

**“Because They Could Never Have Equaled Their Father in His Style”:
Creativity at the Keyboard in the Bach Family**
David Schulenberg (Wagner College, New York)
*Second International Conference on Performance and Creativity:
Historical Keyboard Music 1700–1850*
Hong Kong Baptist University, 28 May 2019, 1:30–2:30 p.m.

Program

Fantasia and Fugue in A minor, BWV 904	Johann Sebastian Bach (1685–1750)
Fantasia in E minor, F. 20	Wilhelm Friedemann Bach (1710–84)
Fantasia in F major, W. 59/5	Carl Philipp Emanuel Bach (1714–88)
Sonata (Duet) in C major, op. 18, no. 6 Allegro Rondeau: Allegro	Johann Christian Bach (1735–82)

with Joyce Lindorff

Examples

1. J. S. Bach, Fantasia in A minor, BWV 904/1, bars 1–4

2. J. S. Bach, Fugue in A minor, BWV 904/2, bars 25–29

3. J. S. Bach, Fugue in A minor, BWV 904/2, bars 61–67

2d subject (alto)

1st subject

2d subject

4. J. S. Bach, (a) Fantasia in A minor, BWV 904/1, bars 8–12; (b) Fugue in A minor, BWV 904/2, bars 57–59

(a)

cadence formula in tenor

(b)

cadence formula in tenor

5. W. F. Bach, Fantasia in E minor, F. 20, bars 55–58 (fingerings added). The original distribution of notes between the staves has been revised to clarify the suggested division of the passage between the hands.

Allegretto

The image shows two systems of musical notation for W. F. Bach's Fantasia in E minor, F. 20, bars 55-58. The first system is labeled 'Allegretto' and shows the original distribution of notes between the staves, with fingerings added. The second system shows a revised distribution of notes between the staves to clarify the division of the passage between the hands. Fingerings are indicated by numbers 1-5 above or below notes.

6. (a) J. S. Bach, Sinfonia (three-part invention) in E minor, BWV 793, bars 1–4; (b) Fantasia in E minor, F. 20, bars 1–4, 15–18

(a)

(b) **Allegretto**

Largo

The image shows two parts of a musical score. Part (a) is J. S. Bach's Sinfonia (three-part invention) in E minor, BWV 793, bars 1-4, in 3/4 time. Part (b) is W. F. Bach's Fantasia in E minor, F. 20, bars 1-4 and 15-18, in common time. The first system of (b) is labeled 'Allegretto' and the second system is labeled 'Largo'. Fingerings are indicated by numbers 1-5 above or below notes.

7. (a) Jean-Philippe Rameau, “Les trois mains,” bars 1–6 (the small symbols resembling commas are ornament signs); (b) J. S. Bach, Fantasia in C minor, BWV 906/1, bars 9–10; (c) W. F. Bach, “La caccia,” F. 26C, bars 1–8

(a) Jean-Philippe Rameau, “Les trois mains,” bars 1–6. The score is in 3/4 time and features a treble and bass clef. The melody in the treble clef includes ornament signs (small symbols resembling commas) above several notes. The bass clef part provides a rhythmic accompaniment with eighth and sixteenth notes.

(b) J. S. Bach, Fantasia in C minor, BWV 906/1, bars 9–10. The score is in 3/4 time and features a treble and bass clef. The treble clef part contains a complex rhythmic pattern with triplets and slurs. The bass clef part has a simpler accompaniment.

(c) W. F. Bach, “La caccia,” F. 26C, bars 1–8. The score is in 2/4 time and features a treble and bass clef. The treble clef part has a lively, rhythmic melody with slurs and accents. The bass clef part has a steady accompaniment.

8. C. P. E. Bach, Fantasia in F, W. 59/5, opening (original fingerings)

Allegro

C. P. E. Bach, Fantasia in F, W. 59/5, opening (original fingerings). The score is in 3/4 time and features a treble and bass clef. The treble clef part has a complex, flowing melody with many slurs and accents. The bass clef part has a steady accompaniment. Original fingerings are indicated by numbers 1 through 5 above the notes.

9. C. P. E. Bach, Fantasia in F, W. 59/5, (a) middle section, bars 1–4; (b) from the opening section; (c) *prestissimo* passage following middle section; (d) conclusion

(a) *p*

(b) *f* *ff* *f*

(c) *p* *prestissimo* *ff*

(d) *p* *f*

arp[eggio]

7 6 2 6 4 7 7 6 6 5
5 4 2 6 3 4 ♭7 6 4 3

10. (a) Josef Haydn, Sonata in C, Hob. XVI, movement 1, bars 120–24; (b) Ludwig van Beethoven, *Sonata quasi una fantasia* in C-sharp minor, op. 27, no. 2, movement 1, bars 1–7

(a)

pp open Pedal

(b) **Adagio sostenuto**
Si deve suonare tutto questo pezzo delicatissimamente e senza sordini.

sempre pianissimo e senza sordini

pp

11. C. P. E. Bach, Sonata in E-flat, W. 65/28, movement 1, opening (from manuscript copy by J. C. Bach, Berlin, Staatsbibliothek, Mus. ms. Bach P 776)



12. C. P. E. Bach, Sonata in E, W. 65/29, movement 1, bars 1–16

Allegro di molto

The image shows a printed musical score for the opening of C. P. E. Bach's Sonata in E, W. 65/29, movement 1, bars 1–16. The score is in E major (two sharps) and 3/4 time. It is marked "Allegro di molto". The music is written in a grand staff with treble and bass clefs. The first system shows the beginning of the piece with a treble clef line starting with a melodic line and a bass clef line with a rhythmic accompaniment. The second system continues the melodic line in the treble clef and the accompaniment in the bass clef. The third system shows the treble clef line with a melodic line and the bass clef line with a rhythmic accompaniment. The score includes dynamic markings such as *mf* and *p*, and various musical notations including notes, rests, and accidentals.

13. J. C. Bach, Sonata in E, op. 5, no. 5, movement 1, bars 1–13

Allegro assai

The musical score for J. C. Bach's Sonata in E, op. 5, no. 5, movement 1, bars 1–13, is presented in four systems. The key signature is E major (three sharps) and the time signature is common time (C). The tempo is marked 'Allegro assai'. The score is written for piano in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The first system (bars 1–3) features a treble staff with a continuous sixteenth-note pattern and a bass staff with a steady eighth-note accompaniment. The second system (bars 4–6) shows the treble staff beginning to play a more melodic line with eighth-note patterns, while the bass staff continues with eighth notes. The third system (bars 7–9) continues the melodic development in the treble and the accompaniment in the bass. The fourth system (bars 10–13) concludes the passage with a final melodic flourish in the treble and a rhythmic accompaniment in the bass, including a trill (tr) in the final measure.

14. Domenico Alberti, Sonata in F, op. 1, no. 2, movement 1, bars 28–31

The musical score for Domenico Alberti's Sonata in F, op. 1, no. 2, movement 1, bars 28–31, is presented in two systems. The key signature is F major (one flat) and the time signature is common time (C). The score is written for piano in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The first system (bars 28–30) features a treble staff with a melodic line that includes several trills (tr) and a bass staff with a steady eighth-note accompaniment. The second system (bars 31) concludes the passage with a final melodic flourish in the treble and a rhythmic accompaniment in the bass, including a trill (tr) in the final measure.

15. J. C. Bach, Trio in D for two violins and cello, Warb. 36, movement 1, bars 1–4

Allegro assai

Violino primo
Violino secondo
Violoncello

p *f* *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

16. J. C. Bach, Sonata in E, op. 5/5 (a) movement 1, bars 26–31; (b) movement 2, bars 1–8

(a)

(b) **Adagio**

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

17. J. C. Bach, Duet (Sonata) in F, op. 18, no. 6, movement 1, bars 42–55



18. J. C. Bach, Duet (Sonata) in F, op. 18, no. 6, movement 1, (a) bars 1–6, (b) bars 68–75

