

Telemann as “General Capellmeister” to the Bach Family
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 Oct. 13, 2017 • Temple University, Philadelphia, PA

Chronology

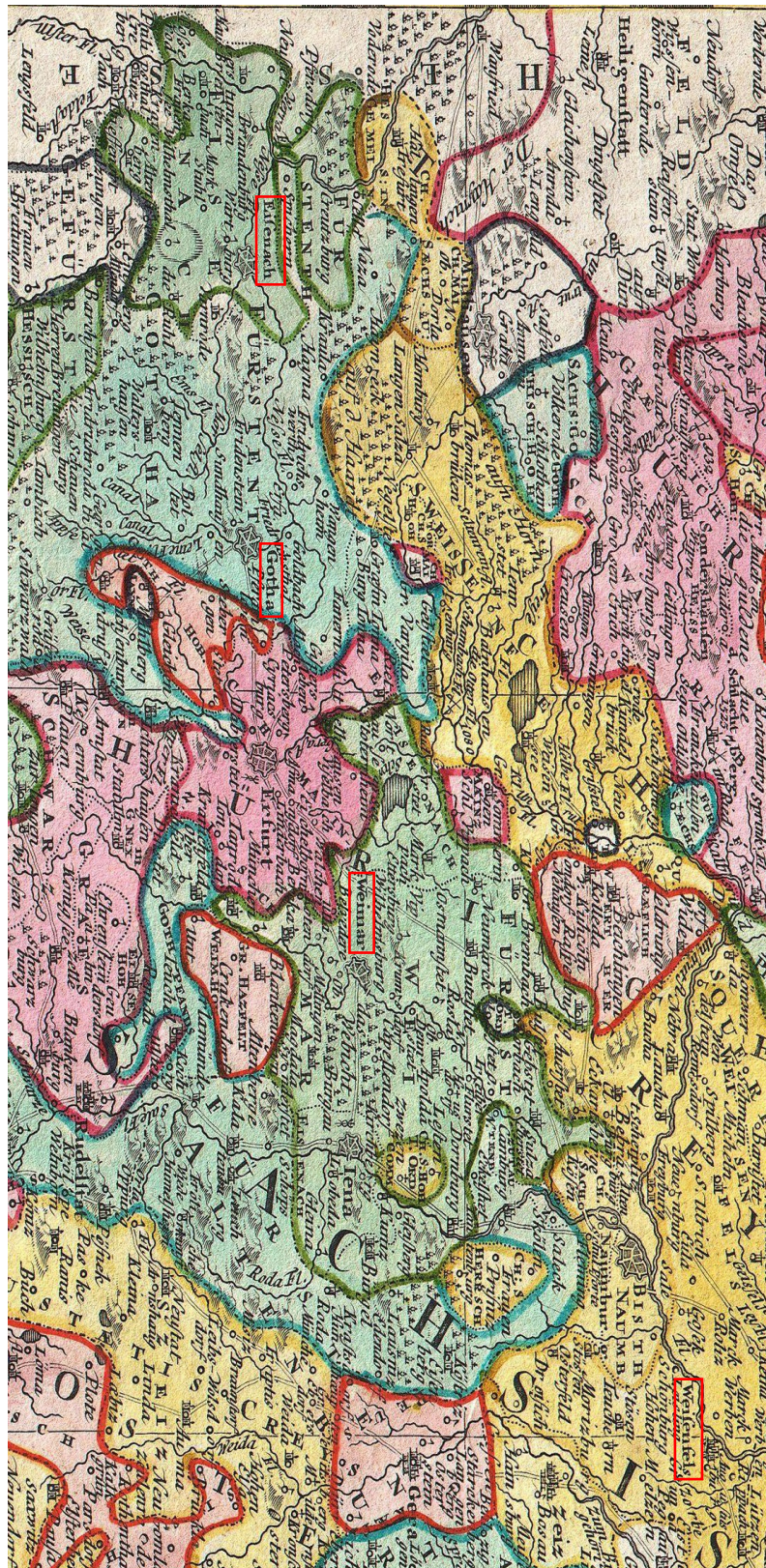
<u>Telemann</u>	<u>J. S. Bach</u>
1681. Born at Magdeburg	1685. Born at Eisenach
1697. Gymnasium student at Hildesheim	1701. Choir school student at Lüneburg
1701. University student at Leipzig	1703. <i>Lacquey</i> at Weimar, then organist at Arnstadt
1702. Opera director at Leipzig	
1704. Organist at Leipzig Neukirche	
1705. Capellmeister at Sorau (Žary)	1707. Organist at Mühlhausen
1708. Concertmeister, then Capellmeister at Eisenach	1708. Organist at Weimar
1710–11. Eisenach <i>Jahrgang</i> (Neumeister, <i>Geistliches Singen und Spielen</i>)	
1712. Music director and Capellmeister at Frankfurt	1713. “Hunt Cantata” (BWV 208) performed at Weissenfels
1714–15. French <i>Jahrgang</i> (Neumeister, <i>Geistliche Poesien</i>)	1714. Promoted to Concertmeister at Weimar, begins regular composition of cantatas
1715. His pupil Prince Johann Ernst of Weimar dies at Frankfurt	ca. 1715. Arranges concertos by Johann Ernst, Telemann, et al. for keyboard
1716. Visits Eisenach, Gotha	1717. Visits Gotha; named Capellmeister at Cöthen
1716–17. Concerto <i>Jahrgang</i> (Neumeister)	
1717–18. Revision of Eisenach <i>Jahrgang</i>	
1718. Edits concertos by Johann Ernst	
1721. Music director and cantor, Hamburg	1721. Autograph ms of Brandenburg Concertos
	1723. Music director and cantor, Leipzig. Begins first <i>Jahrgang</i>

From Telemann’s autobiography printed in Johann Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg, 1740), pp. 354–69

Ausser diesen Vortheilen ward bewilliget, daß ich zugleich in eisenachischen Diensten, gegen jährlich 200 Rthlr. verbleiben und zu bedungenen Zeiten daselbst in Person erscheinen sollte. Ferner war der Durchl. Herzog, Ernst August, in Weimar entschlossen, mir nicht allein ein gleiches Tractament, wie das itztgedachte, beizulegen; sondern auch, durch hohe Vorschrift, die übrigen sächsischen Herren, ernestinischer Linie, wenigstens durch Übersendung gewisser Musikalien, mir nutzbar zu machen, und den Titel eines allgemeinen Capellmeisters besagter Linie zu verschaffen.

In addition to these perquisites [at Gotha], it was approved that at the same time I should continue service at Eisenach for 200 Taler annually, appearing there in person on stipulated occasions. Moreover, the Serene Duke Ernst August in Weimar was resolved not only to offer me the same salary but, by high decree, to make me available to the remaining Saxon lords of the Ernestine line, at least by sending particular compositions, and to grant me the title of general Capellmeister to the same house.

Circuli sup[er]iora]e Saxoniae pars meridionalis . . . (Map of Saxony and Thuringia, originally published at Nürnberg: Homann Erben, 1734), detail



Examples

1a. Telemann, *Gleichwie der Regen und Schnee vom Himmel fällt*, TWV 1:630, mvt. 1, mm. 1–4

Musical score for Telemann's *Gleichwie der Regen und Schnee vom Himmel fällt*, TWV 1:630, mvt. 1, mm. 1–4. The score is in common time (C) and features five staves: Violino 1, Violino 2, Viola, Tenore, and Cembalo Organo. The Tenore part includes the lyrics: "Gleich-wie der Re-gen und Schnee vom Him-mel fällt". The Cembalo Organo part includes a figured bass notation "8" in the first measure.

1b. J. S. Bach, *Gleichwie der Regen und Schnee vom Himmel fällt*, BWV 18, mvt. 1, mm. 1–5

Musical score for J. S. Bach's *Gleichwie der Regen und Schnee vom Himmel fällt*, BWV 18, mvt. 1, mm. 1–5. The score is in 6/4 time and features four staves: Viola 1, Viola 2-4, Fagotto, and Cembalo Organo. The key signature is one flat (B-flat) and the time signature is 6/4. The Cembalo Organo part includes a figured bass notation "6 5 #" in the fifth measure.

2. (a) Telemann, *Gleichwie der Regen und Schnee vom Himmel fällt*, TWV 1:630, mvt. 2, mm. 12–17;
 (b) J. S. Bach, *Gleichwie der Regen und Schnee vom Himmel fällt*, BWV 18, mvt. 3, mm. 12–19.
 Doubling strings omitted in both

(a) (b)

The image displays two musical systems, (a) and (b), each consisting of five staves. System (a) is for Telemann's piece and system (b) is for J.S. Bach's piece. Both systems feature vocal parts (Soprano, Alto, Tenor, Bass) and a string accompaniment. The lyrics are: "Du wol-lest dei-nen Geist und Kraft zum Wor-te ge-ben. Er-hör uns lie-ber Her-re Gott! Nur". The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like *tr*. The vocal parts are written in a common time signature, while the string parts are in a different time signature. The lyrics are written below the vocal staves.

Du wol-lest dei-nen Geist und Kraft zum Wor-te ge-ben. Er-hör uns lie-ber Her-re Gott!
 Du wol-lest dei-nen Geist und Kraft zum Wor-te ge-ben. Er-hör uns lie-ber Her-re Gott!
 Du wol-lest dei-nen Geist und Kraft zum Wor-te ge-ben. Er-hör uns lie-ber Her-re Gott!
 Du wol-lest dei-nen Geist und Kraft zum Wor-te ge-ben. Er-hör uns lie-ber Her-re Gott! Nur

tr

wol-lest dei-nen Geist und Kraft zum Wor-te ge-ben, er-hör' uns, lie-ber Her-re Gott!
 er-hör' uns, lie-ber Her-re Gott!
 er-hör' uns, lie-ber Her-re Gott!
 er-hör' uns, lie-ber Her-re Gott!

3. Telemann, *Gleichwie der Regen und Schnee vom Himmel fällt*, TWV 1:630, mvt. 4, mm. 1–5.
 Doubling strings omitted

Cantus
 [first time:] Ich bitt, o Herr, aus Her - zens Grund, Du wollst nicht von mir neh - men

Altus
 [second time:] Dein heil - ges Wort aus mei - nem Mund! So wirt mich nicht be - schä - men

Tenore
 [first time:] Ich bitt, o Herr, aus Her - zens Grund, Du wollst nicht von mir neh - men

Basso
 [second time:] Dein heil - ges Wort aus mei - nem Mund; So wird mich nicht be - schä - men

Cembalo
 Organo

4. (a) Telemann, *Gleichwie der Regen und Schnee vom Himmel fällt*, TWV 1:630, mvt. 3, mm. 19–23;
 (b) J. S. Bach, *Gleichwie der Regen und Schnee vom Himmel fällt*, BWV 18, mvt. 4, mm. 16–18

(a)

Violino I
p

Tenore
 8
 mein See - len - schatz ist Got - tes Wort, Got - tes

Cembalo
 Organo

(b)

viola 1-4

soprano
tr

8
 Wort, Mein See - len - schatz ist Got - tes Wort;

Cembalo
 Organo

5a. Telemann, *Nun komm, der Heiden Heiland*, TWV 1:1175, mvt. 1, mm. 1-4

Vivace

hom 1
hom 2
violin 1
violin 2
viola
b.c.

6 6

5b. J. S. Bach, *Nun komm, der Heiden Heiland*, BWV 61, mvt. 1, mm. 1-7

Overture

violin 1-2
viola 1
viola 2
S
b.c.

Nun komm,
der Hei - - - den Hei - - - land,

6a. Telemann, *Nun komm, der Heiden Heiland*, TWV 1:1175, mvt. 4, mm. 9–13

violoncello

B

b.c.

sie - he, ich ste-he vor dem Thür' und klo - - - - - pfe an

6 5 6 # # 6 6 6 # 6

6b. J. S. Bach, *Nun komm, der Heiden Heiland*, BWV 61, mvt. 4, mm. 1–4

Recitativo

violin 1-2

senza l'arco

viola 1-2

senza l'arco

B

Sie-he, sie-he! ich ste-he vor der Thür' und klo - pfe an, und klo-pfe an.

b.c.

senza l'arco

7. Telemann, *Uns ist ein Kind geboren*, TWV 1:1451, mvt. 1, mm. 9–12

trumpet 1-3

timp.

violin 1-2

viola

S

A

T

B

b.c.

Uns ist ein Kind ge - bo - ren, uns ist ein Kind ge - bo - ren,

8. Telemann, *Uns ist ein Kind geboren*, TWV 1:1451, mvt. 4, mm. 1-9

tr. 1-3

timp.

A

b.c.

4

Je - su, dir sei Dank ge - sun - gen, Je - su, dir sei Dank ge -

7

sun - gen, Je - su, Je - su, Je - su, dir sei Ehr und Ruhm, Ehr und

9. J. S. Bach, *Erschallet, ihr Lieder*, BWV 172, mvt. 3, mm. 1–8

tr. 1-3

timp.

B

b.c.

tr. 2-3 (unis.)

6 6 6 6 7 6 5

tr

bn.

Hei - lig - ste Drei - ei - nig -

keit, Gros - ser Gott, gros - ser Gott, gros - ser Gott der Eh - re,

6 6 6 6 5 6 8 6 #

10. J. S. Bach, *Christen, ätztet diesen Tag*, BWV 63, mvt. 7, mm. 8–11

trumpet 1-2

trumpet 3-4

timp.

oboe 1-3

bassoon

violin 1-2
viola

S
A
Höch - ster, schau' in Gna-den an,

T
B

b.c.

8 7 6

11. (a) Telemann, *Du aber, Daniel*, TWV 4:17, mvt. 5, mm. 7–9; (b) J. S. Bach, *Ach, ich sehe, itzt, da ich zur Hochzeit gehe*, BWV 162, mvt. 1, mm. 8–11 (without bassoon)

(a)

rec.

vn.

va. da gamba

S

b.c.

Brecht, ihr mü - den Au - gen - lie - der, sin - ket, ihr er - starr - ten Glie - der,

6 7 6 7 7#

(b)

vn. 1

vn. 2

va.

B

b.c.

Ach, ich se - he, itzt da ich zur Hoch - zeit ge - he, ach, ich se - he, itzt da ich zur Hoch - zeit ge - he,

6 6 6 6 6 6/5 6/5 6 6/5

12. Telemann, *Nun komm der Heiden Heiland*, TWV 1:1177, mvt. 1, mm. 1–16 (without doubling strings)

Nun komm der Hei - - den Hei -

land, Nun komm der Hei - - - den Hei - - - - -

Nun komm der Heid - den Hei - land,

13. Telemann, *Der jüngste Tag*, TWV 1:302, mvt. 1, mm. 1–7

[Es ist ge - wiss - lich an der Zeit]

14. Telemann, *Danket dem Herrn Zabaoth*, TWV 1:163, mvt. 5 (complete, without doubling strings)

Lob, Ehr sei Gott im höch-sten Thron, Der uns schenkt sei-nen ein-gen Sohn:

Des freu - et sich der En - gel Schar, Und sin - gen uns solch neu - es Jahr.

15. Telemann, *Alle die gottselig leben*, TWV 1:54, mvt. 1, mm. 17–30 (without strings)

Al - le, al - le, al - le, al - le, al - le, al - le al - le, al - le al - le, al - le

S
A

T
B

b.c.

al - le, al - le die gott - see - lich le - - - ben wol - len in Chri - sto

Je - su die müs - sen Ver - fol - gung lei - - - - den, Ver - fol - gung

6

6

6

16. J. S. Bach, BWV 21, *Ich hatte viel Bekümmerniß*, mvt. 2, mm. 1–3

ob.
vn. 1

vn. 2
va.

S
A

T
B

bn.,
b.c.

Ich, ich, ich, ich hat - te viel Be - küm - mer - niß, ich hat - te viel Be - küm - mer - niß, ich hat - te viel Be - küm - mer - niß, ich

6

6

7

5

5

6

6

5

9

7

6

6

17. (a) Telemann, Concerto in B-flat for three oboes, three violins, and continuo, TWV 44:43, mvt. 1, mm. 1–5; (b) J. S. Bach, Brandenburg Concerto no. 1 in F, BWV 1046, mvt. 2, mm. 1–5 (without bassoon); (c) J. S. Bach, Brandenburg Concerto no. 3 in G, BWV 1048, mvt. 1, mm. 16–17 (without cellos 2–3)

(a) **Allegro**

(b) **Adagio**

(c)

18. (a) Telemann, Concerto in B-flat for three oboes, three violins, and continuo, TWV 44:43, mvt. 1, mm. 22–28; (b) J. S. Bach, Brandenburg Concerto no. 3 in G, BWV 1048, mvt. 1, mm. 125–27

(a)

ob. 1-3
vn. 1-3
b.c.

This musical score is for three oboes (ob. 1-3), three violins (vn. 1-3), and a continuo (b.c.). It is in the key of B-flat major and common time. The oboe parts feature a melodic line with grace notes and slurs. The violin parts provide harmonic support with a similar melodic texture. The continuo part plays a steady bass line.

This section continues the musical score for the three oboes, three violins, and continuo. It shows the continuation of the melodic and harmonic lines from the previous system, ending with a double bar line.

(b)

vn. 1-3 (unis.)
va. 1-3 (unis.)
vc. 1-3 (unis.)
b.c.

This musical score is for three violins (vn. 1-3), three violas (va. 1-3), three violas da gamba (vc. 1-3), and a continuo (b.c.). It is in the key of G major and common time. The violin and viola parts play a complex, rhythmic pattern. The continuo part provides a steady bass line.

19. (a) Telemann, Concerto in B-flat for three oboes, three violins, and continuo, TWV 44:43, mvt. 3, mm. 1-4; (b) J. S. Bach, Brandenburg Concerto no. 6 in B-flat, BWV 1051, mvt. 3, mm. 1-2

(a) **Allegro**

ob. 1-3
vn. 1-3
b.c.

(b) **Allegro**

va. 1-2 (unis.)
va. da gamba 1-2
vc., ve., cemb.

20. J. S. Bach, *Was mir behagt, ist nur die muntre Jagd!*, BWV 208, mvt. 7, mm. 1-3

ob. 1
ob. 2
taille
b.c.

21. Telemann, Concerto in G for two violins, strings, and continuo, TWV 52:G2, mvt. 2, mm. 1-9

The musical score is arranged in three systems. The first system contains the Violino primo concertato and Violino primo ripieno parts. The second system contains Violino 1 concertato, Violino 1 ripieno, Violino 2 concertato, and Violino 2 ripieno. The third system contains Violino 1 concertato, Violino 1 ripieno, Violino 2 concertato, Violino 2 ripieno, Viola (va.), Violoncello (ve.), and Continuo (cemb.).

At the bottom of the score, there are figured bass notations for the continuo part: 6, 7, 6, 4⁺/₂, 6, 7, 6.

22. (a) Telemann, Concerto in G for four violins, TWV 40:201/1, mvt. 1, mm. 1–15; (b) J. S. Bach, Concerto in D minor for two violins, strings, and continuo, BWV 1043, mvt. 2, mm. 1–4

(a) **Largo e staccato**

vn. 1
vn. 2
vn. 3
vn. 4

This musical score is for the first movement of Telemann's Concerto in G for four violins. It consists of four staves, each representing a violin part. The key signature is one sharp (F#) and the time signature is 3/4. The tempo and articulation are marked 'Largo e staccato'. The first violin part (vn. 1) has a rest for the first four measures, then enters with a half note G4. The second violin part (vn. 2) has a rest for the first four measures, then enters with a half note G4. The third violin part (vn. 3) has a rest for the first four measures, then enters with a half note G4. The fourth violin part (vn. 4) has a rest for the first four measures, then enters with a half note G4. The score continues with various rhythmic patterns and rests for the remaining measures.

This block shows the continuation of the musical score for Telemann's Concerto in G. It consists of four staves, each representing a violin part. The key signature is one sharp (F#) and the time signature is 3/4. The tempo and articulation are marked 'Largo e staccato'. The first violin part (vn. 1) has a rest for the first four measures, then enters with a half note G4. The second violin part (vn. 2) has a rest for the first four measures, then enters with a half note G4. The third violin part (vn. 3) has a rest for the first four measures, then enters with a half note G4. The fourth violin part (vn. 4) has a rest for the first four measures, then enters with a half note G4. The score continues with various rhythmic patterns and rests for the remaining measures.

(b) **Largo ma non tanto**

vn. 1-2 rip., va.
b.c.

6 6 4/2 6 7 7 6 7 7

This musical score is for the second movement of J.S. Bach's Concerto in D minor for two violins, strings, and continuo. It consists of four staves. The key signature is two flats (Bb, Eb) and the time signature is 12/8. The tempo is marked 'Largo ma non tanto'. The first two staves represent the violin parts (vn. 1-2 rip., va.), the third staff represents the strings (b.c.), and the fourth staff represents the continuo. The score begins with a rest for the first two measures, then enters with a half note Bb2. The violin parts have a rest for the first two measures, then enter with a half note Bb2. The string part (b.c.) has a rest for the first two measures, then enters with a half note Bb2. The continuo part has a rest for the first two measures, then enters with a half note Bb2. The score continues with various rhythmic patterns and rests for the remaining measures.

This block shows the continuation of the musical score for J.S. Bach's Concerto in D minor. It consists of four staves. The key signature is two flats (Bb, Eb) and the time signature is 12/8. The tempo is marked 'Largo ma non tanto'. The first two staves represent the violin parts (vn. 1-2 rip., va.), the third staff represents the strings (b.c.), and the fourth staff represents the continuo. The score begins with a rest for the first two measures, then enters with a half note Bb2. The violin parts have a rest for the first two measures, then enter with a half note Bb2. The string part (b.c.) has a rest for the first two measures, then enters with a half note Bb2. The continuo part has a rest for the first two measures, then enters with a half note Bb2. The score continues with various rhythmic patterns and rests for the remaining measures.