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Imitative harmonization of the family name, B-A-C-H, autograph entry by C. P. E. Bach in an album of Carl Friedrich Cramer (June 9, 1774). Courtesy of the Universitätsbibliothek Kiel
A sampling of volumes from *Carl Philipp Emanuel Bach: The Complete Works*
Almost a century and a half ago, in 1868, a small flurry of correspondence in an English journal, *The Musical Standard*, raised the topic of the music of C.P.E. Bach: J.H. Deane, who wrote a regular column on “Old Music,” commended Bach’s qualities of freedom, singable melodies, sudden contrasts, and “fiery energy, boldness and vigour,” mentioned the lack of availability of this music, but supposed that “the greater number of [his] compositions are unfortunately lost.” One reader replied that recent publications (edited by François-Joseph Fétis and Hans von Bülow) were not to be trusted, and recommended that “an entire edition . . . as far as it could be collected would be in the highest degree desirable.” Deane and others concurred and enthused, whereupon nothing more was heard of the idea.

Much of the reception history of C.P.E. Bach and his music has followed this pattern. Despite the highest recommendations (Beethoven wrote to Breitkopf & Härtel in 1810 asking to be sent “all the works of Carl Philipp Emanuel Bach, which have been published by you”) and constant affirmations that he was seminal to succeeding generations of composers, his actual music only occasionally made its way into concert programmes or publishers’ catalogues. In this he was not always helped by critics, since, as Burney bluntly put it, “It is a melancholy truth, that musical criticism, which ought to be useful to the art, is in Germany a trade, commonly carried on by dry, malignant, and stupid writers.” C.P.E. Bach’s keyboard music fared least poorly, but much of his chamber music, and certainly the greater part of his choral and orchestral music, passed unnoticed by the general musical public.

However, at long last, as this catalogue demonstrates, the much-discussed notion of a publishing project has finally gained traction. Deane was prescient in suspecting that much of Bach’s music was lost: the substantial holdings of the Sing-Akademie in Berlin were assumed destroyed in the Second World War until their surprise re-emergence in 1999 in Kiev, which has increased the available source material by approximately 20%, including many unique copies of vocal music; many other smaller but exciting discoveries continue to be made, such as Bach’s hitherto unknown first cantata, written for Leipzig in 1734 (see volume V/5.2).
The first volumes of C. P. E. Bach: The Complete Works appeared in 2005, and by Bach’s 300th birthday in 2014 it will be more than half-complete—about 60 volumes out of 115 have already appeared, series VII (the Versuch and its commentary) is finished, series II and VI will be completed early in the anniversary year, and a majority of the remaining volumes are on the editors’ desks in preparation. Full descriptions of each series and its components can be found within this catalogue.

Printed volumes, however, are not enough; additional elements are needed by any monumental edition, to ensure that performances can actually result from the musicological efforts and that the academic context remains up-to-date. In this the present generation has a technological advantage over earlier scholars and players. For CPEB:CW, performance material is available to download without charge from the website (www.cpebach.org), which is also a constantly growing source of additional biographical and musicological information (plus the essential Addenda & Corrigenda). Thanks to the benefits of the computer age (which cover this entire project from initial funding to final distribution of its performing material) “Carlophilipemanuelbachomania,” as Burney’s friend Thomas Twining so nicely termed this enthusiasm, will finally be getting its due.

Christopher Hogwood
Chair of Editorial Board, 1999–2014

“I find the Carlophilipemanuelbachomania grow upon me so, that almost every thing else is insipid to me.”
(Thomas Twining to Charles Burney, 13 October 1774)
Carl Philipp Emanuel Bach (1714–1788), the second son of Johann Sebastian Bach, was one of the most influential and prolific composers of the eighteenth century. His oeuvre encompassed virtually every musical genre of the time, except opera, and enjoyed a high reputation and wide distribution well beyond the composer’s lifetime.

Carl Philipp Emanuel Bach: The Complete Works is an editorial and publishing project of the Packard Humanities Institute, in cooperation with the Bach-Archiv Leipzig, the Sächsische Akademie der Wissenschaften zu Leipzig, and Harvard University. Its goal is to make available, in both printed and digital formats, a critical edition of the composer’s works.

The edition is organized into eight series:

I. Keyboard Music
II. Chamber Music
III. Orchestral Music
IV. Oratorios and Passions
V. Choral Music
VI. Songs and Vocal Chamber Music
VII. Theoretical Writings
VIII. Supplement

It contains all authentic works by C.P.E. Bach that are known to survive, as well as selected works of uncertain authenticity (incerta); demonstrably spurious works are omitted. Ordinarily, the edition considers the latest known authorized version of a work to be the principal one. Authentic alternate versions of works or movements are printed in full whenever Bach significantly changed the musical substance. Less extensive variants in pitch, rhythm, and duration, as well as substantive variants in articulation, ornamentation, dynamics, tempi, and other details of notation (such as slurring) are described in the critical report. Sketches are printed along with the works to which they are related.

Like most of his contemporaries, Bach arranged and reused existing music for new purposes. Movements originally written for solo keyboard, for example, served as the basis for some of his sonatinas for keyboard and orchestra. Bach
arranged much of his chamber music for different scorings, and he wrote alternate solo parts for several of his concertos. In the Hamburg vocal music, he frequently borrowed movements from himself and other composers to produce new works. The present edition treats Bach’s arrangements in the same manner as his wholly original works, publishing the arrangements in the series corresponding to their instrumentation and genre.

Each volume contains a critical report that includes a comprehensive description and evaluation of all sources used for the edition, as well as shorter descriptions and evaluations of other sources known to date from the eighteenth century but not used for the edition. The critical report also includes a commentary that describes variant readings in the principal sources, as well as editorial emendations.

Alfred Wotquenne’s Thematisches Verzeichnis der Werke von Carl Philipp Emanuel Bach (1905) has long been the standard catalogue of Bach’s works, and the present edition employs Wotquenne numbers, abbreviated “Wq,” for primary references to Bach’s works. Because many Wotquenne numbers refer to larger groups of independent works, the edition follows conventional practice in appending an additional number to Wotquenne’s original one in order to identify a particular work within the group. (Thus, for example, “Wq 116/12” points to the twelfth independent work listed under Wq 116.) Works not in Wotquenne are referred to by their numbers in E. Eugene Helm’s Thematic Catalogue of the Works of Carl Philipp Emanuel Bach (1989), abbreviated “H.” Works not in Wotquenne or Helm are marked “Wq/H deest” or “Wq/H desunt.”

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This catalogue lists all the volumes by series, with a summary of their contents (by Wq or H number), along with the editors’ names for published and forthcoming volumes. The last line of each entry includes the ISBN, as well as the year of publication, total number of pages, and price for published volumes. All volumes in the edition are cloth-bound and contain introductions and critical commentaries.

For the complete contents of each volume, prefaces, introductions, librettos, and the most up-to-date information on our publications, see the website: www.cpebach.org. Performing materials for all the works published in series II, III, IV, and V are available to download without cost. There is also a search function to locate works by catalogue number or title.
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“[W]hoever knows me thoroughly must discover that I owe a great deal to Emanuel Bach, that I understood him and have studied him diligently.”

(Joseph Haydn, as reported by Georg August Griesinger)
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“He is the father; we are the kids. . . . What he did would be considered old-fashioned now; but the way he did it was unsurpassable.”
(Wolfgang Amadeus Mozart, as reported by J. F. Doles, Leipzig, 1789)
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(Ludwig van Beethoven to Breitkopf & Härtel, 15 October 1810)
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