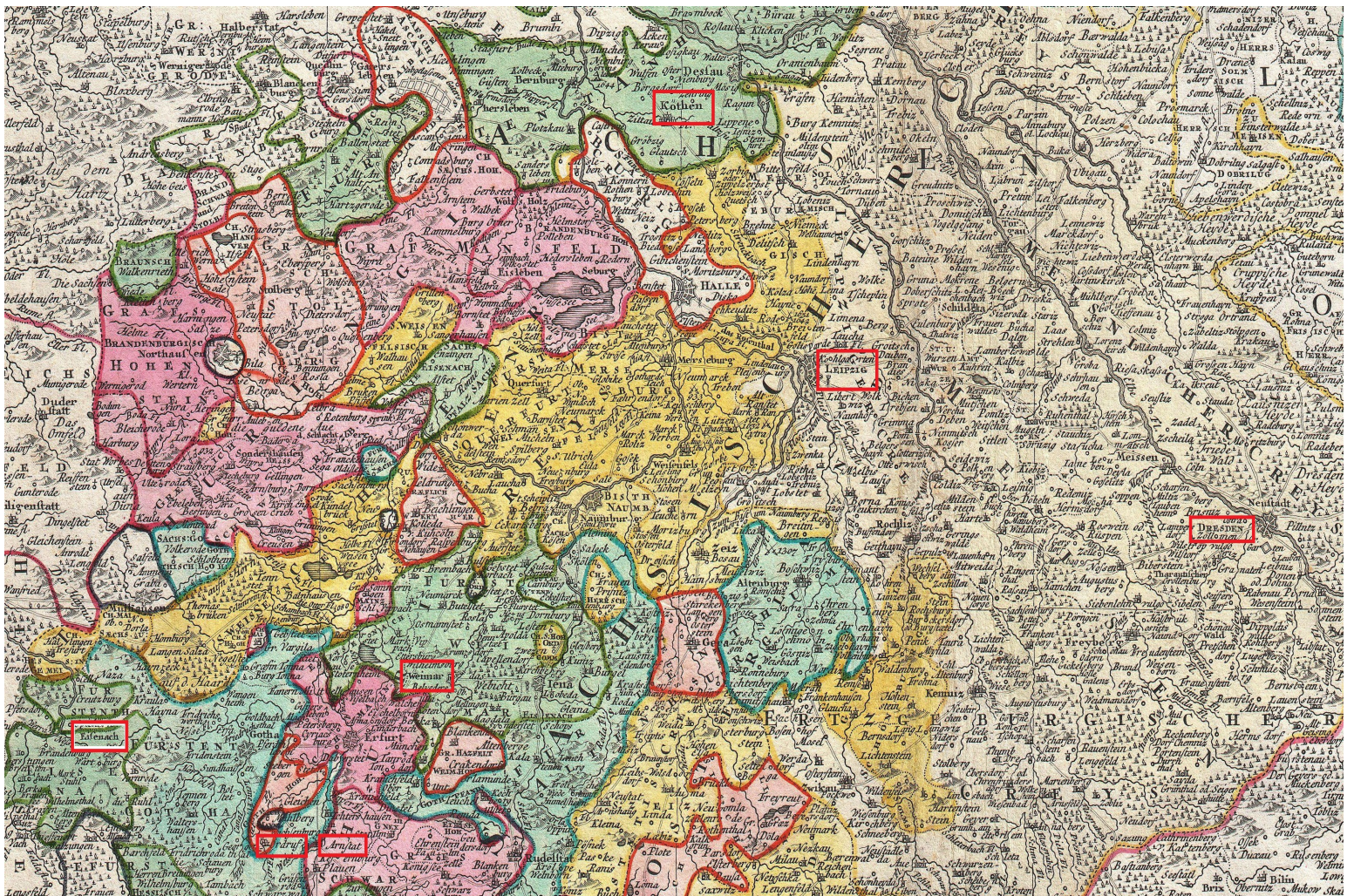


Bach and the Seventeenth Century
David Schulenberg (Wagner College, New York, N.Y.)

Society for Seventeenth-Century Music
Saturday, April 6, 2019, Blackwell Room, Hilton Garden Hotel, Durham, N.C.

Saxony and Thuringia, from *Circuli sup[er]iora]e Saxoniae pars meridionalis* (Nuremberg: Homann Erben, 1734); cities and towns in which Bach worked are marked in red



A Bach timeline

- 1685. Born at Eisenach (western Thuringia, in central Germany).
- 1695. Father dies; moves to nearby Ohrdruf, studies with older brother Johann Christoph.
- 1700. Enters St. Michael's School (choir school) in Lüneburg; studies there with Georg Böhm.
- 1703. Briefly hired as “lackey” at Weimar.
- 1703–7. Organist at Arnstadt (visits Lübeck, 1705–6).
- 1707–8. Organist at Mühlhausen.
- 1708–14. Organist at Weimar.
- 1714. Promoted to Concertmeister at Weimar.
- 1717–23. Capellmeister at Cöthen.
- 1723–50. Cantor at the St. Thomas School and director of church music, Leipzig.

Table 1. Seventeenth-century contrapuntal keyboard music with some connection to Bach

Frescobaldi	<i>Fiori musicali</i> (lost ms copy by Bach dated 1714) 10 ricercars in at least four Berlin mss
Froberger	at least 12 canzoni, capricci, fantasias, ricercars in ms copies by Bach pupils
Kerll	mentioned in the Obituary
Pachelbel	Fugue in B minor (early autograph copy ca. 1700)
Johann Krieger	pieces from <i>Anmuthige Clavier-Übung</i> (1699)

Table 2. Latin sacred works owned or performed by Bach

Not included here:

270 works in Erhard Bodenschatz, ed. *Florilegium musicum portensi* (2 vols., Leipzig, 1618–21)
 30+ German works in the “Alt-Bachisches Archiv” (Archive of the Sing-Akademie zu Berlin, various sigla)

<u>Composer</u>	<u>Work</u>	<u>BWV</u>	<u>Source*</u>	<u>Date</u>	<u>Origin</u>
Anon.	<i>Missa</i> in C	Anh. 25	A	1740–42	unknown (sometimes attributed to J. L. Bach)
Anon.	<i>Missa</i> in C minor	Anh. 29	P	ca. 1714–17	unknown
Anon.	<i>Missa</i> in G (double chorus)	Anh. 167	A	ca. 1732–39	unknown
Anon.	Sanctus in B-flat	Anh. 28	P	ca. 1730–40	unknown
Anon.	Sanctus in G	240	A, P	1742	unknown
Johann Baal	Mass in A	—	A	ca. 1714–17	unknown
J. L. Bach	<i>Missa</i> in E minor	Anh. 166	P	ca. 1727	autograph score
G. B. Bassani	<i>Acroama missale</i>	—	A	ca. 1735	Augsburg, 1709 (6 masses)
Caldara	Magnificat	—	A	1740–42	two mss (one dated 1742)
Caldara	Sanctus in D minor	239	A, P	ca. 1738–41	Gloria, <i>Missa Providentiae</i>
Conti	Languet anima	—	A, P	1716, 1723–24	unknown
Durante	<i>Missa</i> in C minor	Anh. 26	A	1727–32	version of a work also found in a Prague ms
Gasparini	<i>Missa canonica</i>	—	P	ca. 1740	ms copy, 1705?
Kerll	Sanctus in D	241	A, P	ca. 1747–48	<i>Missa superba</i> (17th cent.)
Lotti	<i>Missa</i> in G minor	—	A	ca. 1732–35	ms copy by Zelenka (as <i>Missa Sapientiae</i>)
Palestrina	Masses, book 1	—	S	ca. 1700	Rome, 1554 (revised 1591)
Palestrina	<i>Missa Ecce sacerdos</i>	—	P	ca. 1745	from Masses, book 1
Palestrina	<i>Missa sine nomine</i> : Kyrie and Glora	—	P	ca. 1742	from Masses, book 1
Peranda	Kyrie in C	—	P	ca. 1709	ms copy
Peranda	Kyrie in A minor	—	P	1714–17	ms copy
Pez	<i>Missa</i> in A minor	Anh. 24	P	1715–17, 1724	<i>Missa Sancti Lamberti</i> (Augsburg, 1706)
Torri	Magnificat	Anh. 30	A, P	ca. 1742	ms copy from Walther?
Wilderer	<i>Missa</i> in G minor	—	A	1731	unknown

Titles describe works as found in Bach’s copy or copies; Latin *Missa* indicates a “short” or “Lutheran” mass (Kyrie-Gloria).

*“Source” is extant material once owned by Bach:

A = manuscript score partly or entirely in Bach’s hand

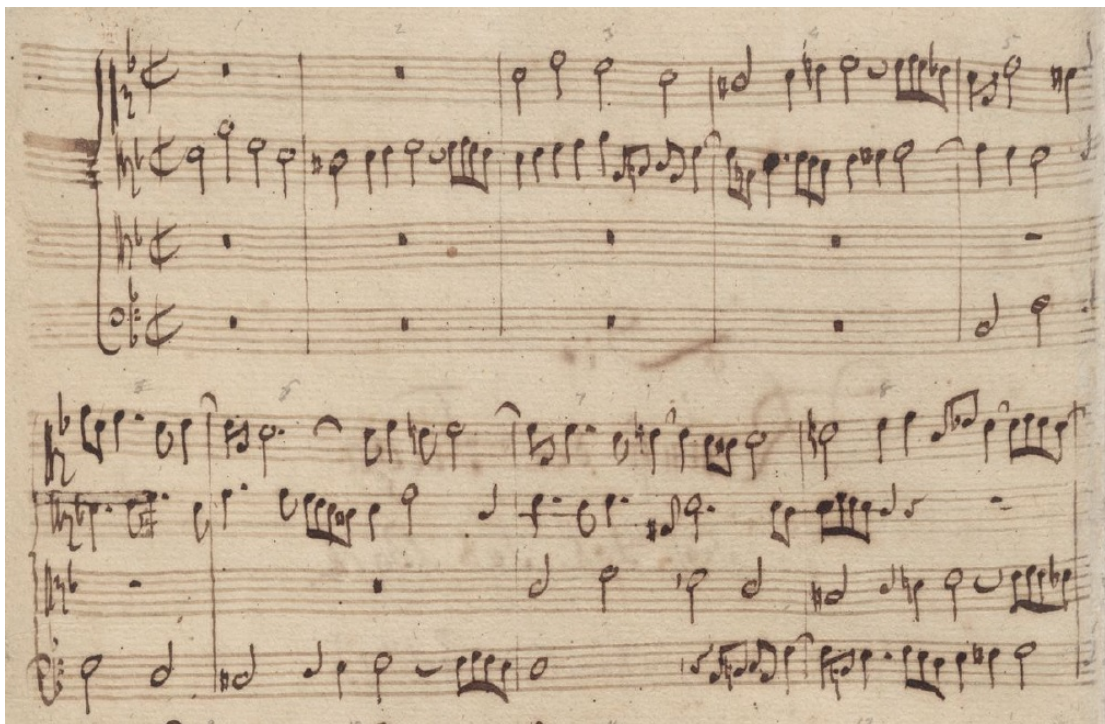
P = manuscript performing parts in the hand of Bach or copyists working for him

S = manuscript score by another copyist, owned by Bach

Dates are those of Bach’s score or parts. “Origin” is the likely exemplar for the source listed in column 3 (ms = manuscript)

Examples

1. (a) Johann Jacob Froberger (1616–67), *Fantasia 2* (one of the works copied in manuscripts from the Bach circle), from Vienna, Österreichische Nationalbibliothek, Musiksammlung, Mus. Hs. 18707 (autograph, *Libro 2*); (b) Johann Sebastian Bach (1685–1750), *Art of Fugue*, BWV 1080, *Contrapunctus 1*, from Berlin, Staatsbibliothek, Mus. ms. Bach P 200 (autograph)



3. Antonio Lotti (1660–1740), *Missa sapientiae* (Berlin, Staatsbibliothek, Mus. ms. 13161), Et in terra pax

This image shows a page of handwritten musical notation for the 'Et in terra pax' section of Antonio Lotti's *Missa sapientiae*. The score is written on aged, yellowed paper and consists of two systems of staves. The top system features a vocal line with lyrics 'Et in terra pax' and a basso continuo line with lyrics 'Et in terra pax'. The bottom system features a vocal line with lyrics 'pax hominibus pax pax' and a basso continuo line with lyrics 'pax hominibus pax'. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'piano' and 'piani'. The handwriting is in a historical style, and the paper shows signs of age and wear.

5. Anonymous, Mass in G, BWV Anh. 167, Qui tollis

mi-se-re-re

Chorus 1
S
A
T
B

Chorus 2
S
A
T
B

b.c.

qui tol - - - lis pec-ca - ta pec-ca-ta mun - di, pec-ca - ta mun - di,

no - bis, mi-se - re-re no - - - bis,

6. Pietro Torri (ca. 1650–1737), Magnificat (BWV Anh. 30), Et misericordia

S
A
T
B

b.c.

Et mi-se-ri - cor - di - a e - - - - -

Et mi-se-ri - cor - di - a e - - - - -

jus, et mi-se-ri - cor - di - a, et mi-se-ri - cor - di - a e - - - - -

jus, et mi-se-ri - cor - di - a e - - - - -

Et mi-se-ri - cor - di - a e - - - - - jus, et mi-se-ri - cor - di - a e - - - - -

Et mi-se-ri - cor - di - a e - - - - - jus.

8. Johann Ludwig Bach, Mass in E minor (BWV Anh. 166), Gloria in excelsis

vn. 1
vn. 2
va. 1
va. 2
Canto in ripieno
S
A
T
B
b.c.

Al - - lein Gott in der Höh' sey Ehr,
Glo-ri-a, glo-ri-a, glo-ri-a, in ex-cel-sis De - o, glo - - -

Detailed description: This system of the musical score includes staves for two violins (vn. 1, 2), two violas (va. 1, 2), a Canto in ripieno, and four vocal parts (Soprano, Alto, Tenor, Bass). The strings play a rhythmic pattern of eighth notes. The vocalists enter with the lyrics 'Al - - lein Gott in der Höh' sey Ehr, Glo-ri-a, glo-ri-a, glo-ri-a, in ex-cel-sis De - o, glo - - -'. The basso continuo (b.c.) provides a harmonic foundation with a simple bass line.

und
ri - a,
glo - ri - a,

Detailed description: This system continues the musical score with staves for strings and vocalists. The vocalists continue their phrase with 'und ri - a, glo - ri - a,'. The instrumental parts provide accompaniment for the vocal lines.

11. Johann Christian Bach (1735–82), *Requiem*, Kyrie (without doubling instrumental parts)

Ky - ri - e, Ky - ri -

Chorus 1

S A
T B

e - le - i - son, e - le - i - son, e - le - i - son,

Ky - ri - e, Ky - ri - e e - le - i - son,

Chorus 2

S A
T B

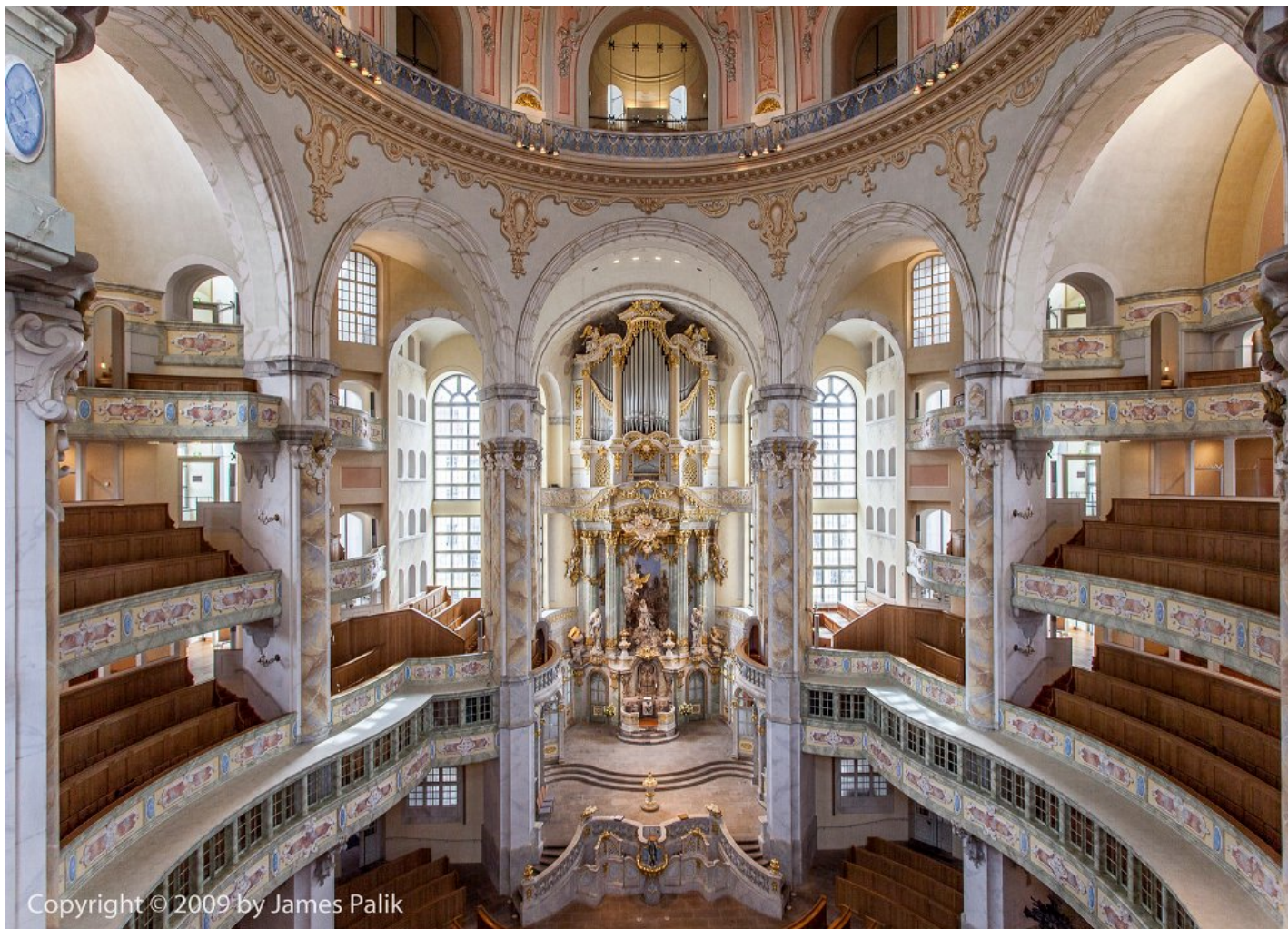
e e - le - i - son, e - le - - - - - i - son,

e - le - i - son, e - le - i - son, e - le - i - son, e - - - - - i - son,

12. Anonymous, Mass in G, BWV Anh. 167, Cum sancto spiritu (from Berlin, Staatsbibliothek, Mus. ms. Bach P 659, part-autograph)

This image shows a page of handwritten musical notation for the 'Cum sancto spiritu' section of the Mass in G, BWV Anh. 167. The score is written on aged, yellowed paper with multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. The text 'cum sancto spiritu in gloria Dei Patris' is written in Latin across several staves, indicating the liturgical context of the piece. The handwriting is in a cursive style characteristic of the 18th century. The page is part of a larger manuscript, as indicated by the page number '12' in the caption.

13. George Bähr (1666–1738), Frauenkirche Dresden (1726–43, reconstructed 1994–2005)



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