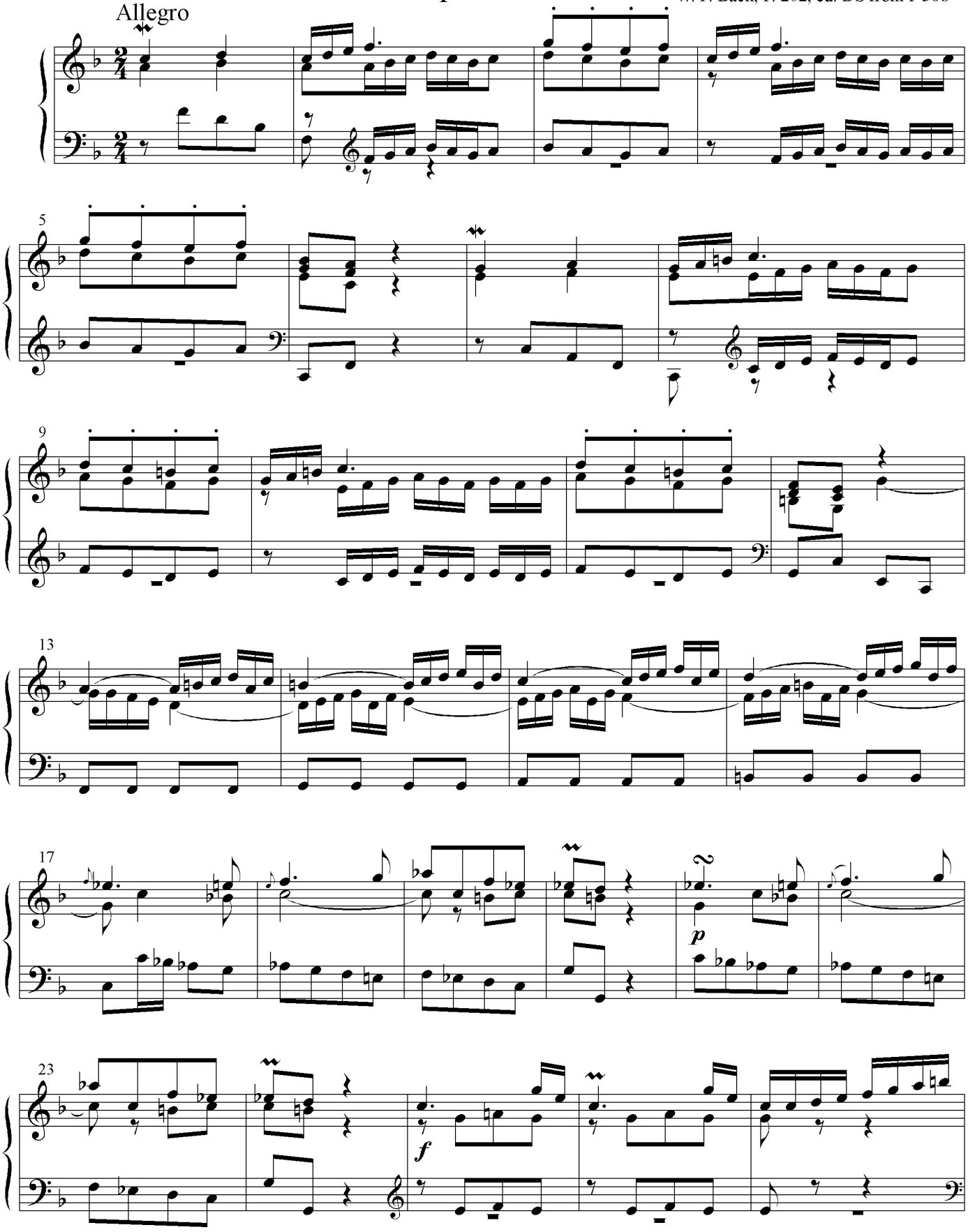
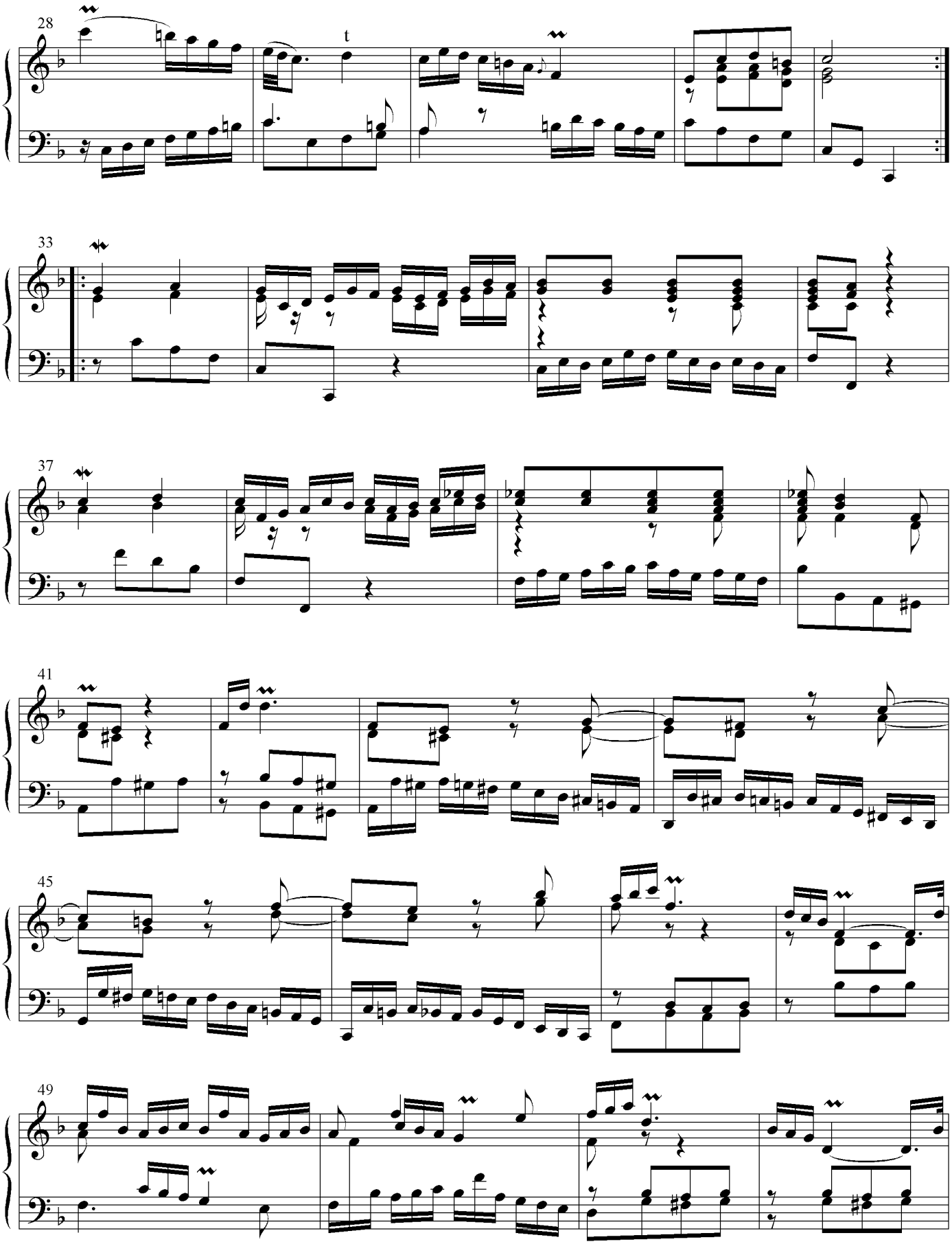
Sonata per il Cembalo

W. F. Bach, F. 202, ed. DS from P 368

Allegro



Edition completed 6/20/11. D B Mus. ms. Bach P 368 is the sole source according to Peter Wollny (who now lists it as BR A10). Wollny identifies the copyist as Johann Friedlieb Zillig, Dresden organist.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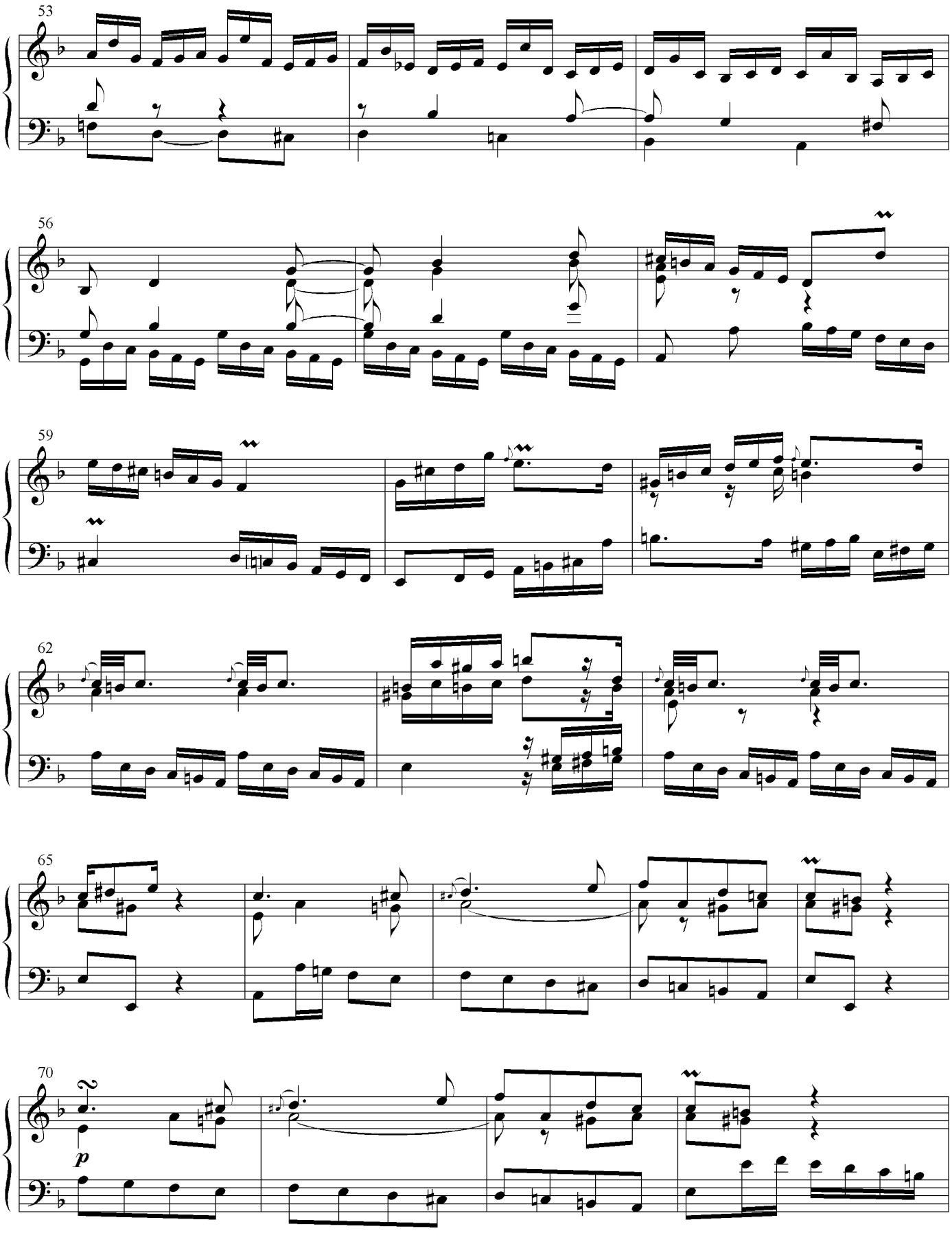
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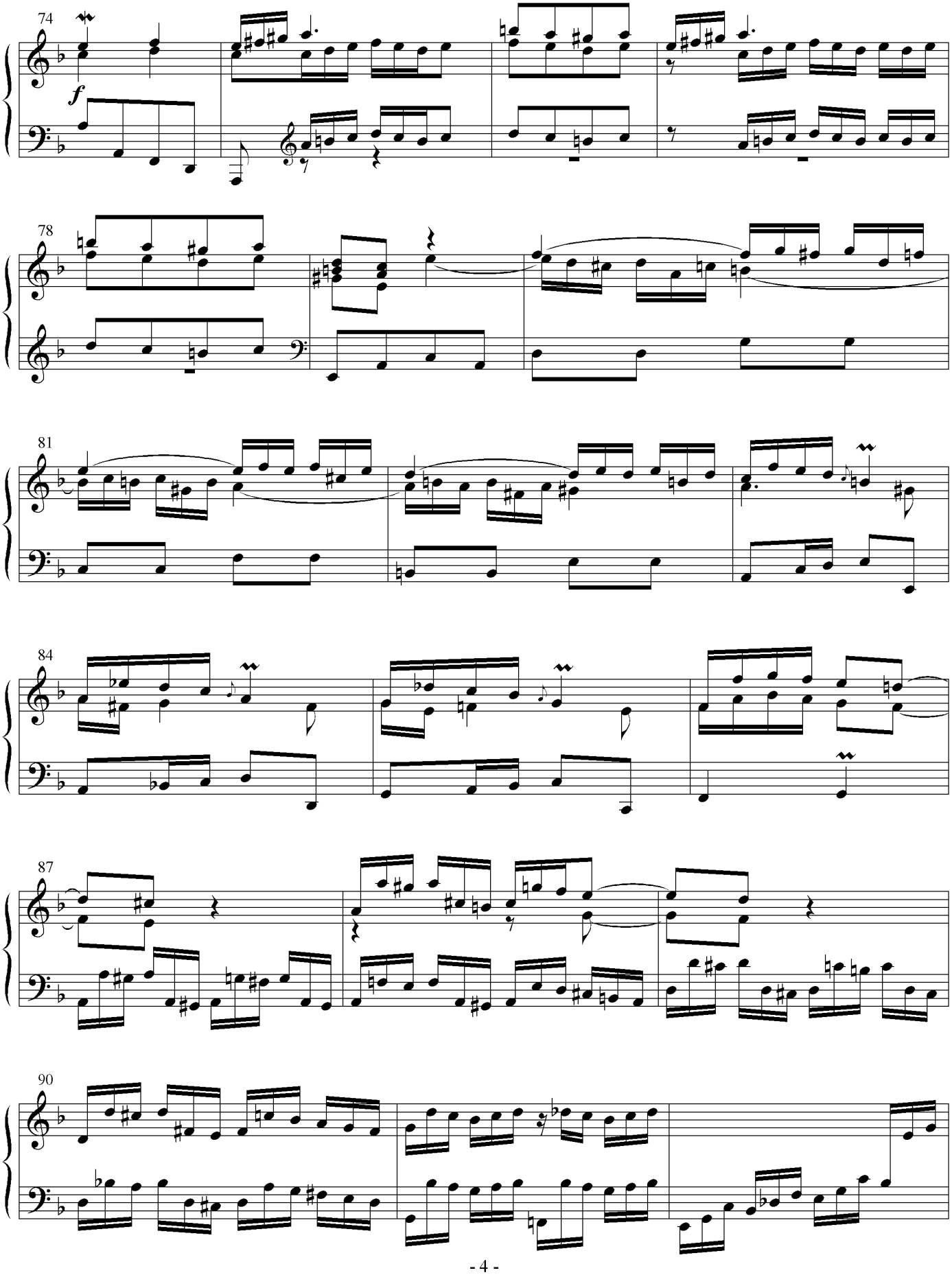
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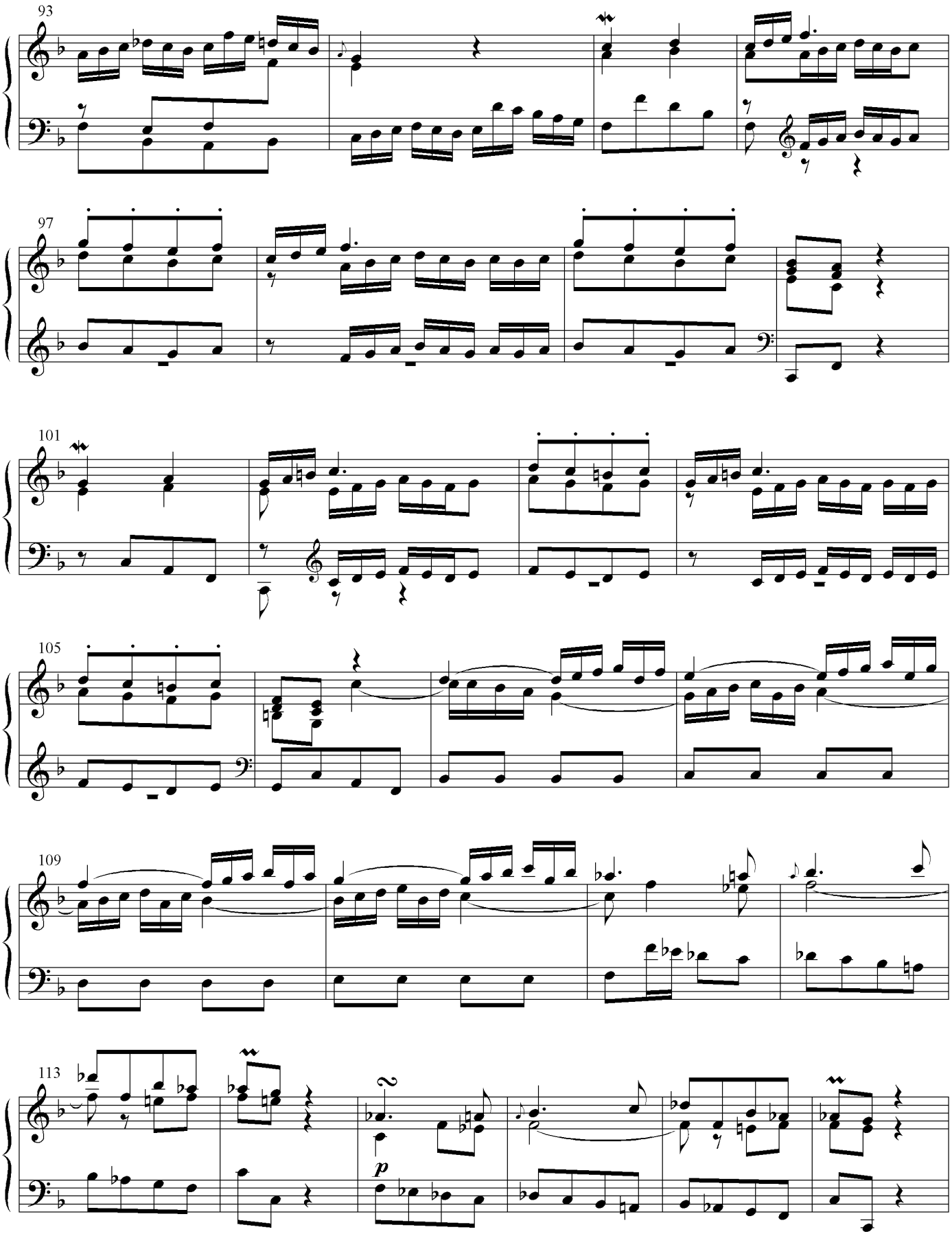
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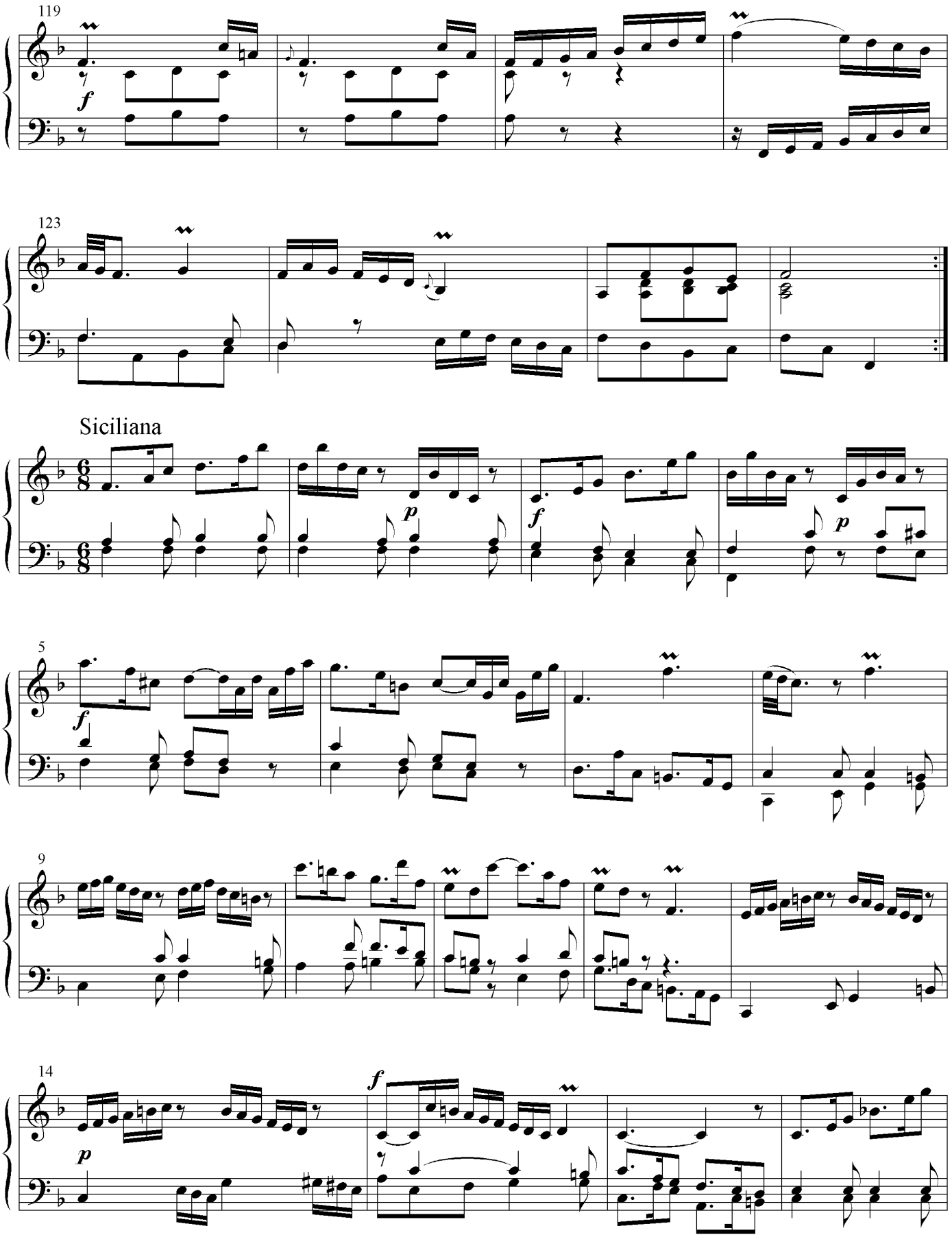
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Siciliana
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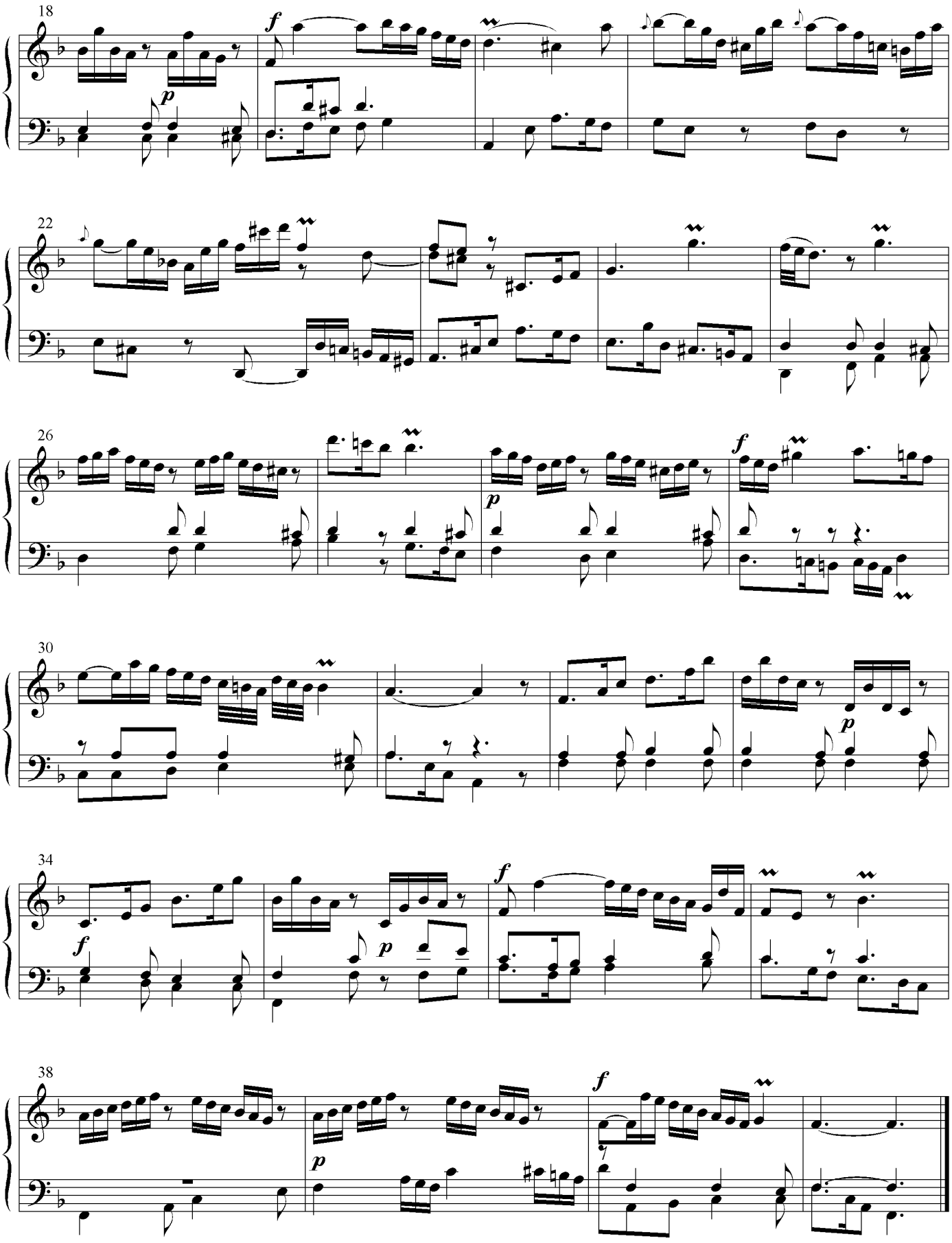
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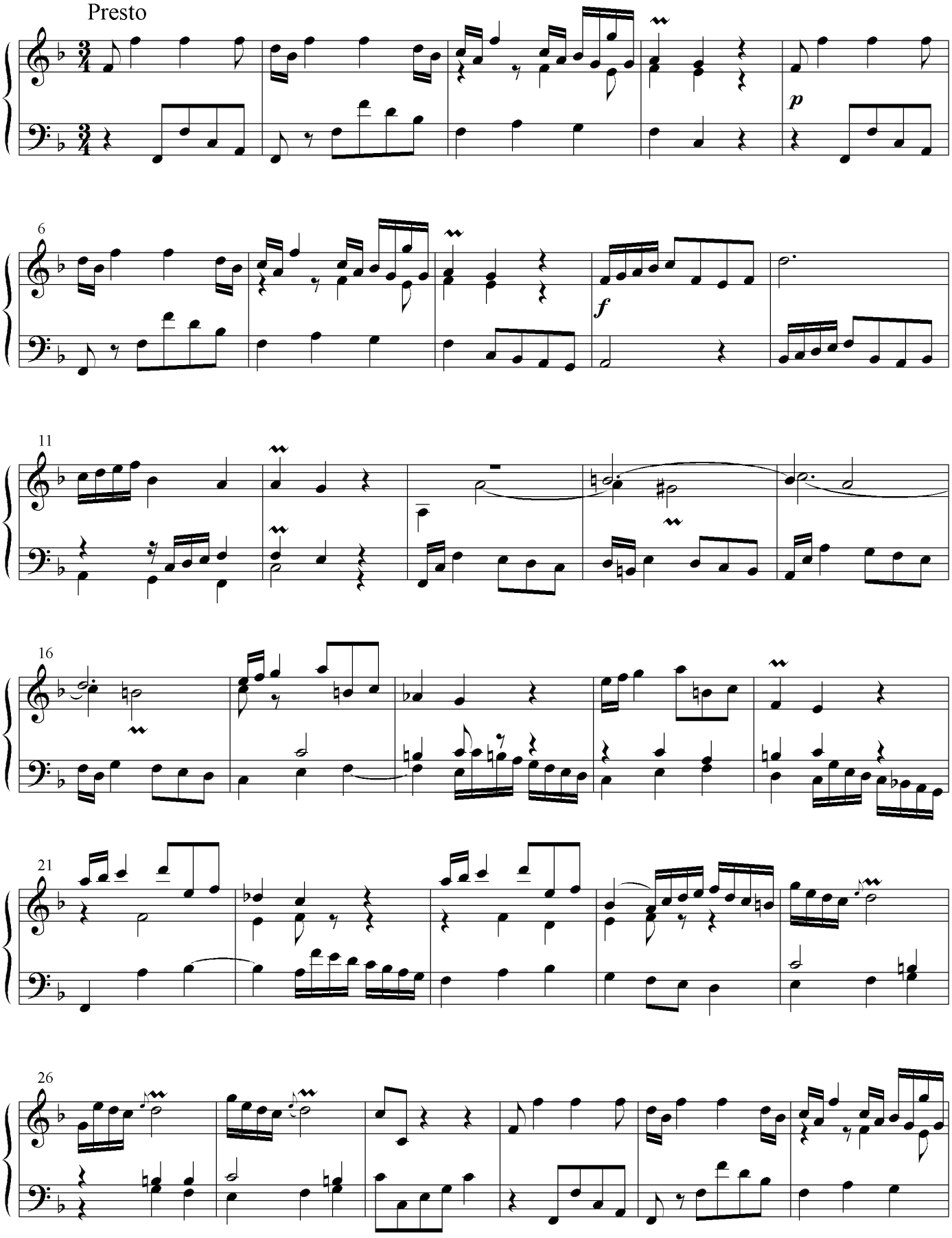
Presto
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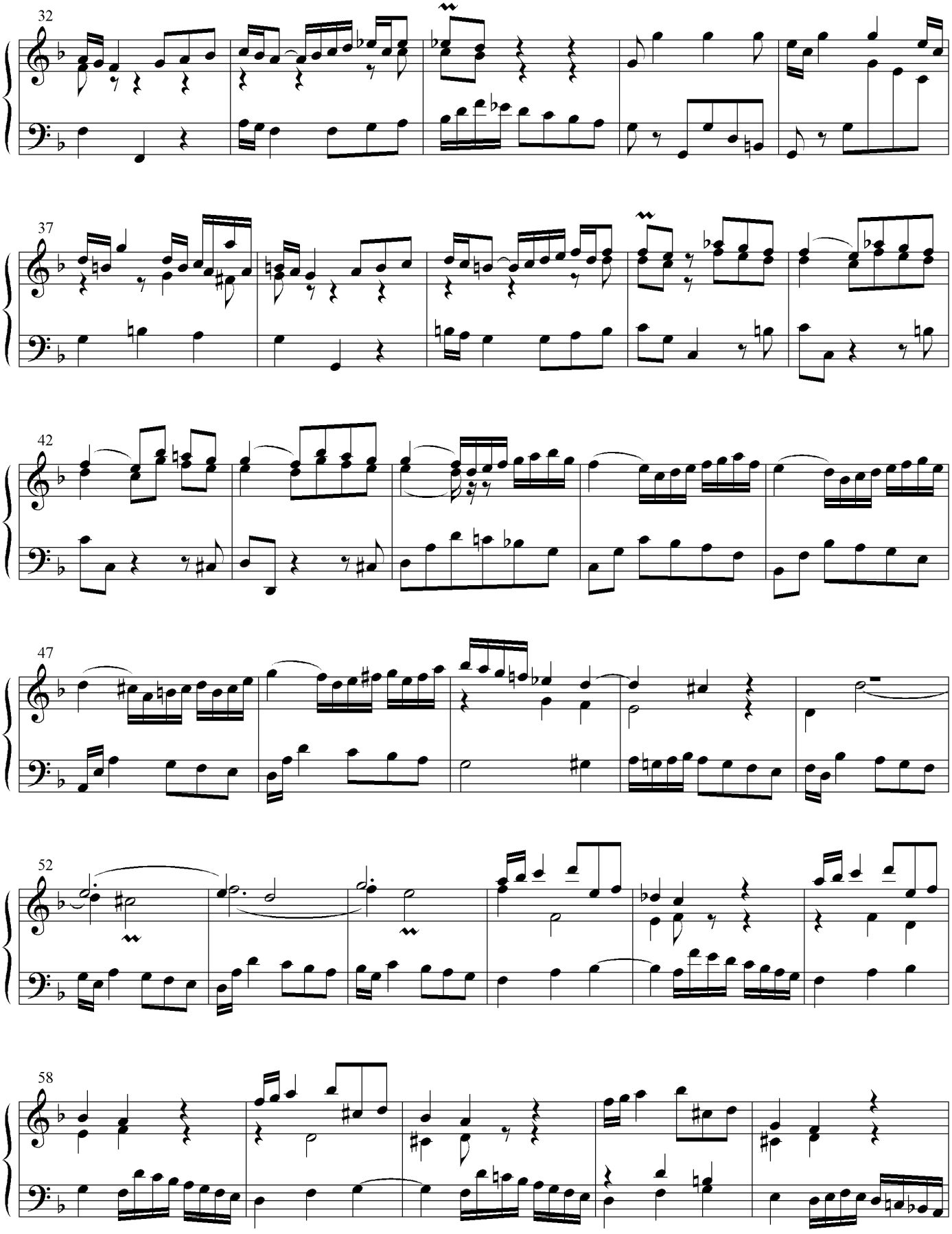
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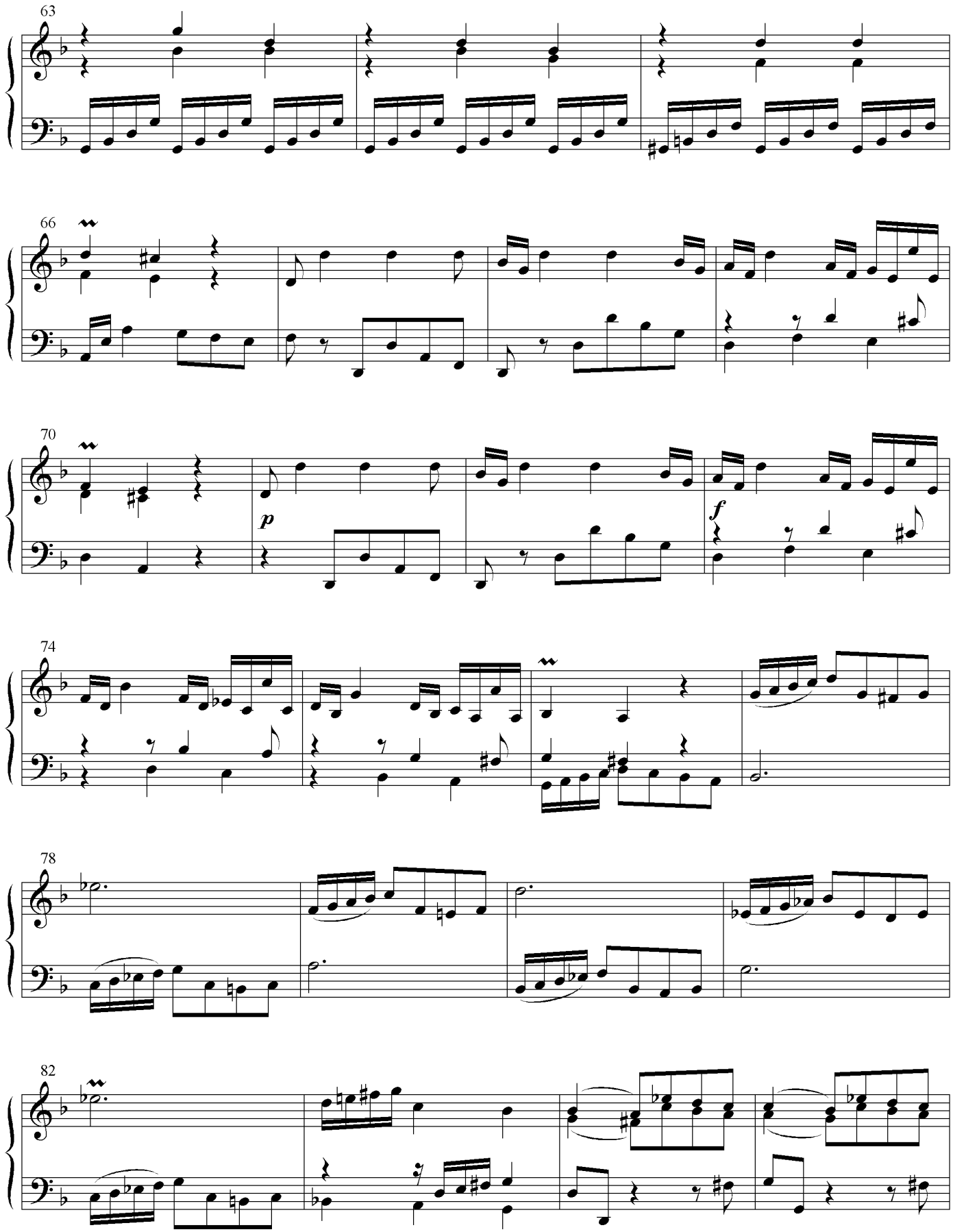
63
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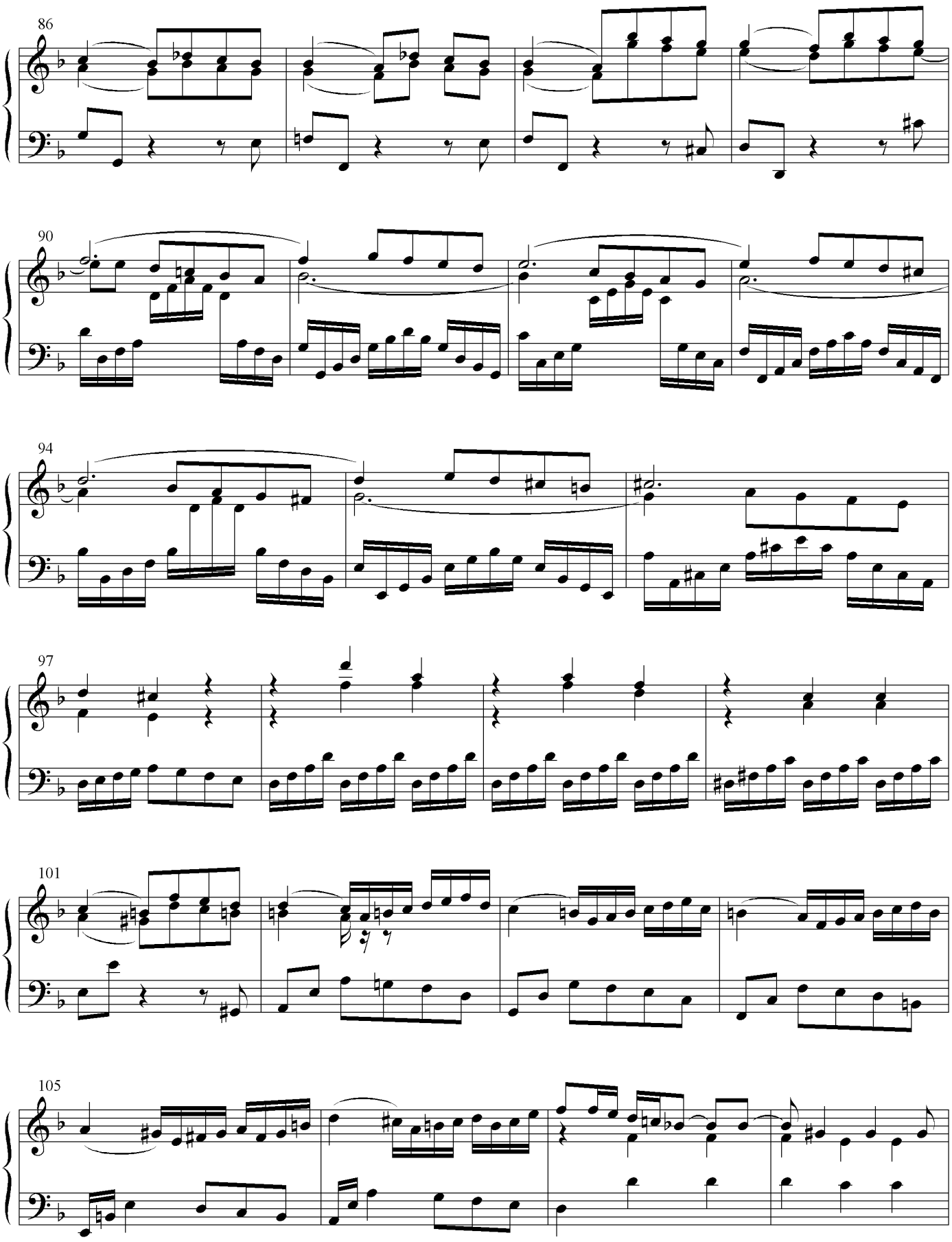
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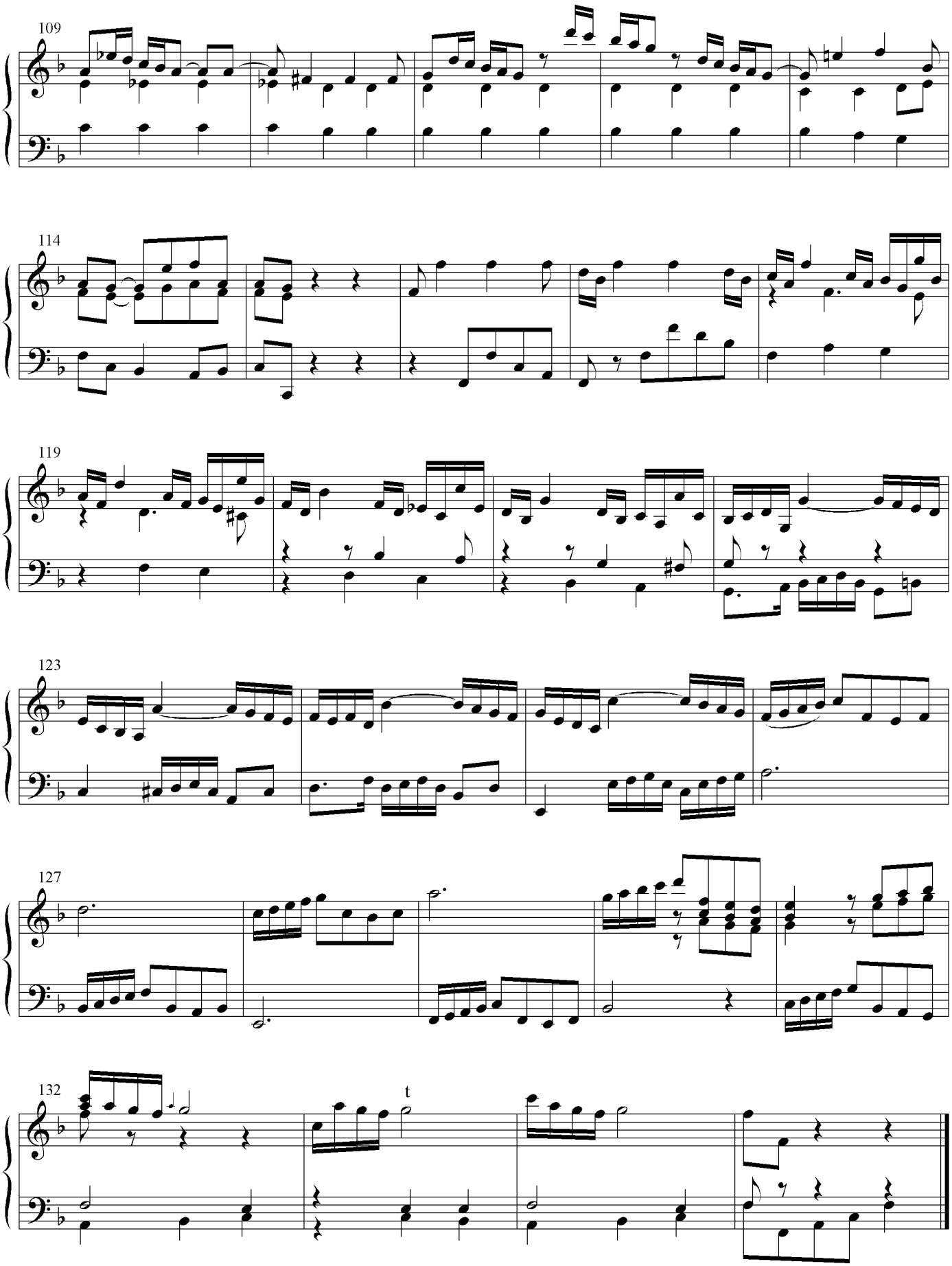
109
114
119
123
127
132
t

W. F. Bach, Sonata in F, F. 202 (BR A 10)

Falck listed this as “Unsicher c.” It is edited in the new *Gesammelte Werke*, vol. 1, from P 368 (there listed as source B 4), which the editor Peter Wollny states is the sole source; the copy, on pp. 169–80), is by the Dresden organist Johann Friedlieb Zillig.

The copy is not particularly accurate, and below I list emendations. Especially in the final section of the last movement (mm. 116–35) the source gives unlikely readings, some of them clearly erroneous; emendation is necessary, but it is impossible to know to what degree and the edition is therefore provisional. Doubtless the problems here and elsewhere reflect an autograph score that Friedemann, typically, left not quite finished.

Wollny's editorial commentary lists only a few emendations, but he tacetly simplifies the notation, omitting many rests for silent voices, combining notes of separate voices onto single stems, and adding fermatas at the ends of all three movements, while failing to notice several substantive errors in the copy. Twenty-five years ago, when I was editing sonatas by C.P.E. Bach from the same source, he told me that the hand in the ms was Homilius, a point that I questioned in my edition. Now he agrees that it is not, although he doesn't credit anyone with that conclusion.

m.	part	reading
first movement		
		for better legibility, the third (tenor) part has been moved to the lower stave here and in parallel passages, necessitating some alteration of clefs in the lower stave and addition of stems and beams on some notes in the second (alto) part (e.g., in m. 3)
3	I	no stac.
10	I/2	last beat as in m. 8; edition reads by analogy to m. 4 (Wollny leaves uncorrected)
13–14	I/2	no tie
25	I/2	no rest; edition reads by analogy to m. 24
34	I/2	no 16th rest; edition reads by analogy to m. 38
35	I	only one quarter rest on downbeat; edition reads by analogy to m. 39
37	I/1	no mordent
40	I	note 1: d"/b' not a'/c"/eb"; edition reads by analogy to m. 36
43–4	I/2	no tie

	II	last three possibly intended to be read in alto clef (a/c'–g/b–a/c')
	I/2	note 1: f' not a' (a' appears to be present as either an erasure or a later addition in lighter ink; Wollny includes both notes in his edition)
	II	note 8: g' not f' (f' is required by the imitation of the treble in the previous measure and by the need to avoid a collision between the hands on g', which Wollny prints)
	II	last three notes possibly intended to be read in alto clef (f'/a'–e'/g'–f'/a'), but this requires disregarding the sharp on note 3
56	I/1	superfluous 8th rest on beat 2
58	I/2	superfluous quarter rest on beat 2
59	II	no trill
61	I	c"/f" alligned together as shown
	I	Wollny omits e' and rests, but source is clear and the fourth voice needs to go somewhere
69	I/2	note 2: no sharp
71	I	apparent fermata over d", presumably an error for a slur as shown
86–7	I/2	no tie
89	II	note 3 (c'): no sharp, but natural on note 8
93	I/2	last note: a' not f'
97, 99	I	no stac.
105	I	no stac.
112	I/1	no app.; edition follows mm. 18, 67, etc.
113	I/2	no rest
114	I/2	no rest
115		no “p”
116–7	I/2	no tie

125	I/3	last note: a not bb
mvt. 2		
2	II/1	note 1 apparently a not bb
4	I/1	note 2: a not c'; edition reads by analogy to m. 35 (Wollny leaves uncorrected)
12	II/1	no dot on quarter rest
15	I	no tie (c')
19	II/1	note 4 (d'): no dot
35		“p” on beat 1 as well as beat 2
37	I	note 3 (bb'): no trill; edition reads by analogy to m. 12
40		no “f”
mvt. 3		
7	II/1	f', e' omitted; edition follows m. 3
36	I/1	superfluous g" (8th) above last two notes
37	I/2, II	whole step lower (= m. 31)
44	I/2	note 2 (d", 8th) and rests omitted; edition follows m. 102
58, 62	I/2	no rest
60	I/2	quarter, quarter, quarter rest; edition follows m. 22
66	I/2	no rest
70	I/1	no trill
85, 87	I/2	no slur
89	I/2	no slur
89–90	I/2	no tie (e")
	II	last three notes g–f–e, creating parallel octaves with inner voice, error arising

possibly by confusion with the reading of the latter (a'–g'–f'–e); edition reads by analogy to m. 90–95 (Wollny leaves as in ms)

99	II	each f with sharp
101	I/2	note 2 (g'): no sharp
102–5	I	no slurs
109	I/2	note 2 (eb') omitted; on beat 3, eb'–eb' (two 8ths) (Wollny moves flat to note 1)
	II	note 2 (c') omitted
110	I/1	note 1 (eb') 8th not quarter
118, 119	I/2	rhythm thus in source, but possibly an error for the reading of the inner voice in mm. 120, 121 (Wollny emends as in the latter measures)
122	II	note 6: c not Bb
	I	note 4: d' not a; reading of edition here and in II is conjecture (Wollny leaves as in source)
	II	note 2: e not f
	I	first half of measure (quarter note, 8th rest) omitted (Wollny has e'/g'/c", dotted quarters)