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The Music of Carl Philipp Emanuel Bach  
Examples for Chapter 10

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[Example 10.1. Keyboard Trio in A Minor, W. 90/1, \(a\) movement 1, mm. 1–4; \(b\) movement 3, mm. 49–54](#)

(a) **Presto**

vn. *tr* *pf*

kb. *4* *1 2 1 2 5*

vc. *pf*

49 (b) *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

[Example 10.2. Keyboard Trio in A, W. 89/3, movement 3, mm. 1–8 \(without strings\)](#)

**Allegro di molto**

kb. *p* *f*

Example 10.3. Keyboard Trio in B-flat, W. 89/1, movement 1, mm. 1–3

**Allegretto**

Example 10.4. Keyboard Trio in E Minor, W. 91/3, (a) movement 3, mm. 1–8; (b) movement 2, mm. 1–8

(a) **Allegretto** (b) **Poco andante**

[Example 10.5. Keyboard Trio in B-flat, W. 89/1, movement 1, mm. 46–48](#)

46  
vn.  
kb.  
vc.  
*f*  
*p*  
*pp*  
*p*  
*pp*

[Example 10.6. Keyboard Trio in F, W. 91/3, movement 1, mm. 1–6](#)

Andante  
Allegro assai  
vn.  
kb.  
vc.  
*p*  
*ff*  
*ff*  
*p*  
*ff*  
*p*

[Example 10.7. Keyboard Trio in C, W. 91/4, transition from variation 7 to variation 8 \(keyboard only\)](#)

kb.  
*p*  
*f*  
*pp*  
4  
5  
8

Example 10.8. Keyboard Trio in C, W. 91/4, mm. 1–8 (all parts), with varied reprise from W. 118/10 on two upper staves (asterisks mark clashes between violin and varied reprise)

kb. (varied reprise)

*p* *f*

*Arioso*

vn. *p* *f* *tr*

kb. *p* *f*

vc.

5 *p* *f* *tr*

octaves

Example 10.9. Quartet in A Minor, W. 93, movement 2, mm. 1–8 (keyboard only, without doublings in flute and viola)

**Largo e sostenuto**

kb. *p* *f* *p* *f* *p* *f*

Example 10.10. Quartet in D, W. 94, movement 2, mm. 32–43

Musical score for Example 10.10, Quartet in D, W. 94, movement 2, mm. 32–43. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves: flute (fl.), viola (va.), and keyboard (kb.) with piano and forte dynamics.

Measures 32–38:

- Flute: Starts with a trill (tr) on G4, followed by a melodic line with dynamics *p* and *f*.
- Viola: Provides harmonic support with chords and a trill on G3.
- Keyboard: Features a complex accompaniment with sixteenth-note patterns in the right hand and chords in the left hand, with dynamics *p* and *f*.

Measures 39–43:

- Flute: Continues the melodic line, ending with a trill on G4.
- Viola: Continues the harmonic support.
- Keyboard: Continues the complex accompaniment, ending with a trill on G3.

Example 10.11. Quartet in G, W. 95, movement 2, mm. 21b–24

Musical score for Example 10.11, Quartet in G, W. 95, movement 2, mm. 21b–24. The score is in common time with a key signature of two flats (Bb, Eb). It features four staves: flute (fl.), viola (va.), and keyboard (kb.) with piano and forte dynamics.

Measures 21b–22:

- Flute: Melodic line with dynamics *p* and *f*.
- Viola: Harmonic support with dynamics *p* and *f*.
- Keyboard: Accompaniment with dynamics *p* and *f*.

Measures 23–24:

- Flute: Melodic line with dynamics *f* and *p*.
- Viola: Harmonic support with dynamics *f* and *p*.
- Keyboard: Accompaniment with dynamics *f* and *p*.

Example 10.12. (a) *Miscellanea musica*, W. 121 (from Bc 5894, top of page 9; small notes are editorial); (b) *Fantasia in C*, W. 59/6, mm. 13–19

(a)

(b)

Example 10.13. (a) diatonic and chromatic descending scales in A minor, from *Versuch*, ii.41 (the two sets of figures represent alternatives; the editorial realization in small notes realizes the lower set of figures); (b) *Rondo in A Minor*, W. 56/5, mm. 142–57

(a)

(b)

[Example 10.14. Sonata in F, W. 55/5, \(a\) movement 1, mm. 1–3; \(b\) movement 2, mm. 1–4; \(c\) movement 3, mm. 1–4](#)

(a) **Allegro**  
*p* *mf* *f*

(b) **Adagio maestro**  
*p* *f* *p* *f* *p*

(c) **Allegretto**  
*p* *f*

The image displays three musical excerpts from a piano sonata. Excerpt (a) is the first movement, 'Allegro', in 3/4 time, featuring a piano introduction with dynamics *p*, *mf*, and *f*. Excerpt (b) is the second movement, 'Adagio maestro', in 3/8 time, characterized by a slow tempo and dynamics *p* and *f*. Excerpt (c) is the third movement, 'Allegretto', in 2/4 time, with dynamics *p* and *f*.

[Example 10.15. Sonata in B Minor, W. 55/3, \(a\) movement 1, mm. 1–4; \(b\) movement 2, mm. 1–4](#)

(a) **Allegretto**  
*p* *f*

(b) **Andante**  
*p* *f*

The image displays two musical excerpts from a piano sonata. Excerpt (a) is the first movement, 'Allegretto', in 2/4 time, featuring a piano introduction with dynamics *p* and *f*. Excerpt (b) is the second movement, 'Andante', in 3/8 time, characterized by a slow tempo and dynamics *p* and *f*.

Example 10.16. Sonata in B Minor, W. 55/3, (a) movement 2, mm. 9–16 and 20–25 (asterisks mark recurring voice leading); (b), movement 1, mm. mm. 32–36

The image displays two sections of a piano score. Section (a) consists of four systems of music, each with a treble and bass clef staff. The first system starts at measure 9 with a forte (*f*) dynamic and includes an asterisk above the first measure. The second system starts at measure 13 with a piano (*p*) dynamic and includes asterisks above measures 13, 14, 15, and 16. The third system starts at measure 21 with a forte (*f*) dynamic and includes asterisks above measures 21, 22, 23, and 24. The fourth system starts at measure 25 with a pianissimo (*pp*) dynamic and includes asterisks above measures 25, 26, and 27. Section (b) consists of one system of music, measures 32–36, in a different key signature and time signature. It starts with a forte (*f*) dynamic and includes asterisks above measures 32, 33, and 34. The dynamic changes to piano (*p*) in measure 35. The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4).

Example 10.17. Sonata in B Minor, W. 55/3, movement 3, mm. 1–4, 9–12

The image displays two systems of music for a piece titled "Cantabile". Both systems have a treble and bass clef staff. The first system starts at measure 1 with a forte (*f*) dynamic. The second system starts at measure 9 with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and fermatas.



Example 10.18. Sonata in G, W. 55/6, (a) movement 2, m. 1; (b) movement 1, mm. 41–44; (c) movement 3, mm. 70–82

**Andante**

(a)

(b) 41

(c) 70

Example 10.19. Sonata in A, W. 56/6, movement 2, mm. 39–42

39

Example 10.20. Sonata in F minor, W. 57/6, (a) movement 2, mm. 1–2; (b) movement 1, mm. 1–2; (c) movement 3, mm. 1–2

(a) **Andante** (C major, 4/4) | (b) **Allegro assai** (F minor, 4/4) | (c) **Andantino grazioso** (F minor, 2/4) *ten.*

The score consists of three systems of piano accompaniment. System (a) shows a slow, sustained chord in the right hand and a rhythmic pattern in the left hand. System (b) shows a more active, rhythmic accompaniment. System (c) shows a moderate tempo with a clear rhythmic pattern in both hands.

Example 10.21. Sonata F minor, W. 57/6, movement 2, (a) mm. 26–28, (b) mm. 40–44

(a) mm. 26–28 | (b) mm. 40–44

The score shows two sections of piano accompaniment. Section (a) features dynamic markings of *f* and *pp*. Section (b) features dynamic markings of *f* and *p*. The music is in F minor and 4/4 time.

Example 10.22. Sonata in F minor, W. 57/6, movement 1, mm. 53–66

Example 10.23. Sonata in G, W. 58/2, movement 2, m. 51, through movement 3, m. 4

Example 10.24. (a) Sonata in G, W. 58/2, movement 2, mm. 13–16; (b) Sonata in B-flat, W. 65/45, movement 3, mm. 21–24 (main version)

Example 10.25. Sonata in C, W. 65/47, movement 1, mm. 1–16, with bass-line sketch

**Allegretto**

underlying bass (editorial)

6 6 5 6 6 6

7 6 6 6 6

6 4+ 6 6 6 5 #

Example 10.26. Sonata in C, W. 65/47, (a) movement 2, mm. 1–2; (b) movement 1, mm. 67–68

**Adagio assai**

(a) *p*

(b) *f*

Example 10.27. Sonata in G for *Bogenclavier*, W. 65/48, (a) movement 1, mm. 23–26, and (b) movement 2, mm. 14–16; (c) Sonata in C, W. 65/47, movement 3, mm. 10–13

(a) Sonata in G, movement 1, mm. 23–26. The score shows a piano part with dynamics *pp*, *p*, *mf*, *f*, and *p*. The right hand features a melodic line with a trill and a forte passage.

(b) Sonata in G, movement 2, mm. 14–16. The score shows a piano part with dynamics *mf*, *f*, *ff*, *f*, *mf*, and *p*. The right hand features a trill and a melodic line.

(c) Sonata in C, movement 3, mm. 10–13. The score shows a piano part with dynamics *mf* and a crescendo. The right hand features a melodic line with a trill and a forte passage.

Example 10.28. Rondo in D, W. 56/3, mm. 1–4

Allegretto

The score shows a piano part with dynamics *p* and *f*. The right hand features a melodic line with a trill.

Example 10.29. Rondo in G, W. 59/22, mm. 68–77

Musical score for Example 10.29, Rondo in G, mm. 68–77. The score is in 3/4 time and G major. It consists of two systems of piano accompaniment. The first system (mm. 68–72) features a treble clef staff with dynamics *ff*, *ten.*, *p*, *f*, *p*, and *ff*, and a bass clef staff with dynamics *ten.* and *ten.*. The second system (mm. 73–77) features a treble clef staff with dynamics *p*, *f*, and *p*, and a bass clef staff with dynamics *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 10.30. Rondo in E Minor, W. 66, mm. 78–84

Musical score for Example 10.30, Rondo in E Minor, mm. 78–84. The score is in 2/4 time and E minor. It consists of one system of piano accompaniment. The treble clef staff starts with the tempo marking *etwas langsamer* and has dynamics *f*, *ff*, *p*, and *pp*. The bass clef staff has dynamics *ff*, *p*, and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 10.31. (a) Fantasia in C Minor, W. 63/6, movement 3, (a) opening (fingerings omitted); (b) Fantasia in F, W. 59/5, semibreves 10–11 (system 1d in CPEBCW 1/4.2); (c) Fantasia in C, mm. 84–86 (CPEBCW 1/4.2)

(a) **Allegretto moderato**

(b) **andantino** (c) 84

85

Detailed description: This block contains three systems of musical notation. System (a) is for 'Allegretto moderato' in C minor, showing the opening of movement 3 with a treble clef and common time signature. System (b) is for 'andantino' in F major, showing semibreves 10–11 of system 1d, with a treble clef and common time signature. System (c) shows measures 84–86 of the Fantasia in C, with a treble clef and common time signature. Dynamics like *f* and *p* are indicated throughout.

Example 10.32. Fantasia in C, W. 59/6, (a) mm. 31–38; (b) mm. 130–35 (CPEBCW 1/4.2)

**Allegretto**

(a) 31

130 (b)

133

Detailed description: This block contains three systems of musical notation for 'Allegretto' in C major. System (a) shows measures 31–38 in 2/4 time with a treble clef. System (b) shows measures 130–35 in common time with a treble clef. System (c) shows measures 133–35 in common time with a treble clef. Dynamics like *f* and *p* are indicated throughout.

[Example 10.33. Fantasia in C, W. 59/6, mm. 136–43 \(CPEBCW 1/4.2\)](#)

Musical score for Example 10.33, Fantasia in C, measures 136–143. The score is in common time (C) and features a treble and bass clef. The key signature has one sharp (F#). The piece is marked with dynamics including *ten.* (tension), *f* (forte), and *p* (piano). The notation includes various rhythmic values and articulation marks.

[Example 10.34. Fantasia in F-sharp minor, W. 67, last three measures](#)

Musical score for Example 10.34, Fantasia in F-sharp minor, measures 44–46. The score is in 12/8 time and features a treble and bass clef. The key signature has two sharps (F# and C#). The piece is marked **Largo** and includes dynamics *p* (piano) and *pp* (pianissimo). The notation includes a fermata over the final measure.

[Example 10.35. Variations on La Follia, W. 118/9, opening of: \(a\) variation 1, \(b\) variation 7; Corelli, Sonata in D Minor, op. 5, no. 12, opening of: \(a\) variation 17, \(b\) variation 10](#)

Musical score for Example 10.35, Variations on La Follia and Corelli's Sonata. The score is in 3/4 time and features a treble and bass clef. The key signature has one flat (Bb). The piece is marked **Geschwind** (Allegretto) and includes dynamics *p* (piano) and *pp* (pianissimo). The notation includes various rhythmic values and articulation marks. The score is divided into four sections: (a) variation 1, (b) variation 7, (c) Allegro vn. b.c., and (d) Vivace.



[Example 10.36. Variations on La Follia, W. 118/9, theme, mm. 1–8 \(editorial additions in small notes\)](#)

Musical score for Example 10.36, Variations on La Follia, W. 118/9, theme, mm. 1–8. The score is in 3/4 time, key of D major. The right hand features a melody of eighth notes with editorial additions in smaller notes. The left hand provides a simple bass line of eighth notes.

[Example 10.37. Variations on a Canzonetta, W. 118/8, last six measures](#)

Musical score for Example 10.37, Variations on a Canzonetta, W. 118/8, last six measures. The score is in 3/4 time, key of D major. The right hand has a complex melodic line with trills and slurs, starting at measure 10. The left hand has a bass line with some rests.

[Example 10.38. \(a\) Allegro in D, W. 116/24, \(a\) mm. 1–4, 13–16; \(b\) Duetto in B-flat, W. 115/1, mm. 1–4, 13–20](#)

Musical score for Example 10.38, (a) Allegro in D, W. 116/24, (a) mm. 1–4, 13–16; (b) Duetto in B-flat, W. 115/1, mm. 1–4, 13–20. The score is in 3/4 time. Part (a) is in D major and part (b) is in B-flat major. It features two keyboard parts (kb. 1 and kb. 2) with complex melodic and harmonic textures.

Example 10.39. (a) Sonata in G, W. 65/50, movement 1, mm. 17–20; (b) Keyboard Trio in E-flat, W. 92/2, 17–20

(a) Sonata in G, W. 65/50, movement 1, mm. 17–20. The score is for keyboard (kb.) in G major, 3/4 time. It begins at measure 17 with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and chords, while the left hand provides a steady accompaniment of eighth notes.

(b) Keyboard Trio in E-flat, W. 92/2, 17–20. The score is for clarinet (clar.), keyboard (kb.), and bassoon (bn.) in E-flat major, 3/4 time. It begins at measure 17 with a piano (*p*) dynamic. The clarinet has a melodic line, the keyboard provides harmonic support, and the bassoon has a lower melodic line.

Example 10.40. Sonata for Winds in E-flat, W. 184/4, mm. 21–28

Example 10.40. Sonata for Winds in E-flat, W. 184/4, mm. 21–28. The score is for flute (fl.), clarinet (clar.), horn (hn.), and bassoon (bn.) in E-flat major, 3/4 time. It begins at measure 21 with a piano (*p*) dynamic. The flute and clarinet have melodic lines, the horn has a rhythmic accompaniment, and the bassoon has a lower melodic line. The score includes trills (*tr*) and a forte (*f*) dynamic starting at measure 25.