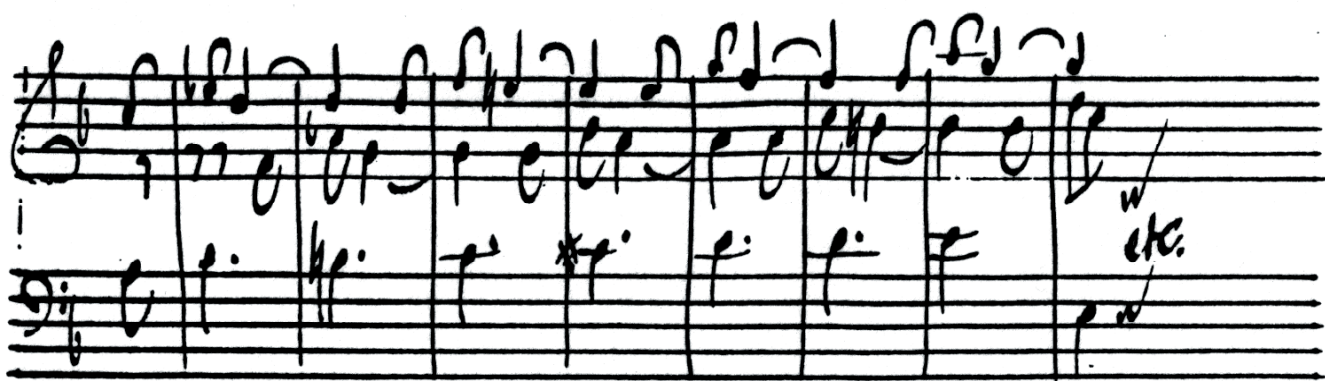
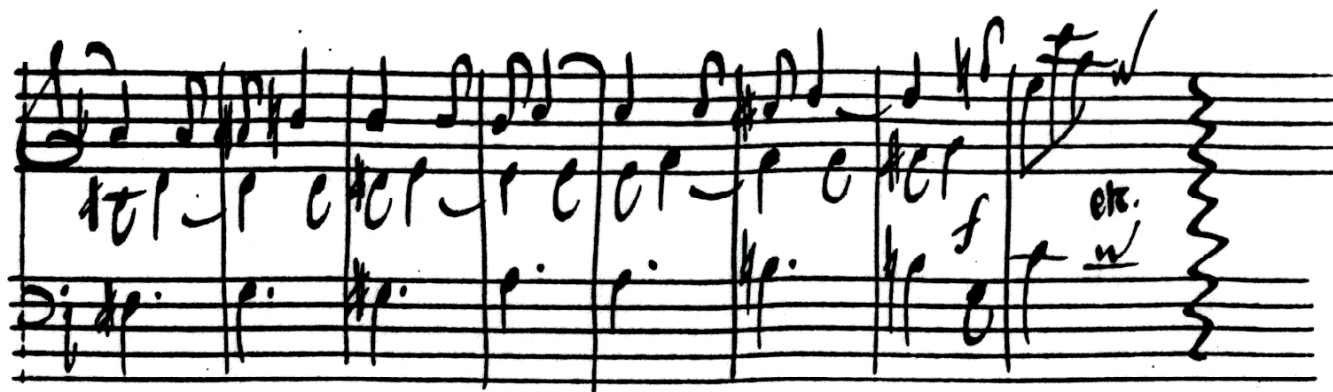




from Carl Philipp Emanuel Bach, Sei Sonate per
Cembalo, Nürnberg; no date; Sonata 1.

If you play this in mean-tone, whether with $d^\sharp$ or $e^\flat$, $g^\sharp$ or $a^\flat$, you get an effect which is unevenly - and in a vivacious movement, pointlessly - dramatic; the chromatic scale in longer notes in the bass would certainly benefit from mean-tone, since the semitone steps $f-f^\sharp-g-g^\sharp$ have a very clear upwards striving: but the short $b^\flat$ $e^\flat$ and $a^\flat$ (etc.) need to pull downwards to b and g , whilst the $a^\sharp$, $d^\sharp$ and $g^\sharp$ (the same keys) need to push upwards to b , e and a just as much. This is the kind of repertoire for which an unequal-thirds temperament, such as Kirnberger III (p.16) gives the best fit.