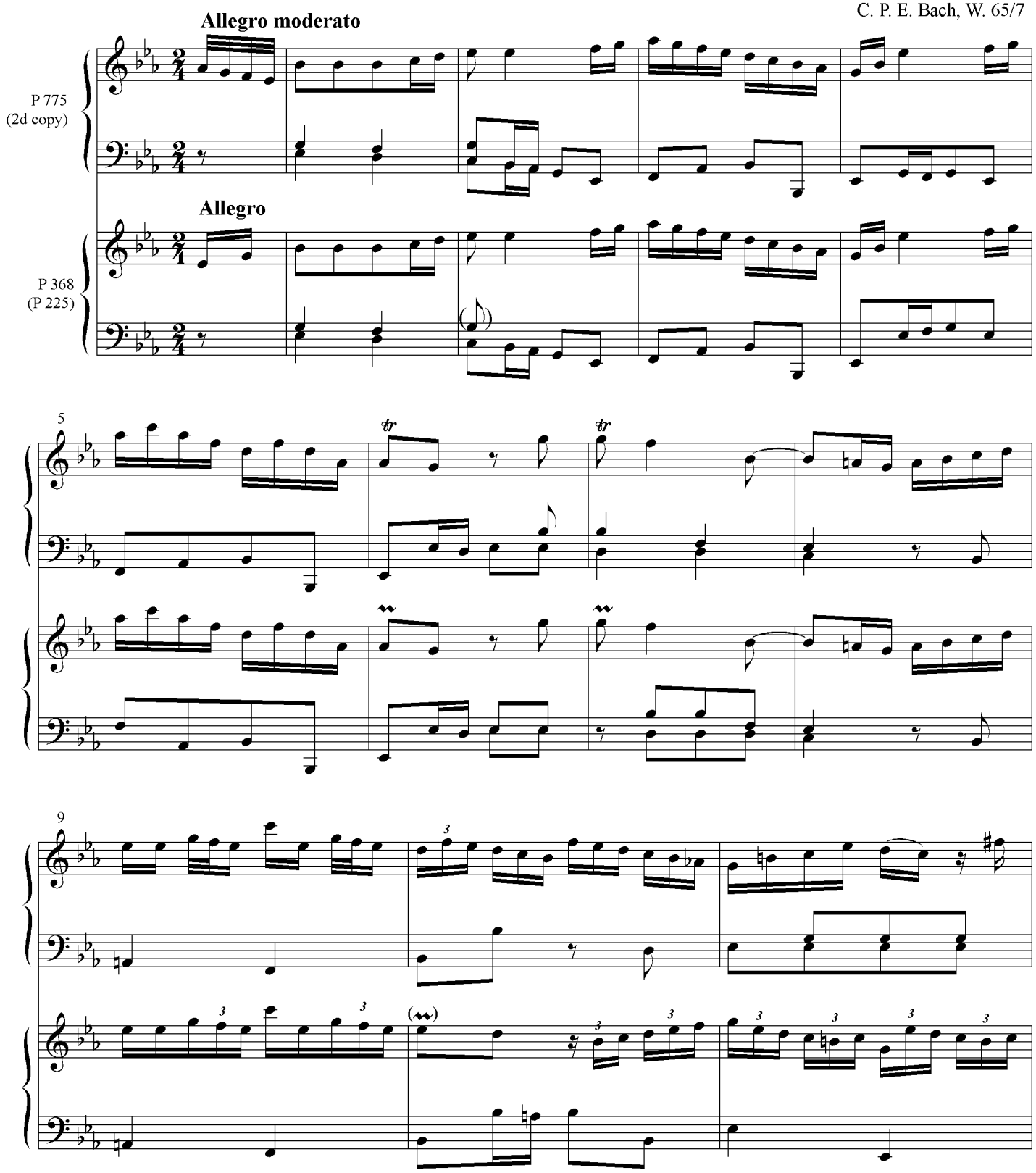
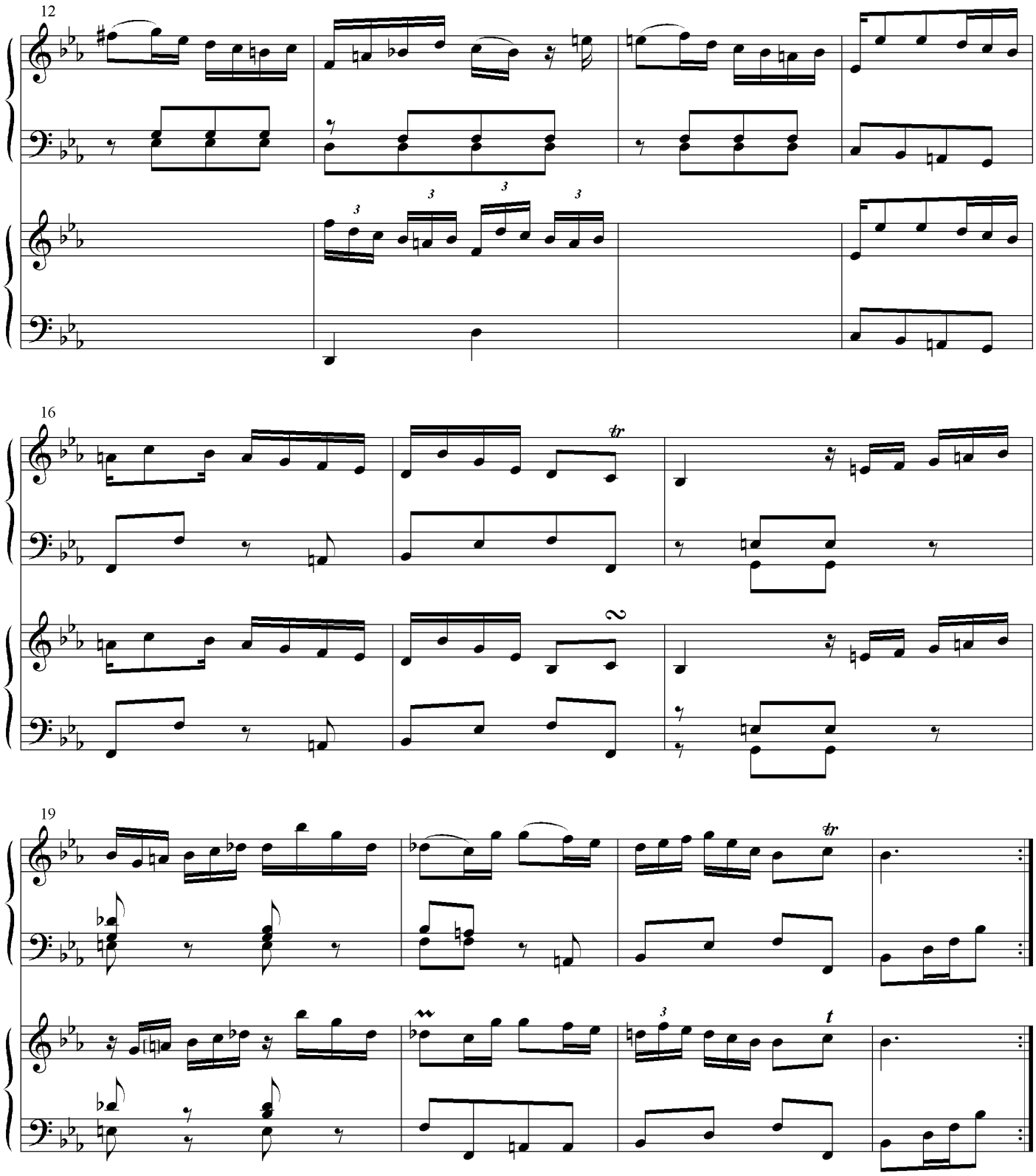
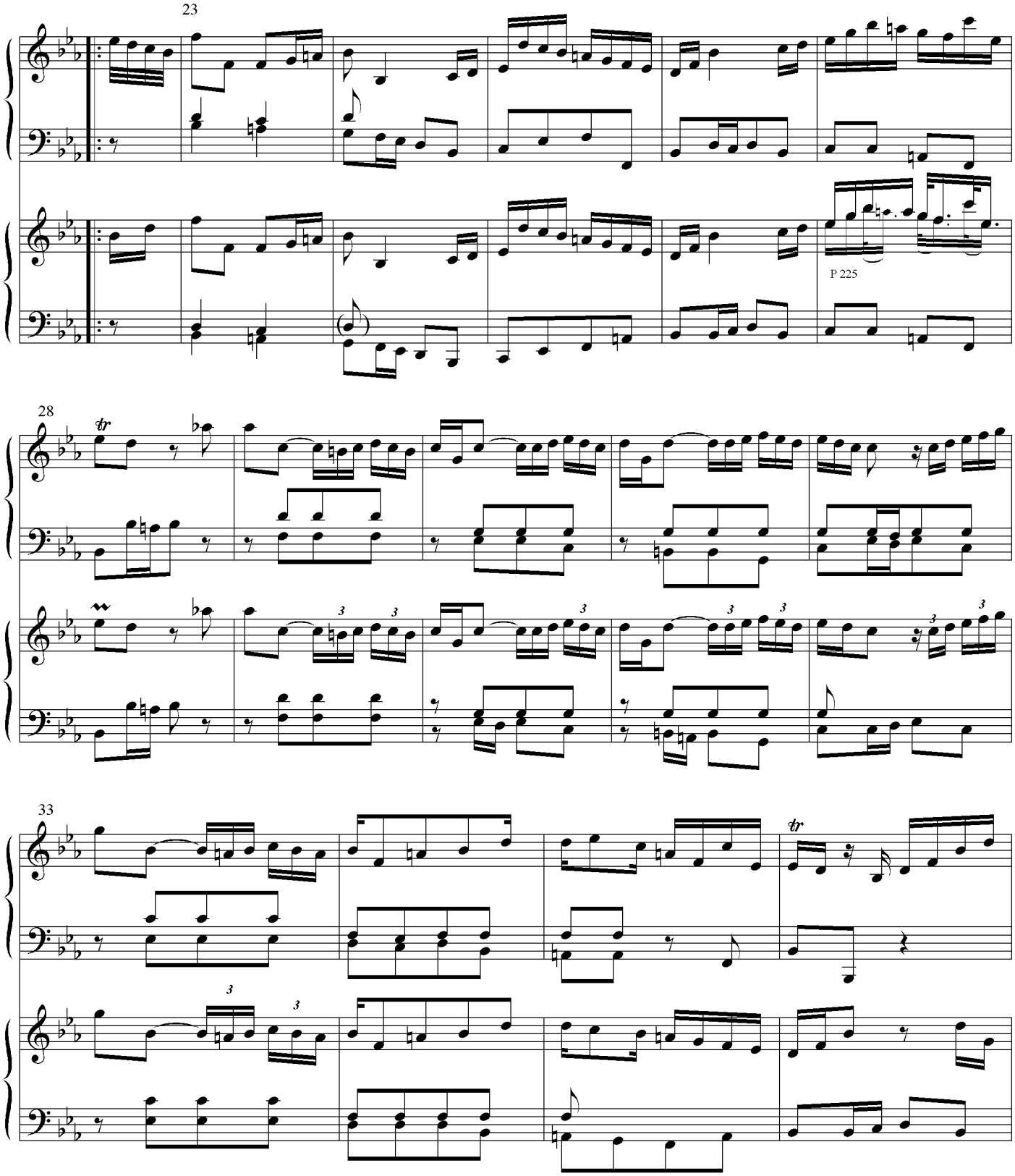
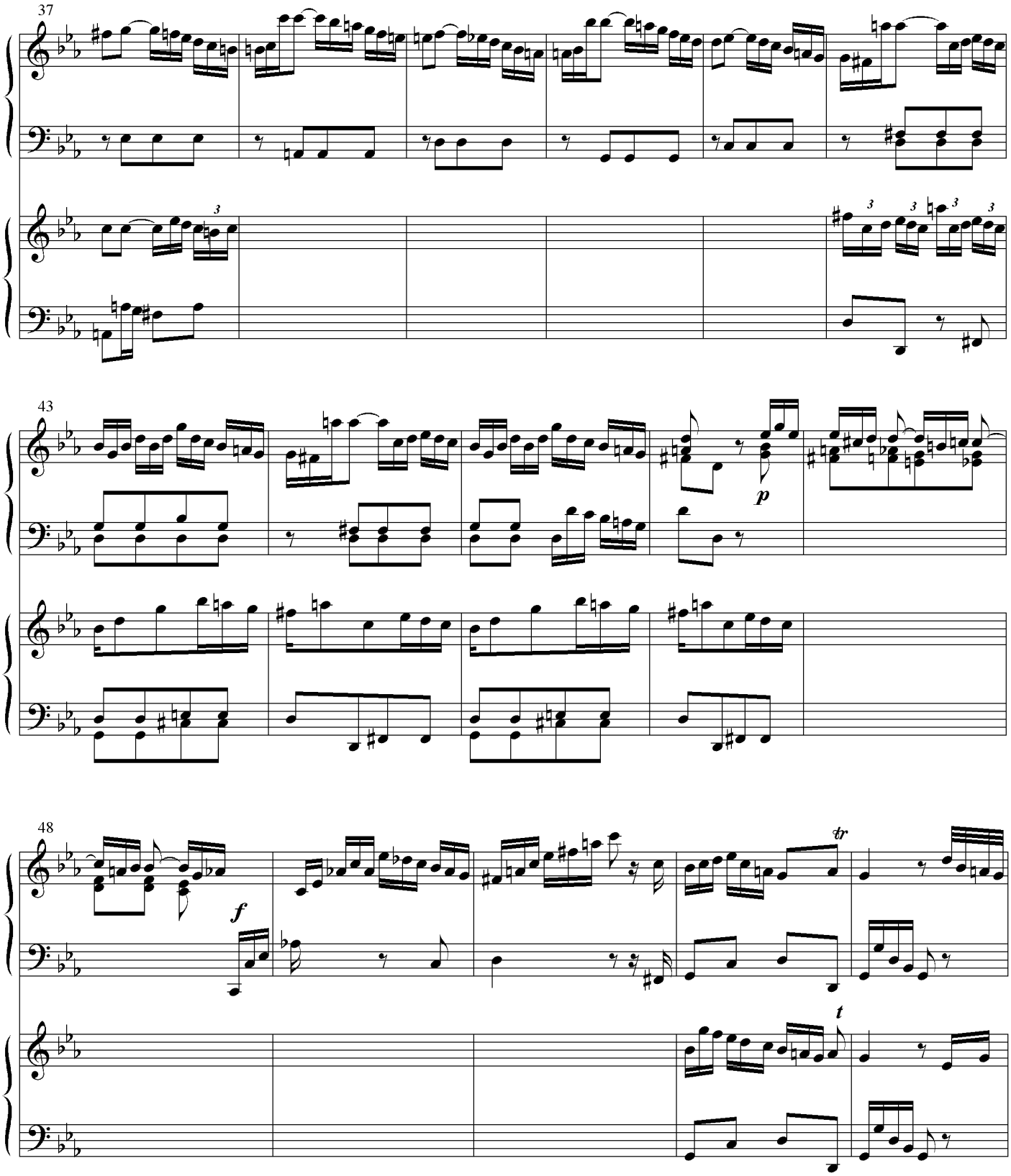
Sonata per il Cembalo solo

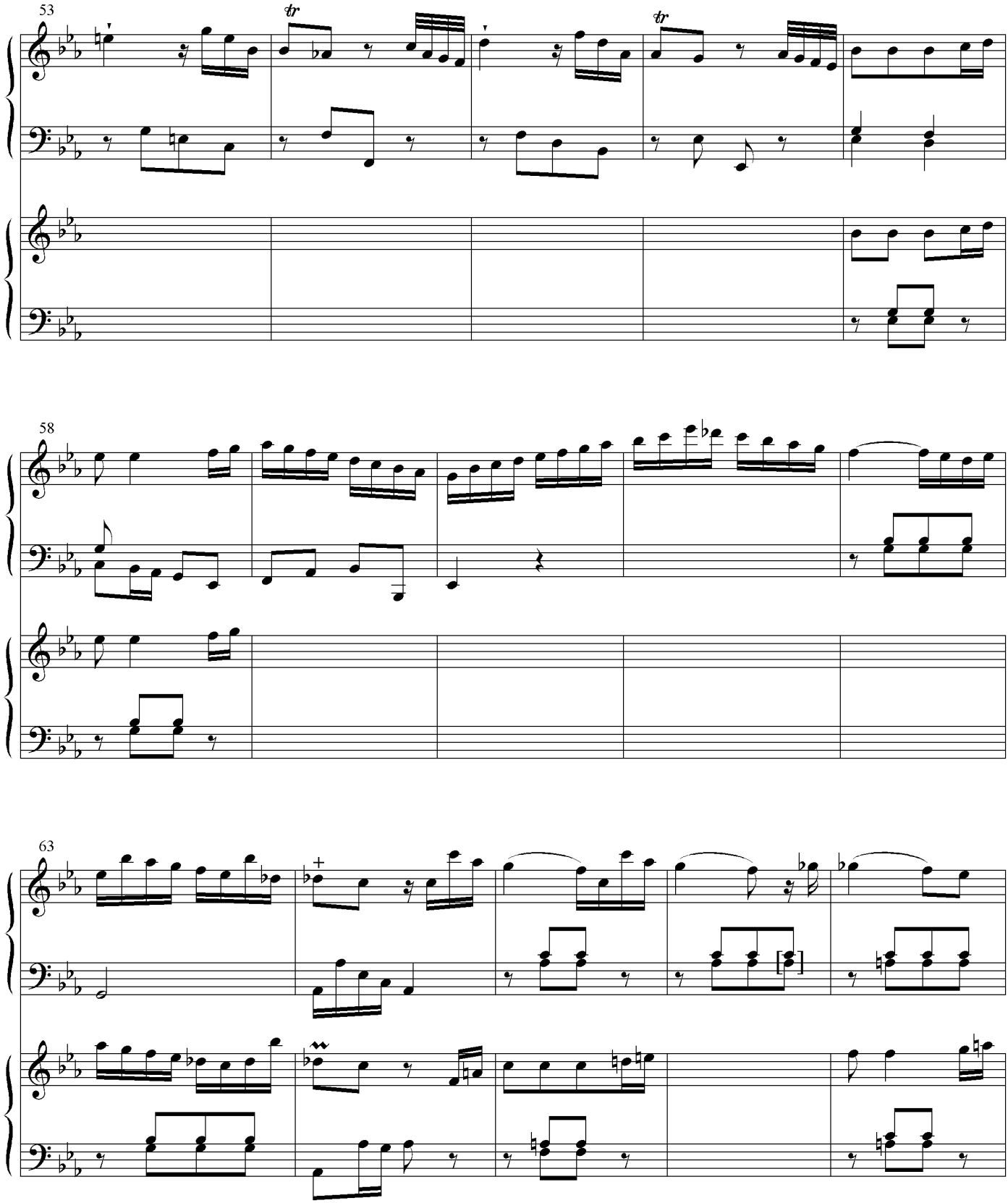
C. P. E. Bach, W. 65/7

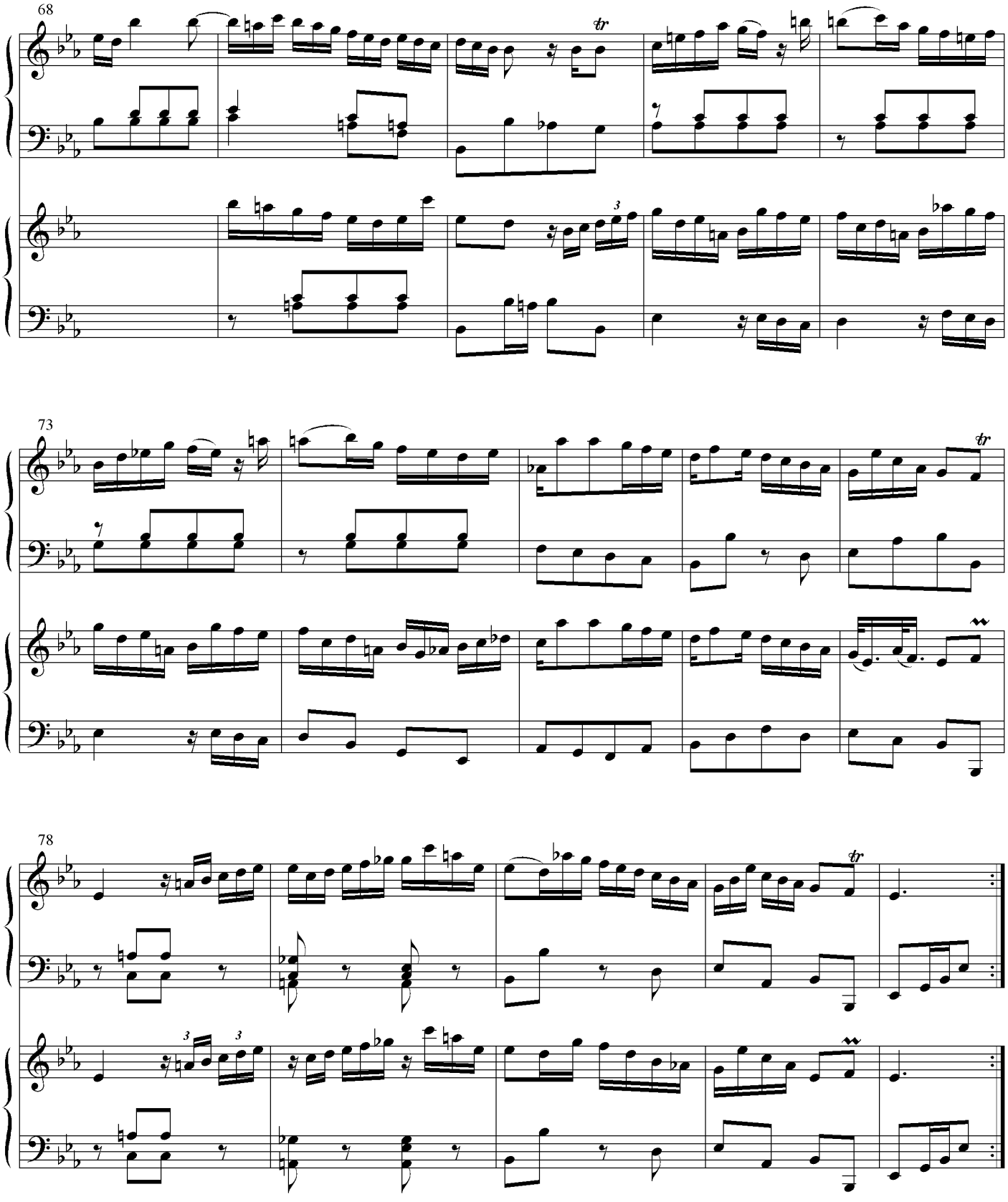


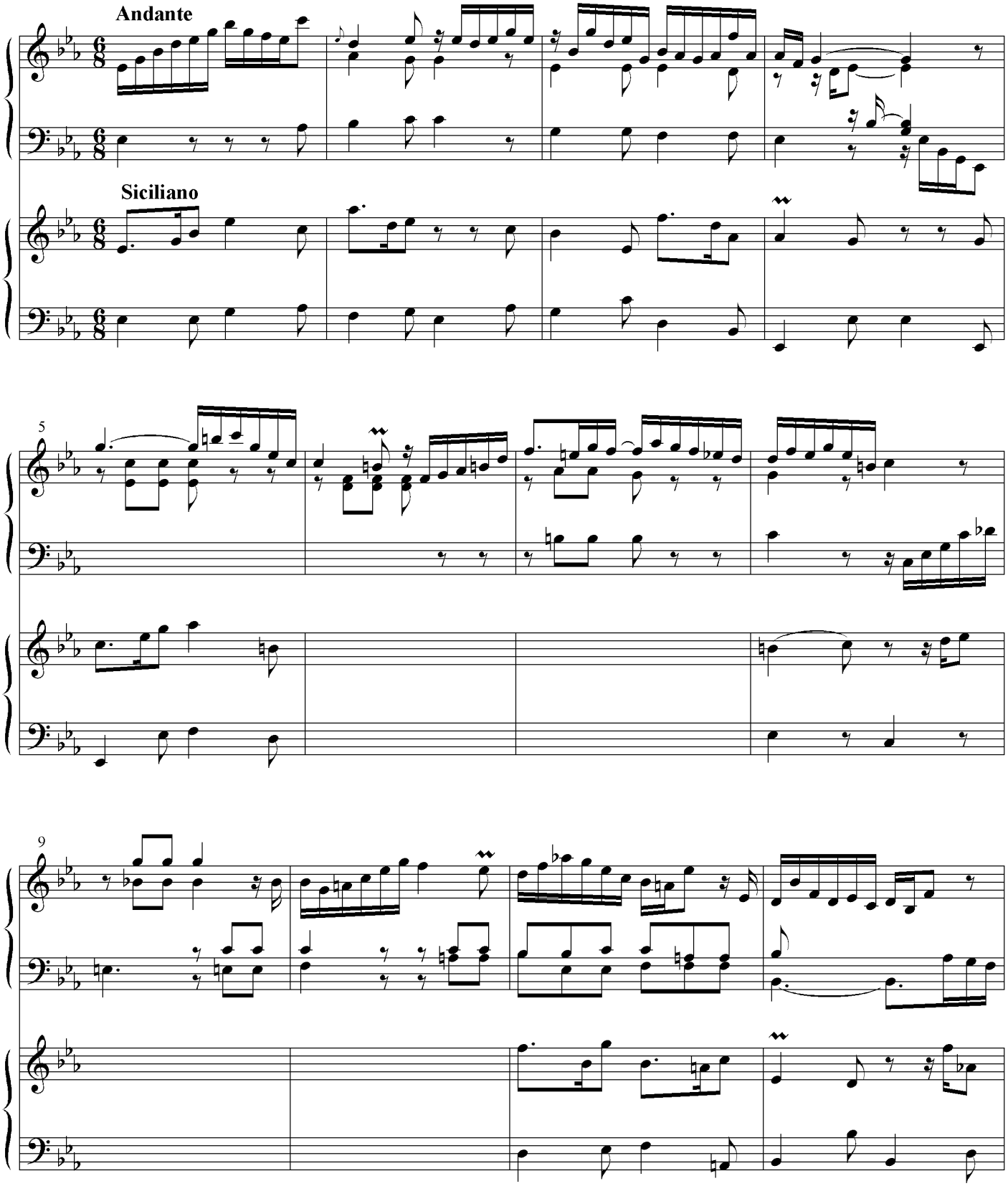

12
16
19

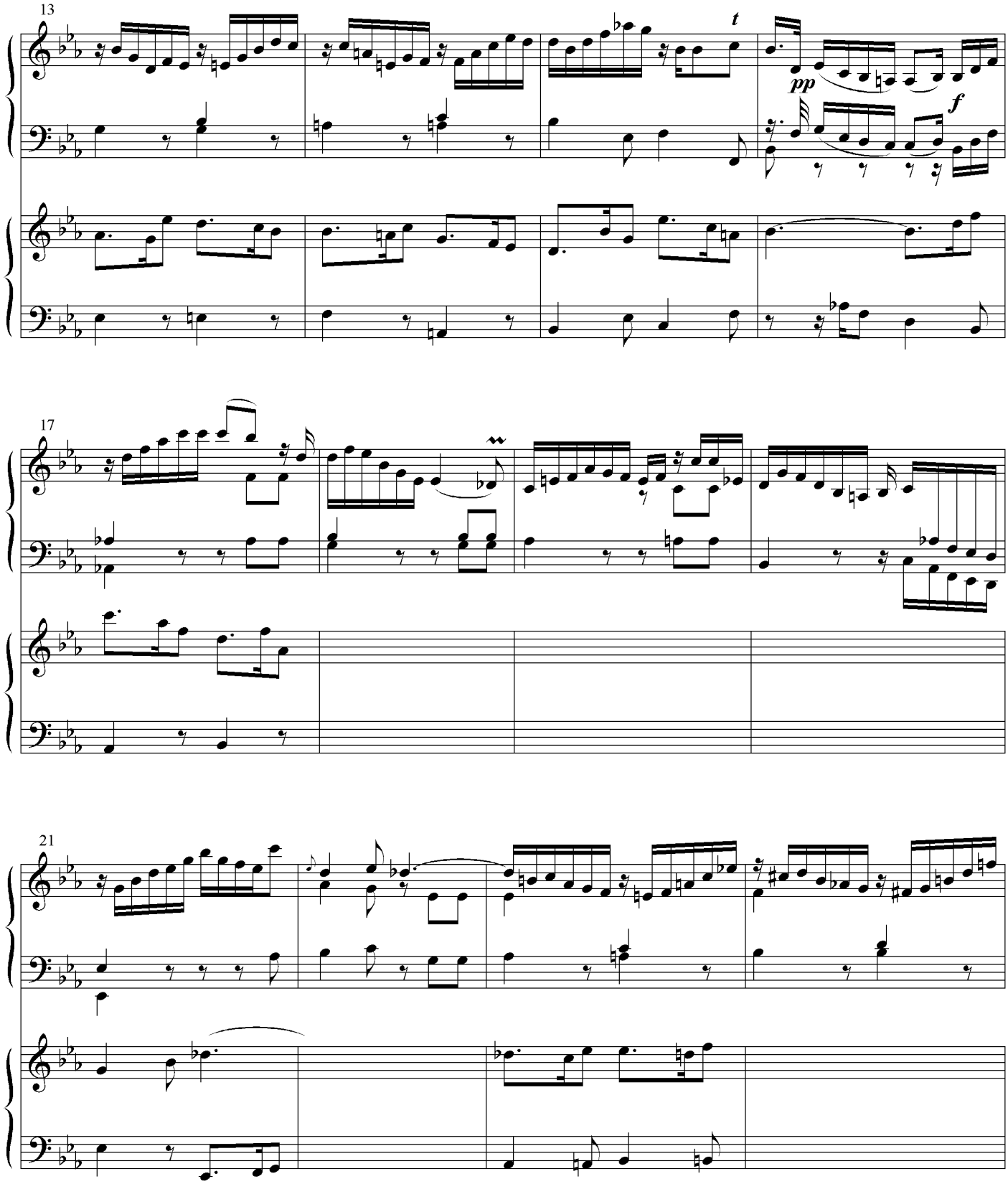

23
P 225
28
33

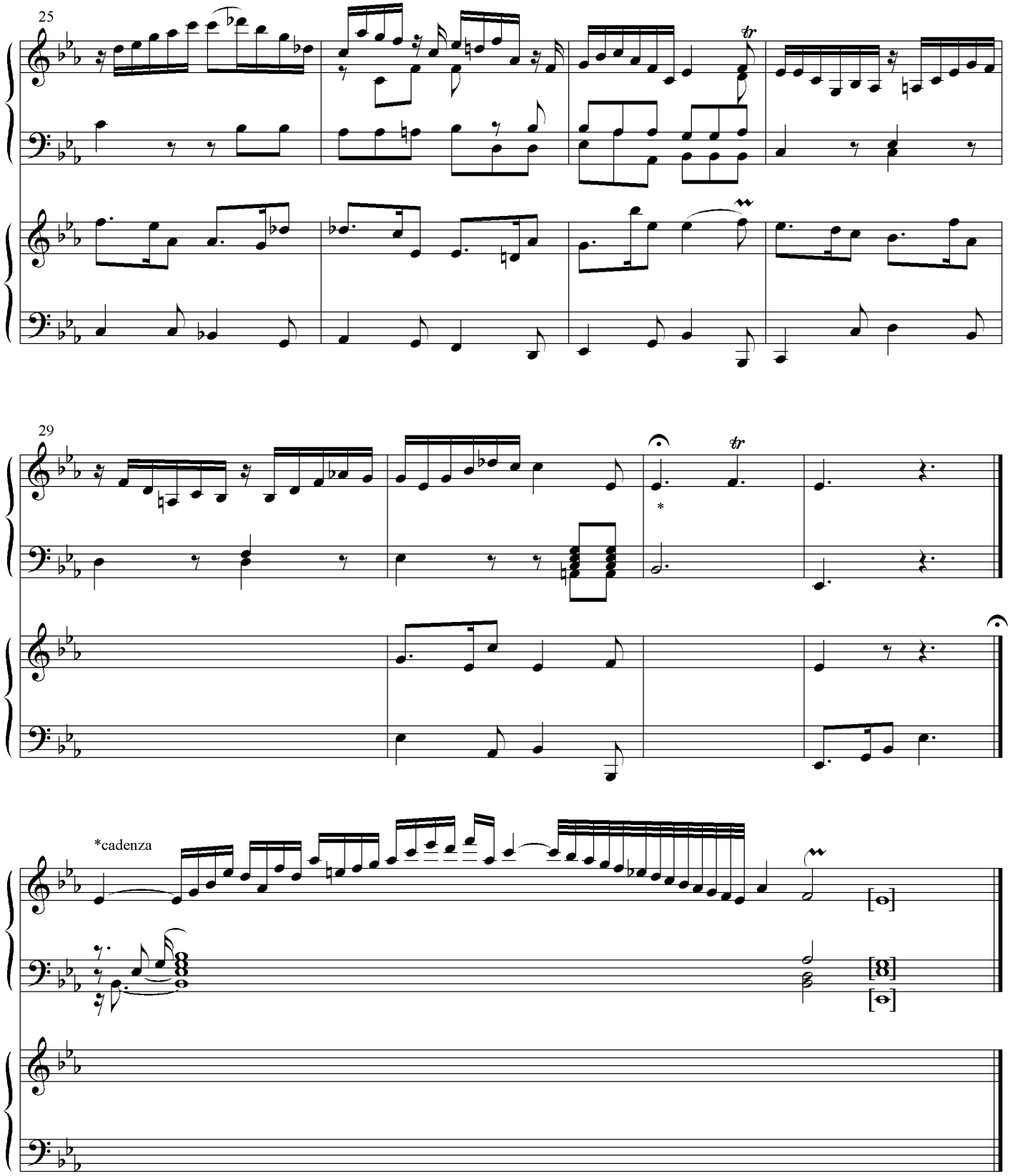

37
43
p
48
f
tr
t

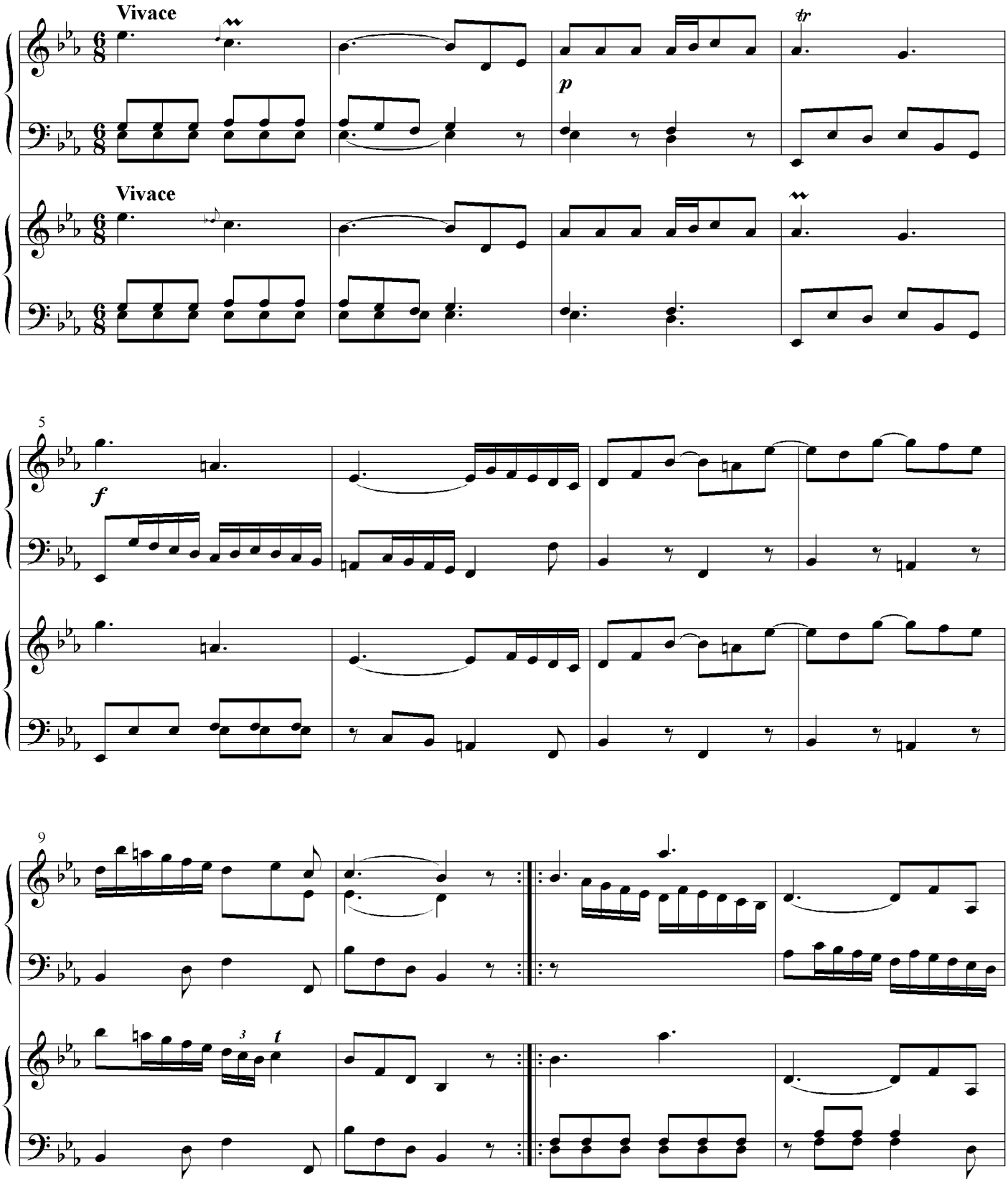

53
58
63

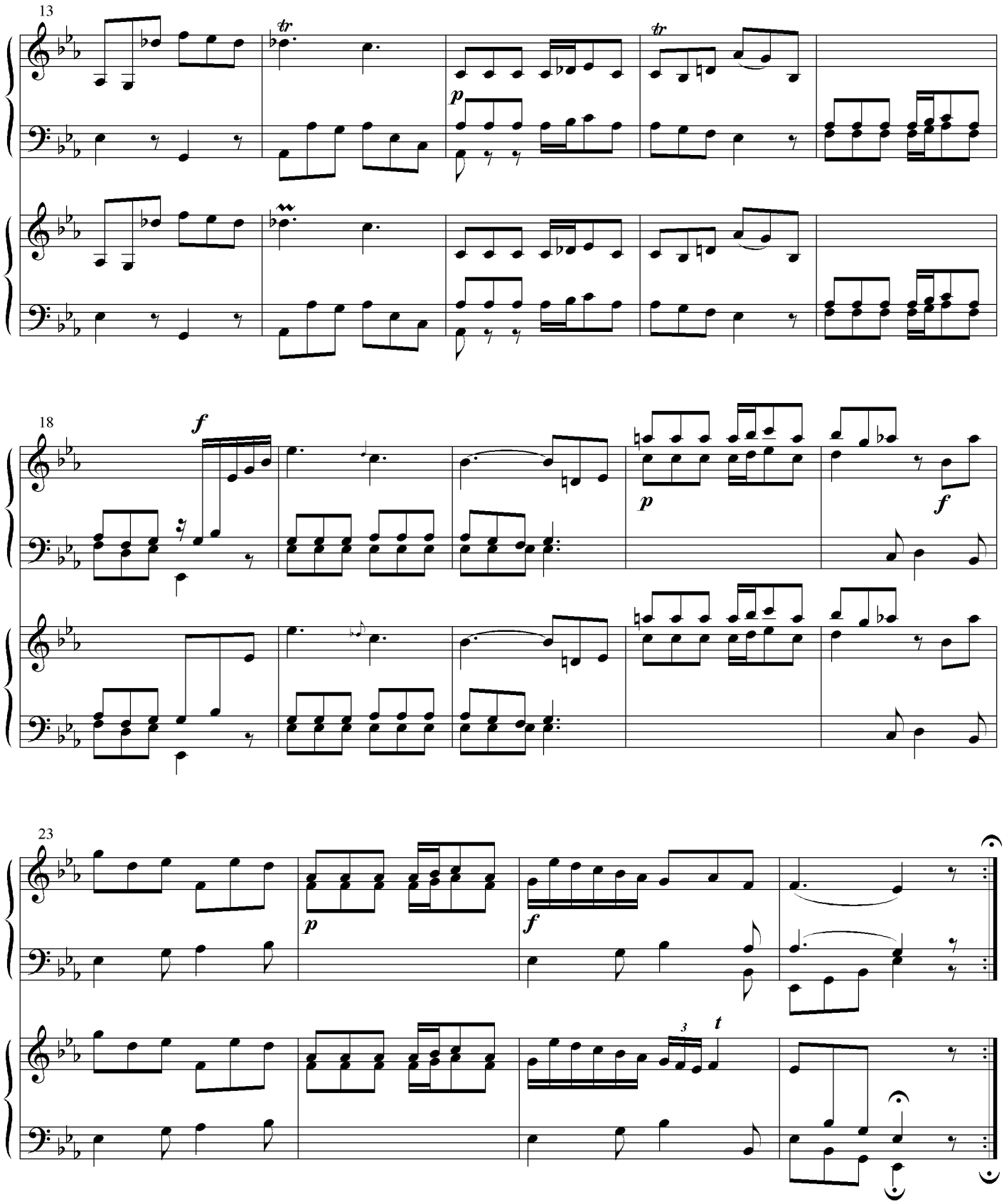

68
tr
3
73
tr
78
tr
3
3


Andante
Siciliano
5
9


13
t
pp
f
17
21


25
29
*
*cadenza


Vivace
p
tr
Vivace
5
f
9
3
t


13
18
23

This score is intended to facilitate comparison of early and late versions of the Sonata in E-flat, W. 65/7 (H. 16), by Carl Philipp Emanuel Bach (1714–88). According to the posthumously published catalog of the composer's estate (the so-called *Nachlassverzeichnis*), the work was composed in 1736 at Frankfurt (Oder), where Bach was a student at the Viadrina University, and revised in 1744, by which time he was employed by Frederick II, King of Prussia, at Berlin. Whether the two versions of the work shown here are those referred to in the *Nachlassverzeichnis* is unknown; hence it would be inaccurate to assume that these are the versions of 1736 and 1744, respectively. The first movement, at least, may have been composed before 1736, as Emanuel's step-mother copied it in essentially the same form into her second Little Keyboard Book (Berlin, Staatsbibliothek, Mus. ms. Bach P 225), a manuscript that Johann Sebastian Bach had presented to her in 1725. Her copy of the first movement of the present work is later than that but probably dates from before 1741, when Sebastian published the Goldberg Variations. The theme or "aria" from the latter precedes the present work, in a version distinct in some details from the published one.

The present score gives the early version on the lower two staves based on a copy in the manuscript Berlin, Staatsbibliothek, Mus. ms. Bach P 368. Until recently, the copyist was usually identified as the Dresden composer Gottfried August Homilius (1714–85), but the present writer's doubts about that attribution, expressed in *Carl Philipp Emanuel Bach Edition*, vol. I/18 (Oxford: Oxford University Press, 1995), 63, have been confirmed by Peter Wollny's provisional reassignment of the copy to the Dresden organist Johann Friedlieb Zillig (*Wilhelm Friedemann Bach: Gesammelte Werke*, vol. 1, Stuttgart: Carus, 2009), 167. Readings within parentheses are from P 225.

The late version on the upper two staves is based on the second copy by Johann Heinrich Michel, the composer's chief Hamburg copyist, within the manuscript Berlin, Staatsbibliothek, Mus.ms. Bach P 775, a copy made from the composer's autograph in Kraków, Biblioteka Jagiellonska, Mus. ms. Bach P 771. The latter was prepared at Berlin, perhaps in 1744, but incorporates subsequent revisions that may date from as late as the 1780s, to judge from the facsimile page shown in Darrell Berg, "Carl Philipp Emanuel Bachs Umarbeitungen seiner Claviersonaten," *Bach-Jahrbuch* 74 (1988): 145 (showing mvt. 1, mm. 42ff.; the previous page is shown in Wolfgang Horn, *Frühe Klaviersonaten: Eine Studie zur "Form" der ersten Sätze nebst einer kritischen Untersuchung der Quellen* [Hamburg: Wagner, 1988], 163). P 771 originally gave earlier readings for mm. 44–5 and 52b–64a of mvt. 1, as did the first copy in P 775 and a copy in Berlin, Staatsbibliothek, Mus. ms. Bach P 371. A copy in Brussels, Bibliothèque du Conservatore, ms. 5883 MSM gives the late version.

The cadenza for the second movement, originally intended for the second movement of the Concerto in B-flat, W. 36, is no. 36 from the composer's collection of cadenzas in Brussels, Bibliothèque du Conservatore, ms. 5871 MSM.