THE GALANT STYLE IN CHORALE-BASED ORGAN WORKS OF
JOHANN LUDWIG KREBS (1713–1780)
AND GOTTFRID AUGUST HOMILIUS (1714–1785)

A Dissertation

Submitted to the Graduate School
of the University of Notre Dame
in Partial Fulfillment of the Requirements
for the Degree of

Doctor of Musical Arts

by

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December 2019
THE GALANT STYLE IN CHORALE-BASED ORGAN WORKS OF

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Johann Ludwig Krebs (1713–1780) and Gottfried August Homilius (1714–1785) were both significant composers of organ music in the middle of the eighteenth century. Their careers paralleled each other, and their chorale-based organ works are among the most important in the genre after the generation of Johann Sebastian Bach (1685–1750). During their lifetimes, the new galant style of composition gained prominence, and they incorporated the new style into their compositions, including the organ chorales.

This study situates these two composers in their time and place by examining their biographies. It then engages with the lineage of the term “galant” and how it came to be a unique style of music, bridging what later came to be known as the Baroque and Classical periods. In particular, this study builds on the pioneering work of Robert Gjerdingen, who identified musical schemata, ingrained musical behaviors reflective of mid-eighteenth century
courtly culture, as hallmarks of the galant style. However, in his study, Gjerdingen never addresses Lutheran sacred music or organ music at all, a fact which he acknowledges. This study builds upon Gjerdingen’s work by expanding his concepts to the genre of chorale-based works for solo organ. While the galant style was the new, progressive music of the mid-eighteenth century, church music was often quite conservative, and the chorale melodies themselves present clear melodic, harmonic, and rhythmic constraints on composers who set them. By analyzing organ chorales of Krebs and Homilius through the lens of Gjerdingen’s schemata, this study shows how the galant style operates in these works, even among the constraints imposed by preexisting chorale melodies.
In honor of my parents,
Frederick and Carolyn Stone,
for their steadfast support,

and of the eternal Word,
source of all knowledge and Truth,

I dedicate this project

*ad majorem Dei gloriam.*
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ACKNOWLEDGMENTS

First and above all, I must thank Craig Cramer, my principal teacher throughout my undergraduate and graduate study at the University of Notre Dame. He has been a constant source of inspiration, wisdom, and support throughout all my musical endeavors. In particular, I would like to thank Craig for our Fall 2013 project as an organ studio, learning all the chorale preludes of Krebs (each student learning several) to celebrate the centenary of Krebs’ birth. That project was my introduction to this fabulous music. Also, I would like to thank Paul Walker and Doug Reed, with whom I studied as well. Thanks to them both for their valuable insights, and continued support.

I am grateful also to Mary Frandsen, with whom I had my very first class at Notre Dame as a freshman undergraduate and who is now my Doktormutter. She has nurtured my love for early music and sacred music for almost a decade, providing several opportunities to assist with her research and teaching, and has guided me through the writing of this thesis. I am also grateful to the faculty, staff, and students of the Graduate Program in Sacred Music at Notre Dame, especially its Director, Margot Fassler, who have been like family throughout my studies.

Finally, I am grateful to my family and friends, especially Andrew Jennings, Fred and Carolyn Stone, Daniel Stone, Kevin Vaughn, Crawford Wiley, Daniel Schwandt, and the many others who have been so supportive of my work.
CHAPTER 1

INTRODUCTION, BIOGRAPHIES, AND MACROANALYSIS

1.1 Introduction

The middle of the eighteenth century is a unique time in the development of Western music. When listeners hear music of this period, they recognize it instantly, yet when scholars attempt to define what makes music of this period distinctive, they find concrete categories elusive, stylistic definitions vague, and contemporary accounts contradictory. Many have made attempts to draw generalized conclusions about the period between Bach and Mozart, but such generalizations often fail to account for important characteristics, or overstate others. Indeed, many scholars refer to composers and music of this time in reference to what came before or after, with such terms as pre-Classical, or late-Baroque. Some borrow terms from other art forms, such as *rococo* from art and architecture, *galant* from literature, or *Empfindsamkeit* from the cultural milieu, with varying degrees of success. As Europe was being transformed by the Enlightenment, so too was its musical culture undergoing transformation. Fortunately for scholars today, both the music of this period and writers by its composers and contemporary theorists survive. These primary sources are the best guide for today’s observers seeking to develop an understanding, or understandings, of music written during this time.
Because of the complexity and ambiguity of the repertoire involved, any scholar of
music from the mid-eighteenth century must define what, exactly, he or she means when
discussing music composed between what have come to be known as the Baroque and
Classical periods. What term is to be used? One that refers to what comes before, or to what
comes after? Rococo, Galant, or Empfindsam? All three of these? As will be discussed in
Chapter 2, scholars in recent decades have treated music of this period, often at great length,
without ever clearly defining what it is they are treating. This study seeks to avoid that pitfall.
Thus, it first considers the various terms employed by theorists and composers of the time, as
well as those terms used by later commentators and scholars. Then, after settling on the term
“galant,” it explains just what is meant by “galant” vis-à-vis music.

Any discussion of galant\textsuperscript{1} music today must in some way follow from the magisterial
contribution of Robert Gjerdingen, \textit{Music in the Galant Style}.\textsuperscript{2} Gjerdingen takes the music
and writings of composers and theorists of the time as his guide, dispensing with later
accounts and descriptions, and instead attempts to understand this music on its own terms.
Citing examples from composers across the continent, and works that span the entire
century, Gjerdingen distills key musical ideas of the period, which he calls “schemata.” These
schemata were musical clichés and stock gestures that became the common currency of

\textsuperscript{1} \textit{Galant} is a word from French, and as any word from a foreign language, it would ordinarily be
italicized when used in English. However, given the frequency with which the word is used in this study,
it will shed its italics in cases where it is used to refer to music, such as “galant music” or “galant style.”
Where it is quoted in a language other than English, or is referenced as a broader cultural phenomenon, it
will be italicized. This is the approach taken in Robert Gjerdingen, \textit{Music in the Galant Style} (New York:
Oxford University Press, 2007).

\textsuperscript{2} Ibid.
composers throughout Europe during this time period. These will be described in greater detail below.

After receiving numerous positive reviews, Gjerdingen’s book has since undergirded numerous studies of music from the mid-eighteenth century. However, Gjerdingen largely overlooks sacred music in his study, as do most of the scholars who have built upon his work. Only two of Gjerdingen’s musical examples are taken from pieces of sacred music of any kind, and none of his musical examples derives from a Lutheran context or make use of a Lutheran chorale. Likewise, music for the organ does not appear at all in his text (insofar as organ music can be separated from keyboard music more generally). Of course, in selecting musical examples to use, Gjerdingen surely chose those pieces which best illustrated his observations, and he does not make any claim that his book is exhaustive with respect to describing music of this period. Without assuming that Gjerdingen avoided sacred music or organ music in his treatment for any reason in particular, one would infer, then, either that

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4 Gjerdingen takes his Example 2.22 from Sammartini’s Confitibor tibi and Example 30.5 from Pergolesi’s Stabat Mater. See ibid., 41 and 442, respectively. He acknowledges the absence of Protestant church music as well. See ibid., 22.
sacred music and/or organ music of the mid-eighteenth century does not present the
schemata as readily as freely-composed, secular music, or that the way in which schemata
appear in sacred music and/or organ music differs somehow from their appearance in the
broader repertoire.

In order to explore this question, this study expands Gjerdingen’s schematic
approach to galant music by discussing sacred organ music, specifically the chorale-based
organ works of two close contemporaries who flourished during this period, Johann Ludwig
Krebs (1713–1780) and Gottfried August Homilius (1714–1785). Both of these composers
spent many years in church music, and each composed many compositions across genres,
including a significant number of chorale-based organ works. By considering this narrow
segment of the output of each composer, the specific genre of chorale-based solo organ
works, this study seeks to expand our understanding of galant music. In particular, the
analysis in Chapter 3 considers how galant musical idioms are used within chorale-based
composition. But before turning to the discussions of the galant style more broadly and this
music specifically, brief biographies of each composer will be presented, followed by an
overview of the chorale-based solo organ works by each.
1.2 Biography of Johann Ludwig Krebs

In October of 1713, Johann Ludwig Krebs was born in the small Thuringian village of Buttelstedt, near Weimar, the oldest of three sons in a musical family. His father, Johann Tobias, was a composer and organist who became organist in Buttelstedt after attending school in Weimar. Johann Tobias travelled back and forth to Weimar on foot—six and a half miles each way—twice each week for lessons, first studying with Johann Gottfried Walther, and then with Johann Sebastian Bach. He, in turn, was Johann Ludwig’s first teacher, instructing Johann Ludwig until he was 13.

In July 1726, at the age of 13, Johann Ludwig was sent to the Thomasschule in Leipzig. There he studied with his father’s former teacher, J. S. Bach, taking private lessons on the lute, violin, and in compositions with the Thomascantor. He continued his organ studies as well, but no documentation survives to indicate whether he studied the organ with Bach; he may have studied with Bach’s former student, friend, and colleague, Johann

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5 There is some dispute about Johann Ludwig’s date of birth. Some sources give the date as either October 10 or February 10. Löfler gives his date of baptism as October 12, 1713, the date cited in Grove Music Online, which would rule out the February 10 date, and suggests that he was born in October of 1713. See Jean Horstman, “The Instrumental Music of Johann Ludwig Krebs,” (Ph.D. diss., Boston University Graduate School, 1959), xiv, n.1. See also Hugh J. McLean, “Krebs Family,” Grove Music Online, accessed 12 October 2017, www.oxfordmusiconline.com.


Krebs was a member of the *Thomanerchor*, singing as a treble until as late as 1730. Bach recognized Krebs’ ability and took a liking to him, making Krebs his principal copyist on October 24, 1729, a role Krebs held until December 2, 1731. He was, from surviving accounts, Bach’s favorite student. Bach is reported to have said of Krebs, “Er ist der einzige Krebs in meinem Bach,” a play on both their names that translates as, “He is the only crab (or crayfish) in my brook.” After Krebs completed his studies at the Thomasschule in 1735, Bach wrote this recommendation for him:

> The bearer of this, Herr Johann Ludwig Krebs, has asked me, the undersigned, to assist him with a testimonial as to his performance in our school. As I have no reason to refuse him, and can say this much, that I am persuaded that I have made of him a man who has distinguished himself here particularly *in musicis*, in so far that he is skilled on the clavier, violin, and lute, and not less in composition, so that he need not be ashamed to be heard, as will be found by experience. I therefore wish him God’s help to gain him advancement, and give him to this end, my best recommendation.

> Leipzig, 24 August 1735  
> Johann Sebastian Bach  
> *Capellmeister and Director Musicae*

---

8 Ibid.

9 McLean, “Krebs Family.”


Having unsuccessfully auditioned for the organist position at St. Wenzelskirche in Naumburg in 1733, Krebs remained in Leipzig after completing his studies. He attended lectures in law and philosophy at the University of Leipzig from 1735–1737, but never matriculated there. In that time, he remained close to Bach, and was one of the closest people to the Thomascantor outside his immediate family.\textsuperscript{12} Krebs remained the harpsichordist for Bach’s weekly\textit{ Collegium Musicum} during this time, a position he had held since Bach became engaged with the ensemble in 1729,\textsuperscript{13} and served as Bach’s understudy at the Thomaskirche, acting as director in Bach’s absence.

In 1737, Krebs applied successfully for the position of organist at the Marienkirche in Zwickau, the first of only three positions he would hold in his career. This first appointment, however, was not professionally fulfilling. Little is known about his duties there, but the salary was very low,\textsuperscript{14} and the organ was “very bad, dilapidated”\textsuperscript{15} and 200 years old. Despite the poor condition of the organ, Krebs played it well, and gained a reputation as a leading organist in central Germany. He also married while in Zwickau, in July of 1740. He and Joanna Sophie Nacke had three children, a daughter and two sons, during this time period, and would go on to have a total of seven children. Their first two

\textsuperscript{12} Horstman, “The Instrumental Music of Johann Ludwig Krebs,” xvi.

\textsuperscript{13} Ibid., xvii, and Friedrich, \textit{Krebs Werke-Verzeichnis}, 16.

\textsuperscript{14} McLean, “Krebs Family.”

sons, Johann Gottfried and Ehrenfried Christian Traugott, both went on to be musicians and composers, with the latter succeeding his father at his later post in Altenburg.₁⁶

Surviving records indicate that Krebs was not satisfied in Zwickau, both because of the meager salary and the dilapidated organ. Thus, he applied for other positions, most notably at the new Frauenkirche in Dresden, completed in 1743. On April 21, 1742, he was awarded that position, but for reasons that remain unclear, he did not accept, and withdrew his application a month later.₁⁷ Ultimately, Gottfried August Homilius was appointed organist there. Gottfried Silbermann, Krebs’ preferred organ builder at the time, had installed a new organ at the Frauenkirche in 1736, and this certainly must have been a draw for him; thus, his decision not to accept the position seems all the more puzzling. He remained in Zwickau from 1742–1744, and throughout that time made repeated and impassioned attempts to commission a Silbermann organ for the Marienkirche, but to no avail.₁⁸

Krebs applied successfully for the position of court organist at the Zeitz Schloßkirche in December 1743, and began there in January 1744. He remained in Zeitz for twelve years, during which time his reputation continued to grow. At the time Krebs was in Zeitz, the Schloßkirche had the same organ that was there when Heinrich Schütz was active in the city a century earlier, an instrument that was originally built in 1583–1584 by Georg Koch, then

₁⁶ McLean, “Krebs Family.”
₁⁷ Friedrich, Krebs Werke-Verzeichnis, 17.
₁⁸ Matyl, Choralbearbeitungen, 98.
repaired in 1631 by Heinrich Compenius and rebuilt in a new case when the church was rebuilt in 1664.\textsuperscript{19} Krebs continued his pursuit of a position associated with a modern instrument, applying twice (1747 and 1753) unsuccessfully for the position of organist at the St. Johanniskirche in Zittau, which boasted a Silbermann organ.\textsuperscript{20} Also, upon the death of J. S. Bach in 1750, and again in 1755, Krebs applied to succeed his teacher. Even though he was an organist of the highest caliber and reputation, he was not offered the appointment either time, because “the Thomaskirche wanted a Kantor, not a Kapellmeister.”\textsuperscript{21}

Despite his growing reputation among the musicians of Germany, Krebs did not travel or perform widely outside the place of his employment. Few records of travel exist, aside from one notable visit to the Dresden court in 1753. There, he presented his \textit{Duo für zwei Flügel (lost)},\textsuperscript{22} to great acclaim. An observer reported that his performance prompted the admiration and envy of almost all the musicians in the city.\textsuperscript{23}

Krebs’ desire for a position with a fine organ was finally fulfilled in 1756, when he was appointed Hoforganist of the Schlosskirche in Altenburg. Tobias Heinrich Gottfried Trost had built a new organ there in 1735–1739, for which J. S. Bach had served as advisor

\begin{thebibliography}{99}
\bibitem{20} Friedrich, \textit{Krebs Werke-Verzeichnis}, 17.
\bibitem{21} McLean, “Krebs Family.”
\bibitem{22} Horstman, “The Instrumental Music of Johann Ludwig Krebs,” xviii and 273.
\bibitem{23} Ibid., xviii.
\end{thebibliography}
and played the inaugural recital.\textsuperscript{24} The instrument survives to the present day with few changes. Even though he had been an advocate for Trost’s competitor, Silbermann, Krebs was enamored of the Trost organ, and considered it an instrument “to which very few can compare.”\textsuperscript{25} He so loved the instrument that he was highly protective of it, prompting the complaint by organ builder J. J. Schram that Krebs “love[d] the organ more than a father,” when Krebs refuse to allow Schram to play it.\textsuperscript{26} Krebs’ high esteem for the Trost organ is validated by contemporary accounts, but even more strikingly by the praise afforded the instrument by much later commentators. As late as 1880, the organist Wilhelm Stade commented that the organ was considered one of the best in Germany in his day, with “splendor and power, especially in the Bass.”\textsuperscript{27}

Unfortunately for Krebs and his family, the salary in Altenburg was scarcely an improvement over that of his prior position. The low remuneration prompted the sympathy of Georg Benda, who had auditioned Krebs for the position. Benda wrote to the committee on Krebs behalf, stating that “[Krebs] lives in the respectful hope, taking into account his wife and seven children, that he might also receive some grain or other remuneration in kind.”\textsuperscript{28}

\footnotesize

\begin{itemize}
\item \textsuperscript{24} Christoph Wolff, \textit{Johann Sebastian Bach: The Learned Musician} (New York: W. W. Norton, 2000), 143–145.
\item \textsuperscript{25} McLean, “Krebs Family.”
\item \textsuperscript{26} Ibid.
\item \textsuperscript{27} Felix Friedrich, “Der Orgelbauer Tobias Heinrich Gottfried Trost, Zum 250. Todestag 2009,” \textit{Ars Organi} 57/2 (June 2009), 102–106, here 104.
\item \textsuperscript{28} McLean, “Krebs Family.”
\end{itemize}
In spite of his near poverty, Krebs’ years in Altenburg were his happiest. Inspired by the resources of the fine court orchestra and Trost organ, his compositional output flourished, as did his reputation. Charles Burney wrote of Krebs, “M. Krebs of Altenburg, scholar of Sebastian Bach, has been very much admired for his full and masterly manner of playing the organ.” Krebs remained in his post at the Altenburg court for 24 years, until his death on January 1, 1780.

1.3 Biography of Gottfried August Homilius

Krebs’ contemporary Gottfried August Homilius was born in Rosenthal, Saxony, on February 2, 1714. His father, Gottfried Abraham (1671–1722), was a Lutheran pastor, a common profession for the men of the Homilius family going back to the sixteenth century. His mother, Christiane (or Christiana) Sibylla Freyberg was the daughter of a clergyman. Only months after Gottfried August was born, his father accepted an appointment in Porschendorf, a small village northeast of Pirna, which is where Gottfried August spent his childhood.

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30 Hector Ian Soga, “The Sacred Vocal Works of Gottfried August Homilius (1714–1785) with Particular Reference to his St. Mark Passion,” (Ph.D. thesis, University of Glasgow, 1989), 11. Soga admits that very little work had been done on Homilius’ biography at the time he wrote his thesis. Little more has been done today. The standard work, upon which Soga relies almost completely, remains Hans John, Der Dresdner Kreuzkantor und Bach-Schüler Gottfried August Homilius: Ein Betrag zur Musikgeschichte Dresdens im 18. Jahrhundert (Tutzing: Hans Schneider, 1980). I will reference Soga’s thesis, as its presentation is much more succinct and clear than John’s, while supplementing it with updated scholarship as needed.
Scant details are available about the Homilius family. Gottfried August had at least two sisters, as attested in church records for Porschendorf, and at least one brother who died in infancy. He may also have had other siblings who died young, as did many children at this time, and may have had others who lived to adulthood but are not documented. Records are so scarce that no birth or death dates can even be established for his mother.31

After his father passed away in 1722, Homilius was sent to the Annenschule in Dresden, where his mother’s brother, Christian August Freyberg, was rector and could look after the young boy. The school had a reputation for rigor, and Homilius was successful both in his core studies and in music.32 He learned to play the organ and studied composition, though there is no record of who his teachers were.33 After he attained sufficient skill, he substituted for Johann Gottfried Stübner, the organist of the Annenkirche, who was most likely also his organ teacher. Homilius must have received a fair amount of experience filling in for Stübner, because he wrote to the town council in July 1734 to complain about being financially exploited by Stübner, who was absent frequently.34 That same year, as he completed his studies at the Annenschule, Homilius composed his first cantata (for which a date of composition can be definitively determined), *Gott der Herr ist Sonn’ und Schild*, most likely for performance during the school’s commencement exercises.35 Records from the

32 Ibid., 15.
33 No study of this school was available for consultation for this study.
35 Ibid., 15.
commencement show that Homilius, along with several other students, was a candidate for the University in Leipzig.

Homilius matriculated at the University in Leipzig in 1735, studying law. His decision to attend that particular university was likely heavily influenced by the fact that his uncle, Johann Hieronymus Homilius, was Cantor and Magister at the Nikolaikirche. While it is not documented, Homilius most likely lived with his uncle, and thus could avoid the greatest expense of university education: room and board.\textsuperscript{36} What expenses he did have, he covered with income gained as a teacher of music.\textsuperscript{37} Even though he studied law at the university, his primary focus was music, as attested by one of his professors, Abraham Kästner.

I have been acquainted with Herr Gottfried August Homilius, final year law student, for some six years. At all times he has sought to lead an irreproachable style of life. For some three years he has attended my law lectures and has taken pains to master the basics of the law.

He has allowed music to be his chief preoccupation, however, and has made in this subject especial progress ahead of many others. In particular, he has a very sound command of the keyboard and knows how to perform certain themes, fugues and other forms in keeping with the demands of the keyboard. He plays a fine general bass and is very experienced in the art of composition, as I can tell from the many examples I have heard. He has regularly won the approbation of all connoisseurs of music for his performance on the organ of skillful preludes and chorale preludes and for his

\textsuperscript{36} Ibid., 17; Michael Maul, “Homilus: wirklich ein Schüler Bachs? Überlegungen zu seiner Leipziger Zeit,” in "ohne Widerrede unser größter Kirchenkomponist"—Annäherungen an Gottfried August Homilus, ed. Gerhard Poppe and Uwe Wolf, 67–80, Forum Mitteldeutsche Barockmusik 7 (Beeskow: Ortus, 2017), 68. I am grateful to Prof. Mary Frandsen for providing me a rough English translation of Maul’s chapter.

\textsuperscript{37} Maul, “Homilus: wirklich ein Schüler Bachs?” 74.
delivery of the general bass in orchestral performances, so that I have not the slightest doubt about his capacities as an organist.  

As is the case with Homilius’ early biography, his time in Leipzig is not particularly well documented. The largest question, which has still not been definitively answered, is whether Homilius studied with J. S. Bach, the leading musical figure in the city. Homilius has commonly been considered a Bach student, based on the accounts of Johann Adam Hiller and Johann Nikolaus Forkel. Notably, the testimony of these two authors dates from a period long after Homilius’ time in Leipzig, and there is no account from Homilius’ day that states with whom he studied. Nevertheless, every Homilius biographer accepted

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39 See Johann Adam Hiller, Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit (Leipzig, 1784).


41 Notably, in the application materials for the position of organist at the Cathedral of St. Peter in Bautzen, a position he was not offered, Homilius does not mention his teacher, though doing so would be customary. Nor do his recommenders, Schneider and Kästner. Instead, they identify Homilius as a “finished” organist. See Maul, “Homilius: wirklich ein Schüler Bachs?,” 72.
the accounts of Hiller and Forkel, until Michael Maul more closely examined Homilius’ pedagogical connections in 2017.⁴²

That Homilius knew Bach is almost certain. The likely nexus of their connection is the Nikolaikirche, where Homilius had both a familial connection with the Cantor and a close association with the organist, Johann Schneider. ⁴³ There, as a part of his duties as Thomascantor, Bach led cantatas every other Sunday and on major feast days. However, as Maul has found, the description of Schneider’s duties as organist at the church makes no mention of working with the Thomascantor. Maul concludes from this and other evidence that it is highly unlikely that Schneider, and by extension Homilius, would have played for Bach’s performances. Instead, the continuo part would have been played by Bach’s sons and students.⁴⁴

Of course, that raises the question: what if Homilius was one of Bach’s students? While Maul acknowledges that this is a slight possibility, the contextual evidence is strongly to the contrary. First, there is Homilius’ very close connection to Johann Schneider. Schneider was called to give an expert examination of the organ in the village church of Eutritzsch (today a suburb of Leipzig), after it was renovated by Zacharias Hildebrandt in 1735–1736. Maul discovered that the report is actually in Homilius’ hand, meaning that Homilius very likely authored it in Schneider’s stead, or at the very least took dictation from

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⁴² Maul, “Homilius: wirklich ein Schüler Bachs?”
⁴³ Ibid., 71–72.
⁴⁴ Ibid., 72.
Schneider.\textsuperscript{45} Five years later, the organ builder Johann Andreas Silbermann visited Leipzig to inspect the Scheibe organ at the Paulinerkirche, which had been examined and accepted by J. S. Bach in 1717, and also visited the Nikolaikirche. Silbermann gives an account of both his own harsh criticism of the Scheibe organ, and reports that Homilius also had a low opinion of it, contrary to Bach’s assessment. Notably, Silbermann also refers to “Herr Emilius” as the organist of the Nikolaikirche.\textsuperscript{46} That same year, Schneider recommended Homilius for the organist position in Bautzen.\textsuperscript{47}

According to Maul’s examination of the “famous” Scheibe-Birnbaum debate, which began in spring of 1737, Schneider and Bach likely had a difficult relationship, since by responding to Scheibe’s criticism of himself, Bach revealed the identities of three other Leipzig musicians who were much more harshly criticized by Scheibe, one of whom was Schneider. Also, neither Bach nor his defender, Birnbaum, made any defense of Schneider.\textsuperscript{48} Thus, Homilius’ close connection to Schneider and subordinate relationship to him likely means that any tension between Schneider and Bach also put distance between Homilius and Bach. This, combined with the complete lack of any contemporary documentation of a connection between Bach and Homilius, is strong enough to suggest that it is much more likely than not that Homilius was not a Bach student.

\textsuperscript{45} Ibid., 75.

\textsuperscript{46} Ibid., 74–75.

\textsuperscript{47} See note 38 above.

\textsuperscript{48} Ibid., 77.
Homilius returned to Dresden in 1742 to take up the position as organist of the Frauenkirche—an appointment first offered to Krebs—which had a new Silbermann organ. Very few details of Homilius' family life there survive, aside from a report in Dresden church records from 1828 that indicates that he was married twice and lost several children in their infancy or youth. However, enough children survived to cause financial strain for his family. In search of a higher salary, he applied unsuccessfully for the organist position at the Johanniskirche in Zittau in 1753. Fortunately for Homilius, two years later the principle church post in Dresden, Cantor at the Kreuzkirche, came open, and included much greater prospects and salary. Homilius applied and was hired in 1755.

Homilius' duties as Kreuzcantor specified by the Dresden town council included supervision of the music not only at that church, but also at the Frauenkirche and Sophienkirche, as well as in the small Lutheran chapel at the Dresden court. Thus, he was simultaneously music director of the three principle churches in Dresden, and would remain in this position for the rest of his life. Unfortunately for Homilius, his tenure was marked by upheaval in the city. After five years as Kreuzcantor, bombardment by the Prussians during the Seven Years' War claimed the Kreuzkirche, leaving Homilius only the Sophienkirche and the Frauenkirche. The Kreuzkirche was eventually rebuilt, beginning in 1763 after the Peace


50 John, “Homilius, Gottfried August.”

51 Ibid.
of Hubertusberg, but it was not finished until after Homilius’ death.\textsuperscript{52} The war’s destruction left the city a third of its former size, mired in economic hardship, and beset by famine from 1770–1771.\textsuperscript{53}

Nevertheless, Homilius was extraordinarily active as a composer, musician, and teacher in the city. He composed into the last year of his life, and he produced a compositional output including numerous organ works in all the genres of the day, around 60 motets, and over 200 sacred vocal works, including cantatas, Magnificats, Passions, and oratorios. His reputation as a musician in general was very strong, but in particular he was known as a great organist. Numerous commentators praised him as the best organist in the city, and among the best in the land.\textsuperscript{54} He was routinely called to evaluate other organists applying for positions, and also to evaluate new organs. Shortly before his death, he designed the specification for the organ to be installed in the rebuilt Kreuzkirche,\textsuperscript{55} which was eventually built by Johann Caspar Holland after Homilius’ death.

In 1784, Homilius suffered a stroke, which precluded him from continuing his work. He submitted his resignation in December 1784, requesting that he receive financial

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\begin{itemize}
  \item \textsuperscript{52} Soga, “The Sacred Vocal Works of Gottfried August Homilius,” 25.
  \item \textsuperscript{53} Ibid., 26.
  \item \textsuperscript{54} Soga presents many of these, including accounts by Ernst Ludwig Gerber, Gottlob Wilhelm Fink, Johann Friedrich Reichardt, and Daniel Gottlob Türk (who studied with Homilius). See ibid., 29–32.
  \item \textsuperscript{55} Ibid., 34.
\end{itemize}
assistance for his “large family.”\textsuperscript{56} This was granted in March 1785. On June 6 of that year, Homilius died.

1.4 Macroanalysis: The Chorale-Based Organ Works of Krebs and Homilius

After considering the biographies of both Krebs and Homilius, one cannot help but compare the two figures whose lives so closely paralleled each other. They were born within six months of each other, and died within six years of each other. Both began musical training, particularly on the organ, in their youth. They both travelled to Leipzig for studies (though at different levels), and were in the city simultaneously. In their professional lives, they were both highly regarded composers and organists, who sometimes applied for the same jobs. Despite their great skills, both suffered financially with small salaries and large families. There is no documentation of correspondence between the two, but there is almost no chance that they did not know each other, both from their time in Leipzig, and from travels. Surely, Homilius was among the musicians who heard Krebs’ famous 1753 performance at the Dresden court, where Homilius was the principal musician.

Both composed across all the popular genres of the time, including concerted chamber music; solo chamber music; cantatas, Passions, oratorios, and Magnificats; and, of course, organ music in all its genres. While they are best known for different aspects of their output today (Krebs being better known today for his organ music, Homilius for his cantatas), the first instrument for both of them was the organ, and organ music makes up a

\textsuperscript{56} Ibid., 13, 35.
similar portion of their respective oeuvres, both in terms of the number of pieces and their length. From the number of surviving pieces, Krebs did write many more free compositions for the organ, particularly large preludes and fugues on the model of his teacher. However, the output of chorale-based solo organ music from both composers is almost identical. From Krebs, 48 (54 including *incerta*) pieces with definitive attribution survive, whereas there are 38 from Homilius. Krebs did set more distinct chorales, 42 in all (including *incerta*), whereas Homilius set 30. The chorales set by each can be found in Appendix A. The first two spreadsheets in Appendix A give the chorale titles as well as the century in which their texts and melodies were written. Also found in Appendix A is a table of all the chorales set by both composers showing which were set by one or the other, or both.

The tables of Appendix A allow one to make some interesting observations about which chorales were set by each composer. Looking at the table of concordances, we see that of the 58 distinct chorales set by both composers, 13, or about a quarter, were set by both. Comparing this table with the two tables that provide the dates of each chorale’s melody and text, we see that of those 13, all only five have both a text and melody written in the seventeenth century or later; the rest originated in the sixteenth century. And of the 27 chorales with text and melody from the seventeenth century or later, only five were set by both composers.

In a study of orders of worship from the Dresden court, Mary Frandsen has found that even as late as the middle of the seventeenth century, the congregation was still singing
chorales from the previous century almost exclusively. While the chorales set by Krebs and Homilius for the organ cannot be presumed to document the complete chorale repertoires for their particular congregations, they do represent a significant subset of those repertoires. They also reveal that now, in the middle of the eighteenth century, many chorales composed (text and melody) in the seventeenth century have entered the repertoire, reflecting a similar lag time of about a century found by Frandsen. Also, the fact that the seventeenth-century chorales set by Krebs and Homilius tend to be distinct to each composer suggests that these seventeenth-century chorales were entering the repertoire at different times in different places; in other words, that the chorale repertoires in Zeitz, Zittau, Altenburg, and Dresden in the mid-eighteenth century may have differed significantly in terms of which seventeenth century chorales were sung. Of course, definitive conclusions cannot be drawn without a much more thorough evaluation of the hymnals and orders of worship from the various local churches in this time period, as well as a more thorough look at the compositions of Krebs and Homilius more broadly (including, for instance, the cantatas, Passions, and chorale settings for organ and obbligato instrument). However, the solo organ chorales are enough to suggest this trend.

The trend of introducing “new” (i.e., seventeenth-century) chorales during the eighteenth century happens to coincide with the rise of the galant style in music. In the chorales of both Krebs and Homilius, the gamut of styles found in the mid-eighteenth

century is present: *stile antico*, the high Baroque style, and the new galant style, as well as some cases where multiple styles are melded within one piece. Insofar as establishing a hierarchy of “galant-ness” is possible, one might wonder whether there is a correlation between the modernity of the chorale being set and the style of music used to set it.

Establishing whether a chorale setting is galant or not is not a clear-cut question, as will be discussed below. However, one defining characteristic of the galant style, to be discussed below in Chapter 2, is that it is primarily composed “for the ear,” and thus to a certain extent if a piece *sounds* galant to a listener well-acquainted with the style, it is so, without need for detailed analysis. Of course, the analysis, as in this study, can reveal *why* a piece sounds galant.

Of Krebs’ surviving chorale settings, about 19 clearly exhibit galant features, and numerous others are marginal cases. The 19 are given in Figure 1.1. Cross-referencing these 19 with the table in Appendix A showing the age of each chorale reveals that they are split evenly between chorales composed in the sixteenth and seventeenth centuries. Therefore, there is no meaningful correlation in Krebs’ chorales between the age of the chorale, or its modal character,\(^58\) and the modernity of its treatment.

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\(^{58}\) Many sixteenth-century chorales are modal, as they predated the emergence of the Major/Minor dichotomy.
Allein Gott in der Höh sei Ehr, Krebs-WV 500
Fantasia sopra Freu dich sehr, o meine Seele, Krebs-WV 519
Fantasia sopra Herr Jesu Christ, dich zu uns wend, Krebs-WV 524
Herzlich lieb hab ich dich, o Herr, Krebs-WV 526
Jesu, meine Freude, Krebs-WV 502
Jesus, meine Zuversicht, Krebs-WV 512
Fantasia sopra Jesus, meine Zuversicht, Krebs-WV 535
Trio sopra Chorale Mein Gott, das Herze bring ich dir, Krebs-WV 538
O König, dessen Majestät, Krebs-WV 544
Sei Lob und Ehr dem höchsten Gut, Krebs-WV 507
Vom Himmel hoch, da komm ich her, Krebs-WV 545
Von Gott will ich nicht lassen, Krebs-WV 510
Warum betrübst du dich, mein Herz, Krebs-WV 511
Warum betrübst du dich, mein Herz, Krebs-WV 547
Fantasia sopra Warum sollt ich mich denn grämen, Krebs-WV 548
Was Gott tut, das ist wohlgetan, Krebs-WV 508
Wie schön leuchtet der Morgenstern, Krebs-WV 552
Wir glauben all an einen Gott, Krebs-WV 554 (multiple versions, counted once)
Zeuch ein zu deinen Toren, Krebs-WV 556

Figure 1.1: Krebs Chorales Clearly Exhibiting Galant Features

The same is true of Homilius’ surviving chorales. Of Homilius’ pieces, 11 clearly exhibit galant features, while many others are marginal cases. The 11 clear examples are given in Figure 1.2. Just as was the case with Krebs, these 10 are evenly split between chorales composed in the sixteenth century and those composed in the seventeenth century. There is no meaningful correlation between Homilius’ treatment of a chorale melody and its age.

Figure 1.2: Homilus Chorales Clearly Exhibiting Galant Features
Even though there is no correlation between the antiquity of a chorale melody and its treatment, one might expect to see a correlation between date of composition and style. Many composers’ compositional styles change over time; this is well-documented throughout history. To evaluate whether stylistic evolution is evident in the works of Krebs and Homilius would require examining their works across genres and times, which is outside the scope of this study. However, interesting observations can be made with respect to Krebs’ chorale preludes.

As the galant style gained popularity in the mid-eighteenth century, one might expect Krebs to employ it with increasing frequency throughout his career, including in chorale-based organ music. The first problem in evaluating this expectation is the difficulty, if not impossibility, of dating his chorales. Almost all of these pieces circulated in manuscript and remained unpublished. According to the Krebs Werke-Verzeichnis, the thirteen pieces in the Clavierübung (Krebs-WV 500–512) and 16 of the individual chorales can be dated with at least some degree of certainty. Figure 1.3 gives these 29 pieces in chronological order, along with an indication of whether they exhibit galant characteristics, indicated by an “x” in the “Galant” column.

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59 Friedrich, Krebs Werke-Verzeichnis, 95–128.
As seen in Figure 1.3, of the surviving chorales by Krebs that can be dated with some degree of certainty, galant characteristics do not necessarily correlate with a later date of composition. Figure 1.3 does not distinguish between degrees of “galant-ness,” so looking at a particular example is helpful. *Herzlich lieb, hab ich dich, o Herr*, Krebs-WV 526, is a relatively early work with a definitive date, June 27, 1740, and it is also one of the clearest
expressions of the galant style among Krebs’ chorales. Following Krebs-WV 526 by several years are *Ach Gott, erhör mein Seufzen*, Krebs-WV 513, and *O Ewigkeit, du Donnerwort*, Krebs-WV 542, both definitively dated to 1743. They are both chorales that exhibit the galant style either in a small way or not at all, but postdate the galant piece *par excellence*. Also, even within the *Clavierübung* itself, which may have been composed over an extended period of time, both galant and non-galant idioms are present. Because some non-galant chorales are later than those that do exhibit galant characteristics, the presence or absence of galant features cannot be considered a reliable measure of a chorale’s chronological placement within Krebs’ output. This is counterintuitive, since one would expect the more modern, more fashionable style of composition gradually (or perhaps even abruptly) to supplant the older. However, at least for Krebs, the stylistic development of his time was not teleological. He held both the galant style and the older style of his teacher’s generation in tandem within his own compositional work.

How Krebs and Homilius use the galant style within their chorale-based solo organ works is the primary focus of this study, as mentioned above. Therefore, following this overview of their lives and chorale settings, what is meant by “galant” must be defined, after which the analysis of their pieces can proceed. Defining the galant style is the subject of the following chapter.

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60 The piece is analyzed in Chapter 3.
CHAPTER 2

THE GALANT STYLE

The mid-eighteenth century was a period of musical transition that has been given many different names over the years. Whether called the early-Classical, pre-Classical, or galant period, or described with such terms as “rococo” and “empfindsamer Stil,” what is clear is that this period represents a curious musical time that separates the music of Haydn, Mozart, and early Beethoven from that of Bach and Handel. Scholars have debated for years about what to call this period of rapid musical and stylistic development, and that debate includes a significant discussion of basic terminology. What term or terms should be used to describe this period properly? Is one term sufficient, or are differences in style between region, genre, and decade too great for concise classification? Is it more proper to identify just one style during this time period, or multiple styles, and if the latter, how should those styles be labeled? Any serious study of this period must address these fundamental questions by evaluating critically the use and meaning of each term, both in its contemporary context

61 Conceptualizing the time period as one of multiple, more-or-less simultaneous, or at least overlapping, styles is the approach taken by Dean B. McIntyre in his dissertation “Baroque and Classical Style in Selected Organ Works of the Bachschule,” (PhD diss., Texas Tech University, 1998). This approach will be critiqued below.
(if applicable) and in current usage. Thus, the terms typically used to describe music of the mid-eighteenth century must be evaluated in turn.

2.1 Dispensing with Anachronistic Terminology

Clearly, the anachronistic terms “Baroque” and “Classical,” themselves both synonymous in today’s usage with the styles of the aforementioned masters, are incapable of capturing the essence of the music that was composed between them. As Robert Gjerdingen puts it, “[T]hese terms are hardly more representative of indigenous eighteenth-century concepts than an American real-estate agent’s notion that all old houses might be either Tudor or Colonial.”62 Likewise, the terms “pre-Classic” and “early Classical” attempt to classify a period of about sixty years as “preliminary” in some way, rather than as its own entity, and also do not describe the style positively, based on its own characteristics. Such terms are akin to “calling George Gershwin pre-Rock or Elvis Presley pre-Hip-Hop.”63 The term “Baroque” did not even enter into common usage in English-language musicology until the 1940s, and was originally coined with a pejorative intent by those who sought to distance themselves from that which they considered passé.64 This negativity implies some sort of categorical change between music of the “Baroque” and “post-Baroque.”

62 Gjerdingen, Music in the Galant Style, 5.
63 Ibid., 5–6.
Therefore, to predicate a discussion of the music of the mid-eighteenth century upon terms that are both anachronistic and non-descriptive assumes a hermeneutic of rupture between the stylistic periods dubbed *ex post facto* “Classical” and “Baroque” rather than recognizing the continuity between the two. If that continuity is acknowledged, then why should terms “pre-” or “early-Classical” be preferred to “post-” or “late-Baroque”? The first two emphasize what is to come, while the latter two emphasize what has been. Perhaps if one assumes that the inevitable forward march of history necessitates adopting a forward-looking posture, then the former terms make more sense. However, from a stylistic perspective, the music of the mid-eighteenth century exhibits both the seeds of Mozart and the roots of Bach, and one must not forget that the *stile antico* as codified by Zarlino and brought to perfection by Palestrina continued to be used in contemporary composition, albeit to a lesser extent. Therefore, though the terms “Baroque” and “Classical” as well as their dependent intermediary terms may be convenient, if for no other reason than their ubiquity, their use is ultimately counter-productive in any discussion of the eighteenth century.

The terms used by composers, theorists, and commentators from the eighteenth century to describe the music of their own time are surely more useful, but present their own challenges. As with any consideration of historical self-references, one soon encounters the problem of terminological ambiguity, particularly when one term originates in a different discipline, whether visual art, architecture, philosophy, or another, or from the culture more broadly, and is then used to describe musical phenomena. The same term may also be used in one context to mean one thing, but to mean something else in another, oftentimes with the discrepancy resulting directly from political motives, in which a writer may intentionally
redefine a term to suit his or her own ends. As will be discussed below, the term “galant” suffers from both problems. But before addressing the advantages of the term “galant,” the problems with “rococo” and “Empfindsamer Stil (Empfindsamkeit)” will first be considered.

2.2 The Limits of the Term **Rococo**

The term *rococo* has sometimes been used to discuss music of the mid-eighteenth century. Originating in the realm of architecture, *rococo* is a term proper to visual arts and architecture and is most commonly used to describe the style of light, curvaceous decoration originating in late-seventeenth century France and spreading widely throughout Europe (especially in France and Italy) in the eighteenth century. Though art and architectural historians have some disagreement about what *rococo* describes exactly, they generally agree that it was supplanted by the Neoclassical style (something categorically different) by the 1760s in most places. In that respect, *rococo* almost covers the time period in question, ca. 1720–ca. 1760, and is thus a parallel concept to the music discussed here, but no contemporary writers used the term *rococo* to refer to music. Like Baroque, *rococo* was a descriptor invented after the time period it was used to describe, and was a pejorative used by neo-Classicists to speak ill of the “shell-like” exaggerated decoration French (and French-influenced) art and architecture from the late-seventeenth and early-eighteenth centuries.

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When the term is used to describe music by later critics, it is as an analogy between some aspect of the music and the realm of visual arts or architecture, to which the term is proper. Usually these aspects include, but are not limited to, the refined and standardized ornamentation (*agréments*) of keyboard music by François Couperin in his mature period, the unexpected harmonic complications within works of Rameau, or the *opéras-ballets* of composers like Destouches and Campra, which were much more relaxed than the *tragédies lyriques* of Lully. Furthermore, because of the close association of the *rococo* style with France, the concept ought to be limited to French music, or to music from a context where French culture was particularly important for a composer or work.

This does not necessarily preclude the use of *rococo* to describe non-French music, however. As is well documented, many German composers had particular affinities for French musical culture. As one prominent example, Johann Sebastian Bach copied Nicolas de Grigny’s *Premier Livre d’Orgue* (Paris, 1699) early in his Weimar years, and his own works such as *Pièce d’Orgue* (also known as the Fantasia in G Major), BWV 572, the opening movement of the cantata *Nun komm der Heiden Heiland*, BWV 61, and the orchestral suites, BWV 1066–1069, reflect his affinity for the French style. In the case of BWV 572, the manuscript copy by Bach’s acquaintance Johann Peter Kellner contains a version of the

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67 Ibid.

middle section which is heavily ornamented according to the French practice.\(^6^9\) These ornaments could be described as *rococo*, as decorations of the underlying structure, here themselves added by a copyist.\(^7^0\) However, just as BWV 572 is an example of how a German piece might be described using the term *rococo*, it is also an example of the term’s limits. In this case, the ornamentation in question is only one aspect of the larger piece, and arguably a dispensable aspect, an accretion by a copyist that almost all editions and performances today omit. Therefore, *rococo* here does not describe a musical style, rather, an *element* of style.

Even if *rococo* could describe a musical style, as discussed above, it would be necessarily limited to French or heavily French-influenced music, and certainly would not apply to the music of J. S. Bach, Krebs, Homilius, or any others in the Bach circle, let alone the entirety of mid-eighteenth century music.

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\(^6^9\) Dietrich Kilian, *Sechs Sonaten und Verschiedene Einzelwerke, Kritischer Bericht*, Neue Ausgabe sämtlicher Werke, series 6, vol. 7 (Kassel: Bärenreiter, 1988), 190–211. [I’m not sure whether with the KB the composer’s name should precede the title, also in italics, and couldn’t find this in CMOS 17.]

2.3 The Problems with *empfindsamer Stil*

Given the issues with *rococo* outlined above, perhaps the phrase *empfindsamer Stil* would be better suited to describing the music of this period. The terms *Empfindsamkeit* or the *empfindsamer Stil* are often used as synonyms for the galant style. Like the latter term, to be discussed below, *Empfindsamkeit* did not originate as a musical expression, but came to be associated with musical characteristics. Today keyboard music described as “*empfindsam*” is most closely associated with C. P. E. Bach, despite the fact that such works comprise only a small portion of his keyboard output.71 This association is so strong that some scholars of his music use the term to describe various pieces without ever defining what is meant by it.72 Perhaps this is because no consensus has yet emerged about what precisely makes a piece *empfindsam* in conception.73 The noun-form, *Empfindsamkeit*, is usually translated as “sensibility,” in the eighteenth-century sense, from the French *sensibilité*. This *sensibilité* was part of a broader cultural phenomenon in Europe, and its expression in Germany actually had its roots in Britain, not France.74 The movement emphasized that immediate emotional response was a better indicator of moral behavior than calculations of the intellect. In music, this *sensibilité* is usually meant to describe an “expressive” or “sensitive” manner of


composition and performance, though the specific stylistic considerations vary depending on the scholar that is describing the style. Indeed, the empfindsamer Stil is as much a performance practice or performer’s mindset as a style of composition, such that a truly “sensitive” performance of a piece improves it beyond even the composer’s original intent. C. P. E. Bach states this explicitly in his treatise, *Essay on the True Art of Playing Keyboard Instruments*:

A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humor will stimulate a like humor in the listener. In languishing, sad passages, the performer must languish and grow sad. Thus will the expression of the piece be more clearly perceived by the audience. Here, however, the error of a sluggish, dragging performance must be avoided, caused by an excess of affect and melancholy. Similarly, in lively, joyous passages, the executant must again put himself into the appropriate mood. Above all, he must discharge this office in a piece which is highly expressive by nature, whether it be by him or someone else. In the latter case he must make certain that he assumes the emotion which the composer intended in writing it. … Those opposed to this stand are often incapable of doing justice, despite their technique, to their own otherwise worthy compositions. Unable to bring out the content of their works, they remain ignorant of it. But let someone else play these, a person of delicate, sensitive insight who knows the meaning of good performance, and the composer will learn to his astonishment that there is more in his music than he had ever known or believed. Good performance can, in fact, improve and gain praise for even an average composition.75

C. P. E. states all of this more succinctly in his oft-quoted phrase, “Play from the soul, not like a trained bird!”76 This parallel usage of the term *empfindsam* to describe both music itself

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76 Ibid., 150.
and a manner of performance speaks to its ambiguity. From a formal perspective, very little if anything separates the empfindsamer Stil from the broader musical trends of the mid-eighteenth century, whether galant music or the somewhat later Sturm und Drang style.  

Heartz and Brown indicate that the main difference between music called empfindsam and that of the broader international galant is an avoidance of excessive ornamentation and embellishment.  

C. P. E. Bach admonishes keyboard players repeatedly against excessive embellishment in his Essay:

> Who knows but that our moderation with respect to both the number and kinds of ornaments is the influence which has led the French to abandon their earlier practice of decorating almost every note, to the detriment of clarity and noble simplicity?  

> [C]are must be taken to use [elaborate embellishments] sparingly, at the correct places, and without disturbing the affect of the piece.  

> Above all things, the prodigal use of embellishments must be avoided. Regard them as spices which may ruin the best dish or gewgaws which may deface the most perfect building.

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77 Heartz and Brown. “Empfindsamkeit.”  
78 Ibid.  
79 C. P. E. Bach, Essay, 79.  
80 Ibid., 80.  
81 Ibid., 81.
Quantz makes similar comments regarding embellishment in his treatise on playing the flute, and Marpurg writes that this particular care with ornamentation is the hallmark of the Berlin School:

A special distinction of Berlin music is that it makes very sparing use of manners and embellishments; but those that are used are the more select and the more finely and clearly performed. The performances of the Grauns, Quantz, Benda, Bach, etc., are never characterized by masses of embellishments. Impressive, rhetorical and moving qualities spring from entirely different things, which do not create as much stir, but touch the heart more directly.

However, even this embellishment-based “distinction” between the empfandsamer Stil and galant style is complicated by the fact that there is significant overlap between the composers and commentators associated with the two styles, as well as the language they use. C. P. E. Bach himself even suggests a galant-“empfandsam” connection in a letter from 1768, in which he criticizes Italian music, writing, “Their music falls upon the ear and fills it up, but leaves the heart empty.” This he contrasts with the music of his friend, Baldassare Galuppi, perhaps the greatest Italian keyboard composer of the galant style, whom he described as “one of the greatest living masters in the comic style” (here, the “comic” style

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83 For the full discussion in his text, see Friedrich Wilhelm Marpurg, Der Critischer Musicus an der Spree (Berlin, 1749–1750), 207–210. Translation of the portion quoted here from C. P. E. Bach, Essay, 81 n. 4.

84 Heartz and Brown, “Empfindsamkeit.”
referring to the Italian galant). In fact, even the composers most associated with *Empfindsamkeit* never actually used that term, or *empfindsamer Stil*, to describe their own music, let alone as a contrast to some more pervasive international style developing at the time. They are anachronistic terms, like those discussed above, extrapolated from the adjectives (most directly, *empfindsam*) used by these writers to describe the ideals informing both composition and performance. Furthermore, the significant overlap in composers and features most associated with *empfindsam* and galant composition, as well as the language they use to describe their own music, serves to undermine a distinction between the two as separate musical styles. Whether these pieces which exhibit traits of *Empfindsamkeit* could even be thought to belong to a distinct “style” of music unto itself (the *empfindsamer Stil*) is doubtful. More concretely, they should be considered examples of an *empfindsam* sub-category of the broader international galant style.

2.4 The Problems with Excessive Stylistic Distinctions

Unlike the terms discussed above, the term “galant” was used by composers and music theorists to describe music and musical characteristics in the mid-eighteenth century. The simple fact that it is a term used by figures of the time to describe their own music makes it preferable to terms devised and superimposed upon those works after the fact.

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86 See ibid., 8.
However, the ambiguities within theoretical writings of this period, which have justifiably spawned much of the terminological confusion critiqued in this study, make the task of defining what exactly is meant by the term “galant” quite difficult. The great diversity of music composed in the mid-eighteenth century might easily lead one to adopt a compartmentalized understanding of multiple overlapping yet coexisting musical styles. This approach, which is not without its pitfalls, is taken by Dean MacIntyre in his dissertation.87

MacIntyre identifies six separate styles, the “late Baroque, Rococo, Pre-Classic or Galant, Empfindsamkeit, Sturm und Drang, and the mature Classical,”88 and treats organ compositions by J. S. Bach and his students that he believes to be representative of each style. However, in doing so, he falls into the trap I have described above. To cite one example, with respect to the perceived distinctions between the so-called empfindsamer Stil and the galant, MacIntyre acknowledges that “many of the characteristics of Empfindsamkeit are the same as or similar to those of the Galant.” He goes on to suggest that empfindsamer musical characteristics are merely elaborations or intensifications of galant musical characteristics, citing Philip G. Downs’ suggestion that the empfindsamer Stil is a “mannerist” style.89 If Downs’ insight is correct, we would expect to see concrete characteristics differentiating between the two styles, as we do when comparing the music of Palestrina to that of Carlo

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88 Ibid., ix.

Gesualdo. Yet, in MacIntyre’s description of Empfindsamkeit, he identifies one of the defining characteristics as the “frequent use of galanterie, those decorative ornaments used to embellish the melody, including mordents, Scottish snaps, trills, and others.” None of the other six characteristics of Empfindsamkeit identified by MacIntyre speaks to particular structural characteristics that might describe a distinct style, such as phrase structures or harmonic progressions. MacIntyre does identify the increased use of “harmonic and melodic chromaticism” with Empfindsamkeit, and also points out that “dissonances are resolved in an unexpected and abrupt manner,” yet these characteristics were also used by theorists of the time to describe “galant” music.

Returning briefly to ornamentation, MacIntyre contradicts himself when contrasting empfindsam and rococo ornaments. Setting aside for the moment the problem of using rococo as a descriptor of musical style, he writes, “[Rococo embellishment and ornamentation is used in] filling out long notes and in covering over cadential breaks. This is in contrast to the later classical concept of ornamentation as a means of articulating formal aspects through cadential trills.” In contrast, according to MacIntyre, “Empfindsamkeit ornamentation…is intended to impart emotion to the music, to heighten or intensify its expressive quality.

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90 Ibid., 61.

91 MacIntyre identifies galant phrasing as usually periodic, such as in four or eight measure groupings, whereas empfindsam music has “short phrases articulated by rests,” which would suggest that they are also short. He does later indicate that empfindsam music uses “asymmetrical phrasing,” but if the symmetry of phrases, or lack thereof, is a defining characteristic of the galant style, a large percentage of music considered galant would have to be excluded, such as some of the keyboard sonatas of Galuppi. See ibid., 57, 61, 63ff.

92 Ibid., 54.
Rococo ornamentation is manneristic, while Empfindsamkeit ornamentation is a means of achieving the specific goals of emotion and expression within the music.” Yet, in the very next paragraph, he describes Empfindsamkeit as a “mannerist” style, as I quoted above. So, which is it? The only way to read MacIntyre without becoming mired in contradictions is to read that rococo music is not mannerist, but uses mannerist ornaments, whereas empfindsam music is mannerist, but uses non-mannerist ornaments, and apparently galant music is neither mannerist nor uses mannerist ornaments. But what does all of this have to do with the actual music? Moreover, how does this make sense, given the writings of contemporary composers, such as those of C. P. E. Bach and Quantz, on ornamentation (as quoted above)? Furthermore, one must consider that by the time these “rococo” ornaments were most prevalent (i.e. in the music of François Couperin and Rameau), the cultural phenomenon of the galant in France was considered passé (to be discussed below), and thus making some link between the musical rococo in France and the broader galant–empfindsamer Stil would seem to contradict the cultural evidence. Rather than attempt to square this circle, I adopt a much simpler approach, that of dispensing with anachronistic and needlessly specific terminology and describing the diverse music of this period using the same term used by its composers and contemporary theorists, particularly within the German context: “galant.” However, even the term “galant” has a somewhat complicated history, and its origins have an important bearing on its use in describing music. Therefore, we must consider its development.
2.5 Origins of “Galant”

“Galant” did not originate as a musical term, and its history is fraught with diverse and sometimes conflicting meanings. The verb “galler” appears in French literature from at least the thirteenth century, and its adjective form “gallant” from the fourteenth (modernization of the language eventually dropped the second “l”).93 In its earliest context, it was associated with the term “lover” or was used in reference to a “merry maker or drunkard,” though by the sixteenth century it had taken on the more positive connotation of “brave or virtuous.”94 In the seventeenth century, as salon culture became more prevalent in France, the meaning of the term broadened, such that at least five meanings of the noun form and seven meanings of the adjective form can be found in the works of Molière.95 In the first important French-English dictionary, published by Randle Cotgrave in London in 1611, a “Gallant homme” is defined as “[a] gallant, goodlie; noble, worthie, virtuous; also a subtil, wise, craftie, cunning, wylie, fellow.” And Cotgrave defines “Gallantrie” as “[g]allantnesse, worthinesse, brauerie stoutness, franknesse of humour; also a knavis pranke.” He also defined the verb Galler as “to gall, fret, itch; to rub, scrape, scrub, claw, scratch where it itcheth; also, to be verie iocund, or full of glee; to intrettaine with varietie of


94 Ibid.

95 Ibid.
sport, game or glee.” He does not define the term as an adjective, as it is used today. Later, Voltaire, in his *Encyclopédie*, wrote that to be *galant*, one must in general seek to please by pleasant attentiveness and flattering eagerness, and he refined the notion of “Gallantrie” as a behavior that “is in men a marked attention to tell women, in a fine and delicate manner, things that please them.” However, within this French context, “galant” is a literary term, and was not used to describe music until the eighteenth century. Nevertheless, from its earliest conceptions, galant-ness (*Galantrie*) describes a manner of courtly engagement, a “collection of traits, attitudes, and manners associated with the cultured nobility.” It is a category of behavior rather than a genre.

This close association with modish literary and cultural comportment tied the fate of the term to the rapidly evolving cultural context, in which what was previously *de rigeur* quickly became *passé*. By the end of the seventeenth century in France, “galant” had taken on more pejorative connotations (in a way, returning to the term’s antique origins), and was described as “old” in a dictionary from 1694, and as a “thing of no consequence” in 1690. In the early- and mid-eighteenth century, French dictionaries explicitly connected the galant

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97 Heartz, *Music in European Capitals*, 17: “Etre galant, en général, c’est chercher à plaire par les soins agréables et par les empressements flatteurs.”

98 Ibid.: “C’est dans les hommes une attention marquée à dire aux femmes, d’une manière fine et delicate, des choses qui leur plaisent.”

with eroticism and hypocrisy.\textsuperscript{100} This progression of the understanding of the concept was mirrored in Germany, but a century later.

The literary and cultural galant made its way to Germany as a part of the “culture craze for things new and fashionable that Germany experienced beginning in the seventeenth century, … [that] peaked around 1700.”\textsuperscript{101} The Thirty Years’ War and the international spread of ideas that followed in its wake led in part to the rise of German cultural and social centers, particularly Hamburg and Leipzig, where foreign (particularly French) ideas gained currency among the burgeoning middle class. Influential literary magazines, such as \textit{Le mercure galant}, gained popularity, and with them the desire for the upwardly mobile to cast off their native provincialism for the perceived social sophistication of foreign mannerisms. Social reformers, such as Christian Thomasius, sought to enliven Teutonic moderation and respectability with galant modishness and urbanity, praising such sophisticated activities as card playing, tobacco use, and coffee drinking. For instance, Hamburg saw the first use of tobacco and the first coffee house in seventeenth-century Germany.\textsuperscript{102} However, the French galant was tempered by Germanic “solidity.” Thomasius extolled his countrymen to cast off

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\textsuperscript{102} Sheldon, “The Galant Style Revisited,” 243.
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their moribund thinking and outmoded mannerisms with articles like Über die Begriffe “galant” und “galant homme” (1687), which extolled “galant” values of politeness, understanding, prudence, decorum, discretion, respect, and honesty, while lamenting the “misuse” of galant to describe such banalities as dogs and cats, slippers, tables and chairs, pens and ink, or the “falsity” of outward galant mannerisms. This led to some cognitive dissonance, such as the use of the term Galantrie to refer both to social virtue and to venereal disease, which reflected the multi-faceted, evolved definition of a term used to describe both positive and negative social ends over the past several centuries.

Writers like Benjamin Neukirch, Christian Friedrich Hunold (Menantes), August Bohse (Talander), and Erdmann Neumeister generated new galant literary genres in the German language and developed styles for galant letter-writing. Particularly noteworthy are the characteristics of galant poetry. Galant poetry was primarily composed in “short strophic forms and lines (three to six feet), [and] showed no real sequence of feeling, but rather a combinatorial agility of thoughts and comparisons, full of antithetical possibilities in a rather static, vaguely-defined context.” One can already see the musical parallels on the horizon, though one must keep in mind that this galant poetry was primarily published within a very narrow span of time, from 1695 to 1705, with evident decline in the decade following.

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103 Ibid., 244.

104 Ibid.

105 Ibid., 245.

2.6 “Galant” as a Musical Term

Galant ideas made their way into the sphere of music through the most logical literary-musical link, opera. In Germany, several of the earliest usages of galant conceptions with respect to music appear in commentaries on opera by several of the same authors mentioned above. Neumeister, Feind, and Hunold, for example, emphasize the sensual affect of operatic music, relating it to the galant concepts of courtly comportment, particularly as related to situations in which men seek to gain favor with women. Neumeister and Feind both consider the aria to be the “soul” of opera, and Feind explicitly discusses the power of melody for dramatic effectiveness, commenting that surely a reasoned person could not deny that singing a text would be tenfold more effective than simply speaking it.

At the turn of the eighteenth century, Italy was Europe’s operatic center. It was the place where the genre was born and where its idioms were cultivated, developed, and ultimately exported throughout the continent. Germany at this time was a locus of Franco-Italian musico-cultural clash, competition, and synthesis. The German authors discussed above connected French concepts of galant literature and galant culture with opera,

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109 The distinct operatic culture of France ought not to be overlooked, though its extreme concentration in and around the Parisian court and peculiarities inherent to the French language made it not nearly as influential as Italian opera of the time.
primarily an export of Italy. Therefore, even though the term “galant” itself has no etymological roots in Italy, the characteristics that define the galant musical style were first cultivated in Italy by practitioners of opera. As a result, this French term, distilled and re-defined both in its original language and then again as a loanword in German, came to be associated with Italianate music.¹¹⁰ No wonder, then, that when Johann Mattheson names the “most famous and galant composers in Europe” in Das forschende Orchestre (Hamburg, 1721), his list is dominated by Italians: Giovanni Bononcini, Antonio Caldara, Giovanni Maria Capelli, Francesco Gasparini, George Frideric Handel, Reinhard Keiser, Antonio Lotti, Benedetto Marcello, Alessandro Scarlatti, Georg Philipp Telemann, and Antonio Vivaldi.¹¹¹ Notably, all the figures listed were practitioners of Italian opera around 1720, and all resided in or were connected to Hamburg or Venice.

As a progressive theorist, Mattheson was the first to appropriate he galant concepts of his cultural and literary contemporaries to describe music and musicians, particularly Italianate music. According to Sheldon, his idea of the galant was that it represented “the new, the modern, the rational as opposed to the idolatrous worship of tradition.”¹¹² In Das neu-eröffnete Orchestre, his first treatise, Mattheson clearly has the galant homme in mind.


¹¹¹ Johann Mattheson, Das forschende Orchestre (Hamburg, 1721; repr., Hildesheim; New York: Olms, 1976) 276. Notably, even though the majority of the composers Mattheson names were Italian, only the names of the three Germans, Handel, Keiser, and Telemann, appear in boldface in Mattheson’s text.

adopting a clear, non-technical writing style and avoiding appeals to previous authorities (the “Ancients”)\textsuperscript{113} to buttress his arguments in theoretical matters. Like other galant writers, Mattheson is both keenly aware of the stylistic sensibilities of his time and wary of the influence of foreign cultures. He follows the example of Thomasius and moderates the international galant to reflect German sensibilities. He eschews the excessive stylistic classifications and sub-classifications of earlier theorists, stating that broader categories were sufficient for the \textit{galant homme}.\textsuperscript{114} In this, he reflects the cultural tension between seeing the \textit{galant homme} as the trendsetting practitioner of high culture’s avant-garde, and as a boorish ignoramus unversed in history and simple in thought.

This tension within the conception of the broader \textit{galant} phenomenon is manifest in the galant style of music as well. While musical pedagogy and priorities shifted away from the rigorous contrapuntal study engaged in by past generations,\textsuperscript{115} galant musicians were still expected to be literate in counterpoint, at least to an extent. This tension is evident in the

\textsuperscript{113} For \textit{galant} writers, the “Ancients” were actually the composers, authors, theorists, and critics of only a few generations earlier. This language of “Ancients” versus “Moderns” was borrowed from the seventeenth-century debate within the \textit{Académie française}, the \textit{Querelle des Anciens et des Modernes}. Galant figures like Telemann adopted this language to distinguish themselves (the “Moderns”) from their predecessors. See Keith Chapin, “Counterpoint: From the Bees or for the Birds? Telemann and Early-Eighteenth Century Quarrels with Tradition,” \textit{Music \& Letters} vol. 92, no. 3 (August, 2011): 377–409. This point will be discussed in further detail below.

\textsuperscript{114} Ibid. On this last point, Mattheson adopts a similar approach to the author of this study. “Den grösten Unterscheid macht man zwischen Kirchen-Theatral- und Cammer-Musique, und das ist einem galant homme genug”; Johann Mattheson, \textit{Das neu-eröffnete Orchestre} (Hamburg, 1713), 113.

\textsuperscript{115} The use of \textit{partimenti} for pedagogy increased greatly during the seventeenth century, and contributed to the rise of the galant style. See Gjerdingen, \textit{Music in the Galant Style}, 465–480; Giorgio Sanquineti, \textit{The Art of Partimento} (New York: Oxford University Press, 2012); and Gilad Rabinovitch and John Andrew Slominski, “Towards a Galant Pedagogy: Partimenti and Schemata as Tools in the Pedagogy of Eighteenth-Century Style Improvisation,” \textit{Music Theory Online} 21, no. 3 (September 2015).
writings of several theorists, and most especially in the debate between Mattheson and Johann Heinrich Buttstedt. Mattheson endorsed the positive attributes of the *galanthomme*. He grouped galant amateur musicians together with the critical musician (*criticus musicis*) in opposition to the inexperienced (*ein Unerfahrner*), stating, “one of the former group might easily punch in the nose a musical sinner of the latter group who is not able to understand anything of double, triple, or quadruple fugues.”¹¹⁶ Buttstedt attacked Mattheson in 1717, in his treatise, *Ut, mi, sol, re, fa, la, tota musica et harmonia aeterna*.¹¹⁷ As his title suggests, Buttstedt staunchly defended the contrapuntal and theoretical tradition, particularly solmization, against the gradual supplanting of the modal system of tonality by the dichotomy of major and minor keys in the late seventeenth and early eighteenth centuries. The new understanding of harmony came to became associated with the larger *galant* cultural project, and was espoused by Mattheson, whereas Buttstedt dismissed the new way of thinking as illegitimate.¹¹⁸ Mattheson responded to Buttstedt the same year with *Das beschützte Orchestre*, in which he further defended and defined the *galanthomme* as a musician (*musicus*).¹¹⁹ Mattheson did give in slightly, distinguishing the *galanthomme* from the professional musician, though he still defended *Galantrie* and its associations with

¹¹⁶ Sheldon, “The Galant Style Revisited,” 253, paraphrasing Mattheson, *Das neu-eröffnete Orchestre*, 153. Mattheson goes on to say that the *galanthomme* should have at least some knowledge and understanding of the technical terminology of music and be able to use that terminology in conversation.

¹¹⁷ Johann Heinrich Buttstedt, *Ut, mi, sol, re, fa, la, tota musica et harmonia aeterna* (Leipzig, 1717).

¹¹⁸ Ibid.

¹¹⁹ Mattheson, *Das beschützte Orchestre* (Hamburg, 1717).
emerging tonal harmony as legitimate musical knowledge, in contrast to Buttstedt’s mathematical rules. Mattheson even creates a play on Buttstedt’s title, turning “tota musica” (all music) into “todte musica” (dead/killed music).

In their works discussed above, Mattheson and Buttstedt, as well as all other theorists of the time use “galant” as an adjective, primarily to describe persons (musicians and listeners), but do not go so far as to characterize a galant style, or define specific characteristics of what makes music galant. Not until the 1720s do we begin to see more concrete descriptions of galant music and its composers, and not until some decades later is “galant” described as a distinct musical style with distinct definitions. As discussed above, Mattheson names the most galant composers of his day—in his estimation—in Das forschende Orchestre (1721), and in that treatise also first refers to “einem galanten Stylo,” which he uses to describe the Italianate opera of the most modern kind, though he does not define precisely what “modern” means in musical terms (harmony, melody, structure, etc.). Mattheson is aware of the fact that Galantrie was beginning to take on negative connotations abroad (as

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120 Sheldon, “The Galant Style Revisited,” 253, and 253 n. 69.

121 This quip is found in the complete title of Mattheson’s treatise, which also lays out the premise of his argument: Das beschützte Orchestre, oder deselben Zweyte Eröffnung. Worinn Nicht nur einem würklichen galant-homme, der eben kein Professions-Verwandter, sondern auch manchen Musico selbst die alleraufrichtigste und deutlichste Vorstellung musicalischer Wissenschafften, wie sich dieselbte vom Schulstaub tüchtig gesäubert, eigentlich und wahrhaftig verhalten, ertheilet; aller wiedrigen Auslegung und gedungenen Aufbürdung aber völliger und truckener Bescheid gegeben; so dann endlich des lange verbennet gewesenen Ut Mi Sol Re Fa La Todte (nicht tota) Musica Unter ansehnlicher Begleitung der zwölf Griechischen Modorum, als ehrbahrer Verwandten und Trauer-Leute, zu Grabe gebracht und mit einem Monument, zum ewigen Andencken, beehret wird. See further discussion of the debate in David Yearsley, Bach and the Meanings of Counterpoint (Cambridge; New York: Cambridge University Press, 2002), 60.

122 Heartz, Music in European Capitals, 18.
discussed above) and feels the need to include a footnote that his description of the aforementioned composers as “galant” and his defense of the galant homme are meant to have a strictly positive connotations.\textsuperscript{123}

Certainly, by the 1720s, “galant” had expanded from a literary-cultural concept to become a musical concept as well, one that would come to define the dominant form of musical expression in Europe throughout the mid-eighteenth century. This occurred even while Galantrie as a mode of behavior and literary composition faded into the past. Music theorists began using the term to describe concrete musical characteristics, which in turn allows present-day scholars to consider music of this time period on the same terms as those who first composed and consumed it.

2.7 Defining the Galant Style in Light of Eighteenth-Century Thought

Just as literary categories and cultural values regarded as galant varied considerably over time and between different locations, so too do analytical definitions about what makes music galant vary greatly, depending on which theorist is writing, and when. Definitions of the galant style in the accounts of eighteenth-century theorists move from the vague toward the ever-more specific over time, as expected in any process that develops over time, and some accounts even contradict one another. The most succinct definitions of galant music, it

\textsuperscript{123} Sheldon, “The Galant Style Revisited,” 253. Mattheson continued to defend the galant homme in his written work, including Der vollkommene Capellmeister (Hamburg, 1739). However, he did criticize the worst galant composers in that text.
seems, are contained in the writings of theorists viewing the time period retrospectively, and, naturally, these accounts are colored by their context. As the discussion below reveals, finding concrete stylistic definitions of the galant style in the writings and thoughts of eighteenth-century German figures is almost impossible. However, in order to understand how this music was heard and understood in its own time, the writers and composers of that time must be treated first. After that, the later writers can bring to bear greater clarity. By keeping the witness of eighteenth-century figures present in the mind while reading those later writers, one can avoid projecting foreign, anachronistic concepts onto the music.

After Mattheson first used the phrase “einem galanten Stylo,” composers and theorists of the next generation began to describe that style in contrast to others of the day, particularly the gebunden (strict, bound) and gearbeitet (elaborate, contrapuntal, church) styles. In most descriptions of the galant style, particularly by members of the first generation of theorists and composers to engage with the concept, such as Friedrich Wilhelm Marpurg, C. P. E. Bach, and Johann Joachim Quantz, the galant characteristics enumerated are seldom specific musical traits; more often they are descriptions of the nature of the composers and performers.

124 Of present-day scholars, only Gjerdingen and Sheldon attempt to fashion overarching definitions of the galant style. Heartz considers music of the period locally, through consideration of individual “European capitals,” and does not make specific generalizations about the galant style writ large, except in a perfunctory treatment in his introduction.


126 This has been touched on briefly above, in the discussion of C. P. E. Bach and the empfindsamer Stil. The concept of galant as musical behavior will be discussed below.
However, some theorists did identify specifically galant musical characteristics, particularly with respect to harmony. Here the clearest contrast between the old, *gebundener Styl* and the new galant style is in the treatment of dissonance. While the older rules of counterpoint demand particularly careful treatment of dissonance, the galant style allows more freedom. Marpurg specifically addresses the free handling of the seventh-chord dissonance in his composition treatise *Handbuch bey dem Generalbasse und der Composition* (Berlin, 1755–1760). According to Marpurg, in galant music, the dissonance can change position in a chord before the resolution, and can be approached without preparation. The latter is contingent upon the fact that the unprepared dissonance forms an anticipated passing tone after an implied chord tone, which Marpurg illustrates with a series of dominant seventh-chords, shown in Example 2.1. Marpurg goes on to state that “in addition to diminished sevenths, the minor seventh of the chords of the dominant, the leading tone in major, and the supertonic and raised submediant in minor need not be prepared in the galant style. The dissonance may be either accented or unaccented, the chord in root position or inverted.” These are shown in Example 2.2.

![Example 2.1: Unprepared Dissonances](Diagram)

127 One cannot help but be reminded of the Monteverdi-Artusi controversy a bit more than a century earlier, during which the new and “modern” music was characterized by less treatment of dissonance than the older style.

128 Sheldon, “Analytical Definitions of the *Galant Style*,” 228.
As Sheldon notes, Marpurg did not formulate these harmonic ideas in a vacuum. He drew extensively on the work of Johann David Heinichen, who extensively detailed free handling of dissonance in the “theatrical” style, particularly in recitative, in Der General-Bass in der Composition (Dresden, 1728). Therefore, just as the cultural connotations of “galant” entered the musical sphere through commentary on opera libretti, so too did its specific musical characteristics emerge from music of the theatre. Some of Heinichen’s examples of free harmonic treatment in recitative adopted by Marpurg address unprepared diminished fourths between the bass and a higher voice, whether in a $\frac{4}{2}$ or $\frac{6}{5}$ sonority. The movements from dissonance to dissonance containing the diminished fourth shown in

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Example 2.2: Altered Resolutions

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Ibid., alt.
Example 2.3 are explained as an omission (shortening) of the bass’s proper value. Marpurg and theorists who followed him, such as Sorge, Kirnberger, and Türk, all provide additional examples of specific situations in which unprepared dissonance is acceptable in the new style. In addition, Marpurg writes that a hallmark of the galant style is its readiness to allow composers to “break the rules,” providing cover for instances that he and others cannot explain through reference to historical precedent.

Example 2.3: Unprepared Diminished Fourths

This harmonic freedom also applies to counterpoint, where galant composers are generally less concerned with maintaining the integrity of individual voices. Instead, they often vary the number of voices, or allow voices to change range over the course of a piece.

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130 Johann Philipp Kirnberger, *Die Kunst des reinen Satzes in der Musik*, vol. 1 (Berlin, 1771).
132 These are discussed in more detail in Sheldon, “Analytical Definitions of the Galant Style.”
133 Ibid., 263.
For example, the tenor voice might gradually move to the bass register and then be “replaced” by a new tenor voice entering above. The effect of this treatment is almost like a musical barber’s pole, where it appears that the lines are continually rising or falling while the music is stationary. This is evident, for example, in pieces such as the fugue of C. P. E. Bach’s Fantasia and Fugue in C Minor, Wq. 119/7. The “barber’s pole” effect speaks to the compositional process. Rather than conceiving of a fugue as the sum of distinct voices that could be represented in open score, as was the norm from the Renaissance through the Musicalisches Opfer of J. S. Bach, galant composers of fugues were most concerned with how the piece would sound, and indeed, in the case of the aforementioned fugue by C. P. E. Bach, only a particularly astute listener would be able to discern that some voices do not retain their original ranges throughout the work. Of course, such cavalier treatment of voices only makes sense if the piece is being composed in closed score. If a fugue is written in open score, a voice cannot meander into another range without crossing a staff line at some definite point. In score, the distinctness of the voices can be “fudged.” It also suggests, perhaps, that composers whose pieces demonstrate the “barber’s pole” effect may have been composed at the keyboard rather than in the abstract.\footnote{The fact that J. S. Bach composed away from the keyboard is well documented. See Wolff, Johann Sebastian Bach: The Learned Musician, 174, 382ff. The “barber pole” phenomenon is not present in Bach’s fugues.}

The specific examples presented by Heinichen and Marpurg, and especially by the much-later Kirnberger and Türk, are really \textit{ex post facto} explanations of music already written and, in the case of the latter two, already \textit{passé}. They speak to the prevailing \textit{attitude} of galant
composers while justifying the music of those composers in terms of earlier music. For example, Türk’s 1824 treatise, written long after the galant and even post-galant periods had passed, uses examples that he says come from the music of J. S. Bach. Thus, a theorist writing long after the fact is citing a composer whose engagement with the galant style is debatable, and who certainly could only be considered “galant” in his later life, as paradigmatic of the style to which neither he nor the composer cited were native. Clearly, these are documents written from the perspective of profound respect for the music of the past. Each example of harmonic treatment given above, and those not included in this treatment, explain the free use of harmony by first identifying some established rule of dissonance treatment and then showing how the rule is not “broken,” but simply abridged.

For all the emphasis placed on harmony in theoretical treatises, careful treatment of the voices giving rise to harmony does not seem to have been a primary concern of galant composers; rather, the opposite seems to have been the case. The fact that galant composers were less concerned with contrapuntal rigor and careful dissonance treatment, and more

136 Ibid., 236.

focused on melody and affect, necessitated theoretical explanations to “justify” the music, such as this provided by Türk:

In the free or galant style the composer does not always follow the grammatical rules so strictly. He allows, for example, certain dissonances to enter unprepared; he transfers their resolutions to other voices, or omits the resolutions altogether. He gives to dissonances a longer duration than to the following consonances, something which does not take place in the strict style. Moreover, he modulates excessively, allows various kinds of embellishments, and adds diverse passing tones. In short, he composes more for the ear, and if I might say so, appears less as a learned composer.¹³⁸ Türk’s observation that galant composers composed “more for the ear” is well documented by the composers themselves and theorists who supported them. A prime example is Georg Philipp Telemann, one Mattheson’s paragons of *Galantrie.* For Telemann, the most important quality in music is “singing.” As Keith Chapin notes,

[Telemann] established “singing” as the foundation of his musical poetics for a reason that had little to do with the humanist programme. It was not that “singing” served as the vehicle for a text and the imitation of character, but rather that it symbolized a certain simplicity and fluidity of texture and delighted the public.¹³⁹

Two things are evident in this comment. First, that the influence of opera in the consciousness of composers on the cutting-edge of stylistic innovation is evident in the pride-of-place given to “singing.” As discussed above, opera was the primary vehicle by which galant ideas entered the musical realm, so it is natural that a


¹³⁹ Chapin, “Counterpoint: From the Bees or for the Birds?” 379.
composer of the first galant generation in Germany, one who may have composed more than fifty operas, would be thinking in such a way. Second, by placing the emphasis on a single melodic line and making its simplicity and fluidity paramount, the music would be most enjoyable to the members of the “public,” who were diverse in class and taste. Wrapped up in Telemann’s outlook is a generational divide, which he makes explicit in his Autobiography 1718.

I took the works of newer German and Italian masters as my models and found the most agreeable taste in their style, so full of invention and singing, and yet so elaborate. Even now I am of the opinion that a young man would do better to examine music of this sort rather than to imitate those ancients who may counterpoint in curls but are naked in invention, or who make fifteen or twenty obbligato voices where Diogenes with his lantern himself would find nary a drop of melody.¹⁴⁰

This generational divide is one manifestation of the way in which the emerging “galant” music was bound up with deeper questions than mere simple analytical differences between musical styles. For Telemann, Mattheson, and other writers of the early eighteenth century, the divide between the generations was wrapped up in changing metaphysical understandings of music. Theorists and composers from Zarlino (if not before) up to the beginning of the eighteenth century had seen learned counterpoint, especially canon, as the highest form of art, in the Platonic/Boethian sense: the highest manifestation of metaphysical

reality in musical form, a replication of the created heavens which directly influences the lives of human beings as the highest creature of the earth. As David Yearsley observes, for composers and theorists in the late seventeenth century, counterpoint, and canon in particular, were even linked to alchemy, which was seen as the “highest and most beautiful art.”¹⁴¹ Just as alchemy purported to turn lead to gold, the ordinary to the extraordinary, so too would canon transform mundane music into the highest sonic manifestation of cosmic reality. As the noted Neoplatonist, Andreas Werckmeister, wrote describing canon:

The heavens are now revolving and circulating steadily so that one (body) now goes up, but in another time it changes again and comes down. This circulation is therefore to be found in and on the earth and also in microcosm in man. As the philosophers say, high is low and low is high. We also have these mirrors of heaven and nature in musical harmony, because a certain voice can be the highest voice, but can become the lowest or middle voice and the lowest and middle can again become the highest. One voice can become all other voices and no other voice must be added, and at least four voices can be transformed in different ways in good harmony.¹⁴²

However, among theorists of the next generation, “canon and double counterpoint had come to epitomize the conflict between theory and practice in composition, and the role


of the senses versus that of the intellect in musical judgment.” With the Enlightenment mindset very much in vogue, progressive figures of the early eighteenth century criticized canon (and by extension, learned counterpoint more broadly), using similar reasoning to that adduced for the rejection of alchemy: that it was superstitious, magical. Heinichen compared the composition of canons to some kind of witchcraft, and claimed that enthusiasts of counterpoint were “deceitful fanatics.” Mattheson also criticized the supposed metaphysical superiority of canon in his debate with Heinrich Bokemeyer, a staunch follower of Zarlino. In his response to Bokemeyer, Mattheson wrote:

As soon as the ear notices that the composer has used more harmonic artificialities than the melodious Natural, more fugal, canonic limitations and pedantic subtleties, than free, expressive modulations, it perceives a certain tiresome inclination, which deprives it of all pleasure and freedom, denying the free reign of the affections.

Mattheson likens canon to a “powerful dictator” (“gewaltiger Dictatore”) dominating “slavish” (“sclavisch”) followers, but that “Mr. Hearing and Mrs. Melody” (Herr Auditus and Frau Melodica) have begun to “throw off the yoke of august canon,” (“das Joch des herrlichen Canonis abzuwerfen”). Thus, throwing off canon’s metaphysical baggage yields a music that would allow for “pleasure and freedom,” and the “free reign of the affections.”

143 Yearsley, “Alchemy and Counterpoint,” 207.

144 Ibid., 210.


For those enraptured with modern, “enlightened” philosophy, the immediate and the natural must take precedence over the arcane and the cosmic. Thus, for these thinkers and composers, music ought to be composed for the ear and for direct affective connection, rather than as an expression of some higher order with little direct observable impact on the listener.

Given the philosophical underpinnings of the galant movement, the *ex post facto* rationalizations of galant harmonic treatment by figures like Kirnberger and Türk make sense. The immediate concern of galant composers in the mid-eighteenth century was not the theoretical underpinnings of their work, but rather the impact of the music on the listener, which reflected a humanistic, enlightened outlook that is both practical and modern. Returning to the writings of composers of the time, both C. P. E. Bach and Quantz echo this sentiment, but with qualifications. For example, Quantz does not dismiss counterpoint, but instead defends the necessity for successful composers to be versed in contrapuntal rules. But he is clear to indicate the “most essential part of music” is to “move and please”:

> It is true that earlier composers occupied themselves too much with musical artifices, and pushed their use so far that they almost neglected the most essential part of music, that which is intended to move and please.\textsuperscript{147}

And in directing the priorities of a “young composer,” he indicates that

> [h]e must express the different passions of the soul properly. He must preserve a flowing melody, and be fresh and yet natural in progression, and correct in metrics; he must maintain light and shadow constantly, limit his inventions to a moderate length, commit no abuses with regard to caesuras

\textsuperscript{147} Quantz, *On Playing the Flute*, 23.
and the repetition of ideas, and write comfortably for both voices and instruments.\textsuperscript{148}

As discussed above, C. P. E. Bach admonishes students of the keyboard that adopting an attitude of affective immediacy is crucial for good performance, writing, “A musician cannot move others unless he too is moved.”\textsuperscript{149} He criticizes those “mere technicians” who have all the facility to perform difficult music, but never touch the “sensibilities”:

Keyboardists whose chief asset is mere technique are clearly at a disadvantage. A performer may have the most agile fingers, be competent at single and double trills, master the art of fingering, read skillfully at sight regardless of the key, and transpose extemporaneously without the slightest difficulty; play tenths, even twelfths, or runs, cross the hands in every conceivable manner, and excel in other related matters; and yet he may be something less than a clear, pleasing, or stirring keyboardist. More often than not, one meets technicians, nimble keyboardists by profession, who possess all these qualifications, and indeed astound us with their prowess without ever touching our sensibilities. They overwhelm our hearing without satisfying it and stun the mind without moving it.\textsuperscript{150}

While C. P. E. had certainly received a rigorous contrapuntal training from his father,\textsuperscript{151} strict counterpoint constitutes a paucity of his own compositional output and factors minimally in his \textit{Essay on the True Art of Keyboard Playing}. While he does treat the realization of figured bass extensively in that treatise, he makes no mention at all of improvising fugues

\textsuperscript{148} Ibid., 23–24.

\textsuperscript{149} C. P. E. Bach, \textit{Essay}, 152.

\textsuperscript{150} Ibid., 147.

\textsuperscript{151} According to Ernst Ludwig Gerber, the younger Bach’s studies in keyboard performance began with the inventions, then the suites, then the \textit{Well-Tempered Clavier}. C. P. E. described his study with J. S. to Forkel somewhat differently, however, and indicated that he had studied composition first with exercises in figured bass, then chorales, then fugues, at first in two parts. See Schulenberg, \textit{The Music of Carl Philipp Emmanuel Bach}, 20–21.
or chorale settings that use imitative counterpoint, the hallmark of proficient keyboard playing in the previous generation. Instead, C. P. E. dedicates the last chapter of his *Essay* to the improvisation of fantasias, which for his generation would supplant the contrapuntal genres as the highest expression of the keyboardist’s skill.152

Given the views expressed by these eighteenth-century figures, it would seem that the emergence of galant music was the result of a confluence of cultural, philosophical, and practical phenomena. While the composers and theorists of the time clearly had particular values in mind when describing “galant” music, their characterizations are often vague and non-specific, while the writings of theorists from the following generations (Kirnberger, Türk, *et al*.) approach analytical definitions primarily from the vantage point of harmonic treatment, though their views are tainted by their chronological displacement, since within the context of modernity, newest is best. What is clear is that for galant composers, just as for their literary forebears, the galant *mindset*, a collection of values and assumptions about what makes for “good” music, sits at the root of their work. Therefore, it also holds the keys to understanding their music today. The question, then, is not what specific features make music galant (in the way that we might ask “what makes music medieval”), but rather what features of the galant outlook on music within a composer’s mind manifest themselves in the music of that composer. This important approach is the one recently adopted by Robert Gjerdingen.

152 Ibid.
2.8 Galant Musical Behavior: The Gjerdingen Approach

As has been discussed above, the concept of what is “galant,” whether defined as behavior, literary expression, or musical expression, has a long and culturally contingent history. In that brief treatment, the writings of many composers, authors, and theorists of the past were discussed, as well as the analysis of contemporary scholars looking back on the mid-eighteenth century and attempting to make sense of its music, which occupies the liminal space between two periods that are well-defined and well-studied. However, none of these theoretical approaches has been able to explain what makes this music “tick” in a way that is completely satisfactory. Robert Gjerdingen’s approach in *Music in the Galant Style* is different, and is the most convincing approach developed to date for the understanding of galant music and, importantly, galant musicians.

Rather than beginning with music in the abstract and attempting to describe it, Gjerdingen takes seriously the fact that this music was produced in a particular time and place by particular people of a particular culture (or cultures, as his treatment is not limited to one area of Europe) with particular values and expectations, all of which are, critically, almost certainly different from those of today.¹⁵³ That is, rather than attempting to understand the music *per se*, Gjerdingen first works to understand the people who produced the music, then adopts that understanding as a lens for understanding the music.

To understand the musicians themselves, Gjerdingen starts with the descriptions of galant behavior described above. To recall, the *galant homme* was expected to be “witty,

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attentive to the ladies, comfortable at a princely court, religious in a modest way, wealthy from ancestral land holdings, charming, brave in battle, and trained as an amateur in music and other arts.”154 While the galant homme was expected to be trained as an amateur in music, the galant femme was often highly trained, and thus had great influence on the kind of music that was favored and composers who produced it.155 These galant men and women commissioned galant music for their own amusement, education, and edification, to bring themselves glory as “patrons of the wittiest, most charming, most sophisticated and fashionable music that money could buy.”156

The expectations of the galant nobility shaped the output and character of the galant composer, a fact so obvious as almost to go without saying. Yet, Gjerdingen is the first to take this fact seriously while other scholars gloss or ignore it. He takes seriously the idea that the mindset and cultural context of the galant composer is a crucial factor in the style. Also, he notes that the mindset and cultural context of the galant composer are different in important ways from the mindset and cultural context of later scholars who have commented on this period. Gjerdingen’s description of the galant composer is worth conveying in full:

The popular view of the composer—a Romantic view inherited from the nineteenth century—does not fit eighteenth-century reality. The composer of galant music, rather than being a struggling artist alone against the world, was more like a prosperous civil servant. He typically had the title chapel master (Ger., Kapellmeister; It., maestro di capella) and managed an aristocrat’s sacred and secular musical enterprises. He worried less about the meaning of art and more about whether his second violin player would be sober enough to play for Sunday Mass. The galant composer necessarily

154 Ibid., 5.

155 One paradigmatic example is Princess Anna-Amalia of Prussia.

156 Gjerdingen, Music in the Galant Style, 5.
worked in the here and now. He had to write something this week for an upcoming court ceremony, not tortured masterworks for posterity. Even a conservative musician like Johann Joseph Fux (1660–1741), imperial court chapel master in Vienna, had to admit that a court’s “eagerness for novelty” resulted in music changing “every five years or so.” Comparing music to clothing, he explained that “if a middle-aged man appeared today dressed in the clothes worn fifty or sixty years ago, he would certainly run the risk of ridicule.” And so he advises a young composer that “music too must be accommodated to the times.” A court composer, rather than expressing his deep personal feelings for all to share, strove to touch his patron’s sentiments. The patron, whether a king, an emperor, a countess, or a queen, had little or no interest in the common emotions of his or her musical lackey. The notion that a sad piece by the court composer was about the composer’s sadness would have seemed just as strange as the idea that a tart sauce prepared by the court chef was about the chef’s tartness. In short, the galant composer lived the life of a musical craftsman, of an artisan who produced a large quantity of music for immediate consumption, managed its performance and performers, and evaluated its reception with a view toward keeping up with fashion.\(^1\)

The constant pressure for innovation, the continual expectation that compositions be fresh and new, along with the assumption that music would be immediately acceptable and pleasant, all placed constraints on galant composers, and as a matter of practicality led to the development of musical clichés that could be easily combined to produce acceptable music.\(^2\) The courtly ideal of the time meshes perfectly with the intellectual currents described above. Just as the Enlightenment shifted the cultural focus toward the natural,

\(^{157}\) Ibid., 6–7. This is not to say that earlier court composers did not face similar pressures, because they certainly did. However, with modernity hitting its fever pitch in the mid-eighteenth century, the pressure on composers to be “modern” was greater than in earlier times. Furthermore, there were stock gestures used in the seventeenth century (and sixteenth century, for that matter). Gjerdingen’s point is that the musical behaviors of the mid-eighteenth century are categorically different than what came before. To describe his argument fully would require restating his entire text, which is worth reading in addition to the commentary in this study.

\(^{158}\) A composer’s “bag of tricks.”
empirical, and understandable, so too did music shift towards that which was immediately appreciable, which delighted the public without arcane contrapuntal artifice.

Given that galant composers worked in an environment of regimented expectations for courtly behavior, the musical tools they developed were themselves musical modes of behavior. Gjerdingen describes these “behaviors” as various music patterns, each of which is he calls a “schema,” a term that he borrowed from Immanuel Kant. A Kantian schema is a “mental representation or category,” a “shorthand for a packet of knowledge, be it an abstracted prototype, a well-learned exemplar, a theory intuited about the nature of things and their meanings, or just the attunement of a cluster of cortical neurons to some regularity in the environment.”

Schemata can be both difficult to define yet immediately recognizable. Gjerdingen identifies 11 schemata, which are given in Appendix B. A possible twelfth category of schemata would be the stereotypical galant cadences identified by Heartz, which are given in Example 2.4.

Example 2.4: Galant Cadences

Gjerdingen’s schemata are presented as prototypes, and use scale degrees, metrical positions, and figured bass to indicate their basic harmonic, melodic, and rhythmic


structures. These structures manifest themselves in various ways, ranging from their simplest, archetypal forms given in Gjerdingen’s prototypes to highly elaborated examples found in some compositions. They can be transposed or slightly modified to fit particular musical contexts. However, for a given schema to be recognizable, the modifications must be slight enough as not to obscure the underlying pattern for the listener. Otherwise, the effect would be the musical equivalent of a joke or quip falling flat or going “over the head” of the listener, a courtly faux pas. After all, what makes these schemata “galant” musical behaviors are precisely their currency and ability to be recognized. Furthermore, there is significant evidence to suggest that pedagogical methods of the time, using partimenti, were organized around these schemata, or something like them, such that the musical clichés entered a composer’s vocabulary early and formatively.\textsuperscript{161} If courtly comportment is of the utmost importance to the galant homme, then so too must galant musical comportment have been of the utmost importance to galant composers. Thus, Gjerdingen’s approach is accurate to the historical context of the music, and provides a helpful tool for those of us in the present day who operate in a wholly different cultural context to understand this music on its own terms.

2.9 Applying the Hermeneutic of “Musical Behavior”

Understanding the galant “style” as the manifestation of musical behaviors rather than as a style defined by particular rules of counterpoint or formal considerations is

\textsuperscript{161} For a more detailed discussion of partimenti as pedagogical tools, see Gjerdingen, Music in the Galant Style, 465–480, and Rabinovitch and Slominski, “Towards a Galant Pedagogy: Partimenti and Schemata as Tools in the Pedagogy of Eighteenth-Century Style Improvisation.”
particularly fruitful for three reasons. First, it is rooted in the sources of the time. As discussed above, the etymology of the word “galant” itself is rooted in behavior, not stylistic characteristics. Thus, galant music is that which reflects the behavioral expectations of the cultured people who composed and originally heard it. Put another way, understanding galant music in terms of behavior is a way to hear the music the way it was heard in its own context, rather than imposing later ideas about music upon it. Second, it avoids the pitfalls of defining galant music by one or more regional styles, or even genres within regional styles. Third, it allows for the exploration of stylistic overlap in works of this period. In fact, even speaking of a galant style as a single entity may not be possible, since it is manifested to varying degrees and along a continuum such that music from the generation of J. S. Bach up through that of Mozart and Haydn can be considered “galant,” depending on which analytical criteria are prioritized. If what makes music galant is a set of musical behaviors, these can be incorporated into a piece to varying degrees. That is to say, a piece can be both galant and not galant, as a result of the degree to which the piece’s composition is dependent upon those behaviors.

Taking all the discussion above into consideration, we can reach a clear hermeneutic for analyzing galant music using three criteria. The first, and most important, is asking whether the piece exhibits one or more of Gjerdingen’s schemata, which are the clearest expression of the galant mindset of the composer. Second, from the harmonic analysis of Heinichen, Kirnberger, and Türk comes the question of whether the composer’s harmonic and contrapuntal treatment exhibits the freedom or laxity that these writers identify in galant music. Third, and most subjectively, is whether the piece prioritizes affective ornamentation,
motives, and melodic gestures that make the music, in the words of Quantz, “move and please” the listener.

In the following chapter, pieces by both Krebs and Homilius will be presented with a particular focus on determining if, when, and how they exhibit galant characteristics. First and foremost, in this analysis is the search for galant schemata, particularly where those schemata, which come with their own set of melodic and harmonic requirements, interact with chorale melodies, which present another set of predetermined characteristics. The second two considerations, harmonic/contrapuntal treatment and affective ornamentation, either bolster or undermine the first. For instance, if a particular schema is present, but in a non-standard fashion, the presence of one or both of the other two factors can serve as corroborating evidence as to the composer’s mindset, and underscore that the schema’s nonstandard use is indeed an expression of the galant style. The opposite is true as well, where a schema might be present, but the overall harmonic context and ornamentation undermine the “galantness” of the piece. As this study is of limited scope, the focus is on pieces which do exhibit galant characteristics.
CHAPTER 3

GALANT ANALYSIS

3.1 Preliminary Remarks

The analysis below will treat several chorale-based works by both Johann Ludwig Krebs and Gottfried August Homilius by considering where they exhibit the use of galant schemata as identified by Robert Gjerdingen, as well as other characteristics of the galant style. The pieces considered are merely a representative sample of works by these two composers, and by no means represent the entirety of chorale-based works by either that exhibit galant behaviors, but they are those pieces which most clearly exhibit them.

Prototypes for the schemata are provided for reference in Appendix B As discussed above, Gjerdingen, without exception, cites freely-composed pieces in defining the schemata. As these schemata are musical “clichés” that composers used as building blocks to compose a piece, it is only logical that they would be much more prevalent in freely composed works, where the composer him- or herself must generate all of the musical material. However, in considering works based on pre-existing musical material, in this case, chorales from the Lutheran liturgical tradition, the role of schemata would necessarily be different.

Chorale preludes, versūs, trios, etc. must by definition include the chorale melody as the core material of the piece. In particular, in order to fulfill their liturgical role as
introductions to the singing of the chorale upon which they are based, chorale preludes (or other genres composed for use as preludes to the singing of the chorale) require that the chorale melody not be covert, but be clearly heard by the listeners, who would certainly recognize the melody within the piece. As such, any use of schemata in chorale-based music must be of secondary importance to the clear presentation of the chorale melody if the liturgical purpose of the piece is the composer’s primary concern. However, not all chorale-based music is necessarily liturgical music. Furthermore, many present-day listeners, who lack the familiarity with chorale melodies of the Lutheran faithful in the mid-eighteenth century, would very likely miss quotations of and allusions to those melodies that the eighteenth-century listener would recognize.

Because of this, aside from making observations about relative conspicuity of chorale melodies in various pieces, little can be said definitively about whether the eighteenth-century listener would have discerned a reference, since accessing the consciousness of such a listener is impossible today. Therefore, some chorale-based pieces that include oblique references to the chorale melody may not appear “chorale-based” to today’s listener. But when a composer himself has titled such a work with the name of a chorale, the contemporary scholar should take the composer at his word. This is the case with several pieces in Krebs’ Clavierübung, two of which are discussed below. Initial impressions do not necessarily reveal the presence of the chorale melody, which is found through analysis.

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162 That is, assuming the manuscript or published evidence is such that we can know the title is that of the composer.
Because the vast majority of chorale melodies predate the prevalence of galant schemata, and in many cases also the advent of common-practice tonal harmony, they do not often neatly fit the melodic, harmonic, and metrical expectations of the schemata prototypes. Therefore, in pieces where the chorale melody is stated exactly, or with minimal ornamentation, the composer’s ability to make use of schemata during the statements of chorale phrases is minimal. As detailed below, this is borne out in the analysis; schematic material is almost non-existent during explicit statements of chorale phrases. In these pieces, if schemata appear, it is during introductions, interludes, and codas before, between, and after statements of the chorale proper. Of course, the chorale melody may be alluded to within these schematic segments, particularly where Vorimitation is employed. However, within passages of Vorimitation, as in chorale trios, the chorale melody may be slightly altered (rhythmically, most commonly), and thus made to fit one or more schemata.

As detailed in Chapter 2, and as discussed at length by Gjerdingen in his study, a critical aspect of schematic analysis is the realization that these musical archetypes are ingrained habits, like expected mannerisms in courtly decorum, or stock turns-of-phrase in polite discourse. Just as a courtier might be self-conscious of his behavior, and employ these culturally assumed and culturally conditioned mannerisms with intention, one might also expect such mannerisms to appear automatically or even unconsciously. In a similar way, composers’ use of various schemata may be intentional and bear intended meaning, but if these musical behaviors are so engrained, and as natural as Gjerdingen argues, we should not assume they appear intentionally. They may be automatic, or unconscious, simply the
product of the composer’s “way of composing.” The analysis below only seeks to find schemata where they appear, without any assumption as to why they are where they are.

Describing how the schemata function in detail would require a reiteration of Gjerdingen’s entire study. For reference, each of the schemata identified by Gjerdingen is described briefly in Appendix B, which is modeled on Gjerdingen’s own Appendix A.163 Space does not allow such a thorough treatment here, and readers would be well-served by studying Gjerdingen’s work first before approaching this study. However, there are some general characteristics which are helpful for understanding the analysis below. As musical behaviors, the various schemata often fulfill particular functions within a piece. Galant culture and its music “thrived on polite yet playful conversation,”164 and thus in music, the first motive can be considered an “opening gambit” that requires an “elegant riposte.” As Gjerdingen remarks, “the chosen riposte could be effective even if it were conventional—perhaps an old saying or proverb—as long as it was employed with a certain flair at just the right moment.”165 Certain schemata, such as the Romanesca, and Do-Re-Mi, were typically used as opening gambits. Others, such as the Prinner, were typically used as ripostes. Others were used for digressions or sequences, such as the Fonte and Monte, while others were precadential (Indugio), or typically appeared in codas (Quiescenza).

Most importantly, these schemata as defined by Gjerdingen are specific in describing individual musical events that, taken together in the correct sequence, comprise a given

163 Gjerdingen, Music in the Galant Style, 453–564.
164 Ibid., 45.
165 Ibid.
schema. However, the spacing of the events, and musical content within them, is variable. They may follow immediately upon one another, or may be spaced-apart and elaborated upon. Furthermore, the schemata may be modified for individual musical circumstances, so long as the modifications do not alter them beyond recognition. This last aspect is critical for the discussion below. Many times, in the works of Krebs and Homilius—and other galant composers, for that matter—the schemata are adapted to fit specific circumstances. This is particularly necessary when the schemata are melded with other features, such as chorale melodies, that present constraints that pre-date the composition. The instances in which schemata are modified by Krebs or Homilius manifest both composers’ ability to hold the galant mindset while at the same time working within the framework of chorale-based composition, a tradition that extends back long before their time, and a tradition with which they were certainly well-versed.

In addition to the schemata proper, the ways in which galant composers approach cadences are critical to understanding their music, because pre-cadential and cadential formulae frequently occupy the liminal space between clear expressions of schemata. While Gjerdingen does not identify these pre-cadential and cadential formulae as schemata, in his analyses they are treated as such, particularly in the chapter he devotes to them. Some characteristic galant cadences have already been treated above in Example 2.4. Gjerdingen refers to the cadences in Example 2.4 as “Cudworth” and “Converging,” respectively, the first named for Charles Cudworth, the English musicologist who first identified it as a

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166 Gjerdingen uses the term *clausulae* to refer to cadence treatments and their antecedents. See ibid., 139–180.
stereotypical galant cadence, and the second reflecting the contrary motion of soprano and bass moving inward toward each other. The latter is also often used for half cadences. Other common galant cadences, named for the progression in their soprano voices, are the Mi-Re-Do and Do-Si-Do. Finally, the hallmark of galant half cadences, aside from the fact that they are usually converging, is the suspension $\frac{4}{3}$ on a downbeat above the bass. These are shown in numerous examples below. Because cadences are so obvious to the listener and scholar upon first approaching a piece, they are often the first sign that a piece is composed in the galant manner, before any other schemata have been identified.

For each composer, I have chosen to present a sample of pieces that exhibit clear galant characteristics, approximately a third of the works. Lists of those pieces for each composer can be found above in Figure 1.1 (Krebs) and Figure 1.2 (Homilius). More of Krebs’ pieces survive, and correspondingly more of them exhibit galant features (19 versus 11 of those by Homilius). Therefore, keeping a similar proportion, more pieces by Krebs are treated here.

3.2 Works by Johann Ludwig Krebs

3.2.1 *Herzlich lieb hab’ ich dich, o Herr*, Krebs-WV 526

The chorale *Herzlich lieb hab’ ich dich, o Herr* serves as the foundation for one of Krebs’ most galant pieces, his setting of the chorale for two keyboards and pedal. Like

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167 Ibid., 146, 159–160.

168 Ibid., 144–146.
Homilius’ *Straf mich nicht in deinem Zorn*, HoWV VIII.2, to be discussed below, Krebs-WV 526 is a typical chorale prelude structurally. It begins with an introduction derived from the chorale, followed by statements of each chorale phrase—here lightly ornamented—interspersed with interludes derived from the chorale phrases they precede. The introduction, which is given in Example 3.1, is quite lengthy, and incorporates several galant behaviors. Krebs adopts the Meyer for the piece’s opening gambit, spacing the descending scale of the first chorale phrase appropriately for the gesture’s rhythmic requirements. He completes the gambit with a repeated *suspirans* gesture ascending and then descending from A to G, the last two notes of the opening phrase of the chorale (refer to phrase A in Example 3.2). This is then repeated with the upper voices inverted.

Example 3.1: Krebs-WV 526, mm. 1–19
Example 3.2: *Herzlich lieb hab’ ich dich, o Herr*

After the opening gambit, Krebs derives his riposte from phrase B of the chorale, beginning with the upbeat to measure 8, using a harmonic structure which does not fit any of Gjerdingen’s schemata; instead, he uses a $4\over 2$ harmony to intensify the melodic ascent, and emphasizes the ascending scalar motion up to the introduction’s peak on the downbeat of measure 10. Rather than moving to the cadence immediately following the riposte, Krebs prolongs the introduction with a Ponte of ascending trilled figures, a “delaying tactic” designed to increase anticipation of the chorale melody’s entrance in the solo soprano voice. Once the chorale melody does enter, it governs the harmony of the piece, so Krebs is precluded from using the proper schemata of free galant composition. To maintain the galant sense of the piece, he uses the suspirans figures from the introduction until the next interlude begins in measure 30. Krebs begins the interlude at measure 30 with two Fenaroli

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gestures, first in C, then in F, as given in Example 3.2, a gambit which is answered by a IV-V-I cadence using the *suspirans* motive to set up the entrance of the chorale phrase in measure 36, which is the final phrase of the *Stollen*.

The rest of the piece continues in the same fashion. Each interlude both foreshadows the phrase of the chorale it precedes and uses either one or more of the galant schemata, or uses counterpoint that at first sounds Baroque but is “modernized” by unprepared dissonances. These interludes allow Krebs to explore galant techniques, free of the constraints the *cantus firmus*, and thus each interlude is worth examining (see Example 3.3).
Example 3.3: Krebs-WV 526, Interludes and Final Quiescenza (pages 81–83)
a: mm. 30–35

b: mm. 43–49

c: mm. 54–58

d: mm. 63–68
e: mm. 73–77

f: mm. 82–86

g: mm. 88–93

h: mm. 100–104
Final Quiescenza
Interlude *a*, which begins the chorale’s *Abgesang*, opens with a Fonte gesture that is answered immediately by a cadence. The next interlude, *b*, does not follow a set galant schema, but Krebs does include a prominent unprepared dissonance in the bass in measure 56, which reminds the listener that the piece is still in the galant style. The interlude, *d*, which uses a sparsely textured descending sequence with suspensions, is a section so antique it almost sounds out of place in such a modern piece, until it, too, uses an unprepared dissonance in measure 66 and is followed by a galant half cadence. Interlude *e*, however, is the oddest. Here, Krebs presents a series of cadential formulae as a sequence, but each time inverts the alto and tenor, so while the passage descends by fifths, like the preceding interlude, it has the opposite sonic effect. The previous interlude created a lengthened, elided sound through its slower note values and suspensions, whereas this interlude is jagged and punctuated.

Galant-isms return in *f*, with two successive Fonte schemata that are used to modulate to the relative minor. Yet, the following interlude, *g*, can only be described as a “Krebs-ism.” It is the only interlude in the piece that does not foreshadow the chorale phrase it precedes, and is an indication that the composer, who had been so methodical up to this point, intentionally composed this interlude to sound different. As seen in other works by Krebs, particularly the three versi of *Wir glauben all an einen Gott*, Krebs-WV 533, and *Ach Gott, erhör mein Seufzen*, Krebs-WV 513, Krebs is fond of chromaticism; its use here, almost at the end of quite a long piece, sets up the dramatic climax of the work. The climax arrives in the following chorale phrase when it ascends to its apex on F, which Krebs accompanies with an F in the pedal three octaves lower, an astonishing tonal span. High F appears
previously in the chorale only once, in measure 69, and in that location, Krebs gave tenor F to the bass only two octaves lower than the soprano.

Before stating the final phrase of the chorale, Krebs returns to a standard galant device, the Prinner, in the last interlude, \(b\). Then, in one of the grandest gestures of the chorale-based organ literature, Krebs sets the final phrase with a two-octave descending pedal scale, beginning at middle C and extending all the way down to low C, the full range of the pedalboard on the Trost organ in Altenburg over which he presided. Any energy left in the piece has been dissipated by this stunning gesture, leaving only the final Quiescenza, a schema of quieting, to draw the piece to a close. This chorale, commonly used for funerals in the Lutheran tradition,\(^{170}\) ends with a chord that envelops the entire organ, from the low C in the pedal to high C in the solo, the lowest and highest keys on Krebs’ instrument. The work both encompasses the entire range of the organ and as many aspects of the galant style as possible within the constraints established by a chorale, and uses almost every schema available.

3.2.2 *Allein Gott in der Höh sei Ehr*, Krebs-WV 500

The Praeambulum, Fugetta, Choral, and Choral alio modo on *Allein Gott in der Höh sei Ehr*, Krebs-WV 500, are the first pieces in his only published collection of organ (or other keyboard) music. The Praeambulum in particular presents some of the clearest examples of

galant schemata of all the chorale-based organ works. Upon first glance, one might think that the description of this short prelude as “supra” Allein Gott is inaccurate, since the chorale melody is never explicitly stated, nor is it audibly quoted within the work. However, when one considers the opening phrase of the chorale melody, and compares it to the opening gambit of the prelude, the correlation appears. The chorale melody, with some rhythmic alteration, fits neatly into the framework of the prelude. This is shown in example 3.4.

Furthermore, though it does not ascend through the full fifth of the chorale melody, the stepwise ascent of the primary melodic motive presented in the alto is reminiscent of the chorale. Keeping in mind that the listener in Krebs’ day sang Allein Gott nearly every Sunday and thus would know the melody intimately, the fact that the piece opens with both a motive and harmonic contour that align with Allein Gott would be enough to spark association in the listener. However, should the listener not perceive the chorale melody in the prelude itself, it would not be a problem. He or she would instantly recognize the opening scale of the chorale melody in the subject of the Fugetta, which follows the Praeambulum attacca. See Example 3.5.

Example 3.4: Krebs-WV 500, Opening Phrase with Chorale Melody
Example 3.5: Krebs-WV 500, Fugetta Subject

The majority of the schematic content in Krebs-WV 500 appears at the opening of the piece. Here, Krebs uses a “classic” sequence of opening gambit, riposte, and cadence to begin the piece. These opening measures are given in Example 3.6. For the gambit, he uses a Do-Re-Mi. The re moment, appropriately placed on the last partial of beat two in measure 1, as it is a metrically weak point in the schema, is weakened further by the placement of re on the final partial of the beat. The re moment in the schema is accompanied by the variant form using 5 in the bass rather than 7. The opening Do-Re-Mi, “one of the most frequent opening gambits in galant music,”\textsuperscript{171} is answered by a Prinner, the stereotypical riposte. It, too, is slightly modified. First, its rhythmic accents are reversed from the standard form. Perhaps as a result of the rhythmic variation, the third stage of the schema, which would normally be in a metrically strong position, is harmonically strengthened by the use of a root-position (incomplete) dominant-seventh chord rather than the schema’s 43. By modifying the Prinner schema in the manner described, Krebs creates the effect of a Perfect Authentic Cadence (PAC) in its last two steps. But he undermines the finality of this movement with a trill (with a lower prefix) and then a fall, so that the tonic is never stable enough to feel final. By the time of the fall, the bass has already moved on into a pre-

\textsuperscript{171} Gjerdingen, \textit{Music in the Galant Style}, 457.
cadential Comma. The Comma is followed by a standard Converging Half-Cadence, which is the most common galant-ism used by Krebs, both in pieces that exhibit many galant schemata and those which do not.

Example 3.6: Krebs-WV 500, Opening

The half-cadence at the beginning of measure 3 functions as a modulation to the dominant, and is immediately followed by a re-statement of the initial gambit and riposte in the new key. This time, however, Krebs inverts the voices, stating the initial motive in the bass. The Do-Re-Mi and Prinner maintain their alterations as before. However, in measure 4, they are not followed by a Comma and Half-Cadence as in the first statement, for here the effect would be further modulation. To maintain the key area, Krebs follows the Prinner this time with a brief Ponte to extend the \( V^7/(V) \) sonority enough that movement back to \( V \) follows naturally. Upon arriving at \( V \), Krebs destabilizes it using a Mi-Re-Do soprano over the tonic, alternating with the dominant, in a series of Commas, and ultimately moves back to the original key in measure 6. These features are shown in Example 3.7. The Praeambulum of Krebs-WV 500 is tightly unified thematically, and the rest of the piece proceeds through transformations and permutations of the basic schemata and motives.
discussed above. Krebs does not introduce any new schemata after the initial measures presented.

Example 3.7: Krebs-WV 500, mm. 3–6

While the Praeambulum is a prime example of galant composition, the Fugetta and Choral which follow it do not exhibit nearly the same degree of galant musical behaviors. As imitative counterpoint is often proscriptive of galant schemata, this makes sense for the Fugetta. However, in episodic material, Krebs does manage to include a characteristic galant form of pre-cadential prolongation, the Pulcinella,\textsuperscript{172} which comprises a repeated figure, usually in sixteenth notes, a pedal point, and movement towards the key area of the following cadence. The initial Pulcinella of the Fugetta, given in Example 3.7, implies the pedal point in the notated mordents of the middle voice, though C is not the pedal-point

\textsuperscript{172} For a discussion of the Pulcinella, see Gjerdingen, \textit{Music in the Galant Style}, 154–155.
proper (which should be D, the dominant), but rather its seventh. However, when this material reappears in later episodes, Krebs does provide the expected pedal, such as in measures 35–36, also given in Example 3.8.

Example 3.8: Pulcinellas in Fugetta, Krebs-WV 500, mm. 26–18 and 35–36

Each set of pieces in Krebs’ Clavierübung concludes with a Choral and Choral *alia modo*, including Krebs-WV 500. All of the Choral movements simply state the chorale melody in the top voice with some form of accompaniment, and little or no ornamentation. Though these movements do not have the character of accompaniments for group singing, one could sing along with the chorale melody in these simple settings. Because they are little more than decorated harmonizations, they exhibit no galant schemata. Likewise, all the Chorals *alia modo* provide only the chorale melody and an accompanying figured bass, and are not galant in any way.
3.2.3 *Was Gott tut, das ist wohlgetan*, Krebs-WV 508

The ninth set of pieces in Krebs’ *Clavierübung* includes the Praeambulum, Choral, and Choral *alio modo* on *Was Gott tut, das ist wohlgetan*, Krebs-WV 508. The Praeambulum is a perfect example of Krebs’ ability to adapt galant schemata to chorale-based music, particularly within a very short piece. Of the pieces in the *Clavierübung*, it is the most thorough expression of the galant style. As in the Praeambulum on *Allein Gott* discussed above, Krebs does not explicitly state the chorale melody anywhere in the Praeambulum supra *Was Gott tut*. Instead, he alludes to it in the construction of the piece’s motives, beginning in the first measure of the piece. The opening motive juxtaposed with the chorale melody is given in Example 3.9. The ascending fourth that begins the chorale melody is quoted directly, though the motive proceeds in an upwards arpeggiation rather than by step. It ultimately lands on 3, as does the chorale melody. The first chorale phrase then descends by step from 6 to 3, which Krebs alludes to in measure 4. Allowing for the displacement by a fourth (due to Krebs’ movement to the dominant), the second phrase of the chorale (beginning on E) is quoted in the structural notes of the elaborate gesture seen in measure 4. Rather than continuing to reference the chorale, however, Krebs then repeats this gesture down a fourth to return to the tonic. Conveniently, the stepwise descent does mirror that of the conclusion of the chorale *Stollen*, given in brackets in Example 3.9.

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173 The melody Krebs sets is a variant of the standard version, which begins D–G–A–B–C–D–C–B. The melody Krebs sets has E in place of the boldface C.
“Quoting” the opening of the chorale with an ascending triad (do-mi-sol) rather than an ascending scale (do-re-mi) does somewhat undermine the listener’s ability to discern the chorale melody. However, as Gjerdingen suggests, do-mi-sol can be used as a stand-in for the standard do-re-mi of the eponymous schema. The Do-Re-Mi is a quintessential opening gambit, just as it appears here. Also, by using the modified Do-Mi-Sol form, Krebs is able to repeat the figure in the bass, in imitation, opposite the mi-sol-ti of the soprano, which then in turn forms the cadential bass below the soprano’s descending scale in measure 3.

Contrapuntally, the quasi-canon would not work (or would at least not be as elegant) if Krebs had preserved the Do-Re-Mi schema in its standard form. The opening measures of Krebs-WV 508 are shown in Example 3.10. The descending stepwise motion of the second phrase of the chorale, quoted beginning in the upbeat to measure 5, provides the perfect skeleton for elaboration according to the Prinner schema, which appears first in the dominant and is then repeated in the tonic. It is the riposte to the opening Do-Mi-Sol

174 Ibid., 88, 204.
gambit. Not content to remain in the tonic key, Krebs employs a textbook Fonte sequence, descending to a half cadence.

Example 3.10: Krebs-WV 508, mm. 1–11

One would expect that half cadence to be followed by the tonic, which it is, albeit briefly. But then, the piece proceeds almost immediately back towards the dominant, settling on a cadential $6_4$ in D at measure 13. This begins a lengthy Ponte, the most common galant dominant prolongation, which lasts until measure 17. But rather than concluding the Ponte with a PAC in D, as would be expected, Krebs evades the cadence in measure 18, before finally settling on D in measure 19–20. With the dominant firmly established, the opening motive and its corresponding schemata return (see Example 3.11).
One would expect this reprise of the opening gambit, this time in the dominant, to be followed by the initial riposte in the same key. But here Krebs deviates from the norm by adding two measures between the gambit and riposte. In those measures, he takes the motive from the riposte, an elaborated descending scale, and reverses its contour. Rather than falling from $\flat 6$ to $\flat 3$, according to the Prinner schema, it ascends from $\flat 3$ to $\flat 6$. The harmonic result is movement back to the tonic, since $\flat 6$ of the dominant is $3$ of the tonic. This is then followed by the Prinner riposte from the beginning of the piece, stated identically to its initial statement, beginning with $B$ in the soprano, $3$ of the tonic key. This reprise is given in Example 3.12.
Example 3.12: Krebs-WV 508, mm. 21–30

The remainder of the Praeambulum comprises pre-cadential Prinner and Ponte schemata, which use motives introduced in the material presented above, and concludes with an initial authentic cadence, brief cadenza, and confirmatory perfect authentic cadence. Because this section is derived from earlier material, it is not presented in an example. However, they are mentioned because they serve to demonstrate that the entire piece is constructed schematically. A chart of the schematic construction of Krebs-WV 508 is given in Figure 3.1.
As seen in the analyses above, and as will be seen in those below, it is exceedingly rare for a chorale-based piece to be constructed completely according to galant schemata. This is a result of the inherent tension between pre-existing chorale melodies and pre-existing galant schemata. Unless a chorale melody or portion of a chorale melody happens to fit the model of one or more schemata, or at least can be adapted to fit a schematic model, it is nearly impossible for a composer to combine them. Notably in this piece, the most tightly constructed in schematic terms of those analyzed in this treatment, Krebs is particularly loose in his “quotation” of—more accurately, allusion to—the chorale melody.

![Fig 3.1: Krebs-WV 508 Schemata Chart](chart.png)

<table>
<thead>
<tr>
<th>Schema</th>
<th>Function</th>
<th>Measures</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do-Mi-Sol (2x)</td>
<td>Gambit</td>
<td>1–2</td>
<td>I</td>
</tr>
<tr>
<td>Cadence</td>
<td>Cadence</td>
<td>3–4</td>
<td>I</td>
</tr>
<tr>
<td>Prinner (2x)</td>
<td>Riposte</td>
<td>5–8</td>
<td>I</td>
</tr>
<tr>
<td>Fonte</td>
<td>Digression</td>
<td>8–11</td>
<td>I → V (HC)</td>
</tr>
<tr>
<td>[Prinner-like]</td>
<td>Digression</td>
<td>11–12</td>
<td>I → V</td>
</tr>
<tr>
<td>Ponte</td>
<td>Dominant Ext.</td>
<td>13–17</td>
<td>V/V (6/4 and 7)</td>
</tr>
<tr>
<td>Evaded Cadence</td>
<td>Pre-cadential</td>
<td>17–18</td>
<td>V</td>
</tr>
<tr>
<td>Cadence</td>
<td>Cadence</td>
<td>19–20</td>
<td>V</td>
</tr>
<tr>
<td>Do-Mi-Sol (2x)</td>
<td>Gambit (reprise)</td>
<td>21–22</td>
<td>V</td>
</tr>
<tr>
<td>Cadence</td>
<td>Cadence (reprise)</td>
<td>23–24</td>
<td>V</td>
</tr>
<tr>
<td>Rev. Prinner</td>
<td>Digression (reprise)</td>
<td>25–26</td>
<td>V → I</td>
</tr>
<tr>
<td>Prinner (2x)</td>
<td>Riposte (reprise)</td>
<td>27–30</td>
<td>I</td>
</tr>
<tr>
<td>Prinner</td>
<td>Digression</td>
<td>31–25</td>
<td>I → V</td>
</tr>
<tr>
<td>Ponte</td>
<td>Dominant Ext.</td>
<td>36</td>
<td>V</td>
</tr>
<tr>
<td>[Prinner-like]</td>
<td>Pre-cadential</td>
<td>37–38</td>
<td>V / V/V</td>
</tr>
<tr>
<td>Cadence</td>
<td>Cadence</td>
<td>39–40 (b. 1)</td>
<td>V → I</td>
</tr>
<tr>
<td>Cadenza</td>
<td>Tonic Ext.</td>
<td>40</td>
<td>I</td>
</tr>
<tr>
<td>Cadence</td>
<td>Confirmatory</td>
<td>41–42</td>
<td>I</td>
</tr>
</tbody>
</table>
3.2.4 Fantasia sopra Freu dich sehr, o meine Seele, Krebs-WV 519

Composed in 1756,175 Krebs’ Fantasia sopra Freu dich sehr, o meine Seele, Krebs-WV 519, is a fine example of the composer’s ability to meld galant schemata and melody-and-accompaniment idioms with the rigors of contrapuntal writing. Krebs calls the piece “Fantasia,” a term that, in the organ literature and more broadly, has meant so many different things in different periods that it has its own book-length treatments. Here, and in Krebs’ other chorale fantazias, the term refers to the fact that the piece’s introduction (which, in modified form, is also used for the interludes) is either freely composed, not related to the chorale melody, or obscures its derivation from the chorale melody through figuration. The latter is the case here, since the opening G-A-B-A of the chorale melody (given in Example 3.13) does provide the underlying skeleton of the first three measures. Also, because the piece is so tightly constructed, we need only to discuss the introduction to understand the thematic material it uses. Therefore, this treatment will be quite brief. The introduction of Krebs-WV 519 is given in Example 3.14.

![Example 3.13: Freu dich sehr, o meine Seele, First Phrase](image)

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Example 3.14: Krebs-VW 519, mm. 1–9

The piece begins with an elaborate Do-Re-Mi gambit, one provided by the chorale’s opening three notes. Krebs composes this Do-Re-Mi more elaborately than the schema, with its 1-7-1 bass, because here the bass also ascends by scale, beginning with its own Do-Re-Mi. The gambit is riposted by an elaborately ornamented Fonte sequence, which digresses from, and then returns to, the main key. Once back in the tonic, Krebs accompanies Do-Re-Mi motives in the tenor with scalar flourishes in the alto that illustrate the joy of the chorale text. He follows this with an ornamented, stepwise descending Ponte before concluding with a
standard Mi-Re-Do cadence, the inverse of the manner in which the introduction began. Taking the introduction as a whole (and by extension, the rest of the piece as well), the texture appears on the page to be in Baroque style, but after studying the way the motives are constructed, we can see that the learned counterpoint Krebs employs is infused with standard galant musical behaviors. While not as galant overall as Krebs-WV 526, this piece concludes with a stereotypical galant cadence, which Krebs-WV 526 does not. Thus, Krebs-WV 519 is a fine example of Krebs’ melding of the two styles, and illustrates well the crossroads at which its composer stood, one foot in the school of his teacher, and one in the world of his own generation.

3.2.5 *Trio sopra Chorale Mein Gott, das Herze bring ich dir*, Krebs-WV 538

Krebs’ *Trio sopra Chorale Mein Gott, das Herze bring ich dir*, Krebs-WV 538, is a similar case of style-melding. Like Homilius’ trio on *Herzlich lieb, hab ich dich, o Herr*, HoWV VIII.12, Krebs derives his trio’s opening motive from the first phrase of the chorale, but allows it to cascade through the three voices rather than imitating it at the fifth. The opening of the piece is given in Example 3.15. After an upbeat, the first phrase of the chorale itself begins with Do-Re-Mi, so while it is likely a result of the mechanical derivation of the head motive from the chorale melody, the galant Do-Re-Mi schema is present nevertheless. The first phrase is followed by a sequence in measures 8–11 that uses the Fonte model, modified to have 5–1 in the bass rather than 7–1, with 4–3 in the soprano (the upper note of the trill must be considered); the sequence then concludes in measure 11 with a galant
half-cadence. This is followed by another Fonte-sequence, this time with the 4–3 movement in the alto and standard 9–1 movement in the bass, modulating to the relative major.

Example 3.15: Krebs-WV 538, mm. 1–17

Aside from the use of galant schemata in the opening motives, the piece proceeds as a Baroque trio, albeit with ornamentation which betrays its modernity. Therefore, the only other important aspect to note is that every major sectional cadence in the piece follows the "galant" model. These cadences are all given in Example 3.16. Each one begins with the characteristic descending fourth in a note value faster than the harmonic rhythm, then completes the cadence with Mi-Re-Do in the soprano. The behavior of the cadences is an important manifestation of the galant in a piece which otherwise does not exhibit its characteristic gestures.
Example 3.16: Krebs-WV 538, Galant Cadences

3.2.6 Fantasia sopra Herr Jesu Christ, dich zu uns wend, Krebs-WV 524

The Fantasia sopra Herr Jesu Christ, dich zu uns wend, Krebs-WV 524, combines elements seen in Krebs-WV 519 and Krebs-WV 538. Like Krebs-WV 519, with which it shares the title “Fantasia,” Krebs-WV 524 begins with free material which derives its opening motive from the first phrase of the chorale. However, like Krebs-WV 538, it is a trio throughout, though with the chorale statements (eventually) in the bass. The piece is constructed in two large sections, the first (mm. 1–27) a free trio, the second (mm.27–end) begins freely and then introduces the chorale melody into the bass, where it is stated in its entirety. Finally, the piece concludes with a brief galant coda.

The first phrase of Herr Jesu Christ, dich zu uns wend begins with an arpeggiation of the tonic triad, which Krebs takes directly as the opening motive of his trio. The first phrase of the chorale and the opening motive of Krebs-WV 524 are given in Examples 3.17 and 3.18. This arpeggio is convenient for a trio texture, since it can be easily harmonized and makes a very recognizable and easily employable motive to be used throughout the piece. Krebs does this wherever possible. Also, as mentioned above in the discussion of Krebs-WV
508, the ascending triad, \textit{do-mi-sol}, can be used as a stand-in for the more typical Do-Re-Mi in the eponymous schema. However, due to the constraints of the trio texture, that initial Do-Mi-Sol is not harmonized \enquote{properly,} that is, with some form of I-V-I, until it is stated at the end of the first measure in the bass. So, the schema is upside-down. That can be seen in the first two measures of Example 3.19 below.

Example 3.17: \textit{Herr Jesu Christ, dich zu uns wend}, First Phrase

Example 3.18: Krebs-WV 524, Opening Motive

Example 3.19: Krebs-WV 524, mm. 1–6
Though the initial Do-Mi-Sol is instantly recognizable, and may be functioning schematically, underlying the first six measures of the piece is a subtler schematic structure. As Gjerdingen notes, “The important musical features—meter, melody, bass, harmony, contour—together shape an event, which in turn can form part of one or more schemata.”176 Also, while schemata may manifest themselves directly and succinctly, they may also develop over longer periods as “reference points or as signs of punctuation.”177 That is the case in the opening of Krebs-WV 524, where the Do-Re-Mi schema unfolds over six measures, with each stage punctuated by a key point of the schema. As shown in Example 3.19, beginning with the downbeat of measure 2, the arrival of each succeeding group of two or more measures marks a point in the schema: the downbeat of measure 2 is the “Do,” the downbeat of measure 4 is the “Re,” and beat 3 of measure 6 is the “Mi.” Since it falls on a downbeat, but is supposed to be metrically weaker than the “Do” and “Mi,” Krebs weakens the “Re” through a suspension. Likewise, he strengthens the arrival point of the “Mi” by delaying and elaborating it with a preceding sixteenth-note flourish, a flourish which also alludes to the opening ascending triad.

Throughout the rest of the piece, Krebs does not use the typical schemata upon which the majority of this analysis has focused. However, his schematic thinking is still evident in his masterful melding of galant cadence formulae with a tightly constructed trio texture. Almost the entire piece is constructed either as developments of the triadic motive,


177 Ibid., 22.
galant pre-cadential material, or galant cadences. Take, for example, the point at which Example 3.19 left off. The “Mi” of the Do-Re-Mi schema dovetails into a descending sequence, accompanied with ascending broken triads, before a classic converging galant half-cadence in measures 8–9. The half-cadence is weak, though, and Krebs prolongs V/V through alternating triadic inversions between the two upper voices while the pedal undergirds the arpeggiated harmonies. He finally confirms the movement to the dominant in measures 11–12 with an ascending scale, followed by a series of two I-V-I patterns. Measures 13–14 continue this back-and-forth between V and I, culminating in a dramatic double trill over arpeggiation of the tonic triad (the opening gambit) in the pedal. Finally, the V–I vacillations subside, and a typical harmonic progression in the new commences, using both Do-Re-Mi and Jommelli\textsuperscript{178} schemata. Within this entire section in which the piece moves to the dominant, beginning with the sequence leading to the half cadence in measure 9 and continuing all the way to measure 18, Krebs never employs a true authentic cadence in the new key. The modulation is confirmed and then undermined repeatedly through movements back and forth between the new tonic and its dominant, or through harmonic progressions within the new key, but without strongly confirming it. Finally, the modulation is confirmed when an authentic cadence arrives on the downbeat of measure 19 and is reinforced by a strong, Mi-Re-Do perfect authentic cadence immediately following. This ushers in a reprise of the opening material in the new key. This section is given in Example 3.20.

\textsuperscript{178} The Jommelli is a version of the Comma, but with parallel thirds in the upper voices. See ibid., 158–159.
By the cadence in measure 19, almost all the motivic material Krebs employs in this piece has been introduced. The only significant motives introduced after the *Adagio* half cadence in measure 27 are the sixteenth-note figure in the soprano immediately following the *Adagio* and the chorale melody itself. After the *Adagio*, Krebs immediately begins moving
away from the dominant (D) and back toward the original tonic (G). The sixteenth-note figure, given in Example 3.21, is used within a Pulcinella, a form of pre-cadential schema where the bass is stable and figuration is employed above. Krebs takes this half-measure Pulcinella and repeats it (with slight modifications necessitated by the harmony) in a descending sequence, each time with the bass descending by half-step, until reaching a half cadence in the original dominant at measure 35. This is followed by the same ascending scale seen in measure 11 (see Example 3.20 above), but now in the tonic. It ushers in the chorale proper, stated in the pedal.

Example 3.21: Krebs-WV 524, mm. 27–29

Once the chorale enters in the pedal, Krebs is bound to its harmonic implications, though he is able to employ the various motives introduced prior to accompany it in the upper voices. Also, in the brief interludes between chorale phrases, he uses galant schemata to maintain the galant character of the piece. Example 3.22 shows two such interlude schemata, both of the Prinner type.
Example 3.22: Krebs-WV 524, mm. 44–48; Interlude Prinners

Finally, Krebs concludes the piece with a double Quiescenza shown in Example 3.23. A stereotypical galant technique to conclude an energetic piece, this brief coda allows the piece gradually to dissipate its musical excitement. Even here, though, Krebs does not provide a strong perfect authentic cadence. Instead, he ends the piece abruptly, with an upward arpeggiation of the tonic triad in first inversion. This humorous\textsuperscript{179} gesture serves a threefold function: it concludes the final Quiescenza, it ends the piece as it began (with an ascending tonic triad), and it is one final example of Krebs' deft ability throughout the piece to avoid strong cadences and thus perpetuate the sense of motion. In a way, the piece does not end. After the abrupt ending, the listener expects more, and could even audiate a continuation of the piece.

\textsuperscript{179} In the author's own performances of the piece, it has often elicited a chuckle from the audience.
Example 3.23: Krebs-WV 524, mm. 51–end

3.3 Works by Gottfried August Homilius

3.3.1 *Straf mich nicht in deinem Zorn*, HoWV VIII.2

In his chorale-based organ works, Homilius' use of the galant style is no more evident than in *Straf mich nicht in deinem Zorn*, HoWV VIII.2. Only 26 measures in length, this three-voice *Adagio* is organized structurally in a fashion typical from the seventeenth century through Bach. It begins with a brief introduction in the two accompanying voices, soprano and bass, before the chorale melody enters in the alto at measure 5; the first chorale phrase is repeated, since it is a bar-form chorale, and the remaining phrases of the chorale (the *Abgesang*) are treated in turn, with brief interludes between each. Shown in Example 3.24, the opening motive in the soprano, as would also be expected, is based on the first phrase of the chorale, and introduces the rhythmic gestures to be used throughout the piece, especially in the accompanying voice. This first phrase is also a perfect example of the galant preoccupation with emotional affect, evoking the pleading of the chorale text with its dotted rhythms and, most especially, the syncopated octave leap at the beginning of measure 2. Homilius constructs the opening dialogue of the piece to illustrate the penitent's petition.
Example 3.24: HoWV VIII.2, mm. 1–4

The second half of the introduction in HoWV VIII.2 uses the most conventional riposte, the Prinner. (See Example 3.24). Though conventional, Homilius’ Prinner is elegant. While following the required melodic shape, it introduces the sixteenth-sixteenth-skip-followed-by-a-quarter motive, gestures which—especially when they skip downward—are sighs of resignation after the supplicatory ascent of the first phrase.

The entry of the chorale begins with the same slurred, dottedrhythm as the opening motive, accompanied by the soprano with the opening motive transposed down a third. This time, Homilius answers the chorale’s gambit with the Meyer, a brief tonicization of II, before falling back to the tonic for the entry of the Stollen’s second phrase. This Meyer is given in Example 3.25. After the Stollen concludes, the Prinner from measures 3–4 returns, leading to the repeat.
Up to this point, Homilius has used galant schemata between soprano and bass, but the first phrase of the Abgesang provides a built-in Monte, as the chorale melody repeats the same three-note, stepwise ascent one step higher. As expected, this Monte immediately precedes an important cadence, the movement to V in measures 16–17 and the important cadence on the dominant in measures 17–18. After the chorale melody has finished in measure 23, the Prinner from the introduction returns in that same measure, but this time it begins in the soprano and is concluded by the alto, which has relinquished the cantus firmus and joined the soprano in a duet. Finally, the piece concludes with a textbook Mi-Re-Do galant cadence, shown in Example 3.26.

Example 3.25: HoWV VIII.2, mm. 6–8

Example 3.26: HoWV VIII.2, Final Cadence
3.3.2 Herzlich lieb hab’ ich dich, o Herr, HoWV VIII.12

Of Homilius’ 38 chorale-based solo organ works, 10 are chorale trios. His trio
Herzlich lieb hab’ ich dich, o Herr, HoWV VIII.12, is a tightly constructed example that is mostly free in its composition, as Homilius uses only the Stollen of the chorale as the basis of his piece, and derives no motives from the phrases of the Abgesang. The Stollen itself contains two different musical phrases, the first of which is repeated, creating an AAB structure. The chorale melody with phrases A and B labeled can be found above in Example 3.2. Because the type of trio Homilius uses here requires that thematic material presented in one voice be presented in at least one other, usually with a counter-motive in invertible counterpoint, introducing new material in the middle of the piece creates difficulties for the composer striving to construct a unified composition. Therefore, using only two phrases of the chorale yields only two chorale-derived motives and complimentary counter-motives, which can be re-used throughout and result in a more unified composition than would result from incorporating the entire chorale.

The first phrase of the trio, presented by the alto and bass, is based on phrase A of the chorale, shown in Example 3.27. As is expected in galant composition, the opening “gambit,” that is, the decorated chorale phrase presented in measures 1–3, is answered by a “riposte” in the form of a Fonte that employs Lombardic rhythm, but this time the riposte does not introduce the chorale as a cantus firmus. Instead, the soprano enters with the opening material a fifth higher, the third voice of the trio, while the alto introduces a syncopated counter-motive beginning in measure 5. Next, because the opening gambit is riposted with a Fonte, the Fonte automatically reappears in the soprano following the first
chorale phrase in the texture, this time in the dominant (see measures 5–8). Because phrase B of the chorale begins with an ascending scale, it provides a perfect opportunity to employ a Monte gesture. Homilius brings in a phrase B-derived Monte in the soprano in measures 8–9; this is then quickly followed by the same in the alto in measures 9–10—a “double Monte.” Because the melody is ascending, this is both a modification of the typical Monte schema, called the Monte Principale, and it uses a modified bass rather than the standard down-a-third, up-a-fourth variety.\textsuperscript{180}

\textbf{Example 3.27: HoWV VIII.12, mm. 1–12}

\textsuperscript{180} See Gjerdingen, \textit{Music in the Galant Style}, 102.
By the end of measure 11, all of the thematic material of the piece has been introduced. From there, it proceeds without pause almost to the end, cycling the various motives and their corresponding galant schemata continuously with almost no additional material, and relenting only for the piece’s coda, measures 38–45. The coda is also thematically derived. Matyl remarks that the piece’s combination of rhythmic variation and thematic unity—to which I would add its galant idioms—is remarkable, and breaks new ground for the chorale trio genre.¹⁸¹

3.3.3 Homilius, *Jesus, meine Zuversicht (I)*, HoWV VIII.22

The chorale prelude *Jesus, meine Zuversicht (I)*, HoWV VIII.22, is a unique piece within Homilius’ output and within the genre of galant chorale preludes. At first hearing, one can discern that this is clearly a forward-looking piece. It certainly does not sound like a chorale prelude from the generation of J. S. Bach or earlier. However, unlike what is seen in most of the examples above, Homilius’ use of galant schemata within the piece does not always follow expected conventions. In this work, the galant style appears in a gestational state, not fully developed, but nevertheless present. Perhaps if the piece could be definitively dated, one would find it to be an early piece, particularly since most of Homilius’ surviving chorale preludes were composed earlier in his career.¹⁸² As mentioned above, galant composers composed “for the ear” first and foremost, so that the fact that the piece *sounds* ¹⁸¹ Matyl, *Choralbearbeitungen*, 253.

¹⁸² John, “Homilius, Gottfried August.”
galant is more important than what makes it so. That said, as will be shown below, typical galant techniques do appear within the piece, and contribute significantly to its sound.

The piece is constructed using four motives, given in Example 3.28, and the chorale melody. These motives, aside from a few deviations at cadences, comprise the entire piece. In this respect, it is perhaps the most tightly constructed of Homilius’ chorale preludes.

Example 3.28: HoWV VIII.22, Motives

Matyl argues that the structure of the work is similar to that of a typical North German praeludium. He identifies an ABA’ structure within the piece, where each section corresponds to a section of a short praeludium: A is the opening Exordium, comprising free material and material derived from the cantus firmus, B represents the chorale prelude “proper,” in place of the expected fugal Narratio, and A’, the coda, reprises earlier material as the Confirmatio/Peroratio. This analysis is quite a stretch, given that HoWV VIII.22 sounds nothing like a North German praeludium; nor does it exhibit any of the characteristics expected of a piece in the stylus phantasticus genre, aside from the dramatic

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183 Matyl also identifies four motives, but he does not identify the motive given as c in Example 3.25. He identifies a different motive which he calls c, but that motive is used much less frequently than the motive I have identified. See Matyl, Choralbearbeitungen, 273.

184 Ibid., 272–273. Matyl does not use the Latin terms of rhetoric in his text; they have been added here.
flourish of motive \(a\). However, his observation of the general structure is apt, and has bearing on how the piece is conceived within the galant style.

The first section of the piece introduces all four of the motives, beginning with \(b\) and \(a\) in immediate succession.\(^{185}\) They are then repeated a step higher. A canon between the top manual voice and the pedal follows in measure 3. These three measures, a non-schematic opening gambit, are based upon the beginning of the chorale melody, which begins with an ascending scale from \(5\) up to \(1\). This ascending scale is found in the top voice (excluding the arpeggiated flourishes of motive \(a\)) in the first three measures, as shown in Example 3.29. For the riposte to this opening gambit, Homilius employs motive \(c\) in canon with itself, repeated twice, over a dominant pedal point. As shown in Example 3.30, when motive \(c\) is repeated, the first note of the second iteration becomes the last note of the first iteration. For this reason, the first two notes are bracketed and repeated again in Example 3.28 above. Because of the compound meter, as the listener hears this motive repeated and in canon with itself, the first three notes are heard as an arpeggiation of an (incomplete) \(V^7\) sonority, which is followed by a descending scale: \(6, 5, 4, 3\)—the exact scale degrees of the Prinner schema. As Gjerdingen notes, a possible variation of the standard Prinner is the Prinner Canon, in which the descending scale from \(6–3\) appears in canon with itself accompanied by a pedal point on \(1\) (in this case, of the dominant).\(^{186}\) Homilius deviates from this expectation in two regards. First, the standard Prinner Canon appears between the soprano and the bass, with the pedal

\(^{185}\) Even though \(b\) appears first, it is of lesser overall importance within the piece, so it is listed second among the motives.

\(^{186}\) Gjerdingen, *Music in the Galant Style*, 455.
point somewhere in the middle. Second, the expected metrical accents of the scale degrees are reversed; e.g. 6 is supposed to be metrically strong, but is not in this case. These deviations make sense within the context of the work. The upper two voices are clearly more important here than the bass, which does little more than provide basic continuo throughout the piece. Also, the compound meter makes using the Prinner in its normal metrical form much more difficult.

Example 3.29: HoWV VIII.22, mm. 1–3

Example 3.30: HoWV VIII.22, mm. 4–7
Following the conclusion of the riposte in measure 6, Homilius begins a series of tonicizations that digress from the original key area. First, in measure 7, he tonicizes A, and introduces the fourth motive, motive $d$, in the middle voice. This is shown in Example 3.30 above. He then moves on to tonicize D and E in succession, all the while using almost exclusively the four motives already introduced, including the Prinner Canon form of motive $e$. Through these key areas and their dominants, Homilius manages to use all 12 chromatic notes within the first 11 measures of the piece. Harmonically conservative it is not.

After digressing as far as the key of E minor (iii in C major), Homilius completes the harmonic arch by moving back to the original key area of C major through an abrupt sequence, based metrically on motives $b$ and $d$, first tonicizing V and then I. The harmonic progression over three measures, 12–14, which moves from iii back to I in direct succession, would be jarring if not for the flourishes of motive-$d$-like material between the harmonic shifts. One would not want to harmonically jar the listener too harshly, as this could offend the galant sensibility. Just the right amount of jarring is appropriate. Too little and it would be boring, whereas too much would be uncouth. The modulation back to I is shown in Example 3.31.

Example 3.31: HoWV VIII.22, mm. 12–14
Following a pre-cadential Passo Indietro and a PAC on C, the chorale melody enters in the right hand. Compared to the high level of musical interest in the A section, the B section is almost boring. The chorale melody in the right hand is accompanied throughout by a bass in the pedal that almost always matches its rhythm and shadows it a tenth below, along with motive \textit{d} in the left hand, repeated every half-measure. The bass only deviates from following the chorale melody in parallel tenths where the harmony requires it, such as in cases of contrary motion or at cadences. Any interludes between phrases of the chorale are wholly derived from the thematic material discussed above. To illustrate Homilius’ treatment of the chorale, the first phrase and its accompaniment are shown in Example 3.32.

Example 3.32: HoWV VIII.22, mm. 17–21

The remainder of the piece proceeds in this manner until measure 34, where the final phrase of the chorale concludes. Measures 35–39 (the end) restate the Prinner Canon and the Passo Indietro from measure 17 before the final concluding cadence. Matyl is overstating
the reality of the piece when he calls this section “A’”, since it uses a paucity of the original A material.

In summary, the chorale prelude on \textit{Jesus, meine Zuversicht}, HoWV VIII.22, is fascinating for its combination of galant elements within a predominantly non-schematic framework. The bulk of the compositional “work” is done before the entry of the chorale, in which Homilius writes with great efficiency, deriving almost all of the musical material from four motives which together constitute little more than two measures combined. He incorporates galant behaviors, particularly the Prinner, and moves quickly (in terms of notes and measures) through a harmonic arch, while disguising these rather abrupt modulations with the gracefully scalar motive \textit{d}. What a pity, then, that once the chorale enters the piece becomes so dull.
CHAPTER 4

CONCLUSION

The preceding study has examined chorale-based organ works of Johann Ludwig Krebs and Gottfried August Homilius in light of their historical context, and broadened the understanding of this music. Unique within the organ literature, these pieces express the galant style, yet are written within the constraints of a genre dependent upon pre-existing melodies, many of which originated two centuries before the composition of these works. With the help of their biographies, the two composers are situated within their historical context as close contemporaries who lived for a period of time in the same city, interacting with the same influential predecessors, with similar careers, and whose surviving works show that their works paralleled each other.

Recent studies of music of the mid-eighteenth century have gone far in explaining how music of this time was conceived by the composers who wrote it and the theorists who wrote about it. A large portion of past scholarship has approached music of the past not on its own terms, but in terms of whatever assumptions prevailed at the time those studies were written. However, this approach inevitably leads to conclusions about music of the past that would be totally foreign to those who actually composed it and heard it in its original context. For the mid-eighteenth century, a time of musical transition, such an approach is especially problematic. Fortunately, the compositions and writings of composers and
theorists of the mid-eighteenth century survive, and by examining the ways in which they perceived this music, scholars of today can gain a better understanding of it. Since they called this music “galant,” contemporary scholars should adopt the same term. This study takes their testimony as a starting point, and examines what it means to call music “galant.” Galant music is music embedded within a broad, international cultural movement that touched every aspect of life for the cultured population, including literature, music, modes of behavior in society, and even metaphysics. Defining what is meant by “galant” is difficult, since the meaning of the term changed so much over time. However, by critically examining contemporary accounts of the music alongside the repertoire itself, it is possible to discern how composers thought about music in this period, and constructed their compositions using expected schemata that represented the musical expression of their broader cultural milieu.

Those schemata were first systematically treated by Robert Gjerdingen. By identifying the schemata that were ingrained in the minds of galant composers, Gjerdingen has provided a way for scholars today to approach galant music as it was originally conceived. However, since no one study can account for every kind of music within a time period, Gjerdingen necessarily omits large portions of the contemporary repertoire from his treatment, especially sacred music of the Lutheran tradition. This study has built upon Gjerdingen’s foundation, and shown how the schemata he identified operate within the specific genre of chorale-based organ works.

The works analyzed in this study were chosen as clear examples of how the galant mindset manifested itself in works of a genre that does not lend itself to the style. Chorale-
based organ composition, particularly where it is intended for liturgical use, constrains the composer, because the chorale melody must be apparent to the listener. Writing music for the church is often a conservative endeavor. The chorale repertoire of congregations Krebs and Homilius served as evidence of this conservatism; they were still singing chorales from the previous two centuries, but not those of their own. However, if Krebs and Homilius were thinking like galant composers, then one would expect to find evidence of the galant style even in pieces that were written for this conservative context. As has been shown in this study, this is exactly the case. The chorale preludes of both composers analyzed here show that the galant mindset was at work in them, at least some of the time. Both composers wrote in both the galant style and the style of the previous generation. Their use of one style or the other does not necessarily follow a linear progression, since galant works apparently did not always follow non-galant works, at least as far as can be determined, given the difficulties in dating these pieces. Yet the galant style is present in significant portions of the chorales by Krebs and Homilius (and significant portions of their free compositions as well), showing that both composers were comfortable working in the style.

The pieces treated in this study were chosen intentionally to represent a diverse sample of each composer’s work, with examples running the gamut of lengths, treatments (trio, fantasia, etc.), and with chorale melodies both older (sixteenth century) and newer (seventeenth century). Krebs-WV 500, Krebs-WV 508, and HoWV VIII.2 are quite short, whereas Krebs-WV 526 and Krebs-WV 519 are quite long. Krebs-WV 538 and HoWV VIII.12 are trios; Krebs-WV 519, Krebs-WV 524, and, though not labeled as such, the structurally-similar HoWV VIII.22, are fantasias; Krebs-WV 526 and HoWV VIII.12
represent standard chorale preludes; and Krebs-WV 500 and Krebs-WV 508 are free
treatments. *Allein Gott in der Höh sei Ehr, Freu dich sehr, o meine Seele,* and *Herzlich lieb hab’ ich dich, o Herr* all date from the sixteenth century; *Herr Jesu Christ, dich zu uns wend, Jesus, meine Zuversicht,* *Mein Gott, das Herze bring ich dir,* *Straf mich nicht in deinem Zorn,* and *Was Gott tut, das ist wohltan* from the seventeenth. Because the galant style is found in such
a diversity of works, one can conclude that Krebs and Homilius used the galant style
irrespective of a chorale’s antiquity, and irrespective of the manner in which they set the
chorale.

By examining the galant aspects of these works, new light is shed on how they are
constructed. In turn, by understanding their structure, performers can better understand
how to perform these works, drawing inspiration from the performance practice of other
galant works and applying those concepts to these pieces as well. For listeners, understanding
how the galant style operates in these pieces allows critical listening, and a better appreciation
for the music as its composers and first listeners would have heard it. This is one of the
fundamental goals of Gjerdingen’s work:

What *can* be done is to provide an option for the modern listener, a method
for developing a historically informed mode of listening to galant music. ... Like “authentic” performance, it is a modern reconstruction of an imagined
past. But this conjectured galant mode of listening is nonetheless intriguing
and well-supported by the writings and practices of eighteenth-century
musicians. It may help put some of the color back into the experience of
galant music. 187

Through this study, the galant mode of listening has been expanded further to include
chorale-based organ works.

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187 Ibid., 19.
Of course, with this door opened, many avenues for further inquiry are evident.

Since only a small subset of works by Krebs and Homilius are treated here, the rest also deserve a thorough look, particularly the free works, as well as the remainder of the chorales, both galant and non-galant. Also, because Krebs and Homilius are such similar figures in music history, it would be worthwhile to conduct a more thorough comparison of their biographies and works, particularly to find whether any correspondence or other evidence of direct connection between them comes to light. As for galant music more broadly, this is just one of several studies which have built upon Gjerdingen’s work, and his method has much more to offer future studies. One hopes, through more work like this, today’s musicians will gain an ever-greater understanding of and appreciation for music from the mid-eighteenth century.

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188 See note 3 above.
APPENDIX A

TABLES OF CHORALES SET BY KREBS AND HOMILIUS

The first two tables in this Appendix list the chorales set by Krebs and Homilius. The century in which the text and melody of each chorale originated are given. Following these, a third table lists all the chorales set by both composers (with duplicates listed only once), and shows which chorales are set by one or the other, or both.
<table>
<thead>
<tr>
<th>Chorale</th>
<th>16th</th>
<th>17th</th>
<th>18th</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ach Gott, erhör mein Seufzen</td>
<td></td>
<td></td>
<td>t+m</td>
</tr>
<tr>
<td>Ach Gott, vom Himmel sieh’ darein</td>
<td></td>
<td>t+m</td>
<td></td>
</tr>
<tr>
<td>Ach Herr, mich armen Sünder (2 incl. incerta)</td>
<td></td>
<td></td>
<td>m</td>
</tr>
<tr>
<td>Allein Gott in der Höh’ sei Ehr</td>
<td></td>
<td></td>
<td>t+m</td>
</tr>
<tr>
<td><em>Auf meinen lieben Gott</em></td>
<td></td>
<td>m</td>
<td>t</td>
</tr>
<tr>
<td>Christ lag in Todesbanden</td>
<td></td>
<td>t+m</td>
<td></td>
</tr>
<tr>
<td>Ein feste Burg ist unser Gott</td>
<td></td>
<td>t+m</td>
<td></td>
</tr>
<tr>
<td>Erbarm dich mein, o Herre Gott</td>
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<td>t+m</td>
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<tr>
<td>Freu dich sehr, o meine Seele (2)</td>
<td></td>
<td>m</td>
<td>t</td>
</tr>
<tr>
<td>Herr Gott, dich loben alle wir (2)</td>
<td></td>
<td></td>
<td>t+m</td>
</tr>
<tr>
<td>Herr, ich habe mißgehandelt</td>
<td></td>
<td></td>
<td>t+m</td>
</tr>
<tr>
<td>Herr Jesu Christ, dich zu uns wend</td>
<td></td>
<td></td>
<td>t+m</td>
</tr>
<tr>
<td>Herr Jesu Christ, du höchstes Gut</td>
<td></td>
<td>t+m</td>
<td></td>
</tr>
<tr>
<td>Herzlich lieb’ hab ich dich, o Herr (2)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><em>Heut triumphiret Gottes Sohn</em></td>
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<td>t+m</td>
</tr>
<tr>
<td>Ich ruf zu dir, Herr Jesu Christ</td>
<td></td>
<td></td>
<td>t+m</td>
</tr>
<tr>
<td>Jesu, der du meine Seele</td>
<td></td>
<td></td>
<td>t+m</td>
</tr>
<tr>
<td>Jesu, meine Freude (2 incl. incerta)</td>
<td></td>
<td></td>
<td>t+m</td>
</tr>
<tr>
<td>Jesu, meines Lebens Leben (2 incl. incerta)</td>
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<td>t+m</td>
</tr>
<tr>
<td>Jesus, meine Zuversicht (2)</td>
<td></td>
<td></td>
<td>t+m</td>
</tr>
<tr>
<td>Meinem Jesum laß ich nicht</td>
<td></td>
<td></td>
<td>t+m</td>
</tr>
<tr>
<td>Mein Gott, das Herze bring ich dir</td>
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<td></td>
<td>t+m</td>
</tr>
<tr>
<td>Mitten wir im Leben sind</td>
<td></td>
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<td>t+m</td>
</tr>
<tr>
<td>Nun freut euch, lieben Christen gmein (2)</td>
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<td></td>
<td>t+m</td>
</tr>
<tr>
<td>O Ewigkeit, du Donnerwort</td>
<td></td>
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<td>t+m</td>
</tr>
<tr>
<td>O Gott, du vonmer Gott</td>
<td></td>
<td></td>
<td>t+m</td>
</tr>
<tr>
<td>O König, dessen Majestät</td>
<td></td>
<td>m</td>
<td>t</td>
</tr>
<tr>
<td>Sei Lob und Ehr dem höchsten Gut</td>
<td></td>
<td>m</td>
<td>t</td>
</tr>
<tr>
<td>Vater unser im Himmelreich</td>
<td></td>
<td></td>
<td>t+m</td>
</tr>
<tr>
<td>Vom Himmel hoch, da komm ich her</td>
<td></td>
<td></td>
<td>t+m</td>
</tr>
<tr>
<td>Von Gott will ich nicht lassen (2)</td>
<td></td>
<td></td>
<td>t+m</td>
</tr>
<tr>
<td>Warum betrübtest du dich, mein Herz (2)</td>
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<td>t+m</td>
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<tr>
<td>Warum sollt ich mich denn grämen</td>
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<td>t+m</td>
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<tr>
<td>Was Gott tut, das ist wohlgetan (2)</td>
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<td>t+m</td>
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<tr>
<td>Wenn mein Stündlein vorhanden ist</td>
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### TABLE A.1 (CONTINUED)

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<th>17th</th>
<th>18th</th>
</tr>
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<tbody>
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<td>Wer nur den lieben Gott läßt walten (2)</td>
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<td></td>
</tr>
<tr>
<td>Wie schön leuchtet der Morgenstern</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wir glauben all an einen Gott (Dorian)</td>
<td>t+m</td>
<td></td>
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</tr>
<tr>
<td>Wir glauben all an einen Gott (2, incl. <em>incerta</em>)</td>
<td>t</td>
<td>m</td>
<td></td>
</tr>
<tr>
<td>Wo soll ich fliehen hin</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zeuch ein zu deinen Toren</td>
<td>t</td>
<td>m</td>
<td></td>
</tr>
<tr>
<td><strong>t=text, m=melody</strong></td>
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</tr>
</thead>
<tbody>
<tr>
<td>Ach Herr, mich armen Sünder</td>
<td>t</td>
<td>m</td>
<td></td>
</tr>
<tr>
<td>Christ lag in Todesbanden (4)</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Der am Kreuz ist meine Liebe (2)</td>
<td></td>
<td>t+m</td>
<td></td>
</tr>
<tr>
<td>Dies sind die heiligen Zehn Gebot</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Erbarm dich mein, o Herre Gott</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Erschienen ist der herrlich Tag</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gelobet seist du, Jesu Christ (3)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Helft mir Gottes Güte preisen</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Herr Jesu Christ, du höchstes Gut</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Herzlich lieb hab ich dich, o Herr</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hilf, Herr Jesu, laß gelingen</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jesus, meine Zuversicht (2)</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Komm, Heiliger Geist, Herre Gott</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mache dich, mein Geist, bereit</td>
<td>t+m</td>
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<td></td>
</tr>
<tr>
<td>Meine Hoffnung steht auf Gott</td>
<td>t</td>
<td>m</td>
<td></td>
</tr>
<tr>
<td>Meinem Jesum laß ich nicht</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mein Gott, das Herze bring ich dir</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nun freut euch, lieben Christen gmein</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nun komm, der Heiden Heiland (2)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>O großer Gott, du reines Wesen</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Schmücke dich, o liebe Seele</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sei Lob und Ehr dem höchsten Gut</td>
<td>m</td>
<td>t</td>
<td></td>
</tr>
<tr>
<td>Straf mich nicht in deinem Zorn</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wachet auf, ruft uns die Stimme</td>
<td>t+m</td>
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<td></td>
</tr>
<tr>
<td>Weg, mein Herz, mit den Gedanken</td>
<td>m</td>
<td>t</td>
<td></td>
</tr>
<tr>
<td>Wer nur den lieben Gott läßt walten (2)</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wie soll ich dich empfangen</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wir Christenleut habn jetzund Freud</td>
<td>t+m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wo soll ich fliehen hin</td>
<td>t+m</td>
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</table>

**t=text, m=melody**

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<tr>
<td><strong>Total</strong></td>
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<tr>
<td>Chorale</td>
<td>Both</td>
<td>Krebs Only</td>
<td>Hom. Only</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>------</td>
<td>------------</td>
<td>-----------</td>
</tr>
<tr>
<td>Ach Gott, erhör mein Seufzen</td>
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<td>x</td>
<td></td>
</tr>
<tr>
<td>Ach Gott, vom Himmel sieh’ darein</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Ach Herr, mich armen Sünder</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Allein Gott in der Höh’ sei Ehr</td>
<td></td>
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</tr>
<tr>
<td>Auf meinen lieben Gott</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Christ lag in Todesbanden</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Dies sind die heilgen Zehn Gebot</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Der am Kreuz ist meine Liebe</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Ein feste Burg ist unser Gott</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Erbarm dich mein, o Herre Gott</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Erschienen ist der herrlich Tag</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Gelobet seist du, Jesu Christ</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Freu dich sehr, o meine Seele</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Helft mir Gottes Güte priesen</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Herr Gott, dich loben alle wir</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Herr, ich habe mißgehandelt</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Herr Jesu Christ, dich zu uns wend</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Herr Jesu Christ, du höchstes Gut</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Herzlich lieb hab ich dich, o Herr</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Heut triumphirt Gottes Sohn</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Hilf, Herr Jesu, laß gelingen</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Ich ruf zu dir, Herr Jesu Christ</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Jesu, der du meine Seele</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Jesu, meine Freude</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Jesu, meines Lebens Leben</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Jesus, meine Zuversicht</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Komm, Heiliger Geist, Herre Gott</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Mache dich, mein Geist, bereit</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Meine Hoffnung steht auf Gott</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Meinem Jesum laß ich nicht</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Mein Gott, das Herze bring ich dir</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Mitten wir im Leben sind</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Nun freut euch, lieben Christen gmein</td>
<td></td>
<td>x</td>
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</tr>
<tr>
<td>Nun komm, der Heiden Heiland</td>
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<td>x</td>
</tr>
<tr>
<td>O Ewigkeit, du Donnerwort</td>
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<td></td>
<td>x</td>
</tr>
<tr>
<td>O Gott, du frommer Gott</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>O großer Gott, du reines Wesen</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Chorale</td>
<td>Both</td>
<td>Krebs Only</td>
<td>Hom. Only</td>
</tr>
<tr>
<td>----------------------------------------------</td>
<td>------</td>
<td>------------</td>
<td>-----------</td>
</tr>
<tr>
<td>O König, dessen Majestät</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Schmücke dich, o liebe Seele</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Sei Lob und Ehr dem höchsten Gut</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Straf mich nicht in deinem Zorn</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Vater unser im Himmelreich</td>
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<td>x</td>
<td></td>
</tr>
<tr>
<td>Vom Himmel hoch, da komm ich her</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Von Gott will ich nicht lassen</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Wachtet auf, ruft uns die Stimme</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Warum betrübtest du dich, mein Herz</td>
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<td>x</td>
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<tr>
<td>Warum sollt ich mich denn grämen</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Was Gott tut, das ist wohlgetan</td>
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<td>x</td>
<td></td>
</tr>
<tr>
<td>Weg, mein Herz, mit den Gedanken</td>
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<td></td>
<td>x</td>
</tr>
<tr>
<td>Wenn mein Stündlein vorhanden ist</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Wer nur den lieben Gott läßt walten</td>
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<td>x</td>
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</tr>
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<td>Wie schön leuchtet der Morgenstern</td>
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<td>x</td>
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<tr>
<td>Wie soll ich dich empfangen</td>
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<td></td>
<td>x</td>
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<tr>
<td>Wir Christenleut habn jetzund Freud</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Wir glauben all an einen Gott (Dorian)</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Wir glauben all an einen Gott</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Wo soll ich fliehen hin</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Zeuch ein zu deinen Toren</td>
<td></td>
<td></td>
<td>x</td>
</tr>
</tbody>
</table>

**Total** 13 28 17
APPENDIX B

GJERDINGEN’S SCHEMATA ARCHETYPES

Below are the archetypes for each of the galant schema identified and described by Gjerdingen. These are all adapted from his Appendix A,\(^\text{189}\) and only provide the most general information about each. For a more complete treatment of each schema, see the relevant chapters in Gjerdingen’s text.

These archetypes are intended to show only the most core, skeletal structures of the schemata. One must keep in mind that they may occur in any key, in any meter, and have variants which may or may not be listed within the archetype descriptions. Each is presented as a series of musical “events”, which happen in quick succession or may be spaced-apart, and may form structural pillars within larger musical “stages”.\(^\text{190}\) As such, to comprehend truly what each schema sounds like, one must listen to a large number of each, and allow one’s ear to discern what core characteristics underpin them all. This is the approach taken in each chapter of *Music in the Galant Style*.

Because there is such great variety in how each schema may appear or could be used in actual music, the archetypes are presented in a way that shows only the most important


\(^{190}\) Ibid., 21–22.
characteristics. Musical notation is not used because it is too specific and does not allow for the inherent variability of key, meter, and length for each. Instead, each schema is presented as a series of stages. These stages are assigned a metrical position (if applicable), scale degrees for the soprano and bass in bold type, and figures between those two voices to show what harmony is typically found there. Finally, each archetype is given a brief description paraphrased from Gjerdingen. For those which appear in this study, a description of important features and a list of any variants identified by Gjerdingen are provided.

B.1 The Romanesca

The Romanesca,\textsuperscript{191} a common ground bass given its name by musicians in the sixteenth century, is most commonly used as an opening gambit in Adagio movements. Popular in the 1720s and 1730s, it was seen as almost cliché. Though its popularity waned in the later in the eighteenth century, it continued to appear in music throughout the century. The schema is provided here for reference, but does not appear in the works analyzed above.

\begin{center}
\begin{tabular}{|c|c|c|c|}
\hline
Strong & Weak & Strong & Weak \\
\hline
1 & 5 & 1 & 1 \\
5 & 6 & 5 & 6 \\
3 & 3 & 3 & 3 \\
1 & 7 & 6 & 3 \\
\hline
\end{tabular}
\end{center}

\textsuperscript{191} The complete chapter on this schema is in ibid., 25–43. For its archetype, see ibid., 454.
B.2 The Prinner

The Prinner\textsuperscript{192} most commonly appears as a riposte, and was most common in the 1720s to 1770s. It particularly indicates Italianate influence, and is very common in the works discussed in this study.

![Diagram of Prinner schema]

Important features:

- For events with equal spacing, or with an extended third stage, or in matching pairs.
- Melodic emphasis on the descent from 6 to 3.
- Bass emphasis on the descent from 4 to 1.
- The third stage is often dissonant, while the others are consonant in the same mode.

Variants:

- A canonic type with the 6–3 descent in both melody and bass, usually with a pedal point on 1.
- A precedential version where only the first two stages appear before a cadence.
- A circle-of-fifths version, where every other bass tone matches the schema.

\textsuperscript{192} The complete chapter on this schema is in ibid., 45–60. For its archetype, see ibid., 455.
B.3 The Fonte

The Fonte¹⁹³ was a common form of descending sequence which usually digressed from and then returned to the main key. It was used throughout the eighteenth century. Longer versions could serve as digressive episodes.

<table>
<thead>
<tr>
<th>Minor</th>
<th>Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weak</td>
<td>Weak</td>
</tr>
<tr>
<td>Strong</td>
<td>Strong</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
</tr>
</tbody>
</table>

Important features:

- For events in two pairs. The first pair is usually minor, the second major one step lower.
- The melody is a short scalar descent. Sometimes, it arpeggiates the local dominant.
- Usually the bass ascends by step, but may follow other cadential patterns, such as 7–1 or 2–1.

Variants:

- A version where the bass and melody are inverted.
- A three-part type, where the first two pairs are minor, the last major.

¹⁹³ The complete chapter on this schema is in ibid., 61–71. For its archetype, see ibid., 456.
B.4 The Do-Re-Mi

The Do-Re-Mi\textsuperscript{194} is one of the most common opening gambits, and was used throughout the century in all genres. It appears often with the bass and soprano reversed from the normal schema, or with the "do-re-mi" motion in canon.

![Diagram of the Do-Re-Mi schema]

Important features:

- Three events, equally spaced. Sometimes the first stage is extended.
- Melody with stepwise ascent, though each stage may have notes interpolated.
- Most commonly the bass moves by step, but 5 may substitute for 7. The 7 may be delayed to create a dissonance in the second stage.

Variants:

- An “Adeste Fidelis” variant, where the melody leaps down to and up from 5.
- A two-part version, "do-re ... re-mi."
- A version where "do-mi-sol" substitutes for "do-re-mi." Though this may be understood as its own schema. See the discussion above on page 92.

\textsuperscript{194} The complete chapter on this schema is in ibid., 77–88. For its archetype, see ibid., 457.
B.5 The Monte

The Monte\textsuperscript{195} was the most common form of ascending sequence used in galant music. Montes with three or more sections were commonly used to achieve distant modulations, particularly in the first half of the eighteenth century. Later in the century, most Montes had only two sections and typically preceded important cadences.

![Monte Diagram]

Important features:

- Two or more sections, each one step higher than the preceding one.
- An overall rise in the melody, with local descents corresponding to the schema.
- In the bass, chromatic stepwise ascents landing on each successive local tonic.

Variants:

- Extended versions which modulate to VI, VII, and/or back to I.
- The “Principale,” with leaping bass and all $5_3$ sonorities.
- The “Romanesca” type with bass reminiscent of that schema.

\textsuperscript{195} The complete chapter on this schema is in ibid., 89–106. For its archetype, see ibid., 458.
B.6 The Meyer

The Meyer\textsuperscript{196} was commonly used for themes, either as opening gambits, or secondary themes. It was most common in the 1760s through the 1780s. Earlier versions were usually shorter and had melodies primarily composed of the core schematic tones. Later examples could be much longer, with elaborate melodies for which the schematic tones are only structural puncuations.

Important features:

- Four events at comparable metrical locations.
- In the melody, a descending semitone $1\rightarrow 7$ answered by a subsequent semitone $4\rightarrow 3$.
  
  Both are solmized $fa-mi$.

Variants:

- The “melody” may be higher or lower pitched than the “bass.”
- Melodic variants: “Jupiter” (melody $1\rightarrow 2\rightarrow 4\rightarrow 3$), “Pastorella” (melody $3\rightarrow 2\rightarrow 4\rightarrow 3$), and “Aprile” (melody $1\rightarrow 7\rightarrow 2\rightarrow 1$).

\textsuperscript{196} The complete chapter on this schema is in ibid., 111–128. For its archetype, see ibid., 459.
B.7 The Quiescenza

The Quiescenza,\textsuperscript{197} as its name suggests, marks a period of quiescence following a cadence at the end of an important section. It could also appear as an opening gambit, but is not repeated in this case. It was especially popular in the 1760s through the 1790s, and featured prominently in music of Vienna and Paris.

![Diagram of the Quiescenza schema]

Important features:

- Four events, usually repeated.
- In the melody, the \textit{fa-mi} (b7–6) is answered by \textit{mi-fa} (♯7–♯1).
- In the bass, a pedal point on ♯1 or figuration which elaborates the tonic.

Variants

- A version with diatonic ascending melody 5–♯1.
- A rare version with two Prinners over a pedal.

\textsuperscript{197} The complete chapter on this schema is in ibid., 181–195. For its archetype, see ibid., 460.
B.8 The Ponte

The Ponte,\textsuperscript{198} “bridge” was most commonly used as a dominant prolongation, elaborating the dominant triad or dominant seventh chord. It was usually used either to connect a cadence on the dominant to a return to the tonic key, or as a delaying tactic to heighten expectation of an important entry or the return of an important theme.

Important features:

- Includes several events that may be extended \emph{ad libitum} until a stable event, usually a return to the tonic, provides closure.

- The melody may feature scales or arpeggios on the pitches of the dominant seventh chord, with the overall contour of the melody rising. The tonic triad may appear briefly in metrically weak positions, alternating with the dominant seventh.

Variants:

- A version with descending stepwise melody, 5–2.

\textsuperscript{198} The complete chapter on this schema is in ibid., 197–215. For its archetype, see ibid., 461.
B.9 The Fenaroli

The Fenaroli\textsuperscript{199} was usually a “second theme” introduced after a modulation to the dominant. Its beginning could be either metrically weak or strong. It was usually repeated.

Important features:

• The bass ascent $\texttt{7} \rightarrow \texttt{3}$, solmized $\textit{mi-fa-re-mi}$.

• The melody may vary. It may be as shown above, or in canon with the bass, but displaced by two events ($\texttt{2} \rightarrow \texttt{3} \rightarrow \texttt{7} \rightarrow \texttt{1}$).

• May include a pedal point on $\texttt{5}$ within or above the other voices.

Variants:

• Several melodic variants exist, due to the variability of the melody. A possible alternate bass is $\texttt{7} \rightarrow \texttt{1} \rightarrow \texttt{4} \rightarrow \texttt{3}$ in canon with the standard version of the melody.

\textsuperscript{199} The complete chapter on this schema is in ibid., 225–240. For its archetype, see ibid., 462.
B.10 The Sol-Fa-Mi

The Sol-Fa-Mi\textsuperscript{200} was commonly employed for important themes in the 1750s through the 1790s. Less assertive than the Do-Re-Mi, it typically appeared in slow movements, particularly Adagios in minor keys. It could also be a “second theme” in fast movements. The Sol-Fa-Mi does not appear in any of the pieces discussed in this study.

\begin{center}
\begin{tabular}{|c|c|}
\hline
\textbf{Open} & \textbf{Closed} \\
\hline
\textbf{Weak} & \textbf{Strong} & \textbf{Weak} & \textbf{Strong} \\
\hline
5 & 4 & 4 & 3 \\
5 & 5 & 6 & 5 \\
3 & 3 & 5 & 3 \\
1 & 2 & 7 & 1 \\
\hline
\end{tabular}
\end{center}

B.11 The Indugio

The Indugio\textsuperscript{201} was used as a delaying tactic leading to a converging cadence. It was uncommon in the first half of the eighteenth century, but very common, even cliché, in the second half. It does not appear in any of the pieces discussed in this study.

\begin{center}
\begin{tabular}{|c|c|c|c|}
\hline
\textbf{Strong} & \textbf{Strong} & \textbf{Weak} & \textbf{Strong} \\
\hline
2 & 4 & 6 & 1 \\
6 & 5 & 6 & 5 \\
5 & 6 & 5 & 3 \\
4 & 4 & 4 & 3 \\
\hline
\end{tabular}
\end{center}

\textsuperscript{200} The complete chapter on this schema is in ibid., 253–262. For its archetype, see ibid., 463.

\textsuperscript{201} The complete chapter on this schema is in ibid., 273–283. For its archetype, see ibid., 464.
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