CARL PHILIPP EMANUEL BACH

Clavierwerke-Verzeichnis (1772)

Facsimile of C. P. E. Bach's List of Keyboard Pieces
from a Manuscript in the Sing-Akademie zu Berlin

with an Introduction by Christoph Wolff

The Packard Humanities Institute

LOS ALTOS, CALIFORNIA

INTRODUCTION

Haydn's personal work catalogue begun in 1765 and Mozart's autograph work list of 1784 have long been known as the first thematic catalogues of their kind, that is, records whereby the two composers documented their own creative work.[1] The present facsimile adds a third prominent composer catalogue from about the same time, Carl Philipp Emanuel Bach's own *Clavierwerke-Verzeichnis* of 1772, henceforth referred to as CV 1772. The manuscript came to light only in 1999 among the materials of the long-lost music archive of the Sing-Akademie zu Berlin, then in Kiev (Ukraine) but since the end of 2001 on deposit in the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (D-B), SA 4261 (*olim* D X 1822/1029).[2]

The later eighteenth century also saw another kind of thematic catalogue most prominently represented by the sales catalogues of the Leipzig publisher and music store Breitkopf, issued between 1762 and 1787 and advertising their available stock of musical repertoire. Primary interest in sales also prompted the publication of a catalogue of the musical estate of the late C.P.E. Bach in 1790 (NV 1790) as its title page expressly indicates: "Liebhaber, welche von diesem Nachlasse etwas zu kaufen wünschen, können sich an die verwittwete Frau Capellmeisterin Bach in Hamburg wenden" (Amateurs who wish to buy something from this estate may turn to the widowed Frau Capellmeisterin Bach in Hamburg).

NV 1790 provides detailed information on the time and place of origin for all works, as well as a limited number of thematic incipits needed for the identification of unpublished instrumental compositions. In spite of its posthumous preparation NV 1790 must have been assembled on the basis of lists compiled by the composer himself. This assumption is now substantiated by CV 1772, the narrow fascicle of which has a title written by Carl Friedrich Zelter: "Autographischer | Catalogus | von den Claviersonaten C. Ph. E. Bach | bis zum Jahr 1772 komponirt" (autograph catalogue of the keyboard sonatas by C.P.E. Bach composed until the year 1772).[3] It contains a complete listing of 168 keyboard solos written between 1731 and 1772 with incipits, dates, and additional details.

The manuscript consists of six folios (33 x 21 cm), two nested bifolios (= fols. 2–5) inserted in a title cover (= fols. 1/6).[4] As fol. 6r indicates, the outer bifolio originally served a different purpose as wrapper for the "M[ISSA] | a XVI V[OCI], | composta | da | C.F. Z[ELTER]." The inner folios represent Bach's original manuscript, of which fol. 5 is only ruled with staff lines. The essential parts of the manuscript are from C.P.E. Bach's own hand, but the consecutively numbered musical incipits were for the most part written by one of his Hamburg copyists (Anon. 307). Only the incipits nos. 160, 161, and 168, including their numbers, were entered by the composer himself.

CV 1772 bears no original title, but its contents are indicated by Bach in the form of a succinct preliminary note:

> Worüber nichts stehet, das sind Sonaten. Die Zahlen bedeuten das Jahr, worin sie gemacht sind. L. F. B. P. T. Z. H. bedeuten: Leipzig, Franckfurt an der Oder, Berlin, Potsdam, Töplitz, Zerbst, Hamburg (Oerter, wo sie gemacht sind.) Die Stücke mit dem NB sind gedruckt.
>
> Where there are no headings, these are sonatas. The numbers mean the year in which they were made. L. F. B. P. T. Z. H. mean Leipzig, Frankfurt (Oder), Ber-

1. *Drei Haydn-Kataloge in Faksimile mit Einleitung und ergänzenden Themenverzeichnissen*, ed. Jens Peter Larsen (Copenhagen, 1941; rev. edition, 1978); *Mozart's Thematic Catalogue: A Facsimile* (British Library, Stefan Zweig MS. 63), ed. Albi Rosenthal and Alan Tyson (London, 1990).

2. Wolff 1999, 217–35, which includes a facsimile and concordance. (Bibliographical abbreviations can be found at www.cpebach.org/description.html.)

3. This corresponds to Zelter's pencil note at the bottom of p. 6: "Dieser Catalogus ist ein Autographum von C.P.E. Bachs Hand!"

4. For a detailed description see Enßlin, 1:378–79.

lin, Potsdam, Töplitz, Zerbst, Hamburg (the places where they were composed). The pieces with the NB are printed.

CV 1772 is the oldest original thematic index of a major group of works by Bach. It begins with no. 1, the Suite in E Minor (Wq 65/4), composed in Leipzig in 1733, and ends with no. 168, the Sonata in F Major (Wq 55/5) from the first "Kenner und Liebhaber" collection (Leipzig, 1779). The fact that almost all of the consecutive numbers are in the copyist's hand may indicate that CV 1772 is most likely based on an older original, probably from Bach's Berlin period.[5] Obviously, Bach wanted to use a new thematic catalogue to provide a better overview of all his keyboard works, regardless of whether they were printed or in manuscript, and to put them in chronological order as exactly as possible. The earlier document probably did not contain any relevant data, otherwise they would have been copied by Anon. 307. Thus, for CV 1772, Bach himself entered the necessary information on places and dates of origin. The fact that the correct chronology caused some problems here and there is shown by various deviations between the incipits and their numbering on the one hand, and the dates on the other. For example, no. 9 was composed after no. 10, and no. 12 after no. 13, but the intention of a reliable chronological order for the 168 numbers is evident.

The catalogue is undated, but since it only includes works composed through the year 1772 it must date from 1772 or a little later. This is also supported by the absence of some characteristics of the later hand of the gout-ridden composer. Moreover, the plan for a new thematic listing of his keyboard works coincides with the visit of Charles Burney on 12 October 1772. The report about the Englishman's musical journey includes Bach's autobiography, commissioned by Burney, and also introduces the first catalogue of his published works, which the composer introduces as follows: "The following works by me have been published with my knowledge and consent."[6]

These words reflect the slight concern that works might actually circulate in prints without Bach's "knowledge and consent." At any rate, with CV 1772 Bach apparently pursued the purpose of obtaining for himself an accurate chronological overview of the rather imposing total volume of his keyboard compositions, printed and in manuscript. In this context Bach intended to attach to his published autobiography a list of his published works documenting his oeuvre, and, above all, his musical achievements. In this sense, CV 1772 as it stands might be understood as a private supplement to the autobiography where Bach provided an account of the area to which he had devoted himself most extensively: keyboard music.

On the occasion of this general review of his compositions the composer applied the strict quality standards of a mature master. Hence, a number of his early works fell victim to his relentless self-criticism when at the foot of the first page of CV 1772 he explicitly wrote: "Alle Arbeiten, vor dem Jahre 1733, habe ich, weil sie zu sehr jugendlich waren, caßirt." (All the works before the year 1733, I have scrapped because they were much too youthful.) At a much later point in the mid-1780s, he apparently extended his critical review to compositions in all genres and described in a letter to Johann Joachim Eschenburg of 21 January 1786 how he disposed of the material: "I recently burned a ream and more of old works of mine and am glad that they are no more."[7] The actual extent of what he annihilated in this way can only be concluded from the indicated paper quantity (1 ream = 480 sheets), and even if Bach had exaggerated, or if the term "old works" had not been confined to works written before 1733, the overall process of cleaning up was radical.

CV 1772 laid down the scheme that was to serve as a model for later, more comprehensive cataloguing of Bach's works that apparently also formed the basis for NV 1790. In addition to the abbreviations for place and date of origin introduced in CV 1772 and maintained by NV 1790, Bach also provided information about the revision of older works, designated in NV 1790 by the letter "E" for "erneuert" (renewed). For example, the CV 1772 entry for no. 18 is marked by Bach as having been published (in the *Musikalisches Allerley*, Berlin, 1761), but the corresponding and expanded

5. Its layout resembles the "Catalogue des Solos pour le nouveau Palais" (in D-B, KHM 1575) initiated around 1763 by Johann Joachim Quantz; a scan is available on the D-B website.

6. Burney 1775, 2:245–79; see also *Autobiography*, 199–209.

7. *CPEB-Letters*, 244.

entry for no. 1 in NV 1790 not only repeats "L. 1731" but also adds "E. B. 1744." Hence, Bach corrected not only the original numbering with respect to the proper compositional chronology; the works composed in 1731 in Leipzig are now more exactly described as also having been revised in 1744 in Berlin.

In the fifteen years between 1772 and 1788, the year of the composer's death, the keyboard repertoire would grow further from 168 to a total of 210 numbers as documented in NV 1790. Nevertheless, the older catalogue provides an impressive overview of what had been written during the forty years between 1731 and 1772, including a few works from before 1733 and reworked after 1740. It thus marks a moment of conscious retrospective on Bach's achievements, a remarkable snapshot in the busy professional life of the Hamburg composer.

Christoph Wolff

CONCORDANCE

CV 1772	NV 1790	Wq
1	5	65/4
2	12	118/7
3	6	64/1
4	7	64/2
5	8	64/3
6	9	64/4
7	10	64/5
8	11	64/6
9	14	65/6
10	13	65/5
11	16	65/8
12	17	65/9
13	15	65/7
14	19	62/2
15	18	65/10
16	3	65/2
17	4	65/3
18	1	62/1
19	2	65/1
20	20	65/11
21	21	62/3
22	22	65/12
23	23	48/1
24	24	48/2
25	25	48/3
26	26	48/4
26	27	48/5
28	28	48/6
29	32	65/13
30	29	49/1
31	30	49/2
32	33	49/3
33	31	49/4
34	34	49/5
35	35	49/6
36	36	65/14
37	57	62/9
38	37	62/4
39	38	62/5
40	91	62/16
41	98	62/22
42	39	62/7
43	40	62/6
44	42	65/15
45	45	65/16
46	46	65/17
47	47	65/18
48	43	122/1
49	49	65/20
50	50	118/4
51	44	118/3
52	51	69
53	52	65/21
54	54	65/22
55	55	62/8
56	56	65/23
57	58	65/24
58	59	65/25
59	60	62/10
60	78	119/2*
61	61	118/5
62	62	62/11
63	63	65/26
64	65	62/12
65	66	62/13
66	67	65/27
67	68	118/1
68	75	62/14
69	69	63/1
70	70	63/2
71	71	63/3
72	72	63/4
73	73	63/5
74	74	63/6
75	76	65/28
76	77	117/37*
77	79	117/34*
78	80	70/6
79	81	65/29
80	82	70/5
81	83	117/21*
82	84	70/3
83	85	70/4
84	86	65/30
85	87	117/33*
86	88	117/36*
87	89	62/15
88	90	70/7
89	92	65/31
90	96	62/20

CV 1772	NV 1790	Wq
91	93	62/18
92	95	62/17
93	94	62/19
94	99	70/2
95	100	65/32*
96	101	62/21
97	109	50/1
98	110	50/2
99	111	50/3
100	112	50/4
101	102	50/5
102	113	50/6
103	106	55/2
104	97	117/29*
105	114	65/33
106	118	65/34
107	119	51/1
108	120	51/2
109	103	51/3
110	104	51/4
111	115	51/5
112	64	51/6
113	53	52/1
114	116	52/2
115	122	52/3
116	41	52/4
117	123	52/5
118	105	52/6
119	124	53/5
120	125	53/1
121	121	116/21*
122	127	57/6
123	128	65/37
124	129	112/7
125	130	65/38
126	131	65/39
127	132	65/40
128	133	65/41
129	134	53/6
130	135	53/3
131	136	53/4
132	137	53/2
133	107	112/13
134	138	112/1
135	117	112/2*
136	126	112/6*
137	139	113/1*
138	140	113/4*
139	141	113/8*
140	149	113/11*
141	142	55/6
142	143	55/4
143	144	54/5
144	145	58/4
145	146	54/3
146	147	65/42
147	150	118/6
148	148	65/43
149	151	65/44
150	152	65/45
151	153	54/6
152	154	54/4
153	155	65/46
154	156	54/2
155	157	60
156	158	54/1
157	159	62/23
158	168	*deest*
159	108	122/5
160	160	117/13*
161	161	202/D*
162	163	114/1*
163	164	114/4*
164	165	114/6*
165	166	114/9*
166	167	62/24
167	162	57/4
168	169	55/5

*The items with an asterisk have more than one Wq no. associated with the entry in CV 1772. For further details see CPEB:CW, VIII/5.

Worüber nichts stehet, das sind Sonaten. Die Zahlen bedeuten das Jahr, worin sie gemacht sind.
E. F. B. P. T., Z. H. bedeuten: Leipzig, Frankfurt an der Oder, Berlin, Potsdam, Töplitz, Zerbst, Hamburg. (Oerter, wo sie gemacht sind)
Die Stücke mit dem AB sind gedruckt

1. E. 33. Suite

2. Locatellische Menuet mit Veränderungen

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18. AB Tom II no I

19.

20.

21. AB

22.

23. AB

24. AB

25. AB

26. AB

27. AB

28. AB

29.

30. AB

31. AB

32. AB

33. AB

34. AB

35. AB ten:

36.

37. AB

38. AB Tom II no 8

39. AB Tom II no 5

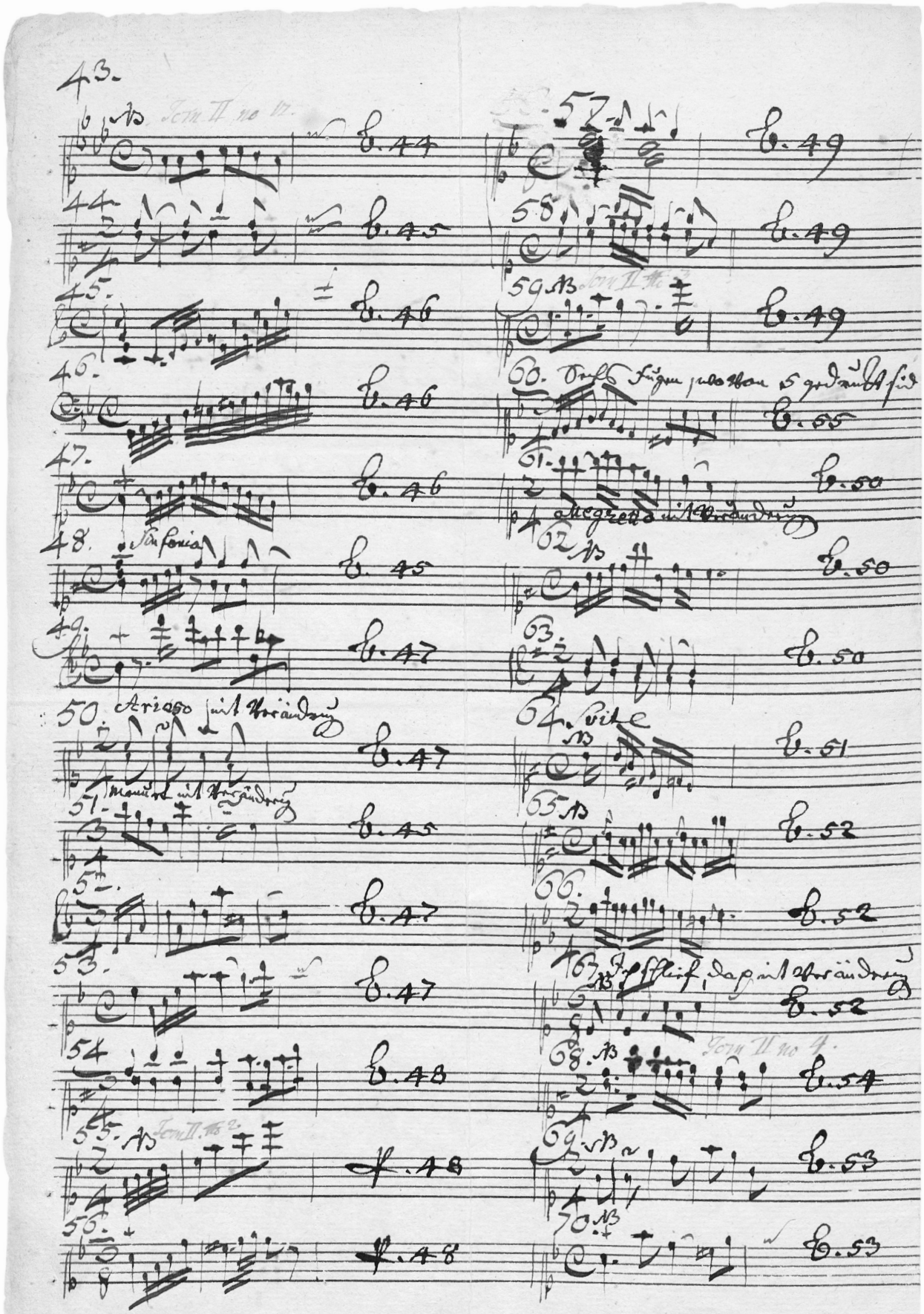
40. AB Tom II no 10

41. AB

42. AB

Alle 6 sind in E. 34 gem.

Alle Arbeiten, vor dem Jahre 1733, habe ich, weil sie zu sehr jugendlich waren, cassirt.


43.
Sem II no 11.
B. 44
44.
B. 45
45.
B. 46
46.
B. 46
47.
B. 46
48. Sinfonia
B. 45
49.
B. 47
50. Arioso mit Abänderung
B. 47
51. Menuet mit Abänderung
B. 45
52.
B. 47
53.
B. 47
54
B. 48
55. Sem II. No 2.
f. 48
56.
f. 48
57.
B. 49
58.
B. 49
59. Sem II No
B. 49
60. Duetto Fugue pour deux violons et grande basse
B. 65
61.
B. 50
Allegretto mit Abänderung
62.
B. 50
63.
B. 50
64. Solo
B. 51
65.
B. 52
66.
B. 52
67. Presto, das mit Abänderung
B. 52
68. Sem II no 4.
B. 54
69.
B. 53
70.
B. 53

71. AB — b. 53

72. AB — b. 53

73. AB — b. 53

74. AB — b. 53

75. No 11 — no 11. — b. 54

76. AB Petites Pieces — b. 54. Gause, Pott, Borchward, Böhmer

77. Petites Pieces — b. 55. Philippine, Gabriel, Caroline u. noch 2 Allegros

78. — b. 55 für die Orgel

79. — b. 55

80. — b. 55 für die Orgel

81. Petites Piec. AB — b. 55. Prinzette, Aly, Gleim, Stahl, Bergius, Buchholz, Herrmann.

82. — b. 55. für die Orgel

83. — b. 55. für die Orgel

84. — b. 56.

85. Petit. Piec. AB — b. 56 Complaisante, Langueurs tendres, Journaliere, Presolüe

86. Petit. Piec. — b. 56. Louise und ein gedankt ob Andantino

87. AB — b. 56

88. Preludio — b. 56 für die Orgel

89. — b. 57

90. AB — b. 57

91. AB Tom II. no 9. — b. 57

92. AB — b. 57

93. AB — b. 57

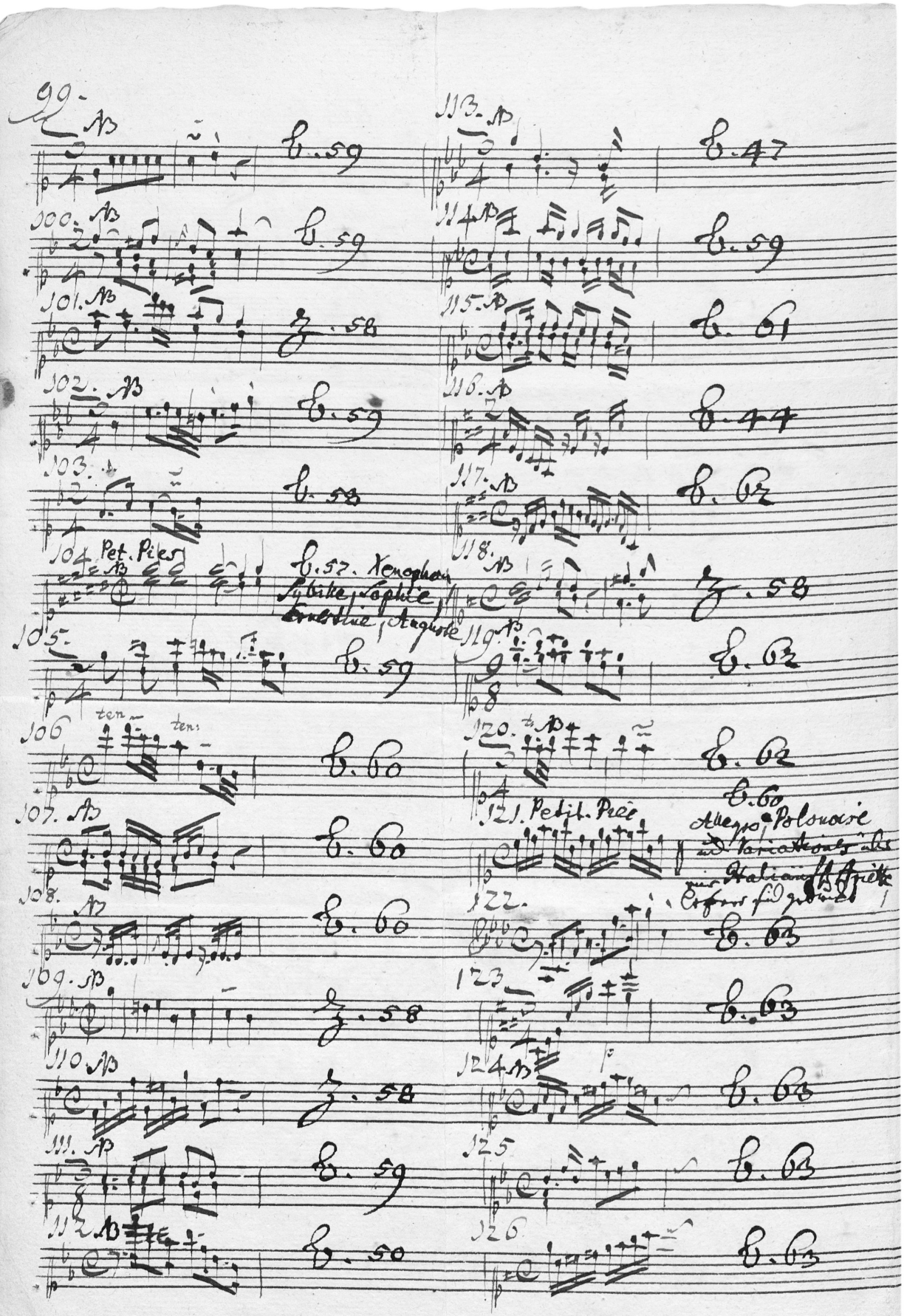
94. AB — b. 58 für die Orgel

95. AB Tom II no 6 — z. 58

96. AB Tom II no 7 — z. 58

97. AB — b. 59

98. AB — b. 59



99. AB b. 59

100. AB b. 59

101. AB Z. 58

102. AB b. 59

103. b. 58

104. Pet. Pies AB b. 57. Xenophon, Sybille, Sophie, Ernestine, Auguste

105. b. 59

106. ten. ten. b. 60

107. AB b. 60

108. AB b. 60

109. AB Z. 58

110. AB Z. 58

111. AB b. 59

112. AB b. 50

113. AB b. 47

114. AB b. 59

115. AB b. 61

116. AB b. 44

117. AB b. 62

118. AB Z. 58

119. AB b. 62

120. AB b. 62

121. Petit. Pièce b. 60 Allegro, Polonaise und Variationen über eine Italiänische Arietta. Erstere sind gedruckt

122. b. 63

123. b. 63

124. AB b. 63

125. b. 63

126. b. 63

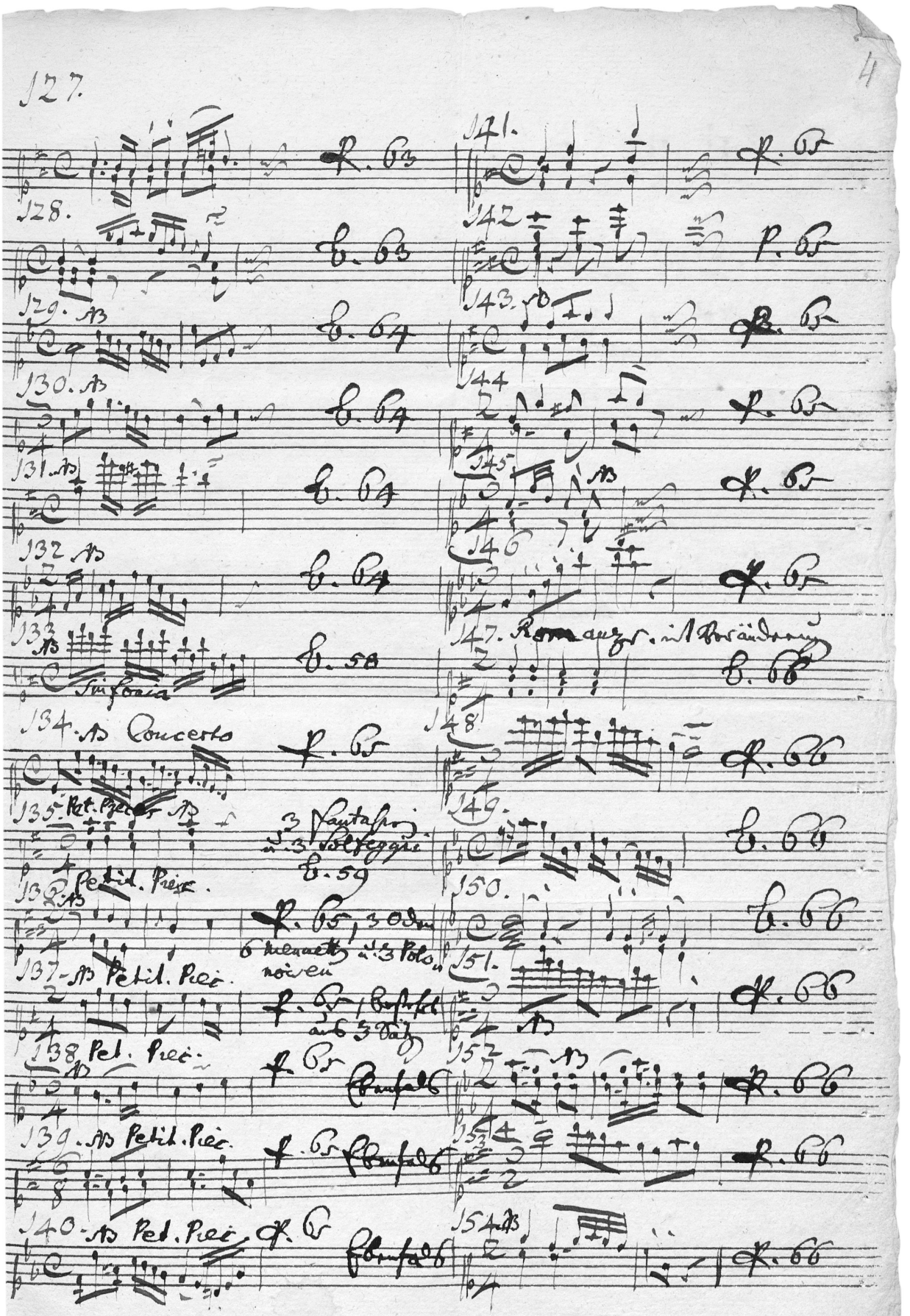
127.

128. 129. AB 130. AB 131. AB 132. AB 133. AB Sinfonia 134. AB Concerto 135. Pet. Piec. AB 136. AB Petit. Piec. 137. AB Petit. Piec. 138. AB Pet. Piec. 139. AB Petit. Piec. 140. AB Pet. Piec.

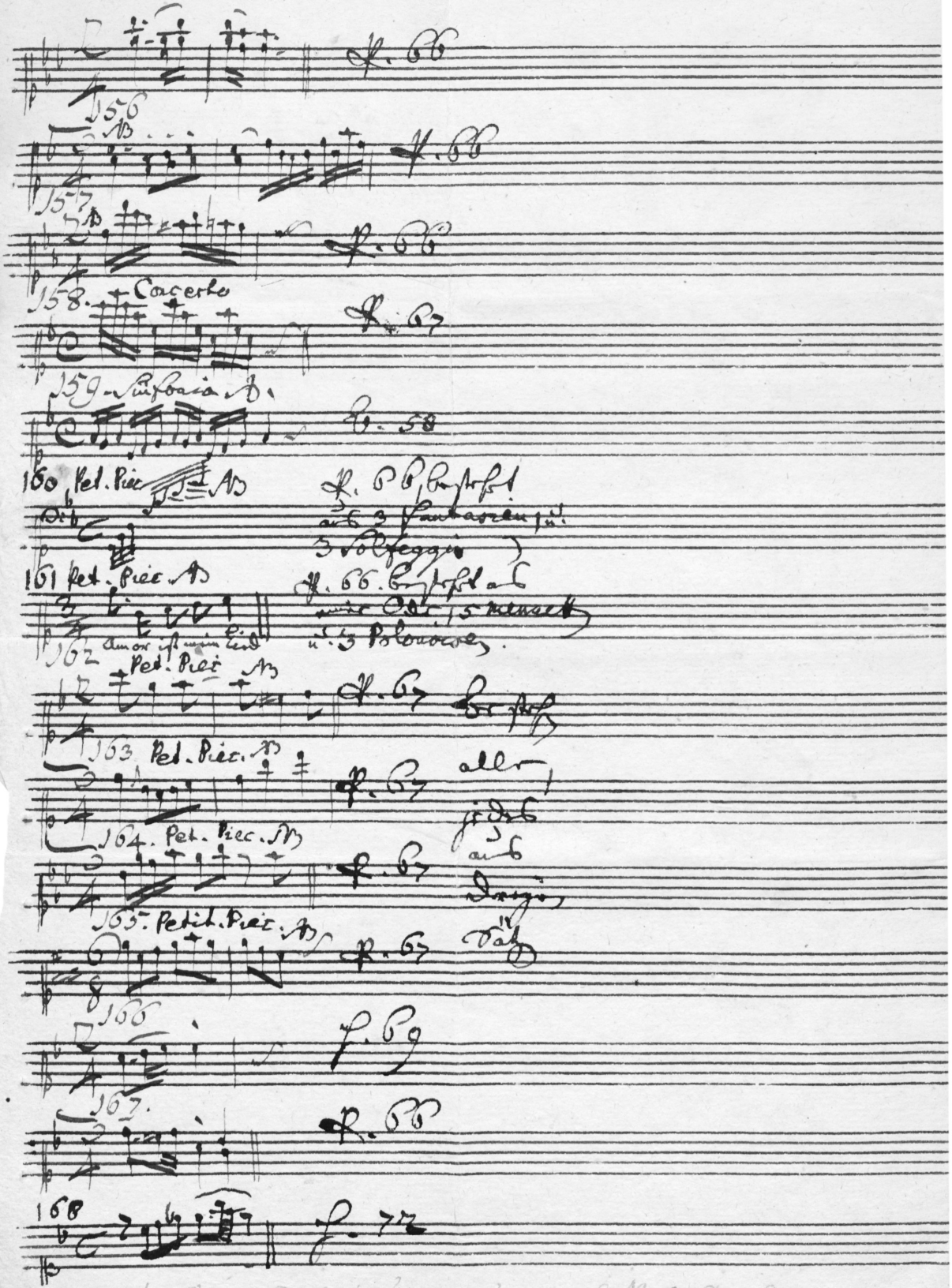
R. 63 E. 63 E. 64 E. 64 E. 64 E. 64 E. 58 R. 65 3 Fantasien u. 3 Solfeggie E. 59 R. 65, 3 Oden 6 Menuetten u. 3 Polonoisen R. 65, Bestehen aus 3 Sätzen R. 65 Ebenfalls R. 65 Ebenfalls R. 65 Ebenfalls

141. 142. 143. AB 144. 145. AB 146. 147. Romanze. mit Veränderung 148. 149. 150. 151. AB 152. AB 153. 154. AB

R. 65 P. 65 R. 65 R. 65 R. 65 R. 65 E. 66 R. 66 E. 66 E. 66 R. 66 R. 66 R. 66 R. 66



155.



Dieser Catalogus ist im Autographum von C. P. E. Bachs Hand.