

Moses' sensitivity to the suffering of people and to the transcendental

“God, see your people lying in the dust!
O God of mercy, hear,
hear my humble plea,
you, who cannot betray my hope,
who cannot reject my pleas!
Let this rock, God of strength,
give us the balm for our suffering!
Lord, let Jacob’s children live
to honor you, to praise you!
Eternal one, look upon us with mercy!”

aria of Moses from oratorio The Israelites in the Desert

C. P. E. Bach:
The Israelites in the
Desert - oratorio
Aria of Moses

Adagio. 10 Ari e. 53

Violinen.

Bratsche. *pizzicato.*

Fagott.

Moses.

Bass. *pizzicato.* 7

Organo fiaccato.

Violinen.

Bratsche.

Fagott.

Gott, Gott, Gott, sich dein

5

Age of Enlightenment / Aufklärung: 17-18. century

rationalism, scientific revolution

political ideals: natural law: all people having the same rights
liberty

progress and common good

tolerance

fraternity

questionable authority of the church, dogma, doctrine
questionable authority of the monarchy

Frederick the Great (reigning 1740-1786) Prussian king

middle class as music consumer

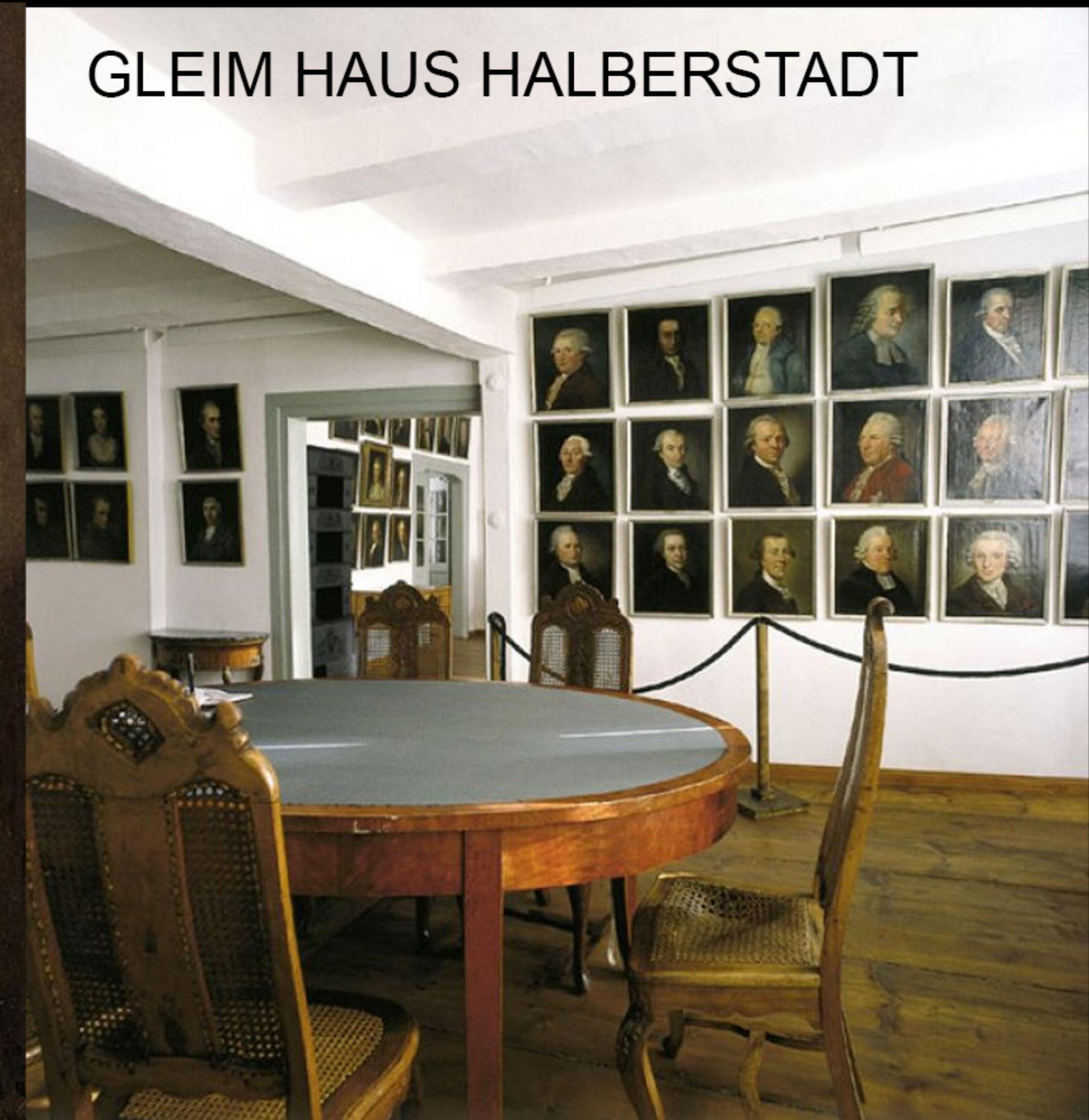
- domestical music making, musical salon
- public concert
- musical society
- music publishing, subscription, shops

cult of friendship

- friends share the ideals of Enlightenment
- Freundschaftstempel / temple of friendship
- portrait
- letters

Temple of Friendship - Sanssouci, Potsdam





Jean-Baptiste-Siméon Chardin



Empfindsamkeit - general ideas

emotions are true, genuine

beside reason emotions are guiding the moral behavior

aiming at raising emotions, moving the heart

artist/player/actor has to play from the soul

art comes from spontaneity, a musical soul, not only result of learning

----> cult genious

Literary-musical movement Empfindsamkeit / Sensitivity ~ 1720 - 1790
empfindsamer Stil / sentimental style

Laurence Sterne: Sentimental Journey / Empfindsamer Reise 1768

reason + emotion: emotions surer guide to human action

North-German literary-musical circle: Berlin - Hamburg - Copenhagen
Ramler, Gleim, Lessing, Agricola, Quantz, Graun, CPE Bach,
Franz and Georg Benda, Gerstenberg , Klopstock, Lessing, Gellert,
Fr.Nicolai, Mattheson, Forkel, Telemann, Hasse, Gottsched,
Schlegel, Scheibe

- word and music, poetry and music, meaning of music
- recitativo and opera in German
- musical rhetoric

Klopstock: Messias 1748

Ramler: Der Tod Jesu, set to music by Graun 1755,
by Telemann 1754/55

Gerstenberg: Ariadne - duodrama (monologue), set to
music by Scheibe

Brandes: Ariadne libretto after Gerstenberg, set to
music by Georg Benda

Gerstenberg: Ugolino (the first Sturm und Drang drama)

"Nein, nein, die ern-ste ho - he Ge-stalt, Nein, die na-heStun-de soll nicht mich
 Seyn o-der Nicht-seyn, das ist, das ist die gro - sse
 schrec - ken, Der... Ver-we - sung na - he_ Stun - de.
 Fra - ge, das ist die gro - sse_ Fra - ge.
 Tod! ich ken-ne dich.
 Tod! Schlaf!

C. P. E. Bach: Fantasy c minor from Versuch...

Gerstenberg's experiment: with Hamlet's monologue and Socrate's last words

emotions as guideline to human action, reason + emotion

Baroque theory of affects
to move the listener
objectivity
typified affects
inflexible sentiments
physiology: humors, basic sentiments

Empfindsam theory of affects
to move the listener
subjectivity
individual affects
constantly changing sentiments

Composers around Frederick the Great: Carl Friedrich Abel, C. P. E. Bach, Wilhelm Friedemann Bach, Georg and Franz Benda, Carl Heinrich Graun, Johann Joachim Quantz, Johann Friedrich Reichardt

- free fantasy
- clavichord

what is empfindsam music like?

- Adagio is central (Quantz writes: Frederick is exceptional at it)
- clear melody + accompaniment, light texture
- in very sensitive moments: no bass under
- ornamentation
- Vorschlag / appoggiatura
- sudden changes in register, dynamics, rhythm, key, harmony
- enharmony
- rhetorical form: form as speech, dialogue, monologue
 - fragmentary progress, interruption ...
- instrumental recitativo <--- rec. accompagnato
- typical harmonies: major 7, parallel 6, augmented 6

Notation types in music of C. P. E. Bach

1. specific notation: *Versuch über die wahre Art das Klavier zu spielen* 1753,
detailed, complex system, each ornament has its own sign,
keyboard notation
 - a) symbol
 - b) small notes
2. general notation: tr, t, +
indicating the place of ornament
instrumental notation (strings, winds...)
3. mixed notation: general signs + Doppelschlag

Allegro di molto



Allegro di molto

Musical score for piano, treble and bass staves, common time. The treble staff shows a series of eighth-note chords. The bass staff shows a continuous eighth-note pattern. A brace groups the two staves together.

complicated ornaments (Doppelschlag, Anschlag, Schleifer)

they are not addition to the melody

BUT

typical motives, common places incorporated into the oral tradition

inconsequence in notation:

notation with symbols and small notes <-----> normal notation

conveys the harmonical context
dynamics

neutral
neutral

Ornaments in Benda sonates 1757

ornament	Versuch notation	Benda notation
Vorschlag		
Trill	symbol tr ^^^	symbol tr ^^^
Doppelschlag	symbol ~	(symbol ~), notes (+Vorschlag)
Anschlag	small notes	small notes
punktierter Anschlag	small notes	notes+Vorschlag+slur
Schleifer	small notes	small notes
punktierter Schleifer	small notes	small notes

Sonata 1 / 2

Larghetto.

The musical score is a page from a piano sonata. It features two staves, both in common time (indicated by the '3' above the staff). The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp. The music is divided into measures by vertical bar lines. Measures are numbered at the beginning of each line. The first staff begins with a series of eighth-note chords. The second staff begins with a half note followed by a quarter note. A dynamic marking 'f' (fortissimo) appears in the first staff's eighth measure. Measure 3 of the first staff is circled in red. Measures 8 of the first staff and 1 of the second staff are circled in blue. Measures 1 through 10 are present, with measure 11 starting on the next page.

5.

p

f

p

f

p

Sonata II / 1

S O N A T A . I I .

7 *Un poco Allegro.*

The musical score for Sonata II, movement 1, page 7, in G major. The score consists of two staves for two hands. The top staff uses common time (C) and the bottom staff uses 2/4 time (C). The key signature is one sharp. The music features various note values including eighth and sixteenth notes, with some grace notes and slurs. A red horizontal bar highlights a specific melodic line in the middle of the page.

Sonata II / 2

Andante. Assai

A

pA

Sonata IV / 2

21 *Largo. sempre piano.*

2

2

Sonata V / 2

Andante.

The musical score is for two voices, with eight staves of music. The key signature changes frequently, indicated by a 'C' with a sharp sign and a 'C' with a flat sign. The time signature is mostly common time (indicated by '4'). The music features various note heads, stems, and beams. Handwritten markings include purple question marks above the first and last staves, a red horizontal bar under the third staff, and a blue question mark above the fifth staff.

Sonata VI / 2

31
Un poco lento. pA

pA

A

Benda:



Versuch:



I

Allegretto.

b
C
3

S O N Sonata I/1

Sonata I/2

Larghetto.

b
C
3
4

Sonata II/2

b
C
3

9

Andante. Assai

p:
f:
p:
f:
3
4

Notated Doppelschlag forms in cadences: I/2, IV/1, VI/2

Versuch:

(a)

4

tr
p
f:
f:
p:
f:
p:
f:
L