

BACH'S SONATA BWV 1035 AND THE *EMPFINDSAM* STYLE

Jordi Rifé i Santaló

Universitat Autònoma de Barcelona

Within the group of sonatas that Bach wrote for the transverse flute with *basso continuo* or harpsichord *obbligato*, sonata BWV 1035 presents a unique profile that differentiates it from the others. There are two factors that give it this singularity: the first is that it was composed at a later date than the other sonatas:¹ in 1741; the second relates to specific characteristics of its first and third movements, which bear semblances of the *Empfindsam* style.

Sonata BWV 1035 consists of four movements: *Adagio ma non tanto*, *Allegro*, *Siciliano* and *Allegro assai*. Eppstein² suggests that we should consider the structure of the sonata like that of the *sonata da camera*, as he compares the alternance of its slow-quick-slow-quick movements, and its rhythmic and melodic designs, with those of a prelude followed by three dances – *Rigodon*, *Siciliano* and *Polonaise*. The second and fourth movements reveal evident virtuoso writing and a style belonging to the late Baroque period with certain *Style Galant* features. In contrast, the first and third movements are created with elements of great expressive sensitivity, typical of the *Empfindsam* style.

The dating of the sonata presents the problem of the lack of the last two digits of the year on the manuscript sources that have been conserved.³ Even so, Wolff⁴ has dated it to 1741, date that can be supported using the argument of the publication of the *Goldberg Variations* BWV 988⁵ in 1741; this work presents several variations that could be qualified using the postulates of the *Empfindsam* style (e.g., the initial theme of the aria, and *Variations* 13 and 25). It is therefore probable that Bach would have

¹ *New Grove*, vol. 2, 2001. I take advantage of this note to mention that the present work was presented as a *Flash Announcement* in the *Bach Network: Ninth Johann Sebastian Bach Dialogue Meeting*, which took place in Cambridge from 8th to 13th July 2019. I use this note to indicate that the translation has been done thanks to the resources of the Project PGC2018-094724-BI00 (for cataloguing and study of musical sources of Santa Maria del Pi, la Mercè, and Sants Just i Pastor (Barcelona) and the iconographic funds of both the MNAC and the Museu Marès).

² Hans EPPSTEIN, «Über J. S. Bachs Flötensonaten mit Generalbaß», *Bach-Jahrbuch* 58 (1972), p. 15.

³ Johann Sebastian BACH *Neue Ausgabe Sämtlicher Werke*, VI Series, volume 3, *Werke für Flöte*. P. 22-23.

⁴ Christoph WOLFF, *Johann Sebastian Bach: El Músico sabio* (II), p. 208.

⁵ Johann Sebastian BACH, *Goldberg Variations* BWV 988, V; also, David SCHULENBERG, *The Keyboard Music of J. S. Bach*, p. 369.

composed the sonata with the aforementioned postulates in mind. Wolff also links the genesis of the sonata to the visits that Bach paid to the court of Potsdam:

“(…) *It is probably not just a coincidence that the last two datable chamber works by Bach, the Flute Sonata in E Major (1741) and the Musical Offering (1747), originated in connection with Bach’s visiting a court as a distinguished guest performer: in both cases the court of Frederick the Great in Berlin.*”⁶

According to this argument, there is therefore evidence, based both on the year and the connection to the court of Frederick the Great, that sonata BWV 1035 could reveal characteristic traits of the musical aesthetics of this court: its liking for the *Style Galant* and the *Empfindsam* style. The fact that the sonata was dedicated to Frederick’s *Kammerdiener*, Michael Gabriel Fredersdorf, adds further weight to the argument for linking it to the previously mentioned aesthetic. We shall make further reference to these questions in the course of our work. In addition, it should further be mentioned that the sonata was also performed at the *Collegium Musicum* in Leipzig⁷.

On the other hand, Stauffer⁸ and others have already placed it within the context of the *Style Galant* that was to the liking of the court. However, one of the first musicologists who explicitly mentions the *Empfindsam* style is Hans Vogt⁹ when, in reference to the first movement, *Adagio ma non tanto*, he states: “(…) *The movement seems to be an homage to the age of sensibility (Empfindsamkeit)*”, in other words, to the *Empfindsam* style. More recently, we can also mention Jones,¹⁰ who also refers to the sonata BWV 1035 within the context of the chamber works which Bach composed during the 1740s and which were associated to the court at Potsdam.

We will focus our study on the sonata BWV 1035. However, before that we shall contextualize various historical aspects which marked a possible turning point in Bach’s musical thinking in order to open the way to the new styles. We will then examine these

⁶ Christoph WOLFF, *Bach: Essays on his Life and Music*, p. 231.

⁷ Christoph WOLFF, *Johann Sebastian Bach. El Músico sabio*, (II), p. 137.

⁸ George B. STAUFFER, «Bach and the Lure of the Big City», a *The worlds of Johann Sebastian Bach*, 2009, p. 253-254. David LEDBETTER, *Unaccompanied Bach. Performing the Solo Works*, p. 132. Ronda MILLER, *An Investigation of the Articulations Found in the Primary Sources of the Flute Sonatas of Johann Sebastian Bach Resulting in a Composite for Analysis and Second Edition for Practical Performance*, p. 163.

⁹ Hans VOGT, *Johann Sebastian Bach’s Chamber Music*, p. 219.

¹⁰ Richard D. P. JONES, *The Creative Development of Johann Sebastian Bach, Volume II: 1717–1750: Music to Delight the Spirit*, p. 363-364.

new styles in various of Bach's Works and also in those of other composers of the time, in order to contrast them. As Marshall and Wolff, amongst others, have stated¹¹, we believe that Bach moves beyond the style of the late Baroque period and takes on new models, working on them with the same intensity as the Baroque counterpoint.

From the letter that Bach sent to his friend Georg Erdmann in 1730¹², we could infer that from that year, or around that time, Bach reached what was a turning point in his musical production, in the sense of opening up to new paths in order to offset the musical precariousness that he experienced in Leipzig. In fact, amongst other things, the letter clearly expresses his dissatisfaction with the *Thomaskirche* authorities, with the means that were available to him for making music for liturgical services, and with the atmosphere in the city of Leipzig.

The final reflections in the *Memorial* that Bach addressed to the municipal council of Leipzig entitled "Short but Most Necessary Draft for a Well-Appointed Church Music, with Certain Modest Reflections on the Decline of the Same",¹³ also reinforce the argument in favour of a turning point and the possibility of Bach developing a new musical strategy:

"...The State of music is quite different from what it was, since our artistry has increased very much, and the gusto has changed astonishingly, and accordingly the former style of music no longer seems to please our ears..."

...It is, anyhow, somewhat strange that German musicians are expected to be capable of performing at once and ex tempore all kinds of music, whether it come from Italy or France, England or Poland...To illustrate this statement with an example one need only go to Dresden and see how the musicians there are paid by his Royal Majesty, it cannot fail, since the musicians are relieved of all concern for their living, free from chagrin, and obliged each to master but a single instrument: it must be something choice and excellent to hear..."

¹¹ Amongst other works: Robert L. MARSHALL, *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance*; Christoph WOLFF, *Bach's Musical Universe. The composer and his work*; and, amongst others, we should also mention the various musicologists referred to through the present study with the corresponding footnotes.

¹² *Les écrits de Jean-Sébastien Bach*, introduced and commented by Werner NEUMANN and Hans Joachim SCHULZE, p. 54-55.

¹³ Mentioned by Robert L. MARSHALL, *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance*, p. 25.

From this last text, it is important to underline that Bach was fully aware of the new taste: the new musical styles that were then in fashion. It is similarly relevant to highlight his mention of Dresden as a centre of great importance and prestige in terms of music.

At the end of March 1729, Bach took on the role of director of the *Collegium Musicum* in Leipzig, which carried with it the musical management of the *Neukirche* in the same city. At the *Collegium Musicum*, amongst others, he was able to perform¹⁴ i.a. instrumental works - sonatas, concertos and suites - and also secular cantatas. Some of these works revealed elements already present in the new styles, in the new emerging fashion. The previously mentioned sonata BWV 1035 itself, and the *siciliana* from the sonata BWV 1031, which evidences a clear *Style Galant* design, are both examples of these new styles. Furthermore, in the vocal genre, we propose the example of the cantata BWV 201.¹⁵ In the course of its fifteen parts, two arias clearly and explicitly reveal Bach's use of two styles that were in vogue at the time: late Baroque and the *Style Galant*. The former is clearly the style of late Bachian Baroque, interpreted by the bass I in the role of Febo (No. 5: "*Mit Verlangen*"), and the latter, which is in a rustic yet *Galant* style, is played by the bass II in the role of Pan (No. 7: "*Zu Tanze, zu Sprunge*"). It is therefore evident that Bach worked with both styles and that he was therefore aware of their use in both instrumental and vocal works.

As far as the musical connection with the *Neukirche* in Leipzig is concerned, it should be noted that from the beginning of the eighteenth century, Bach benefited from the musical presence of Telemann, with whom he initiated a series of networks, involving various musicians, which promoted the music of this church. The *Neue Gusto* was no stranger to the musical repertoire of the *Neukirche*. All of these circumstances have led Kevorkian¹⁶ to conclude that:

"It is no exaggeration to speak of Leipzig in the early decades of the 18th century as an incubator of the galant style."

¹⁴ Christoph WOLFF, *Johann Sebastian Bach. El Músico sabio*, p. 137.

¹⁵ Robert L. MARSHALL, *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance* p. 35.

¹⁶ Tanya KEVORKIAN, *Baroque Piety. Religion, Society, and Music in Leipzig, 1650-1750*, p, 214.

At the moment when Bach took over the management, he was able to appoint his protégé, Carl Gotthelf Gerlach,¹⁷ as organist. The *Neukirche's* repertoire featured music by various composers akin to the new styles; as well as Telemann, we should also mention J. A. Scheibe.

Again, we find evidence of Galant substrate in the *Clavier Übung* (first part) BWV 825-830.¹⁸ From 1726 to 1731, each of the six parts was published, individually. Finally, in 1731, the collection of six parts was published as a single unit. The original front cover bore the following title: "*Preludien, Allemanden, Couranten, Sarabanden, Gigueen, Menuetten, und andern Galanterien...*". This denomination of *Galanterien*, which was associated with dances, could lead us to infer that their compositional construct could have served as a seed for the *Style Galant*, as the phrasing favoured this. What is more, the Galant concept was already very much assimilated during the period in which Bach composed the *Clavier Übung*.

Finally, we must mention the Cantata BWV 51 *Jauchzet Gott in allen Landen*, composed on 17th September, 1730. This sacred cantata for soprano, trumpet, strings and *basso continuo* exhibits some melodic designs in its first and final arias that are typical of Bach's unusual operatic coloratura. As Marshall points out, we are close to the Italian "*flamboyant style*", so typical of A. Scarlatti;¹⁹ this shows us a new stylistic element in the strategy of Bach's musical production, in this case, in his church music.

It is, therefore, after the two decades that approximately run from 1730 to 1750 that Bach opened himself to new experiences, after: i) his management of the *Collegium Musicum* in Leipzig – where Bach took on the role of director at the end of March 1729²⁰ – this position also implied him assuming the management of the *Neukirche* in Leipzig; ii) his travels to, and work at, the court of Dresden, where, in 1736, he was given the position of *Hofcompositeur*; and iii) his trips to Berlin, where, as already mentioned, he made contact with Michael Gabriel Fredersdorf, in 1741, and later, in 1747, with the monarch himself. The result of this last contact was the work entitled *Musical Offering* BWV 1079.

¹⁷ Andreas GLÖCKNER, *Die Musikpflege an der Leipziger Neukirche zur Zeit Johann Sebastian Bachs*, p. 88-138 and 153.

¹⁸ Richard DOUGLAS (Herausgeber), *Erster Teil der Klavierübung, Sämtliche Klavierwerke 2. The Complete Piano Works 2*, p. 18-19.

¹⁹ Robert L. MARSHALL, *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance*, p. 27.

²⁰ Christoph WOLFF, *Johann Sebastian Bach. El Músico sabio*, (II), p. 131.

The mentioned experiences and, in particular, his contacts with the great cities of Dresden – for opera – and Berlin – for chamber music – were very fruitful for him in terms of the assimilation, adaptation and development of the newly emerging styles – *Galant* and *Empfindsam* – which emerged from the new generations of composers who were based in these same cities.

As a result, these events did not touch Bach's musical production in vain, which is something that was reflected in his adoption of the new influences that were incorporated into the major works that marked the last two decades of his life. We refer, above all, amongst others, to parts of the mass in B minor, to some of the *Goldberg Variations*, to the prelude to the *Second Book of the Well-Tempered Clavier* (*Das Wohltemperierte Klavier*), and to parts of the *Musical Offering*.

We start by accepting the theses of Marshall, according to which Bach was influenced by the musical fashions of the time and was able to assimilate them by juxtaposing and coordinating their various styles into his later period compositions. Along these lines, Marshall notes that:

“Bach’s assimilation of the <<latest taste>> (in Mizler’s words) in the 1730s and ‘40s was actually one aspect of a second, larger and more complex, synthesis in the composer career, extending this time much further afield historically and culturally. It is almost as if the composer was attracted now to anything <<exotic>>, that is, remote in time, place, or tradition, as it were, a Janus-like involvement with both the remote past and the newest trends, juxtaposing Palestrina and Pergolesi, the technical virtuosity of a Domenico Scarlatti or a Dresden opera star and the simple directness of the opera buffa, the high art of canon and the low art of the rowdy quodlibet, not to mention the peasant idioms of German -and even Polish- folk music: all this, as the phenomena of the B-minor Mass and the <<Goldberg>> Variations reveal- in the ultimate service of a truly universal réunion des goûts.”²¹

²¹ Robert L. MARSHALL, *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance*, p. 53-54.

At the time of the composition of the sonata under study, the *Empfindsam* style was still in the early stages of its development.²² Indeed, the *Empfindsam* style could be considered a dialect of the *Style Galant*,²³ with the former being the first work to exhibit this. Indeed, both the Italian opera *buffa*, and several pieces by French harpsichordists – and particularly by F. Couperin –, were the main originators of, and vectors for, the *Style Galant*. Periodic and structured short phrasing, with a simple accompaniment based on arpeggio chords were therefore the most outstanding elements of this style that spread across Europe at that time. Germany was also a recipient of this *Style Galant*, with which, particularly from 1740 onwards, the musicians of the Berlin and Potsdam schools took the further step of creating elements of the melodic and harmonic outline that gave the *Style Galant* a relevant weight of sensitive expressiveness, which turned it into the *Empfindsam* style, which in a certain way differentiated itself from the *Style Galant*.²⁴ In general, it could be said that the *Style Galant* was used in works destined for the general public²⁵ – theatre music –, while the *Empfindsam* style was performed in smaller circles – as chamber music. It could be considered that the sensitive style proposed by the *Empfindsamkeit*, although essentially based on the *Style Galant*, freed itself from it to create a style of its own by – as previously indicated – incorporating coordinated elements from the sensitive melodic declamation and more elements of dialogue offered by the contrapuntal texture. As a result, we find ourselves before the creation of a new style: one with a typical North German stamp: the Berlin School.

It is possible to find the reception of both styles in the work of Bach, with the *Style Galant* being found in various works in his library.²⁶ In the case of the *Empfindsam* style, this is observed in the contact between Bach and the music of his children, and especially that of C. P. E. Bach, and in his contact with the new airs that were blowing through the Berlin court. In effect, and by way of an example, Giovanni Battista Pergolesi's *Stabat Mater*²⁷ – which Bach turned into parody – and *Les Bergeries / Rondeau* from the *Second Livre de Pièces de Clavecin, Sixième ordre* (Second Book of

²² Daniel HEARTZ, «Empfindsamkeit», a *New Grove*, vol. 6, p. 157-159; Wolfgang HIRSCHMANN, «Empfindsamkeit», *Die Musik in Geschichte und Gegenwart*, vol. 2, p. 1766-1771.

²³ Daniel HEARTZ, *Music in European Capitals. The Galant Style 1720-1780*; and Robert O. GJERDINGEN, *Music in the Galant Style*.

²⁴ Philip G. DOWNS, *La Música Clásica*, p. 68-70.

²⁵ Philip G. DOWNS, *La Música Clásica*, p. 68.

²⁶ Kirsten BEIBWENGER, *Johann Sebastian Bachs Notenbibliothek*.

²⁷ Christoph WOLFF, *Johann Sebastian Bach. El Músico sabio*, (II), p. 110-111 and 168; also Francesco DEGRADA, «Lo Stabat Mater di Pergolesi e la parodia di Bach», *Bach und die Italienische Musik. Bach e la Musica Italiana, Quaderni 36*, (1987), p. 141-169.

Pieces for the Harpsichord, Sixth Order) by François Couperin,²⁸ were studied by Bach. They feature clearly evident elements of the *Style Galant*: brief and periodic repetitive themed motifs, drum basses and/or the incipient scheme of Alberti's basses.

According to Wolff,²⁹ Bach's library even contained a remarkable collection of theoretical treatises. These included the musical treatise *Der Generalbass in der Composition*,³⁰ by the chapel master of the court of Dresden, Johann David Heinichen. In this treatise, Heinichen made explicit a manifestly positive attitude towards the new taste and a critique of those who favoured counterpoint:

“[The old ones] thought Reason could be put to no better use than the creation of supposedly learned and speculative artificialities of note writing. Therefore, they began on the one hand to measure out theoretically innocent notes according to mathematical scales and with the help of the proportioned yardstick, and on the other hand, to place these notes in musical practice on the staves (almost as if they were on a rack) and to pull and stretch them (or in the language of counterpoint, to augment them), to turn them upside down, to repeat and to change their positions, until finally from the latter resulted a practice with an overwhelming number of unnecessary instances of contrapuntal eye-music and from the former resulted a theory with amassed metaphysical contemplations of emotion and reason. Thus, one no longer had cause to ask if music sounded well or pleased the listener, but rather it fit looked good on paper.”

Later:

“First, [counterpoint] serves students and beginners in composition. With counterpoint they learn to climb or to spell, and with these given and restricted themes and toilsome exercises they are forced to master skilful progressions or Passus compositionies... Second, counterpoint serves church music if it is mixed, according to the style of good church composers, with other techniques of good taste [Gout]. Here is really its place, and here the contrapuntist can best show his earned schooling.”

²⁸ Kirsten BEIßWENGER, *Johann Sebastian Bachs Notenbibliothek*, p. 279.

²⁹ Christoph WOLFF, *Johann Sebastian Bach. El Músico sabio*, (II), p. 111.

³⁰ The three fragments selected from the treatise are mentioned by Christian AHRENS, «Johann Sebastian Bach and the ‘New Gusto’ in music around 1740», *Bach Journal*, vol. XXXIII, No. 1 (2002), p.75-77.

And, in another section, he says that:

“And how delighted is the ear if we perceive in a refined church composition or other music how a skilled virtuoso has attempted here and there to move the feelings of an audience though his gallanterie and other devices that express the text, and in this way to find successfully the true purpose of music.”

Finally, it should be added that this treatise by Heinichen was announced in 1729 in order to promote its sale.³¹ In Leipzig, Bach himself was the sales representative and distributor. This, together with the study of the treatise that he had in his library, presupposes the interest and appreciation that Bach must have had for it. Along these lines, it is not surprising that the new musical trends gradually took root in Bach’s creative mind.

In the case of the *Empfindsam* style, although no example of it has been found in Bach’s library, we can refer to his own works in which it is possible to observe the said style and which reveal a consonance and knowledge of the new style changes that were ushered in by the new generation of composers, who included Bach’s own children. In this respect, and as already indicated, we mention the *Goldberg Variations* BWV 988,³² of 1741; this work presents various aspects of the initial aria and of some of the variations that could be qualified amongst the postulates of the *Empfindsam* style. As examples, we propose the initial theme of the aria and *Variatio 25*.

³¹ Christoph WOLFF, *Johann Sebastian Bach. El Músico sabio*, (II), p. 121.

³² Johann Sebastian BACH, *Zweiter Teil der Klavierübung BWV 971, 831, 831a, Viertel Teil der Klavierübung BWV 988, Vierzehn Teil Kanons BWV 1087*, p. 69 and 104.

Aria

Hpschd.

5

8

Example 1: J. S. Bach, *Goldberg Variations* BWV 988: *Aria*, m. 1-10.

As can be observed, the melodic design of the aria exhibits a captivating display of expressive elements including *tierces coulées*, Lombard rhythms and ornamentation written in real notes.

The *Variatio 25* also clearly exhibits this same style, with a slow tempo – *adagio* –, a sarabande scheme, a design with expressive pauses, syncopes that lead to a clear fluctuation of the rhythm, chromaticisms, and unique interval jumps that make the sensitivity emanating from the fragment clearly explicit.

Adagio

Hpschd.

The image displays a musical score for a harpsichord (Hpschd.) in 3/4 time, B-flat major, and Adagio. The score consists of four systems of two staves each. The first system (measures 1-2) shows a complex texture with many slurs and ties. The second system (measures 3-4) continues this texture. The third system (measures 5-6) features a similar texture. The fourth system (measures 7-8) includes triplet markings in measures 7 and 8. The score is labeled 'Adagio' and 'Hpschd.'.

Example 2: J. S. Bach, *Goldberg Variations*, *Variatio 25* BWV 988: *Adagio*, m. 1-8.

Three years later, in 1744, we find the Prelude BWV 881³³ from the second part of the *Well-Tempered Clavier* (*Das Wohltemperierte Klavier*), in which we can observe the expressive caesuras which begin in the two sharp parts – which anticipate the third slow movement of the trio sonata from the *Musical Offering*³⁴ – and which are expressed in a way that marks the two parts of the Prelude – being very present in the first and at the beginning of the second – in a similar way to a *continuum* stamped by the tone of F

³³Werner BREIG, «Johann Sebastian Bachs Leipziger Klaviermusik und das Prinzip *Empfindsamkeit*», a *Aspekte der Musik des Barock. Aufführungspraxis und Stil. Bericht über die Symposien 2001 bis 2004*. P. 295-298. Fragment source: J. S. BACH, *Das Wohltemperierte Klavier*, Teil II, Urtext, p. 60.

³⁴ See Harry HALBREICH's comments to the CD: J. S. Bach, *Das Wohltemperierte Klavier*, Band 2, BWV 870-893, p. 14 (French) or 27 (English).

minor. We could say that with this thematic material, Bach introduced an element close to the *Empfindsam* style.

Hpschd.

Example 3: J. S. Bach, *Prelude XII* BWV 881: m. 1-12.

We also propose the example of a passage from the third movement, *Andante*, of the trio sonata from the *Musical Offering* BWV 1079 (1747). In it, the use of expressive pauses, of unique interval jumps, chromaticisms and phrasing with a constant *piano-forte* intensity are also clearly noticeable. These features give the passage a momentum of evident musical sensitivity which is typical of the *Empfindsam* style. We highlight Wolff's words in reference to Bach's stay in Berlin and, more specifically, to the trio sonata in the *Musical Offering*:

“A character of homage manifests itself not only in clear references to the fashionable style of the Royal orchestra in Berlin. Gallant lines, phrased throughout, as well as sensitive declamation and Dynamics characterize especially the slow movements.”³⁵

In his recent publication,³⁶ Wolff also ratifies and clearly expands upon these observations relating to the taste of the Berlin court and the trio sonata from the *Musical Offering*:

“(…) The trio sonata was meant as a special contribution by the Saxon capellmeister to the chamber son and several former students. Particularly in

³⁵ Mentioned by Christian AHRENS, «Johann Sebastian Bach and the ‘New Gusto’ in music around 1740», *Bach Journal*, vol. XXXIII, No. 1 (2002), p. 81.

³⁶ Christoph WOLFF, *Bach's Musical Universe. The composer and his work*, p. 309.

the sonata's slow movements, Bach paid homage to the King's preferred style of delicate sensitivity (Empfindsamkeit), and he certainly demonstrated the suitability of the Royal theme for such mannerist treatment, even if in contrapuntal disguise."

"In light of an ever-decreasing interest all across of Europe in strict musical composition generally and in the art of counterpoint in particular, Bach seemed to be suggesting an alternative (notably in the sonata), demonstrating how a subject as baroque and knotty as the "Royal theme" could in fact be treated in an emphatically Galant and expressive manner. Regarding the prevailing musical aesthetics in Berlin, with which Carl Philipp Emanuel and the younger generation identified, his father allegedly once remarked "'s ist Berlinerblau! 's verschießt!" (This Prussian Blue! It fades!) Given that sceptical point of view, Bach's steadfast adherence to traditional and "made-to last" counterpoint might be understood as a program of contrast. He must certainly have been aware that the Musical Offering, widely available as a published work and further burnished by the dedication to the King of Prussia, provided him with a unique platform to make his case."

3. Andante

The image displays three systems of musical notation for the 3. Andante movement of J.S. Bach's Musical Offering BWV 1079. The first system includes parts for Flute, Violin, and Basso continuo, with measures 1-3. The second system includes parts for Flute (Fl.), Violin (Vln.), and Basso continuo (Bc.), with measures 4-5. The third system includes parts for Flute (Fl.), Violin (Vln.), and Basso continuo (Bc.), with measures 6-7. Dynamics markings of *p* and *f* are used throughout to indicate volume changes.

Example 4: J. S. Bach, *Musical Offering* BWV 1079: 3. *Andante*, m. 1-7.

With respect to Bach's children, we note that both W. F. Bach and C. P. E. Bach were the first members of the family whose compositional practice strove to find stylistic innovations that were in keeping with the new times. In this sense, although not associated with the court at Berlin, W. F. Bach's music for the keyboard can illustrate us with respect to the *Empfindsam* style. In fact, if we examine the proposed fragment from Polonaise No. 2 in C minor (c. 1765),³⁷ it is possible to note the versatility of this new style: initial arpeggios, expressive pauses and jumps with angular intervals create a

³⁷ BACH-DIGITAL: Aachen, Stadtbibliothek, Musikbibliothek D-AAst Ms. 687 *olim*: Br 107 No. 10. BR-WFB / Bach-Repertorium Wilhelm Friedemann Bach Fk / Falck-Verzeichnis BR-WFB A 27 - A 38 Fk 12. Polonaise 2 BR-WFB A 28.

surprising and, at the same time, melancholic atmosphere which, aided by certain chromaticisms, give the *Empfindsam* style a new, consolidated aesthetic.

Hpschd.

Example 5: W. F. Bach, *Polonaise No. 2 in C minor*: m. 1-8.

C. P. Emanuel Bach was, without a doubt, clearly a composer and exponent of both the *Style Galant* and the *Empfindsam* style. He was a musician in the service of Frederick the Great of Prussia. We propose the following examples of his work that clearly illustrate the *Empfindsam* style. The first are excerpts from the Sonata for Flute and Continuo (Berlin, 1739) Wq 127/554:³⁸

Fl.

Bc.

Fl.

Bc.

Example 6: C. P. E. Bach, *Sonata in G major* Wq 127: *Adagio*, m. 17 -20.

³⁸ Carl Philipp Emanuel BACH, *Solo Sonatas*, p. 33.

Example 7: C. P. E. Bach, *Sonata in G major* Wq 127: *Adagio*, m. 23 -25.

It is important to highlight the first bars of the melodic outline for the flute, with significant pauses and modulated discourse, as well as the final bars of the dialogue with the *basso continuo* which create an expressive tension with a final resolution in G major.

The second example, from C. P. E. Bach, shows the beginning of the *Poco Adagio* movement from the Keyboard Sonata in A major (Potsdam, 1765) Wq 55/4,³⁹ which evidences a consolidated *Empfindsam* style. In this way, it shows a series of elements of the aforementioned style that place special emphasis on the sensitivity emanated by the fragment, above all with the help of the F Sharp minor tone.

³⁹ Carl Philipp Emanuel BACH, «*Kenner und Liebhaber*», Collections I. p. 28.

Poco adagio

Hpschd.

Example 8: C. P. E. Bach, *Sonata IV in A major* Wq 55/4: *Poco Adagio*, m. 1-7.

In the courts of Berlin and Potsdam, J. Benda also occupied a prominent position. In effect, the production of a series of six keyboard sonatas provided a clear example of the *Empfindsam* style. The *Larghetto* from the sonata in B flat major,⁴⁰ from 1757, shows a series of alterations, chromaticisms and expressive rhythms that become a compendium of the mentioned style.

⁴⁰ Philip DOWNS (ed.), *Antología de la Música Clásica*, p. 34.

Larghetto

Hpschd.

The image shows three systems of musical notation for a harpsichord. The first system (measures 1-2) starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Larghetto'. The second system (measures 3-4) continues the piece with more complex rhythmic patterns. The third system (measures 5-6) features a dynamic marking of 'p' (piano) and includes some sixteenth-note passages in the treble clef.

Example 9: J. Benda, *Sonata in B flat major: Larghetto*, m. 1-8.

The fragments from the works that have been highlighted so far amply illustrate the atmosphere of a change of style and aesthetic that permeated the later period of J. S. Bach. Although referencing works that extend beyond his life's journey, the radius of action and influence of the new aesthetics support a possible assumption of these new currents by J. S. Bach and his epigones (as already indicated). In any case, these new aesthetic currents show that these styles had been initiated during the time of J. S. Bach and that they had then become progressively consolidated. J. S. Bach evidently composed them based on his compositional work as a great contrapuntist. It is at this point that we observe how the new styles, and especially the *Empfindsam* style, become particularly relevant in his creative idea and wrap themselves around the counterpoint fabric.

It is therefore within the whole of the previous context that the sonata BWV 1035 is circumscribed. If we analyse⁴¹ the first movement of the *Adagio ma non tanto* in greater

⁴¹ For the analysis and for all the examples, I have based my work on: Johann Sebastian BACH: *Neue Ausgabe Sämtlicher Werke. Werke für Flöte: Partita a-Moll für Flauto traverso solo, BWV 1013; Zwei Sonaten für Flauto traverso und Continuo, BWV 1034 und 1035; Zwei Sonaten für Flauto traverso und*

detail, we profusely observe the characteristic traits of this style: the use of expressive pauses, or *soupirs*, precise ornamentation, *tierces coulées* (ex. 10: m. 1-3) – which were particular favourites of the court of Berlin⁴² –, *acciaccature*, trills, descending one-seventh leaps (ex. 11: m. 5) and a melodic line of expressive sensitivity.

Adagio ma non tanto

Flute

Continuo

Fl.

Cont.

Example 10: J. S. Bach, Sonata BWV 1035: *Adagio ma non tanto*, m. 1-3.

Fl.

Cont.

Example 11: J. S. Bach, Sonata BWV 1035: *Adagio ma non tanto*, m. 5.

The basso continuo simply provides accompaniment with a series of figurations – quavers, dotted quavers and two demisemi-quavers and semi-quavers – which are repeated throughout the course of the movement. The figured bass is very rich in dissonances which reinforce the expressivity of the melodic line of the flute. It is also

Cembalo, BWV 1030 und 1032; Sonata G-Dur für zwei Flauti traversi und Continuo, BWV 1039, p. 23-30.

⁴² See Mary OLESKIEWICZ, «The Trio in Bach's *Musical Offering*: A Salute to Frederick's Tastes and Quantz's Flutes?», a *Bach Perspectives* 4, 1999, p. 95-96.

appropriate to highlight the expressiveness of the short coda⁴³ (ex. 12: m. 18-20), which passingly transits through the minor key (B minor), giving the climax of greatest sensitivity to the preceding musical discourse.

This first movement therefore articulates a kaleidoscopic mosaic of themes with fantasy motifs of scales of demisemiquavers, triplets of semiquavers, unique interval leaps, sudden changes of key within small fragments, *soupir*-like pauses and precise ornamentation with the use of *tierces coulées*. In short, both due to the flute melody and the accompaniment of the basso continuo, it provides us with evident signs of Bach's *Empfindsamkeit*.

The image displays a musical score for two instruments: Flute and Continuo. The score is divided into two systems, each covering measures 17-20. The top system shows measures 17-18, and the bottom system shows measures 19-20. The Flute part is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The Continuo part is written in bass clef with the same key signature and time signature. The score includes various musical notations such as slurs, ties, and ornaments. Fingering is indicated by numbers 1-5 below the notes. The Continuo part includes figured bass notation, such as 6/5, 6b/4, 7b/5, 6, and 6/4. The Flute part includes a trill (tr) in measure 20.

Example 12: J. S. Bach, Sonata BWV 1035: *Adagio ma non tanto*, m. 18-20.

Quantz's treatise⁴⁴ also notes how sensitivity must prevail in the interpretation of the Adagios:

“The Adagio ordinarily affords persons who are simple amateurs of music the least pleasure. There are even some professional musicians who, lacking the necessary feeling and insight, are gratified to see the end of the Adagio arrive. Yet a true musician may distinguish himself by the manner in which he plays the

⁴³ See Hans EPPSTEIN, «Über J. S. Bachs Flötensonaten mit Generalbaß», *Bach-Jahrbuch* 58 (1972), p. 15.

⁴⁴ Johann Joachim QUANTZ, *On Playing the Flute*, p. 162.

Adagio, may greatly please true connoisseurs and sensitive and feeling amateurs, and may demonstrate his skill to those who know composition. Since it does remain a stumbling-block, however, intelligent musician will, without my advice, accommodate themselves to their listeners and to amateurs, not only to earn more easily the respect befitting their skill, but also to ingratiate themselves.”

This indication provides us with a reference to the sensitivity that must be present in the expression of the Adagios. This is an indication which is made very clearly evident, as has already been commented, in the first movement of the sonata BWV 1035.

The third movement, *Siciliano*, in C sharp minor, presents two different and contrasting elements: the melody of the *Empfindsam* style and the *Style Galant* canonic texture.

The *Empfindsam* style is reflected in the melodic line of the canon, which is full of expressive sensitivity (ex. 13: m. 1-4), in the measure of the ornamentation, and in the use of *tierces coulées*, which are written as real notes (see m. 19 of ex. 14), *acciaccature* and trills. The flute begins the *Siciliano* with canonic episodes that imitate the octave with the line of basso continuo.

The image shows a musical score for two parts: Flute and Continuo. The Flute part is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The Continuo part is written in bass clef with the same key signature and time signature. The score shows a melodic line in the flute and a corresponding bass line in the continuo, with various ornaments and fingerings indicated. The flute part begins with a melodic line that is imitated by the continuo. The score includes various musical notations such as notes, rests, and ornaments.

Example 13: J. S. Bach, Sonata BWV 1035: *Siciliano*, m. 1-4.

The tonality of the movement in C sharp minor and the modulation, amongst others, to F sharp minor (ex. 13: m. 13-20), was rather unusual in works for the flute during that period⁴⁵. However, the type of flute used at the court – with a double key – was that of Quantz. It could therefore have been well-adapted to the previously mentioned tonality and have thereby contributed to the expressiveness of the *Empfindsam* style that emanates from the tonalities of this movement. In his treatise *Das Neueröffnete*

⁴⁵ Mary OLESKIEWICZ, «The Trio in Bach’s *Musical Offering*: A Salute to Frederick’s Tastes and Quantz’s Flutes? », a *Bach Perspectives* 4, 1999, p. 96.

Orchestre, Johann Mattheson⁴⁶ qualifies the F sharp minor key as “languid and amorous”; this qualification highlights the character of the expression that we can apply to the whole of the *Siciliano* and which is close to the *Empfindsam* style:

“23. F-sharp minor, although it leads directly to great sadness, is nevertheless itself more languid and amorous than lethal; moreover, this tonality possesses something of the abandoned, unique, and misanthropic”.

“23. / Fis moll (16.) ob er gleich zu einer grossen Betrübnis leit, ist dieselbe doch mehr languissant und verliebt als lethal; es hat sonst dieser Tohn etwas abandonirtes, singulieres und misanthropisches an sich.”

Example 14: J. S. Bach, Sonata BWV 1035: *Siciliano*, m. 13-20.

Applying Butler’s approach – using Marpurg’s and Quantz’s treatises – to the study of the *Style Galant* in Bach’s *Musical Offering*, has made it possible for me to highlight similar aspects in the canonic style of the *Siciliano*. Along these lines, the Galant canonic texture of the *Siciliano* is highlighted in the postulates of Marpurg when, in his

⁴⁶ Johann MATTHESON, *Das Neu = Eröffnete Orchestre* (1713). In chapter two of the third part of his treatise, Johann Mattheson gives various explanations of the character of each key, p. 251. For further commentary on the keys in various Bach works, see also: Rudolf WUSTMANN, «Tonartensymbolik zu Bachs Zeit», *Bach-Jahrbuch*, (1911), p. 60-74. On both the character of the keys and the assimilation of modality to tonality and the various period notations, see: Rita STEBLIN, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*.

treatise *Abhandlung von der Fuge* (1752-53), he proposes that “*the canonic style of writing can be employed in the most pleasant manner in chamber sonatas*”, although he qualifies this style as *Galant* when he speaks of “*the galant canonic style of writing*”.⁴⁷ He explains the meaning of *Galant* when he speaks about the canon in the octave that “*unaware of the constraint imposed by doubled canonic imitation one will find the most splendid harmony appropriate to the subject*”.⁴⁸ In other words, we can conclude that in order to perform a successful canon in the *Style Galant*, it is necessary to avoid following the strict guidelines of the canonic counterpoint. Quantz similarly values the canon in the octave very positively when referring to it as a Galant element.⁴⁹ Both these aspects explained by Marpurg and Quantz concur quite well with the canon in the third movement in our sonata: the *Siciliano*.

Marpurg also recommends the canons in Bach’s *Musical Offering* – which was dedicated to Frederick the Great – as good examples⁵⁰ of Galant canons. It should be added that Wolff⁵¹ qualifies some of the movements in the trio sonata, as we have already indicated, and some of the *ricercare* in the *Musical Offering* as *Empfindsam* style and *Style Galant*. All of these elements take the sonata BWV 1035 closer to the styles that were fashionable at the court of Potsdam.

Another argument that supports the *Empfindsam* style of the sonata is the documentary reference to the aesthetics of the court of Potsdam, as has already been mentioned, which provides us with data relating to its musical life. In fact, the group of musicians around the figure of Frederick the Great – amongst whom it is necessary to highlight C. P. E. Bach, J. J. Quantz and J. Benda – strove in their works to please the tastes of the monarch. The monarch was, himself, also a composer, amateur flautist and accomplished performer, particularly of Adagios. This is explained by some documentary sources from Dresden, dating from 1745, and from Potsdam, after 1756, which allow us to extrapolate the year in which the sonata was composed:

⁴⁷ Cited by Gregory BUTLER, «The *Galant* Style in J. S. Bach’s *Musical Offering*: widening the dimensions», *Bach Journal*, vol. XXXIII, No. 1 (2002), p. 59.

⁴⁸ Cited by Gregory BUTLER, *op. cit.*, 2002, p. 60.

⁴⁹ Gregory BUTLER, *op. cit.*, 2002, p. 60.

⁵⁰ Gregory BUTLER, *op. cit.*, 2002, p. 58.

⁵¹ Christoph WOLFF, «New Research on Bach's "Musical Offering"», a *The Musical Quarterly*, Vol. 57, No. 3 (Jul., 1971), p. 401-403. See also Ch. WOLFF, *Bach. Essays on his Life and Music*, p. 254-256.

“(…). What was really notable is that His Majesty, in two or, at most, three parts of the transverse flute solo, played either what he, himself, had composed, or the originals by Herr Hasse, who, with much grace, accompanied him on the harpsichord, together with the whole Chapel, causing a great impression as a result of its magnificence, due to his music and due to the special interpretation of the Adagio. (...)”.⁵²

The second document highlights the use of the pianoforte and, once more, reiterates how well the monarch interpreted the adagios:

“The young Fasch travelled to Potsdam and presented his services in the spring of 1756. This consisted of taking turns with Bach, each alternating four-week spells, to accompany the king on the pianoforte, in his concerts and flute solos, on a daily basis.

“(…) the king only, and without exception, played the *Konzerte* and *Solo* that Quantz composed for him and, very often, his own *Flute Solos* (...).

“(…) The king played the *Adagios* very well (...)”.⁵³

As I have already indicated, the sonata in question was composed by Bach for the court of Potsdam’s *Kammerdiener*, Michael Gabriel Fredersdorf, who was also a flautist, as clearly shown by some sources of the work. It should also be remembered that the court had acquired various pianofortes, an instrument that adapted very well to the *Empfindsam* style. It would not have been untoward for the sonata to have been accompanied by the pianoforte. In fact, some modern-day recordings⁵⁴ have demonstrated the good timbral adjustment of the sounds of the flute and the pianoforte in the sonata BWV 1035. The flutes that the monarch played were also made by Quantz. They were flutes with a double⁵⁵ D sharp and E flat key. This helped to provide greater harmonic stability and a better level of tuning adjustment within the context of E major tonality, which is what corresponds to the sonata BWV 1035. Furthermore, in the *Siciliano* – with canonic episodes in C sharp minor – it modulates to F sharp minor,

⁵² Hans-Joachim SCHULZE, «Das Flötenspiel des Preußenkönigs Friedrich II. und die Kunst des Accompagnierens», *Bach-Jahrbuch* 101 (2015), p. 355. Translated from German.

⁵³ Hans-Joachim SCHULZE, *op. cit.*, p. 357-358.

⁵⁴ For example, the recording of *Bach. The flute sonatas* by Wilbert HAZELZET, Jacques OGG and Jaap ter LINDEN (2002). For references to the use of the pianoforte in Bach, see: Eva BADURA-SKODA, «Did J. S. Bach Compose ‘Pianoforte Concertos’?», *Bach Journal*, Vol. XXXI, No, 1 (2000), p. 1-16.

⁵⁵ Johann Joachim QUANTZ, *On Playing the Flute*, p. 45-46.

which was something quite unusual, although Quantz's flute could quite successfully overcome this difficulty. It is thus highly probable that the sonata in question could have been interpreted by the king, or by *Kammerdiener* Fredersdorf, or by Quantz himself, and on any of the flutes mentioned.

Finally, the research takes aspects from the treatises of the period – and especially from that of C. P. E. Bach – in order to contrast them with the significant elements of the sonata studied. Indeed, even a brief observation puts us on the trail of the fact that the flute writing in the sonata is consistent with various aspects of the treatise by Carl Philipp Emanuel Bach *Essay on the True Art of Playing Keyboard Instruments* (1753-62)⁵⁶ and with the tips for accompaniment with pianoforte and clavichord that are said to contribute to “the most elegant taste”:

“6. The pianoforte and clavichord provide the best accompaniments in performances that require the most elegant taste.”

“26. Three – and fewer – voiced accompaniments are used in delicate works where the tastes, performance, or affect of a piece requires husbanding of harmonic resources. We shall see presently that such pieces often allow for delicate accompaniment only.”

These latter points confirm the sensitive style of the sonata and the good suitability of the sonority of the pianoforte to that of the flute.

In conclusion, the arguments presented – the characteristics of the first and third movements of the sonata, the aesthetics of the court of Potsdam, and the treatise writers – make it much clearer that the style of the sonata moves away from that of the late Baroque period to fully enter the new styles of the time. Furthermore, the sonorities of both the flute and the possible use of the pianoforte show a match in pitch that affords greater relevance to the *Empfindsam* style; this is an aspect that largely concords with the customs and aesthetics of the court of Potsdam and with the style of the sonata. It has also been shown how the sonata can be explained from the perspective of the theoretical corpus of the treatise writers. These same sources have shed light on the

⁵⁶ Carl Philipp Emanuel BACH, *Essay on the True Art of Playing Keyboard Instruments* (1753-62), p. 173 and 175. First published in Great Britain in 1949 by Cassell & Company Ltd.; this edition first published in 1974 by Ernst Eulenberg Ltd., London; reprinted 1976, 1978, 1980.

technical, formal and aesthetical aspects which lend support to the presence of the *Empfindsam* style in the sonata.

The decades from 1730 to 1750 show a production of Bach works in which it is possible to observe the use of the new styles that were in fashion at the time. In consequence, Bach clearly transcended the Baroque style and became completely immersed in both the *Style Galant* and, in the study of the sonata, in the *Empfindsam* style.

In this way then, it is with these argumentative aspects – the comparison with various works by Bach and with those of other composers, the characteristics of the first and third movements of the sonata, the aesthetics of the Potsdam court, the treatise writers and the context of the time – that I hope to have confirmed the aesthetics of the *Empfindsam* style which emanate from Bach's sonata BWV 1035.

As a corollary, there is evidence of a Bach who is concomitant with and knowledgeable of the new aesthetics and styles that were emerging and becoming consolidated in the final decade of the first half of the eighteenth century. Bach gave them more prominence based on the counterpoint texture, and these, in short, amply support the theses that Bach incorporated these new styles into his own compositions in the last decades of his life.

BIBLIOGRAFIA

- AHRENS, Christian. «Sebastian Bach and the ‘New Gusto’ in music around 1740», *Bach Journal*, vol. XXXIII, No. 1 (2009) Ohio: Riemenschneider Bach Institute, (2002), p. 75-77.
- BACH, Carl Philipp Emanuel. *Essay on the True Art of Playing Keyboard Instruments* (1753-62). Translated and edited by William J. Mitchell. New York: W. W. Norton, 1949. First published in Great Britain in 1949 by Cassell & Company Ltd.; this edition first published in 1974 by Ernst Eulenberg Ltd., London; reprinted 1976, 1978, 1980.
- BACH, Carl Philipp Emanuel. *Kenner und Liebhaber*. Collections I. Edited by Christopher Hogwood. Los Altos, California: The Packard Humanities Institute, 2009.
- BACH, Carl Philipp Emanuel. *Solo Sonatas*. Edited by Mary Oleskiewicz. Los Altos, California: The Packard Humanities Institute, 2008.
- BACH, Johann Sebastian, *Zweiter Teil der Klavierübung BWV 971, 831, 831a, Viertel Teil der Klavierübung BWV 988, Vierzehn Teil Kanons BWV 1087*, Herausgegeben von Walter Emery (BWV 971, 831, 831a) und Christoph Wolff (BWV 988, 1087). Leipzig: Veb Deutschen Verlag für Musik, 1977-
- BACH, Johann Sebastian. *Neue Ausgabe Sämtlicher Werke*, VI Series, volume 3, *Werke für Flöte*. Critical report by Hans-Peter Schmitz. Leipzig: Veb Deutscher Verlag für Musik, 1963.
- BACH, Johann Sebastian. *Das Wohltemperierte Klavier*, Teil II, Urtext. Herausgegeben von Otto von Irmer, Fingersatz von Hans-Martin Theopold. München: G. Henle Verlag, 1972.
- BACH, Johann Sebastian. *Erster Teil der Klavierübung, Sämtliche Klavierwerke 2. The Complete Piano Works 2*, Richard Douglas, Herausgeber, Bach Bärenreiter Urtext. Herausgegeben vom Johann-Sebastian-Bach-Institut Göttingen – Bach-Archiv Leipzig. Kassel: Bärenreiter etc., 2000.
- BACH, Johann Sebastian. *Goldberg Variations BWV 988*, edited by Christoph Wolff. Kassel, etc.: Bärenreiter, 2016.
- BACH, Johann Sebastian. *Neue Ausgabe Sämtlicher Werke. Werke für Flöte: Partita a-Moll für Flauto traverso solo, BWV 1013; Zwei Sonaten für Flauto traverso und*

- Continuo, BWV 1034 und 1035; Zwei Sonaten für Flauto traverso und Cembalo, BWV 1030 und 1032; Sonata G-Dur für zwei Flauti traversi und Continuo, BWV 1039*, curated by Hans-Peter Schmitz, published by the Johann-Sebastian-Bach-Institut Göttingen and the Bach-Archiv Leipzig, volume 3. Leipzig: Veb Deutscher Verlag für Musik, 1963.
- BACH-DIGITAL: Aachen, Stadtbibliothek, Musikbibliothek D-AAst Ms. 687 *olim*: Br 107 No. 10. BR-WFB / Bach-Repertorium Wilhelm Friedemann Bach Fk / Falck-Verzeichnis BR-WFB A 27 - A 38 Fk 12. Polonaise 2 BR-WFB A 28.
- BADURA-SKODA, Eva. «Did J. S. Bach Compose 'Pianoforte Concertos'? », *Bach Journal*, Vol. XXXI, No, 1. Berea, Ohio: Riemenschneider Bach Institute, (2000), p. 1-16.
- BEIßWENGER, Kirsten. *Johann Sebastian Bachs Notenbibliothek*. Kassel: Bärenreiter, 1992.
- BREIG, Werner. «Johann Sebastian Bachs Leipziger Klaviermusik und das Prinzip *Empfindsamkeit*», a *Aspekte der Musik des Barock. Aufführungspraxis und Stil. Bericht über die Symposien 2001 bis 2004*. Herausgegeben von Siegfried Schmalzriedt. Karlsruhe: Laaber, Veröffentlichungen der Internationale Händel-Akademie Karlsruhe, 2006, p. 295-298.
- BUTLER, Gregory. «The *Galant* Style in J. S. Bach's *Musical Offering*: widening the dimensions», *Bach Journal*, vol. XXXIII, No. 1. Berea, Ohio: Riemenschneider Bach Institute, (2002), p. 59.
- DEGRADA, Francesco. «Lo Stabat Mater di Pergolesi e la parodia di Bach», *Bach und die Italianische Musik. Bach e la Musica Italiana*, eds. Wolfgang Osthoff and Reinhard Wiesend. Venezia: Centro Tedesco di Studi Veneziani, "Quaderni" 36, (1987), p. 141-169.
- DOWNS, Philip G. *La Música Clásica*. Madrid: Akal, «Akal Música», 4, 1998.
- DOWNS, Philip. (ed.), *Antología de la Música Clásica*. Madrid: Akal, «Akal Música», 17, 2006.
- EPPSTEIN, Hans. «Über J. S. Bachs Flötensonaten mit Generalbaß», *Bach-Jahrbuch* 58 (1972), p.15.
- GJERDINGEN, Robert O. *Music in the Galant Style*. Oxford: Oxford University Press, 2007.
- GLÖCKNER, Andreas. *Die Musikpflege an der Leipziger Neukirche zur Zeit Johann Sebastian Bachs*, Beiträge zur Bach-Forschung, 8, Leipzig, 1990.

- HALBREICH, Harry. Comments to the CD: J. S. Bach, *Das Wohltemperierte Klavier*, Band 2, BWV 870-893, Ton Koopman, Recorded in Utrecht (1982), 2292-45429-2, ERATO-Disques s. a., 1990, p. 14 (French) or 27 (English).
- HAZELZET, Wilbert; OGG, Jacques; LINDEN, Jaap Ter. *The flute sonatas*. San Lorenzo de El Escorial: Glossa Music, 2002.
- HEARTZ, Daniel. «Empfindsamkeit», *New Grove*, vol. 6, edited by Stanley Sadie. London, etc.: Macmillan Publishers Limited, 1994,
- HEARTZ, Daniel. *Music in European Capitals. The Galant Style 1720-1780*. New York - London: W. W. Norton & Company, 2003.
- HIRSCHMANN, Wolfgang. «Empfindsamkeit», *Die Musik in Geschichte und Gegenwart*, vol. 2, Kassel, etc.: Bärenreiter, 1995.
- JONES, Richard D. P. *The Creative Development of Johann Sebastian Bach, Volume II: 1717–1750: Music to Delight the Spirit*. Oxford: Oxford University Press, 2013.
- KEVORKIAN, Tanya. *Baroque Piety. Religion, Society, and Music in Leipzig, 1650-1750*. Hampshire, England – Burlington, USA: Ashgate Publishing Company, 2007.
- LEDBETTER, David. *Unaccompanied Bach. Performing the Solo Works*. New Haven and London: Yale University Press, 2009.
- MARSHALL, Robert L. *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance*. New York: Schirmer Books, A Division of Macmillan, Inc., 1989.
- MATTHESON, Johann. *Das Neu = Eröffnete Orchestre (1713)*, facsimile edition. Hildesheim etc.: Georg Olms Verlag, 1993.
- MILLER, Ronda. *An Investigation of the Articulations Found in the Primary Sources of the Flute Sonatas of Johann Sebastian Bach Resulting in a Composite for Analysis and Second Edition for Practical Performance* (Ann Arbor, Michigan: UMI Dissertation Services, 2003), p. 163.
- NEUMANN, Werner; SCHULZE, Hans Joachim. *Les écrits de Jean-Sébastien Bach*. French translation and critic notes by Simone Wallon and Édith Weber. Paris: Éditions Entente, 1976.
- OLESKIEWICZ, Mary. «The Trio in Bach's *Musical Offering*: A Salute to Frederick's Tastes and Quantz's Flutes?», a *Bach Perspectives* 4, Nebraska: University of Nebraska, 1999, p. 95-96.
- QUANTZ, Johann Joachim. *On Playing the Flute*. A complete translation with an introduction and notes by Edward R. Reilly. London: Faber and Faber, 1966.

- SCHULENBERG, David. *The Keyboard Music of J. S. Bach*. London: Victor Gollancz, 1993.
- SCHULZE, Hans-Joachim. «Das Flötenspiel des Preußenkönigs Friedrich II. und die Kunst des Accompagnierens», *Bach-Jahrbuch* 101. Leipzig: Evangelische Verlagsanstalt. (2015), p. 355.
- STAUFFER, George B. «Bach and the Lure of the Big City», a *The worlds of Johann Sebastian Bach*. Edited by Raymond Erickson. New York: an Astor Magna Academy Book, Amadeus Press, 2009, p. 253-254.
- STEBLIN, Rita. *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*. Second Edition. Rochester: University of Rochester Press, 2002, first edition 1983.
- VOGT, Hans. *Johann Sebastian Bach's Chamber Music*, translated by Kenn Johnson, Reinhard G. Pauly, General Editor. Portland, Oregon: Amadeus Press, 1988.
- WOLFF, Christoph, et alters . «Bach, Johann Sebastian», a *New Grove*, vol.2, edited by Stanley Sadie. London, etc.: Macmillan Publishers Limited, 2001.
- WOLFF, Christoph. *Johann Sebastian Bach: El Músico sabio (II)*. Barcelona: Ediciones Robinbook, s.l., 2003.
- WOLFF, Christoph. «New Research on Bach's "Musical Offering"», *The Musical Quarterly*, Oxford University Press Vol. 57, No. 3 (Jul., 1971), p. 401-403.
- WOLFF, Christoph. *Bach: Essays on his Life and Music*. Cambridge, Massachusetts, London, England: Harvard University Press, 1991.
- WOLFF, Christoph. *Bach's Musical Universe. The composer and his work*. New York: Norton & Company, 2020.
- WUSTMANN, Rudolf. «Tonartensymbolik zu Bachs Zeit», *Bach-Jahrbuch*, Berlin-Brussels-Leipzig etc.: Breitkopf & Härtel, (1911), p. 60–74.