THE THREE-VOICE CANTATAS WITH INSTRUMENTAL ACCOMPANIMENT BY DIETRICH BUXTEHUDE

THESIS

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By

Ray Fernando Luper, B. A.

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CHAPTER I

BIOGRAPHY OF BUXTEHUDE

The present investigation deals with the cantatas of Dietrich Buxtehude written for three voice parts with instrumental accompaniment. An examination of the various musical forms which Buxtehude employed in these cantatas will comprise one of the two areas in this study. The other area shall be concerned with Buxtehude's usage of word painting (i.e., musical portrayal of word meanings). Before entering an investigation of Buxtehude's music, his life and background should be considered.

"Diderik's father, Johann Buxtehude, can be traced back to a place called Oldesloe, which today is under German Sovereignty, but which then belonged to the Danish crown."¹ His mother, Helle Japersdatter, was Danish;²—this caused Buxtehude to be given the title, "the great Dane." However, there were many families with the name Buxtehude in Germany, and it was usually preceded by the preposition de. One

¹Hanna Lund, "Diderik Buxtehude, 'The Great Dane' (1637-1707)," Etude, LXVII (February, 1949), 82.


small town, located about thirty miles outside of Hamburg in the direction of Bremen, also bears that name. For this reason, German musicologists do not consider Buxtehude a true Dane, but believe him to be a German by ancestry and a Dane by adoption.3

Very little is known about the birth of Buxtehude. The consensus is that he was born in 1637, but the place of his birth is unknown. "Historians disagree on whether Diderik was born in Oldesloe, Elsinore, or Helsingborg, but as all three places were Danish at that time, it has no effect on establishing his nationality definitely as Danish."4

Johann Buxtehude was an excellent musician for Dietrich to emulate, and from him Dietrich received much of his early training. "Sans réfléchir beaucoup à ce que tout cela signifiait, il lui était aisé de comprendre que la musique était un art très élevé qui plait à Dieu, et que les hommes tiennent en grande estime."5 Besides learning from his father, he attended the highly reputed Elsinore grammar school, where he received a thorough music education.

Every morning school began with the reading of the Bible, followed by a half hour's practice of old


4Lund, "Diderik Buxtehude," p. 82.

Gregorian chants, and after that exercises in singing several parts. Besides the choral training, much weight was laid upon the playing of an instrument, so Diderik was fortunate in receiving very fine instruction during his childhood.6

The country where Buxtehude lived was a midway point for travelers going to and from the capital cities of Hamburg and Stockholm. Musicians often found it necessary to pass through this area in traveling to these metropolitan centers. Buxtehude probably heard these men play and thus, while quite young, was influenced by the music of many countries.

When Dietrich was twenty, he was appointed organist at the Saint Marie Church in Helsingborg. From this church he moved to the Saint Marie Church in Elsinore where he lived with his parents. It is interesting to note that the three churches which he served during his lifetime were all named Saint Marie. "It is from the Elsinore years, 1660-1668, that we have his oldest preserved composition, a Motet in three parts with two violins and continuo."7

From Elsinore, Buxtehude moved to the Saint Marie Church in Lübeck, to the position he would hold for the remainder of his life. To gain this position he had to pass a severe test in competition with other aspirants for the post formerly held by the famous Franz Tunder. "Each

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6Lund, "Diderik Buxtehude," p. 82.

7Ibid.
contestant was given a fugue theme to look at for a few minutes, and from that he had to improvise and play a strict fugue on the organ.\(^8\) Passing this test did not complete the requirements, however. The rule at that time was that the successor must maintain the family of the deceased organist by marrying the young widow, or if she were aged, the eldest daughter. Buxtehude was rather fortunate in that the widow was aged, the eldest daughter married, and there remained only a younger daughter who was twenty years of age. Since Buxtehude was in his early thirties and since marriages at that time were merely marriages arranged by the parents, he gladly consented. One unfortunate part of this position, though, was the fact that he had to pay his mother-in-law's maintenance for a number of years. Buxtehude never seemed to accept this idea willingly. Except for this added financial burden, his marriage was a happy one.

Along with the position as organist at Lübeck, he was also the Werkmeister (general overseer).

His duties as Werkmeister were almost menial at times, but he did not seem to object. He served as secretary and treasurer of the church. It was his duty to suggest necessary repairs, to purchase materials, to employ workmen, to supervise all repairs and to pay out wages and salaries.\(^9\)

\(^8\)Ibid.

The famous "Abendmusik" concerts are said by many to have been originated by Buxtehude, but Tunder, Buxtehude's predecessor, was the true founder. Tunder's concerts were held on Thursday evenings, and consisted only of organ solos and an occasional singer. Buxtehude changed the time of the concerts to Sunday and gave five concerts every year on the last five Sundays before Christmas.10

Under the direction of Buxtehude, the "Abendmusik" concerts came to be the pride of Lübeck, in fact, the pride of all Germany. These concerts would have necessitated admission charges had it not been for financial reimbursement provided by local merchants.

Presenting the programs was difficult. Often the noise of the audience was too great for true appreciation of the music by an interested listener. Many of the people who came were noisy children and people who had nothing better to do. The choir loft was small, and the combined total of choir, soloists and orchestra was rarely more than forty. The direction of these forty people was also a difficult task. The performers, for the most part, were from the local church and school. To have a truly outstanding professional soloist present was a rare occasion indeed.11


These limitations affected Buxtehude's music. "Because of the limitations of his choir and orchestra, Buxtehude was not always in a position to present large compositions. Some of them indicate that he found it necessary to write very simply and for a small choir."12 This accounts for the many smaller versions of cantatas, such as the three-voice compositions concerning which this thesis is based.

Buxtehude was very popular and a man of high regard in Lübeck.

The best testimony to Buxtehude's greatness as a performer is contained in the fact that Bach made a journey of 200 miles on foot that he might become personally acquainted with the Lübeck concerts. In fact, Buxtehude became the great musical influence for Northern Europe, and the young musicians, such as Nikolaus Braun, George Böhm and others, flocked around him.13

The purpose of this thesis is not to come to any definite conclusions on this point, but it should be brought out at this time that there is much difference of opinion in the various articles and books on Buxtehude and Bach as to the distance that Bach traveled to hear Buxtehude. Many writers agree with the distance of 200 miles, as stated in Groves Dictionary, while many others state that Bach walked only fifty miles. Terry disputes the claim that Bach walked

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12 Ibid.

any distance. "Bach again took the long road to the north, a journey of 300 miles which the Nekrolog and Forkel declare him to have covered on foot, an improbable achievement in view of the time at his disposal."\(^{14}\) All of the writers do agree that Bach became so interested in the work at Lübeck that he stayed six months instead of the one month that he had been granted.

Buxtehude appears to have been satisfied with the work at Lübeck except for one matter.

Although Buxtehude was evidently quite content with Lübeck, he never had the satisfaction of having a good organ at his disposal. He pleaded with the church council on many occasions to have the organ rebuilt and reconditioned, but during his entire forty years there nothing involving a heavy expense was done. His organ did, however, have three manuals and fifty-three stops, thirty-eight for the manuals and fifteen for the pedals. Though the organ was not tuned in equal temperament until eighty years after his death, yet Buxtehude modulated freely into all keys, contending that freedom of modulation was more important and defensible than the avoidance of the harsh discords produced under the meantone system.\(^{15}\)

Buxtehude died on May 9, 1707, after having lived and worked in Lübeck for forty years. He was buried on May 16. He was greatly beloved in the town, and his death did not, like that of his great pupil Bach, pass almost unnoticed, but was mourned by many.\(^{16}\)

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\(^{15}\) Buszlin, "Dietrich Buxtehude," p. 469.

\(^{16}\) Ibid., p. 473.
The thirty-two cantatas upon which this study is based comprise a large portion of Buxtehude's works now available. It is truly unfortunate that more of his music in other forms is inaccessible.

It is impossible to make a complete, first-hand critical study of the various types of compositions which Dietrich Buxtehude wrote, since undoubtedly some of his MSS still lie unnoticed in the archives of European libraries, and others, very likely, are entirely lost to posterity.17

According to Lund, one of the reasons for the scarcity of materials is Buxtehude's modesty. He thought that when a composition had once been performed, it had served its purpose; he sometimes used the theme again to build a new piece of music, but he did nothing to preserve what he wrote. We can be thankful for his students and friends, J. S. Bach included, who copied music scripts and preserved them.18

Buxtehude is best known today for his organ compositions, but during his lifetime he was recognized in another area.

Mattheson claimed that Buxtehude's chief strength lay in his music written for the harpsichord. It is impossible either to substantiate or to dispute this point, since Buxtehude's suites for clavier have never been published, nor has anyone ever found manuscript copies of them. It was through these suites that Buxtehude attracted the attention of the musical world of his day and gained recognition as a composer.

17Ibid.
Mattheson further reports that Buxtehude "cunningly represented in them the nature and characteristics of the planets."

In his organ works, Buxtehude is famous for his chorale preludes, chorale fantasias, and his free organ compositions (i.e., pieces not founded upon chorales). Along with the organ works, Buxtehude wrote many cantatas and other vocal works.

In both his cantatas and organ works, Buxtehude had a great influence on Bach. Many traits of Buxtehude's music can be seen in Bach's later works. Bach developed these traits to their highest level. A. Eaglefield Hull has made the apt comparison; "as John the Baptist was to Christ so was . . . Buxtehude to Bach."

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ORIGIN AND DEVELOPMENT OF THE CANTATA

The cantata is known most often today as a narrative form of church music combining solo voice, instruments and chorus. This form reached its highest level of development during the time of Johann Sebastian Bach. Even though the church cantata did grow to such prominence, it was not the original cantata form. Shortly after 1600 the secular cantata da camera or chamber cantata appeared in Italy as an offspring of the monodic style, replacing the sixteenth century madrigal.\(^1\) The first cantatas were miniature operas, having the recitative and solo in common. Later, as the aria became important in opera, it also developed in the cantata. In fact, all through its history the cantata has paralleled opera's development.\(^2\)

Giulio Caccini (1588-1640), in his Nuove Musiche, presents the strophic bass cantata, one of the most common styles in the early chamber cantata predecessors. He divided this work into twelve madrigals and ten arie. All in the first group are through composed in keeping with the

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madrigal tradition, while most of the arie are strophic variations. Alessandro Grandi (? - 1630) first introduced the present name in his Cantade et Arie a Voce Sola in which the cantatas are strophic variations, while the arias are strophic continuo songs. Caccini and Girolamo Frescobaldi (1587-1640) called their strophic variations simply arie, but Grandi's term soon found acceptance in the collections of Giovanni Pietro Berti (? - 1638) and others. "The emergence of the term was not without significance since these variations did indeed foreshadow the chamber cantata, especially when instrumental ritornellis separated the single statements."  

The rise of dramatic dialogues in which two singers alternated in recitative style or joined in short duets was another indication of the strong trend in the Venetian circles to the chamber cantata. These dialogues were often punctuated by ritornelli or "toccatas" which consisted, at times, of nothing more than a section for continuo alone.  

Jacopo Peri's (1561-1633) "Se tu parti" clearly foreshadows the later composite structure of the developed cantata, since its three stanzas (written to the same bass) contain contrasting sections, arioso and recitative,

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4 Ibid., pp. 31-32.
5 Ibid., p. 33.
separated by instrumental ritornellos. Francesco Rasi (c. 1580-c. 1650), Berti, Giovanni Sances (c. 1600-1679) and Benedetto Ferrari (1597-1681) continued to develop this form.  

Luigi Rossi (1598-1653), Giacomo Carissimi (1605-1674) and Marc' Antonio Cesti (1623-1669) developed the free composite cantata to its peak before it was taken over by the masters of the Neapolitan School. "In Rossi's hands the cantata assumed the expansive composite form in which recitative, arioso and aria freely alternated to form as many as fourteen sections."  

Three principal styles which Rossi developed were the aria cantata, the refrain cantata and the rondo cantata. The aria cantata is a primitive type which consists of only one aria repeated for every stanza of the text, whereas in the refrain cantata only the middle part of the aria changes while the first section serves as refrain. The rondo cantata is the most complex cantata form of this period and it contains various recitative and arioso sections held together by a short aria, repeated at intervals in rondo fashion.

6 Apel, "Cantata."  
7 Ibid.  
8 Bukofzer, Music in the Baroque Era, p. 120.  
9 Ibid.
In Carissimi's music, the ostinato bass is found, especially the descending tetrachord, appearing as it did in Rossi's works.

However the obbligo of a strophic bass and the rigid chaconne bass yielded in the bel-canto style to the freer device of the patterned bass or quasi-ostinato in which only the rhythm persisted in ostinato fashion while the melody was not strictly, but only sequentially repeated. The element of variation became less prominent in the measure in which the single sections gained in internal organization by means of patterned basses, sequential melodies, and contrapuntal integration of continuo and voice.10

The masters of the Neapolitan School, Francesco Provenzale (1627-1704), Alessandro Stradella (1645-c. 1681) and Alessandro Scarlatti (1659-1725), standardized the free composite cantata into a form consisting of two arias of contrasting character, each introduced by a recitative. These men were most prolific in this style, Stradella writing more than 190 and Scarlatti more than 600 such cantatas.11

Developing simultaneously with the cantata da camera was the cantata da chiesa or church cantata. The word cantata was used in the church as early as the year 1314, but only to express what is at present meant by anthem.12

10Ibid., p. 122. 11Apel, "Cantata."
The Catholic Church cantata exactly paralleled the secular cantata in its flexible form, its rondo structure, and its specimens with a written out organ part giving us an authentic picture of the modest continuo practice of the early Baroque period.\textsuperscript{13}

The greatest progress in the development of the church cantata was made after it had moved into Germany.

One other outstanding Italian form that had great effect on the German cantatas was the concertato. During the latter half of the sixteenth century the intimations of a stylistic change can be discerned in the Venetian school. Adrien Willaert (1490-1562), choirmaster at San Marco, developed the double chorus, or cori spezzati, in this church whose architecture lent itself singularly well to such experiments.

He introduced into music the elements of space and contrast, and the fashion of echo effects which was to become an important device in the hands of baroque composers. The spatial organization of a composition into two opposing bodies of sound was accentuated by the use of instruments together or in alternation with the voices. Whereas the colla parte practice of the renaissance permitted that instruments substitute for or double vocal parts, a new practice appeared under the name of concertato or concerto, a term that became the veritable watchword of early baroque music. The term, probably derived from concertare=to compete, had at first various connotations and usually referred to competing or contrasted groups, or, most important, to the combination of voices and instruments.\textsuperscript{14}

\textsuperscript{13}Bukofzer, \textit{Music in the Baroque Era}, p. 66.

\textsuperscript{14}Ibid., p. 20.
In the sacred music of the early baroque in Italy five styles can be distinguished: (1) monody, the major form of the early cantata; (2) the few voiced or small concertato, one of sacred music's favorite forms with its texture characterized by the open work or concerto interplay of voices; (3) the many voiced or grand concertato which included the cantus firmus, ostinato and strophic variations with greater contrast employed between instrumental and vocal idioms than that found in the few voiced concertato; (4) the Colossal Baroque, which attempted to graft the polychoral techniques of grand concertato on the stile antico; and (5) the stile antico which in the baroque period was the living tradition of renaissance music and was characterized by expressive ornamentation, sustained choral effects, wide range of dynamics and an essentially harmonic approach to polyphony.  

The cantata, like the oratorio and opera, was an Italian form which was accepted by other nations and developed in its own way. The Italians continued to develop the secular cantata while the Germans brought the outstanding development in the church cantata.

\cite{Ibid., p. 64.}
The Cantata in Germany

A former law student at the University of Marburg, Heinrich Schütz (1585-1672), left Germany in 1609 for Venice so that he might study music with the renowned master Giovanni Gabrieli (1557-1612). Schütz remained in Venice until the death of Gabrieli in 1612. Soon after his return, Schütz took the post of court conductor at the Elector of Saxony's court where he remained until his death fifty-five years later. After the death of his wife (1625), he turned his attention to church music.16

Schütz was the man most instrumental in bringing the cantata from Italy to Germany. "Schütz's Symphoniae sacrae (1629) contains several compositions which, although based on Latin texts, must be regarded as cantatas, being similar in form and style to those of Grandi or Rossi."17

Much of Schütz's work was in the concertato style. He was the forerunner in developing the freely composed "church concerts" which interpreted the words subjectively with all the dramatic resources of the concertato style. His main textual source was the Psalms and the Gospels in either Latin or German. He accomplished in Psalmen David and other


17 Apel, "Cantata."
works a perfect union of words and language, as did Purcell in the English language.18

Schütz may be considered as being the man who first opened the doors to a definite German style of cantata writing.

All the foreign elements are melted in an epoch making synthesis in the spirit of German Protestant Church music. The manner in which Schütz utilized the picturesque mixture of vocal and instrumental music in the church concerts opened the way for the German cantata.19

In the German use of the dramatic concertato the motet served as a point of departure, but the form gained great flexibility through juxtaposed tutti and solo ensembles and instrumental ritornelli. Schütz's early works were governed by the multisectional structure of the early baroque concertato, but as early as Gabrieli, inserted ritornelli and strongly repeated tripla sections may be found that strongly suggest a free rondo form. Extended repeats were practiced even if the words did not call for them. The repeats did set off sections and balanced the formal structure of the whole. "As in all compositions in which the words influenced or determined the form, the

18Bukofzer, Music in the Baroque Era, pp. 88, 90.
19Lang, Music in Western Civilization, p. 398.
concertato also made use of the rondo as a formal principle rather than as a formal scheme.\textsuperscript{20}

Before discussing the German concertatos and cantatas further, an examination of chorale development is necessary.

The evolution of the Protestant chorale started with Martin Luther (1483-1546), the founder of the Protestant church (1519). Luther, a rather accomplished musician himself, considered the chorale as one of the most important pillars of the reform movement and played a very active part in the building of a repertory of texts and melodies suitable for his purpose. In conformity with his principle of congregational participation, he favored vernacular texts and simple, tuneful texts.\textsuperscript{21}

Luther turned to the Catholic hymns for suitable texts for his chorales and translated many of these into German. His chief sources of melody were the secular folk songs which he or his collaborators provided with new texts.

The earliest chorale sources gave only the melodies and these were sung by the congregation in unison. In their original form the chorales showed a much less conventionalized and much more impressive rhythmic style than did the chorale of the seventeenth and eighteenth centuries. "The year 1524 marks the beginning of musical composition based upon the Protestant Chorale."\textsuperscript{22} Johann Walther's (1496-1570) \textit{Geystliches Gesangle Buchleyf} contains thirty-eight


\textsuperscript{21}Apel, "Cantata." \textsuperscript{22}Ibid.
polyphonic settings (of three to six voices) of chorale melodies in the style of the Flemish motet. The detailed settings of chorales excluded these forms from the possibility of congregational performance or even participation.

A decisive step toward fuller realization of Luther's ideal of congregational singing was made by Lukas Osiander (1543-1604) in his *Fünfzig geistliche Lieder und Psalmen* (1586). Here the melody was placed in simple discant and a simple homophonic style was adapted for the accompanying parts.

The chorale was important in the development of the concertato in that it gave a *cantus firmus* that tied all parts together. If, on the other hand, the chorale was treated not as a *cantus firmus* but as a freely ornamented voice, the setting differed little from the dramatic concertato so far as form is concerned. It is significant that the *cantus firmus* furnished only abstract rather than concrete unity because it was usually cut up into phrases each of which received an independent contrapuntal elaboration.

The most conservative of the *cantus firmus* compositions was the chorale motet which continued the polyphonic chorale settings of the renaissance. Where the *chorale motet* was conservatively written, the concertato was composed in a progressive style, as can be seen in the use of the

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23Ibid.  
24Ibid.  
continuo. "Whereas the continuo formed only an optional part of the motet, it was indispensable in the concertato."\textsuperscript{26}

Johann Schein (1586-1630) treated the chorales in yet another manner. He was not content with the usual presentation of the chorale but desired a highly subjective interpretation.

In his desire to interpret the affection of the words he distorted the chorale themes, broke them up into fragments, vivified the rhythm, and infused them with extraneous chromaticism or exuberant gorgia. As a rule, the single phrases of the chorale are stated at intervals in cantus firmus fashion and the concerting voices emphasize the verbal interpretation of single words. Sometimes, however, the chorale is completely absorbed into the intricate rhythmic dialogue of the voices and appears only in motive, not in integral form.\textsuperscript{27}

Composers followed the trend toward subjective interpretation by ignoring the dogmatic significance of the chorale melody and by setting the chorale texts as free chorale concertatos without reference to the melody. Schein's work in the field stands at the beginning of the long and devious development of the chorale concertato to the chorale cantata.

Such men as Thomas Selle (1599-1663), Matthias Weckman and Franz Tunder (1614-1667) in North Germany; Johann Staden and Erasmus Kinderman (1616-1655) in South

\textsuperscript{26}Ibid., p. 85.  \textsuperscript{27}Ibid.
Germany; and Andreas Hammerschmidt (1611-1675), Sebastian Knüpfer (1632-1676) and Johann Schelle (1648-1701) in Central Germany contributed to the expansion of the chorale concertato to the chorale cantata.

The various media of the chorale concertato, the many voiced, the few voiced, and the monodic, were no longer kept apart but were combined in large multi-partite compositions in which solo, choral, and instrumental sections alternated. . . . The organ chorale variation which Scheidt had already transferred to the chorale motet was also applied to the chorale concertato so that the composer had a great variety of styles at his disposal. The single verses could now be composed alternately as duets, monodies, choruses, and ensembles with or without instrumental accompaniment. . . . The chorale concertato per omnes versus, that is with a varied setting for each stanza, can actually be called a cantata although we find as yet only very sporadically the distinguishing feature of the late baroque cantata, namely a freely inserted poetic passage that interrupts the liturgical text by moralizing reflections.28

Near the year 1700 the pastor Erdmann Neumeister, a staunch orthodox and pietist hater, opened a new field in church cantata writing. He began publishing annual sets of cantata texts from his own pen, therefore shifting the emphasis from the Biblical words to their poetic, sententious, or edifying interpretation. This caused a tendency away from the chorale to free texts and, as a consequence, moved from cantus-firmus pieces to entirely free composition. The entry of Neumeister's cantata style, along with the fusion of the two styles hitherto known--the

28Ibid., p. 87.
dramatic concertato of the Schütz tradition and the chorale concertato of the Weckman-Tunder tradition—helped to bring the cantata to a high standard during Buxtehude's time.²⁹

Phillip Spitta has given a concise summation of the cantata's status at the time in which Buxtehude was writing.

The form of church music accompanied by instruments—or, . . . the older Church Cantata—which was the predominant form from 1670 to 1700, resulted from a combination of the different forms of church music which had previously been in use separately. . . . The musical forms most in use were the aria, for one or more voices; the arioso, that is to say, the older type of recitative, as it was introduced by Schütz and then preserved nearly unaltered; and concerted choral-singing, in several parts; besides these certain timid attempts at a few modes of treatment borrowed from organ music. These were used alternately, and it was optional whether an introductory instrumental piece should precede them. Rich polyphony was not much in use; this branch of art had almost disappeared with the extinction in Germany of the old tendencies and views, and could not be recovered till new paths were thrown open. The soft and elementary melody of the time, with its generally homophonic treatment, the poverty of development in the forms in use, and, wherever the sections were of any length, the frequent changes of time; finally, the formless and fragmentary arioso, which grew more spun out, give the older cantatas a sentimental and personal character.³⁰

²⁹Ibid., p. 268.

CHAPTER III

ANALYSIS OF THE THREE-VOICE CANTATAS OF BUXTEHUBE

The Cantata Forms

Buxtehude did not confine himself to only one or two cantata forms but utilized several in use during the early and middle baroque eras in addition to those forms characteristic of the late baroque. The cantatas for three voices, with instrumental accompaniment, are written in the chaconne, motet, free style, strophic and chorale forms.

The continuo is found in all of these cantatas regardless of the form employed. The continuo is "the bass part which was performed by the harpsichord or organ, together with a viola da gamba or cello." In discussing the instrumentation or treatment of these cantatas, no mention will be made regarding the treatment or presence of the continuo unless it has some special bearing on the illustration being presented. However, it may be understood that the continuo underlies every phrase or section under discussion.

The musical pictorialization of word meanings are often found in connection with a pertinent illustration regarding

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form. Therefore, these word paintings or pictures, as the musical pictorialization of word meanings are sometimes called, will be included in this chapter.

The Chaconne Cantata

*Jesu Dulcis Memoria* is the only three-voice cantata in the chaconne form. The use of the chaconne classification for Cantata one\(^2\) (*Jesu Dulcis Memoria*) in this paper is supported by two factors. First, Buxtehude himself has designated this cantata a chaconne.\(^3\) Second, it complies with the chaconne definition as presented in *Grove's Dictionary*.\(^4\)

The ostinato of this cantata is an unvarying three-measure statement played by the continuo. (See Figure 1.) The ostinato is stated forty-five times in the course of the cantata and is the unifying force in the form of the cantata.

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\(^2\)A complete list of Buxtehude's three-voice cantatas may be found in the Appendix. Reference to cantatas throughout this paper will at times be made by cantata number, as listed in this Appendix.

\(^3\)Hilmar Tede, editor, *Dietrich Buxtehude Werke* (Hamburg, 1937), VII, 69.

\(^4\)William Barclay Squire, "Passacaglia," *Grove's Dictionary of Music and Musicians*, 5th edition, Vol. II, edited by Eric Blom, 9 vols. (London, 1954): "The only material difference between the two chaconnes and passacaglias seems to be that in the chaconne the theme is kept invariably in the bass, while in the passacaglia it was used in any part, often so disguised and embroidered amid ever-varying contrapuntal devices as to remain hardly recognizable."
The variations presented above the ostinato do not establish a formal scheme. The first six ostinato statements comprise a definite ABA form in three statement groups. However, this pattern disappears and Buxtehude employs the variations in the manner best suiting his purpose at the time, whether that purpose is word painting or an attempt to make a contrast with a previous variation.

As a rule, the length of each variation parallels that of the ostinato. However, there are a few exceptions to this rule and the variations overlap the statement for a short distance, or they continue over four or five ostinato statements. Figure 2 is an example of a homophonic vocal variation extending into the entry of the instrumental variation by one measure. The succeeding instrumental variation also surpasses its underlying ostinato statement by one and one-half measures. This overlapping continues until a short two-measure vocal phrase occurs to terminate this series of statements.
Fig. 2—*Jesu Dulcis Memoria*, measures 55-59
An example of an extended variation appears at the thirty-third statement of the ostinato. Here a short fugue-like section is found, composed of two contrasting themes, which does not confine itself to one ostinato statement but is developed over a series of five such statements. As the two violins play a soft duet, which makes much use of repeated eighth notes, the alto presents the first theme while the tenor and bass sing a vocal accompaniment. (See Figure 3.) The bass voice introduces the other theme.

Fig. 3--*Jesu Dulcis Memoria*, measures 97-99

developed in this section. The second theme is begun on $d$ and then, after one upward surge to $e$, a descending scale of
sixteenth notes is sung ending on the octave e. This theme is completed with a varying, but simple, melodic line. (See figure 4.) The two themes are then developed

![Figure 4](image.png)

**Fig. 4—Jesu Dulcis Memoria, measures 100-101**

simultaneously as Buxtehude utilizes stretto, duets on the first theme, while the second theme is extended with a longer coloratura passage and strict homophonic passages.

Buxtehude has utilized various devices in the variations. Stretto, imitation and homophonic passages are all employed in diverse ways through the voices alone, instruments alone or the combination of the voices and instruments.

Vocal stretto is found at the eighth statement of the ostinato. The stretto appears after the bass sings a coloratura passage. (See Figure 5.) Stretto is also found
Fig. 5--Jesu Dulcis Memoria, measures 22-24

with instruments and voices combined. This frequent occurrence is illustrated in Figure 6. Here a short motive is sung or played by each of the voices and instruments during the course of the development passage.

Fig. 6--Jesu Dulcis Memoria, measures 31-33

Imitation is employed often in the cantata. The voices sing imitative passages alone at times and at other times are joined by the instruments. One interesting imitation passage is located at the ninth statement of the ostinato.
Here (see Figure 7), the violins play a two-part imitation based on the solo which the bass has sung in the previous variation. (Cf. Figure 5.) The voices then enter with a similar treatment of the same passage.

![Musical notation](image)

**Fig. 7--Jesu Dulcis Memoria, measures 25-26**

The homophonic passages are very short, only a measure and a half to two measures in length. Short phrases of a measure or less may also be found at the end of each contrapuntal variation.

Several variations contain interesting examples of word painting. The similarity of the coloratura passages at the sixth continuo statement on *gaudia* (see Figure 8) and eighth statement on *nil cantur* (cf. Figure 5) is interesting.
This repetition of a joy motive on *nil canitur* is a portrayal of one's joyfulness of heart that comes when singing with a sweet heartfelt emotion.

The utilization of rests after nearly every two notes almost makes the music breathe at the thirty-first ostinato statement. (See Figure 9.) This is an apt pictorialization of *suspirantis animae*.

In the thirty-third ostinato statement (cf. Figure 3) the incessant repeated notes in the instruments and the descending melody on *pieae lacrimae* form a vivid picture of the pious tears of those who earnestly seek Jesus. The other theme developed in this fugue-like passage (cf. Figure 4) contains a picture, through its one upward surge
followed by a rapidly descending scale, of the inner cry of personal distress, yet sudden relief, as the seekers of Jesus find in Him comfort and satisfaction from their distress and conflict.

Cantatas in the Motet Style

Six of the three-voice cantatas (cantatas two through seven) will be referred to as motet cantatas in this paper since they utilize features of the sixteenth-century motet to a considerable degree, although features of the baroque cantata and concertato are present. The motet features found include the development of each phrase separately and the use of contrapuntal treatment, while in the same works the cantata and concertato elements include homophonic passages, antiphony and instrumental accompaniment.

A further distinction is made between the motet cantata and the free-style cantata. The characteristic features mentioned above are also found in the free-style cantatas;

5 Anselm Hughes, "Motet," Grove's Dictionary of Music and Musicians, "... a short composition for voices, intended primarily for unaccompanied singing, written in contrapuntal style upon a Latin text which is usually liturgical or quasi liturgical in character." Marion Bauer, "Motet," International Cyclopedia of Music and Musicians (New York, 1939), "... a phrase of Latin text ... set in contrapuntal style, that is in fugal exposition or in canon. ... often like the exposition of a fugue without development. ... the next lines developed in the same manner, introducing new musical ideas until the text is ... completely composed."
however, the motet cantatas are composed in one movement containing various sections with the solo voice used only to portray a scattered phrase, while the free-style cantata is written in several movements with the solo voice often utilized as a single movement in itself. Further characteristics of the free-style cantata will be discussed later in this chapter.

A similarity of form in the motet cantatas is not readily discernible. The varied length of the cantatas makes such a discovery more difficult since no two cantatas contain a similar number of sections or measures, thereby making an identical form throughout the cantatas unlikely. However, a subtle, yet definite, form does exist in four cantatas (cantatas two through five). Although these cantatas vary in the number of sections, a similarity is found in the first three sections. These sections may be said to contain an AAB or AA'B form. This form does not relate to the repetition of notes but it does pertain to the utilization of identical contrapuntal and harmonic devices in the first two sections, not necessarily in the same order in each section, with one of the devices of the first sections found in the third section with the possible addition of a new device. No similarity between cantatas is found after the first three sections, and the cantatas either terminate or continue with other variations being employed.
Cantata two (*Meine Seele, Willtu Ruhn*) contains stretto, homophonic and antiphonal passages in the first two sections (AA) while the B section is homophonic throughout. The stretto passage of the first section is short, appearing only in the first phrase, and only occurs one time, the vocal parts moving homophonically from that point onward. Figure 10 exemplifies how the instrumental antiphony enters after each vocal phrase, usually as an instrumental echo to that which has previously been stated homophonically by the voices. Whereas there was only one short phrase of stretto

![Musical notation]

Fig. 10---*Meine Seele, Willtu Ruhn*, measures 21-22

in the first section, it is a little more prevalent and more interesting in the second section. Figure 11 illustrates
the two entries of stretto in this section. The first entry is a descending passage on the words Jesum lieben, with the motive reappearing, each time in a new part, halfway through the previous statement of the motive. The next stretto is shown as it appears with the words ist so-viel where the motive enters each time at the close of the previous statement of the motive.
Also of note in Figure 11 is the similarity of the instrumental antiphony to Figure 10. Another interesting antiphonal phrase in the second section is demonstrated in Figure 12. Here the first and second violins answer with the theme which the bass voice has stated in the prior vocal passage, while the violone plays a similar line to that previously sung by the first and second sopranos. The utilization of repeated notes in this passage is also of import since it resembles a passage described in cantata one. (Cf. Figure 3.)
Fig. 12—*Meine Seele, Willtu Ruhn*, measures 37-40
The third or B section of this cantata is a very short homophonic passage which is used as a connecting link from the second section to an exact repeat of the first section. An identical repetition of A is found just prior to the Amen section, after considerable intervening material.

Cantata three (Kommst du, Licht der Heiden) is similarly treated. In this cantata the first and second sections employ antiphony or concerto interplay and imitation. The third section is composed of different statements of imitation and stretto between the voices. Buxtehude has further tied the first two sections of this cantata by the recurrence of a rhythmic motive (see Figure 13) which appears both in the voices and instruments. The

Fig. 13--Kommst Du, Licht Der Heiden, measure 40

last section of this cantata is homophonic instrumentally and vocally. Here again Buxtehude employs repeated eighth notes to a great extent.

A slight variation of the AAB form is used in cantata four (Surrexit Christus Hodie). In this cantata the bass voice is projected through short solo passages. In the first section the bass voice sings a solo passage preceding a vocal and instrumental antiphonal passage. The second
section may be called the A prime section since it contains a bass solo but no antiphonal appendage. The utilization of the two solo passages does not exclude this cantata from the motet form since the solos are not treated as separate movements but are sections within a movement. The first solo is a type of arioso with a combination of both the recitative and the coloratura aria. (See Figure 14.) The solo in the second section (see Figure 15) is devoid of the recitative flavor but takes on the shape of a short aria in an AAB form.

The B section of this cantata contains antiphony and imitation. The allelujia is again used antiphonally as in section one, as an appendage to the foregoing passage. Imitation and stretto are employed in the remaining two sections as are two short homophonic passages.

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6 Apel, "Arioso," Harvard Dictionary of Music, "A style which is midway between that of an aria and a recitativo."
The other cantata which utilizes a similar form is cantata five (Aperite Mihi Portas Justitiae). This cantata is really in an AAAB instead of AAB form because the first three sections are written as strict fugue expositions, while the B section utilizes two themes simultaneously.

The first fugue exposition is a two-part strict exposition, between the alto and tenor, at the fifth on the theme pictured in Figure 16. Another theme is introduced

Fig. 15--Surrexit Christus Hodie, measures 45-51

Fig. 16--Aperite Mihi Portas Justitiae, measures 13-17
halfway through this passage, this time with the alto introducing it. (See Figure 17.) The bass voice sings a

Fig. 17—Aperite Mihi Portas Justitiae, measures 20-21
solo based on the first theme to form a coda to the first section.

The second section is a five-part strict exposition based on a subject introduced by the tenor. The bass answers next at the fifth below, while the tenor sings the counter subject. The alto follows at the octave of the subject. Figure 18 shows the subject and counter subject which all voices sing. After the alto finishes the counter subject the first time, the violins then join with the same theme.

Fig. 18—Aperite Mihi Portas Justitiae, measures 34-40

The third section is a three-voice fugue exposition stated and developed much as the previous two sections. The fourth section contains stretto with a short homophonic closing section.
The remaining sections of this cantata employ stretto, imitation and antiphony. The cantata is further characterized by alternating moods from sharp imperative statements to smoother legato sections. For example, Figure 19 illustrates a flowing theme which is developed through antiphony, while in contrast the next section (see Figure 20) is a rapid, almost staccato theme which is developed through stretto. The various contrapuntal sections, with

Fig. 19—Aperite Mihi Portas Justitiae, measures 124-127

Fig. 20—Aperite Mihi Portas Justitiae, measures 196-198
their diverse treatment, make this cantata closer in style to the sixteenth-century motet than any of Buxtehude's motet cantatas.

In one cantata (cantata seven) an ABA' form is found, in which the A' represents an incomplete repetition.

Another device which the four aforementioned cantatas utilize, and which the other two motet cantatas do not, is the instrumental introduction. In one of the cantatas (cantata two) the opening instrumental passage is an exact statement of the vocal passage which is to follow, while in the other three cantatas the introduction is in the style of a short overture without previewing any of the melodies or themes which will follow in the cantata.

The introductions or overtures to cantatas three and four are in the style of the French overture. In both of these overtures there is a slow homophonic section followed by a contrapuntal allegro section with another adagio homophonic passage at the end. In cantata three, there is some use of dotted rhythm, but not so much as to appear as the outstanding trait therein. The allegro section appears as a five-part fugal exposition on a coloratura subject.

7Apel, "Overture, I," Harvard Dictionary of Music, "... a slow introduction in pompous style with dotted rhythm, followed by an allegro in imitative style on a short canzona-like subject... Sometimes the second movement... ends with a broad adagio passage...."
(see Figure 21) played by the two violins, two violas and the violone. The overture to cantata four is played by

![Music notation for Fig. 21 - Kommst Du, Licht Der Heiden, measure 12](image)

three violins and a bassoon. Here the first and last sections are short five-measure passages with little dotted rhythm in either section. The middle section is composed of stretto and tonal imitation on a motive which leaps upward and descends stepwise. (See Figure 22.)

![Music notation for Fig. 22 - Surrexit Christus Hodie, measure 6](image)

Cantata five employs the two violins in a twelve-measure homophonic duet in compound rhythm. Buxtehude has entitled this introduction a sinphonia.

In addition to the characteristics previously mentioned which are common to most of the motet cantatas, there are other features which are found only a few times or in only one or two cantatas. One such feature is the fugal exposition. Although the fugal exposition is used in an instrumental introduction and is also employed in two of the
Amen sections, which will be discussed later, it is not utilized often as a definite section or variation in the cantatas. Its use in cantata five was discussed in connection with an earlier examination. (Cf. p. 40.) One other cantata in the motet style which employs a fugue is cantata six (*In te, Domine, Speravi*), a short two-section cantata without instrumental accompaniment other than the continuo. The second section of this cantata is written homophonically, while the first section is a brief three-voice fugue for soprano, alto and bass. The fugue subject (see Figure 23) extends over four measures. The subject is

![Musical notation](image)

Fig. 23--*In te, Domine, Speravi*, measures 4-7

first introduced in the bass and, with one measure to be completed in the subject, the alto enters with the answer at the fifth above. At the conclusion of the subject, the bass has an eighth note rest and then enters with the counter subject. (See Figure 24.) Both the subject and the counter subject, or brief parts of them, are used in imitation and stretto in the development.
The use of the solo voice is another feature which Buxtehude has employed in only a few of these cantatas. The solo voice is used in cantata four (cf. p. 38) and cantata five, these two instances having already been discussed, and also in cantata seven (*Afferte Domino Gloriam, Honorem*). In each instance of its use the solo is sung by the bass voice and is not of any great length. In each instance of its use the solo is either an introduction or coda to the section where it is employed.

Three cantatas contain Amen conclusions. In cantata seven the Amen is treated as a fugue built on eighth notes which does not present the vocalists or the listener any opportunity for rest until its final cadence. The prevalent device employed throughout the development is stretto. This complete section presents an almost waterfall-like picture as the flowing subject. In contrast to this restless Amen is the short, peaceful two-fold homophonic Amen at the close of cantata three. This Amen is simply a plagal, hymn-like cadence. The finale to cantata two is an extended Amen section comprised of stretto, antiphony between instruments and voices and imitation.
The musical pictorialization of word meanings in the motet cantatas are varied and frequent. The more prominent illustrations are discussed here. Cantata two has very few instances of word painting. The treatment on the words ist so-viel is of import. Here a stretto passage appears in a cantata which is, in the main, homophonic, thus adding extra emphasis to the stretto. (Cf. Figure 11.) The repetitions of the words illustrate the multiplicity of "much" or "is as much."

In cantata three Buxtehude has constructed a subtle word picture as he utilizes almost identical homophonic passages on du Welt Heiland, Jungfer Son and meine Sinnen spüren schon. (See Figure 25.) Here the implication is

![Musical notation](image)

Fig. 25--Kommst Du, Licht Der Heiden, measures 95-103
that the destruction of sin in the narrator's life (meine Sinnen spüren schon) is identified with the Savior of the world, the virgin's son (du Welt Heiland, Jungfer Son).

Another pictorialization of word meanings is found on rege mein Gemüte where tonal imitation is employed in the three voices to depict the "stirring of one's courage." (See Figure 26.) Subtlety is employed once more on the words die

Fig. 26--Kommst Du, Licht Der Heiden, measures 191-195
du mir, O Seelengast in which a descending scale passage portrays the depth of soul where the narrator's guest resides. (See Figure 27.)

Fig. 27--Kommst Du, Licht Der Heiden, measures 211-214
The resurrection text of cantata four aptly lends itself to word pictorialization. The opening bass solo contains an upward leap of a fifth or a fourth on *Surrexit* with the summit note coming on the third statement of the word. (Cf. Figure 14.) In the second section the bass sings the mournful *Mortem que passus* passage in minor in a legato style. Later in this same passage there is almost a sob sung on *miserrimo* as a short descending passage scaling a minor third utilizing first a short written-out appoggiatura (b to a) and finally resting on g#. (Cf. Figure 15.)

The short cantata, cantata six, contains only one word pictorialization. *In aeternum*, or "forever," is presented as a coloratura passage, usually of one measure's length. However, this motive is extended in the bass part twice in order to present, possibly, the idea of eternity's great length. In one occurrence the motive is extended to almost a two and one-half measure length. (See Figure 28.)

![Fig. 28--In Te, Domine, Speravi, measures 36-38](image)

Cantata seven presents a vivid picture of the hosts as they enter into the presence of God. The complete fourth section of this cantata is a rapidly and often repeated
statement of *tollite hostias et introite in atria Domino.*
The multitudes can almost be seen by the listener through these homophonic repetitions in which there is no stopping until the second soprano bursts forth with *et adorate* which the other parts sing as a stretto. (See Figure 29.) In

![Musical notation diagram](image)

**Fig. 29--**Afferte Domino Gloriam, Honorem, measures 99-100.

contrast to this vigorous passage a brief adagio homophonic passage ensues on *Gustate et videte quam suavis est Dominus.* The contrast of these two sections portrays the desire of the hurrying multitudes to find the peace and refinement of God.

The many variations of cantata five offer several diverse word portrayals. The cantata opens with a reiterating statement on *Aperite* (open to me). (Cf. Figure 16.) Later, after other sections have been sung, the bass voice
returns with a similar melody but sounding more insistent through the use of quarter notes only, which, in turn, is sung in stretto by all voices. A short stately homophonic passage follows the above on *haec est dies, quam fecit dominus*. (See Figure 30.) Buxtehude, in thinking of this

![Musical notation for Aperite Mihi Portas Justitiae, measures 90-97.]

A short stately homophonic passage follows the above on *haec est dies, quam fecit dominus*. (See Figure 30.) Buxtehude, in thinking of this

Fig. 30--*Aperite Mihi Portas Justitiae*, measures 90-97.

day which the Lord has made, added a stretto praise passage on *exultemus*. A pleading legato section comes next on *o domine, salvum me fac* as the cry for mercy is declared. (Cf. Figure 19.)

The closing portion of this cantata is an intriguing stretto on *benedictus qui venit*. (Cf. Figure 20.) The angels in heaven are almost heard singing their "blesseds" from cloud to cloud to the one who is coming in the name of the Lord.
The Free-Style Cantatas

One-half of the cantatas for three voices with instrumental accompaniment are written in a free form. These cantatas are not composed in one continuous movement divided into sections or variations, as are the chaconne and motet cantatas, but are comprised of several movements, each movement having one general form throughout. Neither is the chorale employed, either as a cantus firmus or as text. The solo voice is employed extensively in the free style cantatas, usually as a separate movement in itself. The term free-style cantata, as employed in this paper, then, is a cantata composed in entirety by Buxtehude, divided into movements and employing solo voice, chorus and instruments. The free-style cantatas are cantatas eight through twenty-three.

One cantata that necessarily falls into the free-style classification because of its separate movements and the use of the solo movement also contains a characteristic of the motet cantata. The first movement of cantata eight is composed of separate three-voice sections, each section containing a contrapuntal element. The second and third movements are brief solos with choral refrains. The last movement is the da capo of the first movement. The instrumental introduction, called a sonata by Buxtehude, by two
violins and a viola da gamba may be considered a fifth
movement.

The initial section of the first movement is composed
of a scant amount of imitation preceding a brief homophonic
passage. The second section is a vocal antiphony passage,
soprano I singing the theme with soprano II and bass
answering. The third section begins homophonically,
followed by an antiphonal and imitative passage on two
similar themes. The last section is founded on one lively
theme which is treated by the voices in imitation. The
strings follow antiphonally with the same theme and this
section finally closes homophonically on the same theme.

The second and third movements are identical soprano
solos in a two-part form. Soprano I sings the solo the
first time; it is then followed by a refrain based on the
fourth section of the first movement and a ritornello. The
second solo is sung by soprano II. These solos are similar
to the cavatina.8

The general over-all form of cantata eight illustrates
its kinship to the majority of the free style cantatas.
Most of these cantatas begin with a three-voice choral
movement immediately following the instrumental introduction

8 Apel, "Cavatina," Harvard Dictionary of Music,"In 18th
and 19th-century operas and oratorios, a short solo song
simpler in style than the aria and without repetition of
words and phrases."
played by two violins and a violone. Frequently, the instrumental introduction contains the complete theme of the first movement while at other times a motive that is peculiar to the following vocal passages is used. After the opening vocal movement, which usually continues to have the instruments playing either as accompaniment or as an antiphonal choir, a solo movement is sung by the highest voice (soprano I ordinarily but alto in a few cases where the cantata is for alto, tenor and bass). The third movement is an exact repetition of the second movement except that it is sung by the middle voice (soprano II, alto or tenor). The third movement is in turn followed by a bass solo movement on a different melody. A ritornello follows each of these solo movements. The fifth movement is a three-voice movement again. The fifth movement is frequently the finale while in other instances the cantata returns to the opening three-voice movement.

Since the aforementioned form is the frame for so many of the free-style cantatas, this paper will present the characteristics of one cantata, cantata nine (Ich Habe Lust Abzuseheiden), as a representative free-style cantata form. Cantata nine is scored for two violins, one violone or bassoon, two sopranos, a bass and the basso continuo.

The opening instrumental introduction or sonata, as Buxtehude has entitled it, is in two parts. The first part
is homophonic; the second part is an imitation passage between the two violins while the violone plays an accompanying bass part. One of the main melodies of the first part (see Figure 31a) is a descending figure which can be found appearing in the vocal passages of the first vocal movement. (See Figure 31b.)

Fig. 31—Ich Habe Lust Abzuscheiden; a) measures 6-8, b) measure 28.

The two-part form of the instrumental introduction is similar to the opening vocal movement, both of which follow the same outline—a homophonic passage first, followed by an imitative section. The homophonic passage of the first movement begins with the vocal parts only. After the complete statement of the first theme for this movement, the voices reiterate two of the measures of this theme,
this time with the instruments joining, first in harmony then in antiphony. The second section of this movement is developed in imitation around a moving theme sung or played by all parts except the violone. This theme continues to the close of the movement except for short interrupting statements of the first homophonic section.

The identical solos in the second and third movements are short arias in a two-part, or AABB', form. (See Figure 32.) The A is exactly repeated while the B' section is
identical to B except for the final phrase which is rewritten so that it might end on the tonic c instead of the mediant. The final phrase in B' is also softly repeated.

A bass solo follows the ritornello of the soprano II solo. The bass sings a short aria in an ABCC' form. In this solo the phrases are sometimes repeated within the larger section.

The fifth movement is another three-part chorus which begins homophonically and then moves to antiphony between the voices. The bulk of this movement appears in antiphony. Soprano I or the bass part will make each new melodic entrance and the other parts will answer. (See Figure 33.) None of these antiphonal passages lasts more than two measures.
The final movement is an exact repeat of the first movement. Three other free style cantatas (cantatas eight, thirteen and fourteen) employ the da capo first movement as their final movement.

The cantatas which adhere strictly to the basic free style form—instrumental introduction, three-voice chorus, soprano I solo, soprano II solo (repeat of movement II), bass solo and three-part chorus—are cantatas nine through fourteen.

Cantatas nine and ten have the same title and are different versions of the same text. There is little difference between these two versions. The over-all form of the two cantatas is the same except that in the first version the opening sonata and first movement are repeated to close the cantata, while the second version (cantata ten) does not, but terminates with movement five. The individual form of the movements is essentially the same also.
are a few minor changes in the melodic lines and the accompanying harmony. Other changes are made by interpolating a repeated phrase in the second version (not used in the first version) before moving on to the next phrase.

Five cantatas (eight, fifteen, sixteen, seventeen and twenty-three) have a form similar to that described in cantata nine with changes only because of length or a different placement of movement arrangement. One of these, cantata twenty-three (*Welt, Packe Dich*), has identical soprano solos, with soprano I singing the first solo and soprano II the second one. A bass solo follows the second soprano solo. This cantata contains two outstanding differences from the main free-style form; (1) the first movement is a soprano I solo while the second movement is a three-part chorus, and (2) there is one motive which recurs in every movement, except the fourth which is a bass solo, including the opening sonata. (See Figure 34.) This

![Soprano I](image)

*Welt, packe dich*

![Fig. 34--Welt, Packe Dich, measure 18](image)

descending figure appears in the opening measure of each movement and is stated either singly, in the solos, or antiphonally, in the choral sections.
Cantata fifteen (Gott führet Auf Mit Jauchzen) varies from the standard form by having bass solos in the first and third movements, as well as in the regular place for such (after the soprano II solo). The I and II soprano solos are divided by the bass solo in the third movement. The bass solos in this cantata are combined with the instruments, whereas there usually are no instruments, other than the continuo, utilized with the solos. Buxtehude has employed the brasses in this work, which is another deviation from his general style. He has employed two trombones, two cornets, two trombettas, or small trumpets, and a bassoon in the first, fourth and last movements which answer in imitation or antiphony to the solo (see Figure 35, a and b) and to the later three-voice vocal sections. In the third movement two violins, two violas and a bassoon, or violone, are employed antiphonally and imitatively also.

Cantata sixteen (Nichts soll Uns Scheiden Von Der Liebe Gottes) contains every facet of the fundamental free-style form except for the bass solo. The second solo, or the third movement, is for alto, the middle voice, instead of soprano II. The alto solo contains a few differences from the opening soprano solo, but only for the purpose of making the range a little easier. A short three-voice coda is attached to the two solos, which is similar to the first movement.
Fig. 35--Gott Fähret Auf Mit Jauchzen; a) measures 32-40, b) measures 52-54.

Only a fragment of cantata seventeen (O Jesu Mi Dulcissime) is available, but the four-movement part which exists implies the standard free-style form. The opening sonata, played by two violins and a violone, presents the main themes of the first two movements, both of which are written for three voices. The first two movements and the sonata have similar forms. In the first movement and the
sonata a three-part form is found with the first section homophonic, the second section a duet with an underlying bass and the last section a solo (first movement) or an imitation passage (sonata and second movement) on a coloratura theme. The second movement is identical to this; however, it contains an added fourth section which is composed of imitation and homophonic passages. The third and fourth movements are identical soprano solos, and here the music that has been discovered from this cantata ends. However, it would not be difficult to picture a bass solo following these two solos with a three-voice choral section as the last movement.

The other free-style cantata which has many features of the basic free-style form is cantata eight which has been discussed earlier in this chapter. (Cf. p. 52.)

Cantatas eighteen, nineteen, twenty, twenty-one and twenty-two contain varying movements and solos, and are not based on chorales or are not strophic in form. These cantatas, then, are in the free-style classification but are not in the general free-style form. These cantatas vary in length and order of movements.

Cantata eighteen (Canite Jesu Nostro) contains an opening three-voice chorus followed by a soprano solo movement and then a concluding three-voice movement. A point of interest in this cantata is the constant rhythmic motive
(♩♩♩♩) which is sung and played by all of the voices and instruments throughout the entire movement. Cantatas nineteen (An Filius Non Est Dei) and twenty-one (Jesulein, Du Tausendschön) contain the opening three-voice movement, the three solo movements in the high voice to low voice order and the three voice movements at the close. Cantata nineteen has three three-voice movements and cantata twenty has two three-voice movements at the close. Both of these cantatas are scored for alto, tenor and bass. Cantata nineteen utilizes three viola da gambas or three trombones, while cantata twenty-one uses the usual two violins and violone. The important difference between these two cantatas and the general form for free-style cantatas is that none of the solo movements are repeated. The solos in cantata nineteen are the usual short aria-style solos, while in cantata twenty-one the bass solo is an extended aria composed of many short repeated phrases. Each phrase is repeated at least one time, often repeated two or more times. This is one of the few lengthy arias employed by Buxtehude in the three-voice cantatas.

Cantatas twenty (Cantate Domino) and twenty-two (Was Frag Ich Nach Der Welt) have a completely different order of movement arrangement. In twenty, the opening movement is written for three voices, the second movement for a bass solo, the third for a soprano I solo, the fourth for a
three-part chorus, the fifth for soprano II and the finale for three voices. Cantata twenty-two contains more movements than any of the free-style group. The first, third and seventh movements are identical three-voice choruses. The second movement is scored for bass, the fourth for soprano, the fifth for three voices, the sixth for alto and the eighth and ninth movements for three voices. Cantata twenty-two is scored instrumentally for the usual two violins and a violone, while cantata twenty employs no instruments other than those used in the continuo. This is the only free-style cantata without instrumentation other than the continuo.

There is an abundance of word painting contained in the free-style cantatas, as in the other two cantata forms previously examined. In cantata seventeen the text of the first movement is the same as a portion found in cantata one. The treatment of this text is similar in both of these works. At the words spes suspirantis the use of intermittent rests (cf. Figure 9) again presents a picture of breathing. (See Figure 36.) Similar treatment of te quaerunt pie lachrymae is also found. The repeated eighth notes that were employed in cantata one (cf. Figure 3) are not present here, but the solo in the upper part, while the other parts sing a soft accompaniment, is present. The cry of the innermost soul is depicted differently than in
cantata one (cf. Figure 4) but the word painting is still present. In cantata seventeen a slowly descending passage on *et clamor*, with changes made on the weak or second beat, again depicts the crying of one's soul. (See Figure 37.)

Cantata eight gives one of Buxtehude's most common word-painting illustrations. In many of the cantatas where the words *lauda*, *laudemus*, *cantate*, *felix* or any other words meaning to praise, sing, be happy or joyful are used, Buxtehude has employed a coloratura passage of some type. (Cf. Figure 8.) In cantata eight a two-measure ascending coloratura passage is employed on *laudamus te*. (See Figure 38.) Similar instances may be found in cantata nineteen.
in which any word on this theme immediately brings about a burst of coloratura from the voices. Cantata twenty-one also contains a coloratura passage on *labe* (rejoice). Cantata eighteen contains a coloratura passage on *dilectus* (beloved). Here the thought seems to be that the thought of one's beloved, in this instance Jesus, immediately brings a feeling of joy to the heart.

Another interesting pictorialization is employed in cantatas eight and eighteen in which a rhythmic figure is employed. This dotted quarter, eighth and quarter rhythm is employed throughout the first movement of cantata eighteen (cf. pp. 63-64) and in cantata eight on the words *in hymnus et canticas*. In both of these cantatas this figure is used in connection with some musical implement when it is used as an implement of praise. In cantata eighteen the first movement is a song of praise instructing the listener to use musical instruments in praising Jesus. In cantata eight this rhythmic motive is employed on words which say to use hymns and songs to praise God.

Cantata nine has an interesting contrast in the first movement. The movement opens with a slow homophonic passage.
in a minor key on the words *Ich habe Lust abzuscheiden* (I desire to pass away). (See Figure 39.) The tempo later becomes a little livelier on an imitation passage at the words *und bei Christo*. (See Figure 40.) The thought of being with Christ seems to quicken the writer's heart and he forgets the sadness of leaving this world and all that has been close to him here.
Fig. 40--Ich Habe Lust Abzuscheiden, measures 67-74

Cantata thirteen (Je Höher Du Bist) contains another interesting contrast. The bass sings a series of ascending leaps built on the tonic chord at the words Je höher du bist, followed by a descending homophonic passage on Je mehr dich demütige. (See Figure 41.) Here is pictured the idea.
that as one gains in personal prestige (the higher you are) it takes more to keep him humble (the more you must humble yourself).

Cantata fifteen presents several interesting passages containing word painting. The first movement opens with the words *Gott fähret auf mit Jauchzen* on an ascending motive to depict the picture of God ascending. This motive is also carried further by being played by the instruments in an ascending order (the instruments which play in the low register to those that play in the higher registers. (Cf. Figure 35, a.) In a later passage in this movement, the
trombones are employed after the soloist has just sung about God being accompanied by bright trombones on his ascent. (See Figure 42.) One other word pictorialization which should be denoted is in the sixth movement. In this hymn of

![Trombones notation]

Fig. 42--*Gott Fähret Auf Mit Jauchzen*, measures 54-61

victory, one short stretto passage stands out at the words *Triumph und Sieg* which is militant and majestic in its rhythmic pattern and range. (See Figure 43.)

![Soprano and Bass Notation]

Fig. 43--*Gott Fähret Auf Mit Jauchzen*, measures 257-258

A few other interesting passages are of note in the free-style cantatas. In cantata nineteen a pure flowing
fountain is pictured through the smooth flowing solo passage at *fons purissime*. (See Figure 44.) In cantata twenty-one

![Fons Purissime](image)

Fig. 44--*An Filius Non Est Dei*, measures 124-127

the emphasis is placed on *übertriff* by its repetition, each time a step higher, to depict how the loveliness of God far excels that of the world. (See Figure 45.) Finally, in

![Ubertriff](image)

Fig. 45--*Jesulein, Du Tausendschön*, measures 76-79
cantata twenty-three a descending arpeggio is sung in the opening sections of nearly all of the movements which depicts the throwing down, or forsaking, of the world's goods. (Cf. Figure 34.)

The Strophic Cantatas

The cantatas included in the strophic classification are those in which the majority of the sections written for three voices are identical and in which no chorale is employed. The strophic cantatas may or may not contain solos. Cantatas twenty-four through twenty-seven are the
three-voice cantatas which come under the strophic classification.

A general form is not apparent in the strophic cantatas. However, cantatas twenty-four (Bedenke Mensch Das Ende) and twenty-seven (Auf! Stimmet Die Saiten) are scored for all three parts throughout, while the other two strophic works contain intermittent solos.

Cantata twenty-four is composed of six verses of text, set to a sixteen-measure homophonic and stretto passage in an AABC form, and a contrapuntal Amen section. A ten-measure homophonic ritornello follows each verse. The sixth verse is in a slower tempo than the other verses and also contains a few minor changes in the melody and harmony. The Amen section contains imitation between voices and between instruments and antiphonal dialogues between the voices and instruments. This cantata is scored for two sopranos and a bass.

Cantata twenty-seven is a wedding cantata containing four verses set to a fifteen-measure contrapuntal passage. This passage, scored for two altos and a bass, opens in imitation and after four measures moves to a responsorial-like section in which the bass or alto II sings the statement and that voice, with the other voices, answers. (See Figure 46.) Each verse is followed by a contrapuntal
ritornello played by two trombettas, two trombones and a bassoon.

Cantata twenty-five (Mein Gemüt Erfreuet Sich) contains the greatest amount of variety. A four-measure prologue by the bass voice introduces the first verse which is homophonic and slightly contrapuntal, containing one stretto and one responsive section. Except for the bass solo, the second, third and sixth verses are identical to the first verse, and the eighth, tenth and eleventh verses are the same as verse one except that they are shortened by the deletion of the stretto passage. Verses four, five and seven are interesting solos by the bass, soprano and alto, similar to those mentioned in the free-style cantatas. The bass solo is a descriptive arioso which will be discussed further in connection with word painting. The ninth verse is a reflective three-part chorus which causes an abrupt change in the movement and mood of the cantata. Instead of the continuous flow of eighth and sixteenth notes as in the
other verses, an adagio marking is given and half and quarter notes are used profusely throughout the verse.

Cantata twenty-six (Jesu, Komm, Mein Trost und Lachen) also contains solos. The first, second and fifth verses are short alto, tenor and bass solos, respectively. The third, fourth, sixth, seventh, eighth and ninth verses are all identical three-part homophonic choruses.

The instrumental introductions vary in title, length and style. Buxtehude has employed the names sonata (cantata twenty-four), sinfonia (cantata twenty-six) and Aufzug (cantata twenty-seven) for these introductions, and one introduction has no name. The use of the terms sonata and sinfonia are common to Buxtehude's writing, but this is the only occurrence of the term Aufzug. Aufzug, when used in connection with music, ordinarily means an act of an opera, but the connection in this instance is vague. Instead of the term applying only to the introduction, it is possibly connected to the whole opera. In that case, Buxtehude possibly thought of this entire cantata as a scene or act.

The term "sinfonia" in cantata twenty-six is not only employed at the introduction but is also given at each interlude between verses. These interludes are actually not


ritornellos with repeated material, as in the other cantatas, but are short instrumental sections which are composed of new material in each occurrence.

Most of the introductions are of short or medium length and contain only one form or style throughout. However, the overture to cantata twenty-four is an extended work in the style of the French overture with an adagio homophonic section, allegro contrapuntal section and adagio homophonic section as the form.

The instruments employed in the four strophic cantatas are violins, trombettas, trombones, flutes, bassoons, cornets, a viola and a violone. Three of the cantatas follow the practice of employing only a limited number of instruments (usually three or four), but cantata twenty-five utilizes four violins, two trombettas, three trombones, two flutes, three bassoons and four cornets. At no time does Buxtehude employ all of these instruments simultaneously but only employs them in families (strings, et cetera) or as pictorialization of text previously given.

Cantata twenty-five is the only strophic cantata to employ word painting. Several instances of interesting word painting are found in this work. The opening bass prologue contains a coloratura passage on the word freuet or rejoice. Another coloratura is found on lobet (praise). These two
illustrations again demonstrate how Buxtehude employs the coloratura for such phrases. (Cf. p. 30.)

Three interesting word pictures are found in connection with instruments. In the third movement a brief coloratura is sung in the bass part at Giegen, the German for violin. (See Figure 47.) The violin plays the coloratura type of

![Coloratura Example](image)

Fig. 47—Mein Gemüt Erfreuet Sich, measure 56

passage so much that this seems to be a true depiction of the word. This picture is especially interesting since it comes in the middle of one of the strophic statements, a place which usually does not lend itself to pictorialization. In the bass solo, in verse four, Buxtehude uses two trumpets and three trombones in antiphony to the bass after he has sung Posaunen und Trompeten Hall (trombones and trumpets sound). (See Figure 48.) This is the only place where these instruments are employed. Later in this same solo, the bass sings mit der Flöten (with the flute) after which the flutes play a coloratura. (See Figure 49.)
Fig. 48--*Mein Gemüt Erfreuet Sich*, measures 63-65

Fig. 49--*Mein Gemüt Erfreuet Sich*, measures 71-72
The longest word pictorialization is at verse nine. The narrator, at this point, deviates from the beautiful description he has been giving of nature as it praises God and turns to question man as to why he is so wild and why he spends time thinking of his pleasures instead of praising God. The music, at this point, ceases the carefree flow that it has had and moves to a slow mournful passage. This change in tempo and mood emphasizes the words sung.

The Chorale Cantatas

Five three-voice cantatas (cantatas twenty-eight through thirty-two) are chorale cantatas. All of the chorale cantatas have a chorale text and all but one employ the chorale melody. Two of these cantatas are set to the same text, Wachet Auf, Ruft Uns Die Stimme, but only one of these (cantata twenty-eight) also employs the chorale melody. The other cantata using this text and title, also the only cantata not using the chorale, is cantata twenty-nine. The chorale cantatas may or may not employ the solo voice.

The chorale cantatas are varied in form. Each contains one or more characteristics which are not found in the other chorale cantatas. However, all of these works are divided into movements since the nature of the chorale text (verse form) calls for this division.
In Dulci Jubilo (cantata thirty), Du Frieden Fürst Herr Jesu Christ (cantata thirty-two) and Wachet Auf, Ruft Uns Die Stimme (cantata twenty-eight) contain at least portions of the chorale melody in every movement. In cantata thirty, scored for two violins, two sopranos and a bass, the first three verses are identical and in three parts. The fourth verse is treated in a slightly different manner throughout the complete statement of the chorale, and it also contains a unique (for Buxtehude) closing passage. In what is usually the final phrase with a descending melodic line from the dominant to the tonic at the cadence, the melody ascends to the tonic and the music continues. The remainder of the cantata is composed of the repetition of this final phrase through diverse and minute variations. One of the interesting variations is the repetition of the final word on a descending or ascending harmonized scale pattern which leads to the next statement of the phrase. (See Figure 50.)
Cantata thirty-two, scored for two violins, two violas, a bassoon or third viola, two sopranos and a bass, contains at least a portion of the chorale melody in each movement. Some of the chorale variations which are employed in this cantata will be discussed later in this chapter. Cantata twenty-eight, scored for three violins, a viola or fourth violin, a bassoon, two sopranos and a bass, also contains at least a portion of the chorale in each movement, although the portion is often so interwoven with the other parts as to be almost unrecognizable.
Jesu Meine Freude (cantata thirty-one) contains a greater diversity than the other chorale cantatas. This cantata, which is scored for two violins, a bassoon, two sopranos and a bass, contains solos in the free style form, simple harmonized chorales, dramatic picturesque solos and other variations, many of which will be discussed in a later portion of this chapter.

Since cantata twenty-nine does not have the restrictions of a chorale melody but utilizes a through composed form, it contains many variations. This cantata also is in the many-sectioned form of the motet cantata. However, several movements, instead of the one-movement form, are employed.

Three cantatas (cantatas twenty-eight, thirty-one and thirty-two) contain instrumental introductions while the other two have none. The introduction in cantata twenty-eight is homophonic and stately throughout and is entitled a sinfonia. Cantata thirty-one has an introduction in the style of the Italian overture\(^{11}\) with fast fugal opening and closing sections and a slow homophonic middle portion. In cantata thirty-two the chorale is stated as a cantus firmus.

\(^{11}\) Apel, "Overture, I," "In the 17th century Al. Scarlatti introduced another type of overture, the 'Italian overture' . . . consisting of three sections, allegro, adagio, and allegro. . . ."
in violin I above a delicate-flowing accompaniment by the other instruments.

Buxtehude has utilized several methods in his treatment of the chorales. The opening movement or verse of cantata thirty-two is a solo by the first soprano which states the chorale in entirety in its exact form as a *cantus firmus* to the instrumental parts which play an accompaniment similar to that of the introduction. (Cf. p. 82.) The third verse also contains a *cantus firmus* treatment of the chorale melody. Here the *cantus firmus* does not remain in one voice part but moves from one part to the other. (See Figure 51, a and b.) The employment of the opening leap of a third in the other parts is also of note in Figure 51a.

Often the chorale is a harmonized homophonic statement. In cantata thirty-one the first and last movements are composed in entirety as harmonized chorales. Every verse in cantata thirty contains a chorale with simple homophonic harmonization. The first three verses contain antiphonal exchanges between the voices and instruments in each phrase, while the last verse has the usual homophonic vocal treatment with the instruments playing a continuous moving accompaniment on a repeated rhythmic figure (\[\text{\textbullet\textbullet\textbullet}\]).
The chorales are sometimes altered from their original form through some form of ornamentation, a change in meter or by the use of diminution. The use of ornamentation is illustrated in cantata thirty in the closing portion of the first phrase. Figure 52a presents a portion of the original chorale melody; Figure 52b shows Buxtehude's ornamentation of this melody. A change in meter presents another

Fig. 52--a) Original chorale melody; b) In Dulci Jubilo, measures 4-6.
alteration. The chorale in cantata thirty-one is usually sung in quadruple time but in verse four triple meter is employed, causing the important textual accents often to fall on an unaccented beat. Buxtehude has evidently employed this meter change for the sake of variety.

Diminution of the chorale melody is employed in cantata thirty-two. Two or three times in the third verse the melody is decreased by half value (half note to quarter note, et cetera), as in Figure 53, a and b.

![Figure 53](image)

Fig. 53——Du Frieden Fürst Herr Jesu Christ; a) measures 35-38, b) measures 135-137.

Cantatas twenty-eight and twenty-nine contain only a portion of the chorale through one device or another during the course of a verse. A portion of the chorale in the third verse of cantata twenty-eight is set in imitation. (See Figure 54, a and b.) Although cantata twenty-nine is not

![Figure 54](image)

Fig. 54——Wachet Auf, Ruft Uns Die Stimme; a) measures 65-66, b) measures 332-333.
set to a chorale there is one instance in which a portion of the "Wachet Auf" chorale seems to appear. (See Figure 55 a and b.) Whether Buxtehude was actually intending this similarity to appear is not known but it is quite possible that he so meant it to be received.

Word painting is scarce in the chorale cantatas. Most of these cantatas are in strophic style and do not lend themselves easily to word pictorialization. The two versions of Wachet Auf, Ruft Uns Die Stimme (cantatas twenty-eight and twenty-nine) present the customary treatment of "rejoice." In the last movements of both cantatas, freude is sung on a coloratura or moving passage. Likewise freuden in cantata twenty-nine is sung on a coloratura phrase.

The free style which Buxtehude employed in cantata thirty-one allows more freedom for word painting. The soprano I solo contains two noteworthy word pictures. On Satan a fluctuating coloratura is employed to depict Satan's prowling about. (See Figure 56.) Later, at the words kracht und blitzt a rolling coloratura is used to illustrate
the thunder's roll while a sharp upward thrust on eighth notes almost makes the lightning vivid. (See Figure 57.)

The entire bass solo of this cantata is set in a dramatic picturesque style which affords many opportunities for word illustrations. The solo opens on repeated words of defiance which speak of resistance to the old dragon (Satan) on Trotz! Trotz! Trotz dem alten Drachen. Later, a storm is portrayed through a waving figure on Tote, Welt und Springen. (See Figure 58.) To depict Hell (Abgrund)
Buxtehude has chosen powerful descending octaves at *Erd und Abgrund mus verstummen.* (See Figure 59a.) The growling of a beast is presented in the following passage through "growl sounding" notes in a low register on the word *brummen.* (See Figure 59b.)

(a)

(b)

Fig. 58--*Jesu Meine Freude,* measures 135-139

Fig. 59--*Jesu Meine Freude;* a) measures 151-159,  
b) measures 160-162.

Much of Buxtehude's importance is the effect which his music has on that of the great master, Johann Sebastian
Bach. (Cf. p. 9.) This final three-voice cantata is the one to which some authorities point as having the greatest effect on Bach.\textsuperscript{12}

CHAPTER IV

SUMMARY AND CONCLUSIONS

Through his cantatas for three voices with instrumental accompaniment, Buxtehude has left a real contribution to the world of vocal music. Because of their simple, yet profound, nature, these works present a musical outlet for the deepest spiritual experience of both the performer and audience.

The three-voice cantatas are written in two broad forms; (1) those in one movement, which are divided into sections or variations, and (2) those written in several movements. The chaconne and motet cantatas are in the single movement classification. The chaconne cantata necessarily is composed of a series of variations and the motet cantatas have several sections, some sections containing more than one contrapuntal and harmonic device and with each section usually paralleling the length of a phrase of the text. The cantatas which are written in more than one movement are the free style, the strophic and the chorale. The strophic and chorale cantatas are developed around identical melodies which run, at least intermittently, throughout the cantata. This melody is frequently treated in the same manner in various movements. The free style cantatas also contain
repeated movements. Repetition in the free style group usually is found in the solos in which the two higher voices sing identical and, in most cases, consecutive solos. The final section or movement of all of the cantatas is always sung by the three voices, sometimes through a lengthy amen or alleluia passage.

The instrumental introductions vary in length, name and form, and there is no group of forms which are peculiar to any of the major cantata forms. The only form which does not employ an introduction is the chaconne cantata. Most of the introductions are short to medium length and have only one general form throughout; however, a few of the cantatas have a complete three-part overture. A few introductions appear in the style of the French overture and one is written in the Italian overture style. Buxtehude has entitled the majority of the introductions either sonatas or sinfonias. One is possibly entitled Aufzug (cf. p. 75) while the remainder have no title. There seems to be no differentiation between the use of the terms sonata and sinfonia as they are employed with every cantata form and since frequently two similar introductions will have different names. The majority of the introductions contain different thematic material from the cantatas with which they are connected; however, some do preview later portions
and in some instances they preview the entire opening vocal phrase.

Two violins, a viola or bassoon and the continuo are the instruments most often found in the accompaniment. However, trombettas (small trumpets), cornets, trombones, flutes and cellos are sometimes utilized. The brasses are usually employed only for special emphasis on a highly dramatic passage or to portray a word meaning.

The voices employed are, as a rule, two sopranos and a bass. Soprano I does not necessarily specify a higher voice since the two sopranos often interchange, with soprano II on the higher notes and soprano I on the lower ones. Some of the three-voice cantatas are written for soprano, alto and bass; others are for alto, tenor and bass, and one for two altos and bass. The bass voice is always employed.

Homophonic passages are found throughout the cantatas. The only cantatas entirely composed homophonically are in the strophic form. A short homophonic phrase is found at the close of practically all contrapuntal passages. Sometimes an entire movement or verse will be homophonically composed.

The contrapuntal passages are usually simple and easy to sing. Rarely does Buxtehude employ even a fugal exposition and even rarer is his use of a completely developed fugue. "Buxtehude did not apply his knowledge of
counterpoint so diligently in his cantatas as he did in his compositions for organ alone. His cantatas are, therefore, not so difficult as those of Bach."¹ Romain Rolland states a reason for this simplicity:

Writing for a concert public, and not for religious service, he felt the need of making his music of a kind which would appeal to everyone. . . . Buxtehude avoided in his music the ornate and clustering polyphony which was really his métier. He sought nothing but clear, pleasing and striking designs, and even aimed at descriptive music.²

The devices most employed in the cantatas are imitation, stretto, antiphony and concertato interplay. In some instances, two themes are developed simultaneously in passages containing stretto and imitation. Dialogues between voices and instruments are frequent through antiphonal or concertato passages.

The melodic lines are simple and easy to sing. The chorale melody is employed in all voices and through various methods of treatment. A full discussion of the treatment of these chorale melodies may be found in chapter three, under the Chorale Cantata classification. The use of repeated notes in his melodic lines is a prominent characteristic. This finding is confirmed by Burt who states:

One other characteristic melodic idiom remains to be pointed out—Buxtehude's use of repeated notes play a

¹Buszlin, "Dietrich Buxtehude," p. 480.

²David Ewen, "Dietrich Buxtehude 1637-1707," Composers of Yesterday, citing Romain Rolland.
large part in both the church cantatas and the solo cantatas. His treatment of repeated notes at the beginning of a phrase is a definite characteristic which, because of its frequent occurrence, may be termed idiomatic.3

Buxtehude has proven himself a master in the musical portrayal of word meanings. Evidently he was a man of great religious depth who utilized his great musical talent to give those who heard his music a clear concise understanding of the text employed. Several characteristic word painting idioms may be seen. He frequently used coloratura passages to depict a feeling of joy or praise. Ascending passages for height, supremacy or reaching heaven and descending lines for depth, Satan and humbleness are common. The use of intermittent rests in a passage on the word meaning to breathe are twice employed. In a few instances, instruments or themes common to those instruments are employed at the time of, or immediately following, statements mentioning instruments. In two cantatas, a similar rhythmic figure is utilized in connection with words meaning to praise God through some form of music. Waving or rolling figures are employed to portray a storm, wind or a flowing fountain and, finally, a complete change in tempo and mood is sometimes found to emphasize a passage or phrase.

3Burt, "The Horizontal and Vertical Sonorities of Buxtehude," p. 84.
The very simplicity of these three-voice cantatas contributes to their possibilities for performance today. Many churches do not have adequate choirs to perform the larger choral works, whereas these three-voice works would be most practical. With a sound translation of the texts, the average church choir could produce a worthwhile, enjoyable and immensely spiritual musical experience through the performance of several of these cantatas.
APPENDIX

THREE-VOICE CANTATAS WITH INSTRUMENTAL ACCOMPANIMENT*

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*As found in Dietrich Buxtehude Werke, Hilmar Tede, editor, Hamburg, Ugrino-Verlag, 1933.

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