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Santa Barbara

Programmatic Elements in Early Baroque Keyboard Music

A supporting document submitted in partial satisfaction of the  
requirements for the degree Doctor of Musical Arts  
in Music

by

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June 2022

Programmatic Elements in Early Baroque Keyboard Music

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## ABSTRACT

### Programmatic Elements in Early Baroque Keyboard Music

by

Ching-Yun Chen

Program music has been a subject of controversy for over two centuries. When we consider the concept of programmatic elements in music, we often associate it with works from the Romantic Period. Yet in the historical account, there are numerous examples of compositions that were composed before the Romantic period, especially keyboard compositions, that have already attempted to express extra-musical concepts without resorting to lyrics. These keyboard compositions have been overlooked and undervalued for their contribution to the development of *programme music*. Therefore, this study examines five Baroque composers' keyboard compositions composed during the early Baroque period, in order to analyze the relationship between the given titles and musical representation, and to decipher and interpret the composer's intentions behind the musical notes in terms of modulation, melodic figure, rhythm, texture, form, symbolism (numerical, pictorial, chorale, figure, form), and musical-rhetorical figures (*Figurenlehre*).

This paper examines the following keyboard works by German composers: Johann Jacob Froberger's *Lamentation, faite sur la tres douloureuse Mort de Sa Majeste Imperiale, Ferdinand le Troisieme, et se joüe lentement avec discretion* (Lamentation, composed on the very painful Death of His Imperial Majesty, Ferdinand the Third, and played slowly with discretion), FbWV 633, *Allemande faite en passant le Rhin dans une barque en grand peril, la quelle se joüe lentement â la discretion* Allemande, while crossing the Rhine in a boat in great danger), Suite XXVII, FbWV 627, the first movement; Johann Kuhnau's First Biblical Sonata, *Il Combattimento trà David e Goliath* (The Combat between David and Goliath) from *Musicalische Vorstellung einiger biblischer Historien in Six Sonaten* (Musical presentation of some biblical histories in Six Sonatas, known popularly as the six *Biblical Sonatas*); and Johann Sebastian Bach's *Capriccio sopra la lontananza de il fratro diletissimo* (Capriccio on the Departure of a Beloved Brother), BWV 992.

Moreover, I explore two other French keyboard composers and their keyboard works: François Couperin's five acts of *Les Fastes de la grande Mxnstrxndxsx* (The Splendors of the Grand and Ancient Ménéstrandise) from the *Onzième Ordre*; Jean-Philippe Rameau's *La Poule* (The Hen) from the *Troisième Livres de Pièces de Clavecin* (1728).



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## **I. Introduction**

Typically, programmatic works are considered in relation to works of the Romantic Period, hinting that such a concept was expressed during that time period. Despite the fact that Franz Liszt (1811-1886) was the first to conceptualize the term 'programme music', several composers had already articulated their views on these concepts and suggested ways to use instrumental music to convey a theme or story. There are plenty of examples of programmatic pieces that incorporate these concepts during the late Renaissance and early Baroque eras, especially for keyboard, which are generally overlooked by academic studies and mentioned only in discussions about the history of program music. In fact, the creativity and inventiveness of these precursors worked out their endeavors to represent extra-musical concepts without turning to sung texts through musical representations, which actually paved the way for later composers to recognize the possibilities of depicting certain affections or events in instrumental music.

However, the debate over program music has been ongoing since the Romantic Period with regard to the ability for music to represent extra-musical content and to express the specific emotions associated with that content to the audience. A leading proponent of absolute music, Edward Hanslick, has argued that extra-musical ideas undermine the beauty of music,

“If some specific characteristic in music is examined, something that is supposed to characterize its essence and its nature and to establish its boundaries and orientation, there can be talk only of instrumental music. Whatever *instrumental music* cannot do, can never be said that *music* can do it. For only instrumental music is pure, absolute music [reine, absolute Tonkunst]. ... we even have to reject pieces with specific titles or programs in which it is a matter of the “content” of the music.”<sup>1</sup>

Furthermore, Philosopher Suzanne Langer regarded the extrinsic programmatic title as “a crutch,” which is “a resort to the crude but familiar method of holding feelings in the imagination by envisaging their (audience) attendant circumstances.”<sup>2</sup>

Nevertheless, Frederick Niecks argued in his book *Music in the Last Four Centuries: A Contribution to the History of Musical Expression* (1907), the earliest English-language work on this subject, that music cannot be used as a means of naming a particular person or object since it does not serve as a translation or a reproduction of the accompanying text, but rather as a commentary and illustration of the source text:

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<sup>1</sup> Eduard Hanslick, Lee Allen Rothfarb, and Christoph Landerer, *Eduard Hanslick's On the Musically Beautiful: a New Translation* (New York, NY: Oxford University Press, 2018), 23-24.

<sup>2</sup> Suzanne K. Langer (Susanne Katherina Knauth), *Philosophy in a New Key; a Study in the Symbolism of Reason, Rite and Art* (Cambridge, Mass: Harvard University Press, 1942), 196.

“The prejudice, however, which has led to the largest amount of misconception and to an infinitude of preposterous criticism is the assumption that the composer gives in his music all that is set forth in the programme, whereas in reality the music is intended only as a commentary and illustration, not as a duplicate or translation of it. Indeed, the programme would be a superfluity if it did not contain something that music is unable to express at all or equally well. We cannot reason, give orders, and tell stories in music. It cannot name persons, times, and places connected with what it communicates, although it may characterize them and hint at them. On the other hand, we can express the infinite shades and degrees of moods and emotions better by tones than by any other medium.”<sup>3</sup>

There are a variety of programmatic elements from a tribute to people, a depiction of nature, a portrait of a work of art, a portrait of nature or an animal, a narration of a story, and one that is rarely seen: the ethos of a particular emotion. Accordingly, the purpose of this dissertation is to examine the keyboard works of five composers in early Baroque times with programmatic titles, as well as to examine how programmatic element is reflected in various ways in the works of the composers in my research. As

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<sup>3</sup> Frederick Niecks, *Programme Music in the Last Four Centuries: a Contribution to the History of Musical Expression* (London: Novello and Company, Limited, 1907), 3.

the music analysis of each piece examines various approaches to programmatic content, it will enumerate diverse approaches to programmatic materials and will uncover the correlation between the descriptive titles and the music itself from the perspectives of modulation, melodic figure, rhythm, texture, form, symbolism (numerical, pictorial, chorale, figure, form), and musical-rhetorical figures (*Figurenlehre*). The pieces I have explained include:

- 1) Johann Jacob Froberger:
  - a. *Lamentation, faite sur la tres douloureuse Mort de Sa Majeste Imperiale, Ferdinand le Troisieme, et se joüe lentement avec discretion.*  
(Lamentation, composed on the very painful Death of His Imperial Majesty, Ferdinand the Third, and played slowly with discretion), FbWV 633.
  - b. *Allemande faite en passant le Rhin dans une barque en grand peril, la quelle se joüe lentement â la discretion*  
(Allemande, while crossing the Rhine in a boat in great danger), Suite XXVII, FbWV 627, the first movement.
- 2) Johann Kuhnau:  
First Biblical Sonata, *Il Combattimento trà David e Goliath* (The Combat between David and Goliath) from *Musicalische Vorstellung einiger biblischer Historien in Six Sonaten* (Musical presentation of some biblical histories in Six Sonatas, known popularly as the six *Biblical Sonatas*).
- 3) François Couperin:  
five acts of *Les Fastes de la grande Mxnstrxndxsx* (The Splendors of the Grand and Ancient Ménéstrandise) from the *Onzième Ordre*.
- 4) Jean-Philippe Rameau:  
*La Poule* (The Hen) from the *Troisième Livres de Pièces de Clavecin* (1728)
- 5) Johann Sebastian Bach:  
*Capriccio sopra la lontananza de il fratro diletissimo* (Capriccio on the Departure of a Beloved Brother), BWV 992.

## II. Johann Jacob Froberger (1616-1667)

Johann Jacob Froberger; German imperial court organist and harpsichordist of the seventeenth century, occupied an influential role in the history of keyboard literature. Modern scholars acknowledge the importance of his work in the consolidation of the French dance suite format with that of the German dance suite, as well as the establishment of the traditional format (allemande, courante, sarabande, and gigue) in the development of dance suites. Moreover, his idiomatic toccatas, suites, and contrapuntal pieces have been considered the continuation of the early Italian Baroque style, deeply influenced by his teacher, Girolamo Frescobaldi (1583-1643). Besides that, Froberger's works are often recognized as significant intermediaries between the works of Frescobaldi and works by later German composers, including J.S. Bach.<sup>4</sup>

While scholars have acknowledged his contribution to these compositions and frequently indicated his place in the history of Western music, there are a number of pieces that bear programmatic and autobiographical titles that are often underestimated, such as his *Allemande faite en passant le Rhin dans une barque en grand peril* and *Lamentation, faite sur lar tres douloureuse Mort de Sa Majeste Imperiale, Ferdinand le Troisieme*. These expressive pieces are among the earliest

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<sup>4</sup> David Schulenberg, "Between Frescobaldi and Froberger: From Virtuosity to Expression," accessed May 27, 2022, [http://4hlxx40786q1osp7b1b814j8co-wpengine.netdna-ssl.com/david-schulenberg/files/2016/12/froberger\\_style.pdf](http://4hlxx40786q1osp7b1b814j8co-wpengine.netdna-ssl.com/david-schulenberg/files/2016/12/froberger_style.pdf), 1.

works in the history of programmatic music in which musical expressions of individual feelings are occasionally discernible in works of seventeenth-century composers.<sup>5</sup> Johann Mattheson (1681-1764) complimented Froberger when he stated:

... “This composer knew well how to represent on the clavier alone whole stories with the portraiture of the persons that had been present and taken part in them, together with their characters.”...

Froberger was baptized in Stuttgart in May 1616. His family originated in Halle and moved to Stuttgart in 1599, when his father Basilius Froberger (1575-1637) was appointed tenor of the Württemberg ducal chapel choir. His father became Kapellmeister when Froberger was five years old. It is believed that Froberger began his musical studies at a very young age with his father as well as possibly from other family members or the court organist Johann Ulrich Steigleder (1593-1635).<sup>7</sup> Due to the Thirty Years' War (1618-1648), the music life of Stuttgart flourished and was enriched by musicians from Italy, France, and England. Therefore, the young Froberger had the opportunity to become acquainted with a variety of musical styles prevalent during his time.

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<sup>5</sup> Willi Apel, *Masters of the Keyboard: a Brief Survey of Pianoforte Music* (Cambridge: Harvard Univ. Press, 1947), 104.

<sup>6</sup> Johann Mattheson and Ernest Charles Harriss, *Johann Mattheson's Der Vollkommene Capellmeister: a Revised Translation with Critical Commentary* (Ann Arbor, Mich: UMI Research Press, 1981), 296.

<sup>7</sup> Howard Schott, “Froberger, Johann Jacob,” *Grove Music Online*, accessed 25 Mar., 2022, <https://doi.org/10.1093/gmo/9781561592630.article.10298>.



In 1637, his father, mother, and sister all perished as a result of the plague. The same year, he was appointed court organist of the imperial chapel in Vienna for the Habsburg emperor Ferdinand III (1608-1657), the Holy Roman Emperor. In June, He was granted permission to spend time in Rome studying with Frescobaldi, who was regarded as one of the most distinguished keyboardists of his time. The four-year period of study with Frescobaldi allowed him to acquire the keyboard idiom of the Italian style and combine it with his own original style of playing and composition. After returning to Vienna in 1741, he resumed his duties as organist and chamber musician in the imperial chapel.<sup>8</sup>

He made a second sojourn to Italy in 1645, where he was apprenticed to Athanasius Kircher (1602-1680)<sup>9</sup>. Over the course of his four-year study with him, Froberger became proficient in Kircher's *arca musurgica*, a device for composing in five different styles: recitative, church, fugue, dance, and instrumental *sinfonia*, as well as polyphonic combinations for up to eight voices and 16 voices divided among four choirs.<sup>10</sup> As soon as Froberger returned to Vienna in 1649, he presented Emperor Ferdinand III his composition *Libro secondo*, as well as Kircher's *arca musurgica*.<sup>11</sup>

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<sup>8</sup> Howard Schott, "Froberger, Johann Jacob."

<sup>9</sup> Claudio Annibaldi, "Froberger in Rome: From Frescobaldi's Craftsmanship to Kircher's Compositional Secrets," *Current Musicology* 58 (1995): 5-27, <https://doi.org/10.7916/D8N58KB6>, 14.

<sup>10</sup> Schott, "Froberger, Johann Jacob."

<sup>11</sup> *Ibid.*

On his return journey to Vienna, he had also demonstrated Kircher's *arca musurgica* to some princes in Florence and Mantua.<sup>12</sup> Froberger was honored with the compliments of English diplomat William Swann, during his performance at the Vienna court. Swann reported that the musician was "*un homme tres rare sur les espinettes*" to Constantijn Huygens, the prince's foreign secretary, who was also a lutenist and composer.<sup>13</sup> By means of Huygens, Froberger became familiar with the writings and works of contemporary French masters including Jacques Champion de Chambonnières (1601/2 - 1672), Denis Gaultier (1597 or 1602/3- 1672), and Ennemond Gaultier (1575-1651).<sup>14</sup>

Froberger embarked on an extended European journey in 1649 that lasted over three years because of the restricted musical activity at the Vienna court during the mourning period for the Emperor Maria Leopoldine of Austria (1632-1649).<sup>15</sup> As part of his diplomatic missions on behalf of the Imperial Court, he likely visited a number of locations, including Dresden (1649-50), Brussels (1650 and 1652), Cologne, Düsseldorf, Zeeland, Brabant and Antwerp, London (1650-1652), Paris (at least once, 1652), and Regensburg (1652-1653).

When performing at the electoral court of John George I in Dresden, he met Matthias Weckmann (1616-1674) who later became a lifelong friend. His

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<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid.

<sup>15</sup> Ibid.

voyage to London was referenced in the opening movement of his Suite no. 30, *Plainte faite à Londres pour passer la mélancholie*, in which he describes the experience of being robbed by pirates when crossing the Channel between Calais and Dover, and finally arriving in London penniless.<sup>16</sup> During his stay in London, he may have encountered Christopher Gibbons (1615-1676), son of Orlando and organist of Westminster Abbey.<sup>17</sup>

In 1652, Froberger performed in Paris while traveling to France.<sup>18</sup> As late as November of the same year, he composed a touching elegy for harpsichord *Tombeau sur la mort de Monsieur Blancrocher*, in which he describes witnessing the unexpected death of Charles Fleury, Sieur de Blancrocher (known mainly as Blancrocher or Blancheroche, 1605-1652),<sup>19</sup> who fell down a flight of stairs in his presence.<sup>20</sup> This tragic story prompted three other masters to compose *tombeaux* in lamentation for him, especially the lutenists Denis Gaultier and François Dufaut (1604-1672), as well as the harpsichordist Louis Couperin (1626-1661).

In this voyage to France, Froberger is believed to have met Chambonnières and Louis Couperin, although no evidence has been found

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<sup>16</sup> Ibid.

<sup>17</sup> Howard Ferguson, "Early Keyboard Music," in *Keyboard Music*, ed. Denis Matthews (New York: Praeger, 1972), 53.

<sup>18</sup> Schott, "Froberger, Johann Jacob."

<sup>19</sup> Ibid.

<sup>20</sup> Bruce K. Burchmore, "Fleury, Charles, Sieur de Blancrocher [Blancocher, Blancherocher]", *Grove Music Online*, accessed 27 March, 2022. <https://doi.org/10.1093/gmo/9781561592630.article.44206>.

to confirm it.<sup>21</sup> According to Mattheson's *Grundlage einer Ehren-Pforte*, Froberger was influenced by the French lute idiom of *style brisé*, developed by Ennemond Gaultier and his student Jacques Gallot (1625-1695) and adapted it into the harpsichord works.<sup>22</sup> Furthermore, Froberger played a significant role in impacting Louis Couperin's musical style on a large scale. Besides the musical style, Couperin's unmeasured preludes for harpsichord were greatly influenced by Froberger's free-flowing Italian style's toccata for organ. Couperin is often considered to be the first composer of this notation in the genre of unmeasured preludes. To illustrate this, one of these works is even entitled "*Prélude à l'imitation de Mr Froberger*" in order to pay homage to Froberger, in which Couperin used the style of arpeggiation written in whole notes throughout to exemplify Froberger's common practice in arpeggiating opening chord in order to prevent leaving the instrument empty.

As of 1653, Froberger had returned to the imperial chapel of Vienna after passing through Heidelberg, Nuremberg and Regensburg. He remained there until Ferdinand III's death on April 2, 1657 and composed a harpsichord composition as a memorial to Ferdinand III, *Lamentation, faite sur la tres douloureuse Mort de Sa Majeste Imperiale*. Another well-known

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<sup>21</sup> Avo Somer, "The Keyboard music of Johann Jakob Froberger" (PhD diss., University of Michigan, 1962), 5.

<sup>22</sup> Johann Mattheson, *Grundlage einer Ehren-pforte, woran der tüchtigsten Capellmeister, Componisten, Musikgelehrten, Tonkünstler &c. Leben, Wercke, Verdienste &c. erscheinen sollen* (Hamburg: Johann Mattheson, 1740), 88.

piece for harpsichord was also composed during this period; *Lamentation faite sur la tres douloureuse Mort de sa Majeste, Ferdinand le Quatriesme Roy des Romains 1654*, which was composed when Ferdinand IV unexpectedly died of smallpox in July 1654, at the premature age of twenty-one.

After the new Emperor Leopold I acceded the throne, Froberger was dismissed for political reasons regardless of his long service in the imperial chapel<sup>23</sup>. The last time he received his salary was recorded on June 30, 1657. During the last ten years of his life, Froberger resided in Château d'Héricourt, the dower house of Duchess Sibylla, and became the music teacher of Countess Sibylla of Württemberg- Montébliard<sup>24</sup>. He passed away from a stroke on the sixth or seventh of May in 1667 and was buried on May tenth.<sup>25</sup>

Froberger composed primarily for keyboard instruments, and his works include toccatas, ricercares, suites (or partitas as Siegbert Rampe referred to them), capriccios, fantasias, and canzonas. Among his works, the Hexachord Fantasia, FbWV 201, is the only composition publicly published during his lifetime, appearing in the sixth volume of Kircher's *Musurgia universalis* in

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<sup>23</sup> Schott, "Froberger, Johann Jacob."

<sup>24</sup> Pieter Dirksen, "Southern Germany and the Austrian-Hungarian Empire to 1750," in *The Cambridge Companion to the Harpsichord*, edited by Mark Kroll (Cambridge, United Kingdom: Cambridge University Press, 2019), 94.

<sup>25</sup> Schott, "Froberger, Johann Jacob."

1650<sup>26</sup>. Nonetheless, there is also another piece, Froberger's Ricercar no. 7, FbWV 407, which was considered widely circulated during Froberger's lifetime and collected by François Roberday in his collection of *Fugues, et caprices, à quatre parties* (Paris, 1660), although Roberday did not attribute this copy to Froberger.<sup>27</sup> The compositions attributed to him come from a number of manuscripts, primarily drawn from three autograph manuscripts: *Libro Secondo* (1649), *Libro Quarto* (1656), and *Libro di capricci e ricercate* (1658). Both the *Libro primo* and *Libro terzo* have been lost.

The compositions by Froberger are first categorized by Guido Adler in his *Denkmäler der Tonkunst in Österreich* series, often referred to as the DTÖ numbers. The most widely used numbering system is FbWV, *Froberger Werkverzeichnis*, organized by Siegbert Rampe.<sup>28</sup> In his series *Neue Ausgabe sämtlicher Werke* (New Edition of the Complete Works), Rampe preserved the order of composition as it appears in the Guido Adler edition, grouping all pieces, including those newly discovered, into genre groups. The majority of Froberger's programmatic works are classified in the Suites (Partita) sub-genre [FbWV 601-659], due to his use of *tombeau* or

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<sup>26</sup> Terence Charlston, "Searching Fantasy: Froberger's Fantasias and Ricercars Four Centuries on," *Journal of the Royal College of Organists* 10 (December 2016), 23.

<sup>27</sup> Jean Ferrard, "Roberday, François," *Grove Music Online*, accessed 3 April, 2022, <https://doi.org/10.1093/gmo/9781561592630.article.23559>.

<sup>28</sup> Charlston, "Searching Fantasy: Froberger's Fantasias and Ricercars Four Centuries on," 6.

*lamentation* in place of *allemande*. There are two single-movement compositions with descriptive titles that also fall into this category.

According to the categorization described by Peter Wollny in the preface to this latest edition of Froberger's works, including the manuscript *Die Handschrift SA 4450 der Sing-Akademie mie zu Berlin*, the works are divided into three subcategories. The first group of compositions is dedicated to the imperial family. Among the compositions are:

- 1) Suite XI, FbWV 611
  - a. *Allemande faite sur l' Election et Couronnement de sa Majesté Ferdinand le Quatrième Roy des Romains*
  - b. *Courante faite au jour de naissance de la Jeune Princesse Imperiale*
  - c. *Sarabande faite sur le ouronnement de sa Majeste Imperiale l'Imperatrice Eleonore, née duchesse de Mantoue*
- 2) The first movement of Suite XII, FbWV 612, *Lamentation faite sur la tres douloureuse Mort de sa Majeste, Ferdinand le Quatriesme Roy des Romains 1654*
- 3) FbWV 633, *Lamentation, faite sur la tres douloureuse Mort de Sa Majeste Imperiale, Ferdinand le Troisieme* (Lamentation, composed on the very painful Death of His Imperial Majesty, Ferdinand the Third). *Requiescat in Pace, Amen* is inscribed at the end of the composition.

The second type of compositions with programmatic titles are dedicated to other benefactors. Examples include:

- 1) The first movement of Suite XIII, FbWV 613, *Allemande faite pour remercier Monsieur le Marquis de Termes de faveurs et bien faits de luy receüs â Paris*. The piece was dedicated to the Marquis de Termes, benefactor of the Sieur de Blancrocher<sup>29</sup>.
- 2) The first movement of Suite XVI, FbWV 616, *Allemande faite sur le Subject d'un Chemin Montaigneux*.
- 3) The first movement of Suite XVII, FbWV 617, *Allemande faite en honneur de Madame la Duchesse de Wirtemberg*.

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<sup>29</sup> Peter Wollny, Preface to *Toccaten, Suiten, Lamenti: Die Handschrift SA 4450 der Sing-Akademie zu Berlin = The manuscript SA 4450 from the Sing-Akademie zu Berlin*, trans. by J. Bradford Robinson (Kassel: Bärenreiter, 2004), XX.

In the third group, Froberger expresses his personal subjectivity or offers an expression of experiences from his life in compositions which are autobiographical in nature. Within this group, there are five pieces.

Froberger composed three musical compositions while on his travels in which he expressed the emotions and experiences that he encountered during that period of time.

- 1) The first movement of Suite XIV, FbWV 614, *Lamentation sur ce que j'ay été vole et se joüe à la discretion et encore mieux que les soldats m'ont traité* (Lamentation over what has been stolen from me and it is to be played with the discretion and much better than the soldiers treated me).
- 2) The first movement of Suite XXX, FbWV 630, *Plaincte faite à Londres pour passer la Melancolie* (Plaint composed in London to overcome melancholy).
- 3) The first movement of Suite XXVII, FbWV 627, *Allemande faite en passant le Rhin dans une barque en grand peril* (Allemande, while crossing the Rhine in a boat in great danger).

His mournful mood is conveyed in the following work:

- 4) FbWV632, *Affligée et Tombeou Sur la mort de Monsieur Blanchrocher, faite à Paris* (Affliction and tombeau on the death of Monsieur blanchrocher, made in Paris). The composer expresses his sorrow over the death of his friend Blanchrocher by making use of the descending Mixolydian mode and the explanatory comments 'Requiescat in Pace' at the end of composition.

In this composition, he presents his musical meditation (meditative experience) on impending death, as well as his representation of his religious contemplation of death<sup>30</sup>.

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<sup>30</sup> Rebecca Cypess, "Memento mori Froberger?' Locating the self in the passage of time", *Early Music* 40, Issue 1 (February 2012), 46.  
<https://doi.org/10.1093/em/car121>.



- 5) The first movement of Suite XX, FbWV620, *Méditation faite sur ma mort future, la quelle se joüe lentement avec Discretion â Paris 1 May Anno 1660* (Meditation made on my future death, which is played slowly with discretion; in Paris May 1, in the year 1660).

This is a very rare occurrence in early musical compositions in which the composition is a reflection of the composer's perspectives on his own eventual death and its inevitable outcome.<sup>31</sup>

The following paragraphs will first examine the following work from the first group, *Lamentation, faite sur la tres douloureuse Mort de Sa Majeste Imperiale, Ferdinand le Troisieme*, in order to recognize how the composer conveys emotional moods or actions through the use of different musical constructs and devices. In addition, I will also examine another work categorized in the third group, *Allemande faite en passant le Rhin dans une barque en grand peril*, in order to explore the connection between the musical content and his explanations of the twenty-six numbered passages. The following sections provide a thorough analysis of the pieces not only from the standpoint of harmony, rhythm, cadence, and keys, but also from the standpoint of German musical-rhetorical figures which serve to explore Froberger's approach to expressive musical thought in order to interrelate the content.

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<sup>31</sup> Cypess (2012) provides further information about the work *Méditation faite sur ma mort future* and connects it to the French literary meditation in which the reader is enabled to contemplate death and reform their behavior through an increased awareness of the march of time.

*Musical poetica*,<sup>32</sup> a unique discipline that combines medieval music theory with Lutheran theology, developed in the German Baroque period under the influence of Renaissance humanistic and seventeenth-century rationalism. The German theorist Joachim Burmeister (1564-1629) is considered among the first to attempt to codify musical devices, as he developed a list of musical-rhetorical devices, *Figurenlehren*, with which to associate rhetorical figures. In his publication *Musica Poetica* (1606), Burmeister clearly demonstrated his intent that the expressive devices in musical composition be associated with rhetorical meaning:

... “*Musica poetica* in that discipline of music which teaches how to compose a musical composition .... in order to sway the hearts and spirits of individuals into various dispositions.”<sup>33</sup> ...

Influenced by Burmeister, the later German theorists Johannes Nucius (1556-1620), Joachim Thuringus, Athanasius Kircher (1601-1680), Mauritius Johann Vogt (1669-1703), Johann Gottfried Walther (1702-1748), Johann Mattheson (1681-1764), Johann Adolf Scheibe (1708-1776), and Johann Nikolaus Forkel (1749-1818) further discussed musical-rhetorical *Figurenlehren* in their theoretical writings which served to relate terminology from rhetoric transformed into musical figures or borrowed

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<sup>32</sup> Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln: University of Nebraska Press, 1997), xi.

<sup>33</sup> Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 10.

terminologies from Greek or Latin names transferred to musical content.<sup>34</sup>

Listed below (Table 1.1) are the musical-rhetorical figures employed to illustrate the emotions expressed in the text or music.<sup>35</sup>

Table 2.1, Musical- Rhetorical Figures in German Baroque Music, Figures of Representation and Depiction

<b><i>Abruptio</i></b>	A sudden and unexpected break in a musical composition.
<b><i>Anabasis, Ascensus</i></b>	An ascending musical passage which expresses ascending or exalted images or affections.
<b><i>Antithesis, Antitheton, Contrapositum</i></b>	A musical expression of opposing affections, harmonies, or thematic material.
<b><i>Catabasis, Descensus</i></b>	A descending musical passage which expresses descending, lowly, or negative images or affections.
<b><i>Climax, Gradatio</i></b>	(1) A sequence of notes in one voice repeated at either a higher or lower pitch; (2) A repetition of the opening phrase or motive in a number of successive passages; (3) A general repetition.
<b><i>Circulation, Circulo, Kyklosis</i></b>	A series of usually eight notes in a circular or sine wave formation.
<b><i>Dubitatio</i></b>	An intentionally ambiguous rhythmic or harmonic progression expressing doubt.
<b><i>Exclamatio, Ecphonesis</i></b>	A musical exclamation, frequently associated with an exclamation in the text.
<b><i>Hypotyposis, Prosopopoeia</i></b>	A vivid musical representation of images found in the accompanying text.

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<sup>34</sup> Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 57-58.

<sup>35</sup> Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 445-447.

<b><i>Interrogatio</i></b>	A musical question rendered variously through pauses, a rise at the end of the phrase or melody, or through imperfect or Phrygian cadences.
<b><i>Pathopoeia</i></b>	A musical passage which seeks to arouse a passionate affection through chromaticism or some other means.
<b><i>Suspiratio, Stenasmus</i></b>	The musical expression of a sigh through a rest.

***Lamentation, faite sur la tres douloureuse Mort de Sa Majeste Imperiale, Ferdinand le Troisieme, et se joüe lentement avec discretion***  
(Lamentation, composed on the very painful Death of His Imperial Majesty, Ferdinand the Third, and played slowly with discretion), FbWV 633

Froberger composed this composition as a memorial to Ferdinand III and the work represents a lamentation of Ferdinand's death. Symbolism has been incorporated into this piece to represent his mourning for the loss of an esteemed patron as well as his friend. This *Allemande* was composed in the key of F and there are three sections that refer to the name and imperial number of Ferdinand III.<sup>36</sup>

Holy Roman Emperor Ferdinand III was a significant patron of music in the seventeenth century, and had close artistic relationships with many musicians, including his composition teacher Giovanni Valentini (1582-

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<sup>36</sup> Pieter Dirksen, "Southern Germany and the Austrian-Hungarian Empire to 1750," in *The Cambridge Companion to the Harpsichord*, edited by Mark Kroll (Cambridge, United Kingdom: Cambridge University Press, 2019), 99.

1649) and Froberger<sup>37</sup>. His musical interest also led him to compose many different settings of genres, including motets, masses, sonatas, madrigals, and hymns, and *Drama musicum* (1649). Athanasius Kircher highly praised his musical talent and included his madrigal 'Chi volge ne la mente' in the *Musurgia universalis* (Rome, 1650) and regarded that he had 'no equal among sovereigns'<sup>38</sup>.

As the piece opens with an ascending chord in the key of F major, the *style brisé* figure refers to the musical-rhetorical device *anabasis*, expressing his exaltation of his patron. By contrast, the sorrowful affection is immediately conveyed through the *catabasis*, a descending broken chord in F-minor that signifies his deep sorrow. It is possible to enhance his lament through juxtaposition of opposite musical progressions, a technique known as *antithesis*. Furthermore, Froberger explored the sustained pedal point throughout the various harmonic changes (m.1-2), idiomatically for organ music, as a means of introducing more dissonance in order to express more affection.

The descending intervallic element was repeated in the second phrase (2-5) using a similar melodic contour but lowered by a fourth to emphasize the darker minor key. Additionally, to accentuate the fervent longing, Froberger uses the diminished fourth (Db-A, Bb-E) in the highest melodic

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<sup>37</sup> Josef-Horset Lederer, "Ferdinand III," *Grove Music Online*, revised by Andrew H. Weaver, accessed 29 April, 2022, <https://doi.org/10.1093/gmo/9781561592630.article.09477>.

<sup>38</sup> *Ibid.*

line, which demonstrates the musical-rhetorical figure: *exclamatio*. The end of the second phrase creates a sense of doubt or questioning through the use of the figure *interrogatio* (iv6 - V) and the short pause at the end tends to break up the sustained pedal point.

The third phrase (measures 5-8) modulates directly into the key of c minor, the minor dominant key of f minor. Through its abrupt switch from one key to another without the use of pivot chords, the treatment implies the composer's overturning of previously held beliefs. The state of uncertainty is nevertheless demonstrated by the use of the intentionally ambiguous c Dorian mode, which allows the composer to convey self-doubt through the use of *dubitatio*. The pedal point returns after the ascending musical passage to enhance the sorrowful descending C-minor scale in the top line. There is a perfect authentic cadence (PAC) at the end of the third phrase (m.7-8). Before giving the root note of the tonic note C, Froberger inserts the figure *suspiratio* in the bass line demonstrates the sign through the rest.

Throughout the first part of the fourth phrase (m. 8-11), the composer continues to use harmonic ambiguity, *dubitatio*. Upon reaching measure 12, the key has returned to the original f minor on the downbeat. The second section begins with the ascending C Dorian mode, followed by the descending broken chord in c minor. The next phrase (m. 15 - 19) is characterized by a *suspiratio*, which includes a thirty-second rest, that

expresses the feeling of sighing.<sup>39</sup> Furthermore, the *pathopoeia* occurs in the bass line (measures 16 - 19) which evokes sorrow and groaning affections by means of chromaticism.<sup>40</sup> The following phrase (m. 20-24) gradually modulates from c minor to A-flat major, the relative major key of f minor.

The third section continues in the key of A-flat major. In measures 24 and 25, Froberger attempts to heighten the emotional element of mourning by frequently employing the characteristics of the "wolf fifths" in the mean-tone temperament. The following phrase (m. 27-29) gradually modulates from f-minor to c-minor, and finally to A-major through the use of the Neapolitan chord and pivot chord (b diminished seventh) in measure 28.

The piece abruptly comes to a halt at the beginning of measure 30 with a thirty-second rest. The unexpected interruption is the result of the use of *aposiopesis*, a deliberate and expressive use of silence in all voices as a means of expressing Ferdinand III's eternal presence. After a brief pause, Froberger uses ascending aeolian mode to relate the *Figurenlehre anabasis* in which he expresses his exalted affection for Ferdiand III.<sup>41</sup> An application of the Aeolian mode corresponds to the discussion of Gioseffo Zarlino about the affective characteristics of the twelve modes from *Le Istitutione Harmoniche* (1558), Book IV: "... this mode... cheerful, sweet, soft... it

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<sup>39</sup> Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 392-3.

<sup>40</sup> Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 359- 362.

<sup>41</sup> Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 179.

possesses a pleasant severity, mixed with a certain cheerfulness and sweet softness.”<sup>42</sup>

In measure 31, Froberger introduces a Dorian mode in G to reveal an intense, mournful quality, along with a more religious quality. The application can be viewed through Zarlino's lens of mode characteristics. Zarlino described that the Dorian mode displays an effect that is spiritual, devout, and somewhat somber by its very nature, and thus it is best suited to the places that have a sense of gravity, as well as to places that deal with lofty and edifying things.<sup>43</sup>

As a metaphor for natural sighing, measure 33 incorporates the short sixteenth rest, *suspiratio*, in the top descending line. This descending line descends towards C2 in order to prolong the dominant seventh chord of F minor. The line transforms into an ascending motion in measures 35-37 as well as presenting a widely dispersed f-major broken chord, signifying a transition from darkness to the bright light of heaven<sup>44</sup>. Moreover, Froberger associates the symbolism in the final three f2 pitches to represent the monarch's entry into heaven.<sup>45</sup> The total number of measures consists of 13

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<sup>42</sup> Zarlino, Gioseffo, Vered. Cohen, and Claude V. Palisca. *On the Modes: Part Four of Le Istitutioni Harmoniche, 1558* (New Haven: Yale University Press, 1983), 77.

<sup>43</sup> Zarlino, Cohen and Palisca, *On the Modes: Part Four of Le Istitutioni Harmoniche, 1558*, 58.

<sup>44</sup> Dirksen, “Southern Germany and the Austrian-Hungarian Empire to 1750,” 98.

<sup>45</sup> Dirksen, “Southern Germany and the Austrian-Hungarian Empire to 1750,” 98.



bars, 11 bars, and the second section is repeated twice, giving a total 48 measures, which represents the age Ferdinand III had reached at his death.<sup>46</sup>

*Allemande faite en passant le Rhin dans une barque en grand peril, la quelle se joüe lentemnet â la discretion* (Allemande, while crossing the Rhine in a boat in great danger), Suite XXVII, FbWV 627, the first movement

The piece was first brought to the public's attention when Mattheson's *Ehrenpforte* described it as follows: "I possess a manuscript of his, in four sections, with French titles: I cannot say whether it has been printed.... the fourth, suites, all for the clavier, and all with striking titles. Among these pieces... has an *Allemande, faite en passant le Rhin, dans une barque, en grand peril*, with a detailed account [of an incident] in which the Count von Thurn, his major domo, two gentlemen named Alefeldt, and another named Bodeck took a part."<sup>47</sup>

Unfortunately, the manuscript mentioned by Mattheson has been lost. In spite of Froberger's prominence in his lifetime and in the history of keyboard literature, none of his works were published until the 1690s.<sup>48</sup> Currently, the earliest three autograph manuscripts that we know are his

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<sup>46</sup> Dirksen, "Southern Germany and the Austrian-Hungarian Empire to 1750," 99.

<sup>47</sup> Mattheson, *Grundlage einer Ehren-pforte, woran der tüchtigsten Capellmeister, Componisten, Musikgelehrten, Tonkünstler &c. Leben, Wercke, Verdienste &c. erscheinen sollen*, 89.

<sup>48</sup> Timothy Roberts, "Froberger's Secret Art," review of *Toccaten; Suiten: Lamenti: Handschrift SA 4450 der Sing-Akademie zu Berlin: Faksimile und Übertragung*, by Johann Jacob Froberger and Peter Wollny, *Early Music* 33, no. 2, May 2005, <http://www.jstor.org/stable/3519464>, 341.

dedications to his employers, the Habsburg royal family, which still exist in Vienna and date to 1649, 1656, and 1658 respectively<sup>49</sup>. Besides these three manuscripts, there are a number of secondary source manuscripts that are from copyists' manuscripts and posthumous editions which indicate revisions made by the composer.<sup>50</sup> The three complete and significant editions including most of Froberger's works have been contributed by three masters: Guido Adler, Howard Schott, and Siegbert Rampe.

During my research for this work, I studied the edition of *Allemande faite en passant le Rhin dans une barque en grand peril* edited by Peter Wollny, published in 2004. This invaluable new source incorporates a manuscript, SA 4450, which has recently been uncovered in the archives of the Berlin Sing-Akademie, a vast collection of primarily 18th-century manuscripts which disappeared in 1945 and then resurfaced in Kiev in 1999.<sup>51</sup> Wollny's attention was drawn to this collection in 2002. He meticulously edited the musical and programmatic content of the 21 works, which included six toccatas, thirteen suites, and two single laments. Despite the scant biography of Froberger, this latest edition includes significant new information on several questions that have long been the subject of

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<sup>49</sup> Roberts, "Froberger's Secret Art," review of *Toccaten; Suiten: Lamenti: Handschrift SA 4450 der Sing-Akademie zu Berlin: Faksimile und Übertragung*, 341.

<sup>50</sup> Roberts, "Froberger's Secret Art," review of *Toccaten; Suiten: Lamenti: Handschrift SA 4450 der Sing-Akademie zu Berlin: Faksimile und Übertragung*, 341.

<sup>51</sup> *Ibid.*

academic debates.<sup>52</sup> Furthermore, this present manuscript SA 4450 provides authentication for this work, which was previously only known from Mattheson's treatise, and therefore considered a lost composition or as an anonymous Suite in the Andreas Bach Book.<sup>53</sup>

Considering the lack of information about Froberger's life, it is difficult to date the particular night of Midsummer Eve when he crossed the perilous rapids of the Rhine at St. Goar.<sup>54</sup> Based on Wollny's research into the biographies of the individuals mentioned in the annotation as well as the date that Froberger presented in Regensburg in June 1653 (as indicated in the titles of the movements of Suite XI), the possible date for this journey on the Rhine would be directed to June 1654.<sup>55</sup> In this dramatic rescue scene, Froberger subdivided the dramatic action into twenty-six sections numbered within fifteen measures. Each section corresponds with a long annotation. The twenty-six numbered sections are provided in Table 2.2.

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<sup>52</sup> Wollny, Preface to *Toccaten, Suiten, Lamenti: Die Handschrift SA 4450 der Sing-Akademie zu Berlin = The manuscript SA 4450 from the Sing-Akademie zu Berlin*, XVII.

<sup>53</sup> Roberts, "Froberger's Secret Art," review of *Toccaten; Suiten: Lamenti: Handschrift SA 4450 der Sing-Akademie zu Berlin: Faksimile und Übertragung*, 342.

<sup>54</sup> Wollny, Preface to *Toccaten, Suiten, Lamenti: Die Handschrift SA 4450 der Sing-Akademie zu Berlin = The manuscript SA 4450 from the Sing-Akademie zu Berlin*, XVIII.

<sup>55</sup> *Ibid.*

**Table 2.2** Twenty-Six Numbered Sections,<sup>56</sup> *Allemande faite en passant le Rhin dans une barque en grand peril, la quelle se joüe lentemnet à la discretion* (Allemande, while crossing the Rhine in a boat in great danger)

Number	Events
<b>No. 1</b>	"Being an account of how the Allemande is meant to be understood. Count von Thurn wishing to travel on the Rhine, from Cologne to Mainz, along with several other gentlemen, among whom were his major domo Monsieur Mitternacht, two Mssrs. von Ahlfeldt (noblemen from Holstein), Monsieur Bodeckh, and Froberger, this little company made merry at St. Goar (where one is given the "neckerchief"), to such an extent, that it lasted until around three o'clock toward daybreak on Midsummer Eve, the 24th of June; but when they returned to the ship, completely worn out, at five o'clock, each sought out a place, where he wished to sleep. Monsieur Mitternacht, being last, had to take a spot in the skiff, the ship being already fairly full. Lest his dagger disturb his sleep, he sought to hand it to the crewman
<b>No. 2</b>	who was unable, however, to reach it from the big ship; whereupon Monsieur Mitternacht, although holding fast with one hand to the big ship, which was constantly moving about, leaned too far over the skiff, and, owing to the weight of his body, fell unexpectedly into the water.
<b>No. 3</b>	Not only did this occasion great confusion aboard the ship, so that the one ran this way, the other that, creating a commotion hither and thither on board, but
<b>No. 4</b>	Monsieur Ahlfeldt the Elder was the first, followed by
<b>No. 5</b>	Monsieur Bodeckh, and
<b>No. 6</b>	Monsieur Ahlfeldt the Younger does not hesitate either. Now Count von Thurn
<b>No. 7</b>	, not wishing to be last, runs about on the ship in great fury, and leaps down into the skiff to rescue himself. The crewmen arrive
<b>No. 8</b>	to reach him with the little skiff, but to no avail, so that Monsieur Mitternacht
<b>No. 9</b>	begins to groan.

<sup>56</sup> Wollny, Preface to *Toccaten, Suiten, Lamenti: Die Handschrift SA 4450 der Sing-Akademie zu Berlin = The manuscript SA 4450 from the Sing-Akademie zu Berlin*, XX-XXI.

<b>No. 10</b>	Froberger too awakens at last, and perceiving that there is no-one lying beside him, concludes nothing less, than that the ship is about to be wrecked. As there is nobody to help him, he resolves, upon hearing the cries and howls of the others, to drown slowly and with good grace, and begins to commend his spirit to God, that he might be merciful. Meanwhile the crewman
<b>No. 11</b>	tries to prove his mettle, by pulling [Monsieur Mitternacht] out with the long pole, on which is fashioned a hook; but in vain, merely succeeding in tearing his modish French coat. Monsieur Mitternacht
<b>No. 12</b>	now begins to swim, but with such difficulty
<b>No. 13</b>	, that lands in a pretty pass, and is forced by exhaustion
<b>No. 14</b>	to rest a little, as well as he might. Believing himself to be out of harm's way, he lands
<b>No. 15</b>	in the whirlpool, and begins
<b>No. 16</b>	to thrash with his feet. Escaping the whirlpool with great effort, and
<b>No. 17</b>	forcing himself upward, he is again spotted by the crewman, who
<b>No. 18</b>	diligently returns with the long pole to rescue him; but gives him
<b>No. 19</b>	such a vicious blow across the shoulder with the same, that it was heartrending to behold. In great pain, [Monsieur Mitternacht] is forced to cry out in a loud voice, yet most lamentably
<b>No. 20</b>	ò Dio, ò Dio mio, and resolves forthwith
<b>No. 21</b>	to swim through the Rhine. But so swift is the current, that
<b>No. 22</b>	he is drawn under, making him fairly lose heart, and he
<b>No. 23</b>	commends his soul to the Lord. As the current
<b>No. 24</b>	draws him deeper and deeper into the depths, he
<b>No. 25</b>	heaves a few more sighs to God, that he might rescue him, which sighs, finally, the Lord graciously deigns to hear, so that, contrary to all hopes, he is
<b>No. 26</b>	reached by the crewman, who was on the skiff, and is thus heaved into the skiff, his life rescued, one might say, as booty. Vale."

The first section occurs at the beginning of the measure. Froberger uses a compositional device known as the *hypotyposis*, one of the most common and important text-expressive devices used in baroque music<sup>57</sup>. When Monsieur Mitternacht tried to embark on the ship to rest, he was unable to find a place, so he is forced to sleep in the skiff and is seeking the assistance of a crewman. However, as the vessel swayed and the distance between the ship and the skiff was too wide, Monsieur Mitternacht lost his balance and fell into the Rhine. As a means of illustrating this vivid musical representation, the composer uses descending broken chords (*hypotyposis*) to convey the image to the listener.

The fall of Monsieur Ahlfeldt into the water has sparked a commotion among his companions on board the ship. Therefore, Monsieur Ahlfeldt, Monsieur Bodeckh, Monsieur Ahlfeldt the Younger, and Count von Thurn are running in great fury all over the ship. In sections 3 to 6, Froberger employs four ascending rapid scale passages; each representing a different character and conveying the feeling of fear. For section 7, skips are substituted for stepwise motion to convey the image of Count von Thurn jumping into the skiff.

Following the direct modulation from no.3 to no.6 to the key of G major, the next phrase returns to the original key of E minor in section 8. The bassline progresses in stepwise motion while using the diminished chord in

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<sup>57</sup> Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 307.

section 8 as a means of augmenting the dramatic scene of Monsieur Mitternacht groaning and seeking assistance without success. In section no. 10, he refers to himself, expressing his deep and sincere devotion to God through *anabasis*, an ascending E-minor scale.

The Section 11 revolves around Monsieur Mitternacht's desperate request for assistance. Using the descending perfect fourth melody in the alto voice, *hypotyposis*, Froberger suggests that the crewmen are using a long pole with a hook in order to rescue him. Unfortunately, the rescue attempt from the water does not succeed, leaving Monsieur Mitternacht no choice but to swim in order to find refuge. At the end of the first section (sections no. 12 to no. 13), *pathopoeia*, the composer uses a Phrygian chordal cadence to suggest melancholic or mournful feelings.

Throughout sections 14 and 15 of the pedal point, the bass is sustained to give the impression that he is relaxed since he believes he is out of danger. He is suddenly swept away in the whirlpool in section 15. The composer conveys the whirlpool effect by using thirty-second rapid figures in the top voice. Monsieur Mitternacht, after exerting considerable effort, survives by escaping from a whirlpool when the chord progresses to an E minor tonic chord. In section no. 16, Froberger describes Mitternacht's upward leap vividly by using a leap (e4 to g5).

It appears that the crewmen attempted to use the long pole to rescue him, but they merely delivered a vicious blow to the shoulders, which made Mitternacht feel heartbroken. Section 19 represents his wailing in the

diminished fourth. By using *hypotyposis* in section 21 and 23, Froberger illustrates the rapid movement of the swift current that drags Mitternacht deeper and deeper into the depths of the Rhine by employing the descending scale passage in the lower register. The chord in section 22 suddenly shifts to a g-sharp diminished chord (vii06/ii) in an attempt to portray Mitternacht's lost heart. The chord following occurs in section 24 but does not resolve to an a-minor chord (ii in G major) but rather jumps to a dominant chord. In this tragic scene, a greater emphasis is achieved through modulating directly into the key of e minor rather than resolving to the tonic chord in G major.

The two descending seconds in section 25 represent Mitternacht's repeated request for assistance from the Lord to save him from the water. The Lord is graciously listening to Mitternacht's third plea for assistance, represented by the ascending diminished fifth, which eventually made it possible for the crewmen to reach Mitternacht and rescue him from the water. Monsieur Mitternacht was successfully rescued by his crewman at the end of this section (no. 26), which is presented by resolving to the Picardy third to reflect the happy ending to this tragic rescue scene during the treacherous Rhine crossing.



### III. François Couperin (1668-1733)

François Couperin, known as 'Le Grand,' epitomized the style and technique of the French *Clavecin* School. He was born in Paris on November 10, 1668. The Couperin family established a musical dynasty in France and served as the counterpart of the Bach family in Germany. Over the course of 173 years (1653-1826), seven Couperins held the organ position at the church of St. Gervais in Paris.<sup>58</sup> Louis Couperin (1626-1661), the uncle of François Couperin, was the first member to attain the St. Gervais position and was appointed concurrently as an *organist du roi* to the royal court.

François Couperin's father, Charles Couperin (1638-1679), succeeded the post of St. Gervais after Louis died in 1661. At the time of Charles' death, the young Couperin was only eleven years of age. Michael-Richard de La Lande (1657-1726) was contracted to remain at St Gervais until Charles' eldest son, François, attained the age of eighteenth.<sup>59</sup> Based on Titon du Tillet's publication *Le Parnasse François* (Paris, 1732/R), Jacques-Denis Thomelin (1641-1693), the organist of Saint-Jacques de la Boucherie, took

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<sup>58</sup> John Gillespie, *Five Centuries of Keyboard Music; an Historical Survey of Music for Harpsichord and Piano* (New York: Dover Publications, 1972), 93.

<sup>59</sup> James R. Anthony, "Lalande [La Lande, Delalande], Michel-Richard de." *Grove Music Online*, revised by Lionel Sawkins, accessed 9 January, 2022, <https://doi.org/10.1093/gmo/9781561592630.article.15860>.

the young François Couperin under his wing and became "a second father" to him after the premature death of François's natural father.<sup>60</sup>

In 1693 Couperin was appointed as an *organist du roi*<sup>61</sup> and *Maître de clavecin* to Louis XIV.<sup>62</sup> He supplanted Jean-Henri d'Anglebert (1629-1691) as *ordinaire de la Musique de la Chambre du roi pour le clavecin* in 1717,<sup>63</sup> one of the most prestigious appointments for a court musician. Couperin stated in his prefaces to the Fourth volume of *Pièces de clavecin* (1730) that his health was deteriorating "day by day".<sup>64</sup> Three years later, he died on 11 September 1733 at the age of 65.

The majority of François' output is chiefly for harpsichord. In 1713, Couperin obtained a royal privilege to publish for twenty years which was to cover all his music publications until his death.<sup>65</sup> Over the course of these

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<sup>60</sup> Edward Higginbottom and G.B. Sharp. "Thomelin [Thomolin], Jacques-Denis." *Grove Music Online*, accessed 9 January, 2022. <https://doi.org/10.1093/gmo/9781561592630.article.27874>.

<sup>61</sup> Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and Its Forerunners* (New York: Schirmer Books, 1996), 70.

<sup>62</sup> Gordon, *A History of Keyboard Literature: Music for the Piano and Its Forerunners*, 46-47.

<sup>63</sup> James R. Anthony, H. Wiley Hitchcock, Edward Higginbottom, Graham Sadler, Albert Cohen, and H. Wiley (Hugh Wiley) Hitchcock, *The New Grove French Baroque Masters: Lully, Charpentier, Lalande, Couperin, Rameau* (New York: W.W. Norton & Company, 1986), 155.

<sup>64</sup> François Couperin, Preface to *Quatrième Livre de Pièces de Clavecin*, "...comme ma santé diminue de jour en jour, mes amis m'ont conseillé de cesser de travailler et je n'ay pas fait de grands ouvrages depuis," (Leduc: Alphonse Leduc, 1930), x.

<sup>65</sup> James R. Anthony, H. Wiley Hitchcock, Edward Higginbottom, Graham Sadler, Albert Cohen, and H. Wiley (Hugh Wiley) Hitchcock, *The New Grove French Baroque Masters: Lully, Charpentier, Lalande, Couperin, Rameau*, 153.

twenty years several significant pieces were published: four volumes of *Pièces de clavecin* between 1713 and 1730, and a treatise titled *L'Art de Toucher le Clavecin* (The Art of Playing the Harpsichord) in 1716-17. *Livres de Pièces de clavecin* incorporate twenty-seven *Ordres*, which was named by Couperin instead of *suites*, each *ordre* comprise between four to twenty-three pieces in the same key or in closely related keys.

In terms of musical form, most of the pieces are in binary form. Binary form is common in the Baroque repertoire and used heavily to choreograph dance movements. Among the 226 pieces, 43 pieces are notated in *Rondeaux* form by Couperin himself: the refrain (principal theme) alternates with the one or more *Couplets* (episodes). In the original printed page, various *renvoi* signs (as the modern *D.C.*) remind the performer to turn back to the refrain.

Couperin addressed the following clearly in the preface to the first books *Pièces de Clavecin*:

“I have always had an object in mind when composing all these pieces, suggested to me by various events or circumstances. Thus, the titles relate to ideas that have occurred to me, and I shall be forgiven if I do not account for them. However, since among these titles there are several which seem to flatter me, I should point out that the pieces in question are in a sense of portraits, which, under my fingers, have been found on occasion to be remarkable likenesses. Most of these flattering

titles are given rather to the amiable original which I have sought to portray, than to the settings which I have drawn from them.”<sup>66</sup>

It is not uncommon to find pieces with titles in the early French Baroque period, but there are not any composers other than Couperin who clarify their *raison d'être* of the titles in these miniature of art.

In his four books of harpsichord pieces, Couperin encompassed a wide range of topics. Numerous pieces depict: portray people with whom Couperin lived and worked (family, musical colleagues and royal family), e.g., *La Couperin* (himself or his wife),<sup>67</sup> *La Garnier* (Gabriel Garnier, organist at the Chapella Royale), *La Princesse Marie* (Marie Leszczyńska, Queen of France as the wife of King Louis XV). There are also examples of impressions from the world of nature, e.g., *Le Rossignol en Amour* (The Nightingale in Love), *Les Abeilles* (Bees), *Les Ondes* (The Wave). Also included are imitations of sounds or physical sounds or mechanical sounds, e.g., *Le Tic-Toc-Choc ou les Maillotins* (The Ticking Clock), *Le Bavolet flotant* (The Floating Bonnet). There are also examples of incomprehensible subjects, for instance, *Les Barricades mystérieuses* (The Mysteries Barricades), and *Le Petit-deüil, ou les Trois Veuves* (The Three Windows is probably allegory of

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<sup>66</sup> François Couperin, Preface to *Premier Livre Pièces de Clavecin* (Alphonse Leduc, 2005), translated by Kenneth Gilbert, XXII.

<sup>67</sup> Most of his titles are in the feminine gender, this practice results that we cannot determine whether this piece is indicating self-portrait of the master or a portrait of a feminine relative.

half-mourning, bereavement).<sup>68</sup> Only a few of pieces reflect true sentiment on the status of feeling, for example, *Les Sentiments* and *Les Langueurs Tendres*.<sup>69</sup>

It is notable that there are two works in the artifice of substituting vowels in titles from Xs instead of the actual vowel in the title of the work. One of these examples is *Les Culbutes Jxcxbxnxs* (Jacobines). The other one is *Les Fastes de la grande et ancienne Mxnstrxndxsx* (The Splendors of the Grand and Ancient Ménéstrandise). As for the latter work, it is a satirical caricature piece that includes five acts to constitute a miniature *ballet de cour*.<sup>70</sup> This work will be discussed in the following paragraphs.

Before proceeding to examine the piece *Les Fastes de la grande et ancienne Mxnstrxndxsx*, it is important to notice that adoption of descriptive titles and numerous symbols of *agréments* (ornaments) were influenced by the English virginal school through the French lutenists in the seventeenth century.<sup>71</sup> French School of *clavecinists*, established by Jacques Champion de Chambonnières (c. 1601/2-1672) and Louis Couperin, transformed the lute idioms into keyboard idiomatic writings. As the clavecin is not constrained

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<sup>68</sup> Jane Clark, Derek F. Connon, and François Couperin, *“The Mirror of Human Life”: Reflections on François Couperin’s Pièces de Clavecin* (Huntingdon: King’s Music, 2002), 73.

<sup>69</sup> Frederick Niecks, *Programme Music in the Last Four Centuries: a Contribution to the History of Musical Expression* (London: Novello and Company, Limited, 1907), 33.

<sup>70</sup> Niecks, *Programme Music in the Last Four Centuries: a Contribution to the History of Musical Expression*, 45.

<sup>71</sup> Gillespie, *Five Centuries of Keyboard Music; an Historical Survey of Music for Harpsichord and Piano*, 81.

by the technical limitations inherent in the lute, the clavecinists were able to develop the *style brisé* (broken style) to a level of perfection previously unimaginable to lutenists.<sup>72</sup> In order to sustain the harpsichord's naturally decaying sound, François Couperin employed the finger substitution, mentioned in his treatise *L'Art de Toucher le Clavecin* in the broken texture.<sup>73</sup>

Furthermore, the clavecinists retained the use of fanciful titles associated with the English heritage and adapted the ornamentation derived from the lutenists.<sup>74</sup> These lute's characteristics are evident in the works of Chambonnières, d'Anglebert, Louis Couperin, or even German composer Johann Jakob Froberger (1616-1667). François Couperin's four books of *Pièces de Clavecin* are the result of the fusion of lute style and harpsichord idiom and represented an epoch in the Baroque era.

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<sup>72</sup> Manfred F. Bukofzer, *Music in the Baroque Era: from Monteverdi to Bach* (New York: W.W. Norton & Company, 1947), 169.

<sup>73</sup> Andrey S. Rutt, "A Blend of Traditions: The Lute's Influence on Seventeenth-Century Harpsichord", *Musical Offerings* 8, no. 1 (March 2017): 28-29, <https://digitalcommons.cedarville.edu/musicalofferings/vol8/iss1/3>.

<sup>74</sup> Rutt, "A Blend of Traditions: The Lute's Influence on Seventeenth-Century Harpsichord", 36.

*Les Fastes de la grande et ancienne Mxnstrndxsx*  
(The Splendors of the Grand and Ancient Ménéstrandise)

The majority of Couperin's titles are enigmatic. He provided detailed indications on interpretation, but he did not explain the concepts behind the titles. Although scholars have already attempted to decipher them, they hold different opinions about the manner in which to them adequately. Couperin frequently used the feminine gender to conceal the identity of the person.<sup>75</sup> The title *La Couperin*, for instance, might display himself as a portrait or a portrait of a female relative depending on the gender indicated. When the titles are based on a person's name, the use of the feminine gender often obscures the person's identity. Apart from camouflaging the identity, some pieces are satirical and coded with Xs, for example, by substituting vowels in the title with crosses. Whether transparent to Couperin's colleagues and contemporaries or not, the titles he used needed more coded references to anyone outside the composer's immediate circle.

*Les Fastes de la grande et ancienne Mxnstrndxsx* is the one notable example of using Xs to represent the satirical caricatures. Couperin used this approach to satirize the minstrels and syndicate to which they belonged as the in *Ménéstrandise* who coerced the harpsichordists to join their guild under their jurisdiction. Using a metaphor, it depicts these minstrels as disreputable scoundrels accompanied by bears and monkeys in

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<sup>75</sup> Clark, Derek F. Connon, and François Couperin, *"The Mirror of Human Life": Reflections on François Couperin's Pièces de Clavecin*, 24.

a classic example of animalization. The *Ménéstrandise*, founded in 1321, was an ancient guild for musicians and minstrels. The *Vingt-Quatre Violons du Roi* was also one of the members.<sup>76</sup> In 1659, the guild was sanctioned by Louis XIV and only the accredited members were eligible to perform.<sup>77</sup> In 1693, the union imposed severe restrictions prohibiting all non-member harpsichordists from performing. Those who refused to comply with the rules were jailed at the Grand Châtelet.<sup>78</sup> Couperin and other organists of the Royal Chapel appealed to King Louis XIV for justice. The *Ménéstrandise* was eventually defeated in 1707.

The piece *Les Fastes de la grande et ancienne Mxnstrndxsx* is the last one in the *Onzième Ordre* (the Eleventh Order) in the second volume of *Pièces de Clavecin* (1717). These five pieces share the same tonality of C major or minor. It comprises five acts. The structure resembles to the traditional *Le ballet de cour*,<sup>79</sup> consisted of the opening *ouverture*, up to five *entrées* (dance and choruses) and the ending *grand ballet*.<sup>80</sup> The opening

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<sup>76</sup> Clark, Derek F. Connon, and François Couperin, *The Mirror of Human Life: Reflections on François Couperin's Pièces de Clavecin*, 78.

<sup>77</sup> Wilfred Miller, *François Couperin and the French Classical Tradition* (London: Faber, 1987), 408.

<sup>78</sup> Clark, Derek F. Connon, and François Couperin, *The Mirror of Human Life: Reflections on François Couperin's Pièces de Clavecin*, 78.

<sup>79</sup> Clark, Derek F. Connon, and François Couperin, *The Mirror of Human Life: Reflections on François Couperin's Pièces de Clavecin*, 45.

<sup>80</sup> Janet Halfyard, "ballet de cour," accessed January 12, 2022, *The Oxford Companion to Music*. Oxford University Press, <https://www.oxfordreference.com/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-558>.



overture of the *ballet de cour* is introduced by allegorical or divine figures.<sup>81</sup> Couperin adopted the similar manner to commence the first act and indicated a *marche* under the title *Les Notables et Jurés – Ménéstrandeurs*. His treatment touches upon a hint of irony portraying the pomposity of the notables and jurors. The following *entrées* portray aristocrats in a combination of the serious and the grotesque in an entertaining manner.<sup>82</sup> In the middle three acts, the musicians' guild was portrayed as a group of beggars, jugglers, acrobats, tumblers with bears and monkeys, and cripples. In accordance with the tradition of *ballet de cour*, the concluding act displays disharmony and disarray, representing the chaos brought on by drunkards, monkeys, and bears.

The following sections will analyze each act in turn and elaborate upon how the musical devices are related to the composer's attempt to convey the title. Listed below are the titles of each act and its translation:

***Premier Acte:***

*Les Notables et Jurés – Mxnstrxndxurs*

(The Notables, and Jurors – Ménéstrandeurs)

***Second Acte:***

*Les Viéleux et les Gueux*

(The Hurdy-gurdy player, and the Beggars)

- *1<sup>er</sup> Air de Viéle* (the Song of Hurdy-gurdy player)
- *Second Air de Viéle* (the Second Song of Hurdy-gurdy player)

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<sup>81</sup> “Le ballet de cour”, Centre de Musique Baroque, accessed January 12, 2022, <https://cmbv.fr/en/node/2873>.

<sup>82</sup> Ibid.

***Troisième Acte:***

*Les Jongleurs, Santeurs; et Saltinbanques: avec les Ours, et les Singes*  
(The Jugglers, Acrobats; and Clowns: with Bears, and Monkeys)

***Quatrième Acte:***

*Les Invalides, ou gens Estropiés au Service de la grande – Mxnstrndxsx*  
(The Disabled or Crippled in the Service of the Grand Ménestrandise)

***Cinquième Acte:***

*Desordre, et dérouté de toute la troupe: causés par les Yvrognes,  
les Singes et les Ours*  
(Chaos, and Rout of the Whole Troupe: Caused by the Drunkards,  
the Monkeys, and the Bears)

***Premier Acte, Les Notables et Jurés – Mxnstrndxurs***

(Act I: The Notables, and Jurors – Ménestrandeurs)

Couperin indicated *Marche* (March) and the tempo marking *Sans lenteur* (without sluggishness) at the beginning. The indications provide the idea that the performer should demonstrate the festive spirit with the strong and steady percussive tempo. Even though it seems as if the overture is a miniature *ballet de cour*, the dotted rhythm, often playing with *notes inégales* (inequality), should be performed equally in the style of a serious and pompous March.

The first act is in binary form. The first section A contains the fundamental motives that permeate not only the first act, but which are evident throughout the entire work. In the light of this, the five acts, which share corresponding motives, form a cohesive unity. These motives consist of three consecutive notes in conjunct ascending melodic motion (a), three consecutive notes in conjunct descending melodic motion (a1), two notes in conjunct ascending motion (b), a conjunct descending melodic motion (b1),

a fifth in descending motion (c), a falling octave (d), and sustained long notes (e). The key in which the first section ends remains as C major with an IAC (Imperfect Authentic Cadence).

The second section, in terms of tonality, retains the key of C major without any modulation. Overall, there are a number of important differences between these two sections. The length of the second section is much longer than the first one. The basic motives are freely developed into four phrases, resulting in an extremely asymmetrical binary. The proportions are 4: 16 (the total measures are 20). This unique manner can relate to a certain transformation of motives. The pleasant motive in eighth notes (b1), for instance, is augmented to the half note in both the melodic and bass lines (b1'). Furthermore, the descending octave (d) in the tenor is inverted to the upward octave (d'). These intervallic gestures conceivably portray the jurors, the so-called *notables* in the early days of the French jury.<sup>83</sup> They seem to walk slowly, deliberately and with occasional and rather mocking stumbling.

Not only is there a developmental quality in the first two phrases of the second section, but in the last two phrases, including the petite reprise, motives are modified to a great extent. The motive (a) is elongated by adding two descending thirds (f). Similarly, the left hand employs the same

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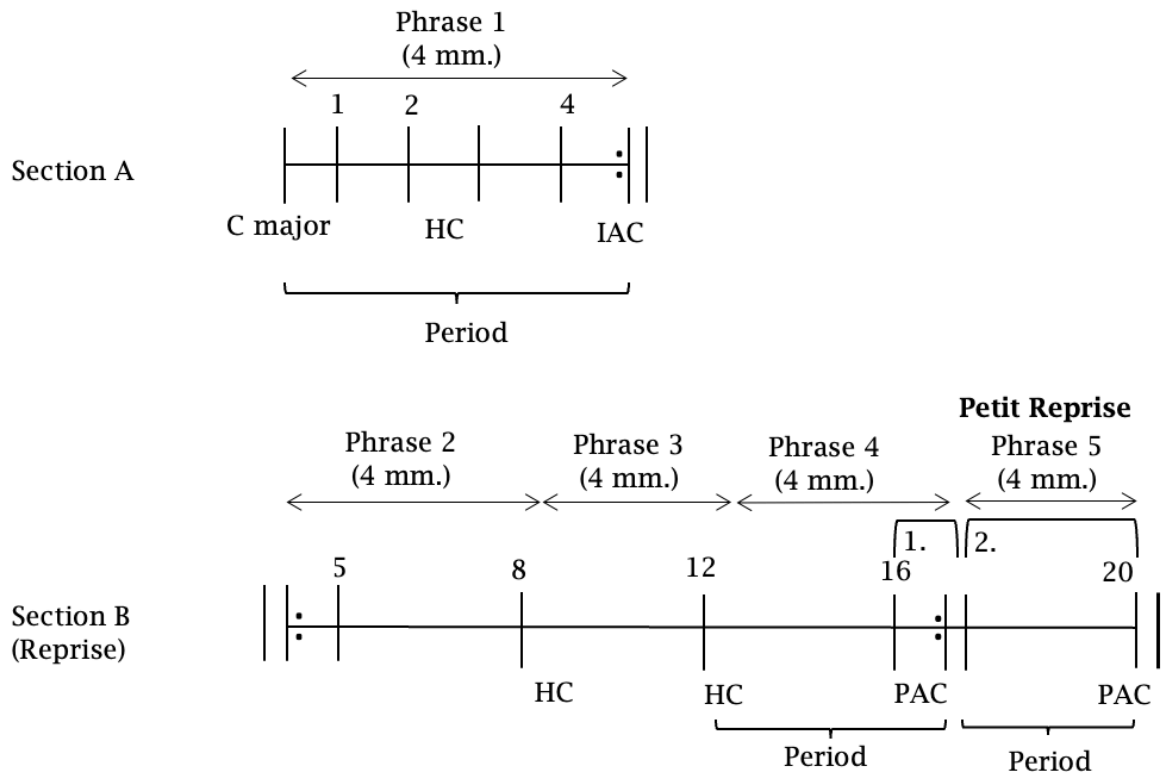
<sup>83</sup> Valerie P. Hans, and Germain, Claire M., "The French Jury at a Crossroads," *Cornell Law Faculty Publications* 86, no. 2 (January 2011): 740, <http://scholarship.law.cornell.edu/facpub/637>.

pattern to echo the right hand. In the following petite reprise, the motive (a), originally occupying three beats, is condensed into or the diminutions of eighth-note triplets. With the increasing use of modified motives and ornamentation, Couperin successfully depicted the conceited *notables* and jurors entering the ceremonies with a great flourish and pomposity. The diagram in Fig. 3.1. demonstrates more details.

Although the general texture is homophonic, at times contrapuntal activity occurs in the inner voices. The inner voice often imitates at the fifth or octave at the quarter or half note to demonstrate a certain dignity. The melody remains clearly in the uppermost voice with manifold embellishments.

The entire piece is comprised of five phrases. The first four measures are presented as a period, with a HC (half cadence) in m. 2 and an IAC at m. 4 in C major. The following two phrases correspond to the melodic contour of the first phrase. The diagram in Fig. 1 elucidates these factors.

Fig. 3.1, François Couperin, *Les Fastes de la grande et ancienne Mxnstrxndxsx*, First Act



***Second Acte, Les Viéleux et les Gueux***

(Act II: The Hurdy-Gurdy player, and the Beggars)

*1<sup>er</sup> Air de Viéle*<sup>84</sup> (The First Song of Hurdy-Gurdy)

*Second Air de Viéle* (The Second Song of Hurdy-Gurdy)

The second act utilizes the minor mode to portray the lugubrious beggars and the hurdy-gurdy players. The repetitive melodic line is accompanied by the ostinato-like droning bass, *Bourdon*, throughout the entire act. The two songs are separated by the double bar line. The overall tonality is C minor, while Couperin indicated two flats in the key signature in keeping with older styles of writing.

The first melodic area is a simple binary form. The second section B (the reprise) contains the relatively new material from the first section A. Both Section A and Section B consist of eight measures. In the first section, Couperin employs straightforwardly the first act's third phrase and develops it; transposing down a fifth and lowering the third into C minor. The first and second phrases comprise a period, ending with an IAC and PAC (perfect authentic cadence) respectively.

The B section, similarly, restates the first act's material from the first section in an eight-measure period. Instead of borrowing the idea directly, Couperin brings out the disjunct motive (c) in order to emphasize the color

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<sup>84</sup> The term *Viele* in French has also been referred to the instruments of the hurdy-gurdy family since the late Middle Ages. Mary Remnant, "Fiddle." *Grove Music Online*, accessed 15 January, 2022, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009596?rskey=xhHliZ>.

of the c harmonic minor scale in favor of a more pungent sound. To better capture the wailing sound of beggars, the embellishing tones, especially in m. 9 and 13, are placed on the strong beat with *agréments*. Furthermore, Couperin's utilization of the somewhat nasal tone of the harpsichord in the middle register (G3 to G4) adequately mimics this whining sound.

Besides utilizing the distinctive qualities in the different registers of the instrument, Couperin was also likely more sensitive to the musical effect of the meantone temperament while composing. Based upon Rousseau's article *Tempérament*, Couperin abandoned the equal temperament after experimenting with it.<sup>85</sup> The enharmonic equivalent is not applicable in this tuning system. A characteristic of the meantone temperament is its possession of eight pure thirds. As a result, the fifths adjusted for the thirds are slightly narrower than for the equal temperament, except for the fifth between a-flat and e-flat, which is referred to as the "wolf fifth". Due to the note G-sharp being a quartertone below the a-flat pitch, the wolf fifth has the sound of a diminished sixth. Couperin may have discerned the wolf intervals in the meantone temperament and thus adopted the anomalous interval between a-flat and b-nature to augment its expressive qualities. With the piquant melody and

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<sup>85</sup> Jean-Jacques Rousseau, *Oeuvres complètes de J.J. Rousseau* (Bruxelles: Chez T. Lejeune, 1827), 214. "Cette méthode,... , avait déjà été proposée et abandonnée par le fameux Couperin..."

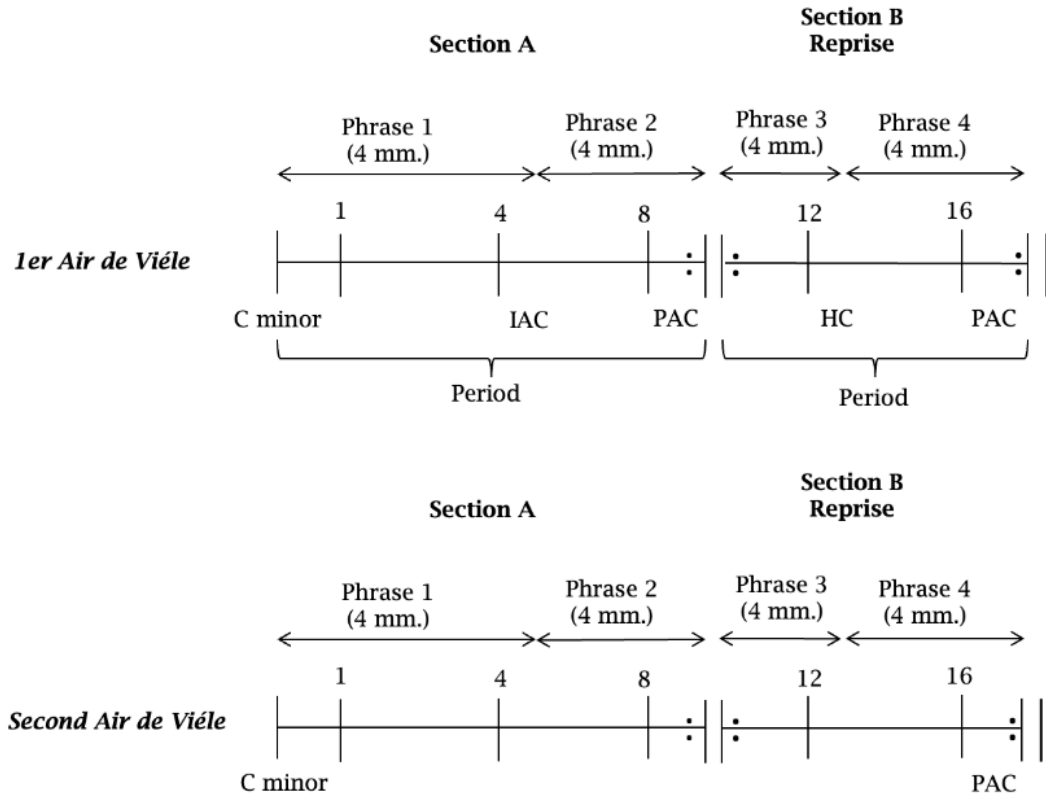
the plodding *bourdon*, the composition has the desired effect in reflecting the title.

The second song restates the similar ideas from the first song. As opposed to the first song, there is no clear cadence that provides a clear division between sections, nor is there sufficient material to define a specific musical form. The first three phrases (mm. 1-12) serve as the prolongation of tonic on C minor. The conclusive PAC ends the piece at the final phrase (m. 12-16). The following diagram in Fig. 3.2. represents the structure in detail.

In terms of melody, the first eight measures of section A represent the rising melodic line and are followed by a falling line in section B. The second and fourth phrases repeat their previous phrases with a slight variation. All of them incorporate the same materials that were used in the first song. The only exception is the inclusion of a new motive which is the development of motive (a) by involving four notes in conjunct ascending motion (aa) and descending motion (aa1). The bourdon bass doubles from quarter note to eighth note. In imitating the wailing sound of beggars, the monotonous melody above sustained notes in the bass prolongs the tonic without any noticeable harmonic progression toward the end.



Fig. 3.2, François Couperin, *Les Fastes de la grande et ancienne Mxnxsrxndxsx*, Second Act

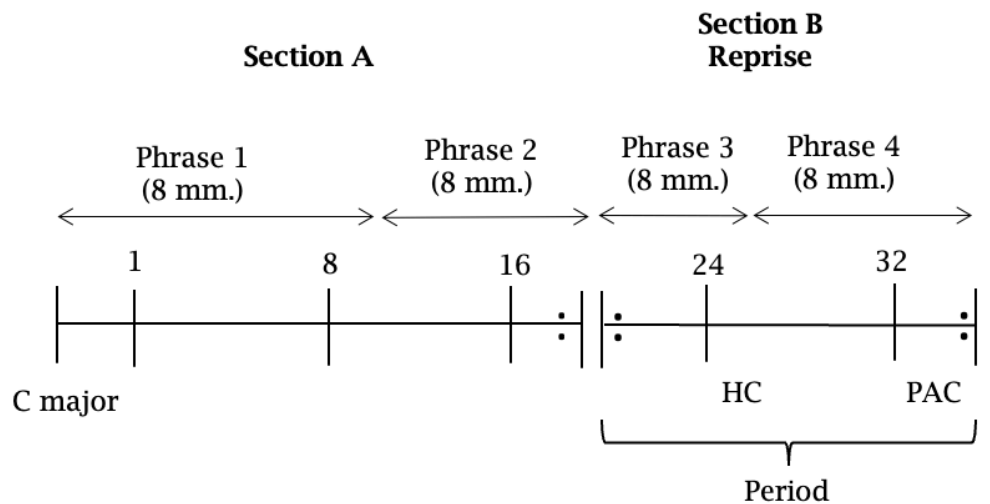


*Troisième Acte: Les Jongleurs, Santeurs; et Saltinbanques: avec les Ours, et les Singes* (Act III: The Jugglers, Acrobats; and Clowns: with Bears, and Monkeys)

In the third act, the jugglers, acrobats, and clowns with their bears and monkeys take the stage. Couperin creates a parody of the members of the musicians' guild by depicting them as farcical circus performers. Juggling is vividly portrayed in music by the composer using a skipping melody in the key of C with a 3/8 key signature. The bass, borrowing an idea from the annoying Bourdon bass of the second act, switches between triplet eighth notes and sixteenth notes to create a lively effect. Specifically, Couperin instructed *Légèrement* (lightly) to assist the performer in rendering the tossing and juggling in the air.

In a similar manner to the previous song, this act does not demonstrate any specific form. With regard to phrase structure, a pair of phrases in section B form a period. The antecedent third phrase (m. 16-24) ends with a HC and the consequent (m. 16-32) with a PAC. The second ending in the concluding phrase leads directly into the fourth act without any interruption.

Fig. 3.3, François Couperin, *Les Fastes de la grande et ancienne Mxnstrxndxsx*, Third Act



**Quatrième Acte:** *Les Invalides, ou gens Estropiés au Service de la grande – Mxnstrxndxsx* (Act IV: The Disabled or Crippled in the Service of the Grand Ménestrandise)

The artistry of Couperin's depiction of the scene is not simply underpinned by the musical figures, but also by the symbolism in the musical notation. The time signature of this act is 3/2. Rather than using quarter-dotted notes alternated with eighths, the dotted rhythm is notated with eighths followed by sixteenth notes. The music stem on the top connecting notes serves as a psychological metaphor for crutches. In order to depict the disabling aspect of "*Les Disloqués*" (The Disabled) and "*Les Boiteux*" (The Crippled) with greater humor and wit, Couperin applied the

white notation throughout this entire work, referred to as "Eye music" (Ger. *Augenmusik*).

During the listening of this act, the listener can derive the "crippled" sensation from successive dotted rhythms in both melodic and bass lines. Rhythmically, a series of dotted rhythms depict the disabled struggling with somewhat awkward and convulsive movements. Additionally, this melodic line gives the impression that the disabled individual's right foot is assisted by a crutch. For instance, the sixteenth notes remain statically on the same note throughout the measure and continue to move in stepwise motions until the following measure. If we examine this melody in a graphic analysis, the underlined linear progression between measures is evident and it functions as an elaboration of the motive (aa1).

The graphic analysis also reveals that each pair of dotted rhythms is randomly distributed over intervals ranging from a second to an octave. These horizontal intervals mimic the clumsiness of a disabled person walking. This concept is also conveyed in the bass line, where the short upbeat notes of the hopping octave convey the idea of physically lame people having difficulty walking. These 'white' quavers, based upon Meller's conclusions on Borrel's work, should be performed in *notes inégales*.<sup>86</sup> The

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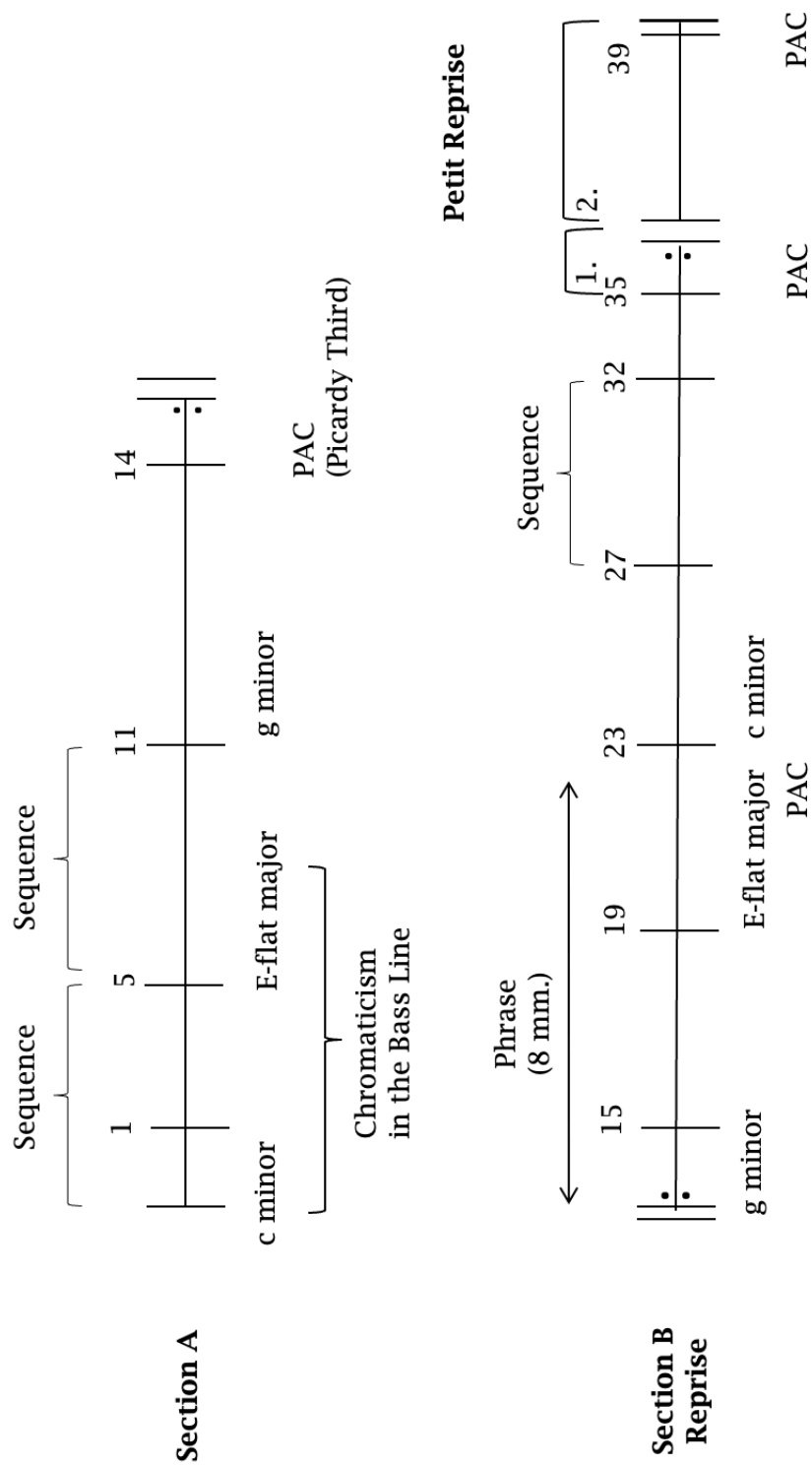
<sup>86</sup> Miller, *François Couperin and the French Classical Tradition*, 278. He summarized Borrel's conclusions on the particular notes are treated in the unequal manner. The more detail could read in Eugène Borrel, ... *L'interprétation de la musique française (de Lully à la révolution)* (Paris: F. Alcan), 1934.

practice of using over-dotted rhythm in performance would enhance the portrayal of this characteristic act.

The unequal characteristic or “*inégale*” is evident also shown in the length of this act’s two sections. The first section consists of fourteen measures. However, the second section contains twenty-six measures. The ratio between the two sections is 7:13, an odd number compared with the first act (1:4). The overall structure is a simple binary form. The abstract diagram of this form is demonstrated in Fig. 3.5. The section B (reprise) continues with the same materials presented in the first section A. The first section’s ending material returns in the end of the second section. Both sections incorporate destabilizing features, including long chromaticism and successive sequences, which lend a tumbling or stumbling feeling.

The tonality of this act is in C minor. The first section enters with c minor, followed by the relative major E-flat major, and ends on the minor dominant (g minor). It is noteworthy that the final cadence is a Picardy third. This sudden change to the major chord with the confirmed PAC conveys sentiment of pathos for the disabled and the lame. The tonality of the second section is identical to the first section but retrogrades the order: G minor, E-flat major, and returns to C minor. Frequently, the modulation between keys is direct without any transitional material connecting the two keys. Couperin perfectly captures the bearing of these miserable people in a charming musical portrait.

Fig. 3.4, François Couperin, *Les Fastes de la grande et ancienne Mxmxstrxxndxxs*, Fourth



*Cinquième Acte: Desordre, et dérouté de toute la troupe: causés par les Yvrognes, les Singes et les Ours* (Act V: Chaos, and Rout of Whole Troupe: Caused by the Drunkards, the Monkeys, and the Bears)

The fourth act culminates in a series of vicious caricatures. Rather than professional musicians forming the musician's guild, this absurd union is governed by the crippled, the disabled, minstrels, bears, and monkeys. Last act unfurls the consequences of a union dominated by these low-ranking musicians that inevitably leads to catastrophe.

All the characters presented so far are involved in this derailment. The drunkards imposing themselves into an unorganized group of individuals exacerbates the disorder. In painting this scene, this act adopts all motives and their transformations into virtuosic passages in both hands. At the outset, the profusion of running scale passages in C major creates a startling effect in portraying the rout of the troupe. The four-note motive (aa1) as seen in the second song of second act, now extends up to eight notes. The octave-tremolo pedal in the bass, based on motive (d1), heightens the tension to a great extent. The cacophonous trill bridges three phrases of the first section.

The second section subsequently turns to a 6/8 compound time signature. In the opening six measures of the first two phrases (m. 27-32, m. 37-42), the modulation is established by successive V-I modulations from G major to F major. This harmonic progression expresses itself by means of a chain of descending thirds in the melodic line (D - B - G - E - C - A - F - D).

The motive of a chain of descending thirds is first introduced in the second section of Act IV. Throughout the first six measures (m. 14-20), the melodic line appears in both hands and is characterized by a long chain of descending thirds (B-flat - G - E - C - A-flat - F - D - B-flat - G - E-flat - C - A-flat - F - D - B-flat). The harmonic progression in this passage consists of a diatonic circle of fifths in G minor, modulating directly to E-flat major in measure 19 to complete the progression of ii<sup>6</sup>-V-I<sup>6</sup>. There may be some specific purposeful connection without the reference to Act IV, but we can always see a strong motivic correspondence between these five acts.

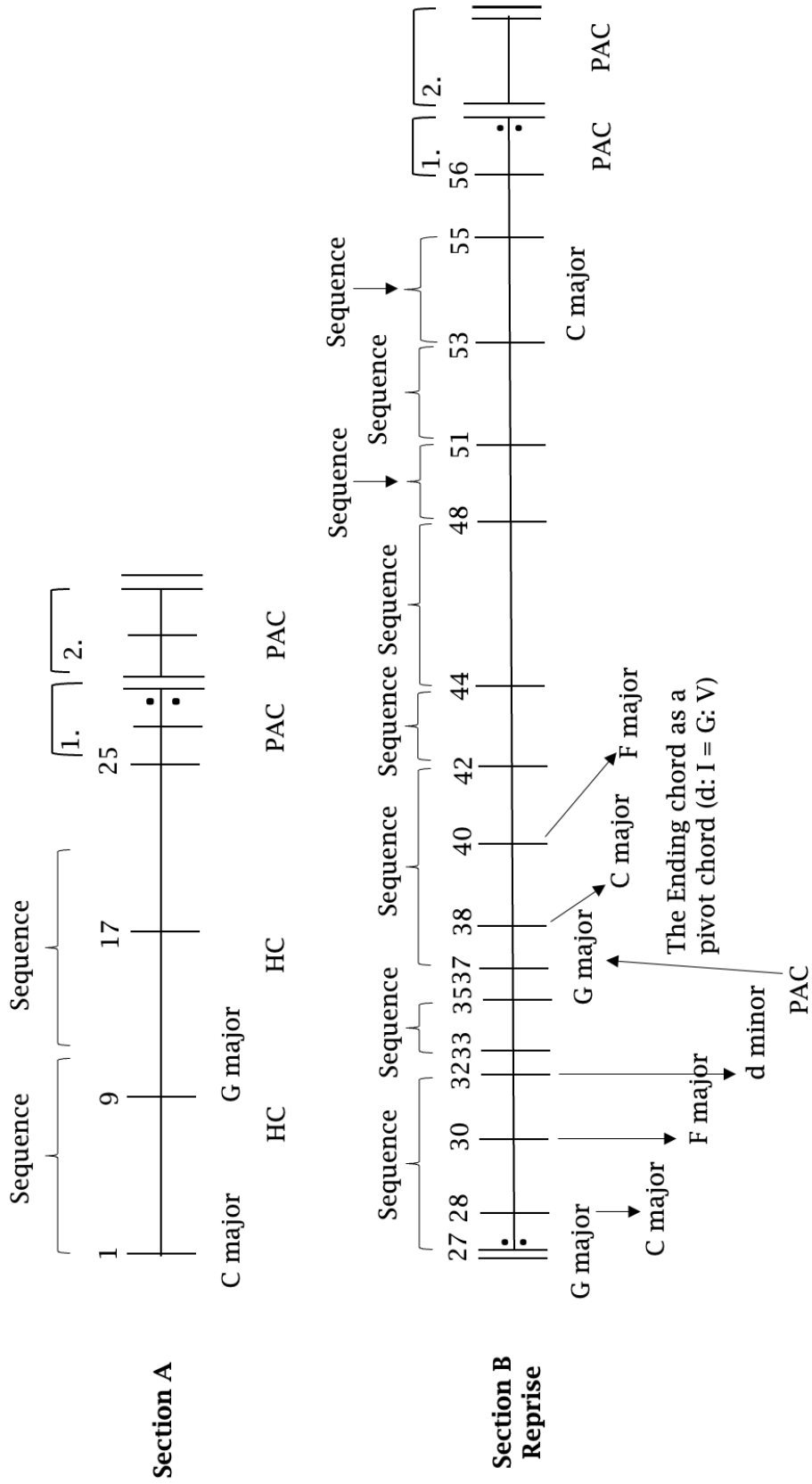
The last section, "*Les béquilles*" (the crutches), indicated by Couperin, contains a reference to the first section of Act IV. The disorderly rout causes the disabled and the lame to hasten and flee in opposite directions. The hopping bass now alters to a series of descending broken octaves without rests. The undulating melodic line in the right hand simulates the panicked trotting motion of a disabled person.

This final act is organized as a simple binary form, in the key of C major. Both sections involve three phrases, in which the second phrase is sequentially related to the first one. The second phrase in the first section directly transposes the material from C major to G major, followed by the concluding phrase confirming the dominant key by PAC. This last phrase in the first section refers to the second measure of the first two phrases, referred to as a compound motive (g), and elaborates the undulating material into seven measures.



The second section is an A' which consistently exploits the materials presented in the first section. In particular, it is noteworthy that the opening two phrases differ from the first section: following the chain of descending thirds in the first part of both phrases. The following measures, in the first phrase, invert into ascending scale passages in place of descending ones in D minor, and the second phrase continues with the same material from the previous measures. The concluding phrase, comprising two parts in thirteen measures (m. 44-56), inserts the inversion of motive (g) and uses it extensively in sequence in the first seven measures (m. 44-50). Throughout the remaining six measures (m. 51-56), the materials of Act I are recapitulated, but these materials are revealed in excessively noisy scale passages over a disjunct bass line.

Fig. 3.5. Francois Couperin. *Les Fastes de la grande et ancienne Mxxstrxxndxxs*. Fifth



## Macro-Structural Analysis

The overall structure of *Les Festes de la grande, et ancienne - Mxnstrxndxsx* establishes an ideological coherence within five acts. Each act was attributed to a particular function of the portrait.

Act I serves as an exposition that introduces the protagonists; the notables and jurors, as well as all musical motives in the key of C major throughout its duration. By means of the similar melodic line and the parallel key of C major (c minor), the second act depicts the main characters in greater detail, and it associates them with wailful beggars and hurdy-gurdy players. The second piece of Act II functions as a transition into Act III by virtue of the change in register to the middle/high range and diminution of the droning bass from quarters to eighths. The third piece amplifies the plot by introducing more ludicrous minstrels along with their animals to escalate the turmoil within the musicians' guild. A climax is reached in the third act. In Act IV, the union becomes more decentralized by being governed by the disabled and handicapped. According to Freytag's Pyramid, this is known as falling action. As a consequence, the unfolding crisis in the prior acts led to the catastrophe in the final act. As a whole, this drama conforms to a five-act structure, albeit in a non-restrictive manner, which captures the state of political affairs in Couperin's contemporary times.

## Conclusion

From an overall perspective, the analysis of this work presented above suggests that each movement displays a strong correspondence with its title. By exploring the correspondence between the titles and musical materials in this work; *Les Festes de la grande, et ancienne - Mxnxstrxndxxs*, this chapter has examined each movement from the perspectives of tonality, motives, formal structure, phrase structure, rhythm, melodic contour, accompaniment figure, register, musical notation, harmonic progression, indications, performance practice, and the likely temperament in which the work was conceived.

Using Act I as a basis, all motives are transformed in order to depict the characters in an appropriate manner. The motive (b1') is characterized by rhythmic augmentation of the motive (b1) in both melodic and bass lines to illustrate the jurors' deliberate pace. During Act III, motive (f) is modified to depict the juggler tossing and juggling in the air. Through a variety of expressive techniques, rhythmic changes, music notation and intervallic gestures, a profusion of modified motives are incorporated to portray the dislocated and crippled in the fourth act.

Taking into account performance practice, Couperin is sensitive to optimizing the use of different registers of the harpsichord when composing to produce distinctive qualities of the sound. Throughout Act II, the composer employs the c harmonic minor scale to reinforce the pungent

sound of the "wolf fifth" in the meantone temperament in order to create the impression of wailing beggars and lugubrious hurdy-gurdy players. During the listening of the fifth act, Couperin intended to evoke a sensation of chaos in the listener's mind by indicating with "Tres Viites" (very fast) at the outset and by placing an undulating line in two hands with unheralded direct modulations in an attempt to musically represent the outcome as a metaphorical catastrophe.

#### IV. Jean-Phillipe Rameau (1683-1764)

Jean-Philippe Rameau is considered to be one of the most accomplished composers from the later generation of the French *Clavecin* School. In addition to the integration of concepts regarding programmatic titles from his forerunners, he elevated the French *Clavecin* School to a new level by incorporating his own distinctive musical language into works for harpsichord. Despite his name often being associated with theoretical works and stage works, his harpsichord works, the *Pièces de Clavecin*, occupy a significant space in the extraordinary mastery of expression of his compositions. The essence of his philosophy of musical portrait is well stated in this quote, "*L'expression de la pensée, du sentiment, des passions, doit être le vrai but de la musique* (The expression of thought, feeling and passion must be the true goal of music)."<sup>87</sup>

Jean-Phillippe's father, Jean, was the first musician in the family of Rameau.<sup>88</sup> In the course of his career, he served as the organist at the collegiate church of St. Étienne and the abbey of St. Bénigne for twenty-seven years, and later worked at the Cathedral of Notre-Dame, Dijon, beginning in 1690.<sup>89</sup> He married Claudine Demartinécourt, the daughter of a notary from Gemeaux, and had eleven children altogether.<sup>90</sup> Jean-Phillippe

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<sup>87</sup> Miller, *François Couperin and the French Classical Tradition* (London: Faber, 1987), 303.

<sup>88</sup> Cuthbert Girdlestone, *Jean-Philippe Rameau: His Life and Work* (New York: Dover Publications, 1969), 1.

<sup>89</sup> Girdlestone, *Jean-Philippe Rameau: His Life and Work*, 1.

<sup>90</sup> Girdlestone, *Jean-Philippe Rameau: His Life and Work*, 1-2.

Rameau was born and baptized in Dijon on September 25, 1683.<sup>91</sup> In the two years following his birth, three music masters of his era were born: Johann Sebastian Bach (1685-1750), Domenico Scarlatti (1685-1757) and George Frederic Handel (1685-1759).

He demonstrated musically precocious talent to the extent that he knew musical pitches before he learned to read.<sup>92</sup> During his early years, he studied at the Jesuit Collège des Godrans and received his musical training mainly from his father.<sup>93</sup> His father sent him to Italy at the age of eighteen after he decided to pursue music as a career. During the year 1706, Rameau published his first collection of harpsichord works, *Pièces de Clavecin*, in Paris, which was the earliest indication of his presence as an important musical entity in France.<sup>94</sup>

He succeeded to his father's organist position at the Cathedral of Notre-Dame in Dijon from 1709 to 1713. The existence of Jean-Phillippe between 1714 and 1722 is unknown after his father's death in 1714. In 1722 the *Traité de l'harmonie* (Treatise on Harmony), one of his most influential works, was published by Ballard in Clermont.<sup>95</sup> The following work entitled *Nouveau Système de musique théorique, Où l'on découvre le*

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<sup>91</sup> James R, Anthony, H. Wiley Hitchcock, Edward Higginbottom, Graham Sadler, Albert Cohen, and H. Wiley (Hugh Wiley) Hitchcock, *The New Grove French Baroque Masters: Lully, Charpentier, Lalande, Couperin, Rameau*, 207.

<sup>92</sup> Girdlestone, *Jean-Philippe Rameau: His Life and Work*, 2.

<sup>93</sup> *Ibid.*

<sup>94</sup> Girdlestone, *Jean-Philippe Rameau: His Life and Work*, 4.

<sup>95</sup> Girdlestone, *Jean-Philippe Rameau: His Life and Work*, 5.

*Principe de toutes les Regles necessaries à la Pratique: pour server d'introduction au Traité de l'harmonie* was published in 1726 in order to support the publication of *Traité de l'harmonie*. These two theoretical works earned him a formidable reputation as a significant theorist. Jean-Philippe returned to Paris between 1722 and 1723, residing there for the rest of his days until his death in 1764.

In 1724, the second collection *Pièces de Clavecin* was published and reissued in 1731. On the first edition of the second collection, Rameau appended the treatise entitled *De la Mechanique des Doigts sur le Clavessin* (On the Technique of the Fingers on the Harpsichord), along with its complementary *Table of Ornaments*. In addition to discussing how to attain the pure finger technique on the keyboard, this treatise also covers two of the virtuoso features included in Rameau's distinguished musical output, specifically *roulement* (virtuosic scale passages) and *batteries* (disjointed and rapid passages). The third collection, *Nouvelles Suites de Pièces de Clavecin* (ca. 1728, but no later than 1731), was published along with an essay, *Remarques sur les Pièces de ce Livre & sur les differens genres de Musique* (Remarks on the Pieces in this Book and on the Different Styles of Music), which explained the notations and execution of the engraving of the first edition.

At the age of fifty, Rameau achieved the height of his fame as an opera composer after his first opera *Hippolyte et Aricie* (Hippolytus and Aricia) premiered in *Académie Royale de Musique* on 1 October 1733. Based



on Jean Racine's tragedy *Phèdre*, the libretto was written by Abbé Simon-Joseph Pellegrin (1663-1745). Before the premiere of this opera, it was performed in private in March or April of 1733 at the home of Rameau's patron, the wealthiest French *fermier-général* Le Riche de la Pouplinière (1693-1762), who was one of the most influential patrons of music and the arts at the time.<sup>96</sup>

In the years following the composition of his operas, Rameau only composed two pieces for solo harpsichord, which were transcriptions from the operas *Les Indes galantes* (1735) and *La Dauphine* (1747), in addition to the only collection of chamber music compositions he composed, *Pièces de clavecin en concerts* (1741). It is interesting that Rameau's transcriptions of opera melodies significantly predate this phenomenon normally associated with Karl Czerny and Franz Liszt and the Romantic period. Over the course of Rameau's life, his productivity declined during the last thirty years of his life. On 12 September 1764, Rameau died, and he was buried in the church of St. Eustache in Paris.

The three sets of harpsichord suites consist of a number of pieces with programmatic titles and, in general, include standard dance movements which share the same tonality. The first collection of Rameau's harpsichord works is a collection of *prélude*, *allemande*, *courante*, *gigue*, *sarabandes*, *gavotte*, and *menuet*, along with one *programme* work entitled

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<sup>96</sup> Girdlestone, *Jean-Philippe Rameau: His Life and Work*, 11.

"*Vénitienne*". The second collection of *Pièces de Clavecin* (1724) contains two Suites, in the tonality of E and D respectively. The Suite in E, Rameau includes six dance movements - allemande, courante, *gigues en rondeau*, two rigaudons, and *musette en rondeau* - that are interconnected by four programmatic works, including the well-known work "*Le Rappel des Oiseaux*". All pieces of the Suite in D are characterized in the programmatic title. The *Nouvelles Suites de Pièces de Clavecin* (ca. 1728) opens with the Suite in A, composed of the five dance movements allemande, courante, sarabande, two gavottes.

Within his three sets of *Pièces de Clavecin*, these twenty-five programmatic works can be categorized into five types of topics. The first type is the portrayal of individuals, such as *La Villageoise* (The Village Girl), *La Boiteuse* (The Lame), and *L'Egyptienne* (The Egyptian). There are two pieces associated with the stage works, *Les Sauvages* (later used in his opera *Les Indes galantes*), and *Les Cyclopes* (perhaps referring to the giant with one eye in the opera by Jean-Baptiste Lully (1632-1687), *Presée* (1682).<sup>97</sup> Among the pieces, a third category are those which depict the sentiment of moods or states of feeling, such as *Les Tendres Plaintes* (The Tender Complaints), *Les Soupirs* (The Sighs), *La Joyeuse* (The Joyful), *Fanfairnette* (The Fanfare), and *La Triomphante* (The Triumphant). In the fourth

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<sup>97</sup> Mark Kroll, "France," In *The Cambridge Companion to the Harpsichord*, edited by Mark Kroll (Cambridge, United Kingdom: Cambridge University Press, 2019), 128-129.

category, these compositions demonstrate Rameau's mastery of compositional techniques and his idiomatic keyboard writing, *L'Enharmonique* (The Enharmonic [Piece]), *Les Trois Mains* (The Three Hands). The final type of artwork depicts nature scenes, for instance, *Le Rappel des Oiseaux* (The Call of the Birds), *La Poule* (The Hen), and *Les Tourbillons* (The Whirlpools).

In the history of music, Rameau's harpsichord works remain relatively unknown and are often overshadowed by François Couperin's harpsichord works. Many of Couperin's harpsichord pieces are more widely known and are played more frequently than Rameau's, primarily because his prolific output covered a wide variety of subjects and provocative and imaginative titles that lured performers to play his twenty-seven suites.<sup>98</sup> Furthermore, Couperin's widely known didactic work *L'Art de Toucher le Clavecin* provides valuable insights into performance practices in the French harpsichord school for both serious keyboard players and teachers. In light of this, scholars and musicians interested in his teaching methods and acquiring a good taste in performance practices are more likely to be aware of his works.

Additionally, due to Rameau's reputation as a music theorist, his keyboard pieces are overlooked and are typically regarded as examples of the application of his harmonic theory. Compared with Couperin's works,

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<sup>98</sup> Kathleen Dale, "The Keyboard Music of J. P. Rameau," *The Monthly Musical Record* LXXVI (July-August 1946): 127.

Rameau's compositions are comparatively more conventional and less spontaneous.<sup>99</sup> His phrase structure and rhythm are much more regular.<sup>100</sup> The use of part-writing makes his music texture denser rather than as light as Couperin's work in the Galant style. Rameau, however, exhibits a highly distinctive style in his harpsichord writing that reflects his personality, and which can be associated with his theoretical and theatrical works. Particularly with regard to his programmatic work, he frequently focuses more on the mood of a particular scene as opposed to the approach of Couperin.

Furthermore, he often marked '*gracieux*' or '*tendrement*' at the beginning of a work more than '*vif*' to show his restrained and contemplative nature.<sup>101</sup> Many of the works demonstrate Rameau's preference for virtuoso writings, such as *batteries* and *roulements*, and make his compositions more shimmering, dramatic, and theatrical in approach. As far as the melodic line is concerned, his textures are more closely related to the tonal counterpoint, and thus, his musical style tends to be harmonic, rather than linear. The purpose of this chapter is to illustrate how Rameau successfully utilizes his compositional writing to

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<sup>99</sup> Gillespie, *Five Centuries of Keyboard Music; an Historical Survey of Music for Harpsichord and Piano*, 96.

<sup>100</sup> F. E. Kirby, *Music for Piano: a Short History* (Portland, Oregon: Amadeus Press, 1995), 64.

<sup>101</sup> Dale, "The Keyboard Music of J. P. Rameau," 127.

graphically convey the barnyard sounds of Hen in one of his most stunning works of programmatic piece, *La Poule*.

### ***La Poule*** (The Hen)

*La Poule* is from the Suite in G of the *Nouvelles Suites de Pièces de Clavecin* (c. 1728). This analysis explores motives, key strategies, key characteristics, ornaments, dynamic markings, and rhythms to examine the descriptive sketch of barnyard sounds of hens.

This piece is in the key of G minor and in triple meter. The form is in a balanced simple binary form in which the last eight measures (m. 103-110) correspond to the last eight measures (m. 52-59) of the first part of the form (m. 1-59). Aside from the recapitulation of material from the A section, the restatement also returns to the piece's home key, g minor. The second part of the composition (m. 60-110), reprise, reflects upon the same sort of ideas used in the first section to develop and modulate in the new key.

A striking impression is first produced by the repeated five G notes followed by the quick broken chord in g minor punctuated by the onomatopoeic statement "co co co co co co dai" with strong rhythmic emphasis in the depiction. This melodic line reflects Rameau perhaps stimulated by the German Jesuit scholar and polymath Athanasius Kircher (1602-1680)'s encyclopedic *Musurgia Universalis* (1650). Rameau may have had this melodic sketch in mind when he first met Le père Louis Bertrand

Castel (1688-1757) in Paris in 1722.<sup>102</sup> There were some discussions regarding *Musikurgia Universalis* (1650), an encyclopedia written by the German Jesuit scholar and polymath Athanasius Kircher (1602-1680), which contains his conceptions of music and the transcription of different kinds of bird calls into musical notation. The sound of hens, for example, is reflected in Figure 4.1.

In his explanation, Jesuit explained that he had served as an inspiration to Kircher by providing him with "the idea of pieces that could imitate the voice of nature", and that he later gave Rameau the outline of "the bird songs" mentioned in Kircher, as well as Kircher's cry of the hen to her chicks, to facilitate the representation of nature through music.<sup>103</sup> Despite the fact that Rameau's melody of *La Poule* is not the same as Kircher's, they both feature repeated notes followed by a high-pitched cry.

This composition is characterized by the repeated notes (motive A) and the quick broken chord (motive B) which are meant to mimic the natural pecking and clucking noise of a chicken. Both motives are transformed in subtle extensions or contractions throughout the overall composition. Following the introduction of the theme of the hen by the right hand, the accompaniment builds upon the theme of motive A in

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<sup>102</sup> James R. Anthony, H. Wiley Hitchcock, Edward Higginbottom, Graham Sadler, Albert Cohen, and H. Wiley (Hugh Wiley) Hitchcock, *The New Grove French Baroque Masters: Lully, Charpentier, Lalande, Couperin, Rameau*, 207.

<sup>103</sup> Girdlestone, *Jean-Philippe Rameau: His Life and Work*, 30.

chords in order to intensify and heighten the intensity of harmonic tension within this piece. In the progression of the chords beneath the melody, one can imagine seeing the mother hen becoming increasingly anxious as she tries to locate the lost chicks as the chords become denser.

As soon as they hear their mother cry, the chicks immediately respond with the tiny, recurring sound and desire to reunite with her (m. 8 - 16). Rameau depicts the longing of the chick in his musical works by using a repeated melodic line, but at a lower pitch level; the sequence has been transposed a minor second (sometimes a major second because of the accidental note C-sharp in the first transposition) lower. In order to portray this scene, the composer moves both hands to the higher register, accompanied by distinctive dynamic markings “*doux*” to depict the frightened, eager chicks. In order to accentuate the expression of this passage, ornaments, “*pincés*”, are added to both strong and weak beats. Towards the end of the second phrase (m. 13-16), the hen finds her child. In the musical representation, this scene presents an uplifting mood with fast sixteenth notes, accompanied by underlying disjunct melodic motions. This seems to represent the turbulent scene involving the clucking sounds of a hen and her sobbing chicks. A descending arpeggio in the D major chord ends the first scene with an inconclusive half cadence. In order to entice the listener into anticipating the following story, Rameau inserts the unexpected quarter rest to deal with the transition between scenes.

Figure 4.1, Songs of chicken, the cuckoo, the quail, and the parrot, Athanaslus Kircher's 1650 *Musurgia Universalis*.<sup>104</sup>



<sup>104</sup> Athanaslus Kircher, “Songs of chicken, the cuckoo, the quail, and the parrot,” *Musurgia Universalis*, accessed 13 February, 2022, <https://bibliolore.org/2010/09/15/baroque-birdsong/>.



Interestingly, the tonality of the following scene shifts directly to its relative key, B-flat major, without any transition, as opposed to resolving on the tonic chord of g minor. This dramatic compositional writing suggests that the following two phrases reveal an entirely new narrative. This new scene consists of two phrases (m. 17 -25; m. 26 - 32). The first phrase portrays a vigorous hen content with the union of the family. It echoes the hen's theme from the beginning, but in the major key, along with the dynamic marks *fort*. In the second phrase (m. 26-32), the group of chicks makes chirping sounds together (dynamic marking *fort*) or sometimes only a few of them (*doux*) to express their excitement at reuniting with their mother. A sixteenth-note third interval is used to depict the hen rounding up her chicks and interacting with them and is played by the left hand as a representation.

The next scene unfolds without interruption. A pivotal moment in the plot occurs in the following scenes (m. 33 - 52, 53 -59), in which a group of chickens are confronted by nature's predators. The hens begin to cluck when they notice that predators are getting close to them, not just one, but multiple, to warn their chicks that danger is approaching. This loud and obnoxious clucking sound is intensified by Rameau adding an ornament *cadence appuyée* on the penultimate strong beat in measures 36-37 in order to add coloristic effect to the sound. While listening to their mother's call (measure 33-38), the scrawny chicks instantly responded to their mother (measure 38-43). A chick's response is a sequence which resembles that of

the hen's call but transposed one major second higher with the dynamic marking *doux*. For the purpose of depicting the fear of the chicks, the tonality is directly modulated to G minor.

The third phrase in this scene (m. 43-47) portrays fearless hens, referred to as *forte*, and seek to gather their defenseless chicks and hide them beneath their bodies to ensure that their offspring is well protected. Toward the end of the phrase, the tense silence (indicated as a quarter rest) sets the scene for upcoming combat with the predator. In order to create the dramatic tension, Rameau gradually modulates the music into d minor. Here are also depictions of young chicks (*doux*) that are frightened and accompanied by their mothers to calm their fears.

Musically, the overlapping final phrase (m. 52-59) of the first section illustrates the fact that the situation is on the edge of battle. To intimidate predators, hens and roosters make loud and noisy clucking sounds in turn to warn them off. Taking into consideration the tonal painting of such a dilemma, each progressive example of clucking gets more and more aggressive in accordance with the extension of the left hand's broken chord figure moving upwards into the higher register. Using broken chord progressions and scale passages such as these lends itself well to show off the brilliant and crisp tones of the harpsichord. Onward attacks have finally succeeded in defeating the predator. A triumphant D major chord (Picardy third) concludes the first section, indicating that the chicken family has successfully defended their territories.

Nevertheless, although the chicken family won the battle, some unfortunate chicks lost their lives. The continuation of the previous d minor key in the second section represents the tragedy for the chicken family. Rameau depicts the hen's despondent cry by reiterating the theme on the d minor chord, inviting the listener to feel empathy for the miserable creatures. In measure 64, the last representation of the theme approaches the highest note of the right hand, D6, reaching the peak of this piece. In the meantime, the descending D minor broken chord in the left hand descends to D2. On the harpsichord, the extensive interval between D2 and D6 reaches the widest distance between two hands, providing splendid sonority on the harpsichord in this poignant passage. In contrast, the mournful phrase consists of a duo in which the left hand immediately moves to the middle registers of the keyboard (m.64-68), joining the lengthy descending passage of the right hand.

The next scene starts with the choir of survivor chicks singing in measures 69-76. The tonality modulates directly to F major here with a dynamic marking which enhances the effect. In measures 77-82, the hen joins the choir in singing together in tutti as the section is indicated by *fort*. In measures 81-82, the accidental note of A-flat replaces the anticipated note of A-natural, borrowing the chords from the parallel minor key, f minor, and therefore foreshadowing a sudden and unexpected misfortune. In measure 83, the c minor chord in second inversion functions as a pivot chord for modulating from the f minor to the following g minor.

Rameau, nevertheless, uses the chromatic fourth in the bassline to conceal the tonality of g minor while at the same time enhancing the drama of the composition. Through this manner, not only is a certain harmonic tension attained, but also a sense of foreboding will be facilitated in the listener's mind about the fate of the hen's family as well. The phrase concludes on a chord of D major to confirm the tonality modulates to the G minor.

An unexpected subdominant chord begins the next phrase (m. 89-96) following a brief silence. The perfect authentic cadence (PAC) in measures 95-6 establishes the tonality of g minor, following the prolongation of the subdominant chord in measures 89-93. In order to distinguish between the sound of chicks and hens, the composer moves the repetitive segments into higher registers in order to mimic the high-pitched persistence of calls of chicks.

As the danger approaches, the alarm cry from the hens and roosters starts after measure 96 and then becomes louder, faster and increasingly persistent as the danger draws nearer. The diminution of the theme in the left hand (m. 99-102) illustrates the urgency of the rooster's alarming clucking. By utilizing the sequence of rhythmic chords in the right hand, the harmonic tension is increased to a greater extent. This idiomatic writing, especially the combination of the repetitive chords of the right hand in conjunction with the agitation of the left hand, not only demonstrates the fullness of the sound of the *clavecin* but also aids in sketching this vociferous scene in such an astonishing way. The seven measures (m. 96-

102) can be seen as a prolongation of the tonic section of the basic phrase, spanning an octave with a descending g minor in double thirds in both hands.

Despite the fact that this last phrase (m. 103-101) seems to be the end of section one, the concluding broken chord in D minor in descending direction extended to span four octaves unexpectedly winds up the whole piece. This unusually short and virtuoso end gives the listener the opportunity to imagine how the future will turn out for the family of chicken whether they ultimately succeed in defeating the predator or not.

Based on the above comprehensive analysis, we can observe how Rameau frequently modulates directly to the new key directly as the scene of the change. The use of different keys in order to portray specific scenes can be correlated with his two influential theoretical treatises, including *Traité de l'harmonie* (1722) and *Nouveau système de musique théorique* (1726). Rameau explained that key meanings in his *Nouveau système de musique théorique* (1726) are determined by the unequal distances between intervals. He proposed his adjusted meantone temperament as a way of resolving much of the dissonance that is inherently associated with the common meantone tuning in pursuit of the so-called "perfect" tuning. Furthermore, he suggested that the tuning of the fifths start at B flat rather than C.<sup>105</sup> On the basis of the old meantone temperament, his adjusted

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<sup>105</sup> Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* (Ann Arbor, Mich: UMI Research Press, 1983), 55.

meantone temperament is tuned primarily with a chain of seven Quarter-comma narrow fifths in a row.<sup>106</sup> Even though he did not provide any mathematical explanation for his meantone temperament, these adjustments will ensure that the tonalities most often used are not limited to the tuning and will reduce the dissonance of the wolf interval.

Due to the unequally tempered tuning system, musical work is significantly enhanced by the coloristic effects of the different tonalities within the work. During the modulating to new keys, the listener will experience changes in the aural quality of the piece. Rameau discusses the characteristics of the major/minor third in his treatise *Traité de l'harmonie* (1722); he states, "Since the major third is naturally lively and gay, everything which is major or augmented will have this property. Since the minor third is naturally tender and sad, everything which is minor or diminished will also have this property."<sup>107</sup> Rameau further provides an explanation of specific tonalities associated with various affections (Affektenlehre) and characteristics in the chapter "On the Properties of Modes and Keys", as shown in Table 4.1.

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<sup>106</sup> Carey Beebe, "Temperaments XII: Rameau," accessed 14 February, 2022, <https://www.hpschd.nu/index.html?nav/nav-4.html&t/welcome.html&https://www.hpschd.nu/tech/tmp/rameau.html>.

<sup>107</sup> Jean-Philippe Rameau, *Treatise on Harmony* (New York: Dover Publications, 1971), 64.

Table 4.1, characteristics of various tonalities from Jean-Philippe Rameau's theoretical treatise *Traité de l'harmonie* (1722)

The major mode taken in the octave of the notes C, D, or A (Do, Re, or La) is suitable for songs of mirth and rejoicing.
In the octave of the notes F or Bb (Fa or Sib), it is suitable for tempests, furies, and other similar subjects.
In the octave of the notes G or E (Sol or Mi), it is suitable for both tender and gay songs
Grandeur and magnificence can also be expressed in the octave of the notes D, A, or E (Re, La, or Mi).
The minor mode taken in the octaves of the notes D, G, B, or E (Re, Sol, Si, or Mi) is suitable for sweetness and tenderness.
In the octave of the notes C or F (Do or Fa), it is suitable for tenderness and plaints.
In the octave of the notes F or Bb (Fa or Sib), it is suitable for mournful songs.

The other keys are not in general use, and experience is the surest means by which to learn their properties.<sup>108</sup>

In light of Rameau's remarks regarding the distinctive characteristics of each key, our understanding of *La Poule* is given an entirely new perspective in regard to its programmatic features and its nature in a comprehensive manner. Table 4.2. provides an overview of the tonalities used in *La Poule*, as well as their respective characteristics according to his interpretations of the tonalities.

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<sup>108</sup> Rameau, *Treatise on Harmony* (New York: Dover Publications, 1971), 164.

Table 4.2, Jean-Philippe Rameau, keyboard work *La Poule*

<b>Measures of phrase</b>	<b>Scene</b>	<b>Key</b>	<b>Characteristics of keys</b>
m. 1-7	Scene I	g minor	sweet and tender
m. 7-16			
m. 17-25	Scene II	B-flat major	tempests and furies
m. 26-32			
m. 33-38	Scene III	g minor	sweet and tender
m. 38-43			
m. 43-47			
m. 48-52			
m. 53-59	Scene IV		
m. 60-68	Scene V		
m. 69-76	Scene VI	F major /f minor (m. 81)	tempests and furies /Tenderness and complaints, mournful song
m. 77-82			
m. 83-88	Scene VII	g minor	sweet and tender
m. 89-96			
m. 96-103	Scene VIII		
m. 103-110			

When listening to the third scene, in particular, one is struck by the scene's frequent modulation from B-flat major to g minor, and finally arrives at d minor, the dominant key of home key. Based on Rameau's



attribution on the topic of key characteristics, the B-flat major key is associated with the characteristics of "tempests and furies" and the minor keys, on the other hand, show the qualities of "sweet and tender." His interpretation of tonality allows us to appreciate the composer's musical writing as well as understand more clearly the story the composer attempted to convey. As the hens observe predators approaching their territory, they make clucking noises as a warning to their family members and chicks (measures 33 to 38 in B-flat major). In the next phrase, the music directly modulates to g minor, depicting the scrawny chicks in response to their mothers with trembling and faint sounds (measures 38-43).

Rameau borrows the parallel minor key as a way to modulate to the home key in measure 81, and this is a particularly another striking example. Based on Rameau's treatise, the f minor has the character of "tenderness and plaints", appropriate to mourning songs. In this way, the method of borrowing chord may foreshadow the listener's foreboding to the family of chicken through its characteristics.

### **Conclusion**

The above analysis undertaken here has not only offered a deeper insight into various elements of compositional technique but has extended our understanding of the composer's intentions behind each note and dynamic marking as well. This miniature of art, *La Poule*, can be seen as a form of short play including a series of acts. Rameau's storytelling involves

varying the tonality, changing musical figures, shifting content to a different register, or inserting unforeseen rests to convey the difference between acts. Through the use of dynamic markings, ornaments, and harmonic progressions, the composer conveys the characteristics and behaviors of members of the chicken family (hens, chicks, and roosters), as well as their nature and emotional state musically.

This theme of *La Poule*, consisting of two motives, is what makes Rameau's music so spectacular, as it offers him a sophisticated palette of possibilities to vividly express to audiences the impressions of the characters' feelings and demeanor. Utilizing a repetitive motive A, for example, and transforming it to thirds or chords in order to portray that the chicks are all huddled together in anxiety. It was often decorated with several ornaments on the weak beat in order to convey their eagerness or agitation. To depict their emotional turmoil caused by the two battles, in measures 48-50 and 83-87, the figures were varied into the sixteenth note with lower neighbor notes to highlight the intensity of their turbulent emotions.

As a way of conveying their clucking, the sound of the hen and rooster is portrayed by the ascending thirty-second note of the broken-chord figure, motive B. Furthermore, Rameau utilizes the extension of this motive in the tail of both sections in order to capture the fierce battle with predators taking place in the backyard. Additionally, in measure 64, it is augmented to sixteenth and eighth notes in order to depict the despairing

cry of hens and roosters after losing their chicks. With regard to the description of the hen's pecking motion, the composer exploits the hands' exchanges, in which the left hand's third interval is inserted into the right hand's florid passages, both to approach the sound effect as well to produce visual effect when listening to these virtuoso passages (m. 27, 29, 78, 80, 92, 94).

It is evident from this composition that the composer has a profound knowledge of harpsichord and utilizes its advantages to convey a vivid image of the chicken family. Despite Rameau's relatively limited number of harpsichord compositions, his mastery of creating idiomatic compositions for harpsichord cannot be overlooked when evaluating the works of the French *clavecin* school. Furthermore, it is impossible to disregard his mastery of musical representation in these miniature artworks, especially when studying the early history of *programme* works.

Prior to this study, only a few scholars have attempted to analyze this work thoroughly to gain an understanding of Rameau's harpsichord compositions while also examining the connections between his harpsichord compositions and his theoretical works. This type of study lays the groundwork for future research into Rameau's harpsichord works and to renew interest in a somewhat neglected composer. Many of the works could be of great pedagogical use for younger piano students.

## V. Johann Kuhnau (1660-1722)

When examining the programmatic element in early baroque keyboard compositions, it is noteworthy to consider the role of Johann Kuhnau and his extended programmatic work; six *Biblical Sonatas*. The German composer Kuhnau was born in Geising, in 1660, in the present-day German state of Saxony, where he was also an organist, music theorist, lawyer, and novelist. As of 1684, he was appointed as the organist at the Thomasschule in Leipzig.<sup>109</sup> He succeeded Johann Schelle (1648-1701) as Thomaskantor in April of 1701, and he retained this position until his death in 1722.<sup>110</sup> During his time at Thomasschule he also published four collections of keyboard works dated 1689, 1692, 1696, and 1700 respectively. Kuhnau subsequently suffered a number of illnesses in the last few years of his life and also had blatant friction with Georg Philipp Telemann (1681-1767).<sup>111</sup> In June 1722, Kuhnau died in Leipzig. Among his pupils were Johann Friedrich Fasch (1688-1758), Johann David Heinichen (1683-1729), and Christoph Graupner (1683-1760). A year after the death of Kuhnau in 1723, Johann Sebastian Bach (1685-1750) succeeded him in the

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<sup>109</sup> George J. Buelow, "Kuhnau [Kuhn, Cuno], Johann," *Grove Music Online*, 2001, accessed 27 May, 2022, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015642>.

<sup>110</sup> *Ibid.*

<sup>111</sup> *Ibid.*

post of Thomaskantor, a position for which the town council initially hoped to secure Telemann.<sup>112</sup>

Most of his compositions, however, have been lost. The surviving compositions fall into two categories: sacred vocal works, of which more than half have been lost,<sup>113</sup> and four volumes of keyboard works, including the seven suites from *Neuer Clavier Übung, Erster Theil* (1689), the seven suites and Sonata in B-flat major from *Neuer Clavier Übung, Andrer Theil* (1692), *Frische Clavier Früchte* (1696), and the last volume the *Musicalische Vorstellung einiger Biblischer Historien in 6 Sonaten auf dem Clavier zu spielen* (Musical Representations of some Biblical stories in Six Sonatas, to be played on the clavier, 1700). Among Kuhnau's most significant contributions to the early development of harpsichord sonatas is the fact that he was the first German composer to adapt the Italian *sonata da chiesa* (church sonata) to harpsichord, a technique recognizable in his *Neuer Clavier Übung, Andrer Theil* (1692), and even more distinctly in *Frische Clavier Früchte* (1696).<sup>114</sup> Further, his reputation today is entirely associated with the use of programmatic titles in the fourth volume of his keyboard works; *Musicalische Vorstellung einiger Biblischer Historien*. This

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<sup>112</sup> Christoph Wolff, and Walter Emery, "Bach, Johann Sebastian," *Grove Music Online*, accessed 27 May, 2022. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278195>.

<sup>113</sup> Buelow, "Kuhnau [Kuhn, Cuno], Johann," *Grove Music Online*.

<sup>114</sup> Manfred F. Bukofzer, *Music in the Baroque Era from Monteverdi to Bach* (New York: W.W. Norton & Company, 1947), 263.

approach of using programmatic titles can be viewed as a continuation and extension of the French programmatic music tradition.<sup>115</sup>

Kuhnau states in the preface for the Biblical Sonatas that his creation was not a fortuitous event, but rather had many predecessors, “I am not the first to have happened upon such inventions, unless the famous Froberger’s and other excellent composers’ various *Batailles*, Waterfalls, and *Tombeaus* are quite ignored, as well as entire sonatas written in the same manner, in which the added words were always intended to help reveal the intentions of these composers.”<sup>116</sup>

Moreover, Kuhnau was well aware of the difficulties in expressing emotions [*Affekten*]<sup>117</sup> and thoughts through instrumental music alone without the assistance of words. The listener might discern the composer's intentions and enjoy the work even without words, for the pieces are a musical imitation of bird songs, such as that of the cuckoo or the nightingale, or bells ringing, the report of a cannon, and trumpets or kettledrums.<sup>118</sup> The listener would also be able to discern the general emotion such as sadness or joy without relying on words. However, they are

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<sup>115</sup> Ibid.

<sup>116</sup> Johann Kuhnau, *Preface to Six Biblical Sonatas for Keyboard (1700): with the Original Preface and Introductions in German (facsimile) and English*, edited and annotated by Kurt Stone (New York: Broude Bros, 1953), viii.

<sup>117</sup> Kuhnau, *Preface to Six Biblical Sonatas for Keyboard (1700): with the Original Preface and Introductions in German (facsimile) and English*, x.

<sup>118</sup> Kuhnau, *Preface to Six Biblical Sonatas for Keyboard (1700): with the Original Preface and Introductions in German (facsimile) and English*, xiii.

not able to specify to which specific individual the composers of the works may refer. As a result, Kuhnau provides a specific title designed to evoke a certain mood, or *affectus*, in the listener, and with this, the listener would be able to comprehend this intended mood.<sup>119</sup> This explanatory commentary is beneficial in facilitating the listener's recognition of the specific person to whom the composer is referring and also in assisting them to observe that the lament of *Hezekiah* conveys a temperament quite different from that of the weeping of *Peter*, the lamentation of *Jeremiah*, or that of any other afflicted person.<sup>120</sup>

Therefore, verbal indications of the composer's intentions are vital in conveying this concept to the audience. If the temperament of the listener has already been predisposed to certain emotions, it is then possible for the listener to be able to perceive the various kinds of expressions that can be invoked by musical material contained in the composition, such as the sounding of harmony, the characteristics of intervals, and the properties of modes, in the nature of art.<sup>121</sup> In Niecks' viewpoint, this preface is an apology for instrumental program music, and in being the first apology it is historical as well as aesthetic in nature.<sup>122</sup>

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<sup>119</sup> Kuhnau, Preface to *Six Biblical Sonatas for Keyboard (1700): with the Original Preface and Introductions in German (facsimile) and English*, Xiii.

<sup>120</sup> Kuhnau, Preface to *Six Biblical Sonatas for Keyboard (1700): with the Original Preface and Introductions in German (facsimile) and English*, xiv

<sup>121</sup> Ibid.

<sup>122</sup> Niecks, *Programme Music in the Last Four Centuries: a Contribution to the History of Musical Expression*, 24.

The *Biblical Sonatas* played a crucial role in establishing the bourgeois musical culture in Germany as well as being an example of musical rhetoric in Germany at the end of the seventeenth century.<sup>123</sup> A number of historical events, such as the Thirty Years' War, contributed significantly to the growth of the German bourgeoisie. Furthermore, this phenomenon influenced the establishment of several *collegium musicum* (musical societies) in Leipzig.<sup>124</sup> In that time period, Kuhnau (1688), Telemann (1701), and J.S. Bach (1729-1737) served as prominent university collegium directors.<sup>125</sup> The composer Kuhnau, a highly regarded connoisseur of music, theology, rhetoric, mathematics and foreign languages, promptly identified the musical requirements of the rising bourgeois and reconciled the demands of amateurs into the six *Biblical Sonatas*.<sup>126</sup> The composer states in the dedicatory preface to six *Biblical Sonatas* that the composition is

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<sup>123</sup> Wolfgang Reich, Afterward to *Musicalische Vorstellung einiger biblischer Historien: in 6 Sonaten*, edited by Wolfgang Reich, translated by Michael Talbot (Leipzig: Edition Peters, 1973), XXVIII.

<sup>124</sup> Claude V. Palisca, "Baroque," *Grove Music Online*, accessed 30 May 2022, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002097>.

<sup>125</sup> Herbert R. Pankratz, "J. S. Bach and His Leipzig Collegium Musicum," *The Musical Quarterly* 69, no. 3 (Summer 1983): 324, <http://www.jstor.org/stable/742176>,

<sup>126</sup> Reich, Afterward to *Musicalische Vorstellung einiger biblischer Historien: in 6 Sonaten*, XXVIII- XXIX.



intended to interpret some of the biblical stories for the *Liebhaber* (amateur).<sup>127</sup>

Kuhnau encompassed not only the devices which were derived by those who had knowledge of musical theory and the vocabulary associated with the doctrine of affections, but also subjects which were apparent to the general public, such as a story taken from the Old Testament as well as obvious pictorial depictions of events by music.<sup>128</sup> When these devices are employed in a masterful and fanciful manner, they produce music that stands by itself with symbolism embedded within it.<sup>129</sup> Through the amalgamation of music theory, rhetoric, and form, this collection is somewhat more accessible to the bourgeoisie through the use of programmatic material, yet manages a unique accomplishment in the artistic ambition to insert the “affective” as well as symbolical content into program music prior to 1700.

The following sections will examine Kuhnau's First Biblical Sonata, *Il Combattimento trà David e Goliath*, from the perspectives of rhetoric, harmony, intervallic content, register, and rhythm. Using these findings, I will investigate the relationship between the composer's musical presentation and his explanations provided in the title and in the preface of

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<sup>127</sup> Kuhnau, Preface to *Six Biblical Sonatas for Keyboard (1700): with the Original Preface and Introductions in German (facsimile) and English*, Viii.

<sup>128</sup> Reich, Afterward to *Musicalische Vorstellung einiger biblischer Historien: in 6 Sonaten*, XXIX.

<sup>129</sup> Ibid.

the sonata in order to gain a better understanding of his intentions. The story consists of eight sections:<sup>130</sup>

1. *Le bravaye di Goliath* (Goliath's boastful defiance)
2. *Il tremore degl'Israeliti alla comparsa del Gigante, e la loro preghiera fatta a Dio* (The trembling of the Israelites and their prayer to God on beholding this abhorrent enemy).
3. *Il Coraggio di David, ed il di lui ardore di rintuzzar l'orgoglio del nemico spaventevole, colla sua confidenza messa nell'ajuto di Dio* (David's steadfastness, his desire to humble the arrogant giant and his childlike trust in God's help).
4. *Il combattere frà l'uno e l'altro e la loro contesa. Vien tirata la selce colla frombola nella fronte del Gigante, casca Goliath* (The words of challenge exchanged by David and Goliath, and their fight itself, in which the stone is slung into Goliath's forehead, felling him and causing his very death).
5. *La fuga de'Filistei, che vengono perseguitati ed amozzati dagl'Israeliti.* (The fight of the Philistines, as well as the pursuit of the Israelites, who slay them by the sword).
6. *La gioia degl'Israeliti per la loro Vittoria* (The joy of the Israelites over their victory)
7. *Il Concerto Musico delle Donne in honor Davide* (The concert to the glory of David, performed by the women in choirs).
8. *Il Giubilo commune, ed i balli d'allegrezza del Popolo* (And finally the general happiness which shows itself in an abundance of dancing and frolicking)

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<sup>130</sup> Reich, *Afterward to Musicalische Vorstellung einiger biblischer Historien: in 6 Sonaten*, XVII. And Kuhnau, *Preface to Six Biblical Sonatas for Keyboard (1700): with the Original Preface and Introductions in German (facsimile) and English*, 3.

The dotted rhythm of the opening section immediately enables the audience to picture Goliath's appearance and behavior. The following commentary was provided in the preface to Kuhnau's six Biblical Sonatas to help the audience visualize the portrayal of Goliath that is attainable through musical content: “[...] in the first sonata I present the snoring and throbbing of *Goliath* through the low-pitched and (on account of the dotted notes) defiant sounding theme as well as by other rumbling sounds.”<sup>131</sup>

Aside from the use of dotted rhythms, arpeggio motifs are prevalent in the first section and are associated with the thunderous clanging sound of Goliath's armour. The verbal programs for this sonata spend a lengthy passage describing Goliath's equipment, and the descriptions can distinctly be seen in these arpeggio passages: “[...] the giant of his bronze armour rivalling the sun in its brightness and the clanking of its overlapping metal plates making an extraordinary noise.”<sup>132</sup>

Toward the end of the first section, Kuhnau employs a fourfold repetition along with dotted rhythm in circular formation (m. 43-44), expressed through the *hypotyposis*, as a metaphor for Goliath's inflated sense of success in incoming battle with the Israelites.<sup>133</sup> This musical

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<sup>131</sup> Kuhnau, Preface to *Six Biblical Sonatas for Keyboard (1700): with the Original Preface and Introductions in German (facsimile) and English*, xiii.

<sup>132</sup> Reich, Afterward to *Musikalische Vorstellung einiger biblischer Historien: in 6 Sonaten*, XVI.

<sup>133</sup> Dorothea Schröder, “Johann Kuhnau's ‘Musikalische Vorstellung einiger biblischer Historien’: Versuch einer Deutung,” *Hamburger Jahrbuch für Musikwissenschaft* 6 (1983): 37.

application corresponds with Kuhnau's commentary previously mentioned in the preface: "He snorts and roars as if he wished to swallow them up in one gulp. His words resound in their ears like terrifying thunder. He mocks his enemies and their equipment, challenging them to send forth a champion from their camp."<sup>134</sup>

A key feature of the second movement is the extensive use of *pathopoeia*, a musical passage that is intended to evoke an emotional response through the use of chromatism,<sup>135</sup> which represents the Israelites' trembling. When the Israelites' heroes saw the Philistines, they realized how hopeless the situation was. Thus, they prayed to God upon seeing such an abhorrent enemy and sought for salvation. For the purpose of evoking the audience's imagery and moving their affections, the melody on the top voice is based on the hymn tune *Aus tiefer Noth schrei' ich zu Dir* (Out of deep suffering, I voice my appeal to you). At measures 26-32, Kuhnau sets the text "Wer kann, Herr, vor dir bleiben? (Who can, Lord, stand before you?)", using a *passus duriusculus*, a chromatically altered ascending or descending melodic line,<sup>136</sup> in order to both emphasize the meaning of the text and also evoke appropriate affection from the listener. According to Schröder, this application should be interpreted: "... hat Gott das Gebt schon erhört und

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<sup>134</sup> Reich, Afterward to *Musicalische Vorstellung einiger biblischer Historien: in 6 Sonaten*, XVI.

<sup>135</sup> Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 359.

<sup>136</sup> Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 357.

David zum Befreier ausersehen (God has already heard the prayers and selected David to be a liberator)".<sup>137</sup> In his fourth Biblical Sonata, *Hiskia agonizzante e risanato* (The Mortally Ill and then Restored Hezekiah), Kuhnau also linked the first section of the work depicting the longing prayer for the recovery of King Hezekiah to the chorale *O Haupt voll Blut und Wunden* (O Head full of blood and wounds).

The third section then starts with the chord C-major after the ending Picardy third (A major chord from to a minor) of the second section; possibly expressing the "miracle".<sup>138</sup> The third section contains a depiction of "[...] David, a small, brave young shepherd-lad steps out and declares that he will do battle with the iron-eater."<sup>139</sup> Kuhnau illustrates David's determination and bravery in measures 3-6, 19-22, and 40-43 by employing threefold *circulatio*. According to Schroeder's analysis, the repetitions of the same musical idea in different voices in an altered form at measures 8-11, represent the rhetorical figure *synonymia* and *polyptoton*, intended to emphasize David's persistence and determination.<sup>140</sup> Moreover, he emphasizes that the simplicity of this section (from C major to G major and

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<sup>137</sup> Schröder, "Johann Kuhnau's 'Musikalische Vorstellung einiger biblischer Historien': Versuch einer Deutung," 37.

<sup>138</sup> Reich, Afterward to *Musikalische Vorstellung einiger biblischer Historien: in 6 Sonaten*, XVI.

<sup>139</sup> Ibid.

<sup>140</sup> Schröder, "Johann Kuhnau's 'Musikalische Vorstellung einiger biblischer Historien': Versuch einer Deutung," 38.

then back to C major), in comparison with the other sections, reflects David's uncomplicated status and his unwavering faith.<sup>141</sup>

The fourth movement moves towards the Climax, which matches Freytag's pyramid of dramatic structure, in which the protagonist opposes the antagonistic forces of the battle. When Kuhnau interprets the fight between David and Goliath, he employs the interchange of motives between the two characters in order to portray their attacks. The Goliath's motive, closely related to the first section, is represented in the low register by a series of repeated pitches that can be described as a giant of lumbering strength. Here, the rhythm becomes agitated with the use of two sixteenth-notes followed by three eighth-notes, (measures 1-2), to convey Goliath's arrogance, as explained in Kuhnau's commentary, "The more so as Goliath becomes exceedingly angry and hurls a stream of imprecations against David; for regarding him as a dog and coming to him not with soldier's weapons but rather with a shepherd's staff."<sup>142</sup> In order to distinguish that David's motif differs from that of his antagonist Goliath, the motive is shown by the upper two voices moving in parallel motion (m. 3-5), in order to emphasize David's agility, nimbleness, and lightness.<sup>143</sup>

As they exchange words of challenge, the intensity of the combat increases. In measures 9-10, Kuhnau switches Goliath's motive to the upper

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<sup>141</sup> Ibid.

<sup>142</sup> Reich, Afterward to *Musicalische Vorstellung einiger biblischer Historien: in 6 Sonaten*, XVII.

<sup>143</sup> Ibid.

voice and David's motive to the lower voice. The war between the Israelites and the Philistines takes place in measure 11. In this measure, Kuhnau specifically notes in this measure: “*vien tirata la selce colla frombola nella fronte del Gigante* (pulled the flint with the sling into the forehead of the Giant)”. The musical representation for this image is made up of two groups of brief descending passages, along with a rapid scalar passage in ascending motion that spans over an octave. The first two descending melodic figures are represented by a *hypotyposis* in an effort to portray the image that David is swinging his slingshot twice. The ascending rapid scalar passage, the *tirata*, vividly portrays that David is slinging the stone deep into Goliath's forehead. In accordance with Mattheson's perspectives on music-rhetorical figure *tirata*, the device is a compositional figure which is used to vigorously bolt upwards or downwards like a spear or bowshot.<sup>144</sup>

The opening of measure 12 begins with an *abruptio*, a sudden interruption produced with the first eighth rest, in order to heighten intensity as well as to invite the audience to imagine whether Goliath has been slain. Following is a passage in descending motion rundown through two octaves which illustrates the giant's fall through the *hypotyposis*. Kuhnau uses the French augmented sixth chord on the second beat to explicitly represent the death of Goliath through the use of a

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<sup>144</sup> Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 409.

*parrhesia*, an insertion of a dissonance on a weak beat.<sup>145</sup> The Israelites won the battle when David slew Goliath with his own sword and carried his severed head from the battlefield with him.<sup>146</sup> Kuhnau's depiction of this bloodstained and dramatic picture of the floor covered with blood was achieved through the use of descending scalar passages as well as inversion techniques that turned the original rising fourth motive of Goliath's motive into descending motion.

As they watch Goliath's fall, the death knell strikes for the Philistines. The fifth movement represents the fugitive Philistines fleeing. They are pursued by the Israelites and the road is bestrew with the corpses of the slain fugitives.<sup>147</sup> The illustration of the picture was made using the music form *fuga*, the use of which can be correlated with the Latin meaning of *fuga*, which literally means 'to flee' and 'to chase'. From this, we are able to construct the picture of the Philistines fleeing.<sup>148</sup> Schröder points out that the opposing directions (ascending and descending motion) in this section can be viewed as representative of the Philistines and the Israelites respectively. The *anabasis*, the ascending motion, is set as the flight of the Philistines (measures 1-2), in which the Israelites chase them through the

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<sup>145</sup> Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 442.

<sup>146</sup> Reich, Afterward to *Musicalische Vorstellung einiger biblischer Historien: in 6 Sonaten*, XVII.

<sup>147</sup> Ibid.

<sup>148</sup> Paul M. Walker, "Fugue," *Grove Music Online*, accessed 2 Jun., 2022. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051678>.



*catabasis*, the descending motion, in measures 3-4. The eighth notes in measure 17-18 can be interpreted as the sword blows of the Israelites.<sup>149</sup> Moreover, Kuhnau specifically utilizes dissonances in the expression of the two competing parties running against each other<sup>150</sup> in measure 8 where the right hand's C-B-C-B against the left hand's B-C-B-C.

In the sixth section, the joy of the victories of the Hebrews is expressed in a lively dance *Gigue* 3/8 characterized by a distinctive strutting dotted rhythm. The repeated melodies illustrate the Israelites' frolic in celebration of their victory. Kuhnau describes the celebration in the last two sections: ... “the women came out of the cities in the land of Judea to greet the victors with tebrets, fiddles and other musical instruments and the singing of various choirs to the words: Saul has slain his thousands, and David his ten thousands.”<sup>151</sup>

The seventh section employs *gradatio*, which is two voices moving in ascending or descending parallel motion, to illustrate the voices of the women choir. Instrumentalists also join in the celebration of the last section in demonstrating the festive mood as well as the veneration of the Savior.<sup>152</sup> This musical application of orchestral polyphony texture can also be found

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<sup>149</sup> Schröder, “Johann Kuhnau’s ‘Musikalische Vorstellung einiger biblischer Historien’: Versuch einer Deutung,” 40.

<sup>150</sup> *Ibid.*

<sup>151</sup> Reich, Afterward to *Musikalische Vorstellung einiger biblischer Historien: in 6 Sonaten*, XVII.

<sup>152</sup> Schröder, “Johann Kuhnau’s ‘Musikalische Vorstellung einiger biblischer Historien’: Versuch einer Deutung,” 41.

in Kuhnau's Cantata (section six) of *Wenn ihr fröhlich seid an euren Festen* (when you are merry at your feasts), with the underlying text "Saul's hat tausend Mann geschlagen, aber David zehnmal mehr (King Saul has slain his thousands, and David his ten thousands.)"

## VI. Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach was a legendary composer who is considered to be one of the most influential composers in the field of classical music. His compositions continue to be admired and studied to this day for his extraordinary genius and inventiveness. Hans von Bülow further accredited J.S. Bach as "the father of music".<sup>153</sup> Those serious pianists who are interested in developing their technical mastery and learning to play keyboard instruments artistically should be familiar with J.S. Bach's system of instructional works, including Two-part Inventions and Three-part Sinfonias (1720, revised 1723), and the Well-Tempered Clavier (1722 and 1740; some of them written earlier for Wilhelm Friedemann's *Clavierbüchlein*). There is, however, little attention paid to keyboard works that were composed before 1720 due to issues of immaturity and authenticity disputes. Additionally, the earliest compositions of J.S. Bach are rarely favored by musicians or scholars due to their inferiority to his later masterpieces.

Among J.S. Bach's earliest keyboard compositions, *Capriccio sopra la lontananza de il fratello diletissimo* (The Capriccio on the Departure of a Beloved Brother), BWV 992, is perhaps the best known. This work is more commonly discussed in contexts of the history of program music and is

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<sup>153</sup> Nicolas Slonimsky, *Slonimsky's Book of Musical Anecdotes* (New York: Routledge, 2002), 99-100.

thought to be inspired by Kuhnau's *Biblical Sonatas* (1700). Nowadays, the authenticity of this work is unquestionable,<sup>154</sup> but the date of composition is uncertain. Tradition holds that the dating of 1704 was established by Philipp Spitta (1841-1894).<sup>155</sup> Spitta postulated that the year 1704 was based on the Bach genealogy, drawn up by J.S. Bach himself in 1735 and completed by his son Carl Philipp Emanuel.<sup>156</sup> The date rests on the supposition that this piece was written for the imminent departure of J.S. Bach's brother, Johann Jacob (1682-1722) to join the army of Charles XII of Sweden.<sup>157</sup>

Based on Bach genealogy, Johann Jacob served in the Royal Swedish military as an oboist for eight or nine years, traveling extensively throughout Europe;<sup>158</sup> returning to northern Europe one year before King

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<sup>154</sup> Christoph Wolff, "The Identity of the 'Fratro Dilettissimo' in the Capriccio B-flat Major and Other Problems of Bach's Early Harpsichord Works," in *The Harpsichord and its Repertoire: Proceeding of the International Harpsichord Symposium, Utrecht 1900*, ed. Pieter Dirksen (Utrecht: STIMU Foundation for Historical Performance Practice, 1992), 146.

<sup>155</sup> *Ibid.*

<sup>156</sup> Christoph Wolff, Walter Emery, Peter Wollny, Ulrich Leisinger, and Stephen Roe, "Bach family," *Grove Music Online*, accessed 5 Jun., 2022, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040023>.

<sup>157</sup> Philipp Spitta, *Johann Sebastian Bach, His Work and Influence on the Music of Germany, 1685-1750, by Philipp Spitta; Translated from the German by Clara Bell and J. A. Fuller Maitland* (England: Novello, Ewer & co., 1884-85, 1885), 235-236.

<sup>158</sup> Wolff, "The Identity of the 'Fratro Dilettissimo' in the Capriccio B-flat Major and Other Problems of Bach's Early Harpsichord Works," 146-147.

Charles XII.<sup>159</sup> Given that Charles XII was involved with the Turkish reign from 1709-1714, the probable date for Johann Jacob's return is 1704-1705.<sup>160</sup> Hartwig Eichberg, the editor of the *Neue Ausgabe sämtlicher Werke (Neue Bach-Ausgabe)*, mentions Johann Jacob would have had a chance to join the army during its period of duty in Poland between 1704 and 1705.<sup>161</sup> This date has been disputed by Albert Protz due to the fact that the Swedish army did not arrive in Thuringia until 1706 to 1707, which dictates that Johann Jacob could only attend the military during that period of time.<sup>162</sup> Otherwise, Walter Emery, contributor to *The New Grove Bach Family* (1983), notes that J.S. Bach misdated the start of his Arnstadt position by one year and should be dated in the genealogy in 1703 rather than 1704.<sup>163</sup> Based on all of these assumptions, Christoph Wolff provided the seemingly reasonable date of Johann Jacob's departure from Thuringia as any time between 1703 and 1707, although the date seems anything but definite.<sup>164</sup>

Wolff also brought up an additional viewpoint regarding the dedicatee. In order to better accommodate Spitta's conjectures, it appears

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<sup>159</sup> Robert Hill, "The Möller Manuscript and the Andreas Bach Book: Two Keyboard Anthologies from the Circle of the Young Johann Sebastian Bach" (PhD diss., Harvard University, 1987), 126.

<sup>160</sup> Ibid.

<sup>161</sup> Wolff, "The Identity of the 'Fratro Dilettissimo' in the Capriccio B-flat Major and Other Problems of Bach's Early Harpsichord Works," 146.

<sup>162</sup> Ibid.

<sup>163</sup> Ibid.

<sup>164</sup> Hans T. David, Arthur Mendel, Christoph Wolff, and Hans T. (Hans Theodore) David, *The New Bach Reader: a Life of Johann Sebastian Bach in Letters and Documents* (New York: W.W. Norton & Company, 1998), 42.

that an early edition changes the Italian words in the title *Capriccio sopra la lontananza del suo fratello diletissimo*<sup>165</sup> by replacing the word 'fratro' with the linguistically correct Italian term for brother, 'fratello'.<sup>166</sup> This revised title, however, is not authentic. In fact, the original title *Capriccio sopra la lontananza de il fratro diletissimo*, in which J.S. Bach applied the Latin word *frater*, could be interpreted as generally referring to any kind of fraternal relationship.<sup>167</sup> In the same period, J.S. Bach composed another *capriccio* entitled: *in honorem Johann Christoph Bachii ohrdruf [iensis]*, BWV 993, which, however, was dedicated to his eldest brother Johann Christoph Bach (1642-1703). In light of the use of more formal titles in the *Capriccio* in E major, BWV 993, which is dedicated to the eldest brother, several biographers have considered that *Capriccio* in B flat major, BWV 992, may honor the much closer brother, Johann Jacob.<sup>168</sup> Johann Sebastian and Johann Jacob were both adopted by J.C. Bach. Although all of the conjectures are plausible, there is little biographical information on Johann Jacob to confirm the possibility that he was the true dedicatee of this *Capriccio*.

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<sup>165</sup> *Ibid.*

<sup>166</sup> Wolff, "The Identity of the 'Fratro Diletissimo' in the *Capriccio* B-flat Major and Other Problems of Bach's Early Harpsichord Works," 147.

<sup>167</sup> Hans T. David, Arthur Mendel, Christoph Wolff, and Hans T. (Hans Theodore) David, *The New Bach Reader: a Life of Johann Sebastian Bach in Letters and Documents*, 43.

<sup>168</sup> Wolff, "The Identity of the 'Fratro Diletissimo' in the *Capriccio* B-flat Major and Other Problems of Bach's Early Harpsichord Works," 147.

The approach of using programmatic titles in the Capriccio in B-flat major, BWV 992, could have been inspired by musicians' compositions that attempt to elicit an extramusical narrative in order to facilitate the audience's understanding of the composer's intentions beyond the notes. According to Johann Nikolaus Forkel, the youthful Bach diligently studied the compositions of “Frescobaldi, Froberger, Kerl, Pachelbel, [...] Buxtehude, Reinken, Bruhns, Böhm, and certain French organists who were famed in those days as masters of harmony and fugue.”<sup>169</sup> Among the list of composers, Dietrich Buxtehude (1637-1707) has been regarded as the most significant musical influence on J.S. Bach's music style.<sup>170</sup> It is regrettable that little or nothing has been documented about this fine artist's remarkable programmatic clavier suites, in which his greatest power resides. This is evident in Mattheson's *Der vollkommene Capellmeister* (1739) in which he complimented Buxtehude's lost programmatic work: “Dietrich Buxtehude, [...] portrayed well the character of the planets in seven clavier suites, it is unfortunate that little or nothing is printed of this fine artist's profound clavier pieces, in which his greatest power resides.”<sup>171</sup>

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<sup>169</sup> Johann Nikolaus Forkel, 1749-1818, and Charles Sanford Terry, *Johann Sebastian Bach: His Life, Art, And Work* (London: Constable and company ltd., 1920), 72.

<sup>170</sup> Stephen A. Crist, “The Early Works and the Heritage of the Seventeenth Century,” in *The Cambridge Companion to Bach*, ed. by John Butt (Cambridge University Press, 1997), 81-82.

<sup>171</sup> Johann Mattheson, and Ernest Charles Harriss, *Johann Mattheson's Der Vollkommene Capellmeister: a Revised Translation with Critical Commentary* (Ann Arbor, Mich: UMI Research Press, 1981), 296.

Despite the loss of this *seven planets suite*, J.S. Bach was aware of at least a few Buxtehude compositions both from the Möller Manuscript and the Andreas Bach Book, as evident in Toccata in A, BuxWV 151. The two manuscripts compiled by Johann Christoph Bach, J.S. Bach's eldest brother, represent the most significant sources for studying the keyboard music of young Bach. Aside from the influence of the Northern German composers, the young J.S. Bach may also have been exposed to the Biblical Sonatas by Kuhnau; one of the most important figures of the Middle German composers. Five Biblical Sonatas (no. 1, 2, 3, 5, and the fragmented no. 6)<sup>172</sup> were compiled by C.P.E. Bach at the beginning of the *Andreas Bach Book*. Despite the fact that Kuhnau is not included on the list of early influences by C.P.E. Bach and Forkel, some scholars maintain that some keyboard compositions of young J.S. Bach reveal the influence of these programmatic works, such as *Capriccio on the Departure of a Beloved Brother*, BWV 992.<sup>173</sup>

In addition to these two Capriccios, we can also observe the same application of programmatic titles in other early keyboard works, including the closing fugue, titled “*Thema all’Imitatio Gallina Cuccu*” from the Sonata

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<sup>172</sup> Robert Hill, Johann Andreas Bach, and Johann Sebastian Bach. *Keyboard Music from the Andreas Bach Book and The Möller Manuscript*, edited by Robert Hill (Cambridge, Mass: Dept. of Music, Harvard University, 1991), xxxvii-xxxviii.

<sup>173</sup> Richard D. P. Jones, “The Keyboard Works: Bach as Teacher and Virtuoso”, from *The Cambridge Companion to Bach*, edited by John Butt (Cambridge University Press, 1997), 138.



for Keyboard in D minor, BWV 963, and *Arie pour les Trompettes* from the Suite in A major, BWV 832. Yet, we cannot find any evidence of programmatic titles in his keyboard compositions in his later periods (with the exception of organ works). Spitta stated that perhaps the reason J.S. Bach did not return this juvenile attempt was that “To a genius so thoroughly and inexhaustibly musical as his [J.S. Bach], it must have been intolerable to see the art limping on crutches or reduced to a subordinate position.”<sup>174</sup> Additionally he made the following remarks about Kuhnau's *Biblischen Historien* in the context of this branch of tonal art: “Kuhnau, ... in the succession of various tone pictures, of which the dramatic requirements are too obviously beyond the conditions of musical art, he really fails as an artist.”<sup>175</sup>

Karl Geiringer, however, brings another perspective to J.S. Bach's attempt to use symbolism in his article *Symbolism in the Music of J.S. Bach*. Bach has already utilized various forms of symbolism in a wide range of his works, such as *Orgelbüchlein*, St. Matthew Passion, Musical Offering, cantatas, masses, and oratorios. The first type is pictorialism and was frequently adopted in Baroque music.<sup>176</sup> In the cantata *The Contest between*

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<sup>174</sup> Spitta, *Johann Sebastian Bach, His Work and Influence on the Music of Germany, 1685-1750*, by Philipp Spitta; Translated from the German by Clara Bell and J. A. Fuller Maitland, 246.

<sup>175</sup> Spitta, *Johann Sebastian Bach, His Work and Influence on the Music of Germany, 1685-1750*, by Philipp Spitta; Translated from the German by Clara Bell and J. A. Fuller Maitland, 247.

<sup>176</sup> Karl Geiringer, *Symbolism in the Music of J.S. Bach* (Washington, 1956), 2.

*Phoebus and Pan*, there is a three-note ascending figure of a donkey used to symbolize the braying of the donkey, predicting that Mida will be punished by growing donkey ears.<sup>177</sup> His chorale-prelude "Old Adam's Fall" from his *Orgelbüchlein* is another example of pictorial symbolism. J.S. Bach employed the method of twofold pictorial representation to illustrate the tragic fall from grace to sin with a series of gruesome diminished sevenths, while the alto voice portrays the serpent in paradise with a writhing and wriggling theme.<sup>178</sup>

A second type of symbolism is form symbolism which is also frequently used by masters of the Baroque period.<sup>179</sup> J.S. Bach wrote specific musical forms to specifically express the true meaning of texts since he believed that music for worship serves to educate, edify, and strengthen people's faith.<sup>180</sup> His chorale "In dulci jubilo" from the *Orgelbüchlein*, applies canonic treatment to the text of *Trahe me post Te* (Draw me after Thee) in order to illustrate the true meaning of text.<sup>181</sup>

In a third form of symbolism, he used Lutheran hymns in works without words or with a different text to demonstrate his intentions. Music scholars like Norman Carrell have provided many examples of this type in

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<sup>177</sup> Geiringer, *Symbolism in the Music of J.S. Bach*, 3.

<sup>178</sup> Ibid.

<sup>179</sup> Geiringer, *Symbolism in the Music of J.S. Bach*, 5.

<sup>180</sup> Ibid.

<sup>181</sup> Geiringer, *Symbolism in the Music of J.S. Bach*, 6.

his book, *Bach the Borrower*,<sup>182</sup> which demonstrates the borrowing and adaptation of Bach's works by the hymns. This practice of quoting hymns in a keyboard composition was firmly rooted in the tradition of Baroque composers in order to stimulate the audience's imagination. For instance, in Kuhnau's Biblical Sonata: the use of the chorale *Aus tiefer Not Schrei ich zu dir* (From Deep Affliction I cry out to you) in symbolically depicting the prayer of the Israelites, and the use of the chorale *O Haupt voll Blut und Wunden* (O Sacred Head, now Wounded) to symbolize the lamentation and prayers of Hezekiah.<sup>183</sup>

Number symbolism is a fourth form of symbolism and is a covert art form, difficult to detect by ear but observable by eye.<sup>184</sup> In Geiringer's view, Bach applied this feature in order to deepen the content of his composition as well as generate new meaning on an intellectual level.<sup>185</sup> The numerical symbolism in J.S. Bach's music can be related to counting bars, notes, chords, and the entrances of themes. The example in his *Orgelbüchlein* he utilized counterpoint's motive derived from the melody of the *cantus firmus* for the chorale "*Dies sind die heiligen zehn Gebot* (These are the holy Ten Commandments)", appearing exactly ten times.<sup>186</sup>

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<sup>182</sup> More information in the book, Norman Carrell, *Bach the Borrower* (London: Allen & Unwin, 1967), 29-51.

<sup>183</sup> Howard Ferguson, "Early Keyboard Music," in *Keyboard Music*, edited by Denis Matthews (New York: Praeger, 1972), 59.

<sup>184</sup> Geiringer, *Symbolism in the Music of J.S. Bach*, 10.

<sup>185</sup> *Ibid.*

<sup>186</sup> *Ibid.*

Figure symbolism is the last category of symbolism. In Germany, this practice was common between the sixteenth and eighteenth centuries<sup>187</sup>, used to substitute numbers of letters of the alphabet<sup>188</sup>. In his preface to the *Biblischer Historien*, Kuhnau, J.S. Bach's predecessor as a cantor of the Thomasschule at Leipzig, explained his mathematical puzzles in order to conceal the dedicatee's identity.<sup>189</sup> Table 6.1 demonstrates the natural order alphabets employed by Kuhnau.

Table 6.1, The Natural-Order Alphabets<sup>190</sup>

<b>A</b>	1	<b>N</b>	13
<b>B</b>	2	<b>O</b>	14
<b>C</b>	3	<b>P</b>	15
<b>D</b>	4	<b>Q</b>	16
<b>E</b>	5	<b>R</b>	17
<b>F</b>	6	<b>S</b>	18
<b>G</b>	7	<b>T</b>	19
<b>H</b>	8	<b>U</b>	20
<b>I, J</b>	9	<b>W</b>	21
<b>K</b>	10	<b>X</b>	22
<b>L</b>	11	<b>Y</b>	23
<b>M</b>	12	<b>Z</b>	24

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<sup>187</sup> Ruth Tatlow, *Bach and the Riddle of the Number Alphabet* (Cambridge: Cambridge University Press, 1991), 52.

<sup>188</sup> Geiringer, *Symbolism in the Music of J.S. Bach*, 13.

<sup>189</sup> Kuhnau, Preface to *Six Biblical Sonatas for Keyboard (1700): with the Original Preface and Introductions in German (facsimile) and English*, x-xi.

<sup>190</sup> Tatlow, *Bach and the Riddle of the Number Alphabet* (Cambridge: Cambridge University Press, 1991), 133.

J.S. Bach's secret of artistic creation is well exemplified in Geiringer's explanations of his late organ chorale-prelude *Vor deinen Thron tret' ich hiemit* ("Before Thy throne I now appear"). Including the ornamented notes, the first line of the hymn tune in the top voice has fourteen notes.<sup>191</sup> The number 14 corresponds with the word Bach, 2+1+3+8. Also, the hymn tune contains 41 notes that correspond to his full name, J.S. Bach,<sup>192</sup> which is 9+18+(2+1+3+8). It is noteworthy that 41 is the inversion of 14.<sup>193</sup> The number 41 is the inversion of the number 14. This mathematical puzzle provides insight into the composer's desire to convey that he is preparing himself for his entrance into the abode of the heavenly angels.<sup>194</sup> Geiringer illustrates an example that supports this assertion by stating that the theme of the Trio Sonata of *Musicalisches Opfer* (Musical Offering), BWV 1079, is introduced fourteen times, to confirm that the composition is his own personal tribute to Frederick II of Prussia.<sup>195</sup>

Given the example of the various forms of symbolism presented above, Bach's early composition, *Capriccio on the Departure of a Beloved Brother*, BWV 992, can be regarded as an attempt to convey his intellectual ideas through symbolism, despite the lack of information regarding the dedicatee nowadays. Throughout the following paragraphs, we will examine

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<sup>191</sup> Geiringer, *Symbolism in the Music of J.S. Bach*, 13.

<sup>192</sup> *Ibid.*

<sup>193</sup> *Ibid.*

<sup>194</sup> Geiringer, *Symbolism in the Music of J.S. Bach*, 14.

<sup>195</sup> *Ibid.*

this Capriccio, in terms of keys, modulation, motives, texture, melodic figure, and rhetoric as well as to correlate these facets to symbolism in order to gain a better understanding of the composer's intentions.

*Capriccio sopra la lontananza de il fratro diletissimo* consists of six parts, and the titles of each part are provided below.

- I. *Arioso. Adagio. Ist eine Schmeichelung der Freude, um denselben von seiner Reise abzuhalten.*  
(A coaxing of his friends to attempt to dissuade him from his journey)
- II. *Ist eine Vorstellung unterschiedlicher Casuum, die ihm in der Fremde könnten vorkommen.*  
(A picture of the calamities that might overtake the friend in foreign lands)
- III. *Adagiosissimo. Ist ein allgemeines Lamento der Freude.*  
(A General Lament of the friends)
- IV. *Allhier kommen die Freunde, weil sie doch sehen, daß es anders nicht sein kann, und nehmen Abschied.*  
(Here come the friends; they see that it must be and so they bid farewell and take leave)
- V. *Allegro poco. Aria del Postiglione.*  
(Air of the Postilion: Fanfare)
- VI. *Fuga all' imitation della posta.*  
(Fugue: Imitation of the Postilion)

## First Movement

***Arioso. Adagio. Ist eine Schmeichelung der Freude, um denselben von seiner Reise abzuhalten.*** (A coaxing of his friends to attempt to dissuade him from his journey)

In the opening movement of this work, J.S. Bach applied the title *Arioso* both to present it as an introductory movement<sup>196</sup> or to suggest an instrumental style of song-like *arioso* to illustrate the dialogue between friends. Throughout the entire movement, the motive is designed in two consecutive sixteenth notes followed by an eighth note and is always placed before an accented beat. In measure 1, the composer introduces this motive on the same chord, in which he inserts the passing tone as the accented dissonance (*irregularis*; one type of passing note)<sup>197</sup> before entering the eighth note (D and F) into the ascending melodic line on the two upper voices (soprano: Bb-C- [c] D, and alto: D-Eb-[eb] F). In addition to representing the composer's desire to discourage his friends from undertaking the journey, this application of dissonant musical devices reflects the gesture of coaxing.

When transformed into the descending leap on the downbeat, this rhythmic motive carries additional pictorial symbolism. Descending leaps

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<sup>196</sup> Julian Budden, Tim Carter, Marita P. McClymonds, Margaret Murata, and Jack Westrup, "Arioso," *Grove Music Online*, accessed 6 Jun., 2022, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-97815615926e-0000001240>.

<sup>197</sup> Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 417.

occur frequently at the end of phrases (m. 2, 3, 4, 6, 8). The consonant leap may be associated with the imagination of the composer who is asking his friend, "Please don't go". As noted by Rolf Damman, this rhythmic motive, *figura corta*, is a declaration of "Bleibe doch! (Please stay!)".<sup>198</sup>

In addition, this motive is also expressed as a descending skip (measures 10-13, 16-17) and descending step (measures 8-9, 13-16) on the upbeat. The composer uses a homophonic texture (m. 8-9, and 13-15) when entering this area with descending skips. The audience can discern the interchange of motives from multiple voices when applied to such an area with the descending skip (m. 10-13). The descending steps are intended to indicate the composer's monologue or weeping. All of these elements combine to vividly depict somewhat of a dialogue between the composer and his friend, presented in different voices, for the purpose of repeatedly persuading them to remain with him. The final three measures of the movement (measures 15-17) suggest a dialogue, in which each voice pleads in its individual musical line. However, as the program insists, there is no way to reverse the decision made by the unnamed friend.

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<sup>198</sup> Rolf Dammann, *Bachs Capriccio B-Dur: Nachahmung um 1700, Analysen. Beiträge zu einer Problemgeschichte des Komponierens. Festschrift für Hans Heinrich Eggebrecht zum 65. Geburtstag*. Stuttgart: Franz Steiner Verlag Wiesbaden GMBH, 1984), 168.



## Second Movement

***Ist eine Vorstellung unterschiedlicher Casuum, die ihm in der Fremde könnten vorfallen.***

(A picture of the calamities that might overtake the friend in foreign lands)

Upon entering the second movement, the audience instantly recognizes the descending sixth in every subject of this canonic movement. The particular use of descending leap may be Bach's attempt to convey grief. Bach conveys the affection through the use of tritones in measures 4 (F-sharp and C), 5 (A-flat and D), 6 (B-flat and E-natural), and also in measures 9-11, 14-16, and 18).

As a pictorial symbolism, this second movement utilizes unsettling and multiple modulations to foretell various misfortunes that his friends will encounter en route or in foreign countries. Bach makes use of the circle of fifths, beginning with G minor (the relative minor of B-flat major), modulating downward through C minor, F minor, B-flat minor, and concluding on the half cadence in F minor.

In addition, this movement features the use of four-part exposition with subdominant answers, stated thrice, each time transposed down a step [1]. The movement seems to represent a figure in a symbolic way. The total number of entries is 14, including three expositions with two additional entries, the number representing the word Bach.<sup>199</sup>

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<sup>199</sup> Geiringer specifically mentioned that the number 14 places a vital role in J.S. Bach musical thinking. Geiringer, *Symbolism in the Music of J.S. Bach*, 13.

The chords of this movement will sound significantly more dissonant and unsettling if performed in meantone temperament. According to Owen Jorgensen's *Tuning the Historical Temperaments by Ear*, the minor triads of F, B-flat, E-flat, and G-sharp are unusable wolf triads.<sup>200</sup> The composer may intentionally utilize unusual modulation strategies in order to depict the *force majeure* series through the harshness of the wolf triads, seen in the f minor chords in measures 7, 15, 16 and 18, as well as the B-flat minor chord in measure 11. However, the tuning systems varied from musician to musician. Therefore, the hypothesis that wolf triads are used to express music is just a plausible hypothesis. Forkel points out that Bach's learned mind stimulated his desire to develop his own tuning method:

“No one could adjust the quill plectrums of his Harpsichord to Bach's satisfaction; he always did it himself. He tuned his Harpsichord and Clavichord and was so skillful in the operation that it never took him more than a quarter of an hour. It enabled him to play in any key he preferred and placed the whole twenty-four of them at his disposal, so that he could modulate into the remoter as easily and naturally as into the more nearly related keys. Those who

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<sup>200</sup> Owen Jorgensen, *Tuning the Historical Temperaments by Ear: a Manual of Eighty-Nine Methods for Tuning Fifty-One Scales on the Harpsichord, Piano, and Other Keyboard Instruments* (Marquette: Northern Michigan University Press, 1977), 104.

heard him frequently could hardly detect the fact that he modulated into a distant key, so smooth were his transitions.”<sup>201</sup>

### Third Movement

***Adagiosissimo. Ist ein allgemeines Lamento der Freude.***  
(A General *Lament* of the friends)

The tempo marking *Adagiosissimo* is uncommon in the Baroque period. This indicates explicitly his seriousness in lamenting the departure of his friend. J.S. Bach also used *Adagiosissimo* at the end of his D-minor Toccata, BWV 913, as well as in the chorale prelude *O Mensch, beweine*<sup>202</sup>. The implication might be construed as: “the slower the better”. This third movement is a small-scale passacaglia constructed from a pattern of four measures based on four ground-bass measures. The motive is composed of the chromatic fourth, or *passus duriusculus*, in order to express the lamentation of the composer. The ostinato-like pattern permeates the entire piece with eleven variations. Bach's use of eleven continuous variations may be interpreted as a suggestion of the word Jacob, and a further illustration of the lamentation of Bach and his friend for hypothetical calamities suffered by their friend. Jacob is the result of two steps: first, the word

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<sup>201</sup> Forkel, 1749-1818, and Charles Sanford Terry, *Johann Sebastian Bach: His Life, Art, And Work*, 59.

<sup>202</sup> David. Fallows, "Adagio," *Grove Music Online*, accessed 7 Jun., 2022. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000149>.

Jacob corresponds to 29, then we combine the number in the position of tens (2) and units (9), producing 11, which is the word, Jacob.

#### Fourth Movement

***Allhier kommen die Freunde, weil sie doch sehen, daß es anders nicht sein kann, und nehmen Abschied.***

(Here come the friends; they see that it must be and so they bid farewell and take leave)

Immediately following the Lament, friends gather to accept their friend's inevitable departure. In this movement, there are eleven measures, and the number 11 is also used to symbolize the name, Jacob, as the third movement. The tonal structure is enriched with six tonalities, E-flat major, A-flat major, B-flat major, G minor, and D minor, concluding with the key of F major within eleven measures. According to Mattheson, the tonalities E-flat major and A-flat major were rarely employed in figured bass realization exercises<sup>203</sup>. The choice of these two uncommon keys for the beginning of this movement may be explained by J.S. Bach's desire to utilize this movement to bridge the chasm between the contrasting tonal and emotional worlds of the first and third movements and the festive following two movements. In addition, it conveys a change in sentiments, from a

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<sup>203</sup> Johann Mattheson, *Grosse General-Bass-Schule*, [Reprografischer Nachdruck der 2., verb. Aufl., Hamburg 1731] (Hildesheim: G. Olms, 1968), 234-288.

sense of sorrow to a sense of farewell, upon the departure of their beloved friend.

### **Fifth Movement**

***Allegro poco. Aria del Postiglione.*** (Air of the Postilion: Fanfare)

The fifth returns to the key of B-flat major. With the return to the key of B-flat major in this movement, Bach represents a change in his feelings and attitude toward his departing unnamed brother from the opening movement. In accordance with his subtitle, this movement indicates that the sound of a post horn is about to be heard. Announcing the postilion call in this movement signifies that Bach's unnamed brother is departing. To symbolize the postilion call, Bach transforms the rhythmic motive, *figura corta*, introduced earlier in the first movement to three pitches, one octave apart (B-flat 5, followed by two B-flat 4). In the early 17<sup>th</sup> century, the post horn was constructed with the fundamental note about b-flat'.<sup>204</sup> Thus, Bach achieves a vivid portrayal of the sound of post horn in the movement as well as in the final movement by using three pitches in B-flat.

There are other examples of composers who utilized B-flat major and repeated B-flat pitches in their pieces, such as Johann Beer (1655-1700)'s

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<sup>204</sup> Anthony C. Baines, and David K. Rycroft, "Post horn," *Grove Music Online*, accessed 8 Jun. 2022, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022179>.

Concerto à 4 for posthorn, hunting horn (Jagdhorn) and violins and basso continuo in which the post horn plays the brisk figures on the b-flat and its octave permeates throughout the piece, and Telemann's "Postilion" from the Overture (Suite) in B-flat major, TWV 55: 81.<sup>205</sup> There is a vivid pictorialism in the second section (m. 6-12), or *hypotyposis*, enhanced by the increasing frequency of the postilion motif depicting the gathering momentum of the post coach as it moves out of sight.<sup>206</sup>

### Sixth Movement

*Fuga all' imitation della posta.* (Fugue: Imitation of the Postilion)

The last movement consists of 58 measures, which is the longest movement in this capriccio. Again, the subject is characterized by a rhythmic motive, *figura corta*, which is developed into the four-measure entirety of the subject. In measure 1, the *figura corta* appears after an eighth rest. The composer employs it to connect with the exuberant affections (anabasis), inverting the coaxing motif of the first movement, B-flat 4, to this movement's ascending motif, B-flat 3, to B-flat 3, to F4. It appears that the repeated note in the subject refers to the horse's gait. In addition, the use of postilion motive as the countersubject material

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<sup>205</sup> Ibid.

<sup>206</sup> Stephanus Jacobus Van Zyl Muller, "An Interpretative Analysis of the Xapriccio in B-flat Major, BWV 992, By J. S. Bach, with Specific Reference to Comparative Interpretations on the Clavichord, Harpsichord and Piano," (Master's diss., University of South Africa, 1997), 120.

provides ample pictorial symbolism for the audience to imagine a fanfare accompanying the unnamed brother's departure.

The symbolism of the figure is also applicable to the number of measures. This last movement comprises 58 measures, which is the same as the reflection on the word Johannes (9+14+8+1+13+13). Despite the fact that there is no conclusive evidence to support this assertion, according to my observation, Bach might have reversed the order of Johann Jacob Bach's name and hinted at his identity through the figure symbolism in the second, third, fourth, and sixth movements, as shown in Table 6.2. Furthermore, it is of interest to note that the second, third, fourth and sixth movements coincidentally depict events related to Bach's unnamed brother, while the first movement represents the affection of Bach and his friends (the first movement) and the events of the postilion (the fifth movement).

Table 6.2, the figure symbolism on each movement of *Capriccio on the Departure of a Beloved Brother*, BWV 992

<b>Movement</b>	<b>Number of Measures</b>	<b>Reflection on the word</b>	<b>Portrait of person or groups</b>
First	17		The persuasion of J.S. Bach and his friend
Second	19	Bach (2+1+3+8; 14 entries of the subject)	The journey of unnamed brother
Third	49	Jacob (The Natural-Order alphabets: 9+1+3+14+2; 11 variations on the ground bass pattern)	The lamentation of Bach and his friend for the hypothetical calamities suffered by their friends
Fourth	11	Jacob (The Natural-Order alphabets: 9+1+3+14+2)	The congregation of J.S. Bach, his friend, and the unnamed brother
Fifth	12		The postilion's fanfare of post horn
Sixth	58	Johann (The Natural-Order alphabets: 9+14+8+1+13+13)	The departure of unnamed brother



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