

INTRODUCTION

Carl Philipp Emanuel Bach published a large number of his keyboard sonatas in sets, mostly of six sonatas, beginning with the “Prussian” sonatas of 1742 and culminating in the six “Kenner und Liebhaber” sets from his later Hamburg years. A smaller number of his sonatas were published either individually or in anthologies containing works by other composers. The twenty-five sonatas presented in the main text of CPEB: CW, I/5 constitute all such “miscellaneous” sonatas published with Bach’s authorization during his lifetime. All but two belong to the list of twenty-three sonatas in the group numbered 62 in Wotquenne’s catalogue and titled “Clavier-Sonaten, die in verschiedenen Sammlungen einzeln gedruckt stehen”.¹ Wotquenne’s classification is taken directly from the corresponding and identically titled section of J.J.H. Westphal’s manuscript catalogue of Bach’s works.² The Sonata in A Major, Wq 65/32, published in *Partie IX* (1762–63) of Johann Ulrich Haffner’s *Cœuvres mêlées*, was inexplicably omitted from the Wq 62 group, but since it qualifies otherwise as a miscellaneous printed sonata, it is included here. The Sonata in C Minor, Wq 60, also included here, was Bach’s only sonata to be issued during his lifetime as a single sonata (published in 1785 by J.G.I. Breitkopf). The Sonata in D Minor, Wq 112/7, originally published in 1765 in a collection of Bach’s keyboard works and songs titled *Clavierstücke verschiedener Art* (Wq 112), is edited in CPEB: CW, I/8.1, where the contents and sequence of the original print are retained intact. Since Wq 112/7, like Wq 65/32, meets the criteria for inclusion, it has been reprinted as a supplement to CPEB: CW, I/5.2.³

1. The Wq 62 group also mistakenly contains the Suite in E Minor, Wq 62/12, which appears in CPEB: CW, I/8.2.

2. Johann Jakob Heinrich Westphal, “Catalogue thématique des Oeuvres de Ch. Ph. Emm. Bach,” B-Br, Fétis 5218 (Ms. II 4140 Mus.). The entry in Westphal’s catalogue in turn corresponds to the contents of a composite manuscript, B-Br, Fétis 2969 (Ms. II 4094 Mus.) in Westphal’s hand, which contains all of the pieces in Wq 62 and the sonata, Wq 112/7. See Leisinger/Wollny 1997, 242 and 221–23.

3. Wq 70/2, the B-flat major organ sonata, was also published in a putatively authorized edition during Bach’s lifetime by Winterschmidt. However, this print, as well as nearly all of the other sources for the work, clearly labels the sonata as an organ sonata and it is therefore published with Bach’s other organ music in CPEB: CW, I/9.

Table 1 lists all of the sonatas published in the two parts of CPEB: CW, I/5 and includes information from CV 1772, a catalogue of his keyboard works that Bach prepared in 1772, and from NV 1790, the catalogue of Bach’s estate published after his death, but based on records that he had prepared beforehand.⁴ The sonatas are listed here (and are published in CPEB: CW, I/5) in the order that they appear in NV 1790.

The anthologies in which the sonatas of CPEB: CW, I/5 originally appeared were published between 1755 and 1770, a fifteen-year period in the middle of Bach’s career (because Wq 60 was not published in an anthology, but was issued singly in 1785, it is not included in this fifteen-year span). These anthologies include for the most part compositions by Germans and Austrians, with a few by French and Italian composers as well. Like the collections of *Lieder* that began to appear in Berlin at approximately the same time, anthologies containing works for solo keyboard were a response to the desire of a burgeoning middle class to indulge an interest in music during leisure hours. Table 2 lists in chronological order (using the date of the first issue for serial publications) the publications that have been used as principal sources for CPEB: CW, I/5.

Did the publishers of the anthologies listed in table 2 solicit contributions from Bach, the most eminent keyboard composer of his generation? Or did Bach submit sonatas to various publishers requesting that they be printed? That the order in which the sonatas were published in the anthologies does not correspond to their chronological order of composition might suggest the former, but no further information survives concerning the circumstances of their appearance. It is clear, however, that Bach authorized the publication of all of the sonatas. The fact of their publication is indicated by the notation “NB” in their listings in CV 1772; the name of the anthology in which each of these sonatas was published appears in the entry for that sonata in NV 1790. Bach also mentions the anthologies in which these sonatas were printed in his *Autobiography* (pp. 204, 206). On the other hand, the unauthorized edition, *Six*

4. Berg 2006, 69–78 discusses the differences between the CV 1772 and NV 1790 numberings.

TABLE I. CONTENTS OF CPEB: CW, I/5

No. in NV 1790	No. in CV 1772	Wq	H	Key	Date of Composition	Place of Composition	Date of Publication	Publication (see Table 2)
1	18	62/1	2	B-flat major	1731/1744	Leipzig	1761	<i>Musikalisches Allerley</i>
19	14	62/2	20	G major	1739	Berlin	1762	<i>Nebenstunden</i>
21	21	62/3	22	D major	1740	Berlin	1763	Marpurg, <i>Clavierstücke</i>
37	38	62/4	38	D minor	1744	Berlin	1757	<i>Cœuvres mêlées</i>
38	39	62/5	39	E major	1744	Berlin	1758/59	<i>Cœuvres mêlées</i>
39	42	62/7	41	C major	1744	Berlin	1761	<i>Collection récréative</i>
40	43	62/6	40	F minor	1744	Berlin	1761	<i>Musikalisches Allerley</i>
55	55	62/8	55	F major	1748	Potsdam	1762	<i>Tonstücke</i>
57	37	62/9	58	F major	1749	Berlin	1755	<i>Cœuvres mêlées</i>
60	59	62/10	59	C major	1749	Berlin	1762/63	<i>Musikalisches Mancherley</i>
62	62	62/11	63	G major	1750	Berlin	1761	<i>Musikalisches Allerley</i>
66	65	62/13	67	D major	1752	Berlin	1756	<i>Raccolta</i>
75	68	62/14	77	G major	1754	Berlin	1762/63	<i>Musikalisches Mancherley</i>
89	87	62/15	105	D minor	1756	Berlin	1757	<i>Raccolta</i>
91	40	62/16	116	B-flat major	1757	Berlin	1759	<i>Cœuvres mêlées</i>
93	91	62/18	118	G minor	1757	Berlin	1762/63	<i>Musikalisches Mancherley</i>
94	93	62/19	119	G major	1757	Berlin	1762/63	<i>Musikalisches Mancherley</i>
95	92	62/17	117	E major	1757	Berlin	c. 1765	<i>Cœuvres mêlées</i>
96	90	62/20	120	C major	1757	Berlin	1762/63	<i>Musikalisches Mancherley</i>
98	41	62/22	132	B minor	1758	Berlin	1760	<i>Collection récréative</i>
100	95	65/32	135	A major	1758	Zerbst	1762/63	<i>Cœuvres mêlées</i>
101	96	62/21	131	A minor	1758	Zerbst	1765	<i>Cœuvres mêlées</i>
157	155	60	209	C minor	1766	Potsdam	1785	Breitkopf Sonata
159	157	62/23	210	G minor	1766	Potsdam	1770	<i>Musikalisches Vielerley</i>
167	166	62/24	240	F major	1769	Hamburg	1770	<i>Musikalisches Vielerley</i>

Sonates pour le clavecin, that was published by Huberty in Paris in 1761 and that included Wq 62/8 and 62/13, receives no explicit mention from Bach, not even a disavowal.

It is difficult to estimate the circulation of the anthologies containing Bach's sonatas, since they include no lists of subscribers. Nor does the number of surviving prints seem a reliable index of their circulation, since the circumstances governing their survival are varied. Although many manuscript copies of these sonatas have survived, most of them appear to be direct copies of the prints. For some sonatas, in fact, these manuscripts copied from the prints outnumber surviving exemplars of the prints themselves.⁵

5. Copies of *Nebenstunden der Berlinischen Musen*, for example, the print that contains Wq 62/2, survive only in B-Bc and US-Wc. There are, on the other hand, eight surviving manuscript sources that were copied from the print. See critical report for further details on the surviving prints and manuscripts.

CV 1772 and NV 1790 meticulously record dates of composition as well as dates of publication. Nineteen of the works in CPEB: CW, I/5 were published during the Seven Years' War (1756–63); of these, fourteen were published between 1761 and 1763. Carl Friedrich Zelter observed that although many of Bach's colleagues were financially strapped during the war, Bach himself made a good living through the sale of his works; it would be interesting to learn what financial arrangements Bach had with the publishers of these wartime anthologies that may have contributed to his relative prosperity.⁶

6. Carl Friedrich Zelter, *Karl Friedrich Christian Fasch* (Berlin, 1801), 16: "Bach, der um diese Zeit schon einen großen Ruf in Deutschland hatte, war hierin glücklicher. Seine Arbeiten, und besonders seine Lektionen, wurden ihm so gut bezahlt, daß er dabei ein gutes Auskommen fand."

TABLE 2. PUBLICATIONS CONTAINING SONATAS IN CPEB: CW, I/5

Publication	Description/CPEB Contents
<i>Œuvres mêlées</i>	Twelve engraved sets (<i>Parties</i>) of six sonatas each, by various composers, issued roughly every year between 1755 and 1765 by Johann Ulrich Haffner in Nuremberg (engraved by the firm of Johann Wilhelm Stör). <i>Partie I</i> (1755): Wq 62/9; <i>Partie III</i> (1757): Wq 62/4; <i>Partie IV</i> (1758/59): Wq 62/5; <i>Partie V</i> (1759): Wq 62/16; <i>Partie IX</i> (1762/63): Wq 65/32; <i>Partie XI</i> (1765): Wq 62/21; <i>Partie XII</i> (c. 1765): Wq 62/17
<i>Raccolta</i>	Two collections, each consisting of 12 sections (called <i>Partitas</i> here), where each “ <i>Partita</i> ” consists of a sonata or a group of single-movement works requiring performing media ranging from solo keyboard to vocal works with keyboard, by various composers, published using movable type in 1756 and 1757, respectively, by Friedrich Marpurg (typeset by Breitkopf). <i>Raccolta I</i> , <i>Partita IV</i> : Wq 62/13; <i>Raccolta II</i> , <i>Partita X</i> : Wq 62/15
<i>Collection récréative</i>	Two engraved collections (<i>Œuvres</i>), each consisting of 6 sonatas by various composers, issued in c. 1760 and 1761/62, respectively, by Johann Ulrich Haffner in Nuremberg (engraved by the firm of Johann Wilhelm Stör). <i>Œuvre I</i> : Wq 62/22; <i>Œuvre II</i> : Wq 62/7
<i>Musikalisches Allerley</i>	A (nearly) weekly serial publication, each issue (<i>Stück</i>) consisting of a single bifolio containing various pieces by various composers, running from November 1760 through August 1763, published using movable type by Friedrich Wilhelm Birnstiel in Berlin. Longer pieces are subdivided in multiple issues, often breaking in the middle of a movement. Following every eighth <i>Stück</i> a table of contents (and in one case an errata list) was published for the preceding eight <i>Stücke</i> , which, together, were now called a <i>Sammlung</i> . Contains Wq 62/11, 62/6, 62/1
Marpurg, <i>Clavierstücke</i>	A three-volume collection of essays by Marpurg and keyboard works by various composers, issued between 1762 and 1763, published using movable type by Haude and Spener. Volume 3: Wq 62/3
<i>Musikalisches Mancherley</i>	A (nearly) weekly serial publication, each issue (<i>Stück</i>) consisting of a single bifolio containing various pieces by various composers, running from 1762 through 1763, published using movable type by Georg Ludwig Winter in Berlin. Longer pieces are subdivided in multiple issues, often breaking in the middle of a movement. The set is divided into four quarters (<i>Vierteljahr</i>), each consisting of twelve <i>Stücke</i> . Contains Wq 62/18, 62/19, 62/10, 62/20, 62/14
<i>Nebenstunden</i>	A collection of keyboard works by various composers, published using movable type in 1762 by Friedrich Wilhelm Birnstiel in Berlin. “ <i>Erste Sammlung</i> ” appears on the title page, but no other volumes seem to have been published. Contains Wq 62/2
<i>Tonstücke</i>	A single collection of various pieces by various composers, published using movable type in 1762 by A. Wever in Berlin. Wever reissued it in 1774 with the title <i>C. P. E. Bach, Nichelmann und Händels Sonaten und Fugen fürs Clavier. Zweyte Auflage</i> . Contains Wq 62/8
<i>Musikalisches Vielerley</i>	A weekly serial publication, each issue (<i>Stück</i>) consisting of a single bifolio containing various pieces by various composers, edited by CPEB and published using movable type by Michael Christian Bock in Hamburg. The first <i>Stück</i> appeared during the first week of January 1770 and the last, the 51st, at the end of December that year. Longer pieces are subdivided in multiple issues, often breaking in the middle of a movement. Contains Wq 62/24, 62/23
Breitkopf Sonata	A typeset publication by Breitkopf of the Sonata in C Minor, composed in 1766, published in 1785 as <i>Una Sonata per il cembalo solo</i> . Contains Wq 60

We have elected to present the thirteen sonatas (one sonata, Wq 62/3, is printed in two versions) of CPEB: CW, I/5.1 in the order of their creation, illustrating their 23-year span of composition (1731–54), rather than their 8-year span of publication (1755–63). Unlike some of Bach’s collections of sonatas, such as the “Prussian” and “Württemberg” sonatas (Wq 48–49), the *Probestücke* (Wq 63), the “Leichte” sonatas (Wq 53), and the *Damensonaten* (Wq 54)—each consisting of works composed around the same time—the sonatas in CPEB: CW, I/5.1 display great variety of style. Some have movements that look back to styles that were already considered old-fashioned at the very beginning of Bach’s career as a composer. The first movement of the Sonata in B-flat Major, Wq 62/1, for example, with its obvious resemblance to J.S. Bach’s Invention in F Major, BWV 779, has a texture consisting of independent contrapuntal voices, as do Wq 62/6/i and ii, Wq 62/7/i, and Wq 62/8/iii. On the other hand, many sonatas have short, easy *galant* movements characterized by thin homophonic textures with emphasis on a light, easily accessible melody: Wq 62/2/i–iii, Wq 62/11/i, Wq 62/13/i, and Wq 62/14/i, to name a few. These *galant* sonatas were undoubtedly intended to appeal to a broad clientele of performers on keyboard instruments. Some middle movements transfer vocal styles to the keyboard, for example, arias punctuated by “orchestral” passages: Wq 62/1/ii, Wq 62/3/ii, Wq 62/5/ii, Wq 62/8/ii; and Wq 62/10/ii.

One of the most important developments in Bach’s writing for solo keyboard is found in the first and third movements of the Sonata in C Major, Wq 62/10. The texture of these movements does not resemble that of any of Bach’s usual models—the contrapuntal keyboard works of the Baroque, the late Baroque violin sonata, or the operatic aria of the mid-eighteenth century—but appears to have been influenced by French keyboard pieces in the *style brisé*. As in these French works, melodies of the outer movements of Wq 62/10 do not progress consistently, but often enter and evaporate irregularly. The idiomatic keyboard textures that Bach developed in this sonata, dating from 1749, adumbrate the buoyant textures found in many of the pieces in the much later “Kenner und Liebhaber” collections published between 1779 and 1787 (see CPEB: CW, I/4.1 and I/4.2).

Bach’s melodic treatment also reflects the influence of the old and the new. Two sonatas (Wq 62/2 and 62/7) look far back to the variation suite with movements that have initial melodic motives in common. Bach begins the outer movements of the Sonata in G Major, Wq 62/2, for example, with the same motive: a scalewise descent from d^{''} through

g['].⁷ In the Sonata in C Major, Wq 62/7, the interval g[']–e^{''} (or e^b’’) features prominently in the beginning of all three movements. Many of his melodies, on the other hand, are in tune with mid-eighteenth-century styles, exploring permutations of that most fashionable melodic characteristic of the *galant* style, the sigh: Wq 62/4/i, Wq 62/9/i–iii, Wq 62/11/i–iii, Wq 62/13/i, and Wq 62/14/i.

For three sonatas in this volume (Wq 62/4, 62/7, and 62/13), all of the surviving eighteenth-century manuscripts are copies of prints. But there is evidence that Bach made changes in ten of the sonatas before their publication and, occasionally, afterwards. An early form of the Sonata in G Major, Wq 62/2, for example, survives in a manuscript authorized by Bach that transmits variant readings. Most of the differences between this source and the print of 1762 are slight, the most significant being a short cadenza in Bach’s hand at the end of the second movement, given as a footnote in the main text of the present edition.

The same manuscript source includes the Sonata in D Major, Wq 62/3, originally in an intermediate version into which Bach entered the revisions that were to appear in the print. Several manuscript sources contain an even earlier version of this sonata. In these sources (of which the earliest and most reliable that survives is D-B, Mus. ms. Bach P 368), Wq 62/3 has as its middle movement a *siciliano* that was eventually transferred to the Sonata in E Minor, Wq 65/5, and was replaced for publication by the middle movement found in the third volume of Marpurge’s *Clavierstücke mit einem practischen Unterricht für Anfänger und Geübtere*. In P 368 and in other sources that contain the early version of this sonata with the *siciliano*, there are also variant readings in the outer movements. The early version is therefore given in its entirety in this edition, following the later one. Annotations in Bach’s hand are also found in MSS of two other sonatas: the Sonata in A Major, Wq 65/32, and the Sonata in C Minor, Wq 60; these are discussed in the introduction to CPEB: CW, I/5.2.

For the Sonata in B-flat Major, Wq 62/1 there exists a manuscript in the hand of Johann Christian Bach with variant readings that display the earliest surviving form of this sonata. Because this source can be considered a direct link to CPEB’s authority, these readings are reported. For the Sonata in F Major, Wq 62/9, the engraving survives in three states. Because the corrections to the first state

7. At the time this sonata was composed, Bach seems to have been preoccupied with the descent of a fifth from d^{''} to g[']. In the initial melodies of the first and third movements of Wq 65/11 (1739) and all three movements of Wq 65/12 (1740), this motive figures prominently.

are presumably the result of Bach's examination of proofs, the second state has been used to establish the text of the sonata, while the differences in the other states have been reported as variant readings.

For each of six sonatas (Wq 62/5, 62/6, 62/8, 62/10, 62/11, and 62/14) there exists a second group of manuscript sources that differ from the prints in similar ways. The agreement of these variant readings with each other, and the nature of the sources in which they are found, suggest that in each case a common set of variant readings was circulating prior to publication of the work in an anthology. Although none of these sources appears to have the authority of Bach's autographs or even of P 368, the variants in pitch, rhythm, texture, and, occasionally, headings that these sources hold in common are nevertheless given in the critical report for the information they provide about the history of the works in which they are found. For some sonatas there is yet another group of sources that conflate variant readings from the prints and the early versions. On the whole, these conflations do not agree with one another, unlike the common sets of readings in the early versions, and thus have no significance at all for the edition.

Notation and Performance Practice

The anthologies assign generic instrumental designations: *clavier*, *clavessin*, *clavicembalo*, and *cembalo*. Thus the sonatas could be played on a variety of commonly available stringed keyboard instruments—*harpsichord*, *clavichord*, *Bogenclavier*, *fortepiano*—and even, with adjustments for a pitch compass that was, typically, smaller, the organ. Although Bach discussed the relative merits of the harpsichord and clavichord in his *Versuch*, he seems to have preferred not to stipulate a particular instrument for most of his solo keyboard compositions.

After the publication of the *Versuch* in 1753, Bach's notation of his manuscripts and prints changed markedly. In the case of most sonatas published in the present volume, there was a considerable interval between their date of composition and their date of publication. For many of the works composed in the 1730s and 1740s but not published until the 1750s and 1760s, Bach probably submitted newly prepared copies to his publishers in which he incorporated the notational practices that he had described in his *Versuch*. For two sonatas, however, he seems to have submitted old manuscripts with features that betray the time of origin of these works. Two ornament signs in particular indicate that the *Vorlage* employed symbols that Bach used in the 1730s and 1740s when the works were composed: “+”

(Wq 62/10, publ. 1762), later represented by “tr” or “w”; “℘” (Wq 62/5, publ. 1758–59), later represented by “∞.” These archaic symbols are tacitly replaced in the edition by the symbols that were prevalent during the second half of the eighteenth century and that have the same meaning as the older ones.

Bach's concern with dynamic changes had also increased after the appearance of the *Versuch*. Three of the sonatas published here that were composed before the appearance of the *Versuch*, Wq 62/1, 62/2, and 62/11, lack dynamic markings of any kind and reflect Bach's style of notation from the 1730s and 1740s. The rest of the sonatas contain some sort of alternations of *f* and *p*. Although these dynamic changes have expressive and, occasionally, form-defining functions, they do not necessarily have instrumental implications. Several sonatas display dynamic gradations that range from *f* to *pp*, however, and suggest the clavichord as the instrument on which they should be played in order to realize Bach's intentions most fully.

None of the sources for the Sonata in C Major, Wq 62/10, makes provision for the difference which the voice leading of measures 1 and 33 logically requires when the two sections of the movement are repeated. For the repetition of each of these sections, therefore, the editor has provided a “second beginning,” indicated by a “2,” that supplies the logical voice leading.

The list below presents an overview of the ornaments used in the present volume:

tr, +,	Trill, regular trill (Triller, ordentlicher Triller; see <i>Versuch</i> I:2.3, § 1–21, and Tab. IV, Fig. XIX–XXIII)
w	Trill from below (Triller von unten; see <i>Versuch</i> I:2.3, § 22, and Tab. IV, Fig. XXXIV)
℘	Short trill (halber Triller, Pralltriller; see <i>Versuch</i> I:2.3, § 30–36, Tab. IV, Fig. XLV–XLVIII, and Tab. V, Fig. XLIX)
∞, ℘	Turn (Doppelschlag; see <i>Versuch</i> I:2.4, § 1–27, and Tab. V, Fig. L–LXII)
∞	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)
w, w	Mordent and long mordent (Mordent, langer Mordent; see <i>Versuch</i> I:2.5, § 1–15, and Tab. V, Fig. LXXII–LXXV)

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