

MUSICAL OFFERING (BWV 1079)



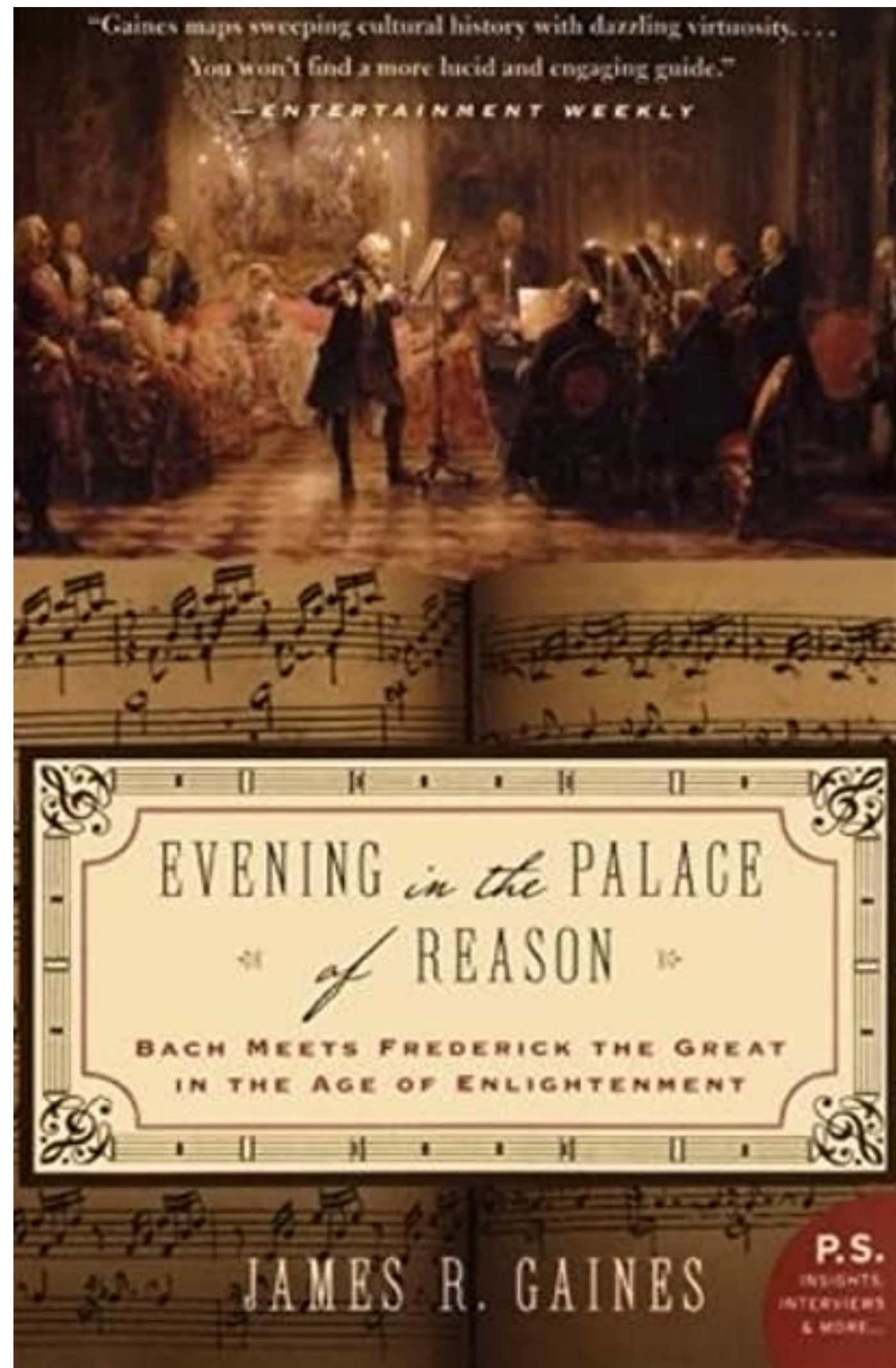
ROYAL THEME



ROYAL THEME

la do mi fa si mi ri re di do
ti teh la si fi mi^{la} re do ti la

The image shows two staves of musical notation in G major (one sharp) and 4/4 time. The first staff contains the lyrics 'la do mi fa si mi ri re di do' and the second staff contains 'ti teh la si fi mi^{la} re do ti la'. The notes are: la (A2), do (C3), mi (D3), fa (E3), si (F#3), mi (D3), ri (E3), re (D3), di (C3), do (B2) on the first staff; and ti (A2), teh (G2), la (F#2), si (E2), fi (D2), mi^{la} (C2), re (D2), do (E2), ti (D2), la (C2) on the second staff. The notes are mostly quarter notes, with some eighth notes and a final whole note on the second staff.



**EVENING IN THE
PALACE OF REASON:
BACH MEETS FREDERICK THE
GREAT IN THE AGE OF
ENLIGHTENMENT**

JAMES R. GAINES

EXAMPLE OF THE SO-CALLED
“GALANT STYLE”

JOHN ADOLPH SCHEIBE’S
“FLUTE CONCERTO IN A MAJOR: 1.) ANDANTE”

repetitive, simple, light music

EXAMPLE OF THE FLUTE IN
BACH'S STYLE

J.S. BACH'S

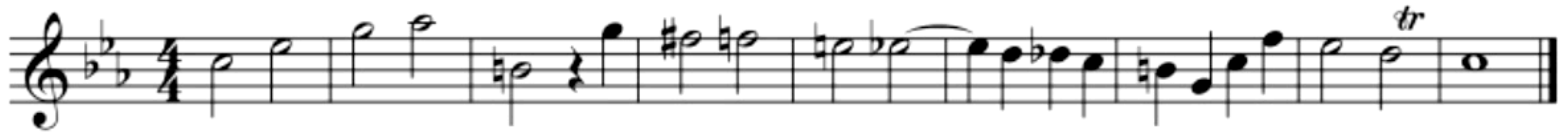
ORCHESTRAL SUITE #2 IN B MINOR, BWV 1067

MOVEMENT NO. 7 - "BADINERIE"

layered, motivic development, virtuosic

ROYAL THEME

FREDERICK THE GREAT
“THE FLUTE KING”



IMPROVISED 3-PART



A musical score for an improvised 3-part setting. The score is written in two staves, Treble and Bass clefs, with a common time signature (C). The key signature is B-flat major (two flats). The melody in the Treble clef consists of five measures:

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter)
- Measure 2: C5 (quarter), B4 (quarter), A4 (quarter)
- Measure 3: G4 (quarter), F4 (quarter), E4 (quarter)
- Measure 4: D4 (quarter), C4 (quarter), B3 (quarter)
- Measure 5: A3 (quarter), G3 (quarter), F3 (quarter)

The Bass clef contains five measures, each with a whole rest.

ENDING



Musicalisches
O p f e r

Sr. Königlichen Majestät in Preußen u.

allerunterthänigst gewidmet

um

Johann Sebastian Bach.

- Ricercare à 3
- Canon perpetuus super thema regimum
- Canons diversi:
 1. Canon à 2, Canon Cancrizans
 2. Canon à 2, Violini in unisono
 3. Canon á, Canon per motum contrarium
 4. Canon per augmentationem, contrario motu
 5. Canon circularis per tonos
- Fuga canonica in Epiadiapente
- Ricercare à 6
- Canon à 2, "Quaerando invenietis"
- Canon à 4
- Trio [Sonata] for flute, violin & continuo
 - Largo
 - Allegro
 - Andante
 - Allegro
- Canon Perpetuo, for flute, violin & continuo



Musical
Offering
to His Royal Majesty in Prussia and

most humbly dedicated
by

Johann Sebastian Bach

Most gracious King,

To Your Majesty is dedicated herewith in deepest humility a Musical Offering, whose most excellent part itself proceeds from your own lofty hand. With a respectful delight I remember still the quite singular royal grace when, some time ago, during my stay in Potsdam, Your Majesty condescended to play for me on the clavier a theme for a fugue, and at the same time most graciously obliged me to enlarge on the same forthwith in your own highest presence. To obey Your Majesty's command was my most humble duty. However, I noticed quite soon that, because of the lack of necessary preparation, the performance did not succeed as well as such a superb theme required. I consequently resolved and undertook immediately to work out completely this truly royal theme and then publish it to the world. This project has now been completed to the best of my ability, and it has no other purpose than this sole irreproachable one: to exalt, although only in one small aspect, the glory of a monarch whose greatness and might, just as in all the sciences of peace and war so also especially in music, everyone must admire and venerate. I make bold to add this most humble request: that Your Majesty deign to honor the present small work with a gracious reception, and that you further extend the highest royal favor to

Your Majesty's

Leipzig, 7 July
1747

most humbly obedient servant,
the composer

Favorite Selections from Geru's Music Library
today's selection is

Musical Offering

Hr. Küniglichen Majestät in Preussen v.

allerunterthänigst gewidmet

1711

Johann Sebastian Bach.

IMPROVISED 3-PART



CANON PERPETUUS

CANON DIVERSI

CRAB CANON

CANON A 2

2 UNISON VIOLINS

CANON A 2 VOICE
CONTRARY MOTION

CANON A 2 VOICES
SPIRAL CANON

CANON A 2 VOICE
MIRROR CANON

6-PART FUGUE

URSULA KIRKENDALE'S THEORY OF THE ORDER/STRUCTURE

QUINTILIAN

Proem to Book IV

vota [to the Muses and the Emperor]

Exordium I (Principium)

ductus officio reipublicae aut non
mediocris exempli
extemporalis oratio, celare artem

neque diu moraturos

docere
simplex, ex proximo sermo
delectare
agitare
miseratio
e contrario ductis, superbum
breviter, summa rei

BACH¹⁶⁰

Title/Dedication

“Ew. Mayestät weyhe . . . ein
Musicalisches Opfer”

Ricercar [a 3]

theme from head of state; audience
in Potsdam
improvisatory, free episodes
prominent
short episodes, frequent changes of
style
fugal elements, “learned” style
simple rhythms
triplet episodes
alla zoppa, Pyrrhic rhythm
sighs, chromatic melody
inversion of chromatic melody
summary of various devices to be
used later

Narratio brevis

percursio

brevis

gravius ac sanctius

varietas, mutationes

ne pares tractus

oratio perpetua

*Narratio longa*¹⁶²

transitus efficiat sententiam

res diversissimas colligentem

partitio

Canon Perpetuus super Thema Regium

summary of motives to be elaborated

in the five *canones diversi*

only five measures long

“royal” style

variety of rhythmic motives

mixed meters¹⁶¹

perpetual canon

[5] *Canones Diversi*

acrostic

five *canones diversi*[ssimi]

division into five canons

1. *f*: ne quid naturae adversum
e: robur
 Homer: Achilles idle, then
 rises, “swift-footed”

2. *f*: qualis in comoediis etiam in
 mimis
 translationibus crebrior, figuris
 iucundior
 sententiis dulcis
 mite ac placidum, blandum
 et humanum
e: pulchritudo
 Homer: three gods and a king
 Jupiter’s thunderbolt
 Mars marshalling scattered
 troops
 Neptune

 Agamemnon pre-eminent
 “Such did Jupiter make
 Agamemnon”

1. crab canon, one staff, *genus subtile*
 simple rhythm
 slow and fast (running) rhythms,
 respectively; *anabasis* (“steht
 auf”)

2. *genus medium, stilus theatralis, ethos,*
mimesis
subjectio [see also below, Homer:
catabasis, circulus, mimesis]
 ingratiating music

 richer instrumentation (violins)
 richer instrumentation (violins)
catabasis
 motives separated in pitch,
 Pyrrhic rhythm
circulus (waves), “rocking,”
 Pyrrhic rhythm
 large leaps, Pyrrhic rhythm
mimesis (canon at the unison,
 imitating the gods)

3. *f*: simplicitatis imitatio

acumen

e: infirmitas

Homer: Tydeus, bellator
parvus

4. *f*: magnificentia

amplitudo paeanis

incrementum [augmentatio]

hyperbole

e: dignitas

4-5. epiphonema in clausula rei
narratae: Fortuna dignitatem
et gloriam parit

5. *f*: evidentia

ex accidentibus

magna virtus

e: gloria

3. canon by contrary motion, *genus
subtile*, diminution, narrow
range

high range

[as above, *simplicitas*]

[small stature of Frederick]

4. *genus grande*, “royal” style

paeon rhythm

augmentation

rise above ambitus

[as above, *magnificentia*]

4-5. epigrams: *fortuna, gloria*

5. rising modulation *per tonos*,
leading to:

profusion of accidentals

genus grande: paeon and dactylic
rhythm

[as above, *evidentia*]

Egressus

finis narrationis
in aliquam laetum locum
iactatio

maxime ornare
cohaeret et sequitur

Exordium II (Insinuatio)

insinuatio surrepat animis

[*Argumentatio*]

quaestiones
hortor ad quaerendum et inveniri
posse fateor

Probatio (accusatio)
simplicior [quam refutatio]

e contrario ductis
clamosa

Fuga Canonica

after five *canones diversi*
“pleasant” music
contrapuntal artistry


extended length
thematically related

Ricercar a 6

unobtrusive, disguised entries, no
differentiation of tone color
(keyboard)

[*Two Enigmatic Canons*]

riddle canons
“quaerendo invenietis”

Canon a 2
only two voices, half as long as
Canon a 4
contrary motion
 -motives, etc.

Refutatio

neque ex aliis locis quam in
[probatione]

mille artes

neget, molliat, minuat
avertat; flexus

Peroratio in Affectibus

liberior

plenior

totos eloquentiae aperire fontes

quae pathos concitavit, ethos mitigat

Canon a 4

theme related to Canon a 2 (*thema
regium* with upbeat, conjunct
motion)

four voices, twice as long as
previous canon (and:)

descending subdominant sequence
winding figures

Sonata

no longer strict style of canon or
fugue

fuller instrumentation, four
movements

affective style, pathos, tempo
indications

pathos dispersed by *ethos* of fourth
movement

eloquentia regnat
maxime debet crescere oratio
fictam orationem induere personis,
defunctos excitare
concitare adfectos

sicut amantes

cum ad summam perduxerimus,
relinquamus
miserationem discutere urbane dictis
velocior

Peroratio in Rebus

rerum repetitio, enumeratio, figuris
varianda
cum pondere
[sine] recta repetitione

royal performer
highest pitch
Largo: declamatory sighs in upper
parts, lamento bass
Allegro: syncopated and Pyrrhic
rhythm, concertizing
Andante: passionate sighs, echo
effects, Eb-pathos
abrupt ending

Allegro: ethos, triplets
fast, breathless, few rests

Canon Perpetuus

some thematic material from
probatio-canon, but varied
alla breve time
contrary motion

Regis iussu cantio et reliqua
canonica arte resoluta

*“At the King’s demand,
the song (fugue) and the remainder (canons)
resolved with canonic art.”*

“Bach’s stated intention of glorifying Frederick the Great appears incomprehensible if “glorification” is understood in the conventional manner. Bach’s music seems here to project a rather different notion of glory. Far from elevating or shedding radiance and splendor on Frederick, the Musical Offering promotes a biblical-Lutheran understanding of glory, one that Frederick cannot have found sympathetic: the idea of “glorification through abasement,” a view tied up with Luther’s “theology of the cross” as opposed to the “theology of glory.” In the end, then, Bach’s collection could act as a sort of general argument not just for different forms and styles of music—Bach’s high baroque, “learned” counterpoint rather than the galant homophony and occasional galant counterpoint of the Prussian court—but for decidedly different world-and-life views from those promoted by French-Enlightenment thinkers such as Frederick.”

Marissen, Michael. *Bach & God*. Oxford University Press.

FROM THE PREFACE OF THE MUSICAL OFFERING:

“Your Majesty’s Self deigned to play to me a theme for a fugue upon the clavier, and at the same time charged me most graciously to carry it out in Your Majesty’s Most August Presence. To obey Your Majesty’s command was my most humble duty. I noticed very soon, however, that for lack of necessary preparation, the execution of the task did not fare as well as such an excellent theme demanded. I resolved therefore and promptly pledged myself to work out this right Royal theme more fully [or “more closely to perfection,” vollkommener auszuarbeiten] and then make it known to the world. This resolve has now been carried out as well as possible.”

Marissen, Michael. *Bach & God*. Oxford University Press. Kindle Edition.

PSALM 123 (Tone A)



¹To you I lift | up my eyes,*
O you who are enthroned in the | heavens!

²Behold, as the eyes of servants
look to the hand of their master,
as the eyes of a maidservant
to the hand of her | mistress,*
so our eyes look to the LORD our God,

PSALM 123 (Tone A)



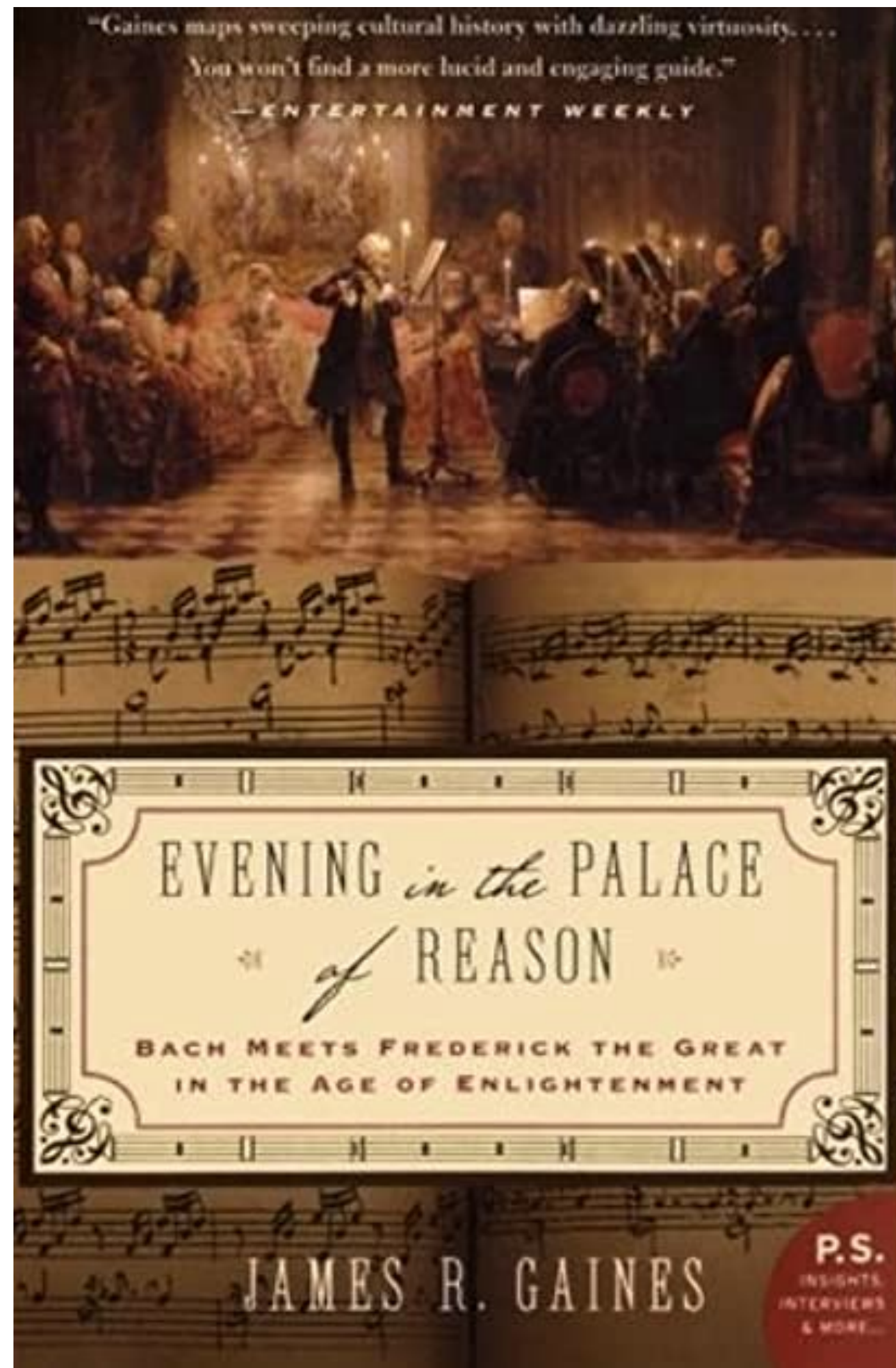
³Have mercy upon us, O LORD, have mercy up- | on us,*
for we have had more than enough | of contempt.

⁴Our soul has had more than enough
of the scorn of those who | are at ease,*
of the contempt | of the proud.

PSALM 123 (Tone A)



Glory be to the Father and | to the Son *
and to the Holy | Spirit;
as it was in the be- | ginning, *
is now, and will be forever. | Amen.



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