
Wilhelm Friedemann BACH

Three Duets

for Two Flutes

Transcribed by David Berman

Edited by Leone Buyse and David Berman

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PRESSER

EDITORS' PREFACE

Within the repertoire for two flutes, Wilhelm Friedemann Bach's six duets, Falck 54-59, stand out for their harmonic and rhythmic sophistication. David Berman's transcriptions of the three viola duets, F. 60-62, offer flutists another example of Friedemann's gift for creating rich dialogue with less of the rhythmic and harmonic complexity found in the flute duets. Composed during Friedemann's years in Berlin, where he began living in 1774, they afford an excellent opportunity for players at all levels to expand their musicianship while enjoying Friedemann's unique blending and mastery of the Baroque and early Classical styles.

As editors, we were fortunate to be able to work from a microfiche copy of the autograph manuscript, obtained from the Fondren Library at Rice University. This manuscript originally belonged to the Musikarchiv of the Singakademie in Berlin, but since 2002 it has resided in the Staatsbibliothek. Playing from Friedemann's original text, musicians can confidently make decisions regarding such elements as articulation, dynamics, ornamentation, character, and even tempo based on the composer's vision. Without this bedrock, a performer can never know whether the printed page reflects the composer's intent or the decisions of previous editors.

Our suggested edits are clearly indicated so the performer can distinguish them from the original. These choices were based on performance practices of the period as described primarily in the writings of Johann Joachim Quantz and Carl Philipp Emanuel Bach. In the transcription process, occasional octave transpositions (indicated by brackets) were made either for technical reasons or to clarify dialogue between the two voices. Articulations have been made consistent where there were obvious omissions in the manuscript. Suggested slurs appear in dotted lines, and interpretation of ornaments within brackets.

Transcribing the C major duet (F. 60) from violas to flutes creates a number of problems. The flute lines become difficult to articulate cleanly and evenly at the faster tempi; many passages need to be rewritten and, although they fit harmonically, the rules of good counterpoint suffer. Transposing the duet to D major eliminated most of the problems. Coincidentally, D major is the natural key of the early flute.

We have purposefully offered minimal suggestions to encourage performers to make appropriate musical choices determined by the context and style of the period and the meaning of musical terms. For example, *allegro* in the Baroque era indicated cheerful, gay, and spirited, and often meant a fast tempo — the commonly understood meaning in later periods. The *appoggiatura*, a leaning dissonance that resolves into harmonic consonance, is usually meant to be played with extra weight and a sense of tenderness, yearning, or sorrow. In musical notation a *staccato* dot over a note means separated or detached, not necessarily short. The note's length depends upon the style, character, and tempo of the music. The staccato must be short and crisp in fast tempi, detached and separated in slow tempi. The stroke or *staccatissimo* ('), *strich* in German, appears throughout the manuscript of F. 60-62. In Friedemann's time this was interpreted neither as dry nor accented, but rather as *staccato*. To reflect 21st-century understanding of notation we have consistently replaced that mark with a *staccato* dot.

An important guideline for performing music of this style is to keep in mind the hierarchy of the beat, with the greatest emphasis falling on the downbeat of the bar. In 4/4 meter the third beat is the next strongest, followed by the second beat and finally the fourth. Equally essential is to remember that in this period notes without slurs were generally separated by a small amount of space ("articulatory silence") rather than linked by legato articulation.

Interpretation need not necessarily be the same from one day to the next. Interpretive ideas may change as the music becomes more familiar, and it is important to explore different options rather than be wedded to the first way one plays a note or phrase. Above all, strive to play these duets with character. The biggest sin in performance is to bore the listener... or oneself!

— Leone Buyse and David Berman
February 2020

Duet in D Major, F. 60

(originally in C Major)
for Two Flutes

WILHELM FRIEDEMANN BACH (1710–1784)

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Allegro di molto

5

8

11

14

Allegro.
Viola r.

This image shows a handwritten musical score for a Viola part, labeled "Viola r." and "Allegro." The score is written on ten systems of two staves each. The first system includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The notation is dense and characteristic of the 18th-century style, featuring many sixteenth and thirty-second notes, often beamed together. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections. A large, faint watermark is visible across the center of the page.

Duet in G Major, F. 61

for Two Flutes

WILHELM FRIEDEMANN BACH (1710–1784)

Transcribed by David Berman

Edited by Leone Buyse and David Berman

Allegro

The musical score is presented in two systems of staves. The first system (measures 1-3) shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro'. The second system (measures 4-6) includes a measure rest in the first staff and a trill (tr) in the second staff. The third system (measures 7-9) continues the melodic and harmonic development. The fourth system (measures 10-12) features more complex rhythmic patterns. The fifth system (measures 13-15) includes another trill. The sixth system (measures 16-18) concludes the page with a repeat sign at the end of the second staff.

Duet in G Minor, F. 62

for Two Flutes

19

WILHELM FRIEDEMANN BACH (1710–1784)

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The musical score is presented in five systems, each with two staves. The first system starts with a treble clef and a key signature of two flats. The second system begins with a measure number '4'. The third system begins with a measure number '7'. The fourth system begins with a measure number '11'. The fifth system begins with a measure number '14'. The score includes various musical notations such as slurs, trills, and dynamic markings.

* No tempo indication is given. See Performance Suggestions, page 4.