

**Explicatio Textus or Drama per Musica?**

**The Function of the Church Cantatas by**

**Georg Friedrich Kauffmann**

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**Part I**

**The Function of the Church Cantatas by  
Georg Friedrich Kauffmann**

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## ABSTRACT

Georg Friedrich Kauffmann (1679-1735), a contemporary of J.S. Bach, was a prolific composer who wrote about 150 organ chorales, a theoretical treatise, an Ascension Oratorio, and a great number of church cantatas. Most of his choral works, however, are lost, and only the Ascension Oratorio and four cantatas are extant. That J.S. Bach is thought to have performed three of Kauffmann's church cantatas is testimony to the high quality of these works.

The dissertation provides a modern edition of Kauffmann's cantatas, two of which are written for Whitsuntide, one for the feast of the Visitation, and one, a solo cantata, for the 11th Sunday after Trinity. Biographical information on the composer is meagre indeed, but drawing on information about his teachers, his music positions, and his publications, the musical perspective of Kauffmann is reconstructed in Chapter II. The church cantata is placed in historical perspective in Chapter III and in the following chapters the question as to whether Kauffmann's church cantatas should be considered as *explicatio textus* or *dramma per musica* is explored.

Since Kauffmann's church music has not yet been published, the modern edition itself enriches the current cantata repertoire of the German Baroque, thus providing a broader understanding of the history of the Lutheran church cantata. The study of what function these cantatas served in the Lutheran liturgy allows for a greater appreciation of Georg Friedrich Kauffmann who for centuries has stood in Bach's shadow, but whose compositions nevertheless deserve wider dissemination.

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## Chapter I

### INTRODUCTION

Twenty years ago, Friedrich Blume described the objectives of musicology as follows:

Musical scholarship deals with the history of music and musicians. Its principal aim is to study and unearth music of all periods -- music that is characteristic of the thought and spirit of these periods. It is concerned not only with the "Great Masters" . . . but with vast masses of music still hidden under the debris of time.<sup>1</sup>

This aptly describes the perspective of the present study, since the church cantatas of Georg Friedrich Kauffmann (1679-1735) have lain dormant for more than three centuries -- yet, they are typical of the thought and spirit of the late Baroque.

Georg Friedrich Kauffmann is not yet well known among modern musicians and musicologists, but his name should be more familiar to organists, as Kauffmann's *Harmonische*

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<sup>1</sup>F. Blume, "Musical Scholarship Today," *Perspectives in Musicology*, ed. by B.S. Brook, et al. (New York: W.W. Norton & Company Inc., 1972), p. 27.

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*Seelenlust* is a major contribution to organ literature. Although many of his church cantatas have been lost, Kauffmann's four extant cantatas are testimony of his significant compositional skills in choral music. As Kauffmann ranks among the very best composers of the late German Baroque, a study of his cantatas not only adds to our understanding of the organists and cantors who were active at the time and in the geographical proximity of J.S. Bach, but also broadens our understanding of the development of the Lutheran Church cantata.

Prior to 1722, Kauffmann's reputation appears to have rested more on his skill as organist rather than as cantor,<sup>2</sup> which may partially explain some of the vague references to him in contemporary documents related to the application to the post at the Thomaskirche in Leipzig in 1722. One document refers to Kauffmann as "the candidate from Merseburg," while the other incorrectly refers to him as "Hoffman."<sup>3</sup> However, Kauffmann's reputation as cantor and composer

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<sup>2</sup>P. Williams, *The Organ Music of J.S. Bach* (Cambridge: Cambridge University Press, 1989) III: 129, reports that Kuhnau, Kauffmann, and E. Lindner were the first ones to be asked to test the organ of the Paulinerkirche in Leipzig, and that Bach was apparently the fourth choice.

<sup>3</sup>H.T. David, and A. Mendel, eds. *The Bach Reader* (New York: W.W. Norton and Company, Ltd., 1945), p. 88: ". . . and the candidate from Merseburg [Kauffmann] requested again to be admitted to examination." On p. 90: "Thereupon Bach, Hoffman [really Kauffmann], and Schott presented themselves."

spread shortly after his appointment as court organist and director of music to the Duke of Saxe-Merseburg, which he assumed around 1723.

Biographical information on Kauffmann is rather meagre. The earliest contemporary reference is found in J.G. Walther's *Musikalisches Lexikon* (1732):

Kauffmann (Georg Friedrich) von Ostermondra, einem zwischen Cölleda und Rastenberg liegende Dorffe, gebürtig, hat das Clavier-Spielen, gegen das Ende des abgewichenen *Seculi*, bey Herrn Buttstetten in Erfur anfänglich erlernt, solches nebst der Composition, den Herrn Alberti in Merseburg, *continuiert*, ihn, nachdem, *subleviret*, und, nach dessen Tode, ihm in der Hof- und Dom-Organisten-Stelle *succediret*, auch die *Direction* über die Kirchen-Musik nachgebends verkommen; in welcher function er schon an 1725 ein musicalisches Werck unter folgendem Titul zum Druck parat gehabt: "*Introduzzione alla Musica . . . .*"

Kauffmann (Georg Friedrich), born in Ostermondra, a village between Cölleda and Rastenberg [in the south of East Germany], commenced his keyboard studies with Buttstett in Erfurt at the turn of the past century. He continued these studies with Alberti in Merseburg, whom he later surpassed. After Alberti's death Kauffmann succeeded him as court and cathedral organist, and subsequently also became director of church music. In this capacity, he had a work ready to go to press in 1725, with the following title: "*Introduzzione alla Musica . . . .*"

Then follows the lengthy title of this treatise, and Walther concludes his citation as follows:

Es ist aber noch nicht ans Licht getreten. Sonsten sind verschiedene Clavier- und Kirchen-Stücke von ihm bekannt, die von Verständigen nicht

anders als wehrt gehalten werden müssen.<sup>4</sup>

However, it has not yet come to light. Otherwise, various keyboard and church compositions of his are known, which knowledgeable individuals can only hold in high regard.

E.L. Gerber's *Lexikon* contains little more information, but since it was published in the early nineteenth century, it could include a comment about Kauffmann's major publication for organ, *Harmonische Seelenlust*, which appeared in instalments from 1733 (one year after Walther's *Lexikon*) to 1736 (one year after Kauffmann's death):

Dies Werk [*Harmonische Seelenlust*] enthält auf 78 Seiten 81 Choralveränderungen, denen jedesmal der schlichte Choral mit kurzen Zwischenspielen folgt. Außer diesen enthalten die 4 ersten Blätter die Dedikation und eine Vorrede, worin er von dem Gebrauche dieser Vorspiele handelt. Gewiß verdient dies Werck in recht vieler junger Organisten Händen zu seyn.<sup>5</sup>

This work [*Harmonische Seelenlust*] contains 81 chorale variations on its 78 pages, all of which are followed by the simple chorale with brief interludes. Aside from these, the first four pages contain the dedication and a preface, in which he addresses the use of these preludes. This work certainly deserves to be in the hands of many young organists.

The entry in *Biographie universelle des musiciens et biblio-*

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<sup>4</sup>J.G. Walther, *Musikalisches Lexikon: oder Musikalische Bibliothek*, 1732 (reprint ed., Kassel und Basel: Bärenreiter-Verlag, 1953), p. 336.

<sup>5</sup>Ernst Ludwig Gerber, *Neues Historisch-Bibliographisches Lexikon der Tonkünstler*, 4 vols. (Leipzig: A. Kühnel, 1812-1814; reprint ed., ed. by O. Wessely with suppl. vol., Graz: Akademische Druck- und Verlagsanstalt, 1966-1969), III: col. 21.

*graphie générale de la musique*, by F.J. Fétis (Paris, 1874), is barely one column long, and its only additional information is that Kauffmann apparently composed music for harpsichord as well -- although no evidence exists to support this.<sup>6</sup>

In his lengthy article in *Die Musik in Geschichte und Gegenwart*, W. Riedel speaks in complimentary terms about Kauffmann's choral church compositions and describes him as a dramatic composer. Dr. Riedel conjectures that Kauffmann also had contact with Bach, and explains why so little of his church music has survived:

Der Umstand, daß der Cod. mit den drei Werken von einem der Leipziger Kopisten J.S. Bach's geschrieben worden zu sein scheint, läßt vermuten, daß Bach die Kompos. in Leipzig aufführen ließ. Man darf annehmen, daß Kauffmann in seinem Amt als merseburgischer MD. eine weit größere Anzahl von KM. geschaffen hat, die aber (wie so viele Kompos. dieser Gattung), da ihr Stil nur von kurzer Lebensdauer war, für die Nachwelt keinen großen Wert besaßen und daher verschollen sind, zumal sie ungedr. blieben.<sup>7</sup>

The circumstance that this codex containing these three works seems to have been copied by one of J.S. Bach's Leipzig scribes suggests that Bach had the compositions performed in Leipzig. One may assume that Kauffmann, in his office as Director

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<sup>6</sup>*Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd. ed., by F.J. Fétis (Paris, 1874), s.v., "Kauffmann, Georg Friedrich": "Kauffmann a aussi composé beaucoup de morceaux de musique d'église et de clavecin."

<sup>7</sup>*Die Musik in Geschichte und Gegenwart* [hereafter: MGG], s.v. "Kauffmann, Georg Friedrich," by W. Riedel.

of Music in Merseburg, wrote a far greater number of works for the church which, however (like so many compositions of this genre), as their style was only short-lived, had little of value for posterity and have therefore been lost, especially as they remained unprinted.

Similarly, J. Rifkin, in *The New Grove Dictionary of Music*, says of Kauffmann's cantatas that they have considerable breadth and rhythmic vigour, that his music shows inventiveness and craftsmanship, and that Kauffmann ranks among the best of J.S. Bach's contemporaries.<sup>6</sup>

Kauffmann's music is decidedly characteristic of the thought and spirit of the late Baroque period; his theoretical treatise, his organ anthology *Harmonische Seelenlust*, and his choral church compositions attest to this. J. Rifkin writes:

The chorale preludes in [*Harmonische Seelenlust*], described by the composer as "short, but elaborated with particular invention and pleasing in style," embrace virtually every type current in the 18th century.<sup>7</sup>

It seems somewhat odd that despite the approving accounts of Kauffmann's compositional skills, his choral compositions have scarcely received attention. In no small part, this is the result of the lack of modern editions; only when these

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<sup>6</sup>*The New Grove Dictionary of Music and Musicians* [hereafter *The New Grove*], s.v. "Kauffmann, Georg Friedrich," by J. Rifkin.

<sup>7</sup>*Ibid.* *Harmonische Seelenlust* is recognised by musicologists as a milestone in organ literature, as it is the first published collection of chorale preludes since Samuel Scheidt's *Tabulatura Nova* (1624).

become available can one begin to examine his works more closely.

Since his church cantatas have their genesis in a liturgical context, it is necessary to decide what purpose these works were intended to fulfil. A determination of the function of these works -- for, indeed, much liturgical music is *Gebrauchsmusik*<sup>10</sup> -- will offer a deeper understanding of Kauffmann's church cantatas, which in turn will facilitate a better performance of these works.

The purpose of this dissertation is, therefore, three-fold:

1. To provide an *Urtext* edition in score format of all of Kauffmann's extant church cantatas.
2. To provide a biography of Georg Friedrich Kauffmann which synthesizes some of the influences on his musical life.

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<sup>10</sup>*The Harvard Dictionary of Music*, 2nd ed., rev. and enlarged, by W. Apel, (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1972), s.v. "Gebrauchsmusik," says: "Bach's cantatas were frequently cited as the earliest examples of *Gebrauchsmusik* in the sense of 'music written for immediate consumption or on commission' (Bach had to write a cantata for every Sunday)." Prof. Apel observes that *Gebrauchsmusik* was regarded as interfering with the "artist's free creative inspiration." Undoubtedly, the highest artistic achievement was not the primary criterion for the writing of church cantatas, although artistic merit is not absent in Bach's -- and Kauffmann's -- cantatas. Whereas the church cantata had to function within the liturgy, it was the composer's first care to see that it would fulfil this function satisfactorily. An understanding of the church cantatas needs to begin not primarily with musical, but with liturgical considerations. This is, therefore, the perspective which has been adopted also for Kauffmann's church cantatas.

3. To evaluate the function of these cantatas within the Lutheran liturgy.

The principal aim is, in Blume's terminology, to unearth and study Kauffmann's church cantatas. The transcriptions, to be found at the end of the present study, are therefore one of the main focal points. The study of these works is approached from a functional perspective, and is accomplished first by examining the musical influences on Kauffmann, thus endeavouring to gain a better understanding of the composer than is possible from the meagre biographical evidence. Next, in order to place these cantatas in their proper context, an historical overview of the Lutheran cantata is provided. The chapter on the function of the cantata is essential for an understanding of the church cantata genre in general and for Kauffmann's cantatas in particular. It provides the necessary tools for evaluating the dramatic features in Kauffmann's cantatas. The concluding chapter is thus equipped to provide the answer to the question as to whether one is to view Kauffmann's church cantatas as explications of the text (*explicatio textus*) or as musical dramas (*dramma per musica*).

## Chapter II

### GEORG FRIEDRICH KAUFFMANN -- A BIOGRAPHY

Georg Friedrich Kauffmann was born on 14 February 1679 in Ostermondra (Thuringia), and studied with J.H. Buttstett and J.F. Alberti. Kauffmann succeeded Alberti as cathedral organist, and subsequently held the position of church music director for the Duke of Saxe-Merseburg. His works include a theoretical treatise, a serial publication of organ music, and choral music. He died on 24 February 1735 in Merseburg.

G.F. Kauffmann grew up in a time when the opposition between Orthodoxy and Pietism became more pronounced in the Lutheran Church. The former stressed strict observance, finding salvation in the Sacraments, the Bible, and the sermon, while the latter emphasised personal religious feeling.<sup>11</sup> Rationalistic philosophers, such as G.W. von Leibniz, C. Wolff, and J.C. Gottsched, influenced Lutheran Orthodoxy

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<sup>11</sup>F. Blume, L. Finscher, G. Feder, A. Adrio, W. Blankenburg, T. Schoushoe, R. Stevenson, and W. Shaw, *Protestant Church Music* (New York: W.W. Norton and Company, Inc., 1974), p. 251.

by substituting experiential reason for faith. This philosophic influence, known as *theologia naturalis*,<sup>12</sup> together with the spread of Pietism shifted the music's centre of gravity from the praise of God and the recreation of the mind, to the admiration of the beauty of music and the emotional experience that could be derived from it -- in a phrase: art for its own sake. Because of these developments, some of Kauffmann's contemporaries, such as C.H. Graun and G.F. Händel, pursued their musical careers outside ecclesiastical walls, whilst others, such as J.S. Bach, C. Graupner, and G. Böhm, remained active within the church.<sup>13</sup>

Georg Friedrich Kauffmann was well respected by his contemporaries, and through his publication *Harmonische Seelenlust* he is an important representative of the early eighteenth-century style in organ music.<sup>14</sup> Unfortunately there is virtually no extant biographical source material on Georg Friedrich Kauffmann. The information proffered in

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<sup>12</sup>See page 34 for further observations about natural theology.

<sup>13</sup>The reader is referred to F. Blume, *Protestant Church Music*, pp. 251 ff, and B. Schwendowius and W. Dömling, eds., *Johann Sebastian Bach: Life, Times, Influence* (Kassel: Bärenreiter, 1977), pp. 9-36, for further background on the religious, social, cultural, and political conditions during in Kauffmann's times.

<sup>14</sup>*The New Grove*, s.v. "Kauffmann, Georg Friedrich," by J. Rifkin: "The chorale preludes, described by the composer as 'short, but elaborated with particular invention and pleasing in style,' embrace virtually every type current in the early 18th century."

J.G. Walther's *Musikalisches Lexikon*<sup>15</sup> -- which is essentially the same as that in Gerber's *Lexikon*<sup>16</sup> -- is barely one column in length. In an effort to gain some understanding of the composer, there is no other recourse than to consider Kauffmann's teachers, his positions, and his works. In this fashion, one can gain some idea of the influences on Kauffmann's musical activities.

## 1. TEACHERS

### a) Johann Heinrich Buttstett (1666-1727)

Johann Heinrich Buttstett was born in Bindersleben (near Erfurt) on 25 April 1666. When Buttstett was only eleven years old, he commenced his studies with Johann Pachelbel. He obtained his first organ post at age 18 at the Reglerkirche, and in 1687 he became organist and Latin teacher at the Kaufmannskirche and school.<sup>17</sup> In 1691, Buttstett succeeded Johann Pachelbel at the Predigerkirche in Erfurt. He became the leading organist of Erfurt, and received the title "Ratsorganist" in 1693.<sup>18</sup> Concurrently with his post

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<sup>15</sup>J.G. Walther, *Musikalisches Lexikon*, p. 336.

<sup>16</sup>E.L. Gerber, *Neues Historisch-Bibliographisches Lexikon*, III: col. 21.

<sup>17</sup>*The New Grove*, s.v. "Buttstett, Johann Heinrich," by G.J. Buelow.

at the Predigerkirche, Buttstett was also organist of the Roman Catholic church in Erfurt. In meeting the obligations of both church posts, Buttstett composed keyboard music (including some 40 chorale preludes) and masses for the Roman Catholic service.<sup>19</sup>

His keyboard works show the influence of Pachelbel, and, like his teacher, Buttstett had a considerable number of organ students -- including Johann Gottfried Walther, the well-known lexicographer, organist, and composer.<sup>20</sup> In many aspects, however, Buttstett distanced himself from Pachelbel. In his organ chorales, for example, he shows an inclination toward a more virtuosic style. This virtuosity represents an increasing opposition to liturgical forms and norms, which in turn gives rise to a growing tension between church and church music. Buttstett's chorale preludes still present the *cantus firmus* in its entirety, but the accompanying material is no longer derived from the chorale tune.

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<sup>19</sup>J.G. Walther, *Musikalisches Lexikon*, p. 336. The title "Ratsorganist," meaning "civic organist," suggests a break with the church and its music. The organist is not under ecclesiastical authority, but is a professional in his own right. He is expert in musical matters regardless as to whether they are Roman Catholic or Lutheran. Hence, music ceases to be a matter of confession and instead becomes one of theory.

<sup>19</sup>*Grosses-vollständiges Universal Lexicon*, s.v. "Buttstett, J.H." (Halle: Verlegts Johann Heinrich Zedler, 1733 reprint ed., Graz: Akademische Druck- und Verlagsanstalt, 1961), IV: col. 2043.

<sup>20</sup>MGG, s.v. "Buttstett, Johann Heinrich," by F. Blume.

This absence of the chorale as the musical basis of Buttstett's *Choralbearbeitungen* suggests that they are musically instead of confessionally determined.<sup>21</sup>

Buttstett believed that musical truth could only be found in the past. He opposed, therefore, the eighteenth-century styles of French and Italian secular music, and vehemently objected to the reform cantata. He expressed his disagreements with Mattheson's views in his treatise *Ut, Mi, Sol, Re, Fa, La, Tota Musica et Harmonia Aeterna* (1716). In his treatise *Das neu-eröfnete Orchestre* (1713), Mattheson instructs the reader how to obtain a "complete idea of the majesty and merit of the noble art of music."<sup>22</sup> This musical instruction, however, severed all ties with the past. Whereas Buttstett affirmed the validity of the old rules and practice of music theory, Mattheson had no regard for traditional German music theory. He desired to do away with the Greek modes, showed little appreciation for Guido d'Arezzo's solmisation system, and wanted to establish the human ear as the sole judge of all musical questions.

Buttstett's treatise *Ut, Mi, Sol* was countered by

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<sup>21</sup>In this connexion it is noteworthy that Buttstett's polemics with Johann Mattheson were not so much confessional but rather theoretical. In other words, the level shifted from an ecclesiastical to a secular plane.

<sup>22</sup>Quoted in *The New Grove*, s.v., "Mattheson, Johann," by G.J. Buelow.

Mattheson's *Das beschützte Orchestre* in 1717, in which he countered most of Buttstett's arguments.<sup>23</sup> The polemics between Buttstett and Mattheson are the final battle between traditional German music theory and the eighteenth-century style with its strong influx of secular Italian and French music. The significance of this for Kauffmann is that his earliest music education took place with a teacher who was a strong proponent of traditional theory.

#### **b) Johann Friedrich Alberti (1642-1710)**

J.F. Alberti, born in Tönningen, was the son of a Lutheran minister. His father wanted him to pursue theological studies and to consider music as a hobby rather than a profession. Consequently, Alberti went to Rostock to study theology.

The University of Rostock was the seat of the Rostock School of Theology. It represents a direction in Lutheran thought which has been typified as "the virtuosity of personhood,"<sup>24</sup> that is, it placed an inordinate emphasis on the "I" and edifying lyrics, the anguish of the soul, and the personal salvation and piety -- in contrast with the Wittenberg school which emphasised the justification by grace

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<sup>23</sup>The New Grove, s.v. "Buttstett, Johann Heinrich."

<sup>24</sup>Dr. W. Mudde, "Het Orgelkoraal," in *Handboek voor de Kerkorganist* (Goes: Ars Nova, n.d.), p. 264.

through faith and the protestant congregation ideal. The latter accords a central place to the congregational Lutheran chorale, whereas in the former the need arises to express one's emotions and personal piety.<sup>25</sup>

Alberti completed two years of theological studies, and also preached a number of times. However, because of his weak voice he decided not to pursue a future as a preacher. Instead, he turned to the study of law at the University of Leipzig where he remained for five years. Although he was quite successful, Alberti was determined to pursue his first love -- music. He commenced his organ studies with Werner Fabricius, organist at the St. Nicolai Kirche in Leipzig.

Because of Alberti's excellent musical skills, Duke Christian I of Saxony appointed him as court and chamber organist at Merseburg Cathedral. Alberti, however, did not cease his music studies after this appointment. He requested a leave of absence so that he could study with Vincenzo Albrici in Dresden, with whom Alberti studied keyboard as well as composition. He wrote a good deal of sacred music, including keyboard works, of which, however, only four chorale preludes survive. These extant organ works show Alberti's skill at inventing attractive countersubjects and his

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<sup>25</sup>This individualist trend is also evident in the Italian song forms, such as arias, arioso, and solo cantatas.

avoidance of presenting the chorale melody in its entirety. Although he does not ornament the *cantus firmus*, Alberti relegates the chorale to a secondary position in favour of ingenious contrapuntal devices. His contrapuntal skill was noted by Johann Mattheson, who praised Alberti's twelve *ricercati* in his *Grundlage einer Ehrenpforte* as exploring "every facet of contrapuntal art."<sup>26</sup>

In his extant chorale preludes, Alberti provides the first line of the chorale with a characteristic countersubject, which is strictly maintained throughout the composition. The freely-invented countersubject thus becomes an important device for providing structural unity -- a unity which is provided not by the chorale itself but through purely musical means.

### c) Their Influence

Kauffmann's organ teachers represent the old and new style. Buttstett's opposition to the influence of French and Italian secular music and his strong dislike of the reform cantata are evidenced by his publication *Ut, Mi, Sol* (1716). Continuing the Pachelbel tradition, Buttstett gave the chorale a central place, as he featured it in complete and unadorned form in his chorale preludes. Alberti, in

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<sup>26</sup>J. Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg, 1740; reprint ed. Kassel: Bärenreiter-Verlag, 1969), p. 7.

contrast, relegated the chorale to a secondary position. The composition of chorale-based works diminished as the interest in the aria type of the Italians won favour.<sup>27</sup>

This difference in perspectives reflects a changing philosophy. Luther viewed the chorale as the *viva vox evangelii*, and as such it was placed on the same liturgical level as the proclamation and the prayers of the pastor.<sup>28</sup> The first Lutheran Hymnbook says plainly that the chorales were made according to the "pure Word of God."<sup>29</sup> Lutheran orthodoxy perceived music, therefore, as an *explicatio textus* (explication of the Scripture text) and a *prædicatio sonora* (sermon in sound). Because of this, it was felt that the chorale melody, as the bearer of the Word, ought to remain unaltered. Chorale ornamentation as well as chorale fragmentation was viewed in orthodox quarters as a deviation from pure doctrine. J.H. Buttstett disliked fragmentation, for as soon as one fragments, the chorale -- the unalterable symbol of pure doctrine -- no longer stands central.

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<sup>27</sup>E. Liemohn, *The Singing Church* (Columbus, Ohio: The Wartburg Press, 1959), p. 64.

<sup>28</sup>C. Schalk, ed., *Key Words in Music* (St. Louis: Concordia Publishing House, 1978), p. 72.

<sup>29</sup>The title of the *Achtliederbuch* (1524) states: "Some Christian hymns, canticles, and Psalms, made according to the pure Word of God, from Holy Scriptures, by several learned men, to sing in church as it is in part already practised in Wittenberg."

Alberti, however, did not accord the Lutheran chorale a central position in his music. The rôle of proclamation became, therefore, displaced from its central position, and secular influences (particularly Italian) were making inroads in the Lutheran church, for it was the tradition of the Lutheran chorale that had always acted as a sure defence against quick and drastic secularisation.<sup>30</sup>

Kauffmann's approach to music represents a synthesis of his teachers' perspectives. In his organ chorales Kauffmann uses the chorale in its entirety (like Buttstett), while at the same time providing it with a strictly maintained characteristic countersubject (a characteristic of Alberti). Although one would be hard pressed to state that the longer organ chorales meant an increasing independence of the liturgy,<sup>31</sup> Kauffmann does indicate in his preface to

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<sup>30</sup>B. Smallmann, *The Background of Passion Music*, 2nd. ed. (New York: Dover Publications, 1970), p. 94.

<sup>31</sup>Brief chorale preludes, such as, for example, the melody chorale which features the *cantus firmus* unadorned and uninterrupted in the soprano, are believed to have been used as intonation for the hymns and for the *Alternatimpraxis*. The longer chorale preludes were apparently used during the eucharist. (Cf. H. Klotz, "Johann Sebastian Bach und die Orgel," *Musik und Kirche*, 32 (1962): 54).

G.F. Kauffmann confirms this in his preface to the *Harmonische Seelenlust*, where he says that it is customary that before each hymn something brief is improvised, and that the melody should be stated clearly. This way, Kauffmann says, the people are prepared for the singing of the hymn, which will be done more devotionally than if one had to listen to an unfamiliar fantasia. It appears that from time to time longer organ preludes were also used prior to congregational singing, although the shorter ones were preferred for this purpose.

*Harmonische Seelenlust* that his organ chorales are for private enjoyment as well as for use in the church.<sup>32</sup> It appears that for Kauffmann private enjoyment of music is accentuated more strongly than its liturgical rôle.

## 2. POSITIONS

### a) Church

Kauffmann was 19 when he secured his first organ position in 1698. J.F. Alberti had suffered an apoplectic stroke which caused paralysis, thus making it impossible for him to fulfil his organ duties.<sup>33</sup> Kauffmann substituted for his teacher, and succeeded him as court and cathedral organist when Alberti died in 1710 and served in this position for more than ten years.<sup>34</sup>

In the winter months of 1722, Kauffmann applied for the position of cantor at the Thomaskirche in Leipzig. Apparently, the City Council of Leipzig wanted to appoint someone who embraced the current Italian style:

when a successor to Kuhnau (d. 1722), the cantor at the Thomasschule, had to be found, the municipal and the church authorities charged with this

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<sup>32</sup>See below, pp. 28-30.

<sup>33</sup>*The New Grove*, s.v. "Alberti, Johann Friedrich," by G.B. Sharp.

<sup>34</sup>*MGG*, s.v. "Kauffmann, Georg Friedrich."

responsibility sought to engage someone who favoured the currently popular Italian style, not the traditional choral style.<sup>35</sup>

The city council would have liked Georg Philipp Telemann to succeed Kuhnau. Although Telemann initially applied, he subsequently decided against accepting the position at the Thomaskirche when it was offered to him.<sup>36</sup> Kauffmann's application was accompanied by the performance of a test piece on 29 November -- the first Sunday of Advent. While the test piece was in all likelihood a cantata,<sup>37</sup> it could

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<sup>35</sup>Liemohn, p. 64. "The city council of Leipzig made a great effort to attract a distinguished, and possibly the best, musician for the vacant St. Thomas cantorate and in this area Telemann certainly was the most distinguished, generally acclaimed phenomenon of the day.... The city council in any case did not doubt the sincerity of Telemann's candidacy." Only after Telemann was out of the running did Christoph Graupner and Sebastian Bach apply. Bach may have held off applying since he had high regard for Telemann and corresponded with him frequently. (P. Williams, *The Organ Music of J.S. Bach* (Cambridge: Cambridge University Press, 1989) III: 108.)

Graupner, a highly regarded musician who had studied under the former Thomas cantors Schelle and Kuhnau, was the next one to be offered to prestigious post. However, The Landgrave of Hesse-Darmstadt refused to let him resign and, like Telemann, also Graupner received a salary increase. (G. Stiller, *Bach and the Liturgical Life in Leipzig*, translated by H.J.A. Bouman, D.F. Poellot, H.C. Oswald, and edited by R.A. Leaver (St. Louis: Concordia Publishing House, 1984), pp. 195-196.) Both the council's first and second choices for filling the position at the Thomaskirche favoured the Italian style rather than the traditional choral style.

<sup>36</sup>Telemann "played off the actual against the potential and, having persuaded Hamburg to raise his salary, declined the Leipzig post." (P. Young, *The Bachs: 1500-1850* (London: J.M. Dent & Sons Ltd, 1970), p. 132.)

<sup>37</sup>A newspaper account of 22 May 1723 reports about Bach's arrival in Leipzig: "Last Saturday around noon four wagons arrived from Cöthen loaded with household goods belonging to the former royal capellmeister,

not have been one of his extant cantatas since they are for liturgical feasts other than Advent. A few weeks later Kauffmann requested that he be examined again, a petition which was granted by the council. He remained among the finalists for the post, but the position eventually was offered to Bach.<sup>38</sup>

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now come to Leipzig as *cantor figuralis*." (Quoted in H. Wohlfarth, *Johann Sebastian Bach* (Philadelphia: Fortress Press, 1984), p. 92.) The chief duties of the *cantor figuralis* were the composition and performance of figural music, i.e., motets and cantatas. The test piece for candidates for the Leipzig position was therefore the performance of one or more cantatas. J.S. Bach's "Probestück," performed on 7 February 1723, was the cantata *Jesu nahm zu sich die Zwölfe*, BWV 22. (A. Dürr, *Zur Chronologie der Leipziger Vokalwerke J.S. Bachs* (Kassel: Bärenreiter-Verlag, 1976), p. 40.)

<sup>38</sup> Kauffmann's request to be examined again is interesting. Had he found out what kind of person the council was looking for, and did he want to demonstrate his capabilities in this regard? Was his second cantata *Probestück* more or less Italianate? It is noteworthy that Bach paid special attention to the taste of the Leipzig council. P. Spitta, in his monumental study *Johann Sebastian Bach: His Work and Influence on the Music of Germany, 1685-1750*, trans. by C. Bell and J.A. Fuller-Maitland (New York: Dover Publications, Inc., 1951.), II: 350-353, notes that Bach originally planned to perform *Du wahrer Gott und David's Sohn*, BWV 23, but "it was too grave, deep, and elaborate. Bach knew the taste of the Leipzig public, accustomed as they were to varied styles of operatic music and to Kuhnau's soft and tender tunes."

Kauffmann's request for re-examination appears to have less esoteric reasons. C. Wolff, in his book *Bach: Essays on His Life and Music* (London: Harvard University Press, 1991), p. 130, says the following on the subject: "The fact that Graupner and Bach were the preferred candidates may seem evident from the granting of two cantata performances to each, whereas the other candidates had to be content with that of a single cantata. Georg Friedrich Kauffmann and Andreas Christoph Tufen, on the first Sunday in Advent 1722, were even obliged to divide a musical service between them, which caused Kauffmann to ask 'that he be admitted for audition again.'" Kauffmann may nevertheless have made use of the few weeks between his first and second audition to "update" his cantata to be more in accordance with the prevailing style.

**b) Court**

Shortly after his unsuccessful application for the Leipzig post, Kauffmann acquired the position of court organist to the Duke of Saxe-Merseburg, and at a later point in time he was re-appointed as Kapellmeister, for in Mattheson's *Critica Musica* of 1725 an announcement refers to him in this fashion.<sup>39</sup> Kauffmann's appointment as court organist is documented, but his position as Kapellmeister needs to be adduced from publications. This suggests that he was better known as an organist than as cantor. Even though his excellence at composition may have been apparent when he applied for the Thomaskirche position, the Leipzig council obviously felt that Kauffmann had not composed enough.<sup>40</sup> For more than ten years, Kauffmann's reputation seems to have rested chiefly on his skill as an organist. While it is probable that he must have composed and performed some choral music during his tenure at Merseburg Cathedral, it was obviously not enough to convince the Leipzig council. It appears

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<sup>39</sup>In the announcement for his theoretical treatise, Kauffmann refers to himself as "director of church music to the duke of Saxe-Merseburg." The title page of Kauffmann's serial publication *Harmonische Seelenlust* (1733- 1736) also identifies him as chapel director and organist to the duke of Saxe-Merseburg (see Example 1 on p. 30).

<sup>40</sup>It is known that the Leipzig council favoured Telemann over Bach in part also because Telemann had written many more cantatas than Bach. G. Herz (*Johann Sebastian Bach: Cantata No. 4* (New York: Norton & Norton, Inc., 1976), p. 6), remarks that at the time quantity was considered more important than quality.

therefore that Kauffmann's initial appointment was that of court organist. Within a few years after his appointment, his music and reputation spread beyond Merseburg,<sup>\*1</sup> and undoubtedly as a result of his fame he was re-appointed as Kapellmeister to the Duke of Saxe-Merseburg.

### c) Functions

Kauffmann's responsibilities at the Merseburg Cathedral were considerably fewer than those which he would have had if he had been accepted at the Thomaskirche in Leipzig. The latter post of Cantor and Director Musices meant a responsibility to the superintendent as his immediate superior, to the Rector of the Thomasschule, and to the city council as the supervisory body.<sup>\*2</sup> The position of cathedral organist was, however, much less involved. It was customary that the offices of organist and cantor were held by two separate musicians. The organist's duties were straightforward: to provide an organ prelude before the service; to provide intonations for clergy, choir, and congregation; to enrich hymn singing through interludes; to introduce the cantata with a prelude; to provide *musica sub communione*; and to

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<sup>\*1</sup>The New Grove, s.v., "Kauffmann, Georg Friedrich."

<sup>\*2</sup>C. Wolff, "Employers and Patrons," in *Johann Sebastian Bach: Life, Times, Influence* (Kassel: Bärenreiter, 1977), p. 91.

assist in the performance of the figural music.<sup>43</sup> Occasionally, however, the organist would also assume some of the cantor's responsibilities. In the main churches in Leipzig contrapuntal music was a matter of course, but on certain occasions cantatas would also be presented at the Neue Kirche and Paulinerkirche. However, these cantatas were not presented by the third *Kantorei* which usually performed in this church, but instead by the church organist, who drew upon the singers and instrumentalists that were available to him.<sup>44</sup> It would seem reasonable to assume that Kauffmann's responsibilities as cathedral organist in Merseburg also required him to perform and perhaps compose cantatas from time to time. His application in Leipzig surely would have been preceded by some experience in this, even though the regular duties as organist did not normally extend beyond the organ.

That Kauffmann was unsuccessful in obtaining the post at the Thomaskirche may have had less to do with his expertise as organist and composer, and more with his experience as cantor. The Leipzig council was obviously looking for a well-known and highly respected musician for this presti-

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<sup>43</sup>G. Stiller, *Bach and the Liturgical Life in Leipzig*, p. 91.

<sup>44</sup>*Ibid.*

gious post.<sup>45</sup> Kauffmann's eventual appointment at the court of Saxe-Merseburg was initially as court organist. Only at a later point was Kauffmann also entrusted with the direction of the chamber music. This further suggests that Kauffmann's reputation as organist was considerably greater than that as composer and music director.

In any event, Kauffmann may have been pleased in retrospect that he did not obtain the Thomaskirche post, for a court position was considerably more attractive to a musician than being active in a church. On the one hand, it carried more prestige, while on the other (financial) hand, the salaries of court musicians compared favourably with those of the clergy as well as with those of secular dignitaries.<sup>46</sup> That this form of employment influenced the type of music that was written is clear, for the court position bound the composer

to a machine of power, political or commercial, which paid him a salary for creating what it needed to affirm its legitimacy. Like the notes of tonal music on the staff, he was cramped, channelled. A domestic, his livelihood depended on the goodwill of the prince.<sup>47</sup>

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<sup>45</sup>In order of preference, the Leipzig council considered Telemann, Graupner, and Bach -- all of whom were outstanding musicians of great repute.

<sup>46</sup>K. Müller, *Arnstädter Bachbuch: Johann Sebastian Bach und seine Verwandten in Arnstadt* (Arnstadt, 1957), p. 68, quoted in G. Stiller, *Johann Sebastian Bach*, p. 180.

This may explain the break with the chorale tradition (that of the people), and the penchant for the Italian style (the style of the court).<sup>48</sup> It is noteworthy in this connexion that of the four surviving church cantatas two make use of chorales, and the remaining two do not.

### 3. WORKS

G.F. Kauffmann's works include a theoretical treatise, a serial publication of chorale preludes for organ, a considerable number of church cantatas, and an Ascension oratorio.

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<sup>47</sup>J. Attali, *Noise* (Minneapolis: University of Minnesota Press, 1985), p. 17.

<sup>48</sup>One might counter that Italianate elements are also present in Bach's style, whose music some describe as "an act of worship." Bach, however, did not embrace the Italian style at the expense of his maxim *soli Deo gloria*, but made it his own. What is also important is that in Bach's case, the music he composed was different when he was employed at a court than when he was active as a church musician. Bach, in fact, consciously took a step down on the social ladder when he terminated his Cöthen employment (1717-1723) in order to take on the position as *Director Musices* in Leipzig. Whether at the court or at the church, Italianate elements continue to be evident in Bach's music. The compositions which Bach produced as a result of his church responsibilities, however, maintain the nexus with the people through the use of the Lutheran chorale. Court composers had no need for such a connexion, which means that it was not necessary to feature the chorale as prominently in their works.

**a) Theoretical Treatise**

In 1725, Kauffmann wrote a treatise with the lengthy title:

*Introduzione alla Musica antica & moderna, d.i. eine ausführliche Einleitung zur alten und neuen Wissenschaft der edlen Music, in welcher nicht nur 1. die einem jeden Musico zu wissen nöthigsten Stücke, so wohl in Theoria als Praxi, nach ihrem Ursprung, Fortsetzung und Verbesserung, auf das deutlichste beschrieben, in dem heutigen galanten Gebrauch nach appliciret, sondern auch 2. hauptsächlich die General- und Special-Reguln der Composition mit alten und neuen stylo auf das fleißigste angewiesen; mit den aller modulandesten 2. 3. 4. und mehrstimmigen Exemplis illustriret, mit Fugen und gedoppelten Contrapunctis gezieret, und denen anfangenden Componisten die kürzesten und richtigsten Wege zu diesem unvergleichlichen Studio gebähnet werden. Da denn besonders zu mercken: daß man das gute und annoch Brauchbare aus der Antiquität behalten, das Unnütze und überflüßige abgesondert, das Neue aber gesichtet, das Beste davon recommendiret, und das übrige eines jeden seiner Libertät überlassen hat. Alles zur Ehre Gottes, dem Publico zum besten entworffen, und mit einem nöthigen Register begleitet.*

Introduzione alla Musica antica & moderna, that is, an in-depth introduction to the old and new science [practice] of noble music, in which not only (1) the master pieces that every musician needs to know, both in theory as in practice, are described most clearly according to their origin, continuation, and applied in the present galant style of today, but also (2) chiefly the general and special rules of composition with the old and new style are most diligently set forth; illustrated with the most "modulant" examples<sup>\*3</sup> in two, three, four, and more voices, graced with fugues and double counterpoint, and which paves for beginning composers the shortest and straightest

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<sup>\*3</sup>The word has nothing to do with modulation in our sense, but rather carries the meaning of "flowing" or "melodically pleasing."

road to this incomparable study. Of especial note: that one [i.e., the author] has retained the good and still useful from Antiquity, separated the useless and superfluous, but has sifted the new, and recommended the best thereof, and has left the remainder to the liberty of the individual. All to the honour of God, designed for the benefit of the public, and accompanied with a necessary index.

The treatise indicates Kauffmann's thorough acquaintance with the old and new style. His knowledge is certainly attributable in some measure to the different perspectives his organ teachers held on the subject, and it appears that Kauffmann shared Alberti's penchant for the Italian style. Unfortunately, the treatise was never printed. As early as 1732, Johann Gottfried Walther reported that it has not yet been found.<sup>50</sup>

#### b) Harmonische Seelenlust

His most significant contribution to German organ music was the serial publication entitled *Harmonische Seelenlust*.<sup>51</sup> The collection, published between 1733 and 1736,

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<sup>50</sup>J.G. Walther, *Musikalisches Lexikon*, p. 336: "Es ist aber noch nicht ans Licht getreten."

<sup>51</sup>The full title is:

*Harmonische Seelen-Lust musikalischer Gönner und Freunde, das ist: kurtze, jedoch nach besonderm Genie und guter Grace elaborirte Praeludia von 2, 3, und 4 Stimmen über die bekanntesten Choral-Lieder. Allen hohen und niedern Liebhabern des Claviers zu einem Privat-Vergnügen, denen Hrn. Organisten in Städten und Dörffen aber zum allgemeinem Gebrauch bey dem öffentlichen Gottesdienst mit besonderm Fleiss*

contains 98 chorale preludes on 63 chorales.<sup>52</sup> The chorale preludes are of various types, but Kauffmann's favourite form is the *cantus firmus* chorale, in which he uses imitation and *Vorimitation*, and creates the appropriate affect for the chorale prelude in the accompanying voices.<sup>53</sup>

Initially, the collection met with little success, but it established itself as one of the major contributions to German organ literature. The composer did not live to see the entire collection published, and his widow assumed the

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*entworfen, welchem jedesmahl am Ende der schlichte Choral mit einem zierlichen Fundament nach dem General-Bass, und zwischen jedem Commate eine kurtze Passage annoch beygefüget und nebst einem nöthigen Register stückweise herausgegeben, von George Friedrich Kauffmann, Fürstlich-Merseburgischen Cappell-Directore und Hof-Organisten.*

Harmonious delight of the soul for musical patrons and friends, that is: short two, three, and four-voiced preludes on the most well known chorales. Elaborated with especial genius and good taste. For the private enjoyment of all connoisseurs and amateurs, but designed for general use with especial diligence by organists in public worship services in cities and villages, which are each time at the conclusion followed by simple chorale with a graceful foundation according to the figured bass, and with a brief interlude added thereto between each phrase, with the necessary registration indications for each piece, by Georg Friedrich Kauffmann, Director of Music and Court Organist of the Royal Court in Saxe-Merseburg.

<sup>52</sup>P. Williams in *The Organ Music of J.S. Bach*, 3 vols. (Cambridge: Cambridge University Press, 1984), III: 30, reports that "it is not out of the question that the *Seelenlust* was published in Leipzig at J.S. Bach's recommendation."

<sup>53</sup>G. Frotscher, *Geschichte des Orgelspiels*, 3 vols. (Berlin: Verlag Messeburger, 1959), I: 606.

Harmonische Seelen Lust  
 Musicalischer Sonnet und Grund  
 Stücke, jedoch nach besonderm Genie und  
 Grace laborirte Preludia vorz. 3 und 4 Stim-  
 men, über die berühmtesten Choral Liedern  
 Geben und Siedern Liebhabern des Claviers zu  
 den Organißten in Kirchen und Hofen  
 zum abgewinnem Schraus und  
 Dienst mit besonderm Aufsehen, in welchem  
 jedesmahl ein Ende der Choral  
 wort ein ungerichtet Supplement nach  
 dem General Bass und sonstigen  
 Comate  
 eine kurze Passage am oß hinzugefügt, und nicht in dem  
 nothigen Regis für die Choral heraus gegeben  
 von  
 George Friedrich Kauffmann,  
 Fürstlich Meissenburgische  
 Capell Director u. Hof Organistern.



**Example 1:** Title page of G.F. Kauffmann's "Harmonische Seelenlust". Staatsbibliothek Preussischer Kulturbesitz, Mus. Ms. 40 037.

responsibilities of seeing the remaining instalments through the press. The *Harmonische Seelenlust* contains six chorale preludes which employ an oboe for the *cantus firmus*, and it is most probably Kauffmann who thus initiated a short-lived but popular style of *Choralbearbeitung* in which the *cantus firmus* is played by a solo instrument.<sup>54</sup>

The title of this anthology is not without significance. J.S. Bach, for instance, would never have used such words as "harmonious delight of the soul," since music for him was not in the first place for personal enjoyment, but for the glory of God. Interestingly, however, G.P. Telemann had no qualms about doing so: he entitled one of his cantata cycles *Der Harmonische Gottesdienst* (The Harmonious Worship Service). The musical perspectives of Telemann and Bach are quite divergent, as the former was much more Italianate and secular in style. The point has been made earlier that Kauffmann also embraced the Italian style more than the traditional German one. This change of style and as well as philosophy is reflected also in the wording of Kauffmann's organ publication. To refer once again to Bach's *Orgelbüchlein*, Bach says in his title:

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<sup>54</sup>P. Janson, *The Eighteenth-Century Chorale Prelude for Organ and Solo Wind Instrument: Its Repertoire and Historical Background* (University of Victoria, M.A. Thesis, 1987), p. 96.

Dem Höchsten Gott allein zu Ehren  
Dem Nächsten, draus sich zu belehren.

To the honour of God on high  
For the edification of the neighbour.

Bach's collection of chorale preludes was in the first place for use in the Divine Service, and in the second place to serve as an example to those aspiring to write such chorale preludes.<sup>55</sup> Kauffmann, on the other hand, says:

Allen hohen und niedern Liebhabern des Claviers zu einem Privat-Vergnügen, denen Herren Organisten in Städten und Dörffern aber zum allgemeinen Gebrauch bey dem öffentlichen Gottesdienst.

For the private enjoyment of all connoisseurs and amateurs, but for general use in the public worship services by organists in cities and villages.

What receives emphasis here is the private enjoyment, while the use of these preludes in the church service appears to be a secondary matter.

The contrast between Bach's dedication of his *Orgelbüchlein* and Kauffmann's *Seelenlust* indicates that Bach was more orthodox and that Kauffmann was more influenced by the Enlightenment.

Die deutsche Aufklärung betont mehr den göttlichen Ursprung der Musik, die Orthodoxie stellt stärker die Gott-zu-Ehre-Setzung der Musik heraus. Das hat seinen besonderen Grund. Für die Orthodoxie gibt es keinen freien Raum zwischen Gott und dem Satan. Der Mensch mit allen seinen gottgegebenen Kräften und Künsten "dient" entweder hüben oder

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<sup>55</sup>H.T. David and A. Mendel, *The Bach Reader*, p. 38.

drüben. Und jede Übung der Musik geschieht entweder Gott zu Ehre und fördert damit die "Recreation" (Wiedergeburt) des Menschen, oder dem Teufel zu Ehre und fördert damit die sündliche Verstrickung des Menschen.<sup>56</sup>

Whereas the German Enlightenment emphasises more the divine origin of music, Orthodoxy gives more prominence to the honour-to-God aspect. This has a special reason. For Orthodoxy, there is no free room between God and Satan. Mankind with all God-given strengths and skills "serves" either the one or the other. And each practising of music occurs either to the honour of God, and thus promotes the "recreation" (rebirth) of man, or it is to the honour of the devil and thus promotes the sinful entanglement of man.

C. Mahrenholz points out that the Enlightenment endeavoured to create a "neutral zone" between God and the Devil. Music was, of course, not to the honour of the Devil, but neither was it necessary that it needed to be devoted solely to God's honour. One might say that the glorification of man and personal enjoyment became the objective.<sup>57</sup>

This change in music philosophy is well verbalised by Kauffmann's teacher J.H. Buttstett, who spoke not of a "harmonious delight of the soul," but instead of the harmony of the spheres (*harmonia æterna*). Rather than referring to an inner harmonious delight, this harmony refers to the adoration of God. The music of the spheres is the harmony of the

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<sup>56</sup>C. Mahrenholz, *Musicologica et Liturgica* (Kassel: Bärenreiter, 1960), p. 212.

<sup>57</sup>Ibid.

world around us: the earth, the stars, the planets, and heaven itself. It is the trisagion which the celestial choir sings around God's throne.<sup>58</sup>

This concept is indicative of what is called "natural theology." Buttstett was a student of Andreas Werckmeister, who defined music as a "formula of the wisdom and order of God," bound to the "eternal laws of nature." Buttstett spoke of "the eternal foundation of music." Such statements are the product of human rather than biblical reasoning, and are therefore the result of *theologia naturalis*.<sup>59</sup>

### c) Choral Music

Kauffmann wrote an Ascension oratorio and a great number of cantatas.<sup>60</sup> Almost all of his works have been lost, and

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<sup>58</sup>A. Seay, *Music in the Medieval World* (Englewood Cliffs: Prentice-Hall, Inc., 1975), p. 20.

<sup>59</sup>Natural theology is the body of knowledge which may be obtained through human reasoning alone -- without the aid of revelation, and thus is opposite to revealed (or biblical) theology. Its chief objects are God (insofar as He is known through His works), the human soul, its freedom and immortality, and natural law. It is *philosophy* rather than theology.

The concept of natural law was very much Roman Catholic. The Reformation rejected the competence of fallen human reasoning to engage in natural theology, for it is incompatible with the cardinal Lutheran doctrine of justification by grace through faith. Central to the Reformed worship stands the proclamation of the revealed Word of God -- not human reason. It was not an occasion for man to show what he could do, but for God to show what He has done and will do for man through Jesus Christ.

it is to the credit of the nineteenth-century organist and music biographer Carl Ferdinand Becker (1804-1877) that the oratorio and four church cantatas have survived.<sup>61</sup>

The manuscripts of Kauffmann's choral works are held in Der Musikbibliothek der Stadt Leipzig. The Ascension Oratorio has the call number III.2.102; the three cantatas *Die Liebe Gottes ist ausgegossen, Komm, du freudenvoller Geist*, and *In Festo Visitations Mariae: Nicht uns, Herr, sondern Deinem Namen Gib' Ehre* bear the call number III.2.103; the solo cantata, which exists in parts only, has the call number III.2.104.<sup>62</sup> Of these choral compositions, only the Ascension oratorio is an autograph. J.A. Kuhnau,<sup>63</sup> together with an anonymous scribe, copied Kauffmann's solo cantata for *Dom. 11 post Trinitatis: Unverzagt, beklemmtes Herz*.<sup>64</sup>

<sup>60</sup>MGG, s.v. "Kauffmann, Georg Friedrich."

<sup>61</sup>C.F. Becker's historical importance lies chiefly in his bibliographic work: he collected early printed music, musical literature, as well as manuscripts. Becker was well acquainted with Felix Mendelssohn-Bartholdy, who invited Becker to become organ teacher when the Leipzig Conservatory was founded. This connexion is noteworthy since the Kauffmann manuscripts in Becker's collection are dated 1836 -- seven years after Mendelssohn performance of Bach's *Matthäus Passion*. One of Becker's special interests was J.S. Bach, and he was a founding member of the Bach Gesellschaft. (*New Grove*, s.v. "Becker, Carl Ferdinand," by A.H. King.)

<sup>62</sup>MGG, s.v. "Kauffmann, Georg Friedrich."

<sup>63</sup>A scribe who worked for his uncle Johann Kuhnau and J.S. Bach.

<sup>64</sup>This is the only cantata which has not survived in full score. Instead, it consists of the parts for two violins, soprano, and basso

Around 1727, J.A. Kuhnau copied Kauffmann's Whitsuntide cantata *Komm, du freudenvoller Geist*, and his cantata *In Festo Visitationis Mariæ: Nicht uns, Herr, sondern Deinem Namen Gib' Ehre*. At an uncertain later date, Kuhnau copied Kauffmann's Whitsun cantata *Die Liebe Gottes ist ausgegoßen*. The solo cantata *Unverzagt, beklemmtes Herz* was probably performed on 16 August 1722 in Leipzig; the other three cantatas may have been sung by J.S. Bach's second choir, which sang cantatas of his own choosing on feast days.<sup>65</sup>

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*continuo*. The continuo consists of two separate parts, each incomplete by itself, but supplementing each other perfectly. It commences the first aria in F-major, and continues at the *da capo* in E-flat, while the rest of the ensemble remains in F. It suggests that the initial aria is from the cello continuo part, and that the remainder is from the organ continuo part, seeing that the organ would be tuned to a different pitch.

<sup>65</sup>*The New Grove*, s.v. "Kauffmann, Georg Friedrich." A. Glöckner states, however, that Kauffmann's extant cantatas have nothing to do with J.S. Bach but were instead connected with music at the Neue Kirche in Leipzig. (A. Glöckner, "Neuerkenntnisse zu Johann Sebastian Bachs Aufführungskalender zwischen 1729 und 1735," in *Bach-Jahrbuch* 1981, pp.43-75; and A. Glöckner, "Leipziger Neukirchenmusik 1729-1761," in *Beiträge zur Musikwissenschaft*, XXV (1983): 105-112.) Correspondence with J. Rifkin confirms that he is also of this opinion. (Private correspondence, 13 April 1990.) Nevertheless, absence of evidence is not evidence of absence. In other words, the fact that we do not have proof that Bach performed these works does not mean that it did not happen. There is evidence that Kauffmann's cantatas were performed outside of his own church, for J. Rifkin states in his article in the *The New Grove* that the Halle organist Gottfried Kirchhoff "owned cantatas by Kauffmann, which he presumably used for performance in the Marienkirche." Moreover, one needs to consider that the only extant cantatas have all been copied by Bach's copyist; it is at least strongly suggestive that these works may have been performed by Bach.

All four cantatas embrace the structural form of the "Reform Cantata," but only *Nicht uns, Herr* and *Die Liebe Gottes* utilise concluding chorales. That one of the extant cantatas is for soprano solo is a logical outcome of the new "reform cantata" style which made it almost possible to dispense with a choir altogether and rely solely on the modest vocal and instrumental requirements of the solo settings.<sup>66</sup> The solo cantata as a genre places an emphasis on individualism, and is clearly derived from the Italian song forms. In the Lutheran service it assumes pietistic elements in terms of expressing personal emotions and devotion in an elegant fashion.

#### 4. SUMMARY

Kauffmann received his early music education from one of the last bastions of the traditional German style. However, it is unlikely that he studied for a long period with Buttstett, for at age 19 Kauffmann deputised for his current organ teacher J.F. Alberti. The greater influence was therefore undoubtedly exerted by Alberti, who also taught Kauffmann composition. Kauffmann's penchant for the secular Italian style can therefore be attributed to his studies

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<sup>66</sup>F. Blume, p. 281.

with Alberti, while his thorough knowledge of the "old style" -- which he also expounded in his treatise -- can be attributed to his studies with Buttstett. Kauffmann's chorale prelude style represents a synthesis of those of his two teachers. On the one hand he generally preserved the Lutheran chorale in its entirety (Buttstett), while on the other hand he provided them with strictly maintained free counterpoint (Alberti).

Kauffmann's *Harmonische Seelenlust* is a milestone in organ literature, as it is the first published anthology of chorale preludes since Scheidt's *Tabulatura Nova* (1624). Its title and contents are evidence of a moving away from Lutheran orthodoxy, not only because of the wording of the title, but also because of the more Galant style of the music itself. The influence of the Enlightenment is evident here, as Kauffmann places primary emphasis on the personal enjoyment of the chorale preludes. He herewith places music in the "neutral zone," neither sacred nor profane -- something which is certainly not orthodox Lutheranism.

Although Kauffmann did favour the new, he did not abandon the old. As the title of his treatise indicates, Kauffmann retained that which was "good and useful" in the old and fused it with the new style. Both Baroque and Galant elements are therefore evident in Kauffmann's works. In the

words of his fellow student when Kauffmann studied with Buttstett, Kauffmann's music can be held in only high regard by knowledgeable individuals.<sup>67</sup>

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<sup>67</sup>J.G. Walther, *Musikalisches Lexikon*, p. 336.

## Chapter III

# AN HISTORICAL OVERVIEW OF THE LUTHERAN CHURCH CANTATA

### 1. TERMINOLOGY

The word "cantata" is chiefly used to-day to designate a Baroque composition for one or more voices with instrumental accompaniment.<sup>68</sup> The composer who first comes to mind as a prolific writer in this genre is Johann Sebastian Bach. It is interesting to note that he did not start using the term "cantata" until his Leipzig period (1723-1750),<sup>69</sup> and then, but rarely. It was not until the nineteenth century that, on the initiative of the Bach-Gesellschaft, the word "cantata" became generally applied to Bach's compositions of this type.<sup>70</sup>

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<sup>68</sup>P. Spitta, in his *Johann Sebastian Bach*, I: 292, uses the term for all vocal church music accompanied by instruments, distinguishing between the older church cantata (pre-1700) and the reform cantata.

<sup>69</sup>C.S. Terry, *Bach: The Cantatas and Oratorios* (London: Oxford University Press, 1925; reprint ed., New York: Johnson Reprint Corporation, 1972), p. 8.

The first occurrence of the term "cantata" is found in Alessandro Grandi's *Cantate ed arie a voce sola* in 1620,<sup>71</sup> but throughout the Baroque, the term is used to designate pieces similar to those labelled "Kirchenstück," "Stück," "Concerto," "Motetto," "Motetto concertato," "Musicalische Andacht," etc.<sup>72</sup> The most frequent designation for the eighteenth-century German church cantata was the term "concerto," although just as often cantatas would not bear a title at all and only indicate the Sunday for which they were written (e.g., *Dominica XI post Trinitatis*).

While composers did not use the word "cantata" a great deal, the term became current among eighteenth-century cantata librettists.<sup>73</sup> Erdmann Neumeister, the founder of the reform cantata, wrote seven cantata cycles for the entire church year, entitled *Geistliche Cantaten* (1700-1716).<sup>74</sup> In 1715, Bach's Weimar colleague, Salomo Franck, wrote

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<sup>70</sup>*The New Grove*, s.v. "Cantata, II, 1," by F. Krummacher.

<sup>71</sup>*The New Grove*, s.v. "Cantata I, 1," by N. Fortune.

<sup>72</sup>F. Blume, *Protestant Church Music: A History* (New York: W.W. Norton & Company, 1974), p. 270.

<sup>73</sup>"Librettist" and "libretto" are commonly used for operas, and seem out of place when referring to concertati and cantatas. However, these terms can properly be applied to the text writer and text of long musical vocal work, and it is in this sense that they are employed in these pages.

<sup>74</sup>A. Dürr, *Die Kantaten von Johann Sebastian Bach* (Kassel: Bärenreiter-Verlag, 1971), p. 17.

*Evangelisches Andachts-Opffer . . . in geistlichen Cantaten*, and in 1726, Christian Friedrich Henrici, better known under his pseudonym, Picander, published *Cantaten auf die Sonn- und Fest-Tage durch das gantze Jahr*.

The plethora of titles used for what we now call "cantata" is evidence of a changing spirit. Such appellations as "Musicalische Andacht" and "Evangelisches Andachts-Opffer" fall into the same category as Telemann's cantata cycle title *Der Harmonische Gottesdienst*. This array of titles suggests a break with Lutheran orthodoxy, and is indicative that a distinction is being made between sacred and secular music: "Kirchenmusic," *Kirchenstück*," "Geistliche Cantaten," etc. The church itself was undergoing a change, and since the *librettist* is essentially the true author of the cantata, it is the authors of the text who wrought the changes within the church.

As has been observed, the nomenclature for what is now commonly called "cantata" was by no means uniform in the Baroque era. "Motet" and "Konzert" were often used interchangeably in the seventeenth century,<sup>75</sup> and already noted is the variety of terms used in the eighteenth century. Considering the general stylistic elements of -- as Spitta

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<sup>75</sup>*New Oxford History of Music* (London: Oxford University Press, 1978), V: 664.

calls it -- the older church cantata and the reform cantata, it is necessary to differentiate between "concertato" and "cantata."

The term "concertato" properly refers to musical style, but it has also been used to describe the type of composition that lies between the Renaissance motet and the cantata. In order to distinguish between the various forms, it is useful to reserve the term "motet" for works that belong to the older motet tradition, the term "cantata" for the eighteenth-century "Reform Cantata," which uses the operatic elements of recitative and aria, and "concertato" for those vocal compositions that differ from the motet in their more sectional character and their use of concerted elements. This terminology seems especially *apropos* when one considers the frequent occurrence of the word "Konzert" in the titles of pre-1700 publications of concertati, and the more frequent use of "cantata" by eighteenth-century librettists.

## 2. THE PREDECESSOR OF THE CANTATA

The roots of the German church cantata lie in the seventeenth-century *geistliches Konzert* or sacred concertato.<sup>76</sup> Concertato, which simply means "in the manner of a

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<sup>76</sup> MGG, s.v. "Kantate," by F.W. Riedel.

concerto," suggests the use of contrasting or competing groups, such as the *cori spezzati* which Giovanni Gabrieli used in his famous *Concerti* (1587). However, since the introduction of *basso continuo* (as opposed to *basso seguente*) in church music by Lodovico Grossi da Viadana in *Cento concerti ecclesiastici a 1, a 2, a 3, e a 4 voci con il basso continuo per sonar nell'Organo* (1602), the term "concerto" designated a composition which featured a *basso continuo* part."<sup>77</sup>

#### a) The Chorale-Based Concertato

The vast body of sacred concertati can be divided into two groups: chorale-based concertati and dramatic concertati. The *Opella nova* or *Geistliche Konzerte* (two volumes: 1618, 1626) by Johann Hermann Schein (1586-1630) is the earliest body of chorale concertati. Almost all works of Part I and approximately one third of Part II consist of chorale-based works; the remaining compositions of Part II are set to biblical texts. Schein's music shows a strong Italian influence, especially that of Monteverdi's duet style, which

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<sup>77</sup>The *New Grove*, s.v. "Concertato," by D. Arnold. The word "concerto" is not an indigenously musical term but has become adopted. The words "concord," "harmony," and "sinfonia" are original musical terms denoting agreeability. Concerto is based on the idea of agreement in bringing together divergent ideas into a harmonious whole, and reflects the concept of universal harmony. Michael Praetorius muddied the waters with his definition of concert: compromise.

appears to be a favourite device in Schein's concertati.<sup>78</sup> The Lutheran chorale can be found in Schein's concertati, but it is normally a rhythmic and contrapuntal adaptation of the original. Schein dedicated his works to the civil authorities and while his concertati are clearly religious, they are not liturgical compositions.

Although not many in number, the concertati by Franz Tunder (1614-1667) should be mentioned. His "Ein feste Burg," "Helft mir Gott's Güte preisen," and "Wend' ab deinen Zorn" are chorale concertati *per omnes versus* (using all chorale stanzas) and are forerunners of the eighteenth-century cantata. In fact, Blume states that Bach's early cantata No. 4, *Christ lag in Todesbanden*, as well as the whole species of chorale cantata, had its origins in Tunder's chorale concertati.<sup>79</sup>

The most extensive collection of chorale-based concertati is Samuel Scheidt's four-volume publication *Geistliche Konzerte* (1631, 1634, 1635, 1640). Most of the works in this collection follow the formal structure of the chorale motet which, like its instrumental counterpart, the chorale ricercare, commences each chorale phrase in a fugal manner.

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<sup>78</sup>M. Bukofzer, *Music in the Baroque Era* (New York: W.W. Norton and Company, Inc., 1947.), pp. 85-86.

<sup>79</sup>Blume, *Protestant Church Music: A History*, p. 224.

### Representative Composers of the Chorale Concertato

Heinrich Schütz . . . . .	(1585-1672)
Johann Hermann Schein . . . . .	(1586-1630)
Samuel Scheidt . . . . .	(1587-1654)
Johann Schop . . . . .	(ca.1590-1667)
Franz Tunder . . . . .	(1614-1667)
Johann Erasmus Kindermann . . . . .	(1616-1655)
Johann Rudolph Ahle . . . . .	(1625-1673)
Christoph Bernhard . . . . .	(1628-1692)
Dietrich Buxtehude . . . . .	(ca.1637-1707)
Johann Schelle . . . . .	(1648-1701)
Johann Pachelbel . . . . .	(1653-1706)
Friedrich Wilhelm Zachow . . . . .	(1663-1712)
Nikolaus Bruhns . . . . .	(1665-1697)

Parts I, II, and IV of the *Geistliche Konzerte* contain concertati set to chorales or biblical passages, but Part III consists almost entirely of chorale settings and is ordered according to the liturgical year. Whereas in Schein's *Geistliche Konzerte* only one chorale stanza is set to music, Scheidt often uses two or more chorale stanzas. In addition, some of Scheidt's concertati are divided into two or three movements. His "Nun komm der Heiden Heiland" uses eight chorale stanzas, each one separated through scoring and compositional techniques, and the concertato closes with a simple chorale harmonisation. Works such as this one clearly foreshadow the late Baroque cantata, and in particular the chorale cantata.

The mature chorale-based concertato is illustrated by the

works of Dietrich Buxtehude (ca.1637-1707), whose musical expression is more concise, thematically unified, and instrumentally idiomatic than that of his predecessors. Seventeen of Buxtehude's concertati are fully based on chorales, and eight partially. Like Tunder, he wrote concertati *per omnes versus*, viz. "Du Friedenfurst," "Jesu, meine Freude," "Nimm von uns," and "Wachet auf, ruft uns die Stimme." Both chronologically and stylistically, Buxtehude occupies an important place between the earlier concertato composers and J.S. Bach.<sup>80</sup>

#### b) The Dramatic Concertato

Almost all composers who wrote chorale-based concertati also wrote dramatic concertati. These freely composed works differ from their counterparts not only in the absence of a chorale but also in their more dramatic interpretation of the text, which include biblical, semi-dramatic, and allegorical scenes.<sup>81</sup> This type of concertato is one in which the musician gains in expressiveness, but the church loses because music draws more attention to itself and thus becomes a less effective ancilla of the Word. Since the chorale was in orthodox quarters viewed as the bearer of the

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<sup>80</sup>A comprehensive discussion of the chorale-based concertato is found in *New Oxford History of Music*, V: 691-710.

<sup>81</sup>*New Oxford History of Music*, V: 711.

Word, its absence in the dramatic concertati signifies a break with the pure doctrine of the Lutheran church.

Inseparably connected with the dramatic concertato is the name Heinrich Schütz. His compositions show a profound influence of the Italian style, which he absorbed during his two study periods in Italy. Schütz's *Psalmen Davids sampt etlichen Moteten und Concerten* (1619) are fashioned in the manner of Giovanni Gabrieli's style, as he juxtaposes *cori favoriti*<sup>82</sup> and the full cappella.<sup>83</sup>

During his second journey to Italy (1628-1629), Schütz studied with Monteverdi, whose influence can be clearly seen in the adoption of the *stile concitato*. In addition, he revised some of Monteverdi's works, and included them in Parts II and III of the three-volume publication *Symphoniae Sacrae* (1629, 1647, 1650), which contains mainly dramatic concertati. Many of Schütz's concertati are based on biblical sources. In addition to the obvious source for the *Psalmen Davids*, he drew from the Song of Songs, other Old Testament books, and also the Epistles and the Gospels.

One of the best-known of Schütz's concertati is "Fili mi,

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<sup>82</sup>A select group of vocal and instrumental ensembles. According to Pratorius, instruments were not included in the *favoriti*. The term means essentially "the favoured voices" of the Kapellmeister; the other voices were only there for force. The *favoriti* represent the intelligible statement of the text.

<sup>83</sup>All vocal and instrumental forces.

Absalon" (My Son Absalom), *Symphoniae Sacrae*, part I, for bass and four trombones. This small concertato stands out in its economy of motives and its dramatic effect. The *sinfonia* foreshadows the motive of the voice which, through its use of successive ascending and descending triads (*saltus duriusculi*) creates an augmented chord that expresses the text graphically. The use of the augmented chord means clearly non-contrapuntal harmony. The fundamental notes of the harmony unify and give meaning to the melodic figuration.

Part III of *Symphoniae Sacrae* (1650) contains concertati that approach the dramatic cantata in terms of length and textual interpretation. Among the most impressive of this volume is "Saul, was verfolgst du mich," based on Acts 9:1-31, and scored for six *favoriti*, two choruses, two violins, and *basso continuo*. The *favoriti* commence by calling "Saul, Saul," effectively interpolating, and stating each call at a higher pitch level.

In this setting, the Italian influence of Gabrieli and Monteverdi are clearly evident from the use of double chorus and the *stile concitato*, respectively. Monteverdi's influence is further reflected in the opening bars of "Saul, was verfolgst du mich," as it is strikingly similar to his madrigal "Hor ch'el ciel e la terra."

Although undeniably religious in subject matter, Schütz's music is not liturgical; he was a court musician, not a church musician. Nevertheless, Schütz's music exerted an influence on church music. The use of music as an *explicatio textus* has in Schütz's music made way for a *dramma per musica*. No longer is a chorale present as the Bearer of the Word, whose accompanying polyphonic voices serve as an exegesis of the text. Schütz's musical interpretation of the text is indicative of a more individualistic approach, since interpretation is always a personal matter.<sup>84</sup>

During the sixty years which separate Schütz's concertati and the reform cantata, a great number of dramatic concerti were written by a variety of German composers. Three names need to be mentioned in particular: Matthias Weckmann, Christoph Bernhard, and Dietrich Buxtehude.

Weckmann (ca.1619-1674), a student of Schütz, writes very much in the tradition of his master, though his compositions do not reach the same high level as Schütz's; his works utilise instrumental ensembles to a greater degree, and his large-scale works are more sectionalised. His "Weine nicht," for example, commences with a *sinfonia*, which is followed by an *arioso*, followed by another *sinfonia*, fol-

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<sup>84</sup>C.V. Palisca, *Baroque Music* (Englewood Cliffs: Prentice-Hall, Inc., 1981), p. 11

lowed by an arioso, followed by a sinfonia, and concludes with a lengthy concertato movement (also sectionalised), in which the instruments have a distinct independent rôle.

Christoph Bernhard (1628-1692), also a Schütz pupil, published twenty concertati in 1665 under the title *Geistliche Harmonien*. Bernhard's works also display the expansion of textual material. Whereas up to this time a single unified text was used for the libretto, Bernhard uses a series of independent movements based on a variety of texts. For example, "Euch ist's gegeben zu wissen das Geheimnis" drawn from St. Luke 8: 10-15, but also uses biblically-based interpolations and chorale texts of unknown origin. Because the greater number of independent movements, Bernhard's concertati may be considered the immediate forerunners of the eighteenth-century cantata, one of whose characteristics is sectional subdivision on the basis of textual considerations.

Dietrich Buxtehude occupies a central place between Schütz's *Symphoniae Sacrae* and Bach's early church cantatas. The texts in Buxtehude's concertati vary greatly; even within one work, a combination of biblical text, chorale text, and other free textual material may occur. His most varied texts are similar to those Augustine Pflieger used in his *Kantatenjahrgang* of 1670, some of which Bach employed in

his "cantatas" (e.g., nos. 106, and 131).<sup>85</sup> Because of this textual variety, Buxtehude's concertati use different musical forms. Normally, a sinfonia commences the work, followed by a concertato chorus movement, then a recitative, concerted aria, arioso movements, etc. The work is often concluded by a concerted chorus movement.

In Buxtehude's more expansive concertati the connexion between the concertato and the cantata becomes apparent. The autonomy of the various sections, characteristic of the true cantata, becomes more established. The aria takes up an important position, and the interpretive function of the chorale and the paraphrasing of Scripture are seen more frequently (e.g., "Gott, hilf mir").

Buxtehude's expanded forms closely approximate the eighteenth-century cantata, and the distinction between concerto and cantata becomes more difficult to make. However, one of the distinguishing features between the two is sectionalisation. As the concertato grew in size, it became subdivided into sections on the basis of musical considerations only. As noted earlier, sectionalisation in the cantata is induced by the text, and it is here that each section becomes a totally independent movement. Buxtehude's expanded concertati are, therefore, still concertati, but one

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<sup>85</sup> MGG, s.v. "Buxtehude, Dietrich," by F. Blume.

### Representative Composers of the Dramatic Concertato

Heinrich Schütz . . . . .	(1585-1672)
Samuel Scheidt . . . . .	(1587-1654)
Thomas Selle . . . . .	(1599-1663)
Andreas Hammerschmidt . . . . .	(ca.1612-1675)
Franz Tunder . . . . .	(1614-1667)
Johann Erasmus Kindermann . . . . .	(1616-1655)
Matthias Weckmann . . . . .	(ca.1619-1674)
Johann Rudolph Ahle . . . . .	(1625-1672)
Christoph Bernhard . . . . .	(1628-1692)
Sebastian Knüpfer . . . . .	(1633-1676)
Dietrich Buxtehude . . . . .	(ca.1637-1707)
Johann Schelle . . . . .	(1648-1701)
Johann Philipp Krieger . . . . .	(1649-1725)
Johann Fachelbel . . . . .	(1653-1706)
Nikolaus Bruhns . . . . .	(1665-1697)

should also classify Bach's early "cantatas" as concertati (e.g., nos. 71, 106, 131, and 150). It is this structural similarity between Buxtehude's late concertati and Bach's early "cantatas" that demonstrates the important position Buxtehude occupies in the development of the German church cantata.

### 3. THE REFORM CANTATA

In 1700, the Hamburg preacher Erdmann Neumeister (1671-1756) wrote a cycle of cantata texts that called for a more systematic structure. In 1704, this cycle was compiled in a small volume, and was preceded by a preface. Among

other things, Neumeister says about the cantata:

To express myself shortly, a cantata seems to be nothing else than a portion of an opera composed of *stilo recitativo* and arie together; and any one who knows what they both required [sic] will not find it difficult to work out such *genus carminum*. However -- to be of use even to beginners in the poetic art, and to say somewhat of each -- for recitative the iambic measure is suitable; but the shorter the verses the more pleasing and commodious are they to compose to. Nevertheless, in an *affectuoso* phrase now and then a few trochaic or even dactylic lines may be very fitly and expressively introduced. Indeed, as in a madrigal, the writer is at liberty to alternate and mingle the rhyme and metre at pleasure. Only the ear must be constantly consulted so as to avoid all forced and harsh combinations; on the contrary, a flowing grace must be observed throughout.<sup>86</sup>

Musically, the use of recitative and da capo aria are the most distinctive characteristics of the reform cantata, while textually the free "madrigalian" approach to rhyme schemes, length, and rhythmic structure of the lines is typical.

Neumeister's preface accords special attention to poetic metre, and it is interesting in this connexion to note Bach's preference for contemporary Lutheran chorales during his Leipzig period.<sup>87</sup> The poetic metre of those chorales are

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<sup>86</sup>Quoted in P. Spitta, I:473.

<sup>87</sup>A. Dürr, "Bach's Chorale Cantatas," in *Cantors at the Crossroads: Essays on Church Music in Honor of Walter E. Buszin*, ed. by J. Riedel (St. Louis, Missouri: Concordia Publishing House, 1967), p. 119, notes that prior to 1723, Bach used Lutheran chorales from the period of Orthodoxy, while after 1723 he used more contemporary chorales.

exactly as Neumeister recommends: iambic and trochaic.

Neumeister's cantata cycles represent a radical change. Whereas in the sacred concertato the libretto employed chorale texts or scripture, verbatim or paraphrased, neither of these was used in Neumeister's first, second, and fifth cycles. The latter, in fact, consists entirely of strophic odes.

Neumeister's first cycle consists wholly of recitatives and arias, usually three of each in one cantata. An aria, for one or more voices, normally begins and concludes the cantata. With this volume, the pendulum swings to its extreme, but volume II shows a more moderate approach. Here the recitative-aria structure is supplemented by brief tutti passages for chorus. With volumes III and IV an equilibrium is reached, as here we find the incorporation of scripture passages and chorales. It is this mixed type which found favour with other cantata librettists, such as Christian Heinrich Postel, Johann Ulrich von König, Salomo Franck, Christian Friedrich Henrici, Johann Christoph Gottsched, et al., and is found frequently in the music by Bach and his contemporaries.<sup>88</sup>

Although most cantata librettists and composers embraced this new type, its acceptance was not unanimous. As with

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<sup>88</sup>The New Grove, s.v. "Cantata II, 5," by F. Krummacher.

**Representative Composers of the reform cantata**

Johann Philipp Krieger . . . . .	(1649-1725)
Philipp Heinrich Erlebach . . . . .	(1657-1714)
Georg Friedrich Kauffmann . . . . .	(1679-1735)
Georg Philipp Telemann . . . . .	(1681-1767)
Johann Christoph Graupner . . . . .	(1683-1760)
Johann Christoph Frauenholtz . . . . .	(1684-1754)
Johann Theodor Römheld . . . . .	(1684-1756)
Johann Sebastian Bach . . . . .	(1685-1750)
Johann Friedrich Fasch . . . . .	(1688-1758)
Gottfried Heinrich Stötzel . . . . .	(1690-1747)
Christoph Heinrich Förster . . . . .	(1693-1754)

any change or reform, there were those who strongly opposed the new type because of its apparent secularisation of church music through the absorption of operatic elements such as the recitative and the da capo aria. Understandably, many clergy and composers were concerned about the influx of secular elements. The pastor Christian Gerber, for example, published *Die vertheidigte Kirchen-Music* (1703), and the composer Johann Heinrich Buttstett expressed his misgivings about the reform cantata in *Ut, Mi, Sol*. However, the enormous number of cantatas composed in the "new" style testify to the general acceptance of the Neumeister reform, and made it the most popular form of Lutheran church music.<sup>89</sup>

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<sup>89</sup>G. Herz, ed., *Bach: Cantata No. 4*, p. 8.

#### 4. SUMMARY

A definition of the term "cantata" on musical or literary grounds is difficult; although "cantata" is widely used today to designate any work along the lines of Bach's cantatas, it is more properly reserved for a composition for one or more voices with instrumental accompaniment, with its sectionalisation dictated by the text. The eighteenth-century Reform Cantata is called "cantata" for this reason.

The predecessor of the reform cantata is the seventeenth-century sacred concertato, which can be divided into two groups: chorale-based concertati and dramatic concertati. Schein, Tunder, Scheidt, and Buxtehude are some of the foremost composers of the chorale-based concertato. More composers preferred the freer dramatic concertato, which uses biblical, semi-dramatic, and allegorical scenes. Among the most important composers of this form are Schütz, Weckmann, Bernhard, and Buxtehude.

The Neumeister reform brought about a metamorphosis of the genre. The cantata text dictated distinct and independent movements, and also allowed for subjective interpretation. Neumeister's reform cantata, which used the operatic elements of recitative and aria, scripture passages, and chorales, found favour with eighteenth-century librettists and composers alike. Its overwhelming acceptance is illus-

trated by the fact that more church cantatas were composed in the first half of the eighteenth century than in any other period.

The global view of the development of the cantata shows an increasing departure from orthodox Lutheranism. This is already noticeable simply by the titles being used (*Kirchenmusic*, *Kirchenstück*), which indicate that a distinction is being made between sacred and secular. Also the compositions themselves show a transition between liturgical and religious music. By and large, the composers of sacred concertati were active more as court musicians than as church musicians. Correlatively, the use of the Lutheran chorales became less important. Seldom is the chorale represented in its entirety. More often it is rhythmically altered or only partially used (as in the chorale motet).

In the dramatic concertato the chorale makes way entirely for the composer's personal dramatic textual interpretation. Although the subject matter remains biblical, the dramatic concertati are not liturgical works. When a chorale text is being used, it is used in an interpretive function (cf. Buxtehude's concertati).

Neumeister's introduction of the reform cantata set a new standard for cantatas. The Italian influence involving operatic elements signified an influx of secularism in the

church, which was opposed by orthodox theologians and musicians. The Lutheran chorale receives less emphasis; only two-thirds of Neumeister's cantata cycles include chorales, in part because of the standardisation of poetic metre. Motet form is tied to the chorale,<sup>90</sup> but prescribed metrical patterns do not work in a polyphonic structure. The decreased emphasis on the chorale and the increasing influx of secular Italian elements in the Lutheran church are evident. It is paradoxical that the Lutheran pastors, who were most frequently the writers of cantata libretti, were responsible for this change.

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<sup>90</sup>While the motet has its original source in Gregorian chant, the Lutherans developed their own form, known as the "chorale motet." P. Esrud, in *The Encyclopedia of the Lutheran Church*, s.v. "Motet," describes the overall post-reformation development thus: "The vigorous and objective chorale appeared as congregational song and was meant to be sung in unison and without accompaniment. Later there were polyphonic settings for choir solo and for alternation with the congregation or with the congregation singing the chorale melody. The next step was the motet using the borrowed melodies of the chorales and finally motets in which the melodies were not borrowed but freely composed."

## Chapter IV

### THE FUNCTION OF THE EIGHTEENTH-CENTURY CHURCH CANTATA

In order to evaluate G.F. Kauffmann's cantatas properly, it is necessary to understand the context in which these works were created. This dimension is easily overlooked, and the tendency is to view the cantata as being independent of the liturgy in which it functions. C.S. Terry says that "Bach's cantatas are fully intelligible only when their texts are viewed in relation to the liturgy which they served."<sup>91</sup> His sentiments are similar to those of P. Spitta, who recognised that a comprehension of the Lutheran liturgy ". . . is of the greatest importance to an estimate of Bach's church music, for it is only perfectly intelligible when regarded in all its bearings and relations to the nature and the scheme of these services."<sup>92</sup> These

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<sup>91</sup>C.S. Terry, *Joh. Seb. Bach: Cantata Texts Sacred and Secular* (London: The Holland Press, 1964), p. ix.

<sup>92</sup>P. Spitta, *Johann Sebastian Bach* (New York: Dover Publications

observations apply, of course, with equal force to all church music -- including the church cantatas by Georg Friedrich Kauffmann.

The immediate context in which these works functioned was the Lutheran liturgy, which distinguished itself from that of the Roman Catholic church by a less frequent celebration of the Mass in favour of a stronger emphasis on teaching. The chief purpose for the congregation to assemble, according to Luther, was to hear the preaching of the Word.<sup>93</sup> Although Luther's liturgical writings do not provide for a cantata to be performed, in later liturgies we find that the church cantata had found a place near the sermon. G. Herz writes: "The cantata has to be seen as an integral part of the service, in which it performs the liturgical task of interpreting the Gospel for the day in terms of music."<sup>94</sup> This proclamatory status of the cantata is also espoused by other musicologists. F. Blume comments that "Bach's best cantatas are musical sermons,"<sup>95</sup> and G. Stiller states that

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Ltd., 1951), II: 265.

<sup>93</sup>H.T. Lehman and J. Pelikan, gen. eds., *Luther's Works*, 55 vols. (Philadelphia: Fortress Press, 1965), vol. 53: *Liturgy and Hymns*, ed. by U.S. Leupold., p. 11: "When God's Word is not preached, one had better neither sing nor read, or even come together."

<sup>94</sup>G. Herz, *Johann Sebastian Bach: Cantata No. 4*, p. 9.

<sup>95</sup>F. Blume, *Protestant Church Music*, p. 282.

the function of figural music -- whether it was a *geistliches Konzert*, a Psalm Concertato, a Gospel Cantata, etc. -- was to be a sermon in music. He finds that this is particularly well expressed in the musical structure of the Neumeister Reform Cantata, since the succession of recitative-aria has an exact parallel with the preaching principles of the time. The recitative functioned as the *explicatio*, the exposition, whereas the aria serves as the *applicatio*, the personal application. Stiller says:

Next to the most important part of the service, the sermon, music was to serve entirely as a medium for exegesis of the Word, and through melodic, harmonic and contrapuntal means, musical exegesis was to intensify the Bible text to such a degree that the congregation would experience the proclamation of God's Word to the same degree as if it were done by the minister.<sup>96</sup>

This certainly seems convincing, but is it true? Is it indeed correct to view the cantata as a *prædicatio sonora*?

In order to determine the function of the eighteenth-century cantata, attention must be paid to: (1) the Lutheran liturgy, (2) the sermon in the Lutheran liturgy, and (3) the spiritual background. Understanding the function of the cantata in the liturgy is necessary for a proper appreciation of Kauffmann's cantatas.

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<sup>96</sup>G. Stiller, "De cantate in de liturgie" *Adem: Tweemaandelijks tijdschrift voor liturgische muziek* (May-June 1982), p. 133.

## 1. LITURGY

The modern understanding of liturgy differs from that of the Reformation. The Reformers, in fact, avoided the term itself, preferring the word *cultus* (a translation of the Greek *latreia*) or its German equivalent *Gottesdienst*.<sup>97</sup> Transliterated, *Gottesdienst* means "God-Service," i.e., God's service to man. Luther believed that Christ was present and active in the sermon, and that it was He who spoke to the congregation. In contrast to Roman Catholic teachings, Luther insisted that the eucharist was primarily God's work among man.<sup>98</sup> Luther's concept of worship was not *sacrificium* (sacrificial), but *beneficium* (a benefit which God grants to man).<sup>99</sup> Luther differed, therefore, from Roman Catholic doctrines about sacramental theology and the nature of grace. It was his firm conviction that God's grace was received through the preaching of the word.<sup>100</sup> In accordance with the needs of the day, Luther accentuated the educative

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<sup>97</sup>*The Lutheran Encyclopedia*, s.v. "Liturgy."

<sup>98</sup>E. Brand, "Liturgies," in *A Dictionary of Liturgy & Worship*, ed. J.G. Davies (London: SCM Press, Ltd., 1972), p. 236.

<sup>99</sup>V. Vatja, "Martin Luther's Concept of Worship," in *The Musical Heritage of the Lutheran Church* (St. Louis, Missouri: Concordia Publishing House, 1959), V: 32.

<sup>100</sup>E.G. Jay, *The Church: Its Changing Image Through Twenty Centuries*, 2 vols. (London: SPCK, 1977), I:163.

aspect of worship.<sup>101</sup> Therefore, the Lutheran liturgy had both a theological and pedagogical motivation, and there were two distinct types of liturgies: the Mass and the catechetical worship.

#### a) The Form of the Liturgy

In the course of the development of the Lutheran liturgy, with its increased emphasis on proclamation and the conversely-related decrease in frequency of celebrating Mass, the composition of complete musical settings of the Mass faded more and more into the background.<sup>102</sup> In its place the motet, the sacred concerto, and the cantata came to be the preferred genres for use in church services. This music, however, did not take place in the didactic services on weekdays, but instead in the Sunday services which celebrated the Lord's Supper.

Luther's first major liturgical reform appeared in 1523 in the form of the *formula missæ*.<sup>103</sup> In agreement with his principle that allowed liberty of choice for the churches, the *formula missæ* is not a complete liturgy but merely an

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<sup>101</sup>M.J. Naumann, "The Character of Christian Worship," in *The Musical Heritage of the Lutheran Church* (St. Louis, Missouri: Concordia Publishing House, 1959), V: 35.

<sup>102</sup>Blume, *Protestant Church Music*, p. 171.

<sup>103</sup>*Formula missæ* is the title of Luther's first liturgical document.

outline. It was predominantly in Latin, and omitted those parts of the Roman Mass which were objectionable (e.g., the consecration prayer and the canon of the Mass). In an effort to involve the congregation in the service, the singing of vernacular hymns at some points in the service was prescribed.

Luther, however, was not completely satisfied with the *formula missæ*, since he realised that the village churches would not be well-served by a liturgy in an unintelligible tongue. It was this concern for the uneducated that caused him to write the *Deutsche Messe* (1526). One of the significant changes of this liturgy was the reduction of Sunday services from the traditional eight to only three: (1) *Frühgottesdienst*, (2) *Hauptgottesdienst*, and (3) *Nachmittagsgottesdienst*. The first service was held at 5 or 6 A.M., and was mainly for servants and clergy. It combined the former *Matins*, *Lauds*, and *Prime*, but its liturgy was based on the *Matins* order of worship. The *Hauptgottesdienst*, which replaced the *Terce*, *Sext* and *None*, was held at 8 or 9 A.M., and the *Nachmittagsgottesdienst*, which replaced *Vespers* and *Compline*, took place some time between noon and 4 o'clock.<sup>104</sup>

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<sup>104</sup>Works of Martin Luther, 6 vols. (Philadelphia: Muhlenberg Press, 1932), VI: 158.

The Mass was celebrated at the main service (*Der Hauptgottesdienst*) and its liturgy was as follows:

1. A Hymn or German Psalm in the First Tone
2. Kyrie in the First Tone
3. The Collect in F
4. The Epistle in the Eighth Tone
5. A German Hymn (*de tempore*)
6. The Gospel in the Fifth Tone
7. Wir Glauben all an einen Gott (Nicene Creed)
8. Sermon on the Gospel
9. Lord's Prayer
10. Words of Institution
11. Elevation of the Elements
12. German Sanctus
13. Collect of Thanksgiving
14. Aaronic Benediction.<sup>105</sup>

As will be observed, almost all elements of the liturgy are in the vernacular, the only possible exception being the Kyrie.<sup>106</sup>

While the *Deutsche Messe* followed the main outline of the Roman Mass,<sup>107</sup> it was accompanied by suitable German-language plain chants for the Introit, Epistle, Gospel, etc. Building on tradition, Luther extended the principle of introducing hymn paraphrases. In the Roman Catholic service the use of hymn paraphrases for certain elements, for

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<sup>105</sup>Extracted from *Works of Martin Luther*, VI: 158-161

<sup>106</sup>There is some question regarding the designation "Kyrie." Some believe it refers only to the singing of the Kyrie eleison, while others (e.g., C.S. Terry in *Joh. Seb. Bach: Cantata Texts* (London: The Holland Press, 1964), p. 21-22) contend that both the Kyrie and the Gloria were to be sung. This latter view is also supported by Rietschel and L.D. Reed (cf. *Works of Martin Luther*, VI: 159).

<sup>107</sup>Liliencron, p. 28.

example for the Credo, was an accepted practice. Luther went further when he charged the German musician Georg Burkhardt to "transform one of the psalms into a hymn."<sup>108</sup> Thus, through such chorale paraphrases Luther transferred items like the Gradual, the Credo, the Sanctus, and the Agnus Dei from the choir to the congregation, which thus participated in the service by singing hymns.

The *Deutsche Messe* was recommended for those churches where Latin was incomprehensible for most people in the congregation. The decision of what liturgy to use was left to the individual churches, but this freedom was apparently being abused by some. In an effort to regulate the excessive liberties in this regard, Luther instituted church visitation in 1528. The effect of these visitations was a sense of liturgical uniformity within a region. The order of worship of a city church would become the norm for regional churches. The *Kirchenordnung für die Stadt Wittenberg*, for example, became the standard liturgy for all other churches in Saxony.<sup>109</sup> While liturgical reform was still being maintained, the visitations provided an equilibrium

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<sup>108</sup>W.E. Buszin, "Luther on Music," *The Musical Quarterly*, XXXII (1946):87.

<sup>109</sup>A.A. Moorefield, "The Music of Johannes Galliculus and its function in the early Lutheran Liturgy." 2 vols. Ph.D. dissertation (University of California, 1965), p. 37.

between diversity and uniformity. Therefore, some minor differences in the liturgy (e.g., the use of Latin or German, or the use of the Lord's Prayer or a Paraphrase of the Lord's Prayer) would still occur from place to place, but in general most liturgies would follow the format of Luther's *Deutsche Messe*.

There were a few things, however, which the liturgical renewal failed to accomplish, and which resulted in a gradual deterioration of the ideals of the Lutheran Reformation. A significant re-arrangement of the church's architecture, for instance, did not take place, with the consequence that the building remained a "clerical theatre" -- particularly with respect to the celebration of the Lord's Supper -- which did not foster corporate worship. The arts, also, did not undergo substantial change. Motets continued to be part of the liturgy, and although complete musical settings of the Mass were not required as much, they as well remained part of the service.<sup>110</sup> Traditionally, art music in the Roman Catholic service was largely connected with the liturgy of the eucharist. Because the arts were essentially conservative and Mass-oriented, they worked in favour of a

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<sup>110</sup>F. Blume, *Protestant Church Music*, p. 171-172, says that the significance of Latin liturgical texts diminished in the Lutheran service. Many Lutheran composers set the Ordinary of the Mass as well as individual Mass movements. Latin liturgical music remained part of the Lutheran liturgy well into the era of J.S. Bach.

clericalistic orientation of the liturgy -- an orientation which caused a gradual decline in congregational participation as compared to the original Reformational ideals.<sup>111</sup> The eucharist was celebrated less frequently than before (now only on Sundays), which meant that sermon and sacrament became more separated. Sacramental theology (the *beneficium*) lacked the complementary celebration of the eucharist to support it. Over time, a break developed between clergy and laity, and court-appointed clericalism became established. Art music began to flourish within this context; a rift developed between congregational and art music,<sup>112</sup> and the orders of worship offered greater opportunities to replace the choral lection with art music.<sup>113</sup> In some cases congregational singing itself was displaced by figural music.<sup>114</sup>

Toward the end of the seventeenth century, the Lutheran liturgy had undergone some changes. The incorporation of

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<sup>111</sup>F. Blume, *Protestant Church Music*, p. 236: "The split between congregational song and art music, which began during the Counter-Reformation, opened wider during the 17th century as the turbulent musical developments toward new forms and styles took their natural course."

<sup>112</sup>*Ibid.*, p. 149.

<sup>113</sup>*Ibid.*, p. 168.

<sup>114</sup>J.A. Westrup, in *Bach Cantatas* (London: British Broadcasting Corporation, 1966), p. 16, indicates that the *Credo* was omitted when there was a cantata, although C.S. Terry indicates (p. 25) that the German version of the Apostles' Creed "was sung by the congregation immediately after the cantata."

the cantata, which by this time was a tradition of at least fifty years, was wholly sanctioned by the clergy. In fact, since the cantata libretti were chiefly written by ministers, both structure and performance were in the hands of the clergy. About its conception and purpose there can be no doubt. It did not serve a liturgical purpose as such, since it was not part of the Ordinary of the Mass. Its place in the liturgy drove a wedge between the Gospel reading and the sermon. From Erdmann Neumeister, the father of the Reform Cantata, we know that the cantata was like "a piece of opera," and from its place in the order of worship we can conclude that also here its function was theatrical.

F. Blume comments:

When it became customary for librettists to write and publish complete yearly cycles of text, composers began to produce in huge quantities, creating in the first half of the 18th century a superabundance of "theatrical" church music.<sup>115</sup>

## 2. SERMON

### a) The Sermon in the Liturgy

In his article in *The Encyclopedia of the Lutheran Church*, R.R. Caemmerer points out that it is not the primacy of the sermon that is central to Lutheranism, but rather a

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<sup>115</sup>F. Blume, *Protestant Church Music*, p. 281:

primacy of the Word -- through sermon and Sacrament.<sup>116</sup> The ministry of the Word (sermon) and the ministry of the sacrament are, as it were, the two foci of an ellipse: they belong together and yet are distinct. The Word and sacrament (eucharist) are the two means of knowing God and His plan of salvation. The Word proclaims, and the sacrament re-enacts.

The ministry of the Word consisted of both Scripture reading and preaching. In fact, the sermon was so closely identified with Scripture that both are ordinarily referred to in one comprehensive rubric, "the Word."<sup>117</sup> The Scripture reading expresses the authority and primacy of the Word, while its explication declares God's grace.

Since the Reformation emphasised one of the ellipse's foci (viz., preaching) more strongly than the other (i.e., the celebration of the eucharist), an imbalance resulted. As a consequence, some of the functions of the eucharist were transferred to the preaching. One of the elements that had traditionally been connected to the Mass was the composition of the Ordinary of the Mass. Since there was less of

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<sup>116</sup>*The Encyclopedia of the Lutheran Church*, s.v. "Sermon," by R.R. Caemmerer: "It cannot be documented from Luther or the Confessions that the sermon replaced the Eucharist; rather was the latter reformed to be, as also the sermon was envisioned, a Word of the forgiveness of sins."

<sup>117</sup>J.H. Nichols, *Corporate Worship in the Reformed Tradition* (Philadelphia: Westminster Press, 1968), p. 30.

a need for such composition in the Lutheran church, art music started to find a nexus with the sermon instead. This was particularly the case with the cantata, as the *Hauptmusik* of the service was originally attached to the Mass. In the ministry of the Word, however, the Gospel reading formed the climax of the liturgy.<sup>118</sup> The Gospels were venerated as a symbol of Christ, and because of the liturgical prominence of the Gospel, it is not surprising that the main music (chiefly the motet), as well as the main *de tempore* hymn, attached itself to the Gospel reading, particularly in view of the lesser emphasis on the sacramental portion of the overall liturgy. Over time, however, the *Hauptmusik* found a closer nexus with the sermon.<sup>119</sup> Neumeister's cantata libretti, it will be remembered, flowed forth not from a direct exposition of the Gospel but rather were derived from

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<sup>118</sup>B. News, "Gospel," in *A Dictionary of Liturgy & Worship*, ed. by J.G. Davis (London: SCM Press, 1972), p. 190. A chief textual source of the motet, incidentally, was also the Gospel. (Cf. *The New Grove*, s.v. "Motet.")

<sup>119</sup>This gravitational shift is particularly evident in the so-called sermon cantatas. F. Blume, in *Protestant Church Music*, p. 287, in his discussion of Bach's Cantata No. 31, says: "In the middle [of Cantata No. 31] there is a definite break; the core movement, which the Mühlhausen cantatas had, might be thought to be missing if one did not know that the sermon took its place. . . . The preacher's role was to shed new light on the theme of death and life taken from nature and symbolized in Christ." In the sermon cantata particularly the figural music of the liturgy was not so much an exposition of the Gospel, but rather an oratorical device which emphasised the sermon itself.

his sermons.<sup>120</sup> The function of the cantata is then not so much a "second sermon," but instead is related to the sermon itself both in content and purpose. It prepares the congregation to hear the minister speak. J.B. Carpzov, pastor of the Thomaskirche, wrote the following in the preface of Johann Schelle's *Instructive Choral Sermons*:

The famous musician, Mr. Johann Schelle, had kindly offered to compose pleasant music around each chorale and to perform it before the sermon in order to make the sermon even more *inviting* and the pious *listeners* even more eager to hear.<sup>121</sup>

Instead of being a *prædicatio sonora*, the cantata was a means to focus the congregation's attention on what was to come in the sermon.

#### b) The Lectionary

The basis for the sermon is the Bible text, but not every text is suitable for preaching. One requires a pericope, a section of Scripture that can stand on its own. The codification of such Scripture texts in the form of a book is known as the *lectio selecta*, or lectionary.

The use of certain Scripture texts in the liturgy has deep historical roots,<sup>122</sup> and there is evidence that the

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<sup>120</sup>P.H. Lang, *Music in Western Civilization*, p. 479.

<sup>121</sup>A. Dürr, "Bach's Chorale Cantatas," in *Cantors at the Crossroads* (St. Louis, Missouri: Concordia Publishing House, 1967), pp. 116-117 (emphasis added).

selection of texts gravitated "toward the concept of a church year with specific readings to commemorate the resurrection of Jesus Christ as well as other acts of God's revelatory and redemptive activity."<sup>123</sup> Over time, the reading of Scripture became systematised so that one had a choice between a *lectio continua* (the consecutive reading Sunday by Sunday of Biblical books) and a *lectio selecta* (the selected readings for a Sunday). The *lectionarum* is the book that specifies which Scripture lessons (*lectio selecta*) are appointed to be read on a specific Sunday.

Since Luther recommended the use of the *lectio selecta* for the Sunday services,<sup>124</sup> we find that the lectionary has an important part in the liturgy. Even though this is an item which also belonged to the *adiaphora*, the Lutheran church has generally recognised the value of the lectionary, since it prevents a random text choice as well as the choice of favourite passages; difficult texts must be dealt with as well. The lectionary further provides for a systematic

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<sup>122</sup>Cf., St. Luke. 4: 16 ff., Acts 13: 15 ff., and Acts 15: 21.

<sup>123</sup>*The Encyclopedia of the Lutheran Church*, s.v. "Pericope," by E.J. Mattson.

<sup>124</sup>*Luther's Works* LIII: 12-13. Luther says in his "Concerning the Public Order of Worship" that for the weekday services the *lectio continua* should be used. For the Sunday services, the minister should preach in the morning on the "Gospel of the day, in the evening on the Epistle."

exposition of the entire Christian doctrine.

The consequences of the use of the lectionary are evident in several areas. First, the renewed emphasis on the sermon placed considerable demands on the minister. Not every priest was as gifted as Luther at preaching, and it was for this reason that a series of sermons on the text prescribed in the lectionary was created. The thus-expanded lectionary is known as the *homiliarium*, and was a source of sermons for less-experienced preachers. Such sermons normally commenced with the words *post illa textus verba*, and thus they became known as *postillen*. Luther's contribution is his *Haus- und Kirchenpostillen: "Auslegung der Episteln und Evangelien die nach Brauch der Kirchen gelesen werden."*<sup>125</sup>

The influence of the lectionary was not restricted to the sermon. Chorales too were written with the specific lessons in mind, and these hymns developed into "propers" of their own. The appointment of *de tempore* hymns became common in the Lutheran church.

A great many hymns were written to fit the pattern of the church year. In the second half of the sixteenth century two or three hymns were designated for each Sunday. Such a collection was the *Geistliche Lieder nach Ordnung der Jahreszeit ausgeteilt*.<sup>126</sup>

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<sup>125</sup>Dr. C. Trimp, *De Preek: Een Praktisch Verhaal over het Maken en Houden van Preken*, 3rd ed. (Kampen: Uitgeverij Van den Berg, 1986), p. 11.

The cantata, which found its place in the liturgy in the first half of the seventeenth century, is similarly related to the lectionary, since via the sermon it also takes the Gospel for the day as its point of departure.<sup>127</sup> Neumeister's cantata texts allowed for a variety of forms of church music; these texts had their roots in his Sunday sermons, which he had rendered in a more poetic form.<sup>128</sup> The libretti of the reform cantata were not only tied to the sermon but also, via the lectionary, to the church year. Erdmann Neumeister eventually produced five cycles of texts, each sufficient for an entire church year.<sup>129</sup>

### 3. SPIRITUAL BACKGROUND

#### a) Orthodoxy and Pietism

While the lectionary provided a welcome systematic reading through Scripture, and the homilies a valued resource for preachers, the drawbacks of the lectionary are also apparent. Year after year the same texts would present

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<sup>126</sup>E. Liemohn, *The Singing Church*, p. 39.

<sup>127</sup>*The New Grove*, s.v. "Cantata": "Cantata production after 1700 concentrated on music linked to the sermon."

<sup>128</sup>P.H. Lang, *Music in Western Civilization*, p. 479.

<sup>129</sup>R. Crocker, *A History of Musical Style*, p. 317.

themselves, making it difficult to escape a monotonous paraphrastic preaching. Lutheran orthodoxy therefore sought for a means to grasp the interest of the congregation. This could be done, for instance, by means of an *exordium* -- a rhetorical device -- or by an exemplarish approach which utilised an emblematic homiletical method. Lutheran orthodoxy insisted on the *explicatio textus*, which meant that the methodology of preaching necessarily was analytic and text-explanatory. The sermonic literature from the period of Orthodoxy indicates, however, that preachers welcomed a freer choice of texts. At times, they elected to disregard Scriptures, and based their sermons on portions of the catechism, hymn stanzas, and popular proverbs.<sup>130</sup> Luther's emphasis on the sermon was to dispel mediæval superstition, but the didactic aspect brought in the Trojan horse. Done in the vernacular, the sermon displaced mystery and symbolism. H. Nyman comments:

The main emphasis in the preaching of the period was different from that of the learned theology of orthodoxy, which was essentially concentrated around the doctrine of justification. Interest in this doctrine was, of course, not wholly lacking in the preaching, but it appeared there mainly as a confessionalistic polemic against other religious persuasions, and thus practically *changed the sermon into a classroom lecture*, where the preacher demonstrated his competence both in polemical

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<sup>130</sup> *The Encyclopedia of the Lutheran Church*, s.v. "Preaching," by H. Nyman.

theology and in the ancient languages, and where he conducted solo disputations against Catholics, the Reformed, and Enthusiasts.<sup>131</sup>

As a result of the increasing use of vernacular in the liturgy, the composition of Latin liturgical texts by Lutheran composers declined in quantity, since their use became less frequent in the worship service.<sup>132</sup> This development, around the turn of the sixteenth century, took place with a concurrent rise of chorale motets and the free biblical proverb motet. The use of these texts is similarly indicative of a non-use of the canon in favour of extra-biblical texts.

Orthodox preaching assumed more of a didactic character, frequently demonstrating the preacher's academic and polemical competence. In contrast with this, Pietism, with its chief figure of Philipp Jacob Spener, demanded that the sermon should be a simple proclamation of the Word of God as the means of man's salvation. Pietism was a reaction against the orthodox Lutheran interpretation of justification as a forensic act. Orthodoxy developed the doctrine of *ordo salutis*,<sup>133</sup> and while this doctrine was to safeguard

<sup>131</sup>Ibid. Emphasis added.

<sup>132</sup>F. Blume, *Protestant Church Music*, p. 171.

<sup>133</sup>The doctrine of the order of salvation, based on Rom. 8: 29-30, systematises the process of salvation into predestination, call, justification, and glorification.

the Lutheran principle of justification, it did not quite succeed. It was the aim of Orthodoxy to seek an equilibrium between justification as an objective, forensic act on the one hand, and regeneration as something subjective on the other.<sup>134</sup> Orthodoxy stressed the sinful nature of man, and thus justified religious and secular discipline. In this way, it undermined the principal soteriology of Lutheranism, namely, justification by faith through grace.<sup>135</sup> The orthodox dogma thus served as a means of control, both ecclesiastical and political, and as such opposed emancipation and individualism, which the Pietists sought.

The founder of the Reform Cantata, Erdmann Neumeister, was strongly opposed to Pietism and used all means at his disposal to warn his people against it. In one of his hymns he refers to Pietism thus:

Und da der Teufel in der Welt  
sich auch durch Frömmigkeit verstellt  
so decke seine Bosheit auf  
und gib, daß unser Lebenslauf  
von Herzen fromm, und nicht dabei  
kein pietistisch Wesen sei.

And since the devil in this world  
Also cloaks himself in piety  
So uncover his malice,  
And grant that our life  
Is devout from the heart,  
And devoid of a pietistic nature.

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<sup>134</sup>*The Lutheran Encyclopedia*, s.v. "Justification," by R. Bring.

<sup>135</sup>R. Vierhaus, *Germany in the Age of Absolutism*, p. 63.

In part, Neumeister's cantata libretti were a reaction against the subjective simplicity of the Pietists.<sup>136</sup> Nevertheless, Neumeister was not against piety as such, but rather the fashion in which it was attained. The piety of Pietism was something that could be obtained individually, and the church as an institution had, of course, little place in this development, since after the re-birth, the growth in faith was a personal and private affair. For Pietism,

the sermon's actual, and strictly speaking, only real purpose was to show man the true way to personal appropriation of evangelical faith-righteousness. This definition of the purpose of preaching tended to diminish interest in the text as such; the text no longer governed the content of the sermon in the sense that it alone determined the lessons to be learned by man for his whole life in church and society.<sup>137</sup>

Johann Schelle's *Instructive Choral Sermons*, mentioned earlier, indicate that Scripture itself had to make way for the Lutheran chorale as the basis for instruction.

Orthodoxy, representing dogma and tradition, is generally opposed to insight provided by poetry or any other art.<sup>138</sup> It is interesting that Neumeister could combine his poetic

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<sup>136</sup>B. Smallmann, *The Background of Passion Music* (New York: Dover Publications, 1970), p. 95.

<sup>137</sup>*The Lutheran Encyclopedia*, s.v. "Preaching."

<sup>138</sup>J. Pelikan, *The Vindication of Tradition* (New Haven: Yale University Press, 1984), p. 65.

endeavours with such an orthodox theological position.<sup>139</sup> This paradox is a result of Neumeister's search for a *liturgical* piety, which focuses on the corporate acts of Christian worship. It involved the liturgy of the eucharist which helped man to view his life as *sub specie aeternitatis*. Neumeister avidly promoted the liturgical year, which of course has a close nexus with the lectionary, as has been observed. The liturgical year, through *anamnesis*, brings to life the past events of Christianity in the words and actions of worship. The liturgical piety for which Neumeister strove promoted ecclesiology, i.e., the orientation of life in all its aspects from above and around the church as an institution.

#### 4. SUMMARY

From the outset, the Lutheran church had to deal with the liturgical problem that resulted from the lessened emphasis on the Mass. Already in Luther's liturgies we find this de-emphasis represented in the placement of the Creed, which is in itself an item from the proper of the Mass. Luther placed it between the reading of the Gospel and the sermon, thus driving a wedge into the "ministry of the Word."

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<sup>139</sup>J. Pelikan, *Bach Among the Theologians* (Philadelphia: Fortress Press, 1986), p. 43.

Certainly, one could argue that the singing of the Creed after the Gospel reading is not out of place; Luther would not have placed it thus if it were not appropriate: hearing and believing parallel exactly the Gospel reading and the confession of faith as sung through the Creed. Nevertheless, the awkwardness of the Creed at this liturgical juncture is evidenced by the fact that not all churches sang it immediately after the Gospel reading; some churches placed it after the sermon.<sup>140</sup> The separation of the reading of the Gospel and the sermon on the Gospel allowed for the possibility of inserting other elements as well -- such as the cantata. James Hastings Nichols writes:

If the sermon is not . . . related to the Scriptures, it becomes an addition to or interruption of the liturgy, or more likely, one has a religious or moral oration surrounded by opening and closing "exercises."<sup>141</sup>

Since liturgy was an *adiaphora*, the addition of art music was but a small step. F. Blume comments:

To some extent, there were liturgical reasons for the rise of the Protestant motet in the Counter-Reformation: the declining adherence to the order of worship increasingly offered an opportunity to replace the choral lection -- the Psalms or the Gospels (in certain cases, the Passion History as well) -- by art music. But the artistic reason

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<sup>140</sup>The issue of the Credo is treated extensively in C. Mahrenholz, *Musicologica et Liturgica*, p. 472-479.

<sup>141</sup>J.H. Nichols, *Corporate Worship in the Reformed Tradition*, p. 30.

was probably stronger.<sup>142</sup>

Over time the motet made way for the cantata, which was already firmly established by the year 1657.<sup>143</sup> Together with the *de tempore* hymn, the cantata was to be based on the Gospel for the day, as prescribed by the lectionary. While its liturgical placement in the "ministry of the Word" would suggest that the cantata had a proclamatory rôle, the cantata actually widened the wedge between the Gospel lesson and the sermon.

The quotations at the beginning of this chapter stated that the cantata interprets the Gospel for the day, that it is a musical sermon, and that it is an exegesis of the Word. The key element is the word "sermon." If it is taken to mean a monologue, more or less personal and doctrinal in nature, then the statement might be true. However, if the original meaning of the word is embraced -- as it certainly was by Luther -- these statements no longer hold true.<sup>144</sup>

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<sup>142</sup>F. Blume, *Protestant Church Music*, p. 168.

<sup>143</sup>A. Schering, "Über die Kirchenkantaten vorbachischer Thomaskantoren," in *Bach-Jahrbuch* (1912): 87: "Beim Eintreten Sebastian Knüpfers in das Thomaskantorat (1657) war die Kantate ein Kirchenstück, das 'nicht nur mit allerhand Instrumenten gesetzt, sondern auch mit Chören, Chorälen, Fugen etc. starck untermischt.'"

<sup>144</sup>The word "*prædicatio*" (or *Predigt*) has the meaning of a proclamation made by a herald, a towncrier, who in full daylight to the sound of the trumpet addresses everyone with a message that comes from the King himself. He is not to express his own ideas, his opinions on the questions at issue, but he is to be the mouthpiece of the King who com-

Certainly, when the Gospel lesson becomes only a loose basis for the cantata, it can no longer claim to be a scriptural exegesis. Particularly in the case of chorale cantatas it is clear that the genre cannot make a claim to be a *prædicatio sonora*.

Therefore, the function of the eighteenth-century church cantata is not to be a sermon in sound, but rather a religious or moral oration, which allows for a stronger edifying effect of the preacher's sermon. That Johann Schelle's cantatas served as such has been noted earlier. Neumeister's statements confirm that this indeed was the case also in his Reform Cantata. He says:

When arranging the regular services of the Sunday I endeavoured to render the most important subjects treated of in my sermon in a compact and connected form for my own private devotions, and so to refresh myself after the fatigue of preaching by such pleasing exercises of the mind. Whence arose now an ode, now a poetical oration, and with them the present cantatas.<sup>145</sup>

Neumeister published his cantatas in part to counter the Pietistic movement. Fearing the effects of this movement upon the developments of church art, Neumeister produced a

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misioned him. Martin Luther said about preaching: "I am certain that when I enter the pulpit to preach or stand at the lectern to read, it is not my word, but my tongue is the pen of a ready writer." (M. Luther, *Tischreden* (Weimar: Hermann Böhlhaus Nachfolger, 1914), III: 673, quoted in T.H.L. Parker, *The Oracles of God* (London and Redhill: Lutterworth Press, 1947), p. 47.)

<sup>145</sup>P. Spitta, *Johann Sebastian Bach*, I: 473.

cycle of cantata texts which were based on the form of the operatic libretto. These texts thus allowed composers significant opportunities for musical elaborations.<sup>146</sup> His cantatas, however, cannot claim to be church music in the true sense of the word. This much is clear from the title *Geistliche Kantaten statt einer Kirchenmusik*: "Spiritual Cantatas instead of Church Music." By taking the place of the older "church music," the cantata thus fulfilled the artistic needs of the time,<sup>147</sup> and the artistic considerations of the music outweighed the liturgical and textual demands. Although the cantata libretti were specifically conceived for a musical setting, they soon began to be regarded as independent literature. They were originally printed so that the congregation could follow the words during the performance of the cantata, yet it did not take long before the cantata texts began to be considered as devotional works in their own right.<sup>148</sup>

Neumeister's reform cantata represents an expression of individuality;<sup>149</sup> it was non-participatory in character, theatrical, moralistic, and artistic. J. Day comments:

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<sup>146</sup>B. Smallman, *The Background of Passion Music*, p. 16.

<sup>147</sup>F. Blume, *Protestant Church Music*, p. 280.

<sup>148</sup>P. Spitta, *Johann Sebastian Bach*, II: 347.

<sup>149</sup>*Ibid.*, I: 467-468.

Neumeister himself felt it necessary to define the cantata, both sacred and secular, as the smallest musico-dramatic form, and C.F. Hunold defended the 'theatricalization' of sacred material by asserting that it enabled people to realize more vividly and emphatically in their hearts what was known to be spiritually true.<sup>150</sup>

Although we may admire its artistic quality, the cantata's function was not to serve as a "musical sermon" but rather as a musical drama of a religious nature.

Since G.F. Kauffmann's cantatas are all of the reform cantata type, our approach to his works must also be to view them not as sermons in sound, but as musical dramas. Their purpose was to edify, and their music was clearly intended to sugar the didactic pill.<sup>151</sup> Kauffmann's cantata texts will have to be read as a dramatic unity, and the music, though without question an integral part of the cantata, needs to be considered in terms of how it underscores and decorates the text.

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<sup>150</sup>J. Day, *The Literary Background to Bach's Cantatas* (London: Dennis Dobson, 1961), p. 51.

<sup>151</sup>*Ibid.*, p. 25.

Chapter V

DRAMATIC FEATURES IN KAUFFMANN'S  
CHURCH CANTATAS

The drama in Kauffmann's cantatas needs to be understood not in the sense that it has to-day, or that it had in the two preceding centuries. Rather, it manifests itself on the plane of ideas rather than personalities; it reflects the juxtaposition of two opposing concepts and the subsequent struggle for resolution. J. Day's comments are apropos:

A good deal of the "dramatic" element in German Baroque was dependent on rhetoric and on the thrust and counter-thrust of argument. Moreover, the chorus, which was an important element in the Baroque play, changed its function and character from act to act; allegorical and dramatic action sometimes intermingled. Because this is the case in these works, because they require no scenery, and because the same soloist can be active as a Biblical character, a commentator, or an individual crying out for salvation within the course of the same cantata, we need not assume that the dramatic element does not exist. Moreover, the text of any cantata ought to be read as a rhetorical or dramatic unity.<sup>152</sup>

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<sup>152</sup>J. Day, *The Literary Background to Bach's Cantatas*, p. 52.

The different rôles which the soloist can assume occur normally in the recitatives, since they carry the burden of the action. Indeed, Kauffmann's cantatas show that not only can the same soloist assume different rôles (e.g., in the last recitative of *Die Liebe Gottes*), but the recitative is also the place where different soloists alternate in singing.

The cantata libretto had an educational function. This pædagogical character permeated much of the Baroque literary production.<sup>153</sup> In 1647, for instance, Georg Philip Harsdörffer stated that it was

a definite duty of the poet to write in order to reach the simple and uneducated. This instruction achieves its result by being as unobtrusive as possible; the pupil must never suspect that he is in the presence of his master, for then his ready acceptance of the truths offered him in such pleasant guise will disappear. . . . [Johann Jacob] Breitinger (1740) and [Johann Christoph] Gottsched (1738) demanded that the poet should render his useful lessons palatable by sugaring the bitter pill of truth.<sup>154</sup>

Music, of course, was the sweetening agent for the didactic lessons of the cantata text, but through its own rhetorical qualities, music could also become a fitting ancilla of the word. This was accomplished through the rhetorical *decoratio* or the doctrine of musical figures.<sup>155</sup> These musical

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<sup>153</sup>H.L. Kettler, *Baroque Tradition in the Literature of the German Enlightenment 1700-1750* (Cambridge: W. Heffer & Sons Ltd., 1940), p. 32.

<sup>154</sup>Ibid.

figures, however, have little to say by themselves. In fact, some figures can assume different meanings, depending on the context in which they are found.<sup>156</sup> However, M. Bukofzer points out that "coherent symbolism" can vary according to its context, while "divergent" and "inherent" symbolic representation remains constant.<sup>157</sup>

In taking a closer look at Kauffmann's four extant church cantatas, this chapter will focus on (1) the literary sources of Kauffmann's cantata libretti, (2) some of the musical rhetoric which supports the text, and (3) the dramatic aspects of the texts.

The discussion of each cantata begins with an outline indicating the formal structure, and summarising the choral, vocal, and instrumental forces required. When applicable, the textual and musical sources of the chorale have been indicated as well.

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<sup>155</sup>H. Unger, in *Beziehungen zwischen Musik und Rhetorik im 16.-18. Jahrhundert* (Hildesheim: Georg Olms Verlag, 1968) provides a detailed catalogue of musical figures.

<sup>156</sup>This aspect is part of W. Emery's objection to musical symbolism (W. Emery, "Bach's Symbolic Language" *Music and Letters*, XXX (1949): 345-354), when he says: "A symbolic musical language cannot be effective unless each symbol has always the same meaning."

<sup>157</sup>M. Bukofzer, "Allegory in Baroque Music," *Journal of the Warburg Institute*, III (1939-1940): 1-21.

## 1. DIE LIEBE GOTTES IST AUSGEGOSSEN

Whit Sunday.

The author of the text is not indicated.

SATB Chorus

Soloists: Soprano, Tenor, Bass.

Trumpets I, II; Timpani; Oboes I, II;

Violin I, II; Viola I, II; Basso Continuo.

### 1. Chorus: Die Liebe Gottes ist ausgegossen

Full instrumentation. Opening, medial, and closing ritornelli. Several imitative sections, and pairing of voices. 44 measures.

D

### 2. Recitative: Ein Christ darf keinen Zweifel tragen

Secco. Tenor, Soprano. 18 measures.

b-a

### 3. Aria: Komm, komm, mein Herze

Oboe I, II; Basso Continuo; Soprano.

Opening and medial ritornelli. Da Capo. 58 measures.

a

### 4. Recitative: Ach, süße Zung

Secco. Soprano, Bass. 17 measures.

a-D

### 5. Aria: Weich, du Fürste

Trumpet I, II; Violin I, II; Basso Continuo; Bass.

Opening and medial ritornelli. Da Capo. 90 measures.

D

### 6. Recitative: Wer den Herrn liebt

Secco. Tenor. 22 measures.

D

### 7. Chorale: O heiliger Geist, O heiliger Gott

Full instrumentation.

Melody: Catholische Geistliche Kirchengesänge, 1623.

Text: Attributed to Johann Niedling.

Homophonic texture for chorus and instruments.

sets the last two stanzas of the chorale. 24 measures.

D

#### a) General Remarks

The libretto of this cantata (which is given on pages 92 and 93) combines biblical text, chorale text, and free text.

Since this is a Whit Sunday cantata, the appropriate lectionary readings are Acts 2: 1-13 (Descent of the Holy Ghost) and St. John 14: 23-31 ("If a man love Me, he will keep My words").

The chorale "O heiliger Geist" is an orthodox German hymn; the tune, which has its roots in the Roman Catholic hymnody, was originally wedded to the text "Ist das der Leib Herr Jesu Christ" in the *Catholische Geistliche Kirchengesänge* (Köln, 1623), subsequently to "O Jesulein süß" by Samuel Scheidt in his *Tabulaturbuch, hundert geistliche Lieder und Psalmen* (1650), and in 1651 it occurs in the *Lutherisches Hand-Büchlein* (Altenburg, 1651) with the words "O Heiliger Geist, O Heiliger Gott," which have been attributed to Johann Niedling.<sup>158</sup>

The hybrid character of the cantata libretto has a parallel with the character of the chorale text, since it, too, draws from various sources. The chorale text finds its roots in the traditional Whitsuntide texts of the church, the appropriate *de tempore* antiphon, and the hymn "Veni, Creator Spiritus." The lines "du Tröster wert in aller Not" (stanza 1) and "verlaß uns nicht in Not und Tod" can be traced back to Luther's hymn "Nun bitten wir den Heiligen

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<sup>158</sup> *Handbuch zum Evangelischen Kirchengesangbuch, Band 3, Erster Teil: Liederkunde: Erster Teil: Lied 1 bis 175*, by E. Weismann, et al. (Göttingen: Vandenhoeck & Ruprecht, 1970), pp. 402-404.

**Libretto 1: The Text of "Die Liebe Gottes ist ausgegossen"**

Lectionary Readings for Whit Sunday

Epistle: Acts 2: 1-13 (Descent of the Holy Ghost)

Gospel: St. John 14: 23-31 (If a man love me, he will keep my words)

**1 Chorus**

Die Liebe Gottes ist ausgegossen  
In unsere Herzen  
Durch den Heiligen Geist,  
Welcher uns gegeben ist.

**2 Recitative (Tenor and Soprano)**

Tenor:

Ein Christ darf keinen Zweifel tragen,  
Daß Gott ihn ewig liebt,  
Weil er uns seinen Geist zu [Pfingsten] gibt,  
Den er in diesen Tagen  
So reichlich ausgegossen,  
Daß Ströme seiner Liebeshuld  
Von seinen Gläubigen geflossen.

Soprano:

Ach, daß mein Herze dies längst erwogen,  
Nun ist aus eigener Schuld,  
So lange bei der Welt verzogen.  
Allein ich kann noch nicht verloren sein,  
Indem ich schon aus seinem Wort vernommen,  
Daß er noch will in meine Seele kommen.

**3 Aria (Soprano)**

Komm, komm, mein Herze steht dir offen,  
Süßer Trost erwünschter Geist,  
Der du Licht und Leben heißt,  
Laß mich nicht vergeblich hoffen.

Ach, entzünde doch mein Herze  
Mit der reinen Liebeskerze,  
Daß mir entbrennen Geist und Mut.

**4 Recitative (Soprano)**

Ach, süße Zung, die ich vernommen.  
Mein Wünschen ist erhört.  
Ich fühle schon, wie sich mein Glaube mehrt.  
Mein Lohner schenket mir so Kraft als Stärke,

Nun fehlet mir nicht Weisheit, Mut und Licht.  
Wenn also die Natur [es uns unmöglich macht]  
So will der Geist die schwersten Sachen  
Uns möglich machen.

**Basso:**

Und so kann auch der Fürste dieser Welt,  
Wie grimmig er sich stellt  
Mit seinem Schrecken  
Mir keine Furcht erwecken.

**5 Aria (Basso)**

Weich, du Fürste dieser Erden!  
Du hast keinen Teil an mir.

Gottes Geist ist mein Panier,  
Seine Liebe schützt mich  
Wider dich,  
So kann ich nimmermehr zu Schanden werden.

**6 Recitative (Tenor)**

Wer den Herrn liebt,  
Und seine Worte hält,  
Der wird schon in der Welt  
Zu Gottes Himmel.  
Drum mag nur immer hin der Welt Getümmel  
Von meiner Seele fliehen.  
Ich fühle schon, daß [nun die] Not,  
Daß Teufel, Sünd und Tod,  
Sich von mir ziehen.

Denn Christi Geist hilft selber kämpfen  
Und meine Feinde dämpfen.

**7 Chorale**

O heiliger Geist! O heiliger Gott,  
Du zeigst die Tür zur Himmels Pfort.  
Laß uns hier kämpfen ritterlich  
Und zu dir dringen seliglich  
O heiliger Geist! O heiliger Gott!

O heiliger Geist! O heiliger Gott,  
Verlaß uns nicht in Not und Tod.  
Wir sagen dir Lob, Ehr und Dank,  
Allzeit und unser Leben lang.  
O heiliger Geist! O heiliger Gott!

Geist." The recurring "O Heiliger Geist, O Heiliger Gott" also finds its source in one of Luther's hymns (viz., "Komm, Heiliger Geist, Herre Gott").<sup>159</sup>

From a purely structural perspective it is possible to view Kauffmann's cantata as *chiastically* structured.<sup>160</sup> G. Herz argues a compelling case for this kind of structure in Bach's cantata *Christ lag in Todesbanden*, and also suggests such a structure exists in Bach's *Wachet auf*. Analogously, the structure of Kauffmann's *Die Liebe Gottes* is:

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<sup>159</sup>*Handbuch zum Evangelischen Kirchengesangbuch, Band 2, Zweiter Teil: Die biblischen Quellen der Lieder*, by R. Köhler (Göttingen: Vandenhoeck & Ruprecht, 1965), pp. 190-192, treats the roots of this hymn in detail. It states that the main source for this hymn is the "Veni Creator," which in turn is based on Isaiah 11: 2 ff. The first verse of this passage reads: "And the spirit of the LORD shall rest upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the LORD." These qualities are found in the cantata libretto as the verifiable elements of sanctification.

The *Handbuch* traces the scriptural roots of the chorale text back to Jn. 14: 23-26, Jn. 16: 1-6 ff., Acts 2: 1-11, etc., and indicates various textual parallels between this hymn text and Luther's German version of "Veni, Creator Spiritus," as well as the appropriate Antiphon ("... und entzünd in ihnen das Feuer deiner göttlichen Liebe, der du... versammelt hast in Einigkeit des Glaubens").

<sup>160</sup>This terminology is used by G. Herz in his book *Bach Cantata 140* (New York: W.W. Norton and Company, 1972), p. 111. He says: "This type of form goes back to the Greek letter *chi*, (X), which signifies the name of Christ by its initial letter and also by its shape as a cross. The over-all design of a chiastic composition groups pairs of movements symmetrically around a central movement. The latter functions as an axis or as a vertical mirror that catches, reflects, and thus relates the movements to each other like mirror images." In *Johann Sebastian Bach: Cantata No. 4*, p. 85, Herz quotes F. Blume: "Chi signifies in Christian symbolism not only the name of Christ by its initial letter, but at the same time the cross. The same is true of the rhetorical-poetic form of *chiasm* and its application to music."

1.Chorus 2.Recit. 3.Aria 4.Recit. 5.Aria. 6.Recit. 7.Chorale.

Movement 4, then, functions as the axis or mirror which relates movements 5, 6 and 7 as mirror images of 3, 2, and 1. When it is taken into consideration that the number 7 has strong biblical symbolism as the number of spiritual fullness, the case for a *chiastic* structure becomes even more appealing. The adoption of such an interpretation for the present cantata would, however, not be correct -- appealing though it may be from a structural point of view -- as it does not harmonise with the text. G. Herz's observation of this *chiastic* structure took into consideration that the central focus of Bach's cantata *Christ lag in Todesbanden* is Christ's redeeming work on the cross. The *chiastic* design is, therefore, most apropos. Kauffmann's cantata *Die Liebe Gottes ist ausgegossen* does not have the Easter, but the Whitsuntide event as its subject; to represent the cross on a symbolical level (i.e., through its formal structure) is therefore not an immediate concern of the composer.<sup>181</sup>

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<sup>181</sup>It would seem that G. Herz found this *chiastic* structure quite appealing, as he mentions it also in his discussion of Bach's cantata *Wachet auf*. The text of this cantata, however, does not suggest such a formal structure, and in contrast to the compelling arguments which he advances in his discussion of *Christ lag in Todesbanden*, *chiastic* formal structure in BWV 140 is not convincing. The formal structure which he quotes on page 112 reveals this, as movements 5 and 6 are not the mirror image of 2 and 3. Movement 5 would have had to been a duet, and 6 a recitative.

Many of Bach's church cantatas commence with a chorus, and conclude with a simple chorale setting. The intervening material is normally an alternation of recitatives and arias, and occasionally a chorus may also occur as a centre movement. The text of "Die Liebe Gottes" also suggests such a structure. The concluding chorale stanzas clearly lend themselves to a simple congregational setting.<sup>162</sup> The opening lines of the text make for an appropriate choral setting, which musically balances the chorus's involvement in the chorale. Since the recitative normally carries the major part of dramatic action, the distinction between recitative and aria is quite clear.

**b) Chorus: "Die Liebe Gottes ist ausgegossen"**

The opening chorus functions as an *exordium*: it grasps the listeners' attention, but it also introduces the basic subject matter. It is, as it were, the preface to the "speech" at hand, but at the same time it introduces the subject matter with a text loosely based on Acts 2: 1-13, which relates the outpouring of the Holy Ghost.

The musical structure of this movement is quite straightforward, as it states the motif first in D-major, then in

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<sup>162</sup>It might be argued that Kauffmann may have added these stanzas to an originally briefer libretto. However, as will be seen shortly, the other stanzas of the chorale "O heiliger Geist" can be found in some fashion throughout the text.

A-major in measure 18, followed by a reprise initially in b-minor in m. 34, and establishing the key of D-major in measure 40. The opening chorus may be thematically related to the chorale, but the connexion is so tenuous that a convincing case cannot be made (see Example 2).

Soprano

Die Lie-be Got-tes ist aus-ge-gos-sen

Köln, 1623

O hei-li-ger Geist, O hei-li-ger Gott

**Example 2:** Extract from the chorus "Die Liebe Gottes". Also: First two measures of the chorale "O heiliger Geist."

In accordance with the prevailing doctrine of figures, Kauffmann expresses particular words musically. The word "ausgegossen," for instance, is rendered through the use of a *catabasis*,<sup>163</sup> thus symbolising the act of outpouring (see

<sup>163</sup>A *catabasis* is the musical-rhetorical figure that occurs when a musical passage reflects the textual connotation of descent. This figure is most frequently employed with the words "descendit de coelis."

Example 3). Kauffmann took particular care to underscore the phrase "Durch den heiligen Geist." Initially it receives emphasis through its high tessitura (measures 17-18), but the word "Geist" has only an eighth-note value. It is quickly followed by a triple statement of "welcher uns" -- a descending sequence by step, which also can be interpreted as a *catabasis* signifying the outpouring of the Spirit. In mm. 28-29, in the A-major key area, the treatment of "Durch den heiligen Geist" is quite similar, with the exception that the word "Geist" now receives a full half note. The third occurrence of this phrase (measures 39-40) is also similar to its first manifestation, but "Geist" now is given only a quarter-note value. In all three cases, however, one might speak of the rhetorical device of *crassitudo*: the use of *elocutio* for emphasis.<sup>164</sup>

The ternary structure of this movement seems nothing out of the ordinary, but it is possible that Kauffmann intended it as "coherent symbolism."<sup>165</sup> The three-fold structure can

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Its counterpart is the *anabasis*, which musically reflects the textual connotation of ascending ("ascendit in coelum").

<sup>164</sup>J. Kloppers, "Die Interpretation und Widergabe der Orgelwerke Bachs." Ph.D. dissertation. (Frankfurt am Main: Johann Wolfgang Goethe-Universität, 1965), p. 124. In music, emphasis can be achieved through agogic accent (*longitudo*), dynamic stress (*lassitudo*), or tonic accent, either high or low (*crassitudo*).

<sup>165</sup>Bukofzer, p. 2, gives the following explanation of coherent symbolism: "The possibilities of coherence are limited to relatively few

The image shows a musical score for a four-part chorus. It consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in G major and 4/4 time. The lyrics are: "gos-sen ist aus-ge-gos-sen in un-sern Herz-en". The score is divided into two measures by a vertical line. The first measure contains the first two parts of the lyrics, and the second measure contains the last two parts. The Soprano part has a melodic line with a long note on "sen". The Alto and Tenor parts have similar melodic lines. The Bass part has a more rhythmic line. The number 14 is written above the first staff.

**Example 3: "Ausgegossen" from the chorus "Die Liebe Gottes"**

namely be symbolic of the third person of the Trinity: the Holy Ghost, who is the subject of this cantata. It is noteworthy that "Heiligen Geist" occurs thrice, and that "welcher uns" (those on whom the Holy Ghost is poured out) also occurs consistently three times in succession. Furthermore, the word "ausgegossen" is featured a total of 7 times, a number which symbolises spiritual perfection.

common notions. The connexion lies either in a common property, or analogy (triangle -- Trinity), or in a comparison (brave as a lion), or in the notion of a part standing for the whole (the sword means war, the violin, music)."

Symbolical significance also extends to the use of instruments. The use of trumpets and timpani is certainly not unusual for major feastdays in the liturgical year, yet when these instruments are used in the context of the subject matter at hand, they acquire a symbolical significance of majesty.<sup>166</sup> The use of oboes is similarly symbolic of sanctification (*Heiligung*).<sup>167</sup>

**c) Recitative (Ten. & Sopr.): "Ein Christ darf keinen Zweifel tragen"**

There is a strong emphasis in this recitative on the individual: "ich" and "mir" are not used in a collective but in an individualistic sense -- a quality of Pietism. What is expressed from this recitative onwards is dramatic in the sense of an inner experience which takes place in the individual. J. Day says in this regard:

Pietism emphasized the inner experience of Christ through the word of God, and enjoined the individual to be still and passive, to wait on His coming. This coming was not an apocalyptic matter, but essentially ;: . one concerning the individual's inner self.<sup>168</sup>

The use of two soloists does not necessarily suggest two different characters, but may rather symbolise different

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<sup>166</sup>G.A. Theill, *Beiträge zur Symbolsprache Johann Sebastian Bachs*, (Bonn: Max Brockhaus Musikverlag, 1985), II: 154.

<sup>167</sup>Ibid., II: 148. See the quotation on pp. 106-107.

<sup>168</sup>J. Day, *The Literary Background to Bach's Cantatas*, p. 14.

aspects of the same character. The tenor is frequently symbolic of the *mediator of salvation*,<sup>169</sup> and was therefore almost without exception the Evangelist;<sup>170</sup> however, the tenor does not always have to proclaim the Gospel.

The libretto shows a certain similarity to the sentiment expressed in the first stanza of the chorale "O heiliger Geist":

O heiliger Geist, o heiliger Gott,  
Du Tröster wert in aller Not,  
Du bist gesandt von's Himmels Thron  
Von Gott dem Vater und dem Sohn.  
O heiliger Geist, o heiliger Gott!

It is a common Baroque convention that particular words would be underlined by symbolic means.<sup>171</sup> Kauffmann does not depart from this accepted practice. For example, he expresses the steadfast faith of a Christian by supplying a step-wise ascending bass line (the foundation). The expectation of a full b-minor scale is, however, suddenly thwarted when the bass moves from a G to a C-natural, as if to say: a true Christian should not have any doubts -- but

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<sup>169</sup>G.A. Theill, I: 22. The term "mediator of salvation" has the meaning of the "proclaimer of the Gospel." The rich history of Passion plays assigned the declamation of the Gospel text almost without exception to the tenor.

<sup>170</sup>This is well documented by the long history of Passions, in which there is only one exception to this practice: Alessandro Scarlatti's *St. John Passion* (See B. Smallman, *The Background of Passion Music*, p. 52).

<sup>171</sup>B. Smallman, p. 49

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reality is often different (see Example 4; Example 5 is a facsimile of the recitative).

Another instance of word-emphasis occurs with the word "Ströme," which stands out by virtue of its longer notes. It symbolises the "streams of God's gracious love" effectively, but at the same time can be interpreted as a *dubitatio*.<sup>172</sup> This rhetorical figure is expressed through a suspension of motion or a dubious harmonic progression, and is symbolical of doubt and indecision.<sup>173</sup> Both elements are present here. The long notes convey a stasis of melodic motion, and the dominant chord of e-minor in m. 6 is not resolved until the first beat of m. 8, and a further manifestation of the *dubitatio* figure is the silencing of the *basso continuo* in m. 7 -- the only time in this recitative. The analogous usage of long notes with the soprano entry in m. 9 also conveys a suspension of motion, while the harmonic progression together with the soprano line sounds somewhat circular: moving within a small range of a minor sixth, the melody commences and concludes on b', while harmonically moving from I to VII<sup>6</sup> of III, to III (see Example 6).

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<sup>172</sup>J. Kloppers, "Die Interpretation und Wiedergabe der Orgelwerke Bachs," p. 102.

<sup>173</sup>H. Unger, p. 74. See also Forkel, *Allgemeine Geschichte der Musik*, 2 vols. (Graz: Akademische Druck- und Verlagsanstalt, 1967), I: 58.

The image shows three systems of musical notation for a recitative. Each system consists of a Tenor staff (top) and a Bass staff (bottom). The lyrics are in German and are written below the Tenor staff.

System 1:  
 Tenor: Ein Christ darf kei-nen Zwei-fel trag - en daß Gott ihn e - wig  
 Bass: (rest)

System 2:  
 Tenor: <sup>3</sup> liebt, weil er uns sei - nen Geist zu [Pfinst-en] gibt, den  
 Bass: (rest)

System 3:  
 Tenor: <sup>5</sup> er in die - sen Ta - gen so reich - lich aus - ge - gos - sen,  
 Bass: (rest)

**Example 4:** Measures 1-6 from the recitative "Ein Christ darf keinen Zweifel tragen"

Here the drama commences. As noted earlier, the German Baroque drama was dependent on thrust and counter-thrust of argument, on thesis and antithesis. In this recitative, the tenor objectively presents the argument ("no doubt"), whereas the soprano gives the counter-thrust (uncertainty, a soul in doubt). That it is the soprano who expresses the doubts of the Christian individual is no mere chance. G.A. Theill's comments are apropos:



The image shows a page of handwritten musical notation, likely a score for a church cantata. It features seven staves of music. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are several lines of German text written below the staves, which appear to be lyrics. The text is somewhat difficult to read due to the handwriting and the density of the notes. A prominent word "Cant:" is written above one of the staves. The overall appearance is that of a historical manuscript or a facsimile of one.

**Example 5:** Recitative "Ein Christ darf keinen Zweifel tragen".  
Musikbibliothek der Stadt Leipzig, III.2.103.

6  
Tenor reich-lich aus - ge - gos - sen, daß Strö - me sein - er Lie - bes -  
Cont.

8  
Tenor huld von sei - nen Glau - bi - gen ge - flos - sen. Ach,  
Soprano  
Cont.

10  
Sopr. daß mein Her - ze dies schon längst er - wo - gen, nun ist aus eig - ner  
Cont.

**Example 6: "Dubitatio" in the recitative "Ein Christ darf keinen Zweifel tragen"**

Die Heilsbotschaft wendet sich an den Menschen, um ihn zu erlösen. Waren Baß und Tenor Subjekte der Heilsbotschaft, so sind Alt und Sopran Objekte der Verkündigung, Hörer, Begierige, Provozierte, Zweifelnde, Hoffende, zu Erlösende.<sup>174</sup>

The message of salvation is directed to man for his redemption. Just as the bass and tenor were the subjects of the message of salvation, so are the alto and soprano the objects of the proclamation, the hearers, those who yearn, are provoked, *doubting*, hoping, and are to be redeemed.

The remainder of the cantata shows how the individual

<sup>174</sup>G.A. Theill, I: 40. Emphasis added.

Christian resolves his personal feelings to be in accord with the ideal stated by the tenor -- and what the positive benefits are of this new-found understanding.

**d) Aria (Soprano): "Komm, komm, mein Herze"**

The aria is of the da capo type, with the B-section changing time signature from 4/4 to 6/8. The use of the compound metre coincides with a text which pleads that the heart be kindled with the pure "Candle of Love," meaning the Holy Ghost. The triplet feeling created by the compound metre is musically reflective of the holy Trinity (coherent symbolism: triplet-Trinity), and its introduction with a change of text as well as the meaning of the text in the B-section underscores its significance.<sup>175</sup>

The choice of concertante instruments is meaningful.

G.A. Theill comments:

Insgesamt hatten wir für die Oboenfamilie die Heiligung als Leitmotiv erkannt. BACH hat mit diesen Instrumenten besonders oft Arien gestaltet, woraus zu schließen ist, daß er der Heiligung, also der Lebenshaltung und dem Streben nach immer größerer Vollkommenheit besondere Bedeutung beigemessen hat.... Die Heiligung ist die eigentliche menschliche Antwort auf das göttliche Heilsangebot.<sup>176</sup>

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<sup>175</sup>M. Bukofzer, "Allegory in Baroque Music," p. 2, says about coherent symbolism: "A triangle in a church can signify the Trinity. The common element here resides in the numerical correspondence. In this case the relation between the sign and its meaning is not arbitrary. Intuition and comprehension hang together: they are coherent."

In general we have identified sanctification as the motivation for the use of the oboe family. Bach has particularly frequently used this instrumentation in arias, from which one may conclude that he attributes special importance to sanctification, that is, to this way of life, this striving for ever greater perfection.... Sanctification is the actual human answer to the divine offer of salvation.

In this context, the use of oboes is quite apropos since the soprano responds to the divine offer by asking the Holy Ghost to come into her heart. The music reflects this action through the use of *catabases* primarily in the oboe parts (see Example 7).

The *circulatio*<sup>177</sup> figure is apt in this context. H. Unger connects this figure, because of its phonetic-symbolic character, with words denoting circular motion (many of which commence with the letter W), in particular whirlwind and wind blowing.<sup>178</sup> The Epistle lesson for Whit Sunday relates that wind blowing accompanied the outpouring of the Holy Ghost, and the use of the *circulatio* assumes this meaning in the music (see Example 8).

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<sup>176</sup>G.A. Theill, II: 148.

<sup>177</sup>*Circulatio* is a musical/rhetorical figure which consists of eight notes and moves in the following fashion: C-D-E-D-C-B-A-B-C. Kauffmann has adapted and compressed this form, but the circular motion is nevertheless evident.

<sup>178</sup>H. Unger, *Beziehungen zwischen Musik und Rhetorik im 16.-18. Jahrhundert*, pp. 94-95.

**Example 7:** "Catabases" in the aria "Komm, komm, mein Herze". The descending melodic lines are symbolic of the descent of the Holy Ghost.

A rather different picture presents itself in the B-section of the aria, as the descending motif is missing altogether; instead, the word "entbrennen" is consistently expressed with an *anabasis*. The image it evokes is that of an ignited flame. This concept would be in accord with the subject at hand, since the account in Acts 2 relates that the Holy Ghost appeared as flames on the heads of the believers.

The A-section of this aria symbolises the outpouring of the Holy Ghost through descending lines in the oboes. In the B-section, this outpouring is completed, and its result

16

Ob. I

Ob. II

Sop.

Tröst, er-wünschter Geist, der du Licht und Le-ben heißt, laß mich nicht ver-

Cel.

**Example 8:** "Circulatio" in the "Komm, komm, mein Herze"

is signified by the ascending passages which accompany the word "entbrennen." It is the human response to the Divine act. The textual basis for the B-section closely follows the text of stanza 2 of the chorale "O heiliger Geist":

O heiliger Geist, o heiliger Gott,  
 Gib uns die Lieb zu deinem Wort;  
 Zünd an in uns der Liebe Flamm,  
 Danach zu lieben allesamt.  
 O heiliger Geist, o heiliger Gott!

**e) Recitative (Soprano): "Ach suesse Zung"**

Here it is confirmed that the Holy Ghost has been received in the preceding aria, as the soprano sings: "Ach süße Zung, die ich vernommen." The use of oboes in the aria has clearly symbolical implications, yet a play on words is

also evident. The German "Zung" can refer equally to the "tongues" of Whitsuntide, and to "reeds" in the musical sense. At the outset of this recitative, it is evident that the preceding aria is the turning point. Prior to this, there was a "spiritual night of gloom and despair," but the aria marks the *Glückswechsel*.<sup>178</sup>

The text in Recitative 4 is, as it were, a verification of the rebirth -- a verification that does not proceed from scriptural exegesis, but instead is based on individual emotional experience. This is expressed in the text through a frequent use of personal pronouns. A particularly good example of the personal emphasis is the phrase "Nun fehlet mir nicht Weisheit, Mut, und Licht." The qualities of wisdom, courage, and light receive little emphasis in comparison to the ideas of the first part of the sentence, since they are set to sixteenth-note values. In contrast, the word "mir" is set to a dotted eighth-note and is placed on the strong beat of the bar (see Example 9).

Stanza 3 of "O heiliger Geist" appears to have been of some inspiration for the text of the soprano part of this recitative:

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<sup>178</sup>J. Day, p. 15.

**Example 9:** Measures 6 and 7 from "Ach suesse Zung"

O heiliger Geist, o heiliger Gott,  
 Mehr unsern Glauben immerfort;  
 An Christus niemand glauben kann,  
 Es sei denn durch dein Hilf getan.  
 O heiliger Geist, o heiliger Gott!

The bass voice is symbolic of the *bearer* of salvation, and is the representative of God's Word.<sup>180</sup> The words "Und so kann auch der Fürste dieser Welt, wie grimmig er sich stellt" hark back to Luther's hymn "Ein feste Burg ist unser Gott," and express the sentiment that with God's Word in hand, the true Christian can no longer be frightened by the Ruler of this earth.

**f) Aria (Basso): "Weich, du Fuerste"**

The aria is in da capo form and has the following formal structure:

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<sup>180</sup>G.A. Theill, I: 8.

Measures		Keys
1-13	Instrumental introduction	D-A-D
14-35	"Weich, du Fürste"	D-A
35-42	"Weich, du Fürste"	A-D
42-51	"Weich, du Fürste"	D-D
51-63	Instrumental interlude (same as introduction)	D-A-D
64-72	"Gottes Geist ist mein Panier"	D-b
72-78	Instrumental interlude	b-b
78-86	"Gottes Geist ist mein Panier"	b-A
87-89	Instrumental interlude	A-f#

The instrumentation of this aria carries symbolic significance. G.A. Theill examined 20 arias in Bach cantatas which are set for one or more trumpets. Three of Bach's cantatas (BWV 10, 12, 19) superimpose a cantus firmus which is played by instruments only, but with which the congregation undoubtedly associated the appropriate chorale text. The second stanza of "Jesu, meine Freude" (which is the chorale in BWV 12) echoes rather aptly the sentiments expressed in Kauffmann's bass aria:

Unter deinen Schirmen  
 Bin ich vor den Stürmen  
 Aller Feinde frei.  
 Laß den Satan wettern,  
 Laß die Welt erzittern,  
 Mir steht Jesus bei.  
 Ob es itzt gleich kracht und blitzt,  
 Ob gleich Sünd und Hölle schrecken,  
 Jesus will mich decken.

Bach's three cantatas in which trumpets play the *cantus firmus* convey seclusion, hope for the future, the fulfilment of the promise, and the deliverance from enemies and fear. These arias, as well as the other 17 Bach arias that are

scored for trumpets, use trumpets as symbols of the power and glory of God, the divine knighthood, the sovereign majesty. Fourteen of these Bach arias are set for the bass voice, and G.A. Theill comments: "Der Baß als "Heilsträger" symbolisiert die göttliche(n) Person(en), die für die Vollendung im Jüngsten Gericht zuständig ist (sind)."<sup>181</sup> The images of the Christian armour and the divine knighthood are evident in Kauffmann's aria "Gottes Geist ist mein Panier." Deliverance from enemies and fear is expressed with the words "Seine Liebe schützt mich wider dich." The concept of the rule of God's kingdom is conveyed with the words "So kann ich nimmermehr zu Schanden werden." In part, the realisation of this kingdom is yet to come, but it is already believed here on earth. This is expressed in the following recitative with the words "Der wird schon in der Welt zu Gottes Himmel."

**g) Recitative (Tenor): "Wer den Herrn liebt"**

The first four lines paraphrase the appointed Gospel lesson (St. John 14: 23-31), but display only a very tenuous connexion with stanza 4 of the chorale:

O heiliger Geist, o heiliger Gott,  
Erleucht uns durch dein göttlich Wort;  
Lehr uns den Vater kennen schon,

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<sup>181</sup>G.A. Theill, II: 152-153.

Dazu auch seinen lieben Sohn.  
O heiliger Geist, o heiliger Gott!

The phrase "wird schon in der Welt zu Gottes Himmel" is analogous to the Gospel message "peace I leave with you" (St. John 14: 27). Personal sentiment is expressed with the words "ich fühle schon . . ." and onwards, which finds musical expression with the arioso setting of the words "denn Christi Geist . . ." The words "Not," "Tod," and "kämpfen" appear to have been derived from the last two stanzas of the chorale, and thus indirectly also from Luther's translation of "Veni Creator."<sup>182</sup>

#### **h) Chorale: "O heiliger Geist, O heiliger Gott"**

The concluding chorale declaims the final two stanzas of Johann Niedling's hymn, and includes the full instrumental ensemble. From a musical-rhetorical point of view, this seems logical. The chorale, as the *conclusio*, is the counterbalance to the *exordium* (the first chorus). While the use of full orchestra is a common practice for concluding chorales, the deployment of all instruments is also desired from a symbolical perspective. The string ensemble and basso continuo function as the basis, the oboes continue to carry their symbolic representation of the Holy Ghost, whereas the trumpets and timpani convey a triumphant and

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<sup>182</sup>See remarks on p. 91.

majestic character. The concluding chorale was apparently sung by choir and congregation.<sup>183</sup>

**i) Dramatic and Literary Aspects**

The cantata libretto presents in dramatic form the sanctification of a "nominal Christian." The form in which this takes place is as follows:

1. Chorus Biblical evidence
- 2a. Recit. Reaction of the true Christian
- 2b. Recit. Response of the nominal Christian
3. Aria Struggle of the nominal Christian
4. Recit. Rebirth achieved and verified
5. Aria The heroic life of faith
6. Recit. The enjoyment of the fruits of the Holy Ghost
7. Chorale The predicated response of the congregation.

The required thrust and counter-thrust of the Baroque drama occurs in the first recitative. The word "Zweifel" not only sets the stage, as it were, but also introduces the concept of duality. The word itself implies this: *zwei*=two, and the English translation, "doubt," is derived from the Latin *dubus*, meaning: "being of two minds." The duality in this recitative is between a true and a nominal Christian. By the end of the cantata, these opposites are reconciled, but this is not achieved through a dogmatic discourse. Orthodox doctrine would, of course, not be dramatic. Instead, this reconciliation is achieved through pietistic means.

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<sup>183</sup>C.S. Terry, *Joh. Seb. Bach Cantata Texts Sacred and Secular*, p. 13.

The *Encyclopedia of the Lutheran Church* mentions the following in its article on Pietism:

Favourite pietist concepts and slogans were: "Life versus doctrine," "Holy Spirit versus the office of the ministry," or "reality versus the appearance of godliness" (cf. 2 Tim. 3:5). Faith, the chief element in the teachings of the Reformation, was more clearly defined as "living faith"; and the evidence that faith is "living" was sought in the "fruits of faith."<sup>184</sup>

Each of these concepts involves a contrast, and the present cantata deals with the contrast of "Reality versus the appearance of godliness." It is the contrast between what Pietists would identify as a true Christian, and a nominal Christian, who is a member of a church but is at the same time strongly attracted by what the world has to offer.

The libretto does not provide an exegesis of the Gospel for the day, but instead pursues the path of sanctification to receive the "living faith." This commences with the opening of the heart: "Komm, komm, mein Herze steht dir offen." In this aria, too, an implied duality is present. On the one hand there is darkness and death for the unbeliever (or "nominal Christian"), and on the other hand the Holy Ghost imparts light and life: "Der du Licht und Leben heißt." The image of light recurs with the words "entzünde," "Liebeskerze," and "entbrennen." It represents both

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<sup>184</sup>The *Encyclopedia of the Lutheran Church*, s.v. "Pietism," by M. Schmidt.

the outpouring of the Holy Ghost and enlightenment by the same. The "Liebeskerze" most probably refers to the *paschal candle*, which is symbolic of triumph over darkness and death.

The above quotation states that the "fruits of faith" were evidence of "living faith." Again, the verification is not achieved through doctrine or dogma, but through experiential piety: "Ich fühle schon, wie sich mein Glaube mehrt." The word "vernommen" in the second recitative is significant. It has some relation to the word "erfahren," and carries the meaning of verifiable knowledge. As mentioned earlier, "Ach süße Zung, die ich vernommen" can musically refer to the use of oboes in the preceding aria, for the singer has indeed heard the oboes.<sup>185</sup> Textually, however, "vernommen" refers to the verifiable truth that the Holy Ghost has been received: the Christian has now "Kraft," "Stärke," "Weisheit," "Mut," and "Licht."

The phrase "Wenn also die Natur" seems out of place somehow, but is fully in accord with Pietism, which regards grace as new being (new "nature").<sup>186</sup> The renewed (true) Christian now is equipped with strength (bass aria), and the

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<sup>185</sup>German "Zung" means "reeds" as well as "tongue." It can refer to the musical reed instruments as well as to the Holy Ghost -- cloven tongues -- which is described in Acts 2: 3.

<sup>186</sup>*The Encyclopedia of the Lutheran Church*, s.v. "Pietism."

last recitative once again gives confirmation of the new nature. The concluding chorale not only functions as a summary, but also allows for a congregational response to the drama.

## 2. KOMM, DU FREUDENVOLLER GEIST

Whit Monday.

The author of the text is not indicated.

SATB Chorus

Soloists: Soprano, Tenor, Bass.

Oboes I, II; Violin I, II; Viola I, II; Basso Continuo.

### 1. Chorus: Komm, du freudenvoller Geist

Full instrumentation. Opening, and medial ritornelli. Da Capo. Polyphonic texture in the A-section balances the homophonic setting in the B-section. 62 measures.

A

### 2. Recitative: In diesen dunklen Wermuthsgründen

Secco. Bass, Tenor. 36 measures.

f#-D

### 3. Aria: Heit're dich, betrübtes Herze

Oboe I, II; Violin I, II; Viola I, II; Basso Continuo; Bass.

Opening, medial, and closing ritornelli. Da Capo. 49 measures.

D

### 4. Recitativo Accompagnato: O schönstes Licht

Violin I, II; Viola I, II; Basso Continuo; Tenor.

13 measures.

b-A

### 5. Chorus: Klärt euch aus, ihr meine Sinne

Full instrumentation.

Melody: No information.

Text: No information.

Opening and medial ritornelli separate the phrases of an embellished chorale. 41 measures.

A

## a) General Remarks

Although this cantata is undoubtedly for the feast of Whitsuntide, it is not immediately clear whether it was intended for Whit Sunday, Whit Monday, or Whit Tuesday.<sup>187</sup>

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<sup>187</sup>The *MGG* (s.v., "Kauffmann, Georg Friedrich") indicates that it is intended for Whit Monday, while *The New Grove* (s.v. "Kauffmann, Georg Friedrich") lists it as a cantata for Whit Sunday.

This is in contrast with "Die Liebe Gottes," which makes clear references to the lectionary readings for Whitsun. There are, however, some veiled references which suggest that this cantata was intended for Whit Monday. The appointed lectionary readings for this day are: Acts 10: 42-48 (descent of the Holy Ghost upon Cornelius and company) and St. John 3: 16-21 (God so loved the world). The connexion with the Epistle reading is very tenuous indeed; however, verses 19-22 of the Gospel lesson use the image of light and darkness,<sup>188</sup> and this imagery is used extensively in the libretto of the present cantata (the libretto is given on pages 121 and 122).

A further indication that this cantata was intended for the Monday is its instrumentation. In "Die Liebe Gottes" it was observed that, in addition to the symbolic significance, the use of trumpets was not uncommon on major feast days. The dual rationale for the use in that cantata (symbolism and major feast day) has a parallel with a dual rationale that can be advanced for the absence of trumpets in "Komm, du freudenvoller Geist": (1) the cantata was likely intended

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<sup>188</sup>"And this is the condemnation, that light is come into the world, and men loved darkness rather than light, because their deeds were evil. For every one that doeth evil hateth the light, neither cometh to the light, lest his deeds should be reproved. But he that doeth truth cometh to the light, that his deeds may be made manifest, that they are wrought in God."

**Libretto 2: The Text of "Komm, du freudenvoller Geist"****Lectionary Readings for Whit Monday****Epistle: Acts 10: 42-48 (The Holy Ghost descends upon Cornelius & company)****Gospel: St. John 3: 16-21 (God so loved the world)****1 Chorus**

Komm, komm, du freudenvoller Geist  
Mir zu offenbaren,  
Was mein Gott und Jesus heißt,  
Dann, was edle Glaubensfrucht  
Wird mein Herz erfahren,  
Wenn es dich beständig sucht,  
Gläubig zu bewahren.

**2 Recitative (Basso, Tenor, and Soprano)****Basso:**

In diesen dunklen Wermuthsgründen,  
Die in der Welt zu finden,  
Schreckt Furcht und bange Nacht.  
Denn das Gewissen schlägt uns also nieder,  
Daß es die matten Glieder  
Durch seine Drohnung bebend macht.

**Tenor:**

Jedoch das Wort des Höchsten tröstet mich,  
Und läßt die müden Seelen  
Nicht stets mit Furcht und Kummer quälen.

**Soprano:**

Des Vaters Geist,  
Den sein geliebter Sohn verheißt,  
Läßt uns Frommen nach dem Weinen,  
Das Licht des Trostes wieder scheinen.  
Wenn wir auch mitten im Betrüben,  
Wir werden recht den Vater und den Sohne lieben,  
Und dessen Wort in tätgem Glauben halten.  
So wird das Herz getröstet und erquickt.

**Basso:**

Drum Seele, laß doch [ab vom düsteren] Grauen,  
Du sollst das Licht zu deinem Troste schauen.

**3 Aria (Basso)**

Heit're dich, betrübtes Herze!  
Dunkle Schatten, weicht von mir,  
Daß nach vorgehabtem Schlummer  
Sich verliere Furcht und Kummer.  
Mir scheint reine Freuden hier,  
Denn Gottes Klarheit bricht herfür.

**4 Recitativo Accompagnato (Tenor)**

O schönstes Licht von Gnadenglanz,  
Ich übergebe dir mein Herze ganz,  
Verschmäh es nicht!  
Komm doch und wohne  
Mit Vater und dem Sohne  
In meiner Seele!  
Komm, labe mich mit Freuden volle!  
Und ich empfinde schon die süße Kraft daraus;  
Du lehrest mich,  
Ich kann dich hören.  
Du tröstest mich,  
So halte mich.  
Die Gnade werde sich  
In meiner Seele mehren.

**5 Choro**

Klärt euch aus, ihr meine Sinne!  
Haltet mit den Klagen inne;  
Gottes Geist, der Gnaden Strahl,  
Leitet mich zum Freudenmahl.

for Whit Monday, and (2) trumpets would be out of character with the affect of the music and the text. On the other hand, the oboes are never absent, save for the recitatives. Their presence is symbolic of the Holy Ghost as well as sanctification (*Heiligung*).<sup>189</sup>

The cantata concludes not with a chorale but with a chorus which appears to be based on a Lutheran Chorale. The song of the church, the *viva vox evangelii*, is effectively silenced -- an indication that this cantata is distancing itself from the church.<sup>190</sup> It also emphasises more strongly the dramatic spectacle. The lack of a chorale suggests that the cantata was first performed at the court of Saxe-Merseburg, for there a chorale would not have been necessary or required. Moreover, the earliest-known manuscript of this cantata is in J.A. Kuhnau's hand and dates from 1727, several years after Kauffmann was appointed at the court.

**b) Chorus: "Komm, du freudenvoller Geist"**

The opening chorus functions both as an introduction ("Komm, komm, du freudenvoller Geist, Mir zu offenbaren, Was mein Gott und Jesus heißt") and as a didactic commentary ("Dann was edle Glaubensfrucht, Wird mein Herz erfahren,"

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<sup>189</sup>G.A. Theill, II: 148.

<sup>190</sup>The Lutheran chorale was viewed as the "bearer of the Word." See C. Schalk, ed., *Key Words in Music*, p. 72.

etc.). In other words, the first part of the chorus functions as the *exordium*, and the second part lists the proofs of receiving the Holy Ghost.

The music reflects the textual differentiation in its A-B-A structure. Interesting is the manner in which Kauffmann utilises the orchestra in this chorus: in each of the sections, the chorus first sings "a cappella,"<sup>191</sup> and the orchestra joins at the final declamation of the text. In the A-section, it musically expresses the answer to "Komm, komm, ..." as the orchestra answers the call by joining with the choir. (See Example 10 for a facsimile excerpt of the chorus.)

The text of the B-section reads "... wenn es dich beständig sucht ...." The unrelenting quest is musically rewarded when the orchestra accompanies the third and final statement of the text. The formal structure of the chorus is as follows:

Measures		Keys
1-9	Instrumental introduction	A-A
10-15	"Komm, du freudenvoller Geist" (without orch.)	A-E
16-18	Instrumental intermedio	E-E
19-29	"Komm, du freudenvoller Geist" (with orch.)	E-A
30-36	Instrumental interlude	A-A
37-45	"Dann was edle Glaubensfrucht" (without orch.)	f#-b
46-48	Instrumental interlude	b-b
49-54	"Dann was edle Glaubensfrucht" (without orch.)	D-D
54-54	Instrumental interlude	D-A
55-62	"Dann was edle Glaubensfrucht" (with orch.)	A-f#-c#

<sup>191</sup>Only the continuo, true to its name, continues to sound.



Handwritten musical score for an excerpt from "Komm, du freudenvoller Geist". The score is written on multiple staves, including vocal lines and instrumental accompaniment. The lyrics are written below the vocal staves. The score is numbered 25 in the top left corner.

25

Handwritten lyrics (partially legible):

... dem heiligen Geiste ...  
... mich zu offenbaren ...  
... den heiligen Geist ...  
... den heiligen Geist ...

**Example 10:** Excerpt from "Komm, du freudenvoller Geist".  
Musikbibliothek der Stadt Leipzig, III.2.103.

Kauffmann emphasises the words "offenbaren" and "freudenvoller" through a melismatic setting. The "offenbaren" thus acquires the sense of a gradual revealing, whereas the word "freudenvoller" assumes a joyful character through its musical setting. The phrase "was mein Gott und Jesus heit" also receives emphasis, initially through the use of trills, and later through triplet figures. The words "beständig sucht" are wonderfully expressed in mm. 42-45 through the use of agogic accent in the soprano, melisma in the other parts (signifying "beständig" through conveying the sense of continuity), and chromaticism (signifying "suchen").

It is worth noting that the "vivace" marking (which literally means "flourishing," "thriving," "full of life") indicates only a moderate tempo, somewhere between largo and allegro.<sup>192</sup> It would, in fact, be difficult to perform the chorus at a fast tempo, because of the frequent use of sixteenth-note triplets.

**c) Recitative: "In diesen dunklen Wermuthsgruenden"**

Remembering that much of the dramatic element in the Baroque was dependent on the thrust and counter-thrust of argument, one can observe that the drama commences in this recitative. The bass (a dark voice) proclaims in

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<sup>192</sup>*The New Grove*, s.v. "Vivace," by D. Fallows.

f#-minor<sup>193</sup> that dark bitterness is found in this world; yea, our conscience also discourages us, and so the weak members tremble. Through the use of *pathopoeia*,<sup>194</sup> the music underscores the words "dunkle Wermuths" in m. 1, and "Furcht und bange Nacht" in mm. 3-4.

Whereas the bass voice delivers the argument, and the tenor advances the counter-argument. He states that God's Word is the source of comfort, and the weary souls need no longer anguish with grief, and these words, "mit Furcht und Kummer quälen," are also musically expressed through the use of *pathopoeia*. It is striking that at this point the accompaniment is notated in whole notes -- the only time that note value occurs in this recitative. These two whole notes may allude to "Ruhe," or peace in the comfort that God's Word offers.

The soprano provides the didactic commentary for the truth uttered by the tenor: "God's Spirit, promised by His Son, lets the light of comfort shine, and stops the pious from weeping," and the bass returns to give expression to

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<sup>193</sup>J. Mattheson, *Das Neu-eröffnete Orchestre*, (Hamburg, 1713), pp. 232-251, quoted in Williams *The Organ Music of J.S. Bach*, III: 75, describes f#-minor as a key which expresses affliction and misanthropy.

<sup>194</sup>*pathopoeia* is a musical-rhetorical figure that expresses affections such as sadness, fear, and terror, through the use of semi-tone steps outside a harmony or scale. (*The New Grove*, s.v., "Rhetoric and Music.")

his personal feelings in an arioso setting. He declaims that the soul will witness the "Light of Comfort," i.e., the Holy Ghost; the descending sixteenth-note pattern (*catabasis*) in the accompaniment, which occurs in mm. 23-24, 29-33, and in 34-36, may once again be reflective of the reception of the Holy Ghost, which descends into the heart of the believer.

The use of three solo voices in this recitative could allude to the "company of people" to which the Epistle reading refers. More significant, however, is the fashion in which the various voices musically signify the gradual illumination of which the words speak: from the bass, to the brighter voices of the tenor and the soprano. The keys employed in this recitative underscore the increasing light: the bass commences in the dark key of f#-minor, the tenor in the key of A-major, and the soprano in D-major. When the bass returns with comforting words in the arioso, he sings not in f#-minor, but in D-major.

**d) Aria: "Heit're dich, betruertes Herze"**

The aria effectively sums up the various aspects of the preceding recitative. It calls for the dark shadows to yield and emphasises the contrast between darkness and light, between the troubles of this world and the joy which is offered by the Holy Ghost. "True joy shines here,"

proclaims the bass, and "God's clarity breaks forth." Hence, the dark shadows will yield, and the troubled heart will cheer up.<sup>195</sup>

All three nouns in the phrase "Daß nach vorgehabten Schlummer, sich verliere Furcht und Kummer," receive emphasis through a melismatic setting. The words "fear" and "troubles" are further depicted by a chromatic melodic line, initially in mm. 31-34, and more dramatically in mm. 35-37. The tonality of G-major, which reflects "serious and cheerful things,"<sup>196</sup> is clearly established at m. 39, where the bass sings: "Mir scheint reine Freude hier." The joyful character is reflected in a melismatic setting for most of the words of this phrase (i.e., generally two notes per syllable).

**e) Recitativo Accompagnato: "O schoenstes Licht"**

The significance of an accompanied recitative at this point in the cantata is not readily apparent. H.H. Eggebrecht says that in the seventeenth century, the accompanied recitative was most often used in scenes of grief or death,

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<sup>195</sup>The bass here functions in the rôle of minister. Cf., G.A. Theill, I:61, where he says that the bass voice is representative of the "Heilsträger". Further on p. 9: "Die Aussage aller Heilsträger in der freien Dichtung ist daher nicht als persönliche Rede zu verstehen, sondern als Predigt aus ihrer jeweiligen spezifischen Situation heraus."

<sup>196</sup>Williams, *The Organ Music of J.S. Bach*, III: 75.

and that in Passion music, it accompanied Jesus's words. Neither point, however, is applicable here. The text expresses acquiescence, and it would seem that the instrumental accompaniment is employed in part because it inevitably imposes a slower speed of delivery on the singer.<sup>197</sup> Perhaps *recitativo accompagnato* was suggested by the words "O schönstes Licht von Gnaden glanz." The halo-like character, which accompanied recitative can evoke so easily, would effectively express the key words in that phrase.

A further reason for the choice of accompanied recitative may be its symbolic implications. Recitatives and ariosos with string accompaniment appear to be common where the text expresses the "connexion with the heavenly Kingdom" -- a sentiment which can be found in the present recitative, as it refers to an establishment of the heavenly kingdom on earth through the individual's unconditional surrender.<sup>198</sup>

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<sup>197</sup>The *New Grove*, s.v. "Recitative," by H.H. Eggebrecht. The freedom of varying speed of delivery, which a singer normally enjoys in recitatives, becomes more restricted when more instruments are involved. In order to keep the ensemble together, either the overall tempo needs to slow down or the recitative will have to be rendered in a more strictly metrical fashion.

<sup>198</sup>A.G. Theill, II: 100: "Bei allen überlieferten Rezitativen und Arioso mit dieser Besetzung [Streicher-Quartett mit Continuo] finden wir Aussagen über folgenden "vertikalen" Themenkreis: Gottesreich -- Himmelreich, Himmlische Herkunft und Herrschaft Christi, Himmlische Hochzeit, Himmlisches Abendmahl, Auferstehung -- Aufwärtsbewegung -- Himmelfahrt, Überwindung von Tod und Sünde."

The text once again shows that the reception of the Holy Ghost can be verified by the believer not through doctrine but through experience: "Ich empfinde schon die süße Kraft daraus; du lehrest mich, ich kann dich hören."

f) **Choro: "Klaert euch aus"**

The concluding movement is clearly intended to be sung by chorus only, since it is not a straightforward Lutheran chorale in which the congregation could join. The basic outline of the soprano line does suggest a chorale-like character when stripped of its embellishment (see Example 11). It is possible that Kauffmann (as Bach did at times) freely invented this material, seeing that a corresponding Lutheran Chorale does not appear to exist. However, the text of this concluding chorale appears to have some connexion with the chorale "Morgenglanz der Ewigkeit." The last stanza is as follows:

Leucht uns selbst in jene Welt,  
Du verklärte Gnadensonne,  
Führ uns durch das Tränenfeld  
In das Land der ew'ge Wonne,  
Wo die Lust die uns erhöht,  
Nie vergeht!

This hymn was written by Christian Knorr, and first published in 1684.<sup>199</sup>

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<sup>199</sup> *Een Compendium van Achtergrondinformatie bij de 491 Gezangen uit het Liedboek voor de Kerken* (Amsterdam, n.p., 1977), col. 679-682.

The image shows a musical score for the cantata "Klaert euch aus". It consists of three staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The first staff contains the lyrics: "Klaert euch aus ihr mei-ne Sin-nel Hal-let". The second staff contains: "mit den Kla-gen in-ne; Got-tes Geist der Gna-den". The third staff contains: "Strahl; Leit-et mich zum Freu-den-mahl." The music is written in a simple, clear style, focusing on the melodic contour of the text.

**Example 11:** Essential melodic contour of "Klaert euch aus"

### g) Dramatic and Literary Aspects

The initial chorus conveys a pronounced sentiment of Pietism, which "enjoined the individual to be still and passive, to wait on His coming,"<sup>200</sup> and the awareness of how the arrival of the Holy Ghost will be recognised is also related in the chorus.

The actual drama commences in the first recitative. The first part describes a spiritual night of gloom and despair, while the remainder relates how God's offer of grace (i.e., the Holy Ghost) is presented to the individual. The recitative does not stress scriptural exegesis but individual

<sup>200</sup>J. Day, p. 14.

emotional experience, and the manner in which this finds expression is characteristic of Pietism: "Whereas such a writer as [Andreas] Gryphius sees the human soul as a battleground between desires (which are illusions) and Christian stoic virtue (which is reality), the pietist sees it as one between light and darkness."<sup>201</sup> The image of light and darkness indeed pervades this cantata, and it is the movement from darkness (see the first recitative) to light (see especially final chorus: "Gnaden Strahl") that is important.

Philipp Jacob Spener (1635-1705), the father of Pietism, said about the subject of regeneration that it

1. Stressed God's activity, and man's passivity;
2. Emphasised the depth of man's lostness and "deadness;"
3. Stressed the change that regeneration brings;
4. Saw conversion as God's offer of grace, and man's decision to accept; and
5. Made the converted person aware of his new nature.<sup>202</sup>

The similarity between these concepts and the cantata "Komm, du freudenvoller Geist" is striking, for the libretto presents in dramatic form the following:

1. Chorus      Waiting for the coming of the Holy Ghost
- 2a. Recit.     A spiritual night of despair
- 2b. Recit.     God's offer of grace
3. Aria        Contemplation of the fruits of the Holy Ghost
4. Recit.     Man's decision to accept the Divine offer
5. Choro      The awareness of a new nature.

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<sup>201</sup> *Ibid.*, p. 15.

<sup>202</sup> *The Encyclopedia of the Lutheran Church*, s.v., "Pietism."

Each of the Pietistic elements is recognisable in the cantata. The first item of Spener's list is embodied in the opening chorus. Item 2 is embodied in the recitative, and item 3 finds expression both in the recitative "In diesen dunklen Wermuthsgründen" and in the following aria. Item 4 is clearly evident in the accompanied recitative "O schönstes Licht," which also expresses the realisation of the significant change that regeneration brings. The awareness of the new nature is apparent in the closing *Choro*, where the individual is looking forward to the celestial "Banquet of Joy."

### 3. IN FESTO VISITATIONIS MARIAE

Visitation of the Blessed Virgin Mary.  
The author of the text is not indicated.

SATB Chorus

Soloists: Soprano, Tenor, Bass.

Oboes I, II; Violin I, II; Viola I, II; Basso Continuo.

1. Chorus: Nicht uns, Herr, sondern Deinem Namen gib Ehre  
Full instrumentation. Through composed. A two-measure  
homophonic section precedes a choral fugue. 57 measures.

F

2. Recitativo Accompagnato: Gott ist allein zu ehren  
Violin I, II; Viola I, II; Basso Continuo; Bass.  
14 measures.

d-B<sup>b</sup>

3. Aria: Meine Seel' erhebt den Herren  
Full instrumentation; Tenor. Opening, medial,  
and closing ritornelli. Da Capo. 64 measures.

B<sup>b</sup>

4. Arioso: O wohl den Sterblichen  
Full instrumentation; Soprano, Tenor, Bass.  
46 measures.

g-d

5. Chorale: Allein Gott in der Höh' sei Ehr'  
Full instrumentation.  
Melody: Attributed to Nikolaus Decius; Schumann Gesangbuch, 1539.  
Text: Attributed to Nikolaus Decius; Schumann Gesangbuch, 1539.  
Cantus Firmus type: introduction and interludes separate  
the chorale phrases. Only the first stanza. 40 measures.

B<sup>b</sup>

#### a) General Remarks

The libretto of this cantata differs from that of the two previous ones in its stricter adherence to biblical text. The libretto, which is given on pages 137 and 138, uses scriptural paraphrase, free text, and concludes with the chorale "Allein Gott in der Höh' sei Ehr'". In contrast to the *Die Liebe Gottes*, the various stanzas of this chorale

text cannot be traced in the libretto. Structurally, the cantata has much in common with Kauffmann's two Whitsuntide cantatas: chorus movements frame the alternation of recitative and aria. A distinctive quality, however, is the absence of secco recitatives; in their place, accompanied recitatives are consistently featured.

**b) Chorus: "Nicht uns, Herr, sondern Deinem Namen gib Ehre"**

Without introduction, the chorus and full orchestra commence the impressive chorus, which functions as an *exordium*: it effectively grasps the attention of the listeners and introduces the subject at hand. It is rather fitting that a chorus sings the words "~~not~~ our, but Thy Name be praised, O Lord, only Thy mercy and truth," for the text imparts a collective sentiment. Two measures of homophonic setting of the words "Nicht uns," effectively interpolated with rests, precede a lengthy fugal treatment of the remainder of the text.<sup>203</sup> There is no connexion with the chorale melody "Allein Gott in der Höh' sei Ehr'," but one can observe a nexus between the fugue subject and the initial homophonic introduction. The soprano voice ascends stepwise from C to D, E, and to F. The fugue subject similarly outlines a

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<sup>203</sup>The presence of a homophonic section within a predominantly polyphonic context is, in rhetorical terms, referred to as a *noema*. A similar *noema* occurs later in the chorus.

**Libretto 3: The Text of "Nicht uns, Herr"**

Lectionary Readings for the Visitation of the Blessed Virgin Mary (2 July)

Epistle: Isaiah 11: 1-5 (There shall come forth a rod out of Jesse)

Gospel: St. Luke 1: 39-56 (Mary's Magnificat)

**1 Chorus**

Nicht uns, Herr, sondern Deinem Namen gib Ehre,  
nur deine Gnade und Wahrheit.

**2 Recitativo Accompagnato (Basso)**

Gott ist allein zu ehren,  
Und daß wir Ihn aus allen Kräften zu vermehren,  
Ist wahrer Christen Eigentum:  
Sie suchen Gottes Lob und Allmacht zu erheben;  
Doch lassen sie den Dank nicht auf den blossen Lippen schweben,  
Sie wollen lebenslang  
Den Herrn, der ewig heißt,  
Aus innerm Geist  
Und in der Seele preisen.  
Denn also will Maria sich erweisen.

**3 Aria (Tenor)**

Meine Seel' erhebt den Herren,  
Und mein Mund, der Gott erfreut,  
Öffnet sich zur Dankbarkeit.  
Denn ich bin viel zu geringe,  
Daß Gott solche große Dinge  
Mir in seinem Wort entbeut.

**4 Arioso (Soprano, Tenor, and Bass)**

**Soprano:**

O wohl den Sterblichen,  
Die Gottes Macht und Gnade recht erkennen  
Und sich in Demut Knechte nennen.  
Denn müssen wir vernehmend sein,  
So tröstet uns doch ungemain,  
Daß Gottes Huld noch immer währet.

**Tenor:**

Er übet ja Barmherzigkeit,  
Indem dann in der Gnadenzeit,  
Wenn seine Seelen Heil nach Rat begehret.

**Basso:**

Und Gottes [Wort] übt mächtige Gewalt,  
Wenn uns're Feinde toben.  
Gott bleibt unser Rückenhalt,  
Drum können wir auch seinen Namen loben.

**5 Chorale**

Allein Gott in der Höh' sei Ehr'  
Und Dank für seine Gnade,  
Darum, daß nun und nimmermehr,  
Uns rühren kann kein Schade.  
Ein Wohlgefall'n Gott an uns hat,  
Nun ist groß' Fried ohn' Unterlaß,  
All' Fehd' hat nun ein Ende.

fourth from F to B-flat (see Example 12). By separating the "Nicht uns, Herr," from "sondern Deinem Namen gib Ehre," Kauffmann effectively underlines the text.

The fugue subject clearly emphasises the word "Namen" through syncopation, a neumatic setting, and through the leap of a sixth. The word "Ehre" is similarly stressed musically through an agogic accent. Curiously, however, "Wahrheit" receives a similar treatment as "Namen": syncopation, neumatic setting, and a characteristic leap of a fourth. The word "Gnade," on the other hand, is predominantly given the duration of a quarter note, and at times is elided with the word "und," thus receiving even less emphasis. From a theological perspective, it is curious indeed to accord little emphasis to the word "Gnade," but considerable stress on the word "Wahrheit," and this accentuation may suggest an influence of the Enlightenment.

The chorus is bipartite in structure:

Measures		Keys
1-2	"Nicht uns, Herr"	F
3-25	Fugal setting of "Sondern Deinem Namen..."	F-C
26-28	Instrumental interlude	C
29-30	"Nicht uns, Herr"	C
31-57	Fugal setting of "Sondern Deinem Namen..."	C-F

In the first fugal section (mm. 3-25) the subject enters in the order A-S-B-T; the countersubject, first heard in the alto in mm. 5-8, occurs frequently, though not consistently.

**Example 12:** Motivic unity between the fugue subject and the homophonic introduction

Measures 29–30 feature a compressed setting of the initial "Nicht uns, Herr," as it is shortened by half a bar. This statement in the dominant cannot be described as inverting the original, but it certainly gives that impression since it commences on g" and leaps down a perfect fourth to d". It continues downward to g', and then ascends to c". These few bars are followed by another fugal section, this time employing a less regular order of voice entry: T-A-B-S. Throughout the fugal sections, the voices are paired with appropriate instruments: soprano with violin

and oboe I, alto with violin and oboe II, tenor with violas, and bass with the cello (and the rest of the continuo group). This pairing also occurs at the outset of the chorus, and it is only in the second "Nicht uns" section (mm. 29-30) that the instruments provide a concertante rôle.

**c) Recitativo Accompagnato: "Gott ist allein zu ehren"**

Whereas the chorus provides the statement, the recitative furnishes the reason: that which was promised in the Epistle lesson for the day is fulfilled in the Gospel lesson. The recitative comprises two sentiments. The first three lines express rationale for thankfulness, but the latter part is an exhortation to praise God with heart, soul, and mind, so that Mary's statement (i.e., St. Luke 1: 48b) will be fulfilled. Because the words of the recitative could well have been uttered by a minister, the use of a bass is apropos, as he is symbolic of the *Heilträger*.<sup>204</sup> The use of accompanied recitative does not appear to have a special significance, apart from its inherent quality of imposing a slower tempo. There are no striking harmonic progressions, but the bipartite character of the text is reflected in the music structure of two parallel sections of exactly equal length.

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<sup>204</sup>G.A. Theill, I: 61.

**d) Aria (Ten.): "Meine Seel' erhebt den Herren"**

The first four lines of the text are a metrical paraphrase of St. Luke 1: 46-48: Mary's Magnificat; the two remaining lines have some connexion with the *pro tempore* Gospel, but are more freely paraphrased. One might well have imagined that, since the Blessed Virgin Mary uttered these words, this aria would be for Soprano solo. However, the drama in Baroque cantatas works with ideas or concepts, rather than with personalities. The "actors" can represent, for instance, religious personages, e.g., the sinner, the soul, the Holy Ghost, the disciples, and Mary.<sup>205</sup> Aside from the fact that in Kauffmann's time choir boys were used for the soprano parts, the practice was to use vocalists for their symbolical associations. Whereas the tenor is symbolic of the "mediator of salvation," and is normally the Evangelist,<sup>206</sup> the choice of tenor for this aria is apropos, as the aria is a close paraphrase of the Gospel lesson. The use of oboes, symbolical of the Holy Ghost, together with the rhetorical figure of *catabases*, is similarly appropriate, for St. Luke 1: 35 relates that the "Holy Ghost shall come upon thee." Together with the violins and violas, the

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<sup>205</sup>W.M. Young, *The Cantatas of J.S. Bach* (London: McFarland & Company, Inc., Publishers, 1989), p. xv.


<sup>206</sup>See p. 101n.

oboes are used in a ritornello fashion, leaving the tenor to sing only with *basso continuo*, with the sole exception of mm. 21-31.

The word "Dankbarkeit" receives particular stress both through repetition (employing the rhetorical device *anaphora*),<sup>207</sup> a melismatic setting, and agogic accent. It thus emphasises through its musical setting the key word in this cantata. In two instances, musical symbolism is used to represent abstract concepts. The first occurs with the motif that is heard at the outset. Both the syncopation and the characteristic leaps convey a sense of joy, thus underlining the word "erfreut" -- the basic sentiment of this aria (see Example 13).

**3. ARIA**  
**Poco Allegro**

Violini  
et Oboi  
Unis[oni]



**Example 13:** The affect of joy expressed in the motif of "Meine Seel' erhebt den Herren"

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<sup>207</sup>An anaphora refers to the repetition of a word, phrase, or motive.

The second instance where the music conveys an abstract concept is found in the B-section. The word "entbeut," which has the meaning of "reveal" or "unfold," receives a melismatic treatment which both visually and musically reflects the meaning of the word. The setting is not sequential but circular in character. Kauffmann's use of the *circulatio* figure may reflect the understanding that true scriptural revelation comes only through the Holy Ghost (see Example 14). As pointed out on page 107, the *circulatio* figure is connected to words that commence with the letter W, because of its phonetic-symbolic character. Therefore, it is particularly apropos that this rhetorical figure is used with the revealing of the Word (Wort). It is worth noting in this context that the strings and oboes take up this *circulatio* figure, initiated by the tenor, and play it for some time in parallel thirds.

**e) Arioso (Sopr., Ten., and Bass): "O wohl den Sterblichen"**

The text is chiefly a paraphrase of the Gospel for the day. The first three lines follow St. Luke 1: 39-40; the next three lines are free text. The tenor quotes the essence of St. Luke 1: 50, and the bass paraphrases St. Luke 1: 51-52. The arioso commences in a fashion similar to an accompanied recitative, but changes character in m. 5, where the sustained half notes give way to three eighth notes

**Example 14:** Measures 48-50 from the aria "Meine Seel' erhebt den Herren". The sense of unfolding or revealing is conveyed in the melismatic setting. In addition, the circulatorio figure is present both in the setting of the word "entbeut" as well as in the instrumental ritornello that follows it.

followed by a quarter note. The tenor declaims -- accompanied by sustained half-notes -- that God shows mercy, a sentiment which is musically reflected in the peace that lack of motion conveys. In this instance the tenor is not expressing a biblical text; indeed, the mention of "Gnadenzeit," the "time of grace," is a Roman Catholic and not a Lutheran concept.

A different sentiment is evident with the entry of the bass. The change in tempo to Vivace, together with the continuo-only accompaniment, adds force to the word "Wort,"

and dramatises the entry. Like the aria "Weich, du Fürste" in the *Die Liebe Gottes*, this arioso has heroic overtones. Although there are no trumpets, Kauffmann summons the oboes in order to obtain a full orchestra. The *epanalepsis*, i.e., the powerful re-iteration of sixteenth notes, in m. 15 coincides with the word "toben," and unmistakably represents the affect of rage. Its dramatic effect is further underscored by a full two-measure rest that precedes m. 15. Twice more the word "toben" receives such a dramatic setting, and each successive instance treats this word in a lengthier melismatic setting (see Example 15 for a facsimile excerpt of the arioso).

As in the opening chorus of this cantata, considerable emphasis is accorded to the word "Namen" in this arioso. The sixteenth-note rhythm, initiated in m. 15, is not abandoned, but ceases its repetitive character in favour of a more melodic one. "Namen" is set first in a melismatic fashion, lasting three beats; a second time it is treated melodically for only one beat; and then, in m. 30, it receives first an agogic accent (6 beats), after which it turns into a melismatic setting 7 beats in length. The word "loben," which follows, receives a similar treatment. These melismas have a joyous association which is, of course, fully in accord with the text, "praising His Name."



The image shows a page of handwritten musical notation, likely a score for a church cantata. It features ten staves of music. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are some handwritten annotations and markings throughout the score, including the word "con voce" at the top right. The paper appears aged and slightly stained.

**Example 15:** Excerpt from the arioso "O wohl den Sterblichen".  
Musikbibliothek der Stadt Leipzig, III.2.103.

A gradual reduction in instrumental forces, commencing in m. 35, and fully achieved in measure 37, where only the continuo group accompanies the bass, effectively symbolises the mighty triumph which God's Word has over the raging of the enemies. The joyous motives remain, of course, evident in the melismas on the words "Namen" and "loben."

f) **Chorale: "Allein Gott in der Hoeh' sei Ehr"**

Both tune and text of the chorale "Allein Gott in der Höh' sei Ehr'" have been attributed to Nikolaus Decius. The melody can be traced back to the *Gloria tempore paschali* of the *Graduale Romanum*,<sup>208</sup> and the text is based on the "Gloria in excelsis." There are three more stanzas to this hymn, which are not included in the concluding chorale of this cantata, and it appears that their omission is not an oversight. Although the bass sings in the preceding arioso that God must be praised because He is our defence, the third stanza of the chorale advances a different rationale for praise. Eberhard Weismann comments:

Mit der 3. Str. kommen wir in die geistliche Mitte des Liedes. Nun wird ausgesprochen, warum wir in den Lobgesang der Engel einstimmen, warum wir Frieden haben, warum wir uns "wohl" fühlen dürfen: weil Jesus gekommen ist, der als Gottes Lamm die Welt versöhnt hat.<sup>209</sup>

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<sup>208</sup>K. Ameln, *The Roots of German Hymnody of the Reformation Era* (St. Louis: Concordia Publishing House, 1964), pp. 5-6.

With the third stanza we come to the spiritual centre of the hymn. Here it is expressed why we join in the celestial choir, why we have peace, why we may feel well: because Jesus has come, as the lamb of God, reconciled the world [with God].

#### g) Dramatic and Literary Aspects

The opening words of the cantata are striking, for one might expect some measure of adulation of the Blessed Virgin Mary. The reason for the adulation of God's Name has its roots in Psalm 113, which is traditionally connected with the festival of the Visitation.<sup>210</sup> The Psalm commences with an urging to praise God's Name. Verses 7-8 give an almost verbatim reading of 1 Samuel 2: 8, which is the Song of Hannah. Mary's Magnificat, in turn, is patterned after the Song of Hannah.

Already in the opening chorus is the thrust and counter-thrust of argument evident: "Not our, but Thy Name be praised." The chorus is of an introductory nature, and the details of its statement are expounded in the recitative. The first three lines describe what are the marks of a "true Christian," viz., to honour God with all his might, and the recitative exhorts the Christian not to praise "with the

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<sup>209</sup> *Handbuch zum Evangelischen Kirchengesangbuch*, Band 3, Erster Teil: *Liederkunde: Erster Teil: Lied 1 bis 175*, by E. Weismann, et al. (Göttingen: Bandenhoeck & Ruprecht, 1970), p. 468.

<sup>210</sup> *Prayers of the Day, Songs, and Lessons* (Philadelphia: Lutheran Church of America, 1978), p. 33.

lips alone," but from the heart; then the significance of what Mary did will become clear.

The recitative contrasts "reality versus the appearance of godliness,"<sup>211</sup> a concept on which the cantata *Die Liebe Gottes* is based as well. The "nominal Christian" is shown how to become a "true Christian" not through scriptural exegesis, but through an emblematic approach, and the last line of the recitative introduces the Virgin Mary as the example to follow. The "nominal Christian" who becomes like Mary (cf. the aria "Meine Seele erhebt den Herren"), will become a "submissive servant" (arioso "O wohl den Sterblichen"). The remainder of the arioso declares the benefits of this new state: God's Word exhibits mighty power when our enemies rage; because God is our defence, we can praise His Name. The congregational response to the drama synthesises the sentiment expressed in the opening chorus and in the first few lines of the following recitative together with the lines the bass has just sung.

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<sup>211</sup> *The Encyclopedia of the Lutheran Church*, s.v. "Pietism."

#### 4. DOMINICA 11 POST TRINITATIS

Eleventh Sunday after Trinity.  
The author of the text is not indicated.

Soprano solo cantata  
Violin I, II; Basso Continuo.

1a. **Aria: Unverzagt, beklemmtes Herz**  
Full instrumentation. Opening, medial, and closing  
ritornelli. Da Capo. 92 measures. F

1b. **Recitativo Accompagnato: Dein Jesus, welchen du um Gnade flehest**  
Full instrumentation. Aria Da Capo. 15 measures. d-F

2. **Recitativo Accompagnato: Was soll ich denn verzagen**  
Full instrumentation. 12 measures. C

3. **Aria: Es traure, wer nicht glauben kann**  
Full instrumentation. Opening, medial, and closing  
ritornelli. Da Capo. 78 measures. F

##### a) General Remarks

The libretto of this cantata (see page 153) is composed entirely of free text. The pervasive theme unfolds a "programme of life": godly living, patient suffering, and happy dying. Hymnals in Kauffmann's time commonly had a section entitled "Vom Christlichen Leben und Wandel," and chorales from this category -- which were of the "programme of life" variety -- were connected with the various Sundays after Trinity.<sup>212</sup> A Lutheran chorale, however, is wholly absent in

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<sup>212</sup>A. Clement, "Consequenties van de tekstrelaties in J.S. Bach's 'O Gott du frommer Gott,'" *Organist en Eredienst* (January 1990), p. 9.

this cantata: neither text nor chorale melody is employed.

While it does not cite or paraphrase scripture, the libretto has clear ties with the Epistle and Gospel lessons for the day. The Epistle expounds the forgiveness of sins through the passion of Christ, while the Gospel compares the sincerity of the prayers by the Pharisee and the Publican.

This cantata differs from the previous three in several ways. First, the genre of solo cantata calls for a modest instrumentation; in this case, the instrumentation is kept to a minimum: only two violins and the continuo group. Second, the instrumental writing in "Unverzagt, beklemmtes Herz" is strikingly simple, as compared to the quality of concertante writing that Kauffmann uses in the arias and choruses of the other cantatas. In part, this may be attributed to the composer's objective to convey musically the underlying mood of the words, i.e., a comforting tone. However, one may also question whether this cantata is not one of Kauffmann's earlier works, when his compositional skills had not yet reached the maturity of writing that is evident in his other church cantatas.

The present cantata was copied in 1722, while the others were copied toward the end of the 1720's.<sup>213</sup> The composition of this cantata must, therefore, have taken place during

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<sup>213</sup>*The New Grove*, s.v. "Kauffmann, Georg Friedrich."

**Libretto 4: The Text of "Unverzagt, beklemmtes Herz"**

Lectionary Readings for the Eleventh Sunday after Trinity  
Epistle: I Corinthians 15: 1-10 (Christ's resurrection)  
Gospel: Luke 18: 9-14 (Parable of the Pharisee and the Publican)

**1a Aria (Soprano)**

Unverzagt, beklemmtes Herz,  
Laß die Bangigkeit verschwinden.  
Wer sich selbst nicht helfen kann,  
Dessen nimmt sich Jesus an.  
Wenn wir uns in Reu und Schmerz,  
Nur zu diesem Helfer finden.

**1b Recitativo Accompagnato (Soprano)**

Dein Jesus, welchen du um Gnade flehest,  
Ist dir ein Lebensbaum.  
Woferne du in Reu und Glauben siehest,  
Und allen falschen Heuchelschaum  
Der Pharisäer meidest.  
Der Sünden Strafe soll geschenkt sein,  
Weil Christus dich beim Vater ausgesöhnt.  
Doch wenn du zeitlich leidest, was du verdienst,  
So achte es vor keiner Pein;  
Genug, daß dich Gott ewiglich  
Im Himmel lasset Ruhe finden.

*Aria Da Capo*

**2 Recitativo Accompagnato (Soprano)**

Was soll ich denn verzagen,  
Will mich der Satan gleich verklagen,  
Ich kann doch nicht verstoßen sein.  
Denn Jesus schließet mich in seine Wunden ein.  
Es müßte Gott sein Kind verwerfen;  
Und über Jesum selbst das Urteil schärfen.  
Doch das geschieht nimmermehr,  
Drum 'zage Herze nicht so sehr.

**3 Aria (Soprano)**

Es traure, wer nicht glauben kann,  
Daß Gott die Schuld vergiebet.  
Mein Glaube siehet Christum an,  
So bin ich unbetrübet.  
Schreibt Moses' Buch mit hartem Fluch,  
Es ist durch Christum abgetan.

Kauffmann's tenure at the Merseburg Cathedral; this point strengthens the assertion made in Chapter II that Kauffmann's duties as an organist also required him to compose and perform cantatas from time to time. It is quite possible that the availability of singers and instrumentalists at the Merseburg Cathedral for the lesser feast day of Trinity 11 is responsible for the choice of solo cantata, and its correlative meagre instrumentation.

**b) Aria: "Unverzagt, beklemmtes Herz"**

The *da capo* aria is structured in ternary form, with the A-section encompassing mm. 1-53, and the B-section mm. 53-88:

Measures		Keys
1-33	"Unverzagt, beklemmtes Herz"	F-C
33-53	"Unverzagt, beklemmtes Herz"	C-F
53-68	"Wer sich selbst nicht helfen kann	d-d
68-88	"Wenn wir uns in Reu und Schmerzen"	d-g

The involvement of the instruments is more imitative than concertante in style. Two characteristic features are the frequent use of secondary dominants and the employment of modal interchange. The former occurs in mm. 3 and 4, and mm. 7 and 11 mark the first instances of modal interchange. Both find their rationale in the pictorialisation of the word "Bangigkeit" (anxiousness), where the combination of these elements results in a chromatic line for the soprano. A

perfect authentic cadence coincides with the word "verschwinden," aptly expressing the disappearance of the anxiety (see Example 16). This pictorialisation recurs in mm. 37-40 when the text repeats.

Another instance of chromaticism is found in the B-section, where the text speaks of "remorse" and "grief" ("Wenn wir uns in Reu und Schmerzen . . ."). These words are expressed both through chromaticism in the melody for the soprano, and the accompanying modulatory harmonic progression which features a descending bass line (see Example 17). The first time these words are set, the violins are silent, lending a sense of incompleteness. Kauffmann maintains this sense when the text is repeated (in mm. 80-93), but varies it by silencing the continuo group when the solo violin plays. In m. 87, the roles are reversed: the violin is silent, but the continuo sounds again. In m. 88, Kauffmann stresses the word "Schmerz" not only through an agogic accent, but also by a leap of a seventh over the bar line.

**c) Recitativo Accompagnato: "Dein Jesus"**

The use of accompanied instead of *secco* recitative, with its inevitable use of strings, was undoubtedly motivated by the textual expression of sentiments of overcoming the punishments of sin, and a connexion with the heavenly King-

24

Vl. I

Vl. II

Sopr.

Ces.

Bang - ig - keit ver - schwin - den, die Bang

♯ ♯ ♯

27

Vl. I

Vl. II

Sopr.

Ces.

ig - keit ver - schwin - den

♯

**Example 16:** Measures 24–29 of the aria "Unverzagt, beklemmtes Herz"

68

VI. I

VI. II

[Largo]

Sop.

an wem wir uns in Reu und Schmerz in Reu und

Cml.

Largo

72

VI. I

VI. II

Sop.

Schmerz, nur zu die — sem Hel - fer fin - den, zu

Cml.

**Example 17:** "Reu und Schmerz" in the aria "Unverzagt, beklemmtes Herz"

dom.<sup>214</sup> Kauffmann effectively emphasises particular words. In m. 4, "Reu" is accompanied by a diminished chord, and "Christus" in m. 9 is stressed through a tonic accent. The phrase "Doch wenn du zeitlich leidest, was du verdienst" finds musical expression through its descending character, and particularly by the use of a dominant-seventh chord with the seventh in the bass on the word "leidest" (measure 11). Further, in the penultimate measure, the word "Himmel" is stressed both through an agogic and tonic accent, and is further emphasised by an octave leap.

The brief recitative carries the instruction to repeat the A-section of the aria again, thus creating a compound ternary form. The musical implications are that the Reform Cantata principle of recitative and aria is maintained. The textual implications are that the first two lines of the aria follow the recitative, and so provide a fitting summation of the ideas presented in the recitative. (For a facsimile of the soprano part of the aria, see Example 18.)

**d) Recitativo Accompagnato: "Was soll ich denn verzagen"**

The recitative commences and finishes in C, but the key signature indicates F-major. It is possible that the scribe wrote out the clefs and key signatures on all folios, only

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<sup>214</sup>A.G. Theill, II: 100. Cf. p. 130n.



to discover later that one recitative was actually in another key. However, in view of the da capo marking at the end of the recitative, it is more probable that the compound ternary form was determinative for maintaining the key signature of F-major for the recitative as well.

The recitative divides easily into two equal parts: the first five and a half measures set lines 1 to 4 of the text, ending on a half cadence in a-minor. The remaining five and a half treat lines 5 to 8, which is followed by one instrumental measure, cadencing in C-major. Both parts convey a similar meaning: "the Christian need not despair, for he is sanctified through Christ's passion." Thus, through the use of a symmetrical bipartite structure, Kauffmann musically reflects the parallelism inherent in the text.

**e) Aria: "Es traure, wer nicht glauben kann"**

The concluding aria utilises a text that, because of its metre, might have been drawn from a Lutheran chorale. The metrical pattern 8.7.8.7.8.8 conforms closely to many Lutheran chorales. With only one small addition, indicated below between brackets, the text of the present aria could be sung to the melody of "Es ist gewißlich an der Zeit," or "Allein Gott in der Höh' sei Ehr,'"<sup>215</sup> to name but two

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<sup>215</sup>This chorale was the concluding movement to Cantata III: "Nicht uns, Herr, sondern Deinem Namen gib ehre."

chorale tunes:<sup>216</sup>

Es traure, wer nicht glauben kann  
 Daß Gott die Schuld vergiebet  
 Mein Glaube siehet Christum an  
 So bin ich unbetrübet.  
 Schreibt Moses Buch mit harten Fluch  
 Er ist durch Christum abgetan.  
 [So bin ich unbetrübet.]

It was not possible to trace this text to a pre-existing chorale, and Kauffmann chose not to feature a Lutheran chorale in the soprano solo part, nor in the violins.

The aria is of the *da capo* type, with the A-section encompassing mm. 1-57, and the B-section mm. 58-78:

Measures		Keys
1-12	Instrumental introduction	F-C-F
13-25	"Es traure, wer nicht glauben kann"	F-C
25-28	Instrumental interlude	C-C
29-45	"Es traure, wer nicht glauben kann"	C-F
46-57	Instrumental interlude	F-C-F
58-68	"Mein Glaube siehet Christum an"	d-a
68-71	Instrumental interlude	a-a
72-78	"Schreibt Moses Buch"	a-C

The aria employs a triple *Devisenarie*: both statements of "Es traure, wer nicht glauben kann" begin with stating the first phrase only, which is then followed by an instrumental ritornello, after which it is sung in its entirety. The third instance of *Devisenarie* occurs with "Mein Glaube siehet Christum an."

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<sup>216</sup>The Lutheran Book of Worship (Minneapolis: Augsburg Publishing House, 1979), p. 953, lists the German Chorale "Machs mit mir, Gott" as being of the 8.7.8.7.8.8. metrical pattern. It would fit perfectly to the text.

The instrumental interlude of mm. 46-57 repeats the initial introduction exactly. Kauffmann contrasts the A- and B-sections not only by a change of mode, but also through instrumentation: in the A-section, the instruments accompany the *sallano*, but in the B-section they are silent.

#### f) Dramatic and Literary Aspects

In concord with the common theme of many Sundays after Trinity, this cantata conveys the concept of Christian life and character, and contrasts incorrect beliefs with proper Christian doctrine as follows:

1. Aria            Statement of fact
- 1b. Recit.        Incorrect interpretation exposed
- 1c. Da Capo      Statement of fact repeated
2. Recit.        Correct interpretation presented
3. Aria            Conclusion summarised

Aria 1 exhorts the listener not to be discouraged, and points to Christ as the Helper in times of need. Recitative 2 explains that Christ is the "Tree of Life" (ll. 1-2), cautions against the hypocrisy of the Pharisee (ll. 3-5), and offers the rationale for patient suffering (ll. 8-11). The first two lines of the initial aria follow: be not discouraged. Recitative 3 explains that Christ offered expiation for our sins, and thus Satan cannot claim us (ll. 2-7), a theme which is enveloped (ll. 1 and 8) by the exhortation not to be discouraged. The concluding aria summarises that

those who believe need not be troubled because their sins are forgiven.

Each movement of this cantata juxtaposes a negative and positive notion:

1. Aria	Anxiety	Jesus's saving work
2. Recit.	Hypocrisy of the Pharisees	Jesus sacrifice on the cross
3. Recit.	Satan's accusation	Christ's redemption
4. Aria	The curse of the Law	Christ's fulfilment of the Law

The first column relates a salvation-by-works principle -- the Pharisaic belief -- while the second column is in accord with the Lutheran soteriology of justification by grace through faith.

When one remembers that the controversy between orthodox Lutherans and the Pietists reached its highpoint at the turn of the century (1690-1710) -- which would harmonise with the early date of this cantata -- it seems that this cantata, taking the Gospel lesson as point of reference, contrasts the Pietism with Orthodoxy. Erdmann Neumeister's hymn was quoted in Chapter IV (see page 79) but is given here again for ease of reference:

And since the devil in this world  
 Also cloaks himself in piety  
 So uncover his malice,  
 And grant that our life  
 Is devout from the heart,  
 And devoid of a pietistic nature.

In essence, Neumeister says that the devil, cloaked in piety (hypocrisy) states that faith alone is not enough for a

Christian walk of life; one must do something oneself. In other words, Neumeister identifies the Pietistic doctrine with the covert action of the devil, who makes man believe that justification by faith is not sufficient.

Philipp Spener, the chief figure of Pietism, focused more on subjective appropriation of the believer's redemption than on the objective act of Christ's redemption, and said that suffering is the greatest assurance of our salvation.<sup>217</sup> For orthodox Lutherans, this understanding meant a return to the concept of justification by merit. The cantata text opposes this incorrect understanding by stating: "Ich kann doch nicht verstoßen sein, denn Jesus schließet mich in seine Wunden ein."

By placing a stronger emphasis on exegesis, the drama in this cantata is not as pronounced; neither text nor music exhibits the type of drama which is evident in the other three cantatas. The thrust and counterthrust of argument, however, is clearly present, and the drama here is more of an internal character. The cantata *Unverzagt, beklemmtes Herz* is strongly edifying, and its appealing music effectively sugars the didactic pill. Though different in character, the present cantata has a common denominator with

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<sup>217</sup>P.C. Erb, ed., *Pietists: Selected Writings* (New York: Paulist Press, 1983), p. 87.

Kauffmann's other three cantatas in that it allowed the Lutheran congregation to realise more vividly and emphatically in their hearts what they knew to be spiritually true.

## Chapter VI

### CONCLUSION

The question as to whether Georg Friedrich Kauffmann's church cantatas should be considered as explications of Scripture or as musical dramas points out that it is not the music which receives the emphasis, but the text of the cantata. Indeed, the proclamation of the Word is one of the cardinal principles of Lutheranism, and the place of music in this context depends more on the *res quae canitur* (that which is sung) than on the *cantus*.<sup>218</sup> It is for this reason that the preceding chapter has focused especially on the text of the cantatas, for herein lies the answer to the question at hand.

It is important to realise how the word "drama" was understood in the Baroque era. The Baroque cantata works not so much with personalities as with ideas and concepts, and

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<sup>218</sup>M.J. Naumann, "Martin Luther's Concept of Worship," in *The Musical Heritage of the Lutheran Church* (St. Louis, Missouri: Concordia Publishing House, 1959), V: 34.

"actors" can represent, for example, the sinner, the soul, the Holy Ghost, etc.<sup>219</sup> In the case of the two Whitsun cantatas, the dramatic element is unmistakable. Cantata I deals with the contrast of reality versus the appearance of godliness, and the drama lies in the different thoughts that occupy the Christian mind. Confronted with biblical evidence, the individual realises his shortcomings and pursues the path of sanctification. The cantata text displays some connexion with the lections appointed for the day: the outpouring of the Holy Ghost (Acts 2), and the promise that the Holy Ghost will live in the heart of the believer (St. John 14). However, it would clearly be incorrect to suggest that the cantata text is actually an explication of either the Gospel or the Epistle lesson.

Cantata II, similarly, does not present a sermon in sound, but rather stresses individual emotional experience. The frequently employed words "mir" and "mein" emphasise the individualistic character of the text, which describes the spiritual night of gloom and despair, God's offer of grace, and the person's subsequent decision to accept the Divine bid. Scriptural exegesis is not manifest; indeed, there are no clear references to any of the appointed lessons for Whitsun, and the cantata's probable connexion with the

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<sup>219</sup>W.M. Young, p. xv.

second day of Whitsun is only based on the tenuous allusions to the images of darkness and light.

Cantata III displays a closer adherence to scripture: Mary's Magnificat is clearly identifiable, and it has been shown how other parts of the text relate to the lectionary readings for the Feast of Visitation. Yet, the dramatic element is also present here. Like that of Cantata I, the libretto contrasts reality with the appearance of godliness; the resolution of these conflicting notions is provided by selecting the Virgin Mary as the example to follow. In contrast to Cantata I, the drama in the cantata for the Visitation is not strongly developed, and this may be attributed in no small measure to the more homiletical character of the text. Rhetorical exegesis, however, is presented in dramatic form, primarily through recitativo accompagnato and recitativo arioso.<sup>220</sup>

While the drama in Cantata IV is not as strongly stressed as in the previous three, it is nevertheless present. The Epistle lesson reveals the conflict between the law and grace which is reflected in the libretto. The drama in the cantata is of an internal character, as the individual speaks to himself -- just as in the parable of the Gospel

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<sup>220</sup>W. Apel, *The Harvard Dictionary of Music*, s.v. "Arioso" points out that "arioso" is properly referred to as "recitativo arioso," and is a style midway between a recitative secco and an aria.

lesson. The emphasis on the individual is also evident from the soloistic nature of the cantata.

All four extant cantatas by Georg Friedrich Kauffmann are of the Reform Cantata type, which Erdmann Neumeister himself described as the smallest musical/dramatic form.<sup>221</sup> Chapter III concludes that the Reform Cantata was non-participatory in character, but was theatrical, moralistic, and artistic. Its function is less an explication of the texts appointed for the day and more a religious drama. L. Schrade observes:

The dramatic cantata, however, did not lead the listener to the contemplation of the meaning of the sacred text; it challenged him to admire art, sound, and passion. The human side, identical with the dramatic, intruded and pushed itself into the foreground. The individual solo voice in the *stile concertante* destroyed the choral community.<sup>222</sup>

Georg Friedrich Kauffmann's early music education revealed a preference for Italian music, and in his church cantatas the penchant for the secular Italian style is also evident in his choice of the Reform Cantata, which is inherently theatrical. Kauffmann's extant church cantatas are,

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<sup>221</sup>Spitta, I: 473: "To express myself shortly, a cantata seems to be nothing else than a portion of an opera composed of *stylo recitativo* and arie together."

<sup>222</sup>L. Schrade, "Herder's Conception of Church Music," in *The Musical Heritage of the Church* (St. Louis, Missouri: Concordia Publishing House, 1946), II: 87.

therefore, all dramatic works in greater or lesser measure, with the amount of drama being inversely proportional to the amount of exegesis of the appointed lections. Hence, the two Whitsun cantatas are more strongly dramatic than the cantata for the Visitation and the cantata for the eleventh Sunday after Trinity. Cantata IV, therefore, is least dramatic and most homiletical.

Kauffmann's cantatas are excellent examples of the wonderful music composed by J.S. Bach's lesser-known contemporaries. His impressive opening choruses have great rhythmic vitality, his arias employ engaging and well developed motives, and his recitatives display outstanding fluency in declamation and dramatic expression. Their function within the Lutheran liturgy, however, served a didactic purpose, and the answer to the question "*Explicatio textus* or *dramma per musica?*" is clear: Kauffmann's cantatas should be viewed more strongly as musical dramas than as explications of the appointed lections. Of primary importance is the educational value of the cantata libretto, while the music serves as an ancilla to the text. The music thus strengthens the didactic posture, thereby foreshadowing the coming age of Enlightenment.

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**Part II**

**Georg Friedrich Kauffmann's Extant Cantatas:  
A Modern Edition**

## EDITORIAL NOTE

### Sources

There are no known surviving autograph manuscripts of Georg Friedrich Kauffmann's church cantatas. Three of his cantatas, however, were copied by J.A. Kuhnau in score form, while the fourth one, *Unverzagt, beklemmtes Herz*, survives in parts and was copied by Kuhnau and another anonymous scribe. All manuscripts are held in the Musikbibliothek der Stadt Leipzig.

### Text

The text frequently poses a considerable challenge, and some words continue to defy a confident reading. In the latter case either brackets or italics are utilised to indicate a probable suggestion to the vexing problem. The manuscripts frequently write out the text only under one part in chorus movements, it being understood that the other voices would be singing the same text. Italic type is also used in

these instances. Modern German spelling has been used in all cantata texts.

### Notation

Editorial additions have been kept to a minimum and have always been clearly indicated through the use of brackets, italics, or vertical lines in the case of editorial slurs. Brackets have been used in those cases where notes were trimmed off by the binder, and when accidentals were inadvertently omitted. A further use of brackets is employed for editorial ornaments when either rhythmic and cadential position suggested them, or when the scribe notated an ornament in one part, but omitted in it another (e.g., when oboe I and violin I play in unison). The ornamental sign "+", which occurs only in the first movement of "Die Liebe Gottes is ausgegossen," has been tacitly replaced with a trill sign.

The two Whitsun cantatas do not differentiate between soprano and alto in the chorus: both are referred to as *cantus*. The soprano and alto indications in these cantatas are editorial, and are indicated through the use of italics. The cantata "Unverzagt, beklemmtes Herz," however, does specify an SATB chorus, and the solo cantata also indicates "soprano."

The original soprano clefs have been replaced with treble clefs. Similarly, the tenor clef has been replaced by a transposing treble clef. In all cases, however, the original clefs are indicated in the incipit of each movement.

Occasionally, the manuscripts employ irregular beaming of notes. Where this obviously had no implications for articulation, modern beaming practice has been observed.

The figured bass has been rendered exactly as it occurs in the manuscript. Only in the aria "Meine Seel' erhebt den Herren" (Cantata III) have figured bass symbols been indicated between brackets, as the music of the opening introduction is repeated verbatim in measure 34, but the figured bass symbols are not re-written.

The Baroque practice with regard to accidentals was that they lasted only for the duration of the following pitch, and had to be rewritten if the same pitch recurred even within the bar. This practice has been tacitly modernised.

**Cantata I**

**DIE LIEBE GOTTES IST AUSGEGOSSEN**

# Die Liebe Gottes ist ausgegossen

G.F. Kauffmann (1679-1735)  
Transcribed by P. Janson

## I. CHORUS

Tromp 1  
*in D*

Tromp 2  
*in D*

Tymp

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola 1

Viola 2

Soprano

Alto

Tenor

Basso

Cont.

Tpt. I  
in D

Tpt. II  
in D

Temp.

This block contains the first three staves of the score. The top staff is for Trumpet I in D, the middle for Trumpet II in D, and the bottom for Timpani. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Ob. I

Ob. II

This block contains the staves for Oboe I and Oboe II. Both parts play a melodic line with some grace notes and rests, mirroring the rhythmic complexity of the brass and timpani parts.

Vi. I

Vi. II

Vla. I

Vla. II

This block contains the staves for Violin I, Violin II, Viola I, and Viola II. The string parts provide harmonic support and rhythmic accompaniment for the woodwinds and brass.

S

A

T

B

This block contains the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). All four parts are currently silent, indicated by whole rests.

Con.

This block contains the Cello (Con.) part. The notation includes some fingerings (6, 5) and rests.

5 4 2 9 2 5 2 5 4 9 2

VO

I

II

III

IV

V

II VA

I VA

II VA

I VA

II VO

I VO

TRP I

TRP II

TRP III

Tpt. I  
in D

Tpt. II  
in D

Temp.

Ob. I

Ob. II

Vi. I

Vi. II

Via. I

Via. II

S

A

T

B

Con.

Die Lie-be Got-tes ist aus-ge-gos-sen

Die Lie-be Got-tes ist aus-ge-gos-sen

Die Lie-be Got-tes ist aus-ge-gos-sen

Die Lie-be Got-tes ist aus-ge-gos-sen

Typ. I  
Typ. II  
Temp.  
Ob. I  
Ob. II  
VI. I  
VI. II  
Via. I  
Via. II  
S  
A  
T  
B  
Cm.

Die Lie - be Got - tes ist aus - ge - gos - sen ist aus - ge - gos - sen  
 Die Lie - be Got - tes ist aus ge - gos - sen ist aus - ge -  
 Die Lie - be Gott - tes ist aus - ge - gos - sen  
 Die Lie - be Got - tes ist aus - ge - gos - sen

2 3 6 5 6 3 7

Typ. I  
M.D.

Typ. II  
M.D.

Temp.

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Con.

sen in un - sere Herz-en in un-sere Herz-en durch den Hei - li - gen

gos sen in un - sere Herz-en in un-sere Herz-en durch den Hei - li - gen

ist aus - ge - gos sen in un - sere Herz-en in un-sere Herz-en durch den Hei - li - gen

ist aus - ge - gos-sen in un - sere Herz-en in un-sere Herz-en durch den Hei - li - gen



Tympani I (Tym. I) and II (Tym. II) parts, marked 4/4. The first staff (Tym. I) includes dynamic markings *[mf]* and *[f]*. The second staff (Tym. II) is marked 4/4. The third staff is labeled 'Temp.' and contains a bass clef.

Oboe I (Ob. I) and Oboe II (Ob. II) parts. Both staves include dynamic markings *[mf]* and *[f]*.

Violin I (Vi. I) and Violin II (Vi. II) parts. Both staves include dynamic markings *[f]*.

Viola I (Via. I) and Viola II (Via. II) parts.

Vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff includes the lyrics "Die Lie - be".

Conductor's part (Con.) at the bottom of the page, including a bass clef and numerical markings 1, 2, 3, 4, 5.

Typ. I  
in D

Typ. II  
in D

Temp.

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

Got - tes ist aus - ge - gos - sen ist aus - ge - got

A

Got - tes ist aus - ge - gos - sen ist aus - ge - got

T

Got - tes ist aus - ge - gos - sen ist aus - ge -

B

Got - tes ist aus - ge - gos - sen ist aus - ge - got

Con.

4 0 3 3 2 7 3 0

Tp. I  
in D

Tp. II  
in D

Temp.

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

sen in un - sere Her-zen durch den Hei li - gen Geist

A

sen in un - sere Her-zen durch den Hei - li - gen Geist

T

sen in un - sere Her-zen durch den Hei - li - gen Geist

B

sen in un - sere Her-zen durch den Hei - li - gen Geist

Org.

5 6 5 6 7 6 5 (4) 7 6 5

Tpt. I  
in D

Tpt. II  
in D

Temp.

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

wel — cher uns wel — cher uns wel — cher uns ge — ge — ben ist.

wel — cher uns wel — cher uns wel — cher uns ge — ge — ben ist.

wel — cher uns ge — ge — ben ist

wel — cher uns ge — ge — ben ist

Con.

33 *tutti*

Tp. I  
4 D

Tp. II  
5 D

Temp.

*tutti* [*tr*]

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Con.

Die Lie-be Got-tes ist aus-ge-

Die Lie-be Got-tes ist aus-ge-

Die Lie-be Got-tes ist aus-ge-

Die Lie-be Got-tes ist aus-ge-

3 6 3 2 8 6 6 6 3

Trp. I  
in D

Trp. II  
in D

Trmp.

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

gor-sen ist aus-ge-gos sen in un-sere Her-zen in unsere

gor-sen ist aus-ge-gos sen in un-sere Her-zen in unsere

gor-sen ist aus-ge-gos sen in un-sere Her-zen in unsere

gor-sen ist aus-ge-gos-sen in un-sere Her-zen in unsere

Con.

Tpt. I  
in D

Tpt. II  
in D

Timp.

Ob. I

Ob. II

Vi. I

Vi. II

Via. I

Via. II

S

A

T

B

Herz-en durch den Hei - li - gen Geist, wel - cher uns, wel - cher uns, wel - cher

Hers-en durch den Hei - li - gen Geist, wel - cher uns, wel - cher uns, wel - cher

Hers-en durch den Hei - li - gen Geist

Hers-en durch den Hei - li - gen Geist

wel - cher

wel - cher

Con.

42 [tr]

Tpt. I  
in D

Tpt. II  
in D

Timp.

Ob. I [tr]

Ob. II

Vi. I [tr]

Vi. II

Vla. I

Vla. II

S [tr]

A

T

B

Con.

uns ge - ge - ben ist, wel - cher uns, wel - cher uns, wel - cher uns, ge - ge - ben ist.

ge - ge - ben ist wel - cher uns ge - ge - ben ist wel - cher uns ge - ge - ben ist.

uns ge - ge - ben ist wel - cher uns ge - ge - ben ist.

uns ge - ge - ben ist wel - cher uns ge - ge - ben ist.

6 3 3 6 3 3

## 2. RECITATIVE

Tenor

Ein Christ darf kei-nen Zwei-fel trag-en, daß Gott ihn e-wig

Cont

3

Tenor

licht, weil er uns sei-nen Geist zu (P)finst-ern gibt, den er in die-sen Ta-gen so

Cont

6

Tenor

reich-lich aus-ge-gos-sen, daß Strö-me sein-er Lie-bes-huld von sei-nen Gläu-bi-gen ge-

Cont

9

Soprano

Tenor

flos-sen. Ach, daß mein Her-ze dies schon längst er-wo-gen, nun ist aus eig-ner

Cont

12

Soprano

Schuld, so lang-e bei der Welt ver-zo-gen. Al-lein ich kann noch nicht ver-lo-ren

Cont

15

Soprano

sein, in-dem ich schon aus sei-nem Wort ver-nom-men, daß er noch will in mei-ne See-le kom-men.

Cont

3. ARIA  
Vivace

Oboe 1

Oboe 2

Soprano

Cont

3

Ob. I

Ob. II

Sopr.

Cel.

1 6 2 4 1 4 4

6

Ob. I

Ob. II

Sopr.

Cel.

6 6 6 6 7 5 4 3 2 2 2 2 6 6

9

Ob. I

Ob. II

Sopr.

Cel.

Komm, komm, mein Her-ze steht dir of-fen mein Her-ze steht dir

12

Ob. I

Ob. II

Sopr.

Cel.

of-fen Komm, komm, mein Her-ze steht dir of-fen mein Her-ze

Ob. I

Ob. II

Sopr.

Cont.

steht dir of- fen, süs- ser Trost er- wünsch- ter Geist, süs- ser Trost er- wünsch- ter Geist, der du

6 6 # 6 4 4 4 4

Ob. I

Ob. II

Sopr.

Cont.

Licht und Le- ben heißt, laß mich nicht ver- geb- lich hof- fen.

4 4 3 4 7 6 6 3

Ob. I

Ob. II

Sopr.

Cont.

Komm, komm , komm, komm, komm, komm mein

6 7 3 4 4 3 6

piano

Ob. I

Ob. II

Sopr.

Cont.

Her- ze steht dir of- fen mein Her- ze steht dir of- fen, süs- ser Trost, süs- ser Trost er- wünsch- ter

6 6

Ob. I

Ob. II

Sop.

Con.

Gesist, der du Licht und Le- ben heißt, laß mich nicht ver- geb-lich, laß mich nicht ver- geb- lich hof — fen nicht ver-

Ob. I

Ob. II

Sop.

Con.

geb — lich ver-geb-lich hof — fen.

[fine]

Ob. I

Ob. II

Sop.

Con.

Ob. I

Ob. II

Sop.

Con.

39 203

[tr] [tr] [fine]

Ob. I

Ob. II

Sopr.

Allegro

Cont.

Ach ent-zün - de doch mein Her-ze.

43

Ob. I

Ob. II

Sopr.

Cont.

Ach ent - zün - de doch mein

47

Ob. I

Ob. II

Sopr.

Cont.

Her-ze mit der rei - nen Lie - bes - ker - ze daß mir ent - bren

51

Ob. I

Ob. II

Sopr.

Cont.

ne Geist und Mut daß ent-bren ne Geist und Mut mit der

Ob. I

Ob. II

Sopr.

Cont.

rei — nen Lie — bes — ker — ze daß ent — bren — ne Geist und Mut.

Da Capo

Da Capo

Da Capo

## 4. RECITATIVE

Soprano

Conti

Ach, süs — so Zung, die ich ver — nom — men. Mein Wünsch — en ist er —

hört. Ich füh — le schon, wie sich mein Glau — be mehrt. Mein Lob — ner schen — ket mir so Kraft als

Stär — ke, Nun feh — let mir nicht Weis — heit, Mut, und Licht. Wenn al — so die Na —

tur, [es uns un — mög — lich macht]. So will der Geist die schwer — sten Sach — en uns mög — lich mach — en.

Bass

Und so kann auch der Für — ste die — ser Welt, wie grim — mig er sich

stellt. Mit sei — nem Schreck — en mir kei — ne Furcht er — weck — en.

S. ARIA  
Allegro

205

Tromp  
in D

Tromp  
in D

Violini  
unison

Viola

Basso

Cont.

4

Tpt. I  
in D

Tpt. II  
in D

Vln.

Vln.

Basso

Cont.

8

Tpt. I  
in D

Tpt. II  
in D

Vln.

Vln.

Basso

Cont.

12

Tpt. I  
in D

Tpt. II  
in D

Vi.

Vi.

Bass

Cont.

[tr]

Weich, du Für- ste die- ser Er- den!

b 7 5 3 3 3 3

16

Tpt. I  
in D

Tpt. II  
in D

Vi.

Vi.

Bass

Cont.

du hast kei- nen Teil an mir.

5 6

20

Tpt. I  
in D

Tpt. II  
in D

Vi.

Vi.

Bass

Cont.

[tr]

6 5 3 3 3

24

Tpt. I  
in D

Tpt. II  
in D

Vla.

Vcllo

Basso

Cont.

Weich, du Für- ste die- ser Er- den! Du hast kei- nen Teil an mir, kei- nen

28

Tpt. I  
in D

Tpt. II  
in D

Vla.

Vcllo

Basso

Cont.

Teil, kei- nen Teil, du hast kei- nen, kei- nen Teil an mir.

32

Tpt. I  
in D

Tpt. II  
in D

Vla.

Vcllo

Basso

Cont.

Weich, du Für- ste

Tpt. I  
in D

Tpt. II  
in D

Vla.

Vcllo

Basso

Cont.

die - ser Er - den, du hast kei - nen Teil an mir, kei - nen Teil, an

Tpt. I  
in D

Tpt. II  
in D

Vla.

Vcllo

Basso

Cont.

mir, kei - nen Teil, an mir. Weich du Für - ste die - ser Er - den

Tpt. I  
in D

Tpt. II  
in D

Vla.

Vcllo

Basso

Cont.

du hast kei - nen Teil an mir, kei - nen Teil, du hast kei - nen Teil an mir, kei - nen

48

Tpt. I  
in D

Tpt. II  
in D

Vla.

Vcllo

Basso

Cont.

Teil, kei - nen Teil, kei - nen Teil, kei - nen Teil, du hast kei - nen Teil an mir.

52

Tpt. I  
in D

Tpt. II  
in D

Vla.

Vcllo

Basso

Cont.

56

Tpt. I  
in D

Tpt. II  
in D

Vla.

Vcllo

Basso

Cont.

60 [f] (fine) 210

Tpt. I in D

Tpt. II in D

Vla.

Viol.

Bass

Cont. Got - tes

1 1 6 7 8 7 5 3 2 1

64

Tpt. I in D

Tpt. II in D

Vla.

Viol.

Bass

Cont. Geist ist mein Pa - nier, mein Pa - nier, Got - tes Geist ist mein Pa -

3 1 2 1 6

68

Tpt. I in D

Tpt. II in D

Vla.

Viol.

Bass

Cont. nier; Sei - ne Lie - be schüt - zet mich wi - der dich, so kann ich nim - mer - mehr zu Schan -

6 2 1 2 1 6

72

Tpt. I  
in D

Tpt. II  
in D

Via.

Vcl.

Basso

den wer - den.

Con.

75

Tpt. I  
in D

Tpt. II  
in D

Via.

Vcl.

Basso

Con.

78

Tpt. I  
in D

Tpt. II  
in D

Via.

Vcl.

Basso

Got - tes Geis - t ist mein Pa - ter; mein Pa -

Con.

81

Tpt. I  
in D

Tpt. II  
in D

Vla.

Vcl.

Basso

Cont.

nier mein Pa - nier; Sei - ne Lie - be schüt - zot

84

Tpt. I  
in D

Tpt. II  
in D

Vla.

Vcl.

Basso

Cont.

mich wi - der dich, so kann ich nim - mer - mehr zu Schan - den wer - den,

87

Tpt. I  
in D

Tpt. II  
in D

Vla.

Vcl.

Basso

Cont.

so kann ich nim - mer - mehr, nim - mer - mehr zu Schan - den wer - den.

Da Capo

Da Capo

Da Capo

Da Capo

Da Capo

Da Capo

## 6. RECITATIVE

Tenore

Wer den Herrn liebt, und sei-ne Wor-te hält, der

Cont.

71

3

Tenore

wird schon in der Welt zu Got-tes Him-mel. Drum mag nur im-mer-hin der Welt Ge-

Cont.

6

Tenore

tüm-mel von mei-ner See-le flie-hen: Ich füh-le schon, daß nun die Not, daß Teu-fel, Sünd und

Cont.

9

Tenore

71

71

Tod, sich von mir zie-en. Denn Chris-ti Geist hilft sel-ber kämp-fen, sel-ber

Cont.

12

Tenore

kämp-fen, und mei-ne Fein-de, mei-ne Fein-de dämp-

Cont.

15

Tenore

71

71

fen. Denn Chris-ti Geist hilft sel-ber kämp-fen, sel-ber kämp-fen,

Cont.

19

Tenore

und mei-ne Fein-de dämp-fen, und mei-ne Fein-de dämp-fen.

Cont.

7. CHORALE

Trump 1  
*in D*

Trump 2  
*in D*

Tymp

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola 1

Viola 2

Soprano

Alto

Tenor

Basso

Cello

1. O hei - li - ger Geist, O hei - li - ger Gott, Du  
2. O hei - li - ger Geist, O hei - li - ger Gott, Ver -

1. O hei - li - ger Geist, O hei - li - ger Gott, Du  
2. O hei - li - ger Geist, O hei - li - ger Gott, Ver -

1. O hei - li - ger Geist, O hei - li - ger Gott, Du  
2. O hei - li - ger Geist, O hei - li - ger Gott, Ver -

1. O hei - li - ger Geist, O hei - li - ger Gott, Du  
2. O hei - li - ger Geist, O hei - li - ger Gott, Ver -

3 6 7 8

Ty. I  
 Ty. II  
 Timp.  
 Ob. I  
 Ob. II  
 Vl. I  
 Vl. II  
 Vla. I  
 Vla. II  
 S.  
 A.  
 T.  
 B.  
 Cel.

zeigt die Tür nicht zur Him- mels Pfort. Laß uns hier  
 laß uns nicht in Not und Tod. Wir sa- gen

zeigt die Tür nicht zur Him- mels Pfort. Laß uns hier  
 laß uns nicht in Not und Tod. Wir sa- gen

zeigt die Tür nicht zur Him- mels Pfort. Laß uns hier  
 laß uns nicht in Not und Tod. Wir sa- gen

zeigt die Tür nicht zur Him- mels Pfort. Laß uns hier  
 laß uns nicht in Not und Tod. Wir sa- gen

6 6 7

Tpt. I  
in D

Tpt. II  
in D

Trp.

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Org.

kämp - fen rit - ter - lich, und zu dir dring - en  
 dir Lob, Ehr, und Dank all - zeit und uns - er

Tpt. I  
in D

Tpt. II  
in D

Temp.

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Con.

se - lig - lich. O hei - li - ger Geist, O hei - li - ger  
 Le - ben lang. O hei - li - ger Geist, O hei - li - ger

Typ. I  
M.D.

Typ. II  
M.D.

Temp.

This block contains the first three staves of the musical score. The top staff is for Typ. I in D major, the middle for Typ. II in D major, and the bottom for the Timpani part. The music consists of rhythmic patterns and melodic lines across five measures.

Ob. I

Ob. II

This block contains the staves for Oboe I and Oboe II. Both parts play similar melodic lines with some dynamic markings like *[sf]* (sforzando).

VI. I

VI. II

Vla. I

Vla. II

This block contains the staves for Violin I, Violin II, Viola I, and Viola II. The Violin parts have more active melodic lines, while the Viola parts are more harmonic.

S

A

T

B

Gott!  
Gott!

Gott!  
Gott!

Gott!  
Gott!

Gott!  
Gott!

This block contains the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part has the lyrics "Gott! Gott!" written below the notes. The vocal lines are mostly sustained notes with some rhythmic movement.

Org.

5 6 7 2 3

Soli Deo gloria

This block contains the Organ part. It features a rhythmic accompaniment with some melodic elements. At the end of the piece, there are measure numbers 5, 6, 7, 2, and 3, followed by the instruction "Soli Deo gloria".

**Cantata II**

**KOMM, DU FREUDENVOLLER GEIST**

# Komm, du freudenvoller Geist

## I. CHORUS

G.F. Kauffmann (1679-1735)  
Transcribed by P. Janson

**Vivace**

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola 1

Viola 2

Soprano

Alto

Tenor

Basso

Contin.

5 4 3                      6 7 1                      3 6



Ob. I  
Ob. II  
Vl. I  
Vl. II  
Vla. I  
Vla. II

This section of the score contains six staves for woodwinds and violas. The woodwinds (Ob. I, Ob. II, Vl. I, Vl. II) are in treble clef with a key signature of one sharp (F#). The violas (Vla. I, Vla. II) are in bass clef with the same key signature. The music features complex rhythmic patterns, including sixteenth-note runs and triplets, with various articulations like slurs and accents.

Soprano (S)  
Alto (A)  
Tenor (T)  
Bass (B)

Komm, komm du freu - den - vol - ler Geist mir zu  
Komm, komm du freu - den voller Geist  
Komm, komm du freu - den voller Geist  
Komm, komm du freu - den voller Geist

This section contains four vocal staves. The Soprano part begins with the lyrics "Komm, komm du freu - den - vol - ler Geist mir zu". The Alto, Tenor, and Bass parts have the lyrics "Komm, komm du freu - den voller Geist". The vocal lines are in treble clef (except for Bass in bass clef) and feature melodic lines with some grace notes.

Cel.

6 9 4 6 4 3 2 3 6 6 7

This section contains a single staff for Cello and Double Bass in bass clef. The music consists of a rhythmic accompaniment with fingerings indicated by numbers 1-4 below the notes. The key signature remains one sharp (F#).

12

Ob. I

Ob. II

Vl. I

Vl. II

Vla. I

Vla. II

S

A

T

B

Cont.

of - fen - ba - ren, was mein Gott und Je - sus heißt,

mir zu of - fen - ba - ren, was mein Gott und Je - sus heißt,

mir zu of - fen - ba - ren, was mein Gott und Je - sus heißt,

mir zu of - fen - ba - ren, was mein Gott und Je - sus heißt,

7 6 5 6 2 6 5 3 3 6

16

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Cel.

Komm, komm du freu -- den

Komm, komm du

Komm, komm du

Komm, komm du

8 6 5 4 6 5 3 7 6 5 5 6

20

Ob. I

Ob. II

VI. I

VI. II

Vla. I

Vla. II

S

A

T

B

Cel.

5 6 7 6 7 8

vol \_\_\_\_\_ ler Geist mir zu of- fen - ba \_\_\_\_\_ ren,

freu - den vol \_\_\_\_\_ ler Geist mir zu of- fen - ba \_\_\_\_\_ ren,

freu - den vol \_\_\_\_\_ ler Geist mir zu of- fen - ba \_\_\_\_\_ ren,

freu - den vol \_\_\_\_\_ ler Geist mir zu of- fen - ba \_\_\_\_\_ ren,

24

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Cel.

was mein Gott und Je - sus heißt, was mein Gott, mein Gott und Je - sus heißt,

was mein Gott und Je - sus heißt, was mein Gott, mein Gott und Je - sus heißt,

was mein Gott und Je - sus heißt, was mein Gott, mein Gott und Je - sus heißt,

was mein Gott und Je - sus heißt, was mein Gott, mein Gott und Je - sus heißt,

6 3 3 7 3 3 8 [4 3]

[fine]

28

Ob. I

Ob. II

Vi. I

Vi. II

Via. I

Via. II

S

A

T

B

Cont.

was mein Gott und Je-sus heißt.

was mein Gott und Je-sus heißt.

was mein Gott und Je-sus heißt.

was mein Gott und Je-sus heißt.

was mein Gott und Je-sus heißt.

6 4 3

6 4

This musical score page, numbered 228, contains measures 32 through 35. The score is arranged in a system with a brace on the left side. The instruments included are:

- Oboe I (Ob. I)
- Oboe II (Ob. II)
- Violin I (Vl. I)
- Violin II (Vl. II)
- Viola I (Vla. I)
- Viola II (Vla. II)
- Violoncello (Cello)
- Double Bass (Bass)
- Contra Bass (Cb.)

The score features several musical notations and performance instructions:

- Measures 32 and 34 contain triplets of eighth notes, indicated by a '3' above the notes.
- Measures 33 and 35 contain sixteenth-note passages, with some notes marked with a circled '6' (♯6).
- The woodwind parts (Ob. I, Ob. II, Vl. I, Vl. II) have a key signature of one sharp (F#) and a time signature of 2/4.
- The string parts (Vla. I, Vla. II, Cello, Bass, Cb.) have a key signature of one sharp (F#) and a time signature of 2/4.
- At the bottom of the page, there are additional performance markings: '4 3 3 3 3 31' and '31'.

36

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Org

Dann, was ed-le Glau-bens-frucht wird mein Herz er-fah-ren,

Dann, was ed-le Glau-bens-frucht wird mein Herz er-fah-ren,

Dann, was ed-le Glau-bens-frucht wird mein Herz er-fah-ren,

Dann, was ed-le Glau-bens-frucht wird mein Herz er-fah-ren,

40

Ob. I

Ob. II

Vi. I

Vi. II

Via. I

Via. II

wenn es dich be - stän - dig, be - stän - dig sucht, gläu - big, gläu - big

wenn es dich be - stän - dig, be - stän - dig sucht,

wenn es dich be - stän - dig, be - stän - dig sucht, gläu - big

wenn es dich be - stän - dig, sucht,

Con.

Ork

glaub-dig, glau-big zu be-wah-ren.

zu be-wah-ren, zu be-wah-ren.

glaub-dig, glau-big zu be-wah-ren.

zu be-wah-ren, zu be-wah-ren.

Detailed description: This section contains the vocal staves for the choir. It is divided into five parts: Ork (Organ), Soprano (S), Tenor (T), Alto (A), and Bass (B). The lyrics are written below the vocal lines. The music is in a major key and 4/4 time. The lyrics are: "glaub-dig, glau-big zu be-wah-ren." for Soprano and Tenor, and "zu be-wah-ren, zu be-wah-ren." for Alto and Bass.

Vi II

Vi I

Vl II

Vl I

Detailed description: This section contains the string staves for the orchestra. It includes Violins II (Vi II), Violins I (Vi I), Violas (Vl II), and Violas I (Vl I). The music features rhythmic patterns with accents and slurs, typical of a string accompaniment in a choral setting.

Or II

Or I

Detailed description: This section contains the organ staves for the orchestra. It includes Organ II (Or II) and Organ I (Or I). The music consists of rhythmic accompaniment with slurs and accents.

48

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Cm.

Dann, was ed - le Glau - bens-frucht wird mein Herz, mein Herz er-fah-ren. Wenn es

Dann was ed - le Glau - bens-frucht wird mein Herz er - fah-ren. Wenn es

Dann, was ed - le Glau - bens-frucht wird mein Herz, mein Herz er-fah-ren. Wenn es

Dann, was ed - le Glau-bens-frucht wird mein Herz, mein Herz er-fah-ren. Wenn es

52

Oboe I  
Oboe II  
Violin I  
Violin II  
Viola I  
Viola II

S  
A  
T  
B  
Cm

dich be - stän - dig sucht, gläu - big zu be - wah - ren. Dann, was ed - le Glau - ben

dich be - stän - dig sucht, gläu - big zu be - wah - ren. Dann, was ed - le Glau - ben.

dich be - stän - dig sucht, gläu - big zu be - wah - ren. Dann, was ed - le Glau - ben.

dich be - stän - dig sucht, gläu - big zu be - wah - ren. Dann, was ed - le Glau - ben.

56

Ob. I

Ob. II

Vi. I

Vi. II

Vln. I

Vln. II

S.

A.

T.

B.

Cel.

frucht wird mein Herz er- fah- ren. Wenn es dich be- stän- dig sucht, gläu- big, gläu- big zu

frucht wird mein Herz er- fah- ren. Wenn es dich be- stän- dig sucht, gläu- big zu

frucht wird mein Herz er- fah- ren. Wenn es dich be- stän- dig sucht, gläu- big, gläu- big zu

frucht wird mein Herz er- fah- ren. Wenn es dich be- stän- dig sucht, gläu- big, gläu- big zu

60 Da Capo Volti

Ob. I Da Capo Volti

Ob. II Da Capo Volti

Vl. I Da Capo Volti

Vl. II Da Capo Volti

Vla. I Da Capo Volti

Vla. II Da Capo Volti

S Da Capo Volti  
 be - wah - ren, gläu - big, gläu - big zu be - wah - ren.

A Da Capo Volti  
 be - wah - ren, gläu - big, gläu - big zu be - wah - ren. [tr]

T Da Capo Volti  
 be - wah - ren, gläu - big, gläu - big zu be - wah - ren.

B Da Capo Volti  
 be - wah - ren, gläu - big, gläu - big zu be - wah - ren.

Cont. Da Capo Volti

## 2. RECITATIVE

Basso  In die - sen dun - klen Wer-muths-grün-den, die in der Welt zu

Cont. 

3  fin - den, schreckt Furcht und bang-e Nacht. Denn das Ge-wis-sen schlägt uns al-so nie-der, daß es die mat-ten

Cont. 

6  Glie - der durch sei - ne Dro - nung be - bend macht.  Je-doch das Wort des Höch-sten trös-tet

Basso  Cont. 

9  mich, und läßt die mü - den See - len nicht stets mit Furcht und Kum-mer quäl - len.  Des Va - ters

Tenor  Cont. 

12  Geist, den sein ge-lieb-ter Sohn ver - heißt, läßt sei-nen From-men nach dem Wei-nen, das Licht des Tros-tes wie-der

Sopr.  Cont. 

15  schei-nen. Wenn wir auch mit- ten im Be-trüb-en, wir wer-den recht den Va- ter und den Soh-ne

Sopr.  Cont. 

18  lie-ben, und des-sen Wort in lä-t-tem Glau-ben hal-ten. So wird das Herz ge-trös-tet und er-quick-t.

Sopr.  Cont. 

21 **Basso**

Drum See-le, laß dich [ab vom düs-ter-en, düs-teren] Grau-en,

24

Drum See-le, laß dich [ab vom dü-ster-en, dü-steren] Grau-en, du

27

solist das Licht, du solist das Licht zu dei-nem Tros-te, zu dei-nem Tros-te schau-

30

en. Du solist das Licht zu dei-nem Tros-te, zu dei-nem Tros-te schau-

33

en, zu dei-nem Tros-te, zu dei-nem Tros-te schau-en.

35

Tenor

Cont.

3. ARIA  
Vivace

Oboe 1

Oboe 2

Violini

Viole

Basso

Cont.

2

Ob. I

Ob. II

Via.

Vim.

Basso

Cont.

4

Ob. I

Ob. II

Via.

Vim.

Basso

Cont.

6

Ob. I

Ob. II

Vla.

Vln.

Bass

Cnt.

Hei - tre dich, be - trüb - tes Her - ze.

8

Ob. I

Ob. II

Vla.

Vln.

Bass

Cnt.

10

Ob. I

Ob. II

Vla.

Vln.

Bass

Cnt.

Hei - tre dich, be - trüb - tes Her - ze, dun - kle

12

Ob. I  
Ob. II  
Vla.  
Vcl.  
Bass  
Cm.

Schat - ten weicht von mir, dun - kle Schat - ten weicht von mir, dun - kle

Detailed description: This system contains measures 12 and 13. The woodwinds (Ob. I, Ob. II, and Vln.) are mostly silent. The violins play a rhythmic eighth-note pattern. The violas play a similar pattern. The bassoon and cello play a melodic line with lyrics. The bass part has a dynamic marking of *sf* above the first measure of the second system.

14

Ob. I  
Ob. II  
Vla.  
Vcl.  
Bass  
Cm.

Schat - ten weicht von mir.

Detailed description: This system contains measures 14 and 15. The woodwinds (Ob. I, Ob. II, and Vln.) play a melodic line with lyrics. The violas play a rhythmic eighth-note pattern. The violas play a similar pattern. The bassoon and cello play a melodic line. The bass part has a dynamic marking of *sf* above the first measure of the second system.

16

Ob. I  
Ob. II  
Vla.  
Vcl.  
Bass  
Cm.

Hei - ße dich, be - trüb - tes Her - zel Dun - kle

Detailed description: This system contains measures 16 and 17. The woodwinds (Ob. I, Ob. II, and Vln.) play a melodic line with lyrics. The violas play a rhythmic eighth-note pattern. The violas play a similar pattern. The bassoon and cello play a melodic line. The bass part has a dynamic marking of *p* below the first measure of the second system.

18

Ob. I

Ob. II

Via.

Via.

Bass

Schat-ten weicht von mir, dun-ke Schat-ten

Cel.

20

Ob. I

Ob. II

Via.

Via.

Bass

weicht von mir. Hei-tre dich, be-trüb-tes Her-ze, dun-ke

Cel.

22

Ob. I

Ob. II

Via.

Via.

Bass

Schat-ten weicht von mir, dun-ke Schat-ten weicht von mir.

Cel.

24 242

Or. I  
Or. II  
Via.  
Viol.  
Bass  
Cello

This system contains measures 24 and 25. It features six staves: Oboe I, Oboe II, Violin, Viola, Bass, and Cello. The music is in a 4/4 time signature with a key signature of one flat. Measures 24 and 25 show a rhythmic pattern of eighth and sixteenth notes across the woodwinds and strings.

26

Or. I  
Or. II  
Via.  
Viol.  
Bass  
Cello

This system contains measures 26 and 27. The woodwinds and strings play a more complex rhythmic pattern with many sixteenth notes. The bass and cello parts are more active, providing a steady accompaniment.

28 [fine]

Or. I  
Or. II  
Via.  
Viol.  
Bass  
Cello

Daß nach vor - ge - hab - ten

This system contains measures 28 and 29. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The bass and cello parts are more active, providing a steady accompaniment. The system ends with a [fine] marking. Below the bass and cello staves, the text "Daß nach vor - ge - hab - ten" is written, indicating the end of a phrase.

Ob. I

Ob. II

Vla.

Vcl.

Bass

Con.

Schlum — mer, sich ver-lie — re Furcht und

Ob. I

Ob. II

Vla.

Vcl.

Bass

Con.

Kum — mer, sich ver-lie - re Furcht, Furcht und Kum

Ob. I

Ob. II

Vla.

Vcl.

Bass

Con.

mer, sich ver-lie — re Furcht und Kum — mer.

Ob. I

Ob. II

Vla.

Vcl.

Bass

Cont.

Ob. I

Ob. II

Vla.

Vcl.

Bass

Cont.

Mir scheint rei - ne Freu - den

Ob. I

Ob. II

Vla.

Vcl.

Bass

Cont.

hier, mir scheint rei - ne, mir scheint rei - ne Freu - den hier, denn Got - tes

42 248

Ob. I

Ob. II

Via.

Vcl.

Basso

Cont.

Klar - heit bricht, Got - tes Klar - heit bricht her - für.

44

Ob. I

Ob. II

Via.

Vcl.

Basso

Cont.

Mir scheint rei - ne Freu - den hier, mir scheint

47 Da Capo

Ob. I

Ob. II

Via.

Vcl.

Basso

Cont.

rei - ne Freu - den hier, denn Got - tes Klar - heit bricht her - für. Da Capo

4. Recitativo Accompagnato

Violin 1 *p*

Violin 2 *p*

Viola 1 *p*

Viola 2 *p*

Tenor

Cont. *p*

O schön-stes Licht von Gna-den glanz, ich ü-ber-ge-be dir mein Her-ze

3

Vi. I

Vi. II

Via. I

Via. II

Tenor

Cont.

ganz, Ver-schmäh es nicht! Komm doch und woh - ne mit

5

Vi. I

Vi. II

Via. I

Via. II

Tenor

Cont.

Va - ter und dem Soh - ne in mei-ner See - le! Komm, la-be mich mit Freu--den

7

Vi. I

Vi. II

Via. I

Via. II

Tenor

Cel.

vol - lei Und ich emp - fin - de schon die sü - ße Kraft dar - aus; du loh - rest mich, ich kann dich

10

Vi. I

Vi. II

Via. I

Via. II

Tenor

Cel.

hö - ren. Du tröst - est mich, so hal - te mich. Die On - ge wer - de

12

Vi. I

Vi. II

Via. I

Via. II

Tenor

Cel.

sich in mei - ner See - le meh - ren.

**5. CHORO**  
Vivace

The musical score is arranged in a system with ten staves. The top five staves are for the instrumental ensemble: Oboe 1, Oboe 2, Violin 1, Violin 2, and Viola 1. The next three staves are for the vocal soloists: Soprano, Alto, and Tenor. The bottom two staves are for the Chorus (Cont.). The score is in 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Vivace'. The instrumental parts feature rhythmic patterns of eighth and sixteenth notes, often with slurs. The vocal parts are mostly rests, indicating that the vocalists are silent during this section.

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola 1

Viola 2

Soprano

Alto

Tenor

Basso

Cont.

5

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S.

A.

T.

B.

Cel.

Klärt euch aus, ihr mei—ne

Klärt euch aus, ihr mei—ne

Klärt euch aus, ihr mei—ne

Klärt euch aus, ihr mei—ne

Klärt euch aus, ihr mei—ne

Detailed description: This is a page of a musical score, page 249, numbered 5 at the top left. It features ten staves. The first six staves are for woodwinds and strings: Oboe I and II, Violin I and II, and Viola I and II. The next four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The final staff is for Cello (Cel.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal parts have the lyrics 'Klärt euch aus, ihr mei—ne' written below their staves. The instrumental parts consist of various rhythmic patterns and melodic lines.

9

Oboe I  
Oboe II  
Violin I  
Violin II  
Viola I  
Viola II

S  
Sin-nel Hal-tet mit den Kla-gen in-ne; Got-tes

A  
Sin-nel Hal-tet mit den Kla-gen in-ne; Got-tes

T  
Sin-nel Hal-tet mit den Kla-gen in-ne; Got-tes

B  
Sin-nel Hal-tet mit den Kla-gen in-ne; Got-tes

C

13

Oboe I  
Oboe II  
Violin I  
Violin II  
Viola I  
Viola II

S  
A  
T  
B

Geist, der Gna— den Strahl; Leit— tet mich zum Freu— den— mahl.  
 Geist, der Gna— den Strahl; Leit— tet mich zum Freu— den— mahl.  
 Geist, der Gna— den Strahl; Leit— tet mich zum Freu— den— mahl.  
 Geist, der Gna— den Strahl; Leit— tet mich zum Freu— den— mahl.

Cmb.

This musical score page contains measures 17 through 20. It features a system of ten staves: two for Oboes (Ob. I and Ob. II), three for Violins (Vln. I, Vln. II, and Vln. III), and five for the string section (Violoncello, Double Bass, and three parts of the Violoncello/Double Bass section). The woodwind parts (Ob. I and Ob. II) play a melodic line starting on a G4 in measure 17, moving to A4 in measure 18, and then descending to F4 in measure 19. The violin parts play a rhythmic accompaniment of eighth notes, primarily on G4 and A4. The string section provides a steady accompaniment of eighth notes, primarily on G3 and A3. The score is written in a common time signature (C) and a key signature of one sharp (F#).

21

Ob. I

Ob. II

VL I

VL II

Vla. I

Vla. II

S

A

T

B

Cel.

Klart euch aus;

Klart euch aus;

25

Ob. I

Ob. II

VI. I

VI. II

Vla. I

Vla. II

S.

A.

T.

B.

Cel.

Klart euch aus; Klart euch aus, ihr mei-ne Sin-nel Hal-tet

Klart euch aus; Klart euch aus, ihr mei-ne Sin-nel Hal-tet

Klart euch aus, ihr mei-ne Sin-nel Hal-tet

Klart euch aus, ihr mei-ne Sin-nel Hal-tet

29

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S.

A.

T.

B.

Cel.

mit den Klagen in - ne, Got - tes Geist, der Gna - den

mit den Klagen in - ne, Got - tes Geist, der Gna - den

mit den Klagen in - ne, Got - tes Geist, der Gna - den

mit den Klagen in - ne, Got - tes Geist, der Gna - den

33

33

Oboe I

Oboe II

Violin I

Violin II

Viola I

Viola II

Soprano

Alto

Tenor

Bass

Cello

Strahl, lei-tet mich zum Freu-den-mahl. Got-tes Geist, der Gna-den

Strahl, lei-tet mich zum Freu-den-mahl. Got-tes Geist, der Gna-den

Strahl, lei-tet mich zum Freu-den-mahl. Got-tes Geist, der Gna-den

Strahl, lei-tet mich zum Freu-den-mahl. Got-tes Geist, der Gna-den

37

Ob. I

Ob. II

Vl. I

Vl. II

Vla. I

Vla. II

S

A

T

B

Cel.

Strahl, lei—tet mich zum Freu—den—mahl. Lei—tet mich zum Freu—den—mahl.

Strahl, lei—tet mich zum Freu—en—mahl. Lei—tet mich zum Freu—den—mahl.

Strahl, lei—tet mich zum Freu—den—mahl. Lei—tet mich zum Freu—den—mahl.

Strahl, lei—tet mich zum Freu—den—mahl. Lei—tet mich zum Freu—den—mahl.

**Cantata III**

**IN FESTO VISITATIONIS MARIAE**

# In Festo Visitationis Mariæ

Nicht uns, Herr, sondern deinem Namen gib Ehre

## 1. CHORUS

G.F. Kauffmann (1679-1735)  
Transcribed by P. Janson

**Vivace**

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola 1

Viola 2

Soprano

Alto

Tenor

Basso

Contin.

Nicht uns, Herr, nicht uns, nicht uns, nicht uns.

Nicht uns, Herr, nicht uns, nicht uns, nicht uns.

Nicht uns, Herr, nicht uns, nicht uns, nicht uns.

Nicht uns, Herr, nicht uns, nicht uns, nicht uns.

3

Ob. I

Ob. II

Vi. I

Vi. II

Vln. I

Vln. II

A

T

B

Cel. / Dbl.

Tutti Solo

son — dem

son — dem Dei — nem Na — men gib' Eh — re, nur

6

Ob. I

Ob. II

Vi. I

Vi. II

Dei — nem Na — men gib' Eh — re, nur Dei — ne Gna — de und

Dei — ne Gna — de und Wahr — heit, und Wahr — heit, nur Dei —

A

T

B

Ob.

9

Oboe I  
 Oboe II  
 Violin I  
 Violin II  
 Viola I  
 Viola II  
 Soprano  
 Alto  
 Tenor  
 Bass  
 Cello/Double Bass

Wahr — heit, nur Dei — ne Gnad' und Wahr — heit.  
 — ne Gna — de und Wahr — heit, und Wahr — heit, son-der  
 Son — dern  
 Son — dern Dei — nem Na — men gib' Eh — re, nur

2 3 9 8 6 5 7 6 3 2 1 6 7 6 6

12

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Cont.

Son — dem Dei — nem

Dei — nem Na — men gib' Eh — re, gib' Eh —

Dei — nem Na — men gib' Eh — re, nur Dei - ne Gnad' und

Dei - ne Gna - de und Wahr — heit, und Wahr — heit, nur

6 6 3 6

15

tr

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Cel.

Na — men gib' Eh — ren, nicht uns, nicht uns, Herr, nicht uns

ren, gib' ich — re.

Wahr — heit, und Wahr — heit, nicht uns, nicht uns, Herr, nicht

Dei — ne Gna — de, und Wahr — heit, und Wahr — heit, Herr — nicht uns,

9 3 7 5 6 9 1 6 5 6 5

18

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Cont.

nicht uns, nicht uns — son — dem Dei — nem Na — men gib' Ih —

Son — dem Dei — nem Na — men gib'

uns, Herr, nicht uns, nicht uns — son — dem Dei — nem Na — men gib' Ih —

nicht uns, nicht uns, son — dem Dei — nem Na — men gib'

6 5 6 2 3 6 7 6 6

21

Ob. I  
 Ob. II  
 Vl. I  
 Vl. II  
 Vla. I  
 Vla. II  
 S.  
 A.  
 T.  
 B.  
 Cmt.

ren, nur Dei — ne Gna-de und Wahr — heit, nur Dei — ne  
 Eh — re, nur Dei — ne . Gna — d' und Wahr — heit, nur  
 re, nur Dei — ne Gna — de und Wahr — heit, nur  
 Eh — re, nur Dei - ne Gna — de und Wahr — heit, und Dei — ne

24

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S.

A.

T.

B.

Cel.

Gnad' und Wahrheit.

Dei-ne Gnad' und Wahrheit.

Dei-ne Gnad' und Wahrheit.

Gna-de und Wahrheit.

9 3 7 7<sup>b</sup> 5 1  
5b

27

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Cel.

nicht uns, nicht uns, Herr, nicht

nicht uns, nicht uns, Herr, nicht

nicht uns, nicht uns, Herr, nicht

nicht uns, nicht uns, Herr, nicht

1 1 6

30

Oboe I  
Oboe II  
Violin I  
Violin II  
Viola I  
Viola II  
Soprano  
Alto  
Tenor  
Bass  
Cello

uns, nicht uns, nicht uns,  
uns, nicht uns, nicht uns,  
uns, nicht uns, nicht uns, son — dern Dei — nem Na —

Tasto Solo

33

Ob. I

Ob. II

Vi. I

Vi. II

V. I

V. II

A

T

B

Cel.

Son — dem Dei — nem Na — men gib'

men gib' Eh — re, nur Dei - ne Gna-de und Wahr

36

36

Oboe I

Oboe II

Violin I

Violin II

Viola I

Viola II

Soprano

Alto

Tenor

Bass

Cello

[N]

Eh — re, nur Dei - ne Gnad' und Wahr — heit, son —

heit, nur Dei-ne Gnad' und Wahr — heit gib' Dei- nem

Son — ders Dei — nem

9 8 6 5

39

Oboe I

Oboe II

Violin I

Violin II

Viola I

Viola II

Alto

Tenor

Bass

Cel. & D. B.

dem Dei-nem Na — men gib' Eh — re, nur

Na — men Eh — re, nur Dei — ne Gna —

Na — men gib' Eh — re, nur

7 6 5 4 6 7 8 4 6 7 8 4 3 6

42

Ob. I

Ob. II

VI. I

VI. II

Vla. I

Vla. II

S.

A.

T.

B.

Cont.

Son — dem

Dei — ne

Gna — de und Wahr — heit, son — dem

de — und — Wahr — heit — gib' Dei — ne

Dei - ne Gnad' und Wahr-heit, nur Dei - ne Gnad' und Wahr-heit, gib' Dei - nem Na — men

§ s § § 6

45

Oboe I  
 Oboe II  
 Violin I  
 Violin II  
 Viola I  
 Viola II  
 S  
 A  
 T  
 B  
 Cemb.

Dei - nem Na - men gib' Eh - re, nicht uns Herr, nicht  
 Dei-nem Na - men gib' Eh - re.  
 Na - men Eh - re, Eh - re nicht uns Herr, nicht  
 Eh - re, nur Dei - ne Gna - de und Wahr - heit, nicht uns, nicht uns,

9 6 3, 4 3 1 4 6 6 6 5

48

Oboe I  
 Oboe II  
 Violin I  
 Violin II  
 Viola I  
 Viola II  
 S  
 A  
 T  
 B  
 Cant.

uns, nicht uns, nicht uns, son-dern Dei-nem Na-men  
 son- dem Dei-nem Na-men gib' Eh-  
 uns, Herr, nicht uns, nicht uns, son- dem Dei-nem Dei-nem Na-men  
 Herr, nicht uns, nicht uns, son- dem Dei-nem Na-men Dei-nem, Dei-nem

2 6 7 8 7 7 4 3

51

Ob. I

Ob. II

Vi. I

Vi. II

Vi. I

Vi. II

S  
gib' Eh ————— ren, nur Dei — ne Gnad' und Wahr — heit, nur

A  
ren, gib' Eh ————— re, nur Dei — ne Gnad' und Wahr —

T  
men gib' Eh ————— re, nur Dei-ne Gna — de und Wahr —

B  
Na — men gib' Eh ————— re, nur Dei-ne Gnad' und Wahr — heit, nur

Cm.  
9 3 3 7 6 5

54

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

Dei - ne Gnad' und Wahr - heit, nur Dei-ne Gnad' und Wahr - heit.

heit, nur Dei-ne Gna - de und Wahr - heit, nur Dei-ne Gna - de und Wahr - heit.

heit, nur Dei - ne Gna - d und Wahr - heit, nur Dei-ne Gnad' und Wahr - heit.

Dei - ne Gna - de und Wahr - heit, nur Dei-ne Gnad' und Wahr - heit.

Cemb.

6 9 3 7 5 3 1 3 5 6 3 3

2. Recitativo Accompagnato

Violin I *p*

Violin II *p*

Viola I *p*

Viola II *p*

Basso

Cont. *p*

Gott ist al - lein zu eh - ren, und daß wir Ihn aus al - len

3

Vi. I

Vi. II

Via. I

Via. II

Basso

Cont.

Kräf - ten zu ver - mehr - en, ist wahr-er Christ - en Eig - en - tum:

5

Vi. I

Vi. II

Via. I

Via. II

Basso

Cont.

sie such - en Got - tes Lob und All - macht zu er - he - ben; doch

7

Vi. I

Vi. II

Via. I

Via. II

Basso

Cont.

las-sen sie den Dank nicht auf den bloe-sen Lip-pen schwe-ben, sie wol-len lo-bens-lang den

10

Vi. I

Vi. II

Via. I

Via. II

Basso

Cont.

Herrn, der e-wig heiÙt, aus in-nerm Geist und in der See-le

12

Vi. I

Vi. II

Via. I

Via. II

Basso

Cont.

prei-sen. Denn al-so will Ma-ri-a sich er-wei-sen.

3. ARIA  
Poco Allegro

Violini et Oboi Unis[on]i

Viola

Ten.

Cont.

3

1 2 3 4 5 6 7 8 9 10 11 12

VI. & OB.

VIA.

TENOR

CONT.

6

1 2 3 4 5 6 7 8 9 10 11 12

VI. & OB.

VIA.

TENOR

CONT.

9

1 2 3 4 5 6 7 8 9 10 11 12

VI. & OB.

VIA.

TENOR

CONT.

12

Vi. A  
Ob.

Vi.

Tenor

Mei-ne Seel' er - hebt, er - hebt den Her-ren, und mein Mund, der Gott er - freut,

Cont.

2 3 7 9b 4 3 8 6 6 5 8 6

15

Vi. A  
Ob.

Vi.

Tenor

öff - net sich zur Dank-bar-keit, zur Dank - bar - keit.

Cont.

18

Vi. A  
Ob.

Vi.

Tenor

Cont.

4 3 7 6 5 6 1 3

21

Senza Oboe

Vi. A  
Ob.

Vi.

Tenor

Mei - ne Seel' er - hebt den Her - ren, und mein Mund, der Gott er - freut, öff - net sich zur Dank-bar-

Cont.

2 1 7 4 3 3 1 6 5b

pian

24 292

Vi. A  
Ob. A

Vi. B

Tenor

kei, zur Dank — bar-keit, zur Dank — bar-keit. Mein — e

Cont.

9 3 9 6 1 6 7 5

27

Vi. A  
Ob. A

Vi. B

Tenor

Seel er - hebt den Her - ren, und mein Mund den Gott er - freut, öff - net sich zur Dank —

Cont.

3 1

30

Vi. A  
Ob. A

Vi. B

Tenor

— bar-keit, zur Dank — bar-keit, zur Dank-bar-keit und mein Mund den Gott er -

Cont.

7 6 5 6 5 2 3 6 5 6 4 4 4

33 **Tutti**

Vi. A  
Ob. A

Vi. B

Tenor

freut, öff - net sich zur Dank - bar - keit.

Cont.

6 6 [ 2 3 7 5b 2 3 ]

36

VI. & Ob.

Vla.

Trom.

Cont.

[ 8 6 6 5 8 4 ]

39

VI. & Ob.

Vla.

Trom.

Cont.

[ 2 3 6 7 4 6 5b ]

42

VI. & Ob.

Vla.

Trom.

Cont.

[ 6 5b ]

Denn ich

45

VI. & Ob.

Vla.

Trom.

Cont.

bin viel zu ge - ring - e, daß Gott sol - che gros - se Ding - e mir in

48

Vi. A

Vi. B

Trom

Cont.

sei — nem Wort ent — beut — in sei — nem

51

Vi. A

Vi. B

Trom

Cont.

Wort ent-beut.

54

Vi. A

Vi. B

Trom

Cont.

Dem ich

57

Vi. A

Vi. B

Trom

Cont.

bin viel zu ge - ring - e, daß Gott sol-che gros-se Ding-e mir in sei — nem Wort erbeut, in sei-nem

Violin I  
Violin II  
Trompete  
Kontrabaß

Da Capo

Wort ent-beut, mir in sei-nem Wort ent-beut ————— in sei-nem Wort ent-beut.

Da Capo

4. Arioso

Violin I *Senza Oboe*  
Violin II *Senza Oboe*  
Viola I  
Viola II  
Soprano  
Kontrabaß

*p*

O, wohl den Sterb-lich-en, die Got-tes Macht und Gnade recht er-

*p*      *f*      *f*

Violin I  
Violin II  
Viola I  
Viola II  
Soprano  
Kontrabaß

ken-nen und sich in De-mut Knoch-te nen-nen. Denn müs-sen

*f*      *f*

3

VI. A Ob. I

VI. A Ob. II

Via. I

Via. II

Sopr.

Contr.

wir ver - ne - mend sein, so trö - tet uns doch un - ge - mein, daß

5 4

7

VI. A Ob. I

VI. A Ob. II

Via. I

Via. II

Sopr.

Contr.

Got - tes Huld noch im — mer wä - ret. Er si - bet

Tenor

9

VI. A Ob. I

VI. A Ob. II

Via. I

Via. II

Tenor

Contr.

ja Barm - her - zig - keit, in - dem dann in der Gas - den - zeit, wenn

Vivace

11

VI. I  
Ob. I

VI. II  
Ob. II

Via. I

Via. II

Bass.

sei - ne See - len Heil nach Rat be - gehrt. Und Got - tes

Cel.

13

VI. I  
Ob. I

VI. II  
Ob. II

Via. I

Via. II

Bass.

[Wort] übt mäch - ti - ge Ge - walt, wenn un - s're Fein - de

Cel.

15

con oboe

VI. I  
Ob. I

VI. II  
Ob. II

Via. I

Via. II

Bass.

to - bea.

Cel.

61 6

17

Vi. A  
Ob. I

Vi. A  
Ob. II

Via. I

Via. II

Bass

Cont.

Und Got - tes [Wort] tibe mäch - ti - ge Ge -

19

Vi. A  
Ob. I

Vi. A  
Ob. II

Via. I

Via. II

Bass

Cont.

senza oboe

senza oboe

walt, wenn un - s're Fein - de to - ben, wenn

21

Vi. A  
Ob. I

Vi. A  
Ob. II

Via. I

Via. II

Bass

Cont.

un - ser Fein - de to

23 con oboe 289

ben, wenn un - s're Fein - de to - ben.

25

Gott blei - bet un - ser Rück - en - halt, drum kön - nen

27 senza oboe

senza oboe

senza oboe

*p* col primo

wir auch sei - nen Na - men lo - ben, sei - nen

29 290

VI. & Ob. I  
VI. & Ob. II  
Via. I  
Via. II  
Basso  
Cant.

Na — men lo - ben, sei-ner Na

Detailed description: This system contains measures 29 and 30. It features six staves: Violin I and Oboe I, Violin II and Oboe II, Violas I and II, Bassoon, and Cello. The music is in 4/4 time with a key signature of one flat. Measures 29 and 30 show a melodic line in the strings and woodwinds, with the vocal line (Cant.) singing 'Na — men lo - ben, sei-ner Na'.

31

VI. & Ob. I  
VI. & Ob. II  
Via. I  
Via. II  
Basso  
Cant.

Detailed description: This system contains measures 31 and 32. The instrumental parts continue with similar rhythmic patterns. The vocal line (Cant.) is not present in this system.

33

VI. & Ob. I  
VI. & Ob. II  
Via. I  
Via. II  
Basso  
Cant.

men lo — ben. Gott

Detailed description: This system contains measures 33 and 34. The instrumental parts continue. The vocal line (Cant.) resumes with 'men lo — ben. Gott'.

Vi. A  
Ob. I

Vi. A  
Ob. II

Vi. I

Vi. II

Basso

Cont.

blei - bei un - ser Rück - en - halt, drum kön - nen wir auch sei - nen Na —

*forti*

*forti*

Vi. A  
Ob. I

Vi. A  
Ob. II

Vi. I

Vi. II

Basso

Cont.

— men lo — ben, drum kön - nen wir, auch sei - nen

Vi. A  
Ob. I

Vi. A  
Ob. II

Vi. I

Vi. II

Basso

Cont.

Na — men lo —

41

VI. & Ob. I  
VI. & Ob. II  
Via. I  
Via. II  
Basso  
Cont.

ben, auch sei - nen

Detailed description: This system covers measures 41 and 42. The woodwinds (Violins and Oboes I & II) and violas (I & II) are mostly silent. The Bassoon (Basso) plays a rhythmic pattern of eighth notes. The Contrabass (Cont.) has a melodic line with a fermata over the first measure. The lyrics "ben, auch sei - nen" are written below the Contrabass staff.

43

VI. & Ob. I  
VI. & Ob. II  
Via. I  
Via. II  
Basso  
Cont.

Na - men lo — ben.

6 5 4 1 6 6 7 5

Detailed description: This system covers measures 43 and 44. The woodwinds and violas are silent. The Bassoon (Basso) has a melodic line with a fermata over the first measure. The Contrabass (Cont.) has a melodic line with a fermata over the first measure and a sequence of notes with fingerings 6, 5, 4, 1, 6, 6, 7, 5. The lyrics "Na - men lo — ben." are written below the Bassoon staff.

45

VI. & Ob. I  
VI. & Ob. II  
Via. I  
Via. II  
Basso  
Cont.

6 1 2 1

Detailed description: This system covers measure 45. All instruments are silent. The Contrabass (Cont.) has a melodic line with a fermata over the first measure and a sequence of notes with fingerings 6, 1, 2, 1.

5. CHORALE

The musical score for "5. CHORALE" is arranged for a chamber ensemble. It consists of ten staves, each labeled with an instrument or voice part. The top two staves are for Oboe 1 and Oboe 2, both in treble clef. The next two are for Violin 1 and Violin 2, also in treble clef. The two Viola staves (Viola 1 and Viola 2) are in alto clef. The vocal parts (Soprano, Alto, Tenor, and Bass) are in treble clef. The Continuo part is in bass clef. The music is in 3/4 time and a key signature of one flat (B-flat). The Oboe and Violin parts play a melodic line with slurs, while the Viola and Continuo parts provide harmonic support with sustained notes. The vocal parts are currently silent.

4

Ob. I

Ob. II

Vl. I

Vl. II

Vla. I

Vla. II

S

A

T

B

Cont.

Detailed description: This page of a musical score, numbered 294, contains measures 1 through 3. The score is divided into two systems. The first system includes parts for Oboe I and II, Violin I and II, Viola I and II, and Contrabass. The Oboe and Violin parts feature melodic lines with slurs and ties. The Viola parts provide harmonic support with sustained notes. The second system includes parts for Saxophone (S), Alto Saxophone (A), Tenor Saxophone (T), Bass Saxophone (B), and Contrabass (Cont.). The saxophone parts are mostly rests, while the Contrabass part has a simple rhythmic pattern. The music is in a key with one flat and a 4/4 time signature.

7

Ob. I

Ob. II

Vi. I

Vi. II

Vln. I

Vln. II

Fl. I

Fl. II

Cl.

B.

Cel.

7

8

9

10

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Cel.

Al — lein rum, Gott daß

Da — rum, daß

Al — lein rum, Gott daß

Da — rum, daß

Al — lein rum, Gott daß

Da — rum, daß

Al — lein rum, Gott daß

Da — rum, daß

13

Ob. I

Ob. II

VL. I

VL. II

Vla. I

Vla. II

S

A

T

B

Cel.

in der Höh' sei Ehr'  
nun und und nim mer mehr,

in der Höh' sei Ehr'  
nun und und nim mer mehr,

in der Höh' sei Ehr'  
nun und und nim mer mehr,

in der Höh' sei Ehr'  
nun und und nim mer mehr,

16

Ob. I

Ob. II

Vi. I

Vi. II

Vln. I

Vln. II

S

A

T

B

Cel.

und  
uns

Dank  
rüh

für  
ren

und  
uns

Dank  
rüh

für  
ren

und  
uns

Dank  
rüh

für  
ren

und  
uns

Dank  
rüh

für  
ren

19

Oboe I  
 Oboe II  
 Violin I  
 Violin II  
 Viola I  
 Viola II  
 S  
 A  
 T  
 B  
 Cel.

sei ————— ne  
 kann ————— kein  
 Gna ————— da.  
 Scha ————— da.

sei ————— ne  
 kann ————— kein  
 Gna ————— da.  
 Scha ————— da.

sei ————— ne  
 kann ————— kein  
 Gna ————— da.  
 Scha ————— da.

sei ————— ne  
 kann ————— kein  
 Gna ————— da.  
 Scha ————— da.

22

1 2

Ob. I

Ob. II

VI. I

VI. II

Vla. I

Vla. II

S

A

T

B

C

Ein

Ein

Ein

Ein

25

Ob. I

Ob. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Cel.

Wohl — ge — fall'n Gott an uns

Wohl — ge — fall'n Gott an uns

Wohl — ge — fall'n Gott an uns

Wohl — ge — fall'n Gott an uns

28

Ob. I

Ob. II

VI. I

VI. II

Vla. I

Vla. II

S

A

T

B

Cel.

hat, nun ist groß' Friedahn'

hat, nun ist groß' Friedahn'

hat, nun ist groß' Friedahn'

hat, nun ist groß' Friedahn'

hat, nun ist groß' Friedahn'

31

31

Obl. I

Obl. II

Vi. I

Vi. II

Vla. I

Vla. II

S

A

T

B

Cel.

Un — ter — laß,

Un — ter — laß,

Un — ter — laß,

Un — ter — laß,

34

The musical score consists of the following parts:

- Oboe I (Ob. I)**: Treble clef, playing a melodic line.
- Oboe II (Ob. II)**: Treble clef, playing a similar melodic line.
- Violin I (Vl. I)**: Treble clef, playing a melodic line.
- Violin II (Vl. II)**: Treble clef, playing a similar melodic line.
- Viola I (Vla. I)**: Bass clef, playing a steady accompaniment.
- Viola II (Vla. II)**: Bass clef, playing a steady accompaniment.
- Soprano (S)**: Treble clef, with lyrics: *all' Fehd' hat nun — ein*
- Alto (A)**: Treble clef, with lyrics: *all' Fehd' hat nun — ein*
- Tenor (T)**: Treble clef, with lyrics: *all' Fehd' hat nun — ein*
- Bass (B)**: Bass clef, with lyrics: *all' Fehd' hat nun — ein*
- Contra (Cant.)**: Bass clef, playing a steady accompaniment.

The score is in 3/4 time and features a key signature of one flat (B-flat). The vocal parts have a melisma on the word "nun" in the third measure.

37

Oboe I  
Oboe II  
Violin I  
Violin II  
Viola I  
Viola II  
Soprano  
Alto  
Tenor  
Bass  
Cello

En ————— de.  
En ————— de.  
En ————— de.  
En ————— de.

**Cantata IV**

**DOMINICA 11 POST TRINITATIS**

# Dom. 11 post Trinitatis

## Unverzagt, beklemmtes Herz

Ia. ARIA

G.F. Kauffmann (1679-1735)  
Transcribed by P. Janson

Vivace

Violini I

Violini 2

Soprano

Cont.

4

VI. I

VI. II

Sopr.

Cont.

8

VI. I

VI. II

Sopr.

Cont.

12 [tr]

VL I

VL II

Sopr.

Un - ver - zagt, un - ver -

Cont.

16 [tr]

VL I

VL II

Sopr.

zagt, be-klemm-tes Herz.

Cont.

20 Solo

VL I

VL II

Sopr.

Un - ver - zagt, un - ver - zagt, be-klemm-tes Herz, laß die

Cont.

24

VI. I

VI. II

Sop.

Bang - ig - keit ver - schwin - den, die Bang - ig - keit

Con.

28

VI. I

VI. II

Sop.

ver - schwin - den.

Con.

32

VI. I

VI. II

Sop.

Un - ver - zagt, un - ver - zagt, be-klemm-tes

Con.

Solo

36

VI. I

VI. II

Sop.

Org.

Herz, laß die Bang - ig - keit ver - schwin -

40

VI. I

VI. II

Sop.

Org.

den.

44

VI. I

VI. II

Sop.

Org.

48

VI. I

VI. II

Sopr.

Celt.

52

VI. I

VI. II

Sopr.

Wer sich selbst nicht hel - fen

Celt.

56

VI. I

VI. II

Sopr.

kann, Solo Wer sich

Celt.

50

VI. I

VI. II

Sopr.

Cont.

selbst nicht hel - fen kann, des - sen nimmt sich Je -

64

VI. I

VI. II

Sopr.

Cont.

sus, Je - sus an, des - sen nimmt sich Je - sus, Je - sus

68

VI. I

VI. II

Sopr.

Cont.

[Largo]

an, wenn wir uns in Reu und Schmerz in Reu und Schmerz, nur zu

Largo

72

VI. I

VI. II

Sopr.

die - sem Hel - fer fin - den, zu die - sem Hel - fer fin

Cont.

76

VI. I

VI. II

Sopr.

den. Wenn wir

Cont.

80 Unison

VI. I

VI. II

Sopr.

uns in Reu und Schmerz, in Reu und Schmerz, nur zu die - sem Hel - fer

Cont.

84

VI. I

VI. II

Sopr.

fin - den, zu die - sem Hel - fer fin - den, in Reu und

Cont.

85

VI. I

VI. II

Sopr.

Schmerz nur zu die - sem Hel - fer fin - den.

Cont.

Da Capo

Da Capo

Da Capo

Da Capo

**1b. RECITATIVO ACCOMPAGNATO**

Violini 1

Violini 2

Soprano

Cont.

Dein Je - sus, wel - chen du um Gna - de such - est, ist dir ein Le - bens - baum. Wo-

*p*

\*From this point forward, the continuo part is notated a tone lower in the original. Whereas the Violin and Soprano parts simply indicate to repeat the aria, after the present recitative, the continuo part writes out the first portion of the aria again — but this time in the key of E-flat. The first page of the continuo part apparently is from the cello partitur; the remainder belongs to the organ, since it would be used a tone higher than the strings.

4

VL I

VL II

Sopr.

Cont.

fer- na du in Reu und Glim- ben sich- est, und al- len fal- schen Heu- chel - schaum der Pha- ri- sä- er

7

VL I

VL II

Sopr.

Cont.

mei- dest. Dir Sün- den Straf- e soll ge- schenk- et sein, weil Chris- tus dich beim Va- ter aus- ge-

10

VL I

VL II

Sopr.

Cont.

süht. Doch wenn du zeit- lich lei- dest, was du ver- dienst, so ach- te es vor kei- ner Pein,

13

VL I

VL II

Sopr.

Cont.

ge- nug daß dich Got- te- wig - lich im Him- mel lä- set Ru- he fin- den.

*Aria Da Capo fin g  
quinto segno*

*Aria Da Capo fin g  
quinto segno*

*Unverzagt repetatur  
usque ad lignum*

*Aria Da Capo*

2. RECITATIVO ACCOMPAGNATO

Violini I  

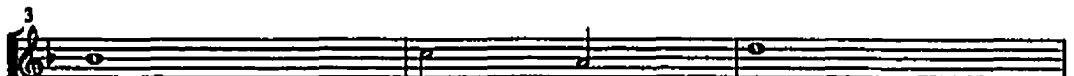
Violini 2  

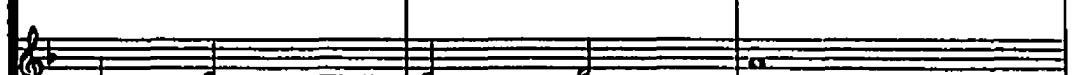
Soprano    
 Was soll ich denn ver - za - gen; will mich der Sa - tan gleich ver -


Cont.  


*p*

3

Vl. I 

Vl. II 

Sop.   
 kla - gen; Ich kann doch nicht ver - stoß - sen sein; Denn Je - sus schlies - set mich in sei - ne Wan - den

Cont. 

6

Vl. I 

Vl. II 

Sop.   
 ein. Es muß - te Gott sein Kind ver - wer - fen; und ü - ber Je - sum selbst das Ur - teil

Cont. 

9

Vl. I 

Vl. II 

Sop.   
 schär - fen. Doch das ge - schie - het nim - mer - mehr. Drum 'za - ge Hier - za nicht so sehr.

Cont. 

3. ARIA

Poco Vivace [4]

Violini 1

Violini 2

Soprano

Cont.

VI. I

VI. II

Sopr.

Cont.

VI. I

VI. II

Sopr.

Cont.

12

VI. I

VI. II

Sopr.

Es tra - re, wer nicht glau - ben kann;

Cont.

16

VI. I

VI. II

Sopr.

Es tra - re, wer nicht glau - ben kann, daß

Cont.

20

VI. I

VI. II

Sopr.

Gott die Schuld ver - gie - bet, daß Gott die Schuld, Gott die Schuld ver -

Cont.

24

VI. I

VI. II

Sopr.

gic ————— bet.

Cel.

*p*

*f*

28

VI. I

VI. II

Sopr.

Es trau - re, wer nicht glau - ben kann;

Cel.

*p*

32

VI. I

VI. II

Sopr.

Es trau - re, wer nicht glau - ben kann, daß

Cel.

*p*

36

VI. I

VI. II

Sopr.

Cont.

Gott die Schuld, daß Gott die Schuld ver - gle — bet, daß Gott die Schuld,

40

VI. I

VI. II

Sopr.

Cont.

Gott die Schuld ver - gle — bet; daß Gott die Schuld, daß Gott die

44

VI. I

VI. II

Sopr.

Cont.

Schuld ver - gle — bet.

48

VI. I

VI. II

Sopr.

Cml.

52

VI. I

VI. II

Sopr.

Cml.

56

VI. I

VI. II

Sopr.

Cml.

Mein Glau - be sie - het Chris - tum an,

60

VI. I

VI. II

Sopr.

Mein Glau - be sie - het Chris - tum an, so

Cont.

64

VI. I

VI. II

Sopr.

bin ich un - be - trü - bet, so bin ich un - be -

Cont.

67

VI. I

VI. II

Sopr.

trü - bet.

Cont.

70

[tr]

VI. I

VI. II

Sopr.

Schreibt Mo - ses' Buch mit

Cont.

73

VI. I

VI. II

Sopr.

her - tem Fluch, es ist durch Chri - stum ab - ge - tan. Es

Cont.

76

Da Capo

VI. I

VI. II

Sopr.

[tr]

ist durch Chri - stum ab - ge - tan.

Cont.

Da Capo