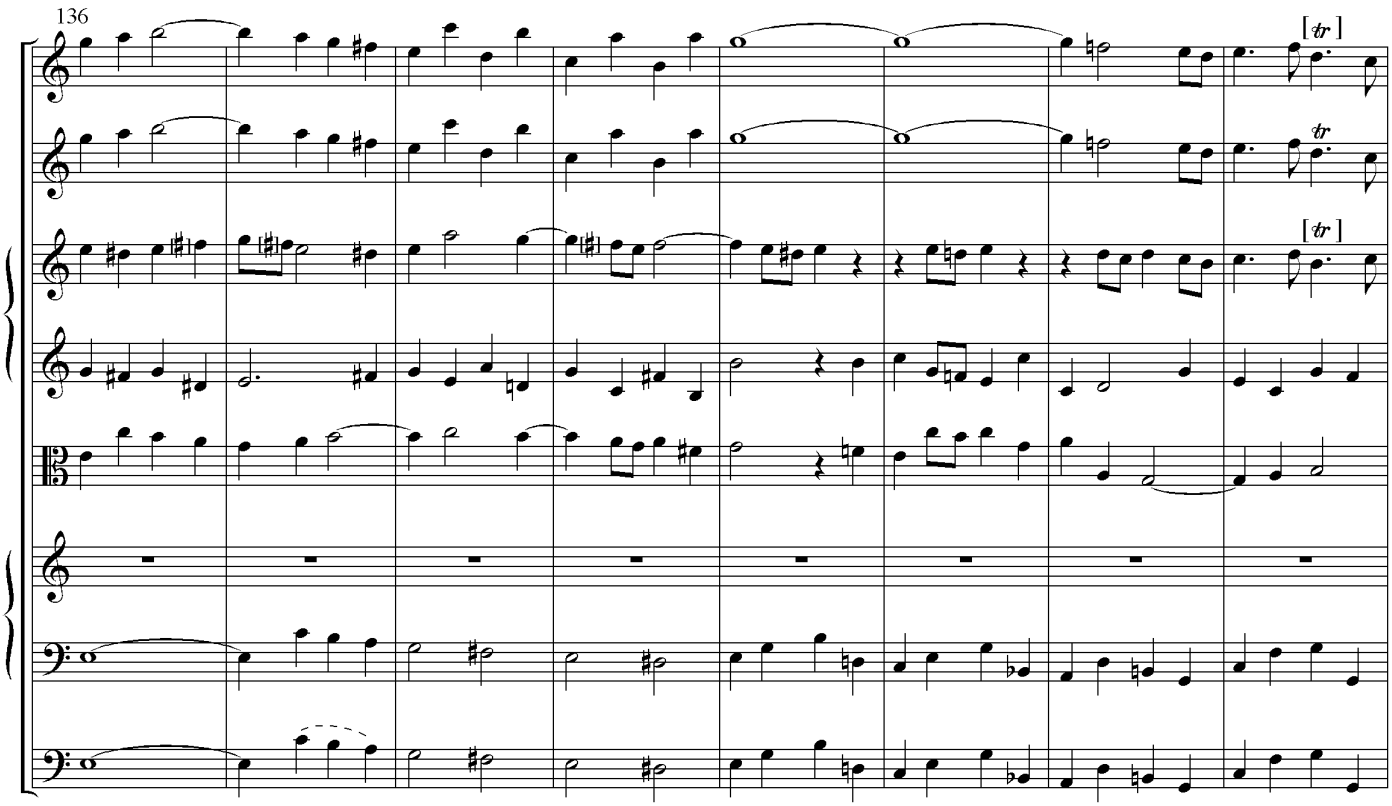
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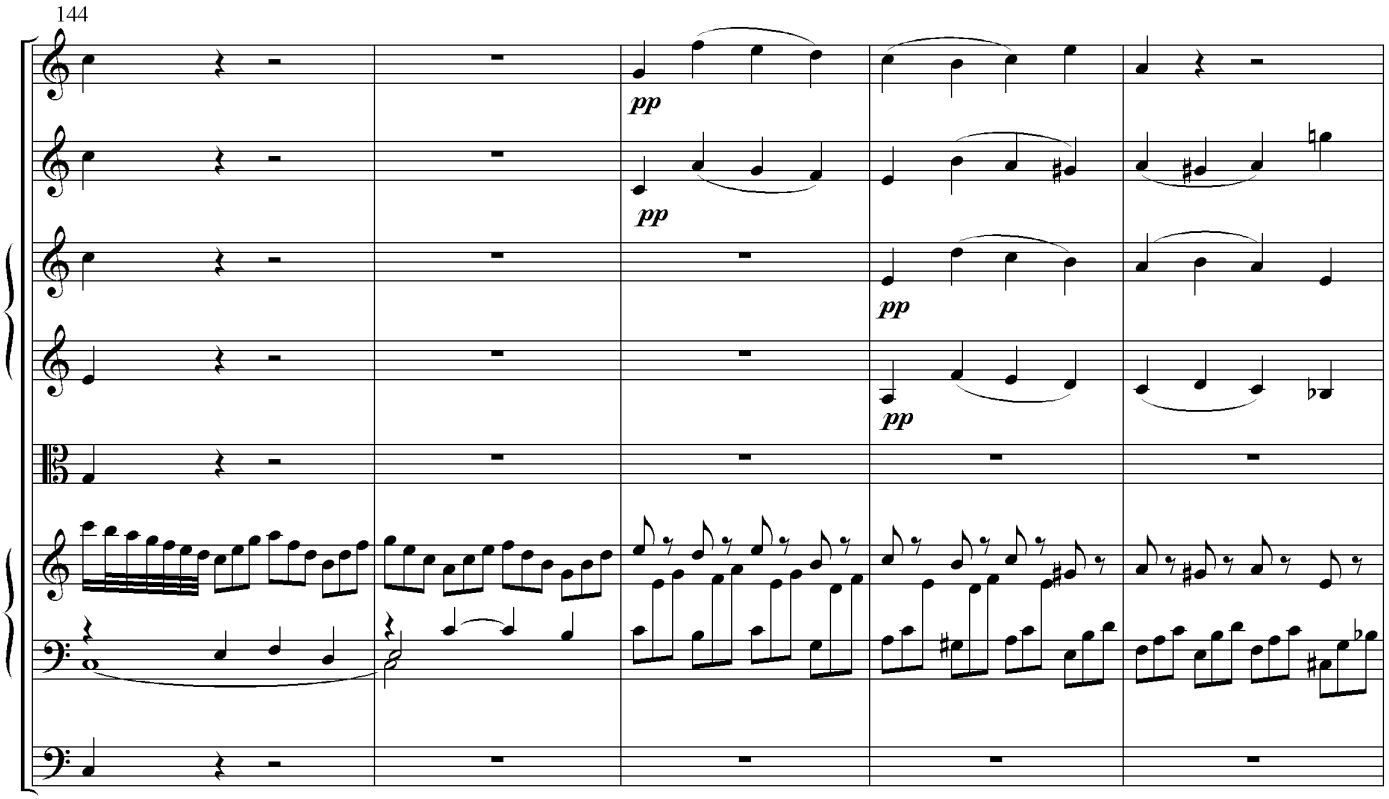
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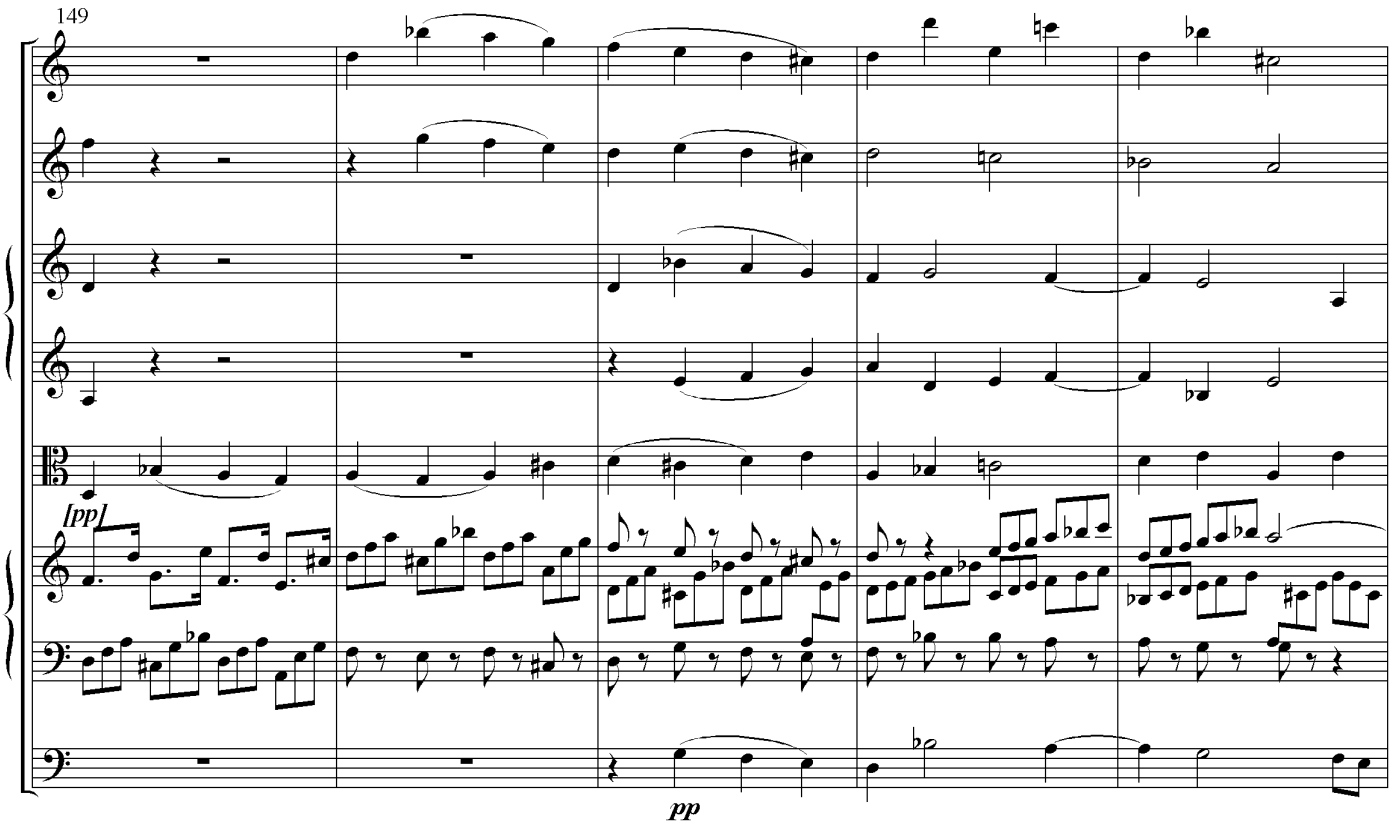
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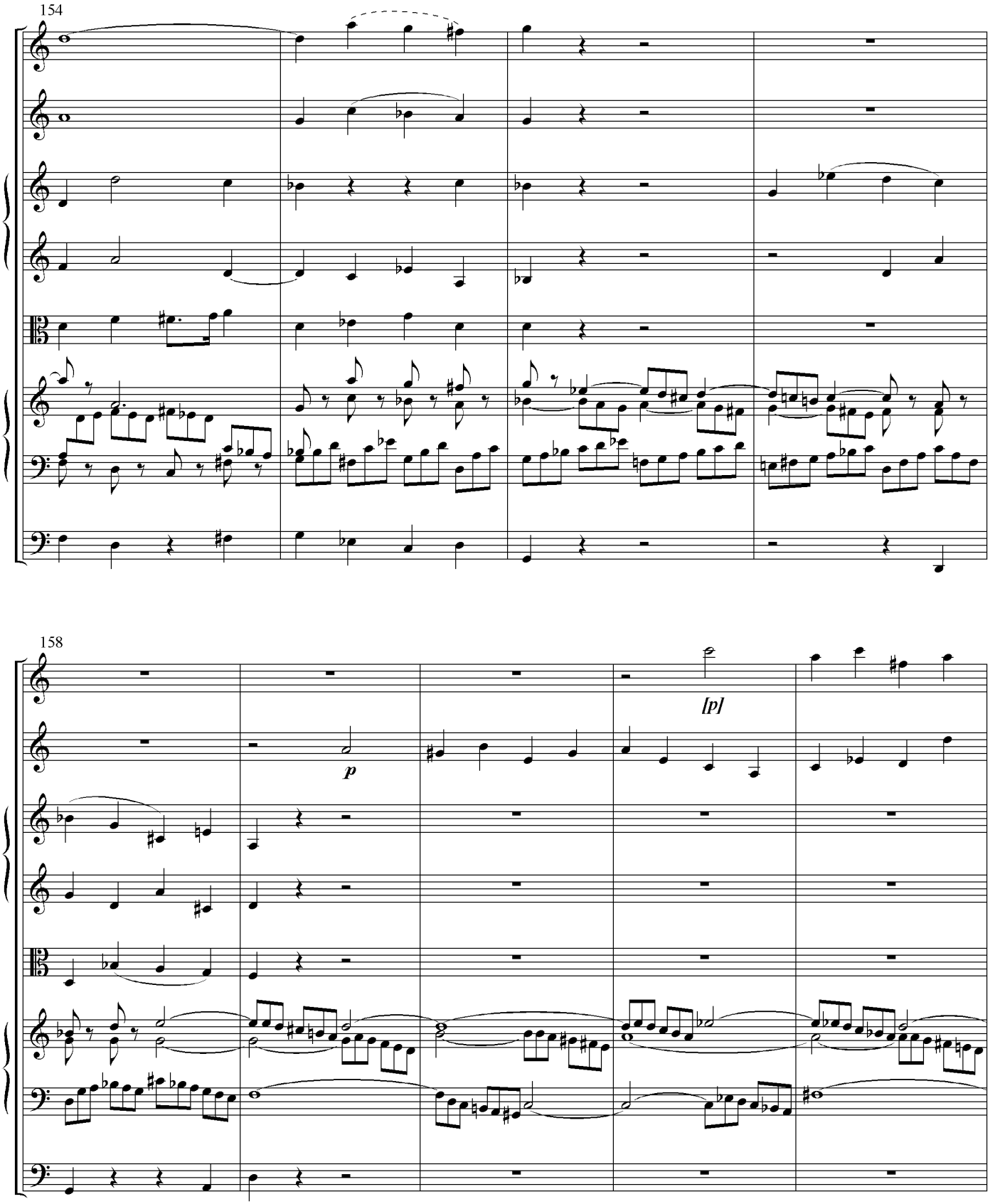
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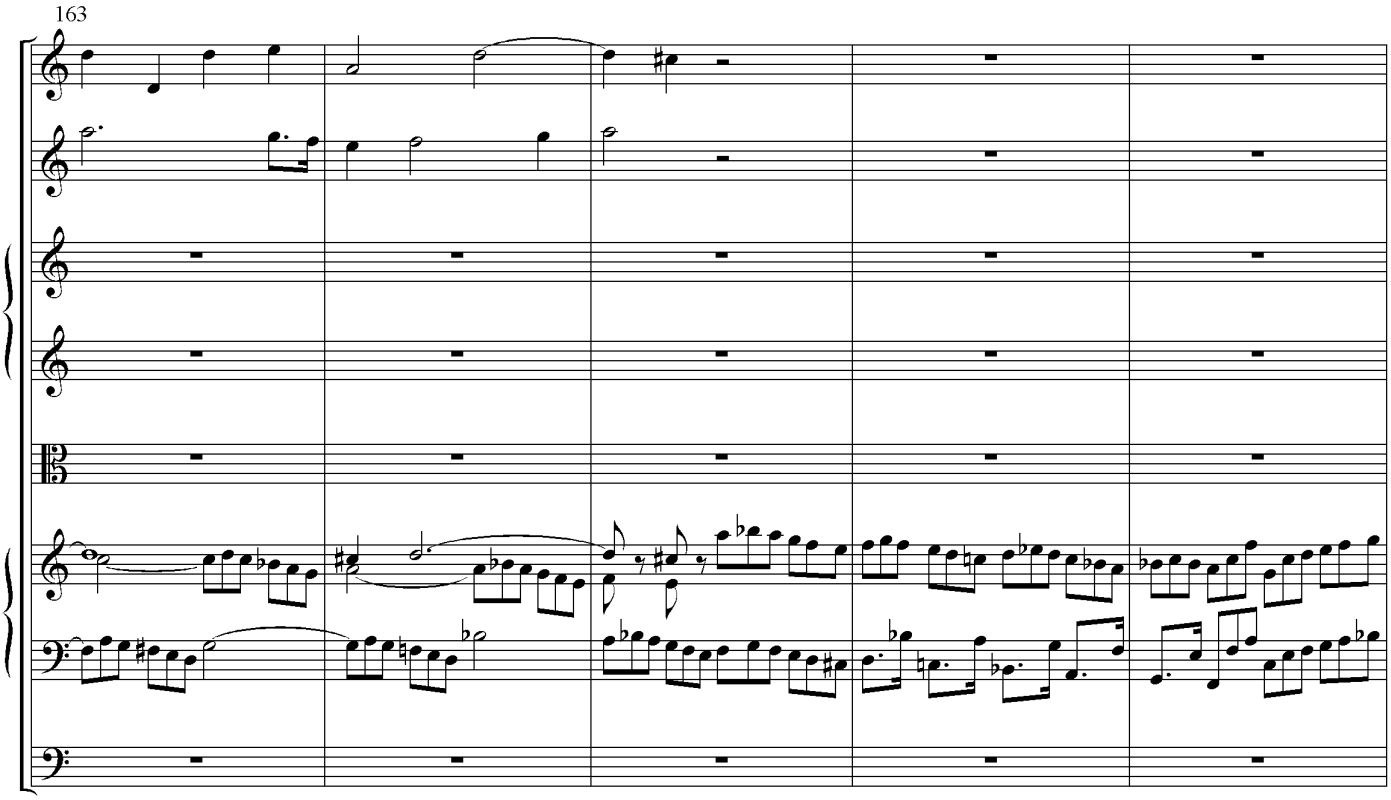
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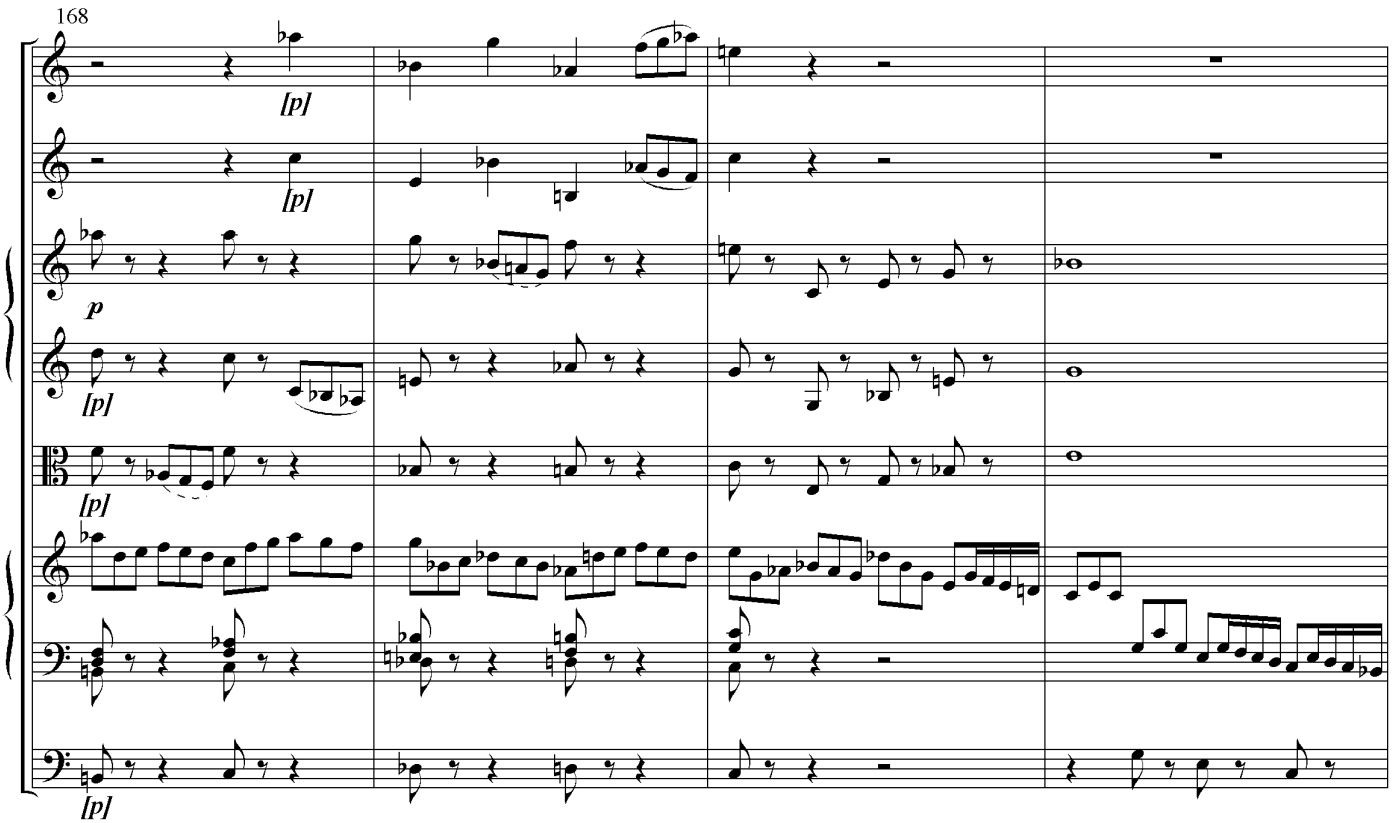
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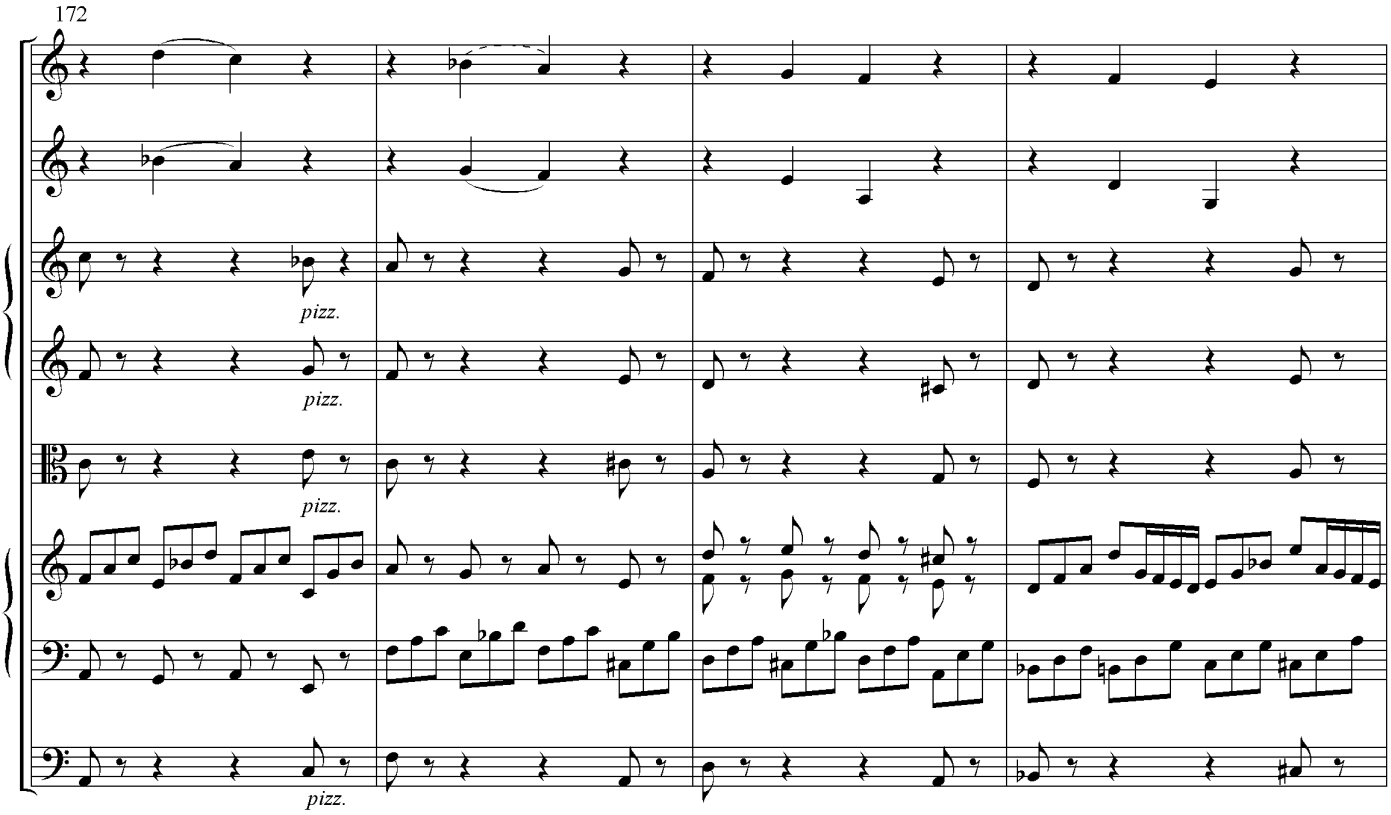
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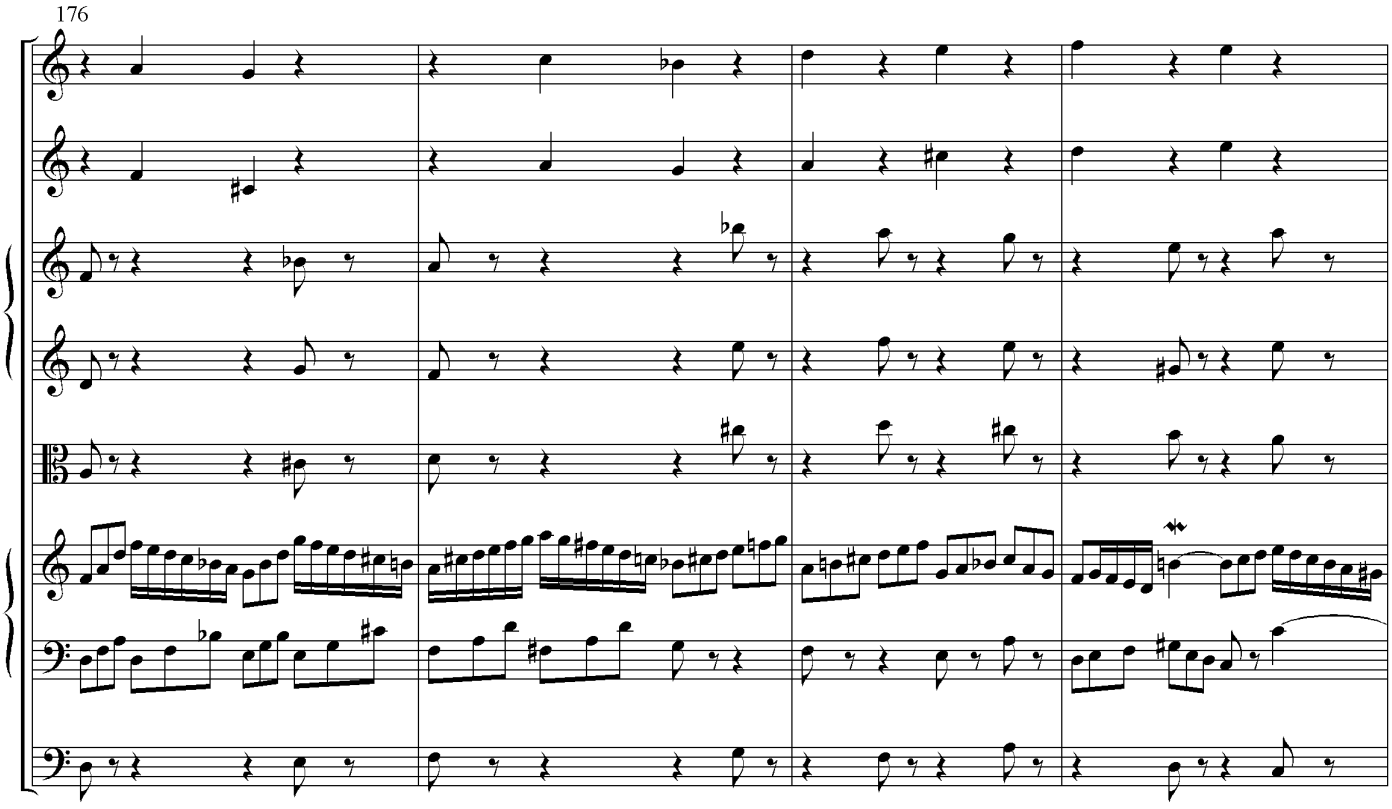
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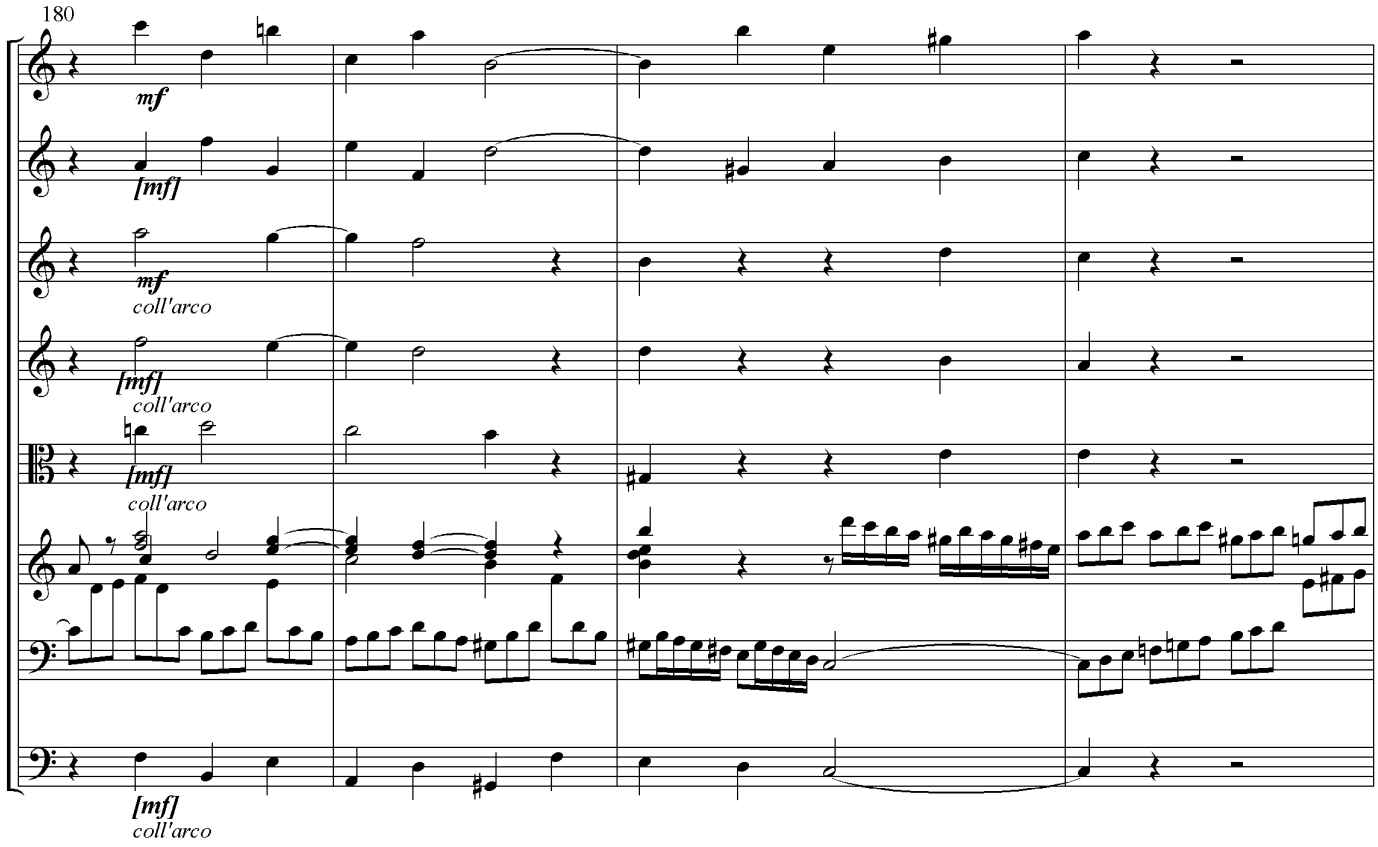
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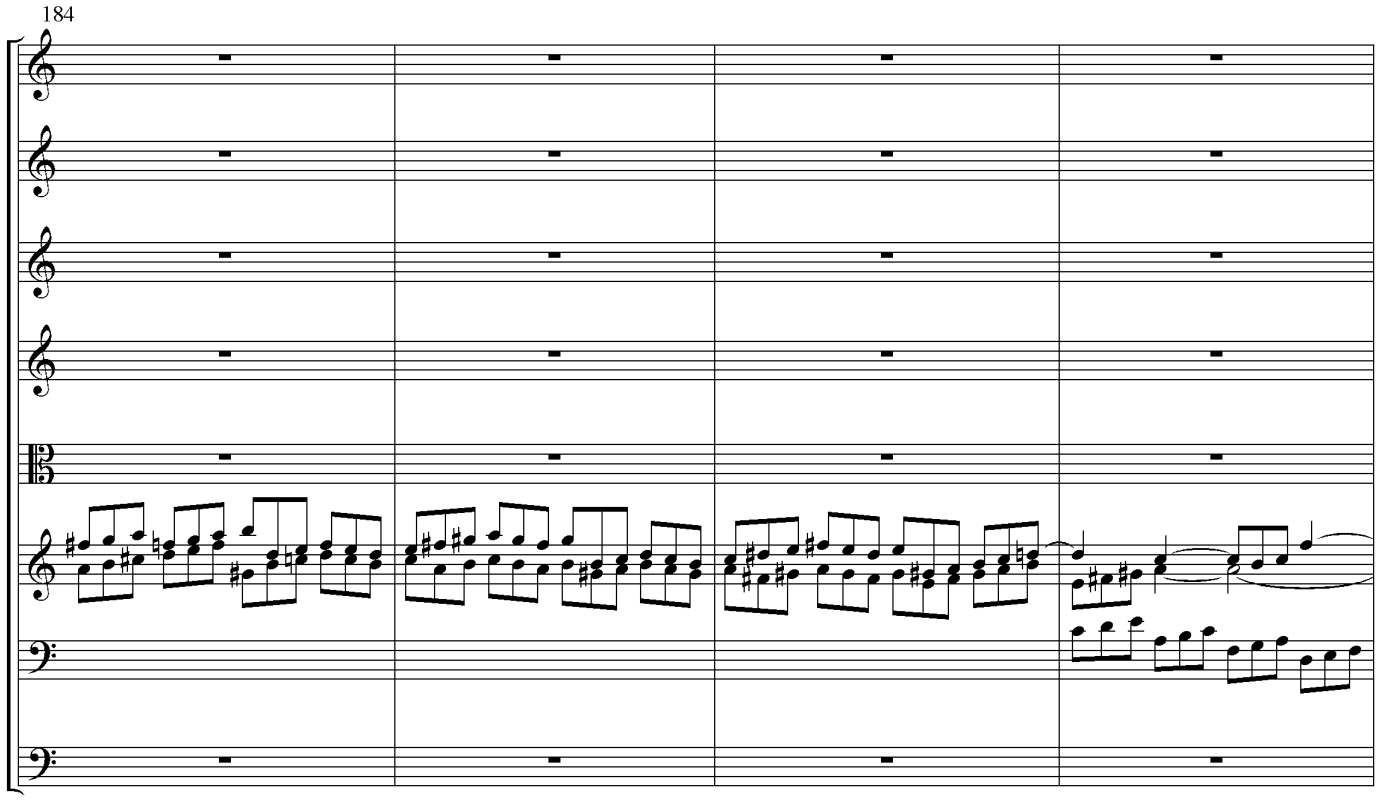
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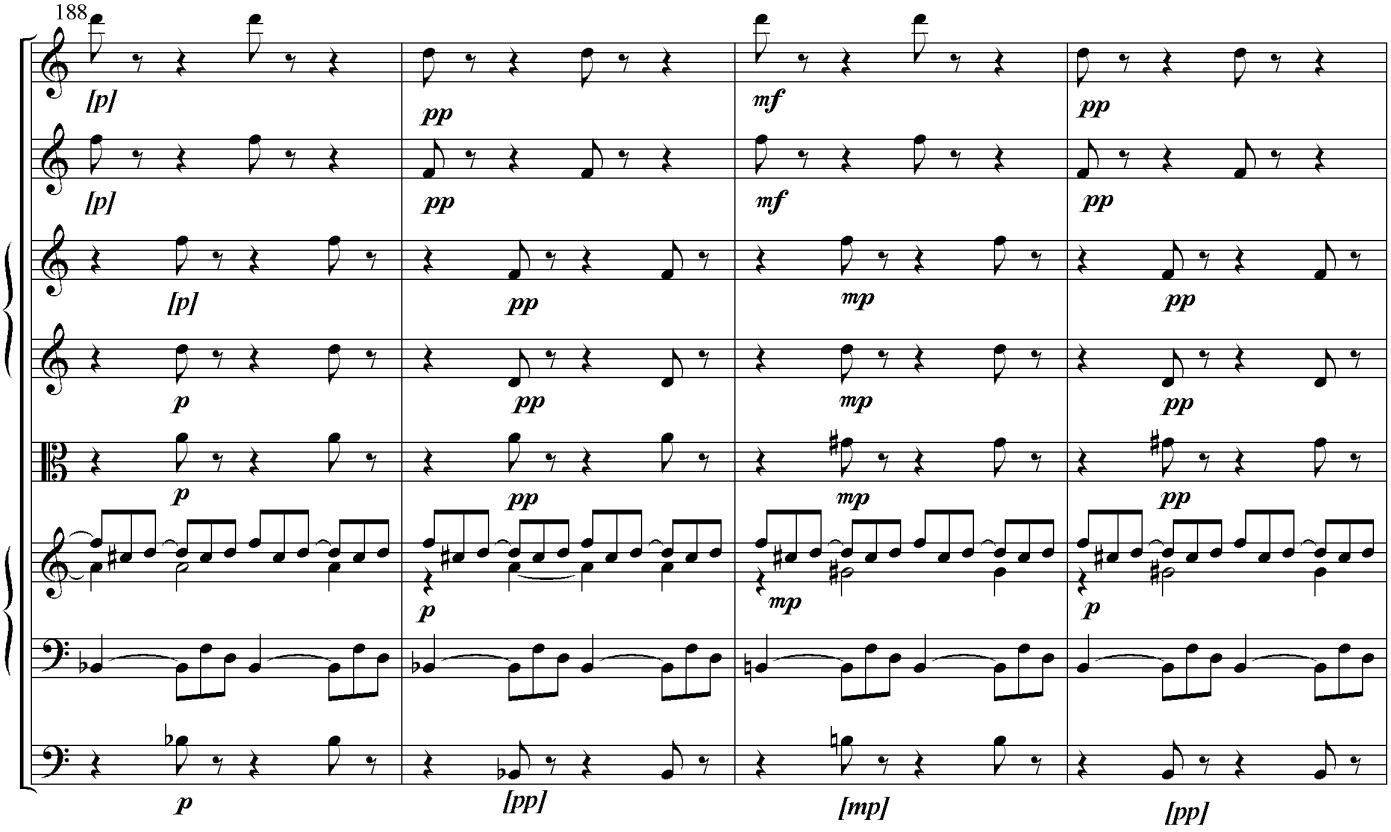
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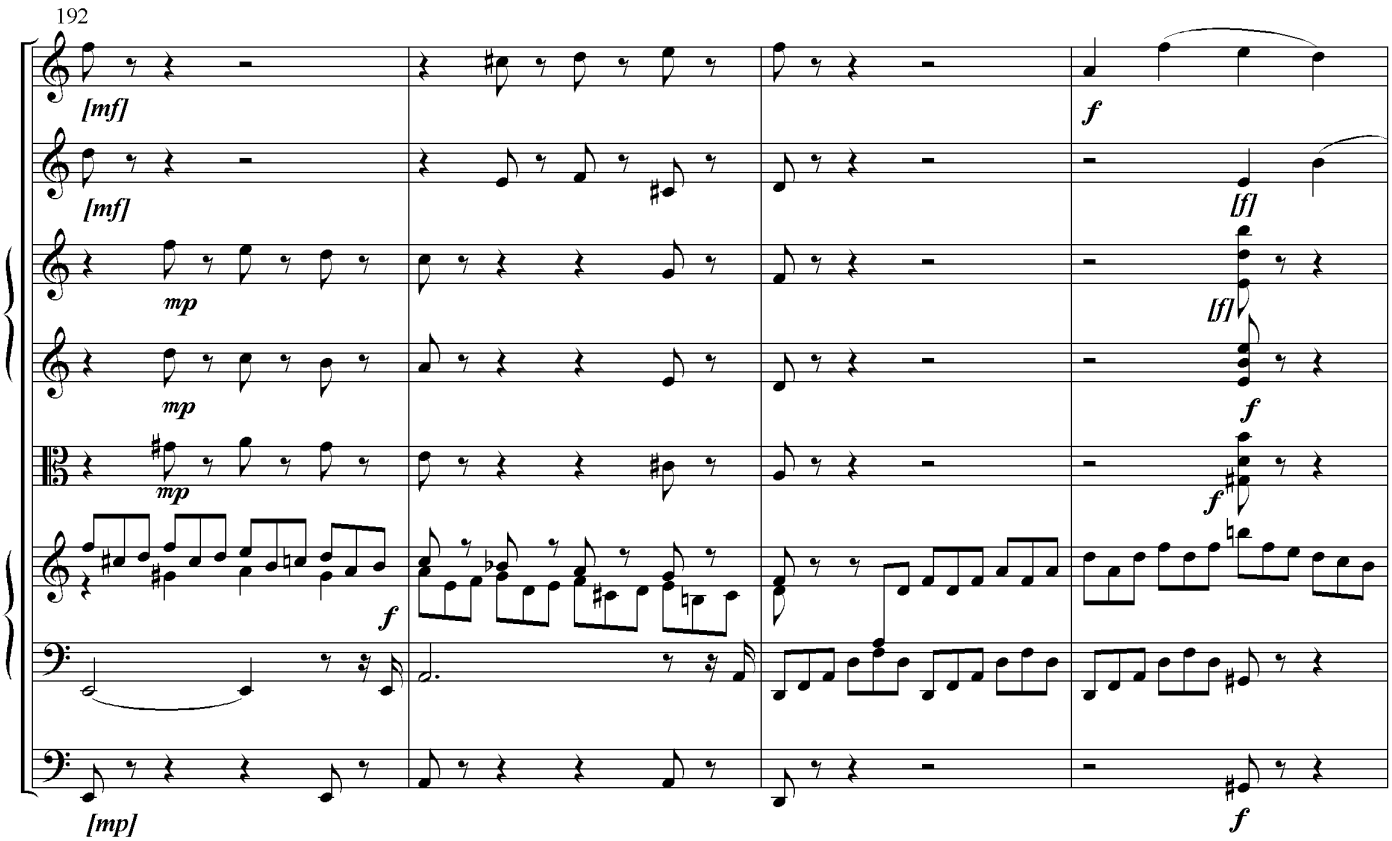
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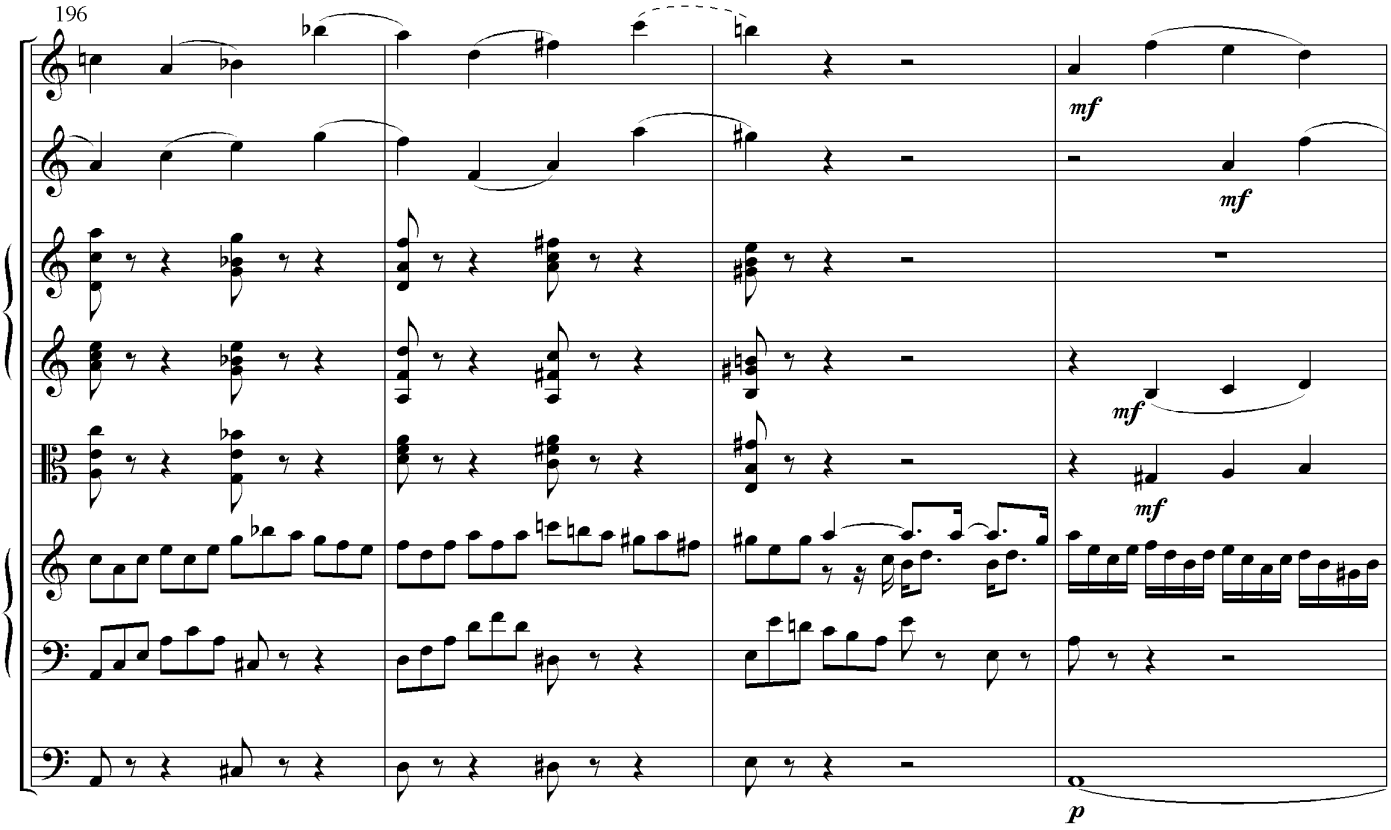
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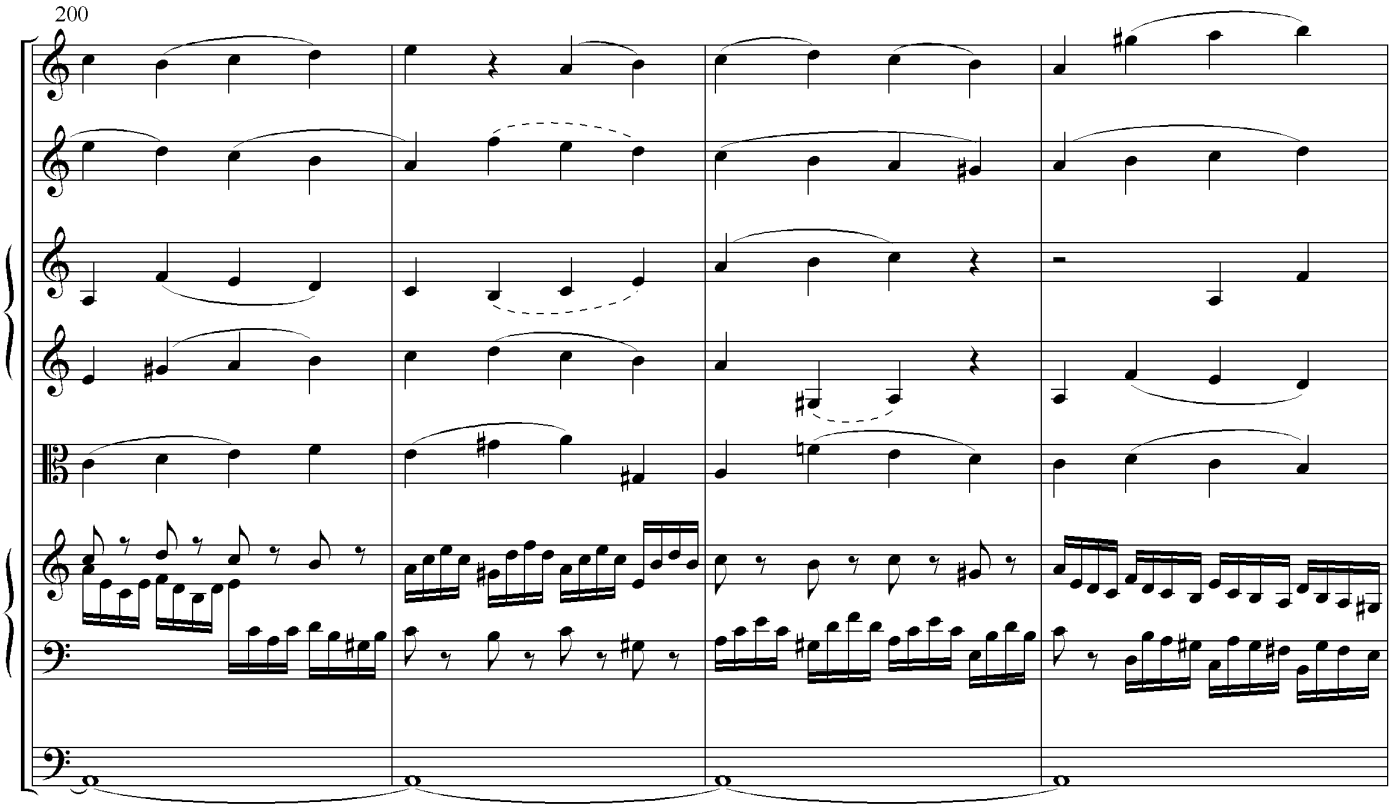
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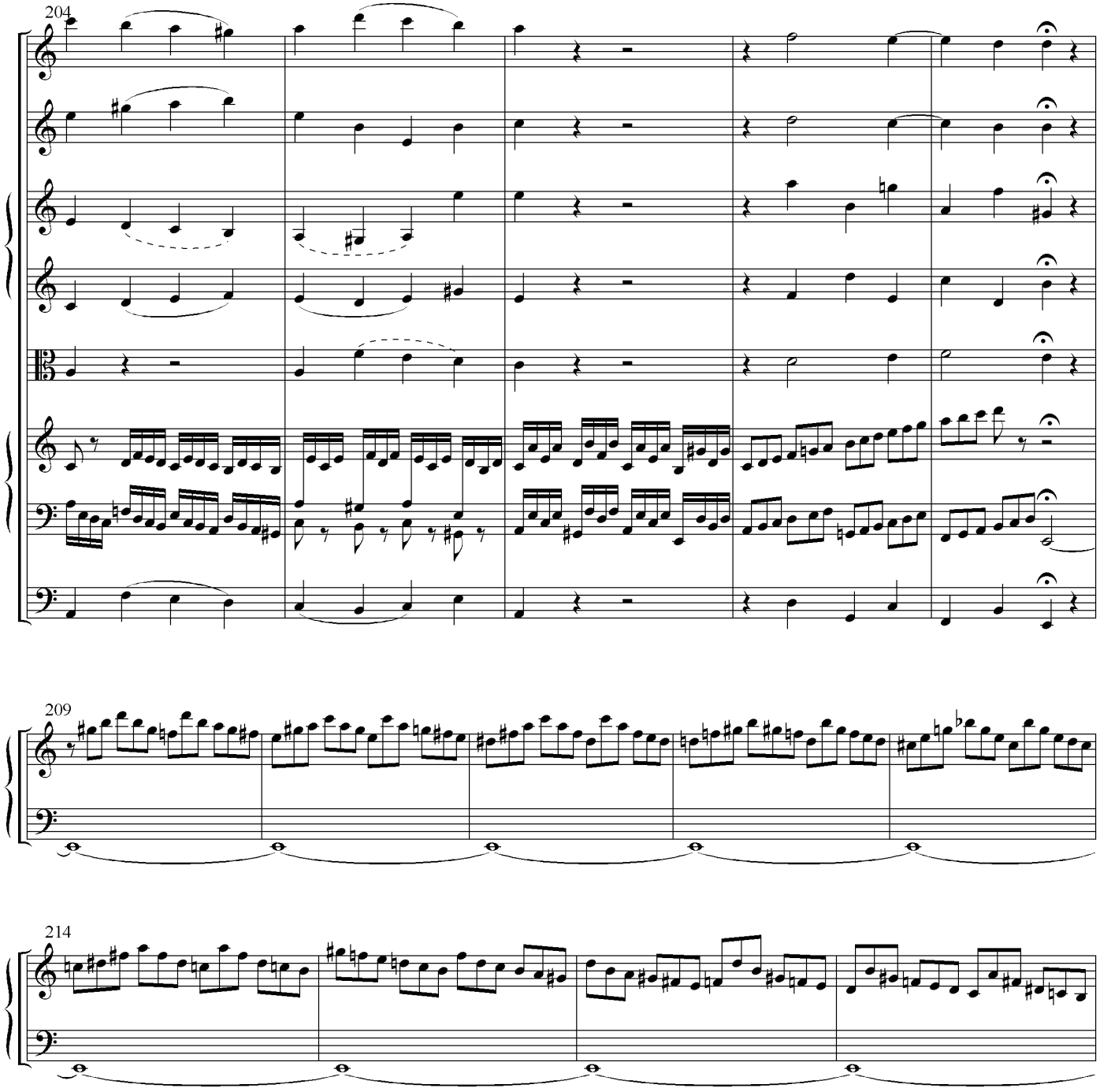
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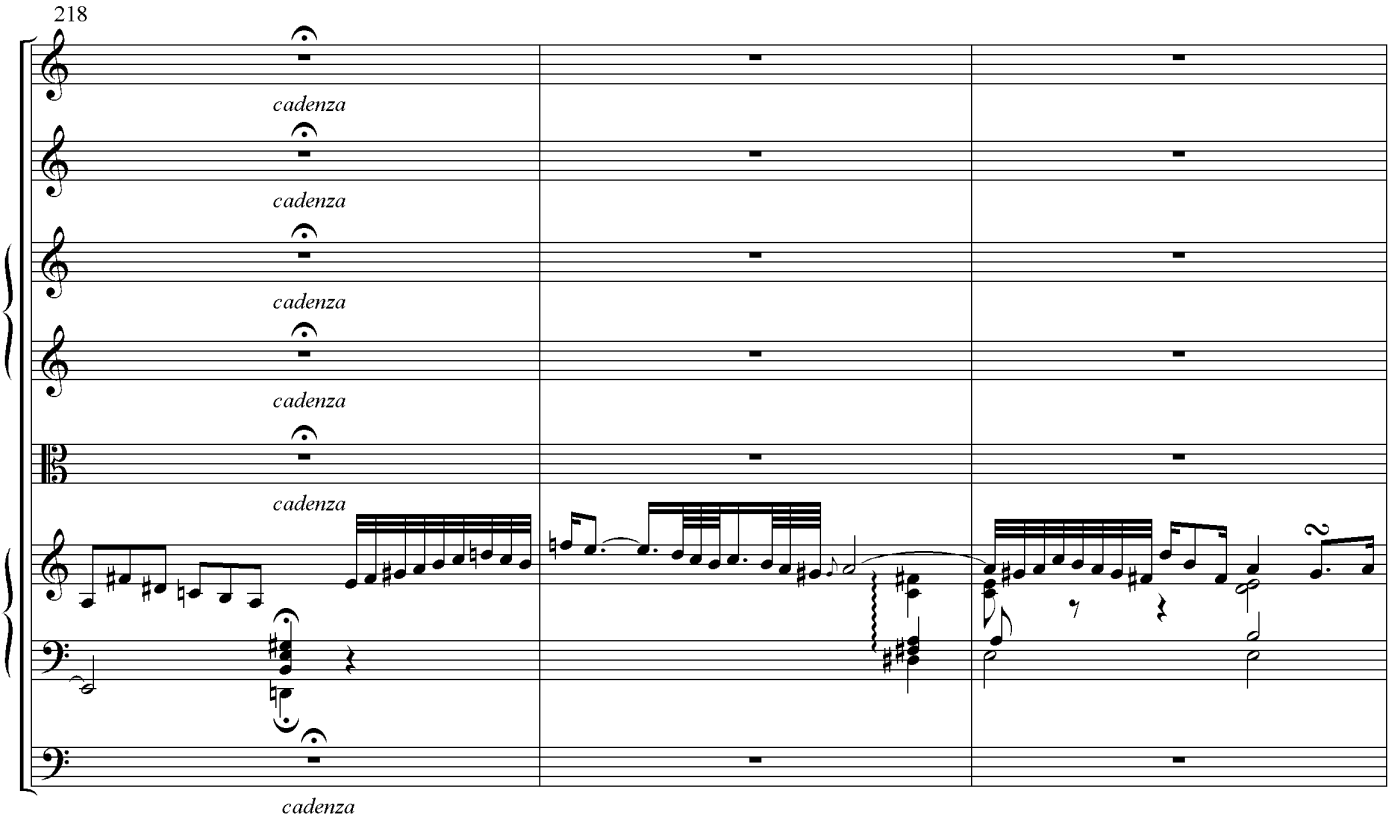
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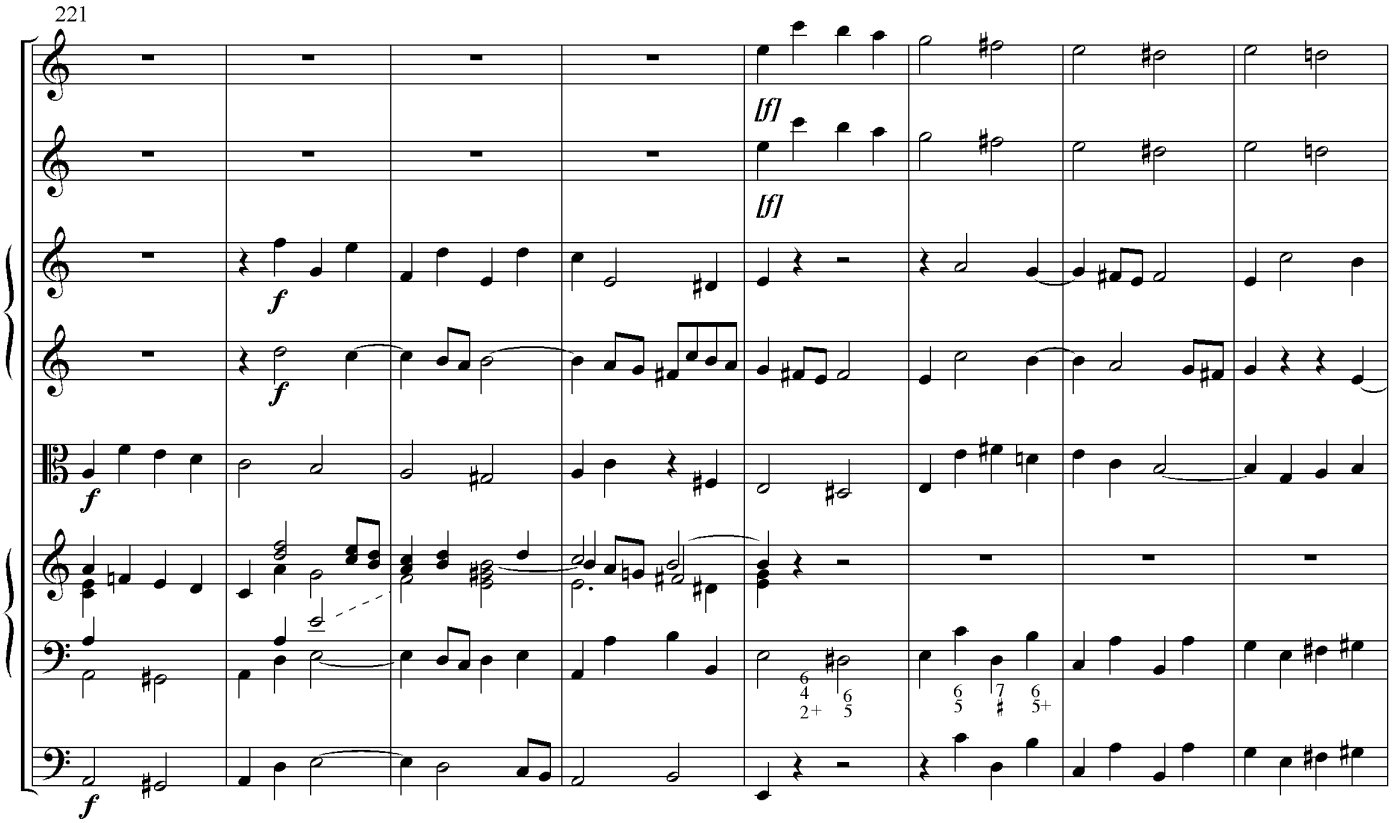
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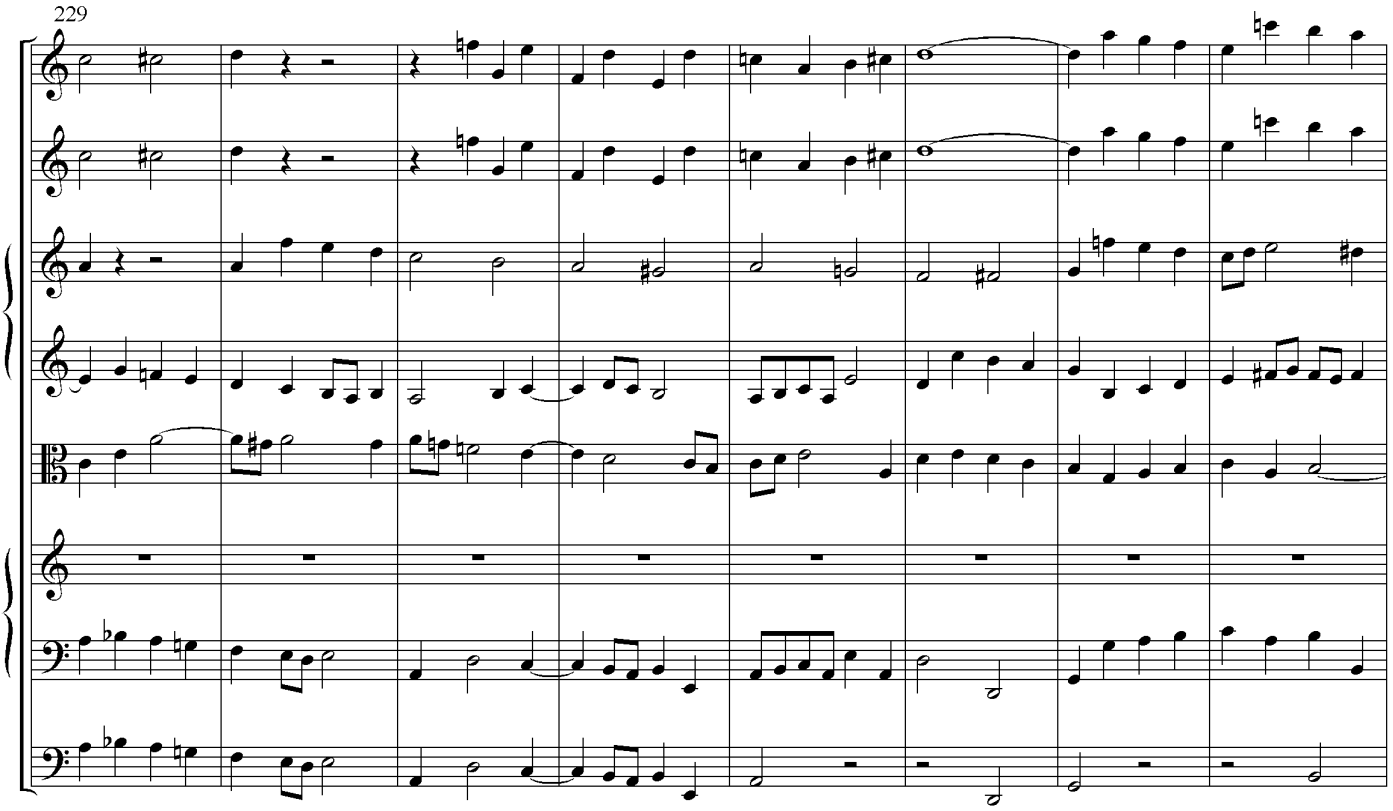
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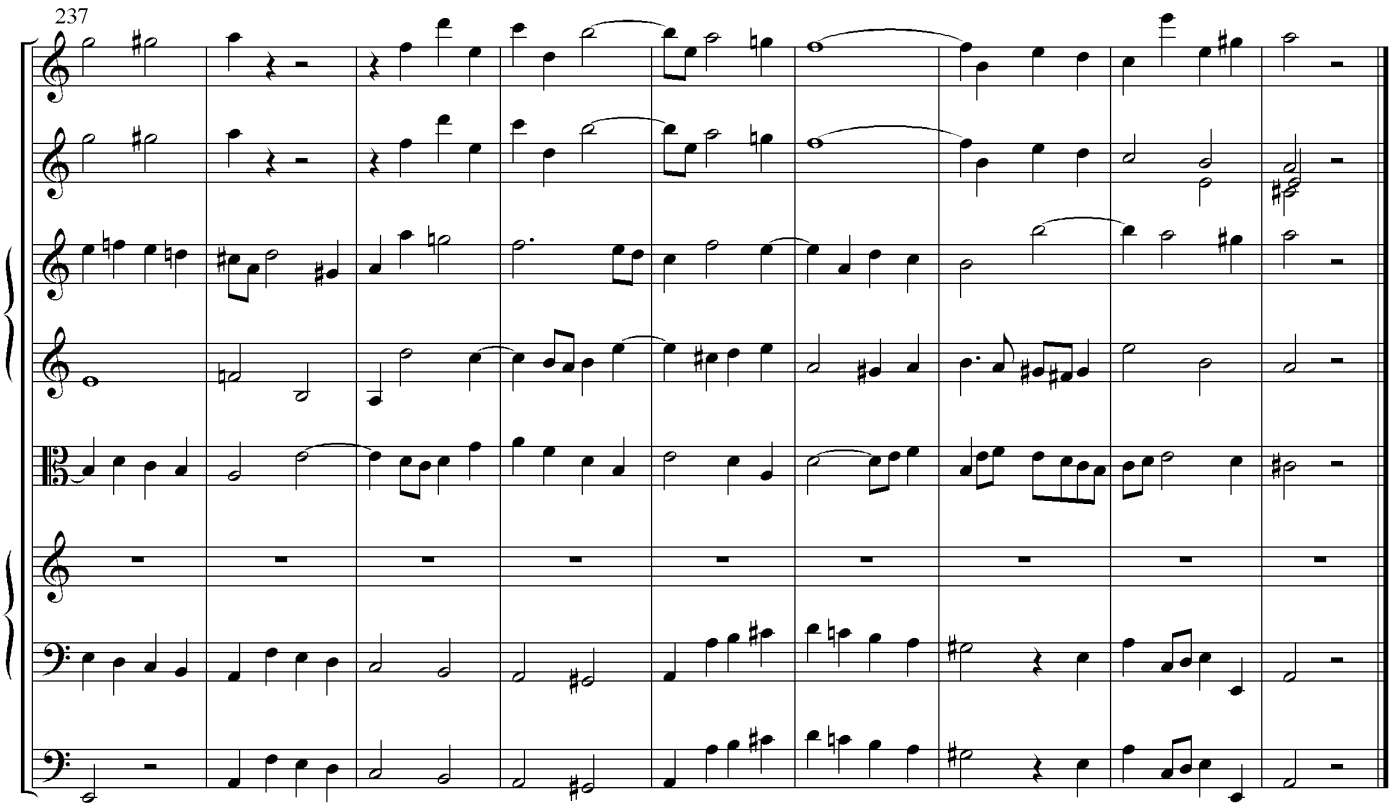

237

The so-called Triple Concerto, attributed to J. S. Bach as BWV 1044, survives in only two independent manuscript copies, one of them fragmentary and the other inaccurate. The present score is based primarily on the sole complete copy, the set of parts in Berlin, Staatsbibliothek, Mus. ms. Bach St 134, in the hand of Johann Gottfried Müthel, one of Bach's last pupils. Müthel's text has been compared with that of Berlin, Staatsbibliothek, Mus. ms. Bach P 249, a score by another Bach pupil, Johann Friedrich Agricola. The latter unfortunately lacks the last movement and most of the viola and string bass parts, but it supplements many erroneous readings of St 134.

Additional comparative material is furnished by manuscript copies of the Praeludium and Fugue BWV 894, which was adapted to form the outer movements of the present work, and the autograph score of the second movement of the Organ Sonata BWV 527, which became the present slow movement. Fortunately there are very few doubtful readings as far as notes are concerned, but both sources for BWV 1044 give many slurs imprecisely, and dynamics are often ambiguously placed. The list of variant readings below is selective, although it includes all those that seem significant with regard to notes. In general, this edition includes only those slurs that are present in both sources or in parallel passages. For the slurs on triplets in m. 1/3 (vn) and parallel passages it follows the simplest plausible reading of P 249, not the fussier reading suggested by some passages of St 134 (which gives certain slurs over just two notes). St 134 gives continuo figures only spottily, and with respect to these the edition chiefly follows P 249 in the first movement, although it disregards figures added later in pencil or lighter ink.

This edition also incorporates cues and editorial continuo realizations in small notes. All editorial dynamics and other markings are shown in brackets; editorial slurs are dotted.

The origin of the work remains obscure, as many details, including the compass of the keyboard part (extending to f ''' in the slow movement), are atypical of Bach's known works. Also unusual is the format of Agricola's score, which gives the ripieno violins and viola on the top three staves, above the solo parts. Another oddity of P 249 is the use of alto clef for the pizzicato passages in movement 2. On the other hand, Müthel frequently uses a mordent sign where a trill is more appropriate, and in movement 2 he writes portions of the keyboard part (upper staff) in French violin clef, including the passages that ascend to f '''. In movement 3, the cadenza in the keyboard part is one measure longer than indicated by rests in the other parts, suggesting that either the cadenza was lengthened or it was originally notated with some barlines absent or for other reasons unclear. Many small discrepancies between the solo violin and first ripieno violin parts suggest that these are not based on Bach's own parts, if he in fact had anything to do with this work. A study in progress by the editor presents the hypothesis that BWV 1044 may in fact be a collaboration between Bach and one or more pupils, possibly his oldest son Wilhelm Friedemann Bach.

Two editorial versions of the slow movement follow the list of readings. The first is a reconstruction of a trio-sonata version based on the slow movement of BWV 527. The second is a hypothetical early version created by removing written-out melodic embellishment.

Readings

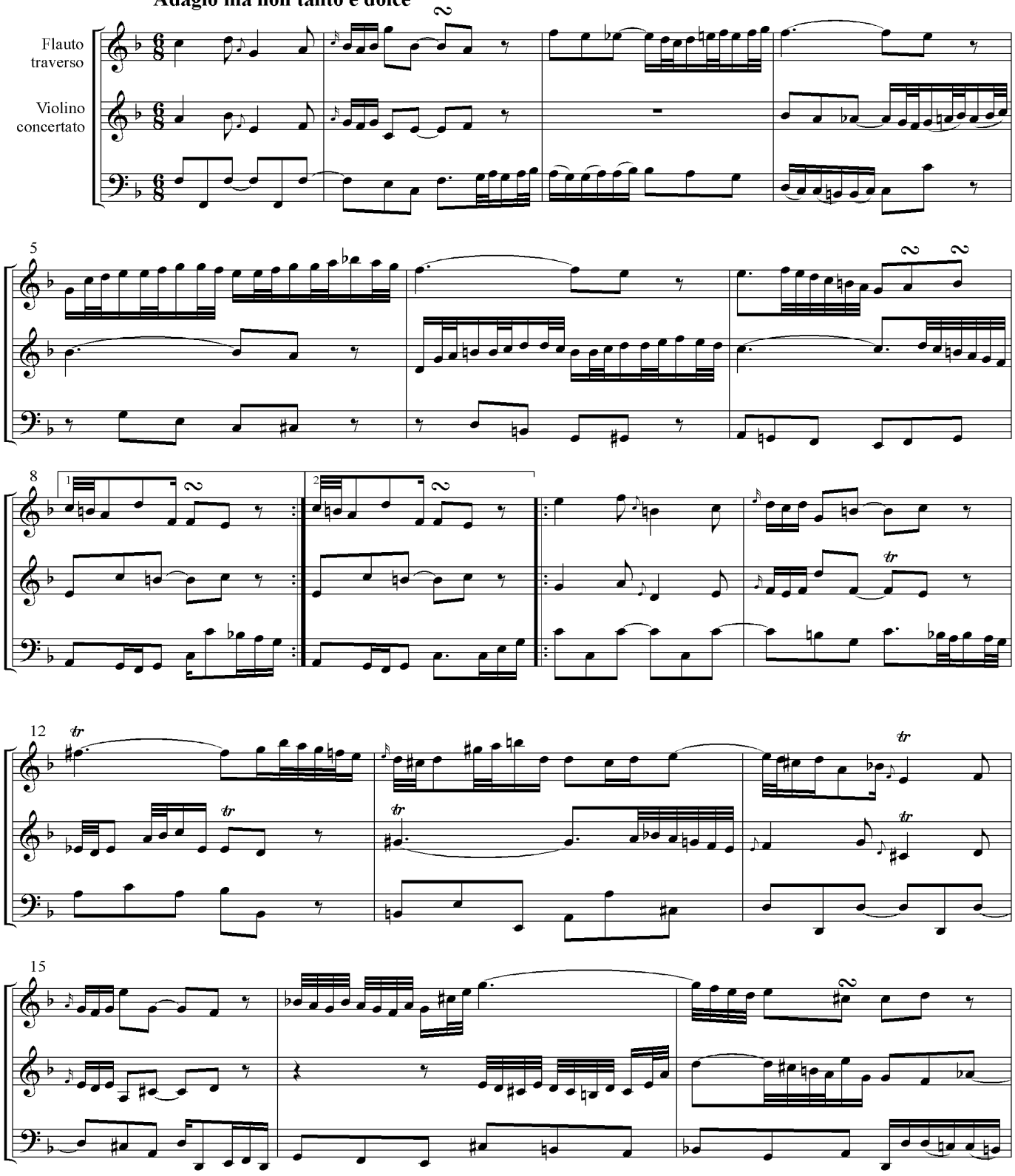
m.	pt.	source	reading
mvt. 1			
22	rh	M	no inner voices on downbeat
22	lh	A	note 8 before end preceded by 16th rest, producing triplets
26	v2, va	M	“pp”
34	v2, va	M	“f” here (beat 2)
51, 53	bs	M	“f”
62	fl, vp	M	ordinary 16h rest followed by 16th (after beat 1)
70	v2, va	M	“f”
80	vc	M	first three notes: 16th, 16th, 8th, followed by a single 8th rest
81, 84	vn con	A, M	no staccato
87	bs	M	“f” (note 2)
106	fl	A, M	“p” on note 1
107	fl	A	dot on note 3 *and* slur 3–4 (no dot in M)
107	vn con	A, M	no staccato on notes 2, 3
107	v2, va, vc	A, M	no staccato on last three notes
107	lh	A, M	note 4: no #
107	bs	M	“f” on d#
108	rh	A, M	no #
109	vn con	M	“f” (g″)
111	va	M	no flat
120	v2	A, M	in unison with v1; reading of edition is editorial conjecture
125	hpd	A, M	last four notes: stem directions reversed
137	vp	A, M	a″ on downbeat (|| unis with fl)
mvt. 2			
1	vp	A, M	last note: f′
9	fl	A, M	last note: e″, but cf. mm. 17 etc.
12	rh		app. only in M (with tie also)
30, 54	lh	A	last three notes 32d-32d-16th
37	fl	A	each slur extended to the following 16th
42	lh	A	last five notes all 32ds (*sic*)
56	rh	A	no app.; 8th-app. in M
mvt. 3			
10	bc		“7/5” on note 2
11	bc		6/4/2 not 6/4/3
96	fl		first two notes a#″, d‴

108	bs	“mf” and “coll’arco” here
109	bs	note 1: A not F
119	v2	slur (notes 2–4)
130	fl	2d half of measure: d″ (half), not d″, g″ (quarters)
146	vn con “p”	
176	rh	no accidentals on last two notes
177	rh	no accidentals, first half of measure
188	bs	“mp”
190	v2	“p”
192	v2	“p”
195–205	fl, str	slurs inconsistent (readings in score are partly conjectural)
204	va	g not a
220	lh	two stems on a, no c′

Trio Movement

J.S. Bach, BWV 527/2*

Adagio ma non tanto e dolce



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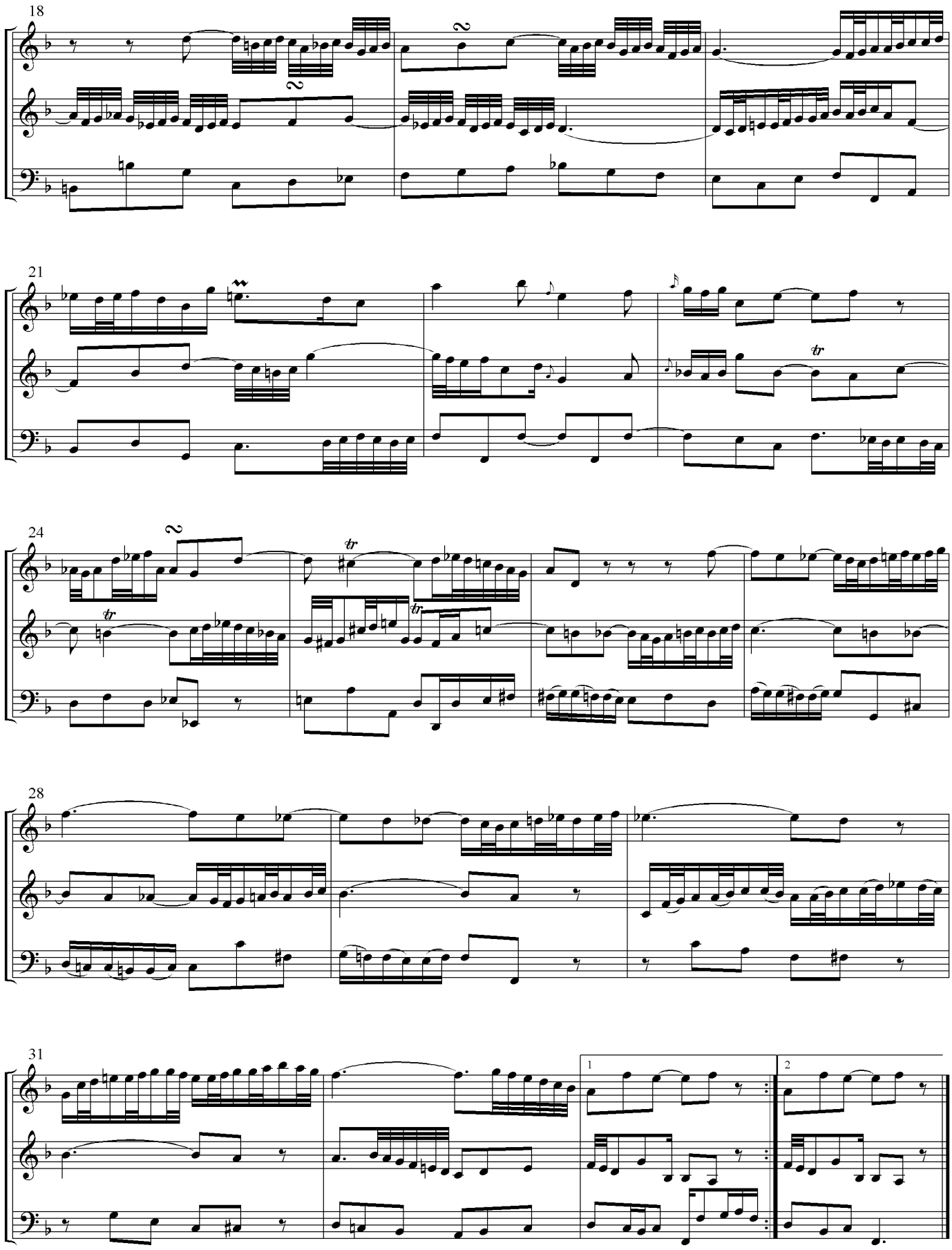
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21
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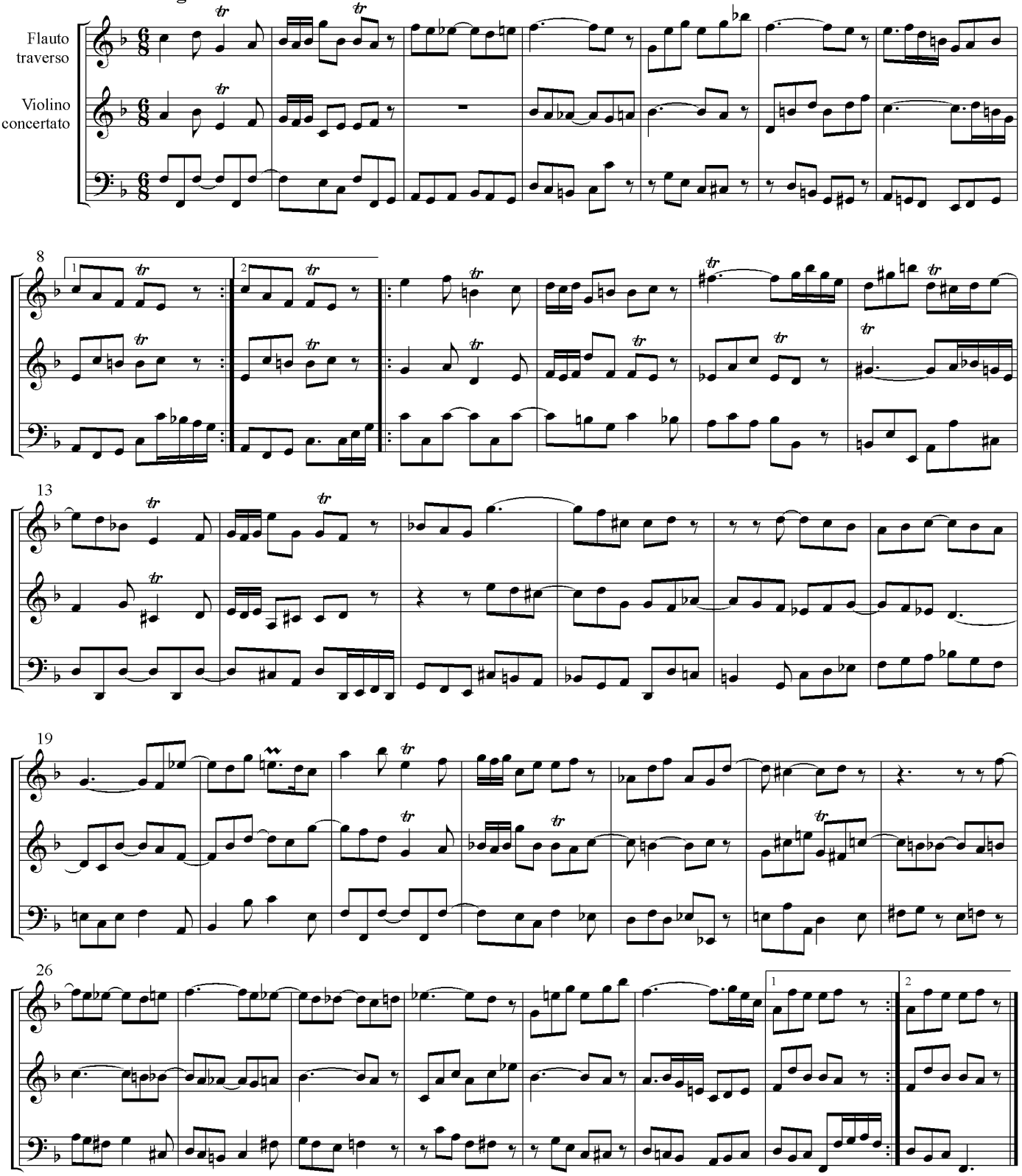
Trio Movement

Adagio

J.S. Bach, BWV 527/2*



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