

TR 88-37  
✓

THE FOURTEEN LAST RONDOS OF C.P.E. BACH :  
AN INVESTIGATION INTO THEIR HISTORIC POSITION,  
THEIR FORM AND THEIR STYLE

Dissertation submitted to the

DEPARTMENT OF MUSIC AND MUSICOLOGY

RHODES UNIVERSITY

in fulfilment of the requirements for the Degree of

MASTER OF MUSIC

by

PAULINE MARY LEWIS

October 1987

ACKNOWLEDGEMENTS

Various people deserve thanks for their efforts and support during the writing of this thesis:

- \* Professor R. Mayr, Head of the Department of Music, Rhodes University, cited as supervisor. His patience, understanding and valuable insight into various problems were a tremendous help to me.
- \* Mrs Ecker ably assisted me and gave much of her time in the translation of the German texts. This is greatly appreciated.
- \* Mrs Janet Longman deserves a special word of thanks for her assistance in the typing of this thesis, as well as her valuable advice in the setting out of the work.
- \* The Library Staff of the University of Cape Town were most helpful and accommodating at all times, especially in the gathering of bibliographical material.
- \* Lastly, but by no means least, I thank my children for their infinite patience, sympathy and support. Without this the completion of this thesis would have presented insuperable difficulties.

---oOo---

LIST OF TABLES

	Page
CHRONOLOGICAL TABLE OF THE FOURTEEN LAST RONDOS OF C.P.E. BACH .....	8 & 9
TABLE CONTAINING THE NUMBER OF FANTASIAS IN EACH RONDO .....	19
TABLE CONTAINING THE NUMBER OF VARIATIONS IN EACH RONDO .....	33
TABLE ILLUSTRATING CHOICE OF KEYS .....	72

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS .....	(i)
LIST OF TABLES .....	(ii)
ABSTRACT .....	4
INTRODUCTION .....	1
CHAPTER 1 THE BACKGROUND TO C.P.E. BACH'S RONDOS AND THEIR FUNDAMENTAL COMPOSITIONAL PRINCIPLE .....	4
CHAPTER 2 ASPECTS OF FORM AND TONAL DESIGN .....	13
CHAPTER 3 THE PERIODIC, MELODIC AND HARMONIC STRUCTURE OF THE MAIN SUBJECT .....	23
CHAPTER 4 THE VARIATION TECHNIQUE .....	33
CHAPTER 5 THE DEVELOPMENT TECHNIQUE .....	47
CHAPTER 6 FANTASIAS .....	65
CHAPTER 7 HARMONY .....	72
CHAPTER 8 ASPECTS OF STYLE .....	83
CHAPTER 9 THE INFLUENCE OF C.P.E. BACH ON LATER COMPOSERS ..	93
CONCLUSION .....	102
BIBLIOGRAPHY .....	104

ABSTRACT

This thesis deals with a set of compositions by C.P.E. Bach, referred to as "The Last Fourteen Rondos". Thirteen of these are contained in the collections of sonatas, fantasias and rondos for connoisseurs and music lovers. The fourteenth is a separate work, entitled "The Farewell From a Silbermann Clavier in the Form of a Rondo".

After establishing the background and the history of these rondos, the thesis then proceeds to a detailed analysis of the various compositional aspects. First, it tries to explain the overall design of the rondos, a design which differs from that normally associated with rondo form. It then deals with the structure of the thematic material and shows Bach's preference for phrase parallelism and a relatively simple melodic and harmonic outline of the various subjects.

Special chapters are devoted to the manner in which C.P.E. Bach treats the musical substance, namely, by means of Variation and by systematic development. A short chapter is then devoted to the fantasia sections, which are included into most of the rondos.

It is in the field of harmony where C.P.E. Bach emerges as a most important forerunner of nineteenth century musical trends and, consequently, some detailed analyses form a major portion of the chapter dealing with harmony.

Special attention is then given to the various aspects of C.P.E. Bach's style and, in particular, to the pianistic traits. The thesis ends with a brief survey of the influence which C.P.E. Bach exerted on his contemporaries and on later composers.

## INTRODUCTION

Corollary to the view regarding the unity of the Classic-Romantic era (ca. 1750-1900) is the fact that many of the elements of that epoch already existed during the first few decades thereof, though in different degrees of development. A close study of the 14 last rondos of C.P.E. Bach confirms this situation. It reveals Classical and Romantic trends, such as symmetrical phrases, simple melodies, colourful chromatic harmonies, etc., side by side with Baroque conventions, such as ornaments, terrace dynamics and some contrapuntal passages.

At the time of their publication, the rondos found recognition and acceptance by listeners and critics alike. With the passing of time, they gradually disappeared from concert repertoires and, nowadays, they are almost totally forgotten. Consequently, not many treatises have been written on the rondos, which are neglected even by leading musicologists.

C.H. Bitter,<sup>1</sup> C.P.E. Bach's major nineteenth century biographer, restricts himself simply to the remark that Forkel analysed the rondos in detail in the course of which he (Forkel) again indicates his disapproval of this genre.<sup>2</sup> Bitter makes no attempt to offer any analysis or comment beyond descriptions such as "charming, pleasant, graceful", etc.

Despite devoting a complete chapter to the rondos, P. Barford does not take the matter any further than to observe that

---

1. Bitter, C.H. C.P.E. Bach und seine Brüder, Vol. 1. Berlin: W. Müller, 1868, p. 222.

2. In the Magazine für Musik. Jahrgang, 1783. 2. Hälfte, p. 239.

... nothing could be more futile than to establish such an idea of Rondo form, i.e. A B A C A, etc., and then, like Procrustes, look around for examples which fit such an arbitrary conception.<sup>3</sup>

His analyses of the individual rondos say very little, apart from descriptions such as

... this, (Rondo in E, KL3 No 1) like the work in A minor, is a true connoisseur's piece - leisurely in exposition and development and rich in fascinating detail, at once poetic and precise. The main theme is one of Bach's loveliest melodies.<sup>4</sup>

Articles which specialise on the rondo, e.g. the article in Die Musik in Geschichte und Gegenwart by F. Blume do not go into any constructional details of C.P.E. Bach's rondos, although stating that the couplets of these rondos

... lose their closed character and are fashioned freely and broadly according to the manner of the Fantasia,<sup>5</sup>

or that

... the opening motive of the refrain is drawn into the couplets thereby (approximating) "Sonata form".<sup>6</sup>

No clear and finite formal plan is offered.

It is the purpose of this thesis to prove that, in fact, C.P.E. Bach did have a formal plan, although one which differs considerably from the standard French rondo.

---

3. Barford, P. The Keyboard Music of C.P.E. Bach. London: Barrie & Rockcliff, 1965, p. 10.

4. Ibid.

5. Blume, F. (ed.). Die Musik in Geschichte und Gegenwart, (16 vol. Kassel/Basel, 1949-86), from the article "Rondeau-Rondo" by Hans Engel, Vol. XI, col. 880.

6. Ibid.

These works are, indeed, of such great scope that only a complete analysis will help to illustrate the divergence of form, aesthetic and compositional principles, all of which C.P.E. Bach weaves with ease into a great structural counterpoint.

Thus, despite the link with the future, a link with the past is also observed - a metamorphosis of thought which both J.S. Bach and his son, C.P.E. Bach, seem to have in common, despite the fact that they stand on opposite sides of the fence in time.

---

CHAPTER 1THE BACKGROUND TO C.P.E. BACH'S RONDOS AND THEIR FUNDAMENTAL COMPOSITIONAL PRINCIPLES

Carl Philipp Emanuel Bach (1714-1788) was born in Weimar, Germany, at a time when Baroque music was at its peak in France, Italy and Germany. He reached maturity as a composer during the mid-eighteenth century, when the tradition of Baroque Keyboard music was being replaced by an emphasis upon single lines of melody and simple figures of accompaniment - as in the Rococo or early classical style, the individual "Stile Galant" and the *Empfindsamkeit*.

He learned much from his father and only teacher, J.S. Bach, for whose music he always professed a great admiration, and whose fugues, according to Burney, he played "with intensity and inspiration".<sup>1</sup> He further absorbed the influence of the newly emerging "Stile Galant" and the Rococo, as well as the dynamics of the Mannheim School, represented pre-eminently by Karl Stamitz. These influences produced a style which eventually became characteristic of C.P.E. Bach.

The above factors alone do not account for the highly individual slant of his creative genius. They can, for instance, be partly attributed to his individual use of the "Doctrine of Affections", which he utilised for emotional contrast, and the aesthetic of the "*Empfindsamkeit*" which he

---

1. Glover, C.H., Dr. Charles Burney's Continental Travels. London: Blackie & Son Ltd., 1927, p. 236.

absorbed during his days at the Potsdam Court. This individualism was further consolidated by the influence of the literary movement associated with the concept of "Sturm und Drang". His friendship with poets and literary theorists ripened in this shared philosophical atmosphere at Hamburg:

The ebb and flow of feeling, storm and stress, tension, the play of passions, the communication of a heightened subjectivity - these are the factors which called forth his best work.<sup>2</sup>

The Rondo was a form which had been developed and used extensively in France and Germany. C.P.E. Bach had always had a respect and open approach towards French culture and, especially, French composers:

Not only did he find in them the only great precedents for his "Galant" style, he also expressly continued the methods of Couperin and Rameau by transcriptions in the French manner and the French language.<sup>3</sup>

As a result, he proceeded to construct tighter forms with varied reprises in his Sonatas and Rondos, which appeared to be a combination of Variation and French rondo form, a form which was not new to him.

Before 1778, he paid no special attention to the composition of rondos and such works as he wrote in this genre were small and in the tradition which he had inherited. They formed part of larger works, i.e. Sonatas, where they served as finales.

---

2. Barford, P., The Keyboard Music of C.P.E. Bach. London: Barrie & Rockcliff, 1965, p. 5.  
(Hereafter referred to as Barford, Keyboard Music).

3. Bie, O. A History of the Pianoforte and Pianoforte Players. New York: Da Capo Press, 1966, p. 142.  
(Hereafter referred to as Bie, Pianoforte Players).

An example of a Rondo used in this position may be found in Sonata KL5/No 1, Wq 69 No 1, 1784. Its form is A B A C A, although there is a considerable amount of free variation, development, modulation, harmonic and metric licence. Such movements, in common with the remnants of older dance forms, notably the Minuet, are not called by their generic titles but pass anonymously under such headings as "Andantino", "Andante", etc.

C.P.E. Bach used the same technique in the Fantasia No. 2 in C major, K L 6 Wq 61 No 6. Although the work is termed "Fantasia", it is actually written in Rondo form, A B A<sup>2</sup> C A<sup>3</sup>. The three refrains are entirely motivically constructed, the second and third being intricate developments of the first. The episodes have their own tempi and character, resulting in the following design:

Presto di Molto - Andante (Minuet). - Presto di Molto - Larghetto Sostenuto (Aria) - Presto di Molto.

However, from 1779 onwards, C.P.E. Bach decided to use the Rondo form for individual compositions. Being aware of the popularity of short works, a fact pointed out by Forkel, he decided to include such independent Rondos together with Fantasias, into his six sets of Sonatas, Rondos and Free Fantasias for Connoisseurs and Music Lovers (Kenner und Liebhaber) which were published between 1778 and 1788.

The resulting fourteen Rondos, some of which were written during his last years of life, show the full weight of his genius, ability and experience, and amongst them one finds works of exceptional beauty and passion. Their emotional character requires a wide dynamic range, making full use of contrasting sound intensities which could be brought about only by the

newly developed Hammerklavier, which was soon to replace C.P.E. Bach's former favourite, the Clavichord.

The "Kenner und Liebhaber" series has been included by A. Wotquenne, in his thematic catalogue, in the following manner:<sup>4</sup>

	<u>K L NUMBER</u>	<u>Wq NUMBER</u>
Vol. 2	Rondo 1, C major	56/1
	Rondo 2, D major	56/3
	Rondo 3, A minor	56/5
Vol. 3	Rondo 1, E major	57/1
	Rondo 2, G major	57/3
	Rondo 3, F major	57/5
Vol. 4	Rondo 1, A major	58/1
	Rondo 2, E major	58/3
	Rondo 3, B <sup>b</sup> major	58/5
Vol. 5	Rondo 1, G major	59/2
	Rondo 2, C minor	59/4
Vol. 6	Rondo 1, E <sup>b</sup> major	61/1
	Rondo 2, D minor	61/4

The fourteenth Rondo, composed in 1781 ("Abschied Von Silbermannschen Clavier in Einem Rondeau") was catalogued separately as work No 66.<sup>5</sup>

It should be borne in mind, however, that Wotquenne's numbering follows purely the original order of publication and does not consider the date of

---




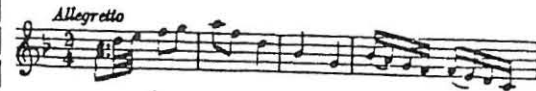

4. Bitter, C.H. C.P.E. Bach und seine Brüder. Berlin: W. Muller, 1868, p. 214.

5. Bach, C.P.E. Abschied von meinem Silbermannschen Claviere in einem Rondeau. The manuscript was presented to Dr Gotthaus of Lithuania, to whom the work has been dedicated. It has been published recently in an Anthology of Music entitled Die Familie Bach by K. Geiringer, 1936.

composition. According to C. Bitter,<sup>6</sup> considerable discrepancies exist between the time a work was composed and its subsequent publication.

Grouping of the Rondos in chronological order, though interfering with Wotquenne's numerical order, has the advantage of facilitating the illustration of such minor evolutionary trends as there are. The following table lists the fourteen Rondos in their chronological order, as given by C.H. Bitter:

CHRONOLOGICAL TABLE OF THE 14 LAST RONDOS OF C.P.E. BACH

No.	Date of Composition	Collection in which published	Date of Publication	Wotquenne No.	
1	1778	Rondo 1 of KL2	1780	56/1	<i>Allegretto</i> 
2	1778	Rondo 2 of KL2	1780	56/3	<i>Allegretto.</i> 
3	1778	Rondo 3 of KL2	1780	56/5	<i>Poco andante.</i> 
4	1779	Rondo 3 of KL3	1781	57/5	<i>Allegretto</i> 
5	1779	Rondo 1 of KL5	1785	59/2	<i>Andante un poco</i> 

continued/...

6. The dates of publication are given by C.H. Bitter in C.P.E. Bach und seine Brüder, Vol. 1. Berlin: W. Müller, 1868, pp. 214-228.

No.	Date of Composition	Collection in which published	Date of Publication	Wotquenne No.
6	1779	Rondo 3 of KL4	1783	58/5
7	1780	Rondo 1 of KL3	1781	57/1
8	1780	Rondo 2 of KL3	1781	57/3
9	1781	Die Familie Bach Geiringer	1782 ?	66
10	1781	Rondo 2 of KL4	1783	58/3
11	1782	Rondo 1 of KL4	1783	58/1
12	1784	Rondo 2 of KL5	1785	59/4
13	1786	Rondo 1 of KL6	1787	61/1
14	1786	Rondo 2 of KL6	1787	61/4



A feature immediately noticeable when analysing the fourteen Rondos, is their hybrid nature. Even though C.P.E. Bach used the title, "Rondo", (for

whatever reason there may be), it soon becomes evident that he does not follow the traditional pattern of refrains alternating with episodes, but rather intermingles elements of Rondo form with those of Variation and Fantasia, thereby allowing for considerable latitude of structure.

The Rondo idea, as interpreted by C.P.E. Bach in the fourteen Rondos, seems to be reduced to a design which accommodates a number of alternating and contrasting sections within a common framework. Any attempt to put these works into the straightjacket of the standard Rondo form would, therefore, be futile, as they offer a compendium of compositional techniques which can scarcely be improved upon.<sup>7</sup>

However, they all share one important factor: the episodes, interpolated between the refrain or variations of the refrain, which are contrasting in mood and sometimes entirely non-thematic, resembling the style of a free Fantasia.

The free Fantasia is a heritage from the Baroque period. It was frequently used by, amongst others, J.S. Bach, and exerted particular attraction on C.P.E. Bach who composed Fantasias throughout his creative life, and also incorporated a number of Fantasias into the six sets of "Kenner und Liebhaber" series.

The Fantasias afforded him an opportunity for the display of emotions and passion. He, himself, says:

---

7. Bie, Pianoforte Players, p. 147

It is especially in Fantasia ... that the keyboardist, more than any other executant, can practise the declamatory style and move audaciously from one affect to the other.<sup>8</sup>

To counteract the dissipating forces of Fantasia and freely alternating groups, C.P.E. Bach employs the principles of variation and of systematic motivic development. The essential feature of variation technique lies in the successful co-existence of two equally opposing trends, namely, the desire for internal unity and external diversity. Rondo and variation form combine well. It is the refrain which provides internal unity, and it is the varied refrain which provides external diversity. Further contrast is then added by the episodes which are either derived from the refrain or of an improvisatory nature.

C.P.E. Bach's motivic developments approach the high classical technique, and thus not only foreshadow the works of Haydn, but also those of Mozart and Beethoven.

As Tobel points out, it was C.P.E. Bach who achieved a motivic pliancy and flexibility which enabled him to express a metamorphosis of emotion and completely logical development, and economic homogeneity regarding thematic material.<sup>9</sup>

C.P.E. Bach was, likewise, able to trace other alternating moods by means of subtle shadings and, in his ability to cause the motive to manoeuvre itself in all possible directions, he was, without doubt, Haydn's most important model.

---

8. Bach, C.P.E. Essay on the True Art of Playing Keyboard Instruments. Translated and edited by W.J. Mitchell. New York: W.W. Norton & Co., 1949, p. 153.

9. Von Tobel, R. Die Formwelt der Klassischen Instrumentalmusik. Bern und Leipzig. Paul Haupt, 1935, p. 61.

To summarise, it has been stated that C.P.E. Bach's greatest and most significant achievements were his art of development, thematic colourings and metamorphosis.<sup>10</sup>

The fourteen last Rondos, in synthesis with other elements already mentioned, offered an ideal framework for the compositional genius of his later years:

... he blends the Rondo form most skilfully with the free style of an improvisation, and thus shows himself on his best side.<sup>11</sup>

---

10. Bie, Pianoforte Players, pp. 145-148.

11. Crocker, R. A History of Musical Style. New York: McGraw-Hill, 1966, p. 354.

CHAPTER 2

ASPECTS OF FORM AND TONAL DESIGN

The fourteen Rondos vary in length and complexity: Wq 66 ("Abschied") and Wq 57/1 (KL3 No 1) are the shortest, with 84 and 95 bars, respectively, whereas Wq 58/5 (KL4 No 3) is the longest, comprising 238 bars, giving an average number of 174 bars per Rondo. Similarly, some Rondos introduce a variety of sub-sections and episodes (e.g. Wq 56/1 KL2 No 1, and Wq 56/5 KL2 No 3), whereas others show a less involved structure (e.g. Wq 57/3, KL3 No 2, and Wq 59/4 KL5 No 2).

The Rondo closest in form to the standard pattern is Wq 59/4 KL5 No 2, which has the following overall design:

Section	Bars	No of Bars	Key	Nature of Material
A	0 <sup>4</sup> - 18 <sup>3</sup>	18	C minor	Theme and Variation
B	17 <sup>4</sup> - 26 <sup>3</sup>	8	E <sup>b</sup> major	New material
A	26 <sup>4</sup> - 35	9	C minor	Variation of Theme
C	36 - 54 <sup>3</sup>	19	C major	New
A	54 <sup>4</sup> - 63	9	C minor	Variation of Theme
D	64 - 76 <sup>3</sup>	13	A <sup>b</sup> , B <sup>b</sup> , C minor	New
A	76 <sup>4</sup> - 109	33	C minor	Development

The actual length of its theme is 9 bars and, except for the "development" of this particular idea in the closing section of the Rondo (bars 76-109), this length is retained in all its subsequent variations.

After the introductory statement it returns immediately following the composer's favourite concept of "varied reprises". Altogether there are three variations (bars 10-18, 27-35 and 56-63, respectively) which rely on the embroidery principle rather than interfering with the character of the theme. The most far-reaching changes occur in the closing section, which introduces modulations to distant keys, and develops, in particular, the opening phrases with their ascending chordal figurations, thereby intensifying the inherent rhetorical and emotional drive. The episodes b, c and d, present complete contrast in subject matter and character. They interrupt the continuity of the underlying variation set.

A similar intermingling of Rondo and Variation form appears in Wq 66 ("Abschied"). Here, however, the variation principle assumes a more prominent position as ideas from the main theme permeate the Episodes as well. Moreover, much use is made of transformation and development of certain motives. The Rondo element, therefore, lies rather in the statement of the opening phrase at various places than in the introduction of truly contrasting episodes.

The Rondo commences with a subject in the form of a closed 8-bar period, the after-phrase being transposed up and introducing some slight embroidery to the melody, as first stated. In principle, the subject is built on a succession of descending first inversion chords, the top part of which has been shaped into a melody characterised by its expressive head motive, as illustrated by the following example:

EXAMPLE 1: "ABSCHIED"

04-3

Poco Andante e sostenuto

Carl Philipp Emanuel Bach  
(1714 - 1788)

Both these elements reappear in the various transformations throughout the Rondo as, for example, at the beginning of the first new idea in bar 8<sup>4</sup> and 9. It is, in particular, the expressive opening phrase which serves as a unifying element, as the following example shows:

EXAMPLE 2: WQ 66 "ABSCHIED"

1.		0-1 (OPENING PHRASE)
2.		8 <sup>4</sup> -9
3.		22 <sup>4</sup> -23
4.		31 <sup>4</sup> -32
5.		50 <sup>4</sup> -51

Further unification is brought about by the triplet motive in the above example, which is subjected to sequential continuation and development, especially in bar 54<sup>4</sup>-59, and again from 72-74.

Another interesting feature is the fact that the main theme undergoes far-reaching variations and transformation which go beyond the mere embroidery technique, and approximate genuine development. Of particular interest in this respect is the reappearance of the refrain in the tonic major in bars 42<sup>4</sup>-50:

EXAMPLE 3: WQ 66 "ABSCHIED"

42-50

The musical score for Example 3, WQ 66 "Abschied", measures 42-50, is presented in three systems. The first system shows measures 42-45, the second system shows measures 46-49, and the third system shows measures 50-51. The music is in G major and 3/4 time. The right hand features a melodic line with a prominent triplet motive, while the left hand provides a rhythmic accompaniment. The piece concludes with a trill in the right hand. A dynamic marking of *mf* is present in the upper right corner of the score.

Rondos Wq 57/3 KL3 No 2, Wq 58/3 KL4 No 2, and Wq 61/1 KL6 No 1 form a group with certain features in common, such as:

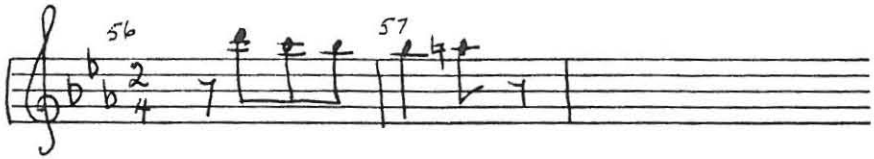
- (a) A basic framework where varied restatements of the refrain "A" alternate with development-like episodes "B", thereby combining once again the Rondo and Variation form.

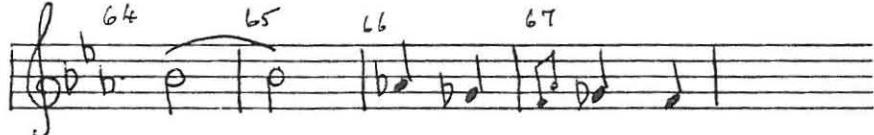
Following a well-established Baroque tradition, the refrain re-enters in various, often distantly-related keys as, for example, in the G major Rondo, Wq 57/3, where the complete opening subject reappears in C# major, a tritonus apart from its tonic key (see bars 85-92).


- (b) Subjects of symmetrical outline, though not necessarily periodic in balance, as the after-phrases in Wq 58/3 KL4 No 2 and Wq 61/1 KL6 No 1, do not mirror the thematic content of the fore-phrase.
- (c) Modulatory episodes utilising material from the refrains but also introducing new passages which may recur in later episodes as, for example, in Wq 57/3 KL3 No 2, where the ascending broken 6th from bars 40-41 recur in bars 80-82.


At times, refrain entries are restricted to the opening phrase only, the after-phrase then being interrupted and changed in order to prepare for the next modulatory progression, or altogether leading on into the next development episode (as in Wq 61/1 KL6 No 1, bars 91ff, and again in bars 131ff). Another noteworthy feature of this Rondo is the appearance of a seemingly contrasting episode in bars 64-75 and bars 151-166, respectively. Here, the different rhythm with its longer note values suggests new material, whereas, in reality, use is made of augmentation, as the following example illustrates:

## EXAMPLE 4: KL6 No 1

1.  56-57

2.  64-67

3.  151-154

4.  163-166

While the five Rondos described so far combine Rondo and Variation form, the remaining nine works also include passages of a Fantasia-like character. The number of these passages ranges from two in KL3 No 3, Wq 57/5, KL5 No 1, Wq 59/2 and KL6 No 2, Wq 61/4 to as many as five in KL2 No 1, Wq 56/1. They all differ from the normal episodes in the emphasis given to purely figurative patterns, which bear only slight resemblance to material previously presented, and instead concentrate on harmonic progressions of often remarkable freedom and chromaticism. In addition to such predominantly chordal interludes, some of the Rondos belonging to this category also contain rhapsodic expansions and insertions, sometimes coupled with sudden changes of tempo and terminating with rhetorical retardation and pauses, for example, KL2 o 2, Wq 56/3 bar 63 and bars 108-111. The thematic and motivic work in the nine Rondos containing free passages adheres, in principle, to the same methods as found in the previous works.

The following table lists the various Rondos according to the number of Fantasia sections contained in them:

No of Fantasia Sections	Rondos in which they are found
0	KL3 No 2      Wq 57/3 KL4 No 2      Wq 58/3 KL5 No 2      Wq 59/4 KL6 No 1      Wq 61/4 "Abschied"    Wq 66
1	0
2	KL5 No 1      Wq 59/2 KL6 No 2      Wq 61/4 KL3 No 3      Wq 57/5
3	KL3 No 1      Wq 57/1 KL4 No 1      Wq 58/1 KL4 No 3      Wq 58/5 KL2 No 2      Wq 56/3
4	KL2 No 3      Wq 56/5
5	KL2 No 1      Wq 56/1

The presence or absence of free passages is, however, in no way linked to any chronological evolutionary progress, different approaches existing side by side in the Rondos contained in the individual volumes of the "Kenner und Liebhaber" series.

In their overall design, the fourteen Rondos combine different concepts of form and variation techniques in a truly unique manner. C.P.E. Bach succeeds in creating structures which contain, in themselves, the main methods of compositional techniques outside the framework of a Sonata, namely, Variation, Rondo and Fantasia. The "intellectual" interest

undoubtedly centres on the systematic elaboration of the motivic material, an elaboration which takes place along two main lines, namely, embroidery variation, as well as variation by development. The "emotional", or expressive, interest lies in the figuration passages with their freedom of imagination and fantasy or, as C.P.E. Bach, himself, maintained, "a Fantasia is, par excellence, an opportunity for diversity of modulation".<sup>1</sup>

### Tonal Design

The concept of modulation is really fundamental to the musical procedure and aesthetic theory of C.P.E. Bach. Upon it, his most significant musical thinking depends. His psychological aesthetic is based upon the notion of a real shift of tonal centre, and the contrast and opposition of keys.<sup>2</sup>

Early classic composers used a narrow range of keys, many pieces being written in the keys of D, F, G and B<sup>b</sup>, with a greater prevalence for compositions in the major keys. C.P.E. Bach's Rondos show a similar range, the key-signatures not exceeding four sharps or three flats.

Within this limited number of keys, harmonic progressions were similarly limited, being restricted to a standard frame, modulating from the tonic to the dominant, and the relative major or minor, with only occasional excursions to slightly more distant tonal centres.

---

1. Bach, C.P.E. Essay on the True Art of Playing Keyboard Instruments. Translated and edited by W.J. Mitchell. New York: W.W. Norton & 1949, p. 124.

2. Barford, P. The Keyboard Music of C.P.E. Bach. London: Barrie & Rockcliff, 1965, p. 39.

Only a small number of C.P.E. Bach's Rondos adhere to this scheme as, for example, the "Abschied", Wq 66, where the refrain remains on the tonic level, or KL5 No 2, Wq 59/4, with modulations from its C minor tonic to E major and A major only, as below:

Bar No	Nature of Material	Keys used
0 <sup>4</sup> - 9 <sup>3</sup>	Theme	C minor
9 <sup>4</sup> - 18 <sup>3</sup>	Variation	C minor
18 <sup>4</sup> - 26 <sup>3</sup>	New material	E
26 <sup>4</sup> - 35	Variation	C minor
36 - 54 <sup>3</sup>	New material	C
54 <sup>4</sup> - 63	Variation	C
64 - 76 <sup>3</sup>	New material	A <sup>b</sup> major, B <sup>b</sup> minor, C
76 <sup>4</sup> - 109	Development	C minor

By far the greater number of the fourteen Rondos makes use of more intense modulations. Following the practice of the "modulatory Rondo", refrain entries occur in various keys, and often after a modulatory episode in a surprising and abrupt manner, even including enharmonic change as, for example, in KL3 No 2, Wq 57/3, bars 84-85. Here, the refrain enters in C# major, as a result of a change from A<sup>b</sup> (bar 84) to G# (bar 85) in the bass.

The complete entry of the refrain is then followed by the next episode (bar 93ff) which, again, changes from C# major into D<sup>b</sup> major. In an instance like this, the harmonic frame is stretched to its utmost potential as the music reaches the tritone-related key in the G major tonic.

Similarly extended modulations recur in several of the Rondos as in, for example, KL6 No 1, Wq 61/1 (modulating from E<sup>b</sup> major tonic to A minor) and KL2 No 1, Wq 56/1 (which modulates from C major to B<sup>b</sup> major).

At times, the feeling for a tonal centre is completely suspended. This happens especially in the aforementioned Fantasia-like interludes, with their complete freedom of harmonic sequence. The only binding factor here lies in the systematic use of semitone progressions and shifts, which drives the music forward to its ultimate goal. While such progressions are not entirely new and have their model in works like J.S. Bach's "Chromatic Fantasia", or in the earlier Toccatas of Frescobaldi and others, their use at the time of C.P.E. Bach was justified by the prevalent "Doctrine of Affection," and by the demands of the empfindsame phase. In turn, they were of far-reaching influence on the music of later generations.

In the field of harmony, C.P.E. Bach surpasses his contemporaries to a considerable degree. His chromatic writing anticipates the most advanced progressions of the mature Beethoven and other composers of the 19th Century.<sup>3</sup>

---

3. Heuschneider, K. The Piano Sonata of the Eighteenth Century in Germany. Cape Town: A.A. Balkema, 1970, p. 53.

### CHAPTER 3

#### THE PERIODIC, MELODIC AND HARMONIC STRUCTURE OF THE MAIN SUBJECT

In music of the early eighteenth century, a polarity between melody and bass was most usual; the melody in general expressed the mood of the music and the bass merely supported it.<sup>1</sup>

In the individual rondos the themes are unpretentious but they are treated with an extravagant spaciousness with extraordinary harmonic digressions, so that the pieces often have the inconsequent charm of stories or plays in which the most homely characters are made to undergo the most fantastic adventures.<sup>2</sup>

The Rondos were widely admired in Bach's life, and even those who were somewhat bewildered by the remote modulations would have no difficulty in appreciating the simple quality of the themes. The main subject often undergoes ingenious variations and transformations on its subsequent appearances.

Most of the elements in the main subjects conform to the early classical period. For example, the meter is predominantly regular, the choice of key, melody, harmony and dynamics is simple.

C.P.E. Bach's phrase structure shows the mature grouping of the classical style, being made up of juxtaposing fore- and afterphrase.

Most of the subjects use symmetrical phrasing ranging from 2+2 to 8+8 bars.

- 
1. Ulrich A. & Pisk, P.A. A History of Music and Musical Style, New York: Harcourt, Brace and World Inc., 1963, p. 323.
  2. The New Oxford History of Music, Vol. III, edited by E. Wellesz and F. Sternfield. London: Oxford University Press, 1973, p. 591.

The most common periodic grouping, however, is a combination of 4+4 bars found in eight of the fourteen Rondos, viz.

KL2 Nos 1, 2 and 3, Wq 56, 56/3 and 56/5

KL3 Nos 2 and 3, Wq 57/3 and 57/5

KL4 No 3, Wq 58/5

KL5 No 1, Wq 59/2 and Wq 66 ("Abschied") - see Example 5:

EXAMPLE 5: KL5 NO 1

1-8

**Andante un poco.**

The musical score for Example 5, KL5 No 1, is in G major and 3/4 time. It is marked "Andante un poco." and consists of two systems of piano accompaniment. The first system contains measures 1 through 5, and the second system contains measures 6 through 8. The music features a variety of dynamics, including piano (*p*), forte (*f*), and tenuto (*ten.*). The notation includes phrasing slurs, accents, and tenuto marks. The piece concludes with a final chord in measure 8.

In their harmonic outline, subjects usually display the standard progression of a closed period with an imperfect cadence separating fore- and afterphrase. In some instances, however, such harmonic tension is missing, resulting in a direct phrase parallelism as in KL3 No 1 and KL4 No 1 - see Example 6.

EXAMPLE 6: KL3 NO 1

1-4

**Poco Andante.**

The musical score for Example 6, KL3 No 1, is in G major and 3/4 time. It is marked "Poco Andante." and consists of two systems of piano accompaniment. The first system contains measures 1 through 2, and the second system contains measures 3 through 4. The music is characterized by a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The dynamics are marked as pianissimo (*pp*). The piece concludes with a final chord in measure 4.

The afterphrases normally mirror the thematic content of the forephrase except for KL4 Nos 2 and 3 and KL6 No 1, which continue the original line in a varied manner. In both KL4 No 2 and KL6 No 1 the phrase length is also extended to 8+8 bars. Irregular design occurs only in KL5 No 2 and KL6 No 2 which have a 4+5 and a (4+3)+4 grouping, respectively. The latter could be analysed in two different ways: (1) as consisting of 7+4, or (2) as (4+3)+4 - see Example 7.

## EXAMPLE 7: KL6 NO 2

04-113

*Allegro di molto.*

While the continuation of shorter units is typical of the earlier classical style, both the extended 8+8 and the asymmetrical combinations are clear pointers at the classical era.

The actual subject matter relies predominantly on triadic and scale

formations, which lend themselves willingly to far-reaching transformations and manipulations later on in the works. Simple rhythmic motives such as:



are frequently used.

Usually arpeggios and scales appear side by side within a subject, at times emphasising their inherent opposition by differences in phrasing and dynamics - see Example 8.

EXAMPLE 8: KL3 NO 3

BARS 1-8

*Allegretto.*




Alternatively, a subject may reveal a prominence of scalar writing as, for example, in KL4 No 2 - see Example 9.

## EXAMPLE 9: KL4 NO 2

03-16<sup>2</sup>*Mässig und sanft.*

Musical score for Example 9: KL4 NO 2. The score is in 3/8 time with a key signature of two sharps (F# and C#). It consists of three systems of piano accompaniment. The first system has six measures (6-11), the second has six measures (12-17), and the third has four measures (18-21). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include piano (*p*) and forte (*f*).

or rely more heavily on arpeggiated chords as, for example, KL5 No 2 - see Example 10:

## EXAMPLE 10: KL5 NO 2

08-9

*Allegro.*

Musical score for Example 10: KL5 NO 2. The score is in 3/8 time with a key signature of two flats (Bb and Eb). It consists of three systems of piano accompaniment. The first system has four measures (8-11), the second has four measures (12-15), and the third has one measure (16). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include piano (*p*), piano-piano (*pp*), and forte (*f*).

As opposed to the transparent two-part polarity of the subjects given so far, one may also find themes with a denser texture using especially parallel thirds and/or sixths as, for example, in Example 11:

EXAMPLE 11: KL2 NO 3

1-8

*Poco Andante.*

The musical score for Example 11, KL2 NO 3, is in 2/4 time and consists of two systems. The first system contains six measures, and the second system contains two measures. The tempo is marked *Poco Andante.* The dynamics are *p* (piano), *pp* (pianissimo), and *ten.* (tension). The texture is dense, featuring parallel thirds and sixths. The first system includes measures 1 through 6, and the second system includes measures 7 and 8. The notation includes various articulations and slurs.

In their harmonic design, most subjects adhere to the simple cadential progression so typical of the early classical period, namely, a systematic oscillation between the three primary chords, with an occasional excursion to the supertonic, as in Example 12 or Example 13:

EXAMPLE 12: KL2 NO 1

1-8

*Allegretto.*

The musical score for Example 12, KL2 NO 1, is in 6/8 time and consists of two systems. The first system contains four measures, and the second system contains four measures. The tempo is marked *Allegretto.* The dynamics are *p* (piano) and *f* (forte). The texture is more active than Example 11, with more frequent note changes. The notation includes various articulations and slurs.

or

EXAMPLE 13: KL4 NO 1

1-4

Andantino.

Of greater harmonic interest are subjects which employ a bass-line inherited from earlier times as, for example, an ascending bass as illustrated in Example 14:

EXAMPLE 14: KL6 NO 1

04-16<sup>3</sup>

Andantino.

or a chain of descending first inversion chords (Example 15) and Wq 66 (Example 16):

EXAMPLE 15: KL2 NO 2

03-82

Allegretto.

## EXAMPLE 16: WQ 66 "ABSCHIED"

04-83

Poco Andante e sostenuto

Carl Philipp Emanuel Bach  
(1714 - 1788)

The most extended falling bass-line underlies the opening subject of KL5 No 1, the forephrase of which descends an octave and a half, introducing a strong, downward trend. The more cadentially orientated afterphrase attempts to counteract this trend by the use of large interval jumps in both melody and bass, but still fails to achieve a perfect inner balance - see Example 17:

## EXAMPLE 17: KL5 NO 1

1-8

Andante un poco.

The two harmonically most complex subjects appear in KL6 No 2 and KL5 No 2. In the former (already mentioned because of its somewhat irregular phrasing), a four-bar long forephrase elaborates a stepwise descending bass-line in a sequential manner, covering the space of an octave, and is then followed by a three-bar unit strongly leaning towards the dominant degree, in the manner of an extended imperfect cadence. The resulting seven-bar long structure finds its complementary answer in the four-bar long afterphrase, which resumes the sequential character of the forephrase - see Example 18.

## EXAMPLE 18: KL6 NO 2

04-11<sup>3</sup>

*Allegro di molto.*

The musical score for Example 18, KL6 No 2, is presented in three systems. The first system contains measures 1 through 4, the second system contains measures 5 through 8, and the third system contains measures 9 through 11. The tempo is marked *Allegro di molto.* The score is in 3/4 time and features a stepwise descending bass line in the left hand of the forephrase (measures 1-7) and a complementary afterphrase (measures 8-11). Dynamics include piano (*p*) and forte (*f*).

In the latter, harmonic progressions include a series of diminished seventh chords in the forephrase and a neopolitan cadence in the afterphrase. Considering the harmonic usage at the time of C.P.E. Bach, this subject is certainly the most emotionally orientated and harmoniously advanced of all the various Rondo themes - see Example 19:

EXAMPLE 19: KL5 NO 2

08-97

*Allegro.*

Musical notation for the first system of Example 19, KL5 NO 2. It consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides harmonic support with chords and single notes. Dynamics include *pp* and *p*.

Musical notation for the second system of Example 19, KL5 NO 2. It continues the grand staff notation from the first system, featuring similar melodic and harmonic elements with dynamics like *f* and *p*.

Musical notation for the third system of Example 19, KL5 NO 2. It shows a shorter musical phrase in a grand staff, starting with a forte (*f*) dynamic.

CHAPTER 4

THE VARIATION TECHNIQUE

As stated earlier in Chapter 2, variation of subject material plays a major role in the overall design of C.P.E. Bach's Rondos. Except for KL6 No 2, all the other Rondos contain between two to seven variation sections, as the following Table reveals:

NUMBER OF VARIATIONS	RONDO NUMBER
0	KL6 No 2 Wq 61/4
2	KL2 No 2 KL3 No 2 KL3 No 3 Wq 56/3 Wq 57/3 Wq 57/5
3	KL4 No 3 KL4 No 2 KL6 No 1 KL5 No 2 Wq 58/5 Wq 58/3 Wq 61/1 Wq 59/4
4	KL2 No 1 KL4 No 1 Wq 56/1 Wq 58/1
5	"Abschied" Wq 66
6	KL2 No 3 Wq 56/5
7	KL5 No 1 KL3 No 1 Wq 59/2 Wq 57/1

The variation sections usually retain the original melodic curve, the fundamental harmonic progression and the resulting phrasing. In principle,

it is possible to distinguish two types of variation technique, namely, (a) the ornamental or embroidery, and (b) the character variation. While type (a) merely continues and refines a technique already introduced early in the Baroque era by the school of Virginalists, type (b) represents a comparatively new trend, later explored and perfected by Beethoven and subsequent composers.

Ornamentation of the theme is common throughout the Rondos; mostly, it affects the melody only, which is dissolved into arpeggios and/or scale passages, as illustrated in (a) KL2 No 2, bars 9-16, and (b) KL4 No 1, bars 104-111. In both examples the bass-line and harmonic progression is retained, though not literally repeated. In KL4 No 1 an additional rhythmic augmentation takes place over the closing bar, changing the 8 to 8, resulting in an interesting deviation from the original - see Examples 20 and 21:

EXAMPLE 20: KL2 NO 2 (a)

83-16<sup>2</sup>

The musical score for Example 20: KL2 NO 2 (a) is presented in two systems. The first system covers bars 9-12, and the second system covers bars 13-16. The music is in G major (one sharp) and 3/4 time. The bass line is a simple harmonic progression, while the treble line features ornamental variations of the melody, including arpeggios and scale passages. Dynamics include piano (p) and forte (f). Fingerings and ornaments are indicated throughout.

Harmonic progression (chords) for the first system (bars 9-12):  
 D: I  $\bar{V}^c$   $\bar{VI}$   $\bar{I}^b$   $\bar{IV}$   $\bar{III}^b$   $\bar{II}^b$   $\bar{I}^b$   $\bar{V}^7$  I  $\bar{V}$

Harmonic progression (chords) for the second system (bars 13-16):  
 I  $\bar{IV}^c$   $\bar{VI}$   $\bar{I}^b$   $\bar{IV}$   $\bar{III}^b$   $\bar{II}^b$   $\bar{V}^7$  I

EXAMPLE 21: KL4 NO 1 (b)

104-111

The final variation in KL2 No 3 transforms the original subject into a series of arpeggiated chords, utilising the harmonic character inherent in the theme itself. Once again, additional lengthening occurs over the closing phrase - see Examples 22 and 23:

EXAMPLE 22: KL2 NO 3

MAIN THEME

1-8

## EXAMPLE 23: KL2 NO 3

## FINAL VARIATION

162-172

162

163

164

165

166

167

168

169

170

171

172

*f*

*a:*

*mf*

*ff*

*p*

*pp*

*ten.*

*ten.*

A typical pre-classical device is the displacement of the upper melody note to a weak beat, as found in KL5 No 1, bars 9-10 - see Example 24:

## EXAMPLE 24: KL5 NO 1, 1-2

9-10

**Andante un poco.**

1

2

*p*

*ten.*

*ten.*

*pp*

*q*

*ten.*

*ten.*

The same device is found in KL3 No 1, bars 60 and 62; this is followed by further figurative elaboration - see Example 25:

EXAMPLE 25: KL3 NO 1

58-64

The same Rondo also uses an arpeggio pattern, particularly popular in the early classical period - see Example 26:

EXAMPLE 26: KL3 NO 1

23

A few bars later, a slightly different version of the same pattern places the actual melody notes into the middle voice - see Example 27:

EXAMPLE 27: KL3 NO 1

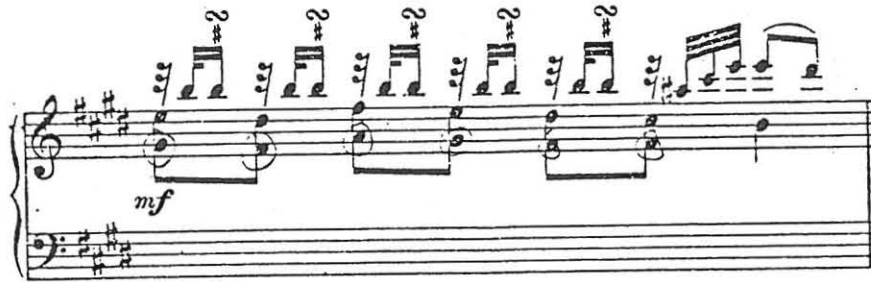
29



Yet a further variation appears in bar 80, with the melody note in the bottom part whilst returning to the original intervallic structure - see Example 28:

EXAMPLE 28: KL3 NO 1

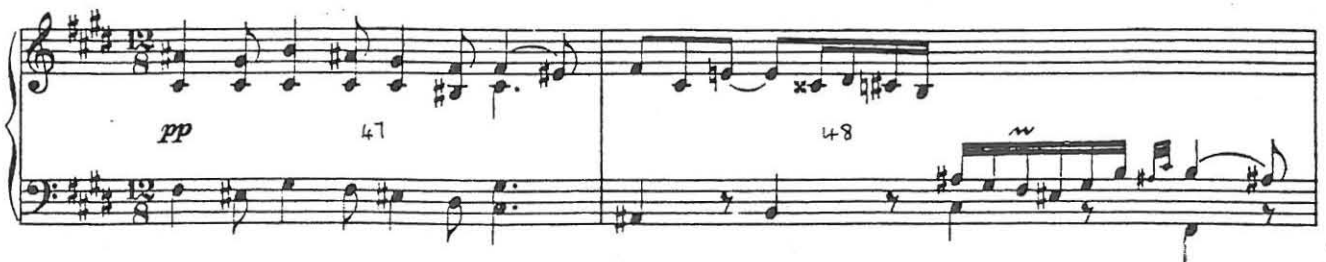
80



The Rondo is also noteworthy for the fact that it is the only one which uses a change of time-signature, from  $\frac{4}{4}$  to  $\frac{12}{8}$ , thereby also varying the character of the original theme - see Example 29:

EXAMPLE 29: KL3 NO 1

47-48



The new shape is immediately subjected to elaborate embroidery - see Example 30:

EXAMPLE 30: KL3 NO 1

51-54

Another device used by C.P.E. Bach in his Rondos is the lengthening of a phrase by augmenting the duration of selected notes as, for example, in KL4 No 2 - see Example 31:

EXAMPLE 31: KL4 NO 2

49-61

A similar augmentative process occurs in KL4 No 3, bars 163-185, where the opening section of the forephrase is elongated by the insertion of new material over a similarly lengthened bass - see Examples 32 and 33:

EXAMPLE 32: KL4 NO 3

1-4

**Allegro.**

EXAMPLE 33: KL4 NO 3

163-182

The final variation of KL6 No 1, bars 219-248, is also of special interest. As in the preceding example, the forephrase is lengthened by far-reaching augmentation of its rhythmic basis. However, the melodic material is not new, but continues the lyrical character of the theme in a development-like manner. Embroidery technique then permeates the later part of the variation, now changing the song-like lines into brilliant demi-semi-quaver runs which contrast strongly with the preceding bars - see Example 34:

## EXAMPLE 34: KL6 NO 1

219<sup>4</sup>-248

219 *p* 220 221 222

223 224 225 226 227 228 229 230 231

232 233 234 235 236 237 238

239 240 241 242

243 244 245 *p* 246 *pp* 247 248

A rather unusual variation process occurs in KL2 No 1. Here, the first part of both fore- and afterphrase remain unaltered, whereas the second parts change and thereby alter the character of the theme - see Example 35:

## EXAMPLE 35: KL2 NO 1

## FOREPHRASES

*Allegretto.*

a

b

c

1 - 2

9 - 12

34 - 37

## AFTERPHRASES

d

e

f

5 - 8

13 - 16

38 - 41

Embroidery technique also results in a considerable character change in KL5 No 2, where the use of arpeggiated chords transforms the precise and somewhat disjointed lines of the theme into a more continuously flowing figuration. The change in character is further enhanced by the use of minims in bar 57 (replacing the former short note values of bar 3) and by the emphatic and abrupt entry of the Neapolitan chord in bar 61, as opposed to the far less dramatic parallel passage in bar 7.

The same process of intensification ultimately affects the closing bars also (bars 62-63) - see Examples 36 and 37:

EXAMPLE 36: KL5 NO 2

08-9

The musical score for Example 36, KL5 No 2, is presented in three systems. The first system, marked *Allegro.*, covers measures 1 through 4. Measure 1 begins with a piano (*p*) dynamic. Measures 2 and 3 feature arpeggiated chords, with measure 3 marked *pp*. Measure 4 is marked *f*. The second system covers measures 5 through 9. Measure 5 is marked *f*, and measure 9 is marked *p*. The third system covers measures 9 through 11. Measure 9 is marked *f*, and measure 11 is marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

## EXAMPLE 37: KL5 NO 2

55-63

The musical score for Example 37: KL5 No 2, measures 55-63, is presented in three systems. The first system (measures 55-58) shows a treble clef with eighth-note patterns and a bass clef with chords. Dynamics include *p*, *pp*, and *f*. The second system (measures 59-61) continues the eighth-note patterns in the treble and chords in the bass, with a *p* dynamic. The third system (measures 62-63) shows a more active treble line with sixteenth-note patterns and a bass line with chords, marked with *f*.

In summing up the various aspects of variation technique, one may be justified in looking briefly at various devices as they appear in KL5 No 1. Here, the theme is followed immediately by the first variation, which changes the first part of both fore- and afterphrase but, apart from introducing mordents, leaves the second parts intact.

In variation 2, the two-bar opening phrase appears an octave lower than in the theme, and is followed by arpeggiated figurations also of two-bar length and an octave higher than in the original. No such displacements affect the afterphrase, the melodic line of which is now changed into scale patterns which lend a more evenly flowing character to these four bars - see Example 38:

## EXAMPLE 38: KL5 NO 1

32-39

(Tempo I.)

32 *pp* *ten.* 33 *ten.* *ff* 34

35 *p* *ten.* 36 *ten.* 37 *ten.*

38 *f* 39

Variation 3 substantially changes the character of the theme by introducing sharp dynamic contrasts with full fortissimo chords on the final beats of the first two bars, at the same time also changing their harmonic progression. At its reappearance, the opening phrase is once again displaced by the interval of an octave - see Example 39:

## EXAMPLE 39: KL5 NO 1

56-61

56 *pp* *ff* *ten.* 57 *pp* *ff* *mf* 58 *p* 59 *f* 60

61

Variation 4 enters, after a prolonged modulatory development in F major, on the flattened seventh degree. In addition to further embroidery devices, it also relies again on octave shifts and introduces at the same time some mildly polyphonic progressions - see Example 40:

EXAMPLE 40: KL5 NO 1

97-100

After some more modulations, Variation 5 enters in E major, making use again of octave shifts, arpeggiated chords and scale passages. It also changes the character of the opening phrase by using moderate chromaticism - see Example 41:

EXAMPLE 41: KL5 NO 1

119-121<sup>1</sup>

Variations 6 and 7, which follow each other directly, return to the tonic key but do not introduce any further substantial innovations.

## CHAPTER 5

THE DEVELOPMENT TECHNIQUE

The prominence which variations have within the last fourteen last Rondos of C.P.E. Bach, has its counterpart in the equal prominence given to systematic development of thematic material, whether taken from the main subject or from newly introduced episodic ideas. The great variety of devices used for such development adds further evidence to the ingenuity of the composer, who is rightly regarded as holding an intermediary position between the Baroque and the classical eras.<sup>1</sup> Consequently, different development techniques exist normally side by side within a single composition, even though some works may emphasise specific devices to a greater extent than others.

Continuation technique still plays a most prominent role in practically all the Rondos. In their simplest application, such continuations frequently repeat the later part of a thematic phrase on different tonal levels, so as to initiate a modulatory link as, for example, in KL5 No 1, bars 17-21 and KL4 No 2, bars 77-91 - see Example 42:

EXAMPLE 42: KL5 NO 1

17-21

The image shows two systems of musical notation for Example 42, which is a piano piece by C.P.E. Bach. The first system consists of two staves (treble and bass) and covers bars 17, 18, and 19. Bar 17 starts with a forte (*f*) dynamic. Bar 18 features a tenuto (*ten.*) dynamic and a piano (*p*) dynamic. Bar 19 returns to forte (*f*). The second system also consists of two staves and covers bars 20 and 21. Bar 20 starts with a piano (*p*) dynamic. Bar 21 features a tenuto (*ten.*) dynamic. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

1. For a discussion of the development technique in C.P.E. Bach's Sonatas, see K. Heuschneider, The Piano Sonata of the Eighteenth Century in Germany. Cape Town: A Balkema, 1976, p. 41-42.

A slightly more advanced continuation principle relies, in addition, on often surprising chromatic progressions as, for example, in KL4 No 2, bars 38-49, which utilises the syncopated pattern introduced earlier in bars 20-22 for a short harmonic excursion - see Example 43:

EXAMPLE 43: KL4 NO 2

38-49

Sometimes a continuation introduces material derived from previous ideas and subjects it to sequential repeats and further derivations and variations as, for example, KL3 No 2, bars 30-41 and bars 111-118. The former commences with a two-bar phrase derived from the opening theme, adding a complementary afterphrase of equal length. It then introduces a new idea based on a sequential progression which ultimately gives way to a further derivative of the opening two-bar phrase, which is immediately followed by a rhythmic variation - see Example 44:

## EXAMPLE 44: KL3 NO 2

30-41

The musical score for Example 44, Klavierstück No. 2, measures 30-41, is presented in three systems. The first system (measures 30-32) begins with a piano (*p*) dynamic. The second system (measures 33-39) features a variety of dynamics, including forte (*f*) and piano (*p*), with accents and slurs. The third system (measures 40-41) shows a rapid arpeggiated descending passage in the right hand, starting with a forte (*f*) dynamic and ending with a fermata.

The latter resumes the two-bar phrase first introduced in bars 21-22, which is immediately repeated with a somewhat changed melodic outline and extended to three bars, the last of which is then repeated and ornamented and ultimately accelerated into an arpeggiated descending passage which leads into a varied restatement of the main theme - see Example 45:

## EXAMPLE 45: KL3 NO 2

111-120

The musical score for Example 45: KL3 No 2, measures 111-120, is presented in three systems. The first system (measures 111-112) begins with a piano (*p*) dynamic and includes a first ending bracket over measures 111 and 112. The second system (measures 113-117) features a melodic line in the right hand with various dynamics (*mf*, *f*) and articulation marks. The third system (measures 118-120) shows a rhythmic pattern in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking.

Most continuations, however, use specific motives which are often restated on different tonal levels and in different ranges, in a manner approximating genuine development technique. KL2 No 1 contains some striking examples of abrupt shifts, illustrated in the following abstract. The opening phrase appears first in E minor and, after a half-bar rest, is restated in F major. Another half-bar rest prepares for the entry of a toccata-like insert, terminating on a dominant 7th to A minor, where the opening phrase reappears after a full bar's rest, followed by yet another half-bar break and an entry of the same phrase in the lower range, and based upon a B<sup>b</sup> major harmony - see Example 46:

## EXAMPLE 46: KL2 No 1

54-72

The musical score for Example 46: KL2 No 1, measures 54-72, is presented in five systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. Measure numbers are indicated above the first staff of each system. Dynamics are marked as *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). The score shows a descending broken-chord motive in the second bar of the main theme, which is later reduced to a falling third and eventually changes into an ascending first inversion chord.

The same Rondo has, as its coda, an extended sequential continuation of the descending broken-chord motive from the second bar of the main theme, later reducing the complete triad to a falling third only and, eventually, changing its shape into an ascending first inversion chord - see Example 47:

## EXAMPLE 47: KL2 NO 1

164-172

The musical score for Example 47: KL2 NO 1, measures 164-172, is presented in three systems. The first system (measures 164-166) features a melodic line in the right hand and a bass line in the left hand. The second system (measures 168-171) continues the melodic and bass lines, with dynamic markings *p*, *pp*, and *ff*. The third system (measure 172) shows the final measure of the excerpt.

Harmonic shifts combined with phrase shortening occur in KL3 No 2, bars 93-102, where a complete statement of the main theme in the preceding bars 85-92 is followed by a restatement of the opening phrase, the harmony of which is now changed in a manner as to initiate a modulatory process taking place in three two-bar phrases, namely, bars 93-94, 95-96 and 96-98. Bars 99 and 100 continue the modulatory progression, but the motivic substance is now reduced to one bar only, using the closing motive of the preceding phrase. Bars 101-102 then expand the phrase-length again to two bars, introducing a melodic ornamentation at the same time - see Example 48:

## EXAMPLE 48: KL3 NO 2

93-102

Musical score for Example 48: KL3 NO 2, measures 93-102. The score is in two systems. The first system contains measures 93, 94, 95, 96, and 97. The second system contains measures 98, 99, 100, 101, and 102. The music is in a minor key with a complex harmonic structure. Dynamics include *p*, *pp*, and *f*. Performance markings include "ten." and "76".

A similar application of genuine development technique underlies the closing section in KL5 No 2. A restatement of the opening phrase in the original C minor is followed by a harmonically changed repeat of the ascending seventh chord, which leads into a second statement of the same phrase in F# minor, modulating once more to a new key, namely, E<sup>b</sup> minor - see Example 49a:

## EXAMPLE 49a KL5 NO 2

768-86

Musical score for Example 49a: KL5 NO 2, measures 77-86. The score is in two systems. The first system contains measures 77, 78, 79, and 80. The second system contains measures 81, 82, 83, 84, 85, and 86. The music is in a minor key with a complex harmonic structure. Dynamics include *p* and *f*. Performance markings include "C:", "Eb:", and "f#:".

At this point, the ascending interval jump which featured so prominently in the preceding passages is used as the basis for further development, and eventually transformed into part of a figurative passage which leads back to C minor - see Example 49b:

EXAMPLE 49b: KL5 NO 2

87-95<sup>4</sup>

where the opening subject reappears briefly before giving way to further development of the ascending triadic pattern, a development which eventually dissolves into a rhapsodic broadening, and a short coda-like return of arpeggiated chords - see Example 49c:

## EXAMPLE 49c: KL5 NO 2

95<sup>4</sup>-109

Systematic development of the opening motive of the main theme permeates the entire Rondo, KL6 No 2. Firstly, it affects the main theme itself, which consists of a four-bar long fore- and a four-bar long afterphrase. These two units are, however, separated by an insert of three bars almost totally devoted to an elaboration of the descending chord pattern of the opening motive - see Example 50:

## EXAMPLE 50: KL6 NO 2

0<sup>4</sup>-11<sup>3</sup>

*Allegro di molto.*

The same motive returns again in a sequential development, where it is first extended into a longer pattern, bars 25-26 - see Example 51:

## EXAMPLE 51: KL6 NO 2

25-26

and then reduced again into the original shape - see Example 52:



## EXAMPLE 55: KL6 NO 2

91-98

In KL2 No 2 a considerable degree of unification is achieved by the consequential use of the opening motive. It is, in particular, its characteristic rhythmic balance and its harmonic-melodic shape which yields ever new transformations. In fact, the entire theme is but a continuation of the initial impulses - see Example 56:

## EXAMPLE 56: KL2 NO 2

1-4

Fragment "Y" is also retained within the variation that follows immediately after the first entry (bars 12<sup>3</sup>-16) - see Example 57:

## EXAMPLE 57: KL2 NO 2

12<sup>3</sup>-16

At its next appearance, the opening motive serves as the main element in a lengthy development section from bars 25-50. Within these bars it undergoes melodic and rhythmic modification, and is also used for a moment of hesitation and retardation, so typical of C.P.E. Bach's style - see Example 58a, 58b and 58c:

EXAMPLE 58a: KL2 NO 2

25-28

EXAMPLE 58b: KL2 NO 2

33-34

EXAMPLE 58c: KL2 NO 2

36<sup>3</sup>-42<sup>1</sup>

After a short toccata-insert and an incomplete statement of the main subject, the opening phrase undergoes a process of harmonic shifts, including a first Fantasia-like internal elongation. A similar, even more elaborate development takes place later in the Rondo, from bars 100-117 - see Example 59:

EXAMPLE 59: KL2 NO 2

The musical score for Example 59, KL2 NO 2, is presented in four systems. The first system shows bars 100-103, with dynamics *pp* and *p*. The second system shows bars 104-107, with dynamics *mf*, *f*, and *p*. The third system shows bars 108-112, with dynamics *ff*, *p*, *mf*, and *f*. The fourth system shows bars 113-117, with dynamics *p* and *pp*. The score includes tempo markings *poco Adagio.* and *Allegretto.*, and a *crescendo* marking. The key signature is G major, and the time signature is 3/4.

A final transformation of fragment "Y" enters in bar 127, where it opens another retardation. This appearance is of special interest, as Bach uses a device here which is found later in some of Beethoven's developments, namely, the gradual reduction of a motive to its smaller components and, eventually, restricting it to a single note, thereby transforming a moment

of hesitation into one of preparation and expectation as the single note "E" eventually leads into the return of the main theme - see Example 60:

EXAMPLE 60: KL2 NO 2

127-131<sup>2</sup>

*poco Adagio.*      *Adagio.*      *Allegretto.*  
 127      129      130      131

In general, the Rondos use the typical early classical two- or three-part texture with the main melodic events appearing in the upper part, and the bass providing a simple harmonic support. In isolated instances, however, use is made of rudimentary contrapuntal techniques, especially the occasional interchanging of parts, with thematic material being transferred to the bass (b), and the upper part providing a harmonic accompaniment (a) or counterpoint, as shown in Examples 61a, 61b and 61c:

EXAMPLE 61a: KL3 NO 2

119-122

*f* 119      120      121      122

## EXAMPLE 61b: KL5 NO 1

48-49



## EXAMPLE 61c: KL5 NO 1

101-102



The same material is then used in the development section, bars 123-150. The initial statement of the main forephrase of the theme (changed into the minor mode) is followed by a short passage which distributes a melodic variation of the same phrase between octaves in the upper part and the bass line of the parallel thirds of the lower part. This is followed by an imitatory passage, utilising the repeated quaver motive from the later part of the main theme. Successive entries of this motive produce a five-part texture, and then lead to a perfect cadence in C minor, which terminates this particular elaboration. The final portion of the development continues the contrapuntal texture and returns to the melodic curve of the opening phrase - see Example 62:

EXAMPLE 62: KL5 NO 1

123-150

The musical score for Example 62: KL5 NO 1, measures 123-150, is written in G major and 2/4 time. It consists of a complex piano texture with multiple voices. The score begins with a dynamic marking of *p* (piano) and includes various dynamic markings throughout, such as *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). The notation includes many slurs, ties, and accents, indicating a highly technical and expressive piece. The score concludes with a fermata and a final measure marked 150.

A more elaborate contrapuntal texture underlies both the opening subject and its first variation in KL6 No 1. The lyrical 8-bar long forephrase has its complementary part in an afterphrase which, in its first four bars, distributes the melodic line between bass and treble. The remaining four bars at first continue the repeated octaves, expanding them into a longer motive which is to gain greater importance later in the Rondo. The octaves are then followed by a short cadential phrase which closes the 16-bar long theme. In the first variation, the melodic lines are distributed between the two voices of the right hand part and, later, between treble and bass - see Example 63:

## EXAMPLE 63: KL6 NO 1

04-32<sup>3</sup>

*Andantino.*

The musical score for Example 63, KL6 No 1, is presented in four systems of two staves each. The tempo is marked *Andantino.* The key signature is two flats and the time signature is 2/4. The score includes various dynamics such as *p* (piano), *ff* (fortissimo), and *ten.* (tenuendo). Performance markings include *tr* (trill) and *tenute* (tenuto). Measure numbers 1 through 32 are indicated throughout the score.

CHAPTER 6

FANTASIAS

The strict and logical progressions found in Variation and Development sections find a strong contrast in those parts which are dominated by prolonged chord figurations, scales and rhetorical retardations, at times resembling the character of a recitative. Even though such sections seem, at first glance, to represent a foreign body within the context of a Rondo, they are usually integrated into the overall structure by being inter-related to each other, or by growing out naturally from preceding sections.

A good example of a "Fantasia" section emerging from previous material can be found in KL2 No 2. Here, a transitory link from bars 17-24 terminates in a short cadential passage, which uses an arpeggiated pattern - see Example 64:

EXAMPLE 64: KL2 NO 2

22<sup>3</sup>-24<sup>1</sup>



The same pattern, but extended to eight bars, is used later within a development of the opening phrase - see Example 65:

## EXAMPLE 65: KL2 NO 2

50<sup>3</sup>-58<sup>2</sup>

Musical score for Example 65, KL2 NO 2, measures 50-58. The score is written for piano in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system contains measures 50, 51, 52, and 53. The second system contains measures 54, 55, 56, and 57. The third system contains measure 58. The right hand (treble clef) features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Measure numbers 50 through 58 are indicated below the bass staff.

It enters again at the end of bar 74, but continues differently from bar 77 onwards, assuming the shape of an ascending triadic arpeggio, a shape which changes once again in bar 84 - see Example 66:

## EXAMPLE 66: KL2 NO 2

72<sup>3</sup>-85

Musical score for Example 66, KL2 NO 2, measures 72-85. The score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system contains measures 72, 73, 74, 75, and 76. The second system contains measures 77, 78, and 79. The third system contains measures 80, 81, and 82. The fourth system contains measures 83, 84, and 85. The right hand (treble clef) features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Measure numbers 72 through 85 are indicated below the bass staff. The score includes dynamic markings such as *pp* and *f*.

This final shape is then also used within the last development section of this Rondo.

The inter-relationship between the different Fantasia phrases and between the Fantasia sections and the remaining parts of this Rondo is enhanced by the way in which phrases and sections continue the harmonic progression of parts preceding them. This is illustrated clearly in Example 66 (the KL2 No 2, bars 72<sup>3</sup>-85). The last entry of the subject phrase (bars 72-74) ends on a first inversion chord, demanding further resolution. The ensuing bars now continue the harmonic drive in a sequential manner, leading smoothly from a suggested dominant seventh chord in third inversion at the end of bar 76, into a first inversion on the first beat of bar 77. In a like manner, the arpeggiated dominant seventh on E, in bar 83, leads directly into the A major arpeggio at the beginning of bar 84. Finally, the unresolved dominant ninth at the end of the "Toccata" section prepares the way for the next subject entry in bar 92.

A different type of Fantasia appears in KL3 No 1, where quasi-improvisatory patterns are introduced as part of actual embroidery variation. The broken triad figuration, which enters for the first time in bar 23, makes a second entry in bar 29, both times ornamenting the melodic curves of the main theme - see Example 67a:

## EXAMPLE 67a: KL3 NO 1

23

29

In bar 32, a related arpeggiated pattern once again continues a melodic fragment, stated in the preceding bar - see Example 67b:

## EXAMPLE 67b: KL3 NO 1

31-32

It seems only logical, then, to consider bars 33-34 of the improvisatory section as yet another variation of the main theme - see Example 67c:

## EXAMPLE 67c: KL3 NO 1

33-34

However, the ensuing bars gradually abandon any melodic implications and become totally devoted to toccata-like arpeggiated chords - see Example 67d:

EXAMPLE 67d: KL3 NO 1

35-37

The musical score for Example 67d, KL3 NO 1, measures 35-37, is presented in three systems. Each system consists of two staves (treble and bass clefs). The first system (measures 35-36) is marked *p* and shows arpeggiated chords in both hands. The second system (measures 36-37) is marked *f* and *p*, with dynamic changes. The third system (measures 37-38) is marked *f* and concludes with a final chord. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature.

The application of the same material and technique towards the end of this Rondo leads to a rhetorical pseudo-recitativic broadening, which heralds the final entry of the main theme - see Example 67e:

EXAMPLE 67e: KL3 NO 1

90-92

Musical score for Example 67e, KL3 NO 1, measures 90-92. The score is in G major (one sharp) and 3/4 time. It consists of two systems of grand staff notation. The first system (measures 90-91) features a forte (*f*) dynamic. The second system (measures 91-92) features a fortissimo (*ff*) dynamic, a piano (*p*) dynamic, and a pianissimo (*pp*) dynamic. The music includes various articulations such as slurs, accents, and fingerings.

Such recitativic broadenings are a well known and favourite trademark of C.P.E. Bach's, also used in his Sonatas. Undoubtedly the most extended, impressive and effective example ends KL4 No 3 - see Example 68:

EXAMPLE 68: KL4 NO 3

BARS 234-238

Musical score for Example 68, KL4 NO 3, bars 234-238. The score is in B-flat major (two flats) and 3/4 time. It consists of three systems of grand staff notation. The first system (bars 234-237) shows a recitativic broadening with a long, sustained note in the bass line. The second system (bar 238) continues the broadening. The third system (bars 239-240) concludes the passage. The music includes various articulations such as slurs, accents, and fingerings.

The structure of subjects and the elaboration of the material introduced within these subjects - whether such elaboration be by means of variation or by the devices of development technique - produce the linear continuity of music. Statements, contrasting ideas, elaborations and Fantasias inevitably produce variety and diversity. This diversity needs an element which secures and produces logical succession and unity. In C.P.E. Bach's Rondos, as in most of the compositions of the classical era, this all-important element is a motive or theme. To quote Leichtentritt:

A motive or theme carried through the various voice parts of a piece, binds these parts together into a higher spiritual unit.<sup>1</sup>

Linearity and continuity provide, so to speak, the horizontal layer in music. They are supported and carried by the vertical forces provided by chords and by the pillars of harmonic progression - progression which will be discussed in the following chapter.

---

1. Leichtentritt, H. Musical Form. Cambridge, Mass.: Harvard University Press, 1967, p. 234.

CHAPTER 7

HARMONY

In the choice of his keys, C.P.E. Bach adheres to the conservative practice of his time, restricting himself to keys with only a limited number of sharps or flats, as the following Table illustrates:

KEYS	C	G	D	A	E	B	F#	C#	A <sup>b</sup>	E <sup>b</sup>	B <sup>b</sup>
major	1	2	1	1	2					1	1
minor	1		1	1	1						

The small number of rondos in a minor mode is a clear indication of C.P.E. Bach's position at the crossroads between the Baroque and the Classical eras. It proves the predilection for the major mode, and a changed attitude towards the minor key which is no longer the natural descendant of the earlier modal system, but becomes associated with a specific emotional content.

The same ambivalent position also characterises the harmonic idiom found throughout the fourteen last rondos. On the one hand, there are themes and other passages which follow the conventional classical progressions, being restricted to primary chords and the use of secondary chords, totally within a non-modulatory diatonic context. On the other hand, large sections of each rondo exploit a chromatic system which dates back to the experimental usage of chromaticism in the manneristic works of Gesualdo da Venosa, the elevation Toccatas of Frescobaldi, and the chromatic language of J.S. Bach and, at the same time, anticipate the most daring chromatic progressions of the nineteenth century.

Two examples should suffice to show the harmonically restricted basis which Bach uses for his main themes: in both, harmonies are limited to primary chords or secondary chords, with sub-dominant (super-tonic) or dominant function (diminished seventh on the seventh degree) - see Example 69a and 69b:

EXAMPLE 69a: KL4 No 1

1-8

*Andantino.*

A: I  $\bar{V}_c$  I $_b$   $\bar{V}_b$  I I  $\bar{V}_d$  I $_b$  V V I

EXAMPLE 69b: KL2 No 3

1-8

*Poco Andante.*

A: I  $\bar{V}_c$  I V V I  $\bar{V}_c$  I

A good example of a diatonic excursion from the tonic to the dominant key, eventually returning once more to the tonic, occurs in bars 17-37 of Rondo KL3 No 3. The B<sup>4</sup> at the beginning of bar 17 introduces the modulatory turn to the new key centre, which finds further confirmation in the sequential run in bars 21-23, terminating on a suggested first inversion of

the C major chord, which immediately leads into a further sequence, all in the dominant key. A IV-V-I progression in bars 31-32 lends further weight to the temporary key centre, but cleverly avoids too definite a cadence by delaying the tonic note onto the off-beat of bar 32. Consequently, the return of the actual tonic, F major, in bar 38, can be easily effected by the descending semiquaver figure in bar 37 - see Example 70:

## EXAMPLE 70: KL3 NO 3

17-38<sup>1</sup>

The musical score for Example 70: KL3 NO 3, measures 17-38, is presented in F major and 3/4 time. The score is divided into four systems, each with a grand staff (treble and bass clefs).

- System 1 (Measures 17-18):** Measure 17 features a treble clef with a trill (tr) and a descending semiquaver figure. The bass clef has a *mf* dynamic and a chord marked *I*. Measure 18 continues the treble line with a trill and a descending semiquaver figure, and the bass clef has a chord marked *I<sub>b</sub>*.
- System 2 (Measures 19-30):** Measures 19-20 show a treble clef with trills (tr) and a *sfz* dynamic. The bass clef has chords marked *I<sub>b</sub>* and *I*. Measures 21-22 feature a treble clef with a *f* dynamic and a descending semiquaver figure. The bass clef has chords marked *VI* and *II*. Measures 23-24 show a treble clef with a descending semiquaver figure. The bass clef has chords marked *I<sub>b</sub>* and *I*. Measures 25-27 feature a treble clef with a descending semiquaver figure. The bass clef has chords marked *II<sub>b</sub>*, *I<sub>b</sub>*, and *I<sub>b</sub>*. Measure 28 shows a treble clef with a descending semiquaver figure. The bass clef has chords marked *V<sub>7</sub>* and *V*. Measure 29 shows a treble clef with a descending semiquaver figure. The bass clef has chords marked *I<sub>7</sub>* and *I*. Measure 30 features a treble clef with a trill (tr) and a *f* dynamic. The bass clef has a chord marked *I*.
- System 3 (Measures 31-36):** Measures 31-32 show a treble clef with a descending semiquaver figure. The bass clef has chords marked *II* and *V*. Measure 32 features a *p* dynamic and a trill (tr) in the treble clef. The bass clef has a chord marked *I*. Measure 33 features a trill (tr) in the treble clef. The bass clef has a chord marked *I*. Measure 34 features a *f* dynamic and a descending semiquaver figure in the treble clef. The bass clef has a chord marked *I*. Measure 35 features a descending semiquaver figure in the treble clef. The bass clef has a chord marked *I*. Measure 36 features a descending semiquaver figure in the treble clef. The bass clef has a chord marked *I*.
- System 4 (Measures 37-38):** Measure 37 features a trill (tr) in the treble clef and a descending semiquaver figure in the bass clef. The bass clef has a chord marked *F: V*. Measure 38 features a trill (tr) in the treble clef and a descending semiquaver figure in the bass clef. The bass clef has a chord marked *I*.

Sequences devised in accordance with well-established Baroque principles also occur occasionally within Toccata-like, figurative passages as, for example, in KL2 No 1 - see Example 71:

EXAMPLE 71: KL2 NO 1 IN C MAJOR

46-53

The musical score for Example 71 consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The score includes the following annotations:

- Measure 46: *ff*, *46*, *V of III*
- Measure 47: *47*, *III b*
- Measure 48: *48*, *VI of III*
- Measure 49: *49*, *III b*
- Measure 50: *50*, *V<sub>7</sub>*, *II*
- Measure 51: *51*, *V<sub>7</sub>*, *I<sub>1</sub>*
- Measure 52: *52*, *V<sub>7</sub>*, *II*, *V*
- Measure 53: *53*, *I*, *V of III*

Greater harmonic complexities than in previous examples enhance the dramatic character of the main theme of KL5 No 2. A harmonically uncomplicated opening phrase finds immediate contrast in three diminished seventh chords (a contrast further emphasised by different dynamic markings) a semitone apart from each other; the first on the seventh degree

of C minor, the second implying F minor, and the third preparing for the dominant chord on G. At its second appearance, the identical opening phrase is answered by a neopolitan chord (in bar 7), followed by a dominant seventh which, via a further chromatic digression, eventually proceeds to the closing I-IV-V-I cadence in bar 9<sup>1</sup> - see Example 72:

EXAMPLE 72: KL5 NO 2

08-9

The musical score for Example 72, KL5 NO 2, measures 08-9, is presented in three systems. The first system (measures 8-9) is marked 'Allegro.' and features a melodic line with chromatic ornaments and a bass line with chords I, V, I, VII, III, V. The second system (measures 10-11) continues the melodic line with ornaments and a bass line with chords VII, VI, V. The third system (measures 12-13) shows a melodic line with ornaments and a bass line with chords I, IV, V, I. Dynamics include pp, f, and p.

The expressive character of melodies is frequently intensified by the use of chromatic ornamentation, thereby softening their contour as, for example, in the opening theme of Wq 66 ("Abschied"), bars 0<sup>4</sup>-4, and in KL5 No 1, bars 119-121 - see Examples 73 and 74:

1. During the late Baroque and early Classical period, both the Neopolitan and the Diminished chord were standard means for achieving intensified expression, and so it is logical that C.P.E. Bach, as the chief representative of the 'expressive' style, uses these chords, not only within the Rondos but also in other works.

## EXAMPLE 73: "ABSCHIED" WQ 66 IN E MINOR

1-4

Poco Andante e sostenuto

e: I b VII b I b I b I b I b I b I b

## EXAMPLE 74: KL5 NO 1 IN G MAJOR

119-121

E: I I b I b I b I b I b

In KL2 No 1, C.P.E. Bach proceeds several times from one key to a different one, without any modulation, but by direct juxtaposition. The effect of this procedure is the more striking, as these sudden shifts always follow a rhetorical pause. In the first instance, a subject variation ending on the tonic, C major (bar 45), is followed by the totally unexpected B major, which introduces a non-modulatory toccata section (bars 46-53), which is followed by a shortened subject entry in E minor, juxtaposed by a second such entry in F major (bars 54-58). After this the toccata section returns, starting once again a semitone lower in E major (bar 60). The same technique is used again later, between bars 68-72,<sup>2</sup> with another semitone shift, and between bars 105-107, where a C major and an E major harmony follow each other after one bar's rest - see Example 75:

2. See bars 54-72 in Example 46, page 51.

## EXAMPLE 75: KL2 NO 1 IN C MAJOR

105-108

Another surprise effect frequently used by C.P.E. Bach is a progression from a clearly established key to a chord which, though loosely connected to the preceding harmony, initiates a modulation into a new key. In, for example, KL2 No 2, bar 63, a rhetorical retardation on the dominant seventh of G major is followed by a diminished chord, immediately leading to a passage in  $E^b$  minor (bar 64). This modulation is brought about by simultaneous alteration and enharmonic change, as indicated in Example 76:

## EXAMPLE 76: KL2 NO 2 IN D MAJOR

63-64

In KL3 No 3, a similar process is applied in a modulation from  $C^\sharp$  major to  $E^b$  minor, in bars 92-93, and repeated between bars 94-95 and 96-97, eventually terminating in G minor - see Example 77:

## EXAMPLE 77: KL3 NO 2 IN G MAJOR

91-98

Enharmonic changes play a major role in C.P.E. Bach's chromatic style; consequently, changes of key signature are a fairly common feature as, for example, in KL2 No 2, bars 66-70, and in KL6 No 2, bars 64-67<sup>3</sup> - see Examples 78 and 79:

## EXAMPLE 78: KL2 NO 2 IN D MAJOR

66-70

3. See also Example 49, page 55.

## EXAMPLE 79: KL6 NO 2

64-67

A particularly interesting enharmonic change in bars 82-85 of KL3 No 2 effects a modulation from A minor to C# major. The A minor key has been established earlier, in bar 74, after a series of key shifts from F to G major and, ultimately, reaching A minor. Bars 76-82 confirm this key, using it for a brief development of subject material. This development ends in bar 82, with the interval of a diminished seventh (D#, C). In bar 83 the D# is changed enharmonically to E<sup>b</sup>, and the single notes spread over this and the next bar produce a German sixth (A<sup>b</sup>, C E<sup>b</sup>, F#), which is then resolved by enharmonic progression into the second inversion of C# major, in which key the Rondo theme is then presented - see Example 80:

## EXAMPLE 80: KL3 NO 2 G MAJOR

74-86



It is passages like this, and chords like the one appearing in KL5 No 1, bar 72 (E#, G, B, C#) - see Example 82:

EXAMPLE 82: KL5 NO 1

BAR 72



which make C.P.E. Bach one of the major fore-runners of late romantic harmony even though, at the time of composition, he was "severely censored by his comrades in the profession".<sup>4</sup>

---

4. Bie, O. Pianoforte Players, p. 144.

## CHAPTER 8

ASPECTS OF STYLETexture

The predominant texture in the fourteen last Rondos consists of two parts only, namely, a melodic line in the righthand part and a supporting bass line in the lefthand part. This type of texture is typical of pre-classical writing and is normally sufficient to suggest the simple harmonic progressions which form the basis of such two-part writing in the main theme of KL4 No 3. The chord figurations in the melody part are clear pointers at the actual harmony implied in the interaction of treble and bass part, suggesting within the four-bars long opening phrase a succession of primary chords, namely, I-IV-V-I-IV-V-I. The more scalar afterphrase still gets enough support from the bass line to clearly indicate the slightly varied cadential progression, which now also includes a turn to the supertonic first inversion - see Example 83:

EXAMPLE 83: KL4 NO 3

1-8

*Allegro.*

The musical score consists of two systems of music. The first system is a four-measure phrase in 2/4 time, marked *Allegro.* The treble clef part contains a melodic line with chord figures 1, 2, 3, 4, and 5 written above it. The bass clef part contains a supporting bass line with chord figures I, IV, V, I, IV, V, I written below it. The second system is a five-measure phrase. The treble clef part contains a melodic line with chord figures 6, 7, and 8 written above it. The bass clef part contains a supporting bass line with chord figures I, I, IV, V, I written below it.

In order to achieve greater sonority, both melodic and supportive lines are sometimes doubled, either by octaves or by parallel thirds and sixths as, for example, in the opening theme of KL3 No 1 - see Example 84:

EXAMPLE 84: KL3 NO 1

1-7

*Poco Andante.*

Similarly, the use of parallel thirds in the lefthand part of the main theme in KL2 No 2 is an important means of producing the chain of descending first inversion chords, which forms the basis of this particular subject - see Example 85:

EXAMPLE 85: KL2 NO 2

1-4

*Allegretto.*

On several occasions, a richer texture assists in achieving the desired dynamic effect as, for example, in bars 5-8 of KL4 No 1 - see Example 86:

## EXAMPLE 86: KL4 NO 1

1-8

**Andantino.**

Such full chords also frequently appear in the closing harmonies of a rondo, or at other important points.

In both rondos of KL6, part-writing becomes more complex and often suggests the interplay of several voices. The extended afterphrase of the main theme in, for example, KL6 No 1, implies four-part writing alternating between two upper and two lower voices - see Example 87:

## EXAMPLE 87: KL6 NO 1

9-16

The same complexity continues throughout the rondo, permeating variations and development sections as, for example, bars 94-102 and bars 175-186 - see Examples 88, 89 and 90:

EXAMPLE 88: KL6 NO 1

94-102

Musical score for Example 88, measures 94-102. The score is written for piano in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It consists of two systems of staves. The first system covers measures 94 to 100, and the second system covers measures 101 and 102. The music features a mix of dynamics, including piano (*p*), forte (*f*), and fortissimo (*ff*). Measure numbers 94, 95, 96, 97, 98, 99, 100, 101, and 102 are clearly marked above the notes. The bass line includes some markings that look like 'x' and 'f'.

EXAMPLE 89: KL6 NO 1

175-186

Musical score for Example 89, measures 175-186. The score is written for piano in a key with two flats and a 4/4 time signature. It consists of two systems of staves. The first system covers measures 175 to 180, and the second system covers measures 181 to 186. The music features dynamics such as forte (*f*) and piano (*p*). Measure numbers 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, and 186 are marked above the notes. The bass line has some markings like 'f' and 'p'.

EXAMPLE 90: KL6 NO 1

132-142

Musical score for Example 90, measures 132-142. The score is written for piano in a key with two flats and a 4/4 time signature. It consists of two systems of staves. The first system covers measures 132 to 134, and the second system covers measures 135 to 142. The music features dynamics such as fortissimo (*ff*) and piano (*p*). Measure numbers 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, and 142 are marked above the notes. The bass line has some markings like 'ff' and 'p'.

The opening subject of KL6 No 2 shows an interesting alternation between mildly polyphonic writing, unison passages and two-part clarity, a co-existence which reappears throughout the entire rondo - see Example 91:

EXAMPLE 91: KL6 NO 2

14-113

*Allegro di molto.*

Inevitably passages of intense chromatic modulations require clear indication of the corresponding harmonies. This is achieved either by chords in full four-part harmony, as in KL2 No 3, bar 49 - see Example 92:

EXAMPLE 92: KL2 NO 3

49-51

or by chains of broken chords, as found so frequently in the toccata sections, as in KL3 No 3, bars 112-119 - see Example 93:

## EXAMPLE 93: KL3 NO 3

BARS 112-119

Pianistic Devices

C.P.E. Bach's position at the crossroads of two different periods not only affects aspects of form and style, but also has far-reaching implications in the field of keyboard technique. During his childhood, Bach grew accustomed to the different structural conditions and limitations of clavichord, harpsichord and organ, conditions which affected both the sound characteristics of, and the performing practice on, these instruments. At the time when he entered the service of King Frederick II of Prussia, he gradually acquainted himself with the new possibilities offered by the recently invented Hammerklavier. A study of the works shows the resulting change in the handling of the keyboard instrument. This different attitude becomes immediately obvious by comparing, for example, the richly ornamented lines of his "Probestücke", illustrating his "Versuch", with the far less ornate melodies of his later sonatas and the fourteen last rondos. In spite of obvious differences, the influence of the older instruments is still noticeable and, even though Bach clearly indicates in the title of

the K+L collections the "Fortepiano", the works contained therein could still be played on both harpsichord and/or clavichord.<sup>1</sup>

The different ornaments, which play such an important role in music for the harpsichord, still feature in the fourteen last rondos, although they are limited to a favourite few. Their execution is not left to the improvisatory talents of the performer, but is clearly indicated and explained in C.P.E. Bach's famous "Versuch". The most frequently found ornament is a combination of mordent and turn, as shown in bar 12 of the extract in Example 94:

EXAMPLE 94: KL3 NO 2

8-15



Other ornamentations shown in the same extract are the short trill in bar 8, the mordent in bar 11, and the simple turn starting on the note in bar 15.

One of the most richly ornamented rondos is KL5 No 1 which, in addition to the aforementioned, also introduces a mordent to be played slightly before

---

1. Barford says: "It is significant that the 'Sonatas, Fantasias and Rondos for Connoisseurs and Amateurs' are styled for the 'Fortepiano'. These works immediately show the influence of the newer instrument ... it seems a mistake to take the designation 'Fortepiano' too seriously, where the solo Sonatas, Fantasias and Rondos are concerned".

the beat, thereby shifting the accent to the main note - see Example 95:

EXAMPLE 95: KL5 NO 1

181-182

The long trill is used in only one rondo, KL2 No 2, where it is extended over five bars - see Example 96:

EXAMPLE 96: KL2 NO 2

132-136

Another remnant of harpsichord technique is the frequent use of "terrace dynamics", often in immediate juxtaposition, thereby suggesting a change of manual or a sudden change of register. Dynamic contrasts of this kind apparently play a most important part in the interpretation of the rondos. They are an indication of the expressive style so dear to the composer, especially if used in the context of a passage which contains, at the same time, some of the other components of intensified expressiveness, such as sigh motives and pauses - see Example 97:

## EXAMPLE 97: KL3 NO 1

42-43

Musical score for Example 97: KL3 No 1, measures 42-43. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The dynamics are marked as *ff*, *mf*, *p*, and *pp* in both staves.

On the other hand, C.P.E. Bach clearly considers the improved dynamic potential of the "Fortepiano" when requiring diminuendo or crescendo effects as, for example, in KL2 No 3, bars 19-20 and 25-26 - see Example 98a and 98b:

## EXAMPLE 98: KL2 NO 3

(a) 19-20

(b) 25-26

Musical score for Example 98a: KL2 No 3, measures 19-20. The score is in treble and bass clefs with a key signature of two sharps. The dynamics are marked as *f diminuendo* and *ten.*

Musical score for Example 98b: KL2 No 3, measures 25-26. The score is in treble and bass clefs with a key signature of two sharps. The dynamics are marked as *p crescendo*.

Similar considerations undoubtedly influenced many of the main subjects and their developments which demand, for their effect, a singing tone quality beyond that of the clavichord, which would lack the required sonority. Two examples should suffice to illustrate such a cantabile style, namely, the main subject of KL2 No 2 and KL3 - see Examples 99 and 100:

EXAMPLE 99: KL2 NO 2

1-8

**Allegretto.**

The musical score for Example 99 consists of two systems. The first system contains measures 1 through 8. The right hand begins with a piano (*p*) introduction of arpeggiated chords, followed by a section of eighth-note chords marked *f* (forte). The left hand provides a simple accompaniment of quarter notes. The piece ends with a repeat sign. The second system contains measures 9 through 12, continuing the eighth-note chordal texture in the right hand and the accompaniment in the left hand, also concluding with a repeat sign.

EXAMPLE 100: KL3 NO 1

1-4

**Poco Andante.**

The musical score for Example 100 consists of two systems. The first system contains measures 1 through 4. The right hand begins with a pianissimo (*pp*) introduction of arpeggiated chords, followed by a section of eighth-note chords. The left hand provides a simple accompaniment of quarter notes. The piece ends with a repeat sign. The second system contains measures 5 through 8, continuing the eighth-note chordal texture in the right hand and the accompaniment in the left hand, also concluding with a repeat sign.

Finally, even though arpeggiated chords are a favourite device of composers from the Baroque era, the many sections using the same device within the context of these rondos may well have been conceived with the advantage of the sustaining pedal in mind.

## CHAPTER 9

### THE INFLUENCE OF C.P.E. BACH ON LATER COMPOSERS

Considering the high esteem in which C.P.E. Bach was held by his contemporaries, especially on German soil, it is hardly surprising that his published works were widely distributed and, in turn, provided a model to be studied and to imitate. Among the composers who were interested in Bach's music was also the young Haydn, who, while still without any fixed employment, discovered some of C.P.E. Bach's works in one of Vienna's music shops. One of the first publications which he acquired was C.P.E. Bach's famous "Versuch", which

... he began to read, understood, found that which he had sought, paid for the book and took it away with great delight.<sup>1</sup>

About the same time he also discovered some of the early piano sonatas by C.P.E. Bach:

I did not leave the Clavier until I had mastered them all. Innumerable times I played them for my own delight, especially when I felt oppressed and discouraged by worries and always I left the instrument gay and in high spirits.<sup>2</sup>

The impact of these Sonatas on Haydn's writing is well known, and has been discussed in detail in the relevant literature. Many of the elements which form part of C.P.E. Bach's Sonata writing also appear within the rondos, in particular the systematic development of thematic material, the variation and the rhythmic retardation. It is these elements which can also be

- 
1. Landon, H.C. Robbins. Haydn, The Early Years 1732-1765. London: Thames & Hudson, 1980, p. 66.
  2. Geiringer, K. Haydn. London: Allen & Unwin, 1954, p. 40-41.

traced throughout Haydn's works. At one stage, parallels between the compositions of the two masters became so obvious that an English periodical of 1784,<sup>3</sup> even considered Haydn's Sonata in D major, Hob.XVI:19 to be a parody of the style of the "Hamburg Bach". Similarities do exist as, for example,

... the transparency of the two part writing; the accompaniment of melodies in high register by low-pitched basses; resting on accented beats of the measure; the dramatic development in the first movement; the broad baritone melody of the subsidiary theme in the second movement; and most of all the unrelenting intensity of feeling permeating the whole work.<sup>4</sup>

The following examples illustrate some of the most obvious usages of devices which are characteristic of C.P.E. Bach, found in Haydn's Sonatas:

(a) Playful interaction between left and right hands, with simultaneous shortening of note values - see Example 101:

EXAMPLE 101: SONATA IN F HOB.XVI-29

54-59

The musical score for Example 101 consists of two systems of music. The first system, measures 54-57, shows a playful interaction between the left and right hands. The right hand plays a melody with eighth notes, while the left hand plays a bass line with eighth notes. The second system, measures 58-59, continues this interaction. The right hand plays a melody with eighth notes, while the left hand plays a bass line with eighth notes. The score is in F major and 3/4 time.

3. The European Magazine. London: October 6, 1784.

4. Geiringer, K. Haydn. London: Allen & Unwin, 1954, p. 204.

(b) Dramatic rests, interrupting a phrase. - see Example 102:

EXAMPLE 102: SONATA IN G MINOR HOB.XVI-44 SECOND MOVEMENT 105-109

(c) Improvisatory links leading from one section to the next - see Example 103:

EXAMPLE 103: SONATA IN E<sup>b</sup> HOB.XVI-49 FIRST MOVEMENT 130-131

(d) Fantasia-like figurations - see Example 104:

EXAMPLE 104: SONATA IN F HOB.XVI-23

68-76

(e) Rhetorical retardations - see Example 105:

EXAMPLE 105: SONATA IN C MINOR HOB.XVI-20 FIRST MOVEMENT

20-26

Of importance is also the influence of C.P.E. Bach's rondos on Haydn's approach to the same form. Although he does not follow Bach's overall designs, he does make regular use of the Variation principle within rondo-like movements, such as the Minuet Finale of his Sonata in D major Hob.XVI-33. Similar examples can be found throughout his works.

C.P.E. Bach's influence on Mozart is less obvious than that of Bach's younger brother, Johann Christian. Nevertheless, certain influences can be noted, some of which may date back to Mozart's childhood when his father compiled a collection of representative works by, amongst others, C.P.E. Bach, Telemann and Hasse. This collection shows:

... a greater acquaintance of the youthful Mozart with the North German school, than had hitherto been suspected in so Italianate a master.<sup>5</sup>

This acquaintance may well have influenced some of his later works, such as the "Rondeau a Polonaise" in the D major Sonata, K 284, or his Rondo in D major, K 485. In the latter work he "united the brothers J.C. and C.P.E. Bach".<sup>6</sup> The theme is found in J.C.'s Quintet in D Op XI, No 6, dedicated to the Elector, Carl Theodor (ca. 1775) at a striking place, namely, the second subject - see Example 106:

EXAMPLE 106: QUINTET IN D, OP XI, NO 6



5. Blom, E. Mozart. London: J.M. Dent & Sons, 1946, p. 11.

6. Ibid, p. 264.

But Mozart treated it entirely in the manner of the individual rondos which C.P.E. Bach published in 1780-1783 in his "Kenner und Liebhaber" series.<sup>7</sup>

Another composer who spent some years studying with C.P.E. Bach and, subsequently, incorporated some of his teacher's idiosyncrasies, is Friedrich Wilhelm Rust. It is especially in his earlier Sonatas where one finds the influence of Bach's liking for variation and ornate figuration of melodies - see Example 107:

EXAMPLE 107: SONATA IN E MAJOR NO 14 BY F W RUST, SECOND MOVEMENT 12-17

Occasionally he also uses retardation - see Examples 108a and 108b:

---

7. Einstein, A. Mozart. London: Cassell & Co., 1946, p. 178-179.

## EXAMPLE 108a: SONATA IN E MAJOR NO 14 BY F W RUST, SECOND MOVEMENT 20-21

and the improvisatory arpeggiated chords:

## EXAMPLE 108b: SONATA IN E MAJOR NO 14 BY F W RUST, SECOND MOVEMENT 19-27

Bach's interest in the Rondo form may also have contributed to the inclusion of many Rondo movements into Rust's Sonatas, as well as into the Sonatas of Muzio Clementi.

It was probably due to C.G. Neefe that Beethoven got to know and appreciate the music of C.P.E. Bach. This becomes immediately clear if one compares

the opening subjects of C.P.E. Bach's Sonata in F minor No 3 of KL3 - see Example 110:

EXAMPLE 110: SONATA IN F MINOR KL3 NO 3 1-5



or his Rondo KL5 No 2, bars 1-4 - see Example 111:

EXAMPLE 111: KL5 NO 2 1-4



to that of Beethoven's first piano Sonata Op 2 No 1 - see Example 112:

EXAMPLE 112: OP 2 NO 1 BEETHOVEN 04-11



Another noteworthy feature, common to both composers, is once again the use of retardations which interrupt the continuity of the music in a rhetorical manner - see Example 113:

EXAMPLE 113: OP 10 NO1 BEETHOVEN THIRD MOVEMENT

106-118

Beethoven also shares with C.P.E. Bach the interest in variation and Fantasia, forms which became of even greater importance during the Romantic era.

### CONCLUSION

Any study of C.P.E. Bach's music inevitably helps to gain greater insight into the creative genius of a master whose works have frequently been underrated and neglected. Only too often has he been classified and grouped together with inferior composers as a member of the "stile galant" thereby implying a light-hearted, entertaining and somewhat superficial type of music.

Nothing could be further from the truth, as C.P.E. Bach is neither a representative of "Galant" music, nor can he be merely regarded as a transitional figure. In fact, one cannot but admire his ingenuity in transforming inherited concepts into creations full of originality and inventiveness.

The fourteen last Rondos, regrettably neglected to such an extent that they are almost unknown even today, must be regarded as a most important milestone in the development of music. At a time when composers concentrated on Sonatas, C.P.E. Bach explored, in addition, the possibility of other musical structures. Consequently, the Rondos bring about a most fascinating co-existence and fusion of Variation, development and improvisatory sections within the framework of a "Rondo" that does not adhere to the straightjacket of conventional Rondo form, but aims at the emergence of a totally individualistic and new structure.

In a way, C.P.E. Bach, therefore, looks forward not only to the classical period, to the growth of which he contributed substantially with his Sonatas, but also far into the future - into a time when composers looked

for greater freedom and gave full reign to the powers of fantasy and imagination.

Music has been born free and her destination is to become free. Due to its immaterial nature, she will eventually reflect nature in a most perfect way ... music has the highest heights which we can sense and her emotion affects the human soul with an intensity that remains independent of our intellectual grasp.<sup>8</sup>

---

8. Busoni. "A Sketch of a New Aesthetics and Music", translated from Entwurf einer neuen Aesthetik der Tonkunst. Wiesbaden: Insel-Verlag, 1954, p. 12.

BIBLIOGRAPHY

- APEL, W.: Harvard Dictionary of Music, 2nd edition. London: Heinemann Educational Books Ltd., 1973.
- ARNOLD, D. & FORTUNE, N.: The Beethoven Companion. London: Faber & Faber, 1971.
- BACH, C.P.E.: Essay on the True Art of Playing Keyboard Instruments. Translated and edited by W. Mitchell. New York: Norton, 1949.
- BARFORD, P.: The Keyboard Music of C.P.E. Bach. London: Barrie & Rockcliff, 1965.
- BIE, O.: A History of the Pianoforte and Piano Players, London, 1899. Reprint, New York: Da Caps Press, 1966.
- BITTER, C.H.: C.P.E. Bach und seine Brüder. Berlin: W. Muller, 1868.
- BLOM, E.: Mozart. London: J.M. Dent & Sons, 1946.
- BLUME, F.: Classic and Romantic Music. London: Faber & Faber, 1979.
- CANAVE, P.G.: A Re-evaluation of the Role Played by Carl Phillip Emanuel Bach in the Development of the Clavier Sonata. Published dissertation, Washington, D.C.: The Catholic University of America Press, 1956.
- CROCKER, R.L.: A History of Musical Style. New York: McGraw-Hill, 1966.
- EINSTEIN, A.: Mozart, London: Cassell & Co., 1946.
- EWEN, D.: The Complete Book of Classical Music. Englewood Cliffs, New Jersey: Prentice Hall Inc., 1966.
- GEIRINGER, K.: Haydn, London: Allen & Unwin Ltd., 1947.  
The Bach Family, London: Allen & Unwin Ltd., 1954.
- GLOVER, C.H.: Dr Charles Burney's Continental Travels. London: Blaikie & Son, 1927.

- GOTWALS, V.: Haydn, London: University of Wisconsin Press, 1968.
- HADDEN, J.C.: Haydn, London: J.M. Dent, 1911.
- HEUSCHNEIDER, K.: The Piano Sonatas of the Eighteenth Century in Germany, Cape Town: A.A. Balkema, 1970.
- HUGHES, R.: Haydn. London: J.M. Dent, 1962.
- KIRBY, F.E.: A Short History of Keyboard Music, New York: The Free Press, 1966.
- KING, A.H.: Mozart in Retrospect, London: Oxford University Press, 1955.
- LANDON, H.C. ROBBINS: Haydn, The Early Years 1732-1765, London: Thames & Hudson, 1980.
- LANG, P.H.: Music in Western Civilization, London: J.M. Dent & Son, 1963. First published 1941.
- LEICHTENTRITT, H.: Musical Form, Cambridge, Mass.: Harvard University, 1967. First published in German, 1911.
- NEWMAN, W.S.: The Sonata in the Classic Era. Chapel Hill: University of North Carolina Press, 1963.
- PISTON, W.: Harmony, 7th impression. London: Victor Gollantz, 1973.
- ROSEN, C.: The Classical Style : Haydn, Mozart and Beethoven. London: Faber & Faber, 1971.
- SCOTT, E.: Beethoven, London: M. Dent & Sons, 1943.
- ULRICH H. & PISK, P.A.: A History of Music and Musical Style, New York: Harcourt, Brace and World, 1963.
- VON TOBEL, R.: Die Formwelt der Klassischen Instrumentalmusik. Bern and Leipzig: Paul Haupt, 1935.
- WELLESZ, E.: The New Oxford History of Music, Vol. VII (1745-1890), edited by E. Wellesz and F. Sternfield. London: Oxford University Press, 1973.
- WOTQUENNE, A.: Thematisches Verzeichnis der Werke von C.P.E. Bach. Leipzig: Breitkopf, und Härtel, 1905.

JOURNALS:

The European Magazine, October 6, 1784, London.

MUSIC:

Sonatas by J.F. Haydn, Universal Urtext, London.

Sonatas by Beethoven, G. Schirmer, Inc., New York.

C.P.E. Bach: Die sechs Sammlungen von Sonaten  
Freien Fantasien und Rondos für Kenner und Liebhaber  
Urtextausgabe von Carl Krebs/Lothar Hoffmann-Erbrecht.  
Leipzig: Breitkopf und Härtel, 1953 (Wq. 55-59 and 61).

C.P.E. Bach: Abschied von meinem Silbermannschen Claviere  
in einem Rondeau. Urtext-Ausgabe von A. Kreutz. Mainz:  
B. Schott und Söhne, 1950 (Wq. 66).  
From Die Familie Bach, An Anthology, by K. Geiringer.

REFERENCE BOOK:

BLUME, F. (ed.): Die Musik in Geschichte und Gegenwart, Kassel:  
Bärenreiter, 1958.

---o0o---