

THREE SONATAS

FOR SOLO PIANO

by

CARL PHILIPP EMANUEL BACH

Op. 21

Edited by Hans Fischer and Fritz Oberdoerffer

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PUBLICATIONS

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VERZIERUNGEN / EMBELLISHMENTS

Alle Verzierungen fallen auf die Zählzeit.
All unbellishments to be played on the beat.

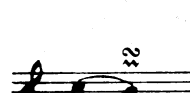
Doppelschlag / turn

 =  = angeschlossener Doppelschlag auf der Note (z. B. Sonate in C, 2^a, Takt 4).
tied turn on the note (e. g. Sonata in C, 2^a, bar 4).

 =  = Doppelschlag zwischen den Noten (z. B. Sonate in C, 1^b, Takt 1).
turn between two notes (e. g. Sonata in C, 1^b, bar 1).

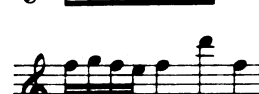
 =  = Doppelschlag nach einer punktierten Note (z. B. Sonate in C, 7^a, Takt 1 u. a.).
turn after a dotted note (e. g. Sonata in C, 7^a, bar 1-e. al.).

 =  = Doppelschlag auf der Note (z. B. Sonate in A, Anfang) ist die kürzeste Form des Trillers mit Nachschlag und kann diesen manchmal ersetzen (z. B. Sonate in e, Takt 9, 11 u. a.).
Turn on the note (e. g. Sonata in A first note) is the shortest form of the trill with a turn and might occasionally replace it (e. g. Sonata in e, bars 9, 11, et al.).

 =  = prallender Doppelschlag (z. B. Sonate in C, Takt 4).
trilled turn (e. g. Sonata in C, bar 4).

 =  = prallender Doppelschlag (z. B. Sonate in C, 3^a, Takt 6), immer vom vorhergehenden Ton herübergebunden.
snapped turn (e. g. Sonata in C, 3^a, bar 6). It is always tied to the previous note.

 =  = geschnellter Doppelschlag (z. B. Sonate in C, 8^a, Takt 3).
snapped turn (e. g. Sonata in C, 8^a, bar 3).

 =  = geschnellter Doppelschlag (z. B. Sonate in C, 8^b, Takt 3).
snapped turn (e. g. Sonata in C, 8^b, bar 3).

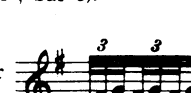
Pralltriller / half or short trill

 =  = beim späten C. Ph. E. Bach immer nur angeschlossen (z. B. Sonate in C, 3^b, Takt 6).
C. Ph. E. Bach used it in his later works only tied to the previous note (e. g. Sonata in C, 3^b, bar 6).

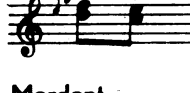
 =  = Hier wird der Pralltriller trotz der vorgeschriebenen Bogen vom vorhergehenden c herübergebunden (z. B. Sonate in C, 1^a, Takt 7 u. a.).
In spite of the slurs the c has to be tied to the following short trill (e. g. Sonata in C, 1^a, bars 7 et. al.).

Triller / trill

 =  häufig auch mit tr bezeichnet, beginnt immer mit der oberen Hilfsnote. Er bekommt, wenn die Länge der Note es erlaubt, meist einen Nachschlag (z. B. Sonate in C, 1^a, Takt 8).
often marked tr, starts always with the upper neighboring note and closes mostly with a turn, depending upon the duration of the note (e. g. Sonata in C, 1^a, bar 8).

 =  oder  = Triller von unten mit Nachschlag (z. B. Sonate in e, Satz 1, Takt 42).
ascending trill with turn (e. g. Sonata in e, first movement, bar 42).

Anschlag / compound appoggiatura

 =  = Anschlag, wird bei Doppelgriffen mit der zweiten Stimme gleichzeitig angeschlagen (z. B. Sonate in C, Takt 2).
compound appoggiatura enters together with second part (e. g. Sonata in C, bar 2)

Mordent

 =  = kurzer Mordent (z. B. Sonate in C, 9^a, Takt 8).
short mordent (e. g. Sonata in C, 9^a, bar 8).

Drei Klaviersonaten

Three Sonatas for Harpsichord or Forte Piano

Sonate in A-dur / Sonata in A-major

Carl Phil. Em. Bach, 1776

Wotq. 89 No.3

Allegretto (♩ = 72 *)

The musical score is written for a single instrument, likely a harpsichord or forte piano. It is in the key of A major (three sharps) and 3/4 time. The tempo is marked 'Allegretto' with a metronome indication of 72 quarter notes per minute. The score is divided into six systems, each with a treble and bass staff. The first system (measures 1-4) includes a repeat sign and a trill. The second system (measures 5-8) continues the melodic line. The third system (measures 9-12) features a series of dynamic markings: *p*, *f*, *p*, *f*, *p*, *f*. The fourth system (measures 13-16) includes a trill and a *p* marking. The fifth system (measures 17-20) includes a *pp* marking and a repeat sign. The sixth system (measures 21-24) concludes the movement with a trill and a *p* marking.

*) Metronomangaben und Fingersätze wurden vom Herausgeber hinzugefügt / metronome indications and fingerings have been added by the editor.

a) kurzer Vorschlag / short appoggiatura

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MASTERS MUSIC PUBLICATIONS, INC.

Sonate in C-dur / Sonata in C-major *)

Carl Phil. Em. Bach, 1777

Wotq. 91 No. 4

Arioso (♩ = 80)

The musical score is presented in six systems, each containing a treble and bass staff. The key signature is C major (one sharp, F#). The time signature is 4/4. The tempo/mood is marked 'Arioso' with a quarter note equal to 80 beats per minute. The dynamics range from piano (p) to forte (f). The variations are numbered 1a through 3a. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, f). The variations are numbered 1a through 3a. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, f).

*) Die Variationen der Leiden Teilabschnitte des Arioso und aller folgenden Variationen sind nicht dem Originaldruck, sondern Bachs Manuscript Mus. ms. aut. Bach P 358 der Berliner Staatsbibliothek entnommen.

*) The variations of the repeats of the Arioso and its following variations were not taken from the original printing but from Bach's manuscript in the Berlin State Library Mus. ms. aut. Bach P 358.