

# INTRODUCTION

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When Carl Philipp Emanuel Bach began the composition of his sonatas for keyboard and orchestra in 1762, he probably intended them for a small circle of dilettante performers, perhaps first and foremost his less advanced pupils. All the sonatas were scored for forces that would have been available in amateur circles in Berlin at the end of the Seven Years' War: keyboard, flutes, and four-part strings. The keyboard parts were notably less demanding than the solo parts in Bach's concertos; they doubled the orchestra much of the time, and they did not require the performer to play from figured bass. Bach arranged many movements and sections of the sonatas from keyboard works and from the *Zwölf kleine Stücke* for two flutes (or violins) and keyboard, Wq 81, which would have limited the commercial appeal of those sonatas. Table 1 lists all the sonatas and their concordances with other C.P.E. Bach compositions, in the order in which the sonatas appear in Bach's estate catalogue, NV 1790.<sup>1</sup>

The house copies—the manuscripts Bach had kept in his library for his own use—are extant for all twelve sonatas and serve as principal sources for the latest known versions of the sonatas published in CPEB: CW. With the exception of those of Wq 96 and Wq 109, these house copies are preserved in the composite set of parts D-Hs, ND VI 3472 o (see the discussion of Wq 97, source A, in the critical report; for a description of the house copies of Wq 96 and 109, see source A 2 for Wq 96 in the critical report, and CPEB: CW, III/13, respectively). A second collection of manuscript parts for all twelve sonatas, made from the house copies by Johann Heinrich Michel for Johann Jakob Heinrich Westphal after Bach's death, is preserved in B-Bc, 6352 MSM (see Wq 97, source B).

According to NV 1790 (p. 46), the four sonatas in this volume—the Sonatina in D Major, Wq 96 (H 449); the Sonatina in G Major, Wq 97 (H 450); the Sonatina

in G Major, Wq 98 (H 451); and the Sonatina in F Major, Wq 99 (H 452)—were composed in 1762, in Berlin, and remained unpublished during Bach's lifetime. They have come down to us in a relatively large number of non-autograph manuscript sources, which suggests that they circulated widely nevertheless. And the fact that most of these sources date from Bach's years in Hamburg suggests that these works continued to be of interest to him for much of his career. In fact, as with the other sonatas that he composed in the early 1760s, Bach apparently revised Wq 96–99 extensively. For six of the twelve sonatas (Wq 96 and 106–110, but not Wq 97–99), the earlier Berlin versions survive, and if we compare these with the later manuscripts that were copied in Hamburg, we can see how Bach transformed a set of modest pieces intended for amateurs into works that more closely resemble keyboard concertos.

## Sonatina in D Major, Wq 96

A total of eleven sources survive for Wq 96, five of which transmit the earlier (Berlin) versions of the work, and six the later (Hamburg) version. The variants among the later sources are negligible, and it seems clear that one set of parts, D-B, Mus. ms. Bach St 506 (source A 2), which is mostly autograph and served as Bach's house copy, was the source from which the others were copied. The five earlier sources present a more complicated situation, since none of them are autograph, and the variants among them are significant enough to preclude a common source. Two distinct earlier versions of Wq 96 were apparently in circulation before Bach engaged in the more substantial revisions that resulted in the Hamburg version of the piece. The lack of autograph material or house copies makes it difficult to reconstruct the chronological relationship between these earlier variants, but the surviving sources bear witness to the early history of the work, even though not all of the variants appear to stem from Bach (e.g., the arrangement of the solo keyboard for solo harp in D-B, Sammlung Thulemeier 28 [source D 5]). If we then compare these earlier versions with the Hamburg version of Wq 96, we can learn more about how Bach's conception of the sonatina as a genre changed in his later years, and speculate as

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1. Some of these numbers differ from those that Bach entered on his house copies; see the "Bach's No." column in table 1. The sonatas are discussed briefly by Jane R. Stevens, *The Bach Family and the Keyboard Concerto: The Evolution of a Genre* (Warren, Mich.: Harmonie Park, 2001), 224–29, and by David Schulenberg, *The Music of Carl Philipp Emanuel Bach* (Rochester, N.Y.: University of Rochester Press, 2014), 188–95. There is a more detailed discussion in Fisher 2008.

TABLE I. THE SONATINAS AND THEIR CONCORDANCES

NV 1790 Entry (pp. 46–48)	Bach's No. <sup>a</sup>	Wq	Helm	Key	Remarks	CPEB:CW
"No. 1. B[erlin]. 1762. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	I	96	449	D	early and intermediate versions: cemb, 2 fl, 2 vn, va, basso	III/12.1
"No. 2. B[erlin]. 1762. 2 Claviere, 3 Trompeten, Paucken, 2 Hörner, 2 Flöten, 2 Hoboen, 2 Violinen, Bratsche, Violoncell und Basson."	II	109	453	D	mvt. i adapted from Wq 117/37 ("La Gause"); mvt. ii adapted from Wq 117/18 ("La Pott")	III/13
			480 <sup>b</sup>	D	early version: 1 cemb, 2 fl, 2 vn, va, basso; mvt. i adapted from Wq 117/37 and Wq 81/12; mvt. ii adapted from Wq 117/18 and Wq 81/9	
"No. 3. B[erlin]. 1762. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	IV	97	450	G	mvt. i adapted from Wq 81/11 and Wq 81/4; mvt. ii adapted from Wq 81/1	III/12.1
"No. 4. B[erlin]. 1762. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	V	98	451	G	mvt. iii adapted from Wq 117/22 ("L'Auguste")	III/12.1
"No. 5. B[erlin]. 1762. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	VI	99	452 <sup>c</sup>	F		III/12.1
"No. 6. B[erlin]. 1763. 2 Claviere, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	III	110	459	B $\flat$	mvt. ii adapted from Wq 117/20 ("La Bergius"); mvt. iii adapted from Wq 62/16/iii	III/13
					early version: 1 cemb, 2 fl, 2 vn, va, basso	
"No. 7. B[erlin]. 1763. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	VII	100	455	E	mvt. i adapted from Wq 117/29 ("La Xenophon"/ "La Sybille"); mvt. ii adapted from Wq 117/38 ("La Frédérique") and Wq 65/29/iii	III/12.2
"No. 8. B[erlin]. 1763. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	VIII	101	460	C	revised version	III/11
			106	458	C	
"No. 9. B[erlin]. 1763. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	IX	102	456	D	mvt. i adapted from Wq 117/28 ("La Complaisante") and Wq 81/7; mvt. ii adapted from H 585/iii, Wq 74/iii, and Wq 117/36 ("La Louise")	III/12.2
"No. 10. B[erlin]. 1763. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	X	103	457	C	mvt. i adapted from Wq 117/34 ("La Philippine") and Wq 116/18 (Andantino); mvt. ii adapted from Wq 62/20/iii	III/12.2
"No. 11. P[otsdam]. 1764. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	XI	104	463	d	revised version	III/11
			107	461	d	

TABLE I. (CONTINUED)

NV 1790 Entry (pp. 46–48)	Bach's No. <sup>a</sup>	Wq	Helm	Key	Remarks	CPEB:CW
"No. 12. P[otsdam]. 1764. Clavier, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	XII	105	464	E♭	revised version	III/II
		108	462	E♭	early version: cemb, 2 fl, 2 vn, va, basso; printed, Berlin: Winter, 1766	
[p. 48] "Von diesen Sonatinen ist zwar die 8te, 11te und 12te gedruckt, aber nachhero ganz verändert worden."					see "Sonatinas" preface, ix	III/II

## NOTES

- a. Work number in CPEB's hand on his house copy; all but four of these match the sonatina's number in NV 1790.
- b. Helm catalogues the early version of Wq 109 as both H 480 (based on D-LEm, PM 5216) and H 480.5 (based on D-B, Mus. ms. Bach St 577).
- c. Helm assigns two catalogue numbers to Wq 99: H 452 and H 485; the latter is listed among works of doubtful authenticity based on its source in CZ-KRa.

to how he may have revised Wq 97–99. (Both of the earlier versions of Wq 96 are published in the appendix to this volume.)

The earliest known version of Wq 96 survives only in D-B, SA 4844 (source B 2). The most striking feature of this version is that it has three movements instead of just two. The outer movements (*Arioso* and *Poco vivace*, both in D major) correspond to the two movements of the latest version of Wq 96. Both movements are essentially ternary forms in the earliest version, in which the keyboard doubles the string and wind parts, and presents a somewhat more soloistic variation on the reprises. The A section of the *Arioso* consists of an eight-measure phrase that ends with a half cadence (mm. 1–8), and the B section consists of an eight-measure phrase that ends with a full cadence in the dominant key (mm. 17–24), followed by a three-measure transition back to the A section (mm. 25–27). Both statements of the A section are followed by varied reprises. The repeat of the final A is also altered so that it ends with a perfect authentic cadence (mm. 36–43), and the entire section (mm. 17–43) is repeated. The result is a slightly unusual form in which the A section is heard a total of six times: AABAA'BAA'. The *Arioso* also contains a contrasting *Trio*, in the parallel minor key, in which the flutes play the melody, the upper strings provide an accompaniment, and the bass drops out. In this section, there are no varied reprises, and the keyboard and viola parts are both *tacet*.

The middle movement provides a large-scale contrast to the outer movements. It is an *Andantino* in the dominant key of A major, the only movement in any of the four sonatinas in the present volume that is in a different key from the rest of the work of which it is a part. The *Andantino* is a transposed arrangement of the *Andantino* in F Major, Wq 81/II, which Bach published in 1758 as part of the *Zwölf kleine Stücke* (CPEB:CW, II/5). The movement has a binary form with varied reprises, but the variation consists entirely of changes in texture: in the A section the keyboard plays continuo the first time through (mm. 1–8) and replaces the violins on the repeat (mm. 9–16); in the B section the keyboard and violins begin and the flutes enter halfway through (mm. 17–24), and the repeat is *tutti* (mm. 25–32). As with the *Trio* of the *Arioso*, then, the keyboard has no independent material in the *Andantino*.

Bach made several revisions to this early version of Wq 96, the most significant of which was to remove the *Andantino*, which, with further revisions, would become the A section of the first movement of Wq 97 (see below). The most important source for this intermediate stage of Wq 96 is D-B, SA 4834 (source B 1). While the overall two-movement plan of the intermediate version is closer to the final version of Wq 96, the structure of the first movement still resembles that of the earliest version, in that it retains the *Trio* section. But whereas the keyboard had been *tacet* in the earliest version, here it doubles the flutes. This *Trio* was eventually replaced in the final version

by two extended sections in D minor for solo keyboard (mm. 71–118 and 195–238), so that the *Arioso* is heard three times, rather than two.

The early and intermediate versions of the first movement of Wq 96 differ from each other and from the late version in terms of their orchestral textures. In the early version (transmitted in source **B 2**), the most extensive variants are in the inner parts. The flutes and first violin begin in unison, but the second violin has its own, lower melody in the first two measures, so the piece begins in four parts. Then, on the repeat of the first A section, in m. 9, the violins mostly play an octave lower, and they continue in this range throughout the rest of the movement. The viola, which has an independent line throughout the movement, remains in the same octave on the initial repeat of the A section, drops down when the A returns (in m. 28), and then returns to the higher register on the final repeat (in m. 36). In the B section (mm. 17–24), the second flute and violin split off from the first flute and violin, so the texture again expands to four parts. Finally, in the last statement of the A section (mm. 36–43), the second flute and violin and the viola essentially have varied reprises, so the texture becomes heterophonic (see appendix).

In the sources that transmit the intermediate version of Wq 96 (especially **B 1**), the texture of the *Arioso* is essentially in three parts. In the A section (mm. 1–16 and 28–43), the upper voice is in the flutes and violins, all of which play in unison, the middle voice is in the viola, and the lower voice is in the bass. The keyboard doubles the other parts the first time through. On the varied reprises (mm. 9–16 and 36–43), the texture becomes heterophonic, as the flutes and strings repeat the original phrase while the keyboard embellishes it with arpeggiation. In the B section (mm. 17–24), the upper voice is in flute I and violin I, the middle voice is in flute II and violin II, and the lowest voice is in the viola and bass, in octaves. The keyboard again doubles the other parts.

One source for the intermediate version of Wq 96 (D-LEm, PM 5216 [source **D 7**]) has a cembalo part with many readings that differ from the cembalo parts of **B 1** and **B 2**. But these differences are largely textural: **D 7** often lacks chords found in **B 1** or **B 2** (or vice versa), has a few variant pitches and rhythms, and has one measure of decorative figuration in the *Allegro*. This variant keyboard part lacks sufficient authority to be included in the present edition (see critical report).

The latest (Hamburg) version of Wq 96 exemplifies Bach's changed conception of the sonatina for keyboard and orchestra in his later years, in which the balance be-

tween the two instrumental forces is completely reversed. In the earlier (Berlin) versions, the keyboard essentially doubles the orchestral parts and just adds a touch of spice on the repeats. In the late version, the keyboard dominates the texture completely: more than two-thirds of the piece consists of the keyboard playing either solo or with only minimal accompaniment. It is in this spirit that Bach omitted the two sections from the earlier versions of the piece in which the keyboard is least prominent—the *Trio* section from the first movement and the entire *Andantino*—and essentially replaced them with new solo sections.

Bach's new conception may also explain why he abandoned the varied orchestration of the early version of the *Arioso* that is transmitted in source **B 2**. In the late version, Bach achieves textural contrast by pitting the keyboard against the orchestra, as in a concerto. When the keyboard takes on the role of soloist, it plays in a far more virtuosic style than in the earlier versions. And when it accompanies the orchestra, it plays continuo, rather than simply doubling the other parts. The textural variation in **B 2** thus becomes superfluous in the late version of the work. In fact, there are only three complete eight-measure phrases in the entire movement that are heard in a *tutti* texture: the initial A and B sections in the first *Arioso* (mm. 1–8 and 17–24) and the initial A section in the second *Arioso* (mm. 119–25). The other phrases are mostly presented by keyboard and orchestra in alternation (e.g., mm. 28–35), or else by the keyboard, either solo (e.g., mm. 173–80) or with accompaniment (e.g., mm. 126–34). Virtually every repetition of the two phrases that make up the *Arioso* is extravagantly varied by the keyboard, through the addition of figuration, arpeggiation, and embellishment.

Bach changed the tempo of the final movement from *Poco vivace* in the early version to *Allegro* in the latter two. In the intermediate version he revised the movement in relatively minor ways: he rewrote the viola line, changed the register of the violins in three passages (mm. 9–16, 17–24, and 59–60), added the second flute to one passage where it had been resting (mm. 45–48), varied the reprise of the first A section (mm. 9–16), and changed some of the articulations. In the late version, as in the *Arioso*, he intensified the contrast between *tutti* and *solo* to create a more concerto-like texture. The keyboard again plays continuo rather than doubling the other parts during the *tutti* sections. And Bach strengthens the *tutti* sections by adding horns. There are no extended sections for solo keyboard, as in the *Arioso*, but when the keyboard has a varied reprise, or some other section of soloistic writing, the orchestral accompaniment is scaled back considerably from the ear-

lier versions, and often consists merely of *pizzicato* chords in the strings (e.g., mm. 9–16).

Compared with the early and intermediate versions of Wq 96, the late version is much more concerto-like. But Bach accomplished this almost entirely through texture and variation, and not through the use of ritornello form—either in the Baroque guise that his father employed, or the more modern version favored by his younger brother Johann Christian. The two movements of Wq 96 are in simple ternary forms, and Bach kept these intact, even through the three presentations of the *Arioso*. He created a larger and more monumental form by combining and juxtaposing sections of music. He added the two solo sections to the *Arioso*, and thus created a large-scale rondo, and he connected this rondo to the following *Allegro*.

The few revisions that Bach made to the forms of the *Arioso* and the *Allegro* are clearly related to the greater weight and continuity that these movements attain in the latest version of Wq 96. Bach added a cadenza-like expansion to the final A phrase of the second *Arioso* to extend the dominant and strengthen the final cadence. The A phrase begins in m. 181 and is interrupted by the move to the dominant in m. 186. Measures 186–90 act as a five-measure expansion that replaces the sixth measure of the phrase, and mm. 191–92 are the final two cadential measures, which are then repeated in mm. 193–94. At the end of the third *Arioso* he created a transition to the *Allegro* by adding a six-measure coda (mm. 308–13) that moves from the final tonic to a half cadence.

In the *Allegro*, Bach expanded the repeat of the B section with a sequence, a dominant pedal, and a descending chromatic line. The initial B section consists of mm. 17–56. After a cadence in A major, the dominant key (m. 36), a pair of sequential four-measure phrases lead to cadences in E minor (m. 40) and D major (m. 44). An eight-measure phrase (mm. 45–52) then leads to a half cadence in D major, followed by four measures of dominant pedal (mm. 52–56), which prepares the return of the A section in m. 57. The varied reprise of the B section begins in m. 65. Measure 92 corresponds to the D-major cadence in m. 44, but Bach weakens the cadence and initiates a rising sequence in the cadential measure. Measures 93–112 replace the first half of the following phrase (i.e., mm. 45–48 in the original B section) with an expansion that consists of a sequential passage (mm. 92–100) that leads to a dominant pedal (mm. 101–8), and then a descending chromatic progression (mm. 109–12) that returns to the second half of the phrase (mm. 113–16, which correspond to mm. 49–52). This expansion adds more dramatic weight to the final re-

turn of the A section, which now serves as the resolution of the entire work.

### Sonatinas Wq 97–99

Turning to the other three works in this volume, we can hypothesize that each was revised to a greater or lesser degree between 1762, when they were first composed, and the time that the Hamburg and Brussels sources were copied. In the case of the Sonatina in G Major, Wq 97, Bach used three pieces from the *Zwölf kleine Stücke* (Wq 81)—Menuet in G Major, Wq 81/1; Presto in A Minor, Wq 81/4; and Andantino in F Major, Wq 81/11—and created two movements that are both in a large-scale rondo form very similar to that of the Wq 96 *Arioso*. The first movement is an ABABA form that alternates the same *Andantino* that appears in the early version of Wq 96 in source B 2—transposed from F major to G major (based on Wq 81/11)—with a *Presto* (based on Wq 81/4) that has been transposed from A minor to G minor.

The first thirty-two measures of the *Andantino* of Wq 97 are very similar to the *Andantino* as arranged for the early version of Wq 96. The flutes and violins play the two upper voices, and the basso and keyboard play the bass line, with the latter providing continuo. The viola again has an added inner voice, although it differs significantly from the early version of Wq 96, and Bach adds horns, doubling the flutes and violins. In the repeats, the keyboard takes on a more soloistic role, and the strings and winds (without horns) accompany with a simplified version of the upper voices. Bach follows this same pattern each time the *Andantino* returns (mm. 97–128 and 193–224), changing only the keyboard's varied reprises, which gradually increase their surface rhythm from 8th notes, to 16ths, and finally to 32nds.

In the first *Presto* section (mm. 33–96), which has only two voices, Bach omits the horns, viola, and basso. The initial A section is first played by the keyboard alone, and then repeated by the flutes and violins alone. In the second *Presto* (mm. 129–92), the rate of the alternation between keyboard and reduced orchestra increases, so that they are trading off every two measures.

The second movement of Wq 97 (marked *Tempo di minuetto*) is based on Wq 81/1. Bach uses the *Minuetto* as a recurring refrain that alternates with two extended solo sections in contrasting tempos, meters, and keys (*Allegretto*,  $\frac{3}{4}$ , G minor, mm. 33–64; and *Allegro*,  $\frac{6}{8}$ , E major, mm. 97–160). As with the *Andantino* in the first movement of Wq 97, the keyboard plays continuo the first time

through each of the halves of the *Minuetto*, and then varies the reprises with figuration, accompanied by the strings and winds.

Although we have no way of knowing how much Bach revised these two movements after he first composed Wq 97 in Berlin, a comparison with the two Berlin versions of Wq 96 provides some clues. The varied reprises of the *Andantino* and the *Minuetto* in Wq 97 are in the same heterophonic style as the *Arioso* in the Berlin versions of Wq 96, which suggests that they may have been part of Bach's original conception of the work. The continuo writing and the addition of horns in the *tutti* sections are probably later revisions, and it seems likely that the *solo* episodes in the second movement were newly composed when Bach revised the work.

The version of the Sonatina in G Major, Wq 98, that is transmitted in the Hamburg and Brussels sources offers very little evidence that Bach revised this work in the same manner as he did Wq 96 (and presumably Wq 97). It is the only one of the four sonatinas in this volume that has no large-scale rondo movement with solo episodes. In fact, it is the only one that has neither solo nor continuo writing for the keyboard at all. The texture is *tutti* virtually throughout the first two movements (marked *Larghetto* and *Allegro*), with the keyboard either doubling the other parts or embellishing them with figuration. It is only in the third movement (marked *Alla polacca*)—an arrangement of a polonaise for solo keyboard (transposed from F major to G major) that had been published in 1757 with the title “L'Auguste” (Wq 117/22; see CPEB: CW, I/8.2)<sup>2</sup>—that Bach composed varied reprises in which the strings and winds play a strictly accompanimental role. These varied reprises, and the presence of horns in the second and third movements, are the only hints that Bach revised Wq 98 at all.<sup>3</sup>

In the Sonatina in F Major, Wq 99, on the other hand, Bach employed a wide range of textures, most of which bear a closer resemblance to those of the latest version of Wq 96 than to the earlier versions. The opening *Largo*, a binary form, does not have varied reprises, but contains a concerto-like alternation of homophonic orchestral phrases, in three or four parts with continuo, and solo figuration for the keyboard. The second movement (*Allegro*) most closely resembles the earlier versions of

Wq 96. Each half of this binary form begins in three parts, with pairs of horns, flutes, and violins playing the upper voices, and viola and basso playing the bass line (mm. 1–16 and 65–88). In the second half of each section (mm. 16–32 and 88–116), the texture changes to an alternation between solo and continuo that is more typical of the latest version of Wq 96. The keyboard doubles the other parts the first time through, and then varies the reprises (mm. 33–64 and 117–68) with arpeggiated figuration, which creates the same heterophonic texture found in the earlier versions of the *Arioso* of Wq 96, the *Andantino* and *Minuetto* of Wq 97, and the first two movements of Wq 98.

As for the last movement of Wq 99, a large-scale rondo in the mold of the Wq 96 *Arioso*, it is unlikely that the original version was stylistically compatible with the earlier versions of Wq 96. We again see solo episodes that were probably newly composed when Bach revised the work. The *Andante* refrain is, like the *Minuetto* in Wq 97, a short binary form, but in this case it seems unlikely that it was ever a separate piece intended for amateurs. The alternation of pastoral music for flutes and viola with stormy *fortissimo* music for full orchestra is too dramatic and too brief to stand by itself. And the orchestration is so essential to the musical idea, it is hard to imagine that Bach conceived it in any other configuration, or that the keyboard ever played a significant role. Unlike the other multi-section rondos in Wq 96 and 97, which were constructed out of separate parts—either arranged from earlier works or newly composed—it appears that the last movement of Wq 99 was composed as a whole, and the concerto-like juxtaposition of orchestra and soloist was part of Bach's original conception.

Wq 96–99 exemplify the qualities that make Bach such an unusual composer, and that make it such a challenge to edit his music. He was an inveterate recycler who could vary and tinker with a piece for years, and sometimes produce several equally viable versions. In the case of the sonatinas, Bach's desire to recycle what he had already created led him in a typically individualistic direction. Apparently faced with a market for music for keyboard and orchestra that would be suitable for public performance, he turned to a genre that he had invented years before and redefined it. Modest pieces intended for amateurs, in which the keyboard mostly doubled the other parts, were expanded and recomposed according to the textural principles of the keyboard concerto, but without taking on the form of that far more familiar genre.

2. Bach's *Autobiography*, p. 204, gives the date of publication as 1758.

3. In the second movement, the house copy (D-Hs, ND VI 3472 o [Wq 98]) also shows some corrections in Bach's hand (measures altered or rewritten); see commentary.

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