

# 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”.<sup>1</sup> 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.<sup>2</sup> The Sonata in A Major, Wq 65/32, published in *Partie IX* (1762–63) of Johann Ulrich Haffner’s *Œuvres 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.<sup>3</sup>

---

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.<sup>4</sup> 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.<sup>5</sup>

5. Copies of *Nebenstunden der Berlinischen Museen*, 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.<sup>6</sup>

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 chosen to present the twelve sonatas (one sonata, Wq 65/32, is printed in two versions) of CPEB: CW, I/5.2 in the order of their creation, illustrating their thirteen-year span of composition (1756–69), rather than their twenty-eight-year span of publication (1756–85). Within certain years this ordering of works differs slightly from those of Westphal and Wotquenne. Thus Wq 62/18 and 62/19 (nos. 93 and 94 in NV 1790) are presented before Wq 62/17 (no. 95 in NV 1790). It seemed proper in such cases to adopt the chronology of NV 1790, which, if not infallible, is the most authentic in existence. The years 1757 and 1758, in particular, were especially productive for Bach.<sup>7</sup> Five of the sonatas in the present volume were written in 1757; two were composed in 1758 while Bach was paying an extended visit to the family of his younger colleague, C.F.C. Fasch, in Zerbst (and thereby also avoiding the dangers of wartime Berlin).

The erroneous listing and classification of Wq 65/32, which originated with Bach's admirer and correspondent J.J.H. Westphal, and was perpetuated by Wotquenne, has given rise to much confusion regarding this work. In his catalogue of Bach's works, Westphal included it among the sonatas unpublished during Bach's lifetime (the group to which Wotquenne assigned the number 65), apparently overlooking the fact that it had been published in *Cœuvres mêlées, Partie IX*. And since Westphal—for unknown reasons—also considered the earliest surviving version of the sonata to be for organ, he placed his copy of the manuscript containing this early version together with his copies of Bach's sonatas for organ (B-Bc, 5879 MSM), and also listed it in his catalogue with the organ sonatas, which in turn led Wotquenne to assign it another number, 70/1. Although the Helm catalogue shows awareness of the confusion surrounding this work, it fails to clarify the situation completely. The compass of this sonata indicates that it cannot have been intended for organ: its upper range exceeds the upper limit of most house organs of Bach's time; what is more significant, its lower range exceeds that of all known house organs of the eighteenth century. Further confusing the situation is the fact that Bach altered the sonata after its publication by adding varied reprises to the first movement and by making small alterations in the last two movements. His lavish embellishments to Wq 65/32 are found in a "house copy" displaying his autograph numbering and the following text in his hand on the title page

7. NV 1790 records that in 1757 Bach composed at least 67 works, 6 of them sonatas; in 1758, he wrote at least 24 works, 11 of them sonatas.

of the manuscript: "Diese Sonate mit diesen Veränderungen."<sup>8</sup> Both the engraved and the embellished versions of the sonata are published in CPEB: CW, I/5.2, and both are labeled Wq 65/32. The designation "Wq 70/1" is not used in the edition.<sup>9</sup>

The Sonata in C Minor, Wq 60, has a history that extends over a period of nineteen years and is interwoven with records of Bach's dealings with publishers and his attempts to derive the greatest possible profit from the sale of his works. Both CV 1772 and NV 1790 date the origin of Wq 60 to 1766. Bach apparently made no effort to circulate it at that time, and it seems to have lain undisturbed among his house copies until 1785. On 23 July of that year Bach wrote to Breitkopf in Leipzig asking for assistance in preventing Johann Carl Friedrich Rellstab in Berlin from publishing a "pirated" edition (*Nachdruck*) of Bach's *Reprisensonaten*, Wq 50. Bach offered to send Breitkopf "a new sonata gratis right away" to be published and bound with a proposed new Breitkopf edition of the *Reprisensonaten* (the "extra" sonata, presumably, would be used to distinguish Breitkopf's edition from Rellstab's).<sup>10</sup> By 20 September, however, Bach, and probably Breitkopf, had decided against attaching the "new sonata" to the *Reprisensonaten*. "It will be printed separately and presented how and to whom you wish," Bach wrote Breitkopf. "So that this sonata may be distinguished completely from the others, let it keep the Italian title."<sup>11</sup> On 23 September Bach described this sonata as "entirely new, easy, short, and almost without an Adagio, since such a thing is no longer in fashion."<sup>12</sup> The sonata submitted to Breitkopf under these unusual circumstances was Wq 60, which Breitkopf published singly in 1785 with the title *Una Sonata per il cembalo solo*. Bach's letter to Breitkopf of 19 October indicates that the publisher insisted on paying for this work and that Bach

8. A house copy is a source that was in Bach's possession (usually bearing autograph CV 1772 numberings and, usually, NV 1790 numberings in the hand of his daughter Anna Carolina Philippina) from which additional exemplars could be copied for sale. House copies are presumed to have authority nearly comparable to Bach's autographs (many of which are, in fact, house copies).

9. For a detailed discussion of Westphal's and Wotquenne's classifications of Wq 65/32 see Berg 1998, 493–94.

10. "So will ich gratis eine neue Sonate gleich zum Druck einschicken. . ." *CPEB-Briefe*, 2:1084; *CPEB-Letters*, 231.

11. "Sie wird a part gedruckt u. Sie geben sie wie? u. wem Sie wollen. . . Damit diese Sonate sich von den andren ganz u. gar unterscheide, so laßen Sie ihr den Italiänischen Titel." *CPEB-Briefe*, 2:1108–09; *CPEB-Letters*, 235.

12. "Sie ist ganz neu, leicht, kurz u. beÿnahe ohne Adagio, weil dies Ding nicht mehr Mode ist." *CPEB-Briefe*, 2:1112; *CPEB-Letters*, 236.

then asked ten Reichsthaler for it.<sup>13</sup> In the sonata that he sent Breitkopf Bach retained the first movement that he had composed in 1766, but substituted a short transitional passage for the original second movement, and added a new third movement.

The histories of the source transmission of two other sonatas in CPEB: CW, I/5.2 provide glimpses of the ways in which Bach altered his works before or after their dates of publication. For Wq 62/16 the evidence of Bach's authority for such alterations is incontrovertible. The ornaments that he wrote for the second movement of this sonata are found, in his hand, on a single leaf of D-B, Mus. Ms. Bach P 1135.<sup>14</sup> There is also evidence that Bach made alterations to Wq 62/19, providing it with two new movements before he submitted it for publication.<sup>15</sup>

A source for one other sonata exhibits autograph entries. The numbering in Bach's hand on a manuscript copy of Wq 62/21 identifies it as a house copy. Bach's only entry in the music (in the second movement), however, cannot be considered an alteration since he was apparently only filling in four notes mistakenly left out by the copyist.

Understandably, given the shorter span of composition, the sonatas in CPEB: CW, I/5.2 do not display as wide an assortment of old and modern styles as do those in CPEB: CW, I/5.1. Most of these works have a texture typical of the *galant* style—a single melody in the right hand, accompanied by a single, unobtrusive bass line in the left—rather than the buoyant and adventurous textures and structural features of the later “Kenner und Liebhaber” collections (see CPEB: CW, I/4). In the sonatas of the present volume, Bach seems to have considered not only the technical capabilities, but the musical tastes of his large clientele of keyboard students. Within these relatively modest works that Bach chose to publish in the anthologies of his day there is great variety. Their characteristically pleasant melodies have subtle, unexpected turns (e.g., Wq 62/16/ii, 62/18/ii, 62/17/ii, and 62/21/ii). Several movements are perpetual-motion pieces (62/15/iii, 62/18/i and iii, 62/19/i, and 62/23/i). Wq 62/22/i has a hammer-stroke head motive that seems for an instant to look back to the hammer-stroke motives of Vivaldi's and J.S. Bach's concertos, but then continues in the more conversational style of the late

eighteenth century. Wq 62/20/i begins with a triadic motive that seems to prefigure some of Mozart's opening gambits (e.g., K. 216 and 219). Wq 62/21/i opposes “ritornello” and “solo” passages. Wq 62/21/iii is a *siciliano*, a dance type that Bach chose for only three other sonatas (Wq 63/4/iii and 54/4/ii, both in CPEB: CW, I/3, and the early version of Wq 62/3/ii, in CPEB: CW, I/5.1). Bach's practice of varying repetitions is increasingly displayed in the sonatas of CPEB: CW, I/5.2—as well as in the *Reprisensonaten* (Wq 50) published at about the same time. Wq 62/20/ii, 62/22/ii, and all three movements of Wq 62/24 and the late version of Wq 65/32 contain repetitions varied in some manner.

### Notation and Performance Practice

The anthologies assign generic instrumental designations to the sonatas: *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 ornaments in keyboard music became more precise. Because the anthologies which transmit the sonatas of CPEB: CW, I/5.2 generally employ ornaments in the manner Bach prescribes in the *Versuch*, few editorial changes have been necessary in this regard.

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)
♯	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)

13. CPEB-Briefe, 2:1115–16; CPEB-Letters, 237–38.

14. For a description of the unusual layout of P 1135 see the critical report.

15. For a detailed examination of the history of Wq 62/19 and the evidence for Bach's revision of this work see the critical report.

- ∞ Inverted turn (Schleiffer von dreyen Nötgen; see *Versuch* I:2.7, § 5, and Tab. VI, Fig. LXXXIX)
- ∞, ∞∞ Mordent and long mordent (Mordent, langer Mordent; see *Versuch* I:2.5, § 1–15, and Tab. V, Fig. LXXII–LXXV)

### Acknowledgments

In the preparation of this volume I have received invaluable assistance from Peter Wollny and Ulrich Leisinger, whose knowledge of the sources of Bach's works is prodigious. I am obliged to Mark Knoll for his diligence and patience.

I owe special thanks to Dexter Edge for his helpful advice, and to Paul Corneilson and Stephen Fisher for their support through every stage of the evolution of the volume. I am also grateful to Helmut Hell of the Staatsbibliothek zu Berlin, Johan Eeckeloo of the Koninklijk Conservatorium Bibliotheek in Brussels, Silvia Uhlemann of the Universitäts- und Landesbibliothek in Darmstadt, Hartmut Schaefer of the Bayerische Staatsbibliothek, and Susan Clermont of the Library of Congress for their help in resolving many problems encountered along the way. Finally, I am indebted to my late husband, Jacob L. Berg, for his sympathy and understanding during the preparation of this volume.

*Darrell M. Berg*