

# INTRODUCTION

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Carl Philipp Emanuel Bach's substantial repertoire of concertos includes six for solo flute; these works also exist in versions for solo keyboard, with three of them having originated as violoncello concertos. All six concertos stem from Bach's years in Berlin, at least in their earliest versions, with composition dates in Bach's estate catalogue (NV 1790, pp. 28, 30–32) ranging from 1744 to 1755.

The edition organizes the six flute concertos in two groups, beginning with the two works that Bach appears to have conceived first for flute: CPEB: CW, III/4.1 includes the Concerto in D Major (1744) and the Concerto in D Minor (1747), both of which Bach subsequently set for keyboard (as Wq 13 and Wq 22, respectively); the third concerto in this fascicle, the Concerto in G Major (Wq 169), was first written for organ or harpsichord (Wq 34; 1755), and later arranged for flute. Table 1 summarizes the related settings for each concerto, providing a transcription of the entry for each work in NV 1790, and a list of extant sources for each version.

The second group of concertos, published in CPEB: CW, III/4.2, consists of the three flute concertos Wq 166 (in A minor), Wq 167 (in B-flat major) and Wq 168 (in A major), the works that also exist as concertos both for violoncello (Wq 170–172) and for keyboard (Wq 26, 28, and 29).<sup>1</sup>

The three concertos in the present volume are published in the chronological order in which their related keyboard versions appear in NV 1790. Of these settings for flute, only the G major concerto Wq 169 is listed there, as the entry for Wq 34 includes the added phrase “ist auch für die Flöte gesetzt.” While the estate catalogue does not mention a flute version for either Wq 13 or Wq 22, source material and compositional evidence confirm both of these settings as also authentic.

As with the Wq 166–168 flute concertos, it cannot be established with certainty which instrumental version of each work correlates with the year and location cited in NV 1790. In his 1773 *Autobiography* (p. 207), Bach men-

tions that he adapted his concertos for non-keyboard instruments to the “Clavier,” but gives no dates for such transformation. In the case of the D major and the D minor concertos, he seems to have lost or destroyed the original flute versions after doing so, which perhaps explains their eventual absence in NV 1790.

## The Original Solo Instrument

The Concerto in D Major was clearly originally composed for the flute. Indeed, it would be too great a coincidence that the solo part neatly fits within the standard tessitura of the baroque flute (d'–e'''), also matching the standard limits of the baroque flute range used by Bach in his other flute concertos. For a harpsichord concerto, this would place the right hand generally in a higher register than usual; further, the flute part shows no traces of adaptation due to tessitura or to problems stemming from the keyboard idiom.<sup>2</sup> In 1773, the Berlin bookseller Christian Ulrich Ringmacher also lists this work as a flute concerto (Cat. Ringmacher, 81).

Three different keyboard versions of Wq 13 exist (see CPEB: CW, III/9.4). While most of the *tutti* passages remain unchanged in the transformation of the concerto from flute to keyboard, some new material has already been added to these passages in the first keyboard version, and is retained in subsequent ones. From the earliest keyboard version, solo passages with longer notes in the flute concerto—especially in the slow movement—have been divided into shorter note values, which are more effective on the keyboard. The second version of Wq 13 is clearly a further development of the first, and the third builds on the second. This last version especially shows a much higher degree of elaboration and ornamentation. Since the source that transmits the first keyboard version (D-B, Mus. ms. Bach St 200 (1)) was likely copied in the late 1740s or early 1750s, the date 1744 given in NV 1790 might refer to the flute concerto.

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1. The violoncello concertos are published in CPEB: CW, III/6; the keyboard concerto Wq 26 is published in CPEB: CW, III/9.8, and Wq 28–29 in CPEB: CW, III/9.9. NV 1790 gives the following chronology for these works: Concerto in A Minor (1750, Berlin); Concerto in B-flat Major (1751, Berlin); and Concerto in A Major (1753, Potsdam).

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2. A single exception occurs in mvt. iii, m. 184, where an arpeggio starting on b seems to have been avoided. In contrast to Wq 13, such adaptations abound in the concertos Wq 166–169.

TABLE I. SOURCES OF THE RELATED KEYBOARD AND FLUTE CONCERTOS

Work NV 1790 Listing	Keyboard CPEB:CW, III/9.4 (Wq 13); III/9.7 (Wq 22); III/9.11 (Wq 34)	Flute CPEB:CW, III/4.1
Concerto in D Major  (p. 28): "No. 15. D. dur. B. 1744. Clavier, 2 Violinen, Bratsche und Baß."	Wq 13 (H 416)  B 1 = B-Bc, 5887 MSM (parts) B 2 = D-B, Mus. ms. Bach St 200 (1) (parts) B 3 = D-B, Mus. ms. Bach St 200 (2) (parts) D = US-Wc, M1010.A2 B13 W13 (parts)	Wq 13, flute version  B 1 = D-B, SA 2584 (parts) B 2 = D-B, SA 4845 (parts) Q = D-B, Mus. ms. Bach St 200 (1)
Concerto in D Minor  (p. 30): "No. 23. D. moll. B. 1747. Clavier, 2 Hörner, 2 Violinen, Bratsche und Baß."	Wq 22 (H 425)  B = B-Bc, 5887 MSM (parts)	Wq 22, flute version (H 484.1)  B = D-B, Am. B. 101 (score) D 1 = D-B, SA 2583 (2 sets of parts) D 2 = GB-Lcm, Ms. 2000 (score) Q = B-Bc, 5887 MSM
Concerto in G Major  (p. 32): "No. 35. G. dur. B. 1755. Orgel oder Clavier, 2 Violinen, Bratsche und Baß; ist auch für die Flöte gesetzt."	Wq 34 (H 444)  A 1 = D-B, Mus. ms. Bach P 354 (autograph score) A 2 = D-B, Mus. ms. Bach St 500 (parts) A 3 = D-B, Mus. ms. Bach St 502 (parts) D 1 = B-Bc, 5887 MSM (Wq 34) (parts) D 2 = B-Bc, 27142 MSM (parts) D 3 = CH-Gpu, Ms. mus. 315 (score) D 4 = CH-Gpu, Ms. mus. 338–340 (parts) D 5 = D-B, Mus. ms. Bach P 1211 (cemb part) D 6 = D-B, Mus. ms. Bach St 213 (parts) D 7 = D-B, Mus. ms. Bach St 359 (parts) D 8 = D-B, Mus. ms. Bach St 501 (cemb part) D 9 = D-B, N. Mus. BP 147 (parts) D 10 = D-B, N. Mus. ms. 42 (parts) D 11 = D-B, SA 2597 (score + 2 parts) D 12 = D-B, SA 2598 (score + 2 parts) D 13 = D-B, Sammlung Thulemeier 17 (parts) D 14 = D-GOl, Mus. 2° 5/4 (parts) D 15 = US-Wc, M1010.A2 B13 W34 (parts) E = <i>A Second Sett of Three Concertos</i> (London, [c. 1770])* Q = D-B, Mus. ms. Bach P 769 (partially autograph score)	Wq 169 (H 445)  A = D-B, Mus. ms. Bach P 769 (partially autograph score) B = B-Bc, 5515 I MSM (parts) Q = D-B, Mus. ms. Bach P 354

\* *A Second Sett of Three Concertos for the Organ or Harpsicord with Instrumental Parts Composed by Bach of Berlin* (London: Longman and Lukey [c. 1770]); this print contains Wq 18, 24, and 34.

A comparison of the flute and keyboard versions of the Concerto in D Minor shows that the keyboard concerto is a later reworking. Its *tutti* passages have occasionally been shortened, cutting out some redundant repetitions. On the other hand, the keyboard solos show Bach's typical style, with longer notes from the flute part divided into shorter values and ornaments added in order to increase the dynamic profile of the harpsichord. In those places where the solos differ most from one another, the keyboard version is always the longer and more developed setting.<sup>3</sup> If the keyboard version had preceded the flute version, as in the case of Wq 169, there would have been far less need to simplify the solos in order to make them fit the flute. Particularly in movement ii, the harpsichord version of Wq 22 is eminently playable on the flute virtually throughout. Notably, while the pitch *f'''* frequently occurs in Wq 22, it has been carefully avoided in the other harpsichord transcriptions, which date from the 1760s (see CPEB: CW, III/4.2). Bach started using *f'''* as the highest note of the harpsichord c. 1762; additionally, the presence of two horns in the orchestra for the keyboard version possibly points to the 1760s and 1770s.<sup>4</sup> It is thus most likely that the date 1747 in NV 1790 is the date of the original flute version.<sup>5</sup>

The Concerto in G Major was originally composed for the organ, as is clear from the autograph in D-B, Mus. ms. Bach P 354. The partially autograph score in D-B, Mus. ms. Bach P 769 offers the unusual opportunity to observe Bach's process of arranging an existing concerto as a work for a new instrument (a facsimile of P 769 is published as a supplement to CPEB: CW, series III). Bach directed his copyist Anon. 303 to draft an unfigured score of the organ concerto Wq 34, leaving one staff empty. On this staff Bach himself entered the flute line in measures where it differs from the organ right hand, and indicated with custodes those measures where the flute should match the organ. He also completed and changed the accompaniment parts

3. Elias N. Kulukundis supposes that an early keyboard version, more similar to the flute version, has not survived; see "Thoughts on the Origin, Authenticity and Evolution of C.P.E. Bach's D Minor Concerto (W. 22)," *Festschrift Albi Rosenthal* (Tutzing: Hans Schneider, 1984), 214–15. While this is not impossible, there is no compelling evidence for it. It is not clear at what point Bach arranged for the keyboard the concertos that he had composed for other instruments; this did not necessarily occur simultaneously with the original concerto.

4. Private communications from Elias N. Kulukundis and Miklós Spányi; regarding Bach's inclusion of horn parts in keyboard concertos during the 1760s, also see CPEB: CW, III/9.8, xiv.

5. The longer *da capo* in source D 2 might be a trace of an earlier flute version. See Konrad Hünteler, "Das Flötenkonzert D-Moll von C.P.E. Bach in neuem Licht," in *Frankfurt/Oder 1994*, 332.

where necessary, and added figures. NV 1790 gives 1755 as the date for Wq 34; the arrangement as Wq 169 could date from the 1760s, as with Wq 166–168, since all four concertos show essentially the same approach for the flute solos.

For whom did Bach create these three flute concertos? Bach's court colleague (and, *de facto*, his superior) 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 King Frederick II: he was reputed to play only his own and Quantz's concertos. In Bach's circle, there were flutists (some of them Quantz's students) for whom these concertos might have been prepared or who might have requested them.<sup>6</sup> Friedrich Wilhelm Marpurg cites the following flutists active in Berlin: George Christoph von Arnim, Philipp Bogeslav von Heyden, Georg Wilhelm Kodowski, Johann Joseph Friedrich Lindner, Friedrich Wilhelm Riedt, and Georg Zarth; for 1754, Marpurg names Kodowski, Lindner, Augustin Neuff, Quantz, and Riedt as flutists in the opera.<sup>7</sup> It should be mentioned that Bach possessed a portrait of the famous French flute virtuoso Pierre-Gabriel Buffardin (1690–1768), drawn by Bach's son, Johann Sebastian the younger (1748–78).<sup>8</sup> The flute was obviously very popular in Berlin and must have been considered particularly well-suited to the *empfindsamer Stil*, judging by the large number of flute sonatas, trios, quartets, and concertos that were composed during Bach's Berlin years by him or his colleagues. In Berlin, private concerts ("Akademien"), where these pieces could have been performed, were frequently organized by such musicians as Johann Friedrich Agricola, Johann Gottlieb

6. See introduction to CPEB: CW, II/1 for Mary Oleskiewicz's discussion of flutists in Bach's circle. In his *Autobiography*, 208, Bach states: "Weil ich meine meisten Arbeiten für gewisse Personen und fürs Publikum habe machen müssen, so bin ich dadurch allezeit mehr gebunden gewesen, als bey den wenigen Stücken, welche ich bloß für mich verfertigt habe. Ich habe sogar bisweilen lächerlichen Vorschriften folgen müssen . . ." (Because I have had to compose most of my works for specific individuals and for the public, I have always been more restrained in them than in the few pieces that I have written merely for myself. At times I even have had to follow ridiculous instructions . . .); trans. William S. Newman, "Emanuel Bach's Autobiography," *MQ* 51 (1965): 371. One wonders whether this may apply to Wq 169, and also to his three flute concertos Wq 166–168.

7. See Marpurg, *Historisch-kritische Beyträge zur Aufnahme der Musik*, vol. 1 (Berlin, 1754), 408; and 77–78.

8. See NV 1790, p. 98; and CPEB: CW, VIII/4, no. 60 and plate 46. Buffardin, solo flutist in the Dresden Hofkapelle, was Quantz's flute teacher. Buffardin returned to Paris in 1750, and it is not known when J.S. Bach the younger executed the portrait, though apparently he based it upon an earlier painting or pastel.

Janitsch, Johann Philipp Sack, Christian Friedrich Schale, and possibly Bach himself.

### Style in the Flute Versions

Of the three concertos, Wq 13, in the one-keyed flute's brightest key of D major, is by far the easiest. It respects the flute's characteristics very well, profits from its best tessitura, allows the flutist time for breathing, and contains effective but relatively comfortable virtuoso passages. The most difficult of these appear in the manuscript known as "Quantz's *Solfeggi*," a collection of excerpts copied in an unknown hand, which contains challenging passages from numerous works—by Quantz, Georg Philipp Telemann, Wilhelm Friedemann Bach, C.P.E. Bach, Johann Gottlieb Graun, Franz Benda, and others—and which frequently also includes technical and musical comments.<sup>9</sup> Interestingly the motif that first appears in Wq 13/i, m. 7 (beats 3–4) appears twice in the collection: first as part of the *tutti* (mm. 96–97) of Bach's concerto, and later as the beginning of Quantz's Trio Sonata in E Minor, QV 2:20.<sup>10</sup> Did Bach wish to pay homage to Quantz by using one of his themes?

In Wq 22, in the much softer key of D minor, the flute part lies very low in the first movement. The slow movement, as usual, sounds very well on the flute, but the third movement's long and extremely fast 16th-note solos are a challenge to the performer. These are not entirely idiomatic, but not impossible; their difficulty apparently inspired Quantz to include many passages from this movement in the *Solfeggi*.<sup>11</sup>

As with the flute concertos Wq 166–168, Quantz's *Solfeggi* contains no excerpts of the G major concerto Wq 169, though it is far more difficult than the D major or D minor concertos. This seems to indicate that Quantz

and his students, for whom the *Solfeggi* was apparently compiled, were familiar only with Wq 13 and Wq 22, paradoxically exactly those concertos that NV 1790 does not mention as flute concertos and for which we lack sources directly linked with Bach. Or, if he knew them at all, did Quantz not appreciate Wq 166–169, finding them too difficult and unidiomatic? In comparison to the other five flute concertos, the slow movement of Wq 169, having been originally composed for the organ, shows much more ornamentation than usual for the flute—indeed, it could serve as a model of ornamentation for the other flute concertos (similarly, the harpsichord versions of Wq 13 and Wq 22 also show interesting ornamentation, obviously influenced by the nature of the keyboard instrument but useful for the flutist). In contrast, the outer movements of Wq 169 contain many passages that are extremely long and ungraceful for the flute, despite Bach's efforts to change or shorten some solo sections from the organ version. However, the fact that Bach himself arranged them in this way indicates that he supposed them to be playable.

Is it only coincidence that several copies of the D major and the D minor flute concertos are extant, whereas the concertos Wq 166–169 were apparently not further disseminated during Bach's lifetime?<sup>12</sup> Perhaps Bach realized that these four transcriptions were not entirely successful, and let the matter rest; he apparently never made more idiomatic versions of them for flute and did not freely circulate the existing ones.

### Arranging the G Major Concerto for Flute

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 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

9. For a transcription of all excerpts in the *Solfeggi* drawn from Bach's flute concertos, see appendix. The MS source for the *Solfeggi* is preserved in DK-Kk, mu 6210.2528 [Gieddes Samling I, 16], available in a digital scan on the library's website. *Solfeggi*, 9, quotes the following passages from Wq 13 (each without any comment or composer's name): mvt. i, mm. 68–71 and mm. 96–99; mvt. iii, mm. 107–15, mm. 184–91, and mm. 270–77.

10. *Solfeggi*, 64.

11. See appendix, and *Solfeggi*, 40. Included from Wq 22/iii (with the heading "Concerto di Bach") are mm. 34, 41, 46, 101–3, 111–16, 118–26, 175–76, 189–92, 197–98, 212–14, 225–34. Quantz even transposed one of the passages to C minor. It is hardly likely that the concerto existed in a C minor version as well: this would create too many tessitura problems, sound much softer still on the one-keyed flute, and be technically even more difficult. Probably Quantz intended the transposed excerpt as an additional exercise, as he does elsewhere in this collection.

12. Johann Heinrich Michel's copies of Wq 166–169, preserved in B-Bc, date from 1792; see CPEB:CW, III/4.2, introduction and critical report.



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 10 and 11.

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 (see plate 7). 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. 172 the basso has rests, after a (figured) upbeat at the end of m. 171 (see critical report). 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;<sup>13</sup> only *tr* and sometimes + appear. In those passages where the flute part follows the organ right hand (with custodes), he 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 (these are retained in the present edition).

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, 107–08, 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.<sup>14</sup> 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. 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.

13. It is quite exceptional that such ornaments do appear in the autographs of the oboe concertos Wq 164–165; see CPEB: CW, III/5.

14. For details regarding the present edition's emendations for this passage and for mvt. iii, m. 297, see the critical report.

## Performance Practice

### *Composition of the Orchestra*

The constitution of the accompanying orchestra for these concertos cannot be established with certainty. As expected, however, the sources for Wq 13, 22, and 169 contain no duplicate parts for the strings. This perhaps means that the accompaniment for these concertos was simply a string quartet and keyboard, or at most an ensemble enlarged to include four violins and two violas; the sources lack any indication for where a ripieno player should drop out when the flute begins a solo passage. For the same reason, the participation of a 16-foot contrabass, reinforcing the bass only during the *tutti* passages, was probably also not initially intended. Whereas none of the sources for the D minor or the G major flute concertos has a ripieno bass part, both sources for the D major flute concerto have a separate ripieno bass part, written in a different hand than the other parts. These two ripieno parts, which are not identical, probably reflect Berlin performance practice during the 1770s and 1780s, and were likely added at that time. Neither of these parts is identical to the basso parts for the keyboard versions of Wq 13 (the same in all three keyboard versions), which also reinforce the bass during the *tutti* passages. In the keyboard concertos this basso part is evidently played by the violoncello, not the contrabass: indeed, in Wq 34/i, mm. 155–65 the basso part already doubles the left hand in the lower octave; an additional octave doubling does not seem appropriate.

Quantz mentions one-to-a-part performance, where the bass is presumably performed by keyboard and violoncello, without contrabass.<sup>15</sup> In an ensemble without contrabass, the keyboard could possibly offer the only accompaniment in the solos, and the violoncello, as a ripieno bass, would play only in the *tutti* passages. However, Bach describes his ideal continuo group for a sonata: “For a solo, the most complete accompaniment—to which no one can object—is a keyboard instrument along with violoncello.” (Das vollkommenste Accompagnement beym Solo, da wider niemand etwas einwenden kann, ist ein Clavierinstrument nebst dem Violoncell.)<sup>16</sup> One might extrapolate this to also apply to concertos, since many solo sections

are scored for the soloist accompanied only by bass, as in a sonata.<sup>17</sup>

The sources for the D major flute concerto are figured, but those for the D minor concerto generally not, though the presence of some isolated figures indicates that the bass lines might have been copied from a figured exemplar; the keyboard version of Wq 22 is figured in the *tutti* sections as usual. For Wq 169, in contrast to Bach’s score in P 769, the parts in B-Bc, 5515 I MSM include no figures, for whatever reason. In the concertos Wq 13, 22, and 169, the bass part is usually labeled “basso”; only in SA 4845 (Wq 13) does the part bear the inscription “basso e cembalo.” Whether either the harpsichord or the fortepiano could be used as a continuo instrument remains unclear; however, harpsichord seems to have been the general preference.<sup>18</sup>

### *Tutti Passages*

In eighteenth-century concertos for a soprano instrument, the solo part very often includes the violin I part during *tutti* passages. Sometimes these are adapted to fit the solo instrument’s range or to avoid double stops. In Bach’s flute concertos, the flute soloist could also function as a ripienist, doubling the first violin. Alternatively, the notated *tutti* passages in sources for a flute concerto may have been simply intended to permit the flutist to lead the ensemble, or to provide cues for solo entrances. That the *tutti* passages were not necessarily intended to be played (in their entirety) by the flutist is supported by the flute parts for Wq 13 and 22, where different manuscripts include different *tutti* passages or provide rests instead of *tutti* sections; in the flute parts for Wq 166 and 168, usually only the beginning or end of the *tutti* is given. Often the last note of a solo or *tutti* passage is shortened from the expected value to an 8th or 16th note, in order to accommodate the beginning of the violin I part.

That the soloist may sometimes choose to play the *tutti* passages, however, is demonstrated by Quantz: in the *Solfeggi*, as previously noted, he also quotes a *tutti* fragment from Bach’s D major flute concerto, movement i, mm. 96–99 (see appendix). However, in his *Versuch* (1752), Quantz does observe that a flutist will create a better effect by resting during ritornellos, at least in slow movements:

15. Quantz, XVII, i, §5: “besonders wenn jede Stimme nur einmal besetzt ist”. See also Richard Maunder, *The Scoring of Baroque Concertos* (Woodbridge, England: Boydell Press, 2004), which demonstrates that the majority of baroque concertos were performed one-to-a-part.

16. See *Versuch II: Einleitung*, §9; CPEB: CW, VII/2, 8.

17. See CPEB: CW, III/4.2, xix–xxi, for further discussion of the composition of the accompanying ensemble, together with the engraving by Peter Haas, “Friderich der Grosse in seinen Erholungs Stunden” (c. 1786), which shows King Frederick II performing a flute concerto.

18. See CPEB: CW, III/4.2, xxi–xxii for further discussion of this topic.

Were the flautist to join in the performance of a well-written ritornello in an Arioso that is played muted or Piano, and whose melody reappears at the beginning of the solo part on the flute, he would produce the same effect as that of a singer singing along in the ritornello of an aria, or of one player doubling the other's part instead of resting in a trio. If you leave the ritornello to the violins alone, the following solo of the flute will make a much better impression than would otherwise be the case.<sup>19</sup>

Table 2 charts the specific inclusion of notated *tutti* sections in the sources for all of Bach's flute concertos. As shown, closing *tutti* passages are often explicitly omitted in the sources. The only autograph material to survive for any of the flute concertos is the partially autograph score in P 769 that Bach used in arranging Wq 169 from the keyboard concerto Wq 34; here, Bach clearly indicates the *tutti* sections for the flute (most often in shorthand notation), specifically omitting some passages with rests.<sup>20</sup> Further details regarding the notation of *tutti* passages in the principal source for each flute concerto are listed in the commentary by movement.

### Rhythm

Bach's rhythmic notation is usually very precise, but some conventions of his time should be kept in mind. Generally, Bach, Quantz, and their contemporaries recommend overdotted the  $\overset{\cdot}{\downarrow}\overset{\cdot}{\downarrow}$  figure; frequently, the string players should lift the bow on the dot. In Wq 169, movement i, it is very likely that the dotted quarter notes in mm. 2, 4, and 5 should also be overdotted, as in m. 6—although in his *Versuch* Bach recommends overdotted for dotted quarter notes only in  $\text{♩}$  (and for dotted 8ths, in  $\text{♩}$ ).<sup>21</sup> Overdotted

19. Quantz, *On Playing the Flute*, 2nd. ed., trans. Edward R. Reilly (Boston: Northeastern University Press, 2001), 202; Quantz, XVI, §28: "Wenn der Flötenist ein wohlgesetztes Ritornell, in einem Arioso, welches mit Dämpfern, oder sonst piano gespielt werden soll, und dessen Melodie im Solo zu Anfange wieder vorkömmt, mit der Flöte mitspielen wollte: so würde solches eben die Wirkung thun, als wenn ein Sängler das Ritornell einer Arie mitsänge; oder als wenn einer in einem Trio, anstatt der Pausen, des andern seine Stimme mitspielte. Wenn man aber das Ritornell den Violinen allein überläßt; so wird das darauf folgende Solo der Flöte viel bessern Eindruck machen, als sonst geschehen würde."

20. The score of the present edition omits the *tutti* passages in the flute line, as such passages are readily visible in vn I. In the performance parts offered by The Packard Humanities Institute, however, the *tutti* part is included for the flute part throughout in cue-size notation, matching the vn I line.

21. See *Versuch* I:3, §23 and Tab. VI, fig. VII; CPEB: CW, VII/1, 151 and ex. I:191.

after a long note should also occur in movement ii, mm. 14 (vn I), 51 (fl) and 97 (vn I).

### Articulation and Dynamics

Wq 13, 22, and 169 carry quite detailed (but, naturally, never completely systematic) dynamic and articulation markings, better in one source than in another. For the interpretation of written articulation, Quantz—in both his *Versuch* and *Solfeggi*—offers the flutist a wealth of information regarding the relative strength given each note, and about tonguing technique.<sup>22</sup> Generally sources that transmit the later keyboard versions of Wq 13 include more slurs in the solo parts; some of these may certainly also be applied to the flute part (see CPEB: CW, III/9.4).<sup>23</sup> Quantz's *Solfeggi* includes many precisely detailed articulations for Wq 22, movement iii (see appendix);<sup>24</sup> among these, it is striking that the tied-over 16th note in m. 34 (beat 3) is strongly rearticulated; in mm. 112 and 232 the tie is missing altogether, and the same rearticulation is indicated in m. 232.

According to C. P. E. Bach, unslurred quarter notes and 8th notes in a moderate or slow tempo should generally be held for half of their value; when marked with a dash or dot (which he considers equivalent), they become shorter still; when marked *tenuto*, they retain precisely their complete value; leaping notes and passages in quick tempo should be played "gestossen" (i.e., held for less than half of their value, as if given dots or dashes; see *Versuch* I:3, §6, 17, and 22; CPEB: CW, VII/1, 142, 147, and 151).

### Ornamentation

The flute parts in the principal sources for both the D major and the D minor concertos present movement ii in unfigured *particella* notation that includes the bass line, also incorporating the sounding bass part when this is played by the higher strings; this notation should obviously help the soloist to invent free ornamentation.<sup>25</sup> The keyboard

22. See, for instance, Quantz, XI, §14 for dynamics; and VI for articulation. For fast passages, it is important to recall that the "T-K" double tonguing was not used; instead, Quantz prescribes "Did'll." (Quantz also gives very detailed bowing instructions for string players: Quantz, XVII, ii, §8–28.)

23. For Wq 22, GB-Lcm, Ms. 2000 (source D 2) has many more slurs in comparison to other sources, with slurs often written on different passages. In mvt. i, for example, the last three 8th notes of each beat containing 8th-note motion are slurred in mm. 68–70, 132–34, 191–92, and 294–98.

24. The *Solfeggi* excerpts also include some dynamics for Wq 22/iii that are not present in other sources.

25. See Quantz, XIII; XIV, §2–4; and XII, §27 for his discussion and examples of "willkürliche Veränderungen" (*ad libitum* variations),

TABLE 2. TUTTI INDICATIONS IN THE FLUTE PARTS OF THE CONCERTOS

Concerto	Source	Remarks*
Concerto in D Major (Wq 13, flute version)	D-B, SA 2584 (parts)	<i>Tutti</i> passages fully notated
	D-B, SA 4845 (parts)	<i>Tutti</i> passages fully notated
Concerto in D Minor (Wq 22, flute version)	D-B, Am. B. 101 (score)	<i>Tutti</i> passages indicated by custodes
	D-B, SA 2583 (parts)	<i>Tutti</i> passages fully notated; closing <i>tutti</i> passages have rests
	GB-Lcm, MS 2000 (score)	<i>Tutti</i> passages have rests
Concerto in G Major (Wq 169)	B-Bc, 5515 I MSM (parts)	<i>Tutti</i> passages fully notated; closing <i>tutti</i> passages have rests
	D-B, Mus. ms. Bach P 769 (score)	<i>Tutti</i> passages usually indicated by notes/custodes/rests; mvt. i lacks opening <i>tutti</i> ; all lack closing <i>tutti</i>
Concerto in A Minor (Wq 166)	B-Bc, 5516 I MSM (fl + bc <i>particella</i> )	<i>Tutti</i> passages usually indicated by incipit/custodes; mvt. ii lacks opening and closing <i>tutti</i> ; mvt. iii lacks closing <i>tutti</i>
Concerto in B-flat Major (Wq 167)	B-Bc, 5516 II MSM (parts)	<i>Tutti</i> passages fully notated; mvt. ii lacks closing <i>tutti</i>
Concerto in A Major (Wq 168)	B-Bc, 5515 II MSM (parts)	<i>Tutti</i> passages usually indicated by incipit/custodes; mvt. i lacks closing <i>tutti</i> ; mvt. ii–iii lack opening and closing <i>tutti</i>



\* See commentary for further details.

versions of both concertos offer inspiring examples of such ornamentation and of additional “wesentliche Verzierungen”: in Wq 13, each of the later keyboard versions has been ornamented in a richer way, elaborating on the previous one (see CPEB: CW, III/9.4).

Movement ii of the organ version of the G major concerto, Wq 34, exists in sources with various degrees of ornamentation, which could also be adopted by flutists for Wq 169. In the autograph score in P 354, Bach added many ornament signs and some additional notes at a later stage, though not necessarily all at the same time. Perhaps most notable for ornamentation is the set of parts in D-B, Mus. ms. Bach St 500, which include an extra fascicle transmitting an autograph revised version of this movement (with cadenza), which has also been copied faithfully into the St 500 keyboard part (see CPEB: CW, III/9.11).



In all three concertos, Bach notates the “wesentliche Verzierungen” quite precisely, but of course not entirely consistently. He often writes appoggiaturas of differing lengths (quarter, 8th, or 16th notes); however, these might

not always have absolute value, but could instead be understood as indicating a long or short appoggiatura. From the context and from his own rules, as expressed in his *Versuch*,<sup>26</sup> we should be able to find the appropriate execution. Some of his most important principles are as follows:

- All appoggiaturas and other small ornaments must strictly be played on, not before, the beat (*Versuch* I:2.1, §23 and I:2.2, §14; CPEB: CW, VII/1, 66 and 75).
- A 16th-note appoggiatura should be very short when followed by  or  (*Versuch* I:2.2, §13; CPEB: CW, VII/1, 74: “so kurz . . . daß man kaum merckt, daß die folgende Note an ihrer Geltung etwas verlieret”); see, e.g., Wq 13/i, mm. 20–21; Wq 169/i, m. 28, and Wq 169/iii, mm. 2, 6, and passim. When Bach requires long appoggiaturas on such motives, he writes them out, as in Wq 22/i, mm. 73–77 (as opposed to m. 78).<sup>27</sup>

as opposed to the “wesentliche Verzierungen” (essential ornamentation) that is discussed in Quantz, VIII–IX; if Quantz calls these ornaments “wesentlich,” it must be essential to add them in performance even when they are not specified in the score.

26. Quantz’s prescriptions are similar but not always identical; see Quantz, VIII–IX.

27. In  $\text{♩}$  (e.g., Wq 22/i), the rhythmic figure  corresponds to the figure  in  $\text{♩}$ .



- ✦ When three notes ascend by a major or minor second and return to the first pitch (a–b–a or b–c–b), an appoggiatura added to the highest note is normally short (*Versuch* I:2.2, §15; CPEB:CW, VII/1, 76–77); see, e.g., Wq 169/i, mm. 44–45. When such spots require a long appoggiatura, the composer writes a sequence of two or four equal 16ths, as for instance in Wq 169/i, mm. 70, 72, 98, and 127. It should be noted that Bach is not always consistent. In the newly-written flute part for Wq 169, we find four 16th notes in movement i, m. 170, whereas the same pattern appears in m. 171 with the appoggiatura (in this last case, the original organ part twice has four 16ths; various other similar discrepancies may be found for this movement in P 769).
- ✦ Appoggiaturas between falling thirds are generally short, but not excessively so (*Versuch* I:2.2, §14; CPEB:CW, VII/1, 75); see, e.g., Wq 22/i, m. 56. When the last of the series falls on a strong beat, it can be longer (see, e.g., Wq 169/iii, mm. 180–81); when long appoggiaturas between falling thirds are desired, Bach writes them out, as in Wq 13/ii, m. 50 (note 4) and m. 51 (notes 1, 4, and 6).
- ✦ Trills always have a resolution (*Versuch* I:2.3, §13–14; CPEB:CW, VII/1, 86–88), unless followed by a note a second lower, or where time does not permit the resolution (*Versuch* I:2.3, §16; CPEB:CW, VII/1, 88–89).

No original cadenzas for Bach's flute concertos are extant. However, cadenzas for the D major and G major flute concertos may be readily adapted from Bach's cadenzas for his related keyboard concertos, Wq 13 and 34; no cadenzas for Wq 22 are known. Twelve such cadenzas are included in the appendix to the present volume (and also are published in CPEB:CW, VIII/1).

### Acknowledgments

My heartfelt thanks go to the library and staff of the Brussels Royal Conservatory, to the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, to the Royal College of Music, London, and to the Danish Royal Library, Copenhagen, for making their manuscripts available for this edition and for kindly providing the facsimile plates; to Paul Corneilson and his wonderful colleagues at the CPEB:CW office for inspiring discussions; to Peter Wollny for sound advice and for identifying entries in Bach's hand in P 769; and above all to Laura Buch for invaluable help and patience in the editing of this volume.

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