

**A New Voice for the *Clavier*:**  
**C. P. E. Bach and the Changing Idiom of Keyboard Music**  
David Schulenberg (Wagner College and The Juilliard School)  
*American Musicological Society, national meeting (Milwaukee, Nov. 8, 2014)*

**Program**

***all works by Carl Philipp Emanuel Bach (1714–1788)***

*Sonata per il cembalo solo* in G, W. *deest* (Leipzig, ca. 1730)

Allemande

Courante (fragment, completed by the performer)

Polonaise

Menuet

Sonata in F-sharp minor, W. 52/4 (Berlin, 1744)

Allegro

Poco andante

Allegro assai

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

Allegro

*L'Einschnitt* (Adagio)

Allegro di molto

Sonata in C, W. 65/47 (Hamburg, 1775)

Allegro

Adagio assai

Andante

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

Sonata in A, W. 56/6 (Hamburg, 1780)

## Chronology

- 1714 Born at Weimar; Sebastian appointed ducal concertmaster
- 1717 Family moves to Cöthen
- 1723 Family moves to Leipzig
- 1731 Emanuel's earliest dated compositions
- 1734 Leaves for university studies in Frankfurt (Oder)
- 1738 Moves to Berlin
- 1741? Appointed chamber musician to King Frederick II of Prussia
- 1750 Death of J. S. Bach, possibly preceded by Emanuel's visit to Leipzig
- 1753 Publication of *Essay*, vol. 1
- 1756 Seven Years' War breaks out; Berlin court and concert activity largely ceases
- 1758 Publication of Gellert Songs; numerous other publications follow
- 1762 Publication of *Essay*, vol. 2
- 1763 End of war, resumption of Berlin concert activity
- 1767 Obtains dismissal from court
- 1768 Moves to Hamburg and presents his first concerts and liturgical works there
- 1769 First Hamburg oratorios performed; continues to publish prolifically
- 1788 Death at Hamburg

**Examples** (all examples by C. P. E. Bach except where otherwise noted)

1. Rondo in A minor, W. 56/5 (Hamburg, 1778), mm. 9–27, from *Clavier-Sonaten nebst einigen Rondos fürs Fortepiano für Kenner und Liebhaber* (Leipzig, 1780)

The image displays a musical score for a Rondo in A minor, W. 56/5, by C. P. E. Bach. The score is written for two staves, treble and bass clef, in 3/4 time. It features various dynamic markings such as *f*, *p*, *ten.*, *diminuendo*, *crescendo*, and *pp*. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece is marked with a repeat sign at the beginning and a double bar line at the end.

2. Sonata in G, without Wotquenne or Helm number (Leipzig, ca. 1730?), movement 3 (?), mm. 21–33, from *Carl Philipp Emanuel Bach: The Complete Works [CPEBCW]*, vol. 1/8.2

21

Musical score for measures 21–24. The piece is in G major and 3/4 time. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of quarter notes.

25

Musical score for measures 25–28. The right hand continues with intricate sixteenth-note passages, and the left hand maintains its accompaniment with some rhythmic variation.

29

Musical score for measures 29–33. The right hand concludes with a series of chords and a final cadence, while the left hand ends with a simple bass line.

3. Sonata in F, W. 55/2 (Berlin, 1758), movement 1, mm. 67–80, from *Clavier-Sonaten . . .* (1780)

Handwritten musical score for measures 67–80. The piece is in F major and 3/4 time. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of quarter notes. The score includes dynamic markings such as *son.* and *ppp*.

4. Sonata in D minor, W. 69 (Berlin, 1747), movement 1, mm. 1–17, from D B Mus. ms. P 772 (copy by Schlichting with autograph rubrics for registration)

Handwritten musical score for Sonata per il Cembalo a 2 Tastature di Alford, No. 69. The score is written on three systems of staves. The first system includes the title and the tempo marking "Allegro". The music is in D minor and 3/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p." (piano).

5. Sonata in G, W. 65/48 (Hamburg, 1783), movement 1, mm. 1–8, from D B, Mus ms. Bach P 776 (copy by Johann Heinrich Michel)

Handwritten musical score for Sonata fürs Hogen Clavier von C. P. E. Bach. The score is written on two systems of staves. The first system includes the title "Mr. 16. Sonate fürs Hogen Clavier von C. P. E. Bach." and the tempo marking "Andantino". The music is in G major and 3/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p." (piano).

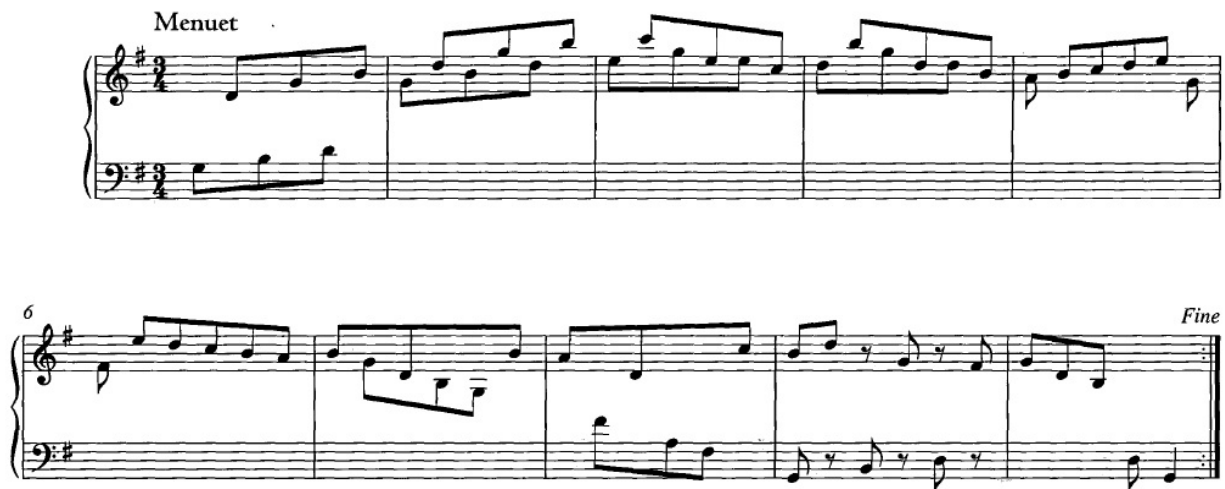
6. Polonaise in G minor, BWV Anh. 125 (Leipzig, ca. 1730?), mm. 1–12, from D B, Mus. ms. Bach P 225 (autograph)



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



8. Sonata in G (Leipzig, ca. 1730?), Minuet



9. Sonata in F-sharp minor, W. 52/4 (Berlin, 1744), movement 3, mm. 1–7, from *Zweyte Fortsetzung von Sechs Sonaten fürs Clavier* (Berlin, 1763)



10. Sonata in F-sharp minor, W. 52/4, movement 2, mm. 1–11

*Poco Andante.*

This image shows the first eleven measures of the second movement of the Sonata in F-sharp minor, W. 52/4. The score is written for two staves, treble and bass clef, in 3/4 time. The tempo is marked 'Poco Andante'. The music is characterized by a slower pace and a more melodic, flowing texture compared to the first movement.

11. Sonata in F-sharp minor, W. 52/4, movement 1, mm. 1–20

*Allegro.*

This image shows the first twenty measures of the first movement of the Sonata in F-sharp minor, W. 52/4. The score is written for two staves, treble and bass clef, in 2/4 time. The tempo is marked 'Allegro'. The music is highly rhythmic and energetic, featuring many sixteenth and thirty-second notes. There are dynamic markings such as 'f' and 'p' throughout the passage.

12. Sonata in F-sharp minor, W. 52/4, movement 1, mm. 74-93

A handwritten musical score for a sonata in F-sharp minor, movement 1, measures 74-93. The score is written on two staves, each with a treble and bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking 'p' is visible in the first system. The notation includes various ornaments and slurs, characteristic of 18th-century manuscript notation.

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

A printed musical score for the opening of a sonata in G minor, W. 65/17 (Berlin, 1746). The score is written on four staves, each with a treble and bass clef. The tempo is marked 'Allegro'. The key signature is G minor (two flats). The time signature is common time (C). The music features a series of ascending and descending runs, with a 'pizzicato' marking in the first system. The notation includes various ornaments and slurs, characteristic of 18th-century manuscript notation.

14. Fantasia in E-flat, H. 348 (Berlin, ca. 1746), system g, from CPEBCW 1/8.1



15. Fantasia in E-flat, H. 348, systems n-o (corrected transcription)



16. J. S. Bach, Chromatic Fantasia in D minor, BWV 903/1, mm. 49–53, from D B, Mus ms. Bach P 651 (Johann Friedrich Agricola)





17. "Prussian" Sonata no. 1 in F, W. 48/1, movement 2, mm. 1-15, from *Sei sonate per Cembalo* (Nuremberg, 1742)

*Andante* *piano*

*Recit.* *forte*

*piano*

*Recit.* *forte* *pian*

18. Sonata in E, W. 65/29 (Berlin, 1755), movement 1, mm. 1–15, from D B, Mus. ms. Bach P 776 (Michel)



19. Harpsichord by Burkat Shudi, reportedly from the collection of King Frederick II “the Great” of Prussia, pre-World War II photo from F. J. Hirt, *Meisterwerke des Klavierbaus* (Olten, 1955)



20. Sonata in E minor, W. 52/6 (Zerbst, 1758), movement 1. mm. 1–8, from *Zweyte Fortsetzung*

Musical score for Sonata VI, movement 1, measures 1–8. The tempo is marked *Allegro.* The score is in E minor and 3/4 time. The title "SONATA VI." is centered at the top, and the page number "29" is in the upper right corner. The music features a complex texture with multiple voices in both hands, including sixteenth-note patterns and dynamic markings such as *p*, *pp*, *ff*, *m. f.*, and *p*.

21. Sonata in E minor, W. 52/6, movement 2, mm. 1–6

Musical score for Sonata VI, movement 2, measures 1–6. The tempo is marked *Adagio.* The score is in E minor and 3/4 time. The title "L' Einchnitt." is centered at the top, and the page number "31" is in the upper right corner. The music features a complex texture with multiple voices in both hands, including sixteenth-note patterns and dynamic markings such as *p*, *f*, and *p*.

22. Sonata in E minor, W. 52/6, movement 2, mm. 28–38

Musical score for Sonata VI, movement 2, measures 28–38. The score is in E minor and 3/4 time. The music features a complex texture with multiple voices in both hands, including sixteenth-note patterns and dynamic markings such as *p*, *f*, *pp*, and *f*.

23. Sonata in C, W. 65/47 (Hamburg, 1775), movement 1, mm. 1–15 , from PL KJ, Mus. ms. Bach P 771 (autograph)



24. Rondo in A minor, W. 56/5 (Hamburg, 1778), mm. 70–76

26

This image shows a page of handwritten musical notation for a rondo. The page is numbered "26" in the top left corner. The music is written on four staves, with various musical notations including notes, rests, and dynamic markings like "p".

25. Sonata in C, W. 65/47 (Hamburg, 1775), movement 1, mm. 1–8, with analysis

**Allegro**

(implied voice-leading)

6 6 5 6 7 6

26 (a) Example 297, from *Versuch über die wahre Art das Clavier zu spielen*, vol. 2 (Berlin, 1762), chap. 41. The two sets of figures are alternatives; the editorial realization in small notes realizes the lower set of figures; (b) Rondo in A Minor, W. 56/5, mm. 142–57

(a)

5 4 6 2 6 7 6

*pp* *p* *f*

(b)

145 *ff* *pp* *p* *f* *ff* *pp* *p* ten.

152 *f* *ff* *mf* *p* *mf* ten.

27. Sonata in A, W. 56/5, movement 2, mm. 7–12

Musical score for Sonata in A, W. 56/5, movement 2, mm. 7–12. The score is in 3/4 time and A major. It features a treble and bass clef. The right hand has a complex, rhythmic melody with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.

28. Rondo in D, W. 56/3 (Hamburg, 1778), mm. 51

Musical score for Rondo in D, W. 56/3 (Hamburg, 1778), mm. 51. The score is in 3/4 time and D major. It features a treble and bass clef. The right hand has a rhythmic melody with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.

29. C.P.E. Bachs Empfindungen, W. 80 (Hamburg, 1787), mm. 1–2 and 104–8, from CPBECW, vol. 2/3.1

Sehr traurig und ganz langsam Wq 80

Violino

Cembalo

pp mf

te - - - - nu - - - -

Musical score for C.P.E. Bach's Empfindungen, W. 80 (Hamburg, 1787), mm. 1–2 and 104–8, from CPBECW, vol. 2/3.1. The score is in 3/4 time and D major. It features a Violino and Cembalo. The Violino part is marked "Sehr traurig und ganz langsam" and "mf". The Cembalo part is marked "pp" and "mf". The lyrics "te - - - - nu - - - -" are written below the Cembalo part.

104 Allegro

tr p

Musical score for C.P.E. Bach's Empfindungen, W. 80 (Hamburg, 1787), mm. 104–8, from CPBECW, vol. 2/3.1. The score is in 3/4 time and D major. It features a Violino and Cembalo. The Violino part is marked "Allegro" and "p". The Cembalo part is marked "p". The lyrics "te - - - - nu - - - -" are written below the Cembalo part.