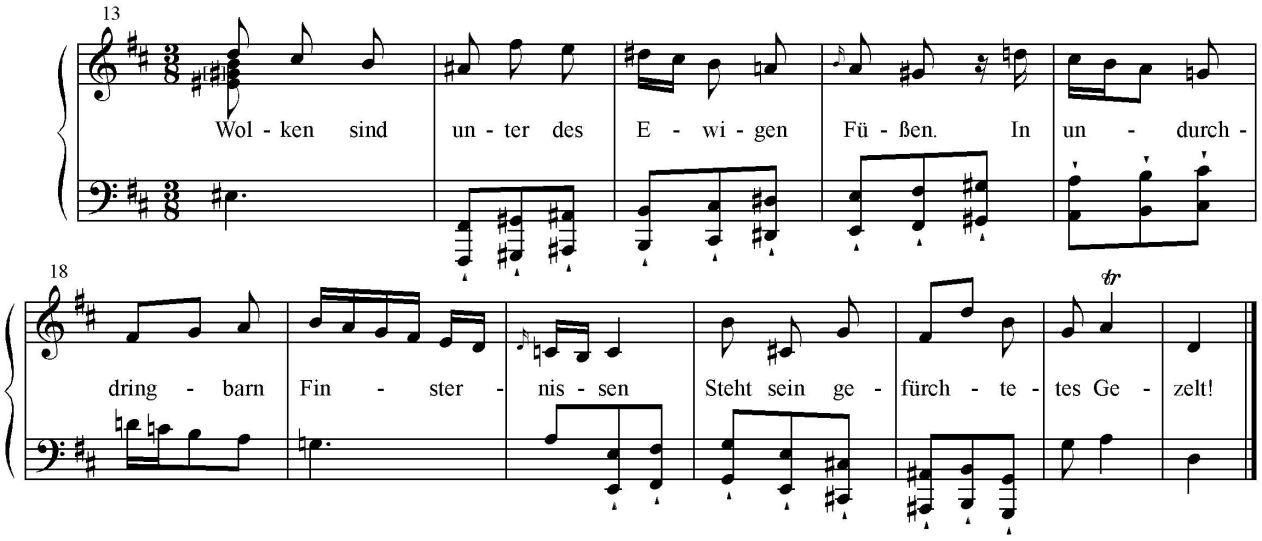
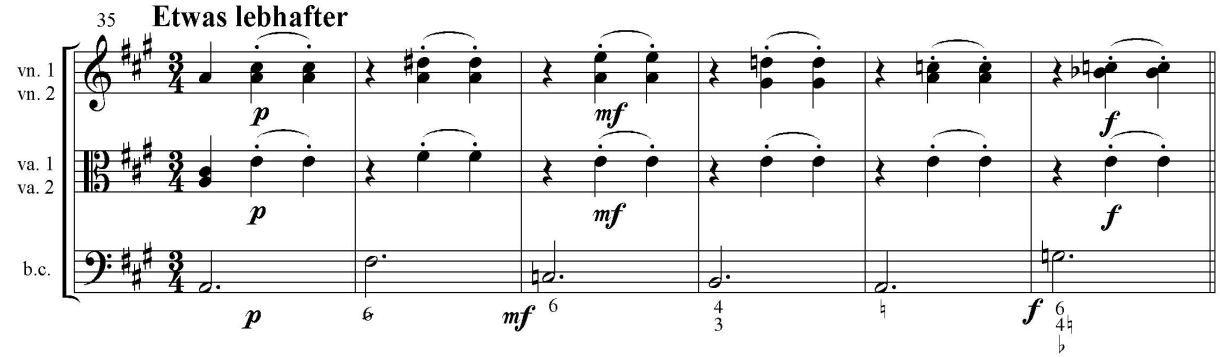
David Schulenberg
The Music of Carl Philipp Emanuel Bach
Examples for Chapter 12

Click on the caption for each example for an audio version.

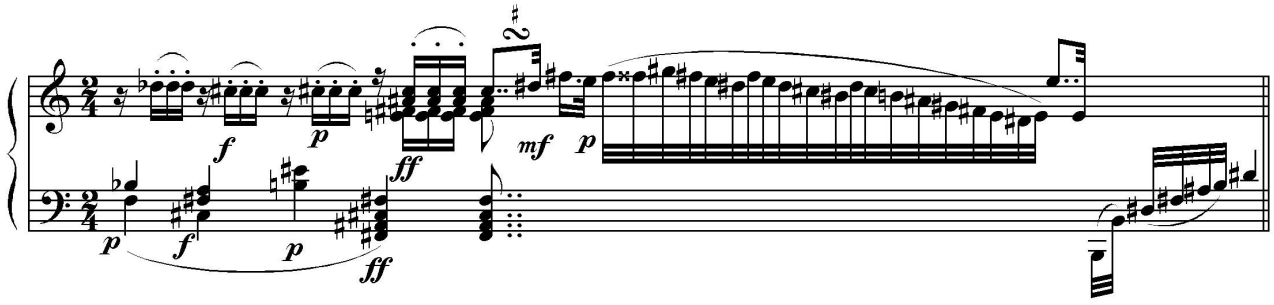
Example 12.1. "Der 97. Psalm," W. 196/25, mm. 13–24



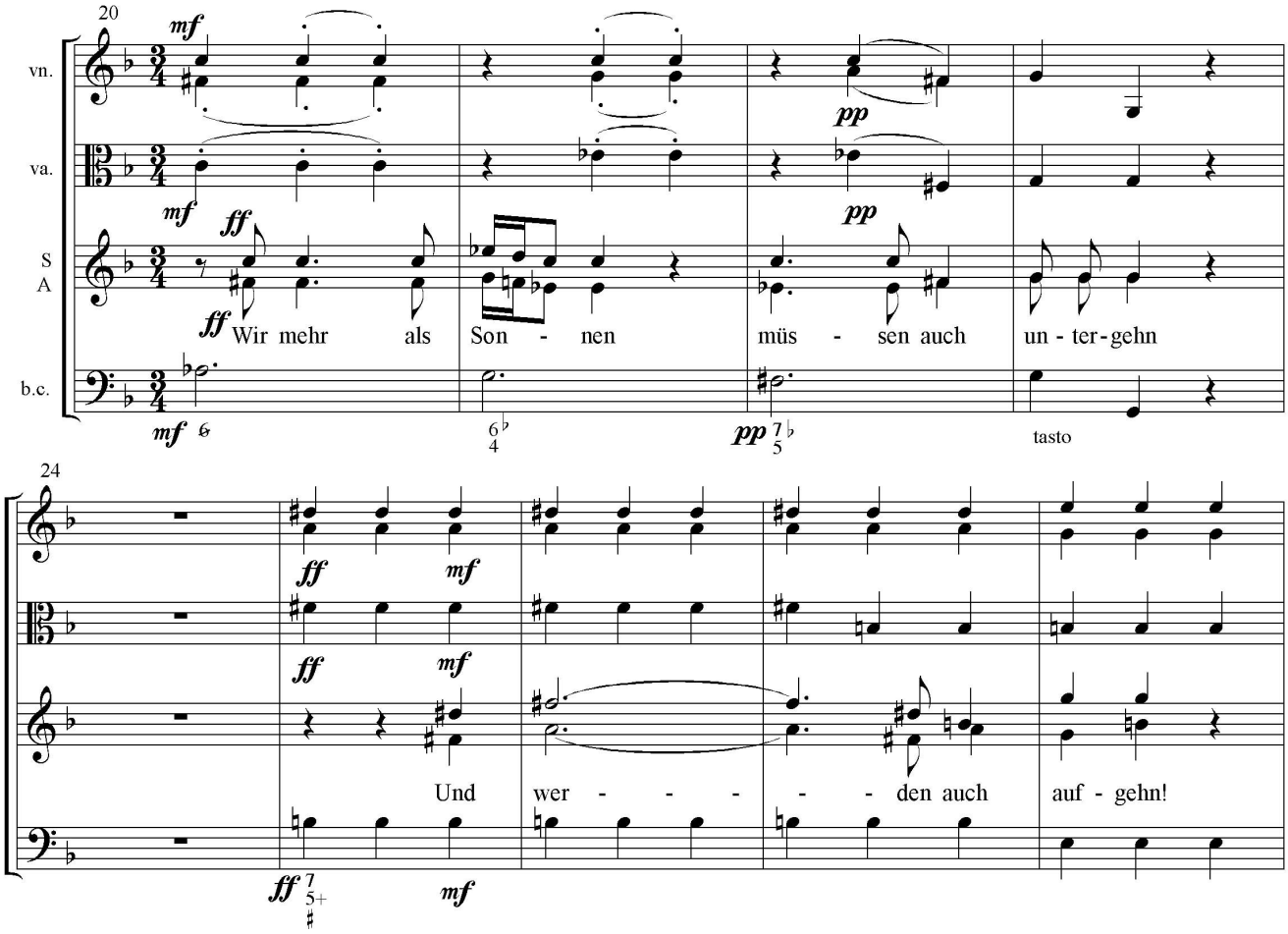
Example 12.2a. Aria "Schon wehen," no. 3 from Klopstock's *Morgensang,* W. 239, mm. 35–40



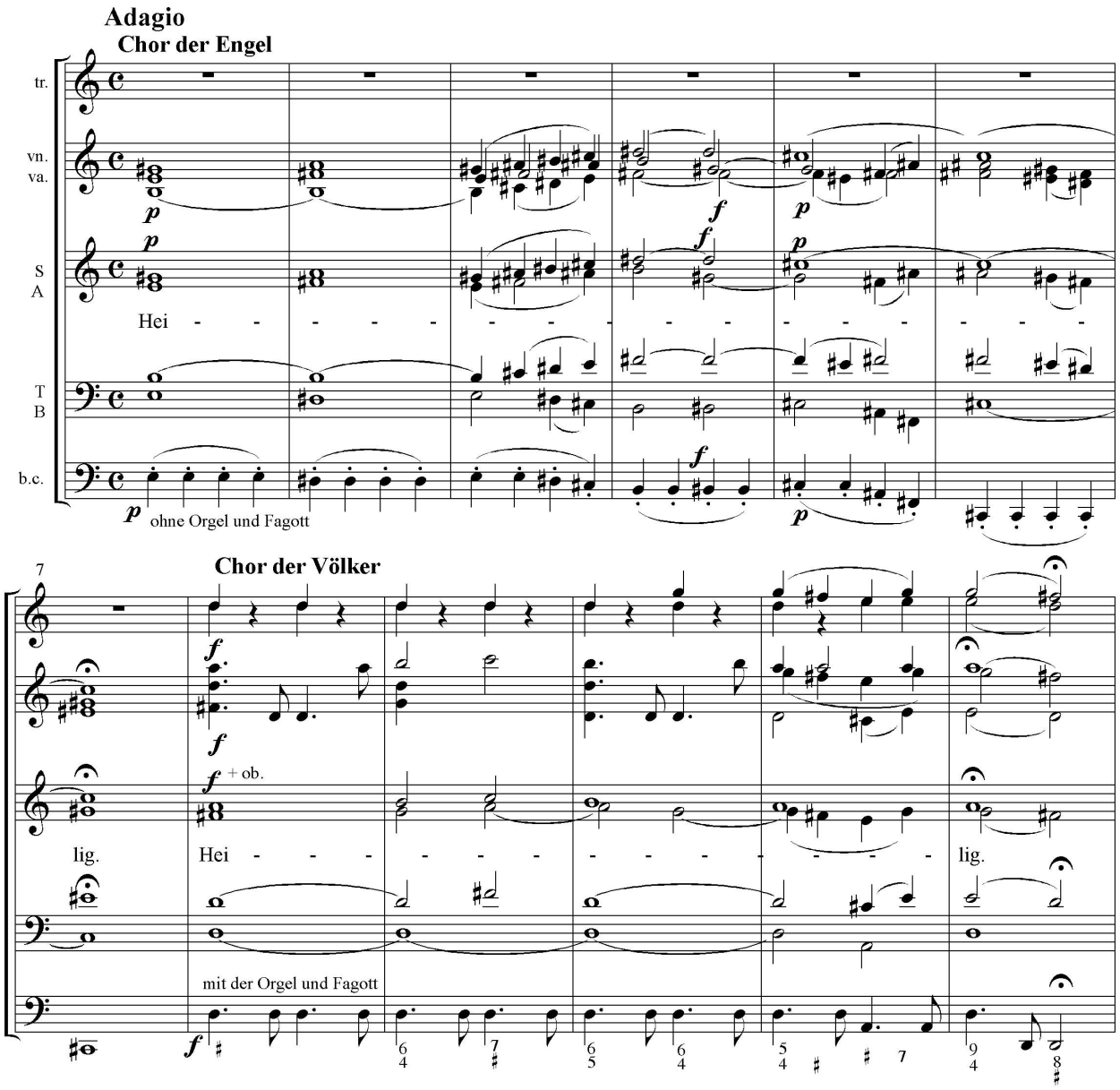
Example 12.2b. Sonata in E Minor, W. 59/1, movement 2, conclusion



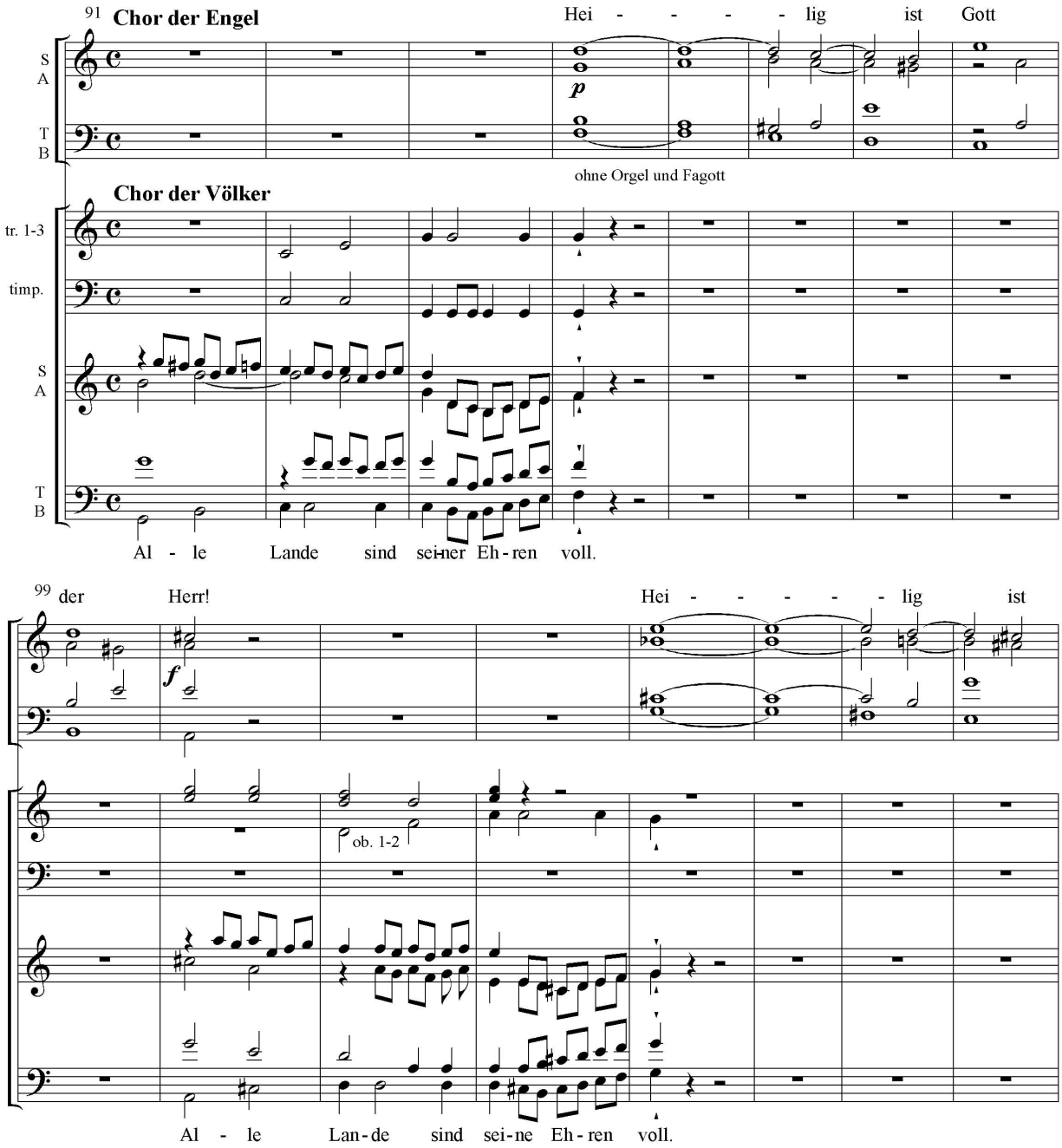
Example 12.3. Duet “Herr Gott, barmherzig und gnädig,” no. 4a in Klopstock's *Morgensang,* W. 239, mm. 20–28



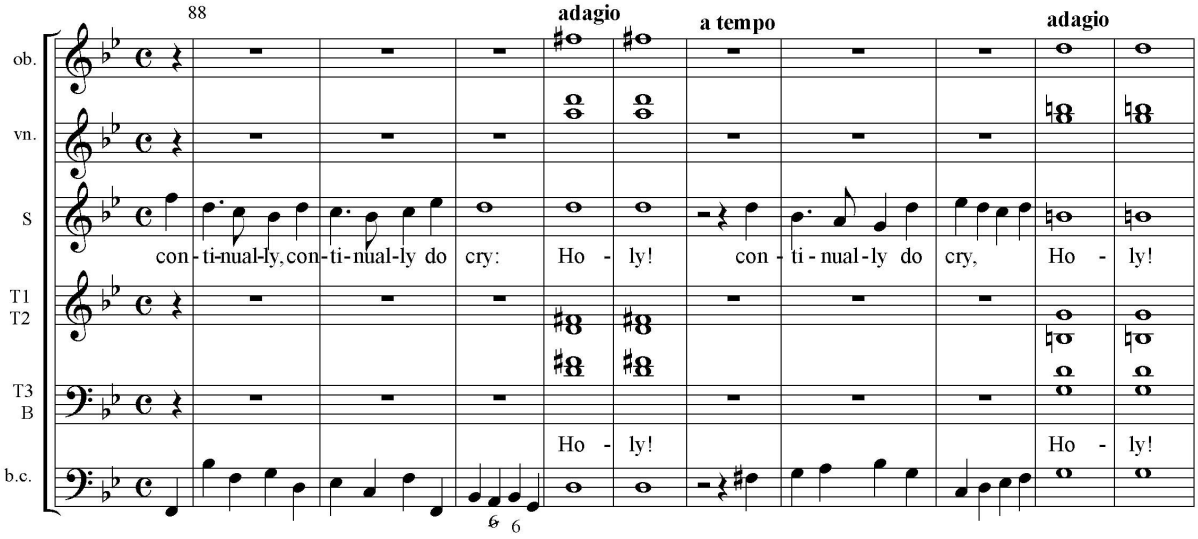
Example 12.4. *Heilig,* W. 217, "prelude," mm. 1–12 (without violin 2 and viola in mm. 8–10)



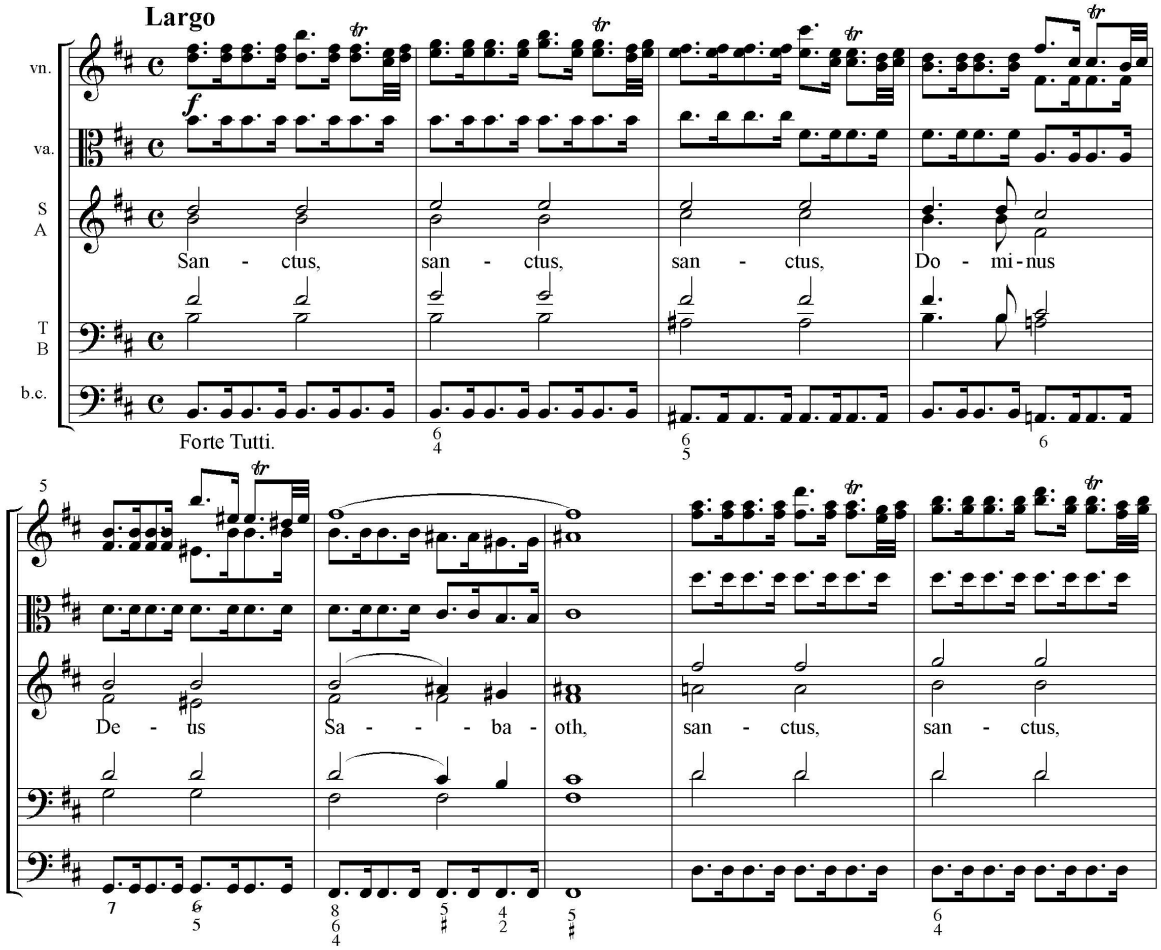
Example 12.5. *Heilig,* W. 217, fugue, mm. 91–106 (without instrumental doublings)



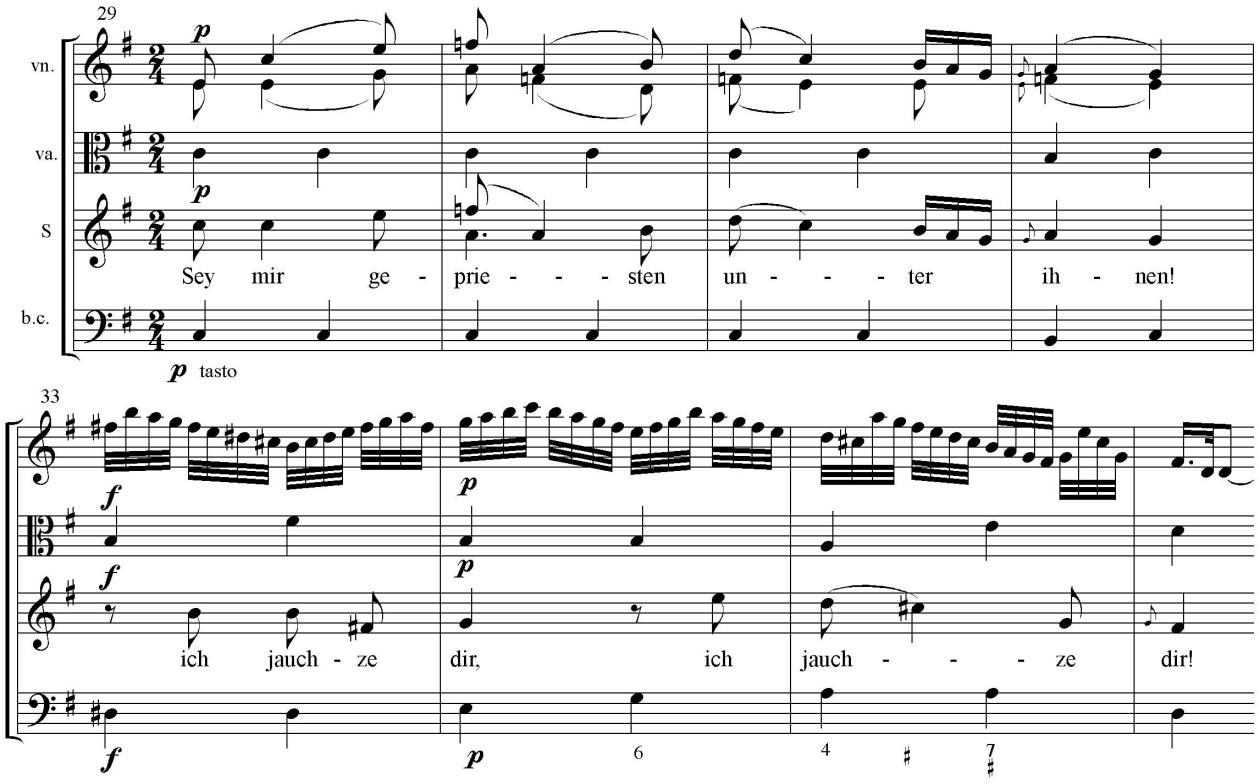
Example 12.6. Chorus “All the earth doth worship thee,” no. 2 from Handel, “Chandos” *Te Deum,* HWV 281, mm. 88–97



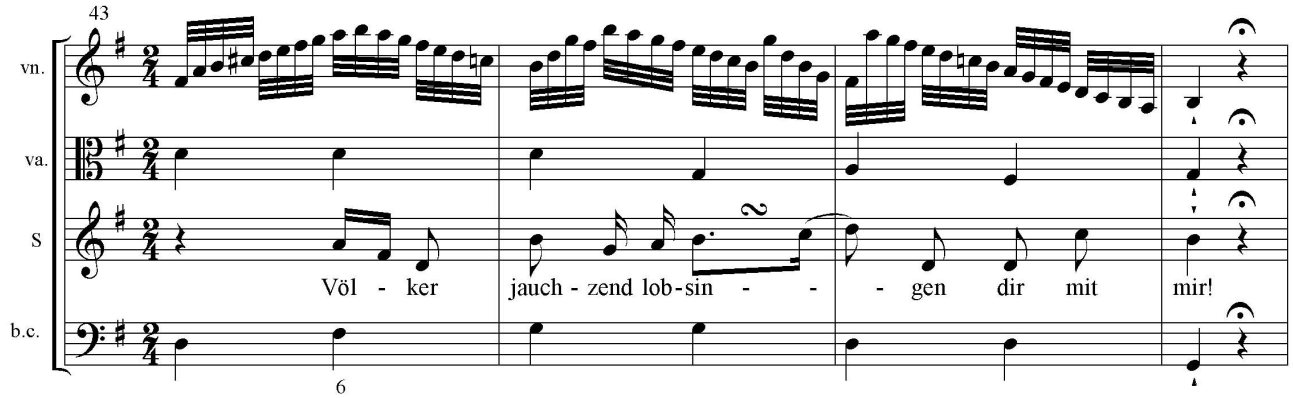
Example 12.7. “Sanctus Dominus Sabaoth,” from Graun, *Te Deum* (without horns, flutes, and oboes)



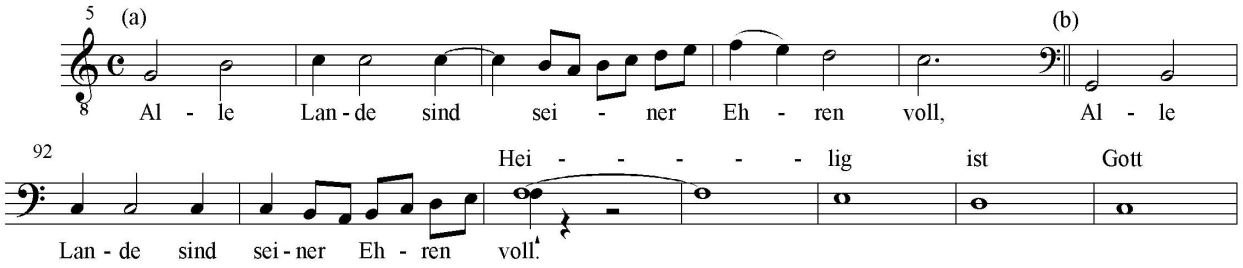
Example 12.8a. Arietta "Herr, wert daß Schaaren der Engel," from *Heilig,* W. 217, mm. 29–36



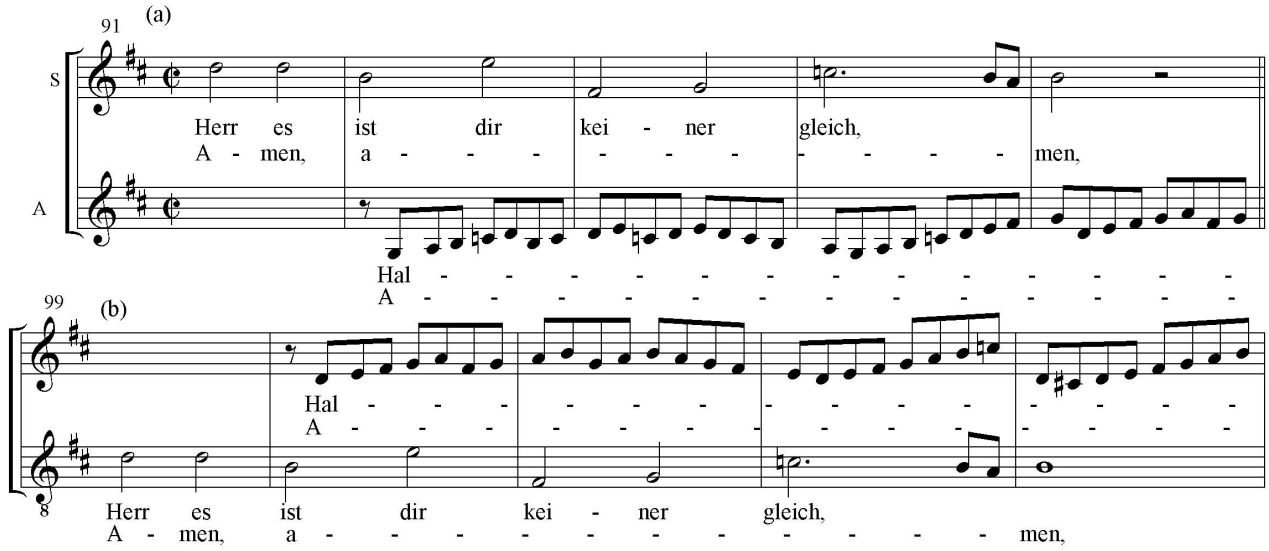
Example 12.8b. Arietta "Herr, wert daß Schaaren der Engel," from *Heilig,* W. 217, mm. 43–46



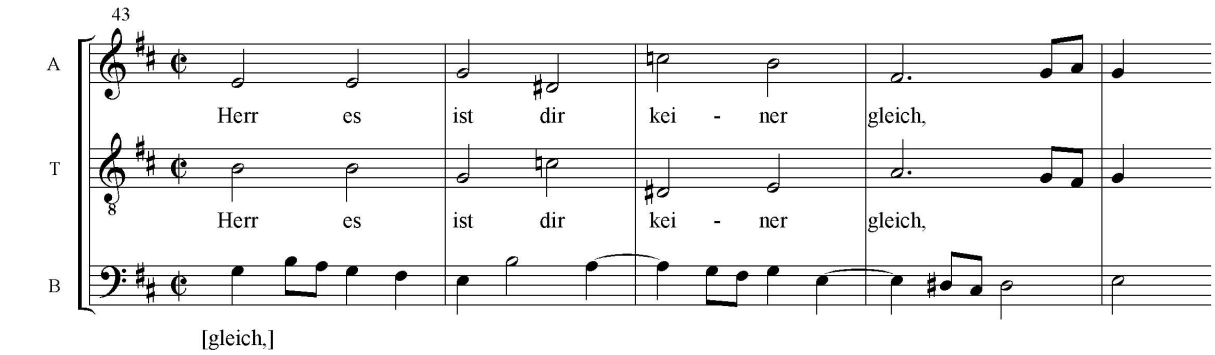
Example 12.9. *Heilig,* W. 217, fugue, subject: (a) tonal answer as sung by tenors, mm. 5–9; (b) same, partial statement by bass 1 at m. 91, completed by bass 2 in augmentation



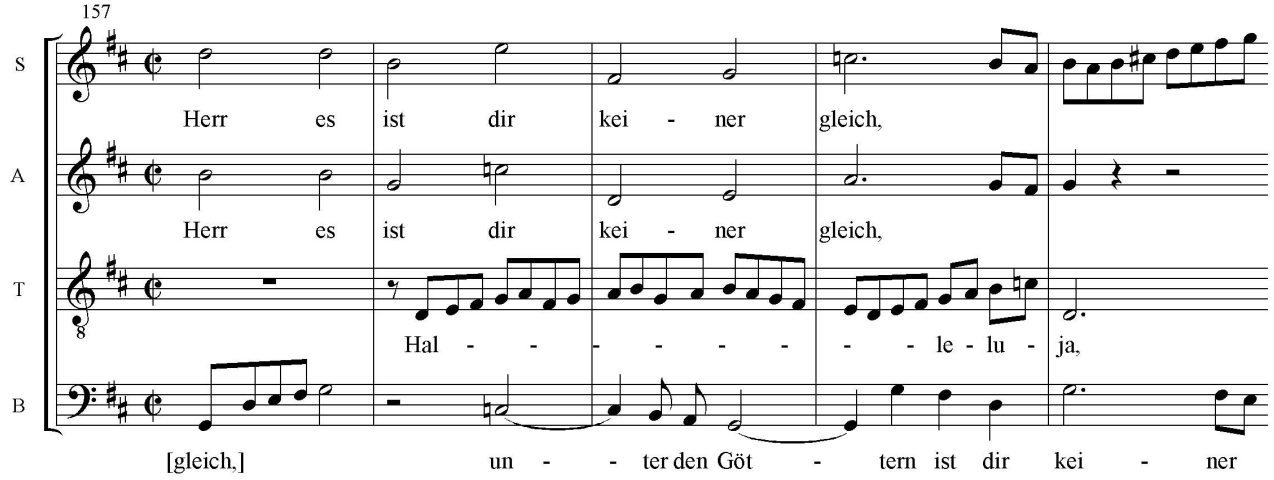
Example 12.10. Subjects from the chorus "Sicut erat," no. 9 from the Magnificat, W. 215, with parody text from "Herr, es ist dir keiner gleich," no. 8 from the Easter Music for 1784, W. 243, (a) mm. 91–95 (mm. 97–101 in the revised parody), (b) mm. 99–103 (mm. 105–9 in the revised parody)



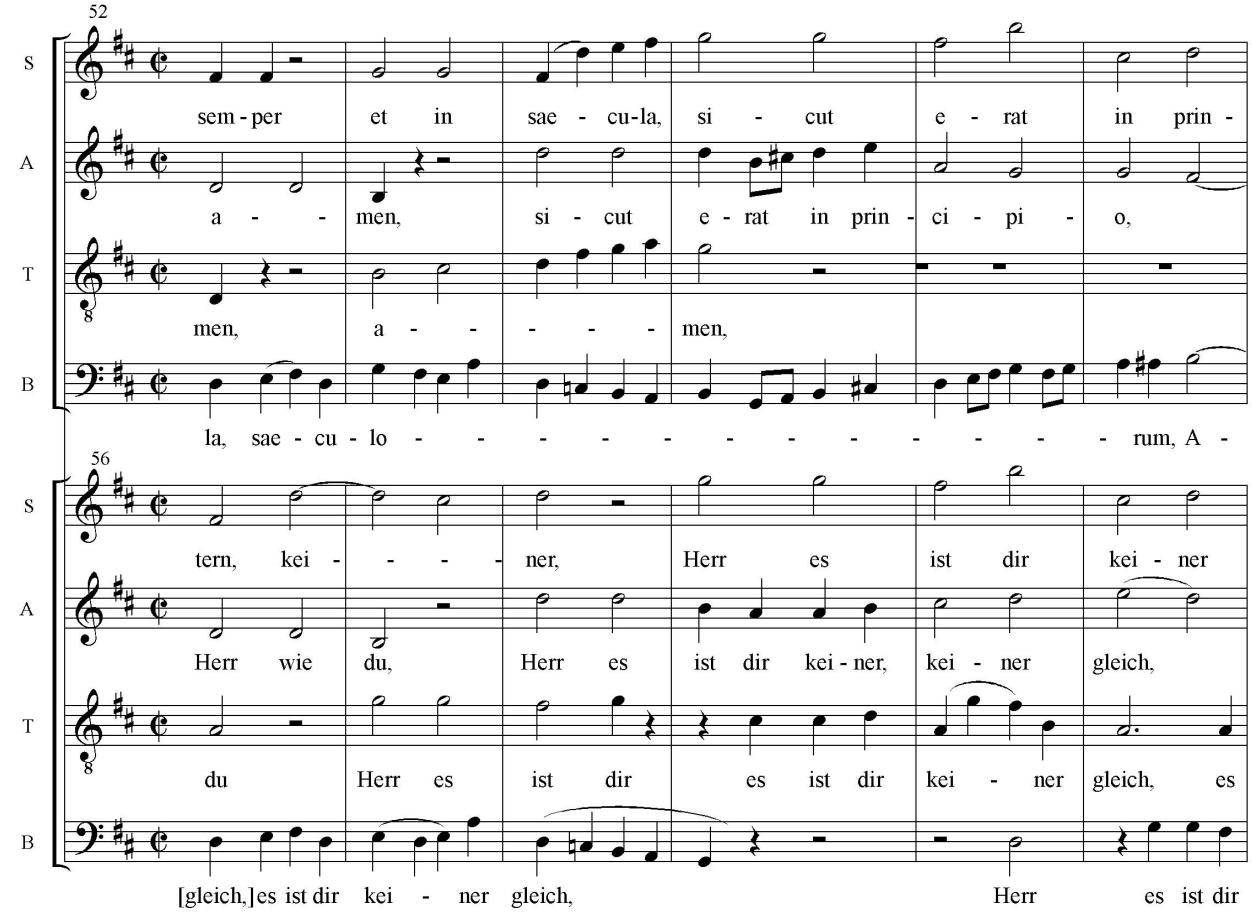
Example 12.11. Chorus "Herr, es ist dir keiner gleich," no. 8 from the Easter Music for 1784, W. 243, revised version, mm. 43–47 (three lower voices only)



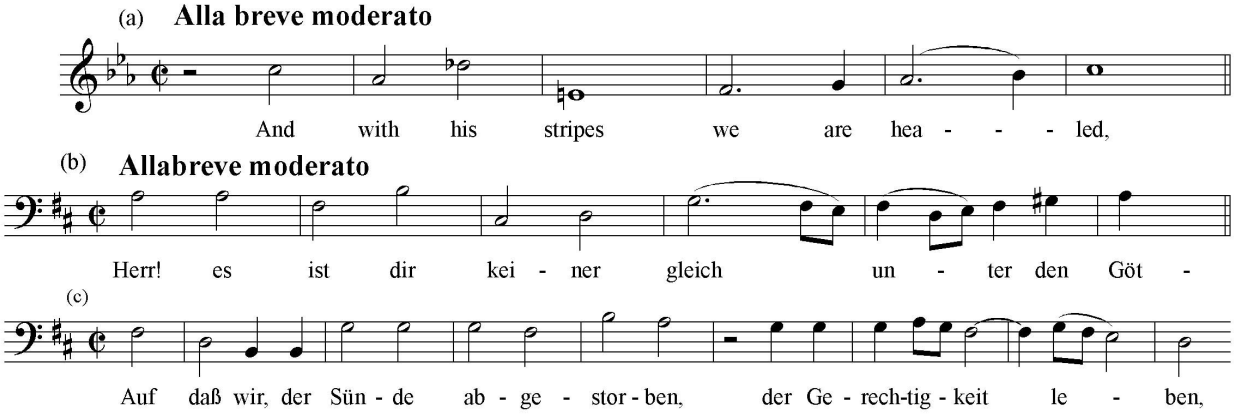
Example 12.12. Chorus “Herr, es ist dir keiner gleich,” no. 8 from the Easter Music for 1784, W. 243, revised version, mm. 157–61 (voices only)



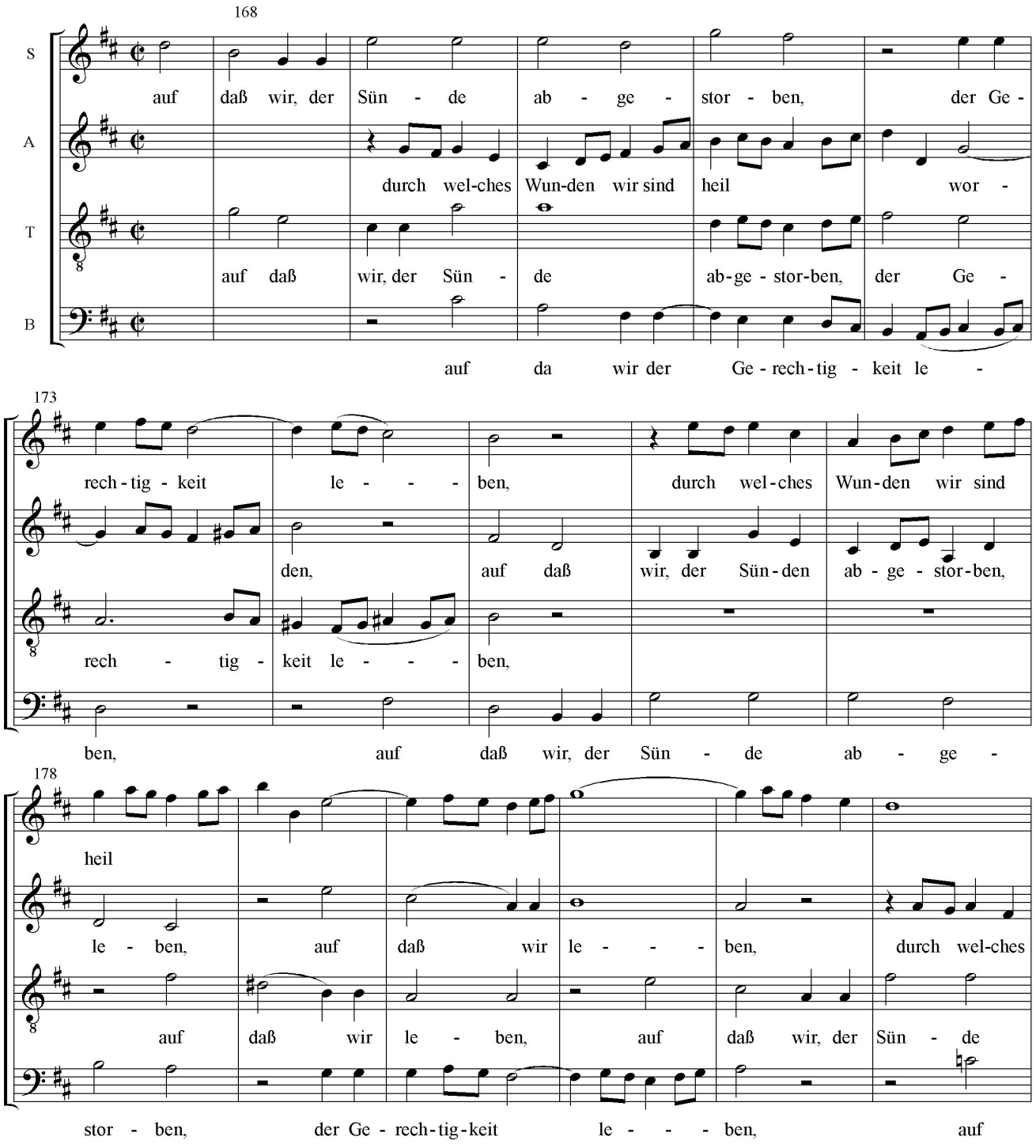
Example 12.13. Corresponding passages in chorus “Sicut erat,” no. 9 from the Magnificat, W. 215, mm. 52–57 (top), and “Herr, es ist dir keiner gleich,” no. 8 from the Easter Music for 1784, W. 243, mm. 56–61 (bottom)



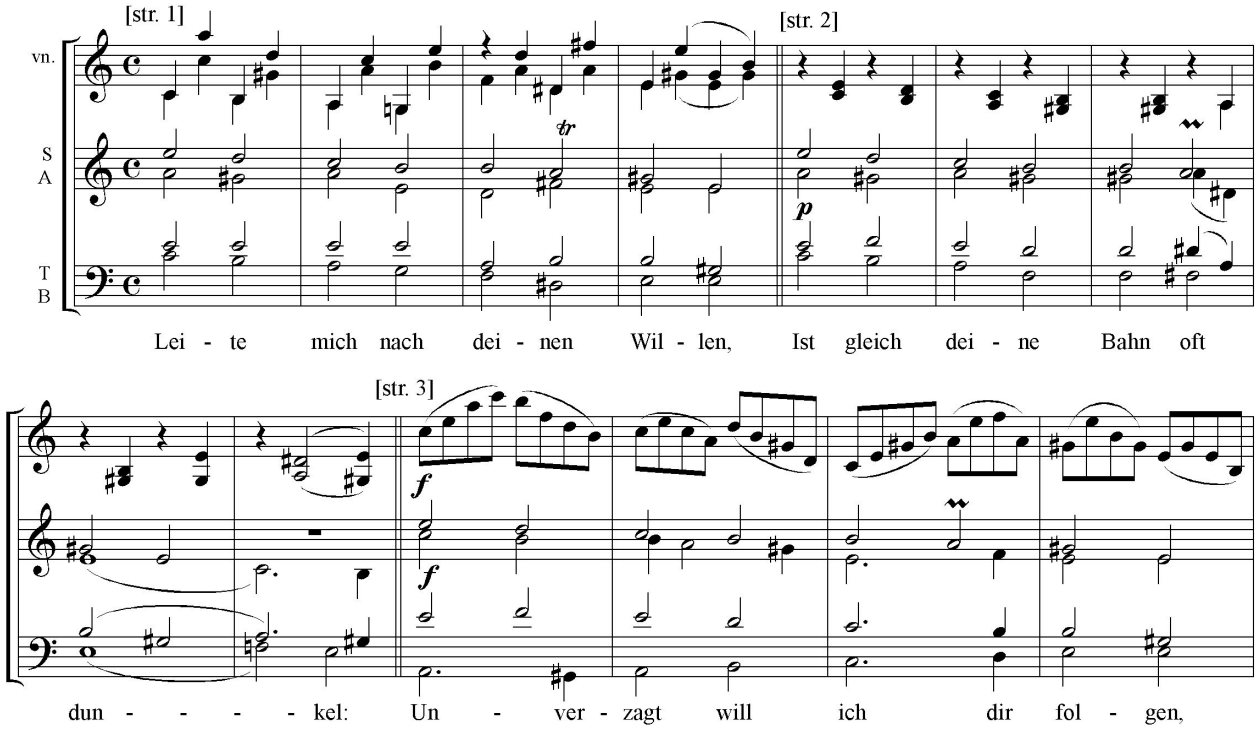
Example 12.14. Fugue subjects in: (a) “And with his stripes” from Handel, *Messiah;* (b) “Herr, es ist dir keiner gleich,” no. 8 from the Easter Music for 1784, W. 243; (c) “Auf daß wir, der Sünde abgestorben,” no. 18b from the Passion Cantata, W. 233



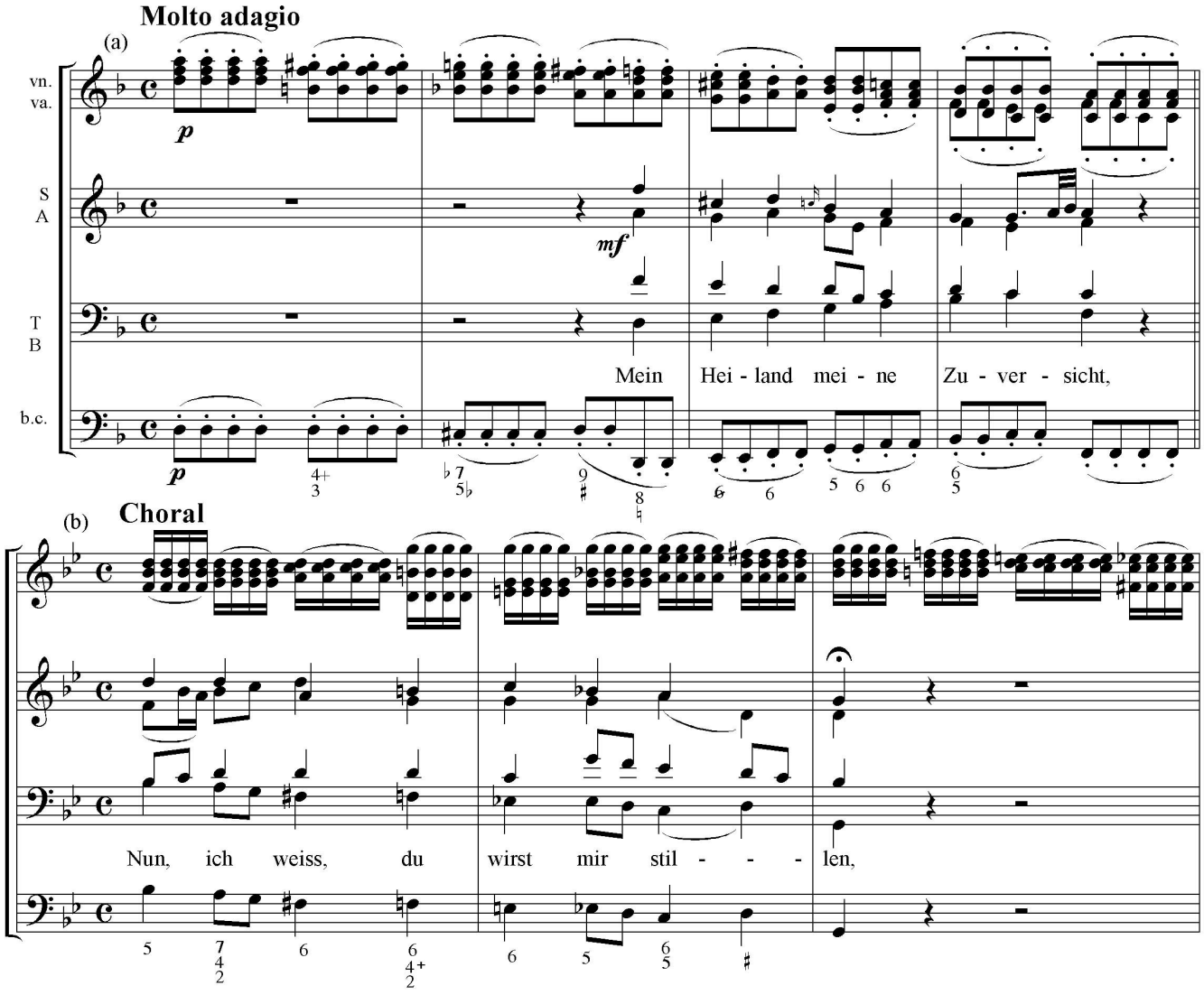
Example 12.15. Chorus “Auf daß wir, der Sünde abgestorben,” no. 18b from the Passion Cantata, mm. 168–83



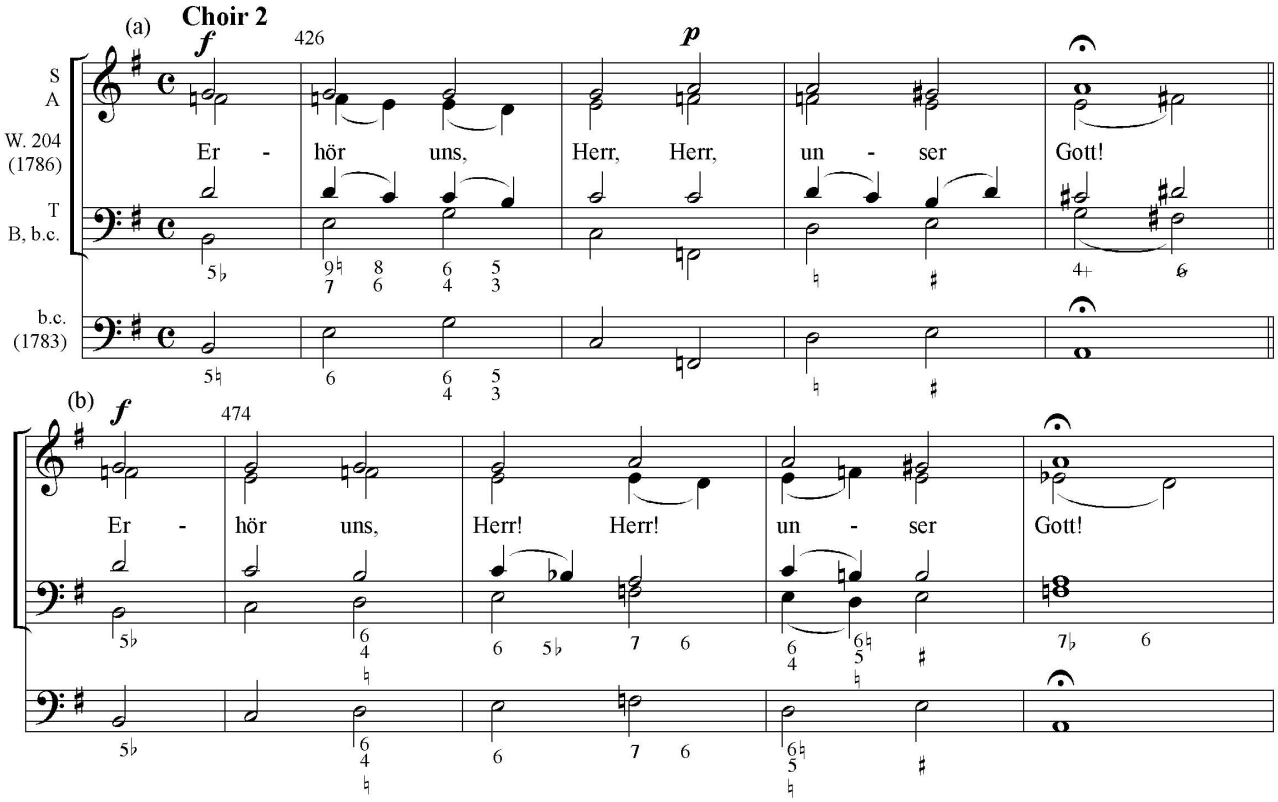
Example 12.16. *Leite mich nach deinem Willen,* W. 227, opening of each stanza (without viola, continuo, and doubling winds)



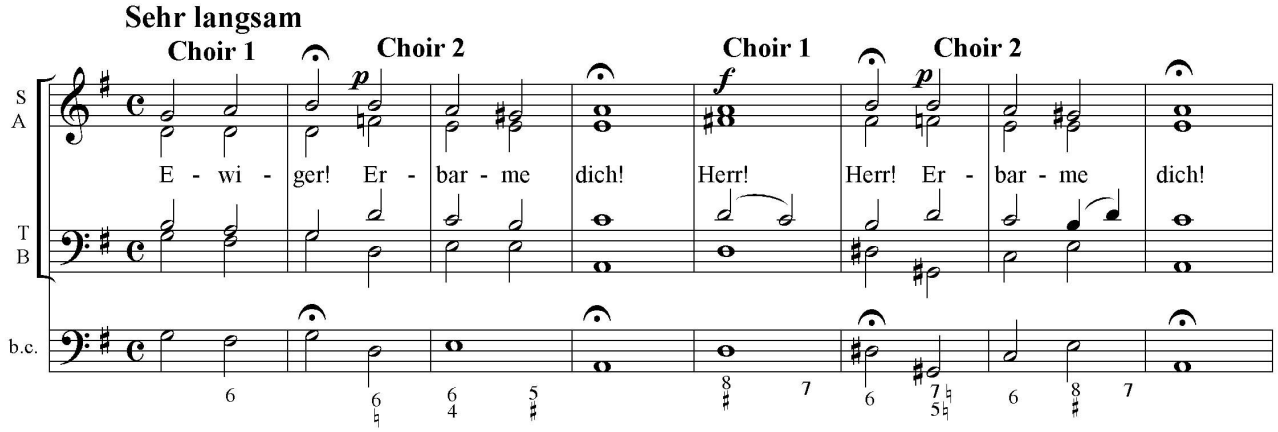
Example 12.17. (a) *Mein Heiland, meiner Zuversicht,* W. 221, mm. 1–4 (winds omitted); (b) J. S. Bach, chorale "Nun, ich weiss, du wirst mir stillen," no. 6 from *Herr, gehe nicht in's Gericht,* BWV 105, mm. 1–3



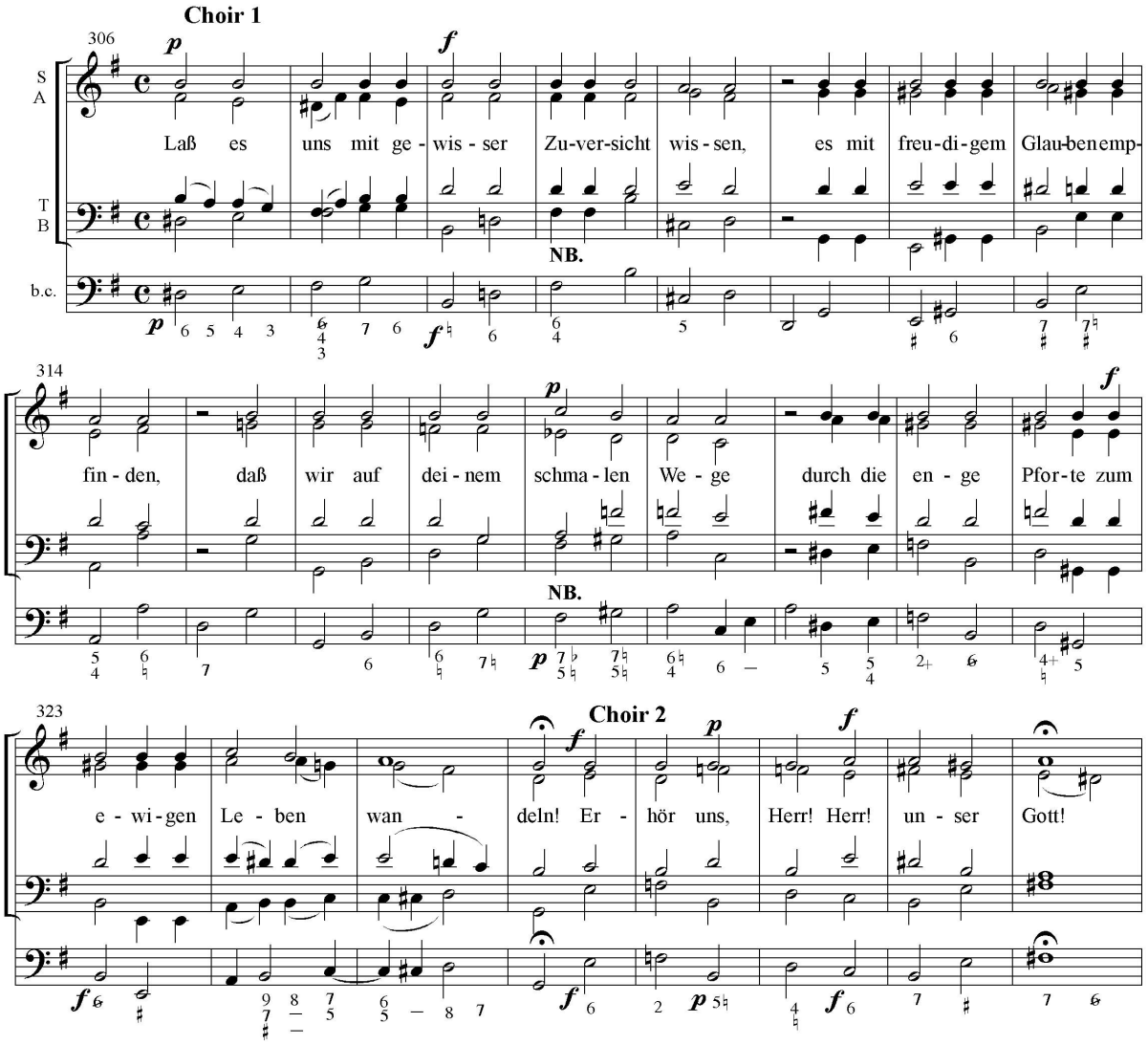
Example 12.18. Old Litany, W. 204/1, (a) mm. 426–29, (b) mm. 474–77, both with figured bass from the 1783 Copenhagen hymnbook (the latter to be performed without the three lower voices)



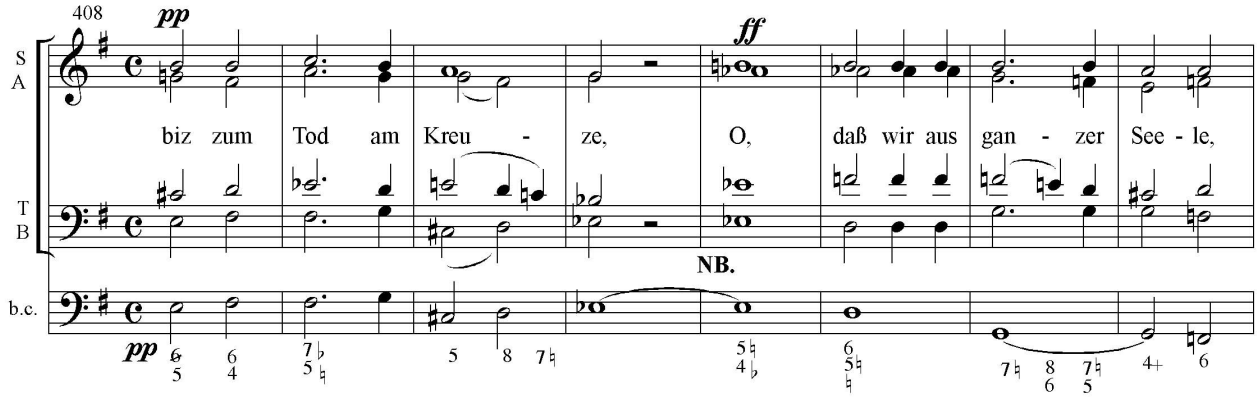
Example 12.19. Old Litany, W. 204/1, mm. 1–8



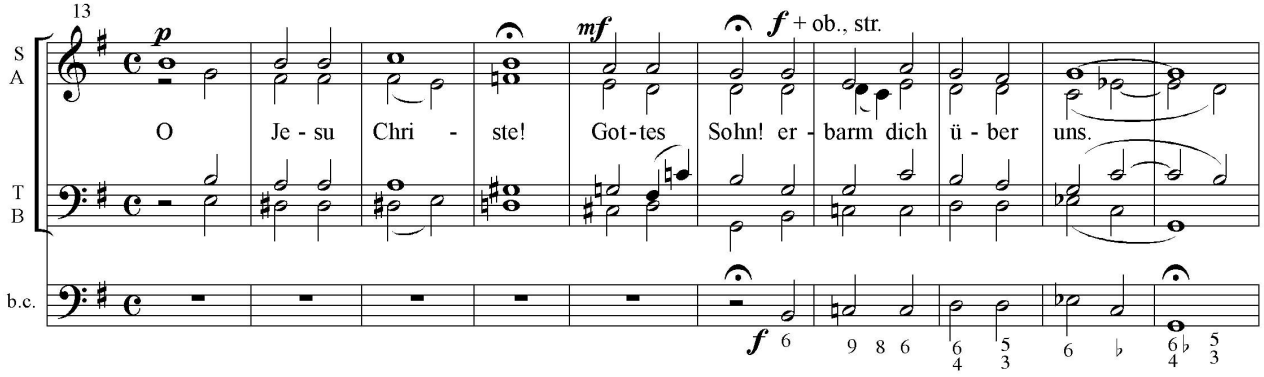
Example 12.20. New Litany, W. 204/2, mm. 306–30 (verse 28, complete)



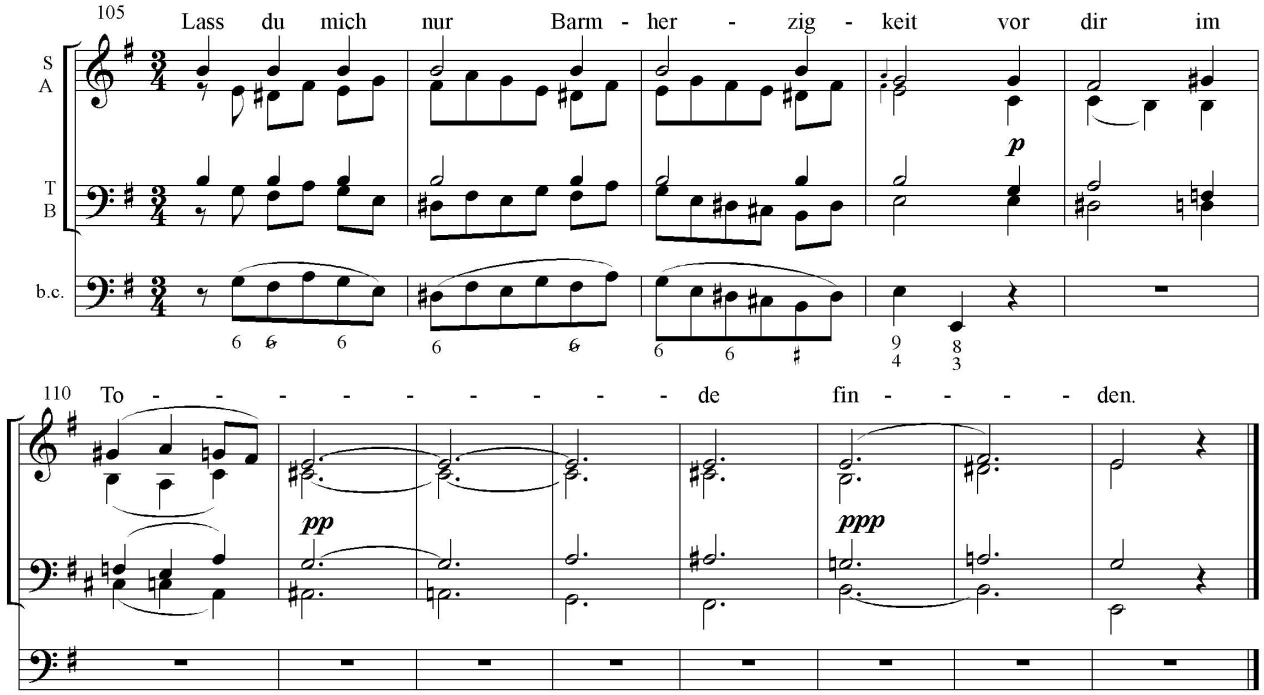
Example 12.21. New Litany, W. 204/2, mm. 408–15



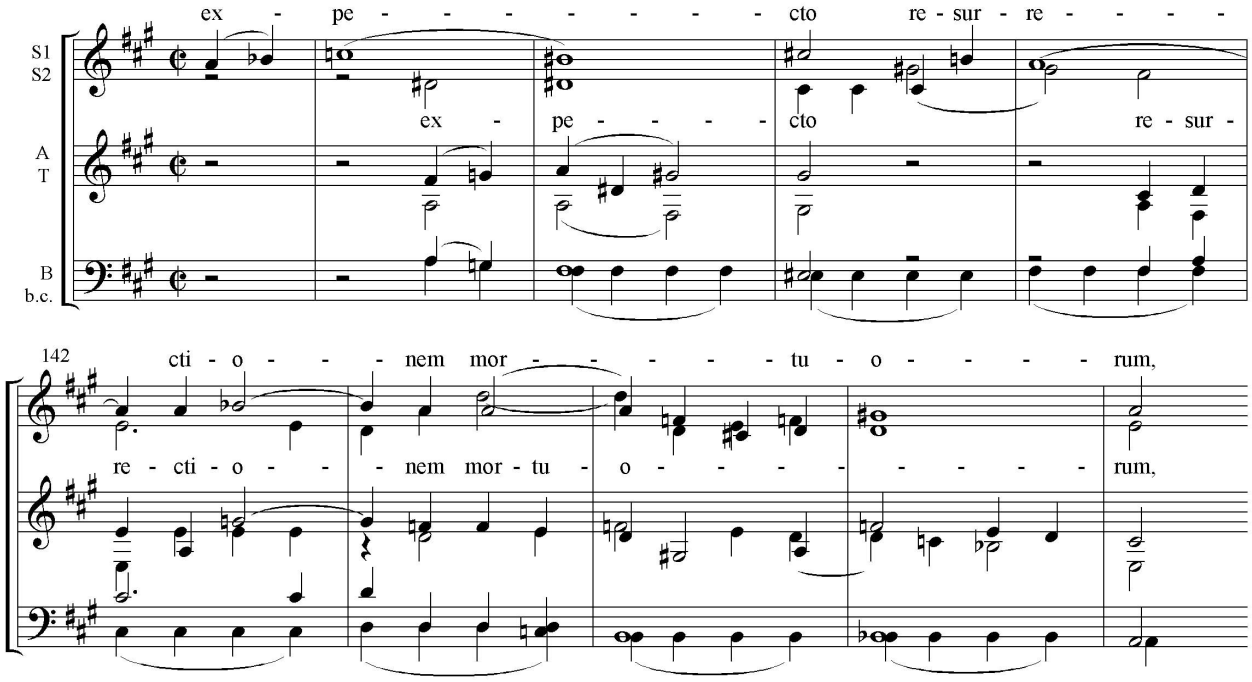
Example 12.22. Chorus “O Jesu Christe! Gottes Sohn!,” no. 2 from the St. Matthew Passion for 1789, W. 235, mm. 13–22



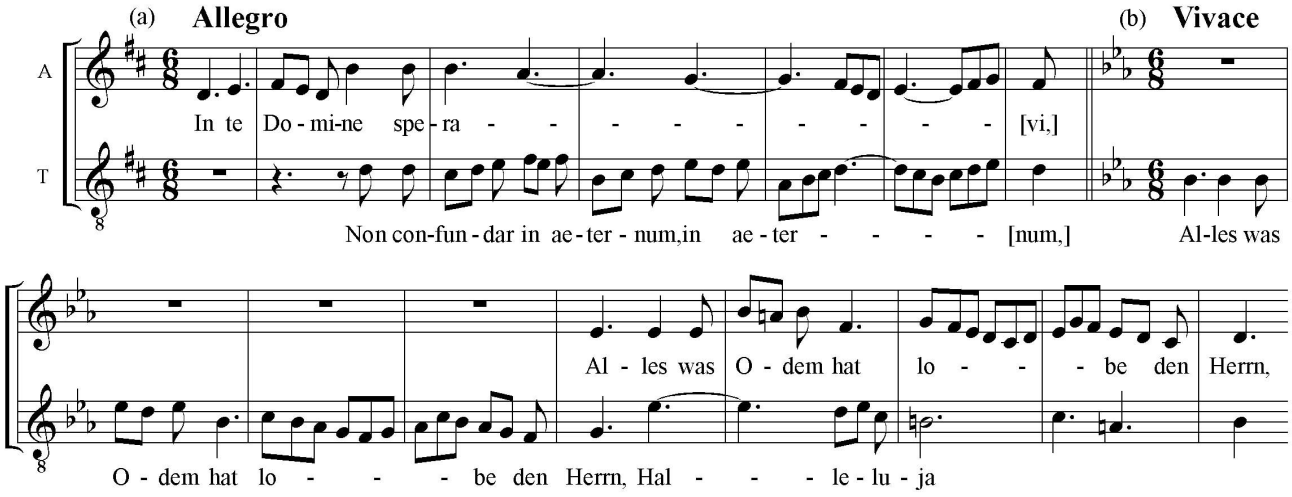
Example 12.23. Motet “Bitten,” W. 208/3, mm. 105–17



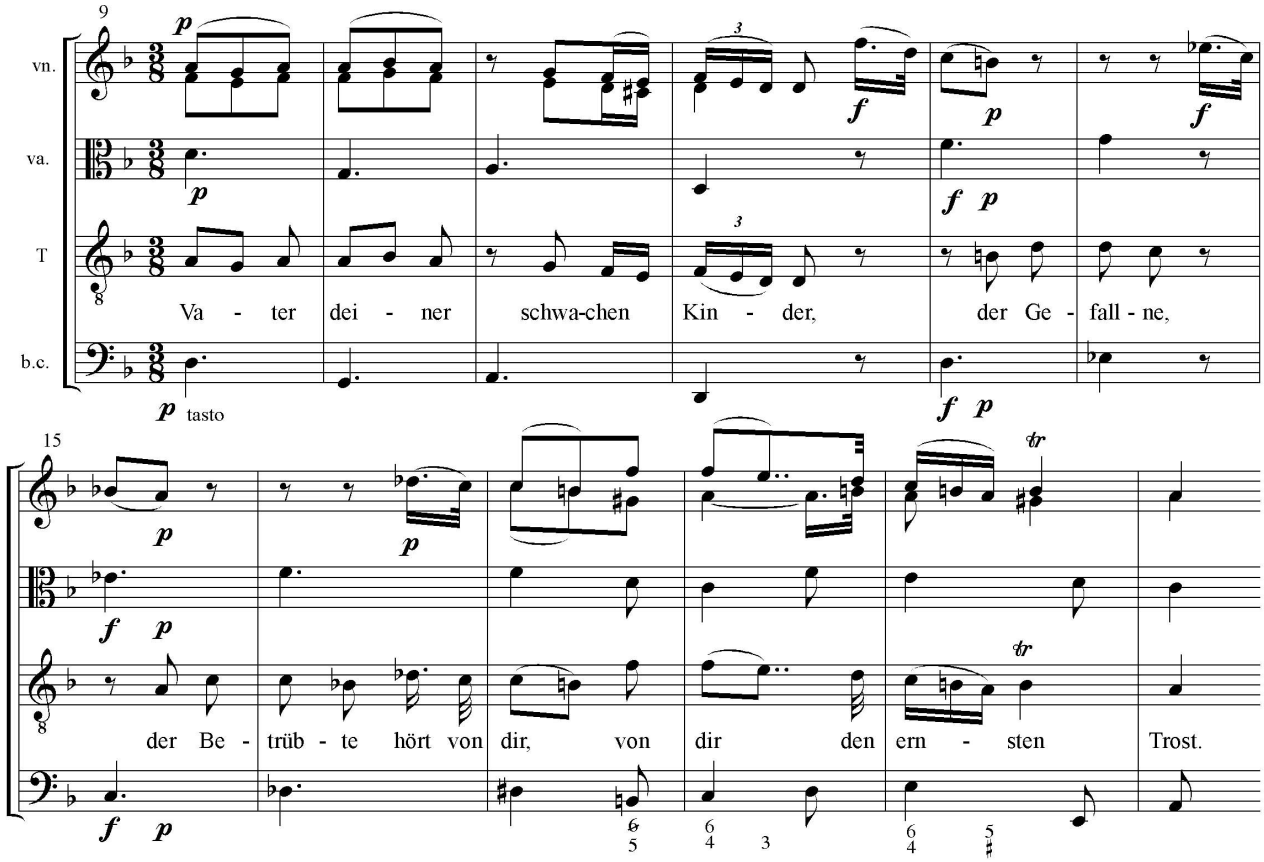
Example 12.24. J. S. Bach, chorus "Confiteor unum baptisma," no. 20 from the B-Minor Mass, BWV 232, mm. 138–46



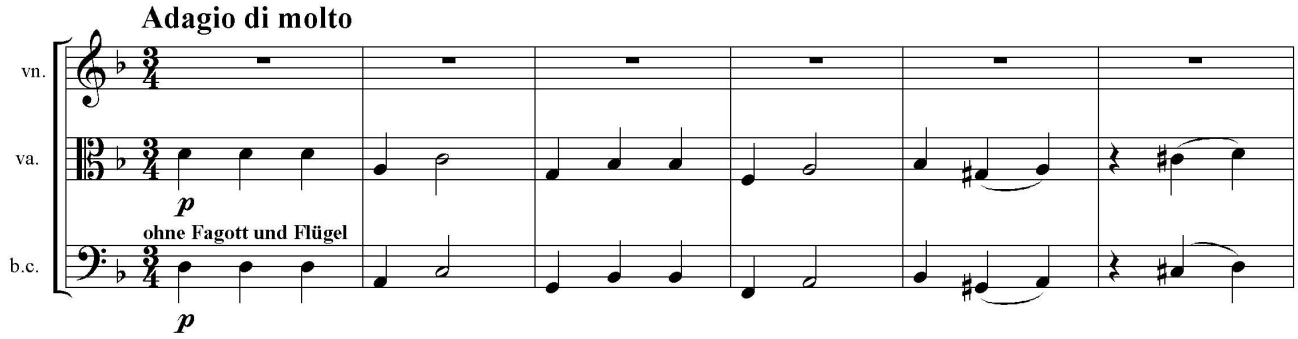
Example 12.25. Fugue subjects in: (a) Graun, "In te Domine speravi," from *Te Deum;* (b) chorus "Gott fähret auf mit Jauchzen," no. 22 from the Resurrection Cantata, W. 240



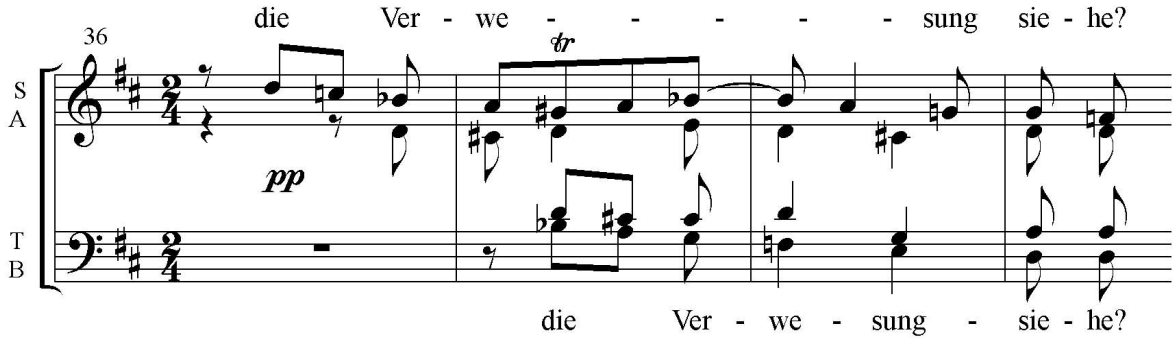
Example 12.26. Duet “Vater, deiner schwachen Kinder,” no. 9 from the Resurrection Cantata, W. 240, mm. 9–20



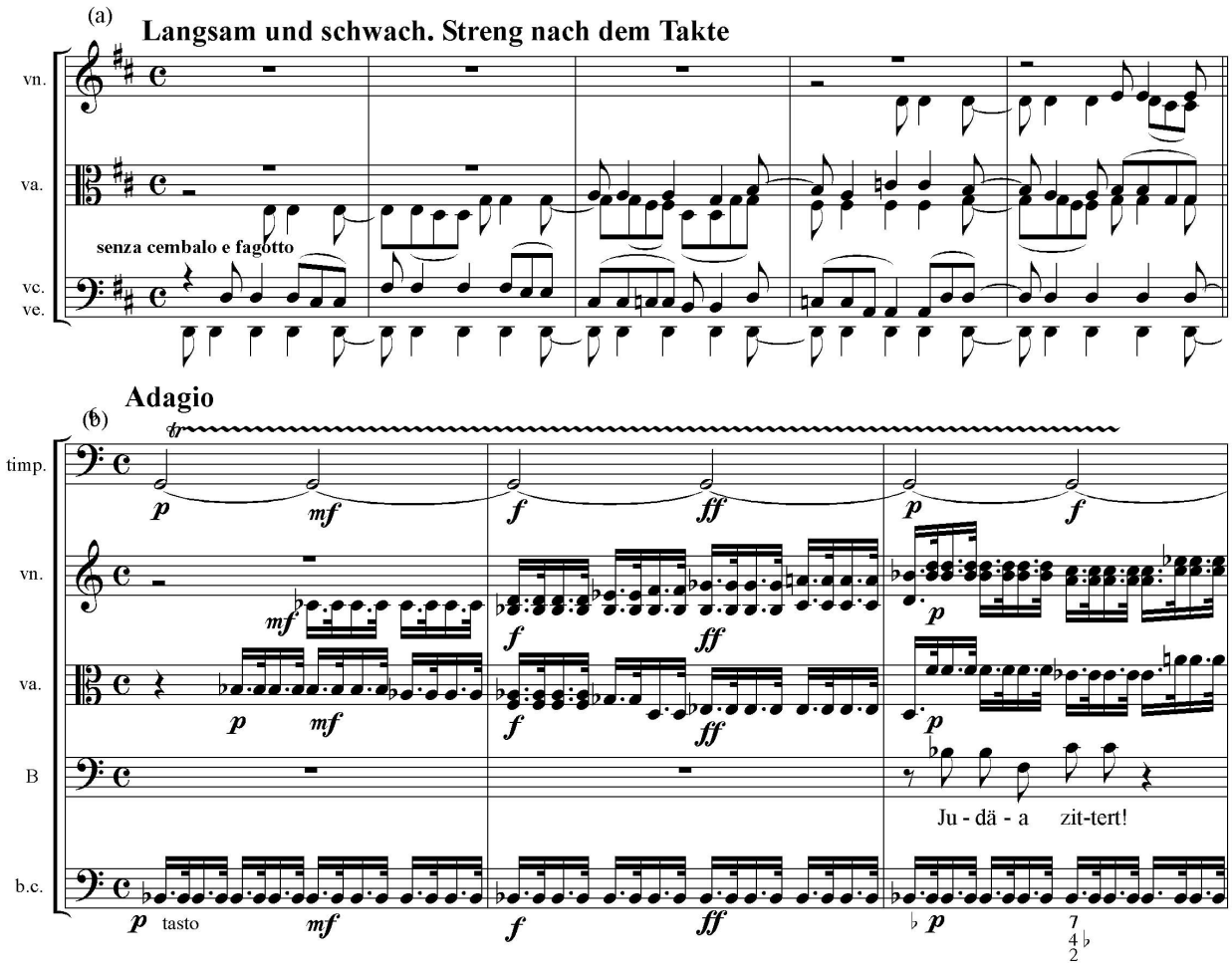
Example 12.27. Orchestral introduction, no. 1 from the Resurrection Cantata, W. 240, mm. 1–6



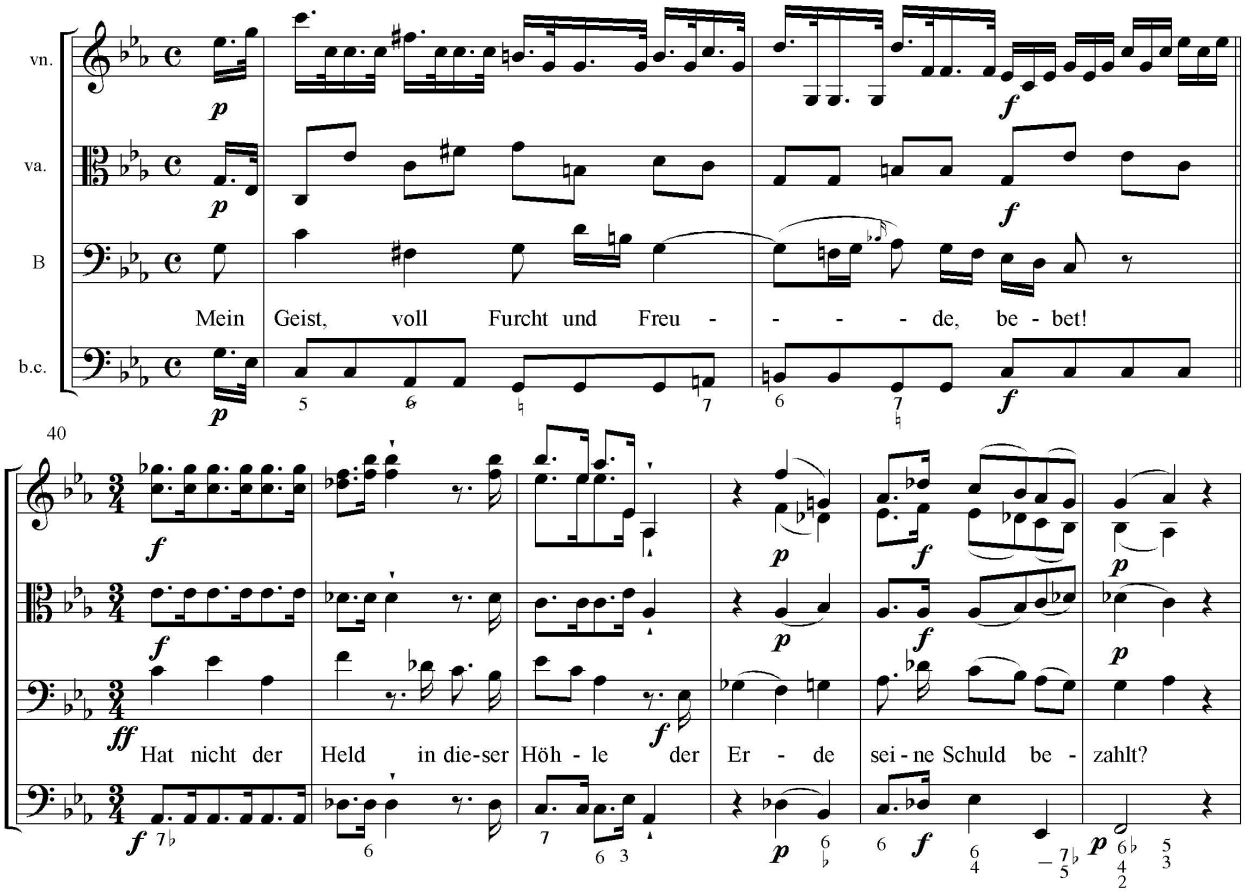
Example 12.28. Chorus “Gott, du wirst seine Seele nicht in der Hölle lassen,” no. 2 from the Resurrection Cantata, W. 240, mm. 36–39 (voices only)



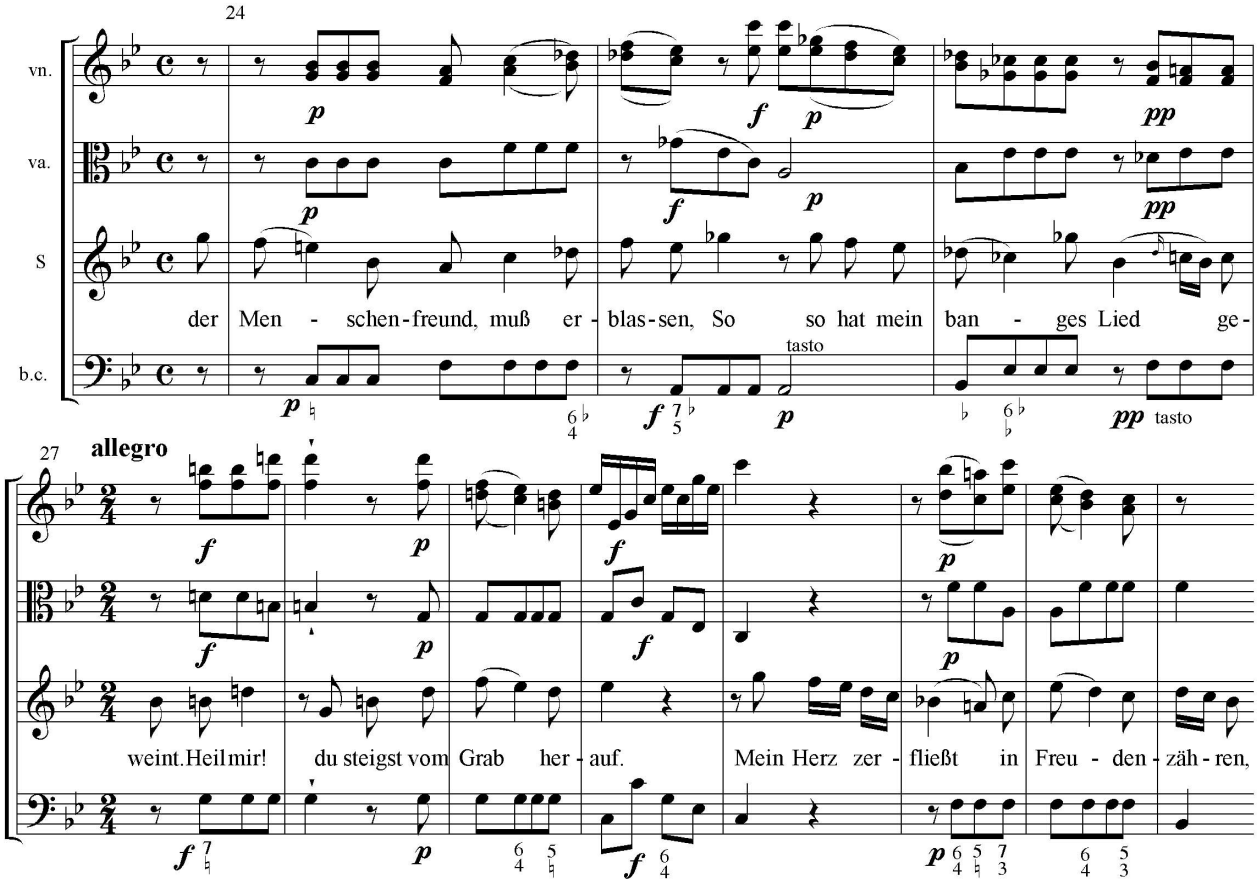
Example 12.29. (a) Recitative “Noch kommt nicht die Sonne,” no. 1 from Klopstock's *Morgengesang,* W. 239, mm. 1–5; (b) “Judäa zittert,” no. 3 from the Resurrection Cantata, W. 240, mm. 1–3



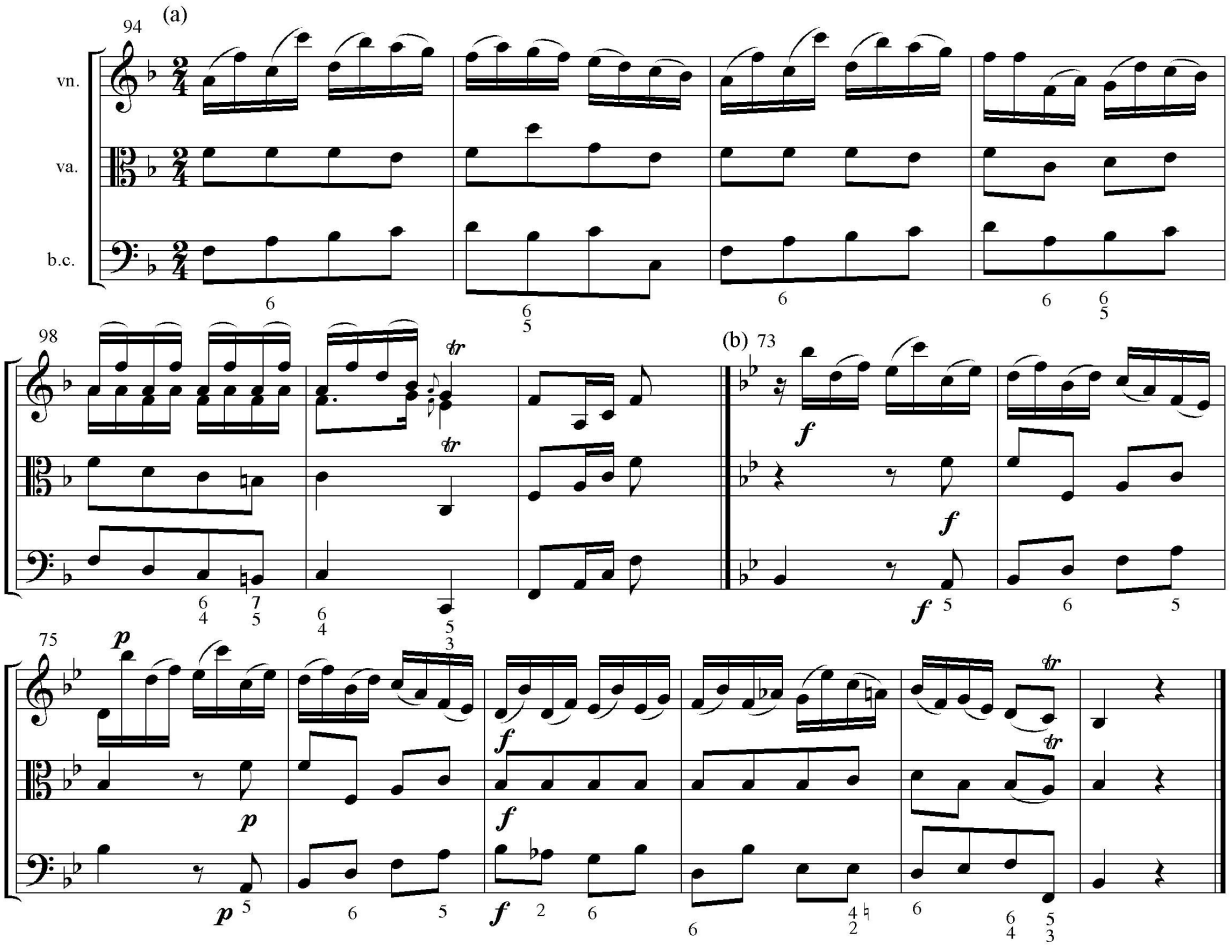
Example 12.30. Aria “Mein Geist, voll Furcht und Freude,” no. 4 from the Resurrection Cantata, W. 240, mm. 5–6 and 40–45 (without horns)



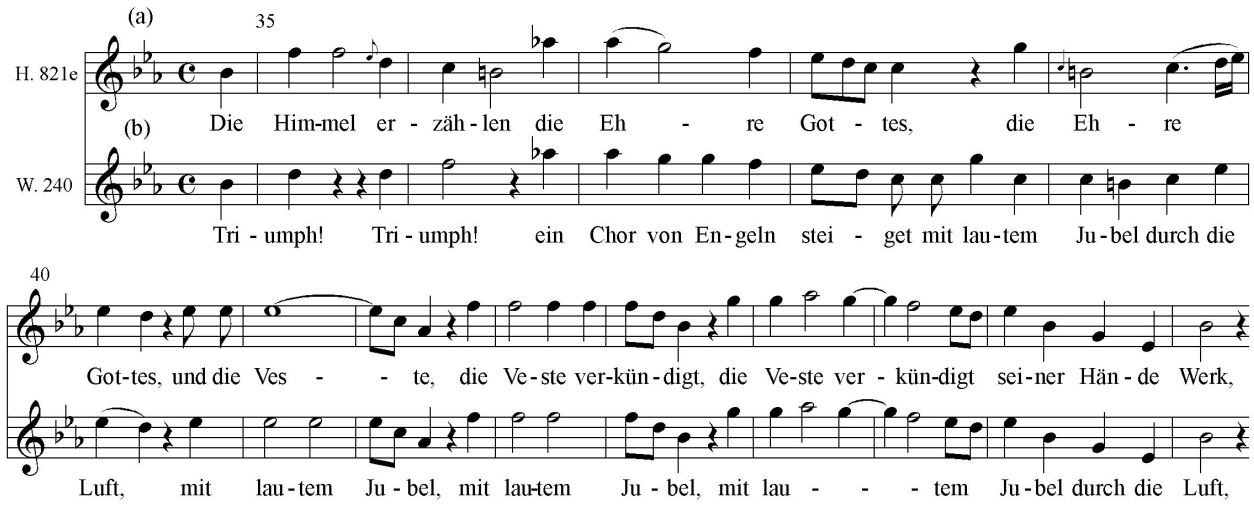
Example 12.31. Aria “Wie bang,” no. 7 from the Resurrection Cantata, W. 240, mm. 24–34



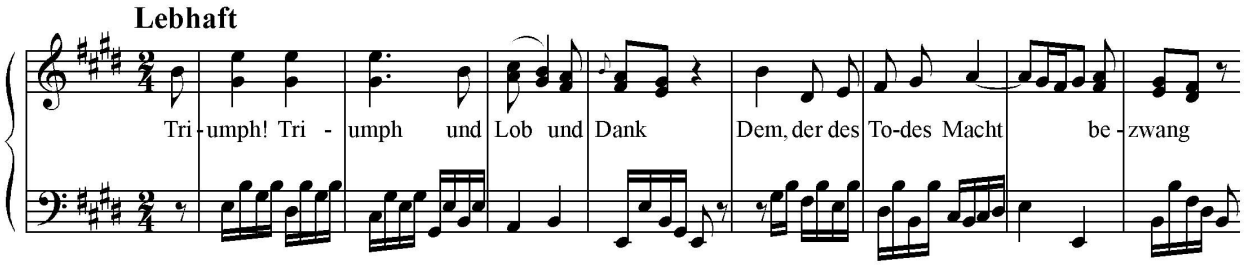
Example 12.32. (a) Aria ""Dir sing ich froh," no. 3 from Easter Music, W. 244, mm. 94–100; (b) aria "Wie bang," no. 7 from the Resurrection Cantata, W. 240, mm. 73–79



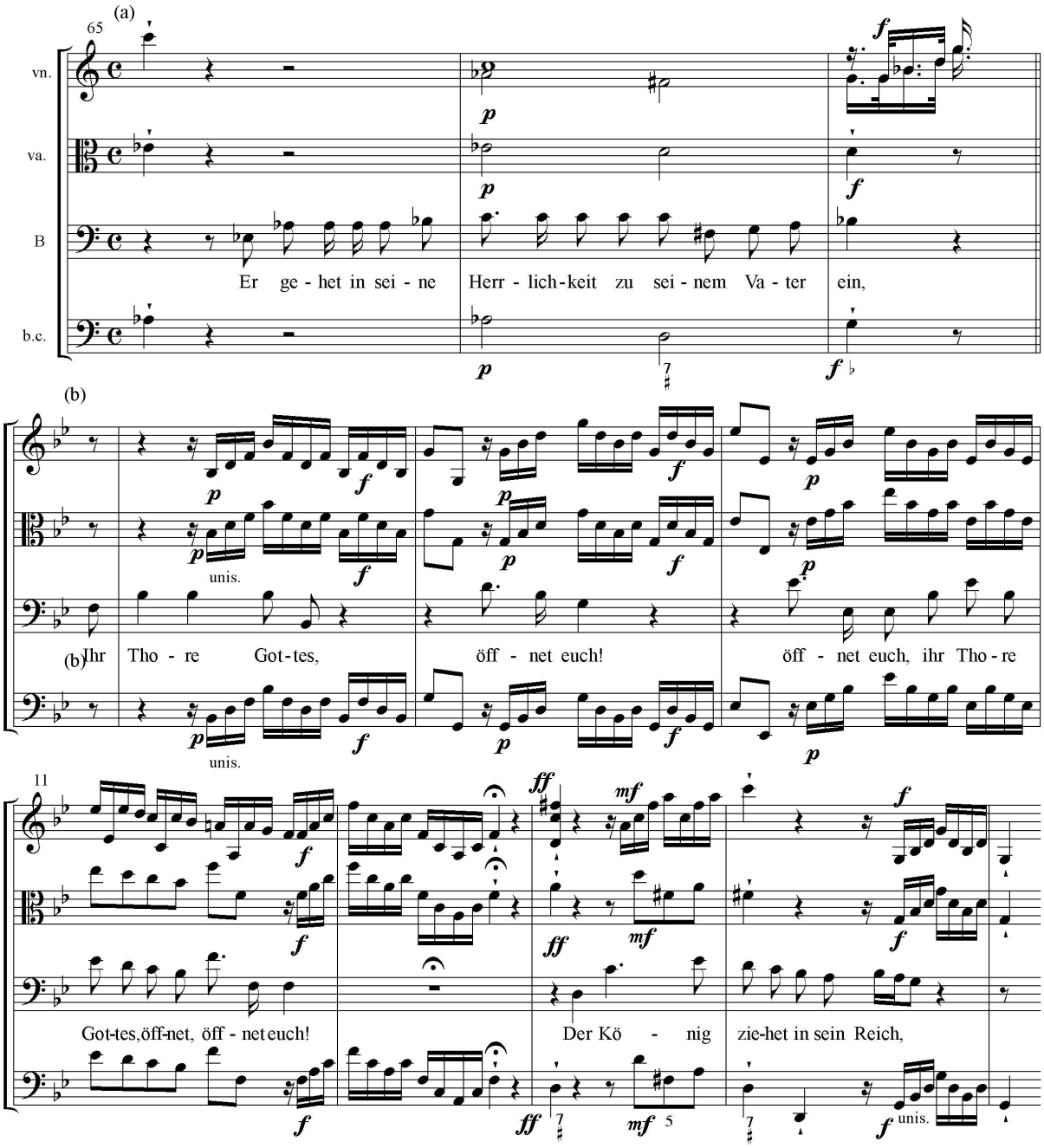
Example 12.33. (a) Chorus “Die Himmel erzählen,” no. 1 from Inaugural Piece for Pastor Hornbostel, H. 821e, mm. 35–48; (b) “Triumph!,” no. 5 from the Resurrection Cantata, W. 240, mm. 35–48 (soprano only)



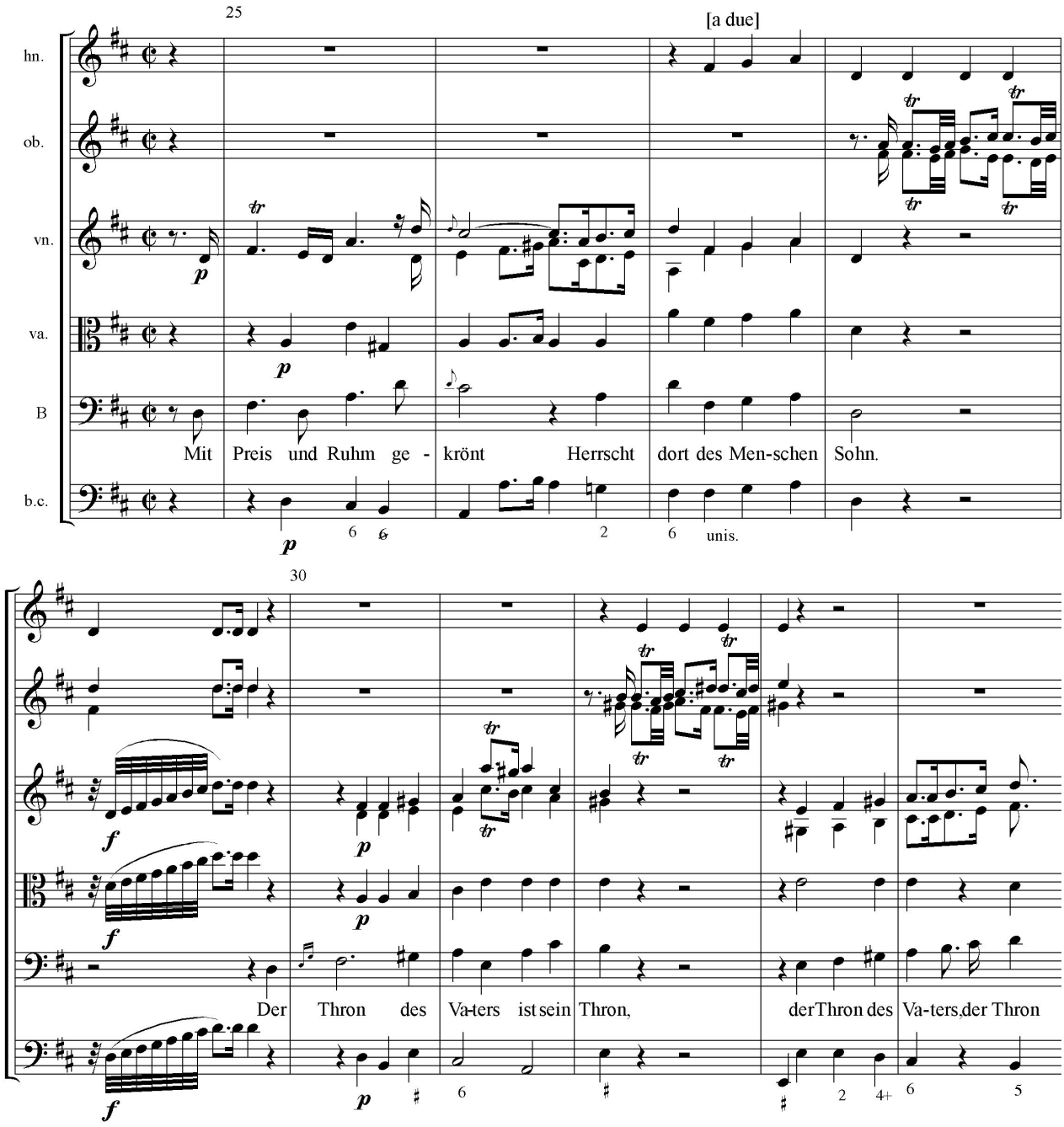
Example 12.34. “Auf die Auferstehung des Erlösers,” W. 200C/8, mm. 1–8



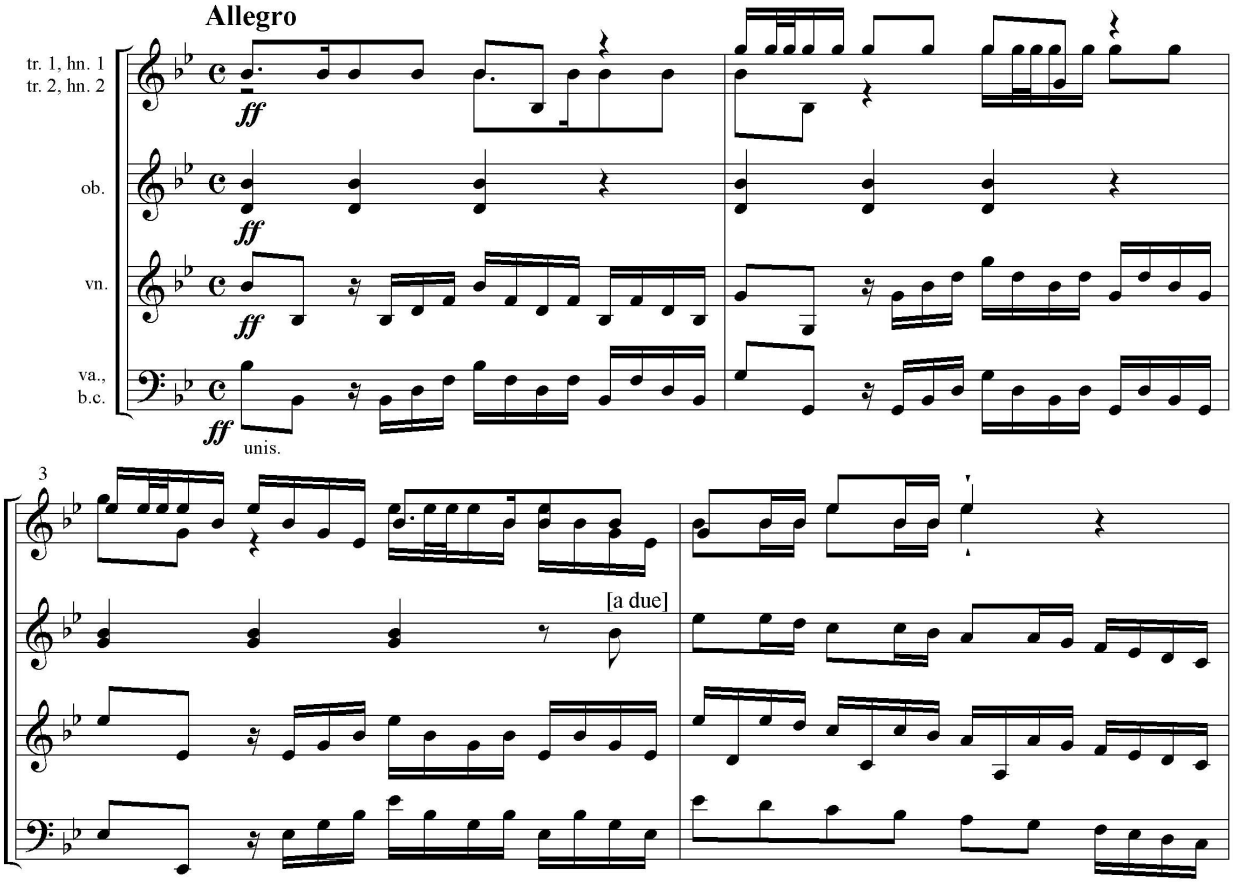
Example 12.35. (a) Recitative “Dort seh' ich aus den Thoren,” no. 14 from the Resurrection Cantata, W. 240, mm. 65–67; (b) aria “Ihr Thore Gottes,” no. 21, mm. 8–15 (without winds)



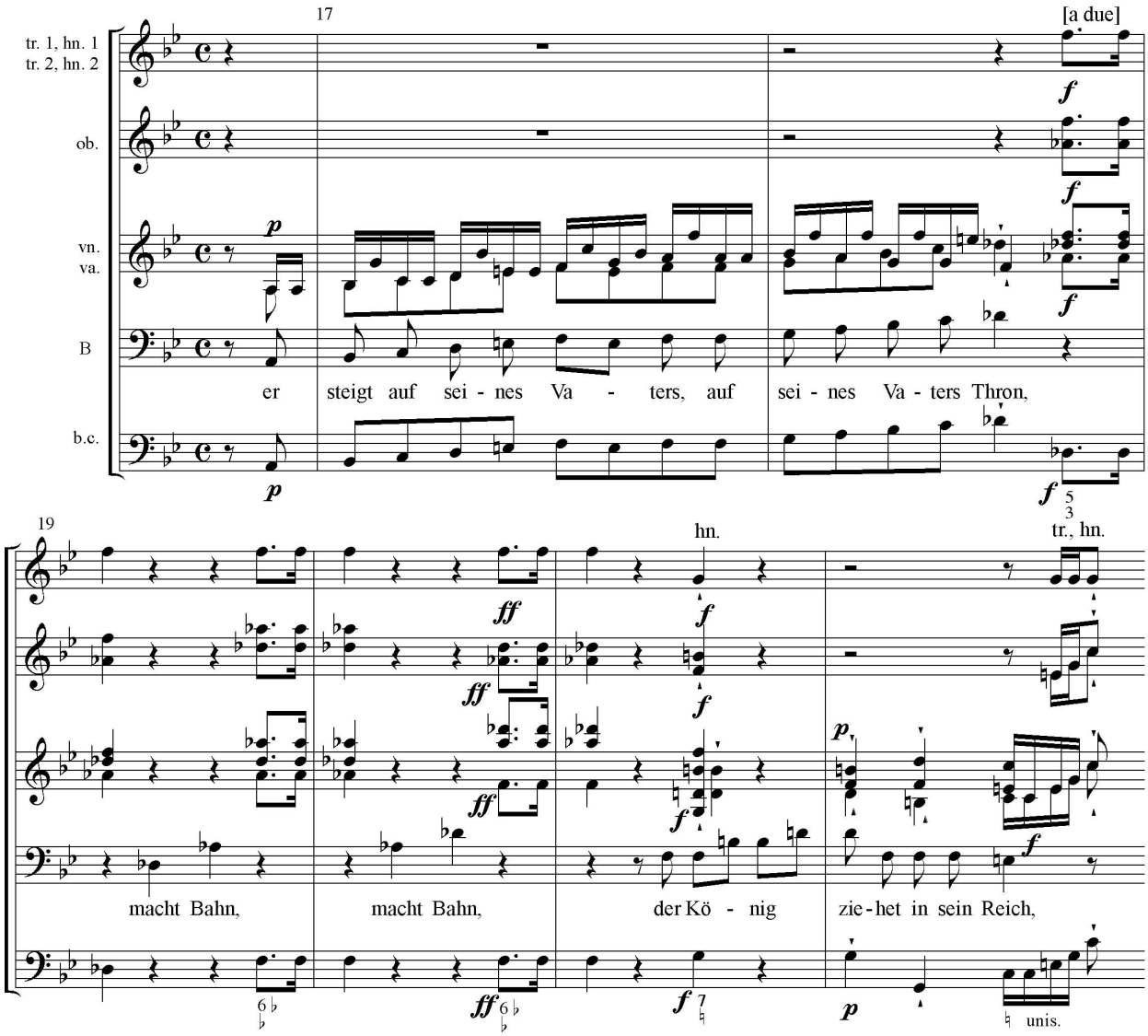
Example 12.36. Homilius, aria “Preis und Ruhm gekrönt,” no. 17 from the 1770 St. Mark Passion, mm. 25–34



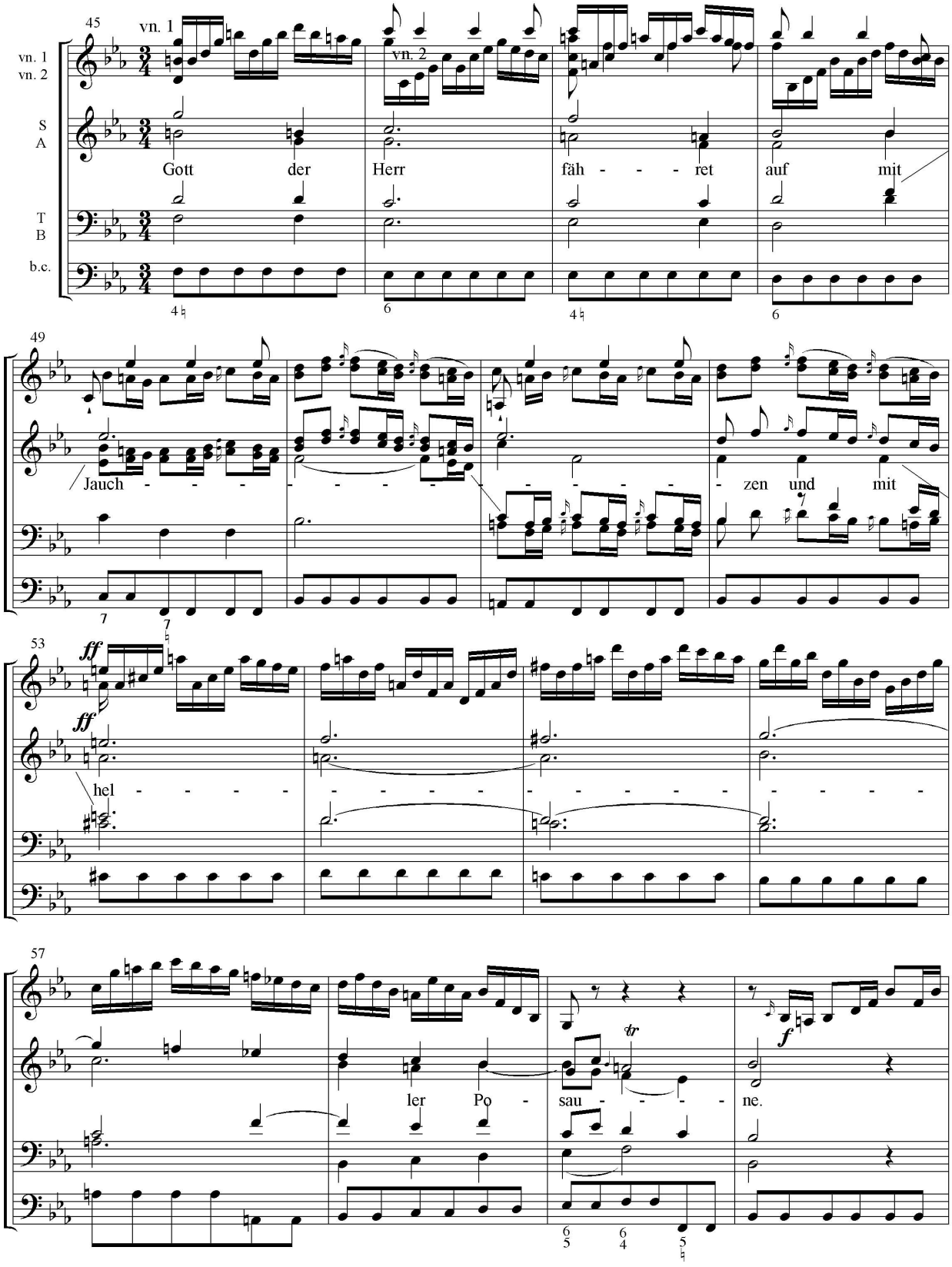
Example 12.37. Aria “Ihr Thore Gottes,” no. 21 from the Resurrection Cantata, W. 240, mm. 1–4 (viola doubles continuo, one octave higher)



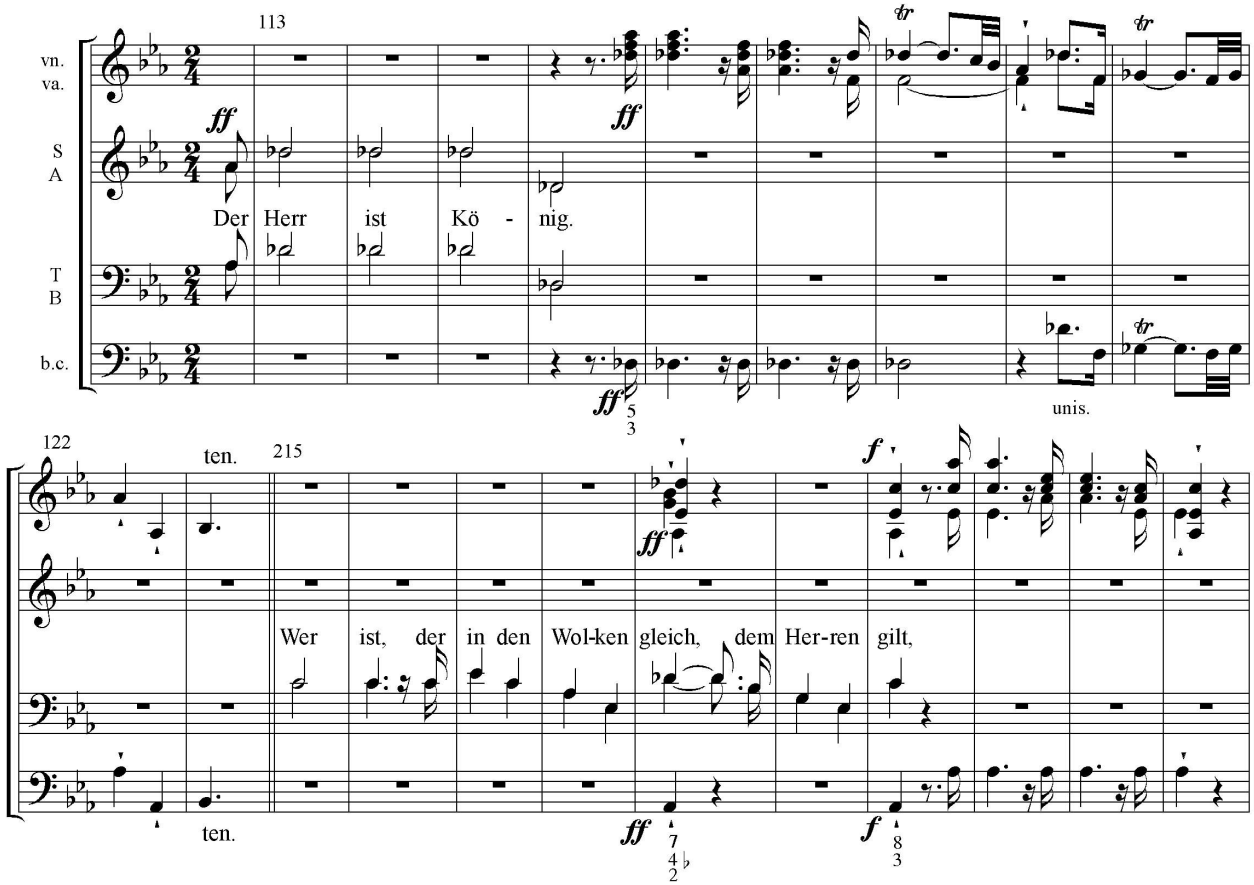
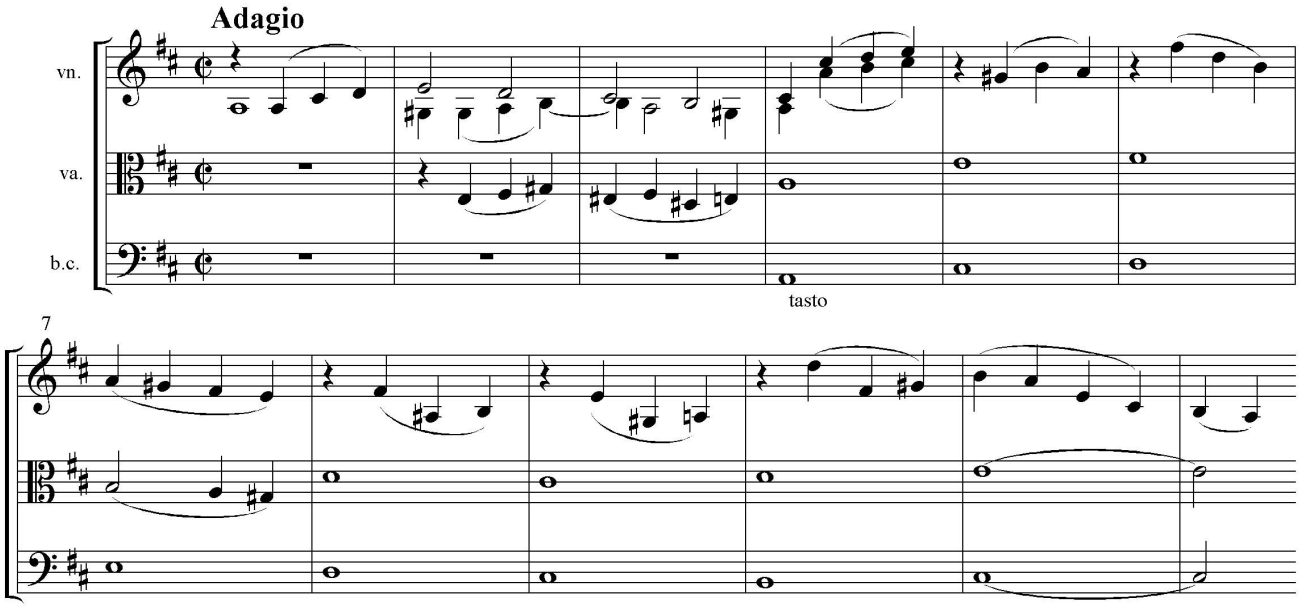
Example 12.38. Aria “Ihr Thore Gottes,” no. 21 from the Resurrection Cantata, W. 240, mm. 17–22



Example 12.39. Chorus “Gott fähret auf,” no. 22 from the Resurrection Cantata, W. 240, mm. 45–60 (winds, timpani, and viola omitted)



Example 12.40. Chorus “Gott fähret auf,” no. 22 from the Resurrection Cantata, W. 240, mm. mm. 113–23, 215–24 (winds omitted)



Example 12.41. Instrumental introduction for J. S. Bach, B-Minor Mass, H. 848, mm. 1–12