APPENDIX C

TRUMPET AND TIMPANI PARTS FOR C.H. GRAUN'S TE DEUM, H 847

Catalogues: NV 1790, p. 66; H 847; BR-CPEB E 8

Sources

D-B, Mus. ms. 8170/5

Autograph *particella* for tpt I–III and timp, after 1757

2 *Auflagebogen* (34.5 x 21.5 cm); no watermarks, only chain lines

Provenance: CPEB's estate—Georg Poelchau—SBB (1841)

Wrapper reads: "3 Trompeten- und Pauken | zum | Graunschen Te Deum etc. || [Poelchau:] Emanuel Bachs | Originalhandschrift. | Possessor | G. Pölchau." The *particella* was most likely written in Berlin, c. 1763, and was later revised in Hamburg, c. 1774.

D-B, Mus. ms. 8170/6

Composite set of parts for C.H. Graun's Te Deum, including tpt I–III and timp parts

Provenance: Karl Ludwig Bachmann—SBB

The set of 24 parts copied in Berlin by various scribes (see GraunWV, 489) includes parts for three trumpets and timpani; each one is a bifolio with a title page (p. 1), and the last verso (p. 4) is blank. The caption headings read: "Clarino. 1." (2 pp.); "Clarino 2$^{\underline{do}}$" (2 pp.); "Clarino 3$^{\underline{tio}}$" (2 pp.); "Tympani à 3." (2 pp.).

The parts represent a copy of the outer movements of C.P.E. Bach's original trumpets and timpani (for three pitches). As such they include the *ante correcturam* readings of Bach's *particella* and were used to confirm the original Berlin version in D-B, Mus. ms. 8170/5.

There was also apparently a set of parts in the Westphal collection that are now lost; see Leisinger/Wollny, 63.

Source of Related Work

TE DEUM | LAUDAMUS, | POSTO | IN MUSICA | DAL | SIGN. CARLO ENRICO GRAUN, | MAESTRO DI CAPELLA DI S. M. IL RÉ DI PRUSSIA. || IN LIPSIA | PRESSO, GIOV. GOTTL. IMMAN. BREITKOPF. | 1757.

Original print of Graun's Te Deum, published by Breitkopf in Leipzig, 1757

134 pp., upright format (36 cm); the last unnumbered page [135] has "Verbesserungen" (verso is blank)

Catalogue: RISM A/I/3 G 3550

Commentary*

Carl Heinrich Graun wrote a Te Deum (GraunWV B:VI:2) that was first performed in May 1757 to celebrate a victory by Friedrich II at Prague. That same month Graun's Te Deum was published in score form by Breitkopf in 1757, and together with *Der Tod Jesu* it became one of Graun's best-known works. A report on the first performance mentions that trumpets and timpani were used for the procession: "As soon as the Te Deum Laudamus was sung in the dedicated Cathedral with trumpets and timpani, the cannons stationed on the parade ground were fired three times one after the other." (Sobald man in gedachter Dom-Kirche das Te Deum Laudamus, unter Trompeten- und Paucken-Schall, anstimmte, wurden die auf dem Parade-Platze gepflanzten Canonen dreymahl nach einander abgefeuert.)[1] But the published score does not include these parts. On page 66 in NV 1790 under the heading "Einige vermischte Stücke" there is an entry for "Trompeten- und Pauken-Stimmen zum Graunschen Te Deum." An autograph *particella* survives in D-B, Mus. ms. 8170/5, but we do not know exactly when C.P.E. Bach wrote three trumpet and timpani parts for Graun's Te Deum. The *particella* is on Berlin paper and in Bach's hand, dating from the late 1750s or early 1760s, although at some point he made some revisions (discussed below). It is unlikely that Bach's parts were used for the first performance of the Te Deum, since Graun was certainly capable of writing his own trumpet and timpani parts, as in his Christmas cantata *Kommt, Christen, feiert dieses Fest* (GraunWV Bv:IX:17; for Bach's arrangement, see CPEB:CW, V/2.7).

More likely, Bach wrote the trumpet and timpani parts for another occasion: to celebrate the end of the Seven Years' War in 1763. A little-known account of this remarkable command performance is given in Ernst Ludwig Gerber's entry on Friedrich II:

> When he [Friedrich] returned to Berlin in 1763, after the end of this devastating war, and was initially in Charlottenburg, he ordered that the court musicians should perform Graun's Te Deum in the Charlottenburg Palace Chapel. It was reported that the organ had been so badly damaged by the Rus-

* The commentary is based on Paul Corneilson, "Eine von Friedrich II. angeordnete Aufführung von Carl Heinrich Grauns Te Deum mit Trompeten- und Paukenstimmen von Carl Philipp Emanuel Bach?" *BJ* (2017): 227–32.

1. Christoph Henzel, *Quellentexte zur Berliner Musikgeschichte im 18. Jahrhundert* (Wilhelmshaven: Florian Noetzel, 1999), 161–63. See also Henzel, "Die Erstaufführung von Carl Heinrich Grauns Te Deum," *JbSIM* (1997): 58–61.

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> sians that it would take several weeks to restore it to a usable condition. However, the king said it could not be delayed for so long and that the Te Deum should be performed without organ. Everyone assumed a great thanksgiving feast in the presence of the whole court. The court musicians gathered on the appointed day, and expected to see the king's entourage arrive at the appointed hour. But the king came all alone, sat down in a corner opposite the musicians, and waved that they should begin. And how much did it not move the musicians, when they saw the king stooping down to hide his tears in the strongest and most touching places and holding the handkerchief in front of his eyes. When the music had finished, he bowed to the musicians as if to thank them, and went quietly and alone into his chamber. This singing of the Te Deum was probably not a political ceremony. [2]

In a letter to his brother Heinrich, dated 16 July 1763 from Charlottenburg, Friedrich mentions: "Yesterday in the Chapel we heard the beautiful Te Deum of Graun; it was very crowded."[3] While this seems to contradict Gerber's description—though not the location—it is possible that there were two performances: one private for the king alone and one public.

Certainly Friedrich had suffered many losses during the war, including the death of his mother, his sister Wilhelmine, his brother August Wilhelm, and his Kapellmeister Graun, who died in 1759. He would have had much to weep about, even if Gerber's report is only a legend. While neither Gerber nor Friedrich specifies that trumpets and timpani were used at Charlottenburg, these instruments would have been appropriate for such an occasion, whether or not the king was entirely alone in the audience.

Bach also used the trumpet and timpani parts in his performance of Graun's Te Deum in Hamburg in December 1774. The concert at the Konzertsaal auf dem Kamp on 12 December 1774 opened with C. P. E. Bach's setting of Psalm 8 by Johann Andreas Cramer, "Wer ist so würdig als du" (Wq 222; see CPEB:CW, V/6.1). Next came Graun's Te Deum, then one of C. P. E. Bach's keyboard concertos, and the concert concluded with Johann David Holland's oratorio *Die Hirten bei der Krippe zu Bethlehem* (see Wiermann, 446–47). Bach used a blank page of the trumpet and timpani *particella* to do some sketching for his Michaelmas cantata *Siehe! Ich begehre deiner Befehle* (Wq 247; see CPEB:CW, V/2.4), first performed in September 1775.

There is a listing in NV 1790 (p. 88) for "Ein Sanctus von C. H. Graun in Stimmen." This work has not been identified, but it could be a mistake in the catalogue. The Sanctus text is incorporated into the first choral movement of the Te Deum (no. 1b–1c in GraunWV B:VI:2), so the editor of NV 1790 might have given this as the title instead. None of Bach's original performing parts is in the composite source, D-B, Mus. ms. 8170/1–6, except the *particella*. However, there is a set of parts in D-B, Mus. ms. 8170/6, prepared or owned by Karl Ludwig Bachmann, which includes three trumpet and timpani parts that almost exactly match C. P. E. Bach's *particella*. Bachmann joined the *Hofkapelle* in Berlin as a violist in 1765, and founded the *Liebhaberkonzerte* with Ernst Benda in 1770. Presumably, Bach's parts would have been used in the performance of Graun's Te Deum with Bach's *Die Israeliten in der Wüste* (Wq 238) in October 1776, for which copies of the libretto survive in D-B, Mus. Tb 89, Nr. 2 (see Wiermann, 449–50) and in US-Wc, ML48 (S12233); the latter is available online in the Schatz Collection.

The main difference between the *particella* (in D-B, Mus. ms. 8170/5) and the parts (in D-B, Mus. ms. 8170/6) is that the timpani part calls for three pitches: C, G, and D. Actually, Bach originally wrote the timpani for three pitches, but later revised it for two (C and G). On pages 1 and 6 of the *particella*, markings for "mit 3 Pauken g c und d" are struck through; it is clear from numerous corrections that Bach revised the timpani part, either changing the notated Ds to rests or changing the pitch from D to C. Otherwise, there are no other indications in this set of parts that Bach used them, but it seems very likely that they were copied from the *particella* or the original set of parts. The three trumpet and timpani parts for chorus no. 7 ("Et rege eos") were not copied into Bachmann's parts in D-B, Mus. ms. 8170/6, although Bach had originally included the third pitch (D) for the timpani in this movement and also later revised it. The Bachmann parts preserve a handful of *ante correcturam* readings in

2. See Gerber, *Historisch-biographisches Lexicon der Tonkünstler* (Leipzig, 1790), vol. 1, cols. 449–50: "Als er [Friedrich] 1763, nach Endigung dieses verheerenden Krieges, nach Berlin zurück kam, und sich anfangs in Charlottenburg aufhielt, befahl er, die Königl. Kapelle sollte in der Charlottenburger Schloßkapelle das Graunische *Te Deum* aufführen. Man berichtete: die Orgel sey von den Russen so sehr beschädigt worden, daß einige Wochen dazu gehöreten, sie wieder in brauchbaren Stand zu setzen. Der König sagte aber, es könne so lange nicht ausgesetzt bleiben, und man sollte das *Te Deum* ohne Orgel aufführen. Jedermann vermuthete ein großes Dankfest in Gegenwart des ganzen Hofes. Die Kapelle versammelte sich an dem bestimmten Tage, und erwartete nun das Königl. Haus zur bestimmten Stunde ankommen zu sehen. Aber der König kam ganz allein, setzte sich der Musik gegenüber in eine Ecke, und winkte, daß man anfangen sollte. Und wie sehr bewegte es die Tonkünstler nicht, da sie sahen, wie der König bey den stärksten und rührendsten Stellen sich niederbückte, seine Thränen zu verbergen, und das Schnupstuch vor die Augen hielt. Nach Endigung der Musik verneigte er sich gegen die Musiker, als danke er ihnen und gieng still und alleine in seine Kammer. Dies Absingen des *Te Deum* war wohl keine politische Ceremonie."

3. See *Œuvres de Frédéric le Grand*, ed. J. D. E. Preuss, 30 vols. (Berlin, 1846–56), vol. 26, p. 319: "Nous avons entendu hier dans la chapelle le beau *Te Deum* de Graun; il y avait beaucoup de monde." A few days later Heinrich replied to Friedrich saying he also had heard some church music by Graun at the Berlin Cathedral, but he wasn't sure whether or not it was the Te Deum. "I remember hearing church music composed by Graun at the Berlin Cathedral; I don't know if it's the same one you had performed in Charlottenburg. The one I am referring to is very beautiful, and can only be compared to the *Stabat mater* by Pergolesi, which seems to me to be an exquisite piece of music. However, those who have listened to the *Miserere* [by Allegri?] sung in Rome prefer this music to any other; but one would have to be in Italy to judge this." (Je me rappelle d'avoir entendu au dôme de Berlin une musique d'église de la composition de Graun; je ne sais si c'est la même que vous avez fait exécuter à Charlottenbourg. Celle dont je parle est très-belle, et ne peut être comparée qu'au *Stabat mater* du Pergolèse, lequel me paraît un morceau de musique achevé. Cependant ceux qui ont écouté le *Miséréré* chanté à Rome préfèrent cette musique à toute autre; mais il faudrait être en Italie pour en juger.) See *Œuvres*, vol. 26, p. 320.

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the trumpet parts as well. Bach presumably had access to a third drum in Berlin that was not available in Hamburg in 1774, and therefore made his revisions at that time. In any event, the parts preserve the original timpani line and therefore document the version of Bach's trumpet and timpani parts added for the performance of Graun's Te Deum in Berlin in 1763.

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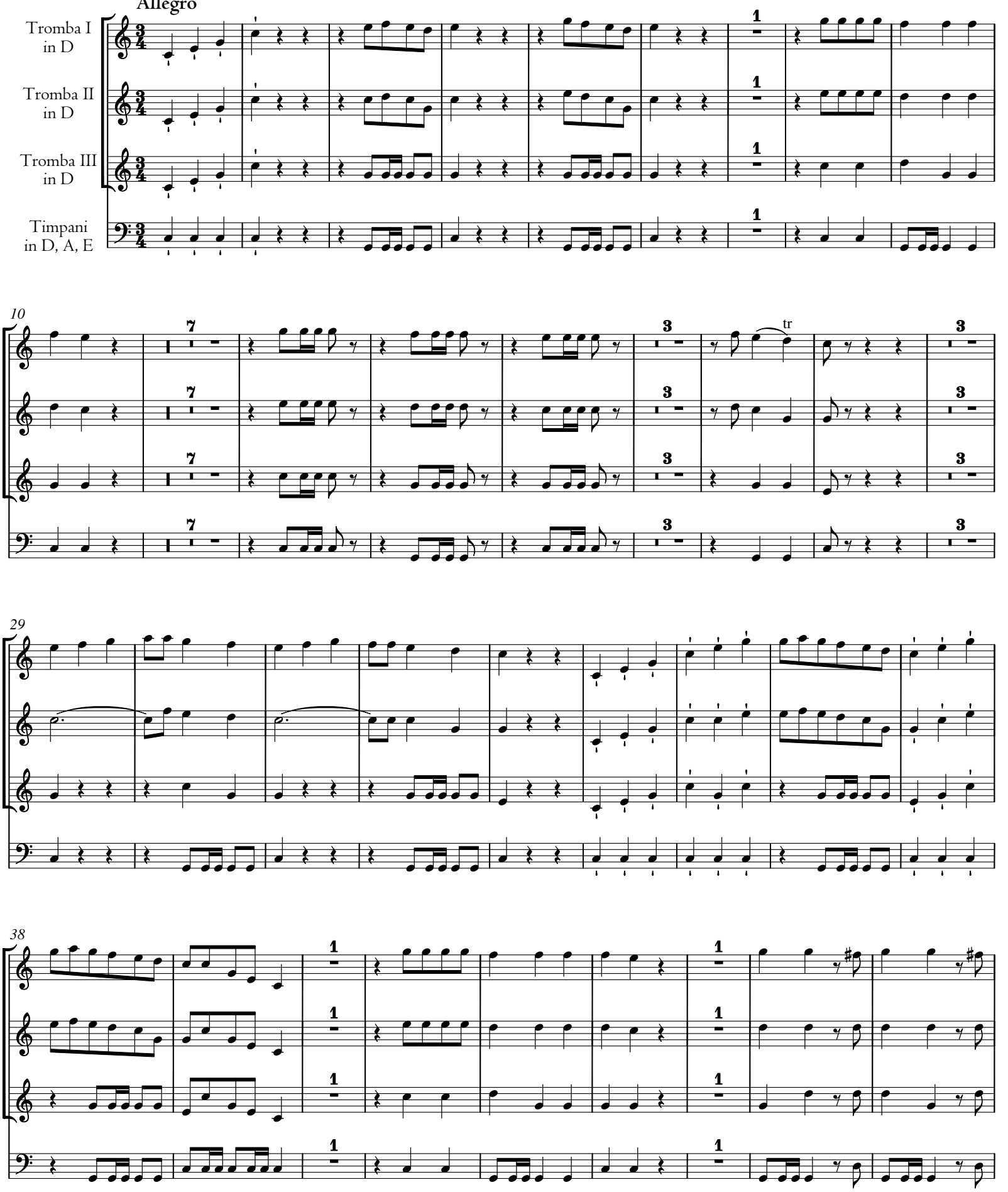
Trumpet and Timpani Parts for C.H. Graun's Te Deum

1. Chor

Allegro

H 847, Berlin version*



*Based on the autograph *particella* in D-B, Mus. ms. 8170/5 (*ante correcturam*), using the parts in D-B, Mus. ms. 8170/6 as a source for comparison.

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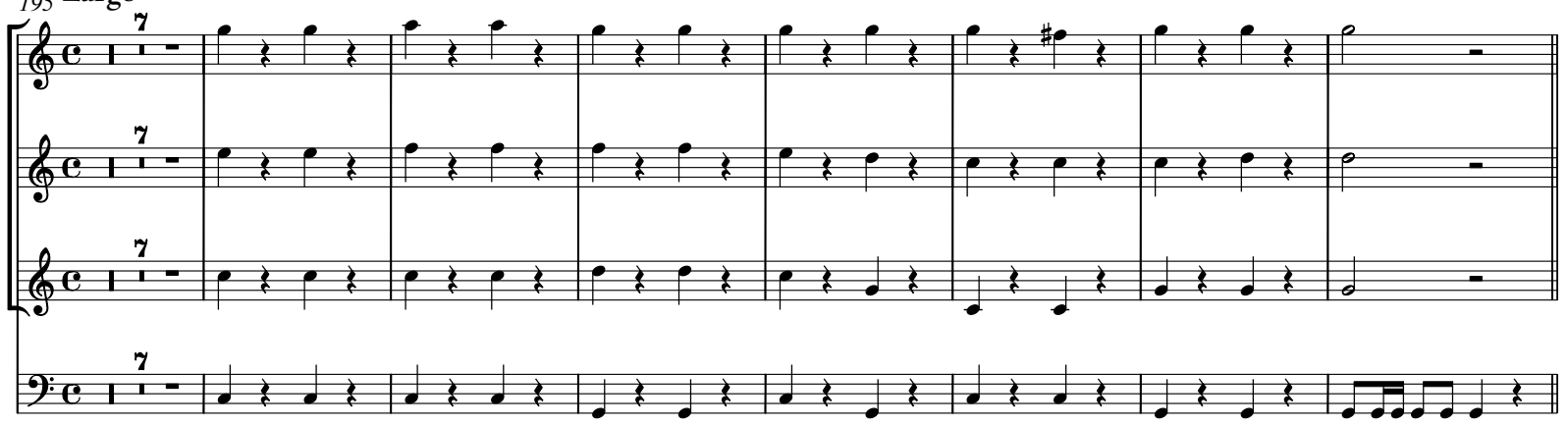
195 **Largo**



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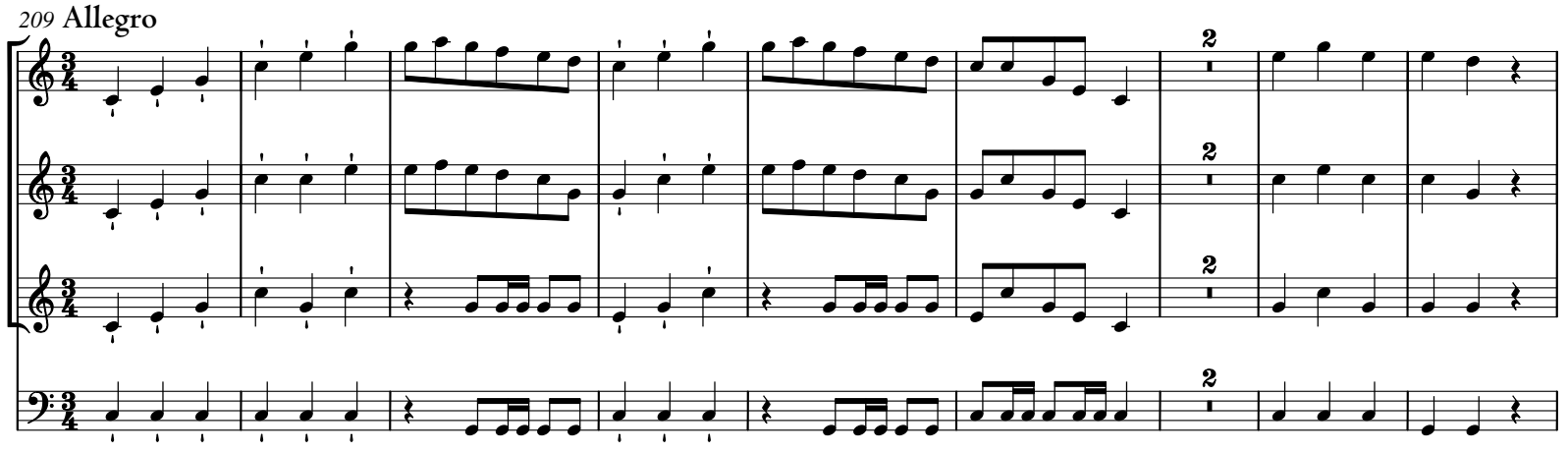

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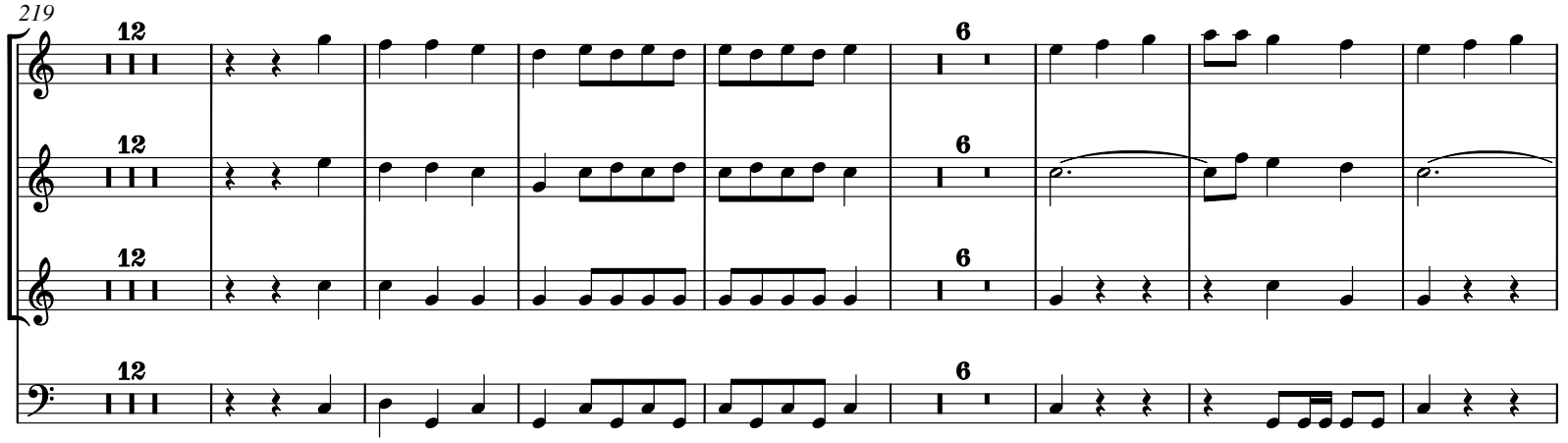

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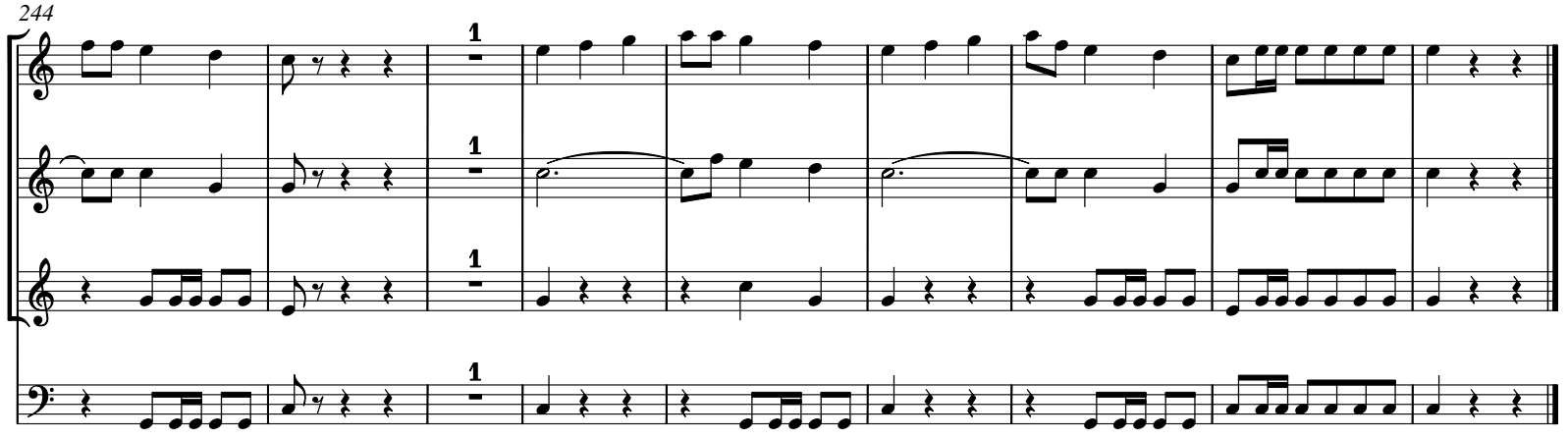

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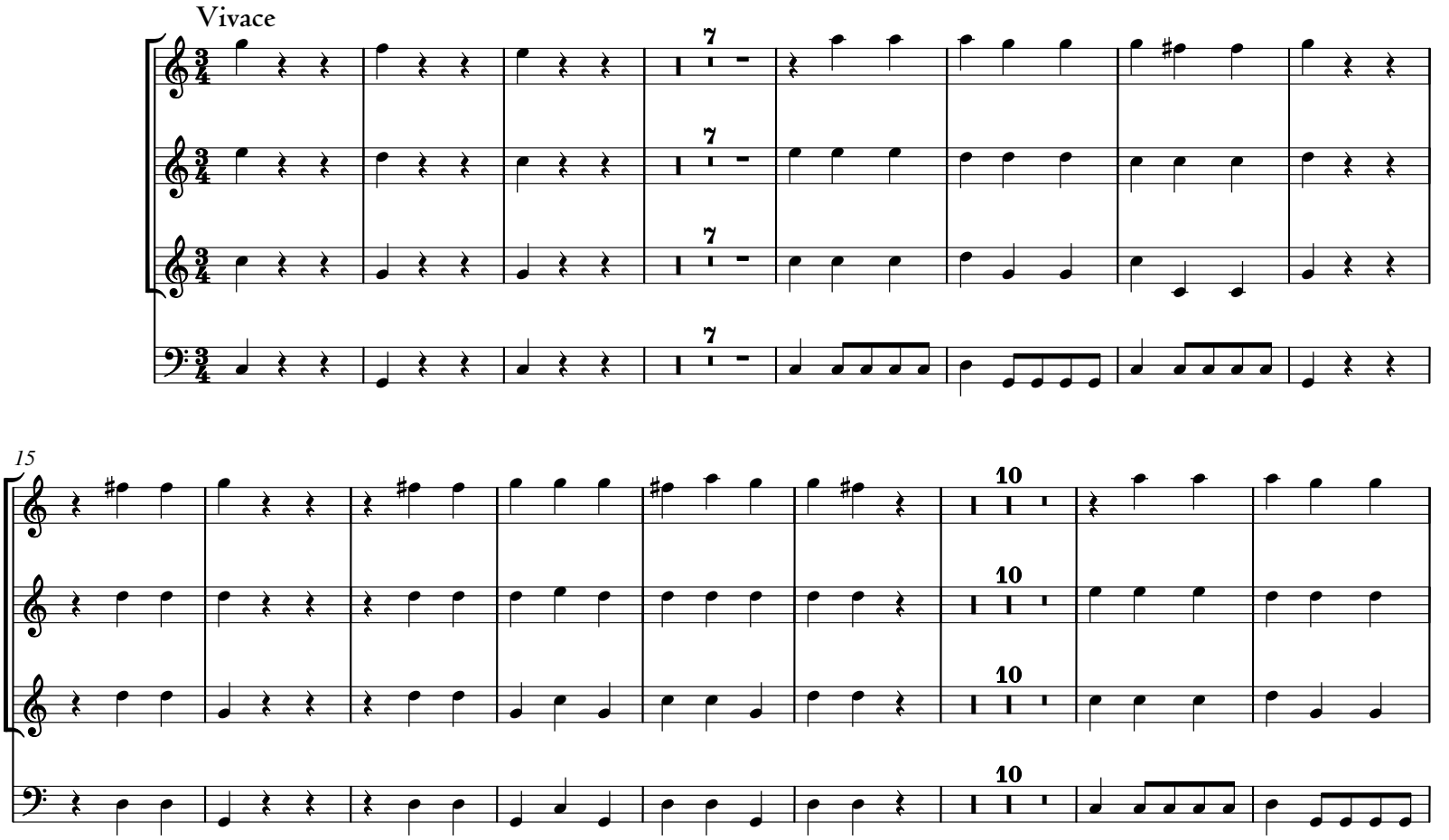
2.–6. tacent

7. Chor*

Vivace



*No. 7 is not in D-B, Mus. ms. 8170/6.

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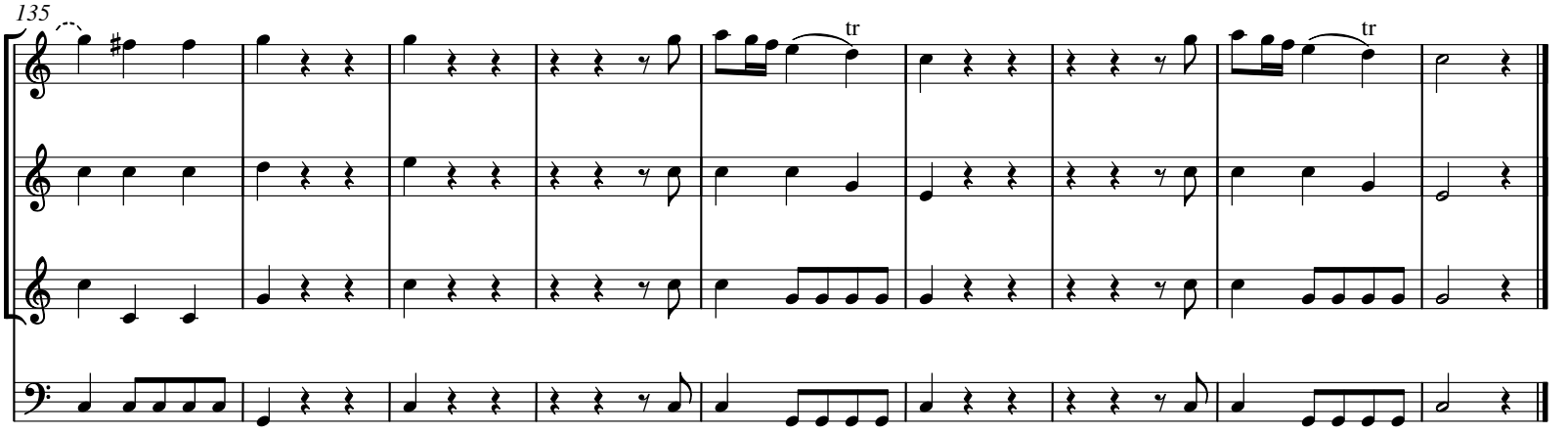

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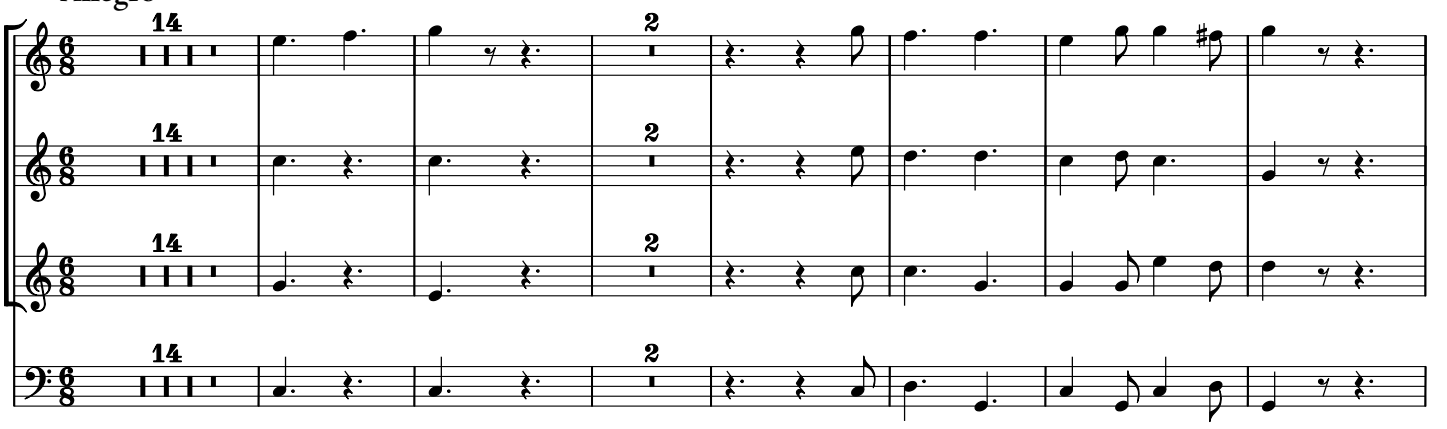
9. Chor

Allegro



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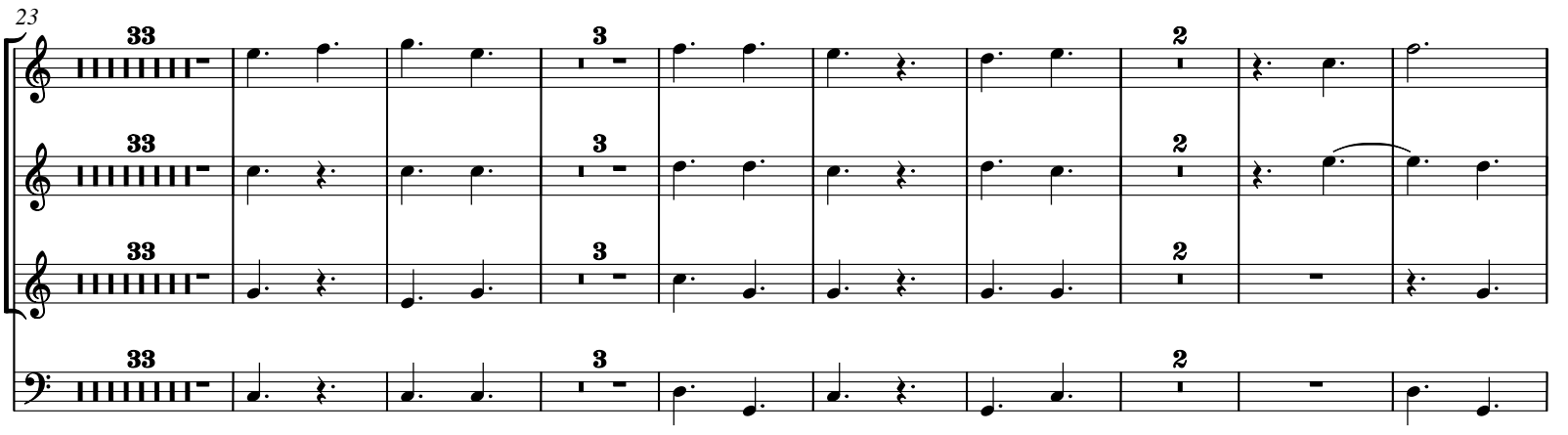

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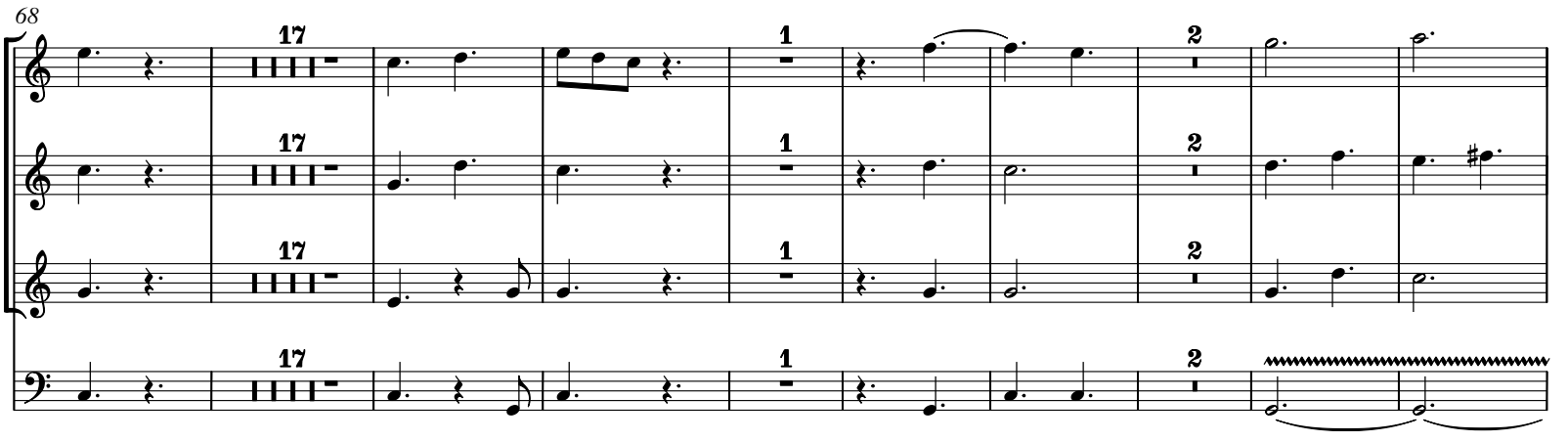

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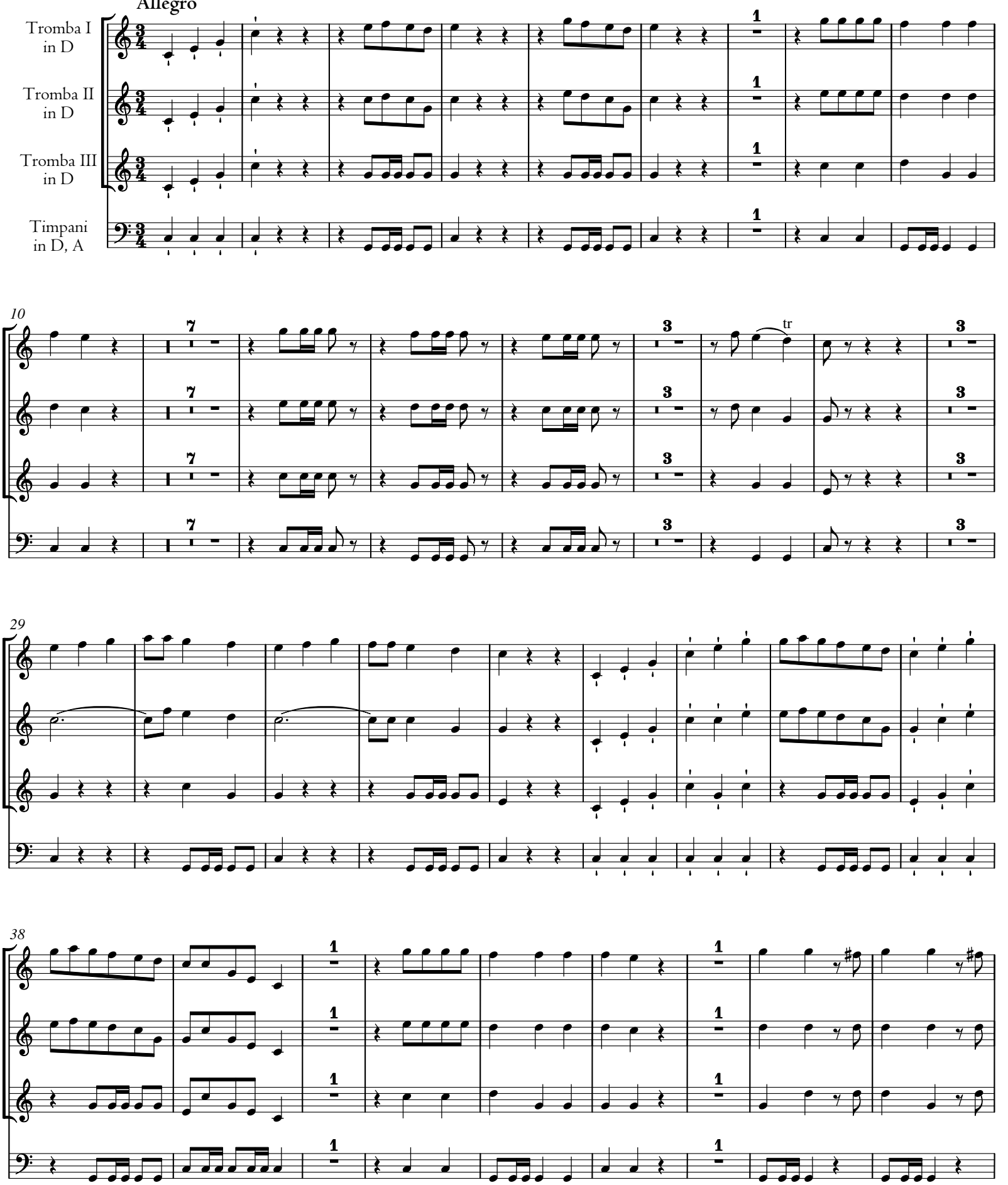
Trumpet and Timpani Parts for C.H. Graun's Te Deum

1. Chor

Allegro

H 847, Hamburg version*



*Based on the autograph *particella* in D-B, Mus. ms. 8170/5 (*post correcturam*).

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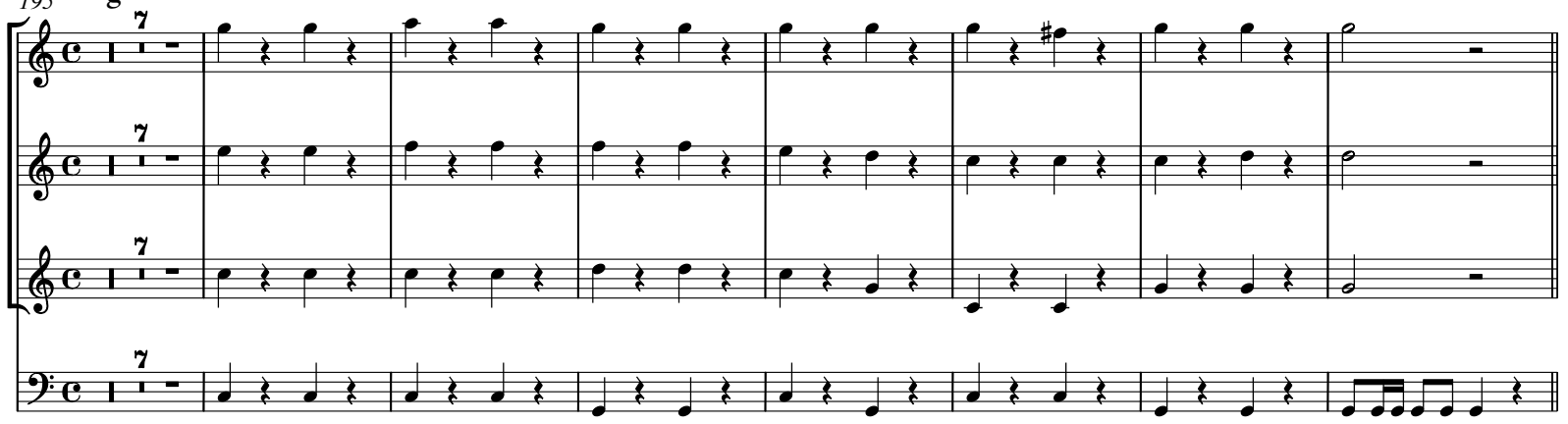
195 **Largo**



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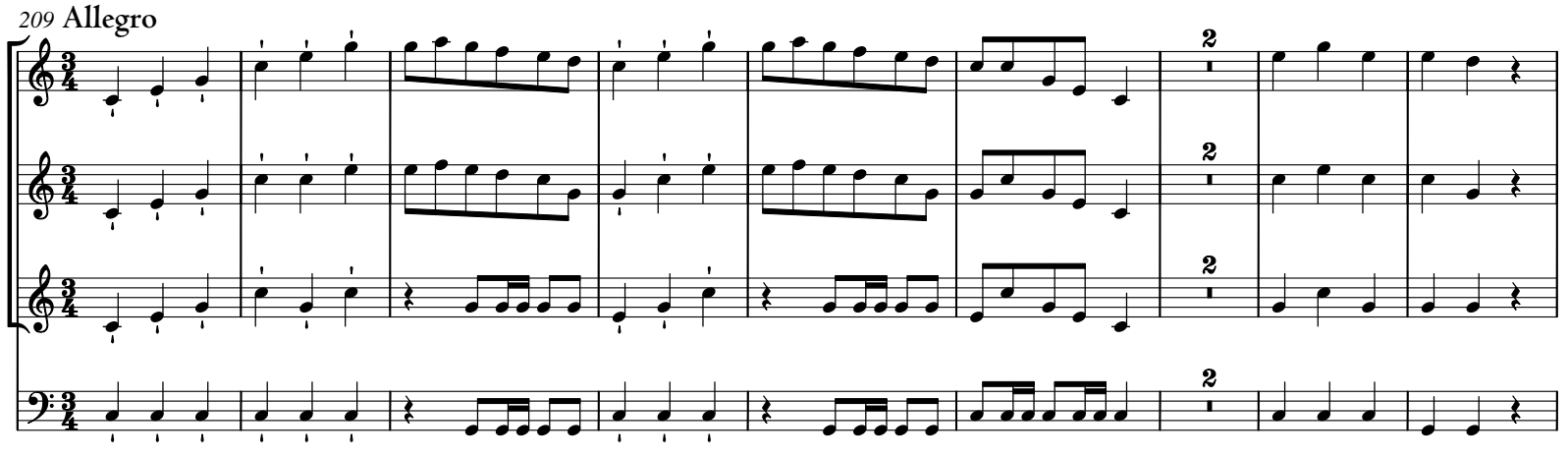

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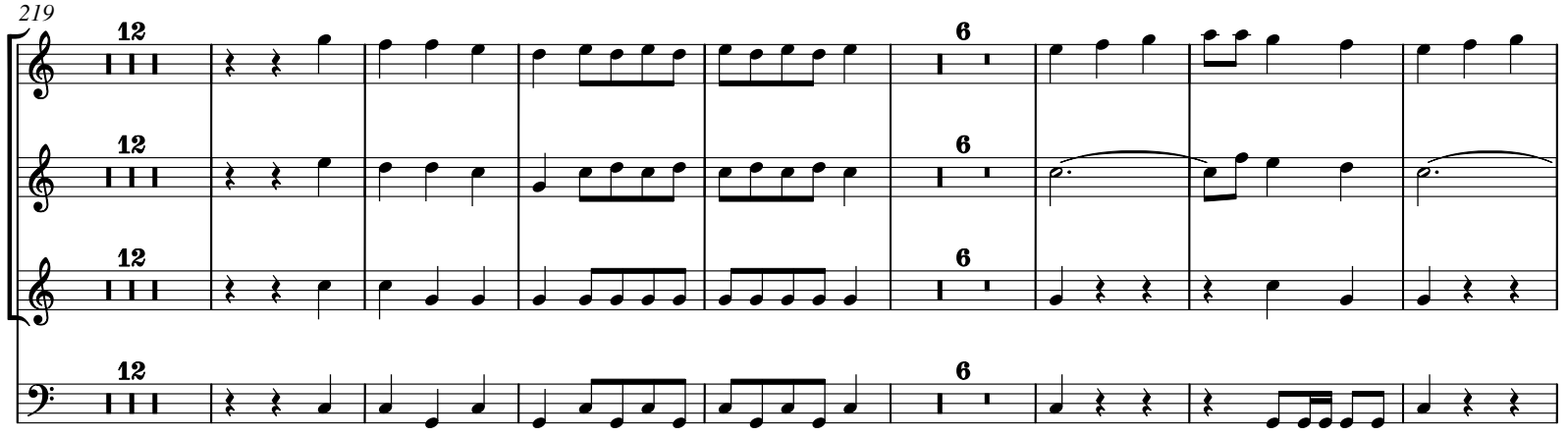

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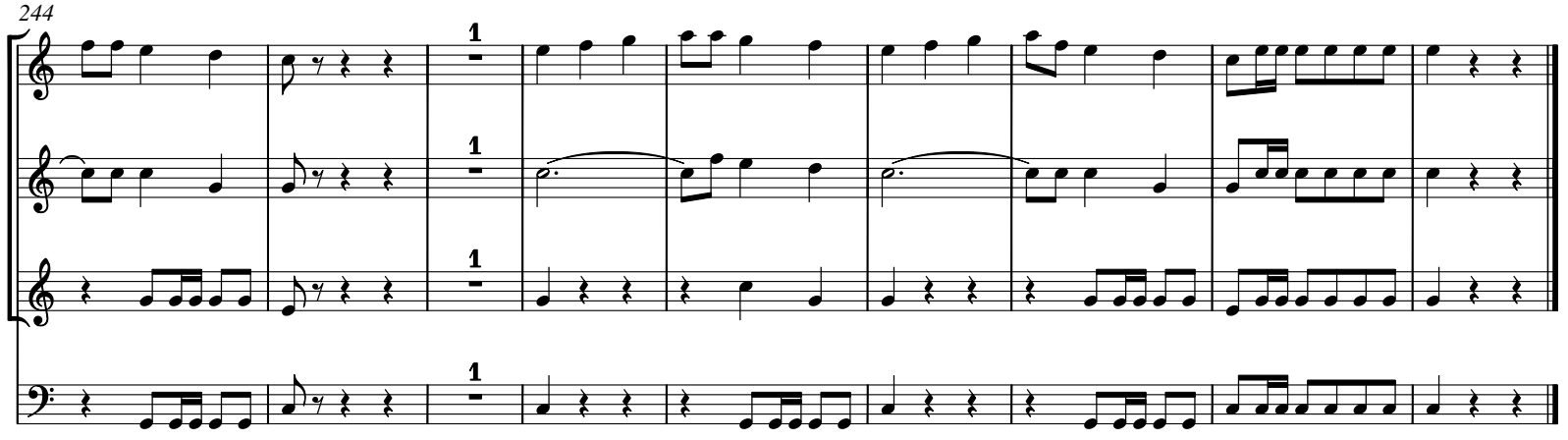

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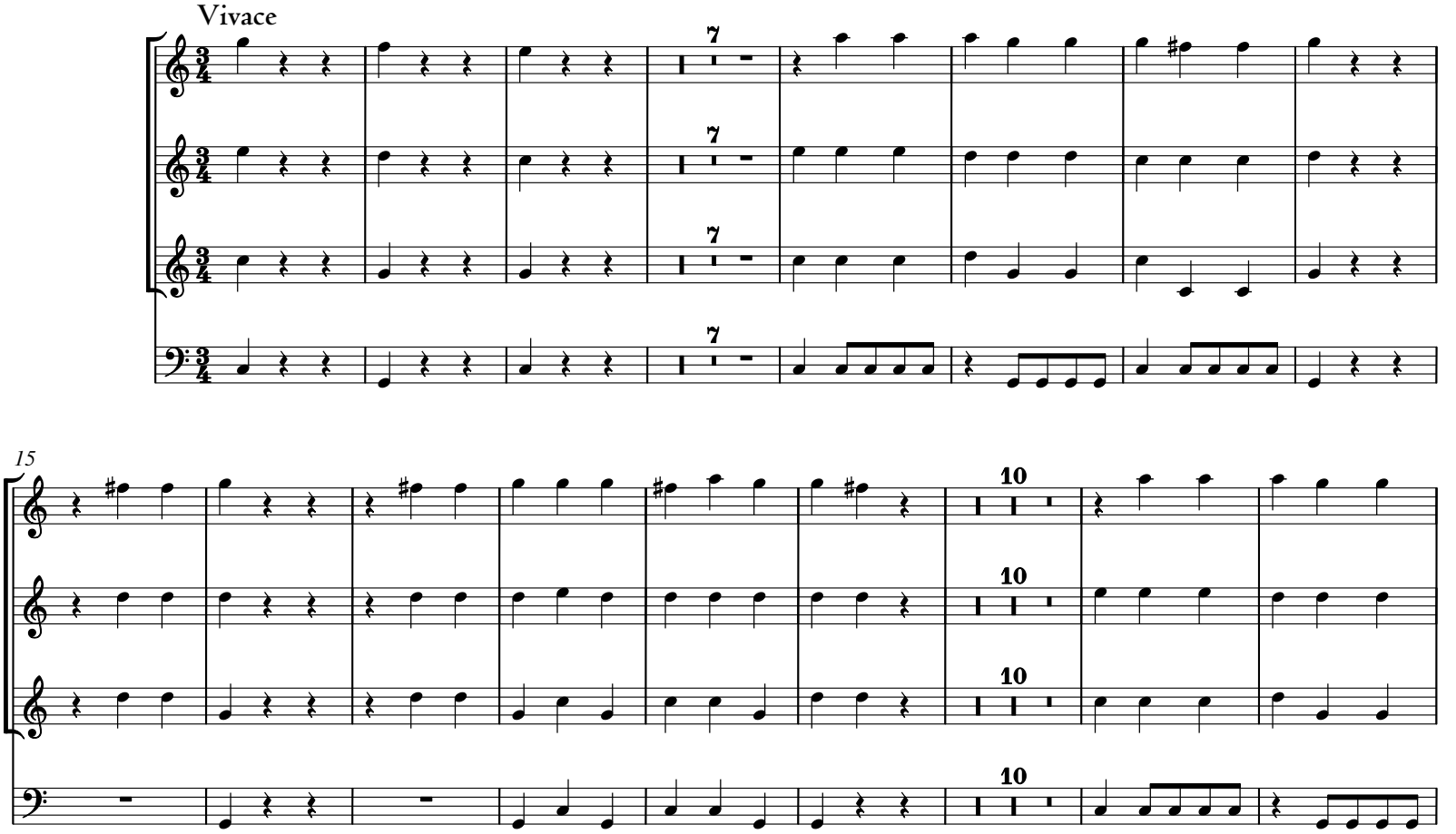
7. Chor

Vivace



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