

# INTRODUCTION

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The Magnificat, Wq 215, written in 1749, is the earliest major vocal work by Carl Philipp Emanuel Bach that has survived. According to the tradition of its genesis—as the unofficial “audition piece” for the position of Thomaskantor in Leipzig (while Johann Sebastian Bach was still alive)—the music points back to the Leipzig vocal works of his father. But Bach himself performed the Magnificat as late as 1786, even though in the intervening thirty-seven years a decisive change in the composer’s musical style had taken place. The autograph score, now in D-B, Mus. ms. Bach P 341, thus reflects more than thirty years’ worth of revision, including some changes that were incorporated into parody movements in other cantatas (see table 1). Bach dated the score “Potsdam, 25 August 1749” (on the last page), but he later inserted the names of the additional instruments in the caption headings and on the title page, where “3 Trombe e Timp.” was added between “4 Voci” and “2 Corni.” By performing the Magnificat at least twice (in 1779 and 1786) in large concerts in Hamburg, Bach gave this “early work” a remarkable stamp of approval.

Of course the Magnificat did not sound the same in 1786 as it had in 1749. Already in 1779, for a concert performance at the Kramer Amthaus in Hamburg, Bach refers to unspecified revisions in the announcement published in the *Staats- und gelehrte Zeitung des Hamburgischen unpartheyischen Correspondenten* on 17 March. Indeed, Bach increased the festive nature of the work by adding trumpets and timpani in nos. 1, 5, 8, and 9. In addition, he added horns to strengthen nos. 3 and 6. These parts merely accentuate and crown the musical flow in these movements, without extensively changing the musical substance: the composition was not expanded or altered in any way; the additional instruments did not lead to changes in any of the other parts.

However, in 1779 one movement (no. 4, “Et misericordia eius”) was completely changed. There were no musical reasons for this substitution; it is unlikely that Bach would have thought his compositional writing was stylistically out of date or somehow faulty. Rather, the reason for the change apparently lies in the fact that Bach had used the original movement as a parody (no. 4, “Fürwahr,

er trug unsre Krankheit”) in his first St. Matthew Passion (1769), H 782, and also later incorporated it into the *Passions-Cantate*, Wq 233 (see CPEB:CW, IV/4.1 and IV/3, respectively). This latter oratorio was not only repeated annually in Hamburg, but it was also widely known throughout the German-speaking territories. Thus, at least in Bach’s view, the movement could no longer be used in its original form (with Latin text).

For a listener at that time, this would have been comparable to the present-day reception of the parodies of J.S. Bach’s Christmas Oratorio, BWV 248: the original music would have been inseparably tied to the new German text. Consequently, C.P.E. Bach composed a new “Et misericordia” movement (no. 4) in 1779 which—although much shorter and simpler—is marked by chromatic strictness. The autograph of this new movement, in D-B, Mus. ms. Bach P 343, is included in the appendix.

## Source Description

The autograph score has 100 pages, comprising 25 bifolios with autograph numbering from “1” to “25.” Georg Poelchau acquired the manuscript after the auction in 1805, and this passed to the Royal Prussian Library in 1841. The former cover of marbled cardboard (in blue, green, and red), which seems to be the original binding, is attached now separately in the back of the slipcase. The spine of worn brown leather is labeled with “EMAN. BACH MAGNIFICAT” (G. Poelchau). The handwritten owner’s mark “Georg Poelchau” on the inner side of the front cover (beneath the current shelf mark “P. 341”, and an older numbering “Nr. 30”) corresponds with the printed *Ex libris* at the back side of the cover: “Ex | BIBLIOTHECA POELCHAVIANA.”

The single watermark shows a Z in a double circle with ZITTAV around the rim (without countermark) from the Schaffhirt family. Christian Friedrich Schaffhirt (active 1727–45), his son Johann Christian Schaffhirt and his widow (1765–67) continued to use this or a similar mark from the Zittau papermill. The title leaf and rear flyleaf show a watermark with a jumping deer with its head turned back to a tree (papermill unknown). After conservation

TABLE I. MOVEMENTS FROM THE MAGNIFICAT, WQ 215 PARODIED IN OTHER WORKS BY BACH

Movement	Parody Movement and Date(s) of Performance	Sources; CPEB: CW
1. Magnificat	<i>Meine Seele erhebt den Herren</i> , H 819, no. 1: "Meine Seele erhebt den Herren," Visitation of Mary 1768; also 1773, 1775, 1776, 1780, 1786 (in St. Nicolai)	D-B, SA 256 (score); VIII/2
2. Quia respexit	<i>Herr, lehre uns tun</i> , H 817, no. 3: "Hör und verschmähe nicht," Pentecost 1769; also 1787	D-B, SA 257 (score); V/2.2
3. Quia fecit	<i>Einführungsmusik Häseler</i> , H 821d, no. 3 (without horns): "Halleluja, welch ein Bund," on 4 February 1772	D-B, Mus. ms. Bach P 346 (score) and SA 706 (parts); V/3.2
4. Et misericordia (first setting)	1. Passion according to St. Matthew (1769), H 782, no. 2: "Fürwahr, er trug unsre Krankheit," Lent 1769 2. <i>Passions-Cantate</i> , Wq 233, no. 2: "Fürwahr, er trug unsre Krankheit," Lent 1770; also 1776–88	1. D-B, SA 18 (parts); IV/4.1 2. D-B, Mus. ms. Bach P 337 (score); IV/3
4. Et misericordia (second setting)	Passion according to St. Matthew (1785), H 798, no. 27: "Am Kreuz erblaßt," Lent 1785	D-B, SA 32 (parts); IV/4.5
6. Deposuit potentes	<i>Einführungsmusik Palm</i> , H 821a, no. 7 (without horns): "Der Oberhirt gebeut dem Führer treue Pflege," on 12 July 1769	D-B, SA 711 (score and parts); V/3.1
7. Suscepit Israel	<i>Herr, lehre uns tun</i> , H 817, no. 6: "Wie gar so tief sind deine Gedanken," Pentecost 1769; see above	D-B, SA 257 (score); V/2.3
9. Sicut erat	1. <i>Ehre sei Gott in der Höhe</i> , H 811, final chorus: "Herr, es ist dir keiner gleich," Christmas 1772; also 1778, 1782 2. "Leite mich nach deinem Willen" with fugue "Herr, es ist dir keiner gleich," Wq 227, on 5 March 1783 3. <i>Anbetung dem Erbarmer</i> , Wq 243, no. 7: "Herr, es ist dir keiner gleich," Easter 1784, also 1788	1. D-B, SA 247 (parts); V/2.6 2. D-B, Am. B. 89 (score); V/6 3. D-B, Mus. ms. Bach P 339; B-Bc 721 (score); D-B, SA 704 (score and parts); V/2.2

undertaken in 1998–99, the manuscript's original binding (34.5 x 25.5 cm) was removed; the score is currently separated into bifolios and remains unbound. The title page (fol. III) reads: "Magnificat | a | 4 Voci | [later insertion: "3 Trombe e Timp."] | 2 Corni | 2 Fl. Trav. | 2 Hautb. | 2 Violini | Viola | e | Continuo | da me | C.P.E. Bach"; the verso (fol. IV) is blank. The last page (fol. 50), probably originally blank, was torn out and possibly used elsewhere. The overall structure of the score, including transcriptions of caption headings and instrument designations, is given in table 2.

The overall impression of the handwriting supports the autograph dating 1749. Bach's handwriting is neat for the most part, but the score has several corrections and revisions. Only no. 7 shows no compositional activity and almost no evidence of later corrections. Nevertheless, the manuscript as a whole is certainly not a fair copy. It contains several layers of correction with many alterations. There are compositional improvements in detail, as well as changes in the part-writing by means of transpositions (see, e.g., the *ossia* readings in no. 5 in CPEB: CW, V/1.2). Several layers of emendations are discernible, including corrections of simple errors, and these differ from move-

ment to movement. The figures in particular show different layers of entries. The relatively small number of changes in nos. 7 and 9 might indicate lost compositional sketches or a *Vorlage*. In contrast, nos. 1, 4, and 8 show many corrections in their earliest states; therefore it is not likely that full drafts for these movements ever existed. Different ink colors mark the order of entries of parts according to the state of composition; this is especially noticeable in no. 6 (see pp. 51–52, where mm. 68–113 were stitched onto an older leaf and later cut off, though only a few entries are legible). Later corrections and additions by Bach can be discerned through varying ink colors and varying degrees of tremor in his handwriting. No corrections or entries by other scribes are to be found, except for a few marks that refer to copies made from the autograph score.

All substantive changes are noted in the commentary to CPEB: CW, V/1.1 and V/1.2 in the section "Autograph Changes and Compositional Revisions." There are a few significant corrections worth noting here. In no. 1, Bach originally had the tempo indication "Allegro di molto" but "di molto" was later erased (p. 3). Bach changed the rhythm in the alto part from  $\text{♩}$  to  $\text{♪}$  in mm. 23, 35, 45, 53, and 57, and also in the soprano part in m. 44.

TABLE 2. STRUCTURE OF BACH'S AUTOGRAPH SCORE, SOURCE A I

Foliation	No. in Edition	Caption Heading	Remarks
III–IV		"Magnificat   a 4 Voci   [addition in CPEB's late hand: "3 Trombe e Timp." ] 2 Corni   2 Fl. Trav.   2 Hautb.   2 Violini   Viola   e   Continuo   da me   C.P.E. Bach"	
1r–10r	1	"J[esu].J[uva]. Magnificat a 4 Voci, 2 Corni, 2 Trav., 2 Hautb., 2 Violini, Viola e Continuo.   Allegro" [erased: "di molto"; addition in CPEB's late hand:] "3 Trombe e Timpana"	Score order and instrument designations: "Corno 1   Corno 1 [sic]   Trav. 1   Trav. 2   Hautb. 1   Hautb. 2   Violino 1   Violino 2   Viola   Canto   Alto   Tenore   Basso   Contin."
10v–13r	2	"Quia respexit Canto solo 2 Violini Viola e Basso.   Andante."	Score order: vn I   vn II   va   S   bc
13r–15v	3	"Quia fecit a Tenore solo 2 Viol. Viola e Basso   Allegro assai." [addition in CPEB's late hand:] "mit G Hörnern"	Score order: vn I   vn II   va   T   bc. "N: 3" added in red crayon before first system
16r–22v	4 (first setting)	"Et misericordia ejus a 4 Voci 2 Fl. Tr. 2 Hautb. 2 Viol. Viola e Basso.   Andantino" [changed from "Andante"]	Score order: "Fl. Tr. 1   Fl. Tr. 2   Hautb. 1   Hautb. 2   Violino 1   Viol. 2   Viola   Soprano   Alto   Tenore   Basso   Continuo". The 6 blank staves at the bottom of pp. 31–44 were used to write in no. 5, mm. 1–113.
16r–23r	5	"Fecit potentiam a Basso solo 2 Violin Viola e Continuo   Allegro" [addition in CPEB's late hand:] "mit Trompeten u. Pauken"	Score order: vn I   vn II   va   B   bc. "No 5" added in red crayon before first system. On fol. 22v: "hier-auff kommt Fecit potentiam" (i.e., mm. 114–141), with "Da Capo al segno" at m. 20 and "Fine" at m. 25.
23v–26v	6	"Deposuit potentes Duetto a Alto e Tenore, 2 Violini, Viola e Continuo.   Allegretto" [changed from "Allegro"; addition in CPEB's late hand:] "mit C Hörner"	Score order: vn I   vn II   va   A   T   bc. "N: 6" added in red crayon before first system
27r–29r	7	"Suscepit Israel a 2 Fl. Tr., 2 Violini e Viola   con sordini, Alto solo e Continuo   Andante"	Score order: "Flauto 1   Flauto 2   Violino 1   Violino 2   Viola   Alto   Continuo   sempre piano". "N: 7" added in red crayon above first system
29v–34v	8	"Gloria Tutti   Allegro" [erased: "di molto", addition in CPEB's late hand:] "u. Sicut [etc.] mit Trompeten u. Pauken"	Score order: "Corni   Fl. Trav.   Hautb.   Violini   Viola   Canto   Alto   Tenore   Basso   Continuo" [hn, fl, ob, vn are each on two systems]. "N: 8" added in red crayon above first system
35r–49v	9	fol. 34v: "Sicut erat Tutti   Allabreve" [later addition:] "moderato." fol. 35r: addition in CPEB's late hand in pencil, later crossed out: "Ps. 86.8"	Score order: "Corno 1   Corno 2   Fl. Trav. 1   Fl. Trav. 2   Hautb. 1   Hautb. 2   Viol. 1   Viol. 2   Viola   Canto   Alto.   Tenore   Basso   Cont." On fol. 49v: "Fine S[oli] D[eo] G[loria]." A later addition in different ink and pen: "Potsdam.   d. 25 Aug.   1749."
50		partly torn out	Blank staves were reused by CPEB for revisions at the end of the fugue in the first version of H 811; one measure of the final "Halleluja" has been preserved; see CPEB: CW, V/2.6
V–VI		blank	

In no. 2, Bach revised mm. 25–26, crossing them out in his autograph, and wrote in three new measures, 25–27, on the bottom of the page for Hamburg in 1779 (see p. 23).

In no. 3, the figuration was mostly added later. Bach made a few changes for the Hamburg performance in 1779, including m. 47 (va), m. 67 (vn), and m. 90 (vn II).

In no. 4, Bach changed the original tempo indication "Andante" to "Andantino" (see p. 33) and eventually replaced this with a new movement (see appendix, pp. 105–12).

Bach began to write no. 5 on the five blank staff lines below movement no. 4, at the bottom of pages 33–46. He then used a new page (p. 47) to complete the aria, but he ran out of space and thus indicated the last six measures (mm. 142–47) as "Da capo al segno" (= mm. 20–25), with a "Fine" and  $\text{C}$  over the first note of m. 25 (see p. 35). For the Hamburg performance in 1779, he also made adjustments in mm. 54, 65, 86, 101–2, 114–18, 128, 130, 131, 133, and 140–41.

In no. 6, Bach changed the original tempo indication “Allegro” to “Allegretto” (see p. 48); for the Hamburg performance in 1779, he also made changes in mm. 63 and 67.

In no. 7, Bach indicated the last seventeen measures (mm. 91–107) as “Da capo al segno” (= mm. 2–18), with a “Fine” and  $\curvearrowright$  over the first note of m. 18 (see pp. 55 and 59).

In no. 8, Bach originally wrote “Allegro di molto” and later in Hamburg in 1779 he erased “di molto” (see p. 60); for the Hamburg performance in 1779, he made changes in mm. 12, 21–22, 34, and 43.

In no. 9, Bach first gave the tempo indication as “Alla breve”; then he wrote “Allabreve moderato” on the last page of the Gloria (no. 8) as a segue to no. 9 (see p. 70). He made many changes, some for the Hamburg performance in 1779 and some for other parody movements, including pages 72 (mm. 13–14, 15–16), 73 (mm. 27–31), 76 (mm. 59–60), 82–83 (mm. 100–108), 87 (mm. 128–30), 93 (mm. 201–5), 95 (m. 219), and 100 (mm. 245–46).

The manuscript served as the *Vorlage* for Bach’s performing parts from Berlin and Leipzig (c. 1749). Corrected readings in the autograph score which were not transferred to the parts are connected with the parody movements on which Bach worked in Hamburg, including pages 74 (m. 38 in fl I), 78–79 (mm. 65–79 in fl I–II), 80 (mm. 83–87 in fl I, m. 86 in hn I, mm. 85–87 in hn II), 82 (m. 103 in ob II, m. 105 in fl II), and 89–90 (mm. 164–170 in fl I–II).

## Appendix

The second “Et misericordia” setting from 1779 is transmitted in Bach’s autograph full score (D-B, Mus. ms. Bach P 343) with the heading “Adagio”; a title leaf is not preserved. It is a binio in upright format (34 x 25.5 cm, no apparent watermark), presumably with Bach’s original pagination in black ink. The inscription at the bottom of p. 1 (“Eigenhändige Partitur von Carl Philip Emanuel Bach. | Componirt in Hamburg zwischen 1780–1782. | GPölchau”) was written by Poelchau. He acquired the manuscript along with P 341 after the auction in 1805, and put it together with

two other manuscript copies (Antonio Benelli, “Adoramus,” and Maria Ignazio Conti, Offertorium “Meditabor in mandatis tuis”), which belong neither to the Magnificat nor to Bach’s estate. In 1841 the manuscript was purchased by the Royal Prussian Library. During conservation (1998–99) the binding of the composite manuscript was removed; Poelchau’s cardboard cover has not been preserved (the “Et misericordia” manuscript originally had no binding). The manuscript served as the *Vorlage* for the revised parts for no. 4 which were copied by Michel and inserted into the original parts. The marking “N: 4” with red crayon on the left side of the manuscript refers to that insertion.

Not included in the present facsimile edition are the additional autograph *particella* for three trumpets and timpani, and two horns (in D-B, Mus. ms. Bach St 191 III:3 and St 191 II:22, respectively). Samples of two of these *particella* are reproduced in CPEB: CW, V/1.2, as plates 5–6.

The *terminus ante quem* of the composition (and presumably of the manuscript as well) is indicated by an announcement in the *Staats- und gelehrte Zeitung des Hamburgischen unpartheyischen Correspondenten* on 17 March 1779: “The first piece [Magnificat] has been changed by him in various places.” (Das erste Stück ist von ihm an verschiedenen Stellen verändert worden). The colors of ink Bach used in this manuscript show in which order the music was written: first the vocal parts; later the instrumental parts. The handwriting shows a certain tremor and some later corrections (stronger tremor on pp. 3 and 5).

## Acknowledgments

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Christine Blanken