

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 and violin (CPEB:CW, II/2.1)
- two flutes or two violins (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 *Zwey 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: “Zwey 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 kan”. 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,

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 source A 3 does specify “Sonata a Flauto e Cembalo” (see plate 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	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
			kbd, vn	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	A 5 = D-B, Mus. ms. Bach P 357, XIV (score) B-Bc, 27901 MSM (parts)	II/2.1
			kbd, fl	A 3 = 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	A 5 = D-B, Mus. ms. Bach P 357, VIII (score) D-B, Mus. ms. Bach St 241 (parts)	II/2.2
			kbd, fl	A 2 = 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
			kbd, fl	A 1 = A-Wgm, XI 36262 (parts)	II/3.2
			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-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
			2 vn, bc	B-Bc, 27896 MSM (score) 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 4 = B-Bc, 27895 MSM (parts)	II/2.1
		86	kbd, fl	B = 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	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) ^d	II/3.1
“No. 30. B. 1766. Clavier und Flöte.”	C	87	kbd, fl	A 6 = 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, XI 36269 (A86) (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) A-Wgm, XI 36266 (score)	II/3.1
				vn, va, bc	= H 566; lost

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 20] 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.

k. NV 1790, no. 210 = Wq 67 (see CPEB:CW, I/8.1).

an 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

C. P. E. Bach’s experience with the trio for melody instrument and obbligato keyboard extended back to the genre’s early history during the 1720s and 1730s, when Bach was still living in his father’s Leipzig household. Johann Sebastian Bach’s six sonatas for violin and obbligato harpsichord, BWV 1014–19 (composed by 1725), are among the first works of their kind; the sonatas for flute, violin, or viola da gamba and obbligato harpsichord, BWV 1027–33, are thought to date from the 1730s or early 1740s.⁵ In this respect it is significant that the first trios listed in NV 1790, Wq 71–72, are described as being for “Clavier und Violine,” though it remains uncertain whether this scoring was original to the lost Leipzig versions of 1731 or dates from Bach’s revision of the trios in Berlin in 1746–47.⁶ Bach’s

4. Most of these related parts and scores were separated when Bach’s library was auctioned in 1805 (See AK 1805). It was at this time, for instance, that Georg Poelchau purchased the collection of Bach’s autographs that now constitute the composite manuscript D-B, Mus. ms. Bach P 357.

5. On the dating of BWV 1027–33 see NG^{II}, s.v. “Bach, Johann Sebastian,” by Christoph Wolff. One might also include in this group of works the Suite in A Major for violin and harpsichord, BWV 1025, an arrangement (c. 1740) of a lute suite by Sylvius Leopold Weiss.

6. On Wq 71–72, see CPEB: CW, II/3.1. The only definitive indication of Bach’s early use of trio scoring with one instrument and obbligato keyboard is his early version of Wq 145 (BWV 1036; see CPEB: CW, II/2.1, appendix.) Regarding the possibility that the lost original versions of Wq 143 and 145–48 (Leipzig, 1731 or Frankfurt an der Oder, 1735; all revised Berlin, 1747) were originally scored for violin and obbligato keyboard, see Leisinger/Wollny 1993, 174–82. See CPEB: CW, II/2.1 for full discussion of the sources for Wq 143–48.

godfather, Georg Philipp Telemann, wrote and published sixteen similar chamber works that could easily have been known to the Bach family in Leipzig: four for recorder, flute, oboe, or viola da gamba and obbligato harpsichord with continuo appeared in the *Essercizii musici* (Hamburg, c. 1728), and twelve for flute and obbligato harpsichord (or various other scorings) were published as the *Six concerts et six suites* (Hamburg, 1734).⁷ Another work likely to have been known in the Bach household by the early 1730s is the concerto for oboe, obbligato harpsichord, and basso by the Merseburg Konzertmeister Christoph Förster (1693–1745).⁸ Also dating from this time are the *Concerto per il Cembalo oblig: con Flauto Traversa ò Violino* (Nuremberg, c. 1730) and the *Concerto per il Cembalo concertando con Violino* (Nuremberg, c. 1734) by the Nuremberg organist Johann Matthias Leffloth the younger (1705–31).⁹ Leffloth’s concertos may have been familiar to the Bach family as well, especially as they were available at the Leipzig book fair in 1731 and 1738.¹⁰ These works are noteworthy for their idiomatic keyboard parts, which have ranges, figuration, and a chordal texture that make them unplayable on melody instruments; conversely, most of the examples by J. S. Bach, Telemann, and Förster could be, or in fact were, performed with a melody instrument replacing the keyboard right hand.¹¹

It is worth noting that a similar vogue for chamber music with obbligato (and frequently idiomatic) keyboard parts was initiated in France by Jean-Joseph Cassanéa de Mondonville’s *Pièces de clavecin en sonates avec accompagnement de violon*, Op. 3 (Paris, 1737–38), which inspired such

7. The chronology of the *Essercizii musici*, traditionally assigned to 1739–40, is discussed in Zohn, 378–80. The title page of the *Six concerts et six suites* lists no fewer than five possible scorings, three with obbligato harpsichord: “Six CONCERTS et six Suites, à Clavessin et Flûte traversière, ou à Clavessin, Traversière et Violoncello, ou à Violon, Traversière et Violoncello ou Fondement, ou à Clavessin, Violon, Traversière et Violoncello; faits par Telemann.”

8. Jeanne R. Swack, “On the Origins of the Sonate auf Concertenart,” *Journal of the American Musicological Society* 46 (1993): 399–401.

9. These works are discussed in Wierichs, 174–76 and Zohn, 297–98.

10. Albert Göhler, *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902; reprint Hilversum: Knuf, 1965), vol. 3, II.

11. For a recent summary of scholarship on the trio-sonata antecedents of BWV 1027–32, see Joshua Rifkin, “The ‘B-Minor Flute Suite’ Deconstructed: New Light on Bach’s Overture BWV 1067,” in *Bach Perspectives 6. J. S. Bach’s Concerted Ensemble Music: The Overture*, ed. Gregory G. Butler (Urbana: University of Illinois Press, 2007), 61–63. Telemann’s keyboard part for the *Six concerts et six suites* occasionally includes idiomatic figuration not found in the alternative violin part. See Zohn, 443–48.

publications as Jean-Philippe Rameau's *Pieces de clavecin en concerts* (Paris, 1741), Michel Corrette's *Sonates pour le clavecin avec un accompagnement de violon*, Op. 25 (Paris, 1742), and Joseph Bodin de Boismortier's *Sonates pour un clavecin et une flute traversière*, Op. 91 (Paris, c. 1741–42).

But the obligato keyboard trio seems to have been especially popular in Berlin during Bach's tenure at the court of Frederick the Great. Christoph Schaffrath (1709–63), for several years Bach's colleague in Frederick's private and court *Kapelle* before entering the service of Princess Amalia in 1741, appears to have been the most prolific composer of such works. Among his 33 examples are trios with keyboard and flute, oboe, violin, bassoon, or viola da gamba.¹² Twenty-nine trios by Carl Heinrich Graun (1703/4–59) and Johann Gottlieb Graun (1702/3–71), also employed by Frederick, include a part for obligato keyboard. In most of the Graun examples, it appears that a work for two melody instruments and continuo has been arranged for melody instrument and keyboard, either by the composer or by a copyist.¹³ As Bach similarly endorsed on the title page of his *Zwey Trio*, the normative arranging process involved assigning one of the melody instrument lines to the keyboard right hand, and the continuo line to the keyboard left hand. The same arranging process is seen in six trios by the royal flute instructor Johann Joachim Quantz (1697–1773), at least one of which was already performed with obligato keyboard at Dresden before 1741.¹⁴ Other Berlin composers of obligato keyboard trios include Johann Philipp Kirnberger (1721–83), with two examples, and the royal cellist and chamber musician Christian Friedrich Schale (1713–1800), with six.¹⁵

Bach's own intensive cultivation of the obligato keyboard trio at mid-century is therefore related to a vogue for the genre in Berlin from about 1740 onward. Yet Bach's interest in composing original works for melody instrument and obligato keyboard appears to date only from the late

1750s; most or all of his earlier trios in this configuration are arrangements of works scored for two melody instruments and bass. As discussed below, some of the arrangements were undertaken in Hamburg towards the end of Bach's life.

According to NV 1790 (pp. 38–39, 41), Wq 83 and 84 date from Potsdam in 1747 and 1749, respectively; Wq 85 and 86 from Berlin in 1754 and 1755, respectively; and Wq 87 from Potsdam and Berlin in 1766.¹⁶ All but the last of these works survive both in trio sonata and obligato keyboard versions in Bach's hand, or in copies prepared under his supervision. (See table 1 for the related scorings for two flutes, two violins, or flute and violin.) Although NV 1790 lists all of these alternative versions (save for Wq 83), the trio sonata scorings are given first.¹⁷ This suggests that the obligato keyboard trios Wq 83–86 are arrangements of the trio sonatas Wq 151, 153, 157, and 162, and indeed it is primarily the latter versions that are transmitted in Bach's autograph scores (see especially source A 5). Thus only Wq 87 appears to have been composed originally for flute and obligato keyboard, a supposition borne out by its more idiomatic keyboard part.

Two of Bach's autograph scores document his arranging process. That of Wq 151 has bass figuring only when the violin falls silent, a pattern typical of Bach's obligato trio autographs, where rests in the keyboard right hand mark a textural shift to melody instrument with figured continuo accompaniment (see plate 2 and source A 5).¹⁸ However, it appears that Bach initially wrote out the trio sonata version of Wq 151 without figures (as in the autograph of Wq 149, also in A 5), then decades later effectively superseded the violin and continuo lines with keyboard through a strategic placement of bass figures.¹⁹ Thus the score in A 5 documents an intermediate stage between trio sonata

12. David Fuller, "Accompanied Keyboard Music," *The Musical Quarterly* 60 (1974): 238–39; Wierichs, 37–45.

13. The Graun trios are catalogued in Matthias Wendt, "Die Trios der Brüder Johann Gottlieb und Carl Heinrich Graun" (Ph.D. diss., Rheinische Friedrich-Wilhelms-Universität Bonn, 1983) as nos. 8, 14, 21, 23/89, 24, 29, 32, 36, 44, 52, 56, 69, 71, 87, 92–93, 97, 107, 110, 112, 116, 119, 123, 125, 127, 133, 137, and 141–42. Evidence of the arranging process is discussed in Sheldon, 395–413.

14. The trios are QV 2:14, 18, 20, 21, 27, and 34. See Mary A. Oleskiewicz, "Quantz and the Flute at Dresden: His Instruments, His Repertory, and Their Significance for the *Versuch* and the Bach Circle" (Ph.D. diss., Duke University, 1998), 244–45.

15. On these works see Wierichs, 46–49 and 61–63.

16. The autograph of Wq 87 (source A 6) also includes an arrangement for two keyboards, published in the appendix to the present volume.

17. In his copy of NV 1790 (extant in B-Br, Fétis 5217 A LP), Bach's friend Johann Jakob Heinrich Westphal wrote the words "oder Clavier" after "Violine" in the instrumentation for Wq 151; this corresponds with Bach's autograph title in source A 3, also from Westphal's collection.

18. The same figuring pattern is found in J.S. Bach's sonatas for violin and obligato harpsichord, BWV 1014–19, and in many of the Graun obligato keyboard trios. On the Graun works, see Sheldon, 400.

19. The figures are in the unsteady hand characteristic of Bach's old age, as noted previously in Fillion, 88; Leisinger/Wollny 1993, 128; and Leisinger 1993–94, vol. 2, introduction and critical report. Further evidence of revision appears in movement iii, where Bach replaces the simpler readings of Wq 151 with somewhat more elaborate readings for the keyboard part of Wq 83.

(Wq 151) and obligato keyboard trio (Wq 83), despite no indication of the latter scoring in its title (“Sonata a 1 Fl. Trav. 1 Violino e Basso di CPE Bach”). Bach’s intentions were realized in the set of parts to Wq 83 copied by Johann Heinrich Michel (c. 1739–1810; see plates 1 and 3 and source A 3). Here the composer’s title page, dating from late in his life, describes the work as a “Sonata a Flauto e Cembalo da C. P. E. Bach.”

A further instance of Bach transforming a trio sonata into an obligato keyboard trio may be observed in the autograph score of Wq 84 and 162 (source A 5).²⁰ As shown in plate 4, Bach’s second thoughts with regard to scoring are reflected most obviously in the work’s altered title (“Trio für 2 Flöten, oder fürs Clavier u. eine Flöte”), and in an unusual placement of instruments from top to bottom: keyboard right hand (equivalent to flute I in Wq 162), flute (equivalent to flute II), and keyboard left hand (equivalent to continuo). Bach’s usual practice when arranging a trio sonata (for two flutes or flute and violin) as an obligato keyboard trio was to assign the second melody instrument to the keyboard right hand without further modification. The unusual disposition in Wq 84, where the second flute assumes the role normally taken by the first, may have been motivated by a desire to have each half of the third movement conclude with flute rather than with keyboard right hand.²¹ Bach also engaged in a revision of the musical text, supplying bass figures in the pattern described above for Wq 83 and 151 and adding an inner voice to the keyboard left hand. (See the critical report for Wq 84.)

These revisions were apparently extensive enough to warrant Bach’s re-copying of the manuscript’s first two bifolios, containing the entire first movement and the first fifteen measures of the second movement. (Thus his notation of the additional option to perform the work with flute and obligato keyboard must date from a relatively advanced stage in the revision process.) Even the new bifolios—written in Bach’s shaky, late hand—saw further revisions. Meanwhile, added keyboard notes in the continuation of the second movement were squeezed onto the trio sonata autograph. Bach largely refrained from revising the trio’s third movement at this point, but entered an upper voice for the keyboard left hand in a later set of parts copied by an unidentified Hamburg scribe (see plate 5 and source A 2).

20. This transformation is also described in Fillion, 88–90; and Leisinger 1993–94, vol. 3, introduction and critical report.

21. As first suggested in Miller, 227.

The circumstances surrounding Bach’s composition of Wq 83–87 (including their related trio sonata counterparts) are unknown, but at least some of these works were likely inspired by one or more flutists in Bach’s circles at Potsdam and Berlin. In addition to Quantz, four flutists were employed by Frederick in 1754: Georg Wilhelm Kodowski (1735–85), Johann Joseph Friedrich Lindner (1730–90), Augustin Neuff (d. 1792), and Friedrich Wilhelm Riedt (d. 1783). By 1766, the year in which Bach composed Wq 87, Johann Friedrich Aschenbrenner (1728–97) had also joined Frederick’s *Kapelle*.²² Another possible inspiration may have been Frederick’s valet, private secretary, confidante, and duet partner Michael Gabriel Fredersdorf (1708–58), the apparent dedicatee of J.S. Bach’s Sonata in E Major for flute and continuo, BWV 1035.²³ In addition, some of Bach’s trios could have been written for amateur patrons, as suggested by sources for certain trio sonatas.²⁴

Despite Frederick’s failure to grant Bach proper recognition as a composer or virtuoso, he is likely to have performed at least some of the flute music written by his harpsichordist.²⁵ A certain rigidity in his musical inclinations notwithstanding, Frederick may well have appreciated the bold gestures and introspective ruminations in a work such as Wq 84. In fact, the contrapuntal complexity, technical difficulty, and generous dimensions of this work—attributes shared to some extent with Wq 83—could be reflections of Frederick’s tastes, and perhaps also of the May

22. Kodowski, Lindner, and Neuff were Quantz pupils; their names appear with Riedt’s in the list of Frederick’s musicians given in Friedrich Wilhelm Marburg, *Historisch-kritische Beyträge zur Aufnahme der Musik* (Berlin, 1754), 76–78. The Berlin flute school founded by Quantz is discussed in Nikolaus Delius, “Quantz’ Schüler,” *Tibia* 7 (1982): 176–84.

23. See NBA, VI/3, Kritischer Bericht, 22–23; and the discussion in Robert L. Marshall, “The Compositions for Solo Flute: A Reconsideration of their Authenticity and Chronology,” in *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance* (New York: Schirmer, 1989), 220–22.

24. See the introduction to CPEB: CW, II/2.2 for further discussion, including evidence regarding Wq 157, a trio related to Wq 85.

25. As Frederick and Quantz are reported to have performed trios together at court concerts, it is tempting to imagine Bach having written the trio sonata in E major for two flutes (Wq 162) for them. See Meike ten Brink, *Die Flötenkonzerte von Johann Joachim Quantz* (Hildesheim: Olms, 1995), 1:79. Miller, 212–13 suggests that the Sonata in A Minor for Unaccompanied Flute, Wq 132 (1747), was composed for Frederick, though Oleskiewicz (CPEB: CW, II/1, xv) doubts that any music written for the king would have been published during his lifetime, as the sonata was in 1763.

1747 visit by Bach's father to Potsdam and Berlin.²⁶ The E-major tonality of Wq 84, one of the most difficult on the one-key transverse flute of the time, recalls Quantz's fondness for challenging keys in flute compositions, a fondness evidently shared by other Berlin composers (including Frederick himself). Indeed, it is probably no coincidence that both of the flute works J.S. Bach wrote for Frederick's court—BWV 1035 and the C-minor "Sonata sopr'il soggetto reale" from the *Musical Offering*, BWV 1079—are in challenging keys. The frequency of tonalities with two or more flats and three or more sharps in Berlin flute compositions has been connected to the especially good intonation of the instruments Quantz produced for Frederick.²⁷ However, it might equally (or instead) represent a desire to explore the full spectrum of tone color available on the flutes of that time period more generally.

Performing the Trios

Subtle and often rapid dynamic contrasts in many of the trios' movements—including indications of *pianissimo* (Wq 84/i, mm. 181–86; Wq 84/ii, m. 26; Wq 85/i, m. 104; Wq 87/ii, m. 41) and *mezzoforte* (Wq 84/ii, mm. 18–19)—suggest that the works would originally have been played with fortepiano or clavichord. Frederick is known to have purchased two fortepianos made by Gottfried Silbermann in 1746 and 1747, the second through Quantz, who preferred the instrument for accompaniment.²⁸ In the second part of his *Versuch* (1762), Bach states that the fortepiano and clavichord provide "the best accompaniment in a per-

formance of the most refined taste."²⁹ If Wq 83 and 84 are Hamburg arrangements from the last years of the composer's life (the same may be true of Wq 85 and 86), this only strengthens the possibility that they were intended for fortepiano. All of the trios, however, may be played effectively on harpsichord.

Bach's efforts to adapt the trio sonata Wq 162 to a new medium by fashioning a moderately idiomatic keyboard part in Wq 84—as he did in the revision of H 585, for two violins and continuo, as Wq 74—may reflect his intentions or expectations with regard to other obbligato keyboard trios.³⁰ Thus modern keyboardists might consider enriching their parts in Wq 83 and 85–86 through the judicious addition of inner voices or, as in several Graun trios and Telemann's *Six concerts et six suites*, by the replacement of idiomatic figuration intended for flute or violin with that more suited to keyboard instruments.³¹

None of the sources for Wq 83–87 indicates the presence of a cello or other sustaining bass instrument doubling the keyboard left hand. However, the part designations "Cembalo" and "Clavier" do not necessarily preclude the possibility of adding a sustaining bass, which likely teamed with a keyboard instrument on the "basso" line of the trio sonata versions.³² The combination of obbligato keyboard and one or more continuo instruments is explicitly indicated in a number of trios by Bach's contemporaries. Förster's "concerto" and seven Graun trios include parts for both "Cembalo" and "Basso" or "Fondamento."³³ The obbligato keyboard trios in Telemann's *Essercizii musici* have independent continuo parts, and his *Six concerts et six suites* may be played with flute, obbligato harpsichord, and cello. Thus there is some historical justification for performing Wq 83–87 with a sustaining bass instrument.

26. A similar suggestion is made in Miller, 211. On Frederick's musical likes and dislikes, see E. Eugene Helm, *Music at the Court of Frederick the Great* (Norman: University of Oklahoma Press, 1960), 71–80; Michael Marissen, "The Theological Character of J.S. Bach's Musical Offering," in *Bach Studies 2*, ed. Daniel R. Melamed (Cambridge: Cambridge University Press, 1995), 87–91; and, from a revisionist point of view, Oleskiewicz 1999, 80–84.

27. See Siegbert Rampe, "Bach, Quantz und das *Musicalische Opfer*," *Concerto 10* (1993): 19–20; Dominik Sackmann and Siegbert Rampe, "Bach, Berlin, Quantz und die Flötensonate Es-Dur BWV 1031," *BJ 83* (1997): 70–75; and Oleskiewicz 1999, 86–96.

28. "... dieses Instrument [Fortepiano] hat vor allem, was man Clavier nennet, die zum guten Accompagnement nöthigen Eigenschaften am meisten in sich: und kömmt dabey blos auf den Spieler und seine Beurtheilung an." (... this instrument, of all those that are designated by the word keyboard, has the greatest number of qualities necessary for good accompaniment, and depends for its effect only upon the player and his judgement.) Quantz, 17.6, §17; *On Playing the Flute*, ed. and trans. Edward R. Reilly (New York: The Free Press, 1966), 259. The receipts relating to Frederick's acquisition of the two instruments, called "Piano et Forte," are transcribed in Herbert Heyde, *Musikinstrumentenbau in*

Preußen (Tutzing: Schneider, 1994), 29. On Silbermann's instruments, specifically those owned by Frederick, see Stewart Pollens, *The Early Pianoforte* (Cambridge: Cambridge University Press, 1995), 175–84; and Oleskiewicz 1999, 101.



29. *Versuch II, Einleitung*, §6: "Das Fortepiano und das Clavicord unterstützen am besten eine Ausführung, wo die größten Feinigkeiten des Geschmackes vorkommen."

30. Similar points are made by Schmid 1931, 112 and by Fillion, 90. Regarding the revision of H 585, see the discussion in CPEB: CW, II/2.2.


31. For the Graun examples see Sheldon, 403–12.

32. In the *Versuch* (II, *Einleitung*, §9), Bach remarks that the best accompaniment for a solo consists of keyboard and cello: "Das vollkommenste Accompagnement bey dem Solo, dawider niemand etwas einwenden kann, ist ein Clavierinstrument nebst dem Violoncell."

33. Wendt, "Die Trios der Brüder Johann Gottlieb und Carl Heinrich Graun," nos. 14, 23/89, 93, 97, 127, 137, and 142. See also Sheldon, 400.

Performers should be aware of several eighteenth-century conventions governing the execution of rhythms, articulation marks, ornaments, and bass figures. In the first movement of Wq 84, one must decide whether or not to coordinate dotted and triplet rhythms—a controversial topic during the eighteenth century. Bach indicated that, at least under certain conditions,  patterns should be matched to  patterns (*Versuch* I:3, §27 and Tab. VI, Fig. x11). Several measures in first movement of Wq 84 place the two patterns against one another (mm. 172–73, 200, and 202), and there are even more instances of the two patterns occurring in rapid succession, or of a single sixteenth note immediately preceding triplet eighths; similar cases occur in the second movements of Wq 86 (mm. 6–7 and 13–14) and Wq 87 (mm. 2, 18, 28–29, etc.).

Bach's occasional markings of *tenuto* (“ten.”), indicating that the affected note is held for its full length, must be understood within the context of his general rule that notes lacking an articulation symbol receive only half their written value (*Versuch* I:3, §22). Although strokes often indicate staccato articulation (*Versuch* I:3, §17), in certain instances they may instead signify the momentary cancellation of a prevailing legato articulation. Bach apparently uses strokes to indicate a detached (non-legato) articulation in the third movement of Wq 84 (mm. 67 and 69), the third movement of Wq 85 (mm. 46, 53, 128, and 135), the first movement of Wq 87 (mm. 39–42 and 90–93), and the third movement of Wq 87 (mm. 53, 76, 85–86, and 97). Passages indicating *portato* (*Tragen der Töne*) through a slur over dots (see Wq 83/ii, 84/i and ii, and 85/i) should be lightly articulated by the flutist, using either the breath or a soft tonguing syllable.³⁴

In the works presented here, Bach generally indicates trills with the symbols + or *tr* (regularized in the edition as *tr*); the short trill (♯), associated particularly with keyboard music, is found only in Wq 84 and 87. All of these symbols here indicate an ordinary trill, beginning with the upper note, or one of three variants described by Bach (*Versuch* I:2.3): the ascending trill (*Triller von unten*), the descending trill (*Triller von oben*), and the half or short trill (*Halber oder Prall-Triller*). The ascending trill is indicated by a specific symbol (♯) only in the first movement of Wq 84 (mm. 207–8 and 215–16). The trilled turn,  (*prallender Doppelschlag*; *Versuch* I:2.4, §27–29), appears in the

34. The breath is recommended by Quantz, 6.1, §11, whereas the tongue is recommended by Bach's slightly younger contemporary, Johann George Tromlitz, *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* (Leipzig, 1791), 8, §15.

outer movements of Wq 84 and throughout Wq 87. According to Bach, all trills on long notes should terminate with a two-note suffix (*Nachschlag*) played as rapidly as the trill proper.

All simple and compound appoggiaturas should be played on the beat (*Versuch* I:2.1, §23–24).³⁵ This principle applies even to the “passing” appoggiaturas filling in descending thirds in the first movement of Wq 85 (see *Versuch* I:2.2, §24–25), although contemporaries such as Quantz and Leopold Mozart considered that such ornaments take value from the preceding, and not the following, main note.³⁶ “Variable” appoggiaturas (those that are not “invariable” or short) normally take half the value of the main note, but take two-thirds of the value in the case of dotted notes; in Wq 83–87 Bach generally follows his own recommendation that composers notate the precise length of each appoggiatura (*Versuch* I:2.2, §5, 11, and 17).

Fermatas in several movements strongly invite improvised ornamentation of one kind or another. Those in the third movement of Wq 83 (m. 149) and the middle movements of Wq 84 (m. 25) and Wq 85 (m. 74) seem to call for brief, decorative elaborations of the chord tones, as discussed and illustrated by Bach (*Versuch* I:2.9, II:31, and Tab. VI, Fig. xcvi). Fermatas prolonging tonic $\frac{6}{4}$ chords in the concluding measures of Wq 83/ii and 85/ii imply slightly longer cadenzas. Bach discusses cadenzas only from the perspective of the accompanist (*Versuch* II:30), but he also compiled a manuscript collection of cadenzas for his keyboard concertos.³⁷ Quantz's chapter on cadenzas in his *Versuch* includes examples for one and two melody instruments, the latter being especially germane to trios.³⁸

Finally, the “Telemannischer Bogen,” found in the third movement of Wq 84 (mm. 148–49), instructs the keyboardist to play only the pitches of the figures and not the fuller chord implied (*Versuch* II: Vorrede, 3; and 4, §3). This symbol, a half-circle set over a continuo figure, was apparently invented by Telemann during the 1730s.

35. Examples of the compound appoggiatura (*Anschlag*), in which the main note is approached from below and above, are found in the first movement of Wq 84. The four-note graces in the second movement of Wq 84 (mm. 7 and 9) are probably to be played as written out in mm. 1–4 and elsewhere.

36. Quantz, 8, §6; Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg, 1756), 9, §17–18.

37. B-Bc, 5871 MSM; facsimile ed. E. Eugene Helm, *Carl Philipp Emanuel Bach. 75 Cadenzas (H. 264/W. 120) for Keyboard* (Utrecht: STIMU, 1997); published in CPEB: CW, VIII/1.

38. Quantz, 15.

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
542.5	g	kbd, vn	= BWV 1020; not published in NBA; see discussion
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
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 US-Wc, M422.A2 B13 in 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.

Doubtful and Spurious Works

Helm includes a number of entries for trios or related scorings that are not published in CPEB: CW.³⁹ 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 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.⁴⁰ 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).

The edition omits two trios for flute and obbligato keyboard that have been attributed to both C.P.E. Bach and his father: the Sonata in G Minor for violin and obbligato harpsichord, BWV 1020, and the Sonata in E-flat Major

39. 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").

40. 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.)

for flute and obbligato harpsichord, BWV 1031.⁴¹ Although most sources for BWV 1020 give violin as the melody instrument, the part fits comfortably on the one-key transverse flute of the time and contains no multiple stops or string-specific figuration. The work is attributed to C. P. E. Bach in two sources: a 1763 printed thematic catalogue of music available for purchase from the Breitkopf firm in Leipzig, and a set of parts in the hand of Bach's principal Hamburg scribe, Johann Heinrich Michel.⁴² Whereas Breitkopf's attributions are often unreliable, Michel's carry substantial authority. Yet the trio's absence from NV 1790 suggests that Michel did not produce his copy under Bach's supervision, and that he may have simply followed the attribution given in his model.⁴³

The case against C. P. E. Bach's authorship of BWV 1031 is considerably stronger, for most known copies of the trio attribute it to J. S. Bach, including a wrapper in the hand of C. P. E. Bach himself.⁴⁴ Another set of parts, originally from the Berlin collection of Sara Levy, attributes this work only to "Sig^{te} Bach" on the title page and gives the scoring as flute, violin, and intermittently figured "Basso." Above "Bach", Carl Friedrich Zelter has written "Giov. Seb." (later struck through) and the phrase "Zu viel Ehre" following "Bach."⁴⁵

Acknowledgments

Permission to publish the plates in this volume was kindly granted by Johan Eeckeloo and the staff of the Koninklijk Conservatorium Bibliotheek in Brussels, by Martina Rebmann and the staff of the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, by Otto Biba and the staff of the Gesellschaft der Musikfreunde in Vienna, and by the staff of the Bibliothèque nationale de France, Département de la Musique. I am indebted to Ellen Exner and Christoph Wolff for their assistance in examining some of the manuscript sources, and to Laura Buch, Paul Corneilson, and Peter Wollny for giving generously of their time and expertise. I am also grateful for a semester's leave from Temple University that allowed me to focus my efforts on this volume.

Steven Zohn

41. Two further authentic trios by C. P. E. Bach survive in doubtful versions for flute and obbligato keyboard: Wq 73 (D-B, Mus. ms. Bach St 240 I and St 240 II) and Wq 159 (D-B, Mus. ms. Bach St 244). See Helm, 110 (H 504) and 128 (H 587).

42. The Breitkopf entry reads: "Sonata del Sigr. C. P. E. Bach, a Cl[avicembalo] ob[ligato] c[on] V[iolino]" (Cat. Breitkopf, 126). The parts in Michel's hand (A-Wgm, XI 36271) include a title page that reads: "G. moll | SONATA | Cembalo obbligato | con | Violino | Del Sigr. | C. P. E. Bach".

43. Leisinger/Wollny 1993, 194–96; Jeanne Swack, "Quantz and the Sonata in E-flat Major for Flute and Cembalo, BWV 1031," *Early Music* 23 (1995): 45–46.

44. The score enclosed by the wrapper (D-B, Mus. ms. Bach P 649) was produced by the Leipzig student Johann Nathanael Bammler. On the sources for and authenticity of BWV 1031, see Marshall, "Compositions," 202–8; Miller, 231–34; Rampe, "Bach, Quantz und das *Musicalische Opfer*," 18–20; Leisinger/Wollny 1993, 192–96; Swack, "Quantz," *passim*; Sackmann/Rampe, "Bach, Berlin, Quantz," 51–85; and Peter Wollny, "Neue Bach-Funde," *BJ* 83 (1997): 36–50.

45. See SA 3587 (*olim* ZD 1697a) described in Enßlin, 1:308 and 2:619 (facsimile of the title page).