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The Music of Carl Philipp Emanuel Bach
Supplement 11.4. The Inaugural Piece for Pastor Hornbostel

The table below shows the plan of the first part of the work, centered around E-flat; the second half retains this tonal center. The integration of the work, however, involves more than just the recurrence of one key. The first line of the first aria (“Groß ist der Herr”) recurs as a refrain not only within the B section—where the bass soloist briefly sings a duet with the timpani, echoing Telemann’s *Donnerode* (see [online example 9.49a](#))—but also at the opening of the second aria. The latter, moreover, has an unusual composite design resembling a through-composed ternary form: the final cadence of the A section is broken off, the choir entering with what seems an unrelated movement, but they eventually repeat the music of the A section, in a new key (again E-flat) and to new words. This allows a chorale in C minor to follow, and the first half ends with another composite movement: a modulating strophic aria whose outer stanzas, divided between tenor, bass, and chorus, are in E-flat, the tonic of the work as a whole.

Table. Inaugural music for Pastor Hornbostel, part 1 (H. 821e)

<u>mvt.</u>	<u>type</u>	<u>text</u>	<u>key</u>	<u>comment</u>
1	Chorus	Hallelujah	Eb	parody (?) of “Triumph” chorus in W. 240/H. 777
2*	Aria (bass)	Gross ist der Herr	Ab	through-composed da capo aria
3*	Recitative (tenor)	Wohin mein Auge	f>	
4*	Aria (bass)	Gross ist der Herr	Bb>	A section; textual and musical incipit = no. 2
	Chorus	Ihr Völker, hört	g>	B section
	Chorus	Ihr Himmel, tönt	Eb	A' section; musical incipit = no. 2
5	Chorale	Gross ist der Herr	c	setting by Telemann (melody = “Von Gott will ich nicht lassen”)
6*	Recitative (soprano)	Welch ein Gesang	g>	
	Recitative (bass)	Ja, heilig	G>	
7*	Duet (sopr., alto)	Also hat Gott	d	John 3:16 (binary-form setting)
8*	Recitative (tenor)	Welch Entzücken!	g>	
9	Chorus	Anbetung	c	transposed to d in W. 243/H. 807
	Chorale	Heilig	c>Eb	
10*	Recitative (tenor)	Dreymahl beglücktes Volk	c>	
11*	Aria (tenor)	Seid mir getröst	Eb	stanza 1
	(alto)	Ich will entzückt	>g	stanza 2
	(soprano)	Oft, wenn ich, Gott	>c	stanza 3
	(bass, chorus)	Nun mischt	Eb	stanza 4 (music = stanza 1)

> modulating to the next key shown

*music re-used in *Auf, schicke dich*, the Christmas Music for 1775 (W. 249/H. 815)

Bach retained ideas from this plan when he later borrowed movements from the work. Its opening chorus became the recurring “Triumph!” chorus in the Resurrection Cantata, also centered on E-flat. Three years later the entire first part, constituting about two-thirds of the whole, served as the basis for *Auf, schicke dich*, the Christmas music of 1775 (W. 249).¹ The latter consequently shares the integrated plan of the original, despite the substitution of a simple chorale setting (in C minor) for the opening chorus.² A notable element of both versions, incidentally, is the use of A-flat as the key of the first aria. Bach's previous use of this tonality in songs and keyboard music has been noted, but it remained rare in orchestral music before this date, particularly in grand works of this nature. Although the strings here are reduced to a unison (or rather octave) doubling of the bass, the key prevents use of the open strings and would previously have raised intonation issues, not least involving the organ. Evidently by this date Bach could assume the use of something close to equal temperament, and any coloration of the string sound due to the use of “flat” keys throughout the work no longer seemed considered inappropriate for the festive occasion. ([Online supplement 11.6 provides further discussion of music from Hornbostel's inaugural piece.](#))

¹ Bach's music for Hamburg services normally fell into two unequal parts, with a relatively brief closing series of movements following the sermon.

² The melody is that of the Christmas chorale “Wir Christenleut.” Another movement from Hornbostel's inaugural piece, the chorus “Anbetung,” was transposed from C minor to D minor to provide the opening of the Easter Music of 1784 (W. 243).