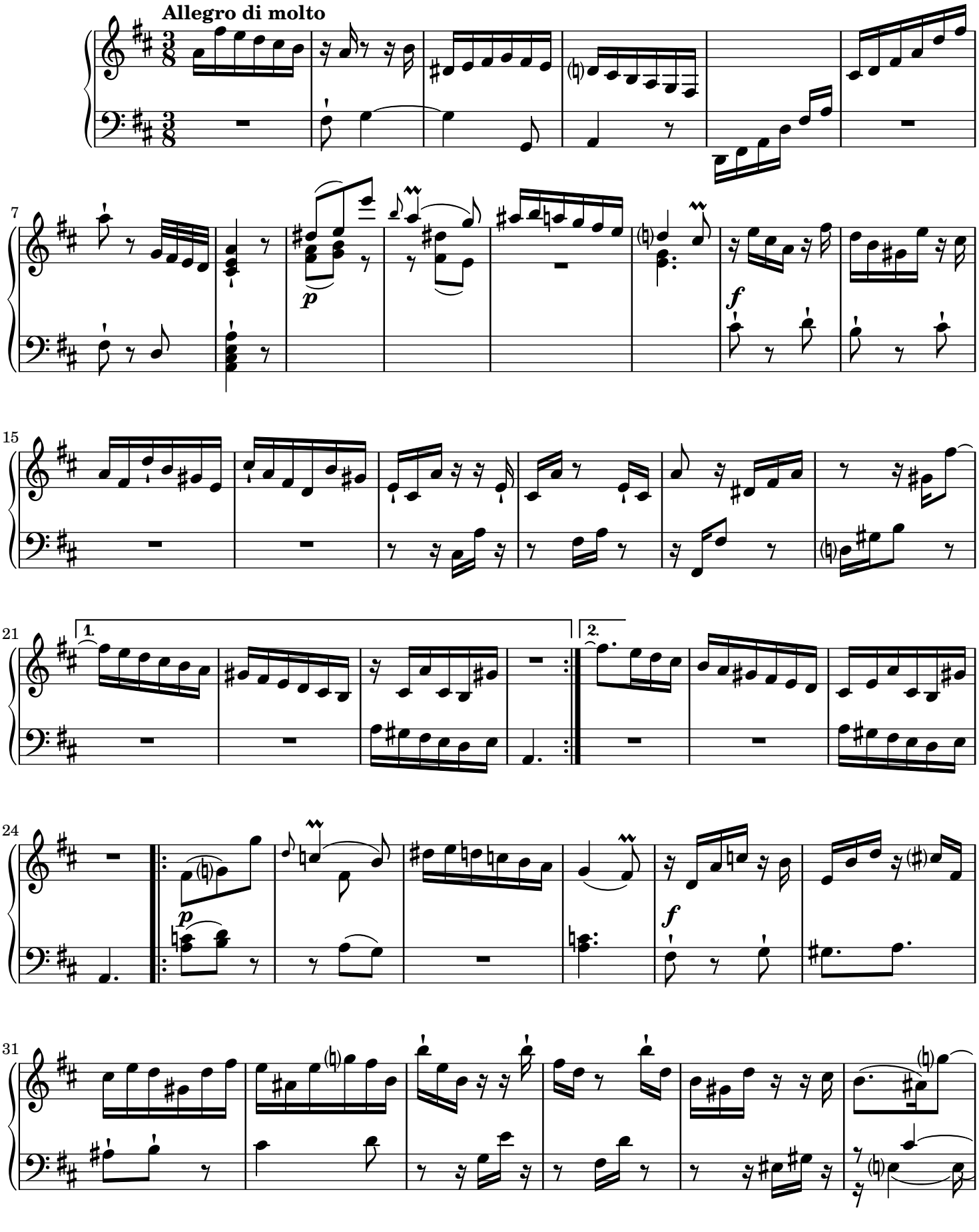
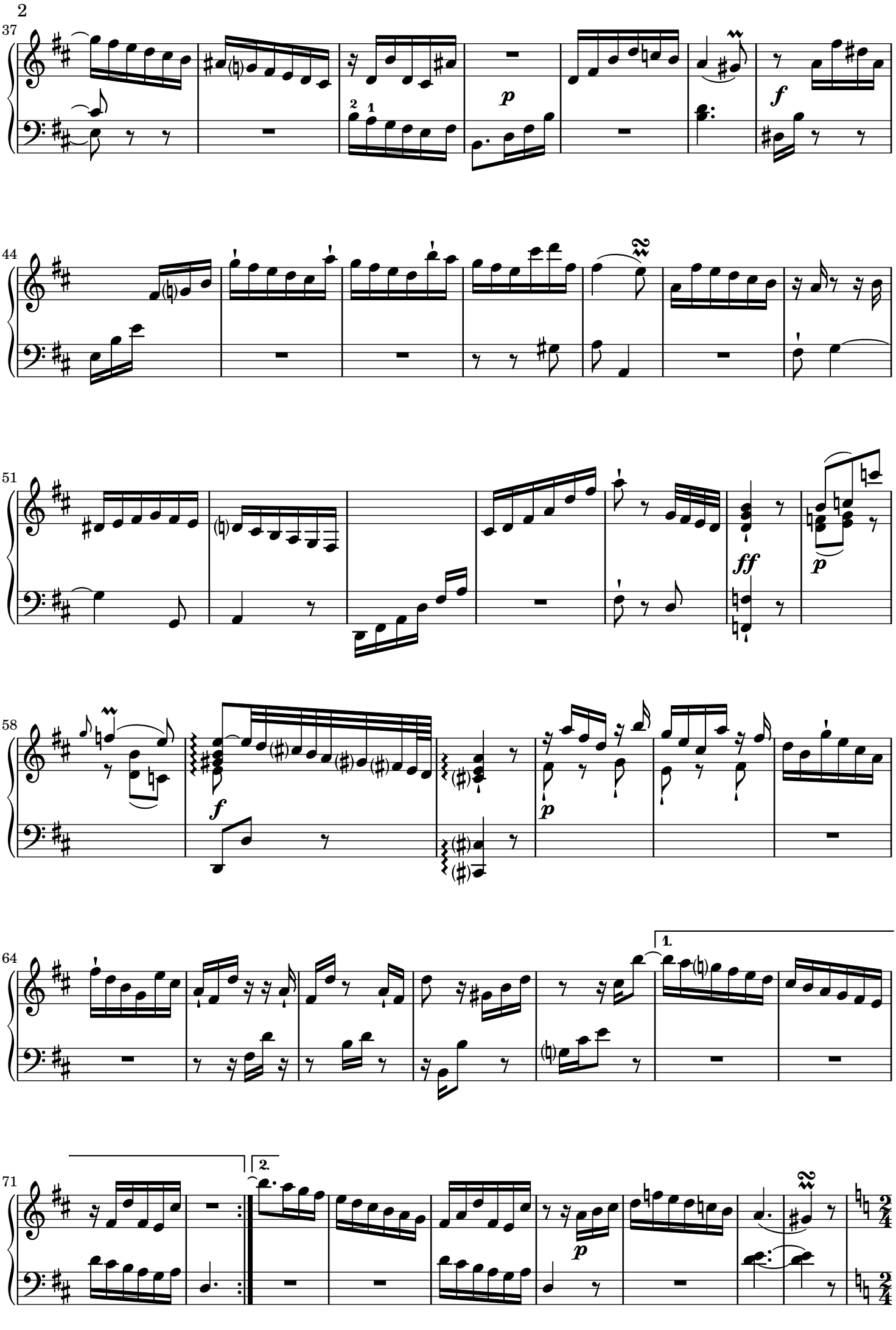
Sonata I

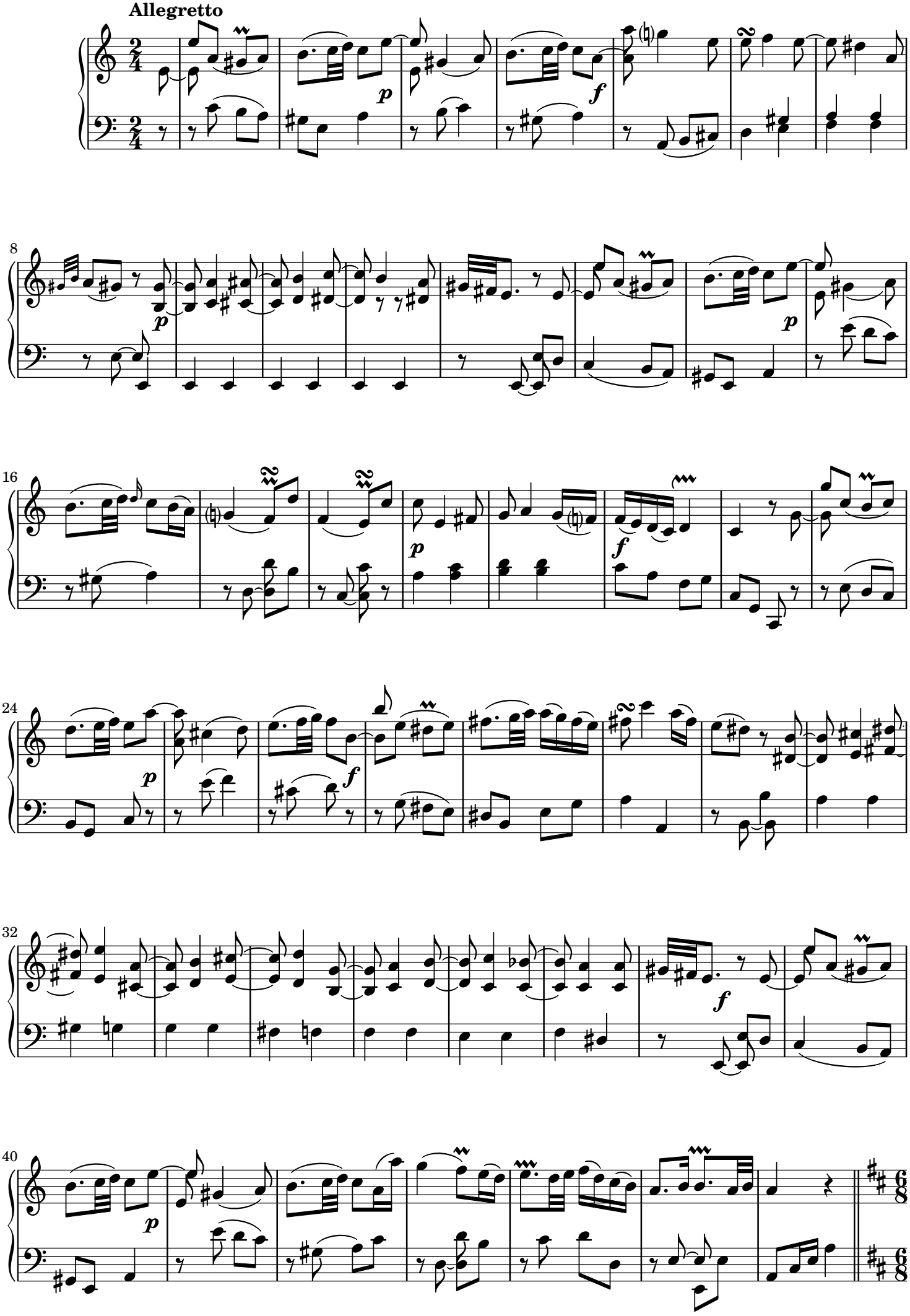
From

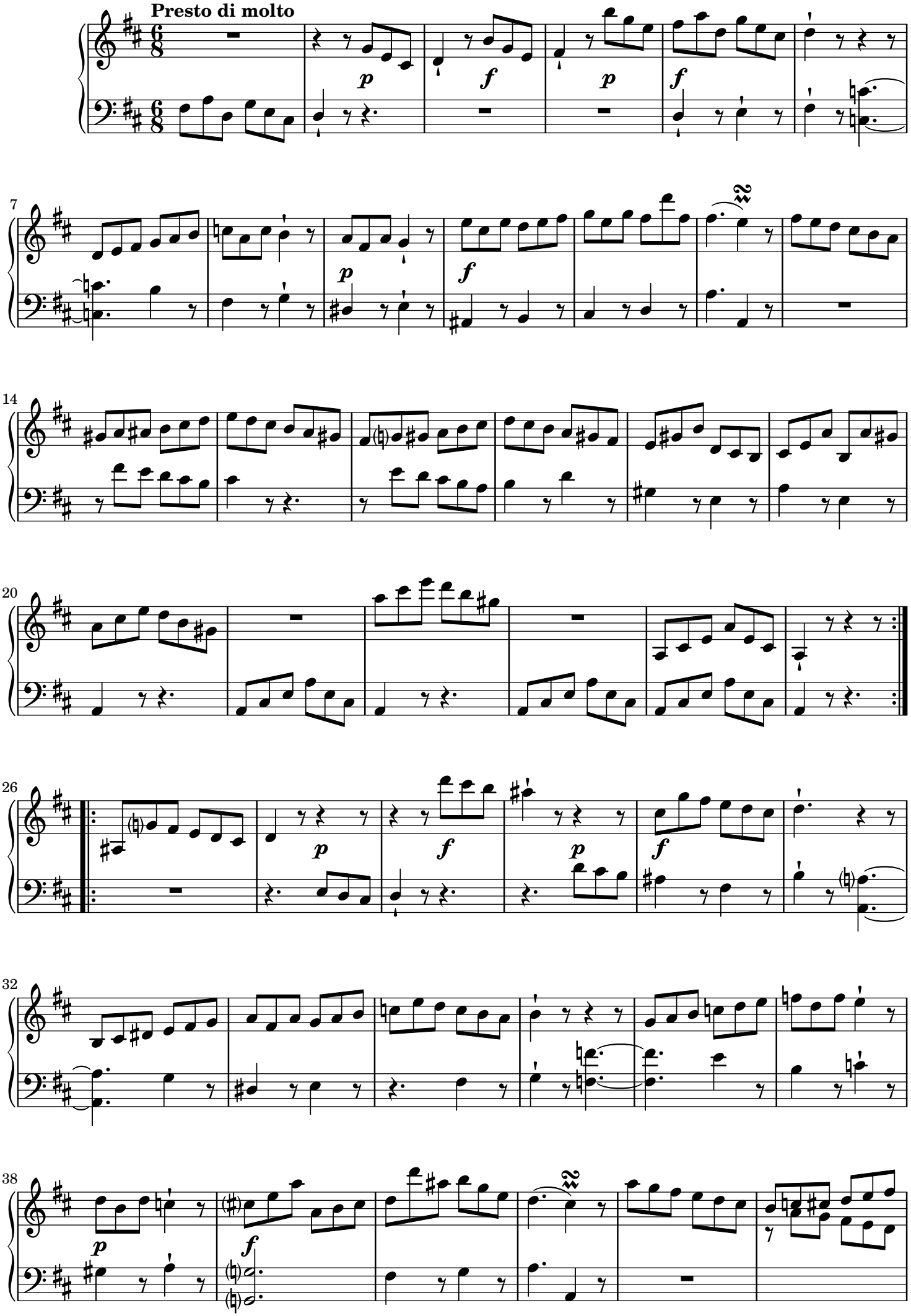
Clavier-Sonaten und freye Fantasien nebst einigen Rondos fürs Fortepiano für Kenner und Liebhaber, sechste Sammlung Wq 61

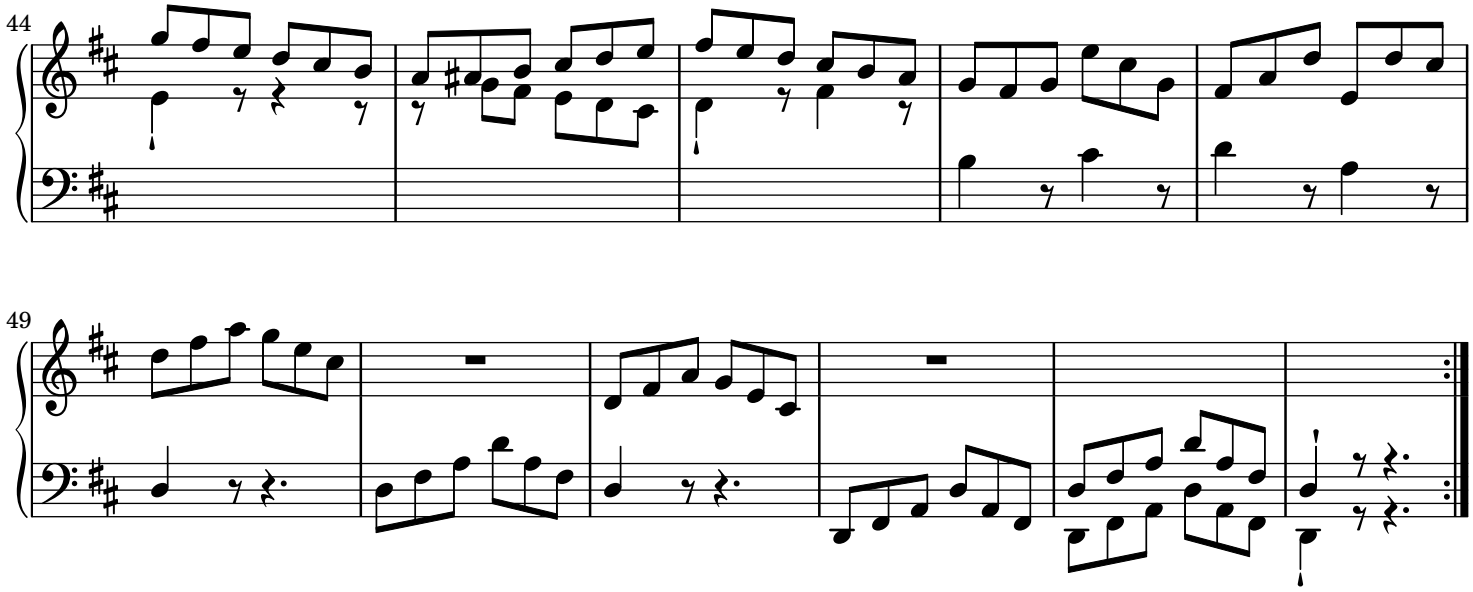
Carl Philipp Emanuel Bach (1714–88)
H.286




37
44
51
58
64
71
1.
2.


Allegretto
8
16
24
32
40


Presto di molto
p
f
p
f
7
p
f
14
20
26
p
f
p
f
32
38
p
f



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Sources

1. 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.
2. 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. Breikopf & Hertel, Wiesbaden, 1953, reprinted 1985.

This edition

I have decided the beaming and the distribution of music on staves independently of the sources.

First movement Allegro di molto, in the first edition the dynamic indications in bars 13, 29 and 43 are written close to the upper staff as though they were only valid for the right hand. Those in bars 9, 25 and 40 close to the left hand part. I have taken them all to go for both hands. The same is true in the Allegretto movement, bars 24 and 26 (right hand) and 38 (left hand). In the 3rd movement the same is seen in the right hand in bars 5, 10 and 30.

1. Allegro di molto

Bars 5 and 53: The stem directions down and up are original and suggest the use of the left and right hand, respectively.

Bar 25, left hand: I have taken over the slur from the Breitkopf edition since it is in bars 9 and 57.

The fingering in bar 39 is original (taken over from the first edition).

2. Allegretto

Bar 11, right hand: I added sharp before the second d in the bar in accordance with the Breitkopf edition. I am convinced that if Bach had intended d natural, he would have written an explicit natural sign. The first edition contains plenty of reminders of accidentals no longer being in effect.

Bars 24–25, right hand: The tie a–a is mentioned under *Verbesserungen* on the 4th and last unnumbered page preceeding the music in the first edition: *Seite 8. Syst. 5. Takt 1 und 2. müssen beyde a einen Bogen über sich haben.*

Bar 29, right hand: In the first edition there is no sharp before the first f but one before the last f in the bar. Again I am convinced that Bach would have made the natural explicit had he intended f natural. So I moved the sharp to the beginning of the bar.