

INTRODUCTION

When Carl Philipp Emanuel Bach began the composition of his sonatas for keyboard and orchestra in 1762, he probably intended them for a small circle of dilettante performers, perhaps first and foremost his less advanced pupils. All the sonatas were scored for forces that would have been available in amateur circles in Berlin at the end of the Seven Years' War: keyboard, flutes, and four-part strings. The keyboard parts were notably less demanding than the solo parts in Bach's concertos; they doubled the orchestra much of the time, and they did not require the performer to play from figured bass. Bach arranged many movements and sections of the sonatas from keyboard works and from the *Zwölf kleine Stücke*, Wq 81, which would have limited the commercial appeal of those sonatas. Table 1 lists all the sonatas and their concordances with other C.P.E. Bach compositions, in the order in which the sonatas appear in Bach's estate catalogue, NV 1790.¹

The house copies, the manuscripts Bach had kept in his library for his own use, are extant for all twelve sonatas and serve as principal sources for the latest known versions of the sonatas published in CPEB: CW. With the exception of those of Wq 96 and Wq 109, these house copies are preserved in the composite set of parts D-Hs, ND VI 3472 o (see the discussion of Wq 101, source A 2, in the critical report; for descriptions of the house copies of Wq 96 and Wq 109, see CPEB: CW, III/12.1 and III/13, respectively). A second collection of manuscript parts for all twelve sonatas, made from the house copies by Johann Heinrich Michel after Bach's death for Johann Jacob Heinrich Westphal, is preserved in B-Bc, 6352 MSM (see Wq 104, source B).

The Three Sonatas from Prints

This volume presents the three sonatas that Bach published, each one both in its original printed version and in the later embellished version found in manuscripts from

Bach's library. No correspondence or other documentation survives concerning the composition and publication of the early versions. This is unsurprising, since at the time Bach and his family were living in the same house as the publisher Winter and the two men would have dealt with these matters in person. The entries for the sonatas in NV 1790 do suggest a particular sequence of events, however. The first ten sonatas in that catalogue are assigned to Berlin as place of composition; five are dated 1762 and five 1763. The first of those published, the Sonata in C Major, Wq 106, is the eighth sonatina in the catalogue, one of the 1763 group. The print of that sonatina is dated 1764. The two other printed sonatas, Wq 107 in D minor and Wq 108 in E-flat major, are the last two listed; NV 1790 assigns them to Potsdam and dates them 1764. By the time Wq 106 appeared with the title "Sonatina I," Bach and Winter had clearly decided that it was to be the first work in an opus or numbered series. The other sonatas Bach had written in 1762–63 either incorporated arrangements of compositions already in the hands of the public or (in the cases of Wq 96 and 99, both from 1762) had presumably already become known, and so would have been commercially unattractive. Therefore Bach would have needed to compose further sonatas to continue the project, implying that Wq 107 and 108 were composed specifically for publication. Whether Bach intended Wq 106 itself for publication from the beginning cannot be determined, but it is not unlikely.

In overall form the three sonatas are much alike; undoubtedly Bach modeled Wq 107 and 108 on Wq 106. The pattern is similar to that of many of Bach's chamber sonatas. All consist of three movements in large binary or sonata form (depending in part on one's definitions). The opening movement is the slow movement. The second movement is quicker, generally the most substantial of the three movements. The finale is a dancelike movement in triple meter: an *Alla polacca* in Wq 106; a $\frac{3}{8}$ *Allegretto* in Wq 107; and a minuet in Wq 108. As in the other sonatas (and in many of Bach's keyboard and chamber sonatas)² all

1. Some of these numbers differ from those that Bach entered on his house copies; see the "Bach's Number" column. The first detailed discussion of the sonatas was Fisher 2008.

2. See, for instance, Wq 65/5–7, 65/9, 65/18, 65/26, 65/33, 65/39, 72, 86, 123–32, 134–37, 143, 144, 153, 159, and 163.

TABLE I. THE SONATINAS AND THEIR CONCORDANCES

NV 1790 Entry (pp. 46–48)	Bach's No. ^a	Wq	Helm	Key	Remarks	CPEB:CW
"No. 1. B[erlin]. 1762. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	I	96	449	D	early version: cemb, 2 fl, 2 vn, va, basso	III/12.1
"No. 2. B[erlin]. 1762. 2 Claviere, 3 Trompeten, Paucken, 2 Hörner, 2 Flöten, 2 Hoboen, 2 Violinen, Bratsche, Violoncell und Basson."	II	109	453	D	mvt. i adapted from Wq 117/37 (<i>La Gause</i>); mvt. ii adapted from Wq 117/18 (<i>La Pott</i>)	III/13
			480 ^b	D	early version: 1 cemb, 2 fl, 2 vn, va, basso; mvt. i adapted from Wq 117/37 and Wq 81/12; mvt. ii adapted from Wq 117/18 and Wq 81/9	
"No. 3. B[erlin]. 1762. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	IV	97	450	G	mvt. i adapted from Wq 81/11 and Wq 81/4; mvt. ii adapted from Wq 81/1	III/12.1
"No. 4. B[erlin]. 1762. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	V	98	451	G	mvt. iii adapted from Wq 117/22 (<i>L'Auguste</i>)	III/12.1
"No. 5. B[erlin]. 1762. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	VI	99	452 ^c	F		III/12.1
"No. 6. B[erlin]. 1763. 2 Claviere, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	III	110	459	B ^b	mvt. ii adapted from Wq 117/20 (<i>La Bergius</i>); mvt. iii adapted from Wq 62/16/iii	III/13
					early version: 1 cemb, 2 fl, 2 vn, va, basso	
"No. 7. B[erlin]. 1763. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	VII	100	455	E	mvt. i adapted from Wq 117/29 (<i>La Xénophon/</i> <i>La Sybille</i>); mvt. ii adapted from Wq 117/38 (<i>La Frédérique</i>) and Wq 65/29/iii	III/12.2
"No. 8. B[erlin]. 1763. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	VIII	101	460	C		III/11
			106	458	C	
"No. 9. B[erlin]. 1763. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	IX	102	456	D	mvt. i adapted from Wq 117/28 (<i>La Complaisante</i>) and Wq 81/7; mvt. ii adapted from H 585/iii, Wq 74/iii, and Wq 117/36 (<i>La Louise</i>)	III/12.2
"No. 10. B[erlin]. 1763. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	X	103	457	C	mvt. i adapted from Wq 117/34 (<i>La Philippine</i>) and Wq 116/18 (<i>Andantino</i>); mvt. ii adapted from Wq 62/20/iii	III/12.2
"No. 11. P[otsdam]. 1764. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	XI	104	463	d		III/11
			107	461	d	

TABLE I. (CONTINUED)

NV 1790 Entry (pp. 46–48)	Bach's No. ^a	Wq	Helm	Key	Remarks	CPEB:CW
"No. 12. P[otsdam]. 1764. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß." [p. 48] "Von diesen Sonatinen ist zwar die 8te, 11te und 12te gedruckt, aber nachhero ganz verändert worden."	XII	105	464	E♭		III/II
		108	462	E♭	early version: cemb, 2 fl, 2 vn, va, basso; printed, Berlin: Winter, 1766	

NOTES

- Work number in CPEB's hand on his house copy; all but four of these match the sonatina's number in NV 1790.
- Helm catalogues the early version of Wq 109 as both H 480 (based on D-LEm, PM 5216) and H 480.5 (based on D-B, Mus. ms. Bach St 577).
- Helm assigns two catalogue numbers to Wq 99: H 452 and H 485; the latter is listed among works of doubtful authenticity based on its source in CZ-KRa.

the movements are in the same key, with the exception of Wq 107 (and its revision as Wq 104), which consists of an *Adagio* in D minor followed by two movements in F major.³ This work is also distinguished by the length and expressiveness of that opening movement, the only complete movement in a minor key in the sonatinas. It may be that Bach chose a minor key for Wq 107 to create an "opus" with Wq 106 and 108; even in repertories dominated by major-key works, it was common for a composer to include one work in a minor key in a set of three or six pieces.

The three published sonatinas were printed from movable type; only one impression of each is known. The title pages of the three prints (see plate 1), though set individually (rather than as a *passé-partout* with the number added or altered by hand as one would expect in an engraved edition), differ only in the roman numeral (I–III) on the top line and the date of publication: 1764 for Wq 106 and 107 and 1766 for Wq 108. (The apparent gap between the publication of Wq 107 in 1764 and Wq 108 in 1766 has not been explained; perhaps there was a typographical error on one of the title pages.)

Winter's font of type may not have contained every symbol or combination of symbols that Bach would have

wanted, especially for the ornaments. As some of the notational idiosyncracies of the prints carried over to the later versions of the sonatinas, performers should be aware of the issue, which is further discussed in the critical report.

Reception of the Published Versions

The printed sonatinas reached a geographically wider audience than Bach's other sonatinas, but the very fact of their publication is an indication that they were still principally intended for the amateur market. They appeared in a post-war era in which the cultural life of Germany was gaining new strength, and by the time the last of them came off the press, serious musical criticism was being featured in periodicals.

A review of Wq 108 appeared in one of the first issues of Johann Adam Hiller's *Wöchentliche Nachrichten*:

One could rightly expect that the style and form of these concertante sonatinas would be familiar from the two preceding ones: for we would be drawing an unfavorable conclusion about the taste of a music lover, should he prefer the varnished luster of some fashionable new composers to the brilliant and touching beauties of a work by Bach, or not at least want to possess one as much as the other. It would be a sin against good taste in music and the proper manner of playing the keyboard not to recommend assiduous practice of all the works of this great master. Always rich in invention, pleas-

3. The otherwise unrelated keyboard sonata Wq 51/4 has the identical key plan, D minor–F major–F major, though its sequence of tempi is fast–slow–fast.

ant and fiery in melody, splendid and bold in harmony, we know him already from a hundred masterpieces and still do not know him entirely; a privilege that parsimonious Nature allows only a few happy geniuses, who after producing a multitude of outstanding works, yet always have new beauties in store. How much pleasure would a speedy continuation of these sonatinas not give us! . . . An artful reinforcement of the melody in octaves in the keyboard occurs at the beginning and end of the opening *Largo* [see mm. 9–12, 35–37], with an incomparable effect.⁴

On the other hand, a critique of the three sonatinas by Bach's friend and colleague Johann Friedrich Agricola in the *Allgemeine deutsche Bibliothek* is one of Bach's rare unfavorable reviews:

In these sonatinas it is not the composer who surveys the realm of tones but rather the mere keyboard player in Bach who too often has the upper hand. We examine the particularly extensive keyboard part: these are the most beautiful keyboard sonatas one could wish for. But sonatas of the sort advertised in the title have an entirely different form. Let it simply be said that the present works are only for amateurs who play very little and do not want to play more. Even so, sonatas for such a purpose should have an entirely different composition; otherwise many might come to the unfortunate idea that the composer, to spare himself trouble, simply took some already composed keyboard sonatas and patched on some other instruments.

In the present sonatinas the beginning of each movement is played by the violins and flutes in alternation and the keyboard part duplicates the first violin or flute. Here the keyboard should be playing continuo: for one knows what a keyboard, even a powerful harpsichord, can do when it plays an upper part in unison or octaves with other instruments. After these often long preludes the flutes or keyboard jump in with short concertante passages that go by almost with a whoosh before one can really grasp where they might have come from. Then the monotonous unison playing resumes: and so it goes on, and the piece continues for the usual three movements. Here is no suitable plan for concertante instruments, as they also have so little of interest to play. If these sonatinas could or should not have the artful and elaborate, thoroughly worked-out character otherwise found in ensemble sonatinas, which is their defining characteristic, they should have followed the pattern of the actual concerto grosso, and the composer should have kept them short and light. Otherwise the insightful and sensitive listener is in danger of yawning;

4. *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend*, 1 (Leipzig, 29 July 1766): 35–36. The German text of this and the following quotation appear in the appendix.

which certainly would not occur, if the illustrious composer of these sonatinas were to play the unaccompanied keyboard parts on a clavichord or harpsichord.⁵

No doubt Agricola was well aware that Bach had created many movements and sections in the unpublished sonatinas by arranging solo keyboard pieces, even though no solo keyboard version is known of any movement in the published ones.

Bach neither composed nor published any more sonatinas, yet some of his activities in the period after his move to Hamburg in 1768 suggest that he bore both these reviews in mind. On the one hand, the generally favorable reception of the sonatinas may be one factor that led him to the composition and publication of the set of six keyboard concertos, Wq 43, in 1772. On the other hand, he seems to have revisited all twelve of the sonatinas and transformed them musically along the lines indicated by Agricola.

The Later Versions of the Sonatinas

At the end of the list of sonatinas, NV 1790 remarks: "Of these sonatinas, the 8th, 11th, and 12th were printed, but later thoroughly altered."⁶ Bach's house copies indeed contain versions of the sonatinas that differ substantially from the surviving early ones. This applies not just to the published sonatinas, but also to the three others (Wq 96, 109, and 110) for which early versions are known from manuscript sources. As the remaining six sonatinas are known only in versions that resemble the later versions of the others, it seems almost certain that Bach revised all twelve of them and that we simply do not possess the early versions of half of the group.

NV 1790 lists the sonatinas in a slightly different order than the house copies, moving Wq 110 from third place to sixth for reasons that can no longer be determined (see table 1). The NV 1790 entries conflate the versions of each work: the dates and places of composition refer to the early versions, but the scorings are those of the late versions as found in Bach's library.⁷

5. *Allgemeine deutsche Bibliothek* 5, no. 2 (Berlin and Stettin, 1767): 268–70; quoted in *CPEB-Westphal*, 144–45.

6. NV 1790, p. 48: "Von diesen Sonatinen ist zwar die 8te, 11te und 12te gedruckt, aber nachhero ganz verändert worden."

7. Wotquenne reordered the sonatinas as he did Bach's keyboard concertos, placing the works for two keyboards after the others in his catalogue as Wq 109 and 110. He was aware of the differences between the early versions of the three published sonatinas and the later manuscript versions, but as he was under the erroneous impression that the

Bach's primary reason for revising the sonatinas may have been to make them suitable for his own performances. Indeed, the only known sources from Bach's lifetime for the late versions of most of the sonatinas are manuscripts from his own library, suggesting that he kept them for his own use and that of a few select *Kenner* (as opposed to the *Liebhaber* for whom the early versions were created).⁸ His first years in Hamburg were among his most active as a performer, and he needed new material for his concert appearances. (His reworking of the sonatinas thus parallels his adapting concertos originally written for melody instruments—flute, oboe, and violoncello—as solo keyboard concertos for his own use.) When Charles Burney visited Bach in Hamburg in 1772, the composer assembled a small orchestra to give a concert for the guest, but instead of a concerto, performed for him “an accompanied harpsichord *sonatina*, consisting of a very curious mixture of pathetic and *bravura*.”⁹ (Bach also performed concertos from Wq 43 for Burney, but as solos.)

Bach's revisions to the sonatinas primarily entailed reconceiving the solo parts, including recasting those of Wq 109 and 110 for two keyboards. The keyboard writing in the late versions is much more like that in Bach's concertos, alternating between continuo in *tutti* passages (except in Wq 98, where the part is fully written out) and figura-

printed versions were later, he gave the printed versions the higher numbers Wq 106–8. Helm's catalogue attempted to put Bach's concertos and sonatinas into one chronological sequence. Helm followed Wotquenne in giving the printed works two numbers, though he knew that the manuscript versions were later and so gave them the higher ones. He numbered the sonatinas in groups by year of composition according to NV 1790, though he did not follow the precise arrangement of works in that catalogue. Since he had no way of dating the later versions, he simply assigned them the next available number.

Helm also lists two spurious sonatinas, both titled “Sonatina a harmonica.” H 491, transmitted in CZ-Pnm, II B 11, is an arrangement that combines sections of Bach's accompanied sonatas Wq 90/1 and Wq 90/3. H 493, transmitted in CZ-Pnm, II B 10, arranges sections of Wq 91/4. Both works are in C major and are scored for glass harmonica, 2 violins, and violoncello; the title page of H 493 in CZ-Pnm also lists viola, though the MS includes no viola part. See Blanken, 606.

8. One hint of this appears in an autograph note on the wrapper of the house copy of Wq 109 (in D-B, Mus. ms. Bach P 355; facsimile in Fisher 2008, 158, and in Wollny 2010, 24): “Diese Sonatina hat blos Mme. Zernitz und H[err]. Levi in Berlin.” Madame Zernitz was a long-time supporter of Bach's who was living in Warsaw. Salomon Levy was acting on behalf of his wife, Sara Itzig Levy (1761–1854), a major figure in the cultural life of Berlin who would play an important role in the transmission of the Bach legacy. Both of these women were highly accomplished keyboard players.

9. Burney 1775, 2:254. It is tempting to apply Burney's description of the piece to Wq 107, with its long, expressive opening *Adagio*, but it could be associated nearly as well with several other sonatinas.

tion in solo sections. The technical demands of the figuration in the late versions are considerably greater than in the early ones. (On the other hand, Bach's later versions do not extend the range of the solo instruments, as the early versions of the sonatinas already use *f* routinely.) As Bach preserved the binary form of the individual movements and sections—except to some degree in Wq 109, the most drastically revised of the sonatinas—none of the movements has a large-scale ritornello structure. In at least one movement of each of the late versions, the reprises have been written out with variations in the keyboard part in Bach's house copy, though by and large the orchestral parts simply have repetition signs.

In most of the sonatinas the orchestral parts themselves are not greatly altered between the versions. Bach added horn parts to sections of all the sonatinas (most of them surviving in his own hand); in the later version of each of the three sonatinas in this volume, horns appear in the second and third movements. As a rule, Bach made relatively minor changes to the flute and string parts. The great exception to this is Wq 109, which in its final state calls for a very large orchestra.

A substantial round of revisions was probably complete by 1772–73. In his 1772 list of Bach's compositions, Burney mentions “twelve sonatinas, of which some are for two harpsichords, with accompaniments,”¹⁰ which would indicate that Bach had already turned Wq 109 and 110 into works for two keyboards. Some of the paper in the house copies also appears in other manuscripts copied about 1773, and most of the copyists whose writing appears in the house copies were active for Bach during this period (see critical report).

Traces of the revisions survive in the house copies of several of the sonatinas, including those of all the works that had been printed. The parts to Wq 105 include printed viola and basso parts to the earlier version of the piece, Wq 108, with Bach's autograph alterations (see plate 8), as well as manuscript parts copied from them.¹¹ Most likely Bach revised the orchestral parts for all three printed sonatinas in this way, and discarded the other printed parts after the fair copies were made; he would never have needed scores of the late versions.

Bach continued to revisit some of the sonatinas at later times, usually to add varied reprises to the keyboard parts of individual movements. The house copies of all three of the printed sonatinas show evidence of these later changes.

10. Burney 1775, 2:266.

11. See the discussion of Wq 105, source A in the critical report.

After the initial revisions, Bach wrote out varied reprises in the cembalo parts of the first movement of Wq 101 and the second movements of both Wq 104 and 105 (the two remaining movements of Wq 101 and the first movement of Wq 104 already had varied reprises in the cembalo; for further discussion of each work, see the critical report). This indicates that all three sonatas were in Bach's performing repertory for a number of years (the varied reprises to Wq 104, movement ii, in particular, appear to date from 1776). Only in Wq 101, movement i, did he make any additional changes to the orchestral parts at this later stage. In performance Bach probably would have varied the reprises in the cembalo of all the movements of these sonatas; he simply did not fix the other variants in notation.

The survival of these traces of the revisions makes it all the more significant that there are almost no duplicate string parts in the house copies; there is no evidence that there ever were any more. While it is possible that duplicate parts were weeded out in the reorganization of Bach's library after his death or at some later point, it is more likely—given how well the integrity of this collection has been preserved—that they never existed. The implications for performance practice are significant, and apply as well to the concertos and symphonies preserved in manuscript sources. By contrast, duplicate violin parts are often preserved for Bach's choral music. With the exception of the

spectacular orchestration of Wq 109, the most lavishly scored of all Bach's instrumental works, the sonatas seem to have been intended for small performing forces even in their later versions—Burney's account certainly suggests that only a handful of players was involved in the performance he heard. While much of Bach's work in Hamburg was oriented toward a wider public, the late versions of the sonatas represent a more private side of Bach, both as composer and performer.

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