

INTRODUCTION

This volume contains Carl Philipp Emanuel Bach's sixteen extant solo sonatas: one for unaccompanied flute and fifteen for wind or string instruments with basso continuo. The compositions with basso continuo, which contemporary sources most often refer to simply as "solos," comprise eleven works for flute, two for viola da gamba, and one each for oboe and for harp. Manuscripts for the flute sonatas with basso continuo were discovered in the music archive of the Sing-Akademie zu Berlin when that collection, lost since World War II, resurfaced in 1999. These eleven works, all but one previously known only in single sources, are edited in the present volume using Sing-Akademie manuscripts in the hand of Bach's chief Hamburg copyist as the principal sources.¹

By the 1720s, when C.P.E. Bach was growing up in Leipzig, Italianate solo sonatas with four movements in the succession slow–quick–slow–quick were giving way to three-movement works containing a single slow movement.² During the 1730s and 1740s, one variety of three-movement work, with movements in the sequence slow–quick(er)–quick, came to dominate among sonatas composed at Dresden and Berlin. It was this type, exemplified by the compositions of Johann Joachim Quantz (1697–1773) for flute and basso continuo, that Bach composed until moving to Hamburg.³ Hence Bach's sonatas conform with those of other musicians working in the circle of King Frederick II of Prussia (1712–86), who reigned from 1740. Quantz wrote numerous sonatas specifically for Frederick; evidence of the change in taste that occurred at about the time Bach began composing solo sonatas can be seen in the fact that older four-movement sonatas by Quantz were later recopied for the king without their third (slow) move-

ment.⁴ There is no evidence of anything similar occurring with Bach's works.

In his *Autobiography* (p. 207), Bach refers to his solo sonatas as "18 Solos für andere Instrumente als das Clavier"⁵—virtually the same phrase used in his estate catalogue (NV 1790). The latter has nineteen entries for individual "soli" (NV 1790, pp. 48–51), including musical incipits for those that remained unpublished, and gives dates and places of composition for all but the first two. The *Autobiography* accounts for all but the last solo sonata, written in 1786. Charles Burney, who met Bach in Hamburg in 1772, published Bach's summary of works in English as "eighteen solos, for different instruments."⁶

The works in the present volume coincide with those listed as "soli" in NV 1790, with the exception of two duets for melody instruments recorded there as items 16 and 17 (Wq 140 and 141), and a lost violoncello sonata, item 10. NV 1790 incorrectly lists item 11 as a work for flute rather than viola da gamba, an error that Bach's widow mentions in her correspondence (see "Evaluation of Sources" in the critical report). Table 1 summarizes the information from NV 1790 together with individual movement headings, instrument ranges, and catalogue numbers. The present edition organizes the sonatas by instrument and Wq number with one exception: Wq 132, published during Bach's lifetime, opens the volume.

Chronology and Transmission

According to NV 1790, Bach's solo sonatas were composed from 1735 to 1786, in Frankfurt an der Oder, Berlin, and Hamburg. Most of the solo sonatas apparently did not cir-

1. All previous editions of these works have been edited based on the MSS in B-Bc. For further discussion see Mary Oleskiewicz, review of *C.P.E. Bach. Complete Sonatas for Flute and Basso Continuo*, ed. Ulrich Leisinger, *Notes* 59 (2002): 169–76.

2. Bach based his variations Wq 118/7 of 1735 on the minuet from Pietro Antonio Locatelli's op. 2, no. 10 (1732), the only one of Locatelli's twelve works for flute and basso continuo that is not in the older four-movement format.

3. This type is also prescribed by the theorist Johann Adolph Scheibe in his *Critischer Musikus* (Leipzig, 1745), 681–82.

4. On the recasting of Quantz's four-movement works, see Mary Oleskiewicz, "Quantz and the Flute at Dresden: His Instruments, His Repertory and Their Significance for the *Versuch* and the Bach Circle," (Ph.D. diss., Duke University, 1998), 166–72.

5. Bach's autobiography was substituted for Burney's biography in *Carl Burney's der Musik Doctors Tagebuch seiner musikalischen Reisen*, vol. 3, *Durch Böhmen, Sachsen, Brandenburg, Hamburg und Holland* (Hamburg, 1773), 199–209.

6. Burney, *The Present State of Music in Germany, the Netherlands and United Provinces*, 2nd ed. (London, 1775), 266.

TABLE I. BACH'S SOLI IN NV 1790

No. in NV 1790	Wq	H	Place	Date	Instrument	Key	Movements	Treble Range	Bass Range
1	135	549	Leipzig?	by 1735?	oboe	g	Adagio—Allegro—Vivace	d'–d'''	C–c'
2	134	548	Berlin?	c. 1747?	flute	G	Adagio—Allegro—Vivace	d'–e'''	D–e'
3	123	550	Frankfurt	1735	flute	G	Andante—Allegro—Tempo di minuetto	d'–e'''	D–d'
4	124	551	Frankfurt	1737	flute	e	Adagio—Allegro—Minuetto	d'–e'''	BB–d
5	125	552	Berlin	1738	flute	B \flat	Adagio—Allegro—Vivace	d'–e \flat '''	BB \flat –e'
6	126	553	Berlin	1738	flute	D	Largo—Allegro—Vivace	d'–f \sharp '''	AA–d'
7	127	554	Berlin	1739	flute	G	Adagio—Allegro—Vivace	d'–e'''	BB–g'
8	128	555	Berlin	1740	flute	a	Andante—Allegro—Vivace	d'–d'''	C–e'
9	129	556	Berlin	1740	flute	D	Adagio—Allegro—Vivace	d'–e'''	C–d'
10	138	557	Berlin; rev. Hamburg	1740; 1769	violoncello	g	Largo (lost; incipit in critical report)		
11	136	558	Berlin	1745	viola da gamba	C	Andante—Allegretto—Arioso	F–d''	C–d
12	137	559	Berlin	1746	viola da gamba	D	Adagio ma non tanto— Allegro di molto—Arioso	C \sharp –e''	D–f \sharp '
13	130	560	Berlin	1746	flute	B \flat	Largo—Allegro—Allegro	d'–e \flat '''	C–d'
14	131	561	Berlin	1747	flute	D	Andante—Allegretto—Allegro	d'–e'''	D–e'
15	132	562	Berlin	1747	flute	a	Poco adagio—Allegro—Allegro	d'–f \sharp '''	—
16	140	598	Berlin	1748	flute, violin*	e	Andante—Allegro—Allegretto		
17	141	599	Berlin	1752	2 violins*	d	Largo (lost)		
18	139	563	Berlin	1762	harp	G	Adagio un poco—Allegro—Allegro	g–e'''	D–e'
19	133	564	Hamburg	1786	flute	G	Allegretto—Rondo. Presto	d'–g'''	D–e'

* See CPEB: CW, II/5

culate during the eighteenth century beyond a few owners, and most of these works have come down to us in only one or two manuscript copies. Bach's autographs and house copies, from which the existing manuscripts must have descended, are lost. Only the unaccompanied flute sonata, Wq 132, was published during the composer's lifetime, and consequently it must have had the widest circulation.⁷ While NV 1790 notes that the work was composed at Berlin in 1747, it was not printed until 1763, when it appeared both in the anthology *Musicalisches Mancherley* and individually in an offprint. The earliest dated solo sonatas are two for flute, Wq 123–124, composed in 1735 and 1737 at Frankfurt. Bach's composition of solo sonatas at Berlin was divided between two periods. The first, from 1738 to 1740, produced five sonatas for flute, Wq 125–129, as well as the lost sonata for cello, Wq 138. During the second period, from 1745 to 1747, Bach composed the two sona-

7. The only other instrumental chamber works with flute published during Bach's lifetime are the duet with violin, Wq 140 (published in CPEB: CW, II/5) and the trio for flute, violin, and basso continuo, Wq 161/2 (CPEB: CW, II/2.1).

tas for viola da gamba, Wq 136–137, and three new flute works, Wq 130–132. Thereafter he twice briefly returned to the composition of solo sonatas, writing the harp sonata, Wq 139, in 1762 and the so-called Hamburg sonata for flute, Wq 133, in 1786. He had also revised the cello sonata in Hamburg in 1769, his first full year there after moving from Berlin.

The two undated solo sonatas in NV 1790 (Wq 134 and 135) are usually assumed to have been composed by 1735.⁸ However, the flute sonata, Wq 134 may have been composed in Berlin and substantially revised there; the oboe sonata, Wq 135, on the other hand, could well date from Bach's youth in Leipzig, perhaps written under his father's supervision. A more precise understanding of their chronology can be reached by considering these works in relation to certain stylistic developments in the solo sonatas as a group. The first movements in the Frankfurt and early Berlin sonatas bear the tempo markings *Largo*, *Adagio*, and *Andante* (see table 1); in the works from the second Berlin

8. Helm, 118–19, gives the date of both works as "Probably 1735 or earlier."

period, Bach twice uses more nuanced movement headings such as *Adagio ma non tanto* (in Wq 137) or *Poco adagio* (in Wq 132). The second movements of Bach's solo sonatas are nearly all in $\frac{2}{4}$, with three exceptions: in the gamba sonatas, Wq 136 and 137, and the flute sonata, Wq 134. Most of the second movements are labeled *Allegro* or *Allegretto*, often making them quicker than their concluding movements. The two Frankfurt sonatas conclude with a minuet (or *Tempo di minuetto*) and variations, a format also used in two of the early Berlin sonatas where, however, the theme is designated *Vivace* (in Wq 126 and 128). This same *Vivace* marking is used for the concluding movements of the remaining sonatas from the first Berlin period, although these are not variation movements. Beginning in 1745, third movements have more varied characters, including two marked *Arioso* in $\frac{3}{8}$ and three *Allegro* in $\frac{3}{8}$. Considered alone, tempo markings could suggest early dates for both Wq 134 and 135: both show tempo designations found in Wq 125, 127, and 129; third movement markings align with all five works from the first Berlin period. Evaluating formal structures, however, offers a different prospect for Wq 134.

At least one movement in each of Bach's solo sonatas shows elements of incipient sonata form. This structural principle gradually becomes more prevalent, and it is the opening slow movements that are the last to be consistently constructed as sonata forms, beginning with Wq 125 of 1738. The term sonata form, in this context, is meant to describe the clear division of a movement into two or three sections that are roughly parallel in construction; each section opens with a thematic statement followed by modulating passages, often sequential, that lead to one or more closing phrases and a full cadence. In quick movements, a double bar typically follows the first section; this is absent in the slow movements, which nevertheless often have essentially the same form, especially in the later works. Indeed, except in the quick movements of Wq 131 and 133, each movement of Bach's solo sonatas from 1745 onward comprises a full three-part sonata form.⁹ All three movements of Wq 134 are of this type; unlike the opening movements of sonatas dated to the earlier Berlin period, its first movement falls into three sections, each clearly articulated by a thematic statement. The last of these statements constitutes the return and repeats the opening theme in the tonic, giving the final section the character of a recapit-

9. For a more detailed account of sonata form in Bach's works, see David Schulenberg, *The Instrumental Music of Carl Philipp Emanuel Bach* (Ann Arbor: UMI Research Press, 1984), 99–145.

ulation. The three movements of Wq 134, moreover, are of considerable length and harmonic sophistication, the second movement even incorporating two confirmed modulations within its second (“development”) section. From the point of view of form, therefore, Wq 134 clearly belongs to this post-1745 Berlin period of sonata composition.

However, certain aspects of Wq 134—its movement headings, and the contrapuntal texture of its second movement—may offer evidence that the sonata was composed earlier. If so, it underwent revision, perhaps in 1746 or 1747 when Bach returned to the composition of flute sonatas. NV 1790 shows that in 1747 Bach revised six early trio sonatas that include flute (Wq 143–148 all originate in the 1730s). In 1746 he also significantly reworked the final movement of Wq 125 to update it formally and melodically as the last movement of Wq 130. If Wq 134 had a similarly complex history, that could explain why NV 1790 provides it with neither date nor place of origin.¹⁰

On the other hand, form and style in Wq 135 suggest a pre-1735 origin. Its brief first movement does not employ sonata-form principles; in fact, the *Adagio* seems intentionally to avoid any sort of regular musical patterning. Its expressive dissonances and dissonant melodic leaps appear to have been strongly influenced by music of J. S. Bach, and the voice leading of its final cadence, where the bass moves from the sixth degree to the dominant, is found only in other very early pieces. The second and third movements formally resemble those in several early flute sonatas: the *Allegro* a three-part sonata form without a return, the *Vivace* a minuet with variations. The work contains none of the counterpoint typically found in the later Frankfurt and early Berlin works, such as the canonic imitation in Wq 126/ii, or the two-voiced fugue in Wq 127/ii.

NV 1790 records Bach's lost violoncello sonata, Wq 138, as “erneuert” (revised or renewed)—the term, also applied to many early works of other genres, implies a substantial compositional revision. The same recomposition process apparently extends to at least two other solo sonatas as well. Two sources for Wq 125 transmit its final movement in two distinct versions, neither of which appears to be the original. What appears to be the later of these versions introduces some melodic variations into the upper part (see critical report), and the first two movements show some

10. Miller, 228–30, offers a similar explanation for the absence of a date in NV 1790, but inaccurately regards the form of the work's first movement as typical of 1738–40. The Sing-Akademie source for Wq 125 reveals that movement iii underwent at least one earlier revision before being reworked as the final movement of Wq 130 (see “Evaluation of Sources” in the critical report).

evidence for similar revisions as well. The final movement of Wq 125 recurs in Wq 130 in a third form that not only incorporates the earlier melodic variations but also adds a number of entirely new passages.

Recomposition also occurs in Wq 131, which is to some degree a pastiche: its second and third movements borrow motives and rework passages from three earlier solo sonatas. Movement ii draws on the corresponding movement of the flute sonata Wq 129, whereas movement iii derives in large part from the third movements of the gamba sonatas, Wq 136 and 137. Bach's substantial variation of the borrowed material, as well as the complex manner in which he interweaves borrowings from different works into a new structure, make Wq 131 a fundamentally new work, not merely a version of any one of the previous solos.¹¹ In view of the nature of the reworkings and the inclusion of both works in NV 1790, there can be no question that Wq 129 remained, in Bach's view, a valid, independent flute sonata. The measures from which musical material is borrowed are listed below. Very little material is re-used without alteration. Both character markings and formal structures differ between the corresponding movements: while Wq 131/iii, is marked *Allegro*, the third movements of Wq 136 and 137 are both designated *Arioso*. Both of these borrowed movements are ternary sonata forms; the third movement of Wq 131, however, is constructed as a two-part sonata form. Likewise, the second movements of Wq 131 and 129 are, respectively, *Allegretto* and *Allegro*. The forms of these two movements also differ in an important respect: although both are ternary sonata forms, with a second formal cadence in B minor, Wq 129/ii subsequently restates the opening theme in the tonic (m. 72), whereas Wq 131/ii does not.

Mm. in Wq 131/ii	Compare mm. in:
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1–6	Wq 129/ii, 1–6
25–30	Wq 129/ii, 27–32
31–36	Wq 129/ii, 33–38
56–64	Wq 129/ii, 60–68
77–86	Wq 129/ii, 78–87

11. Previous authors, including Miller, Leisinger, and Leisinger/Wollny 1993, have noted the use of borrowed material from Wq 129 and 136 in Wq 131, but have overlooked the borrowings from Wq 137. Miller, 213, calls Wq 136 a “model” for Wq 131; she notes that the connection between these two works may explain the mistaken designation of Wq 136 as a flute sonata in NV 1790 (Miller, 239, 242–45); see also Leisinger/Wollny 1993, 188. Leisinger, vol. 5, describes Wq 129 and 131 as “two versions of the same piece,” raising the question of whether Bach “regarded both versions as legitimate alternatives.”

Mm. in Wq 131/iii	Compare mm. in:
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1–12	Wq 136/iii, 1–12
17–23	Wq 137/iii, 21–27
29–36	Wq 137/iii, 35–42
37–45	Wq 136/iii, 37–45
61–67	Wq 137/iii, 94–100
73–80	Wq 137/iii, 108–115

Bach's instrumental chamber music likely was heard in a variety of venues. These include the Collegium Musicum (“Musikalische Akademie”) at Frankfurt; the courts at Ruppin, Rheinsberg, Potsdam, and Berlin; music academies at Berlin and Rheinsberg; and public concerts in Berlin and Hamburg. Wq 131 survives in a copy (source D 1) dating to Bach's lifetime that may have been connected to one such academy, the Musikübende Gesellschaft.

The Flute Sonatas

Bach's two Frankfurt sonatas (Wq 123–124) pose no particular technical challenges to the flutist and might have been composed for a musician of limited abilities, though this observation does not bear on their artistic merit. The upper range of Wq 124 to e''' is normal for flute music of the period and conforms to that of the works Bach composed between 1738 and 1746 (see table 1); Wq 123 falls within the same range, although its first movement also calls for a somewhat unusual trill from e''' to f_4''' .

The five solo flute sonatas composed in Berlin between 1738 and 1740 may well have had a more elevated audience, as Bach in 1738 had probably been promised a position with the future king (Frederick II of Prussia) and already had been serving him informally.¹² The first of these sonatas, Wq 125, is in B-flat major, not an easy key on the eighteenth-century instrument but one encountered regularly in works that Quantz composed for the king; Bach's work is similar in its technical demands to those of Quantz. As in Quantz's works, pure intonation would have been more easily achieved on the special two-keyed flutes that Quantz had invented and which he made for the king; the separate keys for D# and Eb would have been useful in the first movement of Wq 128, although enharmonic distinctions are already called for in the Frankfurt sonata Wq 124.

Bach's later Berlin flute sonatas are lengthier composi-

12. For further discussion of Bach's employment at court as it concerns flute composition, see Mary Oleskiewicz, “Like Father Like Son? Emanuel Bach and the Writing of Biography,” in *Music and Its Questions: Essays in Honor of Peter Williams*, ed. Thomas Donahue (Richmond, Va.: OHS Press, 2007), 253–79, esp. 267–68.

tions, making greater demands on the player's technique and expressivity. But only Wq 132 takes the flute beyond the range of the earlier works (with the single exception of Wq 126; see table 1), requiring multiple $f\sharp'''$ s and $f\#'''$ s. The note $f\sharp'''$ can be found in some flute sonatas and concertos by Quantz and Frederick II, and also occurs in flute sonatas published about 1750 by Georg Zarth with a dedication to the king.¹³

Much later, at Hamburg in 1783, Bach made the acquaintance of the blind touring flute virtuoso Friedrich Ludwig Dülon, who performed for him and had several lessons. Twenty-four years later, Dülon reported that he had played "a solo of [Bach's] own composition."¹⁴ This is likely to have been the unaccompanied flute sonata, Wq 132, as no other sonata of Bach's had been published or is known to have been in circulation at the time. According to Dülon, Bach responded to the performance by claiming that "the one for whom I wrote this piece couldn't play it; the one for whom I did not write it can."¹⁵ While Miller interprets this to mean that Bach had composed the work for Frederick, music composed for the king would not have been published during his lifetime.¹⁶ Furthermore, the sonata, although demanding a high level of proficiency, is not as difficult technically as other music known to have been played by the king (such as Quantz's sonatas and concertos in keys such as B-flat major and E-flat major). A practiced flutist can readily play chromatically up to a''' on the type of flutes played by Frederick and Quantz, using the embouchure and technique described by Quantz. Even the $f\sharp'''$ demanded by Bach is practical, and Quantz's flutes not only have a strong low register but give the player the flexibility needed to negotiate wide leaps, both of which are requirements of Wq 132.¹⁷

13. SIX SONATES | A FLUTE SEULE | Avec la Basse Continüe | DÉDIÉES | A Sa Majesté | LE ROI DE PRUSSE | ET COMPOSÉES | PAR M.^R ZARTH . . . (Paris, c. 1750; facsimile, Béziers: Société de Musicologie de Languedoc, n.d.).

14. *Dülon des blinden Flötenspielers Leben und Meynungen von ihm selbst bearbeitet* (Zurich, 1807–8), 151–52; excerpt translated in Leta E. Miller, "C.P.E. Bach and Friedrich Ludwig Dülon: Composition and Improvisation in Late Eighteenth-Century Germany," *Early Music* 23 (1995): 66.

15. *Ibid.*

16. A letter of 5 April 1785, from C.P.E. Bach to an unknown patron, verifies this. Concerning a sonata he had composed for Princess Amalia (Wq 70/2) Bach writes: "This sonata was composed for the organ for Princess Amalia, and I would have acted poorly and risked much if I had had it printed." *CPEB-Letters*, 225–26.

17. See Mary Oleskiewicz, "The Flutes of Quantz: Their Construction and Performing Practice," *Galpin Society Journal* 53 (2000): 201–20.

Bach's last solo sonata for flute, Wq 133 of 1786, incorporates several new features that reflect its late date. Following a trend that can be observed in Bach's late keyboard sonatas, it is in two rather than three movements, although a short bridge passage connects the two. The work's extroverted virtuosity includes florid passagework in the flute's uppermost register, extending a half step higher than in Bach's previous sonatas (to g''' ; see table 1). The work resembles some nineteenth-century flute etudes in demanding the agility of an expert player.¹⁸

The Sonatas for Violoncello and Viola da gamba

Only the first two measures of the cello sonata are known from early catalogue entries (see critical report). This incipit reveals a *Largo* in $\frac{3}{4}$ whose theme opens with a slurred dotted figure followed by a descending tritone and a half-step appoggiatura, graced with an *Anschlag*; together with its minor key, this phrase perhaps suggests an opening movement of intimate, expressive character. Several of Bach's Berlin court colleagues also composed at least one sonata for cello and basso continuo.¹⁹

The two sonatas for viola da gamba and basso continuo mark the beginning of Bach's renewed activity as a composer of solo sonatas at Berlin, after a five-year hiatus. The gamba, whose use by this date was confined largely to German court circles, continued to be played by professionals almost to the end of the 18th century. Between 1741 and 1763, for instance, the Prussian court retained the virtuoso Christian Ludwig Hesse (1716–72), whose father had studied with the French gambist Antoine Forqueray. Hesse's technique and instrument were French, which perhaps appealed to the king's francophile taste.²⁰

In Bach's sonatas for the gamba, the solo part is notated in treble clef, an octave higher than sounding pitch, following a convention employed in other Berlin works.²¹ The oc-

Audio examples are available at <<http://www.music.ed.ac.uk/euchmi/galpin/gwj.html>>.

18. While Ernst Schmid has suggested that Bach may have written Wq 133 for Dülon, Miller notes that Dülon is not known to have been in Hamburg at the time of its composition, but that virtuoso Christian Carl Hartmann, of the Royal Academy in Paris, performed twice in public concerts in Hamburg during June 1786; see Schmid 1931, 91 and Miller, 215–16.

19. These include Christoph Schaffrath, Carl Heinrich Graun, Georg Czarth, and one of the Bendas.

20. Michael O'Loughlin, "Ludwig Christian Hesse and the Berlin Virtuoso Style," *Journal of the Viola da Gamba Society of America* 35 (1998): 71.

21. Some composers elsewhere, such as Carl Friedrich Abel, also followed the convention of notating parts for bass viol in treble clef.

tave transposition, although primarily a notational convenience, might also reflect a psycho-acoustic phenomenon whereby the tone of the gamba is not necessarily perceived as sounding in the octave in which it is played; as a result the occasional crossing of the solo part beneath the bass may not be as noticeable in these works as it would be in those for another instrument.²² An alternative view is that the solo parts of both Wq 136 and 137 were intended for a treble viol sounding at written pitch. This would eliminate the many crossings of the bass over the solo part in both works, but in Wq 137 it does not account for the note c# in movement ii, m. 69, which requires a seventh string unknown on the treble form of the instrument. “Inverted” harmony, such as occurs repeatedly in Wq 137, movement ii, mm. 106–18, is common in music for bass voice; if found objectionable, it could be avoided by the keyboard player’s doubling the bass in octaves.

As shown in table 1, the earlier of Bach’s gamba sonatas, Wq 136 in C major, has a solo part spanning two octaves and a sixth (sounding F–d’’) and fits easily on a six-string bass viol (tuned D–G–c–e–a–d’). The solo part could be played alternatively on the violin; in fact, the one multiple stop (in movement ii, m. 38) is playable as written only on the latter instrument.²³ Bach’s second gamba sonata, Wq 137 in D major, also has a problematic multiple stop and in addition presents technical challenges that approach the limits of what is possible on the instrument. The range covers three octaves plus a third (sounding C#–e’’), requiring the extra seventh string (AA) of the late-Baroque French instrument for one note (in movement ii, m. 70). Bach was not alone in requiring a seven-string gamba that must also ascend high above the frets; works by Johann Gottlieb Graun and Christoph Schaffrath make similar demands.²⁴

22. Praetorius in 1619 described a similar phenomenon involving flutes and recorders, which he perceived to sound an octave lower than they actually play. See Michael Praetorius, *Syntagma Musicum II, De Organographia: Parts I and II*, trans. and ed. David Z. Crookes (Oxford: Clarendon Press, 1986), 36.

23. On the gamba, a gap within the chord must be “filled up” by inserting an additional note; see Johannes Boer, “The Viola da Gamba Sonatas by Carl Philipp Emanuel Bach in the Context of the Late German Viol Masters and the ‘Galant’ Style,” in *A Viola da Gamba Miscellany: Proceedings of the International Viola da Gamba Symposium, Utrecht 1991*, ed. Johannes Boer and Guido van Oorschot (Utrecht: STIMU, 1994), 127.

24. See Michael O’Loughlin, “The Viola da Gamba Music of the Berlin School, 1732–1772” (Ph.D. diss., University of Queensland, 2002), 221, 261, and 319, on works by Berlin composers, as well as arrangements by Hesse, that require the AA string.

The second and third movements of Wq 137 present special challenges for the performer. In movement ii, mm. 67–69, Bach writes a sequence involving rapidly repeated three-note chords. These can be sounded simultaneously (without arpeggiation), but doing so requires great agility and considerable pressure from the bow on the strings. Typical French bow grips of the period are inadequate for this purpose, but a portrait thought to be of Carl Friedrich Abel shows a different grip in which the third finger of the right hand presses against the hair of the bow to create greater tension on the hairs.²⁵ Also problematic in this passage is the final chord (in movement ii, m. 70), which is again unplayable as written (see critical report). Additional challenges are posed by parallel thirds and sixths in movement iii (mm. 28–34 and parallel passages).

The presence of similar writing in other Berlin works for gamba, especially those by J. G. Graun, may have given rise to the alternative instrumentation for violin or viola that is documented for them in some sources. Indeed, Bach’s trio for viola da gamba and obbligato keyboard (which makes no such technical challenge) is also designated alternatively for viola in at least one source (see Wq 88, published in CPEB: CW, II/3.1). That alternative is not documented for Wq 136 or 137.

The Oboe Sonata

Bach wrote two oboe concertos, but these are from his last years at Berlin (c. 1765; published in CPEB: CW, III/5) and are fully mature works, unlike the undated Wq 135. The range of the oboe part (d’–d’’) in Wq 135 falls well within that of the instrument of the period, and the music itself does not make great technical demands. There was certainly no lack of good oboists at Leipzig in the 1730s, to judge from the parts for the instrument in cantatas of J. S. Bach. Numerous military oboists were present in both Ruppín and in Potsdam, where Friedrich Wilhelm I established a regimental music school.

25. I am grateful to Brent Wissick for discussing with me the technical issues that arise in Wq 137 and for providing information about the Abel portrait. The portrait, which is in a private American collection, is undated and unsigned. Scholars believe it may have been made in London, in part because Abel appears to be playing an English gamba. Ben Hebbert believes from the head of the gamba that the instrument is by Barak Norman or perhaps another English maker at that time. Susan Sloman believes that the painter was English but definitely not Gainsborough. I thank Peter Holman and Susan Sloman for their friendly communications.

The Harp Sonata

Bach wrote his only solo work for harp, Wq 139, in 1762, at a time when he was experimenting with new types of music, including the sonatinas for keyboard and ensemble (Wq 96–110). The harp sonata appears, perhaps not coincidentally, at the end of the Seven Years' War, when Frederick resumed his regular private chamber concerts in Potsdam after a long hiatus. The same year also saw the publication of part II of Bach's *Versuch über die wahre Art das Clavier zu spielen*, which treats extensively the art of accompaniment and figured bass realization, including some of the "refinements" of accompaniment implied by certain details in the figuration of Wq 139. The harp sonata also incorporates most of the keyboard ornament signs described in the *Versuch*.

There had been harpists at Frederick's court since 1735, engaged presumably to play arrangements or to accompany, as there was little written specifically for the instrument. Bach's closest association with a harpist must have been to the Prussian court harpist Franz Brennessell, about whom very little is known; in 1772 Brennessell was praised in a treatise on harp playing published in Berlin.²⁶ Frederick had engaged Brennessell in May 1755 as an apprentice to Bach, for a period of study that continued until 1763, when Brennessell began to receive a salary from the king's private funds.²⁷ Although Bach's *Versuch* does not mention the harp, the instrument was in common use for accompaniment elsewhere in Europe, and Bach's pedagogical activity with the young harpist is likely to have focused on accompaniment and figured bass realization. For most of the century court harpists had functioned as accompanists, and in 1792 the Berlin naturalist and harp player Johann Friedrich Wilhelm Herbst still recommended Bach's treatise, among others, for material applicable to the harp.²⁸ The date of the harp sonata coincides with the end of Brennessell's apprenticeship with Bach.

26. Johann Carl Gustav Wernich, "Vorbericht," *Versuch einer richtigen Lehrart die Harfe zu spielen* (Berlin, 1772), [ii].

27. Archival documentation for the period of Brennessell's study with Bach is given by Christoph Henzel, "Neues zum Hofcembalisten Carl Philipp Emanuel Bach," *BJ* 85 (1999): 176–77. Brennessell had previously been rejected as a candidate for this work; see Darrell M. Berg, "C.P.E. Bach's Harp Sonata," *The American Harp Journal* 7 (1980): 12.

28. Hans Joachim Zingel, *Harfe und Harfenspiel vom Beginn des 16. bis ins zweite Drittel des 18. Jahrhunderts* (Halle: Max Niemeyer, 1932), 151, citing Johann Friedrich Wilhelm Herbst, *Über die Harfe, nebst einer Anleitung, sie richtig zu spielen* (Berlin, 1792), p. 6: "wo der Harfenspieler sehr vieles finden wird, was sich für sein Instrument eignet."

Many types of harps were in use at the time of Bach's sonata, and there is no record of the actual instruments used by any contemporary harpist at the Prussian court. The chromaticism in Bach's work, however, narrows the range of possibilities. Bach's harp sonata was written for an instrument that could easily produce chromatic notes down to E \flat , and it requires the ability to play turns and other ornaments involving chromatic notes. These features appear to rule out the hook harp and various double and triple chromatic harps, leaving the single-action pedal harp the most plausible instrument. The first single-action pedal harp had its debut in 1749 at the Concert Spirituel in Paris by a German player named Goepfert.²⁹ Pedal harps at that time possessed a complex mechanism operated by seven foot pedals, which, when depressed, raised the pitch of a given diatonic note by a semitone instantaneously throughout the compass of the instrument. Despite the availability of such a sophisticated mechanism, the harp apparently still functioned primarily as an accompanying instrument, with very little development of solo literature or technique. Wernich's harp treatise provides a chapter on the fundamentals of realizing basso continuo,³⁰ clearly offering instruction in accompanying other instruments or the voice, including recitative. The novelty of Bach's sonata may be appreciated from the fact that ten years after Goepfert had introduced the instrument in public, a student of Goepfert's described his technique as not "playing" in an actual sense but rather "preluding" (improvising) on chords.³¹ This was just three years before the composition of Bach's harp sonata of 1762, which instead is musically and notationally akin to his keyboard sonatas of the period.

A professional at the Prussian court is likely to have played the pedal harp by this date. French pedal harps were very costly, in part due to their elaborate rococo ornamentation and gilding, but Frederick II was interested in the latest technical developments on all musical instruments, playing the first two-keyed flutes and collecting Silbermann fortepianos equipped with a special mutation stop that resembled the bray pins of a harp. The king also ordered the most recent harpsichords by Schudi in the 1760s that featured the newly invented machine stop. As an elite, "scientific" product of current French culture and design, a

29. Dagmar Droysen-Reber, *Harfen des Berliner Musikinstrumenten-Museums* (Berlin: Staatliches Institut für Musikforschung Preußischer Kulturbesitz, 1999), 54. Goepfert went by the name of Gaiffre in France.

30. Wernich, *Versuch*, 8.

31. Droysen-Reber, *Harfen*, 54: "er im eigentlichen Sinne gar nicht Harfe spiele, sondern nur in Akkorden präludivere."

single-action pedal harp would have appealed to the king as the most advanced type available.

Issues of Performance Practice

Bach's rule of thumb for articulation, at least in keyboard music, is that notes bearing no articulation symbol receive half their written value; this conforms to what Quantz describes for other instruments. A stroke or a dot shortens the note further (Bach makes no distinction between the two signs), while the word *tenuto* indicates that the note is held for its full written value.³²

In the sonatas for flute and oboe, slurs occasionally stand over dots, resembling the type of notation used in Bach's keyboard music for the *Tragen der Töne* (*portato*) and *Bebung* (a kind of vibrato).³³ In music for winds, this notation apparently represents a breath articulation, which Quantz explains as being produced by exhalation, using chest action, not the tongue.³⁴

In the *Versuch*, Bach observes that most of the ornament symbols used by keyboard players are not generally understood by other musicians, even though these same ornaments are essential to instrumental and vocal music.³⁵ The sources for the solo sonatas rarely employ those symbols, using for the most part only the abbreviation "tr." It is possible that Bach, especially in the earlier works, instead used "r" or "+"; traces of these readings occur in several of the copies. All three of these symbols were probably synonymous, and indicate not just the trill but a variety of other ornaments, depending on context. The harp solo departs from this convention by employing many of the ornament symbols used in Bach's keyboard music of the period.

In Bach's solo sonatas, the abbreviation "tr" might stand not only for the ordinary trill—always played on the beat, starting with the upper note—but for three other types that he describes in detail in the *Versuch*,³⁶ as well as for the turn (*Doppelschlag*). Bach expects all trills on long notes to end with a two-note suffix (*Nachschlag*); sometimes this is written out in regular notes.³⁷

Bach uses the sign tr for a trilled turn (*prallender Doppelschlag*) in his keyboard music and in the harp sonata.³⁸ In the solo sonatas, this ornament is signified most often by a plain "tr" standing over the second of two descending 8th notes, or on a quarter note preceded by a descending appoggiatura.

Bach notes that appoggiaturas were generally written as small 8th notes prior to the time of the *Versuch*.³⁹ Only in a few of the later sonatas, especially Wq 137 and 132, do the written values of some appoggiaturas clearly correspond to their intended rhythm. Even in those works, many appoggiaturas were probably meant to remain short or "invariable" in length, that is, played quickly. The "variable" appoggiatura, on the other hand, takes half the value of the main note, or two thirds if the note is dotted. These two types of appoggiatura can be distinguished only from the context, although Bach insisted that both types always be played on the beat, avoiding the pre-beat French style of execution favored by Quantz for certain short appoggiaturas.⁴⁰ A compound appoggiatura (*Anschlag*) comprises two notes, one below and one above the main note; it takes both plain and dotted forms. The dotted type requires that the small dotted first note of the ornament take most of the value of the main note.⁴¹

Slides (*Schleifer*) of either two or three notes likewise appear in both plain and dotted forms. Two-note slides connect notes separated by a melodic leap (e.g., Wq 132/i, mm. 40 and 67), and are played quickly in the time of the following note.⁴²

Explicit indications for improvisation are found in the fermatas that occur at least once in most of these works. These indications are of two types: fermatas within the body of a movement, especially where the music pauses before a rest; and fermatas over the penultimate or antepenultimate note of a final cadence, signifying a cadenza. Though Bach left no written-out cadenzas for his solo sonatas, he provides numerous realized examples of both types of improvisation in the *Versuch* and in a manuscript collection of cadenzas for his concertos.⁴³ Fermatas of

32. *Versuch* I:3, §22.

33. *Versuch* I:3, §19–20.

34. Quantz, 6.I, §II; see Oleskiewicz, "Quantz and the Flute at Dresden," 237, 314–15, and 352–53.

35. *Versuch* I:2.1, §14–15.

36. The descending trill (*Triller von oben*), the ascending trill (*Triller von unten*), and the half or short trill (*Halber oder Prall-Triller*); *Versuch* I:2.3, §3. Only the harp sonata uses distinct symbols for any of these, calling for the ascending trill or "trill from below" (see Wq 139/i, m. 17).

37. *Versuch* I:2.3, §13, 16.

38. *Versuch* I:2.4, §28 and Tab.V, Fig. LXIII–LXV.

39. *Versuch* I:2.2, §5.

40. *Versuch* I:2.2, §II; also compare *Versuch* I:2.2, §25 with Quantz, 8, §6.

41. *Versuch* I:2.6, §9, and Tab. VI, Fig. LXXXVI.

42. *Versuch* I:2.7, §3–4.

43. B-Bc, 5871 MSM; facsimile ed. E. Eugene Helm, *Carl Philipp Emanuel Bach. 75 Cadenzas (H. 264/W. 120) for Keyboard* (Utrecht: STIMU, 1997); published in CPEB: CW, VIII/1. A study of notated

the first type occur in the gamba sonata, Wq 137/ii, m. 81, and in the unaccompanied solo for flute, Wq 132/ii, m. 94, where the player might add some sort of decorated arpeggiation or elaboration around the notes of the chord. Bach describes the notation in his *Versuch* and gives examples of how it might be elaborated.⁴⁴ Wq 131/iii twice comes to rest on a pair of notes—an appoggiatura and its resolution—both bearing fermatas (mm. 28 and 72).

Fermatas of the second type, or cadenzas proper (*Schlußcadenzen*), occur in Bach's solo sonatas at the end of the first, slow movement. Although the sources for most of these works include a fermata in one or both parts, the absence of the sign does not necessarily preclude the addition of a cadenza. For example, in Wq 137/i the final cadence has no fermata, but is preceded by a *fortissimo* passage; this corresponds with Bach's observation that "the notes that introduce the final cadence are performed loudly ... to let the soloist know that one is expecting an ornamented cadence [i.e., a cadenza]. . . ."⁴⁵ One early work, Wq 124, seems not to tolerate a cadenza at the end of its first movement; a cadenza would also be out of place in Wq 133, whose first movement, an *Allegretto*, departs from the mold of the earlier solos.

Bach's solo sonatas do not call for specific continuo instruments and simply label the accompanying line as *Basso*, if at all. But in Part II of his *Versuch*, Bach makes his preference clear: the most perfect accompaniment to a solo sonata is a keyboard instrument with a cello.⁴⁶ Thus it is puzzling that in four of the five solo sonatas for flute composed before 1740, the bass line descends below C, the cello's lowest note (see table 1). Works composed after 1740 never exceed the range of the cello. It is possible that for the early pieces Bach had a seven-string gamba at hand, descending to AA, or perhaps preferred accompanying

on the keyboard alone. In this context it is significant that Bach reported in his *Autobiography* (p. 200) that he had accompanied the first sonata played by Frederick II as king in Charlottenburg "ganz allein," that is, completely alone (i.e., with no other accompanying instruments).

The instruments available for accompaniment during the eighteenth century were numerous and varied. At court they included double-manual harpsichords by Michael Mietke and Burkat Schudi, among others and, from 1746 onwards, fortepianos by Gottfried Silbermann. Silbermann's fortepianos were used for court concerts, including the private chamber concerts of the king, and featured a mutation stop that produced a bright, harpsichord-like tone. They also had a transposing keyboard that accommodated the low French pitch (a' = 385–87 Hz) of the king's flutes.⁴⁷ Princess Amalia accompanied solo sonatas on her two house organs in Berlin (available from 1755 and 1772, respectively), and chamber organs were also available in house concerts hosted by Johann Gottlieb Janitsch and others. By 1762, when he published the volume of the *Versuch* that concerns accompaniment, Bach's instrument of choice for that purpose was the fortepiano, but he mentions the clavichord as a possibility, and the harp quite likely also accompanied chamber music (see above).

C. P. E. Bach criticized composers who failed to provide fully figured continuo parts, observing that "no piece can be well performed without some form of keyboard accompaniment."⁴⁸ Yet two duets for unaccompanied melody instruments survive (Wq 140–141), and Bach's widow assured the collector J. J. H. Westphal that a number of works, presumably including the gamba sonata Wq 136, lacked continuo figures.⁴⁹ The complete lack of figures in Wq 136, an unusual feature in a mature work of Bach, leaves open the possibility that the work was intended for performance by two stringed instruments without continuo realization, like many other eighteenth-century duo sonatas.

More fundamental issues about accompaniment arise in the harp sonata. Its two-staff score format and title, "Solo für die Harfe," take precisely the same forms used for other

cadenzas and fermata embellishments by Bach, Quantz, and their contemporaries is given in Mary Oleskiewicz, "The Art of the Cadenza: Improvisation and Composition in Eighteenth-Century Sonatas and Concertos for Flute," in *Geschichte, Bauweise und Spieltechnik der Querflöte*. 27. Musikinstrumentenbau-Symposium Michaelstein, 6. bis. 8. Oktober 2006, ed. Boje E. Hans Schmuhl and Monika Lustig (Augsburg: Wißner-Verlag; Michaelstein: Stiftung Kloster Michaelstein, 2008), 237–62.

44. *Versuch* I:2.9, §4–5, and Tab. VI, Fig. xcvi.

45. *Versuch* II:29, §12: "Die Noten, welche in eine Schlußcadenz einleiten, werden stark vorgetragen . . . Man giebet der Hauptstimme dadurch zu verstehen, daß man eine verzierte Cadenz erwarte . . ."; see also Quantz's chapter on cadenzas in Quantz, 15.

46. *Versuch* II, *Einleitung*, §9: "Das vollkommenste Accompagnement bey dem Solo, dawider niemand etwas einwenden kann, ist ein Clavierinstrument nebst dem Violoncell."

47. On performing pitch and the keyboard instruments available for accompanying at court, see Mary Oleskiewicz, "The Trio in Bach's Musical Offering: A Salute to Frederick's Tastes and Quantz's Flutes?," in *Bach Perspectives*, vol. 4, *The Music of J. S. Bach: Analysis and Interpretation*, ed. David Schulenberg (Lincoln: University of Nebraska Press, 1999), esp. 98–101.

48. *Versuch* II, *Einleitung*, §7: "Man kann also ohne Begleitung eines Clavierinstruments kein Stück gut aufführen."

49. Letter of 7 October 1791 from Johanna Maria Bach to J. J. H. Westphal, no. 7 in Schmid 1988, 495–96.

works that clearly involve separate basso continuo accompaniment, yet modern editors and performers have treated it as an unaccompanied work.⁵⁰ Although the harp would eventually emerge as a fully autonomous instrument, eighteenth-century works treat it either as an essentially melodic instrument that plays occasional chords, like the viola da gamba, or as an instrument that may play melody and bass lines but not simultaneously provide the type of full harmonic texture implied by Bach's figured bass part. Neither Handel's harp concerto of 1736 nor later concertos by Mozart (K 299) and Franz Pettrini require the harpist to realize the basso continuo while performing solo passages, even though harp players must have routinely provided continuo accompaniments in the ritornellos of these concertos and in other music.⁵¹

The upper voice in Bach's harp sonata is melodically intricate, containing considerable chromaticism and numerous ornament signs. On a pedal harp, the player might have played both melody and bass line, except at one point where a simultaneous cross relation arises between treble and bass (see Wq 139/i, m. 23). But it is unlikely that any harp player could at the same time have adequately realized the figured bass. Hans Joachim Zingel has suggested the likelihood of an accompanying keyboard instrument, noting the existence of a similarly notated publication in 1724 of "Welsh Airs arranged for the harp or another instrument, with a figured Bass for the harpsichord."⁵² Indeed, without the participation of at least two players it is difficult to understand how the unisons between upper part and bass (as in movement i, m. 6) could be executed, or why Bach notated bass figures that prescribe little more than a doubling of the upper voices (as in movement i, mm. 10 and 12). Unfortunately there appear to be no other similarly notated harp works by contemporary composers to provide material for comparison.⁵³

The figured bass for the harp sonata includes a number of indications calling for *tasto solo*, that is, playing the bass note alone, without a chord. The expression elsewhere

usually occurs over pedal points, but in the harp sonata it occurs on short bass notes that underlie written-out appoggiaturas in the melody; this is a type of passage in which Bach expressly calls for "especially refined" accompaniment.⁵⁴ Another somewhat unusual use of the *tasto solo* indication occurs in the last movement of Wq 133, where it serves in some *piano* and *pianissimo* passages apparently to prevent right-hand chords from obscuring the presence of motivic statements in the bass.⁵⁵ The same movement twice includes the related marking *unisono* or *unisoni*, which calls for octave doubling of the bass.⁵⁶

A related feature of the figured bass in the harp sonata is the use of the "*Telemannischer Bogen*": a half-circle set over a continuo figure, as on the last note of Wq 139/i, m. 3. This symbol, whose invention Bach credits to the composer Georg Philipp Telemann, directs the performer to add just two, not three voices, above the bass.⁵⁷

Doubtful and Spurious Works

The edition omits the following doubtful or falsely attributed works:

Sonata in C Major for Flute and Basso Continuo, H 564.5. Preserved in a manuscript copy by the youthful Emanuel Bach with an attribution to his father (D-B, Mus. ms. Bach St 460), this sonata is listed among the works of Johann Sebastian Bach as BWV 1033. The attribution has long been questioned, and the work has been posited as an early composition by C.P.E. Bach written under the supervision of the elder Bach or jointly by the two.⁵⁸ It has been published in the NBA, VI/5.

50. See, for example, the editions listed in Helm, item 563, some of which alter the bass line and add notes to the harp part to flesh out the harmonies implied by the figured bass.

51. See Franz Pettrini, *Concerto No. 4 in E-flat Major for Harp and Chamber-Orchestra*, ed. Hans Joachim Zingel (Cologne: Edition Gerig, 1973); the editor points out that Pettrini wrote out the harp part in the tutti passages in the style of a realized continuo part.

52. Zingel, *Harfe und Harfenspiel*, 203.

53. A set of works by Adolph Kunzen published in London, described in various reference works as sonatas for harp and continuo, are in fact keyboard sonatas.

54. *Versuch* II:27, §2: "die Begleitung besonders fein seyn muß." The examples for *Versuch* II:27–28 contain a number of instances of *tasto solo*, although none in precisely the same contexts as in the solo sonata for harp (cf., e.g., movement i, m. 10). For further discussion of refined accompaniment, see David Schulenberg, "'Towards the Most Elegant Taste': Developments in Keyboard Accompaniment From J.S. to C.P.E. Bach," in *The Keyboard in Baroque Europe*, ed. Christopher Hogwood (Cambridge: Cambridge University Press, 2003), 157–68.

55. See mm. 35 and 80. Elsewhere, *tasto solo* is apparently used to prevent the keyboard player from striking a triad that would clash with accented non-chord tones in the flute (e.g., m. 4).

56. *Versuch* II:22, §8.

57. In Wq 139/i, m. 3, this symbol means to omit the sixth of the chord, leaving a diminished triad; see *Versuch* II:4, §3.

58. This view has been argued to various degrees by Alfred Dürr, ed., *Sonate C-dur für Flöte und Basso continuo BWV 1033, Sonaten Es-dur, g-moll für Flöte und obligates Cembalo BWV 1031, 1020, überliefert als Werke Johann Sebastian Bachs* (Kassel: Bärenreiter, 1975), p. i; Hans Eppstein, "Über J.S. Bachs Flötensonaten mit Generalbaß," *BJ* 58

Sonata in G Major for Flute and Basso Continuo, Wq/H *deest*. This unique copy in D-B, SA 4818, which belonged to Sara Levy (1761–1854), bears an ambiguous attribution to “Sr. Bach.” However, the work is not among the solo sonatas listed in NV 1790, and its style is much later than Bach’s and foreign to that of his authenticated sonatas.

Solo in F Minor for Flute and Basso Continuo, Wq/H *deest*. The source, D-B, SA 4819, also from Levy’s collection, bears an explicit attribution to C. P. E. Bach. The work is not among the sonatas listed in NV 1790, however, and its style makes an attribution to Bach unlikely. A partial concordance is attributed to Carl Wilhelm Glösch (1731/32–1809) in the pedagogical manuscript known as Quantz’s *Solfeggi*.⁵⁹

Two Solos for Flute and Basso Continuo in G Major and B Minor, H 565/1–2. The source, D-B, Mus. ms. 19751/6, attributes these pieces to “Sig^r Bach & Schaffrath,” but Bach’s contribution to the two works cannot be ascertained. The hand and provenance are unknown, and neither piece is listed in NV 1790. Therefore both sonatas are excluded from the edition. The Prieger auction catalogue of 1924 lists sonatas in G major and B minor for flute and basso continuo composed jointly by C. P. E. Bach and Christoph Schaffrath; the parts described in Prieger match those in D-B, Mus. ms. 19751/6.⁶⁰ Neither work’s style suggests Bach’s involvement.

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(1972): 13; Robert Marshall, *The Music of Johann Sebastian Bach: the Sources, the Style, the Significance* (New York: Schirmer, 1989), 203; and perhaps most convincingly by Jeanne R. Swack, “On the Origins of the *Sonate auf Concertenart*,” *JAMS* 46 (1993): 399–401, who showed that at least movement iv reworks a preexistent keyboard composition by Christoph Förster.

59. The concordance is with movement iii, mm. 47–58, among the last of three excerpts headed “Soli di Glösch”; see “SOLFEGGI | Pour | La Flute Traversiere | avec l’enseignement; | Par | Mons^r. Quantz.” In DK-Kk, mu 6210.2528 (Gieddes Samling I, 16); ed. Winfried Michel and Hermien Teske (Winterthur: Amadeus, 1978), 5.

60. See Georg Kinsky, *Musiksammlung aus dem Nachlasse Dr. Erich Prieger–Bonn, nebst einigen Beiträgen aus anderem Besitz. III Teil. Musikerbriefe, Handschriften, Musikalien* (Cologne: Lempertz, 1924), lot 353. The Prieger catalogue lists this manuscript among others from a private library in Silesia. A paraphrase of the entry appears in Schmid 1931, 90, fn. 2. See also Rachel W. Wade, “Newly Found Works of C. P. E. Bach,” *Early Music* 16 (1988): 527, and Miller, 230–31, who suggests that the works might have been products of “some type of composition game.”