

C. P. E. Bach and the Metaphorical Voice

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*“Sensation and Sensibility at the Keyboard in the Late 18th Century:
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Table 1. An approximate tabulation of Bach's works

Instrumental Works	
for solo keyboard	349
multi-movement sonatas and sonatinas	155
variation sets	10
modulating rondos	14
free fantasias	13
character pieces	26
other pieces	131
for accompanied keyboard (keyboard plus secondary strings or winds)	45
ensemble sonatinas (one or two solo keyboards and accompanying ensemble)	13
solos (mostly for one solo instrument and basso continuo)	17
duos (for two solo instruments without basso continuo)	3
trios (for two melodic parts and basso continuo)	29
quartets (for two melodic parts and obbligato keyboard)	3
concertos for solo instrument(s) and larger ensemble	52
sinfonias (symphonies)	19
Vocal Works	
songs (lieder) and chorales for voice and keyboard	295
oratorios, serenatas, and related non-liturgical works	8
regular church pieces (“cantatas”) and other multi-movement liturgical works	18*
special church pieces for the inaugurations of pastors and other occasions	18*
miscellaneous secular vocal works	15
miscellaneous sacred vocal works	10*
Theoretical and pedagogic works, collections of cadenzas, canons, etc.	8
Works Comprising Chiefly Arrangements, Parodies, etc.	
clock pieces	30
various instrumental compositions	59
liturgical passions	21
other large sacred works derived or arranged largely from existing ones	**
songs (lieder) in versions for vocal and instrumental ensemble	13
other smaller vocal works derived from existing ones	**

*A significant portion of this material comprises parody or pastiche.

**Number uncertain; awaits identification of borrowed and arranged material.

Chronology

- 1714 Born at Weimar; Sebastian appointed ducal concertmaster
- 1717 Family moves to Cöthen
- 1723 Family moves to Leipzig
- 1731 Emanuel's earliest dated compositions
- 1734 Leaves for university studies in Frankfurt (Oder)
- 1738 Moves to Berlin
- 1741? Appointed chamber musician to King Frederick II of Prussia
- 1750 Death of J. S. Bach, possibly preceded by Emanuel's visit to Leipzig
- 1753 Publication of *Essay (Versuch über die wahre Art das Clavier zu spielen)*, vol. 1, with *Probestücke*, W. 63/1–6
- 1756 Seven Years' War breaks out; Berlin court and concert activity largely ceases
- 1758 Publication of Gellert Songs; numerous other publications follow
- 1762 Publication of *Essay*, vol. 2
- 1763 End of war, resumption of Berlin concert activity
- 1767 Obtains dismissal from court
- 1768 Moves to Hamburg and presents his first concerts and liturgical works there
- 1769 First Hamburg oratorios performed; continues to publish prolifically
- 1788 Death at Hamburg

Musical Examples

1. Fantasia in C minor, W. 63/6/1, with added texts by Heinrich Wilhelm von Gerstenberg, from *Flora*, ed. Carl Friedrich Cramer (Kiel and Hamburg, 1787)

19

IV.
Sokrates.

Hamlet.

Klavier.

Fantasia.

Allegro moderato.

Nein, nein, die ern-ste
ho-he Ge-stalt, nein, die na-her Stunde soll nicht mich schrecken, der Ver-urtheilung na-he
oder Nicht-seyn, das ist, das ist die große Fra-ge, das ist die gros-se

E 2

2. "Bußlied," W. 194/46, from the Gellert Songs, complete

Traurig

An dir al-lein, an dir hab ich ge-sündigt, Und ü-bel oft vor dir ge-tan.

Du siehst die Schuld, die mir den Fluch verkündigt; Sieh, Gott, auch mei-nen Jam-mer an.

3. Fantasia in E-flat, H. 348 (ca. 1746), systems 11–12 from autograph (D B Nichelmann 1N), with transcription

p *pp* *mf* *f*

5 *p* *f* *p* *mf* *f*

4. J. S. Bach, Chromatic Fantasia in D minor, BWV 903/1, from manuscript copy by Johann Friedrich Agricola, owned by C. P. E. Bach (D B, Mus. ms. Bach P 651)



5. (a) C. H. Graun, "Quest' o dio! lugubre aspetto," from *Rodelinda*, mm. 1–4; (b) Concerto in D Minor, W. 23, movement 1, mm. 1–10 (with early readings from autograph score)

(a) **Vivace**

Musical score for C.H. Graun's "Quest' o dio! lugubre aspetto" from *Rodelinda*, measures 1–4. The score is for Violin 1, Violin 2, Viola, and Bassoon (b.c.). The key signature is D major (two sharps) and the time signature is common time (C). The Violin 1 part features a melodic line with trills (tr) and slurs. The Violin 2 and Viola parts play a rhythmic accompaniment of eighth notes. The Bassoon part plays a steady eighth-note pattern. Measure numbers 6, 6, 7, 6, and 5 are indicated below the staves.

(b) **Allegro**

Musical score for C.H. Graun's Concerto in D Minor, movement 1, measures 1–10. The score is for Violin 1 (v1), Violin 2 (v2), Viola (va), and Bassoon (bc). The key signature is D minor (two flats) and the time signature is 3/4. The Violin 1 and Violin 2 parts feature melodic lines with trills (tr) and slurs. The Viola and Bassoon parts play a rhythmic accompaniment of eighth notes. The word "early version" is written above the first two measures of the Violin 1 and Violin 2 parts. Measure numbers 6, 6, and 5 are indicated below the staves.

6. (a) C. H. Graun, "Su le sponde del torbido Lete," from *Artaserse*, mm. 1–7, horns omitted; (b) Concerto in D, W. 13, movement 3, mm. 1–8

(a) **Vivace** (b) **Allegro assai**

Violin 1
Violin 2
Viola
b.c.

Violin 1 (v1)
Violin 2 (v2)
Viola (va)
b.c.

6 6 6 6 6 6

2 6 4 5 3 8 7 9 8 6 5 4 3

tr

7a. C. H. Graun, "La mente mia sentisti," from *Rodelinda*, mm. 23–28

Violin 1
Violin 2
Viola
Soprano
b.c.

p

p

La men - te mi - a sen - ti - sti par - to tu pen - sa e leg - gi

p 6 6 6 5

7b. Sonata in E, W. 49/3, movement 2, mm. mm. 1–4

Adagio

p *f*

8. Sonata in F-sharp minor, W. 52/4, movement 2, mm. 1–13

Poco Andante

5 9

9. C. H. Graun, "Tu vuoi ch'io viva, o care," from *Artaserse*, mm. 5–11 (without strings)

Largo

Mandac

Arbace

Basso

Tu vuoi ch'io vi - va, o ca - ra, Ma se mi nie - ghi a - mo - re Ca -

7

Oh Dio che pe - na a - ma - ra! Ti

ra mi fai morir, mi fai mo - rir,

9

bas - ti il mio ros - so - re; Più non ti pos - so dir, più non ti pos - so dir.

ca - ra mi fai mo - rir.

Detailed description: The image shows a musical score for three voices: Mandac, Arbace, and Basso. The tempo is marked 'Largo'. The score is in 3/4 time and consists of three systems. The Mandac part is mostly rests. The Arbace and Basso parts have lyrics in Italian. Fingerings are indicated by numbers 1-5 below the notes.

10. Program Trio, W. 161/1, movement 1, mm. 1–36, with rubrics on facing page from the composer's *Vorbericht*

Allegretto

vn.1 (or kb.)

[Melancholicus]

tr

tr

tr

f

tr

vn.2

con sordino

p

p

f

bs.

p

f

Presto

[Sanguineus]

a

b

p

f

pp

pp

16

tr

tr

Allegretto

c

d

tr

tr

28

Presto

f

Allegretto

e

g

tr

p

f

f

tr

- a) Bedeutet, wegen des halben Schlusses in die Quinte, eine Frage, ob der Sanguineus mit dem Melancholicus hierinne einig sey. Jener aber giebt
- (b) Durch die Verschiedenheit des Zeitmasses sowohl, als durch den ganzen Inhalt der Antwort, und noch über dem, durch den Anfang in einem ganz andern Ton, deutlich gnug zu erkennen, daß er ganz anderes Sinnes sey.
- (c) Heir verliert der Sanguineus mit Fleiß etwas von seiner Munterkeit, um den Melancholicus desto eher zu locken; welcher aber in der Folge hierinnen die Gelegenheit findet, mitten in seiner auscheinenden Bekehrung, wieder in seine alte Schwermuth zu verfallen.
- (d) Hier ist wieder eine Frage durch die Quinte; Wobey man durch eine kleine Generalpause den andern gleichsam hat ermuntern müssen, auf diesen ihm unangenehmen ganzen Inhalt, und die vorgelegte Frage, zu antworten.
- (e) Der S. fällt dem andern, welcher bey seiner Meynung bleibt, aus Ungedult ins Wort, und widerholet seinen Satz.
- (f) Der S. bricht hier fragend ab, ob der andere das noch fehlende fortsetzen wolle?
- (g) Welcher aber an statt dessen, aus seinem Hauptsatze ein Stück unterschiebt.

- (a) represents, through the half cadence on the fifth, the question whether Sanguineus and Melancholicus are to be in agreement. The former, however,
- (b) not only by his different tempo but through the content of the answer, and moreover by beginning in an entirely different key, makes it sufficiently clear that he is of a completely different opinion.
- (c) Here Sanguineus gives up some of the eagerness in his effort to cajole Melancholicus, who then, however, just as he seems to be in the process of being converted, finds an opportunity to fall back into his former melancholy.
- (d) Here is another question on the fifth, whereby through a short general pause Melancholicus might be encouraged, as it were, to reply to the whole disagreeable subject and to the question that has been put forth.
- (e) Sanguineus, impatient, interrupts Melancholicus, who sticks to his opinion, and repeats his statement.
- (f) Here Sanguineus breaks off, asking whether Melancholicus would like to continue with the remainder [of the statement].
- (g) Instead, Melancholicus insinuates a portion of his own main theme.

11. Sonata in B Minor for keyboard and violin, W. 76, movement 1, mm. 1–12

Allegro moderato

vi.

kb.

2

4

6

8

10

5 6 5 6 2 5 3

12. Johann Gottlieb Graun, Trio sonata in G, GraunWV A:15:11, continuo part from Berlin, Archiv der Sing-Akademie, SA 3686, with added heading “Melancholic[us?] et Sanguin[us]”



13. C.H. Graun, Trio sonata in G, GraunWV Bv:15:69, title page from score in Berlin, Staatsbibliothek, ms. 8284/22, designated “con 2. Themata”

Man. ms. 8284
22

13
H. 194.517

Sonata à Tre
in G. #
con 2. Themata.

Allegro. *Adagio.*

Violino Primo & Flauto
Violino Secundo.
Basso Continuo.

Carl Chr. Graun.
fui Maestr. da Capella.

14. Sonata in B Minor for keyboard and violin, W. 76, movement 1, mm.mm. 120–2

120 *p* *f*

121

122

15. Prussian Sonata no. 1 in F, W. 48/1, movement 2

Andante *piano*

Recit. *forte*

Recit. *forte* *piano*

16a. Frederick II “the Great” of Prusia, Sonata in A minor, S. 21, movement 1, mm. 1–14

Recitativo

4 6 4 6

7 6 # 6 4/2 6 4/2

8 *adagio*

12 6 6 [6]

b 6 5 4 3 [b]7 6 [b] 6b 7 6 b 6

16b. Hasse, “Impara Fille,” recit. no. 4 from cantata *Qual vago sen*, mm. 1–13

Im-pa-ra Fil-le, im - pa-ra, o Fil-le, in - gra - ta, dal-le fe-re, ada-mar, se nel-le sel-ve pur a - ma-no le

bel-ve, c'l ro-si-gnuol ca - no - ro vo - la per la cam - pa-gna, e par che di-ca

adagio

[adagio] in fle - bi-li la - men-ti: O-ve va - i? o-ve se - i? ca - ra, ca -

[adagio]

11 ra com-pa-gna, o-ve va - i? o-ve se - i? Tu sol nel più bel fio - re

#6

17. Concerto in C Minor, W. 31, movement 2 (early version), mm. 17–22

17 **Recit.**

vn.
va.
kb.
bs.

20

p *f*

18. Concerto in C Minor, W. 31, movement 1, (a) mm. 1–2, (b) mm. 52–54

(a) **Allegro di molto**

vn.
va.
kb.
bs.

(b)⁵²

19. Sonata in F-sharp minor, W. 52/4, movement 1, mm. 1-20

Allegro

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is F-sharp minor (three sharps: F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegro'.
- System 1 (measures 1-3): Treble clef has eighth-note patterns; bass clef has a steady eighth-note accompaniment.
- System 2 (measures 4-7): Treble clef continues with eighth-note patterns; bass clef accompaniment becomes more active with sixteenth-note runs.
- System 3 (measures 8-11): Treble clef has eighth-note patterns; bass clef accompaniment continues with sixteenth-note runs.
- System 4 (measures 12-16): Treble clef features a melodic line with a crescendo from *p* to *f*; bass clef has a steady eighth-note accompaniment.
- System 5 (measures 17-20): Treble clef has a melodic line with a crescendo from *p*; bass clef has a steady eighth-note accompaniment.

20. Sonata in G minor, W. 65/17, movement 1, opening

Allegro

arpeggio

21. Concerto in E minor, W. 15, early version, movement 1, mm. 1-4

Violin 1

Violin 2

Viola

b.c.

5 2 6 4 5 2 6

22. Concerto in E minor, W. 15, late version, movement 1, mm. 37–46

This musical score is for the late version of the Concerto in E minor, W. 15, movement 1, measures 37-46. It is written in 3/4 time and E minor. The score is divided into three systems. The first system, labeled 'Keyboard', covers measures 37-40 and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The second system, labeled 'v1', 'v2', 'va', 'kb.', and 'bc', covers measures 41-44. The violin parts (v1, v2) and viola (va) enter with a melodic line marked 'f' (forte) and 't' (trill). The keyboard part (kb.) and cello/bass part (bc) provide harmonic support. The third system, labeled 'kb.', covers measures 45-46, showing the keyboard part continuing its melodic and harmonic development.

23. Concerto in E minor, W. 15, early version, movement 1, mm. 36–39

This musical score is for the early version of the Concerto in E minor, W. 15, movement 1, measures 36-39. It is written in 3/4 time and E minor. The score is a single system for the keyboard. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady, rhythmic accompaniment of chords. The notation includes various ornaments and phrasing marks.

24. "La Pott," W. 117/18 (Berlin, 1754), from Marpurg, *Raccolta*

La Pott
Menuet.

25. "La Stahl," W. 117/25 (Berlin, 1755), from *Musicalisches Mancherley*

Grave.

26. C. P. E. Bachs *Empfindungen*, W. 80 (called “Clavier-Fantasia, mit Begleitung einer Violine” in Bach’s *Nachlassverzeichnis*, which dates it Hamburg, 1787), opening, from autograph (P 361)



27. C. P. E. Bachs *Empfindungen*, W. 80, mm. 62–63



Individual Works Mentioned

Instrumental

- Six “Prussian” sonatas for solo keyboard, W. 48 (1740–42, published 1742)
- Six “Württemberg” sonatas for solo keyboard, W. 49 (1742–44, published 1744)
- Sonata in F-sharp minor, W. 52/4 (Berlin, 1744, published 1763)
- Concerto in D for flute and strings, W. 13 (Berlin, 1744, later arranged for keyboard)
- Concerto in E minor for keyboard and strings, W. 15 (Berlin, 1745)
- Fantasia in E-flat, H. 348 (Berlin, ca. 1746)
- Sonata in G minor, W. 65/17 (Berlin, 1746)
- Concerto in D minor for keyboard and strings, W. 23 (Berlin, 1748)
- Trio sonata in C minor (Program Trio), W. 161/1 (Potsdam, 1749, published 1751)
- Eighteen *Probestücke* (including the “Hamlet” Fantasia), W. 63/1–6 (published Berlin, 1753)
- Concerto in C minor for keyboard and strings, W. 31 (Berlin, 1753)
- “La Pott,” W. 117/18 (Berlin, 1754)
- “La Stahl,” W. 117/25 (Berlin, 1755)
- Sonata in B minor for keyboard and violin, W. 76 (Berlin, 1763)
- Fantasia in F-sharp minor, W. 67 (Hamburg, 1787; arranged for keyboard and violin as W. 80, entitled *C. P. E. Bachs Empfindungen*)

Vocal

- Ich bin vergnügt mit meinem Stande* (cantata, ca. 1733–34)
- Seven lost vocal works (Frankfurt/Oder, 1734–38)
- “Schäferlied,” W. 199/2 (first published Berlin, 1741)
- Magnificat, W. 215 (Berlin, 1749)
- Gott hat den Herrn auferweckt* (Easter Music), W. 244 (Berlin, 1756)
- 54 *Geistliche Oden und Lieder* (texts by Gellert), W. 194 (Berlin, 1757)
- Wedding cantata *Willst du mit diesem Manne*, H. 824a (Berlin, 1765, 1766, or 1767)
- Du Göttlicher!* (Passion Cantata based on H. 782), W. 233 (Hamburg, 1770?)
- Resurrection Cantata (Ramler’s *Die Auferstehung*), W. 240 (published Leipzig, 1787)

Works by Other Composers

- J. S. Bach: Chromatic Fantasia and Fugue in D minor, BWV 903
- J. S. Bach (attr.): Sonatas, keyboard and flute, G minor (BWV 1020), E-flat (BWV 1031)
- Johann Adolf Hasse: *Qual vago sen*, cantata for soprano, flute, and continuo
- Frederick II of Prussia, “the Great,” Sonata in A minor for flute and continuo, Spitta no. 21
- Carl Heinrich Graun: *Rodelinda* (opera, Berlin, 1741–42)
 - Artaserse* (opera, Berlin, 1743)
 - Der Tod Jesu* (oratorio, text by Ramler; Berlin, 1755)
 - Trio sonata in G, GraunWV Bv:15:69
- Johann Gottlieb Graun: Trio sonata in G, GraunWV A:15:11
- Johann Joachim Quantz: Trio sonata in E-flat, QV 2:18
 - Neue Kirchen-Melodien* (Gellert), QV 7:9–30 (Berlin, 1760)
- Telemann: *Die Auferstehung* (oratorio, text by Ramler; Hamburg, 1760)
- Haydn: at least seven Gellert settings, including “Betrachtung des Todes,” Hob. XXVb:3
- Beethoven: Six Songs (Gellert), op. 48 (Vienna, 1803)