

INTRODUCTION

The thirteen works contained in this volume comprise three sets of accompanied sonatas, Wq 89 (H 525–30), Wq 90 (H 522–24), and Wq 91 (H 531–34) for keyboard, violin, and cello, listed in Carl Philipp Emanuel Bach’s estate catalogue NV 1790 (nos. 32–44) among the 46 chamber compositions identified as “Trii.” The sonatas appear in the present edition in the order in which they were first published; the order of composition is unknown, although it seems likely that the entire group was composed at nearly the same time between 1774 and 1776. This volume includes the six three-movement sonatas, Wq 89; the three three-movement sonatas, Wq 90; and the four sonatas (three in three movements and a one-movement set of variations), Wq 91. All three sets were published during Bach’s lifetime in authorized editions. The accompanied sonatas demonstrate Bach’s versatile response to market conditions by providing practical music, published in parts, for performance by a small chamber group, but is clearly informed by his compositions for keyboard solo—all of the sonatas can, in fact, be performed as solo keyboard music without the accompanying violin and violoncello. That Bach considered the accompanied sonatas as emanating from the solo keyboard tradition is evident from his correspondence and from the contemporary press announcements that point out the works’ versatility.¹ His contemporaries in Paris and London were publishing similar accompanied sonatas.²

1. Bach acknowledged their versatility in a marginal note from a letter to Johann Nikolaus Forkel dated 20 September 1775: “I have finally had to do what was fashionable and compose sonatas for the clavier that one can play alone without missing something, and also that are accompanied only by a violin and a violoncello, and are easy.” (Ich habe endlich doch müssen jung thun, u. Sonaten fürs Clavier machen, die man allein, ohne etwas zu vermißen, und auch mit einer Violin und einem Violoncello begleitet blos spielen kan und leicht sind.) *CPEB-Briefe*, 1:516–18; *CPEB-Letters*, 84–85. Translations of CPEB’s correspondence are by Stephen L. Clark unless otherwise indicated. Other translations are by the editor.

2. Ronald R. Kidd, “The Emergence of Chamber Music with Obligato Keyboard in England,” *Acta Musicologica* 44/ 1 (1972): 122–44. See also Edith Boroff, “The Instrumental Works of Jean-Joseph Cassanéa de Mondonville” (Ph.D. diss., University of Michigan, 1958).

Because all of the works in this volume existed during Bach’s lifetime in authorized printed editions, these authorized prints serve as the primary sources for the volume, even though autograph manuscripts in full score are extant for all of the sonatas as well; these were consulted for comparison purposes at the Staatsbibliothek zu Berlin during the preparation of the edition.³ Wq 89 first appeared in a London edition published by Robert Bremner in 1776, but Bach gave precedence to a later edition, issued by Hummel in 1778 (by virtue of its inclusion in NV 1790 and through circumstantial evidence; see below). For Wq 90 and Wq 91, the Breitkopf authorized printed parts, of 1776 and 1777 respectively, serve as the primary sources for the edition. The autographs transmit a slightly earlier phase of the compositional process than do the prints, but it was nearly exclusively through the prints that the works came to the attention of the public, and they were thus the basis for the wide-ranging eighteenth-century reception of C. P. E. Bach’s accompanied sonatas.

Genre and Historical Context

The accompanied keyboard sonata grew in popularity in the eighteenth century during a transitional period when the publication of chamber music for various combinations of instruments increased to meet the growing demand of amateur music-making in the home. It also emerged at a time when the fortepiano was gaining increased prominence as a keyboard instrument for both solo and ensemble performances, and when keyboard accompaniment in chamber music was giving way to forms and textures that no longer required basso continuo support. Having originated early in the century in France, by 1775 accompanied keyboard sonatas were in vogue in London and propagated throughout England toward the end of the century, often by women composers.⁴

3. See sources A 1 (D-B, Mus. ms. Bach P 358) and A 2 (D-B, Mus. ms. Bach P 360) in the critical report.

4. Michele Tanya Hill, “The Accompanied Keyboard Sonata: Contributions to the Genre by Women Composers in England ca. 1776–1810” (Ph.D. diss., University of California, Los Angeles, 2001). See also

As a transitional genre the accompanied keyboard sonata amalgamates many stylistic features and formative developments, evading simple classification as a genre; it is linked to the history of the violin sonata, the solo piano sonata, and the keyboard concerto, and is a precursor to the piano trio.⁵ Pieces characterized by an obbligato keyboard part, meaning a written-out keyboard realization with optional *ad libitum* additional instruments, share in the historical development of the genre. The accompanied keyboard sonata focused musical interest in the written-out keyboard part, and in many instances the accompanying instruments offered little musical interest of their own.⁶ Many composers in France, England, and Germany contributed to the genre throughout the eighteenth century with varying instrumentation accompanying a fully realized keyboard part.⁷ Stylistically C.P.E. Bach's contributions to the accompanied sonata genre are informed by elements of the *clavecin* suite (with its obbligato and idiomatic keyboard writing), the solo keyboard sonata, the Baroque trio sonata, the Italian concerto, the English organ/harpsichord concerto, and Italian opera (favorite arias of which were propagated through song books for home music-making).

As early as 1707 Elizabeth-Claude Jacquet de la Guerre's *Pièces de clavecin qui peuvent se joüer sur le violon* (Paris) appeared as a keyboard publication, but with the title indicating that the pieces could also be played on the violin. In the mid-eighteenth century Charles Avison published sonatas for keyboard with the accompaniment of two violins and cello. While Jean-Joseph Cassanéa de Mondonville is an acknowledged early contributor to accompanied keyboard sonatas, one of his early works further contributes to blurred distinctions: *Pièces de clavecin avec voix ou violon*, op. 5, where presumably the accompa-

nying melodic line could be performed by violin or vocalist. Rameau's *Pièces de clavecin en concerts* were advertised as keyboard solos with optional accompaniments (scored for two violins or violin and viola and harpsichord). Rameau's and Mondonville's compositions spurred further publications in London by Felice Giardini and François-Hippolyte Barthélemon, both accomplished violinists as well as composers. Giardini's two-movement sonatas feature alternating *concertante* treatment of the instruments, with the keyboard part in figured bass during the violin solos. Christoph Wagenseil wrote three-movement accompanied sonatas, published first as keyboard solos, with violin accompaniments published separately. Another German, Carl Friedrich Abel, departs in his op. 5 (1764) from prior treatment of the violin part by giving it less prominence than in earlier compositions, and thus making it dispensable. Of importance is the distinction made by Friedrich Marpurg who recognized that the keyboard sonata as a genre was written for keyboard alone (as a solo) or with an accompanying instrument.⁸

C.P.E. Bach usually distinguished between solo keyboard music and chamber music for an obbligato instrument with a fully written-out keyboard part; the first he referred to as *Soli* in NV 1790, the latter he included under the heading *Trii*. Until his move to Hamburg Bach had avoided mixing the two in any fully written-out keyboard music that also included *ad libitum* accompanying parts, a genre sometimes known as the accompanied sonata. In fact, he seems to have held the genre in relative contempt, at least until he became aware of its sales potential. Writing to Nikolaus Forkel on 10 February 1775 Bach states:

Now I have been asked for 6 or 12 fantasies similar to the eighteenth *Probestück* in C minor; I do not deny that I would like very much to do something along this line; perhaps I would also not be entirely inept at it. Besides, I have a batch of collected things pertaining to the discussion of the free fantasy in my second *Versuch* that I would put in order if I had time and possibly add to them, especially concerning the use of all three styles, but how many are there who love, understand, and play that sort of thing well? Herr von Gerstenberg and Herr Capellmeister Scheibe in Copenhagen and others want them and offer everything *bona officia*, but I still have little desire for it, just as little as for clavier sonatas with an accompanying instrument according to the current

Eduard Reeser, *De Klaviersonate met Vioolbegleiding in het Parijsche muziekleven ten tijde van Mozart* (Rotterdam: Brusse, 1939). Accompanied keyboard sonatas were composed by Jean-Joseph Mondonville, Louis-Gabriel Guillemain, Charles-François Clément, Johann Schobert, Leontzi Honauer, Armand-Louis Couperin, Jean-Jacques Beauvarlet-Charpentier, Nicolas-Joseph Hüllmandel, Jean-Frédéric Edelmann, and Marie-Alexandre Guénin, as well as the young Mozart during his first visit to France.

5. William S. Newman, "Concerning the Accompanied Clavier Sonata," *The Musical Quarterly* 33/3 (1947): 327–49.

6. Abram Loft, *Violin and Keyboard: the Duo Repertoire*, 2 vols. (Portland, Ore.: Amadeus Press, [1991]).

7. Newman, "The Accompanied Clavier," 336, points out that Johann Schobert's *Sinfonies pour le Clavecin Seul, Qui peuvent se jouer avec Accompagnement de Violons et Cors de Chasse* (Paris, 1770) began as clavier and not orchestral music.

8. Friedrich Marpurg, *Clavierstücke I* (Berlin, 1762), 6, cited in David Fuller, "Accompanied Keyboard Music," *The Musical Quarterly*, 60/2 (April 1974): 222–45. See also Kidd, "The Emergence of Chamber Music," 122–44.

routine fashion. Yet this latter non- or half-entity could be more lucrative than any dark fantasy.⁹

It is not known what changed Bach's thinking about composing such works, but a letter from Matthias Claudius to Heinrich Wilhelm von Gerstenberg from late 1774 may provide a possible clue. Claudius reports about Bach that "He [Bach] sent 12 very difficult Sonatas to be published in England."¹⁰ Although it is not known precisely which works these might have been or if the letter accurately reflects what Bach sent or to whom, Suchalla associates this reference to the Wq 89 set published by Bremner in London, in spite of the fact that Bremner's set contains only six pieces, that they are not considered terribly difficult, and that Bremner is not mentioned by name in the letter. What the letter does suggest, however, is that around 1774 Bach was in touch with an English publisher who was interested in keyboard music. Perhaps this interest was piqued by the London publication in 1773 of Johann Christian Bach's set of accompanied sonatas, op. 10, which was quickly reprinted by English and continental publishers, leaving little doubt that C. P. E. Bach was aware of these sonatas (and their obvious strong sales).¹¹ Whether Bremner contacted C. P. E. Bach or the other way around cannot be established, as there is no known extant correspondence between the two. That Bach was aware in advance of Bremner's intention to publish the Wq 89 sonatas is clear from other correspondence, so there must have been some contact between the composer and publisher, but the nature of that contact cannot be determined. In

9. "Man will jetzt von mir 6 oder 12 Fantasien haben, wie das achtzehnte Probestück aus dem C moll ist; ich läugne nicht, daß ich in diesem Fache gerne etwas thun mögte, vielleicht wäre ich auch nicht ganz u. gar ungeschickt dazu, überdem habe ich ein Haufen collectanea dazu, welche, weñ ich Zeit hätte, sie in Ordnung zu bringen, und sie allenfalls zu vermehren, besonders was den Gebrauch aller dreyer Generum betrifft, zu der Abhandlung von der freyen Fantasie meines zweyten Versuchs gehören: allein, wie viele sind derer, die dergleichen lieben, verstehen und gut spielen? Der H. von Gerstenberg u. H. C. M. Scheibe in Copenhagen u. a. m. wünschten dergleichen u. offeriren alle bona officia: alleine, noch habe ich wenig Lust dazu, eben so wenig, als zu Claviersonaten mit einem begleitenden Instrument nach dem jetzigen Schlendrian. Doch dieses letztere Un- oder Mittelding könnte lucrativer seyn, als jene finstere Fantasien." *CPEB-Briefe*, 1:485–88; *CPEB-Letters*, 75–76.

10. "Er schickt itzo 12 sehr schwerer Sonaten zum Druck nach England." *CPEB-Briefe*, 1:463–64; not in *CPEB-Letters*.

11. JCB's op. 10 was first published by Welcker in London in July 1773, and was reprinted a few months later by Hummel in Amsterdam and Sieber in Paris. Other editions were published by Berault in Paris, Thompson in London, and Huberty/Torricella/Artaria in Vienna. Individual sonatas from the set were also published separately.

a letter to Charles Burney dated 5 September 1776, Bach thanked Burney for the gift of his recently published *History of Music* and promised to have a copy of the yet-to-be-published accompanied sonatas sent to him:

As soon as my sonatas appear, I will have the twelve copies you ordered from me held by Mr. Schultze. It is to him that you will please make payment. He will give you at the same time a thirteenth copy of these sonatas, that I intend for you, as well as a copy of those sonatas composed by me that Mr. Bremner is printing, as soon as these are available.¹²

Whatever might have spurred Bach's interest in the accompanied sonata in the mid 1770s, the interest does not seem to have been long-lasting. After the thirteen works published between 1776 and 1778, Bach is not known to have composed any further such works.

Accompanied Sonatas, Wq 89

Although Bremner's edition of Wq 89 came out in 1776 and was available on the continent as well as in London (an advertisement in the Hamburg press notes that even Bach himself was selling them: "they are to be had at the house of the Kapellmeister for 8 Marks"),¹³ it is instead the Hummel print of 1778 that is listed in NV 1790 (p. 42):

- No. 39. H[amburg]. 1778. Clavier, Violine und Violoncell. Ist die 1ste Sonate, der durch Hummel gedruckten Sonaten. [Wq 89/1]
No. 40. H. 1778. Clavier, Violine, und Violoncell. Ist die 2te dieser Sonaten. [Wq 89/2]
No. 41. H. 1778. Clavier, Violine und Violoncell. Ist die 3te dieser Sonaten. [Wq 89/3]
No. 42. H. 1778. Clavier, Violine, und Violoncell. Ist die 4te dieser Sonaten. [Wq 89/4]
No. 43. H. 1778. Clavier, Violine und Violoncell. Ist die 5te dieser Sonaten. [Wq 89/5]
No. 44. H. 1778. Clavier, Violine und Violoncell. Ist die 6te dieser Sonaten. [Wq 89/6]

12. "Il Vous presentera en même tem[p]s un treizième Exempleire, de ces Sonates, que je destine pour Vous, comme aussi un Exempleire de ces Sonates, que Monsieur Bremner fait imprimer de ma Composition, aussitôt qu'encore cellesçi auront vu le jour." *CPEB-Briefe* 1:598–603; *CPEB-Letters*, 102 (Clark's English translation is slightly altered here). The first set of sonatas mentioned (of which Burney had ordered twelve copies as a sales agent for Bach, and for which he was receiving a thirteenth copy *gratis*) is Breitkopf's print of Wq 90, so apparently the production of Bremner's edition of Wq 89 and Breitkopf's of Wq 90 overlapped.

13. "Sie sind in dem Hause des Herrn Kapellmeisters für 8 Mk. zu haben." *HUC* (16 April 1777), 4. Cited in Wiermann, 216.

The reason for this could simply be that by the time Bach compiled his list of trios for NV 1790 he no longer had a copy of the Bremner print and used what he had on hand. In a response to an apparent request from Breitkopf for copies of the Bremner print, Bach wrote on 28 July 1778 that he no longer had any and that “Herr [Johann Christoph] Westphal is away. As soon as he returns I will tell him about my English sonatas. I do not have a note left of them. Hummel has reprinted them.”¹⁴ It seems to be the case, however, that Bach considered the Hummel print superior to the Bremner, at least if Johann Christoph Westphal is to be believed. Four years later, in response to a request for the Bremner edition from Johann Jakob Heinrich Westphal in Schwerin, the Hamburg Westphal writes on 18 March 1782:

We have not had the London edition for a long time because it is more expensive than the Amsterdam or Berlin Hummel edition, and these were corrected by Mr. Bach, before Hummel made the engraving. We are certain of this because the matter went through our hands.¹⁵

In reality the Bremner and Hummel editions do not differ substantially from each other, so any correcting done by Bach seems to have been rather cursory—primarily limited to articulation and phrasing. In fact, one case of a pitch error in the Bremner print remains uncorrected in the Hummel. On the strength of its being listed in NV 1790, however, the Hummel print is the principal source for the present edition.

Accompanied Sonatas, Wq 90

The production of the next set of sonatas is much more fully documented than for either the Bremner or Hummel prints of Wq 89, since Bach was now dealing with his preferred publisher in Leipzig, Johann Gottlob Immanuel Breitkopf, with whom he maintained an extensive correspondence. In the margin of a letter from 11 July 1775, Bach

14. “H. Westphal ist verreiset. So bald er wiederkōmt, so werde ich es ihm wegen meiner Englischen Sonaten sagen. Ich habe keine Note mehr davon. Hum̄el hat sie nachgedruckt.” *CPEB-Briefe*, 1:686–91; *CPEB-Letters*, 124–25.

15. “Bachs Clavier Trios, London op. 2 haben und halten wir schon lange nicht mehr, weil diese Ausgabe theurer ist als die Amsterdammer oder Berlin Hummelsche, und diese auch correcter da Hr. Bach die Druckfehler verbessert hat, ehe Hummel den Nachstich vornahm. Daß dieses richtig ist wissen wir, weil die Sache durch unsre H̄nde gegangen ist.” *CPEB-Briefe*, 2:222–23. The original letter is lost. This passage was preserved by J.J.H Westphal, who copied it into one of his notebooks. See also *CPEB-Westphal*, 69.

first broaches the subject of the publication of Wq 90: “Would it perhaps be agreeable to you to print, under my auspices, clavier sonatas by me with an accompanying violin and violoncello (NB some copies in keyboard clef and some in violin clef)?”¹⁶

In a letter to Breitkopf of 22 November 1775, Bach reiterates that he conceived these works to be played as either solo keyboard music or as chamber music, and that by emphasizing their versatility he might attract additional subscribers:

I have great plans for my trios (they are at the same time also solos); therefore I am not worried about the exact publication date promised. I hope a public explanation and request for indulgence can pacify my subscribers. I expect to hear word in March, as I requested, from my friends in London, Germany, Holland, and France about how great the catch is, in order to make my estimate and then, and no sooner, the printing can begin.¹⁷

Likewise an advertisement appearing in *HUC* in the same month underscores that the compositions will be suitable as keyboard solos or as keyboard sonatas with accompanying violin and cello.

“C.P.E. Bach’s clavier sonatas with accompaniment of a violin and violoncello.” The following gentlemen—in addition to the composer himself in Hamburg—will accept advanced payment of one thaler from now until Easter 1776 for this work: [here follows a list of agents]. These sonatas will appear in print shortly after Easter 1776, and because the clavier part will be printed in both soprano clef and treble clef, one can choose. Incidentally, these sonatas are easy and can also be played without accompaniment as *solos*. Hamburg, the 24th of November, 1775.¹⁸

16. “W̄re es wohl Ihnen gef̄llig, f̄r meinen Verlag Clavier-sonaten von mir mit einer begleitenden Violin u. Violoncell (NB einige Exemplare in Clavierschl̄ssel u. einige Exemplare in den Violinschl̄ssel) zu drucken?” *CPEB-Briefe*, 1:508–12; *CPEB-Letters*, 81–82.

17. “Mit meinen Trios (es sind zugleich auch Solos) habe ich groÙe Deseins, ich kehre mich deswegen nicht an den p̄nktlich versprochenen Termin, eine öffentliche Erklärung und gebetene Nachsicht kan hoffentlich meine Pr̄numeranten beruhigen. Ich denke im M̄rz, so, wie ich gebeten habe, von meinen Freunden aus London, Teutschland, Holland u. Frankreich Nachricht zu erhalten, was sich gefangen hat, um meinen Ueberschlag zu machen, und alsdeñ , u. nicht eher kann der Druck angehen.” *CPEB-Briefe*, 1:540–43; *CPEB-Letters*, 87–88.

18. “C.P.E. Bachs Clavier-Sonaten mit einer Violin und einem Violoncello, bloÙ zur Begleitung. Auf dieses Werk nehmen, auÙer dem Verfasser in Hamburg, folgende Herren von jezto, bis Ostern 1776, einen Thaler Vorschuß an: [here follows a list of agents]. Diese Sonaten werden bald nach Ostern 1776 gedruckt erscheinen, und da die Clavier-Stimme sowol im Discantschl̄ssel, als Violinzeichen, gedruckt wird;

Despite Bach's stated objectives to have the manuscript in Leipzig to be typeset by March 1776 and to have the sonatas published in time for the Easter fair that year, it was not until May that Bach finally delivered the manuscript to Breitkopf, accompanied by the following letter:

Highly born, most honoured Herr and most cherished friend,

My manuscript of 3 sonatas is finally enclosed. At this time no more will be coming. This will be the first collection and I will continue it, if I am living. It can no longer be delivered for 1 Rt. If it fills only 12 sheets in print, then I would be happy. These 3 sonatas take up 12½ sheets in manuscript. The writing is somewhat spread out here and there because of the page turns. The clavier part can always be continued without paying attention to the rests; but in the violin and violoncello rests are necessary for turning. There is indeed no lack of them in either of these parts. Enough. I leave myself here entirely to your kind judgment and care. In my opinion, I would like these sonatas to have the same format and paper and the same music type as my Cramer *Psalms*. I am requesting the names of your subscribers in order to be able to incorporate them alphabetically with the others. As far as I now know, there are 441 subscribers. How would it be if we have these names printed separately on ordinary writing paper and insert them in each copy, as with my last concertos, since they will require a lot of space and paper? Of these 441 subscribers, 252 are requesting keyboard clef and 189 violin clef. Therefore, we will stay with both clefs, and I fully intend to have to pay somewhat more for them. The title shall follow later. The printing can consist of 1,050 copies, of which 350 can be in violin clef and 700 in keyboard clef. The enclosed clavier part, in which the sheets are numbered as they follow each other, is in violin clef. I do not believe it will need to be copied once again in keyboard clef, since, as the late Winter told me, keyboard clef happens simply with the addition of a line underneath. But do whatever you please. If it is necessary I only wish that it is done correctly. I will also gladly pay for it.

[in margin:] I had grand projects, but they have not come off. You are right about the foreigners. They are so shrewd that they reprint my things in France, Holland, and England without payment.

I set the size of the edition at 1,050, since you have assured me that the difference between 750 and 1,000 pieces lies only in the paper and not in the setting or printing. The pages sewn together in the manuscript remain sewn together and only those that are free and visible will be printed. The figures in the clavier part, which sometimes indicates the fingering, also remain and will be included in the print. Since my sona-

so können die resp. Herren Liebhaber wählen. Uebrigens sind selbige leicht, und können auch ohne Begleitung als *Soli* gebraucht werden. Hamburg, den 24sten November, 1775." Wiermann, 206.

tas will now appear later than I promised, because of the tardiness of my agents, I must in this case make a public apology, and NB set a definite date when the delivery will definitely occur. Would you please give me this date? If need be for the sake of certainty, it can be promised a few weeks later than necessary, since the subscribers are ordinarily a little impatient with me, without my having offended or cheated them at any time. A few have already been heard from; our little Kiel Professor Cramer will disturb our plans a little with his collection of my songs, but this collection is not scheduled until Michaelis fair, and I should think our enclosed sonatas can be distributed between Johannis and Michaelis, and hence still earlier. For now I know nothing more than to ask you very much to have the kindness to answer me soon, to report the receipt of the manuscript and to continue to esteem, as before

your very own
friend and servant
Bach.¹⁹

Breitkopf responded to this letter stating that the publication would be ready by the end of July, by which time

19. "Hochedelgebohrner, Hochgeehrtester Herr und Liebwehrtester Freund, Endlich erfolgt hiebey mein Manuscript von 3 Sonaten. Mehrere kommen diesmal nicht dazu. Es wird dies die erste Sammlung seyn, und ich werde, weñ ich lebe, damit continuiern. Für 1 Rt. kañ man nicht mehr liefern. Weñ es 12 Bogen nur vollfüllte im Druck, so wärs mir lieb. Im Manuscripte machen diese 3 Sonaten 12½ Bogen. Hie u. da ist die Schrift wegen des umwendens etwas weitläufig. Bey der Clavierstimme kann immer fortgesetzt werden, ohne sich an Pausen zu kehren; aber bey der Violine u. bey dem Violoncell sind zum Umwenden Pausen nöthig. In diesen beyden Stimmen fehlts auch nicht dran. Genug ich überlaße mich hierin ganz Ihrer gütigen Einsicht u. Vorsorge. Nach meiner Meynung wünsche ich zu diesen Sonaten daßelbe Format und Papier u. dieselben Noten, welche meine Cramerschen Psalmen haben. Um die Nahmen Ihrer Pränumeranten bitte ich, um sie nach Alphabetischer Ordnung den übrigen einverleiben zu können. Was ich bis dato weiß, besteht aus 441 Pränumeranten. Wie wärs, da diese Nahmen viel Platz u. Papier kosten, wir ließen sie a part auf ordinair Schreibepapier drucken, u. legten sie in jedes Exemplar ein, wie bey meinen letzteren Concerten. Unter diesen 441 Pränumeranten verlangen 252 das Clavierzeichen und 189 den Violinschlüssel. Es bleibt also bey beyden Schlüssel u. ich will und muß gerne dafür etwas mehr zahlen. Der Titel soll künftig folgen. Die Auflage kann in 1050 Exemplaren bestehen, hierunter können 350 im Violinzeichen und 700 im Clavierzeichen seyn. Beykömende Clavierstimme worin die Bogen so, wie sie aufeinander folgen, numerirt sind, ist im Violinzeichen, ich glaube nicht, da, wie mir der seelige Winter sagte, das Clavierzeichen blos durch Untersetzen einer Linie geschieht, daß sie noch einmahl im Clavierzeichen müßte abgeschrieben werden. Doch, wie Ihnen beliebt. Ist es nöthig, so wünsche ich nur, daß es sehr korrekt geschehe. Ich bezahle gerne auch hiefür.

[linker Rand] Ich hatte große Projecte, aber sie sind nicht eingeschlagen. Sie haben Recht, was die Ausländer betrifft. Sie sind so klug, daß sie meine Sachen, ohne Entgeld, nachdrucken in Fr. Holl. u. Eng.

he would need the names of the subscribers in order to publish them on a list to be included with the print. To this Bach answered:

Most cherished compatriot,

Bravo! I look forward to my sonatas at the end of July. The large number of subscribers does not originate from my known friends, who have not even provided me with 100. Unknown patrons are doing the most. A Russian excellency provided me with about 50 without my knowing him, and a Danish one 84, also without my knowledge. Baron Swieten, Baron Braun, Baron Ditmar, all Vienna excellencies, have provided me with some 40, and so forth.

None of my friends has come up with as many as 20. But I am having more luck than I have the right to expect. People are crazy about my modest concoction, from which one may profit.

The names of the subscribers shall follow as soon as you ask for them. Please charge 6 copies of your son's works to my bill. I remain, as always, cordially

your most faithful friend and servant

Bach.²⁰

Ich habe die Stärke der Auflage auf 1050 gesetzt, weil Sie mich versichert haben, daß der Unterschied zwischen 750 und 1000 Stück bloß im Papier u. nicht im Satz oder Druck liege. Die zusammengehefteten Blätter im Manuscripte bleiben so zusammengeheftet und es wird bloß dasjenige gesetzt, was frey u. sichtbar ist. Die Ziffern in der Clavierstimme, welche zuweilen die Fingersetzung andeuten, bleiben auch u. werden mitgedruckt. Da ich nun, wegen Saumseeligkeit meiner Collectoren, später mit meinen Sonaten erscheinen werde, als ich versprach: so muß ich mich disfalls öffentlich entschuldigen, und NB einen gewissen Termin setzen, da die Auslieferung gewiß geschiehet. Diesen Termin belieben Sie mir anzugeben, und es können allenfalls merherer Gewißheit wegen, ein Paar Wochen längere Frist versprochen werden als es nöthig ist, denn die Pränumeranten sind bey mir ordinair ein bisgen ungedultig, ohne daß ich sie noch jemahls beleidigt oder betrogen habe. Schon jetzt melden sich zuweilen einige. Unser kleiner Kieler Professore Cramer wird uns mit seiner Sammlung meiner Lieder ein bisgen in die Qveere kommen: Allein diese Sammlung ist erst auf der Michaelis-Meße nöthig, und unsere beykommenden Sonaten können, deucht mich, zwischen Johannis u. Michaelis, und also noch eher, geliefert werden. Nun weiß ich nichts mehr, als daß ich Sie recht sehr bitte, die Güte für mich zu haben, mir bald zu antworten, den Empfang des Manuscripts zu berichten und ferner, wie bisher, lieb zu behalten | Ihren | ganz eigenen | Freund u. Diener | Bach." *CPEB-Briefe* 1:568–74 (modified); *CPEB-Letters*, 94–96.

20. "Liebwehrtester Herr Landsmann,

Bravo! Ich freue mich auf meine Sonaten zu Ende des Julius. Meine starke Pränumeration rührt nicht von meinen bekannten Freunden her, diese haben mir noch nicht 100 verschafft. Das meiste thun unbekannt Gönner. Eine Rußische Excellenz hat mir, ohne daß ich sie kenne, etliche 50, und eine Dänische dito auch unbekannterweise 84 verschafft. Baron Swieten, Baron Braun, Baron Ditmar, allerseits Wienerische Excellenzen, haben mir einige 40 verschafft u.s.w.

The fact that Bach was pleasantly surprised by the large number of subscribers shows that the market for such works was still rather large, and also demonstrates that by this time Bach's popularity as a keyboard composer was enough to attract buyers from well beyond his immediate circle of friends and agents. The businessman Bach was certainly as pleased as the musician.

By mid-July Bach was receiving proof pages from Leipzig. On 19 July he wrote to Breitkopf:

I am completely satisfied with my sonatas. More will follow in a few days. The title is in German as follows:

Carl Philipp Emanuel Bachs Clavier-Sonaten mit einer Violine und einem Violoncell zur Begleitung

Erste Sammlung

Im Verlage des Autors.

The other side of the title-page remains blank and the subscribers will fill a separate sheet. They will follow in a few days. In the clavier part in violin clef, page 2, system 9, bar 4, the next-to-last note must be B' instead of C''. On page 26, system 9, bar 6 the second note must be F''' instead of D'''. Only the latter mistake is in the clavier part in keyboard clef. Everything is good in the violin part, from what I have of it. The last mistake is somewhat important and could be footnoted.²¹

The two errors mentioned by Bach were corrected before the final printing, indicating that Breitkopf was willing to keep his valuable type tied up in production while waiting for corrections to be sent by the composer. Whether this was Breitkopf's standard policy or whether it was a privilege reserved for especially prized clients like Bach is not known.

Keiner meiner Freunde ist auf 20 gekommen. Ich habe freylich mehr Glück als Recht. Die Leute sind in mein mäßiges Machwerk vernarrt, man profitire davon.

Die Nahmen der Pränumeranten sollen, so bald Sie es verlangen, erfolgen. Von Ihres Herrn Sohns Sachen belieben Sie auf meine Rechnung 6 Stück zu setzten. Ich beharre, wie allezeit, von Herzen Ihr | ergebenster Fr. und Dr. | Bach." *CPEB-Briefe*, 1:578–81; *CPEB-Letters*, 97.

21. "Mit meinen Sonaten bin ich vollkōmen zufrieden, in ein Paar Tagen ein Mehreres. Der Titel ist deutsch, folgendermaßen: Carl Philipp Emanuel Bachs Claviersonaten mit einer Violine und einem Violoncell zur Begleitung | Erste Sammlung | Im Verlage des Autors. Die andere Seite des Titels bleibt leer, und die Pränumeranten füllen einen a parten Bogen. In ein Paar Tagen folgen sie. In der Clavierstimme im Violinzeichen, S. 2, syst. 9, t. 4 muß die vorletzte Note statt c'', h' seyn. S. 26, syst. 9, t. 6 muß die 2te Note statt d''', f''' seyn. Bey der Clav.stimme in Clavierzeichen ist nur der letzte Fehler. In der Violinstimme ist alles gut, so viel ich habe. Der letzte Fehler ist etwas erheblich u. könnte angemerkt werden." *CPEB-Briefe* 1:584–86; *CPEB-Letters*, 97–98.

Bach's "few days" for sending the subscriber names turned into nearly two weeks because of a spa treatment (Brunnencur), but on 31 July he finally sent the list of subscribers to Breitkopf. Despite the delays caused primarily by himself, Bach still requested that Breitkopf turn the job around as soon as possible because "I am being rather pressed" (weil ich ziemlich gemahnt werde) by subscribers.²² Bach continued to receive proof pages and queries from Breitkopf for another week, apparently including a question as to the appropriateness of a German title instead of an Italian one. Bach elected to keep the German title and also found one error in the cello part, which Breitkopf did not correct, so perhaps Breitkopf was now moving so quickly as to decline further changes to the typesetting. He even ignored Bach's suggestion to include the correction in a footnote if it could no longer be incorporated into the music. To avoid further delays Bach requested that Breitkopf not send the remaining pages of the keyboard part for proofreading, trusting that there would be no mistakes in them.²³ The printing was apparently completed by 17 August, as Bach revealed in a letter from the following week that he was still anxiously awaiting the package that Breitkopf sent that day.²⁴ The package arrived in the last week of August or during the first few days of September, since Bach forwarded the thirteen copies ordered by Forkel in Göttingen on 4 September.²⁵

The Wq 90 sonatas are listed in NV 1790 (p. 41):

No. 32. H[amburg]. 1775. Clavier, Violine und Violoncell. Ist die 1ste Sonate der 1sten Sammlung der Clavier Trii [Wq 90/1]

No. 33. H. 1775. Clavier, Violine und Violoncell. Ist die 2te Sonate dieser Sammlung. [Wq 90/2]

No. 34. H. 1775. Clavier, Violine und Violoncell. Ist die 3te Sonate dieser Sammlung. [Wq 90/3]

NV 1790 usually gives the date of publication for printed works. That 1775 is listed here instead of 1776 could be a case of Bach (or Anna Carolina Philippina) misremembering the exact date of publication (although it is printed on the title page), or it could be a case of Bach providing the date of composition rather than publication.

22. Letter from Bach to Breitkopf, 31 July 1776. *CPEB-Briefe*, 1:586–89; *CPEB-Letters*, 98–99.

23. Letters from Bach to Breitkopf, 6 and 7 August 1776. *CPEB-Briefe*, 1:590–94; *CPEB-Letters*, 99–100.

24. Letter from Bach to Breitkopf, 23 August 1776. *CPEB-Briefe*, 1:595–96; *CPEB-Letters*, 100–101.

25. Letter from Bach to Nicolaus Forkel, 4 September 1776. *CPEB-Briefe*, 1:597–98; *CPEB-Letters*, 101.

Accompanied Sonatas, Wq 91

Bach included the phrase "Erste Sammlung" on the title page of Wq 90, so it was clear that he was already intending to bring out a second collection, and he wasted no time in producing it. Writing to Breitkopf just a few months after the publication of Wq 90, Bach made known his plans for Wq 91:

Prosit the New Year! I am submitting herewith my plan to you which, however, may not be made public without your approval. Provided, then, that you most kindly want to and are able to, I intend to advertise the second collection of my last sonatas from the beginning of February until the end of July for one thaler advance payment, and at the same time to promise that these sonatas will appear shortly thereafter in 2 clefs as previously.

My manuscript can be sent to you complete at the end of February, if your circumstances require you to have it soon. I will again provide about 3 or 4 sonatas in 12 sheets on the same paper and with the same music type. The printing will be just as large as the first collection, again without foreword and dedication, only with the names of the subscribers.²⁶

Breitkopf must have agreed to Bach's suggested schedule, because barely a week later Bach was asking Forkel to once again serve as agent for the new collection, and on 25 January 1777 announcements appeared in the Hamburg press with the exact information that Bach had suggested in his letter.²⁷

Once again, however, Bach missed his self-imposed deadline of delivering the manuscript to Breitkopf by the end of February. He did not send the sonatas to Leipzig until the beginning of June:

26. "Prosit das neue Jahr! Ich lege Ihnen hiemit meinen Plan vor, welcher aber ohne Ihren Beyfall nicht öffentlich bekant werden darf. Voraus also gesetzt, daß Sie gütigst wollen und können, so will ich auf die zweyße Sammlung meiner letzten Sonaten vom ersten Februar biß den letzten Julius einen Thaler Vorschuß ausschreiben und dabey versprechen, daß diese Sonaten kurz nachher wieder in 2 Schlüßeln erscheinen sollen.

Mein Manuscript kann völlig zu Ende des Februars Ihnen zugeschickt werden, weñ Ihre Umstände es bald haben müßen. Ich liefre wieder ohngefehr 3 oder 4 Sonaten in 12 Bogen auf daßelbe Papier und mit denselben Noten. Die Auflage wird wieder so stark wie die erste Sammlung, wieder ohne Vorrede u. Dedication, bloß mit den Nahmen der Pränumeranten." Letter from Bach to Breitkopf, 30 December 1776. *CPEB-Briefe*, 1:614–15; *CPEB-Letters*, 104.

27. Wiermann, 213–14.

You are receiving herewith my manuscript of the second part. This time it contains 4 short sonatas, which are, however, barely as long as the first 3. The printing is in every respect the same as the preceding one, namely 700 copies in keyboard clef and 350 copies in violin clef, in the same format and on the same paper as the first part, without foreword and dedication, just with the title, which will not be changed at all, except the “second collection” takes the place of the “first collection.”²⁸

On 19 June Bach again wrote to Breitkopf, indicating his satisfaction with the proof sheets.²⁹ The printing was apparently completed by 13 July, at which time Bach still hoped to send the list of subscribers to Breitkopf soon; but less than two weeks later Bach authorized the release of the sonatas without a subscribers list, ostensibly because the agents had not yet sent the names to him, but perhaps also because the subscription had not gone nearly as well as for the first set.³⁰ Still, the new set of sonatas sold well enough that Bach was asking Breitkopf for additional copies in September.³¹

A review of the new sonatas appeared in October; the reviewer claimed to have heard Bach perform the sonatas on clavichord with a muted violin and a “discreet” violoncello accompaniment.³² Forkel gave his own review in his *Musikalisch-kritische Bibliothek* the following year—a review so positive that Bach felt compelled to write to Forkel: “Your approval of my modest works gives me much pleasure and honour, for which I also thank you most re-

spectfully; however, I am afraid that your enthusiasm for me is too great, and that you have said more than you can justify.”³³

The Wq 91 sonatas are listed in NV 1790 (pp. 41–42):

No. 35. H[amburg]. 1777. Clavier, Violine und Violoncell. Ist die 1ste Sonate der 2ten Sammlung der Clavier Trii. [Wq 91/1]

No. 36. H. 1777. Clavier, Violine und Violoncell. Ist die 2te Sonate dieser Sammlung. [Wq 91/2]

No. 37. H. 1777. Clavier, Violine und Violoncell. Ist die 3te Sonate dieser Sammlung. [Wq 91/3]

No. 38. H. 1777. Clavier, Violine und Violoncell. Ist die 4te Sonate dieser Sammlung. [Wq 91/4]

Bach’s next publishing project with Breitkopf was the first set of solo keyboard sonatas *für Kenner und Liebhaber*. The project was an even bigger financial success than the accompanied sonatas and eventually expanded to comprise a series of six volumes of not only keyboard sonatas, but also rondos, and fantasias—the latter being the very genre Bach was contemplating a return to before he embarked on his accompanied sonatas.

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Sharon S. Prado

28. “Hierbey erhalten Sie mein Manuscript zum zweyten Theile. Es enthält diesmahl 4 kurze Sonaten, welche aber kaum so lang sind, als die ersten 3. Die Auflage ist in allem, wie die vorige, nemlich 700 Exemplare mit dem Clavierzeichen und 350 Exemplare mit dem Violin-schlüssel, in demselbigen Format u. auf das nehmlische Papier, wie der erste Theil, ohne Vorrede und Dedication, blos mit dem Titel welcher in nichts verändert wird, als, statt erste Sammlung, wird zweyete Sammlung gesetzt.” Letter from Bach to Breitkopf, *CPEB-Briefe*, 1:630–33; *CPEB-Letters*, 107. Although Suchalla gives a date for this letter of 4 April 1777, and includes “Hamburg, d. 4. Aprill 77.” in his transcription as if it were a part of the letter, Clark maintains that the letter is, in fact, undated. A June dating is suggested by a note Breitkopf wrote on the envelope, indicating his receipt of the letter on 4 June 1777. Clark surmises that the April date came from a mix-up with another letter to Breitkopf that was archived together with the letter quoted here.

29. Letter from Bach to Breitkopf, 19 June 1777. *CPEB-Briefe*, 1:635–36; *CPEB-Letters*, 108.

30. Letters from Bach to Breitkopf, 13 and 23 July 1777. *CPEB-Briefe*, 1:640–43; *CPEB-Letters*, 109–10.

31. Letter from Bach to Breitkopf, 27 September 1777. *CPEB-Briefe*, 1:655–56; *CPEB-Letters*, 114.

32. Wiermann, 216–17.

33. Letter from Bach to Forkel, 25 July 1778. *CPEB-Briefe* 1:684–86; *CPEB-Letters*, 123. Forkel’s review appeared in *Musikalisch-kritische Bibliothek*, 2 (Gotha: 1778), 275–300.