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***The Music of Carl Philipp Emanuel Bach***  
**Supplement 3.4: Other Early Keyboard Pieces**

Harmonic thinking is also evident in an anonymous suite in G composed probably while Emanuel was in Leipzig. All but three of its fourteen movements open with passages composed over one of two common bass-line types (see online example 3.5). Although reminiscent in this respect of the variation-suite published in 1706 by Niedt, the work is stylistically up-to-date, clearly inspired by Sebastian's keyboard partitas—as shown by the inclusion of a hand-crossing minuet—and perhaps also by the Goldberg Variations. The latter were not published until 1741, but their “theme” (designated “Aria”), which Anna Magdalena copied into P 225, is also composed over one of those two bass types.<sup>1</sup> Six of the movements have been selected for publication as Emanuel's; one of those movements recurs elsewhere attributed to him, but all might be his, or none.<sup>2</sup> In any case, their diverse elaborations of recurring harmonic patterns must reflect one type of compositional thought that Sebastian was encouraging in his pupils around the time Emanuel left Leipzig to continue his university studies in Frankfurt.

[Example 3.5. Anonymous suite in G from P 368, fascicle 11: \(a\) Sarabande, mm. 1–4; \(b\) “Paisane,” mm. 1–4; \(c\) Gigue, mm. 1–4](#)

(a) Sarabande

(b) Paisane

(c) Gigue

The image displays three musical excerpts from an anonymous suite in G major. (a) Sarabande: Treble clef, 3/4 time, measures 1-4. (b) Paisane: Treble clef, 3/4 time, measures 1-4. (c) Gigue: Treble clef, 6/8 time, measures 1-4. Each excerpt shows the right-hand melody and the left-hand accompaniment.

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<sup>1</sup> Another suggestion that the Goldberg Variations might have originated somewhat earlier than usually thought is provided by the Locatelli Variations of 1735 (W. 118/7), discussed in chap. 4.

<sup>2</sup> Movements 1, 5, and 10–13 of the anonymous suite (untitled in the source, P 368) appear as no. 70 in CPEBCW 1/8.2. Their selection follows the editor's judgement that these are “of higher quality” (p. 212). What appears to be an earlier version of the polonaise no. 10 recurs in two other sources as H. 340 (= Wq n.v. 54).

By then, however, Emanuel had already composed more distinctive pieces than these and was turning to larger compositions in the form of sonatas and concertos. Apart from the minuet W. 111, Emanuel would not acknowledge any of his smaller early keyboard compositions by listing them in NV. Even W. 111 is listed separately from other keyboard works in NV, and it is absent from the earlier list in CV, which begins with the Suite W. 65/4, followed by the six sonatas W. 64. The latter would be designated in NV as sonatinas; perhaps this was Bach's way of acknowledging their somewhat rudimentary character, despite the extensive revisions that he carried out on them sometime after 1772. The incipits given in CV for these sonatinas are those of the versions that Berg designated as “early”;<sup>3</sup> this, however, implies that the “early” versions now surviving for all but no. 2 are actually the “renovated” ones of 1744. The original versions of 1734 are therefore lost, and the late versions must date from after 1772. Much the same appears to be true of all but the works shown in bold type in the lists of works shown in [online supplements 3.1](#) and [4.1](#).

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<sup>3</sup> In her facsimile edition, *The Collected Works for Solo Keyboard by Carl Philipp Emanuel Bach*.