

Carl Philipp Emanuel BACH

RECORDER CONCERTO

Flauto dolce principale
due Violini, Viola e Basso

Arrangement of
Flute Concerto in A Major (Wq.168, H.438)
Cello Concerto in A Major (Wq.172, H.439)

Flauto dolce Solo

Introduction

Carl Philipp Emanuel Bach, unlike his father Johann Sebastian and his godfather Georg Philipp Telemann, did not compose concerted works with the recorder as protagonist. Actually, few authors wrote recorder concertos, even in the first half of the 18th-century.

In the decades during which CPE Bach was active as composer, Europe saw how the traverso became the hegemonic representative of the flute family. Nevertheless, and although decreasing, a certain number of professionals and amateurs continued to play the recorder. Just as an example, the popular treatise *Reglas y Advertencias Generales* by Minguet y Yrol, dated 1754 and reprinted in 1774, includes the fingering chart for it.

This edition offers a new Recorder Concerto by CPE Bach that aims to increase the repertoire from a period not so well represented in the history of the instrument.

The story of this concerto is complex and interesting. Plausibly written in 1753 as a Cello Concerto (Wq 172), it was soon arranged twice: for flute (Wq 168) and for harpsichord (Wq 29). As he used to do, CPE revised the work decades later. The genesis of the three versions are described in the introductions of the respective editions: cello (Robert Nosow), flute (Barthold Kuijken) and harpsichord (Jane R. Stevens). All of them can be downloaded at cpebach.org.

The present edition for recorder uses the traverso version as its main source. When musical interest has suggested so, some octave transpositions have been made, and also several substitutions taken from the cello version.

Performance

When Johann Sebastian Bach made contact with the new woodwinds of French origin, he had to make a decision to solve the problem of the different pitch between the winds, the strings and the organ. His solution, the first times, was to write these new woodwinds as transposing instruments. This was the case of the recorders in the Cantata *Gottes Zeit ist die allerbeste Zeit* BWV 106, or the oboe in the Cantata *Aus der Tiefen rufe ich, Herr, zu dir* BWV 131.

Furthermore, in this edition the recorder plays in B flat Major -using an instrument in 415 Hz- while the strings play in A Major -in a pitch of 440 Hz- using the original parts of the Traverso Concerto Wq. 168. These string parts are also freely available on cpebach.org.

The performance is also possible with a recorder in 392 and strings in 415.

This way, the original writing for the strings by the composer is preserved. The tessitura of the traverso part has allowed a transposition of a minor second, instead of the usual minor third that separates traverso and recorder music.

Concerto per il Flauto dolce

Carl Philipp Emanuel Bach

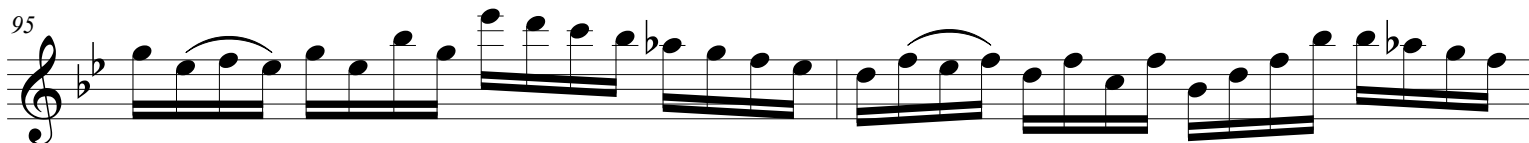
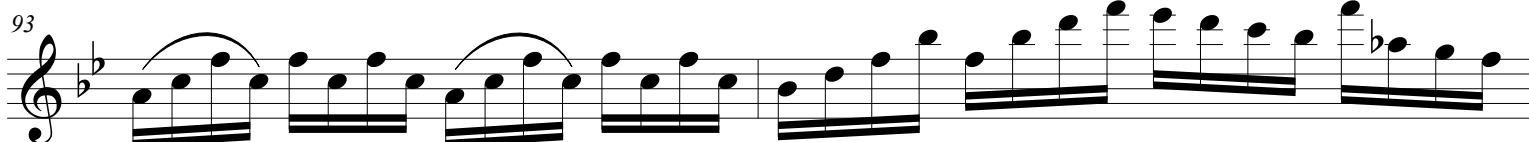
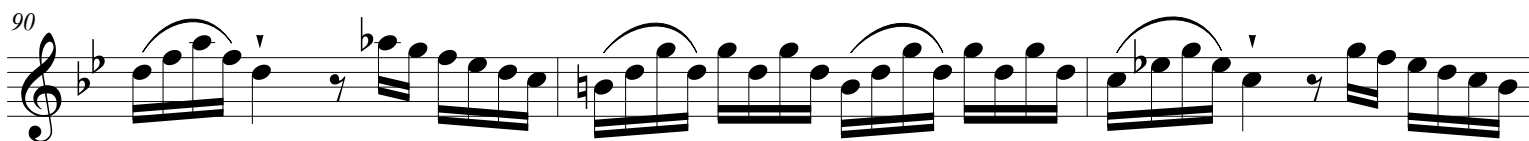
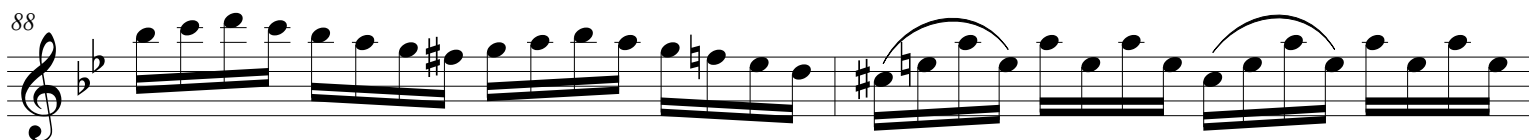
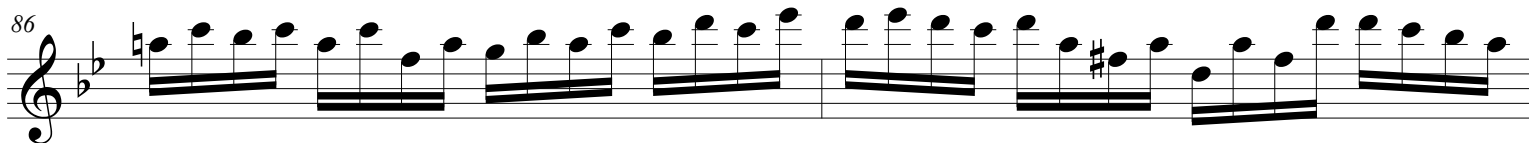
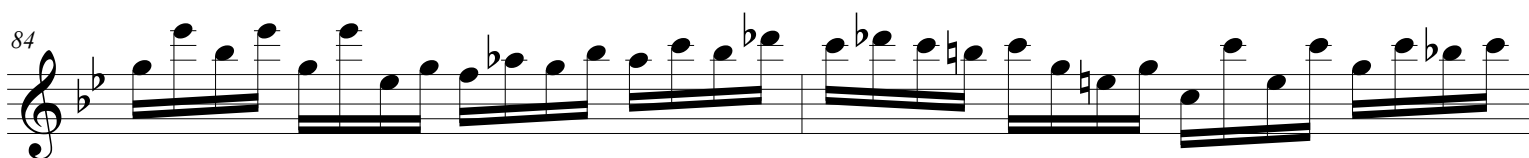
Allegro

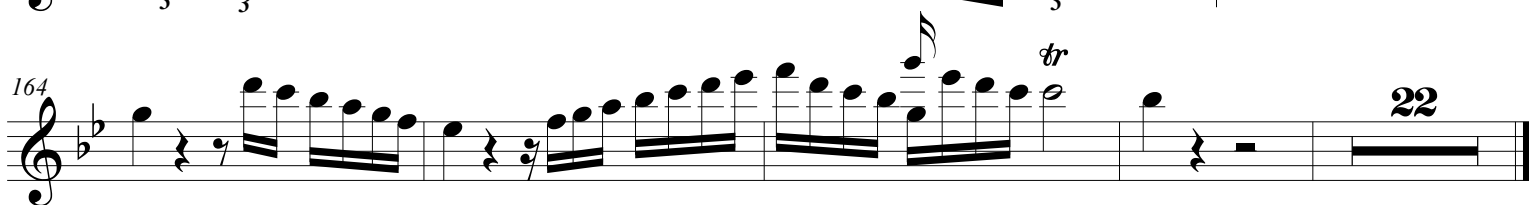
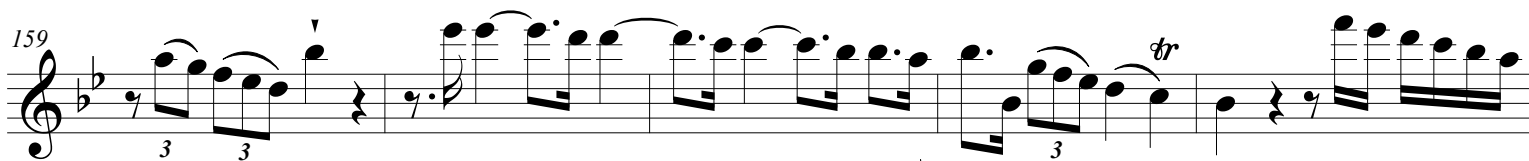
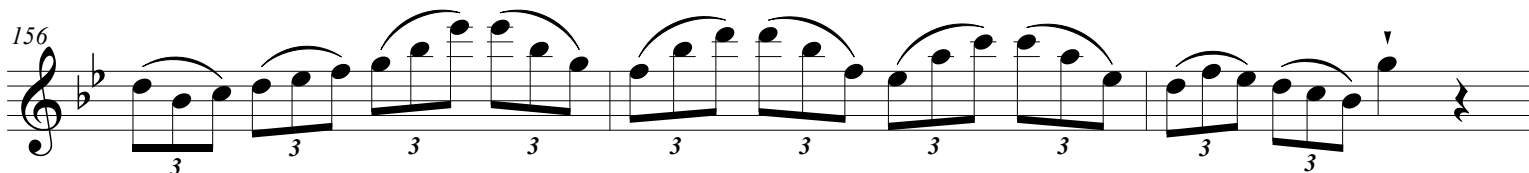
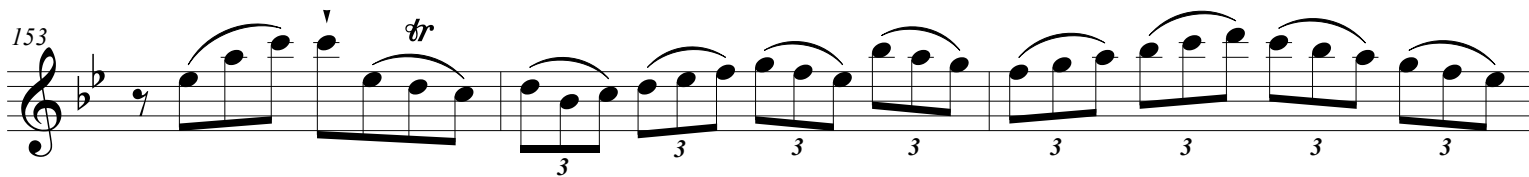
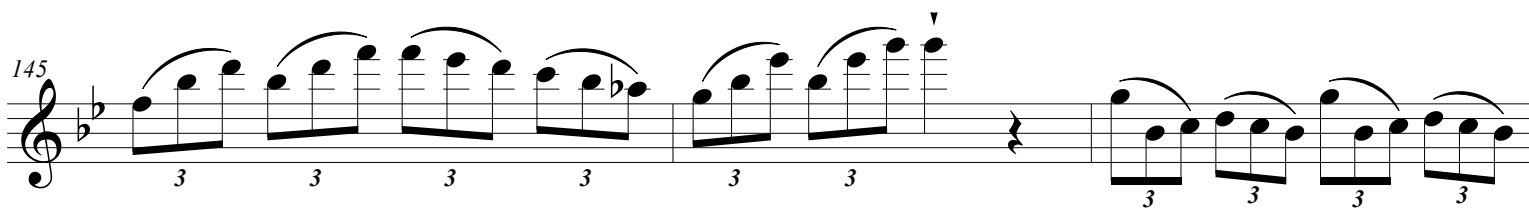
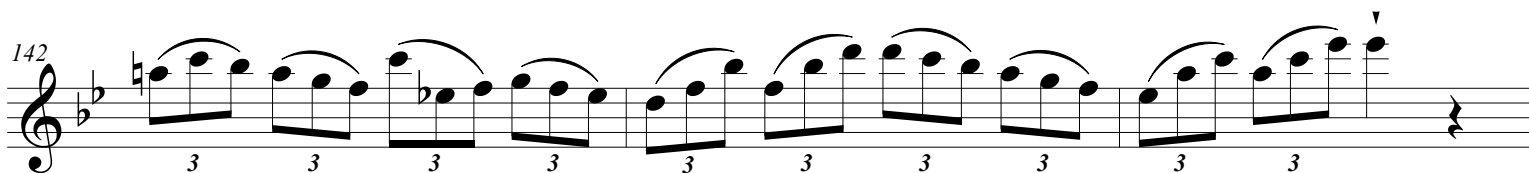
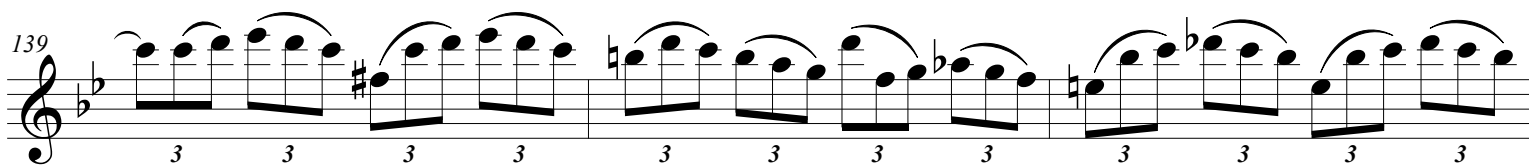
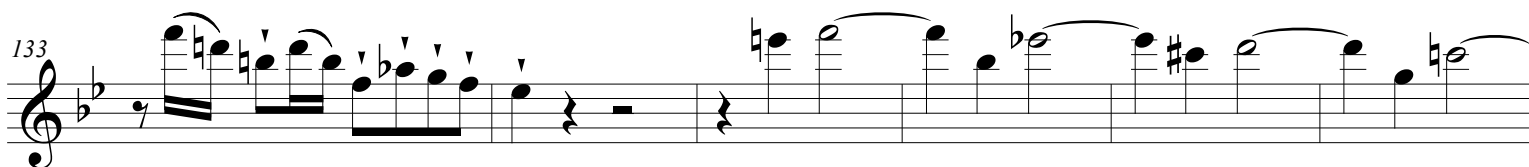
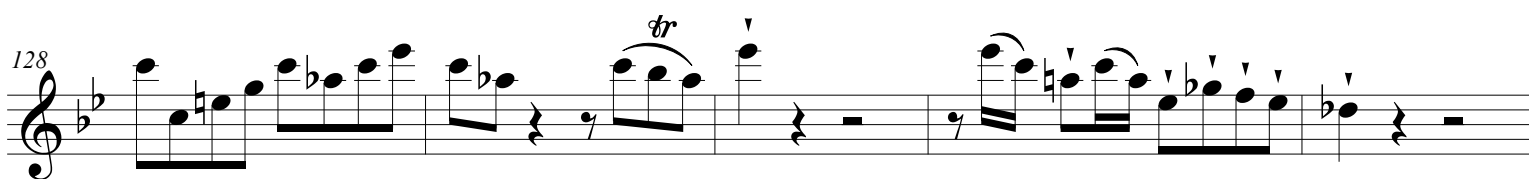
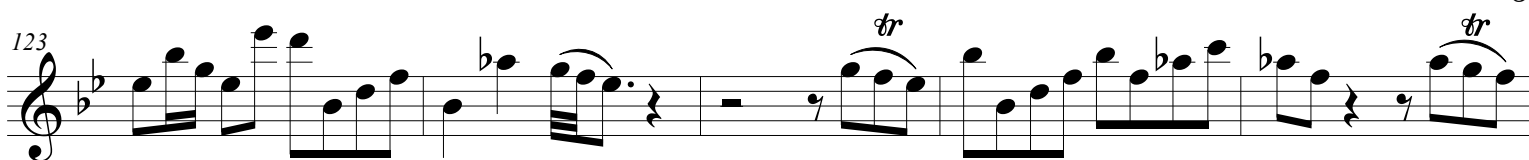
The image displays a musical score for a flute concerto, measures 1 through 80. The score is written on a single staff in treble clef, with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegro'. The score begins with a measure rest of 23 measures, followed by a series of eighth-note patterns. Measures 27, 32, 37, 43, 48, 51, 55, 59, 77, and 80 are marked with measure numbers. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as trills (tr) and slurs. A measure rest of 14 measures is indicated between measures 59 and 77. The score ends with a final measure at measure 80.

To be played on a 415 Hz Treble Recorder; using the ripieno parts in 440 Hz from the *Flute Concerto in A Major* (Wq.168, H.438)

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22

p *f* *p* *f* *p* *f*

29

2

38

p *f*

44

tr 3 *tr* 6 *tr*

56

tr *p* *f*

64

tr *tr* *tr*

71

p *f* *p* *f*

77

p *f* 3 2

84

p *f* *p* *f* *p* *f*

91

p *f* *p* *f*

97

tr *tr* 13

Detailed description: This is a musical score for a piano piece, likely for a single melodic line. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo and mood are indicated as 'Largo con sordini. Mesto'. The score consists of ten staves of music, each containing measures 22 through 100. The notation includes various musical symbols such as notes, rests, slurs, ties, and trills. Dynamics are marked with *p* (piano) and *f* (forte). Trills are indicated by 'tr'. There are also some numerical markings (2, 3, 6, 13) that might refer to fingerings or specific measures. The piece ends with a double bar line at measure 100.

Allegro assai

52

Allegro assai

52


The second system of the musical score, starting at measure 52. It continues with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a series of eighth and sixteenth notes, some beamed together, and rests. There are two measures with a whole rest. The system ends with a double bar line. The tempo marking 'Allegro assai' is at the beginning, and the measure number '52' is above the first measure.

59


59

3 3

67

67 

73

73  Musical notation for measures 73-76. Measure 73: Treble clef, B-flat key signature, quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 74: Treble clef, B-flat key signature, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 75: Treble clef, B-flat key signature, quarter note D4, quarter note E4, quarter note F4, quarter note G4. Measure 76: Treble clef, B-flat key signature, quarter note G4, quarter note A4, quarter note B4, quarter note A4. Trills are marked above the first notes of measures 75 and 76.

79

86

86


86

94

94

p *f*

99

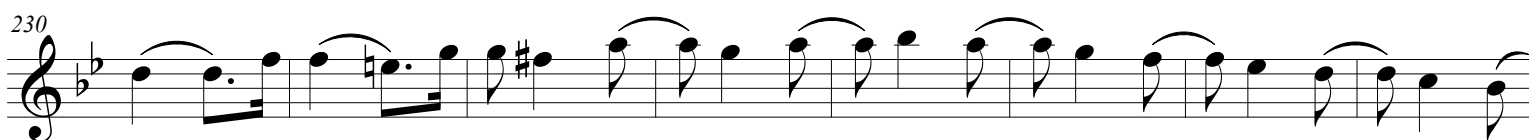
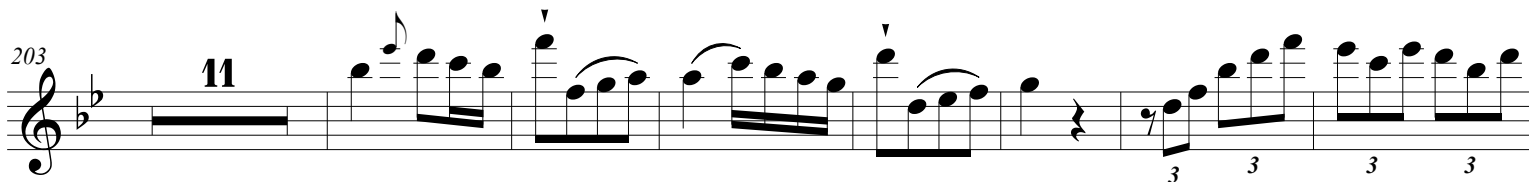
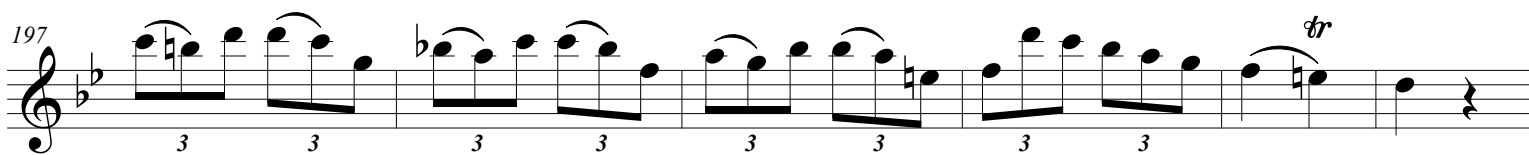
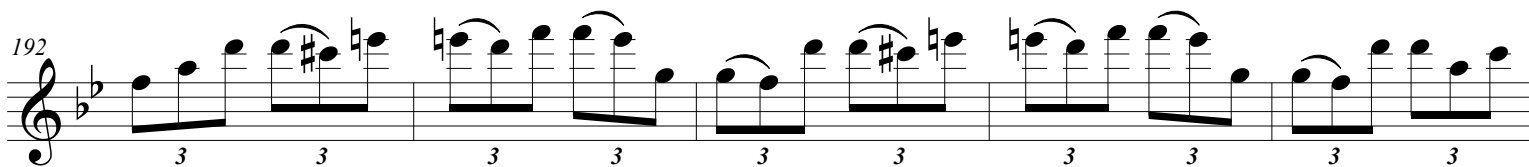
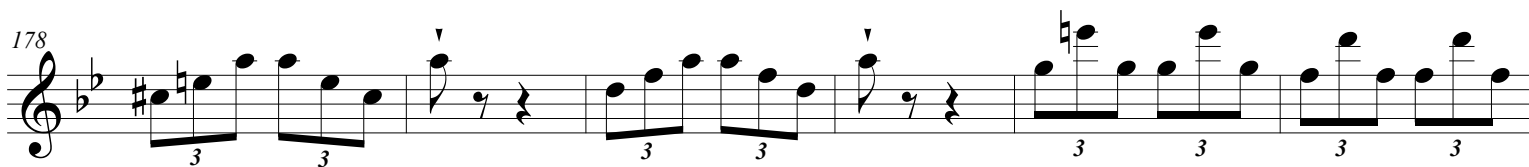
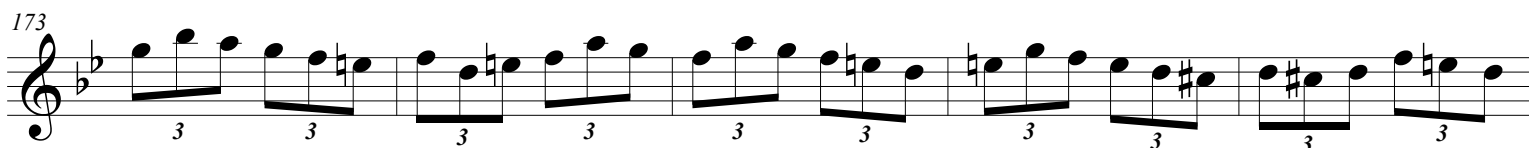
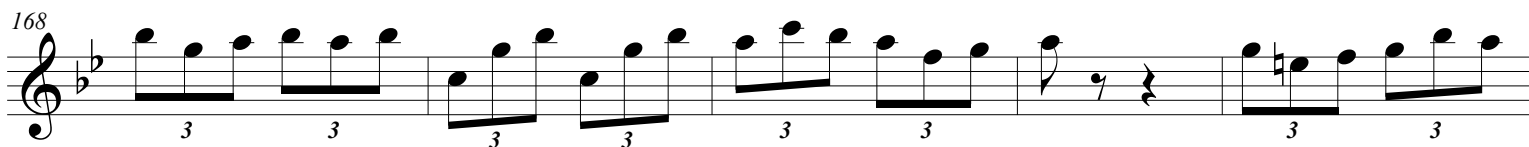
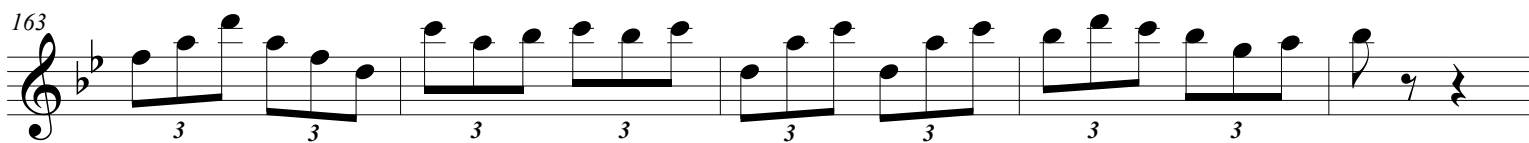
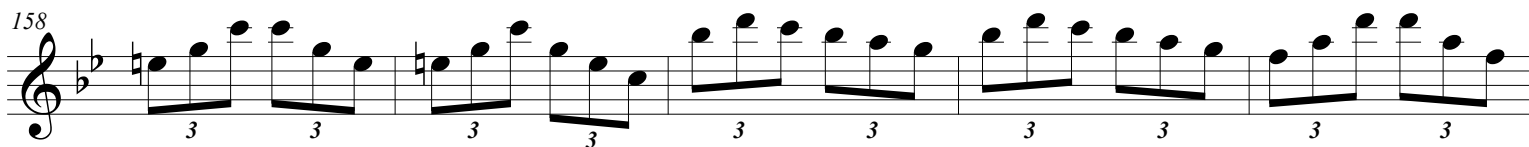
99 

133

[illegible]

143

151



238 *tr*

246 4

259 3 3 3 3

267 3 3 3 3 3 3

273 3 3 3 3 3 3 3 3 3 3

278 3 3 3 3 3 3 3 3

283 3 3 3 3 3 3 3 3

288 3 3 3 3 3 3 3 3

293 3 3 3 3 3 3 3 3

298 3 3 3 3 3 3 *tr*

303 32