Sonata I a 2 Violini e Basso

C. P. E. Bach (W. 161/1)

Allegretto

Violino 2 [Melancholicus]

[Sanguineus]

Keyboard

Basso

con sord.

[p]

[f] *p* *f*

7

A. Are Sang. and Melan. in agreement?

p *f* *pp*

p *f* *pp*

14

Presto

B. Sang. is of a different mind.

C. Sang. sheds some liveliness to entice Melan.

[f]

D. Another question

Allegretto

26

[f]

p

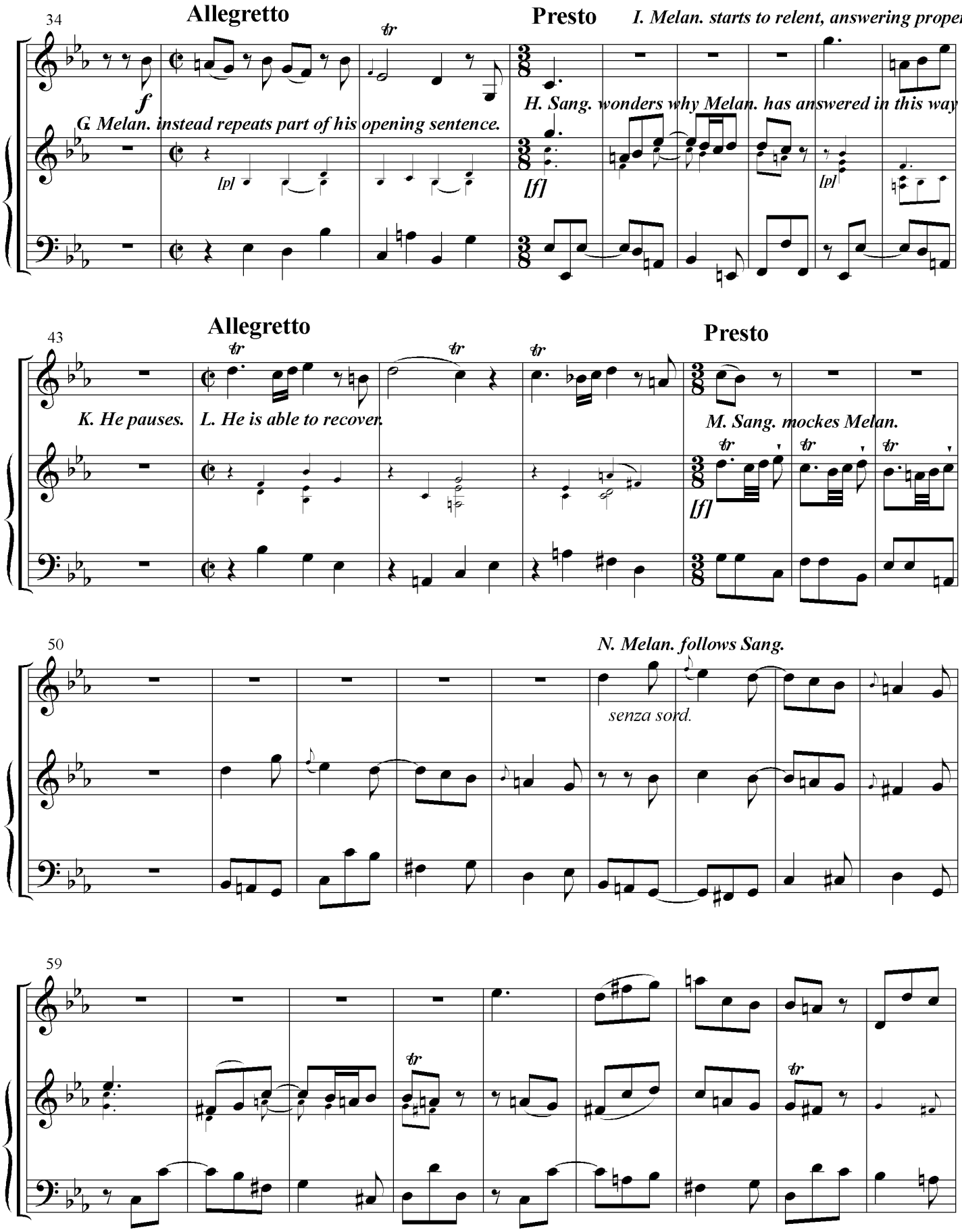
Presto

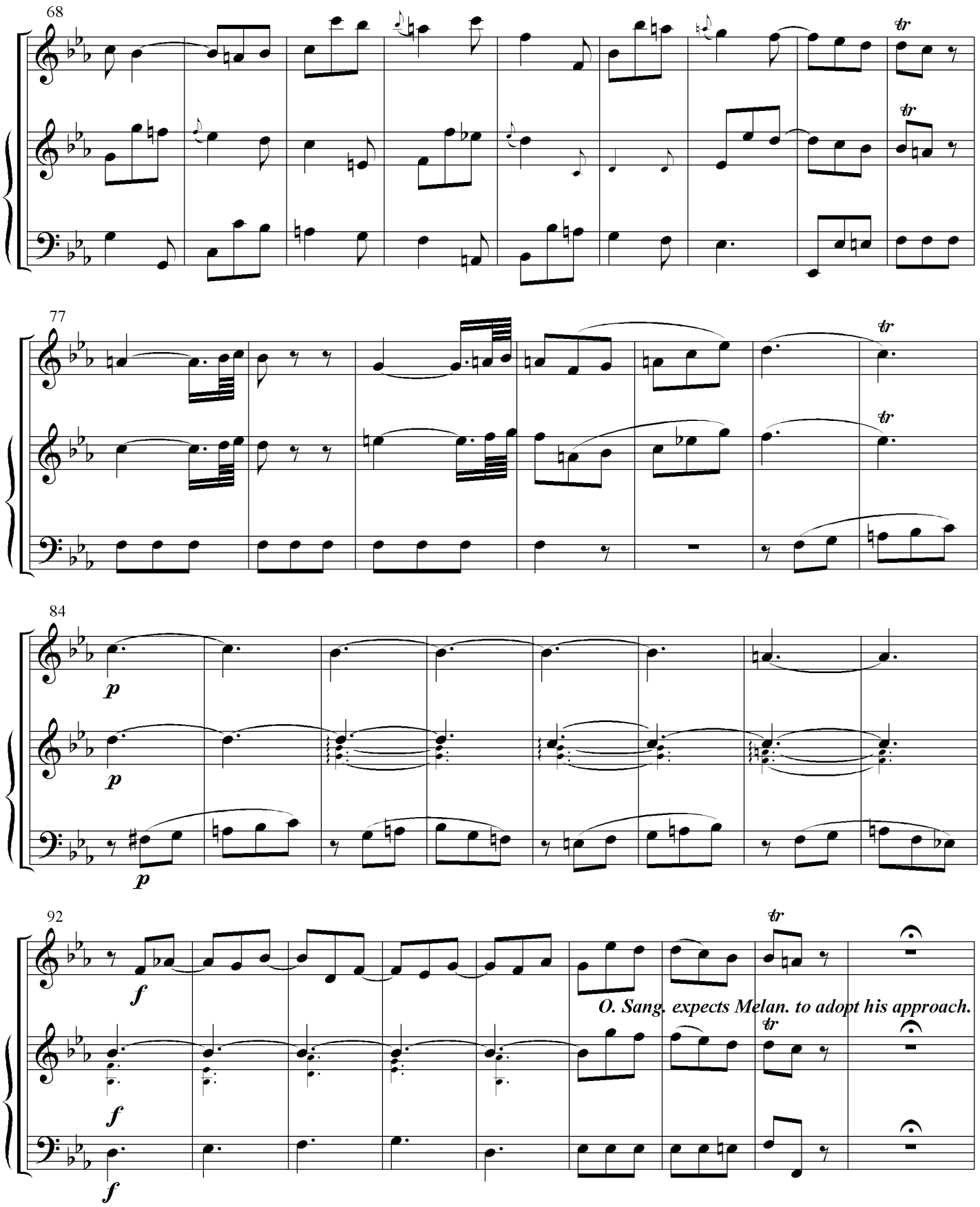
E. Sang. interrupts Melan.

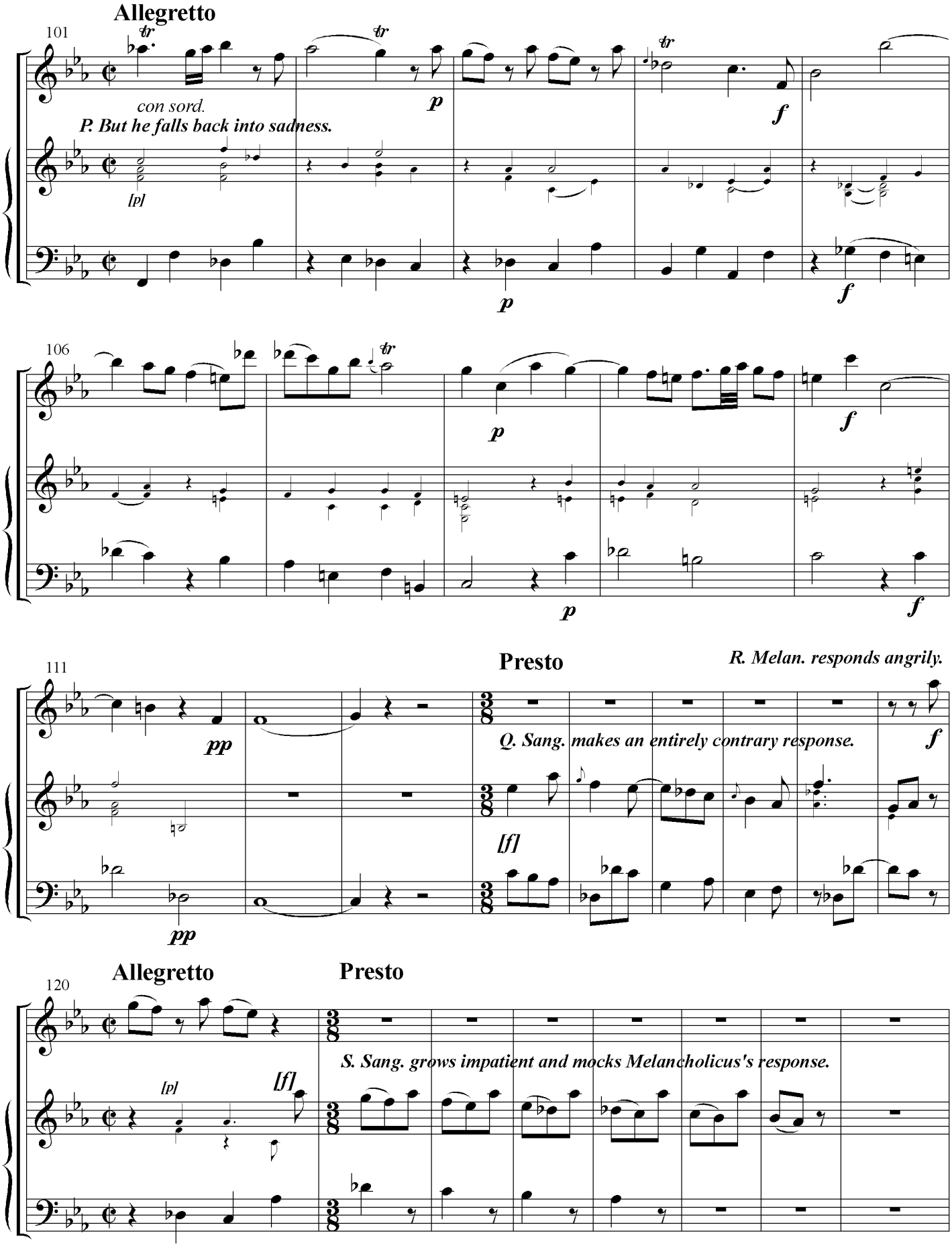
[f]

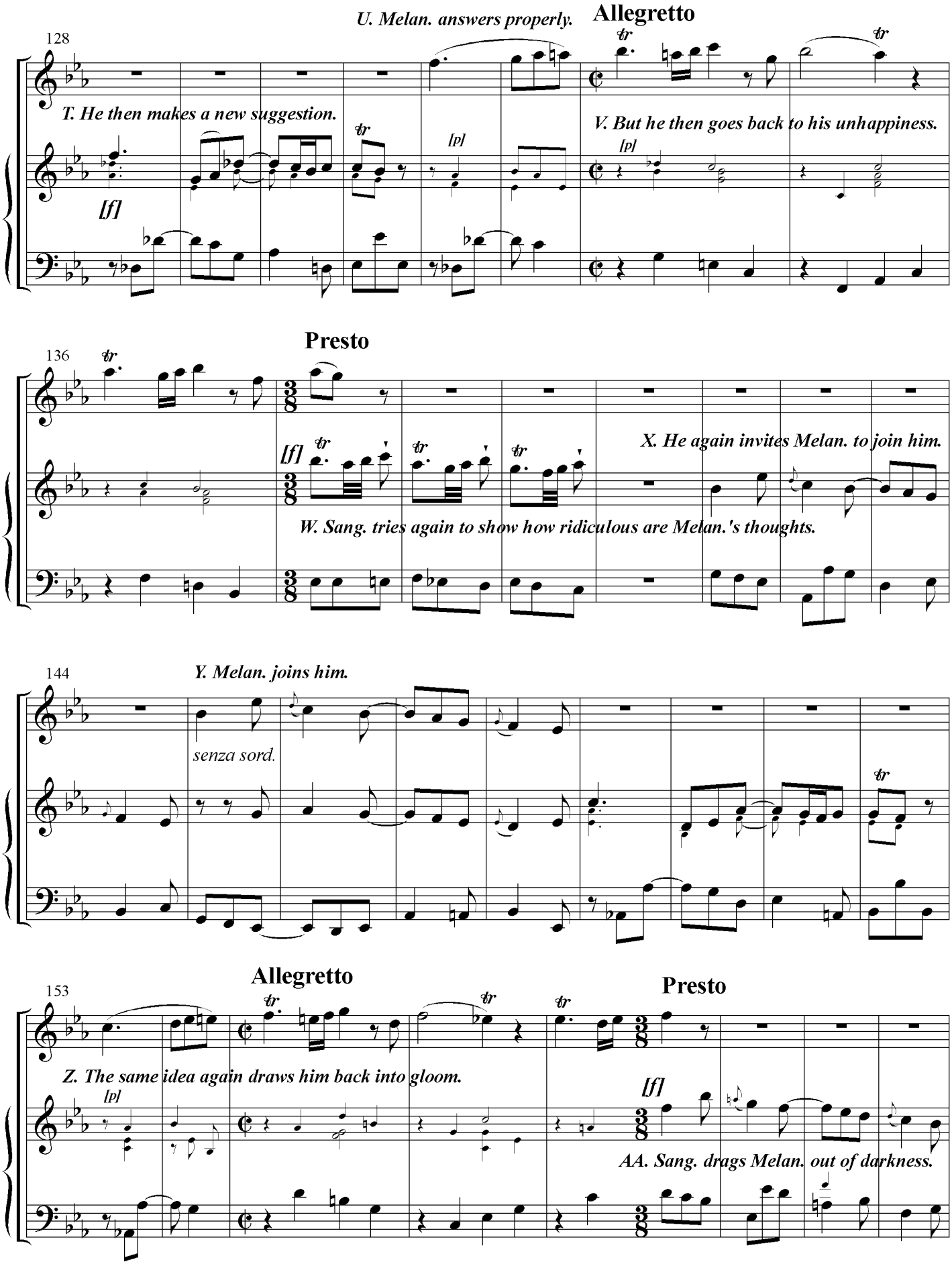
F. He stops, wondering if Melan. will follow.

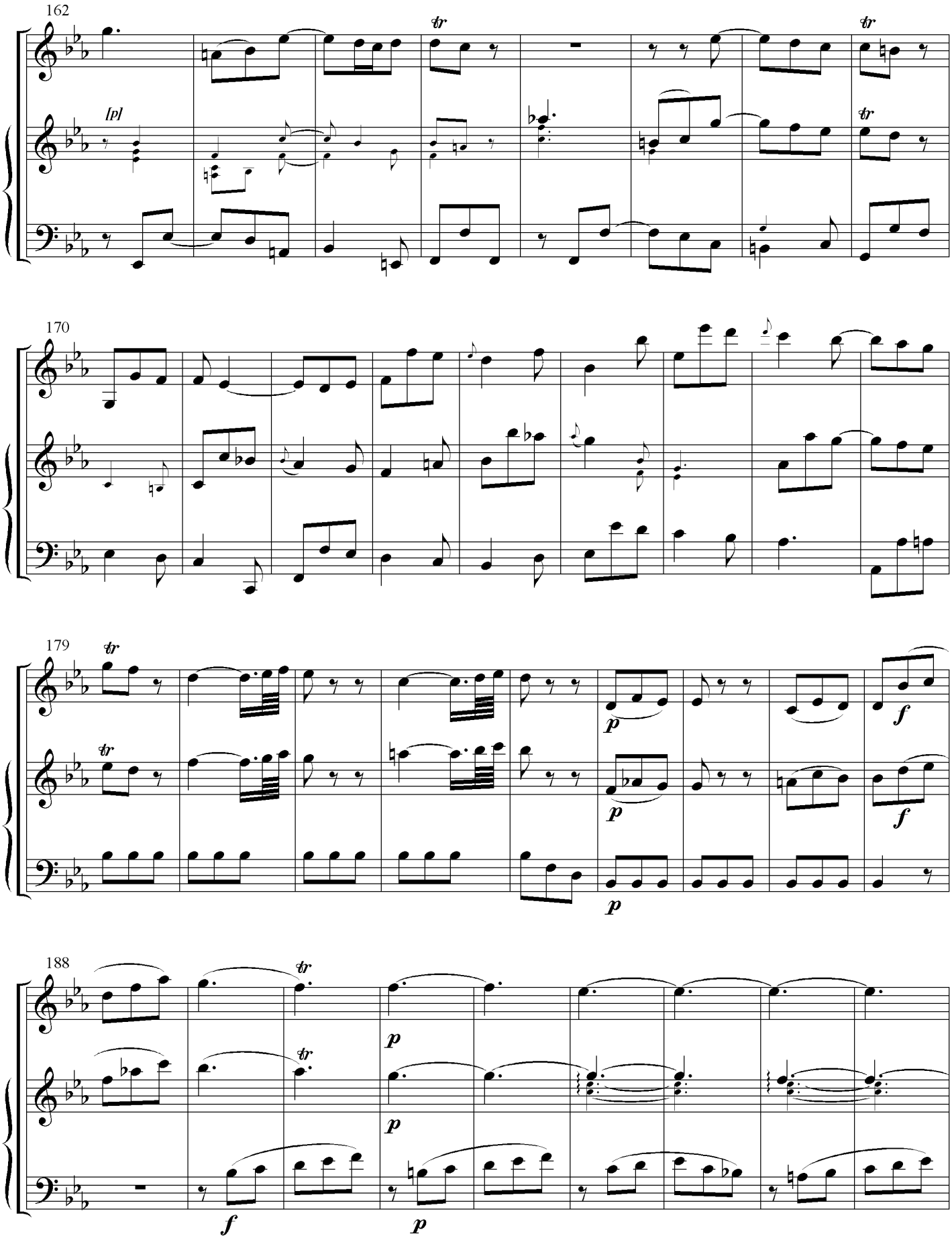
*This performance version (c) 2016 David Schulenberg. All rights reserved.

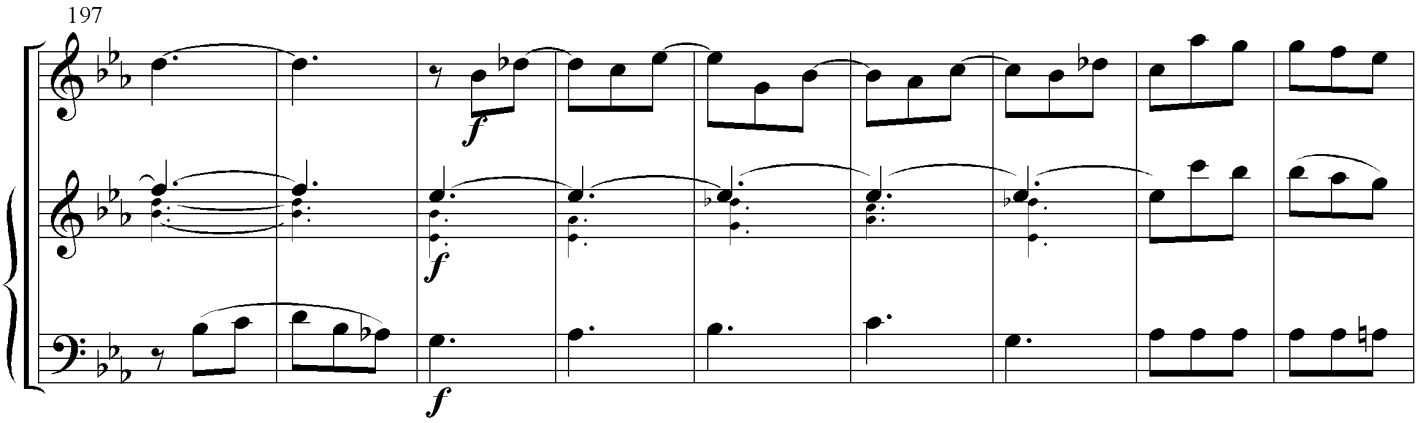

34
Allegretto
Presto
I. Melan. starts to relent, answering properly.
f
G. Melan. instead repeats part of his opening sentence.
H. Sang. wonders why Melan. has answered in this way
[p]
[f]
[p]
43
Allegretto
Presto
K. He pauses.
L. He is able to recover.
M. Sang. mockes Melan.
[f]
50
N. Melan. follows Sang.
senza sord.
59


68
77
84
92
tr
p
f
O. Sang. expects Melan. to adopt his approach.

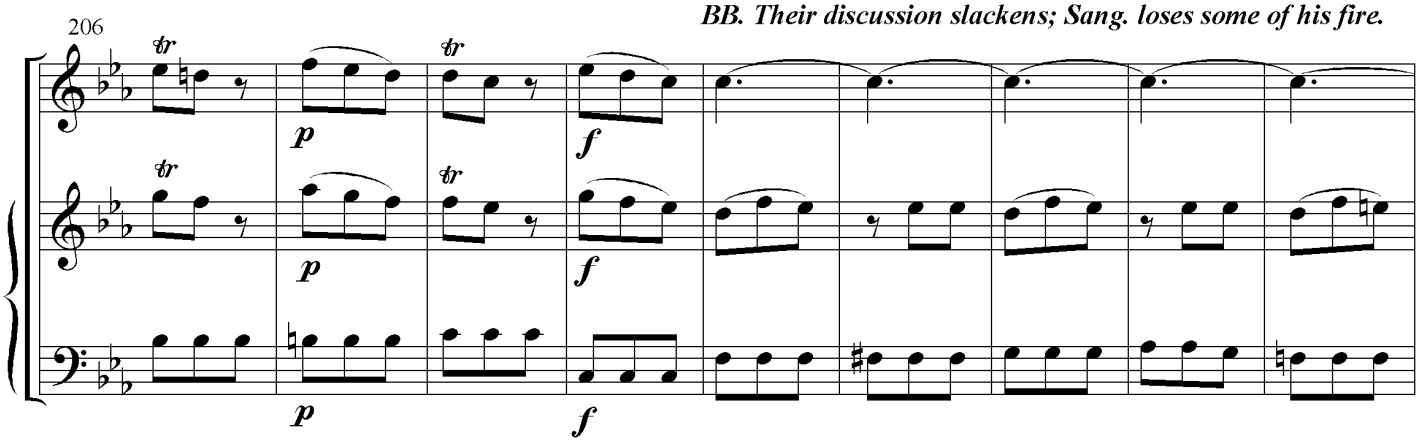

Allegretto
101
con sord.
P. But he falls back into sadness.
[p]
106
Presto
R. Melan. responds angrily.
111
Q. Sang. makes an entirely contrary response.
[f]
Allegretto
Presto
120
S. Sang. grows impatient and mocks Melancholicus's response.
[p]
[f]

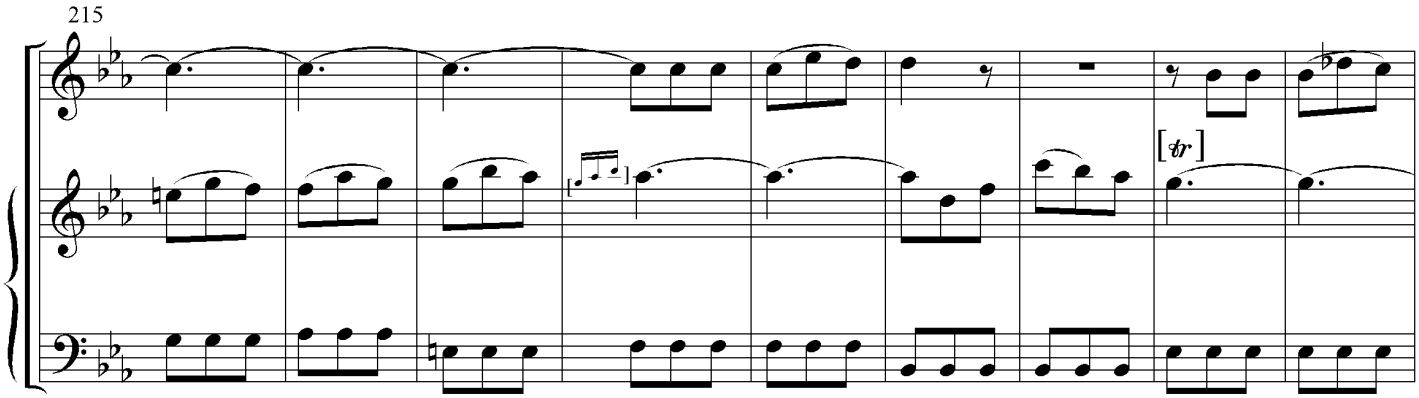

U. Melan. answers properly.
Allegretto
128
T. He then makes a new suggestion.
V. But he then goes back to his unhappiness.
[f]
[p]
[p]
Presto
136
[f]
X. He again invites Melan. to join him.
W. Sang. tries again to show how ridiculous are Melan.'s thoughts.
144
Y. Melan. joins him.
senza sord.
Allegretto
153
Presto
Z. The same idea again draws him back into gloom.
[p]
[f]
AA. Sang. drags Melan. out of darkness.


162
[p]
tr
170
179
188
f
p

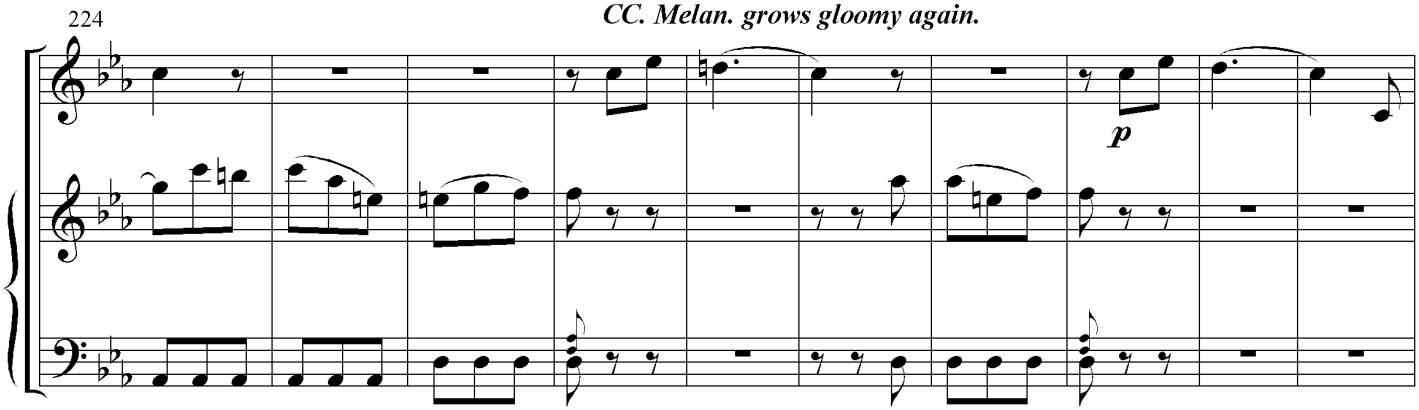


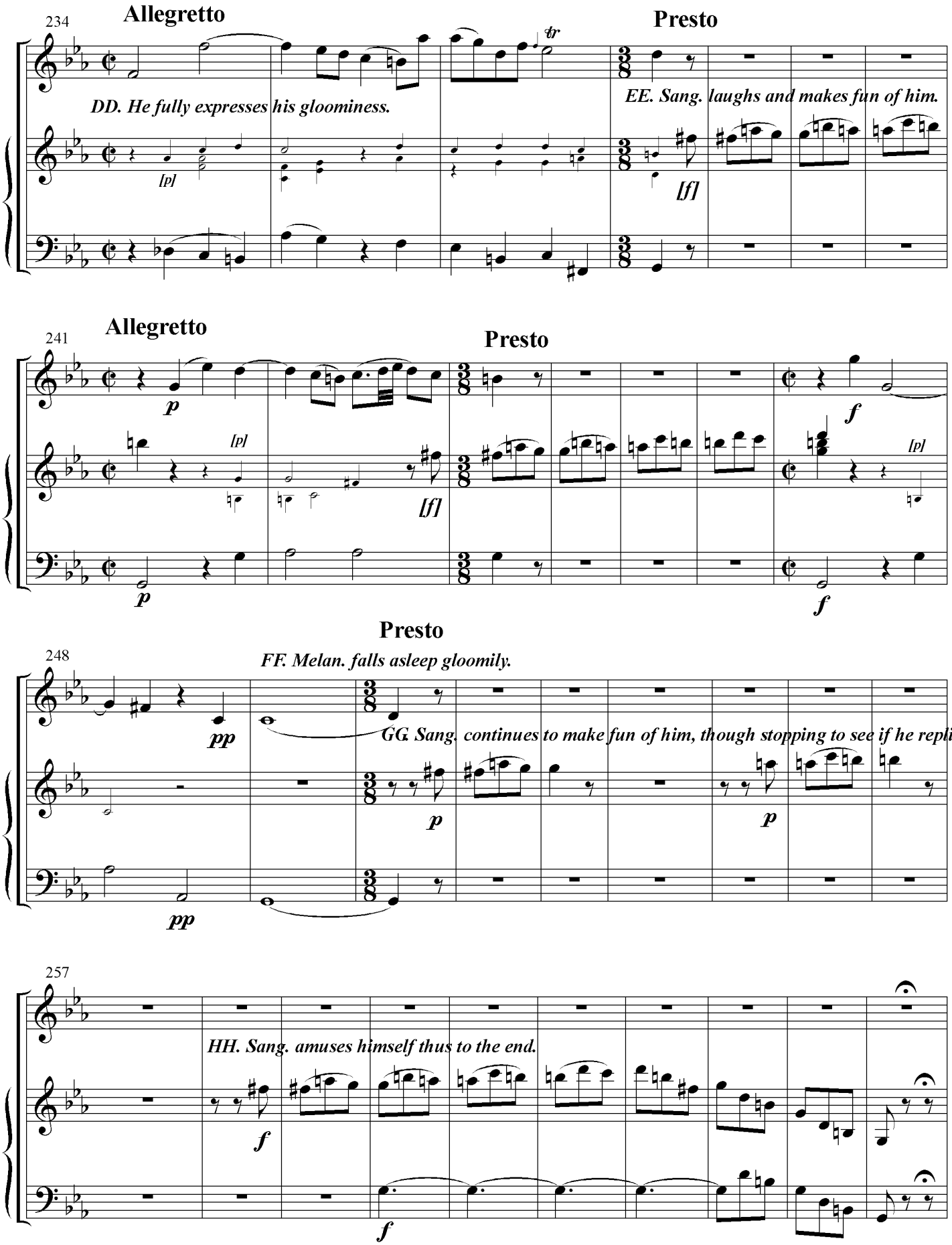
BB. Their discussion slackens; Sang. loses some of his fire.





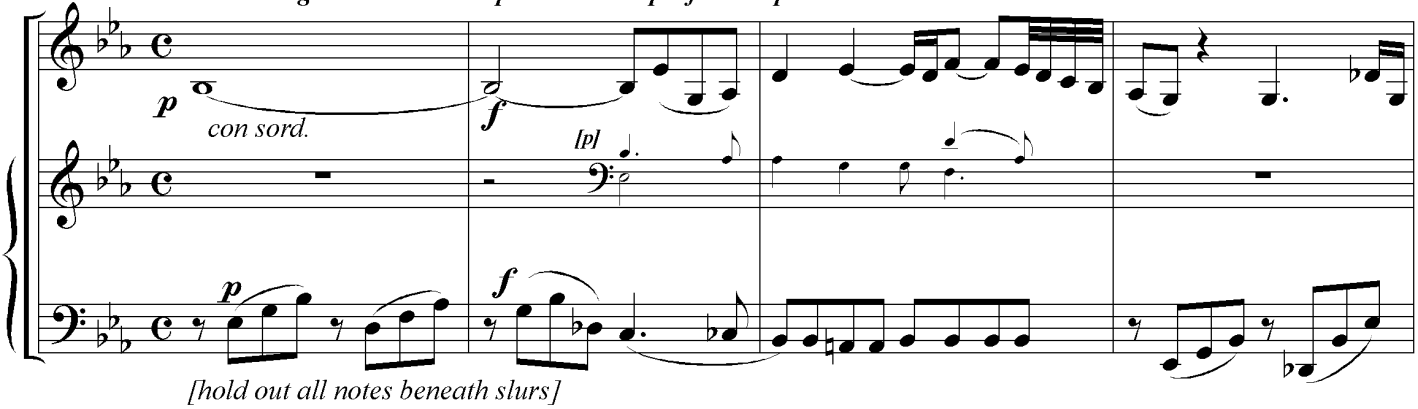
CC. Melan. grows gloomy again.



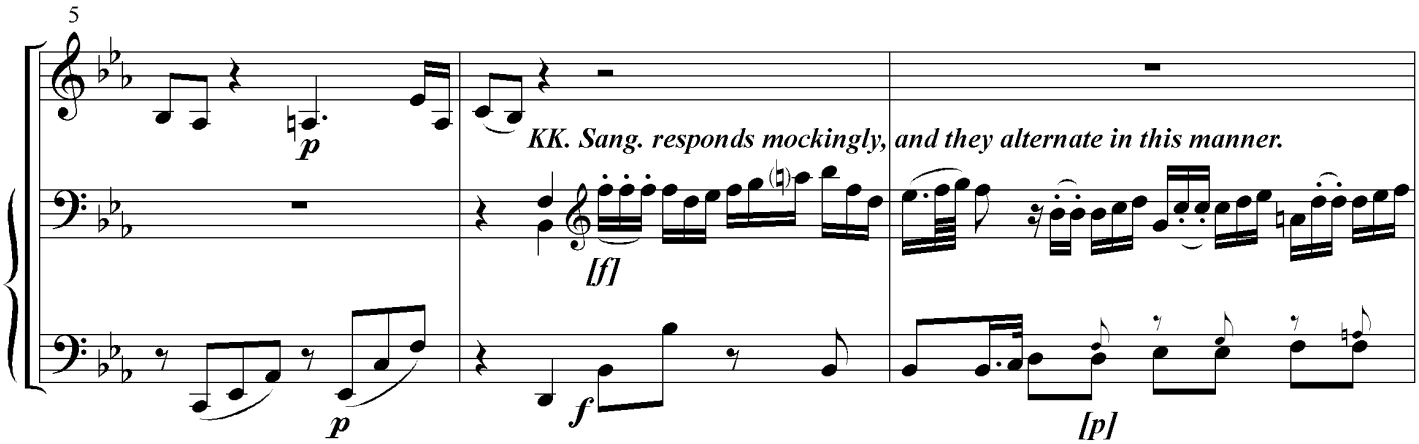

234
Allegretto
Presto
tr
DD. He fully expresses his gloominess.
EE. Sang. laughs and makes fun of him.
[p]
[f]
241
Allegretto
Presto
p
[p]
[f]
f
248
Presto
FF. Melan. falls asleep gloomily.
pp
GG. Sang. continues to make fun of him, though stopping to see if he replies.
257
HH. Sang. amuses himself thus to the end.

Adagio

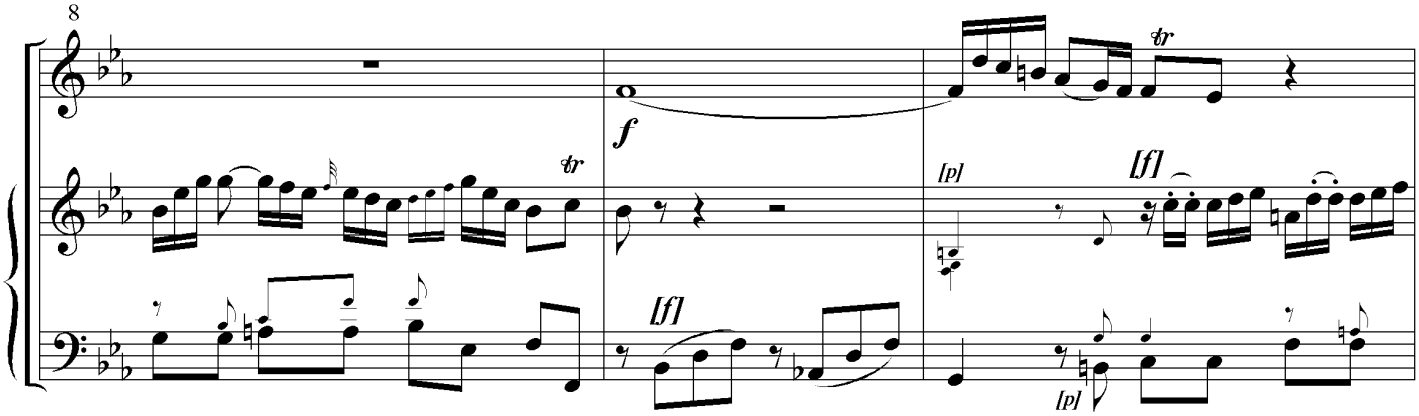
II. Melan. grumbles and responds with a profound speech.



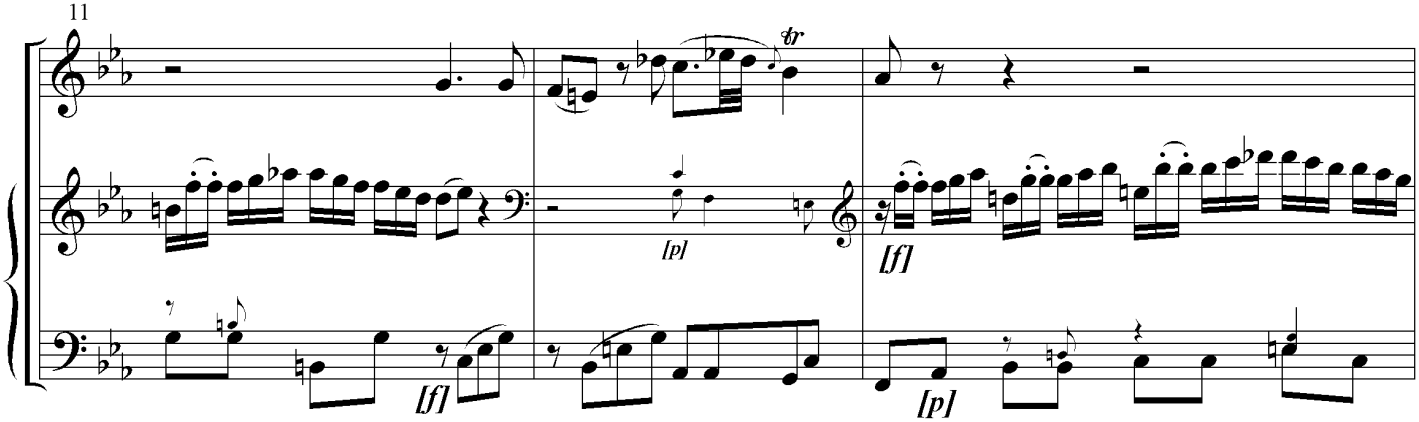
5

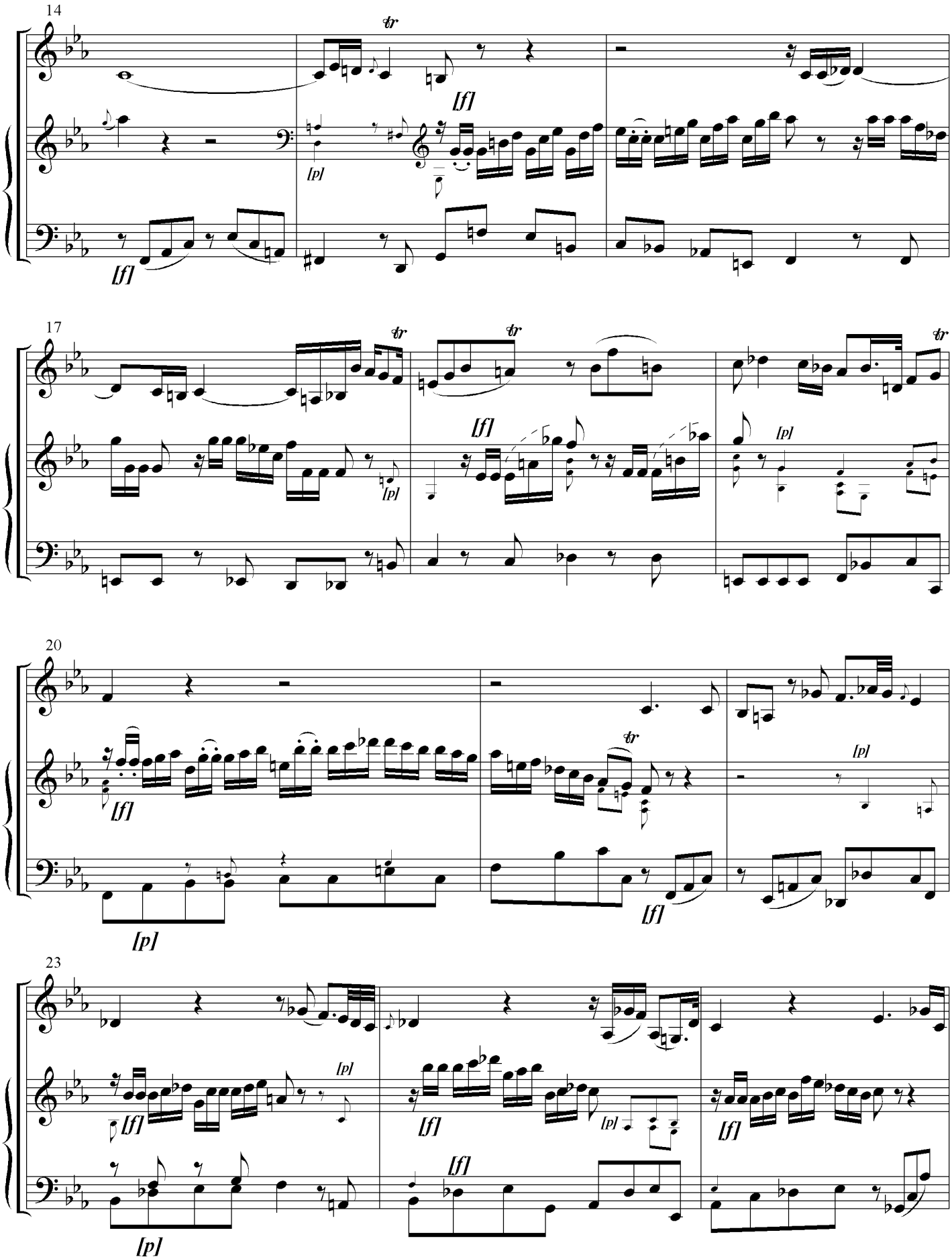


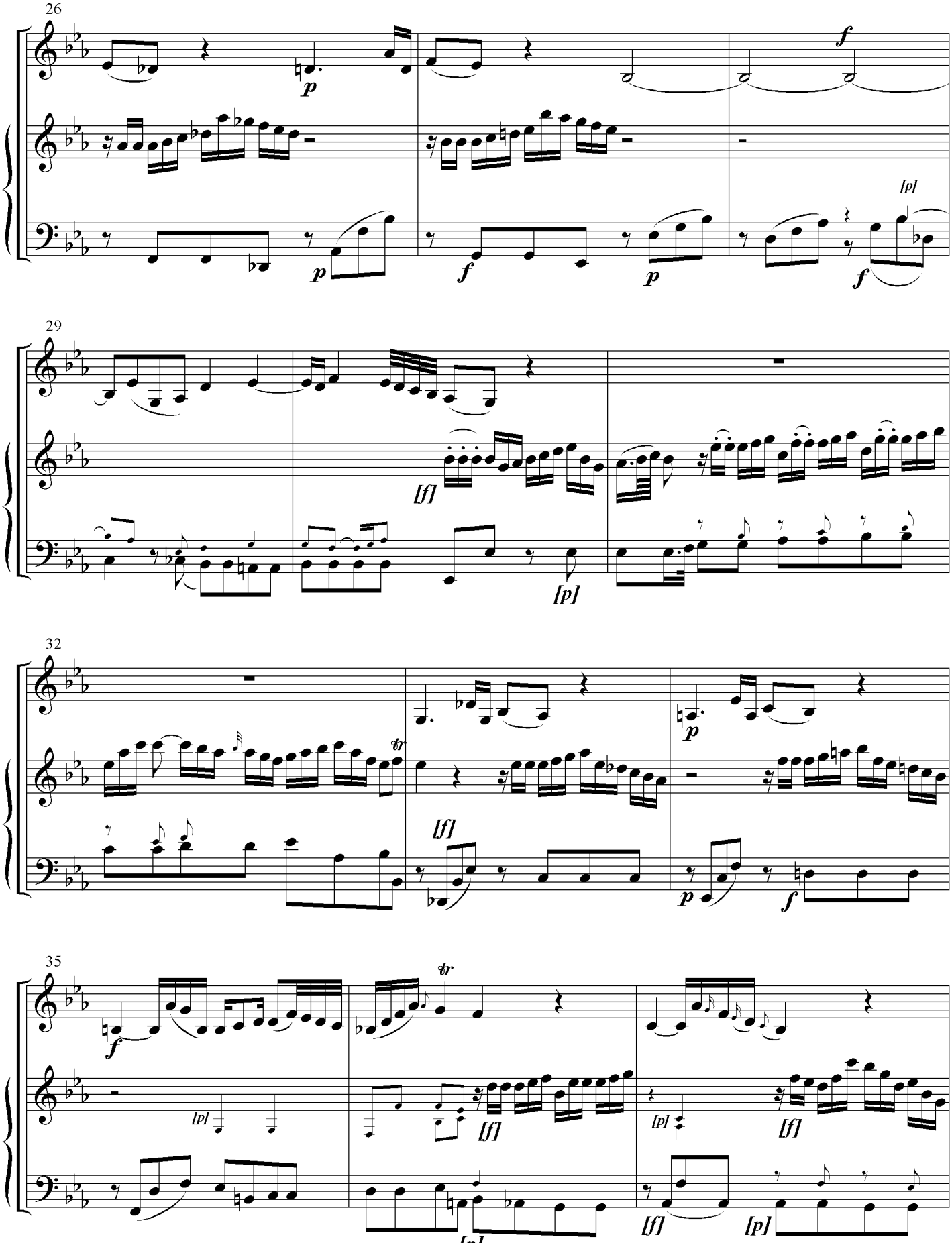
8

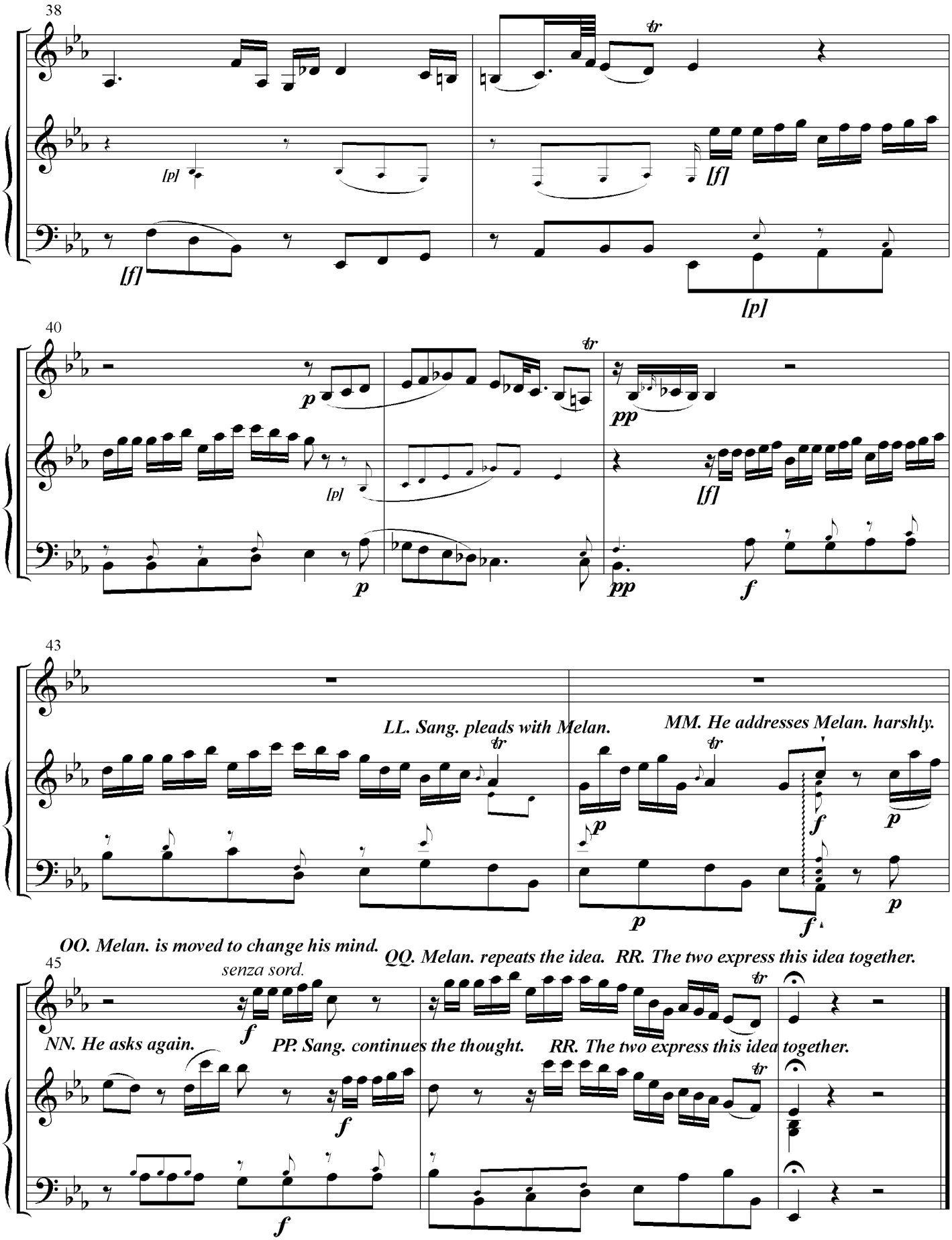


11

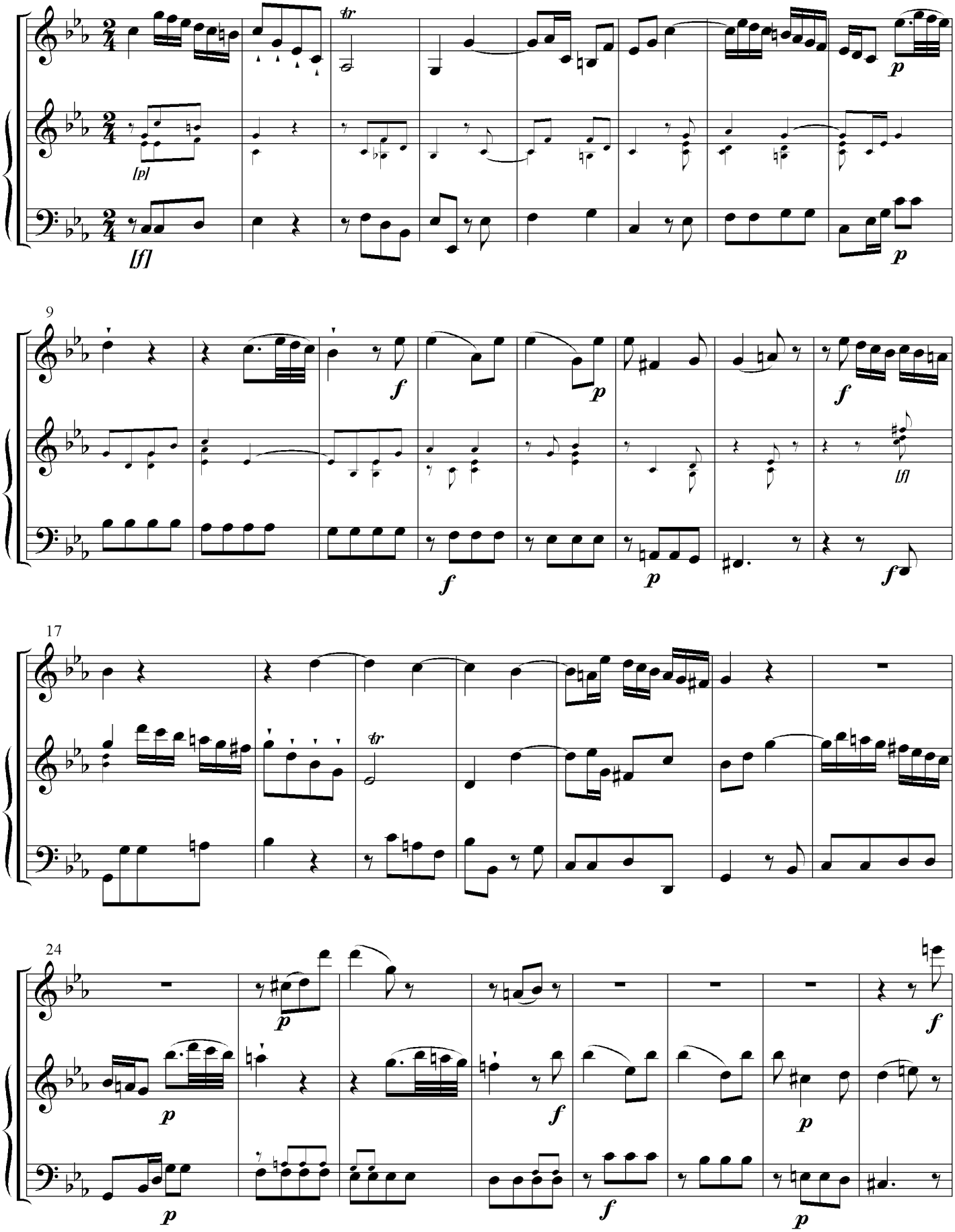


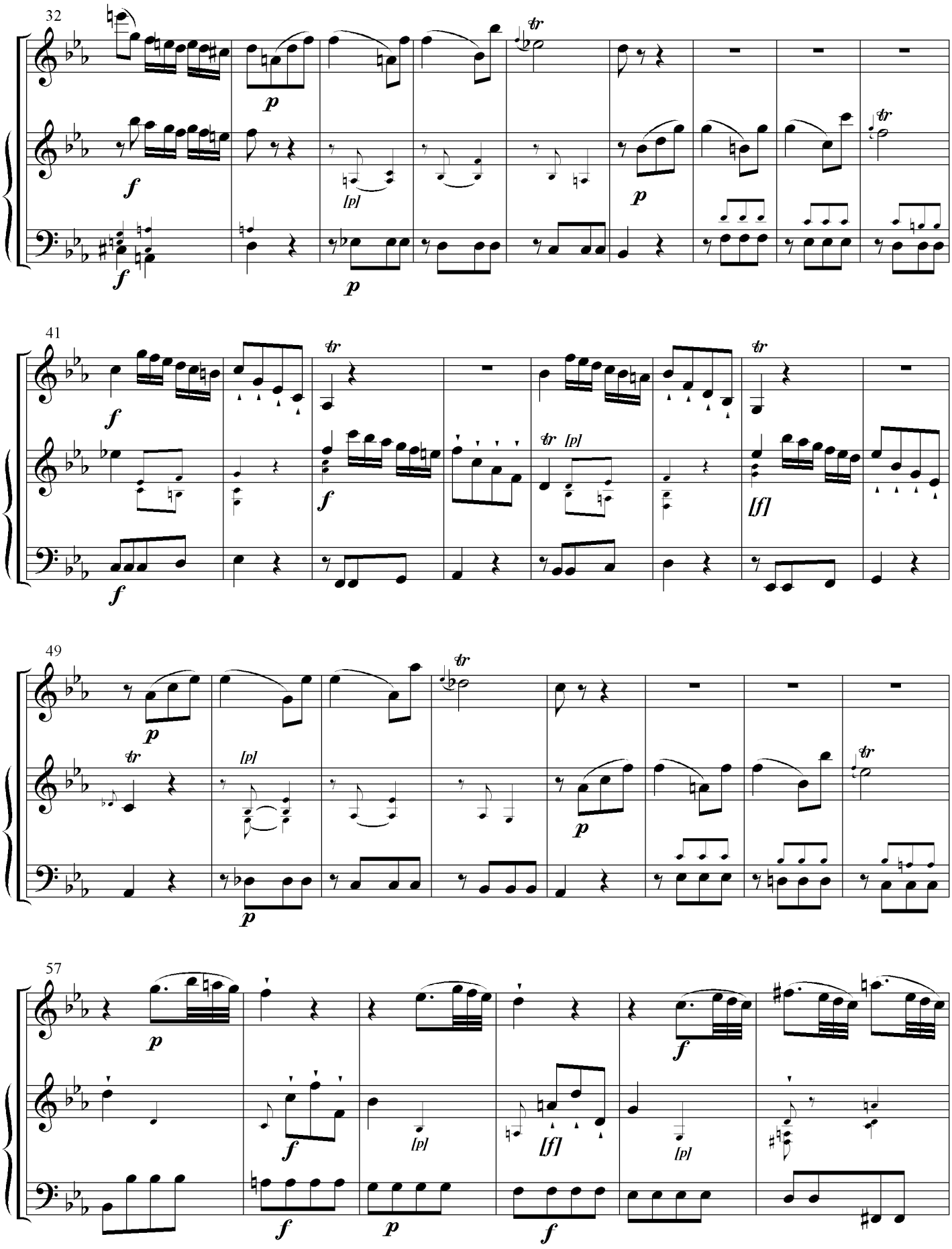

14
17
20
23
[f]
[p]
tr

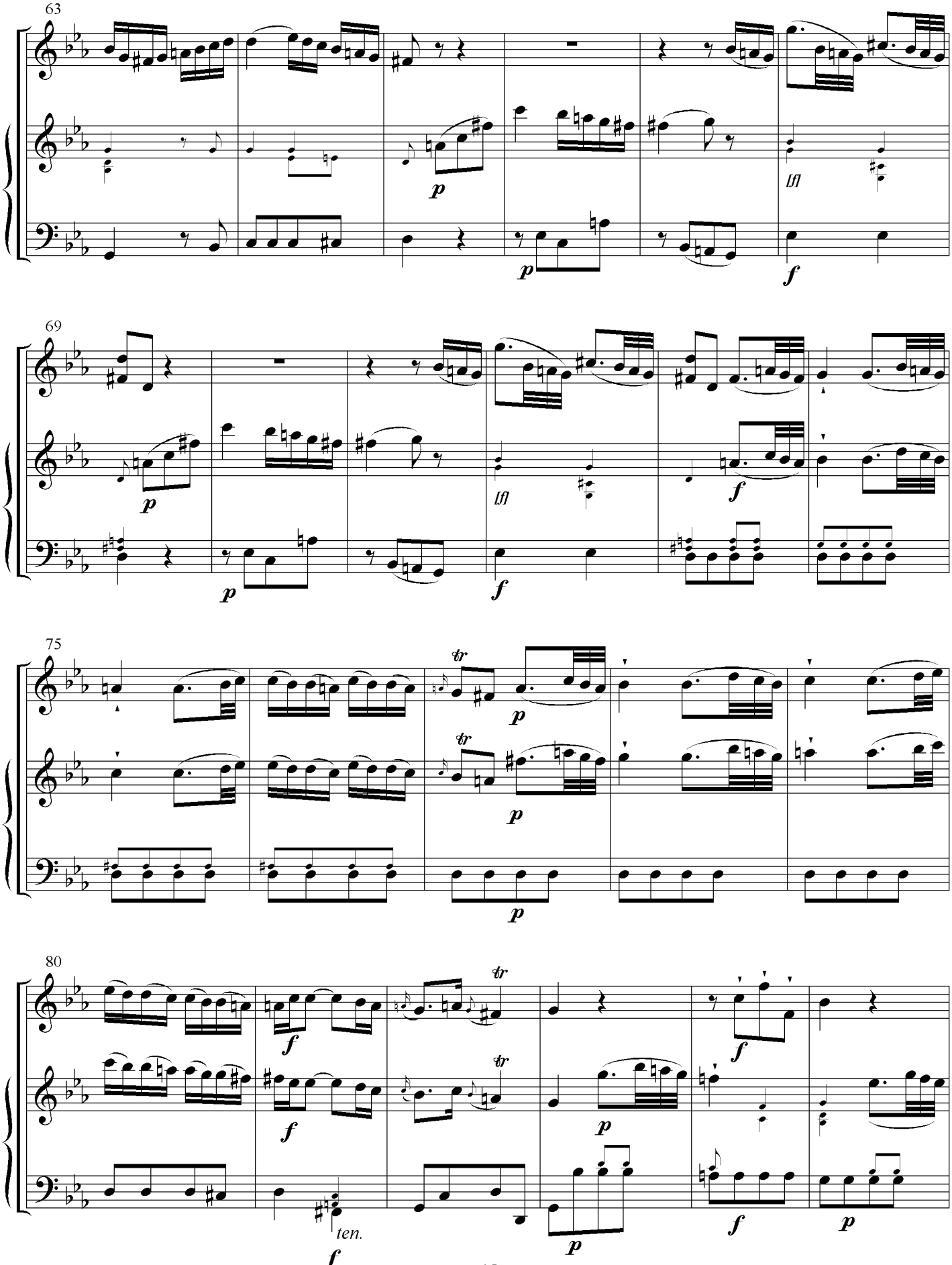

26
p
f
p
f
p
f
[p]
29
[f]
[p]
32
p
[f]
p
f
35
f
[p]
[f]
[p]
[f]
[p]
[f]
[p]

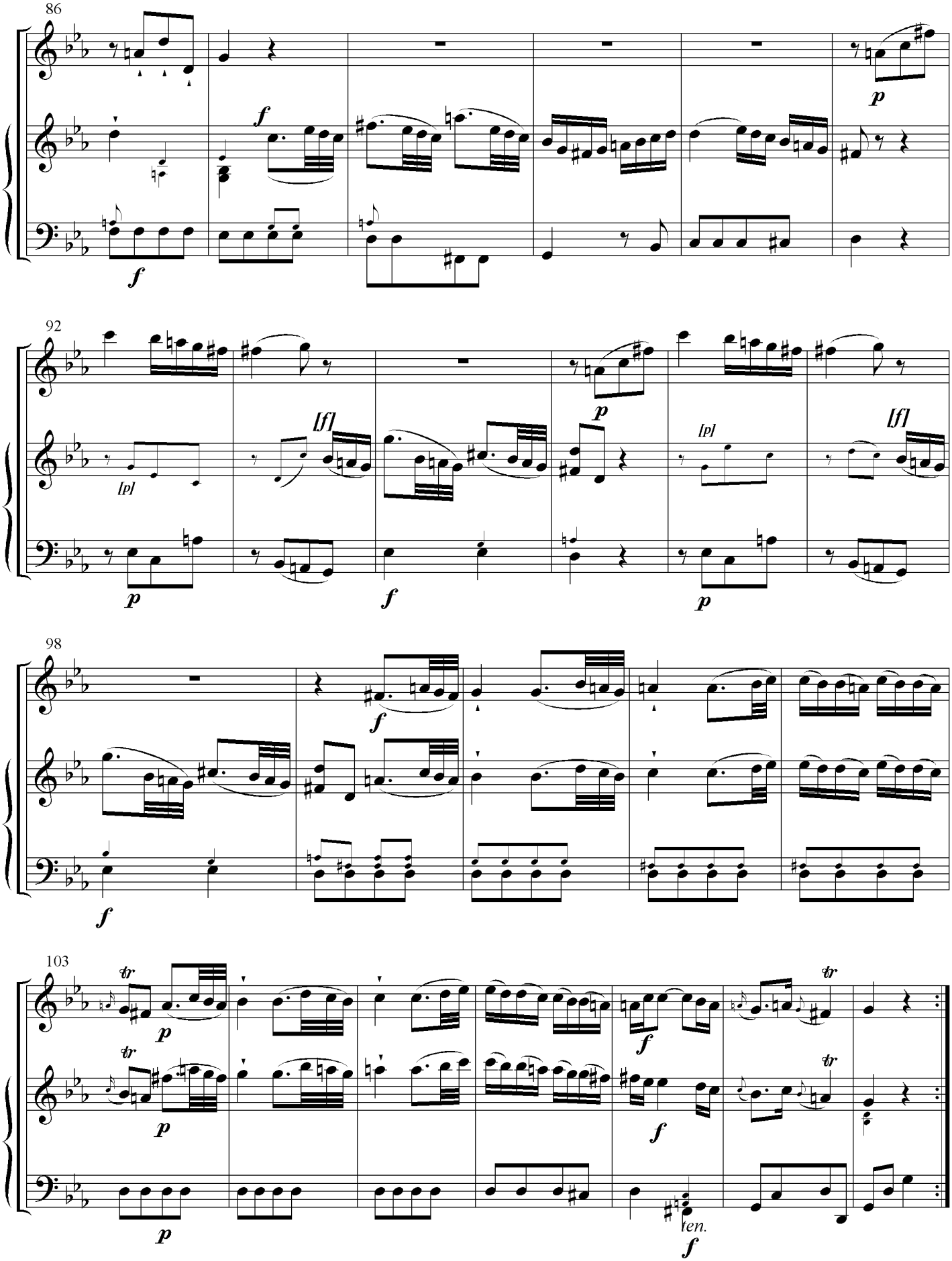

38
[p]
[f]
[f]
[p]
40
p
[p]
pp
[f]
p
pp
f
43
LL. Sang. pleads with Melan.
MM. He addresses Melan. harshly.
p
f
p
p
f
OO. Melan. is moved to change his mind.
QQ. Melan. repeats the idea. RR. The two express this idea together.
45
senza sord.
f
NN. He asks again.
PP. Sang. continues the thought.
RR. The two express this idea together.
f
f

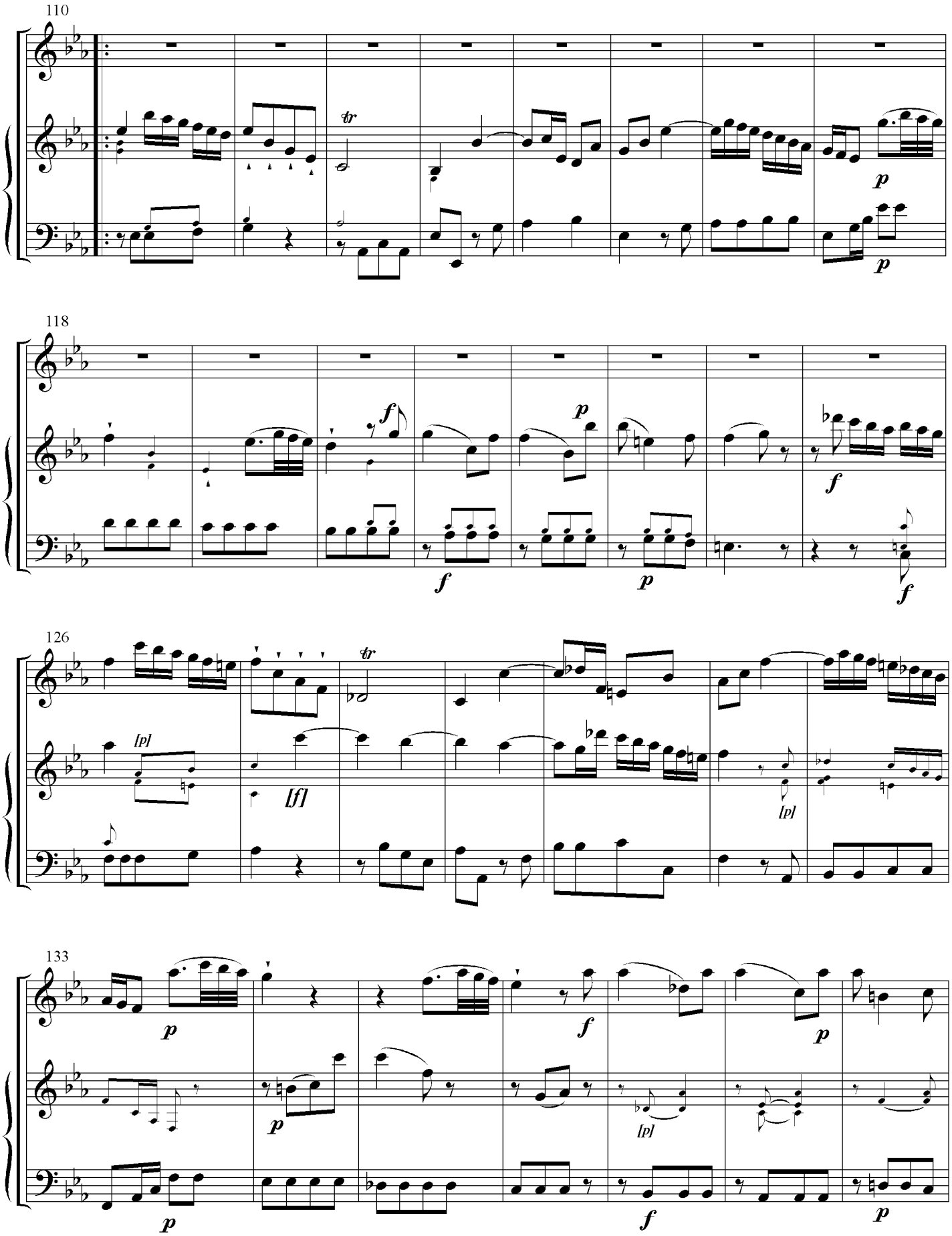
Allegro

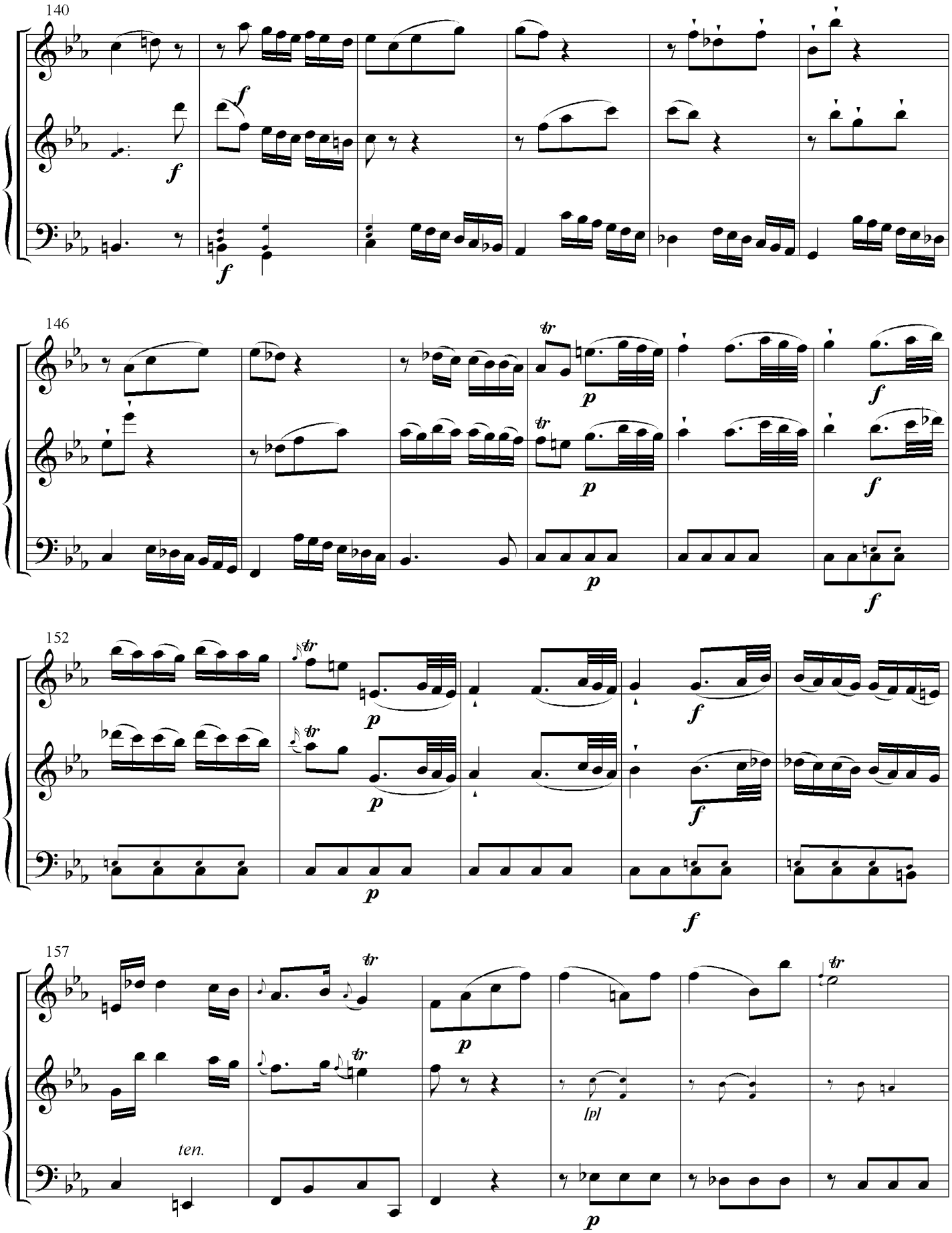


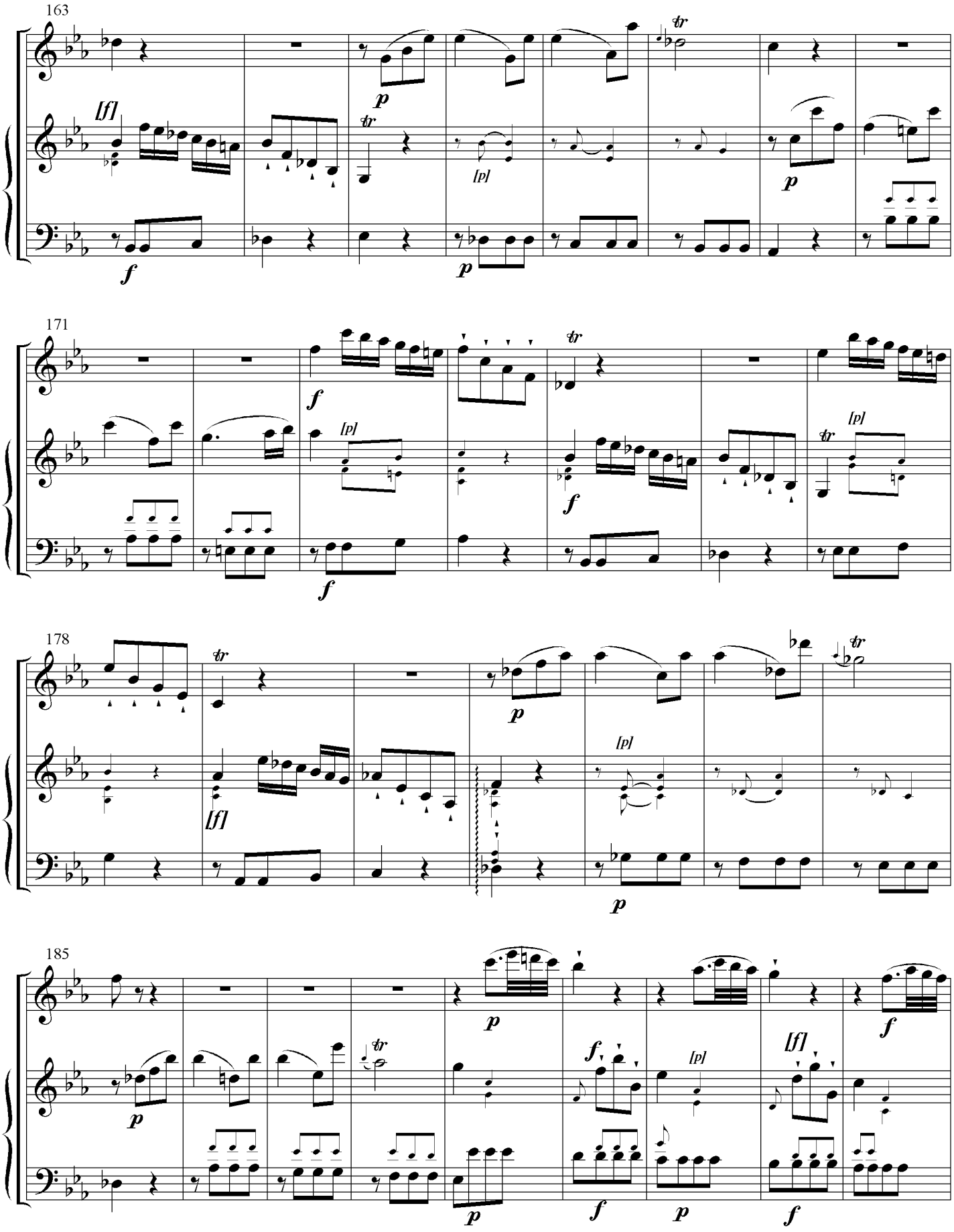

32
41
49
57
[p]
[f]

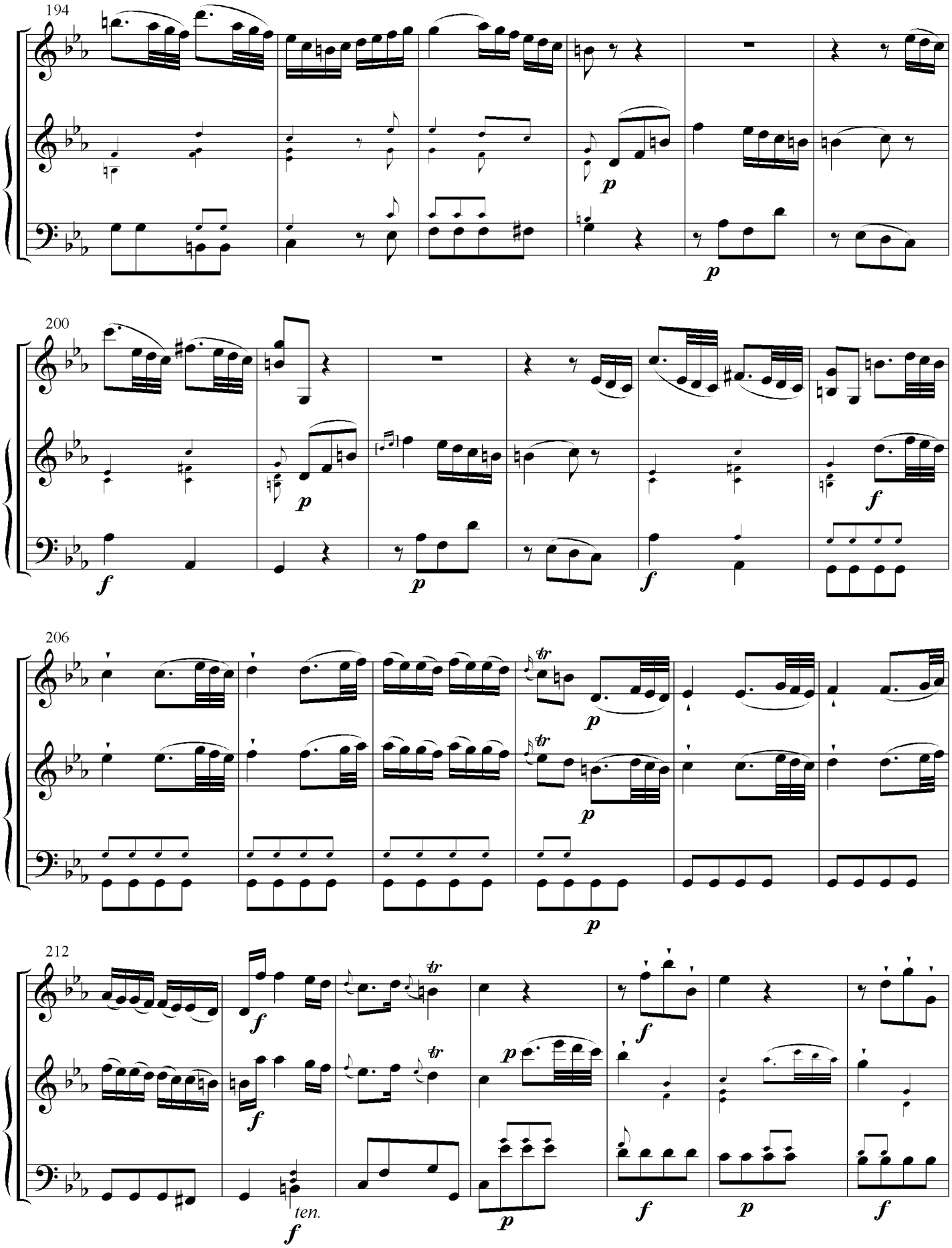

63
p
p
[ff]
f
69
p
p
[ff]
f
f
75
tr
p
tr
p
p
80
f
f
tr
tr
p
f
f
ten.
f
p
p

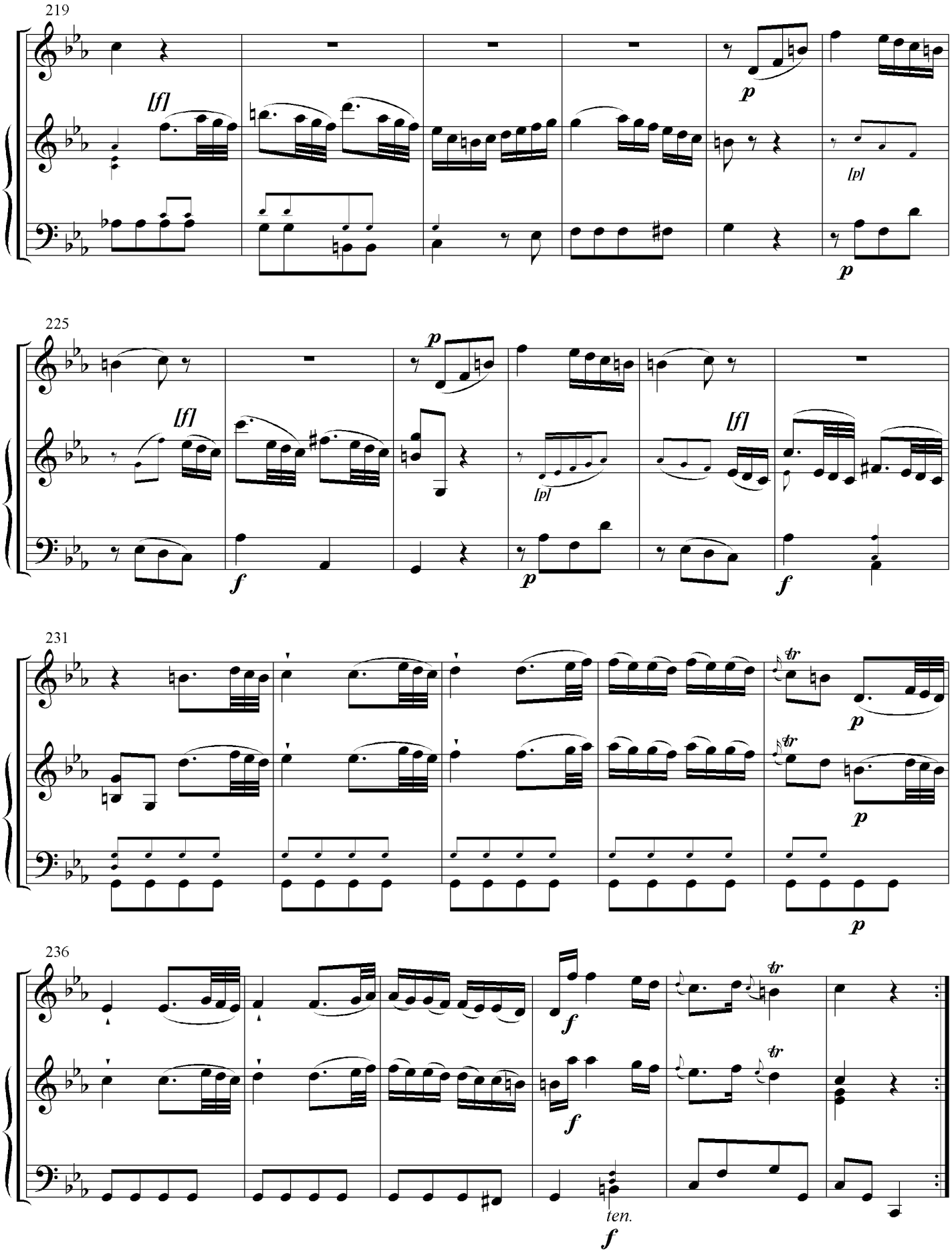

86
92
98
103
[p]
[f]
ten.


110
tr
p
p
118
f
p
f
f
p
f
126
tr
[p]
[f]
[p]
133
p
f
p
p
[p]
f
p


140
146
152
157
ten.
[p]


163
[f]
f
p
tr
[p]
171
178
185


194
200
206
212
ten.


219
[f]
p
[p]
p
225
p
[f]
[p]
[f]
f
p
f
231
tr
p
tr
p
p
236
f
tr
f
tr
ten.
f

Carl Philipp Emanuel Bach (1714–88):
Sonata in C minor, W. 161/1 ("Program Trio")

The most famous of C. P. E. Bach's relatively few trio sonatas is the one in C minor which appeared in score as the first of two in a printed edition entitled *Zwey Trio*. Published in 1751 by Schmidt of Nuremberg, the piece had been composed two years earlier at Potsdam. It was accompanied in the first edition by the sonata in B-flat for two violins (or flute and violin) and continuo, written in 1748. A scan of this first edition is available online at http://imslp.org/wiki/Trio_Sonata_in_C_minor,_H.579_(Bach,_Carl_Philipp_Emanuel).

The C-minor trio is well known for its programmatic design, which the composer explains in a preface as representing a dialog between a melancholy person ("Melancholicus") and a livelier, more cheerful one ("Sanguineus"). The preface includes a list of stages in the dialog, each cued by a letter which also appears within the score. Further discussion of the piece can be found in my book *The Music of Carl Philipp Emanuel Bach* (Rochester: University of Rochester Press, 2014), pp. 103–6.

The sonata is almost always performed today by two violins and basso continuo, but the original edition permits a second way of playing it, as a duo for one violin and obbligato keyboard. This sort of substitution was a standard practice at mid-century Berlin, documented in other works of C. P. E. Bach and in compositions by his Berlin colleagues such as Quantz. (An example by the latter can be heard in my recording, with flutist Mary Oleskiewicz, of Quantz's G-minor sonata QV 2:35, on Hungaroton Classic HCD 32617, (p) 2011). Unfortunately, as the composer explains in the preface, the score as published is inconvenient for this manner of performance, for the keyboard player is meant to take the livelier first violin part, representing Sanguineus, but as printed this part is separated from the bass line, which the keyboardist must also play.

The present score facilitates this alternate manner of performance by rearranging the parts, placing the original first violin line on the middle staff. It also includes shortened English versions of the composer's programmatic rubrics, and it adds realizations of the unfigured bass line as well as occasional further amplifications of the harmony in the keyboard part (all additions appear in small notes). The second violin part is unchanged. The score is based on the first edition together with the figured bass part in the manuscript Washington, Library of Congress, M412.A2 B16, written by the composer's assistant Hering.

The keyboard part might be played on either harpsichord or fortepiano; the latter will better handle the many dynamic changes. Naturally the present realization provides only suggestions; some chords are left incomplete, following the composer's advice for *galant* accompaniment in chapters 25–34 of his *Versuch über die wahre Art das Clavier zu spielen*, vol. 2 (Berlin, 1762); chap. 6 in the English translation by William J. Mitchell (New York: Norton, 1949). Players may derive some ideas from a performance by the editor recorded on March 30, 2016 at Wagner College in New York City (movements 1–2; movement 3).

Further information about the work and its sources can be found in the introduction and critical commentary for the edition by Christoph Wolff in volume 2/2.2 of *Carl Philipp Emanuel Bach: The Complete Works* (Los Altos: Packard Humanities Institute, 2011). Wolff's edition of the

score, which incorporates Hering's figured bass, is available online at http://cpebach.org/pdfs/works/Series%20II/II-2-2/II-2-2-Wq161-1.pdf. Parts, including a second violin part that can be used with the present edition, are available on the same website at http://cpebach.org/license?file=II-2-2-parts.html.

David Schulenberg
July 10, 2016