

Wilhelm Friedemann
BACH

Sinfonia in D
BR-WFB C-Inc. 16

2 Violini, Viola e Basso continuo

herausgegeben von / edited by
Peter Wollny

Erstausgabe / First edition

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

Einzelausgabe aus Band 6 der Gesamtausgabe

Stuttgarter Bach-Ausgaben · Urtext

Partitur / Full score



Carus 32.305

Sinfonia D-Dur

BR-WFB C-Inc. 16

Wilhelm Friedemann Bach

1710–1784

Moderato

Violino I

Violino II

Viola

Basso

7
4
2

6
5

4 3

3 4 3 6 4

4 7

6
4

6

7
4
2

3

b7

p1

4

4 #

4 3

10

4 #

7

6

6

6

14

6 #

7

6

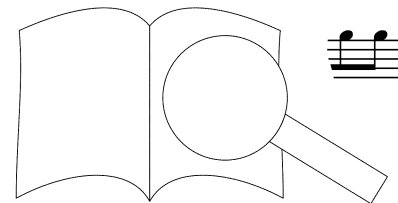
6 #

6

6 #

6

4



18

6
4

22

f 3 *f* 3 *f* 3 *f* 3

7 7 4# 6 5

26

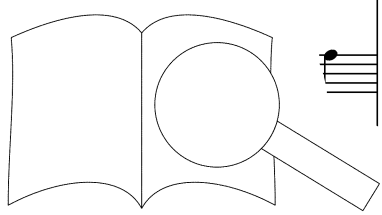
7# 4 2 4 2 7 5b 6 5b b4 3 6 6 7 6 # p

31

pp *pp* *f* *f*

6# 6 5b 5b

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35

6 6 6 5b 6 6 # 7 # 9 7 5 # #

40

p p p p

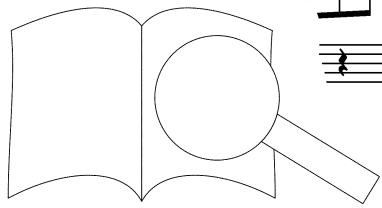
4 #

44

#6 - # 9 - #6 - # 9 - 6 7 # f

48

7 6 4 2 5 4



53

7# 3 6 4 3 7# 4 2 3

58

tasto solo

63

tr 3 tr tr

67

tr tr tr tr

7 6 6 5b 6 6 6 6 6 4 3

Andante e piano sempre

First system of musical notation, measures 1-4. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a minor key and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, measures 5-8. It continues the piece with similar melodic and accompanimental patterns. Dynamic markings of *f* (forte) and *p* (piano) are present. A watermark 'Carus-Verlag' is visible in the background.

Third system of musical notation, measures 9-14. This system includes trills (tr) and triplets (3) in the right hand. The left hand continues with a consistent accompaniment. The watermark 'Carus-Verlag' is prominent across this system.

Fourth system of musical notation, measures 15-18. It features dynamic markings of *f* and *p* throughout. The right hand has a melodic line with some slurs and ties. The left hand accompaniment remains consistent. A watermark 'Carus-Verlag' is visible, and a magnifying glass icon is present in the bottom right corner.

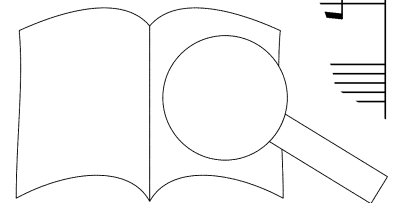
20

26

30

34

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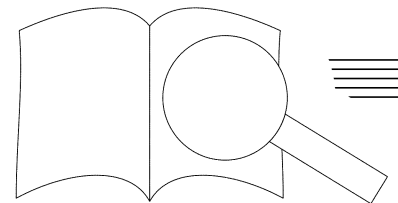


38

42

47

52



Vivace

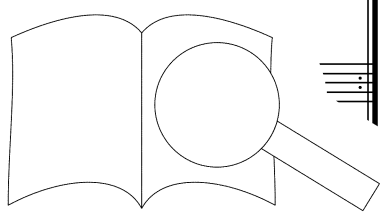
Musical score for measures 1-7. The piece is in 3/8 time and G major. The right hand features a melodic line with trills and triplets. The left hand provides a steady eighth-note accompaniment.

Musical score for measures 8-14. Measures 8-10 are marked *p* (piano), and measures 11-14 are marked *f* (forte). The right hand includes trills and slurs. The left hand continues with eighth-note accompaniment.

Musical score for measures 15-22. Measures 15-17 are marked *f* (forte), and measures 18-22 are marked *p* (piano). The right hand features trills and slurs. The left hand continues with eighth-note accompaniment.

Musical score for measures 23-30. Measures 23-25 are marked *f* (forte), and measures 26-30 are marked *p* (piano). The right hand includes trills and slurs. The left hand continues with eighth-note accompaniment.

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29

Musical score for measures 29-38. The score is written for piano in G major (one sharp) and 4/4 time. It features a treble and bass clef system. The music includes trills (tr) and a piano (p) dynamic marking. The right hand plays a melodic line with trills, while the left hand provides a rhythmic accompaniment.

39

Musical score for measures 39-48. The score continues in G major and 4/4 time. It features a treble and bass clef system. The music includes trills (tr) and a forte (f) dynamic marking. The right hand plays a melodic line with trills, while the left hand provides a rhythmic accompaniment.

49

Musical score for measures 49-58. The score continues in G major and 4/4 time. It features a treble and bass clef system. The music includes trills (tr) and a piano (p) dynamic marking. The right hand plays a melodic line with trills, while the left hand provides a rhythmic accompaniment.

60

Musical score for measures 60-69. The score continues in G major and 4/4 time. It features a treble and bass clef system. The music includes trills (tr) and a piano (p) dynamic marking. The right hand plays a melodic line with trills, while the left hand provides a rhythmic accompaniment.

70

80

90

100

Nachwort

Die Orchestermusik spielt im Schaffen Wilhelm Friedemann Bachs (1710–1784) eine bedeutende Rolle. In den Jahren seiner ersten Meisterschaft als Organist der Sophienkirche in der sächsischen Residenzstadt Dresden (1733–1746) entwickelte er – gleichermaßen unter dem Eindruck der Werke seines Vaters und der damals führenden Komponisten am Dresdner Hof – in einer Reihe ambitionierter Konzerte und Sinfonien seinen eigenen unverwechselbaren Personalstil. Später dienten ihm seine überaus virtuosen und effektvollen Cembalokonzerte als Medium für viele seiner öffentlichen Auftritte, sei es als Solist im Leipziger „Großen Concert“, als Gast an verschiedenen Höfen oder als gefeierter Mittelpunkt in privaten Soiréen des Berliner Bürgertums. Trotz ihres hohen spieltechnischen Anspruchs handelt es sich bei W. F. Bachs Orchestermusik keinesfalls um bloße brillante Schaustücke; vielmehr weisen sie durchweg eine außerordentlich raffinierte kompositorische Durcharbeitung auf, die sie weit über das Niveau ihrer Zeit erhebt.

Die Sinfonien W. F. Bachs sind größtenteils in seiner Dresdner Zeit (1733–1746) entstanden. Es handelt sich somit um Beiträge zu einer noch neuen und kaum geformten Gattung, die zur gleichen Zeit auch andere junge Komponisten beschäftigte. Stilistisch vergleichbar sind sie den zwischen 1732 und 1747 ebenfalls in Dresden entstandenen Sinfonien von Gottlob Harrer sowie den entsprechenden Werken der Brüder Graun.¹ W. F. Bachs sinfonisches Schaffen ist von empfindlichen Verlusten betroffen. Neben drei vollständigen Werken stehen fünf fragmentarisch erhaltene Kompositionen, deren greifbare Reste in Band 6 der Gesamtausgabe erstmals veröffentlicht worden sind.²

Die Echtheit der vorliegenden Sinfonia D-Dur (BR-WFB C-Inc. 16) ist nicht zu klären. Die Zuschreibung in der einzigen überlieferten Handschrift, einem Stimmensatz unbekannter Herkunft, lautet „dell. Sigl: C. P. E. Bach“. Die Vornamensinitialien wurden später zunächst durch „Sebastian“, dann „Friedemann“ ersetzt. Aus stilistischer Sicht kommt von den drei genannten Komponisten am ehesten W. F. Bach in Frage. Das Werk wäre dann der Gruppe der sechs frühen Dresdner Sinfonien (BR-WFB C 1–6) zuzuordnen. Der erste Satz scheint Ähnlichkeiten mit dem Kopfsatz der fragmentarisch überlieferten Sinfonie G-Dur (C 4) zu besitzen. Das Finale entspricht einem auch in den Sinfonien C-Dur (C 1), G-Dur (C 3), B-Dur (C 5) und A-Dur (C 6) zu findenden Typus. Für den Mittelsatz hingegen findet sich in W. F. Bachs authentischen Orchesterwerken keine Entsprechung.

Leipzig, im Dezember 2012

Peter Wollny

¹ Vgl. Ulrike Kolmar, *Gottlob Harrer (1703–1755). Kapellmeister des Grafen Heinrich von Brühl am sächsisch-polnischen Hof und Thomaskantor in Leipzig*, Beeskow 2006 (Schriften zur mitteldeutschen Musikgeschichte, 12); sowie Carl Mennicke, *Hasse und die Brüder Graun als Symphoniker*, Leipzig 1906 (Reprint Hildesheim 1977).

² Stuttgart 2010 (Carus 32.006).

Postscript

Orchestral music played a significant role in the output of Wilhelm Friedemann Bach (1710–1784). In his early years as a professional organist at the Sophienkirche in the Saxon capital Dresden (1733–1746), he developed his own unmistakable personal style in a series of ambitious concertos and sinfonias, influenced equally by works by his father and the leading composers of the time at the Dresden court. Later, his extremely virtuosic and dramatic keyboard concertos served as a vehicle for many of his public performances, whether it was as soloist in the Großes Concert in Leipzig, as guest at various courts or as the celebrated focus of attention in private soirées of the Berlin bourgeoisie. Despite its high technical demands, W. F. Bach's orchestral music comprises by no means merely brilliant showpieces; on the contrary, the works demonstrate without exception an exceptional, refined compositional working out of the material, raising them far above the level of their time.

The sinfonias in this volume were largely written during W. F. Bach's time in Dresden (1733–1746). They are therefore contributions to a new and scarcely formed genre which was also preoccupying other young composers at the same time. The sinfonias of Gottlob Harrer, composed between 1732 and 1747, also in Dresden, are stylistically comparable, as are similar works by the Graun brothers.¹ There have been some considerable losses among W. F. Bach's sinfonias. In addition to the complete works which have survived there are five works in fragmentary form; the available portions are published for the first time in volume 6 of the Complete Edition.²

The authenticity of the present Sinfonia in D major (BR-WFB C-Inc. 16) cannot be clarified. The attribution in the sole surviving manuscript source, a set of parts of unknown origin, reads "dell. Sig: C. P. E. Bach". The initials were later replaced by "Sebastian", then "Friedemann". Of the three composers, on stylistic grounds, W. F. Bach is the most serious contender. The work could then be assigned to the group of six early Dresden sinfonias (BR-WFB C 1–6). The first movement seems to have similarities with the opening movement of the Sinfonia in G major (BR-WFB C 4), which survives in fragmentary form. The finale is similar to the type also found in the Sinfonias in C major (C 1), G major (C 3), B flat major (C 5) and A major (C 6). However, there is no parallel for the middle movement among W. F. Bach's authentic orchestral works.

Leipzig, December 2012

Peter Wollny

Translation: Elizabeth Robinson

Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich: The following performance material is available for this work: Partitur / full score (Carus 32.305), komplettes Orchestermaterial / complete orchestral material (Carus 32.305/19).