

INTRODUCTION

Repertoire, Background, and General Chronology

Within the rich repertoire of instrumental trios spanning Carl Philipp Emanuel Bach's entire creative life, the sonatas for two treble instruments and bass represent not only the majority but also the composer's point of departure for this genre of composition, going all the way back to the Leipzig years when he was studying with his father. The pertinent repertoire comprises altogether twenty-three trio sonatas, early and alternate versions not included. A twenty-fourth piece, in all likelihood the oldest of the lot, did not survive but is referenced in Bach's estate catalogue (NV 1790, p. 65): "Trio for violin, viola and bass, composed jointly with Johann Sebastian Bach" (Trio für die Violine, Bratsche und Baß, mit Johann Sebastian Bach gemeinschaftlich verfertigt). The phrasing of this entry leaves open the details of the collaboration, but it can be assumed that the trio originated as a product of the instruction the son received from his father and that the teacher took a more stimulating and creative part in the piece rather than limiting himself to the role of correcting his student's efforts. Unfortunately, no date is known for this joint composition, and the loss of all traces of it prevents drawing any conclusions about J.S. Bach's teaching methods or his son's attempts at meeting his father's compositional standards. As the NV 1790 listing indicates, C.P.E. Bach clearly took care in preserving this early work, if only for sentimental reasons; in 1772 the ever more self-critical composer deliberately destroyed all his works written prior to 1731 because he considered them "too youthful" and did not want to be remembered by them.¹

The lost trio H 566, which in its scoring for violin, viola, and bass departs from the established norm of two treble instruments and bass, demonstrates that J.S. Bach was interested in teaching his son the broader principles of three-part contrapuntal writing. H 566 probably repre-

sented something of an exception and it seems likely that C.P.E. Bach in his early days composed many more trios in the standard format than have survived. That this was indeed the case is confirmed by the later revisions of trios composed in Leipzig (NV 1790, nos. 1–7) whose original versions fell victim to the manuscript burning of 1772. The extant trio sonata repertoire is collected in CPEB: CW, II/2, with volume II/2.1 containing twelve trios for flute, violin, and bass; and volume II/2.2 containing nine sonatas for two violins and bass, plus one trio for two flutes and bass, and two versions of a sonata for bass recorder, viola, and bass. The keyboard trios for clavier and violin, viola da gamba, or flute are included in CPEB: CW, II/3.1 and 3.2.

When Bach and his contemporaries (such as the Graun brothers and other colleagues from the Prussian court *Capelle*) composed trios, they continued a tradition that had begun in late-seventeenth-century Italy when the trio sonata emerged as the most popular genre of chamber music and instrumental musical entertainment. Moreover, trained by J.S. Bach, the younger Bach pursued more specifically his father's interests in trio writing by using three-voiced texture and contrapuntal design and at times by involving the obbligato keyboard in the performance of instrumental trios. Even in his late years C.P.E. Bach appreciated pertinent works by his father. In a letter of 1774 he noted: "The 6 clavier trios [BWV 1014–19] . . . are among the best works of my dear late father. They still sound very good now, and give me much pleasure, despite the fact that they are over 50 years old. There are a few Adagios in them that to this day are unexcelled in their cantabile qualities."²

For the first half of the eighteenth century and beyond, the trio—until replaced by the string quartet—generally represented the principal instrumental paradigm of the craft of musical composition. Johann Mattheson makes this point in *Der vollkommene Capellmeister* (1739), where he notes:

1. CV 1772 and Christoph Wolff, "Carl Philipp Emanuel Bachs Verzeichnis seiner Clavierwerke von 1733 bis 1772," in *Über Leben, Kunst und Kunstwerke. Aspekte musikalischer Biographie. Johann Sebastian Bach im Zentrum*, ed. Christoph Wolff (Leipzig: Evangelische Verlagsanstalt, 1999), 217–35, esp. 222–23.

2. "Die 6 Claviertrio . . . sind von den besten Arbeiten des seel. lieben Vaters. Sie klingen noch jetzt sehr gut, u. machen mir viel Vergnügen, ohngeacht sie über 50 Jahre alt sind. Es sind einige Adagii darin, die man heut zu Tage nicht sangbarer setzen kañ." Letter of 7 October 1774 to Johann Nikolaus Forkel; CPEB-Letters, 67; CPEB-Briefe, 1: 447.

that a trio involves more craft than do many-voiced pieces Trios are the most difficult of all to create, and need a more skillful master than do other harmonic compositions. For here all three parts, independently, must carry their own fine melodies; and yet at the same time, insofar as possible, emphasize the triadic harmony, as if it were occurring just by chance.³

In emphasizing more technical details, Johann Adolph Scheibe specified in his *Critischer Musikus* (Leipzig, 1745):

The real character of these pieces, however, is chiefly this, that in all voices, especially however in the upper ones, a proper singing line and a fugue-like treatment must obtain The main theme, and the accompanying subsidiary themes, must come through well and skillfully throughout. A voice must clearly distinguish itself from the others; but all the voices must operate with equal strength, so that among them none in particular can be recognized as the main one. The bass, or the lower voice, has to present the main and subsidiary themes as well as the upper voices do, and evince throughout a pure and agreeable melody.⁴

These accounts clearly reflect the musical principles and aesthetic premises guiding the writing of trios, and date exactly from the time when the young and ambitious C. P. E. Bach established himself as virtuoso and composer.

The chronological information provided by NV 1790 permits a differentiation of three fairly distinct stages in Bach's involvement with trios for two treble instruments and bass:

1731–35. Six works from a presumably larger output are traceable to this period. Five (Wq 143–147) date from

1731 in Leipzig, and one (Wq 148) from 1735 in Frankfurt an der Oder. These works have survived only in their revised forms, dating from 1747 (Berlin), with the notable exception of Wq 145, for which the early version (BWV 1036) is extant.

1745–49. Altogether eight works originate from these years, all composed in Potsdam: one in 1745 (Wq 149), four in 1747 (Wq 150, 151, 154, 155), one in 1748 (Wq 161/2), and two in 1749 (Wq 161/1 and 162).

1754–56. Seven sonatas belong to this period, all written in Berlin. Four stem from 1754 (Wq 156–158; and H 585), two from 1755 (Wq 153 and 163), and one from 1756 (Wq 160).⁵

Virtually the entire extant trio sonata repertoire falls into an eleven-year time span (1745–56) when Bach served as a member of the Prussian court *Capelle* and principal accompanist of King Friedrich II. Coincidentally, the year 1756 marks the outbreak of the Seven Years War, the events and implications of which distracted the king and brought the regular chamber music evenings at court to a halt. Whether or not there is a direct or indirect connection, Bach appears to have then altogether stopped writing trios for two treble instruments and bass.⁶ After 1756, he continued in the trio genre by focusing on keyboard trios with the accompaniment of a single treble instrument. These later works—from 1759, 1763, 1766, 1781, and 1787—show a much more elaborate and idiomatic keyboard part where the right hand of the harpsichord could no longer be substituted by a second treble instrument, wind or string.

Sources and Scorings

Almost the entire body of Bach's trios has survived in original sources, for the most part in autograph manuscripts, with some also in printed publications by the composer. Therefore, the trio repertoire is particularly well-repre-

3. "daß in einem Trio mehr Kunst stecke, als in vielstimmigen Sätzen Es sey das Trio unter allen am schwersten zu machen, und wolle einen geschickterern Meister haben, als andre harmonische Sätze. Denn es müssen hier alle drey Stimmen, iede für sich, eine feine Melodie führen; und doch dabey, so viel möglich, den Dreiklang behaupten, als ob es nur zufälliger Weise geschähe." Johann Mattheson, *Der vollkommene Capellmeister* (Hamburg, 1739), 344.

4. "Das eigentliche Wesen dieser Stücke aber ist überhaupt dieses, daß in allen Stimmen, vornehmlich aber in den Oberstimmen ein ordentlicher Gesang, und eine fugenmäßige Ausarbeitung seyn muß Der Hauptsatz, und die denselben begleitenden Nebensätze, müssen überall wohl und geschickt hervorrage. Eine Stimme muß sich von der andern durchaus unterscheiden; alle Stimmen aber, müssen mit gleicher Stärke arbeiten, daß man auch darunter keine Hauptstimme insbesondere erkennen kann. Der Baß, oder die Unterstimme, muß so gut, als die Oberstimmen, den Hauptsatz und die Nebensätze hören lassen, und überall eine reine und annehmlische Melodie beweisen." Johann Adolph Scheibe, *Critischer Musikus* (Leipzig, 1745), 676.

5. While NV 1790 lists Wq 152 and Wq 159 (alternate scorings of Wq 157 and Wq 163, respectively), it does not list H 585, instead giving only its related keyboard trio Wq 74 (dated 1754); though H 585 apparently predates Wq 74, it remains unclear by how much.

6. There is, however, the single exception of the Sonata in D Minor (Wq 160) of 1756, which six years later Bach published in the anthology *Musikalisches Mancherley* (Berlin, 1762–63) without making any changes. He must have had second thoughts about this piece after its publication because he thoroughly re-edited its original autograph score, most likely in the 1770s (see source A 1). This instance then apparently represents his last effort in the trio genre for two treble instruments and bass.

sented by authoritative materials, a nearly ideal situation for establishing principal sources. (For a quick survey, see the overview given at the beginning of the section on sources in the critical report.) The principal sources for the trios invariably include performing parts derived from autograph scores, prepared by C.P.E. Bach's assistants for his own use—copies that often contain autograph annotations and emendations. Bach seems to have kept together scores and parts belonging to individual trios, as his so-called “house copies” for each work. Even after moving in 1768 from Berlin to Hamburg, he generally maintained good order for the trio materials.

Most of the autograph scores—notably the collection gathered in source A 14—represent fair copies (see plates 1–3). They include the 1747 revisions of earlier trios but, curiously, show no signs of extensive compositional activity. Changes made by the composer in the text of the works are quite rare, but whenever they occur they are conscientiously and carefully executed. In the instance of Wq 160, Bach even made emendations around 1770–75 to an already-published work (from *Musikalisches Mancherley*, 1762–63) some ten years after its publication.⁷ The manuscript title page of Wq 160 (see source A 1) includes an autograph note about some changes in the first violin part (“Dieses Trio ist zwar im Musicalischen Mancherley | gedruckt, ist aber in inliegender Partitur | mit der ausgeschriebenen Isten Violin etwas | verändert worden.”). A rare instance of a composing score seems to be the autograph of the Sinfonia in A Minor, Wq 156 (source A 18).

Several of the trio sonatas for two treble instruments and bass are closely associated with trios for obbligato keyboard and violin or flute, respectively. The majority of these (with the exception of Wq 74) actually represent re-scoring of the trios to be playable for two performers: a keyboard player (whose right-hand part takes over one of the two treble voices) and a violinist or flutist. Table 1 presents a survey of the complete trio repertoire in the order in which it is presented in NV 1790, with additional information regarding the various authentic alternate scorings, the related principal sources, and their use for the four trio volumes of CPEB: CW, II/2 and II/3.

All trios can in principle be executed by different combinations of instruments. Hence, the designation “Trio for . . .” generally refers to the principal scoring of a work and does

7. See the detailed discussion of this case in Laura Buch, “Considering the Alternative: the Principle of Improvisation in C.P.E. Bach’s Trios,” 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 Publishing, 2010), 44–50.

not necessarily imply that it was definitively “composed for” any particular combination of instruments. For example, on the title page of Wq 161, a published set of two trio sonatas in score format (Nuremberg, 1751), Bach specifically outlines two possible performing modes for each piece (see II/2.2, plate 3). He first gives the principal scorings: for two violins and bass (Wq 161/1) and for flute, violin, and bass (Wq 161/2)—with the bass part to be executed by either two players (usually on violoncello and keyboard) or just one (on keyboard alone). Bach then prescribes a second alternative for each piece in “clavier trio” manner (as he used to call it), with the harpsichord or fortepiano combining the bass and either one of the two treble lines, leaving the remaining treble part to the other instrument.

Scores generally provide an advantage, since they can be shared and read simultaneously by two performers: keyboardist and violinist/flutist. A performance for three or four players, on the other hand, ordinarily requires the use of separate parts. However, this latter practice appears to have been the prevailing performing mode, for the vast majority of sources for Bach’s trios have been transmitted as parts. Indeed, if the order of scorings in NV 1790 (see table 1, column 1) serves as a guide, most pieces appear to have been destined for the three- to four-players option. The clavier trio alternative called for an expert player and was much less customary, but definitely a Bach family and Bach circle specialty.

The surviving sources show a great variety of trio scorings reflecting the existence of one and the same work in multiple guises. Theoretically, all trios lend themselves to varying scorings and performing modes. However, CPEB: CW includes only scorings specifically authorized by the composer as evidenced by either NV 1790 or by the principal sources. Autograph fair copies, autograph notes on house copies, and entries for these works in NV 1790 suggest that C.P.E. Bach ranked *principal* scorings above *alternate* scorings. NV 1790 specifically determines the principal scorings of the works by the order in which they are indicated (see table 1). Accordingly, editorial policy prioritizes scoring variants according to the principal sources.⁸ Alternate scorings only mentioned there but not actually executed (as in Wq 161/1 and 2) remain unpublished in this edition, as do alternative settings that would reflect no difference in musical text from the principal scoring (as in Wq 143, 145, and 146; see footnote 21). Alternate scorings from secondary sources are also not published here.

8. For editions of the related keyboard trio scorings, see references to CPEB: CW, II/3.1–3.2 in the last column of table 1.

TABLE I. C.P.E. BACH'S TRIO REPERTOIRE

NV 1790 Entry ^a (pp. 36–42)	Key	Wq	Authoritative Scorings	Principal Sources ^b	CPEB:CW
“No. 1. L. 1731. E. B. 1746. Clavier und Violine.”	D	71	kbd, vn	A-Wgm, XI 36264 (parts)	II/3.1
“No. 2. L. 1731. E. B. 1747. Clavier und Violine.”	d	72	kbd, vn	A-Wgm, XI 36308 (parts)	II/3.1
“No. 3. L. 1731. E. B. 1747. Flöte, Violine und Baß.”	b	143	fl, vn, bc	A 14 = D-B, Mus. ms. Bach P 357, I (score) A 11 = B-Bc, 27904 MSM (parts) ^c	II/2.1
“No. 4. L. 1731. E. B. 1747. Flöte, Violine und Baß.”	G	144	fl, vn, bc	B 1 = B-Bc, 6360 MSM (parts) ^d	II/2.1
“No. 5. L. 1731. E. B. 1747. Flöte, Violine und Baß.”	d	145	fl, vn, bc	A 14 = D-B, Mus. ms. Bach P 357, II (score) A 12 = B-Bc, 27905 MSM (parts) ^c	II/2.1
		—	kbd, vn	MS, private possession (parts) ^e [see appendix]	II/2.1
“No. 6. L. 1731. E. B. 1747. Flöte, Violine und Baß.”	A	146	fl, vn, bc	A 14 = D-B, Mus. ms. Bach P 357, III (score) A 13 = B-Bc, 27906 MSM (parts) ^c	II/2.1
“No. 7. L. 1731. E. B. 1747. Flöte, Violine und Baß.”	C	147	fl, vn, bc	A 14 = D-B, Mus. ms. Bach P 357, IV (score) A 4 = B-Bc, 27897 MSM (parts)	II/2.1
“No. 8. F. 1735. E. B. 1747. Flöte, Violine und Baß.”	a	148	fl, vn, bc	A 14 = D-B, Mus. ms. Bach P 357, V (score) A 6 = B-Bc, 27899 MSM (parts)	II/2.1
“No. 9. P. 1745. Flöte oder Clavier, Violine und Baß.”	C	149	fl, vn, bc	A 14 = D-B, Mus. ms. Bach P 357, VI (score)	II/2.1
		73	kbd, vn	B-Bc, 27907 MSM (parts)	II/3.1
“No. 10. P. 1747. Flöte, Violine und Baß.”	G	150	fl, vn, bc	A 19 = F-Pn, Ms. 14 (score)	II/2.1
“No. 11. P. 1747. Flöte, Violine und Baß.”	D	151	fl, vn, bc	A 14 = D-B, Mus. ms. Bach P 357, XIV (score) A 8 = B-Bc, 27901 MSM (parts)	II/2.1
		83	kbd, fl	B-Bc, 6354 MSM (parts) ^f	II/3.2
“No. 12. P. 1747. 2 Violinen und Baß.”	F	154	2 vn, bc	A 9 = B-Bc, 27902 MSM (parts)	II/2.2
“No. 13. P. 1747. 2 Violinen und Baß.”	e	155	2 vn, bc	A 14 = D-B, Mus. ms. Bach P 357, VII (score) A 10 = B-Bc, 27903 MSM (parts)	II/2.2
“No. 14. P. 1748. Flöte, Violine und Baß. Ist das 2te der durch Schmidt in Nürnberg gedruckten <i>Trii</i> .”	B \flat	161/2	fl, vn, bc	C 1 = <i>Zwey Trio</i> (Nuremberg: Schmid, [1751]) ^g	II/2.1
“No. 15. P. 1749. 2 Flöten und Baß; ist auch für die Flöte und Clavier gesetzt.”	E	162	2 fl, bc	A 14 = D-B, Mus. ms. Bach P 357, VIII (score) A 15 = D-B, Mus. ms. Bach St 241 (parts)	II/2.2
		84	kbd, fl	A-Wgm, XI 36267 (parts)	II/3.2
“No. 16. P. 1749. 2 Violinen und Baß; ist das 1ste der durch Schmidt in Nürnberg gedruckten <i>Trii</i> .”	c	161/1	2 vn, bc	C 1 = <i>Zwey Trio</i> (Nuremberg: Schmid, [1751]) ^g	II/2.2
“No. 17. B. 1754. 2 Violinen und Baß; ist auch für die Flöte und Clavier, imgleichen für die Flöte, Violine und Baß gesetzt.”	G	157	2 vn, bc	A 14 = D-B, Mus. ms. Bach P 357, IX (score) A 20 = MS, private possession (title page) ^h	II/2.2
		85	kbd, fl	A-Wgm, XI 36262 (parts)	II/3.2
		152	fl, vn, bc	A 5 = B-Bc, 27898 MSM (parts)	II/2.1
“No. 18. B. 1754. Sinfonie für 2 Violinen und Baß.”	a	156	2 vn, bc	A 18 = F-Pn, Ms. 13 (score)	II/2.2
“No. 19. B. 1754. Sinfonie für das Clavier und die Violine.”	D	74	kbd, vn	A-Wgm, XI 36265 (parts)	II/3.1
		—	2 vn, bc	B 2 = D-B, Mus. ms. Bach P 900 ⁱ	II/2.2
“No. 20. B. 1754. 2 Violinen und Baß; ist im Musikalischen Mancherley gedruckt.”	B \flat	158	2 vn, bc	C 2 = <i>Musikalisches Mancherley</i> (Berlin: Winter, 1762–63) C 3 = <i>Sonata a II. Violini e Basso</i> (Berlin: Winter, 1763)	II/2.2
“No. 21. B. 1755. Baß-Flöte, Bratsche und Baß; ist auch für 2 Violinen und Baß gesetzt.”	F	163	bass rec, va, bc	A 14 = D-B, Mus. ms. Bach P 357, X (score) A 3 = B-Bc, 27896 MSM (score)	II/2.2
	B \flat	159	2 vn, bc	A 7 = B-Bc, 27900 MSM (parts)	II/2.2

TABLE I. (CONTINUED)

NV 1790 Entry ^a (pp. 36–42)	Key	Wq	Authoritative Scorings	Principal Sources ^b	CPEB:CW
“No. 22. B. 1755. Flöte, Violine und Baß; ist auch für die Flöte und das Clavier gesetzt.”	G	153	fl, vn, bc	A 2 = B-Bc, 27895 MSM (parts)	II/2.1
		86	kbd, fl	D-B, Mus. ms. Bach St 574 (parts) ^d	II/3.2
“No. 23. B. 1756. 2 Violinen und Baß; ist im Musikalischen Mancherley gedruckt, aber nachher in der 1sten Violine etwas verändert worden.”	d	160	2 vn, bc	C 2 = <i>Musikalisches Mancherley</i> (Berlin: Winter, 1762–63) A 1 = B-Bc, 25906 MSM (score)	II/2.2
“No. 25. B. 1759. Clavier und Gambe.”	g	88	kbd, vdg	D-B, Mus. ms. Bach P 357, XI (score) A-Wgm, XI 36270 (parts)	II/3.1
“No. 26. P. 1763. Clavier und Violine.”	F	75	kbd, vn	D-B, Mus. ms. Bach P 357, XII (score) A-Wgm, XI 36268 (parts)	II/3.1
“No. 27. B. 1763. Clavier und Violine.”	b	76	kbd, vn	D-B, Mus. ms. Bach P 357, XIII (score) A-Wgm, XI 36263 (parts)	II/3.1
“No. 28. P. 1763. Clavier und Violine.”	B \flat	77	kbd, vn	D-B, Mus. ms. Bach P 357, XV (score) A-Wgm, XI 36309 (parts)	II/3.1
“No. 29. P. 1763. Clavier und Violine.”	c	78	kbd, vn	D-B, Mus. ms. Bach P 357, XVI (score) A-Wgm, XI 31767 (parts)	II/3.1
“No. 30. B. 1766. Clavier und Flöte.”	C	87	kbd, fl	F-Pn, W. 3 (6) (score) ^j	II/3.2
“No. 45. H. 1781. Clavier und Violine.”	A	79	kbd, vn	A-Wgm, XI 36269 (score)	II/3.1
				A-Wgm, A 86 (XI 36269) (parts)	
“No. 46. H. 1787. Clavier-Fantasie, mit Begleitung einer Violine. Die 210te Sonate zu einem Trio umgearbeitet.” ^k [p. 65] “Einige vermischte Stücke. <i>Trio</i> für die Violine, Bratsche und Baß, mit Johann Sebastian Bach gemeinschaftlich verfertigt.”	f \sharp	80	kbd, vn	D-B, Mus. ms. Bach P 361 (score)	II/3.1
				A-Wgm, XI 36266 (score)	
			vn, va, bc	= H 566; lost	[II/2.1]

NOTES

- a. Abbreviations used in NV 1790: E. = erneuert [revised]; L. = Leipzig; F. = Frankfurt/Oder; B. = Berlin; P. = Potsdam; H. = Hamburg. NV 1790, nos. 24 and 31 = Wq 81/1–12 and 82/1–12 (see CPEB:CW, II/5); NV 1790, nos. 32–44 = Wq 90/1–3, 91/1–4, 89/1–6 (see CPEB:CW, II/4).
- b. Unless otherwise noted, all of the sources listed are autographs and house copies from CPEB’s library; source labels are given only for those works that appear in the present volume.
- c. This MS includes an autograph kbd part, and has a note on its title page indicating that three scorings are possible for this trio, though NV 1790 lists only one; additional scorings include kbd and vn, presumably also kbd and fl.
- d. Parts by J.H. Michel; not a house copy.
- e. Only surviving copy of the presumed early version of Wq 145 (= BWV 1036); not a house copy; this scoring, not listed in NV 1790, is mentioned in the autograph annotation in B-Bc, 27905 MSM.
- f. Parts by J.H. Michel; has an autograph title page that reads “Sonata a Flauto e Cembalo da C. P.E. Bach,” but lacks house copy number; scoring for Wq 83 is not listed in NV 1790, but sanctioned by this title page.
- g. Title page of the 1751 print indicates that both trios may be adapted for kbd and vn or fl.
- h. MS fragment, consisting of an autograph wrapper for Wq 157; not from a house copy. This wrapper may have originally contained the set of parts for Wq 157 presently in source D 101 (see CPEB:CW, II/2.2).
- i. Parts by Anon. Itzig 1; not a house copy; this scoring is not listed in NV 1790 but appears in an emendation on the autograph title page of A-Wgm, XI 36265, where CPEB has changed “2 Violini” to “1 Violino”. Based on this autograph evidence, Helm assigned the version for two violins a separate item number, H 585. The autograph score for this version is lost; see source [A 21] in CPEB:CW, II/2.2.
- j. The autograph also includes a 2 kbd arrangement of Wq 87, in F-Pn, W. 3 (7); see appendix to CPEB:CW, II/3.2.
- k. NV 1790, no. 210 = Wq 67 (see CPEB:CW, I/8.1).

Works are generally edited only once, with the exception of three special cases: for Wq 145 and BWV 1036 (II/2.1), and for Wq 159 and 163 (II/2.2), different authorized scorings include major revisions that necessitate separate editions. While Bach's rescoring of Wq 152 (II/2.1) as Wq 157 (II/2.2) results in more subtle variants, the two settings are published separately, with each based upon an individual principal source.

Trios for Flute, Violin, and Bass

The present volume contains Bach's trio sonatas for flute, violin, and bass according to the primary scoring as indicated by NV 1790. Ten of the twelve works stem from the mid- and later 1740s, but only four of these were newly composed: in 1745 (Wq 149), 1747 (Wq 150–151), and 1748 (Wq 161/2, published in 1751). Six trios represent revisions made in 1747 of earlier compositions from 1731 (Wq 143–147) and 1735 (Wq 148). The sonata Wq 152 stems from 1754 and represents a rescoring of Wq 157, composed for two violins and bass, with subsequent adjustments for the flute part as prescribed by Bach (see source A 14, fascicle IX and plate 3). This particular trio was arranged for three parallel performance modes, including that of keyboard trio (Wq 85). The Sonata in G Major for Flute, Violin, and Bass, Wq 153, dating from 1755, represents the last piece in this trio sonata category. While this may suggest that such trios with flute stood then no longer at the center of Bach's activities⁹—perhaps due to the flute-playing king's withdrawal from musical activities at the Prussian court with the beginning of the Seven Years War in 1757—there was still clearly a demand for such chamber works in the various music establishments outside the royal court. Notably, trios for flute, violin, and keyboard formed part of the standard repertory of the “Musikübende Gesellschaft” (Music Performing Society) in Berlin, for example. In 1754 Marpurg specifically named a number of this group's members, who regularly took turns playing concerts, trios, and solos for flute, violin, and keyboard.¹⁰

The commentary of this volume includes a reference to the lost work mentioned in NV 1790: H 566, the trio for violin, viola, and bass, written by C. P. E. Bach jointly with

9. The keyboard trio with flute, Wq 87, was written in 1766 and the keyboard quartets with flute and viola, Wq 93–95, were written in 1788; this suggests that Bach never lost interest in chamber music with flute.

10. Friedrich Wilhelm Marpurg, *Historisch-kritische Beyträge zur Aufnahme der Musik*, vol. 1 (Berlin, 1754), 408: von Heyden, von Arnim, and Riedt on transverse flute; Seyffarth, Wolff, Reinbeck, and Bitabee on violin; and Sack, von Schwerin, and Caps on keyboard.

his father.¹¹ This piece in an unspecified key was kept and carefully preserved by Bach until the end of his life, and later by his family as well, for it appears in AK 1805. However, no trace is left of this work, the unusual scoring of which has never been replicated in Bach's trio repertoire.

An Early Version of Wq 145: BWV 1036

For the six early trio sonatas Wq 143–148, the autograph composing scores and all associated source materials are lost. According to NV 1790, the trios Wq 143–47 and the closely related early versions of the keyboard trios Wq 71–72—altogether seven compositions, including at least five for two treble instruments and bass—originated in “L[eipzig]. 1731.”¹² This is the year in which the young composer graduated from the St. Thomas School and enrolled in the University of Leipzig, but remained under the tutelage of his father. For no. 8 (Wq 148), NV 1790 gives the date “F[rankfurt]. 1735,” indicating that it was written shortly after C. P. E. Bach moved in the fall of 1734 to Frankfurt an der Oder, where he directed the *collegium musicum* from 1734 to 1738. Moreover, NV 1790 designates all eight trios as “E[rneuert]. B[erlin]. 1747” (revised 1747 in Berlin). Yet the new autograph scores from around 1747 (source A 14) invariably are fair copies and show no traces of the revision process, let alone the original shape of these pieces.

As mentioned above, Bach deliberately disposed of the autograph scores of his early works. In CV 1772 he indicated, “I have suppressed all works before the year 1733, because they were too youthful,”¹³ and in a letter of 1786 he remarked that he had “recently burned a ream and more of old works” and was “glad that they are no more.”¹⁴ Therefore, the unique case of an early copy of the original version of Wq 145, the D-minor trio, deserves special

11. The NV 1790 entry indicates no particulars about the distribution of “labor” in this joint compositional effort, but it is unlikely that it resembled the playful impromptu manner in which the symphony written jointly with Prince Lobkowitz in the early 1750s came about, with the two composers “alternating measure by measure” (einen Takt um den andern); this lost symphony is catalogued in NV 1790, p. 65, immediately following the entry for H 566.

12. The original scorings for Wq 71 and 72 are unknown.

13. “Alle Arbeiten, vor dem Jahre 1733, habe ich, weil sie zu sehr jugendlich waren, caßirt.” See Wolff, “Bachs Verzeichnis seiner Clavierwerke von 1733 bis 1772,” 222–23.

14. “. . . doch habe ich vor kurzem ein Ries u. mehr alte Arbeiten von mir verbrannt u. freue mich, daß sie nicht mehr sind.” Letter of 21 January 1786 to Johann Joachim Eschenburg; *CPEB-Briefe*, 2:1135; *CPEB-Letters*, 244.

attention. Its manuscript source (see appendix) came to light around 1900. Despite the ambiguous authorship of the work, which is titled “Trio. ex D.b. | à | Violino. | et. | Clavecin oblig. | di | Mons. Bach.,” it was early on attributed to Johann Sebastian Bach and also published as such. However, its style raised serious reservations about this attribution,¹⁵ and hence the work was listed in the first edition of the BWV (1950) under no. 1036 with the qualifying annotation “authenticity very doubtful.” In 1957 Ulrich Siegele found that BWV 1036 actually was an early version of Wq 145, an identification confirmed by Hans-Joachim Schulze¹⁶ and Helm (H 569). Subsequently, the revised edition of the BWV (1990) moved BWV 1036 to appendix 3, which contains works erroneously attributed to J.S. Bach.

The Sonata in D Minor for Keyboard and Violin, BWV 1036, dating from C.P.E. Bach’s formative years in Leipzig, offers a welcome glimpse at the earliest layer of his sonata style.¹⁷ The sole surviving copy once belonged to the extensive collection of manuscripts owned by Johann Nicolaus Mempell (1713–47), cantor in Apolda (near Weimar) and a nearly exact contemporary of C.P.E. Bach. Very little is known about his biography, but his collection primarily of works by J.S. Bach indicates close connections with the immediate Bach circle. Where Mempell obtained his copy remains unknown, but he could have received it either from Leipzig or, perhaps more likely, from Frankfurt an der Oder after C.P.E. Bach’s arrival in 1734. The manuscript source transmits the work in four movements (Adagio–Allegro–Largo–Vivace) as opposed to the three contained in Wq 145. For the new version of 1747, Bach dropped the outer movements of the early version, thoroughly revised and expanded the Allegro and Largo, and composed a new finale movement.

The Sonata in D Minor, BWV 1036, shows the young C.P.E. Bach very much under the influence of his father and teacher. The Adagio movement in particular demonstrates the diligent student’s command of dense contrapuntal-imitative structures. Moreover, the theme of the Allegro movement closely resembles one which J.S. Bach used in the aria “Nun mögt ihr stolzen Feinde schrecken” from Part VI of the Christmas Oratorio (BWV 248/62)

15. Werner Danckert, *Beiträge zur Bachkritik* (Kassel: Barenreiter, 1934), 53–55.

16. Hans-Joachim Schulze, “Wie entstand die Bach-Sammlung Mempell-Preller?” *BJ* (1974): 104–22.

17. For further details, see Christoph Wolff, “Carl Philipp Emanuel Bachs Trio in d-Moll (BWV 1036/Wq 145),” *BJ* (2009): 177–90.

of 1734–35. The theme of the trio may well have grown out of an assigned compositional exercise; alternatively, it may have been picked up by father Bach because he liked his son’s idea. The questions of priority and authorship remain open. At any rate, the thematic links document the working relationship between teacher and student (see examples 1 and 2). At the same time, most notably at the very beginning and then at the end of the first movement, the canonic devices with their echo effect clearly prove the independence of the student’s musical mind and his interest in demonstrating that he is going his own way. All four movements show plenty of passages with highly original ideas noticeably removed from any fatherly models. It needs to be emphasized, however, that the early version transmitted in BWV 1036 may in fact not represent the piece’s earliest setting from 1731, but an edited and perhaps even further developed intermediate version.

The comparison between the D-minor trio BWV 1036 and its thoroughly revised version of 1747 as the Sonata for Flute, Violin, and Bass, Wq 145, permits unique insight into the stylistic changes made by C.P.E. Bach some fifteen years later. He abandoned the more traditional four-movement format and eliminated the emphasis on imitative counterpoint and related devices; he also refined the melodic-rhythmic shape of the instrumental lines, applied distinct articulatory measures, and relaxed the tempo, thereby increasing the expressive goals of the new musical language of “Empfindsamkeit” (see the transformation of the original theme in Wq 145/i, mm. 1–8). The striking difference between BWV 1036 and Wq 145 also indicates that the musical atmosphere in Berlin and its aesthetic underpinning had a significant impact on C.P.E. Bach’s stylistic orientation. Comparing the musical language of his Berlin trios with that of the trios by other “Leipzig Bach School” pupils such as Wilhelm Friedemann Bach or Johann Gottlieb Goldberg, one finds that the latter’s rhythmic-melodic inventions in particular remain much more committed to their musical heritage.

The scoring of BWV 1036 as clavier trio shows no evidence of alteration to the original design of the piece. Particularly noteworthy in this regard is the keyboard solo ending of the Allegro. Moreover, violin and obbligato harpsichord represent a performance mode promoted by J.S. Bach, enabling father and son to test the results of the student work. The Mempell source may also reflect the role of the trio genre in C.P.E. Bach’s early professional career in Frankfurt an der Oder. A letter dated 8 June 1735 from Friedrich of Prussia (then crown prince) to his sister Wilhelmine mentions a performance that he attended

Vivace

Oboe d'amore I, II

Basso

EXAMPLE 1. Excerpt from the ritornello of BWV 248/62
 ("Nun mögt ihr stolzen Feinde schrecken"), transposed to D Minor

Allegro

Violino

Cembalo

5

EXAMPLE 2. Sonata in D Minor for Keyboard and Violin, BWV 1036, opening of movement ii

in Frankfurt, in which C.P.E. Bach played together with a young violinist, apparently performing a trio for obbligate harpsichord and violin. He specifically praises Bach's virtuoso harpsichord skills and his strength in musical composition, but critiques the not-yet-fashioned taste of this only slightly younger fellow musician.¹⁸ There is no evidence that the piece Bach's future employer heard him perform was actually the D-minor trio, but the early versions of the five trios from 1731 would definitely have been very similar. Thus, a comparison between the early and revised versions of the D-minor trio provides an exemplary case for understanding the changes in musical taste and style that were shaped and promoted by the Prussian court *Capelle*, and to which the court musician Bach eventually made his own significant contributions.

Basso Continuo Issues

For six of the trio sonatas—Wq 149, 150, 159, 161/1–2, and H 585—figures are lacking in the principal sources. The autograph scores of Wq 149 and 150 are unfigured, and so is the 1751 print of Wq 161/1–2; the same pertains to Bach's house copy of the parts for Wq 159, as well as to the principal source for H 585, a trio without an extant house copy. As Wq 161/1–2 were published as scores, where harmonies are implied by the notation of the upper voices, no figured bass was actually needed. For the purpose of consistency, however, this edition provides figures for all trios, employing sources for comparison.¹⁹

In the case of Wq 161/2, autograph figures are transmitted in the manuscript source A 17. For Wq 150, 159, 161/1, and H 585, figures are taken from three sources (B 5, B 3, and C 1a, and B 4, respectively) that were prepared at least in part by Johann Friedrich Hering, a Berlin copyist working for Bach in the 1750s and 1760s. The manuscript B 6 serves as a source for the figures in Wq 149. Source D 52

18. Rashid-S. Pegah, "Carl Philipp Emanuel Bach und Kronprinz Friedrich in Preußen: Die erste Begegnung?", *BJ* (2008): 329: "il ya apresent un fils de Back [sic], ici qui joue tres bien du Clavessin il est tres fort dens la Compossition mais son gout n'est pas formé il ya encore."

19. Regarding the absence of continuo figures in the sources for some pieces, the following passage from a letter of 7 October 1791 by Bach's widow to J.J.H. Westphal provides useful information: "Zu den Trii No. 1, 2 und 7 ist keine Baßzifferung vorhanden, und es ist keine Nachlässigkeit des Notisten, daß sie unterlassen ist." See Manfred Hermann Schmid, "Das Geschäft mit dem Nachlaß von C.Ph.E. Bach: Neue Dokumente zur Westphal-Sammlung des Conservatoire Royal de Musique und der Bibliothèque Royale de Belgique in Brüssel," in *Hamburg* 1988, 495–96.

(see plate 7), a manuscript teaching manual prepared by Otto Carl Friedrich von Voß, a student of Bach's associate Hering, provides an instructive example for continuo realization in the Bach circle.

Wq 151 presents an informative case regarding the aesthetics of continuo playing because its sources transmit three different sets of autograph figures. The three manuscripts (A 14, A 8, and A 16) all date from the mid-1750s but were figured by C.P.E. Bach at different times: A 16 around 1755, and the house copies A 14 (score) and A 8 (parts) after 1775. The earlier and later figurations, independent from one another, show different approaches to harmonizing three-part texture and clearly indicate that Bach exercised much flexibility in his execution of figured bass. The continuo part from source A 16 (see appendix) is more sparsely figured, makes different use of suspensions and dominant sevenths, and contains some "tasto solo" unharmonized passages (movement iii, mm. 41–43, 173–76) not evident in the other two manuscripts. The later figuration style (in sources A 14 and A 8) reflects a more detailed harmonization with less improvisatory flexibility.

Three relatively rare figured bass symbols that Bach describes in his *Versuch* appear in his trio sonatas. The "Telemannischer Bogen" (a half-circle set over a continuo figure) indicates that the realized harmony should be limited only to the precise pitches indicated by the figures (see *Versuch* II: *Vorrede*, 3; and 4, §3). The symbol $\frac{6}{4}$ indicates that the sixth over the bass should be doubled, rather than the bass note (*Versuch* II:6.1, §9). The symbol / indicates that the right hand should play the chord belonging to the following note in the bass line (*Versuch* II:1, §76 and II:39, §3).

Doubtful and Spurious Works

Helm includes a number of entries for trios or related scorings that are not published in CPEB: CW.²⁰ Also, a few of the trios included in this edition are listed more than once in Helm, with additional variant scorings catalogued under separate Helm numbers. A concordance of Helm and Wotquenne numbers for all trios published in CPEB: CW appears at the end of the present volume. Table 2 accounts for the remaining trios in Helm and shows that some of the variant scorings to which Helm assigned separate

20. See Helm, "Chamber music with a leading keyboard part" (502–41 = "Authentic"; 542–44 = "Possibly Authentic"; 545–47 = "Spurious"); and "Trio Sonatas" (566–90 = "Authentic"; 590.5–94 = "Possibly authentic"; 595–97 = "Doubtful").

TABLE 2. TRIOS LISTED IN HELM NOT PUBLISHED IN CPEB: CW

H	Key	Scoring	Remarks
540	E	kbd	ornamented kbd part for single movement, probably by Schaffrath (Leisinger/Wollny 1993, 204)
541	F	kbd, va	lost; sonata in F major for kbd and va or vdg, attributed to CPEB in Cat. Prieger, lot 186
542	A	kbd, vn	alternate scoring of H 570 (Wq 146); set of parts includes autograph kbd part; see source A 13
542.5	g	kbd, vn	= BWV 1020; not published in NBA; see discussion in CPEB: CW, II/3.2
543	B \flat	kbd, vn	alternate scoring of H 587 (Wq 159)
544	E	kbd, vn	by Kirnberger ^a
545	E \flat	kbd, fl	= BWV 1031; published in NBA, VI/5; see discussion in CPEB: CW, II/3.2
546	C	kbd, vn, bc	= JCB, op. 10, no. 2 (Warburton B 3, p. 25; Helm attributes work to JCB)
547	G	kbd, vn, bc	= JCB, op. 10, no. 3 (Warburton B 4, p. 26; Helm attributes work to JCB)
589	F	bn, bass rec, bc	alternate scoring of H 588 (Wq 163); cf. source D 22
590.5	G	fl, vn, bc	= BWV 1038; published in NBA, VI/5; also cf. BWV 1021 and 1022
591	E	2 vn, bc	by Schaffrath (see D-B, Am. B. 497/VI; autograph)
592	c	fl, vn, bc	movements i and iii by Carl Friedrich Abel ^b
593	E \flat	fl, vn, bc	"Dell Sign. Graun" in D-B, Mus. ms. 8295/53 (Leisinger/Wollny 1993, 204)
595	G	fl, vn, bc	from reference in Bitter, 1:17 and 2:326, perhaps duplicating H 574 (Wq 150)
596	d	fl, vn, bc	alternate scoring of H 503 (Wq 72); see source D 41 in CPEB: CW, II/3.1
597	F	fl, vn, bc	= JCB (Warburton YB 40, p. 500)

NOTES

a. See Peter Wollny, review of *Thematic Catalogue of the Works of Carl Philipp Emanuel Bach*, by E. Eugene Helm, *BJ* 77 (1991), 219.

b. See Bettina Faulstich, "Über Handschriften aus dem Besitz der Familie von Ingenheim," in *Acht kleine Präludien und Studien über Bach: Georg von Dadelsen zum 70. Geburtstag am 17. November 1988* (Wiesbaden: Breitkopf & Härtel, 1992), 51–59; also see Walter Knappe, *Bibliographisch-thematisches Verzeichnis der Kompositionen von Karl Friedrich Abel (1723–1787)* (Cuxhaven: Walter Knappe, 1971), 169.

numbers are authoritative, while others are not. In a few other cases, Helm omitted scorings that are sanctioned by autograph evidence.²¹ Several items listed in table 2 have been identified as works by other composers, either by Helm himself (e.g., H 546 and 547) or subsequently by others (e.g., H 540, 544, 591–93, and 597). In general, the extent of the authentic repertoire of Bach's trios can be readily established by NV 1790 and corroborated by the extant original sources.

H 590.5 (= BWV 1038) is transmitted in a set of parts written by J.S. Bach. Its authenticity was first questioned on stylistic grounds in 1957 by Ulrich Siegele, who con-

sidered it a work possibly composed by C.P.E. Bach. However, as there are no objective criteria for attributing BWV 1038 to a composer other than J.S. Bach, the work was included in NBA VI/5 (ed. Klaus Hofmann, 2006). H 542 is an alternate scoring of Wq 146 that may well have been authorized by Bach, but that is not listed in NV 1790. The same applies to H 596, an alternate scoring of Wq 72 for flute, violin, and bass not considered for inclusion in CPEB: CW. H 595 most likely represents an instance of a double reference to one and the same work (Wq 150).

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Work on this volume began during 2008–09 with an editorial workshop I taught at Harvard University in close collaboration with the editorial office of CPEB: CW. The workshop focused on the multifaceted source problems of Bach's extended trio repertoire. The compilation and organization of information in table 1 of II/2.1–2.2 and its corresponding versions in volumes II/3.1–3.2 resulted from this. Two graduate students from this workshop class,

21. For instance, Helm assigns a separate number (H 542, "possibly authentic") to Bach's authorized alternate scoring for Wq 146, but omits numbers for the two parallel cases of Wq 143 and 145. The house copies for all three trio sonatas include an obbligato keyboard part in Bach's hand, authorizing the keyboard and violin scoring. (None of these authorized variants for keyboard and violin are published separately in CPEB: CW, since the necessary keyboard parts may be easily adapted—as Bach himself shows in his added obbligato parts—by combining the flute and basso lines.)

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Christoph Wolff