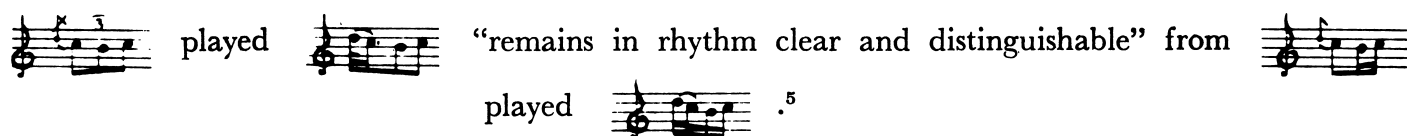


CRITICAL COMMENTARY

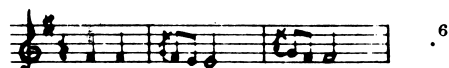
General Remarks

John Christian Bach's practice with regard to the notation of embellishments reflects, in many respects, that of the first half of the eighteenth century. Throughout the holograph of the E^b Major concerted symphony, he notates both long and short appoggiaturas invariably as eighths, thus at no time concerning himself, as did his brother Carl Philipp Emanuel, with a variety of small notation explicit in intent.¹ In distinguishing between the two types of ornaments, the present edition carries the variable long appoggiatura wherever the possibility of a longer value for the appoggiatura exists and the unvariable short appoggiatura only where a division of the main note is not possible. Bach's notation of the long appoggiatura as a small eighth-note (♪) has been preserved, but his similar notation of the short appoggiatura has been replaced by the small eighth-note with a diagonal stroke through the tail (♩̇).² Thus, throughout the present volume ♩̇ may stand before ♩, ♪, and ♫ (but ♩̇ before ♩ and ♩̇) in Allegro and before ♩, ♪, and ♫ (but ♩̇ before ♩ and ♩̇) in slow tempo. Where the variable long appoggiatura is used, ♩ "take [s] from a following tone of duple length one-half of its value, and two-thirds from one of triple length."³ Where the unvariable short appoggiatura is used, ♩̇ "is played so rapidly that the following note loses scarcely any of its length."⁴

The appoggiatura standing before a triplet figure is written as a short appoggiatura. Thus,



Similarly, the short appoggiatura has been used wherever two appoggiaturas stand before a main note, the first written as a small note and the second as a large measured one,



Bach reflects a more modern attitude with regard to the symbol used for the trill. Throughout the holograph he employs the abbreviation "tr" (without a horizontal stroke) for the "half" as well as for the "normal" trill instead of the figure ~, or its elongation, encountered in all but one of the remaining sources.⁷ Accordingly, the present edition replaces the figure ~ found in the

¹Ludwig Landshoff, "Introductory Remarks" to *Johann Christian Bachs Sonaten* (Peters Edition, No. 3831*) states: "The first editions of these sonatas show but little consequence in the manner in which they indicate the long and short appoggiaturas."

²This manner of indicating the short appoggiatura is encountered throughout the set of manuscript orchestral parts to the G Major "Sinfonia concertante" (Source B), *Infra*, p. 222.

³Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. by William J. Mitchell (New York: W. W. Norton and Co. Inc., 1949), p. 90, par. 11.

⁴*Ibid.*, p. 91, par. 13.

⁵*Ibid.*, p. 92, par. 14.

⁶*Infra*, p. 121, measures 4-6.

⁷Concerted Symphony in E^b Major for two Violins, two Violas, two Oboes, two Horns, and Violoncello (Source B).

G Major concerted symphony for two solo violins and violoncello and the E^b Major concerted symphony for two solo clarinets and bassoon, with the holograph symbol “tr.”

The present edition also employs Bach’s term *obbligato* to designate the concertino instruments. In so doing, his terminology, paralleled by that encountered in the manuscript of The King’s Music Library (21 a. 5-7), replaces the sporadically appearing *di concerto* and *principale* of other sources. Since solo and orchestral bodies may be thus clearly differentiated by the presence or absence of the term *obbligato*, no further designation is appended to the orchestral instruments, carried variously in the several sources as *di ripieno*, *di rinforzo*, and even occasionally as *di obbligato*, beyond instrumental name, viz., “Violino I,” “Violino II,” etc.

Finally, with regard to dynamics, Bach’s concerted symphonies reveal a palette varying from “pianissimo” to “fortissimo,” thus clearly displaying a concept of dynamic expression far beyond that automatically gained through the addition and reduction of number of instruments. Concerting instruments seldom carry dynamic markings beyond those implied by the use of the term “solo,” except in those cases where they singly or in pairs accompany, in turn, a member or members of their own group. This is not to say that concerting instruments play throughout at one dynamic level. Attention is directed, for example, to the E^b Major concerted symphony for two clarinets and bassoon, where contrasting dynamics serve to reinforce short, complementary motives often terminal in character. Sudden dynamic contrasts usually fall, however, in passages for full orchestra where the juxtaposition of “forte” and “piano,” or even “fortissimo” and “piano,” frequently assumes expressive as well as structural significance.

General Editorial Procedure in Revision

All dynamic marks, ties, and accidentals not present in the chief sources of the concerted symphonies in this volume, but added in the present edition on the basis of corresponding or parallel parts, are placed in brackets and will not be further mentioned in the revision. Added slurs, in accordance with this editorial procedure, are indicated typographically by dotted lines.

Concerted Symphony in E^b Major for Two Violins, Two Violas, Two Oboes, Two Horns and Violoncello

Catalogue References: Schwarz:¹ lacking; Schökel:² lacking; Tutenberg:³ lacking; Terry:⁴ page 288, No. 11.⁵

¹Max Schwarz, “Johann Christian Bach,” in *Sammelbände der Internationalen Musikgesellschaft*, Zweiter Jahrgang (1900-01). “Katalog der Werke Johann Christian Bachs,” pp. 442-454.

²Heinrich Peter Schökel, *Johann Christian Bach und die Instrumentalmusik seiner Zeit* (Wolfenbüttel-Berlin: Georg Kallmeyer, 1926). “Thematischer Katalog der Instrumentalwerke Johann Christian Bachs,” pp. 179-203.

³Fritz Tutenberg, *Die Sinfonik Johann Christian Bachs* (Wolfenbüttel-Berlin: Georg Kallmeyer, 1928). “Katalog,” pp. 371-387.

⁴Charles Sanford Terry, *John Christian Bach* (London: Oxford University Press, 1929). “Thematic Catalogue of Bach’s Works, Vocal and Instrumental,” pp. 199-366.

⁵A second version of this two-movement work, with the first movement completely rewritten, a new second, and an added third movement, appears as an Oboe Concerto in F Major in The King’s Music Library at the British Museum, London: RM 21 a. 5-7, No. 10. Complete set of MS orchestral parts: “Violino Primo / Violino Secondo / Viola / Violoncello e Contrabasso / Hautboy Obbligato / Corno Primo / Corno Secondo.”

Source A: Holograph. Orchestral Score; National-Bibliothek, Vienna; Cod. Wien 2401; bound volume of six signatures; signatures one through five each with eight pages, the last with six; ca. 22 x 29 cm; ten-stave paper throughout; no watermarks discernable; exact date of MS. unknown. The initials "J.C.B." appear at the bottom of the first page of signature six. Across top of opening page: "Concertino à più Stromenti Obligati osia Notturmo del Sig^r Gio. Bach." Individual parts: "Violini Obligati / Violini Ripieni / Oboa Obligati [*sic*] / Trombe da Caccia Obligati¹ / Viole Obligate / Violoncello Obligato / Basso Ripieno."

Source B: Complete set of MS. orchestral parts; The King's Music Library at the British Museum, London; RM 21 a. 8. Bound volume of 72 pages; ca. 22½ x 23 cm; ten-stave paper throughout; no watermarks discernable; copyist and exact date of MS. unknown. Title page: "Concerto / à / 2 Violini Principale / 2 Violini di Rinforzo / 2 Oboe [*sic*] / 2 Corni / 2 Viole / Violoncello Obligati [*sic*] / e / Organo / del Sig^r J. C. Bach." First three measures of theme inscribed across bottom of page. Individual parts: "Violino Primo Principale / Violino Secondo Principale / Violino Primo di Rinforzo (2x, duplicate in same hand) / Violino Secondo di Rinforzo (2x, duplicate in same hand) / Viola Prima Obligata / Viola Seconda Obligata / Violoncello Obligato / Organo / Basso Ripieno (2x, duplicate in same hand) / Oboe Primo Obligato / Oboe Secondo Obligato / Corno Primo Obligato / Corno Secondo Obligato." ("Basso Ripieno" not indicated on title page).

The following variants in instrumental designation occur in the second movement of *Source A*: "V:V:" instead of "Viole Obbligate" in *Minuetto primo*; "V:V conc:" instead of "Violini Obbligati" in *Minuetto primo* and *terzo*; "Oboi, Viole," and "Violoncello" in *Minuetto primo*, "Viole" and "Violoncello" in *Minuetto secondo*, and "Corni" and "Violoncello" in *Minuetto terzo* fail to be identified as "obbligati" instruments. "Basso" is not identified as a "ripieno" instrument in either *Minuetto primo*, *secondo*, or *terzo*.

In the matter of score arrangement, the order in which the parts appear, from top to bottom, is as follows: "Violini Obbligati / Violini Ripieni / Oboi Obbligati / Corni Obbligati / Viole Obligate / Violoncello Obligato / Basso Ripieno." With the exception of violas and horns, each instrumental part carries a separate stave. Clef signs² and instrumental designations appear only at the beginning of movements.³ On the initial page of signature three, the "Viole Obligate" and "Corni Obbligati" parts appear, respectively, on the fourth and fifth staves from the bottom of the page instead of on the usual third and fourth, thus temporarily displacing "Oboe II Obligato" and forcing the notation of both oboe parts on a single stave. This error is corrected on the second page of the same signature and the momentary departure from the usual arrangement of instruments within the score clarified by inserting names of the instruments involved.

¹Although the initial score of the first movement carries "Trombe da Caccia," the stave thus assigned is subsequently identified as "Corni." The second movement carries the varying designation "C.C" and "Corni C." Unquestionably, the term "Trombe da Caccia" is in error and thus entirely misleading.

²The alto clef of "Viole Obbligate" and the occasionally appearing tenor clef of "Violoncello Obligato" consist of two quarter-notes placed astride the third and fourth lines respectively.

³*Minuetto secondo* and *terzo* of the second movement indicate participating instruments only; those remaining are dropped entirely from the score, thus permitting each page to carry two scores. "Violas" and "Horns," when present, continue to stand on single staves.

Notwithstanding the above-mentioned practice of providing separate staves for the instruments indicated, the degree of actual notation of text is kept at a minimum by means of the device "col Violini Ripieni" or "col Basso Ripieno." This is particularly true of large tutti sections in which "Violini I, II," and "Violoncello Obbligato" are written "col Violino I, II," and "Basso Ripieno" respectively, and in which, wherever possible, "Oboi Obbligati" are written "col Violini Ripieni," and "Viole Obbligate col Basso Ripieno."

Bach's intentions, however, are always made clear as a result of the manner in which initial and terminal points of such passages are indicated. The convergence of text into unisonal lines of a "col Violino Ripieno" or "col Basso Ripieno" always carries either momentary notation or rests at points of junction and disjunction. During the course of such passages, bar lines are maintained but measures left empty. Thus, there is never any doubt as to the entry and withdrawal of instruments concerned.

Musical orthography indicating such passages varies. The clearest and most consistent in application is the symbol used in directing "Viole Obbligate" and "Violoncello Obbligato" to play "col Basso Ripieno." Here an "F" clef, backwards, suffices to indicate the composer's intent. Symbols used in conjunction with the higher-register instruments, however, fail to maintain a similar degree of constancy. The most prominent symbol is "col p^{mo}" and "col s^{do}," found when "Violino I, II Obbligato" are to merge with "Violino I, II Ripieno." In unison passages between "Violino I Ripieno" and "Violino II Ripieno," "Violino II Ripieno" occasionally carries a solitary "p^{mo}," but more often the symbol "vi: "(?). In the latter instance, the context clarifies the intent of this indecipherable orthography. When "Oboi Obbligati" are to play in unison with "Violini Ripieni," varying indications are encountered; some, "col p^{mo}" and "col s^{do}"; others "p^{mo} Viol." and "s^{do} Viol.," or, what appears to be "1^{mo}" and "2^{mo}." If "Oboe II Obbligato" is to be written "col Oboe I Obbligato," the relationship corresponds to "Violino II Ripieno col Violino I Ripieno" and "Violino II Obbligato col Violino I Obbligato." Thus "vi:" again appears. Only one instance occurs in which symbols indicating such passages fail to present a clear picture. In measures 98ff., "Violino II Ripieno" is written "col Violino I Ripieno," and "Oboe II Obbligato col Oboe I Obbligato." In the measure 100, Oboe I is directed to play in unison with "Violino I Ripieno," while Oboe II, failing any change from previous directions, seemingly continues in unison with Oboe I. The context, however, clearly indicates this to be in error, for in measure 101, beats three and four, Oboe II obviously plays in unison with "Violino II Ripieno" (Fig. 1).

In both movements "Corno I, II Obbligato" are notated in the bass clef. The obliquely arranged key signature of three flats, which the second movement fails to carry, indicates the proper crook to be used. The present edition discards this older system of notation and follows current practice.¹

In Source B, the "Violino I, II Principale, Basso Ripieno (2x), Oboe, I, II Obbligato, Corno I, II Obbligato" parts carry individual title pages designating instrument, genre of composition, and composer (*i.e.*, "Violino Primo Principale / Concerto del Sig^r Bach"). The "Violino I, II di

¹Adam Carse, *The History of Orchestration* (New York: E. P. Dutton and Co., 1925), pp. 114-15:

Fig. 1.
Measures 98ff.

Rinforzo (2x; 2x), Viola I, II Obbligata,” and “Violoncello Obbligato” parts carry corresponding designations at the bottom of the page closing *Minuetto quarto*. (The latter group reveals a curious arrangement in both order and pagination by placing the concluding page of *Minuetto quarto* immediately before the first page of the first movement). The title page of the complete volume stands as title page for the “Organo” part.

All individual parts of Source B carry a further inscription of instrumental designation across the top of the first page of notation and, with the exception of “Violino I, II Principale” and “Corno I, II Obbligato,” “Concerto” in the top left hand corner. It should be noted that in this latter inscription “Corno I, II Obbligato” are supplanted by “Corno I, II in E^b.” Similarly, “Oboe I, II Obbligato” are supplanted by “Oboe I, II.”

Bach’s procedure with regard to the order in which the parts appear in the score has already been mentioned. The arrangement whereby the higher register strings are separated from the lower by the insertion of oboes and horns between the second violin and viola parts follows the general practice revealed in contemporary Italian and French scores.¹ The present edition provides for a group arrangement in which “obbligato” winds are placed at the top of the score; below, “obbligato” strings, and at the bottom, “ripieno” strings.

In spite of the several differing instrumental designations between Sources A and B, it should be noted that the degree of correspondence in musical notation between parallel instruments is, with but few exceptions, absolute.

The substitution of the designation “Violini Principali” for “Violini Obbligati” in Source B doubtless reflects the copyist’s desire to mark the prominence of these two instruments over the remaining “obbligato” instruments. Two further substitutes, however, fail to elicit any particular ex-





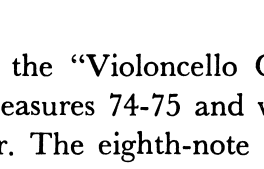
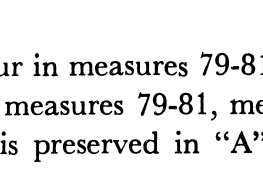
¹Adam Carse, *The Orchestra of the Eighteenth Century* (Cambridge: W. Heffer and Sons Ltd., 1940), p. 115.

planation other than individual practice upon the part of the copyist. That is to say, the term “di rinforzo” which supplants “ripieno,” and the added bass part, surprisingly designated as “Organo.” Obviously “di rinforzo” and “ripieno” are, here, to be synonymous, since a comparison of musical texts shows them to be identical. One may construe the “Organo” part as a “Continuo,” although the omission of figures fails to suggest its use in this manner, particularly since the content of musical text parallels exactly that of the “Basso Ripieno” of Source A, and since no similar instrumental designation occurs in the holograph. A literal interpretation of the term appears even less likely. It thus appears that, at most, there is here a “Continuo” part which functions as a reinforcing agent to the “Basso Ripieno,” or, more logically and paralleling the above instance of interchange of names, simply a third copy of the “Basso Ripieno” entitled “Organo.”

Notwithstanding the unimpeachable authority of the holograph manuscript and the general overall care the composer has exercised in musical orthography, certain basic conflicts in matters of notation occur which must be resolved in favor of Source B.

Both “A” and “B” conflict within themselves and with each other regarding the notation of measure 26 and its parallel, measure 180. The omission of text for the remainder of measure 26 following the eighth-note g' in “Violino II Ripieno” (“Violino II Obbligato” is written “col Violino II Ripieno”) seems illogical when considered within the context of corresponding and parallel parts. This, together with Bach’s penchant for exact repetition in the return of the closing portion of the opening ritornello, beginning with measure 177, indicates the omission to be one of oversight and not of intent (Fig. 2).

Fig. 2

	Measure 26	Measure 180
Source A	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">Vln II Obbl</div>  </div>	
Source B	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">Vln II Princ</div>  </div>	
	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">Vln II di Rinf</div>  </div>	

Differing versions of the “Violoncello Obbligato” part occur in measures 79-81. A comparison of the two versions with measures 74-75 and with the parallel of measures 79-81, measures 168-170, suggests “A” to be in error. The eighth-note octave skip, b^b - B^b , is preserved in “A” and “B” alike in the parallel, measures 168-170. This, together with its initial appearance in “B,” measures 79-81, supports the above conclusion (Fig. 3).

Fig. 3.



Similarly, the measure rest in “Violino II Obbligato,” measure 136 of “A,” suggests another careless error in the holograph manuscript, particularly in light of the parallel passage, measure 34 (note change in instrumentation). Measure 136 of Source B would seem to represent the composer’s intent (Fig. 4).

Fig. 4.

	Measure 34	Measure 136
Source A	<p>Vln I Rip</p> <p>Vln II Rip</p>	<p>Vln I Obbl</p> <p>Vln II Obbl</p>
Source B	<p>Vln I di Rinf</p> <p>Vln II di Rinf</p>	<p>Vln I Princ</p> <p>Vln II Princ</p>



Differing versions of “Violino II Obbligato” in measure 144 indicate yet another error in “A.” Brief melodic motives in parallel thirds, appearing in dialogue form between “Violino I, II Obbligato, Viola I, II Obbligata,” and “Oboe I, II Obbligato,” measures 141-147, point unquestionably to the validity of Source B in this instance (Fig. 5).

Fig. 5

Source A	Source B
<p>Vln I Obbl</p> <p>Vln II Obbl</p>	<p>Vln I Princ</p> <p>Vln II Princ</p>

An oversight in the holograph manuscript, measures 186-187, is obvious when these measures are compared with their parallel, measures 32-33, and with corresponding points in “B” (Fig. 6).




Fig. 6.

Measures 32-33		Measures 186-187
	<p>"A"</p> <p>Vln I-II Obbl e Rip</p> <p>"B"</p> <p>Vln I-II Princ e di Rinf</p>	

Other minor conflicts in matters of notation, through careless errors in script, or through an actual misunderstanding or misrepresentation of original orthography, must be resolved in favor of Source A.

In measure 2 of the first movement, a questionable unison notation appears in the "Violino II Obbligato" and "Ripieno" parts of "B." Source A contains the notation of beats one and two in both parts in question. The orthographic signs following are indecipherable as to exact meaning and are interpreted by the copyist of "B" as a repetition on beats three and four of the figure appearing on beat two. The notation of succeeding measures suggests a repetition on beats three and four of the complete figure appearing on beats one and two. Thus, a more logical reading appears to be (Fig. 7):

Fig. 7

Source A	Source B	Present Edition
<p>Vln II Obbl e Rip</p> 	<p>Vln II Princ e di Rinf</p> 	<p>Vln II Obbl e Vln II</p> 

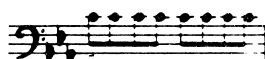
The following notational divergence occurs in the "Violoncello Obbligato" part, measure 124, both sources (Fig. 8). In view of the sequential nature of measures 124-127, it is probable that the

Fig. 8.

Source A	Source B
	





measure rest of bar 124 of Source A is an oversight. In any case, "B" is a doubtful improvement. Thematic sequence suggests the following (Fig. 9):

Fig. 9.



The following variant in measures 168-169 in "B," a deliberate distortion by the copyist, has no foundation in the holograph, which is, at this point, unquestionably explicit in intent (Fig. 10).

Fig. 10.

Source A	Source B
<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">Vla I Obbl</div>  </div> <div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">Vla II Obbl</div>  </div>	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">Vla I Obbl</div>  </div> <div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">Vla II Obbl</div>  </div>

The second movement reveals but two minor divergencies between Sources A and B. In "A," the designation of the several minuets, which together form the concluding movement, is as follows: *Minuetto primo*; *Minuetto secondo*; *Minuetto primo da capo senza Ritornelli*; *Minuetto terzo*; *Minuetto primo da capo con Ritornelli e poi Fine*. In "B," however, the first "da capo" of *Minuetto primo* is written out and carries the designation *Minuetto terzo*. Thus, *Minuetto terzo* of the holograph here appears as *Minuetto quarto*. The return of the first minuet is indicated by the inscription *Da capo il primo Minuetto*.

Source B differs from "A" in the instrumentation of measures 1-16, 31-38, and 53-60 of *Minuetto quarto* (holograph *Minuetto terzo*). For some unknown reason, the copyist has added "Violino I, II di Rinforzo" and "Viola I, II Obbligata" in unison with "Violino I, II Principale." Bach indicates these instruments at rest in the holograph manuscript by scoring *Minuetto terzo* for "Corno I, II Obbligato, Violino I, II Obbligato, Violoncello Obbligato," and "Basso Ripieno" only. "B," in this instance, is rejected as a spurious addition by the copyist.



The following exceptions to general editorial procedure should be noted:

1. Sudden dynamic changes from "forte" to "piano" in the ritornello sections usually coincide with a momentary reduction of parts. A return to the initial dynamic level of "forte" is indicated, however, only in the parts which have continued to sound, thus leaving undisturbed the original "forte" indication of instruments temporarily at rest. In keeping with the intent of the holograph, the present edition supplies the missing "forte" indications without brackets and without further comment in the revision below.

2. Where the holograph has placed a single dynamic mark above or between the staves of pairs of instruments (*i.e.*, "Violini Obbligati, Violini Ripieni," or "Oboi Obbligati"), clearly intending this entry to stand for both, and similarly, where a single dynamic mark placed under "Basso Ripieno" stands equally for "Viole Obbligate" and for "Violoncello Obbligato" when those instruments are playing "col Basso Ripieno," the dynamic indications necessary to complete a uniform picture are again added without brackets and without further comment in the revision.

3. The holograph indication of "Soli" applied to pairs of instruments irrespective of simultaneous or successive entries is changed, where necessary, to an unbracketed "Solo."

First Movement

General: The broken-chord figuration of “Violino II Obbligato” and “Ripieno” throughout measures 1-8 and 23-28, their parallels, measures 90-98 and 177-182, and in measures 117-120, is usually phrased: . The occasional appearance of  in “A” as well as in “B” finds no consistency of application between sources or between parallel passages within sources and is thus dismissed as a probable error in script. Such instances will not be further mentioned in the revision.








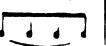
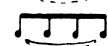

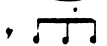
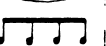
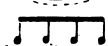

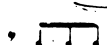



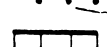
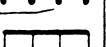
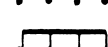
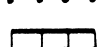


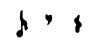


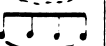



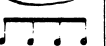
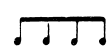
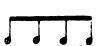




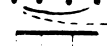
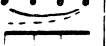
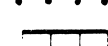
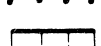

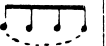
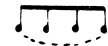
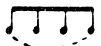

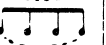
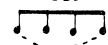
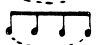

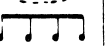
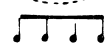
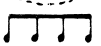
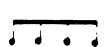
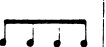
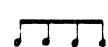
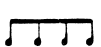
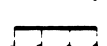
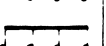
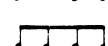
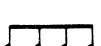
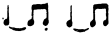

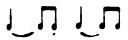
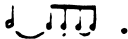

The following table illustrates the degree of confusion within and between sources regarding phrasing in measures 15-16, and their parallels, measures 53-54 and 98-99. The slurred group of four eighths is accepted. Phrasing in Source A is indicated by an unbroken line ; in “B” by a series of dashes .

TABLE 1

Ob I				
Ob II				
Vla I-II				
Vcl				
Vcl-Cb				
Ob I				
Ob II				
Vla I-II				
Vcl				
Vcl-Cb				
Ob I				
Ob II				
Vla I-II				
Vcl				
Vcl-Cb				

Page		Source	Comment			
1, No. 1.	Vln I Obbl Vln I	B	Staccatos missing in this and at corresponding points in succeeding five measures.	5, No. 1.	Vln I Obbl	B Staccatos missing in measure 1, first eighth, and measure 2, first and second eighths.
–	Vln II Vcl-Cb	B	“Sotto voce” missing.	–	Vln II Obbl	B Ditto in measure 2, first and second eighths, and in measure 3, first and second eighths.
No. 2.	Vln I Obbl Vln I	B	Slur missing in this and at corresponding points in succeeding two measures.	–	Vln II	B Ditto in measure 2, first and second eighths, and in measure 3, first and second eighths.
No. 3.	Vla I Obbl	B	Slur from f'-a' erroneous.	–	Vla I-II Obbl	A “Piano” carelessly placed before first eighth of measure.
–	Vcl-Cb	A	A \sharp in “Basso Rip” erroneous. Recurrence of A \sharp , two measures hence, erased. A \flat throughout in “B.”	No. 2.	Cor I-II Obbl Vla I-II Obbl	B “Forte” missing.
2, No. 1.	Ob I-II Obbl Vln I Obbl Vln I	B	Phrased 	No. 3.	Vln I Obbl Vln I	B Slur missing over b \flat '', first beat.
–	Ob I-II Obbl Cor I-II Obbl	B	“Dolce” missing.	6, No. 1.	Cor I-II Obbl	A Quarter-rest, fourth beat, instead of quarter-note g'. Compare parallel, page 36, measure 4.
No. 2.	Vln I	B	Slur from e \flat ''-b \flat '', first beat, erroneous.	No. 2.	Vla II Obbl	B Second eighth, b \flat instead of e \flat '.
3, No. 1.	Ob I Obbl	B	Eighth-note b \flat ' instead of eighth-rest. Tie from previous whole-note in error.	7, No. 1.	Ob I-II Obbl Cor I-II Obbl Vla I-II Obbl Vcl Obbl Vcl-Cb	B “Forte” missing on fourth beat of this and succeeding measure.
–	Vla I-II Obbl	B	Text throughout measure written octave higher. In addition, slur over first two eighths erroneous.	–	Vln II Obbl	B Slurs missing on second beat of measure.
No. 2.	Vln I-II Obbl Vln I-II	B	Slur over eighth-notes d''-f'', first beat, erroneous.	No. 2.	Vln I Obbl Vln I	A&B First eighth g'' instead of e \flat ''. Compare parallel, page 37, measure 3.
–	Vla I-II Obbl	A	“Soli” [<i>sic</i>].	–	Vln II Obbl	B Slur over last two sixteenths of measure erroneous.
4, No. 1.	Ob I-II Obbl Vla I-II Obbl	B	“Forte” missing.	8, No. 1.	Ob I-II Obbl	B Erroneous slurring of eighth notes in groups of four in this and in succeeding measure.
No. 2.	Ob I Obbl Vln I	B	Slur d''-f'', first two sixteenths, erroneous.	No. 2.	Vln I-II	B Staccatos missing, third and fourth beats.
–	Vln II	B	Slurs missing second and fourth beats.			
No. 3.	Ob I-II Obbl Vla I-II Obbl Vln I-II	B	Staccatos missing throughout measure.			



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|--------------------------|---|---|--|--------------------------|---|--|
| No. 3. Vcl Obbl | B | "Piano" erroneous. | | – Vla I-II Obbl | B | Dynamic marking "piano," first beat, not borne out in "A." |
| 9, No. 1. Ob II Obbl | B | Four eighths erroneously slurred in groups of two. | | 14, No. 1. Vln I Obbl | A | Slur over four sixteenths, second beat, erroneous. |
| No. 2. Vln I-II Obbl | B | Triplet and staccato indications missing throughout this and succeeding three measures. | | No. 2. Vcl Obbl | B | Slur over four sixteenths, second beat, does not correspond with previous parallel, page 13, measure 1, first beat. |
| – Vcl Obbl | B | "Piano" missing. | | 15, No. 1. Ob I Obbl | A | Slurred group of eight sixteenth-notes, first and second beats, erroneous in light of corresponding and succeeding measures. |
| – Vln I | B | e ^{b'} instead of g', first eighth. | | – Ob I Obbl | B | Similarly,  , which appears on the first and second beats of this and succeeding two measures, erroneous. |
| 11, No. 1. Vln I-II Obbl | B | Slur over four sixteenths of second beat erroneous. | | No. 2. Vln I-II Obbl | A | e ^{h'} ', second sixteenth of first triplet of fourth beat in this and following measure, erroneous. Cf. parallel, page 30, measure 5, and page 31, measure 1. |
| No. 2. Vln I Obbl | B | Fermata missing over second half-note. | | 16, No. 1. Vln I-II Obbl | A | a ^{h'} ', second sixteenth of both triplets of fourth beat in this, and second sixteenth of first triplet of fourth beat in following measure superfluous. |
| No. 3. Ob I-II Obbl | A | Flat preceding a ^{b'} ', third beat, superfluous. | | 17, No. 1. Vln I-II Obbl | A | Double stops d'-bb' of this and succeeding measure quarters instead of eighths. Cf. parallels, page 30, measure 5 to page 31, measure 1, and page 34, measures 1 and 2. |
| – Vln I-II Obbl | B | Ditto. | | No. Cor II Obbl | B | "Solo" missing. |
| – Vla I-II Obbl | A | Fifth eight-note e ^{b'} instead of f'. | | No. 3. Vcl Obbl | A | Passages of similar content, page 12, measures 3-5 and parallel, page 28, measure |
| 12, No. 1. Ob I Obbl | B | Staccato over eighth-notes f' ' and d' ', third and fourth beats, erroneous. | | | | |
| No. 2. Vcl Obbl | B | "Piano" erroneous. | | | | |
| No. 3. Ob I-II Obbl | B | "Piano" instead of "pianissimo" ("Basso Rip"). | | | | |
| No. 4. Ob I-II Obbl | B | f' ' and d' ' half-notes with half-measure rests. | | | | |
| 13, No. 1. Vcl-Cb | B | Seventh eighth-note e ^h instead of d ("Basso Rip" and "Organo"). | | | | |
| No. 2. Ob I-II Obbl | B | "Piano" missing. | | | | |
| – Vln I-II Obbl | A | Four sixteenths slurred in groups of two, second beat of this and succeeding measure, seems less acceptable than slurred groups of four in "B." | | | | |


- 5 to page 29, measure 2, suggest slur over f-b^b, first two sixteenths, in error.
- 18, No. 1. Vln I-II Obbl B Neither triplets nor slurs marked beyond initial indications.
- Vcl-Cb A Eighth instead of quarter. This is carried in the parallel, page 34, measure 5, as well as in the “Basso Rip” and “Organo” parts of “B.”
- No. 2. Vln II Obbl A “a^h’”, second sixteenth of triplet, second beat, superfluous.
- No. 3. Vcl Obbl B Second eighth d instead of e^b.
- 19, No. 1. Vln I Obbl Vln I B Staccatos missing in this and at corresponding points in succeeding five measures.
- No. 2. Vln I Obbl Vln I B Slur over c’-d’, dotted eighth and sixteenth, missing both here and at corresponding points in following two measures.
- Vla I Obbl B Slur c’-e^b, erroneous.
- Vcl Obbl Vcl-Cb A First four eighths e^h instead of e^b. Similarly two measures hence, e^b throughout in “B.”
- 20, No. 1. Ob I-II Obbl B Erroneously phrased
- Vln I Obbl  in all
- Vln I corresponding parts.
- No. 2. Vln I B Slur from b^b-f’’, first beat, erroneous.
- No. 3. Ob I Obbl B First eighth d’ instead of f’.
- Cor II Obbl B “Forte” missing.
- Vln I Obbl B “Fortissimo” instead of “forte.”
- 21, No. 1. Vln I Obbl Vln I B Slur over d’-f’’, sixteenths, first beat, and g’-b^b, sixteenths, third beat, erroneous.
- No. 2. Ob I Obbl Vln I Obbl B Slur over d’-f’’, first two sixteenths, erroneous.
- No. 3. Vln I Obbl B First sixteenth d’ instead of b^b.
- All Instr “Piano” missing.
- No. 4. Ob II Obbl b^b instead of d’.
- 22, No. 1. Vln I-II Obbl B Slur over each pair of eighths, third and fourth beats of successive imitative entries, missing.
- Vcl-Cb B Eighth-note B and eighth-rest on first, second, and third beats followed by quarter and two measures rest.
- No. 2. Vcl-Cb B “Piano” missing.
- No. 3. Vln I-II Obbl B Tie from second eighth of first beat to first sixteenth of second beat missing in this and in succeeding measure. Also, slurs missing on second beat of this and at corresponding points in succeeding two measures.
- 23, No. 1. Vln I-II Obbl B Staccatos missing.
- No. 2. Cor II Obbl B “Piano” missing.
- Vcl Obbl B “Pianissimo” missing.
- Vcl-Cb B “Piano” instead of “pianissimo” (“Basso Rip”).
- Vla I Obbl B Phrased .
- No. 3. Vla II Obbl B Slurs missing over third and fourth beats.
- No. 4. Ob I-II Obbl B Ditto in this and in succeeding measure.
- 24, No. 1. Ob I-II Obbl Vln I Obbl Vln I B Again erroneously phrased .

- | | | |
|--------------------------|-----|---|
| No. 2. Ob II Obbl | B | "Dolce" missing. |
| – Vln I Obbl | B | Staccatos missing. |
| – Vln I | B | Slur $b^b\text{'-}f^{\prime\prime}$, first beat, erroneous. |
| No. 3. Ob I Obbl | B | "Forte" missing. |
| – Vln II Obbl | A&B | Eighth rest instead of $e^b\text{'}$, eighth-note. |
| – Vcl Obbl | A&B | Uncertainty exists regarding the bass here and in the following measure. The eighth eighth-note of the first of these two measures carries a "h", but at the corresponding point in the following measure, the "h" has been replaced with a "b". "B" carries the "h" at both points in question. The present edition accepts A^b . In addition, both "A" and "B" carry superfluous natural signs before the sixth eighth-note of each measure. |
| – Vcl-Cb | | |
| 25, No. 1. Vcl Obbl | A&B | Both sources conflict with regard to text for this and succeeding two measures. Source A continues G, eighth-note, in a corresponding manner in the succeeding measure and follows with a measure rest. "B," however, carries the first B only. The two remaining measures are marked with rests. Two alternatives are thus possible: to accept "B," or to continue with what appears to be the intent of "A" and thus add yet another G in the third measure. The latter seems preferable. |
| No. 2. Ob I-II Obbl | B | Slurred sixteenths of third and fourth beats erroneous. |
| 26, No. 1. Vln I Obbl | B | "b" preceding $a^b\text{'}$, first half, superfluous. |
| No. 2. Vln I-II Obbl | B | Slurs missing. |
| No. 3. Vla I-II Obbl | B | Slurs from $b^b\text{'}$, quarter, to g^{\prime} , eighth, and from g^{\prime} , quarter, to $e^b\text{'}$, eighth, erroneous. |
| – Vla I-II Obbl | B | "Piano" missing. |
| 27, No. 1. Vla I-II Obbl | B | Slurs, again in a corresponding manner, erroneous. |
| No. 2. Ob I Obbl | A | Third eighth $d^{\prime\prime}$ instead of $e^b\text{'}$. |
| – All Instr | B | "Forte assai" instead of "fortissimo." |
| 28, No. 1. Vln I-II Obbl | B | Staccatos missing. Also, "dolce" instead of "piano." |
| No. 2. Ob I Obbl | B | Erroneous slurring of eighth-notes in groups of four. |
| No. 3. Vln I Obbl | B | g^{\prime} instead of $e^b\text{'}$. |
| No. 4. Ob I-II Obbl | B | Slur extending over entire fourth beat of this and succeeding measure conflicts with "A." |
| No. 5. Vcl Obbl | B | "Dolce" instead of "piano." |
| 29, No. 1. Ob I-II Obbl | B | Staccatos missing over sixteenth-notes, second and fourth beats of this and succeeding measure. |
| – Vln I-II Obbl | | |
| – Cor I-II Obbl | B | "Dolce" instead of "piano." |
| No. 2. Ob I-II Obbl | B | Staccatos missing, second beat of this and of following measure. |
| – Vln I-II Obbl | | |
| – Vla I-II Obbl | B | "Piano" missing. |
| No. 3. Vln II Obbl | B | Slur over thirty-second and dotted-sixteenth, last beat, missing. |
| No. 4. Ob I-II Obbl | B | "Piano" instead of "pianissimo." |
| – Vln I-II | B | "Piano" missing. |
| 30, No. 1. Vcl Obbl | B | Slur missing over second, third, and fourth eighth-notes. |

–	Vcl-Cb	B	Quarter instead of eighth on first beat of this and of succeeding measure (“Basso Rip”).	No. 3. Vla I-II Obbl	B	Slur from g-a ^b , first and second eighths, erroneous.
No. 2. Vcl Obbl	B	Slur missing over thirty-second and dotted-sixteenth of first and third beats.	34, No. 1. Vln I-II Obbl	B	Staccato marks missing over second and third sixteenths of first triplet in this and in succeeding measure.	
No. 3. Vln I-II Obbl	B	“h” preceding a', first sixteenth of second triplet, fourth beat and at corresponding point of following measure superfluous.	–	Vla II Obbl	B	“Piano” missing.
–	Vla I-II Obbl	B	“Piano” missing.	35, No. 1. Ob I-II Obbl	B	“Forte” missing.
31, No. 1. Ob I-II Obbl	B	“Piano” instead of “pianissimo.”	No. 2. Ob I Obbl Cor I-II Obbl	B	Ditto.	
–	Vln I-II Obbl	B	“Piano” missing.	36, No. 1. Vln I Obbl Vln I	B	Slur over b ^{b'} '-g' ', first beat, missing.
–	Vcl Obbl	B	Slurs missing over the second, third, and fourth sixteenths of third beat of this and first and third beats of succeeding two measures.	No. 2. Vln I-II Obbl Vln I-II Vla I-II Obbl Vcl Obbl Vcl-Cb Ob I Obbl	B	Staccatos missing.
32, No. 1. Vla I-II Obbl	B	“Piano” missing.	No. 3. Ob I-II Obbl	A	Slur from first to second half-note erroneous. Cf. parallel, page 6, measure 3.	
33, No. 1. Vla I-II Obbl	A	Second eighth a ^b instead of b ^b .	37, No. 1. Ob I-II Obbl Cor I-II Obbl Vla I-II Obbl Vcl Obbl Vcl-Cb	B	“Forte” missing on fourth beat of this and of succeeding measure.	
No. 2. Ob I Obbl	B	Slur over third and fourth quarters missing.	No. 2. Vla I-II Obbl Vcl Obbl Vcl-Cb	A	e ^b , quarter, instead of eighth. Cf. parallel, page 6, measure 3.	

Second Movement

General: The consistent appearance of the figure  without slur in *Minuetto primo* of Source A suggests the frequently slurred phrasing of “B,”  , to be in error. The latter phrasing has, therefore, been eliminated.

Both sources vary within themselves and with each other regarding the phrasing of  . “A” carries the figure unslurred except in measures 3, 31, 49, and 55 of Oboe I. Oboe II is unslurred throughout. Source B, however, carries the figure slurred except in measure 23 of Oboe II. The latter source is accepted as representing the probable intent of the composer.

An interesting example of the simultaneous use of long and short appoggiaturas occurs in measures 1-4, and parallel, of *Minuetto Secondo*. The first appoggiatura, standing between two

notes of the same pitch (g'), measure 1-2, Oboe I, is carried as ♩ .¹ A second appoggiatura, standing before c' , first quarter of measure 4, is carried as ♩ .² Upon the entrance of Oboe II, measure 3, in exact imitation at the unison, there results, on the first beat of the succeeding measure, a momentary clash of open fifths.

In measure 10 of the same minuet, the long appoggiaturas of Oboe I and II will, in performance, occupy the entire first beat of the measure, the large notes, the second.

Page	Source	Comment		
38, No. 1. All Instr	B	"Forte" missing. In the "Da Capo" of Minuet 2 (written out in "B") a single "forte" is carried in "Basso Rip."	—	B Staccatos missing throughout first six measures.
No. 2. All Instr	B	Staccatos missing in this and in succeeding measure.	No. 2. Ob I Obbl	A Slur over four eighths of second and third beats erroneous.
39, No. 1. Vla I-II Obbl	B	"Piano" missing.	43, No. 1. Vla I Obbl	A "b" preceding third eighth superfluous.
No. 2. Ob I-II Obbl Cor I-II Obbl Vla I-II Obbl Vcl Obbl Vcl-Cb	B	"Forte" missing.	No. 2. Vcl Obbl	B Staccato missing over first eighth of this and succeeding measure.
40, No. 1. All Instr	B	Staccatos missing throughout this and succeeding two measures.	No. 3. Ob I Obbl	B Slur over the first two eighths missing.
No. 2. Vcl Obbl	B	"Forte" instead of "piano".	— Ob II Obbl	B Ditto the two eighths of beats two and three.
41, No. 1. Ob I-II Obbl Cor I-II Obbl Vla I-II Obbl Vcl Obbl Vcl-Cb	B	"Forte" missing.	44, No. 1. Vcl Obbl	B Staccato over first eighth of this and of succeeding measure missing.
— Vla I Obbl	B	First two quarters $a^{b'}$ - $b^{b'}$ instead of a^b - b^b .	No. 2. Vcl Obbl	B Slur from first to sixth eighth-notes erroneous.
No. 2. Vln I Obbl	B	Slur over first four eighths erroneous.	No. 3 Vcl Obbl Vcl-Cb	B "Piano" missing ("Basso Rip").
42, No. 1. Vla I-II Obbl	B	"Dolce" missing.	45, No. 1. Vla I-II Obbl	A Text of this and of succeeding measure almost illegible due to multiple erasures and corrections.
— Vcl Obbl	B	"Pianissimo" missing.	No. 2. Vcl Obbl Vcl-Cb	A&B Eighth instead of quarter ("Basso Rip").
— Vcl-Cb	B	"Piano" instead of "Pianissimo."	46, No. 1. Vln I-II Obbl Vcl Obbl Vcl-Cb	B "Piano" instead of "pianissimo" ("Organo" and "Basso Rip").

¹Bach, *op. cit.*, p. 91, par. 33.

²*Ibid.*, p. 90, par. 10.

47, No. 1. Vln I-II Obbl	B	Triplet signs missing throughout this and succeeding ten measures.	—	Vcl Obbl	A	Second beat quarter-rest instead of B ^b .
—	Vln I-II Obbl	B	Slur and staccato marks missing on second and third beats.	49, No. 1. Vln II Obbl	B	e ^b ' -d' -c' ' slurred eighth and two sixteenths instead of unslurred eighths.
48, No. 1. Vln I-II Obbl	B	Slur over first triplet doubtful.	No. 2. Vln I-II Obbl	B	Slurring of sixteenths in groups of four erroneous.	
No. 2. Vln I-II Obbl	B	Staccatos missing throughout measure.	No. 3. Vln I Obbl	B	"Dolce" instead of "pianissimo."	
No. 3. Vln II Obbl	B	e ^b ' -d' -c' ' eighth and two sixteenths instead of eighth-notes.	—	Vln II Obbl	B	"Pianissimo" missing.
No. 4. Vln I-II Obbl	B	Staccatos missing throughout measure.	50, No. 1. Vln I-II Obbl	B	Second beat quarter-rest instead of e ^b '.	

Concerted Symphony in G Major for Two Violins and Violoncello

Catalogue References: Schwarz:¹ lacking; Schökel:² page 186, No. 1; Tutenberg:³ page 386, No. 61; Terry:⁴ page 284, No. 1.

Source A: Incomplete set of printed orchestral parts; Conservatoire Royal de Musique, Brussels; No. 7231. Title page; "Sinfonie / Concertante / Pour trois [quatro!] Violons, deux Alto, Bassé / Violoncello Obligé, deux Haubois / et deux Cors de Chasse / Composée / par / J. C. Bach / Prix 3' '. 12^t / A Paris / Ches [sic] M. De la Chevardière rue du Roule a la Croix d'or / A Lion / Aux Adresses ordinaires / Avec Privilège du Roi." Individual parts: "Violino Primo Principale / Violino Primo Obbligato / Violino Secondo Obbligato / Alto Viola Prima Obligata [sic] / Alto Viola Seconda Obligata [sic] / Bassé / Oboe Primo Obbligato / Oboe Secondo Obbligato / Corno Primo in [sic] Sol / Corno Secondo en Sol." ("Violino Secondo Principale" and "Violoncello Obligé" are missing).

Source B: Complete set of MS. orchestral parts; Accademia Virgiliana di Mantova, Mantua;

XIX

No. —; 10 stave paper throughout; no watermarks discernable; copyist and exact date of MS.

11

unknown. Title page: "Concertone / del / Sig^r Gio. Bach"; first measure of theme inscribed across lower right-hand corner of page. Individual parts: "Violino Primo di Concerto / Violino Primo Obbligato / Violino Primo di Rinforzo / Violino Primo di Ripieno / Violino Secondo di Concerto / Violino Secondo Obbligato / Violino Secondo di Rinforzo / Violino Secondo di Ripieno / Viola Prima Obbligata / Viola Seconda Obbligata / Violoncello Obbligato / Basso Obbligato / Contrabasso di Ripieno / Oboe Primo Obbligato / Oboe Secondo Obbligato / Corno Primo / Corno Secondo."

¹Schwarz, *op. cit.*, pp. 442-454.

²Schökel, *op. cit.*, pp. 179-203.

³Tutenberg, *op. cit.*, pp. 371-387.

⁴Terry, *op. cit.*, pp. 199-366.

"A" represents one of two copies of a previously known source for this work. A second copy, not consulted because of its inaccessibility, is held by the Berlin Preussische Staatsbibliothek (Mus. 9466). Both sets are incomplete. The Berlin set lacks a part for first horn;¹ the Brussels set, as previously indicated, lacks parts for both solo violin and violoncello.

"B," however, is complete and represents a newly discovered source.² Unknown to Schwarz, Schökel, Tutenberg, or Terry, a set of MS. orchestral parts lies in the musical archives of the Accademia Virgiliana di Mantova, Mantua, Italy. Since the Berlin set of printed orchestral parts is unavailable and the Brussels set incomplete, it is only through this hitherto unknown source that an edition of the present "Sinfonia concertante" is made possible.

The orchestral parts of Source A carry, parallel to the first stave of printed notation, the subtitle "Sinfonia I." The tempo marking, "Allegro," stands immediately above the clef sign and key signature; instrumental designation is centered across the top of the page. Contrary to practice with regard to other instruments, the first and second horn parts appear, one above the other, on a single page.

The orchestral parts to Source B carry individual title pages with single entries of instrumental designation. Similarly, a single entry of "Allegro" appears on the first page of notation placed in a manner corresponding to that seen in the printed set of orchestral parts.

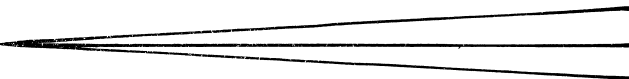
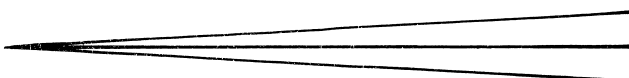
Source A distinguishes between two ranks of instruments: the concertino group, called "principale" and "obligé"; and, the accompanying group called, with the exception of horns, "obbligato." In contradistinction to "A" however, "B" clearly distinguishes between three ranks of instruments: the concertino group, called "di concerto" and "obbligato"; the accompanying group, again called, with the exception of horns, "obbligato"; and, the reinforcing group, called "di rinforzo" and "di ripieno."

On first glance, "B"'s added third rank of instruments seems to stand in direct conflict with "A." Upon closer scrutiny, this apparent conflict is immediately resolved, for an examination of "B"'s "obbligato, di rinforzo," and "di ripieno" parts reveals merely a threefold notational division of each "obbligato" violin part of "A." Thus, the "Violino Primo" and "Secondo Obbligato" parts of "A" are, in "B," divided into parts for "Violino Primo" and "Secondo Obbligato," "Violino Primo" and "Secondo di Rinforzo," and "Violino Primo" and "Secondo di Ripieno" (Table 2). "Violino Primo" and "Secondo Obbligato" carry text for both *tutti* and accompanying passages; "Violino Primo" and "Secondo di Rinforzo" and "Violino Primo" and "Secondo di Ripieno" carry text for *tutti* passages only.

¹Tutenberg, *op. cit.*, p. 386.

²The entire Mantua MS. consists of 242 pages, the first seventy-three of which are given over to the present work. The remaining one hundred and sixty-nine pages contain orchestral parts to five symphonies: pp. 74-97, "Sinfonia Concertata [in F Major] / Del Sig^r Christoforo Bach" (cf. Terry, page 279, No. 12); pp. 98-129, "Sinfonia Concertata [in E^b Major] / Del Sig^r Giovanni Bach" (cf. Terry, page 264, No. 3, and page 266, No. 1); pp. 130-159, "Sinfonia Concertata [in C Major] / Del Sig^r Gio. Bach" (cf. Terry, page 276, No. 1); pp. 160-191, "Sinfonia Concertata [in B^b Major] / Del Sig^r Giovanni Bach" (cf. Terry, page 280, No. 16); and pp. 192-219, "Sinfonia Concertata [in D Major] / Del Sig^r Giovanni Bach" (cf. Terry, page 272, No. 2). The remaining fifty-two pages contain orchestral parts to a two-movement "Sinfonia" in E^b Major, unlisted by Schökel, Tutenberg, or Terry. Identification in Schwarz's *Katalog* is impossible since no thematic excerpts accompany catalogue entries.

TABLE 2





Source A		Source B
Violino I Obbligato		Violino I Obbligato Violino I di Rinforzo Violino I di Ripieno
Violino II Obbligato		Violino II Obbligato Violino II di Rinforzo Violino II di Ripieno

A similar arrangement accounts for the added "Contrabasso di Ripieno." Here, the "Basse" [*sic*] of "A" undergoes a two-fold division, *i.e.*, "Basso Obbligato" and "Contrabasso di Ripieno." The "obbligato" part again carries text for both *tutti* and accompanying passages; the "di ripieno" part again carries notation for *tutti* passages only.

Excluding the usual inconsistencies and errors of the copyist, the above "di rinforzo" and "di ripieno" parts, together with all remaining orchestral parts of "B," parallel "A" in innumerable instances of erroneous phrasing, dynamics, and ornamentation. It is, however, the richness of errors in musical text, falling, with few exceptions, at corresponding points in the orchestral parts of each set, which not only suggest "B"'s "di rinforzo" and "di ripieno" parts to be spurious additions,¹ but point strongly to "B" as having been copied, if not directly from "A," then unquestionably from an unknown middle source exceedingly close to it. A partial accounting of such errors clearly supports the above contention.

Examination of measure 43 of the first movement and its parallel, measure 206, shows both sources in error when, in measure 43, the appearance of juxtaposed six-four chords abruptly interrupts the diatonic sequential pattern of descending, consecutive first-inversion triads begun in measure 41 (Fig. 11). Clearly, the second violin part in measure 43 should read f^{\sharp} '-e' instead of g^{\flat} -f \sharp '.

Successive imitative entries at the unison, begun by the solo first violin and taken up at intervals of single measures by the solo second violin, second oboe, and first oboe respectively, prove an erroneous reading of the first oboe in measure 57 (Fig. 12). Oboe I has thus been brought into agreement with previous entries.

On the first and second beats of measure 68, the bass parts of both sets carry  instead of . Similarly, in measure 89, the printed and manuscript parts for first viola correspond exactly in their erroneous reading of  instead of .

¹Since internal evidence proves the spurious origin of "B"'s separate "di rinforzo" and "di ripieno" parts, they are omitted in the present edition altogether. It is probable that these parts were added by the copyist of "B" in accordance with contemporary local practice. This practice may well have been one in which the employment of differently named violin and bass parts indicated the specific number to be used within the orchestra and, in so doing, automatically provided for the necessary contrasting dynamic levels of "forte" and "piano" through the addition and reduction of parts.

Fig. 11.

"A" and "B," Measures 41-44.

Vln I

Vln II

Vla I-II

"A" and "B," Measures 204-207.

Vln I

Vln II

Vla I-II

Fig. 12.

"A" and "B," Measures 53-57.

Ob I

Ob II

Vln I
Obbl

Vln II
Obbl

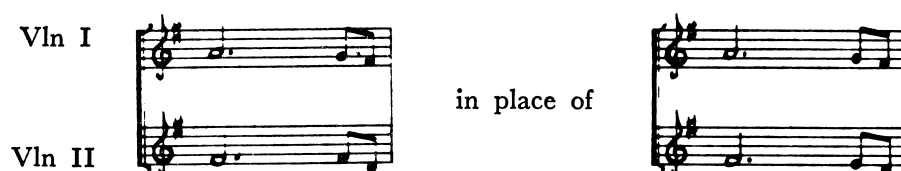
An error of considerable proportion appears in the first and second oboe parts of measures 120-124. Here Oboe I joins with solo and orchestral violins in a unisonal notation while Oboe II, having had seventeen measures rest indicated six bars prior to the passage in question, stands at rest.


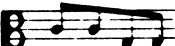
Both sources are in error since Bach's procedure is invariably one of exact transposed repetition when the initial portion of the opening ritornello is to follow immediately upon the close of the solo exposition. The present edition recognizes this proclivity by restoring, at this point, an exact parallel of measures 1-4.

Of similar character is the omission of notation for Oboe I during the brief *tutti* passage of measures 162-165. A comparison of this passage with measures 23-26, from which it is drawn, clearly proves the reading of the printed and manuscript parts of Oboe I in error.

The second violin parts of both sets erroneously carry f^{\sharp} on the first eighth of the fourth beat of measure 127. Clearly, the reading should be e' (Fig. 13).

Fig. 13.



In measure 4 of the second movement, the first viola part of "A," printed  should read , as later corrected by the copyist of "B" by merely extending the note-head, first written as "a," to the space beneath.

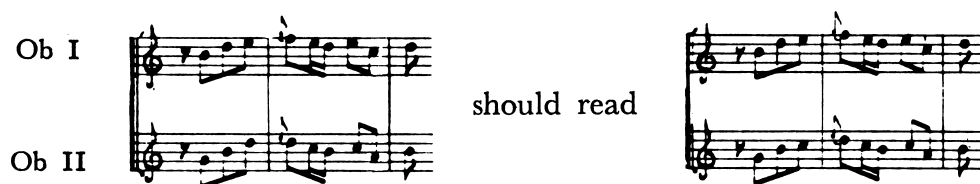
Similarly, the copyist of "B" later corrects to "three" the erroneous marking of "five" bars rest in measure 38 of the printed first viola part.

In measure 59, the second oboe part of "A" carries what proves to be a superfluous repetition of measure 58. "B," at first, includes the text of this superfluous measure but later, recognizing its erroneous character, crosses it out (Fig. 14).

Fig. 14.





Measure 80, however, carries an incorrect reading for Oboe II in both sets. It is obvious that



The revision of text for first and second oboes in measures 5-8 of the third movement has been

made difficult by the disparity in notation between these measures and their parallel, measures 53-56 (Fig. 15).

Fig. 15.

<p>"A" and "B," Measures 5-8.</p> 	<p>"A" and "B," Measures 53-56.</p> <p>Ob I</p> <p>Ob II</p> 
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The reading given below seems preferable in that it retains the largest portion of original notation and seems most compatible with that which is carried by first and second violins (Fig. 16).

Fig. 16.

Ob I

Ob II



The above examples of notational errors, falling at corresponding points in the orchestral parts of each set, are sufficient to indicate "B" as the weaker of the two sources and thus clearly show the printed set of orchestral parts to be an earlier, more genuine source and one upon which, in all probability, the later Mantua manuscript is based. "A," therefore, is accepted as the primary source upon which the present edition is based.

A collation of instrumental designations of the present edition with those of "A" and "B" is given in order to clarify certain deviations between sources and between sources and edition: "Oboe I-II" instead of "Oboe I-II Obbligato" as in both "A" and "B"; "Corno I-II" (in G) as carried by both sources and edition; "Violino I-II Obbligato" instead of "A"'s "Violino I-II Principale" or "B"'s "Violino I-II di Concerto"; "Violino I-II" instead of "A"'s "Violino I-II Obbligato" or "B"'s "Violino I-II Obbligato, Violino I-II di Rinforzo," and "Violino I-II di Ripieno"; "Viola I-II" instead of "A"'s "Alto Viola I-II Obbligata" or "B"'s "Viola I-II Obbligata"; "Violoncello e Contrabasso" instead of "A"'s "Basse" [sic] or "B"'s "Basso Obbligato" and "Contrabasso di Ripieno."

The printed set of orchestral parts (Source A), though incomplete, forms the chief source for the musical notation of this concerted symphony, the Mantua MS. being employed solely for purposes of comparison and for extraction of missing parts for solo violin and violoncello. All divergencies of the Mantua MS. (Source B) are fully listed in the revision.

First Movement

Page	Source	Comment			
51, No. 1. All Instr	B	"Forte" lacking.	–	Ob I-II Vln I-II Obbl Vcl Obbl Vln I-II	B "Piano" missing (all violin parts).
No. 2. Vln II Obbl	B	Third and fourth eighths d'-b instead of g'-d'.			
No. 3. Ob I-II Vln I-II Obbl Vln I-II	B	Slur over eighth and two sixteenths, fourth beat, missing (all violin parts).	53, No. 1. Vcl-Cb		A Entire measure omitted.
No. 4. Vln I Obbl A&B		Triple-stop d'-c' '-f#'' instead of d'-c' '-a' '.	No. 2. Vln I		B Slur missing over second beat of this and of succeeding two measures ("Vln I di Rip").
– Vln I	B	Triple-stop d'-a'-f#'' ("Vln I Rip") instead of d'-c' '-a' '.	–	Ob I-II Cor I-II Vln I-II Obbl Vln I Vla I-II	B "Forte" missing ("Vln I di Rip, di Rinf," and "Obbl"). Similarly, two measures hence.
No. 5. Ob I-II Vln I-II Obbl Vln I-II	B	Slur over eighth and two sixteenths, fourth beat, missing (all violin parts).	No. 3. Vln I		B Double-stop d'-d' ' instead of triple-stop g'-d'-d' ' ("Vln I di Rip") .
– Vln II Obbl	B	Fourth beat, eighth and two sixteenths f#'-e'-d' instead of a'-g'-a'.	54, No. 1. Cor I		B Tie from g', whole-note, to g', first quarter of next measure, missing.
– Vcl Obbl	B	"Piano," fourth beat, erroneous.	No. 2. Vln II Obbl Vcl Obbl Vln II Vcl-Cb		B "Piano" missing ("Vln II di Rip, di Rinf," and "Obbl").
52, No. 1. Ob I Vln I-II Obbl Vln I	B	Slur over four sixteenths) second beat, missing ("Vln I di Rip, di Rinf," and "di Obbl").	No. 3. Vln I		B "Piano" missing ("Vln I di Rip, di Rinf," and "Obbl").
No. 2. Vln II	A&B	Lower member of double-stop (d') missing in all second violin parts.	–	Vln II Obbl A&B Vln II	g' eighth instead of quarter (all second violin parts) .
No. 3. Vla II	A	e' instead of c'.	No. 4. Vla I		B Eighth-notes erroneously slurred in groups of four.
No. 4. Ob I	A	Entire measure written octave lower instead of present reading.	–	Vcl-Cb	B Slurs missing.
–			55, No. 1. Vln II Obbl A&B Vln II		g' eighth instead of quarter (all second violin parts).
–	Ob I Vln I-II Obbl Vln I	B Slur over four sixteenths, second beat, missing "Vln I di Rinf," and "di Obbl").	–	Vla II	A d' instead of c'.
			No. 2. Vla I		B Eighth-notes slurred in groups of four.
			–	Vla II	B Slurs missing.

- | | | | |
|------------|--|-----|--|
| No. 3. | Ob I-II
Vln I-II Obbl
Vln I-II
Vla II
Vcl-Cb | B | "Forte" missing (all violin parts). |
| - | Cor II | A | Tie from first to third beats erroneous. |
| - | Vln II | A&B | g' eighth instead of quarter ("Vln II di Rip, di Rinf," and "Obbl"). |
| No. 4. | Ob I-II
Vln I-II Obbl
Vln I-II | B | Slur missing over four sixteenths, second and fourth beats of this and of succeeding measure. |
| 56, No. 1. | Ob I-II
Vln I-II Obbl
Vln I-II | B | Slur over four sixteenths, second beat, missing (all violin parts). |
| No. 2. | Ob II | B | Tie from f', eighth, to f', quarter, erroneous. Similarly, two measures hence. |
| No. 3. | Vln I Obbl
Vla I-II
Vcl-Cb | B | "Piano" missing. |
| - | Vln I-II Obbl
Vln I-II | B | Slur missing over second and fourth beats (present only in "Vln I di Rip"). |
| No. 4. | Vln II Obbl
Vln I-II | B | Slur missing over second and fourth beats (all first and second violin parts). |
| - | Vcl-Cb | A | Fourth quarter B instead of A. |
| 57, No. 1. | Vla I | B | Slurs missing throughout this and succeeding two measures. |
| No. 2. | Vln I Obbl
Vln I | A | "Piano" superfluous. |
| - | Vln I Obbl
Vln I | B | Ditto ("Vln I di Rip"). |
| No. 3. | Vln II Obbl | B | Ditto. |
| No. 4. | Ob I-II
Cor I-II
Vln I-II Obbl
Vln I-II | B | "Forte" missing (all violin parts). |
| - | Cor I | B | Tie, first to third beats, missing. |
| No. 5. | Ob I-II
Vln I-II Obbl
Vln I-II | B | Slur missing over first two eighths (all violin parts). |
| - | Vln I Obbl
Vln I | B | "Forte," first beat, erroneous (all first violin parts). |
| - | Vln II Obbl | B | "Forte," fourth beat, erroneous. |
| - | Vla I-II
Vcl Obbl
Vcl-Cb | B | "Forte" missing. |
| 58, No. 1. | Ob I-II
Vln I-II Obbl
Vln I-II | B | Slur missing over first two eighths of this and of succeeding two measures (all violin parts). |
| No. 2. | Vln I | B | Tie missing ("Vln I di Rinf"). |
| No. 3. | Vln I Obbl | A | Slur from d' '-a' ', eighth and sixteenth, third beat, erroneous. |
| - | Vln II | B | Tie missing ("Vln II di Rinf"). |
| - | Vla I | A | Four eighths e' instead of f', third and fourth beats. |
| No. 4. | Ob I-II
Vln I-II Obbl
Vln I-II | B | Slur over four sixteenths, second and fourth beats of this measure and second beat of following, missing (all violin parts). |
| 59, No. 1. | Cor II | A | Second beat two eighth-notes (g') instead of dotted eighth and sixteenth. |
| - | Vcl-Cb | A | "Forte" superfluous. |
| No. 2. | Vln I Obbl
Vln I | B | Slur missing over first two beats (all first violin parts). |
| - | Vln II
Vla I-II | B | Slur missing over second, third, and fourth quarters (all second violin parts). |
| - | Vln I-II Obbl
Vln I-II | B | "Piano" missing. |

- | | | | | | | | |
|------------|--|-----|---|--|--|--|---|
| No. 3. | Vln I Obbl
Vln I | B | Slur over first two quarters of this and of following measure missing (all first violin parts). | | | | quarters should read g' instead of b'. Cf. page 69, measures 1-2. |
| No. 4. | Ob I-II
Vln I-II Obbl
Vcl Obbl
Vln I-II
Vcl-Cb | B | "Forte" missing ("Vln I di Rip, di Rinf, Obbl; Vln II di Rinf, Obbl; Basso Obbl," and "Cb Rip"). | | | | |
| — | Vln I Obbl | A | Lower member of double-stop (e') missing. | | | | |
| 60, No. 1. | Ob I-II
Vln I-II Obbl
Vln I-II | B | Slur over first two beats missing. Similarly over the four sixteenths, fourth beat of this and second beat of following measure (all violin parts). | | | | |
| — | Ob II | A | Trill over f#'' erroneous. | | | | |
| No. 2. | Vln I | A&B | Triple-stop, second quarter, d'-b'-b'' instead of d'-d''-b'' ("Vln I di Rinf"). | | | | |
| — | Vln II | A | Triple-stop, second quarter, d'-c''-g'' instead of d'-b'-g''. | | | | |
| 61, No. 1. | Vln I | A&B | Triple-stop, second quarter, d'-b'-b'' instead of d'-d''-b'' ("Vln I di Rinf"). | | | | |
| No. 2. | Vln I Obbl | B | Slur over first two beats missing. | | | | |
| 62, No. 1. | Vln I-II Obbl
Ob I-II | B | Slur missing over dotted quarter and two sixteenths throughout this and succeeding two measures. | | | | |
| No. 2. | Ob I | A&B | Third and fourth beats four eighths instead of sixteenth, dotted eighth, sixteenth, and dotted eighth. | | | | |
| No. 3. | Vln II | B | "Piano" missing ("Vln II di Obbl"). | | | | |
| No. 4. | Vln II | A&B | On basis of corresponding violin part, second and fourth | | | | |
| 63, No. 1. | Vln I-II Obbl | B | Slur over second and fourth beats missing. | | | | |
| No. 2. | Ob I | B | Third eighth-note a'' instead of f#''. | | | | |
| 64, No. 1. | Ob I-II | B | Slur missing over two sixteenths, b''-c''. | | | | |
| No. 2. | Ob I-II
Vln I Obbl
Vcl Obbl
Vln I-II
Vla I
Vcl-Cb | B | "Forte" missing ("Vln I di Rip" and "Obbl"; "Vln II di Rip, di Rinf" and "Obbl"; "Basso Obbl" and "Cb Rip"). | | | | |
| — | Vln II Obbl | B | Erroneously carries text of "Vln I Obbl" this measure. | | | | |
| No. 3. | Vcl-Cb | A | Third eighth-note a instead of b. | | | | |
| 65, No. 1. | Vln I Obbl | A | Entire measure omitted. | | | | |
| No. 2. | Vln I Obbl
Vln II
Vla I-II
Vcl-Cb | A | Third beat eighth and eighth-rest instead of quarter. | | | | |
| — | Vln II Obbl
Vln II | B | Ditto ("Vln II di Rip" and "di Rinf"). | | | | |
| No. 3. | Vcl-Cb | B | "Piano" missing ("Basso Obbl"). | | | | |
| 66, No. 1. | Vla I | A | c' half and two quarters instead of four quarters. | | | | |
| 67, No. 1. | All Instr | B | "Forte-piano" indications of this and of succeeding two measures missing. | | | | |
| — | Vln II Obbl | B | Triple-stop d'-a'-g'' instead of d'-a'-f#''. | | | | |
| No. 2. | Vln I Obbl | A | "#" before c'', third eighth of third triplet, superfluous. | | | | |
| 68, No. 1. | Vla I-II | B | "Piano" missing. | | | | |
| No. 2. | Ob I-II | B | Ditto. | | | | |
| No. 3. | Vla I | A&B | Third quarter-note a' instead of f#''. | | | | |

69, No. 1. Ob I-II	B	Slur missing over second and fourth beats.	–	Vln I	A	Triple-stop d'-d''-d''' instead of quadruple-stop d'-a'-f#''-d'''.
No. 2. Vcl-Cb	B	"Piano" missing ("Basso Obbl").	–	Vln I	B	Triple-stop d'-d''-d''', "Vln I Obbl"; d'-d''-b''', "Vln I di Rip"; and double-stop d'-d''; "Vln di Rinf" instead of quadruple-stop d'-a'-f#''-d'''.
No. 3. Ob II	A	Second and fourth beats erroneously written as triplets instead of eighth and two sixteenths.	–	Vln II	A	Triple-stop d'-d''-d''' instead of quadruple-stop d'-a'-f#''-d'''.
– Ob I-II	B	Slur missing over second and fourth beats.	–	Vln II	B	Triple-stop d'-d''-d''', "Vln I Obbl, di Rip," and "di Rinf" instead of quadruple-stop d'-a'-f#''-d'''.
70, No. 1. Vln I Obbl	A	Quarter-note f#'' instead of a''.	–	All Instr	B	"Forte" missing except in "Vln II di Conc" and in "Vln I Obbl."
71, No. 1. Vln I Obbl	A	Third and fourth beats quarter-rest and quarter-note (g') instead of quarter-note (g') and quarter-rest.	No. 2. Vln II	A	First eighth f#'' instead of d''.	
– Vln I-II Vla I-II Vcl-Cb	B	"Forte" missing ("Vln I di Rip, di Rinf," and "Vln II di Rip, di Rinf," and "Obbl").	No. 3. Vln I-II Obbl A&B	B	Double-stop b'-g'' instead of a'-g'' (all violins).	
– Vla I	A	Four eighths, third and fourth beats, erroneously slurred in groups of two.	No. 4. Ob I-II Vln I-II Obbl Vln I-II	B	Slur over four sixteenths, second beat, missing (except "Vln I di Rip").	
– Vcl Obbl Vln I-II Vla II Vcl-Cb	B	"Piano" missing ("Vln I di Rinf, Obbl"; "Vln II di Rip, di Rinf, Obbl"; "Basso Obbl" and "Cb Rip").	76, No. 1. Vln I	A&B	a'' instead of double-stop a'-a'' ("Vln I Obbl").	
73, No. 1. Ob II	B	Tie from fourth quarter across bar to first eighth missing.	No. 2. Vln I-II Obbl	B	"Piano," first beat, erroneous.	
No. 2. Vla I	A&B	Half-note b' instead of d''.	No. 3. Vln II	A&B	d'-a', sixteenth and dotted eighth instead of two eighths ("Vln II Obbl, di Rip," and "di Rinf").	
No. 3. Ob II	A&B	Fourteen measures rest instead of six.	– Ob I-II Vln I-II Obbl Vln I-II	B	Slur over first two eighths missing (all violin parts).	
75, No. 1. Ob II	A&B	For this and for succeeding seven measures, text drawn from parallel, pages 51-52, first eight measures.	No. 4. All Instr	B	"Piano" missing.	
– Vln I Obbl	A&B	Triple-stop d'-d''-b''' instead of quadruple-stop d'-a'-f#''-d'''.	No. 5. Vln II	A&B	Fourth beat eighth notes f#'-d' instead of e'-d' (all second violin parts).	
– Vln II Obbl	B	Double-stop d'-d'' instead of quadruple-stop d'-a'-f#''-d'''.				

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| 77, No. 1. | Ob II
Cor I-II
Vln II Obbl
Vcl Obbl
Vln I-II
Vla I-II | B | "Forte" missing ("Vln I di Rinf, Vln II di Rip" and "di Rinf"). |
| No. 2. | Cor I-II | A | Slurs from whole-note g' to c-c' erroneous. |
| — | Ob I-II
Vln I-II Obbl
Vln I-II | B | Slur over first two eighths missing (all violin parts). Similarly in succeeding measure. |
| No. 3. | Ob II
Vln II | B | Tie from d', quarter, to d', eighth, missing ("Vln II di Rinf"). |
| No. 4. | Ob I-II | A | First beat e', eighth-note followed by eighth-rest instead of quarter-note. |
| — | Vln I Obbl
Vln I | A&B | Third beat, eighth-rest and eighth-note e' instead of quarter-note e' (all first violin parts). |
| 78, No. 1. | Vln I Obbl
Vln I | A&B | First quarter double-stop c'-e' instead of single note e' ("Vln I di Conc" and "di Rip"). |
| No. 2. | Ob I-II | A | Unison text with Vln I-II instead of quarter-notes c'-a' followed by quarter and half-rest. |
| — | Vln I Obbl | A | c' eighth instead of quarter. |
| No. 3. | Ob I-II | A | b'-g' quarter-notes, first beat, instead of quarter-rests. |
| — | Vln I | A&B | First quarter b' instead of double-stop d'-b' ("Vln I di Rinf" and "Obbl"). |
| — | Vcl Obbl | B | First eighth f# instead of g. |
| No. 4. | Vln I | A&B | Double-stop c'-a' instead of b'-a' ("Vln I Obbl" and "di Rinf"). |
| 79, No. 1. | Vln I | B | b' quarter instead of double-stop b'-b' eighth ("Vln I di Rip"). |
| No. 2. | Ob I-II
Vln II Obbl
Vcl Obbl
Vln I-II | B | "Piano" missing. |
| 80, No. 1. | Vla I-II | B | Slurs missing. |
| — | Vcl Obbl | B | e eighth instead of quarter. |
| No. 2. | Ob II | B | Slur missing. |
| No. 3. | Vcl Obbl
Vln I-II | B | "Piano" missing. |
| No. 4. | Vln II Obbl | B | Triplet, fourth beat, g'-e'-c# instead of g'-f#'-e'. |
| 81, No. 1. | Vln II | A&B | Second and fourth eighths d' instead of d# ("Vln II di Obbl"). |
| No. 2. | Vln II Obbl | A&B | First beat d' quarter instead of eighth. |
| — | Cor I-II | B | "Piano" missing. |
| 82, No. 1. | Ob II | A&B | Fourth beat, eighth-note c# instead of c'. |
| No. 2. | Ob II | A&B | First beat d' quarter instead of b' eighth. |
| No. 3. | Ob II | A | Second and fourth beats eighth and two sixteenths instead of triplets. |
| 83, No. 1. | Cor II | A | c half-note instead of eighth. |
| — | Vla II | A | "Sole" missing. |
| No. 2. | Ob I | A&B | Fourteen measures rest instead of one. |
| — | All Instr | B | "Forte" missing ("Vln I di Rip, di Rinf, Vln II di Rip," and "di Rinf"). |
| — | Cor I | A | c' eighth instead of quarter. |
| — | Vln II Obbl
Vln II | A&B | Triple-stop d'-b'-g' instead of quadruple-stop g-d'-b'-g'. |

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| - | Ob I-II
Vln I-II Obbl
Vln I-II | B | Slur over eighth and two sixteenths of this and of succeeding two measures missing. | 90, No. 1. Vln I Obbl | A | One measure rest instead of unison text with Vln II. |
| 84, No. 1. | Vcl-Cb | B | "Piano" missing. | - | Vln I Obbl
Vln I-II
Vla I-II
Vcl Obbl
Vcl-Cb | B "Forte" missing ("Vln I di Rip, Vln II di Rip, di Rinf, Basso Obbl," and "Vcl-Cb di Rip"). |
| No. 2. | Vla I | B | Slurs over second, third, and fourth beats missing. Similarly, two measures hence. | - | Vcl Obbl | B g eighth-note instead of quarter. |
| 85, No. 1. | Vcl Obbl | B | Variable appoggiaturas of this and of following measure added on basis of parallel, page 66, measure 5 and page 67, measure 1. | No. 2. | Ob I-II
Vln I-II Obbl
Vln I-II | B Slurs over the first two eighths of this and of succeeding three measures missing (all violin parts). |
| No. 2. | Cor I-II
Vln I-II Obbl
Vln I-II
Vla I-II
Vcl-Cb | B | "Forte" missing ("Vln I di Obbl, di Rip, di Rinf; Vln II di Rip, di Rinf, Basso Obbl," and "Cb di Rip"). | - | Vln I | B "Piano," first beat, erroneous ("Vln I di Rip"). |
| - | Vln I-II Obbl
Vln I-II | B | Slur over second and fourth beats missing. | No. 3. | Ob I-II
Vln I-II Obbl
Vln I-II | B "♯" preceding f', first eighth, missing. |
| 86, No. 1. | Cor I-II
Vln I-II Obbl
Vln I-II
Vla I-II
Vcl-Cb | B | "Piano" missing. Added on basis of parallel, page 71, measure 4. | 91, No. 1. | Ob I-II
Vln I-II Obbl
Vln I-II | B Slur over second and fourth beats of this and second beat of following measure missing. |
| No. 2. | Vln II Obbl A&B | "Piano" of preceding measure erroneously placed on second beat of measure. | - | Cor I | B | d' ' instead of c' '. |
| - | Vln II | A&B | "Forte," fourth beat, erroneous. | No. 2. | Vln I Obbl A&B | First quarter a' instead of b'. |
| No. 3. | Vla I-II | A&B | d' eighth instead of quarter. | - | Vcl Obbl | B First eighth d instead of f♯. |
| 87, No. 1. | Vcl Obbl | B | Second eighth of first triplet c' instead of d'. | No. 3. | Vla I-II | A First quarter d' instead of d' '. |
| No. 2. | Vln I Obbl | B | Slur over sixteenth and dotted eighth of third and fourth beats missing. | No. 4. | Vln I Obbl
Vln I-II | B Slurs missing (all violins except "Vln II di Conc"). |
| 89, No. 1. | Ob I-II
Cor I-II
Vcl Obbl
Vln I-II
Vla I-II
Vcl-Cb | B | "Forte" missing ("Vln I di Rip, di Rinf," and "Vln II di Rip, di Rinf"). | - | Vln I Obbl
Vln II | B "Piano" missing ("Vln II di Obbl, di Rip," and "di Rinf"). |
| - | Vln I | A | Text erroneously that of "Vln I Princ." | 92, No. 1. | Ob I-II
Vln I-II Obbl
Vln I-II | B Slur over first two beats missing. Similarly over the fourth beat of this and second beat of following measure (all violin parts). |
| | | | | No. 2. | Ob II | B Trill over fourth quarter erroneous. |
| | | | | - | Vln II Obbl | B Fourth quarter quadruple-stop g-d'-a'-f♯' ' instead of triple-stop d'-a'-f♯' '. |

- 93, No. 1. Vln I A&B Second quarter triple stop d'-b'-b'' instead of d'-d''-b'' ("Vln I di Rinf"). Similarly two measures hence.
- Vln II A&B Second quarter triple-stop d'-d''-b'' instead of d'-b' g''. Similarly two measures hence.
- No. 2. Cor II A&B Second beat dotted eighth and sixteenth instead of two eighths.

Second Movement

- 94, No. 1. Vcl Obbl B "Piano" missing.
- Vcl-Cb A&B Three instead of five measures rest.
- No. 2. Vln I Obbl B Slur over first two quarters missing ("Vln I di Rip").
- No. 3. Vln I Obbl A&B Variable appoggiatura before d'', second sixteenth of second beat, erroneous ("Vln I di Rip").
- No. 4. Vla I A Third and fourth eighths a instead of g.
- No. 5. Vln I B "Forte" erroneous ("Vln I di Obbl," and "di Rinf").
- 95, No. 1. Ob I-II Vln I-II Obbl Vcl Obbl Vln I Vla I-II Vcl-Cb B "Forte" missing ("Vln I di Obbl, di Rip, di Rinf," and "Cb di Obbl").
- Vla I B Slur extending from half-note, e', to eighth-note, a', three measures hence, missing.
- Vln I B Four thirty-seconds and quarter instead of four thirty-seconds and eighth ("Vln I di Obbl").
- No. 2. Vcl Obbl Vln I-II Vla I-II B "Forte" missing ("Vln I di Obbl, di Rinf; Vln II di Obbl, di Rip,"

- Vcl-Cb and "di Rinf"; "Basso Obbl" and "Cb di Rip").
- Ob I-II B "Piano" missing.
- Vln I-II Obbl A&B First beat triple-stop d'-b'-g'' instead of quadruple-stop g-d'-b'-g''.
- Vln II A&B Ditto ("Vln II di Obbl, di Rip," and "di Rinf").
- Vln I A&B Fourth eighth-note f'' instead of f#'' ("Vln I Obbl" and "di Rinf").
- Vln I-II Obbl B "Piano" missing (all violin parts).
- 96, No. 1. Vla I-II A&B Four instead of three measures rest.
- No. 2. Vln I-II Obbl B "Piano" missing (all violin parts).
- Vln II B Triple-stop a'-c''-e'' instead of g'-c''-e'' ("Vln II di Rip" and "di Rinf").
- No. 3. Vln I Obbl A&B First beat eighth and two sixteenths instead of dotted eighth and two thirty-seconds.
- Vln I-II Obbl B Slur over first beat missing (all violin parts).
- Vcl-Cb A&B Second eighth g instead of a ("Basso Obbl, Cb di Rip").
- No. 4. Vln I Obbl A&B Second quarter four sixteenths g''-f#''-g''-a'' instead of g''-g#''-g#''-a'' ("Vln I di Rip").
- 97, No. 1. Ob I-II B "Solo" lacking.
- No. 2. Vln I-II Obbl Vcl Obbl Vln I-II Vcl-Cb B "Forte" missing (all strings).
- No. 3. Vln I Obbl A&B Second beat, quarter and four thirty-seconds instead of eighth and four thirty-seconds.

–	Vln I Obbl	A&B	Slur over four thirty-seconds, second half of first and second beats, missing.
99, No. 1.	Vla I-II Vcl-Cb	B	“Piano” missing.
100, No. 1.	Vla I	A	Five instead of three measures rest (“B” changes an original five to read three).
101, No. 1.	Vln I	A&B	“Forte,” first beat, erroneous.
102, No. 1.	Vla I-II Vcl-Cb	B	“Piano” missing.
	No. 2. Vla I-II	B	“#” preceding f missing.
103, No. 1.	Ob I-II Vla I-II Vcl-Cb	B	“Forte” missing.
	No. 2. Vcl Obbl	B	Ditto.
	No. 3. Vln II Obbl	B	Ditto.
104, No. 1.	Ob I Vln I Obbl Vla I	B	Second sixteenth f' instead of f#'' (f#'' for Vla I).
–	Ob I-II Vcl Obbl Vln I-II Vla I-II	B	“Piano” missing (all orchestral violins).
	No. 2. Vln I Obbl	A&B	Tie d' ', thirty-second, across bar to d' ', sixteenth, in error.
	No. 3. Vln II Obbl	B	Fourth thirty-second f#'' instead of f' '.
	No. 4. Ob I Vln I Obbl Vla I	B	Second sixteenth f' instead of f#''.
105, No. 1.	Vln II Obbl	B	Last two sixteenths c' '-a' ' instead of a' '-f#''.
–	Vcl Obbl	B	Eighth-note d' instead of c'.
	No. 2. Vln I Obbl	B	Slur missing.
	No. 3. Vln I-II Obbl Vcl Obbl Vln I-II Vla II	B	“Forte” missing (all violins).
106, No. 1.	Vln II	A&B	First sixteenth g instead of b.
	No. 2. Vln I Obbl	A	Lower member of quadruple-stop lacking in all chords of this measure.
–	Vln I-II	A&B	Ditto.
	No. 3. Vcl Obbl	B	“Solo” lacking.
107, No. 1.	Ob I-II Vla I-II	B	Ditto.
	No. 2. Vcl Obbl	B	“Piano” missing.
–	Vla I-II	B	“Piano” missing.
108, No. 1.	Vln I Obbl	A	Fourth sixteenth f' instead of f#''.
–	Vla II	A&B	Second beat d', eighth, instead of e'.
	No. 2. Vcl-Cb	B	“Piano” missing.
–	Vcl Obbl	A&B	“Solo” lacking.
109, No. 1.	Ob I-II Vla I-II	B	Ditto.
110, No. 1.	Vln I Obbl	B	Slur over first two sixteenths missing.
	No. 2. Vln I-II Obbl	B	Ditto. Similarly, next measure.
	No. 3. Vln II Obbl Vcl Obbl	B	Ditto. This measure only.
111, No. 1.	Vln I Vcl-Cb	B	“Forte” missing (“Vln I di Rip, di Rinf,” and “Cb di Rip”).
–	Ob II	A&B	Unison text with Vln I instead of three measures rest.
112, No. 1.	Vln II Obbl Vln I-II	A&B	Lower member of quadruple-stop (g) missing (“Vln I di Obbl, di Rinf, Vln II di Obbl, di Rip,” and “di Rinf”).
	No. 2. Ob I	A&B	Second sixteenth b' ' instead of b b' '.
113, No. 1.	Ob II	B	Slur over two sixteenths of this and of following measure, missing.
	No. 2. Vcl-Cb	B	“Piano” missing.

- No. 3. Vln I-II Obbl B "Forte" missing ("Vln Vcl Obbl Vln I Vla I-II Vcl-Cb I di Obbl").
- 114, No. 1. Ob II B Ditto.
Vln I-II Obbl
Vcl Obbl
Vln I
Vla I-II
Vcl-Cb
- No. 2. Vla I A Remaining four measures written in bass clef.
- Vla I-II B First sixteenth e instead of e'.
- No. 3. Ob I A Eighth sixteenth-note erroneously written as triple-stop g-d'-b'.
- Ob II A&B Last beat f'-d'-g', two sixteenths and eighth instead of f'-d'-g'-b', four sixteenth-notes.
- Vln I A&B Third sixteenth-note g' instead of a' ("Vln I di Obbl, di Rinf").

Third Movement

- 115, No. 1. All Instr B "Forte" missing.
- Vln II Obbl A&B Lower member of quadruple-stop (g) missing ("Vln II di Obbl").
- Ob I-II B Slur over eighth and two sixteenths, last beat of this and of succeeding measure, missing.
Vln I-II Obbl
Vln I-II
- No. 2. Ob I-II B Slur over two eighths, first beat, missing.
Vln I-II Obbl
Vln I-II
- 116, No. 1. Ob I-II B Staccatos over four eighths, second and third beats, missing ("Vln I di Obbl, di Rinf, Vln II di Obbl, di Rip," and "di Rinf"). Similarly two measures hence.
Vln II Obbl
Vln I-II

- Cor I-II A&B First quarter, eighth-rest and eighth-note g' instead of quarter-note g'. Cf. parallel, page 124, measure 1.
- No. 2. Vcl Obbl A&B f#, quarter, instead of eighth and eighth-rest. Cf. page 124, measure 6.
Vcl-Cb
- Ob I B Slurs missing over sixteenth and dotted eighth-note figure of this and of following measure.
Vln I Obbl
Vln I
- Vln I Obbl A&B "Forte" superfluous. Second and third beats dotted eighth, sixteenth, sixteenth, and dotted eighth instead of sixteenth, dotted eighth, sixteenth, and dotted eighth.
- 117, No. 1. Ob I A First beat, two eighths instead of sixteenth and dotted eighth.
- Ob I B Slur over first beat missing ("Vln I di Obbl, di Rip," and "Vln II di Rinf").
Vln I Obbl
Vln I-II
- Vcl-Cb B "Forte" superfluous.
- No. 2. Vcl-Cb A&B First quarter e instead of f# ("B" 's "Basso Obbl" corrects e to f#).
- No. 3. Vla II A&B Second quarter f# instead of g'. Similarly two measures hence.
- Vln I-II B Slurs missing ("Vln I di Obbl, Vln II di Obbl, di Rip," and "di Rinf").
- No. 4. Ob I B Slurs missing ("Vln I di Obbl, Vln II di Obbl, di Rip," and "di Rinf").
Vln I-II
- 118, No. 1. Vln I B First beat d'' instead of double-stop f#'-d'' ("Vln I di Obbl," and "di Rinf").
- Vln II A&B Ditto ("Vln II di Rip," and "di Rinf").

No. 2. Ob I-II	B	"Piano" missing.			
– Vln I Obbl	B	"Solo" lacking.			
No. 3. Vln I Obbl	A&B	f#'' quarter instead of eighth.			
– Vln II Obbl	B	"Solo" lacking.			
– Vln I-II Obbl	B	Slur missing.			
119, No. 1. Vln I-II Obbl	B	Slur over first two eighths missing. Similarly, over second beat of following measure.			
120, No. 1. Vln I Obbl	B	Slur over first two eighths of triplet, first beat, missing. Similarly, in following measure.			
– Vla I	A&B	d' eighth instead of quarter.			
123, No. 1. Ob I-II Cor I-II Vln I-II Obbl Vln I-II Vcl-Cb	B	"Forte" missing (all violins).			
– Ob I-II Vln I-II Obbl Vln I-II	B	Slur over eighth and two sixteenths, last beat of this and of succeeding two measures, missing.			
– Cor II	A&B	g', dotted half-note, slurred across bar to c'' instead of g', quarter-note, followed by quarter-rest.			
No. 3. Vla II	A&B	First quarter g' instead of a'.			
No. 4. Ob I-II Vln I-II Obbl Vln I-II	B	Slur over two eighths, first beat, missing.			
– Cor I	A&B	First quarter d'' instead of e'.			
124, No. 1. Ob II Vln I-II Obbl Vln I-II	B	Staccatos missing ("Vln I di Obbl, di Rinf, Vln II di Obbl, di Rip," and "di Rinf").			
– Vln I	A&B	First quarter b' instead of d'' ("Vln I di Obbl").			
No. 2. Ob II Vln I-II Obbl Vln I-II	B	Staccatos missing (all first and second violins).			
– Vln I	A	Second beat, first eighth, b'' instead of a''.			
No. 3. Ob I	B	Slur over sixteenth and dotted eighth, second and third beats, missing. Similarly, following measure.			
– Vcl Obbl Vcl-Cb	A&B	First beat quarter-note f instead of eighth-note f and eighth-rest.			
125, No. 1. Vln I	A&B	First quarter g'' instead of b'' ("Vln I di Obbl" and "di Rinf").			
No. 2. Vln II	A&B	First beat quarter-note e' instead of eighth and two sixteenths, d''-c'-d'' ("Vln II di Obbl, di Rip," and "di Rinf").			
No. 3. Ob I-II Vln I-II Obbl Vln I-II	B	Slurs missing over beats one, two, and three (all violins). Similarly, two measures hence.			
– Vln I	A	Last beat eighth-notes g''-g'' instead of f#''-g''.			
No. 4. Vla I	A&B	First quarter a instead of g.			
126, No. 1. Ob I-II	B	Slur missing.			
– Vcl Obbl – Vcl-Cb	B	"Piano" missing.			
127, No. 1. Ob I-II	A&B	Third beat, first eighth-note, g'' instead of f#''.			
128, No. 1. Vla II	A	Eighth-notes g'-b'-g' instead of g'-a'-g'.			
– Vla I-II	A&B	Eighth-notes b'-d''-b' and e'-g'-e' instead of b'-c''-b' and g'-a'-g'.			
No. 2. Vla I-II	A&B	Eighth-notes g'-b'-g' and e'-g'-e' instead of g'-a'-g' and e'-f#'-e'.			
129, No. 1. Ob I-II	B	Slur missing over first two eighths. Similarly, two measures hence.			
130, No. 1. Vla I	A&B	Tie between first and second beats in error.			
No. 2. Ob I-II Vla I-II Vcl Obbl Vcl-Cb	B	"Piano" missing.			

Concerted Symphony in E^b Major for Two Clarinets and Bassoon

Catalogue References: Schwarz:¹ lacking; Schökel:² lacking; Tutenberg:³ lacking; Terry:⁴ page 290, No. 12.

Source: Complete set of MS. orchestral parts in Volume III of a manuscript of three separately bound volumes; The King's Music Library at the British Museum, London; RM 21 a. 5-7; ca. 22 x 29 cm; twelve-stave paper throughout; no water marks discernable; copyist and exact date of MS. unknown. No title page. Individual parts: "Violino Primo / Violino Secondo / Viola / Violoncello / Clarinetto Primo / Clarinetto Secondo / [Oboe Primo] / [Oboe Secondo] / [Corno Primo] / [Corno Secondo] / Fagotto Obligato."

The entire manuscript from which the orchestral parts to this concerted symphony have been extracted and placed in score-form contains ten such symphonies and consists of 714 pages. Volume I consists of 212 pages, Volume II, 234, and Volume III, 268. Each volume is numbered consecutively from page 1.

Title pages are lacking for single volumes as well as for single works. Orchestral parts, however, generally carry individual title pages which, in the present work, designate the number of the work, genre of composition, instrumental part, and composer (*i. e.*, "No. 12 / Concerto / Violino Primo / del Sig^r Bach"). Exceptions to this are the parts for "Oboe Primo" and "Secondo" and "Corno Primo" and "Secondo," which fail to carry instrumental designations.

Excluding the above four named instruments, all orchestral parts carry a further inscription of instrumental designation across the top of the first page of notation. "Violino Primo, Violino Secondo," and "Violoncello" carry "Concerto" and "Bach" in the top left and right hand corners respectively; "Viola" carries the single added entry "Bach."

Though the two horn parts are not specifically designated as such, the inscription of the letter "E" accompanied by three flats arranged in the geometric pattern of a key signature in the second horn part is sufficient to mark the un-named parts as "Corno Primo" and "Corno Secondo" without further question.

The remaining un-named wind-parts, however, cannot be designated with such firmness. Of the two possible choices, flutes or oboes, each pair of instruments appears as the single woodwind color in three of the eleven concerted symphonies contained in the manuscript source and each appears an equal number of times in conjunction with other woodwinds. In the remaining instance their combination constitutes the entire woodwind-group. Thus, there appears to be no clear preference for one pair above the other and, accordingly, the editor has been forced to rely upon his own judgement in designating the un-named parts as "Oboe Primo" and "Oboe Secondo."

On the basis of internal evidence, "Clarinetto Primo" and "Secondo" are carried as "obbligato" instruments and join with "Fagotto" in forming the concertino group.

¹Schwarz, *op. cit.*, pp. 442-454.

²Schökel, *op. cit.*, pp. 179-203.

³Tutenberg, *op. cit.*, pp. 371-387.

⁴Terry, *op. cit.*, pp. 199-366.





First Movement

Page	Comment		
132, No. 1. Vln I	"Piano" erroneously placed on third beat of measure.		c'' instead of c''-b'-c''.
No. 2. Fg Obbl Vcl-Cb	"Pianissimo" erroneously placed on first beat of measure.	142, No. 1. Cor I	Trill over d'', half-note, doubtful.
133, No. 1. Vln I Vla	"Forte" instead of "fortissimo."	143, No. 1. Fg Obbl	e ^b quarter-note instead of quarter-rest. Cf. parallel, page 161, measure 3.
134, No. 1. Ob II	Ditto.	144, No. 1. Fg Obbl	Second sixteenth a [#] instead of a ^b .
No. 2. Vln I	"q" before a', third sixteenth, third beat of this and of succeeding two measures, superfluous.	146, No. 1. Cl II Obbl	"Piano" instead of "fortissimo."
137, No. 1. Vln I	"q" preceding a'', first and third quarters, superfluous.	147, No. 1. Vla	"Piano" erroneously placed on first beat of measure.
No. 2. Vln I	Third and fourth beats f'', dotted eighth, e ^b '', sixteenth, c'', dotted eighth, and a', sixteenth, instead of f'', sixteenth, e ^b '', dotted eighth, c'', sixteenth, and a', dotted eighth. Cf. passages of similar content, page 141, measures 3-5, page 157, measures 1-2, and page 174, measures 3-5.	No. 2. Ob II	Erroneous carrying of unison text with Oboe I. Cf. parallel, page 134, measure 5 to page 135, measure 2.
- Vcl-Cb	"Piano" erroneously placed on first beat of measure.	- Vla	"Fortissimo" instead of "forte."
139, No. 1. Vln II	Measure carelessly left incomplete by omission of an eighth-note g' followed by an eighth-rest on the fourth beat.	148, No. 1. Vln I-II	"q" preceding a', third sixteenth of third beat, superfluous.
140, No. 1. Vln I	Double-stop a ^b -e ^b ' quarter instead of eighth.	No. 2. Cor I-II	Half-measure rest instead of two quarter-notes e'' and c'', first and second horns respectively. Cf. parallel, page 135, measure 3.
No. 2. Vln I	db'', fourth sixteenth of second beat, instead of d''.	No. 3. Ob I-II Vln I-II	a' and f' eighths instead of quarters. Cf. parallel, page 135, measure 4.
141, No. 1. Ob I-II Vln I-II	Third beat, eighth and two sixteenths, c''-bb'-	No. 4. Cl I Obbl	Slur from b' to c'', third and fourth quarters, erroneous. Cf. parallel, page 168, measure 1 (Cl II).
		151, No. 1. Cor I-II Vla	"Fortissimo" instead of "forte."
		153, No. 1. Vln I	g'' and b'' eighths instead of dotted eighth and sixteenth.

No. 2. Fg Obbl Cor I-II Vcl-Cb	"Fortissimo" instead of "forte."	164, No. 1. Cl I-II Obbl Vla	"Forte" instead of "fortissimo."
No. 3. Ob I-II Vln I-II	e ^{b'} and g' quarters in- stead of eighths. Cf. pages 151, measure 5, 170, measure 4, and 172, measure 1.	165, No. 1. Cl I Obbl Vla	Ditto.
154, No. 1. Cor I	Seven instead of five measures rest.	166, No. 1. Cor I	"Piano" instead of "forte."
155, No. 1. Vcl-Cb	"Piano" erroneously placed under first in- stead of second eighth- note.	— Cor II	"Forte" missing.
No. 2. Cor. II	Tie between whole- note of this and of fol- lowing measure erro- neous.	No. 2. Ob I-II Cl I-II Obbl Vla	"Forte" instead of "fortissimo."
156, No. 1. Cor II	Three instead of five measures rest.	167, No. 1. Vln I	First sixteenth c' in- stead of b ^b .
157, No. 1. Vln II	Third beat of measure quarter instead of eighth with eighth- rest.	No. 2. Vln II	e ^{b'} instead of double- stop g-e ^{b'} first, second, and third beats of measure.
158, No. 1. Cl I-II Obbl	First beat eighth in- stead of quarter. Cf. parallel, page 149, measure 3 to page 150, measure 1, and page 168, measure 4 to page 169, measure 1. Of similar, but not par- allel content, see page 144, measure 4 to page 145, measure 3, and page 163, measures 2-4.	168, No. 1. Cl II Obbl	a'-g' eighths instead of sixteenth and dotted eighth, fourth beat.
159, No. 1. Cl I-II Obbl	First beat eighth in- stead of quarter. Cf. passages of similar content, page 150, measure 5 to page 151, measure 3, and pages 153, measures 3- 4, 170, measures 4-5, and 172, measures 1-2.	170, No. 1. Vcl-Cb	A, eighth, instead of quarter. Cf. parallel, page 151, measure 5 and page 153, measure 3.
160, No. 1. Cl I-II Obbl Cor I-II	Similarly, eighth in- stead of quarter.	171, No. 1. Vcl-Cb	"Fortissimo" instead of "forte."
		172, No. 1. Vla Vcl-Cb	"Forte" instead of "fortissimo."
		174, No. 1. Ob I-II	Five measures rest in- stead of unison text with Vln I-II. Cf. par- allel, page 141, meas- ure 1 to page 152, measure 1. In addi- tion, Bach's practice of closing the first move- ment with an almost exact repetition of the concluding portion of the opening ritornello clearly indicates the above omission of oboes to be a careless error of the copyist.
		No. 2. Cl I Obbl	Three instead of five measures rest.

Second Movement

General: "Andante / Tacet" erroneously carried in Cor I-II instead of "Larghetto / Tacet."

According to contemporary practice, the recurring pattern of four sixteenths in measures 18ff (Oboe I) may be phrased in groups of four , in groups of two plus two , or in groups of three plus one . The latter appears most suitable. Similarly, the performer will have to decide upon the phrasing of the first beats of measures 55 and 57. Here, contemporary practice suggests slurred sixteenths in groups of two .

Page	Comment		
177, No. 1. Vla	g' quarter, first beat, instead of f', eighth and eighth-rest.	185, No. 1. Ob I	Second and third beats eighth-notes d'-e'-f'-f'' instead of c'-d'-e ^b '-e'''. Cf. page 187, measure 5.
178, No. 1. Vln II	"Piano" erroneously placed on first beat of measure.	- Fg Obbl	Slur from first to fifth instead of from first to sixth eighth-note.
- Vla	f' and c' of following measure quarters instead of eighths as suggested by corresponding parts.	- Vln II	Tie from c' to d' of following measure in error. Cf. passages of similar content, page 176, measures 1-2, and page 183, measures 2-3.
180, No. 1. Vla	Text of this and of following measure obviously in error when written as tied dotted half-notes with horizontal cross-bars through stems.	187, No. 1. Vla	e ^b ', half-note, first and second beats instead of four eighths.
181, No. 1. Vla	Slur from first to second instead of from first to third quarter-notes.	188, No. 1. Vla	b ^b quarter instead of eighth as suggested by Vln I-II parts.
183, No. 1. Vcl-Cb	Second eighth-note f instead of F. Cf. parallel, page 176, measure 2.	No. 2. Vla	Eighth-rest instead of b ^b , eighth-note, first half of first beat. Cf. parallel, page 181, measure 5.
No. 2. Vcl-Cb	First eighth-note f instead of F. Cf. parallel, page 176, measure 4.	No. 3. Vln I	Second eighth b ^b ' instead of b'.
184, No. 1. Vla	b ^b quarter instead of eighth and eighth-rest.	No. 4. Vla	Fermata erroneously placed over first beat of measure.
		189, No. 1. Vln II	First eighth e ^b '' instead of d'.

Third Movement

190, No. 1. Cl II Obbl	Slur from first to third quarter-notes erroneous.		allels, page 190, measure 1, page 191, measure 4, and page 198, measure 5.
192, No. 1. Ob II	First eighth-note of first beat db'''' instead of eighth-rest as suggested by Ob I.	198, No. 1. Ob II	eb' instead of g' , half-note.
193, No. 1. Vla Vcl-Cb	"Piano" erroneously placed on second beat.	199, No. 1. Ob II Cl I-II Obbl	Alterations of text analogous to that made in parallel, page 192, measure 4. Thus, in Ob II, eighth-rest followed by f'' , eighth-note, instead of c'''' and f'' , dotted eighth and sixteenth; in Cl I, eighth-rest followed by g'' , eighth-note, instead of g'' , quarter; and in Cl II, eighth-rest instead of d'' , eighth-note.
194, No. 1. Ob II	Second eighth-note a^b instead of a' .		
No. 2. Vln I	Slur from first to second thirty-second notes instead of over entire first beat of measure.		
195, No. 1. Ob I	Staccato over second quarter-note erroneous.		
No. 2. Vln II	Tie from third to first quarter of following measure doubtful.	- Vla	f instead of a^b .
197, No. 1. Vln II	Sixteenths $eb'-d'-eb'-f'$, third beat, instead of quarter-rest. Cf. par-	201, No. 1. Cor I	"Forte" erroneously placed.
		204, No. 1. Fg Obbl	Ditto.