

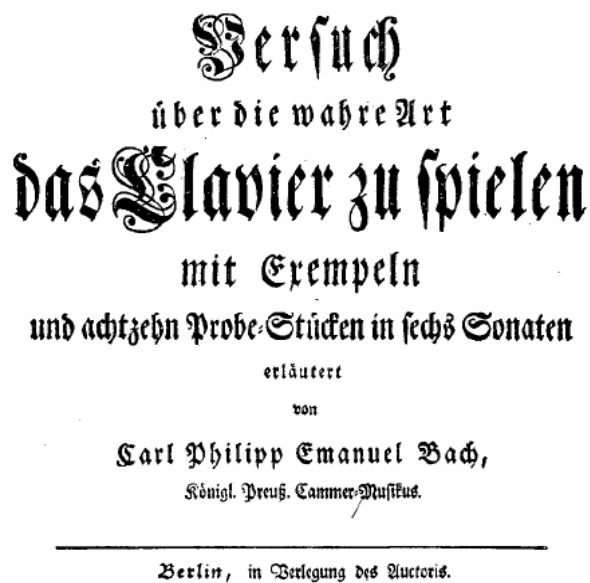
**Performing the Music of C.P.E. Bach Today**  
David Schulenberg (Wagner College and The Juilliard School)  
*Idaho Bach Festival, Oct. 24, 2014, Lionel Hampton School of Music, Moscow, Idaho*

**Carl Philipp Emanuel Bach (1714–88): 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
- 1762 Publication of *Essay*, vol. 2
- 1763 End of war, resumption of Berlin concert activity
- 1768 Moves to Hamburg as cantor and director of church music
- 1779 Publishes first volume of pieces for *Kenner und Liebhaber*
- 1788 Death at Hamburg

**Examples and illustrations (works are by C.P.E. Bach unless otherwise noted)**

1. *Versuch über die wahre Art das Clavier zu spielen* (Essay on the true manner of playing keyboard instruments), volume 1 (Berlin, 1753), title page



2. The music room at Sanssouci Palace, Potsdam (Germany), ca. 1747, with fortepiano by Gottfried Silbermann



3. J.S. Bach: Fifth Brandenburg Concerto, BWV 1050 (Cöthen, ca. 1721), movement 1, mm. 168–75 (from the cadenza or *capriccio* for solo harpsichord)

4. Quantz, *Versuch einer Anweisung das Flöte traversiere zu spielen* (Essay on playing the flute, Berlin, 1752), title page of French edition

2  
1 a.  
3.

ESSAI D'UNE METHODE  
POUR APPRENDRE A JOUER  
DE LA  
FLUTE TRAVERSIERE,  
AVEC PLUSIEURS REMARQUES  
POUR SERVIR AU BON GOUT  
DANS LA MUSIQUE  
LE TOUT ECLAIRCI PAR DES EXEMPLES  
ET PAR  
XXIV. TAILLES DOUCES  
PAR  
JEAN JOACHIM QUANTZ  
MUSICIEN DE LA CHAMBRE DE SA MAJESTÉ LE ROI  
DE PRUSSE.



A  
1752

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À BERLIN,  
CHEZ CHRETIEN FREDERIC VOSS 1752.

5. Johann Friedrich Agricola: *Anleitung zur Singkunst* (Introduction to the art of singing, Berlin, 1757), title page

Anleitung  
zur  
Singkunst.  
Aus dem Italiänischen  
des Herrn  
Peter Franz Tosi,  
Mitglieds der pflarmonischen Akademie;  
mit  
Erläuterungen und Zusätzen  
von  
Johann Friedrich Agricola,  
Königl. Preuss. Hofcomponisten.



6. Concerto in D minor, W. 23, movement 2, mm. 102–9, autograph score (Berlin, Staatsbibliothek, Mus. ms. Bach P 354)

This image shows a page of handwritten musical notation for the second movement of the Concerto in D minor, BWV 23. The score is written on five staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'tr' (trill). The handwriting is in black ink on aged paper.

7. Cadenzas for Concerto in D minor, W. 23, movements 2 and 3, W. 120/46–47, from manuscript copy by Michel (Brussels, Conservatoire, ms. 5871 MSM)

This image shows two pages of handwritten musical notation for cadenzas. The top page is titled "Cadenza zum Adagio. 2te Conc. N<sup>o</sup> 24. 116" and the bottom page is titled "Cadenza zum Largo All<sup>o</sup>. 2te Conc. N<sup>o</sup> 24. 117". Both pages feature piano and bass staves with complex musical notation, including many notes and rests. The handwriting is in black ink on aged paper.



8. Sonata in E minor for flute and basso continuo, W. 124 (Frankfurt, 1737), movement 1, mm. 1–9, copy by Johann Heinrich Michel (Sing-Akademie zu Berlin, Archiv, ms. SA 4817)

Handwritten musical score for Sonata in E minor for flute and basso continuo, W. 124, movement 1, mm. 1–9. The score is written in E minor and 3/4 time, marked "Adagio". It features a flute part on the upper staff and a basso continuo part on the lower staff. The manuscript includes fingerings and ornaments, and is dated "ZB 1950 k".

9. Sonata in E minor for flute and basso continuo, W. 124, movement 1, mm. 1–9, modern edition by Mary Oleskiewicz (*Carl Philipp Emanuel Bach: The Complete Works*, vol. 2/1)

Sonata in E Minor for Flute and Basso Continuo

Adagio

Wq 124

Modern edition of the Sonata in E minor for flute and basso continuo, W. 124, movement 1, mm. 1–9. The score is written in E minor and 3/4 time, marked "Adagio". It features a flute part on the upper staff and a basso continuo part on the lower staff. The score includes fingerings, ornaments, and a repeat sign at the end.

10. Clavichord by Arnold Dolmetsch (Boston, 1908) after Christian Gotthelf Hoffmann (1784), now at Harvard University (Cambridge, Mass.)



11. Sonata in E minor for flute and basso continuo, W. 124, movement 1, mm. 1–2, modern edition by Kurt Walther (Kassel: Bärenreiter, 1936)

**Sonate e-moll**  
für Flöte und Basso continuo

C. Ph. E. Bach

**Adagio**

The musical score shows the first two measures of the sonata. The flute part (upper staff) begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The basso continuo part (lower staff) begins with a half note G3, followed by a quarter note A3, a quarter note B3, and a half note C4. The tempo is marked 'Adagio'.

6 6      6 5      6      7 6      6      4 #      6 #

4 3

12. Sonata in E minor for flute and basso continuo, W. 124, movement 1, mm. 47–56, ed. Mary Oleskiewicz

Musical score for Sonata in E minor, W. 124, movement 1, measures 47–56. The score is in E minor (one sharp) and 3/4 time. It consists of two systems. The first system (measures 47–51) features a flute part with a trill (tr) in measure 47 and a basso continuo part with figured bass notation (6 4 #, 6, 4 2, 6 #). The second system (measures 52–56) continues the flute and basso continuo parts with various rhythmic patterns and figured bass notation (5, 6 5, #, 6 4 3).

13. Quantz: *Versuch einer Anweisung das Flöte traversiere zu spielen*, examples from *Tabula 4*

Musical score for Quantz's *Versuch einer Anweisung das Flöte traversiere zu spielen*, examples from *Tabula 4*. The score is in G major (one sharp) and 3/4 time. It consists of six systems of flute exercises, each with a treble clef staff and a line of rhythmic notation below it. The exercises are numbered 16 through 24. The rhythmic notation consists of various combinations of 'di' and 'ti' notes, often with slurs and accents. The exercises are: F: 16, F: 17, F: 18, F: 19, F: 20, F: 21, F: 22, F: 23, and F: 24.

14. "Bitten," W. 194/9 (Berlin, 1758), mm. 1–14, ed. Darrell Berg (CPEBCW, vol. 6/1)

Mit Affekt

9. Gott, dei - ne Gü - te reicht so weit, so weit die Wol - ken ge -

8 hen; du krönst uns mit Barm - her - zig - keit und eilst uns bei -

15. Fantasia in E-flat, H. 348 (ca. 1746), systems 11–12 from autograph (D B Nichelmann 1N), with transcription



16. "La Stahl," W. 117/25 (Berlin, 1755), mm. 1-7, ed. Peter Wolny (CPEBCW, vol. 1/8.2)

Wq 117/25

13. Grave

5

p f

17. "L'Aly Rupalich," W. 117/27, mm. 7 (CPEBCW, vol. 1/8.2)

Wq 117/27

11. Allegro assai

18. Solfeggio in C minor, W. 117/2 (Potsdam, 1766), as printed in *Musikalisches Vielerley* (Hamburg, 1770)

**Musikalisches Vielerley. Fünftes Stück.**

19

**SOLFEGGIO. Vom Herrn Capellmeister Bach, in Hamburg.**

*Prestissimo.*

19. Rondo in B-flat, W. 58/5 (Hamburg, 1779), mm. 1–12, ed. Christopher Hogwood  
(CPEBCW, vol. 1/4.2)

Allegro

Wq 58/5

6

p

f

tr

20. Rondo in B-flat, W. 58/5, mm. 195–212

195

p

f

cres

199

cen

do

p

205

mf

f

p

3