

INTRODUCTION

The present volume contains three of the five keyboard concertos that Carl Philipp Emanuel Bach composed in the period from 1748 to 1750: the Concerto in E Minor, Wq 24 (H 428), written in Potsdam in 1748; the Concerto in A Minor, Wq 26 (H 430), written in Berlin in 1750; and the Concerto in D Major, Wq 27 (H 433), also written in Berlin in 1750.¹ All three works are listed in NV 1790 (pp. 30–31) in the section devoted to the concertos:

“No. 25. *E. moll.* P[otsdam]. 1748. Clavier, 2 Violinen, Bratsche und Baß.”

“No. 27. *A. moll.* B[erlin]. 1750. Clavier, 2 Violinen, Bratsche und Baß; ist auch für das Violoncell und die Flöte gesetzt.”

“No. 28. *D. dur.* B[erlin]. 1750. Clavier, 2 Hörner, 2 Violinen, Bratsche und Baß, und nach belieben, 3 Trompeten, Pauken, 2 Hoboen und 2 Flöten.”

Each listing is followed by a brief incipit containing the first measures of the first movement, first violin part. Wq 27 is the last keyboard concerto that Bach wrote during his first decade in Berlin. He did not resume writing concertos conceived expressly for the keyboard until three years later with the Concerto in B Minor, Wq 30.²

All three works in this volume have complicated histories. Wq 27 is the only one of the three for which an autograph score survives (in D-B, Mus. ms. Bach P 355, fascicle III), though there is an extant autograph score for the violoncello version of the Concerto in A Minor (Wq 170, in D-B, Mus. ms. Bach P 355, fascicle I). At least four secondary sources survive for each of the three works, preserving more than one version of each work. This indicates that Bach returned to each work on more than one occasion,

1. The Concerto in D Minor, Wq 23, written in 1748, is published in CPEB: CW, III/9.7. The Concerto in B-flat Major, Wq 25, written in 1749, was published in 1752 by the widow of Balthasar Schmid in Nuremberg. It is published in CPEB: CW, III/7 together with the other keyboard concertos (Wq 11 and Wq 14) Bach published during his years in Berlin.

2. The Concertos in B-flat Major, Wq 28, and A Major, Wq 29 (published in CPEB: CW, III/9.9), composed in 1751 and 1753, respectively, were arranged from works written originally for the violoncello; see CPEB: CW, III/6, xv–xxi, for the priority of the versions for violoncello.

making the same types of revisions that occurred in his other Berlin keyboard concertos.

All three works are listed in the Breitkopf catalogues: Wq 24 in Part IV of the catalogue, published in 1763 (see Cat. Breitkopf, col. 132); and Wq 26–27 in Supplement II of 1767 (see Cat. Breitkopf, col. 292). The Breitkopf Thematic Catalogues and supplements contain no prices; but Wq 24 is also listed in the catalogue published by Christian Ulrich Ringmacher in Berlin in 1773, at a price of 2 Thaler.³ The series of catalogues and supplements issued by the firm of Johann Christoph Westphal (1727–99) in Hamburg beginning in the mid-1770s mentions keyboard concertos in E minor and D major, priced at 4 Marks and 4 Marks, 8 Pfennig, respectively.⁴ Although neither work can be specifically identified from the catalogue description, there is a strong likelihood that the E-minor concerto is Wq 24: Bach's only other concerto in that key, Wq 15, was very little known and does not seem to have circulated in the secondary market at all (see CPEB: CW, III/9.5). A later catalogue published by Westphal (c. 1790), devoted exclusively to the works of C. P. E. Bach,⁵ lists three concertos in D major as well as one work in E minor. It is likely that the E-minor work was Wq 24, and it is possible that one of the D-major concertos was Wq 27.⁶ The E-minor

3. *Christian Ulrich Ringmacher. Catalogo de' Soli, Duetti, Trii . . . Berlin 1773*, ed. Barry S. Brook (Stuyvesant, N.Y.: Pendragon, 1987), 17. Wq 24 is the second of three keyboard concertos by Bach listed in the catalogue; the others are the Concerto in B-flat Major, Wq 25, and the Concerto in G Major, Wq 34.

4. *Verzeichnis von Musikalien welche in der Niederlage . . . bey Johann Christoph Westphal in Hamburg in Commission zu haben sind* (Hamburg, 1777; a copy is preserved in B-Br, Fétis 5205). A D-major concerto is listed on p. 112 of the catalogue for 1777–78 among works available in manuscript, with the listing repeated on p. 36 of the 1778 Supplement; an E-minor concerto is listed on p. 3 of the addendum in February 1780, as well as on p. 7 of the addendum for May 1780. The price of the D-major concerto is raised in the 1778 Supplement to 5 Marks.

5. *Folgende des sel. Hrn. Capelmeister C. P. E. Bach musicalische Werke, finden sich in der musikalischen Niederlage bey Job. Christ. Westphal & Comp. in Hamburg, oder sind zu verschaffen* (Hamburg, c. 1790); the catalogue is reprinted in *Carl Philipp Emanuel Bach im Spiegel seiner Zeit*, ed. Ernst Suchalla (Hildesheim: Olms, 1993), 213–17.

6. Bach wrote five other keyboard concertos in D major: Wq 11, 13, 18, 43/2, and 45.

concerto is priced at 4 Marks; the three D-major concertos are priced at 3 Marks, 8 Pfennig; 5 Marks; and 6 Marks, respectively.⁷

Concerto in E Minor, Wq 24

Like other concertos that Bach composed in the 1740s, Wq 24 was revised on several occasions. Formal revisions were limited to the shortening of the last two movements by one and two measures, respectively, perhaps at a fairly late date; but refinement of bass and inner voices, addition of melodic embellishment, and supplementation of performance markings (signs for dynamics, ornaments, and articulation, and figured bass symbols) took place at different stages over what was probably an extensive length of time. Unfortunately, the loss of all autograph material for Wq 24 makes it impossible to establish any but a relative chronology of the extant versions.⁸

At least five versions can be distinguished, including an unauthorized abbreviated version known only from a pirated London printed edition of about 1775. The remaining versions, all apparently Bach's, are preserved only in manuscript; none has previously appeared in print. The main text of the present edition gives the latest reading, as determined by comparison of the extant sources in the light of what is known from other works of Bach's compositional procedures. The principal source is a set of manuscript parts (D-B, Mus. ms. Bach St 363); the four string parts of this set are in the hand of the copyist known as Anon. 303, whose hand has been identified in other manuscripts that include autograph entries.⁹ The earliest documented version, also based on a manuscript set of parts (D-B, Sammlung Thulemeier 13), is published in the present edition after the late version. The sources for both versions have been supplemented where necessary by readings from other sources. A detailed account of Bach's revisions is in the critical report.

7. The D-major concerto no. 3 and the Concerto in F Major for Two Harpsichords, Wq 46, also priced at 6 Marks, are the two most expensive instrumental works listed in the catalogue.

8. Although NV 1790 assigns dates to revised versions (*Erneuerungen*) of some early works, it does not do so in this case. There is no evidence that the concerto existed in any form prior to 1748 (a possibility raised by Helm, 90).

9. For example, Bach added revisions to a copy by Anon. 303 of the sonata Wq 65/18 in D-B, Mus. ms. Bach P 775 (discussion in CPEBE, I/18, 117–18); for more on the copyist see Horn, 194–96.

Four cadenzas by Bach survive for the second movement. No source incorporates any of these as integral parts of the text of the concerto; therefore they are presented separately in the appendix.

Concerto in A Minor, Wq 26

The concerto Wq 26 is the first of three keyboard concertos by Bach which exist also in authentic alternate versions for flute and violoncello (see table 1). No authoritative documentary evidence survives relating to the sequence in which the three versions were composed. Stylistic considerations suggest that the keyboard version was not the original but an arrangement, notwithstanding the primacy of that version in the NV 1790 listing. This corresponds with a remark Bach made in the autobiography he prepared for Charles Burney, which was published in the German edition of Burney's travels in 1773: "Overall my compositions include . . . 49 Concertos for keyboard and other instruments, (the latter of which I have arranged for the keyboard) . . ." ¹⁰ Current thinking, based on the said stylistic considerations and the existence of an autograph score, suggests that the violoncello version was probably the original. The date given in NV 1790 is presumably the date of composition of the original version of the work. Precisely when Bach made the arrangements is not known. The absence of information to the contrary suggests that the alternate versions were most likely prepared soon after the work was composed, either in 1750 or very shortly thereafter.

It is not known why Bach arranged his three violoncello concertos for keyboard and flute. He may have been too busy during these years to compose entirely new works: he had to deal with his late father's estate, at the same time that he was working on writing and proofreading part I of the *Versuch* (published in 1752), and giving lessons to students including his youngest half brother Johann Christian and perhaps Johann Gottfried Mützel (1728–88). Rearranging an existing composition might well have been less taxing mentally than composing from scratch, especially if Bach was faced with other deadlines. While time may have been an important factor, Bach may have wanted to show how material written for a particular instrument (violoncello) could be reworked for other instruments (keyboard and

10. "Ueberhaupt bestehen meine Kompositionen ohngefahr . . . in 49 Concerten fürs Clavier und andere Instrumente, (welche letzten ich aber aufs Clavier gesetzt habe) . . ." *Autobiography*, 207. The translation is by the editor.

TABLE I. SOURCES FOR BACH'S CONCERTO IN A MINOR

NV 1790 Listing	Keyboard CPEB:CW, III/9,8	Flute CPEB:CW, III/4,1	Violoncello CPEB:CW, III/6
(p. 31): "No. 27. A. moll. B. 1750. Clavier, 2 Violinen, Bratsche und Baß; ist auch für das Violoncell und die Flöte gesetzt."	Wq 26 (H 430) B 1 = B-Bc, 5887 MSM (parts)* B 2 = D-B, SA 2602 (score) D 1 = D-B, SA 2601 (score) D 2 = US-Wc, M1010.A2B13 W26 (score) D 3 = Private MS (parts) [D 4] = D-B, Mb 802 (parts), lost Q = D-B, Mus. ms. Bach P 355	Wq 166 (H 431) B 1 = B-Bc, 5516 I MSM (fl and bc in <i>particella</i>) B 2 = B-Bc, 5887 MSM* Q = D-B, Mus. ms. Bach P 355	Wq 170 (H 432) A = D-B, Mus. ms. Bach P 355 (autograph score) B 1 = B-Bc, 5633 MSM (vc and bc in <i>particella</i>) B 2 = B-Bc, 5887 MSM* D = D-B, SA 2603 (parts)

* = orchestral parts shared for Wq 26, 166, and 170

flute).¹¹ In this respect, the concerto arrangements could be seen as forerunners of Bach's preoccupation with variation procedures which came to dominate the keyboard sonatas he wrote during the late 1750s, especially the three sets of *Sonaten mit veränderten Reprisen*, Wq 50–52.

Five manuscript copies of the keyboard version of the Concerto in A Minor, Wq 26, exist today.¹² These preserve two distinct variants of the solo keyboard part. The most reliable of the surviving sources is the set of parts prepared by Johann Heinrich Michel (c. 1739–1810)¹³ for Johann Jakob Heinrich Westphal (1756–1825) from Bach's own sources (B-Bc, 5887 MSM, Wq 26). This manuscript contains an embellished version of the keyboard part in the first movement. The remaining four sources¹⁴ include a simpler form of the keyboard part which is much more closely related to the solo violoncello part. Two of these sources (D-B, SA 2601 and SA 2602, respectively) are

scores copied by Johann Friedrich Agricola (1720–74) and Carl Friedrich Christian Fasch (1736–1800), and thus originated in the circle close to Bach. The origin of the remaining two manuscripts remains unknown.

The only sources for any of the three versions of the concerto which can be dated with certainty to Bach's lifetime are the autograph score of the violoncello version (D-B, Mus. ms. Bach P 355, fascicle I) and the two scores written by Agricola and Fasch. Bach's autograph was written in 1750. Fasch dated his score June 1764. Agricola's score is undated; it was most likely written in the 1750s. The three copies prepared by Michel—one for each version of the work (B-Bc, 5887 MSM, Wq 26; 5516 MSM; and 5633 MSM)—all originated in the 1790s, after Bach's death, and the Sing-Akademie parts (D-B, SA 2603) perhaps ten years later at the earliest. Apart from the listing in NV 1790 and the Breitkopf catalogue, there appears to be no other contemporary reference to any of the three versions of the work. The paucity of surviving contemporary copies suggests that, while none of the three versions of the concerto seems to have been particularly well known in Bach's lifetime, the keyboard version was better known than the others.

The more elaborate form of the solo keyboard part copied by Michel for Westphal (B-Bc, 5887 MSM, Wq 26) appears to have originated at a later time than the simpler version. Michel, having worked directly with Bach for nearly twenty years, had an intimate knowledge both of Bach's latest thoughts about a particular work as well as the contents of his library. There is no reason to question the authenticity of his copy. The differences between

11. Bach's arrangements of the violoncello concertos were probably not his first ventures of that sort; he had probably already arranged two flute concertos for keyboard (H 416 and 484.1, as Wq 13 and 22, respectively).

12. Two additional manuscripts—a copy in D-B, Mb 802 and an unknown copy, allegedly autograph, which formed the basis for an edition of the work by Georg Amft—have been lost. Helm, 91, mentions D-B, N. Mus. BP 150 as a source for Wq 26, but that MS is actually a set of parts for Wq 25 from the Pretlack collection; see CPEB:CW, III/7, 168.

13. Michel's dates are established by Neubacher 2005, 121–22.

14. A score in US-Wc, M1010.A2 B13 W26; a set of parts in the private collection of the editor; and two manuscripts in the collection of the Sing-Akademie zu Berlin (D-B, SA 2620 and SA 2621).

Westphal's manuscript and the other sources include not only the embellished version of the keyboard part in the first movement, but also additional ornamentation in all three movements. The orchestral parts and overall structure remained unaltered. Precisely when Bach may have written the embellished form of the keyboard part is not known. It is possible that—the written text notwithstanding—he may always have performed the work with *ex tempore* embellishments.¹⁵

Wq 26 has previously been published in two early-twentieth-century editions.¹⁶ The present edition contains the later version of Wq 26; the appendix contains the early form of the keyboard part for the first movement, as well as cadenzas.

Concerto in D Major, Wq 27

The concerto Wq 27 is the only one of C.P.E. Bach's keyboard concertos to add pairs of flutes, oboes, and horns as well as trumpets and timpani to the usual string orchestra—creating what might be called the full Mozartian orchestra of the late eighteenth century. (In no other concerto does Bach add more than pairs of flutes and horns to the accompanying strings.) The added woodwinds never enter into dialogue with the soloist, nor do they have an independent role in the presentation of the ritornello material; they merely double the string parts, or join with the horns to reinforce the underlying harmony. This is not surprising, for the work was originally scored only for keyboard and strings, as the surviving autograph confirms (D-B, Mus. ms. Bach P 355, fascicle III). The wind and

brass instruments were added later in at least two, and perhaps three, separate stages. Surviving sources provide evidence for two of these stages: an intermediate scoring with added flutes, oboes, and horns (US-Wc, M1010.A2 B13 W27); and a later scoring with trumpets and timpani added to the complement of wind instruments (B-Bc, 5887 MSM, Wq 27). It is, however, possible that the horn parts were added before the woodwinds: in NV 1790 the horns are listed with the strings as an essential part of the accompanying orchestra, rather than with the group of *ad libitum* instruments. Additionally, in the manuscript collection of cadenzas (B-Bc, 5871 MSM) which he prepared for J.J.H. Westphal, Michel describes Wq 27 as “Conc. No. 28 mit Hörner.”

None of these different scorings can be dated explicitly. The trumpet and timpani parts were the last to be added and probably originated only in the last years of Bach's life. The woodwind parts were added somewhat earlier, but very likely not before Bach arrived in Hamburg in 1768. The horn parts may have been added earlier in the 1760s while Bach was still in Berlin, probably around the same time that Bach composed horn parts for others of his keyboard concertos.¹⁷

The autograph manuscript of Wq 27 is not dated. It is not possible, therefore, to ascertain whether Bach wrote the work before or after the death of his father on 28 July 1750. C.P.E. Bach twice changed paper types during the composition of the work, suggesting that he may have been interrupted in midstream, perhaps by the news of Johann Sebastian Bach's illness and death.

Five sources survive besides the autograph score: two copyists' scores and a set of parts, all for the earliest scoring of the work (D-B, SA 2630 and SA 2631; and GB-Lbl, Add. 29907, respectively); one set of parts with added woodwinds and horns (US-Wc, M1010.A2 B13 W27); and one set of parts for what purports to be the full orchestral complement (B-Bc, 5887 MSM, Wq 27). This last manuscript is the only one of the sources to call for trumpets, although its title page indicates two rather than the three trumpets listed in NV 1790, and then only as an *ad libitum* substitute for (or doubling of) the horns. While it is possible that the listing in NV 1790 is erroneous, it is more

15. This appears to have been a regular practice in Berlin. The manuscript of a keyboard concerto by Christoph Schaffrath (D-B, Am.B. 492) includes two different embellished versions of the keyboard part in the slow movement, one in Schaffrath's own hand; see Wurta, 29. The work has been published in *Christoph Schaffrath: Concerto in B-flat for Cembalo and Strings*, ed. Karyl Louwenaar (Madison: A-R Editions, 1977), with Schaffrath's embellishments in an appendix. Additionally, a manuscript of a keyboard concerto by Christoph Nichelmann includes an additional leaf, very possibly in the composer's hand, with embellished variants for incorporation in the slow movement (D-B, Sammlung Thulemeier 171). Similar embellishments are found in D-B, Sammlung Thulemeier 18 for the second movement of Wq 4 (see CPEB:CW, III/9.2, appendix A).

16. See *Konzert (a-moll) für Klavier und Streichorchester von Philipp Emanuel Bach*, ed. Georg Amft (Leipzig: Kahnt, 1905) and the conglomerate edition, *Carl Philipp Emanuel Bach. Konzert A-moll für Violine oder Flöte oder Cembalo mit Streichorchester*, ed. Wilhelm Altmann (Leipzig and Vienna: Eulenburg, 1938). The edition by Amft may have been based on sources stemming from the collection of Sara Levy; see critical report.

17. The horn parts for the Concerto in E-flat Major, Wq 35, were probably not written before 1765; according to Peter Wollny, this date is suggested from the handwriting of Johann Friedrich Hering in the composing score for these parts (personal communication). The horn parts added to Wq 46 possibly originated in the same time period (but see Schwinger, 468, which dates the horn parts to c. 1755).

likely that Bach's original trumpet parts are lost. This scenario is supported by a remark in a letter of 25 November 1790 from Bach's widow, Johanna Maria Bach (1724–95), to J.J.H. Westphal:

According to the title written by my beloved husband, the concerto no. 28 [Wq 27] does [indeed] require trumpets and timpani. I actually have the timpani part written in his own hand; unfortunately, however, I cannot find the trumpet parts, no matter how hard I have tried to look for them. Were it not for this oversight, it would have been preferable to list this concerto in the catalogue [NV 1790] without trumpets and timpani.¹⁸

The solution given on the title page of the B-Bc parts, that trumpets double or substitute for the horns, appears to have been a compromise worked out most likely between the copyist and Bach's daughter Anna Carolina Philippina (see critical report for further discussion).

Inasmuch as there are few fundamental differences between the various stages of the work apart from the added orchestral instruments, and since the full-orchestra parts survive only as a fragment, the present edition presents only the latest coherent scoring of the work, that is, with horns and woodwinds. Since the timpani part does not make musical sense in the absence of trumpet parts, it is published in the appendix.¹⁹ The earliest scoring can easily be reconstructed by omitting the horns and woodwind instruments. Cadenzas for the second movement are included in the appendix.

Performance Considerations

Wq 24, 26, and 27 raise few special questions of performance practice. As in other concertos of the period, the solo part is assigned to *cembalo*, but this Italian term does not indicate a specific type of keyboard instrument. When these works were composed and arranged, the harpsi-

18. "Zu dem Concerte Nr. 28 gehören, der eigenhändigen Aufschrift meines lieben seel. Mannes zufolge Trompeten und Pauken; auch habe ich wirklich die von ihm selbst geschriebene Paukenstimme: die Trompeten kann ich aber, leider nicht finden, so viel Mühe ich mir auch gegeben habe. Wäre es nicht aus Versehen geschehen, so hätte dies Concert lieber ohne Trompeten und Pauken in den Catalogus gerückt werden müssen." Quoted in Schmid 1988, 489; the translation is by the editor.

19. An earlier edition of Wq 27, published as *Carl Philipp Emanuel Bach: Harpsichord Concerto in D Major, W. 27*, ed. Elias N. Kulukundis (Madison: A-R Editions, 1970), includes the timpani part and labels the horn parts "Corno ò Tromba" in accordance with the specifications in B-Bc, 5887 MSM.

chord was likely the most frequent choice and would have remained so until well into the second half of the century. But by 1748 Bach must have been familiar with the fortepiano, at least one example of which was available to the Prussian royal court, where Bach had been accompanying King Frederick II in flute sonatas and other works on a regular basis since 1740. Although Wq 24 may never have been heard at Potsdam, it was composed there just a year after the famous visit by J.S. Bach, whose improvisation on one of the king's fortepianos had led to the composition of the *Musicalisches Opfer*. Johann Joachim Quantz (1697–1773) included an obbligato fortepiano part in a flute concerto probably composed around this time.²⁰ Performed by a small ensemble within a relatively small room, Wq 24 would be suited to the very quiet pianos of the mid-eighteenth century, especially as this work lacks the more extroverted writing of others composed by Bach during the same years (notably Wq 23, also of 1748). The *Tangentenflügel*, heard in recent recordings of Wq 24 and Wq 26, might have been another choice used in later performances.²¹ On the other hand, nothing is known about the circumstances for which Wq 24, 26, and 27 were composed or their revised versions prepared; therefore it is possible that Bach used different solo instruments at various times. Others who acquired copies of the works must have employed whatever keyboard instrument was available.

Neither the autograph score of Wq 27 nor any of the secondary sources of all three works contain cadenzas. However, several cadenzas for each of the concertos survive in a manuscript collection of cadenzas for various C.P.E. Bach works prepared by Michel, Bach's principal

20. On the use of the fortepiano during the 1740s at the court of Prussia, see Mary Oleskiewicz, "The Trio in Bach's Musical Offering: A Salute to Frederick's Tastes and Quantz's Flutes?" in *Bach Perspectives*, vol. 4, *The Music of J.S. Bach: Analysis and Interpretation*, ed. David Schulenberg (Lincoln: University of Nebraska Press, 1999), 79–110. See also Christoph Wolff, "Bach und das Pianoforte," in *Bach und die italienische Musik*, ed. Wolfgang Osthoff and Reinhard Wiesend (Venice: Centro tedesco di studi veneziani, 1987), 197–209. On the use of the fortepiano as a continuo instrument in Quantz's flute concertos, see Horst Augsbach, *Johann Joachim Quantz. Thematisch-systematisches Werkverzeichnis (QV)* (Stuttgart: Carus, 1997), xxiii.

21. See the excellent recordings by Miklós Spányi, soloist, of Wq 24 with Concerto Armonico (led by Péter Szűts) on *Carl Philipp Emanuel Bach: The Complete Keyboard Concertos*, vol. 7, BIS-CD-857 (Djursholm: Grammofon BIS, 1998); and of Wq 26 with Opus X (led by Petri Tapio Mattson) on *Complete Keyboard Concertos*, vol. 14, BIS-CD-1487 (Åkersberga: BIS Records, 2005). The *Tangentenflügel* or "tangent piano," resembling a large clavichord, was primarily an instrument of the later eighteenth century, although similar mechanisms occur in earlier instruments.

and most trusted copyist in Hamburg (the manuscript is now in B-Bc, 5871 MSM). After Bach's death, these cadenzas were collected by his widow and daughter from manuscript fragments scattered around his library, and copied expressly for J.J.H. Westphal under their direction; the collection is therefore authoritative. There is frequently more than one cadenza for each movement of a particular concerto. Michel's copy, while reliable, does not have the same authority as the lost autograph leaves; accordingly, the authentic cadenzas are included in an appendix rather than in the main body of the musical text.

Only one source for Wq 24 (US-Wc, M1010.A2 B13 W24) and one for Wq 27 (US-Wc, M1010.A2 B13 W27) include a duplicated string part. As in other concertos of the 1740s, this doubled part is the lowest string part (basso). Although designated for *violone*, the part was not necessarily intended for a sixteen-foot (double bass) instrument. The composer himself apparently did not call for a double bass instrument, even though the notated bass line of Wq 24 passes above the viola in two passages (movement i, m. 83 and movement iii, mm. 11–12). On the other hand, it is possible that *solo* and *tutti* indications in the lowest string part of two reliable sources of the late version of Wq 24 (B-Bc, 5887 MSM, Wq 24; and DK-Kmk, R 402) might have been interpreted by a violonist as directions to drop out in passages marked *solo*, leaving only a cellist, if the latter shared the part. That other parts were sometimes doubled in performance cannot be ruled out, but there is no evidence for this.

Ornament signs appear throughout Wq 24, 26, and 27. In the string parts, ornament signs are limited to the trill (notated as *tr*) and the appoggiatura, for which the performer was expected to adapt the duration of the ornament to the context of the music. In the keyboard part, Bach is much more specific about ornament signs: not only is there a greater variety of them, but each ornament may be further specifically defined by the presence of accidentals above or below the sign in accordance with the context of the passage.

Wq 24 was composed five years before Bach published the first volume of his *Versuch*. The latter describes numerous ornaments, for which the early version of Wq 24 still uses chiefly the abbreviation "t" or "tr". In Bach's surviving autographs of the 1740s, most ornaments are indicated by a plain cross or plus sign, and this was probably true of the lost autograph of Wq 24 as well. Copies of the late version substitute more explicit ornament signs at many of these points, but it is unclear whether these signs were chosen by Bach himself (as opposed to copyists) and whether they represent a change in practice or merely a more precise notation.

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