Nach dem Originaltitel kann das Trio auch so ausgeführt werden, daß der „Flügel" eine der beiden Oberstimmen übernimmt, also als Sonate für Violine und obligates Tasteninstrument. Im Vorbericht empfiehlt Bach, dem Tasteninstrument in diesem Falle die 1. Oberstimme zu übertragen; die 2. solle Violinpart bleiben, „theils um die unterschiedenen Ausdrücke, mit und ohne Dämpfer, bey dem Melancholicus beyzubehalten, theils der vielen Haltungen wegen, welche auf dem Flügel oder Clavicord, nicht, so wie es seyn soll, gehöret werden können".

Darüber hinaus enthält der Vorbericht noch zwei wichtige praktische Hinweise: Das Trio soll „ohne Zusatz aller willkührlichen Auszierungen, so wie es geschrieben ist", gespielt werden. Und im 1. Satz sollen die Zeitmaße so aufeinander abgestimmt sein, daß die Dauer eines ganzen Taktes im Presto genau der eines Viertels im Allegretto entspricht.

C. Ph. E. Bach scheint sein Programmwerk nicht eben leichten Herzens der Öffentlichkeit übergeben zu haben. Aus der im Vorbericht anzutreffenden Wendung „Man verbittet zum Voraus, alle Spöttereyen . . ." spricht Besorgnis: Werke, die die Grenzen der Tradition und Konvention hinter sich lassen, um musikalisches Neuland zu erschließen, waren von jeher – Schicksal experimenteller Musik – in besonderem Maße Fehldeutungen und Mißverständnissen ausgesetzt.

Das Werk stellt auch Interpreten des 20. Jahrhunderts vor keine leichte Aufgabe. Über die historische Distanz hinweg fordert es Geschmack und Einfühlungsvermögen heraus, den richtigen „Ton" zu treffen: Es ist ernst gemeint und will ernst genommen sein, was freilich keineswegs bedeutet, daß es gänzlich humorlos darzubieten ist; vielmehr verträgt es durchaus, ja erfordert wohl gar eine gewisse Launigkeit des Vortrags. Aber es ist empfindlich gegen Überzeichnung und Übertreibung, und nirgends darf seine Darbietung zur schlicht humoristischen Illustration absinken: die Darstellung sollte von eher intellektuellen, nicht jedenfalls von komödiantischen Spielimpulsen getragen sein. Im Zweifel wird man einen etwas verhalteneren Tonfall der allzu nachdrücklichen Geste vorzuziehen haben. Es wird zu bedenken bleiben, daß es Bach nicht einfach um die musikalische Abschilderung eines literarischen Vorwurfs, sondern zugleich und mehr noch darum geht, mit Hilfe eines analogen Textverlaufs exemplarisch musikalisches Geschehen aufzuschlüsseln.

Die Neuausgabe des Trios erscheint aus Anlaß einer Aufführung im Rahmen des Kammermusikprogramms der Sommerakademie Johann Sebastian Bach 1980 in Stuttgart.

Göttingen, im Frühjahr 1980
Klaus Hofmann (Herbipol.)

Preface

The present programmatic Trio Sonata by Carl Philipp Emanuel Bach, of which this is the first modern edition, is one that aroused considerable interest in its time and has continued to attract the attention of scholars interested in questions pertaining to musical history and practical-theoretical issues[1]. The work, which was written in Potsdam[2] in 1749 and published in 1751, is an attempt, to use the composer's own words from his Preface [Vorbericht] to the published version, "to express by means of instruments what is otherwise much more easily done with voice and words. It tries as it were to represent a conversation between two persons, one sanguine and the other melancholic [zwischen einem Sanguineus und Melancholicus], who in the very first movement almost through to the end of the second movement, argue with each other, each trying to persuade the other to his point of view, until they become reconciled at the end of the second movement, when Melancholicus finally concedes and accepts the hypothesis of the other. In the final movement they are and remain in complete agreement. . .".

For the first two movements – ostensibly only for those "who have inadequate insight into the musical expressions" - Bach provided a detailed commentary, with notes on the "most important points" in the music (of which there are no fewer than 42), each one designated by a letter. In the case of the final movement Bach limits himself to a few general observations " ... in which we see that Melancholicus opens in a rather cheerful vein, even flirtatious, but mingled with a more subdued mood, perhaps even with an element of pathos in its hypothesis. At the close it manifests a touch of sadness, but after resolutely holding out, this is dispelled by a few lively triplets. Sanguineus, in accepting the other's submission, in this final movement out of politeness, even in the more subdued passages, simply follows – and the two cement their friendship, in that whatever the one does, the other does also, even to the extent that one might easily confuse them."

The printed edition of 1751, which was published by the widow of Balthasar Schmid in Nuremberg, contained not only the present sonata but also a non-programmatic trio sonata[3]. The detailed title of the *Zwey Trio*, which we include in facsimile, includes a dedication to Count Wilhelm of Schaumburg-Lippe, who had his residence in Bückeburg and employed Johann Christoph Friedrich Bach (1732–95), the half-brother of C.P.E. Bach, as harpsichordist from 1750.

[1] In the *Bach-Jahrbuch* 1917, pp. 137–170 Hans Mersmann published a detailed analysis of the sonata under the title of "Ein Programmtrio Karl Philipp Emanuel Bachs", seeing in it a key-work in the output of C.P.E. Bach and the then new genre of "talking" instrumental music in the classical era, but expressing certain criticisms of the work. Ernst Fritz Schmid in *Carl Philipp Emanuel Bach und seine Kammermusik*, Kassel 1931, p. 115 ff (cf also p. 57 ff and 114, as well as p. 59 which gives two quotations by the composer expressing reservations about this particular work in later years) has further important information to offer, including on the question of attitudes to temperament at that time.

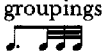
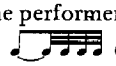
[2] According to the *Verzeichniß des musikalischen Nachlasses des verstorbenen Capellmeisters Carl Philipp Emanuel Bach*, Hamburg 1790, p. 38. (modern edition by Heinrich Miesner, Bach-Jahrbuch 1938, p. 128).

[3] Modern edition: C. Ph. E. Bach, *Trio in B major for flute, violin . . . and basso continuo*, arr. by Ludwig Landshoff, Leipzig [1935], Peters Edition No 4237.

C.P.E. Bach probably met the Count in 1749 when he visited Potsdam and may well have recommended his brother to him on that occasion[4]. Since 1749 was the year that this trio was written, it is more than likely that the Count is the dedicatee for more that superficial reasons, though the extent to which he may have been personally involved in the piece cannot be ascertained[5].

The original edition is in folio format and very legibly engraved. The present sonata is designated "Sonata I a 2 Violini e Basso". It follows a two page Preface and takes up 13 sides. The opening stave of the work designates the parts "Violino I", "Violino II", and "Basso".

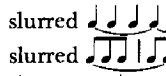
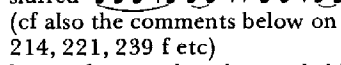
This new edition is based on a copy of the original impression held by the Bibliothèque du Conservatoire Royal de Musique in Brussels. The Editor is indebted to that library for sending photo-copies, the necessary materials for facsimile prints, and for kindly consenting to publication of the work.

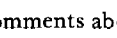
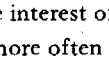
The new edition reproduces the original impression, following modern editorial and performance practice. All editorial addenda are made clear in the score by use of small print, italics, brackets or dotted lines (in the case of ties and bar-lines). Frequently the source omits the slur between an appogiatura and the main note that follows, and these alone have been tacitly added. Otherwise dotted slurs have been added only when parallel passages make their inclusion self-evident. Dynamics and other practical and articulatory indications have been made uniform and given their modern form. Insignificant errors in the placing of dynamic markings have likewise been tacitly amended. In the second movement the half-brackets used to denote triplet groupings are editorial. In the last movement the figure  (bars 8, 10, 24, 26 etc), that one would not normally expect to find in modern notation, has been retained. This is to allow the performer to choose himself between the customary reading:  or the use of triplets: or an "over-dotted" interpretation, in which the first note is played longer than written, with the remaining three notes played correspondingly shorter.

The printed edition of 1751 contains very few serious errors. The slurring, however, is in many places either imprecise or plainly wrong (and cannot in the given form have met with the composer's approval). The present edition has tried to eradicate these shortcomings. Often, though not in every case, the composer's intended reading can be clearly established by comparison with parallel passages and by bearing in mind knowledge of bowing techniques and articulation. The following readings in the printed edition have not been adopted by the present edition:

1st movement

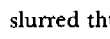
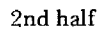
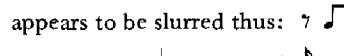
V = Violino; B = Basso

Bar	*Part*	*Source reading*
7	V II	slurred thus in the first half of bar: (cf bars 107 and 236)
63–65	V I, II	The slur in V II does not begin until the first note of bar 64. In bar 64 f the slur can be interpreted in both parts thus: (cf bars 22 f, 132 f, 153 f)
79	V II	3rd note without ♮
80 f	V II	slur appears to be (cf bar 187 f)
98	V I, II	slurred (cf bars 205 and 207)
108	V II	slurred  (cf bars 8 and 241)
187 f	V I	slurred (cf bar 80 f)
190	V II	for
209–212	V I	slurred  (cf also the comments below on bars 214, 221, 239 f etc)
241	V II	legato slur not clear, but probably only covers the first two notes (cf bars 8 and 108)
247	V I	for
266	B	Fermata placed for the note instead of the rest

In Violino I, bars 214, 221, 239 f, 245 f, 251 and 259 f and in Violino II in bars 219 and 223 the source fairly clearly gives  (cf also the comments above on bars 209–212). The present edition, in the interest of uniformity, gives the reading  that appears more often in the work and was probably intended to apply throughout.

The first movement of the sonata is not separated in the source from the second, which simply carries on along the same stave as the end of the first movement. The double bar-line in this edition is editorial.

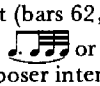
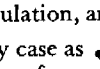
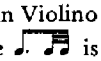
2nd movement

Bar	*Part*	*Source reading*
272	V I	for
284	V II	1st slur could be interpreted thus:
285	V II	7th note has ♮ instead of ♭
288	V II	slurred thus on third crotchet: 
289	V II	2nd half of bar: 
291	V II	dot missing for second note
295	B	dot missing for first note and in its place a quaver rest (cf bar 268)
301	V II	slurred thus for fourth crotchet:
305	B	7 missing
306 f	V II	appears to be slurred thus: 7 
308	V II	appoggiatura ♩ instead of

[4] For further information see Hannsdieter Wohlfahrt, *Johann Christoph Friedrich Bach. Ein Komponist im Vorfeld der Klassik*, Neue Heidelberger Studien zur Musikwissenschaft, ed. by Reinhold Hammerstein, Vol. 4, Berne and Munich 1971, p. 55, note 33 (= p. 246 ff).

[5] Cf H. Mersmann, loc. cit., p. 163.

6 3rd movement

The figure that first appears in the second half of bar 8, in Violino II, viz and derivations of it (bars 62, 68 etc) is for no apparent reason slurred either as  or as . It seems extremely unlikely that the composer intended alternation betweeen these two modes of articulation, and the present edition presents the figure in every case as  without further comment. Both from the performer's point of view and musically this seems to be the more convincing interpretation. In bars 155, 207 and 211 in Violino I and in bars 151 and 233 in Violono II the figure  is slurred thus: . From bars 75, 79, 101, 105, however, we clearly see that in both parts the correct slurring should be .

Bar	*Part*	*Source reading*
60 f	B	The *forte* marking not given till the second note of bar 61
68	V II	dot missing from first note
82	V II	first main note without dot
85	V II	the note with articulation stroke (but cf V I, bars 59, 61, 191, 193 and V II, bars 87, 217, 219)
107	V I	notes 1–2 slurred (but cf V II and bars 81, 157, 213, 239)
136	B	𝄾 instead of 4th note (cf bars 11, 28, 120)
159	V II	slurring could also be interpreted as
172	V I	slurred thus:

For practical reasons the explanation of the programmatic element of the music, given in the original as part of the Preface, has been incorporated as footnotes in the score itself. Spelling and punctuation have been sparingly modernised, and two grammatical inflections ("verspürten" at mm and "diesen" at pp) have been corrected. At g and gg two printing errors ("als" for "aus" and "aufgehöret" for "aufhöret") have likewise been amended. Letter n appears twice in the source and also in this edition at bars 48 and 55 for the removal of the mute.

The realization of the unfigured bass is editorial; it is not intended that it should be rigidly adhered to. The realization is designed primarily for harpsichord and is based on guide-lines given by C.P.E. Bach in the 2nd section of his *Versuch über die wahre die wahre Art das Clavier zu spielen*[6] dealing with thorough-bass. The "fortepiano" whose qualities are also commended by Bach[7] would also be suitable. In keeping with performance practice of the time a violoncello (or viola da gamba or violone) should be used to reinforce the bass line.

According to the original title the trio can also be performed with the keyboard instrument taking over one of the two violin parts. In this case Bach recommends that the keyboard should take over the first violin part and not the second, "partly to retain the difference of mood between muted and non-muted passages in the part of Melancholicus, and partly on account of the many attitudes which cannot be conveyed in the way they should be on a harpsichord or clavichord".

Two further important practical points are made by the Preface. The trio is to be played "without the addition of any improvised embellishments, but just as it is written". In the first movement a rhythmic proportion should obtain, whereby a whole bar of Presto should be equal to a crotchet in the Allegretto.

The composer does not seem to have lightly exposed the work to public scrutiny. The Preface begs "in anticipation, that one should desist from mockery. . .", thus expressing the fear that works that deviate from the norms of tradition and convention and open up new territory have always been (and this is the fate of experimental music) especially prone to misinterpretation and misconception.

The work is a challenging one for the modern performer. Quite apart from the distance in time that separates him from the work, is the problem of finding the right attitude towards it. It is a serious piece and should be treated as such. But this is not to say that it should be performed without humour – in fact it requires a certain element of humour in its performance. However this should not be exaggerated and degenerate into a kind of comic turn. In performance one must remain aware of the work's intellectual content and not merely "guy it up". It may well be that Bach intended something more than a merely musical delivery of the work, but envisaged that the listener should follow the music with some kind of explanatory text as well.

The present edition of the Trio appears in conjunction with a performance of the work as part of the chamber music programme of the Johann Sebastian Bach Summer Academy, held in Stuttgart in 1980.

Göttingen, Spring 1980
Klaus Hofmann (Herbipol.)
Translation by Derek McCulloch

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[6] Berlin 1762; facsimile edition, ed. by Lothar Hoffmann-Erbrecht, Leipzig 1969, Breitkopf & Härtel.

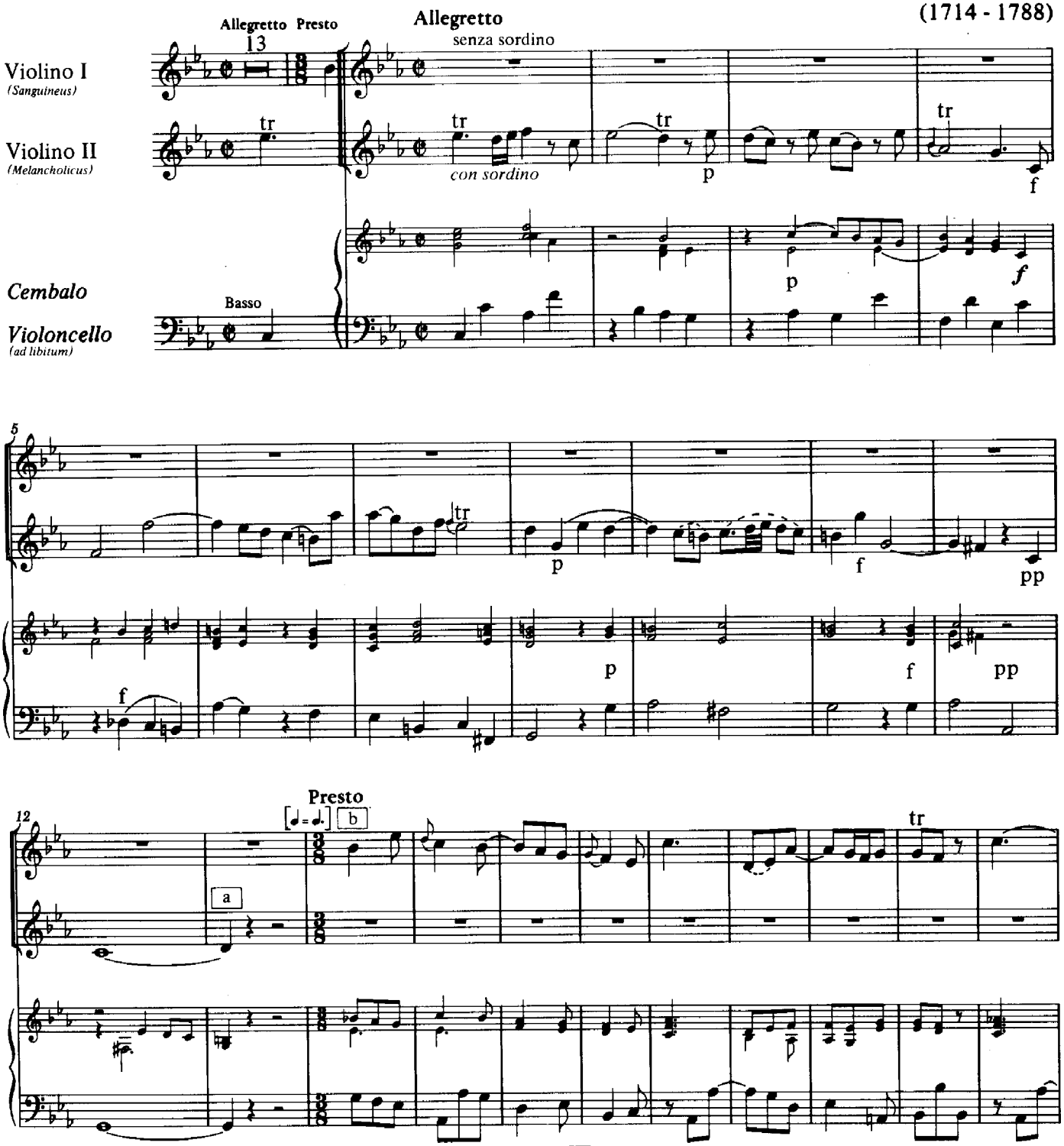
[7] Introduction § 6 and Chapter 29 §§ 5–6

Sonata c-moll

"Sanguineus und Melancholicus"

1.

Carl Philipp Emanuel Bach
(1714 - 1788)



[a] Bedeutet, wegen des halben Schlusses in der Quinte, eine Frage, ob der Sanguineus mit dem Melancholicus hierinne einig sei. Jener aber gibt [b] durch die Verschiedenheit des Zeitmaßes sowohl als durch den ganzen Inhalt der Antwort und noch überdem durch den Anfang in einem ganz andern Ton deutlich gnug zu erkennen, daß er ganz anderes Sinnes sei.

[a] Means that with the half-close in the dominant Sanguineus is asked whether or not he agrees here with Melancholicus. The former, however, [b] by the change of rhythm and the whole nature of his reply, as well as by the key-change at the opening, makes it quite clear that he is of a different opinion.

Aufführungsdauer/Duration: ca. 20 min.
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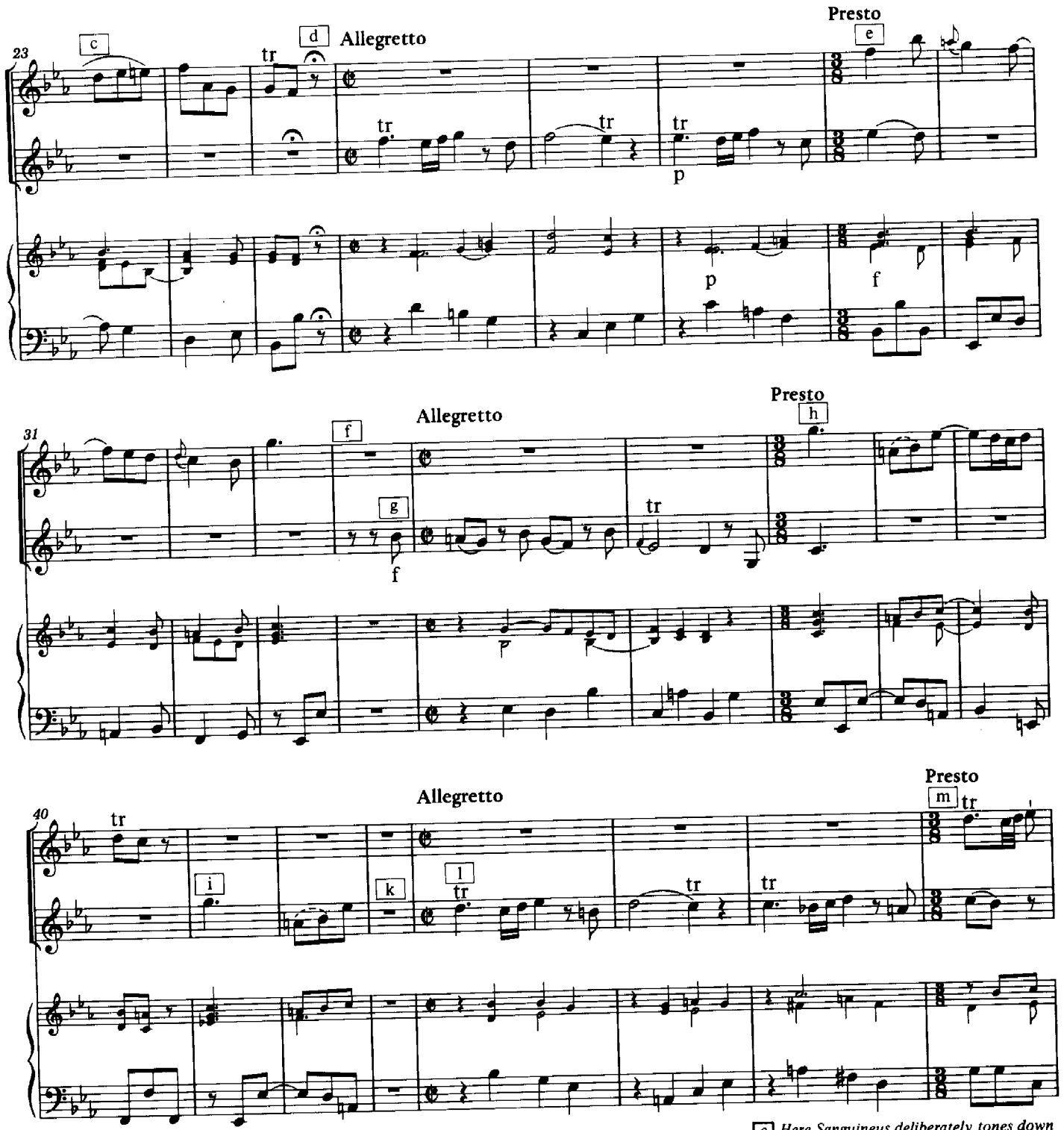
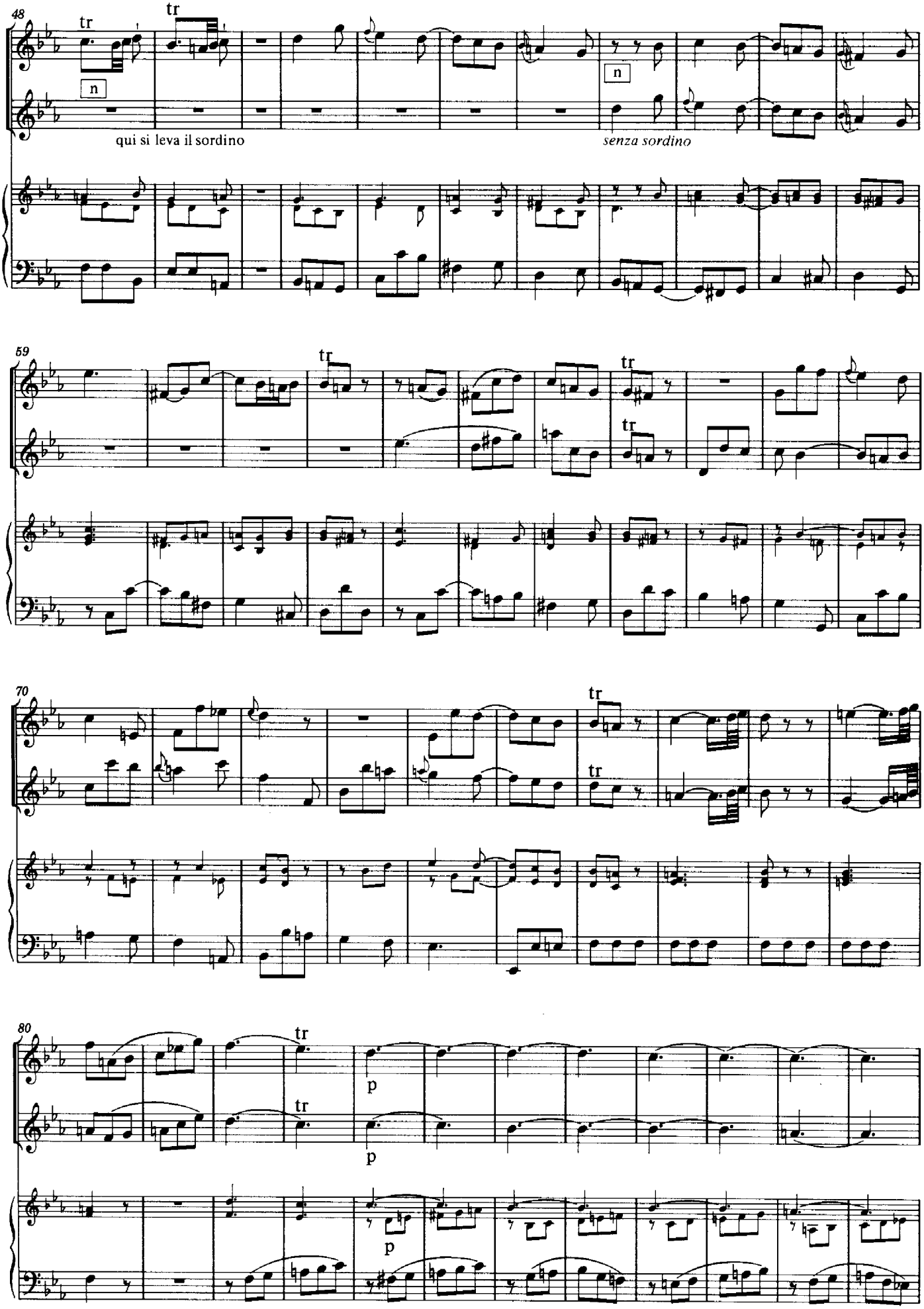
Herausgeber und Generalbaßbearbeiter:
Klaus Hofmann (Herbipol.)



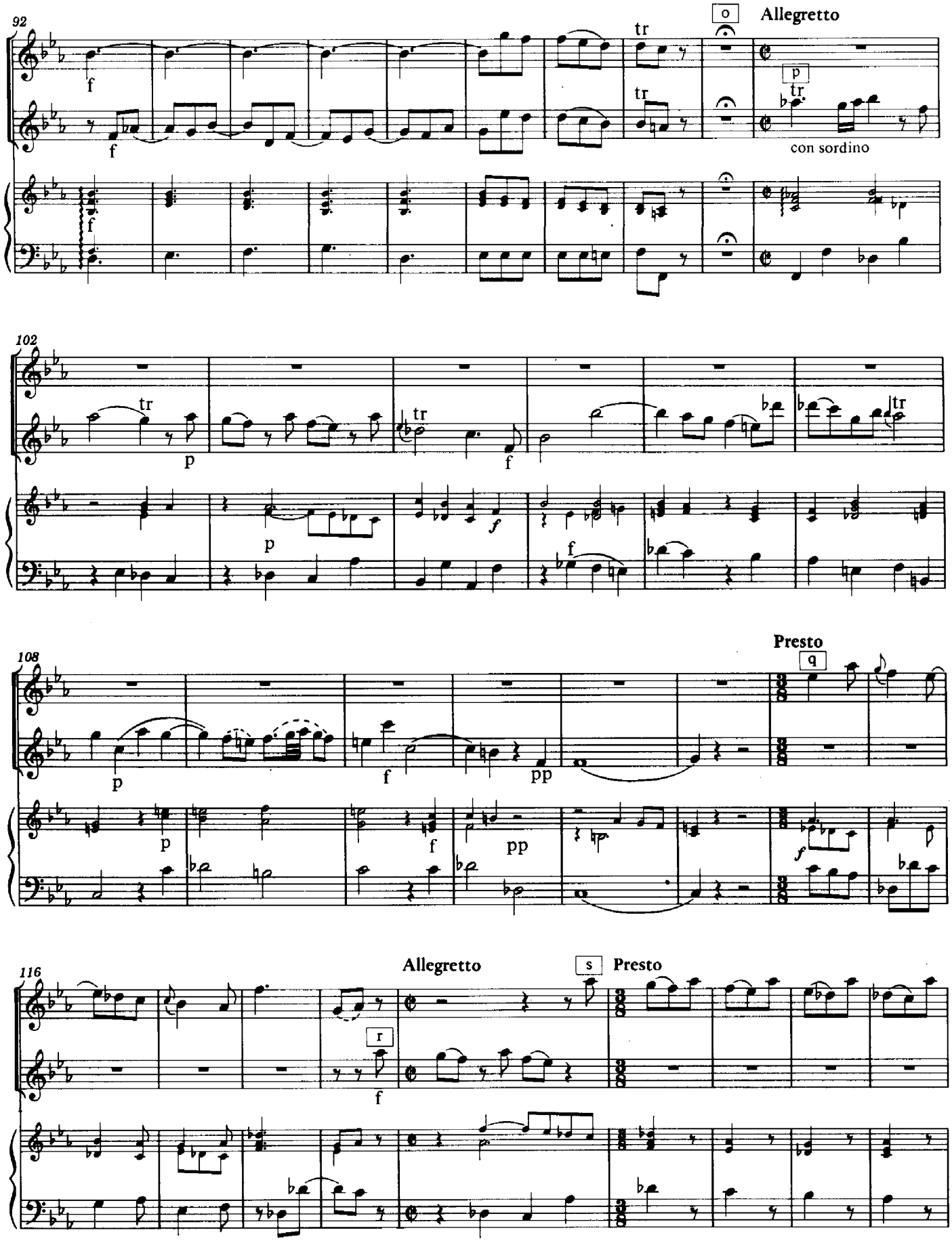
c Hier verliert der Sanguineus mit Fleiß etwas von seiner Munterkeit, um den Melancholicus desto eher zu locken; welcher aber in der Folge hierinnen die Gelegenheit findet, mitten in seiner anscheinenden Bekehrung wieder in seine alte Schwermut zu verfallen. d Hier ist wieder eine Frage durch die Quinte; wobei man durch eine kleine Generalpause den andern gleichsam hat ermuntern müssen, auf diesen ihm unangenehmen ganzen Inhalt und die vorgelegte Frage zu antworten. e Der Sanguineus fällt dem andern, welcher bei seiner Meinung bleibt, aus Ungeduld ins Wort und wiederholet seinen Satz. f Der Sanguineus bricht hier fragend ab, ob der andere das noch Fehlende fortsetzen wolle; g welcher aber anstattdessen aus seinem Hauptsatze ein Stück unterschiebt. h Der Sanguineus ist ungewiß, ob der Melancholicus aus Bosheit oder Unwissenheit oder Vergessenheit dieses getan habe; deswegen zeiget er ihm noch einmal, jedoch mit einer Bitterkeit, da er ihn abermals nicht ausreden läßt, wie er hätte antworten sollen. i Der Melancholicus fängt hier an, etwas nachzugeben und gehörig zu antworten, wie er es schon oben hätte tun sollen. k Dieser sauere, obschon ganz kleine Schritt kostet dem Melancholicus eine Generalpause, um auszuruhen und l wieder zu sich selbst kommen zu können. m Der Sanguineus fällt wieder ins Wort und spottet des andern, indem er ihm seine Gedanken lächerlich nachmacht.

c Here Sanguineus deliberately tones down his joviality, as a means of persuading Melancholicus, who in the following notes finds the opportunity, in the middle of his apparent conversion, to fall back into his former melancholy. d Again we have a question by means of the dominant, and in the general pause he has, as it were, to cheer up the other, in order to reply to the whole nature of things that he finds disagreeable and to answer the question posed. e Sanguineus impatiently replies to the other, who remains unchanged in his views, by restating his case. f Sanguineus breaks off at this point, asking the other if he would like to supply what is missing; g but he instead interpolates a bit of his own hypothesis. h Sanguineus is unsure whether Melancholicus was motivated in so doing by malice, ignorance or forgetfulness; and so he shows him again, with some bitterness however, for he has resisted persuasion twice, the response he should have given. i Melancholicus begins at this point to give in a bit and answer in the correct manner that he should have used before. k This most difficult though very small step forces Melancholicus into a general pause, to recover and l return to himself again. m Sanguineus speaks again, mocking the other by comically imitating his thoughts.



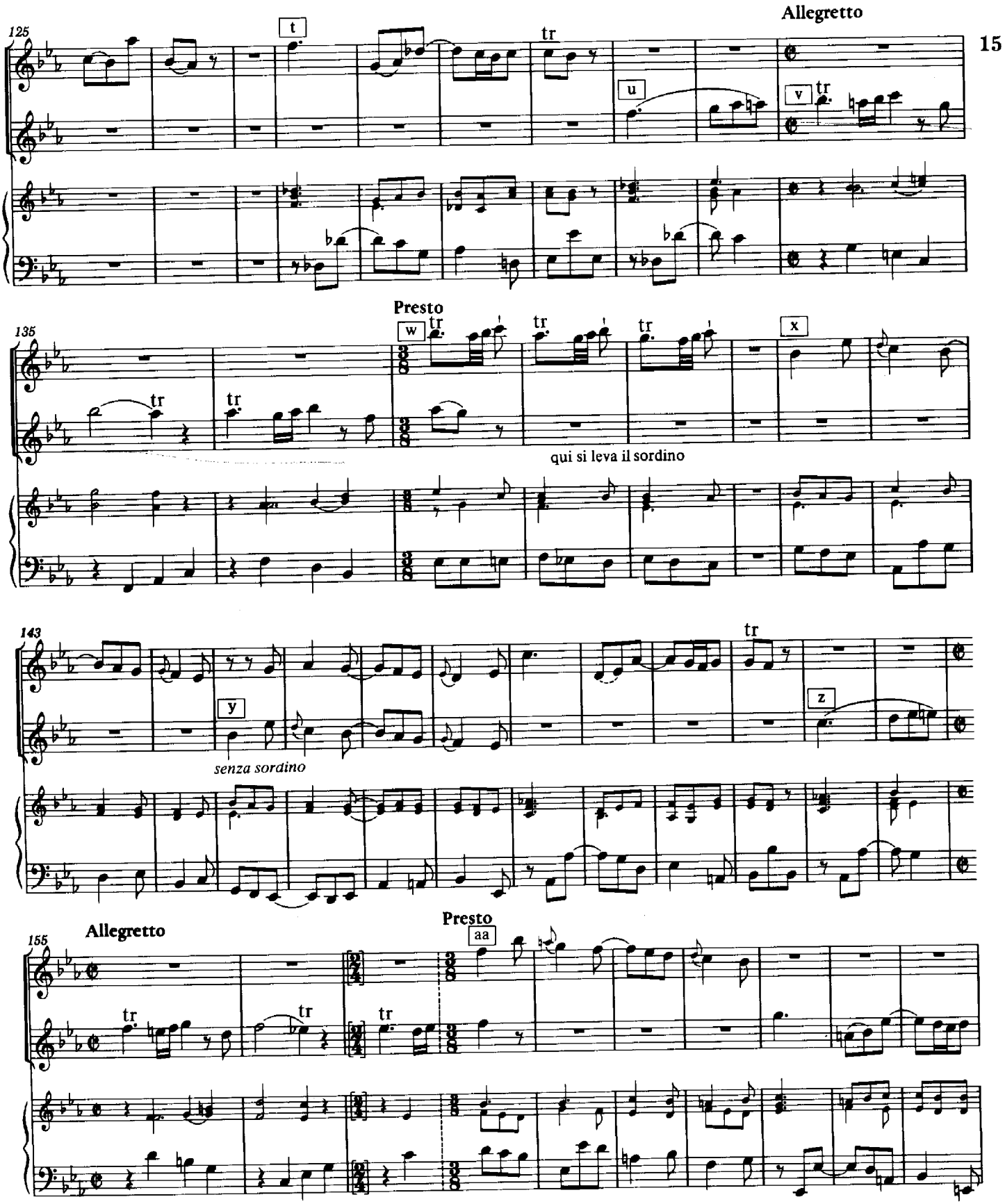
n Hier nimmt der Melancholicus den Dämpfer ab und folgt dem andern.

n *Here Melancholicus takes off the mute and follows the other.*



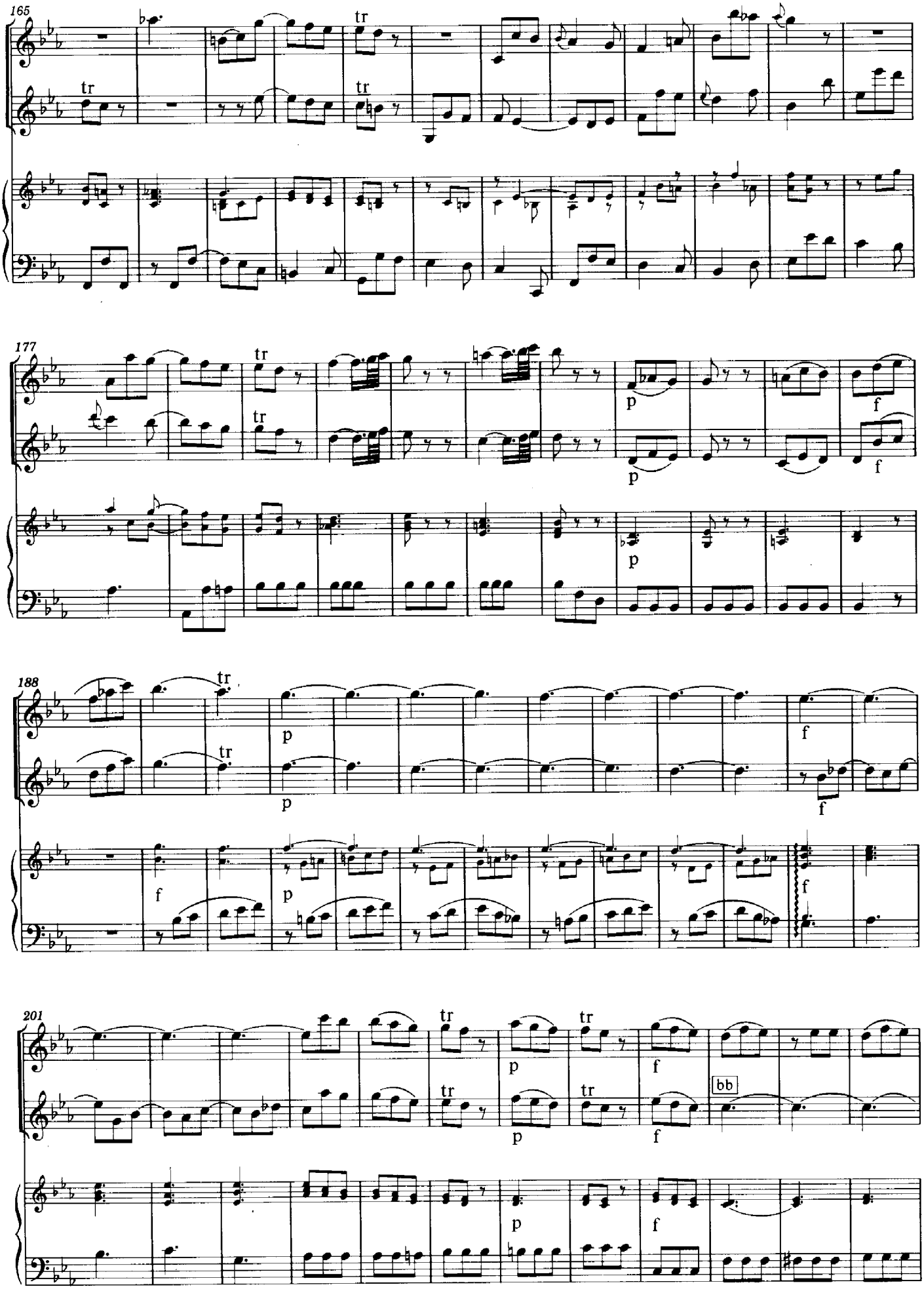
o Bei dieser Generalpause erwartet der Sanguineus, daß der andere auch einmal den Vortrag tun solle, welcher aber p dadurch die Gelegenheit ergreift, wieder in seine Traurigkeit zu verfallen. q Zeigt abermals eine ganz widrige Antwort des Sanguineus auf die vorgelegte Frage. r Der Melancholicus ersetzt das hier Fehlende wieder, und zwar ganz hitzig, mit einem Stück von seinem Satze. Darüber wird s der Sanguineus böse und wiederholet auf eine spöttische Weise des Melancholicus Antwort durch eine ganze Oktave.

o At this general pause Sanguineus expects that the other will take up first, but he p takes this opportunity of reverting to his melancholy. q Shows yet again a quite contrary answer by Sanguineus to the question posed. r Melancholicus provides here what is missing again, but this time quite heatedly, with a snippet of his own hypothesis. At this s Sanguineus becomes riled and ridicules Melancholicus' reply by repeating it and taking it through a full octave.



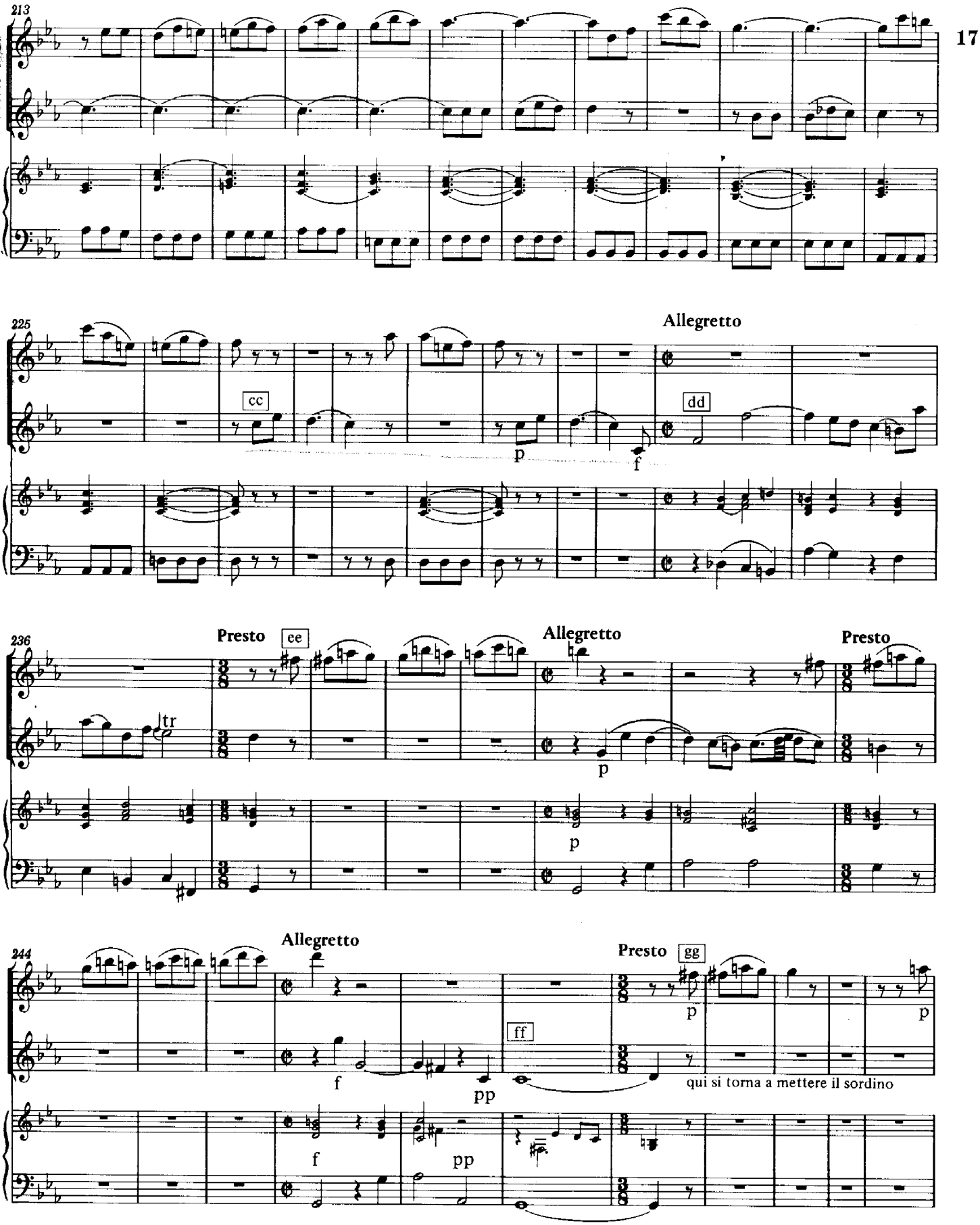
Sogleich aber tut er nach einer kleinen Generalpause [t] einen neuen Vortrag, worauf der Melancholicus [u] ganz recht antwortet, aber eben dadurch [v] gar bequem in seine Melancholie übergeht. [w] Hier versucht der Sanguineus, weil es ihm oben gelungen war, noch einmal, den Melancholicus durch Ehrgeiz auf seine Seite zu ziehen, indem er ihm seine Gedanken lächerlich macht. [x] Er ladet ihn aufs neue ein, und der Melancholicus [y] folgt ihm, ohne sich des Dämpfers zu bedienen, bis ihn [z] derselbe Gedanke, welcher ihn schon oben einmal wieder umlenkte, aufs neue in seine Schwermut verfallen läßt; woraus ihn aber der aufgebrachte Sanguineus sogleich durch seinen [aa] Vortrag glücklich zu reißen weiß.

However, after a short general pause [t] he starts again, upon which Melancholicus responds correctly [u], but in so doing slips [v] easily back into his melancholy. [w] Here Sanguineus, having previously achieved success by this means, plays on Melancholicus' sense of honour to persuade him to his point of view, by scoffing at his ideas. [x] He invites him once again, and Melancholicus follows him [y], without using the mute, until [z] the same thought that had once distracted him already, causes him to revert to his melancholy; the alert Sanguineus, however, is quick to draw him out of it with his response [aa].



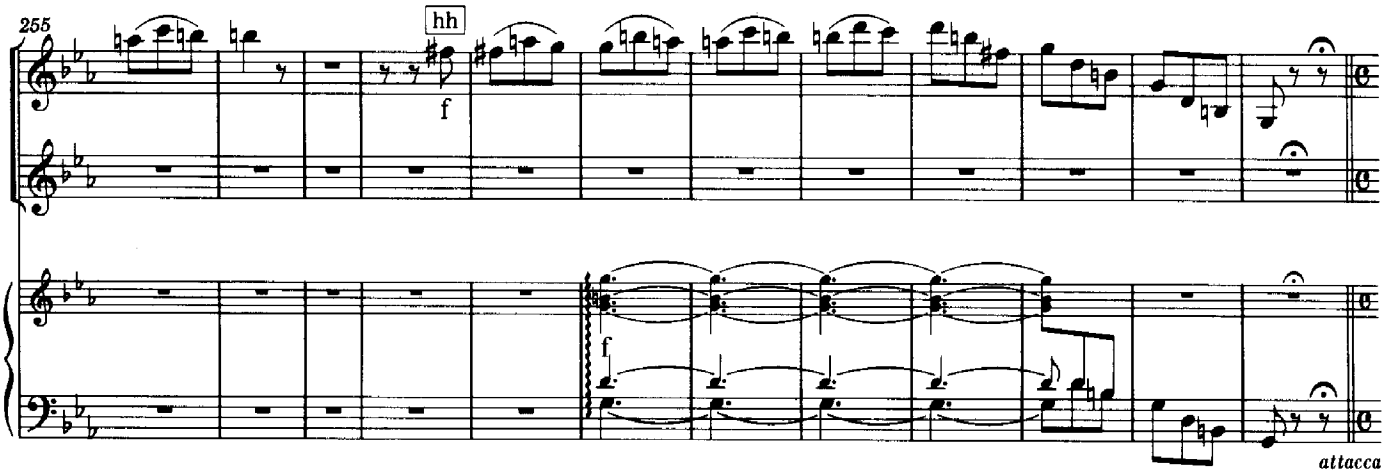
bb Hier wird ihre Unterredung etwas matt, indem der Sanguineus aus Gefälligkeit etwas von seinem Feuer verliert.

bb *Here the dialogue says somewhat, because Sanguineus has become complacent and lost some of his fervour.*



Aber eben diese Schmeichelei gibt cc zu einer neuen Schwermut Gelegenheit, welche sich auch dd hier vollkommen äußert, worüber der Sanguineus ee lachet und spottet. In dieser Verfassung bleiben sie beide, bis ff der Melancholicus ganz tiefsinnig und finster einschläft; da alsdenn gg der Sanguineus fortfährt, sich drüber lustig zu machen, doch zu zweienmalen aufhöret und lauret, ob der Melancholicus sich wieder melden möchte, und da man nichts spüret,

But this flattery itself cc gives rise to renewed melancholy, which is perfectly expressed here dd provoking Sanguineus to laughter and scorn ee . Thus the two of them remain until Melancholicus ff in most sombre mood falls into profound sleep. Then gg Sanguineus continues to poke fun at this, though stopping twice and listening whether Melancholicus is going to respond, and hearing nothing



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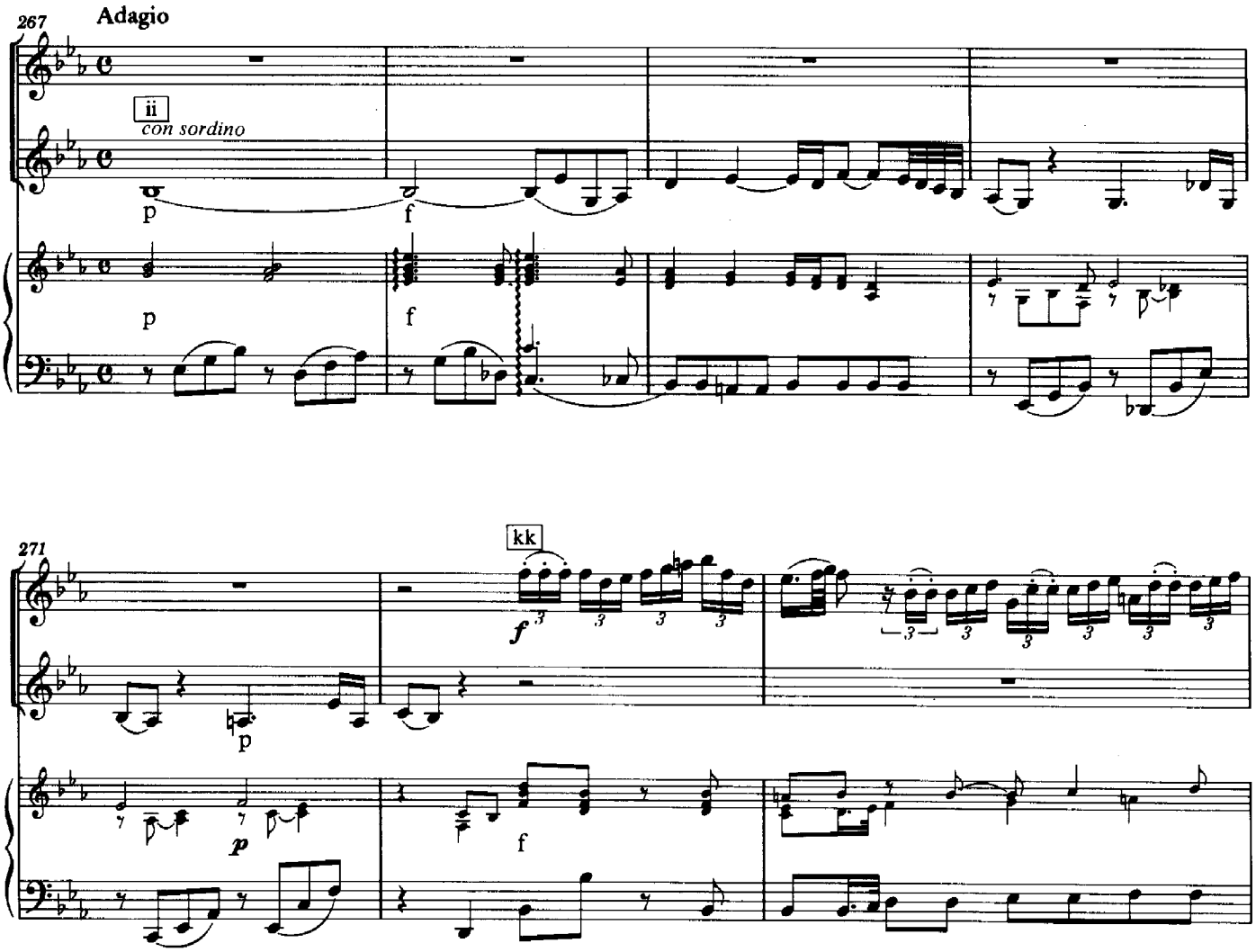
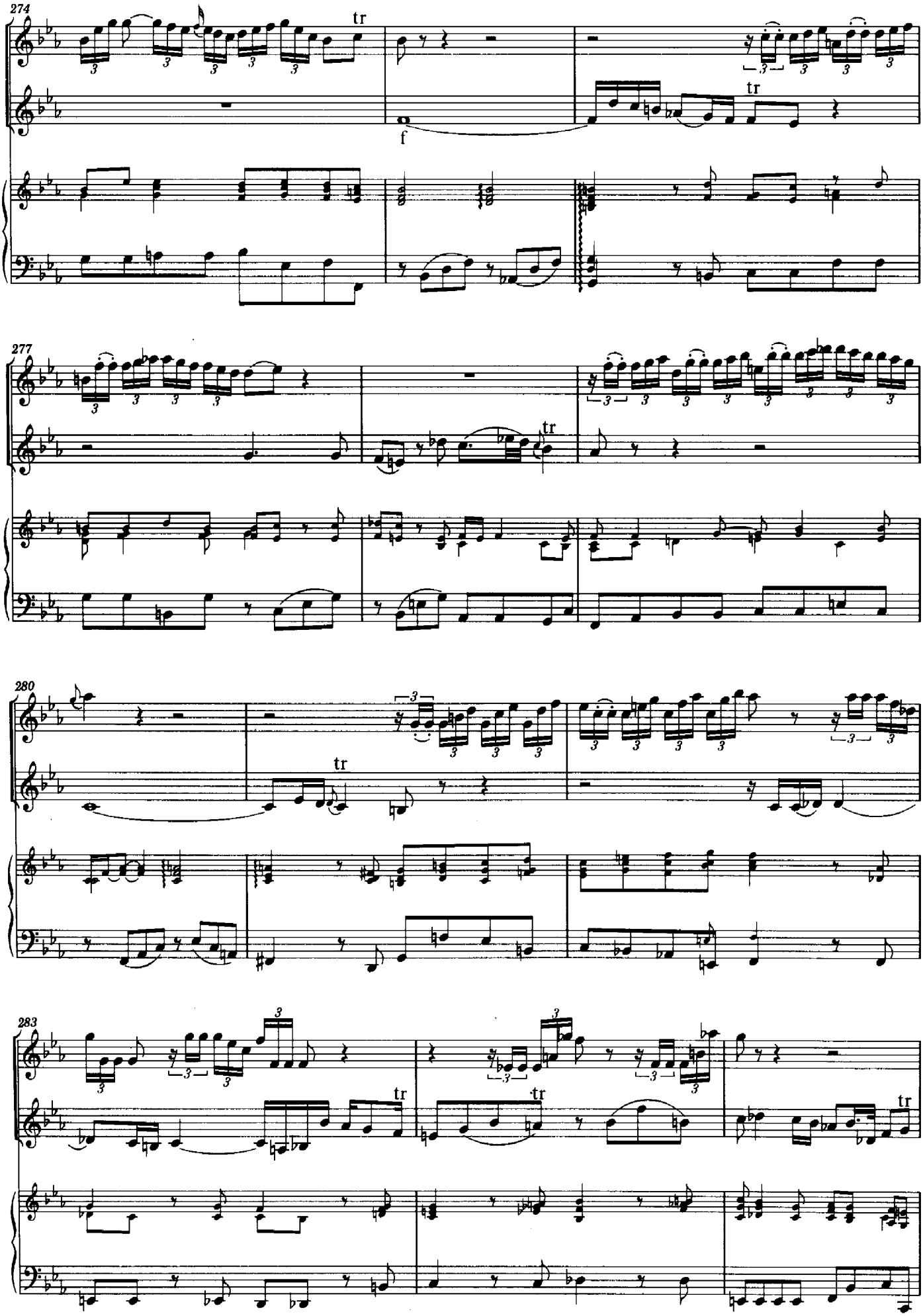


hh bis ans Ende sich darüber belustiget. ii Hierauf fängt alsobald der Melancholicus an zu brummen und läßt sich durch lauter tiefsinnige Vorträge wieder hören. Hierüber kk spielet und tändelt der Sanguineus. Dieses beides geht teils wechselweise, teils zusammen so fort, bis der Sanguineus, da er sieht, daß dadurch nichts herauskommt,

continues hh to make fun until the end. ii At this point Melancholicus starts mumbling to himself, making only profound utterances. kk Sanguineus replies in playful, frivolous manner. The two continue, sometimes in alternation and sometimes together, until Sanguineus comes to the realization that nothing can come of it.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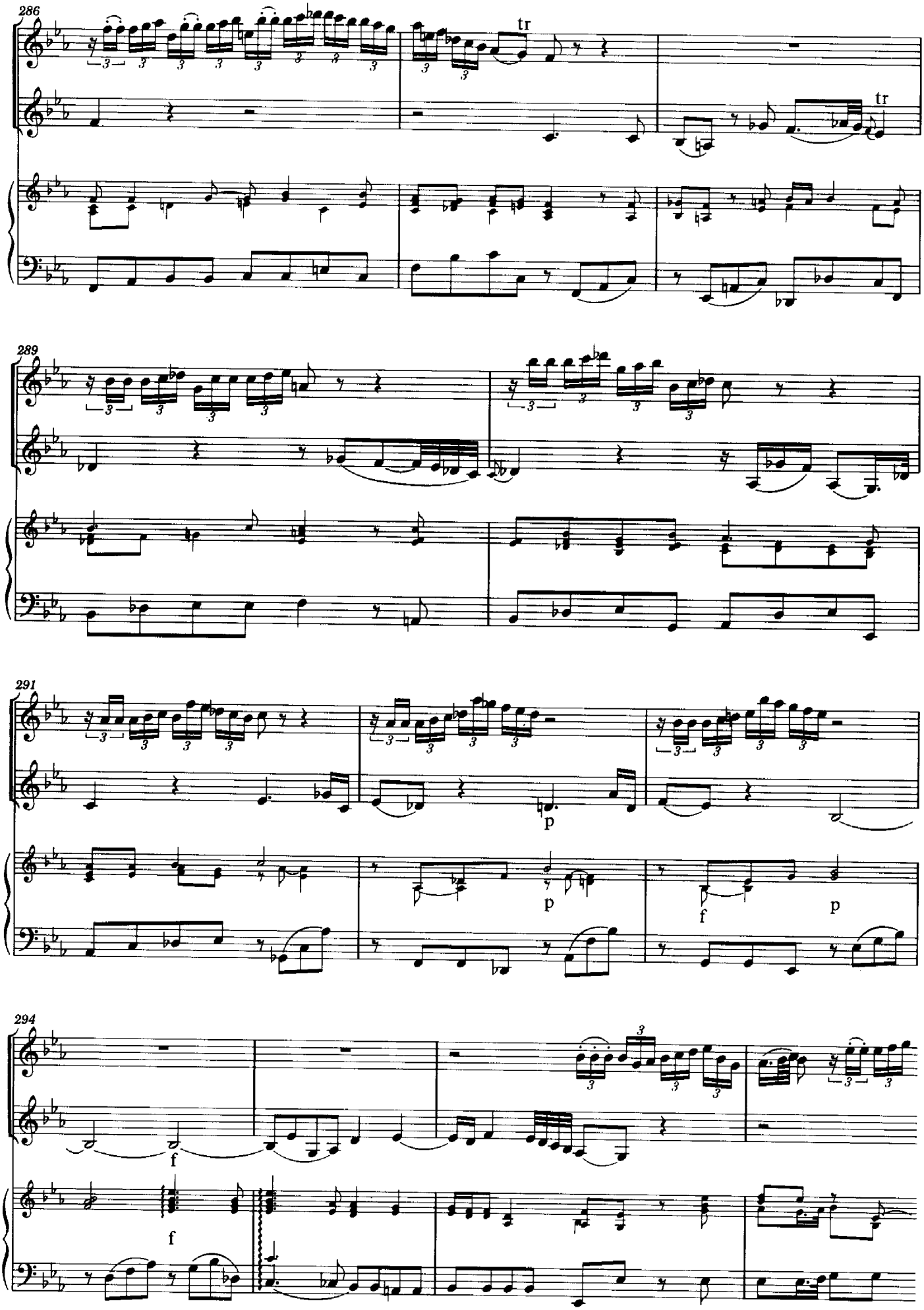
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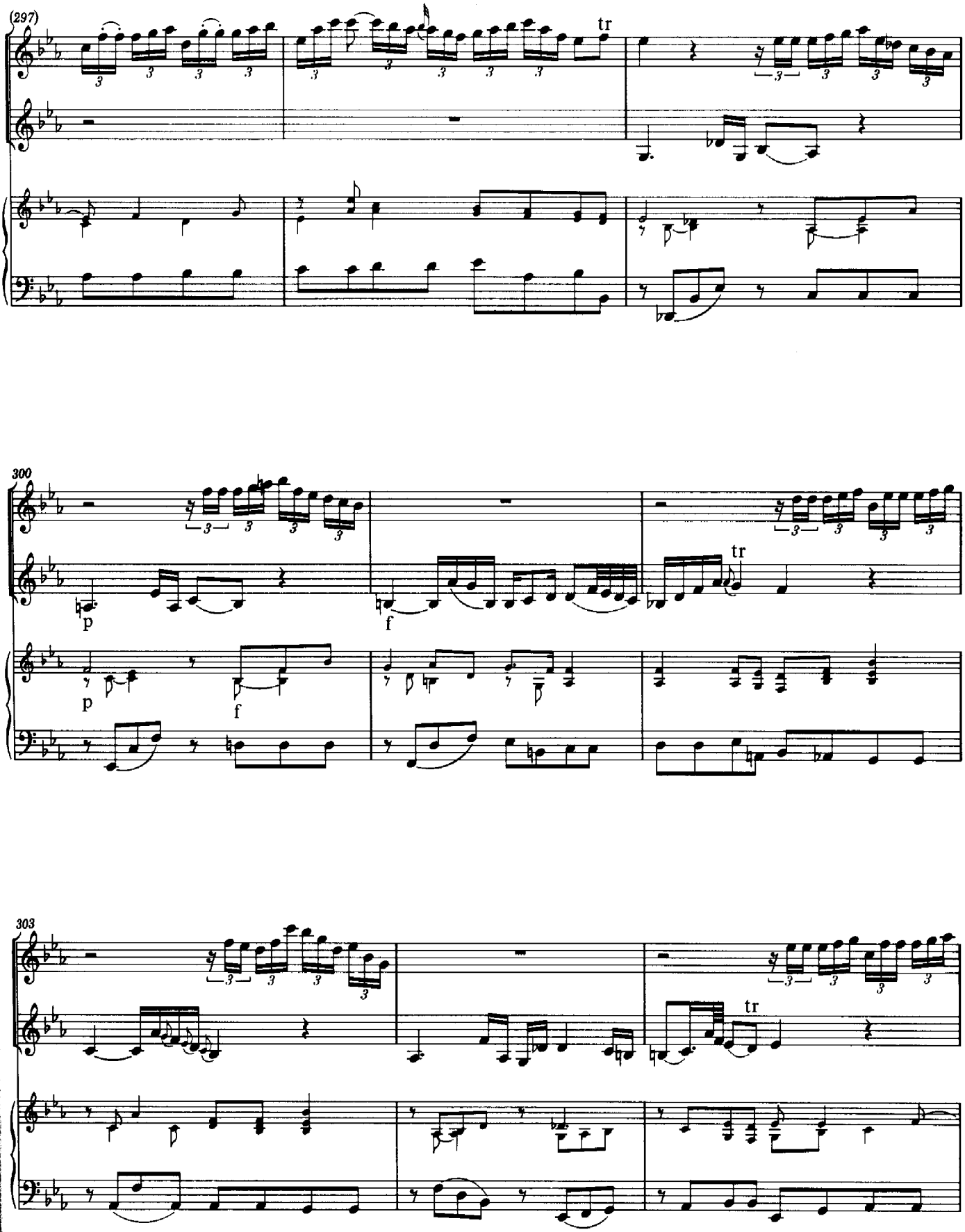
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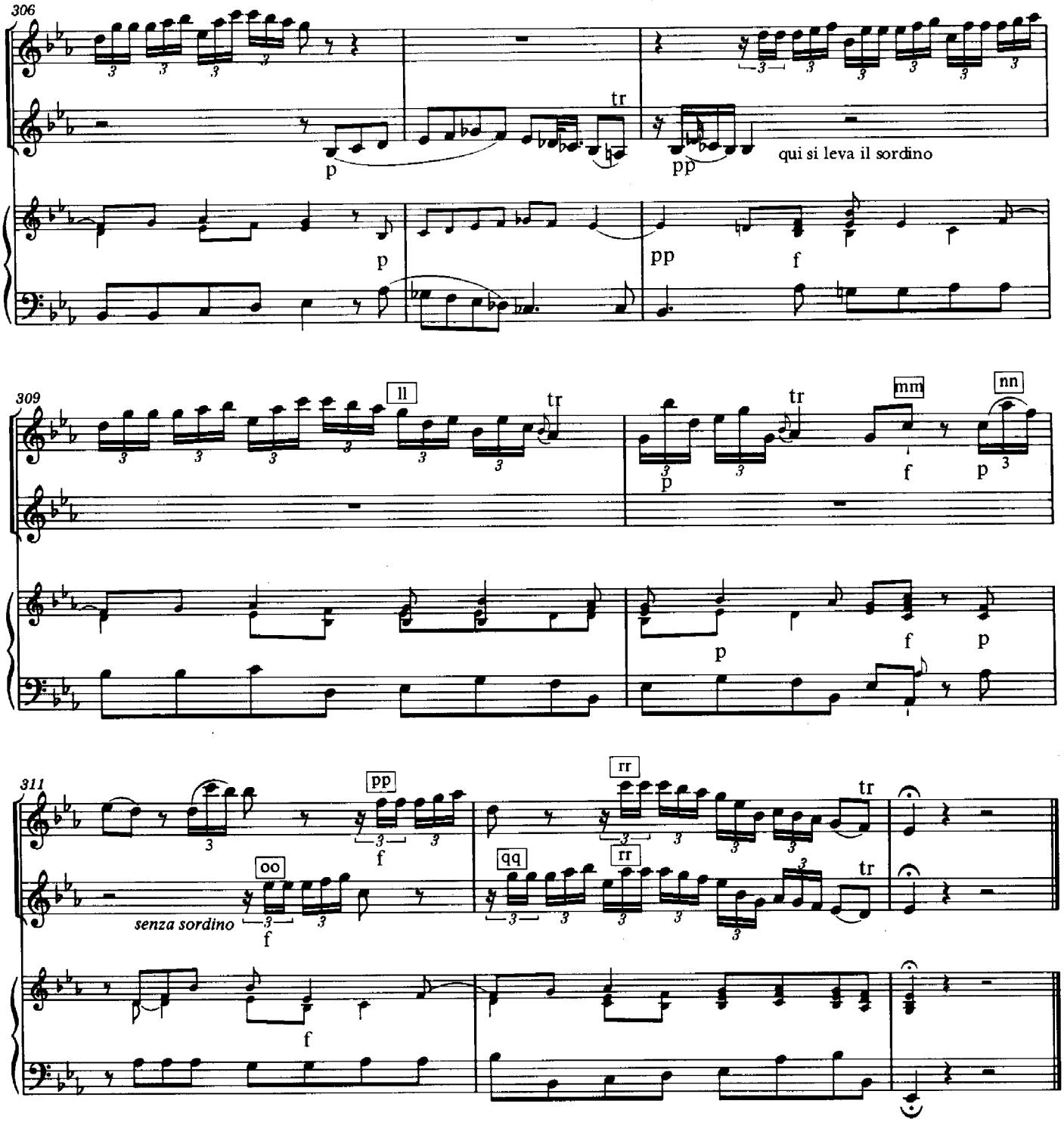
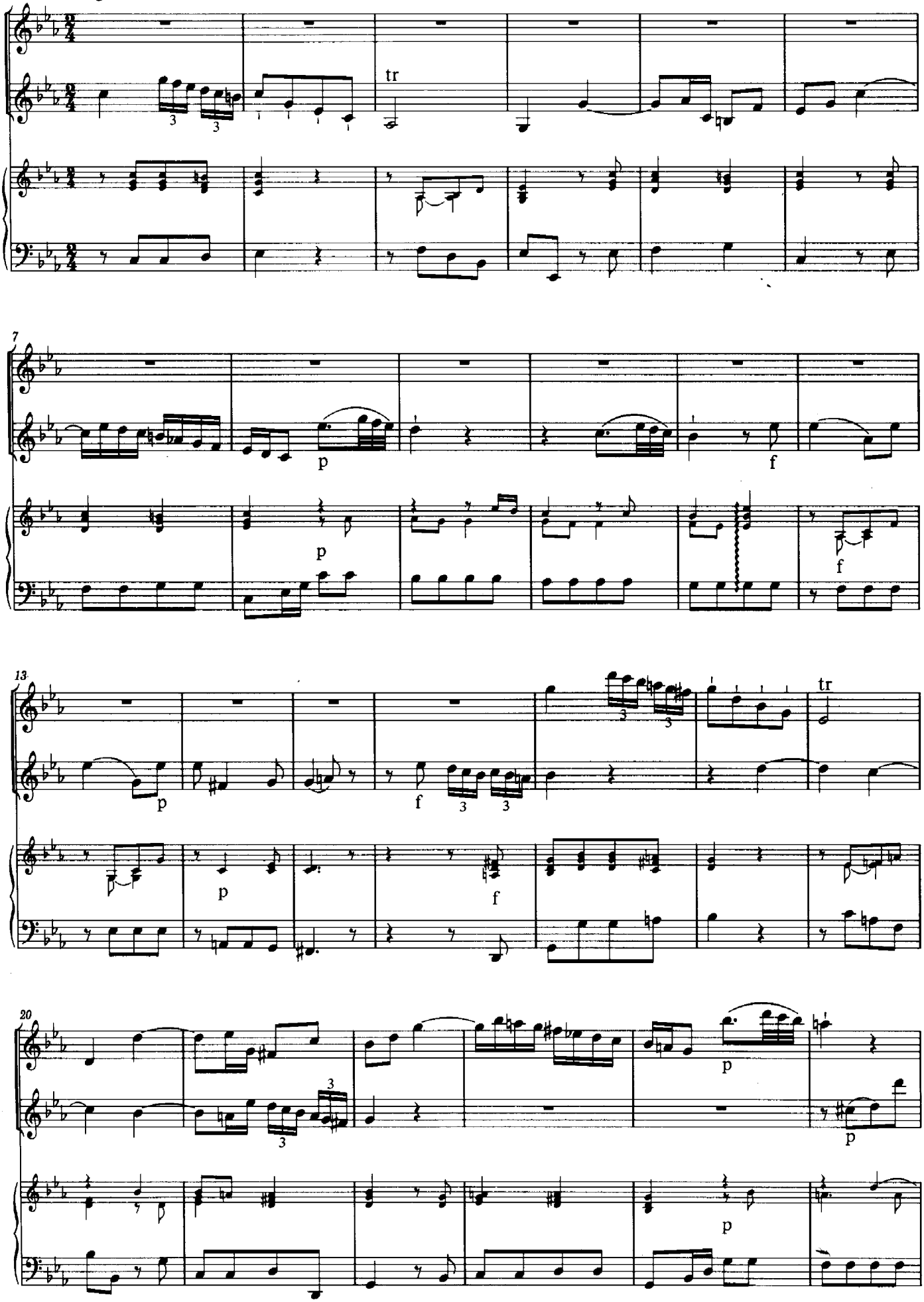
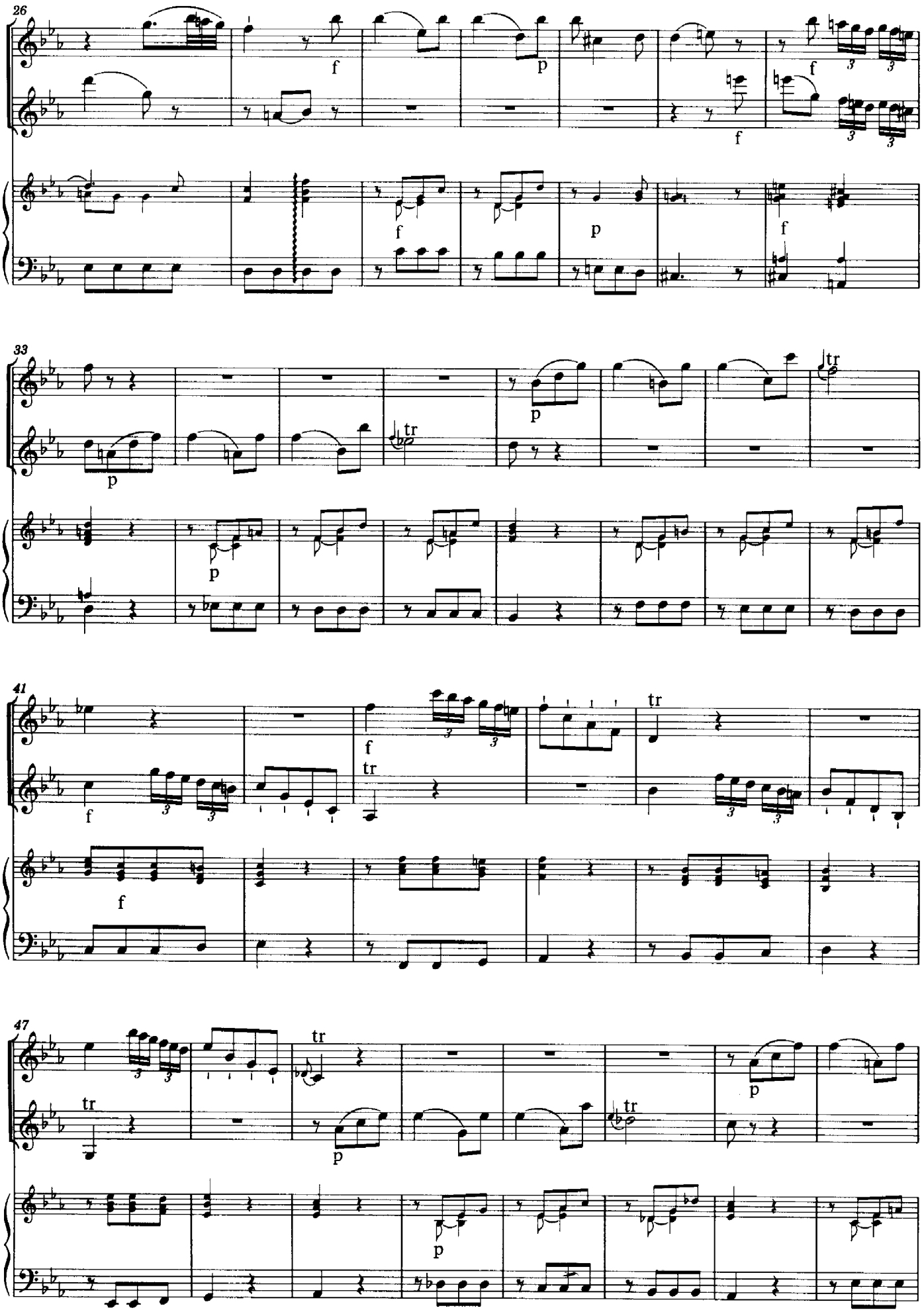


ll sich aufs Bitten zu legen anfängt, um den andern auf seine Seite zu bewegen; ihn auch einmal mm hart anredet; nach verspürtem Stillschweigen aber nn wieder aufs neue bittet; da denn oo der Melancholicus sich bewegen läßt und dadurch, daß er von sich selbst des andern Satz anfängt, zu erkennen gibt, daß er nunmehro anderer Meinung sei. Dieses macht sich der Sanguineus zunutz und fährt pp mit diesem angefangenen Gedanken fort; welchen qq der Melancholicus, um seine Standhaftigkeit zu zeigen, noch einmal wiederholet; bis sie beide rr eben diese Idee zugleich ausdrücken und in dieser vollkommenen Einigkeit das Adagio beschließen.

and ll resorts to requests to bring the other over to his side; on one occasion mm he addresses him harshly, but realizing that this meets only with silence he nn resorts again to requests. Then oo Melancholicus allows himself to be moved and indicates by using the other's statements that he is now of a different opinion. Sanguineus avails himself of this and pp continues with this same thought, which Melancholicus qq repeats to show his stedfastness, until rr both express the same idea together and conclude the Adagio in total unanimity.

Allegro

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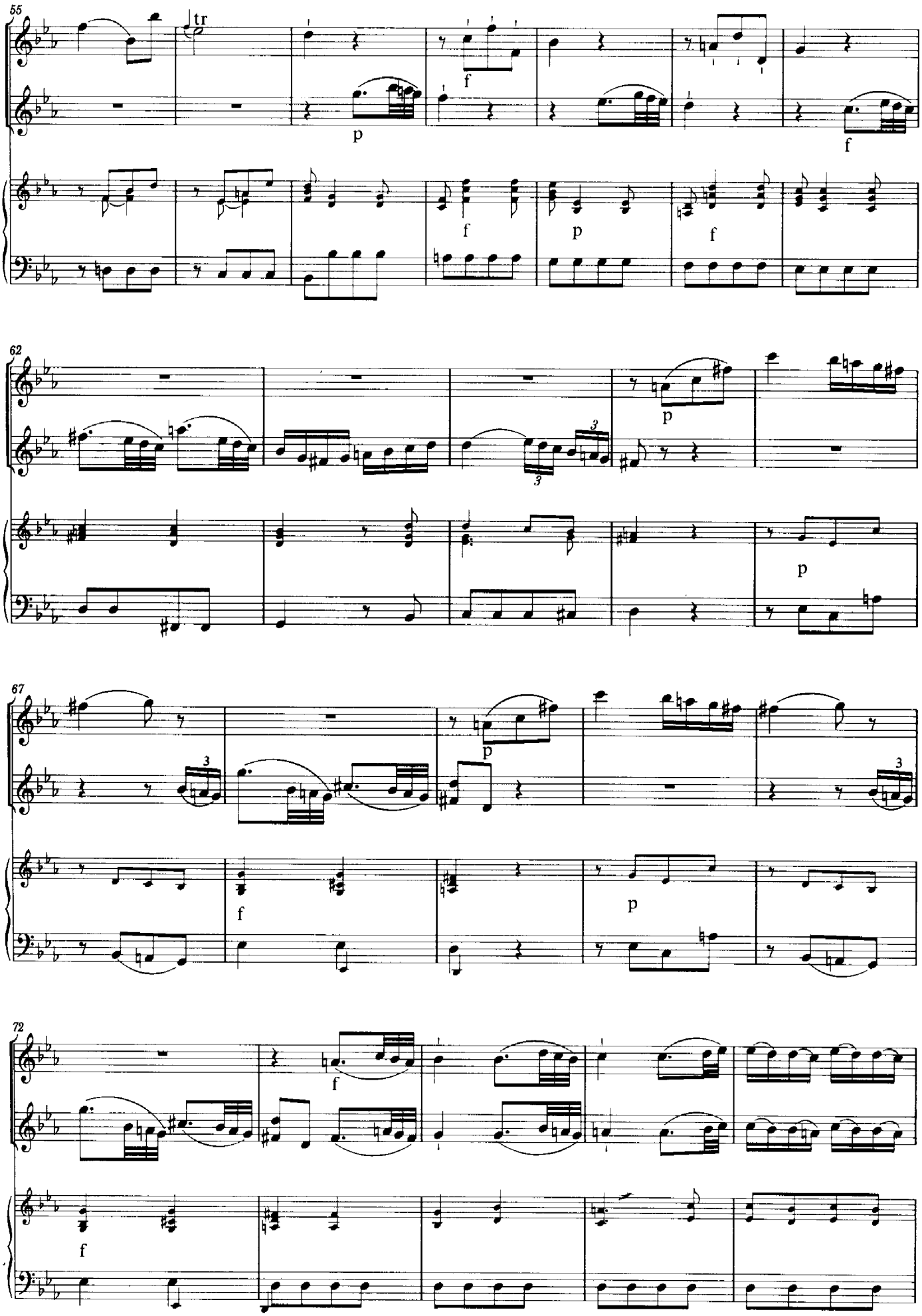
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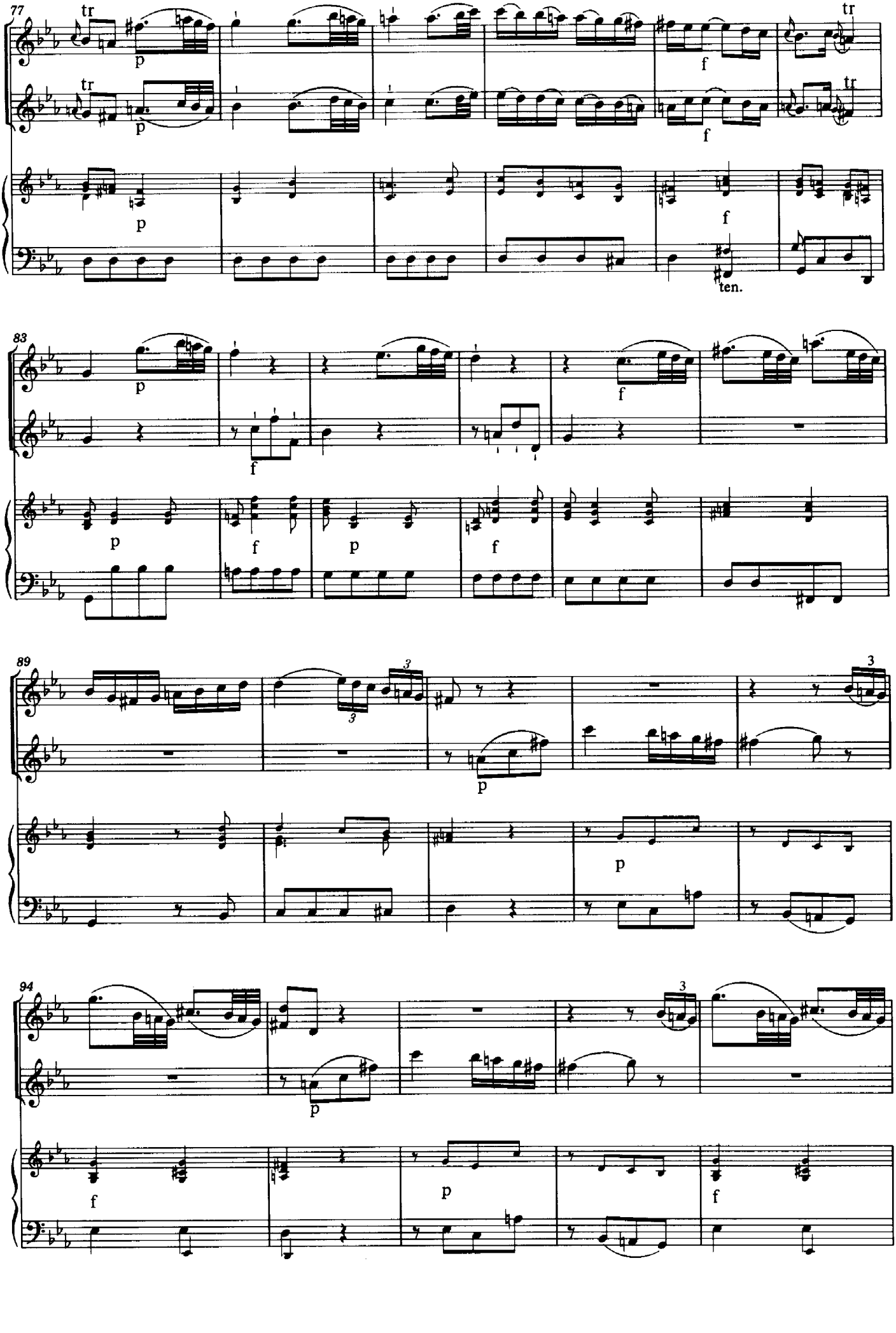
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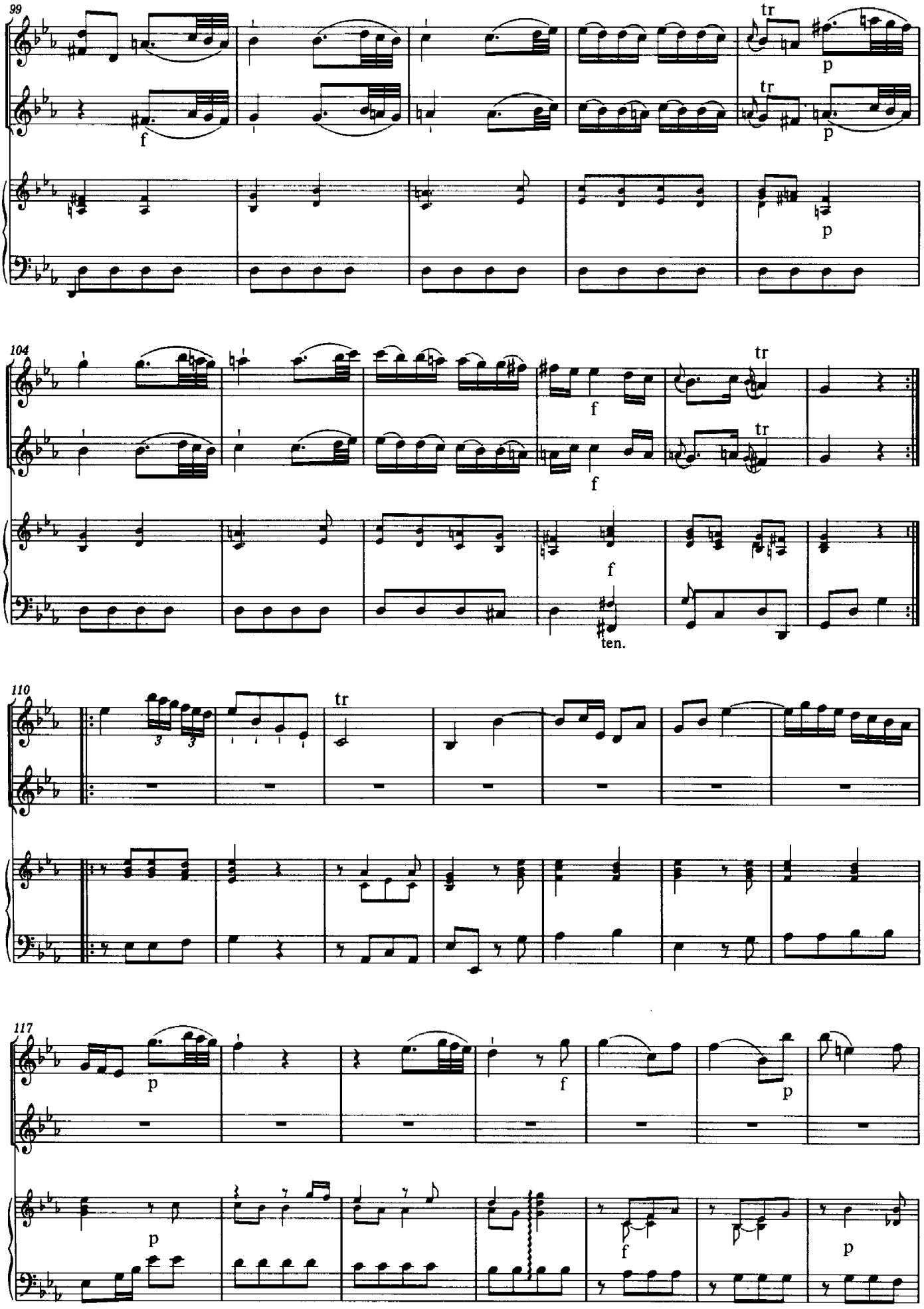
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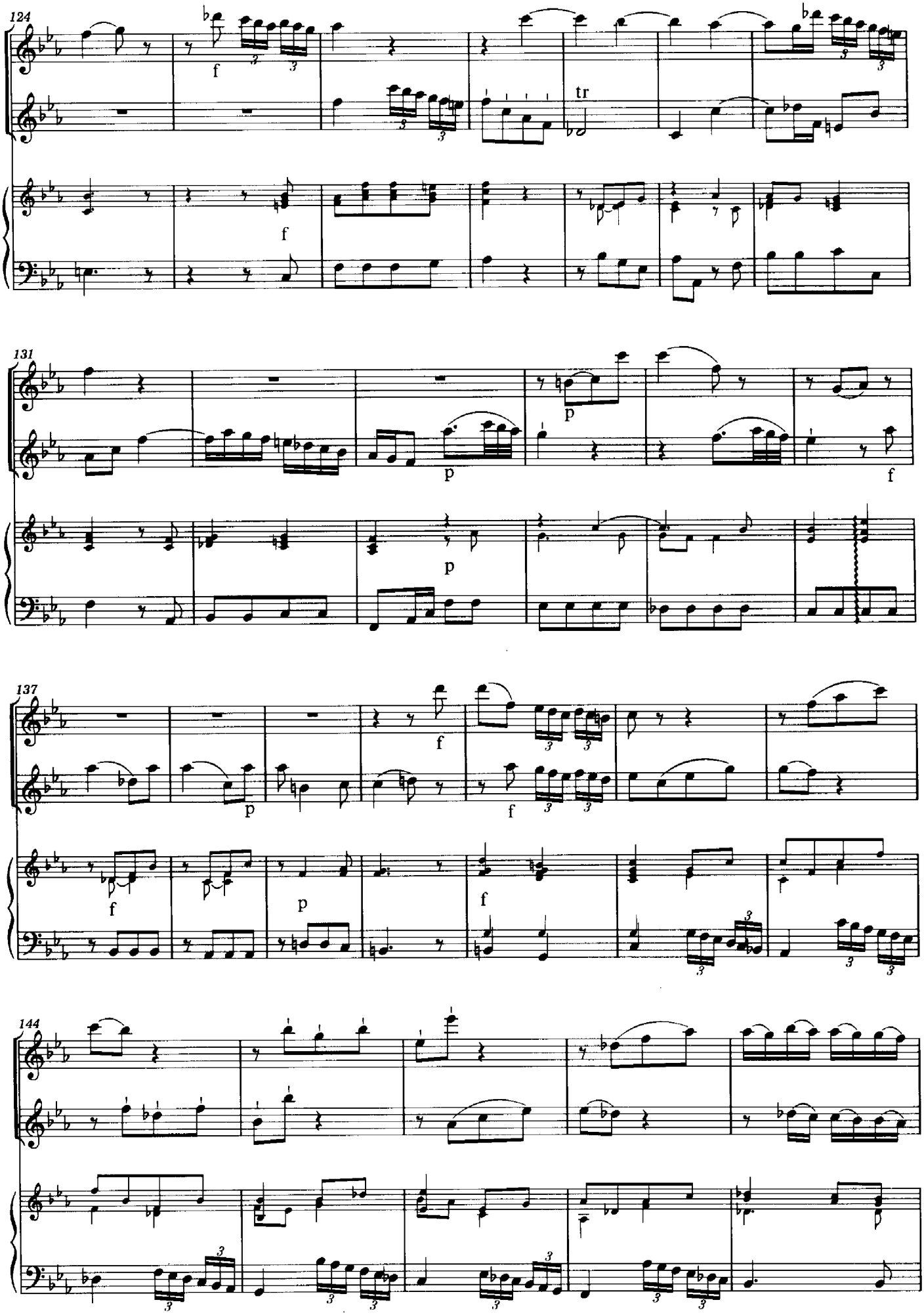
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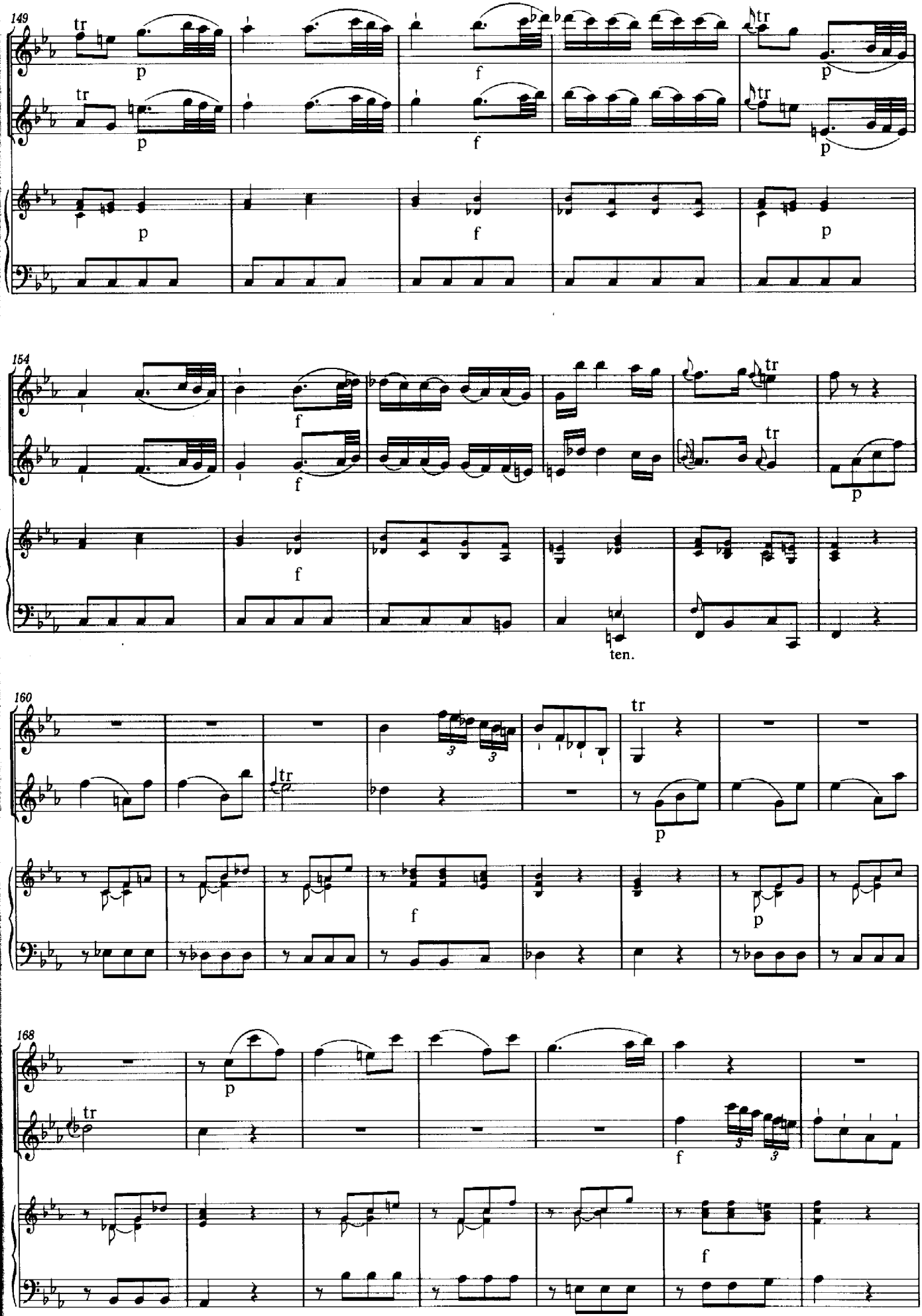
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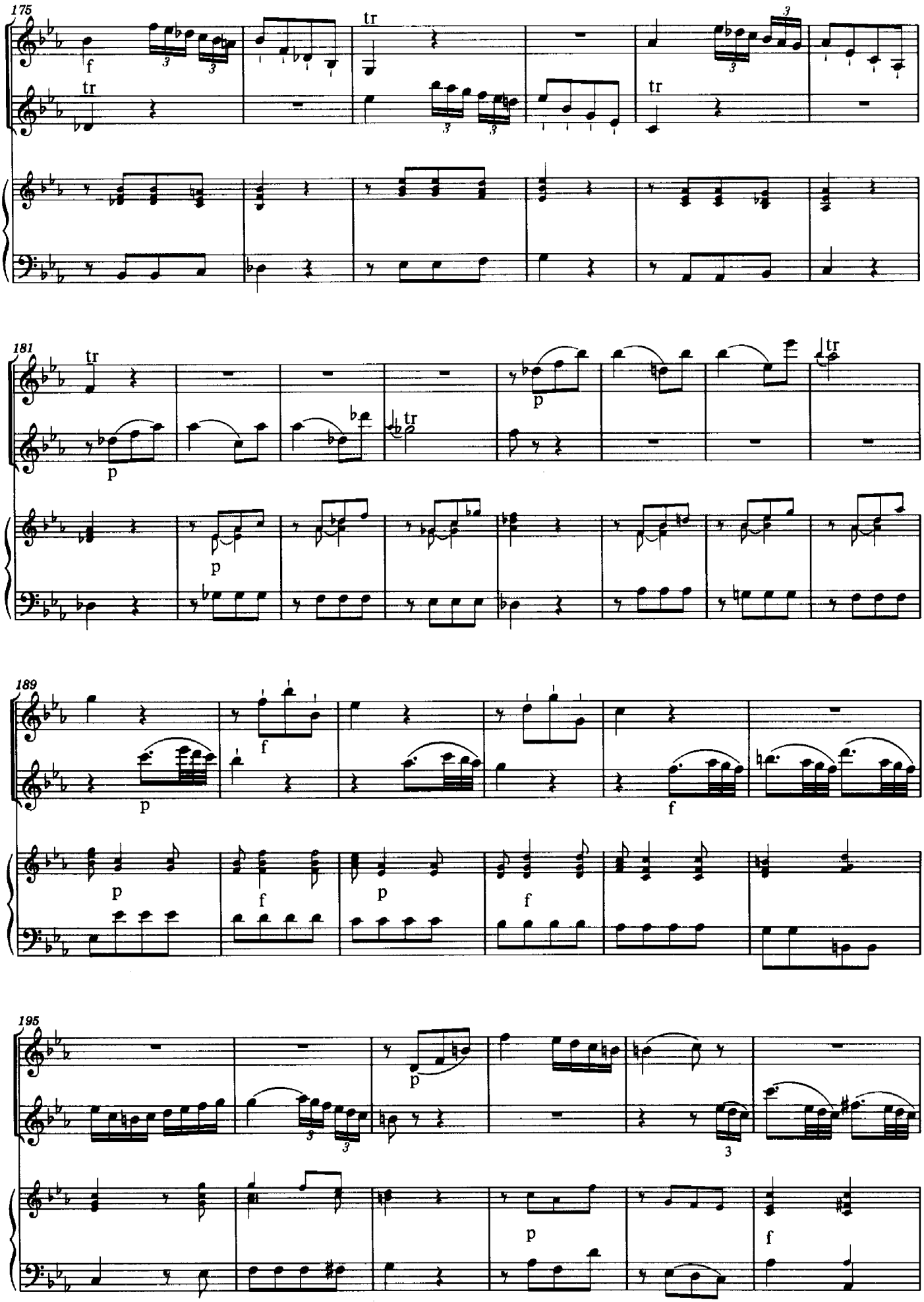
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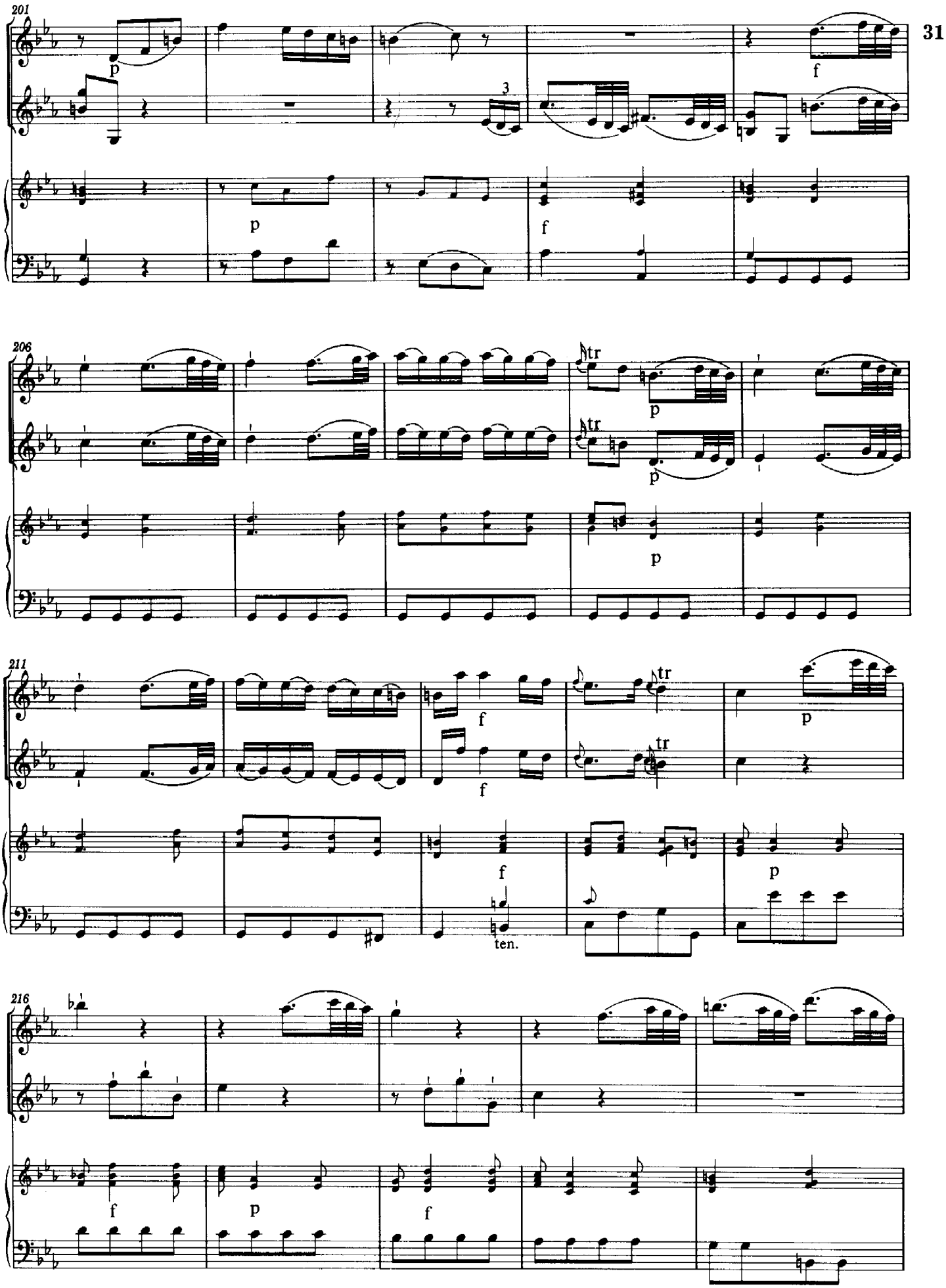
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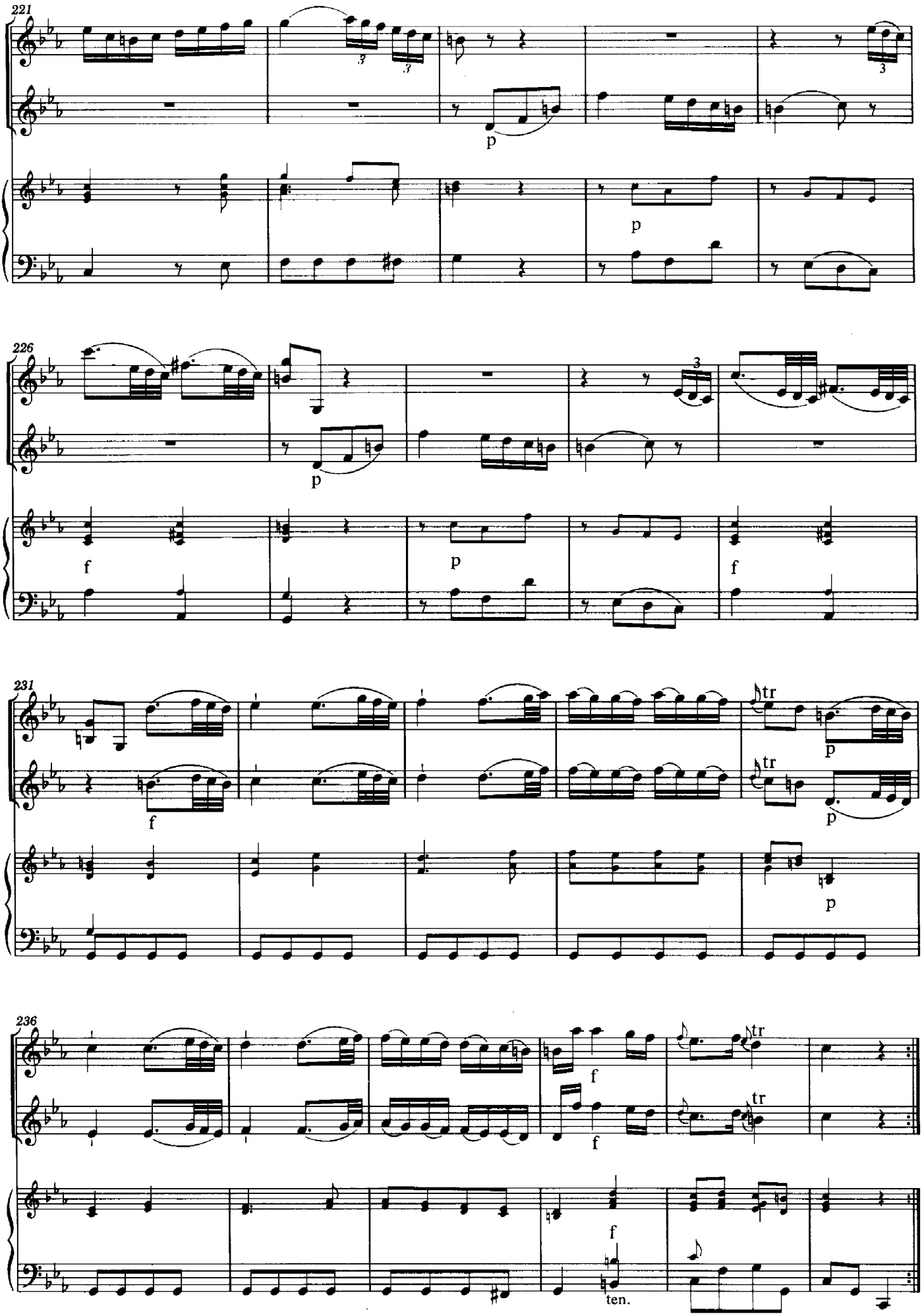
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