

INTRODUCTION

In 1773 Carl Philipp Emanuel Bach published an autobiography written especially for the German edition of Charles Burney's travels. Just as his godfather Georg Philipp Telemann had done in his autobiography of 1740, Bach provided a brief overview of his musical works up to that point. Among other things, Bach mentioned in passing that his 170 works for solo keyboard were "mostly sonatas," but also included "small collections of character pieces and other short pieces."¹ It is these miscellaneous pieces that are printed in volume I/8 of CPEB: CW.

The volume is divided into two parts. The first (I/8.1) contains the original collections *Clavierstücke verschiedener Art* (Wq 112) and *Kurze und leichte Clavierstücke* parts I and II (Wq 113–114), printed between 1765 and 1768; the pieces from all three of these sets are given in their original combination and sequence. I/8.1 also includes fantasias and rondos that were transmitted individually.² The second part (I/8.2) contains a wide variety of miscellaneous works: character pieces; solfeggios, minuets, and polonaises that do not appear in Wq 112–114; other short pieces for one or two keyboard instruments that remained unpublished during the composer's lifetime; two unquestionably authentic suites; a diverse group of juvenilia, consisting of suites and short dance movements, mostly of uncertain authenticity; and two works of uncertain authenticity that survive in a few eighteenth-century sources with attributions to C. P. E. Bach, the Suite in B-flat Major, H 370, and an Allegro in G Major.

The pieces collected in I/8 do not form a self-contained repertoire; rather, they consist of groups of works created at different times and for a variety of purposes. The contents range across the composer's entire career: his earliest extant pieces, written around 1730, when he was still in Leipzig; the character pieces and dance movements composed in the 1750s and 1760s, when he lived in Berlin; the duets and the "leichte und kleine Clavierstücke" com-

posed in the 1770s and 1780s, when he was in Hamburg; the great Rondo in E Minor, Wq 66; and one of his final works for solo keyboard, the famous Fantasia in F-sharp Minor, Wq 67, of 1787.

For the most part, these pieces are short single-movement compositions that Bach himself would probably have described as works "for the public" (fürs Publikum).³ This phrase should not, however, be understood as derogatory, but rather as a description of the social function of the repertoire. The music is for the most part technically rather undemanding, since it was intended for salons and circles of friends: it is music for amateurs and students, to whom the innovations of the modern style were best imparted only in small doses. These short pieces evoke the spirited conversation of the social gatherings for which they were written, and at the same time they provided topics for that conversation. As can be seen from the large number of extant sources, the shorter keyboard pieces were among Bach's most popular compositions, and they must have played a decisive role in the formation of his reputation in the eighteenth century.

The combination of compositions in the original collections of the *Clavierstücke verschiedener Art* and *Musikalisches Vielerley* reveals that Bach did not wish for his keyboard oeuvre to be strictly divided into "light" and "serious" or "little" and "great" pieces. Rather, he was interested in providing exemplars for a wide variety of genres. It is the fulfillment of generic conventions on the one hand, and the relentless search for an unmistakable individual musical idiom on the other, that constitute the two poles in Bach's compositional activity, and which lend each of his works its own inner tension.

Clavierstücke verschiedener Art

According to a newspaper notice, the first printed edition of the *Clavierstücke verschiedener Art* was published in the last quarter of 1765 by the Berlin-based publisher Georg Ludwig Winter.⁴ Between 1758 and 1768, Bach entrusted

1. See Bach's *Autobiography*, 207: "170 Solos fürs Clavier, welches mehrentheils Sonaten sind, einige darunter bestehen aus kleinen Sammlungen characterisirter und anderer kleinen Stücke."

2. The rondos and fantasias in the "Kenner und Liebhaber" collections are published together with those collections in CPEB: CW, I/4.1 and I/4.2.

3. See *Autobiography*, 208.

4. Cf. Wiermann, 141.

to him virtually all publications of his works, among them the *Gellert Lieder*, Wq 194–195; the three parts of the *Reprisensonaten*, Wq 50–52; the Sonatas for keyboard and orchestra, Wq 104–6; as well as the second part of the *Versuch*.

The following excerpts from NV 1790 provide clues regarding the genesis of the collection Wq 112:⁵

NV 1790, p. 11:

“No. 78. B. 1755. Besteht aus 6 Fugen, wovon die meisten gedruckt sind.” [Wq 112/19]

NV 1790, p. 15:

“No. 107. B. 1758. Eine Anno 1765 in P. aufs Clavier gesetzte Sinfonie, ist in den Clavierstücken verschiedener Art gedruckt.” [Wq 112/13]

NV 1790, p. 16:

“No. 117. B. 1759, besteht aus 3 Fantasien u. 3 Solfegien, und ist in den Clavierstücken verschiedener Art gedruckt.” [Wq 112/2, 112/4, 112/8, 112/10, 112/15, 112/18]

NV 1790, p. 17:

“No. 126. B. und P. 1762 bis 1765, sind 3 Oden, 6 Menuetten und 3 Polonoisen, in den Clavierstücken verschiedener Art gedruckt.” [Wq 112/3/i–ii, 112/5, 112/6, 112/9/i–ii, 112/11–12, 112/14, 112/16/i–ii, 112/17]

“No. 129. B. 1763 [Sonata], ist in den Clavierstücken verschiedener Art gedruckt.” [Wq 112/7]

NV 1790, p. 18:

“No. 138. P. 1765. Concerto, ist in den Clavierstücken verschiedener Art gedruckt.” [Wq 112/1]

If one assumes for the Symphony in G Major, Wq 112/13 the year of the keyboard arrangement as the actual date of composition for the present version, and regards the Fugue in G Minor, Wq 112/19 as originating from another context, then the three fantasias and solfeggios (no. 117) of

1759 apparently mark the beginning of Bach’s work on the *Clavierstücke verschiedener Art*. It is questionable, however, whether the plan for a mixed collection existed already then. The temporal proximity of these exercise pieces to his work on the second part of the *Versuch* is striking. It would be plausible, therefore, that Bach initially planned to add this small cycle to the treatise as an appendix. The three songs and minuets summarized under no. 126 were the next items to be composed. The sketches contained in D-B, Mus. ms. Bach P 1130 demonstrate that the three songs were written at approximately the same time as the Concerto in C Major, Wq 112/1, that is, in 1765. (For facsimiles and transcriptions of the sketches, see appendix to the present edition.) They therefore need to be regarded as the latest part of no. 126, while the dance movements may be a few years older. The date of 1762 given in NV 1790 is not to be taken literally, as the Polonaise in G Minor, Wq 112/11 also survives in an early version dated 1760 by Bach (= Wq 116/22).⁶ Only in 1765 does he seem to have developed the idea to combine the two groups nos. 117 and 126 and expand them with a number of larger compositions. It was in this year that he completed the Concerto in C Major, Wq 112/1, based on a slightly earlier orchestral fragment in D major, and produced the keyboard arrangement (Wq 122/5) of the Symphony in F Major, Wq 180. Further items to be added were a sonata, possibly derived from an unpublished cycle of six sonatas, all rather similar in style, and a movement from the fugue collection of 1755, which Bach had already begun to separate into individual publications in 1758.⁷

With the compositions contained in *Clavierstücke verschiedener Art*, Bach apparently wished to do more than simply prove his expertise with the genres and forms of keyboard music current around 1765. He also aimed at demonstrating a wide range of diverse techniques of composition and performance on the keyboard—orchestral writing in the symphony and the concerto, two-part discant style in the sonata and the dance movements, polyphonic writing in the fugue, and free virtuosic composition in the fantasias and solfeggios. The techniques developed to translate orchestral sound effects (such as chord tremolos, octave progressions or the “Alberti” bass) became central elements in Bach’s keyboard style of the 1760s.

The subtitle “erste Sammlung” in the original print of

5. The connection between the pieces is made clear by the entries in CV 1772:

124	[Sonata]	B. 63
133	Sinfonia	B. 58
134	Concerto	P. 65
135	Pet. Pieces	3 Fantasien u. 3 Solfeggii B. 59
136	Pet. Picc.	P. 65, 3 Oden 6 Menuetten u. 3 Polo, noisen

It is worth noting, though obviously without further consequences, the slight differences in the dating of nos. 133 and 136.

6. Wq 116/22 is published in CPEB: CW, I/8.2; see also the introduction to that volume, p. xv.

7. NV 1790, pp. 17–18: no. 128 (Wq 65/37), no. 130 (Wq 65/38), no. 131 (Wq 65/39), no. 132 (Wq 65/40) and no. 133 (Wq 65/41).

Wq 112 suggests that Bach and Winter originally planned at least one subsequent volume, which never materialized. Perhaps it was Bach's move to Hamburg in the spring of 1768 and the resultant shift in professional priorities that brought these plans to a halt. There is, however, a continuous series of entries in CV 1772 (see below), which supports the assumption that Bach had completed a *Fortsetzung der Clavierstücke verschiedener Art* in 1766/67.⁸ The publication was probably initially deferred in favor of the two parts of *Kurze und leichte Clavierstücke*, published by Winter in 1766 and 1768, and eventually dropped entirely. All of the works in this hypothetical collection (with the exception of the Concerto in F Major, H 242) were included in *Musikalisches Vielerley* of 1770.⁹

No. in CV 1772	Works	Entry in NV 1790
157.	Wq 62/23	"No. 159. P. 1766, ist im Musikalischen Vielerley gedruckt."
158.	H 242	"No. 168. H. 1770. Concerto."
159.	Wq 122/5	"No. 108. B. 1758. Eine Anno 1766 in B. aufs Clavier gesetzte Sinfonie, ist im Musikalischen Vielerley gedruckt."
160.	Wq 117/2–4, 117/11–13	"No. 160. P. 1766, bestehet aus 3 Fantasien und 2 [sic] Solfeggien, welche im Musikalischen Vielerley gedruckt sind."
161.	Wq 202/D, 116/3–8	"No. 161. P. 1766, bestehet aus einer Ode, 6 Menuetten und 3 Polonoisen, welche auch im Musikalischen Vielerley stehen."

Kurze und leichte Clavierstücke

With the two collections of 1766 and 1768, Bach addressed specifically the "beginners" among keyboard players, namely, that part of the public that he had passed over carelessly in the preface to the first part of the *Versuch* (1753). There, he merely referred briefly to the teaching methods of his father and concluded from there that nobody needed to be frightened of his *Probestücke*.¹⁰ It seems that Bach subsequently revised his views and took greater note of the

needs of less experienced players. With Wq 113 and 114, he continued his series of pedagogically motivated works, which he had begun with the *Sechs leichte Sonaten*, Wq 53 published early in 1766.¹¹ In a review of Wq 113 written in 1766, Johann Adam Hiller linked the pieces to the two parts of the *Versuch*, whose instructions were illustrated by these pieces as a practical "Beytrag."¹² They thereby complement the *Probestücke* Wq 63/1–6, which were published as a first supplement in 1753, but address the more advanced performer. As practical exemplars for the early stages of the art of keyboard playing, Wq 113 and 114 ranked among the most widely known and distributed works by Bach in the last third of the eighteenth century. Numerous reprints were issued in Augsburg, Berlin and Vienna.

Apart from a single sketch (see appendix), no original manuscripts exist for any of the works. Hence the information contained in the two authorized work lists provides the only available clues for the genesis of the two collections. A clear picture emerges in particular from the entries in CV 1772, which are summarized below. Since CV 1772 gives only an incipit for the first piece of each number (while NV 1790 omits incipits for published works altogether), it is sometimes difficult to determine the exact contents of a collection of diverse pieces. In the case of CV 1772, nos. 137–40, however, it is feasible to assume the same order of movements as in the printed collection.¹³ It is worth noting that although Bach always grouped three pieces together under one number, he obviously did not consider these to be cyclic units like sonatas. This practice becomes clear from a passage in his autobiography (p. 207), where in passing he explains that although most of his solos for keyboard are sonatas, some consist of small collections of character and other minor pieces ("einige darunter bestehen aus kleinen Sammlungen charakterisirter und anderer kleinen Stücke").

8. The new ordering of the works in NV 1790 obscures the connections.

9. It is worth noting that the title "Clavierstücke verschiedener Art ... Zweyte Sammlung" is found in the manuscript source D 17, based on *Musikalisches Vielerley*; see the critical report.

10. See *Versuch* I, Einleitung, § 24.

11. According to a report in the Hamburg journal *Unterhaltungen*, the collection Wq 53 appeared during the Leipzig book fair in 1766; see Wiermann, 141.

12. *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend* (Leipzig, 1766), 52–53. Quoted in Ernst Suchalla, *Carl Philipp Emanuel Bach im Spiegel seiner Zeit* (Hildesheim: Olms, 1993), 183–84.

13. This assumption is also corroborated by the contents of the sources D 13–D 15.

No. in CV 1772	Works	Entry in NV 1790
137.	Wq 113/1–3	“No. 139. P. 1765, bestehet aus 3 Sätzen, gedruckt in den kurzen und leichten Clavierstücken, 1ste Sammlung.”
138.	Wq 113/4/i–ii, 113/5	“No. 140. P. 1765, bestehet aus 3 Sätzen, gedruckt in derselben Sammlung.”
139.	Wq 113/6–8	“No. 141. P. 1765, bestehet aus 3 Sätzen, gedruckt in derselben Sammlung.”
140.	Wq 113/9	“No. 149. P. 1766, bestehet aus 3 Sätzen, gedruckt in den kurzen und leichten Clavierstücken, 1ste Sammlung.”

According to these entries, Bach seems to have composed the pieces in fast succession and then brought them to publication instantly. With the exception of Wq 113/5, all the pieces employ a technique of “varied reprises”, which suggests proximity to the *Sonaten mit veränderten Reprisen* of 1760 as well as the final chapter of the *Versuch I*. The inexhaustible possibilities of embellished repeats are exemplified in Wq 113 by means of the simplest pieces imaginable. Actual dances play a subordinate role in this—there are only a pair of minuets and two polonaises—while small miniatures, close in nature to the character pieces, take center stage.

The success of the first collection must have compelled Bach to prepare a similarly structured second part only a year later, which was then published in 1768. In this case, too, the entries in CV 1772 document a rapid production:

No. in CV 1772	Works	Entry in NV 1790
162.	Wq 114/1	“No. 163. P. 1767, bestehet aus 3 Sätzen, gedruckt in den kurzen und leichten Clavierstücken, 2te Sammlung.”
163.	Wq 114/4	“No. 164. P. 1767, bestehet aus 3 Sätzen, gedruckt in derselben Sammlung.”
164.	Wq 114/6	“No. 165. P. 1767, bestehet aus 3 Sätzen, gedruckt in derselben Sammlung.”
165.	Wq 114/9	“No. 166. P. 1767, bestehet aus 3 Sätzen, gedruckt in derselben Sammlung.”

Rondo, Wq 66

True to its French origins, the rondo as a formal concept occurs in Bach’s keyboard oeuvre for the first time in the context of the character pieces from the mid-1750s, even

though the term itself is used only a single time here, as a subtitle to “La Gleim,” Wq 117/19 (see CPEB: CW, I/8.2). These pieces show very few similarities to the later rondos that Bach began to compose in the second half of the 1770s, which were mostly included in his collections “für Kenner und Liebhaber”. The latter are characterized by varied and transposed reprises of the refrain, and in this respect fall outside the general development.¹⁴ Like the late fantasias, the late rondos carry a very personal expression, which could also absorb programmatic and even autobiographical contents.¹⁵ The Rondo in E Minor, Wq 66, which remained unpublished during the composer’s lifetime, belongs in the context of these mature works. Its time and cause of origin are already hinted at in the title, which survives in its most complete version in the lost source [D 26]: “Abschied von meinem Silbermannischen Clavier | in einem Rondeaux, dem ietzigen Besizzer D:E:Gr: zugeeignet und componiert von C:P:E: Bach im Aug: | 1781” (Farewell to my Silbermann Clavier, in a Rondo, dedicated to the current owner D.E.Gr. and composed by C.P.E. Bach in August 1781). Further details are contained in a message from the dedicatee Dietrich Ewald von Grotthuß, transmitted together with the above copy:

After I had the unforgettable pleasure of meeting C.P.E. Bach during a trip to Germany, he left me his clavichord [Clavier], which the famous Mr. Silbermann had built for him, and which already therefore has to strike every connoisseur as remarkable; but in addition, I had heard it praised by many great keyboard virtuosos as the best instrument of its kind and it had been played by such a great master for 35 years, which doubled its value for me. For fifteen years I had harbored the wish in my heart merely to see this excellent instrument; and all of a sudden I had seen it, had heard a Bach play on it, and found myself the owner of this treasure. I don’t know which good spirit brought me this fortune, which so many of Bach’s friends had desired in vain. This much is certain: it seemed like I had received all the joys of life from his hands. He however felt like a father who had given away his beloved daughter: he was pleased, as he himself put it, “to

14. See *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), s.v. “Rondo,” by Malcolm S. Cole, esp. 651.

15. See Anselm Gerhard, “Carl Philipp Emanuel Bach und die ‘Programm Musik’. Ein unbekannter Reisebericht und der ‘Beiweis, daß man auch klagende Rondeaux machen könne,’” in *Die Verbreitung der Werke Carl Philipp Emanuel Bachs in Ostmitteleuropa im 18. und 19. Jahrhundert. Bericht über das Internationale Symposium (Teil 2) vom 12. bis 16. März 1998 in Frankfurt (Oder)*, Żagań und Zielona Góra, ed. Ulrich Leisinger and Hans-Günter Ottenberg (Frankfurt/Oder: Konzerthalle, “Carl Philipp Emanuel Bach,” 2002), 411–35.

see it in good hands,” yet as he sent it off, he was overcome by a wistfulness as if a father was parting from his daughter. The following rondo [Rondeaux] is evidence of this, which he sent to me in a letter with these words: “Here you receive my darling. In order that this sonata may fall only into your hands, I copied it out myself from my first draft. It stands as proof that it is possible also to compose a mournful rondo, and it cannot be played on any other clavichord than on the one you possess.” In my initial delight about the clavichord I had received, I composed the subsequent rondo and sent this attempt at expressing my joy to Bach as a souvenir. It is thus that these two rondos were created as a commemoration of our friendship, and that this note was written for a better insight into their performance.

Gieddutz, 30 September 1781

Dr. Ew. Grotthuß¹⁶

The son of an old noble family from Kurland, Baron Dietrich Ewald von Grotthuß (1751–86) belonged to the closer circle of Bach’s friends after his visit to Hamburg. A musical enthusiast himself, the Baron maintained an active correspondence with Bach and other composers, became the “correspondent” for Bach’s keyboard works in

16. “Als ich auf einer Reise nach Deutschland, das mir unvergeßliche Vergnügen hatte, mit H: C: P: E: Bach, bekandt zu werden: so überließ er mir sein Clavier, welches der berühmte H: Silbermann für Ihn verfertigt hatte, und schon dadurch allein jedem Kenner merkwürdig sein mußte und noch überdem, weil es mir von vielen großen Clavier-Spielern als das einzige in seiner Art angepriesen wurde und weil ein so großer Meister es 35 Jahr gespielt hatte, einen doppelten Werth bey mir erhielt. Schon 15 Jahre hatte ich den Wunsch in meinem Herzen herumgetragen, dieses vortreffliche Instrument nur zu sehen; und auf einmal hatte ichs gesehen, hatte einen Bach darauf gehört und war selbst der Besizzer dieses Kleinods. Ich weiß nicht, welcher gute Genius mir dieses Glück verschaffte, nach dem so viele von H. Bachs Freunden vergeblich gestrebt hatten. So viel ist gewiß; mich dünkte alle Freuden des Lebens aus seiner Hand empfangen zu haben. Allein Ihm gieng es wie einem Vater der seine geliebte Tochter versagt hat; er freuete sich, wie er sich selbst ausdrückt: es in gute Hände zu sehen, allein da er es abschickte, überfiel Ihn eine Wemuth, als ob sich ein Vater von seiner Tochter trennte: wovon nachstehendes Rondeaux ein Beweis ist und welches er mir mit folgenden Worten eines Briefes überschickte: ‘Hier erhalten sie meinen Liebling, damit diese Sonate blos in ihren Händen sey, habe ich sie aus meinem ersten Aufsatz selbst abgeschrieben. Sie ist ein Beweis daß man auch klagende Rondeaux machen könne und kann auf keinem andern Clavier als dem Ihrigen Gut gespielt werden.’ In der ersten Entzückung über das erhaltene Clavier machte ich nachfolgendes Rondeaux und überschickte diesen Versuch eines Ausdrucks meiner Freude H: Bach zum Andenken. Und so entstanden diese beyden Rondeaux zum Andenken unserer Freundschaft, und diese Nachricht zur bessern Einsicht des Vortrages. / Gieddutz, den 30 september 1781. Dr: Ew: Grotthuß”; cited in the edition by Alfred Kreutz (Mainz: Schott, 1950). The source [D 26] contains the composition mentioned by Grotthuß, which has in its title, “Freude über den Empfang des Silbermannischen Claviers in einem Rondeaux dem H. Capellmeister Bach zugeeignet und componirt von Dr: Ew: Grotthuß im Septbr. 1781.”

the Baltic region from 1781, and visited Hamburg another time in 1785.¹⁷

Unfortunately, neither the autograph sent to Grotthuß nor Bach’s own copy of this remarkable rondo survive; the loss is mitigated however by several surviving sale copies in the hand of Johann Heinrich Michel.

Fantasias

The fantasia plays an important role in Bach’s keyboard oeuvre. If the Suite in B-flat Major, H 370 (published in CPEB: CW, I/8.2) is indeed authentic, then Bach used the term already in his early works; and it is perhaps no coincidence that the last work listed under the “Clavier Soli” in NV 1790 is the great Fantasia in F-sharp Major, Wq 67 of 1787. Outside of his keyboard music, the term “fantasia” occurs only once in Bach’s output, in connection with the arrangement of Wq 67 for violin and piano (Wq 80). In the eighteenth century in general, and for Bach in particular, the term does not denote a strictly defined musical genre, but instead takes on various meanings and can be used for a variety of works of different character and ambition. Among the works printed during Bach’s lifetime, the present volume contains those published within the collections Wq 112–114 (1765–68) and in *Musikalisches Vielerley* (1770), as well as the example for the second part of the *Versuch* (1762). These smaller pieces are complemented by the two more substantial unprinted fantasias H 348 and Wq 67. Judging from the script in the autograph, H 348 dates from the mid-1740s. It shows many stylistic parallels to the fantasia-like sonatas Wq 65/16 and 65/17 written in 1746; Wq 67, on the other hand, belongs in the context of the free fantasias from the collections IV–VI “für Kenner und Liebhaber” (1783–87).¹⁸

The variety of meanings of the term “fantasia” is clearly evident from the pieces contained in this volume. Some of the smaller works (Wq 112/2, 113/3, 117/11–12) are related in character to the solfeggios. They are generally etude-like pieces with unchanging meter and continuous motion in the right hand; Peter Schleuning has named them

17. On Grotthuß, see Leonidas Melnikas, *C. Ph. E. Bachs ir Pabal-tijys. Apie brolius Grotthussus / C. P. E. Bach und das Baltikum. Über die Brüder von Grotthuss* (Vilnius: Baltos Lankos, 1997), as well as the contribution by Ingeborg Allihn, Anselm Gerhard and Jánis Torgáns in *Die Verbreitung der Werke Carl Philipp Emanuel Bachs in Ostmitteleuropa im 18. und 19. Jahrhundert* (see n. 14)

18. Apart from the works mentioned here the *Probestücke* of 1753 includes a “freie Fantasie” (Wq 63/6/iii), and so does the Fantasia and Fugue in C Minor, Wq 119/7.

“Handstücke,” a term widely used in the eighteenth century but not tied to a specific genre.¹⁹ The Fantasia in B-flat Major, Wq 112/8 occupies a special position with regard to its form; it has the character of a short piece, comprising three sections of two measures each with varied reprises. In contrast, the short fantasias Wq 112/15 and Wq 114/7 are notated without meter; they consist of a sequence of arpeggiated chords and seem like miniature versions of the larger free fantasias.

The fantasias Wq 117/13 and 117/14 carry greater musical weight, as the arpeggios are interspersed with passages in recitative style and the harmonic spectrum is significantly broadened. Even though these works clearly belong in the category of compositions for “Liebhaber,” they nevertheless establish a link with the two bigger works H 348 and Wq 67, which were meant exclusively for “Kenner.” The date of origin of the Fantasia in E-flat Major, H 348, evident from the script in the autograph, indicates that the genre of the free fantasia was already fully developed in Bach’s early time in Berlin, although it probably functioned mainly as a medium for improvisation and only in exceptional cases as a fully composed work fixed in writing. H 348 is the only example known today of a composition that Bach lost track of in later years. He failed to include the work in his later lists of original works, an oversight which suggests that the autograph was passed on to others early on and that Bach, for some reason, did not keep a copy for himself. This can only have been an accidental omission, for there is no reason to assume that Bach wished to expel this mature and daring piece from his oeuvre and withhold it from posterity. The famous Fantasia in F-sharp Major originated from an idea that was presumably notated already many years before. The existence of two different versions (Wq 67 and 80) seems to indicate that the work carried special significance for Bach. The original title “C.P.E. Bach’s Empfindungen” in the autograph of the version for keyboard and violin (Wq 80) reveals autobiographical traits, and lends it the character of a musical bequest. The piece is based on a strict formal design that draws on rondo and sonata elements; therefore the work appears as a summation of the innovations developed in the collections “für Kenner und Liebhaber.”

19. See Peter Schleuning, *Die Freie Fantasie: Ein Beitrag zur Erforschung der klassischen Klaviermusik*, Göppinger Akademische Beiträge 76 (Göppingen: Alfred Kümmerle, 1973), 147–52.

The Sources

The number and kinds of sources for C.P.E. Bach’s works vary according to genre; a brief characterization of the various types of sources can be found in the introduction to CPEB: CW, I/8.2. For the collections that the composer assembled and brought to press himself, the original prints form the only relevant source for this edition. As all these publications are named explicitly both in Bach’s autobiography and in NV 1790, he presumably would have approved of the reproduction of his works as they had originally appeared in print. If they had contained serious mistakes or distortions, he probably would not have hesitated to condemn these publicly, in the same manner that he did for the second part of his father’s four-part chorales, which appeared without his agreement.²⁰ Bach’s autobiography of 1772 (pp. 203–7) contains a list of all the prints that appeared with his “knowledge and wish” (Wissen und Willen). Among them, one finds the collections Wq 112, 113, and 114, as well as *Musikalisches Vielerley*, relevant for the three fantasias, Wq 117/11–13. These publications were printed using moveable type. The original print of the Fantasia in D Major, Wq 117/14 occupies a special status, because it was produced as an engraving on a single page, which was intended as a supplement to the second part of the *Versuch* and can generally be found in surviving exemplars.

Bach apparently only kept a copy of the printed version of these published compositions as a reference. Consequently no autographs or authorized manuscript copies survive, and they probably no longer existed when Bach died. For some of the pieces in Wq 112 and 113, the compositional process is documented in the form of incidentally preserved autograph sketches; yet while they represent important sources for Bach’s compositional process, they are not relevant for the present edition of the finished works.

Only three of the works edited here (the Rondo Wq 66 and the Fantasias H 348 and Wq 67) were not printed during the composer’s lifetime, but even here the source situation is exceptionally good: the two fantasias are transmitted in autograph, and the rondo in several copies that seem to be based directly on Bach’s lost personal copy. Hence the source situation for the works in this volume presents itself in comparison much better than for the works in CPEB: CW, I/8.2.

Finally, a comment on the manuscript copies and prints

20. *CPEB-Briefe*, 1:691; see also Wiermann, 71–72.

(categories D and E) that remained unused for this edition. D sources are those manuscripts that are either based directly on a surviving principal source or are not proven to be authorized, and do not represent the only source of transmission for a work. The same applies to prints (category E) which were not authorized by Bach and can simultaneously not be viewed as the principal source of a composition. The number of D and E sources is particularly high for the collections Wq 112–114, which were very popular in the eighteenth and early nineteenth centuries. The Fantasias Wq 117/11–14 and Wq 67 were also widely disseminated at the time, whereas the Rondo Wq 66, as a work for a connoisseur, remained rather exclusive, and the Fantasia H 348 was hardly disseminated at all.²¹

Performance Practice

As with most keyboard works by Bach, no indications are transmitted regarding the preferred type of instrument for the pieces in this volume. Presumably a certain flexibility was consciously embraced. The “empfindsam” sound and richly graded dynamics, especially in the later works, suggest primarily the clavichord or Hammerklavier; the instruction “Bebung”, which occurs only in the Rondo Wq 66, points clearly to the clavichord as the instrument intended by the composer.

In most of his works, Bach relies on only a few ornamentation signs, apparently deliberately avoiding the kind of ornamental overload found in contemporary French keyboard music and in some of his father’s early works. The special signs for trills (+ instead of tr) and turns (upright instead of horizontal), typical for Bach’s early keyboard music, appear among the works in this volume only in the Fantasia H 348. Beginning with the 1750s, the “trilled turn” (prallender Doppelschlag) became fashionable in Bach’s works, frequently taking the place of the regular trill.²² In the first part of the *Versuch* (1753), Bach writes, “This ornament has not been previously described”. He soon employed this ornament, which in his opinion lent “spirit and brilliance” to a performance, with such frequency that there was even occasional talk of a “C.P.E.-Bach-symbol”.

The list below presents an overview of the ornaments used in the present volume.

tr, +,	Trill, regular trill (Triller, ordentlicher Triller; see <i>Versuch</i> I:2.3, § 1–21, and Tab. IV, Fig. XIX–XXIII)
♯	Trill from below (Triller von unten; see <i>Versuch</i> I:2.3, § 22, and Tab. IV, Fig. XXXIV)
♭	Trill from above (Triller von oben; see <i>Versuch</i> I:2.3, § 27, and Tab. IV, Fig. XLI)
♯	Short trill (halber Triller, Pralltriller; see <i>Versuch</i> I:2.3, § 30–36, Tab. IV, Fig. XLV–XLVIII, and Tab. V, Fig. XLIX)
∞, ∞	Turn (Doppelschlag; see <i>Versuch</i> I:2.4, § 1–27, and Tab. V, Fig. L–LXII)
∞	Trilled turn (prallender Doppelschlag; see <i>Versuch</i> I:2.4, § 28–34, and Tab. V, Fig. LXIII–LXVIII)
♯, ♯	Mordent and long mordent (Mordent, langer Mordent; see <i>Versuch</i> I:2.5, § 1–15, and Tab. V, Fig. LXXII–LXXV)

The fingerings in the collections Wq 113 and 114 were undoubtedly devised by Bach. They provide valuable insights into contemporary performance practice and interpretation, especially because they often depart from current practice.

The present edition retains a number of C.P.E. Bach’s notational quirks, among them primarily his slightly inaccurate but simplified notation of short groups of notes after dots (see, e.g., in Wq 112/13/iii the 32nd notes in mm. 1, 3, 9, 11 and elsewhere, which are not to be performed as triplet 16th notes, but apparently are meant to replace the more complicated notation). His avoidance of double dots is also peculiar. The spatial placement of the dotted head motive in the first movement of the Concerto in C Major, Wq 112/1 clearly suggests a double dotting of the 8th note and a corresponding shortening of the following 16th note (see mm. 14–16 and elsewhere). In the same movement the dotted 16th notes occurring in the context of triplet passages should apparently be performed as triplets (see m. 30).

A special problem arises with regard to the placement of accidentals in the free fantasias. Following Bach’s own practice, the principle adopted here holds that an accidental always refers only to the note that it precedes. Exceptions to this rule occur only in the case of immediate repetition of measures (see, e.g., H 348, m. 10), as well as for groups of notes that are repeated unchanged (see H 348, m. 11). Accidentals as warnings or redundant reminders

21. According to David Schulenberg (private communication), the Fantasia H 348 originally may have been intended as an example for the *Versuch*. If this is the case, Bach’s plan to write a treatise on playing the keyboard would go back to the mid-1740s.

22. This and the following citations are from *Versuch* II:4, § 27.

have been included in the free passages more generously than is otherwise customary.

For the arpeggios in the Fantasias Wq 117/13–14, the peculiar notation (top note as half note, the other notes as quarter notes without stems) was retained. It should further be noted that for broken chords the stems and beams of note groupings often provide clues about the distribution between the two hands (see, e.g., Wq 67, mm. 42a–d).

Acknowledgments

In working on the present volume I have received many suggestions and much support from friends and colleagues.

I owe particular thanks to Darrell M. Berg, Dexter Edge, and especially Paul Corneilson, who read the manuscript thoroughly, made numerous valuable comments, and critically examined my arguments and conclusions. I am also grateful to Ton Koopman, Elias N. Kulukundis, and Ulrich Leisinger for information on sources. As always, my wife, Stephanie Wollny, assisted with the final editing. I also would like to express my thanks to the various libraries and several private collectors for making the numerous sources available to me; special thanks are due to the University of Michigan Music Library and the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz for providing the facsimile plates.

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