

INTRODUCTION

The three sets of Carl Philipp Emanuel Bach's "Reprises" Sonatas, Wq 50–52, first issued by Georg Ludwig Winter in 1760, 1761, and 1763, respectively, comprise—along with the "Prussian" and "Württemberg" Sonatas that preceded them and the "Kenner und Liebhaber" collections that followed—Bach's most substantial contributions to the keyboard sonata repertoire. The first set (Wq 50) presents sonatas whose first and third movements are in binary form, in which repeat signs are replaced by a written-out text that recomposes what has come before, much as an act of storytelling. Bach does not limit himself to decoration of the upper voice: the totality of the texture is altered rhythmically and harmonically as well as melodically. The second movements are not in binary form; recurrences of the opening motive are usually decorated, as are other details.

Bach's autograph manuscripts of the sonatas have not come down to us (with the exception of one leaf from Wq 52/3/iii), but substantial embellishments in his hand do survive. Wq 50 bears a dedication dated 1 September 1759; the preface is dated July 1759. Winter prepared two issues of the print: one with the title page, dedication, and Bach's preface in German; the other in French. The plates of the music are identical. (See the appendix to this introduction for transcriptions and translations of the French dedication and preface.)

The present volume contains a facsimile reproduction of an exemplar of the French issue of Wq 50 in the British Library (GB-Lbl, K.10.a.28), which was Bach's personal copy. It is bound in a blue cardboard cover that contains the following autograph title: "Erster Theil meiner Reprises Sonaten mit einigen Veränderungen" (First part of my "Reprises" Sonatas with some variations). Bach's reference to the "First part" implies that by this time at least the second set (Wq 51), if not also the third (Wq 52), had been issued. Bach has entered a considerable number of embellishments in the margins, affecting seven of the fifteen movements comprising Sonatas I–V. Bach's embellished copy of Wq 50 is mentioned in his estate catalogue (NV 1790, p. 53): "In einem Exemplar des 1sten Theils der Reprises-Sonaten sind hin und wieder Veränderungen eigenhändig eingeschrieben." (In an exemplar of the first part of the "Reprises" Sonatas, autograph variations are writ-

ten here and there.) Below Bach's title, Casper Siegfried Gähler added the remark: "C. Ph. E. Bachs eigene Hand. Die am Rande hir und da beygeschriebenen Veränderungen sind ebenfalls von seiner Hand." (C. Ph. E. Bach's own hand. The variations written here and there in the margins are also in his hand.) Several handwritten remarks show that Bach's copy of Wq 50 remained in Hamburg after his death until the early twentieth century. When Bach's library was finally dissolved after the death of his daughter, Anna Carolina Philippina, in 1805, Bach's copy of Wq 50 was bought by Gähler (as indicated in his estate catalogue; the Berlin copy of this catalogue lists "Lay" as a buyer). Later it was owned by Theodor Avé-Lallemant (1806–90), who gave it to his friend "Gatty"—possibly the amateur composer Alfred Scott-Gatty (1847–1918), but more plausibly the Hamburg book dealer Auguste Gathy (1800–58). In the late nineteenth century, Bach's copy of Wq 50 was in the possession of the Hamburg flutist Wilhelm Tieftrunk (1846–1930)—known from the circles of Johannes Brahms and Gustav Mahler—as indicated by a possessor's stamp in the lower right corner of the title page. In 1911 Tieftrunk gave it to the Hamburg pianist Emil Krause (1840–1916). For a detailed description of the Wq 50 print (as a whole, not just Bach's copy) see CPEB: CW, I/2, pp. 173–75. In the present facsimile, the blank verso of Bach's autograph cover is not shown but is represented by a blank page; the title page and dedication page also have blank versos, but they are not shown or represented here.

Bach's copy of Wq 50 contains autograph entries on the following pages, placed in the margins or in *ossia* form: p. 14 (Wq 50/3/ii), pp. 15–16 (Wq 50/3/iii), p. 19 (Wq 50/4/ii), pp. 21–22 (Wq 50/4/iii), pp. 23 and 25 (Wq 50/5/i), p. 26 (Wq 50/5/ii; Bach also corrected the misprinted page number from "29" to "26"), and pp. 27–29 (Wq 50/5/iii; on p. 29, Bach also corrected m. 184, staff II, note 1, from f to d). Bach's embellishments are published in CPEB: CW, VIII/1.

The embellishments for Wq 50/3/iii are of particular interest. Bach apparently entered his annotations in his copy of Wq 50 in several stages and over a long period of time. This becomes obvious from the awkward placement of certain entries at the bottom of a page, which must have

been written when the margins were already covered with earlier embellishments and variants. Eventually the situation became so complex and convoluted that Bach decided to write out all the changes separately. An embellished version of Wq 50/3/iii—as well as embellishments for other movements from some of his printed sonatas—are contained in a composite manuscript in the Staatsbibliothek zu Berlin (D-B, Mus. ms. Bach P 1135). This manuscript and Bach's copy of Wq 50 are the most important sources

for Bach's embellishment practice. A complete facsimile of P 1135 is published in appendix B of CPEB: CW, VIII/1. A critical edition of Wq 50/1–6 is published in CPEB: CW, I/2, and composite readings of movements incorporating Bach's embellishments are given in that volume's appendix.

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