BACH'S TREATMENT OF THE CHORALE

IN

THE CHORALE CANTATAS

THESIS

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By

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PREFACE

BACH'S TREATMENT OF THE CHORALE IN

THE CHORALE CANTATAS

The Chorale Cantatas by Johann Sebastian Bach are outstanding examples of his ingenuity. The existing data on the Chorale Cantatas are distributed throughout numerous volumes by many scholars. They have written much about the cantatas in general but not so much specifically about the chorales in them. In this thesis, the emphasis is on the chorales and Bach's treatment of them in the Chorale Cantatas.

An historical approach to the cantata and the chorale is given as a preliminary to the treatment of the chorale in the chorale cantata. This was done that the reader might have a better understanding of them.

The necessary material for this thesis was gathered from dictionaries, music lexicons, books, articles and the music principally in the Bach-gesellschaft edition.

The material is organized according to the following plan:

1. The Church Cantata and its origin; the development of the Church Cantata in Germany; the use of the cantata in the worship service.
2. The Chorale, its origin and development; its changes as a result of the Reformation; its use in church services, and its use in musical composition.


4. Bach's treatment of the words of the Chorales in the Chorale Cantatas.
CHAPTER I

INTRODUCTION

All musicians are somewhat familiar with Bach's great Mass in B Minor, the St. Matthew Passion, the St. John Passion, and the Christmas and Easter Oratorios. They are also familiar with the great organ music, keyboard music and his Brandenburg Concertos. These numbers are wonderful masterpieces and rightly deserve to be studied. How many of these same musicians are familiar with his cantatas to any degree is another matter.

One reason which could be given for a lack of knowledge of the cantatas is that the larger works are performed and recorded so that one can hear them, whereas only a few of the cantatas have been recorded.\(^1\) It is only natural that we appreciate that which we know and understand. Because most of the cantatas remain unheard, we do not appreciate or understand them. Furthermore, we have not availed ourselves of the opportunity of examining and studying them.

No doubt another reason that the cantatas are not performed more often is that too many church music directors are not familiar with them. Perhaps the German language in the

\(^1\)The recorded Cantatas are listed in the Appendices.
scores has been a barrier or a hindrance. English translations by such scholars as Henry Drinker and Charles Sanford Terry have removed the language problem for us.

An English scholar supports this contention with the declaration that music involves listening, of course. You could not know it at all without listening. But the real business of loving and possessing music, (just as of creating it) is done in one's own mind if it is done at all. The stress has been laid on listening to music, while thinking about it is taken for granted.... You will love more and understand more in exact proportion to the amount of heart and mind you are prepared to give to the content of music. Love grows by what it feeds on, dotes on, note by note and over and over again. Understanding comes as you exercise and stretch it, using to the uttermost every fine faculty you have to apprehend.... Nobody can do this for you. It is an individual and private affair between you and music. A matter of a latch-key.²

If this thesis should interest someone in investigating the wonderful cantata music of Bach with the purpose of performance in mind, one aim of this paper will have been achieved.

The cantatas of Johann Sebastian Bach are a veritable mine of the best church music. In the scores published by H. W. Gray, Novello, Breitkopf & Härte and G. Schirmer, Inc., one can find, in the many cantatas, movements which can be performed by good volunteer choirs. Included in a number of these compositions are short movements such as the Sinfonia in the Cantata No. 106, God's Time is the Best Time (Gottes Zeit

ist die allerbeste Zeit), which is very suitable for church use. In the cantatas are choruses, choral solos, duets and trios within the range and ability of many church musicians and church choirs. The cantatas are almost an inexhaustible source of lovely melody of intensely devotional feeling, and they are unsurpassed in emotional power. They should not remain hidden but deserve to be brought to light and used. Bach wrote the cantatas for performance, and we have let them remain idle on the book shelves and in the music shops.

The Chorale Cantatas are a specific group of the Church Cantatas. This particular type of cantata was the result of Johann Sebastian Bach's resorting to the hymn and its chorale tune as the basis for his cantata text. The Chorale Cantata is a Cantata in which the first and last movements are based on the first and last stanzas of the hymn, respectively. The inner movements are frequently based on the intervening stanzas which are paraphrased for use as arias and recitatives.

A Choral Cantata is one in which the chorus is employed. This type of cantata is not dependent upon the chorale or hymn as a basis for its text. Usually these movements use a free libretto with a chorale for the closing movement. Other cantatas may use the chorale, but unless the first and last stanzas appear unaltered as the opening and closing movements respectively, they are not classified as chorale cantatas.
Considerable confusion exists in our language owing to the presence of two spellings for the Lutheran hymn-tune; "Choral" and "Chorale." Both forms are in use, and occasionally they are used interchangeably within the same book. "Choral" relates to music for a chorus when used as an adjective. The term "Chorale" is used in referring to a hymn-tune of the German Evangelical or Lutheran Church.\(^3\)

Cho'ral, adj., to be sung by a chorus. Sung or adapted to be sung, in chorus or harmony.

Choral', Chorale', noun, a hymn tune, a simple sacred tune, sung in unison.\(^4\)

Although for the noun the spelling "chorale" is given as a second choice, it is not so confusing as the first spelling. In this thesis the spelling "chorale" is adopted to refer to a hymn-tune, whereas "choral" will refer to music for a chorus.

Another term which must be identified is the word "hymn". Modern hymnologists distinguish between "hymn" and "hymn-tune," the former referring only to the words. In the present paper the term "hymn" is used to refer to the words of a chorale. The term "chorale" will refer to the hymn-tune.

The chorale was not created by any one individual. It


was the result of a gradual development in which many had a part. We can rightfully consider the evolution of the chorale as beginning with Martin Luther. Often, some musicians think erroneously of Bach as a chorale composer. His association with the chorale was chiefly that of employing the existing chorales as a basis for musical composition. However, he did write thirty or thirty-one original chorales.

The importance of the chorale should not be minimized in the study of the chorale cantatas, because they are the very foundation of this type of composition. No other small form of music has exerted as great an influence on musical composition as has the chorale. The great Chorale Preludes of Bach and his predecessors were founded on the chorale. In 1524 a new era of musical composition began with the birth of the chorale.5

To understand the chorale cantata and its meaning a thorough knowledge of the chorale is indispensable. The same holds true in regard to the Chorale Preludes of Bach and the compositions by his forerunners. "No true or complete knowledge of the work of Johann Sebastian Bach in the Chorale Prelude is possible without at least an outline in the mind of the history of the chorale itself..."6 The


chorales are among the most important factors in Bach's music. Of all the musical forms which Bach used, it was in the form of the Church Cantatas that he wrote his greatest number of compositions. These works are a monumental testimony to his genius.

The Church Cantatas can be divided into three groups: The Chorale Cantatas, the Choral Cantatas and the Solo Cantatas. These three groups were written for use in the worship service according to the Liturgical Year. Any cantata will be found to be liturgically correct for the Sunday assigned it by Bach, for Bach followed strictly the Propers of the Lutheran liturgy. At Leipzig Bach was examined and was found to be theologically sound.7

The few secular cantatas were those for civic functions. During the Baroque era the Church was a State Church; therefore the Church participated in civic functions such as the installations of town councils. However, these cantatas can not be classified as Church Cantatas.

Bach lived and worked during an era when Christianity was a motivating force in the life of the individual. He had a strong Lutheran background and was brought up in the tradition of strict Lutheran faith. Paul Nettl makes this observation of Bach's Lutheranism,

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Bach was a deeply devout, convinced follower of Luther. A number of theological works were found after his death, and among them was a complete edition of Luther's works. From the polemic literature also represented it is evident that the great master adhered strictly to Lutheran views.  

Bach captured the full significance of the Lutheran faith and it is reflected in his Church Cantatas. It is found in his musical language, in his pictorialism and the various musical motives. Chapter IV of this thesis gives more enlightenment on this aspect of Bach's compositions.

In this thesis a survey is made of the treatment of the chorale both as to the words and music. It is not the aim to make a detailed analysis of a few selected examples but to examine all of the Chorale Cantatas.

The appendices in this work are for a ready reference. Church musicians, especially those of the liturgical churches, can profit from its use for selecting music which is proper for the day. The organists and directors who follow the Liturgical Year will find that the music of the worship service, together with the Propers for the Day, result in a unified service where the Word and music are harmonious.

CHAPTER II

THE CHURCH CANTATA

Origin of the Cantata

The cantata first appeared in Italy in the early part
of the seventeenth century. It resembled a miniature concert
version of an opera. The earliest cantatas and operas had two
things in common. First, they were entirely in recitative;
secondly, they were usually for a solo voice. At a later
date the da capo aria was admitted into both the cantata and
the opera. Like other forms of music the cantata passed
through stages of development but it has retained its char-
acteristic of being a brief oratorio, or an unacted opera.
The early cantatas were very short.¹

Two types of cantatas developed side by side. The
cantata da camera was a secular composition, whereas the
cantata da chiesa was a sacred or church cantata.

The latter type was developed in Italy by Giacomo
Carissimi (1605-1674). The distinctive features were declam-
atory recitatives, solo arias and orchestral interludes.²

¹Percy Scholes, Oxford Companion To Music, London,
Oxford University Press, 1938, s.v. "Cantata."

²Charles Sanford Terry, The Music of Bach, London,
Oxford University Press, 1933, p. 65.
Most of the early cantatas were of the solo variety and soon became indistinguishable from a scene in an opera. Like the oratorio and the opera, the cantata was an Italian form which was accepted by other nations and developed by them in their own way. The outstanding development in the church cantata was made in Germany, while the Italians developed the secular cantata.

The Cantata in Germany

Heinrich Schütz

The cantata was brought to Germany by Heinrich Schütz (1585-1627). He had studied with Giovanni Gabrieli (1557-1612) in Venice until the latter's death in 1612. Schütz dedicated his life to the composition of church music after the death of his wife in 1625.

Schütz was deeply impressed by the music of the Italians and brought their musical forms with him to Germany. He transplanted monody, polychoral composition and the concerto style to his native land.

In Germany the cantata followed along the lines of the cantata da chiesa and developed a far more complex form than its Italian forebears. The cantatas of Schutz reflect the power of his great imagination, his musical technique and his earnest Biblical faith. Some of his Symphoniae Sacrae

3 Paul Henry Lang, Music in Western Civilization, pp. 397-398.
(1629) have Latin texts; even so, they must be regarded as cantatas. The manner in which Schütz utilized the picturesque mixture of vocal and instrumental music in the church concerto (Geistliche Konzerte) opened the way for the German style of Church Cantata.

It was customary for Schütz to use dramatic scenes with German declamation in the form of the oratorio; i.e., without staging. Paul Henry Lang gives the following picture of Schütz' work. It was written

with a power of representation and portrayal that is unmatched in the whole of musical literature. His pictorial vividness and capacity to conjure up visions reminds one of Johann Sebastian Bach, but his avoidance of lyrical reflection and contemplation is in sharp contrast to Bach's art and to the art of the whole "chorale school" that preceded Bach, for Schütz very seldom weaves the traditional hymn tunes in his compositions; his element was stark drama.

In his works Schütz wrote several movements in which he used soloists, chorus and the orchestra in addition to the organ. This was another step towards the treatment of the cantata which Bach employed.

Schütz wrote his greatest compositions in the form of the Passion. In this way Schütz was instrumental in laying the foundation in Germany for the rich tradition of Protestant church music.

4Willi Apel, op. cit., "Motet." In this period of development it is difficult to draw a line of distinction between the German motet and other types of church music, such as the cantata and the "geistliche Konzert."

5Lang, op. cit., p. 397.  
6Ibid., p. 398.
The greatness of his mystic German soul, for the dramatic energy and truth of expression that pour from these a cappella choruses, never leaving the bounds of devout reverence, forsake the love of Italian baroque decoration. This is the voice of the "Faustian" German, whose fate and life is henceforth a symbol of the idea of Redemption. Protestant oratorio and Passion are here founded in the great synthesis of German baroque music, sealing the destiny of German music.7

The followers of Schütz made some new contributions to the development of the cantata. Some of the seventeenth century composers who led the way are as follows: Franz Tunder (1614-1667); Johann Kindermann (1620-1684); Wolfgang Briegel (1626-1712); Johann Philip Krieger (1649-1725); Johann Pachelbel (1653-1706); and Johann Kuhnau (1660-1722). It was their work which gave a distinctive German character to the Protestant church music in general and the cantata in particular. In their hands the cantata became a more serious type of worship music and more elaborate musically.8

One of the most important contributions in the history of the cantata was the inclusion of the Lutheran chorale melody and hymn-text by the early German composers of church music. The incorporation of the chorale into the cantata paved the way for Johann Sebastian Bach and his use of the chorale in the Chorale Cantatas after 1724. The Chorale

7Ibid., p. 398.

8Apel, op. cit., "Chorale Cantata." The date and composer of the first Chorale Cantata is not known, since the composers mentioned were writing at the same time. It is probable that Tunder may have been the first to write a Chorale Cantata.
Cantatas of Tunder, Krieger and Kuhnau were more like those of Bach, while the others mentioned were content to employ the chorale to a lesser degree.

Dietrich Buxtehude (1637-1707) and Johann Christoph Bach (1642-1703), an uncle of Johann Sebastian Bach, were influential in giving the cantata real German character. They combined orchestral and choral writing in the cantatas so marvelously that it made a deep impression on J. S. Bach.

Buxtehude, Georg Philipp Telemann (1681-1767), and other composers of cantatas used free poetic texts. These texts were mostly poetic paraphrases of scriptural passages. In the early part of the eighteenth century musicians eagerly sought these popular texts for their cantatas. All of Buxtehude's cantatas are based on the free text, as were those of Johann Sebastian Bach in his early period of composition. One must bear in mind that even in the early period of Bach's composition he employed the chorale in cantatas which were based on free librettos. However, the inclusion of the chorale in a cantata based on free libretto does not entitle it to be called chorale cantata. Thus, the way was made ready for the master of all cantata-writers.

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BACH and the Chorale Cantata

Johann Sebastian Bach (1685-1750) was not a creator of new forms in musical composition. He used the existing forms and brought them to their highest point of perfection. This is true of the instrumental forms as well as of the vocal forms. It was not less true of the church cantata.

The church cantatas reveal the genius of Bach to us. When we realize that cantata writing was a continuous demand upon him, as a part of his official duties as Kapellmeister, then we can see that only a genius could have produced so many musical treasures. Bach's instrumental music, including his organ and other keyboard music, was not written under the compulsion of duty; nevertheless, that music was also inspired. But it was in the church cantata especially that the obligation was upon him.10 The greatest amount of Bach's extant music is in the field of the Church Cantata, wherein 198 works survive.

Bach's cantata writing started in 1704, and it ended in 1744, because of blindness. In the early period of his writing, and up to 1724, Bach depended on the free poetic type of libretti for his cantata texts. This type of libretto was patterned by Erdmann Neumeister (1671-1756), a Lutheran minister, poet and librettist. His libretti were

10 Terry, op. cit., p. 62.
paraphrases of either passages from Holy Scripture or Lutheran hymns. Bach adopted this type of libretto for his cantatas, using it consistently because it afforded him the fullest possible scope for musical expression in the forms of the recitative and the aria.

In the Neumeister type of libretto there were six or seven numbers related to the Gospel for the Day. The rhymed stanzas of these numbers were well suited for choral treatment while the poetic prose of the remaining numbers was better suited to be used as recitative. Occasionally a Bible verse was used as a recitative. A chorale stanza was usually the concluding number of the cantata.  

Christian Friedrich Henrici (1700-1764), a Leipzig excise official, wrote cantata libretti under the pseudonym "Heander" and furnished some of the texts used by Bach. Other librettists who furnished Bach with cantata texts of this kind were: Salomo Franck (1659-1725), Pastor Eilmar, and Christian Weiss.

There were many times when Bach had to revise the texts and at other times he wrote his own free libretti. During the two early periods at Arnstadt and Weimar Bach was successful with this type of libretto. In these cases we can see the poetical accomplishments of the master musician.

\textsuperscript{11}Ibid., p. 65.
In 1724 at the St. Thomas Church in Leipzig Bach employed a different method of treating the problem of a text in his first Easter Cantata. He took Martin Luther's hymn Christ lag in Todesbanden and used it textually just as it stood. This cantata was Bach's first attempt at setting an entire congregational hymn (and this alone) as a cantata, and consequently it was his first Chorale Cantata. This composition is Cantata No. 4. It was not until Easter in 1731 that Bach employed the same method in Cantata No. 112, Der Herr ist mein getreuer Hirt. This was the second Chorale Cantata by Bach. Philipp Spitta states that

In the cantatas written by Bach early in life, on hymns unaltered in form, he frequently indulged his fancy with playful imitation of the melody. In this respect he now returned to the strict rules of sacred composition. The Chorale melody is something sacred and unalterable. It serves as a central point around which the music crystallizes, without itself being drawn into the movement and action consequent upon the process of formation. The most that is allowable is to adorn it. The most effective treatment which can be applied is the combination of the melody and the poetic effusion of a more subjective character. The middle parts more especially of the Chorale Cantatas present to us interesting examples of Bach's adherence to this fundamental principle.

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13 Ibid., p. 179. Attention should be called to the fact that the numbering of Bach's Cantatas in the Bachgesellschaft edition does not follow the chronology of their composition.

The cantatas of Bach show the truth of Spitta's statement about the serious attitude in which Bach wrote his compositions. He began his cantata manuscripts with a short prayer "Jesus, help" expressed by the letters "J. J." ("Jesu, Juva"). He also ended his composition with a similar prayer, "to God alone the glory", which was expressed by the letters "S. D. G.", ("Soli Deo Gloria"). These prayers show the humble spirit of the master. They also show that Bach designed his church music to deepen the worship of God. This same spirit is evident in the secular music that he wrote. The first page of the Clavier-Büchlein is inscribed with the letters "I. N. J.", expressing "in the Name of Jesus" ("In Nomine Jesu"). Words like these in his masculine script certainly reveal the spirit in which he approached his duties.15

The basis of the Bach Chorale Cantata consists of the first and the last stanzas of the hymn with its corresponding chorale tune. Most of the cantatas were written in several movements. The opening movement was usually a choral movement based on the first stanza of the hymn and treated in fugal style. The final movement was based on the last stanza of the hymn and Bach treated it in most instances in a simple four-part setting.16 This treatment will be dealt with in

15David, op. cit., p. 32.

16See Chapter V. The intervening movements are Arias and Recitatives which were usually based on paraphrased stanzas of the hymn.
The Cantata in the Worship Service

The Evangelical or Lutheran Church service, or 'mass' as it is referred to in some books, admitted the cantata into its service. As Terry remarks, the cantata was "co-ordinated with a particular purpose -- to bring into prominence the Gospel for the Day." This seems to contradict the statement that this author makes on the preceding page, to the effect that the cantata was "a welcome break in a lengthy service." We must remember that no part of the Lutheran Service is intended as a concert, entertainment, show or the like. Each and every part of the service has a liturgical function, that being to worship Almighty God, from the Prelude through the Introit, Collects, Scripture, Sermon, Hymns and the Postlude. This is why the cantatas of Bach fit so well into the service: They were a definite part of the worship. Tovey declares that

Bach's Church Cantatas formed a part of a Church Service, well-organized for a coherent musical scheme,...such a scheme is pointless in the concert-room, but is magnificently appropriate to the Lutheran Church Service. ... Thus the unity of the service was the unity of the music; and, in the cases where all the movements of the cantata were founded on one and the same Chorale tune, this unity has never been equalled, except by those sixteenth century masses and

17 Terry, op. cit., p. 64.  
18 Ibid., p. 63.
motets which are founded upon the Gregorian tones of the festival for which they are written. 19

The cantata was usually performed before the sermon. In the case of a long cantata the first part was presented before the sermon, the second part immediately after the sermon. 20

The customary medium of accompaniment for the cantatas was a chamber orchestra with the organ, clavier or both. In Cantatas No. 27, 29, 35, 47, 169, 170 and 188 movements were written in which the organ is given an obbligato part. Albert Schweitzer gives the impression that Bach wrote these parts for himself to perform. 21

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19 Donald Francis Tovey in Encyclopaedia Britannica, Chicago, Ill., Encyclopaedia Britannica, Inc., 1946, s. v. "Cantata."

20 Terry, op. cit., p. 64.

CHAPTER III

THE CHORALE

The Origin

German hymnody can be grouped into six periods. The periods which shall be considered in this chapter are only the first four. The first is the Mediaeval Period, from the eighth century to the sixteenth century; the Reformation Period is from 1520 to the Peace of Westphalia in 1648; the Confessional Period is a short one, from 1648 to 1680; the Pietistic Period begins in 1680 and extends to 1757.\(^1\) The last two periods which are the Rationalistic and the Modern Evangelical Periods are not included in this paper since they are not associated with the subject. It is interesting to note that the Pietistic Period enveloped Bach's life span.

The first missionary sent to the German barbarians was St. Boniface (c.680-755).\(^2\) Other missionaries of the Roman Catholic Church were also sent to the Germans. They introduced to the barbarians the Latin language in worship and theology. Latin hymns were also introduced to these people.

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The natural Teutonic love for poetry and song produced a number of sacred lyrics and versified translations of Latin hymns and the Psalter. "The oldest German poet is the Benedictine monk Otfrid of Weissenberg." It was in the middle of the ninth century that he wrote a versified Gospel History in the Alemannian dialect. This work was divided into four long stanzas. The complete composition was fifteen hundred lines in length. This work constituted the first sacred writing in the German language.

In the same century short trope-like hymns were sung as responses by the people on high festivals and in processions. The congregation responded to the short verse with the refrain "Kirleison," "Leison," or "Leichen." The three words were derived from "Kyrie eleison" and "Christe eleison." In the ninth century these words were added to short poems, thus becoming the first specimens of the German hymns and were called "Kirleison." The importance of these little responses was that they were the seeds of the great and wonderful German hymnody of later centuries.

The oldest example of these hymns is from the ninth century and it is called, "Leich vom heil, Petrus." The first of the three stanzas with its translation reads:

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3 Schaff, op. cit., p. 413.
4 Ibid., p. 412.
Unsar troltin hat farsalt
sanote Petre giwalt
Daz er mag ginerjan
Zeimo dingenten man.
Kyrie eleyson! Christe eleison!

Our Lord delivered power to St. Peter, that he may
preserve the man who hopes in him. Lord, have mercy
upon us! Christ, have mercy upon us!5

One of the better known of the "Kirleison" is from the
twelfth century (ca.1150). We are familiar with this one as
the Easter hymn Christ ist Erstanden (in English, Christ The
Lord is Risen Today).

Christ ist erstanden,
von der marter all,
des sul wir alle fro sein,
Christ sol unger trost sein,
Kyrie leyson.6

A manuscript in Munich shows another "Kirleison" from
Germany in the fifteenth century. This one is in Latin.

Christus surrexit
Mala nostra texit
et quos hac coelum vexit
Kyrie leyson.7

In addition to the short responses the German people
mixed their own dialects with the Latin words of the Latin
hymns. Hymns of this kind are known as "macaronic hymns."

The well-known Christmas hymn In Dulci Jubilo is one of
best examples of the "macaronic" hymns. It is given here as
it has been sung throughout the centuries:

5 Ibid.
6 Ibid.
7 Ibid.
Hagiolatry and Mariolatry overflowed in the German hymns of the Middle Ages, as it did in the Latin hymns. A favorite hymn of this type is *Dich Frau vom Himmel ruf ich an*. Hans Sachs (1494-1576), changed this to *Christum vom Himmel ruf ich an*. Treatment of this kind was characteristic of the effect which the Reformation exerted on the worship of Mary. The Reformation placed "the worship of Christ as the only mediator and Savior through whom men attain unto eternal life."

In the church during the Middle Ages the congregation had no part in the church service, other than the singing of the short responses already mentioned. The beautiful Latin hymns were sung by the minor clergy and the priests. This was a natural result since the Mass was in the Latin language. The newly converted people had difficulties enough with their many dialects, to say nothing of those of a new language. St. Ambrose, bishop of Milan, and Pope Gregory the Great contributed a number of beautiful Latin hymns to


9*Ibid.*, p. 413. Hagiolatry is the worship of saints; Mariolatry is the worship of Mary.

10*Paul Nettl, Luther and Music*, p. 82.
the Roman Church. Some of these hymns are still in use.

A number of authorities credit Notler Balbulus (d. 912) with originating the Sequence.\textsuperscript{11} But Gustave Reese states that:

In a preface to a collection of his sequences, Notker tells how, as a young man, he was much troubled by the task of learning by heart the "longissimae melodiae" (i.e. the jubili). One day (c. 860) a monk, fleeing from the abbey of Jumieges (near Rouen), which had been sacked by the Normans, arrived at St. Gall, carrying with him his antiphonary. This book contained some verses set to the jubili (or sequentiae). Notker, inspired by the example before him, set to work to supply suitable texts for the melismas in use at St. Gall. He showed his first attempts to his master, Yson, who suggested that he remodel them on the principle of one note to a syllable, thus making the melodies easier to remember.\textsuperscript{12}

Many now famous Sequentiæ had been written by the thirteenth century. Church musicians are familiar with the following: \textit{Veni Sancte Spiritus} (Holy Spirit, Lord of Light), also known as the "Golden Sequence," \textit{Laudi Sion Salvatorem} (Sion, lift Thy voice and sing), \textit{Pange Lingua gloriosi corporis mysterium} (Sing my Tongue, the Savior's Glory), and \textit{Adoro Te devote, lateus Deitas} (O Godhead,

\textsuperscript{11}Apel, \textit{op. cit.}, "Sequence."

devoutly I adore Thee).\textsuperscript{13}

It is of particular interest to us here to trace the history of the Sequence \textit{Grates nunc omnes reddamus Dominus Deo} which appeared in the year 1000 A. D. By 1370 this Sequence had become \textit{Gelobet seist du, Jesu Christ}. In 1524 Martin Luther added six stanzas to the German translation thus converting it into a "Chorale." Still later J. S. Bach used Luther's version for his Chorale Cantata No. 91 of the same name. Similarly, the Golden Sequence \textit{Veni Sancte Spiritus} of the year 1150 was made into the chorale \textit{Komm, Heiliger Geist, Herr Gott} by Johann Walther, (1524).

Prior to the Reformation a number of the Sequences had been degraded from the common concept of hymnody. Secularism entered into the sequences. The vernacular tongue had been allowed by the Church in Portugal, Sardinia, Bohemia and in parts of France. That could have been one of the chief reasons for the degrading of the sequences.

The vernacular sequence was found in Germany as early as the twelfth century. Laymen had taken little or no part in the Church song for nearly a thousand years. Toward the end of the long Mediaeval Period there were signs that the old order was passing and a new age was at hand.\textsuperscript{14}

\textsuperscript{13}Donald Francis Tovey, \textit{Encyclopaedia Britannica}, "Hymn."

A great influence in this phase of German hymnody was played by the mystics. They were earnest souls. During the period of spiritual leanness they never lost communion with their God. One of the outstanding mystics was John Tauler a Dominican Monk, a powerful preacher and leader.\(^{15}\)

During the later Middle Ages an increasing number of hymns were written in the vernacular. Many of these works were of rare beauty and of value. However, their use remained limited. The Bohemian Brethren (Unitas Fratrum), were followers of the early reformer John Huss (1369-1415) who was burned at the stake. They carried on the teaching started by their leader. Huss believed that the people should participate in the song of the Church. He and some of his followers wrote many hymns which were used at their gatherings.\(^{16}\) In reference to the hymns of the Bohemian Brethren, Huss said, "we preach the Gospel not only from the pulpit, but even our hymns are homilies."\(^{17}\) The contribution of the Bohemian Brethren as pioneers in congregational song was of lasting value. There was weakness as well as strength in their hymns. They were sermons in verse and valuable for teaching, but they lacked the lyrical quality to make them singable.

\(^{15}\)Ibid., p. 55.  
\(^{16}\)Ibid., p. 57.  
\(^{17}\)Ibid.
The greatest contribution of the Brethren was the first real hymn-book for congregational singing. This was compiled in 1501 and contained eighty-one hymns. The only extant copy is in the Bohemian Museum at Prague. In 1519 a second book of sacred songs was written for the use of the Bohemian Brethren. Thus the way was prepared for the second period of German Hymnody.

The Reformation Period (1520-1648)

The second period of German hymnody is called the Reformation Period. The year 1520 marks the beginning of this period and the Peace of Westphalia in 1648 marks its close. It was a most eventful age. Within the span of one hundred years several events occurred that were of great benefit to man: the discovery of America, the Reformation, the invention of the printing press and the revival of learning. Best of all was the new freedom of the soul. The old barriers between God and man were broken; the priesthood of believers became a reality and the most humble believers could approach the Throne of Grace. The resulting outburst of song was a natural expression of a great joy.

The leader of the great Reform movement in the Roman Catholic Church was Martin Luther (1483-1546). He is often referred to as the founder of the Evangelical or the Lutheran

18Schaff, op. cit., "Bohemian Brethren." As far as can be ascertained, this book contains the hymn texts.
Church. His sole purpose was to reform the Church, not to start a new Church. Luther and his followers were called "Lutherans" by his adversaries. He was a musician besides being a theologian. In this respect he was interested in congregational hymns for worship, devotions and for instructional purposes. "The evolution of the Protestant Chorale started with Martin Luther,"¹⁹ according to Willi Apel.

"The importance of the Protestant Chorale lies in the central position it holds in the German music of the Baroque, as the basis of the numerous cantatas and the whole tradition of the organ chorale."²⁰ Therefore, a thorough understanding of the Chorale is necessary to appreciate Baroque music, and especially the music of Bach. We must try to capture the spirit of the times in which the Chorales were written; also, we must try to understand the aesthetic qualities of the hymn and the tune. Quite often we study the music and forget that the words of the hymn had a part in making the chorale melody and harmonization what it is. A knowledge of the hymn, the Chorale tune, the writers of the words and music, and the Church are essential factors for understanding the chorale in its entirety and for proper interpretation of

¹⁹Apel, Harvard Dictionary of Music, "Chorale."

²⁰Ibid., pp. 140-141.
the chorale.

"The musician in Luther," says Schweitzer, "could not tolerate the banishment of choir and art-song from the church, as many people desired, or the restriction of the choir to leading the congregational singing."21 Albert Schweitzer then quotes Martin Luther from the preface to Walther's Chorale Book of 1524:

And I am not of the opinion, that on account of the Gospel all the arts should be crushed out of existence, as some over-religious people pretend, but I would willingly see all the arts, especially music, in the service of Him who has given and created them.22

In that statement the great reformer, Martin Luther, granted a license to the art of music in the Lutheran or Evangelical Service. Had not Luther been farsighted, and an artist, Bach could not have written his sacred music for the Evangelical church. We can understand from Luther's statement the high value that he placed on music. We can not fully appreciate or understand the chorale unless we have captured the depth, sincerity and the spiritual significance that are expressed in the hymn and the chorale melody. A superficial understanding of the meaning of a chorale results in poor interpretation and meager appreciation, because it lacks the

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22 Ibid., p. 30.
depth of meaning that Luther and the other writers and composers expressed in their chorales.

Luther's contribution to the world is of immeasurable value to Christianity, music, and literature. He translated the Bible into German and gave it to the layman. This became the foundation of literature in High German. He introduced the sermon in his people's language, and he restored the congregational hymn to the worshipper in place of the singing of the choir and priests. He was the first Evangelical hymnodist. The Cathechism and the first Protestant hymnal for congregational use were also his contributions. Luther's purpose in giving the Bible and the hymnal to his people was that God might speak directly to the people in His Word, and that they might directly answer Him in their songs. As a hymnodist his first hymn was written in 1523 and his last two in 1543.23 Martin Luther is the author of thirty-seven hymns, of which twenty-one date after 1524.24

An evaluation of Luther's work is thoroughly expressed in the following paragraph by Schaff, and it also discloses the close relationship of music and theology:

Luther is the Ambrose of German Hymnody. His hymns are characterized by simplicity and strength and

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23 Paul Nettl, Luther and Music, pp. 30-33.

24 Schaff, op. cit., "German Hymnody." High German is the Modern German language.
a popular churchly tone. They breathe the bold, confident, joyful spirit of justifying faith which was the beating heart of his theology and piety. He had an extraordinary faculty of expressing profound thought in the clearest language. In this gift he is not surpassed by any uninspired writer: and herein lies the secret of his power. He never leaves the reader in doubt of his meaning. He brings the truth home to the heart of the common people, and always hits the nail on the head. His style is racy, forcible, and thoroughly idiomatic. He is the father of the modern High German language and literature. His translation of the Bible may be greatly improved, but will never lose its hold upon the German-speaking people. Luther's hymns passed at once into popular use, and accompanied the Reformation in its triumphant march through German Lands. Next to the German Bible they proved to be the most effective missionaries of Evangelical doctrine and piety.

Martin Luther wrote original hymns as well as translations from the Latin. He not only wrote the text but composed the melody also, when a suitable melody was unavailable. The finest of the old sacred melodies or secular folk-songs were used by Luther. He used music and hymns to instruct his people. Seven Chorales were of importance for instructional purposes in the Lutheran Service. They are as follows:

1. The versified Commandments (Dies sind die Heil'gen zehn Gebot).

2. The versified Creed (Wir glauben all' an einen Gott).

3. The versified Lord's Prayer (Vater unser im Himmelreich).

4. The hymn to the Trinity (Allein Gott in der Höh sei Ehr), (Words and music by Nicolaus Decius d. 1541).

25 Ibid.
5. Hymn of Baptism (Christ unser Herr zum Jordan kam).
7. Hymn for Communion (Jesus Christus unser Heiland). The words and music for all of these hymns except number four are by Luther.

Martin Luther had assistance from a worthy group of collaborators. Johann Walther (1496-1570), Justus Jonas (1493-1555), Weiss (1480-1534) of the Bohemian Brethren, Nicolaus Decius (d. 1541), Paul Eber (1511-1569), Paul Speratus and Konrad Rupff (ca. 1500) were among those who helped him. In their search for suitable texts for hymns, Luther and his helpers also turned to well-known Latin hymns. Many of these were translated into German. Three examples of Chorales are mentioned with their Latin sources:

1. Nun komm der Heiden Heiland, derived from Veni redemptor gentium.
2. Herr Gott dich loben wir, from Te deum Laudamus.
3. Der Tag der ist so freudenrich, from Credo in unum deum Petrem omnipotentem.

In addition to composing new melodies, Luther and his collaborators borrowed pre-existent melodies to which they set new words. These melodies might be melodies used in the Latin Church, secular art-songs or folk-songs. The result is known as a "Contrafactum." The practice of making "Contrafacta" was common as early as the thirteenth century.

26Percy Scholes, Oxford Companion to Music, "Luther."
27Apel, op. cit., "Chorale."
According to definition "Contrafactum" means,

A vocal composition in which the original text is replaced by a new one, particularly, a secular text by a sacred one, and vice versa.... The second important period of contrafactum is the 16th century. Probably the great majority of the earliest Protestant chorales used pre-existent melodies for their new texts, and many of the melodies used for the Calvinist psalmbooks were also borrowed from secular songs.28

The following are some of the chorales which have melodies borrowed from folk-songs:

1. Durch Adam's Fall ist ganz verderbt, (from the Pavia song: Freut euch, freut euch in dieser zeit).


3. Was mein Gott will, das g'schenj allzeit (from the Chanson, Il me suffit de tous mes maulix).

4. Auf meinen lieben Gott.29

Many new hymn-books appeared regularly after the first one was published. Steadily the number of chorales increased except during the period of the Thirty-Years War. This period of war was one of the darkest in the history of the German nation. The hymns of that period and the century which followed the war reveal the distress of an age of war.

The Confessional Period

Religious song is an outpouring of the human heart, the hopes, the fears, the joys and the sorrows. Frequently the

28Ibid., "Contrafactum." The 13th and 16th centuries were the most important periods of Contrafactum.

29Ibid., "Chorale."
deepest thoughts and feelings are expressed unconsciously. The surest embodiment of the spirit of the times is found in the hymns of a nation. This is clearly exemplified in *Ein' feste Burg*, the offspring of a bold and rugged era. This chorale expresses in every word the feelings that were surging in Luther's heart and mind.

The great Confessional Period of German hymnody is reflected in the hymns of Paul Gerhardt (1607-1676), Philipp Nicolai (1556-1608) and Jacob Spener (1648-1680). Writers in this age were orthodox in their composition, but in a mystic vein. Their writing showed signs of the beginnings of the piety which influenced the next great age.

The Pietistic and Moravian Period (1680-1757)

This great period of German hymnody breathes the spirit of a second Reformation. A very large number of hymns were written by some very capable writers. It is also remarkable that this great revival was sung in the same manner as the first Reformation was sung.

The hymns of this movement give expression to the various stages and the various shades of Christian experience. They are fresh and full of devotional fervor.

Some of the outstanding hymn-writers of this period were Joachim Neander (1650-1680), Count Zinzendorf (1700-1760) who was a leading writer of the Moravian Brethren, and Christian
Gellert (1715-1769). The greatest chorale arranger lived in that era. He was Johann Sebastian Bach. His contributions in the way of original chorales was about thirty. He is better known to us for the reharmonization of existing chorales, and for the method in which he used the chorale in his church music. It was the work of Bach which gave Germany supremacy in music during the Baroque era and in the following centuries. He reached the highest point of perfection in his use of the chorale in composition. No other country or individual can show an artistic possession of equal value. Bach made the chorale a national treasure of his country and the Lutheran Church.

THE REFORMATION AND ITS INFLUENCE

The Influence of the Chorale

The Reformation brought the Chorale into being. The influence of the chorale can be observed in three spheres. In the home it was used for family devotion or for didactic purposes; in the church it was used by the congregation for praise and worship; in musical composition of the Baroque era the chorale furnished the basis for a large amount of church music, especially organ compositions and chorale cantatas. The small form in which the chorale was written gave a new outlet of expression for the German people.

Martin Luther desired that the chorale be used not only
by the older people, but also by the children. The hymn was to be used at private and family devotions in the home. The melody and the texts became familiar to the people. The German people sang their hymns in prayer, on pilgrimages and in church processions. Peasants in the fields at work and soldiers preparing for battle also sang chorales. 30

The Influence of the Chorale in the Church

One of Luther's greatest concerns was to provide hymns for congregational singing. In the Formula Missae et Communionis (1523), he expressed his desire for usable hymns. In 1526, in his published work the Deutsche Messe, an order of service was formed in which the Chorale was admitted. 31

The order of service prescribed was as follows:

1. A people's hymn, or a German Psalm.
2. Kyrie Eleison.
3. Collect.
4. The Epistle.
5. Congregational hymn (Gradual).
7. The German paraphrase of the Creed; Wir glauben all' an einem Gott.
8. The Lord's Prayer and the Exhortation preliminary to the Sacrament.
9. The words of Institution and Elevation.
10. Distribution of the Bread.
11. Singing of the German Sanctus or hymn Jesus unser Heiland.
12. Distribution of the Wine.
13. Agnus Dei, or a German hymn.
15. Benediction. 32

30 Paul Nettl, op. cit., pp. 33-40. 31 Ibid., p. 38.
From this order of service it is noticeable that in form it resembles the Mass of the Roman Catholic Church, but for the admission of the Chorale into the service.

Originally the chorales sung by the congregation were not harmonized. The people in the Church Service did well to sing the melody. Another point to note is that when parts were added to the chorale, the melody was placed in the tenor.

The publication of Johann Walther's *Geystliches Gesangk Büchleyn* in 1524, marked the beginning of musical composition based on the chorales. The thirty-eight polyphonic settings for three to six voices contained therein were in the style of the Flemish Motet. The centus firmus lay in the tenor and occasional imitation in the contrapuntal voices. Naturally these polyphonic settings were not intended for congregational participation, but they were a step towards further development in the employment of the chorale in musical composition.

Not until 1586 was the melody placed in the soprano part. It was Lucas Osiander (1543-1604) in his *Funffzig geistliche Lieder und Psalmen* (*Fifty Sacred Songs and Psalms*), that brought the old method to a close.

The fact that Ossiander put the melody in the upper voice, in the soprano, after it had been for centuries the special privilege of the tenor, made it possible for the congregation to join in the singing. ...When the Chorale is in the tenor it is unrecognizable, and the common man does not know what kind of song it is. Therewith was molded the permanent form of the Protestant Chorale, which name emerged

33Apel, op. cit., "Chorale."
at that time.\textsuperscript{34}

In placing the melody in the upper voice it was possible for the whole congregation, including children, to sing the Chorales. This was a step towards the realization of Luther's ideal.

In the first half of the seventeenth century Samuel Scheidt (1587-1654) contributed two very important works to the musical world. The \textit{Tabulature Nova} of 1624 set a new standard in organ-playing by making the instrument more purposeful. The contents of this work consist for the most part in variations upon the chorale melody. The number of variations corresponded to the number of stanzas in the hymn. The second work \textit{Tabulaturbuch hundert geistlicher Lieder und Psalmen} published in 1650 contains a hundred chorale harmonizations. These harmonizations were intended for the organ accompaniment of congregational singing. The harmonizations of this work show the elements which Bach employed a half century later.\textsuperscript{35}

In contrast to Johann Walther's contribution of 1524, it may be stated that the harmonization of the chorales by Scheidt are for congregational use, whereas Walther's compositions required a trained group (cf. ante fn. 33, p. 36). Scheidt's work is second only to the compositions of Johann Sebastian Bach.

\begin{footnotes}
\item[34] Paul Nettl, \textit{op. cit.}, p. 89.
\end{footnotes}
The Influence of the Chorale in Instrumental Composition

In the year 1512 the chorale made its appearance in the organ chorales (*Tabulaturen in etlicher lobgesangk*) by Arnold Schlick (1416-1517). The organ was used extensively to support the unison singing of the congregational hymn. It was the duty of the organist to play the Chorale beforehand as an introduction as well as to accompany the singing. Hence, the name Chorale-Prelude. It was in this form that the organist Samuel Scheidt distinguished himself, as beginning a new development which continued throughout the time of Bach. 36

Pachelbel, Böhm and Buxtehude are three German composers and organists who contributed most to the Chorale-Prelude as a form of musical composition. Their contributions in style were passed on to Bach and were used by him in both organ and cantata compositions.

First, we shall consider the style of Johann Pachelbel (1653-1706). In writing a Chorale-Prelude he usually took each phrase of the chorale melody in turn and presented it in several voices in quick notes, and made from it a miniature fugal exposition, finally, presenting the phrase in longer notes. In short, the Pachelbel style of Chorale-Prelude is a series of individual fugal expositions held together by the

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36 Willi Apel, op. cit., "Organ Chorale."
successive phrases of the chorale melody. 37

Pachelbel's influence upon central Germany is important. He possessed a real sense of dignity of the organ, which he transmitted to his students. J. S. Bach wrote some of his Chorale-Preludes in the motivistic style of Pachelbel. A good example of this style as used by Bach is found in his Chorale-Prelude *Aus tiefer Noth*, (See Novello Edition, Vol. 15).

Another distinctive feature of the Pachelbel type of Chorale-Prelude is its construction on chorale lines. When the text of the chorale is added to the melody, the separate fugal movements are united into an effective whole. Bach used this type of treatment in the Chorale choruses of the Cantatas. An example of this treatment is found in the Chorale Cantata No. 80, *Ein' feste Burg, ist unser Gott*. 38

Georg Böhm (1661-1733), used a different principle of treating the chorale in his composition of the Chorale-Prelude. This method consisted of employing highly ornamental figures which move around, over a simple harmonic background. This coloristic style of treatment gave life and movement to the Chorale-Prelude. Böhm also used a ground bass in his preludes. 39

Bach was also influenced by this style of Chorale

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38 Ibid.

treatment in his compositions. His Chorale-Prelude *Nun komm der Heiden Heiland* is an excellent example of this style of organ composition.

Dietrich Buxtehude (1637-1707), was the greatest organist between the time of Scheidt and Bach. In his organ compositions he also used the Chorale. His method of Chorale treatment in the Chorale-Preludes was of two kinds. First, a simple method and secondly, the larger type in fantasia style.

In the simple method of treatment he used the Chorale melody moving in its natural line. He embellished the melody with ornaments which were typical of the Baroque era; the accompaniment was new and harmonically it was ingenious.

In the larger type of Chorale-Preludes, Buxtehude broke up the chorale melody and made a Chorale-Fantasia out of the chorale. The melodic phrases were used in any one of the four voices as his fancy dictated; yet, the chorale melody was the foundation of the composition. Bach was fond of the Buxtehude style of treatment and we find both types used by the master. In the Chorale-Preludes *Liebster Jesu wir sind hier* and *Herzlich thut mich verlangen* the simple type of treatment was employed. In the Chorale-Prelude *Ein' feste Burg ist unser Gott* the latter type was used.

Thus, when Bach began writing Chorale-Preludes for the

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organ he found three main types in existence. He did not create any new forms, but he used the prevailing types and made greater music out of them.

The Influence of the Reformation and the Chorale in Vocal Composition

The year 1524 marked the beginning of a new era of musical composition, one based on the Chorale. We have noticed the steps towards this end, through the results of the Reformation. We shall now consider the application of the Chorale to vocal forms. The Reformation was instrumental in this development also.

Martin Luther's chief musical helper and friend Johann Walther (1496-1570) prepared the way for musical expression in the vernacular, not only by Chorales, but in the larger vocal forms as well. He wrote the first Passion according to St. Matthew, during the 1520's. This Passion was written in the vernacular. In the early nineteenth century it was still performed in one or two places, including Nürnberg in 1806.41 This early Passion was of the scenic type, with staging.

In 1568 Joachim von Burgk (c.1541-c.1616), wrote a Motet-Passion in the German language. The text was given a polyphonic treatment in this type of Passion. The compositions of this character were sung a cappella and based on

a plain-song Cantus Firmus.\textsuperscript{42}

The examples cited give us an idea of the influences on music of the Reform movement. One of the main principles of the Evangelical Church is that the people shall be able to follow the words of the service. The German composers were ready to adopt the vernacular in all of their church music.

Heinrich Schütz (1585-1672), born in Germany, studied in Venice, Italy under G. Gabrieli at the very period when the Italian School of composition was most active. He returned to Dresden in 1612, when the master Gabrieli died. As the Kapellmeister to the court, he was constantly in touch with Italian music and musicians.\textsuperscript{43} His style retained certain elements showing the influence of plain chant, yet took on some elements of the new Italian Recitative style.

The term motet up to the year 1600, had practically only one meaning. According to Whittaker the name was

\ldots applied to a free piece of Church music (unaccompanied, as nearly all choral music was then) which, in the Roman Church, was sung after the Offertorium. The words were always selected either from the Scripture or from the Books of the Office of the Church.\textsuperscript{44}

After the year 1600, musical instruments had been improved and appeared in accompaniments to vocal music. In church music


\textsuperscript{44}E. W. G. Whittaker, \textit{Fugitive Notes on the Church Cantatas}, London, Oxford University Press, 1924, p. 188.
this resulted in changes in the motets. Antonio Caldara (1670-1732) is credited as being the first in Italy to use instrumental accompaniment with the organ.\textsuperscript{45}

In Germany, Schütz added still more interest to the motet. In his work \textit{Symphoniae Sacrae} (1629-47-50) we have a treasure of masterpieces, written in various styles with instrumental accompaniment. "He used solo voices, expressive coloraturas, characteristic motives in rapid notes, echo-like alternation of two singers or instruments, realistic effects and trumpet calls."\textsuperscript{46} The majority of the motets by Schütz were written in German, and so were those which his successors wrote. "It goes without saying, that this practise makes it even more difficult, if not impossible, to draw a line of distinction between the German motet and other types of church music, such as the cantata."\textsuperscript{47} In Germany the motet remained a choral composition and frequently in a cappella style, as are five of the six motets by Bach. However, Bach used the Chorale in his motets.

\textsuperscript{45}Apel, \textit{op. cit.}, "Motet."

\textsuperscript{46}Ibid.

\textsuperscript{47}Ibid.
CHAPTER IV

TREATMENT OF THE MUSIC OF THE CHORALES

Bach's Aesthetics and Philosophy

An important factor in understanding the music of Bach is that of his musical language which is present in both the vocal and instrumental compositions. Bach left his music to posterity, and it is from his music that we find his aesthetic qualities.

As far as we know, he never wrote a word concerning the esthetic speculations or controversies of the time, although he did help to bring to print the rebuttal of a rector's attack upon his music. He was a practical musician and evidently had no desire to appear anything else. Yet he possessed a definite artistic creed. It shows in certain casual remarks (about which we are informed chiefly through Johann Nicolaus Forkel's book), in the titles he gave to certain works, and in his music itself. So the task of piecing together Bach's philosophy of music is not as hopeless as it might at first seem.¹

The main function of art in the Middle Ages was to please God. That thought and its conception in the arts, was deeply rooted in J. S. Bach and his predecessors. Johann Tinctoris wrote in his book on the effects of music:

Deum delectare, Dei laudes decorare (To please God, to embellish the praise of God). ... For it is proper to any artist that he be most satisfied with

his work if it be perfect. Wherefore it must be held that God, who has not known a work of imperfection, must be pleased with the most perfect art since he has created most perfect work himself.  

Bach wrote his church music to "deepen the worship of God." We note the inscription of Tinctoris; likewise, Bach wrote the letters "J. J." ("Jesu, Juva": "Jesus help") at the beginning of his work, and "S. D. G." ("Soli Deo Gloria": "To God alone the Glory"), at the close of his music. Similar letters were also used in a music instruction book for his son Wilhelm Friedmann. Notice what Bach dictated to his pupils concerning the thorough-bass:

The thorough-bass is the most perfect foundation of music, being played with both hands in such manner that the left hand plays the notes written down, while the right adds consonances and dissonances, in order to make a well-sounding harmony to the Glory of God. and the permissible delectation of the spirit; and the aim and final reason, as of all music, so that the thorough-bass should be none else but the Glory of God and the recreation of the mind. Where this is not observed, there will be no real music but only a devilish hubbub.

This gives us the basis of Bach's philosophy. Everything that he wrote and whatever he did, was done to the Glory of God and not for personal esteem. Bach's philosophy was world-wide in scope, even though he was acquainted with only a comparatively small part of Germany. His philosophy explains why he wrote such elegant music not only for the

\[2\text{Ibid.}, \ p. \ 32. \quad 3\text{Ibid.} \]

\[4\text{Ibid.}, \ p. \ 33 \]
worship service, but also for secular functions. Frequently his secular vocal music is far superior to the inferior texts which he had to use.

In order to fully understand Bach's musical language it is also necessary to have some comprehension of the Teutonic mind. Parry directs our attention to this fact as follows:

The more serious attitude of Northern Nations towards art caused them to be particularly concerned with actual ideas, thoughts, and with the expression of the deepest emotions. For the general foundation and methods of the art itself the Northern races had to learn much from the Italians. The essential problems for the Teutonic composer was to segregate the adaptable from the unadaptable; to adopt that which was of universal application and to eliminate what was purely Italian and local. The phraseology is always purely local. But the frequent temptation of a composer studying the works of a composer of another nation is to imitate and even reproduce the phraseology, together with such features as are common to the music of all people and nations whatever, and to drop those things which are the indispensable guarantees of his sincerity, inasmuch as they are the tokens of the race to which he belongs. German composers had been learning from the Italians for upwards of one hundred years, and in many cases they had failed to discriminate between the things of universal and the things of local application. They had adopted for instance, the purely conventional ornamental flourishes in the solo portions of their church music, and they had not only adopted them but imitated their style and contours and even the verbiage of their details. The ideal function of an ornament gratified superficial hearers. The same was the case with the texture of accompaniments and other secondary phrases of art-work. The Italians being easily satisfied with broad general effect, and having but little disposition for dwelling lovingly on lesser details, accepted without any distrust the hundreds of formulas which served to give animation to the general aspect, which were common property. There is probably no province in art which so strongly indicates the difference between Latin and Teuton as the attitude towards detail. The difference is perceptible in painting as in music.... The greater minds instinctively
reject the superfluous and the ephemeral, and take counsel of the permanent and universal; and in this sense Bach always assimilated the features and methods from type of national art which were of value. Just as he adopted the form of the French overture, and dealt with it so that the musical aspect of the work had a purely Teutonic ring, so he adopted from the Italian types of form and even some of the melodic types of contour without dropping into the weakness of imitating the phraseology. The difference between his works which were of the Teutonic mould and those in which he followed Italian models is that, in the former, the movements are not so clearly or decisively outlined, but follow the suggestions of the sentimental with more irregular disposition of the organic elements, aiming at what may be called psychological rather than mechanical form; in the works of the latter lines he throws his movements into very clearly marked divisions, and uses a less complex manner of building up the superincumbent lines of free counterpoint which represent the harmonic superstructure.5

From the foregoing statement we can see that insight into the Teutonic mind is a necessary part of our being able to comprehend the mood, the seriousness and depth of feeling in the chorale cantatas of Bach.

Bach wrote his music to the "mood and meaning of the texts"6 in his cantatas. Even in his organ chorales where the text is absent the feeling of the mood and meaning of the text is still present.

We have not been able to hear Bach play any of his music but in the following letter by one of his pupils Bach's ideas in regard to the interpretation of his organ music is

5C. H. H. Parry, Johann Sebastian Bach, pp. 196-199.

6H. David, op. cit., p. 34.
revealed:

"...As concerning the playing of chorales, I was instructed by my teacher, Capellmeister Bach, who is still living, not to play the songs merely offhand but according to the sense ("Affect") of the words,"


The "affect" of the words in the text is combined with the Teutonic mind in the cantatas and chorales so that a depth of feeling exists which is not found in similar works of other writers.

The Musical Language of the Chorales

Bach's principal treatment of tonal language is presented here. The motives used by Bach show us that he did attach some significance to them. The motives can be considered as a key to the performance of his music, as well as to further the appreciation of his music. The chorales become more meaningful to one who understands his tonal language and pictorialism.

Various means were used by Bach to achieve the desired tonal effects. One device which he frequently used and a very effective one, was that of rhythm. Definite rhythms were used for certain feelings or moods which he expressed in the music of the chorales. Schweitzer says that "the association is so natural that it at once tells its own story to anyone

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\[7\text{Ibid., p. 237. Manfred Bukofzer in Music in the Baroque Era explains "affect" as the faithful observance of the words.} \]
with a musical mind." The expressive element, his tonal language, is more clearly presented and expressed than that of any other composer.

The interval as used by Bach is another part of his tonal language and pictorialism. He also gave the interval a particular significance in his music, as he did rhythm. In his use of intervals together with rhythm we find a clue to the kind of emotion expressed. In the case of melodic intervals, he used the sixth generally in the expression of joyfulness. Feelings and emotions which are contrary to joy, such as loathing, are expressed by the diminished third. Pain and horror are denoted by strange and widely-separated dissonances. We find them commonly used in both the cantatas and the Chorale-Preludes for organ.

These devices certainly were planned to give the music of the chorale the color and pictorial effects that he wished to express. In his treatment of this subject Schweitzer concludes:

The more we study the cantatas, the more it becomes evident that only the coarsest elements of Bach's tonal language can be reduced to formulae. At the same time, however, we become conscious how little of what can be observed has really been noted thus far, and how much is still to be revealed by comparative research into the whole of Bach's work, until the individuality and the perfection of the expression in
his music are made clear enough to executants to influence their performance of the works.10

The opponents of Bach's pictorial and musical language argue that Schweitzer and Pirro were perhaps overly sentimental in their treatment of Bach's musical language. It has been my misfortune not to be able to find one of these critics who could explain away the consistency of Bach's use of pictorialism.11 If the musical language of Bach was "accidental" or just a matter of chance, then it is very remarkable how consistent the master was in his use of a tonal language. My study of the texts of the cantatas and chorales has proven to me that Bach planned and worked at his music so as to capture the complete thought of the phrase. Certain words as "sterben," "erstanden" or "fluchtig" are usually treated with special emphasis to convey the thought of the phrase. The step motives, ascending and descending passages, were placed in the music in accordance with the text. A detailed study of the text is a most necessary factor in understanding Bach's musical language.

A study of the text should be made; first, in the original German; next, in the English translations. John Finley Williamson remarked that in the study of Bach's

10Ibid., p. 122.

Passion Music in Germany he was required to use a German as well as an English Dictionary; a German Bible and an English Bible; a German Concordance and an English Concordance of the Bible. The reason for the use of these books was to assure a complete understanding of the meaning of the Passion texts. If that is necessary with the Passions it would not be amiss to use the same method in the study of the cantatas. This leads to an observation by Albert Riemenschneider, another Bach scholar:

Modern research has proved that the study of the harmonizations of the Bach chorales is incomplete without considering the words of the text to which the harmonizations were placed. Tonal color and tone-craft were influenced so extensively by the words that sometimes, from a purely musical standpoint, the result is not clear and logical without considering the association of words and music.

We discover how true these statements are in an examination of music and texts of Bach's work. Certain words are an aid to the expression of a particular mood or sentiment. "Where a Chorale text offers him a picture, however external it may be, Bach takes this as a basis of his music."  

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12 Address by Dr. Williamson in Dallas, Texas, at the Choral Clinic in the Highland Park Methodist Church, January 28, 1950.


The Musical Language of the Cantatas

The texts in the cantatas offered Bach more opportunities for employing symbolic motives in the accompaniments and in the Arias than did the Chorale-Preludes. The melodic and the step motives are among the most frequently used and they are the easiest to understand. The joy motive, expressed by rapid notes consisting of an eighth note followed by two sixteenth notes, was used very often. Motives such as these are used in the vocal parts as well as in the instrumental accompaniments. They illuminate the text.

Passages from Scripture, such as those referring to the "stilling of the tempest," or "Christ's walking on the sea," suggest the use of the wave motive. In the Chorale Cantata No. 7, Christ unser Herr zum Jordan kam, the waves of the river Jordan are depicted by the use of this motive in the orchestral accompaniment to the first chorus.

In the Chorale Cantata No. 10, Meine Seele erhebt den Herren, a recitative has an accompaniment which uses the wave motive. The recitative speaks of God's promise to Abraham, that the posterity of Abraham shall be as numerous as the sands on the shore. See Fig. 1.
Fig. 1.--Illustration of the wave motive from Cantata No. 10.

Bach also felt pictorial ideas to be suggested by other forms of nature. The motion of clouds was generally represented by scale figures merging into each other, either in contrary or similar motion. In the chorus of Chorale Cantata No. 26, *Ach wie flüchtig, ach wie nichtig*, Bach uses such scale passages to depict clouds in motion.\(^\text{15}\) Two other examples are found in the Chorale Cantatas No. 124, *Meinen Jesum lass ich nicht*, and No. 127, *Herr Jesu Christ, Wahr' rer Mensch und Gott*.\(^\text{16}\)

The pealing of funeral bells is frequently heard in Bach's music. Merely a mention of death or the end of life would suggest the peal of funeral bells to Bach. To achieve the effect of bells sounding loud and clear, close at hand, Bach employed the whole of his orchestra with the strings playing pizzicato. At other times the effect of bells in the


\(^{16}\)Ibid., XXVI, pp. 63-84, 135-160.
distance is achieved by the use of strings alone, again pizzicato. The first movement of the Chorale Cantata No. 8, Liebster Gott, wann werd' ich sterben, offers a good example of the pealing of funeral bells. Two other cantatas contain similar treatments, No. 124, Meinen Jesum lass ich nich, and No. 127, Herr Jesu Christ, Wahr'r Mensch und Gott.

Satan is also pictured in the music of the cantatas. Whenever he is mentioned in the text as the Devil, Satan, Serpent or the Evil One, Bach represents him by twisting movements such as a serpent would make. In the Chorale Cantata No. 80, Ein' feste Burg ist unser Gott, for the stanza "und wenn die Welt voll Teufel wär," Bach launched a whole army of devils against the Divine Power. The orchestral accompaniment carries the motive in this particular movement.

In the Cantata No. 122, Das neugeborene Kindelein, an angel motive appears. This motive founded on a light, floating rhythm, was doubtless suggested to Bach by the thought of the flight of angels. In this cantata the angel motive appears in the trio "O wohl uns." See Fig. 2 illustrating the angel motive.


19 Ibid., Vol. XVIII, p. 319ff.
Other motives wherein movement or flight are represented are composed of scale passages, either ascending or descending. Words such as "ascend," "uplift," or "descend," never escape Bach in writing a melodic line.

Chorale Cantata No. 96, Herr Christ, der einzige Gottes-sohn has an interesting motive expressing the beating of wings. Fig. 3 shows this motive as used in the movement "Schwingt freudig euch empor."

The various step motives depicting incidents such as falling or rising are the easiest to understand. There is an excellent example of the use of the fall motive in the Cantata No. 76, Die Himmel erzählen die Ehre Gottes. The
descending interval of the seventh is here used to represent the fall of man. Fig. 4 is taken from the accompaniment to the chorale "Es wol' uns Gott genädig sein" (God be gracious to us) in this cantata.

Fig. 4.—Illustration of the fall motive from Cantata No. 76.

The following example illustrates Bach's combination of the fall motive with other motives representing rising, thus producing a more complicated figuration. Fig. 5 comes from the accompaniment in the aria "Sturze zu Boden, schwülstige Stolze" (Fall to the ground, thou swollen pride), from the Chorale Cantata No. 126, Erhalt' uns Herr bei deinem Wort. This depicts the fall and effort to rise again.20

20 Ibid., Vol. XXVI, pp. 113ff.
Fig. 5.—Illustration of the combination of the fall and rising motives from Cantata No. 126.

In the alto aria "Tilg O Gott die Lehren, die dein Wort verkehren" (Blot out, oh Lord, those who pervert Thy Word), in Cantata No. 2, *Ach Gott vom Himmel sieh darein*, the music is written in such a manner that throughout the entire movement the impression is given that the voice and the accompaniment are not together. Bach achieves this effect by leading the instruments and voices in contrary motion. This "musical perversity" reflects the meaning inherent in the text of the aria.

Bach used a symbolical means of picturing hastening away as in Cantata No. 78, *Jesu, der du meine Seele*. The music of the bass aria "Wir eilen mit schwachen, doch

emsigen Schritten" (We hasten with weak, yet diligent steps) suggests the hurrying away mentioned in the text. The two Chorale Cantatas No. 26, *Ach wie flüchtig, ach wie nichts*, and No. 124, *Meinen Jesum lass ich nicht*, use motives suggesting walking side by side and of following someone.

In Cantata No. 10, *Meine Seel' erhebt den Herren*, an interesting combination of two motives is used. They are found in the aria "Gewaltige stösst Gott vom Stuhl hinunter," (God hath cast down the mighty from his seat). Fig. 6 shows the two motives united into one motive.

Fig. 6.—Illustration of the combination of the motives of pride and descent from Cantata No. 10.

In the first measure of Fig. 6 Bach uses the wide intervals symbolical of pride; in measure 2 the descending arpeggio associated with descent or, as in this particular text, "casting down."

A tumult motive is used whenever the opportunity to represent a suggestion of the rumbling of marching columns of men or the suggestion of hoof-beats. In the great Chorale Cantata No. 80, *Ein' feste Burg ist unser Gott*, a typical use of the tumult motive is observed. This occurs in the
musical accompaniment of the second stanza which reads, "Mit
unser Macht ist nichts gethan...es streit für uns der rechte
Mann," 22 (With our own might we can do nothing...there fights
for us the right one). Fig. 7 shows the tumult motive as
used in this cantata.

Fig. 7.--Illustration of the tumult motive in Cantata
No. 80.

Cantata No. 52, *Nun komm der Heiden Heiland* shows a
variant of the tumult motive. This is found in the aria
"Streite, seige, starker Held," (Strive and conquer hardy
hero). A comparison of Fig. 8 with Fig. 7 will show this
variation.

Fig. 8.--Illustration of a variation of the tumult
motive in Cantata No. 80.

22 Ibid., p. 90.
Motives which suggest exhaustion and weakness are expressed by a syncopated step motive. In the Chorale Cantata No. 125, *Mit Fried' und Freud' ich fahr derin'*, weariness is represented as a falling forward. This is illustrated in Fig. 9. Another Chorale Cantata No. 96, *Herr Christ, der ein'ge Gottessohn*, uses a similar exhaustion motive in the aria "Bald zur Rechten, bald zur Linken lenkt sich mein verirrter Schritt" (My wandering steps go now to the right, now to the left). The words clearly suggest the use of the exhaustion motive.

![Fig. 9.--Illustration of the exhaustion motive from Cantata No. 96.](image)

Rhythm is used in the Chorale Cantatas for pictorial effects. Again, the text affords the basis for each particular mood or feeling portrayed in the music. In many places the same dotted rhythm is used, but the mood is not precisely the same in each instance. Schweitzer lays stress on this in the following:
The ambiguity of this rhythm comes from the fact that there are a number of cases of the representation of movement that may be interpreted in more than one way. Still it is never doubtful what Bach means to express in this or that case by the rhythm. By means of the metre and the build of the phrase he can give it each time so individual a character that its bearing on the text is clear without further explanation.\footnote{Ibid., Vol. II, p.96.}

The rhythm composed of dotted eighth and sixteenth notes is the type which has been described above. This rhythm is usually employed to express dignity and solemnity. In the Chorale Cantata No. 4, Christ lag in Todesbanden this rhythm is used in the sixth stanza "So feiern wir das hohe Fest" (So we celebrate the High Feast). The same rhythm occurs in the aria concerning the manhood of Jesus in the Christmas Chorale Cantata No. 91, Gelobet seist du, Jesu Christ. It illuminates the text of this aria, "Die Armut, so Gott auf sich nimmt" (God takes poverty upon Himself); see Fig. 10.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{bachtune.png}
\caption{Illustration of Bach’s use of rhythm depicting dignity and solemnity, in the aria in Cantata No. 91.}
\end{figure}
performance. While Schweitzer is here addressing the conductor of such cantatas, the same advice might be given the instrumental soloist who encounters similar rhythm.

The question of the various dotted \( \frac{3}{4} \) rhythms in Bach is of the greatest practical importance. The average conductor is not clear about the matter, and so renders them all in the same way, thus negating the characterisation that Bach intended them to have. The occurrence, meaning, and proper way of rendering this rhythm in Bach should be made the object of a special and searching inquiry.\(^{24}\)

Terror is expressed in a series of eighth or sixteenth notes on the same degree of the staff. Bach used this means of representing trembling or shuddering.

The grief motives are of two kinds. One is a chromatic progression of five or six notes typifying torturing grief. The other is a uniform sequence of notes in pairs, which are like a series of sighs. Chorale Cantata No. 91, Gelobest du, Jesu Christ has an example of torturing grief. In the recitative where the word "Jammertal" (Valley of distress) is used, Bach employed a chromatic progression. A similar example is found in the Chorale Cantata No. 78, Jesu, der du meine Seele. In the first chorus a chromatic progression used as a basso ostinato depicts the grief mentioned in the words of the cantata. Fig. 11 shows this motive.

\(^{24}\)Ibid., p. 99.
Fig. 11.—Illustration of the grief motive in the recitative in the Cantata No. 78.

Noble grief is expressed in a motive as distinguished from ordinary grief by the intervals being closer together and a smoother motion is used. In this kind of treatment the harmony transfigures the grief.

To express joy Bach uses two motives. The first type of these two motives consists of two sixteenth notes followed by an eighth note. This motive represents joy of a direct and naïve type. The second type consists of an eighth note followed by two sixteenth notes and this motive suggests joyous agitation.

In the Chorale Cantata No. 10, Meine Seele erhebt den Herren, the joy motive of the first type appears in the opening chorus. In the orchestral accompaniment of the first chorus in the Chorale Cantata No. 62, Nun komm, der Heiden Heiland, the joy motive of the second type is used.

Frequently Bach used a variant of these motives in the bass as for example in the duet "Er kennt die rechten Freudenstunden" (He knows the hours of real joy) from the Cantata
No. 93, *Wer nur den lieben Gott läßt walten*. See Fig. 12.

Fig. 12.—Illustrating a variant of the joy motive, from Cantata No. 93.

Since many of the motives have their definite meanings suggested from the texts, we can understand the necessity of using several motives together or in succession to give full expression to the text. Such is the case in the Chorale Cantata No. 78, *Jesu, der du meine Seele*. In its opening chorus the thought of Christ's suffering and the joy in the salvation it brings are expressed by opposing the motives of joy and grief. Fig. 13 gives both of the motives which are used in the first chorus. The first line of Fig. 13 shows the grief motive in a descending, chromatic passage; the second line illustrates a typical joy motive.
Fig. 13.--Illustration of opposing motives of joy and grief in Cantata No. 78.
CHAPTER V

TYPES OF CHORALE TREATMENT

Seven Types of Chorale Treatment

All of the Chorale Cantatas have one characteristic in common, that is their adaptability for imitative or fugal treatment. Bach used three different methods in the treatment of the Chorale in the Chorale Cantatas. The three methods result in three types of Cantatas:

(a) Those in which the chorale texts are used for all the movements; [Example, Cantata No. 4] (b) those in which some of the chorale verses are recast in free poetry in order to allow for aria-like treatment; [Example, Cantata No. 2] (c) those in which chorale texts are used in some movements whilst the others are free recitatives or arias. [Example, Cantatas No. 80 and No. 140]

In the cantatas as a whole four types of movements are distinguished; the chorus, the recitative, the aria, and the plain four-part chorale. The two most important of these movements are the main chorus and the simple four-part chorale. The choruses are written as chorale-preludes for voices and instruments (e.g. the first movement of Cantata No. 80); or they are concerto movements which use a chorus (e.g. the first chorale movement in Cantata No. 7, with solo

violin and two oboes). The Four-Part Chorales furnish the basis for the Chorale Cantatas and in the four-part setting of the chorale the Chorale Cantatas are brought to a close.²

The Chorale Fantasia

The chorale fantasia evolved from the organ Chorale Prelude. In the Chorale Cantatas Bach treated the melody of the chorale in an elaborate chorus. He used his fullest contrapuntal skill both in the vocal parts and in the instrumental accompaniment. The voices are usually treated instrumentally and in fugal style. The first movement in Chorale Cantata No. 41 is an example of the fugal type of treatment.

The Chorale Fantasia is the first movement in all of the Chorale Cantatas. Chorale treatment of this kind is based on the first stanza of the hymn. The hymn text was used in the original form with the traditional Chorale melody which was associated with the text. In a few instances where the fantasia treatment appears in an inner movement as in cantata No. 192, Nun danket Alle Gott, (an incomplete cantata), the text is paraphrased.

The organ Chorale Prelude and the styles of the early writers of this form have already been discussed (cf ante p. 38ff). In the great Chorale Fantasias, the Pachelbel type of Chorale Prelude (cf ante p. 38) is used in the choruses.

²Ibid.
Excellent examples of the Chorale Fantasia treatment are found in the first movements of the following Cantatas; No. 1, *Wie schön leuchtet der Morgenstern*; No. 2, *Ach Gott, vom Himmel sieh darein*; No. 4, *Christ lag in Todesbanden*; No. 14, *Wär Gott nicht mit uns diese Zeit*; No. 38, *Aus tiefer Noth schrei ich zu dir*; No. 80, *Ein' feste Burg ist unser Gott*; and No. 140, *Wachet auf, ruft uns die Stimme*, to mention only a few of the many wonderful movements.

Bach’s treatment of the chorale melody in the Chorale Fantasia movements are illustrated in Figs. 14-16. The first illustration (Fig. 14) is from the Chorale Cantata No. 80, *Ein' feste Burg ist unser Gott*; the second example (Fig. 16) is from the cantata No. 4, *Christ lag in Todesbanden*.

The first movement of the former begins without an instrumental introduction and takes the form of a Chorale-Prelude based upon the first stanza of Martin Luther's great Reformation hymn. The first phrase of the chorale melody (Fig. 14) was slightly ornamented and used as the cantus firmus in the tenor voices. They are accompanied by the viola section of the orchestra which amounts to doubling the voice parts. The other three voices enter successively, as altos, sopranos, and finally the basses every five bars apart; they are treated fugally as illustrated in Fig. 14. The first twenty-three bars anticipate the entrance of the chorale melody in augmented notes, played in a high register.
by the oboes and the trumpets, while they are answered by the basses. The voices continue to move in elaborate polyphonic style to the end of the movement.

\[\text{Chorale Hielda} \]

\[\text{Das wird zu Sonntag Lassend und dem dornd und zu feiben} \]

\[\text{Ein fe} \]

\[\text{ste Burg ist unser} \]

\[\text{Gott, Ein} \]

\[\text{Wehr und wis} \]

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Fig. 14.--Illustration of the voice entrances in the first movement from Cantata No. 80.

Fig. 15.--Continuation of Fig. 14.
"Bach's Easter Cantata, No. 4, *Christ lag in Todesbanden* not only in form but also in contents, ranks among the most remarkable creations that ever came from the master's pen.\(^4\) This work begins with a Sinfonia of only fourteen bars in length, based on the initial progression of melody of the hymn. The Chorale Fantasia begins immediately after the Sinfonia, when the sopranos sing the Chorale melody in long notes, phrase by phrase. Fig. 16 illustrates the opening phrase of the chorale melody whose notes are at least doubled in length by the sopranos in the cantus firmus. As the other voices enter in the first bar they sing the chorale melody in diminution, as a direct answer to the cantus firmus. The voices continue through the chorale phrases and bring the movement to a climax and close with a coda built on Hallelujahs. Fig. 16 illustrates the opening measures of the first movement.

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\(^4\)Arnold Schering, *Introduction to Cantata No. 4, Christ lag in Todesbanden*. 
Fig. 16.—Illustration of chorale melody, as cantus firmus, and in diminution, from first movement of Cantata No. 4.
The fourth stanza of this hymn was also treated as a Chorale Fantasia in this Chorale Cantata. In the first measure the tenors announce the first phrase of the fourth stanza with the first phrase of the Chorale melody in diminution. The sopranos and basses answer the tenors, with the counter-subject in the second and third bars respectively. The altos enter with the first phrase of the chorale melody in the dominant, written in quarter notes from the fifth measure. From the seventh bar and continuing, the soprano, tenor and bass parts are developed in a manner similar to that used in the first movement; they emphasize the "strife" motive (cf ante p.62), while the altos continue by phrases, in quarter notes. The final Chorale phrase is written in half notes from measures 39 to 54, while the other three voices make a coda out of the Hallelujah. This Chorale Fantasia unlike the Fantasia of the first movement has no instrumental interludes. The bridge passages are sung by the soprano, tenor and bass parts of the chorus and accompanied by the continuo.

Cantata No. 140, Wachet auf, ruft uns die Stimme, offers an interesting treatment of the Chorale in a Chorale Fantasia of the Pachelbel Chorale-Prelude type. This cantata was written for the twenty-seventh Sunday after Trinity in 1731, which is the Last Sunday after Trinity. This contradicts a statement by C. H. H. Parry
The occasion does not seem to have been of sufficient importance to account for the exceptional splendour of the work, as it cannot be supposed that the mere fact that Sundays after Trinity do not often run to such a number could have been in the least inspiring. The source of the exceptional warmth and beauty of the work is more likely to have been that the poem was congenial and suggestive, that the subject of the Bridegroom and the Virgins appealed to Bach's imagination in the symbolical sense of its application to humanity at large, and that the chorale tune itself was exceptionally impressive.\textsuperscript{5}

Arnold Schering also states erroneously concerning this particular Day:

The twenty-seventh Sunday after Trinity (November), for which this Cantata was composed upon Philip Nicolai's incomparable hymn, occurs but seldom and only when Easter falls very late.\textsuperscript{6}

Easter is a factor in determining Trinity Sunday. The season of Trinity in the Liturgical year in the Lutheran Church can vary from 22 to 27 Sundays after Trinity. The earlier Easter comes in the Church year the more Sundays there will be in Trinity; a late Easter makes for fewer Sundays in the Trinity Season.

The rubric for the twenty-seventh Sunday after Trinity is stated in the Lectionary of the Lutheran Hymnal as follows: "The Introit, Collect, Epistle, Gradual and Gospel here following, shall be used the LAST SUNDAY AFTER TRINITY of


\textsuperscript{6}A. Schering, Introduction to Cantata No. 140, Wachet auf, ruft uns die Stimme, p. 8.
The Gospel for the Day is from Matthew 25:1-13, which relates the parable of the ten virgins. The Chorale Wachet auf, ruft uns die Stimme, is one of the Proper Chorales for the Day. We can see how well the Chorales and the Scripture for the Day complement each other. It also illustrates the thought and care which Bach exercised in planning his cantatas.

Here again, the Cantata text is appropriately fitted into the Propers for the Day. Furthermore, the Twenty-seventh Sunday after Trinity is important because it not only closes the Trinity Season but also closes the Liturgical Church year, as New Year's Eve closes the month of December and the calendar year. It also heralds the coming of the new Season of the Church Year which is called Advent.

Bach was entirely consistent in his use of the Liturgical Year and the Chorale; and his use of Wachet Auf, ruft uns die Stimme shows the importance of the 27th Sunday after Trinity.

The first stanza of Nicolai's hymn was treated as a Chorale Fantasia in this Cantata. A sixteen bar instrumental introduction precedes the entrance of the cantus firmus by the soprano voice. The introduction presents two themes which recur throughout the movement. The first theme is a dotted rhythm which is march-like in character. The second

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7Common Service Book of the Lutheran Church, p. 117.
theme is constructed on a figure of melodic character. Fig. 17, p. 77 illustrates these motives. The instrumental accompaniment of this movement is independent of the musical material for the voices. The scheme of the whole chorus follows that of the regular Chorale-Prelude style in which the Chorale phrases are separated by instrumental episodes. Beginning with measure 135 a three voice fugue is given on the word "Alleluja"; in measure 150 the soprano enters singing the "Alleluja" of the chorale, the melody is in dotted half notes. This little fugue bridges the gap in the two chorale phrases at this point.

It appears that Bach constructed this Fantasia on a harmonic basis together with his polyphonic resources. The figured bass in the Continue part indicates that he had conceived this work harmonically.

The accompanying illustrations in Fig. 17 show the rhythmic motive and the melodic figure of the instrumental accompaniment. Fig. 17 shows a fragment of the chorale melody; while Fig. 18 illustrates the opening measures of the choral entrances, with the cantus firmus derived from the chorale melody.
Fig. 17. -- Illustration of rhythmic motive, melodic figures from Cantata No. 140.
Fig. 18.—Illustration of the opening measures from Cantata No. 140.
Simple Chorale

The Simple Chorale is used as the concluding movement in all of the fifty-four Chorale Cantatas. It usually appears as the final stanza of the hymn, and is harmonized for four voices supported with the instruments doubling the vocal parts. The four-part Chorale decorated the cantata more than any other single movement and brought a fitting close to the composition. They are wonderful examples of part-writing, wherein the mood of the text is expressed in a most touching and impressive harmonization. They are the utterance of one who is moved by the words hallowed by tradition and usage.\(^8\)

Only in one instance does a simple Chorale appear in an inner movement of a Chorale Cantata as well as at the close of the work. This is in Cantata No. 117, Sei Lob und Ehr' dem höchsten Gott. It is probable that the cantata was performed in two parts. In such an event a Chorale was used for the concluding number in each part.

See Fig. 19 for an excerpt of the four-part Chorale from the Chorale Cantata No. 4, Christ lag in Todesbanden.

\(^8\)Terry, The Music of Bach, p. 68.
Wir essen und wir leben wohl, im rechten Osterland.

Der erste Saunntag soll sein bei dem mit der schneeweiß.
Fig. 19.—Excerpt of the four-part chorale from Cantata No. 4.
The Embellished Chorale

The Embellished or Decorated Chorale is the third method of chorale treatment used in the Chorale Cantatas. There is very little difference between this type of treatment and that of the Simple Four-Part Chorale. The outstanding difference between the two is in the accompaniment. In the Embellished Chorale some of the instruments have independent parts, as illustrated in the Cantata No. 95, Christus, der ist mein Leben (Christ is all my Being). The last stanza is harmonized as a simple chorale, and the instruments, as usual, double the vocal parts, except for the first violin which has an independent part. It plays an obbligato to the chorale movement. This is illustrated in Fig. 20.

Another example from the Chorale Cantatas is from the Cantata No. 138, Warum betrübest du dich, mein Herz. This movement begins with a seven bar orchestral introduction to stanza three of the hymn by Hans Sachs. The accompaniment is rich and animated throughout this last movement. Note in Fig. 21 that the chorale harmonization is of the conventional type except for some ornamentation by the use of lower neighbor and auxiliary notes. However, the accompaniment is decorated and ornamented throughout. This coloratura treatment of the strings may well indicate the influence of Georg Böhm (cf ante p. 39). The orchestral interludes between the
chorale phrases remain florid, thereby taking on a character resembling that of the Chorale Prelude or the Fantasia. In the 198 Church Cantatas (including the Chorale Cantatas) there are only thirty some examples of this type of chorale treatment.

Fig. 20.--Excerpt of an embellished chorale from Cantata No. 95.
Fig. 21.--Illustration of an Embellished Chorale, showing ornamentation, from Cantata No. 138.
The Extended Chorale

The Extended Chorale is an effective method which Bach used in chorale treatment. This method presents the chorale melody in a simple four-part setting for the voices. The chorale lines are separated by short orchestral interludes, which in some instances, resemble a movement of Chorale Fantasia. In the 198 Church Cantatas this method of treatment is used but twenty-seven times.

Two of the best examples of the Extended Chorale are found in the choruses "Wohl mir, dass ich Jesum habe" (Happy I Who Have My Saviour), and "Jesus bleibet meine Freude" (Jesu, Joy of Man's Desiring), from the Cantata No. 147, Herz und Mund und That und Leben. This is not a Chorale Cantata because the opening movement is based on the sixth stanza of Martin Janus' hymn, Jesu, meiner Seele Wonne, instead of the first stanza; furthermore, the closing movement is not a four-part chorale on the last stanza of the hymn and the intervening movements are original libretto. The well-known chorale is in simple four-part harmony which is supported with a flowing instrumental accompaniment both during and between the chorale phrases.

However, in the Chorale Cantata No. 95, Christus, der ist mein Leben, the Extended Chorale treatment was used, but not as effectively as in the former. A twelve bar orchestral
introduction is followed by the chorale in simple four-part harmony. The short interludes alternate with the chorale "Christus, der ist mein Leben" throughout the movement. In the same cantata another example of the Extended Chorale appears. The chorale in this case is "Mit Fried' und Freud' ich fahr' dahin" and Figs. 22 and 23 illustrate the chorale harmonization and the accompaniment. Orchestral interludes of three and four measures each join the successive chorale phrases together. In measures five and six of Figs. 22 and 23 note in the soprano voice of the accompaniment where the second phrase of the chorale is announced by diminution. In so doing, Bach used the melody as a means of bridging the phrases. It is singular that Bach used the Extended Chorale twice in this one composition. As a result of its use, the two movements appear almost as two Fantasias, based on two different chorales, whereas, the Chorale Fantasias are based on only one Chorale.
Fig. 22.--Illustration of an Extended Chorale from Cantata No. 95.
Fig. 23.—Illustration of the interlude in accompaniment in the Extended Chorale from Cantata No. 95.

Unison Chorale

The Unison Chorale is another type of chorale treatment which Bach used. They are not as numerous as some of the other methods which have been discussed. Only twenty-one examples are found in all of the Church Cantatas. In this form of treatment the chorale is written for each of the four voice parts. In the Chorale Cantatas an unusual example of the Unison Chorale is found in No. 80, *Ein' feste Burg ist*
unser Gott. The four voices sing the Chorale verse in unison. They are accompanied by an energetic accompaniment, which adds strength and power to the effect. The instrumental interludes between the chorale phrases unites the chorale into one continuous movement. Fig. 24 illustrates the vocal writing in the Unison Chorale.

Fig. 24.—Illustration of the Unison Chorale in Cantata No. 80.
The Aria Chorale

The Aria Chorale was another type though less frequently used than the others. In his manuscripts Bach labeled them "Aria." It appears that he used the word to denote a song for one or more voices. The Aria Chorale was written in three different styles. The first style is called Solo Aria; the second style, and more numerous than the first one, is called a Duet Aria; the third is a Terzett Aria, of which there is only one example.

The Solo Aria is illustrated in Fig. 25 by a fragment from the tenor Chorale Aria in Cantata No. 4. After a four bar introduction by the violins and continuo, the tenor solo enters singing the chorale melody. The instrumental accompaniment continues between the chorale phrases sung by the tenor. The strings have a musical figure which is derived from the chorale melody. The tenor Aria faithfully follows the chorale melody to the Hallelujah part. The Hallelujahs are sung in a more florid style.
Fig. 25.—Illustration of the Solo Aria from Cantata No. 4.
Fig. 25.--A continuation of Fig. 25.

The Aria Chorale (Duet Form)

The second type of Aria Chorale is the Duet Aria, as indicated in the Cantata manuscripts. In the Church Cantatas there are fifteen examples of this type of chorale treatment. A good example of this type is found in Cantata No. 4. It is the soprano and tenor duet of the sixth stanza of the hymn. The chorale melody is introduced by the soprano in the first measure. The tenor voice enters with the chorale melody in quarter notes, beginning with the third measure, after which the two voices alternate in singing the cantus firmus. The accompaniment by the continuo is in dotted rhythm throughout the composition. Fig. 26 illustrates
the Duet Aria.

Fig. 26.—Illustration of the Duet Aria in Cantata No. 4.
The Aria Chorale (Trio Form)

Only once in the Chorale Cantatas did Bach treat the chorale as a "Terzett" (Trio). It is found in Cantata No. 122, Das neugebor'ne Kindelein. The movement is written for soprano, alto and tenor, with strings and continue for accompaniment. The alto supported by the strings has the cantus firmus. Fig. 27 illustrates the first part of the Trio.
Fig. 27.--Illustration of the first phrase of the Trio Form of the Aria Chorale from Cantata No. 122.
Fig. 27.--Continued
Fig. 27.--Continued
The Dialogue Chorale

The Dialogue Chorale is the last of the seven methods in which Bach used the chorale melody. This style of treatment is not quite so satisfying as the other methods which have been discussed previously. However, the Dialogue Chorales are fascinating, in this respect, that they resemble a conversation between two voices. One voice renders the chorale while the other voice carries on a conversation in
free style. Bach labeled these movements as "Recitative" or "Recitative und Chorale." Three different methods of Dialogue Chorale treatment are found in the Chorale Cantatas. Fig. 28 illustrates the variations in the treatment. Bach used the Dialogue Chorale in twenty-seven movements in all of the Church Cantatas.

In Cantata No. 92, *Ich hab' in Gottes Herz und Sinn*, we are provided with an example of the Dialogue Chorale. The soprano sings the chorale phrases in this Cantata movement, while the bass sings the Recitative. The Recitative is heard continuously through the chorale phrases and between the phrases. A fragment of this type of treatment is in Fig. 28.

The second type illustrated in the second part of Fig. 28 shows another method employed by Bach. In this type of treatment both the Recitative and the chorale are sung by only one voice. From Cantata No. 125, *Mit Fried' und Freud' ich fahr' dahin*, we have an excellent example of the bass singing the Recitative and Chorale.

The third type of Dialogue Chorale is the most interesting from the musical point of view. In this type of treatment, Bach gave the hymn melody to the chorus, while individual voices sing the Recitative between the chorale phrases. In Cantata No. 92 an example of this treatment is found in the seventh movement. The text "Ei nun, mein Gott,
so fall' ich dir" is sung to the chorale melody *Was mein Gott will, das g'scheh' allzeit*. The chorale begins with simple four-part harmony which is doubled by the string section. At bar six the Bass continues with the Recitative to bar ten. Again, the chorus resumes singing the second phrase in four-part harmony, after which the tenor sings the Recitative to bar fifteen. The chorus then sings the next phrase of the chorale after which the alto sings the Recitative, from measure 24 through bar twenty-seven. The final phrase of the chorale is then sung by the chorus, which in turn is followed by the soprano singing the recitative, from the thirty-second measure to the close of the movement.
Fig. 28.—Illustration of the Dialogue Chorale from Cantata No. 92.
CHAPTER VI

TREATMENT OF THE WORDS OF THE CHORALES

Introduction

A summary of the chorale texts as used in the chorale cantatas is presented in this chapter. Hans T. David states that Bach

in his later years ... evolved a scheme for his cantatas that was largely new, though composed of old elements. In this scheme, the text of the cantata was based on one of the fine old Lutheran hymns. One of the stanzas was presented complete and unchanged in the first movement, in the form of a great chorale fantasy: another was sung in a straight four-part setting at the end. In between, there came other stanzas, some perhaps unchanged, some perhaps paraphrased by the libretto writer, some using the chorale melody made into recitative and arias on completely original material.¹

In this survey the cantatas are arranged numerically for greater ease in locating individual compositions. The cantata numbers are those of the Bach-Gesellschaft edition and have no reference to the order in which they were composed.

The number of chorale cantatas according to Johann Nikolaus Forkel and Charles Sanford Terry is 54. C. Hubert H. Parry, Albert Schweitzer and Philipp Spitta include

¹Hans Theodore David, Bach Reader, p. 31.
Nos. 95 and 98 as Chorale Cantatas, making a total of 56 cantatas. In this chapter the 56 cantatas will be considered.

Both Nos. 95 and 98 possess the characteristics of the chorale cantatas. They are not true to the type of the other chorale cantatas of the Leipzig period. A reason for the difference in their type is the employment of more than one chorale in each of them.

In their metrical arrangements, the chorales do not lend themselves very well to Aria and Recitative treatment. Frequently the intervening stanzas are paraphrased so as to be treated as Arias and Recitatives.

A very interesting treatment of the chorale in Bach's composition of the Chorale Cantatas was the employment of the entire hymn in the work. This type of cantata used each stanza of the hymn in its original form with its own Chorale melody. The following list contains the Cantatas showing this treatment.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Christ lag in Todesbanden</td>
</tr>
<tr>
<td>80</td>
<td>Ein feste Burg ist unser Gott</td>
</tr>
<tr>
<td>97</td>
<td>In allen meinen Thaten</td>
</tr>
<tr>
<td>100</td>
<td>Was Gott thut, das ist wohlgethan</td>
</tr>
</tbody>
</table>

2 Charles Sanford Terry, Bach's Cantatas and Oratorios, London, Oxford University Press, 1925, pp. 8-15. In Terry's list Cantatas Nos. 95 and 98 are not listed as Chorale Cantatas. C. H. H. Parry, Albert Schweitzer and Philipp Spitta include these cantatas in the discussions on the chorale cantatas.

This group represents the purest type of Chorale Cantata because each movement in them is based on the unaltered text of the Chorale and its corresponding melody. According to the definition of Chorale Cantata (cf ante p. 66) the other works of Bach that are classified as chorale cantatas fulfill the requirements so as to be called by that name. It is the use of the complete hymn-text without free libretto which makes the above group outstanding examples of Bach's ingenuity.

Treatment of the Texts in the Chorale Cantatas

1. Wie schön leuchtet der Morgenstern

This cantata was written in 1740 for the Feast of Annunciation. A Lutheran minister, Philipp Nicolai (1556-1608), wrote the hymn and the chorale melody. The cantata is known by the opening words given above. Bach used the first and seventh stanzas of the hymn in their original form in this cantata. The second through the sixth stanzas are

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4 Johann Nikolaus Forkel, Johann Sebastian Bach, pp. 197-224.
paraphrased for use in the Recitativi and Arias.\footnote{Ibid., p. 218. All Chorale Cantatas are named from the first phrase of the Chorale on which the cantata is based.}

In the opening chorus Bach wrote one of his outstanding compositions in the Chorale Fantasia form. This is a radiant and joyous movement which is richly developed. Bach managed to convey the feeling of the brightness of the "Morgenstern" in the same manner that he did sturdiness, power and might in "Ein' feste Burg. The closing movement is a fine setting of the seventh stanza in four-part harmony.

2. \textit{Ach Gott vom Himmel sieh darein}

In this cantata Bach used Luther's hymn which Picander arranged for the composition. The melody of the chorale is from 1524; the composer is not known. This work is for the Second Sunday after Trinity. The first and sixth stanzas are set in their original form, and the intervening stanzas are paraphrased for the Aria and Recitative.\footnote{Ibid., p. 219.}

The opening chorus which is built on the first verse of the hymn is like an accompanied motet. The style of composition used in this movement is that of the Pachelbel style of Chorale Prelude (cf ante p. 38).

An interesting feature of this work is in the second movement. There is an allusion to a single phrase of the
chorale in the Recitative. A simple setting of the sixth stanza brings the cantata to a close. The date of this work is c. 1740.

3. Ach Gott, wie manches Herzeleid

Martin Moller (1547-1606) wrote this hymn in 1587. He was a minister and hymn writer; the melody of the chorale is from 1625 and of anonymous origin.

This cantata was written about 1740 for the Second Sunday after Epiphany. The first, second and twelfth stanzas of Martin Moller's hymn are used in their original form. The other verses are paraphrased in the Arias and Recitatives.7

The first movement based on the first stanza is in the Chorale Fantasia form with the cantus firmus in the bass. Bach rarely used the chorale melody in the bass part. In the accompaniment the first violins have a sighing motive.

The second verse of the hymn is the basis of the second movement. This is a fine example of a chorale with Recitative. The chorus sings the chorale and the tenor sings the recitative between the chorale phrases. The accompaniment is interesting as it is made on a figure derived from the first phrase of the chorale in diminution. The twelfth stanza of the hymn is finely harmonized as the closing movement.

7Ibid., p. 217.
4. *Christ lag in Todesbanden*

This great Chorale Cantata was written by Bach in 1724 for Easter Sunday. The importance of this cantata is twofold. First, this composition is the first Chorale Cantata composed by Bach; secondly, it was his first Cantata of the type which was based on an entire hymn, with none of the stanzas paraphrased for Aria treatment. Arias in the Italian manner are absent in this composition.

The hymn was written by Martin Luther and it is one of his greatest. The melody of the chorale is an adaptation (1524) of "Christ ist erstanden." All of the seven stanzas of the hymn are set in their original form. 8

In this Easter Cantata we have Christ's triumph over death pictured very clearly to us. Into this work Bach poured his deepest feelings of joy, and his emphasis is not on the resurrection of the body but rather it is the spiritual victory over death.

Every movement of this cantata is a variation or fantasia on the chorale tune. A Sinfonia opens the composition. The first stanza of the hymn is treated as a Fantasia movement, with a coda of Hallelujahs. The second stanza is treated as a duet by soprano and alto voices. The voice parts are doubled by brass instruments, thereby showing that a solo effect was not intended.

8Ibid., p. 197.
The third stanza is treated as a tenor chorale. The voices sing the chorale stanza in unison and are supported by the violins in unison playing a characteristic theme expressing Christian joy. This stanza is of the Aria Chorale type of treatment.

The fourth verse is another Fantasia in treatment. The alto voices sing the cantus firmus a phrase at a time while the remainder of the chorus continues singing their contrapuntal lines in the interludes. The movement closes with the singing of hallelujahs. In verse five the chorale phrases are given the bass voice in Arioso style with the accompaniment by strings and continuo. Bach gave us an engaging word picture of the Easter Lamb that was slain for us, in this movement.

The next stanza is in the form of a duet by soprano and tenor voices accompanied by the continuo throughout. After the duet, the seventh stanza of the hymn finely harmonized, brings this outstanding composition to its conclusion. The unity of this work is achieved by no key changes from one movement to another.9

5. *Wo soll ich fliehen hin*

This cantata was written for the Nineteenth Sunday after Trinity, in 1735. The hymn was written in 1630 by Johann

Heerman (1585-1647). The composer of the chorale melody is unknown. The original source of the melody was from a secular source in 1574. Stanzas one and eleven of Heermann's hymn are set in their original form.

The intervening Arias and Recitatives are based on stanzas 3, 4, 7, 8, and 9.Verse one is treated as a Chorale Fantasia. It is notable for the profusion with which the chorale phrases are introduced, both in the secondary voices and in the instrumental parts.

An interesting treatment of the alto recitative is found in this Cantata. The chorale of the cantata is played right through by the oboe and it observes the same bounds and limits as the voice. The meaning of the words are thereby emphasized with remarkable effect. There is also a brilliant viola solo in the tenor Aria of this work. A simple chorale on the eleventh stanza of the hymn brings the composition to a close.

7. Christ unser Herr zum Jordan kam

This Cantata was written for the Feast of St. John the Baptist, c.1740. Stanzas one and seven of Luther's hymn of 1541 are set in their original form; the chorale melody is by Johann Walther (1496-1570). The intervening stanzas are paraphrased in the Arias and Recitativi. The first

\[\text{10} \text{Forkel, op. cit., p. 215.} \]
\[\text{11} \text{Ibid., p. 219.} \]
movement is a Chorale Fantasia. This movement has the form of an instrumental concerto with a solo violin and two oboes. The first stanza of the hymn provides the text for this vigorous movement. A simple Chorale on verse seven concludes this composition.

8. Liebster Gott wann werd' ich sterben

This is a splendid cantata written for the sixteenth Sunday after Trinity, in 1725. The hymn was written by a Lutheran Minister and theologian, Kaspar Neumann (1648-1715), and the chorale melody was composed by Daniel Vetter (d. ca. 1730).

Stanzas one and five of Neumann's hymn are used in their original form. Other intervening stanzas are paraphrased for the Arias and Recitativi. The first chorus is a fine Chorale Fantasia with orchestral interludes. A four-part setting of the Chorale concludes this work.

9. Es ist das Heil uns kommen her

Paulus Speratus (1484-1551) wrote this hymn in 1524. The chorale melody is from the 15th century Easter hymn "Freu dich, du werthe Christenheit." This cantata was written in 1731 for the Sixth Sunday after Trinity. It is based on the first and twelfth stanzas of Paul Speratus' hymn. The other verses are paraphrased for the Arias and Recitativi. A fine Chorale Fantasia opens this cantata. The treatment of

12Ibid., p. 201.  
13Ibid., p. 207.
the first stanza of the hymn resembles that of the first verse of cantata No. 140, mostly in the two-part imitations and partly by the accompanying rhythm of the instrumental subject. The concluding chorale is the twelfth stanza of the hymn.

10. *Meine Seel' erhebt den Herren*

This cantata is not a setting of the (German) Magnificat as the title indicates. It is a setting of a hymn by Joseph Klug\(^\text{14}\) (c. 1542). The hymn text is derived from the Gospel of St. Luke 1:46-55 and the Gloria Patri (cf. post 155). Bach employed the first stanza in its original form in a Chorale Fantasia. The melody is the "Tonus peregrinus". A simple chorale is used for the closing movement. A tenor and alto duet, recitatives and an aria are the intervening movements. The oboe and trumpet introduce the chorale melody in the duet by alto and tenor; therefore, this movement has in effect the scheme of a Chorale Fantasia.

14. *War Gott nicht mit uns diese Zeit*

Martin Luther wrote this hymn in 1524. It is a paraphrase of Psalm CXXIV. The chorale melody is attributed to Johann Walther.

In 1735 this cantata was written for the Fourth Sunday after Epiphany. Bach used the first and third stanzas in

\(\text{14 Parry, op. cit., p. 415. See "Magnificat" in the Appendices.}\)
their original form. The second verse is paraphrased for the Recitative and Aria which follows the opening movement.\textsuperscript{15} The first movement is in Chorale Fantasia form. The chorale is given in a rather bold but simple manner at first. Later in the chorus the polyphonic accompaniment is elaborated in the subordinate voices. A similarity exists between this chorus and the first one in \textit{Ein feste Burg ist unser Gott}. The simple chorale closes this cantata.

20. \textit{O Ewigkeit, du Donnerwort}

Johann Rist (1607-1667), a minister, wrote this hymn in 1642. The chorale melody was composed in 1642 by Johann Schop (d. ca. 1665). This cantata was written in 1725 and revised into its present form in 1735, for the First Sunday after Trinity. Stanzas 1, 11, 16 of Johann Rist's hymn are retained in their original form. The second and tenth verses are paraphrased\textsuperscript{16} for the Arias and Recitativi. The first movement is treated as a Chorale Fantasia in which the chorale is in the soprano. Bach wrote this cantata in two parts. The first part ends with a simple chorale, the eleventh stanza of the hymn. Part two ends with the simple chorale on verse sixteen, simply harmonized.

26. \textit{Ach wie flüchtig, Ach wie nichtig}

This Cantata, from the year 1740, was written for the Twenty-fifth Sunday after Trinity. Bach used the hymn and

\textsuperscript{15}Forkel, \textit{op. cit.}, p. 212. \textsuperscript{16}\textit{Ibid.}, p. 200.
melody written by Michael Franck (1609-1667) as the basis for this cantata. Stanzas one and thirteen of the hymn are retained in their original form. The second and twelfth stanzas are paraphrased for the Arias. The first chorus is in Chorale Fantasia form. In this movement Bach superimposes figures which are suggestive of the word "flüchtig" in the accompaniment of the chorale. A simple chorale closes the composition.

33. **Allein zu dir, Herr Jesu Christ**

This cantata was written in 1740 for the Thirteenth Sunday after Trinity. The hymn is by Johannes Schneessing (d. 1567). The composer of the chorale melody is anonymous. The first and the fourth stanzas of Schneessing's hymn are set in their original form. The intervening stanzas are paraphrased. The first stanza is made into a Chorale Fantasia of the usual type. The fourth verse of the hymn, in the form of a simple chorale, brings the work to a close.

38. **Aus tiefer Noth schrei ich zu dir**

This cantata was written about 1740 for the Twenty-first Sunday after Trinity. Martin Luther wrote this hymn and melody in 1524. Bach employed the first and the fifth stanzas in their original form. The intervening verses are paraphrased for the Arias. The opening chorale movement

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was written in the Chorale-Prelude style of Pachelbel, without an independent orchestral opening. Bach used this method, but seldom in his later cantatas. The simple chorale brings this composition to a close.

41. *Jesu, nun sei gepreiset*

Johann Hermann (1548-1663), the great German Lutheran hymn writer, wrote this hymn in 1591. The writer of the chorale melody is anonymous. In 1735 or 1736 this cantata was written for New Year's Day. The first and the third stanzas are used in their original form while the second verse is paraphrased for the Aria. This composition is interesting and different in the method of treatment. In the first chorus Bach combined two types of treatment. The instrumental introduction has the trumpets to announce the subject after which the treble voices sing the chorale melody. The other voices sing a brilliant counterpoint to the cantus firmus. When the procedure of a Chorale Fantasia is concluded the voices sing a gentle Adagio interlude. Suddenly, the voices go into a presto movement of the Chorale Prelude type and at the close of it they make a return to the two opening phrases of the chorale.

The closing chorale is given the extended type of treatment. The chorale is first sung through in 4-4 time with instrumental accompaniment which brings back the

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jubilant phrase of the instrumental introduction to the first movement. This creates a sense of unity in the work. The chorale is then resumed in 3-4 time, and again the two prominent phrases of the chorale are repeated in 4-4 time. The orchestra brings the work to a close with the same phrase it used in the initial introduction. The effect of the phrase which is repeated so constantly suggests the intention to inspire a strenuous outlook towards the coming year.21

62. Nun komm, der Heiden Heiland

The hymn on which the cantata is based is Martin Luther's translation of St. Ambrose's hymn "Veni redemptor gentium." The chorale melody is also adapted from the Latin. "Picander" wrote the libretto for the cantata. This cantata was written about 1740 for the First Sunday in Advent. Stanzas one and eight of the hymn are used in their original form. The intervening verses are paraphrased.22 The first stanza is treated as a Chorale Fantasia of the usual type of Bach's later Chorale Cantatas. Even though the composition is on the usual lines the quality is fine. The simple chorale closes this work. Bach wrote another cantata on this same text twenty years earlier than this one but it is not a Chorale Cantata.

78. Jesu, der du Meine Seele

This cantata was written between 1734 and 1740 for the Fourteenth Sunday after Trinity. The hymn was written in 1641 by the Lutheran Pastor, Johann Rist (1607-1667). The melody from 1642 is of secular origin. The composer is unknown. Bach used the first and second stanzas in their original form. Four lines of the tenth stanza are inserted in the last Recitativo. The first chorus based on the first verse of the hymn is presented as a solemn Chaconne. The ground bass is mainly of the chromatic style, descending by semi-tones. This treatment is similar to that used in the "Crucifixus" of the B Minor Mass. A simple chorale closes the cantata.

80. Ein' feste Burg ist unser Gott

Bach wrote this great Chorale Cantata for the Reformation Festival October 31, 1730. Stanzas 1, 2, 3, and 4 of Luther's great hymn are used in their original form. The first chorus gives a striking example of the Chorale Prelude style, treated fugally and of huge dimensions. In the spirit of the festival the chorus takes up the chorale with a fierce earnestness. The trumpet and oboe play the chorale melody in a high register which adds brilliance to this movement.

The second stanza is given to the soprano and bass as a

\[23^\text{Ibid.}, \ p.221.\]  \[24^\text{Ibid.}, \ p.214.\]
duet. A strong and impressive movement is made from the third stanza which is given the uncommon treatment as a Unison Chorale. The whole chorus sings in unison the chorale stanza which is accompanied by three trumpets, two oboe da amore, taille, strings and timpani. This movement matches that of the opening for strength, power and impressiveness. The final movement is the fourth stanza of the Chorale finely harmonized. The stately chorale brings a reassuring and convincing statement of faith in the everlasting efficacy of God's Word. This work abounds in Teutonic character.

91. Gelobet seist du, Jesu Christ

Bach wrote this Cantata for Christmas Day in 1740. Stanzas 1, 2, and 7 of the hymn are set in their original form while the remaining verses are paraphrased. The hymn was written by Luther and its source was from the Latin Sequence Grates nunc omnes reddamus Domino Deo attributed to Notker Balbulus (cf. post p. 150).

The opening movement is a Chorale Fantasia based on the first stanza of the hymn. The accompaniment is for an exceptionally full orchestra including trumpets and drums. The second stanza is treated as a combination of Chorale and Recitative for soprano. Between the chorale phrases the

\[25\] Dickinson, op. cit., pp. 143-44.

\[26\] Forkel, op. cit., p. 223.
recitative is inserted which in each case is an expansion of
the sentiment conveyed in each phrase of the chorale. A
fine setting of the chorale on the seventh stanza concludes
this composition. This chorale is fully accompanied.

92. *Ich hab' in Gottes Herz und Sinn*

This cantata was composed for Septuagesima Sunday, in
1740. The hymn written by Paul Gerhardt (1607-1676), in
1647, is the basis of the composition. The chorale is of
secular origin by an anonymous writer. Stanzas 1, 2, 5, 10,
and 12 are set in their original form, while 3, 4, 6, 8, and
9 are paraphrased for the Arias and Recitativi.27 This
Cantata has numerous chorale movements. The opening chorus
on the first stanza is a Chorale Fantasia. In the second
movement Bach used the combination of recitative and chorale
for a bass voice. A striking accompaniment is used and it
is the first chorale phrase in diminution. After a tenor
Aria, the alto then sings the next chorale verse. In the
reappearance of the chorale there is a calm and placid beauty
expressed with a smooth flowing accompaniment. The tenth
stanza is also a Chorale with Recitative. This time the
chorus sings the chorale phrases while solo voices answer
in Recitative. All voices share in the answers to every two
phrases of the chorale. The chorus then concludes the work
with a final statement of the chorale which is in different

27Ibid., p. 217.
harmony. The Cantata is a remarkable example of effect which Bach produced by blending chorale movements with freely composed movements.

93. *Wer nur den lieben Gott läßt walten*

This cantata was written for the Fifth Sunday after Trinity, in 1728. The hymn and melody is by Georg Neumark (1621-1681), the Lutheran poet and hymn writer. Stanzas one, four, five, and seven are used in their original form by Bach, while the second, third and sixth verses are paraphrased in the Arias and Recitativi. The prominence of chorale movements is a feature of this Cantata. Six of the seven movements have all or part of a chorale stanza as a text. The first chorus is a Chorale Fantasia on the first stanza of the hymn. Brilliant episodes abound in this movement. The second and fifth movements are examples in which chorale phrases alternate with answers by Recitative. The fourth movement is a soprano and alto Chorale duet of a very expressive character in which the chorale is played by the full string section in the accompaniment. The final movement is the usual simple version of the chorale.

94. *Was frag ich nach der Welt*

This cantata was written in 1735 for the Ninth Sunday after Trinity. Stanzas 1, 3, 5, 7, and 8 are set in their original form; while verses 2, 4, and 6 are paraphrased.

28 Ibid., p. 217.
Georg Michael Pfefferkorn (1645-1732), a contemporary of Bach, wrote the libretto. The composer of the chorale melody is anonymous. The opening chorus is a Chorale Fantasia. A Recitative and Arioso based on the chorale is given to the tenor voice for the next part. This is followed by an Aria for alto which has a melismatic variation of the chorale melody. A Recitative and Chorale for bass is the next movement and it is also a florid movement. A fine harmonization of the closing chorale concludes the work.

95. Christus der ist mein Leben

This cantata was written for the Sixteenth Sunday after Trinity, in 1732. This unusual composition is outstanding because Bach used four chorales in it. It is one of the most poetical texts that Bach employed in his works. The librettist for this arrangement of text is anonymous. The opening movement consists of two Chorale Fantasias; the first one is on a verse of the Chorale from which the title is derived; the second which follows a tenor solo part is the chorale Mit Fried' und Freud' ich fahr dahin in extended form. The third chorale is Valet will ich dir geben and it is sung by a soprano. The fourth chorale is Weil du vom Tod erstanden bist and it is treated as an Embellished Chorale ending the composition. The soprano chorale is treated as a unison

29 Ibid., p. 214.
Chorale.

96. **Herr Christ, der einig Gottessohn**

In 1740 this cantata was written for the Eighteenth Sunday after Trinity. The hymn was written in 1524 by Elisabethe Cruciger, a contemporary of Martin Luther. The composer of the chorale melody is anonymous. The basis of this work is the first and fifth stanzas of the hymn set in their original form. The intervening stanzas are paraphrased for the Arias and Recitative.\(^{30}\) The opening movement is a Chorale Fantasia based on the first stanza of the hymn. The fifth stanza is the usual simple Chorale employed as the concluding movement. The work is comparable to Cantata No. 1 in grandeur.

97. **In allen meinen Thaten**

This cantata written in 1734 is for general or unspecified use. The hymn text is by Paul Flemming (1609-1640). The chorale melody (1539) is from secular origin. The stanzas are set in their original form. The first verse is a Chorale Fantasia. The chorus is not used again until the closing movement as a simple chorale. The intervening stanzas serve simply as a text for independently invented Arias, duets and Recitativi.

98. **Was Gott thut, das ist wohlgethan**

The hymn on which this cantata is based was written by

\(^{30}\)Ibid., p. 221.
Samuel Rodigast (1649-1708). He was the Rector of Greyfriers' Gymnasium in Berlin. The chorale melody was probably written by Johann Pachelbel in 1690. This cantata is considered a Chorale Cantata by Parry but it is not included by Forkel. This composition is the first one of three by the same title. It was written for the Twenty-first Sunday after Trinity, in 1732. The first chorus resembles a type used in some other compositions as a final chorale movement. It is an effective movement. Another peculiarity of this work is that there is no concluding chorale.

99. *Was Gott thut, das ist wohlgethan*

The hymn on which this cantata is based was written by Samuel Rodigast (1649-1708). He was the Rector of Greyfriers' Gymnasium in Berlin. The chorale melody was probably written by Johann Pachelbel in 1690. Bach wrote this cantata for the Fifteenth Sunday after Trinity, in 1733. This is the second Cantata by the same title. Stanzas one and six of the hymn are set in their original form, while the intervening stanzas are paraphrased in the Arias and Recitative. The hymn is by Rodigast. The opening chorus on the first stanza of the hymn is a Chorale Fantasia. The

31Parry, *op. cit.*, p. 230. It appears that Forkel and Terry do not include No. 98 because the cantata ends without the usual four-part chorale.

32Forkel, *op. cit.*, p. 211.
chorale is in the soprano and has a fine accompaniment. The closing movement is a simple chorale setting on the sixth stanza.

100. Was Gott thut, das ist wohlgemacht

The hymn on which this cantata is based was written by Samuel Rodigast (1649-1708). He was the Rector of Greyfriars' Gymnasium in Berlin. The chorale melody was probably written by Johann Pachelbel in 1690. Bach wrote this cantata for the Fifteenth Sunday after Trinity, in 1735. This is the third composition on the same chorale but this time all six stanzas are set in their original form. The opening chorus is the same chorus as in Cantata No. 99. The soprano sings the chorale melody of this Chorale Fantasia. A duet for alto and tenor is the next movement in which the second verse is used. Three Arias follow the second movement; the soprano, bass and alto each has a chorale stanza in the order named. A fine setting of the chorale in extended form with a free orchestral accompaniment concludes this cantata.


Martin Moller (1547-1606) wrote the hymn which Bach used in this cantata. The melody from 1539 is by an anonymous writer. This cantata was written for the Tenth Sunday after Trinity, in 1740. Stanzas 1, 3, 5, and 7 of Martin Moller's hymn are set in their original form. Verses 2, 4,

\[33\text{Ibid.}, \text{p. 215.}\]
and 6 are paraphrased in the Arias and Recitative. The first chorus is in Chorale Prelude form with an orchestral introduction. Long episodes by the orchestra separate the chorale phrases. The first line of the chorale is preceded by the lower voices in half notes in imitation. The third movement for soprano solo is a combined Chorale and Recitative. The fourth movement is an Aria Chorale for bass. The next number is an Aria duet for soprano and alto in which the chorale is used again. The concluding number is a fine broad harmonization of the chorale.

107. *Was willst du dich betrüben*

Bach composed this cantata for the Seventh Sunday after Trinity, in 1735. The Reverend Johann Heermann (1585-1647) wrote the hymn which is used in this composition. Six stanzas of the hymn are set in their original form. The opening chorus is a Chorale Fantasia and the final movement is a simple accompanied chorale. The stanzas between these movements are given the treatment as Chorale Arias.

111. *Was mein Gott will, das g'scheh' allzeit*

This cantata was composed for the Third Sunday after Epiphany, in 1740. The Markgraf Albrecht (1490-1568), of Brandenburg-Culmbach, wrote the hymn. The melody is of secular origin and the composer is not known. The first and fourth stanzas of the hymn are set in their original

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form, and the two intervening stanzas are paraphrased in the Arias and Recitative. The first verse is treated as a Chorale Fantasia. It expresses a joyous and confident faith. The chorale is given to the soprano and a spirited accompaniment on the joy motive is accomplished by the strings and two oboes. This number also presents a good example of the fidelity with which the subordinate voices follow the chorale phrases in diminution. The closing number is a fine harmonization of the simple chorale.

112. Der Herr ist mein getreuer Hirt

Bach composed this cantata for the Second Sunday after Easter, in 1731. The hymn text by Wolfgang Meusel (1497-1563) is a paraphrase of the Twenty-third Psalm. The chorale melody is an adaptation of the Easter plainsong "Gloria in excelsis Deo." It is recognized as Allein Gott in der Hōh, the familiar chorale.

The first stanza is treated as a Chorale Fantasia with the soprano singing the melody of the chorale Allein Gott in der Hōh. The horn parts are written elaborately. The closing number is a fine broad harmonization of the chorale Allein Gott in der Hōh. The intervening stanzas are used as a basis for Aria and Recitative texts.

113. Herr Jesu Christ, du hochstes Gott

The hymn used in this cantata was written in 1588 by a

36 Ibid., p. 217.  
37 Ibid., p. 206.
minister named Bartholomäus Ringwaldt (1532-ca.1600). The chorale melody is by an anonymous writer from 1593. This cantata was written in 1740 for the Eleventh Sunday after Trinity. Stanzas 1, 2, 4, and 8 are set in their original form while the others are paraphrased in the Arias and Recitativi. The first movement is a Chorale Fantasia on the first stanza of the hymn. It is one of the simplest movements written in the cantatas. The second stanza is given to the alto voice as an Aria Chorale with a flowing accompaniment by massed strings. The fourth stanza is a Chorale and Recitative by the bass. In the closing movement the chorale is given in a simple but beautiful harmonization to conclude the composition.

114. **Ach, lieben Christen, seid getrost**

Johann (Johannes) Gigas (1514-1581) wrote this hymn. The chorale melody is by an anonymous composer (1535). Bach wrote this cantata for the Seventeenth Sunday after Trinity, in 1740. Stanzas one, three and six are set in their original form. The other stanzas are paraphrased in the remaining movements. A fine Chorale Fantasia opens this cantata. It is written on the first stanza of the hymn. The third stanza is given to the soprano as a Unison Chorale with a fine accompaniment. The closing movement is a simple chorale, beautifully harmonized.

\[38\text{Ibid.}, \text{p. 220.} \quad 39\text{Ibid.}, \text{p. 221.}\]
115. Mache dich, mein Geist, bereit

The hymn which Bach used in this cantata was written in 1697 by Johann Burckard Freystein (1671-1718). He was a poet and jurist in Dresden. The chorale melody was written by an anonymous composer. Bach wrote this cantata for the Twenty-second Sunday after Trinity, in 1740. Stanzas one and ten are used in their original form while the intervening verses are paraphrased. The first stanza is the basis for a magnificent Chorale Fantasia. The chorale melody is sung by the soprano section. The simple setting of the chorale concludes this composition. The paraphrased stanzas and their accompaniments are treated exquisitely in this cantata.

116. Du Friedefürst, Herr Jesu Christ

This hymn was written in 1601 by Jacob Ebert (1549-1614). Ebert was a Lutheran minister. Bartholomäus Gesius (1555-1613) wrote the chorale melody. Bach composed this cantata for the Twenty-fifth Sunday after Trinity, in 1744. Stanzas one and seven of the hymn are set in their original form. The intervening stanzas are paraphrased for the Arias and Recitatives. As far as can be ascertained from the extant cantatas this one is the last cantata written by the master. The first movement is in the style of a Chorale Fantasia. It opens with the chorale given quite simply and

\[40\text{Ibid., p. 222.} \quad 41\text{Ibid., p. 224.}\]
accompanied, as though it were to stand out strongly in a bold and simple manner. Later, the chorus is accompanied by a splendid elaboration of polyphonic treatment in the subordinate voices. The simple setting of the chorale is the final movement.

117. *Sei Lob und Ehr' dem höchsten Gut*

Johann Jacob Schütz (1640-1690) wrote this hymn in 1675. He was a lawyer by profession. The chorale melody is from the fifteenth century. This cantata was written in 1733; the occasion was not specified. The nine stanzas are set in their original form. The opening movement is a Chorale Fantasia on the first stanza of the hymn. The voice parts are simple but the accompaniments are elaborate. The fourth stanza is treated as a simple chorale with fine harmonization; the ninth stanza is also a simple chorale and it concludes the cantata. It is possible that this cantata was performed in two parts, hence the simple chorale as an inner movement. The intervening stanzas are used in the Arias and Recitativi.

121. *Christum wir sollen loben*

Martin Luther wrote this hymn. It is a translation from the Latin. The chorale is also from the Latin. Bach wrote this cantata in 1740 for the Feast of St. Stephen. The hymn is by Luther, and Picander used it for the libretto. Stanzas

one and eight of the hymn are set in their original form while the remaining verses are paraphrased for the Arias. The opening chorus is treated in the style of a motet, but in Chorale Prelude form. The orchestra doubles the vocal parts. The concluding movement is the familiar simple setting of the chorale.

122. *Das neugeborne Kindelein*

This hymn was written in 1595 by Cyriäcus (Cyriakus) Schneggs (1546-1597). Melchior Vulpius (1560-1615) wrote this chorale tune in 1609. This cantata was written for the First Sunday after Christmas, in 1742. The first, third and fourth stanzas of the hymn are set in their original form, and the second stanza is paraphrased and used as the text for two Recitatives. The first movement is a Chorale Fantasia in which the soprano has the chorale melody. Following the word "Engel" the secondary voices echo the phrases of the chorale in diminution. This creates a cheerful mood in the movement. In the soprano Recitative, the chorale is played by three flutes in a high register, evidently following the suggestion of the work "Engel". A trio (Terzetto Chorale, cf ante p. 95) composed of soprano, alto and tenor sing the third stanza which is not too difficult, and the alto sings the chorale melody. The simple setting of the chorale concludes the cantata.

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123. Liebster Immanuel, Herzog der Frommen

Ahasuerus Fritsch (1629-1701) wrote this hymn in 1679. The melody of the chorale is an adaptation of a Courante (1679). This cantata was composed for the feast of The Epiphany, in 1740. Stanzas one and five of Fritsch's hymn are set in their original form while the intervening stanzas are paraphrased in the Aria and Recitative. Picander wrote the libretto for this work. The opening chorus is a Chorale Fantasia in which the first phrase of the chorale is in evidence in all parts of the accompaniment. The text is very good and the number is a fine expression of Bach's mysticism. The simple setting of the chorale concludes the composition.

124. Meinen Jesum lass' ich nicht

Christian Keimann (1607-1662) wrote this hymn in 1658. Andreas Hammerschmidt (1612-1675) composed the melody in 1658. Bach composed this cantata for the First Sunday after Epiphany, in 1740. The first and sixth stanzas of the hymn are set in their original form whereas the intervening stanzas are paraphrased for the Arias and Recitative. The chorale is treated in the opening chorus in the Chorale Fantasia form. The chorale treatment is in a rather simple style and amounts to little more than a harmonization of the chorale with an ornate accompaniment with the oboe d'amore.

Ibid., p. 217.
A fine setting of the chorale concludes this cantata. The last two cantatas listed would be very suitable for church performance.

125. *Mit Fried' und Freud' ich fahr dahin*

This hymn is by Martin Luther. He translated the "Nunc Dimittis" from the Latin and made a free version of it for this hymn. The melody is also by Luther. Bach composed this cantata for the Feast of Purification, about 1740. The first, second and fourth stanzas are set in their original form while the third stanza is paraphrased in the second Aria and Recitative. The opening movement is in Chorale Fantasia form with the chorale melody in the soprano voice. The second movement based on the second verse of the hymn is an excellent example of the superb manner in which Recitative and Chorale are combined. This number is for bass and it has a fine melismatic passage at the end. The fourth stanza of the hymn is a simple chorale setting with very good harmonization. This closing chorale movement is one of the most tender movements in all of the cantatas.

126. *Erhalt' uns, Herr, bei deinem Wort*

Bach composed this cantata in 1740 for Sexagesima Sunday. The first and third stanzas of Luther's hymn *Verleih' uns Frieden gnädlich* of 1524 are set in their original form in this work while the remainder are paraphrased for

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the Arias and Recitatives.\textsuperscript{47} The melody is adapted from the Latin. The first movement is in the form of a Chorale Fantasia. A simple setting of the chorale concludes the composition. Two of the inner movements are closely related to the chorale. In one of them a duet for alto and tenor alternate chorale phrases with Recitative; the other instance a Recitative for alto and tenor is used with the chorale.

127. \textit{Herr Jesu Christ, wahr'r Mensch und Gott}

This hymn was written by the Lutheran minister Paul Eber (1511-1569), in 1563. The composer of the chorale melody is not known. The cantata libretto was written by "Picander." Bach composed this cantata for Quinquagesima Sunday, in 1740. The first and the eighth stanzas of the hymn are set in their original form while the intervening stanzas are paraphrased in the Arias and Recitative.\textsuperscript{48} This cantata is full of interesting features. In the introduction the strings play an accompaniment which seems to allude to a different chorale, while the oboes play a phrase of the chorale. The first line of the chorale is the basis of the parts for the secondary voices and seems to emphasize the idea given by the first line of the hymn. A simple chorale setting closes the composition.

129. \textit{Gelobet sei der Herr, mein Gott}

Johann (Johannes) (Olschläger) Olearius (1611-1684) wrote

\textsuperscript{47}\textit{Ibid.}, p. 218 \hspace{1cm} \textsuperscript{48}\textit{Ibid.}
this hymn. He was a Lutheran minister. This cantata was composed for Trinity Sunday, in 1732. The five stanzas of the hymn are set in their original form. The Chorale Fantasia is similar to the Böhm type of Chorale Prelude (cf ante p. 116). Each chorale phrase is played by the orchestra and repeated after each line, besides being played with the vocal parts when possible. The music is scored for a full orchestra including tympani. A simple chorale on verse five concludes the cantata. This chorale is fully accompanied and it is a very imposing movement. Three Arias are inserted between the opening and closing movements. They are for alto, bass and soprano, respectively. The second, third and fourth stanzas of the hymn provide the texts for the three Arias.

130. Herr Gott, dich loben Alle wir

This hymn was written in ca. 1554 by Paul Eber (1511-1569). It is a translation of Melanchthon's "Dicimus grates tibi." The chorale melody is from "Or sus, serviteurs du Seigneur" (1551), by Louis Bourgeois. Bach wrote this cantata in 1740 for the Feast of St. Michael, the Archangel. Stanzas one, eleven and twelve are set in their original form. The remaining stanzas are paraphrased in the Arias. The first movement is in Chorale Fantasia form. This cantata should be of special interest to all people of the

49 Ibid., p. 209.  
50 Ibid., p. 221.
Protestant Faith because the familiar tune known to us as the "Old Hundredth" is the chorale melody of this work. The cantata is brought to a close with a simple setting of the accompanied chorale, the Old Hundredth.

133. *Ich freue mich in dir*

This hymn is by Casper Ziegler (1621-1690). The chorale melody is by an anonymous composer (1679). Bach wrote this cantata for the feast of St. John the Evangelist, in 1735 or 1737. Stanzas one and four of the hymn are set in their original form while the intervening stanzas are paraphrased in the Arias.  

The opening movement has a fine orchestral introduction. This movement is in the form of the Chorale Fantasia. The cantata closes with a simple setting of the chorale.

135. *Ach Herr, mich armen Sünden*

This hymn was written by Cyriacus Schneegass (1546-1597). The chorale is by Hans Leo Hassler (1564-1612). The tune was from a secular source. This cantata was written for the Third Sunday after Trinity, in 1740. Stanzas one and six of the hymn are set in their original form. The intervening stanzas are paraphrased in the Arias.  

The opening chorus is in the form of a Chorale Fantasia. This chorus is extremely effective in its wonderful simplicity. A simple setting of a beautiful chorale concludes this

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composition. One of the inner movements has a chorale in the bass and the accompanying voice parts are formed out of the first notes of the first phrase. This cantata is quite popular and one of the easiest to perform.

137. **Lobe den Herren, den mächtigen König der Ehren**

Bach wrote this cantata for the Twelfth Sunday after Trinity, in the year 1732. The five stanzas are set in their original form. The hymn was written by Joachim Neander (1650-1730). The melody was probably of secular origin. The composer is anonymous. This cantata is a good example of the concentration of a whole composition on a single chorale. The first chorus is in the form of a *Chorale Fantasia* with trumpets and drums in the accompaniment. The chorale is in the soprano and the other voices echo the tune. The instrumental interludes assist in making this movement outstanding. The second movement is in the form of an *Aria*. It is for the alto, and the voice part is an ornate version of the chorale. In the third movement we have an *Aria duet* for soprano and bass in which the voices sing a free variation of the chorale. The fourth movement is also an *Aria*. It is for the tenor voice and the chorale is played by the trumpet. The last movement is the usual presentation of the chorale but with three independent trumpet parts added.

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138. Warum betrübst du dich, mein Herz

This cantata was written for the Fifteenth Sunday after Trinity, in 1740. The first three stanzas of the hymn are set in their original form while the remainder of the libretto is original. The hymn is by Hans Sachs, the shoemaker poet of Nürnberg (1496-1576). The first stanza is treated as a Chorale Fantasia in form. Each phrase of the chorale is anticipated by a long and expressive vocal melody similar to an Arioso. Perhaps this was intended for a solo voice, but it is written in the chorus staves. The second stanza is also written for the chorus with Recitative inserted. The concluding number is the third stanza of the hymn as a simple chorale with a rich accompaniment. This treatment makes this movement an Extended Chorale.

139. Wohl dem, der sich auf seinen Gott

This hymn was written by Johann Christoph Rube (1665-1746). The melody was written by Johann Herman Schein (1629). This cantata was written for the Twenty-third Sunday after Trinity, in 1740. Stanzas one and five are set in their original form while the intervening stanzas are paraphrased in the Arias. The opening movement is in the form of a Chorale Fantasia with the chorale in the soprano. The cantata is concluded with the rendition of the simple chorale.

54 Ibid., p. 221. 55 Ibid., p. 222.
140.  Wachet auf, ruft uns die Stimme

Bach wrote this great cantata for the Twenty-seventh Sunday after Trinity, in 1731. The hymn and chorale melody were written by Philipp Nicolai (1556-1608). The three stanzas of the hymn are set in their original form. The rest of the libretto is original. The chorale in this cantata is noble in character and lends itself well to the treatment given it by Bach. The three stanzas of Nicolai's hymn are exactly at the beginning, the middle and the end of the composition. They figure in the mystical tone that pervades the whole work and which is required by the idea of the solemn silence of the night when the Heavenly Bridegroom is looked for, and the unspeakable joys of the glory of the New Jerusalem.

The opening movement is a great Chorale Fantasia built on the first stanza of the hymn. The orchestral introduction carries both the majestic and the joy motive. The chorale melody is given to the soprano section. The second stanza is treated as a tenor chorale with the strings in unison. The cantata is brought to a close with a presentation of the chorale in a noble harmonization and the orchestra doubles the vocal parts.

56 Ibid., p. 209.

177. Ich ruf' zu dir, Herr Jesu Christ

This hymn was written by Pastor Johannes Agricola (1492-1566). Agricola was a co-worker with Martin Luther. The melody (1529) is by an anonymous composer. This cantata was composed for the Fourth Sunday after Trinity, in 1732. The first and fifth stanzas are set in their original form while the intervening stanzas are paraphrased in the Arias. The opening movement based on the first stanza is a beautiful Chorale Fantasia. The accompaniment is very elaborate in this number. The cantata ends with the usual statement of the chorale.

178. Wo Gott der Herr nicht bei uns hält

This hymn was written by Justus Jonas (1493-1555). It is based on Psalm CXXIV. Jonas was a co-worker of Martin Luther. The composer of the chorale melody (1535) is unknown. Bach composed this cantata for the Eighth Sunday after Trinity, in 1740. Stanzas 1, 2, 4, 5, 7, and 8 are set in their original form while the other stanzas are paraphrased. The opening chorus is in the form of a Chorale Fantasia. A simple setting of the Chorale concludes the cantata. The inner movements are identified with the chorale. In the second number there is a combination of

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58 Forkel, op. cit., p. 209.

59 Ibid., p. 220.
chorale and Recitative, in which the chorale is clearly differentiated from the Recitative by the complete phrase being given at a time. The prominence of this is accentuated by a device suggested by the procedure of Chorale Prelude, where the accompaniment consists of imitations of the chorale phrases in diminution. The fourth movement is a Unison Chorale by the tenor voices. The fifth movement is an example of the chorale sung by the chorus with Recitative between the chorale phrases.

130. *Schmücke dich, O liebe Seele*

Bach wrote this cantata for the Twentieth Sunday after Trinity, in 1740. The hymn was written by Johann Franck (1618-1677); the chorale melody by Johann Crüger (1598-1662). Stanzas one, four and nine are set in their original form while the remaining stanzas are paraphrased in the Arias and Recitative. The first movement is one of the most beautiful that Bach wrote. The first stanza is treated as a Chorale Fantasia accompanied in Bach's favorite style. The three flutes in the beginning of the accompaniment allude to the chorale tune. This treatment is rather infrequent in the cantata accompaniments. The fourth stanza is made into an Arioso for soprano. This is an example of a beautiful and fully developed Arioso in which the chorale is employed. A simple setting of the chorale concludes this cantata.

60 Ibid., p. 222.
192. *Nun danket Alle Gott*

This hymn was written by a Lutheran minister, Martin Rinkart (1586-1649). The chorale is by Johann Crüger (1598-1662). This cantata was written in 1732 but the occasion was not specified. The three stanzas of the hymn were set in their original form. This cantata is incomplete. It has three movements based on the chorale, but there is not a concluding movement. Whether that part was lost or never written remains a mystery. The first movement is in the form of an Overture with the chorale in the soprano. The second stanza is treated as a duet on the chorale by soprano and bass. This number is interesting and Bach treated it in canonic style. The third stanza furnished the text for the next choral number which is in the form of a Chorale Fantasia. The melody is given to the soprano section. This is an effective movement with a very fine accompaniment. It is unfortunate that this work was not completed because it would have been one of the great cantatas.

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CONCLUSION

Bach recognized the musical and spiritual value of the chorale. The loftiest results of the Reformation and the Pietistic movements in German hymnody are reflected in Bach's compositions. This is clearly illustrated by the fact that the chorale is the center of his art. Not only did he reharmonize existing chorales, but he wrote original chorales when necessary. He included them in his organ works as well as in his vocal compositions.
APPENDICES

ALPHABETICAL LIST OF THE CHORALE CANTATAS

No.  
2  Ach gott, vom Himmel sieh darein  
3  Ach Gott, wie manches Herzeleid  
135 Ach, Herr, mich armen Sünder  
114 Ach, lieben Christen, seid getrost  
26  Ach wie flüchtig, Ach wie nichtig  
33  Allein zu dir, Herr Jesu Christ  
38  Aus tiefer Noth schrei ich zu dir  
4  Christ lag in Todesbanden  
121 Christum wir sollen loben schon  
7  Christ unser Herr zum Jordan kam  
95  Christus der ist mein Leben  
122  Das Neugeborene Kindlein  
112  Der Herr ist mein getreuer Hirt  
116  Du Friedefürst, Herr Jesu Christ  
80  Ein' feste Burg ist unser Gott  
126  Erhalt' uns, Herr, bei deinem Wort  
9  Es ist das Heil uns kommen her  
129  Gelobet sei der Herr, mein Gott  
91  Gelobet seist du, Jesu Christ  
96  Herr Christ, der ein'ge Gottessohn  
130  Herr Gott, dich loben Alle wir  
113  Herr Jesu Christ, du höchstes Gut  
127  Herr Jesu Christ, wahr'r Mensch und Gott  
133  Ich freue mich in dir  
92  Ich hab' in Gottes Herz und Sinn  
177  Ich ruf' dir, Herr Jesu Christ  
97  In allen meinen Thaten  
78  Jesu, der du Meine Seele  
41  Jesu, nun sei gepreiset  
8  Liebster Gott wann werd' ich sterben  
123  Liebster Immanuel, Herzog der Frommen  
137  Lobe den Herren, den mächtigen König der Ehren

143
<table>
<thead>
<tr>
<th>No.</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>115</td>
<td>Mache dich, mein Geist, bereit</td>
</tr>
<tr>
<td>124</td>
<td>Meinen Hesum lass' ich nicht</td>
</tr>
<tr>
<td>10</td>
<td>Meine See' erhebt den Herren</td>
</tr>
<tr>
<td>125</td>
<td>Mit Fried' und Freud' ich fahr dahin</td>
</tr>
<tr>
<td>101</td>
<td>Nimm von uns, Herr, du treuer Gott</td>
</tr>
<tr>
<td>192</td>
<td>Nun denket Alle Gott</td>
</tr>
<tr>
<td>62</td>
<td>Nun komm, der Heiden Heiland</td>
</tr>
<tr>
<td>20</td>
<td>O Ewigkeit, du Donnerwort</td>
</tr>
<tr>
<td>180</td>
<td>Schmücke dich, O liebe Seele</td>
</tr>
<tr>
<td>117</td>
<td>Sei Lob und Ehr' dem hÖchsten Got</td>
</tr>
<tr>
<td>140</td>
<td>Wachet auf, ruft uns die Stimme</td>
</tr>
<tr>
<td>14</td>
<td>Wär Gott nicht mit uns diese Zeit</td>
</tr>
<tr>
<td>138</td>
<td>Warum betrübst du dich, mein Herz</td>
</tr>
<tr>
<td>94</td>
<td>Was frag ich nach der Welt</td>
</tr>
<tr>
<td>98</td>
<td>Was Gott thut, das ist wohlgethan</td>
</tr>
<tr>
<td>99</td>
<td>Was Gott thut, das ist wohlgethan</td>
</tr>
<tr>
<td>100</td>
<td>Was Gott thut, das ist wohlgethan</td>
</tr>
<tr>
<td>111</td>
<td>Was mein Gott will, das g'scheh' allzeit</td>
</tr>
<tr>
<td>107</td>
<td>Was willst du dich betrüben</td>
</tr>
<tr>
<td>93</td>
<td>Wer nur den lieben Gott lasst walten</td>
</tr>
<tr>
<td>1</td>
<td>Wie schön leuchtet der Morgenstern</td>
</tr>
<tr>
<td>178</td>
<td>Wo Gott der Herr nicht bei uns hält</td>
</tr>
<tr>
<td>5</td>
<td>Wo soll ich fliehen hin</td>
</tr>
<tr>
<td>139</td>
<td>Wohl dem, der sich auf seinen Gott</td>
</tr>
</tbody>
</table>
NUMERICAL LIST OF THE CHORALE CANTATAS

No.
1 Wie schon leuchtet der Morgenstern
2 Ach Gott, wom Himmel sieh' darein
3 Ach Gott, wie manches Herzeleid
4 Christ lag in Todesbanden
5 Wo soll ich fliehen hin
6 Christ unser Herr zum Jordan kam
7 Liebster Gott, wann werd' ich sterben
8 Es ist das heil uns kommen her
9 Meine Seel' erhebt den Herren
10 Wär' Gott nicht mit uns
11 O Ewigkeit, du Donnerwort *
12 Ach wie flüchtig, Ach wie nichtig
13 Allein zu dir, Herr Jesu Christ
14 Aus tiefer Noth schrei ich zu dir
15 Jesu, nun sei gepreiset
16 Nun komm, der Heiden Heiland
17 Jesu, der du Meine Seele
18 Ein' feste Burg ist unser Gott
19 Gelobet seist du, Jesu Christ
20 Ich hab' in Gottes Herz und Sinn
21 Wer nur den lieben Gott lässt walten
22 Was frage ich nach der Welt
23 Christus, der ist mein Leben
24 Herr Christ, der ein'ge Gottessohn
25 In allen meinen Thaten
26 Was Gott thut, das ist wohlgethan**
27 Was Gott thut, das ist wohlgethan**
28 Was Gott thut, das ist wohlgethan**
29 Was Gott thut, das ist wohlgethan**
30 Was Gott thut, das ist wohlgethan**
31 Was Gott thut, das ist wohlgethan**
32 Was Gott thut, das ist wohlgethan**
33 Was Gott thut, das ist wohlgethan**
34 Was Gott thut, das ist wohlgethan**
35 Was Gott thut, das ist wohlgethan**
36 Was Gott thut, das ist wohlgethan**
37 Was Gott thut, das ist wohlgethan**
38 Was Gott thut, das ist wohlgethan**
39 Was Gott thut, des ist wohlgethan**
40 Nimm von uns, Herr, du Treuer Gott
41 Was willst du dich betrüben
42 Was mein Gott will, das g'scheh' allzeit
43 Der Herr ist mein getreuer Hirt
44 Herr Jesu Christ, du höchstes Gut
45 Ach, lieben Christen, seid getrost
46 Mache dich, mein Geist, bereit
47 Du Friedefürst, Herr Jesu Christ
48 Sei Lob uns Ehr' dem höchsten Gut
49 Christum wir sollen loben schön
50 Das neugeborne Kindelein
51 Liebster Immanuel, Herzog der Frommen

* Bach also wrote a Solo Cantata with the same title.
** Three different Cantatas based on the one Chorale.
No.
124 Meinen Jesum lass' ich nicht
125 Mit Fried' und Freud' ich fahr' dahin
126 Er halt' uns, Herr, bei deinem Wort
127 Herr Jesu Christ, wahr'r Mensch und Gott
129 Gelobet sei der Herr, mein Gott
130 Herr Gott, dich loben Alle wir
133 Ich freue mich in dir
135 Ach, Herr, mich armen Sünher
137 Lobe den Herren, den mächtigen König der Ehren
138 Warum betrübst du dich, mein Herz
140 Wachet auf, ruft uns die Stimme
177 Ich ruf' zu dir, Herr Jesu Christ
178 Wo Gott der Herr nicht bei uns hält
180 Schmückes dich, 0 Liebe Seele
192 Nun denket Alle Gott
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SECOND SUNDAY IN ADVENT 70
THIRD SUNDAY IN ADVENT 141, see also 186
FOURTH SUNDAY IN ADVENT 132, see also 147

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Part I, Ehre sei Gott (incomplete)
SECOND DAY OF CHRISTMAS 40, 57, 121*, Christmas Oratorio
Part II
THIRD DAY OF CHRISTMAS 64, 133*, 151, Christmas Oratorio
Part III

SUNDAY AFTER CHRISTMAS 28, 122*, 152

CIRCUMCISION (NEW YEAR'S DAY) 16, 41*, 143, 171, 190 (in-
complete), Christmas Oratorio Part IV

SUNDAY AFTER CIRCUMCISION (SUNDAY AFTER NEW YEAR) 58, 153,
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SECOND SUNDAY AFTER EPIPHANY 3*, 13, 155
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157, 158, see also 161

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QUINQUAGESIMA SUNDAY (Estomihi) 22, 23, 127*, 159
LENT **
ANNUNCIATION B.V.M. 1, see also 182

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* Indicates CHORALE CANTATAS.
** The absence of Cantatas during the Lenten season is due
to the fact that the Church Canons of the Leipzig Cantor-
ate, of Saxony and Bavaria did not allow music during
Lent. This practice was retained from the Roman Catholic
Church.

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Easter Monday 6, 66
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The remaining Cantatas listed here have no place in the
Liturical Year; however, these events were associated
with the Church.

INAUGURATION OF THE CIVIC COUNCIL (August 30, circa), 29,
71, 120, 193

WEDDING 195, 196, 197

MOURNING 53, 106, 118, 131, 150
A CHRONOLOGICAL OUTLINE OF CHORALE SOURCES
AND COMPOSITION

300 St. Ambrose (333-397) the founder of Western Hymnody.
He is credited with writing the Latin hymn Veni Creator
Spiritus written ca. 350. (See 1524)

700 First Missionary sent to Germany, St. Boniface (707).
Latin hymns introduced in Germany by the first mission-
aries.

800 First Sequences used by Notker Balbulus (d. 912). The
Latin Sequence Grates nunc omnes reddamus Domino Deo is
attributed to Notker.

Trope-like hymns sung in mixed German and Latin, called
Kyreil, Leisen; later became Kirleisen, Leisen or
Leichen, from the Kyrie eleison. The mixture of German
and Latin in the hymns was the beginning of the "maca-
ronic" hymns.

1000 Latin Sequence "Grates nunc omnes reddamus Domino Deo"
appeared; later this sequence becomes "Gelobet seist
du, Jesu Christ. (See 1370 and 1524).

1100 The Golden Sequence Veni Sancte Spiritus (ca. 1150-
1200); attributed to Innocent III (1161-1216). Later
this sequence becomes Komm, Heiliger Geist, Herr Gott,
(see 1524).

1200 First polyphonic compositions of hymns. The medieval
motet originated ca. 1225. The cantus firmus was
placed in the tenor part.

1300 In c. 1370 the Latin sequence Grates nunc omnes reddamus
Domino Deo becomes Gelobet seist du, Jesu Christ. (See
the year 1000 also 1524).

1400 "Unitas Fratrum" (Bohemian Brethren) led by John Huss
(Hus) who died at the stake 1415. Huss, a Reformer
and leader of the Brethren, encouraged the use of hymns.

1483 Martin Luther born.

Johann Walther (1496-1750); Luther's friend and musical
collaborator on hymns of the Church.
Century

1500 First Protestant hymn book by the Unitas Fratrum, for their own use. Michael Weisse (1480-1534) was the foremost composer of the group. He wrote both the words and music of his hymns.

1517 the beginning of the Reformation by Martin Luther. The 95 theses nailed to the Church door at Wittenberg.

1519 the second hymn-book by the Unitas Fratrum. Most of the hymns were by Michael Weisse.

1523 Luther approved the hymns of Weisse and the Unitas Fratrum's hymn-book.

1524 Luther added six stanzas to Gelobet seist du, Jesu Christ. (See 1000 and 1370). Later Bach used this chorale as the basis of Chorale Cantata No. 91. (cf. ante p. 118).

1524 Luther's first congregational hymn Nun Freut euch, lieben Christen g'mein.

First Lutheran Chorale Book for congregational use. This book contained eight hymns set to four melodies. Four hymns were by Luther, three by Paul Speratus (1484-1551), and one anonymous writer. The book is called Achtliederbuch; the original title was Etlich christlich lider Lobgesang in der Kirchen zu singen. The second and third volumes are known as Enchiridion oder eyn Handbüchlein, Johann Walther, editor, containing 25 poems and 15 melodies.

Johann Walther's Chorale Book contained Luther's hymn arrangement of the Golden sequence, now called, Komm, Heiliger Geist, Herr Gott. (See 1150).

Beginning of musical composition based on the Chorale, with the publication of Walther's Geistliches Gesang Buchleyn.

1545 The last hymn-book under Luther's supervision, Geystliche Lieder, 2 parts, published by Valentin Pabst, Leipzig, 1545.

1545 Council of Trent. Catholic Counter-Reformation.

1571 Michael Praetorius was born. An important organizer of Protestant Church Music. He died in 1621.

1585 Heinrich Schütz was born, (d.1672).
1586 Johann Hermann Schein was born. Composer and organist. Died 1630.

Lukas Ossiander (1543-1604), in his book *Funffzig Geistliche Lieder und Psalmen* (1586) was published. In this work he placed the Chorale melody in the soprano part, in place of in the tenor part. In this work we have the first four-part Chorales as we know them today. This method was adopted by Hans Leo Hassler (1564-1612) and Samuel Scheidt (1587-1654).

1587 Samuel Scheidt (1587-1654), an important contributor to the writing of Organ Chorales.

1600 1612 Heinrich Schütz introduced the Cantata to Germany.

1618-1648 The Thirty Years War. Very little music was written during this dark period.


1648 End of the Reformation Period of German hymnody; beginning of the Confessional Period of German hymnody.


1680 End of the Confessional Period of German hymnody and beginning of the Pietistic and Moravian Period.

1685 Birth of Johann Sebastian Bach and George Friedrich Händel.

1700 1724 First Chorale Cantata by Bach, *Christ lag in Todesbanden*, Cantata No. 4.


This date marks the decline of Chorale Cantata composition and performance as a part of the Evangelical (Lutheran) Liturgy. After Bach the Cantata merged with the Oratorio of which it represents the diminutive and more casual type.
This appendix contains the Magnificat in Latin, German, and English. The verses are numbered to facilitate comparisons. Following this, the text of Cantata No. 10 (which is called the German Magnificat, (cf. ante p. 112), is given in German with the English translation. The verse numbers are also given in this part for use in determining the unaltered and the paraphrased verses. Compare the Cantata text with the German Magnificat by verse number. The text of the cantata shows clearly that it is a paraphrased version of the Magnificat. Stanzas 46, 47 and 48 are used in their original form in the opening movement, which is a Chorale Fantasia. The alto and tenor duet is the 54th verse unaltered. The Gloria Patri is in the form of a four-part chorale in the closing movement. The melody for the work is the Tonus Peregrinus.


46 Magnificat anima mea Dominum.
47 Et exsultavit spiritus meus: in Deo salutari meo.
48 Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.
49 Quia fecit mihi magna qui potens est: et sanctum nomen ejus.
50 Et misericordia ejus a progenie in progenies: timentibus eum.
51 Fecit potentiam in brachio suo: dispersit superbos mentis cordis sui.
52 Deposuit potentes de sede, et exaltavit humiles.
53 Esurientes impelvit bonis et divites dimisit inanes.


The Magnificat in German: Lukas Ev. 1:46-55.

46 Meine seele erhebt den Herrn,
47 und mein Geist freuet sich Gottes, meines Heilandes.
48 Denn er hat die Niedrigkeit seiner Magd angesehen.
   Siehe von nun an werden mich selig preisen alle Kindes-
50 Kinder.
49 Denn er hat grosse Dinge an mir gethan, der da machtig
   ist und des Name heilig ist.
51 Und seine Barmherzigkeit wahret immer fur und fur, bei
   denen, die ihn furchen.
52 Er ubet Gewalt mit seinem Arm und zerstreuet die hoff-
   artig sind in ihres Herzens Sinn.
53 Er stossset Gewaligen vom Stuhl und erhebet die Niedrigen.
54 Die hungrigen füllet er mit Güttern und lasst die Reichen
   leer.
55 Er denket der Barmherzigkeit und hilft seinem Diener
   Israel auf,
   wie er geredet hat unsern Vätern Abraham und seinem
   Samen ewiglich.

Lob und Preis sei Gott dem Vater und dem Sohn und dem
   heiligen Geiste,
   wie es war im Anfang und immerdar und von Ewigkeit zu
   Ewigkeit. Amen.

The Magnificat in the American Revised

46 My soul doth magnify the Lord,
47 And my spirit hath rejoiced in God my Saviour.
48 For he hath looked upon the low estate of his handmaid:
   For behold, from henceforth all generations shall call
   me blessed.
49 For he that is mighty hath done to me great things; and
   holy is his name.

Kirchenbuch, Philadelphia, Pa., The United Lutheran
   Publication House, 1877.
50 And his mercy is unto generations and generations
On them that fear him
51 He hath showed strength with his arm: He hath scattered
the proud in the imagination of their hearts.
52 He hath put down princes from their thrones, and hath
exalted them of low degree.
53 The hungry he hath filled with good things; And the rich
he hath sent empty away.
54 He hath given help to Israel his servant, That he might
remember mercy
55 (As he spake to our fathers) Toward Abraham and his
seed for ever

Glory be to the Father; and to the Son; and to the Holy
Ghost;
As it was in the beginning, is now, and ever shall be;
World without end. Amen.

German Libretto for Cantata No. 10

The numbers in the left hand margin correspond to the verse
numbers as found in the German Bible.

First movement. Chorus.
46 Meine Seele erhebt den Herren den Herren,
47 und mein Geist freuet sich Gottes, meines Heilandes;
48 denn er hat seine slende Magd angesehen. Siehe, von nun
an werden mich selig preison alle, alle Kindeskind.

Second movement. Aria for Soprano. Paraphrased version of
verse forty-nine.
49 Herr, Herr, Herr, der du stark und mächtig bist,
Gott, dessen Name heilig ist,
wie wunderbar sind deine Werke!
Du siehest mich Blenden an
du hast an mir so viel-so viel getan an mir
du hast an mir so viel getan, an mir so viel getan,
dass ich nicht alles zahl und merke
dass ich nicht alles zahl und merke
dass ich nicht alles zahl und merke.

Third movement. Recitative for tenor. A paraphrase of the
50th and 51st stanzas.
50 Des Höchsten Güt und Treu
wird alle Morgen neu
und wahret immer für und für
bei deinen, die all-hier
auf seine Hilfe schaum
und ihm in wahr‘r Furcht vertraum;
hingegen übt er auch Gewalt
mit seinem Arm an denen,
welche weder kalt noch warm
im Glauben und im Lieben sein;
die nackte, blöse und blind,
die voller Stolz und Hoffart sind,
will seine Hand, wie Spreu zerstreun.

The fourth movement is an Aria for bass. The text is a paraphrase of verses 52 and 53.

52 Gewaltige stösst Gott vom Stuhl hinunter in dem
Schwelphuhl,
die Niedern pflegt Gott zu erhöhen, dass sie wie Stern
am Himmel stehen.
Die Reichen lässt Gott blöse und leer,

53 Die Hungrigen füllt er mit Gaben, dass sie auf seinem
Gnadenmeer
Stets Reichtum und die Fülle haben.

The fifth movement is a duet for alto and tenor. It is based on the 54th verse, unaltered in form.

54 Er denket der Barmherzigkeit,
und hilft seinem Diener,
hilft seinem Diener Israel auf,
hilft seinem Diener Israel auf, Israel, Israel auf.

The sixth movement is a Recitative for tenor. The text is a paraphrase of the 55th stanza.

55 Was Gott den Vätern alter Zeiten geredet und verheissen
hat, erfüllt er auch im Werk und in der Tat.
Was Gott dem Abraham, als er zu ihm in seine Hütte kam,
versprochen und geschworen, ist, da die Zeit erfüllst
war, geschehen.
Sein Same musste sich so sehr wie Sand am Meer,
und Stern am Firmament aufbreiten, der Heiland ward
geboren,
das eigne Wort liess sich in Fleische sehen
das menschliche Geschlecht von Tod und allem Bösen
und von des Satans Sklaverei
aus lauter Liebe zu erlösen;
drum bleibt's dabei, dass Gottes Wort voll Gnad und
Wahrheit sei.

The closing movement is the Gloria Patri in chorale form.
Lob und Preis sei Gott dem Vater und dem Sohn und dem
heiligen Geiste, wie es war Anfang jetzt und immer dar
und von Ewigkeit zu Ewigkeit, Amen.

The English Translation of the paraphrased parts of the Can-
tata text is taken from Henry S. Drinker's book of choral
translations.
The first three stanzas (46, 47 and 48) are unaltered. (cf. ante p. 157).

49 Lord, Lord, Lord, Mighty Lord, we acclaim God, ever Holy is Thy Name, how wonderful is Thy Creation! Thou markest well my misery, Lord, and Thou hast done so much for me, hast done so much for me to Thee I bow in adoration, yea.

Third movement. Recitative for tenor. Paraphrase of verses 50 and 51.

50 Thy blessings, Lord, accrue each morning fresh and new and year by year they ever flow, to them who, here below, from God turn not aside, and in Him reverence confide; yet, on the other hand, He strikes with mighty arm, the fickle, weeklings neither cold nor warm in trusting and in loving Him.

51 The wayward, weak, and blind, all who are proud, of swollen mind, He with His Hand, like chaff, will scatter, like chaff will scatter.

The fourth movement is an Aria for bass. The text is a paraphrase of verses 52 and 53.

52 The mighty ones from their seats God hurls them into brimstone down; the humble hath God exalted to the stars in Heaven High above. The rich God empty sends away, the hungry He with good things filleth, so by His overflowing Grace, His Kingdom and His glory wait us.

The fifth movement is a duet for alto and tenor. The 54th verse is used in altered form.

54 The Lord hath holpen Israel. He hath holpen him in remembrance of His mercy and grace. (Remembrance of His mercy and grace).

The sixth movement is a recitative for tenor. The text is a paraphrase of the 55th verse.

55 What God of old has undertaken, assured our Fathers He would do, That he in very truth will bring to pass. That day when God came down and spoke to Abraham in his abode, what He then said would happen, that, as the years have rolled away, has happened:
"Thy seed shall multiply like sand on the ocean's strand, and like the countless stars of Heaven. There will be born a Saviour, the Word of God as Flesh be manifested, to save the race of Man from death and ev'ry evil, and from the Devil's slavery."
Such was the Love of our Redeemer. I say to you, the Word of God is merciful and true.

The closing movement is the Gloria Patri, which is unaltered, in chorale form (cf. ante p. 157).

This translation of Drinker is a literal translation of the German text.

The unaltered verses used in the cantata libretto reveal that the composition is based on the German translation of the Magnificat. Stainton Taylor⁷ and C. H. H. Parry (fn. cf. ante p. 112) attribute the hymn to Joseph Klug. Charles Sanford Terry⁸ gives only the Bible reference for the Magnificat.

⁵From Genesis XIII, 16. ⁶From St. John I: 14.
⁷Stainton Taylor, The Chorale Preludes of Bach, p. 76.
⁸C. S. Terry, J. S. Bach's Four Part Chorales, No. 245, p. 264. Terry used the King James Version in his translation of the Magnificat.
## RECORDED CHORALE CANTATAS

<table>
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<tr>
<th>No.</th>
<th>Title</th>
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<tr>
<td>78</td>
<td>Jesu, der du meine Seele</td>
<td>Complete recording in English. English title Jesus, Thou my weareied spirit. Bach Choir of Bethlehem and Orchestra by Ifor Jones with Lucius Metz and Mack Harrell. 4 12&quot; Master Works Album VM-1045.</td>
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<tr>
<td>140</td>
<td>Wachet auf, ruft uns die Stimme</td>
<td>Complete recording sung in German. Victor Chorale with Orchestra directed by Robert Shaw with Suzanne Freil, Roy Russell and Paul Matthen. 4 10&quot; Master Works Album VM-1162.</td>
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The six recordings listed in full or in part are the only Chorale Cantatas recorded. Nineteen other Church Cantatas are recorded. This is a very low percentage considering the total number of Cantatas.
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**UNPUBLISHED MATERIAL**

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