

INTRODUCTION

In 1773 Carl Philipp Emanuel Bach published an autobiography written especially for the German edition of Charles Burney's travels. Just as his godfather Georg Philipp Telemann had done in his autobiography of 1740, Bach provided a brief overview of his musical works up to that point. Among other things, Bach mentioned in passing that his 170 works for solo keyboard were "mostly sonatas," but also included "small collections of character pieces and other short pieces."¹ It is these miscellaneous pieces that are printed in volume I/8 of CPEB: CW.

The volume is divided into two parts. The first (I/8.1) contains the original collections *Clavierstücke verschiedener Art* (Wq 112) and *Kurze und leichte Clavierstücke* parts I and II (Wq 113–114), printed between 1765 and 1768; the pieces from all three of these sets are given in their original combination and sequence. I/8.1 also includes fantasias and rondos that were transmitted individually.² The second part (I/8.2) contains a wide variety of miscellaneous works: character pieces; solfeggios, minuets, and polonaises that do not appear in Wq 112–114; other short pieces for one or two keyboard instruments that remained unpublished during the composer's lifetime; two unquestionably authentic suites; a diverse group of juvenilia, consisting of suites and short dance movements, mostly of uncertain authenticity; and two works of uncertain authenticity that survive in a few eighteenth-century sources with attributions to C. P. E. Bach, the Suite in B-flat Major, H 370, and an Allegro in G Major.

The pieces collected in I/8 do not form a self-contained repertoire; rather, they consist of groups of works created at different times and for a variety of purposes. The contents range across the composer's entire career: his earliest extant pieces, written around 1730, when he was still in Leipzig; the character pieces and dance movements composed in the 1750s and 1760s, when he lived in Berlin;

the duets and the "leichte und kleine Clavierstücke" composed in the 1770s and 1780s, when he was in Hamburg; the great Rondo in E Minor, Wq 66; and his final work for solo keyboard, the famous Fantasia in F-sharp Minor, Wq 67, of 1787.

For the most part, these pieces are short single-movement compositions that Bach himself would probably have described as works "for the public" (fürs Publikum).³ This phrase should not, however, be understood as derogatory, but rather as a description of the social function of the repertoire. The music is for the most part technically rather undemanding, since it was intended for salons and circles of friends: it is music for amateurs and students, to whom the innovations of the modern style were best imparted only in small doses. These short pieces reflect the spirited conversation of the social gatherings for which they were written, and at the same time they provided topics for that conversation. As can be seen from the large number of extant sources, the shorter keyboard pieces were among Bach's most popular compositions, and they must have played a decisive role in the formation of his reputation in the eighteenth century.

The types of sources used for the present volume vary widely according to genre. Most of the *petites pièces* (a term under which Bach grouped character pieces and a variety of other short pieces) have survived in authorized manuscripts or prints, as well as in numerous other contemporaneous manuscript copies. The solfeggios and most of the individual dance movements appeared in authorized printed editions in various anthologies during Bach's lifetime. By contrast, the unpublished collection of duets (Wq 115) and the "leichte kleine Clavierstücke" (Wq 116/23–28, and H 255–258) were scarcely distributed at all; apart from the original manuscript of the "Clavierstücke," the only known sources for these collections are copies by Bach's friends Johann Jakob Heinrich Westphal and Johann Friedrich Hering. The sources for the works of Bach's youth are even less certain. Apart from an original engraving prepared by Bach himself (Wq 111) and four pieces written in his hand in the second *Clavierbüchlein* of

1. See Bach's *Autobiography*, 207: "170 Solos fürs Clavier, welches mehrentheils Sonaten sind, einige darunter bestehen aus kleinen Sammlungen charakterisirter und anderer kleinen Stücke."

2. The rondos and fantasias in the "Kenner und Liebhaber" collections are published together with those collections in CPEB: CW, I/4.1 and I/4.2.

3. See *Autobiography*, 208.

Anna Magdalena Bach, his early works for solo keyboard survive only in manuscript copies that are often of dubious quality and authority.

Petites Pièces pour le Clavecin

Both authentic catalogues of Bach's works (CV 1772 and NV 1790) list several small collections under the heading "Petites Pièces."⁴ The term is used more often in CV 1772 than in NV 1790; in CV 1772 it is applied to groups containing short single-movement works published in *Musikalisches Vielerley*, as well as to the pieces in both parts of the *Kurze und leichte Clavierstücke* (Wq 113–114), and to many of those published in *Clavierstücke verschiedener Art* (Wq 112).⁵ In NV 1790, on the other hand, it is applied principally to groups containing character pieces and a few other short movements in binary form; only three items fall outside of these categories (two songs and a set of variations).⁶

The following excerpts from NV 1790 illustrate the organization of the seven groups of *petites pièces* listed in that catalogue; these groups (which in many cases correspond to autographs and surviving authorized copies) determine the sequence of the works in the present volume.

NV 1790, p. 11:

No. 77. B[erlin] 1754. *Petites Pièces*, welche enthalten: *la Gause, la Pott, la Borchwardt* und *la Böhmer*, sind meist alle einzeln gedruckt. [Wq 117/37, 117/18, 117/17, 117/26]

4. Bach typically wrote "Petites Pièces," without the accent in *pièces*. For example, he used the title "Petites Pièces pour le Clavecin" on the autograph manuscript corresponding to group "No. 97" in NV 1790 (D-B, Mus. ms. Bach P 743; see below and the description of source A 4 in the critical report). Similar titles appear in the autograph PL-Kj, Mus. ms. Bach P 745 (source A 7), and as a heading of a long group of Bach's character pieces in the anthology manuscript D-B, Mus. ms. 38050 (source A 1). The present volume gives the correct modern French "petites pièces" except in direct transcriptions.

5. Cf. CV 1772, nos. 135–40 and nos. 160–65. The works later published in *Musikalisches Vielerley* (Wq 116/3–8, Wq 117/2–4, Wq 117/11–13, and Wq 202/D) may originally have been intended for an (unrealized) continuation of the *Clavierstücke verschiedener Art*, Wq 112; see the discussion of this point in the introduction to CPEB: CW, I/8.1.

6. The standard study of this repertoire is Darrell M. Berg, "C.P.E. Bach's Character Pieces and his Friendship Circle," in *C.P.E. Bach Studies*, ed. Stephen L. Clark (Oxford: Oxford University Press, 1988), 1–32. See also Ingeborg Allihn, "Die Pièces Caractéristiques des C.P.E. Bach—ein Modell für die Gesprächskultur in der zweiten Hälfte des 18. Jahrhunderts," in *Carl Philipp Emanuel Bach—Musik für Europa. Bericht über das Internationale Symposium vom 8. März bis 12. März 1994 in Frankfurt (Oder)*, ed. Hans-Günter Ottenberg (Frankfurt/Oder: Konzerthalle C.P.E. Bach, 1998), 94–107.

No. 79. B. 1755. *Petites Pièces*, welche enthalten: *la Philippine, la Gabriel, la Caroline*, und noch zwey Allegro. [Wq 117/34, 117/35, 117/39, 116/19, 116/20]

NV 1790, p. 12:

No. 83. B. 1755. *Petites Pièces*, nemlich: *la Prinzette, L'Aly, la Gleim, la Stahl, la Bergius, la Buchholz* und *la Herrmann*, sind einzeln theils in Marpurgs Raccolta, theils im Musikalischen Mancherley gedruckt. [Wq 117/21, 117/27, 117/19, 117/25, 117/20, 117/24, 117/23]

NV 1790, p. 13:

No. 87. B. 1757. *Petites Pièces*, enthaltend: *la Capricieuse, la Complaisante, les Languetendre [sic], la Journaliere, l'Irresolue*, sind alle im Musikalischen Allerley gedruckt. [Wq 117/33, 117/28, 117/30, 117/32, 117/31]

No. 88. B. 1757. *Petites Pièces*, enthaltend: *la Louise* und ein *Andantino*, welches in den Critischen Briefen von Marpurg gedruckt stehet. [Wq 117/36, 116/18]

NV 1790, p. 14:

No. 97. B. 1757. *Petites Pièces*, enthaltend: *la Xenophon, la Sybille, la Sophie, l'Ernestine* und *l'Auguste*, wovon einige gedruckt sind. [Wq 117/29/i–ii, 117/40, 199/16, 117/22]⁷

NV 1790, p. 16:

No. 121. B. 1760. *Petites Pièces*, enthaltend: ein Allegro, worauf eine Polonoise, und einige Veränderungen auf eine italienische Ariette folgen, welche letztern im Musikalischen Allerley und Vielerley der Ariette beygedruckt sind. Die Ariette selbst, mit ihren italienischen Veränderungen ist, wo es nöthig war, verdeutschet. [Wq 116/21, 116/22, 118/2]

In all, Bach is known to have composed twenty-eight pieces with authentic titles of the form "La *****," all written between 1754 and 1757. Of these, twenty-five appear in NV 1790. Three others, although often transmitted independently, also occur as movements in keyboard sonatas, and are not specifically mentioned in NV 1790: "La Frédérique"/"L'Ernestine" (Wq 117/38, an alternate version of the sonata movement Wq 65/29/iii), "La Coorl" (Wq 65/33/ii), and "La Guilhelmine" (Wq 65/33/iii). When transmitted as part of multimovement works, these three

7. The title "L'Ernestine" in NV 1790 refers to the song Wq 199/16 and not, as previously assumed, to the keyboard piece with the same name, Wq 117/38, as is shown by Bach's house copy of group "No. 97" (D-B, Mus. ms. Bach P 743; see source A 4). I am grateful to Paul Cornelson for pointing out this connection.

pieces ordinarily lack titles, but the titles are often present when they are transmitted individually. Wq 117/38, which survives in numerous manuscript sources, differs substantially from the sonata movement to which it is related, and is printed in the present volume in two different keys with two different titles: “La Frédérique” in E major, the key of the sonata, and “L’Ernestine” in D major. (The former is found in a source closely associated with Bach, but the latter is the form in which the piece was mostly widely disseminated in the eighteenth century.) On the other hand, the present volume does not include the second and third movements of Wq 65/33, since these pieces, when transmitted individually with character titles, do not differ significantly from the corresponding sonata movements.⁸ It is unclear whether the second movement of the Sonata in E Minor, Wq 52/6 (1758), with the title “L’Einschnitt,” was originally conceived as a character piece; the title and the fact that the sonata dates from around the same time as the rest of the character pieces suggest that it may have been, yet there is no evidence of its transmission as a separate work.

The groupings of *petites pièces* listed in NV 1790 are not always retained in early manuscripts and printed editions, and there is no compelling necessity to retain these groupings in performance. At the same time, there seem at least occasionally to be hints of cyclical connections; for example, the keys of the first four pieces (nos. 1–4) in the present volume form a succession of rising fifths. The tonal relationships between the first three pieces of the second collection (nos. 5–7), in A major, C major, and A minor, resemble those of the albeit somewhat more loosely knit “sonatas” of the *Probestücke* of 1753 (Wq 63/1–6). Even more closely related are the pair “La Xenophon” and “La Sybille” (Wq 117/29), in which the first piece is repeated after the second one ends. In the same way, Bach later paired the song “La Louise” (Wq 117/36) with the Andantino in D Minor (Wq 116/18).⁹

The groupings in NV 1790 suggest that Bach did not make a strict distinction between pieces furnished with titles and others that were stylistically, formally, and functionally similar to them. Thus Bach also used the term “*petites pièces*” to refer to three short untitled compositions, Wq 116/19–21. As shown by the partially autograph

8. The sonata Wq 65/33 is published in CPEB: CW, I/6.4. The second and third movements of Wq 65/33 may, of course, be performed as individual character pieces, as documented by the manuscripts D-B, Mus. ms. 38050 (source A 1) and US-R, M22.B1173P (source B 17).

9. Cf. the manuscript A-Wn, 19035 (source B 1), fascicle VI, a copy of the lost house copy of “No. 88,” which indicates that “La Louise” should be repeated after the Andantino.

manuscript PL-Kj, Mus. ms. Bach P 745 (source A 7), the two short movements Wq 116/19–20 are identical with the “two Allegros” named in NV 1790 as part of group “No. 79.”¹⁰ The Allegro, Wq 116/21, and the Polonaise, Wq 116/22, together with the variations Wq 118/2, comprise the group “No. 121” in NV 1790 (p. 16). It is clear, however, that this heterogeneous collection was not intended as a unified set. Bach’s house copy of the group (D-B, Mus. ms. Bach P 742, source A 3) includes only the first two pieces, and only these two are printed in the present volume; the “Veränderungen auf eine italienische Ariette” (Variations on an Italian Arietta, Wq 118/2) are printed with Bach’s other variations for solo keyboard in CPEB: CW, I/7. The three works in this group were composed in 1760, but we lack concrete information about the circumstances of their creation. Wq 116/22 was also included in altered form in the *Clavierstücke verschiedener Art* (Wq 112/11, Berlin, 1765). This redundancy may have escaped Bach’s notice in the preparation of his lists of works. The present edition includes both versions within their respective contexts: Wq 112/11 is printed in volume I/8.1 together with the other pieces in the 1765 collection, and Wq 116/22 is printed with the *petites pièces* in the present volume.

According to Heinrich Christoph Koch, the term “character piece” (Charakterstück) denoted “a piece of music that has a firmly established character, as for instance the march, or else one whose character is expressly illustrated by means of the heading.”¹¹ But this definition is insufficient as a description of Bach’s “characterized pieces” (charakterisirte Stücke).¹² Their direct models would appear to have been the *pièces caractéristiques* of the French *clavecinistes*. As several borrowed titles show, the keyboard works of François Couperin and Jean-François Dandrieu were especially influential; in Bach’s pieces, however, the French influence is limited mainly to formal aspects, whereas the style is remarkably independent. French character pieces played a special role in the musical life of Berlin in the mid-eighteenth century, and some were printed in various

10. Thus there is no reason to think that the two anonymous Allegro movements in Marpurge’s *Anleitung zum Clavierspielen* of 1755, Wq 116/16–17, which have traditionally been associated with this entry, have any connection with Bach; for further discussion of this point, see below under “Incerta.”

11. For Koch’s definition, see Heinrich Christoph Koch, *Kurzgefaßtes Handwörterbuch der Musik* (Leipzig, 1807), 77–78: “ein solches Tonstück, welches einen fest bestimmten Charakter hat, wie z. B. der Marsch, oder auch ein solches, bey welchem sein Charakter vermittelt der Ueberschrift ausdrücklich angezeigt wird.”

12. Bach uses the term “charakterisirtes . . . Stück” in his *Autobiography*, 207.

Berlin anthologies.¹³ Apart from Bach, other German composers who adopted this genre included Christian Friedrich Carl Fasch, Johann Philipp Kirnberger, Friedrich Wilhelm Marpurg, Christoph Nichelmann, Christian Friedrich Schale, and Johann Otto Uhde. *Musikalisches Mancherley* (Berlin, 1762–63) in particular contains a large number of character pieces, including a few authentic compositions by Bach, as well as many anonymous works that were later attributed to him (probably incorrectly).

Works in this genre typically include a title, most often based on the name of a person. Many of Bach's titles are based on family names and can be connected with members of his circle of friends; the names in table 1 can be identified with relative certainty.¹⁴ The typical form of the title is borrowed from the *clavécinistes*. Despite the feminine article, it does not necessarily refer to a woman; rather it is used in the sense of "la pièce." Explicitly programmatic titles (with a direct representation in the music) were apparently less favored at that time and were judged harshly by Berlin critics. Bach's titles allude to a rich network of personal relationships, yet the recognition of the exact connection between title and music probably would have remained limited to the private circle of those portrayed.

In only a single case do we have explicit documentation of the meaning of a title: according to the testimony of Carl Friedrich Cramer, Bach himself asserted that in "La Pot" (no. 2 in the present volume) he wished to express the "gait of the man" (*Gang des Mannes*).¹⁵ Still less certain are the titles and descriptions apparently based on given names, nicknames, or code words that referred to general affects or the character traits of a particular person (such as "La

Capricieuse," Wq 117/33, with its abrupt key changes, or "L'Irresoluë," Wq 117/31, with its continual shifting between 3/8 and 3/4 time). Cramer intended to ask Bach for a "commentary on all of these pieces" (*Commentar über alle diese Stücken*), which he hoped to incorporate "into a thematic catalogue of his [Bach's] collected compositions" (in *einem thematischen Catalogus seiner sämtlichen Compositionen*);¹⁶ this plan never came to fruition, however, and one may doubt whether Bach would have been willing to prepare such a commentary. In several cases a title was later changed or made more precise.¹⁷ Especially in later sources that are directly connected to Bach, there is a tendency to change titles that would not have been understood by a wider audience, or to drop them entirely.¹⁸

More than practically any other category of Bach's works, the *petites pièces* show interrelationships with other genres. The two songs, "La Sophie" (Wq 117/40) and "L'Ernestine" (Wq 199/16), although listed among the *petites pièces* in NV 1790, differ markedly in style from the other character pieces, not only because of the presence of a text, but also because of their form ("La Sophie" is a *da capo* aria, a form that otherwise does not occur among the short works for solo keyboard).¹⁹ Three character pieces appear—without titles—as concluding movements of instrumental works: "La Louise," Wq 117/36, as the third movement of both the *Sinfonia in D Major for Keyboard and Violin*, Wq 74 (1754; also extant in a version for two violins and basso as H 585), and the *Sonatina in D Major*, Wq 102; "La Coolr,"

13. On Bach and the character piece in Germany, see also Bernhard R. Appel, "Charakterstück," in *Die Musik in Geschichte und Gegenwart*, 2nd ed., ed. Ludwig Finscher (Kassel: Bärenreiter, 1995–), Sachteil, vol. 2, cols. 636–42; and esp. Arnfried Edler, "Das Charakterstück Carl Philipp Emanuel Bachs und die französische Tradition," in *Aufklärungen 2. Studien zur deutsch-französischen Musikgeschichte im 18. Jahrhundert: Einflüsse und Wirkungen*, ed. Wolfgang Birtel and Christoph-Hellmut Mahling (Heidelberg: Winter, 1986), 219–35.

14. On the identities of the persons referred to by the titles of Bach's character pieces, and for additional biographical references, see also Berg, "C.P.E. Bach's Character Pieces," here esp. 30–31, and Christopher Hogwood, ed., *Carl Philipp Emanuel Bach: 23 Pièces Caractéristiques for Keyboard* (Oxford: Oxford University Press, 1989), viii. Hogwood gives speculative identifications for several titles in addition to those listed in table 1.

15. Carl Friedrich Cramer, *Magazin der Musik* 1/9–10 (Sept.–Oct. 1783), 1179. See also *Carl Philipp Emanuel Bach: Dokumente zu Leben und Wirken aus der zeitgenössischen Hamburgischen Presse (1767–1790)*, ed. Barbara Wiermann, *Leipziger Beiträge zur Bach-Forschung* 4 (Hildesheim: Olms, 2000), 523.

16. Ibid.

17. This point applies to Wq 117/27 (original title "La Bach" changed to "L'Aly Rupalich"); Wq 117/28 ("La Complaisance" changed to "La Complaisante"); Wq 117/30 ("La Memoire raisonne" changed to "Les Languers tendres"); Wq 117/31 ("L'Irresolution" changed to "L'Irresoluë"); and Wq 117/33 ("Le Caprice" changed to "La Capricieuse").

18. For example, the Viennese manuscript A-Wgm, VII 43734 (Q 11701), source D 3, lacks the titles "La Böhmer" (Wq 117/26) and "La Prinzette" (Wq 117/21), giving only the generic title "Mourcqui" in the first case and the tempo "Allegretto" in the second (the other character pieces in this manuscript retain their titles). Similar simplifications are found in D-B, Mus. ms. Bach P 295 (source D 23), in which the character pieces Wq 117/17–18 lack their original titles ("La Borchward" and "La Pot"), and are identified merely by their respective dance types. Character titles are lacking entirely in P 793 (source B 9) and P 370 (source D 25).

19. On this point, see Darrell M. Berg, "Claviermusik mit Texten: Carl Philipp Emanuel Bachs gemischte Genres der fünfziger und sechziger Jahre," in *Carl Friedrich Christian Fasch (1736–1800) und das Berliner Musikleben seiner Zeit*, ed. Internationale Fasch-Gesellschaft Zerbst (Dessau: Anhaltische Verlagsgesellschaft, 1999), 81–92. David Schulenberg (private communication) has pointed out that the first two measures of "La Sophie" appear (transposed to C major) as an example in the second part of Bach's *Versuch* (1762; see *Versuch* II:23, §7, p. 180).

TABLE I. PERSONS REFERRED TO BY THE TITLES OF BACH'S CHARACTER PIECES

La Gause, Wq 117/37	Christian Philipp Gause (1707–70), Prussian <i>Hof- und Kriminalrat</i> ; godfather to one of the children of Georg Ernst Stahl (about whom see below)
La Pott, Wq 117/18	Johann Heinrich Pott (1692–1777), chemist and doctor ^a
La Borchward, Wq 117/17	Ernst Samuel Jakob Borchward (1717–76), Prussian <i>Hofrat</i>
La Böhmer, Wq 117/26	Johann Samuel Friedrich Böhmer (1704–72), professor of law at the university in Frankfurt an der Oder (or possibly another member of his family) ^b
La Philippine, Wq 117/34 or La Caroline, Wq 117/39	Possibly Bach's daughter, Anna Carolina Philippina (1747–1804)
La Prinzette, Wq 117/21	Johanna Benedicte von Printzen, née von Meyer (dates unknown), wife of Bach's close friend Friedrich Wilhelm Freiherr von Printzen (d. 1773); she became godmother to Bach's youngest son Johann Sebastian in 1748 ^c
La Gleim, Wq 117/19	Johann Wilhelm Ludwig Gleim (1719–1803), poet and close friend of Bach ^d
La Stahl, Wq 117/25	Georg Ernst Stahl (1713–72), doctor and Prussian <i>Hofrat</i> ^e
La Bergius, Wq 117/20	Johann Wilhelm Bergius (1713–65), <i>Hofrat</i> , <i>Landschaftseigneur</i> , and founding member of the <i>Montagsklub</i> ^f
La Buchholtz, Wq 117/24	Probably the historian Samuel Buchholtz (1717–74) or his younger brother Rudolph Dietrich Buchholtz (1719–78), who became cantor at the Berlin Petrikirche in January 1755 ^g
L'Herrmann, Wq 117/23	Friedrich Gottfried Herrmann (dates unknown), <i>Hofrat</i>
La Xenophon, Wq 117/29/i	Probably a reference to the Greek historian Xenophon, a member of the circle of Socrates; perhaps an allusion to the Berlin publisher Friedrich Nicolai (1733–1811), who included an image of Socrates on the title page of every book he published ^h
L'Ernestine, Wq 199/16	Probably Juliane Elisabeth Ernestina Stahl (b. 1742), the eldest daughter of Georg Ernst Stahl

NOTES

- a. On Pott, see Heinz Cassebaum, "Leben und Werk des Chemikers Johann Heinrich Pott (1692–1777)," in *Wissenschaftliche Zeitschrift der Technischen Hochschule Otto von Guericke Magdeburg* 22 (1978): 621–25.
- b. On Böhmer, see Gottfried Boldt, *Johann Samuel Friedrich von Böhmer und die gemeinrechtliche Strafrechtswissenschaft* (Berlin: W. de Gruyter, 1936).
- c. On Johanna Benedicte von Printzen, see Heinrich Miesner, "Aus der Umwelt Philipp Emanuel Bachs," *BJ* 34 (1937): 132–43, here esp. 135–36.
- d. On Gleim, see Berg, "C.P.E. Bach's Character Pieces," esp. 26–32.
- e. On Stahl, see Michael Maul, "Dein Ruhm wird wie ein Demantstein, ja wie ein fester Stahl beständig sein: Neues über die Beziehungen zwischen den Familien Bach und Stahl," *BJ* 87 (2001): 7–22.
- f. On Bergius, see *Der Montagsklub in Berlin 1759–1899. Fest- und Gedenkschrift zu seiner 150sten Jahresfeier* (Berlin: Sittenfeld, 1899), 112.
- g. On the Buchholtz brothers, see Peter Starsy, "Samuel Buchholtz (1717–1774): Ein Geschichtsschreiber zwischen den Welten," in *Neu-brandenburger Mosaik* 26 (2002): 77–90, and *idem*, "Samuel Buchholtz (1717–1774): Ein Leben im Dienst der Geschichtsschreibung," in *Templiner Heimatkalender* 1998, 44–59.
- h. On Nicolai, see *Friedrich Nicolai 1733–1811. Die Verlagswerke eines preußischen Buchhändlers der Aufklärung 1759–1811* (Wolfenbüttel: Herzog August Bibliothek, 1983).

Wq 65/33/iii, in the Sonata in A Minor, Wq 156 (1754); and "La Sophie," Wq 117/40, in the Sonata in F Major, Wq 163 (1755) as well as the Sonata in B-flat Major, Wq 159 (1755). In all three cases, the chronological sequence of versions is unclear. The six sonatinas Wq 98, 100, 102, 103, 109, and 110 employ, sometimes in heavily altered form, no fewer than ten *petites pièces*.²⁰

Bach's character pieces survive in a large number of contemporaneous manuscripts, and several were issued in authorized prints. Wolfgang Amadeus Mozart used "La Böhmer" (Wq 117/26) as the basis for the final movement of the Concerto in D Major, K 40, a pasticcio arranged in the summer of 1767; Mozart's adaptation employs techniques similar to those used by Bach in his sonatinas.

20. For details on the relationship between the *petites pièces* and the sonatinas, see the commentaries for nos. 1, 2, 5, 14, 18, 22, 23, 24, 28, and 31 in the present volume (respectively Wq 117/37, 117/18, 117/34, 117/20,

117/28, 117/36, 116/18, 117/29/i, 117/22, and 117/38); see also CPEB:CW, III/12–13.

Solfeggios

According to Koch, the term “solfeggio” denotes “a piece of music for practice in singing, not linked to a text. Such pieces are used partly to teach the beginner to execute intervals securely and with good intonation, partly also to exercise the vocal apparatus of the experienced singer in the execution of all kinds of coloratura.”²¹ A solfeggio thus served a pedagogical goal. Bach may have borrowed the term from the “Solfeggio pour la flute traversiere” by Johann Joachim Quantz or from the solfeggios for violin and continuo by Pasquale Cafaro.²² When the term was used to refer to instrumental music, it had approximately the meaning of “étude,” a term not yet current during Bach’s lifetime. The pieces were thus meant primarily to develop technical facility and accuracy. Bach used the title “solfeggio” for six works: three composed in Berlin in 1759 and published in 1765 in the *Clavierstücke verschiedener Art* (Wq 112/4, 112/10, and 112/18); and three others (Wq 117/2–4) published in *Musikalisches Vielerley* in 1770.²³ The three solfeggios in Wq 112 are published with the rest of that collection in CPEB: CW, I/8.1, and the three in *Musikalisches Vielerley* are published in the present volume as nos. 32–34. The keyboard piece *Clavierstück für die rechte oder linke Hand allein* (for the right or left hand alone), Wq 117/1—which Bach did not call a “solfeggio”—also belongs to this category on the basis of its style and pedagogical intent; however, it is listed separately in NV 1790 under the rubric “Kleinere Stücke” (pp. 52–55). The Solfeggio in C Minor, Wq 117/2, is one of Bach’s best-known works, and has been published frequently in practical editions since the early nineteenth century.²⁴

21. Koch, *Musikalisches Lexikon* (Frankfurt, 1802), col. 1399: “Solfeggio, bezeichnet ein Tonstück zur Uebung im Gesange, welches mit keinem Texte verbunden ist. Man bedient sich solcher Tonstücke, theils um den Anfänger die Intervallen sicher treffen und rein intoniren zu lehren, theils auch um die Gesangorgane des schon geübtern Sängers im Vortrage aller Arten der Colloraturen zu üben.”

22. Quantz’s collection is preserved in DK-Kk, mu 6210.2528; Cafaro’s solfeggios are preserved in GB-Lbl, Add. Ms. 14153.

23. The three solfeggios composed in 1759 are listed on p. 16 of NV 1790 (group no. 117). Only two of the three solfeggios in *Musikalisches Vielerley* are listed in the table of contents of that collection (Wq 117/2 and 117/4); Wq 117/3, which is printed on p. 156 of *Musikalisches Vielerley*, was accidentally omitted. NV 1790 similarly mentions only two solfeggios in *Musikalisches Vielerley* (p. 21, “No. 160, P[otsdam] 1766, bestehet aus 3 Fantasien und 2 Solfeggien, welche im Musikalischen Vielerley gedruckt sind.”). However, it seems reasonable to suppose that Wq 117/3 was composed at the same time as the other two.

24. Wotquenne assigned the redundant number Wq 271 to an individual print of Wq 117/2 issued around 1820–25 by the Berlin music

Minuets and Polonaises

This group includes short dance movements from Bach’s early and middle creative periods; in most cases, the pieces were probably meant for less accomplished players. The minuets and polonaises published in the present volume supplement those in the three printed collections Wq 112–114, published in CPEB: CW, I/8.1. According to NV 1790 (p. 53), the *Menuet pour le Clavessin*, Wq 111 (no. 36 in the present volume), was composed by 1731, and appears to have had particular biographical significance for the composer, since alone among all of his youthful works he left it untouched, and repeatedly pointed out that he himself had engraved it in copper.²⁵ The technique of crossed hands found in this minuet is somewhat apologetically described in Bach’s autobiography (p. 203) as a “natural and at that time very common bit of sorcery” (natürliche und damals sehr eingerissene Hexerey). The piece may take its inspiration from the minuet in J. S. Bach’s Partita in G Major, BWV 829, or perhaps from Jean-Philippe Rameau’s *Nouvelles suites de pieces de clavecin*, which appeared in Paris c. 1729–30.²⁶

The first of the two minuets in Wq 116/1 (no. 37 in the present volume) probably originated during the Leipzig period as well. The revised version was already circulating in manuscript copies in Berlin before it was published in 1762; however, three different earlier versions of Wq 116/1/i are found among the juvenilia.²⁷ According to NV 1790 (p. 21, no. 161), three pairs of minuets and three polonaises (Wq 116/3–8, nos. 38–44 in the present volume) were written in Potsdam around 1766. The first pair of minuets, Wq 116/3, and the three polonaises were also transmitted in authentic versions for chamber ensemble; the chronology of these versions remains unclear.²⁸

The other two pairs of minuets are distinguished by compositional artifice. The first minuet of Wq 116/5 is a

publisher Ernst Heinrich Georg Christiani. The Solfeggio in C Minor has also been published frequently under the inauthentic title “Solfeggietto,” often with the addition of a spurious extra half measure at the final cadence, bringing the piece to a close on middle C; see John A. Parkinson, “The ‘Solfeggietto,’” *The Musical Times* 105 (1964): 839.

25. See *Autobiography*, 203, and NV 1790, p. 53.

26. In Rameau’s collection, see especially “Les Tricotets” and “Les trois Mains,” but also the “4me. Double” of the gavotte.

27. See the individually transmitted minuet in D-B, Mus. ms. Bach P 672 (see no. 65), the third movement in the Suite in E-flat Major (no. 67), and the third of the Dance Movements in E-flat Major (no. 69).

28. Wq 116/3 corresponds to Wq 189/8, Wq 116/4 to Wq 190/5, Wq 116/6 to Wq 190/4, and Wq 116/8 to Wq 190/2. The versions for ensemble are published in CPEB: CW, II/5.

palindrome; it is exactly the same whether played backward or forward. The piece was published twice in *Musikalisches Vielerley*: initially, only eight bars were printed (the first four bars in normal order followed by the second four backward), evidently as a kind of puzzle (for details, see the critical report); in a later installment of the same publication, Bach gives the “resolution” of the puzzle. The trio of 116/7 is a fairly strict canon (with some adjustments at the cadence points).

Strictly speaking, Wq 116/7 is not an original work by C.P.E. Bach, but rather an early composition by his older brother Wilhelm Friedemann that Carl Philipp Emanuel embellished, reworked, and later included, possibly inadvertently, in CV 1772 and NV 1790.²⁹ Both minuets appear several times in W.F. Bach’s oeuvre (for details see the critical report, which includes a transcription of one of W.F. Bach’s versions of these minuets), and there is no reason to doubt his authorship: the melodic construction and the imitative or canonic structure are characteristic of him. The two minuets must already have been in existence during the Leipzig period; perhaps C.P.E. Bach owned a copy that lacked any indication of authorship.³⁰ When he assembled a group of dance movements for *Musikalisches Vielerley* around 1770, the history of the minuets may have escaped him; in the belief that he was dealing with early compositions of his own, he had no hesitation in printing them. Because the revisions were significant and because he regarded the minuets as his own work, the pair has been included in the present volume (no. 42).

Bach consistently used the term “Alla Polacca” for the polonaises in *Musikalisches Vielerley* (1770), as he had previously done in the printed collections Wq 112–114; in contrast, all of the works in this genre transmitted in print and manuscript before 1765 are titled “Polonoise.”³¹ However, there are no significant stylistic differences between pieces with the two titles. The title “Zwo abwechselnde

Menuetten” (Two Alternating Minuets) is used for pairs of minuets published in *Musikalisches Vielerley*; it is a German rendering of the French term *Menuet alternativement*. The printed collections Wq 112–114 also contain several pairs of minuets, which, however, lack the explicit title (see CPEB: CW, I/8.1).

“Sechs leichte kleine Clavierstücke” and Related Pieces

This set is described in NV 1790 (p. 22) as “No. 175. H[amburg] 1775. Sechs leichte kleine Clavierstücke” (six easy little keyboard pieces); in the partially autograph manuscript, D-B, Mus. ms. Bach P 748 (source A 6), the title reads “Sechs kleine Clavierstückgen.” The set was apparently revised by Bach around 1785, and it is the latest work in the present volume. The surviving manuscript seems to represent a sequel, never completed, to the *Kurze und leichte Clavierstücke* (Wq 113–114). This hypothesis is supported by the following observations: judging from the handwriting, the original manuscript can be dated to around 1775, the date given in NV 1790. Originally the manuscript consisted of only a single bifolium (today pp. 3–6) containing the six pieces mentioned in NV 1790, written in the hands of Bach (nos. 4–6, Wq 116/26–28) and his copyist Johann Heinrich Michel (nos. 1–3, Wq 116/23–25); the appearance of two different hands may indicate that the original manuscript was created in two phases. Around 1785 Bach revised and expanded the collection; in doing so he used the second leaf of a new bifolium (pp. 7–8), on which he entered four additional pieces (H 255–258).³² The later additions are mostly based to varying degrees on material from the earlier pieces, but it is unclear whether the composer meant them to replace the earlier versions. Around the same time, in 1786, Johann Gottlob Immanuel Breitkopf is said to have planned a new edition of the collections Wq 113–114, fearing unauthorized pirated editions by the Berlin publisher Johann Friedrich Rellstab.³³ Thus it is conceivable that Bach intended to supplement the Breitkopf edition of the *Kurze und leichte Clavierstücke* with a few previously unpublished works in order to increase its appeal—as he later did with the six “neue Sonatinen” for the new edition

29. See here especially Hans-Joachim Schulze, “Ein dubioses ‘Menuetto con Trio di J. S. Bach,’” *BJ* 68 (1982): 143–50, and Peter Wollny, “Studies in the Music of Wilhelm Friedemann Bach: Sources and Style” (Ph.D. diss. Harvard University 1993), 139–41.

30. A similar case is W.F. Bach’s Presto in D Minor, Fk 25/2. The piece survives in an early copy by C.P.E. Bach dating from before 1734 (D-B, Mus. ms. Bach P 683). The attribution was obviously added by C.P.E. Bach only much later (c. 1750?).

31. Works disseminated with the title “Polonoise” in various spellings include the character pieces “La Borchward” (Wq 117/17) and “L’Auguste” (Wq 117/22), both of which have the name of the dance as a subtitle, and the polonaises BWV Anh. 123 and 125, and Wq 116/2 and 116/22, all of which are transmitted in autographs by C.P.E. Bach with the title “Polonoise.”

32. See the description of source A 6 in the critical report. Pages 1–2, which form the first leaf of the added bifolium, are blank except for later annotations.

33. On this point, see Hermann von Hase, “Carl Philipp Emanuel Bach und Joh. Gottl. Im. Breitkopf,” *BJ* 8 (1911): 86–104, esp. 101, and also Howard Serwer, “C.P.E. Bach, J. C. F. Rellstab, and the Sonatas with Varied Reprises,” in *C.P.E. Bach Studies*, 233–43.

of the *Versuch* published by Schwickert in 1787. Whatever Bach's plans may have been, none of the ten pieces in P 748 was printed as a solo keyboard piece during his lifetime.

With the exception of Wq 116/27, all of the "Sechs leichte kleine Clavierstücke" (and the Menuet in F Major, H 258, in the same manuscript) are also found elsewhere among Bach's works in other scorings:

Wq 116/23	Andantino in C Major	Wq 91/4, 118/10
Wq 116/24	Andante in F Major	Wq 115/2, 186/2
Wq 116/25	Allegro in D Major	Wq 92/6, 115/1, 193/2
Wq 116/26	Allegro in G Major	Wq 185/3
Wq 116/27	Andante in G Minor	–
Wq 116/28	Allegro in D Major	Wq 92/3, 115/4, 185/1
H 258	Menuet in F Major	Wq 116/32, 189/6/i, 193/12

The chronological priority of these versions remains to be fully investigated.

Duets for Two Keyboards

The duets Wq 115/1–4 are listed without date in NV 1790 (p. 52) under the rubric "Kleinere Stücke," and are based in part on the "Sechs leichte kleine Clavierstücke."³⁴ All four are also transmitted in reworkings for various ensemble scorings and for mechanical instruments. They belong to the realm of music for the dilettante. The light, melodious, and cheerful mood, differing markedly from Bach's compositions of the early and middle Berlin period, is first heard in the sonatinas Wq 96 and 97, and marks an important break in Bach's compositional output.

Suites

Only two suites appear in the lists of works documented in CV 1772 and NV 1790.³⁵ The first, Wq 65/4 (NV 1790, p. 1, no. 5), was written as early as 1733 in Leipzig and revised in Berlin in 1744. Hitherto it was assumed that the early version was lost, but as we were preparing the present volume a little-known manuscript came to light that contains a significantly different version of the piece (D-LEM,

34. A possible fifth duet is an arrangement of Bach's Sonata in C Major for Flute and Keyboard, Wq 87: a sheet of paper bound with the autograph score of that work contains an annotation in Bach's hand indicating that he apparently intended the sonata to be arranged as a duet for two keyboards. See Ulrich Leisinger, ed., *Carl Philipp Emanuel Bach. Sonate in C für zwei Claviere nach Wq 87*, Stuttgarter Bach-Ausgaben E:2 (Stuttgart: Carus, 1998).

35. On earlier suites that Bach may later have discarded, see the discussion below under "Juvenilia."

Ms. 2a, source B 16). It is highly likely that this manuscript transmits the original form of the suite from 1733. If true, then apart from the minuet Wq 111 and the juvenilia discussed below, this suite is the only substantial keyboard work from Bach's Leipzig years transmitted in its original version. We have therefore decided to publish the two existing versions of Wq 65/4 in full in the present volume. Even in its early form Wq 65/4 displays stylistic and structural elements from two different genres: the traditional suite and the modern sonata. When Bach decided to revise the suite in 1744, he rewrote the third movement, changing it from a simple bipartite "Cantabile" into a highly expressive and richly embellished "Adagio non molto," thus further emphasizing the stylistic contrast between movements.

According to NV 1790 (p. 10, no. 65), the second suite, Wq 62/12, was composed in 1751, and it was published in *Musikalisches Allerley* in 1760. A Berlin copy (D-B, Mus. ms. Bach P 371, source B 5) transmits the work in what is probably its original form; for the print, Bach made the notation of the Allemande more precise, and changed a few musical details. Since the differences in notation may offer the modern player helpful clues regarding performance practice, the present volume gives both forms of the Allemande and Sarabande, the two movements that show the most important differences in notation. Wq 62/12 exemplifies a retrospective trend in *Musikalisches Allerley*, also seen in various compositions by Kirnberger in that anthology, and clearly evoking the style of J. S. Bach.

Juvenilia

The term *juvenilia* is used in the present volume to refer to early keyboard compositions by C.P.E. Bach that (with the exception of the minuet Wq 111) are listed in neither CV 1772 nor NV 1790.³⁶ In CV 1772, Bach added the following note regarding his early attempts at composition: "I have suppressed all works before the year 1733, because they were too youthful" (Alle Arbeiten, vor dem Jahre 1733, habe ich, weil sie zu sehr jugendlich waren, caßirt).³⁷ In a much-quoted letter to Johann Joachim Eschenburg of 21 January 1786, Bach wrote that he had "recently burned a ream and more of old works" and was "glad that they are no more."³⁸ These two statements show that Bach pruned

36. On Bach's juvenilia, see Leisinger/Wollny 1993.

37. See commentary in Wolff, 222–23.

38. "doch habe ich vor kurzem ein Ries u[nd] mehr alte Arbeiten von mir verbrannt u[nd] freue mich, daß sie nicht mehr sind." See *CPEB-Briefe*, 2:1135; translation from *CPEB-Letters*, 244.

his list of acknowledged works more than once, and that earlier works were the primary victims. Bach's date "1733" should not be taken too literally as a point of demarcation: apparently even later in life, he suppressed compositions from his student days in Frankfurt an der Oder and perhaps those from his early Berlin years. On the other hand, some of the earliest Leipzig works survive in revised versions.³⁹ If the phrase "a ream and more" is accurate, Bach's early works must have been extensive indeed. Because of his attempt to suppress these early compositions, only a handful of keyboard pieces from his early years survive in their original form.

Yet despite their small number, these pieces potentially offer valuable insights into Bach's artistic growth and they help us understand the development of his personal style. Since Bach later distanced himself from these earlier works, destroying sources he could get his hands on (and thus in particular the autographs), and because, with the exception of the minuet Wq III, he included no unrevised early pieces in his catalogues, the authenticity of other extant early pieces in most cases cannot be demonstrated with absolute certainty. Paradoxically, sources from Bach's immediate circle survive or remained unaltered only if they were unattributed, whereas early sources bearing Bach's name are often of dubious provenance. It is difficult to be certain about the authenticity of pieces with weakly attested sources, especially when these pieces are also stylistically or musically suspect. However, the present volume has taken a relatively liberal stance, including all those compositions where Bach's authorship is at least plausible, or where it cannot be ruled out with sufficient certainty. The following paragraphs summarize the evidence for and against the authenticity of the items included in the present volume as juvenilia.

Nos. 61–64: Pieces from the Second Clavierbüchlein of Anna Magdalena Bach

Bach himself entered four dance movements into the second *Clavierbüchlein* of his stepmother Anna Magdalena (D-B, Mus. ms. Bach P 225, pp. 60–67, source A 2). Ever since the identification of Bach's handwriting in the manuscript, the four dances have generally been considered to be early works by him, probably composed c. 1733. The pieces lack any attribution, but this is hardly surprising given the intimate family context for which the *Clavierbüchlein* was created. The fourth of the dances in Bach's hand, the

39. In fact, nearly every piece dated before 1739 in NV 1790 is listed as having been later "erneuert" or revised.

Polonaise in G Minor, BWV Anh. 125, appears in a concordant source with an explicit attribution to him (in the manuscript D-Hs, ND VI 3191, about which see below). The *Clavierbüchlein* (pp. 79–81) also contains an early version of the first movement of the Sonata in E-flat Major, Wq 65/7, written in Anna Magdalena's hand, again without attribution, and with the title "Solo per il cembalo."⁴⁰ It remains controversial whether three other anonymous pieces in the *Clavierbüchlein*, also in her hand, might be by C.P.E. Bach: the March in E-flat Major, BWV Anh. 127, and the pieces on the neighboring pages, the celebrated Musette in D Major, BWV Anh. 126 and the Polonaise in D Minor, BWV Anh. 128 (the three are found on pp. 71–74 of the *Clavierbüchlein*).⁴¹ Because these three pieces cannot be securely attributed to Bach on the basis of source evidence or style, and because all three have been published elsewhere in modern critical editions, they are not included in the present volume.⁴²

Nos. 65–66: Pieces in D-B, Mus. ms. Bach P 672

D-B, Mus. ms. Bach P 672 (source B 7) is an anthology in Johann Heinrich Michel's hand of keyboard works from the Bach family circle. As has been noted elsewhere, P 672 is apparently a later copy of a keyboard book originally written down in the mid 1740s for the two youngest Bach sons.⁴³ The anthology is described as follows in NV 1790: "A little book, in which are written various vocal and keyboard compositions by C.P.E., and also Johann Sebastian and Johann Christian (the London) Bach."⁴⁴ The manuscript includes two pieces attributed to C.P.E. Bach. One is an earlier version of the Minuet in E-flat Major, Wq 116/1/i, the other a Polonaise in G Major, H 340, which is also transmitted anonymously, in a slightly different form, in the manuscript D-B, Mus. ms. Bach P 368 (source B 4; see below). The provenance, the handwriting, and the indirect authentication of the attribution by the

40. On the sonata Wq 65/7, see CPEB: CW, I/6.2.

41. On BWV Anh. 127, see esp. Leisinger/Wollny 1993, 146–51, where the authors propose that it is a revised version of the march in the Suite in E-flat (Wq/H *deest*, no. 67 in the present volume).

42. For a critical edition of the entire repertoire of the *Clavierbüchlein* of A. M. Bach, see NBA, V/4.

43. On the background of P 672, see Hans-Joachim Schulze, "Frühe Schriftzeugnisse der beiden jüngsten Bach-Söhne," *BJ* 50 (1963–64): 61–69, esp. 64–65.

44. NV 1790, p. 66: "Ein kleines Büchlein, worinn ausser von C.P.E. auch von Johann Sebastian und Johann Christian (dem Londoner) Bach verschiedene Sing- und Clavier-Compositionen eingeschrieben sind."

entry in NV 1790 leave little doubt as to the authenticity of both the minuet and the polonaise. The polonaise shows strong similarities to the fifth movement (“Polonaise”) of J. S. Bach’s French Suite in E Major, BWV 817, allowing one to surmise that the father’s composition may have served as a direct model.

Nos. 67–68: Pieces in D-Hs, ND VI 3191

The composite manuscript D-Hs, ND VI 3191 (source B 14) contains four fascicles (VII, IX, X, and XI) in the hand of an anonymous copyist who is known to have been connected with Bach during his student years in Frankfurt an der Oder.⁴⁵ Fascicle IX contains an early version of the sonata, Wq 65/10, and fascicle X an early version of Wq 65/5. The other fascicles written by this same copyist contain three otherwise unknown works, two of which are explicitly attributed to C.P.E. Bach: a Suite in E-flat Major (in fascicle VII) and another in G Major (in fascicle X). The authenticity of the two suites is supported by concordances with other early works: the minuet from the Suite in E-flat Major is an early version of Wq 116/1/i (different from the version in P 672, mentioned above); and the polonaise of the Suite in G Major is equivalent to BWV Anh. 125, written in Bach’s own hand in Anna Magdalena’s *Clavierbüchlein* (see above).⁴⁶

Fascicle XI, in the same hand, contains an otherwise unknown and unattributed Allemande in A-flat Major. Although a case can be made on the basis of the matching copyist that this piece might also be by Bach, we have elected not to include it in the present volume: the manuscript is seriously faulty, and the piece in any case shows compositional flaws that are not known to have been characteristic of Bach, even in his early years. Two other anonymously transmitted compositions in ND VI 3191, a March in F Major and a “Murqui pour l’Amour” (both in fascicle VIII) are written by an anonymous copyist not hitherto encountered in connection with Bach’s work. Since the pieces are not explicitly attributed to Bach, and there is no other support for an attribution to him apart from their mere presence in this manuscript, we have decided not to publish them.

45. Cf. Peter Wollny, “Zur Überlieferung der Instrumentalwerke Johann Sebastian Bachs: Der Quellenbesitz Carl Philipp Emanuel Bachs,” *BJ* 82 (1996): 7–21, and also the description in the critical report.

46. The minuet of the Suite in G is also found separately in D-HER, Mus. R 11:18 (source D 55), with the heading “Menuet di Bach.”

No. 69: Dance Movements in E-flat Major

The so-called *Notenbüchlein* for Wolfgang Amadeus Mozart contains three dance movements in E-flat major (Minuet–March–Minuet) attributed to “Sigr. Bach,” of which the second and third are versions of movements from the Suite in E-flat Major found in D-Hs, ND VI 3191 (see above). No precise information is available regarding the notebook (source [B 18]), which was in private hands in the 1920s, but has subsequently been lost; however, it survives in a complete (albeit heavily redacted) edition by Hermann Abert published in 1922; several items, including the march attributed to Bach, had earlier been transcribed in an article by Rudolph Genée published in 1908.⁴⁷ As Wolfgang Plath has shown, the dedication on the manuscript, “Leopold Mozart’s Notebook, to his son Wolfgang Amadeus Mozart on his seventh name day (1762),” is certainly a forgery (a facsimile of this dedication survives). Be that as it may, the repertoire of the manuscript suggests strongly that it dates from the 1740s, and that it probably originated in central Germany, perhaps even in Leipzig. It is unclear whether the three movements with an attribution to “Sigr. Bach,” which are integrated with two other movements into a five-movement suite, themselves originally formed a cycle; however, the unity of key suggests that this may have been the case.⁴⁸ The concordances mentioned above lead one to suspect that all three movements are compositions by C.P.E. Bach. The second and third movements are more embellished than the corresponding movements in D-Hs, ND VI 3191 (see above), suggesting that the three movements in the *Notenbüchlein* may

47. The manuscript was first described in Rudolph Genée, “Mozarts musikalische Erziehung und ein bisher unbekanntes Notenbuch von Leopold Mozart,” *Mitteilungen für die Mozart-Gemeinde in Berlin*, vol. 3, no. 25 (March 1908): 71–80, with musical examples in a separately paginated supplement. The manuscript and its repertoire were later discussed in detail by Hermann Abert in his article, “Leopold Mozarts Notenbuch von 1762,” *Gluck-Jahrbuch* 3 (1917): 51–87. Abert’s edition of the manuscript appeared under the title *Leopold Mozarts Notenbuch, seinem Sohne Wolfgang Amadeus zu dessen siebenten Namenstag (1762) geschenkt* (Leipzig: C. F. W. Siegel, 1922). The manuscript formerly belonged to a Dr. Ludwig König in Kiel; the last known owner, König’s daughter, perished in the Second World War, and the fate of the manuscript is unknown. See Wolfgang Plath, “Leopold Mozarts Notenbuch für Wolfgang (1762)—eine Fälschung?” *Mozart-Jahrbuch* 1971/72, 337–41; reprinted in Wolfgang Plath, *Mozart-Schriften. Ausgewählte Aufsätze*, ed. Marianne Danckwardt, Schriftenreihe der Internationalen Stiftung Mozarteum Salzburg, vol. 9 (Kassel: Bärenreiter, 1991), 197–201.

48. The suite is introduced by an “Aria,” “Jesu, du mein höchstes Gut” by K. F. Hurlbusch; then follow the three movements “di Sigr. Bach,”; the suite ends with a “Schwaben-Tanz” of unknown authorship.

represent a later version of the Suite in E-flat Major (no. 67 in the present volume).

No. 70: Dance Movements in G

The composite manuscript D-B, Mus. ms. Bach P 368 (source B 4) comprises an anthology of music for solo keyboard, mostly by C.P.E. Bach and his elder brother W. F. Bach. The manuscript, which dates from the 1740s and early 1750s, is an important source for several sonatas by C.P.E. Bach, some of which are found in this manuscript in early versions that are not known to survive in any other source.

Fascicle XI contains fourteen unattributed short pieces (mostly dance movements) in G major or minor. One of these, the Polonaise in G Major (H 340), also survives with an attribution to C.P.E. Bach in the manuscript D-B, Mus. ms. Bach P 672, which formerly belonged to him (the polonaise is printed as no. 66 in the present volume).⁴⁹ This concordance might be taken to imply that some of the other pieces in the group are also by C.P.E. Bach. However, several considerations speak against a global attribution to him of all fourteen pieces. The types of dances and their ordering make it seem unlikely that they were intended to form a coherent “suite,” and thus there is no reason to assume that all of the pieces are by a single composer. The unusually high number of errors in the copies of the dances suggests that the copyist probably did not compose them, since he is hardly likely to have done such a poor job copying his own works. Several of the pieces show compositional deficiencies of a sort (blatant parallel fifths, doubled leading tones, poor control of melodic and harmonic syntax) not known to have been characteristic of C.P.E. Bach, even in his earliest works, and it seems unlikely that he composed them. On the other hand, six of the pieces—the “Præludium” (which shows several structural and musical similarities to the first movement of the Suite in E-flat Major, no. 67), the “Tempo di Menuetto” (which uses crossed-hand techniques resembling those in Wq III and the minuet of the Suite in G Major, no. 68), the two polonaises (the first of which is concordant with H 340), and the two airs—are of distinctly better quality, and C.P.E. Bach’s authorship cannot be ruled out. Nor can we exclude the possibility that the copyist may have had access to sources for early works by C.P.E. Bach that are otherwise lost; indeed, the presence of early versions of Bach’s sonatas in the manuscript suggests that the copyist

49. See above and the discussion in the critical report, as well as Leisinger/Wollny 1993, 169.

did have such access. Thus even though there is little direct evidence for Bach’s authorship of these six pieces, we have decided to publish them in the present volume.

. . .

The juvenilia published here do not represent a cohesive and internally consistent category, and the boundary with *incerta* is blurred. The gaps in transmission caused deliberately by the composer permit only a partial and unsatisfactory picture of Bach’s early creative period. Nevertheless, the publication of the works discussed above may spur further thinking about the compositional beginnings of C.P.E. Bach’s “original genius.”

Incerta

The volume concludes with two works of uncertain authenticity, both of which are transmitted in two or more sources with direct or implied attributions to C.P.E. Bach.

No. 71: Suite in B-flat Major

The Suite in B-flat Major, H 370, is transmitted in two manuscripts: a sales copy from the Leipzig music dealer Johann Gottlob Immanuel Breitkopf (D-KII, Mb 62:2, source B 15) and a copy dating from around 1800 from the collection of Casper Siegfried Gähler (in the anthology CH-Gpu, Ms. mus. 347, source B 3). Both carry explicit attributions to C.P.E. Bach. The two manuscripts seem to derive—the former directly, the latter perhaps indirectly—from a common *Vorlage*, probably a now lost Breitkopf house copy. The work corresponds to an incipit in Breitkopf’s thematic catalogue of 1763.⁵⁰ In a letter to Johann Nikolaus Forkel dated 26 August 1774, Bach wrote: “The handwritten things Breitkopf sells as mine are partly not by me, in any case they are old and incorrectly copied.”⁵¹ On the other hand, Breitkopf’s surviving sales copies sometimes transmit unique (and presumably authentic) versions of early sonatas.⁵² Thus the Suite H 370 could be either a falsely attributed composition or an authentic early work—albeit one from which Bach wished to dis-

50. *The Breitkopf Thematic Catalogue. The Six Parts and Sixteen Supplements 1762–1787*, ed. Barry S. Brook (New York: Dover, 1966), col. 116, no. V in “VI. Sonate di C.P.E. BACH, per il Cemb. Solo. Racc. III.”

51. “Die geschriebenen Sachen, die Breitkopf von mir verkauft, sind theils nicht von mir, wenigstens sind sie alt u[nd] falsch geschrieben.” See *CPEB-Briefe*, 1:433; translation in *CPEB-Letters*, 62.

52. See Wolfgang Horn, *Carl Philipp Emanuel Bach. Frühe Klavier-sonaten: Eine Studie zur “Form” der ersten Sätze nebst einer kritischen Untersuchung der Quellen* (Hamburg: Wagner, 1988).

tance himself in later years. From a stylistic point of view there is something to be said in favor of this latter possibility; for that reason, and because no conflicting attribution is known, the work is included in the present volume.⁵³

No. 72: Allegro in G Major

The final work in the present volume is an Allegro in G Major of uncertain authorship. The work appears in neither CV 1772 nor NV 1790. The Breitkopf thematic catalogue of 1763 ascribes a work with the same incipit to Johann Heinrich Rolle; however, no known musical source for the piece contains an attribution to him.⁵⁴ The Allegro is transmitted in four manuscripts (sources **B 10**, **B 11**, **B 17**, and **D 53b** in the critical report), none with a direct connection to Bach. The general titles of **B 17** and **D 53b** (respectively “Petites Pieces | pour | Le Clavecin | de | C.P.E. Bach” and “Divertissements | pour | le Clavecin | par Mons: C. Ph. E. Bach”) seem to imply that Bach was the composer of all the pieces that these manuscripts contain, including the Allegro in G. In **B 10**, the Allegro carries the less precise attribution “di Sig. Bach”; **B 11** lacks an attribution, but appears to be a direct copy of **B 10**.

On the basis of style, the Allegro can be dated to the 1740s at the earliest, but it shows no typically Bachian characteristics. Still, it is worth noting that the phrase construction and the harmonic and melodic contour of the first section resemble those of the first movement of the sonata Wq 62/2 (written in 1739, published in 1762). Admittedly, these similarities do not necessarily prove that Bach wrote the Allegro in G, but they do make it seem advisable to offer the piece here for discussion.⁵⁵

* * *

After a comprehensive survey of other doubtful keyboard works attributed to Bach, we have decided not to publish any other *incerta* in I/8.2.⁵⁶ However, the following works should be mentioned briefly (see also the discussions above of D-B, Mus. ms. Bach P 225 and D-Hs, ND VI 3191):

53. According to Helm (p. 76), the authenticity of this work is disputed in Renate Selinger-Barber, “Die Klavier-Fantasien Carl Philipp Emanuel Bachs” (MA thesis, University of Hamburg, 1984), 58–60, 67–68, 71–72, and 74–76. It was not possible to consult Selinger-Barber’s thesis during the preparation of the present volume.

54. *The Breitkopf Thematic Catalogue*, col. 121, no. I in “VII. Suites di J. H. ROLLE, per il Cembalo Solo.”

55. This composition was first discussed by Sharon Prado in a paper read at the meeting of the editorial board of the *Carl Philipp Emanuel Bach Edition* in Chicago, November 1991.

56. The movements H 371.5, classified by Helm as “doubtful,” are in fact the second and fourth movements of the sonata Wq 65/24, published in CPEB: CW, I/6.3.

1. Three Polonaises, H 353–355. The only known source for these works is the Berlin manuscript D-B, Mus. ms. Bach P 728; according to its title page, it contains keyboard works by “C.P.E. Bach and others” (“C.P.E. Bach und Andere”). The few works by Bach are easy to identify; the other items, among them the three polonaises, show no similarities with Bach’s style and are almost certainly among the works by the unnamed “other” composers.

2. An array of character pieces circulated under Bach’s name. Nine pieces with character titles (mostly in German) that had been published without attribution in *Musikalisches Mancherley* are attributed to Bach (without compelling reason) in the Viennese manuscript A-Wgm, VII 43737 (SB Q 11713), source **D 4**. Three of these pieces also circulated as a group as the “Sonata” H 369, likewise attributed to Bach. Six other character pieces of unknown provenance, H 392–392.5 (all with French titles) are found in two manuscripts: A-Sd, MN 96 (source **D 1**) and D-B, Mus. ms. Bach P 754 (not listed in the critical report of the present volume). The provenance of “La Juliane” (H 333), also transmitted with attributions to Bach in two manuscripts, is unknown; investigation of the sources reveals that in both cases the piece was originally transmitted anonymously and that the attribution to Bach is a later addition.⁵⁷ The character piece “La Walhauer,” H 374, is contained in an anthology manuscript in Gotha; an autograph fair copy of the same piece (D-B, SA 4184) by Christian Friedrich Carl Fasch suggests that he is probably the composer.

3. Because the “zwey Allegro” mentioned under no. 79 in NV 1790 (see the discussion in n. 10 above) have now been correctly identified, there is no longer any reason to attribute to Bach the two movements in Marpur’s *Anleitung zum Clavierspielen* of 1755 traditionally associated with this entry. Those two pieces are transmitted under Bach’s name only in the collection of Johann Jakob Heinrich Westphal, and it is easy to see how this error arose. Apparently Westphal related the two anonymous works in Marpur’s *Anleitung* to a passage in Bach’s autobiography (p. 206, bottom) and to the entry in NV 1790; Bach himself never specifically mentioned the *Anleitung* as a source for his compositions. The two movements have therefore been omitted from the edition.

4. The following works have likewise been omitted from the edition:

• Wq 116/15 and Wq 116/29–57. Arrangements, probably by J. J. H. Westphal, of pieces for mechanical instruments.

57. In a handwritten note kept with the manuscript A-Wn, 15961, Georg von Dadelsen described the title written on the manuscript as an autograph addition by C.P.E. Bach; based on this note, Helm included the piece in his catalogue under Bach’s authentic works. The erroneous identification of the handwriting was first pointed out in Leisinger/Wollny 1993, 203.

- H 356, Larghetto in G Major. Arrangement of a movement from the overture to the opera *Il Giudizio di Paride* by Carl Heinrich Graun.⁵⁸
- H 390, Parthia in C Major. Doubtful on stylistic grounds.
- H 391, Andante and Presto. From Johann Christian Bach's Symphony op. 3, no. 1.
- H 400–402 (Wq n.v. 46–48). Three unattributed pieces in A major, A minor, and A major, by Johann Philipp Kirnberger.⁵⁹
- H 371.6, Andante in C Minor. From Johann Christian Bach's Symphony op. 9, no. 2.⁶⁰
- H 375.5, Menuetto [I], Trio, and Menuetto [II] in F Major. The first two movements are works by Johann Christoph Friedrich Bach, published in *Musikalisches Vielerley*, p. 115; the third is a composition by Johann Friedrich Ernst Benda, published in 1768.⁶¹
- H 397, Minuetto [I+II] in D Major. Not explicitly attributed to Bach, and doubtful on stylistic grounds.

Performance Practice

By and large, the sources for the pieces published in the present volume give no explicit indication of the intended instrument, and presumably a certain flexibility was taken for granted. For the suites and other early works, the harpsichord seems the most likely choice, although the dynamic effects in the fourth movement (“Echo”) of the suite Wq 65/4 would have required the use of a two-manual instrument. On the other hand, the *empfindsamer* style and the rich dynamics in most of the *petites pièces* suggest the clavichord.

Bach uses relatively little ornamentation in most of his works for solo keyboard; he seems to have made a point of avoiding the profuse ornamentation one finds in French keyboard music of the time and in a few (mostly early) works by his father. A noticeable change took place over time in Bach's preferred ornament symbols.⁶² In his early autographs, he often indicated a trill with “+” (as in P 746)

or “t” (as in Anna Magdalena's *Clavierbüchlein*), whereas from the 1740s onward, he consistently used the standardized forms “tr,” “w,” and “ww.” Another symbol found only in the early works until about 1745 is the upright form of the turn (the execution of which is identical to that of the horizontal turn). From the 1750s, Bach begins to use the characteristic “trilled turn” (prallender Doppelschlag, notated \approx). In the first part of his *Versuch* (1753) he writes, “This ornament has not been previously described.”⁶³ In his subsequent works the trilled turn often takes over the role of the regular trill. He soon employed this ornament, which in his opinion lent “spirit and brilliance,” with such frequency that it is sometimes referred to as the “C.-P.-E.-Bach symbol.”

The following is a list of the ornament symbols used in the present volume:

tr, +, ww	Trill, regular trill (Triller, ordentlicher Triller; see <i>Versuch</i> I:2.3, § 1–21, and Tab. IV, Fig. XIX–XXIII)
ow	Trill from below (Triller von unten; see <i>Versuch</i> I:2.3, § 22, and Tab. IV, Fig. XXXIV)
ow	Trill from above (Triller von oben; see <i>Versuch</i> I:2.3, § 27, and Tab. IV, Fig. XLI)
w	Short trill (halber Triller or Pralltriller; see <i>Versuch</i> I:2.3, § 30–36, Tab. IV, Fig. XLV–XLVIII, and Tab. V, Fig. XLV–XLIX)
~ ?	Turn (Doppelschlag; see <i>Versuch</i> I:2.4, § 1–27, and Tab. V, Fig. L–LXI)
≈	Trilled turn (prallender Doppelschlag; see <i>Versuch</i> I:2.4, § 28–34, and Tab. V, Fig. LXIII–LXVIII)
w w	Mordent and long mordent (Mordent, langer Mordent; see <i>Versuch</i> I:2.5, § 1–15, and Tab. V, Fig. LXXII–LXXV)

Some of the pieces published in the present volume (nos. 5, 8, 9, and 24) contain fingerings. All of these are taken from original indications in autographs or the composer's house copies. The fingerings occasionally give help-

58. See Leisinger/Wollny 1993, 203.

59. See the “Verzeichnis der Klavier- und Orgelwerke Kirnbergers,” in Ruth Engelhardt, *Untersuchungen über Einflüsse Johann Sebastian Bachs auf das theoretische und praktische Wirken seines Schülers Johann Philipp Kirnberger* (Ph.D. diss., University of Erlangen-Nürnberg, 1974), 327–85, nos. 43, 44 and 69.

60. Published in an arrangement for keyboard in *Sammlung kleiner Clavier- und Singstücke*, ed. Johann Adam Hiller (Leipzig, 1774).

61. See Hans-Joachim Schulze, *Katalog der Sammlung Manfred Gorke* (Leipzig: Musikbibliothek, 1977), 24.

62. On this point see also Darrell M. Berg, “Die Quellen von Emanuel Bachs *Clavier Sachen* als Spiegel seiner Didaktik,” in *Carl Philipp*

Emanuel Bach als Lehrer. Die Verbreitung der Musik Carl Philipp Emanuel Bachs in England und Skandinavien. Bericht über das Internationale Symposium vom 29. März bis 1. April 2001 in Stübice—Frankfurt (Oder)—Cottbus, ed. Hans-Günther Ottenberg and Ulrich Leisinger (Frankfurt/Oder: Musikgesellschaft Carl Philipp Emanuel Bach, 2005), 51–67.

63. This and the following citation are from *Versuch* II:4, § 27.

ful insights into performance and interpretation, especially since they often depart from current practice.

The present edition preserves various idiosyncrasies of Bach's notation. An example is "La Sophie," Wq 117/40, in which most of the passages in the upper staff intended to be played only by the keyboard instrument are written in smaller notes, whereas the vocal part is written in normal size. Also typical for the conventions of the eighteenth century is the somewhat imprecise notation of short note values following dotted notes (see, for instance, the 32nd notes in measures 9–10 of Wq 117/33, which are not to be played as triplets). For more detailed comments on the editorial principles followed in this volume, see the critical report.

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Peter Wollny