

David Schulenberg
The Music of Carl Philipp Emanuel Bach
Examples for Chapter 5

Click on the caption for each example for an audio version.

[Example 5.1a. C. H. Graun, "Quest' o dio! lugubre aspetto," from *Rodelinda*, mm. 1–4;](#) (b) [Concerto in D Minor, W. 23, movement 1, mm. 1–10](#)

(a) **Vivace**

Violin 1
Violin 2
Viola
b.c.

(b) **Allegro**

v1
v2
va
bc

6
6
6
5

pp
pp
pp

Example 5.2. (a) C. H. Graun, “Su le sponde del torbido Lete,” from *Artaserse*, mm. 1–7, without horns; (b) Concerto in D, W. 13, movement 3, mm. 1–8

(a) **Vivace** (b) **Allegro assai**

Violin 1
Violin 2
Viola
b.c.

Violin 1
Violin 2
va
bc

6 6 6 6 6 6 6

2 6 4 5 3 8 6 7 5 9 8 4 3

tr

Example 5.3a. C. H. Graun, “La mente mia sentisti,” from *Rodelinda*, mm. 23–28

Violin 1
Violin 2
Viola
Soprano
b.c.

p *p* *p*

La men - te mi - a sen - ti - sti par - to tu pen - sa e leg - gi

p 6 6 6 5

[Example 5.3b. Sonata in E, W. 49/3, movement 2, mm. mm. 1–4](#)

Adagio

p *f*

[Example 5.4a. Concerto in E Minor, W. 15, early version, movement 1, mm. 1–4 \(opening of ritornello\)](#)

Violin 1
Violin 2
Viola
b.c.

5/2 6 4+ 5/2 6

[Example 5.4b. Concerto in E Minor, W. 15, early version, movement 1, mm. 36–39, keyboard only \(opening of first solo episode\)](#)

36

Example 5.5. Concerto in E minor, W. 15, late version, movement 1, mm. 37–46

37

Keyboard

41

v1

v2

va

kb.

bc

45

kb.

Example 5.6. Anonymous Sinfonia in G, Wq. n.v. 69, movement 1, mm. 34–37, 46–50

34

vn. 1

mf

tr

tr

tr

vn. 2

mf

[tr]

tr

tr

va.

[mf]

b.c.

mf

46

mf

f

mf

f

mf

[f]

f

Example 5.7. [Concerto in G, W. 4, movement 1, mm. 1–4](#), composite score showing early and late versions (the latter on upper staves; angle brackets signify notes changed in the later version, parentheses surround indications not found in all sources)

Allegro

Violin 1

Violin 2

Viola

Basso

Allegro

Violin 1

Violin 2

Viola

Bassi

Example 5.8. Concerto in G, W. 4, movement 2, mm. 55b–57, violins omitted (composite score as in example 5.7); [late version on upper staff](#), [early version on lower staff](#)

55

Keyboard

Keyboard

Example 5.9. Concerto in G, W. 4, movement 2, mm. 10–15, strings omitted (composite score as in example 5.7); [late version on upper staff](#), early version on lower staff

The image displays a musical score for measures 10 through 15 of the Concerto in G, W. 4, movement 2. The score is presented in a composite format, with two versions of the upper staff (treble clef) and one version of the lower staff (bass clef) for each system. The key signature is G major (one sharp) and the time signature is common time (C). Measure numbers 10, 12, and 14 are indicated at the beginning of their respective systems. The upper staff in the first system (measures 10-11) features a trill (tr) and a fermata (2) over a note. The lower staff in the first system shows a simple melodic line. The second system (measures 12-13) continues the melodic development in both staves, with trills and fermatas. The third system (measures 14-15) shows a more complex melodic line in the upper staff, including a trill and a fermata, while the lower staff continues with a steady melodic accompaniment.

Example 5.10. Concerto in E Minor, W. 24, movement 3, composite score showing [mm. 329–37 of late version](#), [mm. 329–39 of early version](#)

The image displays two systems of musical notation for measures 329-37 of the Concerto in E Minor, W. 24, movement 3. The top system represents the late version, and the bottom system represents the early version. Both systems include parts for Violin 1, Violin 2, and Cembalo concertato.

Violin 1 and Violin 2: Both instruments play a similar melodic line in the late version, starting with a rest in measure 329 and then moving to a half note in measure 330. In the early version, the dynamics are significantly reduced, with *p* and *pp* markings.

Cembalo concertato: The piano part features a complex texture with rapid sixteenth-note passages in the right hand and a more rhythmic accompaniment in the left hand. The late version includes a *tr* (trill) marking in measure 330. The early version shows a different melodic contour in the right hand, with a *p* marking in measure 330 and a *pp* marking in measure 331.

Example 5.11. Concerto in D Minor, W. 23, movement 2, mm. 74–77, composite score showing [mm. 74–77 of the late version \(upper staves\)](#) with the [early version from P 354 \(lower staves\)](#)

The image displays a composite musical score for measures 74-77 of the second movement of the Concerto in D Minor, W. 23. The score is divided into two systems, each with five staves: Violin 1 (vn. 1), Violin 2 (vn. 2), Viola (va.), Keyboard (kb.), and Bassoon (bs.).

Upper System (Late Version, mm. 74-77):

- Measure 74:** All instruments play. Dynamics are *p* for woodwinds and *p* for strings.
- Measure 75:** Similar to measure 74.
- Measure 76:** The keyboard part features a complex, rapid sixteenth-note passage. Dynamics are *f* for the keyboard and *p* for the strings.
- Measure 77:** Similar to measure 76.

Lower System (Early Version from P 354):

- Measure 74:** The woodwinds play a melodic line. Dynamics are *pp* for woodwinds and *f* for strings.
- Measure 75:** Similar to measure 74.
- Measure 76:** Similar to measure 74.
- Measure 77:** Similar to measure 74.

At the bottom of the first system, the numbers "5 6" are written below the bassoon staff, and a *p* dynamic marking is present below the string staves.

Example 5.12. Concerto in D Minor, W. 23, movement 2, mm. 1–2, composite score showing the [late version \(upper staves\)](#) with a [reconstruction of the early version \(lower staves\)](#)

Poco andante

vn. 1

vn. 2

va.

bs.

6
5

vn. 1

vn. 2

va.

bs.

6
5

Example 5.13. Concerto in G, W. 16, movement 1, mm. 31–38, without strings, composite score showing (a) late and (b) early versions.

The image displays a composite score for a piano concerto, specifically Example 5.13, which compares two versions of a passage from the first movement of a Concerto in G major, Op. 16, by Franz Liszt. The score is presented in two systems, (a) and (b), each consisting of two staves (treble and bass clef) for the piano and a single staff for the violin (vn.).

System (a) is labeled with a circled 'a' and the number 31. It shows the piano part with a treble clef and a key signature of one sharp (F#). The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The violin part (vn.) enters in the second measure with a melodic line. The system concludes with the numbers 7, 6, 5, and # written below the staff.

System (b) is labeled with a circled 'b' and the number 35. It shows the piano part with a treble clef and a key signature of one sharp (F#). The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The violin part (vn.) enters in the second measure with a melodic line. The system concludes with the number 't' written above the staff.