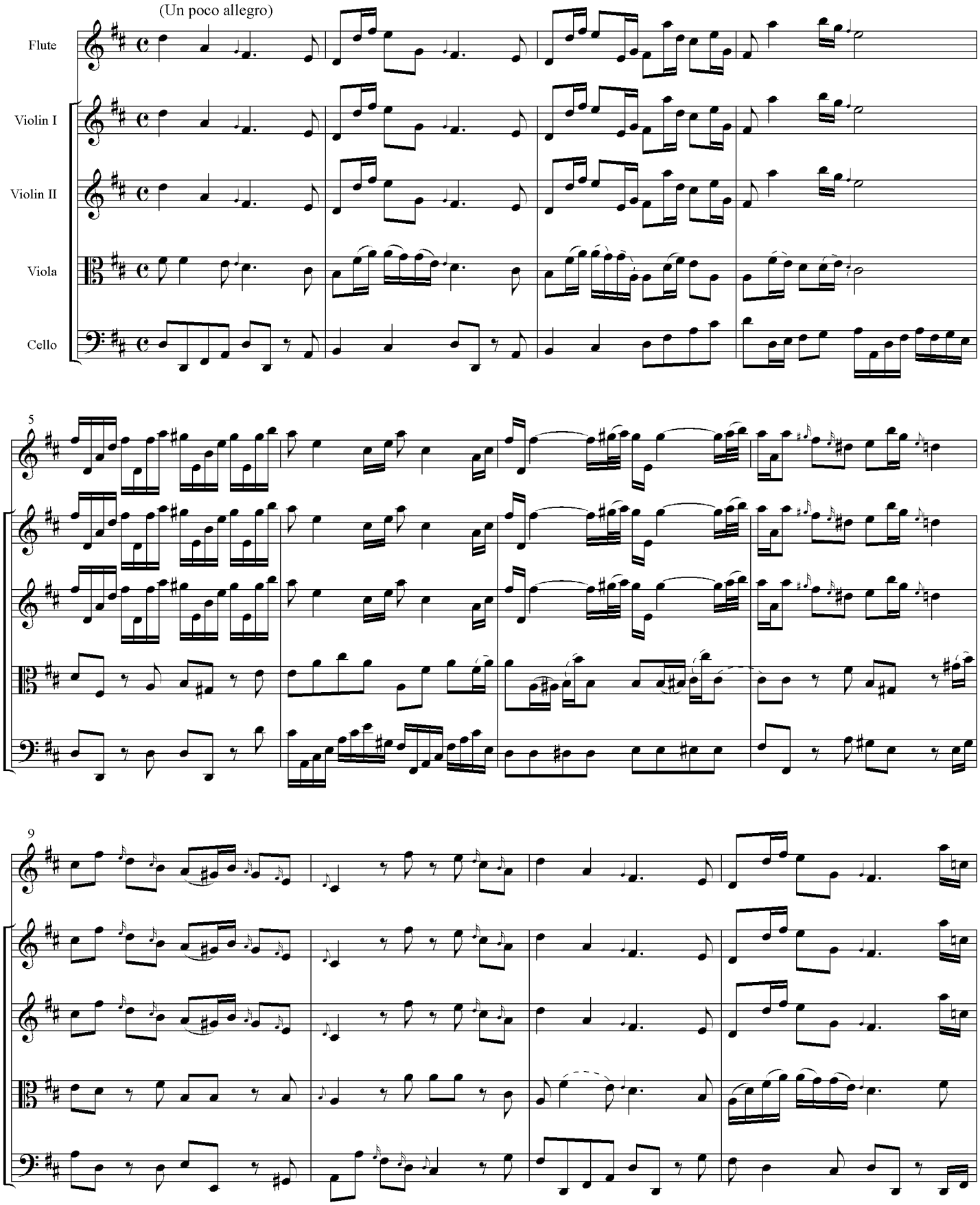
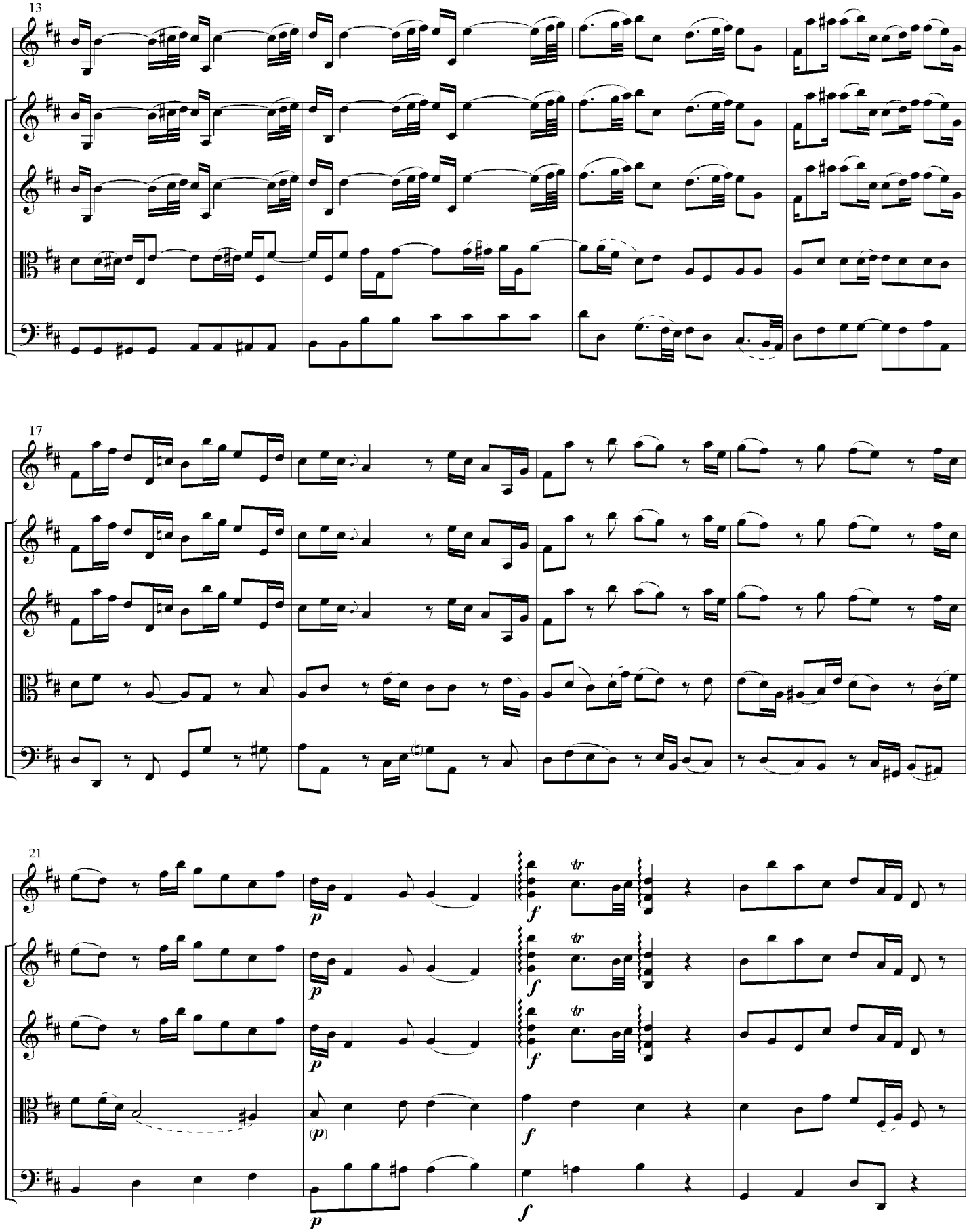
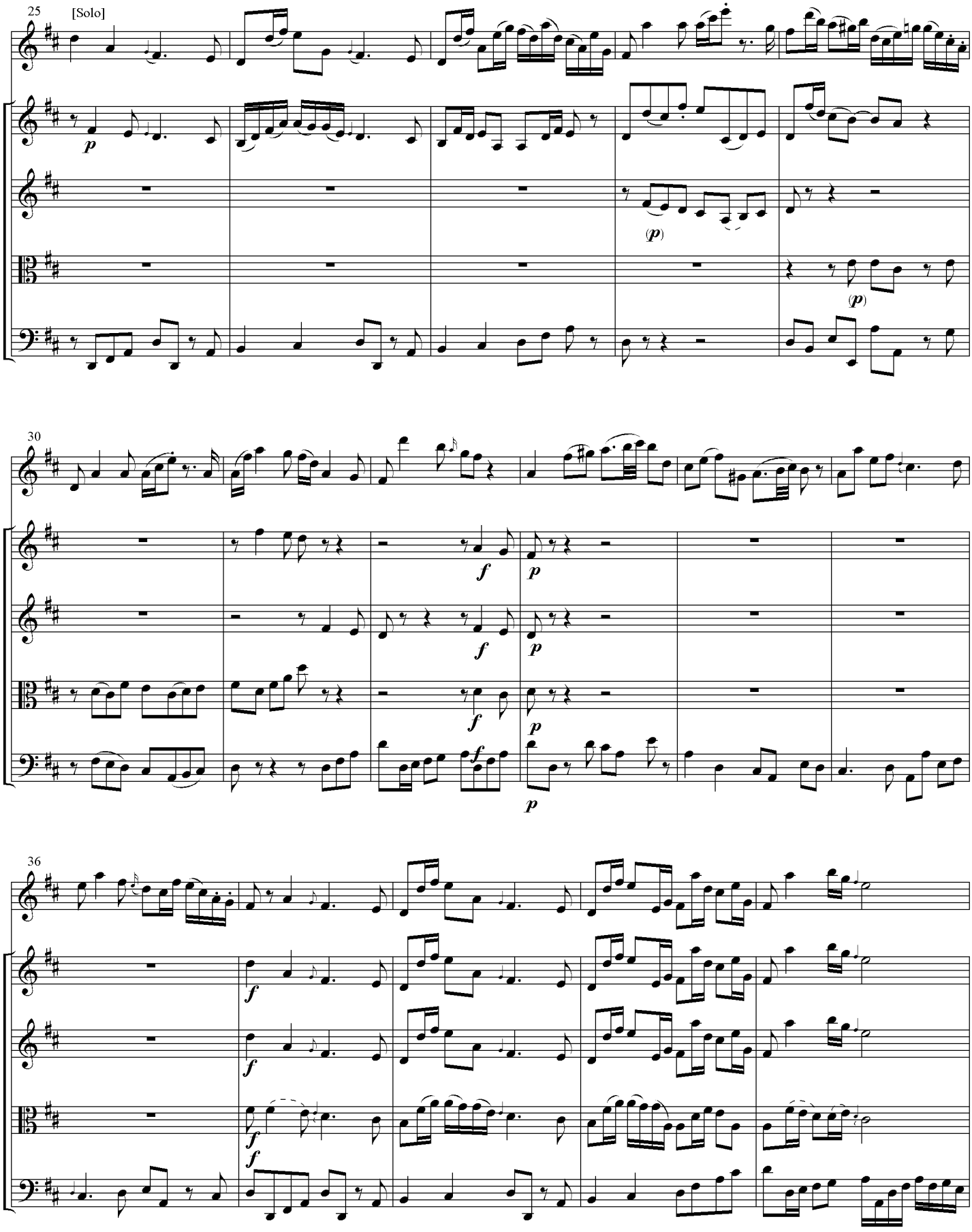
Concerto in D for Flute, Strings, and Continuo

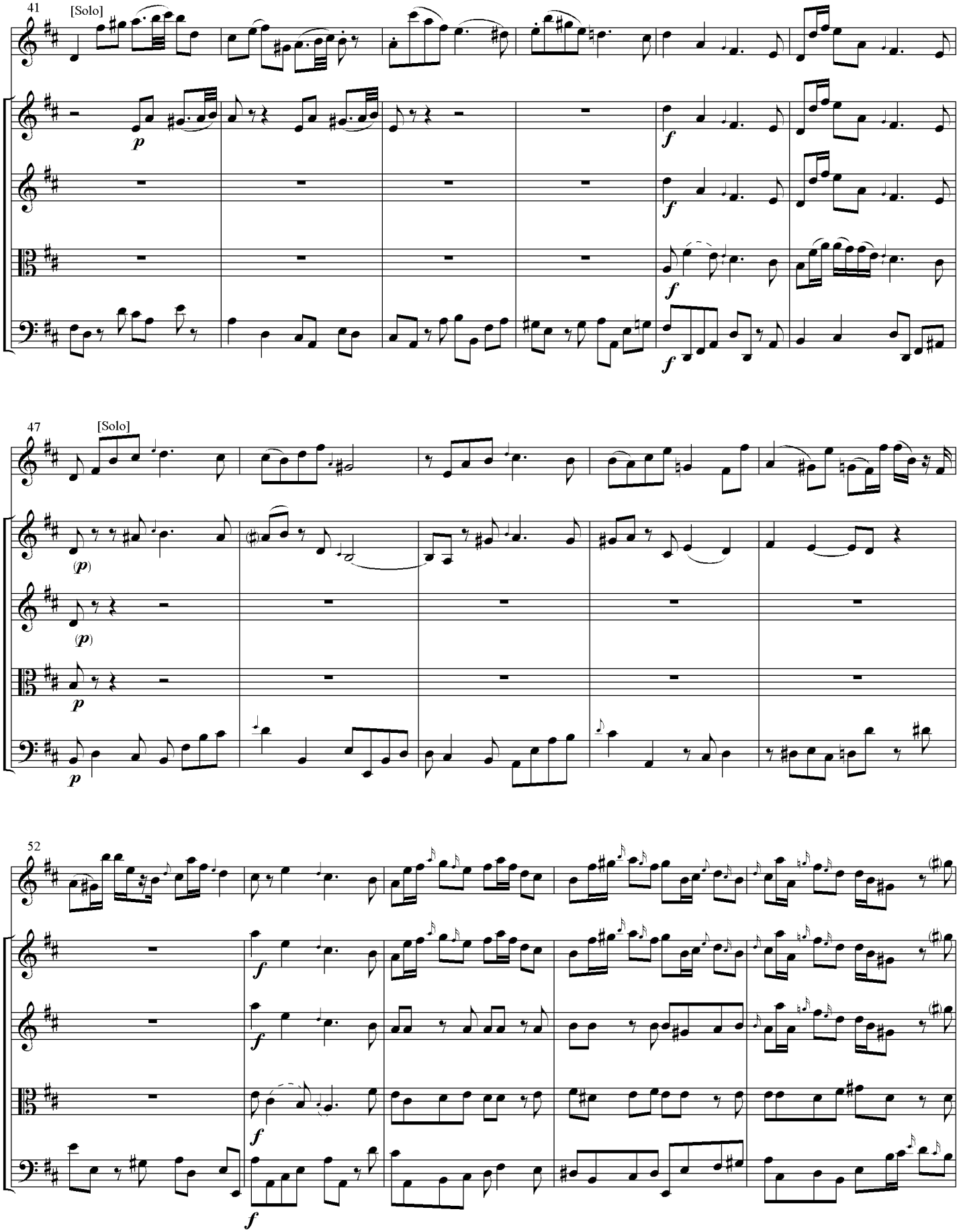
W. F. Bach

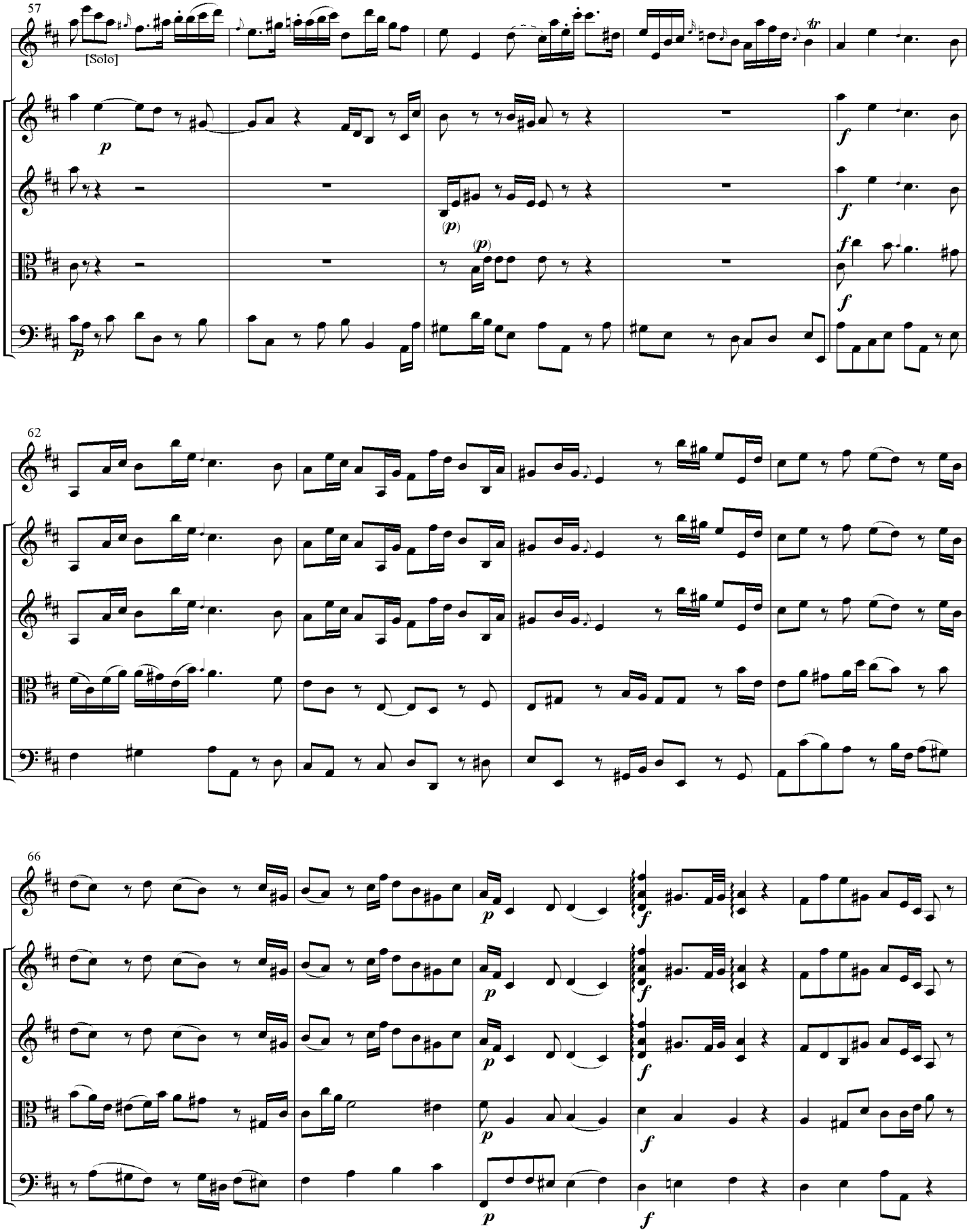
(Un poco allegro)

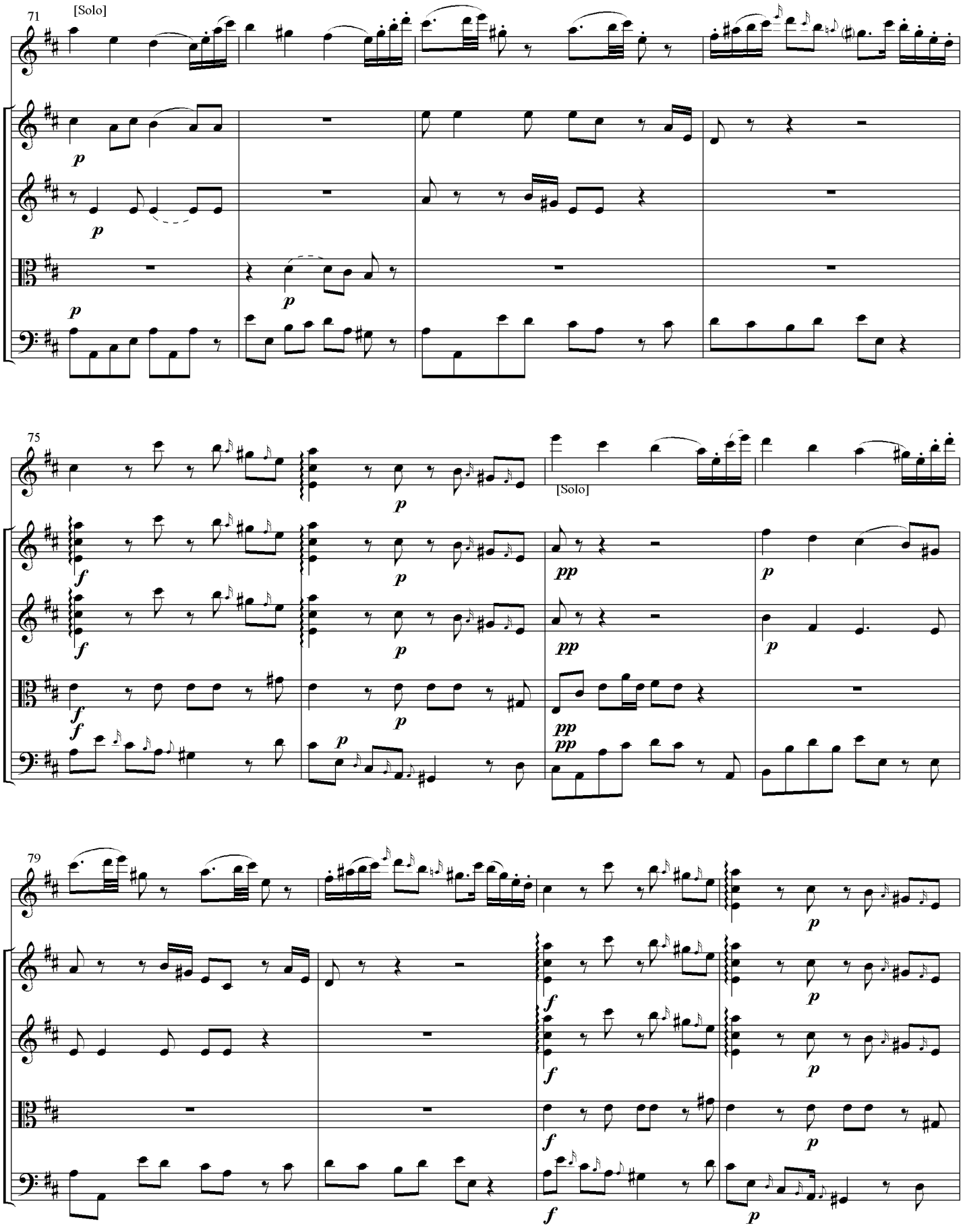


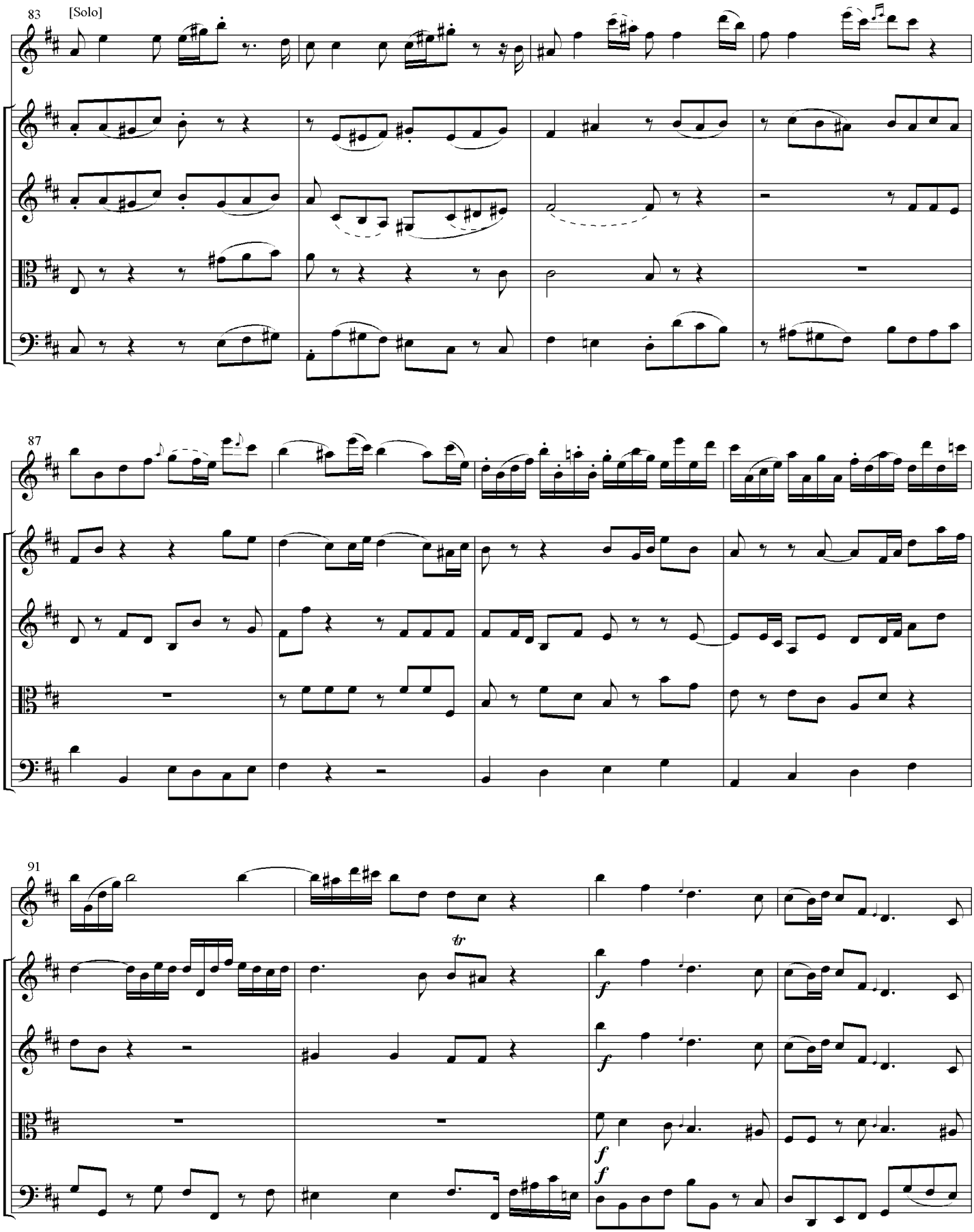

13
17
21
p
f
tr
(p)

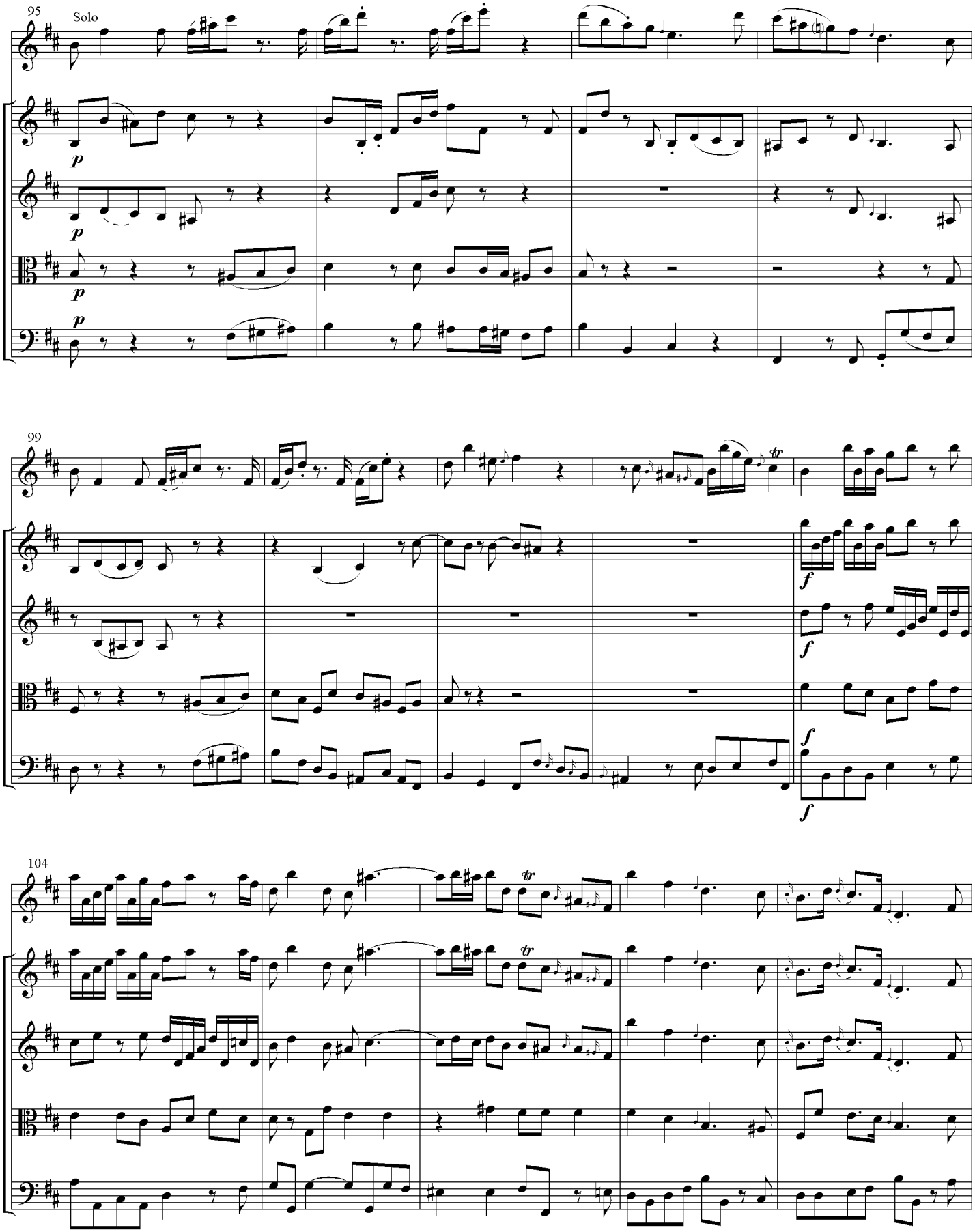

25
[Solo]
30
36

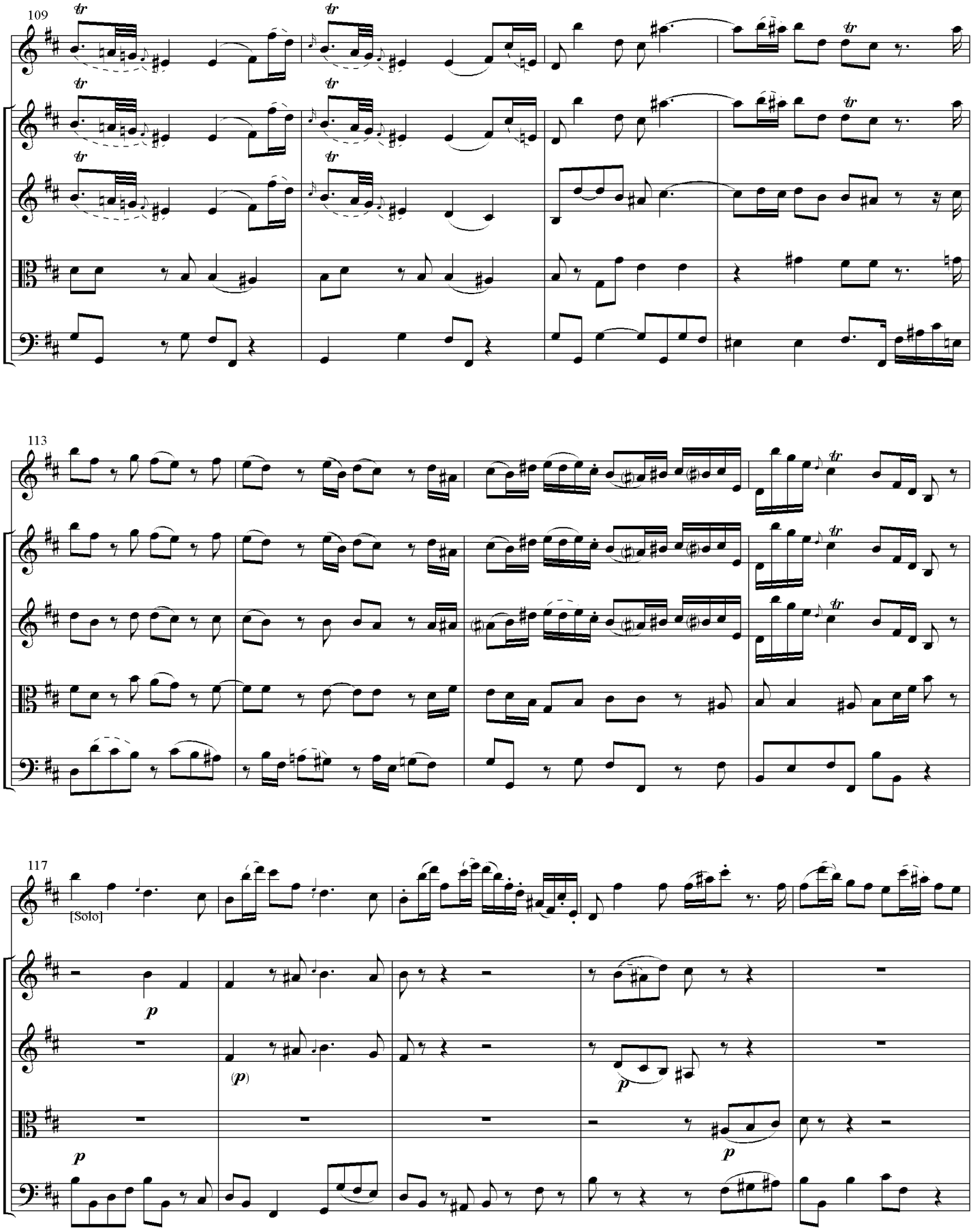

41
[Solo]
47
[Solo]
52

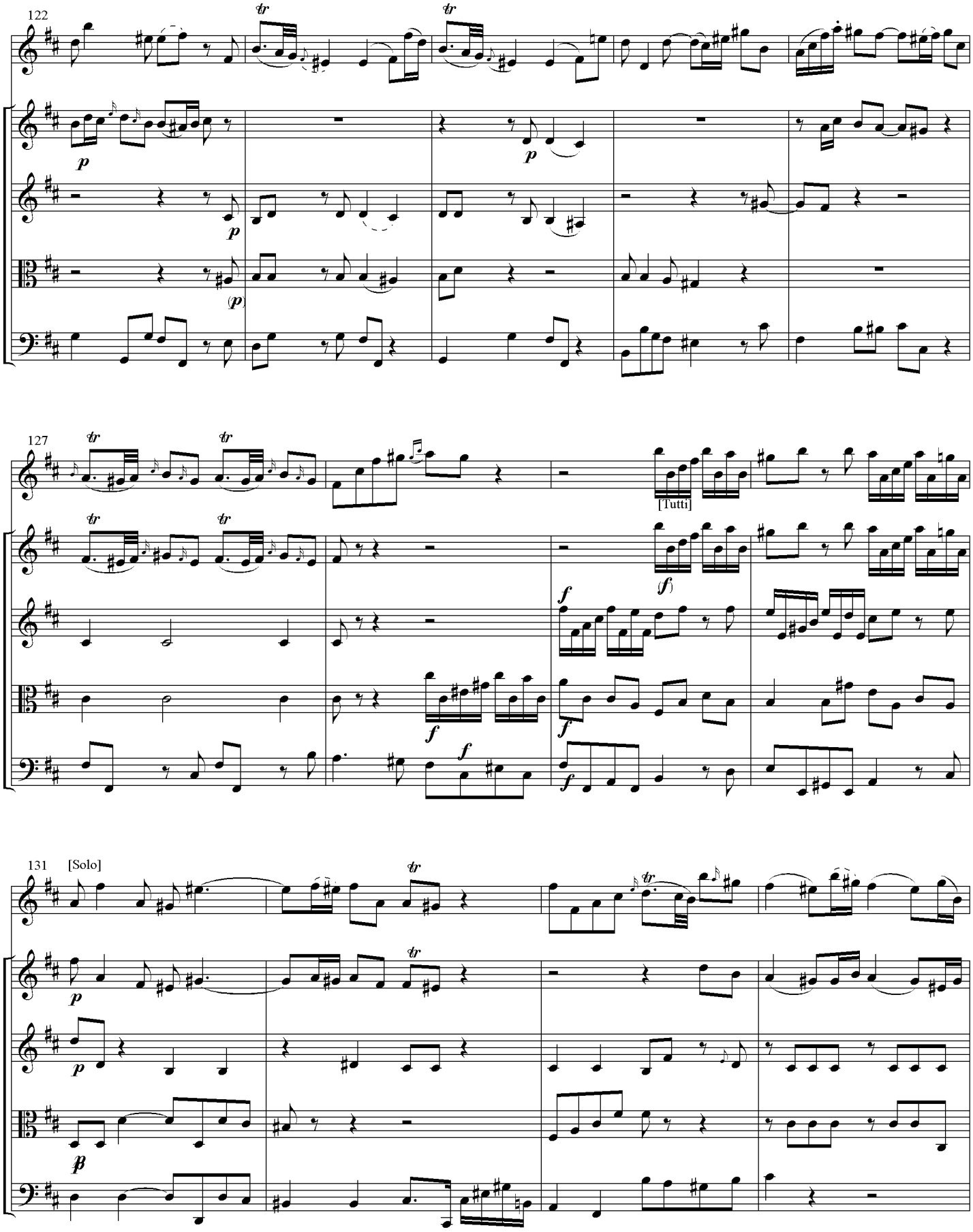

57
[Solo]
62
66

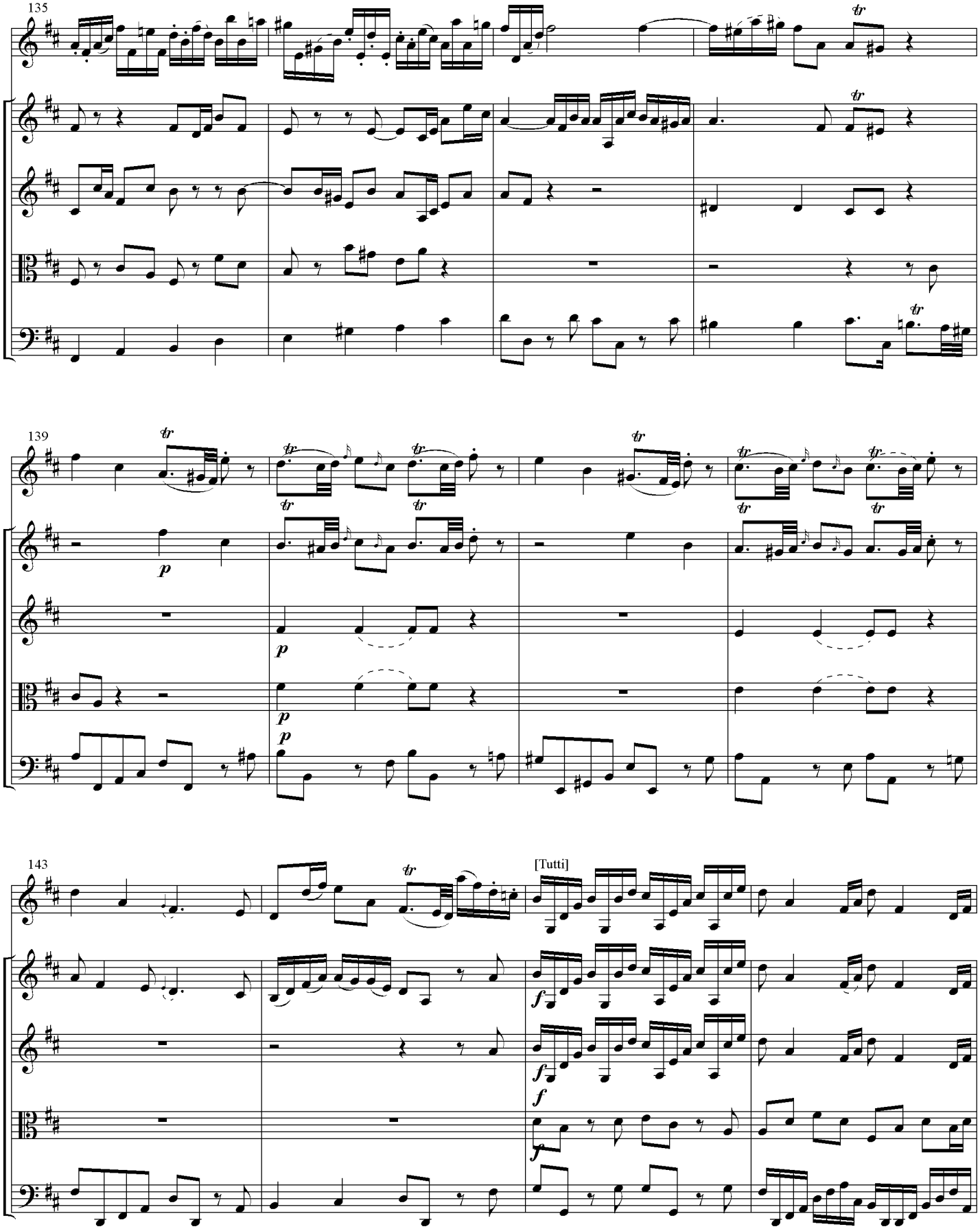

71
[Solo]
75
[Solo]
79

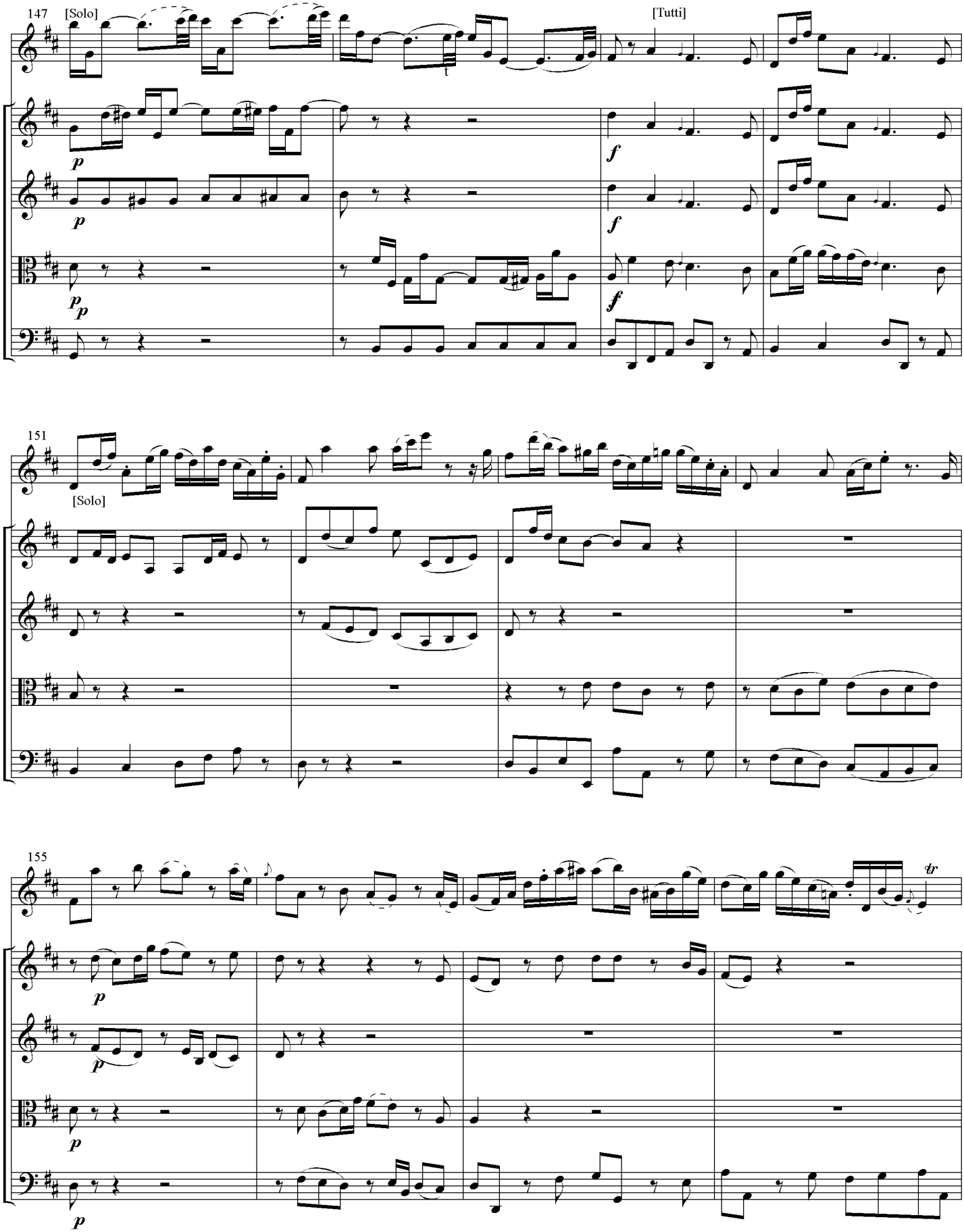

83
[Solo]
87
91
tr
f
f
f
f

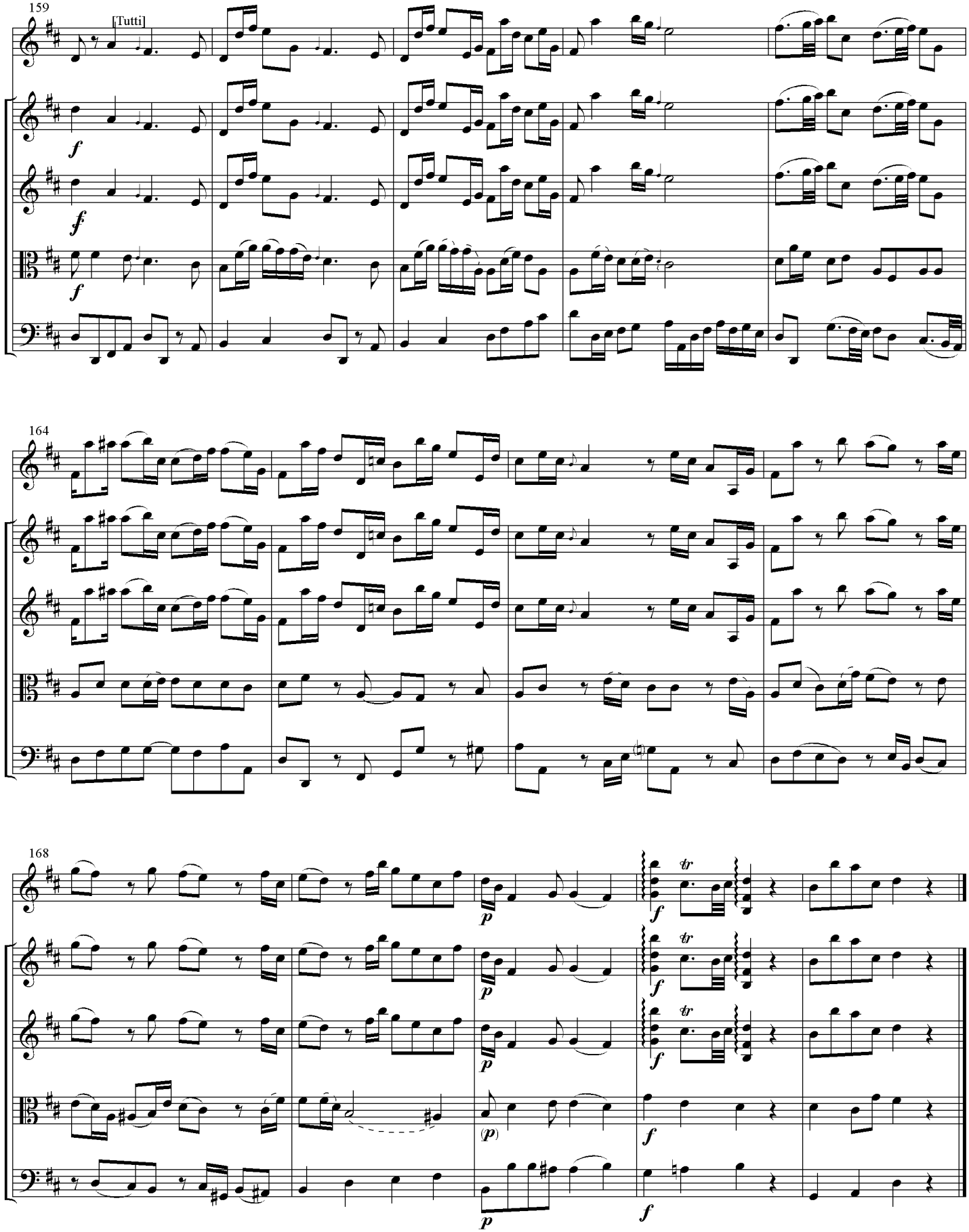

95
Solo
p
99
f
104
tr


109
113
117
[Solo]
p
(p)
p
p
p

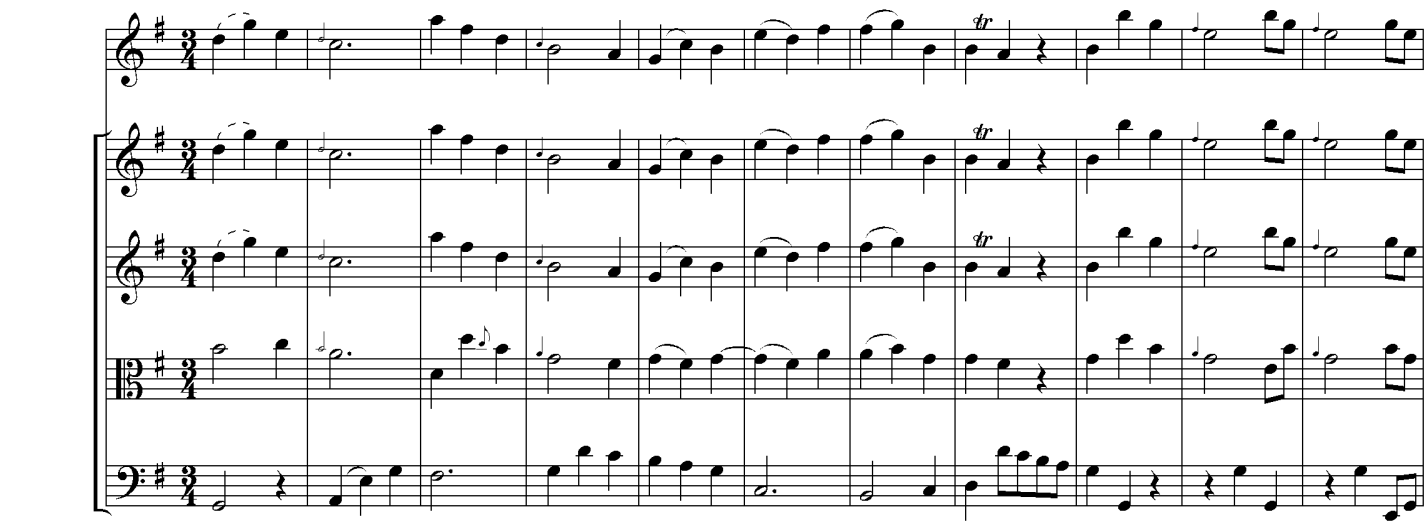

122
127
[Tutti]
131
[Solo]


135
139
143
[Tutti]

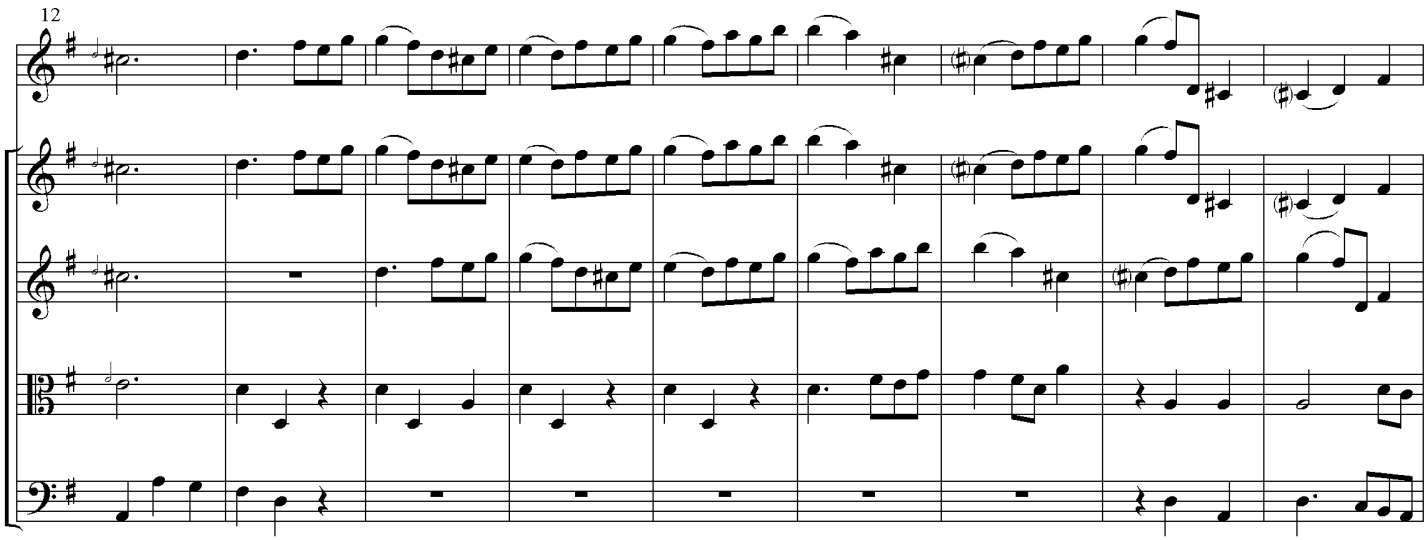

147
[Solo]
[Tutti]
151
[Solo]
155


159
[Tutti]
f
f
f
164
168
p
f
tr
p
f
tr
p
f
tr
(p)
p
f

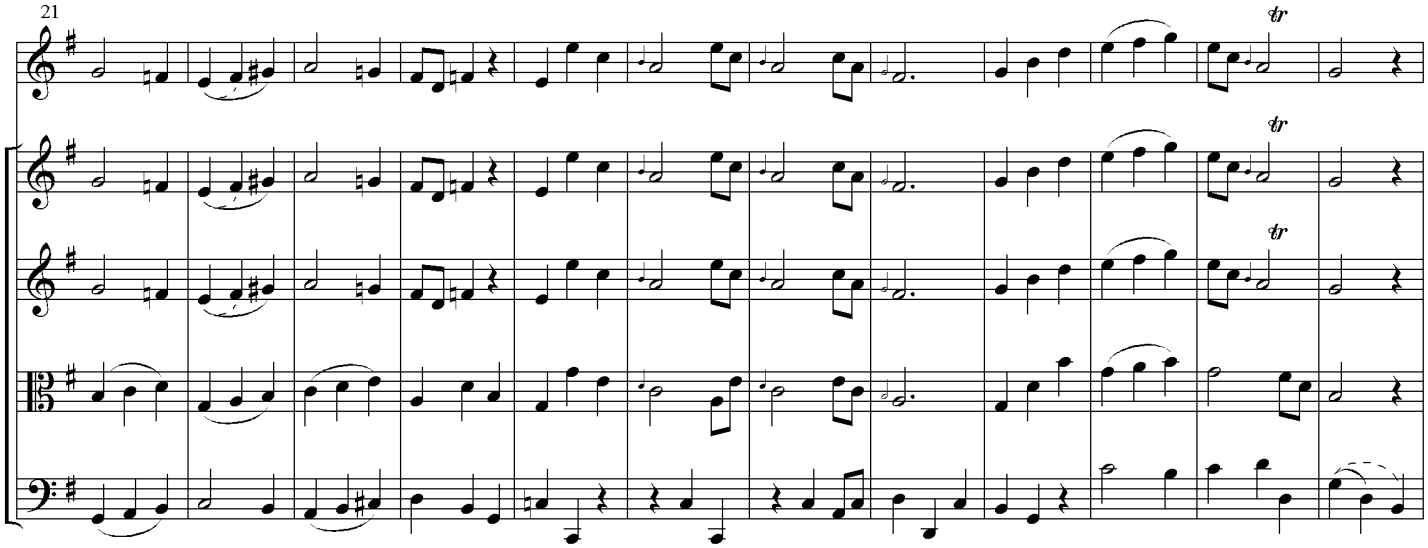
Largo

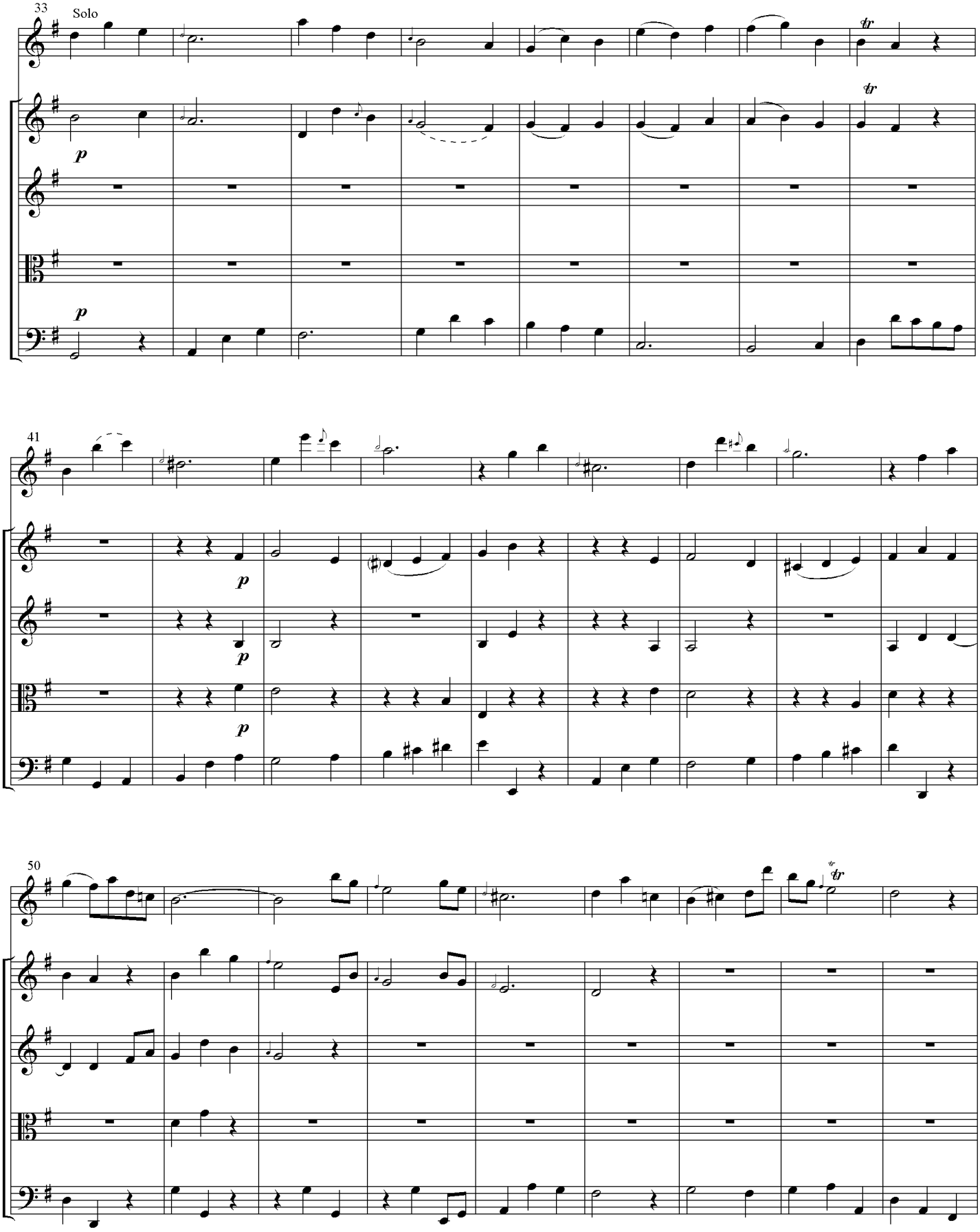


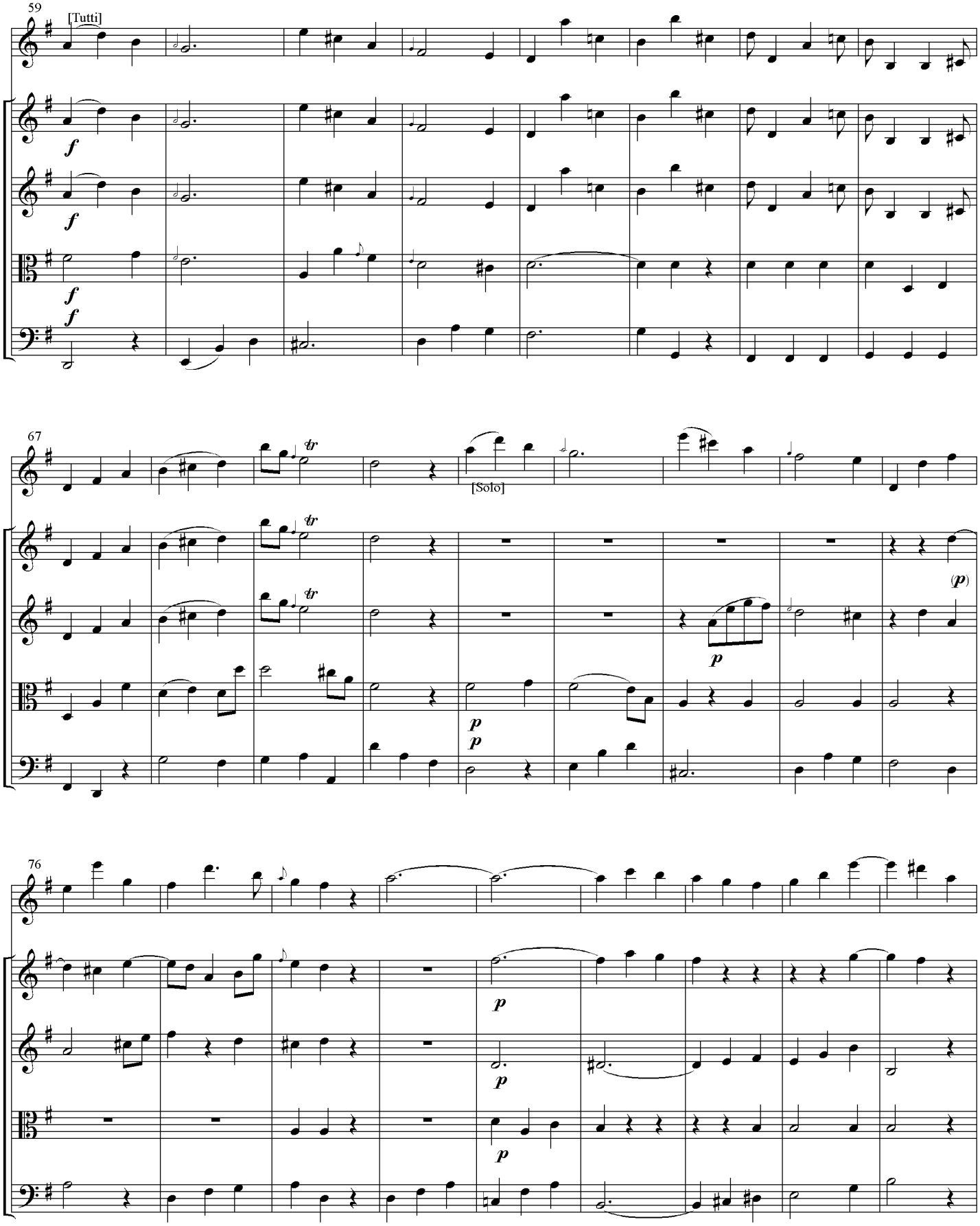
12

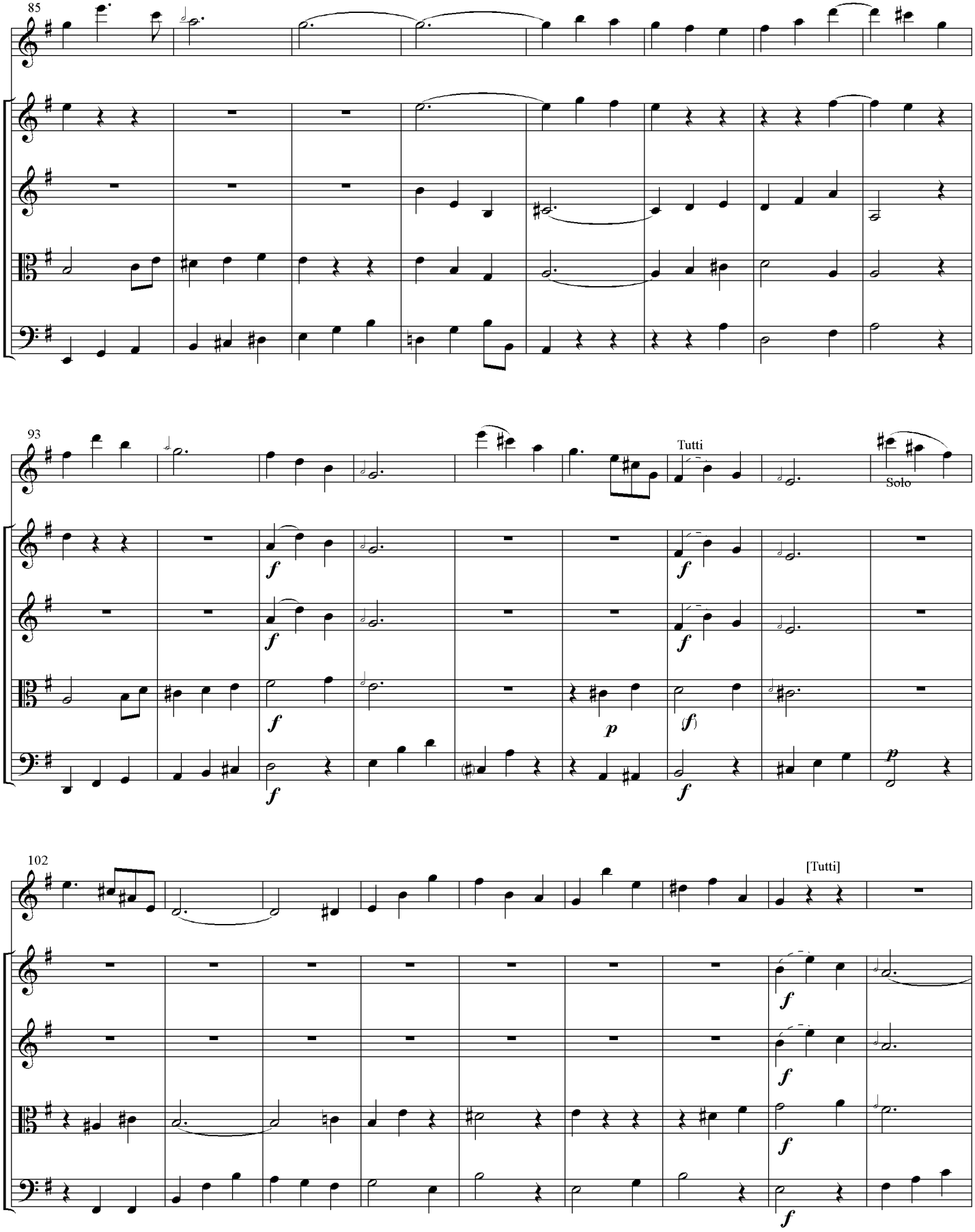


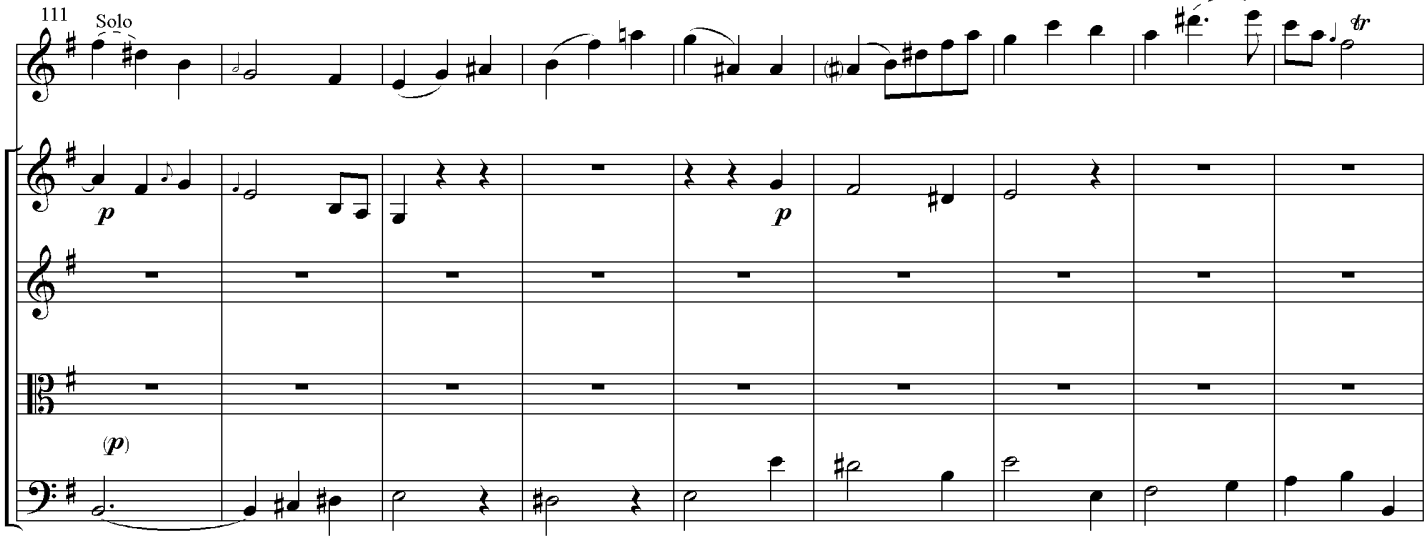
21

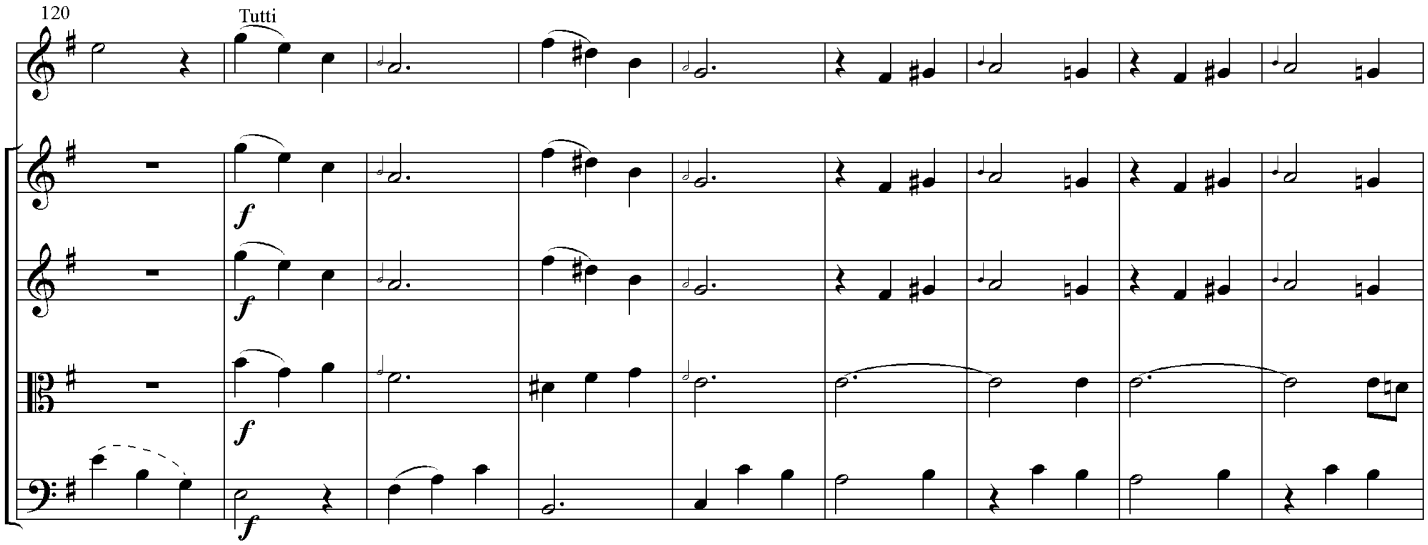


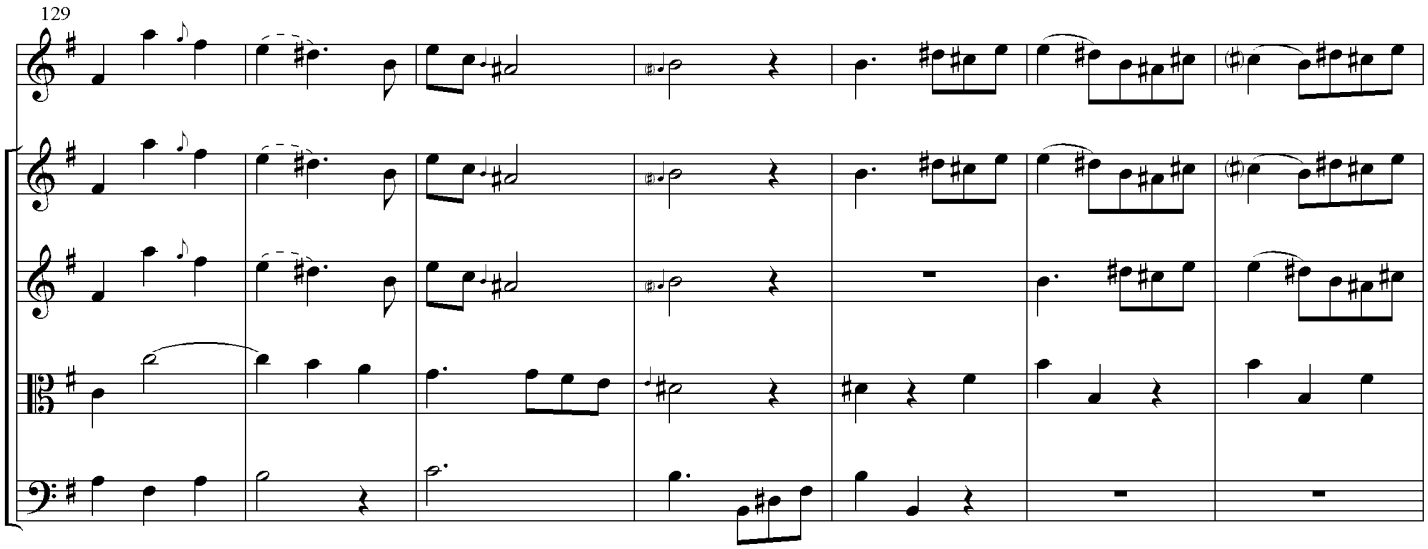

33
Solo
tr
p
41
50

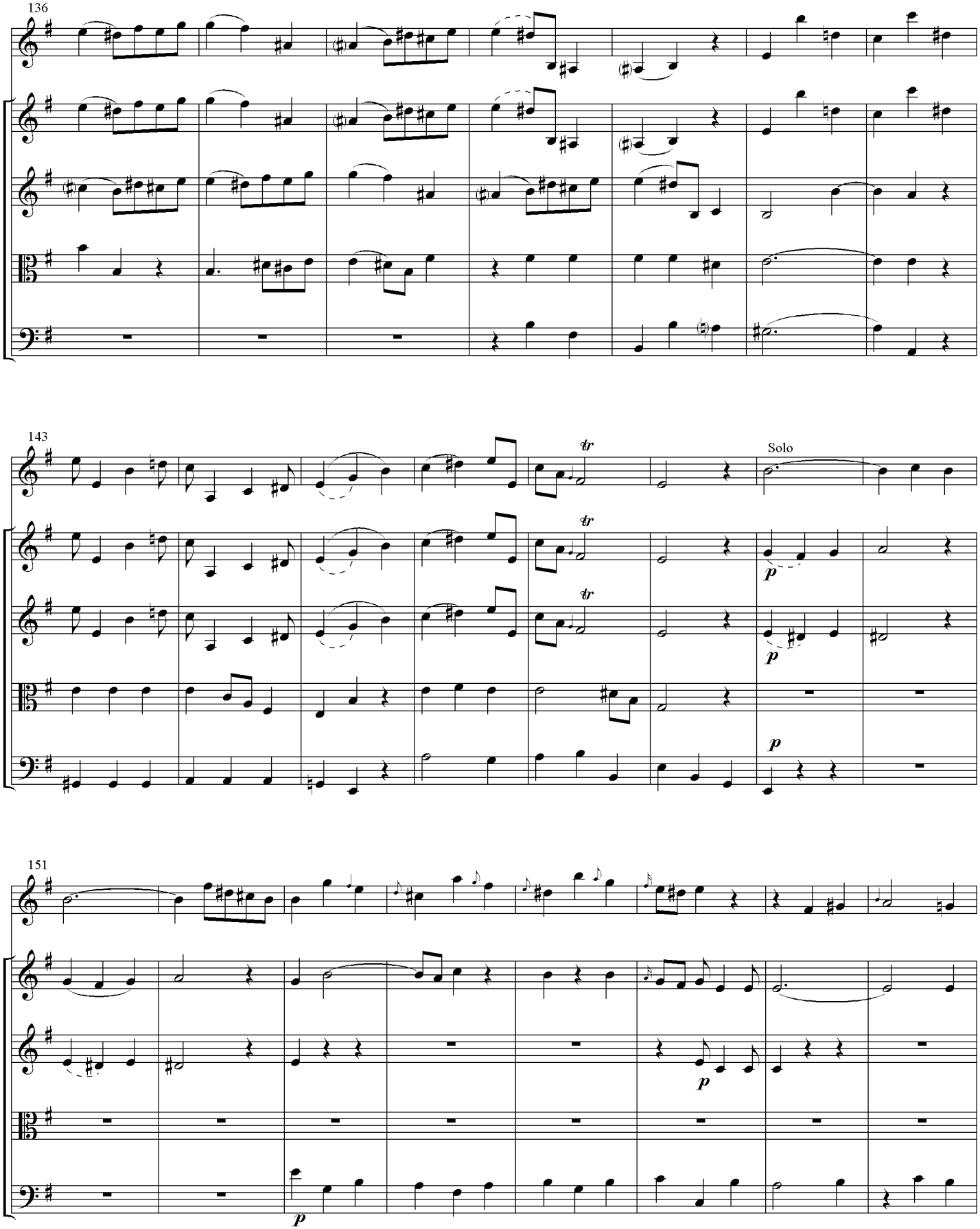

59
[Tutti]
f
f
f
f
67
tr
tr
[Solo]
(p)
p
p
p
76
p
p
p

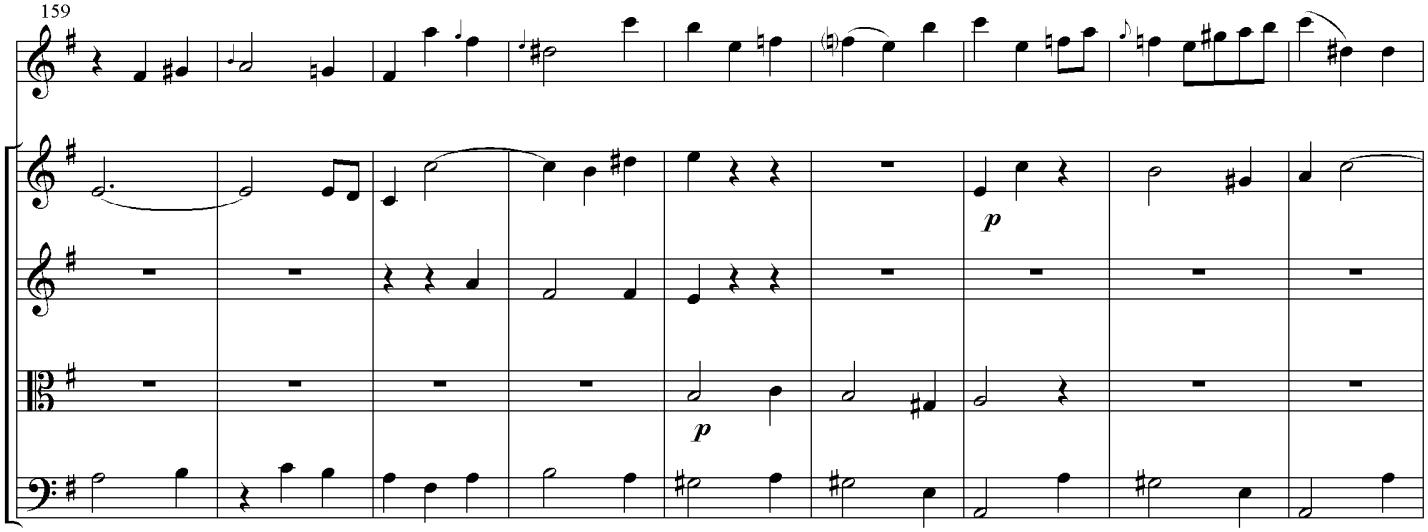

85
93
Tutti
Solo
102
[Tutti]

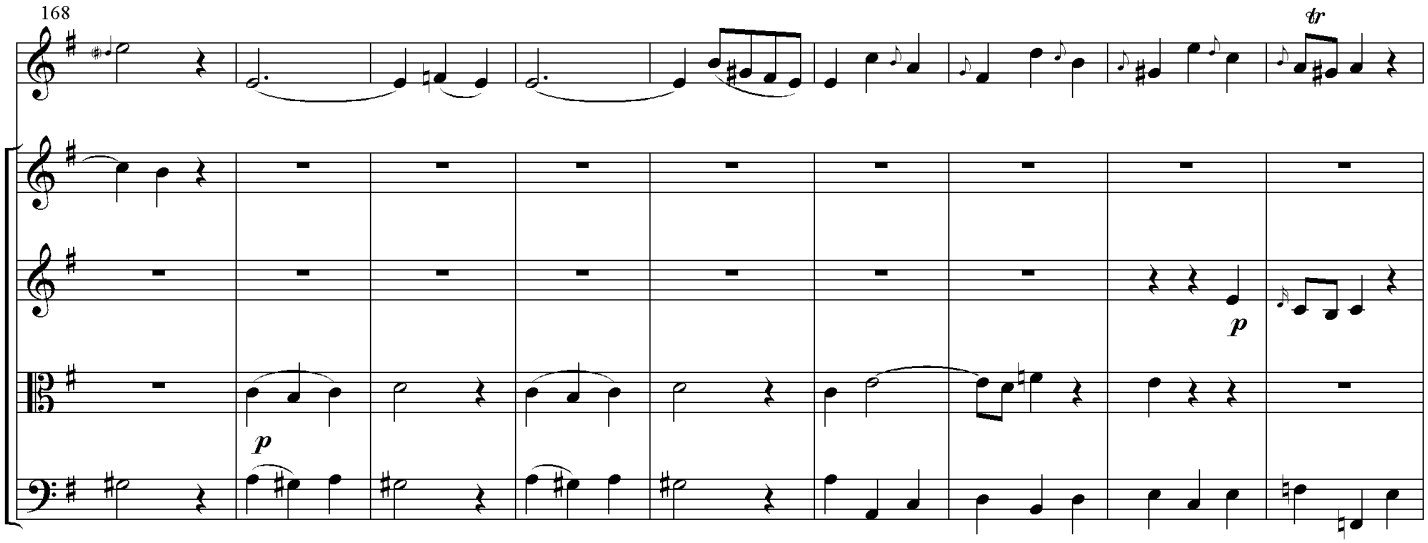

111
Solo
tr
p
p
(p)

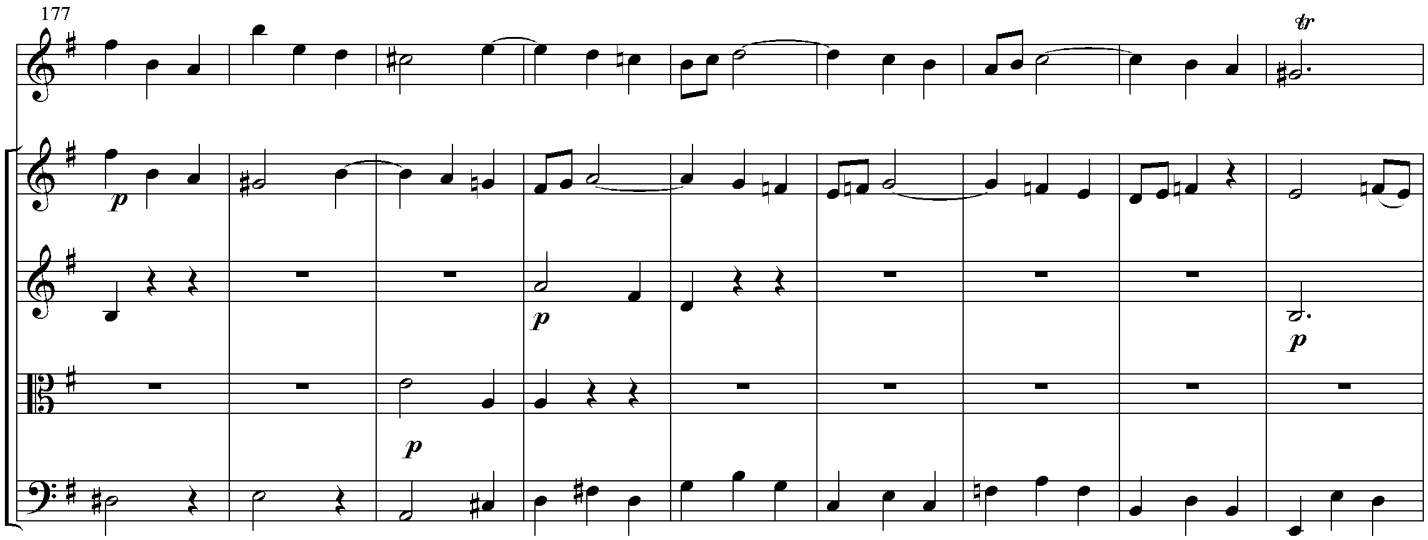

120
Tutti
f
f
f
f

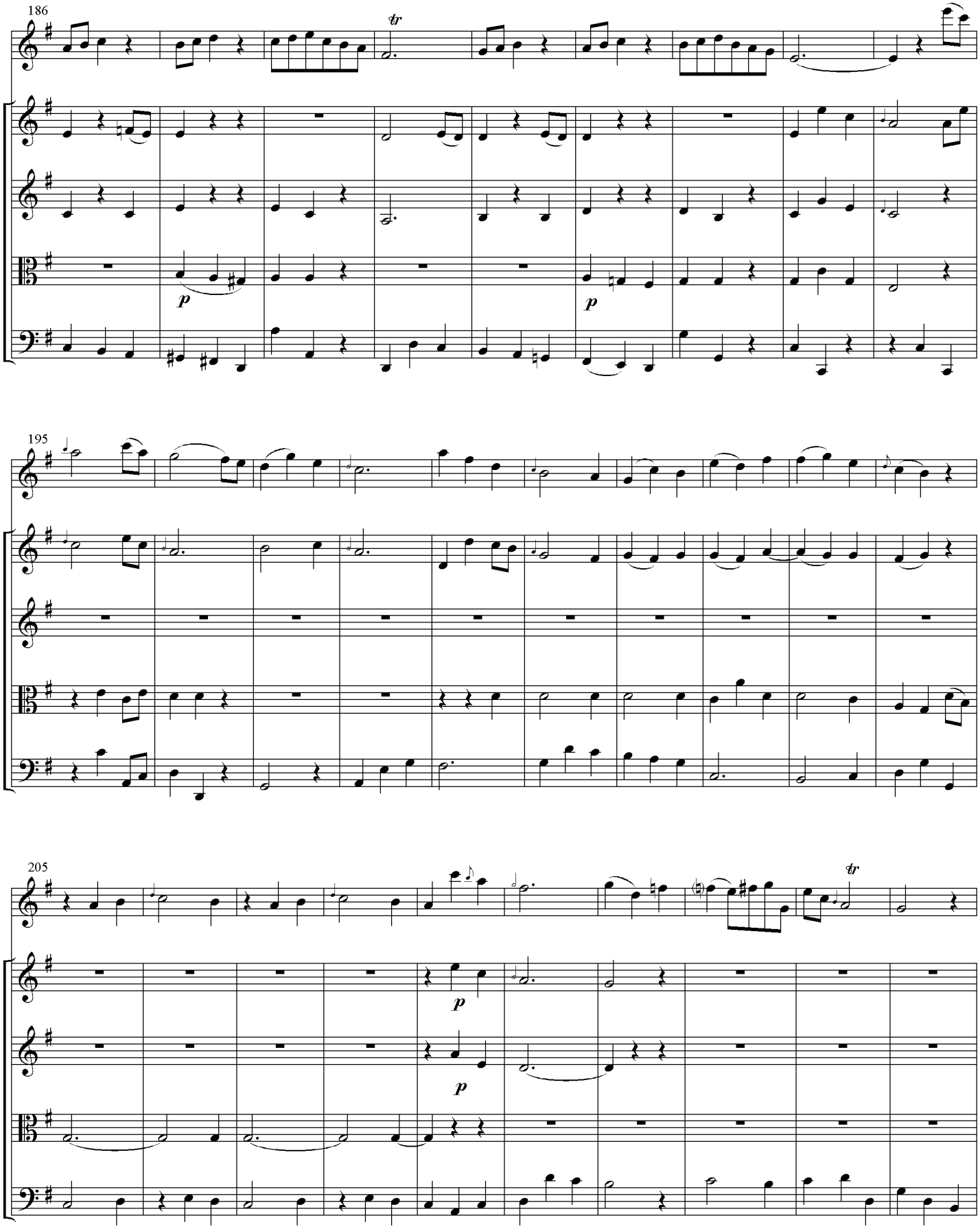

129

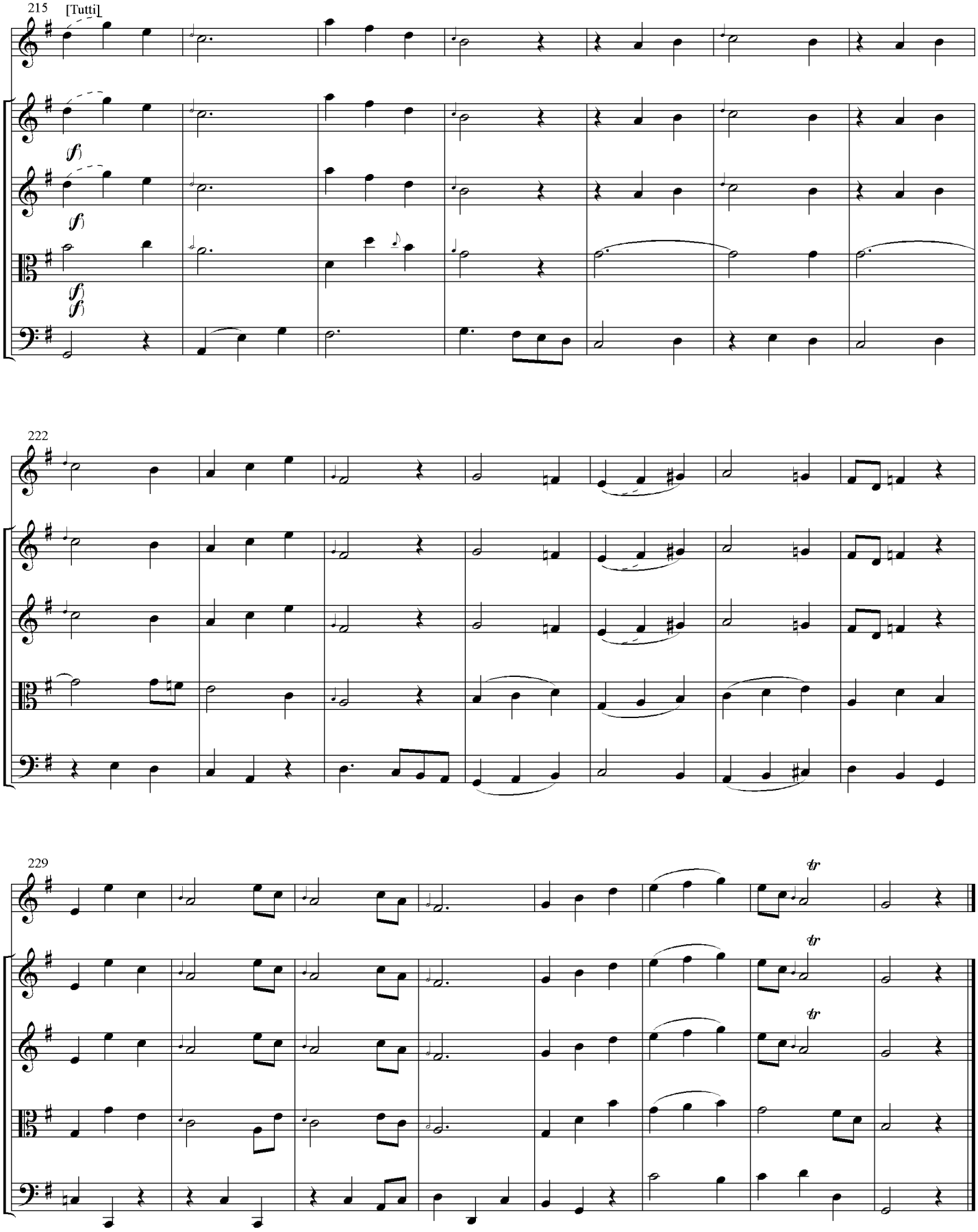

136
143
Solo
151

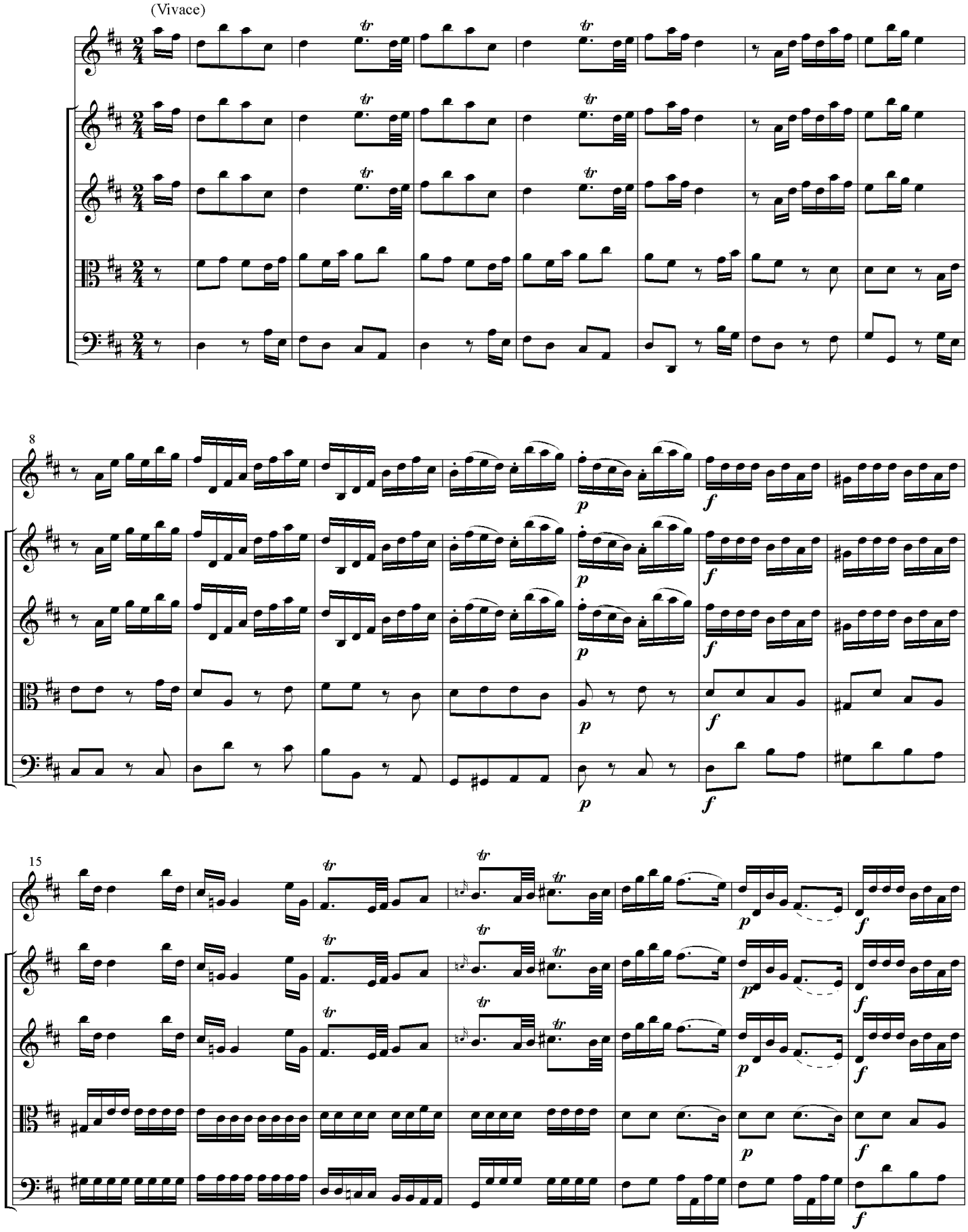

159
p
p

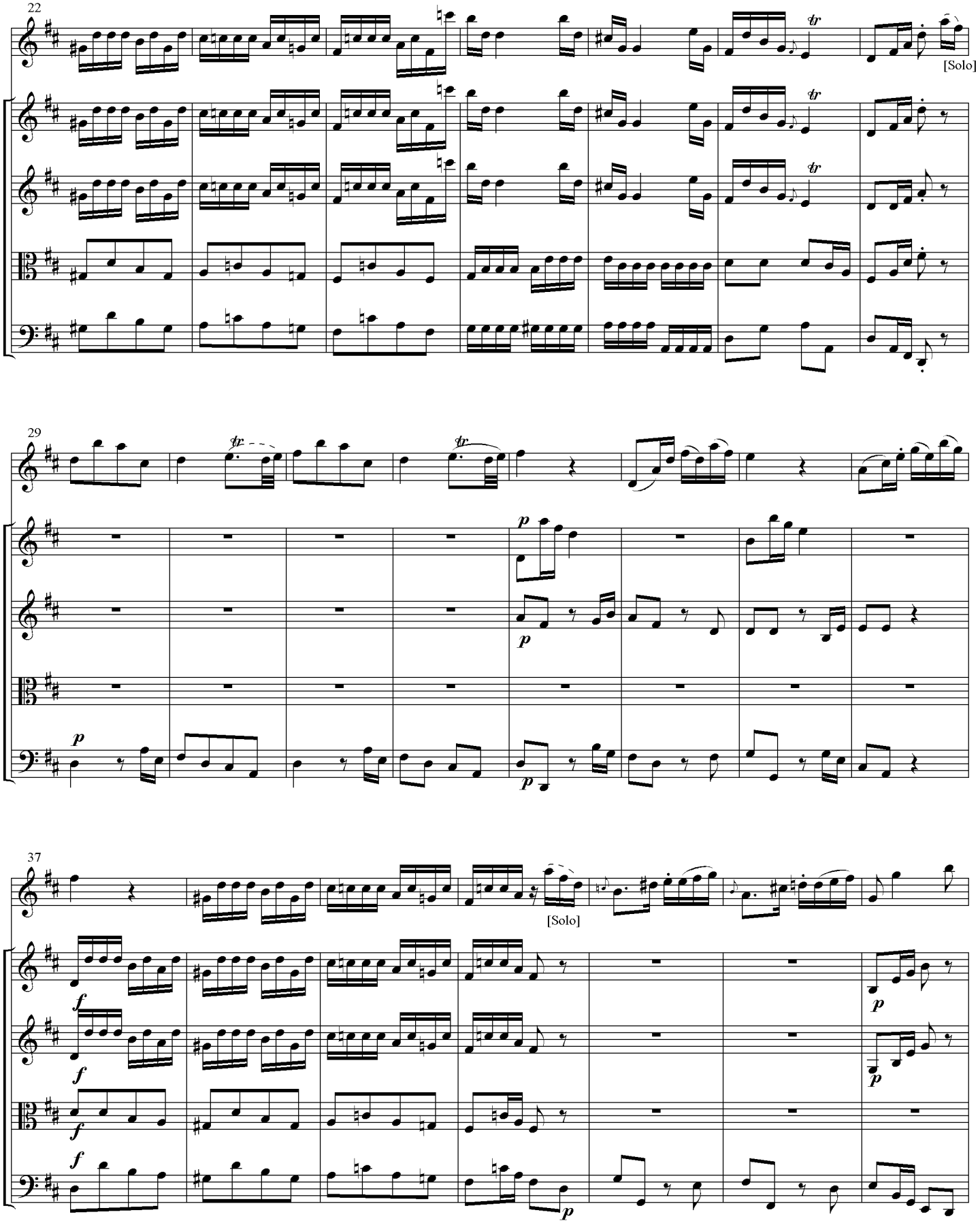

168
tr
p
p

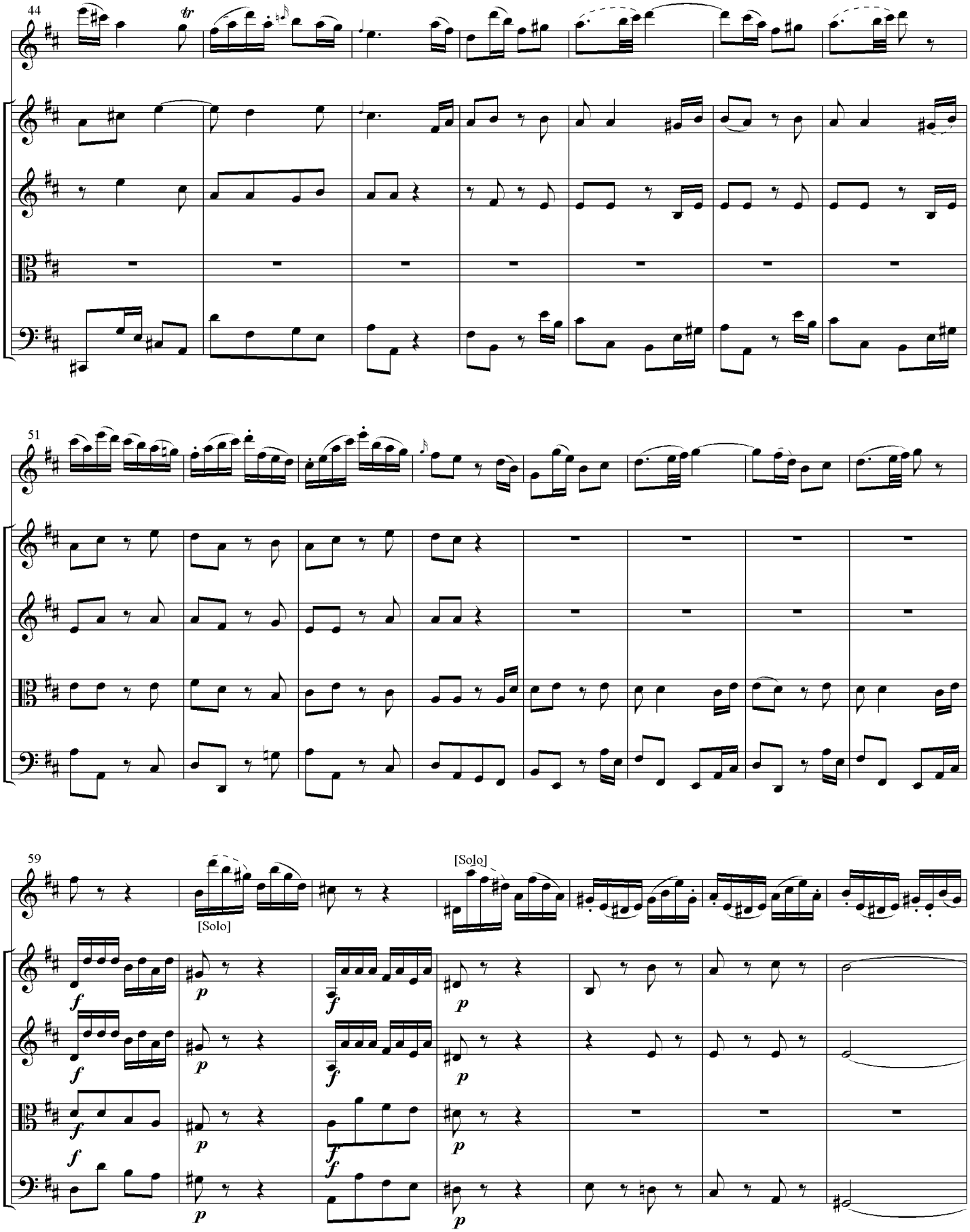

177
tr
p
p
p
p

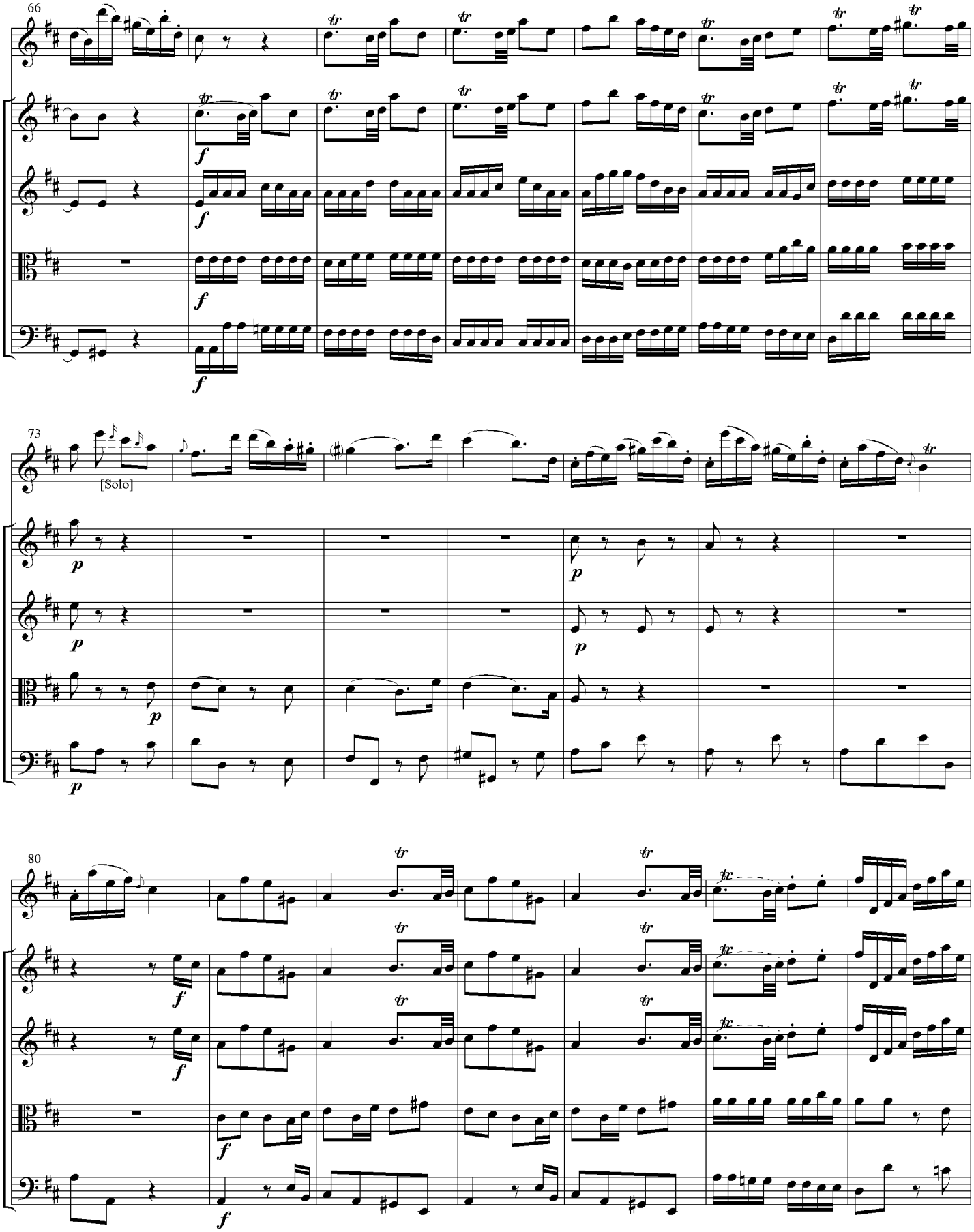

186
tr
p
p
195
205
tr
p
p

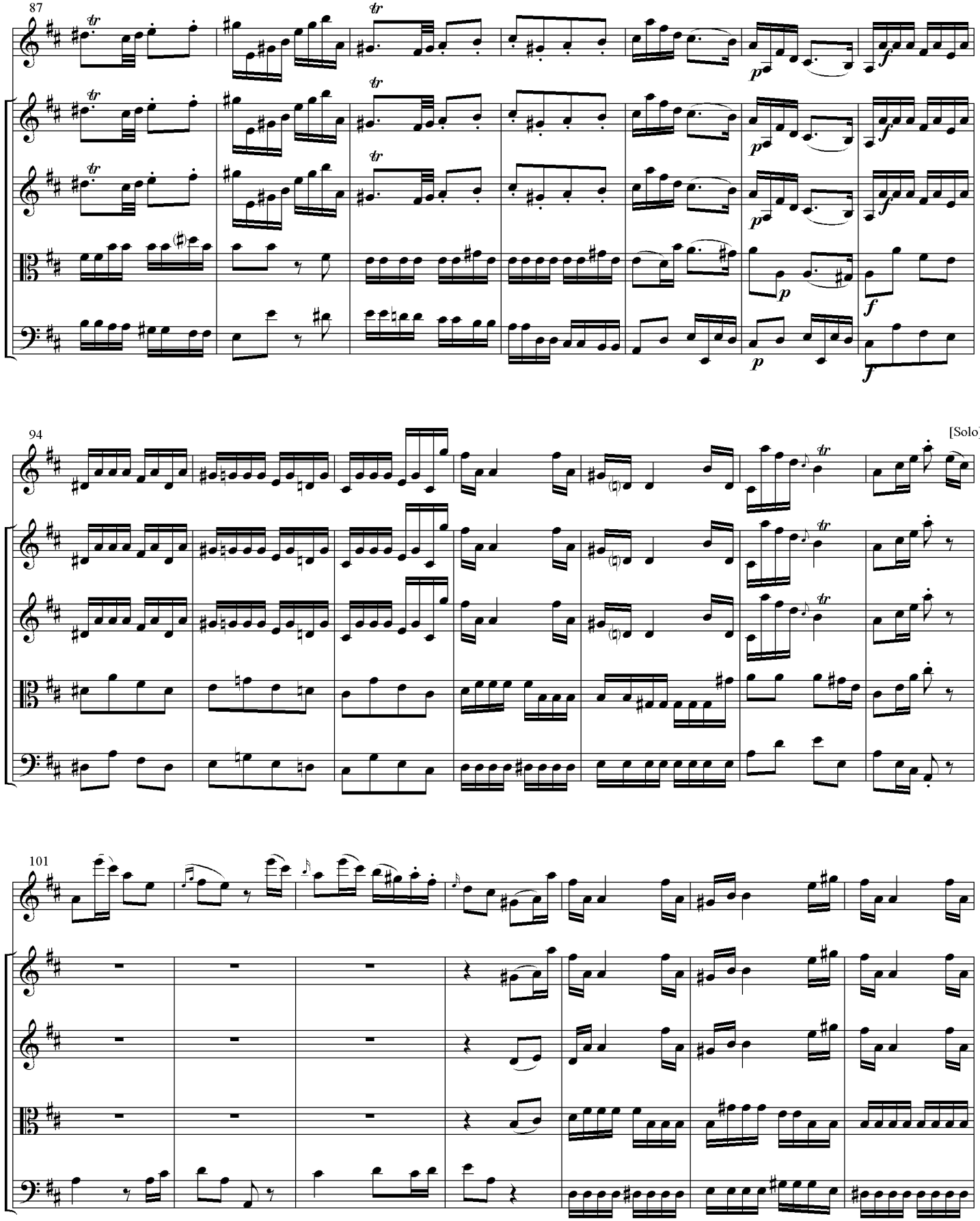

215
[Tutti]
f
f
f
f
222
229
tr
tr
tr

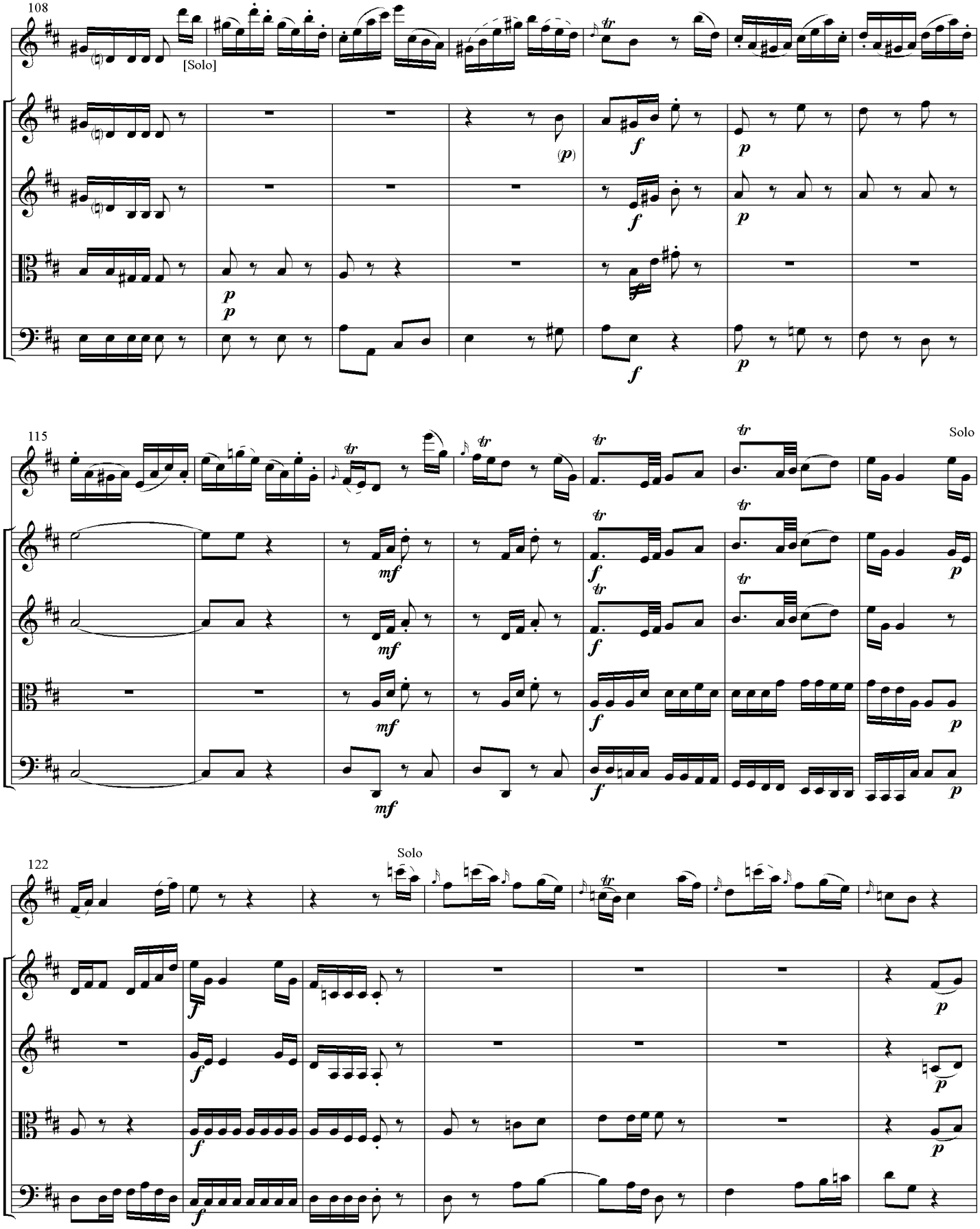

(Vivace)
8
15

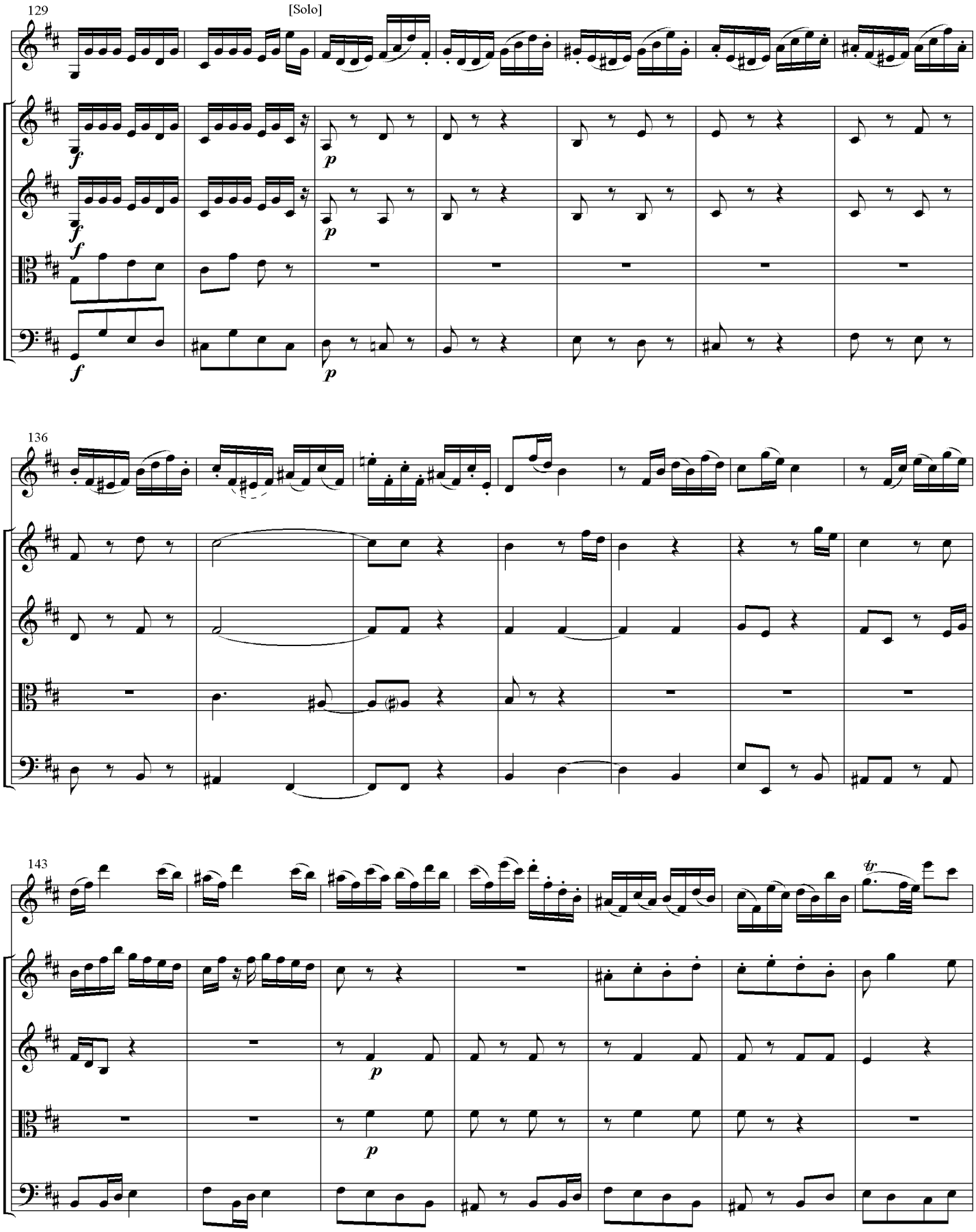

22
[Solo]
29
37
[Solo]

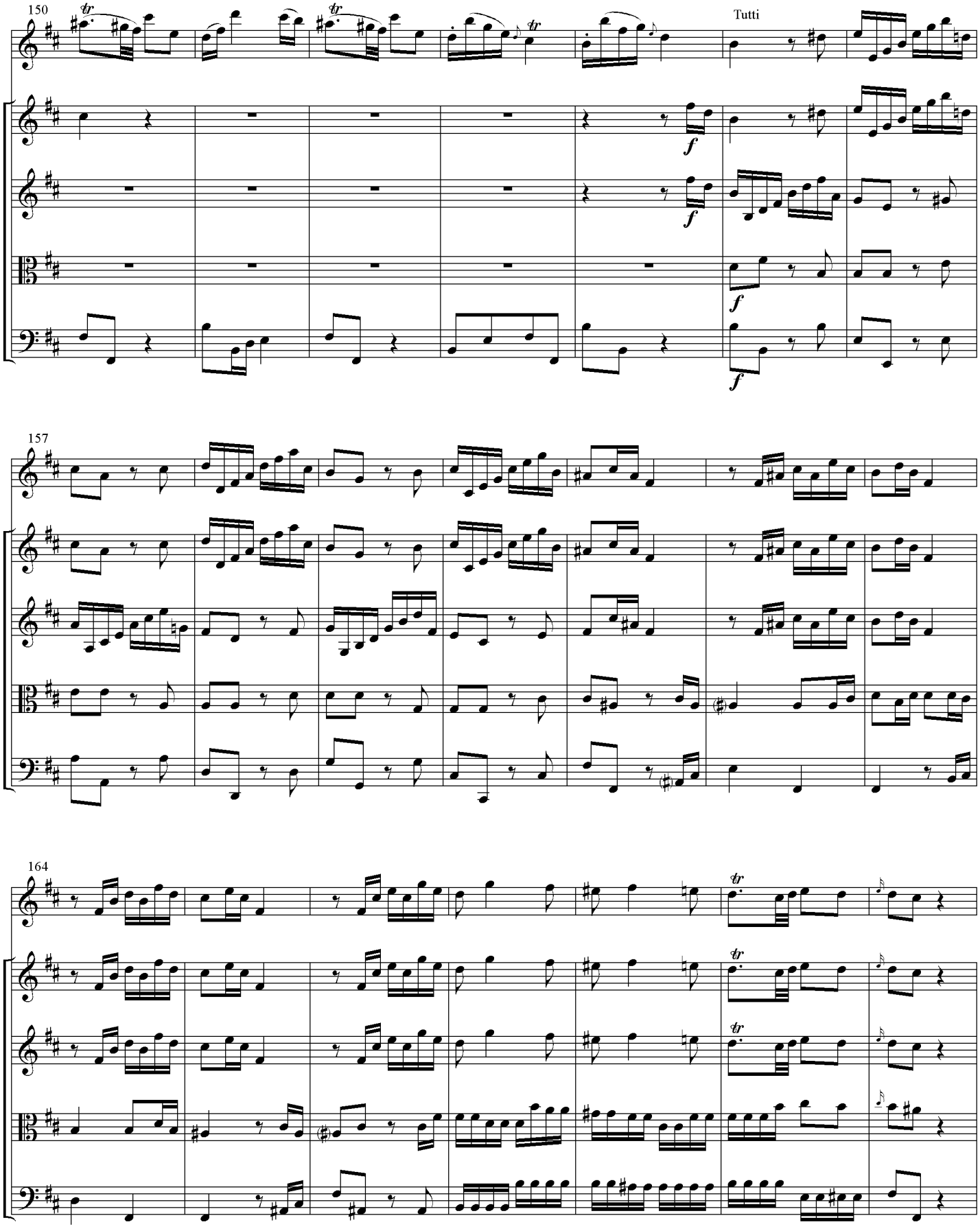

44
tr
51
59
[Solo]
[Solo]
f
p

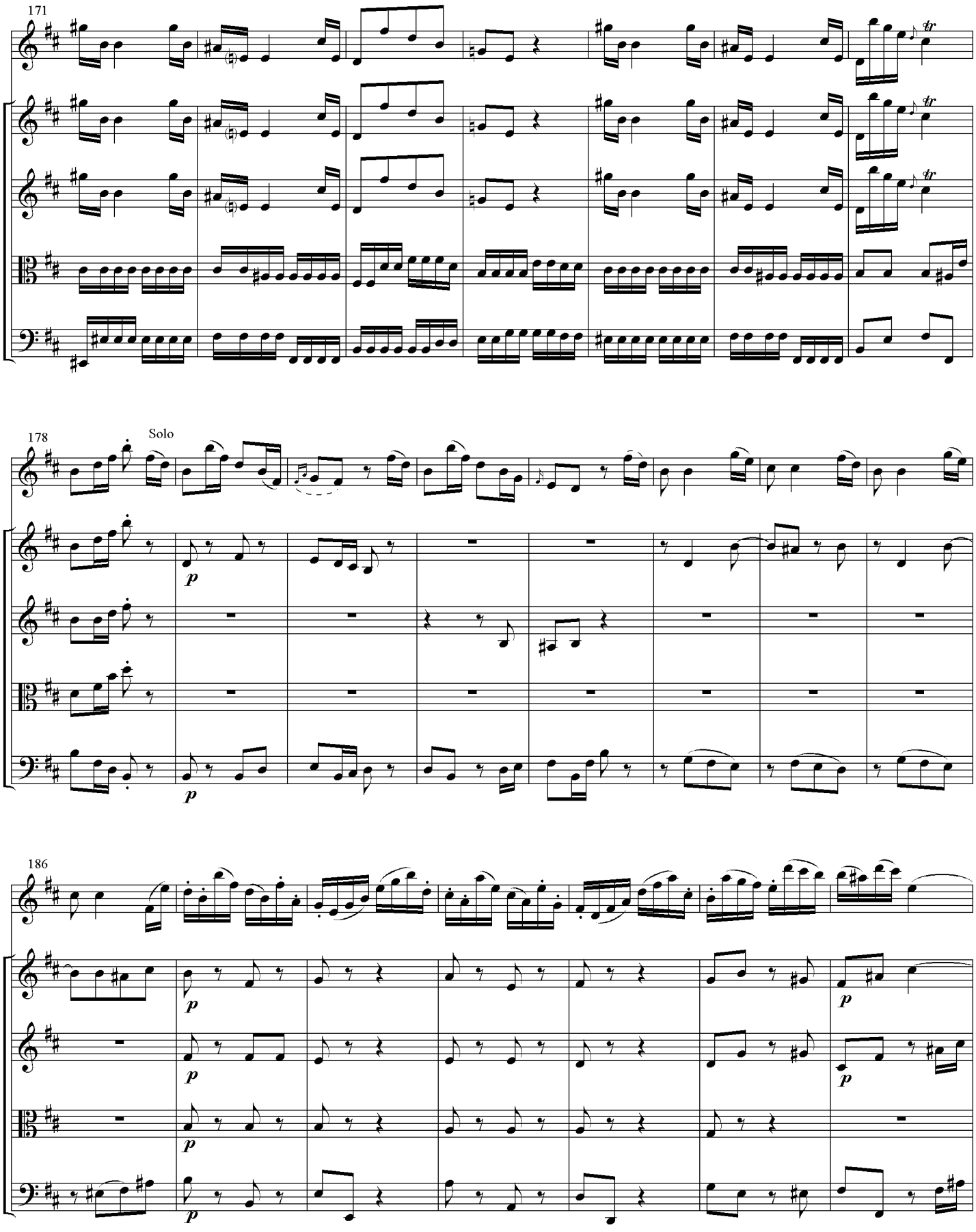

66
73
[Solo]
80

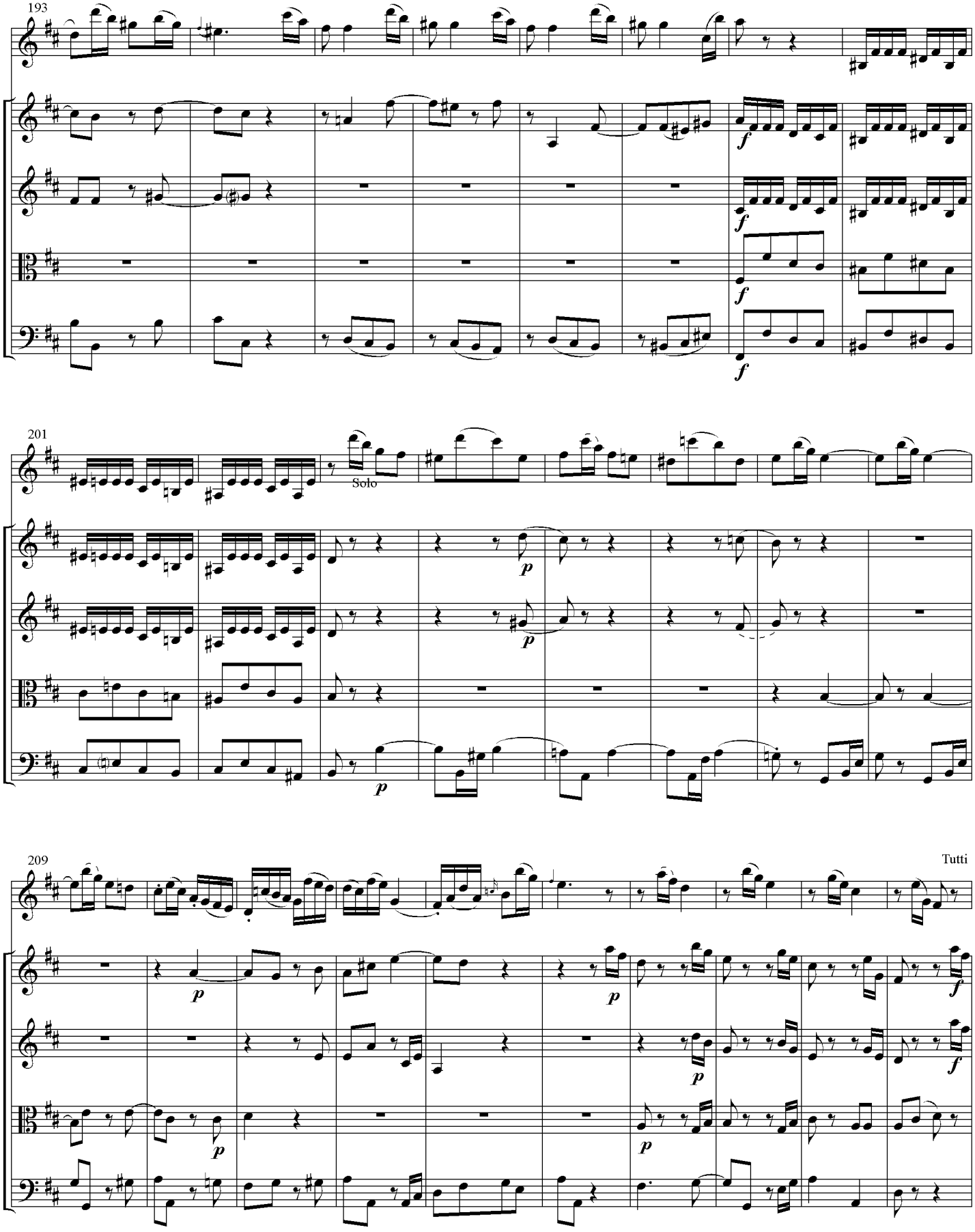

87
94
[Solo]
101

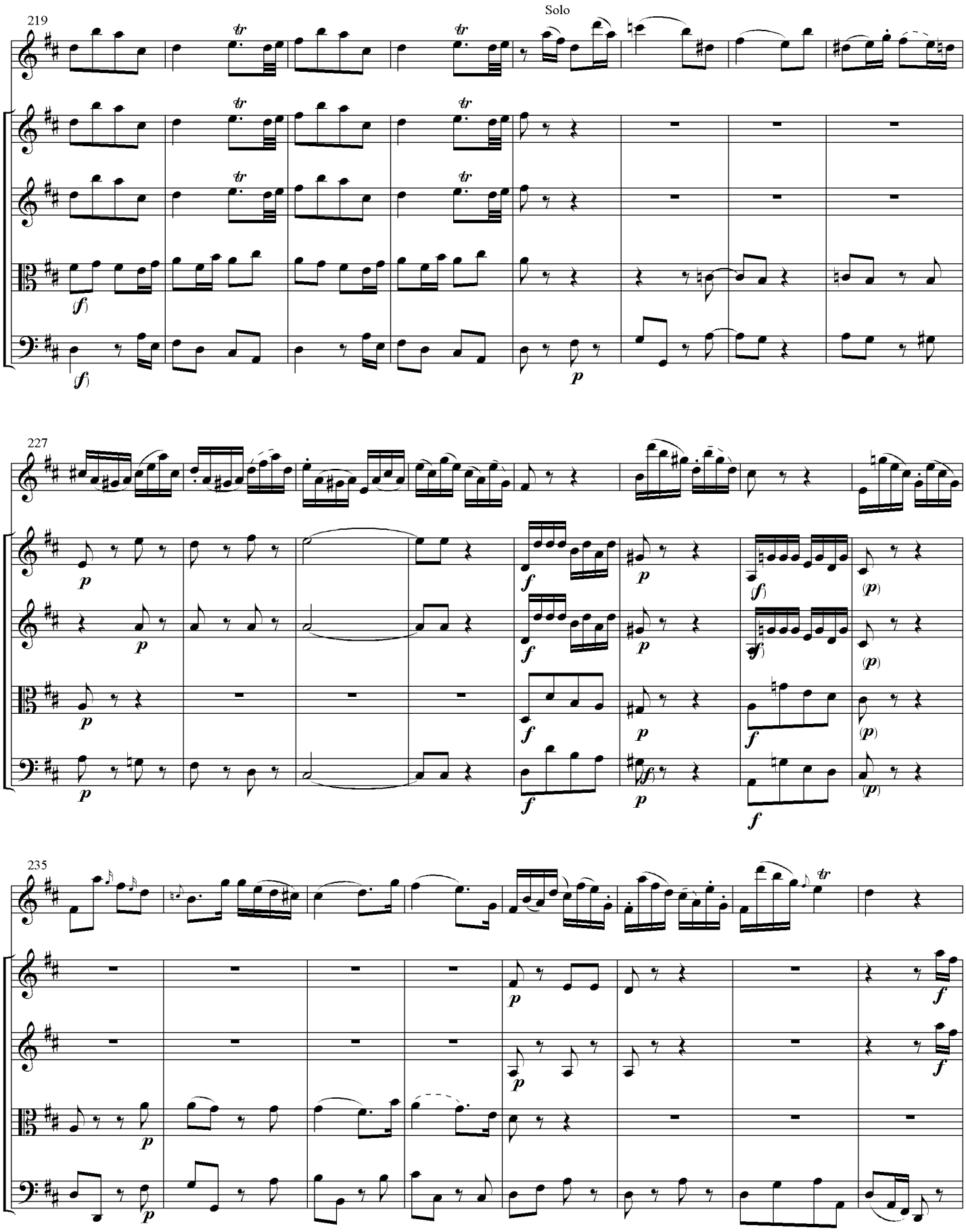

108
[Solo]
115
Solo
122
Solo

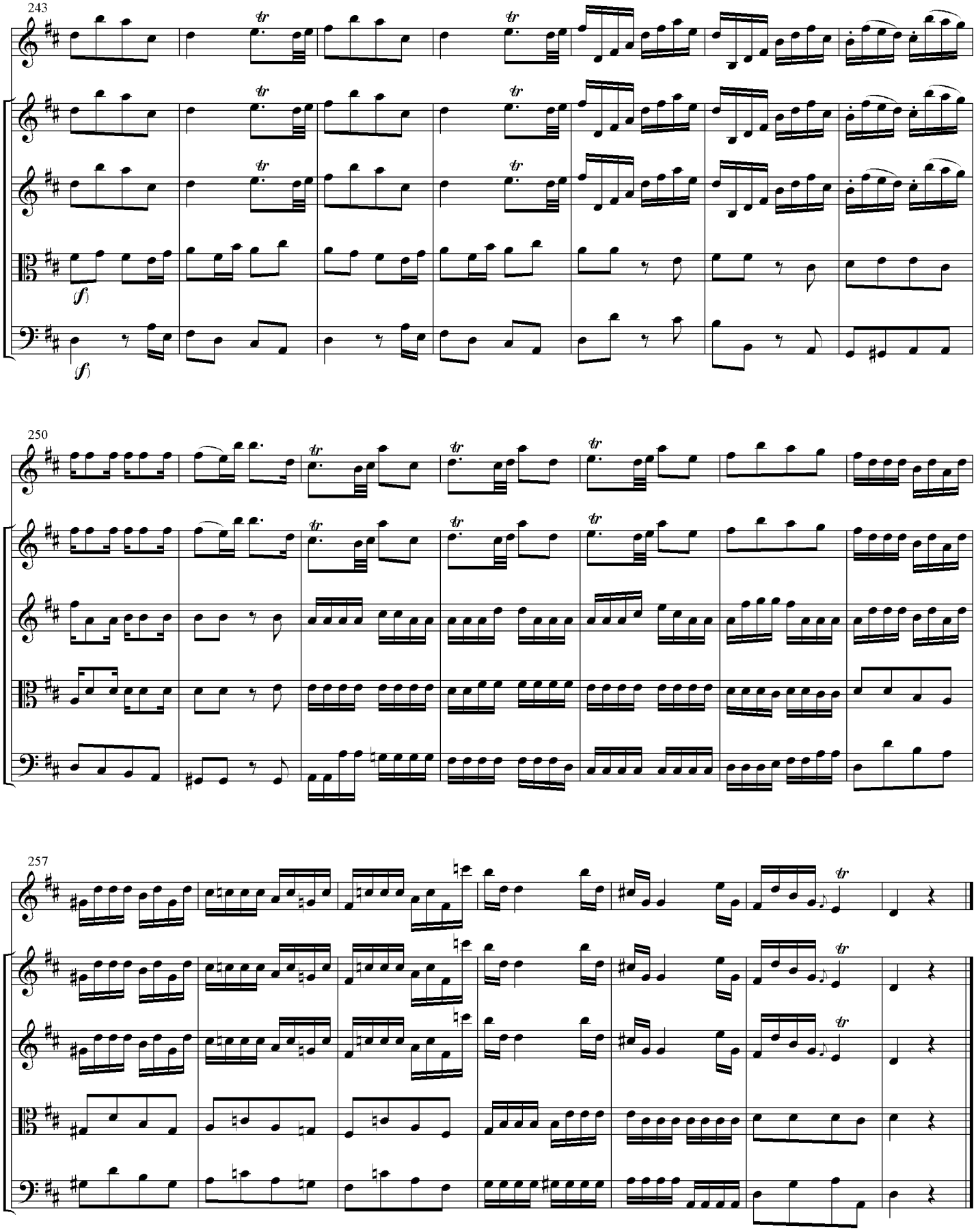

129
[Solo]
136
143
tr


150
Tutti
157
164


171
178
Solo
186
p
tr


193
201
Solo
209
Tutti


219
Solo
227
235


243
250
257

This score of W.F. Bach's Flute Concerto was prepared for my own study and is not meant for performance, nor is it a critical edition. It was prepared in November 2002 from a handmade copy transcribed the previous summer from one of the work's two sources, the manuscript score preserved in Berlin, Archiv der Sing-Akademie zu Berlin, SA 1476. Since then both sources have been reproduced within a microfiche edition of the complete Sing-Akademie archive (published by Saur of Munich), and judged against this my transcription appears to be reasonably accurate. A critical edition by Peter Wollny appears in volume 5 of the composer's *Gesammelte Werke* (Stuttgart: Carus, 2009).

Under the same signature is preserved a set of manuscript parts. These parts (with the exception of the violone) are probably earlier and more accurate than the ms score, in which the violone part was added later. In making my transcription at Berlin I worked from the score, however, because I was under severe time pressure and was not certain that the librarians would allow me to make a complete copy. I did check my transcription against the manuscript parts but did not prepare a list of variant readings.

The present score omits slurs and other markings found only in the ms score that appeared to me to be anachronistic or later additions. Dotted slurs represent slurs found only in the parts or, in some cases, added editorially. Accidentals and other markings placed in parentheses likewise are either present only in parts or are editorial emendations.

The staff for the flute in the ms score usually is blank in the ritornellos. In the parts it generally doubles the violin part, even where notes are not playable on the flute. Sometimes rests are present as well in these passages, implying that the flute should not actually play. However, it is not clear whether the flute was meant to remain silent during *all* such passages. The present score copies the first violin part into the flute part except where the flute has its own material. In a few instances I have inserted rests just before the beginning or just after the end of a flute solo.

The ms continuo part (designated “cello” in this score) includes an autograph figured bass which is unusually detailed. These figures are omitted in the present score, as are indications for the entrances of the violone as given in the ms score (generally present only in the ritornellos).