

INTRODUCTION

When Carl Philipp Emanuel Bach began the composition of his sonatinas 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 sonatinas were scored for forces that would have been available in amateur circles in Berlin at the end of the Seven Years' War: keyboard, two 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 sonatinas from his keyboard works and from his published chamber pieces (Wq 81), which would have limited the commercial appeal of those sonatinas. Table 1 lists all the sonatinas and their concordances with other C.P.E. Bach compositions, in the order in which the sonatinas appear in his 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 sonatinas and serve as principal sources for the latest known versions of the sonatinas 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.² A second collection of manuscript parts for all twelve sonatinas, made from the house copies by Johann Heinrich Michel for Johann Jacob Heinrich Westphal after Bach's death, is preserved in B-Bc, 6352 MSM.³

Bach repeatedly returned to the sonatinas during the twenty years or so following their composition, making them increasingly elaborate. The solo parts became more demanding, often with varied reprises even when the orchestral parts of a section were unchanged. In some move-

ments the orchestral parts were also altered to create *solo/tutti* effects like those of a concerto, alternating orchestral sections in which the keyboard played from figured bass with lightly accompanied solo passages. Bach added a pair of horns to the orchestra in at least one movement of each work. For the two sonatinas in this volume, he expanded the original 1762 (Wq 109) and 1763 (Wq 110) scoring still further by adding a second keyboard part, and in Wq 109 he enlarged the orchestra with three trumpets, timpani, and two oboes, while dividing the basso into separate parts for bassoon, violoncello, and double bass.

Significant traces of the revision process survive for both works. Since Bach continued to revise Wq 109 after he had ceased altering Wq 110, it is easier to describe the process by discussing Wq 110 first. For the second and third movements of Wq 110 Bach made use of two keyboard movements in B-flat major: the *petite pièce* "La Bergius," Wq 117/20, marked *Allegro moderato* (Berlin, 1755; see CPEB: CW, I/8.2), and the *Allegretto* finale of the Sonata in B-flat Major, Wq 62/16 (Berlin, 1757; see CPEB: CW, I/5.2). The first movement of Wq 110 is an *Andante* in the same key in binary form that has no known concordance. Its irregular phrase structure sets it apart from the solo keyboard pieces Bach was writing in the 1750s, though it is in the same pleasing, accessible style and fits in well with the other movements. It may well have been newly composed.

The early version of Wq 110 survives in three manuscript sources that are substantially in agreement with each other (sources B, D 2, and D 3).⁴ Whether they present the very earliest stage of the piece cannot be determined; as the reprises in the second movement are already written out, one could posit a lost stage of the movement in which the keyboard part was more like "La Bergius." While the movement keeps the overall structure of "La Bergius" with an eight-measure extension at the end, Bach does make one significant change to the musical substance: the striking chromaticism in mm. 28–30 of the keyboard piece is

1. Some of the numbers in NV 1790 differ from those that Bach entered on his house copies; see the "Bach's Number" column in table 1. The first detailed discussion of the sonatinas was in Fisher 2008.

2. The full description of this MS appears in CPEB: CW, III/11, under Wq 101, source A 2; for descriptions of the other two house copies, see CPEB: CW, III/12.1 (Wq 96, source A 2) and the critical report of this volume (Wq 109, source A 2), respectively.

3. See CPEB: CW, III/11, Wq 104, source B.

4. As none of the extant sources for the early versions of either Wq 109 or Wq 110 is known to stem directly from Bach's library, these versions are published here in the appendix.

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

- 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.

replaced by a more conventional progression in the equivalent spots of the sonatina movement, mm. 44–46 and 76–78.⁵ By contrast, the third movement is very close to the original sonata movement; the keyboard part differs from the sonata only in two short passages.

The addition of a second keyboard part to the sonatina required some recomposition. Bach wrote out a new autograph score, scribbled in haste with many abbreviations, but containing the complete text of the new version. His surviving performance parts, carefully proofread, were undoubtedly copied from this score. The timing of the transformation is uncertain. Bach's script in the score suggests a date in the early 1760s, soon after the composition of the version for solo keyboard; on the other hand, the parts were written by Hamburg scribes who would not have been available to Bach before 1768. Charles Burney's inventory of Bach's works includes "twelve sonatines, of which some are for two harpsichords, with accompaniments,"⁶ suggesting that the transformation must have been made by 1772, the year of Burney's visit to Bach in Hamburg. Bach made no further changes to the piece, so his final intentions are unproblematic.

5. Bach may have had a musical reason for the change, but it could also be that the gesture lost some original private significance when the movement went from being an independent piece with a distinctive title to part of a larger cycle in which it has merely a tempo indication.

6. Burney 1775, 2:266 (1st ed., 1773, has same wording); also see *Autobiography*, p. 207, which lists "12 Sonatinen für ein Clavier, mit Begleitung."

In the final version of Wq 110 Bach adds horns in all three movements, and the keyboard parts now have figured bass in the *tutti* passages.⁷ All three movements are extended, primarily to enable the two keyboards to echo one another. The first movement saw the most consequential revisions as Bach made the phrase structure more balanced and regular, though he kept the repetitions of the two sections. The second movement, already considerably altered from the original keyboard piece, is the least changed in the final revision. It retains its earlier structure, with a few additional measures at the very end, but Bach turns a number of passages in which the orchestra had played into duets for the two soloists. Like the first movement, the finale retains its binary structure with repetitions for the two halves, but each half is expanded.

The history of Wq 109 is similar if more complex; Bach revised this sonatina a remarkable number of times. For each of the two known versions it is possible to document several stages. In the first version, Bach based the principal sections of the two movements on two more of his *petites pièces*, respectively the F major *Allegretto* "La Gause," Wq 117/37, and the C major minuet "La Pott," Wq 117/18

7. Bach's decision to write out a complete new score of the work in order to manage the two keyboard parts (as opposed to revising individual movements working with the performing parts, which seems to have been his usual approach in the other sonatinas) may have led him to incorporate horns in all three movements rather than one or two—he had, after all, reserved the two bottom staves of the score for them.

(both Berlin, 1754; see CPEB: CW, I/8.2). In each movement, he based one or two secondary sections on one of the duets from *Zwölf kleine Stücke mit zwei und drei Stimmen*, Wq 81 (Berlin, 1758; see CPEB: CW, II/5), respectively no. 12, Andantino in D Minor, and no. 9, Allegretto in D Major. He transposed the two *petites pièces* to D major to match the two *kleine Stücke*. (Bach freely transposed the older compositions he used in the sonatas; Wq 110 is exceptional in that he based it only on pieces that were already in the same key.) This early version of Wq 109 survives in two sources, preserved in Berlin (source B) and Leipzig (source D 4), in slightly different forms that undoubtedly represent different stages in the work's history. Helm assigned them the numbers H 480.5 and H 480, respectively, under the rubric "Possibly Authentic," with the dismissive note: "Even when the music in one version or another is authentic, many of the arrangements of this music that seem to be invited by the nature of the 'sonatina' genre . . . were obviously not sanctioned by the composer."⁸ Helm was misled by the drastic changes Bach made in creating the later version of the piece. It would have been a remarkable coincidence if someone else had independently created a sonatina using both "La Gause" and "La Pott" and had transposed both of them to D major for it; in fact, the use of the two *kleine Stücke* provides an obvious explanation for that transposition (as opposed to simply transposing one of the keyboard pieces to the key of the other). Furthermore, Helm discounted the possibility, later confirmed, that the Berlin copy is by the scribe known as S. Hering, a Berlin musician with close ties to Bach.⁹ What puts the authenticity of the early version of Wq 109 beyond question is the fact that in the arrangements of the *petites pièces* substantial sections of the flute and string parts are the same as in the late version, including inner voices that Bach added to fill out the thin keyboard textures of the originals.¹⁰

The first movement of the early version begins with the section based on "La Gause," now titled *Arioso* (the tempo marking in the *petite pièce* was *Allegretto*). There follows a section based on the Andantino in D Minor, then a full reprise of the *Arioso*, a second *Andantino* only slightly different from the first, and another reprise of the *Arioso*. The

8. Helm, 103.

9. On the Hering circle, see Wollny 1995; also see the discussion of Wq 109, source B, in the critical report.

10. Compare the first twelve measures of the early version of movement i with the corresponding mm. 27–38 of that movement in the late version; also compare the first eight measures of the second movement in the two versions.

second movement is simpler, with a main section, *Tempo di minuetto*, based on "La Pott," a middle section based on the Allegretto in D Major, and a reprise of the first part. The keyboard part in the main sections is fully written out, with no use of figured bass but with varied reprises in both movements, while the orchestral parts have repetition signs and, in the second movement, the *da capo* indication from the original. As with Wq 110, there may have been an earlier stage in which the keyboard part was essentially a transposed version of the original *petites pièces* with repetition signs for the reprises.

The differences between the two extant stages of the early version of Wq 109 lie almost entirely in their keyboard parts. Most significantly, in the early stage (H 480, documented by source D 4) the sections based on the Wq 81 duets are assigned only to the flutes and violins, with the viola, basso, and keyboard resting; in the later stage (H 480.5, appearing in source B) the keyboard instrument doubles the two parts of the duets.¹¹ In the sections based on the *petites pièces*, the right-hand keyboard part in the unvaried portions of the earlier stage is close to being a simple transposition of the originals, while in the later stage it differs from them more widely. In the first movement, much of the right-hand part of the earlier stage is transposed down a minor third from "La Gause"; in the later stage many passages are an octave higher, in a register more suitable for carrying over the ensemble. In the second movement, register was less of a problem, as "La Pott" could be transposed up a whole step; in places, however, inner voices of the original right-hand part of the *petite pièce* are retained in the earlier stage but omitted in the later one. The present edition gives the later stage; a performer wishing a fuller keyboard texture in this movement may consult "La Pott" itself.

Evidently, with Wq 109 as with Wq 110, Bach decided no later than 1772 to expand the work, adding a second keyboard part (and horns as well). He probably did this by producing a score like that for the late version of Wq 110 and a new set of parts. All that survives of this first stage of the late version of Wq 109 are pages from the violin I and viola parts (sources A 4 and A 3, respectively), both by a scribe who appears in the house copy of Wq 110, with the expected corrections and additions by Bach. Originally these parts must each have occupied a bifolio, but the music only filled three of the four pages, leaving the final page

11. This reflects some of the options for performance Bach gives in the preface to the original publication of these pieces; see CPEB: CW, II/5, xviii–xix and 52.

ruled with staff lines but bare of music. When Bach retired these parts, he carefully saved the blank pages as scrap paper, disposing of the remainder but necessarily preserving the music on page 3 of each. Thus we can document the end of the second movement in this stage but must rely on inference for the rest. Several lines of evidence (see the source descriptions in the critical report) point to a date of c. 1776 for the retirement of these parts.

The second movement of Wq 109 at this stage must have been very close to the final version, except for the added instrumentation in the main section. The overall shape was similar to the earlier version, with the main section derived from “La Pott,” and sections of the orchestra part were the same. The entire movement was written out with varied reprises in all the parts, including the full return of the main section. The only significant structural changes to the original consisted in extensions at the ends of the sections. Instead of the middle section based on one of the *kleine Stücke*, however, Bach has provided a wholly new D major *Allegro* (mm. 97–146) in binary form with varied reprises. Both it and the new *Etwas lebhafter* in the first movement (mm. 89–120) are unpretentious and attractive pieces that fit in well with the older sections. Another point in common between the two sections is that their keyboard parts are fully written out—there are no *tutti* passages requiring the performers to play from figured bass. After the fragmentary parts in A 3 and A 4 were copied, Bach made some small changes in mm. 181–83 and—not necessarily at the same time—inserted rests corresponding to the duet cadenza for the keyboards in mm. 235–60. As evidenced by A 4, the duet cadenza in mm. 137–46 was not yet present.¹²

The final version of Wq 109 comes to us in a large score by Bach and three copyists (source A 1) and a complete set of parts by Bach and others (source A 2), both carefully corrected and kept up to date as Bach continued to alter the work. The later string parts require four pages instead of three. As the second movement in the earlier fragmentary parts is already about the same length as in the latest

stage, the first movement must have been lengthened considerably in the revisions. The most significant trace in the sources of Bach’s revisions in this movement is the series of alterations to the basso of A 1 made when he split the part among the bassoon, cello, and double bass, as discussed below; the chronology of the other changes is speculative.

In its final form the first movement of Wq 109 contains five sections: an opening *Presto* in D major in fanfare style, an *Arioso* based on “La Gause,” a new D minor section marked *Etwas lebhafter* (replacing the D minor *Andantino*), a literal return of the *Presto*, and a varied return of the *Arioso*. The entire movement is written out. Both *Arioso* sections have been extended at the end, the first by six measures to end in a half cadence, the second by twenty-six measures, including a twenty-measure duet cadenza for the keyboards. The *Etwas lebhafter* has the structure of a little binary keyboard piece—two eight-measure repeated sections, with reprises written out—but it does not concord with any other known work of Bach. It is scored (reflecting the lighter scoring of the section it replaced) only for one flute, two violins, viola, and the two keyboards. The *Presto* calls for an orchestra of three trumpets, timpani, two horns, two oboes, bassoon, and five-part strings, as well as the two keyboards. The flutes here are tacet, though they play in the *Arioso* and (as was just mentioned) one plays in the *Etwas lebhafter*. The independent bassoon and double bass parts were late additions. The trumpets, timpani, and oboes are prominent in the *Presto* section (which would seem specifically intended to display them) but not used elsewhere in the movement; in the second movement they have doubling parts in the main *Tempo di minuetto* section (which is the only part of the sonatina to employ the entire instrumentation at once) but do not play at all in the central *Allegro*. By contrast, the horns play in the *Arioso* as well as the *Presto* portions of the first movement and in all sections of the second movement. These considerations suggest that the *Presto* and the trumpets, timpani, and oboes were added together around 1776–77. Before that, the first movement likely consisted of the *Arioso* and *Etwas lebhafter* sections. (The duet cadenza in mm. 199–218 could have been added to the original at some point, like the two cadenzas in the second movement.) The orchestra would have consisted of flutes, horns, and four-part strings like that of Bach’s other sonatinas in all sections except for the *Etwas lebhafter* with its reduced scoring.

Why Bach decided to expand Wq 109 in this way can only be conjectured. One possibility is that he might have wanted a suitable orchestral piece for use in the large choral concerts he conducted, using the full orchestral forces that

12. While Bach’s alterations to the original *petites pièces* chiefly consist of varying the figuration, texture, and scoring, he also altered the harmony in one passage from “La Pott.” Mm. 17–32 of the original solo keyboard piece in C major move to the dominant, G, and then to its dominant in m. 24. This passage appears (transposed to D major) in mm. 33–48 and 65–80 of the early version of the second movement of Wq 109; the orchestral parts are literally repeated with a more elaborate keyboard part in the second appearance. Both statements of the passage are merely orchestrations of the original. In the final version of Wq 109, however, the four occurrences (mm. 33–48, 65–80, 179–94, and 211–26) are all slightly different harmonically. For evidence of Bach’s alterations in mm. 181–83 of A 3 and A 4, see the critical report and plates 5–6.

would have been available.¹³ He probably performed it regularly, as he made further alterations to the sonatina after its second transformation.¹⁴ The material, copied by Bach and a group of Hamburg scribes and carefully corrected, survives intact, though the score and parts were separated when the score was bound in the early nineteenth century. From its layout it is clear that the score was made from a previous score, probably the lost one (presumably similar to the extant score of Wq 110) made when Bach expanded the scoring to include two keyboards. The *Presto* in the first movement would have been composed in score and added to the earlier one. Contemporary examples suggest that Bach could have made a *particella* with the trumpet, timpani, and oboe parts for the main section of the second movement to facilitate the production of the new performing material. The division of labor in the parts suggests that the trumpet, timpani, oboe, and possibly horn parts were extracted from a score, while the flute and string parts could largely have been recopied from older parts.

After the new score and parts were copied, Bach continued to alter Wq 109 in smaller ways.¹⁵ At some point he decided to split the basso part into separate bassoon, violoncello, and double bass parts, making the necessary changes on the title page and in the score, adding hand-drawn staves below the basso line as needed for the bassoon and violoncello. Bach and Michel probably copied out the required new parts from the score after the alterations. Still later, Bach added the duet cadenza in mm. 137–46 of the second movement to the score (see plate 2),¹⁶ which required changes in the parts, including the recently-copied

bassoon and violoncello. This was the state in which the work stood when Bach died in 1788. When the last changes were made cannot be determined with any precision, but Bach's handwriting in the additions to the performing material is consistent with a date in the last phase of his career.

The most imposing of all Bach's orchestral works, Wq 109 may have been the most familiar of the sonatinas to the composer's audiences in his later Hamburg years. It is also perhaps the most familiar of the sonatinas in modern performances and recordings.

As a group, Bach's twelve ensemble sonatinas have been little known and poorly understood, precisely because of the most interesting thing about them: as Bach's choice of the unusual term "sonatinas" for them suggests, these works do not fit into the era's usual boundaries of genre. In the course of revision, now fully documented for the first time, they crossed further lines with regard to genre, function, performers, and audience as they moved from the private to the public sphere.

Acknowledgements

I would like to express my appreciation to all the libraries that made their holdings available for the preparation of this edition, particularly those that gave permission to publish the facsimiles: the Staatsbibliothek zu Berlin—Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv; the Biblioteka Jagiellońska in Kraków; and the Musikabteilung of the Staats- und Universitätsbibliothek in Hamburg, with particular thanks for their hospitality to me in 2005. During the editorial process, Paul Corneilson, Peter Wollny, Jason Grant, Lisa DeSiro, and especially Laura Buch provided support, comments, and corrections that greatly improved this volume and for which I am most thankful.

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13. The final version of the Symphony in D Major, Wq 176 (CPEB: CW, III/1), might have been intended for a similar function. (The lack of duplicate string parts in the sources for both works appears to place a limit on the size of the performing group.) As the infrequently encountered Hamburg copyist Anon. 317 appears in the house copies of both works, it is possible that the instrumentation of both was expanded about the same time. The final version of the Concerto in D major, Wq 27 (see CPEB: CW, III/9.8), may also have been intended for use in this way.

14. As the size of the orchestra might have made it difficult to maintain good ensemble, the score may have been prepared as a conductor's score. That would explain why the entire work is written out, including the literal reprise of the *Presto* in the first movement, and why (other than in some autograph passages in the keyboard parts) there is only minimal use of abbreviations, primarily to indicate unison doublings (e.g., trumpets II and III doubling trumpet I; violin II doubling violin I; or cembalo II and basso doubling cembalo I).

15. One smaller change Bach made after the score and parts had been copied is reported in the commentary for movement ii, mm. 55–57.

16. Bach added the cembalo I part on the facing page of the score; see Fisher 2008, p. 159, fig. 3.