

C. P. E. Bach and the Metaphorical Voice
 David Schulenberg (Wagner College and The Juilliard School)
American Musicological Society, New England Chapter, Boston, March 8, 2014

Table 1. An approximate tabulation of Bach's works

Instrumental Works		
for solo keyboard		349
multi-movement sonatas and sonatinas		155
variation sets		10
modulating rondos		14
free fantasias		13
character pieces		26
other pieces		131
for accompanied keyboard (keyboard plus secondary strings or winds)		45
ensemble sonatinas (one or two solo keyboards and accompanying ensemble)		13
solos (mostly for one solo instrument and basso continuo)		17
duos (for two solo instruments without basso continuo)		3
trios (for two melodic parts and basso continuo)		29
quartets (for two melodic parts and obbligato keyboard)		3
concertos for solo instrument(s) and larger ensemble		52
sinfonias (symphonies)		19
Vocal Works		
songs (lieder) and chorales for voice and keyboard		295
oratorios, serenatas, and related non-liturgical works		8
regular church pieces ("cantatas") and other multi-movement liturgical works		18*
special church pieces for the inaugurations of pastors and other occasions		18*
miscellaneous secular vocal works		15
miscellaneous sacred vocal works		10*
Theoretical and pedagogic works, collections of cadenzas, canons, etc.		8
Works Comprising Chiefly Arrangements, Parodies, etc.		
clock pieces		30
various instrumental compositions		59
liturgical passions		21
other large sacred works derived or arranged largely from existing ones		**
songs (lieder) in versions for vocal and instrumental ensemble		13
other smaller vocal works derived from existing ones		**

*A significant portion of this material comprises parody or pastiche.

**Number uncertain; awaits identification of borrowed and arranged material.

Individual Works Mentioned

Instrumental

- Six “Prussian” sonatas for solo keyboard, W. 48 (1740–42, published 1742)
- Six “Württemberg” sonatas for solo keyboard, W. 49 (1742–44, published 1744)
- Sonata in F-sharp minor, W. 52/4 (Berlin, 1744, published 1763)
- Concerto in D for flute and strings, W. 13 (Berlin, 1744, later revised for keyboard)
- Concerto in E minor for keyboard and strings, W. 15 (Berlin, 1745)
- Sonata in G minor, W. 65/17 (Berlin, 1746)
- Trio sonata in C minor (*Programm-Trio*), W. 161/1 (Potsdam, 1749, published 1751)
- Concerto in C minor for keyboard and strings, W. 31 (Berlin, 1753)
- Sonata in B minor for keyboard and violin, W. 76 (Berlin, 1763)
- Fantasia in F-sharp minor, W. 67 (Hamburg, 1787; arrangement for keyboard and violin, W. 80, entitled *C. P. E. Bachs Empfindungen*)

Vocal

- Ich bin vergnügt mit meinem Stande* (cantata, ca. 1733–34)
- Eight lost vocal works (Frankfurt/Oder, 1734–38)
- Magnificat, W. 215 (Berlin, 1749)
- Gott hat den Herrn auferweckt* (Easter Music), W. 244 (Berlin, 1756)
- 54 *Geistliche Oden und Lieder* (texts by Gellert), W. 194 (Berlin, 1757)
- Wedding cantata *Willt du mit diesem Manne*, H. 824a (Berlin, 1765, 1766, or 1767)
- Herr, ich will dir danken* (inaugural piece for Pastor Palm), H. 821a (Hamburg, 1768)
- Saint Matthew Passion for 1769 (pastiche), H. 782 (Hamburg, composed 1768?)
- Die Israeliten in der Wüste*, W. 238 (oratorio, 1769)
- Du Göttlicher!* (Passion Cantata based on H. 782), W. 233 (Hamburg, 1770?)
- Siehe, ich will predigen* (inaugural piece for Pastor Häseler), H. 821d (Hamburg, 1772)
- Resurrection Cantata (Ramler's *Die Auferstehung*), W. 240 (published Leipzig, 1787)

Not by C. P. E. Bach

- attributed to Johann Sebastian Bach: Sonatas for keyboard and flute in G minor (BWV 1020) and E-flat (BWV 1031)
- Johann Adolf Hasse: *Qual vago sen*, cantata for soprano, flute, and continuo
- Carl Heinrich Graun: *Rodelinda* (opera, Berlin, 1741–42)
 - Artaserse* (opera, Berlin, 1743)
 - Der Tod Jesu* (oratorio, text by Ramler; Berlin, 1755)
 - Trio sonata in G, GraunWV Bv:15:69
- Johann Gottlieb Graun: Trio sonata in G, GraunWV a:15:11
- Johann Joachim Quantz: Trio sonata in E-flat, QV 2:18
- Telemann: *Die Auferstehung* (oratorio, text by Ramler; Hamburg, 1760)

Chronology

- 1714 Born at Weimar; Sebastian appointed ducal concertmaster
 1717 Family moves to Cöthen
 1723 Family moves to Leipzig
 1731 Emanuel's earliest dated compositions
 1734 Leaves for university studies in Frankfurt-on-the-Oder
 1738 Moves to Berlin
 1741? Appointed chamber musician to King Frederick II of Prussia
 1750 Death of J. S. Bach, possibly preceded by Emanuel's visit to Leipzig
 1753 Publication of *Essay*, vol. 1
 1756 Seven Years' War breaks out; Berlin court and concert activity largely ceases
 1758 Publication of Gellert Songs; numerous other publications follow
 1762 Publication of *Essay*, vol. 2
 1763 End of war, resumption of Berlin concert activity
 1767 Obtains dismissal from court
 1768 Moves to Hamburg and presents his first concerts and liturgical works there
 1769 First Hamburg oratorios performed; continues to publish prolifically
 1788 Death at Hamburg

Musical Examples

1. Fantasia in C minor, W. 63/6/1, with added texts by Heinrich Wilhelm von Gerstenberg, from *Flora*, ed. Carl Friedrich Cramer (Kiel and Hamburg, 1787)

19

Allegro moderato.

IV.
Sokrates.

Nein, nein, die ern - ste

Hamlet.

Klavier.

Fantasia.

ho - he Ge - falt, nein, die na - he Stund soll nicht mich schrecken, der Ver - wefung na - he

oder Nicht - jeyn, das iß, das iß das gro - ße Fra - ge, das iß die gros - se

E 2

2.“Bußlied,” W. 194/46, from the Gellert Songs, complete

Traurig

An dir allein, an dir hab ich ge - sün-digt, Und ü - bel oft vor dir ge-tan.

Du siehst die Schuld, die mir den Fluch verkündigt; Sieh, Gott, auch mein Jam - mer an.

3. (a) C. H. Graun, “Quest’ o dio! lugubre aspetto,” from *Rodelinda*, mm. 1–4; (b) Concerto in D Minor, W. 23, movement 1, mm. 1–10 (small notes show early readings from autograph score)

(a) **Vivace**

Violin 1

Violin 2

Viola

b.c.

(b) **Allegro**

v1

v2

early version

va

bc

6 6 7 6 5

4. (a) C. H. Graun, "Su le sponde del torbido Lete," from *Artaserse*, mm. 1–7, horns omitted; (b) Concerto in D, W. 13, movement 3, mm. 1–8

(a) Vivace

(b) Allegro assai

Violin 1

Violin 2

Viola

b.c.

v1

v2

va

bc

6 6 6 6

6

2

tr

tr

6 5 8 7 9 8 4 3

This musical score consists of two staves of string parts. The top staff (a) is in 3/8 time and labeled 'Vivace'. It features Violin 1, Violin 2, Viola, and Double Bass (b.c.). The bottom staff (b) is in 2/4 time and labeled 'Allegro assai'. It features Violin 1 (v1), Violin 2 (v2), Viola (va), and Double Bass (bc). Measure numbers 1 through 8 are indicated below the notes. Measure 1 starts with eighth-note patterns. Measures 2-4 show sixteenth-note patterns. Measure 5 begins a new section with eighth-note patterns. Measure 6 shows sixteenth-note patterns. Measure 7 begins another section with eighth-note patterns. Measure 8 concludes with sixteenth-note patterns. Measure 2 of staff (b) includes dynamic markings 'tr' (trill) and 'tr' (trill).

5a. C. H. Graun, "La mente mia sentisti," from *Rodelinda*, mm. 23–28

Violin 1

Violin 2

Viola

Soprano

b.c.

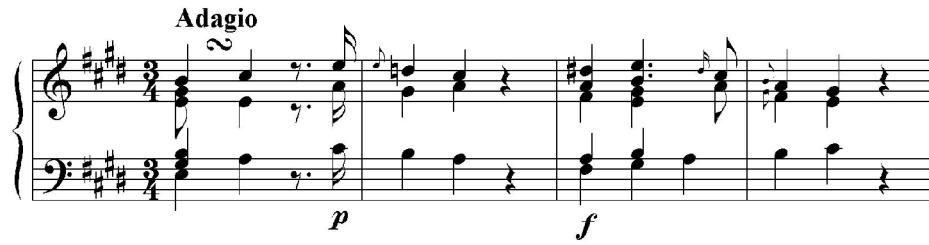
La men - te mi - a sen - ti - sti par - to tu pen - sa e leg - gi

p

6 6 6 4 5

This musical score consists of five staves. The top four staves are for strings: Violin 1, Violin 2, Viola, and Double Bass (b.c.). The bottom staff is for Soprano voice. The vocal line includes lyrics: "La men - te mi - a sen - ti - sti par - to tu pen - sa e leg - gi". Measure numbers 1 through 8 are indicated below the notes. Measure 1 starts with eighth-note patterns. Measures 2-4 show sixteenth-note patterns. Measure 5 begins a new section with eighth-note patterns. Measure 6 shows sixteenth-note patterns. Measure 7 begins another section with eighth-note patterns. Measure 8 concludes with sixteenth-note patterns. Measure 1 of the soprano part includes a dynamic marking 'p' (piano).

5b. Sonata in E, W. 49/3, movement 2, mm. mm. 1–4



6. Program Trio, W. 161/1, movement 1, mm. 1–36, with rubrics on facing page from the composer's *Vorbericht* (facsimiles at end)

Allegretto

vn. 1 (or kb.)

[*Melancholicus*] *tr* *tr* *f*

vn. 2 *p* *con sordino*

bs. *p* *f*

Presto
[*Sanguineus*]

8 *p* *f* *pp* a b

16 Allegretto
c d

Presto e f

28 Allegretto g h

e f c

p *f*

This block contains four staves of musical notation for strings. The first staff is for violin 1 or keyboard, the second for violin 2 with a 'con sordino' instruction, and the third for bassoon. The fourth staff is a continuation of the bassoon part. The music is divided into sections by rubrics: 'Allegretto' (measures 1-7), '[Melancholicus]' (measures 8-14), 'Presto [Sanguineus]' (measures 15-21), 'Allegretto' (measures 22-27), 'Presto' (measures 28-30), and 'Allegretto' (measures 31-36). Various dynamics like piano (p), forte (f), trill (tr), and sordino (con sordino) are indicated throughout.

- (a) Bedeutet, wegen des halben Schlusses in die Quinte, eine Frage, ob der Sanguineus mit dem Melancholicus hierinne einig sey.
Jener aber giebt
- (b) Durch die Verschiedenheit des Zeitmasses sowohl, als durch den ganzen Inhalt der Antwort, und noch über dem, durch den Anfang in einem ganz andern Ton, deutlich gnug zu erkennen, daß er ganz anderes Sinnes sey.
- (c) Hier verliert der Sanguineus mit Fleiß etwas von seiner Munterkeit, um den Melancholicus desto eher zu locken; welcher aber in der Folge hierinnen die Gelegenheit findet, mitten in seiner auscheinenden Bekehrung, wieder in seine alte Schwermuth zu verfallen.
- (d) Hier ist wieder eine Frage durch die Quinte; Wobey man durch eine kleine Generalpause den andern gleichsam hat ermuntern müssen, auf diesen ihm unangenehmen ganzen Inhalt, und die vorgelegte Frage, zu antworten.
- (e) Der S. fällt dem andern, welcher bey seiner Meynung bleibt, aus Ungedult ins Wort, und widerholet seinen Satz.
- (f) Der S. bricht hier fragend ab, ob der andere das noch fehlende fortsetzen wolle?

- (g) Welcher aber an statt dessen, aus seinem Hauptsatze ein Stück unterschiebt.

- (a) represents, through the half cadence on the fifth, the question whether Sanguineus and Melancholicus are to be in agreement. The former, however,
- (b) not only by his different tempo but through the content of the answer, and moreover by beginning in an entirely different key, makes it sufficiently clear that he is of a completely different opinion.
- (c) Here Sanguineus gives up some of the eagerness in his effort to cajole Melancholicus, who then, however, just as he seems to be in the process of being converted, finds an opportunity to fall back into his former melancholy.
- (d) Here is another question on the fifth, whereby through a short general pause Melancholicus might be encouraged, as it were, to reply to the whole disagreeable subject and to the question that has been put forth.
- (e) Sanguineus, impatient, interrupts Melancholicus, who sticks to his opinion, and repeats his statement.
- (f) Here Sanguineus breaks off, asking whether Melancholicus would like to continue with the remainder [of the statement].
- (g) Instead, Melancholicus insinuates a portion of his own main theme.

7. Sonata in B Minor for keyboard and violin, W. 76, movement 1, mm. 1–12

Allegro moderato

The musical score consists of two staves. The top staff is for the violin (vn.) and the bottom staff is for the keyboard (kb.). The key signature is one sharp (B major). The tempo is Allegro moderato.

Movement details:

- Measure 1: Violin plays eighth-note patterns. Keyboard provides harmonic support with sustained notes and eighth-note chords.
- Measure 2: Violin continues eighth-note patterns. Keyboard provides harmonic support with sustained notes and eighth-note chords.
- Measure 4: Violin begins a sixteenth-note figure. Keyboard provides harmonic support with sustained notes and eighth-note chords.
- Measure 6: Violin continues sixteenth-note figure. Keyboard provides harmonic support with sustained notes and eighth-note chords.
- Measure 8: Violin continues sixteenth-note figure. Keyboard provides harmonic support with sustained notes and eighth-note chords.
- Measure 10: Violin begins a sixteenth-note figure. Keyboard provides harmonic support with sustained notes and eighth-note chords.
- Measure 12: Violin continues sixteenth-note figure. Keyboard provides harmonic support with sustained notes and eighth-note chords.

Measure numbers 1, 2, 4, 6, 8, 10, and 12 are indicated above the staves. Measure 12 concludes with a fermata over the violin's sixteenth-note pattern.

8. Johann Gottlieb Graun, Trio sonata in G, GraunWV A:15:11, continuo part from Berlin, Archiv der Sing-Akademie, SA 3686, with added heading “Melancholic[us?] et Sanguin[eus]”



9. C. H. Graun, Trio sonata in G, GraunWV Bv:15:69, title page from score in Berlin, Staatsbibliothek, ms. 8284/22, designated “con 2. Themata”

A title page for a musical score. At the top left, it says "Mus. ms. 8284" and "22". To the right, there is a handwritten number "13" above "11.1914.517". The title "Sonata à Tré" is written in a large, decorative script, with "in G. ♫." underneath. Below the title, it says "con 2. Themata". The score begins with a section titled "Allegro" for three voices: "Violino Primo & Flauto" and "Violino Secondo", with "Basso Continuo" below them. The names "C. H. Graun" and "Qui est Maestr da Capella" are at the bottom, along with a small circular library stamp "E. K. Biblioteca Berliner".

10. Sonata in B Minor for keyboard and violin, W. 76, movement 1, mm.mm. 120–2

Musical score for movement 1, mm. 120–2. The score consists of two staves. The top staff is for the violin (vn.) and the bottom staff is for the keyboard (kb.). The key signature is B major (two sharps). Measure 120 starts with a dynamic *p*. The violin plays sixteenth-note patterns, and the keyboard provides harmonic support. Measure 121 begins with a dynamic *p*, followed by a forte dynamic *f*. The violin continues its sixteenth-note patterns, and the keyboard provides harmonic support.

11. Prussian Sonata no. 1 in F, W. 48/1, movement 2

Musical score for movement 2. The score consists of four staves. The first staff shows a melodic line with grace notes and dynamic markings *pianissimo* and *piano*. The second staff is a basso continuo part with sustained notes and dynamic markings *forte* and *pianissimo*. The third staff is another basso continuo part with sustained notes and dynamic markings *pianissimo* and *piano*. The fourth staff is a basso continuo part with sustained notes and dynamic markings *pianissimo* and *piano*. The score includes performance instructions such as *Andante*, *Recit.*, and *f*.

12. Hasse, "Impara Fille," recit. no. 4 from *Qual vago sen*, cantata for soprano, flute, and continuo

Recitativo

Im - pa - ra Fil - le, im - pa - rajo Fil - le, in - gra - ta, - dal - le fe - read a - mar, se nel - le sel - ve pur a - ma - no le

5
bel - ve, cl ro - si - gnuol ca - no - ro vo - la per la cam - pa - gna, e par che di - ca

8
adagio
[adagio]
in fle - - - bi - li la - men - ti: O - ve va - i? o - ve se - i? ca - ra, ca -
[adagio]

11
ra com - pa - gna, o - ve va - i? o - ve se - i? Tu sol nel più bel fio - re

#6

13. Concerto in C Minor, W. 31, movement 2 (early version), mm. 17–22

Recit.

Musical score for mm. 17–22. The score consists of four staves: vn. (violin), va. (viola), kb. (cello), and bs. (double bass). The key signature is C minor (three flats). Measure 17 starts with a recitation (Recit.) by the violin and viola. Measures 18–19 show the cello and double bass providing harmonic support. Measure 20 begins with a dynamic *p*, followed by a melodic line from the violin and viola, with the cello and double bass continuing their harmonic function. The score concludes with a dynamic *f*.

14. Concerto in C Minor, W. 31, movement 1, (a) mm. 1–2, (b) mm. 52–54

(a) **Allegro di molto**

Musical score for mm. 1–2 and mm. 52–54. The score consists of four staves: vn. (violin), va. (viola), kb. (cello), and bs. (double bass). The key signature is C minor (three flats). Part (a) shows the violin and viola playing eighth-note patterns, while the cello and double bass provide harmonic support. Part (b) begins at measure 52, where the bassoon (bs.) joins the cello and double bass to create a three-part harmonic foundation. The violin and viola continue their eighth-note patterns.

15. Sonata in F-sharp minor, W. 52/4, movement 1, mm. 1–20

Allegro

4

8

12

17

16. Sonata in G minor, W. 65/17, movement 1, opening

Allegro

17a. Concerto in E minor, W. 15, early version, movement 1, mm. 1–4

17b. Concerto in E minor, W. 15, late version, movement 1, mm. 37–46

Musical score for mm. 37–46 of Concerto in E minor, W. 15, late version, movement 1. The score includes parts for Keyboard (treble and bass staves), v1 (Violin 1), v2 (Violin 2), va (Viola), kb (Cello), and bc (Double Bass). The music consists of six systems of four measures each. Measure 37 starts with the Keyboard playing eighth-note patterns. Measures 38–40 show the strings and keyboard playing eighth-note patterns. Measure 41 begins with a forte dynamic (f) for v1, v2, and va, followed by kb and bc. Measures 42–43 continue with eighth-note patterns. Measure 44 concludes with a forte dynamic (f) for kb and bc. Measure 45 starts with eighth-note patterns for kb and bc.

18. Concerto in E minor, W. 15, early version, movement 1, mm. 36–39

Musical score for mm. 36–39 of Concerto in E minor, W. 15, early version, movement 1. The score features two staves for the Keyboard. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '3'). The music consists of four systems of four measures each. Measures 36–39 feature eighth-note patterns with grace notes and slurs, primarily on the top staff, while the bottom staff provides harmonic support with sustained notes.

Sorbericht.



N dem ersten Trio hat man versucht, durch Instrumente etwas, so viel als möglich ist, auszudrücken, wožu man sonst viel bequemer die Singstimme und Worte brauchet. Es soll gleichsam ein Gespräch zwischen einem Sanguineus und Melancholicus vorstellen, welche in dem ganzen ersten, und bis nahe ans Ende des zweyten Säges, mit einander streiten, und sich bemühen, einer den andern auf seine Seite zu ziehen; bis sie sich am Ende des zweyten Säges vergleichen, indem der Melancholicus endlich nachgibt, und des andern seinen Hauptstab annimmt.

Im letzten Säge sind, und bleiben sie auch vollkommen einig; wobei man aber anmerken kann, daß der Melancholicus den Anfang durch einen zwar ziemlich muntern, und einigermassen läudelnden, doch aber auch dabei mit etwas matten vermischten, und überhaupt in etwas pathetischen Haupfsatz macht: bey dessen Ende sich ein kleiner Anfall von Traurigkeit vorz jagen will; welcher aber gleichter, nach einem mit Fleiß gefestigten kleinen Stillstand, durch ein paar lebhafte Triolen vertrieben wird. Der Sanguineus, welcher des andern sein Nachgehen billig findet, folgt in diesem letzten Säge, auch so gut bei denen etwas matten Stellen, aus Höflichkeit beständig nach, und beide befestigen ihre Freundschaft, indem alles was der eine macht, von dem andern, auch bis sogar zur Verwechslung, nachgemacht wird.

Um das Zeitmaß im ersten Säge dieses Trio recht zu treffen, beliebe man zu bemerken, daß bey den Presto ein Tact eben so gespielt werden muß, als bey dem Allegretto eine Triole von drei Achttheilen gespielt werden würde; und daß folglich ein ganzer Tact im Presto nicht mehr Zeit einnimmt, als bey dem Allegretto ein Viertteil.

Man wird wohl thun, wenn man dieses erste Trio, ohne Zusatz aller willkürlichen Auslegungen, so wie es geschrieben ist, spielt. Und wenn man zwz Stimmen davon auf dem Clavier ausüben will, wird es gute Wirkung thun, wenn man, theils um die unterschiedenen Ausdrücke, mit und ohne Dämpfer, bey dem Melancholicus beizubehalten, theils der vielen Haltungen wegen, welche auf dem Flügel oder Clavicord, nicht, so wie es seyn soll, gehörig werden können, sich gefallen läßt, die oberste Stimme nebst dem Bass zu spielen. Diese kleine Unbequemlichkeit, fällt bey dem zweyten Trio weg, indem man allda die zwz untersten Linien vor das Clavier brauchen kan,

Man verbittert zum Voraus, alle Spöttereyen, wenn man für nöthig findet, denenjenigen, welche noch nicht genugsame Einsicht in die musicalischen Ausdrücke besitzen, zu gefallen, einige Anmerkungen über alle vorkommende Haupstellen der ersten zweyten Säge dieses Trios, hinzuzufügen.

Weil man durch diese Buchstaben, so die Ausdrücke bemerkten, wider Willen an einigen Orten könnte eine Zweideutigkeit verursacht haben; so hirtet man diejenigen, welche dieses erste Trio spielen wollen, solches zuvor nach Anweisung des Vorberichtes, und der darin befindlichen Buchstaben, durchzusehen.

- (a) Bedeutet, wegen des halben Schlusses in die Quinte, eine Frage, ob der Sanguineus mit dem Melancholicus hierinne einig sey. Jener aber gibt
- (b) Durch die Verschiedenheit des Zeitmaßes sowohl, als durch den ganzen Inhalt der Antwort, und noch über dem, durch den Anfang in einem ganz andern Ton, deutlich gung zu erkennen, daß er ganz anderes Sinnes sey.
- (c) Hier verliert der Sanguineus mit Fleiß eines von seiner Munterkeit, um den Melancholicus deßt cher zu locken; welcher aber in der Folge hierinnen die Gelegenheit findet, mittens in seiner anscheinenden Beseehung, wieder in seine alte Schwermuth zu verfallen.
- (d) Hier ist wieder eine Frage durch die Quinte; Wobei man durch eine kleine Generalpause den andern gleichsam hat erwartet müssen, auf diesen ihm unangenehmen ganzen Inhalt, und die vorgelegte Frage, zu antworten.

Sonata I. 2 Violini e Basso. 1.

Allegretto.

Violino I *Sogno a Sordino.*
Violino II *con sordinas.*
Basso.

Presto

Allegretto. *Presto.*

Allegretto. Presto.