## THE ROLE OF THE 12/8 TIME SIGNATURE IN J. S. BACH'S SACRED VOCAL MUSIC

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Only in recent years have scholars begun to explicate the principles of the temporal system that formed the basic foundation of Johann Sebastian Bach's notational practice. However, research that focuses on the role of a particular time signature in Bach's sacred vocal music has been lacking. This dissertation provides a case study that examines the role of the 12/8 time signature found in Bach's sacred vocal music, and the new compositional procedures Bach implemented in conjunction with it.

To address the important role of the 12/8 time signature, I trace the musico-historical context in which the signature was defined and employed by late seventeenth- and early eighteenth-century theorists and composers. Through an analysis of the treatises of the period along with selected musical examples, I identify the temporal, notational, compositional conventions associated to the signature. Further, I analyze the movements notated in 12/8 in Bach's sacred vocal music in terms of their stylistic, notational, and formal procedures, exploring the extent to which Bach adhered to or deviated from these conventions.

My analysis is based on six independent categories of Bach's 12/8 movements, each representing a specific type of piece. These categories include: 12/8 and continuo arias, 12/8 and the chorale, 12/8 and the gigue, Cantata 136 and new experimentation, 12/8 in the passions, and

12/8 and the pastorale. Also important are the notational, stylistic, and formal changes that take place in each category over the course of time. These changes often occur in association with Bach's experimentation with new compositional procedures. Examination of the 12/8 movements also reveals the great care Bach takes in capturing the theological images and messages of the text.

The examination of the music and text of Bach's 12/8 movements reveals that when he chooses to use the 12/8 time signature, he not only links it to the notational and temporal conventions he had inherited from his predecessors, but also adapts and modifies it, often with the use of new compositional procedures, to achieve new and distinctive musical results.

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## **PREFACE**

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#### 1.0 INTRODUCTION

Johann Sebastian Bach's Cantata 8, *Liebster Gott, wenn werd ich sterben*, composed for the 16th Sunday after Trinity, is a highly engaging piece of music. Belonging to Bach's second Cantata Jahrgang, during which he devoted himself to writing cantatas based on chorales, Cantata 8 consists of eight movements, beginning with an opening chorus followed by tenor and bass arias. The most inventive aspect of this cantata, and the one that has received the most attention from commentators is the opening chorus (Figures 1 and 2). One scholar writes, "the transcendently beautiful opening chorus of *Liebster Gott, wenn werd ich sterben* must rank among Bach's most poetic and alluring fantasias." Another states that "this is very remarkable composition—the sound of tolling bells, the fragrance of blossoms pervade it—the sentiment of a churchyard in spring time."

<sup>&</sup>lt;sup>1</sup> See the entry, "Liebster Gott, wenn werd ich sterben," by Nicholas Anderson, which appeared in *Oxford Composer Companions: J. S. Bach*, ed. Malcolm Boyd (New York: Oxford University Press, 1999) 267. The term, fantasia, although often used to refer to an opening chorus movement based on a chorale melody, is, however, misleading in this context because the musical settings of chorales found in the opening choruses, particularly the choruses in 12/8, resemble that of a chorale motet whose line-by-line setting with elaborate polyphonic texture separates it from other types of chorale settings. In this dissertation, therefore, I refer to this type of chorus as the chorale chorus.

<sup>&</sup>lt;sup>2</sup> Philipp Spitta, *Johann Sebastian Bach: His Work and Influence on the Music of Germany*, 1685-1750, 2 vols., trans. Clara Bell and J.A. Fuller-Maitland (London, 1889; rpt. ed. New York: Dover Publications, 1992) 2: 432.



Figure 1: Cantata 8/1, opening instrumental ritornello, mm.1-2



Figure 2: Cantata 8/1, entry of voices, mm. 13-14

The musical characteristics these commentators observe are not derived from one aspect of Bach's musical setting, but rather from the integration of several aspects interwoven throughout the opening chorus. At first glance, the remarkable effect of the chorus appears to arise from the contrasting texture of the pizzicato strings and the two oboe d'amore. To these elements, Bach adds a flauto traverse, whose constant, repetitive notes in its high-register imitate the sound of a funeral bell, along with a horn, which plays the well-known chorale melody as if it is hovering on top of the texture. A further look reveals a rich harmonic texture, which is revealed at almost every measure of the opening ritornello, one that resembles the ritornellos from the opening movements of Bach's most elaborate instrumental concertos. Another distinguishing feature of the movement is its text, whose role in Bach's composition of the movement is indisputably fundamental.

However, what commentators fail to observe is the chorus's time signature, 12/8. As one of the most embellished, figurative, and evocative chorale settings ever written by Bach, the movement is notated in such a way that the 12/8 time signature serves as the musical and temporal framework in and through which the interplay of melodic, rhythmic, and harmonic elements is realized. In other words, the musical effect created in the chorus is possible in part because of Bach's use of the 12/8 time signature. Significantly, the opening chorus of Cantata 8 is one of four such movements, which Bach composed during a period of approximately six months, from September 24, 1724 to March 25, 1725 (The other choruses include the opening movements from Cantatas 180, 125, and 1). Not only does the musical character of each of these choruses exhibit a great affinity to Cantata 8, but also the main themes of the texts for Cantatas 125 and 1, with their references to a Christian's death, are similar. When viewed from the perspective of Bach's use of the 12/8 time signature and the close attention which the composer

paid to the theological meaning of his texts, this group of movements represents an extraordinary musical achievement, one not found in Bach's other sacred vocal works or in those of his contemporaries.

In this dissertation, I examine the role of the 12/8 time signature not only in Bach's composition of the chorale movements cited above, but also in the other movements from his sacred vocal works notated in 12/8. Of particular interest is the manner in which Bach's use of the 12/8 time signature reflects the various types of compositional experimentation that the composer engaged in throughout his career. The dissertation begins by tracing how 12/8 first emerged as a time signature in the works of late seventeenth-century theorists and composers. By characterizing how Bach's predecessors used the 12/8 time signature as a musical convention, I investigate the process by which Bach comes to assimilate and adopt these conventions for his own purposes. More importantly, I examine the various ways and stages in which Bach expands and modifies his notational and formal procedures in relation to 12/8. In addition, the dissertation emphasizes the texts found in Bach's sacred vocal music in 12/8, addressing the fundamental role these texts play in Bach's musical settings and what they tell us about Bach's association of 12/8 with various subjects and themes.

The dissertation is divided into two parts. Part One, comprising Chapters 1.0 to 4.0, reviews the writings of the theorists most relevant to this study, focusing on how they define the 12/8 time signature. These include Johann Mattheson (1681-1764)), Johann Philipp Kirnberger (1721-1783), and Johann Joachim Quantz (1697-1773). In addition, the review includes brief comments on the writings of two earlier theorists, Michael Praetorius (1571-1621) and Giovanni Maria Bononcini (1642-1678). Part One continues by analyzing the 12/8 time signature found in the works of Bach's predecessors and contemporaries, concentrating on the composer's German

predecessors. However, the discussion also refers to music written by early Italian composers, such as Bononcini, whose association of the time signature with a particular dance type, the gigue, sheds light on the use of the signature by his German predecessors, as well as its use by Bach.

Part Two, including Chapters 5.0 to 12.0, discusses Bach's sacred vocal movements notated in the 12/8 signature. Chapter 5.0 presents an overview of the movements in chronological order, listing them according to the four basic periods of Bach's career, Mühlhausen, Weimar, Cöthen, and Leipzig. In addition to commenting on the difference in compositional procedure in each period, I also note the musical details of each movement. Chapter 6.0 begins with an examination of the repertories in question, namely, the cantata movements notated in the 12/8 time signature. In doing so, I delineate six categories of 12/8 movements, with each category providing as a representative picture of how Bach used the 12/8 signature throughout his career. Each category will be discussed in a separate chapter. The categories include the following:

- 6.0 12/8 and continuo arias
- 7.0 12/8 and the chorale
- $8.0\ 12/8$  and the gigue
- 9.0 Cantata 136 and new experimentation
- $10.0 \ 12/8$  in the passions
- 11.0 12/8 and the pastorale

The six essays which these chapters constitute are followed by a concluding analysis and Appendix A, a list of all 12/8 movements from the sacred vocal works examined, including those not discussed in the text of this dissertation. Finally, I will list the texts and translations of 12/8 movements found in Bach's sacred vocal music according to their BWV numbers.

## 2.0 THEORETICAL TREATISES

Part One of the dissertation is divided into two sections. The first section examines several theoretical sources that describe the temporal practice of the early eighteenth century, including the function of the time signature and, in particular, 12/8. I define "temporal practice" as both a theoretical and practical set of principles or rules, which the eighteenth-century theorists explicated and the composers employed in notating tempo. I use temporal practice to refer to the various types of notational means of conveying tempo, as described by the contemporary theorists and employed by composers.

Although my survey of temporal practice will focus primarily on the treatises written by Kirnberger, Mattheson, and Quantz, it also will consider temporal practice as summarized by Praetorius and Bononcini, respectively in the early and middle of 1600s. Because the temporal practice of the early eighteenth century is essentially based on the tradition described (and set) by Praetorius and, to certain extent, Bononcini, extending the discussion in this way allows a more comprehensive overview of temporal traditions.<sup>3</sup> The second section is devoted to the state of research on Bach's temporal practice, which dates from the 1950s. However, only a few studies relevant to this dissertation could be identified, of which four will be examined in detail.

<sup>&</sup>lt;sup>3</sup> A substantial discussion of the 12/8 signature does not seem to occur in German treatises until the early part of eighteenth century. An exception is the *Compendium Musicae Instrumentalis Chelicae*, a treatise written by German theorist Daniel Merck, in 1695, which includes descriptions of time signatures.

#### 2.1 MICHAEL PRAETORIUS

Michael Praetorius' treatise *Syntagma Musicum* is considered to be fundamental in setting out and codifying early Baroque musical tradition and practice. Although in current Bach scholarship *Syntagma Musicum* is not frequently employed as a reference in illustrating Bach's practice, its influence on later Baroque theorists and practice is apparent, at least as far as temporal practice is concerned. Although the temporal theory and practice that Praetorius stated and advocated are not identical to those of the early eighteenth century, there are important similarities between the descriptions of Praetorius and those of later theorists. In particular, two principles of Praetorius' treatise are an important part of the basic argument laid out by the later theorists, as the following discussion will demonstrate. First, Praetorius defines time signatures in conjunction with musical genre. Second, he defines a time signature in relation to the notational levels that the time signature employs.

The third volume of Praetorius' *Syntagma Musicum*, published at the beginning of the Baroque era, contains a vast amount of information about the musical practice of its time.<sup>4</sup> Devised as a practical guide to composers and performers alike, it deals with musical forms, essential precepts, and performance practice issues.<sup>5</sup> Temporal issues are mainly dealt with in Chapter VII of Part II, where Praetorius discusses the kinds of time signatures in use and their meanings in relation to the *tactus*, which is translated as beat, or a unit of time measured by the

<sup>&</sup>lt;sup>4</sup> Volume Three of *Syntagma Musicum* was written between 1616 and 1618, and published in 1618 and 1619 in Wolfenbüttel. My account of the treatise here relies on the translation of the third volume of *Syntagma Musicum*. See Michael Praetorius, trans. Hans Lampl, Diss. U Southern California, 1957.

<sup>&</sup>lt;sup>5</sup> Praetorius adds subtitles under each part. They are: Part 1, Miscellaneous information concerning the definition, etymology, and characteristics of musical forms current in Italy, France, England, and Germany, those used in church, as well as those devoted to ethical, political, and economic use; Part 2, Essential precepts for the study and performance of music; and Part 3, Performance practice, presented in nine chapters.

movement of the down and up motions of the hand. In discussing time signatures, Praetorius divides them into two categories, namely, duple signatures of C and cut C and triple signatures of 3 and 3/2.

In explicating duple signatures, Praetorius defines C as indicating a slow *tactus*, which moves its down stroke with the first minim and its up stroke with the second minim. The Cut C signature, on the other hand, is identified as the signature of a fast *tactus*, which gets its first down stoke from the first semibreve and its up stroke from the second semibreve. Praetorius' definition of these two duple signatures signifies that each unit of the *tactus* beat moves from a level of breve to semibreve in C, in contrast to moving from longa to breve in cut C. As many scholars have pointed out, this type of change results from the use of smaller note values employed by contemporary musicians in both secular and sacred music.<sup>6</sup>

With respect to the triple signatures, Praetorius divides them into two subgroups, namely, 3 (*tripla*) and 3/2 (*sesquialtera*). While the *tripla* indicates three semibreves per *tactus*, the *sesquialtera* signifies three minims per *tactus*. In turn, Praetorius defines 3 as indicating a slow *tactus*, as opposed to 3/2, which he defines as a fast *tactus*. Moreover, he devises new time signatures, such as the *sextupla* (6/1 and 6/2, both new, proportional signs) which denote a *tactus* whose speed is moderate. However, Praetorius makes no reference to 12/8 in the treatise.<sup>7</sup>

<sup>&</sup>lt;sup>6</sup> See Arthur Mendel's article, "Some Ambiguities of the Mensural System," *Studies in Music History*: *Essays for Oliver Strunk*, ed. Harold Powers (Princeton: Princeton University Press, 1968) 137-160. He states that the starting point of inclusion of smaller note values coincides with the black-note madrigal of the sixteenth century. Ever since the repertories of black note madrigals appeared, composers had to employ the smaller note values in their sacred works as well.

<sup>&</sup>lt;sup>7</sup> Music during the early part of the seventeenth century, in particular that of Frescobaldi's keyboard music, already includes the 12/8 signature as a proportion, suggesting that the theoretical writing fails to catch up with the actual practice.

In addition to defining each time signature, Praetorius also associates each signature with a particular genre, for example, linking C with madrigals and concertos while associating Cut C with motets. In the case of triple signatures, the theorist associates the signature 3 with motets and concertos and 3/2 with madrigals, galliards, courantes, voltas, and other compositions of this nature. The association between a genre and a time signature as described by Praetorius was carried over into the writings of later theorists.

Along with the association between a genre and a time signature, Praetorius lays out another important aspect of the temporal system, one that also greatly influenced late eighteenth-century temporal practice; namely, relating a time signature to a particular set of note levels, in an effort to illustrate the principle that the notational level of a given piece is also important in determining a tempo. In distinguishing between C and cut C signatures, Praetorius states that because C can have an "abundance of semiminims and fusas (smaller note values)," it requires a slow beat. On the other hand, a cut C signature with semibreve and minim has a fast beat. These statements imply that the inclusion of smaller note values both in C and cut C signatures, by definition, calls for slowing down the tempo. Later theorists, such as Mattheson, Kirnberger, and Quantz, also state the same principle in their treatises, asserting that the level of notation is a key conveyor of tempo.

Chronologically, the Italian theorist, Bononcini, should be placed between Praetorius and the German theorists of the early eighteenth century. Partly because Bononcini was a seventeenth-century Italian and partly because his theoretical writing, *Musico prattico*, focuses on counterpoint, his position in the theoretical literature and his connection to Bach's music appear to have been, by and large, neglected. First printed in 1673 at Bologna, Bononcini's *Musico prattico* was reprinted twice in Italy, and more importantly appeared in Stuttgart in 1701

in a German translation. In other words, the treatise was widely distributed in the late seventeenth and early eighteenth centuries, thereby exerting an influence on later theorists.<sup>8</sup>

In the treatise, Bononcini defines 12/8 as either a proportion, taking its place alongside the mensural sign C, or as a time signature in the modern sense. When he categorizes time signatures, he places the mensural sign of C before 12/8. Seen in this light, Bononcini's treatise functions as a bridge between the writings of Praetorius and the eighteenth century German theorists. At the same time, it also indicates that the transition from the old temporal system was a long, continuous, slow, and gradual process; that is to say, the transition had already begun in the seventeenth century, yet was not complete even by the first half of the eighteenth century, as the analysis of 12/8 movements in Bach's music later in this dissertation will indicate.

#### 2.2 JOHANN MATTHESON

Johann Mattheson's description of temporal practice is preserved in two important sources in which he describes the temporal system of the period. These sources include *Das neu-eröffnete Orchestre* (1713, referred to as *Das Orchestre* hereafter) and *Der vollkommene Capellmeister* 

<sup>&</sup>lt;sup>8</sup> See George Houle, *Meter in Music, 1600-1800: Performance, Perception, and Notation* (Bloomington: Indiana University, 1987) 20-29.

<sup>&</sup>lt;sup>9</sup> Another Italian treatise that includes an account of 12/8 is *Il primi albori musicali* written by Lorenzo Penna in 1684. Here, Penna also defines 12/8 in the same way Bononcini does in his treatise cited above. That is, 12/8 appears without the mensural sign C, but the musical examples that Penna shows in his treatise indicate that 12/8 was conceived of as a proportion. George Houle, in his book, *Meter in Music:* 1600-1800, points out that contemporary as well as later Italian, French, and German theorists were most influenced by the writings of Bononcini and Penna. Also refer to 20-29 of Houle's book.

(1739, referred to as *Der Capellmeister* hereafter). <sup>10</sup> The former is Mattheson's first attempt to describe musical practice in practical terms, while the latter is a thorough and comprehensive treatment of a wide range of topics. Although *Der Capellmeister* is considered to be the most important treatise written by Mattheson, it is in his earlier treatise, *Das Orchestre*, that he provides invaluable information about temporal practice, particularly regarding the 12/8 time signature. <sup>11</sup>

Chapter III of *Das Orchestre* contains information about the types of time signatures in use and, in brief terms, Mattheson's recommendation of how to use them. Although his explanation of time signatures and the temporal system correspond closely to those of Praetorius, as will become apparent in the following discussion, his distinctive reading of current temporal practice of his day sets him apart from other theorists.<sup>12</sup>

When it comes to choosing terms to describe tempo and time signature, eighteenth-century theorists put a great deal of conscious effort into selecting terms in their treatises to convey not only mathematical, quantitative information, but also, more importantly, qualitative (or affective and emotional) aspects of the tempo and time signature. Mattheson uses the terms *le* 

<sup>&</sup>lt;sup>10</sup> Johann Mattheson, *Das neu-eröffnete Orchestre* (Hamburg, 1713); *Der vollkommene Capellmeister*, trans. Ernest C. Harris (Ann Arbor: UMI Research Press, 1981). To discuss Mattheson's relevance to Bach and Bach's music is a matter that requires a separate discussion. See Gregory Butler's article, "*Der vollkommene Capellmeister* as stimulus to J.S. Bach's late fugal writing," *New Mattheson Studies*, eds. George J. Buelow and Hans Joachim Marx (Cambridge Cambridge University Press, 1983) 293-305.

<sup>&</sup>lt;sup>11</sup> Mattheson's *Der Capellmeister* is known for its encyclopedic and broad approach to various aspects of music in the early part of eighteenth century, including the Doctrine of Affections. When compared with his early treatises, such as, *Das Orchestre*, it conveys a more persuasive and reflective tone on Mattheson's part. As far as temporal practice is concerned, however, this treatise, despite its later appearance (later 1730s), does not provide us with new information.

mensure (or la battuta in Italian)<sup>13</sup> for time signature and le mouvement for tempo in Das Orchestre. Interestingly, however, he does not explain the distinction between them in this treatise, but in Der Capellmeister.<sup>14</sup>

In categorizing time signatures in use during the period, Mattheson divides them into two groups: the "even" (duple) signatures of 2, 2/4, C, 6/4, 6/8, 12/4, 12/8, 12/16, and 12/24 and the "odd" (triple) signatures of 3/1, 3/2, 3/4, 3/8, 9/8, and 9/16. As the grouping indicates, Mattheson considers 12/8 as an even time signature, dividing the beat into two equal parts, down and up. However, neither in *Das Orchestre*, nor in *Der Capellmeister*, does Mattheson associate the signature (or for that matter, the other so-called tripled signatures) with C. The greater part of his description in *Das Orchestre* shows his reliance on seventeenth-century temporal theory. For instance, when Mattheson treats the odd time signatures, he explains that two parts fall on the downbeat whereas the last part coincides with the upbeat. Mattheson refers to the down beat as *thesis* and the upbeat as *arsis*, terminology that is reminiscent of Praetorius.

Mattheson owes a great deal to the earlier writings of Praetorius not only in his use of terminology, but also in the basic concepts he discusses. For instance, Mattheson relates a time signature to notational levels, signifying that, when taken together, they determine the tempo of a given piece of music.<sup>15</sup> At the same time, he mentions that by definition, a time signature with a

<sup>&</sup>lt;sup>13</sup> When referring to *tactus*, Praetorius uses the Italian term, *battuta*. Kirnberger, however, does not make any reference to the term in his treatise. Instead, he uses German terms throughout his writing.

<sup>&</sup>lt;sup>14</sup> In Part II of Chapter VII from *Der Capellmeister*, under the title of "On the time-Measures," Mattheson discusses how "time measures" work. In contrast to *Das Orchestre*, the chapter does not include any descriptive summary of the kinds of time signatures in use, nor does it address the question of how to determine tempo. In this regard, Chapter VII is not informative. Rather, it appears that the purpose of the chapter is to make a clear distinction between mensuration and *mouvement*. Mattheson writes that the classification of these time-measures is of two types: one concerns the usual mathematical classification; the other does not refer to mathematical propriety, but more to good taste.

<sup>&</sup>lt;sup>15</sup> Both in *Das Orchestre* and in *Der Capellmeister*, Mattheson does not seem to address the function of time words. In the *Capellmeister*, he briefly mentions that time words, such as allegro, grave, lento,

larger denominator, such as 3/4 compared with 3/2, denotes a lighter execution and a faster tempo. As revealed later in the dissertation, a large portion of Mattheson's theory corresponds with that of Kirnberger's.

In relating time signatures to genre, Mattheson, like Praetorius, further intensifies the relationship between time signature and genre by connecting a time signature to particular qualities of music, thereby setting up associations in which the 2/4 time signature is understood as connoting "singing things, 6/4 as serious things, and 6/8 as graceful, melodious, fresh, and quick things". 16 Mattheson puts considerable effort into discussing the 12/8 time signature. In contrast to his treatment of other time signatures, each of which receives a brief paragraph of two sentences by way of explanation, Mattheson devotes a large amount of time and space (more than four pages) to a discussion of 12/8. Although it is difficult to completely ascertain what motivates Mattheson in choosing to explore 12/8 in great detail, his description provides some clues.

Mattheson begins his discussion of 12/8 by pointing out the differences between 12/4 and 12/8. He states that "the 12/8 is very appropriate for things 'a la moderne,' because it serves sad and touching affects more than funny ones." Although Mattheson acknowledges that 12/8 was and is used in gigues, his main point here is that over the years universal taste in music had changed in such a way that the listener of his day preferred slow and sad things (or pieces) to

adagio, and vivace can be used, but they do not change the tempo of a given musical work. Refer to 367 of Chapter Seven.

<sup>&</sup>lt;sup>16</sup> See Mattheson, 89-90. I owe thanks to Benjamin Breuer for the translation of Chapter III of Das Orchestre.

<sup>&</sup>lt;sup>17</sup> Mattheson, Das Orchestre, 81.

quick and funny ones.<sup>18</sup> The 12/8 time signature, according to Mattheson, allows composers and performers alike to subscribe to the new taste, which was moving away from the quick and cheerful to the slow and serious. In his discussion, Mattheson does not give any obvious reasons as to why 12/8 is able to suggest these new qualities. However, he defines the character of the time signature as elongated *mouvement*, thereby implying that he must have had the expansive musical expression of the signature in mind. This point is addressed in detail in the analysis of Bach's chorus movements in Chapter 7.0.

Mattheson then takes up the idea of musical taste, writing that educated men need to learn how to appreciate this new musical aesthetic. This seemingly irrelevant discussion, however, refers to the sub-title of *Das Orchestre*, in which Mattheson spells out the purpose of the treatise in a concise, yet powerful manner. It reads: "Universal and thorough instruction/ how a gallant man reaches a complete idea of high and noble music." Viewed in this context, Mattheson's lengthy remarks on the 12/8 time signature can be considered as a summary and a prescription of how to become a musically gallant individual.

Mattheson's detailed comments on the 12/8 time signature also relate the time signature to various musical genre of his era, including sonatas, concertos, church cantatas, and types of theatrical music. However, Mattheson does not provide musical examples, leaving it to the reader to imagine the type of music and the composers to which he refers. Meanwhile, the fact that not many musical examples in the 12/8 signature are found in the vocal music of early

<sup>18</sup> Mattheson, 81.

<sup>&</sup>lt;sup>19</sup> The original German text goes: *Universelle und Gründliche Anleitung/ Wie ein Galant Homme eien vollkommen Begriff von der Hoheit Würde der edlen Music langen.* 

eighteenth-century Germany could lead us to conclude that Mattheson's account of 12/8 is prescriptive and instructive, not necessarily descriptive.<sup>20</sup>

Despite its lack of musical examples, Mattheson's *Neu Orchestre* is filled with invaluable information about how the theorist regards the 12/8 signature at the beginning of the eighteenth century. In particular, his characterization of 12/8 as "modern" with elongated *mouvement* is singular. No later theorist appears to consider the signature in this particular way. More importantly, as the analysis of Bach's 12/8 signature will show, Mattheson's distinctive description of the 12/8 signature will prove invaluable in explaining Bach's use of the signature.

#### 2.3 JOHANN PHILIPP KIRNBERGER

Johann Philip Kirnberger, a pupil of Bach between 1739 and 1741, writes about the most fundamental aspects of the temporal system of the early eighteenth century in his 1773 treatise entitled, *The Art of Strict Musical Composition*. Interestingly, as well as ironically, among the three sources considered in this dissertation, Kirnberger's treatise, despite its late appearance, holds the most conservative point of view in explaining the temporal system of the first half of

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<sup>&</sup>lt;sup>20</sup> This point will be expanded later in the dissertation. For instance, Bach does not often employ 12/8 time signature in his vocal music in the early part of his career (during the Mühlhausen and Weimar periods, which Mattheson appears to refer to in his treatise). Instead, the 12/8 movements are mostly found in his instrumental, in particular, his organ works and early keyboard transcriptions, in which they do not necessarily carry the new qualities (sad, serious, and slow), to which Mattheson relates the 12/8. Even Mattheson himself does not seem to use the 12/8 signature in the musical context that he recommends in his treatise. One example notated in the signature, though, is found in his oratorio, *Das Lied Lammes Gottes*, where Mattheson employs it in a chorus setting. I will return to this point when I deal with Bach's contemporaries.

eighteenth century. 21 As a result, the temporal practice that Praetorius advocated is well preserved in the treatise.

As announced in the introduction, Kirnberger's purpose in writing the treatise is, like that of Praetorius, to provide a set of compositional rules (or principles) for young composers by summarizing various aspects of compositional practice. Kirnberger first lays out seven fundamental points: scale and mode, intervals, chords, harmony, melody, part writing, and finally meter and rhythm. The theorist then develops in succession each of these points. It is, therefore, in the last chapter of the treatise that Kirnberger provides one of the most indispensable and invaluable discussions of the temporal practice of the time.

Filled with constant analogies between music and language, the last chapter of the treatise, entitled "Tempo, Meter, and Rhythm," discusses the important principles of the temporal system. Beyond advising young composers to choose time signatures well suited to the nature of music that they are writing, Kirnberger discusses the concept of *tempo giusto*, along with qualitative elements that determine the tempo of a given piece of music. At the same time, the theorist identifies each signature on the basis of his own classification, and provides a brief account of each time signature.

According to Kirnberger, the concept of *tempo giusto* is one of the most important elements of the notational system he is describing. Kirnberger defines this concept as "the natural tempo of every meter." He then adds that *tempo giusto* is determined by the time signature and the note levels employed with it, providing examples of the *tempo giusto* of several different time signatures. In essence, Kirnberger asserts that the notation of a given musical work,

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<sup>&</sup>lt;sup>21</sup> Given that Kirnberger was a contemporary of Wolfgang A. Mozart, whose practice is closer to the modern temporal system in which the time words play a prominent role in determining the tempo of a given music, it is noteworth that, as a student of Bach, he is preserving the traditional temporal system.

including the time signature and the note levels used, determine the tempo of that composition. In this regard, Kirnberger's statement is consistent with that of Praetorius.

Given that the time signature and note levels determine the tempo of a given piece, the following rules can be offered in order to summarize Kirnberger's description.

First, by definition, a larger denominator, for instance 3/8, indicates a faster tempo than that of 3/2. Not only does the denominator indicate the tempo of music, but also the type of performance. To put it in another context, the 3/8 time signature requires a lighter execution than does 3/2. Second, the denominator of a time signature gets the unit of the beat. For instance, a quarter note becomes the unit of the beat in 3/4 and C.

Third, if the denominator is 2 or 4, the *tempo giusto* form of notation can include two subdivisions of the unit of the note value. That is to say, in the case of C, the *tempo giusto* form of notation includes eighth as well as sixteenth-note figures. If the denominator is eight or sixteenth, for instance 3/8, the *tempo giusto* form of notation can tolerate only the unit of the note value, eight-note figures.

Fourth, a composer can change the tempo in a given piece of music by including smaller or larger note levels. If, for instance, thirty-second note values are included in the notation of the C time signature, the tempo of the music needs to be slower than the *tempo giusto*. Finally, Kirnberger links types of time signatures to types of musical genre, recommending 3/2 in church pieces.<sup>22</sup> The links Kirnberger provides in his treatise need to be understood in respect to his recurring statements relating a time signature to the character (or *Affekt*) of the music in question. At the beginning of the chapter, he points out:

<sup>&</sup>lt;sup>22</sup> See Kirnberger, *The Art of Strict Musical Composition*, 394.

The composer must never forget that every melody is supposed to be a natural and faithful illustration or portrayal of a mood or sentiment, insofar as it can be represented by a succession of notes. The term *Gemüthsbewegung*, which we Germans give to passion or affections, already indicates their analogy to tempo. In fact, every passion and every sentiment - in its intrinsic effect as well as in the words by which it is expressed - has its faster or lower, more violent or more passive tempo. This tempo must be correctly captured by the composer to conform with the type of sentiment he has to express.<sup>23</sup>

In particular, Kirnberger reinforces this idea when he discusses vocal music. He writes:

Each meter has treatment that is most suitable and natural to it, or, if one wants, most common. About the different characters of meter, it is evident that this difference of meters is very well suited to express particular nuances of the passions...Above all, the composer must have a definite impression of the particular passion that he has to portray and then choose a more ponderous or lighter meter depending upon whether the affect in its particular nuance requires one or another.<sup>24</sup>

Kirnberger, in other words, without providing examples, suggests that a composer's selection of time signature must suit the nuances of given text, a notion that appears to run through not only Kirnberger's treatise, but also Mattheson's and to a certain degree in Praetorius'.

Although Kirnberger's description of the 12/8 time signature is brief, often indirect, and is scattered throughout the entire chapter, the way in which he approaches and explains the signature reveals an interesting reading of 12/8, along with indications of the notational as well as stylistic changes that the signature may have undergone. Among other things, what marks Kirnberger's account of 12/8 as distinctive from those of the other theorists is his classification and definition of the signature. Table 1 indicates that he considered 12/8 as a tripled signature of C, thereby placing it in the category of simple even meters of four beats. Accordingly, Kirnberger establishes the temporal (or proportional) relationship between C and 12/8 as 2:3 (J=

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<sup>&</sup>lt;sup>23</sup> Kirnberger, 376.

<sup>&</sup>lt;sup>24</sup> Kirnberger, 399-400.

While no other theorist in the first half of the eighteenth century defines the 12/8 signature (or for that matter, any other compound signature) in this way, Kirnberger's definition clearly shows his strong reliance on earlier tradition.

Table 1: Kirnberger's classification of time signatures, reproduced from *The Art of Strict Musical Composition*, 385.

Simple Even Meter of Two Beats

2/1 meter or: tripled - 6/2 meter

2/2 meter or: tripled - 6/4 meter

2/4 meter: tripled – 6/8 meter

2/8 meter: tripled -6/16 meter

Simple Even Meters of Four beats

4/2 meter or: tripled - 12/4 meter

4/4 meter or C: tripled – 12/8 meter

4/8 meter: tripled – 12/16 meter

Simple Odd Meters of Three Beats

3/1 meter or 3: tripled - 9/2 meter

3/2 meter: tripled – 9/4 meter

3/4 meter: tripled – 9/8 meter

3/8 meter: tripled – 9/16 meter

3/16 meter: tripled – 9/32 meter

<sup>&</sup>lt;sup>25</sup> If a quarter note gets J = 72 (a tempo that could be taken to tempo giusto, that is, C signature notated with eighth and sixteenth-note figures), a dotted quarter note gets  $J_{\bullet} = 72$  in the 12/8 time signature that follows.

In addition to defining the time signature as described above, Kirnberger also discusses 12/8 relation to dance movements. Each dance type, accordingly to Kirnberger, has a special time signature associated with it. For instance, Kirnberger relates the 3/4 signature to the tempo of the minuet and he also identifies 3/8 as the signature of the passepied. He cites 12/8 as the signature of the gigue. Furthermore, given that most of the known gigue movements from the period, regardless of composer, are notated primarily with eighth-note figures, associating the 12/8 signature with the gigue amounts to defining a set of temporal, stylistic, and notational conventions for the time signature. These conventions are realized in the music of earlier, as well as contemporary, composers whose gigue movements often appeared in the C12/8 signature with eighth-note figures only.

Later in the treatise, when Kirnberger explains simple odd meters of three beats, he refines the definition of the 12/8 signature with reference to the gigue as discussed earlier in his treatise. He writes:

It is a mistake to consider this meter (9/8) as a 3/4 meter whose beats consist of triplets. He who has only moderate command of performance knows that triplets in 3/4 meter are played differently from eighths in 9/8 meter. The former are played very lightly and without the slightest pressure on the last note, but the latter heavier and with some weight on the last note...if the two meters were not distinguished by special qualities, all gigues in 6/8 could also be written in 2/4; 12/8 would be a C meter. How senseless this is can easily be discovered by anyone who rewrites, for example, a gigue in 12/8 or 6/8 meter in C or 2/4 meter. 27

In the above citation, Kirnberger compares C to 12/8, adding that if these meters were not distinguished by special qualities, a gigue in 12/8 would be in the C time signature. In this

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<sup>&</sup>lt;sup>26</sup> Kirnberger, 396.

<sup>&</sup>lt;sup>27</sup> Ibid., 396.

context, Kirnberger obviously underscores his point by defining eighth-note figures in 12/8 as needing to be played more lightly than they would in C.

Kirnberger also distinguishes between 12/8 and 24/16, proposing the following:

Small 4/4 time (that is, C signature) has a more lively tempo and a far lighter execution. It tolerates all note values up to sixteenth notes and is used very often in all styles. The same is true of 12/8 meter of [four] triple beats that is derived from 4/4 meter. A few older composers who were very sensitive about the matter in which their pieces were performed often designated pieces consisting only of sixteenth notes by 24/16 instead of 12/8 to indicate that the sixteenth notes should be performed lightly, quickly, and without the slightest pressure on the first note of each beat.<sup>28</sup>

In other words, Kirnberger stresses that the C and 12/8 time signatures share the same features, namely, sixteenth-note figures with lighter execution, when he writes that the two signatures can be used in every style of music. Once again, Kirnberger characterizes the 12/8 time signature and its *tempo giusto* form of notation in relation to C, but not with the notational values of eighth notes as the theorist had previously described, but rather with the values of sixteenth notes. Viewed in this light, it appears that Kirnberger speaks of two kinds of *tempo giusto* forms of 12/8 notation, first the 12/8 time signature in the form of the gigue with mainly eighth-note figures (in this case, a tripled signature of C), and second the 12/8 time signature with sixteenth-note figures.

Although Kirnberger's treatise may not explicitly distinguish between these two types of *tempo giusto* forms of the 12/8 signature, if the treatise is read closely, the author implicitly points to the two forms as distinct from one another. An examination of movements in 12/8 in the works of Bach's predecessors, as well as in Bach's own music, will provide an ample number of illustrations.

<sup>&</sup>lt;sup>28</sup> Ibid., 391.

## 2.4 JOHANN JOACHIM QUANTZ

Johann Joachim Quantz's *On Playing the Flute*, 1752 is a treatise designed as a performance manual.<sup>29</sup> As a result, this treatise, unlike *The Art of Strict Musical Composition, Das Orchestre*, or *Der Capellmeister*, covers practical information about flute playing, as well as containing a great deal of information about general descriptions of the musical practice of the time. This includes a discussion of highly useful, practical, and direct questions, such as how to determine tempo. In this regard, Quantz's treatise presents its topics in more practical terms that Kirnberger.

Quantz' treatise is particularly illuminating because of the ways in which he summarizes, devises, and prescribes the temporal practice of the time. His treatment of temporal issues reveals, in a very interesting way, the coexistence of old and new systems. The following discussion illustrates to what extent older, traditional principles influence Quantz's discussion and to what extent it represents his own practice.

Considered in its entirety, Quantz' treatise is filled with analogies between music and rhetoric. In Chapter XI of the treatise, he proposes the following rule in singing and playing. He writes:

<sup>&</sup>lt;sup>29</sup> Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (London: Faber and Faber, 1966).

Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of their listeners, to arouse or still their passion, and to transport them to this sentiment...Good execution must be expressive, and appropriate to each passion that one encounters.<sup>30</sup>

As the citation indicates, Quantz relies heavily on the notion of music as rhetoric, equating the purposes of these two types of art forms. Like Mattheson, he also is explicitly concerned with the importance of notating the proper tempo, and for that matter the proper time signature. As a result, Quantz mentions temporal issues quite frequently in his treatise, even in contexts that do not seem to call for it, leaving the discussion of such matters scattered throughout the entire treatise.

In selecting his terminology, Quantz followed Mattheson's distinction, writing that "the proper measurement and division of slow and quick notes is called *metre* (la mensure); tempo (le mouvement), on the other hand, is the law governing the slow and quick movement of the beat." <sup>31</sup> In a similar manner, Quantz also adopts Mattheson's classifications of the time signatures in use, dividing them into duple and triple signatures. However, in contrast to Mattheson, Quantz places 12/8 in the group of triple signatures.<sup>32</sup> The following table compares the two categorizations proposed by these theorists.

<sup>&</sup>lt;sup>30</sup> See Quantz, On Playing the Flute, 119-124.

<sup>&</sup>lt;sup>31</sup> In German, Quantz uses *Der Tact* for meter as opposed to *Das Zeitmass* for tempo. See 64 of the treatise, footnote 1 and 2. These terms do not correspond with those used by Kirnberger.

<sup>&</sup>lt;sup>32</sup> See Chapter V, Of Notes, their Values, Metre, Rests, and Other Musical Signs from the treatise. In particular, refer to 64 – 69. The 12/8 is not the only time signature which Quantz's treats differently from Mattheson. For example, the former includes the 6/4, 6/8, and 9/8 time signatures in the triple category whereas they belong to duple in Mattheson's Das Orchestre.

Table 2: Categorizations of time signatures by Mattheson and Quantz

	Mattheson (Das neu-eröffnete)	Quantz (On Playing the Flute)
Duple	2, 2/4, C, 6/4, 6/8, 12/4, <b>12/8</b> , 12/16, 12/24	C, 2/4, Cut C
Triple	3/1, 3/2, 3/4, 3/8, 9/8, 9/16	3/1, 3/2, 3/4, 6/4, 3/8,6/8, 9/8, 12/8

In conjunction with the above classification of time signatures, Quantz includes two, brief musical examples whose point is to address the differences between 12/8 with eighth-note figures and C with triplets.<sup>33</sup> By stressing that these need to be played differently, Quantz makes clear that he treats 12/8 as a time signature independent from C, which contrasts with the view of Kirnberger who considers the 12/8 time signature in conjunction with the C signature.

Also, in contrast to Kirnberger, Quantz devotes himself to discussing time words, such as Allegro and Adagio, explicating the manners of playing these two terms in Chapters XII and VIV. At the beginning of Chapter XII, Quantz proposes:

The word Allegro, used in opposition to Adagio, has a very broad meaning and in this sense applies to many kinds of quick pieces, such as the Allegro, Allegro assai, Allegro di molto. We take it in this broad sense there, and understand by it all kinds of lively and quick works. We do not concern ourselves here with its special sense when it characterizes an individual kind of rapid movement...The principle character of the Allegro is one of gaiety and liveliness, just as that of the Adagio, on the contrary, is one of tenderness and melancholy.<sup>34</sup>

Although other theorists of that period used terminology to signify tempo, they address only vaguely what the time words signify. In contrast, Quantz took up the question and responded to it

<sup>34</sup> Ibid., 129.

<sup>&</sup>lt;sup>33</sup> Quantz., 64.

unambiguously. According to this theorist, time words such as Allegro and Adagio tell us about both the character (or type) and the tempo of music.

In the middle of Chapter XIV, Quantz goes into further detail about how to play Adagio by relating a time signature to time words. He adds that "an alla Siciliano in twelve-eight time, with dotted notes interspersed must be played very simply, not too slowly, and with almost no shakes. Since it is an imitation of a Sicilian shepherd's dance, few graces may be introduced other than some slurred semiquavers (sixteenth notes) and appoggiaturas."<sup>35</sup> In this context, Quantz identifies the "alla Siciliano in 12/8" as a signifier of tempo along with sixteenth-note figures. Interestingly, Quantz, unlike Kirnberger, does not link 12/8 to the gigue. Rather, he associates it for the first time with the siciliano. At the same time, by defining the alla Siciliano 12/8 signature, Quantz confirmed the traditional notion that a time signature has notational levels associated with it.

Finally, Quantz arrives at the chapter in which he elucidates the question of how to determine tempo, the chapter that exhibits the most new and modern understanding of temporal practice. In devising the new system of how to determine tempo, Quantz follows the fundamental rules and the traditional principles noted in this dissertation. First, for his system, he brings in the old notion of *tempo ordinario*, defining that term as "the pulse beat of the hand of a healthy person (J = M.M. 80 in common time)". But what marks Quantz as being different from Kirnberger and Mattheson is his attempt to assign a precise tempo to each time signature based on the choice of time words. It is especially revealing that Quantz places greater importance on the time words, thereby suggesting a proportional speeding up or slowing down the tempo for each signature in accord with time words. For instance, Quantz divides the tempo of C into four categories according to the time words: Adagio assai, Allegretto, Adagio cantabile, and the

35 Ibid., 168.

Allegro assai. He then goes on to add that in common time, in Allegro assai, the time of a pulse beat is equal to each minim (J = 80, that is, J = 160); in an allegretto, a pulse beat for each crotchet (J = 80); in an Adagio cantabile, a pulse beat for each quaver (J = 80); and in an Adagio assai, two pulse beats for each quaver (J = 80).

With respect to the 12/8 time signature, Quantz states that "in an Allegro in 12/8 time, two pulse beats fall in each bar, if no sixteenth notes occur", suggesting L = 80. He goes on to say that "an *alla Siciliano* in 12/8 time would be too slow if you were to count a pulse beat for each eighth note. But, if two pulse beats are divided into three parts, there is a pulse beat on the first and the third eighth note", suggesting L = 53. Finally, while referring to the 12/8 time signature, Quantz mentions that in a fast piece, which is notated entirely in triplets (with no sixteenth- or thirty second-note figures), the composition may be played a little more quickly than the beat of the pulse.<sup>37</sup>

Although Quantz devises a new system of determining tempo according to the different degrees of time words, a large portion of his system, as this discussion has shown, is based on tradition. In other words, the principle that a tempo is decided on the basis of the time signature and the notational levels, along with time words, is preserved in Quantz.

In summary, Mattheson, at the beginning of the century, pointed out that the 12/8 signature was used in a light pieces but that it had begun to appear in serious piece as well, adding that the change represented a trend in musical taste and that early eighteenth-century audiences preferred a slower tempo. Quantz also mentioned a different type of 12/8 in his treatise. Taken together, these facts lead to the conclusion that the 12/8 time signature must have

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<sup>&</sup>lt;sup>36</sup> Ibid., 283-289.

<sup>&</sup>lt;sup>37</sup> Ibid., 286-7.

undergone stylistic, notational, and temporal changes in the course of the late seventeenth and the early part of the eighteenth centuries. In current research, scholars seem to perceive the same change.

# 3.0 CURRENT RESEARCH

Although temporal issues in Bach's music have been played a role in Bach scholarship, they have been overshadowed by other issues, such as dating, chronology, and parody procedure. Moreover, research that combines temporal issues with Bach's compositional procedures, examining the musical conventions of the time in light of the composer's working methods, has been carried out only recently.

Early studies of temporal issues in Bach can be divided into two groups: First, those that treated temporal issues as part of an historical overview. As a result, early writers, such as Curt Sachs and Fritz Rothschild in the 1950s, who included comments on the temporal practice of Bach's time in their monographs, surveyed the temporal practice of historical periods in music, rather than developing a reading of Bach's temporal system.<sup>38</sup> Second, in contrast to these

<sup>&</sup>lt;sup>38</sup> See Curt Sach, *Rhythm and Tempo: A study in Music History* (New York: W.W. Norton, 1953) 265-88, and Fritz Rothschild, *The Lost Tradition in Music: Rhythm and Tempo in J. S. Bach's Time* (London: A & C Black, 1953).

theoretical surveys, several performers, from the 1960s on touch upon temporal issues in their studies, the goals of which are clearly set out as practical guides for performers. For example, Erwin Bodky's *The Interpretation of Bach's Keyboard Works*, published in 1960, is intended to serve as a performance guide, providing information about not only the tempo of Bach's keyboard works, but also about other aspects including questions of dynamics, ornamentation, and articulation.<sup>39</sup> These practical guides often deal primarily with Bach's instrumental works, and make no attempt to address temporal issues in the composer's vocal music.

Even in recent years, only a few Bach scholars, such as Don Franklin and Robert Marshall, have begun the process of filling in this gap. 40 Their works reflect an effort to explicate the principles of the temporal system that Bach used, and draw implications for performance. At the same time, they further define and spell out Bach's temporal practice by relying primarily on contemporary treatises. The studies carried out by these scholars also draw the conclusion that Bach's temporal practice is based on the temporal conventions formed by the old and the new systems of the time, while convincingly arguing that Bach builds highly systematic ways of using and expanding these conventions.

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<sup>&</sup>lt;sup>39</sup> The temporal issues of Bach's music are mainly dealt with in 100-145 of the monograph. Meanwhile, Robert Donington's *Tempo and Rhythm in Bach's Organ Music* (London: Hinrichsen Edition Ltd., 1960) is another attempt to give practical advice to performers. A similar, but more recent effort is also found in Paul Badura-Skoda's book, *Interpreting Bach at the Keyboard written* (Oxford: Clarendon Press, 1933).

<sup>&</sup>lt;sup>40</sup> See Don. O. Franklin, "Composing in Time: Bach's Temporal Design for the Goldberg Variations," *Irish Musical Studies: 8: Bach Studies from Dublin* eds. Anne Leahy and Yo Tomita (Dublin: Four Counts Press, 2004) 103-128; also see his article, "The fermata as notational convention in the music of J. S. Bach," appeared in *Convention in Eighteenth-and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner*, eds. Wye J. Allanbrook, Janet M. Levey, and William P. Mahrt (New York: Pendragon Press, 1992): 345-81; Robert Marshall, "Bach's tempo ordinario: A Plaine and Easie Introduction to the System," *Critica Musica: Essays in Honor of William H. Scheide*, eds. Paul Brainard and Ray Robinson (Kassel: Baerenreiter, 1993): 179-188.

Despite this recent research, case studies that further articulate the details of the temporal convention and the role of each time signature are still largely lacking. Given that previous research has focused mainly on Bach's instrumental works, particularly needed is research that concentrates on Bach's sacred vocal music along with a group of movements notated in one particular time signature. Within that context, this dissertation attempts to provide a case study that considers one time signature as a crucial part of Bach's compositional practice, focusing in particular on in his vocal music.

In summarizing current research on temporal issues in Bach's music, I first discuss George Houle's monograph, *Meter in Music*, *1600-1800: Performance, Perception, and Notation (Meter in Music* hereafter), which provides a broad survey of temporal issues between 1600 and 1800. Next, I draw upon the writings of Don O. Franklin and Robert Marshall, whose extensive studies not only articulate the temporal conventions of the time, but also touch upon the implications for the performance of Bach's music. Following this, I review Meredith Little and Natalie Jenne's book, *Dance and the Music of J. S. Bach* whose focus partly lies in the identification of dance types found in Bach's music. <sup>41</sup>

In *Meter in Music*, Houle summarizes the change in notational practice that took place during the seventeenth and eighteenth centuries, namely, the change from mensural to measured notation. His main goal is to account for the process by which some of the mensural and the proportional signs came to be employed as time signatures. As Houle admits, this process was markedly gradual, yet difficult to articulate. It can only be deduced through careful readings of the theoretical sources together with an analysis of the music of the time.

<sup>&</sup>lt;sup>41</sup> See George Houle, *Meter in Music, 1600-1800: Performance, Perception, and Notation* (Bloomington and Indianapolis: Indiana University Press, 1982) and Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach*, expanded ed. (Bloomington: Indiana University Press, 2001).

The monograph, *Meter in Music*, includes numerous citations from theoretical treatises as well as instructional manuals written by French, German, Italian and British theorists, including, for example, parts of the previously discussed treatises by Praetorius and Mattheson. Relying primarily on these theorists, Houle defines the concept of *tactus* and explains how mensural and proportional signs worked in the seventeenth century. At the same time, he focuses on the changes in notational practice, again quoting relevant sources to trace the notational developments that took place in the seventeenth and eighteenth centuries.

Titled, "Time Signatures in the Eighteenth Century", the second chapter of Houle's monograph introduces eighteenth-century theorists and their classifications of time signatures. Although the monograph is highly informative, including discussions about the 12/8 time signature and insights into temporal issues, its scope is extremely broad. Because it functions primarily as a compendium and referential work, it lacks critical comments by the author. Moreover, Houle does not include musical examples when he discusses time signatures. Therefore, despite the monograph's claim to be designed in part for performers, it, by and large, remains primarily theoretical in nature.

One of the most comprehensive studies of Bach's temporal practice is found in Don O. Franklin's research on time signatures that began around 1990. Retrospectively, in the article written in 2000, "Composing in Time: Bach's Temporal Design for the Goldberg Variations," Franklin summarizes the general goal of his research as spelling out "the set of principles by which Bach constructs his music 'in time' as well as the notational means by which he indicates how to realize his 'time' structures." Franklin adds that "Bach's application of both principles and procedures are proving to be as systematic and as broad in scope, as, for example, his use of

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 $<sup>^{\</sup>rm 42}$  Don O. Franklin, "Composing in Time," 103.

ritornello and fugue." Franklin's research over this period reflects a gradually expanding and increasingly detailed argument, examining various repertories of Bach's music, including his keyboard works, the B-minor mass, cantatas, and passions.

In this regard, Franklin's earlier, 1992 article, entitled, "The fermata as notational convention in the music of J. S. Bach ("The fermata," hereafter)," is his most fundamental, broad, and comprehensive work on the topic, both in its scope and purpose. Here, Franklin lays out his most important arguments in the process of analyzing and demonstrating the way in which Bach constructed two successive movements within an overall temporal structure. Moreover, the article is valuable because Franklin places Bach's notational conventions in a larger historical context by examining earlier composers' works, thereby illustrating the extent to which Bach's notational practice was based on traditional practices.

While examining the autographs and other authenticated prints for his study, Franklin relies on the description written by Kirnberger in his *The Art of Strict Musical Composition*. Through detailed illustrations and analysis of musical examples, Franklin shows how Bach constructs not only temporal units between two consecutive movements, but also, by using the fermata as a notational sign, constructs large temporal units that articulate the temporal structures within a large-scale work.

Included among the musical examples Franklin discusses are three in which he comments on the 12/8 signature, one concerning Buxtehude and two concerning Bach. One example is from Buxtehude's BuxWV 142, his Praeludium in e minor, in which the composer employs the time signatures in the following sequence: C with sixteenth-note figures, 12/8 with eighth-note figures, 6/8 with thirty second -note figures, and finally, a return to C with sixteenth-note figures. What Buxtehude accomplishes here, Franklin argues, is to relate the 12/8 time signature and the C time

signature in a traditional manner, in particular by using a one-measure bridge in 6/8, in the form of a hemiolia, as a transition between the 12/8 and the C sections.<sup>43</sup>

In demonstrating how Bach constructs the tempo relationship between two successive movements, Franklin provides us with two examples with the 12/8 signature: the Prelude and Fugue in A major, BWV 888 from the Well-tempered Clavier II (Figure 3) and the Prelude and Fugue in F major BWV 856 from the Well-tempered Clavier I (Figure 4).

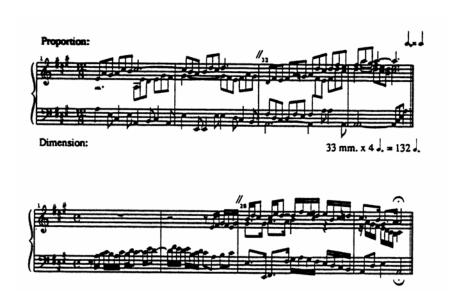


Figure 3: Prelude and Fugue in A major, BWV 888 from the WTC II

In the former, Bach links the 12/8 time signature notated with straightforward eighth-note figures, and the C time signature, notated with sixteenth-note figures, thereby establishing a 2:3 (proportional) tempo relationship. BWV 888, on the one hand, reveals that the same proportional relationship between 12/8 and C found in BuxWV 142, described by Kirnberger, is also preserved in Bach's work. However, the second example, BWV 856, includes a different level

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<sup>&</sup>lt;sup>43</sup> Franklin, "The fermata," 366.

<sup>&</sup>lt;sup>44</sup> Figures 3 and 4 are taken from Franklin,'s article, "The fermata," 352 and 354 respectively.

of notation. The prelude is notated with the 12/8 time signature with sixteenth-note figures, which, according to Kirnberger, constitute another tempo giusto form of the fugue.



Figure 4: Prelude and Fugue in F major, BWV 856 from the WTC I

The fugue that follows, notated with a 3/8 time signature, includes sixteenth-note figures. Franklin argues that Bach establishes a direct 1:1 tempo relationship between the signatures by keeping the same unit of beat ( ) = ) in the prelude and in the following fugue. Franklin points out that while the 1:1 tempo relationship is indeed rare, it appears with frequency in both the Goldberg Variations and the 1733 Missa. 45 In comparison to the first example, BWV 856 needs to be understood as a form of modification of the 12/8 signature that Bach achieves by including smaller note levels.

<sup>&</sup>lt;sup>45</sup> Franklin, 352-4.

In summarizing Franklin's research on notational-temporal issues, the following conclusions can be drawn. Franklin's study draws our attention to the fact that Bach's temporal notation constitutes a system that becomes increasingly refined over the course of his career, specifically, with regard to the manner in which the composer notates temporal matters including time signatures, notational levels, and possibly time words as well. Seen in this light, Franklin's work represents one of the most comprehensive and systematic studies to date of the temporal issues in Bach's music. In addition, this research also points to ways in which further study needs to be carried out. The conclusion that an investigation of notational-temporal issues can elucidate Bach's compositional procedures and methods is one of the most revealing aspects of Franklin's study.

Robert Marshall also addresses temporal aspects of Bach's music in the article, "Tempo and Dynamic Indications in the Bach Sources: A Review of the Terminology." In the article, Marshall compiles forty-five discrete "tempo markings" found in the autograph scores of the vocal and instrumental music, arraigning them in alphabetical order. <sup>46</sup> Among these markings, Marshall identifies Bach's six principal tempo designations (adagio-largo-andante-allegro-vivace-presto), as the 'center' of Bach's scale of tempo designations from which Bach "exaggerates (such as molto adagio) or moderates (such as larghetto)" the tempo of a given piece of music. <sup>47</sup> These tempo markings, Marshall argues, do not entirely signify objective, absolute,

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<sup>&</sup>lt;sup>46</sup> Robert Marshall, "Tempo and Dynamic Indications in the Bach Sources: A Review of the Terminology," *Bach Handel, Scarlatti: Tercentenary Essays*, ed. Peter Williams (Cambridge: Cambridge University Press, 1989) 259-276. Marshall indiscriminately refers to the terms as "tempo markings," "tempo indications," "tempo designations," and "tempo and Affekt designations." Instead of adhering to the term, "time words," I, in discussing Marshall's research, cite his term verbatim.

<sup>&</sup>lt;sup>47</sup> The table is given on 268 of the article, where Marshall offers "Tempo and Affekt Designations in the Bach sources." The table also includes the years that the terms first appeared, the BWV numbers, and the number of appearances.

and precise tempo indications but were, in part, signs of musical *Affekt*. For this reason, these markings often appeared at the beginning of the movement as a means of indicating (or marking) a genre (or type) of music, thereby carrying a prescriptive function as well. The use of these terms, often more extreme and uncommon in their frequency of occurrence, appear fairly early in Bach's career (around 1710).

Of the forty-five terms, only the six tempo markings I cited above appear on twenty-five or more occasions, according to Marshall, confirming that they are indeed fundamental tempo markings. Of the six, Marshall defines allegro as a signifier of *tempo ordinario*, asserting that "there is a notable absence in the Bach sources of a simple allegro marking at certain strategic points, for instance, allegro almost never appears at the beginning of a movement but only after a section in a different, typically slow-tempo, such as adagio or grave." Marshall goes on to argue that the absence of the allegro marking in the opening movements of the majority of instrumental works means that they contain no tempo indication "unless it is something other than a simple allegro". 48

In defining allegro as *tempo ordinario*, Marshall points out an interesting deviation found in one of the movements notated in the 12/8 time signature. In a footnote, Marshall mentions that the presence of the allegro marking at the beginning of the soprano aria, *Wie freudig ist mein Herz*, from Cantata 199 reinforces its time signature. He explains that the allegro marking here insures "a more vigorous tempo than would perhaps otherwise be implied by this signature," a point that will be taken up and explored later in this dissertation.<sup>49</sup>

<sup>&</sup>lt;sup>48</sup> Marshall, "Tempo and Dynamic Indications in the Bach Sources," 270-1.

<sup>&</sup>lt;sup>49</sup> See Marshall, 270. As will be discussed later in this dissertation, an autograph of the oboe part of the aria is notated not in 12/8, but in C12/8, which Marshall does not seem to note.

Although Marshall describes the tempo markings that convey both tempo and *Affekt*, he does not explain how the six principle markings along with their modifications signify or even prescribe tempo. As discussed in the previous section, none of the eighteenth-century theorists, including Quantz, who is believed to have devised the modern system of assigning a tempo to each tempo marking, appear to treat these markings the way that Marshall does. In other words, the eighteenth century theorists all seem to agree that the tempo of a given piece of music is determined primarily by the time signature and the notational levels. Tempo markings were treated as secondary in importance, and as terms that either are confirmed or complemented by the other two elements. In other words, the tempo marking alone does not prescribe tempo.

Almost a decade later in his 1996 analysis, "Bach's tempo ordinario: A Plaine and Easie Introduction to the System, "Marshall resumes the discussion he began in his earlier article, providing a more thorough and detailed study of Bach's temporal system. <sup>50</sup> The article contains "a small number of simple propositions, or 'rules' that enunciate in concise fashion the general principles that seem to be governing Bach's notational practices with respect to rhythm and meter insofar as they may have implications for determining the tempo". <sup>51</sup>

Because Marshall is concerned with the proper tempo of the 12/8 signature, revisiting the matter several times in the article, it is interesting to trace his reasoning in determining the tempo of the 12/8 movements that he chooses to deal with. The first step Marshall takes is to cite a theoretical source. In order to clarify the relationship between a primary time signature and its tripled version, Marshall cites Kirnberger, who as we have seen earlier, defines the inherent proportion between the two categories as 2:3. Based on this relationship, if the *tempo ordinario* 

<sup>50</sup> Robert Marshall, "Bach's tempo ordinario: A Plaine and Easie Introduction to the System," in *Critica Musica: Essays in Honor of Paul Brainard*, ed. John Knowles (New York: Gordon and Beach, 1996) 249-78.

<sup>&</sup>lt;sup>51</sup> Marshall, "Bach's tempo ordinario," 253.

of the C time signature is J=80, that of 12/8 needs to be  $J_*=80$ . However, Marshall keeps the *tempo ordinario* at  $J_*=80$ , regardless of the type of notational level, thereby suggesting that the *tempo ordinario* of the 12/8 time signature is  $J_*=54$ . After determining  $J_*=54$  for the 12/8 signature, Marshall points out that if the 12/8 time signature is notated with only eighth-note figures, this tempo will be too slow. Subsequently, Marshall proposes a tempo of  $J_*=80$  for the 12/8 time signature notated with only eighth figures. If Bach employs sixteenth-note figures in the 12/8 time signature, Marshall recommends a tempo of  $J_*=54$ . It is interesting that Marshall finds difficulty in determining the tempo of the 12/8 time signature, and, as a result, proposes two different types of tempi, determined by the level of notation, as illustrated above. Although not explicitly acknowledged by Marshall in the article, his conclusion is the same as that implicitly stated in the treatises of Kirnberger and Quantz.

Another study that discusses Bach's use of the 12/8 time signature is Meredith Little and Natalie Jenne's book, *Dance and the Music of J. S. Bach*, first published in 1991, and again in 2001 in an expanded form. In focusing on the dance qualities in Bach's music, these scholars identify various dance types found in the composer's works.<sup>53</sup> The authors' lists of dance types cover a wide range of dances, including the Bouree, Gavotte, Minuet, and Gigue. Each chapter deals with one dance type, first defining it in terms of its origin and its musical features, including the melodic, rhythmic, harmonic, and phrasing structures; and second, identifying each

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<sup>&</sup>lt;sup>52</sup> Although Marshall proposes these tempi for the 12/8 time signature, he still writes that "there is some question as to the tempo of the 12/8 movements." Because he does not state the question in detail, it is hard to understand completely the type of inquiry that Marshall has in mind.

<sup>&</sup>lt;sup>53</sup> Although the expanded edition of the book, to which I refer in the dissertation, includes some of Bach's vocal music, the list does not appear to be comprehensive. As a result, the book is more oriented toward the dance qualities of Bach's instrumental works.

type in Bach's instrumental music. Furthermore, in identifying each dance, Little and Jenne associate the dance type with a particular time signature or set of signatures.<sup>54</sup>

In Chapters 10 and 15 of the book we find references to the 12/8 time signature and its association with the gigue in general, and with Bach's works, in particular. In considering Bach's works, the chapters cover both the 12/8 movements with and without the subtitle of "gigue." Interestingly, throughout both chapters, Little and Jenne note their difficulty in examining the gigue as a dance type, regardless of the presence or absence of the sub-title. They give two reasons: first, no choreography has survived to hint at the history or origin of the dance; and second, when compared with other dance types, the gigue does not include any musical characteristics that clearly distinguish it from other dances. The authors add that the difficulty in studying gigue is that the eighteenth-century theorists "did not fully account for the different types of pieces which appear under these titles" and that accordingly "Bach inherited a form which was already full of variety and not well explained by theorists." 55

Despite the difficulties in terms of identifying the gigue in Bach's music, Little and Jenne propose three different types of gigue: the giga I, the giga II, and the French gigue. Furthermore, authors add that Bach seems to have developed a distinctive gigue type, which separates his music from that of his predecessors. I address this point in detail in Chapter 8.0 of this dissertation by 1) exploring the different gigue types found in Bach's music, 2) tracing the earlier

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<sup>&</sup>lt;sup>54</sup> A previous study devoted to dance quality in Bach's music is found in Doris Finke-Hecklinger's "Tanzcharaktere in Johann Sebastian Bachs Vokalmusik," *Tübinger Bach Studies*, Ed.Walter Gerstenberg, Vol. 6 (Trossinger: Hohner-Verlag, 1970).

<sup>&</sup>lt;sup>55</sup> See Little and Jenne, *Dance and the Music of J. S. Bach*, 159. Because of the difficulties and complexities that these authors point out in respect to the gigue, they add another chapter about the gigue in the expanded version of the book. The 2001 edition also contains a chapter in which they identify gigue-like movements. However, these movements do not carry the sub-title, nor exhibit a clear musical profile of the gigue and fit only loosely into the musical characteristic of the gigue that these authors describe.

form of the dance type appearing in the music of Bach's predecessors, and 3) spelling out how Bach's gigue is distinctive from these repertories.

## 4.0 THE 12/8 MOVEMENTS FOUND IN OTHER COMPOSERS' WORKS

## 4.1 12/8 IN THE WORKS OF BACH'S PREDECESSORS

My aim in this part of the dissertation is to define the notational, stylistic, and temporal conventions that govern the use of the 12/8 time signature in the works of Bach's predecessors. This discussion will demonstrate that, while Bach's 12/8 movements, particularly those composed during the early part of his career, embody features similar to the 12/8 movements found in his predecessors' music, they can, at the same time, be clearly differentiated from these movements.

In order to elucidate earlier temporal practice, I focus this discussion first on Italian and then on German practice. Current scholarship has not fully documented Bach's exposure to the music of the late seventeenth-century Italian composers, especially as manifested in Bach's early practice. Rather, its focus has been on Bach's (Northern) German predecessors. To the extent that Italian practice has been considered, it has dealt mainly with Bach's understanding of the early eighteenth-century Italian concerto procedure found in Vivaldi, thereby neglecting earlier composers, such as Bononcini. However, the late seventeenth-century Italian practice needs to be addressed for the following reasons. First, it allows the tracing of the 12/8 signature as it appears in the form of gigue (with or without a title), a practice that I argue emerged independently from

the German tradition. Second, the Italian practice became part of German practice in the early part of the eighteenth century, which, in turn, influenced Bach's practice. <sup>56</sup>

In traditional German practice, on the other hand, the 12/8 signature is primarily associated with chorale melodies, beginning in the late seventeenth century. For example, its presence in the organ chorales of Buxtehude points to a different tradition of the 12/8 signature that flourished in Germany and that Bach later took over. The following account, along with an analysis of Bach's 12/8 movements, will demonstrate the extent to which Bach combined and wove together the two separate practices.

The first composer that I consider is an Italian, Giovanni Maria Bononcini, whose compositions notated in the 12/8 signature offer valuable insight into the early use of the signature. Bononcini's musical examples are enlightening for the following two reasons: 1) in employing time signatures for each movement, Bononcini was remarkably consistent in notating a particular type of dance music with a particular type of time signature. For example, he exclusively notated his corrente movements with either 6/4 or C6/4. The presence of the C signature in these movements, along with 6/4, points to an old, proportional system still governing musical composition; 2) in notating a gigue movement, the final movement of his sonata, Bononcini invariably utilizes the 12/8 signature. However, he often uses it in conjunction

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The earliest musical example that I have found, interestingly earlier than its appearance in a contemporary treatise, is a section from Girolamo Frescobaldi's *Toccate* of the second collection, published between 1627 and 1637, in which the composer uses 12/8 not as a time signature, but as a proportional sign. For example, Toccata Prima begins with the C signature, moves to 12/8 in measure 48 only for the right hand, without changing the time signature for the left hand. The two signatures coexist for the following five measures. Then in measure 54 Frescobaldi employs 12/8 for the left hand. Finally, both parts move into C signature when we reach measure 58. In *Toccata Nona*, we find another instance in which 12/8 was used as a proportion. Here, the time signature for the piece proceeds with the same pattern noted in *Toccata Prima*. However, when Frescobaldi needs to cancel the 12/8 signature in measure 13, he uses 8/12 to do so, confirming that the composer considered the previous 12/8 as a proportion. See *Girolamo Frescobaldi, Il Secondo Libro di Toccata* in *Monumenti Musicali Italiani* (Milan: Edizioni Sunivi Zerboni, 1979) vol. 5, 1-4, 34-37.

with the C signature, indicating that Bononcini also considered 12/8 to be a proportion of C (Figure 5). These examples were notated with both eighth- and sixteenth-note figures, indicating that the early form of 12/8 gigue movement contains sixteenth-note figures in the form of an embellishment or an arpeggio.



Figure 5: Bononcini, Op. III, Gigha a 4 in C12/8

In describing Buxtehude's works, I first focus on a group of 12/8 movements in dance style (titled or untitled), which occur in his chamber music, particularly in his sonatas; secondly, organ pieces, and thirdly organ chorales that include the 12/8 time signature. In the following discussion, I illustrate the notational as well as musical characteristics of each group.

The first type of 12/8 movement, in dance style, is the most common type encountered in Buxtehude's music. It is found in the following sonatas scored for two violins, viola da gamba, and continuo: BuxWV 260 in D, BuxWV 261 in g, the gigue in BuxWV 263, and BuxWV 273 in B-flat. Often carrying the title of gigue, this type of 12/8 movement is notated with eighth-note

figures. As Figure 6 shows, imitative texture often is present, along with a straightforward harmonic progression.



Figure 6: BuxWV 261, mm. 203-208

The fact that the 12/8 gigue movements in the Sonatas of BuxWV 261 and 263 both occur between the two C movements suggests that Buxtehude, like Bononcini, considers 12/8 to be a proportion.<sup>57</sup>

A similar type of progression occurs in the movement in 12/8 from the Sonata in D major, BuxWV 260. In this example, Buxtehude juxtaposes two different types of signatures, using C for the violin part and 12/8 for the viola da gamba part (Figure 7).

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<sup>&</sup>lt;sup>57</sup> The C3/4 time signature instead of the 3/4 time signature is found before we reach the C12/8 gigue movement of BuxWV 273, indicating that Buxtehude conceives of 3/4 as a proportion, namely, three quarter notes in the time of four quarter notes in the previous C movement. Likewise, C12/8 shows that Buxtehude relates 12/8 to the earlier C movement.



Figure 7: BuxWV 260, mm. 57-64

The rhythmic pattern of the movement involves the triplet figures on the top aligned with the dotted eighth note figures, signifying, again, that the quarter note carries the unit of the beat. As will later be noted, this type of 12/8 or C12/8 along with the gigue inscription also appears in Bach's 12/8 movements.

The second type of 12/8 movement is found in Buxtehude's organ Praeludia, BuxWV 136 and BuxWV156. As Figure 8 shows, the Praeludium begins with an improvisatory and rhapsodic first section notated in the C time signature. Buxtehude uses the 12/8 time signature at the beginning of the second section of the Praeludium, thereby dividing the work into two different musical units (Figure 8).



Figure 8: BuxWV 136, mm. 65-70

Notated with eighth-note figures, the 12/8 time signature in BuxWV 136 and 156 highlight the role of 12/8 in marking off sections in the Praeludium, thereby emphasizing the stylistic differences between the two sections. At the same time, Buxtehude's use of the 12/8 time signatures in the fugal section of these two musical examples suggests that he associates the signature with an imitative texture.

In the third type of 12/8 movement, Buxtehude employs the time signature in the organ chorale, where he clearly uses 12/8 as a proportion. No chorale movement begins with the 12/8 signature. Rather, the time signature is interpolated between two different signatures, often between two Cs, signifying that it relates proportionally to the previous time signature. The first example of this relationship is in the chorale setting of *Gelobet seist du, Jesu Christ*, BuxWV 118, where the 12/8 time signature notated with eighth-note figures occurs between the 3/2 and the C sections. The second example can be seen in the chorale setting of *Nun freut euch, lieben Christen gmein*, BuxWV 210. Here the 12/8 section is placed in between two C sections. Lastly, in his setting of the chorale of *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude

inserts a 12/8 section between the 6/8 and C sections (Figure 9). As in BuxWV 118, these last two examples are also notated exclusively with eighth-note figures.

It is also interesting that the three examples cited above, BuxWV 118, 210, 223, are set in the form of chorale fantasias, one of the most elaborate types of chorale settings in Buxtehude's work. While the setting is sectionalized by different time signatures that often signify a different musical style, each chorale phrase is fully developed and embellished through ornamentation, imitative polyphony, and virtuoso passagework. Seen in this light, the association of the 12/8 time signature with a figurative chorale setting was part of Buxtehude's compositional practice. Bach carried out the same practice, exploring various types of his chorale settings, a point I return to in examining Bach's 12/8 movements.



Figure 9: BuxWV 223, mm. 133-142

Nicolaus Bruhns used the 12/8 time signature in his organ music in a musical context nearly identical to that of Buxtehude. For example, like Buxtehude, Bruhns, in the second part of his Praeludium 2 in e minor, introduces the 12/8 time signature to create textural and stylistic contrasts with previous sections.<sup>58</sup> His notation is also identical to that of Buxtehude, in that

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<sup>&</sup>lt;sup>58</sup> See Nicholaus Bruhns, Sämtliche Orgelwerke (Wiesbaden: Breitkopr & Härtel, 1972) 14-18.

Bruhns also employs only eighth-note figures. Furthermore, these 12/8 sections employing only eighth-note figures, are inserted between the C *tempo giusto* sections, creating, again, a traditional, proportional relationship between C and its tripled time signature.

Our study of earlier musical examples notated in the 12/8 signature in Italian and German practice provides us with the following conclusions. First, as the example from Bononcini shows, the Italian tradition closely relates 12/8 to the gigue. Second, this practice appears to be taken over by later seventeenth-century German composers who employ the same type of 12/8 (or C12/8) gigue movement in their instrumental works. Third, the German composers used the 12/8 signature in their organ works as a part of a temporal sequence, in which they employed a change from one time signature to another, using 12/8 as a way of articulating a change in musical form and style. In these cases, the 12/8 time signature also appears to be linked to an imitative texture.

## 4.2 12/8 IN THE WORKS OF BACH'S CONTEMPORARIES

This section discusses 12/8 movements found in the music of composers who were Bach's contemporaries, considering how and where these composers used the 12/8 signature, and how their practice was similar to or different from those of their predecessors. This analysis, in turn, places Bach's practice within a context that illuminates it in relation to the musico-historical context in which the composer worked. Movements from four representative composers, Johann Gottfried Walther (1684-1748), Georg Philipp Telemann (1681-1767), Tomaso Giovanni Albinoni (1671-1751), and George Frideric Handel (1685-1759) will be considered.

The musical examples cited below will reveal that these composers used the 12/8 time signature in a manner consistent with that of their predecessors; specifically, the 12/8 time signature appears in conjunction with a dance rhythm or with a chorale melody. In respect to the notation of 12/8, Bach's contemporaries also notated the signature primarily with eighth-note figures, though occasionally they employed sixteenth-note figures as ornaments. In addition, they began to use the signature in more varied musical contexts and genres, even employing it in their vocal works.

In the organ music of Johann Gottfried Walther, the movements under discussion come from his piece, entitled *Concerto*, in which five independent series of movements with different time signatures are presented. Instead of writing a gigue as the last movement of a concerto, as might have been expected, Walther notated his last movement in the 12/8 time signature, along with the inscription "Aria, Largo." This last movement, in fact, is composed in the form of a fugue. As noted earlier, Buxtehude also employed 12/8 in his free organ pieces (in particular, in the fugal section of his *Praeludium*), and Walther used the signature in the same way, despite its aria description and different musical context. Furthermore, the notation of the movement adheres to the traditional form of straightforward eighth-note figures, revealing Walther's traditional use of the time signature.<sup>59</sup>

To exemplify the movements in the 12/8 time signature found in the music of one of Bach's important German contemporaries, Georg Philipp Telemann, I have chosen the following three examples: 1) a movement from Sonata in A, TWV 43; A5; 2) a chorale prelude; and 3) a turba chorus from one of the composer's Johannes Passions. The first two examples reflect the traditional practice described earlier in this dissertation, whereas the last example, the turba

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<sup>&</sup>lt;sup>59</sup> See Johann Gottfried Walther, *Organ Music. Selections: Five selected organ works* (New York: E. F. Kalmus, 1974).

chorus from Telemann's Johannes Passion, represents his use of the 12/8 time signature in a different genre.

The first example is taken from Telemann's Sonata in A major, TWV 43:A5 (Figure 10, written in 1730s), scored for string instruments while the second (Figures 11) is from his chorale prelude, *Vater unser im Himmelreich*, written around 1716.



Figure 10: TWV 43:A5 in Sonata in A major, mm. 1-3

# 2. Vater unser im Himmelreich



Figure 11: Telemann's chorale Prelude, Vater unser im Himmelreich, mm. 1-6

The example above (Figure 10) is reminiscent of several gigue movements discussed in this dissertation. The second example (Figure 11) indicates the signature's long association with a chorale setting. However, in this chorale prelude, the movement begins with the 12/8 time signature. Unlike Buxtehude who exclusively employs 12/8 in the middle of his chorale preludes, Telemann, in this example, uses the signature at the beginning, ignoring its relation to C.

The most interesting example found in Telemann's 12/8 movements occur in the turba choruses of some of his passion works. Given the apparent absence of vocal works in 12/8 composed during the late seventeenth-century, Telemann's use of the signature in chorus movements is noteworthy. These turba choruses include the following features: 1) in the context of the entire piece, they are inserted exclusively between two C movements; 2) they are mostly homophonic in texture; and 3) they were notated invariably with eighth-note figures (see Figure 12).



Figure 12: Telemann, a brief 12/8 section between two Cs from Johannes Passion (1745)

As the above example shows, although the genre in which Telemann used the 12/8 time signature is new, the way he employs the signature adheres to traditional practice.

Moreover, when the three examples above are considered together, without respect to their musical context, Telemann's 12/8 movements share great musical and notational similarities. Specifically, straightforward harmonic, melodic, rhythmic structures along with the exclusive use of eighth-note figures are found in all three examples, showing influences of both late seventeenth century Italian and German practices. However, Telemann's works do not exhibit anything similar to the notational development observable in Bach's 12/8 movements. 60

Tomaso Giovanni Albinoni, whose instrumental composition, particularly, Op. 1, 2, and 6, are believed to have been known by Bach at an early stage of his career. Unlike Bach's German contemporaries who employed primarily eighth-note figures in their notation of 12/8 time signature, Albinoni expands the notational values by incorporating smaller note figures, as exemplified in Sonata IV.<sup>61</sup> Published in 1722, Albinoni's Op. 8 of Sonatas and Suites includes

<sup>&</sup>lt;sup>60</sup> In the course of composing his passions, Telemann writes short turba choruses notated in the 12/8 time signature, sometimes comprising only eight measures. Some of Telemann's later works, such as the Matthew Passion of 1762 and the Luke Passion of 1748, also include a similar type of notation. On the other hand, a relatively early work, the Mark Passion of 1723 contains an aria movement full of sixteenth-note figures.

<sup>&</sup>lt;sup>61</sup> Gregory Butler fully explores the relation between Albinoni's instrumental works and those of Bach. In particular, see the articles, "J.S. Bach's reception of Tomaso Giovanni Albinoni's mature concertos,"

several movements in 12/8. In these works, the signature occurs in the final movements with giga and allegro designations. Considering the fact that the gigue type of 12/8 was found in the last movements of the chamber music of earlier Italian composers, its appearance here is not surprising.

Apart from the traditional association with the gigue, Albinoni uses the signature in conjunction with a different set of notation. Consider the following example taken from one of his sonatas (see Figure 13).



Figure 13: Albinoni, Sonata IV/3

In this example, Albinoni incorporates a considerable number of sixteenth-note figures (and thirty second-note figures as well), thereby distinguishing his notational practice from the earlier

Bach Studies 2, ed. Dainel R. Melamed (Cambridge; Cambridge University Press, 1995) 20-46, and "The Question of Genre in J. S. Bach's Fourth Brandenburg Concerto," Bach Perspectives, Vol. 4 (1999), 9-32.

gigue type of movement seen in Buxtehude's examples. In addition, the 12/8 time signature appears in conjunction with the larghetto marking. Moreover, it is presented in the siciliano rhythm (a dotted eighth note followed by the sixteenth note), whose relation to 12/8 was discussed by Quantz. In short, this example which displays 12/8 with the notation, as well as the siciliano rhythm along with the larghetto marking appears to suggest the particular type of 12/8 that was used by Albinoni. This particular type is also found in Handel's works as well.

Like Bach, Handel uses the 12/8 time signature in his vocal as well as his instrumental music. Several arias of Handel's operas and oratorios along with a number of movements from his instrumental concertos, are notated in 12/8. Moreover, Handel uses the signature throughout his career, including arias from the early eighteenth-century (1704) to the middle of the century (1747). However, Handel's use of the signature and the genre in which it is found are limited in terms of their notation and style.



Figure 14: Handel, excerpt taken from an aria of *Ezio* (1732)

What separates Handel's 12/8 movements from those of other composers' is the presence of time words in association with the signature. Of these, the larghetto designation appears most frequently in conjunction with the rhythm of siciliano found both in Handel's vocal and instrumental words, reminiscent of Albinoni's practice (Figure 14). Unlike Albinoni, however, the notation of Handel's 12/8 movements does not include many sixteenth-note figures, but instead, contains primarily eighth-note figures.

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<sup>&</sup>lt;sup>62</sup> Handel's opera, *Amadigi*, performed in 1715, includes an aria movement notated in 12/8 along with both the larghetto and siciliano markings. After writing this aria, Handel does not appear to use both appear markings simultaneously. Instead, while dropping the siciliano marking, he combines the 12/8 time signature only with the larghetto marking, resulting in several movements notated in 12/8 with larghetto.

The second example is Handel's 12/8 movement presented in the form of the gigue. Written for one of his instrumental concerto movements (Figures 15), the gigue adheres to the traditional dance type noted in this dissertation.<sup>63</sup>



Figure 15: Handel, Concerto for Stringed instruments with Continuo in F, 1739.

The two examples included in this part of discussion lead me the following conclusions. First, unlike Bach, Handel used the 12/8 time signature in conjunction with time words. Secondly, this type of 12/8 movement, along with the same type found in Albinoni appear to reflect Quantz's association of the 12/8 the signature with the siciliano marking.<sup>64</sup> Handel's practice illustrates that he considers the 12/8 larghetto marking to be a notational convention, distinguishing it from 12/8 with gigue markings. However, in spite of Handel's consistent practice of employing 12/8

<sup>63</sup> Of Handel's arias, one movement shows that he also conceived 12/8 in relation to C. In Silla's aria of *Rodrigo*, one of Handel's Italian operas, the composer begins the movement with 12/8, but changes the time signature as the aria comes to the B part of the da capo. The 12/8 part (A part of the da capo) is notated with eighth-note figures only, leading to C notated with sixteenth-note figures, showing the traditional relationship between the two signatures.

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<sup>&</sup>lt;sup>64</sup> Refer to 24 of this dissertation.

with larghetto in the rhythm of a siciliano, his use of 12/8 in the gigue form points out that this composer's practice remained largely traditional.

The examples discussed in this chapter of the dissertation show that, during the period of Bach and his contemporaries, the 12/8 time signature occurs in conjunction with a greater number of genre and musical contexts, in contrast to its use earlier in the late seventeenth century. For example, the signature was employed as an innovation in some chorus movements by Telemann and Handel. In addition, although the notation of 12/8 was expanded to incorporate smaller note values, the most representative contemporaries, Telemann and Handel, still adhered to the tradition of employing and notating the signature primarily with eighth-note figures, thus associating the signature with earlier practices.

#### 5.0 THE 12/8 TIME SIGNATURE IN BACH'S SACRED VOCAL MUSIC

Bach employed the 12/8 time signature far more extensively than any other composer of his time, using it both in chorus and aria movements throughout his entire musical career. Of the total of almost 95 movements which the composer notates in 12/8, around 50 are found in his sacred vocal music. Excluding the 12/8 movements found in Bach's keyboard or instrumental works, this portion of the dissertation examines the 50 movements found in Bach's sacred vocal works. The discussion is divided into four parts, each of which represents the four traditional divisions in Bach's career, namely, Mühlhausen, Weimar, Cöthen, and Leipzig. The 12/8 time signature from each period is presented along with tables, providing the following information about each movement:

- 1) Date of composition
- 2) Type of movement, either aria or chorus
- 3) Presence of chorale or instrumental obbligato
- 4) Primary notational level
- 5) Other features

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<sup>&</sup>lt;sup>65</sup> The ninety-five works consist of fifty or so of vocal works, thirty-seven keyboard works, five chamber works, and three orchestral works. In his instrumental works, Bach employed the 12/8 signature in his keyboard suites, chorale preludes, the concerto for two violins in d minor, the sonata for the viola da gamba and harpsichord, and the concerto for two harpsichords in c minor.

The last column identifies point in the music where there is a change of time signature in the middle of a movement, as well as Bach's use of related signatures such as C12/8.<sup>66</sup> In describing each period, emphasis is given to the notational levels used in Bach's 12/8 movements, showing how Bach increasingly and gradually expands them as his career progresses. I also underscore how various types of compositional experiments that Bach implements are associated with the 12/8 time signature. The following is an overview of Bach's 12/8 movements in the voal music of each of the four periods.

## Mühlhausen (1707-1708) and Weimar (1708-1717)

Between 1707 and 1717, the time period covering Bach's early career, Bach employs the 12/8 time signature in six movements. Of these, only one movement was written during the Mühlhausen period, with the remainder composed during the Weimar period. The six movements are shown in Table 3; the instrumentation of four of the arias is limited to the continuo.

Of the three cantatas written during the Mühlhausen period, only one, Cantata 131, includes a movement notated in 12/8.<sup>67</sup> The 12/8 movement is found in the fourth movement of Cantata 131, *Aus der Tiefen rufe ich, Herr*, the fourth movement of the cantata. It is scored as an alto and tenor duet with the alto given a chorale melody.<sup>68</sup>

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<sup>&</sup>lt;sup>66</sup> Appendix A of the dissertation includes the entire *oeuvre* of Bach's sacred vocal works including his passions and *Magnificat*. I will separate the latter works from the cantatas when I examine the individual repertories.

<sup>&</sup>lt;sup>67</sup> These are: Cantata 131, Cantata 106, *Gottes Zeit ist die allerbeste Zeit*, and Cantata 71, *Gott ist mein König*.

<sup>&</sup>lt;sup>68</sup> Not only the sacred vocal music, but also Bach's organ works include the 12/8 signature, as exemplified in the Neumeister Collection and Bach's early transcription of Italian concertos. These repertories are referred to later in this dissertation.

During the Weimar period, and in particular after he was given the Kapellmeister position in 1714, Bach was responsible for writing a cantata to be performed every fourth week. The 12/8 time signature is found in five movements from the Weimar cantatas; all are arias. Three of the five arias are scored for continuo only while the alto aria of Cantata 21 employs an instrumental obbligato. As Table 3 shows, the earliest two Weimar examples, the alto aria of Cantata 21 and the soprano aria of Cantata 199, are, like the duet in Cantata 131, notated exclusively with eighth-note figures. Beginning with Cantata 80a, Bach employed sixteenth-note figures in conjunction with the 12/8 time signature, after which they became an indispensable part of his notational pallet, as can be seen in the Cöthen examples listed in Table 4.

Noteworthy in this context is that Bach began to experiment with compositional procedures, such as presenting the technique of permutation fugue, for example, as in Cantata 182 written in 1714.<sup>69</sup> Important for the purposes of this discussion is that the compositional changes taking place after 1714 coincided with Bach's expansion of his use of time signature in the cantatas to include time signatures such as 3/4, 3/8, 9/8, 6/8, and 6/4.

Also noteworthy is the new type of text that Bach began to incorporate into his cantatas. He relied primarily on the texts written by the Weimar court poet, Salomon Franck. Because Franck employed the Neumeister type cantata text, which includes the recitative and da capo aria, and therefore are in contrast to the biblical and chorale texts found during the Mühlhausen period, this type of text presented Bach with a new compositional challenge.<sup>70</sup>

<sup>&</sup>lt;sup>69</sup> Permutation fugue refers to a particular type of fugue, in which each voice enters with the same series of subjects and countersubjects, thereby presenting no free (episodic) material.

<sup>&</sup>lt;sup>70</sup> The Neumeister type cantata, incorporating the alternation of recitative and da capo arias found in the early eighteenth century Italian opera, replaces the traditional form of German sacred vocal work, which includes biblical strophes, arias, and chorale strophes.

Table 3: The 12/8 movements found in Bach's Mühlhausen and Weimar cantatas

BWV/Date	Туре	Presence or chorale or obbligato	Notational levels	Other features
Mühlhausen				
131/4 (1708)	Tenor and alto duet	Chorale	Eighth	
Weimar				
21/3 (6/17/14)	Alto aria	Obbligato oboe	Eighth	
199/8 (8/12/14)	Soprano aria		Eighth	C12/8
80a/3 (3/24/15)	Soprano aria		Eighth and sixteenth	
165/3 (6/16/15)	Alto aria		Eighth and sixteenth	
162/3 (10/25/16)	Soprano aria		Eighth and sixteenth	

## Cöthen (1717-1723)

Because Bach's appointment as Kapellmeister to the Cöthen court did not entail responsibility for writing church music, his vocal music includes only five congratulatory cantatas.<sup>71</sup> Among them, two movements (66a/5, 194/3), set to texts by unknown librettist, are notated in the 12/8 time signature. In contrast to the previous movements Bach notated in 12/8, these movements convey a strong dance quality. It is also worth noting that the instrumental parts of these arias, and in particular the opening ritornello, begin to take on a prominent role.

As shown in Table 4, the two movements (66a/4, 194/3) are notated in the 12/8 time signature with sixteenth-notes. In contrast to the tenor and alto duet in Cantata 131, a chorale melody is not present in the duet, *Der Himmel dacht auf Anhalts Ruhm und Glück*, of Cantata

<sup>71</sup> These cantatas (66a, 134a, 173a, 194a, and 184a) were written for the prince's birthday and for New Year celebrations. This dissertation discusses Cantata 66 with its sacred text, first heard on April, 10, 1724 in Leipzig.

66a. However, the duet features a violin solo, whose sixteenth-note figurations of fast moving rhythmic activity render the movement highly virtuosic. The discussion follows this overview draws parallels between the notation of these arias and Bach's important instrumental works, including movements from the Brandenburg Concertos.

Table 4: The 12/8 movements found in Bach's Cöthen cantatas

BWV/Date	Туре	Presence of chorale or obbligato	Notational levels	Other features
66a/4	Alto and tenor	Violin solo	Eighth and	
(12/10/18)	duet		sixteenth	
194a/3	Bass aria		Eighth and	
(before 1723)			sixteenth	

# Leipzig (first Jahrgang)

During his first year in Leipzig, 1723-4, Bach composed a total number of 13 movements in 12/8. These consist of movements from eight cantatas, along with movements from the *Magnificat* and the St. John Passion. The cantata movements include the soprano aria of Cantata 167, first performed on June 24, 1723, and the duet of Cantata 37, performed on May 18, 1724. More important, the 12/8 time signature is found for the first time in chorus movements in Cantatas 136, 65 and 119.<sup>72</sup> Each chorus is written in a distinctive musical style, and the texts of these movements feature biblical passages, madrigalian poetry, and chorale texts.

Bach's responsibility as Cantor of the Thomaskirche was to provide a cantata for each Sunday and feast day of the church year. In the first Jahrgang, he wrote and performed 40

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<sup>&</sup>lt;sup>72</sup> The list does not include the 12/8 movements found in the Cantatas written either in the Weimar or Cöthen periods (BWV 21, 199, 162, 80a, 194a and 66a) reperformed in Leipzig. It should be noted that the dates of Cantatas 136, 154 and 37 have been questioned in the literature, suggesting an earlier origin.

Cantatas along with the St. John Passion. He also re-performed several earlier works. The scope and expressive quality of these 40 cantatas, however, go beyond Bach's earlier practice, with each cantata presenting its own individuality as well as distinctiveness. In terms of employing a time signature, Bach seemed to have been open to all types of signatures available to him. Furthermore, Bach composed movements in which he changed time signature, as, for example, from C to 3/4 or C to 12/8. Beginning with the first Jahrgang, Bach expands the range of his notational pallet to include not only sixteenth- but also thirty second-note figures.

As I pointed out above, Bach notated the opening chorus of three cantatas in 12/8, namely, Cantatas 136, 65 and 119. In addition to its 12/8 signature, each chorus is distinctive in compositional terms. The opening chorus of Cantata 136, *Erforsche mich, Gott, und erfahre mein Herz*, takes the form of a concerto whose music foreshadows the chorale choruses appearing in cantatas from the second Jahrgang. In addition, the opening chorus of Cantata 65, *Sie werden aus Saba alle kommen*, is written in the form of a fugue, while the opening chorus of Cantata 119, *Preise, Jerusalem, den Herrn*, is cast in the form of a French Overture, in which the first part is notated in C, and the second, contrapuntal part, in 12/8.

As mentioned above, Bach notates several movements in more than one time signature. For example, the alto aria of Cantata 136 begins in C and moves to 12/8 in the B part of its da capo form. Likewise, a C signature opens the first part of the French Overture while the 12/8 initiates the second (contrapuntal) part in the opening chorus of Cantata 119. One movement, the aria *Mein teurer Heiland*, from the St. John Passion, displays two different time signatures simultaneously, with Bach notating the chorale sung by the chorus in C and the bass solo line in 12/8.

Table 5: The 12/8 movements found in Bach's First Jahrgang cantatas

BWV/Date	Туре	Presence of chorale or obbligato	Notational levels	Other features
167/1	Tenor aria		Eighth and	C12/8
(6/24/23)			sixteenth	
136/1 (7/18/23)	Opening chorus		Eighth and sixteenth	
136/3	Alto aria		Eighth and sixteenth	C-12/8-C
136/5	Tenor and bass duet		Eighth and sixteenth	
119/1 (8/30/23)	Opening chorus		Eighth and sixteenth	C-12/8-C
Magnificat (12/25/23)	Alto and tenor duet		Eighth and sixteenth	
40/7 (12/26/23)	Tenor aria		Eighth and sixteenth	
65/1 (1/6/24)	Opening chorus		Eighth and sixteenth	
154/4 (1/9/24)	Alto aria		Eighth and sixteenth	
St. John Passion/Erwäge, (4/7/24)	Tenor aria		Eighth, sixteenth, and thirty-second	
St. John Passion/ Mein teurer Heiland	Bass aria with chorus	Chorale	Eighth	12/8 in the bass; C in the chorale
104/5 (4/23/24)	Bass aria		Eighth	
37/3 (5/18/24)	Soprano and alto duet	Chorale	Eighth and sixteenth	C12/8

# Leipzig (Second Jahrgang)

In his second Jahrgang, Bach notated 15 movements in 12/8, the greatest number of movements in any single repertory notated in this signature. While the 12/8 movements are again found in arias and choruses, they also appear in a greater number of opening chorus movements, six in

total, than in Bach's first Leipzig Jahrgang.<sup>73</sup> The notational levels Bach uses during this period are now extended to include thirty second, along with eighth and sixteenth-note figures.

Of the 15 movements, nine include chorale melodies. As Table 6 shows, the opening choruses of Cantatas 93, 8, 180, 125, and 1 are notated in the 12/8 time signature; well-known

Table 6: The 12/8 movements found in Bach's Second Jahrgang cantatas

BWV/date	Туре	Presence of chorale or obbligato	Notational levels	Other features
93/1	Opening chorus	Chorale	Eighth and	
7/9/24			sixteenth	
107/5	Soprano aria	Chorale	Eighth, sixteenth	
7/23/24			and thirty-second	G12/0
94/6	Tenor aria		Eight and	C12/8
8/13/24	0 1.1	CI 1	sixteenth	
101/6	Soprano and alto	Chorale	Eight, sixteenth,	
8/13/24	duet Bass aria		and thirty-second	
8/20/24	Bass aria		Eight and sixteenth	
8/1	On anima albama	Chorale		
9/24/24	Opening chorus	Chorale	Eighth and sixteenth	
8/4	Bass aria		Eighth and	
0/4	Dass arra		sixteenth	
114/2	Tenor aria		Eighth and	3/4 to 12/8
10/1/24	Tenor aria		sixteenth	3/4 to 12/0
180/1	Opening chorus	Chorale	Eighth and	
10/22/24			sixteenth	
133/4	Soprano aria		Eighth and	Cut C to 12/8
12/27/24			sixteenth	
125/1	Opening chorus	Chorale	Eighth	
2/2/25				
1/1	Opening chorus	Chorale	Eighth and	
3/25/25			sixteenth	
87/6	Tenor aria		Eighth and	
5/6/25			sixteenth	
68/1	Opening chorus	Chorale	Eighth and	
5/21/25			sixteenth	
175/2	Alto aria		Eighth and	
5/22/25			sixteenth	

<sup>&</sup>lt;sup>73</sup> Here, I included the opening chorus from the St. Matthew Passion.

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chorale melodies are present in each of these choruses. In addition, two movements, the soprano aria of Cantata 107 and the soprano and alto duet of Cantata 101, also include chorale melodies, in each case including thirty-second note figures. It should be noted that the text of the alto aria of Cantata 175 was written by Christina Mariana von Ziegler, and that of the chorus of Cantata 68 is based on a chorale.

Also typical of the second Jahrgang are movements in which changes of time signature occur. However, unlike Bach's first Jahrgang in which 12/8 changes to C (or vice versa), the 12/8 time signature during the second Jahrgang is linked to other time signatures, such as 3/4 and Cut C. The tenor aria of Cantata 114 begins with the 3/4 time signature, but changes into 12/8. On the other hand, Bach changes the time signature in the fourth movement of Cantata 113 from Cut C to 12/8.

# Post Second Jahrgang

The final period in which Bach employed the 12/8 signature dates from 1725 to 1734, the former coinciding with Cantata 110 and the latter marked by the performance of the Christmas Oratorio. During this period, Bach employed the 12/8 time signature fourteen times. In some cases, the movements in 12/8 appear consecutively during Bach's third Jahrgang, including the first five examples from Table 7, while others occur sporadically as indicated by the three-year gap between Cantata 171 and Cantata 51. Table 7 also shows a significant decrease in the number of 12/8 movements after 1727. Despite this decrease, Bach employed the 12/8 signature in two important repertories after the second Jahrgang, namely, the St. Matthew Passion and Cantata 198, known as the Trauerode, indicating that the 12/8 time signature still remained an important

part of his compositional practice, playing a prominent role in major works that date from this time.

Table 7: The 12/8 movements found in Bach's Post Second Jahrgang cantatas

BWV/Date	Type	Presence of chorale or	Notational levels	Other features
		obbligato	icveis	
110/5	Soprano and alto		Eighth and	
12/25/25	duet		sixteenth	
151/1	Soprano aria		Eight, sixteenth,	12/8 to Cut C
12/27/25			and thirty-second	
13/1	Tenor aria		Eighth and	
1/20/26			sixteenth	
170/1	Alto aria		Eighth and	
7/28/26			sixteenth	
169/5	Alto aria	Obbligato organ	Eighth and	
10/20/26			sixteenth	
St.	Opening chorus	Chorale	Eighth	
Matthew/Kommt,				
ihr Töchter, helft				
mir 4/11/27				
St.	Alto aria	Violin solo	Eighth and	
Matthew/Erbarm			sixteenth	
e dich				
St.	Bass aria		Eighth	
Matthew/Mache				
dich	A.1.		771 1 1 1	
198/5	Alto aria		Eighth and	
10/17/27	CI		sixteenth	
198/10	Chorus	X7' 1' 1	Eighth	
171/4	Soprano aria	Violin solo	Eighth and	
1/1/29	G :		sixteenth	
51/3	Soprano aria		Eighth and sixteenth	
9/17/30	Classina	C1 1 .		
192/3 10/31/30	Chorus	Chorale	Eighth	
	Sinfonia		Eighth and	
Christmas Oratorio/10	Simoma		Eighth and sixteenth	
12/26/34			Sixteentii	
Christmas	Chorus		Eighth and	C12/8
Oratorio/23	Chorus		sixteenth	C12/0
O1a(0110/23		1	Sixteentii	

In the St. Matthew Passion, the signature is found in the opening chorus, *Kommt ihr Töchter*, the alto aria, *Erbarme dich*, and the bass aria, *Mache dich*, in addition to occurring in two movements from Cantata 198. Although the notation in these movements is similar to that of Bach's other 12/8 movements, here the composer uses the 12/8 signature to underline the important messages of their texts, as is illustrated later in this dissertation. Finally, the last examples of the 12/8 movement in Bach's *oeuvre* are found in the Christmas Oratorio written in 1734, where the two movements notated in 12/8 both occur in the second part of the work. The first example includes the opening instrumental sinfonia of Part 2, while the second example is found in the chorale that completes Part 2.

The overview presented above leads to following observations about Bach's use of the 12/8 time signature. First, Bach expands the use of 12/8 from its first appearances in arias, eventually employing it in chorus movements as well. In addition to combining 12/8 with the forms such as concerto, the composer also expands and experiments with the notational levels of the signature, first employing only eighth note figures, but gradually including smaller note figures as his career proceeds.

Second, like his predecessors, Bach uses the 12/8 time signature in conjunction with chorale melodies, which can first be seen in the early cantatas of Bach's career. During the second Jahrgang, Bach's 12/8 signature takes on greater significance in its association with chorus movements based on chorale melodies. Third, Bach's 12/8 time signature also appears in his passions, where it is found at particularly important moments of the passion narrative.

Seen as whole, the movements notated in 12/8 from each of the four periods appear to contain distinctive compositional characteristics. For example, the movements from Mühlhausen and Weimar are limited to arias with only a continuo. Bach's Cöthen period features 12/8

movements with highly virtuosic instrumental figurations, which also exhibit a strong sense of dance. During the first cantata Jahrgang, Bach expands the type and genre of music notated in the 12/8 time signature to include various types of arias and choruses. During this period, Bach also composed movements that include the signature's change in the middle of a movement, in which 12/8 moves to other time signatures.

# 6.0 12/8 AND SIX CATEGORIES

To analyze in detail the 12/8 movements found in Bach's vocal music, I divide them into six categories. Although the categories may overlap or can, to a certain extent, be combined with other categories, to group the 12/8 movements by categories enables us to delineate the various types of movements Bach composed. These categories are outlined below.

12/8 and continuo arias

12/8 and the chorale

12/8 and the gigue

Cantata 136 and new experimentation

12/8 in the passions

12/8 and the pastorale

Each category above is treated in a chapter, covering Chapters 6.1 through 11.0 of this dissertation. Each chapter offers first the list of the movements identified within the given category, moving to a detailed analysis of a selected number of movements found within the category. The focus of analysis is the close examination of stylistic, notational, and formal procedures. In particular, by illustrating Bach's experimentation with the free da-capo form frequently found in his 12/8 movements, I show how this form reflects Bach's experiments in conjunction with 12/8. At the same time, I pay attention to the text of each movement, discussing

its theological significance and its role in creating the musical setting. The discussion of each category ends with a brief conclusion, suggesting what the movements analyzed within the given category, seen as a whole, reveal about Bach's compositional methods in association with the 12/8 time signature.

#### 6.1 12/8 AND CONTINUO ARIAS

The first category, the continuo arias, appears in Bach's early sacred vocal music, especially in his early cantatas. Four of the six 12/8 arias composed during the Mühlhausen and Weimar periods are continuo arias (see Table 8).<sup>74</sup> The arias share similarities in notation, style, and text, thereby forming a group of pieces that can be treated as a single category.

This group of early continuo arias is significant to our understanding of Bach's use of 12/8 since they reveal how he treated the signature in the early part of his career. Notably did Bach not employ 12/8 in conjunction with a large number of instruments, but more importantly, this category illustrates how Bach's use of the 12/8 time signature can be associated with new compositional procedures.

the continuo aria movements agreed to have been written during the limited time period of Weimar.

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<sup>&</sup>lt;sup>74</sup> Bach writes the continuo duet from BWV 37 during his first Jahrgang and the later soprano aria of Cantata 51 in 1730 as well, not to mention the earlier duet from Cantata 131 in 1707. However, considering that scholars have raised questions as to the dates of Cantata 37 and 51, it appears to be reasonable to focus on

Table 8: 12/8 and continuo arias

BWV(Date)	Epistle/	Notational levels	Form	Category
Occasion	Gospel			
131/7(1707)		Eighth		Chorale
Unknown				
80a/3 (3/24/15)	Ephesians 5;1-	Eighth and	Free da capo	Continuo aria
Oculi Sunday	9/Luke 11; 14-28,	sixteenth		
80/4	II Thessalonians			
Reformation	2:3-8/ Revelation			
	14: 6-8			
165/3 (6/16/15)	Romans 11;33-	Eighth and	(non repeating)	Continuo aria
Trinity Sunday	36/John 3;1-15	sixteenth	binary	
162/3 (10/25/16)	Ephesians 3;13-	Eighth and	(non repeating)	Continuo aria
16 <sup>th</sup> Sunday after	21/Luke 14;1-17	sixteenth	ternary	
Trinity				
51/3	Galatians 5;25-	Eighth and	Da capo	continuo aria
9/17/1730	6;10/Matthew	sixteenth		
	6:24-34			

This group of early continuo arias is significant to our understanding of Bach's use of 12/8 since they reveal how he treated the signature in the early part of his career. Notably did Bach not employ 12/8 in conjunction with a large number of instruments, but more importantly, this category illustrates how Bach's use of the 12/8 time signature can be associated with new compositional procedures.

The soprano aria, *Komm in mein Herzenshaus*, from Cantata 80a (Figure 16), was first performed in the third Sunday in Lent, March 15, 1716, and re-performed on Reformation Day, October 31, 1723. Its five-line text expresses the believer's strong desire to be united with God:

1 *Komm in mein Herzenshaus*, 75 Come in my heart's abode, 2 *Herr Jesu, mein Verlangen!* Lord, Jesus, my desiring!

<sup>75</sup> Texts in italics represent the original German text. The translations appeared in the dissertation are taken from Philip Z. Ambrose, *The Texts to Johann Sebastian Bach's Church Cantatas*, Stuttgart: Hänssler-Verlag, 1984.

3 Treib Welt und Satan aus

4 Und lass dein Bild in mir erneuert prangen!

5 Weg, schnöder Sündengraus!

Drive world and Satan out

And let thine image find in me new glory!

Away, prideful cloud of sin!

The desire expressed in the text is for God to dwell in the believer's heart. In reflecting the text's message, the movement begins with the continuo playing repeated melodic rhythmic configurations, which are then imitated by the soprano in measure 3. The motives are based on a long-short-short-long rhythmic pattern, which intensifies the message of the text by continuously repeating it throughout the entire aria.



Figure 16: BWV 80a/4 Komm in mein Herzenshaus, mm. 1-8

Also notable in the aria is the presence of sixteenth-note figures, which appear here for the first time among Bach's 12/8 vocal movements. After incorporating them here, Bach appears to consider them an integral part of his notational pallet. After Cantata 80a, sixteenth-note

figuration is frequently found in 12/8 movements. Moreover, the increasing use of sixteenth-note figures changes as his career proceeds, thereby allowing Bach further to expand and experiment with new notational and compositional procedures.

In addition to this notational expansion, Bach, in this aria, associates for the first time the free da-capo aria with the 12/8 time signature. In fact, Bach's first free da-capo aria is found in Cantata 208, which was written around 1713 and notated in C. During the following year, Bach composed a total of six free ca-capo arias that appear in Cantatas 182, 172, 21, 54, and 31, none of which is notated in 12/8 and all of which follow the conventional free da-capo form.

What is unusual about the free da-capo form of Cantata 80a/4 is its text division; the A part of the da-capo sets in lines 1 and 2 of the text, and the B part delivers the remainder of the text, in lines 3, 4, and 5.<sup>77</sup> However, as Stephen Crist observes in his dissertation, instead of setting lines 3, 4, and 5 twice in the B part, the usual pattern found in Bach's later free da-capo arias, Bach divides the B part of the da-capo into two sections (Table 9). Lines 3 and 4 constitute the first half, whereas line 5 is the second half of the B part. Seen in this light, Bach employed the musical form to articulate the textual content.

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<sup>&</sup>lt;sup>76</sup> Stephen Crist, "Aria forms in the vocal music of J. S. Bach, 1714-24," (Ph.D. diss., Brandeis University, 1988) 190.

<sup>&</sup>lt;sup>77</sup> In his dissertation, Crist discusses various aria forms, such as da capo, free da capo, binary, and ternary, all found in Bach's vocal music between 1714 and 1724. Crist considers free da capo aria (in which the A section modulates and ends in a different key, therefore requiring some recomposition of the da-capo return) as another form of the da capo aria, stating that "it was not Bach's invention; however; it is found as early as the end of the 17<sup>th</sup> century in operas by Alessandro Scarlatti and Carlo Pallavicino." See footnote 23 of the dissertation. Contrary to Crist, Miriam K. Whaples argues that the form "appears in the works of no other composer before about 1740 (475)." Considering the free da capo aria as one the most important musical innovation that Bach achieved, Whaples analyzes numbers of free da-capo arias found in Bach's vocal music. See her article, "Bach's Recapitulation Forms," *The Journal of Musicology* (1996): 474-513.

Table 9: The free da-capo form of Cantata 80a/4

Measures	mm. 1-3.1	mm.3.2-	mm. 11-	mm.	mm. 18.4-	mm.20.4-	mm.	mm. 33-35
		11.1	13.1	13.2-	20.3	25.1	25.2-	
				18.3			33.1	
Form	Ritornello	A	Ritornello	B1	Ritornello	B2	A'	Ritornello.
Text		Lines 1		Lines	(Entire		Lines	
division		an 2		3 and	ritornello		1 and	
				4	present)		2	
Keys	B minor		F sharp	D	D major	G major		B minor
			minor	major				

In addition to its unconventional textual division, the B section of the da-capo does not fit expectations in its harmony or in the way that the ritornello functions. Harmonically, the B section moves from the mediant to the subdominant, whereas the majority of free da-capo arias move from the sub-mediant to the mediant. In addition, the entire ritornello is presented intact in lines 3, 4 and 5 of the B part, thereby deviating from the norm of presenting a shortened form of the opening ritornello in the B section of a free da-capo movement. The ritornello between the B and A' parts contains the puzzlingly abrupt and sudden return of A', in measure 25 of the aria. At this point, Bach skillfully connects the B and A' parts of the aria by employing only a less-than-a-measure-long ritornello. At the same time, Bach does not fail to give the impression of the da-capo's return. Instead of presenting the middle or the closing part of the opening ritornello, Bach offers the music of the beginning of the opening ritornello (consisting of nine brief notes), unmistakably evoking melodic and rhythmic configuration of the aria's opening. In sum, the soprano aria of Cantata 80a allows Bach first to explore and second to establish a relatively new form of the free da-capo aria, a form that he uses at greater length in first half of first Jahrgang.

### 7.0 12/8 AND THE CHORALE

As illustrated in Part I of this dissertation, the 12/8 time signature in the works of Bach's predecessors often occurs in conjunction with chorale melodies. Composers such as Buxtehude and Bruhns employ the signature in their organ preludes, in which they elaborated on the chorale melody, using triplet eighth-note figures. Similarly, 12/8 is found in association with chorale settings in Bach's organ preludes, as well as in several of his vocal works.

The first appearance of the 12/8 signature in Bach's *oeuvre* is in the Neumeister Collection compiled around 1707, containing the works of Bach as well as of other composers. Also composed around the same time, Cantata 131 includes a chorale-based movement notated in 12/8. Bach continued to employ the 12/8 signature in his chorale settings, writing several 12/8 movements during his second cantata Jahrgang in Leipzig. In particular, the chorale-based movements in 12/8 written during the second Jahrgang constitute the most elaborate and figurative passages in Bach's entire vocal music.

A study of Bach's chorale settings in 12/8 reveals three distinct stages of notation which reflect the composer's chronological development in treating 12/8. In his organ chorales, Bach goes through two distinct stages in his treatment of the 12/8 time signature (see Table 10), each with its own time signature and notational level. These two stages in the organ chorales serve as a conceptual and practical model for 12/8 notation in his sacred vocal works, in which Bach first goes through two comparable stages and then reaches a third stage in his later works.

Table 10: Bach's stages of 12/8 notation in his chorale-based works

	Stages	Time signature	Notational levels
Organ chorales	Stage 1	C-12/8-C	Eighth
	Stage 2	C12/8	Eighth and
			sixteenth
Vocal settings	Stage 1	12/8 (between C	Eighth
		movements)	
	Stage 2	C12/8	Eighth and
			sixteenth
	Stage 3	12/8	Eight, sixteenth,
			and thirty second

Before addressing the three notational stages in Bach's vocal music, I examine Bach's organ chorale settings in order to identify two states of notational practice. Given that the organ settings found in the first stage clearly exhibit stylistic and notational similarities to those of Bach's predecessors, Bach's use of the 12/8 signature during this stage reflects the German tradition. More importantly, the organ chorales in the second stage are distinctive from those of Bach's predecessors in a number of ways.

Next, in examining Bach's vocal works, I will argue that while the first two stages of Bach's notational practice are modeled after those found in his organ chorales, while the third and last stage, found only in the vocal works, represents Bach's most innovative treatment of chorales. Bach's innovation is found in the new way he employs ritornellos in the vocal movements notated in the 12/8 time signature. Moreover, the way Bach explores the ritornello takes on different forms in a chorale aria and chorus. As illustrated by the arias, Bach experiments with the ritornello in conjunction with formal procedures. In the choruses, on the

other hand, Bach adopts a new way of constructing the ritornello itself. This point leads us to the chorus movements with chorale melodies notated in the 12/8 time signature.

## 7.1 ORGAN CHORALES

The first stage of Bach's notational use of the 12/8 time signature is found in the organ preludes from the Neumeister Collection of circa 1707. Believed to be the earliest compilation of Bach's organ chorales, the collection contains a total of 38 chorales written by Bach, in which five movements include the 12/8 time signature (listed in Table 11). In this first stage of Bach's works, two clear notational patterns can be identified. First, Bach invariably begins each example with the C time signature, moving to the 12/8 signature in the middle of the movement, and returning to the C signature to conclude the piece. Thus, Bach uses the 12/8 time signature in accordance with Kirnberger's definition, that is, as a tripled form of the C signature. Second, Bach employs only eighth-note figures in the 12/8 sections of the Neumeister chorales.

Table 11: Movements containing 12/8 in Bach's organ chorales from the Neumeister Collection

BWV	Title
BWV 1090	Wir Christenleut
BWV 1099	Aus tiefer Not schrei ich zu dir
BWV 1107	Jesu, meines Lebens Leben
BWV 1115	Herzlieblich lieb hab ich dich, o Herr
BWV 1118	Werde munter, mein Gemüte



Figure 17: BWV 1099, Aus tiefer Not schrei ich zu dir, mm. 1-7, 14-24 from Neumeister collection

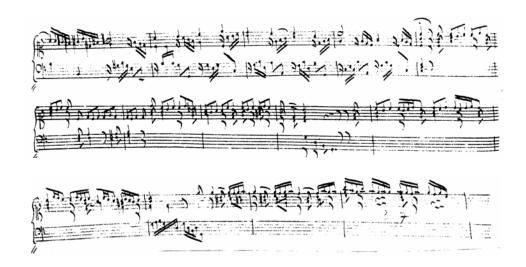


Figure 18: BWV 1115, Herzlieblich lieb hab ich dich, O Herr, mm. 11-24

While four of the five organ chorales (BWV 1090, 1099, 1107, and 1118) employ the 12/8 signature in the middle of the piece (Figure 17), BWV 1115 notably does not include such an

indication despite its shift to tripled eighth notes in its middle section (Figure 18). Such an absence of the 12/8 signature in BWV 1115 thus underscores further the proportional relationship between 12/8 and C, as it had been defined by Kirnberger. As illustrated in Figure 18, the notational change to triplet figures in measure 15 does not coincide with a change of time signature. Nor does returning to the sixteenth-note figures in the third beat of measure 22 bring the C time signature back. The absence of the 12/8 time signature (or for that matter, of C in measure 22 as well) suggests that Bach considered the C signature (in the *tempo giusto* form) and the 12/8 signature (with the eighth-note note figures) as interchangeable.

Bach's second stage is represented by the 12/8 movements found in his *Orgelbüchlein*. This stage is again identified by a consistent set of notational practices. First, unlike the Neumeister Collection, Bach notates the organ chorale settings of *Orgelbüchlein* exclusively with the C 12/8 time signature. Secondly, the pieces with the C 12/8 time signature found in the collection all include sixteenth-note figures as opposed to the eighth notes of the earlier settings. As I argue later in this chapter, this second stage functions as a transition from the notational practice found in Bach's works in the Neumeister Collection to his treatment of 12/8 in the mature chorale-based vocal works of the second Jahrgang.

The three movements in C 12/8 from the *Orgelbüchlein* are:

BWV 612, Wir Christenleut

BWV 626, Jesus Christus, unser Heiland

BWV 631, Komm, Gott Schöpfer

<sup>&</sup>lt;sup>78</sup> Although these four movements include the 12/8 time signature in the middle of the pieces in question, they can be further divided into two groups, depending on the ways in which Bach introduced them. In BWV 1090 and 1099, the 12/8 signature is introduced without bar lines, whereas BWV 1107 and 1118 are two-part chorale settings with the signatures of C and 12/8 respectively.

Bach's use of C 12/8 rather than just 12/8 in these three examples is somewhat puzzling. Bach's German predecessors, Buxtehude and Bruhns, use only 12/8 (not C12/8) in their organ chorale settings, and no other C 12/8 chorale movements (with sixteenth-note figures) written by other composers have come to light in the course of my research. Fortunately, Bach's autograph score of the collection provides an answer to the puzzle by aligning the sixteenth-note figures with each quarter note.



Figure 19: BWV 631, Komm, Gott Schöpfer, Heiliger Geist, mm. 1-3

In identifying the dates of organ chorales in the *Orgelbüchlein*, Russell Stinson places all three examples, BWV 612, 626, and 631 as being written around 1712 to 1713, times that predate the performance of Cantata 80a (around 1715) discussed in Chapter 6.0. Stinson makes this claim on the basis of Bach's handwriting in the manuscript sources of the pieces. Stinson's analysis of BWV 612 is particularly revealing in illustrating Bach's compositional process.<sup>79</sup>

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<sup>&</sup>lt;sup>79</sup> Russel Stinson, *Bach: The Orgelbüchlein* (New York: Schirmer Books, 1996).



Figure 20: BWV 612, Wir Christenleut, Bach P283

In identifying the autograph as a composing score, Stinson points out that the soprano notated with the quarter note as aligned with the dotted quarter in the bass; in this context Stinson explains that the 12/8 time signature is unnotated but implied by Bach's notation. Bach's autograph of BWV 612 thus reveals two very important aspects of his use of the signature in the early part of his career. The particular set of notational patterns found in these pieces, namely the presence of C 12/8 along with sixteenth-note figures, allowed Bach to create an intermediate tempo, one that was faster than that of 12/8 with eighth-note figures but slower than that of 12/8 with sixteenth-notes. Considering that Bach's notation moved from the former to the latter as his career proceeded, the notational practice found in the collection can thus be understood as a transitional stage between the two.

This observation is consistent with what other scholars have concluded about the chronological and stylistic characteristics of the *Orgelbüchlein*. For example, in an attempt to understand the Neumeister Collection in relation to the *Orgelbüchlein*, Christoph Wolff, in his introduction to the Neumeister Collection, stresses that the collection, on the basis of "stylistic

and notational characteristics," predates "the Orgelbüchlein by a considerable margin." He further points out a parallel between the two collections, arguing that the Neumeister Collection "represents the preparatory middle ground between the large-format Eighteen Chorales and the small-format Orgelbüchlein." In particular, by pointing out the resemblance in the order of the two groups of works, not to mention the existence of overlapping pieces, Wolff argues that "the Orgelbüchlein was planned as a more systematically organized collection of alio modo settings of chorale preludes already at hand." 80

Likewise, Stinson also compares Bach's chorale setting of the Neumeister Collection with the movements found in the *Orgelbüchlein* in order to show how Bach achieved the more sophisticated chorale settings of the *Orgelbüchlein* by refining or intensifying various compositional features. For example, the contrapuntal treatment of the chorale melody, the intricate and sophisticated interplay among the inner voices, the use of the obbligato pedal, and the complex harmonic language in the *Orgelbüchlein* all need to be recognized as new musical features. In addition to the stylistic characteristics observed by Wolff and Stinson, Bach's use of the 12/8 time signature in the *Orgelbüchlein*, as described above, reveals a notational and temporal refinement. Viewed from this perspective, Bach's chorale settings in his early keyboard works reveal ways in which the composer develops and refines his use of the 12/8 signature.

To summarize, Bach employs both the 12/8 and C12/8 signatures in his organ chorales, as seen in the Neumeister Collection and the *Orgelbüchlein*. These examples reveal that each collection includes its own notational, temporal, and stylistic features pertaining to the identification of two different stages of notational practice; although both stages involve Bach's understanding of the 12/8 time signature in relation to the C signature, the ways he represented

<sup>&</sup>lt;sup>80</sup> See Christoph Wolff, preface, *Johann Sebastian Bach: Orgelchoräle der Neumeister-Sammlung* (Yale University Manuscript Collection) (New Heaven: Yale University Press, 1985) vi-viii.

and notated the signatures differ. The 12/8 signature with the presence of eighth-note figures found in the Neumeister Collection indicates a close parallel between the collection and the chorale settings found in Buxtehude. However, the notational pattern in the Orgelbüchlein separates itself from the tradition. Here, in order to incorporate sixteenth-note figures into his notational pallet, Bach employs the C 12/8 time signature and the quarter note (not the dotted quarter from the 12/8 section as found in the Neumeister Collection) is designated as the unit of the beat.81

<sup>&</sup>lt;sup>81</sup> This type of distinction, namely, the different function given to the quarter note in C12/8 and the eighth note in the 12/8 and thereby denoting different musical styles, is delivered through two different time signatures (and notational levels), however, is not found in other composers' chorale settings.

# 7.2 ARIA MOVEMENTS WITH CHORALES

Just as Bach's organ chorale settings present two different notational stages, the composer's arias based on chorale melodies also offer a series of notational stages. Table 12 below lists Bach's aria movements based on chorale melodies. Of these, I examine three movements in detail, each representing one of Bach's three stages of 12/8 notation (marked in bold in Table 12). These movements are: the tenor and alto duet, *Meine Seele wartet*, from Cantata 131 (1707); the soprano and alto duet, *Herr, Gott Vater, mein starker Held*, from Cantata 37 (1723); and the soprano and alto duet, *Gedenk an Jesu bittern Tod*, from Cantata 101 (1724). These movements demonstrate the refinement of Bach's notational and stylistic treatment of 12/8, as he moved from a simpler to a more complex treatment of the signature.

Table 12: 12/8 and arias based on chorale melodies

BWV(Date)	Epistle/Gospel	Notational	Form	Category
Occasion		levels/stages		
131/4( 1707)		Eighth (Stage 1)	Chorale	Chorale
Unknown				
37/3 (5/18/24)	Acts 1:1-11/	Eighth and		Chorale
Ascension	Mark 16: 14-20	sixteenth (Stage 2)		
107/5(7/23/24)	Romans 6:3-11/	Eighth and	Binary	Chorale
7 <sup>th</sup> Sunday after	Matthew 5: 20-26	sixteenth (Stage 3)		
Trinity				
101/6 (8/13/24)	I Corinthians 12:1-	Eighth, sixteenth,	Free da capo	Chorale
10 <sup>th</sup> Sunday after	11/	and thirty second		
Trinity	Luke 16:1-9			
Christmas		Eighth and		Chorale
Oratorio/23 (1734)		sixteenth		

The ensuing discussion involves a detailed analysis of each movement, examining various ways in which Bach carries on the convention of notating the 12/8 movements found in his organ works, only to create an entirely new practice by changing the notation during his third stage. After exploring such notational issues, the discussion shifts to the textual relations between the three movements and the significance of the texts for Bach's treatment of 12/8. By considering both text and Bach's musical setting in detail, I explore how Bach relates these two dimensions and what it tells us about various aspects of his compositional procedures.

The first example is the fourth movement from Cantata 131, the duet, *Meine Seele wartet auf den Herrn*. Representing the first stage of Bach's temporal notation of 12/8, this duet, like those of the 12/8 organ chorales in the Neumeister Collection, is notated with eighth-note figures only; the continuo, the only accompaniment of the piece, plays a rhythmic figure of eighth-notes followed by the tenor who sings the Psalm text in the same eighth-note motion (see Figure 21). The opening melody of the tenor is largely static, primarily presented in neighboring-note motion, as if it reflects the continuous waiting of which the text speaks (see discussion of text below). To the eighth-note figurations in tenor and continuo is added the alto with the chorale melody in dotted half-notes. Unlike the organ chorales of the Neumeister Collection that switch from C to 12/8 and back to C, this entire duet is in 12/8. However, Bach does highlight 12/8 as a tripled form of C by surrounding the duet with movements in C.



Figure 21: Cantata 131/4, mm. 1-4



Figure 22: Cantata 131/4, mm. 12-14

The second stage of Bach's notational practice in his vocal music is found in the soprano and alto chorale, *Herr Gott Vater, mein starker Held*, of Cantata 37. Once again, the second stage in the vocal music corresponds to that in the organ chorales, with the primary features being a C 12/8 time signature and a sixteenth-note notational level. However, due to circumstances surrounding the source of the work, these features require some further discussion.

Some notational confusion in modern scores has resulted from the fact that the original score for Cantata 37 is not extant. The duet *Herr Gott Vater, mein starker Held* appears in the NBA score with a 12/8 4/4 time signature (see Figure 24). However, Bach never employed 4/4 in any of his autograph scores. As the original parts show, the notation of the duet does require another time signature in order to clarify the eighth-note figures being played together with a dotted eighth note. In other words, the notation of the parts would have caused the performers to assume the presence of the C time signature to further clarify the temporal notation. In the absence of 4/4, a signature that Bach never used, the C time signature in this duet is the logical as well as appropriate choice to use in a modern edition.



Figure 23: Cantata 37/3, the soprano part from St 100



Figure 24: Cantata 37/3, mm. 1-6

This conclusion suggests that the score of Cantata 37, although missing, would have included the additional C time signature for the duet, resulting in a duet notated in C12/8 along with sixteenth-note figures, what I define as Bach's second notational stage of the 12/8 time signature. This particular set of notations suggests a clear parallel between the duet and the 12/8 chorale settings found in Bach's *Orgelbüchlein*.

Table 13: 12/8 and chorales from Buxtehude to Bach

BUXWV/ BWV	Date	Signature	Notation	Туре
Buxtehude's chorale setting				
BuxWV 118	Late 17th C	12/8	Eighth	Organ chorale
BuxWV 210	Late 17th C	12/8	Eighth	Organ chorale
BuxWV 223	Late 17th C	12/8	Eighth	Organ chorale
Bach's chorale setting				
BWV 131	1707	12/8	Eighth	Duet
Organ chorales	1714	C12/8	Eighth and sixteenth	
St. John	4/23/1724	C + 12/8	Eighth and sixteenth	Chorus + bass aria
37/3	5/18/24	C12/8	Eighth and sixteenth	Duet
Bach's chorale setting in the second Jahrgang				
107/5	7/23/24	12/8	Eighth, sixteenth, and thirty second	Soprano aria
101/6	8/13/24	12/8	Eighth, sixteenth, and thirty second	Duet

To summarize the discussion of Bach's notation of 12/8 to this point, the following table illustrates Bach's notational practice in 12/8 movements based on chorale melodies, including both his organ chorale and arias. While relying on earlier notational conventions (as seen in Buxtehude's organ chorales), Bach expands the notation of the 12/8 time signature in his chorale settings

Particularly noticeable in the table is the change in notation that occurred with the works from Bach's second Jahrgang. During this period, Bach's efforts to explore and to expand his treatment of the chorales reached its highest level of activity. One of the ways Bach expanded his treatment of the chorale was by further developing his notation of 12/8. This period thus represents the third stage of Bach's notational practice of 12/8. In the 12/8 movements composed during the second Jahrgang, Bach abandoned the C 12/8 time signature and adopted a new notational procedure, in which the 12/8 signature is included with thirty-second notes. The example that embodies the most important compositional features of this third stage is the soprano and alto duet, *Gedenk an Jesu bittern Tod* of Cantata 101.

Bach's setting of this duet is interesting on a number of levels and differs significantly from the duets of Cantata 131 and 37. First, Bach's treatment of 12/8 is innovative, employing a new set of notational levels of thirty-second notes. These smaller note figures contribute to the overall quality of the duet, adding an ornamental dimension to the piece. Along with this new notational level, the aria also demonstrates Bach's implementation of new compositional procedures, including: 1) the strong presence of a dance quality in the music, in particular, that of the French gigue; 2) distinctive combinations of instruments; and 3) experimentation with the ritornello that results in an unusual form of free da-capo.

The aria is first of all distinctive because of the gigue quality it embodies, a quality that is marked by the presence of AAA rhythm. The presence of thirty second-note figures in both the instrumental and vocal parts adds more detail to the duet, further underscoring its dance quality while also giving it a more formal, ornamented feel. The second point of compositional interest in the duet is the incorporation of two distinctive woodwind instruments, the flauto and the oboe da caccia. Bach sets the two instruments in counterpoint with the other, creating two highly stylized and embellished melodies, sometimes alluding to and sometimes quoting the chorale melodies, each with distinctive sonority.



Figure 25: Cantata 101/6, (a) mm. 1-5



Figure 26: Cantata 101/6, mm. 15-17

Further, in this duet, Bach also presents a substantial opening ritornello of twelve measures in which the flauto plays a stylized gigue melody that is derived from the chorale, while the oboe da caccia first articulates the chorale melody and then imitates the flauto's melody in measure 4. After the opening ritornello, the aria presents the first seven lines of the chorale text, followed by a short ritornello that imitates the opening ritornello's melodic and rhythmic figures.

Treatment of the ritornello in Cantata 101/6 provides an interesting example of Bach's compositional procedure in relation to the way in which he constructs the musical form of the aria, as well as how he relates the structure of the text to the form of the aria. As discussed below, the chorale text is partially interpolated with poetic text, resulting in the repetition of the first line of the text at the end of the aria. In other words, the chorale text, *Gedenk an Jesu bittern Tod*, is reiterated twice in the first and the last lines of text. Not surprisingly, Bach chooses a musical form that neatly corresponds to the text, thereby composing a free da-capo form (Table 14).

Table 14: The free da-capo form of Cantata 101/6

Measure	MM. 1- 13.1	MM. 13.2- 24	MM.24-25	MM. 26- 44.3	MM. 44.4- 45	MM.45- 50.2	MM.50.3- 56.1
Form	Ritornello	A	Ritornello	B1	Ritornello	B2	A'
Text division		Lines 1 -3		Lines 4-7		Line 8	Line 1
keys	D minor		F major		b-flat major to g minor		G minor-A flat-major- D major- g-minor-d minor

After 13.1 measures of the opening ritornello, Bach sets the first three lines of text to the A part, leading to the B part. Interestingly, however, the ritornello between the A and B parts is very brief, consisting of only one measure. This one-measure long ritornello is nothing but a cadential gesture, which completes the opening ritornello as well as the A part of the text. The way Bach sets the B part of the da-capo requires comment as well. He divides the B part of the text in such a way that its first four lines are set in the first part of the B section while the fifth line is set only once in the second half of the B section. This type of unbalanced text division, reminiscent of the soprano aria of Cantata 80a in which an unusual text division also occurs, appears to reflect Bach's keen responsiveness to the message of the text. A one-measure long ritornello then marks the division of the B part (mm. 44.4-45), which is moving toward g minor by way of B-flat major. The ritornello is based on the beginning material of the opening ritornello. Bach's exploration of the free da-capo form does not stop here. The fifth line, the last line of the B part of da-capo moves into a repetition of the first line of the aria (mm. 50), Gedenk

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<sup>&</sup>lt;sup>82</sup> Line four of B is directed to God whereas line five turns into "I." The unusual text division is also found in another 12/8 movement, namely the B section of the soprano aria of Cantata 80a. Here the unusual text division in this aria also seems to refer to the message of the text.

an Jesu bittern Tod. As Bach did in the alto aria of Cantata 136, he again omits the ritornello between the B and A' parts of this free da-capo.

The harmonic progression of the aria, first, from the first B part to the second B part, and then, from the second B to the A' return adds another characteristic aspect to the movement, as shown in Table 7.5 above. In other words, the da-capo return of the aria does not coincide with a return to the tonic of the music, in this case, d minor. Instead, Bach took a different path to reach the tonic. Bach placed an unexpected A-flat harmony between the sub-dominant of the aria (g-minor) and D major. Only through the emphasis on the sub-dominant, does Bach reach the dominant in measure 52, which finally leads the tonic of the aria in measure 53. Because the postponed arrival of the tonic occurs at the end of the B part of the aria, it seems to reinforce the message of the last line of the text. As this example illustrates, Bach successfully transforms the chorale melody into a distinctive musical structure that is shaped by the composer's use of the ritornello procedure in conjunction with the unusual treatment of the free da-capo form.

In addition to illustrating Bach's notational development of 12/8 and his use of compositional procedures, the three arias 131/4, 37/3, and 101/6 demonstrate Bach's relating the 12/8 time signature to a specific textual theme. The texts of these aria movements all carry the message of forgiveness of sin, often delivering the imageries of Jesus' sacrifice, his blood or death. At the same time, the texts all underscore the idea that Jesus' death, saving the believer from the eternal death, resulted from the old Adam's fall.

The text of *Meine Seele wartet* from Cantata 131 combines two sources: the tenor sings the sixth verse of Psalm 130 while the alto presents the fifth stanza from *Herr Jesu Christ, du höchstes Gut* by B. Ringwaldt (1588).

(Tenor)

Meine Seele wartet auf den Herrn von einer Morgenwache bis zu der andern. 83 My sprit waiteth for the Lord before one morning watch until the next watch.

(Alto)

1 Und weil ich denn in meinem Sinn,

2 Wie ich zuvor geklaget,

3 Auch ein betrübter Sünder bin,

4 Den sein Gewissen naget,

5 Und wollte gern im Blute dein

6 Von Sünden abgewaschen sein

7 Wie David und Manasse.

Especially that in heart,

As I have long lamented,

I, too, an anxious sinner am,

Who is by conscience rankled,

And would so gladly within thy blood

From sinfulness be washed and pure

Like David and Manasseh.

The text forms an interesting juxtaposition of two different textual sources; the Psalm text expresses anticipation for God and the chorale text addresses Jesus' blood washing away the believer's sin. The chorale text depicts not only the sin of mankind, but also freedom of sin because of Jesus' death, here represented by Jesus' blood. In doing this, the chorale text expresses the important theological theme of God's forgiveness of sin also reflected in the Psalm text, in which the sinner waits for forgiveness. Martin Luther stated that Psalm 130:6 "expresses the length of such waiting," adding that "it is enough to say that one must wait for the Lord from one morning to the next, namely, constantly and steadily." More importantly, Luther explained that the waiting is meaningful and significant only because it is God alone who can forgive sins.<sup>84</sup>

<sup>&</sup>lt;sup>83</sup> Texts in italics represent the original German text, with chorale text written in bold.

<sup>&</sup>lt;sup>84</sup> See Luther's Works, Vol. 14, Ed. Jaroslav Pelikan (St. Louis: Concordia Publishing House, 1958) 189-194.

The soprano and alto chorale, *Herr Gott Vater, mein starker Held*, of Cantata 37 treats similar theological themes. First performed on Ascension Sunday, May 18, 1724, the movement delivers the following stanza from Philip Nicolai's chorale, *Wie schön leuchtet der Morgenstern*:

1 Herr Gott Vater, mein starket Held! Lord God, Father, my champion strong!

2 Du hast mich ewig vor der Welt Thou hast me e'er before the world

3 *In deinem Sohn geliebet.* In thine own Son belove'd.

4 Dein Sohn hat mich ihm selbst vertraut, Thy Son hath me himself betrothed,

5 Er ist mein Schatz, ich bin sein Braut, He is my store, I am his bride,

6 Sehr hoch in ihm erfreuet Most high in him rejoicing.

7 Eia! Eia!

8 Eia! Eia!

9 Himmlisch Leben wird er geben mir dort oben; life in Heaven shall he give to me supernal;

10 Ewig soll mein Herz ihn loben. Ever shall my heart extol him.

The text of the aria addresses the concept of God as the believer's treasure and the believer as his bride. The Gospel reading of the day, Mark 16:14-20, focuses on the significance of baptism, stating in verse 16 that "He who believes and is baptized will be saved; but he who does not believe will be condemned." While stating that baptism conveys all of salvation, Paul Althaus points out that "the assertation of *the Small Catechism* that it (baptism) 'effects forgiveness of sins, delivers from death and the devil, and grant eternal salvation to all who believe' is constantly repeated in similar form by Luther." Althaus adds that "God helps us to arrive at the fulfillment of baptism through the dying of the old man and the resurrection of the new man." In short, through baptism we receive "complete forgiveness of sins and purity in God's

judgment."<sup>85</sup> It is in this context in which the chorale text describes the new man who is clean and pure, praising God eternally.

In addition to the similarity of textual theme, Bach's choice of 12/8 for this movement may have been related to the chorale *Wie schön leuchtet der Morgenstern* itself. Buxtehude wrote an organ prelude for the same chorale, notating it with the 12/8 time signature (see Figure 9). Bach also employs the chorale in the 12/8 opening chorus of Cantata 1, implying that Bach might have considered the chorale in association with the 12/8 time signature.

Like the duet in Cantata 131, the soprano and alto duet, *Gedenk an Jesu bittern Tod* from Cantata 101 combines different text types, in this case that of a chorale with free poetic text. The text is related to the Epistle for the day and deals with two contrasting images: Jesus' death and the believer's sinful nature. The chorale text is interpolated within the particular aria, thereby presenting a mixture of four lines of chorale text combined together with a paraphrase:

1 G	edenk an Jesu	hittern Tod	$^{\prime\prime}$	'onsider l	lesus' h	oitter death!

2 Nimm, vater, deines Sohnes Schmerzen Take, Father these thy Son's great sorrows

3 *Und seiner Wunden Pein zu Herzen*, And this his wounds' great pain to heart now,

4 *Die sind ja für die ganze Welt* They are in truth for all the world

5 Die Zahlung und das Lösegeld; The payment and the ransom price;

6 Erzeig auch mir zu aller Zeit. And show me, too, through all my days,

7 Barmherzger Gott, Barmherzigkeit! Forgiving God, forgiving ways!

8 Ich seufze stets in meiner Not: I sigh always in my distress:

9 Gedenk an Jesu bittern Tod! Consider Jesus' bitter death!

<sup>85</sup> Paul Althaus, *The theology of Martin Luther*, trans. Robert C. Schults (Philadelphia: Fortress Press, 1966) 356.

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The text of this duet seems to be straightforward in speaking of Jesus' death; moreover throughout the duet these messages are reiterated in varied terms. For example, Jesus' death is further elaborated with the help of the adjective, *bittern*, and is rephrased by using other straightforward words, such as suffering and wound's pain. At the same time, the expression of *meiner Not* (my distress) appears in the eighth line of this duet, which naturally leads to the message of God's mercy that releases the penitent from distress. The duet, seen in this light, implores God's mercy, reiterating that it eventually comes to us in the form of Jesus' death.

### 7.3 CHORUS MOVEMENTS WITH CHORALES

During his second Leipzig Jahrgang, Bach composed six opening choruses in 12/8 with chorale melodies (see Table 15). Three of these movements are particularly interesting for their treatment of the ritornello. The following section discusses the opening choruses of Cantatas 8, 180, and 1, demonstrating that for Bach these movements represent a new approach to the structure and function of ritornello in chorale-based choruses. After discussing Bach's new treatment of ritornello in these movements, I further address the correlation of textual themes in these three movements. In particular, the texts of all three movements address the similar textual ideas of death and of spiritual union between the soul and Christ.

Table 15: 12/8 in the opening chorus movements of the second Jahrgang cantatas

BWV(Date)	Epistle/Gospel	Notational levels	Form	Category
Occasion				
93/1 (7/9/24)	I Peter 3:8-15/	Eighth and	Chorale	Chorale
5 <sup>th</sup> Sunday after	Luke 5:1-11	sixteenth		
Trinity				
8/1 (9/24/24)	Ephesians 3: 13-	Eighth and		Chorale
16 <sup>th</sup> Sunday after	21/	sixteenth		
Trinity	Luke 7: 11-17			
180/1 (10/22/24)	Ephesians 5: 15-	Eighth and		Chorale
20 <sup>th</sup> Sunday after	21/	sixteenth		
Trinity	Matthew 22: 1-4			
125/1 (2/2/25)	Malachi 3: 1-14/	Eighth		Chorale
Purification	Luke 2:22-32			
1/1 (3/25/25)	Isaiah 7:10-	Eighth and		Chorale
Annunciation	15/Luke 1:26-38	sixteenth		
68/1 (5/21/25)	Acts 10:42-	Eighth and		Chorale
Whit Monday	48/John 3:16-21	sixteenth		

In discussing Bach's treatment of ritornello in Cantatas 8, 180, and 1, I examine each ritornello in light of the ritornello procedures found in Bach's other works. This analysis demonstrates how these instrumental opening ritornellos do not fit into the musical profile of the Vivaldian prototype, which divides the opening ritornello into three separate sections of *Vordersatz, Fortspinnung, and Epilog.* <sup>86</sup> Rather, I will show they deviate from this prototype in various ways in order to present a more coherent whole. In other words, analysis of these movements provides evidence of the way in which Bach blurs and manipulates the prototype in the movements notated in the 12/8 signature.

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<sup>&</sup>lt;sup>86</sup> I will follow traditional definition of terms that were first coined by Wilhelm Fischer in his 1915 work. See Wilhelm Fisher, "Zur Entwicklungsgeschichte des Wiener Klassischen Stils," *Studien zur Musikwissenschaft*, III (1915) 24-84. To categorize a type of ritornello structure found in late Baroque concertos, Fisher divided the ritornello into three separate sections; the *Vordersatz, Fortspinnung*, and *Epilog*. The function of *Vordersatz* section is to present and confirm the tonic (and dominant in relation to the tonic) of the key, whereas that of *Fortspinnung* is to move away from the principle key areas by primarily offering sequential figurations. In the *Epilog* section, the music returns to the tonic and often coincides with the cadential gestures.

In order to place the following analysis in a larger context, I provide two "ideal" ritornellos that display the musical profiles of the Vivaldian prototype, with each of the ritornellos divided into three separate sections.<sup>87</sup> The ritornellos are found in the opening chorus of Cantata 76 written during the first Jahrgang and the instrumental sinfonia of Cantata 35, written in 1726.

The two musical examples present a clear profile of the Vivaldian model (Figure 27 and 28). In Cantata 76, the ritornello is divided into three four-measure units with each unit representing the *Vordersatz*, the *Fortspinnung*, and the *Epilog*. Presented in the tonic of C major, the *Vordersatz* of the ritornello (mm. 1-4) includes a square melody and rhythm announced at the beginning. The following four-measure phrase, which is identified as the *Fortspinnung* (mm. 5-8), presents a sequential pattern, moving from the sub-mediant to the sub-tonic. Finally, the cadential segment in the dominant key area leading to the tonic concludes the ritornello (mm. 9-13). In a similar manner, the Concerto of Cantata 35 also offers clearly separated musical units, including two sequential passages, marked as *Fortspinnung* 1 and 2 in the score. 88

<sup>&</sup>lt;sup>87</sup> Here, I borrowed the word, "ideal" ritornello from Dreyfus's monograph in order to refer to the ritornello in accordance with the Vivaldian prototype. See Laurence Dreyfus, *Bach and the Patterns of Invention* (Cambridge: Harvard University, 1996).

<sup>&</sup>lt;sup>88</sup> The example including the divisions of the ritornello is taken from Dreyfus's *Bach and the Patterns of Invention*, 68.







Figure 27: Cantata 76/1, mm. 1-5



Figure 28: Cantata 35/1, mm.1-9

Although analysis of Bach's chorale chorus movement in terms of the Vivaldian model has prevailed in Bach's scholarship, several recent scholars have begun to question the extent to

which Bach's ritornello procedures reflect this model. Building on the current interest in Bach's ritornello procedure, the following analysis demonstrates that Bach constructed his opening ritornellos first by devising short, identifiable, and discrete musical units, and second by combining them with one another. Sometimes, the musical units that Bach created in these choruses do not clearly present the noticeable musical profile found in the Vivaldian model. Instead, Bach appears to create a long-reaching, seamless ritornello in these 12/8 movements.

The opening chorus of Cantata 8, *Liebster Gott, wenn werd ich sterben*, is a case in point. When Bach penned the movement, the practice of writing a chorale chorus in the 12/8 signature was relatively new to him (see Figure 1)<sup>90</sup>. Prior to Cantata 8, he had composed only one chorale chorus movement in 12/8, that of Cantata 93, *Wer nur den lieben Gott lässt walter*, for the 5th Sunday after Trinity, July 9, 1724. However, *Liebster Gott*, differs from *Wer nur* in several aspects.

The first aspect worthy of note is the length of the opening ritornello. It is 13 measures long, and that length seems further elongated because of the repetitive flauto traverso figuration heard in measure 2, along with the repetition of the same rhythmic pattern performed by the strings and the oboe d'amore. The following diagram presents an analysis of the opening ritornello in terms of its motivic and harmonic characteristics. As the diagram shows, the motivic components of the ritornello are marked as "A" and "B." The A motive refers to the opening

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<sup>&</sup>lt;sup>89</sup> In particular, current scholars, such as Butler, Dreyfus, and Swack, have paid close attention to the procedure, writing about several aspects of Bach's ritornello. It is interesting to note that the first part of the fourth volume of *Bach Perspective*, published in 1999, is entirely devoted to the question of genre and structure of the Brandenburg Concertos, obviously reflecting current interests in the topic. See David Schulenberg,ed., *Bach Perspective: the Music of J. S. Bach. Analysis and Interpretation* (Nebraska: University of Nebraska Press, 1999).

<sup>&</sup>lt;sup>90</sup> A comparable vocal chorale setting can be found in the music of Buxtehude, who creates a multi-movement chorale cantata using all the chorale strophes. However, the way in which Buxtehude uses the instrumental ritornello does not resemble that of Bach. In addition, the earlier vocal chorale settings of the chorale motet and concerto also do not show a musical affinity to Bach's vocal chorale settings.

melodic and rhythmic configuration, which consists of step-wise ascending figures followed by an arpeggio of the E major chord. I identify the musical figures that appear in measure 2 as motive B. This motive is characterized by its repeating neighboring-tone figure.

By constantly alternating between motives A and B, Bach achieves an extended phrase structure in the opening ritornello that embodies a sense of broadness and elongation. As a result, musical segments of the *Vordersatz*, the *Fortspinnung*, and the *Epilog* in the ideal ritornello shown above are not clearly marked in this movement. Furthermore, the presence of the flauto traverso, repeating the same note continuously in the ritornello, makes it harder to delineate between each segment.

Table 16: The opening ritornello of Cantata 8/1, mm. 1-13

Measure	1 1/2	2	3	4	5	6	7
Harmonic	I vii/iv	Vii I	IV G6	I v/v	Vi/vi vi	V6/ii ii	V/v v
	iv						
Section	V						ForE
Motivic	A	В		A	В		A'
Section	Thematic	Thematic					

Cantata 8/1, continued

Measure	8	9	10	11	12	13
Harmonic	I	Vii/v v/vii	I V7	V/iv iv	V/iv iv	I
		(G6)				
Section			F or E			
Motivic	В				A'	
Section			Cadential		Cadential	

V: Vordersatz; F: Fortspinnung; E: Epilog

Even after the vocal section begins on the last beat of measure 13, Bach continues to employ the ritornello, presenting it in conjunction with the vocal section, thereby creating a very dense

musical texture. Furthermore, by continuing the ritornello along with the presence of the vocal section, he gives the impression that there is no distinction between the ritornello and solo sections. Additionally, the chorale melody that Bach adds to the instrumental ritornello with the entry of the vocal part further reinforces the sense of a unified entity rather than a concerto with clearly differentiated ritornello and solo materials. In other words, the chorale melody present here functions as a means of unifying the entire structure.

A second example that reflects innovative treatment of ritornello is the opening chorus from Cantata 180, *Schmücke dich*, *o liebe Seele*, performed on October 22, 1724 for the 20th Sunday after Trinity. This opening chorus is often regarded as one of the most celebratory among Bach's opening movements, with its Gospel reading speaking of the parable of the royal wedding. As the following example shows, the sustained notes played by the woodwind instruments are complemented by steady eighth-note figures, whose undisturbed motions continue throughout the entire movement.



Figure 29: Cantata 180/1, mm. 1-3

In the opening chorus, Bach presents a spacious, relaxing, broad, yet festive movement filled with eighth-note figures. In particular, the F major tonality, the melodic configuration revolving around it, the largely homophonic texture, and the fairly uncomplicated harmony all add to the movement's flowing quality.

The length of the opening ritornello is longer than that of *Liebster Gott*, lasting for 16 measures. But like Cantata 8, and unlike the ideal ritornello described above, it can be divided into small, different, yet related motives that alternate with one another but do not exhibit the characteristics of *Vordersatz*, *Fortspinnung*, or *Epilog*. The melodic and rhythmic configuration (motive A, mm. 1-4) of the ritornello consists of the first four-measures, which present a tonic, dominant, tonic harmonic progression with continuing eighth-note figures in the strings parts,

while the woodwinds (flautos, oboe, and oboe da caccia) leisurely play dotted half notes. Following this rather regular phrase structure come two seemingly independent broken eighthnote figures (motive B, mm. 5-6) alternating among the instrumental groups. Although the opening motive presents thematic material with a well-defined melodic and rhythmic profile that can be identified as the *Vordersatz*, the following section is more ambiguous. It (motive B) consists of only two measures and lacks smaller and quickly moving sequential note groups, which is the hallmark of the *Fortspinnung* section found in Bach's other ritornello based works.



Figure 30: Cantata 180/1, mm. 4-6

Table 17: The opening ritornello of Cantata 180/1, mm. 1-17

Measure	1	2	3	4	5	6	7	8	9	10	11/1
Harmonic	I	Vi	I6	Ii	I v7/ii	Vii	Vi I	ii	I6	V iv	V
				V		v7		I6			
Section	Vor						F				
Motivic	A				В		A'				
Section	Thematic				Thematic		Sequential				

Measure	11/3	12		13	14	15	16	17
Harmonic	I6	IV	ii	V7	I v/iv	V6/v	VIV	I
Section				E?		E?		
Motivic	B'			A		A''		
Section				Thematic		Cadential		
				or				
				cadential				

The ritornello in Cantata 180, as in Cantata 8, also continues through the entire chorus as though its absence or presence had no influence on the entrance of the vocal parts, suggesting that the same type of compositional principle applies here as described in the choruses of Cantatas 8 and 180. Both of the choruses involve two seemingly independent (although related by being derived from a chorale melody) and equally important musical entities. In other words, in both choruses, the entities represented by the instrumental group and by the vocal group are skillfully interwoven in order to create the large-scale, figurative chorale setting. 91

The last example of a chorale chorus in the 12/8 time signature with "innovative" ritornello is from Cantata 1, *Wie schön leuchtet der Morgenstern*. The cantata was performed on March 25, 1725 for the Annunciation, marking the last example of a chorale chorus movement

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<sup>&</sup>lt;sup>91</sup> The vocal setting of this chorus is also similar to that of *Liebster Gott* of Cantata 8. While the chorale melody is mainly sung by the soprano voice, the remaining voices enter one by one to create an imitative texture. Each chorale stanza, then, is set as a separate unit connected by the ongoing ritornello. As in *Liebster Gott*, Bach keeps the chorale structure intact, with a complete restatement of the opening ritornello taking place between the A and B parts of the chorale, faithfully reflecting the chorale structure.

from Bach's second Jahrgang exhibiting the musical as well as structural characteristics discussed above. <sup>92</sup> The cantata is based on Philipp Nicolai's chorale with its Gospel reading covering Luke 1: 26 to 38, where the angel Gabriel announces birth of Jesus to Mary.

Notated in F-major, the key that Bach also used in the opening movement of Cantata 180, this chorale chorus features two solo violins, which play decorative and non-chromatic melodies, sometimes in unison and sometimes in counterpoint with each other. In addition to the violins, the score includes two horns, two oboe da caccia together with the string groups, offering a highly distinctive instrumentation that sets the chorus apart from the rest of Bach's sacred vocal music. This unusual instrumental group presents a 12-measure long opening ritornello, whose music immediately creates a peaceful, pastorale-like, and almost transparent effect.

As observed above in the ritornello of Cantata 180, Bach also creates three different motivic ideas in this ritornello. I identify the musical figure of measure 1 as motive A, which is found in the violin concertato II part. It involves only eighth-note note figures, which articulate the tonic arpeggio of F major. Motives B + C follow in measure 2 with motive C played in the concertato and the wind instruments. At the beginning of the ritornello, Bach repeats the alternation of the A and B + C motives, creating a four-measure phrase structure. Following this, a new motivic pattern (a part of motives A, B, and C) enters in at measure 5, which lasts for another four measures. This second section, from measure 5 to 8, however, does not carry any musical quality that identifies it as a sequential motive. Furthermore, after presenting the

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<sup>&</sup>lt;sup>92</sup> In fact, *Wie schön* is not the last example of a chorale chorus notated in 12/8. The opening chorale movement of Cantata 68, *Also has Gott die Welt geliebt*, performed May 22, 1725 is also notated in 12/8. However, the scope, length, and structure of this chorus movement is quite different. The chorale setting of Cantata 68 is less ornamented with an opening instrumental ritornello which more closely resembles that of Bach's other concerto movements. The sense of a continuous, long-reaching ritornello is absent in the chorale setting of Cantata 68 as well.

succession of A, B, and C motives, Bach returns at measure 8, surprisingly, to the A motive, as if to give the impression of going back to the very beginning of the ritornello.

Table 18: The opening ritornello of Cantata 1/1, mm. 1-13

Measure	1 1/4	2	3 /3 /4	4	5	6 /2	7	8/1
					/4.3	/4.3		
Harmonic	I v	I	I vi	V	V	vi I v/ii	ii V I	V
			v/v		v/vi			
Section	V			V/F				
Motivic	A	B +	A	B+C			С	
		(concertato)						
		C (wind						
		instru.)						
Section	Thematic	Thematic					Thematic	

Measure	8/2	9 /2 /3 /4	10 /3	11	12	13
Harmonic	I	I V ii iii	iii I V	I V	I iv I v	I
Section			E			
Motivic	A'		B + C		A	
Section	Thematic or					
	sequential		Cadential.			

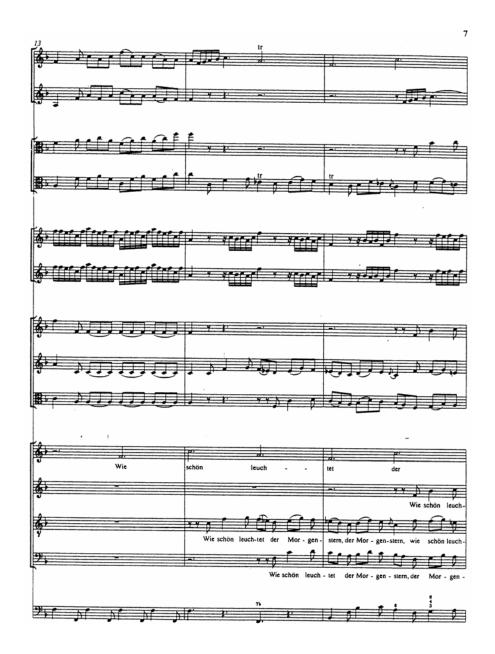


Figure 31: Cantata 1/1, mm. 13-15

The way in which the vocal parts enters at measure 13, as the movement unfolds, is similar to that of the chorus from Cantata 180. The soprano voice notated with long note values, articulates the chorale melody, while the other voices elaborate it with smaller note values. As in Cantata 180, each line of the chorale melody is set independently; moreover, each line involves imitation

among the voices. A full statement of the opening ritornello divides the A and B parts of the chorale structure, as in the chorus from Cantata 180 (Figure 31).

In summarizing of the above discussion of the ritornello procedures in three opening chorus movements, the following observations can be made. The "elongated" gesture of the 12/8 time signature, as Mattheson characterizes it in his *Neu-Orchestre*, is the means by which Bach is able to create this type of ritornello structure. Contrary to the ideal ritornello, which includes a clear musical profile of melodic and harmonic segmentation, the conventional divisions of musical material in the opening ritornellos from the choruses in Cantatas 8, 180, and 1 no longer dominate the unfolding of motives. Instead, Bach tends to extend, or blur these divisions, leaving the resulting ritornellos relatively long, with new and independent motives given to the "Fortspinnung" sections. They no longer function simply as a "spinning out" section; rather they play the role of providing substantial musical material supported either by a strong sense of tonic and dominant, or by secondary dominants. Furthermore, in the Fortspinnung sections of these ritornellos as well as in the *Epilog* sections, Bach often brings back the opening motive instead of providing cadential material, as shown in the ritornello of Cantata 180 and 1. As a result, the Epilog sections often lack distinctive, prominent closing gestures or figurations. Even within the opening ritornello itself where the music appears to be continuous, Bach appears to be less concerned with structural divisions than with ongoing, continuous, seamless, melodic and rhythmic configurations.

In addition to their interesting treatment of the ritornello, the opening choruses of Cantatas 8, 180, and 1 are significant for their treatment of the chorale text. Cantata 8 was performed on the 16th Sunday after Trinity, for which the Gospel reading of the day is Luke 7:11-17, in which Jesus raises young man of Nain from the dead. The text of the chorus is the

opening movement of the chorale *Liebster Gott, wenn werd ich sterben?* written by Caspar Neumann in the late seventeenth century:

1 Liebster Gott, wenn werd ich sterben? Dearest God, when will my death be?

2 **Meine zeit läuft immer hin,** Now my days run ever on,

3 Und des alten Adams Erben, And the heirs of the old Adam,

4 Unter denen ich auch bin, In whose number I, too, am,

Clearly focusing on the theme of death, the chorale text presents the words, "sterben," and "alten Adams Erben" simultaneously. It thus contemplates the believer's death while relating this death to the "old Adam." Such treatment of death is, in fact, a central part of Lutheran theology going as far back as Luther himself.

To understand how Luther explains death in theological terms, it is necessary to note that death for Luther was considered as the consequence of sin, and that forgiveness of sin thus symbolized new life. As Paul Althaus observes, it is the paradoxical "formula" of Luther that "describes the believer as at one and the same time a righteous man and a sinner, *simul justus et peccator*". <sup>93</sup> In other words, the forgiveness of sin that the believer receives through God's mercy characterizes him as righteous. However, paradoxically, as long as we live, we remain sinners. In this regard, the Christian experiences the battle between the old man and the new being in every day life. It is a process of becoming righteous through one's lifetime. The completion of the battle coincides with death, upon which the Lutheran view of eschatology is based. It is this context in which the above chorale text needs to be understood. Through death, the believer no longer lives with the old Adam and is no longer governed by God's law, which

<sup>93</sup> Paul Althaus, *The Theology of Martin Luther*, Trans. Robert C. Schultz (Philadelphia: Fortress Press, 1966) 242.

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attempts to punish one for one's guilt. Instead, God's gospel works as "a remedy for sin". <sup>94</sup> In this regard, according to Luther, we do not fear death, but actually desire it; it sets the old man free from his sinfulness, and therefore needs to be accepted willingly. For Luther, complete forgiveness of sin allows us to overcome the terror of death. <sup>95</sup>

The text of the opening chorus of Cantata 180, *Schmücke dich, o liebe Seele*, addresses similar theological themes. This communion hymn written by Johann Franck is related to the appointed Gospel reading for the Twentieth Sunday after Trinity, Mathew 22:1-14, the parable of the royal wedding feast. The text begins as follows:

1 **Schmücke dich, o liebe Seele,** Deck thyself, O soul beloved,

2 **Laβ die dunkle Sündenhöhle,** Leave sin's dark and murky hollows,

3 Komm ans helle Licht gegangen, Come, the brilliant light approaching,

4 Fange herrlich an zu prangen; Now begin to shine with glory;

As the above text shows, the chorale text connects the appointed Gospel with the symbolic wedding feast in which "the unification of the soul (bride) with Christ (bridegroom) known as the *unio mystica*," takes place. <sup>96</sup> At the same time, similar to the royal wedding, which requires a proper garment, the chorale text also admonished the believers to be prepared for the wedding in heaven. Furthermore the preparation has to come in the form of faith in Christ. In his sermon of the day, Luther states "come to the marriage, believe in Christ, be baptized, hear the gospel, love one another; you are to be the guests of the Lord God to eat and drink at this table to your heart's

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<sup>&</sup>lt;sup>94</sup> Althaus, *The Theology*, 408.

<sup>&</sup>lt;sup>95</sup> Scott Milner wrote a dissertation, entitled, "The 'Blessed Death' in the Church Cantatas of Johann Sebastian Bach," diss., Brandeis University, 1995, in which he surveys how Luther's view of blessed death during the Reformation era goes though changes through time.

<sup>&</sup>lt;sup>96</sup> In order to see the theological message that the chorale carries, refer to Anne Marie Leahy, "Text-Music Relationships in the 'Leipzig Chorales of Johann Sebastian Bach," diss., University of Utrecht, 2002.

content; that is, you are to have forgiveness of sins, eternal life, and victory over the devil and hell"<sup>97</sup>

At the same time, considering that the chorale is a communion hymn, unification between the soul and Christ taking place during the course of the communion is another important aspect of the chorus' text. In other words, the communion is another important form of spiritual marriage that accompanies the forgiveness of sin through Jesus' sacrifice. Foreshadowing the message that the opening chorus of Cantata 8 conveys, Luther adds that the complete unification between the soul and Jesus in heaven comes about through death.

Similar to the other chorus movements discussed above with their images and themes of death and spiritual union between the soul and Christ, the opening chorus of Cantata 1 further delivers a vivid image of Jesus as the morning star. The text of the chorale, written by Philipp Nicolai in 1599 reads:

1 Wie schön leuchtet der Morgenstern

2 Voll Gnad und Wahrheit von dem Herrn,

3 Die süße Wurzel Jesse!

4 Du Sohn Davids aus Jakobs Stamm,

5 Mein König und mein Bräutigam,

6 Hast mir mein Herz besessen,

7 Lieblich,

8 Freundlich,

9 Schön und herrlich, groß und ehrlich,

reich von Gaben,

How beauteous beams the morning star

With truth and blessing from the Lord,

The darling root of Jesse!

Thou, David's son of Jacob's stem,

My bridegroom and my royal king,

Art of my heart the master,

Lovely,

Kindly

Bright and glorious, great and

righteous, rich in blessings,

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<sup>&</sup>lt;sup>97</sup> Martin Luther, *Sermons of Martin Luther: The House Postils*, ed. Eugene F. A. Klug (Grand Rapids: Baker Books, 1966) vol. 7 102.

<sup>&</sup>lt;sup>98</sup> Leahy, "The Text and Music Relationship," 50-52.

<sup>&</sup>lt;sup>99</sup> Ibid., 53,

## 10 Hoch und sehr prächtig erhaben.

High and most richly exalted.

Luther's sermon on the Feast of the Annunciation of Mary teaches the need "to recognize God's inestimable grace and to thank God to send his only Son to save us." Luther writes:

Our Plight to be stained by sin and to be subject to death, brought on by Adam's fall into sin, stands in contrast to what has been done for us by Christ who himself became man to redeem us from sin and death...This, then, should be for our comfort, and we should thank our Lord God form the heart that he has bestowed this honor upon us in that he permitted his Son to become man, so that now our flesh and blood sits in heaven at the right hand of God.<sup>101</sup>

The chorale text that refers to Jesus as the morning star along with the imagery of the bride/bridegroom can be understood in relation to the above citation, which considers the annunciation to Mary to be a festival, calling for rejoicing. The reference to the morning star is an expression of the believer's part in rejoicing and thanking God for beginning the work of salvation by sending his Son.

The texts of these chorus movements interestingly share some similar messages as well. All three examples underscore the significance of the unification between the soul and Jesus taking place in the form of either communion or death. Because unification is important, these texts also imply that believers constantly seek this unification. The bride/bridegroom analogy fits this message from which love for Jesus, or the expression of Jesus as the morning star, is derived.

<sup>&</sup>lt;sup>100</sup> Luther, *The Sermons of Martin Luther*, vol. 7, 294.

<sup>&</sup>lt;sup>101</sup> Ibid., 295.

## **8.0 12/8 AND THE GIGUE**

The 12/8 time signature and its association with the gigue, especially in its position as the last movement in a sonata, was a convention observed in the works of Bach's predecessors and contemporaries. The examples discussed there, namely, the gigue movements found in the music of Bononcini and Buxtehude shared similar musical characteristics. As we will see, several of Bach's vocal movements notated in 12/8 are also gigue-like in style. This chapter examines various ways in which Bach incorporates the characteristics of the gigue into his sacred vocal music repertories, showing how he once again expands and adapts the gigue in its conventional form to create a distinctive compositional practice.

Before 1700, the gigue appears in two different forms, the French and the Italian, each with its own notational and stylistic features. The French gigue has more ambiguous, irregular phrase lengths, more complex rhythm and texture, more extensive use of imitative counterpoint, cross-rhythm, and an upbeat primarily notated in the 6/4 time signature. Although the gigue movements in Bach's sacred vocal music display some of these features, they are influenced by the Italian gigue. In contrast to the French gigue, the Italian version of the dance exhibits a much simpler musical structure, including balanced groups of four and eight phrase structures, frequent use of melodic and harmonic sequences, less complicated and more homophonic textures, chordal figuration and large melodic leaps, notated primarily in the 12/8 time signature. Moreover, the Italian gigue, after 1700, falls into two metric structures: the first has ternary groupings on the lowest level of rhythm and the other has a duple level of rhythm below the

ternary groupings, often with harmonic changes within the ternary figures and few internal cadences. This fact, in turn, suggests that the Italian gigue can be divided into two types according to their notation: one with eighth-note figurations and the other with sixteenth note figurations. Characterized in this manner, the gigue movements found in Bach's sacred vocal music include both the first and the second types of the gigue.

The discussion that follows examines the extent to which the gigue tradition, precisely the Italian gigue tradition, influenced Bach's compositional and notational practice. Beginning with Bach's use of the gigue in his early concerto transcriptions, I trace the relationship of this tradition to Bach's mature vocal music. I will argue that, as with the various stages of Bach's notational practice in 12/8 movements with chorale melodies, Bach's notation of the gigue movements develops in two stages. In addition, the two stages are also found in Bach's instrumental gigue movements, suggesting a link between the two different repertories (see Table 19).

Table 19: Bach's stages of 12/8 notation in the gigue-like movements

	Stages	Time signature	Notational levels	Gigue or allegro inscriptions
Instrumental	Stage 1 (1713-4)	12/8 (or C12/8)	Eighth	Yes
works	Stage 2 (after			
	1714)	12/8	Eighth and sixteenth	Yes
Vocal works	Stage 1 (1713-4)	12/8 (or C12/8)	Eighth	Yes
	Stage 2 (after			
	1714)	12/8	Eighth and sixteenth	No

Although each stage represents the refinement of Bach's notational practice over the course of time, the progression of the stages differs from those found in the movements with chorale melodies. The first stage found both in the composer's instrumental and vocal works of around 1713-4 includes: 1) the 12/8 (or C12/8) time signature with eighth-note figures<sup>102</sup>; and 2) either the presence of a "gigue" or "allegro" inscription. The second stage, after 1714, can be distinguished by: 1) frequent use of sixteenth-note figures which have both ornamental and structural roles; 2) either the presence of a "gigue" or "allegro" inscription in the instrumental works; and 3) the combination of the gigue with a ritornello structure.

In order to provide a context for the discussion, I look first at BWV 965, a transcription of Adam Reinken's Sonata in A, published in 1687. This particular example illustrates the type of music that Bach inherited from his predecessors. The movement in question, with the inscription "gigue," is notated in the 12/8 signature. The straightforward harmony and diatonic melodic line are presented by the eighth-note figures whose music is clearly reminiscent of the traditional gigue discussed earlier in the dissertation.

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<sup>&</sup>lt;sup>102</sup> During this period, a few sixteenth-note figures are noted in Bach's concerto transcription of the third movement of BWV 986. Because the function of the sixteenth-note figures in this movement is primarily ornamental, I do not include them as an integral part of Bach's early gigue notation.

<sup>&</sup>lt;sup>103</sup> Although current Bach scholarship does not offer a conclusive answer to the question of exactly when Bach was first exposed to the Italian concertos of the time, it can be assumed that some of Bach's transcriptions of early concertos (along with the soprano aria of Cantata 199) showing the first stage of notational practice appear to predate the third movements of the Brandenburg concertos Nos. 3 and 6.

Adam Reinken, *Hortus musicus recentibus aliquot flosculis Sonaten, Alemanden, Couranten, Sarabanden, et Giguen cun 2. Vol., Viola et Basso continuo*, the published chamber music collection from which Bach's settings for BWV 965 and 966 are derived. In order to see the details of the nature of Bach's selection and transcription process, see Werner Breig's article, "Composition as arrangement and adaptation," *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 1989) 154-170. Christoph Wolff also writes extensively about the relation of Reinken to Bach. See his *Bach: Essays on His Life and Music* (Cambridge and London: Harvard University Press, 1991) 56-71. Here, Wolff states that the relationship between the two composers has been underestimated in current Bach scholarship. He further argues that Bach may have absorbed the Italian trio-sonata tradition by way of transcribing Reinken's sonata works, as seen in BWV 964, 965, and 966. Wolff makes a clear distinction between "the influence on Bach of the Italian sonata and concerto style" as opposed to the "new Italian writing of the Vivaldian stamp." The former had been formed before 1710, the time before Bach was exposed to the Vivaldian type ritornello procedure. In contrast, the latter, as Wolff goes on to write, "did not take hold until Weimar," suggesting that Bach's exposure to the Italian practice occurred earlier than is usually thought.

Around the time of his transcription of BWV 965, Bach also transcribed a number of Italian concertos, of which several movements are notated in the 12/8 time signature. In notating them, Bach, in all cases, employs the 12/8 time signature with eighth- or sixteenth-note figures, as in BWV 965. Also of interest is the fact that Bach adds an inscription to these movements. While the inscription always appears in the form of either "gigue," or "allegro," these two inscriptions never appear simultaneously.

Two other anthologies need to be mentioned here with regard to Bach's early keyboard music and his association of the gigue and the 12/8 time signature: the Möller Manuscript and the Andreas Bach Book. Compiled by Johann Christoph Bach, J. S. Bach's elder brother, both collections contain late seventeenth-century German keyboard music. The composers include: Böhm, Buxtehude, Kuhnau, Pachebel, and Reinken, as well as J. S. Bach. Of Bach's keyboard works contained in the collections, only one, *Aria Variata* (BWV 989) includes a movement in 12/8. Placed between the two C movements, the seventh variation in 12/8 is presented with musical features strongly reminiscent of the gigue. Not surprisingly, this movement, like BWV 965, is notated exclusively with eighth notes.

The next stage of Bach's notation is found in one of his most important instrumental collections, the Brandenburg Concertos, complied during the Cöthen period. This period exhibits a subtle refinement of the gigue as notated in movements with the 12/8 signature. Two examples from the Brandenburg Concertos will illustrate the point: the third movements from Concerto No. 3 in G major and Concerto No. 6 in B-flat major (see Figure 32). 106

<sup>&</sup>lt;sup>105</sup> See BWV 975/3, 977/3, 980/3, and 986/6.

<sup>&</sup>lt;sup>106</sup> Although Bach presented the Brandenburg Concertos as a set of compositions, the origin and chronology of each concerto is not clear. It is assumed that Concerto 1, 3, and 6 predate 2 and 5. Although early in origin, considering their stylistic features, these movements cannot predate Bach's concerto transcriptions that I have discussed earlier. For a detailed discussion of their origin along with musical





Figure 32: Brandenburg Concerto, 3/3, 6/3

Considering first the third movement from Concerto No. 3, not only can its sixteenth-note figures and an "allegro" marking be seen as reflecting an expansion of Bach's notational practice, but, more importantly, its overall structure is one not found in Bach's previous work. As Malcolm Boyd points out, the movement is the only one among all of Bach's concertos in which the composer employs the binary form. Given that binary form is the most common in dance music, an allusion to the traditional notation of the gigue, together with the time signature and the allegro marking, appears to be clearly indicated. However, by combining the binary form with the ritornello structure, Bach creates an exceptional movement.

When referring to the form of the movement, Boyd writes:

The Allegro is another exceptional movement...it is the only concerto movement by Bach to use the binary dance form of two sections, each marked for repeat... Bach's movement is in the style of a gigue and exhibits the regular phrase-lengths of a dance, but is somewhat unusual in its proportions, the second section begin three times as long as the first. This is accounted for by the fact that the binary structure encompasses both a ternary and a ritornello design; the subdivisions are clearly articulated by cadential

analysis, refer to Malcolm Boyd, *Bach: The Brandenburg Concertos* (Cambridge: Harvard University Press, 1993); Christoph Wolff, *Bach: Essays on his Life and Music* (Cambridge and London: Harvard University Press, 1991) 28.

<sup>&</sup>lt;sup>107</sup> Malcolm Boyd, *Bach: Brandenburg Concertos* (Cambridge: Harvard University Press, 1993).

patterns but at the same time smoothed over by the homogeneity of the semiquaver figurations. <sup>108</sup>

Boyd outlines the structure of the movement in the following manner: <sup>109</sup>

B' Α'' SectionA ://: Α' :// В Keys G-D ://: D-e e-b b-C C-G :// 37-48 :// Measures 1-12://: 13-16 17-28 29-36

In contrast to concerto No. 3, Bach notates the opening of the third movement of Concerto No. 6 with eighth-note figures only. In other words, he begins as though he is composing one of his 12/8 gigue movements with eighth-note figures (compare with Figure 33, the soprano aria from Cantata 199). When the concertino part begins to participate in the movement, the composer finally begins to incorporate sixteenth-note figures, whose melodic and rhythmic configurations both complement and contrast with the opening ritornello. In other words, the sixteenth-note figurations that Bach employs in this movement, then, fulfill both ornamental as well as procedural roles.

When referring to the movement, however, Boyd observes Bach's unusual treatment of the opening ritornello. He points out:

The usual three limbs can be observed in the dance-like opening ritornello, but Fortspinnung is hardly the term for the syncopated continuation of the main motif, nor Epilog for the summary cadence at bar 8. Much of the material for the episodes in the

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<sup>&</sup>lt;sup>108</sup> See Boyd, *Bach: Brandenburg Concertos*, 82.

<sup>&</sup>lt;sup>109</sup> The structure is taken from Boyd, 82.

first section is derived from the ritornello, easing the frequent and often fleeting transitions from one to the other.  $^{110}$ 

What Boyd observes is that Bach has devised a new type of opening ritornello in the third movement of Concerto No.6, and therefore the traditional divisions of Fortspinnung and Epilog cannot be used to adequately characterize the music of the ritornello, a point addressed earlier in this dissertation in analyzing of the opening chorale movements of the second Jahrgang.

Table 20: 12/8 and the gigue

BWV/Date	Epistle/	Notational	Form	Category
Occasion	Gospel	levels/stage		
199/8 (8/12/14)	I Corinthians 15:	Eighth/Stage 1	Two part form	Gigue
11thSunday after	1-10/Luke 18: 9-			
Trinity	14			
167/1(6/24/23)	Hebrews 1:1-14/I	Eighth and	Free da capo	Gigue
John the Baptist	John 1:1-10	sixteenth/Stage 2		
66/5 (4/10/24)	Acts 10:34-	Eighth and		Gigue
Easter Monday	43/Luke 24: 13-35	sixteenth		
136/1(7/18/24)	Romans 8:12-	Eighth and		Gigue
8thSunday after	17/Matthew 7:15-	sixteenth		
Trinity	23			
136/5		Eighth and	Two part form	Gigue
		sixteenth		
65/1 (1/6/24)	Isaiah 60:1-	Eight and		Gigue
Epiphany	6/Matthew 2:1-12	sixteenth		
8/4 (9/24/24)	Ephesians 3:13-	Eighth and	Free da capo	Gigue
16thSunday after	21/Luke 7:11-17	sixteenth		
Trinity				
87/6 (5/6/25)	James 1:22-	Eighth and	Two part form	Gigue
Rogate	27/John 16: 23-30	sixteenth		

In order to demonstrate how Bach begins to explore the gigue in his sacred vocal music (see Table 20) in association with 12/8 during the early part of his career, I have analyzed three aria

<sup>&</sup>lt;sup>110</sup> Boyd, 96.

movements: the soprano aria, Wie freudig ist mein Herz from Cantata 199, the duet, Ich fürchte {zwar, nicht} des Grabes Finsternissen from Cantata 66, and the bass aria, Doch weichet, ihr tollen from Cantata 8. The discussion of these movements includes an examination of the nature of the texts and the role they play in the Bach' vocal gigue movements.

The first example, the soprano aria, *Wie freudig ist mein Herz* from Cantata 199, was performed on the 11th Sunday after Trinity, August 12 of 1714, whose Gospel reading was taken from Luke 18: 9-14, the parable of the Pharisee and the tax collector. Placed as the last movement of the cantata, its text speaks of the joy brought about by reconciliation with God. At first glance, the music of the aria undoubtedly displays a strong sense of the gigue.



Figure 33: Cantata 199/8, the oboe part from St 459

The presence of the C12/8 time signature along with eighth-note note figures and the "allegro" marking, the imitative texture, and the simple melodic structure present an uncomplicated harmonic progression, contributing to the gigue quality of the aria, qualities that show a clear parallel to the gigues of Bononcini and to Bach's concerto transcriptions, such as BWV 965 cited

earlier.<sup>111</sup> In this aria, Bach employs the traditional type of gigue written by his predecessor. The lilting melodic line with a large leap reflects the text of the aria, expressing the joy of a heart overflowing, brought about by the forgiveness of sins. The text reads:

1 Wie freudig ist mein Herz, How joyful is my heart,

2 Da Gott versöhnet ist For God is reconciled

3 *Und mir auf Reu und Leid* And for my grief and pain

4 Nicht mehr die Seligkeit No more shall me from bliss

5 Noch auch sein Herz verschließt. Nor from his heart exclude.

In his sermon for the day, Luther explains why "Christ pronounces a strange verdict the tax collector justified and the Pharisee unjustified." Luther continues to stress that believers are required to be genuine and humble, accepting that they are sinners and being thankful to God. He adds:

God forgives all sins, except for presumptuous pride; he will not and cannot forgive it. When arrogance is present, forgiveness of sins cannot be, for then the worst sort of corruption parades under the appearance of piety. Such pride is a common wickedness and pervades all classes...this is a terrible, fearsome lesson concerning this Pharisee who, uncondemned before the world, is damned because of his haughtiness and disdain for other people. For where such pride, as described in our text, is present, there forgiveness of sins cannot be. 113

It is this context in which the aria text describes the joyful heart that repent its arrogance and pride. Moreover, the text underscores the significance of the reconciliation between God and a

<sup>&</sup>lt;sup>111</sup> Although the NBA, BC, and Schmieder's catalogue all designate this aria as begining in the 12/8 time signature, several parts of Cantata 199 including the oboe and the violin in Bach's hand show that the composer marked it C12/8. Marshall's remark on the allegro marking in the aria and its relation to the 12/8 time signature have already been discussed in this dissertation.

<sup>&</sup>lt;sup>112</sup> See Luther, *Luther's Works*, vol.6, 381.

<sup>&</sup>lt;sup>113</sup> Ibid., 385-6.

believer, taking place only after the believer becomes truly humble. In order to reach this lesson, on the other hand, the texts of the cantata go through several phases. For example, the first movement primarily elaborates *der Sünden* by way of referring to *Adamssamen* (seed of Adam, expressing the pain of carrying sin). The second movement describes a believer's remorse and penance, leading to the third movement in which the text asks for God's mercy. Finally, the chorale movement, which precedes the 12/8 soprano aria, illustrates the belief that God's wound heals the believer's suffering and sin. After underscoring the themes of sin and Jesus' blood (here expressed as *tiefen Wunden*, "deep wound"), the text, for the first time, conveys joy after passing through the pain of sin and repentance.

The second notational form of the gigue, which Bach develops in his vocal music, can be defined and exemplified by the duet of Cantata 66, *Ich fürchte {zwar, nicht} des Grabes Finsternissen,* and the bass aria, *Doch weichet, ihr tollen* of Cantata 8. The duet of Cantata 66a in part of music which was first composed during the Cöthen period, then re-performed Easter Monday 1724 with a sacred text. The new type of notation found in these movements includes the 12/8 time signature with sixteenth-note figuration. In other words, if the soprano aria of Cantata 199 represents the traditional form of the gigue, the duet from Cantata 66 shows Bach entering the second stage of his notational practice by assigning a different function to the sixteenth note.

The duet for alto and tenor from Cantata 66, notated in 12/8, also shows the gigue qualities described above (Figure 34); the duet in A major, contains a slow harmonic rhythm (in every dotted half), balanced phrase structure, and plain harmony. The duet, however, is not

limited by these qualities. The presence of the violin solo which plays the virtuosic sixteenthnote figures adds a new dimension to the piece. 114



Figure 34: Cantata 66a/5, mm. 1-5

Although the function of the sixteenth notes appears to be ornamental, the figures take on a more significant role in determining the overall musical effect. In this respect, the parallels shown between this duet and the two movements from the Brandenburg Concertos discussed above are unmistakable. In particular, these sixteenth-note figures contribute to the triumphant tone of the text, as though the violin figurations portray the overflowing joy and hope that Easter brought about. The text reads:

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<sup>&</sup>lt;sup>114</sup> See Friedrich Smend, *Bach in Cöthen*, trans. John Page (St. Louis: Concordia Publishing House, 1985), where Smend provides a concise description of the general tendencies of the period. The prominent violin figures, the frequent use of duet settings, and the favoring of the dance type are all typical of the features of the period, according to Smend.

1 Ich fürchte {zwar, nicht} des Grabes Finsternissen I {feared in truth/feared no whit} the
Grave and all its darkness

2 *Und {klagete, hoffete} mein Heil sei {nun, nicht} entrissen.*And {made complaint/kept my hope} my rescue was {now/not}

stolen.

3 Nun ist mein Herze voller Trost, Now is my heart made full of hope,

4 *Und wenn sich auch ein Feind erbost*, And though a foe should show his wrath,

5 Will ich in Gott zu siegen wissen. I'll find in God victorious triumph.

The next example of the second stage of Bach's notational practice is found in one of the arias written during the composer's second Jahrgang, namely, the bass aria of Cantata 8, presented in the style of the gigue. 115

Although in slightly different terms, Little and Jenne also point out the newness (or the inventiveness) of the bass aria. They write that the bass aria (the giga II type in their definition, or a gigue with sixteenth-note figures) is "the farthest from actual dancing or any choreographic associations at all, it is more of an instrumental excursion than any other Baroque dance type. It is easy to see why Bach was attracted to it, even though his German contemporaries were not." More importantly, the authors state that this type of gigue is "Bach's most complex, exploratory, and challenging gigue." They go on to assert that "Bach was most innovative in this area, and he extended the giga II to his contemporaries by using new and different musical ideas." Despite their different approach and orientation, these authors also observed that the bass aria of Cantata 8 is a gigue, yet with "new, different musical ideas" added to it. The following analysis spells out the nature of this "newness," which these writers observe.

<sup>&</sup>lt;sup>115</sup> The text of the Cantata 8 is mediation on a Christian's death. See also 108-109 of this dissertation.

<sup>&</sup>lt;sup>116</sup> See Little and Jenne, 169.

<sup>&</sup>lt;sup>117</sup> Ibid., 169

At first glance, it is not the "newness" of the aria that is striking, but its similarity to the soprano aria of Cantata 199 and the third movement of Brandenburg Concerto No. 6. The parallels among these three movements can be seen in terms of their diatonic opening melodic line and straightforward rhythms and harmonies. As in the soprano aria of Cantata 199, the text of the bass aria speaks of the glory and happiness that a believer will be given after death (Figure 35).

In spite of these similarities, Bach appears to separate this aria in a number of ways from the earlier gigue movements without changing his notional procedures. For example, the aria has a long opening ritornello (sixteen measures), led by the flauto traverso. This ritornello also includes a long *Fortspinnung* section, which is further reinforced by the flauto traverso's fast-moving sixteenth-note figures. In addition, the opening ritornello carries a fluid, highly open harmonic structure, which recurs throughout the movement and plays a structural role in shaping it.

The most interesting aspect of the aria is the way in which Bach manipulates the ritornello within the free da-capo form (see Table 21).

Table 21: The free da-capo from of Cantata 8/4

Measures	MM. 1-16	MM.16.4-	MM.36.4-	MM.38.4-	MM.	MM.69.4-	MM.
		36	38.3	53.3	53.4-69	90.3	90.4-93
Form	Ritornello	A	Ritornello	В	ritornello	A'	Ritornello
Text		Lines 1-2		Lines 3-6		Lines 1-2	
division							
Keys	A major	E major	E major		E major		A major

Bach creates a free da capo aria form whose text is presented in the following order: ritornello, lines 1, 2, 3, 4, 5, 6, ritornello, followed by lines 1 and 2. Unlike other standard free da capo arias, however, the first part of this da capo, the A part, is not musically separated from the B part. In other words, Bach does not provide the customary ritornello (or a part of one) between these two sections. Instead, the A and B parts are divided by less than a one-measure long ritornello, whose brief length makes this free da capo form unusual (mm.37).



Figure 35: Cantata 8/4, mm 1-5

After stating the entire text without clearly breaking it into two parts, after line 6, Bach presents the ritornello only in the dominant key. In this respect, the aria shows a sharp contrast to the soprano aria of Cantata 80a (discussed in Chapter 6.0). While in the soprano aria of Cantata 80a, Bach shapes the free da capo form by eliminating the ritornello between the B and A' sections, he here explores a different way of presenting the free da-capo form in the bass aria of Cantata 8

by omitting the ritornello between the A and B sections.<sup>118</sup> This type of exploration of ritornello structure is decidedly reminiscent of the third movements of Bach's Brandenburg Concertos Nos. 3 and 6, in which the composer also experimented with such procedures.

Seen in comparison to the other arias in this category, the bass aria of Cantata 8 can be described as reflecting a synthesis of several compositional procedures. Although the entire movement is cast in the form of the gigue, it is written as a free da-capo aria but in an unconventional manner. Additionally, the rich harmonic language also separates this aria from the earlier vocal gigue examples. In short, this aria, like the chorus described at the beginning of this chapter, provides an example of Bach's associating the 12/8 signature with new compositional procedures.

In summary, as with his chorale movements notated in the 12/8 time signature, Bach employed the musical and notational procedures of the traditional gigue type in both his instrumental and vocal music. As observed in the chorale movements, each repertory here also offers a series of stages that reveal a gradual refinement in Bach's notational practices. However, in contrast to Bach's organ chorales, the combination of C12/8 with sixteenth note figures is missing in Bach's vocal and instrumental gigue movements. All the texts of Bach's gigue movements discussed in this chapter can be seen to express the joyous, hopeful stage of a believer, a stage that comes after the believer has achieved reconciliation with God, as exemplified in the soprano aria of Cantata 199.

<sup>&</sup>lt;sup>118</sup> The reason for the unusual free da-capo form is hard to ascertain. Given that the text in the aria does not seem to provide any answer to the question, it is further unclear why Bach does not divide the A and B parts of the da-capo in this bass aria. If the text does not help to solve the question, the reason probably has to do with the music.

## 9.0 CANTATA 136 AND NEW EXPERIMENTATION

Of Bach's 200 or so cantatas, Cantata 136, Erforsche mich, Gott, und erfahre mein Herz, for the eighth Sunday after Trinity during the first Jahrgang is considered to be highly innovative. A number of scholars evaluate this work, commenting on the new compositional methods that Bach began to employ when he took up his new position at Leipzig. They point to the presence of the complex opening chorus movement, and the various types of obbligato instruments that play integral roles in intricately designed arias (and recitatives) as indications of Bach's effort to create a cantata that was different from his earlier sacred vocal works. 119

Missing from these comments is any mention of the role of the 12/8 time signature. In this chapter, I argue that Bach, by using the signature, was able to create a new type of music, which in turn, provided him with a basis for further experimentation. I further argue that Cantata 136, in addition to extending the new procedures described above, also reflects Bach's use of traditional methods. Cantata 136, in this respect, provides an opportunity to examine how Bach juxtaposes old and new compositional procedures.

Bach's disposition of time signatures in the cantata is shown below:

136/1 Chorus in 12/8

136/2 Recitative in C

<sup>119</sup> See S. Crist dissertation, 51-57, 139-141, 189-234; the entry, "Cantata," in Oxford Composer Companions: J.S. Bach, written by Konrad Küster; R. Marshall, The Compositional Process of J.S. Bach: a Study of the Autograph Scores of the Vocal Works (Princeton; Princeton University Press, 1972) 209-10. 136/3 Alto aria in C - 12/8 - C

136/4 Recitative in C

136/5 Tenor and bass duet in 12/8

136/6 Chorale in C

As can be seen, Bach notates all six movements of the cantata in only two time signatures, C and 12/8. Although his use of the C time signature in the recitative and the chorale movements is not unusual, the use of the 12/8 time signature in the remainder of the cantata, presenting it three times in a single cantata, is unprecedented. While this large number of 12/8 movements is exceptional, so too is Bach's use of the 12/8 time signature.

One of the most important new aspects of the cantata is Bach's use of the signature appearing in a chorus movement. Furthermore, because the 12/8 time signature was often understood as a secondary signature, appearing in conjunction with the C time signature, the presence of 12/8 in the opening movement of Cantata 136 is striking. However, in establishing that the presence of the 12/8 time signature in the chorus of Cantata 136 was part of Bach's concerted effort to try out and adopt new compositional procedures during the first Jahrgang, the opening chorus of Cantata 136 must be seen in its larger musical context.

As is well known, most of Bach's early cantatas do not begin with opening chorus movements. Instead, they begin with instrumental sinfonias. For example, the Weimar cantatas, such as BWV 12, 182, and 21, all begin with instrumental sinfonias notated in the C time signature. However, in his Leipzig cantatas, Bach appears to abandon this format in favor of an expansive opening chorus movement. In particular, by combining the opening chorus with the

ritornello structure and a long instrumental opening ritornello, Bach successfully replaces the instrumental sinfonia with an opening chorus.

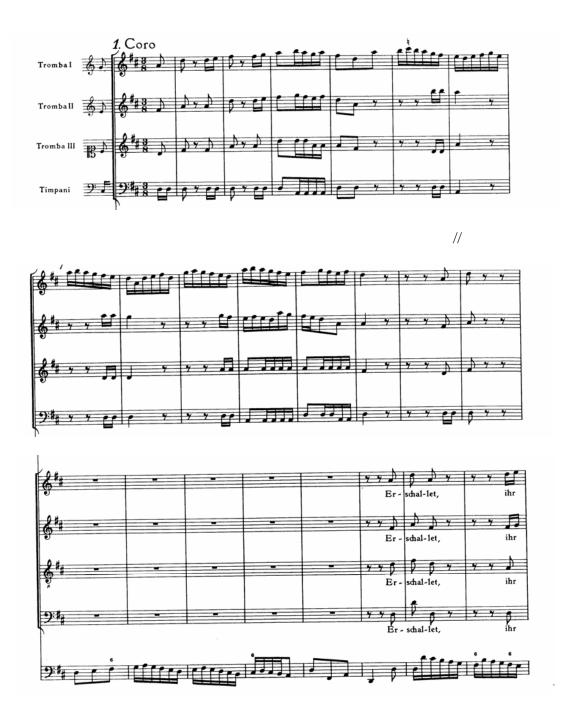


Figure 36: Cantata 172/1, mm. 1-14

In fact, Bach composed chorus movements before he took on the position at Leipzig. However, their scale and scope were not comparable to those completed in Leipzig. Moreover, these opening instrumental sections in the composer's Weimar cantatas, for example, the ritornello of Cantata 172 shown below (Figure 36), do not fully function as opening ritornellos that provided the structural means through which Bach was able to build an entire musical structure. Instead, Bach sets the text of the chorus from Cantata 172 in a continuous manner, rather than dividing it into segments as he will in Cantata 136. Further, the vocal section and the ritornello do not alternate in the cantata, a pattern first observable in the chorus movements from the first Jahrgang. Furthermore, neither the ritornello found in Cantata 172, nor for that matter, those found in other Weimar cantatas, recur in their entire form in the course of the movement.

Seen in this light, writing a grandiose, large, expansive, long, and substantial piece of music at the outset of a cantata was a new challenge that Bach took up at Leipzig. The composer's response to this challenge is visible in the opening chorus of Cantata 75, the first cantata of the first Jahrgang. The chorus contains two aspects also found in Cantata 136: first, the expansion of the ritornello and, second, the use of new time signatures. In fact, the "newness" of the opening chorus of Cantata 75 has been fully noted by recent Bach scholars, <sup>120</sup> although the 3/4 time signature, which determines the entire character of the movement has not. For example, the movement's distinctive musical expression in the form of an allusive dance is facilitated by the 3/4 time signature Bach employs. Along with the allusion to dance, the composer's colorful use of instruments (including the oboe), and the movement's overall structure all point to Bach's expansion of his compositional framework at the time of his arrival at Leipzig. As the following table shows, Bach employs the 3/4 time signature in five of eleven chorus movements during the

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<sup>&</sup>lt;sup>120</sup> See Stephen Crist's article, "Bach's Debut at Leipzig: Observation on the Genesis of Cantata 75 and 76 appeared in *Early Music*, 13 (1985): 212-26.

limited time period from May 30 to August 29, 1723, suggesting that Bach viewed the signature as representing musical innovation, one of his goals at the beginning of his Leipzig career. <sup>121</sup>

Table 22: Time signature in the newly composed opening movement of cantatas from Trinity 1 to 14 in 1723

Date	BWV	Time signature	Туре
30 May 1723	75	<u>3/4</u>	Chorus
6 June 1723	76	<u>3/4</u>	Chorus
13 June 1723	21(old)	С	Sinfonia
20 June 1723	24	<u>3/4</u>	Alto aria
	185(old)	6/4	Soprano tenor duet
24 June 1723	167	C12/8	Tenor aria
2 July 1723	147(old)	6/4	Chorus
11 July 1723	186(old)	С	Sinfonia
13 July 1723	136	<u>12/8</u>	Chorus
25 July 1723	105	С	Chorus
1 August 1723	46	<u>3/4</u>	Chorus
8 August 1723	179	Cut C	Chorus
	199(old)	C	Soprano recitative
15 August 1723	69a	<u>3/4</u>	Chorus
22 August 1723	77	С	Chorus
29 August 1723	25	С	Chorus

Viewed in light of Bach's concerted effort to be innovative in his writing for chorus, Bach composes a chorus movement in Cantata 136 in the form of a concerto which begins with a ritornello and follows with an interplay between the instrumental and vocal groups. In addition, each instrument has its own musical characteristics (Figure 37). 122

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<sup>&</sup>lt;sup>121</sup> Of the 24 or so of cantatas performed during the Weimar period, no chorus movement in the 3/4 time signature is found. But for some unknown reason, instead of employing C as a signature of the opening movement of a cantata, a practice that he had established before he came to Leipzig, Bach uses 3/4 most frequently in newly composed cantatas during the time period. Had he wanted and needed them, Bach could have employed other time signatures, such as 6/8, and 3/8.

The imitative texture that is spread throughout the entire cantata distinguishes the opening chorus of Cantata 65 from that of Cantata 136.



Figure 37: Cantata 136/1, mm. 1-4

The movement begins with an instrumental ritornello that features the prominent melody played by a horn. A vocal section then follows the ritornello. Bach divides the entire movement into two parts, with each part repeating both lines of the text (from measure 1 to 27; from measure 27 to 63) to reflect the structure of the text. The ritornello at the beginning of the chorus divides the music of the chorus into two parts. In the first part, the chorus moves from the tonic to the submediant in measure 27, where it ends, not with the dominant, but with the sub-mediant. Furthermore, the second part, from measure 27 onward, also starts with and remains in the submediant without returning (or referring) to the tonic. The second part of the music further modulates to the supertonic, only returning to the tonic area in the last statement of the ritornello. Also, within each part, Bach repeats the entire text several times.

Table 23: The ritornello structure of Cantata 136/1

Structure	RITORNELLO	A	В	RITORNELLO	
Measure	1-	- 27	27-	- 63	
Tonality	tonic	Sub-mediant	Sub-mediant -	Tonic	
			supertonic		

Although Bach divides the music into two parts, like many other chorus movements he composed at the early part of his Leipzig career, these two parts do not exhibit a contrasting musical style from one another, reflecting the message of the text. As an example, consider the opening chorus of Cantata 75, *Die Elenden sollen essen*, whose music is divided into two parts. The two parts are articulated by different musical styles from a concerto to a fugue, accompanied by a change of time signature (from 3/4 to C).

However, when compared with the chorus of Cantata 75, Cantata 136 offers rather a continuous and cohesive music structure from beginning to end, despite the fact that the ritornello separates the movement into two parts. What enables Bach to achieve continuity in the chorus is his choice of time signature. This allows him to create the impression of a far-reaching, long-spinning, and ever-growing melodic and rhythmic configuration achieved by the combination of eighth- as well as sixteenth-note figures. Seen in this light, the chorus of Cantata 136 provides Bach a new opportunity to explore the 12/8 signature and to portray the textual image in this musical setting. 123

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<sup>&</sup>lt;sup>123</sup> Almost six weeks later, Cantata 119 was performed. Although the 12/8 signature, as in Cantata 136, is found in its opening movement, which takes the form of a French Overture, here, the opening dotted section is notated with C. A vocal section in 12/8 follows, articulating the text taken from Ps. 147:12-14. Not unlike that of Cantata 136, the movement, because of what the original sources of the opening chorus

The chorus has a relatively short text. It is taken from Psalm 139:23, whose two line text reads:

Erforsche mich, Gott, und erfahre mein Herz;

Examine me, God, and discover my heart;

Prüfe mich und erfahre wie ich's meine!

Prove thou me and discover what my

thoughts are!

Although the text of the chorus ends here, the following verse, namely, verse twenty-four of

Psalm 139 reads: "And see if there is any wicked way in me, and lead me in the way

everlasting."

In referring to this text in the context of his comments on Romans, Luther expresses that the

verse of Psalm 138 delivers a strong plea to God to know my heart as well as to make my heart

known to me; the cloud of sin covers one's heart and without God's mercy, the sinner is not able

to know the true nature of sin. In this respect, the petition for God's mercy to let one know what

sin is and to uncover as verse 24 presents is already foreshadowed in verse of 23.

Distinctive to the third movement of the cantata, the aria, Es kömmt ein Tag, includes the

change of time signature within the movement. Out of 50 12/8 movements, Bach changes the

time signature in the middle of a movement only five times. 124 Given that a change of signature

does not frequently occur in the early part of Bach's career (see Appendix A), several questions

need to be addressed: 1) How does it help us to understand Bach's use of time signatures in

of Cantata 119 tell us, is believed to have been adapted from a pre-existing instrumental work, with the 12/8 section newly added in Leipzig. Although the pattern of the signature's change, namely from C to

12/8, is present both in Cantata 136 and in Cantata 119, in the latter Bach, explores a different procedure.

<sup>124</sup> They are: 136/3, 119/1, 114/2, 133/4, and 151/1. Only two movements (136/3 and 119/1) are discussed in this sharter.

in this chapter.

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general; 2) How does Bach accomplish the change; and 3) What is the chronological significance of it.

Scored for an alto and oboe d' amore, the aria (See Figures 38 and 39) begins with a ten measure-long opening ritornello whose melodic and rhythmic configuration is carried out by the oboe d' amore. Because the interrelationship between the music and text of the movement is fundamental, it is appropriate to consider the text first before describing Bach's compositional procedures. The five lines of the text of the aria are as follows:

- 1 Es kömmt ein Tag
- 2 So das Verborgne richtet,

restatement of the A part.

- 3 Vor dem die Heuchelei erzittern mag.
- 4 Denn seines Eifers Grimm vernichtet,
- 5 Was Heuchelei und List erdichtet

- (C) There comes a day
  - To bring concealment judgment,
  - At which hypocrisy may quake may with
  - fear.
- (12/8) For then his zealous wrath will ruin
  - What strategem and lies have woven.

The somber tone of the message, which is a weighty warning to hypocrites concerning the impending arrival of Judgment day, is captured in the square and deliberate bass line and harmonic rhythm, which is presented by the oboe d' amore in the unusual key of f-sharp minor, accommodated by the C time signature. After presenting three lines of text in the C time signature, Bach changes the time signature to 12/8 in measure 29, at which line 4 of the text begins. This 12/8 section, in fact, forms the B part of a free da-capo aria. However, instead of contrasting with the earlier lines, the B part further reinforces the textual message of the opening A part, lasting for only nine measures, returning to the C signature in the middle of measure 37. From measure 37 onward, Bach repeats the first three lines of text, resulting in the da-capo

A close examination of this seemingly ordinary free da capo aria illustrates yet again Bach's experimentation with this form of the aria. Furthermore, Bach's experimentation with a free da-capo form coincides with the change of the time signature, thereby offering an unusual opportunity to look into Bach's working process with regard to the 12/8 (and the C) time signature by 1723. For example, instead of providing us with a substantial amount of ritornello (or a part of ritornello), Bach links the A and B parts of the aria, by writing only a two measure-long ritornello between the two parts (mm. 27-28). Not only is the length of the ritornello brief, but because of its function in bringing closure to the A part does not lead one to anticipate the B part of the da capo (and for that matter, any section) at all. This kind of overlapping and quick shift from one time signature to another would have been quite abrupt if Bach had not chosen the 12/8 time signature for the B part.



Figure 38: Cantata 136/3, mm. 1-3

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<sup>&</sup>lt;sup>125</sup> The source of the aria adds another interesting layer. It is passed down in the form of partial and fragmentary scores. These autograph scores contain two fragments of the 12/8 section inserted between the two C signatures in the alto aria. Another insertion includes the final chorale of the cantata in Bach's hand. Subsequently, it is assumed that that the 12/8 section (with the final chorale) of the third movement is a Leipzig addition to a pre-existent work. The source situation, however, offers no conclusive knowledge of any early work that provided Bach with a model for the movement. Also see Stephen Crist, "Aria Forms," in which he pays great attention to the details of the form of this alto aria, analyzing each textual line against its musical setting. He argues that, based on its source the alto aria must have been conceived as a binary form, and the 12/8 section is added later in order to create a free da-capo.



Figure 39: Cantata 136/3, mm. 25-30

In the absence of a lengthy musical preparation before moving into the B part, the harmonic, melodic, and rhythmic goal of the cadence is resolved only at the beginning of the 12/8 section, which also marks the beginning of the B part of the da capo. Because the 12/8 section follows the opening C section written in the *tempo giusto* form of notation (meaning that the notation of the C section involves the eighth and the sixteenth-note figures), the change appears to be organic; here, Bach achieves the traditional relationship between the two time signatures. In order to do so, Bach chooses to employ only eighth-note figures at the beginning of the 12/8 section, thereby establishing a 2:3 proportional relationship (that is to say,  $J = J_{\bullet}$ ) between the two signatures.

Although the B part (the 12/8 section) is brief, it demands our attention because of its unusual tonality. Unlike most of Bach's free da-capo arias in which the B section begins in a related key, then travels over remote key areas, the B part of this alto aria remains in the dominant, that is, in the key of C-sharp minor, as shown in Table 24. Similarly, the return to the

A' part of the aria is not accompanied by the restoration of the tonic, or even a slight sense of tonic. Moreover, the music of the A' part is completely different from the A part, implying that the A' part may have been a new addition to the movement.

Table 24: The free da-capo form of Cantata 136/3

Measures	MM. 1- 11.1	MM. 11.2- 27.1	MM.27.2- 28	MM.29- 39.1	MM.39.2- 40	MM.41- 51.1	MM.51.2- 61
Form	Ritornello	A	Ritornello	В	ritornello	A'	Ritornello
Text division		Lines 1-		Lines 4-5		Lines 1-3	
Keys	f-sharp minor	C sharp minor	C sharp minor	C sharp minor		C sharp minor-f sharp minor	F sharp minor

To complete our discussion of Cantata 136, we need to discuss Bach's use of traditional procedures in this innovative cantata. In spite of the "new" ways of presenting the 12/8 time signature discussed thus far, the tenor and bass duet, *Uns treffen zwar der Sünden Fleckken*, the fifth movement of the cantata, reflects the musical style and notation as seen in the duet from the Cantata 66 (Figure 40), first composed during the Cöthen period. Like the duet of Cantata 66a, Bach here assigns highly virtuosic, stylized violin figures, whose sixteenth-note motion is indispensable in shaping the character of the movement.

The sixteenth-note figures played by the violins in the duet of Cantata 66 and 136 also portray similar textual images in the two movements. In other words, images full of hope appear in the duet of Cantata 66, while Jesus' wounds full of blood appear in the duet of Cantata 136, all expressed by the violin figurations, as though Bach literally translated the textual images into the musical ones.



Figure 40: Cantata 136/5, mm. 1-6

Seen in chronological terms, the two movements confirm a stylistic and notational link between Bach's Cöthen and Leipzig periods. The possibility of such a link was noted by Smend in his monograph, *Bach in Cöthen*, where he stresses the stylistic continuum that Bach achieved between the two time periods. Smend states:

In fact, it ought to have been recognized long ago that this view of Bach's Cöthen period was in need of revision. With his Leipzig cantatas the master of course resumed the composition of splendidly elaborated religious vocal works. Seen from the viewpoint of their artistry, however, the first Leipzig cantatas cannot be regarded as a continuation of the Weimar vocal composition. Thus, between Weimar and Leipzig lies a path that we ought not to regard as a detour, but rather as an integral part of Bach's development as a whole. 126

To reinforce his statement, Smend adds that the dance quality and the frequent use of violin, the features found in the two duets were the most prominent musical features of the Cöthen period. Cantata 136, then, serves as an ideal example of Bach, within a single work, employing new and traditional compositional procedures side by side.

<sup>126</sup> Smend, Bach in Cöthen, 28.

#### **10.0 12/8 IN THE PASSIONS**

In considering Bach's use of the 12/8 time signature, what distinguishes his practice from other composers is the ways in which he uses the signature in the St. John and St. Matthew Passions. In these works, Bach employs the 12/8 time signature at important moments in the narrative, successfully transforming the rich textual images of the passion into musical ones. At the same time, through his use of the 12/8 time signature, the composer fully explores the range of the signature's notational and expressive possibilities. To identify the specific role that the 12/8 time signature plays in these works, I examine the music of Bach's 12/8 movements found in these two passions, discussing their stylistic and notational features, as well as suggesting how Bach uses the movements to articulate the passion narrative.

## 10.1 12/8 IN THE ST. JOHN PASSION

First performed on April 7, 1724, Bach's St. John Passion includes two 12/8 movements, the tenor aria, *Erwäge wie sein blut gefärbter Rücken* (hereafter *Erwäge*, Figure 41), and the chorale and bass aria, *Mein teurer Heiland* (Figure 42). As is well known, the passion account found in Bach's St. John Passion (and for that matter, in the St. Matthew Passion) is taken directly from the Bible. Added to the biblical text are the poetic interpolations and chorale texts, contemplate and comment on the narrative. In the course of the narrative, the text of the tenor aria, *Erwäge*,

can be placed between the excerpts taken from John 18:18-40 and 19:1, in which Jesus is brought to Pilate, to be interrogated, ending with the crowd's demand for releasing Barabbas. Pilate accedes to the demand and scourges Jesus. The Evangelist's text that comes right before the tenor aria, including John 18:40-19:1, reads: "Barabbas aber war ein Mörder. Da nahm Pilatus Jesum und geiβelte ihn (Now Barabbas was a robber. So then Pilate took Jesus and scourged Him)." The tenor aria that immediately follows the evangelist's narrative is a musical as well as textual response to the verses.

# St. John Passion/20 (Erwäge)

1 Erwäge, wie sein blutgefärbter Rücken Consider how his back so stained with bleeding

2 *In allen Stücken* In every portion

3 Dem Himmel gleiche geht, Doth heaven imitate,

4 Daran, nachdem die Wasserwogen On which, when once the waves and waters

5 Von unsrer Sündflut sich verzogen, From our own Flood of sin have settled,

6 Der allerschönste Regenbogen The world's most lovely rainbow, arching,

7 Als Gottes Gnadenzeichen steht! As God's own sign of blessing stands!

In essence, the aria text expresses Jesus' suffering; it conveys the message in a vivid, almost pictorial imagery of Jesus' wounded back stained with blood, which is likened to the arching rainbow. At the same time, the text also points out the two-fold belief that because of our sin, Jesus passes through pain and suffering, and because of Jesus' suffering, our sin is cleansed. In other words, the aria text touches upon one of the most fundamental aspects of Luther's theology of man's guilt and redemption. What connects these two important dimensions of the theology is Jesus' death, which is about to take place in the course of the passion narrative.

The music of the aria is very different from other movements examined thus far in the dissertation. It is extremely expressive and intense, both capturing and underscoring the important theological imagery of the text.



Figure 41: Erwäge from St. John Passion, mm.1, 5-6

In c-minor, the aria begins with an evocative melody that is played by two obbligato instruments, two viola d'amore. The rhythmic figure of the melody, which is immediately restated by the continuo, leads to the more expansive melodic and rhythmic figures in measure 7 that appear to

depict the imagery of the rainbow described in the text. The dance quality often found in other 12/8 movements analyzed in this dissertation does not appear in this aria. Specifically, the lilting rhythmic configurations along with a less ornamented melody, emphasized by straightforward harmonic progressions, are absent. Instead, the elaborate music played by the viola d'amore and the continuo is further enhanced by a vocal line that is unlike that in any other 12/8 movements by Bach. More importantly, what contributes to the characteristic melodic and rhythmic figures of the aria are the thirty- second note figures. These figures, along with the rich harmonic language of the piece effectively portray the extremely expressive text cited above. 127

Compared with the tenor aria, the second example from the St. John Passion, *Mein teurer Heiland* displays a different kind of musical setting. This movement comes right after the Crucifixion, the moment depicted in John 19:30: "Da nun Jesus edn Essig genommen hatte, sprach er: Es ist vollbracht! Und neiget das Haupt und verschied (So when Jesus had received the sour wine, He said, "It is finished!" And bowing His head, He gave up His Spirit)." At this point, Bach provides the chorale along with the bass aria:

St. John Passion/32 (Mein teurer Heiland)

Bass aria

1 Mein teurer Heiland, lass dich fragen,

2 Da du nunmehr ans Kreuz geschlagen

3 Und selbst gesagt: Es ist vollbracht,

4 Bin ich vom Sterben frei gemacht?

My precious Savior, let me ask thee,

Since thou upon the cross wast fastened

And said thyself, "It is fulfilled,"

Am I from dying been made free?

<sup>127</sup> Telemann's 12/8 movements, for instance, regardless of their genre, do not contain any number of thirty second-note figures.

5 Kann ich durch deine Pein und Sterben Can I through this thy pain and dying

6 Das Himmelreich ererben? The realm of heaven inherits?

7 *Ist aller Welt Erlösung da?* Is all the world's redemption here?

8 Du kannst vor Schmerzen zwar nichts sagen; Thou canst in pain, indeed, say nothing;

9 Doch neigest du das Haupt But thou dost bow thy head

10 *Und sprichst stillschweigend: ja.* And sayest in silence, "Yes."

Chorale

1 **Jesu**, der du warest tot, Jesus, thou who suffered death,

2 **Lebest nun ohn Ende**, Livest now forever,

3 In der letzten Todesnot In the final throes of death

4 **Nirgend mich hinwende** Nowhere other guide me

5 Als zu dir, der mich versühnt, Give me just what thou hast earned,

6 Mehr ich nicht begehre! More I cannot wish for!

Unlike *Erwäge*, the chorale/bass aria *Mein teurer Heiland* presents a poetic text along with the chorale. On the one hand, the text of the bass aria directly poses the question of what Jesus'

death can bring to mankind and then provides a conclusive answer to that question. On the other

hand, the chorale defines, again, paradoxically, the significance of Jesus' death as eternal life

(Figure 42). The text of the movement presents a very important moment of the passion narrative

by proclaiming the redemptive power of Jesus' death, which at the same time, points out that the

questions have been answered by Jesus not in loud utterance, but in silence.

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Figure 42: Mein Heiland from St. John Passion, mm. 1-6

The movement begins with an unassuming bass line and without an elaborate opening ritornello. Instead, the continuo, notated in 12/8, opens the movement by playing steady eighth-note figurations of triadic melodies in D major, which the bass aria later imitates. On top of the bass aria and the continuo, the chorus, notated in the C time signature, sings the chorale whose melodic motion stands in sharp contrast to the ongoing rhythmic activity of the bass melody. The presence of the plain chorale melody in conjunction with the bass melody contrasts sharply with the charged, intense music of *Erwäge*. Ironically, however, the plain chorale melody can to be seen as an emphatic musical statement, which delivers the straightforward, unquestionable

message of the text. Without offering any trace of musical elaboration, and while confirming the traditional relationship between the C and the 12/8 time signatures, *Mein Heiland* presents one of the most traditional chorale settings to be encountered, in not only in this Passion, but also in numerous other organ chorales examined in this dissertation.

The plain chorale setting, the complementary bass line and the text reveal the movement in the context of the paradoxical nature of St. John's Gospel on which Eric Chafe has written extensively. While defining this fundamental characteristic as Jesus' glorification in abasement, Chafe states that Bach's musical setting, in many ways, reflects this "special" quality of the Gospel. Chafe also comments on, *Mein teurer Heiland*, adding that "Jesus' glorification in abasement is announced in *Herr, unser Herrscher* (the opening chorus of the passion), as the theme of the Passion. The idea of glorification cannot be fully manifested at this point. Its message will be completed only in the arias *Es ist vollbracht* and *Mein teurer Heiland*. Chafe further elaborates on the point, asserting that while "*Es ist vollbracht* presents the direct sense of Jesus' glorification in abasement, *Mein teurer Heiland* elaborates on its beneficial meaning for mankind. Chafe adds:

*Mein teurer Heiland* presents a sense of reconciliation rather than of contrasted extremes. Its D major tonality is an affirmation of the key of the middle section of *Es ist vollbracht*, and its pastorale character and chorale verse underscore the message that Jesus' suffering and triumph have become the source of consolation for man. Here John's well-known emphasis on "realized eschatology" comes to the fore; the believer is redeemed *already in this life*. <sup>131</sup>

<sup>128</sup> See his article, "The St John Passion: Theology and Musical Structure," *Bach Studies* (Cambridge and New York: Cambridge University Press, 1989) 75-76.

<sup>&</sup>lt;sup>129</sup> Chafe, 78.

<sup>&</sup>lt;sup>130</sup> Ibid., 80.

<sup>&</sup>lt;sup>131</sup> Ibid., 82.

Seen in theological terms, the 12/8 signature, then, plays an important role in Bach's musical response to the primary themes of John's Gospel.

# 10.2 12/8 IN THE ST. MATTHEW PASSION

The 12/8 time signature also plays an important role in Bach's St. Matthew Passion. In this work, Bach employs the signature three times: in the opening chorus, *Kommt, ihr Töchter*; in the alto aria, *Erbarme dich*; and in the bass aria, *Mache dich*. In addition to exploring the text and music of these movements, I will argue that a close parallel can be drawn between the 12/8 movements found in Bach's St. John and Matthew Passions, suggesting that Bach applies similar compositional procedures in constructing the 12/8 movements of these two passions, procedures that result in part from their similar texts.

The first example, the chorus, *Kommt, ihr Töchter*, is performed by two allegorical groups representing the daughters of Zion and the faithful. The chorus describes a processional scene in which the innocent Son of God, who is likened to a lamb, carries a cross for the sins of mankind, setting up the opening scene of the Passion narrative. The text of the chorus reads:

St. Matthew/1 (*Kommt*, *ihr Töchter*)

1 Kommt, ihr Töchter, helft mir klagen,

Come, ye daughters, share my mourning,

2 Sehet - Wen? - den Bräutigam,

See ye ---(Faithful) whom? --- (Zion, et sim.) the

bridegroom there,

3 Seht ihn - Wie? - als wie ein Lamm!

See him --- how? --- just like a lamb!

4 Sehet, - Was? - seht die Geduld, See ye, --- what? --- see him forbear,

Seht - Wohin? - auf unsre Schuld; Look --- where, then? --- upon our guilt;

5 Sehet ihn aus Lieb und Huld See how he with love and grace

6 Holz zum Kreuze selber tragen! Wood as cross himself now beareth!

1 **O Lamm Gottes, unschuldig** O Lamb of God, unspotted

2 Am Stamm des Kreuzes geschlachtet, Upon the cross's branch slaughtered,

3 **Allzeit erfunden geduldig,** Always displayed in thy patience,

4 Wie wohl du warest verachtet. How greatly wast thou despised.

5 All Sünd hast du getragen, All sin hast thou borne for us,

6 **Sonst müßten wir verzagen.** Else we had lost all courage.

7 Erbarm dich unser, o Jesu! Have mercy on us, O Jesus!

As shown above, the chorus combines two different layers of texts, the poetic text along with the chorale text above. The poetic text is sung by the chorus whereas the chorale melody is sung by the sopranos. The poetic text heard at the beginning of the chorus delivers a number of rhetorical questions and answers that touch upon the fundamental relationship between the sins of mankind and Jesus' sacrifice. To this, the chorale text, added in measure 30, contemplates Jesus' suffering and asks for God's mercy on us. Seen in this light, the way that the texts are combined is reminiscent of *Mein teurer Heiland* in the St. John Passion. However, more interesting is the nature of the musical setting encountered at the beginning of this Passion. In a manner very similar to *Mein teurer Heiland*, the opening chorus begins with eighth-note figurations that include repetitive rhythmic patterns. While the chorus contains these patterns, the chorale,

primarily in dotted quarter notes, is sung by the sopranos whose presence, like that in *Mein teurer Heiland*, seems to be one step removed from the ongoing music. 132

Although the textual and musical structures of the chorus greatly resemble those of *Mein teurer Heiland*, they also illustrate Bach's innovation in using the 12/8 time signature. Consider the fact that Bach employs the 12/8 time signature in the opening movement. No other composers, including both Bach's predecessors and contemporaries, use the signature in the opening movements of their passions. This suggests that for Bach, the 12/8 time signature was not a secondary, but a primary signature, which could be used at the beginning of a work, successfully setting the stage for the music to follow. In addition, the chorus is notated primarily with the eighth-note figures, to which Bach adds the sixteenth- and thirty- second-note figures, creating a more ornamental setting than in *Mein teurer Heiland*.

The second example, the alto aria *Erbarme dich*, occurs immediately after the scene of Peter's denial, taken from Matthew 26:69-75, which portrays Peter's tears and weeping. After Peter's denial, according to the passion narrative, Jesus was brought to Pilate, as recorded in the first verse of Chapter 27.

St. Matthew/39 (Erbarme dich)

1 Erbarme dich,

Have mercy Lord,

<sup>132</sup> On the basis of source evidence, several scholars have proposed a possible early origin of the Passion. In particular, it has been speculated that Bach may have conceived the St. Matthew Passion as a chorale passion in early 1725 to be performed in conjunction with the chorale cantatas during the second Jahrgang. The musical similarities between the opening chorus of the Passion and the first movement of the chorale cantatas contribute to this hypothesis. See Joshua Rifkin, "The Chronology of Bach's Saint Matthew Passion," in *Musical Quarterly* 61 (1975): 360-87, and Eric Chafe, "J.S. Bach's St. Matthew Passion: Aspects of Planning, Structure, and Chronology, *Journal of the American Musicological Society* 35 (1982): 104-7.

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2 Mein Gott, um meiner Zähren willen!

3 Schaue hier,

4 Herz und Auge weint vor dir

5 Bitterlich.

My God, because of this my weeping!

Look thou here,

Heart and eyes now weep for thee

Bitterly.

The text describes pictorial images of Peter's weeping, resulting from his refusing to acknowledge Jesus, which in turn, leads Peter to ask for God's mercy, as presented in the first

line of the text.

The alto aria, Erbarme dich, Mein Gott, um meiner Zähren willen, is composed in b-

minor and begins first with a violin solo which plays the elaborate opening ritornello whose

melody is reminiscent of Erwäge. Moreover, the violin solo plays the laboriously notated thirty

second-note figures, which contributes to the ornate melody of the movement. When the vocal

part takes on the music at measure 8, it picks up the same melody from the opening ritornello,

but with the loss of the balanced phrase structure found in the opening ritornello. Not only does

the vocal melody seem to be unending, but it also takes the form of a highly chromatic,

unsettling melodic line, aptly portraying the desperate Peter described in the text (Figure 43).



Figure 43: Erbarme dich from St. Matthew Passion, mm. 1-9

The rich, expressive, and figurative nature of the aria is reminiscent of *Erwäge*. Although the context in which the two arias occur in the course of passion narrative is different, both take place at one of the most intense and dramatic moments of the passion narrative.

Functioning as the last aria in the Passion, the bass aria, *Mache dich, mein Herze*, *rein*, is also composed in the 12/8 time signature. The text of the aria is inserted between verses 58 and 59 of Matthew 27, between the descent from the cross and the burial of Jesus. The verse 58 and 59 of the Gospel reads: "This man went to Pilate and asked for the body of Jesus. Then Pilate commanded the body to be given to him. When Joseph had taken the body, he wrapped it in a clean linen cloth." The text of the aria reads:

# St. Matthew Passion/65 (Mache dich)

1 *Mache dich, mein Herze, rein,* Make thyself, my heart, now pure,

2 *Ich will Jesum selbst begraben.* I myself would Jesus bury

3 Denn er soll nunmehr in mir For he shall henceforth in me

4 Für und für More and more

5 Seine süße Ruhe haben. Find in sweet repose his dwelling.

6 Welt, geh aus, lass Jesum ein! World, depart, let Jesus in!

Coming after Jesus' death, the text of the *Mache dich*, unlike *Erbarme* (or for that matter, *Erwäge* of St. John Passion), does not portray the sins of mankind nor the image of the suffering Jesus. Instead, its focus lies in the beneficial meaning of Jesus' death. In this sense, the aria offers a final commentary on the passion narrative, and the theological significance of Jesus' death. <sup>133</sup>

<sup>&</sup>lt;sup>133</sup> In her dissertation, "Text-Music Relationships in the 'Leipzig Chorales' of Johann Sebastian Bach," Anne Leahy also comments on this aria in relation to the implication of the 12/8 signature it carries. Leahy interprets "the text of *Mache dich, mein Herze, rein*, in the context of the 'Abendmahl (189)." In other words, human salvation and eternal peace are achieved through Jesus' death, and it is the 'Abendmahl' (Holy Communion) in which the significance of the death is remembered and thereby sins are cleansed.

Examining the music of the aria (Figures 44) show that the complex and rich music of *Erbarme* (and *Erwäge* of the St. John Passion) is no longer in evidence. Written in B-flat major with the violins doubled by oboe da caccia, the aria begins with a ritornello played by two oboe da caccia with the string instruments whose melodic figures show primarily step-wise, conjunct motions. In measure 9, the bass emulates the music of the opening ritornello. In addition, it features a homophonic texture, relatively more balanced melodic phrases, a stepwise opening motive followed by leaps (sixths, fourths, and fifths), along with clear-cut harmonic progressions, evoking the musical characteristics of the pastorale. These musical features lead Eric Chafe to label the aria as one of Bach's most moving pastorals. More importantly, the uncomplicated and pristine music of the aria appears to correspond with the text, emphasizing the imagery of a believer whose sin is washed away and who, therefore, is clean and pure.

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<sup>&</sup>lt;sup>134</sup> Chafe, *Tonal Allegory*, 353.



Figure 44: Mache dich mein Herze, rein from St. Matthew Passion, mm. 1-5

The music and the text of *Mache dich* appear at the final moment of the passion narrative, and in retrospect are reminiscent of the opening of the Passion, which begins with the 12/8 chorus movement. It is as though Bach frames the St. Matthew Passion with two 12/8 movements, namely, the opening chorus of *kommt,ihr Töchter*, and the bass aria, *Mache dich*, and presents these two movements at the most important moments of the passion narrative. The music of the opening chorus successfully depicts the imaginary processional scene by simultaneously presenting layers of different, yet related musical discourse that involves the plain chorale melody, the undulating eighth note melodic and rhythmic configurations, and the presence of the double chorus. Meanwhile, the "pure" sound of the bass aria, *Mache dich*, musically underscores the textual message of the aria.

## 11.0 12/8 AND THE PASTORALE

The 12/8 time signature has long been associated with the music of the pastorale, and in particular, with a set of musical features characteristic of the music performed on Christmas Eve. As exemplified by the pastorale movement in Corelli's Christmas Concerto, Op. 6, its musical features include the following: the 12/8 time signature, melodies harmonized predominantly in thirds and sixths, long drone basses or pedal points, frequent use of the tonic and dominant, primarily homophonic texture, balanced phrase structures, and the presence of woodwind instruments symbolizing the fluting or playing of reed pipes by the classical shepherd. Additionally, the tonalities of the pastorale often involve the "bright, uncomplicated keys of F major, G major, and C major.<sup>135</sup> The pastorale also includes "limited ornamentation," providing "unassuming music," primarily notated with eighth-note figures only.<sup>136</sup>

Along with these musical features, the pastorale is associated with textual messages that identify God (and Christ) as the Good Shepherd. As Renate Steiger points out in her article, "Die Welt ist euch ein Himmelreich," in *Musik und Kirche* (1971), mentioning God as the Good

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<sup>&</sup>lt;sup>135</sup> The Italian proto-type of the genre goes back to the seventeenth century, and it is likely that Bach knew this traditional form of the pastorale.

<sup>&</sup>lt;sup>136</sup> See George B. Stauffer, "Bach's Pastorale in F: A Closer Look at a Maligned Work," *Organ Yearbook* 14 (1983): 54. The Corelli-type pastorale movement found in the composer's Concerto Grosso, Op.6, No.8 exemplifies the proto-type of pastorale. Corelli's pastorale, in turn, is considered to be his assimilation of seventeenth century Italian composers' pastorale, which was associated with Christmas Eve. This earlier form imitates the music of "Italian shepherd who has been recorded playing the shawm and bagpipe at Christmas in towns." See the article, "Pastorale," found in *the Grove Dictionary of Music and Musicians*, Vol., 291-293.

Shepherd is one of the most common symbolic links found both in the Old and the New testaments; moreover, the 12/8 time signature and the text, which speak of or describe the image of a good shepherd, form a natural and logical pairing.<sup>137</sup>

Table 25: 12/8 and the pastorale

BWV/Date	Epistle/Gospel	Notational levels	Form	Category	
Occasion					
194/3 (11/2/23)	Rev. 21:2-8/	Eighth and	Free da capo	Pastorale	
Church and Organ	Luke 19: -10	sixteenth			
Dedication in					
Störmthal					
154/4 (1/9/24)	Rom. 12:1-6/	Eighth and	Binary	Pastorale	
1 <sup>st</sup> Sunday after	Luke 2:41-52	sixteenth			
Epiphany					
104/5 (4/23/24)	I Peter 2:21-25/	Eight and	Strict da capo	Pastorale	
2 <sup>nd</sup> Sunday after	John 10:12-16	sixteenth			
Easter					
113/3 (8/20/24)	I Corinthians 15:1-	Eighth and	Binary	Pastorale	
11 <sup>th</sup> Sunday after	10/Luke 18:9-14	sixteenth			
Trinity					
175/2 (5/22/25)	Acts 8:14-17/	Eighth	Free da-capo	Pastorale	
3 <sup>rd</sup> day of	John 10:1-11				
Pentecost					
151/1 (12/27/25)	Heb. 1: 1-14/	Eighth, sixteenth,	Da capo	Pastorale	
3 <sup>rd</sup> day of	John 1: 1-14	and thirty second			
Christmas					
170/1 (7/28/26)	Rom. 6:3-11/	Eighth and	Free da capo	Pastorale	
6 <sup>th</sup> Sunday after	Mt. 5: 20-26	sixteenth	•		
Trinity					
Christmas		Eighth and		Pastorale	
Oratorio/23		sixteenth			
(12/26/34)					

<sup>&</sup>lt;sup>137</sup> See Renate Steiger, "Die Welt ist euch ein Himmelreich: Zu J. S. Bachs Deutung des Pastoralen," *Music und Kirche* (1971): 1-8, 69-79.

Of Bach's 12/8 movements in his sacred vocal music, several of the movements discussed in earlier chapters exhibit the musical features of the pastorale. For example, the chorale chorus of Cantata 180 includes features that could cause it to be described as a pastorale. Likewise, the bass aria, *Mache dich* of the St. Matthew Passion can be considered to be a pastorale. The discussion that follows is limited to four aria movements whose music and text have a direct association with the pastorale tradition: 1) the bass aria of Cantata 104; 2) the alto aria of Cantata 175; 3) the alto aria of Cantata 170, and 4) the soprano aria of Cantata 151, as shown in Table 25. The examination of these movements will also show Bach's compositional experimentation with various aspects of the pastorale convention.

The first example, the bass aria of Cantata 104, was performed on the second Sunday after Trinity whose Gospel reading, John. 10:11-16, refers to Jesus declaring himself to be the Good Shepherd. The bass aria, whose text refers to Christians as Jesus' sheep, is notated in the 12/8 time signature.

#### 104/5

1 Beglückte Herde, Jesu Schafe, Ye herds, so blessed, sheep of Jesus,

2 Die Welt ist euch ein Himmelreich. The world is now your kingdom come.

3 Hier schmeckt ihr Jesu Güte schon Here taste ye Jesus' goodness now.

4 Und hoffet noch des Glaubens Lohn And hope ye, too, for faith's reward,

5 Nach einem sanften Todesschlafe. When once ye rest in death's soft slumber.

At first glance, Bach's response to the text appears to be conventional. The aria is set in the key of D major with the oboe d'amore doubling the violin part. In addition, the following characteristics seen at the beginning of the aria are all typical of the pastorale: homophonic texture, simple and plain harmonic progressions, regular phrase structure, and an opening

melodic configuration that emphasizes the repetition of the tonic and subtonic in measure 1 and 2 respectively.



Figure 45: Cantata 104/5, mm. 1-2, 10-11

However, Bach alters the regular phrase structure as the aria proceeds. As Bach introduces the second line of the text, the vocal part begins to fluctuate while the instrumental part remains constant. At measure 10 and 11, shown in Figures 45, the B section of this da capo aria, the vocal line no longer seems to carry any traces of the pastorale. The syncopated rhythm, which appears in measures 10 and 11, coupled with the increasing use of disjunct melodies and sixteenth-note figuration all contribute to blurring the balanced, regular, and symmetrical phrasing structure.

On the other hand, the alto aria, *Komm, leite mich*, from Cantata 175, *Er rufet seine Schafen mit Namen*, performed on May 22, 1725, refers to the same Gospel reading as BWV 104,

demonstrates how Bach, using different means, both intensifies and modifies the musical features of the pastorale.

#### 175/2

1 *Komm*, *leite mich*, Come, lead me out,

2 Es sehnet sich With longing doth

3 Mein Geist auf grüner Weide! My soul desire green pasture!

4 Mein Herze schmacht, My heart doth yearn,

5 Ächzt Tag und Nacht, Sigh day and night,

6 *Mein Hirte, meine Freude.* My shepherd, thou my pleasure.

As the above text shows, its overall tone differs from that of the bass aria, *Beglückte Herde, Jesu Schafe*, of Cantata 104. Rather than referring to Jesus as the Good Shepherd, the alto aria, *Komm leite mich*, expresses yearning and longing for Jesus, imploring God to lead the soul to green pastures.

Adhering to the conventions described above, the aria is notated with eighth-note figures, with a homophonic texture, and balanced phrases. However, it is the instrumentation of the aria that draws attention, namely, the use of three recorders whose distinctive color is further reinforced by the homophonic texture of the aria. This unusual type of instrumentation and the instrumental color of the three recorders creates highly evocative musical imagery.



Figure 46: Cantata 175/2, mm. 1-7

To the balanced phrasing structure presented by the three recorders at the beginning of the movement, Bach adds the continuo whose melodic and rhythmic configurations show sharp contrast to those of the recorders. Unlike the conjunct motion found in the recorders, the continuo moves in a disjunctive manner, featuring large melodic leaps. As a result, the conventional music of the pastorale begins to fall apart because of the seemingly incompatible juxtaposition created by the continuo and the recorders. Furthermore, a sense of instability is created by the unsettling harmonic progression that the aria presents. Such an unsettling harmonic progression, further reinforced by this kind of interplay between the recorders and the continuo mentioned above, seems to reflect the textual messages that speak of seeking God's help in leading the believer into green pasture.

Closely related to the bass aria from Cantata 104 with regard to both music and text is the alto aria, *Vergnügte Ruh*, *beliebte Seelenlust*, from Cantata 170. The text of the aria is as follows:

170/1

1 Vergnügte Ruh, beliebte Seelenlust, Contented rest, belove'd inner joy,

2 Dich kann man nicht bei Höllensünden, We cannot find thee midst hell's mischief,

3 Wohl aber Himmelseintracht finden; But rather in the heav'nly concord;

4 Du stärkst allein die schwache Brust. Thou only mak'st the weak breast strong.

5 Drum sollen lauter Tugendgaben Thus I'll let only virtue's talents

6 *In meinem Herzen Wohnung haben.* Within my heart maintain their dwelling.

Although the above text does not include a reference to the Good Shepherd, it, like the text of the bass aria of Cantata 104, makes a clear link between the worldly life and permanent rest in death, implicitly holding out through the image of Jesus' sheep resting in the green pasture, the promise of eternal peace. Seen in this light, the text of the alto aria of Cantata 170, *Vergnügte Ruh*, *beliebte Seelenlust*, delivers the message that the contented rest for the believer is found in "concord" with Jesus.

Musically, the alto aria of Cantata 170 also closely resembles the bass aria of Cantata 104. For example, it includes the same scoring, which is to say, strings and oboe d'amore, and the same tonality of D major (Example 47).



Figure 47: Cantata 170/1, mm.1-3; 7-9

In addition, the two arias exhibit the same type of ritornello, which includes the *Vordersatz*, *Fortspinnung*, and *Epilog* of 12 measures. Moreover, the configurations of the alto melody are similar to those of the bass aria from Cantata 104.

However, evidence of Bach's compositional experimentation is also found in the alto aria of Cantata 170. Similar to his other 12/8 movements, this aria is written in the free da-capo form. But this aria presents a distinctive form not encountered previously in Bach's other 12/8 movements. As shown in Table 26, the aria consists of six-lines of text, with the B part of the free da-capo beginning with the fifth-line of the text to create the following structure:

Table 26: The free da-capo form of Cantata 170/1

Measure	MM.1- 8.3	MM.8.4- 26.1	MM.26.2- 32	MM.32.4- 42.3	MM.42.4- 44.1	MM.44.1- 53.1	MM.53.2- 62
Form	Ritornello	A	ritornello	В	ritornello	A'	Ritornello
Text		Lines 1-4		Lines		Lines141	
division				56156			
keys	D major	A major	A major		B minor		D major

In the B part, Bach brings in line 1 after presenting lines 5 and 6 of the text while giving an impression that the aria moves into the A' part (marked bold in the fifth column of Table 26). The constantly modulating B section ends at measure 44 of the aria, at which the A' part of the free da-capo begins. Although the text returns to line 1 in the A' part, the music is completely new, and does not return to the A section. In other words, unlike Bach's other free da-capo arias, in which the music of the A' section, completely or at least partially, returns to that of the A section, here Bach creates an A' section whose music is entirely different from the A section. It is as though Bach intentionally moves away from a da-capo form that involves the repetition of the A section.

This discussion focuses finally on the soprano aria of Cantata 151, which was performed for the third day after Christmas in 1725. Considering the pastorale's long association with Christmas, the presence of the 12/8 time signature in this aria appears conventional.

# 151/1

1 Süsser Trost, mein Jesus kömmt

2 Jesu wird antizt geboren!

3 Herz und Seele freuet sich

4 Denn mein liebster Gott hat mich

Comfort sweet, my Jesus comes,

Jesus now is born amongst us!

Heart and soul with joy are filled,

For my dearest God hath me

At the same time, the text portrays the comfort and sweetness that Christ's birth brings to the believer. The same comfort and sweetness is reflected by the music of the aria, which presents the bright key of G major, along with the warm color of woodwind instruments that play the consonant, plain melodic lines.



Figure 48: Cantata 151/1, mm, 1-2,11-12, 29-30, 53-54

However, the notation of the aria is noteworthy. Bach adds thirty second-note figurations to the aria that elaborate and emphasize the continuous melodic line. Moreover, he changes the time signature to Cut C in measure 30, as it moves to the B section of this da capo aria. Furthermore,

in the B section he replaces the long-ranging, continuous melodic line of the A section with short, chromatic melodic figures.

The four examples examined in this chapter point to the following conclusions. On the one hand, Bach, like his predecessors, often employed the 12/8 time signature in association with the musical conventions of the pastorale. However, a detailed analysis of Bach's pastorale movements reveals that none of the arias, after its opening measures, strictly adheres to the pastorale conventions. Not only do several of the movements not show a sense of balance in their phrasing and melodic structures, as would be expected of a typical pastorale, but also their harmonic progressions are not simple and straightforward, and often include chromatic passages. Furthermore, in terms of their notation, the pastorale movements discussed above include small note levels, such as the sixteenth- and thirty-second note.

## 12.0 CONCLUSIONS

I began my dissertation by arguing that a composer's choice of time signature was an essential element of the compositional process, one that has not been examined systematically in Bach's music. This is particularly true, I further argued, with the 12/8 time signature, one that plays a distinctive role in Bach's compositional and notational practice. In order to document and define this role, I first traced how the 12/8 signature was employed by Bach's predecessors as well as by his contemporaries. Close readings of early eighteenth-century German treatises, along with an examination of the musical scores of Bach's predecessors, revealed a set of temporal, compositional, and notational conventions associated with the 12/8 signature. It also revealed the extent to which the time signature was associated a number of musical genres that included the gigue, the chorale, and the pastorale.

To facilitate my discussion, I divided 50 of Bach's 12/8 movements into six independent categories, with the pieces in each category sharing certain notational, stylistic, formal, and textual features. The categories included: 12/8 in continuo arias; 12/8 and the chorale; 12/8 in the gigue; Cantata 136 and new experimentation; 12/8 in the passions; and 12/8 in the pastorale. My examination of Bach's 12/8 movements illustrated how Bach drew on these genre in his use of the signature, as well as in association with other forms. On the one hand, Bach based his use of the signature on the conventions identified in earlier repertories, resulting in a close parallel of his movements with those of his predecessors. This is particularly true with his association with the 12/8 time signature with the gigue, chorale melodies, and the pastorale. On the other hand,

my study illustrated the ways in which Bach used the 12/8 time signature in conjunction with new genres and musical contexts, as, for example, at important musico-theological moments in the St. John and the St. Matthew Passions.

However, even when Bach employs the 12/8 time signature in the same genre as his predecessors, his use of the signature differed from, and surpassed, those of his contemporaries. More precisely, each category, as illustrated throughout this dissertation, underwent notational, stylistic, and temporal changes during the course of Bach's career. For example, the 12/8 time signature Bach employed as a tripled signature of the C time signature during the early part of his career was altered in 1715 when Bach began to incorporate sixteenth-note figures into his 12/8 movements.

Moreover, the notational change within a category often occurs in conjunction with Bach's use of new compositional or formal procedures. This correlation is observed not only in the categories traditionally associated with the time signature, such as the gigue with 12/8, but also in the categories such as the continuo aria, where Bach experiments with the free da-capo form, as seen in the soprano aria of Cantata 80a. After exploring the free da-capo form in this aria, Bach appears to link the form to the 12/8 time signature, with the result that one third of Bach's 12/8 movements are notated in that form. In particular, the form of the free da-capo aria found in Bach's 12/8 movements often lacks the ritornello either between parts A and B or between B and A', which, in turn, comes to represent a new type of form that associated with the signature.

Bach's chorale movements notated in the 12/8 signature, in particular the movements composed during the second Jahrgang, also manifest the composer's use of new compositional procedures, resulting in some of the most original vocal movements composed by Bach. Rather

than providing a clear musical profile in the opening ritornellos of these choruses by adhering to the three traditional sections found in the prototype of the Italian concerto, Bach explores a new way of constructing the opening ritornellos by writing a serious of short musical units that he combines with one another. As I argued, the new form of the ritornello Bach achieved in these choruses and its implication for the movements as a whole were in part possible because of the 12/8 time signature

Bach's gigue and the pastorale movements notated in the 12/8 time signature also go well beyond the traditional ways in which these genres were treated by other composers. Rather than employing straightforward, simple harmonic textures, Bach composed movements far more complex and multi-dimensional as, for example, the bass aria of Cantata 8. Likewise, Bach's pastorale movements, as exemplified by the bass aria of Cantata 104 are characterized by a rich harmonic texture, along with an unbalanced phrase structure and a highly refined figuration.

Bach's use of the 12/8 time signature in his passions is also distinctive. The introduction of thirty second-note figures in the tenor aria of the *Erwäge* of the St. John Passion helps the composer to achieve a broader and more expansive expressive range. In contrast to Bach's figurative setting of *Erwäge*, the bass aria and the chorale movement, *Mein teurer Heiland* from the same Passion presents an unassuming, four-part chorale setting whose continuo line assumes a simple figuration. This type of musical setting, however, allows Bach to portray the message of the text, which speaks of Jesus' death and its beneficial meaning in terms of human redemption. Moreover, when taken together, these two movements illustrate how effectively Bach uses the 12/8 time signature in his St. John Passion.

Also distinctive with regard to Bach's use of the 12/8 signature is the synthesis and combination of the categories, genres, and musical styles that he was able to achieve in his 12/8

movements over time. For example, the soprano and alto duet of Cantata 101, which is based on a chorale melody, exhibits a dance quality, and takes the form of a free da-capo. Likewise, the opening chorus of Cantata 180 evokes a dance quality captured in the form of the pastorale. Similarly, the opening chorus of Cantata 136 closely resembles an instrumental concerto of the time, yet projects a strong sense of the gigue. The opening chorus of Cantata 8, cited at the beginning of this dissertation, exemplifies yet another example of a richly textured movement in which Bach combines elements of the chorale, the gigue, and the concerto.

Along with the new compositional procedures that Bach implements in association with the 12/8 time signature, another topic addressed in this dissertation is the relationship of text to music in Bach's 12/8 movements. In addition to pointing out how Bach paid close attention to the theological images and themes of a given text, my discussion also illustrated how the texts in each category were related to a specific number of theological themes. First, the texts of the aria movements with chorale melodies in the 12/8 time signature, for example, the duets of Cantata 131, 37, and 101, are linked to the themes of forgiveness of sin, Jesus' sacrifice, and Jesus' death, and the eternal life that Jesus' sacrifice brings to mankind. Second, the chorus movements with chorale melodies include texts whose themes focus on communion and death. Similarly, these movements expresse a longing for Jesus, and the bride and the bridegroom analogy is often found in this category, as shown in the opening chorus of Cantata 180. Third, the texts of Bach's gigue movements identified in this dissertation can be seen as more conventional, projecting a joyous, hopeful, and triumphant tone in the text. Fourth, the texts of the pastorale movement, whose themes are again more conventional, frequently cite the image of the Good Shepherd.

The examination of the music and text of Bach's 12/8 movements reveals that when he chooses to use the 12/8 time signature, he not only links it to the notational and temporal

conventions he had inherited from his predecessors, but also adapts and modifies it, often with the use of new compositional procedures, to achieve new and distinctive musical results.

# APPENDIX A

# THE CATEGORIES OF BACH'S 12/8 MOVEMENTS (LISTED ACCORDING TO BWV NUMBER)

BWV	Date	Scoring	Category	Other characteristics
1/1	1725 (3/25)	Chorus	Chorale chorus	
8/1	1724 (9/24)	Chorus	Chorale chorus	
8/4	1724 (9/24)	Bass aria	Chorale aria	Free da-capo
13/1	1726 (1/20)	Tenor aria	[gigue]	
21/3	1714 (6/17)	Alto aria		Trio sonata
37/3	1724 (5/18)	Soprano and alto duet	Chorale aria	
40/7	1723 (12/23)	Tenor aria	[gigue]	
51/1	1730 (9/17)	Soprano aria	Continuo aria	
65/1	1724 (1/6)	Chorus	[gigue]	
66a/5	1718 (12/10)	Alto and tenor duet	Gigue	
68/1	1725 (5/21)	Chorus	Chorale chorus	
80a/4	1715 (3/24)	Soprano aria	Continuo aria	Free da-capo
87/6	1725 (5/6)	Tenor aria	Gigue	-
93/1	1724 (7/9)	Chorus	Chorale chorus	
94/6	1724 (8/6)	Tenor aria		parody
101/6	1724 (8/13)	Soprano and alto duet	Chorale aria	Free da-capo
104/5	1724 (4/23)	Bass aria	Pastorale	
107/5	1724 (7/23)	Soprano aria	Chorale aria	
110/5	1725 (12/25)	Soprano and alto duet		Parody
113/3	1724 (8/20)	Bass aria	Chorale aria	
114/2	1724 (10/1)	Tenor aria		3/4 - 12/8
119/1	1723 (8/30)	Chorus		French overture
125/1	1725 (2/2)	Chorus	Chorale chorus	
131/4	1707	Alto and tenor duet	Chorale aria	
133/4	1724 (12/27)	Soprano aria		Cut C -12/8
136/1	1723 (7/18)	Chorus	[gigue]	Concerto
136/3	1723 (7/18)	Tenor and bass		C-12/8-C/free da-

		duet		capo
136/5	1723 (7/18)	Alto aria	Gigue	
151/1	1725 (12/27)	Soprano aria	pastorale	12/8 – Cut C
154/4	1724 (1/9)	Alto aria	Pastorale	
162/3	1716 (10/25)	Soprano aria	Continuo aria	
165/3	1715 (6/16)	Alto aria	Continuo aria	
167/1	1723 (6/24)	Tenor aria		Free da-capo
169/5	1726 (10/20)	Alto aria	gigue	Parody
170/1	1726 (7/28)	Alto aria	pastorale	Free da-capo
171/4	1729 (1/1)	Soprano aria		Parody
175/2	1725 (5/22)	Alto aria	Pastorale	Free da-capo
180/1	1724 (10/22)	Chorus	Chorale chorus	
192/1	1730 (10/31)	Chorus	Chorale chorus	
194a/4	Before 1723	Bass aria	pastorale	Free da- capo/Parody
198/5	1727 (10/17)	Alto aria	pastorale	Trauer ode
198/10	1727 (10/17)	Chorus	Gigue	Trauer ode
199/8	1714 (8/12)	Soprano aria	Gigue	
243a/6	1723 (12/25)	Alto and tenor duet		Magnificat
244/1 (Kommt)	1727 (4/11)	Chorus	Chorale chorus	St. Matthew Passion
244/39 (Erbarme)	1727 (4/11)	Alto aria		St. Matthew Passion/free da- capo
244/65 ( <i>Mache</i> )	1727 (4/11)	Bass aria	pastorale	St. Matthew Passion
245/20 (Erwäge)	1724 (4/7)	Tenor aria		St. John Passion
245/32 (Mein)	1724 (4/7)	Bass aria and chorale	Chorale	St. John Passion
248/10	1734 (12/26)	Chorus	Chorale	Christmas Oratorio

## APPENDIX B

# TEXTS AND TRANSLATIONS FOUND IN BACH'S 12/8 MOVEMENTS

1/1

Wie schön leuchtet der Morgenstern How beauteous beams the morning star

Voll Gnad und Wahrheit von dem Herrn, With truth and blessing from the Lord,

**Die süße Wurzel Jesse!** The darling root of Jesse!

Du Sohn Davids aus Jakobs Stamm,Mein König und mein Bräutigam,My bridegroom and my royal king,

**Hast mir mein Herz besessen,** Art of my heart the master,

Lieblich, Lovely, Freundlich, Kindly

Schön und herrlich, groß und
Bright and glorious, great and
ehrlich, reich von Gaben,
righteous, rich in blessings,
Hoch und sehr prächtig erhaben.
High and most richly exalted.

8/1

**Liebster Gott, wenn werd ich sterben?** Dearest God, when will my death be?

Meine zeit läuft immer hin, Now my days run ever on,

Und des alten Adams Erben,

Unter denen ich auch bin,

Haben dies zum Vaterteil,

And the heirs of the old Adam,

In whose number I, too, am,

Have this for their legacy

**Dass sie eine kleine Weil**That they for a little while,

Arm und elend sein auf Erden Poor and wretched, earth inhabit

Und denn selber Erde werden. And then are with earth united.

Doch weichet, ihr tollen, vergeblichen Sorgen! So yield now, ye foolish and purposeless

sorrows!

Mich rufet mein Jesus: wer sollte nicht gehn? My Jesus doth call me: who would then not

go?

Nichts, was mir gefällt, Nought which I desire

Besitzet die Welt. Doth this world possess.

Erscheine mir, seliger, fröhlicher Morgen Appear to me, blessed, exuberant morning,

Verkläret und herrlich vor Jesu zu stehn. Transfigured in glory to Jesus I'll come.

13/1

Meine Seufzer, meine Tränen Of my sighing, of my crying

Können nicht zu zählen sein. No one could the sum reveal.

Wenn sich täglich Wehmut findet If each day is filled with sadness

Und der Jammer nicht verschwindet,

And our sorrow never passeth,

Ach, so muss uns diese Pein Ah, it means that all our pain

Schon den Weg zum Tode bahnen. Now the way to death prepareth!

21/3

Seufzer, Tränen, Kummer, Not, Sighing, crying, sorrow, need,

Ängstilichs Sehnen, Furcht und Tod
Anxious yearning, fear, and death

Nagen mein beklemmtes Herz Gnaw at this my anguished heart

Ich empfinde Jammer, Schmerz. I am filled with grieving, hurt.

37/3

Herr Gott Vater, mein starket Held! Lord God Father, my strong champion!

Du hast mich ewig vor der Wel Thou hast me eternally before the world

*In deinem Sohn geliebet.* In thine won Son belove'd.

Dein Sohn hat mich ihm selbst vertraut, Thy Son hath me himself betrothed,

Er ist mein Schatz, ich bin sein Braut, He is my store, I am his bride,

Sehr hoch in ihm erfreuet Most high in him rejoicing.

7 Eia! Eia!

8 Eia! Eia!

9 *Himmlisch Leben wird er geben mir dort oben*; Life in heaven shall he given to me supernal;

10 Ewig woll mein Herz ihn loben.

Ever shall my heart extol him.

40/7

Christenkinder, freuet euch! Wütet schon das Höllenreich,

Will euch Satans Grimm erschrecken

Jesus, der erretten kann,

Nimmt sich seiner Küchlein an

Und will sie mit Flügeln decken.

Christian children, now rejoice!

Raging now is hell's domain,

You would Satan's fury frighten:

Jesus, who can rescue bring,

Would embrace his little chicks

And beneath his wings protect them.

51/3

Höchster, mache deine Güte

Ferner alle Morgen neu.

So soll vor die Vatertreu

Auch ein dankbares Gemüte

Durch ein frommes Leben weisen,

Dass wir deine Kinder heißen.

Highest, make thy gracious goodness

Henceforth ev'ry morning new.

Thus before thy father's love

Should as well the grateful spirit

Through a righteous life show plainly

That we are thy children truly.

great praise then tell abroad.

65/1

Sie werden aus Saba alle kommen,

Gold und Weihrauch bringen und des Herren

Lob verkündigen.

They shall from out Sheba all be coming, gold and incense bringing, and the Lord's

66a/5

Alto and Tenor

Ich fürchte {zwar, nicht} des Grabes Finsternissen

*Und* {*klagete*, *hoffete*} *mein Heil sei* {*nun*, *nicht*}

entrissen beide

Nun ist mein Herze voller Trost.

Und wenn sich auch ein Feind erbost,

Will ich in Gott zu siegen wissen.

I {feared in truth/feared no whit} the grave

and all its darkness

And {made complaint/kept my hope}

my rescue was {now/not} stolen.

Now is my heart made full of hope,

And though a foe should show his

wrath,

I'll find in God victorious triumph.

Also hat Gott die Welt geliebt, In truth hath God the world so loved

Dass er uns seinen Sohn gegeben That he to us his Son hath given.

Wer sich im Glauben ihm ergibt, Who gives in faith himself to him

Der soll dort ewig bei ihm leben. With him shall always live in heaven.

Wer glaubt, dass Jesus ihm geboren, Who trusts that Jesus is born for him

Der bleibet ewig unverloren, Shall be forever unforsaken,

Und ist kein Leid, das den betrübt,

And there's no grief to make him sad,

Den Gott und auch sein Jesus liebt. Whom God, his very Jesus, loves.

80a/4

Komm in mein Herzenshaus, Come in my heart's abode,

Herr Jesu, mein Verlangen! Lord Jesus, my desiring!

Treib Welt und Satan aus Drive world and Satan out,

Und lass dein Bild in mir erneuert prangen! And let thine image find in me new glory!

Weg, schnöder Sündengraus! Hence, prideful cloud of sin!

87/6

Ich will leiden, ich will schweigen

I will suffer, I'll keep silent,

Jesus wird mir Hilf erzeigen, Jesus shall his comfort show me,

Denn er tröst' mich nach dem Schmerz For he helps me in my pain.

Weicht, ihr Sorgen, Trauer, Klagen, Yield, ye sorrows, sadness, grieving,

Denn warum sollt ich verzagen? For wherefore should I lose courage?

Fasse dich betrübtes Herz! Calm thyself, o troubled heart!

93/1

Wer nur den lieben Gott lässt walten

The man who leaves to God all power

**Und hoffet auf ihn allezeit,**And hopeth in him all his days,

**Den wird er wunderlich erhalten**He will most wondrously protect him

In allem Kreuz und Traurigkeit. He will most wondrously protect him

Wer Gott, dem Allerhöchsten, traut, Who doth in God Almighty trust

**Der hat auf keinen Sand gebaut.**Builds not upon the sand his house.

Die Welt kann ihre Lust und Freud,

Das Blendwerd schnöder Eitelkeit,

Nicht hoch genug erhöhen.

Sie wühlt, nur gelben Kot zu finden,

Gleich einem Maulwurf in den Gründen

Und lässt dafür den Himmel stehen.

The world can its light and joy,

The tricks of scornful vanity,

No high enough pay honor

It gnaws, mere yellow rot to rather,

Just like a mole within its burrow

And leave for its sake heav'n untended

101/6

Gedenk an Jesu bittern Tod!

Nimm, vater, deines Sohnes Schmerzen

Und seiner Wunden Pein zu Herzen,

Die sind ja für die ganze Welt

Die Zahlung und das Lösegeld;

Erzeig auch mir zu aller Zeit.

Barmherzger Gott, Barmherzigkeit!

*Ich seufze stets in meiner Not:* 

Gedenk an Jesu bittern Tod!

Consider Jesus' bitter death!

Take, Father these thy Son's great sorrows

And this his wounds' great pain to heart now,

They are in truth for all the world

The payment and the ransom price;

And show me, too, through all my days,

Forgiving God, forgiving ways!

I sigh always in my distress:

Consider Jesus' bitter death!

104/5

Beglückte Herde, Jesu Schafe,

Die Welt ist euch ein Himmelreich.

Hier schmeckt ihr Jesu Güte schon

Und hoffet noch des Glaubens Lohn

Nach einem sanften Todesschlafe.

Ye herds, so blessed, sheep of Jesus,

The world is now your kingdom come.

Here taste ye Jesus' goodness now.

And hope ye, too, for faith's reward,

When once ye rest in death's soft slumber.

107/5

Es richt's zu seinen Ehren

**Und deiner Seligkeit**;

Soll's sein, kein Mensch kanns wehren.

Und wärs ihm doch so leid.

Will's denn Gott haben nicht.

So kann's niemand forttreiben.

He sets all for his honor

And for thy blessedness;

God's will no man can hinder.

Him though it bring much pain.

But what God will not have,

This can no one continue,

Es muss zurückebleiben, Was Gott will, das geschicht. It must remain unfinished, For what God wills is done.

110/5

Ehre sei Gott in der Höhe und Friede auf Erden und den Menschen ein Wohlgefallen! Glory to God in the highest and peace be on earth, now, and To mankind a sign of favor!

113/3

Fürwahr, wenn mir das kömmet ein,

Dass ich nicht recht vor Gott gewandelt

Und täglich wider ihn misshandelt,

So quält mich Zittern, Furcht und Pein.

Ich weiß, dass mir das Herze bräche,

Wenn mir dein Wort nicht Trost verspräche.

In truth, when I before me see
The wrongs I unto God committed,
How daily I've him sore offended,
I'm vexed by trembling, fear and pain.
I know my heart would now be broken,
If me thy word no hope did promised.

114/2

Wo wird in diesem Jammertale
Vor meinen Geist die Zuflucht sein?
Allein zu Jesu Vaterhänden
Will ich mich in der Schwachheit wenden;
Sonst weiß ich weder aus noch ein.

Where will, in this vale-of-tears,
My spirit find its refuge now?
Alone in Jesus' hands paternal
Will I in weakness seek my refuge;
I know no other place to go.

119/1

Preise, Jerusalem, den Herrn, lobe, Zion,
Deine Gott! Denn er macht fest die Riegel
Deiner Tore und signet deine Kinder drinner,

Praise, O Jerusalem, the Lord, O Zion, him thy God! For he maketh fast the bars across thy doorway and blesseth all thy children therein,

Er schaffet deinenGrenzen Frieden.

He bringeth peace within thy borders.

125/1

Mit Fried und Freud ich fahr dahin In Gottes Willen; Getrost ist mir mein Herz und Sinn, In peace and joy do I depart,
As God doth will it;
Consoled am I in mind and heart,

Sanft und stille; Calm and quiet;

Wie Gott mir verheißen hat,

As God me his promise gave,

Der Tod ist mein Schlaf geworden.

My death is to sleep altered.

131/4

(Tenor)

Meine Seele wartet auf den Herrn von einer Morgenwache bis zu der andern.

This my spirit waiteth for the Lord before one morning watch until the next watch.

(Alto)

1 Und weil ich denn in meinem Sinn,2 Wie ich zuvor geklaget,As I have long lamented,

3 Auch ein betrübter Sünder bin,4 Den sein Gewissen naget,I, too, an anxious sinner am,Who is by conscience rankled,

5 Und wollte gern im Blute dein
And would so glad within thy blood
6 Von Sünden abgewaschen sein
From sinfulness be washed and pure

7 Wie David und Manasse. Like David and Manasseh.

133/4

Wie lieblich klingt es in den Ohren, How lovely rings in (my) ears,

Dies Wort: mein Jesus ist geboren,

Wie dringt es in das Herz hinein!

Wer Jesu Namen nicht versteht

This word: for me is born my Jesus!

How this doth reach into my heart!

Who Jesus' name can't comprehend

Und wem es nicht durchs Herze geht, And whomever it (does) not to the heart go,

Der muss ein harter Felsen sein.

He whom it strikes not to the heart,

He Must of hardest rock be made.

136/1

Erforsche mich, Gott, und erfahre mein Herz; Examine me, God, and discover my heart;

prüfe mich und erfahre, wie ichs meine! prove thou me and discover what my thoughts

are.

136/3

Es kömmt ein Tag, There comes the day

So das Verborgne richtet, To bring concealment judgment,

Vor dem die Heuchelei erzittern mag At which hypocrisy may quake with fear.

Denn seines Eifers Grimm vernichtet Was Heuchelei und List erdichtet. For then his zealous wrath will ruin What strategem and lies have woven

## 136/5

Uns treffen zwar der Sünden Flecken, So Adams Fall auf uns gebracht. Allein, wer sich zu Jesu Wunden, Dem großen Strom voll Blut gefunden, Wird dadurch wieder rein gemacht. We feel in truth the marks of error
Which Adam's fall on us have placed.
But yet, who hath in Jesus' wounding,
That mighty stream of blood, found refuge,
Is by it purified anew.

## 151/1

Süßer Trost, mein Jesus kömmt,
Jesus wird anitzt geboren!
Herz und Seele freuet sich,
Denn mein liebster Gott hat mich
Nun zum Himmel auserkoren.

Comfort sweet, my Jesus comes, Jesus now is born amongst us! Heart and soul with joy are filled, For my dearest God hath me Now for heaven's prize elected.

# 154/4

Jesu, lass dich finden,
Laß doch meine Sünden
Keine dicke Wolken sein,
Wo du dich zum Schrecken
Willst für mich verstecken,
Stelle dich bald wieder ein!

Jesus, let me find thee,
Let now my transgressions
Not the swelling clouds become
Where thou, to my terror,
Wouldst from me lie hidden;
Soon thyself again reveal!

## 162/3

Jesu, Brunnquell aller Gnaden,
Labe mich elenden Gast,
Weil du mich berufen hast!
Ich bin matt, schwach und beladen,
Ach! erquicke meine Seele,
Ach! wie hungert mich nach dir!
Lebensbrot, das ich erwähle,
Komm, vereine dich mit mir!

Jesus, fountain of all mercy,
Quicken me, thy wretched guest,
For thou hast invited me!
I am faint, weak and sore laden,
Ah, enliven now my spirit,
Ah, how starved I am for thee!
Bread of life, which I have chosen,,
Come, unite thyself to me!

Jesu, der aus großer Liebe In der Taufe mir verschriebe

Hilf, dass ich mich dessen freue Und den Gnadenbund erneue

In der ganzen Lebenszeit

Leben, Heil und Seligkeit

In baptism hath assured me
Life, salvation, and true bliss,

Jesus, who for love most mighty

Help me for this to be joyful And renew this bond of mercy

In the whole of my life's span.

#### 167/1

Ihr Menshen, rühmet Gottes Liebe,

Und preiset seine Gütigkeit!

Lobt ihn aus reinem Herzenstriebe,

Daße runs ze bestimmter Zeit

Das Horn des Heils, den Weg zum Leben

An Jesu, seinem Sohn, gegeben.

Ye mortals, tell us God's devotion

And glorify his graciousness!

Praise him with purest heart's emotion,

That he to us within out time

The horn that saves, and life's true pathway

In Jesus, his own Son, hath given.

# 169/5

Stirb in mir,

Welt und alle deine Liebe,

Dass die Brust

Sich auf Erden für und für

In der Liebe Gottes übe;

Stirb in mir.

Hoffart, Reichtum, Augenlust,

Ihr verworfnen Fleischestriebe

Die in me,

World and all of thine affections,

That my breast,

While on earth yet, more and more

Here the love of God may practice;

Die in me,

Pomp and wealth and outward show,

Ye corrupted carnal motives!

## 170/1

Vergnügte Ruh, beliebte Seelenlust,

Dich kann man nicht bei Höllensünden,

Wohl aber Himmelseintracht finden:

Du stärkst allein die schwache Brust.

Drum sollen lauter Tugendgaben

In meinem Herzen Wohnung haben.

Contented rest, belove'd inner joy,

We cannot find thee midst hell's mischief,

But rather in the heav'nly concord;

Thou only mak'st the weak breast strong

Thus I'll let only virtue's talents

Within my heart maintain their dwelling.

Jesus soll mein erstes Wort Jesus shall my first word

In dem neunen Jahre hei  $\beta$ en. In the new year to be spoken.

Fort und fort On and on

Lacht sein Nam in meinem Munde, Laughs his name within my mouth now,

Und in meiner letzten Stunde And within my final moments

Ist Jesus auch mein letztes Wort. In Jesus, too, my final word.

175/2

Komm, leite mich, Come, lead me out,
Es sehnet sich With longing doth

Mein Geist auf grüner Weide! My soul desire green pasture!

Mein Herze schmacht, My heart doth yearn, Ächzt Tag und Nacht, Sigh day and night,

Mein Hirte, meine Freude. My shepherd, thou my pleasure.

180/1

Schmücke dich, o liebe Seele,

Deck thyself, O soul beloved,

Laβ die dunkle Sündenhöhle,

Leave sin's and murcky hollows,

Komm ans helle Licht gegangen, Come, the brilliant light approaching,

Fange herrlich an zu prangen; Now begin to shine with glory;

**Denn der Herr voll Heil und Gnaden** For the Lord with health and blessing

Läßt dich itzt zu Gaste laden. Hath thee as his guest invited

Der den Himmel kann verwalten, He, of heaven now the master,

Will selbst Herberg in dir halten. Seeks his lodging here within thee.

192/1

Nun danket alle Gott Now thank ye all our God

Mit Herzen, Mund und Händen,

Der große Dinge tut

With heart and voice and labor,

Who mighty things doth work

**An uns und allen Enden,** For us in ev'ry quarter,

**Der uns von Mutterleib** Who us from mother's womb

Und Kindesbeinen an And toddler's paces on

# Unzählig viel zugut

Und noch jetzund getan.

A countless toll of good

And still e'en now hath done.

## 194a/3

Was des Höchsten Glanz erfüllt,

Wird in keine Nacht verhüllt,

Was des Höchsten heilges Wesen

Sich zur Wohnung auserlesen,

Wird in keine Nacht verhüllt,

Was des Höchsten Glanz erfüllt.

What the Highest's light hath filled

Never shall in night be veiled,

What the Highest's holy nature

For his dwelling shall have chosen

Never shall in night be veiled,

What the Highest's light hath filled.

## 198 (Trauer Ode)/5

Wie starb die Heldin so vergnügt

Wie mutig hat ihr Geist gerungen,

Da sie des Todes Arm bezwungen,

Noch eh er ihre Brust besiegt.

How died our Lady so content!

How valiantly her spirit struggled,

For her the arm of death did vanquish

Before it did her breast subdue.

# 198/10

Doch, Königin! du stirbest nicht,

Man weiß, was man an dir besessen;

Die Nachwelt wird dich nicht vergessen,

Bis dieser Weltbau einst zerbricht.

*Ihr Dichter, schreibt! wir wollens lesen:* 

Sie ist der Tugend Eigentum,

Der Untertanen Lust und Ruhm

Der Königinnen Preis gewesen.

No, royal queen! Thou shalt not die;

We see in thee our great possession;

Posterity shall not forget thee,

Till all this universe shall fall.

Ye poets, write! For we would read it:

She hath been virtue's property

Her loyal subjects' joy and fame,

Of royal queens the crown and glory.

## 199/8

Wie freudig ist mein Herz,

Da Gott versöhnet ist

Und mir auf Reu und Leid

Nicht mehr die Seligkeit

Noch auch sein Herz verschließt.

How joyful is my heart,

For God is reconciled

And for my grief and pain

No more shall me from bliss

Nor from his heart exclude.

243a (Magnificat)/6

Et misericordia a progenie in progenies timentibus eum.

And his mercy is on them that fear him throughout all generations.

244 (St. Matthew Passion)/1

Kommt, ihr Töchter, helft mir klagen, Come, ye daughters, share my mourning,

Sehet - Wen? - den Bräutigam, See ye --- (Faithful) whom? --- (Zion, et sim.) the

bridegroom there,

Seht ihn - Wie? - als wie ein Lamm! See him --- how? --- just like a lamb!

O Lamb of God, unspotted

Am Stamm des Kreuzes geschlachtet, Upon the cross's branch slaughtered,

Sehet, - Was? - seht die Geduld, See ye, --- what? --- see him forbear,

Allzeit erfunden geduldig, Alway displayed in thy patience,

Wiewohl du warest verachtet. How greatly wast thou despiséd.

Seht - Wohin? - auf unsre Schuld Look --- where, then? --- upon our guilt;

All Sünd hast du getragen, All sin hast thou borne for us,

Sonst müßten wir verzagen. Else we had lost all courage.

Sehet ihn aus Lieb und Huld See how he with love and grace

Holz zum Kreuze selber tragen! Wood as cross himself now beareth!

Erbarm dich unser, o Jesu! Have mercy on us, O Jesus!

244/39

Erbarme dich, Have mercy Lord,

Mein Gott, um meiner Zähren willen! My God, because of this my weeping!

Schaue hier, Look thou here,

Herz und Auge weint vor dir Heart and eyes now weep for thee

Bitterlich. Bitterly.

244/65

Mache dich, mein Herze, rein, Make thyself, my heart, now pure,

Ich will Jesum selbst begraben. I myself would Jesus bury

Denn er soll nunmehr in mir For he shall henceforth in me

Für und für More and more

Seine süße Ruhe haben. Find in sweet repose his dwelling.

Welt, geh aus, lass Jesum ein! World, depart, let Jesus in!

245 (St. Jon Passion)/20

Erwäge, wie sein blutgefärbter Rücken

In allen Stücken

Dem Himmel gleiche geht,

Daran, nachdem die Wasserwogen

Von unsrer Sündflut sich verzogen,

Der allerschönste Regenbogen

Als Gottes Gnadenzeichen steht!

245/32

Mein teurer Heiland, lass dich fragen,

Jesu, der du warest tot,

Da du nunmehr ans Kreuz geschlagen

Und selbst gesagt: Es ist vollbracht,

Lebest nun ohn Ende,

Bin ich vom Sterben frei gemacht?

In der letzten Todesnot

Nirgend mich hinwende

Kann ich durch deine Pein und Sterben

Das Himmelreich ererben?

Ist aller Welt Erlösung da?

Als zu dir, der mich versühnt,

O du lieber Herre!

Du kannst vor Schmerzen zwar nichts sagen;

Gib mir nur, was du verdient,

Doch neigest du das Haupt

Und sprichst stillschweigend: ja.

Mehr ich nicht begehre!

248 (Christmas Oratorio)/23

Wir singen dir in deinem Herr

Aus aller Kraft, Lob, Preis und Ehr,

Dass du, o lang gewünschter Gast,

Dich nunmehr eingestellet hast.

Consider how his back so stained with bleeding

In every portion

Doth heaven imitate,

On which, when once the waves and waters

From our own Flood of sin have settled.

The world's most lovely rainbow, arching,

As God's own sign of blessing stands!

My precious Savior, let me ask thee,

Jesus, thou who suffered death,

Since thou upon the cross wast fastened

And said thyself, "It is fulfilled,"

Livest now forever.

Am I from dying been made free?

In the final throes of death

Nowhere other guide me

Can I through this thy pain and dying

The realm of heaven inherit?

Is all the world's redemption here?

But to thee, redeemer mine,

O thou, my dear master!

Thou canst in pain, indeed, say nothing;

Give me just what thou hast earned,

But thou dost bow thy head

And sayest in silence, "Yes."

More I cannot wish for!

We sing to thee amidst thy host

We sing to thee amidst thy host

That thou, O long desired guest,

Are come into this world at last

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