

J. S. BACH

Sechs Sonaten
für Violine und obligates Cembalo

Six Sonatas
for Violin and obbligate Harpsichord

BWV 1014–1019

I: Sonatas I–III

Urtext

Herausgegeben von / Edited by
Peter Wollny



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Ebenfalls erhältlich sind Heft II (BA05119) mit den Sonaten IV–VI, BWV 1017–1019, sowie die sechs Sonaten in einem Band (BA05240).

Also available are Volume II (BA05119) with the Sonatas IV–VI, BWV 1017–1019, and all Six Sonatas in one Volume (BA0 5240).

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- 1 J. Mattheson, *Der Vollkommene Capellmeister*, Hamburg 1739, S. 344.
- 2 Brief an Johann Nikolaus Forkel, 7. Oktober 1774; zitiert nach Hans-Joachim Schulze, *Dokumente zum Nachwirken Johann Sebastian Bachs 1750–1800*, Leipzig 1972 (Dok III), Nr. 795.
- 3 Werner Neumann/H.-J. Schulze, *Fremdschriftliche und gedruckte Dokumente zur Lebensgeschichte Johann Sebastian Bachs 1685–1750*, Leipzig 1969 (Dok II), Nr. 409 (S. 302).

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zu tritt als dritter Satz die instrumentale Bearbeitung einer Arie (vielleicht Köthener Ursprungs), die um 1729/30 in den Kantaten „Herr Gott, Beherrscher aller Dinge“ BWV 120a und „Gott, man lobet dich in der Stille“ BWV 120b verwendet wurde; der Satz verleiht dem Werk eine fast fremdartig wirkende sinnlich-kantabile Qualität und unterstreicht den experimentellen Charakter dieser Sonate. In der späteren Fassung wurde dieser Ariensatz durch einen umfangreichen zweiteiligen Solosatz für das Cembalo ersetzt, gleichzeitig erfuhr das anschließende Adagio eine tiefgreifende Umarbeitung. Diese späteste Fassung muss nach dem Zeugnis einer Abschrift von Bachs Schüler Johann Friedrich Agricola spätestens um 1739/40 vorgelegen haben.

DIE QUELLEN

Die Überlieferung der sechs Sonaten für Violino und Cembalo ist außerordentlich kompliziert. Sie erlaubt lediglich bruchstückhafte Einblicke in die Entstehungsgeschichte des Zyklus und birgt zudem zahllose vertrackte Probleme, die zum Teil gelöst werden können.

Im 19. Jahrhundert von Rudolf Schenker, ließen sich viele Probleme ordnen und beseitigen. Die Angaben, die in maßgeblichen Ausgaben der seit dem 19. Jahrhundert NBA VI/1 gebräuchlich sind, beschreiben

von der Hand Johann Friedrichs, entstanden um 1739/40 und nach 1741 (Berlin, Universität der Künste, 6138/21; nicht für NBA VI/1 berücksichtigt).

Die Quelle trägt auf S. 1 den folgenden Titel: *Sei Sounate | â | Cembalo certato è | Violino Solo, col | Basso per Viola da Gamba accompagnato | se piace | Composte | da | Giov: Sebast: Bach*. Die zugehörige Violinstimme fehlt; stattdessen liegen auf vier Einzelbögen später hinzugefügte Violinstimmen zu den Sonaten 1–4 vor, die um 1727/28 von Georg Ludwig Heinrich Schwanberg angefertigt wurden und anscheinend ursprünglich in einen anderen Zusammenhang gehörten.

5 Eine erschöpfende Diskussion der Quellen würde den hier zur Verfügung stehenden Raum sprengen und muss einer speziellen Studie vorbehalten bleiben.

6 Zur Identifizierung der Schreiber und Einordnung der Quelle siehe ausführlich H.-J. Schulze, *Studien zur Bach-Überlieferung im 18. Jahrhundert*, Leipzig und Dresden 1984, S. 110–119.

Die Cembalostimme scheint nach Bachs Tod zunächst in den Besitz seines Sohnes Johann Christoph Friedrich gelangt zu sein; hierauf deutet die von diesem am Fuß der Titelseite angebrachte Notiz „NB diese Trio hat er vor seinem Ende componiret“.⁷ Die weitere Überlieferung der Handschrift ist ungewiss; im frühen 19. Jahrhundert gehörte sie offenbar zum Quellenbesitz des Leipziger Verlags C. F. Peters, wurde dann von Franz Hauser erworben und gelangte mit dessen Sammlung 1904 in die Berliner Bibliothek.

J. S. Bachs Eintragungen in die Cembalostimme beschränken sich auf die Niederschrift von Sonata VI (Frühfassung 1). Von seiner Hand stammen die Tempangaben zu Satz 1, zwei Triller zu Satz 2, der vollständige Notentext der Sätze 3–5 sowie die abschließende Anweisung zur Wiederholung von Satz 1.

Die Handschrift besteht aus mehreren, zu unterschiedlichen Zeiten entstandenen Teilen, die sich anhand von Fingerringen und Schriftmerkmalen in die Leipziger und der Berliner Zeit Agricolas zuordnen lassen.⁸

1. Cembalo-Partitur der Sonaten I–VI, geschrieben um 1727/28;
2. Partitur der Sonaten I–V, geschrieben nach Herbst 1741 (vermutlich aber nicht später als 1750);
3. Violinstimme zu Sonata VI, geschrieben nach Herbst 1741 (vermutlich aber nicht später als 1750);
4. Violinstimme zu Sonata II und III, von der Hand eines namentlich nicht bekannten Berliner Kopisten.

Die Teilquellen 2–4 stellen vermutlich Kopien auf der Basis von (einstmals vollständigen) Abschriften dar, die Agricola während seiner Leipziger Studienzeit für den eigenen Gebrauch anfertigte. Anhand der Lesarten lässt sich feststellen, dass Bach – abgesehen von einigen Änderungen in der Basstimme von Satz 2 der A-Dur-Sonate – die Gestalt der Sonaten I–IV bis etwa 1739/40 weitgehend beibehielt und lediglich die beiden letzten Werke schon in ihre endgültige Gestalt gebracht hatte. Agricolas Abschrift mag etwa zu der Zeit entstanden sein, als Bach die gebundene Sech-

7 Diese Bemerkung soll wohl besagen, dass Bach sich noch in seiner letzten Lebenszeit mit der Überarbeitung des Zyklus beschäftigte.

8 Näheres hierzu bei Alfred Dürr, *Zur Chronologie der Handschrift Johann Christoph Altnickols und Johann Friedrich Agricolas*, in: *Bach-Jahrbuch* 56 (1970), S. 44–65.

zehntelfigur im Schlusssatz der Sonata I veränderte, denn die Handschrift teilt im Haupttext die ältere Fassung, die jüngere hingegen in Form einer auf italienisch formulierten Bemerkung mit. Die unter 2. genannte Partitur trägt auf der ersten Seite folgenden Titel: *Sei | Sonate | a | Cembalo concertato e Violino solo | dal S^e | Giovanni Sebastiano Bach.*

Die Handschriften stammen aus der Sammlung von Ernst Rudorff und gelangten vermutlich über Joseph Joachim in die Bibliothek der damaligen Hochschule für Musik in Berlin.

C. Abschrift in Stimmen von der Hand des Berliner Kopisten Schlichting, entstanden um 1745, mit Eintragungen von der Hand Carl Philipp Emanuel Bachs (Staatsbibliothek zu Berlin, Stiftung Preußischer Kulturbesitz, *Mus. ms. Bach St 463–468*; = NBA VI/1, Quelle F).

Über die Person des Kopisten und keine nähere Angaben bekannt; möglicherweise identisch mit dem Berliner Kammergerichtsrat Johann Friedrich E. Schlichting († 1775), der von 1756 bis Anfang der 1760er Jahre am Berliner Montagsklub war.⁹ Seine

Bach fällt in die 1740er und 1750er Jahre. Die Handschrift für die genaue Datierung C. P. E. Bachs in die 1740er Jahre, die dieselben wie seine Autographe aus 1747.¹⁰ Für die sechs Stimmen *St 463–465* und *467–468* (Hamburg) mit einer Hamburger Version mit modernisierten (Trio | fürs obligate Clavier und J. S. B.). Die Quellen kamen mit dem C. P. E. Bachs Nachlass 1805 in den Besitz des Altonaer Sammlers Casper Siegfried Gähler (1747–1825), aus dessen Nachlass sie Georg Poelchau erwarb. Durch diesen gelangten die Quellen in die Bibliothek der Sing-Akademie zu Berlin, die sie 1855 an die damalige Königliche Bibliothek verkaufte.

Die Abschriften Schlichtings vertreten etwa den gleichen Entwicklungsstand der Trios wie die Kopien Agri-
colas, wenngleich sie zu diesen in keinem direkten Abhängigkeitsverhältnis stehen. Lediglich für die erwähnte Sechzehntelfigur in Satz 4 von Sonata I bietet Schlichting ausschließlich die spätere Form. Ein auf-

fälliges Merkmal der Quelle sind die relativ zahlreichen Verzierungszeichen. Da sie von Schlichting offenbar in einem Zug mit seiner Niederschrift des Notentexts kopiert wurden, scheinen sie bereits in seiner Vorlage enthalten gewesen zu sein, eine endgültige Klärung ihrer Authentizität ist jedoch nicht möglich. Problematisch ist vor allem, dass Schlichting fast durchweg Mordente verwendet – selbst an Stellen, wo eigentlich nur ein regulärer Triller gemeint sein kann. Zuletzt sei noch darauf hingewiesen, dass die Bezeichnung des ersten Satzes von BWV 1017 in der Cembalostimme von der Hand des zum Kreis um Johann Philipp Kirnberger und Prinzessin Anna Amalia gehörenden und um 1740/60 tätigen Kopisten Anonymus 41 stammt, offenbar entstanden Schlichtings Abschrift also für einen Vergleich mit der Abschrift der Staatsbibliothek (siehe unten unter E 2) zur Verfügung, bei dem jedoch offenkundig keine der Lesarten Schlichtings übernommen wurden.

D. Partiturabschrift von Johann Christoph Altnickols entstanden vermutlich zwischen 1747 und 1751/55 (Staatsbibliothek zu Berlin, Stiftung Preußischer Kulturbesitz, *Mus. ms. Bach P 229*; = NBA VII/1, Quelle G). Der Sammelband umfasst neben BWV 1015–1019 noch Abschriften der Motetten *c-Moll* BWV 1030 sowie von C. P. E. Bachs Triosonate *F-Dur* Wq 154. Der eingehende Befund von Altnickols Handschrift lässt vermuten, dass alle Stücke in einem Zuge oder zumindest ohne größere zeitliche Unterbrechung eingetragen wurden. Da das letztgenannte Werk erst 1747 entstand, ergibt sich hieraus ein gesicherter Terminus post quem. Darüberhinaus ist zu berücksichtigen, dass das Wasserzeichen des verwendeten Papiers (a. C & I HONIG, b. Heraldische Lilie) für Altnickols Leipziger Abschriften untypisch ist und somit eher auf seine Naumburger Periode (ab September 1748) deutet. Schließlich erlauben zwei von Johann Gottfried Mützel nachgetragene Satzbezeichnungen (BWV 1015, Satz 2, und BWV 1019, Satz 3), die Entstehungszeit der Quelle nicht später als 1750/51 festzulegen, da Mützel sich zu dieser Zeit als Schüler Altnickols in Naumburg aufhielt.

Altnickols Abschrift repräsentiert das späteste Stadium des Zyklus und berücksichtigt offenbar Revisionen, die von Bach noch nach 1745 vorgenommen wurden. Trotz des weitgehend zuverlässig wiedergegebenen Notentexts lässt die Quelle hinsichtlich Artikulations- und Verzierungszeichen viele Fragen offen. Auch fehlen verschiedene Satzbezeichnungen, die in der Vorlage eigentlich enthalten gewesen sein muss-

9 Vgl. *Der Montagsklub zu Berlin 1749–1899. Fest- und Gedenkschrift zu seiner 150sten Jahresfeier*, Berlin 1899, S. 114–115.

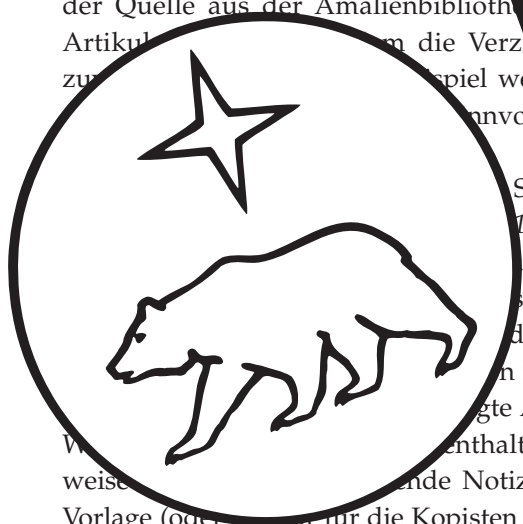
10 Speziell die Form des Bassschlüssels (2. Akkolade von Satz 2) wurde von ihm schon 1749 nicht mehr verwendet.

ten. Es scheint, als habe Altnickol nach der Kopie-
nahme auf einen nochmaligen Vergleich mit der –
ihm vielleicht nur für kurze Zeit zur Verfügung ge-
stellten – Vorlage verzichtet.

E1. Partiturabschrift eines unbekannten Berliner Ko-
pisten, vermutlich aus dem Besitz des Kirnberger-
Schülers Johann Abraham Peter Schulz stammend,
entstanden wohl um 1770 (Königliche Bibliothek Ko-
penhagen, Weyses Samling; = NBA VI/1, Quelle C).

E2. Partiturabschrift des Berliner Kopisten Anony-
mus 401, um 1770, aus dem Besitz von Johann Phil-
ipp Kirnberger stammend (Staatsbibliothek zu Berlin,
Stiftung Preußischer Kulturbesitz, *Am.B. 61*; = NBA
VI/1, Quelle D).

Die beiden vorgenannten Quellen stimmen in ihren
Lesarten fast völlig überein. Da kleinere Differenzen
eine direkte Abhängigkeit ausschließen ist anzuneh-
men, dass sie auf eine gemeinsame Vorlage zurück-
gehen. Die Kopenhagener Abschrift gibt gegenüber
der Quelle aus der Amalienbibliothek offenbar die
Artikulation der Verzierungszeichen
zu. Im Beispiel werden in letzter
Anstelle von



Sonata I–IV im
162 vertreten
hingegen in
setzende Früh-
die beiden Quel-
in Sonate VI nicht
ge Anweisung zur
enthalten. Möglicher-
weise wurde diese Notiz bereits in der
Vorlage (oder auch nur für die Kopisten nicht verständ-
lich). In *Am.B. 61* wurde der Vermerk „ab Initio repe-
tat. et claudat“ später von Johann Philipp Kirnberger
nachgetragen.

F. Abschrift des Cembalo-Parts von der Hand eines
unbekannten Berliner Kopisten (Sonata I–IV) und von
Johann Friedrich Hering (Sonata V–VI), entstanden
wohl um 1770/80 (Staatsbibliothek zu Berlin, Stiftung
Preußischer Kulturbesitz, *Mus. ms. Bach St 403*; = NBA
VI/1, Quelle G); die zugehörige Violinstimme fehlt.

Die Handschrift wurde 1887 von der damaligen Kö-
niglichen Bibliothek Berlin vermutlich aus dem Nach-
lass von Eduard Grell erworben. Als Wasserzeichen
lassen sich ein sechszackiger Stern und das Mono-

gramm FR erkennen. Der Schreiber der ersten vier
Sonaten ist gelegentlich in Aufführungsmaterialien
nachweisbar, die auf Veranlassung des Berliner Musi-
kers J. F. Hering entstanden. Für die Abschrift der ers-
ten vier Sonaten scheint *St 162* oder eine dieser sehr
eng verwandte Zwischenquelle zur Verfügung gestan-
den zu haben. Dies ist mit der frühen Provenienz von
St 162 zwar nur schwer in Einklang zu bringen, doch
sei darauf hingewiesen, dass Hering offenbar auch
mit dem Bückeburger Bach in Verbindung stand und
die Vorlage von ihm ausgeliehen haben könnte, falls
sie zu diesem Zeitpunkt nicht bereits in andere Hände
gelangt war. Die nachgetragenen Sonaten V und VI
scheinen hingegen auf die Abschrift von Agricola zu-
rückzugehen.

G. Partiturabschrift eines unbekannten Berliner Ko-
pisten, entstanden wohl nach 1800 (Staatsbibliothek
zu Berlin, Stiftung Preußischer Kulturbesitz, *Mus. ms.
Bach P 426*; = NBA VI/1, Quelle B).

Bei dieser Quelle handelt es sich wohl um eine Spar-
tierung der Stimmenabschriften Schlichtings; mög-
licherweise wurden noch andere Quellen zum Verstoß
herangezogen.

Schließlich liegen einzelne Sonaten noch in separaten
Stimmenabschriften vor, die mit der Textredaktion aber
kaum von Bedeutung sind.

- Staatsbibliothek zu Berlin, Stiftung Preußischer
Kulturbesitz, *Ms. Thulemeier 5*: Partiturabschrift von
BWV 1016 (Titel: *Sonata | Terza | pro | Cembalo |
ex E# | Partitur | di | Joh. Sebast. Bach*; Schreiber:
Schlichting und ein unbekannter Kopist; vermutlich
aus dem Besitz von Christoph Nichelmann)
- Staatsbibliothek zu Berlin, Stiftung Preußischer
Kulturbesitz, *N. Mus. ms. 10493*: Abschrift der Cem-
balostimme zu BWV 1016 (Schreiber: namentlich
nicht bekannter Schreiber, Berlin, um 1780; aus dem
Besitz von Sara Levy)
- Bach-Archiv Leipzig, *Rara II*, 52: Abschrift in Stim-
men von BWV 1019 (Titel: *Nº. 6. | [Incipit] | TRIO.
in G. dur. | VIOLINO SOLO Obligato | CEMBALO
CONCERTATO. | da | GIOVANNI BATTISTA BACH |
FRIDERIQUE WILHELMINE | ALBERTINE, Com-
tesse | de Schaumbourg Lippe | Allverdissen | 1759*;
Schreiber: unbekannt)
- Stuttgart, Württembergische Landesbibliothek, *Cod.
Mus. II*, fol. 251: Abschrift in Stimmen von BWV
1019 (aus Besitz Sara Levy; weitere Einzelheiten
nicht ermittelt)

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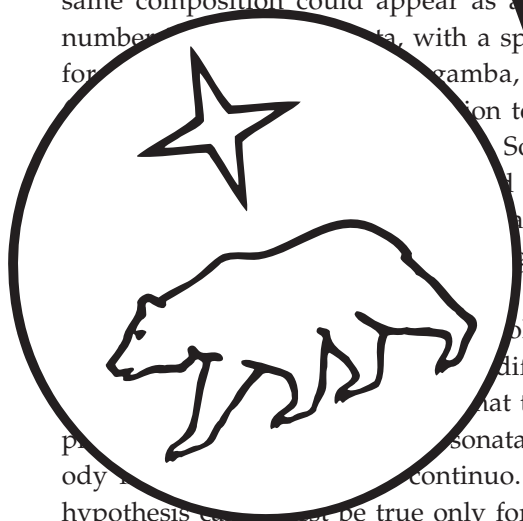


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strument. By having the harpsichord take one of the two upper voices in the right hand and the bass in the left, it now became possible for two players to produce a three-voiced compositional fabric. In order to distinguish the three voices more clearly in timbre, Bach gave the performers the liberty to reinforce the bass line with a viola da gamba.

The fact that Bach's trios continue to occupy a towering position in the history of the genre can easily blind us to the fact that, all in all, he wrote very few examples of this species. Besides a few isolated pieces, these examples include the six organ trios (BWV 525–530), the three flute sonatas (BWV 1030–1032), the three sonatas for viola da gamba (BWV 1027–1029), and above all the present collection of six sonatas for violin and harpsichord (BWV 1014–1019). As can be seen from the various combinations of instruments, the trio texture is not bound to any particular scoring; rather, it functions as what we might call an abstract compositional principle whose acoustical realization was often governed by extrinsic circumstances. Thus, the same composition could appear as an instrumental number for viola da gamba, and continuo



tion to an organ trio. Sonata No. 1 for two violins and its parallel version for violin and harpsichord are two realizations of the same composition. The violin sonatas are different scorings of the same pieces. The hypothesis that these six pieces are sonatas for two melody instruments and continuo. However, this hypothesis can be true only for a few of their movements. Even the earliest source – a harpsichord part written out in the hand of Bach's nephew Johann Heinrich Bach some time around 1725 – calls for an obbligato use of the keyboard. The only indication that the work might have had a history antedating the extant sources might be the term "Violino I" prefixed to the first sonata in a copy written out by Bach's pupil Johann Friedrich Agricola. On the other hand, the idiomatic handling of the keyboard in the first movement of Sonata No. 3 and in the slow movements of Sonatas Nos. 4 and 5, hardly conveys the impression that they were based on earlier versions for a different set of instruments. In these and other movements from this cycle, Bach struck out on paths in the personal and idiomatic treatment of the parts – especially

the harpsichord – that would not become commonplace of trio writing until the latter half of the eighteenth century.

The Six Sonatas for Violin and Obbligato Harpsichord form a unified cycle that was completed no later than 1725. However, to the end of his days Bach continued in several stages to perfect their workmanship and to polish many of their details. Despite their uniform compositional fabric, each of the sonatas has its own distinctive profile. Sonata No. 1 in B minor (BWV 1014) opens the cycle with a remarkable experiment: the first movement is an expressive *largo* in which the number of real voices sometimes expands to as many as five through doubling in the violin and a three-voice texture in the harpsichord. The two fast movements realize the trio ideal in exemplary fashion, with all three voices developing the thematic material on an equal basis. In the third movement, the two upper parts (the violin and the right hand of the harpsichord) produce broadly arching cantilenas over a steady pulse in the bass.

Sonata No. 2 in D major (BWV 1015) is noteworthy for its delightfully cheerful lyricism. On close hearing, however, it turns out that this did not necessarily lead Bach to restrain his contrapuntal activity. On the contrary, the first movement opens the work with a rigorous three-voice canon, and the third follows suit by allowing the upper part to unfold entirely in canon over an unbroken sixteenth-note motion in the bass. The two last movements present a very wide array of legal devices with a masterly lightness of touch.

Sonata No. 3 in E major (BWV 1016) combines consummate craftsmanship and supreme demands on the performer in all four movements. In the first movement, the virtuoso element comes to the fore in the extended thirty-second-note roulades in the violin and the dense texture of the harpsichord, while the brisk *alla breve* of the second movement causes the entrances of the tuneful fugue subject to whisk by in a trice. The C-sharp minor Adagio recalls the concise middle movement of the E major Violin Concerto in its mood and inflection (both movements are in the same key), while the finale, with its saucy passage-work, borders almost on the unplayable.

Sonata No. 4 in C minor (BWV 1017) does justice to the requisite independence of the three parts by assigning each of them its own rhythmic pattern in the two slow movements. In the first movement, for example, an even sixteenth-note figure appears in the right hand of the harpsichord while the left plays broken triads in an eighth-note motion and the violin

adds an expressive lament in a siciliano rhythm. In contrast, the fast movements approximate the form of a fugue.

The strangely subdued character of Sonata No. 5 in F minor (BWV 1018) is primarily defined by its lengthy opening movement, which is marked “Lamento” in one of the handwritten sources. Supported by a rich contrapuntal texture in the accompanying harpsichord, the violin unfolds a spacious melody that seldom relates to the motivic material developed by the harpsichord. The elegiac mood is interrupted by a furious Allegro only to return in the lyrical Adagio. In the earliest source (and in two later copies), the third movement appears with a simplified harpsichord part that attained its more complex final form no later than 1739–40. The sonata ends in a rhythmically intricate Vivace.

The final work in the series, Sonata No. 6 in G major (BWV 1019), passed through several highly contrasting versions. In this piece, Bach blurs the traditional generic boundaries between sonata and suite, combining elements from both into a truly original and idiosyncratic work. The earliest extant stage (Early Version 1) appears in a copy written out by Johann Sebastian Bach in the quiet opening movements, followed by a simpler version of the rhythmically intricate movement in G major (Bach later incorporated this movement in the Partita BWV 830). In the final version in B minor, the sonata movement in C major remained only the bass line has survived. The first movement is largely identical to the one in BWV 830, the violin part can be reconstructed with little effort. The sonata ends with a repeat of the opening movement. As Bach himself entered movements 3 to 5 in the above-mentioned source, we may safely assume that this version was preceded by a quite different one of which he adopted only movements 1 and 2 and combined them with others of a different provenance. The second surviving version (Early Version 2) may have originated in or around 1730.⁴ It presents a heavily rewritten version of movement 2 and dispenses with the two movements corresponding to those in the Partita BWV 830, which by now had already appeared in print (1730). As a third movement, they are now joined by an instrumental arrangement of an aria (perhaps dating from Bach’s

Cöthen period) that was used around 1729–30 in the cantatas *Herr Gott, Beherrscher aller Dinge* (BWV 120a) and *Gott, man lobet dich in der Stille* (BWV 120b). This movement underscores the experimental nature of the sonata by imparting an almost foreign quality of sensual cantabile. In the later version, the movement was replaced by a lengthy binary movement for solo harpsichord and the concluding Adagio was heavily revised. According to the testimony of a copy in the hand of Bach’s pupil Johann Friedrich Agricola, this last version must already have existed by 1739–40.

THE SOURCES

The source tradition of the Six Sonatas for Violin and Harpsichord is extraordinarily complex. It grants us only cursory glimpses into the genesis of the cycle while harboring a great many convoluted problems, not all of which can be solved. When Rudolf Gerber came to edit these works for the *Neue Bach-Ausgabe* (NBA) in the 1950s, many of the sources had still not been properly clarified and evaluated. For this reason, it seems advisable here to present new descriptions of the major sources – the basis, then, of crucial importance for a redaction of the text – while taking into account the discoveries that have emerged since the publication of the *Kritischer Bericht* to NBA VI/1.⁵

A. Manuscript copy of the harpsichord part in the hand of Johann Heinrich Bach, written in 1725, with additions by Johann Sebastian Bach (Staatsbibliothek zu Berlin, Stiftung Preußischer Kulturbesitz, *Mus. ms. Bach St 162*); source E in NBA VI/1.⁶

This source has the following title on page 1: *Sei Sounate | â | Cembalo certato è | Violino Solo, col | Basso per Viola da Gamba accompagnato | se piace | Composte | da | Giov: Sebast: Bach*. The associated violin part is missing; instead, violin parts for Sonatas Nos. 1–4 were added at a later date on four loose leaves. These latter parts were prepared by Georg Ludwig Heinrich Schwanberg some time around 1727–8 and evidently originated in a different context.

After Bach’s death, the harpsichord part apparently passed to his son Johann Christoph Friedrich, as is suggested by the note he added to the bottom of the

4 See H.-J. Schulze: *Studien zur Bach-Überlieferung im 18. Jahrhundert* (Leipzig and Dresden, 1984), p. 117.

5 An exhaustive discussion of the sources would exceed the brief of this edition and must be set aside for a special study.

6 A detailed account of the identities of the scribes and a classification of the source can be found in H.-J. Schulze: *Studien zur Bach-Überlieferung im 18. Jahrhundert* (Leipzig and Dresden, 1984), pp. 110–19.

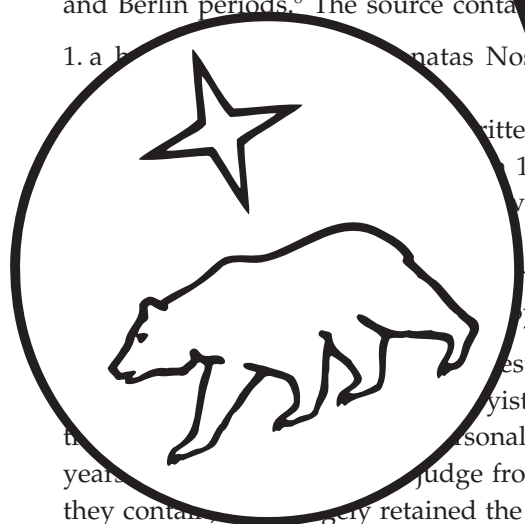
title page: "NB: He composed this trio before his death."⁷ Thereafter the manuscript's subsequent history is uncertain. It apparently numbered among the source holdings of the publishing house of C. F. Peters, Leipzig, in the early nineteenth century, after which it was acquired by Franz Hauser and passed with the rest of his collection to the Berlin library in 1904.

J. S. Bach's annotations in the harpsichord part are limited to the copy of Sonata No. 6 (Early Version 1). The tempo mark for the opening movement is in his hand, as are two trills in movement 2, the complete musical text of movements 3 to 5, and the final instruction to repeat the opening movement.

B. Manuscript copy by Johann Friedrich Agricola, written some time around 1739–40 and after 1741 (Berlin, Universität der Künste, 6138/21); not used for NBA VI/1.

This manuscript consists of several sections written at different times. An examination of their watermarks and handwriting places them in Agricola's Leipzig and Berlin periods.⁸ The source contains:

1. a book of Sonatas Nos. 4–6, written after autumn 1750; written after autumn 1750; and 3, written in 1750. Presumably copied by copyists' manuscripts for personal use during his years. Judge from the readings they contain, they largely retained the shape of Sonatas Nos. 1 to 4 until roughly 1739–40, apart from a few changes in the bass part to movement 2 of the A major Sonata. By that time, only the final two sonatas had assumed their final shape. Agricola's manuscript may have originated roughly at the same time that Bach altered the slurred sixteenth-note figure in the finale of Sonata No. 1, for the manuscript hands down the earlier version in the main body of the text and the later version in the form of an annotation in Italian. The score listed above under item 2



bears the following title on its opening page: *Sei | Sonate | a | Cembalo concertato e Violino solo | dal Sr | Giovanni Sebastiano Bach.*

The manuscripts stem from the collection of Ernst Rudorff and presumably arrived in the library of the former Musikhochschule, Berlin, via Joseph Joachim.

C. Set of parts in the hand of the Berlin copyist Schlichting, prepared some time around 1745, with annotations in the hand of Carl Philipp Emanuel Bach (Staatsbibliothek zu Berlin, Stiftung Preußischer Kulturbesitz, *Mus. ms. Bach St 463–468*); source F in NBA VI/1.

Nothing is known about the identity of the copyist. He may have been Johann Friedrich August Schlichting (d. 1775), a counsellor at the Berlin Superior Court of Justice who was also a member of the Berlin *Montagsklub* ("Monday Club") from 1756 to early 1766⁹ and who did work for C. P. E. Bach during the 1740s and early 1750s. One item of evidence for a more precise date might be C. P. E. Bach's annotations in the harpsichord part of Sonata No. 1 which reveal the same handwriting features as are found in his autographs from 1743 to roughly 1747.¹⁰ During his Hamburg years, C. P. E. Bach also added dustcovers to five of the sets of parts (*Mus. ms. Bach St 463–465* and *467–468*) and wrote moderate titles for them on the front covers (*Trin | Jus | ob | gate | Clavier und eine Violine | von | J. S. B.*). When C. P. E. Bach's posthumous papers were sold at auction in 1805, the sources passed to the Altona collector Casper Siegfried Gähler (1747–1825). They were then acquired from Gähler's estate by Georg Poelchau, from whom they entered the holdings of the library of the Berlin Singakademie, which in turn sold them to what was then the Royal Library in 1855.

Schlichting's copies present the trios at roughly the same evolutionary stage as the Agricola MSS, with which however they are not directly related. The only time he used the later form of the above-mentioned sixteenth-note figure occurs in the fourth movement of Sonata No. 1. One striking feature of this source is its relatively large number of embellishment signs. As Schlichting evidently copied them out in one go when he wrote the musical text, they were apparently already present in his master copy. However, it is not possible to say anything conclusive about their authorship. The most serious difficulty is that Schlichting

⁷ This remark probably implies that Bach was still occupied with reworking the cycle in the final years of his life.

⁸ For further information see Alfred Dürr: "Zur Chronologie der Handschrift Johann Christoph Altnickols und Johann Friedrich Agricolas", *Bach-Jahrbuch* 56 (1970), pp. 44–65.

⁹ See *Der Montagsklub zu Berlin 1749–1899: Fest- und Gedenkschrift zu seiner 150sten Jahresfeier* (Berlin, 1899), pp. 114–5.

¹⁰ In particular, the shape of the bass clef (second system of movement 2) had already been abandoned by 1749.

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and 6 were added at a later date and seem to be based on the Agricola MSS.

G. Manuscript score by an unknown Berlin copyist, probably prepared after 1800 (Staatsbibliothek zu Berlin, Stiftung Preußischer Kulturbesitz, *Mus. ms. Bach P 426*); source B in NBA VI/1.

This source is probably a copy of Schlichting's handwritten set of parts laid out in score, although other sources may have been consulted for purposes of comparison.

Finally, some of the sonatas have been handed down in separate sets of handwritten parts that are of minimal relevance to a redaction of the text. These manuscripts include:

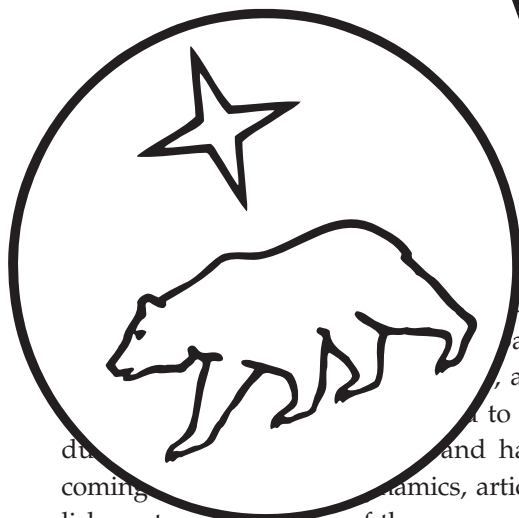
Staatsbibliothek zu Berlin, Stiftung Preußischer Kulturbesitz, *Ms. Thulemeier 5*: a copyist's manuscript in score of BWV 1016 bearing the title *Sonata I. Tessa*

pro | Cembalo | ex E# | Partitur | di | Joh. Sebast. Bach. The scribes were Schlichting and an unknown copyist; the manuscript presumably stems from the library of Christoph Nichelmann.

Staatsbibliothek zu Berlin, Stiftung Preußischer Kulturbesitz, *N. Mus. ms. 10493*: a copyist's manuscript of the harpsichord part to BWV 1016, written out by an anonymous scribe in Berlin some time around 1780 and deriving from the library of Sara Levy.

Bach Archive, Leipzig, *Rara II*, 52: a set of handwritten parts for BWV 1019 bearing the title *No: 6. | [incipit] | TRIO. in G. dur. | VIOLINO SOLI Obligato | CEMBALO CONCERTATO. | di | GIOVANNI BATTISTA BACH | FRIDERICO WILHELMINO | ALBERTINE, Comtesse | di Schumburg | von Allverdisen | 1759.* The identity of the scribe is unknown.

Stuttgart-Württemberg State Library, *Cod. Mus. II*, fol. 351: a set of handwritten parts for BWV 1019 from the library of Sara Levy. No further details are known.



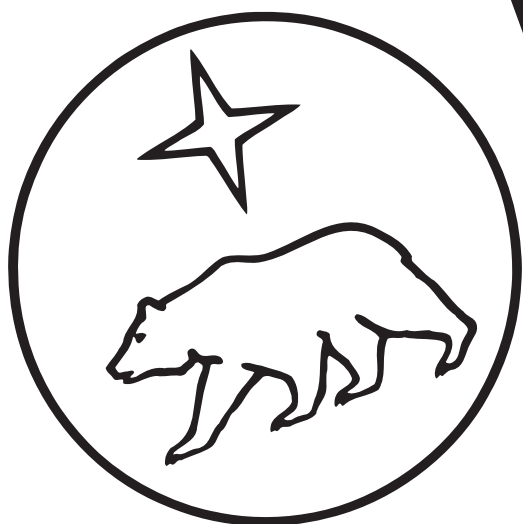
EDITORIAL NOTE

Neue Ausgabe für Anna Magdalena Bach manuscript copy by Johann Christoph Bach is the last stage of the edition. It apparently contains no changes, as already mentioned in the preface to the pitches and dynamics, articulation, embellishments, and the titles of the movements. It therefore seemed especially advisable to regard the slightly earlier copies in the hand of Bach's pupil Johann Friedrich Agricola (source **B**), and those formerly in the library of Carl Philipp Emanuel Bach (source **C**), as virtually equal in significance. For purposes of comparison, we also consulted a copy of the harpsichord part prepared in the Bach household by Johann Heinrich Bach, with enclosed violin parts for Sonatas Nos. 1 to 4 (source **A**), even though this source, being unrevised and sometimes highly unreliable, adds little

Bärenreiter
Leseprobe
sample page

to our knowledge of Sonatas Nos. 1 to 5. Substantive textual differences in these sources are reproduced in the present edition in square brackets (for embellishments, appoggiaturas, and accidentals) or on ossia staves. The Comments are limited to itemizing essential departures from the musical text presented in this publication and makes no attempt to be a complete catalog of alternative readings. In particular, we have refrained from listing the many discrepancies in the placement of accidentals, appoggiaturas, and dynamic signs; nor do we give anything more than a summary account of the frequently inaccurate and inconsistent articulation marks. Only conflicting patterns of articulation are discussed in greater detail. Similarly, we do not mention obvious slips of the pen. A comprehensive list of alternative readings can be found on pages 143–212 of the *Kritischer Bericht* to NBA VI/1.

Peter Wollny
(translated by J. Bradford Robinson)



Bärenreiter
Leseprobe
Sample page

Sonata I

BWV 1014

1. Adagio

Johann Sebastian Bach

Violino

Cembalo

Violino: Treble clef, key signature of two sharps (F# and C#), 6/4 time signature. The staff contains whole rests for measures 1, 2, and 3.

Cembalo: Treble and Bass clefs, key signature of two sharps, 6/4 time signature. Measure 1 features a whole note chord (F#, C#, G, D, A, E) with a fermata. Measures 2 and 3 contain eighth-note patterns in the right hand and quarter-note patterns in the left hand.

Violino: Treble clef, key signature of two sharps, 6/4 time signature. Measures 4-9 contain a continuous melodic line with various ornaments and trills.

Cembalo: Treble and Bass clefs, key signature of two sharps, 6/4 time signature. Measures 4-9 contain a continuous accompaniment pattern with eighth notes in the right hand and quarter notes in the left hand.

Violino: Treble clef, key signature of two sharps, 6/4 time signature. Measures 10-12 contain a melodic line with trills (tr) and ornaments.

Cembalo: Treble and Bass clefs, key signature of two sharps, 6/4 time signature. Measures 10-12 contain an accompaniment pattern with eighth notes in the right hand and quarter notes in the left hand.

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25

[tr]

[w]

28

tr

tr

tr



34

[tr]

2. Allegro

Measures 1-5 of the musical score. The key signature is one sharp (F#). The score includes a treble and bass staff. Trills (tr) are marked above the first and third measures. Fingering numbers are provided below the bass staff: [6/4, 7/5, 6/4/3, 6/5, 7/#, 9, 6, 7/5, #, 3, 3, 6].

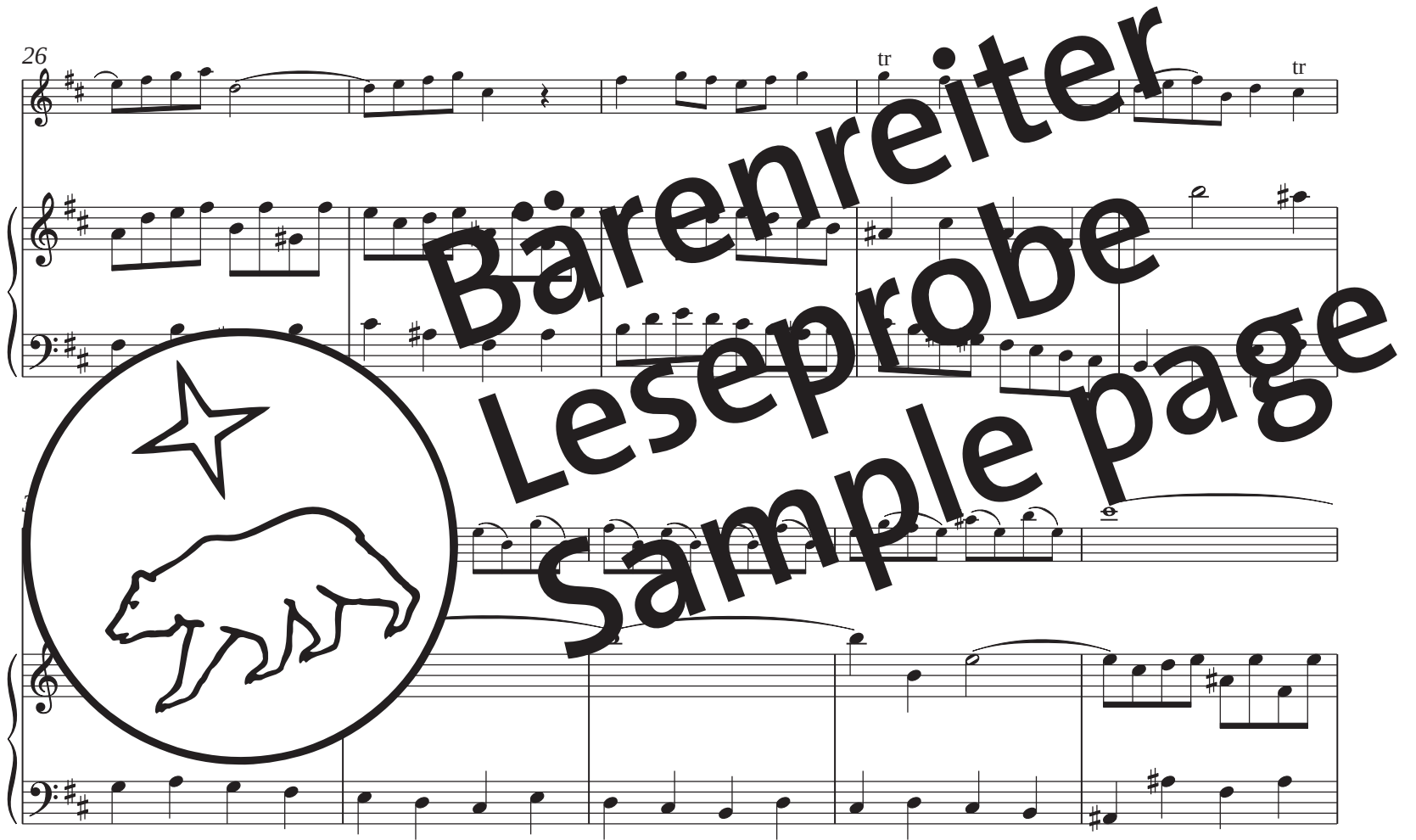
Measures 6-15 of the musical score. The key signature is one sharp (F#). The score includes a treble and bass staff. Trills (tr) and trill brackets ([tr]) are marked. A large circular logo is overlaid on the left side, featuring a stylized bear walking and a five-pointed star above it. A large diagonal watermark reads "Bärenreiter Leseprobe Sample page".

Measures 16-20 of the musical score. The key signature is one sharp (F#). The score includes a treble and bass staff. Trill brackets ([tr]) are marked above the second and fourth measures.

21



26



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36



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63



68



73



79



84



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89

Musical score for measures 89-93. The key signature is one sharp (F#). The score is written for a single melodic line and a piano accompaniment. Measure 89 features a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 90 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 91 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 92 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 93 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr).

94

Musical score for measures 94-98. The key signature is one sharp (F#). The score is written for a single melodic line and a piano accompaniment. Measure 94 features a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 95 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 96 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 97 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 98 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr).

99

Musical score for measures 99-103. The key signature is one sharp (F#). The score is written for a single melodic line and a piano accompaniment. Measure 99 features a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 100 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 101 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 102 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 103 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr).



Musical score for measures 104-110. The key signature is one sharp (F#). The score is written for a single melodic line and a piano accompaniment. Measure 104 features a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 105 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 106 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 107 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 108 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 109 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 110 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr).

111

Musical score for measures 111-115. The key signature is one sharp (F#). The score is written for a single melodic line and a piano accompaniment. Measure 111 features a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 112 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 113 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 114 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr). Measure 115 has a melodic line with a trill (tr) and a piano accompaniment with a trill (tr).

116

Musical score for measures 116-120. The score is written for a single melodic line and a piano accompaniment. The key signature has two sharps (F# and C#). The melody features a series of eighth and sixteenth notes, with a trill marked [tr] in measure 118. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

121

Musical score for measures 121-125. The melody continues with eighth and sixteenth notes, including a trill marked [tr] in measure 123. The piano accompaniment maintains its rhythmic pattern, with the left hand featuring some chromatic movement.

126

Musical score for measures 126-130. The melody includes a trill marked tr in measure 128. The piano accompaniment continues with its characteristic eighth-note figures.

130

Musical score for measures 130-135. The melody features a trill marked tr in measure 132. The piano accompaniment continues with its characteristic eighth-note figures.

136

Musical score for measures 136-140. The melody includes a trill marked tr in measure 138. The piano accompaniment continues with its characteristic eighth-note figures.

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15



18



21



24



27

ossia:



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Leseprobe
Sample page



4. Allegro



3

ossia:

ossia:

Bärenreiter
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Sample page

The second system of the musical score, starting at measure 3, continues the piece. It includes an 'ossia' (alternative) passage for the right hand, indicated by a dashed line. A large circular logo is overlaid on the left side of the system, containing a stylized bear walking to the left and a five-pointed star above it. A large, diagonal watermark is superimposed across the center of the page, reading 'Bärenreiter Leseprobe Sample page'.



12

ossia:

15

ossia:

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20

tr

tr

tr

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36

ossia:

40

ossia:

[tr]

46

ossia:

49

tr

tr

ossia:



52

ossia:



58

tr

tr



Sonata II

BWV 1015

1.

Violino

Cembalo

dolce

dolce

tr

tr

tr

tr

5

tr

tr

tr

tr

11

tr

tr



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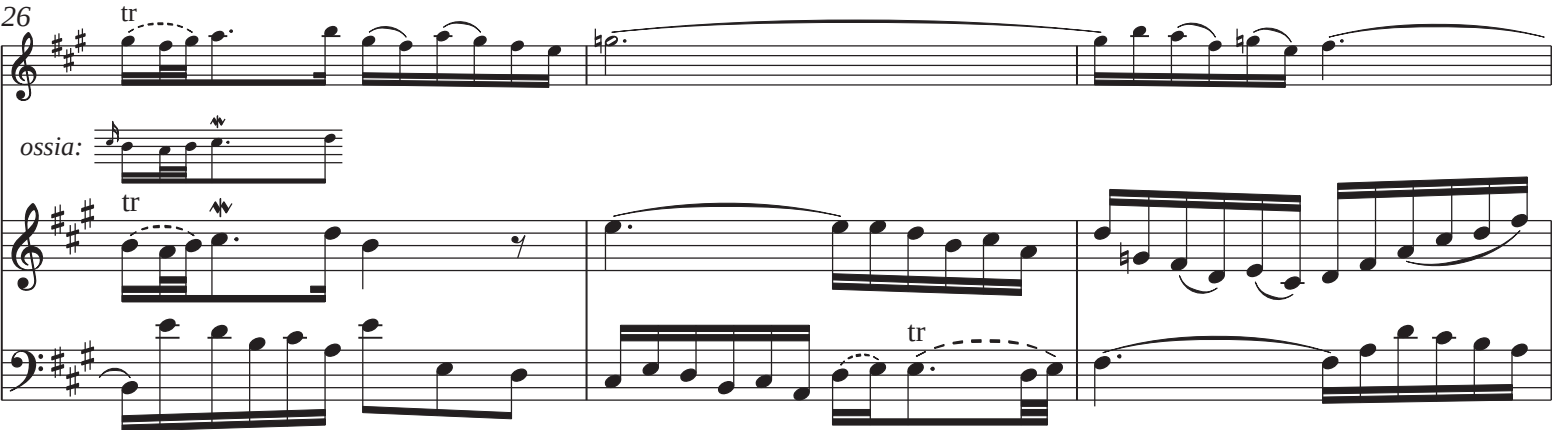
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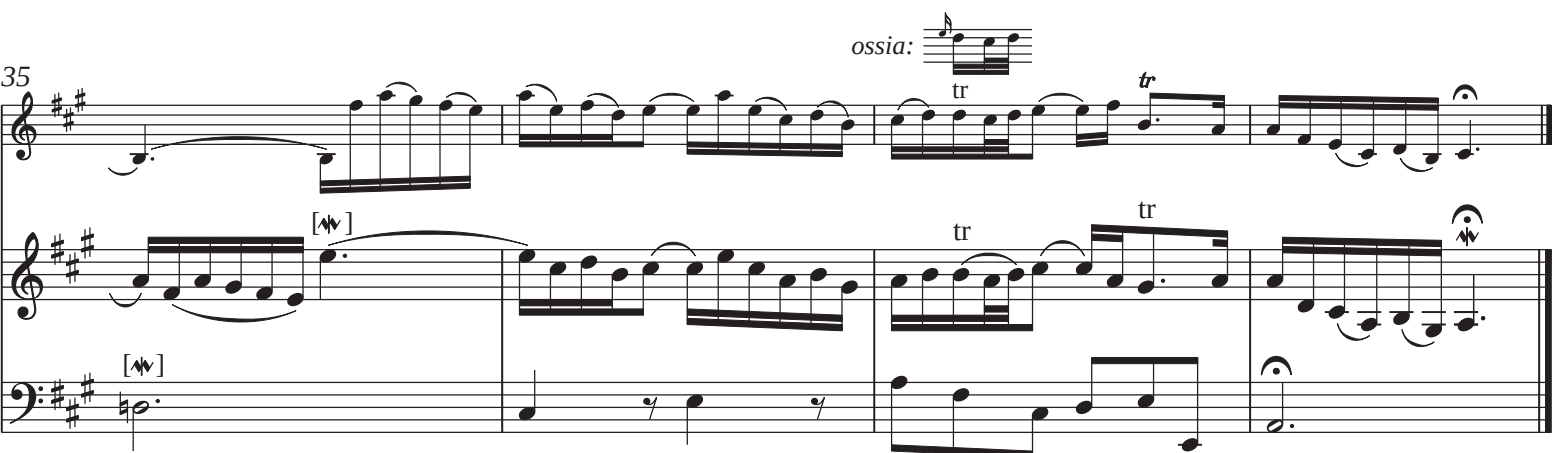
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ossia: 

26 

29 

35 

Bärenreiter
Leseprobe
Sample page



2. Allegro assai

First system of the musical score for '2. Allegro assai'. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part includes a fingering sequence: $\left[\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix} \right]$, 6, 6, 6, 6, 7, 7, 6, 5, 5, 6, 6, 5, 6, 5].

Second system of the musical score. It continues the melodic and piano parts from the first system. The piano part features a large circular logo on the left side, which contains a stylized bear walking to the left with a five-pointed star above it. A large, diagonal watermark is overlaid across the center of the page, reading 'Bärenreiter Leseprobe Sample page'.

Third system of the musical score, starting at measure 14. It continues the melodic and piano parts. The piano part has a more active, rhythmic accompaniment in this section.

18



21

ossia:



ossia:



28



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45

tr

48

51

ossia:

ossia:

54

58

Musical score for measures 58-61. The key signature is three sharps (F#, C#, G#). The melody in the right hand consists of eighth-note runs. The left hand features a continuous eighth-note accompaniment. Dynamics include piano (p) and a trill (tr) in the right hand.

62

Musical score for measures 62-69. The key signature is three sharps (F#, C#, G#). The melody in the right hand includes trills marked with [tr]. The left hand continues with an eighth-note accompaniment. Dynamics include forte (f) and piano (p).



70

Musical score for measures 70-73. The key signature is three sharps (F#, C#, G#). The melody in the right hand features a rising eighth-note scale. The left hand has a steady eighth-note accompaniment. Dynamics include forte (f).

74

arpeggio*)

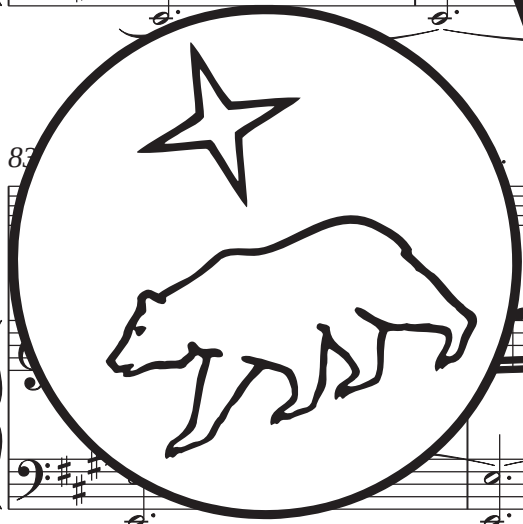
79

83

87

*) Vorschlag zur Ausführung:
Suggestion for performance:

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108



112



ossia:

119



3. Andante un poco

staccato sempre

3

6

12

Bärenreiter
Leseprobe
Sample page



The image displays a page of musical notation for a piece titled "3. Andante un poco". The notation is written for a piano, with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo marking "Andante un poco" is at the top. The notation includes various musical symbols such as notes, rests, trills (tr), and slurs. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the lower-left corner, there is a circular logo containing a stylized bear walking to the left, with a five-pointed star above it. The page number "28" is in the top left corner. Measure numbers 3, 6, and 12 are indicated at the beginning of their respective systems.

15

[tr]

tr.

tr

18

[tr]

21

tr

24

tr

tr

27

[w]

[w]

[w]

tr.

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24

29

tr

34

39

44

1. 2.

ossia:

49

54

59

69

Bärenreiter
Leseprobe
sample page



The image displays a page of musical notation for a piano piece, featuring a single melodic line and a piano accompaniment. The notation is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). The page is divided into systems, with measures 49, 54, 59, and 69 marked at the beginning of their respective systems. A large, diagonal watermark reading "Bärenreiter Leseprobe sample page" is overlaid across the center of the page. In the lower-left area, there is a circular logo containing a stylized bear and a star.

74



79



84



89



94



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Sonata III

BWV 1016

1. Adagio

Violino

Cembalo

3

7

11

ossia:

tr



The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for a piano, with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The score includes a section marked "ossia:" and a trill marked "tr". A large, stylized logo is overlaid on the left side of the page, featuring a bear walking to the right, with a five-pointed star above it, all enclosed within a circle. The text "Bärenreiter Leseprobe" is written in a large, bold, sans-serif font across the center of the page, with "Bärenreiter" on the top line and "Leseprobe" on the bottom line. The page number "11" is located in the top left corner.

15

Musical score for measures 15-16. The score is written for a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). Measure 15 features a trill (tr) on the treble staff. Measure 16 features a trill (tr) on the treble staff.

17

tr

ossia:

19

tr

23

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33

tr

tr

tr

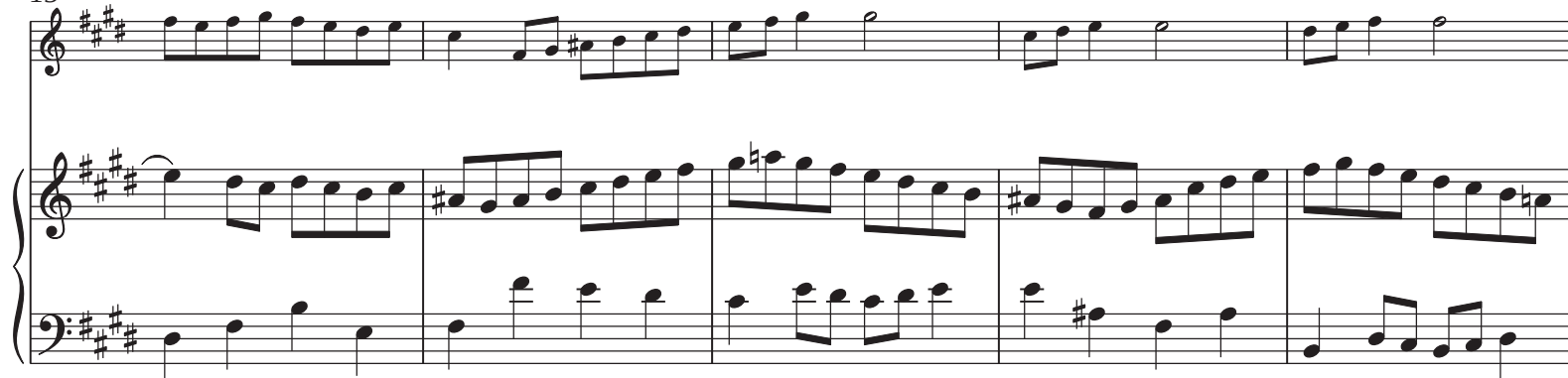
ossia:

2. Allegro

Bärenreiter
Leseprobe
Sample page

10

15



Musical score for measures 15-19. The score is written for a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, while the piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

20

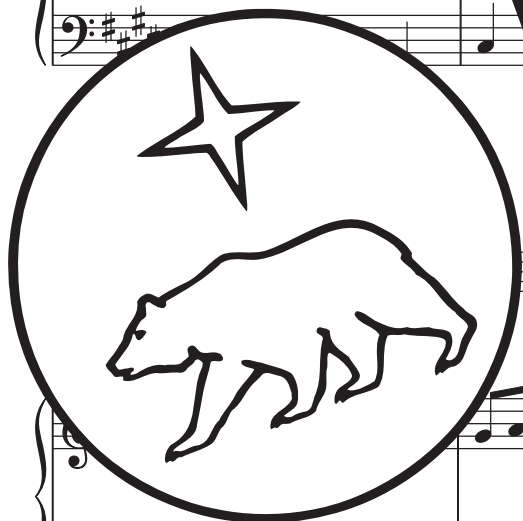


Musical score for measures 20-29. The score continues with the same melodic and piano parts. Measures 21, 23, and 25 contain triplets, indicated by a 'w' in brackets. A large, diagonal watermark is overlaid across the middle of the page, reading "Bärenreiter Leseprobe Sample page".

30



Musical score for measures 30-34. The score continues with the same melodic and piano parts. The melody features some sixteenth-note passages, and the piano accompaniment maintains its rhythmic pattern.



35



39



44



49



54



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75

tr

p

[w]

80

[w]

tr

tr

[w]

tr

90

f

[w]

95

Musical score for measures 95-98. The score is written for a single melodic line in treble clef and a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional whole notes marked with a 'w' in brackets.

99

Musical score for measures 99-106. The score continues with the same melodic and piano parts. Measures 100 and 101 feature a whole note in the piano right hand, marked with a 'w' in brackets. A large, stylized watermark is overlaid on the score, reading "Bärenreiter Leseprobe Sample page".

107

Musical score for measures 107-110. The score concludes with a final melodic phrase and a piano accompaniment. The piano part includes a whole note in the right hand in measure 108.

111

[w]

116

[w]

[w]

[w]

[w]

124

tr

[w]

[w]

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3. Adagio ma non tanto

The musical score is for a piece in A major (three sharps) and 3/4 time. It begins with a vocal line that has a three-measure rest followed by a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The score is divided into systems, with measures 6 and 12 marked at the beginning of their respective systems. The piece concludes with a 'simile' marking and a fermata over the final notes.

Bärenreiter
Leseprobe
Sample page



12

simile

[w]

15

18

24

Bärenreiter
Leseprobe
Sample page



[tr]

[w]

This image shows a sample page from a musical score, likely for a piano and voice. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system starts at measure 15, the second at measure 18, and the third at measure 24. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is written in a single staff. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. A circular logo featuring a stylized bear and a star is positioned on the left side, overlapping the second system. The page number "48" is in the top left corner. The systems are numbered 15, 18, and 24. The first system ends with a trill mark [tr] above a note. The second system ends with a fermata mark [w] above a note.

27



30



33



36



40



Bärenreiter
Leseprobe
sample page



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55



57



63



4. Allegro

Measures 1-4 of the musical score. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody is in the right hand, featuring eighth and sixteenth notes. The piano accompaniment is in the left hand, with chords and single notes. Measure numbers 7, 6, 6, and 6 are indicated below the piano part.

Measures 5-7 of the musical score. The melody continues in the right hand, and the piano accompaniment in the left hand. Measure numbers 5, 6, and 7 are indicated below the piano part.

Measures 8-13 of the musical score. The melody continues in the right hand, and the piano accompaniment in the left hand. Measure numbers 8, 9, 10, 11, 12, and 13 are indicated below the piano part.



Measures 14-16 of the musical score. The melody continues in the right hand, and the piano accompaniment in the left hand. Measure numbers 14, 15, and 16 are indicated below the piano part.

17



20



24



28



32



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54

Musical score for measures 54-57. The key signature is three sharps (F#, C#, G#). Measure 54 features a vocal line with a sixteenth-note run and a whole note. The piano accompaniment consists of a treble staff with a trill (tr) on a whole note and a bass staff with a rhythmic pattern of eighth and sixteenth notes.

58

Musical score for measures 58-65. The key signature is three sharps (F#, C#, G#). Measure 58 features a vocal line with a sixteenth-note run and a whole note. The piano accompaniment consists of a treble staff with a melodic line and a bass staff with a rhythmic pattern of eighth and sixteenth notes. A watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the score. A circular logo featuring a bear and a star is also visible on the left side.

66

Musical score for measures 66-69. The key signature is three sharps (F#, C#, G#). Measure 66 features a vocal line with a sixteenth-note run and a whole note. The piano accompaniment consists of a treble staff with a trill (tr) on a whole note and a bass staff with a rhythmic pattern of eighth and sixteenth notes.

70

Musical score for measures 70-72. The key signature is three sharps (F#, C#, G#). The melody is in the right hand, starting with a half note G#4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, 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E200, F#200, G#200, A200, B200, C201, D201, E201, F#201, G#201, A201, B201, C202, D202, E202, F#202, G#202, A202, B202, C203, D203, E203, F#203, G#203, A203, B203, C204, D204, E204, F#204, G#204, A204, B204, C205, D205, E205, F#205, G#205, A205, B205, C206, D206, E206, F#206, G#206, A206, B206, C207, D207, E207, F#207, G#207, A207, B207, C208, D208, E208, F#208, G#208, A208, B208, C209, D209, E209, F#209, G#209, A209, B209, C210, D210, E210, F#210, G#210, A210, B210, C211, D211, E211, F#211, G#211, A211, B211, C212, D212, E212, F#212, G#212, A212, B212, C213, D213, E213, F#213, G#213, A213, B213, C214, D214, E214, F#214, G#214, A214, B214, C215, D215, E215, F#215, G#215, A215, B215, C216, D216, E216, F#216, G#216, A216, B216, C217, D217, E217, F#217, G#217, A217, B217, C218, D218, E218, F#218, G#218, A218, B218, C219, D219, E219, F#219, G#219, A219, B219, C220, D220, E220, F#220, G#220, A220, B220, C221, D221, E221, F#221, G#221, A221, B221, C222, D222, E222, F#222, G#222, A222, B222, C223, D223, E223, F#223, G#223, A223, B223, C224, D224, E224, F#224, G#224, A224, B224, C225, D225, E225, F#225, G#225, A225, B225, C226, D226, E226, F#226, G#226, A226, B226, C227, D227, E227, F#227, G#227, A227, B227, C228, D228, E228, F#228, G#228, A228, B228, C229, D229, E229, F#229, G#229, A229, B229, C230, D230, E230, F#230, G#230, A230, B230, C231, D231, E231, F#231, G#231, A231, B231, C232, D232, E232, F#232, G#232, A232, B232, C233, D233, E233, F#233, G#233, A233, B233, C234, D234, E234, F#234, G#234, A234, B234, C235, D235, E235, F#235, G#235, A235, B235, C236, D236, E236, F#236, G#236, A236, B236, C237, D237, E237, F#237, G#237, A237, B237, C238, D238, E238, F#238, G#238, A238, B238, C239, D239, E239, F#239, G#239, A239, B239, C240, D240, E240, F#240, G#240, A240, B240, C241, D241, E241, F#241, G#241, A241, B241, C242, D242, E242, F#242, G#242, A242, B242, C243, D243, E243, F#243, G#243, A243, B243, C244, D244, E244, F#244, G#244, A244, B244, C245, D245, E245, F#245, G#245, A245, B245, C246, D246, E246, F#246, G#246, A246, B246, C247, D247, E247, F#247, G#247, A247, B247, C248, D248, E248, F#248, G#248, A248, B248, C249, D249, E249, F#249, G#249, A249, B249, C250, D250, E250, F#250, G#250, A250, B250, C251, D251, E251, F#251, G#251, A251, B251, C252, D252, E252, F#252, G#252, A252, B252, C253, D253, E253, F#253, G#253, A253, B253, C254, D254, E254, F#254, G#254, A254, B254, C255, D255, E255, F#255, G#255, A255, B255, C256, D256, E256, F#256, G#256, A256, B256, C257, D257, E257, F#257, G#257, A257, B257, C258, D258, E258, F#258, G#258, A258, B258, C259, D259, E259, F#259, G#259, A259, B259, C260, D260, E260, F#260, G#260, A260, B260, C261, D261, E261, F#261, G#261, A261, B261, C262, D262, E262, F#262, G#262, A262, B262, C263, D263, E263, F#263, G#263, A263, B263, C264, D264, E264, F#264, G#264, A264, B264, C265, D265, E265, F#265, G#265, A265, B265, C266, D266, E266, F#266, G#266, A266, B266, C267, D267, E267, F#267, G#267, A267, B267, C268, D268, E268, F#268, G#268, A268, B268, C269, D269, E269, F#269, G#269, A269, B269, C270, D270, E270, F#270, G#270, A270, B270, C271, D271, E271, F#271, G#271, A271, B271, C272, D272, E272, F#272, G#272, A272, B272, C273, D273, E273, F#273, G#273, A273, B273, C274, D274, E274, F#274, G#274, A274, B274, C275, D275, E275, F#275, G#275, A275, B275, C276, D276, E276, F#276, G#276, A276, B276, C277, D277, E277, F#277, G#277, A277, B277, C278, D278, E278, F#278, G#278, A278, B278, C279, D279, E279, F#279, G#279, A279, B279, C280, D280, E280, F#280, G#280, A280, B280, C281, D281, E281, F#281, G#281, A281, B281, C282, D282, E282, F#282, G#282, A282, B282, C283, D283, E283, F#283, G#283, A283, B283, C284, D284, E284, F#284, G#284, A284, B284, C285, D285, E285, F#285, G#285, A285, B285, C286, D286, E286, F#286, G#286, A286, B286, C287, D287, E287, F#287, G#287, A287, B287, C288, D288, E288, F#288, G#288, A288, B288, C289, D289, E289, F#289, G#289, A289, B289, C290, D290, E290, F#290, G#290, A290, B290, C291, D291, E291, F#291, G#291, A291, B291, C292, D292, E292, F#292, G#292, A292, B292, C293, D293, E293, F#293, G#293, A293, B293, C294, D294, E294, F#294, G#294, A294, B294, C295, D295, E295, F#295, G#295, A295, B295, C296, D296, E296, F#296, G#296, A296, B296, C297, D297, E297, F#297, G#297, A297, B297, C298, D298, E298, F#298, G#298, A298, B298, C299, D299, E299, F#299, G#299, A299, B299, C300, D300, E300, F#300, G#300, A300, B300, C301, D301, E301, F#301, G#301, A301, B301, C302, D302, E302, F#302, G#302, A302, B302, C303, D303, E303, F#303, G#303, A303, B303, C304, D304, E304, F#304, G#304, A304, B304, C305, D305, E305, F#305, G#305, A305, B305, C306, D306, E306, F#306, G#306, A306, B306, C307, D307, E307, F#307, G#307, A307, B307, C308, D308, E308, F#308, G#308, A308, B308, C309, D309, E309, F#309, G#309, A309, B309, C310, D310, E310, F#310, G#310, A310, B310, C311, D311, E311, F#311, G#311, A311, B311, C312, D312, E312, F#312, G#312, A312, B312, C313, D313, E313, F#313, G#313, A313, B313, C314, D314, E314, F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, F#336, G#336, A336, B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#351, A351, B351, C352, D352, E352, F#352, G#352, A352, B352, C353, D353, E353, F#353, G#353, A353, B353, C354, D354, E354, F

84

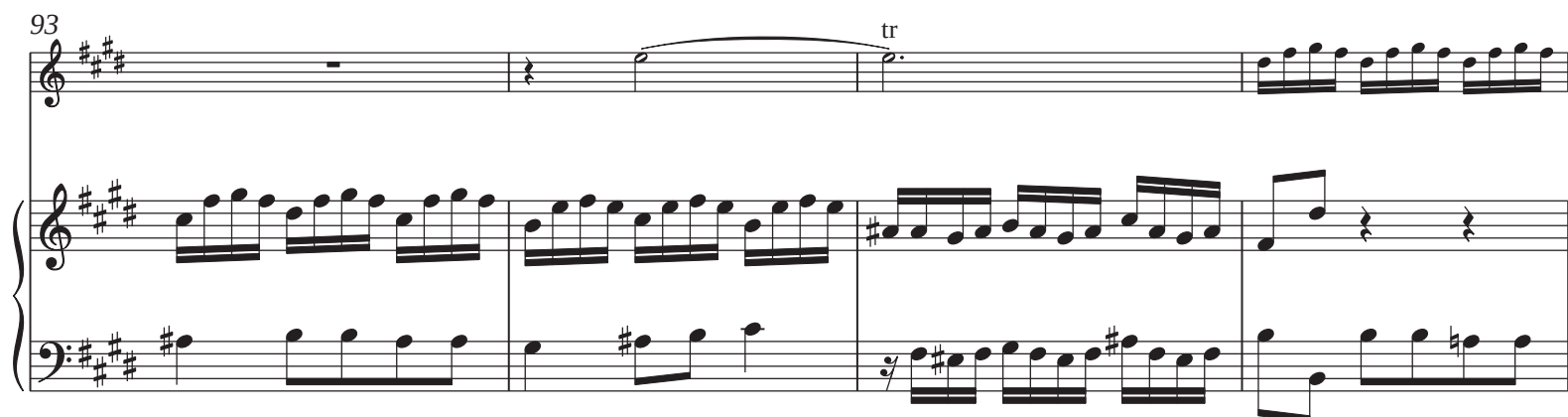


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Bärenreiter
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Sample page

93



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110

Measures 110-112 of a musical score in A major (three sharps). The melody is in the right hand, featuring eighth-note patterns. The left hand provides a bass line with eighth notes and rests. A trill ornament [tr] is marked above the melody in measure 112.

113

Measures 113-118 of the musical score. Measures 113-115 continue the eighth-note melody and bass line. Measures 116-118 feature a trill (tr) in the right hand. A large circular logo is overlaid on the left side of the page, containing a stylized bear and a star.

119

Measures 119-122 of the musical score. Measures 119-120 have whole rests in the right hand and eighth-note patterns in the left hand. Measures 121-122 feature a melody in the right hand with a trill (tr) in measure 122, and a bass line with whole notes and rests. The left hand has whole notes and rests. The page number 6 is at the bottom right.

123

Musical score for measures 123-125. The score is written for a piano with treble and bass staves. The key signature is three sharps (F#, C#, G#). Measure 123 features a melody in the treble staff and a bass line in the bass staff. Measures 124 and 125 continue the melody and bass line. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid on the score.

126

Musical score for measures 126-128. The score is written for a piano with treble and bass staves. The key signature is three sharps (F#, C#, G#). Measure 126 features a melody in the treble staff and a bass line in the bass staff. Measures 127 and 128 continue the melody and bass line. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid on the score.

129

Musical score for measures 129-134. The score is written for a piano with treble and bass staves. The key signature is three sharps (F#, C#, G#). Measure 129 features a melody in the treble staff and a bass line in the bass staff. Measures 130-134 continue the melody and bass line. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid on the score. A circular logo featuring a bear and a star is also visible on the left side of the page.

135

Musical score for measures 135-137. The score is written for a piano with treble and bass staves. The key signature is three sharps (F#, C#, G#). Measure 135 features a melody in the treble staff and a bass line in the bass staff. Measures 136 and 137 continue the melody and bass line. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid on the score.

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141

144

148

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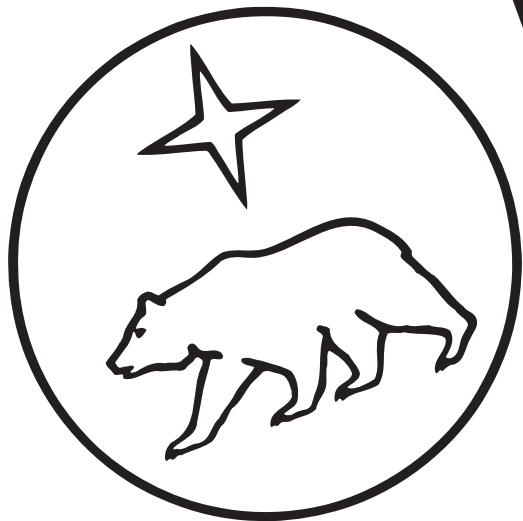


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ANMERKUNGEN

COMMENTS



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Leseprobe
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ANMERKUNGEN

Sonata I in h-Moll BWV 1014

Satz 1: Adagio

Tempobezeichnung. *Adagio* in **B** und **D**; **A** (Cemb.): ohne Satzbezeichnung; **C**: *Lento*.

Artikulation. **A** und **D** sind nur spärlich bezeichnet; paarweise Bindung der Achtelfiguren in der Violinstimme nach **B** und **C**.
Ossia-Systeme bzw. eckige Klammern. T. 14, 17, 28, 29 = Lesarten in **C**; T. 21 = frühere Lesart in **A**, **B**, **C**.

Verzierungen. Nur in Quelle **C** stehende Verzierungen erscheinen in eckigen Klammern.

Satz 2: Allegro

Taktvorzeichnung. **A** (Cemb.), **B**: 2; **A** (V.): ♩ 2; **C** (Cemb.), **D**: 2/; **C** (V.): ♩ .

Bezifferung. T. 1–4 bzw. 102–105 nach **E** 1+2.

Artikulation. **A** und **D** sind nur spärlich bezeichnet; die Bogen-
setzung in der Violinstimme folgt im wesentlichen **B**.

Ossia-Systeme. T. 53/54 und T. 61: Hier bewahrt **D** die Lesart **E** 1 + **E** 2) frühere Lesarten in **B** und **C** (bis ins um 1740 durch die im Haupttext wiedergegeben) ersetzt wurden.
T. 112: nur in **C**.

Verzierungen. Nur in **C** stehende Verzierungen erscheinen in eckigen Klammern (die sinnwichtigen Mordent-artigen Zeichen werden als reguläre Triller wiedergegeben).

Bemerkung

1. Note mit Mordent
Note ohne #
C: 1. Note ohne Vorschlag

kumulativ nach **B**, **C**, **D**. Die Quellen
re und stark vereinfachte
Achtelketten sind als solche
2–4) bzw. drei Noten (z.B. T. 1,

trifft in **D**.

stehende Verzierungen erscheinen in
at.

Satz 4: Allegro

Ossia-Systeme. T. 4, 8, 13–15, 36, 40, 47–49, 53 = frühere Lesart in **A**, **B** (Haupttext) sowie **E** 1+2. In **B** findet sich ein Verweis auf die von Bach autorisierte spätere Lesart (NB: *La 4ta battuta del Violino, la 8va del Cembalo, e la 13 del Basso e tutte le altre simili sono cambiate dall' Autore nella maniera seguente*: [folgen Notenbeispiele]).

Takt	System	Bemerkung
17	Cemb. II	C : ZZ 3 ♩ d fis H fis

Sonata II in A-Dur BWV 1015

Satz 1: Dolce

Satzbezeichnung. *dolce* in **A** (Violinstimme) **B** (Violinstimme), **C**, **D** (nur Violinstimme?); ohne Bezeichnung in **A** (Cemb.); *Adagio* in **B** (Cemb.).

Artikulation. Cemb. in **A** und **D** nur spärlich bezeichnet. Die in den Notentext aufgenommenen Bögen wurden kumulativ aus **A–D** zusammengetragen.

Ossia-Systeme bzw. eckige Klammern. T. 4, 25–26, 37 = Lesarten in **B**.

Verzierungen. Nur in **C** stehende Verzierungen erscheinen in eckigen Klammern.

Satz 2: Allegro assai

Tempobezeichnung. **D**: *Allegro* (Nachtrag von der Hand Muthels)
Bezifferung. T. 1 bzw. 93 nach **A** (**C** hat für 3. Note 6); T. 2–5 bzw. 94–97 nach **E** 1+2.

Ossia-Systeme. T. 9–11, 26, 27, 51, 103–104, 115–118 = frühere Lesarten in **A**, **C** (sowie **E** 1+2). T. 75, 77 = Lesarten in **B** und **C**; T. 79 = Lesart in **B**.

Verzierungen. Nur in **C** stehende Verzierungen erscheinen in eckigen Klammern.

Satz 3: Andante un poco

Artikulation. Zusatz *staccato sempre* fehlt in **A** und **B**.

Verzierungen. Nur in **C** stehende Verzierungen erscheinen im Kleinsystem (Mordente teilweise als reguläre Triller wiedergegeben).

Ossia-Systeme bzw. eckige Klammern. T. 6 = Lesart in **C**; T. 6 = Lesart in **A**, **B** und **C**.

Satz 4: Presto

Bezifferung. T. 1+5 nach **E** 1+2.

Artikulation. Kumulativ nach **B**, **C**. In **C** sind Gruppen aus Adorno (z.B. T. 5, V., 2.–3. Note) fast nie mit einem Bogen versehen.

Verzierungen. Nur in **C** stehende Verzierungen erscheinen in eckigen Klammern (Mordente teilweise als reguläre Triller wiedergegeben).

Ossia-System. T. 47 = Lesart in **C**.

Sonata III in E-Dur BWV 1016

Satz 1: Adagio

Tempobezeichnung. **A** (Cemb.), **C** (Cemb.), **D** ohne Satzbezeichnung.

Artikulation. Kumulativ nach **B**, **C**, **D**.

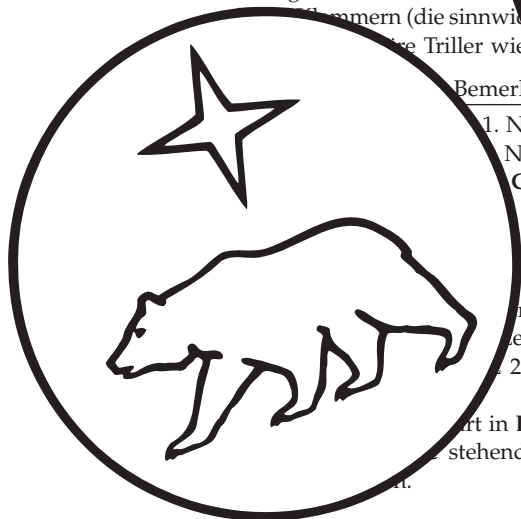
Ossia-Systeme. T. 3, 11, 17 = frühere Lesarten **A**, **B**, **C**;

Takt	System	Bemerkung
13	Cemb. I/3	A , C : ZZ 1 e'; B : eis'
14	Cemb. I/3	C : ZZ 3 ♩ cis' + ♯
17	V.	B , C : Letzte Gruppe 4 32stel-Noten
33	V.	B , C : ZZ 3 1 16tel- + 6 32stel-Noten; 1. Note g''
	Cemb. I/3	B : g'; im vorhergehenden Akkord fehlt dieser Ton

Satz 2: Allegro

Tempobezeichnung. **D** ohne Bezeichnung.

Verzierungen. Nur in **C** stehende Verzierungen erscheinen in eckigen Klammern (Mordente teilweise als reguläre Triller wiedergegeben).



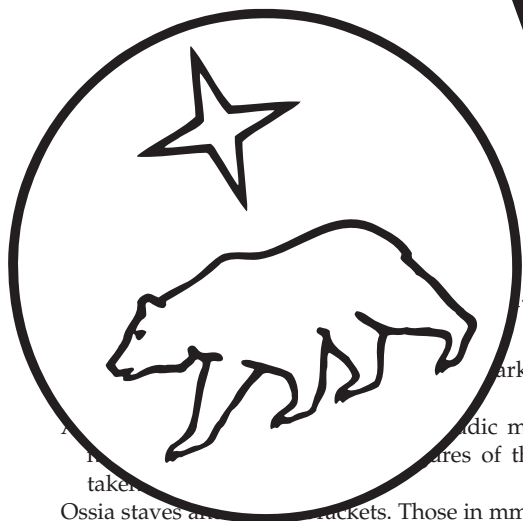
Takt	System	Bemerkung
20	Cemb. II	B : 1. Note e
40	Cemb. I	C : 6. Note mit staccato-Punkt
41–42	Cemb. I	C : 3. Note mit staccato-Punkt
63–65	Cemb. I	C : 4.–8. Note mit staccato-Punkt
66–68	Cemb. I	C : 4. Note mit staccato-Punkt
71	V.	B : ohne Bögen
92	Cemb. II	B : 1. Note mit Mordent
95–97	Cemb. I	C : 4. Note mit staccato-Punkt
121–124	Cemb. II	C : 3. Note mit staccato-Punkt

Satz 3: Adagio ma non tanto

Artikulation. Kumulativ nach **B**, **C**, **D**. **C** weist die reichste und genaueste Bezeichnung der Cembalostimme auf.

Verzierungen. Nur in **C** stehende Verzierungen erscheinen in eckigen Klammern (Mordente teilweise als reguläre Triller wiedergegeben).

Takt	System	Bemerkung
39	V.	B : ZZ 2–3 Fortführung der paarigen Bogensetzung
53–54	V.	D : Achtelnoten jeweils mit paarigen Bögen



...ad markings; the two-
...ares of the violin part are
taken

Ossia staves and brackets. Those in mm. 14, 17, 28 and 29 represent readings from **C**; m. 21 is an earlier reading from **A**, **B** and **C**.

Embellishments. Those found only in **C** are enclosed in square brackets.

Movement 2: Allegro

Time signature. 2 in **A** (hpd) and **B**; $\frac{3}{4}$ in **A** (vn); 2/ in **C** (hpd) and **D**; $\frac{3}{4}$ in **C** (vn).

Figured Bass. Figures in mm. 1–4 and 102–5 are taken from **E1** and **E2**.

Artikulation. **A** and **D** only have sporadic markings; the slurring in the violin part basically follow **B**.

Ossia staves. mm. 53–4 and 61: Here **D** (as well as **E1** and **E2**) preserves earlier readings for which Bach had substituted the readings presented in the main text by 1740. M. 112: reading found only in **C**.

Embellishments. Those found only in **C** are enclosed in square brackets; musically illogical mordent signs are reproduced as ordinary trills.

Satz 4: Allegro

Bezifferung. T. 2–4 bzw. 121–123 nach **E 1+2**.

Artikulation. Kumulativ nach **B**, **C**, **D**. Die Artikulation der Triolenketten T. 39ff. ist in **D** nur angedeutet; genauere Bezeichnung in **B** und **C**.

Verzierungen. Nur in **C** stehende Verzierungen erscheinen in eckigen Klammern (Mordente teilweise als reguläre Triller wiedergegeben).

Takt	System	Bemerkung
83	Cemb. I	A , B , C , D : letzte Note ohne #
115, 117	Cemb. I	C : 1. Note mit Mordent

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Bar	Staff	Comment
76	hpd I	C : mordent to note 1
97–8	vn	B : # missing to note 3
	vn	A , B , C : no appoggiatura to note 1

Movement 3: Andante

Artikulation. The slurring is a composite of **B**, **C** and **D**. The slurring in **E1** and **E2** is richer and more rigorously standardized, with the strings of sixteenths consistently grouped into two-note slurs (e.g. m. 1, hpd I, beats 2–4) or three-note slurs (e.g. m. 1, hpd I, beat 1).

Ossia staves. m. 28 gives reading from **D**.

Embellishments. Those appearing only in **C** are enclosed in square brackets.

Movement 4: Allegro

Ossia staves. Those in mm. 4, 8, 13–15, 36, 40, 47–9 and 53 give earlier readings from **A**, **B** (main text), **E1** and **E2**. **B** contains a reference to the later reading authorized by Bach (*NB: La 4ta battuta del Violino, la 8va del Cembalo, e la 13 del Basso e tutte le altre simili sono cambiate dall'Autore nella maniera seguente: [musical example]*).

Bar	Staff	Comment
17	hpd II	C : beat 3 $\text{d-f\#-B-f\#}$

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