# Wilhelm Friedemann BACH

## Three Duets

for Two Flutes

Transcribed by David Berman
Edited by Leone Buyse and David Berman



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#### **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!

### Duet in D Major, F. 60

(originally in C Major) for Two Flutes

#### WILHELM FRIEDEMANN BACH (1710–1784)

Transcribed by David Berman Edited by Leone Buyse and David Berman



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## Duet in G Major, F. 61

for Two Flutes

#### WILHELM FRIEDEMANN BACH (1710–1784)

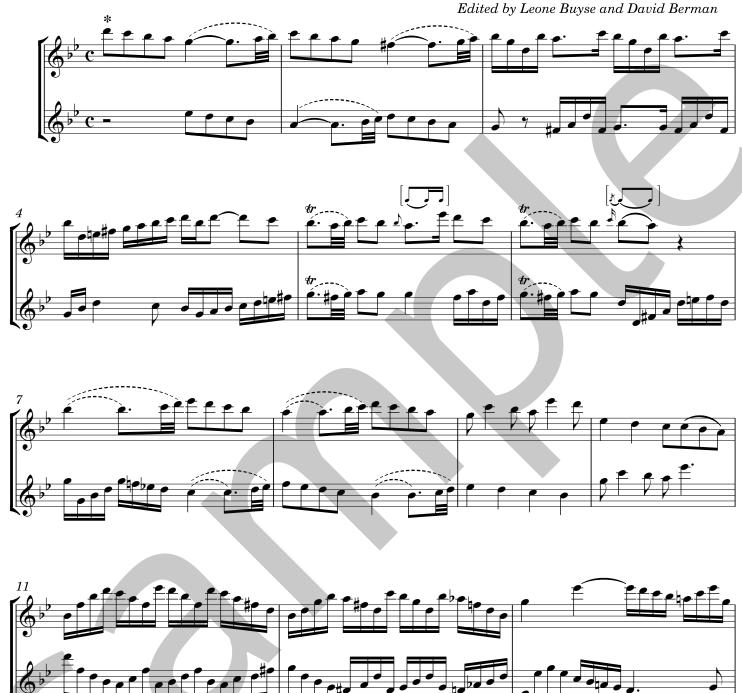
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## Duet in G Minor, F. 62

#### WILHELM FRIEDEMANN BACH (1710–1784)

 $Transcribed\ by\ David\ Berman$ 





<sup>\*</sup> No tempo indication is given. See Performance Suggestions, page 4.