

# INTRODUCTION

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The present volume contains Carl Philipp Emanuel Bach's first two published sets of keyboard sonatas: the six "Prussian" (Wq 48) and six "Württemberg" (Wq 49) Sonatas. The exact date of publication for each collection is not entirely clear. NV 1790 gives 1743 for the first set and 1745 for the second, while the *Autobiography* gives 1742 and 1744, respectively. Advertisements in the Nuremberg newspaper *Friedens- und Kriegs-Currier* might have provided some clarification, but no mention has been found of the Wq 48 print in any of the 1742 issues, and no issues from 1743 or 1744 appear to be extant. An advertisement for the Wq 49 set does show up in 1745, but this is probably not for the first printing. A composition date for each of the twelve sonatas is given in NV 1790; for Wq 48 the dates range from 1740 to 1742, and for Wq 49 from 1742 to 1744. The contents of the two collections are given in table 1.

The titles of the collections come from their dedications. Wq 48 was dedicated to Bach's royal employer, Friedrich II, King of Prussia (see plates 1–2); Wq 49 was dedicated to Carl Eugen, the Duke of Württemberg (see plates 4–5), who had studied keyboard under Bach while being educated in Berlin, but who by 1744 had reached the age of sixteen and had assumed his sovereign duties in Württemberg (in and around Stuttgart). It is not known whether Bach ever mentioned Wq 48 by its nickname, but he referred to his Wq 49 set of sonatas as "Württembergisch" on several occasions.<sup>1</sup>

With his "Prussian" and "Württemberg" Sonatas, C.P.E. Bach achieved something of a breakthrough toward becoming a representative of the keyboard music of his epoch. At the time of their publication Bach could already look back on a decade's experience dealing with keyboard sonatas—a process that, especially at the start of his tenure in Berlin, was marked by a highly self-critical

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1. See, for example, NV 1790, pp. 5–6, and various letters: to Johann Nikolaus Forkel from 10 February 1775, *CPEB-Briefe*, 1:485–88; *CPEB-Letters*, 75–76; to an unknown recipient from 20 November 1779, *CPEB-Briefe*, 1:800–801; *CPEB-Letters*, 150–51; to Johann Gottlob Immanuel Breitkopf from 23 July 1785, *CPEB-Briefe*, 2:1081–88; *CPEB-Letters*, 228–32; and again to Breitkopf from 20 September 1785, *CPEB-Briefe*, 2:1108–10; *CPEB-Letters*, 234–35.

revision of the body of work that had accrued up to that time.<sup>2</sup> For the publication of his two keyboard cycles, Bach chose engravers and printers from Nuremberg: Balthasar Schmid for Wq 48, and Johann Wilhelm Windter/Johann Ulrich Haffner for Wq 49. The connection with Nuremberg, for which Bach's father likely served as the catalyst, lasted well into the 1760s.<sup>3</sup>

The source situation of the "Prussian" and "Württemberg" Sonatas may be described as quite favorable: both exist in authorized prints. After their publication Bach most likely destroyed or gave away the original autographs, as he would do with later prints. Some autograph sketch material exists for Wq 49/3 (see appendix), and some embellishments and varied reprises exist for Wq 49/6 (see source A), but no other source has survived that can be considered more authoritative than the original prints. It is unknown how many impressions were made from the plates, but an examination of multiple surviving exemplars reveals that some minor changes were made to the plates for both sets after initial engraving.<sup>4</sup> In the eighteenth century many musicians preferred to copy the sonatas by hand, either because they could not afford the prints, because they preferred to read their own script, or because they preferred to possess individual sonatas instead of the entire set. Music dealers also offered manuscript copies for sale that were copied from the original prints; thus a large number of manuscript copies of both Wq 48 and Wq 49 have survived, none of which can be shown to originate with the composer himself. It seems that nearly every large book and music shop in the mid- to late-eighteenth century carried both prints, or copies prepared from them,

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2. See Leisinger/Wollny 1993, esp. 142–74.

3. On the Bach family connections with Nuremberg publishers see Lothar Hoffmann-Erbrecht, "Der Nürnberger Musikverleger Johann Ulrich Haffner," *Acta Musicologica* 26 (1954): 114–42; Heussner 1963; Heussner 1968; and Hoffmann-Erbrecht, "Johann Sebastian und Carl Philipp Emanuel Bachs Nürnberger Verleger," in *Die Nürnberger Musikverleger und die Familie Bach* (Zirndorf: Druckerei Bollmann, 1973), 5–10. C.P.E. Bach contributed a sonata to volume 12 of Haffner's *Ceuvres mêlées* as late as 1765. See CPEB:CW, I/5.2.

4. Although Bach consistently refers to "Kupferplatten" (copper plates) in his correspondence, Heussner suggests that engraving plates probably were made of pewter by this time. See Heussner 1968, 323.

TABLE I. CONTENTS OF BACH'S "PRUSSIAN" AND "WÜRTTEMBERG" COLLECTIONS

Collection / Caption Heading in Print	Key	Wq	H	NV 1790	CV 1772	Place, Date of Composition
<i>Wq 48</i>						
Sonata 1	F	48/1	24	p. 4, no. 23	23	Berlin, 1740
Sonata 2	B $\flat$	48/2	25	p. 4, no. 24	24	Berlin, 1740
Sonata 3	E	48/3	26	p. 5, no. 25	25	Berlin, 1741
Sonata 4	c	48/4	27	p. 5, no. 26	26	Berlin, 1741
Sonata 5	C	48/5	28	p. 5, no. 27	27	Berlin, 1741
Sonata 6	A	48/6	29	p. 5, no. 28	28	Berlin, 1742
<i>Wq 49</i>						
SONATA I <sup>ma</sup>	a	49/1	30	p. 5, no. 29	30	Berlin, 1742
SONATA II <sup>da</sup>	A $\flat$	49/2	31	p. 5, no. 30	31	Berlin, 1742
SONATA III <sup>za</sup>	e	49/3	33	p. 5, no. 33	32	Töplitz, 1743
SONATA IV <sup>ta</sup>	B $\flat$	49/4	32	p. 5, no. 31	33	Berlin, 1742
SONATA V <sup>ta</sup>	E $\flat$	49/5	34	p. 5, no. 34	34	Töplitz, 1743
SONATA VI <sup>sta</sup>	b	49/6	36	p. 6, no. 35	35	Berlin, 1744

among its wares.<sup>5</sup> Neither set was sold by subscription, and thus we have no subscription lists to tell us specifically who was buying them, but we do have second-hand knowledge of many customers and users of these works. Most were musicians, like Haydn and Beethoven, but there were also others, like the poet Gerstenberg and, presumably, the royal dedicatees themselves.<sup>6</sup> This wide distribution of the collections, both socially and geographically, contributed

5. A representative example for the German-speaking lands is Vienna, where many music shops carried C.P.E. Bach's music, including the shop of Peter Conrad Monath, who advertised a set of six sonatas by Bach in the *Wiener Diarium* in 1746. See Hannelore Gericke, *Der Wiener Musikalienhandel von 1700 bis 1778* (Graz and Cologne: H. Böhlaus Nachfolger, 1960), 37.

6. Griesinger remarks, "About this time [late 1750s] Haydn came upon the first six sonatas of Emanuel Bach. 'I did not come away from my clavier till I had played through them, and whoever knows me thoroughly must discover that I owe a great deal to Emanuel Bach, that I understood him and studied him diligently.'" (Um diese Zeit fielen Haydn die sechs ersten Sonaten von Emanuel Bach in die Hände; "da kam ich nicht mehr von meinem Klavier hinweg, bis sie durchgespielt waren, und wer mich gründlich kennt, der muß finden, daß ich dem Emanuel Bach sehr vieles verdanke, daß ich ihn verstanden und fleißig studirt habe.") Presumably Haydn is referring to the Wq 48 set here. Georg August Griesinger, *Biographische Notizen über Joseph Haydn* (Leipzig, 1810), 13; trans. in Vernon Gotwals, *Haydn: Two Contemporary Portraits* (Madison: University of Wisconsin Press, 1968), 12. Beethoven's early encounter with two of the "Württemberg" sonatas is documented in source D 3 for Wq 49, where he copied the slow movements of the fourth and fifth sonatas in three-stave open score. Gerstenberg wrote to Friedrich Nicolai on 5 December 1767, listing the works by C.P.E. Bach that he already owned, including both Wq 48 and Wq 49. *CPEB-Briefe*, 1:126–32.

to the elevated artistic and historical position they—and their composer—attained.

The sonatas in both sets are in three movements, like Bach's earlier sonatas, but are longer than the previous works. In terms of thematic construction and development Bach finds his way to new, original solutions for writing keyboard sonatas. Although he had initially relied on the imitative or suite-like forms and styles of his time, he began exploring varied movement types, developing the sonatas of these collections into expressively shaped individual works—each shows an innovative sense for possibilities of form and expression, as well as a demanding level of difficulty. On the basis of these achievements Bach's "Prussian" and "Württemberg" Sonatas have been called the "most significant examples of the new style in the realm of the keyboard sonata."<sup>7</sup>

The influence of Bach's "Prussian" and "Württemberg" Sonatas as models for the contemporary keyboard sonata, which rested in large part upon the reception of both sets throughout virtually all of Europe, did not fail to take hold. Looking back from the year 1796, Johann Friedrich Reichardt wrote:

but up to that point no instrumental music had appeared, in which such rich and yet well-ordered harmony was united with such noble song, and so much beauty and order reigned

7. "[die] bedeutendsten Zeugnisse der neuen Stilbildung auf dem Gebiet der Klaviersonate." *Riemann-Musiklexikon*, s.v. "C.P.E. Bach," 12th ed., ed. Wilibald Gurlitt (Mainz: Schott, 1961), Personenteil 1:71.

with such original temperament as in the first two sets of sonatas engraved in Nuremberg and the first concertos of this master.<sup>8</sup>

The interest in these sonatas continued into the nineteenth century. The theologian and scholar Carl Gottlieb Horstig was still writing positively about the “Württemberg” Sonatas in the *Allgemeine Musikalische Zeitung* in 1809.<sup>9</sup> With the growing awareness of the music of C.P.E. Bach after 1850, the need for new editions of his works, among them these two sonata sets, grew as well. Three editions precede the present one: 1) in 1861 in the first volume of *Le Trésor des Pianistes*, edited by Aristide and Louise Farrenc, with instructive aesthetic and editorial comments; 2) in 1927 and 1928 in Nagels Musik-Archiv, edited by Rudolf Steglich, and in subsequent reprints of this edition; 3) in 1999 as part of a four-volume collection edited by Miklós Spányi, published by Könemann Music Budapest.<sup>10</sup> As salient works of Bach’s keyboard music the “Prussian” and “Württemberg” Sonatas have inspired studies by Darrell M. Berg, Günther Wagner, and Wolfgang Horn, to mention a few authors.<sup>11</sup>

### The “Prussian” Sonatas

The publication of C.P.E. Bach’s first set of sonatas, all of which were composed in Berlin between 1740 and 1742, was undertaken by the Nuremberg printer Balthasar Schmid. As early as 1739 Schmid had collaborated on the publication of the third part of J.S. Bach’s *Clavier-Übung*, and he would go on to engrave the fourth part of the

*Clavier-Übung* (the “Goldberg” Variations, BWV 988) as well as the Canonic Variations on “Vom Himmel hoch” (BWV 769).<sup>12</sup> Schmid, who called himself an “organist and engraver” on his title pages,<sup>13</sup> undertook the engraving of Wq 48 himself, assigning it the plate number 20 (for comparison, Schmid’s edition of J.S. Bach’s “Goldberg” Variations from 1741–42 has the plate number 16 and the Canonic Variations on “Vom Himmel hoch” from 1748 has plate number 28). Schmid brought almost exclusively keyboard music into his publishing house during this time, and only works that had not been published anywhere before. Among these works were several collections by students of J.S. Bach, including Johann Ludwig Krebs, Christoph Nichelmann, and C.P.E. Bach. The latter was apparently satisfied enough with Schmid’s work to entrust to him the publication of his keyboard concerto Wq 11 (1745, plate number 27) and, after Schmid’s death in 1749, to entrust his widow with the publication of the keyboard concerto Wq 25 (1752, plate number 37).

The publication of Bach’s first set of sonatas contributed to the recognition and acceptance of his unique style of composition. The outer movements of the “Prussian” Sonatas, with their almost universal “three cadence outline”<sup>14</sup> as well as their slow movements, exhibit clearly defined movement types such as trio sonata (Wq 48/3/ii), invention (Wq 48/1/i), and gigue (Wq 48/4/iii), along with freer forms. In the middle movement of the first “Prussian” Sonata Bach composed an instrumental recitative, thus introducing a fantasia-like element into the work—one of the few examples of the use of a recitative in a sonata movement in the keyboard music of the first half of the eighteenth century (see plate 3). In a way, Bach demonstrates in his “Prussian” Sonatas what the keyboard sonata was capable of around 1740. It was probably above all this stylistic breadth—with varied idioms and movement types, harmonic refinements, dynamic contrasts, unconventional rhythmic phrases, and ever more pronounced surprise effects—which led to Bach’s music being described as full of “stylistic anomalies.”<sup>15</sup> Beyond any anomalies one also finds uniquely elaborated characteristic themes and origi-

8. “aber keine Instrumentalmusik war bis dahin erschienen, in welcher eine so reiche und doch wohlgeordnete Harmonie mit so edlem Gesange vereinigt, so viel Schönheit und Anordnung bei solcher originellen Laune herrschte, als in den ersten beiden in Nürnberg gestochenen Sonatenwerken und den ersten Concerten dieses Meisters.” *Musikalischer Almanach*, ed. Johann Friedrich Reichardt (Berlin, 1796), s.v. “Bach, Carl Philipp Emanuel,” unpaginated.

9. “Die sogenannten Wirtembergischen Sonaten von Bach,” *Allgemeine Musikalische Zeitung* (27 December 1809), col. 193–96.

10. See *Le Trésor des Pianistes*, 20 vols., ed. Aristide Farrenc (Paris: Farrenc, 1861–72); *Die preussischen Sonaten C. Ph. Em. Bachs*, 2 vols., ed. Rudolf Steglich (Hannover, A. Nagel, 1927–28) and *Die Württembergischen Sonaten*, 2 vols., ed. Rudolf Steglich (Hannover, A. Nagel, 1928); Spányi, 1:7–56 (Wq 48) and 1:82–144 (Wq 49).

11. See Darrell M. Berg, “The Keyboard Sonatas of C.P.E. Bach: An Expression of the Mannerist Principle” (Ph.D. diss., State University at Buffalo, 1975); Günther Wagner, “Die Entwicklung der Klaviersonate bei C. Ph. E. Bach”, in *Hamburg 1988*, 231–43; and Horn. See also Daniel Hertz, *Music in European Capitals: The Galant Style, 1720–1780* (New York: W.W. Norton, 2003), 396–409.

12. Christoph Wolff, “Die Originaldrucke Johann Sebastian Bachs,” in *Die Nürnberger Musikverleger und die Familie Bach*, 15–17.

13. Heussner 1963, 348–62.

14. Wolfgang Horn, “Neue Wege um 1740: Die Etablierung der Claviersonate in den Preussischen und Württembergischen Sonaten von Carl Philipp Emanuel Bach,” in *Carl Philipp Emanuel Bach im Spannungsfeld zwischen Tradition und Aufbruch*, forthcoming.

15. Pamela Fox, “The Stylistic Anomalies of C.P.E. Bach’s Nonconstancy,” in *CPEB-Studies 1988*, 105–31.

nal motivic treatment.<sup>16</sup> Such variety in Bach's conception of the sonata, in both the "Prussian" and "Württemberg" sets, exerted a powerful influence on many composers of keyboard music, principally among them Bach's direct and indirect circle of pupils.<sup>17</sup>

No price for Wq 48 was included on the print; the earliest surviving catalogue from Schmid is from 1761, where the entry "20. Hn. Bachs Sonaten 1 Gl." reveals a price of one Gulden.<sup>18</sup> Whether this is the initial price cannot be determined now. In 1785, Bach believed the plates to have been destroyed, because Schmid had died in 1749, and because the Hamburg music dealer Johann Christoph Westphal was selling manuscript copies at inflated prices. On this assumption, Bach suggested to the Berlin book publisher Johann Carl Friedrich Rellstab, who wished to start printing music using Breitkopf's system of musical type, that he begin by having his typesetters practice on the new system by setting both the Wq 48 and Wq 49 collections, in order to get them back in print. This was all part of an elaborate scheme by Bach to prevent Rellstab from reprinting Bach's "Reprises" Sonatas, Wq 50, of which Bach still had a considerable stock to sell. Rellstab declined the offer to reprint the "Prussian" and "Württemberg" Sonatas, having learned that the plates had not been destroyed and could easily be reused to print more copies, which would have competed directly with any edition that he would issue. In the end Rellstab did print a new edition of the "Reprises" Sonatas, much to Bach's annoyance, but Bach learned from the exchange that new editions of Wq 48 and Wq 49 were unnecessary.<sup>19</sup> In 1786, Breitkopf sent Bach a list of all the published works of Bach that he, Breitkopf, was still offering for sale, along with prices.<sup>20</sup> Here the "Prussian" Sonatas are listed for one Taler, a considerable appreciation from the one Gulden of twenty-five years earlier, indicating that copies of the print had become scarce.

Indeed, the number of surviving exemplars of Wq 48

is rather small. RISM A/I, B 65, lists fewer than thirty. Still, enough copies have been available for examination to determine that several changes were made to the plates for Wq 48 over the course of its printing history. These changes are discussed in the critical report in the "Source" section for Wq 48. Based on an examination of multiple surviving exemplars, there appear to have been four different states of the plates, each showing only a single change vis-à-vis its preceding state, but indicative overall of a willingness on the part of the composer and publisher to improve the edition over time.

### The "Württemberg" Sonatas

According to NV 1790 (pp. 5–6) Bach composed his six "Württemberg" Sonatas between 1742 and 1744 in Berlin and Töplitz (Teplice, in the Czech Republic). In a letter to Johann Nikolaus Forkel of 10 February 1775—over three decades later—Bach provided a bit more information about the circumstances surrounding the composition of at least some of the sonatas:

The 2 sonatas that particularly pleased you and are somewhat similar to a free fantasy, are the only ones of this type I have ever composed. They belong with the one in B minor I sent to you, to the one in B-flat that you now also have and to the 2 from the Haffner-Württemberg collection, and all 6 were composed by me on a clavichord with the short octave in 1743 in Bad Töplitz [Teplice], where at that time I was suffering greatly from the gout.<sup>21</sup>

Although Ernst Suchalla has interpreted "all 6" to refer to the complete "Württemberg" set, Bach specifically refers to only two sonatas from the "Haffner-Württemberg collection." Moreover, NV 1790 lists only two of the "Württemberg" Sonatas as having been composed in Töplitz in 1743.<sup>22</sup>

16. Heinrich Bessler, "Bach als Wegbereiter," in *Archiv für Musikwissenschaft* 12 (1955): 20.

17. See *Frankfurt/Oder 2001*, particularly Peter Wollny, "Carl Philipp Emanuel Bachs Berliner Schüler," 69–81, and Barbara Wiermann, "Die 'Bachische Schule'—Überlegungen zu Carl Philipp Emanuel Bachs Hamburger Lehrtätigkeit," 119–34. In Wollny's contribution, p. 73, he describes a keyboard sonata in C major by Bach's brother-in-law, Johann Christoph Altnikol, that appears to be modelled very closely on the "Prussian" sonatas, in particular on the fifth sonata, also in C major.

18. Heussner 1963, 355.

19. For a full discussion of the Bach/Rellstab feud, see Howard Serwer, "C.P.E. Bach, J.C.F. Rellstab, and the Sonatas with Varied Reprises," in *CPEB-Studies* 1988, 233–43, and *CPEB: CW, I/2*.

20. *CPEB-Briefe*, 2:1162–67.

21. "Die 2 Sonaten, welche Ihren Beyfall vorzüglich haben und etwas gleiches von einer freyen Fantasie haben, sind die einzigen von dieser Art, die ich je gemacht habe. Sie gehören zu der, aus dem H moll, die ich Ihnen mitschickte, zu der, aus dem B, die Sie nun auch haben und zu 2en aus der Hafner-Würtembergischen Sammlung, und sind alle 6, anno 1743, im Töpziger Bade von mir, der ich damahls sehr gichtbrüchig war, auf einem Clavicord mit der kurzen Oktav verfertigt." *CPEB-Briefe*, 1:485–88; *CPEB-Letters*, 75–76.

22. *CPEB-Briefe*, 487. For various attempts to identify the other sonatas mentioned in the letter, see *CPEB-Letters*, 75, n. 22, and Andreas Münzmay, "'so viel Schönheit und Anordnung bei solcher originellen Laune'—Die 'Württembergischen Sonaten' von Carl Philipp Emanuel Bach," paper read at the conference "Carl Philipp Emanuel Bachs Claviermusik: Stil—Instrumentarium—Aufführungspraxis—Rezeption," Stuttgart, 16–17 May 2014.

The publication of the “Württemberg” Sonatas was undertaken by the Nuremberg lutenist and printer Johann Ulrich Haffner.<sup>23</sup> Most of the editions issued by Haffner were engraved by Johann Wilhelm Stör, whose name appears on the title page of this collection (“Stör sc.”) and on the dedication page (“J. W. Stör sc.”).<sup>24</sup>

Haffner, known for his clean and trustworthy but expensive editions, had, like Schmid, made something of a specialty of keyboard music in the 1740s and 1750s. After Giovanni Platti (*VI Sonates pour le clavessin sur le gout italien*, op. 1, 1742), C.P.E. Bach, with his Wq 49, was one of the first composers listed in the Haffner catalogue to contribute keyboard music. Bach later contributed several sonatas to Haffner’s various anthologies entitled *Œuvres mêlées* that began to appear in 1755.<sup>25</sup>

A number of the print exemplars of the “Württemberg” Sonatas name Johann Wilhelm Windter as publisher, instead of Haffner, on the title page. Windter worked in Nuremberg first as an engraver for other publishers, then declared himself independent starting in 1745, and no later than 1753 began to refer to himself as “Verleger.”<sup>26</sup> The question of who first published the “Württemberg” Sonatas—Haffner or Windter—cannot be conclusively answered. NV 1790 and the *Autobiography* again give conflicting information: NV 1790 (p. 5) lists Windter while the *Autobiography* (p. 203) lists Haffner. A comparison of several surviving exemplars seems to give precedence to Windter, as the copies that show earlier readings of plate changes (see critical report) are all Windter copies. The final page of music originally had two blank systems following the conclusion of Wq 49/6/iii, but later a table of ornaments was added to the first blank system (see plate 7). All of the copies that lack the table of ornaments are Windter copies. On the other hand, a newspaper announcement for the pending publication of the set, from 1 May 1745 in the *Friedens- und Kriegs-Currier*, promised a “Sammlung Gründlich, und vollstimmiger Clavier-Stücken, bestehend

in VI Sonaten . . . di Carlo Eugenio Duca di Würtemberg et Teckh., & c. . . opera II” from Windter, who then also advertised its eventual availability on 30 July 1745 at the price of “1 fl. 30 Kr.”<sup>27</sup> This, however, would put the Windter print after Haffner’s, at least according to the date given in the *Autobiography*. It is possible that the advertisement referred to a second release by Windter, perhaps now including the table of ornaments. Since both Haffner and Windter used the same plates for their editions of Wq 49 during a time in which they were simultaneously active as music publishers, it could also be possible that they were somehow collaborating instead of competing, and that they issued their editions at approximately the same time.

RISM lists two additional print editions of the “Württemberg” Sonatas besides those of Haffner and Windter.<sup>28</sup> In 1770, after Haffner’s death the previous year and an unsuccessful attempt to continue the business by Haffner’s widow, the firm’s remaining stock of music and inventory of printing plates were purchased by Adam Wolfgang Winterschmidt, who had chiefly been active as an art engraver and dealer in Nuremberg, but who then began selling music as well. In 1785 the business passed to his son Johann Jacob. At some point after this date, Johann Jacob produced yet another printing of Wq 49 using the original plates, whereby the only change was to the title page. The information identifying Haffner as publisher was somehow removed, and in the resulting blank spot on the page the younger Winterschmidt wrote in his own information by hand. Only one such exemplar is known to have survived. Finally the “Württemberg” Sonatas were printed and sold by the Bureau des Arts et d’Industrie based in Vienna and Pesth (today Budapest) around 1803.<sup>29</sup> This edition was newly engraved using the original print as its *Vorlage*.<sup>30</sup>

As with the “Prussian” Sonatas, a number of manuscript copies of the “Württemberg” Sonatas based on the print were in circulation, even though copies of the prints could

23. For more on Haffner, see Hoffmann-Erbrecht, “Der Nürnberger Musikverleger Johann Ulrich Haffner,” 114–26, and Heussner 1968.

24. Erasmo Schauer and Johann Wilhelm Windter also acted as engravers for Haffner. See Lothar Hoffmann-Erbrecht, “Johann Sebastian und Carl Philipp Emanuel Bachs Nürnberger Verleger,” in *Die Nürnberger Musikverleger und die Familie Bach. Materialien zu einer Ausstellung des 48. Bach-Fests der Neuen Bach-Gesellschaft*, ed. Neue Bach-Gesellschaft (Zirndorf: Druckerei Bollmann, 1973), 8.

25. For the sonatas that Bach contributed to *Œuvres mêlées* see CPEB: CW, I/5.1. According to an advertisement in the *Berlinische Privilegierte Zeitung* from 4 January 1759, Haffner served as a subscription agent for Bach’s *Versuch*, most likely for the second edition of *Versuch I*.

26. Heussner 1968, 324.

27. *Ibid.*, 331.

28. RISM A/I, B 66–B 68 and BB 66a. B 66 is the Haffner print, B 67 is an edition by the Bureau des Arts et d’Industrie from the early nineteenth century, B 68 is the Windter print, and BB 66a is the “Winterschmidt” print under discussion here. B 69 is another supposed edition of Wq 49, but RISM corrects itself in its supplement volume, where this Hummel print is correctly identified as an exemplar of Wq 89.

29. This firm was founded in 1801 and also went by the name Kunst- und Industrie-Comptoir. See Alexander Weinmann, “Vollständiges Verlagsverzeichnis der Musikalien des Kunst- und Industrie Comptoirs in Wien 1801–1819,” in *Studien zur Musikwissenschaft. Beihefte der Denkmäler der Tonkunst in Österreich* 22 (1955): 217–52.

30. Personal communication from Otto Biba in Vienna.

still be obtained without much difficulty in the 1780s. A letter of 20 September 1785 from C. P. E. Bach to Breitkopf describes this situation:

The plates of my Württemberg sonatas are still in Nürnberg. Winterschmidt has them and is selling these sonatas for as much as they may fetch. I thought that they were sold out, but now have learned the opposite from the owner.<sup>31</sup>

In the “Württemberg” Sonatas Bach further developed the compositional parameters of his “Prussian” Sonatas. He intensified the dramatic and expressive impetus and also the playful possibilities. He continually found surprising compositional solutions, and applied motivic materials in ever new ways without ignoring thematic development and unity of affect. He reorganized the thematic-motivic realm radically and applied a new formal approach that Rudolf Steglich called “the thematic reworking of transformable motives.”<sup>32</sup> Such a subjectively intensified and compositionally advanced tonal language must have struck contemporaries to an uncommon degree, as, too, would the narrative structure of the sonatas—what Arnold Schering would later call the “redende Prinzip” in Bach’s keyboard music.<sup>33</sup> The Berlin music theorist Friedrich Wilhelm Marpurg, in his *Critischer Musicus an der Spree* of 1750, shared an interesting anecdote touching on reception aesthetics:

Our Mr. Bach played some time ago for a good friend of mine the sixth from the second part of his published sonatas. This friend told me that he typically would have the misfortune of growing greatly absent-minded before a piece came to its conclusion. This time, however, he perceived his [Bach’s] plan and its execution, which kept him in constant inspiration and in undivided attentiveness. This good friend is a simple amateur, and he understood the language of tones without the addition of words.<sup>34</sup>

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31. “Die Platten von meinen Württembergischen Sonaten sind noch in Nürnberg. Winterschmidt hat sie, u. verkauft diese Sonaten, so viel sie wollen. Ich glaubte, sie wären fort, aber nun habe ich das Gegenteil von Leschar erfahren.” *CPEB-Briefe*, 1:1108–10; *CPEB-Letters*, 235. Clark transcribes the passage slightly differently than Suchalla, reading “vom Besitzer” (from the owner) instead of “von Leschar,” whom Suchalla identifies as an acquaintance of Bach.

32. Rudolf Steglich, “Karl Philipp Emanuel Bach und der Dresdner Kreuzkantor Gottfried August Homilius im Musikleben ihrer Zeit,” *BJ* 12 (1915), 112.

33. Arnold Schering, “Carl Philipp Emanuel Bach und das ‘redende Prinzip’ in der Musik,” in *Jahrbuch der Musikbibliothek Peters* 45 (1938): 13–29.

34. “Unser Herr Bach spielte vor einiger Zeit einem meiner guten Freunde die sechste aus dem zweiten Teil seiner herausgegebenen So-

For the first and second movements of the sixth “Württemberg” Sonata, handwritten ornaments and varied reprises authorized by Bach have survived. These are realized in the present volume as “composite” readings immediately following the main text of Wq 49/6. Autograph sketches also exist for arpeggio passages in Wq 49/3/iii.<sup>35</sup> A facsimile of the source and a transcription of the passage are included in the appendix.

### Performance Practice

The publishers of both Wq 48 and Wq 49 were confronted with a multiplicity of problems related to notation and performance practice. These can in large part be clarified by the sources themselves or by contemporary writings, but may in some cases remain unsolved.

The moveable type technique employed by Bach’s later printer, Johann Gottlob Immanuel Breitkopf in Leipzig, enabled the insertion of two ledger lines between the upper and lower staves of the keyboard score. But the music engraver, because of the smaller space between the staves, could only employ one ledger line at most. Thus, in the continual exchange of melodic runs between the staves, the rigor of the thematic and motivic development is visible only in a limited way. Keeping this problem in mind, in the present volume we have aimed for voice leading that is easy for modern users to follow, allowing up to three ledger lines to avoid excessive crossing of staves, as well as occasionally changing the clef of the lower staff to treble to improve legibility.

Bach partially answered the question of the “identity of sound color”<sup>36</sup> (i.e., the choice of instrument) for both sets of sonatas when he mentioned that he had composed the sonatas Wq 49/3 and 49/5 on a clavichord with a short octave. Depending on the given performance conditions Bach’s sonatas are preferably played on a clavichord. There are other justifiable possibilities: phrases that are idiomatic to the keyboard—virtuosic runs, arpeggios, and scales—

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naten vor. Dieser Freund gestund mir, dass er sonst das Unglück habe, meistens zerstreuet zu werden, ehe ein Stück zu Ende käme. Bei diesem aber habe er seinen Plan wahrgenommen und eine Ausführung desselben, die ihn in beständigem Feuer und in unverrückter Aufmerksamkeit erhalten. Dieser gute Freund ist ein bloßer Liebhaber der Musik, und er hat die Sprache der Töne ohne hinzu gekommene Worte verstanden.” Marpurg, *Des kritischen Musicus an der Spree* (Berlin, 1750), 1:217.

35. See Leisinger/Wollny 1993, 164–66.

36. See John Henry van der Meer, *Die Klangfarbliche Identität der Klavierwerke Carl Philipp Emanuel Bachs* (Amsterdam: North-Holland, 1978).

and the requirement of two dynamic levels—*forte* and *piano*—suggest a two-manual harpsichord, while the technical improvement of the fortepiano in the second half of the eighteenth century enabled performances of the “Prussian” and “Württemberg” Sonatas on that instrument to gain a foothold. Yet the realization of Bach’s highly nuanced, expressive aims most easily finds its ideal instrument in the clavichord.

Regarding the tempo relationships of individual movements, the fast opening movements, with their complex semantics and motivic density, clearly should be played somewhat slower than the closing movements. The *Adagio* and *Andante* middle movements allow a deeply expressive idiom to unfold. In the *Adagio* of the sixth “Württemberg” Sonata Bach calls for an agogic-minded player, as he wrote in *Versuch* I:

In the first *Allegro* and its following *Adagio* of the sixth sonata in B minor of my second printed collection there are also examples of this [Anhalten der Noten]. Especially in the *Adagio* an idea occurs which is transposed three times, in the right hand with octaves and in the left with fast notes; this is adroitly achieved through a gradual and gentle speeding up with each transposition alternating shortly thereafter with a languid slowing down.<sup>37</sup>

A general problem—undoubtedly caused in many cases by the customary work habits of the music engraver—is that Bach’s thematic ideas in their overall form are not always instantly recognizable in the first printing, for instance when themes that begin on an offbeat are beamed together with the previous note on the downbeat. Where such cases occur at the beginning of a full statement of a theme we generally break the beam in order to clarify the thematic structure as realized by the composer.

The use of ornaments is less clearly indicated in the “Prussian” than in the “Württemberg” Sonatas; some exemplars of the latter even provide a table of ornaments, although not one authorized by Bach.<sup>38</sup> A sometimes

37. “Im ersten Allegro und drauf folgenden Adagio der sechsten Sonate in H moll meines zweyten gedruckten Theils sind auch Exempel hiervon [Anhalten der Noten]. Besonders im Adagio kommt ein Gedanke durch eine dreymalige Transposition, in der rechten Hand mit Octaven und in der linken mit geschwinden Noten vor; dieser wird geschickt durch ein allmähliges gelindes Eilen bey jeder Uebersetzung ausgeführt, welches kurz drauf sehr wohl mit einem schläfrigen Anhalten im Tacte abwechselt.” *Versuch* I:3, §28; CPEB: CW, VII/1, 156.

38. “One will see from the following that the explanation of some ornaments in the second collection of my sonatas, which the publisher had the effrontery to append under my name, although without my knowledge or approval, is incorrect.” (Man wird aus dem folgenden se-

contentious point is the realization of appoggiaturas. The performance rule established in the *Versuch* several years after the publication of Wq 48 and Wq 49 stipulates that appoggiaturas preceding an undotted note must be held for half the note’s value, but preceding a dotted note an appoggiatura must be held for two-thirds the value of the main note. This rule works on the whole for Wq 48, even though many of the appoggiaturas are notated “incorrectly” (according to the *Versuch*); cases in which the rule does not apply have been indicated in the critical report. In Wq 49, on the other hand, the notation and performance of appoggiaturas usually adheres to the prescriptions in the *Versuch*.<sup>39</sup>

The following is a list of the ornament symbols used in the present volume (see CPEB: CW, VII/1, 61–138 for the complete section on ornaments in the *Versuch*):

- |       |  |
|-------|--|
| tr, ✎ | Trill, regular trill (Triller, ordentlicher Triller; see <i>Versuch</i> I:2.3, § 1–21, and Tab. IV, Fig. XIX–XXIII)            |
| ✎     | Short trill (halber Triller, Pralltriller; see <i>Versuch</i> I:2.3, § 30–36, Tab. IV, Fig. XLV–XLVIII, and Tab. V, Fig. XLIX) |
| ∞, 2  | Turn (Doppelschlag; see <i>Versuch</i> I:2.4, § 1–26, and Tab. V, Fig. L–LXII)   |
| ∞     | Trilled turn (prallender Doppelschlag; see <i>Versuch</i> I:2.4, § 27–36, and Tab. V, Fig. LXIII–LXX)                          |
| ✎     | Mordent (Mordent; see <i>Versuch</i> I:2.5, § 1–15, and Tab. V, Fig. LXXII–LXXV)   |

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hen, daß die dem zweyten Theile meiner Sonaten beygefügte Erklärung einiger Manieren, welche der Verleger unter meinem Namen, ob schon wider meinen Willen und Wissen anzuhängen sich nicht entblödet hat, falsch ist.) *Versuch* I:2.1, §29; CPEB: CW, VII/1, 68. See also the critical report.

39. “Von den Vorschlägen,” *Versuch* I:2.2; CPEB: CW, VII/1, 69–82; see also the fuller discussion of appoggiaturas in the critical report.

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*Hans-Günter Ottenberg*