

A New Voice for the Clavier:
C. P. E. Bach and the Changing Idiom of Keyboard Music
David Schulenberg (Focus on Piano Literature, UNC-Greensboro, June 6, 2014)
All works are by C. P. E. Bach unless otherwise indicated

1a. Rondo in A minor, W. 56/5 (Hamburg, 1778), opening

The image shows the opening of the Rondo in A minor, W. 56/5 by C. P. E. Bach. The score is written for piano and consists of two systems of grand staff notation. The first system begins with a forte (f) dynamic and includes markings for *ten.* (tutti) and *p* (piano). The second system features a *diminuendo* marking, followed by *ten.* and *crescendo* markings, and ends with a *p* dynamic. The music is in 3/4 time and A minor.

1b. Sonata in G, without Wotquenne or Helm number (Leipzig, ca. 1730?), end of third (?) movement

The image shows the end of the third movement of the Sonata in G by C. P. E. Bach. The score is written for piano and consists of three systems of grand staff notation. The first system starts at measure 21, the second at measure 25, and the third at measure 29. The music is in 3/4 time and G major. The final system concludes with a double bar line and repeat dots.

2. Sonata in F, W. 55/2 (Berlin, 1758), movement 1, opening



3. Polonaise in G minor, BWV Anh. 125, autograph from D B, Mus. ms. Bach P 225 (Leipzig, ca. 1730?)



4a. J. S. Bach, Partita no. 5 in G, BWV 829 (Leipzig, 1730), Tempo di menuetto

55 Tempo di Minuetta



4b. Sonata in G (Leipzig, ca. 1730? no Wotquenne or Helm number), Minuet

Menuet



6 *Fine*



8. Sixth Württemberg Sonata in B minor, W. 49/6, movement 1, opening, with variations

Moderato

The musical score is presented in two systems, each with two staves (treble and bass clef). The key signature is B minor (two sharps) and the time signature is 3/4. The tempo is marked *Moderato*. The first system is labeled "original version" and the second "with variations".

System 1 (original version):

- Measures 1-3: Treble clef has a melodic line starting with a *tenute* marking. Dynamics are *p*, *f*, *p*, *f*, *p*. Bass clef has a simple accompaniment.

System 2 (with variations):

- Measures 4-6: Treble clef has a more complex melodic line with slurs and accents. Dynamics are *f*, *p*. Bass clef has a more active accompaniment.
- Measures 7-9: Treble clef has a melodic line with slurs and accents. Dynamics are *f*, *p*. Bass clef has a more active accompaniment.

Performance markings include slurs, accents, and asterisks (**) indicating specific performance instructions.

9. Sonata in G, W. 62/11 (Berlin, 1750), from movements 1 and 2

(a)

(b) Andante

(c)

10. Sonata in G minor, W. 65/17 (Berlin, 1746), opening

Sonata in G minor

H. 47 (W. 65/17)

Carl Philipp Emanuel Bach

Allegro

(1) arpeggio

(2)

(1) [3]

[3]

11. Fantasia in E-flat, H. 348 (ca. 1746), from autograph manuscript (D B)

A handwritten musical score for a piece in E-flat major. The score is written on four staves. The top two staves appear to be for a keyboard instrument, with the right hand playing a melodic line and the left hand providing harmonic support. The bottom two staves are for a string instrument, likely a violin or viola, with a more rhythmic and harmonic role. The notation is dense and includes various ornaments and dynamic markings such as 'p' and 'pp'. The handwriting is characteristic of the 18th century.

12a. Sonata no. 3 from the *Probestücke* (Berlin, 1753), W. 63/3, movement 1, opening

Poco allegro ma cantabile

Wq 63/3

A printed musical score for the opening of the first movement of Sonata no. 3, Wq 63/3. The score is in E major and 3/4 time. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The tempo is marked 'Poco allegro ma cantabile'. The right hand part features a series of chords and eighth notes, with fingerings indicated by numbers 1-5. The left hand part consists of a simple harmonic accompaniment. The score includes dynamic markings like 'p' and 'f'.

12b. Sonata no. 3 from the *Probestücke*, W. 63/3, from movement 1

A printed musical score for a section of the first movement of Sonata no. 3, Wq 63/3, starting at measure 23. The score is in E major and 3/4 time. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part features a series of chords and eighth notes, with fingerings indicated by numbers 1-5. The left hand part consists of a simple harmonic accompaniment. The score includes dynamic markings like 'p' and 'f'.

13. Sonata no. 3 from the *Probestücke* (Berlin, 1753), W. 63/3, movement 3

Allegro

The image shows the first four measures of a musical score for Sonata no. 3, movement 3. The score is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Allegro'. The first measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The second measure contains a triplet of eighth notes (D5, E5, F#5) followed by a quarter note (G5). The third measure contains a quarter note (G5), a quarter note (F#5), and a quarter note (E5). The fourth measure contains a quarter note (D5), a quarter note (C5), and a quarter note (B4). Fingerings are indicated by numbers 1-5 above the notes. The bass line is not shown.

14. Sonata in E, W. 65/29 (Berlin, 1755), opening

Allegro di molto. Cembalo solo.

The image shows the opening of a handwritten musical score for Sonata in E, W. 65/29. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro di molto' and the instrument is 'Cembalo solo'. The first measure contains a quarter note (G4), a quarter note (A4), and a quarter note (B4). The second measure contains a quarter note (C5), a quarter note (D5), and a quarter note (E5). The third measure contains a quarter note (F#5), a quarter note (G5), and a quarter note (A5). The fourth measure contains a quarter note (B5), a quarter note (C6), and a quarter note (D6). The fifth measure contains a quarter note (E6), a quarter note (F#6), and a quarter note (G6). The sixth measure contains a quarter note (A6), a quarter note (B6), and a quarter note (C7). The seventh measure contains a quarter note (B6), a quarter note (A6), and a quarter note (G6). The eighth measure contains a quarter note (F#6), a quarter note (E6), and a quarter note (D6). The ninth measure contains a quarter note (C6), a quarter note (B5), and a quarter note (A5). The tenth measure contains a quarter note (G5), a quarter note (F#5), and a quarter note (E5). The eleventh measure contains a quarter note (D5), a quarter note (C5), and a quarter note (B4). The twelfth measure contains a quarter note (A4), a quarter note (G4), and a quarter note (F#4). The thirteenth measure contains a quarter note (E4), a quarter note (D4), and a quarter note (C4). The fourteenth measure contains a quarter note (B3), a quarter note (A3), and a quarter note (G3). The fifteenth measure contains a quarter note (F#3), a quarter note (E3), and a quarter note (D3). The sixteenth measure contains a quarter note (C3), a quarter note (B2), and a quarter note (A2). The seventeenth measure contains a quarter note (G2), a quarter note (F#2), and a quarter note (E2). The eighteenth measure contains a quarter note (D2), a quarter note (C2), and a quarter note (B1). The nineteenth measure contains a quarter note (A1), a quarter note (G1), and a quarter note (F#1). The twentieth measure contains a quarter note (E1), a quarter note (D1), and a quarter note (C1). The score is marked 'mv. f.' at the beginning of the first measure and 'f.' at the end of the twentieth measure.

15. Harpsichord by Burkat Shudi, reportedly from the collection of King Frederick II “the Great” of Prussia



17 The Shudi harpsichord no.496 sent to Frederick the Great in 1765. Played by Mozart before it left London, this instrument has not been seen since the Second World War. The pedal for the machine stop may be seen on the left. (Photograph in F. J. Hirt, *Meisterwerke des Klavierbaus. Geschichte der Saitenklaviere von 1440 bis 1880* (Olten, 1955), p.25)

16. Sonata in E minor, W. 52/6 (Zerbst, 1758), movement 1



17. Sonata in E minor, W. 52/6 (Zerbst, 1758), movement 2, opening



18. Sonata in E minor, W. 52/6 (Zerbst, 1758), movement 2, end



19. Sonata in C, W. 65/47 (Hamburg, 1775), opening (from autograph manuscript)



22. Fantasia in F-sharp minor, W. 67 (Hamburg, 1787), ending

44 *Largo*

p *pp*

22

This musical score is for the ending of the Fantasia in F-sharp minor, W. 67. It begins at measure 44. The tempo is marked *Largo*. The music is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piece starts with a piano (*p*) dynamic and concludes with a pianissimo (*pp*) dynamic. A repeat sign with a double bar line and a fermata is placed at the end of the piece, with the number 22 written above it.

23. Sonata in C for keyboard, violin, and cello, W. 91/4 (Hamburg, 1777), opening, with varied reprise from Variations with Varied Reprises, W. 118/10

kb. (varied reprise)

p *f*

Arioso

vi.

p *f*

kb.

p *f*

vc.

22

This musical score is for the opening of the Sonata in C for keyboard, violin, and cello, W. 91/4. It is in 2/4 time. The score is arranged in four systems. The first system shows the keyboard (varied reprise) part, with dynamics *p* and *f*. The second system shows the violin (vi.) and keyboard (kb.) parts, with dynamics *p* and *f*. The cello (vc.) part is shown in the third system. The tempo is marked *Arioso*. The piece concludes with a repeat sign and a fermata, with the number 22 written above it.

5

p *f*

octaves

22

This musical score is for the varied reprise of the Sonata in C. It begins at measure 5. The score is arranged in two systems. The first system shows the keyboard (varied reprise) part, with dynamics *p* and *f*. The second system shows the violin (vi.) and keyboard (kb.) parts, with dynamics *p* and *f*. The tempo is marked *Arioso*. The piece concludes with a repeat sign and a fermata, with the number 22 written above it.