

David Schulenberg
The Music of Carl Philipp Emanuel Bach
Supplement 4.4: Early Works with Cadenzas

Bach's earliest examples of movements that explicitly require cadenzas—as indicated by a fermata, with the preparation for the cadenza an original part of the composition—might be two of the sonatinas of W. 64, but their dating is hardly secure. Cadenzas occur in the slow movements of the sonatinas in F (W. 64/1), A minor (W. 64/3), and D (W. 64/5), but these are all late revised versions. In their original Leipzig forms, now lost, these movements were presumably the andantes of W. 64/6 in C minor, W. 64/5 in D, and W. 64/3 in A minor, respectively. The andantes in C minor and A minor survive in what are probably intermediate versions, and these both end with cadential formulas that call for cadenzas, although only the A-minor work includes an explicit fermata. These, however, are probably already the renovated versions of 1744, copied several decades later by the Berlin musician Johann Samuel Carl Possin (in SA 4779 and SA 4781). Possin himself, incidentally, is probably responsible for a cadenza written out in his copy of the Sonata in E-flat W. 65/7 (in SA 4783), which he also gives in what is likely a Berlin version.