

INTRODUCTION

The chamber music of Carl Philipp Emanuel Bach ranges from simple duets and trios intended for amateur music-making, to complex works with innovative scoring. Between the two extremes lies the abundant repertoire of solo, trio, and accompanied sonatas published in the first four volumes of series II in CPEB: CW. This last volume of the Chamber Music series collects together the remaining miscellany of works—large and small—for a wide, sometimes surprising variety of instruments. The volume begins with Bach's three Quartets for Keyboard, Flute, and Viola (Wq 93–95). These are followed by his two published collections of *Kleine Stücke mit Zwei und Drei Stimmen* (Wq 81–82), his two extant unaccompanied duets (Wq 140 and 142), the six Sonatas for Keyboard, Clarinet, and Bassoon (Wq 92), and varied collections of pieces for wind instruments (Wq 184–85 and 187–192); the edition ends with Bach's collection of pieces for mechanical instruments (Wq 193).

Bach's estate catalogue (NV 1790) lists his chamber works in the following four categories, which largely generate the division of works in CPEB: CW: "Trii" (II/2, II/3, and II/4); "Soli für andere Instrumente als das Clavier" (II/1); "Quartetten, fürs Clavier, Flöte, Bratsche und Baß," and "Kleinere Stücke" (II/5). While the present volume is gathered mainly from the last two categories, it also includes several works that are filed less neatly in NV 1790: the two duets, which are inexplicably listed among the "Soli"; and the *Kleine Stücke*, which are catalogued among the "Trii."

Many of the works in this volume circulated minimally during the eighteenth century and are preserved in resulting few manuscript sources; these are principally held at the library of the Royal Conservatory in Brussels, and at the Staatsbibliothek zu Berlin. Indeed, in the case of several compositions, only a single copy of the work remains—almost always due to the extensive collection of Johann Jakob Heinrich Westphal (1756–1825), which is now housed in Brussels; unique works at B-Bc include Wq 92, 184–85, 187–91, and 193.¹

1. Two lost works also belong to the repertoire of this volume: both Wq 141 and 186/1–2 were once preserved (apparently uniquely) in the Westphal collection; neither MS remains extant at B-Bc (see commentary).

Bach's quartets also survive in only a handful of manuscripts in Berlin, Brussels, and Budapest; of these, his autographs are preserved for only Wq 94 and 95 (in the collection of the Sing-Akademie at D-B). While the autograph for Wq 93 remains lost, copies made by Johann Heinrich Michel for Joseph Haydn and for J.J.H. Westphal provide reliable substitutes.

On the other hand, several works included here enjoyed more widespread dissemination in printed form: Wq 81 and 82 were published in Berlin by Georg Ludwig Winter in 1758–59 and 1769; Bach published Wq 140 in *Musikalisches Vielerley* in 1770; and Wq 192 appeared in *Musikalisches Mancherley* in 1762. These authorized editions, which offered a larger audience simple pieces for amateur performance, are the principal sources for these works in the present edition.

Bach's well-known propensity to reuse and adapt his compositions is amply demonstrated among works in this volume. Many of his "little pieces" provided him with materials either for large-scale expansion (into orchestrated sonatas, for instance) or for simple translation to another guise (from clarinets or wind band to mechanical instruments, or vice-versa). This web of interrelated works is charted in table 1, and relevant concordances are further discussed below. No piece in this volume has been revised in a manner to receive designation as "erneuert" in NV 1790.

Quartets for Keyboard, Flute, and Viola

Composed in the last year of his life, C.P.E. Bach's three quartets (Wq 93–95) are striking works, written in an extravagant, expressive style, and scored for the unusual combination of flute, viola, and keyboard. While many of Bach's chamber pieces enjoyed wide dissemination in print and manuscript, his quartets found private shelter among only a few connoisseur performers, remaining largely unknown until their rediscovery in the twentieth century.²

2. In 1929, Ernst Fritz Schmid uncovered sources in the Sing-Akademie library for the quartets, which had remained unknown— notwithstanding mention of their existence in NV 1790, in Bitter, 2:339 (nos. 596–98), and in Wotquenne (where only Wq 95 is indeed titled

TABLE I. WORKS RELATED TO BACH'S MISCELLANEOUS CHAMBER MUSIC

Works in CPEB:CW, II/5			Related Works*			
Wq	H	Scoring	Wq	H	Scoring	CPEB:CW
81/1	600/1	2 fl/vn, kbd	97/ii	450/ii	kbd, 2 hn, 2 fl, 2 vn, va, bc	III/12.1
81/4	600/4	2 fl/vn	97/i	450/i	kbd, 2 hn, 2 fl, 2 vn, va, bc	III/12.1
81/7	600/7	2 fl/vn	102/i	456/i	kbd, 2 fl, 2 vn, va, bc	III/12.2
81/9	600/9	2 fl/vn	109/ii (early version)	480/ii, 480.5/ii	kbd, 2 fl, 2 vn, va, bc	III/13
81/11	600/11	2 fl/vn, kbd	97/i	450/i	kbd, 2 hn, 2 fl, 2 vn, va, bc	III/12.1
81/12	600/12	2 fl/vn	109/i (early version)	480/i, 480.5/i	kbd, 2 fl, 2 vn, va, bc	III/13
92/1	516	kbd, cl, bn	184/1	629	see below	II/5
92/2	517	kbd, cl, bn	184/5	633	see below	II/5
			65/50/i	299/i	kbd	I/6.5
92/3	518	kbd, cl, bn	185/1	614	see below	II/5
			115/4	613	2 kbd	I/8.2
			116/28	254	kbd	I/8.2
			<i>deest</i>	255	kbd	I/8.2
92/4	519	kbd, cl, bn	184/3	631	see below	II/5
92/5	520	kbd, cl, bn	184/2	630	see below	II/5
			65/50/ii	299/ii	kbd	I/6.5
92/6	521	kbd, cl, bn	185/2	615	see below	II/5
			193/2	635/2	see below	II/5
			115/1	610	2 kbd	I/8.2
			116/25	251	kbd	I/8.2
184/1	629	2 hn, 2 fl, 2 cl, bn	92/1	516	see above	II/5
184/2	630	2 hn, 2 fl, 2 cl, bn	92/5	520	see above	II/5
			65/50/ii	299/ii	kbd	I/6.5
184/3	631	2 hn, 2 fl, 2 cl, bn	92/4	519	see above	II/5
184/5	633	2 hn, 2 fl, 2 cl, bn	92/2	517	see above	II/5
			65/50/i	299/i	kbd	I/6.5
185/1	614	2 hn, 2 ob, 2 cl, bn	92/3	518	see above	II/5
			115/4	613	2 kbd	I/8.2
			116/28	254	kbd	I/8.2
			<i>deest</i>	255	kbd	I/8.2
185/2	615	2 hn, 2 ob, 2 cl, bn	92/6	521	see above	II/5
			193/2	635/2	see below	II/5
			115/1	610	2 kbd	I/8.2
			116/25	251	kbd	I/8.2
185/3	616	2 hn, 2 ob, 2 cl, bn	116/26	252	kbd	I/8.2
			n.v. 37	256	kbd	I/8.2
186/1 (lost)	620/1	2 hn, 2 cl, bn	193/28	635/28	see below	II/5
			115/3	612	2 kbd	I/8.2
186/2 (lost)	620/2	2 hn, 2 cl, bn	115/2	611	2 kbd	I/8.2
			116/24	250	kbd	I/8.2
187/1	637/1	2 hn, 2 ob, bn	193/17	635/17	see below	II/5
187/2	637/2	2 hn, 2 ob, bn	193/18	635/18	see below	II/5
189/1	602	2 cl, 2 vn, basso; 2 fl, 2 vn, basso	112/3 (= 116/9)	165	kbd	I/8.1

TABLE I. (CONTINUED)

Works in CPEB:CW, II/5			Related Works*			
Wq	H	Scoring	Wq	H	Scoring	CPEB:CW
189/2	603	2 cl, 2 vn, basso; 2 fl, 2 vn, basso	112/9 (= 116/11)	167	kbd	I/8.1
189/5	624	2 hn, 2 vn, basso; 2 fl, 2 vn, basso	193/9 193/10	635/9 635/10	see below	II/5
189/6	625	2 hn, 2 vn, basso; 2 fl, 2 vn, basso	193/12 n.v. 39	635/12 258	see below kbd	II/5 I/8.2
189/8	606	2 hn, 2 cl, 2 vn, basso; 2 fl, 2 vn, basso	116/3	214	kbd	I/8.2
190/1	604	2 cl, 2 vn, basso	112/17 (= 116/14)	170	kbd	I/8.1
190/2	607	2 vn, basso	116/8	219	kbd	I/8.2
190/3	605	2 vn, basso	112/5 (= 116/10)	166	kbd	I/8.1
190/4	608	2 hn, 2 cl, 2 vn, basso	116/6	217	kbd	I/8.2
190/5	609	2 vn, basso	116/4	215	kbd	I/8.2
193/2	635/2	mechanical instrument	92/6 185/2 115/1 116/25	521 615 610 251	see above see above 2 kbd kbd	II/5 II/5 I/8.2 I/8.2
193/9	635/9	mechanical instrument	189/5/i	624/i	see above	II/5
193/10	635/10	mechanical instrument	189/5/ii	624/ii	see above	II/5
193/12	635/12	mechanical instrument	189/6/i n.v. 39	625/i 258	see above kbd	II/5 I/8.2
193/17	635/17	mechanical instrument	187/1	637/1	see above	II/5
193/18	635/18	mechanical instrument	187/2	637/2	see above	II/5
193/24	635/24	“Flöten-Uhr”	n.v. 38	257	kbd	I/8.2
193/28	635/28	“Dreh-Organ”	186/1 (lost) 115/3	620/1 612	see above 2 kbd	II/5 I/8.2

*Wq 116/15 and 116/29–57 are all arrangements by J.J.H. Westphal (see CPEB:CW, I/8.2, xxiv); none are published in CPEB:CW, and they are not included here as related works. Wq 193/26–27 is identical to Wq 142 (2 cl); only the latter is published here.

Together, the three quartets form a set, which Bach had apparently intended to publish, had he only lived long enough to do so. In a letter of 4 July 1805 to the Leipzig publishers Hoffmeister & Kühnel (sent along with manuscripts of several works by Bach), J.J.H. Westphal writes:

Shortly before his death, Bach had prepared 3 Clavier Quartets with the accompaniment of flute and viola; he intended to publish them—however, he died before he could see it

“Quartetto,” with Wq 93–94 each instead labeled as “Trio”). These MSS included Bach’s autographs for Wq 94 and 95 (D-B, SA 3328; housed together with SA 3327, SA 3329, and SA 3330). Schmid eventually published editions of all three quartets, though in the meantime all of these SA quartet sources had once more disappeared after World War II; all are among the MSS recovered in Kiev in 1999. See Schmid 1952; also see Schmid, esp. 135–47.

through. I can also send these quartets to you, if you wish to have them. The last works of the dearly departed Bach I own almost exclusively, as his daughter has personally assured me.³

Without this intended publication, Bach’s last major chamber works remained exclusively in private hands during the decades following their composition, their reception

3. “Noch kurz vor seinem Tode wurde er mit 3 Clavier Quartetten mit Begleit[ung] einer Flöte und Bratsche fertig, diese hatte er zum Druck bestimmt, starb aber darüber weg. Ich kann Ihnen diese Quartetten, wenn Sie Belieben dazu haben, auch communiciren. Die letzten Arbeiten des seel. Bach besitze ich fast ausschließlich allein, wie mir die Tochter selbst versichert hat.” Quoted in Leisinger/Wollny, 43. The packet of works that Westphal sent along with his letter included Wq 67, 80, and 79.

associated only with the circles of Sara Levy, C.F. Zelter, Haydn, and J.J.H. Westphal.⁴

The entries for these three works constitute an individual section of NV 1790 (pp. 51–52), labeled “Quartetten, fürs Clavier, Flöte, Bratsche und Baß”:

No. 1. H[amburg]. 1788. [Wq 93]

No. 2. H[amburg]. 1788. [Wq 94]

No. 3. H[amburg]. 1788. [Wq 95]

In 1788 Sara Levy appears to have commissioned from Bach not only the Concerto in E-flat Major for Harpsichord and Fortepiano (Wq 47), but also, it seems, the three quartets. For Wq 47 and at least for Wq 94 and 95, Levy received fair copies of the works in Bach’s own hand—with the score for Wq 47 (now preserved in D-B, N. Mus. SA 4) most likely arriving only after Bach’s death, according to 1789 correspondence between Bach’s widow, Johanna Maria Bach, and Sara Levy.⁵ Of the three quartet autographs, only the two preserved in SA 3328 are extant. While it seems almost certain that Bach would have sent Wq 93 to Levy as well, no trace of his autograph remains; nor does any title page or dedication that Bach may have attached to his set of quartets.

The other sources in Berlin are preserved under three separate shelf marks. The first item (SA 3327) is a composite manuscript that belonged to Carl Friedrich Zelter. It contains a score as well as flute and viola parts for Wq 93 in the hand of an unidentified scribe, and only flute and viola parts for Wq 94 in a second unidentified hand. All of these are accompanied by a title page in Zelter’s hand (plate 3), which reads: “Drey Quartetten für Fortepiano, Flöte und Bratsche von Carl Philipp Emanuel Bach.” This is followed by incipits for all three quartets; at the bottom of the page, Zelter has added (with his initial “Z.”): “die beyden letzten Quartetten sind von des Componisten eigener Hand geschrieben, und ein Geschenk der Madam Sara Levi Gebörne Itzig.” (the two last quartets are written in the

4. One may speculate whether Felix Mendelssohn—as great-nephew of Sara Levy and student of Zelter—had access to Zelter’s copies of the quartets for study.

5. Letter from Johanna Maria Bach to Sara Levy, 5 September 1789, transcribed in Wollny 2010, 49–51; also in Bitter, 2:307–11; see also Wollny 1993, 657–58. To her letter, J.M. Bach attached an inventory of the remaining works by C.P.E. Bach that she believed Levy still lacked in her collection; this list, which essentially follows NV 1790 order, shows a gap where the quartets should be—suggesting that Sara Levy already had all three of them. A 1905 edition of the Concerto in A Minor, Wq 26, by Georg Amft reports that the now-lost autograph score of this piece also stemmed from the Levy collection. See CPEB: CW, III/9.8, xiv and 242.

composer’s own hand, and [were] a present from Madam Sara Levy, née Itzig). This title page, then, had earlier also accompanied the two autographs now kept separately in SA 3329.⁶

The remaining two Sing-Akademie items (SA 3329 and SA 3330) consist of complete sets of parts for Wq 93 and 95, respectively, all in the hand of Berlin copyist Anon. V 19, with entries on each title page by the Berliner F. Baumann (= “Anon. Itzig 12”)—two copyists who place these sets of parts within Levy’s circle.

Beyond these interrelated Berlin materials, three other significant sources remain, all in the hand of Bach’s chief Hamburg copyist, Michel. The first (B-Bc, 6358 MSM) consists of sets of parts for all three quartets—sales copies that Michel made for the Schwerin organist and collector J.J.H. Westphal, no later than 1791.⁷ The remaining two manuscripts are scores of Wq 93 and 94 that belonged to Haydn, which subsequently passed into the Esterházy collection (now preserved in H-Bn, Ms. Mus. IV 740 and 741). Perhaps Haydn had acquired these copies from the Bach household in 1795, when he visited Hamburg—though it is unclear why he would not also have received a copy of Wq 95 at the same time.⁸ Perhaps it is more likely that he acquired the scores through Baron van Swieten, an ardent supporter and promoter of Bach’s works in Vienna.⁹ Or indeed, perhaps Haydn had been alerted to the works by one of Levy’s two sisters: both Fanny von Arnstein (1757–1818) and Zippora Wulff (later Cäcilie von Eskeles; 1760–1836) resided in Vienna, where they themselves held musical salons.¹⁰

For Wq 94 and 95, the readings in Michel’s copies are entirely consistent with those found in Bach’s two extant autographs. For Wq 93, comparing Michel’s parts for West-

6. This also is suggested by the item number, 1649, that all of these manuscripts share in the Zelter estate catalogue; the entry in Cat. Zelter for item 1649 reads: “3 Quart[ette] P[artitur] u[nd]. St[immen] (Autogr[aph].)”.
7. Regarding this date, see letter from JMB to Westphal, 7 October 1791, in Schmid 1988, 495–96.

8. On Haydn’s trip to Hamburg, see Robert von Zahn, “Haydn’s Aufenthalt in Hamburg 1795,” *Haydn-Studien* 6 (1994):309–12.

9. Haydn owned several late works by C.P.E. Bach in addition to the quartets, in copies made by Michel that he likely acquired at the same time; these include the Double Concerto Wq 47, and the two versions of the Fantasia in F-sharp Minor, Wq 67 and Wq 80. Regarding copies by Michel in the collection of van Swieten, see CPEB: CW, I/8.2, 156 and n. 22.

10. Sara Levy’s own personal acquaintance with Haydn is mentioned in Felix Eberty, *Jugenderinnerungen eines alten Berliners* (Berlin: Verlag für Kulturpolitik, 1925), 254.

phal against the copy of the score acquired by Haydn, we again find no substantial difference: both appear to stem from Bach's presumed house copy.

Before sending his fair autograph scores to Levy, Bach obviously would have wished to keep a copy of the quartets for his own library. (This most probably would be a scribal copy, very likely made by Michel.) No such source is known to survive—although there appears to be a clue to its existence in the 1826 catalogue of the estate of Casper Siegfried Gähler, who had procured many of Bach's house copies in 1805. The entry for item no. 9327 in Cat. Gähler reads: "3 Quartetten für P[iano]f[orte], Flöte u[nd]. Bratsche. Amoll Ddur Gdur. Part[itur]. geschr[ieben]. sauber Halbfr[an]zb[and]." This score does not correspond to any extant manuscript. While many of Bach's house copies passed from Gähler's estate to the collector Georg Poelchau, and eventually to SBB, Poelchau may have neglected to buy this score since it was likely not in Bach's own hand. It is unclear who did buy this item, described as "Halbfranzband" (half-calf binding) and probably bound by Gähler.¹¹

This missing house copy likely included Bach's date of composition for the quartets, for this is what one sees after the last measure of Michel's scores for Wq 93 and 94 from Haydn's library (see plate 5). No dates appear in Bach's autograph from Levy's collection, nor in any of the Westphal parts. It seems an annotation that Bach would be more likely to note for his own records on a house copy, than to write on a fair copy sent to a patron or collector such as Levy. Further, it seems more likely that Michel would copy this date when simply reproducing full score from full score (as for Haydn's copies), than when extracting a set of parts (as for Westphal's copies).¹² The quartets, then, appear to be among the first works of Bach's last year, with Wq 94 completed on 27 January 1788 and Wq 93 completed sometime during that same month (its annotation simply read-

ing "Mense Jan: 88.")—thus likely preceding other works known to date from this final year of the composer's life.

The entry in Cat. Gähler shows a similarity to the SA 3327 title page in Zelter's hand. Of all the extant headings or descriptions for the quartets, these are the only two instances that mention "Fortepiano." Zelter's inclusion of this instrument on his title page may first seem to be merely his own, later addition—given that every other indication for keyboard instrument in the sources shows only the more generic terms "cembalo" or "clavier." But perhaps the missing Wq 93 autograph disappeared together with Bach's title wrapper—which Zelter had possibly already reproduced in his own hand. The order of entry no. 9327 in the Gähler catalogue follows the overall "syntax" of Zelter's title page, as well—a likely resemblance, if this catalogue entry were prepared from the wrapper on Bach's house copy, which itself had been prepared from the original autograph.¹³

In October of 1791, Westphal wrote to J.M. Bach to make sure that he had in hand all the relevant parts for these works, seeing that NV 1790 lists them as "Quartetten, fürs Clavier, Flöte, Bratsche und Baß," even though they are scored for three instruments. She replied to assure him that indeed he had the complete set; on 7 October 1791, she wrote: "In the quartets, there is no other bass than that of the keyboard part—otherwise Your Grace would certainly have already received it as well."¹⁴ The misconception of an additional bass part has persisted, however; Schmid's twentieth-century edition, for instance, included such a part; and even in the two autograph scores themselves, a late hand has made pencil annotations beneath the keyboard line to indicate pitches for a cello to play.

Bach's idea of these works as quartets emerges logically from his view of the trio—that is, from a genre categori-

11. The annotated copy of Cat. Gähler in D-B, Mus. Ac 352, which shows purchasers and prices paid next to many of the items auctioned, lists "Contant" next to the score of the quartets, perhaps serving only as an abbreviation of the Latin term "Contantur" (needing inquiry).

12. Bach indeed included such dates of composition on other house copies, especially for works from the 1780s. His 1784 Easter cantata, *Anbetung dem Erbarmer* (Wq 243), provides an example: in the score for J.J.H. Westphal (B-Bc, 721 MSM), Michel has copied Bach's work date from the end of the house copy (D-B, Mus. ms. Bach P 339) in a manner that clearly resembles his annotation for Wq 94. (For Wq 243, see CPEB: CW, V/2.1). A similar example of such dating appears in the house copy score of *Dank-Hymne der Freundschaft* (H 824e), 1785, preserved in D-B, SA 267; here Bach has added separate dates of completion after the final measures of both the first and the second parts of the work; see CPEB: CW, V/5.1, plates 4–5.

13. Speculating upon whether Levy had indeed included Wq 93 in her gift of quartets to Zelter, Ulrich Leisinger has raised the possibility that, if so, Zelter himself might have, in turn, later offered this particular quartet as a gift to an esteemed friend (Goethe, for instance); see *Leipzig 2000*, 355. It is known that Zelter sent Goethe at least one piece by C.P.E. Bach; in an 1815 letter, he mentions enclosing some manuscripts, including Wq 65/33, "La Coorl"; Goethe's copy of this work is presently preserved in D-WRgs, GSA 33/33; see the letter dated Berlin, 11 April 1815, in Lorraine Byrne Bodley, *Goethe and Zelter: Musical Dialogues* (Farnham, England: Ashgate, 2009), 182–83. Before giving away the original quartet, Zelter would surely have kept a copy—and, indeed, the score and the accompanying flute and viola parts for Wq 93 in SA 3327 were apparently copied for Zelter: all share the same paper used for his title page.

14. Letter quoted in Schmid 1988, 495–96: "Zu den Quartetten ist kein anderer Baß, als der der Clavierparthie, sonst hätten ihn Ew. Wohlgeb. gewiß gleich mit erhalten."

zation based upon the number of individual contrapuntal lines, rather than the number of instruments. If a trio can employ only two players (who provide a three-part texture), then a quartet may be considered in the same way, with the keyboard providing two of the lines. In the quartets, each of the four lines maintains an elegant importance. If the unusual instrumentation of flute, viola, and keyboard was part of Levy's request (as seems likely for these pieces), Bach has innovatively made the most of it.¹⁵ Rather than keep a low, inner profile for the viola, he allows its reedy middle range often to assume an equal partnership, assigning it solo or duet roles in many instances.¹⁶ At one time or another, each instrument surprises with wit, angular leaps, or demanding virtuoso figuration; throughout the three quartets, Bach's style is inventive in harmony, expressive pathos, and motivic exploration.¹⁷

Kleine Stücke, Wq 81–82

The following entries for Wq 81 and 82 appear in NV 1790 (pp. 40–41, respectively), in the section labeled “Trii”:

No. 24. B[erlin]. 1758. Enthält 12 kleine Stücke mit 2 und 3 Stimmen, gedruckt von Winter in Taschen-Format. [Wq 81/1–12]

No. 31. H[amburg]. 1769. Enthält 12 kleine Stücke mit 2 und 3 Stimmen, in Taschen-Format, gedruckt von Schönemann. [Wq 82/1–12]

Bach's two published volumes of *Kleine Stücke* each contain a dozen duets and trios intended for informal use by amateur musicians, who are invited to perform them in contrasting combinations with flutes, violins, and keyboard. The first collection, Wq 81, was first published in

15. Bach also pairs flute with viola in other works that stem from his late years; in *Die Auferstehung und Himmelfahrt Jesu*, Wq 240 (1777–78), duet no. 9 at times strikingly doubles two flutes with two violas; a similar combination of flute and viola also appears in the symphonies of Wq 183 (1776). See CPEB: CW, IV/2 and III/3.

16. Regarding repertory evidence in the Levy collection which suggests that Sara Levy's husband, Samuel Salomon Levy, may have been a violist, see Wollny 2010, 39–40.

17. For further details on the quartets' history and musical style, see Laura Buch, “Carl Philipp Emanuel Bach's Flute Quartets,” in *Carl Philipp Emanuel Bach im Spannungsfeld zwischen Tradition und Aufbruch*, ed. Christine Blanken et al., *Leipziger Beiträge zur Bach-Forschung* 12 (Hildesheim: Georg Olms, 2016), 313–335. See also Schmid, esp. 140–43; Friedhelm Krummacher, “Kontinuität im Experiment: Die späten Quartette von Carl Philipp Emanuel Bach,” in *Hamburg 1988*, 245–67; and Klaus G. Werner, “Formeln und Kombinationen—Empfindungen und Individualisierungen zum Kopfsatz des Quartetts a-moll (Wq 93. H 537) von C.P.E. Bach,” *Die Musikforschung* (1993): 371–90.

1758 by G.L. Winter, Bach's close associate and neighbor in Berlin; the quick release of a second edition of Wq 81 by Winter a year later perhaps attests to the popularity that these pieces enjoyed. (The inclusion of these two collections of duets and trios among Bach's “Trii” in NV 1790 perhaps further highlights their prominence beyond the miscellaneous “Kleinere Stücke” that the estate catalogue lists separately.)

The preface included with these works—ostensibly written in the voice of the publisher—clearly has been drafted by Bach. Perhaps already recognizable from its abundant performance suggestions, his authorship is made clear by a penciled list of notes in his hand from which this preface was apparently constructed for the original publication in 1758.¹⁸ Bach has thriftily sketched out this draft on a blank page in his copy of a collection of Prussian military *Kriegslieder*; in his list, one detects clear associations to key points found in his preface, “An die Käuffer.” Bach's notes read:

- 1 Bequemlichkeit des Forma[ts]
- (2) Die Duetten im Gehen spielen
- (3) für jedermans Geschmack
- (4) für Anfänger in der Musik
- (5) besonders im Clavir u. G[eige]
- (6) Die Trio mit 2 Flöten u. 2 G[eigen]
- (7) Die Altern. Duetti zur Ab | wechslung bloß mit 2 Flöt[en]
- (8) Ein Clavierist kann alle St. | u. besonders die Duetti mit 2 | Clavieren spielen
- (9) Die linke Hand wird dabey exercirt
- (10) Ein Baß Instrument

- 1 Convenience of the format
- (2) To play the duets while out walking
- (3) for everyone's taste
- (4) for beginners in music
- (5) especially in the keyboard and violin
- (6) The trio with 2 flutes and 2 violins
- (7) The alternative. Duets to substitute with only 2 flutes
- (8) A keyboardist can play all voices, and especially the duets with 2 keyboards [manuals]
- (9) The left hand will then be practiced
- (10) A bass instrument

18. Ulrich Leisinger and Peter Wollny first identified this list in a copy of *Kriegslied, Schlachtgesang und Siegeslied eines Preußischen Soldaten, mit seines Bruders Melodien. Gesungen im Lager bey Prag 1757* (exemplar in B-Bc, 429, p. 8); see Leisinger/Wollny, 28–29, 268 (the present transcription of Bach's notes is based on the Leisinger/Wollny reading of this faint pencil document); also see BA 1789, 67 (lot 130).

Bach's 1758 preface was reprinted in the 1759 edition of Wq 81 with virtually no changes.¹⁹ In the second collection of twelve *Kleine Stücke* (Wq 82), published in Hamburg in 1769, the preface obviously required some revision for use by a new publisher.²⁰ However, though now printed by Friedrich Schönemann, very little was altered: a few ideas have been rearranged, and some minor points removed, but the principal text of this "An die Käufer" is consistent with the original. (The full text of both prefaces, with translations, is included in this volume together with the music of Wq 81–82.)

Bach's preface begins by clearly addressing his market, noting that the publisher's main intention is to provide amateurs of music with a convenient, portable format. With this "pocket edition" (the "Taschen-Format" still mentioned in NV 1790), the designated *Liebhaber* are invited to carry these three printed parts along on a visit to friends, or while taking a walk, thereby facilitating informal music-making. One need not be strong in music, the preface assures, in order to form a small concert without much trouble. Advice then follows regarding various performance alternatives for the six trios and six duets published in each collection. Bach suggests that one might create contrast by pairing pieces together, first playing the trios by doubling the upper lines with two flutes and two violins, and then playing the duet that follows with two flutes alone. Further, one might vary each reprise of a trio, playing once through with flutes, next with violins, and finally playing the entire piece with both instruments together. One may use keyboard alone for accompaniment, or may double the bass with an additional instrument. Alternatively, all of the works may instead simply be played as solo keyboard pieces (*Handstücke*).²¹

These two collections, then, allow small sets to be constructed, while serving various levels of amateur players. For those unable to realize a figured bass, Bach includes three pieces in the cembalo part for Wq 81 with the right hand written out, and two such works for Wq 82.

19. While no complete exemplar of the original 1758 print is extant, the single part preserved in D-SW1 contains the preface and title page, plus the full cembalo part.

20. For contemporary notices in the press regarding the publication of Wq 82, see Wiermann, 157–58; these accounts confirm the publication date of 1769, absent from the title page of Schönemann's print. Also see Wiermann, 169, 177–78 for subsequent references.

21. A MS source for Wq 82 indeed only excerpts the two works that contain a realized right-hand part, including these in a composite anthology of keyboard pieces by various composers; see source D 3 (B-Bc, 26673 MSM).

The preface notes that the compositional style apparent even in these slight works will easily be recognized as that of the "great virtuoso" behind them. Bach indeed seemed to find his *Kleine Stücke* worthy of return, as six of the pieces in Wq 81 have prominent concordant works, listed in table 1. Echoing the advice given in his preface to amplify these works by doubling them with flutes and violins together and varying the reprises, Bach adapts six compositions from Wq 81 as orchestral sonatinas in 1762 and 1763. Portions of Wq 81 appear in Wq 97 and 102, scored for keyboard with pairs of horns, flutes, and violins, plus viola and basso; in the early version of Wq 109 (itself later greatly expanded in orchestration), the same scoring is used without the horns.²²

Bach's preface to his *Kleine Stücke* in Wq 81 and 82, then, offers not only a view of his performance advice to amateurs, but perhaps also—as he takes his own advice—a reference to his compositional process of expanding his materials, whether by scoring or variation. Further, the 1758 publication notably includes Bach's earliest printed use of the terms "Liebhaber" and "Kenner," which would come to famously denote the two categories of works in his six collections of keyboard pieces "für Kenner und Liebhaber," published more than two decades later between 1779 and 1787.²³ While Wq 81 and 82 are intended strictly for *Liebhaber*, one might suggest that even here Bach also divides his publications into two halves—though in this case, rather than the complex versus light compositions of the later collections, they are portioned into works that are easy, and works that are made yet easier for those less able.

Duets

Of the three duets that may be counted among Bach's chamber works, only two are specifically listed in NV 1790 (p. 51), in the section titled "Soli für andere Instrumente als das Clavier":²⁴

No. 16. B[erlin]. 1748. Ein Duett für 1 Flöte und 1 Violine, ist im Musikalischen Vielerley gedruckt. [Wq 140]

No. 17. B[erlin]. 1752. Ein Duett für 2 Violinen. [Wq 141]

22. Wq 97 is published in CPEB:CW, III/12.1; Wq 102 is in CPEB:CW, III/12.2; and Wq 109 is in CPEB:CW, III/13.

23. For Christopher Hogwood's discussion of the eighteenth-century use of these terms and Bach's application of them, see the introduction to his edition of the "Kenner und Liebhaber" collections in CPEB:CW, I/4.1–4.2, xi and xiii.

24. The only additional mention of works cited as "Duett" in NV 1790 appears among the "Kleinere Stücke" (p. 52), which includes "4 kleine Duetten für 2 Claviere" (= Wq 115/1–4; see CPEB:CW, I/8.2); see works related to Wq 92, 185, 186, and 193 in table 1.

Of these, the second (Wq 141) is lost, while the remaining third duet (Wq 142) apparently was eventually filed in Bach's library only among his works for mechanical instruments, and was never listed in his estate catalogue.

As NV 1790 notes, while the duet for flute and violin (Wq 140) was composed in Berlin in 1748, Bach later published it in *Musikalisches Vielerley* in 1770. While this print offers the authoritative text for the present edition, a fragment of his autograph also survives in D-B, Mus. ms. Bach P 1135 (see figure 1 in critical report under "Duets," source A). This leaf contains only the flute line for movement i and for mm. 1–27 of movement ii, yet transmits variants for movement i that likely stem from the earlier 1748 readings of the duet. (The variant flute part for movement i is transcribed in the commentary for Wq 140.) This autograph leaf survives as part of a composite manuscript containing the variations and embellishments known collectively as Wq 68. Bach struck through and discarded his page from Wq 140, most likely after he had published that work in the *Musikalisches Vielerley*. He then later reused the other side of the leaf (fol. 7r) for embellishments to the keyboard sonata Wq 51/3/ii (see CPEB:CW, I/2 and CPEB:CW, VIII/1).

While Wq 142 is not specifically listed in NV 1790, it appears as part of the collection of J.J.H. Westphal (in B-Bc, 5886 MSM) among the works for *Spieluhren* with the designation "Duetto für 2. Clarinetten" (also listed as Wq 193/26–27)—the only pair of movements included in this manuscript for mechanical instruments to mention clarinet. In addition to this copy by Michel in his collection, Westphal also preserved a separate copy of the duet in his own hand (B-Bc, 5522 MSM; see critical report under "Duets," source B 1), similarly labeled "Duett für 2 Clarinetten." Given its absence in NV 1790, perhaps Westphal himself separated out this duet from the works for mechanical instruments; in any case, it appears likely that the work was preserved in Bach's library only among his pieces for *Spieluhren*, whether it originated as a work for standard clarinet or for its mechanical counterpart. (Bach may well have seen the chance to reuse an existing clarinet duet, reshelving it among his sheaf of works for mechanical instruments; alternatively, when copying this miscellany of works in Wq 193 for Westphal, Michel may have inadvertently included the leaf containing the duet among them.) Both copies transmit virtually the same text. The edition presents this duet only once (as Wq 142), basing it upon the copy in Michel's hand in B-Bc, 5886 MSM, and consulting the separate copy in Westphal's hand for comparison.

Sonatas for Keyboard, Clarinet, and Bassoon

Wq 92 contains six single-movement sonatas that were clearly intended for amateur musicians, similar to the audience for Wq 81 and 82. The collection, dating from Bach's Hamburg years, is listed in NV 1790 (p. 52) in the section titled "Kleinere Stücke." The unique source for these pieces is a set of parts (B-Bc, 6359 MSM) made for J.J.H. Westphal by the Hamburg copyist Ludwig August Christoph Hopff. The title page clarifies that these works focus on the keyboard, accompanied by clarinet in B-flat and bassoon: "Sei Sonate per il Cembalo Obligato con Accompagnate Un B. Clarinett Un Fagott da Carlo Filippo Emanuele Bach". The upper voices are supported throughout by the keyboard, which often doubles them.

Of the six sonatas, only Wq 92/5 provides a contrasting *Andante* tempo to the other five quick movements (Wq 92/1 is *Allegretto*, with the remaining sonatas marked *Allegro* or *Allegro di molto*). Easily grouped together in sets, Sonatas I–III and V are in E-flat major, with nos. IV and VI in contrasting B-flat major. Bach reused all six of these works elsewhere (see table 1). The sonatas Wq 92/1, 92/2, 92/4, and 92/5 were transposed and expanded in instrumentation to create the sonatas Wq 184/1, 184/5, 184/3, and 184/2, respectively; the expanded sonatas closely follow the musical substance of the earlier versions of Wq 92. While NV 1790 notes that both sets of works are from Hamburg, it assigns a date (1775) only to the group comprising Wq 184; Wq 92, then, stems chronologically from between 1768 and 1775 during Bach's Hamburg period. Notably, the entries for both sets appear together in the estate catalogue as the first two items under "Kleinere Stücke," mirroring one another in their titles:

6 kleine Sonaten für das Clavier, 1 B Clarinett und 1 Fagott. H[amburg]. [Wq 92/1–6]

6 kleine Sonaten für 2 Hörner, 2 Flöten, 2 Clarinetten und 1 Fagott. H[amburg]. 1775. [Wq 184/1–6]

Wq 92/3 and 92/6 differ the most in their related versions, Wq 185/1 and 193/2, respectively. Both are transposed, but each is shorter in its alternate scoring; Wq 92/3 changes from sonata to march in Wq 185, and Wq 92/6 becomes one of the works for mechanical instruments collected in Wq 193. In addition to all of the foregoing alterations, Wq 92/2, 92/3, 92/5, and 92/6 also coexist as solo keyboard pieces (see table 1).

Various Pieces for Wind Instruments

The miscellaneous works for wind instruments are catalogued in NV 1790 (pp. 52–53) in the first half of the section entitled “Kleinere Stücke”:

[on p. 52]

6 kleine Sonaten für 2 Hörner, 2 Flöten, 2 Clarinetten und 1 Fagott. H[amburg]. 1775. [Wq 184/1–6]

6 Märsche für 2 Hörner, 2 Clarinetten 2 Hoboen und 1 Basson. H[amburg]. [Wq 185/1–6]

2 kleine Stücke für 2 Hörner, 2 Clarinetten und 1 Basson. H[amburg]. [Wq 186/1–2 (lost)]

Kleine Stücke für allerhand Instrumente, enthaltend:

8 Menuetten für blasende Instrumente, 2 Violinen und Baß, mit abwechselnden *Trii*. [Wq 189/1–8]

2 Märsche für 2 Hörner, 2 Hoboen und Baß. [Wq 187]

[on p. 53]

6 Polonoisen für blasende Instrumente, 2 Violinen und Baß. [Wq 190/1–6]

1 Stück für die Arche von 3 Trompeten und Pauken. H[amburg]. [Wq 188]

2 abwechselnde stark besetzte Menuetten mit 3 Trompeten, Pauken, 2 Hörnern, 2 Hoboen, 2 Flöten, 2 Violinen, Bratsche und Baß. [Wq 191]

2 abwechselnde stark besetzte Menuetten sind im Musikalischen Mancherley gedruckt. [Wq 192]

An additional work included in the present edition, the March in E-flat Major, is not listed in NV 1790, nor is it catalogued by either Wotquenne or Helm. With the exception of Wq 192 (published in *Musikalisches Mancherley*), each of these pieces is extant in a single, manuscript copy; all but the autograph score of the March in E-flat Major (in D-B) are preserved in the collection of J.J.H. Westphal (in B-Bc).

While all of the works are short, typically comprising a single movement, they represent varied combinations of brass, winds, and strings; in at least one case (Wq 191), the expansive scoring rivals that of Bach’s most lavish orchestration. The works include six sonatas (Wq 184); ten marches (Wq 185, 188, and the March in E-flat Major); and sixteen dances, numbering among them ten minuets (Wq 189, 191, 192) and six polonaises (Wq 190). Absent from this group are Wq 186/1–2, now lost, a pair of works written in Hamburg and scored for two horns, two clarinets, and bassoon.²⁵

25. These two pieces were once in the Westphal collection (see critical report). The catalogue of the Voß collection includes a set of six works for this same instrumentation, though ascribed merely to “Bach” (“VI Partien zu 2 Clar: 2 Cors et Basson von Bach”); see D-B, Mus. ms. theor.

The six sonatas of Wq 184, written in Hamburg in 1775, are each scored for two horns, two flutes, two clarinets, and bassoon. As discussed in the previous section of this introduction, four of these works (Wq 184/1, 184/2, 184/3, and 184/5) have been expanded from earlier, related settings in Wq 92, where they were set for keyboard, clarinet, and bassoon. All six sonatas are single-movement compositions, with the first four in binary form.

Of the ten marches published here, two stand out in significance: the first for its autograph score, and the second for its likely context. The March in E-flat Major survives in a manuscript (D-B, Mus. ms. Bach St 460) that primarily transmits—in the youthful hand of C.P.E. Bach—the Sonata in C Major for Flute and Basso Continuo (BWV 1033, catalogued as a work of doubtful authenticity among the works of Johann Sebastian Bach). While the flute sonata was copied in Leipzig in the 1730s, the march was added to the empty last page of the flute part by C.P.E. Bach sometime later, stemming either from his years in Frankfurt/Oder (1734–38) or from his early years in Berlin. While Bach gives no instrumentation, the march most likely was intended for the typical, four-part martial ensemble of trumpet, two oboes, and bassoon; alternatively, the oboe lines may instead have been played by a pair of clarinets.²⁶ This march accords with a strong tradition of similar pieces in Berlin, where numerous simple marches were widely composed, at times by noble members of the royal court themselves.²⁷ However, it also could readily have met the needs of Bach’s Collegium Musicum in Frankfurt/Oder, supplying celebratory music to honor a member of the royal family.

The second notable march is Wq 188, extant solely in the copy that Michel made for J.J.H. Westphal (B-Bc, 12465 MSM). Scored for three trumpets and timpani, this march

Kat. 21, p. 104b, “Harmonische Piecen,” no. 14; reproduced in Faulstich, 78.

26. Regarding Bach’s copy in St 460, see Leisinger/Wollny 1993, 193–94; on the style and instrumentation of eighteenth-century marches, see Achim Hofer, “. . . ich dien auf beede recht in Krieg und Friedens Zeit.” Zu den Märschen des 18. Jahrhunderts unter besonderer Berücksichtigung ihrer Besetzung,” *Tibia* (1992): 182–91.

27. For such works from the 1740s–1760s composed by royal hands, see Georg Touret, *Katalog der Musiksammlung auf der Königlichen Hausbibliothek im Schlosse zu Berlin* (Leipzig: Breitkopf & Härtel, 1895), 322; see esp. items 38, 39, 41, and 44, which include marches written by Prince August Wilhelm and Princess Charlotte, siblings of King Frederick II. Additionally, a march in C major for two trumpets, two oboes, and basso, composed by Prince Lobkowitz, is extant in Uppsala (S-Uu, imhs 4:11); its provenance may in some way reflect the link that resulted from the marriage of Frederick’s sister Luise Ulrike with the Swedish Crown Prince Adolf Friedrich in 1744.

bears the curious heading “Für die Arche” in both NV 1790 and in Michel’s copy. While Bach’s estate catalogue cites Hamburg as its place of composition, it is possible that this work was written for the festivities in Halle to celebrate the signing of the Treaty of Hubertusburg in 1763, ending the Seven Years’ War. An account of these festivities in the *Wöchentliche Hallische Anzeigen* (1763) reports that, on 28 May 1763 in Halle, the “Deutsche Gesellschaft schöner Wissenschaften” opened that day’s celebration in the great hall of the *Ratswaage* with music by the famous Berlin Bach, set to trumpets and timpani.²⁸ Although this evidence is circumstantial, Wq 188 is the most likely work extant by C.P.E. Bach that suits the description.

While both the March in E-flat Major and the March “Für die Arche” are clearly in military style, the remaining eight marches gathered as Wq 185 (from Hamburg) and Wq 187 are instead perhaps intended as chamber works. Dancelike in style, these are scored, respectively, for two horns, two oboes, two clarinets, and bassoon (Wq 185), and two horns, two oboes, and bassoon (Wq 187).

All but one of the sixteen dances published in the present edition are transmitted exclusively in the manuscript anthology made by Michel for Westphal, preserved in B-Bc, 6371 MSM, which contains Wq 189, 190, and 191. (The manuscript omits only the pair of Wq 192 minuets, published in *Musikalisches Mancherley* and likely preserved separately in Bach’s library.) Michel’s single, late copy of these works offers little clue to their original purpose or usage. As straightforward dances scored for three to fourteen instruments, the compositions assembled in this collection appear intended for practical, public performance. NV 1790 designates neither place nor date for any of these pieces; only Wq 192 can thus be securely documented as a work from Berlin, published by G.L. Winter in installments during 1762.

Each of the minuets of Wq 189 is written for a split ensemble that employs five to eight instruments for the minuet section, followed by a contrasting, softer trio scored for two flutes, two violins, and basso. Michel’s copy of

28. The 1763 account is partially quoted in Walter Serauky, *Musikgeschichte der Stadt Halle*, vol. 2/2 (Halle: Max Niemeyer, 1942), 79: “Ganz besonders festlich aber entwickelte sich die Friedensfeier der ‘Deutschen Gesellschaft schöner Wissenschaften’ am 28. Mai (in Halle). Ihr Festakt wurde eröffnet mit einer ‘Musik von dem berühmten Berliner Bach (Carl Philipp Emanuel Bach!), die nur noch (!) auf Trompeten und Paucken gesetzt war.’” The location of the performance “auf der Waage im grossen Hörsaal” is given in Johann Christoph von Dreyhaupt and Johann Friedrich Stiebritz, *Pagus Neletici et Nudzici, oder diplomatisch-historische Beschreibung des Saal-Creyses*, vol. 2 (Halle, 1773), 760.

Wq 189/8 reflects the possibility that Bach may have revised this minuet, at some point adding horns. As faithful scribe, Michel has likely reproduced the house copy that he presumably used as his exemplar; his copy for Westphal shows the horn parts squeezed in with *divisi* notation on individual, hand-drawn staves between the other parts (see plate 8).

The set of six polonaises in Wq 190 also provides contrasting orchestration. Wq 190/1, in D major, is scored for an ensemble of two clarinets, two violins, and basso; Wq 190/4, also in D major, adds a pair of horns to this same ensemble. In contrast, the remaining four dances of the set offer the more modest orchestration of two violins and basso.

The “Zwo abwechselnde Menuetten” of both Wq 191 and 192 are each described in NV 1790 as “stark besetzt” (thickly orchestrated). Indeed, these two pairs of minuets stand apart among the miscellaneous chamber works as the most extravagantly set: Wq 191 is scored for three trumpets, timpani, two horns, two flutes, two oboes, two violins, viola, and basso; and Wq 192 employs three trumpets, timpani, two flutes, two bassoons, two violins, and basso. Similar orchestration to the scoring of Wq 191 may also be found in two additional, more complex works by Bach. In the Hamburg revision of his Symphony in D Major, Wq 176 (CPEB: CW, III/1), Bach’s orchestra precisely matches that of Wq 191. Similarly—and once again in the same key—is Bach’s elaborate Sonatina in D Major, Wq 109 (Berlin, 1762; CPEB: CW, III/13), which surpasses Wq 191 with the addition of two keyboards and bassoon.²⁹

Pieces for Mechanical Instruments

Perhaps the most curious group of pieces listed among the “Kleinere Stücke” in NV 1790 (p. 53) is the collection of works that comprise Wq 193, catalogued as “Verschiedene Stücke für Flöten und Harfen-Uhren und Drehorgeln.” (Various pieces for musical clocks and barrel organ.) Bach’s twenty-nine pieces for musical clock and barrel organ survive in a single, manuscript source (B-Bc, 5886 MSM), a sales copy made by Michel for J.J.H. Westphal. With various practical annotations faithfully copied, this manuscript likely reproduced the sheaf of miscellaneous works for mechanical instruments that Bach kept together in his library, perhaps intended only for his own practical use. While no commission that Bach may have had to supply music to a clockmaker has come to light, his detailed directives imply

29. On the scoring of Wq 109 and 176, see Fisher 2008, 153.

that he was indeed working with specific clockworks in mind.³⁰ For instance, after the last measure of Wq 193/22 (which Michel has copied in $\frac{9}{8}$ meter), a note reads: “This last piece is for an ordinary Flötenuhr and must be written in $\frac{3}{4}$ meter, as this clock can play through just 28 measures in $\frac{3}{4}$ meter” (Diese letzte Stück ist für eine bloße Flöten Uhr und muß in $\frac{3}{4}$ Tackt geschrieben werden, weil diese Uhr 28 Tackte gerade durch in $\frac{3}{4}$ Tackt spielen kann). This is then followed by a second full copy of Wq 193/4 (which first appears near the beginning of Michel’s manuscript), headed by the notation: “Also for the same clock” (Auch für die vorige Uhr). An annotation before the first measure of Wq 193/23 reads: “for a Flötenuhr [with range] from d’ to a” that plays 96 quarter notes” (für eine Flöten Uhr von d’ biß a welche 96 4tel spielt).³¹

In addition, seven pieces have the following designations for distinct instruments: “Flöten/Harfen.” (Wq 193/19); “2. Flöten” (Wq 193/22); “2. Flöten.” (Wq 193/24); “Duetto. für 2. Clarinetten” (Wq 193/26); “Für eine Dreh Orgel.” (Wq 193/28); and “Für eine Dreh Orgel.” (Wq 193/29).³²

These directives also may suggest that Bach was at times arranging already-existing works as pieces for mechanical instrument—which perhaps could explain, for instance, the two divergent meters associated with Wq 193/22. While that work has no known concordances, almost a third of the mechanical pieces coexist in other guises in Bach’s repertoire (see table 1). At least two of the variant settings are identical (Wq 193/2 and Wq 193/26–27).³³ Other concordances include settings for solo keyboard, as well as marches or minuets for various combinations of winds and strings. Of these related versions, all of those with known chronology date from Bach’s Hamburg years, especially during the 1770s.

While it is not always clear which concordant setting is the earliest, Bach’s works for *Spieluhren* may in fact be associated with Berlin. King Frederick II’s known admiration for musical clocks attracted Swiss clockmakers to Berlin

during the 1760s and encouraged a fashion for mechanical instruments at the Prussian court.³⁴ According to the 1781 preface to Bach’s *Sturm Gesänge I* (Wq 197), King Frederick famously had given the gift of a *Flötenuhr* to his brother-in-law Ferdinand, Duke of Braunschweig-Wolfenbüttel and Lüneburg; the instrument was at some point then prepared to play a group of Bach’s songs from Wq 197.³⁵

In addition to Bach’s works for mechanical instruments in Wq 193, two other such compositions are mentioned in the autograph sources for two keyboard pieces: an alternate arrangement of Wq 53/1/iii, labeled “Presto. für eine Spieluhr.” (= H 635/30, published in CPEB: CW, I/3); and Wq 116/21, which has the partially erased heading “für eine Spieluhr” (see CPEB: CW, I/8.2, source A 3).

Doubtful and Spurious Works

Helm lists a number of entries for miscellaneous chamber works that are not published in CPEB: CW. These are summarized in table 2.³⁶ In several cases, as noted, it is possible to clearly attribute a work to another composer. Elsewhere, individual works may be authoritatively ruled out by their absence from NV 1790 or from sources clearly associated with Bach.

Acknowledgments

I offer my warmest thanks to the many who sharpened and refined this volume. I am especially grateful to Peter Wollny for his singular expertise, generous advice, and indispensable suggestions. I thank all of my colleagues at the CPEB: CW editorial office for the improvements each has offered, with particular thanks to Paul Corneilson who, as in-house editor, carefully oversaw the many details of this

30. Some of these annotations to clarify necessary details while composing for unusual instrumentation are reminiscent of Bach’s apparent note to himself about the best ranges for a bass recorder, written in his house copy (B-Bc, 27896 MSM) of the trio sonata Wq 163, scored for bass recorder, viola, and bass; see CPEB: CW, II/2.2, xvi and 151.

31. Cat. Rellstab 1784, p. 53, lists the following work under the heading “Für die einfache Flöten-Uhr”: “Allegro von C. P. E. Bach, 128 $\frac{3}{4}$ Takt.”

32. This does not precisely correspond to the tally in Bitter, 2:341, which lists three works “für Flöte und Harfe,” five “für 2 Flöten,” two “für die Dreh-Organ,” and six “für die Harfen-Uhr.”

33. Compare Wq 193/2 and Wq 116/25. Regarding the identical clarinet duet, Wq 142, see the earlier discussion of that piece in this introduction.

34. See Ernst Simon, *Mechanische Musikinstrumente früherer Zeiten und ihre Musik* (Wiesbaden: Breitkopf & Härtel, 1960), esp. 51–55. On eighteenth-century mechanical instruments, also see Helmut Kowar, *Mechanische Musik: eine Bibliographie und eine Einführung in systematische und kulturhistorische Aspekte mechanischer Musikinstrumente* (Vienna: Pasqualatihaus, 1996); and Arthur W. J. G. Ord-Hume, *The Musical Clock: Musical & Automaton Clocks & Watches* (Ashbourne: Mayfield Books, 1995).

35. See CPEB: CW, VI/2, xxii–xxiii and 162–63 (source C 1b).

36. Helm lists H 639–42 as “Doubtful” and H 643–46 as “Spurious.” Also omitted from CPEB: CW is a work published in 1975 by Kurt Walther and attributed to C. P. E. Bach as *Pastorale a-moll für Oboe (Flöte, Violine), Fagott (Violoncello, Viola da gamba) und Generalbass (Cembalo, Klavier oder Orgel mit Violoncello)* (Frankfurt: Musikverlag W. Zimmermann); this is in fact movement ii from the Symphony in A Major by W. F. Bach (BR-WFB C 6; Fk 70).

TABLE 2. MISCELLANEOUS CHAMBER WORKS LISTED IN HELM
NOT PUBLISHED IN CPEB: CW

H	Wq	Scoring	Remarks
639	n.v. 19	3 unspecified instruments + ob; or organ + obbligato instrument	“Fantasia sopra Jesu meines Lebens Leben” Sources: D-B, Mus. ms. Bach P 562; D-B, Mus. ms. Bach P 778 (scribe: Johann Friedrich Hering; attribution “Em. Bach” added later by Eduard Grell)
640	<i>deest</i>	fl, vn	Three Sonatas for Flute and Violin; possibly by JCB (see Warb YB 7–9) Sources: A-Wn, Mus. Hs. 2902 (with attribution “Del Signore Bach”), see Blanken, I:356; CH-Gpu, Ms. mus. 366 (I) (20th century?)
641	<i>deest</i>	2 vn, va, bc; or fl, vn, va, bc	Divertimento in D Major for Flute, Violin, Viola, and Basso Continuo; by Friedrich Schwindel Sources: A-KR, H 120/29; PL-WRu, 60147 Muz. (with attribution “Del. Sigr. Bach”)
642	<i>deest</i>	fl, vn, va, bc	Divertimento in G Major for Flute, Violin, Viola, and Basso Continuo; by Friedrich Schwindel Sources: PL-WRu, 60148 Muz. (with attribution “Dell. Sigr. P.E. Bach”); PL-WRu, 60151 Muz.
643	<i>deest</i>	glass harmonica, vc	Sonata in C Major for Glass Harmonica and Violoncello mvt. i = arr. of Wq 63/6 (H 75), mvt. ii; mvt. ii = arr. of Wq 63/5 (H 74), mvt. iii (see CPEB: CW, I/3) Source: CZ-Pnm, II B 9*
644	<i>deest</i>	2 vn, va	Three Trios for Two Violins and Viola; by JCB (see Warb B 30, B 34, B 33)
645	<i>deest</i>	fl, ob, vn, va, bc	Quintet in C Major for Flute, Oboe, Violin, Viola, and Bass; by JCB, op. 11, no. 1 (see Warb B 70)
646	<i>deest</i>	kbd, 2 vn	“Frühlings Erwachen”; possibly composed by Leonhard Emil Bach (1849–1902)
647	<i>deest</i>	string orchestra	<i>Adagio; de Ph. Em. Bach, pour orchestre a cordes</i> ; by Francis Casadesus (Paris: Lemoine, 1949)

* Cf. similar arrangement for glass harmonica of Wq 90/1 and 90/3 in CZ-Pnm, II B 11 (see CPEB: CW, III/11).

variegated volume. I thank Ulrich Leisinger and Christine Blanken for their help with sources, Barthold Kuijken for his insightful comments, and Kevin Leong and Matthew Hall for their keen-eyed proofreading assistance. Finally, I am grateful to the following libraries for kindly providing access to materials in their collections and for granting permission to publish facsimile plates: the library of

the Royal Conservatory in Brussels; the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv and the Sing-Akademie zu Berlin; the Országos Széchényi Könyvtár in Budapest; and the Landesbibliothek Mecklenburg-Vorpommern, Musikaliensammlung in Schwerin.

Laura Buch