

Unsere Ausgabe

Die Quelle zu der vorliegenden Sonate trägt den Titel „Solo a Viola di Gamba e Basso. da C. P. E. Bach“. Sie befindet sich unter der Signatur B-Bc 5634 in Brüssel in der „Bibliothèque du Conservatoire Royal“.

Unsere Ausgabe folgt der Handschrift so genau wie möglich. In unserer Partitur haben wir die Schlüssel der Handschrift beibehalten, d.h. die Gambe ist im Violin- und Bassschlüssel notiert. Die Gamenstimme gibt es sowohl im Violinschlüssel als auch im heute gebräuchlichen Altschlüssel (in beiden Fällen mit gelegentlicher Verwendung des Bassschlüssels). Der Generalbass ist nur im ersten Satz beziffert. Unsere Zusätze sind als solche gekennzeichnet (Klammern und gestrichelte Bögen).

Wir danken Angela Koppenwallner für die Realisierung des Generalbasses und Michael O’Loughlin für die Einführung.

Leonore von Zadow-Reichling
Günter von Zadow
Heidelberg, August 2004



Introduction

Like his father Johann Sebastian, C. P. E. Bach wrote three sonatas for the bass viol. All three were written during the composer’s Berlin period, the 28 years in which he played the keyboard instruments for Frederick the Great. The sonatas in C and D (Nos. 558 and 559 in the Helm catalogue) were written in 1745 and 1746 respectively, and are for viola da gamba and basso continuo; the third sonata, dating from 1759, is for gamba and obligato keyboard instrument. At this time the gamba was already becoming unfashionable in most places. Although there were still amateur players among the bourgeois and nobility, professional players in court orchestras were very rare. It is likely that Bach was stimulated to write these works by his colleague in the royal Kapelle in Berlin, the great virtuoso gambist Ludwig Christian Hesse (1716-1772). Frederick’s gambist also had several concertos and many other works written for him, and had a reputation for his fiery performances.

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The placement of the *Adagio ma non tanto* as the first of the three movements is characteristic for sonatas of the Berlin School composers. This gives weight and significance to the slow movement, which is typically a rather long, serious piece in two or three parts, but without repeats. Bach normally employs a ternary structure with a clear recapitulation, as is found in this movement. This is a classic Berlin *Adagio*, in which Bach has incorporated expressive intervals, trills or appoggiaturas into almost every bar. The few dynamic indications are carefully placed by the composer; in particular, the *fortiss:* on a diminished seventh chord in the third-last bar adds a brief moment of operatic drama to what has already been a very emotional piece.

The second movement would have been an excellent vehicle for Hesse's virtuosity. Its two main themes, which commence in bars 1 and 11, rely for their effect on a performance with flair and brilliance. The chordal passage in bars 67-69 exploits the resonance of the instrument, as Marais did in similar passages. The lower notes on the beat reinforce the bass, and are placed by the composer on lower strings which can continue to resonate into the upper chord. This requires the use of the left-hand technique of the "hold," which was described by most major writers of viol treatises. Perhaps with assistance from Hesse, Bach has accounted for every finger here, although the fingerings are not marked in, as they are in Marais' *Pièces de Violle*. The chord in bar 70 is playable as it stands, but requires an extraordinary stretch. It may be better to separate the bass note from the upper three notes, as Bach has done in the previous bars, or alternatively to add an e on the fourth string.

Like the C major sonata (Helm 558, Edition Güntersberg G050), this work ends with an *Arioso* in the style of a free minuet. The overall three-movement structure, which is a standard one among Berlin sonatas, indicates that the notation *Arioso* should not be taken as any indication of a slow tempo, but rather of a singing style, the *Adagio ma non tanto* being the only true slow movement. Here for the first time in his gamba music, Bach uses parallel thirds and sixths, which are also ubiquitous in the many gamba arrangements Hesse made of popular operas of the time.

Emanuel Bach has become one of the most admired and well-researched composers of his time. In addition to the many excellent works on him and his music, players may find the following more specific articles relevant:

- Boer, Johannes. "The Viola da Gamba Sonatas by Carl Philipp Emanuel Bach in the Context of Late German Viol Masters and the 'Galant' Style." *A Viola da Gamba Miscellany*, eds. Johannes Boer and Guido van Oorschot, eds. Proceedings of the International Viola da Gamba Symposium, Utrecht 1991. Utrecht: STIMU, 1994. 115-131.
- O'Loghlin, Michael. "Ludwig Christian Hesse and the Berlin Virtuoso Style." *JVdGSA* 35 (1998) 35-73.
- Otterstedt, Annette. "Zwei Sonaten für die Diskantgambe von Carl Philipp Emanuel Bach: zur Geschichte der Viola da gamba in Preußen." *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kultur*, ed. G. Wagner. Stuttgart: Metzler, 1994. 247-277.

Michael O'Loghlin
Brisbane, Australia, July 2004

Our edition

The source of this sonata has the title "C. Dur / Sonata / à / Viola da Gamba Solo / e Basso". It is housed in Brussels in the "Bibliothèque du Conservatoire Royal" under the shelf mark B-Bc 5634.

Our edition remains as true to the manuscript as possible. In the score we have left the clefs as they were in the original: that is, the viol part is notated in treble and bass clef. The viol part is available in the treble clef, and in addition in the alto clef as used today (with occasional use of the bass clef in both cases). The bass is figured in the first movement only. Any editorial corrections or additions are marked as such by the use of parenthesis and dotted lines.

We thank Angela Koppenwallner for her realization of the thorough bass and Michael O'Loghlin for his introduction.

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