## CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreword by Christopher Hogwood</td>
<td>3</td>
</tr>
<tr>
<td>About the Edition</td>
<td>5</td>
</tr>
<tr>
<td>How to Use this Catalogue</td>
<td>8</td>
</tr>
<tr>
<td>Keyboard Music</td>
<td>9</td>
</tr>
<tr>
<td>Chamber Music</td>
<td>12</td>
</tr>
<tr>
<td>Symphonies</td>
<td>14</td>
</tr>
<tr>
<td>Concertos</td>
<td>15</td>
</tr>
<tr>
<td>Sonatinas</td>
<td>18</td>
</tr>
<tr>
<td>Oratorios</td>
<td>19</td>
</tr>
<tr>
<td>Passions</td>
<td>20</td>
</tr>
<tr>
<td>Choral Music</td>
<td>23</td>
</tr>
<tr>
<td>Songs and Vocal Chamber Music</td>
<td>26</td>
</tr>
<tr>
<td>Theoretical Writings</td>
<td>27</td>
</tr>
<tr>
<td>Supplement Volumes</td>
<td>28</td>
</tr>
<tr>
<td>Facsimiles</td>
<td>29</td>
</tr>
</tbody>
</table>

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). Courtesy of the Universitätsbibliothek Kiel
A sampling of volumes from Carl Philipp Emanuel Bach: The Complete Works
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 has 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).
The first volumes of *C. P. E. Bach: The Complete Works* appeared in 2005, and by Bach’s 300th birthday in 2014 it will be more than half-complete—about 60 volumes out of 115 have already appeared, series VII (the *Versuch* and its commentary) is finished, series II and VI will be completed early in the anniversary year, and a majority of the remaining volumes are on the editors’ desks in preparation. Full descriptions of each series and its components can be found within this catalogue.

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), 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
Chair of Editorial Board, 1999–2014

“I find the Carlophilipemanuelbachomania grow upon me so,
that almost every thing else is insipid to me.”

(Thomas Twining to Charles Burney, 13 October 1774)
Carl Philipp Emanuel Bach (1714–1788), the second son of Johann Sebastian Bach, was one of the most influential and prolific composers of the eighteenth century. His oeuvre encompassed virtually every musical genre of the time, except opera, and enjoyed a high reputation and wide distribution well beyond the composer’s lifetime.

**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:

1. Keyboard Music
2. Chamber Music
3. Orchestral Music
4. Oratorios and Passions
5. Choral Music
6. Songs and Vocal Chamber Music
7. Theoretical Writings
8. 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.

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 marked “Wq/H deest” or “Wq/H desunt.”

### Editorial Board

**Robert D. Levin**, Chair  
*pianist, composer, musicologist; professor emeritus, Harvard University*

**Darrell M. Berg**, General Editor, Series I  
*musicologist; professor emerita, Washington University, St. Louis*

**Ulrich Leisinger**, General Editor, Series IV, V, VI  
*musicologist; director of research, Mozarteum Foundation Salzburg*

**Peter Wollny**, General Editor, Series II, III, VII  
*musicologist; director of the Bach-Archiv Leipzig (2014–)*
Walter B. Hewlett  
founder of the Center for Computer Assisted Research in the Humanities,  
Stanford University

John B. Howard  
University Librarian, UCD James Joyce Library, Dublin

David W. Packard  
founder and president of The Packard Humanities Institute

Uwe Wolf  
musicologist; head of editorial office, Carus-Verlag Stuttgart

Christoph Wolff  
musicologist; professor emeritus, Harvard University;  
director of the Bach-Archiv Leipzig (2001–13);  
board of directors, The Packard Humanities Institute

Editorial Staff

Paul Corneilson, Managing Editor  
musicologist; Ph.D., University of North Carolina, Chapel Hill

Laura Buch, Editor  
musicologist; Ph.D., Eastman School of Music, University of Rochester

Jason B. Grant, Editor  
musicologist; Ph.D., University of Pittsburgh

Mark W. Knoll, Editor  
musicologist; Ph.D., University of Michigan

Lisa DeSiro, Production and Editorial Assistant  
M.M., Longy School of Music; M.F.A., Lesley University
HOW TO USE THIS CATALOGUE

This catalogue lists all the volumes by series, with a summary of their contents (by Wq or H number), along with the editors’ names for published and forthcoming volumes. The last line of each entry includes the ISBN, as well as the year of publication, total number of pages, and price for published volumes. All volumes in the edition are cloth-bound and contain introductions and critical commentaries.

For the complete contents of each volume, prefaces, introductions, librettos, and the most up-to-date information on our publications, see the website: www.cpebach.org. Performing materials for all the works published in series II, III, IV, and V are available to download without cost. There is also a search function to locate works by catalogue number or title.

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

### I/1 “Prussian” and “Württemberg” Sonatas
Wq 48, 49  
Edited by Hans-Günter Ottenberg  
978-1-933280-77-6 (2015; xxvi, 125 pp.) $25

### I/2 Sonatas with Varied Reprises
Wq 50, 51, 52  
Edited by Robert D. Levin  
978-1-938325-00-7 (2019; xxx, 225 pp.) $35

### I/3 “Probestücke,” “Leichte” and “Damen” Sonatas
Wq 63, 53, 54  
Edited by David Schulenberg  
978-1-933280-01-1 (2005; xxxiv, 190 pp.) $25

### I/4.1 “Kenner und Liebhaber” Collections I
Wq 55, 56, 57  
Edited by Christopher Hogwood  
978-1-933280-46-2 (2009; xxxii, 150 pp.) $25

### I/4.2 “Kenner und Liebhaber” Collections II
Wq 58, 59, 61  
Edited by Christopher Hogwood  
978-1-933280-47-9 (2009; xxxii, 126 pp.) $25

### I/5.1 Miscellaneous Sonatas from Prints I
Wq 62/1–11, 62/13–14  
Edited by Darrell M. Berg  
978-1-933280-15-8 (2007; xxiv, 133 pp.) $20

### I/5.2 Miscellaneous Sonatas from Prints II
Wq 60, 62/15–24, 65/32  
Edited by Darrell M. Berg  
978-1-933280-16-5 (2007; xxiv, 126 pp.) $20
I/6.1 Sonatas from Manuscript Sources I
Wq 64/1–6, 65/1–3, 65/5
Edited by Wolfgang Horn
978-1-933280-50-9 (2019; xxxii, 123 pp.) $30

I/6.2 Sonatas from Manuscript Sources II
Wq 65/6–14
Edited by Mark W. Knoll
978-1-933280-51-6 (2020; xxvi, 134 pp.) $30

I/6.3 Sonatas from Manuscript Sources III
Wq 65/15–18, 65/20–25, 69
Edited by Jonathan Kregor and Miklós Spányi
978-1-9233280-52-3 (2019; xxviii, 132 pp.) $30

I/6.4 Sonatas from Manuscript Sources IV
Wq 65/26–31, 65/33–34, 65/37–39
Edited by Charles E. Brewer
978-1-933280-53-0 (2016; xxviii, 108 pp.) $25

I/6.5 Sonatas from Manuscript Sources V
Wq 65/19, 65/40–50
Edited by Darrell M. Berg and Pamela Fox
978-1-933280-54-7 (2017; xxvi, 142 pp.) $25

I/7 Variations
Wq 118/1–10, H 351
Edited by Ulrich Leisinger
978-1-938325-01-4 (2014; xxxiv, 140 pp.) $25

I/8.1 Miscellaneous Keyboard Works I
Wq 112, 113, 114, 66, 67, and other fantasias
Edited by Peter Wollny
978-1-933280-03-5 (2006; xxvi, 150 pp.) $25
I/8.2 Miscellaneous Keyboard Works II
Character pieces, solfeggios, duets, suites, juvenilia, and other short pieces
Edited by Peter Wollny
978-1-933280-04-2 (2006; xxxvi, 216 pp.) $25

I/9 Organ Works
Wq 70, 119, H 336
Edited by Annette Richards and David Yearsley
978-1-933280-33-2 (2008; xvi, 123 pp.) $20

I/10.1 Arrangements of Orchestral Works I
Wq 43/1–6 and H 242 arranged for solo keyboard
Edited by Douglas Lee

I/10.2 Arrangements of Orchestral Works II
Wq 173, 174, 175, 176, 178, 179, 180, 181 arranged for solo keyboard
Edited by Jonathan Kregor

Puzzle minuet in Musikalisches Vielerley, 1770
Chamber Music

II/1 Solo Sonatas
Solo flute, Wq 132; flute, Wq 123–131, 133, 134; oboe, Wq 135; viola da gamba, Wq 136, 137; harp, Wq 139
Edited by Mary Oleskiewicz
978-1-933280-23-3 (2008; xxx, 146 pp.) $25

II/2.1 Trio Sonatas I
Flute, violin, and bass, Wq 143–153, 161/2; keyboard and violin, BWV 1036
Edited by Christoph Wolff
978-1-933280-56-1 (2011; xxxi, 200 pp.) $25

II/2.2 Trio Sonatas II
Two violins and bass, Wq 154–160, 161/1, H 585; two flutes and bass, Wq 162; bass recorder, viola, and bass, Wq 163
Edited by Christoph Wolff
978-1-933280-57-8 (2011; xxvii, 176 pp.) $25

II/3.1 Keyboard Trios I
Keyboard and violin, Wq 71–80; keyboard and viola da gamba, Wq 88
Edited by Doris B. Powers
978-1-933280-44-8 (2011; xxviii, 182 pp.) $25

II/3.2 Keyboard Trios II
Keyboard and flute, Wq 83–87
Edited by Steven Zohn; appendix edited by Laura Buch
978-1-933280-45-5 (2010; xxviii, 100 pp.) $20

II/4 Accompanied Sonatas
Keyboard, violin, and violoncello, Wq 89/1–6, 90/1–3, 91/1–4
Edited by Sharon Prado
Quartets and Miscellaneous Chamber Music
Quartets for flute, viola, and keyboard, Wq 93, 94, 95; Kleine Stücke, Wq 81, 82; duets, Wq 140, 142; sonatas for keyboard, clarinet, and bassoon, Wq 92; various pieces for wind instruments, Wq 184, 185, 187, 193
Edited by Laura Buch
978-1-938325-02-1 (2016; xxxiv, 229 pp.) $30

Title page of Hummel print of Wq 89
Symphonies

III/1 Berlin Symphonies
Wq 173, 174, 175, 176, 178, 179, 180, 181
Edited by Ekkehard Krüger and Tobias Schwinger
978-1-933280-24-0 (2008; xxviii, 195 pp.) $25

III/2 Six Symphonies for Baron van Swieten
Wq 182/1–6
Edited by Sarah Adams
978-1-933280-05-9 (2006; xxiii, 120 pp.) $20

III/3 Orchester-Sinfonien mit zwölf obligaten Stimmen
Wq 183/1–4
Edited by David Kidger
978-1-933280-00-4 (2005; xxiv, 124 pp.) $20

“[W]hoever knows me thoroughly must discover that I owe a great deal to Emanuel Bach, that I understood him and have studied him diligently.”

(Joseph Haydn, as reported by Georg August Griesinger)
Concertos

III/4.1 Flute Concertos I
Wq 13, flute version; Wq 22, flute version; Wq 169
Edited by Barthold Kuijken
978-1-933280-29-5 (2016; xxviii, 178 pp.) $30

III/4.2 Flute Concertos II
Wq 166, 167, 168
Edited by Barthold Kuijken
978-1-933280-28-8 (2015; xxxiv, 156 pp.) $30

III/5 Oboe Concertos
Wq 164, 165
Edited by Janet K. Page
978-1-933280-17-2 (2006; xxi, 85 pp.) $20

III/6 Violoncello Concertos
Wq 170, 171, 172
Edited by Robert Nosow
978-1-933280-25-7 (2008; xxxi, 171 pp.) $25

III/7 Keyboard Concertos from Prints
Wq 11, 14, 25
Edited by Elias N. Kulukundis
978-1-933280-14-1 (2007; xxiv, 187 pp.) $25

III/8 *Sei concerti per il cembalo concertato*
Wq 43/1–6
Edited by Douglas Lee
978-1-933280-02-8 (2005; xxiv, 312 pp.) $30

III/9.1 Keyboard Concertos from Manuscript Sources I
Wq 1, 2, 3
Edited by Peter Wollny
978-1-933280-60-8 (2010; xxviii, 211 pp.) $25
III/9.2  Keyboard Concertos from Manuscript Sources II
       Wq 4, 5, 6
       Edited by David Schulenberg
       978-1-933280-26-4 (2009; xxviii, 225 pp.) $25

III/9.3  Keyboard Concertos from Manuscript Sources III
       Wq 7, 8, 9
       Edited by Barbara Wiermann
       978-1-933280-61-5 (2014; xx, 185 pp.) $25

III/9.4  Keyboard Concertos from Manuscript Sources IV
       Wq 10, 12, 13
       Edited by Bernhard Schrammek and Miklós Spányi
       978-1-933280-62-2 (2012; xxiv, 184 pp.) $25

III/9.5  Keyboard Concertos from Manuscript Sources V
       Wq 15, 16, 17
       Edited by Elias N. Kulukundis
       978-1-933280-63-9 (2011; xxiv, 239 pp.) $30

III/9.6  Keyboard Concertos from Manuscript Sources VI
       Wq 18, 19, 20
       Edited by Barbara Wiermann
       978-1-933280-64-6 (2012; xxii, 186 pp.) $25

III/9.7  Keyboard Concertos from Manuscript Sources VII
       Wq 21, 22, 23
       Edited by Mark W. Knoll
       978-1-933280-65-3 (2018; xxiv, 256 pp.) $35

III/9.8  Keyboard Concertos from Manuscript Sources VIII
       Wq 24, 26, 27
       Edited by Elias N. Kulukundis and David Schulenberg
       978-1-933280-66-0 (2010; xxiv, 271 pp.) $30

III/9.9  Keyboard Concertos from Manuscript Sources IX
       Wq 28, 29, 30
       Edited by Jane R. Stevens
       978-1-933280-67-7 (2011; xxii, 161 pp.) $25
III/9.10  Keyboard Concertos from Manuscript Sources X
Wq 31, 32, 33
Edited by Peter Wollny
978-1-938325-03-8 (2021; xxii, 178 pp.) $30

III/9.11  Keyboard Concertos from Manuscript Sources XI
Wq 34, 35
Edited by Jason B. Grant and Elias N. Kulukundis
978-1-938325-04-5 (2017; xxvi, 134 pp.) $25

III/9.12  Keyboard Concertos from Manuscript Sources XII
Wq 36, 37, 38
Edited by Jason B. Grant and Matthias Röder
978-1-938325-05-2 (2021; xxii, 186 pp.) $30

III/9.13  Keyboard Concertos from Manuscript Sources XIII
Wq 39, 40
Edited by Arnfried Edler

III/9.14  Keyboard Concertos from Manuscript Sources XIV
Wq 41, 42
Edited by Arnfried Edler
978-1-933280-32-5 (2008; xxiii, 143 pp.) $20

III/9.15  Keyboard Concertos from Manuscript Sources XV
Wq 44, 45
Edited by Douglas Lee
978-1-933280-71-4 (2009; xxi, 90 pp.) $20

III/10  Concertos for Two Keyboards
Edited by Laura Buch
Wq 46, 47
978-1-933280-72-1 (2020; xxiv, 207 pp.) $30
Sonatinas

III/11  Keyboard Sonatinas from Prints
        Wq 101, 104, 105, 106, 107, 108
        Edited by Stephen C. Fisher
        978-1-933280-73-8 (2013; xxvi, 230 pp.) $30

III/12.1  Keyboard Sonatinas from Manuscript Sources I
         Wq 96, 97, 98, 99
         Edited by David Ferris
         978-1-933280-74-5 (2015; xxvi, 181 pp.) $30

III/12.2  Keyboard Sonatinas from Manuscript Sources II
         Wq 100, 102, 103
         Edited by David Ferris
         978-1-933280-75-2 (2017; xxiv, 102 pp.) $25

III/13  Sonatinas for Two Keyboards
        Wq 109, 110
        Edited by Stephen C. Fisher
        978-1-933280-76-9 (2018; xxvi, 174 pp.) $30

“He is the father; we are the kids. . . . What he did would be considered old-fashioned now; but the way he did it was unsurpassable.”

(Wolfgang Amadeus Mozart, as reported by J. F. Doles, Leipzig, 1789)
Oratorios

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; xliv, 339 pp.) $60

IV/3  Passions-Cantate
Wq 233
Edited by Moira Leanne Hill
978-1-938325-07-6

Title page of Die Auferstehung und Himmelfahrt Jesu libretto
Passions

IV/4.1 Passion according to St. Matthew (1769)
H 782
Edited by Ulrich Leisinger
978-1-933280-19-6 (2008; xxxii, 227 pp.) $25

IV/4.2 Passion according to St. Matthew (1773)
H 786
Edited by Ulrich Leisinger
978-1-933280-40-0 (2011; xxx, 154 pp.) $25

IV/4.3 Passion according to St. Matthew (1777)
H 790
Edited by Ulrich Leisinger
978-1-938325-08-3 (2016; xxxii, 136 pp.) $30

IV/4.4 Passion according to St. Matthew (1781)
Edited by Ulrich Leisinger
H 794
978-1-938325-09-0 (2020; xxviii, 116 pp.) $30

IV/4.5 Passion according to St. Matthew (1785)
Edited by Ulrich Leisinger
H 798
978-1-938325-10-6 (2022; xxviii, 124 pp.) $30

IV/4.6 Passion according to St. Matthew (1789)
H 802
Edited by Ulrich Leisinger
978-1-938325-11-3 (2022; xxxiv, 134 pp.) $35

IV/5.1 Passion according to St. Mark (1770)
H 783
Edited by Uwe Wolf
978-1-933280-18-9 (2006; xxviii, 147 pp.) $25
IV/5.2 Passion according to St. Mark (1774)
H 787
Edited by Uwe Wolf
978-1-933280-37-0 (2009; xxviii, 159 pp.) $25

IV/5.3 Passion according to St. Mark (1778)
H 791
Edited by Uwe Wolf
978-1-938325-12-0 (2017; xxx, 138 pp.) $25

IV/5.4 Passion according to St. Mark (1782)
H 795
Edited by Evan Cortens
978-1-938325-13-7 (2020; xxx, 87 pp.) $30

IV/5.5 Passion according to St. Mark (1786)
H 799
Edited by Uwe Wolf
978-1-938325-14-4 (2021; xxxii, 120 pp.) $30

IV/6.1 Passion according to St. Luke (1771)
H 784
Edited by Daniel R. Melamed
978-1-933280-22-6 (2009; xxxii, 132 pp.) $25

IV/6.2 Passion according to St. Luke (1775)
H 788
Edited by Randall E. Goldberg and Daniel R. Melamed
978-1-933280-41-7 (2011; xxx, 153 pp.) $25

IV/6.3 Passion according to St. Luke (1779)
H 792
Edited by Ellen Exner

IV/6.4 Passion according to St. Luke (1783)
H 796
Edited by Randall E. Goldberg and Jason B. Grant
978-1-938325-16-8 (2021; xxxii, 102 pp.) $30
<table>
<thead>
<tr>
<th>IV/6.5</th>
<th>Passion according to St. Luke (1787)</th>
</tr>
</thead>
<tbody>
<tr>
<td>H 800</td>
<td>Edited by Jason B. Grant</td>
</tr>
<tr>
<td></td>
<td>978-1-938325-17-5 (2021; xxx, 114 pp.) $30</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IV/7.1</th>
<th>Passion according to St. John (1772)</th>
</tr>
</thead>
<tbody>
<tr>
<td>H 785</td>
<td>Edited by Paul Corneilson</td>
</tr>
<tr>
<td></td>
<td>978-1-933280-21-9 (2007; xxxi, 135 pp.) $25</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IV/7.2</th>
<th>Passion according to St. John (1776)</th>
</tr>
</thead>
<tbody>
<tr>
<td>H 789</td>
<td>Edited by Paul Corneilson</td>
</tr>
<tr>
<td></td>
<td>978-1-933280-38-7 (2009; xxix, 150 pp.) $25</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IV/7.3</th>
<th>Passion according to St. John (1780)</th>
</tr>
</thead>
<tbody>
<tr>
<td>H 793</td>
<td>Edited by Paul Corneilson</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IV/7.4</th>
<th>Passion according to St. John (1784)</th>
</tr>
</thead>
<tbody>
<tr>
<td>H 797</td>
<td>Edited by Paul Corneilson</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IV/7.5</th>
<th>Passion according to St. John (1788)</th>
</tr>
</thead>
<tbody>
<tr>
<td>H 801</td>
<td>Edited by Paul Corneilson</td>
</tr>
<tr>
<td></td>
<td>978-1-938325-20-5 (2021; xxxii, 144 pp.) $30</td>
</tr>
</tbody>
</table>

“In addition I would like to have all the works of Carl Philipp Emanuel Bach, which have been published by you . . .”

(Ludwig van Beethoven to Breitkopf & Härtel, 15 October 1810)
Choral Music

V/1.1 Magnificat
Wq 215 (Berlin Version)
Edited by Christine Blanken
978-1-933280-30-1 (2012; xxix, 200 pp.) $25

V/1.2 Magnificat
Wq 215 (Hamburg Version)
Edited by Christine Blanken
978-1-933280-31-8 (2012; xxx, 168 pp.) $25

V/2.1 Quartalstücke I
Easter Cantatas, Wq 241, 242, 243, 244
Edited by Mark W. Knoll
978-1-933280-84-4 (2015; xlii, 301 pp.) $35

V/2.2 Quartalstücke II
Easter Cantatas, BR-CPEB F 6, F 7, F 8
Edited by Mark W. Knoll
978-1-933280-85-1

V/2.3 Quartalstücke III
Pentecost Cantatas, H 817; BR-CPEB F 14, F 15, F 16
Edited by Mark W. Knoll, Uwe Wolf, and Peter Wollny
978-1-933280-86-8 (2022; xxxiv, 270 pp.) $45

V/2.4 Quartalstücke IV
Michaelmas Cantatas, Wq 245, 246, 247, 248
Edited by Wolfram Enßlin
978-1-933280-87-5 (2018; xxxvi, 252 pp.) $35

V/2.5 Quartalstücke V
Michaelmas Cantatas, BR-CPEB F 18, F 21; BR-JCFB F 4
Edited by Wolfram Enßlin
978-1-933280-88-2 (2022; xxxvi, 220 pp.) $40
V/2.6  *Quartalstücke VI*  
Christmas Cantatas, Wq 249, H 811  
Edited by Jason B. Grant  
978-1-938325-28-1 (2017; xxxii, 176 pp.) $30

V/2.7  *Quartalstücke VII*  
Christmas Cantatas, BR-CPEB F 1, F 4; Graun WV Bv:IX:17  
Edited by Jason B. Grant  
978-1-938325-45-8 (2022; xxxiv, 190 pp.) $40

V/3.1  *Einführungsmusiken I*  
H 821a, 821b, 821c  
Edited by Uwe Wolf  
978-1-933280-79-0 (2013; xlv, 201 pp.) $30

V/3.2  *Einführungsmusiken II*  
H 821d, 821e  
Edited by Jason B. Grant  
978-1-933280-80-6 (2013; xlii, 198 pp.) $30

V/3.3  *Einführungsmusiken III*  
H 821f, 821g  
Edited by Wolfram Enßlin  
978-1-933280-81-3 (2013; xxxviii, 210 pp.) $30

V/3.4  *Einführungsmusiken IV*  
H 821h, 821i, 821k  
Edited by Reginald L. Sanders  
978-1-933280-82-0 (2013; xlvi, 273 pp.) $30

V/3.5  *Einführungsmusiken V*  
H 821l, 821m, 821n, 821o  
Edited by Anja Morgenstern  
978-1-933280-83-7 (2014; lvi, 216 pp.) $30
V/4 Bürgercapitainsmusiken
H 822a, 822b, 822d
Edited by Christine Blanken
978-1-938325-21-2 (2021; xlvi, 238 pp.) $40

V/5.1 Works for Special Occasions I
Dank-Hymne der Freundschaft
Edited by Ulrich Leisinger
978-1-933280-06-6 (2006; xxix, 143 pp.) $25

V/5.2 Works for Special Occasions II
Ich bin vergnügt mit meinem Stande; Spiega, Ammonia fortunata; Musik am Dankfeste wegen des fertigen Michaelisturms
Edited by Paul Corneilson and Peter Wollny
978-1-933280-48-6 (2011; xl, 134 pp.) $25

V/6.1 Miscellaneous Sacred Works I
Heilig mit zwei Chören; choruses Wq 210, 218, 219, 221, 222, 223, 226, 227; motets Wq 205, 206, 207, 208/1–4
Edited by Paul Corneilson and Clemens Harasim
978-1-933280-49-3 (2016; xxxviii, 170 pp.) $30

V/6.2 Miscellaneous Sacred Works II
Wq 203, 204; Funeral Music; Chorales from Hymnals and Manuscripts; Incerta
Edited by Paul Corneilson and Clemens Harasim
978-1-938325-32-8 (2022; xlvi, 260 pp.) $45

V/6.3 Miscellaneous Sacred Works III
H 818, 818.5, 819; BR-CPEB F 28.1
Edited by Reginald L. Sanders
978-1-938325-33-5 (2018; xxx, 234 pp.) $35

V/6.4 Miscellaneous Sacred Works IV
BR-CPEB F 25, F 26, F 27, F 31, F 35, F 39
Edited by Reginald L. Sanders
978-1-938325-46-5

• 25 •
Songs and Vocal Chamber Music

VI/1  Gellert Songs
     Wq 194, 195
     Edited by Darrell M. Berg
     978-1-933280-36-3 (2009; xxv, 115 pp.) $20

VI/2  Cramer and Sturm Songs
     Wq 196, 197, 198
     Edited by Anja Morgenstern
     978-1-933280-35-6 (2009; xxxvi, 172 pp.) $25

VI/3  Miscellaneous Songs
     Wq 199–202, 231; H 763
     Edited by Christoph Wolff
     978-1-933280-78-3 (2014; xxxviii, 262 pp.) $35

VI/4  Arias and Chamber Cantatas
     Klopstocks Morgengesang am Schöpfungsfeste, Wq 239;
     arias, Wq 211, 213, 214; cantatas, Wq 232, 236, 237, H 824a
     Edited by Bertil van Boer
     978-1-933280-43-1 (2010; xxxii, 160 pp.) $25

Portrait of C.P.E. Bach and Pastor Sturm
with the artist Andreas Stöttrup, c. 1784
Theoretical Writings

VII/1–3  Versuch über die wahre Art das Clavier zu spielen
Part I (xxvii, 161 pp.)
Part II (xiv, 338 pp.)
Commentary (xxvii, 99 pp.)
Edited by Tobias Plebuch
978-1-933280-42-4 (2011; 3 vol. set) $75

Title page of the first edition of the Versuch, 1753
Supplement Volumes

VIII/1 Cadenzas, Embellishments, and Compositional Studies
Wq 68, 120, 121
Edited by Peter Wollny
978-1-938325-22-9 (2019; xvii, 283 pp.) $55

VIII/2 The Polyhymnia Portfolio
Facsimile of SA 1689, SA 1690, and Mus. ms. Bach P 349
Edited by Christoph Wolff
978-1-938325-23-6 (2014; xix, 199 pp.) $55

VIII/3.1 Librettos I. Passions
Edited by Ulrich Leisinger
978-1-933280-68-4 (2011; xix, 352 pp.) $30

VIII/3.2 Librettos II. Installation Cantatas
Edited by Ulrich Leisinger
978-1-933280-70-7 (2013; xxiii, 326 pp.) $30

VIII/3.3 Librettos III. Oratorios, Cantatas, and Other Vocal Works
Edited by Ulrich Leisinger
978-1-938325-24-3 (2016; xxxvi, 393 pp.) $40

VIII/4 Portrait Collection
Part I. Catalogue (x, 238 pp.)
Part II. Plates (x, 340 pp.)
Edited by Annette Richards; appendices edited by Paul Corneilson
978-1-933280-69-1 (2012; 2 vol. set) $75

VIII/5 Historical Catalogues
Edited by Peter Wollny
978-1-938325-25-0

VIII/6 Sources and Scribes
978-1-938325-26-7

VIII/7 Indices
978-1-938325-27-4
In addition to the critical editions, we offer selected works in facsimile for further study and collecting. These include a wide variety of eighteenth-century sources, both manuscript and printed, spanning C.P.E. Bach’s career. The emphasis is on his autograph scores in order to show the genesis of his music, with representative works from each genre. The facsimiles are reproduced using high-resolution scans on high-quality paper, sewn and bound in boards.

**Facsimile Supplements**

Series I: Keyboard Sonatas in Mus. ms. Bach P 771  
Introduction by Darrell M. Berg  
978-1-938325-35-9 (2013; xiv, 72 pp.) $20

Series I: Six Sonates pour le Clavecin avec des Reprises Variées, Wq 50  
Introduction by Jason B. Grant  
978-1-938325-43-4 (2019; xiv, 39 pp.) $15

Series II: Quartets for Keyboard, Flute, and Viola, Wq 94–95  
Introduction by Laura Buch  
978-1-938325-36-6 (2015; xii, 34 pp.) $15

Series II: Trio Sonatas, Wq 143–148  
Introduction by Peter Wollny  
978-1-938325-50-2 (2022; xx, 140 pp.) $30

Series III: Symphonies for Baron van Swieten, Wq 182/2–6  
Introduction by Sarah Adams  
978-1-938325-42-7 (2015; xii, 95 pp.) $20

Series III: Keyboard Concerto in E Minor, Wq 15  
Introduction by Elias N. Kulukundis  
978-1-938325-37-3 (2013; xiii, 30 pp.) $15
Series III: Flute Concerto in G Major, Wq 169
Introduction by Barthold Kuijken
978-1-938325-44-1 (2016; xiv, 90 pp.) $20

Series III: Double Concerto in E-flat Major, Wq 47
Introduction by Robert D. Levin
978-1-938325-38-0 (2019; ix, 94 pp.) $20

Series IV: *Die Auferstehung und Himmelfahrt Jesu*
Introduction by Ulrich Leisinger
978-1-938325-39-7 (2020; xv, 191 pp.) $35

Series IV: St. Matthew Passion (1769)
Introduction by Ulrich Leisinger
978-1-938325-48-9 (2022; xvi, 60 pp.) $20

Series V: Magnificat
Introduction by Christine Blanken
978-1-938325-31-1 (2013; xv, 112 pp.) $20

Series V: *Ich bin vergnügt mit meinem Stande*
Introduction by Peter Wollny
978-1-933280-59-2 (2011; xii, 34 pp.) $15

Series V: Double-Choir Heilig, Wq 217
Introduction by Paul Corneilson
978-1-938325-40-3 (2014; xiii, 46 pp.) $15

Series VI: *Klopstocks Morgengesang am Schöpfungsfeste, Wq 239*
Introduction by Bertil van Boer
978-1-938325-47-2 (2021; xii, 44 pp.) $15

Series VII: *Exempel nebst achtzehn Probe-Stücken in sechs Sonaten mit sechs neuen Clavier-Stücken*
Introduction by Mark W. Knoll
978-1-933280-55-4 (2009; xi, 35 pp.) $15

Series VIII: C.P.E. Bach’s *Nachlaß Verzeichnis (1790)*
Introduction by Peter Wollny
978-1-938325-41-0 (2014; xviii, 144 pp.) $20
WHAT THE REVIEWERS ARE SAYING:

“With regard to organization, thoroughness of approach and assessment of sources, and presentation, I cannot imagine a better edition. The Packard Humanities Institute is doing the world a great service.”

“Carl Philipp Emanuel Bach: The Complete Works . . ., soundly edited and handsomely produced, herald[s] the solid textual foundation that will inspire a newly focused view of this extraordinary repertory.”
Richard Kramer, Unfinished Music (Oxford University Press, 2008)

“Having everything by C.P. E. Bach available in one format and on a large scale, carried out with the consistency and care that a collected edition of this calibre can bring, is only what is (long) due to one of the most important names in eighteenth-century music.”
W. Dean Sutcliffe, Notes, June 2009

“Clearly presented and full of relevant source material and commentary, these volumes are equally as desirable in a library collection as in a performer’s personal collection.”
Rachel Chaplin, Early Music, August 2012

Ordering Information

Online orders: www.cpebach.org
Telephone orders in the United States: (800) 243-0193
Telephone orders outside the United States: +1 (978) 829-2531
E-mail address: orders@pssc.com