

# INTRODUCTION

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Like many of his contemporaries, Carl Philipp Emanuel Bach experienced the 1740s—in which he and his colleagues of similar age in the Berlin *Hofkapelle* had first found their own distinctive style as composers—as a break in the history of music and as the start of a new period, one distinguished by a refinement of the craft of composition and by the “most accurate and refined execution” (accurateste und feinste Ausführung).<sup>1</sup> Thus, leading Berlin musicians and music theorists, in the time that followed, strove in their writings to convey intellectually the compositional, performance-practice, and aesthetic bases of the so-called sensitive style (*empfindsamer Stil*), and to disseminate it to a wider audience. Bach did this most comprehensively in the two parts of his *Versuch über die wahre Art das Clavier zu spielen* (1753, 1762; see CPEB: CW, VII/1–2). Along with the description of technical performance details, numerous aspects of the instruction of harmony, counterpoint, and stylistically appropriate performance—and the resulting need for improvised ornaments and additions, which played almost as great a role as the fixed, written notes of a composition—are combined in the *Versuch*.

The present volume presents various practical and theoretical sketches, many of which Bach wrote down with the pedagogical intention of expanding on the *Versuch*. Included here are written-out cadenzas and fermatas for concertos, sonatas, rondos, and sonatinas (nos. 1–112); “variations and embellishments” (Veränderungen und Auszierungen) for sonata movements (nos. 113–33); and examples of the solutions to compositional and harmonic problems (nos. 134–93). The last section includes two items that Bach contributed to publications by Friedrich Wilhelm Marpurg in the 1750s: fugal and canonic examples in the *Abhandlung von der Fuge* (no. 192) and the short essay on double counterpoint (the *Einfall*, Wq 257 and H 869; no. 193).

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1. See *Autobiography*, esp. 201.

## Cadenzas

Bach describes cadenzas (specifically, the written-out cadenzas in the *Probestücke*, Wq 63, but the principles apply generally) as follows in the *Versuch*:

Embellished cadenzas are, so to speak, improvised compositions. They, too, are to be performed according to the content of the piece and with some liberties against the meter. For this reason, the written note values in the cadenzas of the *Probestücke* are just approximate. They represent only roughly the speed and the variety of these notes. In cadenzas with two or three voices, one should always halt a little between each statement, before the other voice enters. In the *Probestücke*, I have indicated these halts and, at the same time, the end of each statement with whole notes regardless of the conventional notation of suspensions and any further implication. The whole notes are held until superseded by other notes in the same voice. One should make sure to release a held note for a short time if another voice interferes but hold it again once the interfering voice has touched that note for the last time. If both hands are involved, one has to take over the note immediately before the other one leaves it. Thus one sustains the singing tone by avoiding another attack. Halting at the whole notes is required in order to imitate the playing of cadenzas by two or three persons who did not rehearse their discourse so that one represents, as it were, one person paying careful attention whether the other’s statement has come to an end or not. Otherwise, these cadenzas would lose their natural character and might appear not like a cadenza but rather like a composition expressly notated with barlines and suspensions. This halting, of course, disappears as soon as a harmonic resolution, which occurs at the entrance of a whole note, requires another note just above this whole note to be struck simultaneously.<sup>2</sup>

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2. “Die verzierten Cadenzen sind gleichsam eine Composition aus dem Stegereif. Sie werden nach dem Inhalte eines Stückes mit einer Freyheit wider den Takt vorgetragen. Deswegen ist die angedeutete Geltung der Noten bey diesen Cadenzen in den Probe-Stücken nur ohngefähr. Sie stellt blos einigermaßen die Geschwindigkeit und Verschiedenheit dieser Noten vor. Bey zwey- oder dreystimmigen Cadenzen wird allezeit zwischen jeder Proposition ein wenig stille gehalten, ehe die andre Stimme anfängt; dieses Stillehalten und zugleich das Ende jeder Proposition habe ich durch weisse Noten, ohne mich an die gewöhnliche Schreib-Art der Bindungen zu kehren, und ohne weitre Absicht, in den Probe-Stücken angedeutet. Diese weisse Noten werden

Closely related to the cadenzas are the “fermatas” (Fermaten), stopping points in a movement that require decorative embellishment (nos. 55, 65, 66, 72, 94–96, and 103; see in this regard the explanation in *Versuch* I:2.9; CPEB: CW, VII/1, 136–38), but do not necessarily contain a tonic 6/4 chord.

For many of his concertos Bach wrote out cadenzas. In some cases these are already integrated in the performance material or the score; most however are in a collection apparently prepared by Bach himself, which is designated with the succinct title “Cadenzen” in NV 1790, p. 53. Bach’s house copy of the cadenzas—possibly a collection of loose leaves and slips of paper—is not extant. The only extant source is a copy in the hand of Bach’s copyist Johann Heinrich Michel in the Westphal collection (B-Bc, 5871 MSM, catalogued as Wq 120 and H 264; source B in the critical report and in facsimile in appendix A). The fact that in some cases several different cadenzas exist for a movement, as well as the availability of various versions of a cadenza, suggest that Bach occupied himself with establishing a fixed written musical text for these improvisations over a long period. In comparison with the dating of the concertos provided with cadenzas, these works can be traced to the middle and late Berlin period; some supplements were added in Hamburg.

The present edition of the cadenzas is based largely on B-Bc, 5871 MSM, but presents the pieces included there in Wq order according to work and movement. Further cadenzas, which were not included in 5871 MSM, are likewise placed in Wq order. Also included are cadenzas and fermatas that are already integral parts of the musical

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so lange ausgehalten, bis sie in derselben Stimme von andern abgelösset werden. Man merke hier, wenn eine andre Stimme in die Queere kommt, daß man alsdenn die auszuhaltende Note zwar auf einige Zeit aufheben muß; dem ohngeacht aber läßt man sie aufs neue liegen, wenn die in die Queere gekommene Stimme solche das letztmal anschläget. Sollte dieser Fall bey zwey beschäftigten Händen vorkommen, so ergreift sogleich die andere Hand diese zuletzt angeschlagene Note, bevor ihn die erste Hand verläßt. Hierdurch erhält man das Nachsingen ohne einen neuen Anschlag zu machen. Das bey diesen weissen Noten erforderte Stillehalten geschieht deswegen, damit man das Cadenzenmachen zweyer oder dreyer Personen, ohne Abrede zu nehmen, nachahme, indem man dadurch gleichsam vorstellet, als wenn eine Person auf die andere genau Achtung gebe, ob deren Proposition zu Ende sey oder nicht. Ausserdem würden die Cadenzen ihre natürliche Eigenschaft verlieren, und es dürfte scheinen, als ob man, statt eine Cadenz zu machen, ein ausdrücklich nach dem Tact gesetztes Stück mit Bindungen spielte. Dem ohngeacht fällt dieses Stillehalten weg, sobald die Auflösung der Harmonie, welche bey dem Eintritt einer weissen Note vorgehet, erfordert, daß die gerade über dieser weissen stehende Note zugleich mit ihr angeschlagen werden muß.” *Versuch* I:3, §30; CPEB: CW, VII/1, 159–60.

*res facta* of a composition. This is the case, for instance, with several improvisatory passages in the sonatinas (nos. 94–96) and the *Sei Concerti*, Wq 43 (nos. 76–78 and 80), the cadenza contained in the embellished version of movement ii of the Concerto in G Major, Wq 34 (no. 63; in D-B, Mus. ms. Bach St 500), and the cadenzas found in several solo keyboard works (nos. 84–93). One item included in 5871 MSM (an “Einfall,” Wq 120/20), possibly by mistake, is placed in the “Compositional Studies” section of this volume (no. 165).

Many secondary sources for Bach’s concertos show cadenzas that did not originate with the composer, for example, cadenzas in the hands of Carl Friedrich Zelter and Johann Samuel Carl Possin. Cadenzas in the hands of these two scribes are not published in the present edition, but are summarized as follows (all MSS mentioned are in D-B). Zelter’s cadenza for Wq 2/i survives in SA 2632. Several cadenzas are also extant in Possin’s hand, all in SA 2659: Wq 2/i–iii (fasc. 4), Wq 11/i (fasc. 1), Wq 14/i–ii (fasc. 3), Wq 17/i–ii (fasc. 2), Wq 33/ii (fasc. 5), and Wq 34/i–iii (fasc. 6).

Particularly hard to confirm is the authenticity of some cadenzas in the copies that go back to the Greifswald jurist Johann Heinrich Grave. As concordances with the collection Wq 120 show, Grave demonstrably had access to Bach’s original materials. On the other hand, some of the cadenzas found among Grave’s copies appear to be unauthorized, perhaps composed by Grave himself.<sup>3</sup> CPEB: CW has published the cadenzas unique to Grave’s collection in their respective concerto volumes, with the exception of two cadenzas for Wq 25 and one for Wq 43/4. For the sake of completeness, those cadenzas are included in the present volume (nos. 39, 43, and 79). A few other cadenzas of uncertain authenticity, including those in the hand of Christoph Nichelmann, are also published in the present volume alongside the authentic cadenzas.

### Embellishments

Bach apparently mastered to the highest degree the improvisatory art of embellishment during performance. As can be inferred from numerous comments made by him, as far as he was concerned this did not involve merely the principle of *varietas*; but rather, he understood the spontaneous variation of the fixed written musical text as an act of artistic expression that allowed the listener to comprehend

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3. For more on Grave and the cadenzas in his collection, see Wiermann 2010.

the emotional impulses of the performer. A description of the practice of embellishment in the modern *galant* style is found in the *Versuch*:

They [the ornaments] connect the tones; they bring them to life; lend special emphasis and weight to them if needed; they make them pleasant and thus excite special attention; they help to clarify their content; no matter how sad or happy or whatever it may be, they always make their distinct contributions . . . .<sup>4</sup>

Bach expresses himself even more completely on the practice of the embellished repetitions of parts of movements (varied reprises or “veränderte Reprisen,” specifically in the context of a piece from Wq 63) later in the *Versuch*:

The *Probestück* in F major [Wq 63/5/iii] is a sketch of how one usually varies *allegros* with two reprises nowadays. As praiseworthy as this invention is, it is much abused. Here is what I think about this point: one must not vary everything, for it would become a new piece. Many passages, in particular those that are affective or recitative-like, should not be varied. This applies also to *galant* pieces in a style with certain novel expressions and twists that can hardly be grasped fully when heard the first time. All variations must be in accord with the affect of the piece, and they have to be better or at least just as good as the original. For when composing a piece, one often deliberately chooses to write down one idea instead of other ones because one deems it the best of its kind, although one did consider the variations that the performer chooses, believing that it does the piece a great honor. Simple ideas sometimes get well embellished in a fanciful manner and vice versa. This has to be done with careful deliberation, though, as one always has to keep in mind the preceding and the following ideas. One must have the whole piece in view to maintain a balanced mix of brilliance and simplicity, fire and languor, sadness and cheerfulness, vocal and instrumental idioms. The bass may be varied in keyboard pieces, provided the harmony remains the same. Notwithstanding all the variations, which are so fashionable today, one must conceive a performance that clearly preserves the composition’s basic design, which displays its affect.<sup>5</sup>

4. “Sie [die Ornamente] hängen die Noten zusammen; sie beleben sie; sie geben ihnen, wenn es nöthig ist, einen besondern Nachdruck und Gewicht; sie machen sie gefällig, und erwecken folglich eine besondere Aufmerksamkeit; sie helfen ihren Inhalt erklären; es mag dieser traurig oder fröhlich oder sonst beschaffen seyn wie er will, so tragen sie allezeit das ihrige darzu bey . . . .” *Versuch* I:2.1, §1; CPEB: CW, VII/1, 61.

5. “Das Probe-Stücke aus dem F dur ist ein Abriß, wie man heute zu Tage die Allegros mit 2 Reprisen das andremal zu verändern pflegt. So löblich diese Erfindung ist, so sehr wird sie gemißbraucht. Meine Gedanken hiervon sind diese: Man muß nicht alles verändern, weil es

The most important sources for Bach’s own embellishment practice are his annotated personal copy of the 1760 print of the “Reprisen” Sonatas, Wq 50 (today in GB-Lbl, K.10.a.28; source A 3 in the critical report and in facsimile in a supplement to CPEB: CW, series I) and the collection connected with it, “Veränderungen und Auszierungen über einige Sonaten und Concerten für Scholaren” (see NV 1790, p. 53). This collection of loose leaves (today in D-B, Mus. ms. Bach P 1135; catalogued as Wq 68 and H 164; source A 1 in the critical report and in facsimile in appendix B) is partially autograph and partially written in a copyist’s hand. Overlaps and cross-references verify that P 1135 represents the direct continuation of the entries in Bach’s copy of the Wq 50 print. Bach quickly noticed that the narrow margins of the print edition were ill-suited for notating his embellishments. He thus laid in separate slips of paper, upon which he—often quite extensively—entered only the measures to be altered. He amplified upon many of these entries at a later point. The edition of the embellishments in the present volume is in a two-system format: the upper system follows Bach’s notational practice, whereby only the embellished measures are shown; the lower system, to allow for comparison, shows the original form of the respective movements (reprinted from CPEB: CW, I/1, I/2, I/3, and I/5.2). The embellishments for Wq 50/3/iii are shown in a three-system format: the top and middle systems show two separate embellished

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sonst ein neu Stück seyn würde. Viele, besonders die affectuösen oder sprechenden Stellen eines Stückes lassen sich nicht wohl verändern. Hieher gehört auch diejenige Schreib-Art in galanten Stücken, welche so beschaffen ist, daß man sie wegen gewisser neuen Ausdrücke und Wendungen selten das erstmal vollkommen einsieht. Alle Veränderungen müssen dem Affect des Stückes gemäß seyn. Sie müssen allezeit, wo nicht besser, doch wenigstens eben so gut, als das Original seyn. Denn man wählt bey der Verfertigung eines Stückes, unter andern Gedanken, oft mit Fleiß denjenigen, welchen man hingeschrieben hat und deswegen für den besten in dieser Art hält, ohngeacht einem die Veränderungen dieses Gedanken, welche mancher Ausführe anbringt und dadurch dem Stücke viele Ehre anzuthun glaubt, zugleich bey der Erfindung desselben mit beygefallen sind. Simple Gedanken werden zuweilen sehr wohl bunt verändert und umgekehrt. Dieses muß mit keiner geringen Ueberlegung geschehen, man muß hierbey beständig auf die vorhergehenden und folgenden Gedanken sehen; man muß eine Absicht auf das ganze Stück haben, damit die gleiche Vermischung des brillanten und simplen, des feurigen und matten, des traurigen und fröhlichen, des sangbaren und des dem Instrument eignen beybehalten werde. Bey Clavier-Sachen kann zugleich der Baß in der Veränderung anders seyn, als er war, indessen muß die Harmonie dieselbe bleiben. Ueberhaupt muß man, ohngeacht der vielen Veränderungen, welche gar sehr Mode sind, es allezeit so einrichten, daß die Grundliniamenten des Stückes, welche den Affect desselben zu erkennen geben, dennoch hervor leuchten.” *Versuch* I:3, §31; CPEB: CW, VII/1, 160–61.

versions of the movement, and the bottom system shows the original version.

A comparative study of the embellishments (*Auszierungen*) shows that variation (*Verändern*) in Bach's musical thought extended far beyond the realm of performance practice and, among other things, affords deep insights into his compositional practice. In the different stages of a movement such as Wq 50/3/iii, it can be understood how Bach transformed a sonata movement bit by bit into a self-contained keyboard piece. In the case of the sonata Wq 51/1, two completely new works came into being through the principle of varied reprises applied to its utmost extent (Wq 65/35 and 65/36, published with Wq 51/1 in CPEB: CW, I/2).

### Compositional Studies

The collection "Miscellanea Musica," unfortunately preserved only in a copy by Michel (B-Bc, 5895 MSM; catalogued as Wq 121 and H 867; source B 2 in the critical report and in facsimile in appendix C), is closely related to the documented traces of Bach's improvisational practice as found in the first two sections of the present volume ("Cadenzas" and "Embellishments"), but ventures even more strongly into the realm of didactic sketches. Here we have a compilation of examples and abstract compositional studies. There may possibly exist a connection to the "Collectanea" mentioned by Bach in a letter of 10 February 1775 to Johann Nikolaus Forkel. If this is so, then the skel- etally notated modulations and chord progressions should be interpreted as germ cells for free fantasias:

Now I have been asked for 6 or 12 fantasias similar to the eighteenth *Probestück* in C minor [Wq 63/6/iii]; I do not deny that I would like very much to do something along this line; perhaps I would also not be entirely inept at it. Besides, I have a batch of collected things pertaining to the discussion of the free fantasy in my second *Versuch* that I would put in order if I had time and possibly add to them, especially concerning the use of all three styles.<sup>6</sup>

But it is also possible that Bach—in conjunction with the examples in part II of his *Versuch*—collected in his

6. CPEB-Letters, 75–76; CPEB-Briefe, 1:485–86: "Man will jetzt von mir 6 oder 12 Fantasien haben, wie das achtzehnte Probestück aus dem C moll ist; ich läugne nicht, daß ich in diesem Fache gerne etwas thun möchte, vielleicht wär ich auch nicht ganz u. gar ungeschickt dazu, überdem habe ich ein Haufen collectanea dazu, welche, weñ ich Zeit hätte, sie in Ordnung zu bringen, und sie allenfalls zu vermehren, besonders was den Gebrauch aller dreier Generum betrifft, zu der Abhandlung von der freyen Fantasie meines zweyten Versuchs gehören."

"Miscellanea Musica" voice-leading examples that he intended to bring together in an additional treatise: it is known that in the last year of his life he conceived the plan to crown his entire artistic oeuvre, which he regarded as complete after the publication in 1787 of *Die Auferstehung und Himmelfahrt Jesu* (Wq 240), with a treatise on composition. This unrealized intention would presumably have been a continuation of both parts of the *Versuch*. As late as 8 March 1788, Bach reported this intention in a letter to Johann Gottlob Immanuel Breitkopf: "I intend to write an introduction to composition according to the current times, with the necessary rules and with omission of all pedantry, and with that, if God lets me live, I will close." (Ich will eine Anleitung zur Composition, mit den nöthigen Regeln u. mit Auslaßung aller Pedanterey, nach jetziger Zeit schreiben; u. damit, weñ mich Gott leben läßt, will ich schließen.)<sup>7</sup> Alternatively, Bach's plan for a treatise may have been prompted by a desire to construct a theoretical framework for his late works, especially the "Kenner und Liebhaber" collections.<sup>8</sup>

Closely related to the "Miscellanea Musica" are the examples that Marpurg published with detailed commentary in part II of his *Abhandlung von der Fuge* in 1754. Of particular interest are the contrapuntal studies for a fugue in C minor, which Bach apparently first worked out theoretically and made available in this form to Marpurg. Only one year later Bach extended these sketches into a composition in which the worked-out fugue is coupled with a fantasia (Wq 119/7, reprinted in the supplement to the present volume).<sup>9</sup> A comparison of the examples and the complete composition affords valuable glimpses into Bach's compositional practice. These fugal studies in Marpurg's treatise are followed immediately by a large table showing seventy-four examples of how to treat a single theme in close imitation.

With his *Einfall* (full title: "Einfall, einen doppelten Contrapunct in der Octave von sechs Tacten zu machen, ohne die Regeln zu wissen"), published in 1757 in Marpurg's *Historisch-Kritische Beyträge zur Aufnahme der Musik*, Bach participated in a game popular at that time in theorists' circles, the goal of which was to demonstrate what is rational and scientifically justifiable in the art of

7. CPEB-Letters, 279–80; CPEB-Briefe, 2:1260–61.

8. See Richard Kramer, "The New Modulation of the 1770s: C.P.E. Bach in Theory, Criticism, and Practice," *JAMS* 38 (1985): 551–92, esp. 592.

9. A different chronology is suggested by David Yearsley in CPEB: CW, I/9, xv.

composition. This study, already identified as a sideline by its Latin motto borrowed from Horace (“Interdum Socrates equitabat arundine longa.” [Whoever has a long reed is equal to Socrates.]) is likely not to be understood as a “trivialization and popularization” of strict voice leading;<sup>10</sup> rather it emphasizes the omnipresence of counterpoint, even in the *galant* style.<sup>11</sup>

Bach’s *Einfall* belongs to a larger group of similarly speculative—even cryptic—treatises, of which the most important and best known are Johann Philipp Kirnberger, *Der allezeit fertige Polonoisen- und Menuettencomponist* (Berlin, 1757); Maximilian Stadler, *Tabelle, aus welcher man unzählige Menueten und Trio für das Klavier herauswürfeln kann* (Vienna, 1781);<sup>12</sup> Wolfgang Amadeus Mozart, *Musikalisches Würfelspiel*, K 516f (after 1786);<sup>13</sup> and Johann Friedrich Wiedeburg, *Musikalisches Charten-Spiel ex g dur, wobey man allezeit ein musikalisches Stück gewinnt, zum Vergnügen und zur Übung der Clavierspieler und zum Gebrauch der Organisten in kleinen Städten und auf dem Lande* (Aurich, 1788).

### Acknowledgments

This volume underwent a number of metamorphoses. What started as an attempt to achieve critical editions of the main sources of the cadenzas (B-Bc, 5871 MSM), embellishments (D-B, Mus. ms. Bach P 1135) and “Miscellanea Musica” (B-Bc, 5895 MSM), over the course of several years took on its present systematic and comprehensive—and hopefully more scholarly and user-friendly—form. Many ideas that significantly improved the present approach to grappling with the highly complex repertoire of cadenzas, embellishments, and compositional studies gradually evolved in extensive discussions with Jason B. Grant, both during my visits to Cambridge and via ex-

changing e-mails. I am very grateful to him for putting so much of his expertise into this project. I am also deeply indebted to Paul Corneilson, whose experience as an editor was of significant help in finding the right way to structure this volume; he also encouraged me to look through the entire corpus of concerto and solo keyboard sources to search for cadenzas. My work on C.P.E. Bach’s cadenzas profited enormously from exchanges with Elias N. Kulukundis, to whom I am grateful for his continuous support and friendship.

The “Embellishments” section of this volume is closely related to the edition of the Sonatas with Varied Reprises (CPEB:CW, I/2); I have to thank Robert D. Levin, the editor of that volume, for the constant exchange about the editorial problems of these pieces. Thanks to our close collaboration it was possible to reprint the original versions of embellished movements from Wq 50–52 in the present volume, while my description of D-B, Mus. ms. Bach P 1135 was adapted to CPEB:CW, I/2.

I am also grateful to my colleague Mark W. Knoll and to my wife Stephanie, who read through drafts of the introduction and critical report, and to another colleague, Ruth B. Libbey, who translated the introduction and other portions of the volume as credited. The English versions of passages from the *Versuch* are taken from Tobias Plebuch’s translation; I am grateful that we could use them for this volume. Permission to publish the facsimiles in this volume was kindly granted by the Conservatoire royal de Bruxelles, Bibliothèque and the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv.

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10. E. Eugene Helm, “Six Random Measures of C.P.E. Bach,” *Journal of Music Theory* 10 (1966): 139–51, at 150.

11. David Yearsley discusses Bach’s *Einfall*, “Miscellanea Musica,” and other contrapuntal studies in *Bach and the Meanings of Counterpoint* (Cambridge: Cambridge University Press, 2002), 183–88, and “C.P.E. Bach and the Living Traditions of Learned Counterpoint,” in *CPEB-Studies* 2006, 173–201.

12. Originally composed sometime between 1759 and 1763. Reissued by Luigi Marescalchi under Joseph Haydn’s name as *Gioco filarmonico o sia maniera facile per comporre un infinito numero de minuetti e trio anche senza sapere il contrapunto* (Naples, 1790).

13. See Neal Zaslaw, “Mozart’s Modular Minuet Machine,” in *Essays in Honor of László Somfai on his 70th Birthday: Studies in the Sources and the Interpretation of Music*, ed. László Vikárius and Vera Lampert (Lanham, Md.: Scarecrow, 2005), 219–35.