

# INTRODUCTION

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## Genesis of the Concertos

The *Sei concerti per il cembalo concertato* (Wq 43/1–6, H 471–476) were conceived for and directed toward a broad public, serving also as a vehicle for Carl Philipp Emanuel Bach's own performance. Repeated announcements concerning their publication generated considerable peripheral information, more than was usual for similar works. The earliest reference to the set of six concertos appeared in the autumn of 1770:

Kapellmeister Bach occupies himself now with the composition of six easy harpsichord concertos, which he wishes to publish. These works are said to distinguish themselves from his previous works in that they will be expressly directed toward the nature of the harpsichord. The solo part as well as the accompaniments should be easier, the ritornellos are set out in the solo part (but with retention of the figured bass), and the cadenzas are written out. To connoisseurs of good music that comes from the heart and to friends of natural rather than muddled and foolish tastes, these concertos certainly will be desirable.<sup>1</sup>

Variants of this advertisement later appeared in other journals and these have in turn been quoted repeatedly in the Bach literature, starting with the archival materials collected by Bach's ardent devotee, the Schwerin organist Johann Jacob Heinrich Westphal (1756–1825) and extending through modern studies of Bach and his music.<sup>2</sup> The close similarities of these original notices in the Hamburg press suggest a common source, possibly Bach himself.

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1. "Herr Kapellmeister Bach beschäftigt sich itzt mit der Composition von 6 leichten Flügelconcerten, welche er heraus geben will. Diese sollen sich von seinem vorigen dadurch unterscheiden, dass sie vornemlich nach der Natur des Flügels eingerichtet seyn werden. Die Concertstimme sowohl als die Begleitungen sollen leichter seyn, die Ritornelle in der Clavierstimme (doch mit Beybehaltung des bezieferten Basses) ausgesetzt, und die Cadenzen ausgeschrieben werden. Kennern der guten aus dem Herzen kommenden Musik, and Freunden des natürlichen nicht bunten und aberwitzigen Geschmacks werden diese Concerte gewiss erwünscht seyn." *Unterhaltungen* 10/4 (October): 347; quoted in Wiermann, 174, and *CPEB-Westphal*, 101. Unless specified otherwise, translations from the original German are my own.

2. For an overview of these materials, see Wiermann, 174–77, and *CPEB-Westphal*, 107–10, 113.

The entry in Bach's "Nachlaß-Verzeichnis" (NV 1790) assigns all six concertos to 1771,<sup>3</sup> although work on them must have begun some time earlier. Bach's position in Hamburg offered an audience and a potential market for works more ambitious than the sonatas and character pieces he had been writing for the public in the preceding decades. An announcement in the *Staats- und gelehrte Zeitung des Hamburgischen unpartheyischen Correspondenten* of 9 August 1771 advised interested parties that the concertos were completed and would be published the following Easter.<sup>4</sup> Bach corroborated that plan in a letter of 2 January 1772 to his friend, the publisher Johann Gottlob Immanuel Breitkopf (1719–94), saying that he would extend the subscription list for the six concertos until Easter.<sup>5</sup> Conditions soon arose which impeded the completion of *Sei concerti*, a project that was to become a major publishing effort. On 9 April Bach wrote to Breitkopf that the illness of the printer Georg Ludwig Winter, to whom he had entrusted the printing of the concertos, would delay matters further. "Tell them [the subscribers] most kindly beforehand to be a little bit patient. Mr. Winter's illness and apathy will delay the edition of the concertos somewhat; I can do nothing about it."<sup>6</sup> A similar notice to the public referred only to an illness and asked the subscribers to have a bit of patience.<sup>7</sup>

Winter's firm was established in Berlin in 1750. As a progressive craftsman, he used some of the techniques for printing music with moveable type that had been developed by Breitkopf in Leipzig. Winter had been responsible for printing several of Bach's earlier works, including part II of the *Versuch über die wahre Art das Clavier zu spielen* (1762); also, Bach and Winter had lived in different parts of the same building for a time, thus composer and printer

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3. NV 1790, pp. 34–35, nos. 44–49.

4. *HUC* (9 Aug. 1771); quoted in Wiermann, 176, and *CPEB-Westphal*, 107.

5. See *CPEB-Briefe*, 1:251, and *CPEB-Letters*, 25.

6. "Verweisen Sie sie gütigst zum voraus zu einer kleinen Portion Gedult. H. Winters Krankheit u. Phlegma werden die Herausgabe der Concerte in etwas verzögern; ich kan nicht dafür." See *CPEB-Briefe*, 1:257, and *CPEB-Letters*, 27.

7. *HUC* (25 Apr. 1772), 4; quoted in Wiermann, 181.

were well acquainted. Winter must have died in late April or early May 1772. Bach alluded to the printer's illness in his letter of 9 April, and Winter was no longer living in June, by which time his widow had assumed direction of the firm. Breitkopf helped Bach through the crisis by resolving a dispute between the composer and Madam Winter over supplies of Bach's music held by the Winter firm in space rented from Breitkopf in Leipzig, but Bach's difficulties with the widow continued. He described his travails in a letter to Breitkopf shortly before 22 August 1772.

I cannot sufficiently describe to you the irritation and considerable harm I have suffered and have had to overcome in the matter of my concertos owing to Winter's death. If I could only have seen in advance—

I thank you from the heart most respectfully, a thousand ways, for your most graciously offered friendship. I was in a tight spot and nobody would let me out. Enough! Now, praise God, my concertos will come out soon after Michaelmas [29 September], as far as we can be sure.<sup>8</sup>

By the late summer of 1772 the six concertos had appeared only in part, and at least one party was concerned about their completed publication. Niels Schiørring, a Danish student of Bach, wrote to Heinrich Wilhelm von Gerstenberg on 4 September 1772 that "of the new concertos two are printed, which I have worked through with him; the other four I will receive in writing in case they do not come from the press during the time I am here."<sup>9</sup>

A week later, Bach announced, "My harpsichord concertos will come from the press at the end of this month and can be in the hands of subscribers around the middle of the coming month of October. Hamburg, 11 September 1772."<sup>10</sup> On 15 October he wrote to Breitkopf that the

8. "Ich kan Ihnen den Verdruss nicht genug beschreiben, den ich wegen meiner Concerte mit vielem Schaden durch H. Winters Tod zu überwinden gehabt habe. Hätte ich voraus sehen können—Tausendfachen ergebensten Dank sage ich Ihnen von Herzen für alle gütigst angebotene Freundschaft. Ich war in der Klemme u. man hat mich nicht herausgelassen. Basta! Nun Gottlob werden gleich nach Michaelis meine Concerte herauskommen, so weit sind wir nun gewiss." See *CPEB-Briefe*, 1:274. Another translation can be found in *CPEB-Letters*, 28.

9. "Von den neuen Concerten sind 2 gedruckt, die ich durchgegangen habe bei ihm, die anderen 4 become ich geschrieben, falls sie nicht von der Druckerei kommen, während der Zeit ich hier bin." See *CPEB-Briefe*, 1:277. Schiørring (1743–98) studied with Bach from mid-June 1772 until September 1773. He later became known as a composer and keyboard player, from 1773 was cembalist in the royal chapel at Copenhagen, and in 1775 was appointed royal chamber musician. In a letter of 21 September 1787, Bach wrote to Breitkopf that "Schiørring is one of my best friends and thoroughly honest" (Schiørring ist einer meiner besten Freunde u. grundehrlich). See *CPEB-Briefe*, 2:1228, and *CPEB-Letters*, 270.

10. "Meine leichten Flügel-Concerte kommen zu Ende dieses Monats

concertos were in the offing. "The concertos delayed my letter until now. Within 10 or 12 days I expect to receive them. . . ." In a postscript he adds, "I have already received the bill from Winter,"<sup>12</sup> confirming thereby that the printing of *Sei concerti* had been carried out by the Winter firm and that Bach himself was underwriting costs. A further letter to Breitkopf on 14 November refers to Bach's continuing problems with Madam Winter, who had temporarily confiscated the edition of the concertos as part of a dispute over financial accounts and existing stocks of books and music.<sup>13</sup>

All conditions indicate that Bach was anxious to place his concertos before the public and was actively soliciting subscriptions well before the print was completed. An announcement in the Hamburg press in 1771 reported a performance of the Concerto in F Major (Wq 43/1) by Bach himself which had provided "indefinable pleasure," and continued by urging the public to secure their copies through the payment of five Reichsthaler.<sup>14</sup> The text assures potential participants that their names would be included in the front matter of the publication. The smaller dimensions of the bifolio sheet bearing subscriber names suggest that the list was printed separately from the musical text of *Sei concerti*. Some of the better known subscribers were Johann Friedrich Agricola (1720–1774), Carl Friedrich Christian Fasch (1736–1800), and Johann Philipp Kirnberger (1721–1783), all leading figures in the royal musical establishment in Berlin where Bach himself had worked until 1767; his brother Johann Christoph Friedrich Bach (1732–1795) in Bückeburg; J.G.I. Breitkopf of Leipzig (1719–1794); Charles Burney (1726–1814) of London; G. F. Hartknoch, the Riga publisher who brought out an alternate edition of Bach's *Damensonaten* in 1773; Christoph Daniel Ebeling (1741–1817) of Hamburg, writer on music and one of the leading figures of the German Enlightenment; Mlle. Itzig, later known as Sara Levy (1761–1854), keyboard performer, prominent patroness of music in Berlin, and great aunt of Felix Mendelssohn; J. G. Müthel, the C.P.E. Bach pupil whose compositions were even more

aus der Presse, und können gegen die Mitte des künftigen Octobers denen resp. Herren Pränumeranten eingehändigt werden. Hamburg, den 11ten September, 1772." *HUC* (12 Sept. 1772), 4; quoted in Wiermann, 181.

11. "Die Concerte haben mein Schreiben bis hieher aufgeschoben. Binnen 10 oder 12 Tagen denke ich sie zu erhalten. . . ." See *CPEB-Briefe*, 1:286, and *CPEB-Letters*, 30.

12. *CPEB-Letters*, 30. Other published collections of Bach's correspondence do not include this postscript.

13. *CPEB-Briefe*, 1:289, and *CPEB-Letters*, 31.

14. *HUC* (9 Aug. 1771), 3f; quoted in Wiermann, 176.

exaggeratedly *empfindsam* than the compositions of his teacher; Niels Schiørring of Copenhagen; Baron Gottfried van Swieten (1733–1803), Austrian ambassador to Berlin and influential musical dilettante in late-eighteenth-century Vienna; and Ernst Wilhelm Wolf (1735–1792), concertmaster at Weimar (Kapellmeister from 1772) and himself an active composer of keyboard concertos. The complete list comprises 149 names, accounting for 181 copies of *Sei concerti*.<sup>15</sup>

Burney, who visited Bach at his Hamburg residence on Monday, 12 October 1772, heard him play on his Silbermann clavichord “his last six concertos, lately published by subscription.”<sup>16</sup> Bach wrote three keyboard concertos after the *Sei concerti*: Wq 44 and 45 for solo keyboard and orchestra in 1778, and Wq 47 for harpsichord and pianoforte with orchestra in 1788. Burney’s comment therefore could refer only to the six concertos of Wq 43. All things considered, and lacking a more specific date, the printing of the six concertos must have been completed by early October 1772.

The fully realized publication of the six concertos eventually was advertised in the Hamburg press on 25 November 1772 through a quotation of the title page and some laudatory comments on their musical style.

Finally we can announce to the connoisseurs and enthusiasts of music the completed publication of the six excellent harpsichord concertos by our esteemed Mr. Bach which they have looked forward to for so long with impatient expectation. All six meet the expectation which we have formed from the masterpieces of a keyboard player such as this who knows all the fine points of his instrument. Noble melody [is] accompanied by well chosen harmony and set for the instrument in the best manner, brilliant passages in which the performer can demonstrate his skill and show his instrument to best advantage, and yet which Herr Bach has taken pains to make easy enough for amateurs. . . .

Amateurs can play these concertos as solos, as the main melody of the other instruments is always written out. Some passages are provided with fingering. . . . The cadenzas are also fully written out. . . .<sup>17</sup>

15. For a facsimile of the list of subscribers, see ‘*Er ist Original*’: Carl Philipp Emanuel Bach (Wiesbaden: Ludwig Reichert, 1988), plates 75–76 in the catalogue of an exhibition presented 14 December 1988–11 February 1989 at D-B, marking the bicentennial of Bach’s death. The list is transcribed in *CPEB-Briefe*, 2:1450–54.

16. Burney, *The Present State of Music in Germany, the Netherlands and United Provinces*, 2 vols. 2d ed. (London, 1775), 2:271–72. See also *CPEB-Westphal*, 39.

17. “Endlich können wir den Kennern und Liebhabern der Tonkunst die vollendete Ausgabe der sechs vortrefflichen Flügel-Concerte unsers

In early December, Bach again expressed to Breitkopf his thanks for help in dealing with Madam Winter, and noted that he was forwarding multiple copies of the concertos, some to be sent on to subscribers and others to be offered for sale to the general public.<sup>18</sup> In a closing note to all the problems surrounding publication of the concertos, Bach wrote to Breitkopf on 5 April 1773 declaring that he had finally terminated his business affairs with Winter and expressed the hope that he could work with Breitkopf in the future.

I have now separated from Madam Winter and cut myself off from her. I could have undertaken various things with you, if you wished, but you are too much attached to the Winters. I have to tell you candidly that I have had you chiefly in mind for many years. You were all along my man. Only our good neighbour Winter always thwarted everything. We could have made a large sum together. Neither of us would have sustained any loss. I would have fared better than with our tardy, deceased friend. For that reason we do want to remain good friends.<sup>19</sup>

Advertisements in the Hamburg press continued in the laudatory vein established in earlier announcements, suggesting that the emergence of these concertos represented a musical event of considerable interest. Following a performance of an unidentified portion of the *Sei concerti* in Berlin early in 1773, one writer was moved to poetry in extolling Bach’s achievement in these works.

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berühmten Herrn Bach ankundigen, welchen sie schon lange mit einer ungeduldigen Erwartung entgegen gesehen. Sie entsprechen all sechs der Vorstellung, die wir uns von diesen Meisterstücken eines solchen Clavierspielers, der all Feinheiten seines Instruments kenne, gemacht haben. Edle Melodie, mit der ausgesuchtesten Harmonie begleitet, und dem Instrument aufs beste angemessen, glänzende Stellen, bey welchen der Spieler seine Geschicklichkeit, und die seinem Instrumenteigen Vorzüge zeigen kann, und dabey doch eine Leichtigkeit, die Herr Bach mit Fleiß für verschiedene Liebhaber hineingebracht . . . Die Liebhaber können diese Concerte als Soli spielen, da die Hauptmelodie der übrigen Instrumente immer ausgeschrieben ist. Bey einigen Stellen sind auch die Finger angezeigt. . . . Die Cadenzen sind ebenfalls völlig ausgeschrieben. . . .” *HUC* (25 Nov. 1772), 3f.; quoted in Wiermann, 183–84, and *CPEB-Westphal*, 108–9.

18. *CPEB-Briefe*, 1:292–93, and *CPEB-Letters*, 31–32.

19. “Ich habe nun mit Madame Winter getheilt u. mich getrennet. Ich könnte mit Ihnen vielerley vornehmen, wenn Sie wollten; allein, Sie sind zu sehr an Winters attachirt. Ich muss Ihnen offenherzig sagen dass von langen Jahren her mein Hauptaugenwerk auf Sie gerichtet war. Sie waren von Jeher mein Mann. Allein unser guter Gevatter Winter hat alles immer hintertrieben. Wir hätten ein Haufen zusammen machen können. Beyde hätten wir keinen Schaden gelitten. Ich wäre weiter gekommen, als mit unserem langsamen verstorbenen Freund. En fin, wir wollen deswegen doch gut Freunde bleiben.” *CPEB-Briefe*, 1:298, and *CPEB-Letters*, 33–34.

The call of sympathetic trombones,  
 O Bach, is for your praise too small;  
 Your father and the transfigured Grauns  
 Longingly look down from Olympus, rejoicing in your glory.<sup>20</sup>

### Musical Style

In their broadest outlines these concertos reflect the design established earlier for the keyboard concerto in North Germany by Bach and his contemporaries in Berlin. Within that framework one finds elements of experimentation, originality, and flights of genuine inspiration surpassing any assumed stereotypes. Interior movements either modulate to the supertonic or to the upper or lower mediant key, or they maintain tonal stasis. Except for the endings of concertos, movements do not close with a genuinely emphatic cadence, so in all but Wq 43/6 the movements are connected in a continuing flow of sound. This sense of a broad, unified conception is sometimes enhanced by the exchange of thematic materials between movements. For example, a subtle linking of movements occurs in Wq 43/3 when material redolent of the opening tutti reappears in a transformed version in the slow movement, first as subordinate material but later in the manner of an established ritornello. Also, a slow introduction, as in Wq 43/5, is not a common trait in keyboard concertos of this era. The head-motive that marks this introduction reappears at the beginning of the nineteen-measure Adagio, which is connected to the closing Allegro by a half-cadence on the dominant of G. This dispersion of materials creates a pattern of two extended fast movements, each preceded by a slow introduction opening with the same material—in effect a two-movement concerto. The disjuncture between the opening Presto and the second Adagio enhances, if it does not confirm, this format, for it is the only pause in sound throughout the concerto, a tonal caesura that divides the work clearly into two parts. Another point of view might be that the length and musical substance of the second Adagio establish it as an autonomous movement, and in that context the concerto would reflect the more usual fast-slow-fast pattern of movements in most other eighteenth-century concertos. Regarded in a comprehen-

sive vein, Wq 43/5 poses sophisticated interpretive problems well beyond the implications of the “easy” description applied to these works in the musical press at the time of their first appearance.

Wq 43/4 in C minor, a four-movement cycle that introduces a Tempo di Menuetto, presents the most dramatic example of cyclical procedure. Four of the thematic units of the opening Allegro assai reappear in slightly altered sequence as the opening ritornello in the fourth movement, also marked Allegro assai, and two of these return to close the movement. Beyond the obvious thematic connections between movements, such dispersion of material projects a conception of each concerto as a complete unit more than as a series of contrasting movements.

Most fast movements proceed from the established pattern of four ritornellos surrounding three solo sections, but here again one finds imaginative flexibility in the organization of materials. This quality is still more pronounced in the slow movements that, if they were to be described collectively, could be said to rely primarily on a musical dialogue between solo and orchestra in matters of texture and dynamics. Sudden changes of mode and striking harmonic juxtapositions also mark these concertos as vehicles of surprising novelty. That is not to imply they should be considered as experiments, for an energetic, comprehensive and comprehensible design pervades each concerto.

The slow movements are marked by a change of timbre produced by the substitution of two flutes for two horns in concertos Wq 43/2–6, the omission of winds altogether in Wq 43/1, and the deletion of the bass as well in Wq 43/4.<sup>21</sup>

As contemporary announcements repeatedly stated, cadenzas for the soloist are written out in full, often

20. Des Rufs partheyische Posaune,  
 O Bach! ist für Dein Lob zu klein;  
 Dein Vater - und verklärte Graune  
 Sehn vom Olymp herab, sich Deines Ruhms zu freun!

*HUC* (16 Mar. 1773), 4; *CPEB-Westphal*, 40; Wiermann, 80–81, offers extensive commentary and bibliography concerning the origins and transmission of the poem.

21. The creative fecundity of Bach's keyboard concertos and their importance in the history of the genre have attracted extensive study and discussion by a number of scholars. These include the seminal works by Arnold Schering, *Geschichte des Instrumentalkonzerts bis auf die Gegenwart* (Leipzig: Breitkopf & Härtel, 1905), and Hugo Daffner, *Entwicklung des Klavierkonzerts bis Mozarts* (Leipzig: Breitkopf & Härtel, 1906). Other studies of note are Hans Uldall, “Beiträge zur Frühgeschichte des Klavierkonzerts,” *Zeitschrift für Musikwissenschaft* 10 (1927): 139–52, and *Das Klavierkonzert der Berliner Schule* (Leipzig: Breitkopf & Härtel, 1928); Douglas A. Lee, “Christoph Nichelmann and the Early Clavier Concerto in Berlin,” *Musical Quarterly* 57 (1971): 636–55; Rachel Wade, *The Keyboard Concertos of Carl Philipp Emanuel Bach* (Ann Arbor: UMI Research Press, 1981); and Jane Stevens, “Formal Design in C. P. E. Bach's Harpsichord Concertos,” *Studi musicali* 15 (1986): 257–97. Stevens has contributed further to the subject in a number of publications, the most recent of them, *The Bach Family and the Keyboard Concerto* (Warren, Mich.: Harmonie Park Press, 2001), a comprehensive survey focused on the works of J. S. Bach and three of his sons.

emerging as a continuation, or extension, of prevailing solo passage work. Also as advertised, the part book for the solo keyboard incorporates the substance of the first violin line in tutti sections. In this format a capable player could perform a concerto without an accompanying orchestra, reflecting Bach's earliest reference to these works as concertos written in response to the requests of amateurs. (The versions for solo keyboard are published separately in CPEB:CW, I/10.1.) But neither an advertised ease of execution nor an appeal to the dilettante, encountered in early announcements of these concertos, should lead to their dismissal as inconsequential in the repertory of the early keyboard concerto.

One should recall that many of Bach's instrumental compositions were generated by commercial considerations. These concertos represent that interest quite well, and much of the publicity surrounding them indicates they were written in response to solicitations by an enthusiastic public. Both the title page and Bach's correspondence with Breitkopf in 1772 verify that they were printed at his own expense, an initial expenditure that doubtless added to his vexations over the delays in publication.

The intended appeal to a broad public, described in the early announcements, along with their distribution to an established list of subscribers, suggests that these works may have been more widely known than many of Bach's other keyboard concertos. The first, fourth, and fifth concertos in the set were published in parts around 1862 by the Leipzig firm of August Cranz; Johannes Brahms was the anonymous editor.<sup>22</sup> The keyboard part includes orchestral tuttis completely written out. In a later edition, the second through fifth concertos were arranged in a highly romanticized version for two pianos by Hugo Riemann and published at Leipzig by Steingraber, probably between 1910 and 1914, with catalogue nos. 102 (Wq 43/5), 103 (Wq 43/4), 104 (Wq 43/2), and 105 (Wq 43/3).

Bach himself must have thought that the *Sei concerti* were among his better efforts: as mentioned above, he chose to perform these new works for Burney when he visited Bach in October 1772. The remainder of Burney's description of the event proved to be very prescient.

He [Bach] played to me, among many other things, his last six concertos, lately published by subscription, in which he has studied to be easy, frequently at the expence of his usual originality; however, the great musician appears in every movement, and these productions will probably be the better

22. See Wade, 50, citing Kurt Hofmann, *Die Erstdrucke der Werke von Johannes Brahms* (Tutzing: Hans Schneider, 1975), 314–16.

received, for resembling the music of the world more than his former pieces, which seem made for another region, or at least another century when what is now thought difficult and far-fetched, will, perhaps, be familiar and natural.<sup>23</sup>

### Performance Considerations

There is little question that the harpsichord was the intended solo instrument in orchestral performances of these concertos. The fortepiano was emerging in 1770, but it had by no means attained the physical and musical stature it would later enjoy. Further, the harpsichord was the established keyboard instrument in continuo practice, the genesis of the solo keyboard concerto, and it is clear from the score that Bach intended the solo keyboard to play along with the orchestra in tutti passages. In the early announcement of October 1770 (see above, n. 1), quite possibly written by the composer himself, the works were described as "Flügelconcerten," an unambiguous reference to the harpsichord. These considerations would not exclude the fortepiano as the solo instrument, but neither would they offer support for any role it might have played in Bach's conception or early performances of the Wq 43 concertos.

Discussions of the common ornaments used in the concertos can be found in part I of the *Versuch*. Throughout the original print, trills in the violin parts are designated by *tr*. When that same line appears in the keyboard score during tutti sections, the ornament may be notated as a turn ( $\infty$ ), trilled turn ( $\infty$  with a wavy line), trill (*tr*), short trill ( $\blacktriangledown$ ), or long trill ( $\blacktriangledown$  with a wavy line). As one of the outstanding keyboard performers of his age, Bach apparently considered keyboard ornamentation to be more specific than that for other instruments. That he incorporated more specific notation in the keyboard part supports the premise that he was thinking of a keyboard score that could be played without accompaniment. In his *Versuch* he wrote that "in a good style of keyboard playing one may play four kinds of trills: the normal trill, trill from below, trill from above, and half or short trill. They are each clearly designated in keyboard pieces, although they all may be indicated by a *tr* or by a simple cross."<sup>24</sup> He further defines the trill by saying that "in long notes the sign is lengthened" and offers the illustration of

23. Burney, 2:272; see also CPEB-Westphal, 39.

24. *Versuch* I:2.3, §3–4: "Man hat bey einer guten Art das Clavier zu spielen viererley Triller, den ordentlichen, den von unten, den von oben und den Halben- oder Pral-Triller. Sie werden jeder durch ein besonderes Zeichen in Clavier-Sachen sehr wohl angedeutet. Ausser diesen werden sie insgesamt bald durch ein *tr*. bald durch ein einfaches Kreuz bezeichnet."

a long trill (♯).<sup>25</sup> Bach maintained that the turn (∞) was little known outside keyboard music and that it was often indicated by a trill (*tr*).<sup>26</sup> The discrepancy between the cembalo and violin parts in the notation of simultaneous ornaments suggests that Bach viewed *tr* in the string parts as a generic notation, usually assuming greater specificity in the notation of keyboard music.

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Douglas A. Lee

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25. *Versuch* I:2.3, §5: “. . . bey langen Noten wird dies Zeichen verlängert.”

26. *Versuch* I:2.4, §17: “Da man ausser dem Clavier das Zeichen des Doppelschlags eben so wenig kennt, als nöthig dieser Manier in der Musik ist: so deutet man sie durch das gewöhnlich Zeichen des Trillers.”