

*B: Novack-Notes on Bach  
Cantatas/Student Papers*

Novosk

DEPARTMENT	COURSE NO.	SECTION	TERM ENDING	SECTION CODE
MUS	761	PM	MAY 72	0591

[illegible]

TOTAL

-FR L-SO L-JR L-SR N-MT

-FR U-SO U-JR U-SR GRAD 13

DATE \_\_\_\_\_

INSTRUCTOR'S SIGNATURE \_\_\_\_\_

13

Cantata 17 mot. 5

A A B A  
I I II III I

Cantata 19 mot 5

A A B A  
I I → III → V I

Cantata 18 mot 4:

Symmetrical

Cantata 175: Aria with cello obblig.  
Symmetrical



Lacey A ✓

Parker A+ ✓

Garvey A+ ✓

Scarfo - Incomplete  
Unacceptable.

Kanter B+ ✓

Li: Incomplete Problem Much info. but  
complete mess in presentation.

Henderson ✓ pending A

Fischhoff B+ (A+ in volume +  
detail!)

Acherberg ✓ perm. C+

Mazza ✓ perm. B

Mc Ardle ✓ perm. A.

Rosenbaum perm. A-



4587 12

recit. varia-  
2

161 #4. Recitative.  
33

4696

105 Recitative  

---

23

2902  
51  
—

Recitative  
12

Strings.

1. Violino piccolo " CGDA.  
2) -3 above  
ood vna.  
# 140. en border.

2. Viola medium violin  
math 9 convenience.

3. Viola d'amore.

1 structure 7 role da grande

2 held in hand. 3 not fretted.

4 sympathetic strings.

5

→ d A d f# a d 6 strings

# Viola da gamba.

par dessus.

1. Contrabass disant. high.

disant.

Alto.

tenor (taille)

Bass —

Bach.

2. 6 strings — <sup>D</sup> ~~in four~~ low & extension when we.

3. in fourths.

4. French 7 strings.

low A.

Used by B. in a few

5. <sup>Cases</sup> Delicacy of tone. 6. Fretted.

Violoncello piccolo.

1. 1731 first used by Bach

2. confused with Viola pomposa.



upward by Fochel + Hillen et al  
as Viola pomposa.

3 5 strings - one string  
above, violoncello.

4, but Bach did not use the  
viola pomposa.

(tuning d g d g c. !)

5. V. piccolo - emphasis on  
higher strings.

see Suite #6

---

Lute 12 course used  
Bach ~ #198.

---

Tromba

Clarin

Principele

differences  
in mouthpiece

---

Zug Souffete  
tromba da tirarsi.

---

Coona da caccia  
Zug Souffete with conical  
mouthpiece.

Poet design by Horn.

Zugtrumpete used because  
Horn natural could not  
play those tones.

Hence:

ZT

24 shallow cup mouthpiece  
167 Clarino tone.

14, 16, short conical  
89, 107, 109, shape mouthpiece  
Corno di caccia.

---

Cornett - chorale cantus.

ZinR.

brilliant tone.

Straight or conical in shape.



String.

1. Violino piccolo " CGDA.  
2) -3 above  
ord. instr.  
# 140. in border.

2. Viola median violin  
math 9 convenience.

3. Viola d'amore.

1 structure 7 role da gambe

2 held in hand. 3 not fretted.

4 sympathetic strings.

5

5 → d A d f# a d 6 string.

# Viola da gamba.

par desens.

1. Contrast. <sup>above</sup> ~~discant~~ high.  
discant.

Alto.

tenor (taille)

Bass —

Bach.

2. 6 strings — <sup>D</sup> ~~not~~ <sup>extension</sup> low <sup>when we</sup>

3. in fourths.

4. French 7 strings.  
low A.

Used by B. in a few

5. <sup>Cases</sup> Delicacy of tone. 6. Fretted.

## Violoncello piccolo.

1. 1731 first used by Bach

2. confused with Viola pomposa.

upward by Foshel & Hiller et al  
as viola pomposa.

3 5 strings - one string  
above violoncello.

4, but Bauer did not use the  
viola pomposa.

(tuning d g d g c. !)

5. V. piccolo - emphasis on  
higher strings.

see Suite #6

---

Lute 12 course used  
Bach ~ #198.

---



Waldhorn,

Not Jagdhorn  
but not the more  
advanced Waldhorn of  
the French.  
(tone difference)

Corno - Waldhorn.

" da caccia - Jagdhorn.

---

Blockflöte Flûte à bec.  
douce.

---

Transverse Flute,  
differences with above.

Oboe

Oboe da caccia <sup>la più</sup>  
vibrant & metallic only

Oboe d'amore <sup>the more</sup>

} hautbois d'amore  
(tone different)

oboe - Waldhorn

" da caccia - Jaghorn

---

Obenflöte Flûte à bec  
douce

---

Traversflöte Flûte,  
differs with above

Em 2

Park & Hill

Bohner

Burghardt

1. texts on bible &  
those de by names.
- 

2. short sections

3. contrast in tempo  
meter & voices (numbers)

4. concentrate principle  
among voices

5. frequent ostinatos for  
drums.

6. ensembles with  
instrumental ritornelli.

7. Instrumental introduction.  
When used, short.



# Text.

106 *Public Text*

22 *Frank 2*

61 *Neumeister*

He Kuhnman

Christ Leger Todestunde

see list for #19.

Philipp  
Nicolai #1

[Luther] - 4, 7

Frank - 12, 70 80 parts.

Picander (Henrici) 19 - partly 36  
57 (influence) 84 (part)

Neumeister (59) 61.  
=

W. Ziegler - 68, 87, 103,

6  
/

# I: Text Studies - Musical Studies.

I. The settings of Picander.  
Neumeister.  
Franck.

2. The Old Testament in Bach's Cantatas.

II. <sup>criticism!</sup>  
a. comparative study of the aesthetic-analytical  
views of Spitta, Schenker, Schering.  
Terry, Whittaker.

v. *Scholarship.*

III Instruments.

Instrumental combinations and timbre  
concepts

IV Transcriptions

a) instrumental.

b. vocal transcriptions

from one comp. to another.

(2)

V Editorial concepts in the New Bach Society  
Editions. Comparison with the Bach  
Gesellschaft.

VI

Comparisons settings for the  
same liturgical functions  
e.g. New Year.  
Easter.



## Structure & Form.

1. The ~~at~~ form and structure of pre-Leipzig arias.
2. Ostinato bases, their use and meaning.
3. Studies in chorale-cantata-form settings.
4. The significance of function of the arias.

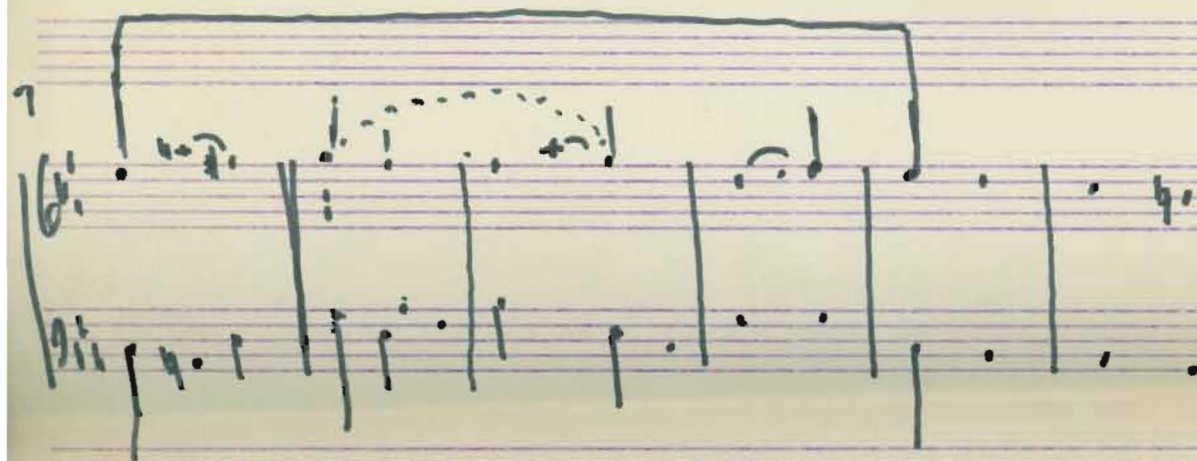
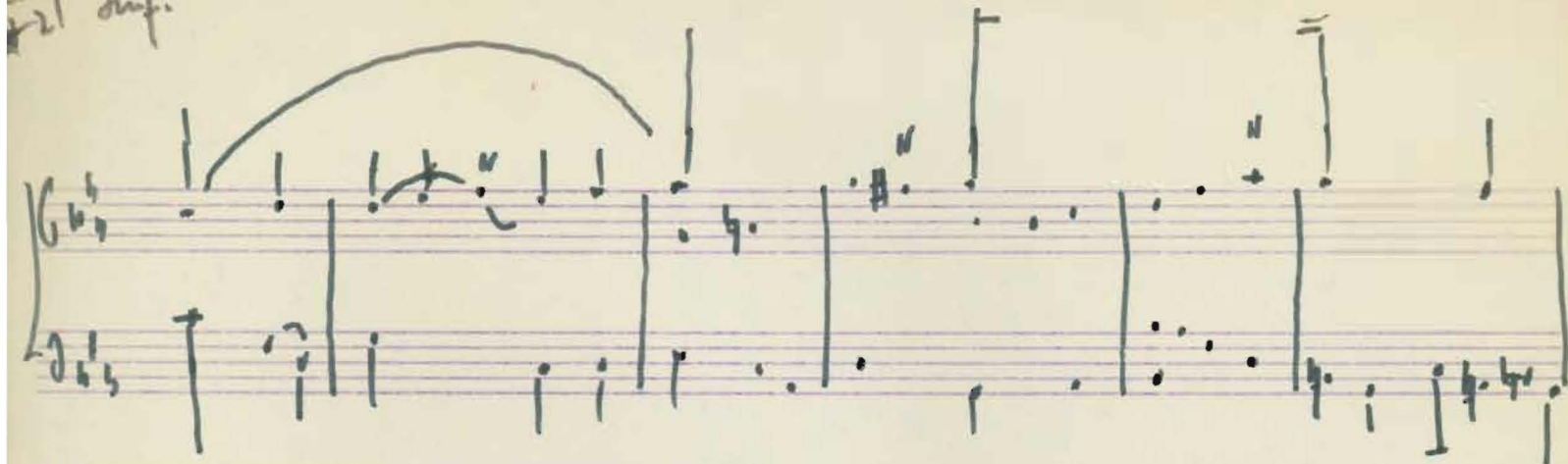
## Chronology Studies.

Settings of the same text early & late.

The use of the same Chorale melody  
~~comparative~~ study of technique  
and function.



21 sup.



Kalmus Study Score

MM 06 B11C

Vol. 21 - 24

Cantatas # 71 - 82

Cantata # 71

"Gott ist mein König" (page 3)  
Inauguration of the Civic Council (1708)

There is no final chorale;

However, in the aria for Soprano/Tenor on pg. 12 does utilize a chorale melody: "O Gott, du frommer Gott"; the melody appears in the soprano throughout the aria, except it is not in the strict cantus firmus style - it is slightly embellished.

Cantata # 72

"Alles nur nach Gottes Willen (pg.57)

The 3rd Sunday after Epiphany

There is a chorale closing: "Was mein Gott will gescheh'allzeit";  
It is not, however, used within the cantata.

Cantata # 73

"Herr, wie du wilt, so schicks mit mir (pg. 87)

The 3rd Sunday after Epiphany

There is a final chorale: "Helft mir Gott's Güte preisen";

This chorale melody is not used within the cantata;

There is, however, another chorale melody in the opening chorus: "Wo Gott, der Herr, nicht bei uns halt".



Mazza, Lynne

Prof. Novack

(cont.)

Cantata # 74

"Wer mich liebet der wird mein Wort halten" (pg. 107)

Whit Sunday

There is a final chorale, but it is not utilized elsewhere in the cantata: "Kommt her zumir, spricht Gottes Sohn".

Cantata # 75

"Die Elenden sollen essen" (pg. 149)

1st Sunday after Trinity

Prima parte - pg. 149 - 174

Seconda parte - pg. 175 - 188

Prima parte: This section ends with a chorale - "Was Gott thut,  
das ist wohlgethan";  
The final chorale is not the simple, chordal type -  
there is an orchestral accompaniment: Oboe I, II  
Violin I, II  
Viola  
(The instruments are independent of the voices)  
SATB  
Continuo

Seconda parte: No final chorale;  
However, there is another melody: "Was Gott thut,  
das ist wohlgethan" in the opening Sinfonia;  
One finds it in the Tromba (in G).

Cantata # 76

"Die Himmelerzählen die Ehre Gottes" (pg. 191)

The 2nd Sunday after Trinity

This cantata is also divided into two parts and the same chorale is used at the end of each part: "Es woll' uns Gott genadig sein"; The chorale is not in a simple chordal style; it is fully orchestrated: Tromba, Violin I, II, Viola, SATB, Continuo; the orchestra

(cont.)

does not fit into the "block chordal style", but, rather, it produces counterpoint with the voices.

Cantata # 77

"Du sollst Gott, deinen Herren lieben" (pg. 233)  
The 13th Sunday after Trinity

There is a final chorale: "Ach Gott vom Himmel sieh darein" -  
it is not used in the other sections of the cantata;

The opening chorus does have another chorale melody: "Dies sind  
die heil'gen zehn Gebot"; it appears, not in a voice, but in the  
part of the Tromba da tirarsi.

Cantata # 78

"Jesu, der du meine Seele" (pg. 257)  
The 14th Sunday after Trinity

There is a final chorale: melody: "Jesu, der du meine Seele";

The chorale melody is used in the opening section: SOPRANO

- 1st phrase - pg. 258 - slightly embellished
- 2nd phrase - pg. 259 - embellished towards the end of the phrase
- 1st phrase - pg. 260 - repeated as in the chorale
- 2nd phrase - pg. 261 - also repeated as in the chorale
- 3rd phrase - pg. 263 - embellished
- 4th phrase - pg. 264
- 5th phrase - pg. 266
- 6th phrase - pg. 268

The flauto traverso doubles the soprano all the way through.

Cantata # 79

"Gott, der Herr ist Sonn' und Schild" (pg. 289)  
Reformation Festival

There are two chorales:

- 1st - "Nun danket Alle Gott" - it is not used within the cantata;



Mazza, Lynne  
Prof. Novack

(cont.)

This chorale is followed by a recitative/aria and then there is another chorale: melody: "Wach auf, mein Herz und singe" (sechstimmig)

Corno I, II

Timpani

SATB - flauto traverso/oboe/violino/(with voices)

Continuo

Cantata # 80

"Ein feste Burg ist unser Gott" (pg. 3)  
Reformation Festival

Chorale Melody: "Ein feste Burg"

The chorale appears in the opening chorus: fugue-like entries;(fragments); on page 6 the chorale officially appears:

Tromba I,II	-	1st phrase	
Oboe I,II		2nd phrase	- pg. 9-10
		1st phrase	- pg. 14
		2nd phrase	- pg. 16 (repeated as in chorale)

Tromba I		1st phrase	- pg. 22
Oboe I, II		2nd phrase	- pg. 24-25
		3rd phrase	- pg. 27
		4th phrase	- pg. 29-30
		5th phrase	- pg. 33

It appears in longer note values than in the actual chorale - more like a cantus firmus;

The chorale melody also appears in the Duet (S/B)

The soprano takes the melody, doubled by the oboe; the oboe and soprano, however, embellish differently (sometimes the same)

Melismatic texture;

It repeats as in the final chorale.

The chorale melody appears again in the Chorus - pg. 45 BASS

It does not appear in the other voices.



Mazza, Lynne

Prof. Novack

(cont.)

The chorale appears for the last time in the Duet - pg. 57 Alto/Tenor;  
It is fragmented/embellished in both the alto and tenor.

Cantata # 81

"Jesus schlaft, was soll ich hoffen" (pg. 77)  
The 4th Sunday after Epiphany

Final chorale: melody: "Jesu mein Freude"  
It is not used in other sections of the cantata.

Cantata # 82

"Ich habe genug" (pg. 101)  
Purification (B.V.M.)

There is no final chorale.

# JOHANNES 4587

Introd. 2 signif.

129

26

- 4 Sinfonia. motiv.
- 12 Sinfonia<sup>16</sup> mood
- 18 Sinfonia 1713/14
- 21 Sinfonia<sup>20</sup> 1714
- 29 Sinfonia 1731 Transc. E Major Km. Partitura. 3966
- 31 Sonata. 1731
- 35 Sinfonia 1731 [C minor] also Part II
- 42 Sinf. 1731
- 49 Sinf. 1731 [3rd movt E Major Klov.]
- 52 " 1730 [Brand. 1/1]
- 61 Overture. 1714 4166
- 75 Sinf./Part II only 1723
- 76 Sinf. " " 1723 1089

In # 97: Introd. to #

exclusive with tempo change (J. J. J.)

120a Sinf. to Part II to E Major Partitura (Vn) compare with #29. Leipzig (-?)

146 [Instrumental solo] Johann Christian Bach. 1740.

150 Sinf. 1712

T 152 Concerto 1715 (Adagio. Allegro)

[154: Aria - Concerto!]

Recit. # 26.

# 125

SN 156: Sinf. 2nd movt of F minor Concerto. 1729/30

169: Sinf. 1731 1st movt of E Major Vn Conc.

174: Sinf. Concerto. 1729 Brand. # 3/1

N 182: Sonata. 1714/15.

196 Sinf. 1708 Muhlhausen.

#140.

Clefs.

151. tuning / piccolo.

figer. bass above.  
boger tuning

Coono

153 m. 16. figured bass

~~the~~

m. 17. no  $\cap$ .

m. 52 b + 17 - old, it is  
editorial.

m. 110 piccolo + Vn I  
div.

122 slurs.

(280)

"ich bin dein"  
"ich bin dein"



#### CANTATA I

The chorale appears in the 1st movement with successive entrances in each of the voice parts and in alternation with horn and with english horn.

#### CANTATA II

The chorale appears in the 1st movement with successive entrances in each of the voice parts. Each voice part is reinforced by an orchestral instrument: Soprano is doubled by 1st Violin and 1st Trombone, Alto is doubled with 2nd Violin, 2nd Oboe and 2nd Trombone, Tenor is doubled with Viola and 3rd Trombone and the Bass is doubled with 4th trombone.

#### CANTATA III

The chorale appears in the 1st movement in an unison of Bass and Continuo with no imitation in the other voices.

The chorale appears in the Recitative section in diminution in the Continuo with successive entries of the voice parts.

#### CANTATA IV

The chorale appears in the Sinfonia in the 1st Violin and in each of the verses in a different voice part: Verse I in the Soprano, Verse II in the Soprano, Verse III in the Tenor, Verse IV in the Alto, Verse V in the Bass and Verse VI in Soprano and Tenor.

#### CANTATA V

The 1st movement of the cantata utilizes the chorale in diminution with successive entries by Oboes and Violins, Continuo and Viola(in inversion) and Soprano.

#### CANTATA VI

The chorale is used only at the end.

#### CANTATA VII

The chorale is used in the 1st movement by the Tenor in augmentation but is not imitated in the orchestra or other voice parts.

#### CANTATA VIII

The choral appears in the 1st movement. It will begin in the Soprano and be imitated a few beats later in the Bass all the way through.

#### CANTATA IX

The choral appears in the 1st movement in the Soprano in augmentation.

#### CANTATA X

The choral appears in the 1st movement in the Soprano and Alto.

#### CANTATA XI

In the 1st movement the Soprano and Alto have a cantus firmus melody but it is not from the final chorale. The final chorale appears in the last movement and a 3rd chorale appears in the middle of the cantata.

#### CANTATA XII

A choral melody is found in the Trumpet and Oboe but it is not from the final chorale.



SUMMARY ANALYSIS  
OF SIGNIFICANT CHORALE MOVEMENTS  
IN THE CANTATAS OF  
J.S. BACH  
(#12. - #24. )

Submitted by  
Myrna Garvey  
March 13, 1972

CANTATAS #12. - #24.

12. Weinen, Klagen, Sorgen, Zagen. (Easter III.).

Written sometime between 1723-1727. Chorale employed in aria mov't. six: Sei getru, alle Pein. Tenor and trumpet c.f. ("Jesu, meine Freude"). Continuo introduction and postlude.

✓ (BG. ii. 76.)

incorrect term.

13. Meine Seufzer, meine Thränen. (Epiphany II.).

Written c. 1736. Chorale employed in mov't. three: Der Gott, der mir hat versprochen. Alto unison and flute + oboe da caccia c.f. ("Freu' dich sehr, O meine Seele" which may have been composed by Christopher Demantius, 1539). Other instruments: Vln. I, II, vla., cont. Orchestral introduction, interludes, and postlude. (BG. ii. 87.)

14. Wär' Gott nicht mit uns diese Zeit. (Epiphany IV.).

Written in 1735. Choral Fantasia opening mov't. of same title. Corno di caccia + oboe I, II c.f. (Hymn set to Johann Walther's original melody of same title, 1524. Melody, a version of Psalm cxxiv, may also be attributed to Luther). First chorus forms a parallel to Ein feste Burg since it is in chorale-prelude form and the voices never actually sing the chorale melody. Vocal themes are chromatic and enter in fugal style with answers by inversion or contrary motion.

Other instruments: Vln. I, II, vla., cont. (BG. ii. 101.)

15. Denn du wirst meine Seele nicht in der Hölle lassen. (Easter Day).

Written in 1704. The cantata is in two parts. Chorale employed in concluding or ninth mov't. Homophonic vocal rendering of c.f. ("Wenn mein Stündlein vorhanden ist", a melody of Nicolaus Herman, 1569) extended by orchestral interludes between phrases.

Instruments: Clarini I, II, III, timp., vln. I, II, vla., cont (BG. ii. 169.)

*Nearly all concluding choral movements are in simple homophonic style. But what is the nature of the orchestral "interludes"? Related to chorale melody? Ritornelli?*



16. Herr Gott, dich loben wir. (First New Year's Day Cantata).

Written in 1724. Choral Fantasia opening mov't.:  
Herr Gott, dich loben wir. Soprano and corno di caccia c.f.  
(Simplified version of the plainsong, "Te Deum laudamus").  
The other voices of the choir have passages in the manner  
of a motet (imitative sub-structure). The first chorus is  
obscure in tonality, perhaps owing to archaic character  
of chorale melody thus, it is difficult to say if it is  
in a or e minor or modal (mixolydian). The mov't. is  
short and ends on G (dominant of C which begins the next rec.).  
Other instruments: Ob. I, II, vln. I, II, vla., cont.  
(BG. ii. 175.)

19. Es erhub sich ein Streit. (Feast of St. Michael).

Written in 1726. Chorale employed in aria mov't. five:  
Bleibt, ihr Engel, bleib bei mir. Trumpet c.f. ("Herzlich  
lieb hab' ich dich"). Tenor voice in counterpoint to chorale  
melody and dotted rhythm of vln. I, II, vla., and cont.  
(BG. ii. 279.)

20. O Ewigkeit, du Donnerwort. (Trinity I.).

Written in 1735. The cantata is in two parts. Choral  
Fantasia opening mov't. of same title. Soprano and tromba  
da tirarsi c.f. (Remodelled version of Johann Rist's melody  
of same title, 1642). Chorale amalgamated with French  
Overture form as #61. Nun könn, der Heiden Heiland. Free  
polyphonic understructure of other voices against the  
dotted rhythm of orchestra. Change of tempo in middle sec-  
tion (vivace), then return to dotted rhythm of orchestra,  
soprano chorale, and polyphonic substructure of lower voices.  
Other instruments: Ob. I, II, III, vln. I, II, vla., cont.  
(BG. ii. 293.)

21. Ich hatte viel Bekümmerniss. (Trinity III.).

Written in 1714. The cantata is in two parts and on an  
exceptionally large scale. Chorale employed in middle  
chorus or mov't. nine: Sei nun wieder zufrieden, meine Seele.  
The c.f. (hymn melody verses II and V of Georg Neumark's  
"Wer nur den lieben Gott lässt walten", 1657) lies first  
in the tenor voice with solo voices in contrast and all  
instruments silent except the organ. In the other verses  
the soprano + ob., vln. I, tru. I carry melody while the  
whole chorus are employed with all the instruments. The  
form is that of a motet.  
Other instruments: Vln. II, vla., tru. II, III, IV, fag.  
(BG. v. 36.)

22. Jesus nahm zu sich die Zwölfe. (Quinquagesima).

Written in 1723. Chorale employed in concluding or fifth mov't: Ertöt uns durch dein Güte. Homophonic rendering of c.f. (Christmas hymn, "Herr Christ, der enig' Gott's Sohn", by Johann Walther, 1524) by entire chorus; orchestra provides ritornello framework.

Instruments: Ob., vln. I, II, vla., cont.  
(BG. v. 89.)

23. Du wahrer Gott und Davids Sohn. (Quinquagesima).

Written in 1723 (Bach's probation piece for the position at St. Thomas in Leipzig). Chorale employed in rec. mov't. two: Ach, gehe nicht vorüber. Tenor c.f. ("Christe, du Lamm Gottes").

Chorale employed in concluding or fourth mov't. Founded on same chorale as mov't. two and given three times.  
First verse: Entire chorus c.f. Homophonic texture of voices against expressive accompanying figures distributed between ob. I, II, and vln. I, II, vla.

Second verse: Different treatment of detail is offered including a canon in which ob. I, II and vln. I, II answer soprano voices with phrases of the chorale at the fourth below and the third above against polyphonic treatment of the other voices.

Third verse: The c.f. continues in the soprano and vln. I in contrast to new accompanying figures of the orchestra and new harmonization of the voices. The mov't. concludes with an Amen in which the chorus is doubled throughout by trumpets.

Orchestra: Ob. I, II, vln. I, II, vla., tru. I, II, III, cont.  
(BG. v. 104., mov't. II; 117., mov't. IV.).

24. Ein ungefärbt Gemüthe. (Trinity IV.).

Written in 1723. Chorale employed in the concluding mov't. C.f. ("O Gott, du frommer Gott") given by the entire chorus homophonically and extended by ritornello-like interludes of the orchestra.

Orchestra: Clarino, ob. I, II, vln. I, II, vla., cont.  
(BG. v. 150.)



UNIVERSITY OF CHICAGO

CHORALE TREATMENT IN J. S. BACH'S  
CANTATAS NO. 49 THRU 60

Helene Levey

LIBRARY  
UNIVERSITY OF CHICAGO  
HONOLULU



## CHORALE TREATMENT IN J. S. BACH'S

### CANTATAS NO. 49 THRU 60

With the exception of Nun ist das heil und die Kraft (#50), of which all that remains is a two-part double chorus, these cantatas are all solo cantatas, most of which were written during the early 1730's, when the Leipzig chorus was in a poor state. This probably accounts for the limited use of chorale treatment in these cantatas. However, three of these works can be classified as chorale cantatas -- i.e., cantatas in which one or more movements, other than the concluding chorale, utilize chorale melodies and/or texts. These are Jauchzet Gott in Allen Landen (#51), Ach Gott, wie manches Herzeleid (#58), and O Ewigkeit, du Donnerwort (#60). Of the remaining eight solo cantatas in this group, five cantatas have the customary four-part chorale setting with instrumental doublings. These five are Falsche Welt, dir trau ich nicht (#52), Ich armer Mensch, ich Sündenknecht (#55), Ich will den Kreuzstab (#56), Selig ist der Mann (#57), and Wer mich liebet (#59). Three cantatas have no chorale. These are: Ich geh' und suche mit Verlangen (#49), Schlage doch, gewünschte Stunde (#53), and Widerstehe doch der Sünde (#54).

Let us examine the three chorale cantatas more closely. Jauchzet Gott in allen Landen is scored for violins I and II, trumpet, double bass, continuo, and soprano soloist. It consists of an opening aria, a recitative, a second aria, and a chorale. The chorale is a chorale aria in which the soprano sings a slightly ornamented version of the chorale "Sei Lob und Preis mit Ehren."

This serves as a cantus firmus against an orchestration of violins and continuo. A joyous Alleluia concludes this final movement.

Ach Gott, wie <sup>manches</sup> ~~manches~~ Herzeleid can be classified as a chorale dialogue. The work is scored for oboes I and II, violins I and II, viola, oboe da caccia, continuo, with soprano and bass soloists. The work consists of an opening duet, bass recitative, soprano aria, soprano recitative, and a final duet. It is the final duet which catches our attention. Here the soprano sings the text and melody of the chorale "Ich hab' vor mir ein schwere Reis." This cantus firmus stands out against the rich polyphonic orchestral texture. The bass soloist sings a counter-melody which blends into the musical fabric of the movement.

O Ewigkeit, du Donnerwort is basically a chorale dialogue between Fear (alto) and Hope (tenor). The Holy Ghost (bass) appears later in the course of the work. The work is scored for horn, oboe d'amore I and II, violins I and II, viola, continuo, and alto, tenor and bass soloists. The order of movements is as follows: opening duet, recitative, duet, recitative and arioso, and the concluding chorale, "Es ist genug, Herr." The chorale text and tune are present in the opening duet. The alto sings the chorale tune and text. She is doubled by the horn. The bass sings more floridly. This all takes place against the rich polyphonic texture of the orchestration.

In conclusion, these three chorale cantatas show how Bach applied the chorale to the more limited means of the solo cantata.



THE USE OF THE CHORALE IN CANTATAS # 85 to #96

For: Professor Novack

From: Andrew McArdle

February 13, 1972

Cantata #85 "Ich bin ein guter hirt"- "My life is sweet with gracious blessing", uses the chorale "Ist Gott mein Schild und Helfersmann" for the final chorale - the final chorale of the Cantata. I did not find the melody used in any other part of the Cantata. However, I did find little melodic phrases of the chorale in the first movement in the continuo especially the use of to-di which is found in the chorale, but it is not used as a cantus firmus. In the third movement a different chorale "Allein Gott in der Höh sei Ehr"- "with free heart I welcome my lot". The introduction uses the chorale melody in the flutes like a canon, the soprano sings the first line of the chorale and then the oboes repeat the opening phrase again, a ritornello. It is interesting to note that after the repeat of the second phrase, the oboes introduce the third section of the chorale before the soprano enters and while the soprano is singing the second section, the oboes play again the opening theme or melody.

Cantata #86 "Wahrlich, ich fage euch"- "Surely, surely I say to you". Like the above cantata this one does use the chorale which ends the cantata, "es ist das Heil uns kommen her", but another one "Kommt her zu mir, spricht Gottes Sohn" which is used in the second movement (or part). The oboes begin with a canon which is repeated in ritornello style against the augmented melody of the chorale which is sung by the soprano. The continuo also enters with the theme of the oboes and has a quasi ritornello part.

Cantatas #87, #88, 89 and #90 do not use the final chorale of the cantata in any of the other movements. They do not have another chorale melody in them either.

Cantata #94 "Was frag ich nach der Welt"- "the world I hold in naught". The final chorale of this cantata is "O Gott, du frommer Gott" and it is used in other parts of the cantata. In the first movement the soprano sings the cantus firmus of the chorale melody which is introduced by a ritornello in the flauto traverso. It is interesting to note the different way in which the alto, tenor and bass enter and harmonize the soprano cantus firmus. The bass seems to be imitating the opening phrase of the flauto when it first enters.



In the third movement of this cantata the oboes begin a motive which is done in imitation and repeated before each entrance of the chorale melody. The chorale melody is sung by the tenor and alternates the phrases of the chorale with a recitative. In the Arioso part\* the oboes start by imitating the phrase of the chorale melody and then the tenor sings it. The tenor then sings the last two phrases of the chorale, alternating with recitative, and before the tenors enter one of the oboes repeat the third part of the chorale melody.

In the fifth movement the bass has the chorale melody which is again alternating with a recitative. The continuo has a ritornello motif against the chorale melody which for the first two phrases of the chorale melody descends and the last two phrases ascends and then descends. The chorale melody in the third and fifth movements is shortened.

Cantata #95 "Christus, der ist mein Leben"- "Since Christ dost own my being". The chorale used as a cantus in this cantata is the same name as the cantata. The final chorale of the cantata is "Wenn mein Stündlein vorhanden ist". The orchestra opens with a motif which is repeated after each phrase of the chorale is sung by the soprano, thus ritornello. The motif in the oboes seems to be an alteration of the opening chorale melody. The cornu doubles the cantus which is in the soprano. Like one of the other cantatas mentioned before each time the other voices, the alto, tenor, and bass, sometimes they are in block harmony and another time used in imitation against the soprano. The closing phrase of the chorale "mit Freude" fahr'ich dahin" is followed by a recitative in the bass then the oboes introduce the chorale "Mit Freude " etc. and this is used as a cantus for the chorus the melody being in the soprano. The oboes continue to repeat the chorale themes before the chorus sings them.

In the next movement another chorale melody, "Valet will ich dir geben" with  
\* The third part of the chorale melody.

cantus sung by a soprano solo. This is accompanied by the oboe in ritornello style.

Cantata #96 "Herr Christ, der ein'ge Gottes-Sohn" ends with the chorale of the same name as the cantata. The cantus is used in the opening chorus in the alto part. Augmentation of the chorale melody is used. The other voices enter in imitation of each other, and in imitation of the opening motif of the oboe I. At the entrance of the alto, tenor, and bass in the second phrase of the chorale melody, the imitation is inverted.

Cantata # 91 "Gelobet seist du, Jesu Christ"- "Now praised be Thou, Jesus Christ." The chorale used at the end of the cantata is the same as the title of the cantata. In the first movement the cantus firmus is in the soprano voice. The orchestra has a ritornello form which opens the movement beginning with oboe I this is imitated by the other oboes and the violins as in a canon. When the alto, tenor and bass harmonize the cantus of the soprano, they imitate the canon which was started by the oboe. The chorale melody in the soprano is augmented.

In the second movement we have the chorale melody shortened in note value and sung by the soprano alternating with a recitative. The continuo has a ritornello motif while the soprano sings the chorale melody.

Cantata #93 "Wer nur den lieben Gott la Gott lässt walten. The title of this cantata is taken from the chorale at the end. It is used in the first movement and the cantus firmus is sung by the soprano. The chorale melody is augmented. The orchestra introduces the opening motif which is played by the oboes and is used in ritornello style throughout this movement. The soprano and altos also sing a canonic theme before the cantus enters. After the first appearance of the cantus the tenors and basses repeat the motive which was sung before the entrance of the cantus by the altos and sopranos. Later this imitation is sung by all four parts of the chorus.

In the second movement the bass sing the chorale melody and it alternates with a recitative. The bass is accompanied by the continuo which repeats a similar theme each time the bass sings the recitative.

In the fifth movement the chorale melody is sung by the tenor and it alternates



with a recitative. The melody of the chorale has shorter note values. The continuo does not have any striking motif and does not repeat it the way the previous one did.

Cantata # 92 "Ich hab' in Gottes Herz und Sinn"- "I have in God's heart and mind." This cantata used the final chorale melody "Wer nur lieben Gott lässt walten." In the first movement the oboes open with a theme which is used throughout the movement and is imitated by the bass voices in the chorus against the cantus which is in the soprano. When the alto and tenors enter they do so also imitating the opening theme of the oboe. Beside the opening motif there are three others which are found in the nine measures of the first movement. The chorale melody is augmented. Throughout this movement the various themes or motif keep occurring forming a very varied ritornello.

In the next movement the bass sings the chorale melody against a quasi-ostinato bass. The bass alters or rather alternates the chorale melody with a recitative.

In the next movement the alto sings the chorale melody against canonic oboes in two parts. The continuo adds an interesting third part which Palisca states "making the the instrumental ensemble's music a virtual trio-sonata movement."

In the seventh movement the choral is sung in four parts and it alternates with a recitative which is sung by each of the four voices.

## Bach, Cantatas 113--129

## Cantata 113:

Movement 1: Chorale Chorus-Chorale in Soprano.

Concerto-type movement. Chorus with chorale phrases and concertato violin form the solo, alternating with orchestral ritornello. Chorale melody is slightly embellished and given simple chordal presentation.

Movement 2: Chorale aria-alto, unison violins.

Alto sings chorale phrases. Appearances of first two phrases are accompanied by thematic material that opens the movement and is related to the chorale melody. Chorale is presented unaltered in long notes.

Movement 3: Aria-bass, 2 oboes d'amore.

"Motto" opening of the aria begins with the melodic outline of the first phrase of the chorale.

Movement 4: Recitative-bass, basso continuo.

Phrases of the chorale presented unornamented in quarter-notes and accompanied by sixteenth-note runs in basso continuo alternate with recitative.

Movement 5: D.C. Aria-soprano, flute.

Last phrase of chorale appears in soprano, on the words "Dein Suend ist dir vergeben."

Movement 7: Duet-soprano, alto.

Ornamented phrases of chorale are introduced in staggered entry of the voices, after which voices break into sixteenth-note figuration. Final chorale phrase is presented chordally.

## Cantata 114;

Movement 1: Chorale-chorus: Chorale in soprano and horn.

Chorale phrases are presented in varying relationship to ritornello; some phrases are presented in contrast to it and some as part of it.

Chorale phrases are accompanied in chorale parts by motivic material usually related to the ritornello. In several of the phrases, chorale parts begin a series of fugal-type entrances after the chorale phrase begins.

Chorale is in long tones unaltered.

Movement 4: Aria-soprano.

The chorale phrases (sometimes slightly embellished) are sung over a repeating four-bar pattern in the basso continuo.

Movement 5: D.C. Aria-alto, oboe, 2 violins, viola.

First phrase of the chorale is the beginning of the "Motto".

## Cantata 115:

Movement 1: Chorale-chorus, chorale in soprano and horn.

Concerto-type movement. Flute and oboe d'amore form the solo; violins and viola at unison and chorus with its chorale phrases form the ripieno.

Chorus accompaniment to chorale phrases is either chordal or fugal-type entry, whose subject is derived from the "Motto" opening. This fugal entry begins simultaneously with the beginning of the chorale phrase, except in the case of the last chorale phrase, where there is pre-imitation.

For several of the chorale phrases the last note is held over contrapuntal troping in the lower voices.



## Cantata 116:

Movement 1: Chorale chorus-chorale in soprano and horn.

Chorale phrases alternate with orchestral ritornelli.

Chorus accompaniment to the chorale phrases is either chordal or pre-imitation fugal-type entry on the "Motto" opening.

Chorale is in long tones, unaltered.

Movement 3: Recitative-tenor.

First phrase of chorale appears in eighth-notes in basso continuo twice to introduce the first and second parts of the recitative.

## Cantata 117:

Movement 1: Chorale chorus-chorale in soprano.

Concerto-type movement. Chorus ~~is~~ chorale phrases is the solo, orchestra is the ripieno.

Opening of the "Motto" is derived from the first phrase of chorale-melody.

Chorus accompaniment of chorale-melody shows some linear independence; one chorale phrase is accompanied by fugal-type entry.

Chorale is in long tones, unaltered.

Movement 2: Recitative and arioso-bass.

In arioso section the first chorale phrase appears twice in altered form in the voice.

Movement 5: Accompanied recitative and arioso-alto, 2 violins, viola.

First violin line in recitative seems as if it might be related to a chorale phrase, but this could not be determined. The arioso section is based on a motive which is a variant of phrase 3 of the chorale, but whose first 3 notes also suggest the beginning of the 1st phrase.

Movement 6: Aria.

Aria is divided into 2 parts. Second part uses a motive that was used in Movement 5. In the initial statement of the motive, it reminds one of the first phrase of the chorale.

(In Movement 5, the same motive seemed related to the 3rd phrase of the chorale).

## Cantata 118:

Chorale chorus: chorale in soprano.

Chorale phrases alternate w. orchestral ritornelli. Motivic activity in orchestra is melodically unrelated to chorale.

Fugal-type entry in chorus, using chorale phrase as subject (twice simultaneous w. beginning of chorale phrase in soprano, and twice as pre-imitation). Last note of each phrase is held over contrapuntal troping in lower voices.

Chorale is in long tones, unaltered.

Cantata 119: Only chorale conclusion.

Cantata 120: Only chorale conclusion.

## Cantata 121:

Movement 1: Chorale-chorus; chorale in soprano, cornet, oboe d'amore, and violin I.

"Motet-style movement." Each voice is doubled by instruments. Fugal entry pre-imitation on diminutive version of chorale phrase followed by the phrase in long tones in soprano line. Great length and rhythmic variety in chorale phrases lend them to use as fugal subjects.



## Cantata 122:

Movement 1: Chorale chorus-chorale in soprano.

Alternation of chorale phrases and orchestral ritornelli.

As each phrase begins in soprano, a series of staggered entrances (not in "fugal-entry" interval scheme) ~~using the phrase~~ ~~using the phrase~~ using the phrase in diminution begins in the other voices. The final phrase is accompanied in lower voices by staggered entrances on material related to the orchestral ritornello. Last notes of each phrase are accompanied by contrapuntal troping in the lower voices.

Chorale in long tones, unaltered.

Movement 3: Accompanied recitative-soprano, 3 flutes.

Unaltered chorale is given, harmonized note against note, by the 3 flutes, as accompaniment to the recitative.

Movement 4: Trio-soprano, alto, tenor, 2 violins, viola.

Chorale phrases are presented unaltered in violins, viola and alto at unison against canonic writing in soprano and tenor which often contains material derived from chorale phrases.

## Cantata 123:

Movement 1: Chorale chorus-chorale in soprano.

Movement seems a cross between a late Baroque ritornello movement and a polychoral movement such as was common with Schuetz and his followers.

First phrase of the chorale is used motivically in the orchestra and chorus throughout the movement.

Lower voices sometimes give pre-imitation followed by contrapuntal accompaniment, sometimes only simple chordal accompaniment, and sometimes contrapuntal troping over the final held notes ~~xxx~~ of a choral phrase.

Chorale is in long notes, unaltered.

## Cantata 124:

Movement 1: Chorale chorus-chorale in soprano and horn.

Concertato-type movement with oboe d'amore concertato; chorus, with its chorale phrases, functions sometimes as the ripieno and sometimes as a concertato body.

Chorus accompaniment to chorale melody is sometimes imitative, sometimes linear but non-imitative, and sometimes chordal. Last note of each phrase is held over contrapuntal troping in the lower voices.

## Cantata 125:

Movement 1: Chorale-chorus: chorale in soprano and horn.

Alternation of chorale phrases and orchestral ritornelli. Opening 6-note motive, used in imitation by orchestra and chorus, is related to beginning of 1st phrase of chorale by outlining a 5th.

Chorus accompaniment to last phrase of chorale is chordal, not imitative. Last note of each chorale phrase is held over contrapuntal troping in the lower voices.

Chorale is in long notes, unaltered.

Movement 3: Accompanied recitative-bass, 2 violins, viola.

Bass alternates between recitative and chorale phrases, some of which are ornamented.



## Cantata 126:

Movement 1: Chorale-chorus, chorale in soprano.

Alternation of chorale phrases and orchestral ritornelli.

Voices below the chorale melody participate w. the orchestra in motivic imitation. Last note of each chorale phrase is held over contrapuntal troping in the lower voices.

Chorale is in long notes, unaltered.

Movement 3: Recitative-alto, tenor.

Phrase 1 of chorale in tenor, followed by tenor recitative; phrase 2 in alto, followed by alto recitative; phrase 7 in tenor, followed by tenor recitative; phrase 10 in alto. When chorale phrases are sung the voice not having the chorale phrase sings a melodic phrase which is essentially the same each time.

Chorale phrases are highly ornamented.

## Cantata 127:

Movement 1: Chorale-chorus, chorale in soprano.

Alternation of chorale phrases and orchestral ritornelli.

Main chorale of the cantata in soprano, w. phrases of another chorale appearing in orchestra parts during ritornelli. The 1st phrase of main chorale is used imitatively in the orchestra, and as choral pre-imitation to each main chorale phrase. **E**

Chorale phrases in long notes, unaltered.

Movement 4: Multi-section movement, bass, trumpet, 2 violins, viola.

Accompanied recitative; arioso-phrases 1-3 of chorale in bass; short aria section; arioso; short aria section; arioso-phrase 1 of chorale in bass; short aria section.

Chorale phrases are ornamented.

## Cantata 128:

Movement 1: Chorale-chorus, chorale in soprano.

Alternation of chorale phrases and orchestral ritornelli.

Beginning of "Motto" of ritornello is derived from 1st phrase of chorale, and used imitatively by orchestra and lower choral voices.

Last note of each chorale phrase is held over contrapuntal troping in lower voices.

Chorale is in long notes, unaltered.

(Chorale in this movement is not the one that appears at the end of the cantata).

Movement 3: Accompanied recitative-bass, 2 violins, viola.

Accompaniment seems to be a chorale phrase of undetermined origin.

Movement 4: Duet-alto, tenor, oboe d'amore.

Beginning of "Motto" seems to be derived from phrase 3 of the chorale used in Movement 1.

## Cantata 129:

Movement 1: Chorale chorus-chorale in soprano.

Alternation of chorale phrases and orchestral ritornelli containing fanfares for brass and tympani.

Chorus accompaniment to chorale phrases starts imitatively, then becomes chordal.

Chorale phrases in long notes, unaltered.

Cantata 129: (Continued)

Movement 2: Aria-bass.

Phrase 3 of chorale, unaltered, is the beginning of the "Motto."

Movement 3: Aria-soprano, flute, violin.

Altered chorale phrases appear throughout movement in vocal and instrumental parts.

Movement 4: Aria-alto, oboe d'amore.

Phrases 1 and 2 of chorale appear, ~~unaltered~~ ~~unaltered~~ altered, as the "Motto."

Movement 5: Chorale Conclusion.

Miniature chorale-chorus movement with alternation of chorale phrases and orchestral ritornelli. Chorale is presented harmonized in simple chordal style. Melodic line of opening and closing ritornelli is derived from phrases 1 and 2 of the chorale.



Glenn Kantor  
March 13, 1972

Cantata 41 - Jesu, Nun Sei Gepriest (Jesu, Come Let Us Praise Thee)

This cantata, written for New Year's Day, consists of six movements. Only one of the movements (excluding the final chorale) uses a chorale tune. The chorale melody of the last movement, an anonymous melody of 1591 set to Johann Hermann's hymn of that year, appears in the chorus of the first movement. In this chorus, the chorale melody is in the soprano voice, doubled by the first oboe. This melody is used as an unornamented cantus firmus. The basic chorale melody, as it appears in the concluding chorale, can structurally be thought of as six 2 bar phrases in  $\frac{4}{4}$ , followed by two 2 bar phrases in  $\frac{3}{4}$ , and concluded by the first two 2 bar phrases that were in  $\frac{4}{4}$ ; giving the movement an ABA shape. When Bach uses this same tune as a soprano cantus firmus in the chorus of the first movement he follows this same structural pattern. Interesting to note is the way the chorale melody is set against the other voices in this movement. The melody is sung in half notes against, what seems to be, an intentionally rhythmic and busy underlay. This presumably was done to clarify and make the cantus firmus more obviously heard. Another point to note is the orchestral interludes between the entrances of the chorus. The interludes are all taken from the material of the first twelve bars of this movement, and an exact ritornello of these twelve bars concludes the movement.

Cantata 44 - Sie Werden Euch In Bann Thun (From God's House They Will Expel You)

This cantata, written for Sunday after Ascension Day, consists of seven movements. Here again only one movement uses a chorale melody. This time the chorale melody which is used in the fourth movement appears as a tenor aria marked "choral" in the score. But, this melody is not the same as the concluding chorale, rather it is an anonymous melody from Martin Moller's hymn of 1587. This aria uses the melody in a slightly ornamented fashion, relying on a few passing tones and upper neighbor tones to make it flow more readily. The accompaniment consists of continuo and bassoon playing the same bass line. This walking - bass line in eighth notes, which was characteristic of Bach's earlier instrumental works, provides a solid foundation for the aria.

Cantata 48 - Ich Elender Mensch (An Outcast Of Men)

This cantata, written for the 19th Sunday after Trinity, consists of seven movements. Two of these movements are chorales, set to anonymous melodies of 1625 and 1593, respectively. It is the melody of the second chorale which appears in the first movement as an instrumental canon. This movement is made up of a SATB chorus supported by strings, continuo, and winds. The canon takes place between the trumpet and oboe. The canon is formed as trumpet begins the chorale melody and the oboe enters two measures later with the same melody at a fifth below. The basic chorale tune is ideal for a canon because of its simplistic rising and falling four bar phrases. This canon is also structurally the same as the concluding choral, i.e.  $\|:A\|B$ , thus adding symmetry to the entire cantata.

Cantata 49 - Ich Geh' Und Suche Mit Verlangen (I Seek Thee Daily, Yearning Ever)

This cantata, written for the 20th Sunday after Trinity, consists of six movements. The only chorale melody of the cantata appears in the final movement which is labeled as a "duetto". It is for soprano and bass with oboe, strings, organ obligato, and continuo accompaniment. The soprano sings the chorale melody, which is used as an unornamented cantus firmus in half notes. This chorale melody is from Nicolai's "Wie Schön Leuchtet Der Morgenstern" (How Brightly Shines Yon Morning Star) of 1599. The bass, meanwhile sings an elaborate and rhythmically interesting supporting line which compliments the organ obligato. The shape of the movement is AAB, with the first section being repeated. Between phrases of the chorale melody, the interlude material is drawn from the opening sixteen measures. A ritornello made up of material from the first sixteen measures concludes the movement.

Cantata 51 - Jauchzet Gott In Allen Landen (Praise Ye God, All Men Adore Him)

This cantata, written for the 15th Sunday after Trinity, consists of five movements. The only chorale melody of the cantata appears in the fourth movement which is a soprano aria labeled "choral" in the score. The accompaniment consists of two violins and continuo. Throughout the movement, the second violin and continuo imitate and elaborate on the opening phrase of the solo violin. The soprano meanwhile sings the 1540 chorale melody of Johann Kugelmann as a basically unornamented (excluding trills before cadences) cantus firmus. The entire movement takes the shape of AAB, with the first part of the chorale being repeated. This movement leads directly to the final movement which is a soprano aria on "Alleluja".

Of the seventeen cantatas which I looked at, these were the only cantatas that could be considered chorale cantatas. The other cantatas did have their unusual points. For example:

- Cantata 52 - opening Sinfonia borrowed from the 1st Brandenburg Concerto
- Cantata 53 - a funeral cantata not presumed to have been written by Bach
- Cantata 50 - a one movement work which could be considered an eight part motet



Sylvia Li

no 61 "Nun Komm der Herden Heiland" ~ A minor  
"Come Gentiles Savior"

Chorale Tune ~ ancient melody of Ambrosian Hymn whose text Luther translated in 1524 to produce this chorale

① Chorus - S A. T. B. Fagotto, organ Continuo  
Violins I & II (double voice) Viola I, Viola II

It started with dotted rhythm ~ instrument part with continuo brought out first line of chorale melody  
First phrase of chorale appear ~ union by each voice S.A.T.B. alternately one by one, continuo imitate the melody once more between A + T.

Second phrase four voices join in together with instrumental interlude before and after phrase

Third phrase ~ triple meter change to fugal style ~ faster pace

Fourth phrase back to dotted rhythm in instrumental ritornello like the opening, four voices sing together the fourth phrase of chorale.

It is A B A form in French Lully overture style (Slow Fast Slow) not 3 parts. sections.

② Final Chorus - elaborate the last four lines of last strophe and melody of Hymn "Wie schön leuchtet der morgenstern". Melody ~ Soprano with soaring Violin part

no. 62 "Nun Komm der Herden Heiland" - B minor  
Chorale melody set: Stanza I, II

I Chorus - S. A. T. B. Continuo

Oboe I, II. Violins I, II. Viola Corno Cl S

Instrument play as introductory ritornello with  
Two oboes introduce first phrase of Chorale.

Begin with A. T. B. pre-imitate alternately at last

Soprano come in with Corno in augmentation as  
Continuo Form. Between each phrase with ritornello

- instrumental part and right before the voices begin  
the next phrase, two oboes play chorale melody (~ Tonic, Sub D, Dominant).

Four phrases of chorale treated in  
some manner, except before the third phrase  
there is no chorale melody for oboes.

Bach like to treat third phrase little differently  
It is Da Capo ABA form, an organ Chorale  
Prelude style, Rachelbel influence.

II Chorale - straight forward set, slightly  
elaborated by passing tone. Simple Harmony  
in four voice texture

Chorale melody of no 61, 62, in minor tune. 4 lines  
first line and last line are the same, begin and end  
in Tonic. second line begin with Tonic and - third,  
Third line start - third and - Tonic. Smooth theme



no. 64 Sehet, welche Liebe hat uns der Vater erzeigt  
Has three different Hymns set in stanza II VII VIII  
all in straight forward way. not clear in relation  
to cantata 'as a whole'.

no. 65 Sie werden aus Saba alle Kommen  
Chorale melody "Puer natus in Bethlechem"  
4 voice with Continuo Type of setting?  
Instrument Flauto I II, Oboe da caccia I II,  
doubling the voice.

no. 70 Wachet, betet, seid bereit allezeit  
VIII Aria - opening phrase with chorale melody  
 $\frac{4}{4}$  time "O Gott, du frommer Gott" 1679

IX Recitative - Bass solo with Fagotto Continuo  
 $\frac{4}{4}$  Tromba, Violino I, Violino II, Viola  
melody of advent "Es ist gewisslich an  
der Zeit" ~ 1529 play by Tromba concert?  
with Bass in recitative style.

This is another way Bach mix old and new together  
Three element 1 Bass solo with Continuo 2 Strings  
ensemble 3 Tromba assert triumphantly.

no 7 | "Gott ist mein König"

II Aria - Deut S. T organ accompany

$\frac{4}{4}$  time - E minor. Tenor - Text from Sam 19.35

Soprano - stanza VI of Johann Heerman's  
"O Gott, du frommer Gott" 1630

set to anonymous melody 1693

In question and answer dialog<sup>ue</sup> form.

Organ Bass is eighth<sup>note</sup> descending scale down 12 degree  
to subdominant leap up octave, and a step rise  
to Dominant then leap down octave, jump back to  
Tonic. Octave leap upward and downward is  
on of the feather - Baroque. ?

descending Bass pattern with octave leap up + down  
(a eighth note) through out whole Aria.

Organ also interlude to fill between phrase - quick triplet

Soprano - slightly elaborated chorale melody blend  
with Tenor in question and answer way

This Texture. This concerto form

bass ostinate procedure?



# Choral Technique in Cantatas 25-37

Cantata 25, "Es ist nichts Gesundes an meinem Leibe" contains no other chorale settings than the final four-part movement.

Cantata 26, "Ach wie flüchtig, ach wie nichtig" is a six-movement chorale cantata. The first movement is in the form of a ritornello chorale chorus. The orchestral introduction and conclusion are the same, and the first five bars also appear as the ritornello. The chorale melody appears in the soprano voice in half notes, with the other three voices moving together in eighth note rhythm below.

Cantata 27, "Wer weiss wie nahe mir mein Ende", also uses the chorale tune as the basis of the first movement form. In this case, however, the chorale melody is set in a kind of chorale-fantasia with recitative separating the sections of the chorale setting.

The second movement of cantata 28, "Gottlob! nun geht das Jahr zu Ende", is based on the head of the chorale melody of "Nun lob, mein Seel, den Herren". The texture is essentially four part in that the continuo doubles the bass voice except for brief moments. The other instrumental parts are also doublings of the voice parts.

Is the entire movement based on the 1st motif only?

Cantata 29, "Wir danken dir, Gott, wir danken dir", although not a chorale cantata, is not entirely free-composed. The Sinfonia is an arrangement of the Prelude to the E major partita for solo violin..



S. J. Henderson

Cantata 30 "Freue dich, erlöste Schaar" is not a choral cantata.

The eighth movement of Cantata 31 is a soprano aria in which the chorale melody appears in the first and second violins. This melody is a version of Hermann's chorale 'Wenn mein Stundlein vorhanden ist.' It never appears in a version which is independent of the soprano soloist.

Cantata 32, "Leibster Jesu mein Verlangen" is a solo cantata which does not make use of a chorale melody.

In 'Allein zu dir, Herr Jesu Christ', Cantata 33 the chorale melody appears in the first movement in the form of a chorale-fantasia.

Neither cantata 34 nor 35 are chorale cantatas.

Cantata 36, "Schwingt Freudig Euch Emper". In this cantata Bach drew from the chorale melody 'Nun komm, der Heiden Heiland'. Its first appearance is in the second movement which is an aria for soprano and alto doubled on two oboe d'amore. Each phrase of the chorale is sung in an imitative style in both voices, with an introduction in the continuo from the first phrase of the melody.

Cantata 37 'Wer da glaubet und getauft wird' has a soprano and alto duet as the fifth movement which is built of the chorale melody 'Wie schon leuchtet der Morgenstern'. The soloists sing the text to the fifth stanza of the hymn. The setting is characterized by imitation and canonical treatment of the tune. For the first three lines the soprano carries the melody and the voices begin to share the task. The continuo part is florid and repetitive.

EX-1005  
CORRASABLE  
BOMB  
35A  
BERKSHIRE

The use of chorale melodies in twelve Bach Cantatas

by Harold Rosenbaum

3/13/72

Saul Novack

Your descriptions do not offer much  
insight into "types" & procedures.

Cantata # 122: Das Neugeborne Kindelein

Mvt. I- chorus, oboes, violins, taille and viola. Instr's play continuously. After 15 ms. intro.- canto is sung by Sop. Meter is  $\frac{3}{8}$ , generally 1 note/measure. There are four phrases (lines), constituting verse 1. Line 1- S and A enter together, then T and B one m. apart. Lower vcs. enter in diminution and end one eighth note before the sustained canto line. L.2- canto and B begin tog., then A and T one m. apart. Lower voices are again in diminution, and they end 1 m. after canto. L.3- S and A tog., T and B one m. apart. Again lower voices are in diminution and they end one measure later. L.4- S and B, then T and A- no diminution. Last note of canto is extended; all four end tog. Instr's end mvt. with same music as intro.

Mvt. 3- Recitative. # flutes, sop. and continuo. Begins with just Sop. and continuo. The the three flutes enter homophonically, the top flute carrying the canto. The recitative continues under the flutes and between the flute phrases. The flutes end the movement.

Mvt. IV- Aria (Trio) Sop, A, T, Violins, Viola, continuo. Continuo begins. Then alto and strings carry the canto line after which the Sop and T join in and with the continuo, pause little until the end. In between the phrases of the canto, these voices and the continuo are going on.

# 124 Meinem Jesus Lass' Ich Nicht

Mvt. I- The instruments, especially the oboe d' amore, play all the time. Intro. Then Sop (canto) followed by A a beat later, and T and B 1 m. apart after the A entrance. These lower voices freely imitate the canto. The last note of each line in the canto is sustained, sometimes ending with the lower voices, and sometimes before. With each new line the canto begins a beat before or with the lower vcs. which enter together on each new phrase following the initial one. There are interludes, an intro., and a postlude. In the final line the canto is slightly embellished.

# 125 Mit Fried und Freud Ich Fahr' Dahin

Instr's play continuously. Intro, interludes, and postlude. Instrumental motive is similar to the opening of the canto in the Sop. The lower vcs. play this instrumental motive throughout as the canto moves in dotted half notes. The lower vcs. are similar to each other. They enter 1m. apart for the first 3 lines and linger on after the extended canto ends. In the 6th line all four vcs. state homophonically: "Death will comfort me".

Mvt. III- Accompanied Rec. for Bass with Violins Viola and Continuo. After 4 ms. of Rec. the 1st 2 lines of the choral enters. Marked Andante although the remaining 4 lines which enter later are marked Chorale.



The choral lines are embellished, especially the final one which is more chromatic. L. 3-6 alternate with rec.

# 126 Erhalt' Uns, Herr, bei Deinem Wort

Instr.'s. play throughout. Intro, Interlude, and Postlude. Stanza I of hymn appears in Mvt. I. B, T, S, A in quick, successive entries. First two phrases are connected by the lower voices, especially the B which, after sustaining the final note of the 1st line with the other voices, continues in 8th and then in 16th notes as the other voices reappear-B, T, A, and Sop. All four vcs. and L. 2 tog. The B begin line 3. then S, A, T tog. L. 4- Sop. then B, A, and T. tog. and all end tog.

Mvt. III Rec. for A, T, and continuo. Begins with A rec. T enters at Adagio with elaborated 1st line of the chorale under the A rec. Next 3 lines, interspersed with rec., are sung by A, T, A, in that order. Chorale and rec. are always simultaneous.

# 127 Herr Jesu Christ Wahr'r Mensch und Gott

Instr.'s throughout. Intro and Interlude. The opening movement is complex, consistin of two chorales: one vocal and one instrumental. L. one of instr. chorale: violins (m. 1 of mvt.). L. 2 after interlude. Voice entries: T, A, S, B. Lower voices- line one in diminution. Voice line #2: Sop., then lower vcs. tog. A- diminution of line one again. Voice line 3- lower vcs. again have line one in diminution, while canto has line 3. As this phrase ends the instr.'s play line 3 of its chorale.

Lines 4 coincide. Again lower voices have l. one in Sop line #5 which comes after another interlude, and 6 whose ending coincides with line 5 of the instr.'l chorale. During the postlude all four voices enter in imitation of l. one of the chorale. Here the Sop plays an equal role.

L. one of the choral tune is an important recurring motive in the instr.'s.

Mvt. IV- Accompanied Rec. for B: fragments of the chorale, especially in the latter part.

#128 Auf Christi Himmelfahrt Allein

Form of the seven-phrase melody: ABABCA'B

Instr.'l intro is related to l. one of the chorale. Instr.'s are going all the time. Interludes, postlude: same as the intro. (Dal Segno). Sop always ends with, or just about with the lower vcs (it might linger a beat or two). The lower voices at each entry are in imitation but do not relate closely with the lines of the chorale.

#129 Gelobet Sei Der Herr, Mein Gott Very long intro. No relation motivically to canto. 8 short lines. Interludes, postlude. Lower voices are closely related to each other but not to the canto. The lower vcs. usually enter  $\frac{1}{2}$  m. apart but sometimes tog. The final chorale (mvt 5) has an intro, interlude, and postlude.

#130 Herr Gott Dich Loben Alle Wir Mvt. one: very long; long intro and interludes. The canto in the Sop is unrelated to the lower 3 vcs which enter both in imitation and homophonically. The final chorale (same as the one in mvt. one) is fully accompanied. Trumpets enter in the latter part of each of the four phrases. Unlike the accompanied final chorale in cantata #129, here there are no pauses (interludes).

#137 Lobe Den Herren, den Mächtigen Intro. Then A, T, and B. Sop has canto. which is in short note values. 2nd line is same as first Phrases 3 and 4: short, homophonic. Last line is preceded by the T, A, and B again.

Mvt. 2: Alto Aria- canto in A, accomp. by violin and continuo. Melody is slightly embellished. Interludes.

Mvt. 3: Sop and B aria. 2 oboes. Vcs are imitative. Very ornamented hymn tune in both vcs. Each phrase is treated.

Mvt. 4: Aria for T and trumpet. Continuo precedes the T. which is motivically unrelated. to the hymn. Then the trumpet enters with the unaltered hymn. The T sings the interludes.

Mvt. 5: Chorale. Three trumpets and Timpani double the vcs. Unaltered hymn in the sop. This is a Chorale Cantata.


#138 Warum Betrübst Du Dich, mein Herz

Verse I: 2 Oboe d' Amore, strings. Intro. Then the T leads into the first line of the cantus (sop) over the entire chorus, interlude, T and chorus, interlude, T and chorus. No break. Then A rec. Chorus finishes the chorale which is also present in the orchestra either doubling or preceding (in diminution) the chorale entrances.

Verse II: Chorus immediately- 3 phrases,  $\frac{1}{2}$ m. interludes, then rec. in Sop, chorus, rec. in A, then chorus, rec., aria, then Verse III; Intro, chorus, interludes. Instr's going all the time. No final chorale mvt.

#147 Herz und Mund That und Leben

Long. In 2 parts. A chorale mvt. ends each part. It is the same music exactly, but the words differ. Form of melody: ABABCDAB. Eight very similar phrases Each is arches like this:

 4-m. phrases divided by continuing triplets in the violins.

The texts of the two chorale movements have similar themes. which are unique to these movements. The ultimate goal of life, ie. attaining Jesus, is reached in the chorales. There is no conflict in the music. The other movements, however, contain personality crises and conflicts which are reflected in the music.

Name

Bach

Date

Conductor

Subject and Section

Instructor

~~Chorales +~~  
~~Arms~~

Chorales

Use in other than simple  
sty 4. (Reports)

QUEENS COLLEGE  
of The City University of New York



## Chorales in movements

Report to Students.

Students  
reports  
[Rosenkranz]

# 125 Instr. motive similar to chorale C.F.  
beginning.

Acc. Recitative with chorale.

# 126

— Recit. with chorale.

# 127

2 chorales combined.

137

Aria with (Alto) with chorale.

138

Instruments precede voices  
with chorale, phrase by phrase.

# 147

2 exact chorale motifs - different words.

[Lit]

#61 French overture setting. Phrases treated differently, e.g. 3<sup>rd</sup> phrase, final. Instrumental introduction

Final chorus - observation of v<sup>2</sup> like with 1<sup>st</sup> violin wash painting (symbolism of "singing".)

#62 Phrases Preluding with domination.

#64 3 chorales in singly setting with reist. & aria in between.

#70 a. aria w/chorale

b. reist. IX (Bass) w/chorale in Tromba.

#71 Dialogue (#2) ostinato and chorale?

[Henderson] #26 I - ritornello of 1<sup>st</sup> 5 bars.

#27 I - "Fantasia" with chorale melody with recitatives alternating in sections.

#28 most based on <sup>1<sup>st</sup> part of</sup> ~~the~~ "initial phrase of chorale?"

#31<sup>st</sup> VIII - Sep. Aria, with chorale melody appearing in 1<sup>st</sup> & 2<sup>nd</sup> Vns.

#33 T. Chorale Fantasia

#36 Duet: Sopr + alto: each phrase of chorale sung in imitative style with continuo mtr. from the 1<sup>st</sup> phrase of melody.

#37 Duet - mtr. & canon: Trebles & Chorale from



1/2

1<sup>st</sup> day of Christmas

63

197a

110

Name

91

Date

191

Subject and Section

Instructor

1/4 Neujahr + Sonntag nach Neujahr

190

41

16

171

New Year.

Son nach  
Neujahr 58

QUEENS COLLEGE  
of The City University of New York



10/

2nd + 3rd ~~Day~~ Oostertag

212

66

6

32

134

134 3rd Fassung (revised)  
145 1st + 2nd Fassung. ←

145

15-8

2 Introduction 9 145

 $\frac{1}{12}$ 

Sunday Can't be:

146

17108

Sunday Regate

786

287

Himne <sup>fajants</sup> fest

re 1st fest

37

٢٨

43

## Sunday Exaudi

44

183

13

Pfingsttag.

2<sup>nd</sup> 172 (D Major Fassung)

172 (C " " )

59

74

38

14 2<sup>nd</sup> + 3<sup>rd</sup> Pfingsttag

165  
2<sup>nd</sup> 194 173

176 68

124  
174

12<sup>th</sup> Sonntag nach Tr.

75

3<sup>rd</sup> 20184

39175



15

Trinitatisfest

165

194

176

129

12<sup>ter</sup> Sonntag nach Tr.

75

20

39

27

24<sup>ter</sup> - 27<sup>ter</sup>

24 / 60

26

25 / 90

116

26 70

27 140

trifoliate + 1417

21

21

13<sup>a</sup> + 14<sup>th</sup> Semantag nach Trinit.

~~18~~ 7<sup>n</sup> + 18<sup>th</sup> Sem nach Trinit.

7<sup>n</sup> { 54  
 146  
 107  
 187

5<sup>n</sup> { 136  
 178  
 45

0.6  
0.3

77  
 33  
 164  
 25  
 78  
 17

27 24<sup>n</sup> - 27<sup>n</sup> " " "

24 { 60  
 26 { 26  
 25 { 90  
 116  
 70  
 140

33

Trainingskatalogen

196

34a

198 120a

34 197

195



38

Testmusiken zur  
Leipziger Universitätsfeiern.

198

36 b.

1	Ackerberg	1-12	133-144
	Brown		
	Fischhoff		<del>13-24</del> 121-132
	<del>Ghanney</del>		
2	Garvey	13-24	<del>109-120</del>
3	Henderson	25-36	97-108
4	Kantor	37-48	85-96
	<del>Katzendil</del>		
5	Levey	49-60	61-72
6	Li	61-72	73-84
7	Mazza	73-84	49-60
8	<del>Mc</del> Ardle	85-96	37-48
9	Osteyee	97-108	25-36
10	Packer	109-120	13-24
11	Rosenbaum	121-132 150	1-12
	Scarfeo	150-200.	[145-156]

Book

Calculator

Name

Date

Subject and Section

Instructor

Problem

QUEENS COLLEGE  
of The City University of New York



Ohreudorf. 1695-1700

Lüneburg 1700-03 {<sup>de Selle</sup>  
[Celle.] Böhmen

Weimar 1703 (Walter.)

Arnstadt 1703-07 → Liebachs ret 1705  
Feb 1706

Mühlhausen 1707-08

Weimar 1708-1717 <sup>Walter.</sup>  
Dresden (1711)  
Apodiamant.

Cöthen 1717-23

Leipzig 1723- Hundsmatz Dresden

Differentiate between Coral settings  
and Chorale<sup>choral</sup> settings.

Differentiate between  
strict parody  
transcription. Transposition -  
modeling on a setting -  
degree and nature  
of change.

trumba da tirarsi - 20'

The term: permutation (21)

2 texts simultaneously  
in chorale setting

The ~~design~~ of strophes of  
a chorale & their appearance  
in a single number, and  
the musical treatment thereof. - e.g., see 25

Repetition of a different (section) movement  
of same Cantata -  
with changes - text? -  
( see 29 3+7 )

Cantata = Cantata parody -  
with change of text and  
movement alterations.  
Comparison ✓

particularly 36, 36a, 36b.



chronology, <sup>style</sup> comparison

new/old editions.

performance practice <sup>b.c. org.</sup>

instrument used.

(interpretation) <sup>criticism</sup> <sup>style</sup> <sup>technique</sup>

form. <sup>beginning</sup> style.

text

parody

transcriptions

usage: church calendar.

historical.

Andr. 9 The chorale.

The organ chorale prelude comparison

1)

rust. → arioso.

2) sustained.

rust. with interpretation  
of Gualberto.

---

Spartan

Church Cantata 1670-1700

I, 292

1. arioso introd. by Schütz.
2. concerted choral singing
3. soft & elementary melody of the time.
4. frequent changes of tempo, sections.

Bestehende:

description of Cantata: "Die, die Höchste,  
die alleine"

Bestehende: Sonata vs. Sinfonia  
homophonic? imitative.

294

text setting: 1st section - homophonic.

=

296

organ chorale transferred to Cantata.  
the organ chorale.

Parallel - too.

299

- prototype of the closing portion of the  
Early Cantata of J.S.B.



305

Haykik list has id. dish other.  
a strict church service.

(usually in response 'chorale' - suggestion  
by independent. accompaniment)  
5 pts.

support is not confined to lower voices

Notes:

accomp. by organ, broadening an  
continually.

307

from menu 'Fante'

2 reg. coro. ~~top~~ ~~chorus~~

2 solo, baritone & organ.

1st v. 3 voices together

2nd v. 1st alone with organ

all organ chorales of Bartok

1681-1767

II 494

Talmon

437

note. in Book.

I 487

1st Detail

The treatment of the chorale and  
comparisons with the Chorale-Prelude.

---

~~The use of instrumentation~~  
Instrumentation and musical setting  
relationship.

---

The tripartite. Types.

---

Continuous types in the Cantata.

The intonations in church settings

---

~~Intonation~~  
Chromatic basses: a study

---

Mrs. Sylvia L. Bernhard. ✓  
Luz Mitkiewicz (audit) ✓  
Carol Osteyec Osteyec Erlebach ✓  
Glen Kontor - Zachow ✓  
Lyne Mazza - Graupner ✓  
Chris <sup>A</sup>Ockerberg Telereau. ✓  
Shelley Jenderson Böhm ✓  
Alfina Garvey Kuhnaw. ✓  
~~Tina Chaney~~ Krieger. ✓  
Harold Rosenbaum Burtchote. - ✓  
Helene Leroy Ahle. ✓  
Walter Fischhoff Tunder. ✓  
Packer William Burtchote. ✓  
Rosario Scarfo Schütz ✓  
~~Claire Katzenzell Burtchote~~



# THURSDAY

1968 NOVEMBER 1968																			
S	M	T	W	T	F	S													
						1	2												
3	4	5	6	7	8	9													
10	11	12	13	14	15	16													
17	18	19	20	21	22	23													
24	25	26	27	28	29	30													

# 21

NOV. 1968

4, 8, 78, 80, 82

106, 140, 147

105-

11/21/68

326

THUR., NOVEMBER 21, 1968

40

- ✓ Jentz 1585-1672
- Weckmann ✓ 1619-74
- ✓ Bernhart Ddt 6
- ✓ Tunder ✓ 1614-67

✓ Ahle - 1625-73 Ddt 5

✓ Brusthuder 1637-1707 Ddt 14

Joh. Christ. Bach 1642-1703

## Chorale Cantata

- ✓ Tunder
- ✓ Joh. Ph. Krieger Ddt 53/54

Kuhnau Ddt 58/59 <sup>03</sup>-D361

Büchtem ✓ RM 05  
B67

- c Erlebach
- c Telerman -
- ✓ Fried. Zachow ✓
- c Hauptmann

141 { T. Leemann  
160 }

53  
189 } Melchior Hoffmann

142 Kerlmacher.

---



161

#1.

Aria with Herzlich tut mich verlangen.

Symphonie.

Not Da Capo. fits shape 2  
cherale.

161

#3

Strings only Aria (Tenor)

A	Inst.	Voice with Inst.	Inst.	
	1	2	1	T

B Motivic continuity

III A. with Inst. completion.

B. continues with voice only.

ending on V.I - III - V Da Capo I -Late Weimar.

51

Late Leipzig.

#1. Aria (Sops.) with Trombe + Strings

A B AA (da Capo).

I VI  
(11')I-V

- transition from B to A.

Concertato Instr. Parts of harmonic structure.

# 8

No. 2

2 part text.

part I

(C# minor) I → III (confirmed by solo instrument)

pt. II V ———— ~~end to I.~~

note confirmation by solo inst..

Then, repeat of line to transition to I  
(Instrumental confirmation at end.)

# 54 #1 dissonance and words. Form I-III-I

↓ 2

Fugue.

Not D.C.

note last entry in the Contrabass.

Bass.