Fantasia

From

Clavier-Sonaten und freye Fantasien nebst einigen Rondos fürs Fortepiano für Kenner und Liebhaber, sechste Sammlung Wq 61

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Sources

Primary source: Clavier-Sonaten und Freye Fantasien nebst einigen Rondos fürs Fortepiano für Kenner und Liebhaber. Sechste Sammlung. Leipzig: im Verlage des Autors, 1787. Scan from IMSLP.

Supplementary source: Carl Philipp Emanuel Bach: Die sechs Sammlungen von Sonaten, freien Fantasien und Rondos für Kenner und Liebhaber für Klavier. Sechste Sammlung: Zwei Sonaten, zwei Rondos und zwei Fantasien Wotq 61. Breitkopf & Hertel, Wiesbaden, 1953, reprinted 1985.

This edition

Bar 40: In the first edition the a is set on the lower staff and therefore with its own stem.

In bar 56 the flat is given in the lower voice only, and in bar 57 for the upper voice. I took it to have effect for both voices in bar 56 too.

Bar 62: In the first edition the turn is set closer to the first than to the second note, so it just might have been meant for the note. I opted to follow bar 68 even though the melody is different.

Bar 69: In the first edition the slur at the end of the bar could alternatively be interpreted to begin on c”.

Bars 71 and 153: I have adapted *“(volti subito)”* from the first edition where it says “volti subito” at the bottom of each right-hand page, that is, before bars 49, 125 and 191.

Bar 80: The rest in the lower staff was in the first half of the measure in the first edition. I moved it to the second half so that the two-part writing is consistent.

Bar 112: I have set only one quaver rest on the lower staff where the first edition mistakenly had two.

Bar 129: In the first edition I could not determine the stem direction (up or down) of the two g in the middle of the chords. Like the Breitkopf edition I opted to follow the a between them and set the stems downward.

Bar 131, right hand: In the Breitkopf edition the turn is between the first two notes of the bar.

Bars 133, 141, 142 and 143: In both the first edition and the Breitkopf edition ***mf*** and ***p***, respectively, are given on the second quaver of the mentioned measures. I considered it an inaccuracy and moved them to the beginning of the measure.

Bar 153: I added the missing quaver rest in the middle of the measure in the lowest voice.

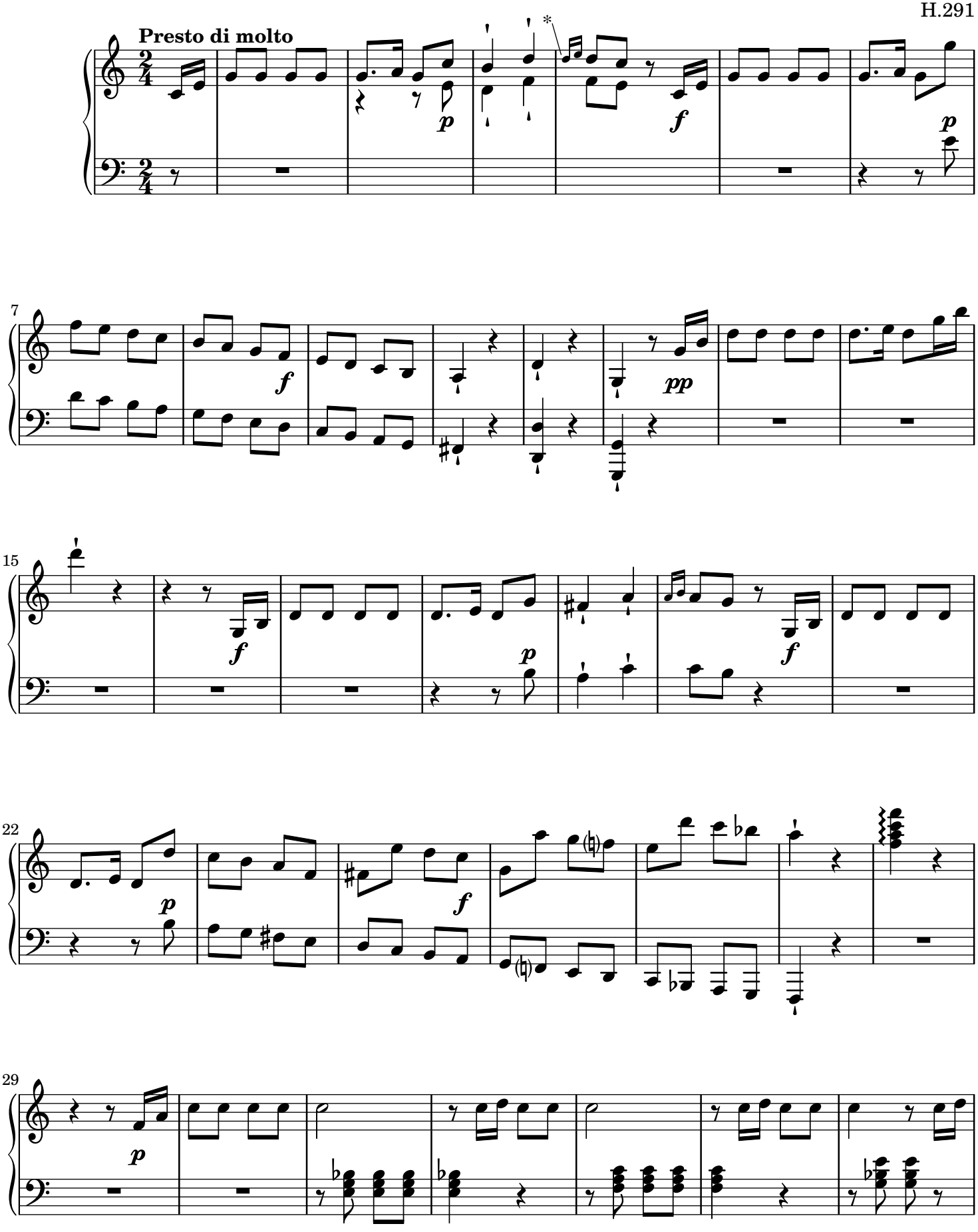
Bar 198: In the first edition ***f*** is on the third note on the upper staff, the f’. In the Breitkopf edition in the middle of the bar, on d’.

Bar 216, the closing cadenza: In the last system, lower staff, topmost part, I have added a missing quaver rest after ***f***, before e♭.

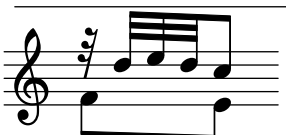
In both sources after the end of the Fantasia it says “Il Fine”. I took it to signify the end of the collection rather than just the end of the Fantasia, so I have omitted it here.

Carl Philipp Emanuel Bach (1714–88)

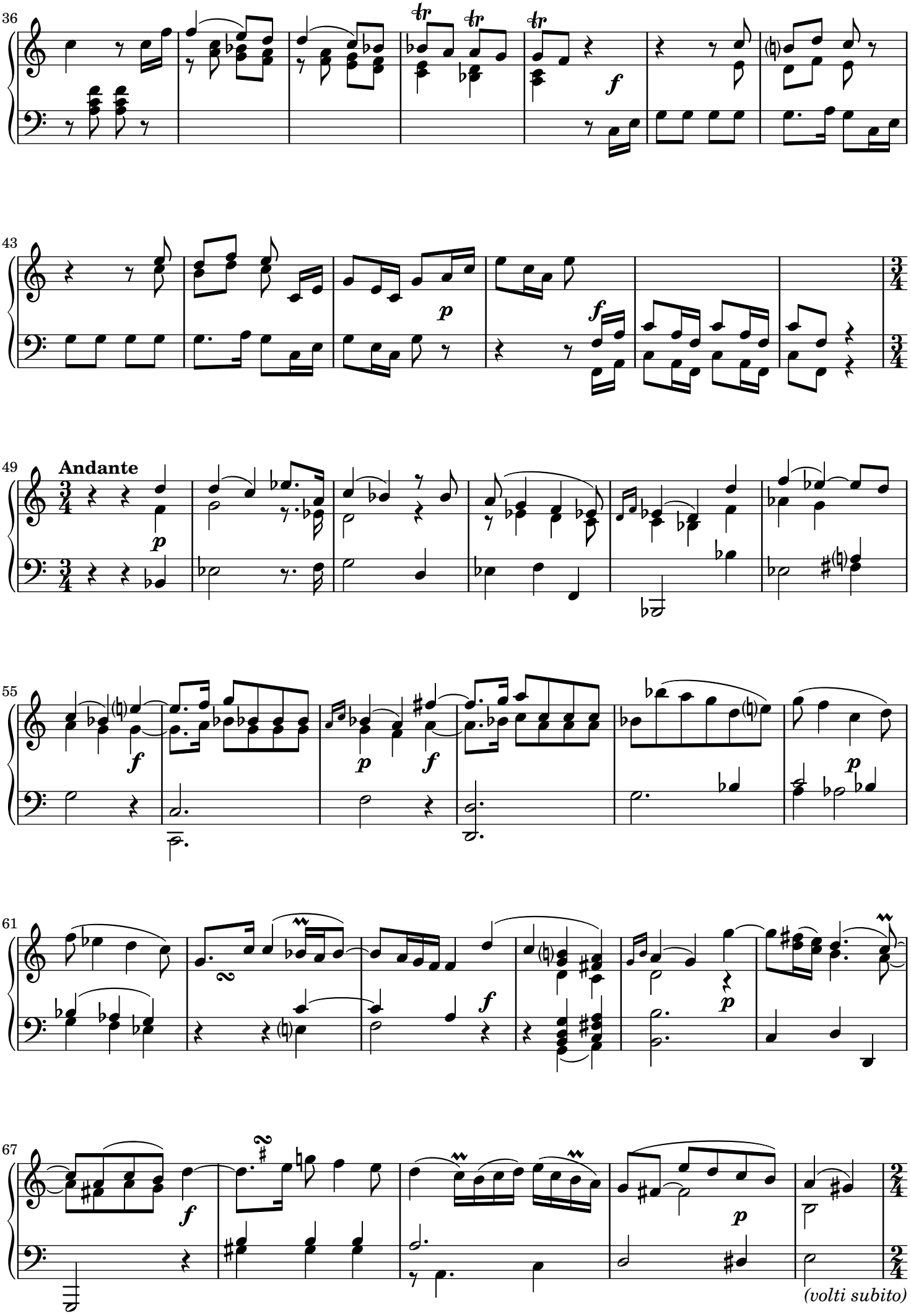
H.291

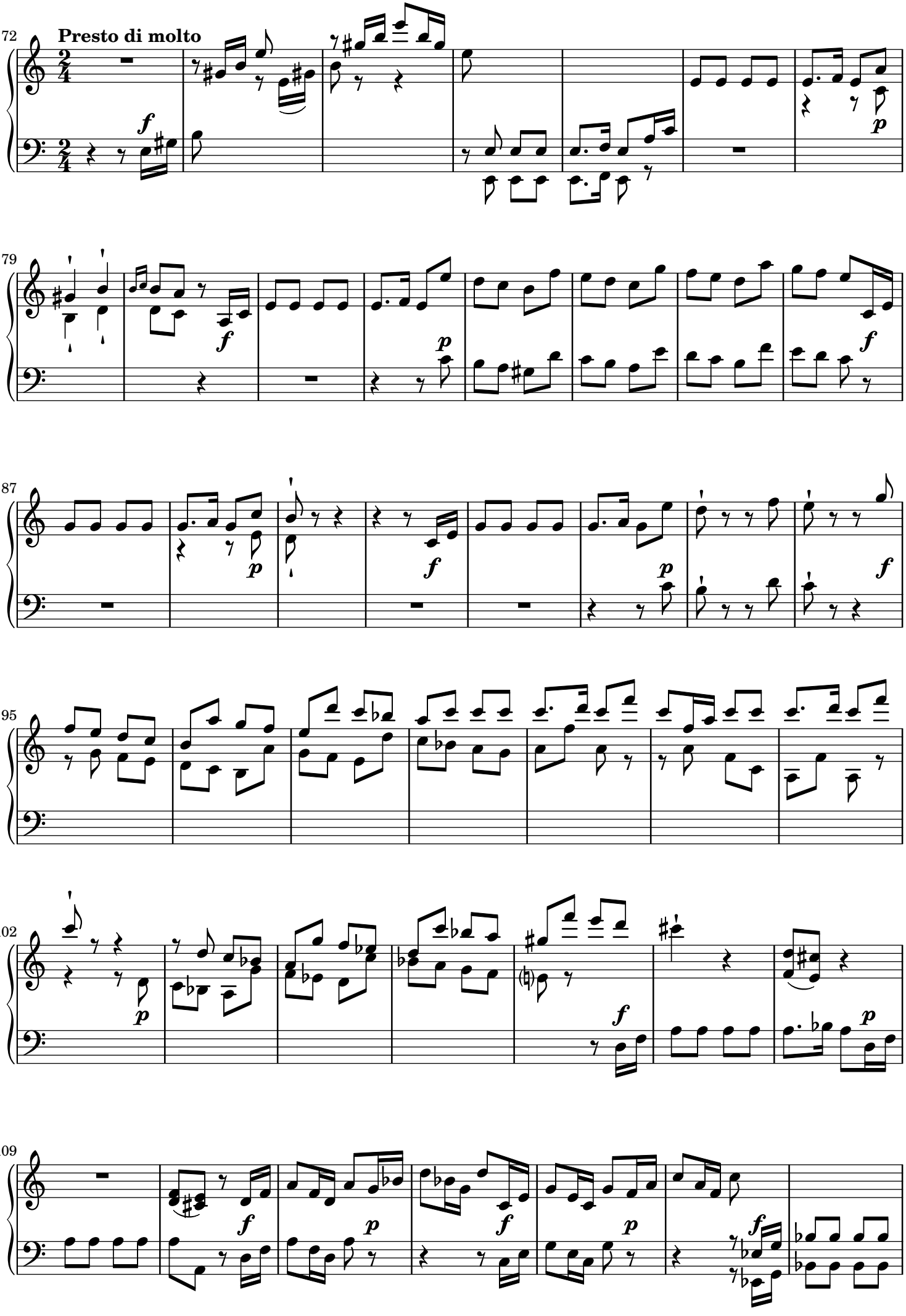


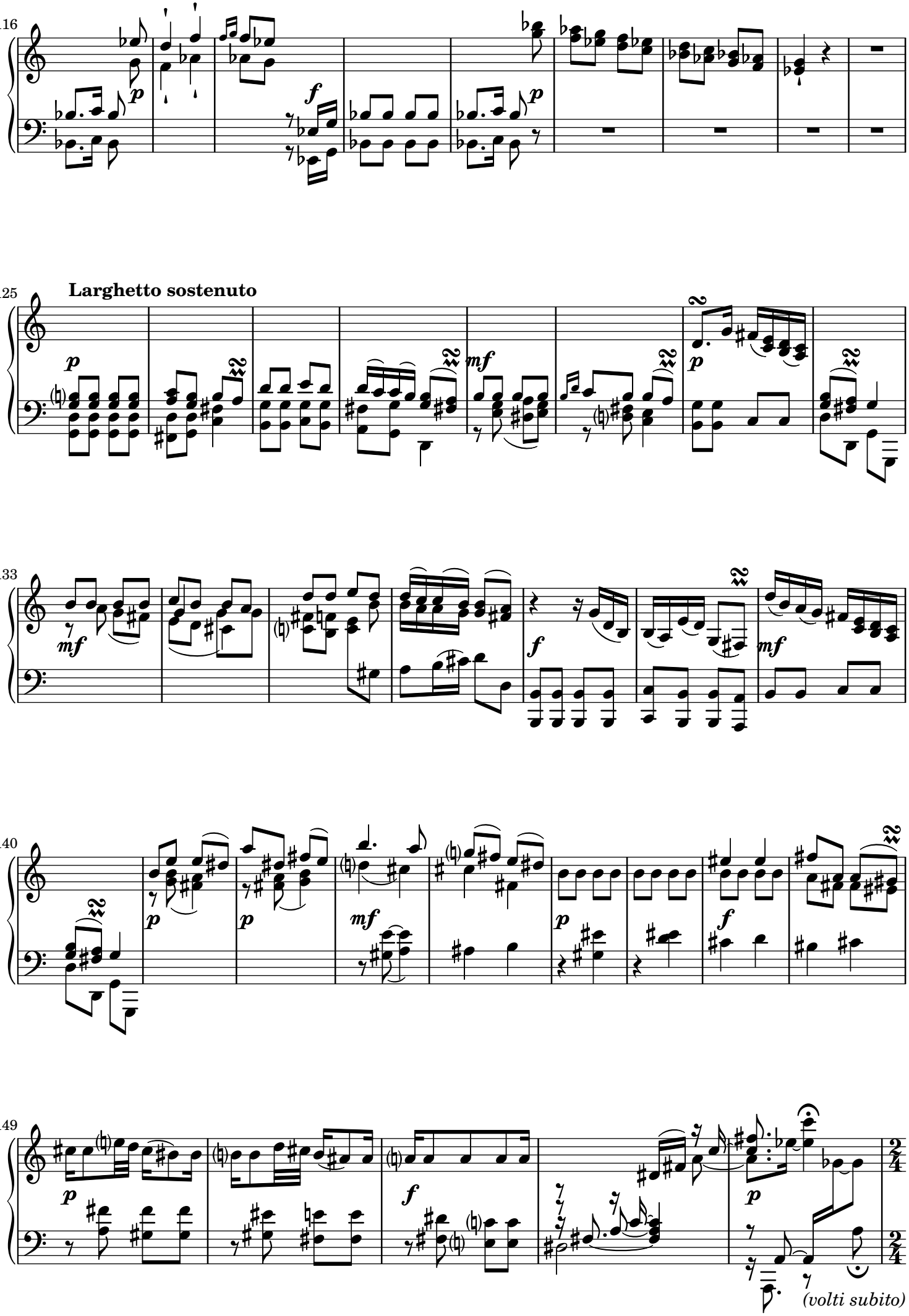
* Approximate execution:

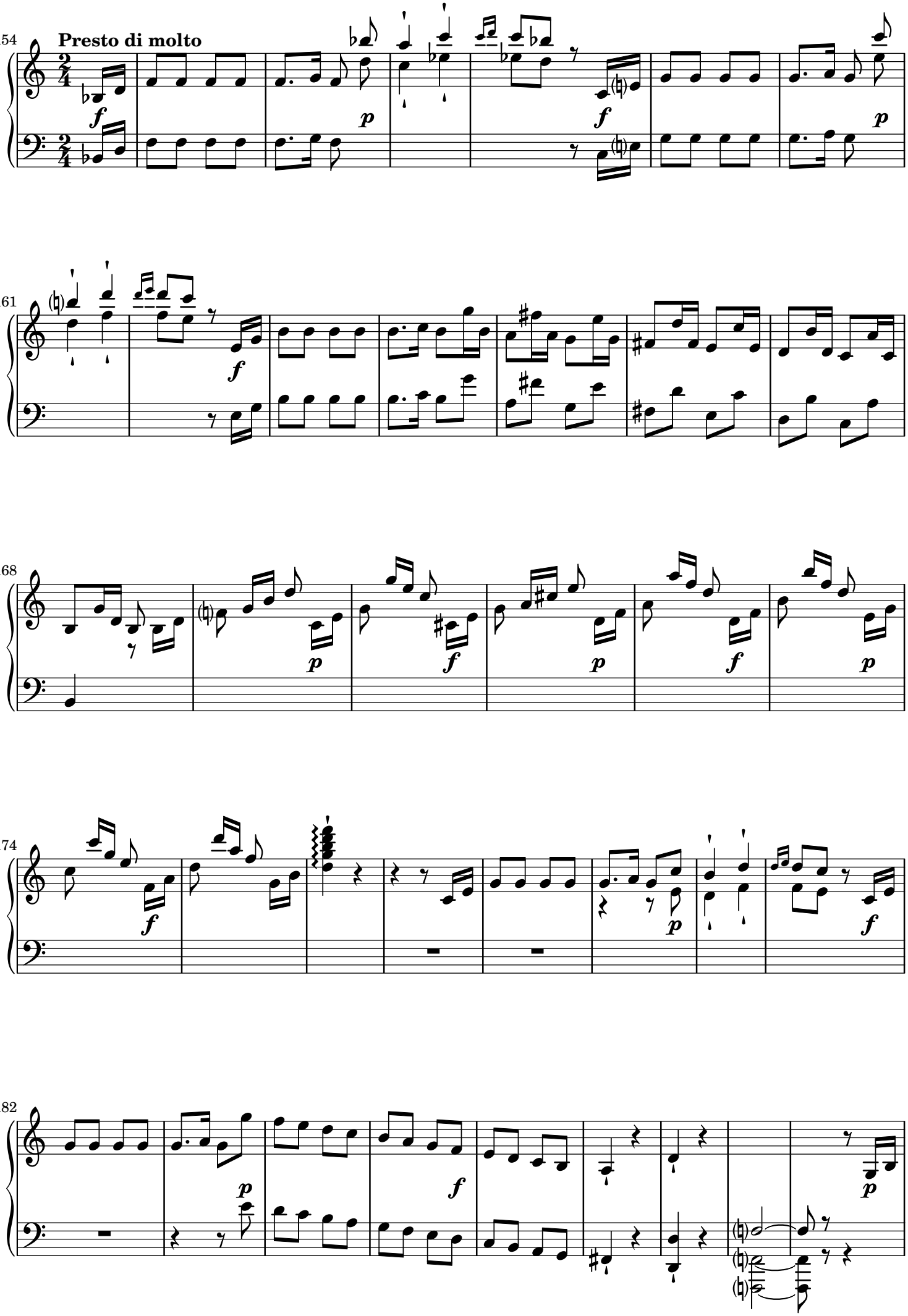


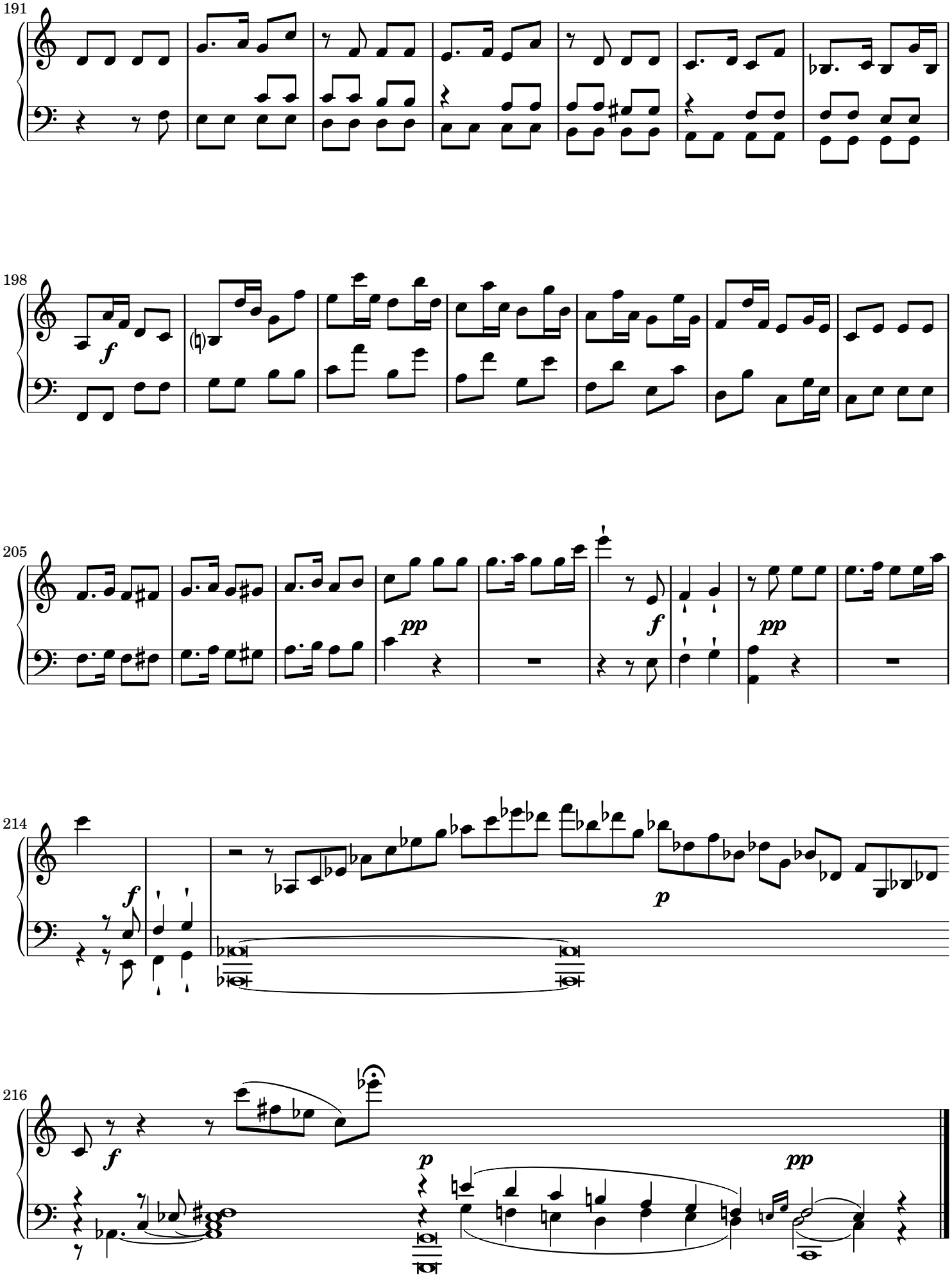
(my interpretation of the Remarks in the Breitkopf edition
in turn taken from the foreword of the Carl Krebs edition from 1895).


36
43
49
Andante
55
61
67
(volti subito)


72
Presto di molto
79
87
95
102
109


116
125
Larghetto sostenuto
133
140
149
(volti subito)


154
Presto di molto
161
168
174
182


191
198
205
214
216