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The Music of Carl Philipp Emanuel Bach
Examples for Chapter 7

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

[Example 7.1. \(a\) J. S. Bach, Magnificat, BWV 243, no. 8, "Deposuit," mm. 15–18; \(b\) Magnificat, W. 215, no. 6, "Deposuit," mm. 16–19](#)

The image displays three systems of musical notation. The first system, labeled '15', features three staves: violin (vn.), tenor (T), and basso continuo (b.c.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line (T) has lyrics: "De - po - - - - - su - it, de - po - - - - -". The second system, labeled '18' and '(b)', shows two systems of staves. The first system has two staves (8) with lyrics "su - it" and "De - po - - - - -". The second system has two staves (8) with lyrics "va." and "De - po - - - - -". The third system, labeled '17', has three staves (8) with lyrics "su - it po - ten - tes de se - de,". The bottom left corner of the page is marked with the number '6'.

Example 7.3. Magnificat, W. 215 (without winds and timpani), (a) no. 1, “Magnificat,” mm. 22–25; (b) “Gloria patri,” mm. 4–7

The image displays two musical excerpts, (a) and (b), from a Magnificat. Excerpt (a) covers measures 22-25 and features a vocal line with lyrics and instrumental accompaniment for violin (vn.), viola (va.), soprano (S), alto (A), tenor (T), bass (B), and basso continuo (b.c.). Excerpt (b) covers measures 4-7 and features a vocal line with lyrics and instrumental accompaniment for violin (vn.), viola (va.), soprano (S), alto (A), tenor (T), bass (B), and basso continuo (b.c.).

(a) Magnificat, mm. 22–25

22 (a)

vn.
va.

S
A
T
B
b.c.

Ma - gni - fi - cat a - ni - ma me - a Do - mi - nus,

4
2

6

(b) Gloria patri, mm. 4–7

4 (b)

Glo - - - ri - a pa - - - tri et fi - - - li - o

4
2

6

Example 7.4. Magnificat, W. 215, no. 4, "Quia fecit" (without winds), mm. 34–37

34

vn. *p*

va. *p*

T

b.c. *p* $\frac{6}{4}$ *f* $\frac{6}{5}$

Qui - a fe - - - cit mi - - - hi mag - na, qui

Example 7.5. Magnificat, W. 215, no. 5, "Et misericordia," 14–28 (flutes omitted)

14

ob. *cantus firmus*

vn., va. *p*

S

A

Et mi - se - ri - cor - dia e - ius a pro - ge - nie in pro - ge - ni -

21

es ti - men - ti - bus e - - - um, ti - men - - - -

es ti - men - ti - bus e - - - um, ti - men - - - -

Example 7.6. J. C. Bach, Magnificat in C (1760), no. 1, mm. 15–18 (winds and viola omitted)

Musical score for Example 7.6, J. C. Bach's Magnificat in C (1760), measures 15–18. The score includes staves for Violin 1 (vn. 1), Violin 2 (vn. 2), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (bs. org.). The lyrics are: Ma - gni - fi - cat a - ni - ma me - a Do - mi - num. The organ part includes figured bass notation: 5, 6, 6, 6, 5, 3.

Example 7.7. (a) *Prallender Doppelschlag* from *Versuch*, i, tabula 5, fig. lxiii (the tie on a' in the “realization” of the ornament is understood); (b) Couperin, *Les goûts réunis* (Paris, 1724), Premier Concert

Musical notation for Example 7.7, showing two examples of *prallender Doppelschlag* ornaments. (a) shows a treble clef staff with a note tied to a subsequent note, with a double squiggle ornament above the tie. (b) shows a treble clef staff with a note tied to a subsequent note, with a double squiggle ornament above the tie. The word "Gigue" is written above the notation.

Example 7.8. Performance of *prallender Doppelschlag* from *Versuch*, i.2.4.28 (second edition)

Musical notation for Example 7.8, showing a performance of *prallender Doppelschlag* ornament. The notation is in treble clef, 3/4 time, and shows a note tied to a subsequent note, with a double squiggle ornament above the tie.

Example 7.9. Passing appoggiaturas from *Versuch*, i.2.2.25

Musical notation for Example 7.9, showing passing appoggiaturas. The notation is in treble clef, 3/4 time, and shows a series of notes with appoggiatura markings (a squiggle) above them.

Example 7.10. Accompaniment of appoggiaturas from *Versuch*, ii.27.10 (“t.s.” stands for *tasto solo*, i.e., without realization, as signified by the rest)

Example 7.11. Accompaniment of a syncopated melodic line, from *Versuch*, ii.26.4

Example 7.12. Sonata in G, W. 62/11, (a) movement 1, mm. 8–13; (b) movement 2, mm. 1–2; (c) same, mm. 20–21

Example 7.13. Sonata in G Minor, W. 51/6, movement 1, mm. 56–64

Musical score for Example 7.13, Sonata in G Minor, W. 51/6, movement 1, mm. 56–64. The score is in G minor, 3/4 time, and consists of two systems of piano accompaniment. The first system (mm. 56–60) features a treble clef with a melodic line and a bass clef with a supporting bass line. Dynamics include piano (*p*) and forte (*f*). The second system (mm. 61–64) continues the melodic and bass lines, with dynamics ranging from piano (*p*) to forte (*f*). The key signature has two flats (Bb and Eb), and the time signature is 3/4.

Example 7.14. Sonata in G Minor, W. 51/6, movement 3, (a) mm. 17–20; (b) mm. 41–50

Musical score for Example 7.14, Sonata in G Minor, W. 51/6, movement 3, (a) mm. 17–20; (b) mm. 41–50. The score is in G minor, 3/4 time, and consists of two systems of piano accompaniment. The first system (mm. 17–20) is marked (a) and shows a melodic line in the treble clef and a bass line in the bass clef. Dynamics include forte (*f*) and piano (*p*). The second system (mm. 41–50) is marked (b) and continues the melodic and bass lines, with dynamics ranging from piano (*p*) to forte (*f*). The key signature has two flats (Bb and Eb), and the time signature is 3/4.

Example 7.15. Sonata in G Minor, W. 51/6, movement 1, mm. 21b–23a

Musical score for Example 7.15, Sonata in G Minor, W. 51/6, movement 1, mm. 21b–23a. The score is in G minor, 3/4 time, and consists of a single system of piano accompaniment. The treble clef contains a melodic line, and the bass clef contains a bass line. Dynamics include piano (*p*) and pianissimo (*pp*). The key signature has two flats (Bb and Eb), and the time signature is 3/4.

[Example 7.16. Sonata in G Minor, W. 51/6, movement 2, m. 28 through movement 3, m. 4](#)

Musical score for Example 7.16, Sonata in G Minor, W. 51/6, movement 2, m. 28 through movement 3, m. 4. The score is in G minor and 2/4 time. It consists of two systems of piano and bass staves. The first system (m. 28-33) features dynamic markings of *f*, *p*, *f*, *p*, and *f*. The second system (m. 34-38) is marked *Allegretto* and includes dynamic markings of *p* and *pp*. The score includes various musical notations such as slurs, accents, and articulation marks.

[Example 7.17. Sonata in G Minor, W. 51/6, movement 2, \(a\) mm. 5–8, \(b\) 12–16](#)

Musical score for Example 7.17, Sonata in G Minor, W. 51/6, movement 2, (a) mm. 5–8, (b) 12–16. The score is in G minor and 2/4 time. It consists of two systems of piano and bass staves. The first system (m. 5-8) is marked *f* and *p*. The second system (m. 12-16) includes dynamic markings of *ff*, *p*, *f*, *p*, and *f*. The score includes various musical notations such as slurs, accents, and articulation marks.

[Example 7.18. \(a\) Sinfonia in F, W. 122/2, movement 1, mm. 1–6; \(b\) Sonata in G, W. 62/19, movement 3, mm. 1–4](#)

Musical score for Example 7.18, (a) Sinfonia in F, W. 122/2, movement 1, mm. 1–6; (b) Sonata in G, W. 62/19, movement 3, mm. 1–4. The score is in F major and 6/8 time. It consists of two systems of piano and bass staves. The first system (m. 1-6) is marked *Allegro assai* and *Staccato*. The second system (m. 1-4) is marked *Presto*. The score includes various musical notations such as slurs, accents, and articulation marks.

Example 7.19. (a) Concerto in C, W. 112/13, movement 1, mm. 14–17; (b) Symphony in G, W. 112/13, movement 1, mm. 1–5

Allegretto

(a)

Musical score for Example 7.19(a), consisting of two systems of piano accompaniment. The first system is marked **Allegretto** and includes dynamics *p* and *f*. The second system starts at measure 16 and includes dynamics *p* and *f*. The score is written for piano in common time (C) with a treble and bass clef.

Allegro di molto

(b)

Musical score for Example 7.19(b), consisting of two systems of piano accompaniment. The first system is marked **Allegro di molto**. The second system starts at measure 4. The score is written for piano in common time (C) with a treble and bass clef.

Example 7.20. (a) Sonata in A, W. 70/1, later version, movement 2, mm. 57–60; (b) Chopin, Waltz in B Minor, op. 69, no. 2, mm. 32–48

(a) Sonata in A, W. 70/1, later version, movement 2, mm. 57–60. The score is in 3/4 time and features a complex, rapid melodic line in the right hand with frequent accidentals and a bass line with sustained chords. Dynamics include *f*, *p*, and *f*. A fermata is present over the final measure.

(b) Chopin, Waltz in B Minor, op. 69, no. 2, mm. 32–48. The score is in 3/4 time and consists of two systems. The first system (mm. 32–36) shows a melodic line in the right hand with a fermata and a bass line with chords. The second system (mm. 37–48) continues the melodic and harmonic development. Dynamics include *f*, *p*, and *f*. A fermata is present over the final measure.

Example 7.21. (a) Sonata in B-flat, W. 70/2, movement 1, mm. 72–76; (b) Sonata in A Minor, W. 70/4, movement 1, mm. 15–24

(a) Sonata in B-flat, W. 70/2, movement 1, mm. 72–76. The score is in 3/4 time and features a melodic line in the right hand with a trill and a bass line with chords. Dynamics include *p* and *f*. A fermata is present over the final measure.

(b) Sonata in A Minor, W. 70/4, movement 1, mm. 15–24. The score is in 3/4 time and consists of two systems. The first system (mm. 15–19) shows a melodic line in the right hand and a bass line with chords. The second system (mm. 20–24) continues the melodic and harmonic development. Dynamics include *p* and *f*. A fermata is present over the final measure.

[Example 7.22. \(a\) Fantasia and Fugue in C Minor, W. 119/7, mm. 1–2; \(b\) J. S. Bach, Prelude in C Minor, BWV 546/1, mm. 1–4](#)

Allegretto

(a) (b)

Musical score for Example 7.22. Part (a) shows the first two measures of the Fantasia and Fugue in C Minor, featuring a treble clef with eighth-note patterns and a bass clef with block chords. Part (b) shows the first four measures of the Prelude in C Minor, featuring a treble clef with block chords and a bass clef with a steady eighth-note accompaniment. A bracket under the bass clef of part (b) indicates the accompaniment pattern.

[Example 7.23. Fugue in G Minor, W. 119/5, mm. 105–14](#)

105

109

112

Musical score for Example 7.23, showing measures 105-114 of the Fugue in G Minor. The score is in three systems. Each system has a treble clef with a melodic line and a bass clef with a complex accompaniment. Measure numbers 105, 109, and 112 are indicated at the start of their respective systems.

Example 7.24. Fugue in F, W. 119/3, (a) mm. 61–70, (b) mm. 92–100

The image displays two sections of a musical score for a fugue in F major, BWV 119/3. Section (a) covers measures 61 to 70, and section (b) covers measures 92 to 100. The score is written for piano in common time (C) with a key signature of one flat (F major). Section (a) begins with a treble clef staff containing a complex rhythmic pattern of eighth and sixteenth notes, while the bass clef staff provides a steady accompaniment of quarter notes. Section (b) features a more intricate texture with rapid sixteenth-note passages in both hands, creating a dense and rhythmic texture. The notation includes various articulations such as slurs and accents, and the piece concludes with a final cadence in the bass clef staff.

Example 7.25. Fugue in E-flat, W. 119/6, mm. 17–22

The image shows a musical score for a fugue in E-flat major, BWV 119/6, covering measures 17 to 22. The score is written for piano in common time (C) with a key signature of three flats (E-flat major). The notation is primarily in the treble clef, featuring a melodic line with a mix of quarter and eighth notes, often grouped with slurs. The bass clef staff provides a harmonic accompaniment with chords and moving lines. The piece ends with a final cadence in the treble clef staff.

[Example 7.26. \(a\) Suite in E Minor, W. 62/12, movement 1 \(Allemande\), mm. 1–2; \(b\) J. S. Bach, French Suite no. 1 in D Minor, BWV 812, movement 1 \(Allemande\), mm. 1–2](#)

(a) Allemande

(b) Allemande

[Example 7.27. \(a\) Suite in E Minor, W. 62/12, movement 6 \(Minuet 3\), mm. 1–4; \(b\) Rameau, “Les Niais de Sologne,” mm. 1–2](#)

(a) *tr*

(b) *tr*

Notes égales

[Example 7.28. Suite in E Minor, W. 62/12, movement 2 \(Courante\), mm. 1–3](#)

[Example 7.29a. Minuet in F, W. 116/7, no. 1, mm. 1–8](#)

[Example 7.29b. J. S. Bach, Sonata in G for violin and obbligato keyboard, BWV 1019a, movement 3, mm. 1–4](#)

Cantabile, ma un poco adagio

[Example 7.30. “La Stahl,” W. 117/25, \(a\) mm. 1–4; \(b\) mm. 24–27](#)

(a) *Grave*

24 (b)

Example 7.31. (a) Allegro in D, W. 116/20, mm. 1–8; (b) *Applicatio*, BWV 994, mm. 1–4; (c) “La Philippine,” W. 117/34, mm. 1–4

(a) **Allegro** in D major, 2/4 time. The piece consists of eight measures. The right hand features a melodic line with various fingerings (1-2-3-1, 2-3-4, 1-3-2-1, 4-3-2-1, 2-5, 3, 2-1-2) and a trill in the final measure. The left hand provides a rhythmic accompaniment with fingerings (5-1, 2-4, 1-3, 1-2, 1-2-1-2, 3-5-1-3, 1-3-1-5, 5-1-4-1).

(b) **Applicatio**, BWV 994, mm. 1–4. This piece is in C major, 3/4 time. It features a trill in the right hand of the first measure and a complex rhythmic pattern in the second measure. The right hand has fingerings (3-4-3-4, 3-4-3-1, 3-4-3-4-5, 5-3, 5-4-5, 4-5, 5-4-5, 3-1). The left hand has fingerings (4-2, 3, 3-2-1-2, 1-2-1-2, 3-2-1-2).

(c) **Andante** “La Philippine,” W. 117/34, mm. 1–4. This piece is in D major, 6/8 time. It features a trill in the right hand of the first measure and a complex rhythmic pattern in the second measure. The right hand has fingerings (1-2-3-3-4-3, 3-5, 2-4, 3, 2-3-4-5-2-1, 2-3-4-3, 3-2). The left hand has fingerings (1-2, 3, 1-2, 1-2-3-4, 3-5, 1-2-3-4).

Example 7.32. (a) “Les langueurs tendres,” W. 117/30, mm. 1–8; (b) Couperin, “Les langueurs tendres,” mm. 1–2

(a) **Poco allegro** “Les langueurs tendres,” W. 117/30, mm. 1–8. This piece is in B-flat major, 2/4 time. It features a trill in the right hand of the first measure and a complex rhythmic pattern in the second measure. The right hand has fingerings (1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4). The left hand has fingerings (1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4).

(b) Couperin, “Les langueurs tendres,” mm. 1–2. This piece is in B-flat major, 3/4 time. It features a trill in the right hand of the first measure and a complex rhythmic pattern in the second measure. The right hand has fingerings (1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4). The left hand has fingerings (1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4).

[Example 7.33. “Les langueurs tendres,” W. 117/30, mm. 32–39 \(*asterisks mark B-A-C-H motive\)](#)

Musical score for Example 7.33, measures 32–39. The score is in 2/4 time and features a B-flat major key signature. The melody in the right hand begins at measure 32 with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line in the left hand provides a steady accompaniment. Asterisks are placed above the notes B4, A4, C5, and B4 in measures 35, 36, 37, and 38 respectively, marking the B-A-C-H motive.

[Unnumbered example for note 3 in online supplement 7.9. “Les langueurs tendres,” W. 117/30, tentative reconstruction for mm. 19–20](#)

Musical score for the unnumbered example, measures 19–20. The score is in 2/4 time and features a B-flat major key signature. The melody in the right hand begins at measure 19 with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line in the left hand provides a steady accompaniment.

[Example 7.34. “L’Aly Rupalich,” W. 117/27, mm. 184–94](#)

Musical score for Example 7.34, measures 184–194. The score is in 2/4 time and features a B-flat major key signature. The melody in the right hand begins at measure 184 with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line in the left hand provides a steady accompaniment. The score includes a *pp* dynamic marking in measure 192 and a repeat sign at the end of measure 194.

Example 7.35. "L'Aly Rupalich," W. 117/27, (a) mm. 25–36, (b) mm. 56–63

The image displays a musical score for a piano piece in 2/4 time, divided into two sections: (a) measures 25–36 and (b) measures 56–63. The score is written for piano and consists of three systems of staves.

Section (a): Measures 25–36. The piece begins with a *f* (forte) dynamic. The right hand features chords and melodic fragments, while the left hand plays a steady eighth-note accompaniment. Dynamics shift to *p* (piano) at measure 28, return to *f* at measure 30, and end with a *p* *f* (piano forte) dynamic at measure 36.

Section (b): Measures 56–63. This section starts with a *p* (piano) dynamic. The right hand has a more active melodic line with some grace notes, while the left hand continues with eighth-note accompaniment. The section concludes at measure 63.

Example 7.36. (a) “L’Aly Rupalich,” W. 117/27, mm. 1–7; (b) Concerto in C, W. 20, movement 1, mm. 1–6, (c) same, movement 3, mm. 1–6

(a) **Allegro assai**

(b) **Allegretto**

(c) **Allegro assai**