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


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

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

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

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

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

**mvt. 1**

<p>| | | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>34</td>
<td>v1</td>
<td>this m. (rest) om.</td>
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<tr>
<td>54</td>
<td>rh</td>
<td>second tie or slur removed from last note of. m. 54 to m. 55; possibly what was intended were additional stems on b’ and g’, both tied to the downbeat of m. 55</td>
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<tr>
<td>91</td>
<td>va</td>
<td>first two notes writen as dotted 16th–32d</td>
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95, 109  v2  “p” not “f”
109  v2  “f” not “p”
128  rh  note 2 d’ not c’
153  va  “p:” on downbeat of m. 153 follows “piano” on note 3 of m. 152
181  lh  note 2 (upper voice) bb’ not cb’’; emended to accord with v1

**mvt. 2**

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

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

*doublings between lh and bs eliminated:

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

2/35, 36 G, f removed from lh (beat 1)