Allegro

Sonata per il Cembalo

W. F. Bach, F. 202, ed. DS from P 368

Edition completed 6/20/11. D B Mus. ms. Bach P 368 is the sole source according to Peter Wollny (who now lists it as BR A10). Wollny identifies the copyist as Johann Friedlieb Zillig, Dresden organist.
W. F. Bach, Sonata in F, F. 202 (BR A 10)

Falck listed this as “Unsicher e.” It is edited in the new *Gesammelte Werke*, vol. 1, from P 368 (there listed as source B 4), which the editor Peter Wollny states is the sole source; the copy, on pp. 169–80), is by the Dresden organist Johann Friedlieb Zillig.

The copy is not particularly accurate, and below I list emendations. Especially in the final section of the last movement (mm. 116–35) the source gives unlikely readings, some of them clearly erroneous; emendation is necessary, but it is impossible to know to what degree and the edition is therefore provisional. Doubtless the problems here and elsewhere reflect an autograph score that Friedemann, typically, left not quite finished.

Wollny's editorial commentary lists only a few emendations, but he tacitly simplifies the notation, omitting many rests for silent voices, combining notes of separate voices onto single stems, and adding fermatas at the ends of all three movements, while failing to notice several substantive errors in the copy. Twenty-five years ago, when I was editing sonatas by C.P.E. Bach from the same source, he told me that the hand in the ms was Homilius, a point that I questioned in my edition. Now he agrees that it is not, although he doesn't credit anyone with that conclusion.

<table>
<thead>
<tr>
<th>m.</th>
<th>part</th>
<th>reading</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>first movement</strong></td>
<td>for better legibility, the third (tenor) part has been moved to the lower stave here and in parallel passages, necessitating some alteration of clefs in the lower stave and addition of stems and beams on some notes in the second (alto) part (e.g., in m. 3)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>I</td>
<td>no stac.</td>
</tr>
<tr>
<td>10</td>
<td>I/2</td>
<td>last beat as in m. 8; edition reads by analogy to m. 4 (Wollny leaves uncorrected)</td>
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<tr>
<td>13–14</td>
<td>I/2</td>
<td>no tie</td>
</tr>
<tr>
<td>25</td>
<td>I/2</td>
<td>no rest; edition reads by analogy to m. 24</td>
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<tr>
<td>34</td>
<td>I/2</td>
<td>no 16th rest; edition reads by analogy to m. 38</td>
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<tr>
<td>35</td>
<td>I</td>
<td>only one quarter rest on downbeat; edition reads by analogy to m. 39</td>
</tr>
<tr>
<td>37</td>
<td>I/1</td>
<td>no mordent</td>
</tr>
<tr>
<td>40</td>
<td>I</td>
<td>note 1: d&quot;/b' not a'/c&quot;/eb&quot;; edition reads by analogy to m. 36</td>
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<tr>
<td>43–4</td>
<td>I/2</td>
<td>no tie</td>
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</tbody>
</table>
II last three possibly intended to be read in alto clef (a'/c'–g/b–a/c')

I/2 note 1: f' not a' (a' appears to be present as either an erasure or a later addition in lighter ink; Wollny includes both notes in his edition)

II note 8: g' not f' (f' is required by the imitation of the treble in the previous measure and by the need to avoid a collision between the hands on g', which Wollny prints)

II last three notes possibly intended to be read in alto clef (f'/a'–e'/g'–f'/a'), but this requires disregarding the sharp on note 3

56 I/1 superfluous 8th rest on beat 2

58 I/2 superfluous quarter rest on beat 2

59 II no trill

61 I c''/f'' alligned together as shown

I Wollny omits e' and rests, but source is clear and the fourth voice needs to go somewhere

69 I/2 note 2: no sharp

71 I apparent fermata over d'', presumably an error for a slur as shown

86–7 I/2 no tie

89 II note 3 (c'): no sharp, but natural on note 8

93 I/2 last note: a' not f'

97, 99 I no stac.

105 I no stac.

112 I/1 no app.; edition follows mm. 18, 67, etc.

113 I/2 no rest

114 I/2 no rest

115 no “p”

116–7 I/2 no tie
mvt. 2

2 II/1 note 1 apparently a not bb

4 I/1 note 2: a not c'\textsuperscript{\prime}; edition reads by analogy to m. 35 (Wollny leaves uncorrected)

12 II/1 no dot on quarter rest

15 I no tie (c'\textsuperscript{\prime})

19 II/1 note 4 (d'\textsuperscript{\prime}): no dot

35 “p” on beat 1 as well as beat 2

37 I note 3 (bb'\textsuperscript{\prime}): no trill; edition reads by analogy to m. 12

40 no “f”

mvt. 3

7 II/1 f'\textsuperscript{,} e' omitted; edition follows m. 3

36 I/1 superfluous g'' (8th) above last two notes

37 I/2, II whole step lower (= m. 31)

44 I/2 note 2 (d''\textsuperscript{,} 8th) and rests omitted; edition follows m. 102

58, 62 I/2 no rest

60 I/2 quarter, quarter, quarter rest; edition follows m. 22

66 I/2 no rest

70 I/1 no trill

85, 87 I/2 no slur

89 I/2 no slur

89–90 I/2 no tie (e'\textsuperscript{"})

II last three notes g--f--e, creating parallel octaves with inner voice, error arising
possibly by confusion with the reading of the latter (a'–g'–f'–e); edition reads by analogy to m. 90–95 (Wollny leaves as in ms)

99   II    each f with sharp

101  I/2    note 2 (g'): no sharp

102–5   I    no slurs

109  I/2    note 2 (eb') omitted; on beat 3, eb'–eb' (two 8ths) (Wollny moves flat to note 1)

     II    note 2 (c') omitted

110  I/1    note 1 (eb') 8th not quarter

118,  I/2    rhythm thus in source, but possibly an error for the reading of the inner voice in mm. 120, 121 (Wollny emends as in the latter measures)

119

122  II    note 6: c not Bb

     I    note 4: d' not a; reading of edition here and in II is conjecture (Wollny leaves as in source)

     II    note 2: e not f

     I    first half of measure (quarter note, 8th rest) omitted (Wollny has e'/g'/c", dotted quarters)