

INTRODUCTION

The present volume includes an index to the surviving manuscript sources of Carl Philipp Emanuel Bach's music that were identified during the editorial work for CPEB:CW, as well as an index to the principal scribes who produced them. A listing of the authorized printed editions of Bach's music published during his lifetime is included in CPEB:CW, VIII/5. These indices are intended to give the user a sense of the richness and complexity of the source situation surrounding one of the most popular composers of the second half of the eighteenth century, and to provide a window into the private and public dissemination of his music at the time.

Bach, like his father before him and most composers of his day, was actively involved in promoting his music, not only to his students and colleagues, but increasingly to the musical public at large. Indeed, much of C.P.E. Bach's surviving correspondence relates to identifying potential buyers, negotiating sale prices, or otherwise attempting to profit by his work. Markings he added to his scores, such as "ist nicht bekannt" (is not well known), show that he kept track of how widely his music circulated during his lifetime, and his careful book-keeping allowed his wife and daughter to continue to profit from his celebrity after his death.

From early on in his career, Bach relied on a network of professional scribes to produce copies of his compositions and to extract performing parts from his scores. Bach's own collection of master copies of his works—what we refer to as "house copies"—naturally consisted of his autographs to a large extent, but more than half of the surviving house copies were copied by others. The names of many of Bach's copyists are still unknown, but their handwriting characteristics have been studied and "Anonymous" designations have been assigned to them, initially by Paul Kast in the 1950s, later continued by Yoshitake Kobayashi and others. In his labeling of anonymous scribes, Kast reserved the designations "Anon. 1" through "Anon. 299" for scribes primarily associated with Johann Sebastian Bach's music, while labels in the range of 300 through 399 were reserved for C.P.E. Bach's scribes. Thus Anon. 301, Anon. 310, and Anon. 311 are Berlin scribes who each copied multiple house copies for C.P.E. Bach. Kast identified one Berlin scribe, represented with ten house copies, by

the name “Schlichting,” but he did not record his evidence for establishing this name and it has not yet been corroborated by later scholars. For further details about Bach’s principal Berlin scribes, see the introduction to CPEB:CW, VIII/5. In Hamburg, Bach relied heavily on two scribes: Anon. 304, tentatively identified as Otto Ernst Gregorius Schieferlein, an alto in Bach’s choir who also copied for Georg Philipp Telemann before Bach’s arrival in Hamburg; and Johann Heinrich Michel, a tenor in Bach’s choir who gradually took over for Schieferlein as copyist in the early 1780s. These three scribes together—Bach, Schieferlein, and Michel—account for 70% of the surviving house copies.

While house copies are extant for a good portion of C.P.E. Bach’s output, the vast majority of the surviving manuscript sources for Bach’s music are not house copies, but rather secondary or tertiary copies of widely disparate origins and provenance, ranging from copies clearly originating in Bach’s immediate orbit, to those that were copied from the authorized printed editions, to copies of unknown origin. The value of these sources toward establishing the texts of CPEB:CW naturally increase with their proximity to Bach, but the sheer number of them testify to Bach’s popularity during his lifetime and into the nineteenth century.

Index of Manuscripts

All of the surviving manuscript sources of Bach’s music that were given source labels in CPEB:CW are indexed below. These include sources with the labels A, B, and D in the edition, but not lost manuscripts, however well documented, whose labels are listed in the edition within square brackets. They are sorted alphabetically by RISM library sigla,¹ and within libraries by shelf mark. The second column lists the C.P.E. Bach content of each manuscript. Some manuscripts contain pieces by other composers in addition to Bach’s music, but such content is not included in the index (the descriptions of these sources

1. The full names of libraries and archives are given along with their RISM sigla in the headings before each group of manuscripts, and these headings can additionally be used to decipher sigla from the index of scribes. The names of libraries, the locations of collections, and the form of shelf marks within collections are constantly in flux. The information given here reflects, to the best of our knowledge, the state of RISM data as of the date of publication of the present volume, even when this supersedes information given in the individual volumes of CPEB:CW.

in the individual CPEB:CW volumes usually list the complete contents). The works in the index are normally identified by their Wq (Wotquenne) number. Pieces not in Wotquenne are identified by their H (Helm) number or their BR-CPEB designation. The few pieces that are not in any of these catalogues are simply listed as “Wq *deest*.” The third column identifies the CPEB:CW volume wherein the source is labeled and described, with the label given in parentheses. In most CPEB:CW volumes the source labels are through-numbered for the entire volume, but in some volumes containing multiple larger works (e.g., concertos, cantatas, etc.) the sources are labeled individually for each work. Thus the same label can appear multiple times in a volume. In such cases the catalogue number combined with the source label will lead the user to the correct source description.

When a manuscript contains more than one piece, the catalogue numbers in the second column are given in numerical order even if the pieces are physically stored in a different order in the manuscript (e.g., if a manuscript contains Wq 73 first, followed by Wq 71, and finally Wq 72, the listing will read “Wq 71–73”). The catalogue abbreviation is normally not repeated in a series of works (e.g., “Wq 71–73” not “Wq 71–Wq 73”). The exception to this is with subdivided catalogue numbers, such as collections of sonatas or songs that are grouped under a single catalogue number (e.g., Wq 48/1–6; Wq 194/1–55). The example “Wq 48/1–3, 5” refers to the first, second, third, and fifth sonatas of Wq 48. In the rare instance where a manuscript might contain, say, the first three sonatas of Wq 48 and the concerto Wq 5, the “Wq” would be repeated: “Wq 48/1–3, Wq 5.” In other such unusual cases the “Wq” might also be repeated for clarity.

Index of Scribes

The index of scribes presents the most important eighteenth- and early nineteenth-century manuscript copies of C.P.E. Bach’s musical output sorted first alphabetically by scribe, then by CPEB:CW series, then by shelf mark. The manuscripts in this index include all of those labeled A and B in CPEB:CW, along with certain D sources copied by scribes most closely associated with the early dissemination of Bach’s music, or acquired by significant early collectors.

Cross-referencing the shelfmark of a manuscript from the index of scribes with the index of manuscripts will lead to the CPEB:CW volume(s) where

that manuscript is described in more detail. The presence of “hc” in the last column indicates that the source was one of Bach’s house copies. Scribes for whom names (or established nicknames) are known are listed in the index first. Scribal hands that have been described in the literature but for whom no names are known (“Anons”) are listed second. Finally, scribal hands that have neither been described in the literature nor for whom names are known (“Unknowns”) are listed third.

Some scribes were initially identified as an “Anon.” before their real names were discovered, or were assigned different “Anon.” designations by different scholars. The entries in the index with arrows point to the main entries under which the scribes with multiple designations can be found. The place name(s) in square brackets following a scribe’s name indicates the place(s) most closely associated with that scribe.

The plates included in the present volume represent a sampling of C.P.E. Bach’s handwriting from throughout his career. The “Handwriting Sample” rubric in the index of scribes points to one or two plates in CPEB: CW volumes that show the handwriting for each of the principal scribes associated with Bach.

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Mark W. Knoll