

David Schulenberg
The Music of Carl Philipp Emanuel Bach
Supplement 4.5. Other Possible Early Vocal Works

The cantata is Emanuel's only extant vocal composition prior to a few lieder and the Magnificat of the 1740s.¹ But several four-part chorale settings may survive from otherwise lost compositions,² and six lines of the vocal part for another aria, “Reißt euch los,” survive from what might be another lost vocal work.³ Speaking for its composition by Emanuel or another pupil is the short-winded vocal writing, which reaches its first cadence—presumably concluding the first half of the A section—in just eleven measures. That suggests a disproportionately short first vocal section, despite a twenty-bar opening ritornello and another twelve measures of orchestral music that follow a so-called *Devisen* (motto) entry for the voice. Equally studentish is the concrete word painting, which juxtaposes a lively arpeggiated setting of the words “Free yourself” (*Reißt euch los*) against a chromatic melisma encompassing a diminished third for “troubled thoughts” (*gekränkte Sinnen*); the same notes occur early in the first aria of *Ich bin vergnügt* (online example 4.17). Yet the fragment, whose text might be from either a sacred or a secular work, also reveals direct parallels to the opening aria in Sebastian's Coffee Cantata (online example 4.18). Both works employ the same intense declamation and moderately chromatic sequences to express distraction, albeit for comic purposes in the Coffee Cantata, and there in common rather than 2/4 time.

Wollny has suggested that student cantatas such as Doles's and Emanuel's might have been incorporated into the so-called *Picander-Jahrgang*: Sebastian's third annual cycle of church pieces, supposedly all written on texts by the Leipzig poet, although only nine survive. Wollny has questioned Sebastian's authorship of one of these, *Ich lebe, mein Herze* (BWV 145), which Sebastian is usually thought to have composed in 1729.⁴ BWV 145 in its present state is a pasticcio, connected in some way with Emanuel; it opens with a four-part chorale setting that is said to “reflect Bach's tuition with his father.”⁵ Although a few details in the harmonization indeed

¹ On the three arias W. 211, see [online supplement 3.2](#).

² See Wollny, “C. P. E. Bach, Georg Philipp Telemann und die Osterkantate 'Gott hat den Herrn auferwecket,’” on the possible borrowing of the final chorale of W. 244 from an earlier work. The surviving evidence is hardly sufficient, however, for postulating that the latter was a complete setting of Picander's “Ich bin ein Pilgrim auf der Welt,” whose minute fragment in Emanuel's hand (BWV Anh. 190) is usually considered a lost work of J. S. Bach.

³ Formerly attributed to Sebastian as BWV 224, the fragment is published as Emanuel's in CPEBCW 5/5.2. The source (P 491), in Emanuel's early handwriting, is a broken-off fair copy of a single part, presumably taken from a completed composition.

⁴ CPEBCW 5/5.2:xvi.

⁵ CPEBCW 1/9:xvii; the setting, H. 336/3, is one of five elsewhere copied on two staves as if for keyboard (in SA 817) and published as no. 15 in the new edition of Emanuel's organ

seem atypical of J. S. Bach, what are described as their “threadbare texture” and features “uncharacteristic” of his music do not constitute serious impediments to Sebastian's authorship of the arias. Rather, the 2/4 meter and relatively simple texture of the first aria are elements of the *galant* style that Sebastian took up in other works of the period. The prolongation of a dominant harmony over “no fewer than five measures” in the opening ritornello also has precedents elsewhere in his music.⁶ The second aria—hardly a “light minuet,” although not unlike the dance arias and choruses common in Sebastian's vocal works—is no more problematical, and its simplified texture, with both violins as well as winds often in unison or octaves, is another gesture toward *galant* style, like the unison violins of the first aria in the Coffee Cantata.

It must be admitted, however, that the ritornello theme of the aria “Merke, mein Herze” is more than a little reminiscent of that of movement 3 in Emanuel's keyboard concerto W. 10 of 1742, including the same unison or octave scoring. If not by the same composer, the two are clearly drawing on the same *galant* type. And BWV 145 surely does represent the type of sacred music that Emanuel might have aspired to compose at a time when his father was setting texts of Picander, in a style that combined elements of the *galant* with Sebastian's own, in varying proportions.

[Example 4.17a. “Reißt euch los,” BWV 224, mm. 21–25](#)

21

Reißt euch los, reißt euch los, reißt euch los, be - kränk - te Sin-nen,

music (CPEBCW 1/9). The second-movement chorus is from Telemann's church piece TWV 1:1350.

⁶ E.g., at the first vocal entrance in the aria “Ach, nun ist mein Jesus hin” from the St. Matthew Passion, another Picander setting.

Example 4.17b. *Ich bin vergnügt mit meinem Stande*, movement 1, mm. 12–15

12

Violin 1

Violin 2

Viola

Basso

b.c.

Ich

Detailed description: This is a musical score for five instruments: Violin 1, Violin 2, Viola, Basso, and b.c. (bassoon). The score is in 2/4 time and G major. It covers measures 12 to 15. The key signature has one sharp (F#). The tempo is marked 'mm.' (moderato). The score is written on five staves. The Basso staff has rests in measures 12, 13, and 14, and a quarter note in measure 15. The b.c. staff has a melodic line throughout. The word 'Ich' is written above the b.c. staff in measure 15. The Violin 1 staff has a fermata over the final note in measure 15.

Example 4.18a. J. S. Bach, Coffee Cantata, BWV 211, movement 2, mm. 3b–5a and 13b–15a

The image displays two systems of musical notation for Example 4.18a. The first system features instrumental parts for Violin 1, Violin 2, Viola, Basso, and b.c. (basso continuo). The second system features vocal parts for v1, v2, va, B, and bc, with German lyrics underneath. Both systems include figured bass notation below the basso continuo line.

Instrumental System:

- Violin 1: Treble clef, G major, 3/4 time.
- Violin 2: Treble clef, G major, 3/4 time.
- Viola: Bass clef, G major, 3/4 time.
- Basso: Bass clef, G major, 3/4 time.
- b.c.: Bass clef, G major, 3/4 time, with figured bass notation.

Vocal System:

- v1: Treble clef, G major, 3/4 time.
- v2: Treble clef, G major, 3/4 time.
- va: Bass clef, G major, 3/4 time.
- B: Bass clef, G major, 3/4 time.
- bc: Bass clef, G major, 3/4 time, with figured bass notation.

Lyrics:

hun-dert-tau - send Hu - de - lei, hun-dert-tau - send Hu - de - lei!

Figured Bass:

6/4 5/3 4/2 # 6/4 5/3 4+/2

Example 4.18b. “Reißt euch los,” BWV 224, mm. 62–66

The image shows a single system of musical notation for Example 4.18b, featuring a vocal line in G major, 2/4 time, with German lyrics underneath.

Lyrics:

Reißt euch los, be - kränk - te Sin - nen, reißt euch los, be - kränk - te Sin - nen,