

Wilhelm Friedemann
BACH

Sonaten für Klavier III

Sonata F-Dur A 11a, früheste Fassung (Fk 6C)

Sonata F-Dur A 11b, mittlere Fassung (Fk 6B)

Sonata F-Dur A 11c, späteste Fassung (Fk 6A)

Sonata F-Dur A 11d, Alternativfassung (Fk deest)

herausgegeben von / edited by
Peter Wollny

In Verbindung mit dem Forschungsprojekt Bach-Repertorium an der Sächsischen Akademie
der Wissenschaften zu Leipzig

Einzelausgabe aus Band 1 der Gesamtausgabe

In cooperation with the research project Bach-Repertorium at the Sächsische Akademie
der Wissenschaften zu Leipzig

Separate edition from Volume 1 of the Complete Works

Stuttgarter Bach-Ausgaben
Urtext



Carus 32.243

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Die Werke aus dem vorliegenden Heft sind Band 1 der Gesamtausgabe entnommen (Wilhelm Friedemann Bach, Gesammelte Werke, hrsg. vom Bach-Archiv Leipzig, Bd.1: Klaviermusik I, hrsg. von Peter Wollny). Für den Kritischen Bericht verweisen wir auf die Gesamtausgabe.

Neben der vorliegenden Ausgabe sind sämtliche Sonaten, aufgeteilt auf drei weitere Hefte, erhältlich (Carus 32.241, 32.342, 32.244), sowie das Concerto in F-Dur für 2 Klaviere BR A 12 als Einzelausgabe (Carus 32.245)

Die Sonata in F BR A 11b ist von Léon Berben auf CD eingespielt worden: Claviermusik II (Carus 83.388).

The works of this edition are taken from Vol. 1 of the Complete Edition of the Works of Wilhelm Friedemann Bach (Gesammelte Werke, ed. by Bach-Archiv Leipzig, Vol.1: Klaviermusik I, ed. by Peter Wollny). For the Critical Report please refer to the Complete Edition.

In addition to this edition all the other Sonatas are also available separately, published in three volumes (Carus 32.241, 32.242, 32.244). The Concerto in F major for two keyboard instruments BR A 12 is also available (Carus 32.245).

The Sonata in F major BR A 11b has been recorded on CD by Léon Berben: Claviermusik II (Carus 83.388).

Vorwort

Wilhelm Friedemann Bachs Sonatenschaffen ist zwar zahlenmäßig – im Vergleich zu dem von seinem jüngeren Bruder Carl Philipp Emanuel überlieferten Repertoire – verhältnismäßig klein, doch lässt sich anhand der erhaltenen Quellen erkennen, dass die Gattung der Klaviersonate W. F. Bach nahezu sein gesamtes Leben hindurch beschäftigte. Der zeitliche Rahmen dieser Werkgruppe reicht von den frühen oder mittleren 1730er Jahren bis in die letzte Lebenszeit des Komponisten.

Gemeinsam mit den Fantasien und Polonaisen zählen die Sonaten zu den Hauptwerken des ältesten Bach-Sohns. Sie prägen wie keine andere Gattung die Entwicklung seines Kompositionsstils und bestimmten auch maßgeblich seine öffentliche Reputation im 18. Jahrhundert. Es handelt sich durchweg um Werke für Kenner, die zum Teil höchste technische Anforderungen an den Spieler stellen. W. F. Bachs Beschäftigung mit der seinerzeit noch jungen Gattung der unbegleiteten Claviersonate setzte offenbar während der Dresdner Zeit (1733–1746) ein. Zu den frühesten Stücken zählen die Sonate in F-Dur (A 10¹), die sich in gewissen Zügen ihrer thematischen Substanz an das 1735 im zweiten Teil der „Clavier-Übung“ veröffentlichte „Italienische Konzert“ J. S. Bachs anlehnt. Die kapriziöse, manchmal etwas bizarre Melodik und Harmonik ist für W. F. Bachs Schaffen der 1730er Jahre typisch; er scheint den Einfluss Jan Dismas Zelenkas widerzuspiegeln. Kurze Zeit später scheinen die Sonaten A 1, A 2a, A 9 und A 11a sowie das Konzert A 13a entstanden zu sein, die stilistisch etwa auf derselben Stufe stehen wie die „Preussischen Sonaten“ C. P. E. Bachs. Zu den reifen Werken der Dresdner Zeit gehört die 1745 veröffentlichte Sonate in D-Dur (A 4). Die mit A 4 initiierte Reihe von sechs gleichartigen Werken, in denen eine Verbindung von galanten und streng polyphonen Stilidealen angestrebt und mit höchsten technischen Ansprüchen verbunden wurde, führte Bach nicht weiter; statt dessen beschritt er mit der Anfang 1748 veröffentlichten Sonate in Es-Dur (A 7) einen neuen Pfad. Ob in Halle weitere Sonaten entstanden sind, ist nicht gewiss. Die Originalquellen der übrigen Sonaten deuten – soweit sie greifbar sind – auf die Spätzeit (1764–1784). Ein auffälliger Zug von W. F. Bachs Sonatenschaffen ist die Tendenz, beständig an der kompositorischen Substanz zu bessern und Werke teilweise mehreren, zeitlich weit auseinander liegenden Revisionen zu unterziehen. So liegt beispielsweise die Sonate in F-Dur (A 11) in nicht weniger als vier deutlich zu unterscheidenden Fassungen vor.

Die Überlieferung der Klaviersonaten ist höchst unterschiedlich. Während die beiden zu Lebzeiten des Komponisten gedruckten Werke (A 4 und A 7) bis ins frühe 19. Jahrhundert hinein in zahlreichen Abschriften verbreitet waren, sind die meisten anderen Stücke nur in wenigen oder gar nur in einer einzigen Quelle greifbar.² Die späteren Werke hingegen sind fast durchweg in Autographen oder autorisierten Abschriften überliefert.








Ein auffälliger und vermutlich nicht zufälliger Quellenbefund ist die bevorzugte Überlieferung einiger Werke in Paaren. So sind die Sonaten in C-Dur und F-Dur (A 2a–b und A 11a–c) fast immer gemeinsam in den Quellen anzutreffen. Das gleiche gilt für die beiden gedruckten Sonaten sowie für die späten Sonaten in A-Dur und B-Dur (A 15 und A 16).

Über die von Bach verwendeten Instrumente sind keine Zeugnisse bekannt. Vermutlich sind die früheren Werke (Tastenumfang meist Kontra-A bis e³) in erster Linie für das Cembalo gedacht. Der größere Tonumfang der späteren Sonaten (teilweise bis g³) deutet auf das Hammerklavier. Singulär erscheint die Verwendung des Kontra-D im ersten Satz der späteren Fassung des Konzerts in G-Dur (A 13b).

Leipzig, im April 2009

Peter Wollny

In den Klaviersonaten kommen folgende Verzierungszeichen vor:

Zeichen	Beschreibung	Ausführung ³
	Triller, ordentlicher Triller	Versuch I: 2.3, § 1–21 und Tab. IV, Fig. XIX–XXXI
	kurzer Triller (Pralltriller)	Versuch I: 2.3, § 30–36 und Tab. IV, Fig. XLV–XLVIII
	Triller von unten	Versuch I: 2.3, § 23 und Tab. IV, Fig. XXXIV–XXXIX
	Doppelschlag	Versuch I: 2.4, § 1–27 und Tab. V, Fig. L–LXII
	prallender Doppelschlag	Versuch I: 2.4, § 28–34 und Tab. V, Fig. LXIII–LXVIII
	Mordent	Versuch I: 2.5, § 1–15 und Tab. V, Fig. LXXII–LXXV
	langer Mordent	

³ Die Angaben in dieser Spalte beziehen sich auf Erläuterungen zur Ausführung in Carl Philipp Emanuel Bachs *Versuch über die wahre Art das Clavier zu spielen*, Erster Teil, Berlin 1753 (Reprint Kassel u. a. 1994), mit Angabe von Hauptstück, Abteilung und Kapitel sowie Beispielen im Tafelteil.

¹ Zählung nach *Bach-Repertorium. Analytisch-bibliographisches Verzeichnis der Werke der Bach-Familie*, hrsg. vom Bach-Archiv Leipzig und von der Sächsischen Akademie der Wissenschaften Leipzig, Bd. 2: *Wilhelm Friedemann Bach*, bearbeitet von Peter Wollny, Stuttgart 2009.

² Zu den Quellen und Lesarten siehe Band 1 der Gesamtausgabe (Nachweis siehe Seite 3).

Foreword

Although Wilhelm Friedemann Bach composed many sonatas for a keyboard instrument, his output was relatively small in comparison with that of his younger brother Carl Philipp Emanuel Bach. Nevertheless, the piano sonata was a form that preoccupied W. F. Bach throughout most of his life. The time frame for these works extends from the early or middle 1730s up until the composer's last years.

The sonatas, together with the fantasies and polonaises, are part of the principal works of J. S. Bach's eldest son. They, more than any other form, left their mark on the development of his compositional style and contributed greatly to his public reputation in the 18th century. These works are consistently aimed at connoisseurs, as they quite often demand the player's highest technical skill. W. F. Bach's preoccupation with the still young form of the unaccompanied keyboard sonata obviously started during his time in Dresden (1733–1746). One of the earliest pieces is the Sonata in F major (A 10¹) whose thematic substance derives at least partially from J. S. Bach's "Italian Concerto" that was published in 1735 in the second part of the "Clavier-Übung." The capricious and sometimes bizarre melodies and harmonies are typical for W. F. Bach's works from the 1730s and seem to reflect Jan Dismas Zelenka's influence. The Sonatas A 1, A 2a, A 9 and A 11a as well as the Concerto A 13a seem to have been composed a short while thereafter and are stylistically similar to C. P. E. Bach's "Prussian Sonatas." The Sonata in D major (A 4), published in 1745, belongs to the mature works composed in Dresden. The series of six similar works which began with A 4, in which a connection between the gallant and strictly polyphonic stylistic ideals on the one hand and the highest technical demands on the other, led Bach into a cul-de-sac. Instead he trod a new path starting with the Sonata in E flat (A 7) of 1748. It is not certain if further sonatas were composed in Halle. The original sources of the other sonatas suggest, in as far as they are available, that they were composed during the late period (1764–1784). A conspicuous trait of W. F. Bach's sonatas is the composer's tendency, over many years, to continually improve the compositional substance as well as to make a number of revisions. The Sonata in F major (A 11), for example, exists in no less than four distinctly different versions.

The piano sonatas have been handed down in many varied manners. Whereas many copies of the two sonatas that had been printed during the composer's lifetime (A 4 and A 7) were disseminated up until the early 19th century, many of the other pieces were only available from a few or indeed only a single source.² The later works, however, have almost always been handed down as autographs or authorized copies.

A conspicuous and probably not incidental find is the transmission of some works in pairs. The sonatas in C major and F major (A 2a–b and A 11a–c) are almost always to be found together in the sources. The same applies to the printed sonatas as well as to the late sonatas in A major and B flat major (A 15 and A 16).

There is no evidence as to which instruments Bach used. The early works (mostly with a range from A₁ to e³) were probably composed for harpsichord. The larger pitch range of the later sonatas (sometimes to g³) indicates that they may have been written for the fortepiano. The use of D₁ in the first movement of the later version of the Concerto in G major (A 13b) is very singular.

Leipzig, April 2009
Translation: David Kosviner

Peter Wollny

For suggestions concerning ornamentation see the table on page 4.

¹ The numbering is based on the *Bach-Repertorium. Analytisch-bibliographisches Verzeichnis der Werke der Bach-Familie*, published by the Bach-Archiv Leipzig and the Sächsische Akademie der Wissenschaften Leipzig, vol. 2: *Wilhelm Friedemann Bach*, edited by Peter Wollny, Stuttgart, 2009.

² For the sources and readings please refer to Volume 1 of the Complete edition (see the reference on p. 2).

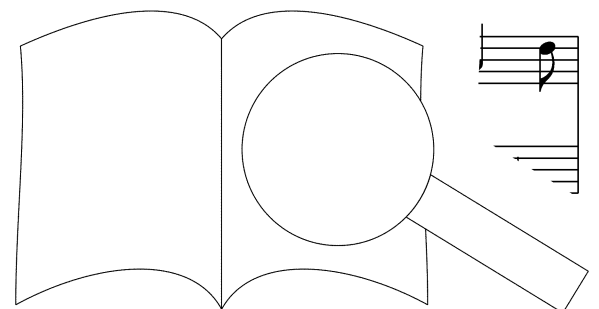
Sonata F-Dur

Früheste Fassung
BR A 11a / Fk 6C

Wilhelm Friedemann Bach
1710–1784

Allegro ma non troppo

ossia:



38

43

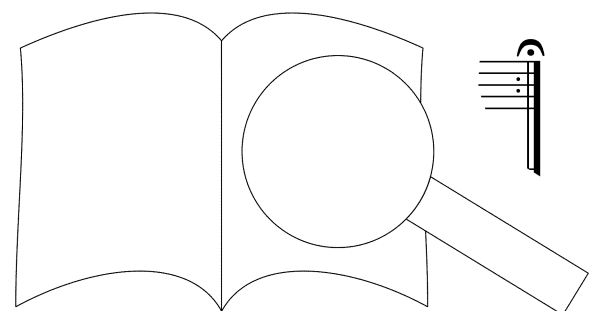
49

54

60

67

72



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Larghetto

Musical notation for the first system, marked 'Larghetto'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody in the treble clef begins with a quarter note G4, followed by a series of eighth and sixteenth notes. The bass clef provides a harmonic accompaniment with chords and single notes.

Presto

Musical notation for the second system, marked 'Presto'. The tempo is significantly faster than the first system. The treble clef features a more active melody with many sixteenth and thirty-second notes. The bass clef continues with a steady accompaniment.

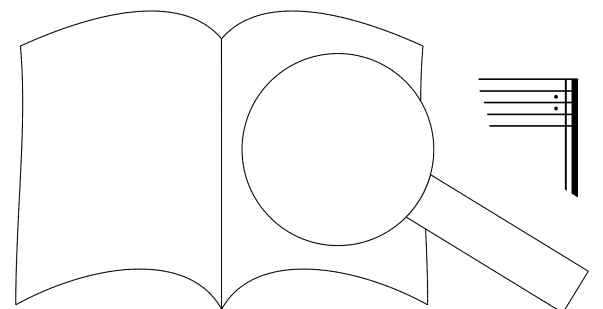
Musical notation for the third system, starting at measure 7. It includes a trill (tr) in the treble clef. The notation continues with complex rhythmic patterns in both hands.

Musical notation for the fourth system, starting at measure 13. The piece moves to a new key signature with two sharps (D major). The melody in the treble clef features a series of eighth notes.

Musical notation for the fifth system, starting at measure 19. The treble clef has a melodic line with some grace notes. The bass clef has a rhythmic accompaniment.

Musical notation for the sixth system, starting at measure 24. The treble clef has a melodic line with grace notes. The bass clef has a rhythmic accompaniment.

Musical notation for the seventh system, starting at measure 28. It includes a trill (tr) in the treble clef. The notation concludes with a final cadence.



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33

Musical notation for measures 33-38. Treble clef has eighth-note patterns, bass clef has quarter notes.

39

Musical notation for measures 39-44. Treble clef has eighth-note patterns, bass clef has quarter notes.

45

Musical notation for measures 45-50. Treble clef has chords and eighth notes, bass clef has quarter notes.

51

Musical notation for measures 51-54. Treble clef has chords, bass clef has eighth-note patterns.

55

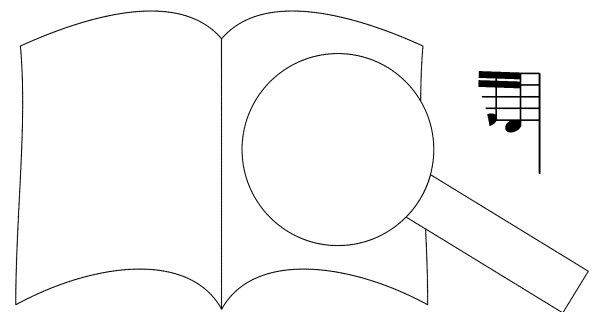
Musical notation for measures 55-60. Treble clef has chords and eighth notes, bass clef has quarter notes.

61

Musical notation for measures 61-67. Treble clef has eighth-note patterns, bass clef has quarter notes.

68

Musical notation for measures 68-73. Treble clef has eighth-note patterns, bass clef has quarter notes.



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73

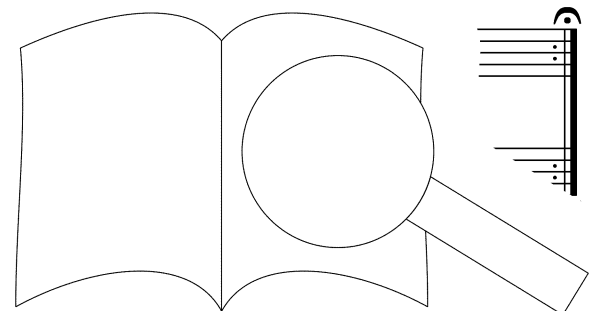
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92

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Sonata F-Dur

Mittlere Fassung
BR A 11b / Fk 6B

Allegro ma non molto

Musical notation for measures 1-6. The piece is in F major (one flat) and 3/4 time. Measure 1 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a quarter rest, followed by quarter notes F3, G3, and A3. Measure 6 features a trill (tr) on the G4 note in the treble clef.

Musical notation for measures 7-11. Measure 7 continues the melody with quarter notes D5, C5, Bb4, and A4. Measure 8 has a quarter rest in the treble clef and a dotted quarter note G3 in the bass clef. Measure 9 features a triplet of eighth notes (G4, A4, Bb4) in the treble clef and a triplet of eighth notes (F3, G3, A3) in the bass clef. Measure 10 has a quarter rest in the treble clef and a dotted quarter note G3 in the bass clef. Measure 11 continues the melody with quarter notes A4, Bb4, and C5.

Musical notation for measures 12-16. Measure 12 has a quarter rest in the treble clef and a dotted quarter note G3 in the bass clef. Measure 13 features a quarter note G4 in the treble clef and a dotted quarter note G3 in the bass clef. Measure 14 has a quarter rest in the treble clef and a dotted quarter note G3 in the bass clef. Measure 15 has a quarter rest in the treble clef and a dotted quarter note G3 in the bass clef. Measure 16 features a trill (tr) on the G4 note in the treble clef and a dotted quarter note G3 in the bass clef.

Musical notation for measures 17-20. Measure 17 has a quarter rest in the treble clef and a dotted quarter note G3 in the bass clef. Measure 18 features a trill (tr) on the G4 note in the treble clef and a dotted quarter note G3 in the bass clef. Measure 19 has a quarter rest in the treble clef and a dotted quarter note G3 in the bass clef. Measure 20 continues the melody with quarter notes A4, Bb4, and C5.

Musical notation for measures 21-24. Measure 21 has a quarter rest in the treble clef and a dotted quarter note G3 in the bass clef. Measure 22 features a trill (tr) on the G4 note in the treble clef and a dotted quarter note G3 in the bass clef. Measure 23 has a quarter rest in the treble clef and a dotted quarter note G3 in the bass clef. Measure 24 continues the melody with quarter notes A4, Bb4, and C5.

Ersta. n



25

33

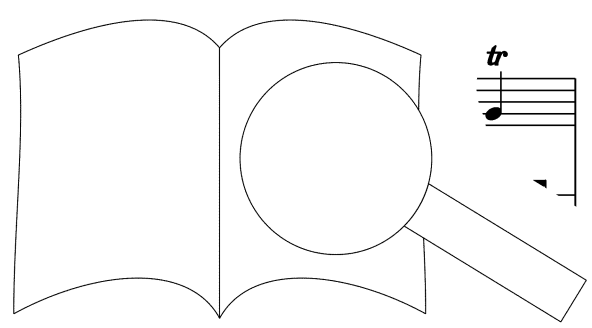
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67

tr tr tr tr tr

72

Larghetto

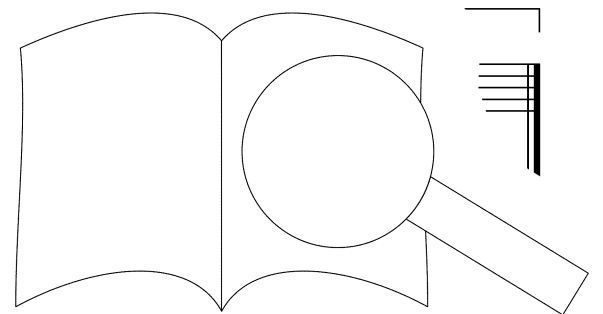
tr tr tr tr

3

8

13

19



Presto

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 7-11. Measure 7 is marked with a '7' above the staff. A trill (tr) is indicated above the eighth note in measure 10.

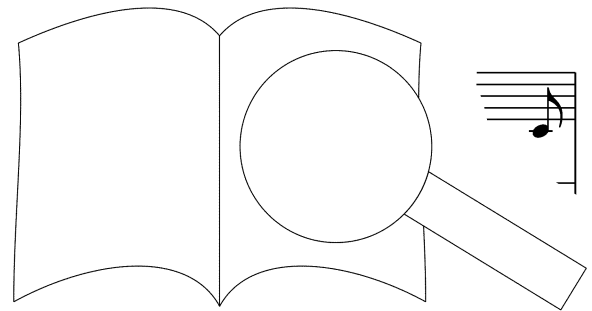
Musical notation for measures 12-17. Measure 12 is marked with a '12' above the staff. An 'ossia:' section is indicated above measure 12. A trill (tr) is marked above the first note of measure 12.

Musical notation for measures 18-22. Measure 18 is marked with a '18' above the staff. A trill (tr) is marked above the first note of measure 18.

Musical notation for measures 23-26. Measure 23 is marked with a '23' above the staff.

Musical notation for measures 27-30. Measure 27 is marked with a '27' above the staff. A trill (tr) is marked above the eighth note in measure 30.

Musical notation for measures 31-34. Measure 31 is marked with a '31' above the staff. A first ending bracket (1.) is shown above measure 31, and a second ending bracket (2.) is shown above measure 32.



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37

Musical notation for measures 37-41. Treble clef has eighth-note patterns, bass clef has quarter notes.

42

Musical notation for measures 42-47. Treble clef has chords and eighth notes, bass clef has quarter notes.

48

Musical notation for measures 48-51. Treble clef has chords, bass clef has eighth-note patterns.

52

Musical notation for measures 52-55. Treble clef has chords, bass clef has eighth-note patterns.

56

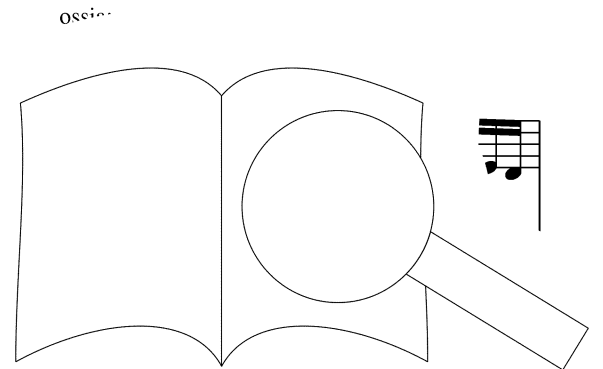
Musical notation for measures 56-61. Treble clef has chords and eighth notes, bass clef has quarter notes.

62

Musical notation for measures 62-67. Treble clef has eighth-note patterns, bass clef has quarter notes.

68

Musical notation for measures 68-73. Treble clef has eighth-note patterns, bass clef has quarter notes.



73

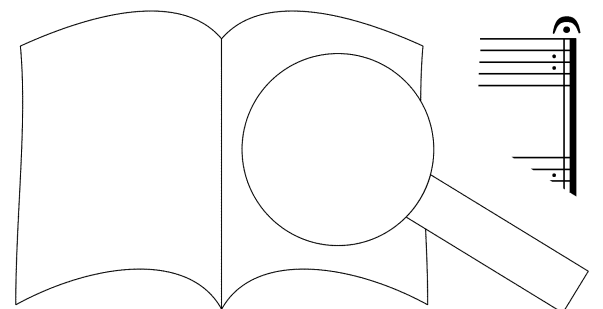
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Sonata F-Dur

Späteste Fassung
BR A 11c / Fk 6A

Un poco allegro

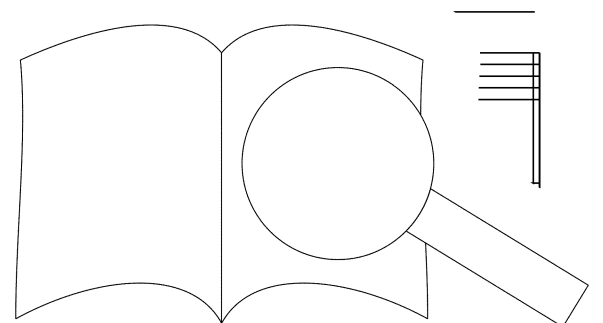
Musical notation for measures 1-4. The piece is in F major (one flat) and common time (C). The tempo is 'Un poco allegro'. The notation shows the first four measures of the piece, with a treble and bass clef staff.

Musical notation for measures 5-7. Measure 5 starts with a treble clef. The notation includes triplets in both hands. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical notation for measures 8-10. The notation continues with a treble and bass clef staff. The watermark 'PROBEPARTITUR' is still visible.

Musical notation for measures 11-13. The notation continues with a treble and bass clef staff. The watermark 'PROBEPARTITUR' is still visible.

Musical notation for measures 14-15. The notation continues with a treble and bass clef staff. The watermark 'PROBEPARTITUR' is still visible.



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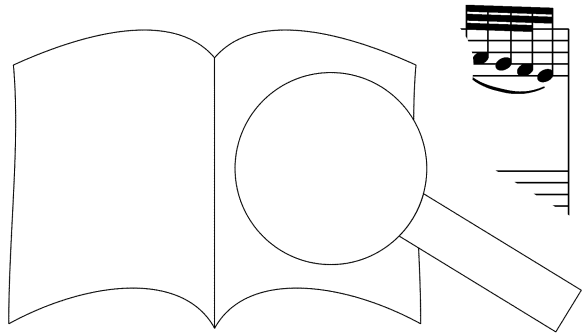
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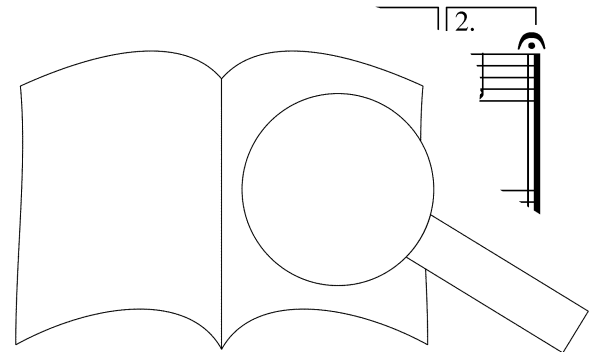
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Minuetto

Musical notation for the first system of the Minuetto, measures 1-8. The piece is in 3/4 time and B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for the second system of the Minuetto, measures 9-16. The melody continues with more complex rhythmic patterns, including sixteenth-note runs.

Trio

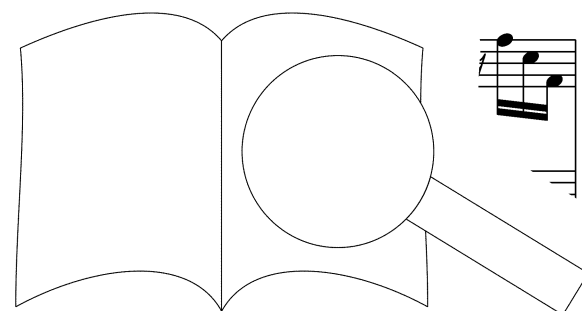
Musical notation for the first system of the Trio section, measures 17-24. The key signature changes to C major. The texture becomes more homophonic with block chords in the right hand.

Musical notation for the second system of the Trio section, measures 25-32. The right hand continues with block chords, and the left hand has a simple accompaniment.

Musical notation for the third system of the Trio section, measures 33-40. The piece concludes with a first and second ending. The first ending leads back to the beginning of the piece.

Minuetto da capo

Musical notation for the final system of the piece, measures 41-48. This system contains the first ending and the beginning of the second ending.



6

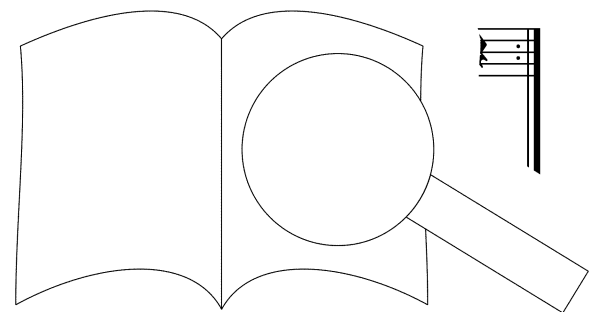
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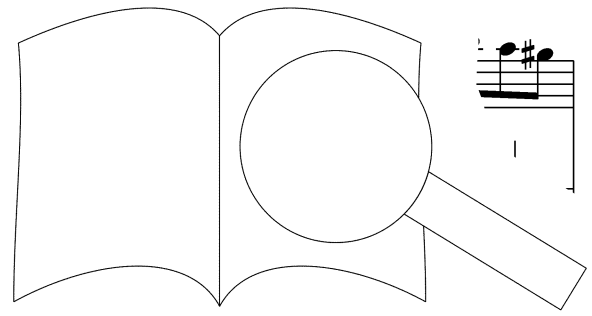
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67

Musical notation for measures 67-71. Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a simple accompaniment of quarter notes and rests.

72

Musical notation for measures 72-76. Treble clef continues the melodic line. Bass clef accompaniment includes some eighth notes and rests.

77

Musical notation for measures 77-81. Treble clef has a more active melodic line. Bass clef accompaniment is mostly quarter notes.

82

Musical notation for measures 82-87. Treble clef has a melodic line with some rests. Bass clef accompaniment is steady.

88

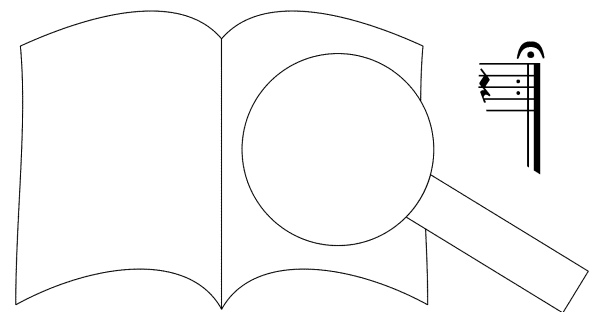
Musical notation for measures 88-91. Treble clef has a melodic line. Bass clef accompaniment includes eighth notes.

92

Musical notation for measures 92-95. Treble clef has a melodic line. Bass clef accompaniment includes eighth notes.

96

Musical notation for measures 96-100. Treble clef has a melodic line. Bass clef accompaniment includes eighth notes.



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Sonata F-Dur

Alternativfassung

BR A 11d / Fk deest

Allegro non troppo

Musical notation for measures 1-7. The piece is in F major (one flat) and 2/4 time. The right hand features a melodic line with a trill in measure 5. The left hand provides a rhythmic accompaniment with eighth notes and rests.

Musical notation for measures 8-12. The right hand has a more active melodic line with triplets in measures 9 and 10. The left hand continues with eighth-note accompaniment.

Musical notation for measures 13-18. The right hand features a series of trills in measures 14-17. The left hand has a steady eighth-note accompaniment.

Musical notation for measures 19-22. The right hand has a melodic line with some grace notes. The left hand continues with eighth-note accompaniment.

Musical notation for measures 23-29. The right hand has a melodic line with a trill in measure 23. The left hand continues with eighth-note accompaniment.

Musical notation for measures 30-33. The right hand has a melodic line with a trill in measure 30. The left hand continues with eighth-note accompaniment.

E. edition



38

43

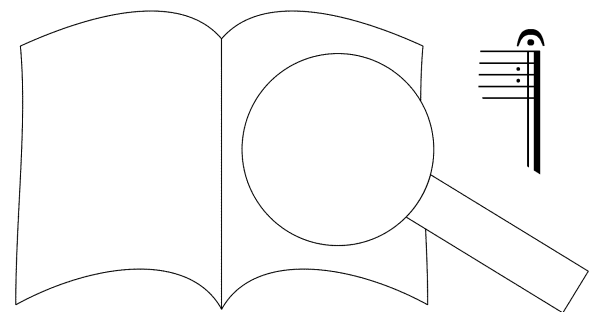
49

54

59

67

72



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Andantino

Musical notation for measures 1-6 of the Andantino section. The piece is in 3/4 time. The right hand features a melodic line with slurs and trills (tr) in measures 5 and 6. The left hand provides a simple harmonic accompaniment.

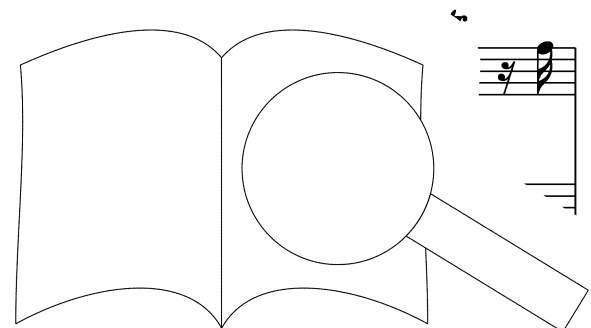
Musical notation for measures 7-12 of the Andantino section. Measures 7 and 11 contain triplet markings (3) in the right hand. The piece continues with a steady melodic and harmonic flow.

Musical notation for measures 13-18 of the Andantino section. The right hand continues with a melodic line, and the left hand maintains the accompaniment. Measure 18 ends with a double bar line.

Musical notation for measures 19-24 of the Andantino section. Measures 19 and 23 contain triplet markings (3) in the right hand. The section concludes with a final cadence in measure 24.

Vivace

Musical notation for measures 25-28 of the Vivace section. The tempo is marked Vivace. The right hand has a more active melodic line with slurs and a triplet (3) in measure 28. The left hand has a rhythmic accompaniment.



7

3 3 3 3 3 3

p

12

tr *f*

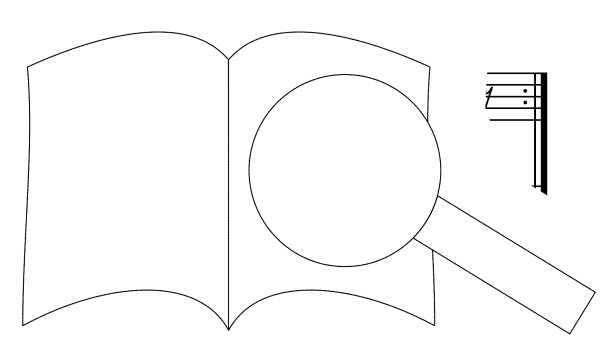
19

24

p

30

34



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40

tr 3 p tr 3

46

f 3 tr

52

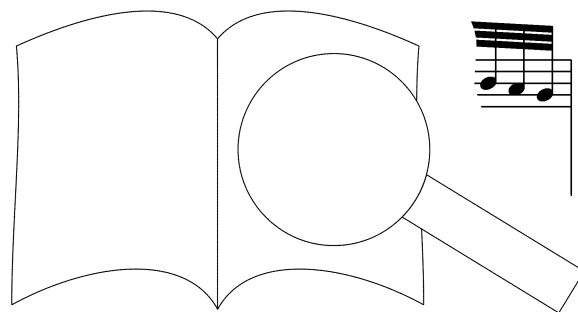
58

tr tr tr

63

p f

70



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75

Musical score for measures 75-79. Treble clef has eighth-note runs and rests. Bass clef has quarter notes with rests.

80

Musical score for measures 80-86. Treble clef has triplets and trills. Bass clef has quarter notes.

87

Musical score for measures 87-91. Treble clef has eighth-note runs. Bass clef has quarter notes.

92

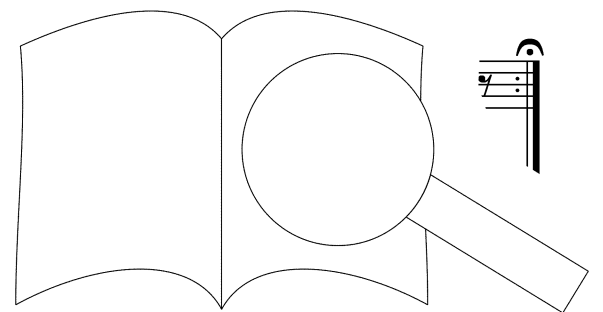
Musical score for measures 92-97. Treble clef has eighth-note runs. Bass clef has quarter notes.

98


Musical score for measures 98-101. Treble clef has eighth-note runs. Bass clef has quarter notes.

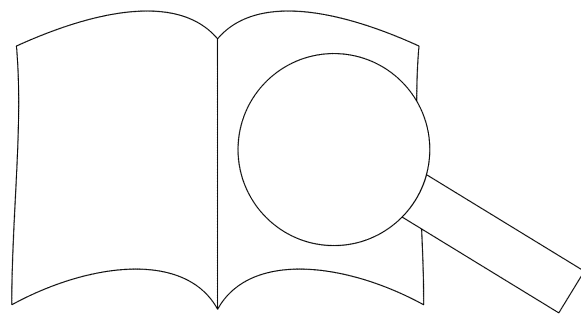
102

Musical score for measures 102-106. Treble clef has eighth-note runs and trills. Bass clef has quarter notes.



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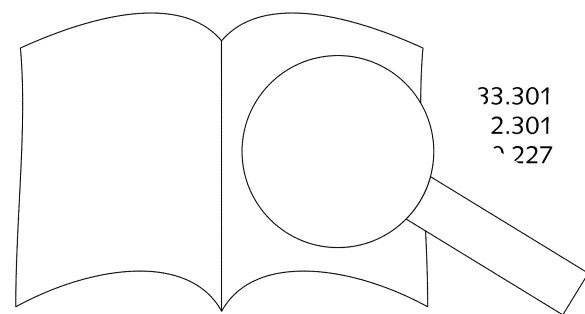
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zweihändig / two hands

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