

Sonata
„Sanguineus und Melancholicus”
(Wotquenne 161,1)

Violino II
(Melancholicus)

Carl Philipp Emanuel Bach
(1714 - 1788)

1. Allegretto
con sord.

108 *p* *f* *pp* 3

114 *Presto* *f* *Allegretto* *Presto* *Allegretto*

135 *tr* *tr* *Presto* *w* *x* *y* *z*

149 *Allegretto* *tr* *tr* *tr* *Presto* *aa* *3*

163 *tr* *1* *tr*

172 *tr*

181 *p* *f*

189 *tr* *p* *f*

202 *tr* *tr* *p* *f* *bb*

211 2. 3. 4. 5. 6. 7. 8. *1*

223 *2* *cc* *1* *p* *f*

Allegretto

234 *dd* *Presto* *ee* *3* *Allegretto* *p* *f*

242 *Presto* *3* *Allegretto* *Presto* *ff* *gg* *7* *hh* *8* *1*

f *pp* *qui si torna a mettere il sordino attacca*

2. Adagio

267 ii con sord.

Musical staff 267-270: Treble clef, key signature of two flats, common time. Starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes with slurs.

271 kk 2 *f* *tr*

Musical staff 271-276: Treble clef, key signature of two flats, common time. Starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. Includes a trill (*tr*) and a second ending bracket labeled '2'.

277 *tr*

Musical staff 277-281: Treble clef, key signature of two flats, common time. Features trills (*tr*) and slurs over eighth and sixteenth notes.

282 *tr* *tr*

Musical staff 282-284: Treble clef, key signature of two flats, common time. Features trills (*tr*) and slurs over eighth and sixteenth notes.

285 *tr* *tr*

Musical staff 285-288: Treble clef, key signature of two flats, common time. Features trills (*tr*) and slurs over eighth and sixteenth notes.

289

Musical staff 289-290: Treble clef, key signature of two flats, common time. Continues the melodic line with slurs.

291 *p* *f*

Musical staff 291-295: Treble clef, key signature of two flats, common time. Dynamic markings include piano (*p*) and forte (*f*). Includes slurs and rests.

296 2 *p*

Musical staff 296-300: Treble clef, key signature of two flats, common time. Includes a second ending bracket labeled '2' and a piano (*p*) dynamic.

301 *f* *tr*

Musical staff 301-303: Treble clef, key signature of two flats, common time. Starts with a forte (*f*) dynamic and includes a trill (*tr*).

304 *tr* *p*

Musical staff 304-306: Treble clef, key signature of two flats, common time. Includes a trill (*tr*) and a piano (*p*) dynamic.

307 *tr* ll 1 mm 1 nn oo pp *pp* qui si leva il sordino *f* senza sord.

Musical staff 307-311: Treble clef, key signature of two flats, common time. Includes trills (*tr*), piano (*pp*), and forte (*f*) dynamics. Text: "qui si leva il sordino" and "f senza sord.". Includes slurs and rests.

312 qq rr 3 *tr*

Musical staff 312-316: Treble clef, key signature of two flats, common time. Includes triplets (3) and a trill (*tr*). Dynamics include *pp* and *f*.

3. Allegro

Musical staff 1 (measures 1-6): Treble clef, key signature of two flats, 2/4 time signature. Features a trill (tr) in measure 4 and triplet markings (3) in measures 2 and 3.

Musical staff 2 (measures 7-10): Treble clef. Starts with a piano (p) dynamic marking in measure 8. Includes slurs and a fermata in measure 10.

Musical staff 3 (measures 11-16): Treble clef. Features dynamic markings of forte (f) in measures 11 and 15, and piano (p) in measure 12. Includes triplet markings (3) in measures 15 and 16.

Musical staff 4 (measures 17-24): Treble clef. Includes a triplet marking (3) in measure 23 and a fermata in measure 24.

Musical staff 5 (measures 25-32): Treble clef. Features a piano (p) dynamic marking in measure 25, a forte (f) dynamic in measure 29, and triplet markings (3) in measures 29 and 31.

Musical staff 6 (measures 33-41): Treble clef. Includes a piano (p) dynamic marking in measure 33, a trill (tr) in measure 37, and forte (f) dynamic markings in measures 40 and 41. Features triplet markings (3) in measures 40 and 41.

Musical staff 7 (measures 42-48): Treble clef. Includes a trill (tr) in measure 42, first endings (1) in measures 44 and 48, and triplet markings (3) in measures 46 and 47.

Musical staff 8 (measures 49-58): Treble clef. Features a piano (p) dynamic marking in measure 49, a trill (tr) in measure 53, and a piano (p) dynamic in measure 57. Includes a triplet marking (3) in measure 55.

Musical staff 9 (measures 59-62): Treble clef. Features a forte (f) dynamic marking in measure 60. Includes slurs and a fermata in measure 62.

Musical staff 10 (measures 63-66): Treble clef. Includes a piano (pp) dynamic marking in measure 63, a triplet marking (3) in measure 65, and a first ending (1) in measure 66.

Musical staff 11 (measures 67-70): Treble clef. Includes a triplet marking (3) in measure 67, a first ending (1) in measure 70, and a fermata in measure 70.

6

71

75

79

84

95

101

105

110

130

134

141

147

152

3

tr

p

f

f

p

3

1

tr

p

f

tr

f

3

3

tr

3

3

f

p

f

p

f

p

f

tr

p

f

1

16

17

18

192

196

201

206

210

215

225

232

236

156 *tr* *p* 7

162 *tr* 1 *p* 3 *f* 3 3

174 *tr* 1 3 3 *tr* 1 *p*

182 *tr* 3 *p*

192 *f*

196 1 3 3

201 1 3

206 *tr* *p*

210 *f* *tr*

215 3 *p*

225 1 *p* 1 *f*

232 *tr* *p*

236 *f* *tr*

[a] Bedeutet, wegen des halben Schlusses in der Quinte, eine Frage, ob der Sanguineus mit dem Melancholicus hierinne einig sei. Jener aber gibt [b] durch die Verschiedenheit des Zeitmaßes sowohl als durch den ganzen Inhalt der Antwort und noch überdem durch den Anfang in einem ganz andern Ton deutlich genug zu erkennen, daß er ganz anderes Sinnes sei. [c] Hier verliert der Sanguineus mit Fleiß etwas von seiner Munterkeit, um den Melancholicus desto eher zu locken; welcher aber in der Folge hierinnen die Gelegenheit findet, mitten in seiner anscheinenden Bekehrung wieder in seine alte Schwermut zu verfallen. [d] Hier ist wieder eine Frage durch die Quinte; wobei man durch eine kleine Generalpause den andern gleichsam hat ermuntern müssen, auf diesen ihm unangenehmen ganzen Inhalt und die vorgelegte Frage zu antworten. [e] Der Sanguineus fällt dem andern, welcher bei seiner Meinung bleibt, aus Ungeduld ins Wort und wiederholet seinen Satz. [f] Der Sanguineus bricht hier fragend ab, ob der andere das noch Fehlende fortsetzen wolle; [g] welcher aber anstatt dessen aus seinem Hauptsatz ein Stück unterschleibt. [h] Der Sanguineus ist ungewiß, ob der Melancholicus aus Bosheit oder Unwissenheit oder Vergessenheit dieses getan habe; deswegen zeigt er ihm noch einmal, jedoch mit einer Bitterkeit, da er ihn abermals nicht ausreden läßt, wie er hätte antworten sollen. [i] Der Melancholicus fängt hier an, etwas nachzugeben und gehörig zu antworten, wie er es schon oben hätte tun sollen. [k] Dieser saure, obschon ganz kleine Schritt kostet dem Melancholicus eine Generalpause, um auszuruhen und [l] wieder zu sich selbst kommen zu können. [m] Der Sanguineus fällt wieder ins Wort und spottet des andern, indem er ihm seine Gedanken lächerlich nachmacht. [n] Hier nimmt der Melancholicus den Dämpfer ab und folgt dem andern. [o] Bei dieser Generalpause erwartet der Sanguineus, daß der andere auch einmal den Vortrag tun solle, welcher aber [p] dadurch die Gelegenheit ergreift, wieder in seine Traurigkeit zu verfallen. [q] Zeigt abermals eine ganz widrige Antwort des Sanguineus auf die vorgelegte Frage. [r] Der Melancholicus ersetzt das hier Fehlende wieder, und zwar ganz hitzig, mit einem Stück von seinem Satze. Darüber wird [s] der Sanguineus böse und wiederholet auf eine spöttische Weise des Melancholicus Antwort durch eine ganze Oktave. Sogleich aber tut er nach einer kleinen Generalpause [t] einen neuen Vortrag, worauf der Melancholicus [u] ganz recht antwortet, aber eben dadurch [v] gar bequem in seine Melancholie übergeht. [w] Hier versucht der Sanguineus, weil es ihm oben gelungen war, noch einmal, den Melancholicus durch Ehrgeiz auf seine Seite zu ziehen, indem er ihm seine Gedanken lächerlich macht. [x] Er ladet ihn aufs neue ein, und der Melancholicus [y] folgt ihm, ohne sich der Dämpfers zu bedienen, bis ihn [z] derselbe Gedanke, welcher ihn schon oben einmal wieder umlenkte, aufs neue in seine Schwermut verfallen läßt; woraus ihn aber der aufgebrachte Sanguineus sogleich durch seinen [aa] Vortrag glücklich zu reißen weiß. [bb] Hier wird ihre Unterredung etwas matt, indem der Sanguineus aus Gefälligkeit etwas von seinem Feuer verliert. Aber eben diese Schmeichelei gibt [cc] zu einer neuen Schwermut Gelegenheit, welche sich auch [dd] hier vollkommen äußert, worüber der Sanguineus [ee] lachtet und spottet. In dieser Verfassung bleiben sie beide, bis [ff] der Melancholicus ganz tiefsinnig und finster einschläft; da alsdenn [gg] der Sanguineus fortfährt, sich drüber lustig zu machen, doch zu zweienmalen aufhöret und lauret, ob der Melancholicus sich wieder melden möchte, und da man nichts spüret, [hh] bis ans Ende sich darüber belustiget. [ii] Hierauf fängt alsobald der Melancholicus an zu brummen und läßt sich durch lauter tiefsinnige Vorträge wieder hören. Hierüber [kk] spielt und tändelt der Sanguineus. Dieses beides geht teils wechselweise, teils zusammen so fort, bis der Sanguineus, da er sieht, daß dadurch nichts herauskommt, [ll] sich aufs Bitten zu legen anfängt, um den andern auf seine Seite zu bewegen; ihn auch einmal [mm] hart anredet; nach verspürtem Stillschweigen aber [nn] wieder aufs neue bittet; da denn [oo] der Melancholicus sich bewegen läßt und dadurch, daß er von sich selbst des andern Satz anfängt, zu erkennen gibt, daß er nunmehr anderer Meinung sei. Dieses macht sich der Sanguineus zunutz und fährt [pp] mit diesem angefangenen Gedanken fort; welchen [qq] der Melancholicus, um seine Standhaftigkeit zu zeigen, noch einmal wiederholet; bis sie beide [rr] eben diese Idee zugleich ausdrücken und in dieser vollkommenen Einigkeit das Adagio beschließen.

[a] Means that with the half-close in the dominant Sanguineus is asked whether or not he agrees here with Melancholicus. The former, however, [b] by the change of rhythm and the whole nature of his reply, as well as by the key-change at the opening, makes it quite clear that he is of a different opinion. [c] Here Sanguineus deliberately tones down his joviality, as a means of persuading Melancholicus, who in the following notes finds the opportunity, in the middle of his apparent conversion, to fall back into his former melancholy. [d] Again we have a question by means of the dominant, and in the general pause he has, as it were, to cheer up the other, in order to reply to the whole nature of things that he finds disagreeable and to answer the question posed. [e] Sanguineus impatiently replies to the other, who remains unchanged in his views, by restating his case. [f] Sanguineus breaks off at this point, asking the other if he would like to supply what is missing; [g] but he instead interpolates a bit of his own hypothesis. [h] Sanguineus is unsure whether Melancholicus was motivated in so doing by malice, ignorance or forgetfulness; and so he shows him again, with some bitterness however; for he has resisted persuasion twice, the response he should have given. [i] Melancholicus begins at this point to give in a bit and answer in the correct manner that he should have used before. [k] This most difficult though very small step forces Melancholicus into a general pause, to recover and [l] return to himself again. [m] Sanguineus speaks again, mocking the other by comically imitating his thoughts. [n] Here Melancholicus takes off the mute and follows the other. [o] At this general pause Sanguineus expects that the other will take up first, but he [p] takes this opportunity of reverting to his melancholy. [q] Shows yet again a quite contrary answer by Sanguineus to the question posed. [r] Melancholicus provides here what is missing again, but this time quite heatedly, with a snippet of his own hypothesis. At this [s] Sanguineus becomes riled and ridicules Melancholicus' reply by repeating it and taking it through a full octave. However, after a short general pause [t] he starts again, upon which Melancholicus responds correctly; [u] but in so doing slips [v] easily back into his melancholy. [w] Here Sanguineus, having previously achieved success by this means, plays on Melancholicus' sense of honour to persuade him to his point of view, by scoffing at his ideas. [x] He invites him once again, and Melancholicus follows him [y], without using the mute, until [z] the same thought that had once distracted him already, causes him to revert to his melancholy; the alert Sanguineus, however, is quick to draw him out of it with his response [aa]. [bb] Here the dialogue says somewhat, because Sanguineus has become complacent and lost some of his fervour. But this flattery itself [cc] gives rise to renewed melancholy, which is perfectly expressed here [dd], provoking Sanguineus to laughter and scorn [ee]. Thus the two of them remain until Melancholicus [ff] in most sombre mood falls into profound sleep. Then [gg] Sanguineus continues to poke fun at this, though stopping twice and listening whether Melancholicus is going to respond, and hearing nothing continues [hh] to make fun until the end. [ii] At this point Melancholicus starts mumbling to himself, making only profound utterances. [kk] Sanguineus replies in playful, frivolous manner. The two continue, sometimes in alternation and sometimes together, until Sanguineus comes to the realization that nothing can come of it, and [ll] resorts to requests to bring the other over to his side; on one occasion [mm] he addresses him harshly, but realizing that this meets only with silence he [nn] resorts again to requests. Then [oo] Melancholicus allows himself to be moved and indicates by using the other's statements that he is now of a different opinion. Sanguineus avails himself of this and [pp] continues with this same thought, which Melancholicus [qq] repeats to show his steadfastness, until [rr] both express the same idea together and conclude the Adagio in total unanimity.