C. P. E. Bach and the Metaphorical Voice
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“Sensation and Sensibility at the Keyboard in the Late 18th Century:
Celebrating C.P.E. Bach’s Tercentenary,” Cornell University (Oct. 3, 2014)

Table 1. An approximate tabulation of Bach’s works

<table>
<thead>
<tr>
<th>Instrumental Works</th>
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</thead>
<tbody>
<tr>
<td>for solo keyboard</td>
<td>349</td>
</tr>
<tr>
<td>multi-movement sonatas and sonatinas</td>
<td>155</td>
</tr>
<tr>
<td>variation sets</td>
<td>10</td>
</tr>
<tr>
<td>modulating rondos</td>
<td>14</td>
</tr>
<tr>
<td>free fantasias</td>
<td>13</td>
</tr>
<tr>
<td>character pieces</td>
<td>26</td>
</tr>
<tr>
<td>other pieces</td>
<td>131</td>
</tr>
<tr>
<td>for accompanied keyboard (keyboard plus secondary strings or winds)</td>
<td>45</td>
</tr>
<tr>
<td>ensemble sonatinas (one or two solo keyboards and accompanying ensemble)</td>
<td>13</td>
</tr>
<tr>
<td>solos (mostly for one solo instrument and basso continuo)</td>
<td>17</td>
</tr>
<tr>
<td>duos (for two solo instruments without basso continuo)</td>
<td>3</td>
</tr>
<tr>
<td>trios (for two melodic parts and basso continuo)</td>
<td>29</td>
</tr>
<tr>
<td>quartets (for two melodic parts and obbligato keyboard)</td>
<td>3</td>
</tr>
<tr>
<td>concertos for solo instrument(s) and larger ensemble</td>
<td>52</td>
</tr>
<tr>
<td>sinfonias (symphonies)</td>
<td>19</td>
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</tbody>
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<thead>
<tr>
<th>Vocal Works</th>
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</thead>
<tbody>
<tr>
<td>songs (lieder) and chorales for voice and keyboard</td>
<td>295</td>
</tr>
<tr>
<td>oratorios, serenatas, and related non-liturgical works</td>
<td>8</td>
</tr>
<tr>
<td>regular church pieces (“cantatas”) and other multi-movement liturgical works</td>
<td>18*</td>
</tr>
<tr>
<td>special church pieces for the inaugurations of pastors and other occasions</td>
<td>18*</td>
</tr>
<tr>
<td>miscellaneous secular vocal works</td>
<td>15</td>
</tr>
<tr>
<td>miscellaneous sacred vocal works</td>
<td>10*</td>
</tr>
</tbody>
</table>

Theoretical and pedagogic works, collections of cadenzas, canons, etc. 8

<table>
<thead>
<tr>
<th>Works Comprising Chiefly Arrangements, Parodies, etc.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>clock pieces</td>
<td>30</td>
</tr>
<tr>
<td>various instrumental compositions</td>
<td>59</td>
</tr>
<tr>
<td>liturgical passions</td>
<td>21</td>
</tr>
<tr>
<td>other large sacred works derived or arranged largely from existing ones</td>
<td>**</td>
</tr>
<tr>
<td>songs (lieder) in versions for vocal and instrumental ensemble</td>
<td>13</td>
</tr>
<tr>
<td>other smaller vocal works derived from existing ones</td>
<td>**</td>
</tr>
</tbody>
</table>

*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)
2. “Bußlied,” W. 194/46, from the Gellert Songs, complete

Traurig

An dir allein, an dir hab ich gesehen, Und übel oft vor dir getan.

Du siehst die Schuld, die mir den Fluch verkündigt. Sieh Gott, auch meinen Jammers an.

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

7a. C. H. Graun, “La mente mia sentisti,” from *Rodelinda*, mm. 23–28
7b. Sonata in E, W. 49/3, movement 2, mm. mm. 1–4

8. Sonata in F-sharp minor, W. 52/4, movement 2, mm. 1–13
9. C. H. Graun, “Tu vuoi ch’io viva, o care,” from *Artaserse*, mm. 5–11 (without strings)
10. Program Trio, W. 161/1, movement 1, mm. 1–36, with rubrics on facing page from the composer's Vorbericht
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
tzu 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

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

15. Prussian Sonata no. 1 in F, W. 48/1, movement 2
16a. Frederick II “the Great” of Prusia, Sonata in A minor, S. 21, movement 1, mm. 1–14

16b. Hasse, “Impara Fille,” recit. no. 4 from cantata *Qual vago sen*, mm. 1–13
17. Concerto in C Minor, W. 31, movement 2 (early version), mm. 17–22

18. Concerto in C Minor, W. 31, movement 1, (a) mm. 1–2, (b) mm. 52–54
19. Sonata in F-sharp minor, W. 52/4, movement 1, mm. 1–20
20. Sonata in G minor, W. 65/17, movement 1, opening

21. Concerto in E minor, W. 15, early version, movement 1, mm. 1–4
22. Concerto in E minor, W. 15, late version, movement 1, mm. 37–46

23. Concerto in E minor, W. 15, early version, movement 1, mm. 36–39
24. “La Pott,” W. 117/18 (Berlin, 1754), from Marpurg, *Raccolta*

25. “La Stahl,” W. 117/25 (Berlin, 1755), from *Musicalisches Mancherley*
26. C. P. E. Bach's *Empfindungen*, W. 80 (called "Clavier-Fantasie, mit Begleitung einer Violine" in Bach’s *Nachlassverzeichnis*, which dates it Hamburg, 1787), opening, from autograph (P 361)

27. C. P. E. Bach's *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. Bach's 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)