

# INTRODUCTION

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Carl Philipp Emanuel Bach's Concerto in G Major (Wq 169), first written for organ (Wq 34; dated in NV 1790 as Berlin, 1755), was later arranged for flute. In his 1773 *Autobiography* (p. 207), Bach mentions that he adapted his concertos for non-keyboard instruments to the "Clavier," but gives no dates for such transformation. The partially autograph score in the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Mus. ms. Bach P 769 offers an unusual opportunity to observe Bach's process of arranging an existing concerto as a work for a new instrument.

It is not known for whom Bach created this flute version. Bach's court colleague Johann Joachim Quantz would hardly have needed someone to compose flute concertos for him: he himself wrote some 300 of them. It is also unlikely that Bach's compositions were made for Frederick II: he was reputed to play only his own and Quantz's concertos. In Berlin, the flute was very popular and was obviously considered particularly well-suited to the *empfindsamer Stil*. Flutists such as George Christoph von Arnim, Philipp Bogeslav von Heyden, Georg Wilhelm Kodowski, Johann Joseph Friedrich Lindner, Augustin Neuff, Friedrich Wilhelm Riedt, and Georg Zarth were active in the opera orchestra and in the private concerts that were frequently organized by musicians such as Johann Friedrich Agricola, Johann Gottlieb Janitsch, Johann Philipp Sack, Christian Friedrich Schale, and possibly Bach himself.

In making this working manuscript for Bach, Anon. 303 prepared a complete copy of the keyboard concerto, leaving the top staff empty for the flute part, which is notated entirely by Bach. The bottom line also was left empty (and remains so), perhaps allowing for a new basso part. Likely according to the composer's instruction, the copyist made a condensed score, using custodes for *colla parte* passages where possible. He quite systematically omitted rests and figures, and only partially included articulation signs and dynamics. Since Anon. 303 worked for Bach in Berlin from the 1740s until the mid-1760s, the manuscript can be dated between 1755 (the composition of Wq 34) and Bach's departure for Hamburg in 1768.

In addition to entering material for the flute line into the top staff, Bach has also notated nearly all of the basso

continuo figures, and has adjusted various measures of the accompanying voices to better suit the flute version of the concerto. He often employed shorthand notation, using custodes or blank measures, for instance, to indicate when the flute solo should exactly match the right hand of the keyboard line (often overwriting the typical keyboard ornaments with *t* or *+*). When the organ part needed more adaptation for the flute, he notated a new flute part on the highest staff. Bach occasionally replaced some solo measures with short *tutti* passages, in order to allow the flutist an opportunity to breathe. In movement i, he cancelled two measures, and he added three measures in movement iii. The new solo passages sometimes then necessitated changes in the string parts or basso continuo accompaniment. Bach entered new figures throughout (which differ in details from those in the extant keyboard versions), notating them either in the basso part or in the organ's left-hand part rather than writing out a new basso part on the empty lowest staff. Bach further clarified the existing score: he added clearer custodes signs, sometimes also writing the last note of a *colla parte* passage; he also entered most rests and completed the articulation and dynamic indications; occasionally he notated new dynamics.

The character of the original solo instrument (organ) and the sometimes rather high tessitura of its right-hand part may have inspired Bach to transcribe the Concerto in G Major for flute. As in the flute concertos Wq 166–168, Bach limits the upper tessitura of the solo part to *e'''*. There are three important reasons for Bach's changes to the existing organ part as he adapts it for flute in P 769.

First, the original organ solo part extends below *d'*, the lowest note of the baroque flute. In such cases, a passage may be raised an octave (e.g., mvt. i, mm. 57–58), shortened (e.g., two measures are removed after mvt. iii, m. 122), or replaced (e.g., mvt. i, mm. 40–41). Such substitutions also occur when the flute would otherwise begin its solo on a very low note (e.g., mvt. i, m. 64, rewritten to change the opening of the solo from *d'* to *f#'*). Bach did not always choose the optimal adaptation for the flute's tessitura; in movement i, m. 301, for instance, he could have begun the passage on *e''* instead of *e'*, thus avoiding the inelegant break between notes *io* and *ii*.

Second, some organ passages are too long to be performed in one breath by the flutist, yet offer no adequate places to breathe. In this case, a portion of the solo may be excised and replaced instead by interventions from the strings, as in movement i, m. 77, where Bach first had written an adaptation of the organ solo for the flute, but then crossed it out. In movement iii, mm. 287–89, three new measures have been added, with the strings now interrupting a long 16th-note solo.

Third, some passages with typical keyboard characteristics are entirely unidiomatic for the flute. Here, the new flute solo is rendered more melodious; arpeggios are simplified and smoothed out or are replaced by scalar figurations (e.g., mvt. i, m. 74).

Nonetheless, the new flute part is frequently less elegant, consistent, or even compositionally correct than the original organ solo. Sequences are broken (e.g., mvt. i, m. 145), and the flute part at times shows a less pronounced sense of continuity and direction than the organ part (e.g., mvt. i, mm. 160–66). Inelegant parallel unisons or octaves between the new flute part and the accompaniment frequently occur (see, e.g., unisons in mvt. i, mm. 76–77, 80–81, and 86–88; and octaves in mvt. i, mm. 86–87 and 87–88). In movement ii, m. 47 (violin I) and m. 48 (flute), note 1 has been moved to a higher octave without real necessity; Bach has not done so in previous or subsequent appearances of the same motif. In movement iii, mm. 117–22, the first of three almost identical eight-measure-long organ solos has been shortened to six measures, though the eight-measure phrase could quite easily have been retained by partly inverting the figurations in sixths and thirds. A poor link is created in movement iii between mm. 171 and 172, probably due to a page turn in P 769: in m. 72 the basso has rests, after a (figured) upbeat at the end of m. 171. Bach is not always consistent when translating specific keyboard ornaments for the flute, and occasionally gives fewer ornaments to the flute part without clear necessity.

In some places, Bach apparently wished to elaborate upon the organ part by creating more dissonances (mvt. i, m. 170) or by adding rhythmic diversity (mvt. i, m. 218; cf. m. 143 and mm. 227–30). Whenever the opening theme of movement iii appears in the flute, Bach adds a slur across the barline and a trill on the downbeat. These never appear for this phrase in the accompaniment, and seem to have been added by Bach into the organ part of P 769 during the arrangement process (the slur is absent in the other examined manuscripts of the keyboard concerto).

As expected, Bach wrote no typical keyboard ornaments (such as ♯, ♯♯, ♯, ∞, and ♯) into the new flute

part; only *tr* and sometimes + appear. In those passages where the flute part follows the organ right hand (with custodes), Bach wrote out the inverted turns (∞) in small notes and deleted some mordents (♯); he did not consistently overwrite all other ornament signs in the keyboard line with *tr* or +, and thus some ♯, ♯♯, and ∞ signs still appear in the flute part.

Generally the organ left hand has been given to the new basso part, and occasionally also to the higher strings, especially in cases when the organ had also included a tenor line. Along with these reassignments of organ parts, Bach occasionally introduced newly composed material in the orchestra (as in movement i, mm. 77, 81, 282, and 286; and in movement iii, mm. 69–71, 107–8, 128–29, 177–80, 209–10, 213–14, 217, 287–90, and 311). Except in movement iii, mm. 69–71, such instances occur when the flute part differs from the organ.

In drafting his score, Anon. 303 made some mistakes, which then went unnoticed by Bach. In movement i, m. 187, note 6, the scribe failed to write the change of octave in the viola, resulting in an awkward leap in m. 190. In movement i, mm. 198–202, note 1 (in a long *tutti* passage, where the flute doubles violin I), Anon. 303 superfluously wrote a long *e*'' in the flute part as well; at the same spot, he perhaps had already entered a mistake in the organ part: it doubles the violin II and viola, a reading not transmitted in any other keyboard source examined.

In movement iii, mm. 290–96, Bach seems not to have noticed that Anon. 303 neglected to copy one measure after m. 296: here the organ solo passage has only seven measures, compared to eight measures in mm. 117–24 (where the last two measures were crossed out for the flute version) and in mm. 138–45. The other keyboard sources examined all have eight-measure solos in each instance. (This measure is restored in CPEB:CW, III/4.1; thus, measure numbers in the edition differ from those of the facsimile in mvt. iii, mm. 297–end.) Considering these various shortcomings, one cannot help but regard Bach's arrangement of Wq 34 as Wq 169 as hasty, inconsistent, and not entirely successful. Perhaps the work was still awaiting a final revision that apparently never occurred. In this light it might be significant that Wq 169 seems not to have been further disseminated during Bach's lifetime (only the posthumous copy for Westphal, now in B-Bc, 5515 I MSM, has survived). Likewise the Quantz *Solfeggi* does not include excerpts from this concerto, though its very challenging solo passages would have merited this.

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sohn-Archiv, which kindly provided plates for this facsimile edition. Peter Wollny identified entries in Bach's hand in P 769, and Laura Buch gave invaluable help in the editing of this concerto, published in CPEB: CW, III/4.I, where additional information about this concerto can be found. The facsimile omits the last two pages of the wrapper.



In the commentary below, compositional changes that Bach made are listed selectively by movement and measure numbers, corresponding to the critical edition in CPEB: CW, III/4.I. Bach's compositional entries are reported for each movement; these reports cite passages that reflect compositional process beyond the straight transcription of the concerto from keyboard to flute, and do not itemize each entry in Bach's hand. Bach's indications for dynamics or articulation, for example, are only listed when these represent a change from those of the keyboard concerto (e.g., mvt iii, mm. 135–36); instances in which Bach simply expands an existing indication by clarifying it for another part are not reported. Running heads are provided at the top of each page with this information for the convenience of the reader. (See general abbreviations at [www.cpebach.org](http://www.cpebach.org).)

### i. Allegro di molto

Bach has adapted the kbd II line (and has written it into the basso) in the following measures: mm. 51–63, 69–73, 89–91 (from m. 89, beat 3), 96–99, 136, 144–45, 153, 165–66, 168–69, 171–72, 176–77, 218–19 (beat 1), 227–40, 253–60, 263–70, 294–96 (from m. 294, beat 3), and 301–7 (from m. 301, beat 4). For the remainder of the basso, Bach either has retained the Wq 34 basso part copied by Anon. 303, or has written custodes to indicate *colla parte* with kbd II.

Additional entries by Bach:

Mm.	Part	Remarks
39–46	vn, va	new parts added (adapted from kbd II)
77	fl, vn, va, basso	passage in fl struck through and replaced with ♪ (b') + rests: 
78	basso	new passage instead added in vn, va, basso changed from ♪. (g#) to ♪. (G#-g)
81	fl, vn, va, basso	passage in fl struck through and replaced with ♪ (c#') + rests: 
82	basso	new passage instead added in vn, va, basso
82	basso	note 1 changed from a to A
91	va	beats 1–2 changed from ♪ (a) to rest


91	basso	beats 1–2 changed from ♪ ♪ (c#-A) to ♪ (d) ♪
91–95	vn, va	new parts added (adapted from kbd II)
126–30	vn	new parts added (adapted from kbd II)
135	va	added (adapted from kbd II)
135	basso	fig. $\frac{4}{3}$ moved from note 2 to note 1
143–44	vn	new parts added (adapted from kbd II)
151–52	vn	new parts added (adapted from kbd II)
167	fl	note 2 changed, possibly from ♪ to ♪ (a'')
168	basso	beats 3–4 added
227	basso	note 1 changed from ♪ to ♪
240	vn I	fig. $\frac{4}{5}$ (in pencil) beneath rest 1
240	basso	beats 3–4 struck through, possibly changed from ♪ ♪ (d) to -
253	basso	note 1 changed from ♪ to ♪
278	fl	note 8 changed from d'' to g''
282	fl, vn, va, basso	passage in fl struck through and replaced with ♪ (e') + rests: 
286	fl, vn, va, basso	new passage instead added in vn, va, basso passage in fl struck through and replaced with ♪ (f#') + rests: 
287–88	vn, va, basso	new passage instead added in vn, va, basso
287–88	vn, va, basso	new parts added
296–300	vn, va	new parts added (adapted from kbd II)

### ii. Largo

Bach has adapted the kbd II line (and has written it into the basso) in the following measures: mm. 20–21, 34, 52–55, 64–66, 69–72, 86–88, 91–93 (note 1). For the remainder of the basso, Bach either has retained the Wq 34 basso part copied by Anon. 303, or has written custodes to indicate *colla parte* with kbd II.

Additional entries by Bach:

Mm.	Part	Remark
22	fl	∞ on note 4 crossed out; ♪ added
29–31	va	new part added
30	fl	∞ on note 6 changed to <i>tr</i>
31	fl	∞ on note 5 changed to <i>tr</i>
31–34	vn	new parts added
32	fl	∞ (with # above) on note 6 crossed out
34	fl	∞ on note 8 changed to <i>tr</i>
41	va, basso	<i>p</i> added to note 4
44	fl	∞ on note 4 changed to <i>tr</i>
47	vn I	note 1 changed from a to a'
48	fl	note 1 changed from d' to d''

52	fl	∞ on note 4 changed to <i>Anschlag</i>	110, 112	basso	note 1 changed from ♩ to ♪; <i>p</i> added to note 1
53–54	vn II, va	new parts added	114	vn, va	<i>f</i> added to note 1
66	fl	∞ on note 4 changed to 	114	basso	note 1 added
69	fl	∞ on note 2 changed to <i>tr</i>	115	vn, va, basso	<i>p</i> added to note 2
70	fl	∞ on note 6 changed to <i>tr</i>	115–17	basso	added (overwritten)
71	fl	∞ on note 1 changed to <i>tr</i>	122	all	2 mm. struck through between mm. 122–23
84	fl	∞ on note 2 changed to <i>tr</i>	128–29	vn, va, basso	new parts added (through m. 129, note 1)
86–88	va	new part added	131, 133	basso	note 1 added (overwritten)
87	fl	∞ on note 6 changed to <i>tr</i>	135–36	vn, va, basso	new dynamics added
88	fl	∞ on note 5 changed to <i>tr</i>	150	fl	slur added to notes 2–4
88–91	vn	new parts added	156–63	vn, va	new parts added (adapted from kbd II)
89	fl	∞ (with # above) on note 6 crossed out	177–80	vn	new parts added
91	fl	∞ on note 11 changed to <i>tr</i>	183	vn I	notes 1–3 added
94	fl	∞ between notes 6–7 and on note 8 changed to <i>tr</i>	199	basso	note 1 added
100	vn I	<i>tr</i> added between notes 6–7 and on note 8	200–5	va	added (in hand of Anon. 303: m. 200, notes 3–4; mm. 202 and 204, notes 4–5; and mm. 201, 203, and 205, note 1)
100	vn II	<i>tr</i> added between notes 3–4	208	fl	notes 2–5 changed from g''–e'–d'–c'

### iii. Presto

Bach has adapted the kbd II line (and has written it into the basso) in the following measures: mm. 69–81, 151–56, 176–83, 230–37 (from m. 230, note 2); from m. 257, note 3 through m. 261, note 1; mm. 265–73 (from m. 265, note 6); mm. 297–303; and mm. 306–12. For the remainder of the basso, Bach either has retained the Wq 34 basso part copied by Anon. 303, or has written custodes to indicate *colla parte* with kbd II.

Because Anon. 303 omitted one measure between mm. 296 and 297, the last two reports (at mm. 312 and 326) refer to mm. 311 and 325 of the facsimile.

Additional entries by Bach:

Mm.	Part	Remark	Mm.	Part	Remark
49	fl	<i>tr</i> added to note 1; strokes added to notes 2–4	250	basso	added
49	basso	<i>p</i> added to note 1	253–54	fl	<i>tr</i> added; slur across barline and strokes in m. 254, notes 2–4 possibly also by Bach
53	fl	strokes added to notes 1–4	265	basso	<i>p</i> added
53	basso	<i>p</i> added to note 1	277	va, basso	appoggiatura added to note 1; note 5 and <i>p</i> added to basso
56–57	fl	slur added from m. 56, note 1 to m. 57, note 1, possibly by Bach	281–86	basso	added
57	basso	<i>p</i> added to note 1 (in kbd II line)	287–90	vn, va, basso	new parts and <i>f</i> added
58–59	fl	slur added from m. 58, note 3 to m. 59, note 1, possibly by Bach	312	vn I	notes 1–3 added
64–66	basso	notated in kbd II line (from m. 64, beat 2); m. 66, note 1 also added to basso line	326	basso	appoggiatura to note 1 and slur on notes 2–3 possibly added by Bach
68	basso	notes 1 and 5 added			
69–71	vn I	new part added			
97	va	notes 4–5 changed from d' to f#'			
107–8	vn, va, basso	new parts added (through m. 108, note 1)			

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