

379
N81
No. 3452

THE SIX AUTHENTIC MOTETS OF J. S. BACH:
AN ANALYSIS IN RELATION
TO PERFORMANCE

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

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Denton, Texas

January, 1967

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CHAPTER I

INTRODUCTION

Statement of Problem and Analytical Procedures

The primary endeavor of this study was to analyze the six authentic motets of Bach with particular reference to their performance. Performance practices were revealed through an analysis of the elements of the music, the treatment of the text, the choral music style of Bach, and the general characteristics of Baroque choral music.

The elements of music that were considered in this study were harmonic structure, rhythmic arrangement, melodic contour, specific form, particular style (homophonic, polyphonic, antiphonal, imitative, and fugal), symbolism disclosed through the association between text and music, and expressive qualities (phrasing, tempo, and dynamics). Each musical element was considered individually, and all musical elements were considered together, with regard to their applicability to the performance of the six authentic Bach motets.

The text in the six authentic Bach motets was analyzed according to the portions of the text used in different movements, and the text lines used in parts and sections of movements. Certain associations of text and music which

resulted in symbolic effects were discussed and pointed out with appropriate musical examples.

Bach's choral style was investigated with particular consideration given to its origin and methods of performance. General characteristics of Baroque choral music are also discussed. This inquiry was based upon findings of recognized authorities on J. S. Bach and Baroque practice in general.

History and Development of the Motet Prior to the Time of J. S. Bach

The motet was the most important polyphonic music form during the Middle Ages and the Renaissance. It was an unaccompanied chorale composition based on a Latin sacred text and was performed for the Catholic service, particularly for Vespers. The motet was a natural outgrowth of organum,¹ just as organum developed out of cantus planus.² The history of the motet may be divided into three periods: the medieval motet, c. 1225 - 1450; the Flemish motet, c. 1450 -

¹A general term to denote all polyphonic music based on Gregorian Chant up to about the middle of the thirteenth century. Donald Jay Grout, A History of Western Music (New York, 1960), p. 73.

²The liturgical chant of the Roman Catholic Church. Also called Gregorian Chant, named after Pope Gregory I, 590-604. A monophonic and rhythmically free chant, sung by male voices. Willi Apel, Harvard Dictionary of Music (Cambridge, 1956), p. 118.

1600, which after 1550 is also known as the Renaissance motet; and the Baroque motet, 1600 - 1750.³

The medieval motet was developed in France, and was a direct development of the clausula,⁴ a form used by the Notre Dame School, c. 1200.⁵ The clausula was a new polyphonic form at the beginning of the thirteenth century. As opposed to organum, which used an entire cantus planus as the cantus firmus,⁶ the clausulae used a short melisma⁷ from the cantus planus for the cantus firmus. The clausulae, and the later motetus⁸ were written in modal notation. To the tenor⁹ were added one, rarely two, voices in faster note values. The tenor was written in the spondaic rhythmic mode.¹⁰

³Apel, Harvard Dictionary, p. 457.

⁴A two-part polyphonic composition using a short melisma of a Gregorian Chant as the cantus firmus. Ibid., p. 155.

⁵Ibid., p. 155.

⁶A cantus planus chant which is made the basis of a polyphonic composition by the addition of contrapuntal voices. Ibid., p. 117.

⁷A vocal passage sung to one syllable of a word of Gregorian Chant. Ibid., p. 435.

⁸Latin for "motet." Ibid., p. 462.

⁹The lowest part of a clausula or motetus. Theodore M. Finney, A History of Music (New York, 1947), p. 107.

¹⁰The fifth of a system of six rhythmic modes of the thirteenth century based on ternary meter. In modern notation, the spondaic is equivalent to a dotted half note in 3/4 meter. Apel, Harvard Dictionary, pp. 452-453.

The added voice, the duplum,¹¹ was written in one of three, of the six rhythmic modes;¹² the trochaic,¹³ the iambic,¹⁴ or the tribrachic.¹⁵ The duplum was sung or vocalized without a text,¹⁶ and often the tenor was played on instruments.¹⁷ Well over five-hundred clausulae, about a dozen in three parts, the remaining in two parts, are preserved in the archives at Notre Dame.¹⁸ During the early part of the ars antiqua,¹⁹ a Latin text was placed to the duplum vocal line.

¹¹The part added above the tenor in a clausulae. Ibid., p. 223.

¹²Ibid., p. 453.

¹³The first of a system of six rhythmic modes of the thirteenth century based on ternary meter. In modern notation, the trochaic is equivalent to a half note followed by a quarter note in $3/4$ meter. Ibid., pp. 452-453.

¹⁴The second of a system of six rhythmic modes of the thirteenth century based on ternary meter. In modern notation, the iambic is equivalent to a quarter note followed by a half note in $3/4$ meter. Ibid., pp. 452-453.

¹⁵The sixth of a system of six rhythmic modes of the thirteenth century based on ternary meter. In modern notation, the tribrachic is equivalent to three quarter notes in $3/4$ meter. Ibid., pp. 452-453.

¹⁶Grout, History of Western Music, p. 77.

¹⁷Donald N. Ferguson, A History of Musical Thought (New York, 1959), p. 81.

¹⁸Apel, Harvard Dictionary, p. 155.

¹⁹The name used to denote music of the thirteenth century. Ibid., p. 54.

Due to the addition of the text or mot²⁰ to the duplum, it, and later the musical form, became known as the motetus.²¹ The text of the motetus was always a paraphrase of the fundamental thought, expressed in, or suggested by the tenor melisma.²²

The classic sacred motet of the ars antiqua, also known as the "Paris motet", was written for three voices: the tenor, the motetus, and the triplum,²³ which was added during the latter thirteenth century. When the triplum was first added, it was sung without a text, but during the middle of of the thirteenth century it was given a Latin text, which like the motetus, was a paraphrase of the melisma. Each of the three parts had an individual rhythm, the upper two parts sang different Latin texts, and the tenor maintained the melisma.²⁴

During the later part of the ars antiqua, the triplum was sung in French, while the motetus was sung in Latin. The "tripla were borrowed, with as little alteration as possible, from familiar trouvère melodies."²⁵ Thus, with the use of

²⁰"The term is apparently related to the French mot (word)." Ferguson, Musical Thought, p. 82.

²¹Apel, Harvard Dictionary, pp. 457-458.

²²Ibid., p. 458.

²³The second part added above the tenor in a motetus. Finney, A History of Music, p. 108.

²⁴Ferguson, Musical Thought, p. 82.

²⁵Ibid., p. 82.

trouvère²⁶ melodies, a new phase of the motet developed; the use of French secular texts. The triplum was written to French texts which contained amorous subjects, and since the tenor "retained its liturgical derivation, there resulted a music type of startling incongruity, if not profanity . . ." ²⁷

During the end of the ars antiqua, a fourth voice, the quadruplum,²⁸ was added to the existing three. The secular musicians adopted this four-voice technique; the tenor was the part upon which the others were built, the motetus began a fifth higher and maintained about that relationship, the triplum began an octave higher than the tenor and maintained about that relationship, and the quadruplum "is a voice which is added to many pieces to make the harmony perfect."²⁹

Most notable among the secular musicians who used the four-voice technique was Adam de la Halle, c. 1240 - 1287, a famous trouvère. He was a gifted poet and composer, who wrote both monodic and polyphonic works. His most interesting work is a dramatic pastoral, Le jeu de Robin et de Marion,

²⁶The northern French aristocratic poet-musicians of the Middle Ages. Apel, Harvard Dictionary, p. 769.

²⁷Ibid., p. 458.

²⁸The third and highest part added above the tenor in a motetus, Finney, A History of Music, p. 108.

²⁹Ibid., pp. 107-108.

which was written for the Aragonese court at Naples, and resembles an opéra comique in its plan.³⁰

The decline of the motet began with the increase of secular influence. Gradually the liturgic Cantus Firmi were eliminated by the usage of secular tenors, "thus displacing the symbolic with the naturalistic and destroying the unique balance between the spiritual and the sensuous that had made the motet what it was."³¹ As a purely secular musical form, the motet was not strong enough to maintain leadership, and it was forced aside by secular French song.³²

During the ars nova³³ secular music flourished.³⁴ Although the sacred motet did not share the same amount of popularity as the secular motet, two important advances were made in its development. Firstly, polylingual texts were more closely related to one another in meaning. The texts varied and were sometimes lyrical or religious, while others

³⁰Nicolas Slonimsky, Baker's Biographical Dictionary of Musicians (New York, 1958), p. 6.

³¹Paul Henry Lang, Music In Western Civilization (New York, 1941), p. 142.

³²Ibid., p. 142.

³³The name used to denote the music of the fourteenth century. Apel, Harvard Dictionary, p. 56.

³⁴Lang, Music In Western Civilization, p. 163.

were moral or political.³⁵ Secondly, the system of isorhythmic structure replaced the old triple-time modal notation.³⁶ Philippe de Vitry, 1291 - 1361, an Italian composer and theorist, inaugurated the principle of isorhythmic structure, in about 1314, which was before he wrote his treatise Ars Nova.³⁷ In isorhythmic motets, all voices were written to repeatable rhythmic patterns. The upper voices could deviate from the rhythmic patterns, but not from the melodic contour, while the tenor could deviate from neither the rhythmic patterns nor the melodic line. This new principle allowed more freedom in the composition of motets and resulted in a more ornate motet form. One of the greatest figures of the ars nova motet was Guillaume de Machaut, 1300-1377, a French poet and composer.³⁸ His compositions ranged from the monodic lai³⁹ through the polyphonic motet and included the Mass.

During the fifteenth century, leadership in the polyphonic motet and the return of sacred music shifted from France and Italy to the Netherlands area. The fifteenth

³⁵Ibid., p. 152.

³⁶Ferguson, Musical Thought, p. 90.

³⁷Ibid., p. 90.

³⁸Ibid., p. 91.

³⁹A form of medieval French poetry and music characteristic of the thirteenth century trouvères. Apel, Harvard Dictionary, p. 391.

century may be divided into the Burgundian and Flemish Schools. In the motets of the Burgundian School, three-voice polyphony prevailed, and the melodic and rhythmic interest was placed in the upper voice. Although the harmony was characterized by many incomplete triads, open fifths and octaves were not used in parallel motion, and the interval of a third became characteristic of the melodic line. Most important is the fact that contrapuntal imitation was used infrequently.⁴⁰ The outstanding figures in the Burgundian School were John Dunstable, c. 1370 - 1453, notable for his treatment of discords,⁴¹ and Guillaume Dufay, c. 1400 - 1474. Dufay's application of the principle of imitation "was a landmark in the development of the figure."⁴²

The Flemish School, because of the techniques of polyphony employed in the sacred motets, is more important than the Burgundian School. Four-voice rather than three-voice polyphony prevailed. The bass was added giving a lower register to the motets, but all four parts were equal. There are more complete triads used and there is also the beginning of a technical mastery of counterpoint.⁴³ The cantus firmus was still used as long suspended notes, but this technique was being replaced by a completely free treatment

⁴⁰Grout, History of Western Music, pp. 130-152.

⁴¹Finney, A History of Music, p. 132.

⁴²Ibid., p. 135.

⁴³Grout, History of Western Music, pp. 159-163.

of the cantus firmus.⁴⁴ The principal composers of the Flemish School established themselves in all parts of Europe, thereby disseminating their musical style and creating a universal motet style. By 1520, the Flemish masters, Josquin Des Prez, Nicolas Gombert, Philippe de Monte, and Orlando di Lasso had followers in Italy, Andrea Gabrieli, Giovanni Pierluigi da Palestrina, and Giovanni Gabrieli; in Spain, Christobalde, Morales, Tomas Louis de Vittoria; in England, Thomas Tallis, William Byrd; in Germany, Ludwig Senfl, Jacob Handl, and Hans Leo Hassler; and in France, Claude Goudimel and Jacob Regnart.⁴⁵

During the latter part of the sixteenth century, when the Renaissance motet was being written, the complete triad became the basis of harmony.⁴⁶ There is also found a complete mastery of counterpoint, and melodic and rhythmic freedom of voice parts. Fugal and chordal styles are often used in the same composition. The number of voice parts ranges from four to eight or more, but five-part compositions are most common.⁴⁷

⁴⁴Apel, Harvard Dictionary, pp. 459-460.

⁴⁵Ibid., p. 460.

⁴⁶Grout, History of Western Music, p. 240.

⁴⁷Apel, Harvard Dictionary, p. 460.

During the Baroque period, many alterations were made in the motet style. The major change occurred with the "abandoning of the pure a-cappella style and the use of solo voices as well as of instrumental accompaniment."⁴⁸ This does not mean that the sixteenth century motet style was completely discontinued. Numerous motets were written in this style by composers of the Roman School. However, the sixteenth century techniques were modified according to the new seventeenth century stylistic techniques such as instrumental participation, solo voices, aria style, recitativo, and a general vocal concerted style.⁴⁹

Some of the earliest examples of the new style are found in *Concerti ecclesiastici* (1620-1608) by the Italian composer Lodovico de Viadana, 1564-1645. This work contained motets written for one, two, three, and four voices with organ accompaniment, rather than motets written for a choral a cappella performance. The solo-motet for two or three voices with organ accompaniment prevailed in Italy throughout the Baroque period together with the sixteenth century choral style of the Roman School.⁵⁰

The new seventeenth century style was brought from Italy to Germany by Heinrich Schutz, 1585-1672.⁵¹ Schütz's

⁴⁸Ibid., p. 460

⁴⁹Ibid., pp. 460-461.

⁵⁰Ibid., p. 461.

⁵¹Lang, Music in Western Civilization, p. 397.

Symphoniae sacrae contain masterpieces in a variety of styles, using, instrumental participation, solo voices, expressive coloraturas, characteristic motives in rapid notes, echo-like alternation of two voices or instruments, realistic effects, and trumpet calls. Most of these pieces are written in German. This practice makes it almost impossible, to draw a line of distinction between the German motet and other types of church music, such as the cantata. The use of the chorus marks the German form, as a rule, as distinguished from the Italian form, since in Germany the motet remained choral, and was frequently sung a cappella. Continuing with and through the works of Dietrich Buxtehude, c. 1637-1707, and Johann Pachelbel, baptized 1653-d. 1705, the motet arrived at its peak in the six motets by Bach.⁵²

The Liturgical and Non-Liturgical Roles
of the Motets of J. S. Bach

The origin and development of the sacred motet had taken place through its use in the liturgical music of the Roman Catholic Church. However, by the time of Bach, the sacred motet had been absorbed into the liturgical music of the Lutheran Church. It had its regularly appointed place at the beginning of the early service and vespers, after the organ prelude, in the St. Thomas and St. Nicholas Church

⁵²Apel, Harvard Dictionary, p. 461.

services. In addition, a motet was occasionally sung on the high festivals during the communion; this was always the case on Palm Sunday and Maundy Thursday. When the organ was not played, the motet was omitted from the service. There were occasions for motets to be performed outside the church, especially for funeral ceremonies.⁵³

The position occupied by the motet in the service limited it with regard to length. The motet could not be of great musical importance since it only served as the purpose of an introduction. However, many of Bach's motets are of such grand proportions and are worked out with the feeling suggested by the Church ordinances to such a degree, that they cannot possibly have served merely as an introduction to the service. Rather, they must be regarded as pieces to be performed before the sermon in place of the cantata. We know from Bach's own words that he occasionally substituted one for the other.⁵⁴

Each Sunday two motets were sung at both St. Thomas's and St. Nicholas's. This would indicate that Bach must have written a large number of motets. It appears that Bach took no trouble over the ordinary Sunday motet, as the six Bach motets extant were written for special occasions and not for the ordinary service. Four motets were written in Leipzig,

⁵³Philipp Spitta, J. S. Bach (New York, 1899), p. 596.

⁵⁴Ibid., p. 596.

probably for funerals; however, the normal Leipzig liturgy did not provide for such works, and they were never performed during the regular service.⁵⁵

In the churches of St. Thomas and St. Nicholas, it was customary to sing the introit, a motet related to the gospel, in Latin. These motets were selected from the collection "Florilegium Portense," by Bodenschatz.⁵⁶ However, Ernst Gerber⁵⁷ stated that he heard a fine Latin motet of Bach's for double chorus, sung at the Christmas service at St. Thomas's in 1767. Nevertheless, at that time the term motet had a very general meaning and Gerber's remark cannot be conclusive as to the existence of Latin motets in the strict sense of the word.⁵⁸

The question arises, therefore; did Bach write any more than six motets? Schweitzer says that Bach performed other men's motets, and not his own, on the ordinary Sundays.⁵⁹

Bach concerned himself only with the "Principal Music" of the three-hour-long service. It included the choice of the chorales, and the compositions, rehearsal, and direction of the cantatas and passions. Since the motet was a type of

⁵⁵Wilhelm Ehmman, "Performance Practice of Bach's Motets," American Choral Review (March, 1964), p. 4.

⁵⁶Erhard Bodenschatz, German Theologian and Music Editor, 1576-1636, Ibid., p. 4.

⁵⁷Ernst Ludwig Gerber, celebrated German lexicographer, 1796-1819, Slonimsky, Baker's Dictionary, p. 549.

⁵⁸Albert Schweitzer, J. S. Bach, Tr. by Ernest Newman (New York, 1950), pp. 295-296.

⁵⁹Ibid., p. 296.

introduction or preliminary which was not the Cantor's business. Bach looked upon the motet as a secondary matter. He left the matter of writing and directing the motets to the "Prefect", a practice of the time.⁶⁰

Of the six motets written by Bach, we know that four were written for special occasions rather than for the ordinary service. Jesu, meine Freude was written for the funeral of Frau Reese, thought to be the wife of J. L. Reese, a member of the band of Prince Leopold of Anhalt-Cöthen. It was written in the year 1723.⁶¹ Fürchte dich nicht was possibly written for the funeral of Frau Winkler, the wife of the Deputy Mayor of Leipzig, who died in January, 1726. The date of composition has not been established.⁶² Der Geist hilft unsrer Schwachheit auf was written for the burial service of Johann Heinrich Ernesti, rector of the Thomasschule in Leipzig for forty-five years. The motet was first performed on October 24, 1729.⁶³ Singet dem Herrn ein neues Lied was written for a New Years service on January 1, 1746, in which the signing of the Dresden Peace Treaty (December 25, 1745) was celebrated.⁶⁴

⁶⁰W. G. Whittaker, Fugitive Notes on Certain Cantatas and the Motets of J. S. Bach, (London, 1924), p. 189.

⁶¹Johann Sebastian Bach, Jesu, meine Freude, Foreword by Walter E. Buszin (New York, 1958).

⁶²Johann Sebastian Bach, Fürchte dich nicht, Foreword by Walter E. Buszin (New York, 1959).

⁶³Johann Sebastian Bach, Der Geist hilft unsrer Schwachheit auf, Foreword by Walter E. Buszin (New York, 1959).

⁶⁴Johann Sebastian Bach, Komm, Jesu, Komm, Foreword by Walter E. Buszin (New York, 1959).

It is unknown for what occasion the remaining two motets were written. Komm, Jesu, Komm was written in Leipzig between 1723 and 1734.⁶⁵ It is thought that Lobet den Herrn, alle Heiden was written during Bach's youth, and is possibly the first motet written by him.⁶⁶

Performance Practice in the Motets of J. S. Bach

Whether the motets were performed for the ordinary services or for a special occasion, it is unknown if their performance was a cappella or accompanied. The question is debated whether the motets are to be performed a cappella or supported with instruments. Three of the six motets make special use of instruments, while the remaining three have no reference to any type of instrumentation. Apel refers specifically to the "six motets by Bach, four of which are written for unaccompanied double-chorus of eight voices, while one (Jesu, meine Freude) is for five voices and one (Lobet den Herrn) for four voices with organ."⁶⁷ Schweitzer writes that "It was always taken for granted that the organ was to supply the harmonic foundation, and that instruments were to double the voices. The organ accompaniment in particular was regarded as indispensable."⁶⁸ Spitta states that although

⁶⁵Johann Sebastian Bach, Komm, Jesu, Komm, Foreword by Walter E. Buszin (New York, 1958).

⁶⁶Johann Sebastian Bach, Lobet den Herrn, alle Heiden, Foreword by Walter E. Buszin (New York, 1957).

⁶⁷Apel, Harvard Dictionary, p. 461.

⁶⁸Schweitzer, J. S. Bach, p. 297.

the motets were performed in the house of mourning accompanied by instruments, it remains uncertain whether or not the instruments and the organ took part in the church performances.⁶⁹

Whether or not a conductor uses accompaniment depends upon which authority he wishes to follow, the capabilities of his choir, and the availability of instruments. There are a number of basic reasons by which one may be guided to choose either an a cappella performance, or a performance with accompaniment.

The arguments in favor of an accompanied performance may be summarized as follows:

1. There are, in Bach's handwriting, a figured organ part and duplicate instrumental parts for Der Geist hilft unsrer Schwachheit auf. There is also in existence a continuo part for Lobet den Herrn, alle Heiden. An old set of instrumental parts has been found for Fürchte dich nicht.⁷⁰ "Bach regarded the making of the instrumental parts as a matter of course, and that his practice would be the same in the other motets, only that there the instrumental parts have been lost."⁷¹

⁶⁹Spitta, J. S. Bach, p. 607.

⁷⁰Konrad Ameln, Archive Productions Record Jacket 3040 A, History of Music Division, Deutsche Grammophon Gesellschaft, 1956.

⁷¹Schweitzer, J. S. Bach, p. 298.

2. Bach would not have given the basses of the first choir in the opening of Singet dem Herrn the b-flat sustained through the first beat of the eighth measure without organ support.⁷²

3. ". . . the motets for double chorus are so arranged that a continuo part can easily be made out of a combination of the two bass parts; Bach's continuo part in Der Geist hilft unsrer Schwachheit auf is constructed on this basis."⁷³

4. The term a cappella did not, in the time of Bach refer to choral music sung without instrumental accompaniment, but rather to choral music sung with an instrumental accompaniment which was not musically independent. The instrumental lines were duplicates of the vocal lines, while the organ supplied the harmonic foundation. In his Das beschutzte Orchestre (1717) Johann Mattheson, famous German composer and lexicographer, 1681-1764,⁷⁴ states that "there were no longer any vocalists who could sing without the support of the organ or the clavier" and "Had Bach, therefore, performed his motets with the voices alone he would have been running counter to the practice of his epoch."⁷⁵

⁷²Ibid., p. 298.

⁷³Ibid., p. 298.

⁷⁴Slonimsky, Baker's Dictionary, p. 1049.

⁷⁵Schweitzer, J. S. Bach, pp. 297-298.

5. The motets were too difficult for Bach's choirs to perform without accompaniment. "In view of the formidable difficulty of some of the motets, and the known slightness of the musical forces on which Bach could depend, the possibility of accompaniment cannot be denied."⁷⁶

6. The sixteen-foot organ tone is needed to support the massive complex vocal lines.⁷⁷

The arguments in favor of an a cappella performance may be summarized as follows:

1. The performance of the motets at funeral ceremonies took place at the house of mourning. Strings and woodwinds may have been used in these performances. ". . . it remains uncertain whether or not they, as well as the organ, took part in the church performances."⁷⁸

2. . . . in the chorale motets for two choirs, one chorus was used to punctuate and fill in harmony under the expositions of the fugue subject. This occurs consistently by and large, whether under a fugue subject or not. Hence, there is no urgent necessity for a continuo to fill in the double-choir motets.⁷⁹

3. Although Schweitzer states that the term a cappella meant singing with accompaniment which was not musically

⁷⁶Archibald T. Davison, Bach and Handel: The Consummation of the Baroque in Music (Cambridge, 1951), p. 21.

⁷⁷Whittaker, Fugitive Notes, p. 194.

⁷⁸Spitta, J. S. Bach, p. 607.

⁷⁹Wesley K. Morgan, "The Chorale Motet from 1650 to 1750," Unpublished Dissertation, University of Southern California, 1956, p. 164.

independent,⁸⁰ Apel refers to German motets sung a cappella also to unaccompanied motets.⁸¹

4. In 1767, Ernst Ludwig Gerber heard a motet for double chorus in Leipzig and stated that the "Thomasschule boys 'were wont to sing' these compositions by Bach without any accompaniment."⁸²

5. ". . . among the original parts of the motet, Singet dem Herrn, which are preserved in their entirety, no organ part is found."⁸³

6. Choirs of the present-time are capable of performing the motets a cappella. Schweitzer writes that in art, historical considerations alone are never decisive. Perhaps Bach considered the use of instruments indispensable only because of his small inadequate choirs, but we with our . . . large adequate choirs, not only can but should perform the motets without the aid of instruments.⁸⁴

7. The sixteen-foot organ tone is not needed to support the vocal line. Spitta states that when one voice part is singing a theme or fugue subject, the remaining voices often

⁸⁰Schweitzer, J. S. Bach, pp. 297-289.

⁸¹Apel, Harvard Dictionary, p. 461.

⁸²Spitta, J. S. Bach, pp. 609-610.

⁸³Ibid., p. 609.

⁸⁴Schweitzer, J. S. Bach, p. 299.

provide supporting harmonies. This occurs in the motet Singet dem Herrn ein neues Lied in the fugue "die Kinder Zion sein frönlich".⁸⁵

8. The motets of Bach are performed a cappella by the St. Thomas choir in Leipzig. This tradition began with J. F. Doles, cantor at St. Thomas in 1756-1789, and continues to the present day.⁸⁶

There is a lack of agreement concerning the question of a cappella or accompanied performances of Bach's motets. Whittaker sums up the question in this statement:

. . . We ought to consider ourselves at liberty to perform the motets as opportunity and inclination decide. Choirs which are unable to sing them unaccompanied should do them with instrumental support. As it is better to perform a cantata with piano or with a shrunken orchestra than to leave it unheard, so it is better to perform a motet accompanied than to avoid it altogether.⁸⁷

A knowledge of the make-up of Bach's choirs and orchestras gives us considerable insight into the performance of his works. Bach's choir was small, numbering only fifty voices, and they were divided into four groups. The four churches, for which Bach was musically responsible, conducted services simultaneously; so Bach never could assemble the choir into one group. Thus Bach demanded "Every musical

⁸⁵Spitta, J. S. Bach, pp. 608-609.

⁸⁶Ameln, Archive Productions Record Jacket 3040 A.

⁸⁷Whittaker, Fugitive Notes, p. 194.

choir should contain at least three sopranos, three altos, three tenors, and as many basses, so that even if one happens to fall ill . . . , at least a double-chorus motet may be sung."⁸⁸ Ehmann concludes that for double chorus motets, Bach counted on one singer to a part and one in reserve, and that Bach would have preferred a double chorus of sixteen voices, with two voices for each of the eight parts.⁸⁹

When double chorus motets were performed during the Baroque period, the two choirs were separated and placed opposite each other. This arrangement provided for two separate sources of sound, and the choirs were able to sing to each other antiphonally.⁹⁰

Bach's orchestra was also very small. Usually there was one instrument to a part and never more than two or three.⁹¹ A typical Bach instrumentation for a motet would consist of four strings for the first choir; two violins, one viola, and one violoncello, and four woodwinds for the second choir; two oboes, one tenor (Taille), and one bassoon.⁹²

⁸⁸Wilhelm Ehmann, "Performing Practice of Bach's Motets III," American Choral Review (March, 1965), p. 6.

⁸⁹Ibid., p. 6.

⁹⁰Ibid., p. 6.

⁹¹Richard T. Gore, "Performing Baroque Church Music Today; Tempo, Dynamic, Etc.," The Diapason (May 1, 1950), p. 26.

⁹²Spitta, J. S. Bach, p. 607.

The only keyboard instrument that was used was the organ.

In church music of this period, as Schering has pointed out, the only keyboard instrument allowed was the organ. (The Handel oratorios, designed for concert performance, follow the operatic tradition and require cembalo). As to the use of the harpsichord in Bach's church music, Schering has made it clear that Bach was bound by contract to avoid everything operatic in his church music."⁹³

The instruments served two purposes. They were used to duplicate the vocal lines for support of the singers, and the orchestra, consisting of strings for the first choir and woodwinds for the second choir, gave two different tone colors to the choirs.

Tempo of the Baroque period was governed by the context and by the number of notes in a measure. The Italian markings were used as a guide to the mood of the music and were taken literally. Allegro meant "happy", and andante meant "going". "An allegro with never more than three notes to a measure can be taken faster than one with twelve."⁹⁴

Furthermore, the time signature had very little to do with the tempo of the music. A $3/2$ would not necessarily move any slower or faster than a $3/8$.⁹⁵

⁹³Gore, "Performing Baroque Church Music," p. 27.

⁹⁴Ibid., p. 26.

⁹⁵Ibid., p. 26.

Baroque composers used terraced dynamics. The small choirs and orchestras were not capable of a gradual change of volume to any great extent. Extremes in dynamics from any one instrument are never needed, simply because the system of terraced dynamics makes them superfluous.⁹⁶

In Bach's usage, the fermata indicated merely the end of a phrase, or a breathing mark, and we should not interpret each written fermata as an extended pause.⁹⁷

It should also be remembered that during the time of Bach, vibrato was not used in Baroque church music, and it should be avoided in performances.⁹⁸

In performing the six Bach motets, one must also be aware of the symbolism⁹⁹ that Bach used in his vocal music. Just as there is disagreement in the matter of whether to perform the Bach motets accompanied or a cappella, there is also disagreement in the matter of symbolism in the music of Bach. The disagreement occurs not over the fact that symbolism does appear in the music of Bach, but rather to what extent it does occur and to what degree it may affect the listener.

⁹⁶Ibid., p. 26.

⁹⁷Ibid., p. 26.

⁹⁸Ibid., p. 26.

⁹⁹An additional means of expressing ideas and feelings through music. Walter Emery, "A Rationale of Bach's Symbolism," The Musical Times (October, 1954), p. 533.

Musical sensibility is to some extent a capacity for tone-visions, whether it deals with lines, ideas, forms, or events, and these associations of ideas are always going on where we would not suspect them.

Art is the translation of aesthetic associations of ideas. The more completely and intensely the conscious and unconscious concepts and ideas of the artist communicate themselves to us through his art-work, the deeper is the impression. It is then that he succeeds in stimulating others to that vivacity of imaginative feeling which we call art, in contradistinction to what we hear and see and experience in our ordinary moments.¹⁰⁰

". . . Schweitzer, like Pirro, regarded Bach's symbolism as an additional means of expression, immediately effective in much the same way that the normal musical means of expression are effective . . ." ¹⁰¹ Emery writes that from the point of view of the modern audience, the symbolism of Schweitzer is not comparable with the normal musical means of expression, and the only symbolism that will have any real effect upon the listener is that which is very simple and very prominent.¹⁰²

Although symbolism might escape the untrained listener, it nevertheless is there. Friedrich Blume states:

. . . symbolizing in his music the hidden relationships, the ultimate ideas, in fact the "coincidentia

¹⁰⁰Schweitzer, J. S. Bach, p. 15

¹⁰¹Emery, "A Rationale of Bach's Symbolism," p. 533.

¹⁰²Ibid., p. 534.

oppositorium" itself, which elude the untutored reader and listener, since to understand them a whole training in the subtleties and sophistications of the old Lutheran scholasticism is required. This interpretation seems to open a door on the whole world of Bach's innermost conceptions and ideas. To open it still further must be one of the most urgent concerns of future Bach research.¹⁰³

Yet, Spitta writes we should be more careful than to read into Bach symbolism which might not exist.

. . . transient flashes, and their presence or absence cannot alter the value of intelligibility of the composition in its integrity. In studying Bach, when we meet with some conspicuously melodious line or some strikingly harmonious tune, that happens to coincide with an emphatic or emotional word, we are too ready to attribute to them a much closer and deeper connection than can ever have dwelt in the purpose of the composer.¹⁰⁴

Schweitzer was very thorough with his cataloging of the different symbolic motives used by Bach. Bukofzer writes that it is "misleading to isolate certain figures and classify them in a system of absolute meanings as motives of joy, steps, beatitude, and so forth."¹⁰⁵

According to Bukofzer music did not become the immediate expression of emotions until about the time of Bach's death, and it then occurred in the hands of his successors. The earlier composers, including Bach, "indicated" the

¹⁰³Friedrich Blume, Two Centuries of Bach, Tr. by Stanley Godman (London, 1950), p. 84.

¹⁰⁴Spitta, J. S. Bach, pp. 575-576.

¹⁰⁵Manfred Bukofzer, Music in the Baroque Era (New York, 1947), p. 389.

emotions by a system of allegory that appealed to the intellect, rather than expressing the emotion directly. Thus, "Bach's vocal music was not meant to have any direct emotional appeal, but only to 'indicate' emotions through allegories whose meanings were defined only by the words."¹⁰⁶

In expressing the essential elements of an idea, Bach employed a pictorial¹⁰⁷ method of symbolism. "Pictorialism was a device generally adopted in Baroque music, and Bach was all the more inclined to follow this trend of his time, as he had a natural bent for associating pictures with words."¹⁰⁸ Bach does not paint an illustration but rather paints a picture of the feelings and true meaning of the words of the text.

He thus makes no effort to represent all the episodes and evolutions of the text. He expresses the essential elements in the idea, not its vicissitudes. He underlines, indeed, any characteristic detail, brings out contrasts, employs the most powerful nuances; but the vicissitudes of the idea, its struggles, its combats, its despair, its entry into peace, all that Beethoven's music and that of the post-Beethoven epoch try to express - of this there is nothing in Bach.¹⁰⁹

¹⁰⁶Emery, "A Rationale of Bach's Symbolism," p. 535.

¹⁰⁷"... an attempt to conjure through musical means visual impressions associated with the words to be set to music." Karl Geiringer, Symbolism in the Music of Bach, A lecture delivered in Library of Congress, May 23, 1955, p. 2.

¹⁰⁸Ibid., p. 2.

¹⁰⁹Schweitzer, J. S. Bach, p. 40.

This pictorial method of symbolism which is found in the motets may be exemplified by the opening word "Singet" (Sing) in the motet Singet dem Herrn ein neues Lied. Here the word "Singet" is written to music which suggests singing.



Fig. 1--Measures 1-10, first choir Sopranos, first movement, Singet dem Herrn ein neues Lied.

In the same motet measures 10 - 11, a new musical motive is introduced to the words "ein neues Lied", (a new song).



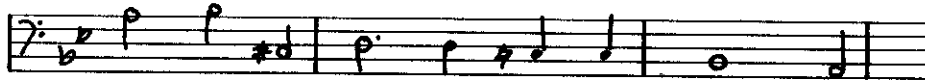
Fig. 2--Measures 10-11, first choir sopranos, first movement, Singet dem Herrn ein neues Lied.

In Komm, Jesu, Komm, measures 10 - 15, the word "müde" (weary) is set to a descending vocal line.



Fig. 3--Measures 10-15, first choir basses, first movement, Komm, Jesu, Komm.

The words "der saure weg", the bitter way, in measures 45 - 47 are written to a diminished seventh interval suggesting difficulty.



der sau-re Weg wird mir zu schwer, zu

Fig. 4--Measures 45-47, first choir basses, first movement, Komm, Jesu, Komm.

Lobet den Herrn, alle Heiden opens with "lobet", (praise) given to the fugue subject which ascends an octave.



Lo ————— bet

Fig. 5--Measures 1-2, sopranos, Lobet den Herrn, alle Heiden.

The exuberant and resounding "Allelujas" which close the motet, measures 99 - 165, begin with an ascending and joyful line.



Al—le—lu ja, Al—le—lu—ja

Fig. 6--Measures 99-102, sopranos, Lobet den Herrn, alle Heiden.

Der Geist hilft unsrer Schwachheit auf contains very vivid pictorial methods in measures 16 - 24. "Der Geist hilft unsrer Schwachheit auf". "Schwachheit" (weakness) is the lowest note of the phrase, an "F" which leaps up an octave for the word "auf" (up).



Fig. 7--Measures 16-24, first choir sopranos, first movement, Der Geist hilft unsrer Schwachheit auf.

"'Denn wir wissen nicht, was wir beten sollen' (For we know not what we should pray for) is set to querulous broken passages in which the choirs seem to hesitate and stumble."¹¹⁰ This may be found in measures 41 - 67.

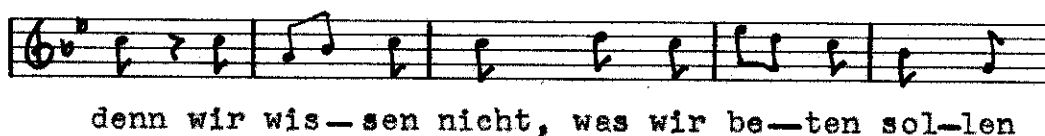


Fig. 8--Measures 41-45, first choir sopranos, first movement, Der Geist hilft unsrer Schwachheit auf.

Bach's longest motet, Jesu, meine Freude is an example of how the composer used form in making the sentiment of the words the guiding principle in developing his scheme of design. The principle of the rondo is used in alternating the chorale as a sacred symbol radiating suggestions which are used in the episodic portions of the motet.¹¹¹ In "Trotz, Trotz dem alten Drachen", the fifth movement of the motet, "tobe" (rage), is repeated three times in measures 16 - 18 almost suggesting the gnashing of teeth by the impotent forces of evil. The basses roar out the word in a savage ascending sixteenth note run.

¹¹⁰Whittaker, Fugitive Notes, p. 227.

¹¹¹C. Hubert H. Parry, J. S. Bach (London, 1936), p. 292.

SI
 zu! To-be to-be to-be Welt

SII
 zu! To-be to-be to-be Welt,

A
 zu! To-be to-be to-be Welt,

T
 zu! To be to be to be Welt,

B
 zu! To ————— be Welt, und

Fig. 9--Measures 16-18, full choir, fifth movement, Jesu, meine Freude.

The last motet to be considered, Fürchte dich nicht contains vivid pictorial effects. "Weiche nicht" (falter not), measures 10 - 11, has special effect occurring on the off-beat in descending intervals.

dir wei—che nicht denn ich, ich bin dein

Fig. 10--Measures 10-11, first choir basses, first movement, Fürchte dich nicht.

Very strong pictorialism is to be heard in measures 29 - 30, "ich stärke dich" (I strengthen thee) is started by the first choir basses which is then strengthened by both choirs.

SI
ich stärke dich

AI
ich stärke dich

TI
ich stärke dich

BI
ich stärke dich

SII
ich stärke dich

AII
ich stärke dich

TII
ich stärke dich

BII
ich stärke dich

Fig. 11--Measures 29-30, first and second choir, first movement, Fürchte dich nicht.

The source of the style of Bach's six motets is found in his cantatas, and the style of the cantatas originates in his organ music. Because the motets stem from Bach's cantatas they are only indirectly connected with the motet

of the seventeenth century.¹¹²

The motets of the seventeenth century were influenced by the concerted vocal music of the time, and reflect its half-developed form only with moderate completeness, both in outline and detail. In as much as Bach's cantatas owe their existence to the old motet forms they do have some things in common; but Bach's cantatas and motets are completely free from the dramatic elements which appear in Schütz's and Hammerschmidt's sacred concertos and madrigals, and also the motets of that period.¹¹³

In the cantatas, the forms of organ music have only a minor influence, but in the motets the organ forms make themselves felt in full power. "The organ-style governs the whole; it determines the characteristic formation of the melodies and the polyphony, always upon the laws of harmonic progression . . ."¹¹⁴

Bach's individual style is most prominent in the motets for double chorus, because it is here that he leaned most strongly towards the use of homophony. When there is an absence of imitative writing, melodic passages still occur in the separate voice parts. These passages did not originate in the human voice, but rather in the church organ " . . . which has no means of embodying the whole force of

¹¹²Spitta, J. S. Bach, p. 597.

¹¹³Ibid., p. 597.

¹¹⁴Ibid., p. 597.

emotion but by varying degrees of mere external movement within the limits imposed by unalterable strength of tone."¹¹⁵

In the treatment of the motets not written for double chorus, one fundamental principle is outstanding: the separate sections or lines of the text were worked out fugally, but not to the complete exclusion of shorter homophonous passages. However, in the motets written for double chorus the text was worked out by alternating the two bodies of the chorus, which were opposed to one another, as self-contained and complete entities. The two choruses are usually united only at the chief cadences. By this means there was very little possibility for thematic development.¹¹⁶

Bach did not divide the two choirs of the double chorus motets into a higher and lower chorus, and in this method there was the danger of the two choruses becoming united into one chorus. Bach very seldom introduced a fugue in more than four parts, for this would not have been acceptable with the ruling principles of the form, the danger not being so much as forming two choruses into one, but rather the resolution of two factors into eight. When Bach does use a fugal movement in which all eight parts are involved, as in Komm, Jesu, Komm, measures 44 - 57, and Der

¹¹⁵Ibid., p. 605.

¹¹⁶Ibid., p. 604.

Geist hilft unsrer Schwachheit, measure 77 - 84 and also starting at measure 124, he treats the separate parts of the choruses antiphonally.¹¹⁷

Johann Christoph Bach and other Baroque composers attempted to make effects by homophonous movement in which a clearly recognizable melody is always heard in the upper part; but in J. S. Bach there are passages, such as the opening of Singet dem Herrn ein neues Lied, "which can only be regarded as waves of harmony twisted into melody. The astounding boldness of the part-writing finds in this view its explanation and only justification."¹¹⁸

Bach uses harmony in such a manner that the very essence of the verbal text is converted into tone pictures. This may be seen clearly in his harmonizations of the four chorales in Jesu, meine Freude. This may be observed again in those motets which also contain chorales. Bach considered a chorale-melody indefinite in character until it acquired a personality through a text. He would then express the nature of the text in his harmonies. "The greatest masters of the chorale-piece, Eccard, Praetorius and others, harmonized the melody; Bach harmonized the words."¹¹⁹ Thus, Bach grasps the poetic mood of the words, combines it with expressive music and "The words are finally

¹¹⁷Ibid., p. 605

¹¹⁸Ibid., p. 606

¹¹⁹Schweitzer, J. S. Bach, p. 30.

no more than a shadow-picture of the music. Bach's relation to his text is active, not passive; it does not inspire him so much as he inspires it."¹²⁰

Of the motets extant, each is written in one of four text styles. The texts are either Biblical words or Biblical words combined with a chorale, or a sacred aria-text joined to these two, or finally, the aria-text alone. All the texts are in German which mean that Bach did not write any Latin motets, or if he did they are either undiscovered or have been lost.¹²¹

The relation of Bach's music to its text is very intimate. The structure of his musical phrase does not merely fit the structure of the poetic phrase, it is identical with it, and the melodic impression his phrases make on us is due to his clear and consummate sense of form. Though Bach's vocal lines are derived from the organ and "though he thought declamatorily, he could not hold writing melodically."¹²²

Summary

The motet was the most important polyphonic music form during the Middle Ages and the Renaissance. It was an unaccompanied chorale composition based on a Latin sacred text

¹²⁰Ibid., p. 36.

¹²¹Spitta, J. S. Bach, p. 598.

¹²²Schweitzer, J. S. Bach, p. 26.

and was performed for the Catholic service.

The motet may be traced from the clausula, a two-part polyphonic composition of the thirteenth century, through the Flemish School of the fourteenth century, the Renaissance, and into the Baroque period of music history. The final development of the motet was a composition which contained melodic and rhythmic freedom, used full harmony, employed both fugal and homophonic sections, was written in Latin or the vernacular, and composed for four to eight voices.

The motet was a fully developed form in the Baroque period, and was used in the Lutheran service as an introduction. It was also performed during the celebration of a high festival and other special occasions, such as funerals.

Bach's motets may be performed a cappella or with instrumental accompaniment as there is evidence that both methods of performance may have been used during the time of Bach. The accompaniment may be performed by an organ or a group of strings and woodwinds.

Symbolism may be found in Bach's vocal music and used to enhance the meaning of the work being performed. The degree of symbolism is questioned by authorities as to its depth, and effectiveness upon the hearer.

The style of Bach's motets originated from his cantatas and organ music. He employed both homophonic and polyphonic techniques in these compositions, using four and

five voice single choirs and also double choirs.

Although Bach's motets were written in the eighteenth century, they remain the finest examples of music written in the sacred motet style.

CHAPTER II

ANALYSIS IN RELATION TO PERFORMANCE OF THE SIX AUTHENTIC MOTETS OF J. S. BACH

Singet dem Herrn ein neues Lied

Singet dem Herrn ein neues Lied is perhaps the best known of the six Bach motets. Despite the fact that it belongs in a different category, this motet is on an artistic level with the Mass in B Minor, the Passions According to St. Matthew and St. John, and Bach's foremost cantatas.¹ It is believed that it was written not before 1745, after Bach had arrived at the summit of his creative powers. The motet was probably written during the second half of the last decade of his life, more than a decade after he had written the Mass in B Minor (1733) and shortly before he wrote his Musical Offering (1747). "Werner Neumann joins Arnold Schering in assuming that Singet dem Herrn was written as a song of praise for a New Year's service conducted on January 1, 1746, in which the signing of the Dresden Peace Treaty (December 25, 1745) was celebrated."²

¹Johann Sebastian Bach, Singet dem Herrn ein neues Lied, Foreword by Walter E. Buszin (New York, 1959).

²Ibid., Foreword.

The motet is written in four movements. The first movement follows the pattern of a bipartite prelude and fugue. The text for this movement is a paraphrase of Psalm 149, verses 1-3. The second movement, a choral fantasia, is based on the chorale Nun lob', mein Seel, den Herren, which is reminiscent of the hymn tune Old Hundredth in its opening line. "It is assigned to Johann Kugelman (died 1542), as it first appeared with this hymn in his 'neues Gesand, mit Dreyen Stimmen' in Augsburg in 1540."³ The chorale text is the third verse of the hymn Nun lob', Seel, den Herrn, which is a metrical version of Psalm 103 by Johann Graumann, 1487-1541.⁴ The chorale is sung by the second choir only, with the first choir singing interludes based on a text whose author remains anonymous.⁵ The third movement, a free chorus, is written to a paraphrase of Psalm 150, verses 1-2. As with two other eight-part motets, the final movement is written for four voices. In Komm, Jesu, Komm and Der Geist hilft unsrer Schwachheit auf the concluding movement is a chorale, but in this motet the last movement is a four-voice fugue. Psalm 150, verse 3 is sung as the text. Form charts of the motet which include

³W. G. Whittaker, Fugitive Notes on Certain Cantatas and the Motets of J. S. Bach (London, 1924), p. 245.

⁴Ibid., p. 246.

⁵Bach, Singet dem Herrn, Foreword.

parts and sections of movements, keys, text and text lines, are located in the appendix.

The first movement, measures 1-151, is a joyful and exuberant setting of Psalm 149, verses 1-3. The movement is divided into Section A, a prelude, and Section B, a fugue.

First Movement

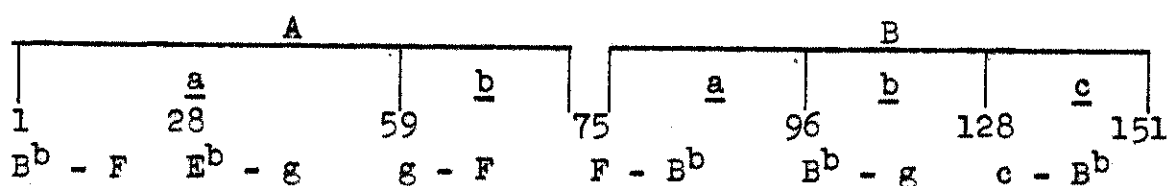
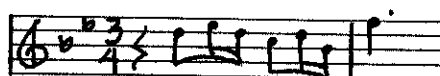


Fig. 12--Schematic diagram of the first movement of Singet dem Herrn ein neues Lied.

Both sections are written in 3/4. Section A, measures 1-75, is in free imitative style, and is divided into two parts. Part a, measures 1-59, uses the first and second line of the text. It is built upon two motives. The first motive is sung by the first choir sopranos in measures 1-2.

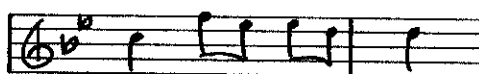


Sin—————

Fig. 13--Measures 1-2, first choir sopranos, first movement, Singet dem Herrn ein neues Lied.

The motive is light and rhythmic and one that suits "Singet" (Sing). An allegro moderato is required to establish a good tempo which fits the motive and text. The first nine

measures are imitative, using the first motive as material. The second choir supports the first choir by singing a quarter note pattern to "Singet" (sing). The first choir cadences in measures 8-9, and introduces the second motive in measures 10-11, sung by the sopranos. It is interesting to note that this motive is new musical material, and it is sung to the words "ein neues Lied" (a new song) which appear for the first time with this motive.



ein neu—es Lied

Fig. 14--Measures 10-11, first choir sopranos, first movement, Singet dem Herrn ein neues Lied.

The second choir sings this motive in measures 11-12. Measures 12-21 is a repeat of measures 1-9, with the choirs exchanging parts. The repeat modulates from the opening key, B-flat major, to F major. Measures 23-28 are an antiphonal six measure phrase, which is built on the second motive. This six-measure phrase modulates from F major to E-flat major. Measures 28-59, is repeated variations of eight measure phrases, which are built on the two motives of Part a. The first phrase is sung by the first choir, measures 28-35, in E-flat major. This phrase is imitated by the second choir, measures 35-42, in F major with a

modulation to E-flat major in measure 39. The first choir sings another phrase, measures 42-51, in c minor, which the second choir imitates, measures 51-59, with a modulation to g minor in measure 55.

Part b, measures 59-75, uses the third line of the text and serves as a bridge between Section A and B. It begins in g minor, modulates to d minor in measure 67, and F major in measure 73. This part begins with the second choir repeating the first choir at a one measure interval. In measures 65-66 the two choirs sing antiphonal chords which cadence in measure 68. The choirs sing antiphonal phrases in measures 68-71. Both choirs sing measures 72-75, which ends Section A. A ritard is not needed at the close of Section A, but a slight pause should be made between the first and second beats of measure 75 to separate Sections A and B.

Section B, measures 75-151, is an accompanied fugue built on a six measure subject. The subject is sung to the fourth and fifth lines of the text. This section is divided into three parts. Part a, measures 75-96, is the exposition of the fugue. The first choir sopranos announce the subject in measures 75-82. The subject is stated in F major.

Die Kin-der Zi—on sein fröh—lich ü—ber ih—rem
 K8—ni—ge, sie sol—len lo——ben sei—nen Na—men—im
 Rei——

Fig. 15--Measures 75-82, first choir sopranos, first movement, Singet dem Herrn ein neues Lied.

This is a joyful and gay subject, and it should be sung lightly and with crispness, but without a staccato feeling. As in section A, an allegro moderato tempo is needed in this section. In this part the second choir sings an accompaniment based on musical material of Section A, Part a. The second choir sings the first line of the text to this accompaniment. The first choir altos sing the answer measures 82-89, in B-flat major, followed by the first choir tenors stating the subject, measures 89-96, in F major.

Part b, measures 96-128, is the counter-exposition. It consists of corresponding voice parts of the two choirs joining to sing the subject in unison. All corresponding voices remain in unison, after stating the subject, until Part c, except the basses which divide in measure 122. The accompaniment the second choir sang in Part a dissolves as its voices are joined with those of the first choir. Voices of both choirs sing the first and sixth text line when they are not singing the subject. Entrances of the

subject are made by the basses, measures 96, in B-flat major, and the tenors, measure 103, in E-flat major, which is followed by a two measure episode, measures 111-112. The altos make a subject entrance, measure 113, in c minor, which is followed by another two measure episode, measures 120-121, and the sopranos state the subject, measures 122-128, in g minor.

Part c, measures 129-151, consists of an eight measure episode, measures 129-137, based on the fugue subject and material of Section A, which modulates from g minor through c minor to F major in measure 134; a statement of the subject, measures 137-144, by the basses of both choirs in unison, in B-flat major; and a codetta, measures 144-151, in B-flat major. The codetta is extremely powerful. In the first two measures of the codetta, the lower three voices of both choirs join, while the first and second choir sopranos sing separate lines. Measure 146 leads into a series of eighth note chords, which are sung antiphonally to "Pauken and Harfen" (Drums and Harps), which produces an unusually strong effect. To conclude the movement, a ritard is employed the last three measures with a fermata used in measure 151.

The second movement, measures 151-220, is an extended chorale, and is written in 4/4. The second choir sings the chorale phrases between which the first choir sings interludes. The chorale phrases should be sung largo at a

mezzopiano by the second choir, but the interludes need to be taken at a larghetto, sung mezzoforte. The chorale phrases are very solemn but the interludes are more animated, and this tempo and dynamic difference will enhance the text and also serve as a manner of separating the chorale text from the text of the first choir. This movement is treated antiphonally throughout. It is a tender movement, which is deliberate and comforting, and offers musical contrast to the first and third movement.

Second Movement

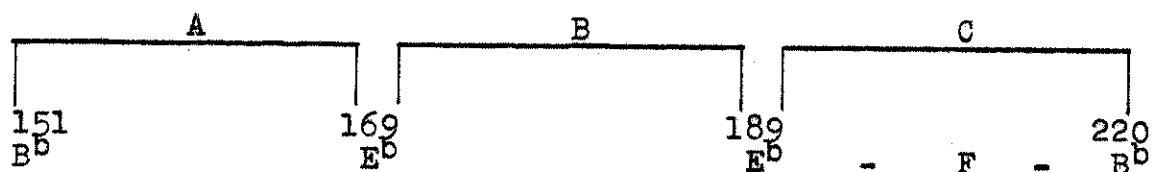
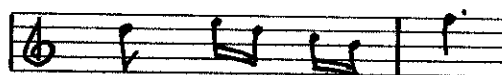


Fig. 16--Schematic diagram of the second movement of Singet dem Herrn ein neues Lied.

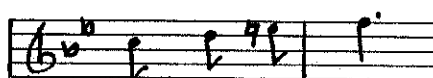
The movement is divided into three sections. Section A, measures 151-169, consists of the first four chorale phrases and interludes. Section A uses the seventh through fourteenth lines of the text. The first motive used in this movement is sung by the first choir sopranos in measures 153-154. This section is in B-flat major.



Gott, nimm dich fer

Fig. 17--Measures 153-154, first choir sopranos, second movement, Singet dem Herrn ein neues Lied.

Section B, measures 169-189, consists of the fifth through eighth chorale phrases, and interludes. The fifteenth through twenty-fourth lines of the text are used. This section begins in g minor and modulates to E-flat major in measure 171, F major in measure 173, d minor in measure 178, E-flat major in measure 180, E-flat major in measure 182, and c minor in measure 188. The fifth interlude uses the first motive. The sixth interlude introduces the second motive, which is also used by the eighth interlude.



denn oh-ne dich

Fig. 18--Measures 174-175, first choir sopranos, second movement, Singet dem Herrn ein neues Lied.

The seventh interlude uses the third motive, which does not occur again in the movement.



Gott, nimm dich fer

Fig. 19--Measure 181, first choir sopranos, second movement, Singet dem Herrn ein neues Lied.

Section C, measures 189-220, consists of the ninth and tenth interludes, the ninth through twelfth chorale phrases and a codetta. The twenty-fifth through thirty-fifth lines of the text are used in this section. The ninth interlude used the first motive, and the tenth interlude uses a variation of the second motive, as does the codetta. Section C begins in E-flat major and modulates to F major in measure 194, and B-flat major in measure 218. A ritard should be taken in measure 219-220 to close the movement, with a fermata held on the last beat of the movement.

In contrast to the second movement, the third movement, a free chorus, measures 221-254, is joyful and happy. It is written in 4/4, and needs an andantino tempo to allow the motive to display its vitality. The text for this movement is Psalm 150, verses 1-2. This movement, brilliant, light and exultant, serves as a bridge which connects the second movement, a choral fantasia, with the fourth movement, a fugue. The choirs are treated antiphonally throughout except for the last two measures, which serve as a cadence, and a manner of unifying the eight separate voices into four, for the final movement.

Third Movement

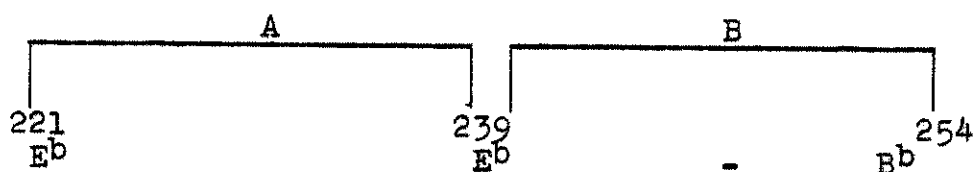


Fig. 20--Schematic diagram of the third movement of Singet dem Herrn ein neues Lied.

The third movement is divided into Sections A and B. Each section is built around the same motive, although the motive is more varied in Section B. Section A, measures 221-239, uses the thirty-fifth and thirty-sixth lines of the text. The section opens with the sopranos the first choir singing the motive in measures 221-222, in E-flat major.



Fig. 21--Measures 221-222, first choir sopranos, third movement, Singet dem Herrn ein neues Lied.

The motive is very rhythmic, and should be treated freely and lightly. The first choir sings the motive in measures 221-223, which is repeated by the second choir in measures 223-226. The first choir sings a variation of the motive in measures 226-229, which is imitated by the second choir in measures 229-233. The second choir modulates from

E-flat major to c minor in measure 232, and the first choir sings a variation of the motive in measures 233-234 which modulates back to E-flat major. In measures 234-237, the second choir sings a variation of the motive which is answered by the first choir, measures 237-239, by repeating the first three measures of the movement.

Section B, measures 239-254, also uses the thirty-fifth and thirty-sixth lines of the text. It varies the motive more than Section A. The first choir is dominant in this section. This section is also antiphonal, but the phrases are much shorter than in Section A. The section begins in E-flat major, modulates to c minor in measure 247, g minor in measure 251, and B-flat major in measure 253. Both choirs sing the last three measures of the movement. A ritard in measure 254-255 concludes the movement.

The last movement, measures 255-367, is a fugue, which is written for four voices, in B-flat major. This movement, as the first, is written in triple meter, but the time signature is $3/8$ rather than the $3/4$ of the first movement. The thirty-seventh line of the text is used for the fugue. The tempo should be held to a poco allegro, for a faster tempo will rush the fugue subject. One beat, rather than three, per measure may be felt and used to provide a legato feeling.

Fourth Movement

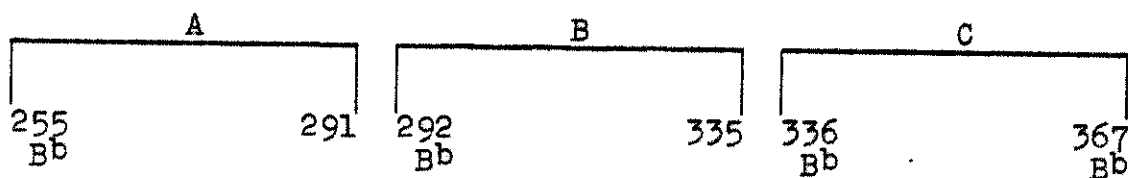


Fig. 22--Schematic diagram of the fourth movement of Singet dem Herrn ein neues Lied.

The fugue is divided into Sections A, B, and C. Section A, measures 255-291, is the exposition. This exposition is irregular due to the entrance of the answer in the dominant key, F major, sung by the basses in measures 255-263, before the subject is stated in the tonic key, B-flat major, sung by the tenors in measures 263-271. The fugue subject is eight measures long, with a three measure run on "Alles" (all) and a two measure run on "Odem" (breath). The length of the subject in a flowing triple meter and its symbolic description of the words depicts the text beautifully.

Musical notation for measures 263-271, tenors, fourth movement, 'Singet dem Herrn ein neues Lied'. The notation shows two staves of music. The first staff has the lyrics 'Alles, was Odem' and the second staff has 'dem hat loben den Herrn'. The music is in a flowing triple meter.

Fig. 23--Measures 263-271, tenors, fourth movement, Singet dem Herrn ein neues Lied.

Care should be taken to avoid singing the fourth measure of the fugue subject staccato. The altos state the subject in F major, measures 217-279, followed by the sopranos statement in B-flat major in measures 279-287, which ends the exposition. Measures 287-291 are an episode based on the fugue subject.

Section B, measures 292-335, is a counter-exposition. The basses state the subject in B-flat major, measures 292-300. Measures 300-304 are an episode, based on the fugue subject, which modulates from B-flat major to F major. The tenors state the subject in measures 304-312 in F major. A two measure episode, measures 312-313, based on the fugue subject, modulates from F major to g minor. The sopranos state the subject in measures 314-322 in g minor and the altos state the subject in measures 320-327, in c minor which modulates to g minor, resulting in a stretto in measures 320-322. Measures 328-335 are an episode which modulates from g minor to B-flat major. The episode is based upon the fugue subject.

Section C, measures 336-367, closes the fugue. The sopranos state the subject in measures 336-344 in B-flat major. Measures 344-354 are an episode, based on the fugue subject, which modulates to B-flat major. The last subject statement is made by the basses in B-flat major in measures 355-361. Measures 362-367 are a codetta which is in B-flat major. A ritard in the last four measures, and a fermata in measure 367 ends the fugue.

It is likely that Bach wrote Singet dem Herrn ein neues Lied within a few days time. Better proof of his genius can hardly be found.⁶ The motet is written in four movements. The first movement is a joyful and exuberant bipartite prelude and fugue based on the first, second and third verses of Psalm 149. The second movement, a chorale fantasia, is built around the chorale Nun lob', mein Seel, den Herren. The chorale text is a metrical version of Psalm 103. This is a tender and comforting movement which offers contrast to the first and third movements. The third movement, a free chorus, is a joyful and happy setting of the first and second verses of Psalm 150. The movement is brilliant and light and serves as a bridge between the second and fourth movements. The fourth movement is a fugue which uses the third verse of Psalm 150 as its text.

Singet dem Herrn ein neues Lied the "Mightiest of all motets, planned on a titanic scale . . . is a song of thanksgiving almost too colossal for the shouts of mankind, more fitting to be sung by choirs immortal."⁷

⁶Johann Sebastian Bach, Singet dem Herrn ein neues Lied, Foreword by Walter E. Buszin (New York, 1959).

⁷W. G. Whittaker, Fugitive Notes on Certain Cantatas and the Motets of J. S. Bach (London, 1924), p. 239.

Der Geist hilft unsrer Schwachheit auf

Bach wrote this motet for the burial service of Johann Heinrich Ernesti, Professor of Poetry⁸ and Rector of the Thomasschule in Leipzig for forty-five years. There were conflicting ideas between Bach and the university authorities, and Bach suffered petty persecutions directed toward him by Rector Ernesti and the university authorities in charge of musical activities.⁹ This motet, therefore, does not contain personal feeling but does uphold the dignity of the office of Rector. "The work as a whole may be more safely taken as a fine official document, representing, in a sense, doctrinal music."¹⁰ The motet was performed for the first time on October 24, 1729, in the Paulinerkirche, the University Church.

Bach was not inclined to write music for funerals and burials which was morbid and sad, but rather, music which contained a cheerful tone. His Christian faith had taught him that "death had lost its sting and the grave its victory."¹¹

⁸Charles S. Terry, The Music of Bach: An Introduction (New York, 1963), p. 85.

⁹Paul H. Lang, Music in Western Civilization (New York, 1941), p. 493.

¹⁰W. G. Whittaker, Fugitive Notes on Certain Cantatas and the Motets of J. S. Bach (London, 1924), p. 225.

¹¹Johann Sebastian Bach, Der Geist hilft unsrer Schwachheit auf, Foreword by Walter E. Buszinger (New York, 1959).

This motet does not have the immediately recognizable intimacy such as Komm, Jesu, Komm will be shown to possess, and has been called "rather matter-of-fact and business-like."¹² Yet, Der Geist hilft unsrer Schwachheit auf and Komm, Jesu, Komm contain the same spirit and nature, and form a beautiful pair. In each motet is found an "abundance of what is expressed in German as Gemut and Stimmung"¹³ (the mood of the soul).

The motet is divided into three movements. The first movement is based upon Romans 8, verse 26, and consists of two sections, a choral fantasia and a fugue, each written for eight voices. A four-voice fugue based upon Romans 8, verse 27, constitutes the second movement. The final movement of the motet is the chorale "Komm heiliger Geist, Herre Gott." The tune of the chorale is of unknown authorship. The third verse of Luther's Whitsuntide hymn, which was derived from the "Veni Sancte Spiritus" and published in Walther's collection at Wittenberg in 1524, is used as the chorale text.¹⁴ There is not an instrumental part for the chorale movement, as it was added at a later date by Bach to allow the motet to be used for Whitsuntide and/or

¹²Whittaker, Fugitive Notes, p. 225.

¹³Bach, Der Geist, Foreword.

¹⁴Whittaker, Fugitive Notes, p. 230.

the fourth Sunday after Trinity, the text being taken from the Epistle for that day.¹⁵

This is the only motet for which there is a complete set of instrumental parts. Bach's manner of scoring for instrumental accompaniment in this motet gives evidence to his thoughts concerning the combination of voices and instruments.

The first choir is doubled by the usual quartet of strings. The second choir is doubled by a reed band - two oboes, taille, and bassoon. There is also a continuo part from which the violone [sic] is played. In addition, there is a fully figured organ part, bass only, written a tone lower, in A flat, to adjust some irregularity of Pitch.¹⁶

Form charts of the motet which include parts and sections of movements, keys, text and text lines, are located in the appendix.

The first movement, measures 1-146, is divided into Section A, measures 1-124, and Section B, measures 124-146.

First Movement

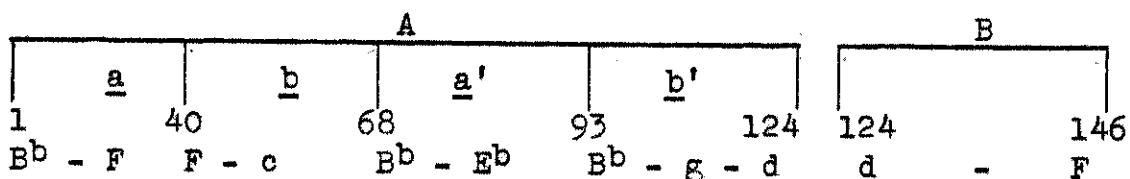


Fig. 24--Schematic diagram of the first movement of Der Geist hilft unsrer Schwachheit auf.

Section A is a choral fantasia, is written in 3/8, and is

¹⁵Philipp Spitta, J. S. Bach (New York, 1899), p. 602.

¹⁶Whittaker, Fugitive Notes, p. 231.

divided into four parts; a, b, a', and b'. Parts a and a' use the first line of the text, and Parts b and b' use the second, third and fourth lines.

Part a, measures 1-40, is based on the theme sung by the first choir sopranos in measures 1-6.



Fig. 25--Measures 1-6, first choir sopranos, first movement, Der Geist hilft unsrer Schwachheit auf.

This theme is sung to the words, "Der Geist hilft" (The spirit helps). The ascending musical line gives the impression of lifting up or helping. A tempo marking of andante con moto will allow it a flowing steady motion. The first eight measures, which has no dynamic marking, is repeated piano with the two choirs exchanging parts, measures 1-16. The first sixteen measures are now repeated in the dominant key in measures 16-32. The first half of this repeat, measures 16-24, is marked forte and the second half, measures 24-32 is marked piano. There is slight variation in voicing in this repetition, but the thematic material cannot be unnoticed. In measures 32-33, the first choir sopranos sing an intense three beats to "Der Geist" (The Spirit), which leads into the stating of the theme by

the basses of both choirs in measures 32-40. These eight measures are marked forte, and lead into Part b. No ritard is necessary between parts as there are eighth rests which serve this purpose. The text "denn wir wissen nicht, was wir beten sollen" (because we know not for what we should pray) is also enhanced by the rests, as they seem to make the music falter.

The text for Part b, measures 40-68, is treated beautifully. Again the eighth rests seem to make the music falter, measures 40-48, but it is upheld with "der Geist hilft" (the Spirit helps) sung in solid rhythm. The idea of the seemingly faltering music is carried through Parts b and b', offering a contrast to Parts a and a' which are a more flowing, steady movement. The first four measures of this part are repeated a step higher with the choirs exchanging musical material in measures 44-48. The next eight measure phrase, measures 49-57, consists of imitative material. The last measures of this part, 58-68, are treated antiphonally using previous material of this part. A very gradual ritard is needed, starting with the first choir in measure 65. The ritard leads into the third part of this section. Part b modulates from F major through c minor, g minor, d minor, F major, and into B-flat major for part a'.

Measures 68-93 comprise Part a'. This part uses the theme and material found in Part a. The first choir starts

the part, which is imitated by the second choir. The basses are in unison in measures 72-76. The second half of this part, measures 76-84, is opened with the basses of the first choir singing the theme followed by the basses of the second choir two measures later. This is followed by three measures which lead into the last measures, 84-93, of this part. A sixteenth note, six measures long run, developed from the theme is now sung by the sopranos of the second choir and is followed two measures later, a third higher, by the sopranos of the first choir, which bring this part to a close in measure 12. No ritard is necessary between this part and Part b', as the eighth rests occur again. This part modulates from B-flat major to E-flat major in measure 75.

Part b', measures 93-124, ends this section. It is built on the material found in Part b. Measures 93-111 a repeat of Part b, measures 49-59. In this repeat, there is a variation of voicing as the first and second choir exchange parts. In measures 111-121, there is a beautiful exchange of tones between the sopranos of each choir. This exchange is descending; E-flat to B-flat. One measure later, the sopranos of the second choir sustain a G for five beats, which is then repeated by the sopranos of the first choir. This exchange of notes should not be overemphasized, but it should be brought out nicely. This part

SI
SII
SI
SII

bñh— ret wie sichs ge-bñh— ret, wie
ret, wie sichs ge bñh—
sichs ge-bñh—

Fig. 26--Measures 111-121, first and second choir sopranos, first movement, Der Geist hilft unsrer Schwachheit auf.

modulates from g minor through c minor, B-flat major, g minor, and ends in d minor. A ritard is needed to end Section A and separate it from Section B. It should start in measure 122 and continue into measure 124, where a pause between the first and second beats ends the ritard.

Section B, measures 124-146, is not a strict fugue, but is fugal in nature. This section is written in 4/4. The rhythmic transition from the 3/8 of Section A is very smooth because of the underlying equal eighth note time values found in both sections, and the syncopated fugue subject. The subject is stated by the first choir sopranos in measures 124-126. It uses lines five and six of the text.

son—dern der Geist selbst ver—tritt uns aufs be

Fig. 27--Measures 124-126, first choir sopranos, first movement, Der Geist hilft unsrer Schwachheit auf.

The subject is very smooth and fluid. No reason can be found for Bach's staccato markings above the fugue subject. ". . . it is difficult to see what idea was in the composer's mind in selecting such a fugue theme and marking it so . . ."17

This section may well be called an accompanied fugue as the voices, when not singing the fugue subject, have this function. An episode or stretto does not occur in this fugue. The subject is entered in two measure intervals and is sung in every measure except the last four. Fugue entrances are made in measures 124, 126, 128, and 130, all in single voices. However, in measure 134 the tenors of both choirs join to sing the subject, and in measure 136 the altos of both choirs join to sing the subject. The last two entrances are by single voices; measures 138 and 140. To end the fugue, a ritard is used in the last three measures. This section begins in d minor, modulates through c minor, E-flat major, B-flat major, g minor, c minor, and ends on a F major chord, which is actually the five chord in B-flat major, in preparation for the second movement.

The second movement, measures 146-244, is a double fugue written for four voices, and may be divided into three sections.

17 W. G. Whittaker, Fugitive Notes, p. 228.

Second Movement

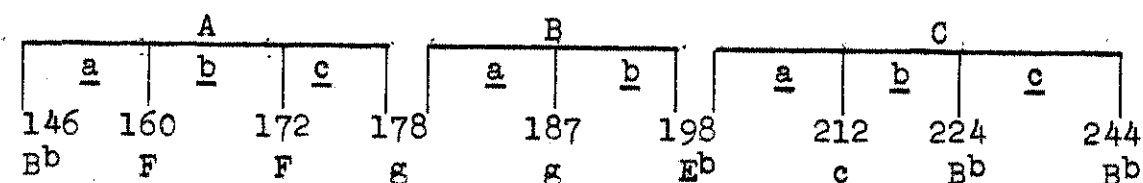


Fig. 28--Schematic diagram of the second movement of Der Geist hilft unsrer Schwachheit auf.

The fugue is written in alla breve. The basic beat is a larghetto or slow adagio, but the quarter note rhythm implies a faster moving motion. The text for this movement is Romans 8, verse 27. There is a counter-exposition for each fugue subject, and a counter-subject for the second subject.

Section A is divided into three parts. Part a, measures 146-178, is the exposition of the first subject. The subject is sung first by the basses in measures 146-152.

Der a-ber die Her-zen for-schet, der weiss, was
des Gei-stes Sinn

Fig. 29--Measures 146-152, basses, second movement, Der Geist hilft unsrer Schwachheit auf.

This subject uses the seventh and eighth lines of the text. The subject is very powerful, and its strength is enhanced by the alla breve meter. A larghetto tempo brings out the strength of the subject, but it will be lost by a slower tempo. The tenors state the subject one measure after the basses, followed four measures later by the altos, and then by the sopranos one measure after the altos. The exposition ends in measure 158. One measure separates the exposition from the counter-exposition. The exposition is in B-flat major.

Part b, measures 160-172, is the counter-exposition. The subject entrances are in the same voicing and measure sequence as in the exposition, but the counter-exposition is in F major, the dominant key.

Part c, measures 172-178, is an episode which uses material from the first subject. The half notes sustained across the bar lines by the sopranos in measures 172-176, strengthens the modulation to g minor and the statement of the second subject and counter-subject.

Section B, measures 178-198, is divided into two parts. Part a, measures 178-187, is the exposition of the second subject and its counter subject. The exposition is in g minor. It is unusual in that the counter-subject is started by the tenors before the subject is stated by the altos in measures 178-184. The second subject and its counter-subject is also very powerful and complements the first

subject, rather than producing a contrast. The ninth line of the text is used with this subject.

A

denn er ver tritt, denn er ver

T

denn er ver tritt die Hei

A

tritt die Hei

T

Fig. 30--Measures 178-184, altos and tenors, second movement, Der Geist hilft unsrer Schwachheit auf.

The descending fifth and ascending fourth of the subjects half notes, and the first eight quarter notes of the counter-subject form great strength. The exposition of the second subject has only three entrances, the alto in measure 178, the soprano in measure 180, and the bass in measure 182.

Part b, measures 187-198, is the counter-exposition to the second subject. It is also in g minor. It is regular with all voices stating the subject and counter-subject, the sopranos in measure 187, the altos in measure 189, the tenors in measure 191, the basses in measure 193, and the sopranos in measure 195.

Part C, measures 198-244, consists of three parts. Part a, measures 198-212, is a statement of both subjects. This part is in E-flat major. The first subject is heard first in the tenors, measures 198-204, and then in the altos, measures 204-210. The second subject is sung by the altos in measures 199-200, the basses in measures 202-203, the sopranos in measures 203-204, and also in measures 205-206, and last by the tenors in measures 206-207. In this part of the fugue the climax begins to develop, particularly in the first tenor entrance and the second soprano entrance. The climax which is reached in measure 203-231 must be carefully paced.

Part b, measures 212-224, is a restatement of the second subject and its counter subject. The subject is heard in the basses, measures 212-213, the tenors, measures 214-215, the altos, measures 216-217, and the sopranos, measures 218-219. Each of these fugue subject entrances is in the higher register of each voice part building toward the climax. The counter-subject is heard in the tenors, measures 214-215, and in the basses, measures 214-218, and for the last time in the sopranos, measures 220-224. This part of the fugue is in c minor.

Part c, measures 224-244, consists of a restatement of both subjects and the counter-subject, and a codetta. This part is in E-flat major. The basses state the first subject in measures 224-229, and it is stated once more,

by the altos in measures 230-237. The second subject is stated only once, by the basses in measures 230-231. The first part of the counter-subject is heard in the sopranos in measures 237-238. The climax is developed by the entrance of the first subject by the basses, measures 223-229, and the climax is reached as the basses sing the second subject in measures 230-231.

The last six measures of the fugue, measures 239-244, are the codetta. The fugue is ended by a ritard in measures 240-244.

The third movement of the motet is a chorale. It is 24 measures long and divided into two sections.

Third Movement

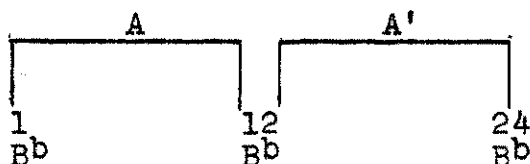


Fig. 31--Schematic diagram of the third movement of Der Geist hilft unsrer Schwachheit auf.

The chorale is written in B-flat major for four voices, and has a time signature of 4/4. The tenth through thirteenth lines of the text are used in Section A. Section B is a repeat of Section A with slight variation in the chorale melody and harmonization. Section B uses the fourteenth through the seventeenth lines of the text. A three measure "Alleluia" phrase, completes the chorale and motet.

The fermatas written over the quarter notes in measures 5, 13, and 15 should be observed only as an appropriate place for the choir to breathe together, but not as an extended fermata. The fermata over the quarter note in measure 21 should be observed and held, as it closes a phrase and leads into the "Alleluia" which closes the chorale.

Der Geist hilft unsrer Schwachheit auf is one of Bach's loveliest works. Although the same music and text is repeated over and over, the motet retains its freshness and interest from beginning to end.¹⁸ It is divided into three movements. The first movement is a chorale fantasia and fugue using Romans 8, verse 26 as its text. The chorale fantasia is a flowing 3/8 meter which seems to lift the text and man's spirit closer to his Creator. The syncopated fugue subject moves naturally out of the chorale fantasia and beautifully carries with it the idea of its text. The second movement, based on Romans 8, verse 27, is a double fugue which portrays the feeling of might and strength through its subjects. The motet ends with a chorale sung to the third verse of the chorale hymn "Komm heiliger Geist, Herre Gott." Both the second and third movements are written for four voices, rather than eight. This gives the vocal lines of each section double strength to sing the intense feelings of the music and text.

¹⁸Bach, Der Geist.

Jesu, meine Freude

Jesu, meine Freude is Bach's only chorale-motet, and of the six motets it is the longest.¹⁹ Of the eleven movements of the motet, eight are in e minor. There is variation in the motet through texture, for it is as harmonic as it is polyphonic. The motet is both dynamic and lyric, its dynamism being illustrated vividly by the forceful fifth movement. Its lyricism evidences itself clearly in the flowing lines of the ninth movement. Although the motet is both dynamic and lyric it does not contain "sentimental choral arias nor crashing climaxes."²⁰ In this motet the music and text "speak for themselves and forced interpretations of a romantic order distort the motet and give to the hearer false notions regarding its intrinsic character."²¹

It is in this motet that Bach gives proof that his musical genius was based also upon a deep religious faith as well as great intellect. This motet justifies the claim made by the "illustrious Archbishop Nathan Soederblom of Uppsala, Sweden, who referred to J. S. Bach as 'the Fifth Evangelist'."²²

¹⁹Johann Sebastian Bach, Jesu, meine Freude, Foreword by Walter E. Buszin (New York, 1958).

²⁰Ibid., Foreword.

²¹Ibid., Foreword.

²²Ibid., Foreword.

Bach was Kapellmeister to Prince Leopold of Anhalt-Cöthen from November 1717 to May 1723. His principal chorale period begins with his residence in Leipzig, where he was installed on May 31st, 1723. Jesu, meine Freude was written during the earliest months of the Leipzig period, or just before it, as it was written for the funeral of Frau Reese, thought to be the wife of J. L. Reese, a member of the Prince's band, in 1723.²³ Jesu, meine Freude is assigned to no particular day in the ecclesiastical year, although it may have been given the eighth Sunday after Trinity, the Epistle for that day being taken from the eighth chapter of the Epistle to the Romans.²⁴

The text for the motet is taken from Romans 8, verses 1 and 2, and 9-11, and the six verses of the chorale Jesu, meine Freude. The chorale melody is attributed to Johann Crüger,²⁵ and the chorale text to Johann Franck.²⁶

The form of the motet is very important and should be noted carefully. Jesu, meine Freude is an excellent example of Bach's characteristic practice of designing a musical form around the sentiment of the text. In this manner,

²³W. G. Whittaker, Fugitive Notes on Certain Cantatas and the Motets of J. S. Bach (London, 1924), p. 218.

²⁴Ibid., p. 207.

²⁵Philipp Spitta, J. S. Bach (New York, 1899), p. 600.

²⁶Bach, Jesu, meine Freude, Foreword.

Bach impresses upon the mind of the listener the conception of the inner meaning of the words. In the form of this motet, Bach alternates the verses of the chorale with contrasting and commentary episodes.²⁷

The chorale hymn constitutes a kind of sacred symbol, radiating suggestions which are taken up with loving earnestness in the episodic portions which are interposed between the recurring verses of the hymn.²⁸

The principle is the same as a rondo.²⁹ See Table I.

Bach divided the motet into three sections, each section consisting of three movements, and each section separated by a three-voice movement. Each section is contrasted within itself by voicing and treatment of musical material and also by text. Form charts of the motet, including parts and sections of movements, keys, text and text lines, are located in the appendix.

The first movement of the motet consists of the first verse of the chorale "Jesu, meine Freude," and is treated musically as a chorale in standard fashion. The chorale is nineteen measures long and divided into three sections.

²⁷C. Hubert H. Parry, J. S. Bach (London, 1936), p. 292.

²⁸Ibid., p. 292.

²⁹Ibid., p. 292.

TABLE I
FORM OF JESU, MEINE FREUDE

Movement	Structure	Text	Voicing	Description
I	Chorale	First stanza	SATB	Simplest form
II	Free chorus	Romans 8:1	SSATB	Homophonic, polyphonic
III	Chorale	Second stanza	SSATB	More elaborate version
IV	Free chorus	Romans 8:2	SSC	Developed thematically from the chorale
V	Free chorus based on chorale melody	Third stanza	SSATB	Free dramatic fantasia on chorale melody
VI	Free chorus	Romans 8:9	SSATB	In two sections: fugue and homophonic chorus
VII	Chorale	Fourth stanza	SATB	Lower three voices intensifying text
VIII	Free chorus	Romans 8:10	ATB	In two sections: slow-moving and animated
IX	Fantasia based on chorale melody	Fifth stanza	SSCT	Fantasia on organ choral prelude lines
X	Free chorus	Romans 8:11	SSATB	Derived musically from second movement
XI	Choral	Sixth stanza	SATB	Repeat of first movement

First Movement

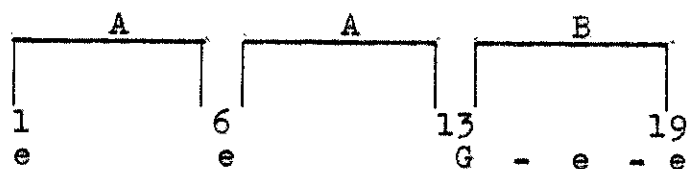


Fig. 32--Schematic diagram of the first movement of Jesu, meine Freude.

This movement, and also the chorale movements three, seven and eleven, is written in barform. Barform is one of the oldest musical forms. The name is derived from the medieval German term for this form, bar. It consists of two "Stollen" (Section A) and the "Abgesang" (Section B).³⁰

Section A, measures 1-6, uses lines one through three of the text. The repeat of Section A uses lines four through six. Section B, measures 13-19, is actually a consequential phrase of six measures which answers the initial six measure antecedent phrase. Section B uses lines seven through nine. It is interesting to note that the chorale phrases are six measures in length rather than the traditional four measures. Only the fermatas at the end of the first two six measure phrases, measures 6 and 12, and also the fermata in measure 19, which ends the chorale, should be observed. The remaining fermatas should be regarded as breathing marks. To end the chorale, a gradual

³⁰Willi Apel, Harvard Dictionary of Music (Cambridge, 1956), p. 74.

ritard is needed after the fermata in measure 17. The chorale begins and ends in e minor, but the first three measures of section B, measures 13-15, are in G major. The time signature of the chorale is 4/4.

The second movement, measures 20-103, consists of Sections A, B, A', C, and B'. The movement is written in 3/2 time throughout. It uses Romans 8, verse 1 as a text. An adagio tempo serves well for all sections of the movement.

Second Movement

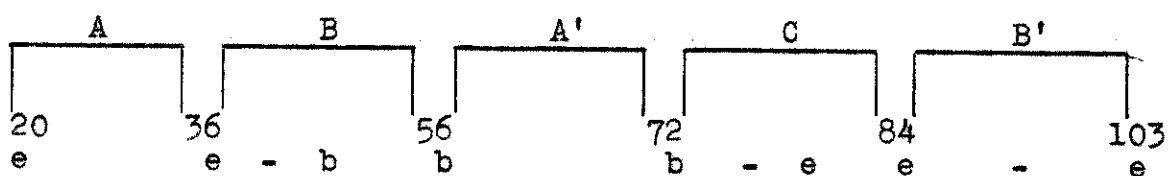


Fig. 33--Schematic diagram of the second movement of Jesu, meine Freude.

Section A, measures 20-36, is a homophonic treatment of the tenth line of the text. The section is a double period. The first period, measures 20-36, is repeated exactly in measures 28-36, except for the tenors and second sopranos which have altered vocal lines in measure 28. This section is built upon the motive sung by the first sopranos in measures 20-22.



Fig. 34--Measures 20-22, first sopranos, second movement, Jesu, meine Freude.

The motive is very forceful in its declaration of the text, "Es ist nun nichts" (There now is nothing). The motive appears twice in the section. Care should be taken not to shorten the chords in measures 21 and 22, and 29-30. In shortening the chords, the proper emphasis is not given to the word "nichts" (nothing), and it also draws out the half rests. "Nichts" (nothing) is used six times by Bach, clearly placing emphasis upon the word.

Bach wrote different dynamic markings for the beginning of the periods. There is no dynamic marking for the beginning of the first period, but the beginning of the second period is piano. The third measure of the first period is marked piano, and the third measure of the second period is marked pianissimo. The fourth measure of the first period is marked forte, and the fourth measure of the second period is marked piano. These dynamic markings are to be strictly observed. This section is in e minor. Two half rests in measure 35 separate Sections A and B.

In contrast to Section A which is homophonic, Section B, measures 36-55, is fugal. The subject is stated first by the tenors in measures 36-37.



Fig. 35--Measures 36-37, tenors, second movement, Jesu, meine Freude.

The subject is lively and vigorous, consisting of quarter notes and syncopated half notes. The eleventh line of the text is used with this subject. Section B is marked forte by Bach. This dynamic marking produces a very energetic effect which complements the subject. There is no real development of the fugue subject. The long run, which follows a subject statement, is allotted to "wandeln" (walk) and produces a symbolic effect which is typical of Bach's chorale writing. Each voice states the subject once, the tenors in measures 36-37, the altos in measures 38-39, the first sopranos in measures 40-41, the second sopranos in measures 43-44, and the basses in measures 46-47. The tenors make a false entrance in measure 48 which leads into the codetta. The codetta consists of measures 49-55. The section ends with the cadential chords in measures 53-55. This section begins in e minor

and ends in b minor. There is a key change in each subject entrance. The tenors from a minor to e minor, the first sopranos from e minor to b minor, the second sopranos from b minor to a minor and e minor, and the basses remain in e minor. The codetta and cadential chords are in b minor. A half rest separates this section and Section A'. No ritard is necessary to end this section as it leads naturally into Section A'.

Section A', measures 56-72, uses the same text lines as Section A, and is treated in similar manner. The motive is altered slightly, but emphasis remains on "nichts" (nothing).



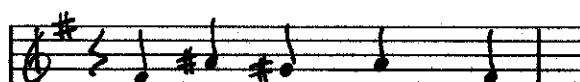
Fig. 36--Measures 56-58, first sopranos, second movement, Jesu, meine Freude.

This section, as Section A, is a double period. The first period, measures 56-64, is repeated in measures 64-72, but with the soprano parts exchanged and a different tenor part in the first measures of the second period. The bass line in Section A' differs only from Section A in the last two measures. The dynamic markings are the same in this section as in Section A. The key remains b minor throughout the section. This section should be treated the same

as Section A. A ritard is not needed at the end of this section. Two half rests in measure 71 separate Sections A' and C.

Section C, measures 72-84, begins in b minor. As Sections A and A', this section also uses the tenth line of the text. In contrast to Section A', which is homophonic, this section though not a fugue is fugal in style. It begins with a forte marking. This section is very vital, and it seems that Bach wishes to emphasize, for a last time, the words "es ist nun nichts" (there now is nothing). The forte marking should be carried throughout the section to maintain the forcefulness of the music and the text.

The first sopranos sing an altered form of the motive found in Section A, which unites this section with Section A. As the first sopranos are singing the altered motive in measures 72-73, the second sopranos state a short subject in measure 72, upon which this section is built.



es ist nun nichts ver-

Fig. 37--Measure 72, second sopranos, second movement, Jesu, meine Freude.

The altos state the subject in measure 73 followed by the tenors and basses singing the subject in thirds, in a

minor, in measure 74. A modulation through G major, measures 77-78 leads into e minor in measure 79. The section remains in e minor. This section leads naturally, without pause into the last section of the movement.

Section B', measures 84-103, closes the movement. This section is the same length, and has as many fugue subject entrances, in the same measure sequence, as Section B, but the voice entrances and key arrangements are different. This section has no dynamic marking, but the forte marking at the beginning of Section C should be carried into this section. The fugue subject is the same in this section as in Section B except for the first note.



Fig. 38--Measures 84-85, altos, second movement, Jesu, meine Freude.

The text line is also the same in this section as Section B.

Fugue subject statements are found in the alto part in measures 84-85, the first soprano in measures 86-87, the second soprano in measures 88-89, the tenor in measures 91-92, and the bass in measures 94-95. Measures 96-103 are a codetta which contain the closing cadential chords in measures 101-104. This section opens with the altos stating

the subject in e minor, but there are key changes in each of the following statements. The first sopranos modulate from e minor to a minor, the second sopranos from a minor to e minor, the tenors from d minor to a minor, and the basses from a minor to e minor. The codetta is in e minor. The last ten measures of this section, beginning with the bass entrance of the subject in measure 94, is extremely rhythmic and forceful, and should be sung accordingly.

The third movement, measures 1-19, is written in barform and is identical in structure to the first movement. The second verse of the chorale is used as the text. Section A uses lines twelve through fourteen of the text, the repeat of Section A uses lines fifteen through seventeen, and Section B uses lines eighteen through twenty of the text. This movement is a more elaborate harmonization of the chorale than the first movement. This arrangement as the first movement is in e minor, but is written for five voices rather than four. It is very rhythmic and should be sung with more force, particularly Section B, than the first movement chorale. The bass line has a rhythmic figure, a half note tied to an eighth note, which occurs throughout the chorale in measures 1, 3, 7, 9, 13, 15, and 17. This rhythmic figure sung by the bases tends to unify Section A with Section B, which is more rhythmic. To intensify the text, the tenor line in measures 13-16 and the second soprano line in measure 14 need to be

brought out. The same fermatas should be observed in this arrangement of the chorale as in the first movement. The key structure is the same in this chorale arrangement as in the first movement, and the 4/4 time signature is also the same.

The fourth movement, measures 1-24, is the first movement written for three voices. It is written for first and second soprano, and alto. The text is Romans 8, verse 2. It is written in 3/4. This movement is in e minor except the last four measures which are in b minor. The movement is twenty-four measures long and is divided into three sections.

Fourth Movement

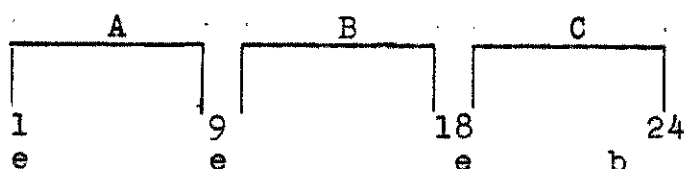
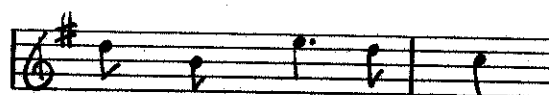


Fig. 39--Schematic diagram of the fourth movement of Jesu, meine Freude.

Each section is in a tender, pastoral mood, and should be sung larghetto. Section A, measures 1-9, is homophonic and uses the twenty-second through twenty-fourth lines of the text.

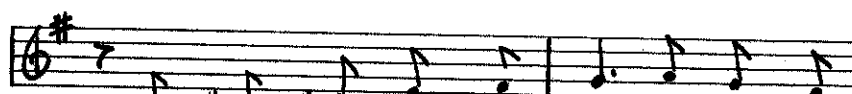
Section B, measures 10-18, uses the twenty-fifth and twenty-sixth lines of the text. It is built on a lyric four beat motive which is imitated throughout the section.



hat mich frei ge-macht

Fig. 40--Measures 10-11, first sopranos, fourth movement, Jesu, meine Freude.

Section C, measures 19-24, modulates to b minor. It uses the twenty-seventh line of the text. This section is also built on a lyric imitative motive.



von dem Ge-setz der Sün-de und des

Fig. 41--Measures 19-20, altos, fourth movement, Jesu, meine Freude.

This movement should be sung very smoothly with an andante tempo. No musical exaggeration should be made. A ritard is necessary in measures 23-24 to conclude the movement.

The fifth movement of the motet, measures 1-62, is a homophonic fantasia on the chorale melody.

At the beginning of this remarkable transformation of the chorale, the composer indicates that the text is verse three, and thus affords a clue to the connection between the tune and the material of the free chorus. The first clauses of the melody are expanded into sixteen bars, the repetition into the succeeding twenty, and the last

three are the foundation of the remaining portion. There are few more dramatic pages in the works of the master.³¹

The movement is divided into Sections A, B, and C.

Fifth Movement

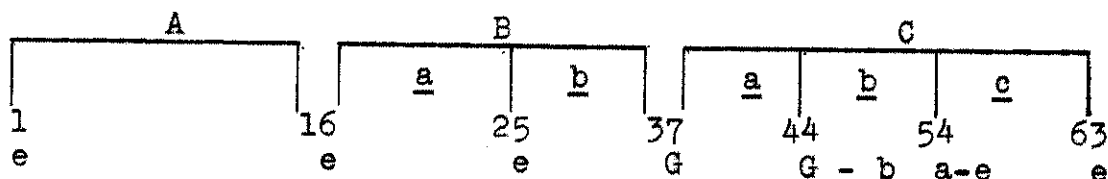


Fig. 42--Schematic diagram of the fifth movement of Jesu, meine Freude.

The third stanza of the chorale is sung in this movement. All sections have the same time signature, $3/4$, and use a fast larghetto as the basic tempo.

Section A, measures 1-16, is particularly dramatic. It uses the twenty-eighth through thirtieth lines of the text. It is obvious Bach wished to emphasize "trotz" (defiance) as it occurs eleven times in bold relief, which establishes the mood of the movement. "The repetition of the explosive initial word simply hurls defiance, while the unison passage suggests the fiery, combative believer shaking his spear at the dragon."³² Of particular interest are

³¹Whittaker, Fugitive Notes, pp. 210-211.

³²C. Hubert H. Parry, J. S. Bach (London, 1936), p. 212.

the unison passages in measures 4 and 5, 8 and 9, 20 and 21, and 24 and 25, for Bach seldom uses this device in choral works.³³ The first period, measures 1-8, has no dynamic markings, but the second period, measures 9-16, has alternate piano - forte markings in measures 11-14. These dynamic markings should be followed strictly. Section A is in e minor.

Section B, measures 16-37, is divided into two parts. Part a, measures 16-25, uses the thirty-first and thirty-second lines of the text. It opens with the basses singing a two measure sixteenth note run to "Tobe" (to rage) accompanied by the choir singing "Tobe" in two eighth notes, two times, separated by two half rests. This musical setting to "Tobe" gives an intense meaning to the word and is another example of Bach's symbolism. Two unison passages lead into the second part of this section.

Part b, measures 25-37, uses the thirty-third line of the text. It begins with a descending stepwise movement in the four lower voices as the first sopranos maintain a six-beat E. This part of Section B is lyric and leads with four forte measures into Section C. Section B begins in a minor with the two measure bass run. The remaining portion of Section B is in e minor.

³³Ibid., p. 211.

Section C, measures 37-63, is divided into three parts. Part a, measures 37-44, is lyric and imitative, and uses the thirty-fourth line of the text. This part employs material sung by the first and second sopranos in measures 37-38. Part a is in G major.

Part b, measures 44-54, uses the thirty-fifth line of the text. It consists of material which is broken regularly by two quarter rests. During these rests the basses connect the musical material with various rhythmic figures. This part is marked with alternate piano-forte measures which leads into the forte codetta. This part modulates from G major to b minor in measure 48.

Part c, measures 55-63, uses the thirty-sixth line of the text, and is the codetta. It starts in a minor and modulates to e minor in measure 57. A ritard beginning the second beat of measure 62 and a fermata in measure 63 terminate the movement.

The sixth movement, measures 64-111, is in two sections.

Sixth Movement

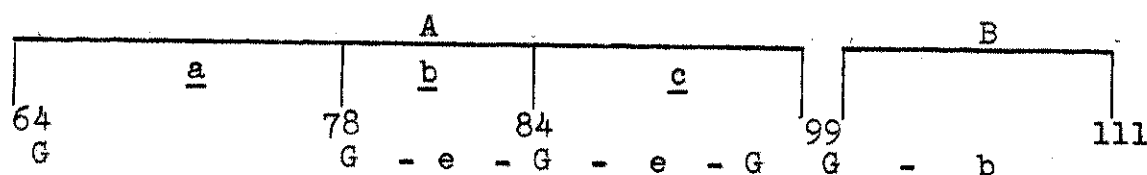


Fig. 43--Schematic diagram of the sixth movement of Jesu, meine Freude.

Romans 8, verse 9 is the text for this movement. Both sections are written in 4/4, and should be sung larghetto.

Section A, measures 64-99, is a double fugue, and is divided into three parts. Part a, measures 64-78, is the exposition of the first subject. The subject is light and almost delicate. It uses the thirty-seventh line of the text.



Fig. 44--Measures 64-65, tenors, sixth movement, Jesu, meine Freude.

The tenors state the subject first in G major. The fugue remains in G major until the appearance of the second subject. The altos state the subject in measures 66-67, followed by the first sopranos in measures 69-70, and the basses in measures 71-72. In measures 73-75, the first sopranos sing the subject in altered form as a sequence. In measures 73-74, the altos also sing this altered form of the subject. The second sopranos sing the subject in measures 75-77, which leads into the statement of the second subject.

Part b, measures 78-84, is the exposition of the second subject. This subject uses the thirty-eighth line of the text. It is descending in motion, but at the last note of the subject, on the word "Geist" (Spirit) each

voice ascends to different heights. The tenors introduce the subject in measures 78-79, in G major.

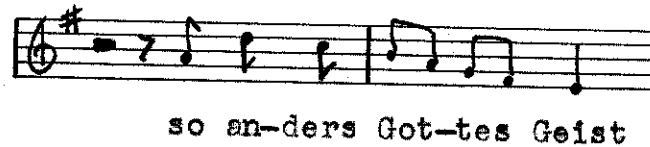


Fig. 45--Measures 78-79, tenors, sixth movement, Jesu, meine Freude.

The second subject is stated by all voices individually and together, in stretto, in measures 78-83. In these measures the fugue modulates to e minor, and then back to G major.

Part c, measures 84-99, is a restatement of both fugue subjects. In measures 84-85, the first subject is stated by the first sopranos, as the second subject is stated by the tenors in measure 84. In measures 87-88, the first subject is stated by the basses, as the second subject is stated by the altos and the second sopranos in measure 87. Both sopranos make false entrances of the first subject in measure 90 which modulates to e minor, and leads into the statement of both subjects in measure 91. The sopranos sing the second subject in thirds as the two lower voices sing the first subject in thirds. The fugue modulates to G major in measure 93. The first subject is now stated by the altos for the second time in measures 93-95, as the subject is sung by the tenors in measures 94-95, and the

basses and first sopranos in measures 95-96. To close the fugue, a ritard is necessary in measures 98-99. A pause is needed to separate Sections A and B.

Section B, measures 99-111, is a homophonic free chorus based on the thirty-ninth line of the text. This section should move slightly slower than the fugue due to its musical nature and text. This section starts in G major and ends in b minor, the modulation occurring in measure 105. The manner in which Bach connected the musical material in Section C of the fifth movement, is also used in this section. The musical material is broken regularly by eighth rests, but during each rest a different voice now connects the material rather than just the basses; in measure 101 the basses, in measure 102 the second sopranos, in measure 103 the first sopranos, in measure 104 the second sopranos, in measure 105, the first sopranos, in measure 106 and 108 the basses, in measure 109 the altos, and in measure 110 the basses. A ritard concludes the movement in measures 110-111.

The seventh movement is a four part arrangement of the chorale, using the fourth stanza of the chorale as the text. This arrangement is also written in barform and is identical in structure to the first and third movements. Section A uses the fortieth through forty-second line of the text, the repeat of Section A uses the forty-third through forty-fifth, and Section B uses lines forty-six

through forty-eight of the text. Although the tempo of this arrangement should be the same as movements one and three, the forward movement seems to spring forth due to the eighth note rhythms of the lower three voices. This is particularly noticeable in Section A as the lower three voices have almost independent vocal lines. These vocal lines strengthen the text through their rhythm which is contrasting to the rhythm of the chorale melody. Section B is also very moving, but the motion is more flowing than in Section A. In Section B, the lower three voices again show vocal independence, but not to the degree as in Section A. This arrangement of the chorale is also written in 4/4, and has the same key structure as movements one and three. The fermatas in this arrangement should be treated as those in movements one and three.

The eighth movement, measures 1-23, is the second movement written for three voices. It is written for alto, tenor and bass. The text is Romans 8, verse 10. It is written in 12/8. The movement is divided into Sections A and B. It is marked andante by Bach.

Eighth Movement

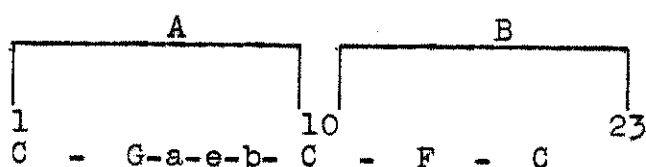


Fig. 46--Schematic diagram of the eighth movement of Jesu, meine Freude.

Section A, measures 1-10, uses the forty-ninth through fifty-second lines of the text. It is very smooth and flowing and built upon two themes. The first is sung by the altos in measures 1-2.



Fig. 47--Measures 1-2, altos, eighth movement, Jesu, meine Freude.

The last four notes of this theme are used in every measure of this section.

The second theme is also sung by the altos in measures 4-7, and by the tenors in measures 5-7.

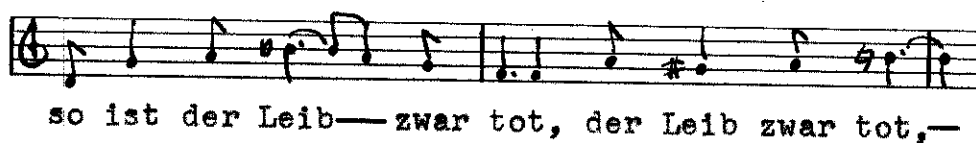


Fig. 48--Measures 4-6, altos, eighth movement, Jesu, meine Freude.

Every effort should be made to sing this section as smoothly as possible, and to follow the andante tempo marking. Section A starts in C major and modulates to G major in measure 4, a minor in measure 5, e minor in measure 6, C

major in measure 7, and b minor in measure 8. A slight pause should be used to separate Sections A and B.

In contrast to Section A, Section B, measures 10-23, is very spirited. This section is built upon a subject first sung by the tenors in measure 10. It uses the fifty-third and fifty-fourth lines of the text.



Fig. 49--Measure 10, tenors, eighth movement, Jesu, meine Freude.

Bach placed the words "Geist" (Spirit) and "Leben" (Live) to sixteenth note runs, which emphasizes and gives life to the text. The subject is sung by the tenors in measure 10, the altos in measure 11, the tenors in measure 14-15, and the basses in measures 16-17. A slight pause should be taken in measure 21 after the unison C. The remaining portion of the section is a cadence to the movement, and needs to be taken slightly slower. The movement is closed with fermatas used on the last two notes. Section B starts in C major modulating to F major in measure 11. The section modulates to d minor in measure 17, F major in measure 18, C major in measure 19, and a minor in measures 21-23.

The ninth movement, measures 1-106, a chorale fantasia, uses the fifth verse of the chorale as a text. It is written in 2/4 and is divided into Sections A, A' and B.

Ninth Movement

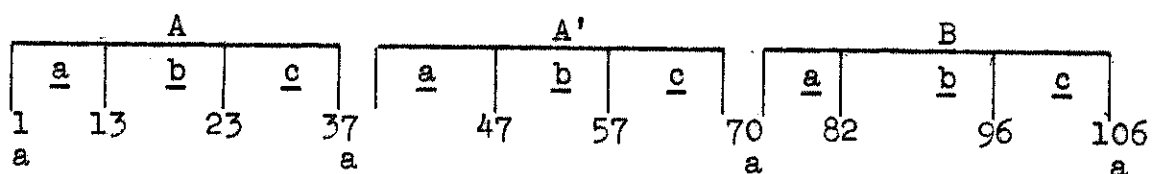
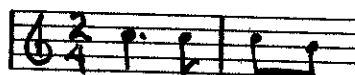


Fig. 50--Schematic diagram of the ninth movement of Jesu, meine Freude.

The text and musical nature of this tender movement requires an adagio tempo for the basic beat.

This arrangement of the chorale melody does offer a problem, as the chorale melody is sung by the alto which is an inner voice. Unless the proper dynamic level is maintained, the alto section will not be heard clearly as they sing the chorale melody. The movement is written for first and second soprano, alto and tenor.

Section A, measures 1-37, is divided into three parts by three chorale entrances. Part a, measures 1-13, uses the fifty-fifth line of the text. Part b, measures 13-23, uses the fifty-sixth line of the text. Both parts are built on a theme sung in the first two measures by the first sopranos.



Gu-te Nacht

Fig. 51--Measures 1-2, first sopranos, ninth movement, Jesu, meine Freude.

Part c, measures 23-37, which uses the fifty-seventh line of the text, is imitative. The first sopranos repeat the second sopranos in measures 24-30. The last six measures of this part contain the third chorale melody entrance and a two measure cadence, which requires a ritard, to end the section. Section A is in a minor.

Section A', measures 37-70, is a repeat of Section A, with the omission of the third and fourth measures of Section A in Section A'. Section A' uses the fifty-eighth through sixtieth lines of the text. The section is in a minor.

Section B, measures 70-106, is also divided into three parts by three chorale melody entrances. Part a, measures 70-82, uses the sixth-first text line. It is based upon the themes sung in measures 1-2 of this movement. In measures 79-80, the first and second sopranos sing a cadential line that is repeated by the tenors in measures 81-82, which lead into the theme of Part b. This part begins in a minor and modulates to C major in measure 79, and G major in measure 82.

Part b, measures 82-96, is built on a fugue-like subject which is written to the sixty-second line of the text. It is sung first by the second sopranos in measures 82-84.

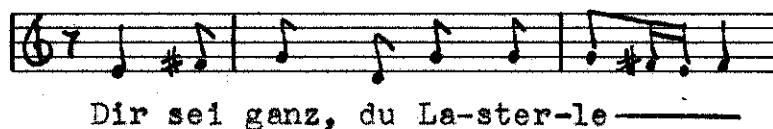


Fig. 52--Measures 82-84, second sopranos, ninth movement, Jesu, meine Freude.

The tenor line departs from its smooth eighth note pattern part, for the only time in the movement, and sings the theme in measures 96-90. Part b begins in G major, modulates through a minor to e minor in measure 86, G major in measure 90, and a minor in measure 92.

Part c, measures 96-106, is a repeat of measures 9-19 of Section A, with the first and second sopranos exchanging parts. This part uses the sixty-third line of the text. It is in a minor. A ritard is required in the last three measures to close the movement.

This entire movement should be sung very smoothly. The only rhythmic deviation occurs in the theme of Section B, Part b.

The tenth movement, measures 1-41, is a musical summary of the second movement. It is written in 3/2.

The movement uses Romans 8, verse 11 as its text. It is divided into Sections A and B.

Tenth Movement

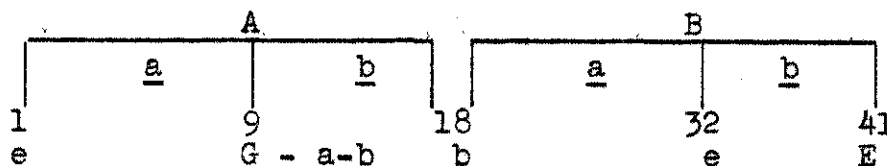


Fig. 53--Schematic diagram of the tenth movement of Jesu, meine Freude.

Section A, measures 1-18, is in two parts. Part a, measures 1-8, uses the sixty-fourth through sixty-sixth lines of the text. It is a repeat of the first eight measures of the second movement, with the exception of a different fourth measure and the omission of the dynamic markings by Bach. Part a is in e minor.

Part b, measures 9-18, uses the sixty-seventh through seventy-first lines of the text. It is new material based upon a dotted half note followed by three quarter notes found in Part a, measure 5. This part is not treated differently from Part a. It serves as the second part of a double period. Part b begins in G major, modulates to a minor in measure 13, and b minor in measure 16. No ritard is necessary to close the section.

Section B, measures 18-41, is in two parts and both parts use the seventy-second line of the text. Part a, measures 18-32, is a fugue. It is a near repeat of measures 36-49 of the second movement. The tenor line remains

unchanged, but there are slight alterations in the vocal lines of the remaining voices. The fugue subject entrances occur in the same voices in the same measure sequence as in the second movement, measures 36-49. Part a is in b minor.

Part b, measures 32-41, is a very rhythmic and powerful codetta. The vocal lines must sound strong and clean-cut. Bach used "wohnet" (live or dwell) with this very energetic music and beautifully portrayed the meaning of the word. In concluding this movement, the first soprano solo passage in measures 38-39, should be sung freely with a slight ritard, and with a fermata on the second beat of measure 39. There should be a slight pause between the first soprano solo passage and the entry of the choir for the last two measures. The codetta is in e minor. The movement should end with a ritard in the last two measures.

The eleventh movement is a repeat of the first movement. The only difference is in the soprano line of this movement in measure eighteen. Section A uses the seventy-third through seventy-fifth lines of the text. The repeat of Section A uses the seventy-sixth through seventy-eighth lines. Section B uses the seventy-ninth through eighty-first lines of the text.

Jesu, meine Freude is Bach's only chorale-motet, and of the six motets it is the longest.³⁴ There is variation

³⁴Johann Sebastian Bach, Jesu, meine Freude, Foreword by Walter E. Buszin (New York, 1958).

in the motet through texture, voicing, thematic material, structural form, rhythm, texts and mood. The motet is dynamic, such as the forceful fifth movement, and also tender and lyric, as found in the fourth movement. Table I contains the overall form of the motet. Jesu, meine Freude is built on the principle of a rondo. The verses of the chorale are alternated with contrasting and commentary episodes.³⁵ The text for the motet is Romans 8, verses 1 and 2, and 9-11, and the six verses of the chorale Jesu, meine Freude. In the motet Jesu, meine Freude, Bach "wedded objective and profoundly theological texts of Holy Writ to subjective and highly emotional hymnody popular in his day."³⁶

Fürchte dich nicht

"The motet Fürchte dich nicht, though written as a choral work of comfort, is actually one of Bach's most animated and picturesque choral works."³⁷

Isaiah 41, verse 10, and Isaiah 43, verse 1, and the last two verses, eleven and twelve, of Paul Gerhardt's hymn

³⁵C. Hubert H. Parry, J. S. Bach (London, 1936), p. 292.

³⁶Bach, Jesu, meine Freude, Foreword.

³⁷Johann Sebastian Bach, Fürchte dich nicht, Foreword by Walter E. Buszin (New York, 1959).

"Warum soll ich mich denn gramen" is used as the text.³⁸ The traditional chorale is not used as such, but rather a chorale melody is superimposed by the sopranos over the lower three voices in the second movement.

Fürchte dich nicht was written for the funeral of Frau Winkler, wife of the Deputy Mayor of Leipzig, who died in January, 1726. Wolfgang Schmieder states that the motet was written between 1723 and 1734.³⁹

The motet is written in two movements. The first movement is in double choir style and is treated antiphonally with Isaiah 41, verse 10 used as the text. The second movement consists of the chorale melody sung by the sopranos, while the lower three voices sing a fugato.⁴⁰ The text for the second movement is Isaiah 43, verse one, and the eleventh and twelfth verses of the chorale hymn. The second movement is a chorale fantasia in the style developed by Bach in his organ music. The soprano and the three other parts are not contrasted together as two dramatic factors, but their poetic and musical import is merged in a more universal religious feeling.⁴¹ In this

³⁸Philipp Spitta, J. S. Bach (New York, 1899), p. 603.

³⁹Bach, Fürchte dich nicht, Foreword.

⁴⁰Spitta, J. S. Bach, p. 603.

⁴¹Ibid., p. 603.

movement, both choirs join to form a single four-voice choir. The motet is written in 4/4 throughout, and tonally the motet centers around A major. Bach wrote no dynamic or tempo markings in this motet. Form charts of the motet which include parts and sections of movements, keys, text and text lines, are located in the appendix.

The first movement, measures 1-77, is divided into Section A, measures 1-35, and Section B, measures 35-77.

First Movement

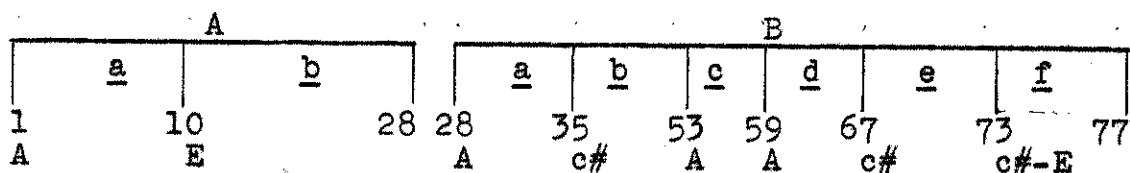


Fig. 54--Schematic diagram of the first movement of Fürchte dich nicht.

Section A is divided into two parts, each part corresponding to a line of the text. Part a, measures 1-10, uses the first line of the text, "Fürchte dich nicht, ich bin bei dir" (Be not afraid, I am with thee), and treats it antiphonally. The movement should be sung largo. If the movement is sung any faster, a joyous dance-like impression is produced, which is not the desired effect. The movement should reflect the Christian strength and confidence one receives from God. Both choirs sing the motive which is first sung by the first choir sopranos in measures 1-2. The upper three voices of the first and second choir enter

on a syncopated quarter note and singing the off-beats while the basses of both choirs enter and sing on the beat, measures 1-4. A feeling of unrest is projected which fits the text beautifully.

The musical score consists of four staves, labeled SI, BI, SII, and BII from top to bottom. Each staff begins with a treble clef (SI, SII) or bass clef (BI, BII), a key signature of two sharps (F# and C#), and a common time signature (C). The music is written in a simple, rhythmic style with quarter and eighth notes. The lyrics are written below the notes.

SI: Fürch-te dich nicht ich bin bei dir

BI: Fürch-te dich nicht, ich bin bei dir

SII: Fürch-te dich nicht

BII: Fürch-te dich nicht, ich bin bei dir

Fig. 55--Measures 1-2, first and second choir sopranos and basses, first movement, Fürchte dich nicht.

The antiphonal answers of the second choir are varied inversions of the first choir material. Part a begins in A major and modulates to E major in measure 10.

Part b, measures 10-28, uses the second line of the text, "weiche nicht, weiche nicht, denn ich bin dein Gott" (fear not, fear not, for I am thy God) with a new motive. It is sung first by the first choir sopranos in measures 10-12. This motive does not portray unrest as the first

motive, but rather, it is more of a declamation of the text.



wei-che nicht, wei-che nicht denn ich bin dein Gott

Fig. 56--Measures 10-12, first choir sopranos, first movement, Fürchte dich nicht.

This part of the section is antiphonal throughout. The motive is sung by both choirs as they imitate one another. This part opens in E major and modulates to A major in measure 17. A ritard is needed in measure 28 to stress the cadence, which occurs in this measure to end Section A. A fermata is required on the third beat of measure 28.

Section B may be divided into six parts. Part a, measures 29-35, serves as an introduction to the section, and uses the third line of the text. It is in A major. Both choirs join to answer the new motive which is introduced by the basses of the first choir in measures 29-30.




ich stür _____

Fig. 57--Measures 29-30, first choir basses, first movement, Fürchte dich nicht.

The motive gives the feeling of strength, and its entrance by the bass section doubles this effect. In all, the motive is sung four times by single sections, and each time both choirs join to reinforce the idea of strength and might.

The sopranos of the first choir sing a new motive in measures 35-36, upon which the following three parts are built.



ich stärke dich, ich helfe dir auch, ich erhal

Fig. 58--Measures 35-36, first choir sopranos, first movement, Fürchte dich nicht.

The motive is very rhythmical and declamatory. It is performed best when sung lightly. No increase in dynamic level is needed as Bach will add the first or second choir to the choir singing to augment the dynamics.

Part b, measures 35-53, consists of five measure phrases sung by the first choir which are repeated by the second choir. Measures 35-40 sung by the first choir are repeated by the second choir in measures 40-44, and measures 44-49, sung by the first choir are repeated by the second choir in measures 49-53. Part b opens in A major, modulates to c-sharp minor in measure 39 and back

to A major in measure 53. It uses lines three and four of the text.

Part c, measures 53-59, is built on a two beat rhythmic figure taken from the motive of this section. The third line of the text is used with this motive.



Fig. 59--Measure 53, first choir sopranos, first movement, Fürchte dich nicht.

This short figure is treated antiphonally with the basses of the first choir singing a sustained four beats tied to a two beat sixteenth note run in measures 55-59. The basses sing the fourth line of the text with this rhythmic figure. This part of the section is in A major.

Part d, measures 59-67, is a four measure phrase sung by the first choir which is repeated by the second choir. Part d is in A major, and uses line four of the text.

The main difference between Parts b, c, and d is the length of the phrases. The phrases in Part b are five measures long and the phrases in Part d are four measures long, but Part c consists of phrases of only two beats

duration. These phrase lengths necessitate the division of measures 35-67 into three parts.

Part e, measures 67-73, is not antiphonal. Each voice enters on the same motive which is similar rhythmically to previous material. The fifth line of the text is sung with this motive.

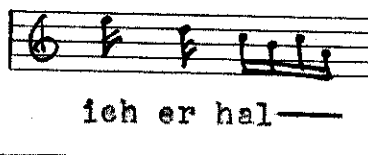


Fig. 60--Measure 67, first choir sopranos, first movement, Fürchte dich nicht.

The first choir sopranos, altos, tenors and basses enter first followed by the voices of the second choir in the same order. Part e is in c-sharp minor. To prepare for the codetta, a ritard required in measure 72 and the first beat of measure 73.

Part f, measures 73-77, is the codetta for this movement. It is a return to the text and motive found at the beginning of this movement in Section A, Part a, and is treated in similar manner. The codetta should be sung slightly slower than the previous parts of the section, as this part concludes the movement. In measure 76, the sixteenth note run sung in thirds by the basses of both choirs needs to be performed slowly and freely as it leads into

the cadence of the codetta. No ritard or pause is needed between the first and second movement, as the last chord of the first movement becomes the first chord of the second movement. Part f begins in c-sharp minor and modulates to E major in measure 77 to prepare for the second movement.

The second movement of the motet is divided into Section A, measures 77-114, and Section B, measures 114-154.

Second Movement

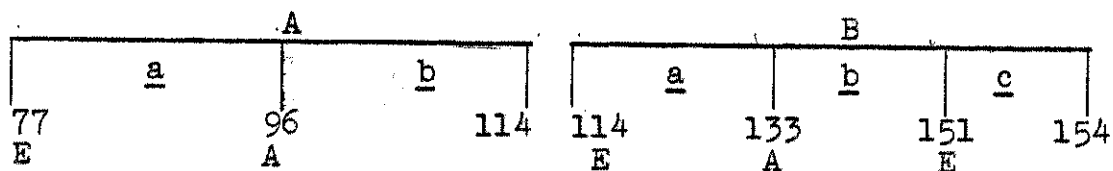


Fig. 61--Schematic diagram of the second movement of Fürchte dich nicht.

This movement is a chorale fantasia in which both choirs are combined to form a single four-voice choir. The sopranos sing the eleventh verse of the chorale tune in Section A while the lower three voices sing a fugato to lines five and six of the text. In Section B the sopranos sing the twelfth verse of the chorale tune and all other material is a repeat of Section A, except Part c which is a return to the beginning of the motet.

There are two subjects to the fugato, and they are introduced simultaneously. Subject one is stated by the tenors in measures 77-79. This subject uses line six of the text throughout the movement.

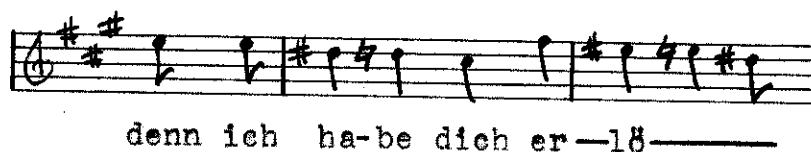


Fig. 62--Measures 77-79, first and second choir tenors, second movement, Fürchte dich nicht.

This is a beautiful descending chromatic subject built on quarter notes. The second subject is contrasting. It is ascending, diatonic, built on eighth notes, and uses the fifth line of the text. It is stated by the basses in measures 77-78.

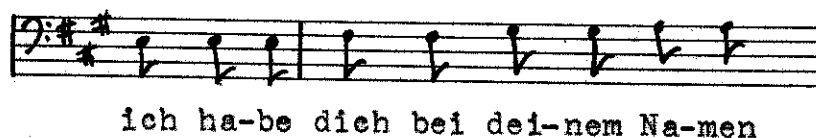


Fig. 63--Measures 77-78, first and second choir basses, second movement, Fürchte dich nicht.

The fugato is such a smooth, beautiful piece of work that the chorale almost seems an intruder. The fugato should be sung as an accompaniment to the chorale. No basic tempo change is needed in this movement from that of the first movement.

Subject one is sung in every measure, except measure 100 in Section A and its corresponding measure in Section

B, and also in measure 113 which precedes Section B. Subject two is not sung as frequently, though all three lower voices do sing it.

Section A opens in E major, modulates to A major in measure 96 at the end of the chorale phrase, and modulates back to E major in measure 113, again at the end of the chorale phrase. Section B modulates to the same keys in its corresponding measures. A ritard is made in measure 150 to end the chorale and lead into the codetta.

The codetta, measures 151-154, is a return to the beginning of the motet. It uses double choir, with the same text, motive, and musical treatment as the first nine measures of the motet. The codetta should be sung slowly. The passage in measure 153, sung by the basses of both choirs, should be sung freely as it begins the ritard which ends the motet. The codetta is written in E major but ends on an A major chord.

Fürchte dich nicht is one of Bach's most animated and picturesque motets. It is divided into two movements. The first movement is an antiphonal free chorus written for double choir using Isaiah 41, verse 10 as its text. The second movement is a chorale fantasia written for a four-voice single choir employing Isaiah 43, verse 1, and the eleventh and twelfth verses of Paul Gerhardt's hymn "Warum soll ich mich denn gramen" as the text. Although both movements have the same basic tempo, the first movement

seems to move faster due to its more rhythmic motives as contrasted to the second movement which is built on smoother more flowing motives. This contrast in motives creates necessary interest in depicting the texts chosen by Bach for this motet.

Komm, Jesu, komm

Komm, Jesu, komm is the only motet in which the words, other than the hymn verses, are not scriptural. The text consists of the first and eleventh stanzas of a little known chorale-aria by Paul Thymich, found in Paul Wagner's Gesangbuch, an eight-volume collection of more than five thousand hymns which was published in Leipzig in 1697.⁴² In this motet a chorale is not used,⁴³ but rather a chorale-aria, which indicates a more ornate melody than the traditional chorale.⁴⁴ Spitta states that the chorale-aria is evidently Bach's original composition.⁴⁵

The occasion for which Bach wrote this motet is unknown. Wolfgang Schmieder indicates that this motet was probably written in Leipzig between 1723 and 1734.⁴⁶ Komm,

⁴²Johann Sebastian Bach, Komm, Jesu, komm, Foreword by Walter E. Buszin (New York, 1958).

⁴³Philipp Spitta, J. S. Bach (New York, 1899), p. 604.

⁴⁴W. G. Whittaker, Fugitive Notes on Certain Cantatas and the Motets of J. S. Bach (London, 1924), p. 224.

⁴⁵Spitta, J. S. Bach, p. 604.

⁴⁶Bach, Komm, Jesu, komm, Foreword.

Jesu, komm is considered to be the most intimate of the Bach motets as the music and text is tender and sympathetic to man's personal experience in his relationship with God. It is not "an expression of sickly and mawkish sentimentalism, but rather an exalted manifestation of a sure faith and a firm conviction."⁴⁷

The motet is written in four movements. It is largely homophonic and antiphonal, although beautiful sections of polyphony were employed by Bach. Each of the six lines of the first stanza is used as the basis for a section, as is done in chorale fantasias.⁴⁸ The first movement consists of four sections, each section using a line of the stanza. This movement is largely homophonic and antiphonal. The second movement is written to the fifth line of the stanza, and is fugal in style. The third movement, which uses the sixth line of the stanza, is divided into four sections. Each section is a slight musical variation of the subject. The fourth movement, the chorale-aria, uses all six lines of the eleventh stanza as its text.

The first movement, measures 1-64, is written in 3/2 and is marked lento by Bach. This is a slow, beautiful movement, which uses the first four lines of the first stanza. It is divided into Sections A, B, C, and D, each

⁴⁷Ibid., Foreword.

⁴⁸Ibid., Foreword.

section being a line of the chorale-aria text, and each one treated differently melodically.

First Movement

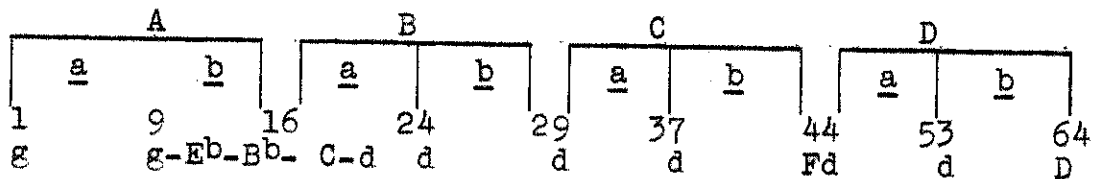


Fig. 64--Schematic diagram of the first movement of Komm, Jesu, komm.

Section A, measures 1-16, uses the first line of the first stanza, and is divided into two parts. Part a, measures 1-9, is in g minor, and uses the first line of the text. It is an antiphonal opening in which the choirs sing "Komm, Jesu, komm" (Come, Jesus, Come) to an almost pleading vocal line in measures 1-5. To maintain a legato feeling, the half notes should be given full value.

SI
Komm, komm, komm, Je-su, komm,

SII
Komm, komm, komm, komm, Je-su,

Fig. 65--Measures 1-5, first and second choir sopranos, first movement, Komm, Jesu, komm.

Part b, measures 9-16, uses the second text line which is placed with a descending vocal line to the words "mein Leib ist müde" (my body is tired), sung first by the sopranos of the first choir in measures 10-15.

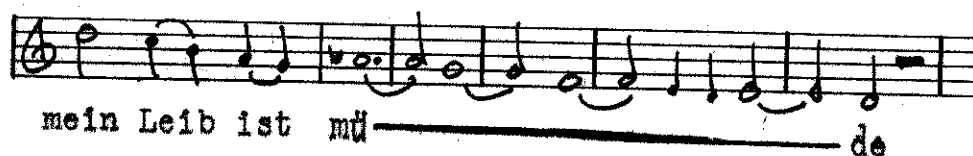


Fig. 66--Measures 10-15, first choir sopranos, first movement, Komm, Jesu, komm.

The descending tones sung by the first choir sopranos should be brought out slightly as they accompany "müde" (tired), and give the word emphasis. This theme is sung by the first choir as the second choir repeats "komm" (come). A very close relationship is established between the two choirs in this musical exchange of the text. The cadence is formed in measures 13-15, to end the section, with the second choir now singing "mein Leib is müde" (my body is tired). A ritard is required the last two measures of the cadence to close the section. Part b begins in g minor, modulates to E-flat in measure 11, and B-flat major in measure 15.

Section B, measures 16-29, uses the second line of the first stanza, and is divided into two parts. Part a, measures 16-24, opens as the basses of the first choir

sing "die Kraft verschwind't je mehr und mehr" (the strength vanishes more and more), the third line of the text, to a descending melodic line in measures 16-18. This section is built on the musical idea of a descending theme which beautifully depicts the text.

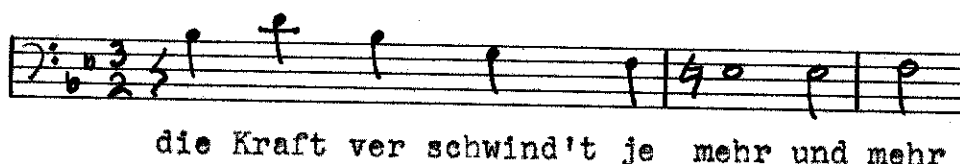


Fig. 67--Measures 16-18, first choir basses, first movement, Komm, Jesu, komm.

This section should be sung faster than Section A, and with more intensity, as though it fills one with despair to lose this strength, and yet, is a process we will all endure. The second choir repeats the first choir in measures 18-20, and 22-24. Part a opens in B-flat major, modulates to C major in measure 20, and d minor in measure 22.

Part b, measures 24-29, remains in d minor. It begins with the first choir singing "die Kraft verschwind't je mehr und mehr" (the strength vanishes more and more), but not singing on the up-beats of the first and last beats of the measure. The second choir fills in these up-beats beautifully with the same text the first choir sings.

The image shows a musical score for measures 24-25 of the first movement of 'Komm, Jesu, komm.' The score is arranged in a system with eight staves, labeled SI through BII. The first four staves (SI, AI, TI, BI) represent the first choir, and the last four staves (SII, AII, TII, BII) represent the second choir. Each staff contains a musical line with notes and rests, and a corresponding line of lyrics. The lyrics for the first choir are 'die Kraft ver-schwind't je mehr und mehr'. The lyrics for the second choir are 'mehr die Kraft'. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

SI
die Kraft ver-schwind't je mehr und mehr

AI
die Kraft ver-schwind't je mehr und mehr

TI
die Kraft ver-schwind't je mehr und mehr

BI
die Kraft ver-schwind't je mehr und mehr

SII
mehr die Kraft

AII
mehr die Kraft

TII
mehr die Kraft

BII
mehr die Kraft

Fig. 68--Measures 24-25, first and second choir,
first movement, Komm, Jesu, komm.

A slight fermata should be taken the first beat of measure
28 to close the section.

Section C, measures 29-44, uses the third line of the first stanza. It should be sung slower than Section B to help depict the yearning suggested by the text and theme. This section is divided into two parts. Part a, measures 29-37, is antiphonal, and uses the fourth text line. It opens with a phrase, sung by the second choir sopranos, in measures 29-30, that is similar only rhythmically to material found in Section A; a half note followed by four quarter notes.



Fig. 69--Measures 29-30, second choir sopranos, first movement, Komm, Jesu, komm.

The choirs join in Part b, measures 37-44, to sing the motive homophonically. This part uses the fourth and fifth text lines. Section C is in d minor, but closes on a F major chord. A very slight ritard may be used in measures 42-43 to close the section.

Section D, measures 44-64, is written to the fourth line of the first stanza. The section is divided into two parts and both parts use the sixth and seventh text lines. Part a, measures 44-53, is imitative. The second choir basses sing the motive in measures 44-46 to "der

saure Weg wird mir zu schwer" (the bitter path is for me too difficult).



Fig. 70--Measures 44-46, second choir basses, first movement, Komm, Jesu, komm.

The motive gives the feeling of difficulty, heaviness and weariness, and should be sung at about the same tempo of Section C. Each voice of both choirs sing the motive at an interval of a fourth.

Part b, measures 53-64, is antiphonal, and should be sung a bit faster than Part a to reinforce the idea of the text and build the climax of this movement. Measures 53-57 are built on a quarter note figure which lead into the musical technique of the second choir filling in quarter rests of the first choir. This technique was used earlier in the movement in Part b of Section B. In measures 57-61, the second choir does not sing on the up-beats of the first and third beats, and these beats are filled in by the first choir singing "zu schwer" (too difficult) with beautiful effect. This may be considered the climax of the first movement and it should be given emphasis by increasing the dynamic level. To conclude the movement, a ritard is made

the first beat of measure 64. Section D opens in d minor and modulates to D major in measure 61. The section closes in D major.

The second movement, 64-78, is written to the fifth line of the first stanza, which is the eighth text line. It is a short fugal movement which is not divided into sections.

Second Movement

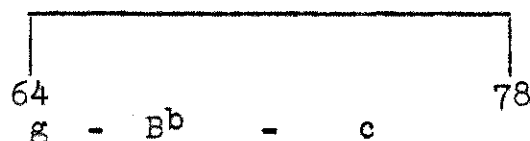


Fig. 71--Schematic diagram of the second movement of Komm, Jesu, komm.

This movement is in contrast to the first movement. The time signature is changed from 3/2 to 4/4, it is fugal, and it should be sung lightly at an adagio tempo. This movement opens in g minor, modulates to B-flat major in measure 66, and c minor in measure 74. The movement ends in c minor.

The subject of this movement is light and appealing, and should not be sung heavily. The altos of the first choir state the subject first in measures 64-66.

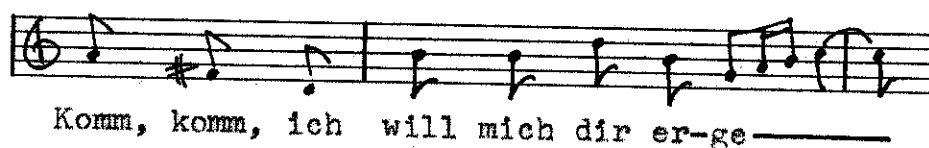


Fig. 72--Measures 64-66, first choir altos, second movement, Komm, Jesu, komm.

All voices of the first choir sing the subject entering at an interval of a fourth. During this stating of the subject by the first choir, the second choir repeats "komm, komm" (come, come) in a series of chords ascending by fourths and descending by fifths. These chords sung by the second choir greatly reinforce the text and music, but should not overshadow the subject. A cadence occurs the first beat of measure 68, after which the second choir states the subject and the first choir sings "komm, komm" (come, come). The subject is stated again by the first choir in measures 70-72, and again the voices enter by fourths. The second choir states the subject in measures 73-75, which leads in the codetta of the movement. The codetta, measures 76-78, is built upon a dotted quarter note followed by two sixteenth notes. The interplay of the sixteenth notes between the voices of both choirs produces a very fluid, flowing motion. A ritard is required the first three beats of measure 78 to end the movement. A pause should be taken after this movement to separate it from the third movement.

The third movement, measures 78-167, uses the sixth line of the first stanza, and is divided into four sections; A, A', A'', and A'''. Each section uses the ninth and tenth text lines. Although the text remains the same in each section, there is slight melodic and rhythmic variation of the subject in each section, based on the principle of theme and variations. It is the longest movement of the motet, and is written in 6/8. The movement should be felt in a flowing large tempo in which two beats are felt, rather than a fast 6/8 in which every beat is felt.

Third Movement

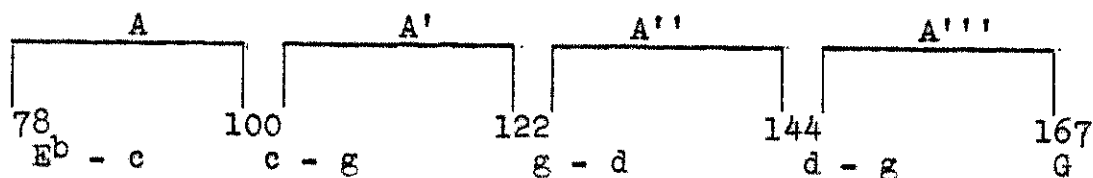


Fig. 73--Schematic diagram of the third movement of Komm, Jesu, komm.

Each of the first three sections of the movement consists of a six measure phrase of modulation and introduction built upon the first subject, as sung by the sopranos of the first choir in measures 78-82.

Musical notation for measures 78-82, first choir sopranos, third movement, 'Komm, Jesu, komm.'. The notation shows two staves. The top staff has the lyrics 'du bist der rech-te Weg die Wehr heit und das' and the bottom staff has the lyrics 'Le - ben'. The music is in 6/8 time and features a melodic line with some rests.

Fig. 74--Measures 78-82, first choir sopranos, third movement, Komm, Jesu, komm.

This six-measure phrase is then followed by an eight-measure phrase which is repeated. These sixteen measures are built upon the second subject, as sung by the sopranos of the first choir in measures 84-86.



Fig. 75--Measures 84-86, first choir sopranos, third movement, Komm, Jesu, komm.

The fourth section consists of two measures of modulation followed by nine measures, another two measures followed by a repeat of the first nine measures of this section.

Section A, measures 78-100, begins with the six measure introductory phrase which modulates from E-flat major to c minor. This phrase uses subject one, and is antiphonal, as are the remaining six measure introductory phrases. Subject one is introduced by the sopranos of the first choir in the first four measures of the movement. After the antiphonal six measure phrase, the first choir sings an eight measure phrase in which subject two is introduced in measures 84-86, sung by the sopranos of the first choir. The second choir repeats the eight measure phrase. Subject two is the main musical idea of the movement. It is graceful and flowing and must be sung legato.

Following the subject is a sixteenth note run tied to a dotted quarter note which also adds to this flowing movement. Each section in this movement must be sung legato.

Section A', measures 100-122, also begins with a six measure introductory phrase. It modulates from c minor to g minor. The eight measure phrase is sung by the first choir with a bass line exactly the same as in the Section A eight measure phrase. The other voicing is similar but is changed somewhat. The second choir repeats the eight measure phrase.

Section A'', measures 122-144, starts with the six measure introductory phrase which modulates from g minor to d minor. Again the first choir sings an eight measure phrase which has an identical bass line to previous material of this section. The top three voices are again changed but not as much, and at times are identical to material in Section A. The second choir repeats the eight measure phrase.

Section A''', measures 144-167, closes the movement. A two measure antiphonal phrase modulates from d minor to g minor and leads into a nine measure development of subject two. The nine measure development is repeated after a two measure interlude. Both choirs join to sing these nine measure phrases. The section ends on a G major chord. A ritard is necessary in measures 166-167 to close the movement.

The fourth movement is marked aria by Bach, which implies a more ornate melody than a chorale melody. The melody was written by Bach, and he included a tempo marking of andante for the chorale-aria. This movement is in g minor. It is twenty-eight measures long and divided into five four-measure phrases, and one eight measure phrase.

Fourth Movement

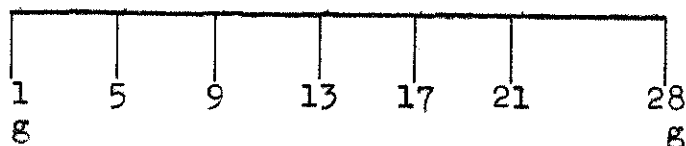


Fig. 76--Schematic diagram of the fourth movement of Komm, Jesu, komm.

The eleventh stanza of the chorale text is used in this movement. Each phrase of the chorale is given one line of the stanza. Text lines twelve through seventeen are used.

Komm, Jesu, komm is the only motet in which the words, other than the hymn verses, are not scriptural. The text consists of the first and eleventh stanzas of a chorale-aria by Paul Thymich.⁴⁹ The motet has four movements. The first is a slow beautiful movement which is homophonic and antiphonal. The second movement is fugal in style, short and light, and a contrast to the first movement. The

Johann Sebastian Bach, Komm, Jesu, komm, Foreword by Walter E. Buszin (New York, 1958).

third movement is flowing, antiphonal and imitative. The fourth movement is a chorale-aria. This is Bach's most intimate motet, and "the picture which it presents of fervent longing for death is as majestic as it is deeply moving."⁵⁰

Lobet den Herrn, alle Heiden

Several distinctions separate this motet from the other five. It was the last of the authentic motets to be printed, appearing in 1821, eighteen years after the other five.⁵¹ It is the only motet written entirely for four voices. A chorale does not appear in this motet, and the text is not composite but is the complete short Psalm 117 with the addition of the Allelujas in the third section. It is the only motet which cannot be performed a cappella as an unfigured continuo part is included in the original score.⁵²

It is not known when or for what occasion Bach wrote the motet. It is thought that perhaps it was written during his youth, and is possibly the first motet written by Bach.⁵³

⁵⁰W. G. Whittaker, Fugitive Notes on Certain Cantatas and the Motets of J. S. Bach (London, 1924), p. 221.

⁵¹Johann Sebastian Bach, Lobet den Herrn, alle Heiden, Foreword by Walter E. Buszin (New York, 1957).

⁵²Ibid., Foreword.

⁵³Ibid., Foreword.

The subjects of Part a, measures 1-23, are sung first by the sopranos and altos in measures 1-5. The sopranos sing subject one and the altos sing subject two. Both subjects are sweeping in their range, exceeding an octave in their ascent as the voices sing the text, "Lobet den Herrn, alle Heiden" (Praise the Lord, all Nations). These two subjects are declamatory, and use line one of the text.

The musical score for measures 1-5, section A, is presented in a system of six staves. The first two staves are for the Soprano (S) and Alto (A) parts. The first staff (Soprano) shows the melody for Subject 1, with the lyrics "Lo- bet den Herrn, al-". The second staff (Alto) shows the melody for Subject 2, with the lyrics "Lo-". The next two staves (Soprano and Alto) show the continuation of the text: "le al-le Hei- den, al-le" for Soprano and "bet den Herrn, al- le, al-le Hei-" for Alto. The final two staves (Soprano and Alto) show the end of the section with the lyrics "Hei-den" for Soprano and "den" for Alto.

Fig. 78--Measures 1-5, sopranos and altos, section A, Lobet den Herrn, alle Heiden.

Part a may be considered an exposition of the first two subjects. The tenors sing subject one, measures 5-9, and the basses sing subject two, measures 6-9, which ends the exposition. An episode now occurs with the basses singing the head of subject one, measures 10-12, and the tenors

duplicating this figure in measure 11. The sopranos sing a two measure phrase in measures 10-12, which is repeated by the altos in measures 11-12, and by the tenors in measure 12-13. The episode continues until both subjects are stated again, subject one by the sopranos in measures 18-22, and subject two by the basses in measures 19-22. Measure 23 leads into Part b without any pause other than the written rests. Part a begins and ends in C major, modulates to G major in measure 11, d minor in measure 12, a minor in measure 13, e minor in measure 16, and C major in measure 18.

Part b, measures 23-40, may be regarded as an exposition of the second pair of subjects. These subjects are more flowing than declamatory and offer a slight contrast to the first two subjects. The sopranos open Part b by singing the third subject in measures 23-26.

und pris — set ihn, al-le V81 — ker, si-le

V81-ker

Fig. 79--Measures 23-26, sopranos, section A, Lobet den Herrn, alle Heiden.

The altos state the subject in measures 25-28, the tenors in measures 27-30, and the basses in measures 29-32. Measures 32-35 are an episode built upon the third subject.

The fourth subject enters in measures 35-37, sung by the sopranos.

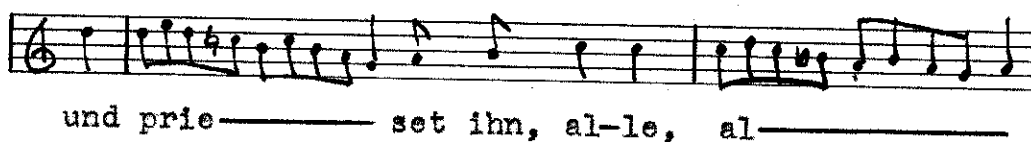


Fig. 80--Measures 35-37, sopranos, section A, Lobet den Herrn, alle Heiden.

The altos, tenors and basses sing the fourth subject in measures 36-37. Measures 38-39 are an episode using the fourth subject as material. Part b begins in C major and ends in a minor. It modulates to F major in measure 30, C major in measure 32, F major in measure 34, d minor in measure 35, C major in measure 36, F major in measure 37, and a minor in measure 38.

Part c, measures 40-58, is a restatement of all four subjects. The third subject is sung twice, first by the sopranos in measures 40-44, and by the altos in measures 47-48. The tenors make a false entrance of the third subject in measures 45-46. The first subject is sung three times, in measures 43-44 by the tenors, in measures 47-48 by the basses, and in measures 54-56 by the sopranos. The second subject is sung only once, in measures 44-45 by the altos. All voices sing the fourth subject in measures 49-51. Measures 52-53 are an episode. The first

ritard of the motet is now used in the last two beats of measure 57 and the first beat of measure 58. This ritard is in preparation for Section B of the motet. Part c begins in a minor and modulates to C major in measure 42, F major to G major in measure 46, a minor in measure 49, G major in measure 50, e minor in measure 51, d minor in measure 53, and C major in measure 54.

Considering the first section of this motet, one will find that the subjects are well worked out for a short work but, that the section is very uneventful, and seems to lead in no particular direction. The subjects are very smooth and a very fluid motion is achieved throughout the section but the absence of a musical climax produces a rather plain effect.

Section B, measures 58-98, is divided into two parts. Part a is largely homophonic, and Part b is polyphonic, and uses two subjects. Section B, particularly Part a, should not move as fast as Section A. Section B uses the second verse of Psalm 117, which is the third and fourth line of the text.

Section B

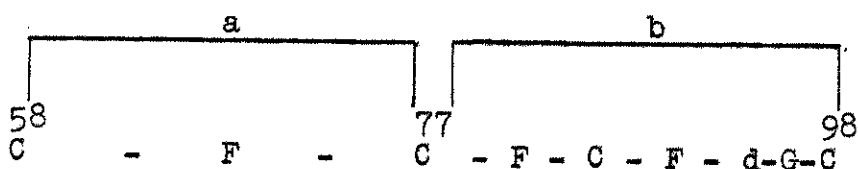


Fig. 81--Schematic diagram of Section B of Lobet den Herrn, alle Heiden.

Part a, measures 58-77, begins and ends in C major, modulating to F major in measure 67 and back to C major in measure 76. This part of the section is in contrast to Section A. It is homophonic in style and largo in tempo, and should not be rushed. This part of the section is built around the text line, "Denn seine Gnade and Wahrheit waltet uber uns" (because his mercy and truth reign over us), which is sung three times. The word "waltet" (reign) is always accompanied by slow runs in this part. Measures 67-69 is a repeat of the musical idea which occurred in measures 61-63. The sopranos start a slow run, again on the word "waltet" (reign), which is imitated by the altos and tenors in measures 72-75. Measure 76 modulates to C major in preparation for the two subject of Part b. It also serves as a cadence for Part a.

Part b, measures 77-98, begins in C major and modulates to F major in measure 81, d minor in measure 89, G major in measure 92, and back to C major in measure 96. Part b ends in C major. This part is fugal and the tempo must be increased to accommodate the second subject. The first and second subjects are sung together in measures 77-81. The altos sing the first subject and the tenors sing the second subject.

A

E

T

Sei-ne Gna—de und Wahr-heit wal—

A

wig—keit in E— wig—keit in E— wig

T

— tet ü-ber uns in E— wig—keit

Fig. 82--Measures 77-81, altos and tenors, Section B, Lobet den Herrn, alle Heiden.

The two subjects are slightly contrasting. The second subject has an octave range, is generally ascending, and is built of quarter and eighth notes. The first subject has a more narrow range, is generally descending and has sustained double whole notes.

The first and second subjects are repeated, by the sopranos, singing the first subject, and the basses, singing the second subject, in measures 81-85. Measures 86-89 are three measures using free material. The two subjects are now repeated again by the sopranos and basses, measures 89-92, with the two voices exchanging subjects. The altos sing the second subject in measures 92-95, which leads into

the codetta, measures 96-98. A ritard is necessary in measure 98 with a fermata on the third beat.

Section C, measures 99-165, is a fugue, and is written in 3/4 rather than 2/4 as the first two sections are. It is divided into three parts, and uses line five of the text.

Section C

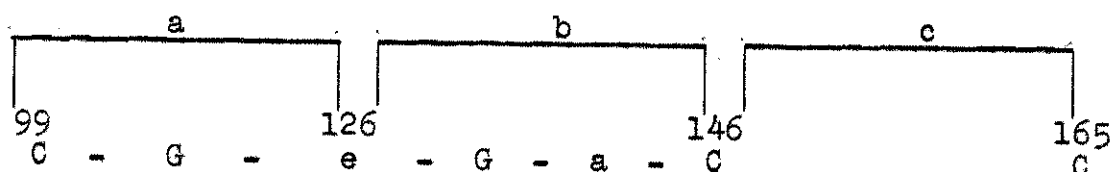


Fig. 83--Schematic diagram of Section C of Lobet den Herrn, alle Heiden.

The subject is one measure long followed by the counter-subject which is three measures long. The subject and counter-subject is light, happy and joyful. Although this section is in 3/4, it should be felt in a slow one beat per measure. The basic beat, one beat per measure, should be larghetto. This will preserve a legato line which otherwise may become staccato.

Part a, measures 99-126, is the exposition. The subject is sung first by the sopranos in the first measure, followed by the three measure counter-subject.



Fig. 84--Measures 99-102, sopranos, section C, Lobet den Herrn, alle Heiden.

The exposition consists of the first seven measures. The subject being sung first by the sopranos, followed by the altos, tenors and basses. Measure 106 is a free measure, followed by a subject statement by the basses in measure 107, and the counter-subject sung by the sopranos in measures 107-109. In measure 108, the fugue modulates from the original key, C major, to G major. The basses state the subject again in measure 110 which is followed by an episode, measures 112-119. This episode is based upon a variation of the counter-subject and is sung by the sopranos in measures 110-112, the tenors in measures 111-113, the altos in measures 112-114, the sopranos in measures 113-114 and 117-119, and by the basses in measures 116-119. The fugue modulates to a minor in measure 117. Measures 120-123 are a four measure sequence of the subject sung by the basses forming seventh chords. Measures 124-125 are a two measure episode which modulates to e minor.

Part b, measures 146-165, is the closing portion of the fugue. The sopranos sing sequential material based upon the inverted subject. This is repeated by the tenors

in measures 156-165. The closing measures of the fugue are based upon this figure of the inverted subject, first sung by the sopranos in measures 146-147.



Fig. 85--Measures 146-147, sopranos, Section C, Lobet den Herrn, alle Heiden.

This inverted subject appears a number of times. To maintain a legato vocal line, care should be taken not to stress or shorten the second quarter of the figure. The basses sing a sequence of the counter-subject in measures 144-151, which is introduced by the subject, measure 143, and ended by the subject, measure 152. In measures 156-161, the sopranos and basses have sequential vocal lines, descending by thirds, which add strength to the closing of this fugue as cadential material.

Fig. 86--Measures 156-157, sopranos and basses, Section C, Lobet den Herrn, alle Heiden.

The last notes of this figure should also be sung legato. The tenor line in measure 155 is important as it is a preparation for the soprano and bass sequential material. The codetta, measures 156-165, is built on the subject, variations of the subject, and sequential material. A ritard is required in measures 163-165 to end the fugue.

Lobet den Herrn, alle Heiden is possibly the first motet written by Bach.⁵⁵ It has been called "the offspring of a youthful giant."⁵⁶ The motet is written in one movement which is divided into three sections. Section A is fugal and employs four subjects. Section B is homophonic and fugal. The homophonic part of Section B is a slow beautiful portion of the section which offers contrast within the motet. Section C, a fugue, closes the motet. The motet is a short work written for four voices, but "the composition and its spirit is inspiring and contagious."⁵⁷

⁵⁵Johann Sebastian Bach, Lobet den Herrn, alle Heiden, Foreword by Walter E. Buszin (New York, 1957).

⁵⁶W. G. Whittaker, Fugitive Notes on Certain Cantatas and the Motets of J. S. Bach (London, 1924), p. 199.

⁵⁷Bach, Lobet den Herrn, Foreword.

CHAPTER III

SUMMARY AND CONCLUSIONS

Summary

The purpose of this problem was to investigate through stylistic analysis of the music and text, performance practices of the six authentic motets of J. S. Bach.

The primary objective in this study was obtained through an analysis of the elements of the music, the use of the text, the vocal music style of Bach, and the general characteristics of Baroque choral music.

During the Middle Ages and the Renaissance, the Latin motet was the most important polyphonic musical form. The motet may be traced from the clausula, a two-part polyphonic composition of the thirteenth century, through the Flemish School of the fourteenth century, the Renaissance, and into the Baroque period of music history. The Baroque motet was a composition which contained melodic and rhythmic freedom, used full harmony, employed both fugal and homophonic sections, was written in Latin or the vernacular, and composed for four to eight voices.

In the Baroque period, the motet was a fully developed form, and was used in the Lutheran service as in introduction. It was also performed during the celebration of a high festival and other special occasions.

There is evidence that during the time of Bach his motets may have been performed a cappella or with instrumental accompaniment, they may be performed in either manner today. The accompaniment may be performed by a group of strings and woodwinds or by an organ.

Bach used symbolism in his vocal works to enhance the meaning of the composition being performed. Authorities question the degree of symbolism used by Bach, and its effectiveness upon the hearer.

Bach's motet style originated from his cantatas and organ music. He employed both homophonic and polyphonic techniques in these compositions, which were written for four and five voice single choirs and eight voice double choirs.

The motet Singet dem Herrn ein neues Lied was written for a double choir of eight voices and also a single choir of four voices. The motet is written in four movements. The first movement is based upon the second and third verses of Psalm 149, and is a joyful and exuberant bipartite prelude and fugue. In contrast to the first movement, the second movement is slower, tender and comforting. It is a chorale fantasia which is built around the chorale Nun lob', mein Seel, den Herren. The chorale text is a metrical version of Psalm 103. The third movement, a free chorus, is a joyful and happy setting of the first and second verses of Psalm 150. The movement is brilliant and light and serves

as a bridge between the second and fourth movements. The fourth movement is a fugue which uses the third verse of Psalm 150 as its text.

Der Geist hilft unsrer Schwachheit auf is also written for a double choir of eight voices and a single choir of four voices. It is divided into three movements. The first movement is a flowing chorale fantasia and fugue based upon Romans 8, verse 26. The second movement, a double fugue, written to Romans 8, verse 27, portrays the feeling of might and strength through its subjects. The third movement is a chorale sung to the third verse of "Komm heiliger Geist, Herre Gott."

Jesu, meine Freude is written for a single choir of three to five voices. It is Bach's only chorale motet and is built on the principle of a rondo, the chorale being the recurring idea. The motet is written in eleven movements and it uses Romans 8, verses 1 - 2, and 9 - 11, as its text. This motet is both dynamic and lyric. Variation within the movements of the motet consists of mood, thematic material, texts, structural form, voicing, harmonic and rhythmic structure, and texture.

Fürchte dich nicht is written for a double choir of eight voices and also a four voice single choir. The motet is divided into two movements. The first movement is an animated antiphonal free chorus written to Isaiah 41, verse 10. The second movement is a chorale fantasia which uses

Isaiah 43, verse 1, and the eleventh and twelfth verses of Paul Gerhardt's hymn "Warum soll ich mich denn gramen," as its text.

Komm, Jesu, komm is also written for a double choir of eight voices and a single choir of four voices. It is the only motet in which the words, other than the hymn verses are not scriptural. The text consists of the first and eleventh stanzas of a chorale-aria by Paul Thymich. The first three movements use the first stanza and the fourth movement uses the eleventh stanza. The first movement is a slow beautiful movement which is homophonic and antiphonal. The second movement, in contrast to the first movement, is short, light, and fugal in style. The third movement is a flowing, antiphonal, imitative free chorus. The fourth movement is a chorale-aria. It uses the entire eleventh stanza of the chorale-aria text.

Lobet den Herrn, alle Heiden is written for four voices. It is written in one movement which is divided into three sections. The motet uses Psalm 117 as its text. A chorale does not appear in this motet. Section A is fugal and employs four subjects. Section B is homophonic and fugal. The homophonic part of Section B is a slow beautiful portion of the section which offers contrast within the motet. Section C is a fugue based upon the word "Alleluja."

Conclusions

As a result of the analysis of the six authentic Bach motets, conclusions were drawn concerning their performance. These conclusions were made through an analysis of the elements of the music, the use of the text, the vocal music style of Bach, and the general characteristics of Baroque choral music. Based upon the previously mentioned criteria, the conclusions are as follows:

The musical elements are very closely associated with the ideas in the texts. The harmonic and rhythmic structure of the motets often depends upon the text. This is evident in the four arrangements of the chorale in Jesu, meine Freude. The melodic contour (themes, motives, and fugue subjects) very definitely fits the idea of the text. Komm, Jesu, komm, first movement, measures 45 - 47, and Singet dem Herrn ein neues Lied, first movement, measures 1 - 10, illustrates this association between melodic contour and text. It was also noticed in this study that the melodic contour often dictates the manner in which a movement of a motet should be performed. The movement of a motet was built upon the melodic contour and its projected mood. The second movement of Der Geist hilft unsrer Schwachheit auf is an example of this principle. Bach used all styles of writing in his motets. Homophonic, polyphonic, antiphonal, and imitative sections were used separately and in combinations in double and single choir motets which included

trios, quartets, and five voice choruses. The form Bach used in his motets is largely dependent upon the text. This manner of designing form is very obvious in Jesu, meine Freude, which is written in the form of a rondo, the chorale being the recurring musical idea. In Komm, Jesu, komm, the form is established upon the two stanzas of the chorale-aria text. Der Geist hilft unsrer Schwachheit auf is divided into three movements, the first two are written to two different verses of the eighth chapter of Romans, and the third movement is designed around a verse of a chorale hymn.

Besides the use of the text as a means of designing form, its association with the music is very important due to the symbolism employed by Bach. Melodic contour, texture, and rhythmic idioms, are built around the pertinent ideas suggested by the text. Lobet den Herrn, alle Heiden displays this characteristic in the subject of its fugal first section.

Bach's vocal style stems from his organ background. This may be observed in vocal lines which are more instrumental than vocal. His motets may be performed with instrumental accompaniment or a cappella. If instrumental accompaniment is used it should be performed by a group of strings and woodwinds. Organ accompaniment may also be used if strings and woodwinds are unavailable. The accompaniment serves to strengthen vocal lines and to add tone color to the choirs. Large choirs are not needed to perform Bach's motets. His choirs were small in number, usually two or

three voices to a part. In double choir motets, the choirs should be separated to provide two distinct sources of sound. This study of the Bach motets has shown that an entire movement, or sections of movements, are to be performed vocally as the feeling and mood of a theme, subject, or motive dictates. Phrasing falls quite naturally within the melodic contour. There is no great change of tempo within sections and movements, and in some movements there is no variation of tempo. To achieve the effect of faster or slower moving tempos, Bach would increase or decrease the number of notes in the measure. The basic pulse of many of the motet movements were larghetto, but this basic tempo is given the effect of a change through rhythmic variation. There are also no great changes in dynamic levels. It is common in the double choir motets for Bach to join the two choirs to produce a higher dynamic level. This occurs chiefly at cadences.

Certain performance practices peculiar to Baroque choral music should be employed in performing the Bach motets. The choirs in double choir motets were separated and placed opposite one another. Fermatas were used to mark places of breathing, except at the ends of phrases where they were interpreted as pauses. The Baroque composers used terraced dynamics to produce dynamic changes, therefore, making sudden changes of dynamic levels superfluous. Basic tempos often remained constant, being varied only by rhythmic changes.

The six authentic motets of Bach contain a wealth of choral writing. They exemplify the highest development of the Baroque motet, and remain the finest examples of this musical form.

APPENDIX

TABLE II

SINGET DEM HERRN EIN NEUES LIED, FIRST MOVEMENT: BIPARTITE PRELUDE AND FUGUE

Section	Part	Measures	Tonality	Text	Text Line	Voiceing	Description
A		1-75		Psalm 149, verses 1,2		SATB SATB	Free imitative style
	a	1-59	B ^b , F, E ^b , G		1,2		Antiphonal, imitative
B	b	59-75	G - F		3		Antiphonal, imitative
		75-151		Psalm 149, verses 2,3		SATB SATB	Accompanied fugue
	a	75-96	F - B ^b		1,4-6		Fugal, homophonic
	b	96-128	B ^b - G		1,4-6		Fugal, homophonic
	c	129-151	C - B ^b		1,4-6		Fugal, homophonic

TABLE III

SINGET DEM HERRN EIN NEUES LIED, SECOND MOVEMENT: CHORAL FANTASIA

Section	Part	Measures	Tonality	Text	Text Line	Voice-ing	Description
A		151-169	B ^b	Verse 3 of chorale hymn	7-14	SATB SATB	Homophonic, antiphonal
B		169-189	E ^b - E ^b	Verse 3 of chorale hymn	15-24	SATB SATB	Homophonic, antiphonal
C		189-220	E ^b -F-B ^b	Verse 3 of chorale hymn	25-35	SATB SATB	Homophonic, antiphonal

TABLE IV

SINGET DEM HERRN EIN NEUES LIED, THIRD MOVEMENT: FREE CHORUS

Section	Part	Measures	Tonality	Text	Text Line	Voice-ing	Description
A		221-239	E ^b	Psalms 150, verses 1-2	35-36	SATB SATB	Antiphonal, imitative
B		239-254	E ^b - B ^b	Psalms 150, verses 1-2	35-36	SATB SATB	Antiphonal, imitative

TABLE V
SINGET DEM HERRN EIN NEUES LIED, FOURTH MOVEMENT: FUGUE

Section	Part	Measures	Tonality	Text	Text Line	Voice- ing	Description
A		255-291	B ^b	Psalm 150, verse 3	37	SATB	Exposition
B		292-235	B ^b	Psalm 150, verse 3	37	SATB	Counter-exposition
C		336-367	B ^b	Psalm 150, verse 3	37	SATB	Closing section

TABLE VI

DER GEIST HILFT UNSER SCHWACHHEIT AUF, FIRST MOVEMENT: CHORAL FANTASIA AND FUGUE

Section	Part	Measures	Tonality	Text	Text Line	Voiceing	Description
A		1-124		Romans 8:26		SATB	Choral Fantasia
	a	1-40	B ^b - F		1		Antiphonal, homophonic
	b	40-68	F - c		2,3,4		Antiphonal, homophonic
	a'	68-93	B ^b - E ^b		1		Antiphonal, homophonic
	b'	93-124	B ^b -g-d		2,3,4		Antiphonal, homophonic
B		124-146	d - F	Romans 8:26	5,6	SATB	Fugal

TABLE VII

DER GEIST HILFT UNSER SCHWACHHEIT AUF, SECOND MOVEMENT: DOUBLE FUGUE

Section	Part	Measures	Tonality	Text	Text Line	Voice	Description
A		146-178		Romans 8:27		SATB	Fugal, first subject
	a	146-160	B ^b		7,8		Exposition
	b	160-172	F		7,8		Counter-exposition
B	c	172-178	F		7,8		Episode
		178-198		Romans 8:27		SATB	Fugal, second subject and counter-subject
	a	178-187	G		9		Exposition
C	b	187-198	G		9		Counter-exposition
		198-244		Romans 8:27		SATB	Fugal, first subject, second subject, and counter-subject
	a	198-212	E ^b		7,8,9		Restatement of first and second subjects
	b	212-224	c		9		Restatement of second subject and counter-subject
	c	224-244	B ^b		7,8,9		Restatement of first and second subjects and counter-subjects

TABLE VIII

DER GEIST HILFT UNSRER SCHWACHHEIT AUF, THIRD MOVEMENT: CHORALE

Section	Part	Measures	Tonality	Text	Text Line	Voicing	Description
A		1-12	B ^b	Verse 3 of chorale hymn	10-13	SATB	Chorale
B		12-24	B ^b	Verse 3 of chorale hymn	14-17	SATB	Chorale

TABLE IX

JESU, MEINE FREUDE, FIRST MOVEMENT: CHORALE (BARFORM)

Section	Part	Measures	Tonality	Text	Text Line	Voicing	Description
A		1-6	e	First verse of chorale hymn	1-3	SATB	First period
A		7-13	e	First verse of chorale hymn	4-6	SATB	Repeat of section A, second period
B		14-19	G - e	First verse of chorale hymn	7-9	SATB	Contrasting phrase, third period

TABLE X
JESU, MEINE FREUDE, SECOND MOVEMENT: FREE CHORUS

Section	Part	Measures	Tonality	Text	Text Line	Voicing	Description
A		20-36	e	Romans 8:1	10	SSA TB	Homophonic
B		36-56	e-b	Romans 8:1	11	SSA TB	Fugal
A'		56-72	b	Romans 8:1	10	SSA TB	Homophonic
C		72-84	b-e	Romans 8:1	10	SSA TB	Fugal
B'		84-103	e	Romans 8:1	11	SSA TB	Fugal

TABLE XI

JESU, MEINE FREUDE, THIRD MOVEMENT: CHORALE (BARFORM)

Section	Part	Measures	Tonality	Text	Text Line	Voice- ing	Description
A		1-6	e	Second verse of chorale hymn	12-14	SSATB	First period
A		7-13	e	Second verse of chorale hymn	15-17	SSATB	Repeat of section <u>A</u> , second period
B		13-19	G - e	Second verse of chorale hymn	17-19	SSATB	Contrasting phrase, third period

TABLE XII

JESU, MEINE FREUDE, FOURTH MOVEMENT: FREE CHORUS

Section	Part	Measures	Tonality	Text	Text Line	Voice-ing	Description
A		1-9	e	Romans 8:2	22-24	SSC	Homophonic
B		9-18	e	Romans 8:2	25-26	SSC	Imitative
C		18-24	e - b	Romans 8:2	27	SSC	Imitative

TABLE XIII
JESU, MEINE FREUDE, FIFTH MOVEMENT: FREE DRAMATIC FANTASIA ON CHORALE MELODY

Section	Part	Measures	Tonality	Text	Text Line	Voice- ing	Description
A		1-16	e	Third verse of chorale hymn	28-30	SSATB	Homophonic
	B	16-37		Third verse of chorale hymn		SSATB	Homophonic
C	a	16-25	e		31-32		
	b	25-37	e		33		
		37-63		Third verse of chorale hymn		SSATB	Imitative, homophonic
	a	37-44	G		34		Imitative
	b	44-54	G - b		35		Homophonic
	c	54-63	a - e		36		Homophonic

TABLE XIV

JESU, MEINE FREUDE, SIXTH MOVEMENT: FREE CHORUS: FUGUE AND HOMOPHONIC CHORUS

Section	Part	Measures	Tonality	Text	Text Line	Voicing	Description
A		64-99		Romans 8:9		SSATB	Fugue
	a	64-78	G		37		Exposition of first subject
	b	78-84	G - e		38		Exposition of second subject
	c	84-99	G-e-G		37, 38		Restatement of first and second subject
B		99-111	G - b	Romans 8:9		SSATB	Homophonic free chorus

TABLE XV

JESU, MEINE FREUDE, SEVENTH MOVEMENT: CHORALE (BARFORM)

Section	Part	Measures	Tonality	Text	Text Line	Voiceing	Description
A		1-6	e	Fourth verse of chorale hymn	40-42	SATB	First period
A		7-13	e	Fourth verse of chorale hymn	43-45	SATB	Repeat of section <u>A</u> , second period
B		14-19	G - e	Fourth verse of chorale hymn	46-48	SATB	Contrasting phrase, third period

TABLE XVI

JESU, MEINE FREUDE, EIGHTH MOVEMENT: FREE CHORUS

Section	Part	Measure	Tonality	Text	Text Line	Voiceing	Description
A		1-10	C-G-C	Romans 8:10	49-52	ATB	Imitative, slow moving
B		10-23	C-F-C	Romans 8:10	53-54	ATB	Imitative, spirited

TABLE XVII

JESU, MEINE FREUDE, NINTH MOVEMENT: FANTASIA BASED ON CHORAL MELODY

Section	Part	Measures	Tonality	Text	Text Line	Voice-ing	Description
A		1-37		Fifth verse of chorale hymn		SSCT	Extended chorale
	a	1-13	a		55		Homophonic
	b	13-23	a		56		Homophonic
A'	c	23-37	a		57		Homophonic
		37-70		Fifth verse of chorale hymn		SSCT	Extended chorale
	a	37-47	a		58		Homophonic
B	b	47-57	a		59		Homophonic
	c	57-70	a		60		Homophonic
		70-106		Fifth verse of chorale hymn		SSCT	Extended chorale
	a	70-82	a		61		Homophonic
	b	82-96	a		62		Imitative
	96-106	a		63		Homophonic	

TABLE XVIII
JESU, MEINE FREUDE. TENTH MOVEMENT: FREE CHORUS DERIVED FROM SECOND MOVEMENT

Section	Part	Measures	Tonality	Text	Text Line	Voice-ing	Description
A		1-18		Romans 8:11		SSATB	Homophonic
	a	1-9	e		64-66		
B	b	9-18	G-a-b		67-71		
		18-41		Romans 8:11		SSATB	Fugal
	a	18-32	b		72		Fugal
	b	32-41	e - E		72		Fugal, homophonic

TABLE XIX

JESU, MEINE FREUDE, ELEVENTH MOVEMENT: CHORALE (BARFORM)

Section	Part	Measures	Tonality	Text	Text Line	Voicing	Description
A		1-6	e	Sixth verse of chorale hymn	73-75	SATB	First period
A		7-13	e	Sixth verse of chorale hymn	76-78	SATB	Repeat of section <u>A</u> , second period
B		14-19	G - e	Sixth verse of chorale hymn	79-81	SATB	Contrasting phrase, third period

TABLE XX

FÜRCHTE DICH NICHT. FIRST MOVEMENT: ANTIPHONAL FREE CHORUS

Section	Part	Measures	Tonality	Text	Text Line	Voice-ing	Description
A		1-28		Isaiah 41:10		SATB	Antiphonal free chorus
	a	1-10	A		1	SATB	Antiphonal, homophonic
B	b	10-28	E - A		2		Antiphonal, homophonic
		28-77		Isaiah 41:10		SATB	Antiphonal free chorus
	a	28-35	A		3		Antiphonal, homophonic
	b	35-53	c#		3,4		Antiphonal, homophonic
	c	53-59	A		3,4		Antiphonal, homophonic
	d	59-67	A		4		Antiphonal, homophonic
	e	67-73	c#		4		Imitative
	f	73-77	c# - E		1		Antiphonal, homophonic

TABLE XXI

FÜRCHTE DICH NICHT, SECOND MOVEMENT: CHORALE FANTASIA

Section	Part	Measures	Tonality	Text	Text Line	Voicing	Description
A		77-114		Isaiah 43:1, Verse 11 of chorale hymn		SATB	Fugal
	a	77-96	E		5,6 Verse 11		Fugal
	b	96-114	A		5,6 Verse 11		Fugal
B		114-154		Isaiah 43:1, Verse 11 of chorale hymn			Fugal
	a	114-133	E		5,6 Verse 12	SATB	Fugal
	b	133-151	A		5,6 Verse 12	SATB	Fugal
	c	151-154	E		1	SATB SATB	Antiphonal, homophonic

TABLE XXII

KOMM, JESU, KOMM, FIRST MOVEMENT: FREE CHORUS

Section	Part	Measures	Tonality	Text	Text Line	Voice-ing	Description
A		1-16		First line of first stanza		SATB	Homophonic, antiphonal
	a	1-9	g		1		Antiphonal
B	b	9-16	$g - E^b - B^b$		2		Antiphonal, homophonic
		16-29		Second line of first stanza		SATB	Imitative, homophonic, antiphonal
C	a	16-24	$B^b - C - d$		3		Imitative, antiphonal
	b	24-29	d		3		Homophonic, antiphonal
D		29-44		Third line of first stanza		SATB	Imitative, homophonic, antiphonal
	a	29-37	d		4		Imitative, antiphonal
	b	37-44	$d - F$		4-5		Homophonic, antiphonal
		44-64		Fourth line of first stanza		SATB	Imitative, homophonic antiphonal

TABLE XXII--Continued

Section	Part	Measures	Tonality	Text	Text Line	Voice- ing	Description
	a	44-53	d		6-7		Imitative, antiphonal
	b	53-64	d - D		6-7		Homophonic, antiphonal

TABLE XXIII

KOMM, JESU, KOMM, SECOND MOVEMENT: FUCAL

Section	Part	Measures	Tonality	Text	Text Line	Voice- ing	Description
		64-78	g - B ^b - c	Fifth line of first stanza	8	SATB SATB	Fugal, homophonic

TABLE XXIV
KOMM. JESU, KOMM. THIRD MOVEMENT: FREE CHORUS

Section	Part	Measures	Tonality	Text	Text Line	Voice-ing	Description
A		78-100	E ^b - c	Sixth line of first stanza	9-10	SATB SATB	Imitative, antiphonal
A'		100-122	c - g	Sixth line of first stanza	9-10	SATB SATB	Imitative, antiphonal
A''		122-144	g - d	Sixth line of first stanza	9-10	SATB SATB	Imitative, antiphonal
A'''		144-167	d - g	Sixth line of first stanza	9-10	SATB SATB	Imitative, antiphonal

TABLE XXV

KOMM, JESU, KOMM, FOURTH MOVEMENT: CHORAL-ARIA

Section	Part	Measures	Tonality	Text	Text Line	Voiceing	Description
		1-28	G	Eleventh stanza of chorale hymn	12-17	SATB	Choral

TABLE XXVI

LOBET DEN HEHRN, ALLE HEIDEN, SECTION A: FUGAL

Section	Part	Measures	Tonality	Text	Text Line	Voiceing	Description
A		1-58		Psalm 117, verse 1		SATB	Fugal
	a	1-23	C - a - C		1		Exposition of subjects one and two
	b	23-40	C - F - a		2		Exposition of subjects three and four
	c	40-58	a-C-G-C		1,2		Restatement of subjects one through four

TABLE XXVII

LOBET DEN HERRN, ALLE HEIDEN, SECTION B: HOMOPHONIC, FUGAL

Section	Part	Measures	Tonality	Text	Text Line	Voiceing	Description
B		58-98		Psalm 117, verse 2		SATB	Homophonic, fugal
	a	58-77	C - F		3,4		Homophonic, imitative
	b	77-98	C - F - C		3,4		Fugal

TABLE XXVIII

LOBET DEN HERRN, ALLE HEIDEN, SECTION C: FUGUE

Section	Part	Measures	Tonality	Text	Text Line	Voiceing	Description
C		99-165		Line 5, "Alleluja"		SATB	Fugue
	a	99-126	C-G-e		5		Exposition
	b	126-146	e-G-a-C		5		Counter-exposition
	c	146-165	C		5		Restatement of subject, and <u>codetta</u>

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