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**Supplement 6.1. More on the Sixth Württemberg Sonata (W. 49/6)**

The decision to end the Württemberg set with the challenging B-Minor Sonata W. 49/6 suggests that Emanuel in 1744 still saw publication much as his father did. In 1730 or 1731, Sebastian had concluded the first part of his *Clavierübung* with the extraordinary E-Minor Partita. Emanuel's *Probestücke*, issued in conjunction with the *Versuch*, are even more clearly cumulative in design, starting simply and ending with the most ambitious work in the volume—but these pieces, unlike Sebastian's Partitas or Emanuel's Prussian and Württemberg Sonatas, are explicitly pedagogic in character.

That Bach recognized this sonata as particularly significant, and that he continued to use it as a challenging piece for teaching or concert use, is suggested not only by its rare mention in the *Versuch*—in which Bach hardly ever refers to specific compositions<sup>1</sup>—but by the fact that it is the earliest work represented in his collection of “variations and embellishments” (W. 68). Because Bach probably wrote these only during his Hamburg years, it is unknown to what degree they corresponded with his Berlin performance practice. From the start, however, he would have played a cadenza at the end of the Adagio, where it is signaled as usual by a fermata over the penultimate bass note.

Bach wrote out “variations and embellishments” only for the first two movements of W. 49/6, but these include a cadenza for the Adagio. Because the written-out decoration is just that, embellishing existing music but neither adding nor deleting any passages (apart from the cadenza), it does not constitute a “renovation.” Yet the florid embellishment of the first movement, which includes elaboration of several of its fermatas, accentuates the already sharp contrast between passages that push forward in small notes and others that delay or hold back, pausing on unresolved dissonances. This intensifies the already dramatic juxtaposition of motion and stasis within the first movement. The *absence* of variations for the last movement also is significant, making the two-part counterpoint of the latter seem even more austere, perhaps an expression of the resignation that can be detected in the final movements of other works of the period.

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<sup>1</sup> Even the *Probestücke* receive specific mention much less often than one might have expected; see the list of references to individual works in CPEBCW 7/3:84.