

David Schulenberg
The Music of Carl Philipp Emanuel Bach
Supplement 1.4. “Dark” Sentiments

“Man hat die Musik schon lange eine Sprache der Empfindung genannt, folglich die in der Zusammensetzung ihrer und der Zusammensetzung der Sprachausdrücke liegende Ähnlichkeit dunkel gefühlt.” The passage is quoted by Kramer, who renders *dunkel* as “deeply.”¹ The word could, however, have had a less positive significance, as in Bach's reference in a letter five years earlier to an uncomprehending adversary who “remained in the dark” (*blieb im Dunkeln*), that is, in wilfull ignorance of the truth.²

¹ *Unfinished Music*, 35–36.

² See the letter to Engelhardt Benjamin Schwickert—publisher of Forkel's *Geschichte* and of the revised version of Bach's *Versuch*—dated Feb. 18, 1783, in Clark, *Letters*, 191. Kramer's discussion recurs in his “Diderot's *Paradoxe* and C. P. E. Bach's *Empfindungen*,” 10–14.