

INTRODUCTION

The estate catalogue of Carl Philipp Emanuel Bach lists 46 items under the broad heading “Trii” (NV 1790, pp. 36–42). This group includes trio sonatas for various instruments, keyboard trios (obligato keyboard with a single instrument), and accompanied sonatas (keyboard, violin, and cello), as well as two collections of “kleine Stücke” in two and three parts. While this collection of works shows a diversity of scoring, all but the simpler “kleine Stücke” (Wq 81–82) and the accompanied sonatas (Wq 89–91) employ a polyphonic texture comprising three separate contrapuntal lines, whether dispensed for two or three instruments, thus reflecting the central principle of eighteenth-century trio composition.¹

For practical considerations, the edition organizes Bach’s trios according to instrumentation:

- flute, violin, and bass (CPEB:CW, II/2.1)
- two flutes or two violins and bass (CPEB:CW, II/2.2)
- obligato keyboard and violin or viola da gamba (CPEB:CW, II/3.1)
- obligato keyboard and flute (CPEB:CW, II/3.2)

However, Bach’s own view of the trio—as evidenced by the collective grouping of “Trii” in NV 1790 and by the transmission of sources—appears far less categorical. For instance, the title page of the *Zwei Trio* (Wq 161), which Bach published in 1751, reflects the contemporary fashion of adapting trio sonatas for performance with one solo instrument and keyboard. According to the practical note included beneath the title, both of these trios may be performed “by playing one of the upper voices on the keyboard.”² Many of the trio entries in NV 1790 also indicate such flexibility of scoring.

1. See contemporary discussions of the trio principle, for example, in: Johann Mattheson, *Der vollkommene Capellmeister* (Hamburg, 1739), 344–52; Johann Adolph Scheibe, *Der critische Musikus* (Leipzig, 1745), 675–83; Quantz, 18, §45; and Heinrich Christoph Koch, *Musikalisches Lexikon* (Frankfurt, 1802), 1595–96.

2. *Zwey Trio* (Nuremberg: Schmid, [1751]); the title page begins: “Zwei Trio, | das erste für | zwo violinen und Bass, | das zweyte für | 1. Querflöte, 1. Violine und Bass; | bey welchen beyden aber die eine von den | Oberstimmen auch auf dem Flügel | gespielt werden kann.” The second of these trios, scored for flute, violin, and continuo, is arranged for flute and keyboard in two eighteenth-century manuscripts:

Table 1 lists all of the trios published in CPEB:CW, II/2 and II/3, organized according to the entries in NV 1790, which include place and date of composition and authorized scoring. These works comprise 31 of the catalogue’s 46 “Trii,” as well as the lost trio for violin, viola, and bass, written collaboratively by Bach and his father and listed among the “Einige vermischte Stücke” (NV 1790, p. 65). Table 1 does not include Wq 81–82 (NV 1790, nos. 24 and 31), or Wq 89–91 (NV 1790, nos. 32–44), as these are published in CPEB:CW, II/5 and II/4, respectively. For each trio, the table lists any explicitly authorized scoring with its pertinent principal source(s). A few of the entries include more than one Wq number, to represent their different scorings.

Given the variety of alternatives possible for Bach’s trios, the edition publishes authoritative scorings according to the following criteria. Each trio scoring listed in NV 1790 is included in the edition. In addition, a few scorings not found in NV 1790 also are published; each is sanctioned by autograph material (such as a title page in Bach’s hand), and also reflects some difference in musical text from its related trio.

Of the five sonatas for flute and keyboard (Wq 83–87), all but one show alternate trio sonata versions. Only Wq 87 (NV 1790, no. 30)—distinguished also by its more idiomatic keyboard writing—is listed in NV 1790 solely for “Clavier und Flöte.”³ The opposite is true, however, for the majority of the sonatas for violin and keyboard: according to both NV 1790 and the works’ principal sources, these are chiefly scored only in a single version, except for Wq 73 and 74. Wq 73 appears somewhat cryptically in NV 1790, no. 9 as a work for “Flöte oder Clavier, Violine und Baß,” a phrase that apparently implies both trio sonata and obligato keyboard scorings. And while Wq 74 is listed only for “das Clavier und die Violine” in NV 1790, no. 19, an

D-B, Mus. ms. Bach St 260 and St 572. See CPEB:CW, II/2.1. For a critical edition of this work scored for flute and keyboard, see Leisinger 1993–94, vol. 1.

3. For Wq 83, NV 1790 gives only the scoring “Flöte, Violine und Baß,” however the autograph title page extant in B-Bc, 6354 MSM does specify “Sonata a Flauto e Cembalo” (see CPEB:CW, II/3.2, source A 3).

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 3 = A-Wgm, XI 36264 (parts)	II/3.1
“No. 2. L. 1731. E. B. 1747. Clavier und Violine.”	d	72	kbd, vn	A 7 = A-Wgm, XI 36308 (parts)	II/3.1
“No. 3. L. 1731. E. B. 1747. Flöte, Violine und Baß.”	b	143	fl, vn, bc	D-B, Mus. ms. Bach P 357, I (score) 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-Bc, 6360 MSM (parts) ^d	II/2.1
“No. 5. L. 1731. E. B. 1747. Flöte, Violine und Baß.”	d	145	fl, vn, bc	D-B, Mus. ms. Bach P 357, II (score) B-Bc, 27905 MSM (parts) ^c	II/2.1
		—	kbd, vn	D-LEm, Ms. 9 (parts) ^e	II/2.1
“No. 6. L. 1731. E. B. 1747. Flöte, Violine und Baß.”	A	146	fl, vn, bc	D-B, Mus. ms. Bach P 357, III (score) 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	D-B, Mus. ms. Bach P 357, IV (score) B-Bc, 27897 MSM (parts)	II/2.1
“No. 8. F. 1735. E. B. 1747. Flöte, Violine und Baß.”	a	148	fl, vn, bc	D-B, Mus. ms. Bach P 357, V (score) B-Bc, 27899 MSM (parts)	II/2.1
“No. 9. P. 1745. Flöte oder Clavier, Violine und Baß.”	C	149	fl, vn, bc	D-B, Mus. ms. Bach P 357, VI (score)	II/2.1
		73	kbd, vn	A 9 = B-Bc, 27907 MSM (parts)	II/3.1
“No. 10. P. 1747. Flöte, Violine und Baß.”	G	150	fl, vn, bc	F-Pn, Ms. 14 (score)	II/2.1
“No. 11. P. 1747. Flöte, Violine und Baß.”	D	151	fl, vn, bc	D-B, Mus. ms. Bach P 357, XIV (score) 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	B-Bc, 27902 MSM (parts)	II/2.2
“No. 13. P. 1747. 2 Violinen und Baß.”	e	155	2 vn, bc	D-B, Mus. ms. Bach P 357, VII (score) 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	<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	D-B, Mus. ms. Bach P 357, VIII (score)	II/2.2
		84	kbd, fl	D-B, Mus. ms. Bach St 241 (parts) 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	<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	D-B, Mus. ms. Bach P 357, IX (score) MS, private possession (title page) ^h	II/2.2
		85	kbd, fl	A-Wgm, XI 36262 (parts)	II/3.2
		152	fl, vn, bc	B-Bc, 27898 MSM (parts)	II/2.1
“No. 18. B. 1754. Sinfonie für 2 Violinen und Baß.”	a	156	2 vn, bc	F-Pn, Ms. 13 (score)	II/2.2
“No. 19. B. 1754. Sinfonie für das Clavier und die Violine.”	D	74	kbd, vn	A 4 = A-Wgm, XI 36265 (parts)	II/3.1
		—	2 vn, bc	US-Wc, M412.A2 B14 (parts) ⁱ	II/2.2
“No. 20. B. 1754. 2 Violinen und Baß; ist im Musikalischen Mancherley gedruckt.”	B \flat	158	2 vn, bc	<i>Musikalisches Mancherley</i> (Berlin: Winter, 1762–63) <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	D-B, Mus. ms. Bach P 357, X (score)	II/2.2
				B-Bc, 27896 MSM (score)	II/2.2
	B \flat	159	2 vn, bc	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	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	<i>Musikalisches Mancherley</i> (Berlin: Winter, 1762–63) B-Bc, 25906 MSM (score)	II/2.2
“No. 25. B. 1759. Clavier und Gambe.”	g	88	kbd, vdg	A 10 = D-B, Mus. ms. Bach P 357, XI (score) A 6 = A-Wgm, XI 36270 (parts)	II/3.1
“No. 26. P. 1763. Clavier und Violine.”	F	75	kbd, vn	A 10 = D-B, Mus. ms. Bach P 357, XII (score) A 5 = A-Wgm, XI 36268 (parts)	II/3.1
“No. 27. B. 1763. Clavier und Violine.”	b	76	kbd, vn	A 10 = D-B, Mus. ms. Bach P 357, XIII (score) A 2 = A-Wgm, XI 36263 (parts)	II/3.1
“No. 28. P. 1763. Clavier und Violine.”	B \flat	77	kbd, vn	A 10 = D-B, Mus. ms. Bach P 357, XV (score) A 8 = A-Wgm, XI 36309 (parts)	II/3.1
“No. 29. P. 1763. Clavier und Violine.”	c	78	kbd, vn	A 10 = D-B, Mus. ms. Bach P 357, XVI (score) B 1 = 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	B 3 = A-Wgm, XI 36269 (score) A 1 = A-Wgm, A 86 (XI 36269) (parts)	II/3.1
“No. 46. H. 1787. Clavier-Fantasie, mit Begleitung einer Violine. Die 210te Sonate zu einem Trio umgearbeitet.” ^k	f \sharp	80	kbd, vn	A 11 = D-B, Mus. ms. Bach P 361 (score) B 2 = A-Wgm, XI 36266 (score)	II/3.1
[p. 65] “Einige vermischte Stücke. <i>Trio</i> für die Violine, Bratsche und Baß, mit Johann Sebastian Bach gemeinschaftlich verfertigt.”			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 D-LÜh, Mus. H 359 (see CPEB: CW, II/2.2).

i. Parts by Anon. V 19 and J. F. Hering; 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 apparently 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).

autograph correction on the title page of A-Wgm, XI 36265 emends the instrumentation from “2 violini” to “1 violino.” Early scorings for Wq 71 and 72 are unknown, as these two sonatas survive only in their later revised (*erneuert*) forms.

That Bach saw all of his trios—whether scored for two or three instruments—as essentially belonging to a single compositional type is further corroborated by the interrelated nature of the principal sources. In several instances, multiple versions of the trios apparently were shelved together in Bach’s library. Autograph annotations on wrappers for some of Bach’s house copies show that certain files had originally held both the autograph score for the trio version as well as a set of parts that included the obbligato keyboard version.⁴ (Further details regarding source transmission are provided in the critical report.)

Historical Background

The works assembled in the present volume range in date from 1731 to 1787 and thus cover Bach’s entire creative career. Although they are all listed under the rubric “Trio” in NV 1790, they do not form a homogeneous group. Rather they follow different principles of composition, each of them carefully crafted. Stylistically and chronologically, the works can be divided into four groups: Wq 71–73; Wq 74; Wq 75–78; and Wq 79–80. The present edition also includes Wq 88, the only trio that NV 1790 lists for keyboard and viola da gamba.

The first group (Wq 71–73) consists of works closely related in style to Bach’s trio sonatas for two melody instruments and continuo and reflects the techniques of the late 1740s. Although NV 1790 lists Wq 71–72 among the earliest trios (Leipzig, 1731), these works survive only in their “renewed” (*erneuert*) versions, which Bach prepared in Berlin in 1746 (Wq 71) and 1747 (Wq 72).⁵ These two works feature formal structures that are rare in Bach’s trios: Wq 71 exhibits an old-fashioned four-movement plan in the sequence of slow–fast–slow–fast, while Wq 72 em-

ploy a slow–fast–fast design (the remaining seven trios in this volume all use a more standard fast–slow–fast arrangement). While we have no concrete information about the structure, sequence of movements, and original scoring of the 1731 versions, both Wq 71 and 72 may have existed in their revised form first as trio sonatas, before Bach changed the instrumentation. This is suggested by the fact that Bach’s house copies for both works are sets of parts dating from the late Berlin years; the autograph scores and hypothetical original sets of parts were already absent when Bach in his late years added the note “Ohne Partitur” on the title pages of his manuscripts. The third work in this group, Wq 73, was composed in Potsdam in 1745. As the autograph score shows, this work was originally conceived as a trio sonata for flute, violin, and continuo (Wq 149, published in CPEB:CW, II/2.1). Bach later assigned the flute part to the right hand of the keyboard. Both scorings were widely distributed in the eighteenth century. (The authenticity of an alternate scoring for flute and obbligato keyboard, with the violin line allocated to the right hand of the keyboard, is uncertain.) The musical texts of Wq 73 and 149 are almost identical, except for some minor variants in the slurs and dynamics.

The trios Wq 71–73 belong to a large group of similar works, composed (or rewritten) between 1745 and 1749 and culminating in the two famous trios Wq 161 published in 1751 by Balthasar Schmid’s widow in Nuremberg. They show the systematic unfolding of Bach’s personal style and the application of a *galant* idiom to the contrapuntal texture of the late Baroque trio sonata.

Wq 74 (Berlin, 1754) differs from the other keyboard trios listed in NV 1790; it is designated as “Sinfonie für das Clavier und die Violine.” The title “Sinfonia,” later modified by Bach to “Sonata o vero Sinfonia,” reflects Bach’s adaptation of orchestral writing to the sphere of chamber music. As such, the work employs a non-imitative, homophonous texture, and clearly distinguishes between a melody line (carrying and developing the thematic material) and a subordinate accompaniment. This piece originated as a work for two violins and continuo (H 585).⁶ It is also closely related to Wq 156, the only other trio that Bach labels “Sinfonia,” and it dates from the same year.⁷ Since the Sinfonia in A Minor, Wq 156 was composed for the small chamber ensemble of Count Schaffgotsch, it is

4. Most of these related parts and scores were still together when Bach’s library was auctioned in 1805 (see AK 1805). It was at this time that Casper Siegfried Gähler purchased the collection of Bach’s autographs, later acquired by Georg Poelchau, that now constitute the composite MS D-B, Mus. ms. Bach P 357.

5. It is unlikely that the different version of the minuet in source D 8, with an additional third minuet and numerous other changes, reflects the 1731 version of Wq 71; probably the readings transmitted in this peripheral source represent an unauthorized arrangement of Bach’s revised version. For a different view see Leta Miller, “C. P. E. Bach’s Instrumental ‘Recompositions’: Revisions or Alternatives?” *Current Musicology* 59 (1995): 5–47, esp. 12–19.

6. The change on the title page from “2 Violini” to “1 Violino” suggests that H 585 precedes Wq 74 (see plate 2).

7. See CPEB:CW, II/2.2 for H 585 and Wq 156, and for a more detailed discussion of Bach’s use of Sinfonia style.

possible that Wq 74 (or its earlier version, H 585) had a similar history of origin. While H 585—together with its sister work Wq 156—is a work at the border of orchestral music, Bach’s later decision to arrange it for keyboard and violin places it firmly within the realm of chamber music. Chronologically, Wq 74 belongs to a second group of trios that Bach composed between 1754 and 1756, but it precedes the large-scale orchestral symphonies Wq 174–180 written between 1755 and 1758. The closing dance movement in Wq 74, typical for the symphonic genre, is also transmitted as a character piece for solo keyboard (“La Louise,” Wq 117/36); in 1763 Bach incorporated it as a fully orchestrated version in the Sonatina in D Major, Wq 102.

Probably composed for a special occasion or on commission, the sonata for keyboard and viola da gamba, Wq 88 stands apart from the other chamber music of Bach’s Berlin period. Its slow movement is known for its intensely emotional character.⁸ Wq 88 and Bach’s other two gamba sonatas, Wq 136 and 137 (see CPEB: CW, II/1), likely were written specifically for the gamba virtuoso Ludwig Christian Hesse (1716–1772), who served at the Berlin court with Bach from 1741 to 1763. One may assume a connection between Wq 88 and the two highly virtuosic sonatas for gamba and obbligato keyboard written by Johann Gottlieb Graun (transmitted in autograph scores in D-B, SA 3627, fascicles XI–XII). In the dense contrapuntal writing of its outer movements, Wq 88 seems to compete with Johann Sebastian Bach’s gamba sonata in the same key (BWV 1029). The version of Wq 88 for viola in Westphal’s collection, two different arrangements for violin, and an anonymous keyboard copy in the collection of Princess Anna Amalia indicate an unusually high popularity of this sorrowful-sounding, almost archaic work in late-eighteenth-century Berlin musical life.

The four great sonatas for keyboard and violin, Wq 75–78, composed in 1763 at the end of the Seven Years’ War, mark a new phase in Bach’s approach to the genre. These four works, all notated on the same thin grayish paper, form a cohesive series and redefine the role of the two instruments involved. Perhaps Bach wrote them for a special purpose or planned to publish them (in the latter case, as a series of six pieces). In any case, except for the autograph scores the few surviving sources all originate from Bach’s late Hamburg period or from the years after his death, suggesting that he deliberately held these pieces back from circulation.

8. Michael O’Loughlin, *Frederick the Great and His Musicians: The Viola da Gamba Music of the Berlin School* (Burlington, VT: Ashgate Publishing, 2008), 2, 16, 34, 175.

The novelty of Wq 75–78 can be detected on various levels: in their expansive forms, expressive subtlety, and virtuosic style; in Bach’s use of unusual movement types; and in his partially abandoning a strict three-part texture in favor of a true dialogue of two distinct but absolutely equal partners. In their advanced keyboard technique as well as the meticulous and systematic marking of articulation, dynamics, and ornaments, the works resemble the Sonatas with Varied Reprises. The use of the polonaise rhythm in the third movement of Wq 75 is reminiscent of the keyboard sonatas Wq 51/1 (1760), 65/35 (c. 1760), and 53/3 (1762). Similarly in the third movement of Wq 76, the employment of a siciliano as a (moderately) fast final movement, instead of the traditional slow middle movement, was explored by Bach in several keyboard sonatas of the 1750s; it appears in Wq 63/4 (1753), 65/31 (1757), 62/21 (1758) and 50/1 (1759). Other innovations are the employment of *alla breve* meter (♩) in a slow movement (Wq 76/ii) and the revival of the sonata “auf Concertenart” (Wq 76/i),⁹ which allows the simultaneous use of contrasting themes and paces. In terms of highly complex and sophisticated metrical organization, the half measures found in the first movements of Wq 75 and 78 are an immediately striking feature that warrants careful analysis. Along with their intricate rhythmic and metric organization, the sonatas for keyboard and violin Wq 75–78 are distinguished from Bach’s earlier chamber works by a systematic elaboration and transformation of the thematic and motivic material. (Intricacies like this probably attracted the interest of Johannes Brahms).¹⁰

In their highly ambitious artistic and technical demands, the pieces are indebted to the six sonatas for keyboard and violin by J.S. Bach (BWV 1014–1019), works that C.P.E. Bach praised highly in a letter to Forkel of 7 October 1774.¹¹ In particular, the slow movement of Wq 78 seems to be modeled on the third movement of BWV 1017.

9. Cf. Jeanne R. Swack, “On the Origins of the ‘Sonate auf Concertenart,’” *Journal of the American Musicological Society* 46 (1993): 399–403.

10. Brahms writes to his publisher Rieter on 16 December 1863 that he had recently played Bach’s Sonata in C Minor (Wq 78) with the violinist Joseph Hellmesberger in a concert. That performance may be the source of the nineteenth-century performance marks in Brahms’s manuscript copy (B 1) of Wq 78. See *Johannes Brahms im Briefwechsel mit Breitkopf & Härtel, Bartolf Senff, J. Rieter-Biedermann, C. F. Peters, E. W. Tritsch und Robert Lienau*, ed. Wilhelm Altmann (Berlin: Deutsche Brahms-Gesellschaft, 1920), 62.

11. *Bach-Dokumente* III, no. 795; *New Bach Reader*, ed. Hans T. David and Arthur Mendel, rev. and expanded by Christoph Wolff (New York: W.W. Norton, 1998), 388.

After the completion of Wq 75–78, Bach wrote only one further trio in the traditional sense, the keyboard trio for flute in C Major, Wq 87 (1766). After a break of more than a decade, he turned back to chamber music, but these later works belong to an altogether different genre, the modern keyboard sonata with accompaniment, which Bach called “Clavier Trii.” Only in the three late quartets Wq 93–95 that Bach composed in the last year of his life do we find to a certain degree a continuation of the musical ideas explored in the keyboard and violin sonatas of 1763.

In contrast, Wq 79 and 80, written in the 1780s, stand apart from other works in this volume not only because they originated as keyboard solos, but also because of their distinctly different style which is rooted in an emerging change in the aesthetic view of instrumental music in the 1770s and 1780s. Wq 79 and 80 are not sonatas that follow one of the standardized successions of separate and self-contained movements, nor are they trios in the traditional sense of elaborating a more or less strict three-part musical texture. Departing from the then-current compositional strategies, Bach wrote Wq 79 as a theme with five variations, and for Wq 80 he added a violin part to a pre-existing keyboard fantasia (Wq 67, published in CPEB: CW, I/8.1) plus a new Allegro for its close. At the time, instrumental music, without words for meaning, found validity in part through Johann Nikolaus Forkel’s concepts of music as a language with a rhetorical flow of feelings in expressive sound.¹² Bach’s works became models of this new aesthetic, to some extent through Forkel’s 1784 review of Bach’s Sonata in F Minor, Wq 57/6 (see CPEB: CW, I/4.1).¹³ Further, Bach had cultivated friendships with literary circles both in Berlin and Hamburg, including that of Forkel.¹⁴ Bach’s involvement in these circles led to the reference that C. P. E. “Bach was another Klopstock who used tones instead of words” (Bach war ein anderer Klopstock, der Töne statt Worte gebrauchte).¹⁵

12. Doris B. Powers, “Johann Nikolaus Forkel’s Philosophy of Music in the Einleitung to Volume One of his *Allgemeine Geschichte der Musik* (1788): A Translation and Commentary” (Ph.D. diss, University of North Carolina at Chapel Hill, 1995), chapter 5.

13. J. N. Forkel, Review of Sonata in F Minor by C. P. E. Bach, *Musikalischer Almanach für Deutschland* (1784): 22–38. The sonata was published in the third collection of “Kenner und Liebhaber,” Wq 57 (1781).

14. Arnfried Edler, “Carl Philipp Emanuel Bachs Wirken auf das Musikleben seiner Zeit,” *Carl Philipp Emanuel Bach: Musik und Literatur in Norddeutschland. Ausstellung zum 200. Todestag Bachs*, ed. Dieter Lohmeier, 20–35 (Heide in Holstein: Westholsteinische Verlagsanstalt Boyens, 1988).

15. “Bemerkungen über die Ausbildung der Tonkunst in Deutsch-

In both Wq 79 and 80, Bach expresses a depth of emotion not found in his earlier chamber works. The theme and variations of Wq 79 are weighted with a pronounced mournful sadness, which finds relief or resolution in the final variation. Gone from Wq 79 is the earlier equality of voices. The melody occurs in the keyboard right hand, while the violin plays a secondary role, simply filling in the harmony and adding color. Similarly, Wq 80, adapted from Bach’s Fantasia in F-sharp Minor, Wq 67 (1787) with the sometimes awkward addition of bar lines, exudes exhaustive pathos. Bach’s rubrics, “C. P. E. Bachs Empfindungen” (C. P. E. Bach’s feelings) and “Sehr traurig und ganz langsam” (very sad and slow) set the tone of this composition penned within the last year of his life. The eleven tempo changes contrast intense, agitated feelings with calm moments found in repetitions of the opening theme and in its Largo sections that reference “Andenken an den Tod” (Remembrance of Death), whose first line reads “Wer weiß, wie nah der Tod mir ist” (Who knows how near death is to me).¹⁶ To the original Fantasia, Bach added a closing Allegro section in A major, which possibly makes a melodic reference to the last movement of Wq 58/2, from part IV of his “Kenner und Liebhaber” collection (1783; see CPEB: CW, I/4.2). As in Wq 79, the keyboard dominates Wq 80 and the violin part plays a secondary role. The violin remains below the keyboard line in passages in thirds and sixths. Nevertheless, the arrangement of the Fantasia in F-sharp Minor, Wq 67 represents the daring and innovative introduction of a new genre—the free fantasia—to the sphere of chamber music.

Wq 80 may well have been a composition that explored Bach’s newer musical-rhetorical aesthetic as well as his feelings about death, especially given his references to the song “Andenken an den Tod.”¹⁷ In this context, the Allegro at the end, rather than being seen as an appendage, can be viewed as a part of the unity of the work, providing pleasurable feelings as a resolution in the relative major to the dramatic and sometimes unpleasant feelings in the Fantasia.

land im achtzehnten Jahrhunderts,” *Allgemeine musikalische Zeitung* 3 (28 Jan. 1801): 300–301.

16. The song is found in *Sturms Geistliche Gesänge mit Melodien*, Zweite Sammlung (see Wq 198/12 in CPEB: CW, VI/2). Bach’s allusion to Wq 198/12 in Wq 80 was first discussed in Heinrich Poos, “Harmoniestructur und Hermeneutik in C. P. E. Bachs Fis-moll-Fantasia,” *Bericht über den Internationalen Musikwissenschaftlichen Kongress Berlin 1974*, ed. Hellmut Kühn and Peter Nitsche (Kassel: Bärenreiter, 1980), 319–23.

17. Heinrich Poos, “Nexus vero est poeticus. Zur fis-moll-Fantasia Carl Philipp Emanuel Bachs,” *JbSIM* 1983/1984, 83–114.

Sources

The works assembled in the present volume are all comparatively well documented in reliable sources from Bach's own library. C.P.E. Bach used to keep reference copies of his compositions at his home; these are either autograph or scribal fair copies or printed editions. For most of his trios, he kept autograph scores and original sets of parts. The reference sources from Bach's library are called "house copies." They were used as exemplars for other authorized manuscript copies that Bach (and after his death his heirs) sold on commission to collectors. It appears that for the works in the present volume all sources that were in Bach's possession at the time of his death are still extant. Once a work was finished, Bach did not care to preserve his working manuscripts. It is a stroke of luck that for three compositions in the present volume a significant amount of sketch material survives (Wq 77, 78, and 80). These sketches are reproduced in facsimile and in a diplomatic transcription in the appendix to this volume. Another peculiarity of Bach's house copies is the fact that early works survive only in a revised (*erneuerte*) form, since Bach as a rule did not keep earlier versions. In the present volume the two trios Wq 71 and 72 are affected by this; both works survive in sets of parts written in Bach's middle or late Berlin years. On the title page of these manuscripts Bach added the note "ohne Partitur." When and why the autograph scores of these trios were discarded is unknown; perhaps Bach discarded them because they contained too many traces of the revision process. The same is true for the sinfonia Wq 74; the original version for two violins and continuo is only transmitted in secondary sources. For the trio Wq 73, a work that represents an arrangement of the trio sonata Wq 149, Bach did not find it necessary to write out a separate score, but thought it sufficient to use the fair copy of Wq 149. In this case, the original parts for the trio sonata version are lost.

The five trios from the later Berlin years (Wq 88, Wq 75–78) survive in autograph fair copies and sets of parts from Bach's library. While for Wq 88 the parts were probably prepared shortly after the work was finished, the parts for Wq 75–78 date only from Bach's Hamburg period; they thus show a remarkable gap of at least ten to fifteen years between the date of composition and the potentially earliest date of circulation. This observation corresponds with the transmission of the works: while Wq 88 was distributed in Berlin in the 1750s and 1760s, the eighteenth-century reception of the four violin sonatas started only after 1775 (perhaps even only after Bach's death).

The sources for the two latest works in this volume, Wq 79 and 80, reveal the unusual genesis of these works. Wq 79 was first conceived as an "Arioso per il Cembalo" in 1781 and accordingly was catalogued by Bach as a "Clavier Solo" (see the cipher "No. 188" in the caption of the keyboard part). This version (not documented in NV 1790) is transmitted in the collection of the Berlin Sing-Akademie in two manuscript copies. When transforming this keyboard piece into a chamber work, Bach simply wrote out a separate violin part. A score of this version was prepared subsequently by Bach's main Hamburg scribe Johann Heinrich Michel. The Fantasia Wq 80, written only shortly before Bach's death, was notated by the composer as a score in his characteristically trembling handwriting. This score was also copied by Michel. Performing parts were only prepared after Bach's death for Johann Jakob Heinrich Westphal.

After Bach's death in 1788, his entire collection remained intact in the possession of his widow and daughter. Only in 1805 were the materials sold at auction, where they were bought by the Altona mayor and Bach's former student, Casper Siegfried Gähler (1747–1825). After Gähler's death, the autograph scores were acquired by the famous collector Georg Poelchau, whose heirs sold his precious music collection to the Royal Library in Berlin, the present Staatsbibliothek zu Berlin (D-B), in 1841. The performing parts of the chamber works remained in Hamburg for several decades. A significant number were bought by the young Johannes Brahms in 1855.¹⁸ These first may have passed through the hands of Gähler, or Theodor Avé-Lallement (1806–1890) may have been involved. In 1864, Brahms published editions of Wq 76 and 78. Though leaving no will, he intended that his manuscripts go to the Gesellschaft der Musikfreunde in Wien (A-Wgm), and after his death in 1897, they accordingly went to the Viennese archive in 1900. Other sources came into the possession of Arrey von Dommer and later were acquired by Guido Richard Wagener. Wagener's collection eventually ended up in the library of the Royal Conservatory at Brussels (B-Bc).

The transmission pattern of the works assembled in the present volume is somewhat varied. While the earlier works (Wq 71–74 and 88) were relatively widely disseminated in the second half of the eighteenth century, the later pieces are transmitted almost exclusively in sources that can be directly related to Bach's library. The trios

18. Letter from Brahms to Clara Schumann, 30 November 1855, in *Clara Schumann Johannes Brahms: Briefe aus den Jahren 1853–1896*, ed. Berthold Litzmann, 2 vols. (Leipzig: Breitkopf & Härtel, 1927), 1:155–56.

Wq 75–78 and 80 survive, apart from the house copies, only in sale copies ordered by well-known collectors and connoisseurs of Bach’s music, such as J.J.H. Westphal, Johann Heinrich Grave, Zippora Wulff, Joseph Haydn, and Gottfried Baron van Swieten.

The title page for the house copy of the parts for Wq 79 (A-Wgm, A 86 (XI 36269)) gives us further glimpses of the circle within which Bach’s late chamber music was disseminated (see plate 4). Above the work’s title, Bach wrote the following names: Leiningen, Mietau, Rost, Tamm, Gr[af] Schmettau, and Abel, apparently noting those to whom he had sent copies of this work. These persons have all been authenticated as subscribers of other works by Bach during the dates indicated: Abel, likely Carl Friedrich Abel (1783–1787); either Gräfin von Leiningen or Referendarius Leining[en] (1772–1785); Karl Christian Heinrich Rost (1779–1784); Graf Friedrich Wilhelm Karl or Gräfin Amalia von Schmettau; and possibly Johann Heinrich Tamm (1784).¹⁹ Mietau refers to the city of Mitau, now Jelgava in Latvia, residence of the Duke of Courland, with whom Bach had contacts, and where he must also have sent a copy of Wq 79.

Performance Practice

Bach stresses the importance of giving ornaments and directives on the page necessary attention so that the performance can be pure and flowing with clarity and expressiveness (*Versuch* I:3, § 4, 16). Ornaments function as a means of enlivening a piece and enhancing its character by their judicious placement. Bach used most of the ornaments throughout the sonatas in this volume, and they are described in his *Versuch*:

tr, +, ✪	Trill, regular trill (Triller, ordentlicher Triller; see <i>Versuch</i> I:2.3, § 1–21, and Tab. IV, Fig. XIX–XXIII)
♭	Trill from below (Triller von unten; see <i>Versuch</i> I:2.3, § 22, and Tab. IV, Fig. XXXIV)
♭	Trill from above (Triller von oben; see <i>Versuch</i> I:2.3, § 27, and Tab. IV, Fig. XLI)
✪	Short trill (halber Triller, Pralltriller; see <i>Versuch</i> I:2.3, § 30–36, Tab. IV, Fig. XLV–XLVIII, and Tab. V, Fig. XLIX)

19. For information on Abel, Leining, Rost, Schmettau, and Tamm, see *CPEB-Briefe*, 2:1523, 1639, 1686–87, 1696–97, 1719.

∞, ℓ	Turn (Doppelschlag; see <i>Versuch</i> I:2.4, § 1–27, and Tab. V, Fig. L–LXI)
∞	Trilled turn (prallender Doppelschlag; see <i>Versuch</i> I:2.4, § 28–34, and Tab. V, Fig. LXIII–LXVIII)
∞	Inverted turn (Schleiffer von dreyen Nötgen; see <i>Versuch</i> I:2.7, § 5, and Tab. VI, Fig. LXXXIX)
✪, ✪	Mordent and long mordent (Mordent, langer Mordent; see <i>Versuch</i> I:2.5, § 1–15, and Tab. V, Fig. LXXII–LXXV)

Considered by Bach to be one of the most necessary ornaments, the appoggiatura (*Vorschlag*) occurs on a dissonant pitch in a strong metrical position into which the player should lean for emphasis. The most common rules of duration for this ornament include: the appoggiatura and the main note equally sharing half of the value of the main note; the appoggiatura receiving two-thirds of the value of a dotted main note with the main note getting one-third the value; and the appoggiatura being given three-quarters of the value when the main note is a half note, with the main note receiving one-quarter of the value. When a rest follows the appoggiatura and its main note, the two notes share those two values equally. Sometimes the appoggiatura sounds as a grace note (*Versuch* I:2.2 and Tab. III, Fig. I–IX, and Tab. IV, Fig. x–xxi).

The careful execution of strokes, dots, and slurs makes up an important part of performance. Bach, usually very meticulous with articulations, states that both strokes and dots are detached in relation to their notated length, tempo, and volume. They are normally held for a little less than half the value of a note, with the remaining portion in silence. Bach, however, offers no distinction between the stroke and the dot. Slurs indicate full sound on note values, and when two or four notes are slurred, he advocates a slight increase in emphasis on the first note of the slurred group (*Versuch* I:3, § 17–18).

Tenuto appears frequently in Wq 74/i, 76/i, 79 and 80. Bach defines this directive as follows: “The notes that are neither detached, slurred, nor fully held, are to be held half their value unless a *Ten.* (*tenuto*) is written over a note indicating it should be held its full length. These notes are usually eighths and quarters in moderate and slow tempos, and must not be played weakly, but with fire and quite a gentle impulse” (*Versuch* I:3, § 22).

Bach included figured bass in five of the works in this volume (Wq 75–78 and 88), which were composed in Berlin between 1759 and 1763. He notated figures where

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 B-Bc, 27906 MSM in II/2.1
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); see D-B, Mus. ms. Bach P 367 in II/2.2
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
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.

the cembalo staff I has rests and the melody appears in the violin. The keyboard player is thus free to add chords or figurations based on the figures. The *Telemannischer Bogen*, a curved line over one or more figures, limits the realization to only those figures and to three-part harmony (*Versuch* II: *Vorrede*, 3; and 4, § 3).

The term *tasto solo* appears in Wq 78, movements ii (mm. 75, 97) and iii (m. 37), directing that the notes in the cembalo staff II are to be performed alone. Bach writes that "because the judgment of thorough-bass players, many of whom are dilettantes, is not always trustworthy, it is better and safer in this case to indicate *t.s.* over the bass and disperse with the harmony of the keyboard than to endure an accompaniment that cries out above the other instruments and ruins the passage" (*Versuch* II: 23, § 6).

The question of whether to use fortepiano, harpsichord or clavichord can be a complicated one, but combining clavichord with violin raises particular problems of balance between the two instruments. Bach addresses this question quite simply, stating that the clavichord is reserved for solo keyboard pieces, the harpsichord fits well in en-

sembles, and the fortepiano sounds excellently in a small ensemble (*Versuch* I: *Einleitung*, § 11). Based on his comments, the best choices of a keyboard instrument for these keyboard trios would be the harpsichord or the fortepiano. Bach's dynamic indications in the keyboard part for these works suggest the latter.

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 CPEB: CW 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

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

for the remaining trios in Helm, with further description given in the pertinent volume of the edition when necessary. As table 2 shows, some of the variant scorings to which Helm assigns separate numbers are authoritative, while others are not. In a few other cases, Helm has 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). Unfortunately, H 541, a sonata in F major for keyboard and viola or viola da gamba, has been lost; it is therefore uncertain whether it is an authentic work.

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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.