

# INTRODUCTION

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With the publication of this “addenda,” the first complete edition of Carl Philipp Emanuel Bach’s works has reached its conclusion. The present volume includes a few works that were not published in the other volumes, some intentionally and some only for lack of an appropriate volume in which to include them. We tried to be very strict about including authentic works and basing the edition on authorized printed editions or house copies whenever possible. A few works were published as “Incerta” or in appendices where they either had problems in documentation or a lack of sources close to the composer. Only a handful of instrumental works are lost. Most of these are listed in NV 1790 and were accounted for in Cat. J.J.H. Westphal, and later incorporated into the Wotquenne catalogue. These include the Sonata in G Minor for Violoncello and Basso Continuo (Wq 138); the Duet in D Minor for Two Violins (Wq 141);<sup>1</sup> and two pieces for two horns, two clarinets, and bassoon (Wq 186). The losses in vocal music are more substantial. Of the works listed in Wotquenne only the Antiphon for Four Voices (Wq 209) is lost, but a number of occasional works not listed by Wotquenne have gone missing. These include part II of the *Bürgercapitainsmusik* of 1780 (H 822b), several installation and congratulatory cantatas, music for funerals, and a substantial number of festive vocal works from the pre-Berlin years. While a few of the works included here are undoubtedly authentic (including Wq 61/6 and 177, and H 847 and 848), other works would be considered either “possibly authentic” or even “doubtful.”

Bach’s juvenilia in particular pose a difficult problem, because the composer himself tried to suppress most of them as “too youthful” and claimed to have destroyed a large pile of his early works.<sup>2</sup> Nonetheless, remnants of

some of this music survive in contemporaneous copies, and a few of the works are included in CPEB: CW, I/8.2. Here we are including the rest, even though some of the music is either corrupt or simply not of the highest quality. Of course, some of it must have been written by the teenaged C.P.E. Bach, and he revised at least a couple of pieces (e.g., the Menuet in E-flat Major, Wq 116/1) a few years later.

After the publication of CPEB: CW, I/4.2, Peter Wollny discovered a MS copy of the Fantasia in C Major, Wq 61/6 in which C.P.E. Bach added directives for “Claveçin” and “Pianoforte” representing an instrument with two registers.<sup>3</sup> Similarly, after the publication of CPEB: CW, II/3.1, Wollny identified earlier versions of the keyboard trios Wq 71/iii and 72. For the first movement of Wq 72 the present volume also gives parallel readings of the original (a movement assigned to organ in the extant sources, H 352) and the “erneuert” versions for easier comparison.

In his 1772 *Autobiography*, C.P.E. Bach mentions that he had composed “ein Paar Duzend Sinfonien” (a couple dozen symphonies), but only fourteen such works from before 1772 have been accounted for (see CPEB: CW, VIII/5, 332–33). While it is possible that he was referring to different versions of works, either with or without wind instruments, it also could be that he had discarded some of his earlier symphonies as “too youthful,” like the keyboard music. One of the authentic symphonies was assigned two Wq numbers, namely, the Symphony in E Minor, Wq 177 and 178, and in CPEB: CW, III/1 we published only the later version with wind instruments (Wq 178). But the symphony was published in the eighteenth century for strings only (Wq 177), and therefore it is fair to include

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movements in E-flat major (see CPEB: CW, I/8.2, 127–28 and 211–12) contain two certainly authentic movements (mvts. ii and iii). We thus assumed that the opening minuet was also a piece by the young C.P.E. Bach. This movement, however, is transmitted anonymously in various other contexts as well (D-HVs, Kestner No. 146, Nr. 5; D-KNm, L 567 R; S-L, Saml. Wenster A:6), and in a keyboard notebook preserved in the Thüringisches Staatsarchiv Altenburg (Notensammlung, Nr. 227), where it has the caption “Menuet di Mr. Kirchhoff,” probably referring to the Halle organist Gottfried Kirchhoff (1685–1746).

3. See Peter Wollny, “C.P.E. Bachs Rezeption neuer Entwicklungen im Klavierbau: Eine unbekannte Quelle zur Fantasia in C-Dur Wq 61/6,” *BJ* (2014): 175–87.

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1. One complete movement of Wq 141 may be preserved in Marpurge’s *Abhandlung der Fuge* (see CPEB: CW, VIII/1, pp. 135 and 188).

2. In a footnote on the first page of CV 1772, Bach wrote: “Alle Arbeiten, vor dem Jahre 1733, habe ich, weil sie zu sehr jugendlich waren, caßirt.” (I have discarded all the works before 1733, because they were much too youthful.) In a letter to Johann Joachim Eschenberg of 21 January 1786, Bach wrote: “I recently burned a ream and more of old works of mine and am glad that they are no more.” *CPEB-Letters*, 244. The juvenilia remain a thorny problem. For example the suite-like sequence of dance

the original version here, even if there are no substantial changes to the string parts in the later version.

In the present volume we are also including four other symphonies that have at least some stylistic traits similar to Bach's authenticated symphonies, if not his complete thumbprint. The Symphony in C Major (BR-CPEB C-Inc 1) is attributed to C.P.E. Bach in the Breitkopf thematic catalogue of 1762 (p. 2), the second piece in a collection of six pieces labelled "VI. Sinfonie del C.F.E. BACH, Musico di Camera di Ré di Pruss." Besides the Symphony in C Major, the collection includes Wq 175, Wq 173, Wq 174, and Wq 176 in their earliest versions as well as Wilhelm Friedemann Bach's Symphony in B-flat Major (BR-WFB C 5). Breitkopf's *Stammhandschrift* survives in D-LEsta, 21081 Breitkopf & Härtel, Leipzig, Nr. 7378/4 for Wq 175 and 176, plus BR-WFB C 5 and BR-CPEB C-Inc 1.

Likewise, the Symphony in F Major (BR-CPEB C-Inc 5) and the Symphony in G Major (BR-CPEB C-Inc 6; H 667) are listed in the Breitkopf thematic catalogue of 1766 (p. 2); the two pieces are labelled "II. Sinf. del Sigr. C.F.E. BACH, M. di C. in Berol. Racc. II." Breitkopf's *Stammhandschriften* survive in D-B, Mus. ms. Bach St 225 and St 228, respectively. The Symphony in G Major is listed in Helm as "possibly authentic."<sup>4</sup> However, the Symphony in E-flat Major only survives in two copies in two sets of manuscript parts (vn I, vn II, va, basso), both kept at the university library of Lund in Sweden. These and several other symphonies attributed to C.P.E. Bach are briefly discussed by Stephen C. Fisher in the appendix to the introduction of CPEB:CW, III/1, xv–xix.

The Concerto in F Minor, Warb C 73 (listed by Helm as H 484.2 under "doubtful") is attributed to W.F. Bach (in D-B, Mus. ms. Bach P 680), to C.P.E. Bach (in D-B, Mus. ms. Bach St 482 and St 483), and to J.C. Bach (in D-B, Mus. ms. Bach St 482 and D-LEb, Gorke 40). There is also a sketch in J.C. Bach's hand, included in a set of five concertos by him written in Berlin in 1754/55.<sup>5</sup> The sketch

4. Ernst Suchalla, in *Die Orchestersinfonien Carl Philipp Emanuel Bachs nebst einem thematischen Verzeichnis seiner Orchesterwerke* (Augsburg, 1968), 127–34, suggested that this might be a copy of the symphony that C.P.E. Bach wrote in tandem with Prince Ferdinand Philipp von Lobkowitz. This work is listed under "Einige vermischte Stücke" in NV 1790, 65: "Sinfonie mit dem Fürsten von Lobkowitz, einen Takt um den andern, aus dem Stegreif verfertigt. B. Mit Hörnern und Hoboen." (Symphony composed with Prince Lobkowitz, one measure after the other, written off the cuff. Berlin. With horns and oboes.) But it is extremely unlikely that this particular symphony is related to the joint composition, which presumably existed only in a dual autograph score (now lost).

5. See Jane R. Stevens, "Concerto No. 6 in F Minor: by Johann

concerns a passage in mvt. i, mm. 127–34 and is found in D-B, Mus. ms. Bach P 390, fascicle I, p. 16. It proves that at least the concept and first elaboration of the piece goes back to J.C. Bach. This is corroborated by a note on the cover of D-B, Mus. ms. Bach St 482, which suggests that J.C. Bach wrote the concerto and C.P.E. Bach revised it: "Concerto f<sup>♯</sup> per il Cembalo dal Sgr. J.C. Bach detto il Milanese riveduto dal Sgr C.F.E. Bach." (see plate 4). Since the work does indeed show some stylistic traits of C.P.E. Bach, it was either written by J.C. Bach under his brother's tutelage or perhaps only begun by him and completed by C.P.E. Bach.

The Hamburg *Einführungsmusiken* (installation cantatas; see CPEB:CW, V/3) required a setting of the hymn "Veni, Sancte Spiritus" at the beginning of the second part of the ceremony. None of the surviving *Einführungsmusiken*, composed or performed by Bach, includes the corresponding music; this suggests that Bach supplied a pre-existing composition from his musical library for the performances. He composed only one setting of the text himself, Wq 207, a modest three-part song in G major with basso continuo, but he possessed several settings by Georg Philipp Telemann. Three of them are listed in BA 1789, as nos. 165, 172, and 252, respectively (see CPEB:CW, VIII/5, 271, 272, 284). Since not all of the sources have been identified, it is not entirely clear which of Telemann's numerous settings correspond with these entries. His setting of "Veni, Sancte Spiritus" (TVWV 3:84) was arranged by Bach, who expanded the instrumentation by two horns (*colla parte* with the trumpets) and two oboes (mostly *colla parte* with the violins and/or soprano and alto parts). For unknown reasons this arrangement was counted among Bach's own compositions (Wq 220) and is included in NV 1790, 63, with no mention of Telemann's name.<sup>6</sup> Possibly, the set of parts had been used so often that the wrapper was damaged or lost at the time of compilation of NV 1790. Several copies were produced in the 1790s. Among them, a copy in the hand of Johann Friedrich Hering (F-Pn, Ms. 9123) is the most reliable one and served as the main source for the edition.<sup>7</sup>

Christian Bach?" *Royal Musical Association Research Chronicle* 21 (1988): 53–56.

6. Telemann's authorship was first established by Miesner, 86.

7. The assumption in CPEB:CW, VIII/5, 130, that the MS set of parts D-B, SA 263 was Bach's house copy cannot be confirmed. The comparison of readings rather suggests that this MS was copied independently of Hering's copy from the now-lost house copy. This seems to have later been part of lot 104 of AK 1805, together with the house copies of Wq 219 and Wq 207, whose whereabouts are likewise unknown.

The opening chorus by Gottfried August Homilius from his St. Mark Passion (HoWV I.10, no. 1) was arranged by C.P.E. Bach with a different text underlay, “Du trägst der Missetäter Lohn,” but as far as we know this chorus was never performed in any of the Passions or other church music.<sup>8</sup> Bach used stanza 4 of Christian Fürchtegott Gellert’s *Passionslied* (cf. Wq 194/14; CPEB:CW, VI/1, 19–20). The handwriting suggests the 1770s, but possibly it was years after Bach had used the later sections of this work as the first St. Mark Passion in 1770. Except for the addition of some missing accidentals and perhaps minor adjustments in slurring, Bach did not interfere with the instrumental parts. The vocal parts are also mostly unchanged; some adjustments were necessary in the declamation, since the number of syllables per line did not always match the *Vorlage*.<sup>9</sup> The remark “No. 125, 4” on the first page of music in Bach’s hand remains mysterious. In Bach’s normal usage it would refer to stanza 4 (“Zeuch allen meinen Geist und Sinn”) of the chorale “Sei wohl begrüßet, guter Hirt” in HG 1766. This chorale has, however, an entirely different poetic scheme and cannot easily, if at all, be underlaid to Homilius’s music.<sup>10</sup>

Three miscellaneous *Vorlagen* for movements used in pasticcios during Bach’s Hamburg years are presented in this volume, two of which were identified after the related volumes were published. The duet by Gottfried Heinrich Stölzel, “Weih durch deine Grabesstätte,” from his Passion oratorio *Jesu, deine Passion will ich itzt bedenken*,<sup>11</sup> was the *Vorlage* for the duet no. 21, “Gottversöhner! sanft im Schlummer,” in the 1772 St. John Passion (H 785; see CPEB:CW, IV/7.1). Bach must have received the score (D-B, Mus. ms. 21401) at the beginning of his tenure in Hamburg through the mediation of Georg Benda,

8. The arrangement is not mentioned in BR-CPEB.

9. In the first edition of Gellert’s *Geistliche Oden und Lieder* (Leipzig: Weidmann, 1757), the *Passionslied* is found on pp. 44–48; the index to the work, p. [161], indicates that Gellert had used the chorale “Ein Lämmlein geht und trägt die Schuld” as his model.

10. NHG 1787, no. 125 is unrelated to the Lenten season; the chorale “Komm, heiliger Geist, Herre Gott” was sung with its own melody. In any event, Bach’s handwriting in D-B, SA 37, points to the 1770s, well before the publication of NHG 1787.

11. The work dates from 1741, though this copy in the hand of an unidentified copyist (not Stölzel’s hand) is from c. 1750. See Wolfgang Hirschmann, “Kompilation als Emanzipation: Bachs Johannespassion von 1772 und ihr Modell,” in *Impulse—Transformationen—Kontraste: Georg Philipp Telemann und Carl Philipp Emanuel Bach. Bericht über die Internationale Wissenschaftliche Konferenz, Magdeburg, 17. und 18. März 2014, anlässlich der 22. Magdeburger Telemann-Festtage*, ed. Carsten Lange, Brit Reipsch, and Ralph-Jürgen Reipsch (Hildesheim: Georg Olms, 2018), 264–73, esp. 268, n. 20.

Stölzel’s successor in Gotha and Bach’s former colleague at the Berlin court, as Bach’s attribution on the first page suggests: “vom seel. H. | Capellm. Stölzel. | letztere u. neueste von | Ihm”.<sup>12</sup> The delicate setting required two “Grand Oboi” in F (i.e., English horns). In the 1772 St. John Passion, Bach assigned these parts to two flutes and had a viola part, doubling the basso continuo part, written out.

The chorus by Homilius, “Singet dem Herrn ein neues Lied” (HoWV II.28, no. 1) on Psalm 149.1, was the *Vorlage* for the opening chorus in the Christmas cantata *Ehre sei Gott in der Höhe* (H 811; see CPEB:CW, V/2.6).<sup>13</sup> Bach also used the entire cantata with minor revisions for performances in Hamburg. He made minimal adjustments to the opening chorus, deleted a few measures of transition in one of the arias, and substantially reworked one of the recitatives (see below). Since Bach left the instrumental accompaniment unchanged in the chorus, only the vocal parts and the continuo are given here in the form that Bach had the movement performed.

An aria by Johann Gottlieb Graun, “Nel duol beato sei” (GraunWV A:VII:1, no. 7) was the *Vorlage* for the aria no. 10, “Gerechte, freuet euch des Herrn!” in *Einführungsmusik Jänisch* (H 821k; see CPEB:CW, V/3.4). Graun’s text is closely modeled on the aria “Tu nel duol felice sei” for Peter in Metastasio’s famous libretto *La Passione*, first set to music by Antonio Caldara in Vienna in 1730. Graun’s Italian Passion is not mentioned in any catalogue relating to Bach’s musical library; he may have borrowed a score from Princess Amalia of Prussia. As Jason B. Grant has shown, Bach used only the first part of Graun’s aria, transposing it from E major to A major and changing the instrumentation of the woodwinds.<sup>14</sup>

The trumpet and timpani parts that Bach added to Carl Heinrich Graun’s *Te Deum* (H 847) and the “Einleitung zum Credo” (H 848) are both listed in NV 1790, 66 as

12. A copy of a libretto from 1751 survives in D-GOI, Cant. spir 8° 884/4a: “Sechs geistliche | Betrachtungen | des leidenden und sterbenden JESU, | aus der Leidens-Geschichte der heiligen vier | Evangelisten gezogen, | und [...] in der Friedensteinischen Schloß-Kirche | 1751 musikalisch aufgeführt. || Gotha: Reyher, [1751].”

13. According to HoWV, 161, Homilius’s authorship cannot be taken for granted; Johann Heinrich Rolle (WacR V:95; HoWV II.Anh.40) is named on the title page of D-B, Mus. ms. 18751. While the source attributed to Telemann (D-B, Mus. ms. 10803, fasc. 1) was briefly discussed by Leisinger in 2001, the relationship between this cantata movement and the opening chorus of the Christmas *Quartalstück* for 1772, *Ehre sei Gott in der Höhe*, was only discovered by Peter Wolny later; see CPEB:CW, VIII/5, 229–30.

14. Jason B. Grant, “Recently Identified Borrowings in the Hamburg Vocal Music of C.P.E. Bach,” *BACH: Journal of the Riemenschneider Bach Institute* 52 (2021): 21–45, esp. 32–35.

“vermischte Stücke” and have been known for some time (see CPEB: CW, VIII/5, 138), but there was no obvious volume in which to include these two pieces. BR-CPEB assigned the two works numbers in series E (Latin Church Music), though the “Einleitung” is strictly speaking an instrumental work and the trumpet and timpani parts are clearly part of an arrangement of a work by another composer. Both of these works were written for specific concerts. The trumpet and timpani parts for C.H. Graun’s *Te Deum* survive in two versions, one for a performance in Berlin, possibly at the end of the Seven Years’ War in 1763, and one for a performance in Hamburg, in 1774.<sup>15</sup> Bach apparently had access to a third drum in Berlin that was not available in Hamburg, and therefore had to revise the timpani parts for the later performance. A set of parts (D-B, Mus. ms. 8170/6) preserves the original timpani line that corresponds with the *ante correcturam* readings in the autograph *particella* (D-B, Mus. ms. 8170/5).

The “Einleitung zum Credo” was first performed on 9 April 1786 at a benefit concert for the Armeninstitut in Hamburg as an introduction to the Credo from Johann Sebastian Bach’s Mass in B Minor (BWV 232) and two selections from Handel’s *Messiah* (HWV 56) in the first half of the program; then followed an unspecified symphony by C.P.E. Bach, his Magnificat (Wq 215), and the Heilig mit zwei Chören (Wq 217) in the second half.<sup>16</sup> C.P.E. Bach owned the autograph score of the Mass in B Minor in his music library (NV 1790, 72, as “Die große catholische Messe”; see CPEB: CW, VIII/5, 158), and this was most likely the first public performance of the complete *Symbolum Nicenum* (or, indeed, any section of the B-minor Mass besides the Sanctus) in the eighteenth century. The “Einleitung zum Credo” for four-part strings served as an introduction to the Credo, and in the bass part Bach used the first two phrases of the chorale melody “Allein Gott in der Höh sei Ehr” as a *cantus firmus* in mm. 4–12 and 17–end.

The cantata *Auf, mein Herz, des Herren Tag* (BWV 145; BR-CPEB, F-Inc 6) is attributed to J.S. Bach in eighteenth-century references and in the earliest surviving manuscript, which however dates only from around 1816. The main body of the work, nos. 3–7, consists of a setting of the cantata text for the third day of Easter from Picander’s *Jahrgang* of 1728. It had been recognized ear-

15. See Paul Corneilson, “Eine von Friedrich II. angeordnete Aufführung von Carl Heinrich Grauns *Te Deum* mit Trompeten- und Paukenstimmen von Carl Philipp Emanuel Bach?” *BJ* (2017): 227–32.

16. See Wiermann, 469–71. The concert program is reproduced in facsimile in CPEB: CW, VIII/3.3, 319–22.

lier that the work is a pasticcio—chorus no. 2 stems from Telemann’s cantata *So du mit deinem Munde bekennest Jesum* (TVWV 1350)—and that the opening chorale is identical with H 336/3 by C.P.E. Bach, which did not circulate widely.<sup>17</sup> Peter Wollny has since convincingly shown that the work cannot possibly be a composition by J.S. Bach. Indeed, this cantata is potentially a work of the young C.P.E. Bach (see CPEB: CW, V/5.2, xv–xvi). Wollny has raised the question of whether or not the pasticcio—with the added movements that allow the cantata to be performed on the first day of Easter—originated with Johann Sebastian Bach in Leipzig.<sup>18</sup> The fact that the concluding chorale has been transmitted in various sources as a setting by J.S. Bach reinforces this line of reasoning.

Three recitatives are included in this volume as well. The first, “Die Weisheit wird nun bei uns wohnen,” is found as an autograph afterthought in the original set of parts for the chorus “Leite mich nach deinem Willen,” Wq 227; it appears that the two movements were included in an otherwise unidentified cantata for Purification of Mary, celebrated in St. Nicolai on 2 February 1783 (BR-CPEB F 34; see also CPEB: CW, V/6.1).

The second recitative, “Wohlan! Lasst uns in diesem neuen Jahre,” relates to performances of the aforementioned cantata, *Singet dem Herrn ein neues Lied*, by Homilius (HoWV II.28) as a cantata for New Year’s Day. As described elsewhere, Bach revised Homilius’s recitative for soprano, “Der alte Gott zeigt seine Vätertreue,” by reassigning the vocal part to a tenor, omitting the opening lines, and rewriting both text and music for the final measures.<sup>19</sup>

The third recitative, “O herrliche Verbindung mit dem Sohne” (BR-CPEB F 80), was written as a replacement movement for Levin Wilhelm Monich’s arrangement of C.P.E. Bach’s wedding cantata (H 824a; CPEB: CW, VI/4) as a church cantata, *O großer Weg der Leiden* (see appendix). Monich found it necessary to compose a recitative to bridge the gap from the aria in E major at the end of part one and the aria in B-flat major at the beginning of part two of Bach’s wedding cantata. This arrangement was undertaken under Bach’s direct supervision, since he

17. On the identification of the introductory chorale see Leisinger/Wollny 1993, 141; and Peter Wollny, “Zwei Bach-Funde in Mügeln. C.P.E. Bach, Picander und die Leipziger Kirchenmusik in den 1730er Jahren,” *BJ* (2010): 111–51.

18. This opinion has also been adopted by BWV<sup>3</sup>, 646.

19. See Ulrich Leisinger, “Carl Philipp Emanuel Bach und Gottfried August Homilius: Eine Neubewertung,” in *Frankfurt/Oder 1998a*, 248 and the facsimile of this recitative on 249. Since D-B, Mus. ms. 10803, fasc. I is apparently the sole extant source of the cantata, the original readings by Homilius can no longer be restored.

entered his version into Monich's manuscript, immediately following Monich's own attempt of setting the text, before he started the next aria (see plate 9).

Not enough details are known about Monich's life to understand fully the genesis of this version of the wedding cantata. Monich (c. 1736–1808) is known to have served as *Konrektor* of the *Gelehrtschule* and Cantor in Parchim, eighty miles east of Hamburg, from 1773 to 1779, when he was dismissed for "unchristian behavior."<sup>20</sup> During this period, he also subscribed to Bach's *Cramer Psalmen*, Wq 196. It seems not impossible that he had received training of some kind in Hamburg before he went to Parchim. While the recitative is a genuine work by C.P.E. Bach, Monich's parody of the wedding cantata is published in toto in the appendix. The assumption that the new destination of the work was Easter is largely based on the opening line "O großer Weg der Leiden"; the text of the cantata is, however, very unspecific and cannot be reduced to a single occasion. It appears that Monich did not work from a libretto that carefully matched the poetic form of the wedding cantata, but that the adaptation of the words to the music was made on the spot. This suggests that Monich, who must have had an academic background, was also likely the author of the parody text. The manuscript contains later entries, most likely in Monich's hand, that show an incomplete revision of the work. Additional note heads were entered for major parts of the aria no. 7 "Lob, Preis und Ehr sei dem gesungen." Given that only soprano and bass served as soloists in Bach's cantata, it would seem logical that Monich planned to strengthen the concluding effect by converting the aria into a duet for soprano and bass. Further, a four-part chorale with obbligato parts for two horns on "Lobet den Herren, den mächtigen König der Ehren" was added on an empty page at the end of the cantata. This revision remained apparently unfinished, too, since no text was underlaid. These revisions show a later stage of handwriting and may only have originated during Monich's tenure at the Katharinenkirche in Brandenburg in the 1780s.

In addition to the Monich cantata, the appendix to the present volume includes a facsimile of Heinrich Wilhelm von Gerstenberg's arrangement of the Fantasia in C Minor, Wq 63/6/iii, for which he provided two German texts; one imagining Socrates's speech at the moment of drinking hemlock, and the other Gerstenberg's own take on Hamlet's "To Be or Not To Be" soliloquy (Wq 202M).<sup>21</sup>

20. Jacob Heussi, *Die Gelehrtschule zu Parchim* (Parchim: Gerlach, 1864), 18.

21. See especially Eugene Helm, "The 'Hamlet' Fantasy and the Literary Element in C.P.E. Bach's Music," *MQ* 58 (1972): 277–96; Tobias

This clearly experimental amalgam was purely a product of Gerstenberg's imagination, not C.P.E. Bach's, though the latter might have been aware of the Hamlet version as early as 1767, and of its publication in Carl Friedrich Cramer's *Flora, erste Sammlung* (Hamburg, 1787).

### Acknowledgments

It is appropriate to acknowledge David W. Packard and the Packard Humanities Institute for publishing the CPEB:CW edition. Christoph Wolff and David Packard laid the groundwork for the edition, established the Editorial Board in 1999, and oversaw the hiring of editorial staff at the office in Cambridge, Massachusetts, beginning in 2000. The general editors—Darrell M. Berg, Ulrich Leisinger, and Peter Wollny—along with the managing editor, Paul Corneilson, wrote the editorial guidelines and commissioned individuals to edit volumes, while they, along with the editorial staff—Laura Buch, Jason B. Grant, and Mark W. Knoll—also vetted all the volumes and facsimile supplements in the edition. (The names of all the editors and editorial assistants who have contributed are listed in CPEB:CW, VIII/7, 200–3.) Our designer, Dean Bornstein, and chief music compositor, Rolf Wulfsberg, have been involved from the earliest stages of the edition.

The original plan called for publishing around 70 volumes by 2014, the 300th birthday of C.P.E. Bach, but when the formerly missing sources from the Singakademie zu Berlin became available in 2001, we added more than 40 new volumes, which took an additional ten years to complete. PHI's support never wavered, and the edition stands as an example for what a private foundation can accomplish.

The editing in this volume was divided between Paul Corneilson (H 847 and 848), Peter Wollny (the remaining instrumental works), and Ulrich Leisinger (the remaining vocal works). As always, we gratefully acknowledge all the libraries that have made sources available to us, especially the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv; and for providing plates of the Gerstenberg arrangement in this volume, we thank the Kongelige Bibliotek in Copenhagen.

*Paul Corneilson, Ulrich Leisinger, and Peter Wollny*

Plebuch, "Dark Fantasies and the Dawn of the Self: Gerstenberg's Monologues for C.P.E. Bach's C Minor Fantasia," in *CPEB-Studies 2006*, 25–66; and Richard Maria Werner, "Gerstenbergs Briefe an Nicolai nebst einer Antwort Nicolais." *Zeitschrift für deutsche Philologie* 23 (1891): 43–67.