

INTRODUCTION

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 of the earliest versions 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 1790.¹

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 Wq 100, source A 1, and Wq 102 and 103, source A, in the critical report; for a comprehensive discussion of this manuscript, see CPEB: CW, III/11, pp. 215–19; for a description of the house copies of Wq 96 and 109, see CPEB: CW, III/12.1 and 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 100, 102, and 103, source B).

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.

According to NV 1790 (p. 47), the three sonatas in this volume—the Sonata in E Major, Wq 100 (H 455); the Sonata in D Major, Wq 102 (H 456); and the Sonata in C Major, Wq 103 (H 457)—were composed in 1763, in Berlin, and remained unpublished during Bach's lifetime. That they have come down to us in very few sources suggests that their circulation was minimal; indeed, only Wq 102 survives in any additional manuscript beyond Bach's own house copy and the copies made by the Bach household for J.J.H. Westphal. The fact that the only surviving autograph material for all three works is found in the complete set of parts that were prepared or revised during Bach's years in Hamburg suggests that these works continued to be of interest to him for much of his career, though no early versions for Wq 100, 102, or 103 are extant. For six of the twelve sonatas (Wq 96 and 106–110) that were composed in the early 1760s, the earlier Berlin versions do survive; a comparison of these with the later manuscripts that were copied in Hamburg shows how Bach transformed a set of modest pieces intended for amateurs into works that more closely resemble keyboard concertos. Some of the most significant revisions in those six sonatas concern the relationship between the keyboard and the orchestra. In the earlier versions, the keyboard tends to double the orchestra and adds relatively undemanding variations on the repeats. In the later versions, the keyboard plays continuo during sections with full orchestra, the orchestra provides minimal accompaniment when the keyboard varies the reprises, and the keyboard variations are more expansive and virtuosic. In several of the movements, Bach also added new sections in which the keyboard plays alone, turning simple binary and *da capo* forms into extended rondos. Although the sonatas in the present volume appear to have been revised in similar ways, the changes seem to be far less extensive, and the surviving versions of these three pieces are generally more modest in scope than the later versions of Bach's other sonatas.

Wq 100, 102, and 103 consist entirely of expanded and varied arrangements of earlier works by Bach. While these include movements from both solo and trio sonatas and a duet for violins or flutes, Bach took most of his borrowed material from the series of two dozen character pieces for

TABLE I. THE SONATINAS AND THEIR CONCORDANCES

NV 1790 Entry	Bach's No. ^a	Wq	Helm	Key	Remarks	CPEB:CW
[p. 46] "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 ^b	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 ^c	F		III/12.1
[p. 47] "No. 6. B[erlin]. 1763. 2 Claviere, 2 Hörner, 2 Flöten, 2 Violinen, Bratsche und Baß."	III	110	459	B ^b	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
[p. 48] "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	Bach's No. ^a	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/11
		108	462	E♭	early version: cemb, 2 fl, 2 vn, va, basso; printed, Berlin: Winter, 1766	
"Von diesen Sonatinen ist zwar die 8te, 11te und 12te gedruckt, aber nachhero ganz verändert worden."					see "Sonatinas" preface, ix	III/11

NOTES

- Work number in CPEB's hand on his house copy; all but four of these match the sonatina's number in NV 1790.
- 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).
- 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.

solo keyboard that he had composed between 1754 and 1757. In keeping with the French tradition that had inspired such pieces, Bach gave them characteristic titles: typically a woman's first name, the surname of one of his friends, or a character or personality trait. These titles—for example, "La Louise" or "La Complaisante"—are introduced with an article, which was understood as an abbreviation for "La pièce de." Some of Bach's character pieces circulated privately in manuscript copies, and others were published in the Berlin periodicals *Musikalisches Allerley* and *Musikalisches Mancherley*, but all of them are technically undemanding, and are cast in simple forms such as binary, *da capo*, and rondo.²

Sonatina in E Major, Wq 100

The first movement of Wq 100, in E major, is an *Allegretto* in large-scale ternary form. The A section (*Allegretto I*) is a varied setting of "La Xenophon" (Wq 117/29/i), which Bach composed in 1757 and published in the *Musikalisches*

Allerley in 1761.³ In the original keyboard piece, a *da capo* form in C-sharp major, the right-hand melody is mostly doubled in parallel thirds. In the orchestral version, Bach assigns the keyboard's upper voice to flute I and violin I, and the lower voice to flute II and violin II, with the horns joining in at the beginning and end of each section. The basso and keyboard play the bass line, which is figured, and the viola has a newly composed inner voice. On the repeats, the right hand of the keyboard part embellishes the melody with simple figuration, accompanied by *pizzicato* strings. The same figuration is repeated each time the A section comes back.

In the *Musikalisches Allerley*, "La Xenophon" is paired with "La Sybille" (Wq 117/29/ii), a rounded binary form in the parallel minor. In Wq 100, Bach follows suit for the B section of movement i (*Allegretto II*), a rounded binary form in the parallel minor that he bases on "La Sybille." Though more disguised than his borrowing from "La Xenophon," here the flutes and violins again double a single line of melody, with the keyboard then reiterating each phrase with embellishment. As in Wq 117/29, where "La Xenophon" ("Allegretto I alternativement") is reprised after completing "La Sybille" ("Allegretto II"), Bach similarly retains this structure in Wq 100 with a *da capo* of *Allegretto I* indicated at the close of *Allegretto II*.

2. Regarding Bach's character pieces, see CPEB:CW, I/8.2; also see Annette Richards, "Picturing the Moment in Sound: C.P.E. Bach and the Musical Portrait," in *Essays in Honor of Christopher Hogwood: The Maestro's Direction*, ed. Thomas Donahue (Lanham, Md.: Scarecrow Press, 2011), 57–89; Joshua S. Walden, "What's in a Name? C.P.E. Bach and the Genres of the Character Piece and Musical Portrait," in *Genre in Eighteenth-Century Music*, ed. Anthony R. DelDonna (Ann Arbor: Steglein, 2008), 111–38; and Darrell M. Berg, "C.P.E. Bach's Character Pieces and his Friendship Circle," in *CPEB-Studies 1988*, 1–32.

3. Wq 117/29, which includes both "La Xenophon" and "La Sybille," is published in CPEB:CW, I/8.2.

The autograph working score for Wq 100 preserved in PL-Kj, Mus. ms. Bach St 258b (source A 2) offers insight into Bach's compositional process for movement i. One may assess from this partial score that Bach first wrote out the keyboard part, adding the varied reprises; he then added instruments to the solo sections; and finally he wrote out the opening sixteen-measure statement of the bass line (on fol. 4v). That an earlier version existed for Wq 100 is suggested by this score, which lacks both horns and figures. It is further indicated by the second autograph wrapper extant for this sonatina in D-B, Mus. ms. Bach St 371 (described together with source A 2 in the critical report), where Bach noted that the work was not well known ("wenig bekannt"). After completing his likely revision of the sonatina, Bach then discarded the old title wrapper, repurposing the bifolio as part of his house copy for the Symphony I in G Major (Wq 182/1), which he composed in 1773.

The second movement of Wq 100, also marked *Allegretto*, exists in three earlier versions: as the third movement of Bach's unpublished Sonata in E Major (Wq 65/29/iii), composed in 1755; and as an unpublished character piece in two versions—"La Frédérique" (Wq 117/38, earlier version), also in E major, and "L'Ernestine" (Wq 117/38, transposed version), extant in D major in a manuscript copy from c. 1757.⁴ In Wq 65/29/iii, the right-hand melody is heavily embellished, though these embellishments do not appear in either setting of the character piece. The piece is an irregularly proportioned rondo that is presented as a lopsided binary form:

||: A (16 mm.) :||
 ||: B (24 mm.) A (16 mm.) C (8 mm.) A' (8 mm.) :||

When Bach cast Wq 65/29/iii as the second movement of Wq 100, he wrote out and varied the reprises (mm. 17–32 and mm. 89–139), added new embellishments in the keyboard part, and created a continuously changing orchestral texture. He also changed the proportions of the second large section on the varied reprise (mm. 89–139) by shortening its first statement of A to eight measures (mm. 113–20; compare mm. 57–72) and adding a three-measure codetta (mm. 137–39).

The opening A section in the sonatina begins with the full orchestra doubling the two voices of the original solo keyboard texture. The flutes and violins play the sonata's right-hand melody, and the viola, basso, and keyboard play

the bass line. On the varied reprise (mm. 17–32), the keyboard—either solo or accompanied by flutes—alternates with the full orchestra. The first time through the second large section of the movement (mm. 33–88), Bach continues to alternate between *solo* and *tutti*, and he introduces a variety of heterophonic textures, in which the melody is presented in the orchestra as it is simultaneously varied by the keyboard: violin I plays the melody, the viola plays the bass, and violin II adds an inner voice (mm. 33–40); the bass line then moves up into the violins and the melody is given to the flutes (mm. 49–56); and then the viola and basso double the bass line, as the flutes and violins split the melody (mm. 73–80). The written-out reprise of the second large section (mm. 89–139) consists mostly of the keyboard presenting an embellished version of the melody, with a varied accompaniment. In the first six measures of the reprise of section C (mm. 120–26), the keyboard plays the original embellished version from the sonata movement (cf. Wq 65/29/iii, mm. 56–62).

Sonatina in D Major, Wq 102

The Sonatina in D Major, Wq 102 is very similar in form to Wq 100: it contains two movements, both marked *Allegretto*, the first a large-scale ternary form, and the second a rondo. The role of the keyboard is far more modest in Wq 102, however, and it is generally much closer in style to the earlier versions that survive for some of Bach's other sonatinas, with relatively few of the extreme contrasts in texture that characterize his later revisions of those pieces. The A section of the first movement is based on a character piece entitled "La Complaisante" (Wq 117/28), which was composed in 1756 and published in the *Musikalisches Allerley* in 1761.⁵ The original piece is in *da capo* form, but in the sonatina Bach has turned it into a rounded binary form with varied reprises. As in Wq 100, the texture alternates between sections for full orchestra, with the flutes and violins doubling the melody, and sections where the keyboard adds figuration. But the texture actually remains *tutti* throughout, since the keyboard doubles the orchestra when it is not adding variations, and the orchestra continues to play the unembellished melody during the varied reprises. The trio section, a *Presto* in *da capo* form that was originally published as a duet for two flutes (or violins) in 1758, in the *Zwölf kleine Stücke mit zwey und drey Stimme* (Wq 81/7), is scored just for flutes, violins, and keyboard in the sonatina, with each voice of the original duet now

4. For both versions of Wq 117/38, see CPEB: CW, I/8.2; for Wq 65/29/iii, see CPEB: CW, I/6.4.

5. Wq 117/28 is published in CPEB: CW, I/8.2.

doubled by two or three instruments.⁶ The flutes and violins alternate at the beginning and end of the B section (mm. 129–32 and 144–48), but the overall texture is unusually uniform.

The second movement of Wq 102 exists in several earlier guises. It was first composed as the last movement—a *Tempo di minuetto*—of a keyboard trio for harpsichord obbligato and violin in 1754 (Sinfonia in D Major, Wq 74), which also existed as a trio sonata for two violins and continuo (Sinfonia in D Major, H 585). In 1756, Bach set the same material as a character piece for solo keyboard, titled “La Louise” (Wq 117/36), now with the marking *Allegretto*.⁷ The violin/keyboard I or violin I–II parts in the Wq 74 and H 585 versions move mostly in parallel thirds and sixths, which Bach retained in the right hand of the solo keyboard version—although he omitted the inner voice in several of the passages, and made minor changes to the bass line in a few measures. When he transformed the piece into the last movement of Wq 102, he largely followed the solo keyboard version.

The form of the movement is ABACAD—a rondo with three episodes, but without a final A. In the A section, Bach divides his earlier keyboard part between violins and flutes, assigning to the first flute and violin the upper voice of the keyboard’s right hand, and to the second flute and violin the lower voice. The original left-hand part is here doubled by the viola, basso, and the left hand of the sonatina’s keyboard part, which is unfigured. Bach also added new horn parts. The A section is essentially unchanged when it returns in mm. 37 and 81, with the exception of some variation in the keyboard of the same four-measure phrase (mm. 45–48 and 89–92). The episodes feature more variation in the keyboard part and alternate between three different textures: full orchestra, with the keyboard doubling the bass line (mm. 53–68, 103–4, 109–12, and 118–21); keyboard figuration with orchestral accompaniment (mm. 25–28 and 69–80); and a heterophonic texture in which the music of the original character piece is heard in the orchestra as the keyboard varies it with figuration (mm. 17–24, 29–36, 97–102, 105–8, and 112–15).

Sonatina in C Major, Wq 103

The first movement of Wq 103, in C major, is also a large-scale ternary form, which incorporates two solo keyboard

works: “La Philippine” (Wq 117/34), an unpublished character piece in A major that was composed in 1755; and the Andantino in D Minor (Wq 116/18), which was composed in 1756, published in Friedrich Wilhelm Marpurg’s journal, *Kritische Briefe über die Tonkunst* in 1760, and republished in the third volume of Friedrich Wilhelm Birnstiel’s *Kleine Sing- und Spielstücke fürs Clavier* in 1766.⁸ In the sonatina, Bach uses “La Philippine” (similarly marked *Arioso*) as his A section, and the Andantino in D Minor as his trio. Bach changes the tempo marking from *Andantino* to *Andante*, and changes the time signature from $\frac{3}{4}$ to $\frac{3}{8}$.

“La Philippine” is a simple binary form in two voices. In Wq 103, Bach gives the right-hand melody of the solo keyboard version to the flutes and violins; the keyboard doubles the basso line (which has figures), and Bach creates a new inner voice for the viola. On the reprises, the keyboard varies the melody, usually with string accompaniment. The Andantino in D Minor is a *da capo* form, which Bach here turns into a rounded binary form with varied reprises. He preserves this piece as a keyboard solo in the *Andante* section of movement i, the only extended solo section in any of the three sonatinas in this volume.

The sonatinas Wq 96, 97, and 99 (published in CPEB: CW, III/12.1), all have multiple sections for solo keyboard, and in the case of Wq 96 we can see that these are later additions. In general, the textural variation that these solos provide, and the virtuosic style in which they are written, are more characteristic of the later versions of Bach’s sonatinas than they are of the early versions. But the fact that the solo in Wq 103 is based on a solo keyboard work originally composed in 1756 suggests that, in this case, it may instead have been part of Bach’s original conception for the work. Unlike the character pieces that Bach mostly drew upon for these sonatinas, the Andantino in D Minor is extensively embellished, and in Wq 103 he adds even more embellishment on the reprises.

The second movement of Wq 103 has a more complex form than any other movement within the three sonatinas of the present volume. It is based on the third movement of Bach’s Sonata in C Major (Wq 62/20)—composed in 1757 and published in the *Musikalisches Mancherley* in 1762—a work essentially structured in a proto-sonata form.⁹ The sonata movement is also unique among the works borrowed for these sonatinas in its large number of dynamic markings. When he arranged the work for keyboard and orchestra, Bach used the orchestration to

6. Wq 81/7 is published in CPEB: CW, II/5.

7. Wq 74 is published in CPEB: CW, II/3.1; H 585 is in CPEB: CW, II/2.2; and Wq 117/36 is in CPEB: CW, I/8.2.

8. Wq 117/34 and 116/18 are both published in CPEB: CW, I/8.2.

9. Wq 62/20 is published in CPEB: CW, I/5.2.

emphasize these dynamic contrasts. The first twelve measures of Wq 62/20/iii, for example, alternate between *forte* and *piano*; in Wq 103, these measures alternate between full orchestra and strings alone. At the beginning of the second half of the movement (mm. 72–83), Bach takes sections marked *forte* and *piano* in the solo version and scores them for full orchestra and solo keyboard, respectively. He then highlights a decrease from *forte* to *piano* in m. 84 by switching from full orchestra to flutes and violins, and reflects the further decrease to *pianissimo* two measures later by returning to solo keyboard.

The movement begins with a twelve-measure section in C major, followed by a transitional section that leads to a half-cadence in G major. In the sonatina Bach splits the latter section between keyboard (mm. 13–16) and orchestra (mm. 17–20). Bach then lingers on the dominant of G major for seven measures, first quietly and then very loudly. In the original sonata the dynamics decrease to *piano* and *pianissimo*, followed by a *subito fortissimo*. In the sonatina, the *piano* and *fortissimo* markings remain, and Bach further emphasizes the contrast by giving the first four measures to the solo keyboard (mm. 21–24), and then, at the *subito fortissimo*, moving the sonata's right-hand melody to the upper voices of the orchestra, at the octave above (m. 26).

In the original sonata, the G-major section is repeated, and its opening four measures are varied by switching to the minor mode. In the sonatina, Bach expands the form after the cadence in m. 35 by adding a new section for solo keyboard in a fantasia-like style, which leads to a second G-major cadence in m. 58. After this second cadence, the minor mode section begins, but then is interrupted with a cadenza before the full orchestra returns, *fortissimo*, to repeat the final ten-measure section.

The second half begins (mm. 72–83) with a sequential passage that is based on the opening gesture of the movement. This leads to a half-cadence in E minor, and then the

music of the earlier G-major section returns, transposed to this key (mm. 84–98). In mm. 98–112, Bach again inserts the fantasia-like section, varied and somewhat truncated, which leads to a second cadence in E minor. There follows a recapitulation of the entire first half of the movement, but with the transitional section altered (mm. 125–32), and the G-major material transposed to the tonic key.

In his sonatinas, Bach's desire to recycle what he had already created led him in a typically individualistic direction. Apparently sensing a market for music for keyboard and orchestra that would be suitable for public performance, he repeatedly turned to works that he had composed years before, and inventively borrowed from them and refashioned them for a new genre that he had invented and continued to redefine. Modest pieces intended for amateurs, in which the keyboard mostly doubled the other parts (if any), were here expanded and recomposed according to the textural principles of the keyboard concerto, but without taking on the form of that far more familiar genre.

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