

# Critical Report

## Sonata in C major Wq 87

### Sources

- A** Paris, Bibliothèque Nationale, *W 3, 6* (once in the Conservatoire National de Paris). Holograph score, 3 folios, written entirely by Carl Philipp Emanuel Bach (around 1766). Wrapper (mainly autograph): *No. 30. | (30.) | C dur Sonata | a | Cembalo | e Flauto | da | C.P.E. Bach*. Later remark in Bach's hand: *Die Partitur hiervon hat Hl. Hering in Berlin*. From the collection of August Vincent (1829–1888). Heading: *Sonata, a Cembalo e Flauto*.
- B** Brussels, Bibliothèque du Conservatoire Royal de Musique, 6354 MSM (Wq 87): Set of two parts written (ca. 1788) by Michel, Carl Philipp Emanuel Bach's main copyist in Hamburg. Authentic copy for Johann Jakob Heinrich Westphal (1756–1825) in Schwerin. Title: *C. dur. | Sonata | à | Cembalo concertato. | e | Flauto | Trav. | | di C.P.E. Bach*. Two parts, Cembalo (title page and 6 pages), Flute (title: *Flauto* and 3 pages).
- C** Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach St 565*. Set of two parts. The Cembalo part (8 pages) is in the hand of Michel (ca. 1780?). The wrapper bears the title *Sonata | a | Cemb. conc. | e | Flauto Trav. | di C.P.E. Bach*, in the hand of Johann Heinrich Grave (ca. 1760 – after 1810), lawyer in Greifswald, who signed as possessor. *N<sup>o</sup> 39*. was added in a later hand in the upper right corner (collection of Count von Voß-Buch?). The flute part (4 pages) is also written by Grave and may be a substitute for a damaged original.
- D** Vienna, Österreichische Nationalbibliothek, *S.m. 16786*, pp. 36–42. Provenance unknown. Score, written by Michel (title and 12 pages). Title page: *TRIO. | a | Cembalo. | è | Flauto | da | C.P.E. Bach*. The number *N: 30* referring to the printed Estate Catalogue was added later in the upper right corner.

NB: Despite the description in the Helm-Catalogue (E. E. Helm, *A Thematic Catalogue of the Works of Carl Philipp Emanuel Bach*, New Haven and London, 1989, no. 515), *Mus. ms. Bach P 742* (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz) does not contain sketches for the sonata Wq 87 / H 515. Manuscript *W 3, 7* of the Bibliothèque Nationale contains an arrangement of the work for two keyboard instruments by Carl Philipp Emanuel Bach.

### Evaluation of sources

**D** is a copy of **A**. **B** is also copied from **A** (or from a set of parts once in Carl Philipp Emanuel Bach's possession). **B** and **D** have therefore no value as sources. Source **C** includes several individual readings. Most likely an intermediary source between holograph **A** and **C** once existed. The copies **B**, **C**, and **D** show only minor divergences from **A** (mostly misplaced or lacking slurs and ties). The edition

is based on the autograph **A**, with **C** used for comparison. With regard to articulation marks and ornaments, source **C** is more complete than the others, including the autograph. All additions in parentheses are from this source, if not stated otherwise.

### Corrections in A

The original readings are reported where legible.

#### *Allegretto*

- 1 l.h. 1st two notes were originally one octave higher.
- 9 l.h. 2nd note originally an octave higher?
- 20f. Flute part.
- 28 r.h. 2nd note corrected to  $b^1$ , therefore no tie. The 16th notes were originally slurred in pairs, cf. m. 79.
- 79 r.h. 2nd note changed to  $e^2$ , therefore no tie.

#### *Andantino*

- 55 r.h. Originally notated a 3rd lower.

#### *Allegro*

- 27f. fl., r.h. Parts originally reversed.
- 79f. fl. Originally:  $g^2-a^2-g^2-f\#^2$ .
- 104–106 r.h. Heavily corrected, almost illegible.
- 107f. r.h. Originally an octave higher.

### Readings

The position and length of slurs (especially after tied notes) in the autograph score cannot always be determined with certainty. Michel's slurring is notoriously imprecise; misplaced or omitted slurs in **B**, **C**, **D** are reported only if they help to establish the interrelationship of the sources.

#### *Allegretto*

- 1 all **A, D**: the flute and keyboard parts are marked *Flöte* and *Clavier* [= Clavichord?] respectively.
- 7f. keyb. **C**: bar line is lacking.
- 10 fl., r.h. **D**: appoggiatura has two flags.
- 10, 12, 83 fl. **C**: ornament is *tr*.
- 12 r.h. **C**: slur over 1st three notes.
- 19, 29,  
61, 81 l.h. **C**: all notes beamed together.
- 20f. r.h. **C**: tie from last note of m. 20 to 1st note of m. 21 instead of slur over 1st two notes in m. 21.
- 23f. fl. **B, D**: additional tie between the two notes  $c^2$ , in **D** the 1st slur in m. 24 is lacking.
- 28 r.h. **B, D**: no tie; slur over 2nd and 3rd notes (see *Corrections*). **C** has tie and slur.

36f.	keyb.	C: bar line is lacking.
39	r.H.	C: strokes instead of dots.
42	fl.	C: beamed as m. 93.
	r.H.	B, D: stroke is lacking (in C added in a later Hand?); stroke is slightly displaced in A.
44	r.h.	C: # added by Grave?
45	r.h.	C: 4th note was $d\#^2$ , corrected later (by Grave?).
50, 70, 78, 82, 89	l.h.	C: notes beamed in pairs.
57	r.h.	C: 1st note corrected from $b^1$ .
61	l.h.	D: all notes beamed together.
67	r.h.	B: ornament is lacking.
79	r.h.	D (only): has tie (in a later hand?).
85f.	all	D: two measures in the upper systems were copied erroneously twice and are crossed out.
<i>Andantino</i>		
2	r.h.	C: dots instead of strokes.
8	r.h.	B: ornament is lacking.
23	fl.	C: no slur over 1st two notes; appoggiatura has a flag and is tied to main note.
	r.h.	C: slur is lacking; appoggiatura has a flag.
26	keyb.	C, D: $f$ placed between staves.
29	fl.	All: 1st slur over 1st three notes.
29, 33	fl.	C: slur over every group of three notes.
38	r.h.	C: appoggiatura is $d^2$ .
	l.h.	C: last four notes are beamed together.
40	r.h.	D: dots instead of strokes.
60	fl.	C: slur over 1st three notes.
<i>Allegro</i>		
7, 76	r.h.	C: stroke instead of dot.
9	fl.	A: slur unclearly written. B: no slur.
20, 30	r.h.	C: ornaments are lacking.
23, 67, 110, 112	l.h.	C: all notes beamed together.
24	fl.	D: <i>tr</i> not until 3rd note.
41	r.h.	C: # unclearly written.
55f.	fl.	C: slur over 1st two notes of m. 55 only, additional slur from last note of m. 55 to 1st note of m. 56.
62	l.h.	D: notes beamed in pairs.
63	r.h.	A (only): 1st ornament is + instead of <i>tr</i> .
66	r.h.	B, D: slur over 16th notes (since A is unclearly written).
73	r.h.	A (only): slur over 1st two notes only.
79	fl.	C: no accidental under $\infty$ .
84	keyb.	C: measure originally omitted? (End of line).
89	r.h.	C: no stroke.
97	fl., r.h.	C: stroke instead of dot.
105	r.h.	D: 6th 16th note is $e^2$ .

106	fl.	C: last four notes are slurred in pairs.
107, 109	l.h.	D: notes are beamed in pairs.
110	l.h.	B: all notes are beamed in pairs.
116	r.h.	D: dot instead of stroke.
135	fl.	C: notes are beamed in pairs.

## Sonata in B flat major Wq 161.2

### Source

Original Print, Nuremberg (1751). Copy: London, British Library: *h.424.b*. Title page: ZWEY TRIO, | das erste für | zwo VIOLINEN und BASS, | das zweyte für I. QVERTFLÖTE, I. VIOLINEN und BASS; | bey welchen beyden aber die eine von den | Oberstimmen auch auf dem Flügel | gespielet werden kan: | verfertigt | und | Sr. Erlaucht dem Hochgebohrnen | Grafen und Herrn, Herrn | WILHELM, | DES HEILIGEN RÖMISCHEN REICHS | WIE ACH REGIERENDEN GRAFEN | VON SCHAVMBVRG, GRAFEN VND | EDLEN HERRN ZVR LIPPE | VND STERNBERG &c. | in Unterthänigkeit zugeeignet | von | Carl Philipp Emanuel Bach, | Königl. Preussischen Cammer Musicus. | Nürnberg in Verlegung Baith. Schmidts seel. Wittib. Plate number: XXXIII.

The two sonatas Wq 161.1 and Wq 161.2 are paginated separately (Wq 161.1: pp. 1–13; Wq 161.2: pp. 1–12). Caption title for Wq 161.2: *Sonata II a Flauto Traverso, Violino e Basso*.

### Readings

- The length and position of slurs are not always precisely indicated in the original print.
  - In discrepancy to Carl Philipp Emanuel Bach's notational practice, the engraver marked the end of every movement by fermata signs over the last note in all parts.
  - In mm. 79 and 96 of the first movement, long notes and rests are split in the print as a new system begins in the middle of a measure.
- NB. The copyist's errors in *Mus. ms. theor. 438* used for the realization of the thorough bass (see *Preface*) are not listed singly.

### *Allegro*

39	r.h.	Tied half note and quarter note instead of dotted half note.
90	r.h.	Tied quarter note and half note instead of dotted half note, the tie begins already at the $f\#^1$ .
129f.	fl.	Slur under last four notes.

### *Adagio ma non troppo*

9	r.h.	Slur begins over 1st note.
25	fl.	2nd note is 16th note.
30	r.h.	Slur begins over 2nd note.
70	fl.	$p$ under the 1st note instead of 2nd.

*Allegretto*

15	fl.	Last note has tie to m. 16.	101	fl.	Slur ends over 2nd last note.
20	r.h.	<b>p</b> already under 2nd note.	105	r.h.	Slur ends under 3rd last note.
48	fl.	Slur ends over the 3rd last note.	131	r.h.	Slur ends on 1st note.
69	l.h.	<b>p</b> already under 2nd note.	140	fl.	2nd note has a stroke.
77	fl.	<b>p</b> already under 2nd note.	158	r.h.	<b>p</b> instead of <b>f</b> .
				fl., r.h.	Slurs end over 1st note.