

CARL PHILIPP EMANUEL BACH

*The Complete Works*

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The Packard Humanities Institute

LOS ALTOS, CALIFORNIA

2024

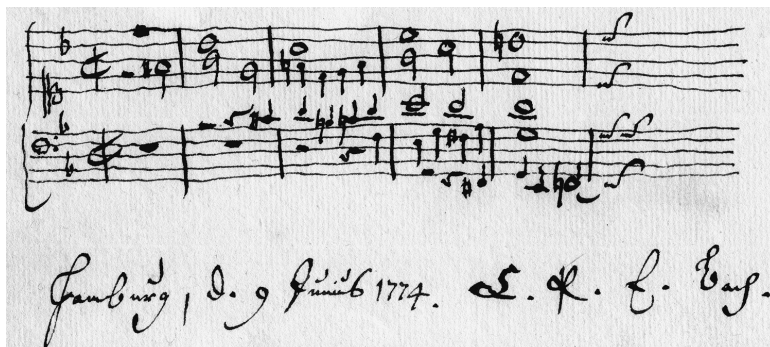


Engraving of C.P.E. Bach by Johann Heinrich Lips, c. 1777

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Imitative harmonization of the family name, B-A-C-H, autograph entry by  
C.P.E. Bach in an album of Carl Friedrich Cramer (June 9, 1774).  
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## FOREWORD

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Almost a century and a half ago, in 1868, a small flurry of correspondence in an English journal, *The Musical Standard*, raised the topic of the music of C.P.E. Bach: J.H. Deane, who wrote a regular column on “Old Music,” commended Bach’s qualities of freedom, singable melodies, sudden contrasts, and “fiery energy, boldness and vigour,” mentioned the lack of availability of this music, but supposed that “the greater number of [his] compositions are unfortunately lost.” One reader replied that recent publications (edited by François-Joseph Fétis and Hans von Bülow) were not to be trusted, and recommended that “an entire edition . . . as far as it could be collected would be in the highest degree desirable.” Deane and others concurred and enthused, whereupon nothing more was heard of the idea.

Much of the reception history of C.P.E. Bach and his music has followed this pattern. Despite the highest recommendations (Beethoven wrote to Breitkopf & Härtel in 1810 asking to be sent “all the works of Carl Philipp Emanuel Bach, which have been published by you”) and constant affirmations that he was seminal to succeeding generations of composers, his actual music only occasionally made its way into concert programmes or publishers’ catalogues. In this he was not always helped by critics, since, as Burney bluntly put it, “It is a melancholy truth, that musical criticism, which ought to be useful to the art, is in Germany a trade, commonly carried on by dry, malignant, and stupid writers.” C.P.E. Bach’s keyboard music fared least poorly, but much of his chamber music, and certainly the greater part of his choral and orchestral music, passed unnoticed by the general musical public.

However, at long last, as this catalogue demonstrates, the much-discussed notion of a publishing project has finally gained traction. Deane was prescient in suspecting that much of Bach’s music was lost: the substantial holdings of the Sing-Akademie in Berlin were assumed destroyed in the Second World War until their surprise re-emergence in 1999 in Kiev, which increased the available source material by approximately 20%, including many unique copies of vocal music; many other smaller but exciting discoveries continue to be made, such as Bach’s hitherto unknown first cantata, written for Leipzig in 1734 (see volume V/5.2).

Printed volumes, however, are not enough; additional elements are needed by any monumental edition, to ensure that performances can actually result from the musicological efforts and that the academic context remains up-to-date. In this the present generation has a technological advantage over earlier scholars and players. For CPEB:CW, performance material is available to download without charge from the website ([www.cpebach.org](http://www.cpebach.org)), which is also a constantly growing source of

additional biographical and musicological information (plus the essential *Addenda & Corrigenda*). Thanks to the benefits of the computer age (which cover this entire project from initial funding to final distribution of its performing material) “Carlophilipemanuelbachomania,” as Burney’s friend Thomas Twining so nicely termed this enthusiasm, will finally be getting its due.

Christopher Hogwood

2013

*Chair of Editorial Board, 1999–2014*

Christopher Hogwood (1941–2014), one of the pioneers in historically informed performance, was chair of the Editorial Board of *Carl Philipp Emanuel Bach: The Complete Works*, from its inception in 1999 to his untimely death in September 2014. In no way a mere figurehead, Chris actively participated in the organization of the edition and its editorial policies, and he edited the “Kenner und Liebhaber” Collections (volumes I/4.1 and 4.2, published in 2009). He contributed a lifetime of expertise in interpreting sources and performance practices of eighteenth-century music, both as a scholar and practical musician and conductor. Above all, he was an eloquent spokesman for the edition, and we are grateful for his service, collegiality, and friendship.

*The Editorial Board of CPEB:CW*

# GENERAL PREFACE

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*Carl Philipp Emanuel Bach: The Complete Works* is an editorial and publishing project of the Packard Humanities Institute, in cooperation with the Bach-Archiv Leipzig, the Sächsische Akademie der Wissenschaften zu Leipzig, and Harvard University. Its goal is to make available, in both printed and digital formats, a critical edition of the composer's works.

The edition is organized into eight series:

- I. Keyboard Music
- II. Chamber Music
- III. Orchestral Music
- IV. Oratorios and Passions
- V. Choral Music
- VI. Songs and Vocal Chamber Music
- VII. Theoretical Writings
- VIII. Supplement

It contains all authentic works by C. P. E. Bach that are known to survive, as well as selected works of uncertain authenticity (*incerta*); demonstrably spurious works are omitted. Ordinarily, the edition considers the latest known authorized version of a work to be the principal one. Authentic alternate versions of works or movements are printed in full whenever Bach significantly changed the musical substance. Less extensive variants in pitch, rhythm, and duration, as well as substantive variants in articulation, ornamentation, dynamics, tempi, and other details of notation (such as slurring) are described in the critical report. Sketches are printed along with the works to which they are related.

Like most of his contemporaries, Bach arranged and reused existing music for new purposes. Movements originally written for solo keyboard, for example, served as the basis for some of his sonatinas for keyboard and orchestra. Bach arranged much of his chamber music for different scorings, and he wrote alternate solo parts for several of his concertos. In the Hamburg vocal music, he frequently borrowed movements from himself and other composers to produce new works. The present edition treats Bach's arrangements in the same manner as his wholly original works, publishing the arrangements in the series corresponding to their instrumentation and genre.

Each volume contains a critical report that includes a comprehensive description and evaluation of all sources used for the edition, as well as shorter descriptions and evaluations of other sources known to date from the eighteenth century but not used

for the edition. The critical report also includes a commentary that describes variant readings in the principal sources, as well as editorial emendations.

Although C.P.E. Bach's notation is basically modern, some aspects of it do not conform to modern engraving standards. The notation of the present edition reflects modern convention while respecting some of the idiosyncratic elements of the original. Generic titles are usually modernized, and spellings found in the sources are described in the critical report. Titles that can be shown to derive directly from Bach are given as they appear in the principal sources. Clefs are modernized and standardized, as are instrument names, dynamic and tempo markings, and the notation of triplets and similar groupings. Accidentals are adapted to modern convention; any departures are explained in the volume in which they occur. *Colla parte* and other shorthand notations used in the eighteenth century have generally been realized. Beaming and stem direction are standardized according to modern convention, except where the original notation may have a bearing on performance; such cases are discussed in the introduction or critical report. Slurring, the placement of dynamic markings, and the notation of articulation are faithful to the principal sources.

The edition is conservative in its approach to emendation. Within the main musical text of the edition, emendations are distinguished according to the following general principles:

- ✦ Headings, movement numbers, tempo indications, dynamic markings, trills, and other literal directives that appear in the principal sources are given in roman type. Editorial emendations to such markings are given in italics.
- ✦ Pitches, accidentals, rests, fermatas, and ornament signs that appear in the principal sources are printed full size, as are cautionary accidentals. Editorial emendations are given in smaller type.
- ✦ Editorial slurs and ties are given as dashed lines.
- ✦ Emendations to other articulation marks, as well as to clefs, appoggiaturas, and accidentals in appoggiaturas, are not distinguished typographically in the body of the edition, but are described in the critical report.

Alfred Wotquenne's *Thematisches Verzeichnis der Werke von Carl Philipp Emanuel Bach* (1905) has long been the standard catalogue of Bach's works, and the present edition employs Wotquenne numbers, abbreviated "Wq," for primary references to Bach's works. Because many Wotquenne numbers refer to larger groups of independent works, the edition follows conventional practice in appending an additional number to Wotquenne's original one in order to identify a particular work within the group. (Thus, for example, "Wq 116/12" points to the twelfth independent work listed under Wq 116.) Works not in Wotquenne are referred to by their numbers in E. Eugene Helm's *Thematic Catalogue of the Works of Carl Philipp Emanuel Bach* (1989), abbreviated "H." Works not in Wotquenne or Helm are referred to by their



numbers in the Bach-Repertorium catalogue *Carl Philipp Emanuel Bach. Thematisch-systematisches Verzeichnis der musikalischen Werke* (2014–), abbreviated “BR-CPEB.” Whenever appropriate, volumes include concordances of all principal catalogue numbers.

Finally, we want to recognize and thank the institutions, librarians, and individuals whose support has been essential in undertaking a complete works edition for the music of C. P. E. Bach: Helmut Hell and Martina Rebmann at the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv; Johan Eeckeloo and the Koninklijk Conservatorium, Brussels; Jon Newsom and his successors at the Library of Congress, Music Division, Washington, D.C.; Otto Biba and the Gesellschaft der Musikfreunde, Vienna; Georg Graf zu Castell-Castell and the board of directors of the Sing-Akademie zu Berlin; and Elias N. Kulukundis, Greenwich, Connecticut.

*The Editorial Board*

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# SIX SONATES

Pour le

## CLAVECIN,

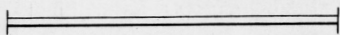
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*Composées Par*

*CHARLES PHILIPPE EMANUEL BACH,*

*Maître de Chapelle de S. A. R. Madame la Princesse  
Amelie de Prusse, Abbessé de Quedlinbourg, Directeur  
des Musiques de la Ville Imperiale de Hambourg.*

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*Marchand & Imprimeur de Musique.*

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# KEYBOARD MUSIC

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Carl Philipp Emanuel Bach composed more works for solo keyboard than for any other medium. NV 1790 lists 210 items under the rubric “Clavier Soli.” Many of these items include more than one composition, and the actual number of Bach’s works for solo keyboard is over 300. More than 150 of these are designated “sonata,” of which about a hundred were published during his lifetime. His other music for solo keyboard reflects the full range of genres cultivated in Germany between the 1730s and 1780s: six fugues and at least two suites, genres that were already somewhat old-fashioned in his time, but also rondos and fantasias, works that contributed to his reputation as a progressive and imaginative composer. Bach also composed many shorter works, including character pieces, individual dance movements, solfeggios, and other single-movement works of various lengths. In addition, he wrote four duets for two keyboards and made arrangements for solo keyboard of several of his symphonies and concertos.

The volumes in Series I are organized mainly according to genre and chronology, retaining, however, the integrity of original collections issued during Bach’s lifetime and with his participation, even when these collections mix genres (as do all but the first of the “Kenner und Liebhaber” collections). The grouping and ordering of these collections are preserved, regardless of the dates of composition of individual works within each set. Works published individually and works not published during Bach’s lifetime are printed in the order of composition, as determined by the dates given in NV 1790 and CV 1772.

Three principal categories of stringed keyboard instruments were available to Bach in his lifetime: clavichords, harpsichords, and fortepianos. At least one of each is included in the list of instruments belonging to him at the time of his death (NV 1790, p. 92):

The following instruments belonging to the deceased are likewise for sale by his widow.

A five-octave harpsichord in walnut—beautiful, strong tone.

A *fortepiano* or *clavecin royal* by old *Friederici*, in oak, with a beautiful tone.

A five-octave clavichord by *Jungcurt*, in oak, with a beautiful tone.

A five-octave clavichord by old *Friederici*, in oak, the lid in pine, with a beautiful tone. Almost all of the compositions written in Hamburg were composed on this clavichord.

The fact that Bach owned two clavichords seems to confirm his preference for that instrument. In the introduction to his *Versuch*, he compares the merits and weaknesses of the harpsichord, fortepiano, and clavichord: “The clavichord,” he concludes, “is . . . the instrument on which one can most accurately judge a keyboard player.” (*Versuch* I, p. 9)

It was in tribute to his Silbermann clavichord that Bach composed the melancholy “Abschieds-Rondo,” Wq 66, lamenting his sale of that instrument to a new owner. A great many of his works for solo keyboard seem to have been composed with the clavichord in mind, whether or not it is specified. The clavichord is suggested, for example, by markings for *Bebung* (denoting a type of vibrato) or abundant dynamic markings.

Bach occasionally specified other keyboard instruments for particular works, such as the “Bogenclavier” (Wq 65/48), the “cembalo a due tastature” (Wq 69), or the “Forte-Piano” (listed as an option on the title pages of all but the first of the “Kenner und Liebhaber” collections, Wq 56–59, 61). He explicitly assigned a few works to the organ, and a few others lacking a reference to that instrument can be linked to it on stylistic grounds. But the titles of most of his keyboard works refer simply to “Clavier” or “Cembalo,” words commonly understood in the eighteenth century as generic designations for any type of stringed keyboard instrument. Bach’s view of his keyboard works was always a practical one, allowing for the possibility of performance on a variety of instruments.

Darrell M. Berg

### I/1 “Prussian” and “Württemberg” Sonatas

Edited by Hans-Günter Ottenberg

978-1-933280-77-6 (2015; xxvi, 125 pp.) \$25

*Sei sonate per cembalo*, Wq 48

*Sei sonate per cembalo*, Wq 49

### I/2 Sonatas with Varied Reprises

Edited by Robert D. Levin

978-1-938325-00-7 (2019; xxx, 225 pp.) \$35

*Sechs Sonaten fürs Clavier mit veränderten Reprises*, Wq 50

*Fortsetzung von sechs Sonaten fürs Clavier*, Wq 51

*Zweite Fortsetzung von sechs Sonaten fürs Clavier*, Wq 52

### I/3 “Probestücke,” “Leichte” and “Damen” Sonatas

Edited by David Schulenberg

978-1-933280-01-1 (2005; xxxiv, 190 pp.) \$25

*Achtzehn Probe-Stücke in Sechs Sonaten*, Wq 63/1–6

*Sechs Leichte Clavier Sonaten*, Wq 53

*Six Sonates pour le Clavecin à l’usage des Dames*, Wq 54

*Sechs neue Clavier-Stücke*, Wq 63/7–12

### I/4.1 “Kenner und Liebhaber” Collections I

Edited by Christopher Hogwood

978-1-933280-46-2 (2009; xxxii, 150 pp.) \$25

*Sechs Clavier-Sonaten für Kenner und Liebhaber, Erste Sammlung*, Wq 55

*Clavier-Sonaten nebst einigen Rondos fürs Forte-Piano für Kenner und Liebhaber,*

*Zweite Sammlung*, Wq 56

*Clavier-Sonaten nebst einigen Rondos fürs Forte-Piano für Kenner und Liebhaber,*

*Dritte Sammlung*, Wq 57

### I/4.2 “Kenner und Liebhaber” Collections II

Edited by Christopher Hogwood

978-1-933280-47-9 (2009; xxxii, 126 pp.) \$25

*Clavier-Sonaten und freie Fantasien nebst einigen Rondos fürs Fortepiano  
für Kenner und Liebhaber, Vierte Sammlung*, Wq 58

*Clavier-Sonaten und freie Fantasien nebst einigen Rondos fürs Fortepiano  
für Kenner und Liebhaber, Fünfte Sammlung*, Wq 59

*Clavier-Sonaten und freie Fantasien nebst einigen Rondos fürs Fortepiano  
für Kenner und Liebhaber, Sechste Sammlung*, Wq 61

### **I/5.1 Miscellaneous Sonatas from Prints I**

Edited by Darrell M. Berg

978-1-933280-15-8 (2007; xxiv, 133 pp.) \$20

Sonatas Wq 62/1–11, 62/13–14

### **I/5.2 Miscellaneous Sonatas from Prints II**

Edited by Darrell M. Berg

978-1-933280-16-5 (2007; xxiv, 126 pp.) \$20

Sonatas Wq 60, 62/15–24, 65/32

### **I/6.1 Sonatas from Manuscript Sources I**

Edited by Wolfgang Horn

978-1-933280-50-9 (2019; xxxii, 123 pp.) \$30

Sonatas Wq 65/1–3; Sonatinas Wq 64/1–6

### **I/6.2 Sonatas from Manuscript Sources II**

Edited by Mark W. Knoll

978-1-933280-51-6 (2020; xxvi, 134 pp.) \$30

Sonatas Wq 65/5–14

### **I/6.3 Sonatas from Manuscript Sources III**

Edited by Jonathan Kregor and Miklós Spányi

978-1-9233280-52-3 (2019; xxviii, 132 pp.) \$30

Sonatas Wq 65/15–18, 65/20–25, 69

### **I/6.4 Sonatas from Manuscript Sources IV**

Edited by Charles E. Brewer

978-1-933280-53-0 (2016; xxviii, 108 pp.) \$25

Sonatas Wq 65/26–31, 65/33–34, 65/37–39

### **I/6.5 Sonatas from Manuscript Sources V**

Edited by Darrell M. Berg and Pamela Fox

978-1-933280-54-7 (2017; xxvi, 142 pp.) \$25

Sonatas Wq 65/19, 65/40–50

## I/7 Variations

Edited by Ulrich Leisinger

978-1-938325-01-4 (2014; xxxiv, 140 pp.) \$25

Minuet in G Major by Pietro Locatelli, Wq 118/7; Minuet in C Major, Wq 118/3; Arioso in F Major, Wq 118/4; Allegretto in C Major, Wq 118/5; "Ich schlief, da träumte mir," Wq 118/1; Ariette in A Major, Wq 118/2; "Colin à peine à seize ans," Wq 118/6; "Les Folies d'Espagne," Wq 118/9; Arioso sostenuto in A Major, Wq 79; Canzonetta in F Major by the Duchess of Gotha, Wq 118/8; Arioso in C Major, Wq 118/10

## I/8.1 Miscellaneous Keyboard Works I

Edited by Peter Wollny

978-1-933280-03-5 (2006; xxvi, 150 pp.) \$25

*Clavierstücke verschiedener Art*, Wq 112/1–19  
*Kurze und leichte Clavierstücke, Erste Sammlung*, Wq 113/1–11  
*Kurze und leichte Clavierstücke, Zweite Sammlung*, Wq 114/1–11  
Rondo in E Minor, Wq 66 (*Abschied von meinem Silbermannischen Claviere*)  
Fantasia in F-sharp Minor, Wq 67 and other Fantasias, Wq 117/11–14 and H 348

## I/8.2 Miscellaneous Keyboard Works II

Edited by Peter Wollny

978-1-933280-04-2 (2006; xxxvi, 216 pp.) \$25

*Petites Pièces pour le Clavecin*; Solfeggios, Wq 117/1–4; Minuets and Polonaises, Wq 111 and 116/1–8; *Sechs leichte kleine Clavierstücke*, Wq 116/23–28 and related pieces, H 255–258; *Vier kleine Duetten für zwei Claviere*, Wq 115/1–4; Suites Wq 62/12 and 65/4; Juvenilia

## I/9 Organ Works

Edited by Annette Richards and David Yearsley

978-1-933280-33-2 (2008; xvi, 123 pp.) \$20

Five Sonatas and a Prelude, Wq 70/2–7; Six Fugues, Wq 119/2–7; Chorales, H 336/1–5

## I/10.1 Arrangements of Orchestral Works I

Edited by Douglas Lee

978-1-933280-27-1 (2007; xx, 136 pp.) \$20

Concerto H 242 (arr. Wq 42) and Concertos Wq 43/1–6

## I/10.2 Arrangements of Orchestral Works II

Edited by Jonathan Kregor

978-1-933280-39-4 (2008; xxiii, 94 pp.) \$20

Symphonies Wq 122/1 (arr. Wq 173); Wq 122/2 (arr. Wq 175); Wq 122/3 (arr. Wq 178); Wq 122/5 (arr. Wq 181); and three other contemporaneous arrangements



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# CHAMBER MUSIC

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While Carl Philipp Emanuel Bach's chamber music does not have the range and impact of his solo keyboard and orchestral music, its artistic value is not in the least inferior to those two categories of works. The division, typical for keyboard music, into demanding large-scale works for connoisseurs on the one hand and technically less demanding compositions of predominantly smaller forms for amateurs on the other, also applies to Bach's chamber music. Mixed in are diverse functional pieces, apparently written for specific ceremonial occasions during the Berlin and Hamburg years, as well as an assortment of works for mechanical instruments. As in the keyboard music, at the center of this first category stands the sonata, to whose development Bach made significant contributions. Within this group of works, which spans the whole of Bach's creative period, the transformation from the baroque continuo sonata to the accompanied keyboard sonata and the classical keyboard trio is gradually achieved.

The majority of the works in series II belong to the sphere of private or semi-public music-making. The early compositions (sonatas for one or two solo instruments and basso continuo) may have been conceived for the *Collegia Musica*, in which Bach participated during his years at Leipzig and Frankfurt an der Oder, or other student musical societies. The compositions of the Berlin period were shaped by his role as chamber musician to the Prussian court, and at the same time reflect the world of private musical societies which began to blossom in Berlin from the time of Frederick II's accession to the throne in 1740, and which after the Seven Years' War developed into an important pillar of the musical life of the city. The chamber music output of the Hamburg years, apart from diverse single pieces and smaller collections, is distinguished by the printed collections of accompanied keyboard sonatas (Wq 89, 90, 91) as well as the quartets (Wq 93, 94, 95) intended for print.

NV 1790 divides the chamber music into headings: "Trii" (pp. 36–42; 46 items), "Soli" (pp. 48–51; 19 items) and "Quartetten" (pp. 51–52; 3 items); further works are found under "Kleinere Stücke" (pp. 52–54) and "Einige vermischte Stücke" (pp. 65–66). The placement of the trios in NV 1790 right after the keyboard solos and the concertos denotes them as representative of the chamber music genre. Apart from the "12 kleine Stücke mit 2 und 3 Stimmen" (12 little pieces with 2 or 3 parts; Wq 81) assembled in no. 24, all the works composed before 1759 (nos. 1–23) are genuine trio sonatas. These pieces all follow—independent of their specific instrumentation—the abstract guiding principles of the *Triosatz*, which was elevated to the ideal of compositional teaching in both the theory and practice of instrumental chamber music in the first half of the eighteenth century; for here linear counterpoint, reso-

nant harmony, and singable melody could have complete synthesis. Consistent with this are the variations in instrumentation found in the original sources and early prints, which are more thoroughly discussed in volumes II/2 and II/3.

Judging from the dating in NV 1790, Bach had already begun composing trio sonatas in Leipzig; however, these works—with the exception of a single piece (Wq 145/BWV 1036)—are extant today only in substantially revised versions from the Berlin period. Another series of pieces was written toward the end of the 1740s, and a third around the middle of the 1750s. First attempts at an idiomatic handling of the instruments are found in the four sonatas for keyboard and violin (Wq 75–78) from 1763. In the late trios, as well as in the three stylistically related quartets, the keyboard instrument stands in the center of the musical dialogue, while the melody instruments are allotted subordinate roles.

The “Soli” comprise sixteen sonatas for one melody instrument and basso continuo, mostly belonging to the Frankfurt and early Berlin period, as well as a sonata for unaccompanied flute, Wq 132. (The late Sonata in G Major, Wq 133 from 1786 stands isolated chronologically.) NV 1790 (pp. 48–51) lists thirteen sonatas for flute, and one sonata each for oboe, viola da gamba, harp, and violoncello (the latter, Wq 138, is lost).

The “Trii” have been divided into two volumes according to genre. The distinction between these genres is blurred by the fact that Bach himself arranged some of the former works into trios with obbligato keyboard and one solo instrument.

*Peter Wollny*

## II/1 Solo Sonatas

Edited by Mary Oleskiewicz

978-1-933280-23-3 (2008; xxx, 146 pp.) \$25

Sonata for Unaccompanied Flute, Wq 132

Sonatas for Flute and Basso Continuo, Wq 123–131, 133–134

Sonata for Oboe and Basso Continuo, Wq 135

Sonatas for Viola da gamba and Basso Continuo, Wq 136–137

Sonata for Harp and Basso Continuo, Wq 139

## II/2.1 Trio Sonatas I

Edited by Christoph Wolff

978-1-933280-56-1 (2011; xxxi, 200 pp.) \$25

Sonatas for Flute, Violin, and Bass, Wq 143–153, 161/2

Appendix: Sonata in D Minor, BWV 1036

## II/2.2 Trio Sonatas II

Edited by Christoph Wolff

978-1-933280-57-8 (2011; xxvii, 176 pp.) \$25

Sonatas for Two Violins and Bass, Wq 154–160, 161/1, and H 585

Sonata for Two Flutes and Bass, Wq 162

Sonata for Bass Recorder, Viola, and Bass, Wq 163

## II/3.1 Keyboard Trios I

Edited by Doris B. Powers

978-1-933280-44-8 (2011; xxviii, 182 pp.) \$25

Sonatas for Keyboard and Violin, Wq 71–78

Sonata for Keyboard and Viola da gamba (or Viola), Wq 88

Arioso with Variations in A Major for Keyboard and Violin, Wq 79

Fantasia in F-sharp Minor for Keyboard and Violin, Wq 80 (*C.P.E. Bachs Empfindungen*)

## II/3.2 Keyboard Trios II

Edited by Steven Zohn; appendix edited by Laura Buch

978-1-933280-45-5 (2010; xxviii, 100 pp.) \$20

Sonatas for Keyboard and Flute, Wq 83–87

Appendix: Wq 87 arranged for Two Keyboards

## II/4 Accompanied Sonatas

Edited by Sharon Prado

978-1-933280-58-5 (2012; xxix, 177 pp.) \$25

*Six sonates pour le clavecin ou piano forte accompagnées d'un violon & violoncelle*, Wq 89

*Claviersonaten mit einer Violine und einem Violoncell zur Begleitung*.

*Erste Sammlung*, Wq 90

*Claviersonaten mit einer Violine und einem Violoncell zur Begleitung*.

*Zweyte Sammlung*, Wq 91

## II/5 Quartets and Miscellaneous Chamber Music

Edited by Laura Buch

978-1-938325-02-1 (2016; xxxiv, 229 pp.) \$30

*Quartets for Keyboard, Flute, and Viola*, Wq 93–95

*Zwölf kleine Stücke mit zwei und drei Stimmen*, Wq 81

*Zwölf zwei- und dreistimmige kleine Stücke*, Wq 82

*Duets*, Wq 140, 142

*Sonatas for Keyboard, Clarinet, and Bassoon*, Wq 92/1–6

*Various Pieces for Wind Instruments*, Wq 184–192

*Pieces for Mechanical Instruments*, Wq 193/1–29

# SYMPHONIES

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Carl Philipp Emanuel Bach composed keyboard concertos for his own use throughout his career as a performer, but he had no comparable need to write symphonies. NV 1790 lists only eighteen symphonies composed over a period of thirty-five years. Eight date from Bach's time in Berlin; we know nothing about the specific occasions for which they were written. From the beginning of that period comes the single Symphony in G Major, Wq 173, of 1741. In 1755–58 Bach composed six more symphonies, Wq 174–177 and 179–180, one of which, the Symphony in E Minor, Wq 177, was published in 1759. The Symphony in F Major, Wq 181, followed in 1762. After his move to Hamburg in 1768, Bach composed two sets of symphonies on commission: six for string orchestra, Wq 182, in 1773 for Baron Gottfried van Swieten, and the four *Orchester-Sinfonien mit zwölf obligaten Stimmen* (Orchestral Symphonies with Twelve Obbligato Parts), Wq 183, for an unidentified patron in 1775–76. The latter group was published in 1780 with a dedication to the Prussian Crown Prince Friedrich Wilhelm.

The extant symphonies may not represent Bach's full output in the genre. In his 1773 autobiography, Bach reports that he had composed "a couple of dozen symphonies" (ein Paar Duzend Sinfonien), but NV 1790 lists only fourteen written as of that date. Assuming that Bach's count was reasonably accurate, the discrepancy in numbers implies that a significant number of symphonies are lost, perhaps from the earlier part of the Berlin period. Additional symphonies ascribed to C.P.E. Bach are indeed known from manuscript sources, but an evaluation of the documentary and stylistic evidence fails to yield a convincing case for his authorship of any of them.

Stylistically Bach's earliest symphonies take their cue from Johann Gottlieb Graun, who in turn was under the influence of the Dresden school, with its strong Italian orientation. Soon, however, Bach was following his own course. All Bach's symphonies show a three-movement design, fast-slow-fast. The first movements are the most ambitious of the cycle; all are through-composed and exhibit elements of ritornello structure. The finales are dancelike; all but one (the rondo finale of Wq 175) are in binary form with repetition signs for both halves. The slow movements run the gamut from modulatory connecting passages between the outer movements to movements nearly as substantial as the first movements. Frequently Bach asks that pairs of movements or entire symphonies be played without pause.

As one might expect from their origin and their stylistic models, Bach's early symphonies exhibit a typically Italianate type of orchestral writing: the violins play mostly in unison, with brief passages in thirds, and the viola usually doubles the bass in octaves. Later his orchestral textures become richer, culminating in the

twelve obbligato parts of Wq 183. Most or all of the Berlin symphonies originated as compositions for string orchestra, but Bach later added horn and woodwind parts to many (and trumpets and timpani as well to Wq 176). By contrast, in Wq 183 Bach was thinking from the outset in terms of a larger orchestra with obbligato winds, and his orchestral writing shows him fully conversant with the new trends of the 1770s. All the symphonies employ basso continuo, though its role diminishes in the later works.

To make the music available to a broader market, Bach published his own keyboard arrangements of Wq 173, 180, and 181; the other extant Berlin symphonies circulated in similar versions in manuscript and printed sources. Bach's symphonies show few overt connections to his other works, but the G-major slow movement of the Symphony in E Minor, Wq 177, also appears in the Sonata in G Minor, Wq 62/18, of 1757.

Bach's symphonies continued to be performed after his death. The relatively large number of sources for many Berlin works testifies to their popularity and to their wide distribution into the early nineteenth century. As the Berlin works and Wq 182 figured in the repertory of Carl Friedrich Zelter's *Ripiensschule* in Berlin, they would have been among the models for Mendelssohn's youthful string symphonies. The four symphonies of Wq 183, especially the first of the set, were issued in print and revived in the concert hall on a number of occasions in the nineteenth and early twentieth centuries and thus are the only symphonies by a composer of Bach's generation to have a continuous performing tradition running from his era to ours.

*Peter Wollny*

### **III/1 Berlin Symphonies**

Edited by Ekkehard Krüger and Tobias Schwinger

978-1-933280-24-0 (2008; xxviii, 195 pp.) \$25

- Symphony in G Major, Wq 173
- Symphony in C Major, Wq 174
- Symphony in F Major, Wq 175
- Symphony in D Major, Wq 176
- Symphony in E Minor, Wq 178
- Symphony in E-flat Major, Wq 179
- Symphony in G Major, Wq 180
- Symphony in F Major, Wq 181

### **III/2 Six Symphonies for Baron van Swieten**

Edited by Sarah Adams

978-1-933280-05-9 (2006; xxiii, 120 pp.) \$20

- Symphony in G Major, Wq 182/1
- Symphony in B-flat Major, Wq 182/2
- Symphony in C Major, Wq 182/3
- Symphony in A Major, Wq 182/4
- Symphony in B Minor, Wq 182/5
- Symphony in E Major, Wq 182/6

### **III/3 *Orchester-Sinfonien mit zwölf obligaten Stimmen***

Edited by David Kidger

978-1-933280-00-4 (2005; xxiv, 124 pp.) \$20

- Symphony in D Major, Wq 183/1
- Symphony in E-flat Major, Wq 183/2
- Symphony in F Major, Wq 183/3
- Symphony in G Major, Wq 183/4



*Im Druck Eantox  
in altona*

*M. E. Hefge.*

Title page of the first edition of *Sei concerti*, Wq 43



# CONCERTOS

---

Carl Philipp Emanuel Bach's concertos, especially those for solo keyboard, are among his most progressive works, and they also played a significant role in the artistic reputation of the composer. The concertos span Bach's entire creative career, beginning in 1733 with the Concerto in A Minor, Wq 1, and ending in 1788, the year of Bach's death, with the Concerto in E-flat Major for harpsichord and fortepiano, Wq 47. The concertos reflect the varying professional and personal circumstances under which they were written. Thus the works from the student years in Leipzig and Frankfurt an der Oder clearly derive from the tradition of the *collegia musica*, in which Bach took an active part. The compositions of the middle period are influenced by his work as chamber musician at the Prussian court, while also reflecting the world of the private Berlin musical societies that developed following the accession of Frederick the Great, and which developed into a central pillar of bourgeois musical life after the Seven Years' War. The late concertos were composed for the concert-going public of Hamburg, where Bach served as civic music director for two decades.

Fifty-two works are listed under the heading "Concerto" in NV 1790. All the entries call for "clavier" as the solo instrument, nearly always listing it before any alternative instruments. In two cases Bach wrote solo parts for two keyboards and orchestra, and some concertos also exist in versions for other solo instruments, for example, two each for oboe and organ, and at least three each for flute and violoncello.

The stylistic span of C.P.E. Bach's concertos is as broad as their chronology and social functions. When the first of them were written the concerto for keyboard was a relatively new genre. It is thus remarkable that the two eldest Bach sons concentrated almost exclusively on the solo keyboard in their concertos, and for that reason their work played no small role in the development of the keyboard concerto. In addition to the increasingly refined interplay between *solo* and *tutti*, the development of Bach's concerto style manifests itself primarily through larger dimensions, higher compositional demands, and a more symphonic quality to the movements. Most of the concertos are conceived for advanced players and connoisseurs; only occasionally—as in the six "Hamburg" Concertos, Wq 43—were works composed with amateurs in mind. Although Bach arranged some of his concertos for different solo instruments (e.g., Wq 26, 166, and 170), the present edition groups the concertos according to the required solo instrument. As in series I, the concertos for one keyboard are grouped according to their transmission (individually published

works in vol. 7, the original collection Wq 43 in vol. 8, and the works transmitted in manuscripts in vol. 9).

In most of the keyboard concertos the exact solo instrument is not specified; the designations “für das Clavier” or “per il cembalo” were intended to leave a certain amount of freedom to the performer. In his scores Bach consistently notated the keyboard solo instrument between the continuo line and the other accompanying instruments. He thus departs from the practice of his father and older brother, who in their concertos always notated the solo instrument in the lowest position and usually combined the continuo part with the left hand of the keyboard part. Despite the visual separation of keyboard and continuo parts in C.P. E. Bach’s scores, the soloist continues to function as continuo player in the *tutti* sections, as the figures in the original scores and parts testify. The edition maintains Bach’s placement of the solo part (i.e., the flute and oboe parts as the top line above the strings, and the cello and keyboard parts immediately above the bass).

Bach wrote out cadenzas for many of his concertos. These are occasionally found in the original parts, but most are compiled in a manuscript copied later and transmitted in the collection of J.J.H. Westphal (B-Bc, 5871 MSM = Wq 120). Some of the written-out cadenzas may document Bach’s own performances of his concertos, but others were clearly intended as suggestions for less advanced players or as models and study material for students. All of the authoritative surviving cadenzas for a concerto are included in the volume with the concerto.

*Peter Wollny*

### **III/4.1 Flute Concertos I**

Edited by Barthold Kuijken

978-1-933280-29-5 (2016; xxviii, 178 pp.) \$30

Concerto in D Major, Wq 13

Concerto in D Minor, Wq 22

Concerto in G Major, Wq 169

### **III/4.2 Flute Concertos II**

Edited by Barthold Kuijken

978-1-933280-28-8 (2015; xxxiv, 156 pp.) \$30

Concerto in A Minor, Wq 166

Concerto in B-flat Major, Wq 167

Concerto in A Major, Wq 168

### **III/5 Oboe Concertos**

Edited by Janet K. Page

978-1-933280-17-2 (2006; xxi, 85 pp.) \$20

Concerto in B-flat Major, Wq 164

Concerto in E-flat Major, Wq 165

### **III/6 Violoncello Concertos**

Edited by Robert Nosow

978-1-933280-25-7 (2008; xxxi, 171 pp.) \$25

Concerto in A Minor, Wq 170

Concerto in B-flat Major, Wq 171

Concerto in A Major, Wq 172

### **III/7 Keyboard Concertos from Prints**

Edited by Elias N. Kulukundis

978-1-933280-14-1 (2007; xxiv, 187 pp.) \$25

Concerto in D Major, Wq 11

Concerto in E Major, Wq 14

Concerto in B-flat Major, Wq 25

### **III/8 *Sei concerti per il cembalo concertato***

Edited by Douglas Lee

978-1-933280-02-8 (2005; xxiv, 312 pp.) \$30

- Concerto in F Major, Wq 43/1
- Concerto in D Major, Wq 43/2
- Concerto in E-flat Major, Wq 43/3
- Concerto in C Minor, Wq 43/4
- Concerto in G Major, Wq 43/5
- Concerto in C Major, Wq 43/6

### **III/9.1 Keyboard Concertos from Manuscript Sources I**

Edited by Peter Wollny

978-1-933280-60-8 (2010; xxviii, 211 pp.) \$25

- Concerto in A Minor, Wq 1
- Concerto in E-flat Major, Wq 2
- Concerto in G Major, Wq 3

### **III/9.2 Keyboard Concertos from Manuscript Sources II**

Edited by David Schulenberg

978-1-933280-26-4 (2009; xxviii, 225 pp.) \$25

- Concerto in G Major, Wq 4
- Concerto in C Minor, Wq 5
- Concerto in G Minor, Wq 6

### **III/9.3 Keyboard Concertos from Manuscript Sources III**

Edited by Barbara Wiermann

978-1-933280-61-5 (2014; xx, 185 pp.) \$25

- Concerto in A Major, Wq 7
- Concerto in A Major, Wq 8
- Concerto in G Major, Wq 9

### **III/9.4 Keyboard Concertos from Manuscript Sources IV**

Edited by Bernhard Schrammek and Miklós Spányi

978-1-933280-62-2 (2012; xxiv, 184 pp.) \$25

- Concerto in B-flat Major, Wq 10
- Concerto in F Major, Wq 12
- Concerto in D Major, Wq 13

### **III/9.5 Keyboard Concertos from Manuscript Sources V**

Edited by Elias N. Kulukundis

978-1-933280-63-9 (2011; xxiv, 239 pp.) \$30

Concerto in E Minor, Wq 15

Concerto in G Major, Wq 16

Concerto in D Minor, Wq 17

### **III/9.6 Keyboard Concertos from Manuscript Sources VI**

Edited by Barbara Wiermann

978-1-933280-64-6 (2012; xxii, 186 pp.) \$25

Concerto in D Major, Wq 18

Concerto in A Major, Wq 19

Concerto in C Major, Wq 20

### **III/9.7 Keyboard Concertos from Manuscript Sources VII**

Edited by Mark W. Knoll

978-1-933280-65-3 (2018; xxiv, 256 pp.) \$35

Concerto in A Minor, Wq 21

Concerto in D Minor, Wq 22

Concerto in D Minor, Wq 23

### **III/9.8 Keyboard Concertos from Manuscript Sources VIII**

Edited by Elias N. Kulukundis and David Schulenberg

978-1-933280-66-0 (2010; xxiv, 271 pp.) \$30

Concerto in E Minor, Wq 24

Concerto in A Minor, Wq 26

Concerto in D Major, Wq 27

### **III/9.9 Keyboard Concertos from Manuscript Sources IX**

Edited by Jane R. Stevens

978-1-933280-67-7 (2011; xxii, 161 pp.) \$25

Concerto in B-flat Major, Wq 28

Concerto in A Major, Wq 29

Concerto in B Minor, Wq 30

### **III/9.10 Keyboard Concertos from Manuscript Sources X**

Edited by Peter Wollny

978-1-938325-03-8 (2021; xxi, 177 pp.) \$30

Concerto in C Minor, Wq 31

Concerto in G Minor, Wq 32

Concerto in F Major, Wq 33

### **III/9.11 Keyboard Concertos from Manuscript Sources XI**

Edited by Jason B. Grant and Elias N. Kulukundis

978-1-938325-04-5 (2017; xxvi, 134 pp.) \$25

Concerto in G Major, Wq 34

Concerto in E-flat Major, Wq 35

### **III/9.12 Keyboard Concertos from Manuscript Sources XII**

Edited by Jason B. Grant and Matthias Röder

978-1-938325-05-2 (2021; xxii, 186 pp.) \$30

Concerto in B-flat Major, Wq 36

Concerto in C Minor, Wq 37

Concerto in F Major, Wq 38

### **III/9.13 Keyboard Concertos from Manuscript Sources XIII**

Edited by Arnfried Edler

978-1-933280-20-2 (2007; xix, 99 pp.) \$20

Concerto in B-flat Major, Wq 39

Concerto in E-flat Major, Wq 40

### **III/9.14 Keyboard Concertos from Manuscript Sources XIV**

Edited by Arnfried Edler

978-1-933280-32-5 (2008; xxiii, 143 pp.) \$20

Concerto in E-flat Major, Wq 41

Concerto in F Major, Wq 42

### **III/9.15 Keyboard Concertos from Manuscript Sources XV**

Edited by Douglas Lee

978-1-933280-71-4 (2009; xxi, 90 pp.) \$20

Concerto in G Major, Wq 44

Concerto in D Major, Wq 45

### **III/10 Concertos for Two Keyboards**

Edited by Laura Buch

978-1-933280-72-1 (2020; xxiv, 207 pp.) \$30

Concerto in F Major, Wq 46

Concerto in E-flat Major, Wq 47

## SONATINAS

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The twelve sonatinas for one or two keyboards and orchestra constitute a distinct segment of Carl Philipp Emanuel Bach's oeuvre, standing between chamber and orchestral music and between the suite and the concerto. NV 1790 (pp. 46–48) emphasizes the special position of these works by treating them separately. They originated in rapid succession in the years 1762–64, near the end of Bach's time in Berlin. There are no comparable works in his previous output, and he added no new ones later, though he continued to revise the sonatinas during his years in Hamburg. There are also no exact parallels to these sonatinas among the works of earlier composers in Berlin or in North Germany generally; this genre seems to be Bach's creation. He may have chosen "sonatina" to describe these compositions because it had become little used by 1762. Bach's usage refers primarily to the older ensemble sonatina (familiar examples include the "Sonatina" that introduces Johann Sebastian Bach's *Gottes Zeit ist die allerbeste Zeit*, BWV 106, and the published sets of "Suonatine" and "Neue Sonatinen" of Georg Philipp Telemann). The later meaning of *sonatina* as a small and undemanding sonata for keyboard only became established in the latter part of the century, and Bach used it only in the last years of his life, if at all.

Formally, each of Bach's sonatinas consists of two or three movements in the same key (Wq 107/104, with one movement in D minor and two in F major, is the exception). This pattern is common in Bach's keyboard suites and chamber music, but not in his concertos. The individual sonatina movements usually either are in large binary design or consist of colorful successions of sections in dance forms with literal or varied da capos, an approach that Bach otherwise uses only in his keyboard suites. Many individual movements or sections originated from smaller compositions of the middle and late 1750s: the short chamber pieces in two and three parts, Wq 81; a few keyboard sonatas; and, especially, the "petites pièces" for keyboard. The newly composed movements and sections usually share the pleasing and accessible quality of these prior works, a novel feature of Bach's style in his last Berlin years that contrasts with the manner of his concertos and more ambitious sonatas.

Bach's incorporation of music composed for amateur circles and the stylistic accessibility of the sonatinas are indications that, at least initially, he intended them too for a broader musical public. His publication in 1764–66 of the sonatinas Wq 106–108 (three of the minority that contain no preexistent material) is yet another sign of this intention. These works are scored for keyboard, two flutes, and four-part strings; the keyboard parts, which require only modest technique, are en-

tirely written out and largely double the accompanying parts. The reprises in the binary designs are literally repeated.

As noted in NV 1790 (p. 48), however, the three sonatinas Bach published were “later entirely altered” (*nachhero ganz verändert*). Indeed, the versions of them that survive in the manuscript sources from Bach’s circle are so different that all three works received a second number from Wotquenne (Wq 101, 104, and 105, respectively; these three versions are included along with Wq 106–108 in CPEB:CW, III/11). An examination of the sources for the sonatinas as a group suggests that the unpublished sonatinas were also revised to a greater or lesser degree. This process of revision took place largely, if not entirely, after Bach moved to Hamburg in 1768, continuing through much of the 1770s and, for one or two works, until the end of his life. Bach’s own copies of all twelve sonatinas survive almost intact, as do authorized copies made from them. There are also traces of the process of revision in some of the sources. Though the only surviving sources authorized by Bach for the early versions of any of the sonatinas are the three prints, early versions of Wq 96, 109, and 110 survive in secondary manuscripts. The later states of Wq 96 and 109 incorporate several new sections, and everywhere Bach elaborated on the substance of the early versions.

As with some of the Berlin symphonies and concertos, Bach expanded the instrumentation of the sonatinas to take advantage of the augmented resources available to him in Hamburg. All the sonatinas have horn parts in their final versions; Wq 110 has a second keyboard part; and Wq 109 in its final state has the largest scoring of any of Bach’s instrumental works: two keyboards, three trumpets, timpani, two horns, two flutes, two oboes, obbligato bassoon, and five-part strings, outshining even the four symphonies Wq 183. The keyboard parts have been greatly altered, with continuo in the more heavily scored sections (except in Wq 98) and figuration elsewhere; a few new passages have been added. This gives some sense of *tutti-solo* alternation, though none of the movements shows the ritornello structure of a concerto movement. In keeping with the interest in varied reprises shown in Bach’s keyboard music of the 1760s (notably in the sonatas Wq 50 and the shorter pieces Wq 113 and 114), the reprises and da capos of the sonatinas are frequently varied. The technical requirements for the keyboard player are greater in the late versions, at times equalling the level of virtuosity required for the concertos. In the extreme cases, such as Wq 109, modest salon pieces for amateurs have been transformed into large concert works for accomplished professionals. By contrast with the early versions of the sonatinas, some of which were widely known, Bach seems to have limited the distribution of certain later versions to a few members of his own circle.

Peter Wollny



### **III/II Keyboard Sonatinas from Prints**

Edited by Stephen C. Fisher

978-1-933280-73-8 (2013; xxvi, 230 pp.) \$30

Sonatinas in C Major, Wq 101 and 106

Sonatinas in D Minor, Wq 104 and 107

Sonatinas in E-flat Major, Wq 105 and 108

### **III/12.1 Keyboard Sonatinas from Manuscript Sources I**

Edited by David Ferris

978-1-933280-74-5 (2015; xxvi, 181 pp.) \$30

Sonatina in D Major, Wq 96

Sonatina in G Major, Wq 97

Sonatina in G Major, Wq 98

Sonatina in F Major, Wq 99

### **III/12.2 Keyboard Sonatinas from Manuscript Sources II**

Edited by David Ferris

978-1-933280-75-2 (2017; xxiv, 102 pp.) \$25

Sonatina in E Major, Wq 100

Sonatina in D Major, Wq 102

Sonatina in C Major, Wq 103

### **III/13 Sonatinas for Two Keyboards**

Edited by Stephen C. Fisher

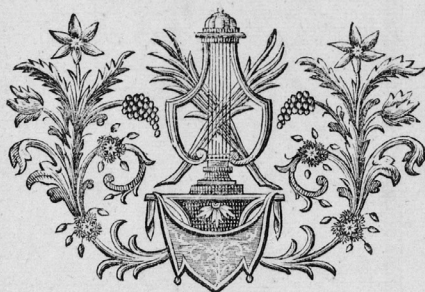
978-1-933280-76-9 (2018; xxvi, 174 pp.) \$30

Sonatina in D Major, Wq 109

Sonatina in B-flat Major, Wq 110

1a

Die  
**Israeliten in der Wüste,**  
ein  
**Oratorium,**  
in Musik gesetzt  
von  
**Carl Philipp Emanuel Bach.**



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Hamburg,  
im Verlag des Autors.  
1775.

Державний архів України  
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# ORATORIOS

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Carl Philipp Emanuel Bach's oratorios are his most important vocal compositions, in terms of both genre and reception history. In the eighteenth century the term "oratorio" did not represent a technical term with a fixed meaning. Bach's oratorios are based on biblical subjects, from the Old and New Testaments, and employ vocal soloists, chorus, and orchestra. His Passions and church cantatas are distinct from the oratorios, not primarily because of their smaller scale or less "dramatic" character, but rather because of their placement within regular church services. The oratorios, on the other hand, could be performed as concert pieces outside of the church service and in other venues.

In addition to Bach's twenty-one Passions, which form a separate genre associated with particular local traditions and their specific function in the liturgical year, series IV presents only those large vocal works with orchestral accompaniment that Bach himself viewed as repertory pieces; that is, works he gave to others in authorized copies, either in print or in manuscript, for study or public performance: *Die Israeliten in der Wüste*, Wq 238; *Die Auferstehung und Himmelfahrt Jesu*, Wq 240; and the *Passions-Cantate*, Wq 233. These three oratorios, along with the Magnificat, Wq 215, shaped public opinion of Bach as a vocal composer not only during his lifetime, but into the nineteenth century as well and even up to the present day. Besides these works, only three others—the Easter cantata *Gott hat den Herrn auferweckt*, Wq 244; *Klopstocks Morgengesang am Schöpfungsfeste*, Wq 239; and *Heilig mit zwei Chören und einer Ariette*, Wq 217—ever attained wide recognition. These compositions are included in series V and VI, together with the remaining large-scale choral works that were intended only for local use and thus were not widely distributed.

Decisions made regarding series in which works are published within the edition are not meant to suggest any fundamental differences in quality between the groups of choral works. In fact, all three of the oratorios in series IV originated as occasional pieces: the *Passions-Cantate* is based on the St. Matthew Passion of 1769; *Die Israeliten in der Wüste* was first used in 1769 as consecration music for the Lazareth church in Hamburg; and *Die Auferstehung und Himmelfahrt Jesu* was first performed during Easter 1774. Nevertheless, these repertory pieces are distinct from the other occasional pieces in their somewhat demonstrative character. In its initial form as the St. Matthew Passion, the *Passions-Cantate* represented Bach's first Passion music for Hamburg and was therefore given special attention by the composer; in a similar vein, *Die Israeliten* was his first major composition in Hamburg not limited to liturgical constraints. It is significant, however, that all of these oratorios underwent substantial revision, usually before they were distributed beyond

his immediate circle. As part of this revision process, all borrowings from his own and other composers' works were removed, so that after these revisions Bach could claim each work to be an entirely original composition. In the case of *Die Israeliten* and *Die Auferstehung*, Bach himself published the music (not without considerable financial risk), thereby securing their wider transmission.

Ulrich Leisinger

**IV/1 *Die Israeliten in der Wüste*, Wq 238**

Edited by Reginald L. Sanders

978-1-933280-34-9 (2008; xxxiv, 138 pp.) \$25

**IV/2 *Die Auferstehung und Himmelfahrt Jesu*, Wq 240**

Edited by Ulrich Leisinger

978-1-938325-06-9 (2020; xlv, 339 pp.) \$60

**IV/3 *Passions-Cantate*, Wq 233**

Edited by Moira Leanne Hill

978-1-938325-07-6 (2023; xxxix, 264 pp.) \$50

# PASSIONS

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Carl Philipp Emanuel Bach's twenty-one Passions (H 782–802) represent the final stage of a long tradition of oratorio Passions in Hamburg, a tradition that can be traced back to 1643. Bach himself distinguished between the oratorio Passion and Passion oratorio when he asked Georg Michael Telemann on 6 December 1767 about Passion performances in Hamburg: "is it presented in the historic and old manner with the evangelist and other persons [i.e., in the manner of *historiae*, or oratorio Passions], or is it arranged in the manner of an oratorio with reflections, as is the case in Ramler's oratorio [*Der Tod Jesu*]?" Whereas in many parts of Germany "modern" Passion oratorios had already replaced the "old-fashioned" oratorio Passion, the Hamburg clergy, among them the conservative head pastor of St. Catharinen, Melchior Goeze, adhered to the traditional form; this was abandoned only in 1789 with the reform of Hamburg church music after Bach's death. Therefore Bach had to perform a new Passion according to one of the gospels for the main churches every year.

Because of the peculiarities of their compositional history and their numerous borrowings, Bach's Passions are presented in the edition in four volumes corresponding to the individual Evangelists, rather than in chronological order. They were modeled in scoring, scope, and musical demands on Georg Philipp Telemann's works from his last decade. These Passions tell the story of Jesus' suffering and death through one of the gospel texts, with roles allocated to specific singers. Larger groups of people (the disciples, high priests, or the crowd) are represented by the chorus. Traditionally the biblical narrative was framed by choruses or simple chorales. At high points in the story, arias and choruses interrupted the narration, commenting on and interpreting those passages in order to move the listener to devotion and penitence.

The music director in Hamburg presented the same oratorio Passion during Lent in each of Hamburg's five main churches, as well as in several secondary churches. Performances were given according to a fixed rotational scheme, starting with St. Petri as the oldest parish and ending with St. Michaelis as the newest. The following order of Sundays in Lent (and churches) was prescribed for the Passions: *Invocavit* (St. Petri), *Reminiscere* (St. Nicolai), *Laetare* (St. Catharinen), *Judica* (St. Jacobi) and Palm Sunday (St. Michaelis). Furthermore, from the Thursday after Judica until Good Friday, Passion music could be heard almost daily in one of the secondary churches. Normally, this music would consist of the annual oratorio Passion, but in some instances performances of Passion oratorios are documented there as well.

The texts for the Passions were printed in large numbers each Lent, and the sale of these librettos to the congregation was an important source of supplemental income for the music director. The texts of the chorales were printed in full, along with the corresponding chorale numbers in the Hamburg hymnal. Thus, the congregation was apparently meant to sing along during the chorales.

The Hamburg Passions of the late eighteenth century are relatively short, lasting little more than an hour in performance, because they were used in regular Sunday services in Lent, not in the context of a separate Passion service, as in the Good Friday Vespers in Leipzig. According to Johann Mattheson, the traditional two-part division of the Passion, framing the sermon, was abandoned in 1755. In comparison to oratorio Passions performed elsewhere, the biblical story in the Hamburg Passions starts at a later point and ends immediately with the death of Jesus; the dramatic natural events following the Savior's death and burial are omitted, except in four of the five St. John Passions.

From the late seventeenth century onward, the Hamburg Passions followed a fixed annual sequence of gospels: Matthew, Mark, Luke, and John. Both Telemann and Bach adopted this sequence as directors of the Hamburg church music; it was interrupted only once, in 1769, when Bach directed his first Passion and gave a St. Matthew Passion instead of a St. John. In light of the four-year cycle, it would have seemed natural for works to be revived every few years; yet none of Bach's Passions is identical with its predecessors. The texts for the arias and choruses were newly chosen, and these movements do not always interrupt the biblical narrative at the same points. The selection and arrangement of these movements, and most likely also of the chorales, was the responsibility of the music director alone, and was not subject to any preliminary censoring by the Hamburg clergy. Bach did not produce new settings of the biblical passages and chorales each time, but generally preferred to reuse the earlier settings. Changes were made only when necessary for transitional passages whenever arias or other movements were replaced.

None of the Passions performed by Bach during his time in Hamburg represents an entirely original composition. Rather, they are pasticcios that contain varying amounts of Bach's own creative work. The use of music by other composers does not follow a fixed procedure, but ranges from borrowing with little if any modification, to alterations of register or instrumentation, to more substantial revisions in order to adapt the music to the circumstances in Hamburg. Bach's main source of pre-existing Passion music was Gottfried August Homilius, but he also extensively borrowed arias and choruses from Georg Benda and Gottfried Heinrich Stölzel. Borrowings from J.S. Bach and Telemann, on the other hand, are generally limited to biblical passages, primarily turba choruses, and chorales.

*Ulrich Leisinger*

**IV/4.1 Passion according to St. Matthew (1769)**

Edited by Ulrich Leisinger

978-1-933280-19-6 (2008; xxxii, 227 pp.) \$25

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# CHORAL MUSIC

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Carl Philipp Emanuel Bach's choral music belongs almost exclusively to the years 1768–88, when he served as music director for the city of Hamburg. The only known exceptions are the Magnificat, Wq 215; the Easter cantata *Gott hat den Herrn auferwecket*, Wq 244; the wedding cantata *Willst du mit diesem Manne ziehen*, H 824a; and a few works from Bach's student days, of which only a recently discovered cantata written for Leipzig (c. 1734) survives, as well as a few librettos for works performed at Frankfurt an der Oder. Series V presents these choral works, organized by genre and tradition.

In many ways, C.P.E. Bach's responsibilities in Hamburg were similar to those of his father in Leipzig. Like his predecessor Georg Philipp Telemann, Bach had to supply music on a regular basis for the city's five main churches: St. Petri, St. Nicolai, St. Jacobi, St. Catharinen, and St. Michaelis. The musical requirements included cantatas not only for the main services on Sundays and feast days, but also for vesper services as well as special occasions, mainly *Einführungsmusiken* for installations of pastors and other officials. A much smaller portion were commissions of the Hamburg bourgeoisie or its representatives, such as funeral pieces for mayors, or occasionally oratorios and serenades for the *Bürgercapitain* celebrations. The number of such commissions, especially from private individuals, was significantly less than during former times. Similarly, a smaller number of new church cantatas, which for J.S. Bach and Telemann still clearly formed a central part of their creative work, were used in the services. Like his brother Wilhelm Friedemann during his time as music director in Halle (1746–64), C.P.E. Bach instead focused on pieces for the high feast days. These cantatas were called *Quartalstücke* (quarterly music) to celebrate the principal seasons of the liturgical year: Christmas, Easter, Pentecost, and Michaelmas; they were performed in all five of the main churches in a fixed order on consecutive Sundays and feast days. Otherwise, Bach was content to perform works by other composers. After Bach's death, the declining interest in the cantata as the main musical component of the church service became evident in 1789 when the two head pastors at St. Catharinen and St. Michaelis, Berkhan and Rambach, demanded the reduction of church music with choir and orchestra from 120 to 30 services annually, thereby ultimately approving and confirming Bach's own approach.

Even though only a small portion of the performance repertory, as recorded in NV 1790 and the auction catalogues of 1789 and 1805, is extant, the surviving material reveals a broad spectrum of procedures. These include presenting minimally altered

works by other composers; mixing borrowed movements by various composers—occasionally with movements by Bach himself—to form pasticcios; and composing completely new works.

Most of the works in this series were composed with specific situations in mind. As they conformed to Hamburg tradition, their use was restricted to that city, and they mostly survive only in their original sources. These were sold at the 1805 auction of Anna Carolina Philippina Bach's estate and many were acquired by Georg Poelchau (1773–1836). Most consist of complete sets of parts prepared by some of Bach's Hamburg copyists. A full autograph score is the exception rather than the rule: the autographs show that often only individual movements were newly composed or revised so substantially as to require a new autograph copy, whereas other movements were simply copied directly into the parts from extant sources at Bach's request. A small number of full copies in score were requested of Bach's widow after the publication of the estate catalogue (NV 1790), mainly by Bach's successor Christian Friedrich Gottlieb Schwencke (1767–1822) and by the Schwerin collector J.J.H. Westphal.

Owing to their limited transmission, the editing of most of these pieces poses no fundamental problems. In many cases the sources from Bach's library reveal several stages of revision; rarely is a publication of more than one complete version necessary in order to represent properly two or more distinct stages of revision. A variety of means (ossia systems, excerpts, commentary, replacement movements) are applied to all versions that may be regarded as authorized by the composer. Only a small number of large-scale vocal pieces adhere to the principle of revision toward an aesthetically motivated *Fassung letzter Hand*; most vocal works were apparently rearranged primarily for pragmatic reasons. Later versions thus do not necessarily replace earlier ones; the earlier ones may have been revived by Bach at a later occasion. The edition has taken a practical approach in presenting a complete, coherent version of each work, sometimes including both an early and late version (as with the Magnificat, Wq 215), and always accounting for the various surviving sources and known versions.

Ulrich Leisinger

**V/1.1 Magnificat (Berlin Version), Wq 215**

Edited by Christine Blanken

978-1-933280-30-1 (2012; xxix, 200 pp.) \$25

**V/1.2 Magnificat (Hamburg Version), Wq 215**

Edited by Christine Blanken

978-1-933280-31-8 (2012; xxx, 168 pp.) \$25

**V/2.1 Quartalstücke I (Easter Cantatas)**

Edited by Mark W. Knoll

978-1-933280-84-4 (2015; xlii, 301 pp.) \$35

*Gott hat den Herrn auferwecket, Wq 244*

*Jauchzet, frohlocket, Wq 242*

*Nun danket alle Gott, Wq 241*

*Anbetung dem Erbarmer, Wq 243*

*Appendix: Amen! Lob und Preis und Stärke, Wq 226*

**V/2.2 Quartalstücke II (Easter Cantatas)**

Edited by Mark W. Knoll

978-1-933280-85-1 (2023; xxxiv, 198 pp.) \$40

*Sing, Volk der Christen, BR-CPEB F 6*

*Er ist nicht mehr, BR-CPEB F 7*

*Ist Christus nicht auferstanden, BR-CPEB F 8*

**V/2.3 Quartalstücke III (Pentecost Cantatas)**

Edited by Mark W. Knoll, Uwe Wolf, and Peter Wollny

978-1-933280-86-8 (2022; xxxiii, 270 pp.) \$45

*Herr, lehr uns tun, H 817*

*Lasset uns ablegen die Werk der Finsternis, BR-CPEB F 14*

*Ihr waret weiland Finsternis, BR-CPEB F 16*

*Nun ist er da, BR-CPEB F 15*

**V/2.4 Quartalstücke IV (Michaelmas Cantatas)**

Edited by Wolfram Enßlin

978-1-933280-87-5 (2018; xxxvi, 252 pp.) \$35

*Den Engeln gleich, Wq 248*

*Ich will den Namen des Herrn preisen, Wq 245*

*Siehe! Ich begehre deiner Befehle, Wq 247*

*Der Frevler mag die Wahrheit schmähn, Wq 246*

### V/2.5 *Quartalstücke V (Michaelmas Cantatas)*

Edited by Wolfram Enßlin

978-1-933280-88-2 (2022; xxxvi, 219 pp.) \$40

*Es erhub sich ein Streit*, BR-CPEB F 18.1

*Wie wird uns werden*, BR-JCFB F 4 (arr. C.P.E. Bach)

*Wenn Christus seine Kirche schützt*, BR-CPEB F 21

### V/2.6 *Quartalstücke VI (Christmas Cantatas)*

Edited by Jason B. Grant

978-1-938325-28-1 (2017; xxxii, 176 pp.) \$30

*Auf, schicke dich*, Wq 249

*Ehre sei Gott in der Höhe*, H 811

### V/2.7 *Quartalstücke VII (Christmas Cantatas)*

Edited by Jason B. Grant

978-1-938325-45-8 (2022; xxxiii, 190 pp.) \$40

*Gott steigt herab*, BR-CPEB F 1

*Kommt, Christen, feiert dieses Fest*, arr. Graun WV Bv:IX:17

*Herr, leite mich*, BR-CPEB F 4

### V/3.1 *Einführungsmusiken I*

Edited by Uwe Wolf

978-1-933280-79-0 (2013; xlv, 201 pp.) \$30

*Einführungsmusik Palm*, H 821a

*Einführungsmusik Klefeker*, H 821b

*Einführungsmusik Schuchmacher*, H 821c

### V/3.2 *Einführungsmusiken II*

Edited by Jason B. Grant

978-1-933280-80-6 (2013; xlvii, 198 pp.) \$30

*Einführungsmusik Häseler*, H 821d

*Einführungsmusik Hornbostel*, H 821e

### V/3.3 *Einführungsmusiken III*

Edited by Wolfram Enßlin

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*Einführungsmusik Winkler*, H 821f

*Einführungsmusik Friderici*, H 821g

### V/3.4 *Einführungsmusiken IV*

Edited by Reginald L. Sanders

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*Einführungsmusik Gerling*, H 821h

*Einführungsmusik Sturm*, H 821i

*Einführungsmusik Jänisch*, H 821k

### V/3.5 *Einführungsmusiken V*

Edited by Anja Morgenstern

978-1-933280-83-7 (2014; lvi, 216 pp.) \$30

*Einführungsmusik Gasie*, H 821l

*Einführungsmusik Schäffer*, H 821m

*Einführungsmusik Berkhan*, H 821n

*Einführungsmusik Willerding*, H 821o

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Edited by Christine Blanken

978-1-938325-21-2 (2021; xlv, 238 pp.) \$40

*Bürgercapitainsmusik* (1780): *Oratorium*, H 822a

*Bürgercapitainsmusik* (1780): *Serenate*, H 822b

*Bürgercapitainsmusik* (1783): *Serenate*, H 822d

### V/5.1 *Works for Special Occasions I*

Edited by Ulrich Leisinger

978-1-933280-06-6 (2006; xxix, 143 pp.) \$25

*Dank-Hymne der Freundschaft*, H 824e

### V/5.2 *Works for Special Occasions II*

Edited by Paul Corneilson and Peter Wollny

978-1-933280-48-6 (2011; xl, 134 pp.) \$25

*Ich bin vergnügt mit meinem Stande*

*Spiega, Ammonia fortunata*, Wq 216

*Musik am Dankfeste wegen des fertigen Michaelisturms*, H 823

### V/6.1 *Miscellaneous Sacred Works I*

Edited by Paul Corneilson and Clemens Harasim

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*Heilig mit zwei Chören und einer Ariette zur Einleitung*, Wq 217

*Choruses*, Wq 210, 218–219, 221–223, 227

*Motets*, Wq 205–207, 208/1–4

## V/6.2 Miscellaneous Sacred Works II

Edited by Paul Corneilson and Clemens Harasim

978-1-938325-32-8 (2022; xlv, 243 pp.) \$45

*Neue Melodien zu einigen Liedern des neuen Hamburgischen Gesangbuchs*, Wq 203

*Zwei Litaneien für acht Stimmen in zwei Chören*, Wq 204

Funeral Music: Wq 225, 228, 229, 230

Chorales from Hymnals, H 842; H 843; BR-CPEB H 57

Chorales from Manuscripts

## V/6.3 Miscellaneous Sacred Works III

Edited by Reginald L. Sanders

978-1-938325-33-5 (2018; xxx, 234 pp.) \$35

*Der Gerechte, ob er gleich zu zeitlich stirbt*, H 818

*In deinem Schmuck gehen der Könige Töchter*, H 818.5

*Meine Seele erhebt den Herrn*, H 819

*Herr, deine Augen sehen nach dem Glauben*, BR-CPEB F 28.1

## V/6.4 Miscellaneous Sacred Works IV

Edited by Reginald L. Sanders

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*Der Himmel allenthalben ist des Herrn*, BR-CPEB F 25

*Die mit Tränen säen*, BR-CPEB F 26

*Harre auf Gott*, BR-CPEB F 27

*Ich nahe mich zu deiner Krippen*, BR-CPEB F 31

*Lobsinget dem Heiland*, BR-CPEB F 35

*Wer meine Gebot hat*, BR-CPEB F 39

# SONGS AND VOCAL CHAMBER MUSIC

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With a total of more than 250 individual pieces, Carl Philipp Emanuel Bach ranks among the most prolific composers of *lieder* in eighteenth-century Germany. Like the solo keyboard music and the keyboard concertos, the songs span Bach's entire creative career from the 1730s to the very last years of his life; however, the composition of songs is not evenly distributed among these years. Almost all of C.P.E. Bach's songs were widely disseminated in print during the eighteenth century and thus contributed to his recognition as a vocal composer.

The modern distinction between secular and sacred songs, though helpful in many respects, is not entirely sufficient to cover the wide array of song types that Bach wrote. Eighteenth-century writings distinguish the *Lied* (song) from the more elevated *Ode* (ode) and the *Hymne* (hymn). Bach strongly preferred the song to the ode and only occasionally set hymns to music (e.g., the *Dank-Hymne der Freundschaft* as a large-scale piece with orchestral accompaniment; see CPEB:CW, V/5.1). This distinction is in accordance with aesthetic theories of Bach's time, according to which ode and hymn are self-sufficient whereas the song as a poetic genre is written to be sung and thus requires a melody, be it parodied or newly composed. A typical song consists of several homogeneous stanzas whereas the stanzas of an ode are more varied with respect to meter and contents. As a result, *lieder* are usually set strophically whereas odes may require a new setting of each stanza for proper expression. Among Bach songs only a handful are through-composed and may thus be described as odes.

Bach actively participated in several crucial phases of the development of the German song. His first extant song compositions were published in Johann Friedrich Gräfe's anacreontic *Oden-Sammlungen* (Halle, 1737–43); some of these may have already been written in Leipzig, since one of his earliest songs uses a text by the Leipzig poet Christiane Mariane von Ziegler, who had provided J.S. Bach with cantata texts in the mid-1720s. A larger number of C.P.E. Bach's songs are related to the activities of the so-called first Berlin Song School (Berliner Liederschule). Musically, Bach's contributions rank among the best of the Berlin Liederschule; nevertheless he did not participate publicly in the aesthetic discussion about the true nature of song and the characteristics of the German *lied* as opposed to the French *chanson*. Soon after Christian Fürchtegott Gellert's *Geistliche Oden und Lieder* was published in 1757, C.P.E. Bach wrote musical settings of all the poems (Wq 194), and he later added an appendix of twelve additional songs in 1764 (Wq 195).

Bach resumed the composition of songs soon after his move to Hamburg in 1768, providing a dozen songs for the monthly periodical *Unterhaltungen* and including one song in the periodical he edited, *Musikalisches Vielerley* (1770). After contributing to the first collection of Balthasar Münster's *Geistliche Lieder* (1773), Bach composed three sets of strophic sacred songs for private devotion: a selection of forty-two psalms, using the poetic versions by Johann Andreas Cramer (Wq 196, 1774); and two sets of thirty songs each with texts by the head pastor at St. Petri in Hamburg, Christoph Christian Sturm (Wq 197–198, 1780–81). An impressive list of subscribers shows that Bach's songs were distributed mainly in North Germany and among German-speaking enclaves abroad. From the choral versions of several of these songs used in the Hamburg Passions and as four-part motets, we may conclude that Bach was looking for alternatives to the texts of the Hamburg hymnal that had been in use since 1700.

His great popularity as a composer led publishers to ask Bach for contributions of song settings for their *Musenalmanache*, annual publications of poetry with inserted songs that were fashionable from 1770 on. Bach only rarely fulfilled their requests. He had high standards regarding poetry and was apparently not willing to commit himself unless he was fully convinced of the merit of a given text. Soon after 1780, therefore, Bach was replaced by composers like Johann Friedrich Reichardt who were regarded as less selective. In the 1770s Carl Friedrich Cramer attempted to publish all of Bach's secular songs. The collection was announced as part of Cramer's *Polyhymnia* series but was never realized, although the engraving manuscript was ready for publication in the mid-1770s (see volume VIII/2 for a facsimile of the surviving sources. Only during the last years of his life did Bach return to the abandoned project, sending the hitherto unpublished songs (but not the entire collection) to the printer. The Wq 200 collection, dated 1789 on the title page, actually appeared a few weeks before the composer's death in December 1788.

Ulrich Leisinger



## VI/1 Gellert Songs

Edited by Darrell M. Berg

978-1-933280-36-3 (2009; xxv, 115 pp.) \$20

*Geistliche Oden und Lieder mit Melodien*, Wq 194

*Anhang von zwölf geistlichen Oden und Liedern*, Wq 195

## VI/2 Cramer and Sturm Songs

Edited by Anja Morgenstern

978-1-933280-35-6 (2009; xxxvi, 172 pp.) \$25

*Cramers übersetzte Psalmen mit Melodien*, Wq 196

*Sturms geistliche Gesänge mit Melodien, Erste Sammlung*, Wq 197

*Sturms geistliche Gesänge mit Melodien, Zweite Sammlung*, Wq 198

## VI/3 Miscellaneous Songs

Edited by Christoph Wolff

978-1-933280-78-3 (2014; xxxviii, 262 pp.) \$35

*Oden mit Melodien*, Wq 199

*Neue Lieder-Melodien*, Wq 200

Songs from Anthologies, Wq 201, 202/A–N

Songs from Manuscripts, Wq 117/40, 202/O, 231

Songs in Alternate Versions

## VI/4 Arias and Chamber Cantatas

Edited by Bertil van Boer

978-1-933280-43-1 (2010; xxxii, 160 pp.) \$25

*Klopstocks Morgengesang am Schöpfungsfeste*, Wq 239

*Trauungs-Cantate*, H 824a

Arias, Wq 211/1–3, 213, 214

*Phillis und Thirsis*, Wq 232

*Selma*, Wq 236

*Der Frühling*, Wq 237

Versuch  
über die wahre Art  
das Clavier zu spielen  
mit Exempeln  
und achtzehn Probe-Stücken in sechs Sonaten

erläutert

von

Carl Philipp Emanuel Bach,  
Königl. Preuss. Cammer-Musikus.

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Berlin, in Verlegung des Auctoris.

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Gedruckt bey dem Königl. Hof-Buchdrucker Christian Friedrich Henning.

I 7 5 3.

Title page of the first edition of the *Versuch*, 1753

## THEORETICAL WRITINGS

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The passing along of his own knowledge played an important role in all phases of Carl Philipp Emanuel Bach's musical life. Even when he was a young law student at Frankfurt an der Oder his father could already record in the family chronicle: "gives lessons at the keyboard." Indeed, large numbers of both keyboard and composition students can be documented from Bach's earliest years in Berlin right through his Hamburg tenure until his very last years. Bach's great importance as a teacher was emphasized by Christian Friedrich Daniel Schubart in his *Ideen zu einer Ästhetik der Tonkunst*: "As great as he is as a keyboardist, he is just as great as a teacher of the keyboard. No one knows the art of developing masters better than he. His great intellect has formed its own school: the *Bach School*. Whoever comes out of this school is received in all of Europe with enthusiasm."

"Bachische Schule" was a widely used expression in the last third of the eighteenth century that referred not only to Bach's own students in the direct sense, but also to the much larger group of players and composers who had oriented themselves to Bach's ideals. In this connection, the two parts of Bach's didactic work, *Versuch über die wahre Art das Clavier zu spielen*, take on special importance. Through this publication, which was widely distributed and highly esteemed in its time, Bach was able to reach a large public beyond his immediate circle and to influence that public according to his principles.

The significance of the *Versuch* is by no means limited to the pedagogical dispensing of mere keyboard technique. Its real goal is the development and promotion of "good taste," not only in performance, but above all in composition. In this respect the *Versuch* continued the efforts of his father Johann Sebastian Bach—especially in the didactic nature of the Inventions and *Das wohltemperierte Clavier*—and also contributed to the series of great treatises on performance and aesthetics coming out of Berlin since the early 1750s. Bach's innovative principles of fingering, which can be traced back to the lessons he received from his father, produced an effect on the culture of keyboard playing in the second half of the eighteenth century that can scarcely be overestimated. His fingering methods were taken over and further propagated by other teachers and composers, for example Johann Philipp Kirnberger in the fourth part of his *Clavier-Übungen mit der Bachischen Applicatur* (1762–66), or Georg Simon Löhlein, Friedrich Wilhelm Marpurg, and Johann Carl Friedrich Rellstab in their respective keyboard treatises.

The two parts of the *Versuch* exhibit many connections to Bach's own compositions. His "Probestücke," Wq 63/1–6 were appended to the first part to provide illustrative and practical examples, and the Fantasy in D Major, Wq 117/14

was included in the second part as an example of a free fantasy. Later Bach provided the *Sechs neue Clavier-Stücke*, Wq 63/7–12 for the new edition of the *Versuch* that appeared in 1787. (The “Probestücke” and *Sechs neue Clavier-Stücke* are published in facsimile as a supplement to series VII). Other published collections by Bach from the 1760s exhibit didactic tendencies, including the “Sonatas with Varied Reprises,” Wq 50–52, and the short keyboard pieces, Wq 113–114; as do various of his unpublished projects, including the “Veränderungen und Auszierungen über einige Sonaten und Concerte für Scholaren,” Wq 68, the collection of concerto cadenzas, Wq 120, and the “Miscellanea Musica,” Wq 121. (See volume VIII/1.) The six great free fantasies in parts 4–6 of the “Kenner und Liebhaber” collections (Wq 58, 59, and 61), which contributed significantly to Bach’s fame in his later years, apparently were composed at the suggestion and insistence of musical amateurs who had first been introduced to this genre through the commentary on it in the second part of the *Versuch*.

In his final year Bach conceived of a plan to crown his creative output, which he now viewed as complete, with a treatise on composition. This work would almost certainly have built upon the two parts of the *Versuch*. Unfortunately, his plan was never brought to fruition.

Peter Wollny

### VII/1–3 *Versuch über die wahre Art das Clavier zu spielen*

Edited by Tobias Plebuch

978-1-933280-42-4 (2011; 3 vol. set) \$75

Part I (xxvii, 161 pp.)

Part II (xiv, 338 pp.)

Commentary (xxvii, 99 pp.)

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Series VIII contains additional material related to works published in series I–VII. Volume VIII/1 provides all the authentic cadenzas, Wq 120 (with a facsimile of B-Bc, 5871 MSM); the “Veränderungen und Auszierungen,” Wq 68 (embellishments mainly for selected movements of sonatas, with a facsimile of D-B, Mus. ms. Bach P 1135); the “Miscellanea Musica,” Wq 121 (with a facsimile of B-Bc, 5895 MSM). Also included are the “Einfall,” Wq 257, an “invention” to create short compositions of double counterpoint, and the “Exempel und Canones” written for Friedrich Wilhelm Marpurg’s *Abhandlung von der Fuge* (Berlin, 1753–54).

Volume VIII/2 is an annotated facsimile of “The Polyhymnia Portfolio” (with facsimiles of D-B, SA 1689, 1690, 1691, and Mus. ms. Bach P 349), a collection of songs that Bach was preparing for publication but never realized. It shows Bach in the process of revising and making choices about which songs and verses to exclude from his collected songs.

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Volume VIII/6 documents manuscript sources and the most important scribes for C.P.E. Bach’s music. Volume VIII/7 provides indices of Bach’s works, including concordances of Wq, H, and BR-CPEB numbers; and the Editorial Guidelines for the edition. Volume VIII/8 has a number of miscellaneous works that are not included in series I–VII.

*Paul Corneilson*

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