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The Music of Carl Philipp Emanuel Bach
Supplement 7.8. Other Parallels with Friedemann's Music

“La Frédérique” (or “L’Ernestine”) is not the only one of Emanuel's *petites pièces* to raise an issue involving his older brother. The two minuets W. 116/7 are embellished versions of a pair of pieces that recur in various forms in earlier works by Friedemann. Peter Wollny traces them back to Friedemann's Sinfonia F. 67 (probably composed in the 1730s) and to two recently discovered minuets for keyboard.¹ Friedemann also used the second minuet in two further works, the keyboard sonata F. 1A and the duet F. 60 for two violas. NV lists the two pieces within a little set of alternating minuets and polonaises composed at Potsdam 1766; they were published in the *Musikalisches Vielerley*, which Bach brought out during 1770 after his move to Hamburg. Could Emanuel have embellished a simpler original, forgetting that it was his brother's? That Friedemann composed his only known set of variations on the first minuet suggests rather that both pieces might have originated as exercises of some sort within the Bach household. Possibly they were even composed by Sebastian for his pupils, who memorized them and then varied them extemporaneously. Two other pieces in Anna Magdalena's Little Keyboard Book of 1725 might have served a similar purpose.² Some such history would explain why Emanuel's version of the first minuet contains reminiscences of yet another piece whose multiple versions mask an unknown original; it echoes an aria that Sebastian also used as a movement in the violin-and-keyboard sonata BWV 1019a (online example 7.29).³

It is unlikely that Emanuel would have knowingly appropriated his brother's composition in a publication that Friedemann would probably see. In 1770, when Emanuel published his version of the minuets, he must still have been on good terms with Friedemann. A few months later, Friedemann advertised that his brother would collect subscription money for a projected edition of his polonaises.⁴ If indeed the two were still in touch, it may seem odd that Friedemann's music is otherwise absent from the *Vielerley*. His music is absent, however, from other contemporary anthologies as well. Friedemann was evidently unwilling to give out his compositions for such publications, just as he was unwilling to indulge friends and potential patrons by drawing their musical portraits. There are no character pieces by Friedemann, nor any lieder, unless one counts

¹ Edited in CPEBCW 1/8.2:205. Whether the second minuet “also provides the substance” for the opening ritornello in Friedemann's A-Minor Concerto F. 45—they share only a common melodic contour and their canonic texture—is a matter of definition.

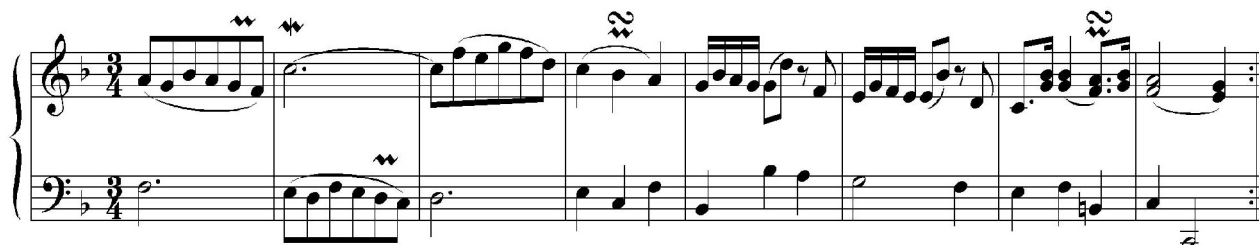
² A polonaise in the same key, given in P 225 in two versions, (BWV Anh. 117a–b), and the chorale “Gib dich zufrieden,” given in three (BWV 510–12). Friedemann's variations, at this writing unpublished, survive in a manuscript now in Vilnius, identified in CPEBCW 1/8.2:204.

³ The aria is best known as “Heil und Segen” from BWV 120, a work of 1742, one of several parody versions of a lost original.

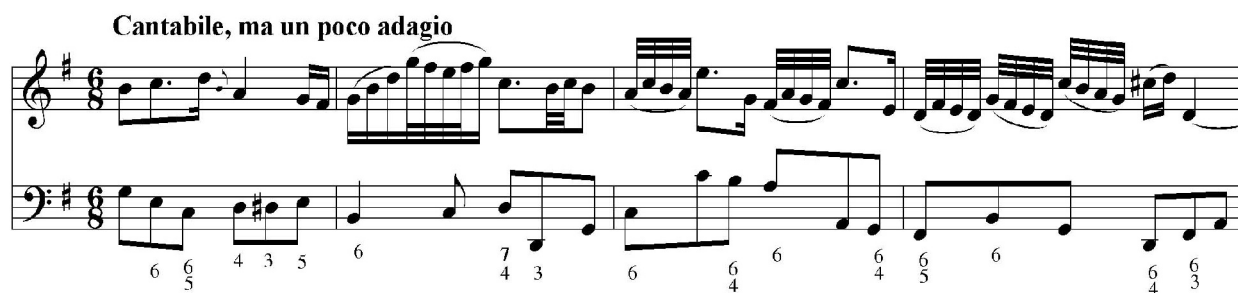
⁴ See Wollny, “. . . welche dem größten Concerte gleichen,” 175.

a somewhat mysterious little wedding song.⁵ Nothing more clearly symbolizes Friedemann's difference from Emanuel than his lack of interest in the genres of song and character piece, so important in musical society of the period.

Example 7.29a. Minuet in F, W. 116/7, no. 1, mm. 1–8



Example 7.29b. J. S. Bach, Sonata in G for violin and obbligato keyboard, BWV 1019a, movement 3, mm. 1–4



⁵ On the “cavata” F. 97, see my *Music of W. F. Bach*, 263.