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The Music of Carl Philipp Emanuel Bach
Examples for Chapter 9 (nos. 1–33)

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

[Example 9.1. Sonata in B Minor for keyboard and violin, W. 76, movement 1, mm. 120–2](#)

The image displays a musical score for Example 9.1, consisting of two systems of music. The first system covers measures 120 and 121, and the second system covers measures 121 and 122. The score is written for violin (vn.) and keyboard (kb.).

System 1 (Measures 120–121):

- Measure 120:** The violin part begins with a piano (*p*) dynamic, playing a sixteenth-note arpeggiated figure. The keyboard part also starts piano (*p*), with the right hand playing a similar arpeggiated figure and the left hand playing a simple bass line. The dynamic changes to forte (*f*) at the start of measure 121.
- Measure 121:** The violin part continues with the arpeggiated figure. The keyboard part features a more complex texture with sixteenth-note patterns in both hands. The dynamic remains forte (*f*).

System 2 (Measures 121–122):

- Measure 121:** The violin part has a melodic line with a slur and a fermata over the final note. The keyboard part continues with sixteenth-note patterns. The dynamic is forte (*f*).
- Measure 122:** The violin part has a melodic line with a slur and a fermata over the final note. The keyboard part continues with sixteenth-note patterns. The dynamic is forte (*f*).

Example 9.2. (a) J. S. Bach, Sonata in F Minor for keyboard and violin, BWV 1018, movement 1, mm. 1–9; (b) Sonata in C Minor for keyboard and violin, W. 78, movement 2, mm. 1–14

(a) **Largo**

6

(b) **Adagio ma non troppo**

con sordino

tr

p sempre

6 6 4 3

2

simile per tutto

6

10

p sempre

6

Example 9.3. Sonata in B Minor for keyboard and violin, W. 76, movement 1, mm. 1–12

Allegro moderato

vn.

kb.

2

4

6

8

10

5⁺ 6 6 5

6 # 5⁺ # 3

Example 9.4. Sonata in B-flat for keyboard and violin, W. 77, movement 2, mm. 1–4, 9–12

(a) **Largo**

Violin (vn.) and Keyboard (kb.) score for measures 1-4 and 9-12. The score is in B-flat major, 3/4 time, and marked **Largo**. The violin part (top staff) is mostly silent in measures 1-4, with some notes in measures 9-12. The keyboard part (bottom two staves) features a complex texture with arpeggiated chords and moving lines in both hands. Measure numbers 9 and 12 are indicated at the start of their respective systems.

Example 9.5. Sonata in B-flat for keyboard and violin, W. 77, movement 2, mm. 66–75

Violin (vn.) and Keyboard (kb.) score for measures 66-75. The score is in B-flat major, 3/4 time. The violin part (top staff) has a melodic line with slurs and accents. The keyboard part (bottom two staves) has a dense texture with arpeggiated chords and moving lines in both hands. Measure numbers 66 and 70 are indicated at the start of their respective systems.

[Example 9.6. \(a\) Sonata in C Minor for keyboard and violin, W. 78, movement 3, mm. 191–99;](#)
[\(b\) J. S. Bach, Trio Sonata in C Minor for flute, violin, and bass, from the *Musical Offering*,](#)
[movement 2, mm. 157–63](#)

191 (a)

vn.

kb.

pp

pp

f

Detailed description: This musical score shows measures 191 to 199 for a violin (vn.) and keyboard (kb.) duo. The key signature is C minor (three flats) and the time signature is 6/8. The violin part begins with a melodic line in measure 191, followed by a series of eighth-note patterns. The keyboard part provides harmonic support with chords and moving lines. Dynamics include piano-piano (*pp*) and forte (*f*).

199

157 (b) fl.

adagio

allegro

fl.

vn.

f

tr

tr

6 \flat

6

6

6

6

7

6

6

4/2

5

Detailed description: This musical score shows measures 157 to 163 for a flute (fl.), violin (vn.), and keyboard (kb.) trio. The key signature is C minor. The tempo changes from adagio to allegro. The flute part starts in measure 157 with a melodic line. The violin and keyboard parts provide accompaniment. Dynamics include forte (*f*) and trills (*tr*). Fingerings are indicated with numbers 6, 7, and 5.

[Example 9.7. Sonata in C Minor for keyboard and violin, W. 78, movement 3, \(a\) mm. 1–8, \(b\)](#)
[mm. 96–101](#)

(a) Presto

simile per tutto

vn.

kb.

6

5

6 \natural

6

6

6 \natural

6

6

7

6

6

Detailed description: This musical score shows measures 1 to 8 for a violin (vn.) and keyboard (kb.) duo. The key signature is C minor and the time signature is 6/8. The tempo is Presto. The violin part features a rapid sixteenth-note pattern. The keyboard part provides a steady accompaniment. Dynamics include simile per tutto.

96 (b)

vn.

kb.

Detailed description: This musical score shows measures 96 to 101 for a violin (vn.) and keyboard (kb.) duo. The key signature is C minor and the time signature is 6/8. The violin part features a melodic line with some grace notes. The keyboard part provides accompaniment.

Example 9.8. Oboe Concerto in B-flat, W. 164, movement 2, mm. 1-8

Largo e mesto
con sord.

vn. 1
vn. 2
va.
b.c.

7
5

6 6

8 7
6 5

6

#

p 6
4

f 6
5

#

Example 9.9. (a) Sonatina no. 4 in G, W. 98, movement 1, mm. 1–8; (b) Sonatina no. 5 in F, W. 99, movement 1, mm. 1–6 (both without flutes)

Larghetto
con sord.

(a)

vn. 1
vn. 2
va.
kb.
bs.

con sord.

con sord.

6

p *f* **Largo**

(b)

p *f* *tr*

tasto

3

7 6 6 6 5

Example 9.10a. Sonatina no. 5 in F, W. 99, movement 3, mm. 1–6 (without horns)

Andante

fl. 1
fl. 2
vn. 1
vn. 2
va.
kb.
bs.

5
6

p
ff
ff
ff
ff

tr
tr

Example 9.10b–c. Sonatina no. 5 in F, W. 99, movement 3, (b) mm. 115–21, (c) mm. 178–82 (both without horns)

(b) 115

6⁷ unis. p p

120 (c) 178

mf p p

Example 9.11. Concerto in B-flat, movement 1, mm. 118–22, (a) [original cello version, W. 171](#); (b) [keyboard version, W. 28](#) (both without ripieno strings)

118 (a)

vc.

b.c.

(b)

kb.

120

Example 9.12. (a) [Concerto in A Minor, W. 26, movement 1, mm. 1–4](#); (b) [Concerto in B-flat, W. 28, movement 3, mm. 1–8](#) (viola omitted in both)

(a) **Allegro assai**

vn.

bs.

(b) **Allegro assai**

4

4

Example 9.13. Concerto in A, W. 29, movement 1, mm. 1–12

Allegro

vn. 1

vn. 2

va.

b.c.

6 5 6 6 6 6

5

6 6 6 7

9

pp *f*

pp *f*

pp *f*

7 6 5 6 5

[Example 9.14. Concerto in A, W. 29, movement 2, mm. 1–8](#)

Largo con sordini. Mesto

vn., va.
b.c.
tasto solo

[Example 9.15. Concerto in B Minor, W. 30, movement 1, \(a\) mm. 144–46, \(b\) mm. 205–6, \(c\) mm. 83–85, \(d\) mm. 170–71 \(keyboard only\)](#)

(a)
144
(b)
205
(c)
83
(d)
85
170
1 2 3

Example 9.16. Concerto in B Minor, W. 30, movement 3, mmm. 170–73

Musical score for Example 9.16, measures 170–173. The score is for five instruments: Violin 1 (vn. 1), Violin 2 (vn. 2), Viola (va.), Keyboard (kb.), and Bass (bs.). The key signature is B minor (two sharps) and the time signature is 3/4. The score begins at measure 170. The Violin parts feature trills and dynamic markings of *p* and *f*. The Viola part has dynamic markings of *p* and *f*. The Keyboard part has a continuous eighth-note accompaniment with dynamic markings of *p* and *f*. The Bass part has dynamic markings of *p* and *f*.

Example 9.17. Concerto in B Minor, W. 30, movement 1, mm. 267–74

Musical score for Example 9.17, measures 267–274. The score is for five instruments: Violin (vn.), Viola (va.), Keyboard (kb.), and Bass (bs.). The key signature is B minor (two sharps) and the time signature is common time (C). The score begins at measure 267. The Violin part has dynamic markings of *f* and *p*. The Viola part has a dynamic marking of *p*. The Keyboard part has dynamic markings of *ff* and *f*. The Bass part has dynamic markings of *p* and *ff*. The score ends at measure 274.

Example 9.18. (a) Concerto in D Minor, W. 23, connection between movements 1 and 2 (b) same, Concerto in B Minor, W. 30; (c) Concerto in B Minor, W. 30, movement 2, mm. 42–45

(a) Concerto in D Minor, W. 23, connection between movements 1 and 2. The score is for Violin I and II, Viola, and Bass. It is in 3/4 time, D minor, and marked *Poco andante*. The first part (measures 1-4) features a rhythmic pattern of eighth notes with a trill on the first violin. The second part (measures 5-8) shows a transition with a trill on the first violin and a *Fine* marking. Fingering numbers are provided below the staves: 6, 6, 7, 4, # for the first part; 5, 7, 6, 5+ 6 for the second part.

(b) Concerto in B Minor, W. 30. The score is for Violin I and II, Viola, and Bass. It is in common time, B minor, and marked *adagio*. The first part (measures 1-4) features a trill on the first violin. The second part (measures 5-8) shows a transition with a trill on the first violin and dynamic markings *p* and *f*. Fingering numbers are provided below the staves: 4+, 6, unis., p, 7, 9, 4, f, 6.

(c) Concerto in B Minor, W. 30, movement 2, mm. 42–45. The score is for Violin I and II, Viola, and Bass. It is in common time, B minor. The first part (measures 1-4) features a trill on the first violin and dynamic markings *p* and *f*. The second part (measures 5-8) shows a transition with a trill on the first violin and dynamic markings *p* and *f*. Fingering numbers are provided below the staves: 5, 7, 5, 6, 6.

Example 9.19. Concerto in B Minor, W. 30, movement 1, mm. 1–9 (viola omitted)

Allegro di molto

vn.
b.c.
p.

Example 9.20. Concerto in B Minor, W. 30, movement 1, (a) mm. 35–38; (b) mm. 244–49

35 (a) (b) 244

vn. 1
vn. 2
va.
kb.
bs.

6 unis. 5 unis.

245

f *f* *f*

7 6 6 5

f

Example 9.21. Concerto in C Minor, W. 31, movement 2, (a) early version, mm. 17–22; (b) corresponding passage in late version, mm. 17–23

(a) **Recit.**

(b) ¹⁷

²⁰

Example 9.22. Concerto in C Minor, W. 31, movement 1, (a) mm. 1–2, (b) mm. 52–54

(a) **Allegro di molto**

(b)⁵²

vn.
va.
kb.
bs.

Detailed description: This musical score is for the first movement of the Concerto in C Minor, Op. 31, by Franz Liszt. It is divided into two sections: (a) measures 1-2 and (b) measures 52-54. The tempo is marked 'Allegro di molto'. The score is for four instruments: Violin (vn.), Viola (va.), Keyboard (kb.), and Bassoon (bs.). The key signature is C minor (three flats) and the time signature is common time (C). In section (a), measures 1-2, the violin and bassoon have melodic lines, while the viola and keyboard provide harmonic support. In section (b), measures 52-54, the violin and bassoon have more active parts, with the violin featuring a trill-like figure in measure 53. The keyboard part consists of chords and moving bass lines.

Example 9.23. Concerto in C Minor, W. 31, movement 3, mm. 19–28

19

vn. 1
vn. 2
va.
bs.

pp f pp f pp f

23

ten. p p p p

Detailed description: This musical score is for the third movement of the Concerto in C Minor, Op. 31, by Franz Liszt, measures 19-28. The score is for four instruments: Violin 1 (vn. 1), Violin 2 (vn. 2), Viola (va.), and Bassoon (bs.). The key signature is C minor (three flats) and the time signature is 3/4. The score is divided into two systems. The first system covers measures 19-22. In measure 19, the violins and bassoon play a half note, while the viola is silent. Dynamics range from *pp* to *f*. The second system covers measures 23-28. The violin parts have a melodic line with a tenuto mark ('ten.') and a dynamic of *p*. The viola and bassoon parts also have a melodic line with a tenuto mark and a dynamic of *p*. The keyboard part is not explicitly shown but would provide harmonic support.

Example 9.24. Concerto in G Minor, W. 32, movement 1, mm. 1–8 (viola omitted)

Allegretto

Example 9.25. Concerto in F, W. 33, movement 1, mm. 47–55

Example 9.26. Concerto in D Minor, W. 23, movement 3, mm. 164–75

164

vn.

va.

kb.

bs.

170

f

f

f

tr

tr

tr

tr

Example 9.27. Concerto in F, W. 33, movement 3, mm. 178–92

178

vn. *p* *tr*

va. *p* *tr*

kb.

bs. *p*

182

f *pp* *pp* *f*

188

f *p* *f* *p*

b7 *6* *b7* *6*

Example 9.28. Concerto in F, W. 33, movement 3, mm. 169—80

169

vn. *f* *pp* *mf*

va. *f* *pp* *mf*

kb. *f* *pp* *mf*

bs. *f* *pp* *mf*

173

pp *mf*

pp *mf*

pp *mf*

177

p

tr

Example 9.29. [Concerto in G, W. 34, movement 3, mm. 158–61](#), with [flute version of solo part \(= W. 169\)](#) on top staff, as in the autograph P 354

158

fl.

vn. 1

vn. 2

kb.

bs.

p

p

Example 9.30. [Concerto in F for solo keyboard, H. 242, movement 1, mm. 44–55](#) (“S” = solo passage in W. 42; “T” = passage for tutti)

44 [S]

2

2

[T]

[S]

f

p

48 [T]

[S]

f

p

52

[T]

[S]

[T]

f

p

f

Example 9.31. Concerto in F, W. 42, movement 3, (a) mm.1–4, (b) mm. 97–104

(a) **Poco presto** (b) 97

hn.
vn. 1
vn. 2
va.
bs.

6 6 4 2

tr *pp* *pp* *p*

Example 9.32. (a) Concerto in F for solo keyboard, H. 242, movement 3, mm. 278–81, with (b) corresponding passage in ensemble version, W. 42, mm. 327–30

278 (a)

kb.
(H. 242)

327 (b)

vn. 1
vn. 2
va.
kb.

p *p* *p*

[?]

Example 9.33. (a) Concerto in E-flat, W. 41, movement 3, mm. 1–8 (without horns and violas; flutes double violins); (b) J. S. Bach, Partita no. 2 in C minor, BWV 826, movement 5, mm. 1–8

(a) **Ziemlich geschwinde**

vn. *tr* *p*

bs. *p*

6 6 6 6 6 6 6

(b)

Detailed description: The image shows two musical excerpts. Excerpt (a) is for a concerto in E-flat major, movement 3, measures 1-8. It features a violin part with trills and a bassoon part with sixteenth-note patterns. The tempo is 'Ziemlich geschwinde'. Excerpt (b) is for J.S. Bach's Partita no. 2 in C minor, BWV 826, movement 5, measures 1-8. It features a treble clef part with a trill and a bass clef part with a rhythmic pattern.