

Critical Report

Source

Brussels, Conservatoire Royal de Musique, 5517 MSM. The manuscript is a bound volume that consists of all but one of Carl Philipp Emanuel Bach's eleven sonatas for flute and basso continuo in score. The copies may be regarded as authentic as they were formerly in the possession of Johann Jacob Heinrich Westphal (1756–1825) in Schwerin. Westphal ordered copies of almost all of Carl Philipp Emanuel Bach's works between 1786 and ca. 1800 from the composer himself and after Bach's death in 1788 from his widow and his daughter. Judging from the notational problems found in some of the flute sonatas, it is, however, rather unlikely that these copies originated during the lifetime and under the supervision of the composer.

Each sonata in 5517 MSM is written separately and consists of two folded sheets of paper (watermark: heraldic lily, countermark: IV; a common paper type of Dutch origin). The scribe is known as Anon. 305, a Hamburg copyist active around 1790.

Critical Remarks

Sonata in D major Wq 126

5517 MSM, pp. 25–32 (p. 25 title, p. 32 blank). Title page: *D. # | Sonata, | à | Flauto Traverso Solo | e | Basso | del | Sigl! [= Signore] C. Ph. E. Bach.* Heading (p. 26): *Sonata. Flauto Trav: Solo.* Variable number of staves per page in order to avoid page turns within movements.

General Remark: Many bass figures, especially when several figures belong to one extended bass note, are slightly displaced to the left. These figures are listed only when misunderstandings are possible.

Largo

8, 21	fl.	Appoggiatura has two flags.
9	fl.	Slurs over 1st two notes of every group only.
18	fig.	1st bass figure has # instead of ♭.
26	fig.	Bass figure has ♭ instead of 6.

Allegro

20, 43	all	Measures are difficult to read due to tight binding.
66	fig.	The bass figure is corrected in the source, the original reading is illegible.

Vivace

At several places of this movement, the source reads ♭ instead of # (mm. 27, 29, 45, flute: $c\sharp^2$ instead of $c\sharp^2$; m. 58, bass: $G\sharp$ instead of $G\sharp$). This kind of error is likely to occur when a movement is transposed from a key with a flat signature to a key with sharp signatures. It is therefore possible that the movement originally belonged to a piece in B flat major or E flat major.

13	fig.	No figure above 1st note, the bass figures read 7 6 # ; changed according to m. 61.
30	fig.	Last figure has #2 instead of #.
37	fig.	The bass figures read 7 5 6 # ; changed according to m. 61.
63	fig.	6 added in a later hand?
70	fl.	3rd note d^2 instead of $c\sharp^2$.

Sonata in G major Wq 127

5517 MSM, pp. 73–80 (p. 73 title, p. 80 blank). Title page: *G. # | Sonata, | à | Flauto Traverso Solo | e | Basso | del | Sigl! [= Signore] C. Ph. E. Bach.* Heading (p. 74): *Sonata. Flauto Trav: Solo.* Variable number of staves per page in order to avoid page turns within movements.

Adagio

If a group of 16th notes is preceded by a 16th rest, the bass figure is usually not entered in the source until the first sounding note (see mm. 3, 4, 18).

Allegro

10	fig.	The figure is entered above the 2nd note.
36	fig.	In the source, the line is parallel to the note heads, not to the staves.
49	fig.	The figure reads 6 .
85	fig.	Last figure not until last note.

Vivace

8	bc.	 instead of 1st note.
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