

# INTRODUCTION

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The present volume contains facsimile reproductions of various supplemental materials published in conjunction with Carl Philipp Emanuel Bach's *Versuch über die wahre Art das Clavier zu spielen*: the six Tabulae containing short examples that illustrate specific points made in the first part of the *Versuch*; the eighteen "Probestücke" (meaning "demonstration pieces") grouped into six sonatas in which the principles discussed in the *Versuch* are applied to practical pieces; and the six new keyboard pieces that Bach composed for the revised 1787 edition of the *Versuch* and that were intended to serve the same purpose as the "Probestücke," but with fewer technical difficulties. The Tabulae and "Probestücke" were included with the purchase of the text of part I of the *Versuch* from 1753 through 1787, after which the *Sechs neue Clavier-Stücke* were also included. This material (hereafter: "*Versuch* supplement") is described and discussed more fully in CPEB:CW, I/3, especially pages 153–57 and 163–66.

The *Versuch* supplement was engraved, rather than typeset, and printed in a much larger format (c. 41 x 31 cm) than the text of the *Versuch* itself. The title page, on the other hand, was typeset. Thus, while the music could be reprinted from the plates whenever Bach's supply ran low, the title page had to be reset each time, and minor variants were introduced at each new printing. The five known states of the title page are reproduced in CPEB:CW, I/3 (see plates 1–2 and figures 1–3 on pages 155–56).

Tabulae I was printed with a blank verso (not included here), so that Tabulae VI falls on a recto page, and the first page of the "Probestücke" begins on the verso with folio 1. Therefore the page numbering of the "Probestücke" (and, later, the *Sechs neue Clavier-Stücke*) does not follow standard practice of odd numbers on recto pages and even numbers on verso pages. This anomaly has been preserved in the present facsimile.

As a result of the plates being used multiple times, and possibly because of earlier corrections having been made to them, a few of the copper plates developed cracks, which grew more pronounced with further use. By comparing the

lengths of these cracks, as evidenced in the existing exemplars, as well as by noting the differences in the various typeset title pages, it is possible to place any given exemplar of the supplement into a chronological sequence. The two exemplars used in the present facsimile come from opposite ends of this sequence: the first title page, the Tabulae, and the "Probestücke" are from a very early print currently housed at Tisch Library, Tufts University (US-MED, Ritter 2365); the second title page and the *Sechs neue Clavier-Stücke* are from a late print currently in the Sibley Music Library, Eastman School of Music, University of Rochester (US-R, MT 224.B118 V5 1787). The Sibley copy also includes the Tabulae and "Probestücke," of course, but as these pages were printed from the same plates as the Tufts copy (with one exception, see below), they have not been included twice.

Eventually the crack in the plate for page 20 (containing the second half of the final "Probestück") became so severe as to render the plate unusable for further impressions, and a new plate had to be engraved in its place. Since at least one exemplar of the 1787 printing (D-B, Mus. KB 149/2) includes the original page 20, the re-engraving of page 20 can be dated to 1787 or later. CPEB:CW, I/3 reproduces the two versions of page 20 (see plates 4 and 5), so the re-engraved version has not been included in the present volume.

Like most books in the eighteenth century, the *Versuch* and its supplement were sold as loose signatures, and it was up to the purchaser to have the material trimmed and bound. As a result, existing exemplars of the *Versuch* supplement vary widely in their trim sizes, which is evident here in the noticeable difference in width between the copies in Tufts and Sibley.

We would like to express our thanks to Anne Sauer and Susanne Belovari at the Tisch Library, Tufts University and to Daniel Zager and David Coppen at the Sibley Library, Eastman School of Music, University of Rochester for providing the images used here as well as for granting permission to publish them.

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