CARL PHILIPP EMANUEL BACH
The Complete Works

Editorial Guidelines

Contents

Introduction to and Organization of the Edition

Carl Philipp Emanuel Bach: The Complete Works is an editorial and publishing project of the Packard Humanities Institute. Its goal is to make available, in both printed and digital formats, a critical edition of the composer's works.

These editorial policies are not meant to dictate editorial decisions for every conceivable instance, but rather they address most of the basic issues involved in establishing a clear and consistent presentation of Bach's work. In exceptional cases, where a certain issue is not covered in the guidelines or where ambiguous or conflicting notation in one or more sources would allow for two different authoritative readings, editors should exercise their best judgment in consultation with the general editors and editorial office. The guidelines should be used not as prescriptive rules, but rather as a practical standard for dealing with most of the fundamental editorial issues. Uniformity with flexibility for scholarly interpretation is the guiding principle behind this document.

In his youth Bach himself gained experience in engraving (the Menuet in C Major, Wq 111 is an example of his work), and for most of his published collections he took an active role in the process, as is confirmed by the numerous corrections itemized in letters to his publishers. Toward the end of his life, Bach was actively involved in collecting his music, overseeing the systematic copying of "definitive" versions, and preparing a nearly complete catalogue of his compositions. With the recovery of the Berlin Sing-Akademie Collection, housed in Kiev following World War II and now on deposit at the Staatsbibliothek zu Berlin, a substantial number of unique sources from Bach's own estate are available for further study. Virtually all the major choral works from Hamburg, as well as copies of many other works in all genres, are contained in this collection, so that it has become possible to evaluate the entire corpus of Bach's work to a degree that was not possible in the past.

Although C. P. E. Bach's notation is basically modern, it has some aspects that are archaic according to modern engraving standards. In this historical, critical edition of his works, the notation reflects modern convention while respecting some of the idiosyncratic elements of the original. While everyone would agree that some aspects of musical notation transmit less significant meaning than others, even relatively unimportant details can offer clues to understanding the correct interpretation and execution of a passage. No critical edition of music can convey all the potential meaning of a particular work and its particular notation, but neither can a composer's autograph nor a facsimile of any or all of the available sources. This edition attempts to present the complete works of C. P. E. Bach in a historical context, reflecting Bach's view of his work and its reception by successive generations.

The edition is organized in eight series by genre:

I. Keyboard Music

    1. "Prussian" and "Württemberg" Sonatas

    2. Sonatas with Varied Reprises

    3. "Probestücke," "Leichte" and "Damen" Sonatas

    4. "Kenner und Liebhaber" Collections (2 parts)

    5. Miscellaneous Sonatas from Prints (2 parts)

    6. Sonatas from Manuscript Sources (5 parts)

    7. Variations

    8. Miscellaneous Keyboard Works (2 parts)

    9. Organ Works

    10. Arrangements of Orchestral Works (2 parts)

II. Chamber Music

    1. Solo Sonatas

    2. Trio Sonatas (2 parts)

    3. Keyboard Trios (2 parts)

    4. Accompanied Sonatas

    5. Quartets and Miscellaneous Chamber Music

III. Orchestral Music

    1. Berlin Symphonies

    2. Six Symphonies for Baron van Swieten

    3. *Orchester-Sinfonien mit zwölf obligaten Stimmen*

    4. Flute Concertos (2 parts)

    5. Oboe Concertos

    6. Violoncello Concertos

    7. Keyboard Concertos from Prints

    8. *Sei concerti per il cembalo concertato*

    9. Keyboard Concertos from Manuscript Sources (15 parts)

    10. Concertos for Two Keyboards

    11. Keyboard Sonatinas from Prints

    12. Keyboard Sonatinas from Manuscript Sources (2 parts)

    13. Sonatinas for Two Keyboards

A. Prefatory Material

Title Pages

The half title page (p. i) will include the title of the edition, the series number (e.g., Series I) and on a separate line the volume number (e.g., Volume 3). The verso (p. ii) will include the series number and title, the name of the general editor, and titles for all the volumes in that particular series.

The title page (p. iii) will include the following information:

- the composer's name

- title of the volume (e.g., "Miscellaneous Keyboard Works I")

- editor's name / editors' names

- publisher's name, location, and year

The copyright page (p. iv) will include the title of the edition; the credit: "The Packard Humanities Institute in cooperation with the Bach-Archiv Leipzig, the Sächsische Akademie der Wissenschaften zu Leipzig, and Harvard University"; the names of editorial board members, general editors, and editorial staff; designer, compositors, ISBN (or ISMN), and copyright statements.

Part Titles

Each large-scale vocal work in series IV and V will be preceded by a part title stating the title of the work (generally based on the *Nachlaß-Verzeichnis*, e.g., Passions-Musik nach dem Evangelisten Matthäus). A complete list of *personae* with the voices representing them and the required instruments and vocal parts (normally given in Italian in CPEB's typical score order; see below) will be listed on the part title. Use italic for the work titles on the part title page but roman on the first page of music. (Also use italic in the table of contents.) List Tromba I–III (as appropriate); otherwise Corno I, II; Flauto I, II; Oboe I, II (but Violino I and II on separate lines). List "Violino I Concertato" and "Violino II Concertato" (as applicable) on the part title and on the first system of music for the movement these instruments are used. Finally, list the documented instruments in the Continuo Group according to the (score) order in the list of parts, e.g., Continuo (Violoncello, Violone, Organo).

Collections of music published as a set will also be preceded by a part title based on the original title page, and Wq number.

Part titles and blank pages do not have folios.

Table of Contents

The contents (normally beginning on p. v) will list all major divisions and section headings of the volume, including individual movements.

For example, the entry for the first piece in the "Prussian" Sonatas (Wq 48/1) would read:

Other pieces grouped together as an anthology (e.g., miscellaneous keyboard pieces) or separate movements in larger works (such as Passions and oratorios) should be numbered by the editor. For example, the *Dank-Hymne der Freundschaft*, H 824e would begin:

Erster Teil

Order of Pieces

Normally works are ordered according to the *date of origin* given in NV 1790; however, those works published in authorized collections (as opposed to anthologies) during C. P. E. Bach's lifetime will appear in the original order and in their published version. In volumes containing disparate items, the more extended works may be placed first. For the treatment of individual works or movements that survive in different authentic versions (whether earlier or later than the original published version), see "Alternate Versions" below.

The situation is more complicated for those works that survive only in manuscript sources. In many cases the only version that survives as a coherent work in authoritative sources is the latest version. But the date of origin is often the only secure one to be found; if one were to try to put many of the latest versions in chronological order, one would be reduced to such dating as "probably after 1760 and before 1788." For many early versions of the keyboard sonatas Bach revised, it is not clear whether we have the original version or possibly one of a number of early revisions. Thus, we must hesitate to present them as *original* versions. On the other hand, it is almost always clear which is the final version.

Therefore, works not published during Bach's lifetime follow the chronological order of their date of origin, whether or not they survive in their original version, and the main text will represent the final surviving coherent version of a work. Later in life Bach tried to update his earlier works, and as a consequence the pieces take on features of his later works (though only in details). In the edition we want to present both: the original shape of the early works (to as great an extent as possible) and the composer's afterthoughts. Whatever alterations Bach made in his keyboard works, the concept of the original work (as far as can be determined by existing sources) is generally discernible even in its latest version. In other words, many of Bach's revisions consist merely of embellishments—both those represented by conventional signs and those that consist of diminutions and changes of texture—but even in works that expand, shorten, or otherwise change the basic structure, the original shape is usually perceptible. The critical commentary can provide further clarification of the chronological sequences. Selected works of uncertain authenticity may be included at the end of a volume. Spurious works will not be included in the edition.

Alternate Versions

There has been much confusion in the past regarding alternate or revised versions of C.P.E. Bach's music, and it is hoped that this project will clear up most (if not all) of the conflicting evidence. When it is possible to identify the earliest and latest versions of a work, as indicated in NV 1790, then both versions should be placed consecutively in the main text, with the latest version first, followed by the earlier version(s). For example, complete versions of each of the six sonatinas of Wq 64 (originally written in Leipzig in 1734 and revised in Berlin in 1744) are presented in the main text with the later six versions immediately followed by the earlier six versions.

In the case of works whose movements Bach seems to have revised separately and at various times, only the latest complete version should be given in the main text. In most cases the main text will contain only the final version; in some cases (see above) two or more versions will be presented in the main text. Movements that display various stages in the alteration process should be given as *ossia* passages in a footnote (e.g., Wq 50/3 with CPEB's alterations); the critical commentary should contain ample discussion of the history of these works. The editor should not collate or conflate readings of different sources into a hypothetical "best" version.

For multi-movement works in which alterations of one or more movements consist mainly in embellishments, the editor has three options:

1.   If all movements are so copiously embellished in texture and rhythm as to constitute a different version, and the editor cannot determine which one is the earliest or latest version, each version should be placed in the main text with discussion in the critical commentary;

2.   Individual movements that have many embellishments should be placed at the end of a section and labeled as early (or later) versions as appropriate (rule of thumb: when more than half of the total measures differ; a good example would be the embellished versions of Wq 49/6/i and ii found in Wq 68);

3.   Short alternate readings (rule of thumb: two measures or less) may be printed as an *ossia* passage in a footnote on the same page. Longer passages should be indicated with a footnote and printed in the critical commentary. The editor should always give preference to the principal source or original reading with alternate readings specified in a footnote.

The determination of the degree of embellishment is to some extent a subjective one. Similar methods may be applied to works where only a few readings are different. The method of presenting alterations in each work must be flexible and can be decided on a case-by-case basis by the contributing editor in consultation with the general editor and editorial office.

Abbreviations

Every volume will include a list of standard abbreviations used in a particular volume, including thematic catalogues (Helm and Wotquenne), frequently cited bibliographical titles (*MGG*, *NG*, *JAMS*, etc.), and general terms (e.g., instrument names). For major libraries and collections, we will use the current RISM sigla. A list of general abbreviations, bibliographical abbreviations, and library sigla will be updated by the editorial office and available online.

General Preface

The general preface presents a standard text that contains information about the goals and organization of the edition and its editorial principles. The directors of key institutions (including the Staatsbibliothek zu Berlin, the Gesellschaft der Musikfreunde, the Conservatoire and Bibliothèque royale in Brussels, the Library of Congress, and the Sing-Akademie zu Berlin) receive special thanks in the general preface. Other individuals and libraries should be acknowledged at the end of the introduction.

Preface to Genres

Each volume will also include a preface to the specific genres represented in the series or volume. There will be prefaces to cover the solo keyboard music, chamber music, symphonies, concertos, sonatinas, oratorios, Passions, choral music, songs, and theoretical works.

Introduction

The introduction to the volume (normally written by the contributing editor in consultation with the general editor and editorial office):

1. explains the choice and order of pieces and addresses editorial problems related to the presentation of the musical text;
2. gives background information about the work's history (e.g., the existence of other versions), its genesis, its date of composition (and revision if applicable), its first performance, transmission, and reception;
3. identifies the source(s) on which the edition is based, gives evidence for the choice of these;
4. clarifies relevant issues of performance practice;
5. provides information on the poet and/or textual sources if applicable; and
6. includes acknowledgments to specific individuals and libraries directly involved in preparation of the volume.

With regard to keyboard music, the editor should discuss whenever possible what specific instrument(s) the work was intended for (i.e., clavichord, harpsichord, fortepiano, etc.), especially where the sources give clear evidence (e.g., "fürs Bogen-Clavier" or the use of *Bebung* as a hint for the clavichord).

In most cases, the introduction should be no more than 10 double-spaced pages or about 2500 words, plus bibliographical citations. Technical matters should be dealt with in the critical commentary. Detailed analysis and criticism should be published separately in journal articles or monographs.

The contributing editor may submit the text in English or German. Each volume will include the complete prefatory texts in English only.

Tables

Tables should be prepared as separate files. Any footnotes are normally given as lowercase letters rather than numbers. Lists within a text (whether bulleted or numbered) do not have captions.

Facsimile Plates and Illustrations

The selection of plates ought to be made with care to show representative samples of the original music notation and to illustrate idiosyncratic notational practices. The general editors will assist in the selection of pages to be reproduced (normally the title page and one or two typical leaves of the principal source), and the editorial office will make arrangements to secure permissions and black-and-white glossies.

Other illustration (portraits, engravings, documents, subscription lists, etc.) may be suggested when appropriate and will be subject to approval by the editorial office. We are especially eager to include autograph sketches and fragments by C. P. E. Bach.

Captions

Editors should provide appropriate captions for plates, figures, and musical examples. All facsimile captions should include a credit line with the full name of the holding library, shelf mark, and folio numbers (if relevant). No period is necessary after the credit line, or after captions for examples.

Plate 1. First page of the autograph score of the *Dank-Hymne der Freundschaft.*
Sing-Akademie zu Berlin, SA 267, fol. 1r

Figure 2. Instruction sheet for verses 2–9 in the chorus no. 19.
Sing-Akademie zu Berlin 267, fol. 46v

Example 2. Transcription of the instruction sheet for verses 2–9 in the chorus no. 19

Example 3. Allegro in C Major, mm. 21 and 23 *ante correcturam*, in source **A 3**

Original Dedications and Prefaces

Original dedications and prefaces by C. P. E. Bach will be included in facsimile plates; a full transcription of the original text of prefaces should be included (with German text on page 2 of music, and English translation in appendix to introduction). Subscriber lists may be given as facsimile pages with other plates in the volume.

Texts of Vocal Works

The edition will include transcriptions of complete texts in the original language for all major choral works in series IV and V, including the texts of those works for which the music does not survive. These should be placed after the introduction and before the plates. Texts for series VI will appear with the music as in the original sources. English translations of vocal texts will not be provided, though selected works will be made available online. Some commentary on the texts may be necessary, but in general this information should be included in the critical report.

B. Style and Terminology in Prose

In general matters of style and bibliographical citation, refer to *The Chicago Manual of Style*, 16th ed. (Chicago, 2010), and for capitalization and spelling, use *Merriam-Webster's Collegiate Dictionary*, 11th ed. (Springfield, Mass., 2003). For parts of the edition rendered in German follow *Duden, Deutsches Universalwörterbuch*, 4th ed. (Mannheim, 2001).

For music terminology and spelling, follow American usage (e.g., quarter note, not crotchet; and theater, not theatre). Spell out whole, half, quarter notes or rests; abbreviate 8th, 16th, 32nd, 64th notes or rests.

Titles of Works

Use uniform work titles on table of contents, as headings for each piece of music, and as headings in critical commentary. These will be established by the editorial office and eventually made available in an online database. For titles of works by C. P. E. Bach, please consult the edition's work list. When discussing specific works in the introduction, keep in mind the potential ambiguity of a phrase such as "Bach's Sonata in C."

In general, each work will be identified by genre designation, such as sonata or concerto, its principal key, and finally by its instrumentation. "Cembalo" or "Keyboard" will be assumed unless otherwise indicated. (See also *The Chicago Manual of Style*, 15th ed., 8.201–5.) Here are a few examples:

+ Concerto in D Minor, Wq 23

+ Symphony in G Major, Wq 183/4

+ Rondo in E Minor ("Abschied von meinem Silbermannischen Claviere"), Wq 66

+ Sonata in B-flat Major for Flute and Basso Continuo, Wq 125

Titles of printed collections should be italic, e.g., *Sechs Sonaten für Clavier mit veränderten Reprisen*. Common titles should be set in quotation marks and use capitalization (e.g., "Prussian" Sonatas, "Damen" Sonatas, "Reprisen" Sonatas).

For Bach's works we prefer "Symphony" to "Sinfonia"; also preferred to alternative versions are the terms "Trio" and "Quartet." The edition uses Bach's original designations, such as "Menuet" and "Alla Polacca," but in general references to types of pieces, use the English terms *minuet* and *polonaise*. "Solfeggio" and "Fantasia" are acceptable as uniform titles.

In referring to vocal works, use:

+ Italic for titles of oratorios, cantatas, and songs (e.g., *Die Israeliten in der Wüste* or *Der Frühling)*

+ Roman (with quotes) for first lines of arias, songs, and chorales (e.g., "Ins Reich entfernter Ewigkeiten")

+ Roman (no quotes) for the Passion(s) according to St. Matthew, Magnificat, Mass, Sanctus, etc.

In titles of psalmody, use German ordinal numbers (e.g., *Der 23. Psalm*), rather than spelling them out. Numbering of psalms should follow Luther's translation.

Movement Designations

Standardize the spelling and orthography of movement headings. In multi-movement instrumental works, the initial tempo indication will function as a movement designation in italic (e.g., *Allegro assai*). You may also refer to the first, second, third (and so on) movement of an instrumental piece as movement i, ii, and iii (in lowercase roman numerals) whenever convenient. In multi-movement vocal works, refer to the number in the edition and/or type (aria, recitative, chorale, etc.)

Thematic Catalogues

Because of the overall preponderance of generic titles in Bach's output, it will be necessary to include Wotquenne and/or Helm catalogue numbers when discussing individual pieces. If one is available, use the Wq number only; otherwise use the H number; if neither Wotquenne nor Helm assigned a number to an item, write "Wq/H *deest*." Works not in Wotquenne or Helm are referred to by their numbers in the Bach Repertorium catalogue, BR-CPEB.

   For numbering, use Wq or H (without a dot), a space, then the number. For compound Wq numbers use a solidus (e.g., 48/1, 48/2, etc.). Helm occasionally uses a dot for separate items (e.g., 484.1, 484.2, 484.3, etc.) and these should be retained; for the collections that he assigned a single number (e.g., the "Gellert Lieder," H 686) separate items are numbered with a solidus (H 686/1, 686/2, etc.). BR numbering is by capital letter (for genre) then number (e.g., BR-CPEB D 4.1).

   For works of Bach's brothers, use the appropriate BR numbers; for other composers, please follow work lists in *MGG^{II}* and *NG^{II}* or the principal catalogue of particular composers (BWV numbers for J. S. Bach, Köchel numbers for Mozart, etc.).

When used with a formal title of a work, set off Wq/H/BR-CPEB nos. with commas (or parentheses):
   Sonata in E Minor, Wq 52/6

But do not use commas when making a general reference to works:
   The sonatas in Wq 62; the sonata movement Wq 65/32/iii

Use an en-dash when referring to a range of works:
   The "Prussian" Sonatas, Wq 48/1–6, or the sonatas "with varied reprises," Wq 51–52, or the keyboard concertos, Wq 1–47; two of the movements, Wq 49/2/ii–iii

Use commas in a list of non-consecutive catalogue numbers:
   Wq 117/16, 116/17, and 118/4 (not necessary to repeat Wq here)

Repeat Wq or H for clarity if any other word comes between the numbers:
   The Rondo in E Minor, Wq 66, and the Fantasia in F-sharp Minor, Wq 67
   The flute concerto Wq 167 and violoncello concerto Wq 171 (but: the two concertos Wq 167 and 171)

If mixing Wq and H nos. in a list, repeat them as needed for clarity:
   Wq 116/21–22, H 228–30, and Wq 116/20

Geographical Names

Use standard English names for geographical places (e.g., Cologne, not Köln). Frankfurt an der Oder should be given in full to distinguish it from Frankfurt (am Main).

Library Names and RISM Sigla

For consistency's sake, in referring to the location of sources, give the city, full library name, then shelf mark. When abbreviating, always use published RISM sigla, with country codes and city separated by hyphen, followed by a comma and the library shelf number (e.g., D-B, Mus. ms. 12345). Once the complete shelf mark is cited, it is preferable to use P or St numbers for Bach manuscripts in the Staatsbibliothek zu Berlin. For Library of Congress shelf marks, the format is as follows: M1010.A2 B13 W39 (dot between first "classification" number and "cutter," then space instead of dots before the "composer" and "catalogue" numbers).

The editorial office will maintain a complete list of libraries holding C. P. E. Bach material and their sigla. Individual volumes should list only sigla for libraries cited in those particular volumes. For private collectors, give the full name of the owner (if permitted) along with the city, state or country of their current address (e.g., MS, private possession, owner's name, city).

Name Authority

The edition will establish a name authority list for all important members of Bach's circle, including dates of birth and death when known. This will be maintained by the editorial office.

For purposes of the edition, the name "Bach" alone will signify Carl Philipp Emanuel Bach; in general, use the complete initials ("C.P.E." or "J.S.") plus surname to distinguish between members of the Bach family. Abbreviations, such as "CPEB," may be used in tables or footnotes.

Please supply full names of composers, poets, and authors the first time a person is mentioned in the text; afterward, only the last name is sufficient. For example, if Georg Philipp Telemann is mentioned in the introduction, refer to "Telemann" for the rest of that section in the volume. But if Georg Michael Telemann is also mentioned, then use "G.M. Telemann" for him if his name is repeated. Bachs and Grauns and Westphals (to cite the most frequent surnames) need to have their full names spelled out the first time, and then initials included on subsequent occasions unless the reference is obvious within the same paragraph. Some names, like G.L. Winter, can be given with intitials only, unless quoting a title page or other document.

The most famous historical figures can be identified by their surnames alone, but remember to distinguish between Leopold and Wolfgang Amadeus Mozart or Joseph ("Franz" is not necessary) and Michael Haydn. We do not need to distinguish between various people named Michel, Poelchau, Homilius, and many others; for example, once you spell out Johann Heinrich Michel, just use Michel after that; no need to repeat initials later.

Omit the "von" unless giving full names, as in Gluck or Goethe but Carl Maria von Weber. For possessives, add an apostrophe and an *ess* (e.g., Brahms's edition), except for the possessive form of Jesus and other classical names (e.g., Euripides').

Categories of Works

Authentic: conclusive evidence of composer's involvement is available.

Probably authentic: works attributed to CPEB and likely to be authentic but which are not listed in NV 1790 or other authoritative document; ordinarily included in the edition in an appendix.

Possibly authentic: works and versions of works for which there is strong but inconclusive evidence for authenticity; only included in the edition in digital format.

Doubtful: works and versions of works where a specific attribution to CPEB is lacking; ordinarily not published in the edition, but could be included in digital format.

Spurious: works misattributed to CPEB and definitely by another composer; not published in edition, but should be discussed in introduction if listed in Helm as "authentic" or "possibly authentic."

Incerta = Only "authentic" works or versions of works will be included in the main text of the edition. An incertum may be included in an appendix to the edition if a work is designated "probably authentic"; "possibly authentic" or "doubtful" works may be included in digital format; "spurious" works are not included in the edition though it might be necessary to discuss individual cases.

Juvenilia = works that can plausibly be regarded as compositions by CPEB dating before his first appointment as a professional musician in 1738. At least meet the following criteria:

- must be transmitted in sources with a plausible biographical relationship to CPEB

- must be attributed to CPEB

- are not listed in the CV 1772 or NV 1790

- must be within the stylistic parameters expected of a young CPEB

Varieties of Works

arrangement (*Bearbeitung*) = adaptation of a work for different performance medium; ordinarily included only if adaptation is by the composer

erneuert = renewed, referring mainly to thoroughly revised early works

revision = later authentic version of a work, including those works designated "erneuert" by CPEB in NV 1790; included in edition

variant (*Variante*) = form of work or movement with differences not representing substantive compositional changes (notational changes and performance indications, including inner voices); reported but ordinarily not published in printed edition; to be considered for inclusion in the digital edition

variation (*Veränderung*) = embellishment within a work, whether improvised or written out

version (*Fassung*) = form of work or movement with differences representing substantive compositional changes (affecting melody, rhythm, harmony, and other essential components of the musical content); ordinarily included in edition

14

Principal and Secondary Churches in Hamburg
The Hamburg *Hauptkirchen* are referred to by their Latin names and are listed here in order from oldest to newest:

St. Petri
St. Nicolai
St. Catharinen
St. Jacobi
St. Michaelis

Other churches in Hamburg are referred to by their German names:

Heilig-Geist-Kirche
Heilige Dreieinigkeit St. Georg
Kleine Michaelis-Kirche
Neue Lazarettkirche
Spinnhauskirche
St. Gertrud
St. Maria Magdalena
St. Pauli am Hamburger Berge
Waisenhauskirche
Werk-, Zucht- und Armenhaus-Kirche

Liturgical Calendar

Advent I–IV	four Sundays before Christmas
Christmas (Weihnachts)	December 25
Epiphany	January 6
Feast of the Purification	February 2
Feast of the Annunciation	March 25
Septuagesimae	third Sunday before Lent
Sexagesimae	second Sunday before Lent
Estomihi (Quinquagesimae)	last Sunday before Lent
Ash Wednesday	beginning of Lent
Invocavit	first Sunday in Lent
Reminiscere	second Sunday in Lent
Oculi	third Sunday in Lent
Laetare	fourth Sunday in Lent
Judica	fifth Sunday in Lent
Palmarum	Palm Sunday
Maundy Thursday	
Good Friday	

Holy Saturday	
Easter Sunday	
Quasimodogeniti	first Sunday after Easter
Misericordias Domini	second Sunday after Easter
Jubilate	third Sunday after Easter
Kantate	fourth Sunday after Easter
Rogate	fifth Sunday after Easter
Ascension (Christi Himmelfahrt)	forty days after Easter (always falls on a Thursday)
Exaudi	sixth Sunday after Easter
Pentecost (Pfingsten)	fifty days after Easter
St. John the Baptist	June 24
Feast of the Visitation	July 2
Michaelmas	September 29
All Saints	November 1

Keys

Keys are given with a capital letter for major or minor keys (e.g., "the passage begins in D minor then modulates to B-flat major"). Spell out sharp and flat with a hyphen when referring to key, as in titles and narrative text, but use symbols when referring to pitches (see below). The words "major" and "minor" should be capitalized only in titles.

Harmonic analysis may be done with capital and lowercase roman numerals to signify tonal relationships (e.g., I–vi–ii⁶–V–I).

Pitch Names and Music Symbols

For identifying pitches, use the Helmholtz system in which middle C = c'. (Note that it is a prime sign, not an apostrophe or inverted comma.)

When referring to pitches use symbols for sharp (♯), flat (♭), and natural (♮) signs. The correct order is c♯' (not c'♯). When a sequence of pitches is given, use en-dashes (not hyphens) between them (B–A–C–H). Spell chords with a plus sign (+) between pitches from lowest to highest pitch. Please refer to the appendix on "Simple Codes for Musical Symbols" (see p. 45). The editorial office has a music font with the most common music symbols.

Dynamics and Terms

Dynamics and other directives should be standardized to modern Italian (normally set in italic type) or German (normally set in roman type); likewise, use standard abbreviations for *piano* and *forte* and other common terms. Isolated foreign words (e.g., phrases or terms in a language other than English) should be italic, unless they are included in Webster's dictionary. Refer to the in-house glossary for commonly used italic words in the edition.

Meters and Tempos

Time signatures may be spelled out (e.g., common time, *alla breve*) or given as a meter signature (**C**, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, etc.). Please refer to the appendix on "Simple Codes for Musical Symbols."

Italian and German tempo designations should be given in italic type, following rules of modern capitalization for the respective language.

Instrument Names

Although we use standard Italian instrument names in the music, use modern English names in prose (violin *not* violino, etc.). As a generic term, "keyboard" should be used rather than "Klavier" or "Cembalo."

Dates and Numbers

Dates should be given European style: day month year (14 December 1778). Inclusive numbers are separated by an en-dash; for dates and page references, you should generally include the last two numbers (e.g., 12–16, 1714–88, 1772–73, 100–105, *but* 101–2). Use "b." for "born"; "d." for "died." Abbreviate *circa* (about, approximately) as "c."

Acceptable formats for uncertain dates are: "c. 1766", "by 1740", "1745 or later", "1750–55" (but *not* "c. 1750–55"), "mid-1760s."

Numbers (except for catalogue numbers) under 100 should be spelled out; numbers over 100 may be set as numerals, except even hundreds should be spelled out (e.g., "between three and four hundred items," not "between 300 and 400 items"). When indicating the quantity of fascicles or bifolios in a source description, numerals may be used (e.g., "7 bifolios in upright format").

Quotations

Transcriptions from NV 1790 or transcriptions of German titles need not be translated. In quoting short passages, give the English translation in quotes and original language in parentheses in the text. In quoting longer passages (more than three lines), give English as an extract quote with the original language in the footnote, generally with the text first in quotes, then the citation. When quoting many longer passages in letters or reviews, the original texts may be given in an appendix to the introduction, rather than in footnotes.

Quotes are normally placed outside commas and periods at the end of direct quotes, and the superscript footnote number follows (e.g., "He is the father; we are the children."[5]). However, when transcribing a title page or other handwritten text in a source, the editor should distinguish between what punctuation is inside (or outside) the quotes. A quotation appearing within a quoted title is enclosed in single quotation marks and if necessary is separated from the double quotes by a thin space.

Bibliographical Citations

Please provide full bibliographical details for each citation, including city of publication, publisher's name (if known), and date(s) of publication. For facsimile or reprints, simply give the original date of publication, then the publication facts of the reprint edition. Omit "p(p)." before inclusive page numbers, unless necessary to avoid confusion. Ordinarily, we will only use bibliographical abbreviations for works that are cited more than once in the introduction and critical report. The editorial office will maintain a list of bibliographical abbreviations for frequently cited works.

Specify between Frankfurt (am Main) and Frankfurt an der Oder. Use traditional state abbreviations (Mass. instead of MA) when necessary.

It is acceptable to abbreviate first names of publishers, such as G. L. Winter or E. B. Schwickert. It is not necessary to include "& Co." or "Ltd." (also "Verlag" in most cases). However, if "University Press" is part of the publisher's name, "Press" should not be omitted.

In citing the *Versuch*, include references to both the original edition and the CPEB:CW edition. The original edition should be cited first, in this order: the volume in uppercase roman numerals; the chapter and section (in part I, the German terms are "Hauptstück" and "Abtheilung" and in part II, "Capitel" and "Abschnitt") in Arabic numerals; and finally the paragraph, also in Arabic numerals. If citing the *Vorrede* or *Einleitung*, spell out the words. Give the corresponding CPEB:CW volume and page reference afterward. Here are three examples:

Versuch I:2.3, §10; CPEB:CW, VII/1, 86

Versuch I: *Einleitung*, §8; CPEB:CW, VII/1, 8–9

Versuch II:35, §1 and 3; CPEB:CW, VII/2, 297–98

For CPEB:CW facsimile supplements, cite the full title in footnotes or in the main text, but use short form in provenance text (cf. CPEB:CW, I/6.1).

In citing *CPEB-Briefe/Letters/Dokumente*, give the date of the document, plus the volume and inclusive page numbers (e.g., 2:1135), rather than the item number in the edition.

In citing BR-CPEB as a catalogue reference, give the volume and inclusive page numbers (e.g., BR-CPEB, 2:123–24.)

Use "s.v." (*sub verbo*, under the word) citations for standard reference works, such as *NG* and *MGG* (but include the edition information).

In citing eighteenth-century (esp. Hamburg) newspapers, give title, date, and page numbers, and specify supplements ("Beilage") = *HUC* (17 Aug. 1777), "Beylage," 2.

Books and monographs

Rachel W. Wade, *The Keyboard Concertos of Carl Philipp Emanuel Bach* (Ann Arbor: UMI Research Press, 1981).

Dissertations

Peter Wollny, "Studies in the Music of Wilhelm Friedemann Bach: Sources and Style" (Ph.D. diss., Harvard University, 1993).

18

Journal articles

Richard Kramer, "The 'New' Modulation of the 1770s: C.P.E. Bach in Theory, Criticism, and Practice," *JAMS* 38 (1985): 551–92.

Daniel Melamed, "Bachs Schwester," *Bach-Jahrbuch* (2008): 337–41.

Ulrich Leisinger, "Neues über Carl Philipp Emanuel Bachs Passionen nach 'historischer und alter Art,'" *JbSIM* (2002): 107–19.

Article or chapter in a book of collected essays

Pamela Fox, "Toward a Comprehensive C.P.E. Bach Chronology: *Schrift-Chronologie* and the Issue of Bach's 'Late Hand,'" in *Carl Philipp Emanuel Bach: Musik für Europa*, ed. Hans-Günther Ottenberg (Frankfurt/Oder: Konzerthalle "Carl Philipp Emanuel Bach," 1998), 306–23.

Dictionary entries

NG, s.v. "Bach Revival," by Nicholas Temperley.

Modern editions

Christian Eisert, preface to *C.P.E. Bach. Gellerts geistliche Oden und Lieder (Wq 194 and 195)*, Stuttgarter Bach-Ausgaben, Ser. E (Kirchheim/Teck: Hänssler, 1988).

CPEB:CW, I/4.1 (series/volume.part)

CPEBE, series I, vol. 18, *Keyboard Sonatas, 1744–1747*, ed. David Schulenberg (Oxford: Oxford University Press, 1995), 42–45.

NMA, I/5/2 (Serie/Werkegruppe/Band)

NBA, IV/5–6, Kritischer Bericht, 198–205.

Reprint or facsimile editions

Albert Schweitzer, *J. S. Bach*, trans. Ernest Newman (1911; reprint, New York: Dover, 1966).

RISM and other online resources

RISM A/II record 400.013.860

Grove Music Online, s.v. "Quantz, Johann Joachim," by Edward R. Reilly/Andreas Giger, http://www.oxfordmusiconline.com/ (accessed 22 September 2008)

C. Conventions of Modern Notation

The following elements should be tacitly modernized or standardized: tempo indications, names of instruments (generally modern Italian), clefs, accidentals, beaming and stem direction, rests, the placement of dynamics, slurs and ties, treatment of shorthand notations, measure numbering, barlines, and repeats. These principles are discussed in more detail below.

Editorial emendations and variant readings should be reported in the critical commentary (see section D below). See also "Typographical Differentiation in the Notation" on page 46.

Score Order

The complete scoring of orchestral and choral works should be specified in a list at the beginning of a work, including the standard abbreviations (see "Part Titles" above). The original score order and instrument names for each movement should be reported in the critical commentary.

In the score, use modern Italian names for instruments and voice parts (Soprano, Alto, Tenore, and Basso); each part should be spelled out in full on the first system of each movement. The part with figured bass should be labeled "Basso" in symphonies and concertos and "Continuo" in vocal music. Do not add indications such as "Violoncelli e Violone" to the continuo part unless evidence (e.g., surviving parts) suggests it.

Use the singular form of Italian names (e.g., Flauto, Oboe, etc.) and roman numerals for divided parts (e.g., Violino I and II). Standard abbreviations will be used to indicate changes in scoring within a movement and for making reference in the critical commentary (see "General Abbreviations" below). Transposing instruments, such as horns and timpani, should include the key before the first system (e.g., Corno I, II in D). The original spelling of each instrument part should be included in the section on sources.

For solo voice with keyboard (lieder and other songs), we will retain the keyboard format with text underlay between the staves. If the song has more than one verse, all verses (including the first) will be set at the end of each song.

For chamber music, the obbligato parts are placed above the continuo or keyboard part. Standard score order is used for duets, trios, quartets, etc.

Symphonies and orchestral works should follow C.P.E. Bach's conventional scoring (from top to bottom): trumpets, timpani, horns; flutes, oboes, violins, viola, bassoons, and basso. In flute and oboe concertos, the solo line is set at the top line of the system; solo violoncello and keyboard lines are set directly above the basso continuo. When marking up keyboard concertos, please remove all "solo" and "tutti" indications and mark whole rests in the upper staff (right-hand part) during ritornellos. Also, we prefer "arco" (not coll'arco), "pizz.," "con (or senza) sord." (not sordini), and "tasto solo."

For orchestral works with solo and choral parts, use the original print of *Auferstehung* as a model: solo voices and chorus parts (SATB) are set immediately above the continuo line. When feasible, pairs of wind instruments (flutes, oboes, horns, trumpets) may share one staff with opposing stems throughout (or tacit "a 2" indications). *Colla parte* basso lines should be listed as part of the continuo line. Cues can be used to indicate divisions within the continuo line (e.g., "vc solo" or "tutti").

Barlines will reflect modern practice: in keyboard music, the barlines go through both staves except when a text is included; in chamber music, the different instruments are barred separately; in orchestral music, families of instruments are bracketed and barred together; in vocal music, the voice parts are bracketed but barred separately. Generally, only the violin I and II parts should be set in braces. The continuo should be bracketed, since the one line is generally played by a group of instruments (keyboard and basso parts).

Here are two samples showing the edition's score layout:

Magnificat, Wq 215, no. 1

Autograph score (top to bottom)	Edition score layout and orthography
Corno I	Tromba I, II in D
Corno I [recte II]	Tromba III in D
Trav. I	Timpani in D
Trav. II	Corno I, II in D
Hautb. I	Flauto I, II
Hautb. II	Oboe I, II
Violino I	Violino I
Violino II	Violino II
Viola	Viola
Canto	Soprano
Alto	Alto
Tenore	Tenore
Basso	Basso
Contin.	Continuo
Erste u 2te Tromp.	
3te Tromp.	later addition on separate sheets
Pauken	

Die Auferstehung und Himmelfahrt Jesu, Wq 240, no. 1

Original print (top to bottom)	Edition score layout and orthography
1. Flöte	Flauto I
2. Flöte	Flauto II
1. Violin	Violino I
2. Violin	Violino II
Bratsche	Viola
Discant	Soprano
Alt	Alto
Tenor	Tenore
Bass	Basso
Bass	Continuo

Clefs and Meters

Keyboard music in C1 (soprano) clef should be notated in treble clef. Vocal music in C1 (soprano, also often used for alto parts in Hamburg vocal music) and C3 (alto) should be changed to treble clef, and C4 (tenor) should be changed to treble ottavo. The clefs for viola parts in C3 and occasional clef changes in the violoncello or bassoon parts should not be altered. Horns, trumpets, and timpani should not be transposed to concert pitch. Original clefs may be described in the critical commentary.

In recitatives all changes of clef showing the entrance of a new voice are given full size. Changes of clef within an instrumental part are shown at a smaller size.

Meter signatures should be modernized, and variant readings should be reported in the critical commentary. Meter signatures are given in all parts on the first system of a work or movement and are only repeated within a movement when the meter changes.

Key Signatures

The original key signature is retained, but the order and position of sharps or flats should be modernized. Any key signature applies until it is cancelled by a double bar (thin-thin), followed by the new key signature. Cancellations are only required when the new key has no accidentals (C major or A minor), in which case the naturals follow the same order as the old signature. The key signature's constituent accidentals apply to every octave-pitch on the staff, as well as ledger lines above or below the staff.

Tempo Indications and Movement Designations

Use the original language for tempo indications but regularize inconsistent spelling and orthography. Normally, only the first word of Italian terms will be capitalized (e.g., Poco allegro, Allegro con moto); also follow modern rules of capitalization for French and German words and terms. Retain but modernize the headings in the original language, such as "Arie" and "Chor," rather than translating them into English. We will standardize the headings for simple and accompanied recitatives as "Recitativ" and "Accompagnement" respectively.

In large choral works, the individual movements (including simple recitative) will be numbered by the editor, unless these are already indicated in the source, in which case the existing numbers will be used.

If the title of a work includes the tempo (e.g., Allegro in G Major), do not repeat the tempo indication.

Measure Numbering

Each new system except the first should include a measure number in italic type. Measure 1 is the first full measure; any partial measures (upbeat or anacrusis) at the beginning of a work will be referred to as "m. 1, upbeat" in the critical report. Changes of tempo and meter within a movement (Wq 91/2/i is an example of a slow introduction to an Allegro) are through-numbered, but where a new movement begins, even where the movements are continuous, the measure numbering should begin at 1. Retain the notation indicating that movements are to be played without pause, usually thin-thin barlines, and do not indent the first system of the new movement.

For chorales in bar form (AAB) count the repeated material as successive measure numbers. The vocal and instrumental parts are often written out and therefore could possibly have copyist mistakes or inadvertent variant readings.

In dance pairs (e.g., "zwo abwechselnde Menuetten") the two pieces are numbered separately. Measures in variations are through-numbered.

First and second endings are numbered alternatively as "a" and "b" (e.g., Wq 55/1, Prestissimo, m. 28a = first ending, m. 28b =second ending).

If there are uneven numbers of measures in the two endings, successive measures following the second ending are labeled "b" until they "match" the number of measures in the first ending. That is, the second ending is numbered successively as if the first ending didn't exist (e.g., Wq 55/2, movement i, first ending = mm. 29a, 30a, 31a; second ending = 29b, the first two measures of the next section = mm. 30b and 31b, then 32, 33, etc., rather than skipping from m. 29b to m. 32 directly).

Partial first and second endings should be realized as full measures and labeled "a" and "b" (e.g., Wq 55/6, movement i, first ending = m. 25a; second ending = m. 25b).

Where a piece begins with an upbeat to measure 1 and has a repeat, the partial measure after the repeat is labeled "b." In other words, it is treated like a first and second ending. (See Wq 55/3, movement i, with the repeat in m. 20; the partial measure at the beginning of the next system would be m. 20b.)

Partial measures (e.g., Wq 56/1, movement i in $\frac{6}{8}$ time, there are a few measures that only have a 𝄽 and 𝄾) will stand "incomplete" but be counted as a full measures. It is not necessary to add editorial meter changes for incomplete measures, but unusual features should be mentioned in the critical commentary.

Add double (thin-thin) bars at the end of a B section in a da capo aria if the A section is not written out; but add double bars at the end of the A section only if the key signature and meter changes. Retain dal segno signs as they occur.

Unmeasured passages, especially in Fantasias, should be given one measure number. For ease of reference, these will be labeled "a," "b," "c," etc., successively by system (e.g., Wq 58/6, movement i, the systems would be labeled m. 1a, 1b, 1c, etc., the Poco adagio would begin at m. 2, and the Allegro would be m. 36a, 36b, etc. by system through the end of the piece). Another interesting case is Wq 59/1, movement i, m. 64 (an unmeasured cadenza-like passage), followed by the Adagio which begins with a pickup that should be labeled m. 64b.

Editorial Notes and Rests

Pitch and rhythm errors should be corrected in the main text and the source readings reported in the critical commentary. Notes or rests supplied by the editor (when a passage is missing, lost, or illegible) should be set in a smaller size in the main text with a brief description of the situation in the critical commentary.

Inconsistencies in keyboard music and lines with contrapuntal voices should be regularized according to the following rules:

1. Do not add rests when the right and left hand are playing in alternation; delete any such redundant rests (e.g., Wq 111);

2. Ordinarily, rests should be added beat by beat, rather than measure by measure for separate contrapuntal voices;

3. One rest is sufficient for instruments sharing the same line, unless the resting values are different;

4. Placement of rests should be regularized.

Missing full-measure rests omitted by the composer or copyist in orchestral scores may be added tacitly. Rests should only be added in a smaller size when the editor needs to supply single rests to fill out the value of a measure. But do not complete partial measures by adding rests.

In $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$, and $\frac{6}{8}$ time, a whole rest is used for full-measure rests; other values found in sources should be tacitly changed. In compound time, a 𝄾· should be substituted for a 𝄾 + 𝄿 combination for a full beat rest. Inconsequential inconsistencies in rhythmic groupings should be modernized and regularized.

Accidentals

An accidental is placed on the line or space immediately before the note to which it applies. The source readings (including Bach's autographs and authorized prints) are often inconsistent in the application of accidentals. According to modern convention an accidental remains in force throughout a measure unless canceled by another accidental. In general, the edition follows modern convention, either adding cautionary accidentals or deleting redundant accidentals.

Accidentals before an appoggiatura or in an ornament sign ordinarily apply only to that note, and do not apply to subsequent pitches in that measure. Add accidentals to main notes as necessary.

If an inflected pitch is repeated across a barline, the editor should add an accidental to the first pitch of the new measure if it is missing in the source. But inflected notes tied across a barline remain in effect.


*Add accidental if not in source.

24

*Add accidental if not in source.

Special care should be taken when dealing with octaves or crossing voices on a single staff. It is necessary to repeat an accidental within a measure if two or more voices are notated on one staff, especially when contrapuntal voices are performed by different instruments and in keyboard music stemmed separately.
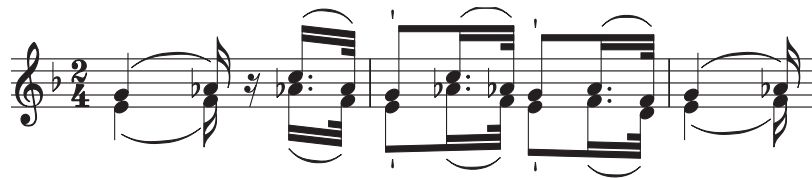
Redundant accidentals should be tacitly deleted; full-size cautionary accidentals may be added tacitly for clarity. Editorial accidentals should be added in a smaller size when the reading is ambiguous.

*Delete redundant accidentals.

A cautionary accidental is recommended when diminished octaves occur either in melodic lines or harmonies (e.g., in Wq 48/1/ii, m. 2, g♮ vs. g♭).

Beaming and Stem Direction

The various publishers and copyists C. P. E. Bach dealt with had their own particular conventions regarding beaming and stem direction, resulting in inconsistency between sources and often making the music more difficult to read. We are not confined by the technological limitations (or conventions) of eighteenth-century printing. Compare, for example, the original notation of Wq 48/1, mm. 26–28, with a modernized version:

a. original

b. modern

In this edition, beaming and stem direction should be regularized according to the following principles:

1.   Stem direction for separate notes should change on the third staff line (stem down for pitches on or above third line); but in the interests of better slurring or melodic contour, it is acceptable to change the stem directions.

2. For notes beamed together on either side of the middle line, the greatest distance from the middle governs stem direction but equally spaced distances could go either way (try to follow established pattern, if any).

3. When notes share a single stem, if the note above is farther from the middle line than the note below, the stem goes down; if the note below is farther from the middle line than the note above, the stem goes up.

4. Avoid splitting a beam ( ) unless the pitches are two octaves apart, or one octave apart across the grand staff in keyboard music.

5. If the beaming of 8th notes is inconsistent in the sources for no apparent reason, the editor should normalize the beaming, taking into account the rhythmic grouping and phrasing within a movement.

6. Modernize and regularize beaming of 16th-, 32nd-, and 64th-note groupings:

  In keyboard music, the editor should follow the original beaming and stem direction only when it bears on performance (i.e., whether the right or left hand is to be used; see example on p. 24). In general, eighteenth-century notation was guided by the principle of avoiding ledger lines between the upper and lower staff. But in modern notation, two or more ledger lines are acceptable to avoid beaming across the upper and lower staff. Nevertheless, there may be times when one has to beam across the staves. The position of the notes on the treble or bass clef may help guide the eye of the performer and, if so, should follow the source reading. Conversely, the placement on the staff may be changed to improve the reading for consistency and clarity.

  When there are two notes a second apart on the same staff (representing two distinct melodies or voice parts) and the upper note is dotted, the note-head position should be as follows: upper note on the left with stem going up, lower note on the right with stem going down (see m. 26 in the example on page 25, under "Beaming and Stem Direction").

Beaming and Stem Direction in Wq 55/1

a. Original beaming and stem direction have been retained, as they imply use of the l.h./r.h.; mm. 4 and 6, beaming respects rhythmic grouping (3 beats per measure), while showing division between l.h./r.h; m. 6, 16th rests in source have been deleted (cf. m. 57 in original print)

b. First and second endings have been modernized; m. 28a, last three notes of l.h. are notated in treble clef for repeat to m. 1; m. 28b, last three notes of l.h. are notated in bass clef for continuation to m. 29; m. 29, note 3 (e′) has been moved to bass clef to avoid beaming across staves

c. First and second endings have been modernized; m. 69a, last three notes of l.h. are notated in bass clef for repeat to m. 29

In lieder, use opposing stems in the treble part to show the melody, but stem together homorhythmic lines in the bass part.

Aufmunterung zur Tugend

Wq 195/1

Ins Reich ent - fern - ter E - wig - kei - ten ver - liert — sich mein ent -

Slurs and Ties

Whether or not to regularize slurring between instruments and parallel passages will be one of the thorniest problems in editing Bach's music. Many eighteenth-century composers and copyists were not as precise as we would have liked. Source slurs may be ambiguously placed, or misplaced without musical reason, especially once a regular pattern has been established. Therefore, editors should be careful not to overrate differences in slurring, especially when working from a non-autograph source as the basis for the edition.

The placement of ties and slurs, however, should be governed by the following rules:

1. Slurs are placed under the note heads if all the stems go up; slurs are placed over the note heads if any or all of the stems go down

2. Articulation marks (dots and strokes) are generally placed inside the slurs; ornaments are generally placed above notes and over slurs (see also appendix, page 48)

3. When two notes are tied at the end of a slurred group, the slur should not encompass the tied note(s)

4.   When chords on a single stem are connected together by a slur and played by a single instrument, only one slur is used
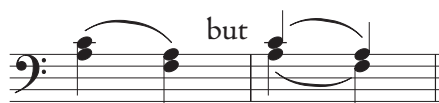
5.   Generally, show melismatic slurring in vocal music only when beaming does not reflect syllabification. Retain source slurring that shows phrasing or syllabification and add slurs when necessary. Unnecessary slurring in vocal lines may be deleted, and variants need not be reported in the commentary.

6.   If two notes of the same pitch and rhythmic value are tied, the note value may be changed as appropriate. For example: ♩♩ = ♩ or ♩♩ = 𝅗𝅥

Editors should not necessarily change different slurring or articulation between two instruments; winds and strings could very possibly have differences for certain figures or passages. There should be good reasons to regularize slurring or articulation in parallel passages, so as not to neutralize intentionally introduced variety.

Editorial slurs that are not in sources used for the edition are given as dashed slurs.

Bass Figures

Figures will be set above the continuo line, with dynamics and directives below. Accidentals are placed after the figures to which they apply. Bach's large flat sign should be converted to double flats (i.e., to lower an interval by a whole tone). Use ♭, ♮, and ♯ alone for thirds, without the numeral. Place accidentals after other figures as appropriate; sharped figures are normally indicated using the following special "slash" characters: 2̸ 4̸ 4̸+ 5̸ 6̸ 7̸.

Bach's *Versuch* is perhaps the most comprehensive and influential account of thoroughbass in the eighteenth century. However, the examples in the *Versuch* do not cover all harmonic progressions, voice-leading, and keys that occur in Bach's own music. For that reason, the *Versuch* by itself cannot answer all questions about figured-bass notation that arise in editing particular works.

In establishing the text of Bach's figuration, the edition takes into account Bach's theory, as described in the *Versuch*, and his practice, as seen in autographs, authorized manuscript

copies, and prints. In general, the edition attempts to preserve Bach's own notation, emending or adding figures only in case of error or omission. Emended figures should be discussed in the commentary. In most cases, figures in square brackets are added only where their omission could lead to misunderstanding in performance; the edition normally does not add figures in cases where they would have been considered implicit in Bach's day.

By and large, Bach used accidentals in figured bass to refer to the literal accidental needed for the pitch that was to be played. For example, the figure ♯ over the bass note F♯ in the key of D major indicates the pitch A♯ (i.e., an F-sharp major triad). For simple major and minor triads, Bach's figuration typically omits accidentals for the fifth of the chord; his principle seems to be that a fifth will be considered perfect unless otherwise notated. For example, a root-position C-sharp major triad in the key of D major is typically figured simply ♯, rather than $\frac{5\sharp}{\sharp}$. In such cases the edition does not add an accidental for the fifth.

Some aspects of Bach's figured-bass notation are unusual or idiosyncratic. In most cases, the edition retains these idiosyncracies (provided they come from an authorized source), while including explanations of them in the critical report. For certain figures, particularly 5 and 7, Bach occasionally reverted to the older practice of using ♭ to indicate the lowering of the pitch by a half step for diminished intervals, regardless of the actual accidental required in the music.

Other unusual or relatively rare notations used by Bach include:

- The "Telemannischer Bogen," $\widehat{5}$. In Bach's time, the figure 5 was often interpreted as allowing the player to add the interval of a sixth to the chord, although the 6 was omitted from the figuration. For instance, $\widehat{5}$ indicates that the sixth should *not* be added (see *Versuch* II:4, §3).
- The symbol / occasionally appears in the figuration of original sources of Bach's works. It indicates that the right hand is supposed to play the chord belonging to the *following* note in the bass line (*Versuch* II:1, §76 and II:39, §3).
- The symbol $\overset{\frown}{\underset{4}{6}}$ indicates that the sixth over the bass should be doubled, rather than the bass note (*Versuch* II:6.1, §9 and ff.).
- In simple recitative, Bach ordinarily used short rhythmic values for notes in the bass line of the continuo (most often quarter notes followed by rests). As a result, figures often appear over rests in the bass. In such cases, the figures refer to the most recent bass note, even if that note occurred several measures earlier. This notation should be briefly explained in the volumes in which it occurs.

Bach consistently differentiated between "tasto solo," by which he meant the performance of the bass line alone by the left hand, and "unisono," where the right hand is to play in octaves with the left. The conclusion of such a passage is indicated in either case by (at least) a single figure (see *Versuch* II:23, §8). All "tasto solo" and "unisono" markings are set above the continuo line; "tasto" and "unis." may be used as abbreviations if necessary.

Triplets and Similar Groupings

Numeric symbols indicating triplets or other rhythmic groupings are normally supplied tacitly at the beam or stem side. In vocal music the numeric symbols are placed above the notes to avoid conflicts with the text underlay. Unbeamed notes (e.g., a triplet group consisting of an 8th rest with two 8th notes) are enclosed in open brackets with the numeric label (in this case, "3").

All triplet numeric symbols are shown in italic type; we will make no distinction between editorial additions and those in the source. Once a pattern is well established (say, after two consecutive occurrences), the labels may be tacitly deleted. It is especially important to label triplets occurring in $\frac{2}{4}$ and $\frac{3}{4}$ time, to distinguish the rhythmic value from even 8th notes (e.g., in no. 3 of the Magnificat).

Embellishments

Bach distinguished between eight basic types of ornamentation in part I of the *Versuch* (see CPEB:CW, VII/1, 61–138):

1.   Appoggiatura (Vorschlag), see *Versuch* I:2.2, §1–26.

2.   Trill (Triller), see *Versuch* I:2.3, §1–21.
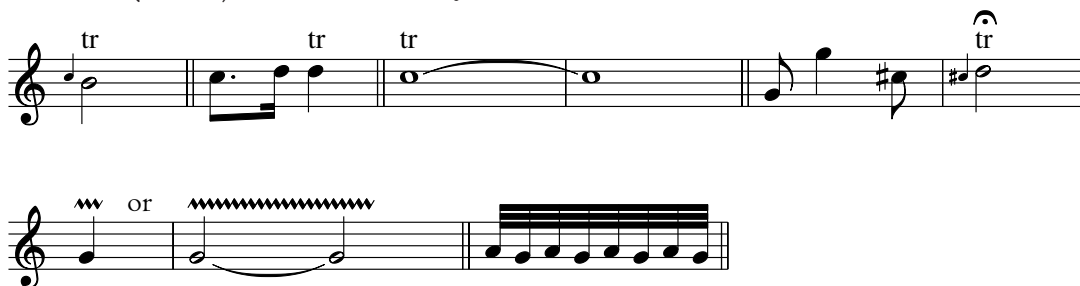
a. Trill from below (Triller von unten), see *Versuch* I:2.3, §22.

b. Trill from above (Triller von oben), see *Versuch* I:2.3, §27.

32

c. Short trill (Halber oder Prall-Triller), see *Versuch* I:2.3, §30–36.

3. Turn (Doppelschlag), see *Versuch* I:2.4, §1–26.

a. Trilled turn (prallender Doppelschlag), see *Versuch* I:2.4, §27–36.
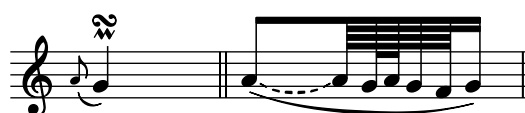
b. Snapped turn (geschnellter Doppelschlag), see *Versuch* I:2.4, §33–36.

c. Turn from below (Doppelschlag von unten), see *Versuch* I:2.4, §37.

4. Mordent (long and short), see *Versuch* I:2.5, §1–15.

5. Compound appoggiatura (Anschlag or Doppelvorschlag), see *Versuch* I:2.6, §1–11.

6.   Slide (Schleifer), see *Versuch* I:2.7, §1–13.

Inverted turn (Schleiffer von dreyen Nötgen), see *Versuch* I:2.7, §5.

7.   Snap (Schneller; also called inverted mordent), see *Versuch* I:2.8, §1–4.

8.   Elaboration of fermate or cadences (Verzierungen der Fermaten), see *Versuch* I:2.9, §1–6.

Ornaments, as a rule, should be reproduced exactly as they appear in the principal source, except they should always be placed above the staff or on the stem side when two instruments share a staff. A "+" (or "t.") found in early sources may be converted to "tr."

Do not add slurs from appoggiaturas to the main note. Appoggiaturas are normally set cue-size with stems up, though in opposing voices on the same line they should follow the stem direction of each part. Emend the rhythmic value of appoggiaturas when the source reading is in error, and report the emendation in the commentary.

According to Bach, it is advisable to add accidental signs to the ornaments in order to assist the performer. Therefore, accidentals should be retained in ornamentation. The accidental is placed above or below the mordent and above or below the turn and trilled turn, depending on whether it applies to the upper or lower neighbor and regardless of its placement in the original source. If necessary, a turn may have two accidentals, referring to the upper and lower notes.

It is important to ensure that the standard ornament symbols (based on those given in the *Versuch*) are used consistently to represent the same kind of ornaments throughout the edition. A list of ornaments appearing in a particular volume may be included in the introduction.

Cadenzas

Authentic cadenzas, if available, should be included with each concerto at the appropriate point in the movement (or in an appendix depending on the source situation). The complete manuscript collection of authentic cadenzas (Wq 120) will also be published separately in series VIII.

Articulation

The most common articulation marks used by Bach are the dot and stroke. These were used with no apparent difference in sources to show detached notes. Exceptionally, Bach himself substituted dots for strokes in the "Probestücke" sonatas to avoid possible confusion between the stroke and the fingering number 1. Editors should use strokes, unless dots are required in a particular context, for example, the *portato* (notes that are both slurred and dotted). Ambiguity between dots and strokes in a particular source can be noted in the commentary. The *Bebung* (vibrato; applicable only to the clavichord) should be retained as dots under a slur.

Articulations are placed at the note-head side unless two instruments share a line, in which case the articulations go at the stem end. Similar passages in different voices and parallel passages within the same voice are often inconsistent in original sources. The editor will need to decide whether or not such passages should be regularized. Issues of interpretation may be summarized in the critical report.

Dots and strokes added editorially are not distinguished graphically in the musical text, but are mentioned in the commentary.

Dynamics and Other Expressive Marks

In single-staff instrumental music, dynamic and expressive markings (e.g., *forte, pizzicato, dolce*) are placed below the staff; those that involve tempo or specify scoring (e.g., a 2, solo, tutti) are generally placed above the staff. Source dynamics and trills are set in roman type; other literal directives from the source will also be rendered in roman type. Editorial additions will be rendered in italic type. The editor should be careful not to eradicate intended differences between instruments.

Two instruments sharing the same line require only one set of dynamic symbols, but symbols lacking in either part need to be mentioned in the critical commentary.

In two-staff instrumental music, such as keyboard music, dynamics and other directives are placed between the staves. If the upper and lower staves have different dynamics, they are placed above and below the staves. Editors should be sensitive to the optical placement of dynamics.

Fermatas should be placed above all lines in an orchestral or chamber music score. In keyboard music, the fermatas are placed above the treble and bass staves. In basso continuo parts, fermatas are placed below figures.

In vocal and choral music, dynamics and other directives are placed above the staff, so as not to interfere with the vocal text.

Any other performance direction that exceeds a few words should be placed as it appears in the source unless it seems advisable to place it as a footnote on the music page.

Do not substitute hairpin *crescendo/decrescendo* marks for the words. Retain the approximate spacing of the word *crescendo* if it shows where the marking applies in a certain passage.

Fingering

Do not add fingerings unless they are included in sources authorized by Bach. Fingerings are normally set above ornaments (see appendix, page 48). Refer to *Versuch* I:1.

Notational Shorthand

In most cases, notational shorthand should be realized in full. In the absence of separate authentic parts, and where there may be ambiguity in its realization, *colla parte* notation should be set in angle brackets. Regularize all expressive marks (slurs, dynamics, articulation, etc.) either within a part or between two or more parts (*colla parte* indications, such as violin II doubling violin I, or a bassoon or viola doubling the basso). In some cases, it might be necessary to describe idiosyncratic scribal practices in a source.

It is acceptable to use slashed quarter notes, half notes, dotted half notes, etc., where there are repeated 8th or 16th notes. But this notation should only be used where it occurs in the principal sources and after the pattern has been established; it should be avoided if it continues for less than three consecutive measures in one part.

D.C. and D.S. material may be realized (repeats written out) for sake of clarity. D.C., D.S., and Fine indications go above and below the system in orchestral music, but only above in keyboard music and chamber music.

Vocal Texts

Orthography, punctuation, spelling, and capitalization of German texts should be modernized and standardized. In text underlay, the capitalization follows the modern rules of the language (e.g., proper nouns in German). When text is repeated in vocal music, only use a period if a complete sentence is repeated; otherwise use a comma. When necessary, the editor should expand and complete any abbreviated text. Use italic type only when the text underlay is added by the editor in ambiguous cases. Archaic words (e.g., kömmt instead of kommt) should be retained when the spelling affects or might affect the pronunciation (e.g., Cimbel or Cymbel vs. modern Zimbel), but they are to be used consistently in all parts.

Syllabification

Word division will be regularized, according to the rules of the respective languages in the *Chicago Manual of Style*, 15th ed., chapter 10. In German texts, syllables normally divide after a vowel; when two or more consonants stand between vowels, the word is usually divided before the last of those consonants. For syllabification of German texts see *Duden*. The rule that the letters "st" may now be separated will not be applied in the edition. In words where *Duden* allows for historical as well as modern hyphenation, the historical is preferred. The edition will not change ck to k-k (e.g., Glü-cke instead of Glük-ke). Adverbs such as "her-ab, hin-aus, vor-ü-ber," should be divided in the traditional manner. No apostrophe is needed if only the vowel "e" is elided within a word and no misunderstanding is possible (e.g., "konnt" for "konnte" or "erfreun" for "erfreuen").

The editorial office will supply a separate typed text for vocal works showing word division with hyphenation as a reference for encoding and proofreading. Following Bach's practice, groups of notes sung to a single syllable should be beamed together (whenever possible), and notes sung to separate syllables should be stemmed separately.

Multiple Verses

Normally, only the first verse will be set in keyboard-vocal music, below the treble part, according to Bach's own procedure in the lieder. All verses, including the first, should be set in columns at the end of the music in their original poetic form, and the verses should be numbered (in italic if not numbered in the sources). The editorial offices will supply typed and edited versions of texts on separate pages.

Sample poetic text:

Aufmunterung zur Tugend, Wq 195/1

1. Ins Reich entfernter Ewigkeiten
    verliert sich mein entzückter Blick.
    Ich seh das Glücke jetzt'ger Zeiten
    weit hinter meinem Wunsch zurück.
    Ist's möglich? Konnt es ja mich blenden;
    was ist es dann, als Dampf und Schein?
    Nur aus der Zukunft reichen Händen
    kann mich ein wahres Glück erfreun.

Sample text underlay:

Ins Reich ent-fern-ter E-wig-kei-ten ver-liert sich mein ent-zück-ter Blick. Ich seh das Glü-cke jetzt'-ger Zei-ten weit hin-ter mei-nem Wunsch zu-rück. Ist's mög-lich? Konnt es ja mich blen-den; was ist es dann, als Dampf und Schein? Nur aus der Zu-kunft rei-chen Hän-den kann mich ein wah-res Glück er-freun.

D. Critical Report

The critical apparatus to the edition consists of the preface, the introduction, and the critical report. Overlap between the introduction and the report should be restricted to general statements regarding the history of the work, its transmission, and the sources on which the edition is based.

Critical reports will fall into one of three basic patterns:

1.   In volumes containing a small number of independent large-scale works, each individual work will have its own separate critical report.
2.   In volumes containing one or more collections, where there is minimal overlap of sources between works, each collection will have its own separate critical report.
3.   In anthologies of diverse pieces, with overlapping sources among them, all sources for the volume will be grouped together in a single section followed by the commentaries.

The editorial office in consultation with the series editor will assist the editor in dealing with the sources and commentaries.

The critical report for each work or group of works consists of two sections labeled "Sources," and "Commentary," preceded by a list of general abbreviations (instruments and voices, pitch notation), frequently cited references, and library sigla. These sections should be subdivided in a pragmatic manner for the sake of clarity and organized according to the outline below.

Abbreviations

General

Bibliographical

Library Sigla

Sources

General Remarks

Description of Sources

Evaluation of Sources

Commentary

General Remarks

Editorial Policies

Individual commentaries (and lists of emendations and/or variant readings)

Appendix

Concordances (if needed)

Abbreviations have been discussed in section B above. Further information about the subheadings under "Sources" and "Commentary" are provided below.

General Remarks

This section provides an opportunity to explain the terminology and organization of the source section and commentary. When the critical report is relatively straightforward, it may not be necessary to introduce a separate heading for "General Remarks" under "Sources" or "Commentary."

Sources

This section lists, describes, and evaluates the known sources of a given work. Since the edition is to be based on the most authoritative and most reliable sources, the sources for each work should be listed in order of importance. As a labeling system and for further reference in the critical commentary, bold capital letters or bold capital letters with index numbers are used. We suggest the following categories for classifying sources:

A	Autograph MSS
B	Other MSS used for the edition
C	Prints used for the edition
D	MSS not used for the edition
E	Prints not used for the edition
OT	Original texts and librettos
Q	Sources of related works (*Vergleichsquellen*)

A sources may include partially autograph material (*Teilautograph*).

Within each category, MS sources should be labeled in alphabetical order by library siglum and shelf number. Prints should be listed in chronological order by date of publication, then alphabetically if more than one print dates from the same year. If no sources for a particular category exist, simply omit those letters. Lost or missing sources should be labeled in brackets and placed at the end of a section.

Please note that the labeling of sources cannot be done until the interrelationship and relative value of the extant sources have been determined. Normally, a preliminary determination of the relevant sources will be made by the respective series editor in consultation with the editorial offices before a volume is assigned. The editor should always consult the series editor and editorial office in evaluating the sources.

The editorial office will coordinate information about sources, and assist in providing information. **A, B,** and **C** sources should be described more extensively in the critical report than **D** or **E** sources. Editors should refer to earlier published volumes when these describe sources relevant for their own edition.

Sources used for the edition (**A, B, C**)

These are the principal sources used to establish the musical text of the edition, including:

1.   autographs;

2.   original sets of parts;

3.   house copies (MSS that served as CPEB's personal reference copies);

4.   authorized prints;

5.   MSS known to have been authorized by CPEB; and

6.   MSS that are shown to be directly dependent on original sources (e.g., sales copies prepared or distributed by Bach's heirs).

 In cases where the extant original sources of types 1–4 leave no doubt of the intentions of the composer, MSS of types 5 and 6 may already be irrelevant for establishing the musical text of the edition. In rare cases, however, relatively remote sources may represent works or versions that are not transmitted in authorized sources (e.g., most of CPEB's juvenilia).

Sources not used for the edition (**D, E**)

These sources do not contribute to the musical text of the edition, though they may be important documents in the history of transmission and reception of a work.

 By definition the following types of sources are irrelevant for establishing the text:

1.   Derivative copies (direct or indirect) of types 4–6 if their *Vorlage* have been preserved, and

2.   Copies and prints representing arrangements prepared without the consent of the composer.

Sources that have no importance for the edition, for instance, early nineteenth-century copies of original prints or extant sources, are identified by their library sigla and shelf numbers, and their descent from authoritative sources noted. They need not be described in further detail. Late-nineteenth-century or later MSS and prints should not be labeled, but may be mentioned in a footnote.

Lost sources

Works listed in early catalogues or Wotquenne that are now apparently lost (e.g., Wq 138, 141, 186) should be discussed in the appropriate volume, and the incipits included in the critical report.

 Sources currently inaccessible or apparently lost should be mentioned, if their former existence can be documented (e.g., Reichardt's copy of the Sonata in F Minor, Wq 57/6). Their sigla will be set in square brackets. The documentary evidence may consist of letters, auction and sales catalogues, library catalogues, secondary literature and so on, as long as the documentation allows for a proper identification of the work. Information about sources that cannot be properly identified will be collected for future use.

*Original text sources (**OT**)*

For Bach's vocal compositions the identification of the text sources is an important issue; ideally the text version Bach relied on should be identified. The same restrictions of use that apply to any earlier sources for comparison need to be observed when looking at the text version used by Bach. (See "Sources of related works" below.)

Vocal texts will be printed in full as part of the edition and should match the text underlay of the music (omitting hyphenation and repetitions or inversions as a result of the compositional process). Discrepancies between non-musical text sources and the edition are documented by means of footnotes in the libretto. A critical edition of the text (e.g., source-critical studies on the texts set in vocal compositions) is beyond the scope of the edition.

*Sources of related works (**Q**)*

Many cross relationships among Bach's works have hitherto been identified. Sources for one work may therefore shed light on editorial problems encountered with another work. The most obvious cases are the re-use of thematic material or whole movements in another context and parody movements among the vocal compositions (e.g., C.P.E. Bach reworked the opening chorus, "Danket dem Herrn," of H 824e as "Siehe da!" in the *Michaelisturms Musik*, H 823 a year later). Further examples are compositions by other composers that served as the basis for movements in Bach's vocal compositions.

A distinction needs to be made between sources for comparison that predate a work or version of a work under discussion, and the later re-use of the material itself. In the strict sense of the word only the former category may have any impact on the edition; the latter category can be used for comparison only in cases of incomplete or distorted transmission and should therefore be discussed only in the context of the work's history in the introduction or commentary.

For **Q** sources, we normally do not include provenance information. Any pertinent description is simply given in prose, usually in a paragraph with a cross-reference to the volume where the related work(s) appear.

Description of Sources—Manuscripts

The source description collects information about the physical structure, the contents, the titles, the scribes, and the provenance of a source and its use in the edition. In general, all sources used for the edition should be examined in person by the editor or a member of the editorial board. Credit may be given if information on a specific source was provided by another person. It should be mentioned explicitly if any principal sources were not consulted in the original.

The source description will vary in length and precision according to the status of the sources. Even for sources by unknown copyists and shown to be of no significance for the edition the description should provide sufficient information to stimulate further research. Consult and cite scholarly descriptions of sources published elsewhere, especially library catalogues and critical reports of the NBA. Most **D** and **E** sources can be described in a sentence or two.

Each manuscript listing will begin with a brief summary, as in the following example:

B 11   D-Dl, Mus. 3029-T-17

MS in the hand of Anon. 303, Berlin, before 1760

41 leaves in upright format (33.5 x 21.5 cm)

Watermark: monogram FR (fascicle I); no apparent watermarks in the other fascicles

Ruled with 12 and 14 staves in keyboard format, probably with one or more single rastra

Provenance: Johann Andr[eas] Schumann—V. Lasserré—[. . .]—Lengfeld'sche Buchhandlung, Cologne—D-Dl (1930)

Line

1.   Label (**A 1**, **A 2**, etc. in bold) RISM siglum (or library name), complete shelf number.

2.   Brief description with place and date of origin; be as specific as possible whether it is a score, collection, composite MS, or set of parts; mention scribe(s) if known.

3.   Physical description, including total number of pages (leaves, folios, etc.) in MS, format (oblong or upright), measurements (*height x width* to the nearest half cm).

4.   Paper type(s) used, including watermarks; if not able to identify, simply state "no apparent watermark" at the end of line 3. For paper without watermarks, state "only chain lines visible."

5.   Rastrological information, such as the number of staff lines on each page, if relevant.

6.   Provenance (in chronological order citing catalogues when possible). Complicated or uncertain transmission should be explained in more detail in the body of the entry.

7.   Catalogue (when applicable). Give references to published catalogues and secondary literature.

Coverings, wrappers, or binding may be briefly described in the entry (e.g., color and material) along with a transcription of any titles. Mention published facsimiles for complete MSS or prints. For additional examples of source description format, see CPEB:CW, III/12.1, critical report.

Contents

The contents of sources used for the editions (MSS and prints) should be listed or summarized. An index in the form of a table is recommended for an **Anthology** (*Sammelband*, i.e., works by multiple authors) or **Collection** (works by single author). The following information should be provided:

- Number and order of pieces (mention original numbering if any)
- Page numbers or foliation within the source
- Composer's name for each work unless all contents are by CPEB

- ✦ Original caption heading or a standardized short title
- ✦ Key
- ✦ Catalogue numbers (Wq or H nos. should be included in Comments)

For a **Composite MSS** (*Konvolut*) containing items that originated independently of each other, the table may be reduced to the utmost brevity for all fascicles that are of no interest for the current volume. Consult the in-house editor for examples of how lists of contents are to be formatted.

For source label entries of composite MSS, use the following formats.

1.   Mus. ms. Bach P numbers:

    A 1 D-B, Mus. ms. Bach 340, fascicle I

Give the full shelf mark with "fascicle I" (or whatever the correct roman numeral is), then in the provenance you simply describe that fascicle; also include a cross-reference to the CPEB:CW volume where the contents of the entire MS are listed

2.   B-Bc concerto and sonata manuscripts (5887 MSM and 5883 MSM):

    B 1 B-Bc, 5887 MSM (Wq 7)

List with separate source labels and the Wq number in parentheses.

3.   SA shelf marks:

    B 2 D-B, SA 245 (1–2) (olim ZC 2579)

    D 3 D-B, SA 245 (4–6) [no need to repeat Zelter catalogue in the same volume]

Use Enßlin's MS subdivisions (which are not always fascicles in the strictest sense). Always give separate labels for an autograph score and performing parts (this might include some additional parts or scores made after CPEB's death).

4.   Other composite MSS:

    A 1 D-B, Mus. ms. Bach P 356, fascicle VII

    Q 1 D-B, Mus. ms. 1334 (6) [instead of fasc. VI]

    D 36a D-GOl, Mus. 2° 21a/3, Fasz.V

Sets of Parts

Sets of parts may be presented in a table; if duplicate copies of a partbook exist and their model can be established, the *Vorlage* should precede the duplicates. The first column contains the label of the source (normally, the abbreviation of the voice/instrument in bold type). If the numbering of the parts for the purpose of the edition diverges from the order in which the copies are

preserved or foliated, the original numbers are given in parentheses. Consult the in-house editor for examples of preferred table formats. Include shelf marks and source labels in table headings.

Editors should be aware that sets of parts originally belonging to different performances have often been preserved together in the course of transmission history (cf. Peter Wollny, "Anmerkungen zur Überlieferungs- und Aufführungsgeschichte des Magnificat Wq 215 von Carl Philipp Emanuel Bach," in *Frankfurt/Oder 1998*, 15–29). These sets need to be clearly separated to minimize the risk of conflation. Sources that have originated independently of each other should receive different but related sigla (e.g., **D 6a**, **D 6b**, **D 6c**); later additions or replacement copies may be entered after the original copies belonging to one set of parts.

Scribes

Information about the scribe of a work does not need to be repeated if it is already part of the heading of the source. Anonymous copyists involved in a larger number of sources or contributing to special collections will be referred to by nicknames (e.g., "Anon. 301"). A list of nicknames based on Kast, Wutta, and others will be maintained by the editorial office. Further information about the scribes found in the original sources will be collected in volume VIII/6 and should not be repeated excessively. Scribes who cannot be identified by name will be designated as "unknown copyist."

Keep in mind that division of labor among several scribes is possible, especially in commercial and institutional copies. Typical cases include:

- Titles and headings in a hand different from the main body of a text
- Duplicate copies among sets of parts in a hand different from the main copyist
- Dynamic markings, bass figures, or text underlay in a different hand

In cases like these the contribution of each scribe must be mentioned and the relationship among the scribes should be established.

Be aware that the status of a copyist is not automatic proof for the authorization and quality of a source. Copyists such as Michel and Anon. 305 worked not only for the composer but also for commercial distributors (such as Westphal).

Provenance

The history of the ownership of the sources should be documented as thoroughly as is feasible. The most relevant pieces of information are the provenance and history of ownership (where the source originated or to whom it belonged, and the date of acquisition by the present owner). In many cases additional information can be deduced from the source (interim possessors' marks, numbering systems referring to larger collections) or from secondary sources such as library, auction, and sales catalogues.

Description of Sources—Prints

Printed editions are listed in chronological order by publication date, alphabetical order by author (for books) and title (for periodicals). Each printed edition listing includes a brief summary, as in the following example:

C 2   RACCOLTA | DELLE | PIÙ NUOVE COMPOSIZIONI | DI CLAVICEMBALO | DI DIFFERENTI MAESTRI ED AUTORI. | PER L'ANNO 1756. [1757.] FATTO STAMPARE | DAL | Sgr. FEDERICO GUILGLIELMO MARPURG. | LIPSIA | Presso GIO. GOTTL. IMAN. BREITKOPF.

> Keyboard anthology printed in movable type, Leipzig: Breitkopf, 1756–57
> Oblong format (25.5 x 31 cm); 2 vols., 56 pp. + 58 pp.
> Watermark (exemplar in B-Bc): Unicorn
> Catalogue: RISM B II, p. 298

Line
1.   Label (**C 1**, **C 2**, etc. in bold) Full transcription of the title page (see below). RISM siglum (or library name), complete shelf number.

2.   Brief description with place, publisher, and date (if known); be as specific as possible whether it is a score, anthology, composite MS, or set of parts.

3.   Physical description, including format (oblong or upright), measurements ($H \times W$ to the nearest half cm); total number of pages.

4.   Watermarks (identify the location of the exemplars examined); if not able to identify, simply state "no apparent watermark" at the end of line 3.

5.   Catalogue reference (normally RISM B/II, but other catalogues might be included). The editor should list only the surviving copies (with library siglum and shelf number) that have been examined.

Title Transcription

For books, give normal bibliographical citation (as above in section B): author, title (in italics), no. of vols. (city: publisher, date).

For printed editions and MSS, show line breaks with verticule (vertical line), and double lines to show break before publication details; mention illustration or vignettes in square brackets.

The transcription should provide the original wording of the source. Later additions to the title (possessors' marks, corrections, identifications, numberings) should be addressed and explained but not included in the transcription. Shelf numbers, possessors' marks or stamps, and Wq numbers or the like need not be mentioned unless they provide clues otherwise not available about the transmission of a source.

Represent original type:

> CAPS for CAPS; lowercase for lowercase; italics (CAPS and lowercase) only when actually used in prints; show small caps only when used with CAPS in the same word or phrase.

> Show double vs. single hyphens, and superscript numbers and letters. Take care to show whether closing punctuation occurs inside or outside the quotes in a transcription.

> Do not attempt to distinguish between *Fraktur* and roman type.

Printed Parts

C   SEI CONCERTI | PER IL CEMBALO CONCERTATO | accompagnato | da due Violini, Violetta e Basso; | con due Corni e due Flauti per rinforza; | DEDICATI | ALL' ALTEZZA SERENISSIMA | DI | *PIETRO* | DUCA REGNANTE DI CURLANDIA &c. &c. | e composti | da | CARLO FILIPPO EMANVELE BACH, | Maestro di Capella de S. A. R. M. la Principessa Amalia di Prussia, Badessa | di Quedlinburgo, e Direttore di Musica della Republica di Hamburgo. ‖ In Hamburgo. | Alle Spese dell' Autore. | 1772.

> 7 parts, printed from type by Georg Ludwig Winter in Berlin and possibly another printer; published at the composer's expense, Hamburg, 1772
>
> Upright format (untrimmed, 36.5 x 23.0 cm)
>
> Watermark (exemplars in US-AA and US-Wc): a) crowned double-headed eagle with sword and scepter above W; b) P[F?]TH above R
>
> Catalogues: RISM A/I/1, B 53; Leisinger/Wollny, 351–52 (B-Bc, 5893); Cat. Breitkopf, col. 479, "VI. Conc. di C. P. E. Bach"; Cat. Hoboken, 94
>
> Known exemplars (complete set of parts unless otherwise noted): A-Wgm, VII 43733 (H 31213) [cemb only]; A-Wgm, VII 3871 (H 31212); A-Wgm, VII 3871 (H 31214) [cemb only]; A-Wn, S. H. C.P.E. Bach 6 [lacks hn/fl]; B-Bc, 5893; D-B, SA 2585; D-B, SA 4262; D-Dl, 3029-0-1; D-Dl, 3029-0-1a [lacks cemb]; D-Gs, 2 Mus VII 684 [cemb, B, hn/fl]; D-Sh, B.I.4a [lacks cemb]; DK-Kk, mu 6309.1134; F-Pn, A.315 [cemb only]; GB-Lbl, K.2.i.26; I-Vc, VII C70 2096 [lacks vn II]; N-Ou, Tb 116 [lacks hn/fl]; US-AA, M1010.B12 C743; US-Wc, M1010.A2 B13 W.43

The title page is printed separately on a single bifolio (title page, verso blank, dedication, verso blank). A list of subscribers was also issued on a separate sheet (30 x 20 cm).

The set of parts include the following:

CEMBALO. 19 bifolios, signatures labeled A–T (J omitted) (pp. 1–76), upper staff in soprano clef.
CORNO PRIMO (incl. "Flauto Imo"): 2 ½ bifolios A–C (pp. 1–10).
CORNO SECONDO (incl. "Flauto IIdo"): 2 ½ bifolios A–C (pp. 1–10).
VIOLINO PRIMO. 6 bifolios A–F (part title + pp. 2–24).
VIOLINO SECONDO. 6 bifolios A–F (part title + pp. 2–24).
VIOLETTA. 5 ½ bifolios A–F (part title + pp. 2–21, p. 22 is blank).
BASSO. 5 bifolios A–E (part title + pp. 2–20).

Individual signatures are imprinted "C. P. E. Bachs VI. Clav. Concerte." (cembalo), or "C. P. E. Bach, VI. Conc. per il Cemb." (violin I, II, viola, Basso, horn I, II).

Technical Terms for Printed Editions

EDITION = more than 20% different in terms of layout/content and issued with a different title page; music issued in different clefs in staff I (treble vs. soprano clef) constitute a different edition even with the same title page (publisher and date)

ISSUE = same edition issued with a different title page (e.g., German vs. French or different publisher imprint)

STATE = same edition (less than 20% different) but with variant readings (e.g., first edition of "Probestücke" Sonatas where the last plate was eventually replaced by a new engraving)

Evaluation of Sources

This section offers the conclusions drawn from the interrelationship of sources and offers evidence for the distinction between sources used for the edition and those not used. The interrelationship of the sources needs to be established on the basis of comparison between the readings and supported by information on the origin and provenance.

Here editors must use all their philological and scientific skills in examining and evaluating the sources. Most important, they should present the basic evidence, including specific problems of music sources: for instance, copyists may be reliable in some respects, but negligent in others. Stemmata are necessary only in exceptional cases. Showing relationships among source readings is especially important for the solo keyboard music and concertos where a work may survive in several slightly different versions.

The edition does not attempt to examine all the surviving copies of prints made from moveable type; rather the editor may simply state which copies were examined. If variant readings are found in different states of a print, these should be reported in the commentary. For engraved works, including Wq 111, 48, 49, 63, 11, 25, and 177, the editor should attempt to compare all available copies and report any variant readings.

Commentary

The commentary generally begins with a section of general remarks and/or editorial policies, explaining how to use the commentary and clarifying particular editorial procedures.

It is the policy of the edition to base the edition on a single principal source; this should be the best source available, based on its closeness to the composer and relative accuracy. The principal source should be explicitly identified for each work. Other sources close to the composer or of relative merit will be classified as "sources used for comparison."

Any substantive difference between the edition and the principal source is an editorial *emendation* and is reported in the commentary (see sample reports on p. 48). Editorial problems and/or evidence of significant compositional revision should be clearly addressed and not hidden in tables. Revisions in an autograph score or parts should be reported if legible and mentioned if not legible. Extensive compositional changes and revisions in a source should be reported in separate tables.

In works that survive with more than one source—usually both an autograph score and original performing parts—variants and emendations are reported in a single list. All discrepancies between the principal sources and the edition are listed, except for the tacit adaptation and regularization described in the general preface. Readings from sources of related works (category "Q" above) are only reported when necessary for the purpose of clarification or emendation of readings. Errors found in derivative copies among the original set of parts (i.e., duplicate parts copied from other parts, transposed organ parts) are not itemized. Similarly, errors or inconsequential variant readings in the auxiliary system of recitatives (e.g., the basso continuo line in a vocal part, or the vocal line in a continuo part) are reported only when they lead to emendations in the main text.

Significant *variants* among the sources used for comparison are reported and discussed separately from the emendations and revisions. Variant readings should be presented in tabular form; see sample reports on p. 48. Issues specific to a particular work or source(s) should be discussed with reference to facsimile plates whenever possible. Speculative explanation should be kept to a minimum; however, it is helpful to refer to the correct reading for easier reference and to understand better the differences (e.g., note 1 is g′ not a′). When necessary, provide a musical example or "snippet" to show *ante correcturam* readings or variants.

As a practical matter, editors should indicate emendations and variant readings on the music proofs (circled and marked "CR" in the margin) to assist the editorial office in vetting the wording of the report.

In the commentary, we are concerned primarily with the basic musical text, rather than other aspects of presentation such as the layout of the page, which are dealt with in the source description. Thus, the look of the music in the edition is subject to tacit standardization, while emendations to and variants in the text (pitches and rhythms, as well as phrasing, articulation, dynamics, etc.) are reported.

Measures, voices, and note or rest counts should refer to the reading of the edition, because the sources may not always have the same number of elements. Patterns recurring more than once within a movement can be listed under their first appearance or can be described in a full sentence preceding the table.

- List reports sequentially by measure number; if reporting more than one thing in a particular measure (or range of meaures), list the reports by CPEB:CW score order.

- Use cardinal numbers (note/beat 1, 2, 3) rather than ordinal numbers (1st, 2nd, 3rd note/beat) in counting elements.

- Within a measure, notes and rests are counted separately.

- Appoggiaturas are not counted unless the reading refers to them, in which case refer to the "appoggiatura to note 3."

- Do not count a note tied from a preceding note within a measure, but a tied note over a barline will count as note 1 in that measure. This includes ties added editorially.

- In keyboard music we use roman numeral I to refer to the treble (upper) staff and numeral II to refer to the bass (lower) staff, always as the notation is distributed in the edition and not in the sources, which may vary. In contrapuntal textures, you might refer to the upper, lower, or middle voice on either staff.

- When referring to first and second violins, flutes, etc., it is preferable to use the format "vn I–II" rather than "vn I, II"; alternatively, "vn" can be used to indicate both first and second violins, if a statement as such is included in the "Editorial Policies" section of the critical report).

- Sequences of pitches are separated by en-dashes; notes in a chord are separated with a plus sign (+) from lowest to highest pitch.

- Avoid lengthy reports in emendation/variant tables; if the "Remarks" require a longer explanation, give it in paragraph format preceding the table.

In reporting errors in rhythms, always give the full reading of the source (e.g., "source X has 𝅝 instead of 𝅝." not "source X lacks dot"; the text may require a dotted whole note, but the source reading is a whole note). Avoid the indefinite article "a", which can easily be confused with the pitch a.

Any differences between the underlay reading of the musical source(s) and the original printed source of a text—such as changes of words, the addition or omission of lines or stanzas, significant differences in orthography or punctuation—should be noted in the commentary. But in a case where Bach asked his publisher to correct a mistake regarding the underlay (e.g., his letter to Breitkopf, dated 21 March 1774; see *CPEB–Letters*, 48), the edition will give the corrected reading with a note regarding the printer's error and a reference to the letter.

Sample Language for Reports:

notes 1–2 have slur (rather than "slur on notes 1–2")

notes 1–2 lack slur; note 3 lacks stroke (rather than "slur/stroke lacking")

one slur on notes 5–8 instead of two slurs on notes 5–6 and 7–8

note 1 changed from a′ to c′

notes 2–3 are 𝅗𝅥 𝅘𝅥 instead of 𝅘𝅥 𝅗𝅥

fig. on note 1 is 4+ instead of 4

fig. 6 added on note 3 by CPEB

slur added on notes 2–3

p added to note 1

Avoid mixing "on" and "to" within reports; choose either one or the other to use consistently.

Refer to the most recently published volume within a series for examples of commentary reports.

E. Appendices

Simple Codes for Musical Symbols

In preparing your introduction and critical commentary, please use the following codes, including the angle brackets (< >). This way the copyeditor or typesetter can easily search and replace the codes with the appropriate music font. Please do not create your own music symbol notation or codes.

Accidentals

<#> (the pound key) for ♯ sign   <x> (lowercase letter x) for 𝄪 sign
<b> (lowercase letter b) for ♭ sign   <B> (uppercase letter B) for 𝄫 sign
<h> (lowercase letter h) for ♮ sign
<"> (single quotes) for prime sign to identify pitch

Figured bass

Enclose figured bass symbols in angle brackets, and separate with slashes starting with the highest one (e.g., <7/4/2>). Use the plus sign <4+> to show raised intervals and the lowercase letter B <5b> to show flat intervals.

Meter signatures

<C> (uppercase letter C) for common time 𝄴
<c> (lowercase letter c) for cut time 𝄵
<2/4> (etc.) for other time signatures

Ornaments

<t> (lowercase letter t) for *tr*   <turn> for ∽
<short t> for 𝅘   <t turn> for 𝅘
<long t> for 𝅘   <m> (lowercase m) for 𝅘
<t from above> for ⌒𝅘   <slide> for 𝅍
<t from below> for ⌣𝅘   <inv turn> for ∾

Musical examples

Music or rhythmic examples for variant readings are indicated by <Ex. xy> in the critical commentary and itemized on separate sheets for the engraver. (Note: They can be numbered in the sequence of their creation by the editor and need not be numbered in the order in which they will finally appear in the edition.) For multi-movement works it may be appropriate to use a system like <Ex. 1.1>, <Ex. 1.2>, <Ex. 14.1> for examples for movements 1 and 14 respectively.

Typographical Differentiation in the Notation

Musical elements	Rendering of principal source reading	Rendering of alteration (by analogy or editorial emendation)
Headings	regular	italic
Numbers (movements)	regular	italic
Tempo indications	bold	italic
Clefs	standard size	standard size with report
Main notes	full size	small
Accidentals to main notes*	full size	small
Appoggiaturas	small	small with report
Accidentals to appoggiaturas	small	small with report
Rests	full size	small
Dots and strokes	full size	full size with report
Ornaments	full size	small
Dynamics and trill sign	regular	italic
Slurs and ties	normal	dashed
Fermatas	full size	small
Literal directives	regular	italic
Triplets	italic	italic (tacit change)
Figured bass symbols	normal	in square brackets

* N.B. Cautionary accidentals are given full-size where the identity of the pitch is not in doubt.

Order of Markings

In keyboard music, markings should be set in the following hierarchy (from top to bottom):

      1. Fingering

      2. Ornament

      3. Articulation (slurs, ties, strokes, dots)

      4. Note head

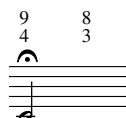a. Example of fingering plus ornament and slur:

b. Example of ornament plus tie:

c. Example of ornament plus stroke and slur:

Fermatas are placed above ornaments, but below figures:

Fine