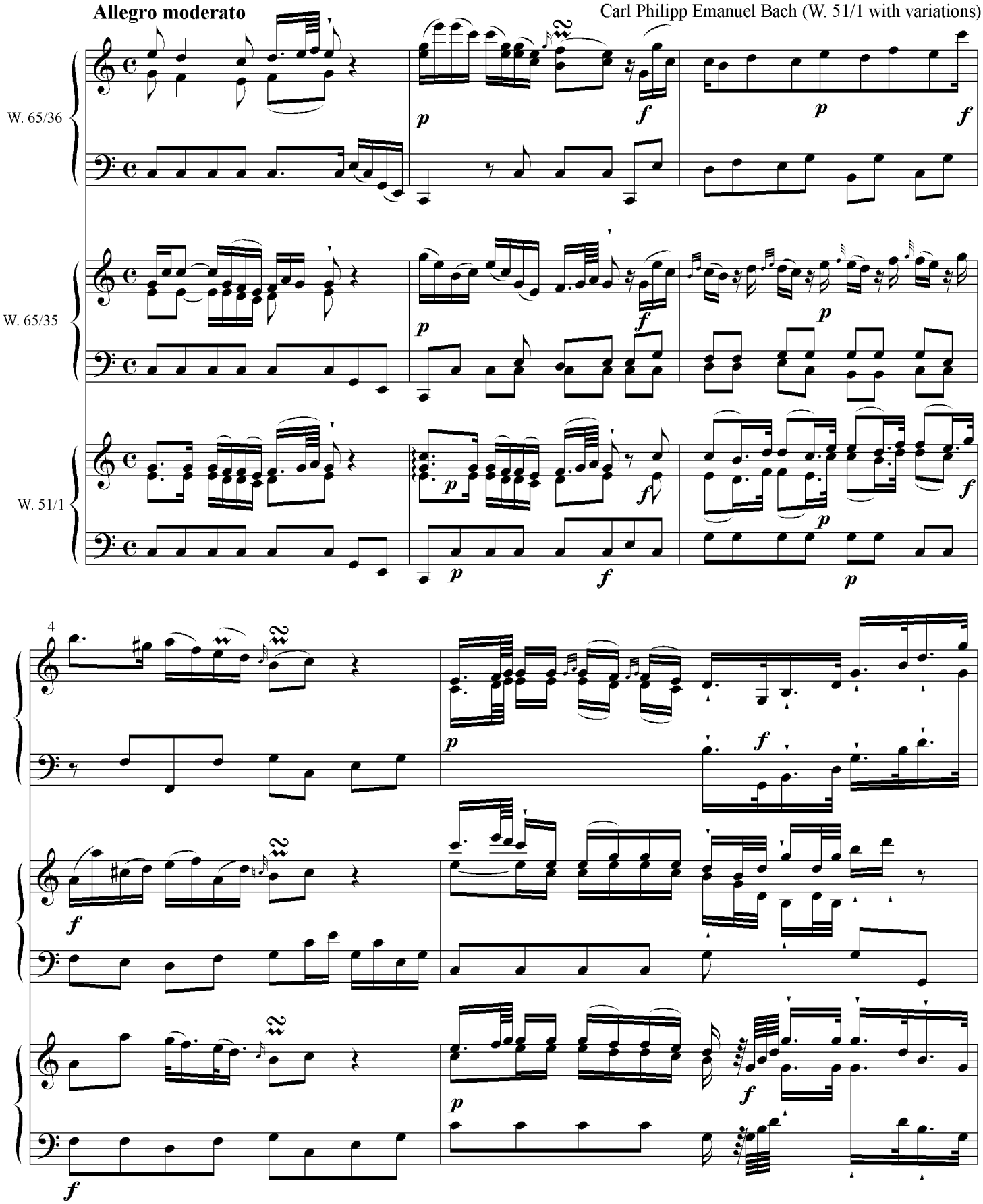
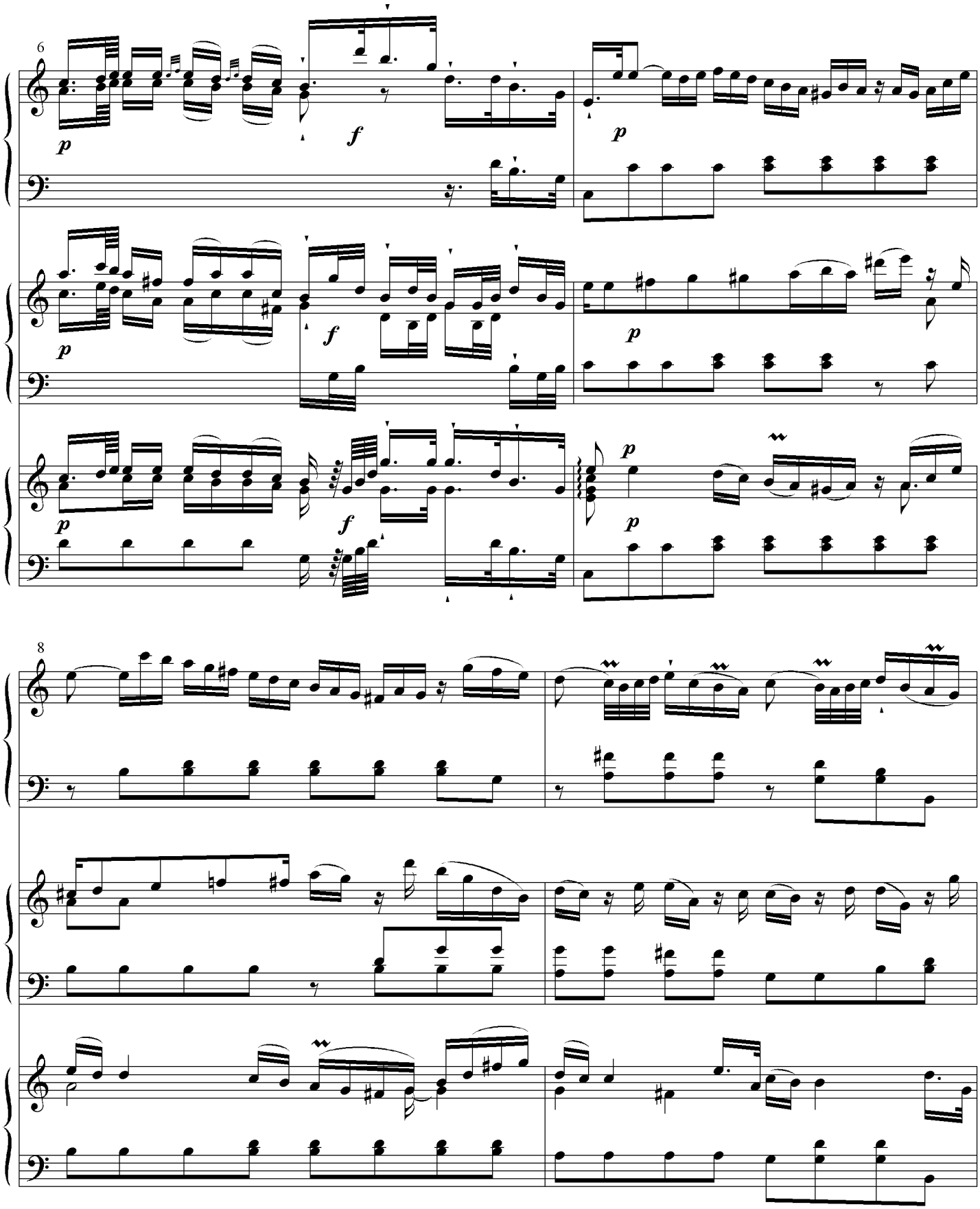
Die erste Sonate aus der Fortsetzung meiner Reprisen-Sonaten 2mahl durchaus verändert

Allegro moderato

Carl Philipp Emanuel Bach (W. 51/1 with variations)

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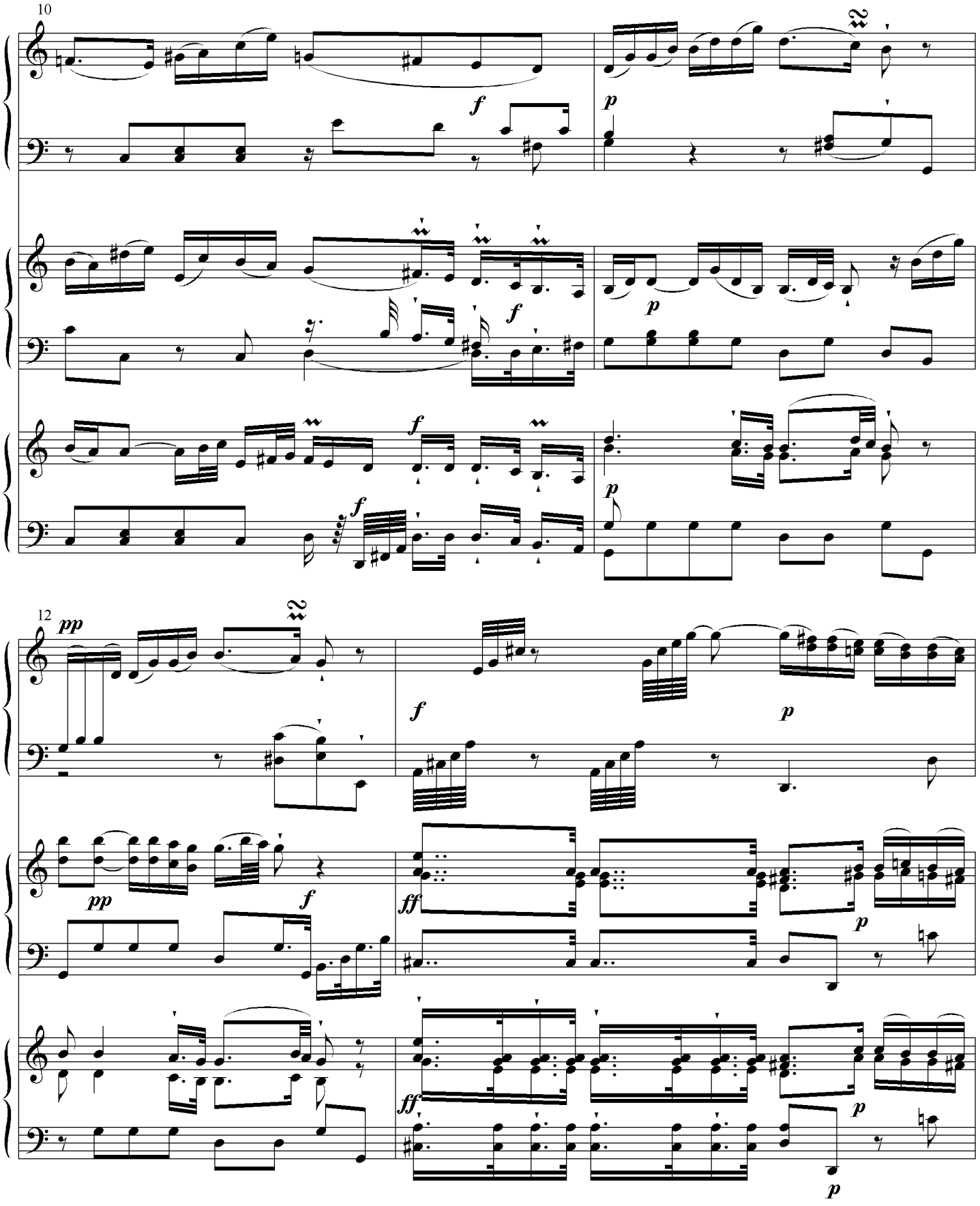
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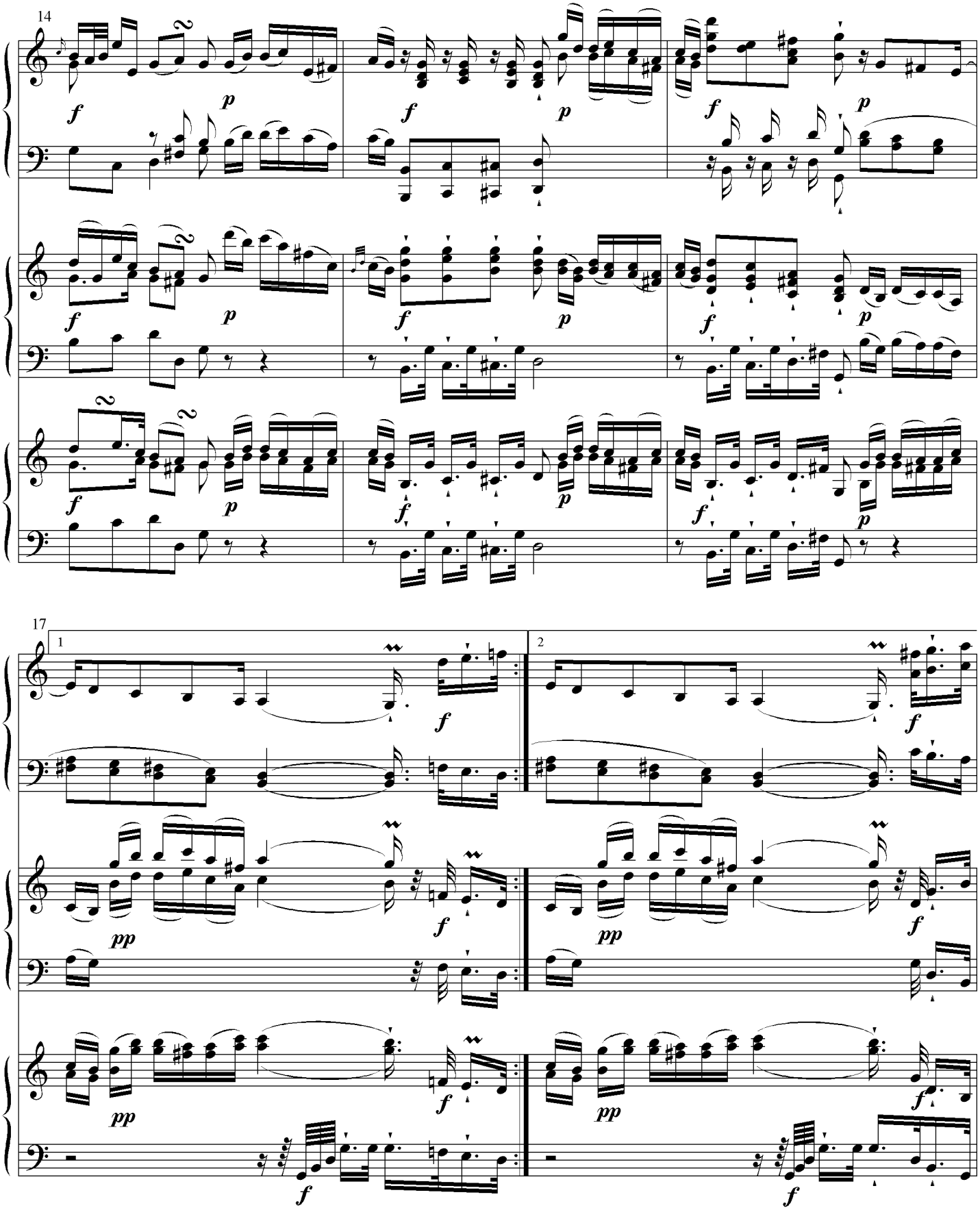
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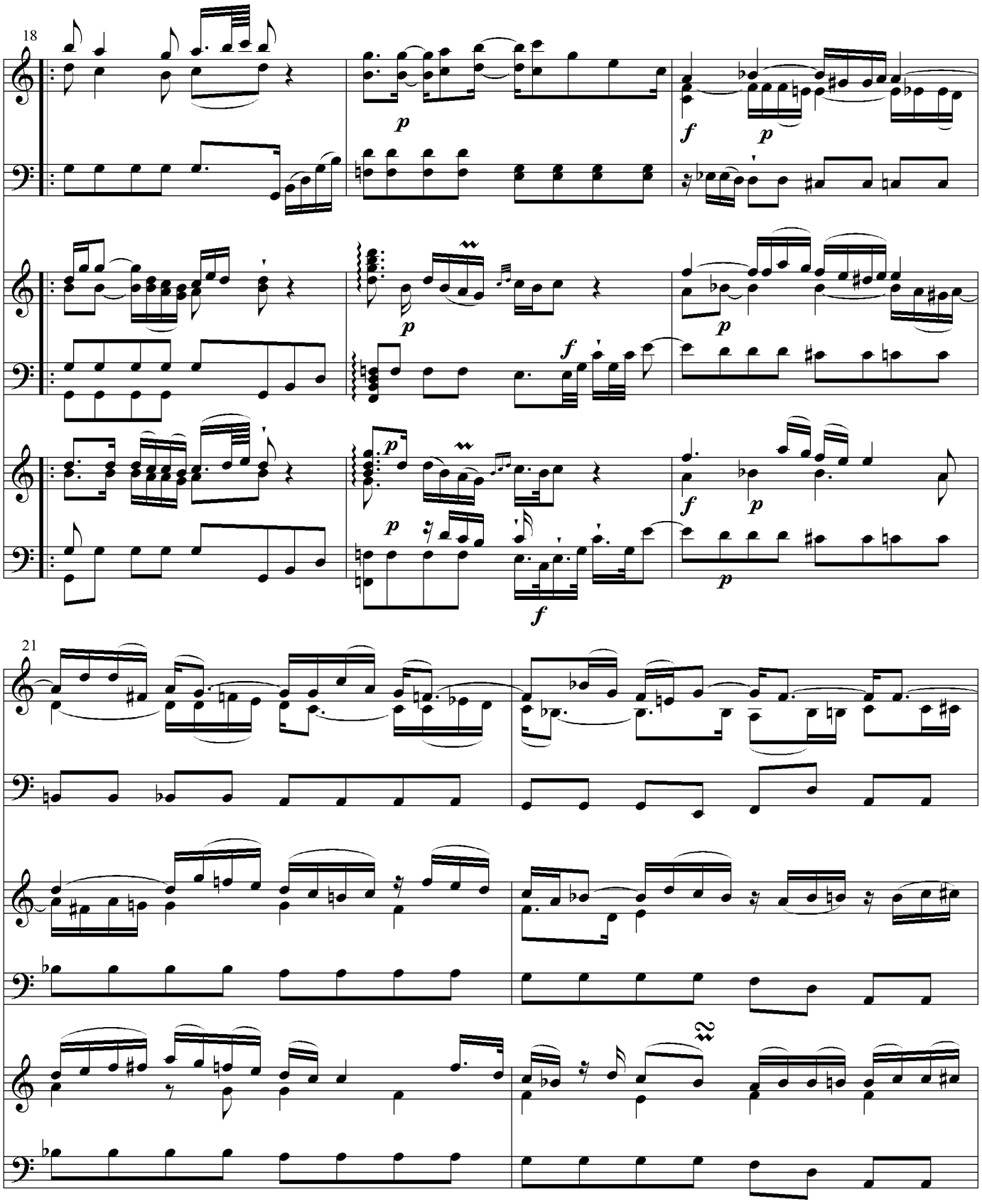
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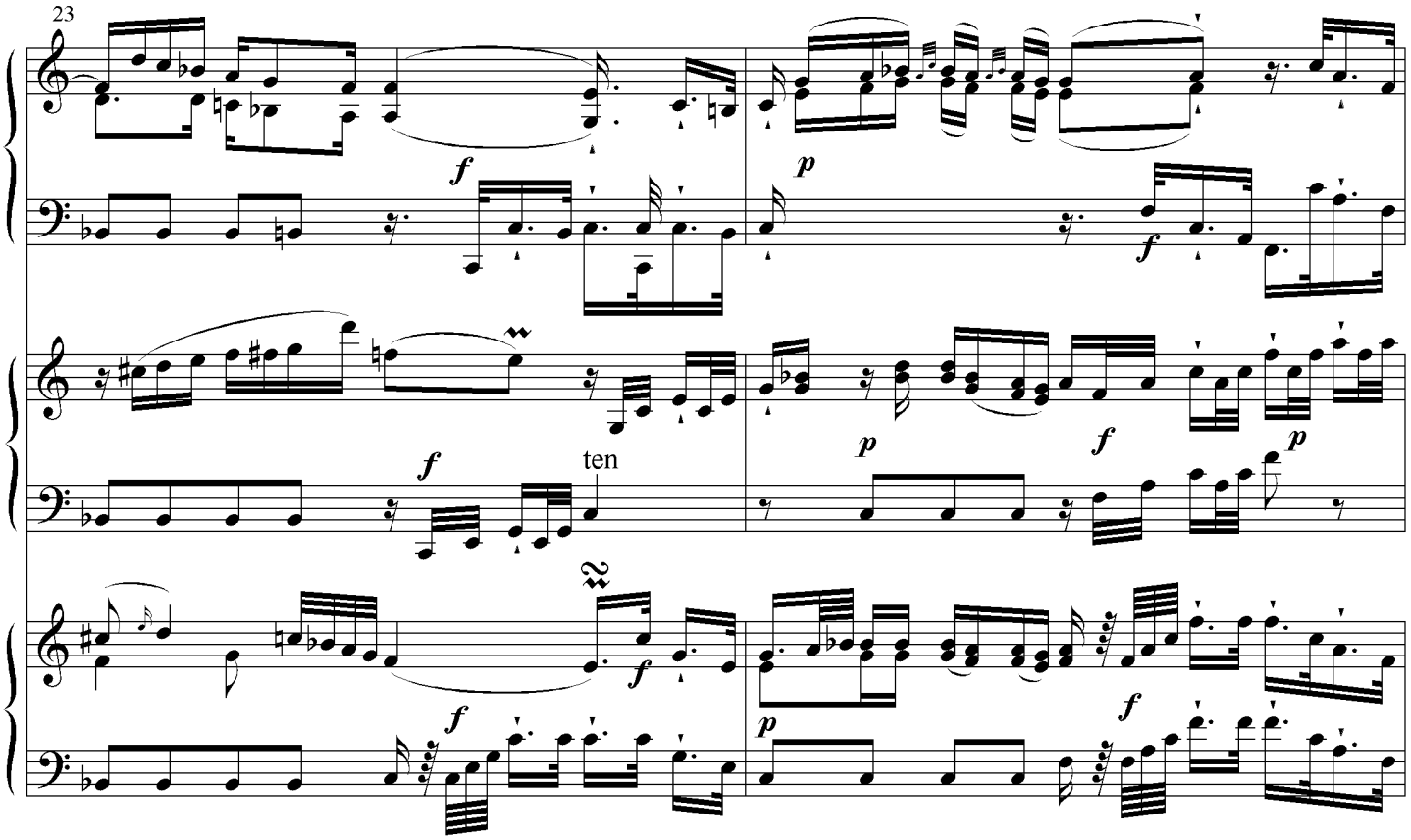
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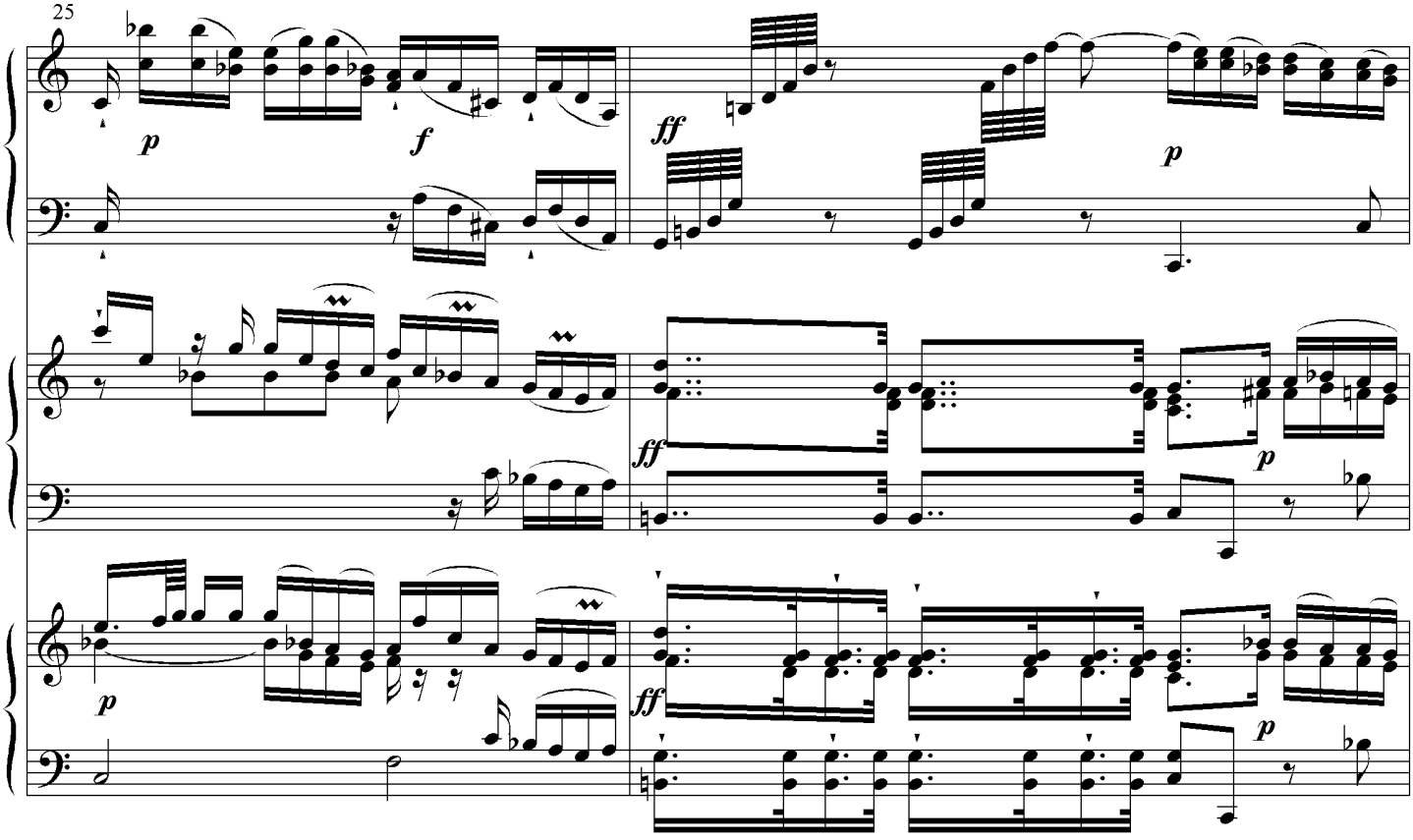
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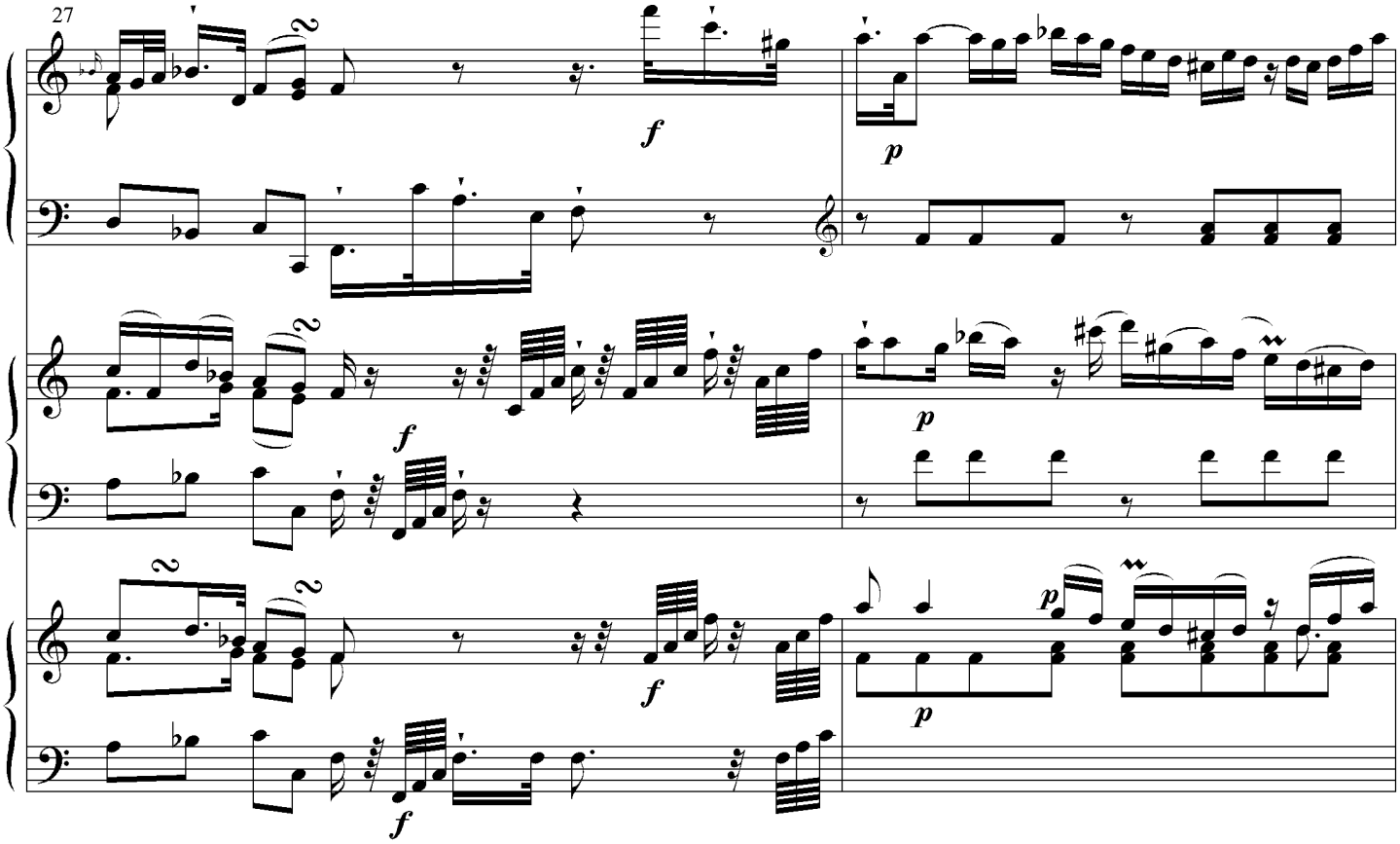
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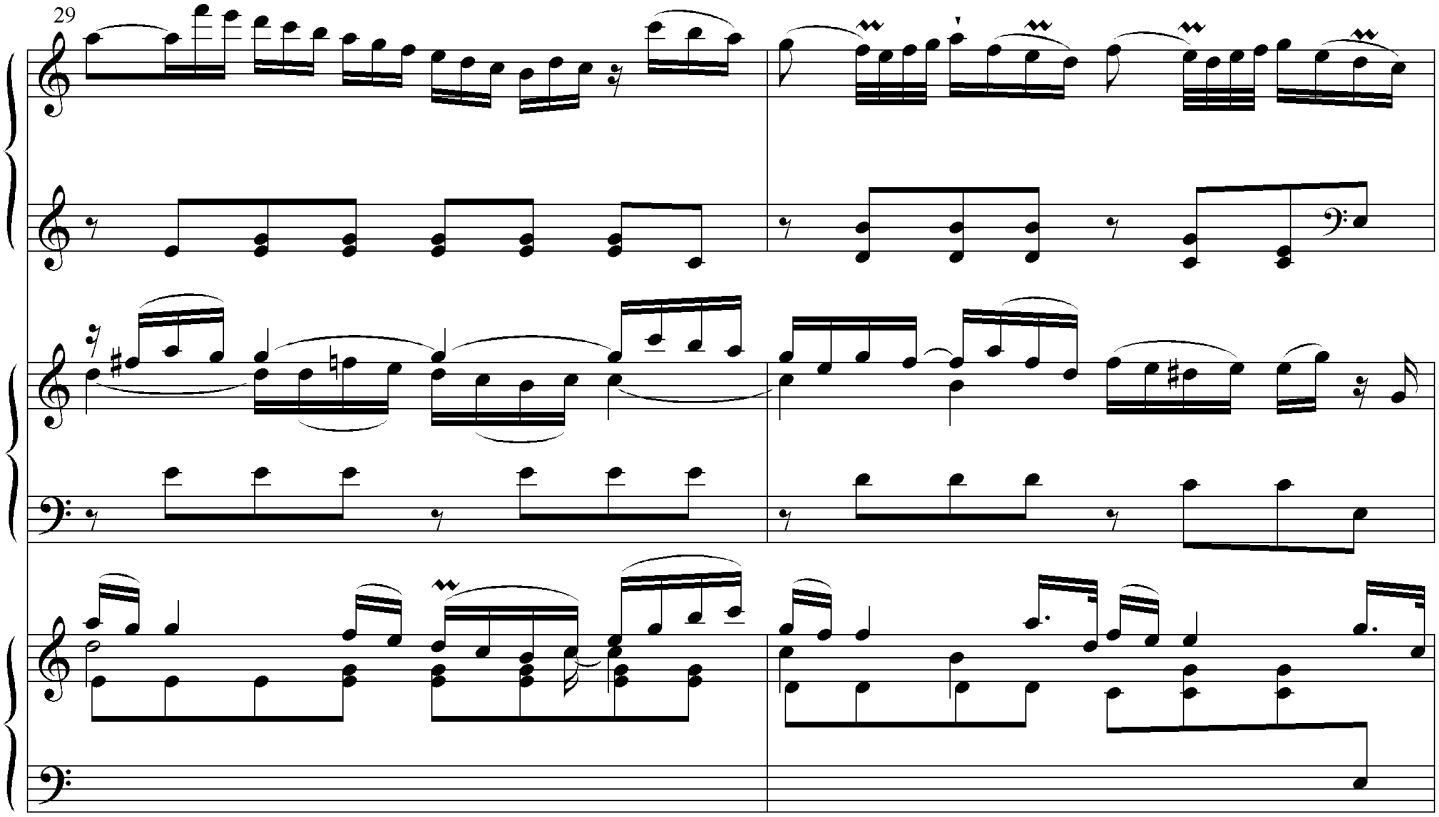
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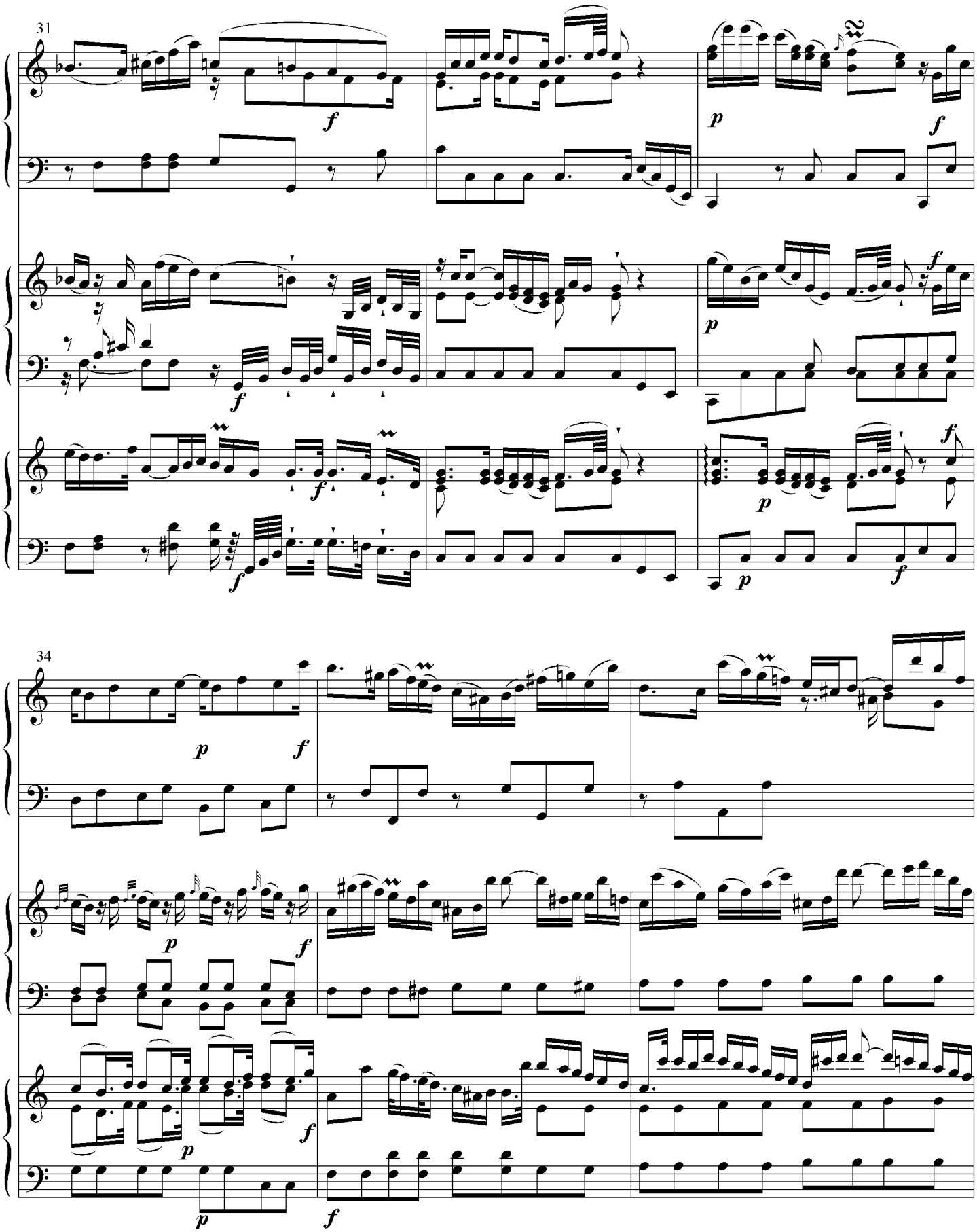
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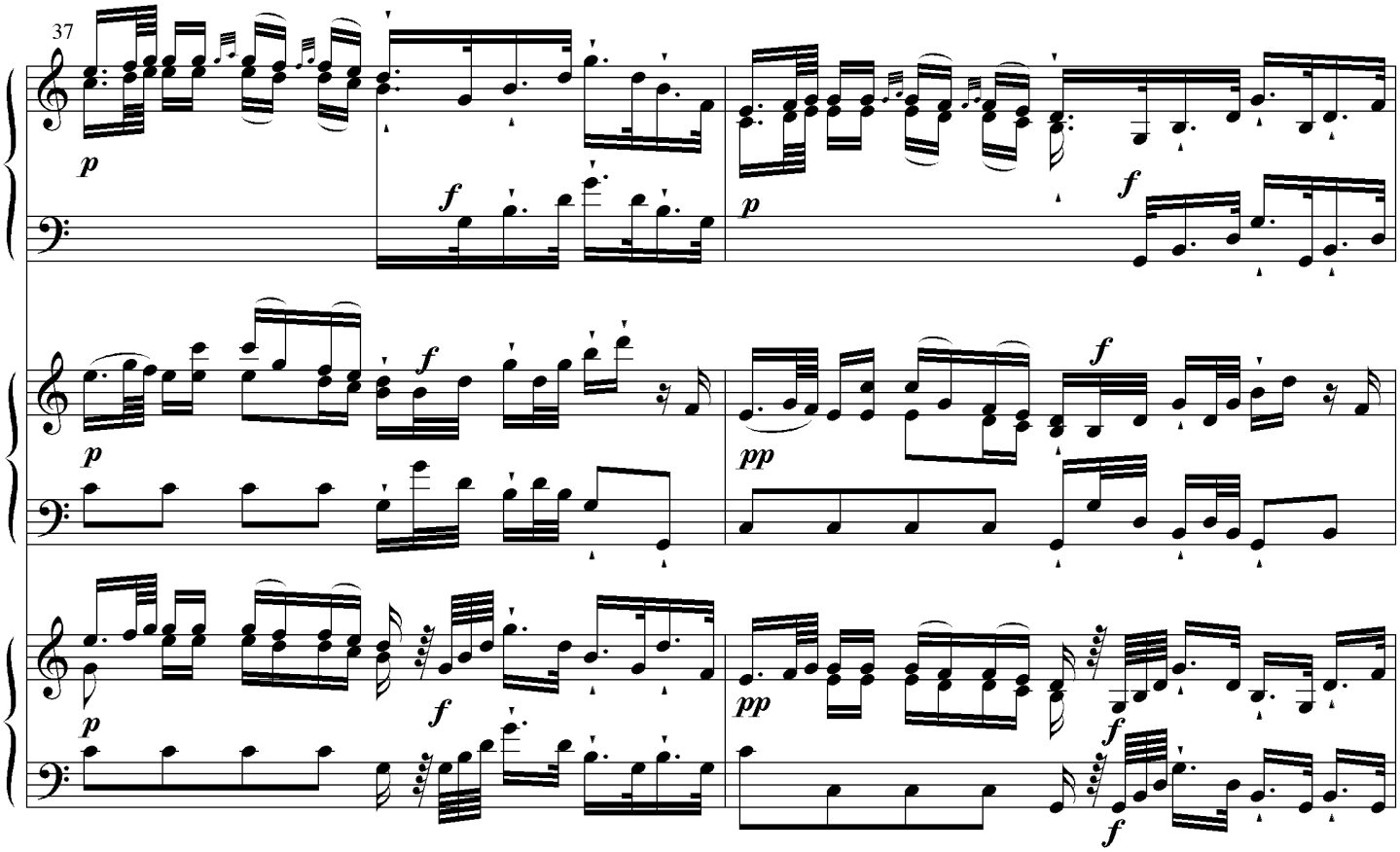
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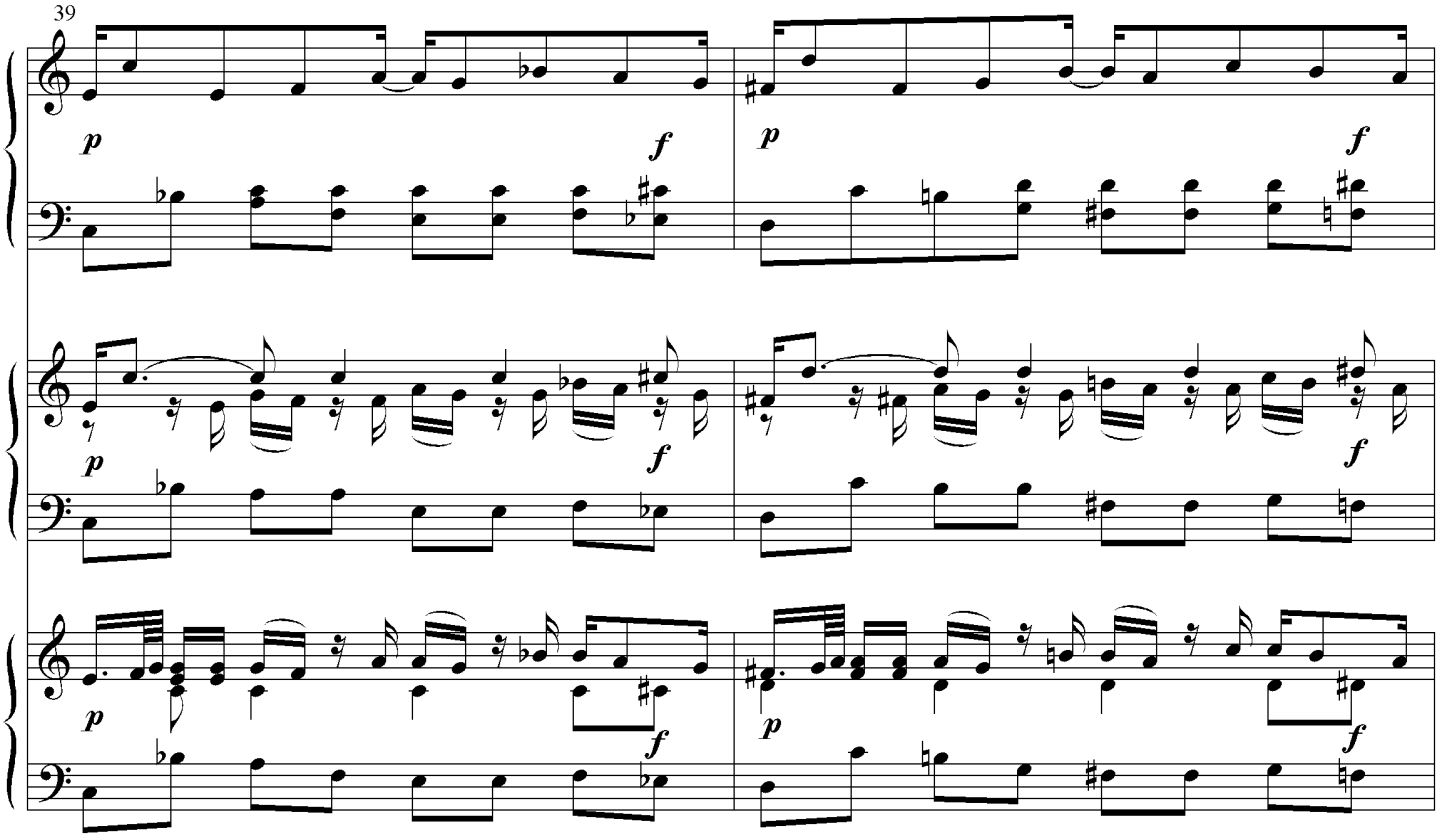
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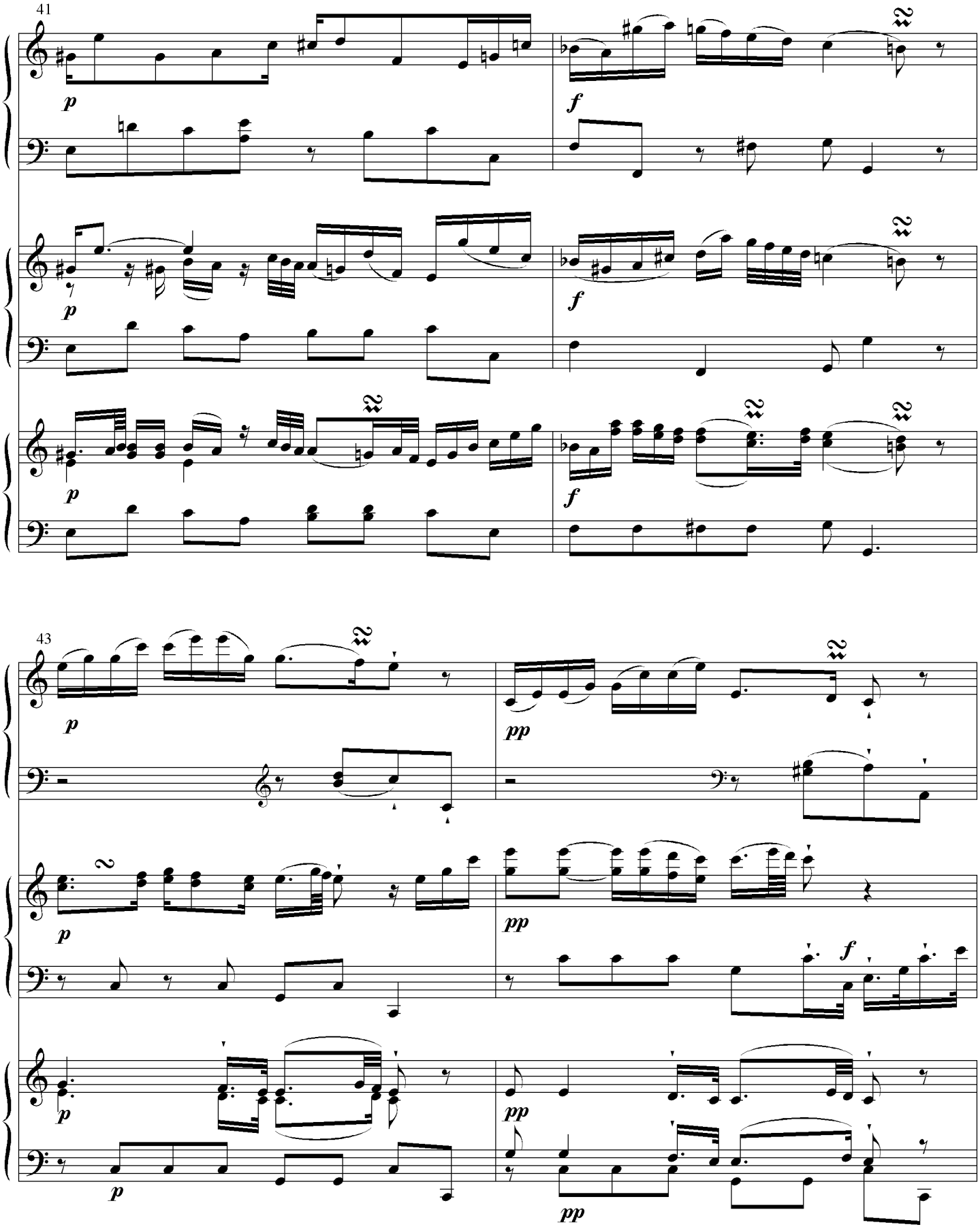
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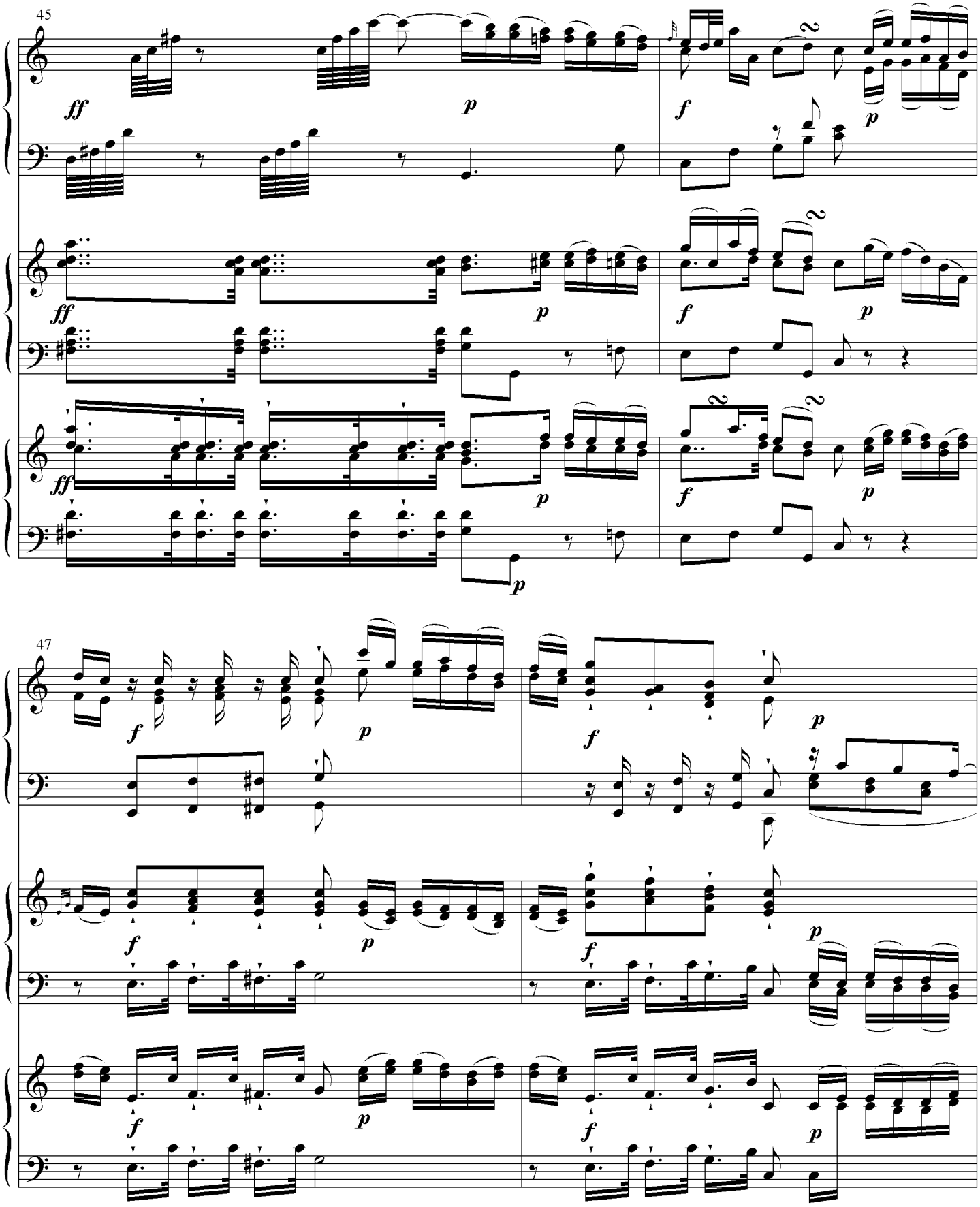
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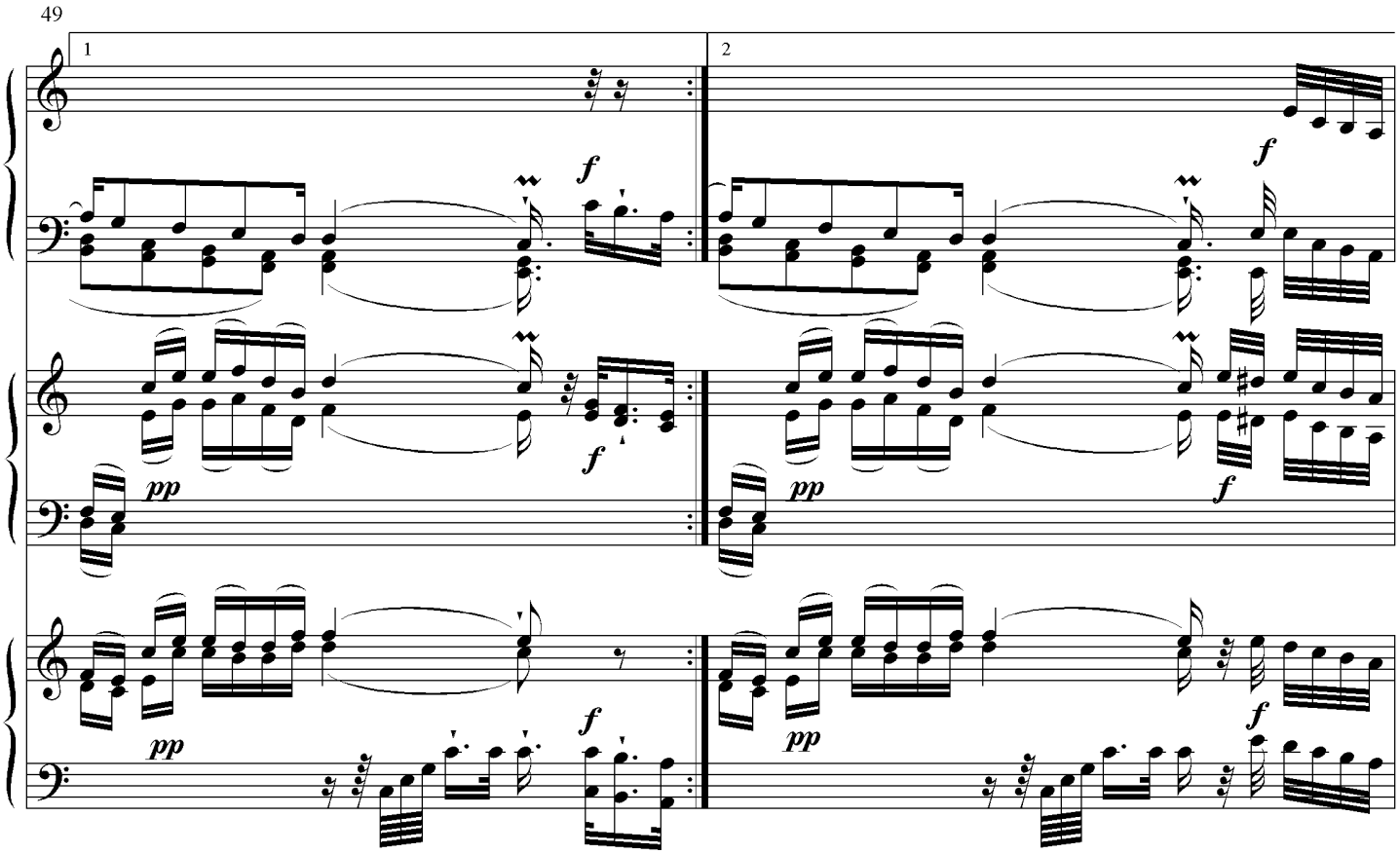

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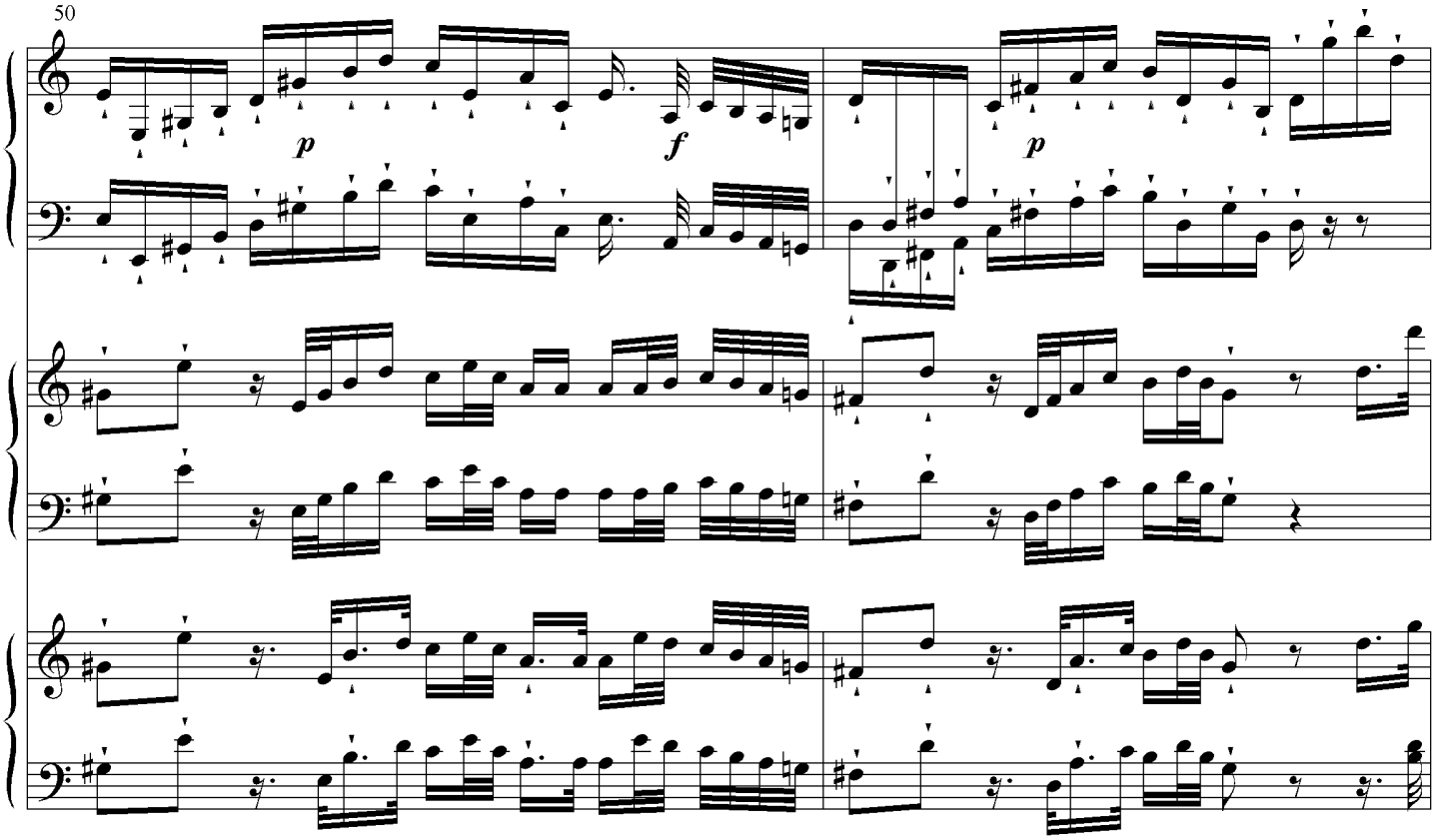

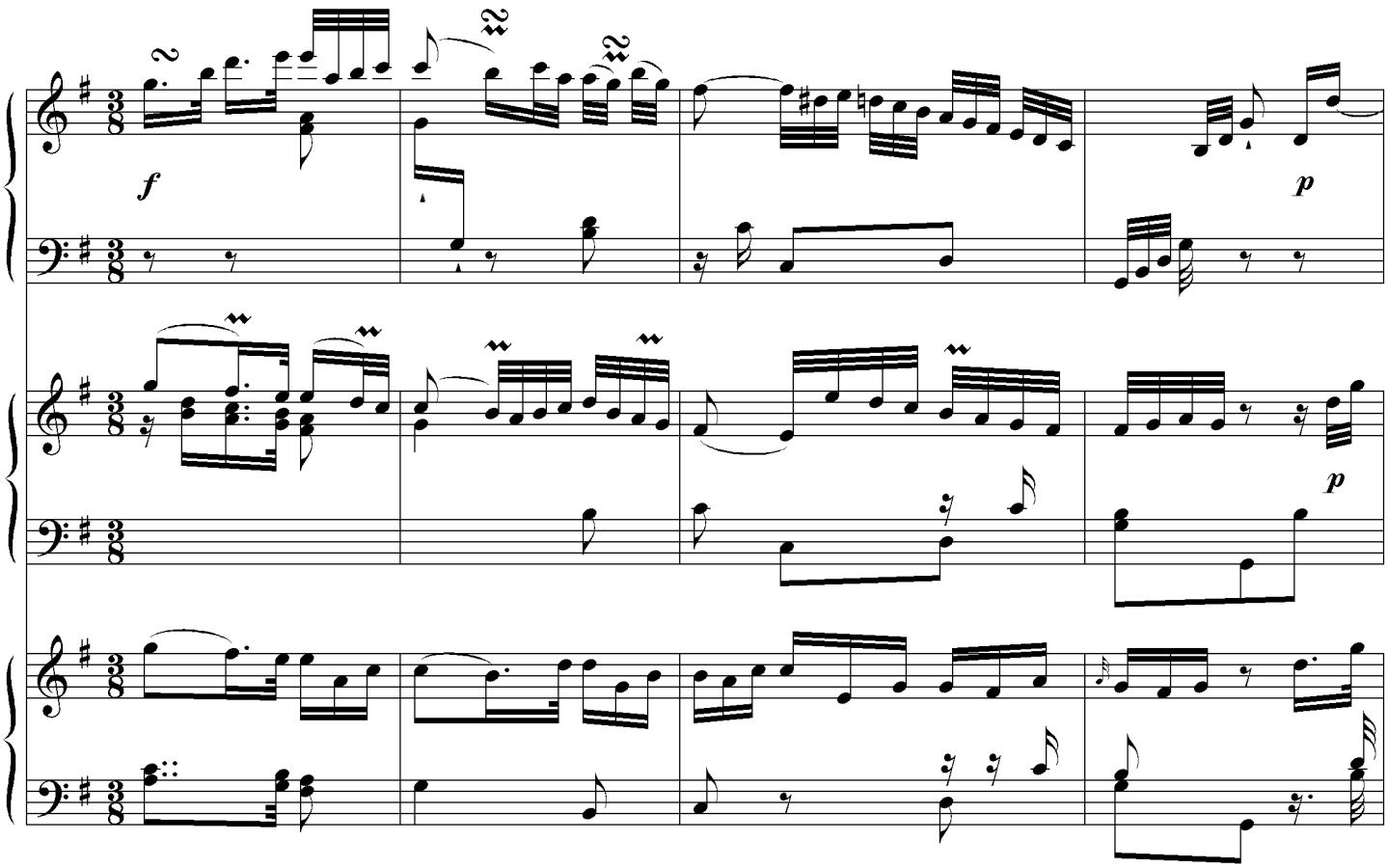
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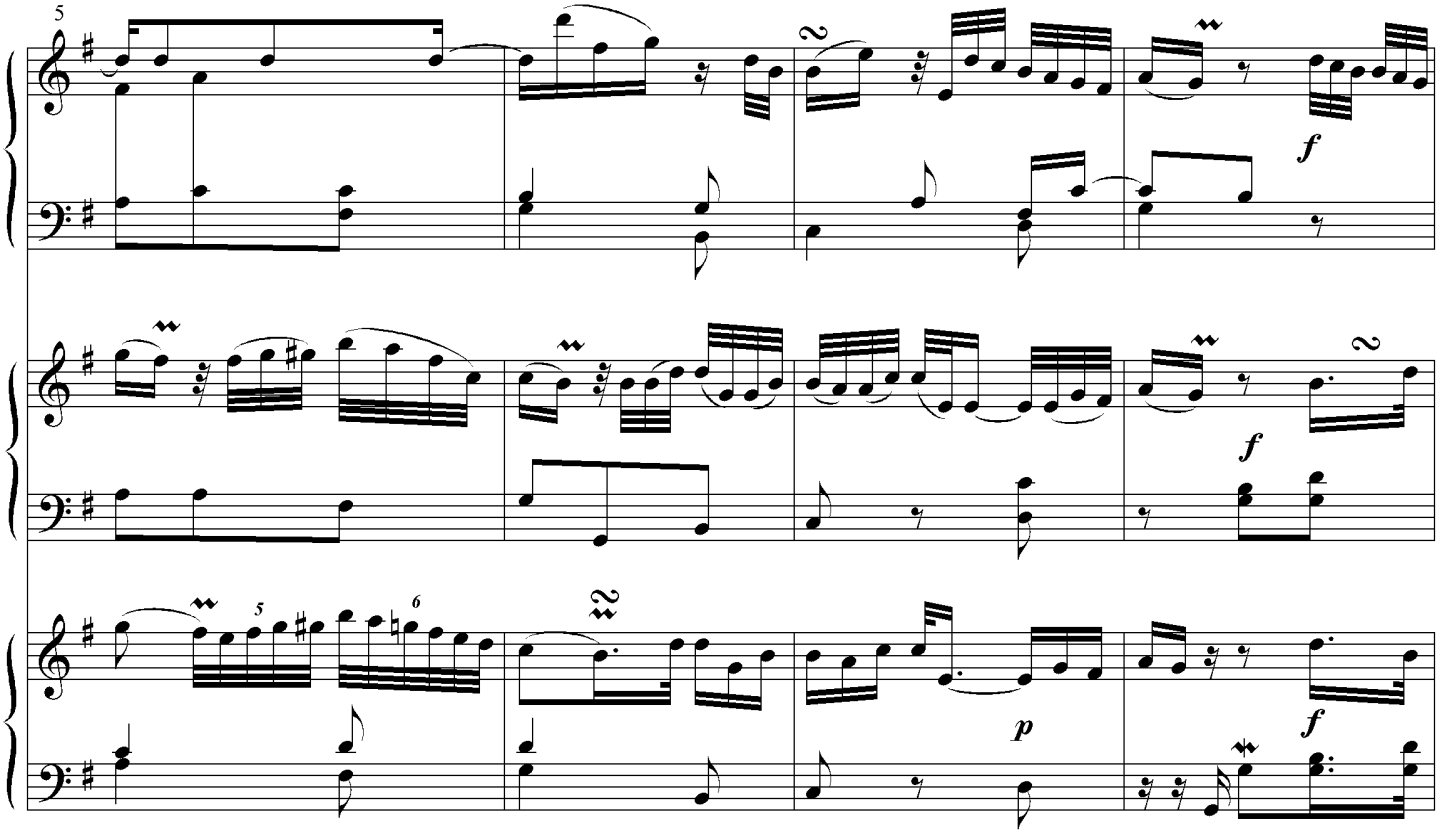
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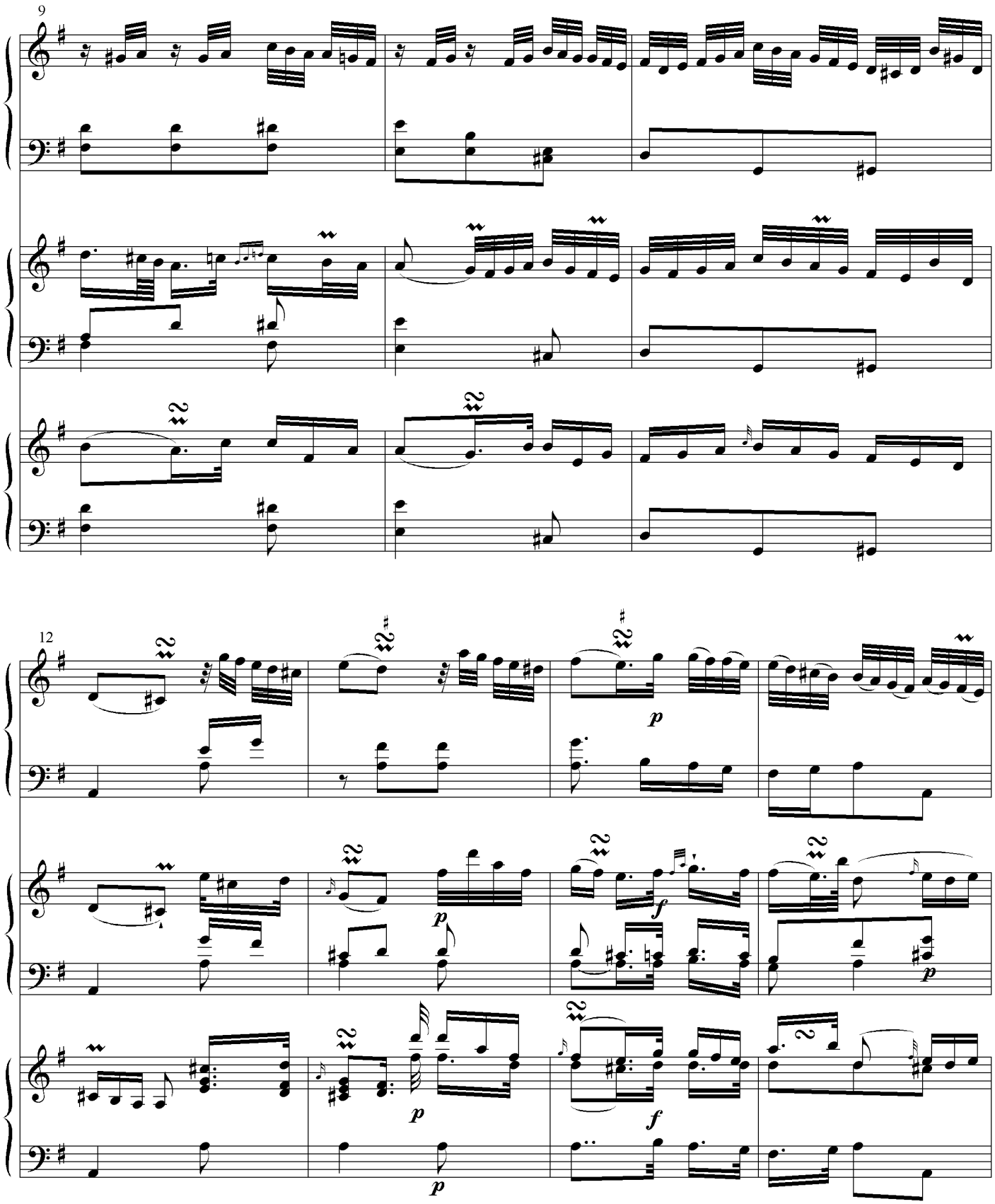
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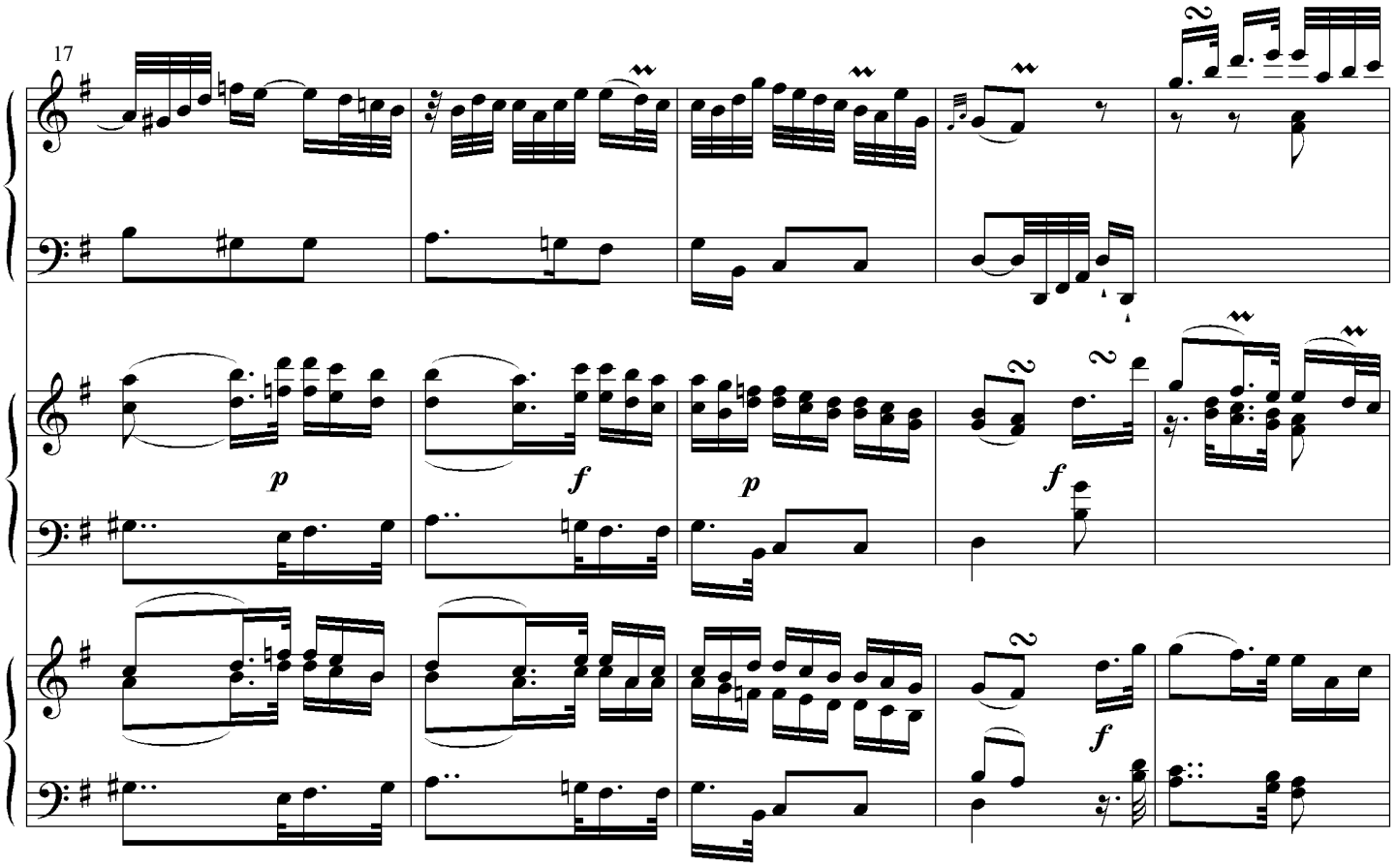
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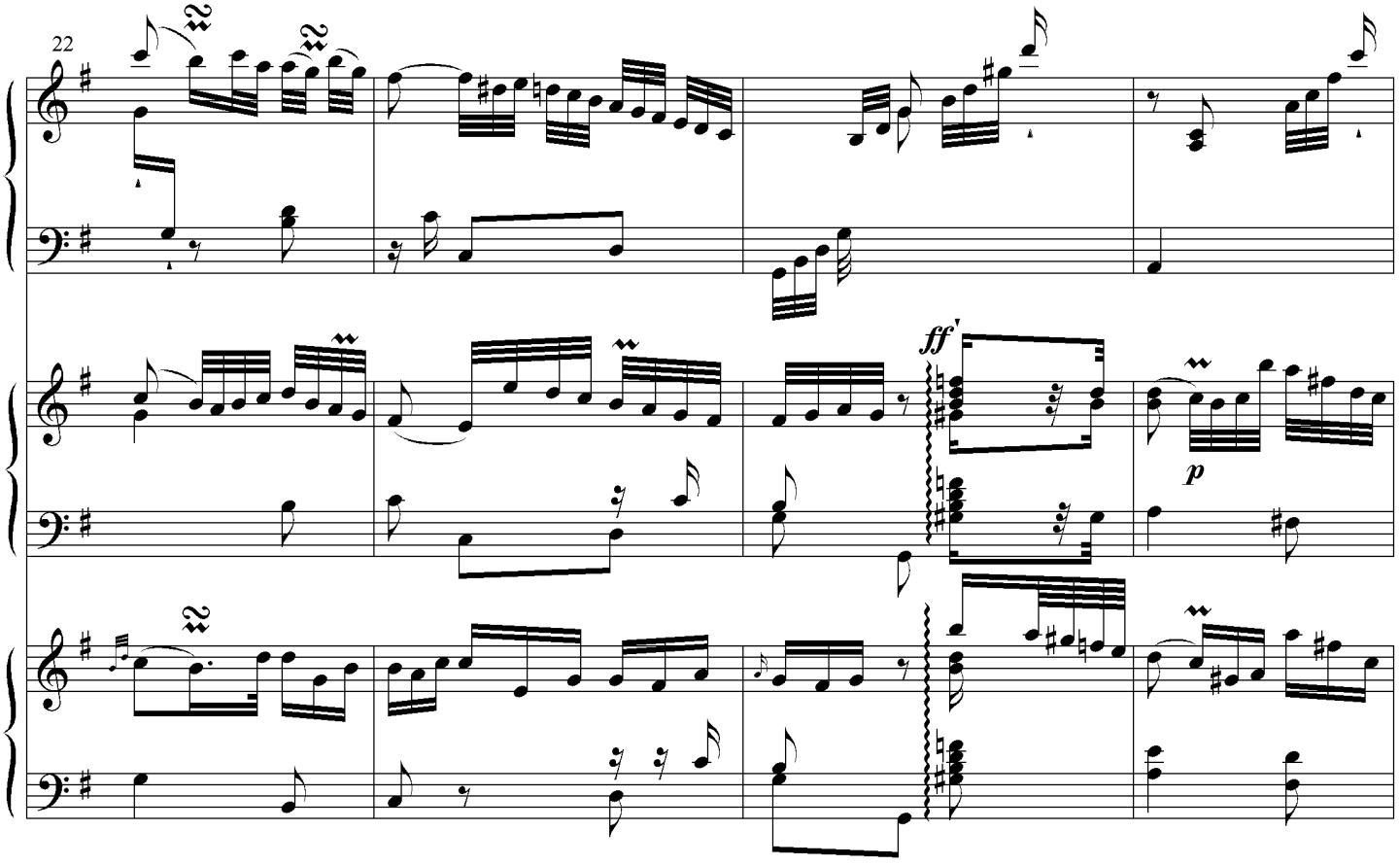
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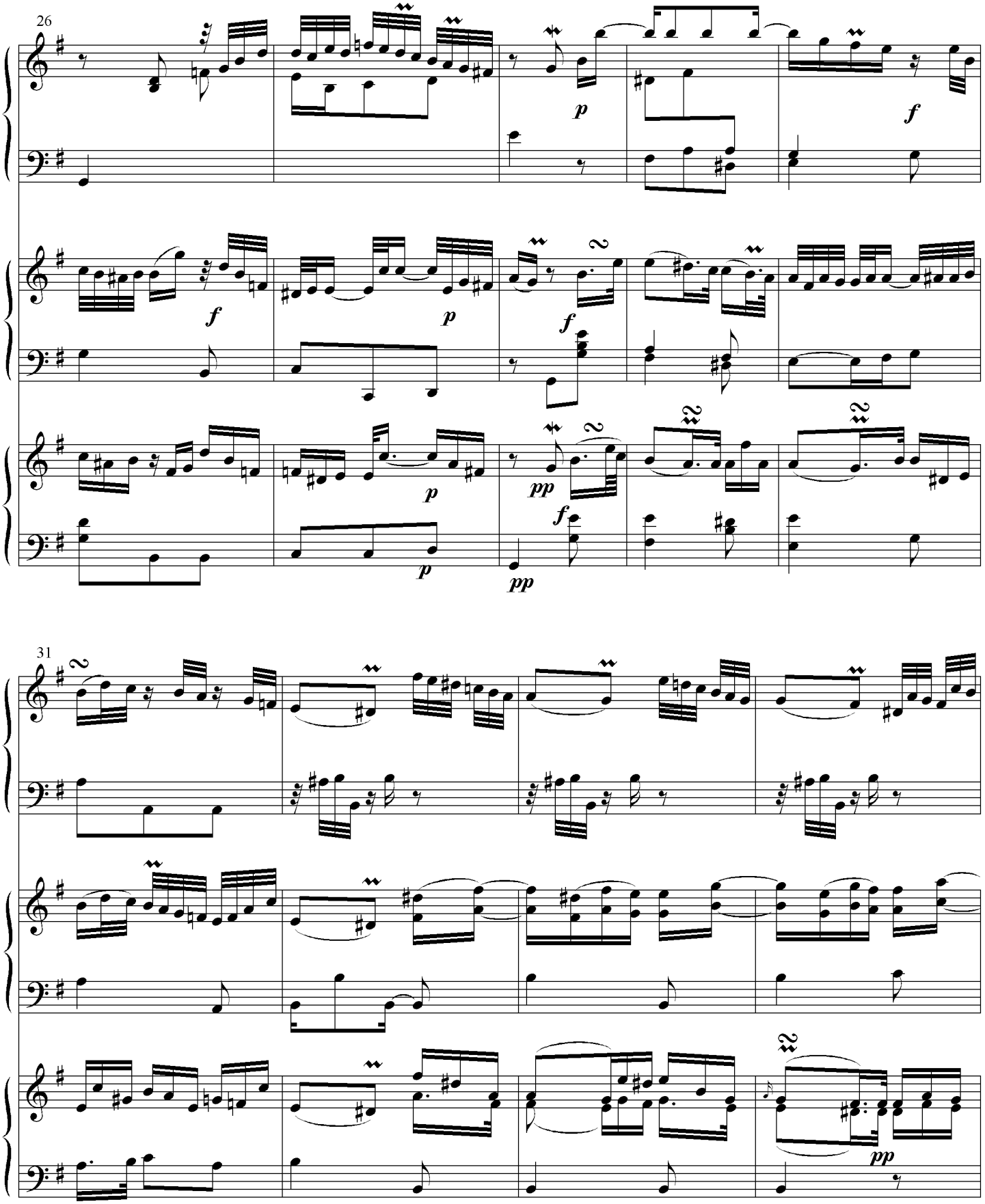
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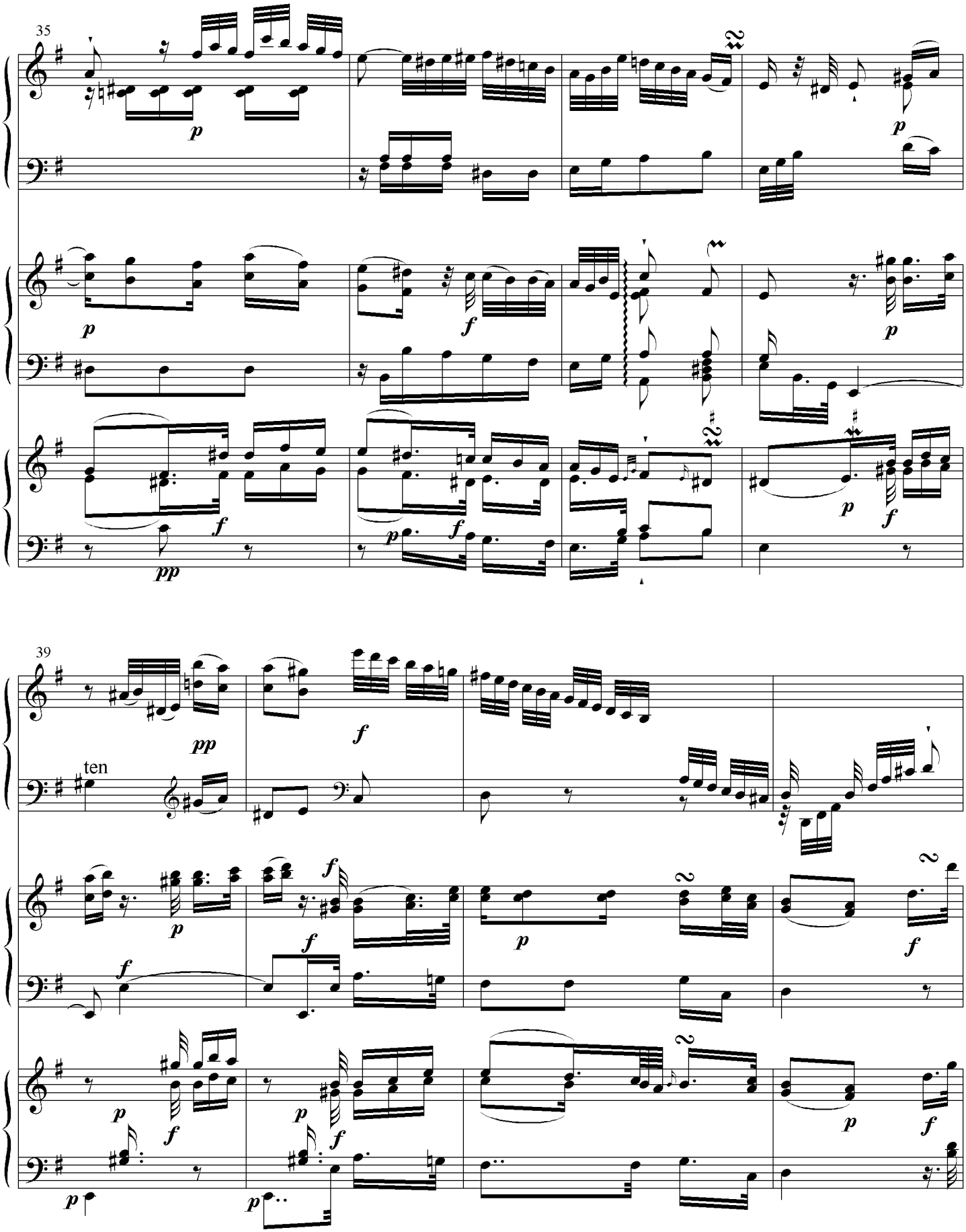
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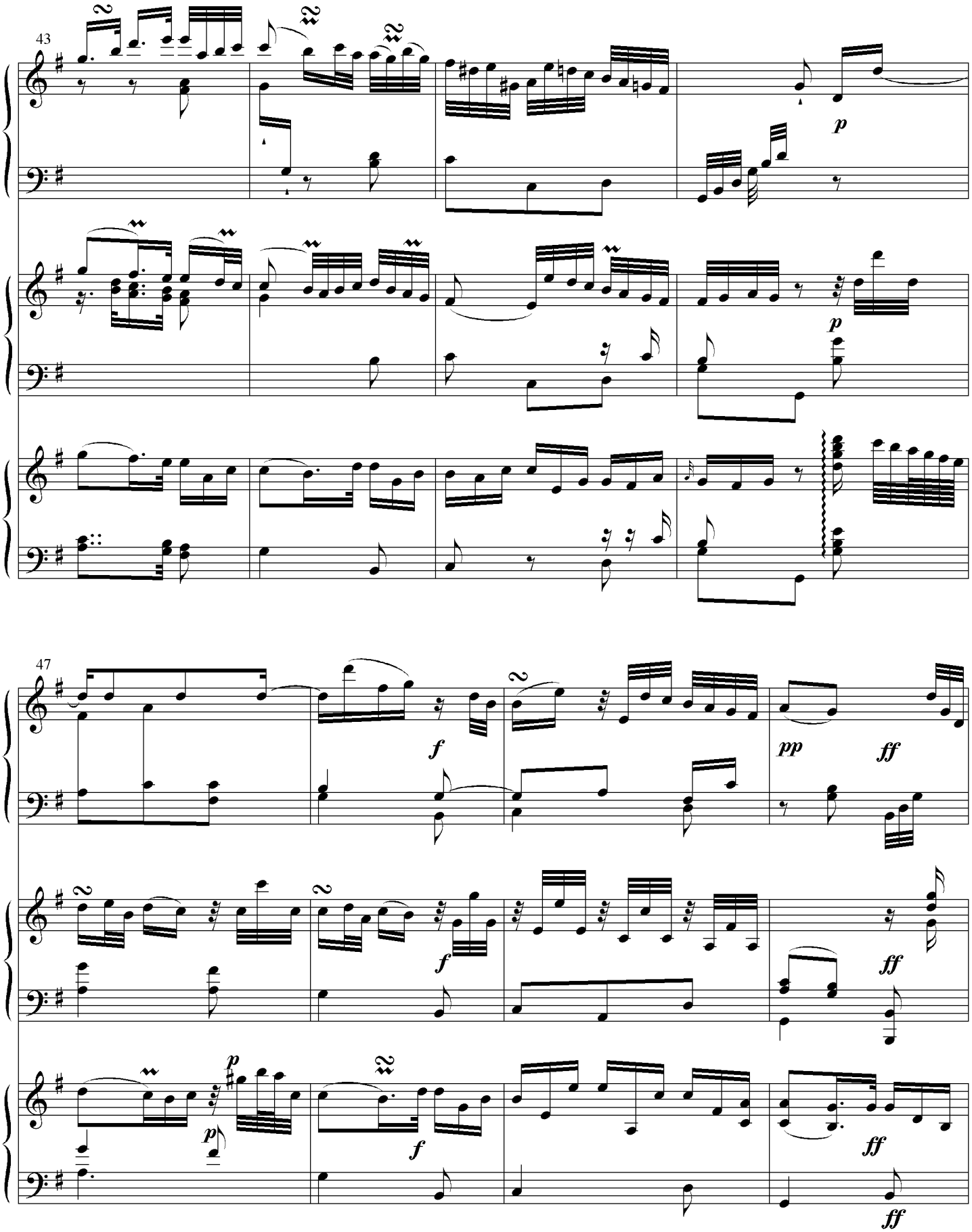
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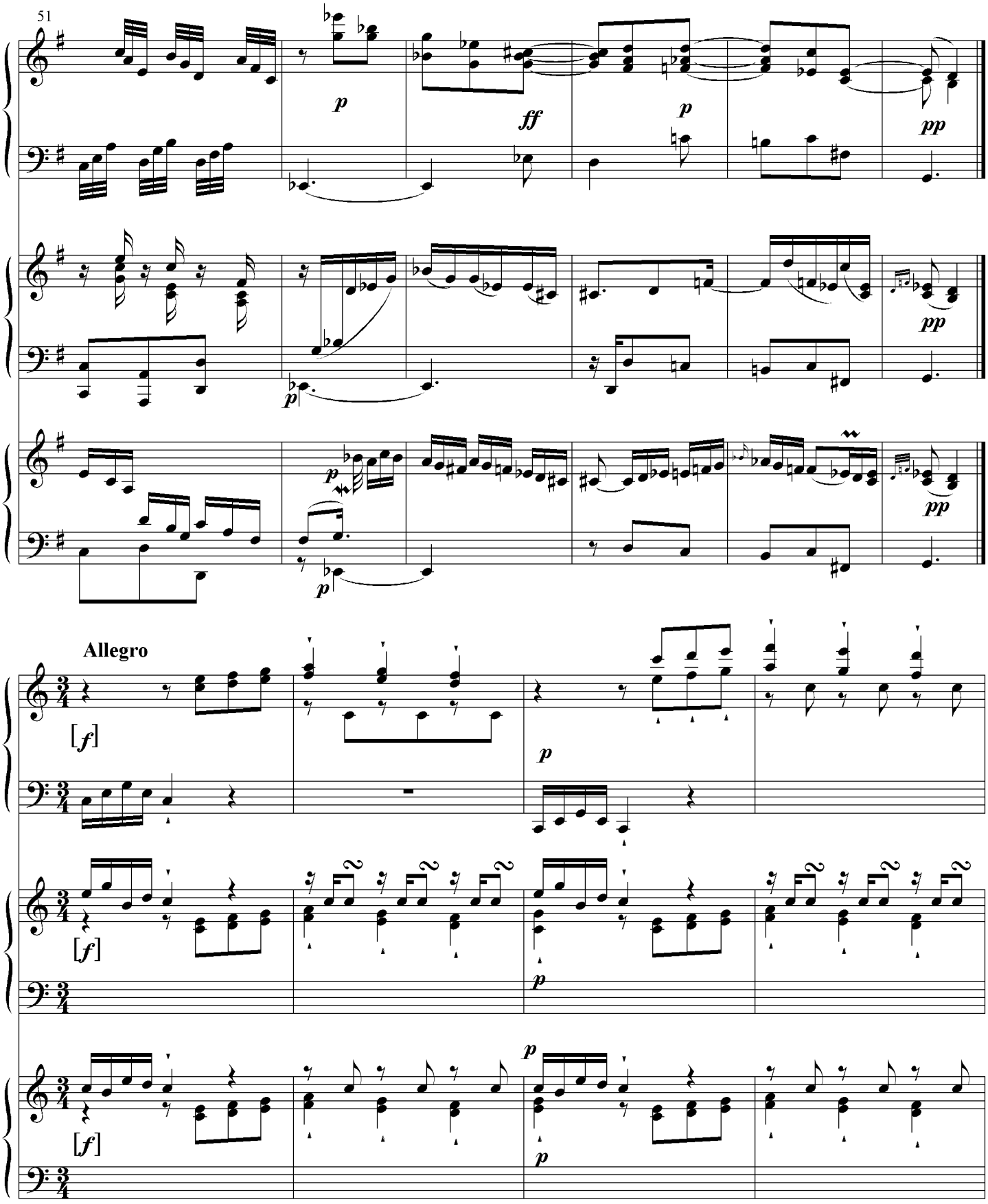
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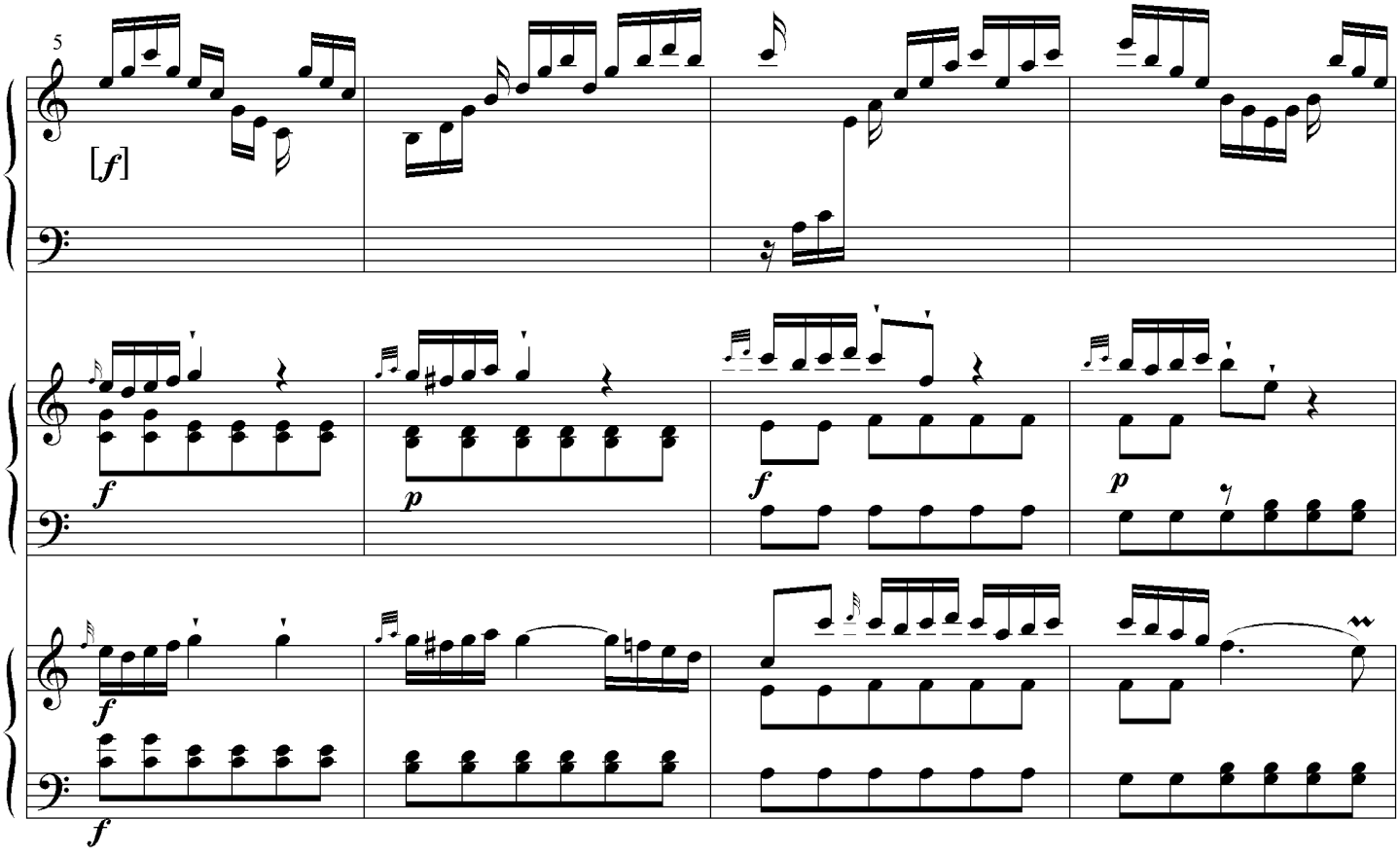
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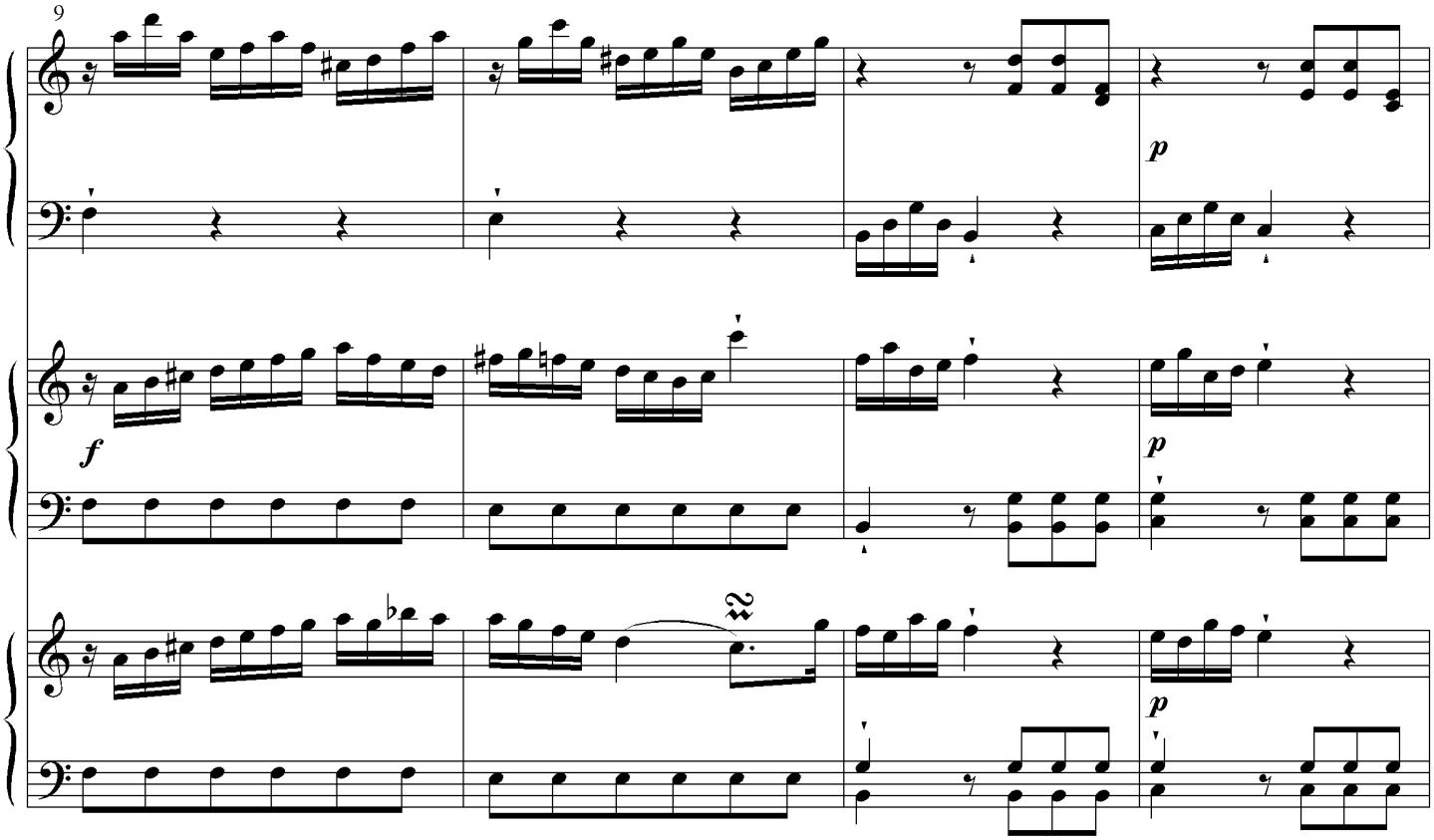
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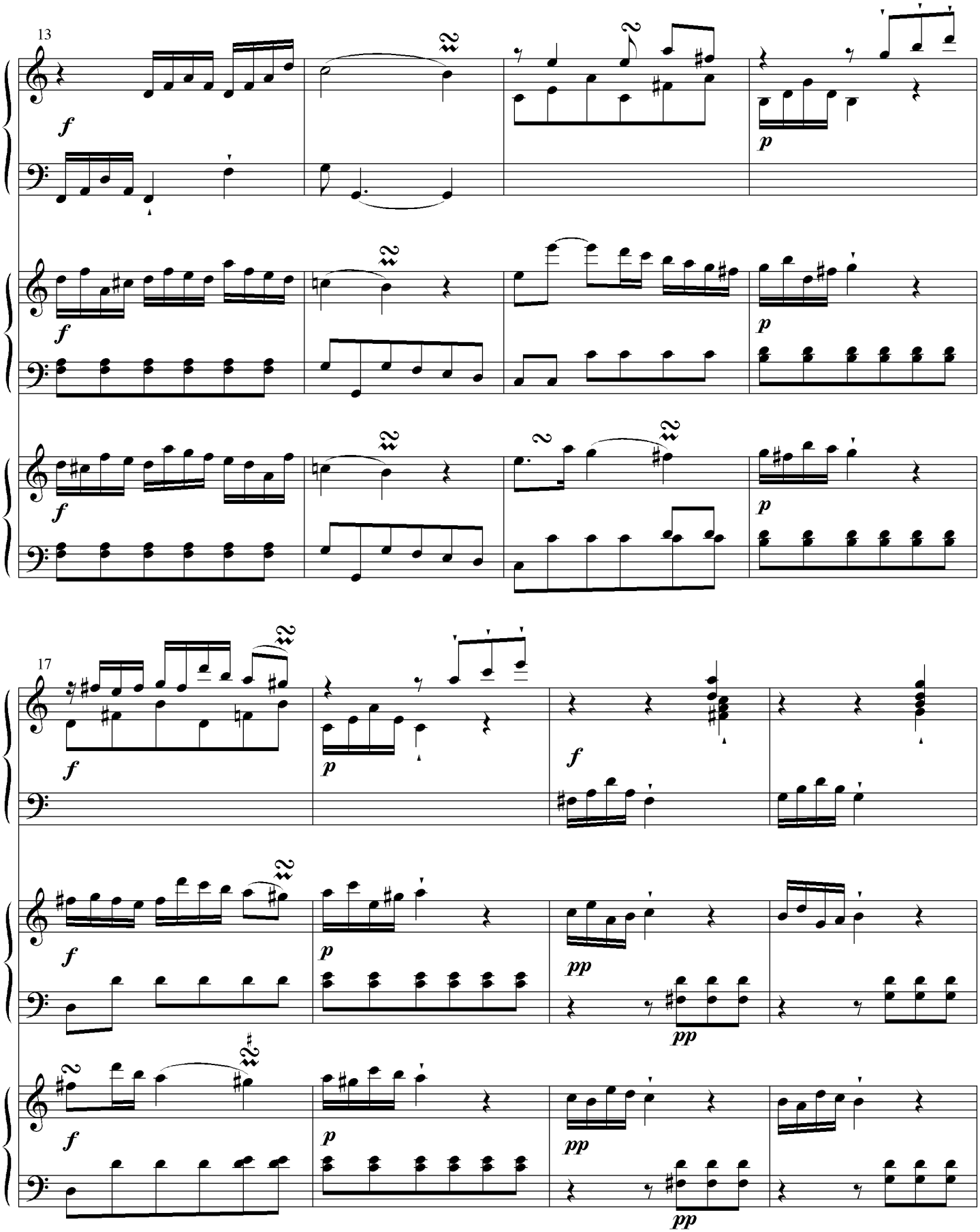
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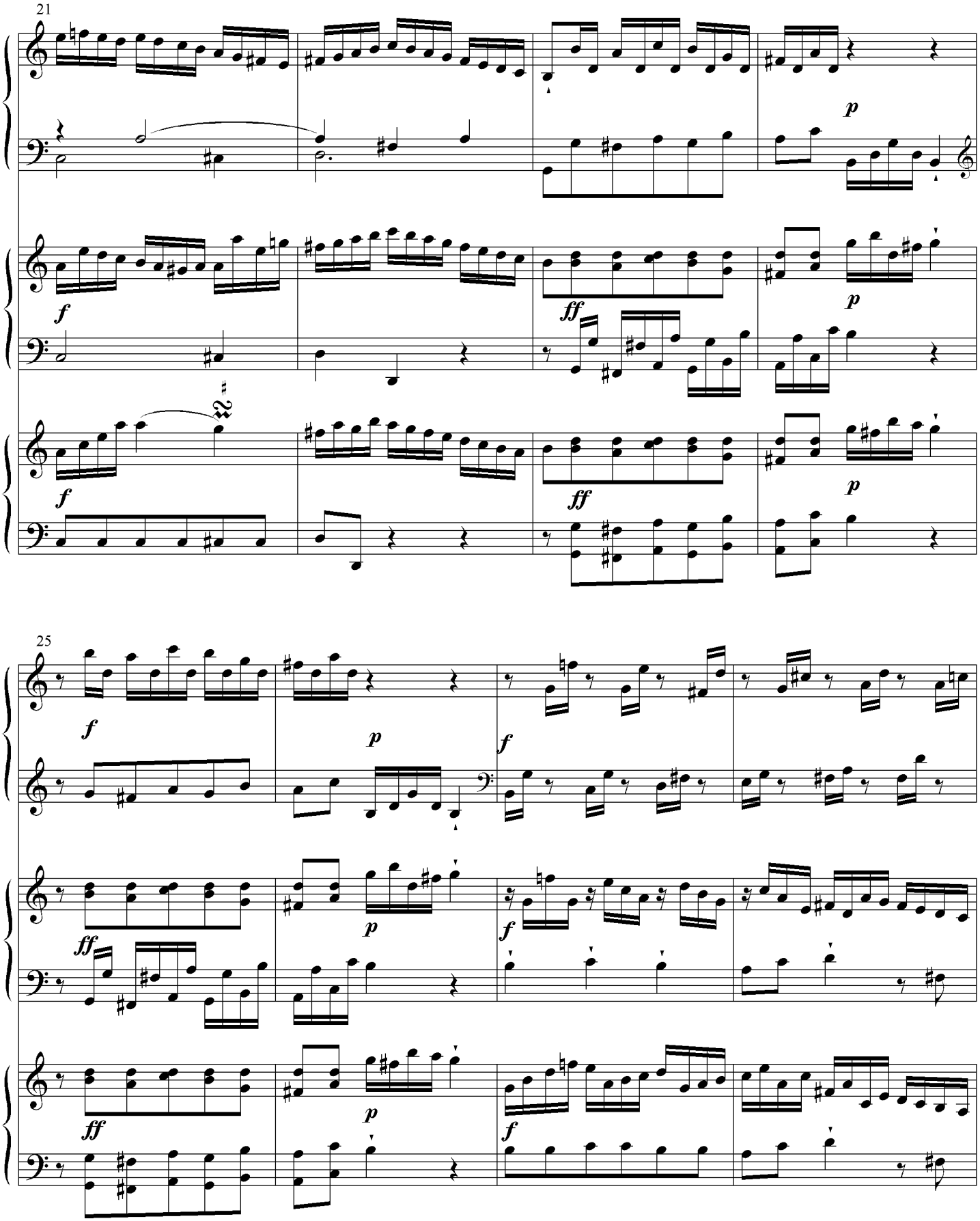
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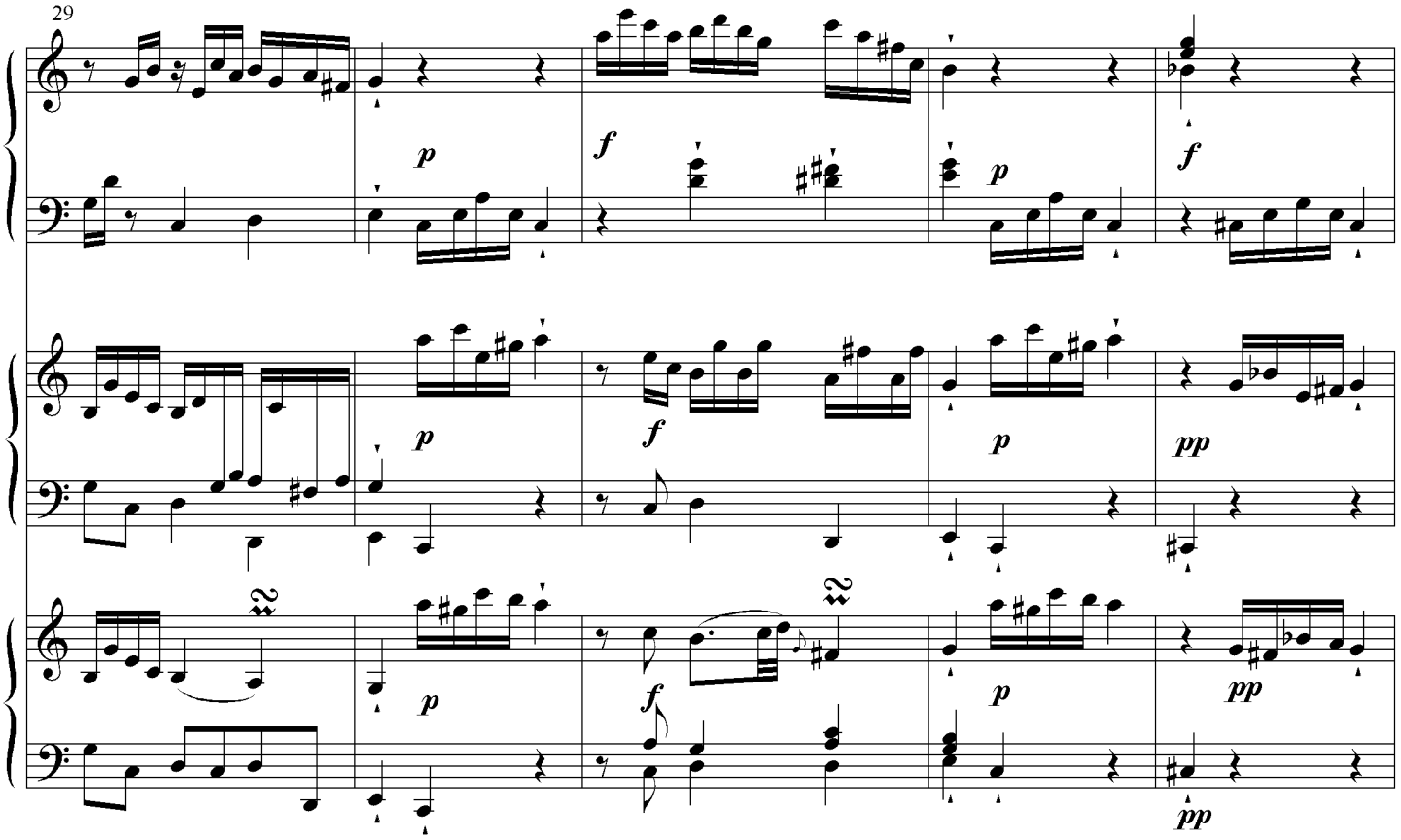
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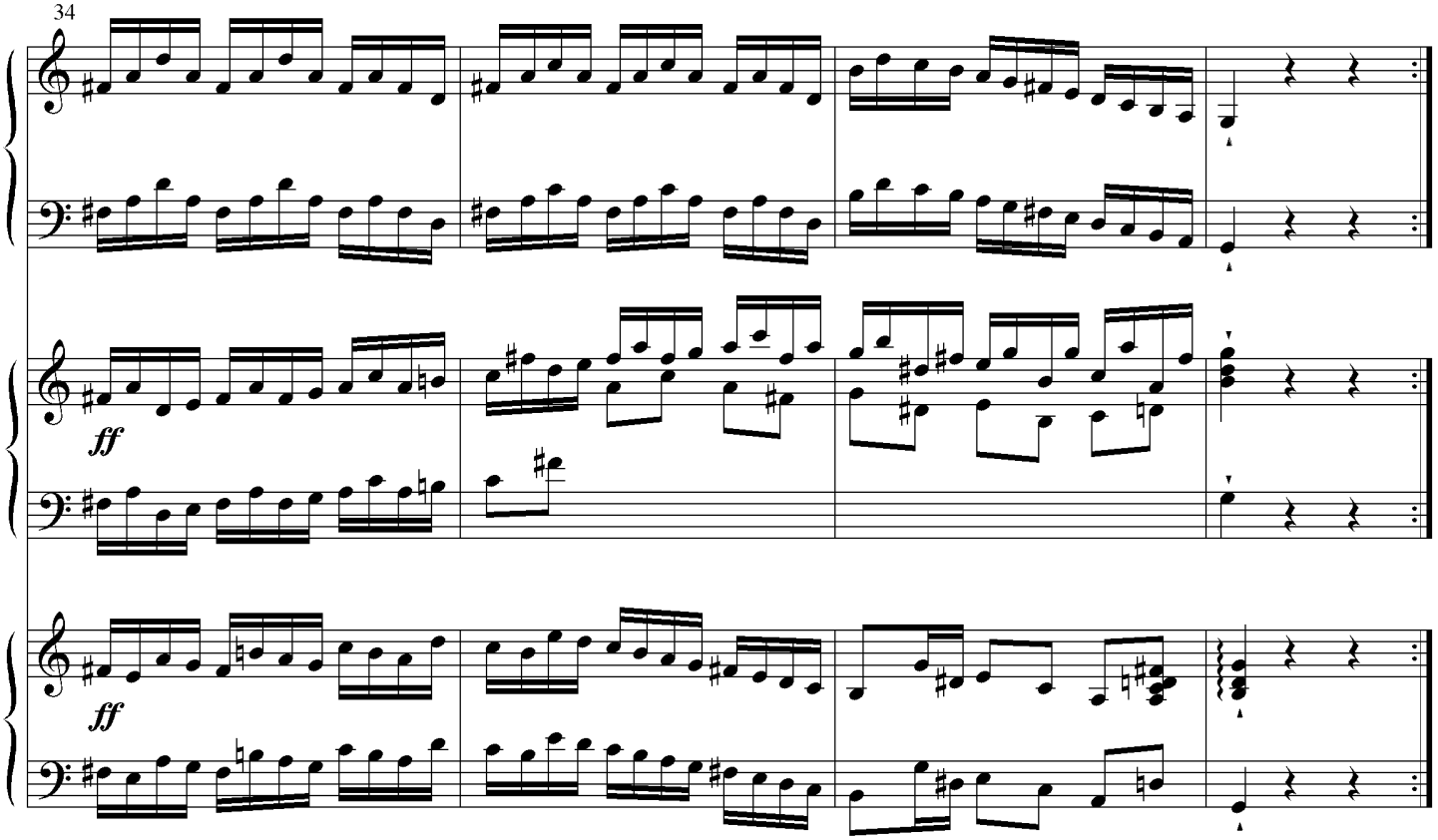
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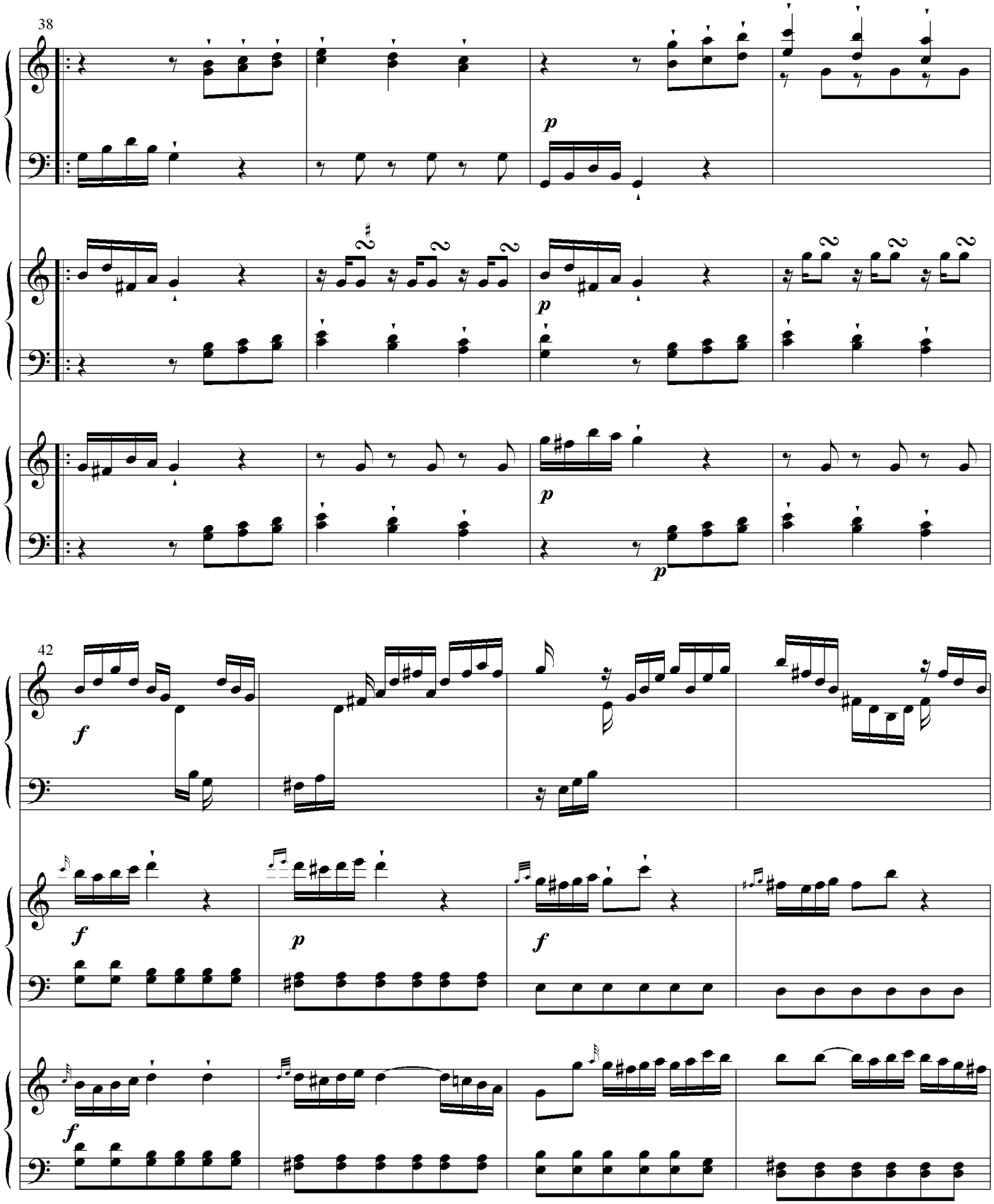
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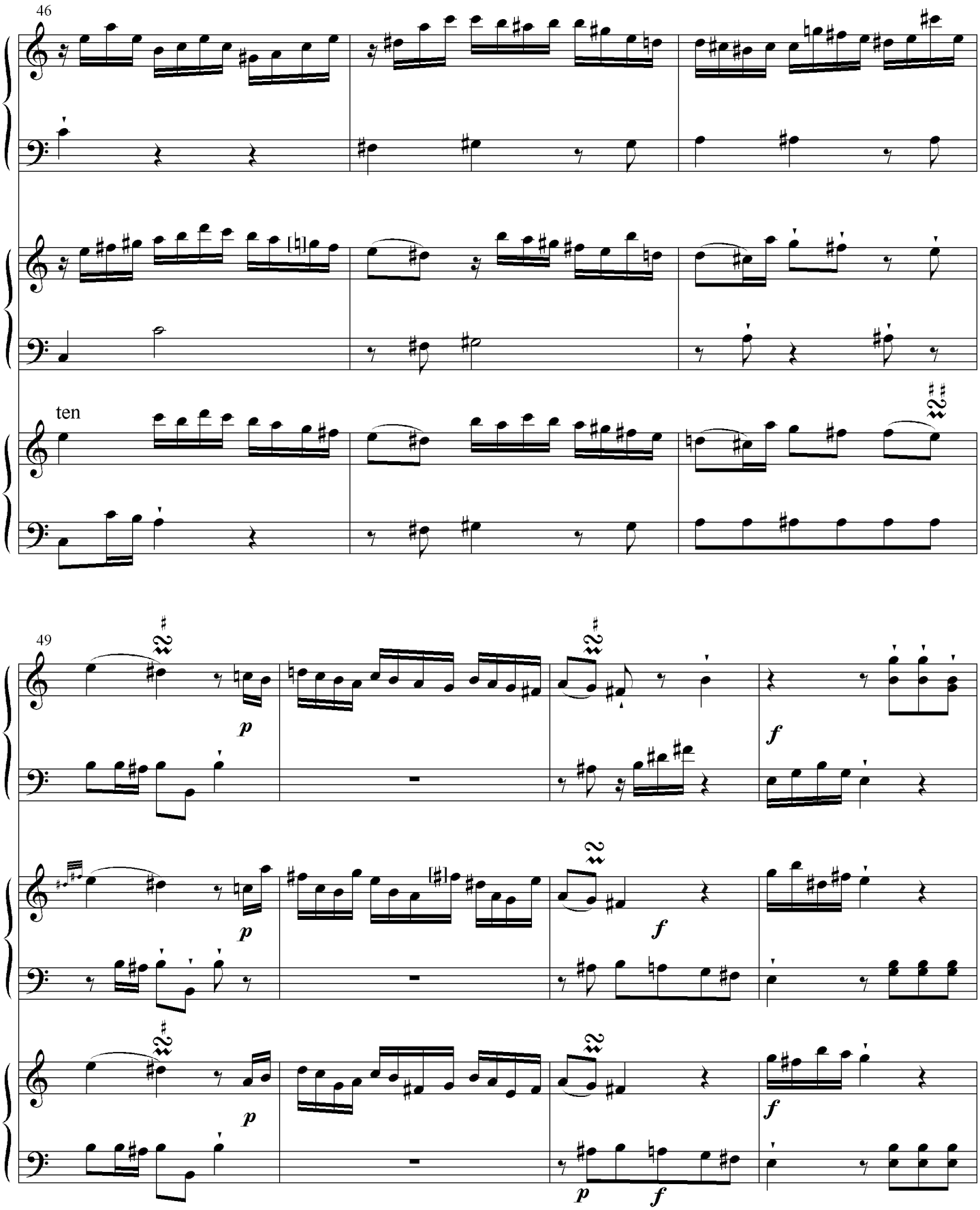
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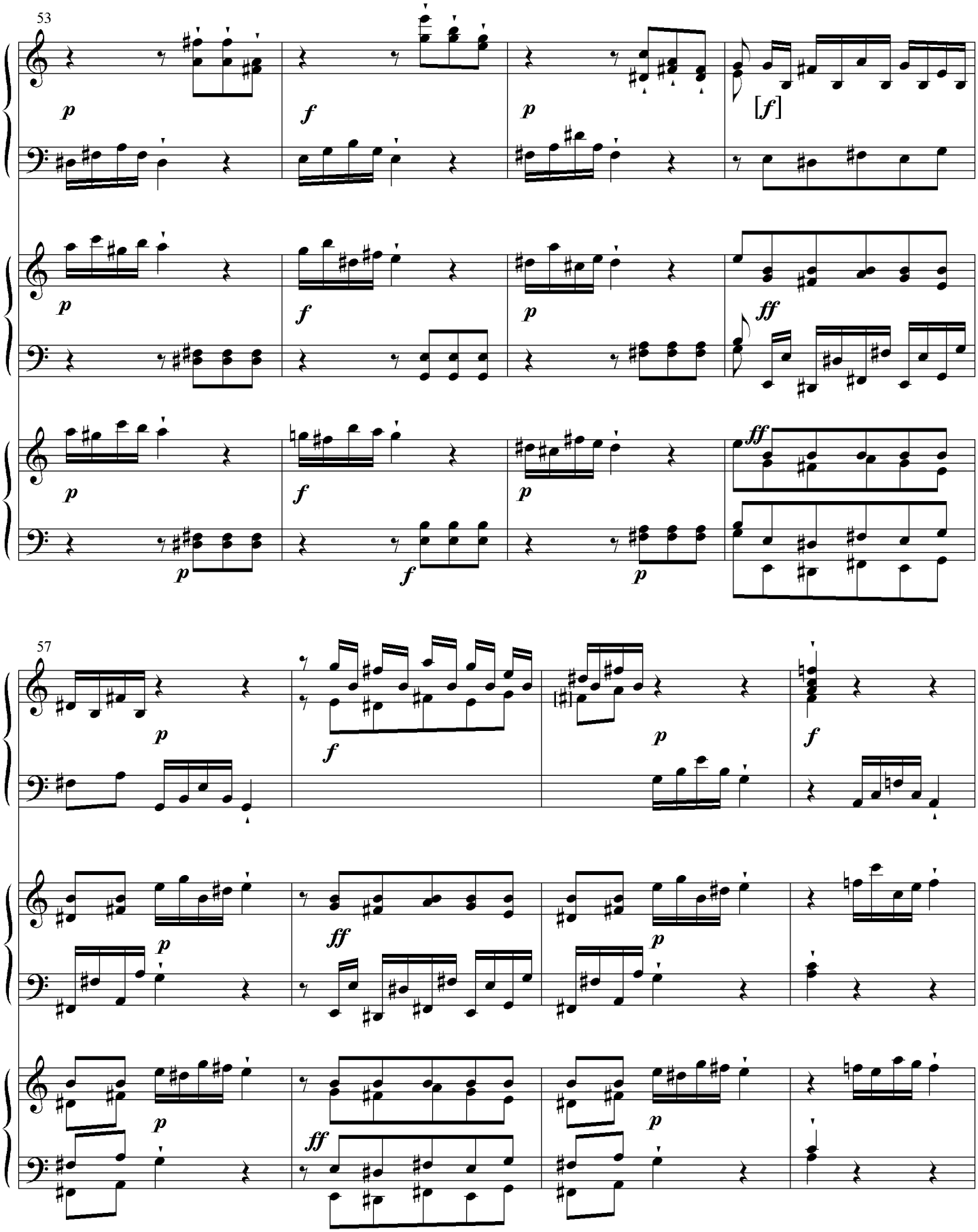
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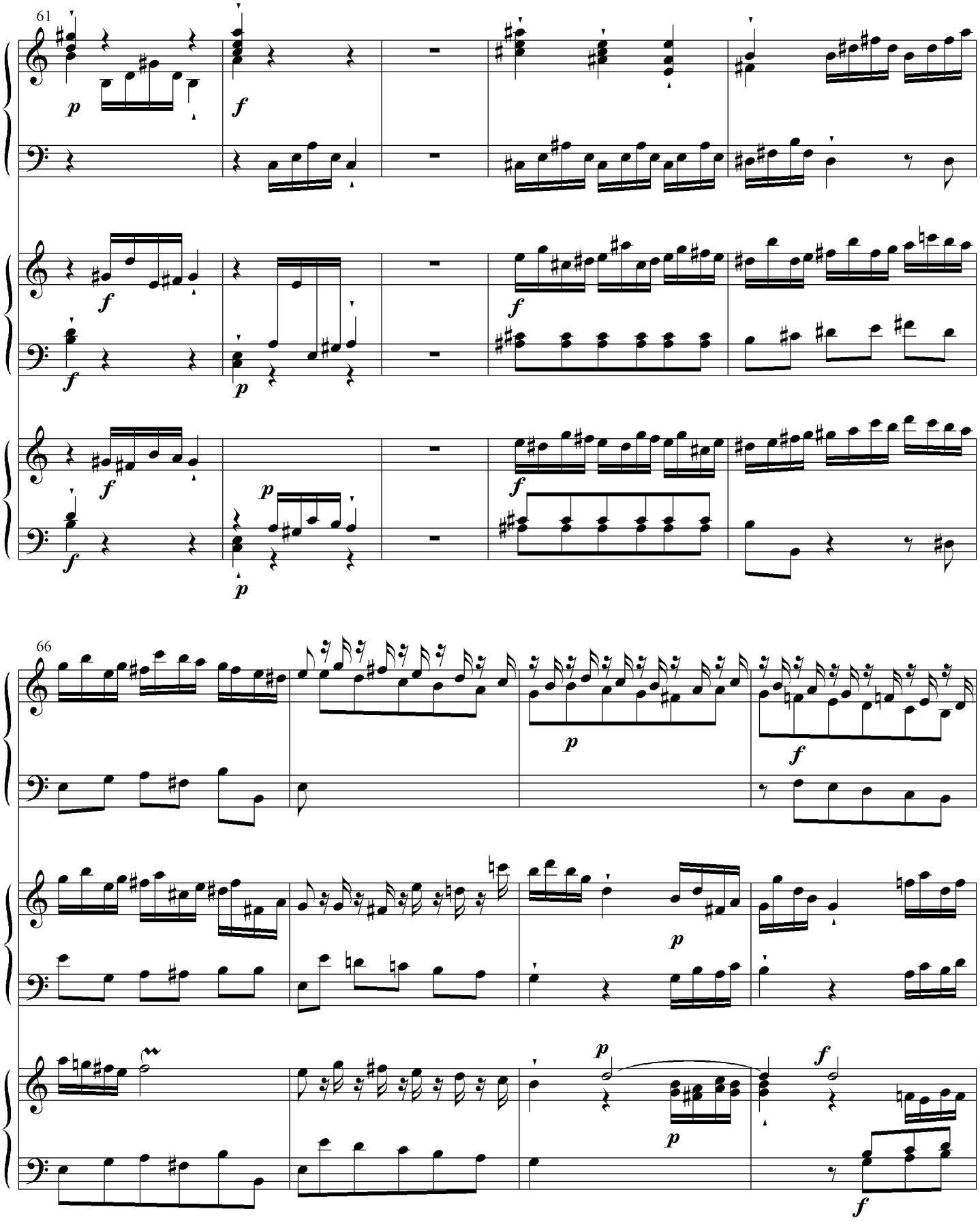
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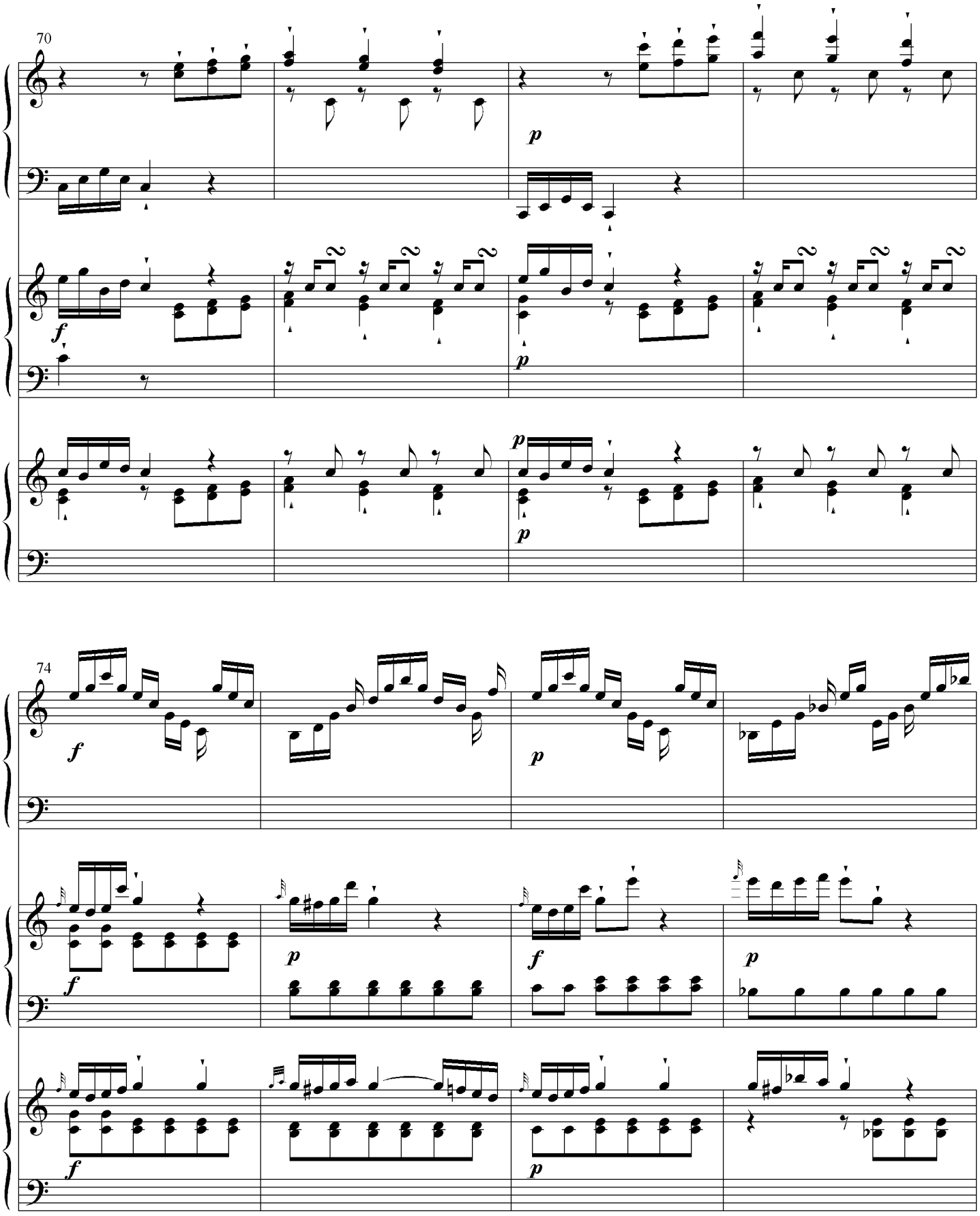
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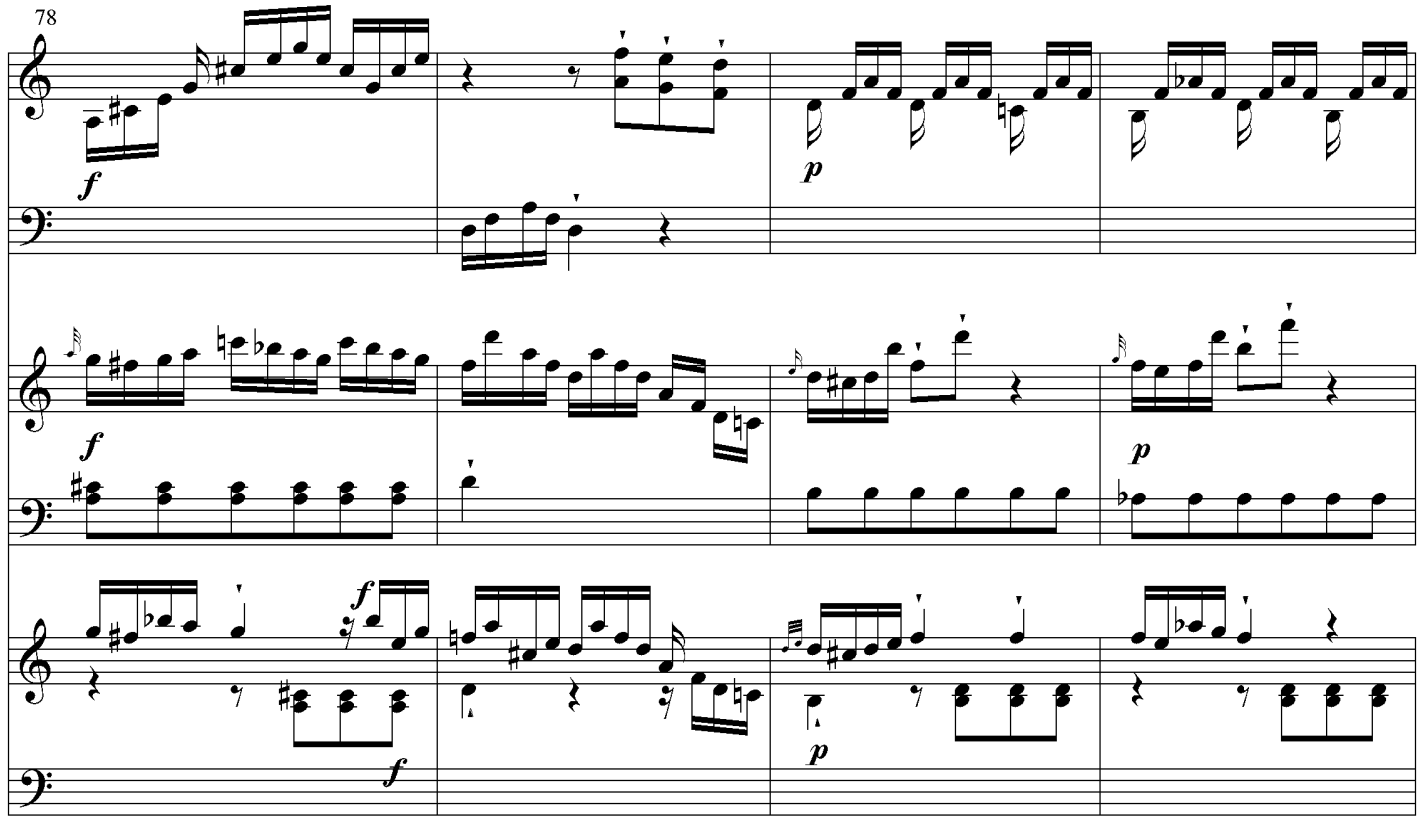
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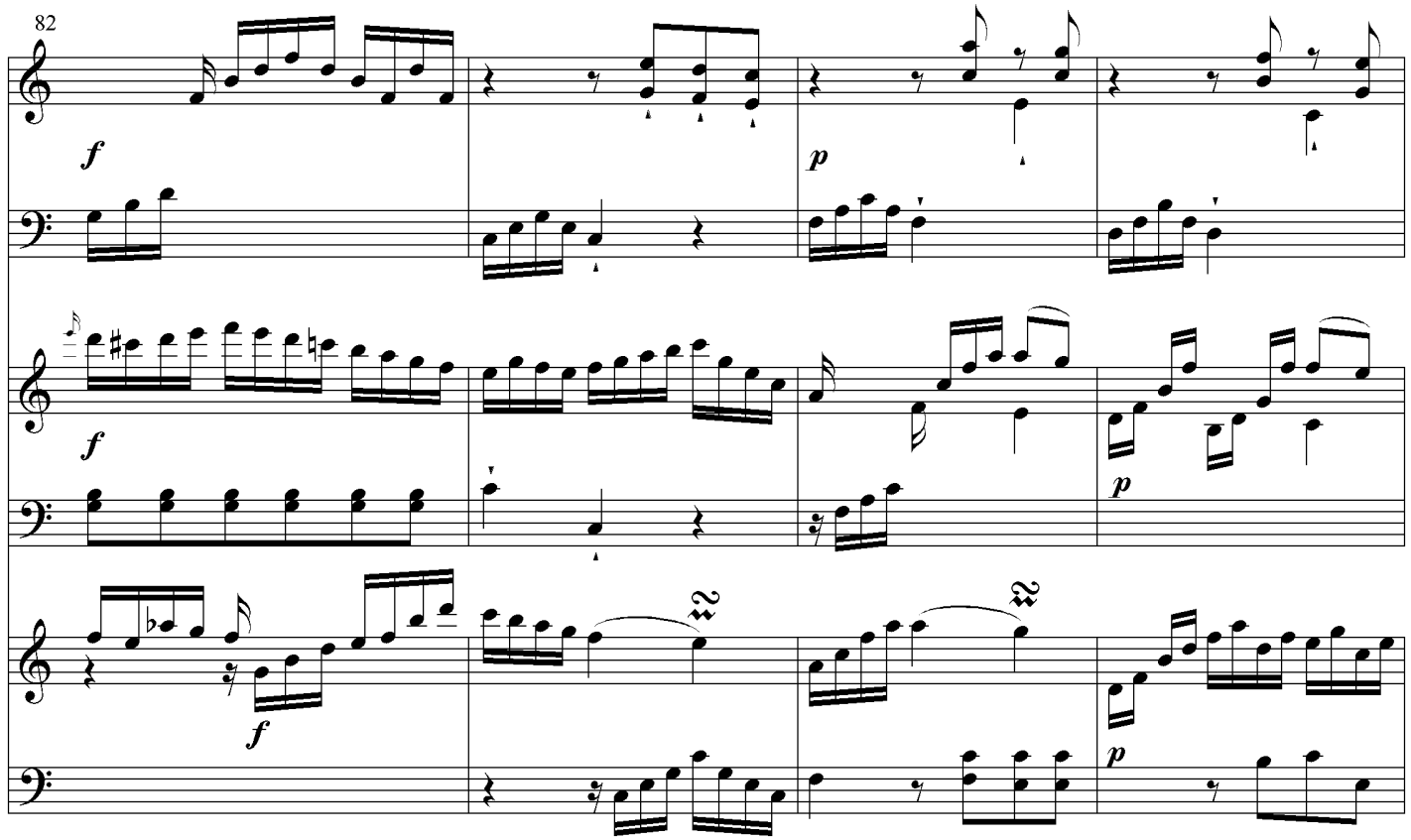
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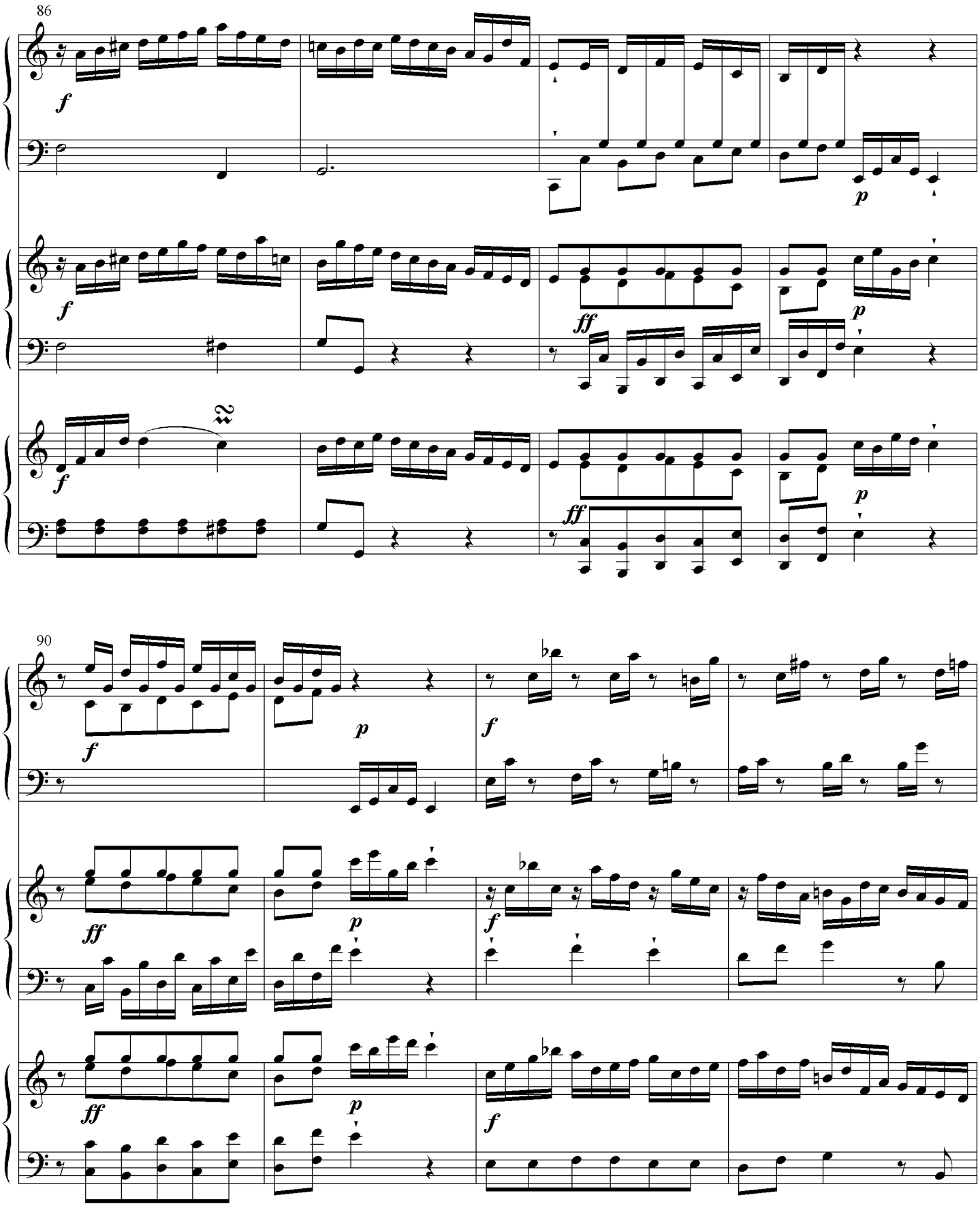
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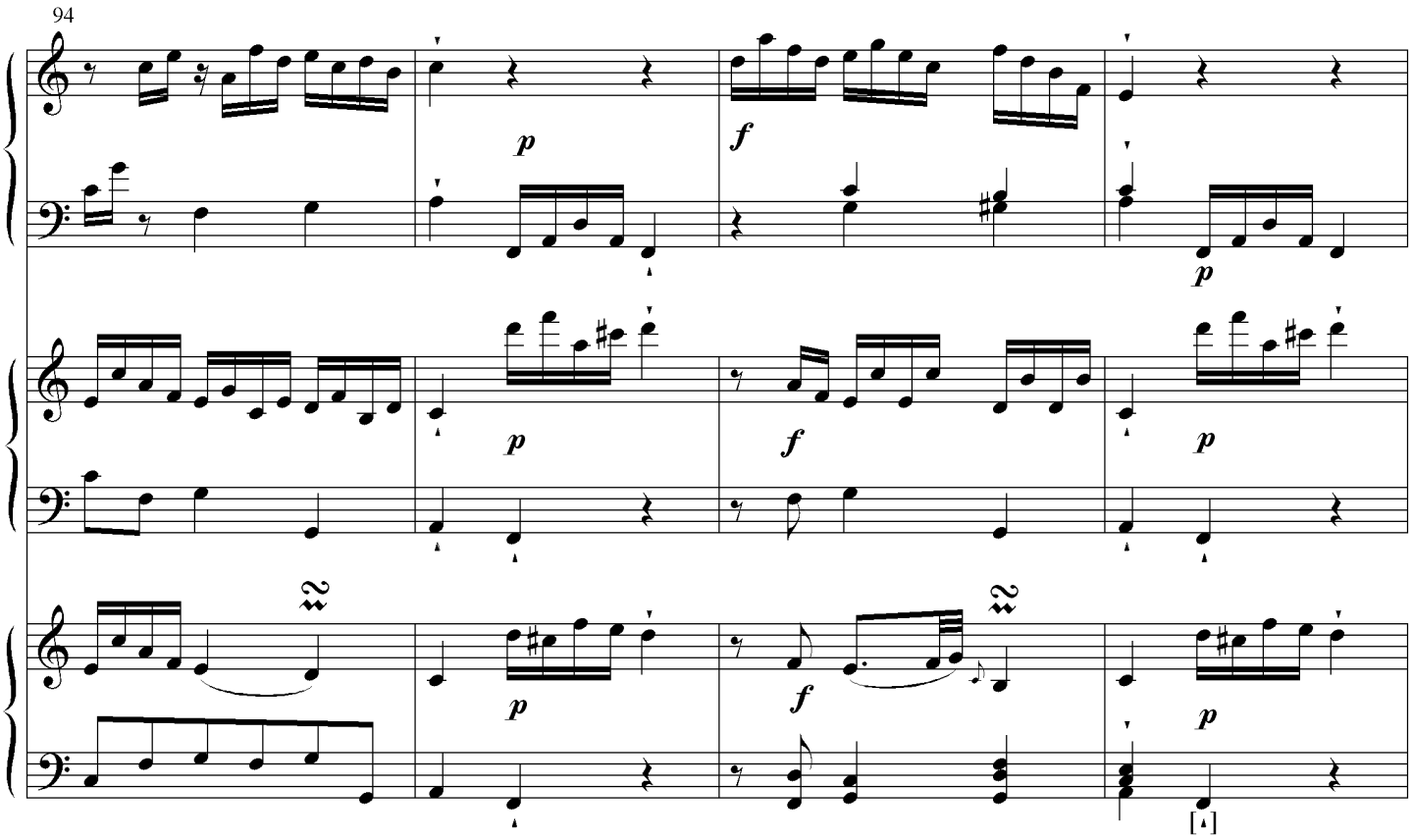
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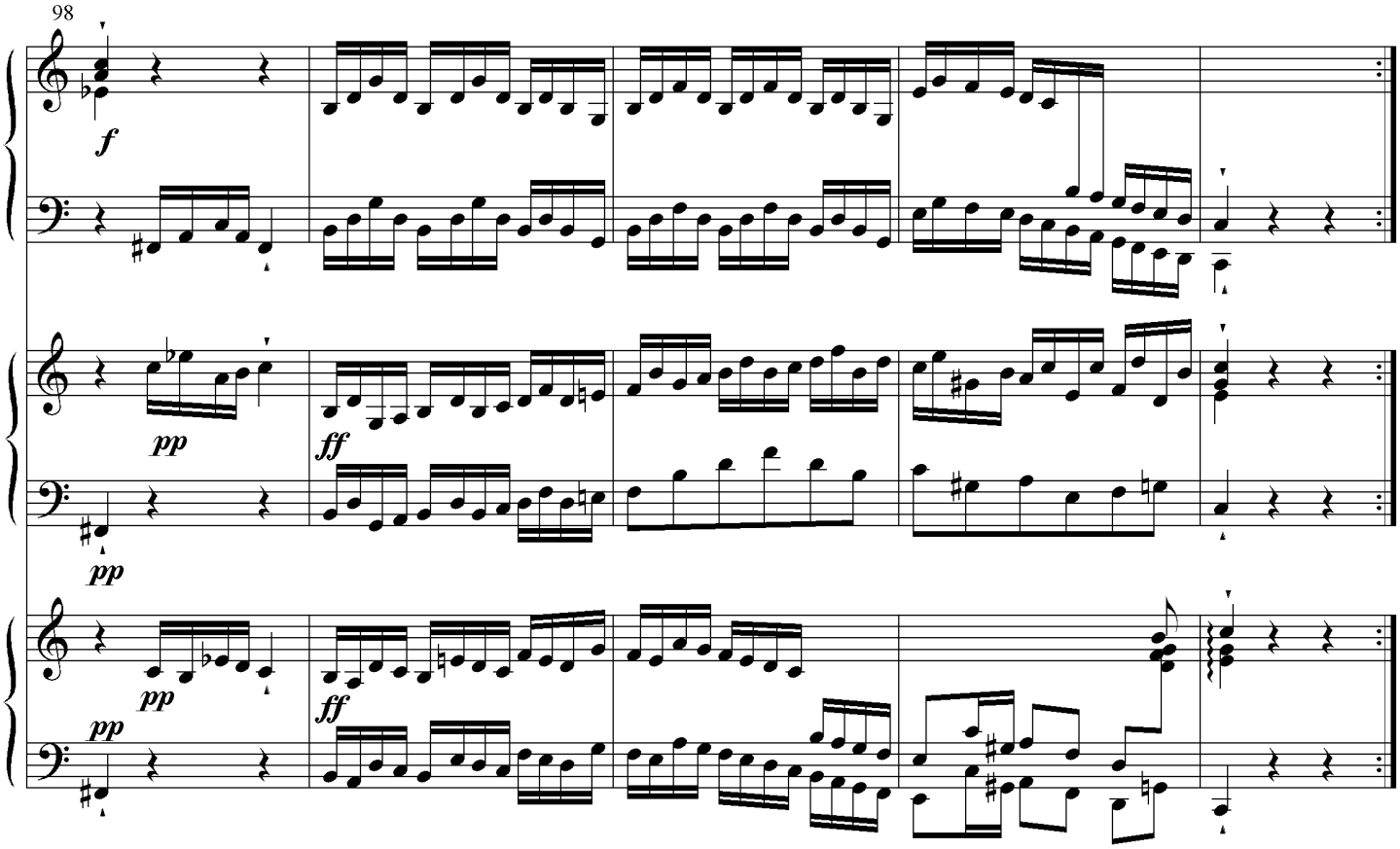
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C. P. E. Bach: Sonata in C W. 51/1, with "varied" versions W. 65/35 and 65/36

In 1760, according to the list of works in the posthumously published catalog of his estate (the so-called *Nachlassverzeichnis*), Carl Philipp Emanuel Bach composed a keyboard sonata in C at Berlin. It was, according to the same catalog, his one hundred nineteenth work for solo keyboard, and it was published in the following year as the first of six sonatas comprising the collection known as the *Fortsetzung* or Continuation of the composer's previous set, the so-called *Reprisen-Sonaten* issued in 1760. The latter works are famous for incorporating written-out variations of what would otherwise have been verbatim repetitions of various sections of each movement.

Despite their title, the sonatas of the *Fortsetzung* largely avoid these so-called varied reprises. But at some point the first sonata (W. 51/1) in the set "was twice varied throughout," as the estate catalog put it. The term used (*verändert*) was one that the composer employed to describe not only variation in the usual sense but also a type of decoration or elaboration that was crucial for Emanuel Bach's compositional process in new works, as well as his frequent revisions of existing ones. The description in the estate catalog is taken directly from the autograph title page in the principal source for the two "varied" versions; that title appears at the head of the present edition (in English: "The first sonata from my Reprisen-Sonaten, twice varied throughout").

When the two "varied" versions of the C-major sonata were made is unknown; neither has an entry of its own within the estate catalog, and therefore no date or place of composition is specified for either. The upward extension of the keyboard compass from e''' to f''' in both varied versions implies, however, that they are at least a few years later than the original, as Bach began to use the higher note regularly only in works of around 1762 . Of the two varied versions, the second departs more distinctly from the original, substituting arpeggiation for dotted rhythms in mvt. 1, m. 13, for example, and simplifying the figuration in mvt. 2, m. 5; this suggests that some period of time might have separated the creation of the two later versions. In any case, they were clearly meant as a *tour de force*, useful in training pupils but surely also as a souvenir of the composer's ingenuity in improvising and composing variations and varied reprises. He described the latter practice in the first volume of his *Essay on the True Art of Playing Keyboard Instruments*, published in 1753, illustrating it in the fifteenth of the eighteen *Probestücke* ("rehearsal pieces") that accompanied that volume, and subsequently in the *Reprisen-Sonaten* and other works. The technique of variation is especially important as well in the sonatinas for keyboard and orchestra that Bach composed in 1762–4, and this further supports placing the varied sonatas in this period as well—among the composer's last few years at Berlin, during which he expanded his activity in public performances and in music publishing.

The varied versions nevertheless must have remained private works, for Bach did not publish them, and only a few manuscript copies survive, prepared within the composer's immediate circle. The varied versions remain unpublished, except in facsimiles of the manuscript copies by the composer's principal Hamburg copyist that have served as sources for the present edition. This edition presents all three versions simultaneously, making it easy to compare them and revealing that all three versions compose out the same underlying harmonic progressions and voice leading. Although the varied versions often embellish the original or substitute similar figuration, they sometimes dissolve into completely new motivic material (as noted above). The phrase structure and measure count never change, however, and all three versions retain the idea (present as well in Bach's symphonies) of joining the three movements.

In the present edition, the earliest surviving version, W. 51/1, appears on the bottom two staves of each system, W. 65/35 and 65/36 respectively on the middle and upper staves. Bach's process of creating revisions of existing works is well understood, and based on that understanding it is clear that W. 65/35

and 65/36 indeed *are* variations of W. 51/1 (rather than earlier or alternate versions). W. 51/1 is edited from the original publication (Berlin: Winter, 1761), W. 65/35 and W. 65/36 from the copies made by Johann Heinrich Michel in Berlin, Staatsbibliothek, Mus. ms. Bach P 776. The sources appear to be highly accurate; a few very minor errors have been silently corrected. The upper staff, originally notated in soprano clef in each source, has been converted to treble clef, but otherwise the notational features of the original, including the division of notes between the two staves and the grouping of notes vertically (through stems) and horizontally (through beaming), have largely been preserved. For technical reasons the inverted turn symbols in mvt. 1, m. 19 (W. 51/1), and mvt. 2, m. 9 (W. 65/35) have been replaced by small notes.