

INTRODUCTION

While working on CPEB: CW, VIII/5, we realized that it would be useful to publish a facsimile supplement that included all the title pages, dedications, lists of subscribers, and prefaces in the authorized editions by Carl Philipp Emanuel Bach. Some of these are included as plates in individual volumes, but many are published in facsimile here for the first time. This volume serves as a supplement to CPEB: CW, VIII/5 in particular and to the Edition in general. Not included are the many anthologies where individual sonatas, songs, and chamber music were first published, with the exception of the two editions of Johann Sebastian Bach's four-part chorales and the *Musikalische Vielerley* (Hamburg, 1770), which were edited by C.P.E. Bach himself. Other anthologies are covered mainly in CPEB: CW, I/5, I/8, II/2, and VI/3, and all are listed in appendix C of CPEB: CW, VIII/5.

The earliest editions of music by C.P.E. Bach were engraved on copper plates, as were the *Clavierübung* series that J.S. Bach published. C.P.E. Bach learned how to engrave music while still a teenager, and one example of his engraving survives: a Menuet, Wq 111 (plate 57). For his first publications in the 1740s, C.P.E. Bach relied mainly on the Nuremberg printer, Balthasar Schmid, who engraved Wq 11, 25, 48, 161, and 177; another Nuremberg printer, Johann Ulrich Haffner, engraved Wq 49. By the early 1750s, the Leipzig printer, Johann Gottlob Immanuel Breitkopf, had introduced movable music type; other music publishers followed suit. The "Exempel" to *Versuch I* and the accompanying "Probestücke" Sonatas, Wq 63 (plates 43–44) were among the last works by Bach to be engraved; page 20 had to be re-engraved when it was damaged (see CPEB: CW, I/3, plates 4 and 5).

Throughout the 1750s and 1760s, Bach favored the publisher Georg Ludwig Winter, who lived in Berlin in close proximity to Bach. There is little correspondence between Bach and Winter; most likely, they dealt with business matters and music proofs in person. Winter published the "Reprisen" Sonatas (Wq 50–52); *Clavierstücke verschiedener Art* (Wq 112) and the *Kurze und leichte Clavierstücke* (Wq 113–114); the Sonatinas (Wq 106–108); the Concerto in E Major (Wq 14); chamber music (Wq 81, 132, and 158); four editions of the "Gellert Lieder" and "Geller

Anhang" (Wq 194–195); and both the second edition of *Versuch I* (in 1759) and the first edition of *Versuch II* (in 1762). A few of the editions were issued with both a French and German title page, but the music itself is identical. Winter's firm also prepared the music typesetting for the *Sei concerti* (Wq 43) in 1772, but those concertos were published by the composer himself in Hamburg. Engelhard Benjamin Schwickert took over publication of the *Versuch* around 1780, and Bach also entrusted the *Orchester-Sinfonien* (Wq 183) to Schwickert, but was disappointed in the poor quality of the paper (see introduction to CPEB: CW, III/3).

Beginning in the 1770s and throughout the 1780s, Breitkopf became Bach's preferred vendor. The voluminous extant correspondence between Bach and Breitkopf details all aspects of music publishing in the late eighteenth century: dealing with subscribers, selecting paper, print runs and costs, proofreading and correcting proofs, and distribution. While Breitkopf and his father published a few of Bach's works under their imprint, including the "Leichte" Sonatas (Wq 53) and the fifth edition of "Gellert Lieder" (Wq 195–195), after 1775 Bach mostly published his music "im Verlage des Authors" (that is, at his own risk), employing Breitkopf to typeset the music and print the editions. These works include the "Kenner und Liebhaber" Collections (Wq 55–59, 61); the Accompanied Sonatas (Wq 90–91); the "Cramer Psalmen" (Wq 196); the double-choir Heilig (Wq 217); *Klopstocks Morgengesang* (Wq 139); and the oratorios *Die Israeliten in der Wüste* (Wq 238) and *Auferstehung und Himmelfahrt Jesu* (Wq 240). Once his works were published, Bach tended to give away his autograph scores, which means that he generally considered the printed editions to supersede his composing manuscripts.

To guarantee money to pay for the publication costs, Bach mostly relied on signing up pre-paid subscribers (Pränumeranten). There was always a minimum threshold to cover the paper and printing costs, and this naturally depended on how many pages of music there were and, to a lesser extent, on the paper's format. Most keyboard music and songs were printed in a standard size: approximately 27 x 31 cm for the "Kenner und Liebhaber" editions. Chamber and orchestral music were normally published

in upright format as separate instrumental parts, while cantatas and oratorios were published upright as scores. The exceptional double-choir Heilig had to be printed on extra-large paper, c. 48 x 31 cm, to accommodate the 20 staves of music per page. Most of Bach's keyboard music was issued with the upper part in treble and soprano clefs; we know how many of each type Bach ordered for some of his "Kenner und Liebhaber" collections (see the introductions to CPEB:CW, I/4.1 and I/4.2). Occasionally, works were published in a pocket size (Taschen); the title "Kleine Stücke" (Wq 81–82) refers not only to the length of the pieces but also to their diminutive printed format (10 x 16 cm). Certainly these more popular and pedagogical works of Bach reached a large audience.

Whenever possible, Bach included the names of his subscribers, usually organized by city, and he often indicated how many copies each of his agents ordered. This gives us some idea of the extent of the circulation of his music in different genres, though more copies were printed and sold than the number of people listed. Some of the lists contain several hundred names, and from many places: as far afield as one subscriber for the "Sturm Lieder" (Wq 197–198) in "Cap de bonne Esperance in Africa" (Cape of Good Hope). The first collections often had more subscribers than subsequent ones; for instance Wq 197 had 206 subscribers from Hamburg alone, while Wq 198 had only 115. More than a thousand copies were produced for Wq 55, but only about 600 for Wq 61. For Wq 238 Bach ordered 360 copies, but due to the larger number of pages in Wq 240 he only order 250 copies. (Neither oratorio includes a list of subscribers.) NV 1790 lists a number of extra copies of some of the editions that were available from Bach's widow; see CPEB:CW, VIII/4, 233–35.

Another way to ensure the success of his published work was to include a dedication to one of his patrons. Bach's first major opus was dedicated to his patron Friedrich II, King of Prussia, and hence these six sonatas have been known as the "Prussian" Sonatas. Similarly, the six "Württemberg" Sonatas were dedicated to Carl Eugen, Duke of Württemberg and a protégé of Friedrich II, who studied with Bach while Bach was in residence at the Berlin court. The *Orchester-Sinfonien* (Wq 183) were dedicated to Prince Friedrich Wilhelm of Prussia, and the first book of "Reprisen" Sonatas (Wq 50) was dedicated to Princess Anna Amalia, sister of Friedrich II. She appointed Bach her kapellmeister when he moved to Hamburg in 1768. Gottfried Baron van Swieten, who served as ambassador to the Prussian court from 1770 to 1777 and also studied music with Bach, received the dedication for Wq 57; he

presumably would have been the dedicatee of the Wq 182 symphonies had they been published. But most of Bach's works were not dedicated to anyone. Here is a complete list of dedicatees in alphabetical order (with Wq nos.):

Peter, Duke of Curland (Wq 43)
 Friedrich II (Wq 48)
 Carl Eugen (Wq 49)
 Anna Amalia (Wq 50)
 Eleanora Zernitz, née Deeling (Wq 55)
 Friedrich Heinrich, Margrave of Brandenburg-Schwedt (Wq 56)
 Gottfried Baron van Swieten (Wq 57)
 Peter Friedrich Ludewig, Duke of Holstein und Archbishop of Lübeck (Wq 59)
 Maria Theresia, Archduchess of Leiningen-Westerburg (Wq 61)
 Wilhelm, Count of Schaumburg-Lippe (Wq 161)
 Friedrich Wilhelm II (Wq 183)

Bach included a number of prefaces (usually called "Vorrede" or "Vorbericht") to his compositions. These range from straightforward explanations or practical statements about performance practice (e.g., in Wq 50 and 194) to more theoretical expositions (the footnotes for the music of the "Gesprach zwischen Sanguineous und Melancholicus" in Wq 161/1). The prefaces provide further insight into the creative mind of the composer, who was both a practicing musician and theorist.

The authorized editions published in C.P.E. Bach's lifetime are listed in Wq order. In the list of plates in the appendix, the short titles correspond to the authorized editions listed in the commentary to NV 1790 and the other catalogues in CPEB:CW, VIII/5. A transcription of the title page of the first edition is followed by the RISM reference and cross-references to source labels in CPEB:CW volumes. Additional information on the contents of each edition is given in appendix C in CPEB:CW, VIII/5.

Acknowledgments

I want to thank all the libraries that have supplied plates for the Edition over the past twenty years. Particularly significant are the extensive holdings of the Singakademie zu Berlin, and the private collection of Elias N. Kulukundis which is now on deposit at the Bach-Archiv Leipzig. I am also extremely grateful for all the advice and support that Ulrich Leisinger and Peter Wollny have given to the Edition over the past quarter of a century. They have personally catalogued a great deal of Bach sources themselves, cul-

minating in CPEB:CW, VIII/5 (edited by Peter Wollny), which reconstructs C.P.E. Bach's music library almost in its entirety. Their collective knowledge of the sources is unsurpassed, and we would not have been able to complete the Edition without their guidance.

Finally, it has been an honor to work on this Edition for almost twenty-five years. Almost every day brought some new challenge, and occasionally discoveries that all of the participants shared. It was truly a collective and cooperative effort, combining the talents of administrators, editors, librarians, music composers, and a designer. I trust that the libraries and individuals who have subscribed to the Edition are pleased with the quality and value they have received in the printed volumes. Certainly performers are using the scores and performing materials in concerts and recordings, and I hope more continue to do so. Time will tell whether the music of Carl Philipp Emanuel Bach will regain a foothold in the repertory; I cannot think of another composer whose work deserves to be better known.

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