

- Boer, Johannes. “The Viola da Gamba Sonatas by Carl Philipp Emanuel Bach in the Context of Late German Viol Masters and the ‘Galant’ Style.” Johannes Boer and Guido van Oorschot, Herausgeber. A Viola da Gamba Miscellany. Proceedings of the International Viola da Gamba Symposium, Utrecht 1991. Utrecht: STIMU, 1994. 115-131.
- O’Loughlin, 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, Herausgeber G. Wagner. Stuttgart: Metzler, 1994. 247–277.

Unsere Ausgabe

Von dieser Sonate lagen uns drei Quellen vor:

Q1 – D-B Mus. m. autogr. Bach P 357, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. „Trio No. 24 / Viola da Gamba / Cembalo“, **Autograph**, Partitur.

Q2 – B-Bc 5635, Bibliothèque du Conservatoire Royal de Bruxelles. „Sonata. / per il / Cembalo. / Viola“, Stimmen.

Q3 – D-B SA 3627/1, Archiv der Sing-Akademie zu Berlin (Depositum in der Musikabteilung der Staatsbibliothek zu Berlin). „Sonata / Violino / Cembalo“, Partitur.

Ein Abdruck des Autographs Q1 ist Teil dieser Ausgabe (G080B). Für die Abdruckgenehmigung danken wir dem Bildarchiv Preußischer Kulturbesitz.

Unsere Ausgabe folgt dem Autograph Q1 sehr weitgehend. Q2 und Q3 wurden nur zur Klärung von Zweifelsfragen herangezogen. Vorzeichenwiederholungen und Balkensetzungen des Autographs wurden beibehalten. Gelegentlich haben wir jedoch ein zusätzliches Warnungsvorzeichen hinzugefügt. Bach folgt im allgemeinen der Konvention, dass Vorzeichen nur für die Note gelten, vor der sie stehen, bzw. für unmittelbare Wiederholungen dieser Note, aber nicht notwendigerweise für den ganzen Takt. Wir haben den Notentext der modernen Konvention angepasst, indem wir gelegentlich Vorzeichen in Klammern hinzugefügt haben. Vorzeichen, die wir in Abweichung von der Vorlage vorschlagen, sind in Klammern gesetzt. Die Bindebögen sind in Q1 stellenweise ungenau und in den Vorlagen auch unterschiedlich gesetzt. Wir haben die Bindungen auf Spielbarkeit überprüft und gelegentlich Ergänzungen durch gestrichelte Bögen vorgenommen. Der Sopranschlüssel der oberen Cembalostimme wurde durch den Violinschlüssel ersetzt, die sonstigen Schlüssel beibehalten.

Wir danken Angela Koppenwallner für die Aussetzung des bezifferten Basses.

Michael O’Loughlin
Brisbane, Australien, November 2005
Übersetzung: G. u. L. von Zadow

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 writ-

ten in 1745 and 1746 respectively, and are for viola da gamba and basso continuo¹. This sonata, the third, dates from 1759, and is for gamba or viola and obbligato harpsichord. Bach's autograph score (Q1 – see “Our Edition” below) uses the viola da gamba, but a contemporary copy made by Bach's chief copyist Michel (Q2) requires the viola. At this time the viola was receiving increasing recognition as a solo instrument, whereas the gamba was becoming unfashionable in most places. Although there were still amateur gamba players among the bourgeois and nobility, professional players in court orchestras were rare. It is likely that Bach was stimulated to write his three gamba sonatas 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. Although Bach's original score is for viola da gamba, the other contemporary sources for viola (Q2) and violin (Q3) are equally legitimate indications of the performance practice of the time, and the work is equally successful on all three instruments.²

This piece is similar in genre to the three sonatas for gamba and harpsichord obbligato by J. S. Bach. Sonatas of this type were originally converted from Italianate trios for two melody instruments (often violins or flutes) and bass, and many of them exist in both forms.³ C. P. E. Bach explicitly authorized this practice in the preface to his two sonatas (H 578 and 579), published in 1751:

Two Trios; the first for two violins and bass, the second for one flute, one violin and bass, whereby however in both works one of the upper voices can be played on the keyboard, . . .⁴

This obbligato sonata could easily be a converted trio, although no such variant has been found. In its compositional texture, it follows the traditional trio model pioneered in the Italian composers of the seventeenth century such as Legrenzi and Corelli: that is, the two upper voices share the same melodic material throughout, which allows for imitative entries and contrapuntal treatment, but discourages any idiomatic writing for the different instruments which may play the upper voices. This extensive use of pure, old-fashioned counterpoint makes it important that all voices can be clearly heard in performance. In overall form, however, Bach has chosen the more modern three-movement fast-slow-fast format, which was to become the norm for sonatas, over the slow-fast-fast format which was popular in Berlin and which he used for his other gamba sonatas.

Bach was the high priest of *Empfindsamkeit*, the characteristically North German sensitive, directly emotional and highly rhetorical style. This is most noticeable in the *Larghetto*, which would surely have brought contemporary audiences to tears. The theme is one of Bach's most poignant statements, with its expressive intervals (the diminished fourth between the first two notes of bars 1 and 2, and the unexpected sixths in bar 4), its dissonances (between B flat and B natural in bar 1) and its strong melodic line.

Another characteristic of the *empfindsamer Stil* is the frequent and effective use of expressive *appoggiaturas*. These are normally dissonant and can either be written as small “grace notes,” as in bar 4, or as full-sized notes as in bar 3, where the first, fourth and seventh notes of the gamba part are written-out *appoggiaturas*. Bach himself gives us instruction on performance of the first and more usual category of *appoggiatura*: irrespective of its written value, it should be played on the beat, and take half the value of the main note before which it stands. If the main note is dotted (as in bar 4), the *appoggiatura* takes two-thirds of its value.⁵ *Appoggiaturas* are also found in the *Allegro* movements. In the first movement they are a frequent and important part of Bach's “singing *allegro*” style, whereas in the last movement they are used with other ornaments in the occasional lyrical moment in an otherwise crisp and vigorous *Al-*

¹ See e.g. Edition Güntersberg G050 and G046

² This sonata is published separately by Edition Güntersberg for violin and keyboard (G081).

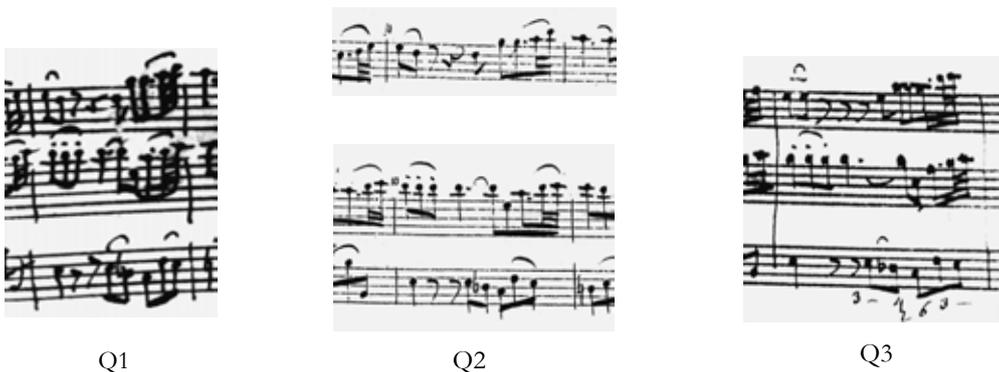
³ For example, J. S. Bach's Sonata in G Major, BWV 1027, or J. G. Graun's Sonata in F, Wendt 107 (Edition Güntersberg G057).

⁴ Alfred Wotquenne, *Thematisches Verzeichnis der Werke von Carl Philipp Emanuel Bach* (Leipzig, 1905; rep., 1964) 58.

⁵ C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen*. Part 1 (Berlin, 1753; facs. rep. Wiesbaden: Breitkopf & Härtel, 1992) 65.

legro assai. Bach also instructs that all *appoggiaturas* are slurred to the following main note, whether this is indicated or not.¹

It is part of Bach's genius that he is often surprising and unpredictable. Previous editors have made "corrections" to Bach's original in places where we have chosen to reproduce the musical text exactly as it is found in Bach's autograph. This choice is supported by the fact that neither Bach's trusted copyist Michel nor the copyist of Q3 altered the text at these points. The most problematic of these places is the last dotted-crotchet beat of bar 10 in the gamba part of the *Larghetto* (see the following detail figures). Q1 and Q2 agree at this point, but whereas Michel's intention in Q2 is perfectly clear and precise, the autograph Q1 has been altered to the way it now stands. It is not possible to decipher the original text. Furthermore, Q3 appears to have originally been identical to Q2 at this point, but has been altered.



In fact there is no real problem of performance practice here, since the rhythm, no matter how it is notated, is simply a formulaic rendition of a very common ornamental device which Bach includes under the category of the *Schleifer*.² Precise rendition of the differing rhythms in the two upper parts was probably not expected. As in all questions of performance practice, the players can decide how to reproduce a passage when given the text and information relating to it.

The other issues also relate to the *Larghetto*: last note of the gamba part in bar 41, and, in the keyboard right hand, the last note of bar 50 and the first note of bar 51. The 1969 Schott edition gives B flat instead of B natural in the first case, and E flat instead of E natural in the second. However, the text, as we have reproduced it here, is clear and uniform in all sources.

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." Johannes Boer and Guido van Oorschot, eds. *A Viola da Gamba Miscellany*. Proceedings of the International Viola da Gamba Symposium, Utrecht 1991. Utrecht: STIMU, 1994. 115-131.
- O'Loughlin, 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.

¹ Bach, Versuch, Part 1, 64.

² Bach, Versuch, Part 1, 110 and Tab VI, Fig. XCIII.

Our Edition

We have three sources of this sonata:

Q1 – D-B Mus. m. autogr. Bach P 357. Berlin State Library - Prussian Cultural Heritage, Music Department with Mendelssohn Archive: “Trio No. 24/Viola da Gamba/Cembalo.” Autograph score.

Q2 – B-Bc 5635. Library of the Royal Conservatoire, Brussels: “Sonata./ per il / Cembalo./ Viola.” Parts.

Q3 – D-B SA 3627/1. Archive of the Berlin Sing-Akademie (deposited in the Berlin State Library - Prussian Cultural Heritage, Music Department: “Sonata / Violino / Cembalo.” Score.

A facsimile of the autograph Q1 is included with this edition (G080B). For permission to print this we thank the Picture Archive, Prussian Cultural Heritage.

Our edition closely follows Q1. Q2 and Q3 were consulted only to resolve doubtful passages. Repeated accidentals and original beaming have been retained from Q1; however, we have added occasional reminder accidentals. Bach adheres generally to the convention that accidentals apply only to the note before which they stand or immediate repetitions of that note, and not necessarily for the whole bar. We have adapted the text to the modern convention where necessary by adding occasional editorial accidentals in brackets. The slurs vary among the sources and are sometimes unclear in Q1. In the interests of playability we have added some slurs, using a dotted line. The soprano C-clef in the harpsichord right hand in Q1 has been replaced by the treble clef; all other clefs are original.

We thank Angela Koppenwallner for the realisation of the figured bass.

Michael O’Loghlin
Brisbane, Australia, November 2005



Beginn des Manuskripts Q2
Beginning of manuscript Q2