

# INTRODUCTION

---

The five fascicles of CPEB: CW, I/6 contain forty-six keyboard sonatas and six sonatinas composed by C.P.E. Bach that were not published during his lifetime (see CPEB: CW, I/6.1 for a discussion of sonatas falsely or questionably attributed to Bach). Table 1 lists these works in the order they appear in NV 1790, identifies the five fascicles of CPEB: CW, I/6 in which they are published, and provides information about place and date of composition as well as catalogue listings.

The six sonatinas constitute section 64 (*Sechs Sonatinen für das Clavier*) of Alfred Wotquenne's catalogue of the works of C.P.E. Bach, while the keyboard sonatas (not including the organ sonatas) that were not published during Bach's lifetime constitute sections 65 (*Vollständige Sammlung aller ungedruckten Clavier-Sonaten*) and 69 (*Sonata per il Cembalo a due Tastature*);<sup>1</sup> these works are thus collectively referred to as Wq (for Wotquenne) 64, 65, and 69. Wotquenne relied, however, on a catalogue compiled about a century earlier by the Schwerin organist and music collector Johann Jakob Heinrich Westphal (1756–1825), who obtained copies of nearly all of C.P.E. Bach's instrumental music and much of his vocal music (Cat. J.J.H. Westphal). Westphal corresponded with Bach directly during the last year of Bach's life, and with his widow and daughter after Bach's death, in an attempt to ascertain the completeness and correctness of his collection. He was greatly aided in this task by the publication of Bach's estate catalogue, NV 1790, which also allowed him to arrange his C.P.E. Bach collection chronologically. Westphal's collection, including its handwritten catalogue, was eventually sold to the Belgian musician François-Joseph Fétis (1784–1871), from whom it passed to the Brussels Conservatory. It was there that Wotquenne, serving as librarian, used the Westphal material to publish his own catalogue of C.P.E. Bach's works in 1905. Thus Wotquenne's section 64 corresponds exactly to section 3:13 of Westphal's catalogue "Claviersachen," and Wotquenne's section 65 corresponds to Westphal's section 3:15, with the sole exception of the sonata for a two-manual instrument, Wq 69, for which Wotquenne created a separate section. The anomalies in

table 1, therefore, are to be traced back mostly to Westphal, rather than to Wotquenne. For example, Westphal included the *Suite in E Minor* in his section 3:15, although it more properly belongs in an earlier section, "Vermischte Clavierstücke," and Wotquenne followed him by including the suite as the fourth item in his corresponding section 65. CPEB: CW publishes this suite in I/8.2, which explains the gap in table 1 where Wq 65/4 would have been. Similarly, Westphal failed to notice a duplication in his catalogue, where the *Sonata in A Major* (NV 1790, p. 14, no. 100) is listed both as a clavier sonata in section 3:15 and as an organ sonata in section 3:10. Wotquenne perpetuated this mistake by also listing the sonata twice, as Wq 65/32 and Wq 70/1. Since the "clavier" version of the sonata was published during Bach's lifetime, it is included in CPEB: CW, I/5.2 and is accordingly also missing from table 1. In another case, while Westphal recognized that two manuscripts containing sonatas in C major did not transmit independent sonatas, but rather embellished versions of the first sonata from the collection *Fortsetzung von sechs Sonaten fürs Clavier mit veränderten Reprisen*, published in 1761, he still gave them separate entries, an error that Wotquenne again perpetuated. Thus Wq 51/1, 65/35, and 65/36 are all versions of the same sonata, and these three versions are published together in CPEB: CW, I/2, which explains why Wq 65/35 and 65/36 are missing from table 1.

Despite the remarkable breadth of Westphal's collection, he acquired many of his keyboard manuscripts (now mostly in B-Bc, 5883 MSM) through indirect or unknown means. Those that he did acquire through the Bach family were copied from manuscripts closer to the composer. They are therefore either not as reliable as sources that were demonstrably under Bach's direct control, or they are derivative from the so-called house copies. Such house copies were copies of his works that Bach kept and maintained (i.e., that were in his personal music library) from which further copies could be made for interested third parties when necessary. Table 1 in the critical report lists the principal manuscripts in which house copies of Bach's unpublished sonatas have survived. Even though remarkably few of them are autograph, such house copies do carry

---

1. Wotquenne, 20–25.

TABLE I. CONTENTS OF CPEB: CW, I/6 IN NV 1790 ORDER

No. in NV 1790	No. in CV 1772	Wq	H	Key	Date of Composition/Revision	Place of Composition/Revision	CPEB: CW
2	19	65/1	3	F major	1731/1744	Leipzig/Berlin	I/6.1
3	16	65/2	4	A minor	1732/1744	Leipzig/Berlin	I/6.1
4	17	65/3	5	D minor	1732/1744	Leipzig/Berlin	I/6.1
6	3	64/1	7	F major	1734/1744	Leipzig/Berlin	I/6.1
7	4	64/2	8	G major	1734/1744	Leipzig/Berlin	I/6.1
8	5	64/3	9	A minor	1734/1744	Leipzig/Berlin	I/6.1
9	6	64/4	10	E minor	1734/1744	Leipzig/Berlin	I/6.1
10	7	64/5	11	D major	1734/1744	Leipzig/Berlin	I/6.1
11	8	64/6	12	C minor	1734/1744	Leipzig/Berlin	I/6.1
13	10	65/5	13	E minor	1735/1743	Frankfurt/Berlin	I/6.2
14	9	65/6	15	G major	1736/1743	Frankfurt/Berlin	I/6.2
15	13	65/7	16	E-flat major	1736/1744	Frankfurt/Berlin	I/6.2
16	11	65/8	17	C major	1737/1743	Frankfurt/Berlin	I/6.2
17	12	65/9	18	B-flat major	1737/1743	Frankfurt/Berlin	I/6.2
18	15	65/10	19	A major	1738/1743	Frankfurt/Berlin	I/6.2
20	20	65/11	21	G minor	1739	Berlin	I/6.2
22	22	65/12	23	G major	1740	Berlin	I/6.2
32	29	65/13	32.5	B minor	1743	Töplitz	I/6.2
36	36	65/14	42	D major	1744	Berlin	I/6.2
42	44	65/15	43	G major	1745	Berlin	I/6.3
45	45	65/16	46	C major	1746	Berlin	I/6.3
46	46	65/17	47	G minor	1746	Berlin	I/6.3
47	47	65/18	48	F major	1746	Berlin	I/6.3
48	n/a	65/19*	49	F major	1787?	Hamburg?	I/6.5
49	49	65/20	51	B-flat major	1747	Berlin	I/6.3
51	52	69	53	D minor	1747	Berlin	I/6.3
52	53	65/21	52	F major	1747	Berlin	I/6.3
54	54	65/22	56	G major	1748	Berlin	I/6.3
56	56	65/23	57	D minor	1748	Potsdam	I/6.3
58	57	65/24	60	D minor	1749	Berlin	I/6.3
59	58	65/25	61	A minor	1749	Berlin	I/6.3
63	63	65/26	64	G major	1750	Berlin	I/6.4
67	66	65/27	68	G minor	1752	Berlin	I/6.4
76	75	65/28	78	E-flat major	1754	Berlin	I/6.4
81	79	65/29	83	E major	1755	Berlin	I/6.4
86	84	65/30	106	E minor	1756	Berlin	I/6.4
92	89	65/31	121	C minor	1757	Berlin	I/6.4
114	105	65/33	143	A minor	1759	Berlin	I/6.4
118	106	65/34	152	B-flat major	1760	Berlin	I/6.4
128	123	65/37	174	A major	1763	Berlin	I/6.4
130	125	65/38	175	B-flat major	1763	Berlin	I/6.4
131	126	65/39	176	E minor	1763	Berlin	I/6.4
132	127	65/40	177	D major	1763	Potsdam	I/6.5
133	128	65/41	178	C major	1763	Berlin	I/6.5
147	146	65/42	189	E-flat major	1765	Potsdam	I/6.5

TABLE I. (CONTINUED)

No. in NV 1790	No. in CV 1772	Wq	H	Key	Date of Composition/Revision	Place of Composition/Revision	CPEB:CW
148	148	65/43	192	A major	1765–66	Potsdam and Berlin	I/6.5
151	149	65/44	211	B-flat major	1766	Berlin	I/6.5
152	150	65/45	212	B-flat major	1766	Berlin	I/6.5
155	153	65/46	213	E major	1766	Potsdam	I/6.5
174	n/a	65/47	248	C major	1775	Hamburg	I/6.5
195	n/a	65/48	280	G major	1783	Hamburg	I/6.5
205	n/a	65/49	298	C minor	1786	Hamburg	I/6.5
206	n/a	65/50	299	G major	1786	Hamburg	I/6.5

\*Although Wq 65/19 is listed as no. 48 in NV 1790 with Berlin 1746 as the place and date of composition, it is likely that NV 1790 is in error and that the sonata was composed (or at least compiled) very late in Bach's life; in fact, it might be his very last sonata. See the introduction and critical report for more information.

Bach's own catalogue numbers—usually the CV 1772 number in Bach's own hand, or the NV 1790 number in the hand of his daughter Anna Carolina Philippina, or both—and many of them contain further entries (corrections and revisions) in Bach's hand. For most of the sonatas in CPEB:CW, I/6 at least one house copy has survived (indicated by "hc" in table I in the critical report), and these have been used as the principal sources for the edition. The majority of Bach's house copies were sold at auction after A. C. P. Bach's death in 1804, and nearly all of them eventually made their way to the Königliche Bibliothek in Berlin (present-day SBB), where most of them are still to be found. A more detailed discussion of Bach's house copies is in the critical report.

The present volume includes C.P.E. Bach's last twelve unpublished keyboard sonatas: eleven that are dated from 1763 to 1787 in NV 1790 (Wq 65/40–50), plus one (Wq 65/19) that bears the date 1746 in NV 1790 but is now generally considered to have been composed after the date of the last item (no. 210, dated 1787) in the section of NV 1790 titled "Clavier Soli."<sup>2</sup> In eight of these twelve

2. There is considerable evidence that Wq 65/19 was Bach's latest sonata. It is numbered "211" in Bach's hand in one of the three MSS in which it survives; Bach's handwriting in this source can be dated to the late 1780s; the paper on which it is written is the same as the paper containing the autograph for his 1789 St. Matthew Passion. The fact that Wq 65/19 is listed as a work of 1746 in NV 1790, but not listed at all in CV 1772, is significant; except for this sonata, the two catalogues are in agreement about the identity and dates of origin of Bach's solo keyboard works written before 1772. The other two MSS that contain the work (B-Bc, 5883 MSM and D-B, Mus. ms. Bach P 369) can be dated no earlier than the autograph. For information on the evolution of Bach's late works and his *Schrift-Chronologie*, see Fox 1994, 306–23.

sonatas Bach made virtually no changes to their earlier versions. Revision was nevertheless a habitual aspect of his compositional practice—even in keyboard works composed during the last part of his career he continued to alter some sonatas substantially, sometimes rewriting movements, sometimes moving them from one sonata to another. The history of four of these late sonatas reflects his quest for just the right components:

1) To the first movement of the Sonata in B-flat Major, Wq 65/44 (1766), Bach added varied reprises. He removed the middle movement, *Larghetto*, transferring it to the fifth volume of the "Kenner und Liebhaber" series (Wq 59/3/ii, published in 1785 with the heading *Largo*), and provided a five-measure transitional section between the two remaining movements of Wq 65/44.

2) To each of the two main structural sections of the last movement, *Allegro*, of the Sonata in B-flat Major, Wq 65/45/iii (1766), he added a new measure. He eventually jettisoned this final movement altogether and wrote a new one labeled *Allegretto*. On the title page of the MS that contains this sonata (PL-Kj, Mus. ms. Bach P 771, fascicle VIII) he wrote "hat noch niemand" (no one has it yet); he had other plans for the discarded *Allegro*: he transposed it to A major and transferred it to the keyboard and violin version of the Fantasia in F-sharp Minor, Wq 80, "C.P.E. Bach's Empfindungen," where it serves as a final section.<sup>3</sup>

3. The handwriting on the cover of this MS (see source A 12), the tempo indication "*Allegretto*" on the replacement third movement, and the date "1787" assigned to the Fantasia, Wq 80 (NV 1790, p. 42), indicate that the new movement must be dated to the late 1780s.

3) He wrote varied reprises for the outer movements of Wq 65/46 (1766) and short transitional sections between the movements.

4) For the publication of the Sonata in C Minor, Wq 60 (NV 1790, no. 157, dated 1766 and published in 1785 as *Una Sonata per il Cembalo*), he had discarded the second and third movements and written new ones. In 1787 he took the two discarded movements (to which he added a few revisions) and composed a new first movement to form the Sonata in C Minor, Wq 65/49.

It seems possible that Bach produced two other sonatas in this volume by assembling movements that were originally separate. The movements of Wq 65/50 (dated to 1786) have an uncharacteristic sequence of tonalities: G major–C major–A minor. There are indeed precedents among Bach's works for sonatas with final movements that are not in the same key as the first: the *Probestücke*, Wq 63/1–6, published 1753; Wq 58/2, in "Kenner und Liebhaber" IV, published 1783 (G–g–E); and Wq 59/1, in "Kenner und Liebhaber" V, published 1785 (e–C–E).<sup>4</sup> It thus appears that Bach was increasingly inclined to create sonatas with tonal schemes that were at variance with the more rationalistic tonal tradition of the seventeenth and eighteenth centuries. It is also possible that Wq 65/50 originated in the same way as Wq 65/49: as a work formed by cobbling together movements that had separate origins.

The Sonata in F Major, Wq 65/19, may also be a combination of single movements from various times in Bach's career, for it has features that are characteristic of both early and late works. The style of all three of its movements is in many ways typical of the easy keyboard pieces Bach composed throughout his career.<sup>5</sup> The two main structural parts of the movement titled *Alla Polacca*, for example, are similar in their simplicity to many of the undated pieces that were eventually collected into the group designated as Wq 116. Yet the written-out varied reprises in the *Polacca* have a texture that belongs unmistakably to Bach's works of the late 1770s and 1780s. And the very inclusion of written-out varied reprises in the manuscript suggests a date after the publication of the first volume of "Sonatas with Varied Reprises," Wq 50/1–6 (1760). Although Bach undoubtedly composed varied reprises for his students, and

improvised such variations in his own performances prior to 1760, there is only one piece composed before this date in which Bach wrote down or published varied reprises in a work that he offered to the public.<sup>6</sup> Finally, the expansion of the second ending at the end of the first movement of Wq 65/19 is consistent with similar expansions in Bach's late works.

The Sonata in E-flat Major, Wq 65/42, survives in two autograph sources (sources A 9 and A 11), which is a relatively rare occurrence in Bach's legacy. A 9 carries a dedication to "Baron von Ditmar." Gottfried Rudolf Baron von Ditmar (1716–95) was a lawyer who, although the son of a pastor, was raised to the nobility through dedicated service to the court of Mecklenburg. He spent much of his career representing Mecklenburg in Vienna, and eventually became a functionary in the Holy Roman Empire there.<sup>7</sup> Von Ditmar was a keyboard player and an admirer of Bach—he was one of the subscribers to Bach's *Sei concerti*, Wq 43; and he apparently served as a Viennese distributor for the accompanied sonatas, Wq 90, having ordered 29 copies, 16 in soprano clef and 13 in treble clef.<sup>8</sup>

## Style

The sonatas of this volume reflect Bach's stylistic development during the years from 1750 onward: from simple to ornate melodies; from plain homophonic textures based on the solo violin and continuo textures of many of Bach's early works to the effervescent keyboard textures typical of the "Kenner und Liebhaber" collections; from the substantial length of many movements in works of the 1750s and 1760s to the compactness of many movements of the 1780s. But this development is by no means straightforward—by the end of the 1750s Bach had created most of the elements of his late style; his subsequent treatment of them was refinement, elaboration, mixture, and bolder harmonic progression, rather than transformation. The most striking aspect of the collection of sonatas in this volume is not the evolution of their style, but the rich variety of styles within these twelve works. Some are easy (e.g., Wq 65/49); some demand more technical prowess and musical sophistication (e.g., Wq 65/46). Some have

4. Wq 59/1 differs in a sense from the other examples mentioned here, since its outer movements have the same tonic: E minor, E major.

5. For example: Wq 117/21, 117/22, 117/34, 117/37, 117/39; Wq 60/ii; Wq 62/14/ii; and the polonaises, Wq 117/17 and Wq 116/2, 116/4, 116/8, and 116/22. All of these are brief and have simple textures, but are nonetheless poised and sophisticated.

6. One of the *Probestücke*, Wq 63/5/iii.

7. Christine Blanken, "Stammbucheinträge und persönliche, handschriftliche Widmungen Carl Philipp Emanuel Bachs," in *Leipzig 2014*, 369–414, esp. 387–95. See also *CPEB-Briefe*, 1:578–81; *CPEB-Letters*, 97.

8. *CPEB-Briefe*, 1:586–89.

plain melodies (Wq 65/48/iii, Wq 65/50/i and ii); some elaborate (Wq 65/42/ii, Wq 65/47/iii). Three have movements in perpetual motion (Wq 65/42/iii, Wq 65/49/ii and iii) that recall the style of preludes of the Baroque era. Two have movements in rondo form (Wq 65/41/iii, Wq 65/50/i) that have little in common with the rondos of the “Kenner und Liebhaber” collections, but hark back in their simplicity to French *rondeaux* of the early eighteenth century.<sup>9</sup>

It was Bach’s practice, especially in his later years, to provide some of his multi-movement works with unifying aspects. For the sonatas of this volume his method of unification, like that of works he wrote in other genres, took the form of transitional passages from one movement of a sonata to another, rather than related musical motives among one or more movements (as in some of his earlier sonatas).<sup>10</sup> Three works in this volume contain examples of such transitions between movements. In a fourth (Wq 65/47), following the conclusive ending of the first movement in C major, there is a new movement, *Adagio assai*, which begins in the Neapolitan key (D-flat major) and modulates constantly, finally coming to rest on the dominant of C major; thus the entire second movement of fourteen measures constitutes a transition to the third movement.

### Performance Practice

In the notation of sonatas of his later years, Bach left as little as possible to the imagination of his clientele of keyboard players. For the *Probestücke*, Wq 63/1–6, he had begun to provide far more explicit directions for performance than in his earlier manuscripts and prints: fingerings, profuse symbols for embellishments (including one of his favorites, the *prallender Doppelschlag* or trilled turn),

9. For further context on Bach’s stylistic variety in the keyboard works, see Pamela Fox, “The Stylistic Anomalies of C.P.E. Bach’s Non-constancy,” *CPEB-Studies* 1988, 105–32. For a history of Bach’s development of the rondo form throughout his career see Darrell M. Berg, “Das Verändern . . . ist . . . unentbehrlich: Variation as Invention in C.P.E. Bach’s Keyboard Music,” in *Er ist der Vater, wir sind die Bub’n: Essays in Honor of Christoph Wolff*, ed. Paul Corneilson and Peter Wollny (Ann Arbor: Steglein, 2010), 20–42, particularly 30–42.

10. For example: transitions in his “Kenner und Liebhaber” sonatas Wq 55/2/i–ii, Wq 56/2/i–ii–iii, and Wq 59/1/i–ii–iii; in his symphonies Wq 183/1–4; in his concertos Wq 143/1–6; in his chamber works Wq 133. A striking example of Bach’s unification of musical motives in his early sonatas is Wq 65/16. For a discussion of another way in which Bach unified musical motives in his early sonatas see Berg, “Das Verändern,” 20–30.

dynamic gradations ranging from *pp* to *ff*, and movement headings that designate affects. Table 2 presents an overview of the ornaments used in the present volume. Manuscript sources of sonatas in the present volume display similarly detailed instructions for performance. Several also contain symbols for *Tragen der Töne* (*portato*) and *Bebung* (*vibrato*),<sup>11</sup> and the word *tenute* (*held out*), suggesting that Bach conceived these particular works for clavichord.<sup>12</sup> For eight movements there are varied reprises that many of his clients would have been incapable of improvising: Wq 65/43/i, ii, iii; Wq 65/46/i, iii; Wq 65/44/i; Wq 65/49/i; and Wq 65/19/iii. In the earlier version of the second movement of Wq 65/49 there is a cadenza of four measures (one of which is unmeasured) between the dominant chord and its resolution.

Bach designated one of the sonatas in this volume, Wq 65/48, for “Bogenclavier,” indicating a keyboard instrument with a bowing device coupled to it. He was familiar with the *Bogenclavier* invented by Johann Hohlfeld (1711?–1770), who introduced it in 1753 at the court of Sophia Dorothea, Queen Mother of Prussia, but it was probably not Hohlfeld’s instrument that Bach had in mind for Wq 65/48, which is dated 1783 in NV 1790. In 1782, Johann Carl Greiner had introduced a bowing device coupled to a keyboard instrument, and it was most likely for this instrument, called a *Bogenhammerclavier*, that Bach composed Wq 65/48.<sup>13</sup> Although he seems to have had the sustaining capability of bowed instruments in mind when he composed the “Sonata for Bogenclavier,” it seems unlikely that he expected the work to be limited to performance on bowed keyboard instruments. This work, like his sonatas that call for clavichord effects—*Bebung*, *Tragen der Töne*, and *tenute*, for example—is not limited to a bowed keyboard instrument, but is suitable for performance on a variety of keyboard instruments. Bach seems to have intended this sonata, like all of his works for solo keyboard, to have the widest possible circulation.

11. Although there are symbols for *Bebung* in the *Probestücke*, they are not frequent.

12. These effects are possible only on the clavichord. Bach defines *Bebung* and *Tragen der Töne* in his *Versuch*, but the word *tenute* does not occur in any edition of the *Versuch*. The “tenute” marking found in sources of several works in this volume seems to have the same meaning as *Tragen der Töne*. See Daniel Gottlob Türk, *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende* (1789), facsimile reprint (Kassel: Bärenreiter, 1997), 116, 297, 354, where Türk seems to be discussing notes that are held out somewhat longer than normal.

13. See Oxford Music Online, s.v. “Sostenente piano” (accessed on 27 March 2017).

TABLE 2. ORNAMENTS USED IN I/6

Symbol	Name	Versuch Reference	Execution
tr, +, 	Trill, regular trill (Triller, ordentlicher Triller)	I:2.3, § 1–21, and Tab. IV, Figs. XIX–XXIII	
	Trill from below (Triller von unten)	I:2.3, § 22, and Tab. IV, Fig. XXXIV	
	Trill from above (Triller von oben)	I:2.3, § 27, and Tab. IV, Fig. XLI	
	Short trill (halber Triller, Pralltriller)	I:2.3, § 30–36, Tab. IV, Figs. XLV–XLVIII, and Tab. V, Fig. XLIX	
	Turn (Doppelschlag)	I:2.4, § 1–27, and Tab. V, Figs. L–LXII	
	Trilled turn (prallender Doppelschlag)	I:2.4, § 28–34, and Tab. V, Figs. LXIII–LXVIII	
	Inverted turn (Schleiffer von dreyen Nötgen)	I:2.7, § 5, and Tab. VI, Fig. LXXXIX	
	Mordent and long mordent (Mordent, langer Mordent)	I:2.5, § 1–15, and Tab. V, Figs. LXXII–LXXV	

### Acknowledgments

For assistance in the preparation of this volume we owe particular gratitude to Mark W. Knoll for his substantial contributions, and to Peter Wollny, Ulrich Leisinger, and Wolfram Enßlin for valuable information concerning sources. We also wish to thank Paul Corneilson and our colleagues in the CPEB: CW editorial office for help and encouragement. Eighteenth-century sources of the sona-

tas in this volume are housed in institutions throughout Europe; for much assistance we are most grateful to five of them: the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, the Conservatoire royal in Brussels, the Biblioteka Jagiellońska in Kraków, the Bibliothèque nationale in Paris, and the Gesellschaft der Musikfreunde in Vienna.

Darrell M. Berg  
Pamela Fox