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GRADUATE COLLEGE

DIALOG AND DUALISM:

A STUDY OF LUTHERAN THEOLOGY

APPLIED TO SELECTED BUXTEHUDE VOCAL CANTATAS

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirement for the

degree of

Doctor of Musical Arts

By
SHELBY SIMMONS
Norman, Oklahoma
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DIALOG AND DUALISM:
A STUDY OF LUTHERAN THEOLOGY
APPLIED TO SELECTED BUXTEHUDE VOCAL CANTATAS

A DOCUMENT
APPROVED FOR THE SCHOOL OF MUSIC

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CHAPTER ONE

INTRODUCTION AND DISCUSSION OF RELATED LITERATURE

Overview of Topic

The objective of this document is to examine fundamental Lutheran theology derived from the concepts of Martin Luther as they are manifested in three selected cantatas of Dieterich Buxtehude (1637-1707). The theological perspectives are based upon Luther's concepts of the dialog between the individual or community of believers with God against the Devil and of the dualism of Law versus Gospel.

In her book, *Neither Voice nor Heart Alone: German Lutheran Theology of Music in the Age of the Baroque*, Joyce Irwin briefly affirms and explains Luther's theology but quickly goes on to outline in detail the debate over the next 150 years regarding the practical application of Luther's theology in the Lutheran church of the Seventeenth century.¹ After 1580 and the *Formula of Concord*, the Age of Confessionalism begins in the Lutheran church. Articulating and maintaining purity of doctrine becomes paramount in importance. Music is considered to be a category of *adiaphora*, neither expressly commanded nor condemned by God. While the *Formula of Concord* was basically a polemical attack on the Catholic Church, theological debate in the next century centered around the threat of Calvinism. This culminated in the pietistic movement espoused by Spener, Großgebauer, et al. in the second half of the Seventeenth century who were protesting against Lutheran Orthodoxy and specifically against the use of Latin and figural music in the church.

¹ Joyce Irwin, *Neither Voice nor Heart Alone: German Lutheran Theology of Music in the Age of the Baroque* (New York: Lang, 1993).

In his book, *North German Church Music in the Age of Buxtehude*, Geoffrey Webber points out that by the time Buxtehude was writing his vocal works for the church (1670's and 80's) musical forms were heavily influenced by the Italian style of Monteverdi and Carissimi.² This Italian influence was brought back to Germany by Schütz and his pupils, Bernard, Förster, et al. Much Lutheran church music was becoming very ornate and expressive, culminating in an operatic style of composition, which brought about the true cantata reform of Neumeister around 1700.

Musical texts were basically of three kinds: biblical, strophic poetry, or chorale. Biblical texts were usually treated in a “concerted” style, with much text fragmentation and repetition, while strophic poetry was treated in more simple “aria,” or melodic form.³ Buxtehude composed many strophic arias, mostly devotional Latin texts for solo voice. Gospel texts were often composed as “Dialogs” due to their narrative nature. Dialogs by Schütz, Hammerschmidt, and Briegel were popular at mid-century. These mixed texts used a combination of biblical, aria, and chorale forms. This allowed for a personal as well as a collective response to the Gospel text being presented. The clear objective of the text compiler is to throw the emphasis on the individual, encouraging each Christian believer to consider his own response to the message. Chorales were often used as a basis of composition, since they clearly outlined Lutheran doctrine and represented a collective response of the community of believers. Two of the three pieces selected from this study are considered “concertato chorale harmonizations”: *Herzlich lieb hab ich dich, o Herr*, and *Nimm von uns, Herr*, and one piece is considered a “mixed cantata”: *Gott hilf mir*.

² Geoffrey Webber, *North German Church Music in the Age of Buxtehude* (Oxford: Clarendon Press, 1996), 43-52.

³ Kerala Snyder, *Dieterich Buxtehude: Organist in Lübeck* (New York: MacMillan, 1987), 140.

It is not clear at what point much of Buxtehude's vocal music was meant to be performed during the church service. Since Buxtehude was an organist, and not a Cantor, he most likely wrote vocal music for Vespers or for performance during Communion. Webber points out four places during the service that non-liturgical music was probably performed - either after the Epistle, after the Gospel, after the Sermon, or during communion.⁴ Many texts say *per ogni tempi* (for use at any time) or have no indication at all. All three texts examined in this study are of a penitential nature and could have been performed during Lent, at communion, or any time.

Webber points out the importance of rhetoric as it pertains to the composition and performance of Buxtehude's music.⁵ He states that rhetoric was part of the Latin school curriculum which Buxtehude completed in his youth. The extent to which rhetoric may have been part of musical instruction is not clear. But it is clear that music theorists such as Bernhard, Burmeister, Kircher, and Werckmeister were concerned with the relationship of rhetoric to music. Webber believes that what makes rhetoric such a difficult subject to understand is that no set terminology was ever established, and definitions often varied. However, most writers referred to such devices as "Figuren." Although the focus of this document is not to explain and defend rhetorical terms and principles, they will be addressed in the Review of Related Literature and Appendices.

Many people have shied away from the study and performance of Buxtehude's longer vocal works, because they have sometimes been perceived as too sectional, rambling, and lacking in cohesion. But if one explores the possibilities of theological

⁴ Webber, *North German Church Music*, 33.

⁵ Ibid, p. 23.

concepts behind these works, they are more likely to be understood, performed, and appreciated.

Biographical Information

Very little is known about Dieterich Buxtehude's early years. Kerala Snyder gives the most complete information available in her book, *Dieterich Buxtehude: Organist in Lübeck*, as well as in her Buxtehude article in *The New Grove Dictionary of Music and Musicians*, 2d. Edition.⁶ Even the place and date of his birth are under dispute. It is documented that his father Johannes (1601/2-1674) was organist of *St. Maria Kyrka* in Helsingborg, (then under Danish control; today Hälsingborg, Sweden) in 1641, so it is assumed Dieterich was probably born in Helsingborg around 1637. Some scholars originally thought that he was born in Oldesloe, Germany, but there is no proof for that hypothesis. Buxtehude's father was the organist at *St. Olai Kirke* in Elsinore, Denmark from 1641-1671, so it is assumed that Dieterich attended a Latin school in Elsinore and received his musical education from his father. In 1657, Dieterich secured his first professional position and became organist at his father's old church in Helsingborg. From there, he moved to the organist position at the *Marienkirche*, a German-speaking congregation in Elsinore.

With the death of Franz Tünder in 1667, Buxtehude assumed the important position of organist at the *Marienkirche* in Lübeck, Germany, which he was to hold for the rest of his life. One condition of employment was his marriage to Tünder's daughter, Anna Margaretha. In 1668, after the marriage, Buxtehude was officially appointed Organist and Werkmeister, which meant his duties also included secretary, treasurer, and

⁶ Snyder, *Dieterich Buxtehude: Organist in Lübeck*; Kerala Snyder, "Buxtehude, Dieterich," *The New Grove Dictionary of Music and Musicians*, 2d. edition (London: MacMillan Publishers, Limited, 2001), 695-710.

business manager of the church. Buxtehude had four daughters who survived into adulthood, but preceded him in death. In 1671 his father joined him in Lübeck and died three years later. His father's funeral and burial in 1674 was the occasion for his composition, *Klaglied*, mentioned later in this document. The close connection between Dieterich and his father, Johannes, can be seen in the emotional nature of the work.

Buxtehude's duties at the *Marienkirche* consisted of playing for the main morning service and afternoon service on Sundays and feast days, and for Vespers on the preceding afternoon. He played organ preludes to congregational chorales, accompanied the choir, and supplied music during communion. (There were paid instrumentalists and vocalists available for communion music.) Buxtehude is most famous for his series of *Abendmusik* concerts, originally started by Tünder as entertainment for local businessmen on weekdays. Buxtehude moved the concerts to five Sundays during the church year: the last two Sundays in Trinity and the second, third, and fourth Sundays in Advent. He introduced the performance of sacred dramatic works in 1678, similar to the operas being performed in Hamburg, but only three of these librettos survive.

Although these sacred dramatic works do not survive, records of many distinguished visitors to the *Abendmusik* concerts do.⁷ The most famous visitor was J.S. Bach in 1705. It is documented that he attended an Advent concert and didn't return to his regular post at Arnstadt for 4 months! Bach clearly was interested in learning from Buxtehude, as were Mattheson and Handel, who also visited the famous master. Buxtehude is known to have developed friendships with musicians in nearby Hamburg, such as Reincken, Bernhard, Weckmann, Theile, and Werckmeister. Nicolas Bruhns was probably the most famous pupil of Buxtehude, and musicians such as Pachelbel from

⁷ Ibid, 697.

central Germany were also indebted to him. Buxtehude thrived in his position at the *Marienkirche* in Lübeck until his death in 1707, where here was buried beside his father and four daughters.

Purpose, Limitations, and Procedure

The main purpose of this document is to provide the modern choral conductor with basic theological information that may enhance his/her understanding and performance of German Lutheran choral literature of the seventeenth century, specifically that of Dieterich Buxtehude. Understanding basic Lutheran doctrine may help a conductor shape the overall direction of the work, as well as make specific decisions regarding tempo, dynamics, articulation, and affect. A secondary purpose of this document is to stimulate the modern choral conductor to include textual considerations as an important component of musical analysis. An understanding of rhetorical devices used by German Lutheran Baroque composers often reveals a direct connection to Lutheran theology.

While many sources allude to a connection between Lutheran theology and the music of German Lutheran Baroque composers such as Dieterich Buxtehude, there is no one source that outlines, discusses, and develops Lutheran theology in a clear, concise, systematic manner. The main intent of this document is to make this information available to the musician who has no specific education in Lutheran theology. This basic theological model is not intended as a substitute for research and study of specific composers, texts, and compositions, but is often a significant aspect of their aesthetic background.

The second portion of Chapter One, Related Literature, is not an attempt for an exhaustive and complete survey of the massive topics of Baroque music theory, Musical Rhetoric in the Baroque, or traditional Buxtehude scholarship but to make the reader aware of the bodies of literature available on these important and related topics.

The first part of the paper will develop a clear and concise model of Lutheran Theology in the Sixteenth and Seventeenth centuries, culminating in the “Theology of the Cross” chart at the end of Chapter Two. Chapter Three of the paper will then include the connection between the theological dualisms of Law/Gospel, God/the Devil, Heaven/Hell, Sin/Grace and the compositional elements discussed by musical theorists in the Seventeenth century: Major/Minor Keys, Consonance/Figures of Dissonance, Faster/Slower Tempo Markings (including Duple/Triple Meter), and Ascending Figures/Descending Figures. The last three chapters suggest an application of theological concepts in the analysis of three specific works of Buxtehude:

Herzlich lieb hab ich dich, o Herr, BuxWV 41, SSATB, 2 tpt, 2 vn, 2va,
vle/bn, bc

Nimm von uns, Herr, BuxWV 78, SATB, 2vn, 2 violette, bn,bc

Gott hilf mir, BuxWV 34, SSATBB, 2 vn, 2 vla, vle, bc

Geoffrey Webber points out that Buxtehude’s vocal music is known primarily through the Düben collection of manuscripts and printed music, now housed in Uppsala, Sweden.⁸ The Düben collection consists of 1,300 sacred works, mostly by German and Italian composers. Buxtehude and Pflieger are well represented with around 100 works each. There are dozens of works by Geist, Förster, Bernhard, and Carissimi. The

⁸ Webber, *North German Church Music*, 2-5.

manuscripts in the collection comprise both individual vocal and instrumental parts as well as scores written in tablature. Many works are preserved in both forms, giving scholars accurate information on performance practice. For example, indications of Cappella parts prove that additional choir members were used for tutti sections in the music.

The Düben family was the leading musical dynasty in Sweden for most of the Seventeenth century. The family was of German origin and had close ties with Buxtehude. Gustav Düben collected and commissioned many works by Buxtehude for performance at the German Church in Stockholm. The surviving vocal works by Buxtehude are believed to have been written in the 1670's and 80's, since Düben was actively collecting works of other composers at that time.

Dieterich Buxtehude composed 122 vocal works. Eighty-six are in German, and twenty-one of these are chorale-based.⁹ Since this study is geared toward the choral repertoire, only four- or five-voiced works were considered. I chose three works considered by Friedhelm Krummacher to be masterworks even though they are rarely performed in this country due to their complex, sectional nature. Several of Buxtehude's shorter, more clear-cut works are performed in this country, such as *Das neugeborne Kindelein*, BuxWV 13, *In Dulci Jubilo*, BuxWV 52, and *Jesu, meine Freude*, BuxWV 60. In recent years, more Buxtehude works have been performed by American choral conductors, especially the seven-part cantata cycle, *Membra Jesu Nostri*, BuxWV 75. Solo singers, especially sopranos, have programmed Buxtehude cantatas for many years, and organists frequently play his free works, especially the preludia. Hopefully, with

⁹ Snyder, *Dieterich Buxtehude: Organist in Lübeck*, 139.

more studies of this nature, Buxtehude's choral music will gain in popularity and receive the performances that it deserves.

DISCUSSION OF THE RELATED LITERATURE

Buxtehude scholars believe that the extant cantatas by Dieterich Buxtehude were written between 1680 and 1687. The connection between these cantatas and J. S. Bach's early cantatas may be viewed as only a matter of 20 years and little more than 200 miles. Since there is a considerable body of research regarding the connection of Lutheran Theology to the music of J. S. Bach, and very little research regarding the connection of Lutheran Theology to the music of Dieterich Buxtehude, this review of related literature begins with sources specific to theology in the music of Bach.

Sources specific to Theology in the Music of Bach

Since the celebration of the 300th anniversary of Bach's death in 1985, there has been a renewed interest in Bach research and scholarship. One of the most significant publications in that year was a reprint of Bach's own bible, with margin notes and underlinings in Bach's own hand: *J. S. Bach and Scripture: Glosses from the Calov Bible*, edited by distinguished American Bach scholar, Robin Leaver.¹⁰ For the first time we have objective proof of Bach's study of the Bible. Notable are three main Lutheran doctrines pointed out by Bach in the margins: 1. The importance of Original Sin (Genesis 3), 2. The Doctrine of Justification by Faith through Grace (Romans 1:17), 3. The Theology of the Cross – Christ Crucified (John 19) “Es ist vollbracht.” Luther states that these key words mean that the suffering and death of Christ are the fulfillment of the

¹⁰ Robin Leaver, *J. S. Bach and Scripture: Glosses from the Calov Bible* (St. Louis: Concordia Publishing House, 1985).

promises and prophecies of Scripture, that is, the redemption of sinful humanity. The work of redemption is complete in the Savior's sacrifice of Himself. In 1 Chronicles 25, Bach points to his art in terms of the proclamation of the Word of God, and to his profession as a church musician in terms of divine order. On the basis of Biblical authority he identifies himself as a called and ordained Servant of the church. Several dualisms are also pointed out, such as objective versus subjective reality. The objective reality is the death of Christ. The subjective reality is the receiving of this by the individual as his own. Also, the tension between Law and Gospel is pointed out – fear God and give him glory. These concepts will be further explored in Chapter Two of this document. In the Forward, Robin Leaver points out that Bach's theological library contained many works on Lutheran Theology, including the Calov Bible, eighteen of Luther's works, and many books on Lutheran doctrine, especially by Chemnitz and Hunnius.

In *Bach and Liturgical Life in Leipzig*, Günther Stiller argues that the study of Orthodox Lutheran Theology is essential to understanding Bach's works.¹¹ He also points out the connection of rhetoric with the preaching of the word in sermons and in music – *oratio figura*. The core of Lutheran Doctrine and of Bach's own faith was in preaching the Theology of the Cross – Christ Crucified, calling all to repentance and faith. The hearer is summoned to a decision.

If we want to designate a single theme as the central one in Bach's art, it is the cross and the crucified, and for him the world is the world of sinners, fallen and lost, but at the same time rescued through Christ.

¹¹ Günther Stiller, *Bach and Liturgical Life in Leipzig*, trans. Herbert Bouman, Daniel Poellet and Hilton Oswald, ed. Robin A. Leaver (St. Louis: Concordia Publishing House, 1984), 155.

These concepts are echoed in the book, *Bach Among the Theologians*, by Jaroslav Pelikan.¹² He points out the main tenets of Lutheran doctrine, namely, the Theology of the Cross, the Doctrine of Original Sin, and the tension between Law and Gospel, requiring action on the part of the hearer.

A distinguished set of volumes edited by Christoph Wolff appeared in English translation in 1997: *The World of the Bach Cantatas*.¹³ Volume one deals with Bach's early cantatas, including chapters by Daniel Melamed, Peter Wollny, Martin Petzoldt, and Ulrich Leisinger. Chapter 8, written by German scholar Martin Petzoldt, is entitled "Liturgical and Theological Aspects." Many people are familiar with the musical symmetry of Bach's Cantata #4, "Christ lag in Todesbanden." Petzoldt points out the theological symmetry as well. Verse four is the chiasm, or turning point, with the words "Es war ein wunderlicher Krieg" (There was a wondrous war.)

This central movement is framed by verses 3 and 5 (movements 4 and 6) with references to the Old and New Testaments that identify Christ as the Easter Lamb. Verses 1 and 2 (movements 2 and 3), within such a structure of crucial testimony, lead to the notion that Christ is the life, whereas verses 6 and 7 glorify the preservation of life with light (the sun) and food (bread, word). (Petzoldt, p. 110)

Petzoldt also outlines the symmetry in term of a "metatext" in Bach's Cantata 131, *Aus der Tiefe*. He says that the cantata could be seen to reflect the five parts of Luther's catechism: 1. God 2. show 3. me 4. a sinner 5. mercy. Petzoldt believes out that many of Bach's early cantatas reflect this metatext. Petzoldt maintains that the congregation is expected to identify with the drama of the text, starting with anxiety, to recognition, and then resolution.

¹² Jaroslav Pelikan, *Bach Among the Theologians* (Philadelphia: Fortress Press, 1986), 21,39.

¹³ Christoph Wolff, *The World of the Bach Cantatas, Vol. 1* (New York: W. W. Norton and Company, 1997).

The article by Ulrich Leisinger expresses the Doctrine of the Affections, as understood by the Baroque mind. He points out that Kircher, Descartes, and others like them were convinced that emotions were the result of a physical state of agitation, and that music had a similar affect on the body. They said that when the music is harmonious, with consonant intervals, it creates a harmonious feeling in the hearer. On the other hand, grief would be expressed with slow tempos, minor keys, sighing intervals, descending patterns, and dissonance. He stresses the importance of understanding “the affections were not considered the condition of an individual but rather an outside influence.” Musical expression was stylized and codified with the use of Musical-Rhetorical figures (*Figurenlehre*). Although not the central focus of this paper, Musical-Rhetorical figures will be addressed later in this chapter and used in the analysis process in Chapter Three.

Eric Chafe has spent the last fifteen years studying the theological/musical connection in Bach’s vocal music. In 1991, he published *Tonal Allegory in the Vocal Music of J. S. Bach*.¹⁴ He connects musical-rhetorical figures with theology, especially the concepts of *anabasis* (ascending patterns) and *catabasis* (descending patterns). He includes a reference to the Buxtehude Cantata cycle *Membra Jesu Nostri* (seven passion cantatas, each based on a portion of Christ’s body), beginning in C minor and moving upward through the circle of fifths – C minor, E-flat, G minor, D minor, A minor, until the sixth cantata (heart) in e minor. For the seventh cantata (face), Buxtehude returns to C minor to close tonally and to express the sorrow of the Passion. The progression upward

¹⁴ Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), 77.

to the heart is one of increasing intensity. Christ's heart is a symbol of salvation, while the sight of his face is agony.

Chafe's second book, *Analyzing Bach Cantatas*, written in 2000, goes into more detail analyzing the theological/rhetorical underpinnings of Bach's Cantatas, especially in dualistic terms (ie. major/minor, high/low, strict/free).¹⁵ Chafe is quick to mention that some theorists do not agree with the term "analysis" when talking about musical allegory and rhetoric. Chafe believes "analysis" is an appropriate term. He especially believes that key relationships are either structured towards ascent (*anabasis*) or descent (*catabasis*). Law and Gospel – Old Testament wrath - descent, New Testament mercy - ascent. The entire liturgical year can be seen in terms of Descent Advent/Christmas/Epiphany/Passion) and Ascent (Resurrection/Ascension/2nd Coming). He points out that major and minor triads represented the divine and human nature, respectively.

Calvin Stapert, in his book, *My Only Comfort: Death, Deliverance and Discipleship in the Music of Bach*, argues along the same lines as Chafe for an overarching theological/musical analysis of Bach's works.¹⁶ Like Leisinger and Chafe, Stapert argues that Baroque composers used stock musical figures in a rhetorical manner. They were like orators, trying to persuade their listeners of the truth and move them to virtue. But Stapert explains that rhetorical devices should not be confused with word painting.

Although many of the figures can have a literal relationship to a specific word, they do not necessarily "mean" the same thing in all situations. Early scholars, notably Albert Schweitzer, often made the mistake of associating a rhetorical figure too closely with a specific meaning. For example, calling the rhythm of an

¹⁵ Eric Chafe, *Analyzing Bach Cantatas* (New York: Oxford University Press, 2000).

¹⁶ Calvin Stapert, *My Only Comfort: Death, Deliverance and Discipleship in the Music of Bach* (Grand Rapids, MI: W. B. Eerdmans, 2000).

eight note followed by two sixteenths the “joy motive,” was not always correct. (Stapert, p. 13)

He goes on to point out that more important than specific associations, the relationship of keys to each other, the direction of the movement of keys is important. Movement towards sharp keys can either express strength or anger (tension). A flat key could be for comfort or anguish (release). He provides examples of descent versus ascent in works such as Cantata #61: *Nun komm der Heiden Heiland*, Cantata #140: *Wachet auf, ruft uns die Stimme*, the *Christmas Oratorio*, the *St. John Passion*, the *St. Matthew Passion*.

An article by Lutheran pastor and choral conductor, Brian Hamer, *Bach's Use of the Chiasm in the St. John Passion*, specifically deals with the theological symmetry in the St. John Passion.¹⁷ He defines and explains “chiasm” as a two-part structure, the second half being a mirror of the first. The C section in the analysis is often the focal point or axis of the piece (i.e., ABCBA). He gives examples of Chiasm in the historical liturgy, specifically the Benedictus, the Magnificat, and the Song of Zechariah. Then he shows several chiasms in the *St. John Passion*. Finally he explains that chiasms assist the memory of the hearer, assist in the meaning of the work as a whole, and aid the aesthetic value of the piece. The conductor can use the structure of chiasm as a means for discerning meaning and linking the structure with the nature of the texts and the methods of the composer.

¹⁷ Brian Hamer, “Bach’s Use of the Chiasm in the St. John Passion,” *The Choral Journal* 41, no. 4 (Nov 2000): 29-36.

General sources exploring the connection between Theology and Music
in the 17th Century

Two important sources exploring the connection between theology and music in the baroque have already been discussed at the beginning of this document: *Neither Voice nor Heart Alone: German Lutheran Theology of Music in the Age of the Baroque*, by Joyce Irwin (1993), and *North German Church Music in the Age of Buxtehude*, by Geoffrey Webber (1996).

A 1987 dissertation by Gregory Scott Johnston entitled *Protestant Funeral Music and Rhetoric in 17th Century Germany: A Musical-Rhetorical Examination of the Printed Sources* makes a theological connection of the music with rhetorical devices.¹⁸ The concepts of Dialog and Dualism are explored in numerous works. Since the dissertation concerns funeral music, the specific dialog addressed is between the deceased, the mourners, and God (*prosopopoeia*- personification of the dead). The famous example of the Schütz Requiem is used. Other pieces by Schein, Hammerschmidt, Ahle, Briegel, Bernhard, Rosenmueller, Knuepfer, Krieger, Selle, Schweemer, and Widemann are analyzed. The second half of the document deals with specific discussion of the figures of *catabasis* (descent), *anabasis* (ascent), *exclamatio* (an exclamation or speaking sharply to express feelings of sorrow), and duple/triple meter. He observes that most funeral compositions are in duple meter, expressing earthly tribulation and sorrow. The use of triple meter signifies joy, heaven, the Trinity. Two compositions by Scheiffelhut and Funcke show part one of the composition in duple meter to express death and suffering. Part two of the composition is in triple meter, to express joy in heaven. While Johnston

¹⁸ Gregory Scott Johnston, "Protestant Funeral Music and Rhetoric in 17th Century Germany: A Musical-Rhetorical Examination of the Printed Sources" (Ph.D. diss, University of British Columbia, 1987).

does not deal specifically with compositions by Buxtehude, he is dealing with music of his predecessors and contemporaries.

Another general study linking theology and music in the Baroque is a 1995 dissertation by David Gaynor Yearsley: *Ideaologies of Learned Counterpoint in the Northern Baroque*.¹⁹ He argues that the dualistic split between mind and body, earth and heaven, is central to Lutheran theology. He specifically addresses two works by Buxtehude to show this dichotomy. Buxtehude wrote a piece for the death of his father in 1674 entitled *Klaglied*. This piece stands in stark contrast to a later funeral piece, *Mit Fried und Freud*. It is believed that Buxtehude wrote the text for *Klaglied*, while the text of *Mit Fried und Freud* was written by Martin Luther. The Luther text translates as “the joyous song of heaven,” and the words treat sleep as a metaphor for death, a gentle dying away of the senses. However, Buxtehude’s grief, suffering, and pain are very evident in his own text, which is translated as “song of lamentation.” These two pieces will be explored in greater detail in Chapter Three of this document.

A master’s thesis by Jeffrey Brister contains a detailed analysis of the Buxtehude cantata, “*Fürwahr, er trug unsere Krankheit*”.²⁰ While the main purpose of the study is a labeling of the rhetorical figures, Brister does make a theological connection, pointing out that many of the figures in the music (BuxWV 31) are figures of grief and portray earthly suffering. i.e., *tremolo* in the opening sinfonia, *exclamatio* on the word *Fürwahr* (surely) *pathopoeia* (chromaticism) on *Schmerzen* (pain), *saltus duriusculus* (dissonant downward leap) on *geschlagen* (smitten), *hypotyposis* (word painting) on *Krankheit*

¹⁹ David Gaynor Yearsley, *Ideaologies of Learned Counterpoint in the Northern Baroque* (Ann Arbor, MI: University Microfilms, 1995), 217-222.

²⁰ Jeffery Brister, *Affect and Rhetoric in Baroque Music: A Study of Representative Works of Lassus, Schütz, Buxtehude, and Bach*. (M.M. Sam Houston State University, 1992).

(sickness/griefs). Finally, at the end of the piece, there is resolution, a *noema* (homophonic section) on the word *Frieden* (peace):

Führwahr, er trug unsere Krankheit	Surely he has borne our griefs
Und lud auf sich unsere Schmerzen.	And carried our sorrows.
Wir aber hielten ihn für den, der geplaget	Yet we did not esteem him, stricken,
Und von Gott geschlagen und gemartert wäre.	Smitten of God and afflicted.
Aber er ist um unser Missetat willen verwundet	But he was wounded for our
	transgressions
Die Straß liegt auf ihm, auf daß wir Frieden	The chastisement of our peace was
hätten.	upon him.
Und durch seine Wunden sind wir geheilet.	And with his wounds we are healed.

Martin Ruhnke, in his article, “Figur und Affekt in Buxtehude’s Choralkantaten,” surveys Buxtehude’s entire cantata output in terms of rhetorical figures.²¹ This is a basic overview by category, covering word stress, word repetition, silence, melisma, meter, dissonance figures, and word painting (*hypotyposis*). While the main focus is on pointing out figures, Ruhnke does make a theological connection regarding meter. The details of this article will be discussed further in Chapter Three of this document. This article, along with the analysis of *Herzlich lieb hab ich dich, o Herr*, in Friedhelm Krummacher’s 1978 book, *Die Choralbearbeitung in der protestantischen Figuralmusik zwischen Praetorius und Bach*, is the one article that directly supports the analyses presented later in this paper. But, Ruhnke only makes a theological connection of text and musical figures in passing, and not in a systematic way.

Two sources that touch on the topic of theology and music in the 16th and 17th century Lutheran church in general are *Congregational Singing in the German Lutheran Church 1523-1780*, a recent doctoral dissertation by Joseph Herl, and *Music in Early*

²¹ Martin Ruhnke, “Figur und Affekt in Buxtehude’s Choralkantaten,” in *Dietrich Buxtehude und die Europäische Musik seiner Zeit: Kieler Schriften zur Musik Wissenschaft*, Vol. 35, eds. Arnfried Edler and Friedhelm Krummacher (Kassel: Bärenreiter, 1990), 84-100.

Lutheranism: Shaping the Tradition (1524-1672), a book by Carl Schalk.²² Joseph Herl states that Luther's doctrine of the priesthood of all believers meant that the congregation played a more integral role in the worship service. For Luther, therefore, congregational singing had two purposes: to impress the Word of God on people's hearts and to allow them to express their thanks for God's gift in the sacrament. Many hymns from the 16th Century were still in use a century later. Very few hymns in the 17th Century made their way into regular use, because of the fear that new hymns would introduce impure doctrine.

The Schalk book is a survey of the outputs of five Lutheran composers: Walther, Rhau, Schein, Scheidt, and Schütz. Carl Shalk mentions in his preface that he believes an investigation of the connection between theology and music would cause more works by these composers to be performed. He also echoes many other writers in mentioning that the purpose of music in the worship service was for the Proclamation of God's Word. He points out that the preface of various choral collections printed by Rhau in Wittenburg from 1538-1545 were written by theologians and pastors— Luther, Melanchton, and Bugenhagen. They clearly set out the musical, liturgical, and theological bases on which music in Lutheran worship was to proceed. Melanchthon even went on to say that if singing and religious music ceased, holy doctrine itself would die.

²² Joseph Herl, *Congregational Singing in the German Lutheran Church 1523-1780* (Ph.D. diss: University of Illinois, 1990); Carl Schalk, *Music in Early Lutheranism: Shaping the Tradition (1524-1672)* (St. Louis: Concordia Publishing House, 2001).

Sources pertaining to Musical Rhetoric

While very few articles and books on musical rhetoric discuss a theological underpinning, an article by Stephen Kingsbury entitled *Rhetoric and Drama in Schütz's St. Matthew Passion* suggests that rhetoric gives a deeper insight and paints a clearer picture of the drama and the nature of the characterizations by the composer.²³ In this instance, the musical rhetoric is a tool to convey the story of the Passion and suffering of Christ. The words of Christ are characterized by a more melodic quality than the other parts, with fewer repeated notes, and a wider melodic compass. Judas is characterized with many figures of *pathopoeia*, or dense chromaticism, to heighten the impact of his evil nature, e.g. at the words *ich habe Übel gethan*. Pilate's character has an emphasis on straightforward declamation, staying on recitation tones more often. The angry crowd has many instances of *pathopoeia*, or foreign tones (chromaticism) for the purposes of bringing about a higher emotional state. At one point, when the text pertains to false testimony, there is a canon at the second. Here again, as with the Ruhnke article, although the focus of the article is to point out the rhetorical figures, a theological connection cannot be avoided.

George Buelow, a distinguished American musicologist specializing in German music of the 17th and early 18th centuries, provides a basic overview of rhetoric and music in his article "Rhetoric and Music." He has also written an article, "Teaching Seventeenth-Century Concepts of Musical Form and Expression: An Aspect of Baroque Music."²⁴ He argues that basic music history textbooks are inadequate, with misleading

²³ Stephen Kingsbury, "Rhetoric and Drama in Schütz's St. Matthew Passion," *The Choral Journal* 44, no. 3 (Oct 2003): 19-33.

²⁴ George Buelow, "Rhetoric and Music," *The New Grove Dictionary of Music and Musicians*, 2d. edition. (London: MacMillan Publishers Limited: 2001); George Buelow, "Teaching Seventeenth-Century

and incomplete information regarding the Doctrine of Affections and the Doctrine of Figures. He suggests readings and source materials for music history teachers and students on rhetoric, the affections, oratorical structures, and figures by Aristotle, Cicero, and Quintillian. He also suggests the definitive book written by Descartes in 1649, *Les passions de l'âme*.

Another overview of rhetoric is the chapter on Rhetoric in the *History of Western Music Theory* by Patrick McCreless.²⁵ The chapter on rhetoric discusses key Baroque music theorists, Lippius, Burmeister, Bernhard, and Mattheson.

The definitive reference book, which is a basic catalog of all of the figures used in the Baroque, is by Dietrich Bartel: *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*.²⁶ Bartel's book first appeared in German in 1982 as a doctoral dissertation. The 1997 translation into English provides much more historical background on how rhetorical concepts evolved from the 16th to the 18th centuries. Not only is this book an exhaustive catalog of figures, but it is the most complete treatment of the relationship between German Baroque Music and the ancient art of oratory currently available in any language. (See Appendix).

Several Americans have researched the use of rhetoric, specifically related to Buxtehude's organ music. Sharon Gorman in her 1990 dissertation, "Rhetoric and Affect in the Organ Praeludia of Dietrich Buxtehude (1637-1707)," presents a valid argument

Concepts of Musical Form and Expression: An Aspect of Baroque Music," *College Music Symposium* 27 (1987): 1-13.

²⁵ Patrick McCreless, "Music and Rhetoric," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002): 854-867.

²⁶ Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln, NB: University of Nebraska Press, 1997).

for rhetorical analysis, saying it provides the “how” and “why,” not just the “what.”²⁷ But she criticizes the mere labeling and characterization of all the figures present in the work – a form of rhetorical analysis often abused in Schütz research, saying it does little to illuminate the structure of the composition – we need to know the function of the figures. She is also quick to point out that Buxtehude did not compose with a rhetorical manual in hand, but it is reasonable to assume, given his Latin school education, that Buxtehude was fully conversant with the principles of classical rhetoric, and it was a natural part of his reasoning and musical thinking. She goes on to provide analyses of Buxtehude’s organ Praeludia, including a summary of overall affects in various keys:

C Major – conjunct writing, short, patterned figures, regular, continuous
 Rhythm, cheerful, joyful, innocent. harmonies stable and diatonic.
 E minor – chromatic inflections – sadness, weeping, sometimes extreme
 harmonic range.
 F major – lively, cheerful, sometimes transposed Ionian
 static harmony, many pedal points, repeated notes and chords
 G Minor – austere, older ricercar types.
 A minor – older modal tradition, Phrygian cadences, lamenting, austere
 qualities

More recently, Leon Couch has published two dissertations and several articles regarding rhetoric and Buxtehude’s organ works.²⁸ His 2002 dissertation, *The Organ Works of Dietrich Buxtehude (1637-1707) and Musical-Rhetorical Analysis and Theory*, provides eight chapters of background material on the origins of musical rhetoric from Aristotle to Mattheson. He also builds a case for rhetorical analysis of Buxtehude’s organ works by pointing out his association with contemporary theorists and musicians such as Bernhard, Weckmann, Theile, and Reinken. His charts showing the development of

²⁷ Sharon Gorman, “Rhetoric and Affect in the Organ Praeludia of Dietrich Buxtehude (1637-1707)” (Ph.D. diss, Stanford University, 1990).

²⁸ Leon W. Couch, III, *The Organ Works of Dietrich Buxtehude (1637-1707) and Musical-Rhetorical Analysis and Theory* (D.M.A. Thesis, University of Cincinnati, 2002); Leon W. Couch, III, *Musical-Rhetorical Analysis and the North German Toccata* (Ph.D. diss, University of Cincinnati, 2003).

Musica Poetica and figures by Burmeister and Bernhard are particularly helpful (see Appendix). While his analysis is not directly related to theology, his extensive work with figures and their meanings is useful as starting point in understand the use of rhetoric in Buxtehude's organ works.

Traditional Buxtehude Scholarship

Buxtehude scholarship starts in 1873, with Spitta's Bach Biography.²⁹ He includes a chapter on Buxtehude, mostly mentioning the organ works, and the *stylus fantasticus* elements in the music. Very little is mentioned regarding the vocal works. The first comprehensive biography on Buxtehude appeared in French by Pirro in 1913. Hans Joachim Moser and Friedrich Blüme were the two most prominent Buxtehude scholars in the 1930's, 40's, and 50's. Moser can be accused of overly romanticizing Buxtehude's music, while Blüme was the first to classify Buxtehude's cantatas by text. Text-based classification was according to three major categories: Biblical, Chorale, or Free Poetry, as was mentioned earlier in this document. Often times these elements are mixed into sub-categories.

Martin Geck's dissertation in the 1960's tried to prove a link with Pietism, but modern scholars believe that is not possible, since the Pietists eschewed any elaborate and/or concerted church music. Geck's work is important for identifying the text sources for all the cantatas.³⁰

²⁹ Philipp Spitta, *Johann Sebastian Bach*, 1870-80), unabridged edition, 3 vols. Trans. Clara Bell and J. A. Fuller-Maitland (1889) (New York: Dover Publications, 1992).

³⁰ Martin Geck, *Die Vokalmusik und der Frühe Pietismus: Kieler Schriften zur Musikwissenschaft, XV* (Kassel: Bärenreiter, 1965).

Friedhelm Krummacher's dissertation, written in 1965, *Die Überlieferung der Choralbearbeitungen in der frühen Evangelischen Kantate*, deals with the chorale-based works during the entire 17th century and continues Blume's work, further refining the categories of classification by text type. He has continued writing in this area with his 1978 book, *Die Choralbearbeitung in der protestantischen Figuralmusik zwischen Praetorius und Bach*.³¹ This volume contains an overview of Buxtehude's vocal works, including a detailed six-page analysis of *Herzlich lieb, hab ich dich, o Herr*. He headed a symposium in 1990 that was attended by many important Buxtehude scholars and documented in a collection of essays by people such as Martin Ruhnke, Søren Sørensen, and Kerala Snyder in the volume, *Dietrich Buxtehude und die Europäische Musik seiner Zeit*.³²

A current expert on Buxtehude and his music is American musicologist, Kerala Snyder. Her comprehensive and definitive book, *Dieterich Buxtehude: Organist in Lübeck*, is now the standard reference book on Buxtehude.³³ Her classification of the vocal works takes an entirely different approach. Her classification is according to the forms Concerto, Aria, and/or Chorale, instead of text type. Her book contains an overview of all of the vocal works in Chapter 5.

This study plans to fill a gap in Buxtehude research by presenting an overarching theological analysis as a better way of understanding this vast and varied repertoire.

³¹ Friedhelm Krummacher, *Die Überlieferung der Choralbearbeitungen in der frühen Evangelischen Kantate. Berliner Studien zur Musikwissenschaft, X*. (Berlin: Merseburger, 1965); Friedhelm Krummacher, "Die Choralarbeitung in der protestantischen Figuralmusik zwischen Praetorius und Bach," *Kieler Schriften zur Musikwissenschaft*, 22 (Kassel: Bärenreiter, 1978).

³² Arnfried Edler and Friedhelm Krummacher, eds. *Dietrich Buxtehude und die Europäische Musik seiner Zeit, Kieler Schriften zur Musikwissenschaft, Vol. 35* (Kassel: Bärenreiter, 1990).

³³ Kerala Snyder, *Dieterich Buxtehude: Organist in Lübeck* (New York: MacMillan, 1987).

CHAPTER TWO

LUTHERAN THEOLOGY IN THE SIXTEENTH AND SEVENTEENTH CENTURIES

Luther's Early Life

Martin Luther was born into a middle class family at Eisleben in 1483. He was educated at Mansfeld, Magdeburg, Eisenach, and the University of Erfurt. At his father's urging, he was ready to study law at the university, but on July 2, 1505, a thunderstorm near Stotternheim brought him close to death, and he called out, "Help, St. Anne, I will become a monk!" Luther then entered the Erfurt monastery of the Observant Hermits of St. Augustine on July 17.³⁴

It was here at the Erfurt monastery that Martin Luther became a deeply pious and studious monk. He felt that by striving for perfection, he could win God's favor. Throughout his life, Luther always put principle first, even before friendship. He could quote pages from memory of scripture, as well as theological books. Luther was ordained in 1507, and when he celebrated his first Mass, he almost ran away during the service. He was overpowered by the awe and majesty of God. The Holiness of God was a major theme throughout Luther's life. His ultimate concern was "the encounter with the living God."³⁵

The monastery housed the leading theological authorities at Erfurt University, who were also at the forefront of the reform movement. There had been a long time battle among the Augustinians between the "Observants," who believed in the cloistered life,

³⁴ Heiko A. Oberman, *Luther: Man Between God and the Devil*, trans. by Eillen Walliser-Scharzbart (Yale University Press, 1982), 125.

³⁵ *Ibid*, 137.

with its ideals of perfection, and the “Conventuals,” who believed in ministering to the lay people and the salvation of their souls. There was also a power triangle between princes, town councils, and the Pope. So, the time was ripe for a full-blown Reformation movement. Luther was sent to Rome on church business in 1511 and witnessed first-hand the corruption and rampant immorality in the city.³⁶

Johann von Staupitz took the young Luther under his wing and became a mentor and spiritual father to Luther. At his urging, Luther completed Bachelor’s and Master’s degrees at the University of Erfurt. In 1511 he was transferred to the Augustinian Monastery in Wittenberg. He obtained a doctorate of Theology and was appointed by Staupitz to succeed him as the Chair of Biblical Theology on the faculty of Wittenberg University. He lectured in the Bible from 1513 until his death in 1546. He also was appointed to preach at the Monastery and the City Church (*Stadtkirche*).³⁷

The Three Reform Tracts of 1520

Martin Luther’s three famous reform tracts, all written in 1520, lay the foundation of Lutheran doctrine, namely, *Sola Scriptura* (Scripture alone), *Sola Fida* (Faith alone), and *Sola Gratia* (Grace alone). The first reform tract, *The Address to the Christian Nobility of the German Nation*,” outlines Luther’s arguments for the authority of Scripture over the authority over the Pope and the Catholic Church.³⁸ The second reform tract, *The Babylonian Captivity of the Church*, called for the reduction of the Sacraments from seven to three.³⁹ The third reform tract, *The Freedom of a Christian*, outlines

³⁶ Ibid, 146-150.

³⁷ Ibid, 143.

³⁸ E. G. Schwiebert *Luther and His Times*, (St. Louis: Concordia, 1950), 466.

³⁹ Ibid, 473.

Luther's Doctrine of Justification – salvation comes only by faith, through the grace of God.⁴⁰ Luther had been developing these ideas several years prior, with his university lectures on Psalms and Romans. His ninety-five theses, posted in 1517, also contained these ideas, but with the distribution of the reform tracts in 1520, these ideas were widely circulated among the masses of common people.

In his book, *Luther and his Times* (Concordia 1950), E. G. Schwiebert devotes fifteen pages to discussing the three reform tracts.⁴¹ The first tract, *The Address to the Christian Nobility of the German Nation*, was written in German for the laity. There are three parts to the document. The first part refutes the three walls of the Papacy. The second part points out the wickedness and corruption in the Roman system. The third part presents a series of reforms.

The first wall of the Papacy stated that spiritual authority is superior to secular authority. Luther refuted this first wall with his new idea of “The Priesthood of All Believers.” In the Middle Ages there was a clear distinction between clergy and lay people. Clergy were in charge of the spiritual estate, while the state was in charge of secular matters. Luther says this distinction is unscriptural. All baptized Christians are spiritual, hence the notion of the Priesthood of All Believers. Potentially, anyone is a priest. Lay people can remove the clergy from their office. The power to preach and administer the sacraments does not rest upon an Episcopal succession and the sacrament of Ordination, so this new idea removes the distinction between laity and clergy.

The second wall of the Papacy asserted that the Pope was the final and infallible interpreter of Holy Scripture. In light of the Priesthood of All Believers, all Christians

⁴⁰ Ibid, 477.

⁴¹ Ibid, 466-481.

may now interpret the Word of God. The third wall of the Papacy argued that no one but the Pope can call a general church council. Luther used historical precedent to prove that was not true. One precedent he cited was the Council of Nicaea, which was summoned by the Emperor Constantine. Therefore, magistrates have the right to call a council.

The second part of the *Address to the Christian Nobility of the German Nation* addressed moral corruption in the Catholic church, especially the selling of indulgences, pilgrimages, monasticism, and celibacy. The reforms in part three suggest taking away the Pope's triple crown, taking away the pomp and luxury of the Roman court, and specifically taking away the Papal Chair. Luther believed the Pope must become a simple servant of the church.

The second reform tract, *The Babylonian Captivity of the Church*, was written for clergy in Latin. Luther attacks the seven sacraments and argues that there are three errors regarding Communion. He believed there were only three sacraments that are specifically scriptural and mandated by God: Baptism, Communion, and Penance. Actually, Luther didn't believe Penance was a sacrament of the church, but a condition of man. He believed Penance had been totally perverted through the sale of relics, indulgences, and private masses. A sacrament, such as Baptism and Holy Communion must also contain an outward sign (water, bread and wine) as well as an inward meaning (God's Word and promise).

Luther believed there were three major errors in the Catholic teaching on the Sacrament of Holy Communion: First, the denial of half of the Lords' Supper, the cup, to the believers; second, the teaching of *transubstantiation*, or the changing of the bread and wine into the actual body and blood of Christ; and third, the metamorphosis of the Mass

into a sacrifice. Luther's Doctrine of *consubstantiation*, or "Real Presence," says that there is no essential change in the bread and wine, yet Christ is actually present. This is possible, since Christ is fully human and fully divine. Christ who appears in the Eucharist is not limited to time and space like a mortal. He is "in, with, and under" the elements of bread and wine.

The third reform tract, *The Freedom of a Christian*, is more conciliatory in nature. Two ideas of a dualistic nature are developed – freedom and slavery. First, a Christian through faith, is a free Lord and subject to no one. Second, a Christian is the most dutiful servant of all and subject to everyone. Luther further developed these concepts in his 1525 polemical tract against Erasmus, *The Bondage of the Will*, to be discussed in several pages.

Ensuing Chaos and the Eight Invocavit Sermons of 1522

As one might expect, with the publication of these three reform tracts in 1520, an already crumbling social structure in Wittenburg led to total chaos. On May 3, 1521, Frederick the Wise had Luther secretly kidnapped and taken to Wartburg Castle to hide out against the Catholic church, which was surely going to excommunicate him.⁴² Luther took this time in seclusion to write expositions of scripture (sermon models for Pastors), and work on a German translation of the New Testament. In his definitive biography on Martin Luther, *Martin Luther: Man Between God and the Devil*, Heiko Oberman points out that with the political, social, economic, and religious upheavals that brought about the Reformation, there was new belief in the power of the Devil, and this was manifested

⁴² Neil R. Leroux, *Luther's Rhetoric: Strategies and Style from the Invocavit Sermons* (St. Louis: Concordia Publishing House, 2002), 44.

in Luther's beliefs. There is a famous story about Luther confronting the Devil at Wartburg Castle, when he hurled his inkwell across the room. The experience of the Devil's power affected him as intensely as Christ's.⁴³

When Luther heard of the townspeople of Wittenberg disrupting worship services and tearing down altars and images, he was extremely upset. All of the monks were released from the Augustinian monastery, and all the schools were shut down. Andreas Karlstadt, his colleague and former ally on the faculty of Wittenburg University, even preached a sermon on Christmas Day 1521 entitled, "On the Removal of Images."⁴⁴ Karlstadt became part of the radical Reformation, which believed that academic study of the Bible was not necessary, since prophets were receiving direct revelation from the Holy Spirit. Melancthon, another faculty member and true ally, urged Luther to return to Wittenberg to help restore some sense of order to the community. In March of 1522, Luther returned to preach a series of eight famous sermons entitled, "The Wittenberg or *Invocavit* Sermons."

A recent doctoral study by Neil R. Leroux, *Luther's Rhetoric: Strategies and Style from the Invocavit Sermons*, explains the contents of these sermons in great detail. They are not only interesting in their factual content, but they show Luther's powerful, eloquent, and direct preaching style, which made him so popular with the masses. Luther is quick to point out that there is a big chasm between doctrine and deeds. Other people took his ideas and made assumptions about them that were not true. His first sermon said there is a crucial difference between what Christians "must do" and are "free to do." His second sermon advocated abolishing private masses in the proper way – through

⁴³ Oberman, 104-105.

⁴⁴ Leroux, 50-51.

preaching. He continually stresses that persuasion is more effective than force. (One could say his mantra for the entire Reformation was, “Preach, don’t force!”) The third and fourth sermons addressed handling of images and eating of meat, while the fifth and sixth sermons dealt with the sacrament of Holy Communion. The eighth sermon addresses the issue of confession, or Penance. It is interesting to note that in every single sermon, Luther mentions the Devil. In the first sermon, he introduces the Devil as the personified enemy, rather than death. In the fifth and sixth sermons, he equates death, hell, sin, and the Devil as enemies of God. He says that the people of Wittenberg are good at knowledge and faith, but weak in love and forgiveness.⁴⁵

1525-26 The Bondage of the Will and the Deutsche Messe

Karlstadt wasn’t the only faculty member at Wittenberg University to part ways with Luther. Erasmus, the great humanist and scholar, published a work in 1524 entitled, *De libero arbitrio*, or “Free Will.” Erasmus claimed the fall of Adam had merely dulled man’s moral faculties, but that he could refrain from evil and choose those things which lead to his salvation.⁴⁶ He published this work in opposition to Luther’s new doctrines of Original Sin and Justification through Faith by Grace. In 1525, Luther responded with a tract called, *The Bondage of the Will*, further explaining his doctrines of Original Sin and Justification. The Doctrine of Original Sin is based on Romans 3 – All have sinned and fallen short of the glory of God. We are all slaves to sin. By nature, we have freedom in external choices, but in the realm of the soul’s salvation, our only hope lies in God’s mercy. Only God has free will, and he is working out His ultimate purpose. He is seeking

⁴⁵ Leroux, 55.

⁴⁶ Schwiebert, 683-692.

the salvation of our souls. Luther believed in the dogma of the impotence of the will - in the unconverted man, nothing is left. He pointed out the contradiction in Erasmus's writing on Free Will: Without God's grace, human will is powerless, yet we still have the means of choice? Luther believed that we can only be saved by personally throwing ourselves at God's feet, asking for his grace and mercy. To repent and believe is all that is required. The whole notion of earning salvation through one's own merit and good works is contrary to Luther's Reformation theology.

In order to provide a practical worship vehicle for his new theology, Luther formulated a new order of worship published in 1526, his *Deutsche Messe*.⁴⁷ In outward appearance, the *Deutsche Messe* looks very similar to the Roman order of service. However, several underlying principles have changed. Luther believed the main problem with the Roman Mass was in the nature of Communion and the reenactment of the Lord's Supper as a sacrifice. The Elevation of the Host, the Canon of the Mass, and anything referring to good works as a means of salvation was abolished. Anything Christocentric, which emphasized God's Redemptive work in Christ, should be kept. The Word of God now held primary importance, and the reading of Scripture (including Law and Gospel) and the sermon were elevated in prominence during the service. Also, the doctrine of the Priesthood of All Believers required people to participate more actively in the service. The use of the vernacular, the German language, and the singing of German Chorales were supposed to help boost this concept. Johann Walther, with the help of Luther, had issued a songbook or *Gesangbuechlein*, in 1524 as a resource for congregational singing. Luther is credited with the authorship of twenty-four of these hymns. As far as the sung parts of the Roman service are concerned, virtually everything was retained, although

⁴⁷ Ibid, 665-671.

Luther set the intonations to new chant tunes that better fit the text inflections in the German language.

The *Deutsche Messe* order of service was as follows:

Psalm (in German) or hymn
Kyrie
Collect (prayer)
Epistle
Hymn
Gospel
Sung Confession (Wir glauben all)
Sermon
Communion: Lord's Prayer, Words of Institution, Communion Hymns
German Sanctus
Collect
Blessing

Lutheran Theology in the Seventeenth Century

Several distinguished historians of the Lutheran church have written books on Lutheran doctrine in the Seventeenth Century. *The Inspiration of Scripture: A Study of the Theology of the 17th Century Lutheran Church* by Robert Preus outlines in great detail the argument that Lutheran dogmaticians developed against the Catholic church to prove that Scripture is the only norm of Christian doctrine, and not to be trumped by church tradition or decrees by the People or church councils.⁴⁸ Orthodox Lutheranism in the Seventeenth century was very much based on protecting and defending these new ideals of *Sola Scriptura*, *Sola, Gratia*, and *Sola Fida*. J. S. Bach was known to have many of these writings in his personal library, especially those by Calov, Hunnius, and Gerhard.⁴⁹

⁴⁸ Robert Preus, *The Inspiration of Scripture: A Study of the Theology of the 17th Century Lutheran Church* (Mankato, MN: Lutheran Synod Book Company, 1955).

⁴⁹ Robin A. Leaver, ed., *J. S. Bach and Scripture: Glosses from the Calov Bible Commentary* (St. Louis: Concordia University Press, 1985), 24.

Theology of Worship in 17th Century Lutheranism by Freidrich Kalb outlines in detail the order and nature of the Lutheran doctrines discussed above.⁵⁰ He asserts that the starting point of the Reformation is that Penitance became a mortal condition instead of a rite. After the Fall of Adam (Genesis), original sin came into the world, and we had become separated from God. We tried to expiate our guilt by means of ritual sacrifice (Old Testament – legalistic, also through the Catholic mass in the doctrine of transubstantiation, where the wine and bread are turned into the actual body and blood of Christ). This assumes that a human has the power to affect God, taking away from the omnipotent nature of God. The only way to be saved is to ask Gods’ mercy and forgiveness. Only God has the power to save the sinner by his grace, through our faith.

The Law has two functions – to reveal sin and to accuse us, then to teach us and bring us to Christ. The only offering God needs is Thanksgiving, not sacrifice. Therefore the function of worship is not to offer the Eucharist as a sacrifice, but to come into the presence of God through Confession of Sin, hearing and proclaiming the Word of God, and responding with our prayers of praise and Thanksgiving.

With this new emphasis on Scripture, much Lutheran church music written in the seventeenth century contains biblical quotations. The Old Testament readings were presented first, followed by the Gospel. As was mentioned previously, the reading of the Law (OT) was to remind us that we are all condemned and sinful under the law. The Gospel offers forgiveness of sins and redemption. This tension between Law and Gospel was meant to be resolved by the individual’s plea for mercy. This plea for mercy, the

⁵⁰ Friedrich Kalb, *Theology of Worship in 17th Century Lutheransim*. Trans. by Henry P. A. Hamann (St. Louis: Concordia Publishing House, 1965).

theological turning point, will also be shown to be the musical turning point, or chiasm, in the three Buxtehude cantatas in this study.

Lutheran Theology in Sixteenth and Seventeenth Century Lübeck

The Marienkirche, the church where Buxtehude served from 1668 until his death in 1707, has a long and distinguished religious history. The church building located in the center of town was completed in 1310. The structure was Gothic style with high vaulted ceilings. The downtown area was where many wealthy families resided and the Marienkirche was home to most of the leading families and merchants. Town life centered around the Marienkirche, the town hall (Rathaus), and the marketplace (Markt). All three buildings were situated next door to each other. Lübeck was the chief member of the Hanseatic League, and until the mid-fifteenth century, it was the chief port between the Baltic and Western Europe. For over two hundred years Lübeck enjoyed considerable prosperity with numerous raw materials and luxury items being sold at the Market. The Marienkirche in turn enjoyed great wealth, and many private chapels, altars, paintings, and carvings were added to the basic church structure during this time. These ornate works of art were epitaphs or memorials to honor loved ones. Just like in other parts of Europe, this Catholic tradition of private masses and chapels tended to become excessive. There were thirty-seven altars and private chapels in the Marienkirche by the late fifteenth century.⁵¹

In 1531, Johannes Bugenhagen, a friend of Martin Luther's from Wittenburg, was sent in to institute reforms and reorganize the church affiliation of the Marienkirche. The

⁵¹ Wilson King, *Chronicles of Three Free Cities: Hamburg, Bremen, Lübeck* (New York: E. P. Dutton & Co., 1914), 330-428.

rules and regulations formulated by him continued to be the recognized law of the church in Lübeck until late in the nineteenth century.⁵² The Reformation in Wittenberg had a “ripple effect,” taking only several years to take hold in other prominent German cities, such as Lübeck. A political revolution which gave power to the common citizen was concurrent with the religious Reformation. Political meetings were subsequently held in the Marienkirche, and the mixing of politics and church affairs in favor of the Protestant cause became the norm especially under Jürgen Wullenweber. Wullenweber led the revolt that led to the formation of a new senate with 24 men elected to office by the town citizens.

The fall of Wullenweber, the death of the Hanseatic League in 1611, and the ensuing Thirty Years War, brought a decline in the prosperity of Lübeck. Lutheranism was the predominant religion in town, with Roman Catholics being tolerated, but Calvinists being persecuted. From 1661-1665 Lübeck experienced another uprising, this time regarding taxation. This “Brewer’s Insurrection” led to the city being totally controlled by Senators and Citizens. With the writing of a new constitution in 1671, all classes of people had political and legal rights.

There is documentation that Meno Hanneken, a leading Reformation scholar, was appointed Superintendent of Schools and City Churches in Lübeck in 1646. His chief job was to be the official presence of Lutheran Orthodoxy, teaching the truth and purity of Lutheran doctrine as found in The Formula of Concord. It appears that he held the post until his death in 1671. Hanneken is still remembered for several of his theological writings, including his 1625 attack on Catholicism: *Scutum veritatis catholicae*.⁵³

⁵² Ibid, 407.

⁵³ Allgemeine Deutsche Biographie....

Since Buxtehude was hired in 1668, it is clear that Lutheran Orthodoxy held sway at the Marienkirche at the time of his hiring. There is documentation from a plaque (Epitaph) within the church that a Senior Pastor, Jaocb Stolterfoht, died in 1668.⁵⁴ Records are scarce from this period due to the bombing of the *Marienkirche* in 1942, when many church records were lost or destroyed. It is not clear as to who the Senior Pastors were between 1668 and 1689, when there is documentation that Albert Balemann, the son of a long-time patrician family, took the position in 1689.⁵⁵

In 1688 William Carr published a book describing and criticizing Lübeck. He mentions that there are ten churches in Lübeck, but they are mostly Lutheran. He blamed the decay of the city on the Lutheran minister who persuaded the magistrates to banish all Roman Catholics, Calvinists, Jesuits, and any other dissenters. He mentions that many people in Lübeck are pious and spend much of their time in church singing!⁵⁶

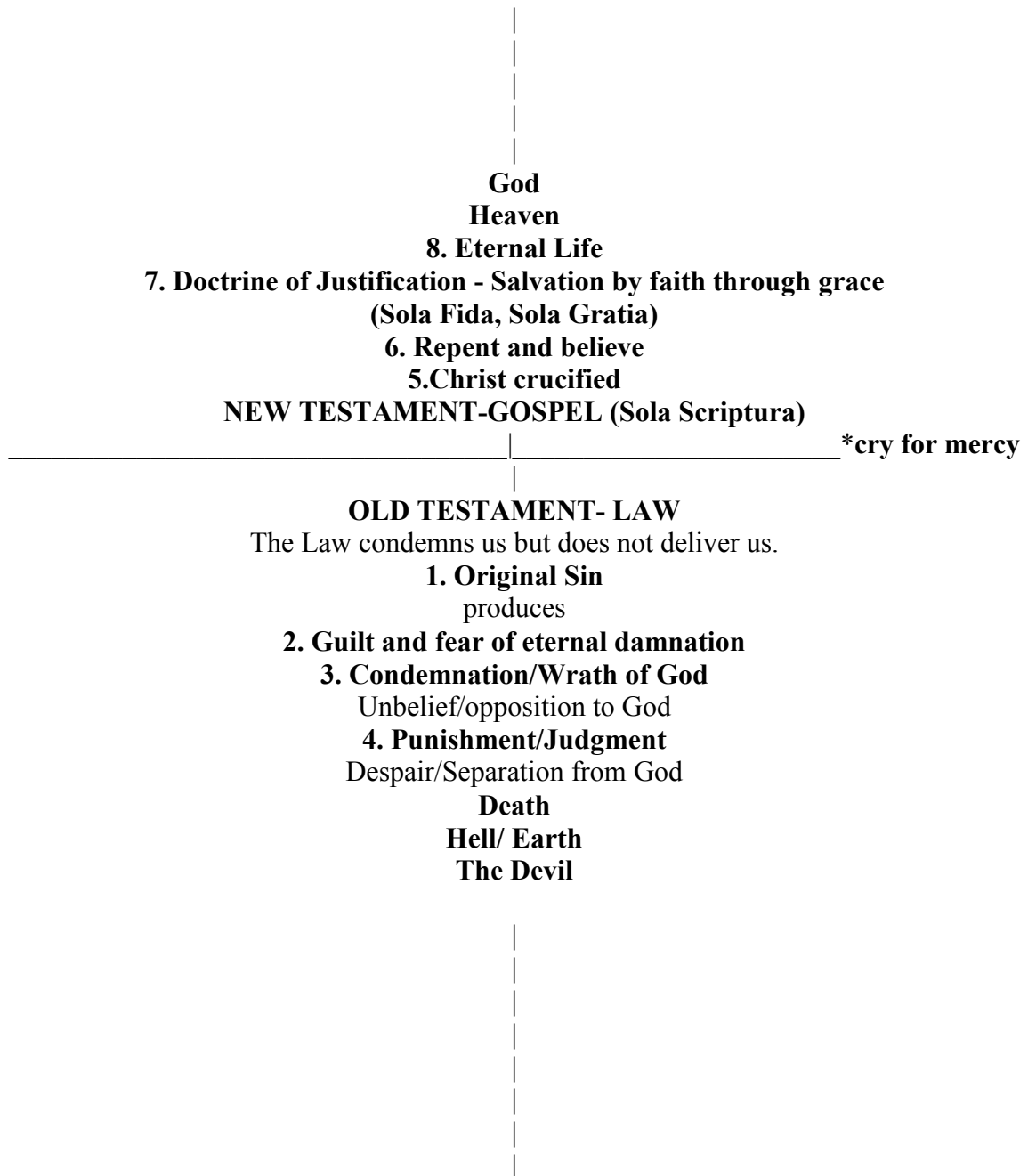
⁵⁴ Max Hasse, *Die Marienkirch zu Lübeck*, (München: Deutscher Kunstverlag, 1983), 208.

⁵⁵ Alexander Francis Cown, *The Urban Patricate: Lübeck and Venice 1580-1700* (Köln: Böhlau Verlag, 1986), 109.

⁵⁶ King, 427-428.

Lutheran Theology in the 16th/17th Centuries

The Theology of the Cross



Note: Luther's "Theology of the Cross" is described on pp. 9-11. He expressed this concept as early as his Heidelberg Disputation of 1517, and it became part of the core of Lutheran doctrine. The chart above, summarizing the Theology of the Cross in a progression of theological tenets, is the work of the present author.

CHAPTER THREE

DISCUSSION OF LUTHERAN THEOLOGY AS IT PERTAINS TO MUSICAL COMPOSITIONAL ELEMENTS

Drawing upon six of the authors presented in Chapter One of this document, this chapter will discuss the specific musical elements that Buxtehude and other composers of his time used to demonstrate the theological dualisms presented in Chapter Two. The four musical categories for analysis are:

- Major/Minor Tonality, Cadences
- Consonance/Figures of Dissonance
- Faster/Slower Rhythms
 - Meter (Duple/Triple)
 - Tempo Markings
 - Note Values
 - Length of Section
- Figures of Ascent/Descent

Major/Minor Tonality, Cadences

Eric Chafe and Calvin Stapert are two American scholars who have done extensive work relating tonality to theological implications in the work of J. S. Bach. At the beginning of his book, *Tonal Allegory in the Vocal Music of J. S. Bach*, Chafe discusses two of Bach's canons, or *Symbolum*, describing ten musical dualisms relating to the Theology of the Cross.⁵⁷ Three of them are major/minor and sharp/flat antithesis, chromaticism juxtaposed with diatonicism, and descent juxtaposed with ascent. He is one of many to point out that major and minor triads represented the divine and human, respectively. As well as analyzing Bach's music, Chafe does include a theological analysis of the key relationships in Buxtehude's cantata cycle, *Membra Jesu Nostri*, as was pointed out in Chapter One. Gradual movement from C minor up towards the sharp

⁵⁷ Chafe, *Tonal Allegory*, 16.

keys to E minor is shown to parallel the text, with ascent from Christ's feet to his heart, then coming back down to C minor to close, symbolizing the sorrow of the Passion.

Calvin Stapert echos the theme of key relationships in Bach's works, emphasizing the direction of the movement of keys towards either tension (*durus* – sharp) or release (*mollis* – flat). He is quick to point out that tension can be positive (ie. joy, strength) or negative (anger). Release can also have positive or negative associations, such as comfort or anguish.⁵⁸

In two of the three analyses presented in this document, the alternation of major versus minor is the important issue, rather than movement of keys in a certain direction. Since the first two works are chorale-based compositions, the main keys and cadence structure are somewhat predetermined and offer limited options. Working within this framework, Buxtehude is still able to depict heavenly (major) versus earthly (minor) words and images, especially by expanding the amount of time developing certain phrases.

In *Herzlich lieb, hab ich dich, o Herr* Buxtehude chose to use the melodic option that Hassler did, allowing for a Phrygian cadence at the end of phrases one, two, four, and five. The original version is less ambiguous, allowing for a mostly major key harmonization, such as Bach did in his final chorale movement of the *St. John Passion*. Buxtehude was able to set up an ambiguity right away between C Major and A minor. By the tenth phrase of this lengthy chorale tune, a G major, or dominant cadence is introduced. In the next two verses, Buxtehude develops this G major area, as the text turns to trust and comfort in God, and finally eternal joy in heaven, with a lengthy closing section in C major.

⁵⁸ Stapert, 15.

In *Nimm von uns, Herr*, a similar tonal situation is presented with the initial harmonization of the chorale melody in verse one. The chorale tune is in E minor, with a turn towards the relative G major at the end of the fifth phrase. The sixth and final phrase ends on E major, with the use of the picardy third. Verses three and four give an increasing amount of time to G and E major, as the text becomes oriented more towards God and heaven, and away from human sin and suffering.

Buxtehude has the most freedom with choice of key in the mixed cantata, *Gott hilf mir*, where the chorale tune doesn't appear until movement five. The work starts in C minor, with G minor (v) as the secondary key, and a very dark turn to F minor on the word "drowning" at the end of movement two. Major key options of E-flat, B-flat, and C are explored in movement three, as God speaks, "Be Not Afraid..." In movement five, when the chorale introduces the words "trust, hope, and comfort," a very bright F major and G major are introduced. Movement six ends in G major, setting up a final cadence of C Major at the end of the work at the text, "He will redeem Israel from all her sins."

Consonance/Figures of Dissonance

David Gaynor Yearsley has done the most comprehensive and convincing research regarding the issue of the theological connection of consonance and dissonance to heaven and earth in his dissertation, *Ideologies of Learned Counterpoint in the Northern Baroque*. He specifically uses two Buxtehude pieces from the same collection to illustrate this dichotomy.⁵⁹ BuxWV 76 includes two pieces Buxtehude performed for his father's funeral in 1674, *Mit Fried und Freud ich fahr dahin* and *Klaglied*, as an illustration of the two compositional styles used to portray heavenly bliss as opposed to

⁵⁹ Yearsley, 217-222.

human suffering. Unlike Kerala Snyder, Yearsley believes these two pieces are at two opposite ends of the spectrum in style and intent. *Klaglied* is a strophic aria with a text by an unknown poet. Yearsley believes Buxtehude probably wrote the text as an emotional reaction to his father's death. Yearsley's analysis points out many figures of dissonance that make this a very emotional piece, connected to Buxtehude's personal pain and suffering at his father's death. Verse one describes this grief:

Musz der Tod denn auch entbinden,	Must death also resolve
Was kein Fall entbinden kann?	That which is not resolved by chance?
Musz sich der mir auch entwinden	Must it wrench itself from me,
Der mir klebt dem Herzen an?	That which clings to my heart?
Ach! Der Väter trübes Scheiden	Oh! The father's unhappy separation
Machet gar zu herbes Leiden,	causes too much bitter suffering,
Wenn man unsre Brust entherzt,	When the heart is torn from our breast,
Solches mehr als tödlich schmerzt.	So much more than the pain of death.

Yearsley points out the verbs “entbinden” and “entwinden” as emphasizing the violent suffering of the survivor. He goes on to point out the physical pain and suffering with the words, “herbes Leiden” and “schmerzt.” Verse six actually gives specific mention to the musical styles of both heavenly and earthly domains:

Er spielt nun die Freuden-Lieder	He is now playing hymns of joy
Auf des Himmels-Lust-Clavier,	on the heavenly keyboard,
Da die Engel hin und wieder	where the angels from time to time
Singen ein mit süszer Zier.	sing along with sweet ornament.
Hier ist unser Leid-Gesänge	Here our song of suffering
Schwarze Noten Traur-Gemenge	is a sorrowful medley of black notes
Mit viel Kreuzen durchgemischt	mixed with many crosses (sharps).
Dort ist alles mit Lust erfrischt.	There everything is refreshed with happiness.

The idea that suffering is portrayed through black notes and crosses couldn't be clearer. Heavenly joy includes sweet ornament and consonance.

Mit Fried und Freud, the first part of BuxWV76, is a chorale tune and text by Martin Luther with four verses. Yearsley points out that Buxtehude's compositional model for this piece is Bernhard's *Prudentia prudentiana*. This piece, as well as

Buxtehude's, is in *stylus gravis*, featuring invertible counterpoint. The counterpoint is overwhelmingly consonant, providing a placid effect, conveying the sleep of death and the order of heaven. Verse one of the Luther text depicts this:

Mit Fried und Freud ich fahr dahin in Gott's Wills; getrost ist mir mein Herz und Sinn, sanft und stille, Wie Gott mir verheißen hat: Der Tod ist mein Schlaf worden.	In peace and joy I now depart since God so wills it; Serene and confident my heart stillness fills it, For God promised death would be No more than quiet slumber.
--	---

Verses two through four go on to mention faith in God, God's love and healing Word, and His kindness and saving light. The music parallels this serene state with overwhelming consonance, even though the texture is contrapuntal.

Jeffrey Brister supports the notion of consonance versus figures of dissonance in his Master's thesis, "Affect and Rhetoric in Baroque Music: A study of Representative Works of Lassus, Schütz, Buxtehude, and Bach."⁶⁰ The Buxtehude work analyzed by Brister is the Passion cantata, *Führwar, er trug unsere Krankheit*. The text is as follows:

Fürwahr, er trug unsere Krankheit Und lud auf sich unsere Schmerzen. Wir aber hielten ihn für den, der geplaget und von Gott geschlagen, und gemartert wäre. Aber Er ist um unser Missetat willen verwundet, und um unser Sünde willen zerschlagen. Die Strafe liegt auf ihm auf dass wir Frieden hätten. Und durch seine Wunden sind wir geheilet.	Surely He has carried our sorrows and has borne our griefs. Yet we regarded him as one stricken and afflicted by God. But he was wounded for our iniquities And suffered for our transgressions. The wrath fell on Him And thus our peace He gave us. And with his wounds we are healed.
---	--

Brister's main intent is to locate and label rhetorical figures of dissonance. This text is clearly one of great emotional grief, except for the last phrase. Brister points out that the resolution on "Frieden" (peace) is depicted with a *noema*, or unexpected homophonic consonance. He lists many figures of dissonance, including:

⁶⁰ Brister, *Affect and Rhetoric in Baroque Music*.

tremolo (trembling) in the opening sinfonia
exclamatio (exclamation) on “Fürwahr” (surely)
pathopoeia (chromaticism) on “schmerzen” (pain)
saltus duriusculus (chromatic leap) on “geschlagen” (struck)

My intent, with my analysis of consonance/figures of dissonance, is not to label every single figure in each piece, which would be virtually impossible but to point out the major figures of dissonance, or the relative consonance of a passage. As can be seen in these analyses, texts speaking of God and heaven tend to have no figures of dissonance, rather they are homophonic, in a major key, and often in triple meter.

Faster/Slower Rhythms

The third category of analysis, faster/slower rhythms, addresses four subcategories: meter, tempo markings, note values, and length of section. Probably the most often cited and understood aspect of rhythm is the notion that duple meter represents imperfection, or earthly things, while triple meter represents perfection, or heavenly things. This concept dates back hundreds of years before the Baroque. Two authors mentioned in Chapter One have specifically documented the theological connection of duple meter to earthly concepts and triple meter to heavenly concepts in the Baroque.

In his 1987 dissertation, *Protestant Funeral Music and Rhetoric in 17th Century Germany: A Musical-Rhetorical Examination of the Printed Sources*, Gregory Scott Johnston addresses this issue.⁶¹ Part Three of his document is called: “Figurenlehre: Catabasis and Anabasis, Hyperbole and Hypobole, Exclamatio, and Duple and Triple Meter.” Instead of trying to address a multitude of figures, Johnston focuses on these four

⁶¹ Johnston, 164-190.

concepts, three of them featuring opposites. Although he is not speaking directly about Buxtehude's music, he gives many examples of duple meter depicting earth and suffering versus triple meter depicting heavenly joy.

Martin Ruhnke, in his article, "Figur und Affekt in Buxtehude's Choralkantaten," specifically mentions meter changes corresponding to the affect of the text, especially with words such as "Trinity," "eternal life," and "heavenly peace."⁶² He mentions two of the works in this study, *Nimm von uns, Herr* and *Herzlich lieb hab ich dich, o Herr*. *Nimm von uns, Herr* begins in common meter and changes to triple meter at the words, "wohn uns mit deiner Güte bei" (stay by us with your loving kindness). At the next line of text, "dein Zorn und Grimm fern von uns sei" (let your wrath and anger be far from us), the meter changes back to common time. Ruhnke actually charts out all of the meter changes in *Herzlich lieb hab ich dich, o Herr* with a line graph on p. 89. He shows that the triple meter sections are also usually a homophonic texture. The duple meter sections are usually concerted.

While duple versus triple meter is the rhythmic concept most often discussed and understood in dualistic terms, I include note values and length of section as two other important keys to understanding rhetorical concepts used by Buxtehude. Jagged, or uneven rhythm patterns are often coupled to cries of human distress, while even, flowing patterns are often coupled with God and his goodness. The length of a section of text can vary widely, with a simple statement over a couple of measures, or an expansion over thirty or more measures. This can be seen most dramatically in *Nimm von uns, Herr*, where verse two is two times longer than the other three verses. In this case, the text and music become much more pleading and desperate, as the sinner asks for God's mercy.

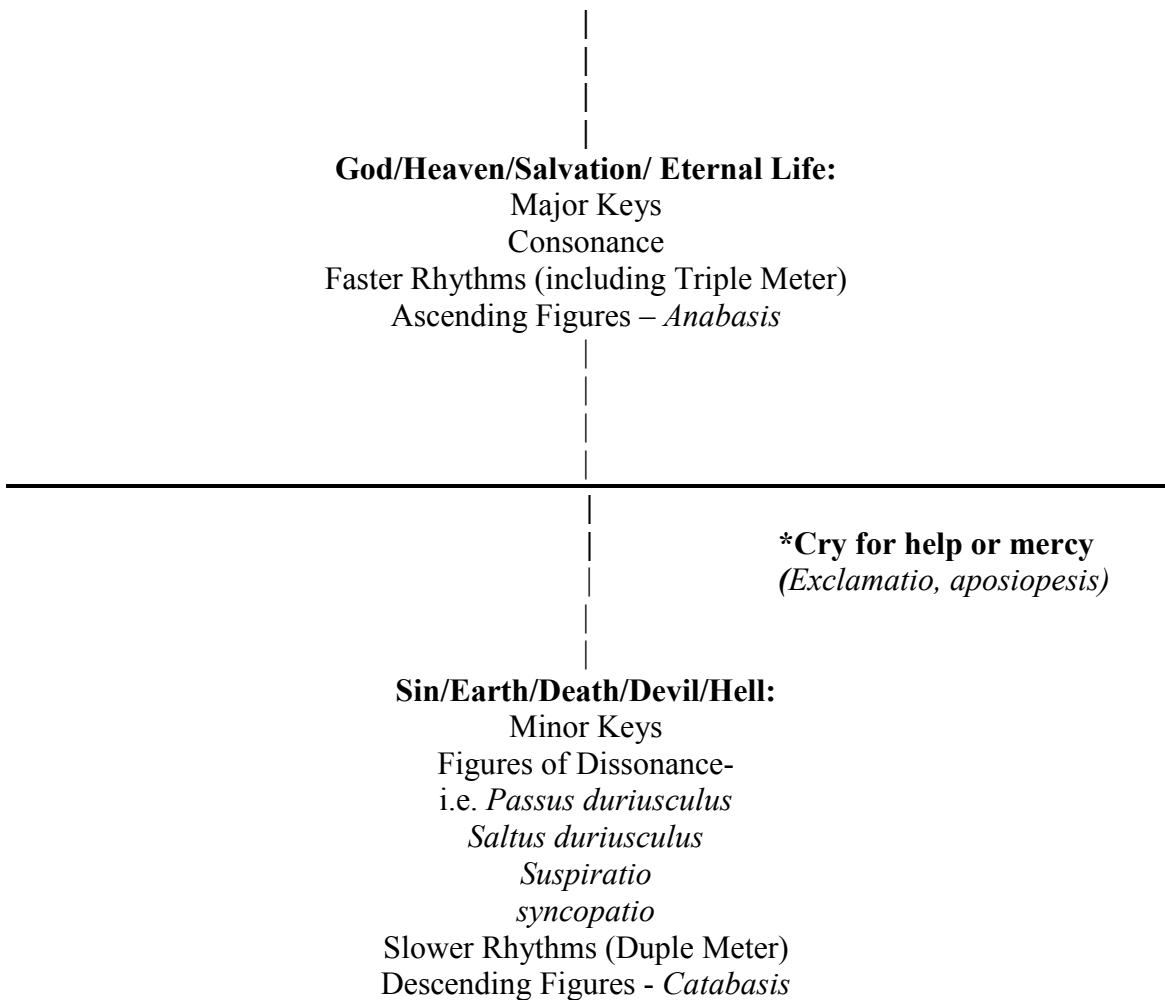
⁶² Ruhnke, 89.

Figures of Ascent/Descent

Finally, the last chart in each analysis, Figures of Ascent/Descent is meant to show a general overall theological and musical shape to the text, with a chiasm, or turning point in the piece. Notice that each of the three pieces winds up with a different shape, but still shows distinctive theological and musical symmetry.

The following chart summarizes the connection drawn in this Chapter between theological and musical concepts:

Musical elements corresponding to Theological Concepts in the 17th Century



CHAPTER FOUR

THEOLOGICAL STUDY OF *Herzlich lieb hab ich dich, o Herr*, Bux WV 41

Thanks to the research of Winfried Zeller there is proof that the text of *Herzlich lieb hab ich dich, o Herr* was written by Lutheran pastor Martin Schalling as a prayer at the end of his sermon on July 2, 1569.⁶³ The entire sermon recalled the Easter theme of the Lamb of God (*Lamm Gottes*) that he preached back in April of that year. Three points were made in the sermon corresponding to the three verses of the hymn text:

1. The mercy (*Barmherzigkeit*) of Christ for people in this earthly misery (*Jammertal*), specifically an individual soul near death.
2. The comfort (*Trost*) of Christ in our despair and need.
3. The resurrection (*Auferstehung*) of the believer, through Jesus, into heaven and eternal life (*ewiges Leben*).

Musical elements in verse one point to this earthly misery through major/minor shifts, many figures of dissonance, and ponderous rhythms. This verse conveys a very ambiguous tonality with constant alternation between the keys of A minor and C major. Five of the eleven cadences are half cadences in a minor, utilizing the E major Phrygian chord. This constant shifting of tonality reflects the turmoil and despair of a person near death. Figures of dissonance include *syncopatio* (suspensions), *pleonasmus* (chain of suspensions), *passus duriusculus* (chromaticism), and *suspirato* (sighing motifs). The climax of tension comes at the cry for mercy (Lord Jesus Christ - *Herr Jesu Christ*) in measures 50-53, with an Adagio marking and a chain of suspensions. This entire movement is in duple meter with a half note cantus firmus, which lends a slow feel to the

⁶³ Winifred Zeller, *Bach als Ausleger der Bibel: Theologische und musikwissenschaftliche Studien zum Werk Johann Sebastian Bach*, ed. Martin Petzoldt (Göttingen: Vandenhoeck & Ruprecht, 1985), 157.

music. The weariness of the believer near death is clearly depicted. The cry “Lord Jesus Christ” is followed by a resumption of the original tempo, which releases the tension and gives some sense of resolution at the final phrase “My Lord and God” (*mein Herr und Gott*).

There are three distinct sections to verse two. The first section is praise (*Lob*) for God’s goodness. The contrasting second section asks for protection from Satan and false teaching (*falsche Lehr*). The third section starts with the plea to God (*Herr Jesu Christ*), now stated three times, propelling the believer to trust in God’s comfort (*Trost*).

The first section of verse two (mm. 1-78) still exhibits a slightly ambiguous tonality shifting between A minor and C major, this time in short concerted phrases. The repeat of the stollen in measures 79-117 shifts to C and G major, emphasizing the theme of praise (*Lob*). The theme of praise is reflected in the development of the key of G major in measures 79-101 with consonant stepwise motion of the voices and more use of F-sharps and G-naturals. There are fewer suspensions overall, occurring mostly at cadences. The suspensions are usually cadential formulas and not figures of dissonance. The only exception to this is the phrase “in this poor life” (*in diesem armen Leben*) at measures 46-64. There are many suspensions here to paint the text (*hypotyposis*). This first section closes with consonant stepwise motion, again emphasizing “praise” (*Lob*) in measures 79-117. Rhythms in this section exhibit a fast feel with the use of either triple meter (m. 13-45, 65-78, 101-117) or short note values (m. 1-12, 79-101). The exception already mentioned is the phrase “in this poor life” where the rhythmic motion slows down with the use of hemiolas throughout the section (m. 45-64).

The middle section of verse two asks for protection from false teaching (m. 118-138) and Satan (m. 139-147) through patient cross-bearing (m. 148-166). There is a very striking A major chord at measures 132-134 on the words “false teaching.” This is an example of *mutatio toni* or an irregular alteration of mode. Many figures of dissonance are present in this section including *passus duriusculus* (chromaticism) at measures 121, 125, and 128, *saltus duriusculus* (dissonant leaps downward) in the bass line at measures 121 and 125, and *pleonasmus* (chain of suspensions) in measures 120-129. The word “cross” contains *suspiratio* (sighing motifs), plodding quarter notes, and repeated pitches in the key of G major. Actually, the entire section displays a dramatic rhythmic slowing down. The meter is mostly duple meter with half note motion from measures 118-130. Dramatic pauses (*abruptio*) at measures 131 and 135 bring the motion to a standstill. The phrase referring to Satan (m. 139-147) is broken into two contrasting parts. The first section from measures 139-144 is a very fast triple meter with a dramatic pause at measure 144. Measures 145-147 change to duple meter and a very slow feel.

The third and final section of verse two starts with three repetitions of the phrase “Lord Jesus Christ, My Lord and God” (m. 166-200). Each phrase has two distinct parts. The Adagio markings and half note rhythms at measures 166, 182, and 188 ensure that these three pleas are slow and heart felt. The Allegro markings and marching quarter note rhythms at measures 172, 184, and 191 give a confident contrast to the second half of the phrase. The final phrase of this third section from measures 201-230 emphasizes the word “comfort” (*Trost*) with the keys of C and G major, triple meter, and dance-like rhythms. Overlapping entries propel the rhythm forward in a joyful manner.

The third verse of *Herzlich lieb hab ich dich, o Herr* focuses on the resurrection of the body and life eternal. There are two distinct sections to this verse. The first section in measures 1-62 reflects the state of “resting” (*Ruhn*) before the final judgment when the soul of the believer will be awakened from death into “joy” (*in aller Freud*) in section two (m. 63-229). In measures 78-97 clarino trumpets are notated for the first and only time in the score at the word “joy.” This is probably the most dramatic use of word painting in the entire work! Most of this verse is in C or G major, reflecting joy in heaven, although the beginning of the movement is somewhat ambiguous with half cadences in A minor at measures 6, 12, 25, and 35. The movement starts with four measures of suspensions on “O Lord” (*Ach Herr*) followed by tremolo figures in the strings depicting angel (*Engelein*) wings from measures 6-18. The word “rest” features twelve measures on a striking E major chord from measures 38-50. The piece literally comes to a stand still, as the resting soul is suspended in gentle sleep, waiting for the final judgment day (*jüngsten Tage*). The joy of the second half of the movement is developed through a build up of rhythmic intensity in triple meter through faster, stronger note values, overlapping voice entries, and finally quick alternation between voices and strings in the closing “Amen” section (m. 183-229). After a dramatic pause at measure 224, the final six measures are a last emphatic statement in duple meter.

Full Text of *Herzlich lieb hab ich dich, o Herr*, BuxWV 41

(The believer is now resting quietly until Judgment Day, when he will be awakened from death to eternal life and joy in Heaven. In order to visually depict the progression from death to eternal life, verse 1 appears at the bottom of the page.)

Verse 3:

Ach, Herr,

Laß dein' lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seinm Schlafkämmerlein
Gar sanft, ohn einig Qual and Pein
Ruhn bis am jüngsten Tage.
Als dann vom Tod erwecke mich,
Daß meine Augen sehen dich
In aller Freud, O Gottes Sohn.
Mein Heiland und mein Gnadenthron,
Herr Jesu Christ, (sung 7x)
Erhöre mich.
Ich will dich preisen ewiglich.
Amen (Theological high point)

O Lord, let thy sweet angels
At my last hour bear my soul
Even to Abraham's bosom,
And let my body in its little sleeping chamber
Quietly without torment and pain
Rest until the day of judgment.
Then from death awaken me,
That my eyes may behold thee
In all joy, O Son of God,
My Savior and my Throne of mercy,
Lord Jesus Christ,
Hear my prayer.
I will praise thee in all eternity.
Amen.

(There are 3 distinct sections to Verse 2. The first speaks of God's goodness. The second section asks for protection from Satan. The third starts with the plea to God that propels the believer to trust in God's comfort.)

Verse 2:

Es ist ja, Herr, dein Geschenk und Gab
Mein Leib und Seel und was ich hab
In diesem armen Leben.
Damit ichs brauch zum Lobe dein,
Zu Nutz und Dienst des Nächsten mein,
Wollst mir dein Gnade geben.
Behüt mich, Herr, vor falscher Lehr,
Des Satans Mord und Lügen wehr;
In allem Kreuz erhalte mich,
Auf daß ichs trag geduldiglich.
Herr Jesu Christ, (sung 3x) (center of piece)
Mein Herr und Gott, mein Herr und Gott,
Tröst mir mein Seel in Todesnot.

Truly, Lord, thy gift and thy charity
Are my body and my soul and all that I possess
In this poor life;
That I might employ them to praise thee
To be of use and service to my neighbor
Grant to me thy grace.
Protect me, Lord, from evil ways,
From the danger of Satan's murder and lies.
In every cross do thou uphold me,
That I might bear it patiently.
Lord Jesus Christ,
my God and Lord,
Comfort my soul in the peril of death!

(Theological low point is at the beginning of the piece. The person is at death's door, wanting nothing but to be with Christ. Plea for God's mercy.)

Verse 1:

Herzlich lieb hab ich dich, o Herr
Ich bitt, wollst sein von mir nicht fern

Most dearly do I love thee, O Lord;
I pray thee, be not far from me

Mit deiner Hilf und Gnade
Die ganz Welt nicht erfreuet mich,
Nach Himmel und Erd frag ich nicht,
Wenn ich dich nur, Herr, habe
Und wenn mir gleich mein Herz zerbricht,
So bist du doch mein Zuversicht,
Mein Teil und meines Herzens Trost,
Der mich durch sein Blut hat erlöst.
Herr Jesu Christ, (plea to God)
Mein Gott und Herr, mein Gott und Herr,
In Schanden laß mich nimmer mehr.

With thy help and thy mercy.
Nothing bringeth me joy in this world
I desire nothing on earth or in heaven
Provided thou dwelleth in my heart, O Lord,
And if my heart should break,
Thou shalt be my confidence,
my portion and my heart's comfort.
That hath redeemed me with thy blood
Lord Jesus Christ,
my God and Lord,
Do not ever leave me in shame!

Herzlich lieb hab ich dich, o Herr, BuxWV 41

Figure 1: Major/Minor Tonality, Cadences

Verse 1:

Introduction: (m 1-5)

C (am) C

Most dearly do I love thee, O Lord; (m. 6-11)
(repeat of stollen same music: Nothing bringeth me joy in this world.)

C → V/am

I pray thee, be not far from me: (m. 12-16)
(I desire nothing on earth or in heaven)

am→V/am

With thy help and mercy: (m.17-24)
(provided thou dwelleth in my heart, O Lord,)

am→C

And if my heart should break: (m. 25-32)

C→ V/C to V/am*

Thou shalt be my confidence, (m. 33-38)

C→ V/C to V/am*

My portion and my heart's comfort. (m. 39-43)

am→C

Thou hath redeemed me with thy blood: (m. 44-49)

C→G

Lord Jesus Christ: (m. 50-54)

C→ V/V/am to V/am*

My God and Lord, (55-58)

am→C

Do not ever leave me in shame: (m. 59-66)

C

Verse 2:

Truly, Lord, thy gift and thy charity: (m. 1-25)

C C C→am am→V/C C→am (instr. Inter.) am→ V/am
rep. 1 rep. 2

Are my body and my soul and all that I possess: (m. 26-45)

C V/am V/am
rep. 1 rep. 2

In this poor life: (m.45-64)

C G am C

Recap of text for entire section (homophonic): (m. 64-78)

V/am V/am C

That I might employ them to praise thee, (m. 79-93)

To be of use and service to my neighbor, (simultaneous with preceding line)

C C G C G C G

Grant to me thy grace. (m. 93-117)

G G C C

Recap of text for entire section (homophonic): m. 101-118)

V/am V/am C

Protect me, Lord, from false teaching,: (m. 118- 138)

am C C *A V/am
Rep. 1 Rep. 2

From the danger of Satan's murder and lies;(m. 139-147)

am→C V/am

In every cross do thou uphold me, (m. 148-153)

G

That I might bear it patiently, (m. 153-165)

G G(str.) G C(str.)
Rep

Lord Jesus Christ, My God and Lord, (m. 166-200)

C C C G am C
rep 1 rep 2

Comfort my soul in the peril of death!:(m. 201- 230)

C G C G G

Verse 3:

O Lord, let thy sweet angels: (m. 1-6)

am→ V/am

At my last hour bear my soul: (m. 8-12)

G→V/am

Even to Abraham's bosom,: (m. 13-17)

am→ C

And let my body in its little sleeping chamber: (m. 20-25)

am→ V/am

Quietly without torment and pain: (m. 25-35)

G→V/am

Rest until the day of judgment.: (m. 38-57)

*E (12 m.) am→C

Then from death awaken me, (m. 57- 74)

C→G

That my eyes may behold thee In all joy, O Son of God, (m. 74- 97)

G→C C

Rep.

My Savior and my Throne of Mercy, (m. 98- 116)

C→G

Lord Jesus Christ, (m. 117-142)

C→am am→V/am

Hear my prayer. (m. 143-161)

C G C

I will praise thee in all eternity. (m. 161-182)

C G G

Amen. (m. 183-229)

C C C→G G G→am am→C C C am→C

Herzlich lieb hab ich dich, O Herr
Figure 2: Consonance/Figures of Dissonance

Verse 1:

**Mostly dearly do I love thee, O Lord;
I pray thee, be not far from me
With thy help and thy mercy.
Nothing bringeth me joy in this world.
I desire nothing on earth or in heaven,
Provide thou dwelleth in my heart, O Lord,
And if my heart should break,
Thou shalt be my confidence,
My portion and my heart's comfort.
That hath redeemed me with thy blood. (m. 1-49)**

Very dissonant

Lots of suspensions - *syncopatio* (ie. Violin II – m. 2 – B, m. 4 – G, m. 5 E)

Chromaticism – *passus duriusculus* (ie. violin I m. 11 – C# – C – B)

Sighing motifs – *suspiratio*

Substituted dissonance for expected consonance – *antistaechn* – m. 21-24 “Mercy”

(See Appendix B, ex. 10)

Intentionally ambiguous harmonic progression – *dubitatio* – m. 30-34 “Heart should break”

(See Appendix B, ex. 5)

Lord Jesus Christ (m. 50-53)

chain of suspensions – *pleonasmus* – anguished cry

My God and Lord, Do not ever leave me in shame! (m. 54-66)

More consonant the last 13 mm.

Verse 2:

**Truly, Lord, thy gift and thy charity
Are my body and my soul and all that I possess (m. 1-45)**

Consonant, step-wise motion, much less use of G# (V/am), more G natural/C major.

Fewer suspensions, except at cadences.

Suspensions here are cadential formulas, and not figures of dissonance.

In this poor life (m. 46-64)

More dissonant – many suspensions here – *syncopatio* – m. 48, 51, 54, 57, 60, 63

(See Appendix B, ex. 17)

Hypotyposis – Definite word painting here

**That I might employ them to praise thee,
To be of use and service to my neighbor,
Grant to me thy grace. (m. 79-116)**

Consonant, step-wise motion, much less use of G#, more G natural/C Major.

G major – (F#s m. 82, 83, 87, 88, 92, 94)

Protect me from false teaching, (m. 118-138)

Passus duriusculus: (Chromaticism) – m. 121 Sop I – B – B-flat-A,

(See Appendix B, ex. 14)

m. 125 Alto – E – E-flat – D, m. 128 – Sop I – E – E-flat- D

Dissonant leap: *Saltus duriusculus* – bass line m. 121 and 125 – dim. 5th leap down

Pleonasmus -(chain of suspensions) 2 per measure

Very strange progression at m. 132-133 – A major (*mutatio toni* -irregular alteration of mode)

(See Appendix B, ex. 13)

From Satan's murder and lies (m. 139-147)

Dissonant: Suspension – m. 146 - Sop. II – F

In every cross do thou uphold me, (m. 148-152)

Suspiratio (suspensions) – m. 149 –Sop. II - C, m. 151 Tenor and Bass E and C

That I might bear it patiently (m. 153-166)

Consonant – G major

Lord Jesus Christ (3 times: m. 166-171, m. 181-183, m. 188-190)

Dissonant: Suspensions m. 168 and m. 182, but not the third time

My Lord and God (3 times: m. 171-180, m. 183-187, m. 191-200)

Consonant: step-wise motion, C Major

Comfort my soul in the peril of death (m. 201- 230)

Consonant – C/G Major

Verse 3:

O Lord, let your sweet angels (m. 1-5)

Dissonant at beginning –*suspiratio* – (suspensions) m. 2.,3,4 – O Lord

At my last hour bear my soul

Even to Abraham's bosom,

And let my body in its little sleeping chamber

Quietly without torment and pain

Rest until the day of judgment, (m. 6-56)

Consonant – Striking key change to E major on “rest”

Then from death awaken me,

That my eyes may behold thee

I all joy, O Son of God,

My Savior and my Throne of Mercy, (m. 57-117)

Consonant

Lord Jesus Christ, (m. 117-141)

Dissonant – suspensions m. 124-126, m. 128. Strange B-flat chord at m. 131 *mutatio toni*

Hear my prayer
I will praise thee in all eternity.
Amen. (m. 143- 229)
Consonant

**Figure 3: Faster/Slower Rhythms
Meter, Tempo Markings, Note Values, Length of Section**

Verse 1:

Instrumental intro. – (m. 1-5)

**Most dearly do I love thee, O Lord;
I pray thee, be not far from me
With thy help and thy mercy.**

(Repeat of stollen:

**Nothing bringeth me joy on earth or in heaven,
Provided thou dwelleth in my heart, O Lord, (m. 6-24)**
Half notes in vocal c.f. slow down to whole notes m. 9-10 and 15-16.
The last word of the phrase is held 12 counts in m. 22-24!

**And if my heart should break,
Thou shalt be my confidence,
My portion and my heart's comfort.**

That hat redeemed me with thy blood. (m. 25-49)

C.f. rhythm given a little boost with 2 quarters at m. 29., dotted rhythm at m. 35, 39, 43, and 48.

Lord Jesus Christ,
Tempo marked “Adagio” here, plus half note tie over from m. 52-53
gives a very slow feel – motion stops.

**My God and Lord,
Do not ever leave me in shame! (m. 54-66)**

Stronger rhythmic motion these last 13 mm.

The addition of quarter note rests in c.f. m. 55-56 propel the rhythm forward,
as well as the string rhythm pattern of 3 repeated eighth notes followed by a half note.

Verse 2:

Truly, Lord, thy gift and thy charity (m. 1-25)

m. 1-12 Diminution – eighth note rhythm motion of c.f. (concerted)

m. 13-25 Triple meter

m. 14-16 *Aposiopesis* – a general pause “It is, yes, Lord”

(See Appendix B, ex. 19)

Are my body and my soul and all that I possess (m. 26-34)

m. 26-45 Triple meter

Quarter note run in bass line m. 31-34 propels phrase forward

In this poor life; (m. 45-64)

Still triple meter, but motion slows down considerably due to hemiolas on “poor life”
at mm. 47-48, 50-51, 53-54, 56-57, 59-60, 62-63

Restatement of text from first section (m. 65- 78)

Triple meter, homophonic

Repeat of Stollen:

**That I might employ them to praise thee,
To be of use and service to my neighbor, (m. 79-93)**

Duple meter (common time), but sixteenth note ornaments – *groppos*, dotted rhythms, and eighth rests give a joyful, fast rhythmic motion. (concerted)
(See Appendix B, ex. 22)

Grant me thy grace, (m. 93-100)

Graceful rhythmic ornaments on m. 94-95 and 98-100. *Salto semplice, acciaccatura*.
(See Appendix B, ex. 21)

Restatement of text from repeat of stollen (m. 101-118)

Triple meter, homophonic, rhythmic ornamentation on “mercy” m. 112.

Protect me, Lord, from false teaching (m. 118-138)

Duple meter (common time) Motion slows down considerably.
Half note motion from m. 118-130.
Dramatic pauses at m. 131 and 135 – *abruptio*

From the danger of Satan’s murder and lies; (m. 139-147)

Very fast triple meter motion m. 139-144. Dramatic pause at m. 144 – *abruptio*.
Change to duple meter in middle of phrase for dramatic contrast.- m. 145-147 very slow motion.

In every cross do thou uphold me, (m. 148-152)

Common time. Slow rhythmic motion of dotted halves and half notes.

That I might bear it patiently. (m. 153-165)

Rhythmic motion slows down to a crawl with 10 repeated quarter notes in strings

Lord Jesus Christ,

m. 166-168, m. 182-184, and m. 188-190 (3 times)

Adagio marking here. Half note motion. Rhythm comes to a standstill.

My God and Lord,

m. 172-180, m. 184-87, m. 191- 200. (3 times)

Strong quarter note rhythms, become dotted quarters, followed by eighth notes, and propelled by punctuating eighth rests.

Comfort my soul in the peril of death! (m. 201-230)

Triple meter. Light, fast feel with 6 quarters followed by a whole and two half notes. Overlapping entries propel rhythm forward in a joyful manner.

Verse 3:

O Lord, let thy sweet angels

At my last hour bear my soul

Even to Abraham’s bosom, (m. 1-19)

Duple meter – common time. Very slow rhythmic motion. *Tremolo* figure in strings – static.
Word painting – *hypotyposis* “Angels”

And let my body in its little sleeping chamber

Quietly without torment and pain (m. 20-38)

Triple meter, but long note values and no string writing give a static feel.

“Gar sanft” repeated 8 times – half note followed by a whole note.

Rest until the day of judgment. (m. 38-57)

“Rest” depicted with very long note values tied across 5 measures (2x),

(See Appendix B, ex. 7)

accompanied by a static rocking figure in the strings. Rhythmic motion totally stops at m. 49.

Build up from mm. 50-57.

Then from death awaken me, (m. 57-73)

Joyful rhythmic pattern of three half notes followed by a whole note propels the piece forward.

That my eyes may behold thee

In all joy, O Son of God, (m. 74-97)

Dotted half notes followed by quarter notes supply more motion.

My Savior and my Throne of Mercy, (m. 98- 116)

Even shorter rhythmic pattern of 3 half notes (my savior) adds increased speed to the piece.

Lord Jesus Christ, (m. 117- 142)

Rhythmic tension increases with opposing voices providing syncopation on beat 2 and 3 of each measure.

Hear my prayer. (m. 143-160)

New rhythmic pattern of a half note, 4 quarters, and then a whole note. (ornamentation)

Successive entries from bass to soprano 1.

I will praise thee in all eternity. (m. 161-182)

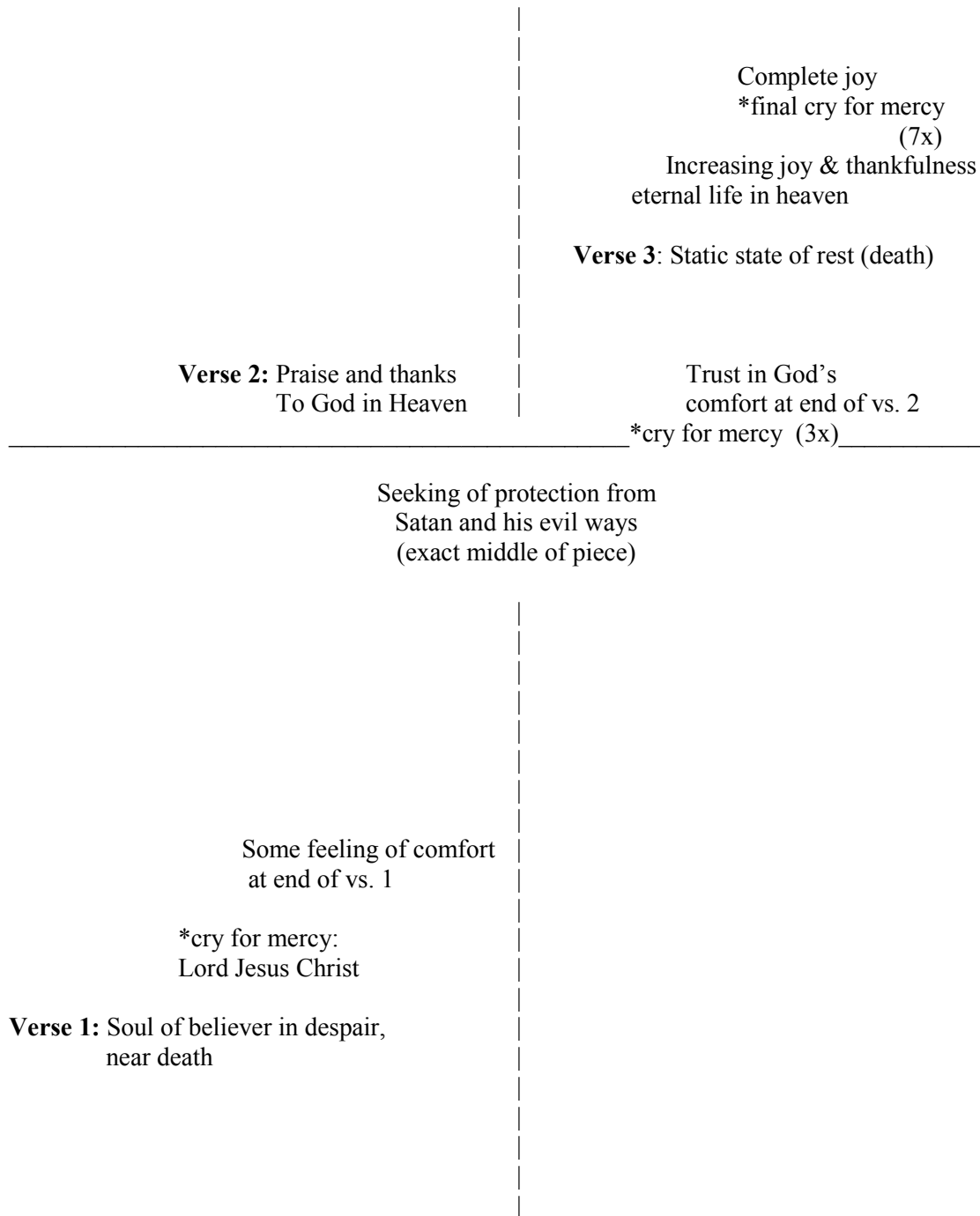
Strong punctuating rhythms and hemiolas at m. 172-173, m. 176-177, and m. 180-181 signify an arrival.

Amen. (m. 183-229)

Very fast rhythmic motion of 2 half notes, 2 quarter notes, then 4 half notes. Short, overlapping 2 m. phrases. Rhythmic displacement by a beat creeps in at m. 195, 201, and 208, giving lots of forward motion to the phrases. Quick alternation between voices and strings. Rhythm patterns become shorter and more florid. Motion stops at grand pause before the final ending at m. 224.

The movement ends with 6 mm. in slow cut time.

Figure 4: Figures of Ascent/Descent
Anabasis/Catabasis



CHAPTER FIVE

THEOLOGICAL STUDY OF *Nimm von uns, Herr, Bux* WV 78

It is a well-established fact that two-part cantatas in the Baroque were usually meant to frame the sermon. Günther Stiller calls these cantatas *Predigtmusik*, or sermon music.⁶⁴ The idea of sermon music started with Luther himself and continued throughout the next two hundred years, culminating in the Bach cantatas of the eighteenth century.

Robin Leaver points out that Bach's Passions even have some markings on sets of parts copied by his pupils, "*vor der Predigt*" (before the sermon) and "*nach der Predigt*," (after the sermon) giving even further proof of their placement in the service.⁶⁵

Does the music of part one therefore function as a way to prepare the hearts and minds of the congregation for the sermon to follow? Leaver discusses a possible theory for Bach changing the final movement of part one of the *St. Matthew Passion* from the chorale *Meinem Jesu lass ich nicht* (My Jesus, I will never leave) to *O Mensch, bewein dein Sünde gross* (O man bewail your great sin):

Here Bach is acting like a preacher making a change to the end of the first part, making it rhetorically stronger and preparing the way for the verbal sermon that was then to follow. The end of the first part of the *St. Matthew Passion* now strikes the appropriate note of repentance on which the preacher at the Good Friday Vespers service could develop in his sermon that in the awfulness of the cross there is the possibility for a new beginning, the joyful assurance of forgiveness, and the hope of the resurrection. (Leaver, p. 30)

The Buxtehude cantata, *Nimm von uns, Herr* is marked *Prima Parte* for the opening Sonata and movements one and two and *Secunda Parte* for movements three and four. The major theological theme of this text by Martin Moller is one of repentance and

⁶⁴ Stiller, 24.

⁶⁵ Robin A. Leaver, *Bach as Preacher: His Passions and Music in Worship*, ed. Charl Schalk (St. Louis, Concordia Publishing House, 1982), 24.

redemption. Tension created by condemnation under the law is already present in verse one. Our sinful natures are weighing us down (*Sünden ohne Zahl*) and we deserve a heavy penalty and severe punishment (*die Schwere Straf und große Rut*). In verse two pleas for “mercy on your wicked servant” (*Erbarm dich deiner bösen Knecht*) become even more despairing, claiming the whole world would perish if we received our proper reward (*rechten Lohn*). The congregation is brought down to this theological low point in preparation for the sermon to follow. The sermon was probably one of repentance and reconciliation, following the theme set up in part one.

The two verses performed after the sermon contain mostly positive images of God: steadfastness (*Treue*), comfort (*Trost*), salvation (*Rettung*), and grace (*Gnad*). There is a brief mention in verse three of God’s wrath and anger (*Zorn und Grimm*) and the devil’s cunning and murder (*Teufel’s List und Mord*) in verse four. The overwhelming simplicity and consonance of verse four stands in bold contrast to the anxious and dark complexity of verse one and two, with a joyful ending anticipating eternal life in heaven (*Auf daß wir ewig bei dir sein.*)

In musical terms, the dark opening mood of the cantata is set up with a twenty-one measure Sonata for strings and continuo. The tonal plan of the six phrases is i-v-III-i-iv-i. The feel is mostly minor, shifting, and restless. Many figures of dissonance are present, including *tremolo* (tremolo), *pathopoeia* (chromaticism), *subsumptio* (lower neighbor), and *aposiopesis* (short phrases punctuated by rests). The first phrase is ponderous quarter note values. The second phrase is restless with agitated eighth notes. Phrases three, four, and five are short and punctuated by rests. Phrase six extends over seven measures. The Sonata, along with verses one and two, is in common meter.

Verse one, emphasizing our sinful nature, is mostly in E minor with clearly defined sections and ritornellos that confirm the cadence. Many figures of dissonance are present, and much of the string writing continues the throbbing eighth note tremolos presented in the opening Sonata. At least eight other figures of dissonance recur throughout the movement, including *syncopatio* (suspensions), *subsumptio* (lower neighbor), *passus duriusculus* (downward chromatic steps), *pleonasmus* (chain of suspensions), *tnesis* (sudden fragmentation of melody through rests), *abruptio* (sudden pause in all voices), *saltus duriusculus* (chromatic leap downwards). Rhythmically speaking, the movement is characterized by slow ponderous quarter notes in the voices. Several rhythmic figures are present such as *acciaccatura* (quick attacks) and small melismas.

Verse two becomes more complex and developmental, lasting ninety measures as compared to the forty-six measures of verse one. The bass voice, along with the bassoon plays the important role of the sinner (*hypotyposis* – word painting). The movement is mostly in E minor, with a turn to G major in line two at the mention of “Grace” (*Gnad*) in measures 14, 18, 2, and 24. In line five G major and E minor battle it out over four phrases at the words “So the whole world would perish and no person could stand before you” (m. 63-90). New figures of dissonance include *suspiratio* (sighing motifs), *catabasis* (downward figures), *exclamatio* (exclamation), *faux bourdon* (parallel six-four chords), and *hypobole* (unusually low notes, outside of the normal range). The rhythmic motion becomes more pleading and desperate, beginning with the sighing downward eighth note on “Have mercy” (*Erbarm dich*) in measures one through nine. Longer sections in this movement are due to an increase in repetitions for emphasis. Often the text is first

presented by treble voices, repeated in the bass voice, then by all voices. The intensity of the last phrase of the piece, “So the whole world would perish and no person could stand before” is achieved with shorter repetitions by half phrase: treble-bass, bass-treble, bass-all, all-all, coupled with more angular rhythms and a Presto marking from m. 78 to the end of the movement.

Verse three is where the dramatic transformation from Law to Gospel takes place. The movement begins with the cry for mercy, “Ach, Herr” in measures one through ten. The *suspiratio* (sighing motive) figure is employed to bring out the affect of the words. The mood then changes to one of hopefulness, including more emphasis on major keys. At line five in measure thirty-six, with the words “stay by us with your goodness,” joyfulness appears with triple meter, an Allegro marking, and an emphasis on G and D major. Rhythmic notion increases throughout the verse from slow to fast (3/2, 4/4, 3/4, 4/4). Only two short phrases exhibit figures of dissonance: *syncopatio* (suspensions) at “punish us not for new offense” in measures 29-32 and *abruptio* (dramatic pauses) at “let your wrath and anger be far from us” in measures 75-77.

Verse four as was mentioned is set in a simple cantional style. This includes mostly major keys, overwhelming consonance, homophony, cut time, and an allegro tempo marking. The walking quarter notes symbolize God leading his people through the verse (*Leit uns*). A striking cadence at “Your Holy Word” (*dein heiligs Wort*) features an E major chord, followed by a cadence on D major (m. 17-21). This use of the picardy third in E minor is developed at the end of the verse, where the “Amen” section features E major cadences. The closing Amen is in triple meter with a joyful rhythm pattern of two quarter notes followed by two eighth notes. Two more examples of *hypotyposis*

(word painting) in this verse are the use of a diminished chord and a minor v cadence at “Devil’s cunning and murder” (m. 22-24) and numerous word repetitions on “eternally” from measures 33-47.

Full text of *Nimm von uns, Herr BuxWV 78*
Text: Martin Moller, 1584; Tune: Vater unser im Himmelreich, Leipzig 1539

PART TWO: GOSPEL

|
|
Verse 4:

Leit uns mit deiner rechten Hand,
Und segne unser Stadt und Land;
Gib uns allzeit dein heiligs Wort,
Behüt furs Teufels List und Mord;
Bescher ein seligs Stündelein,
Auf daß wir ewig bei dir sein.

Amen. (theological high point-resolution)

Lead us with your right hand,
and bless our city and country.
Give us always your holy word;
protect us from the devil's cunning and murder,
Grant us a blessed final hour,
So that we will be with you eternally.

Amen.

Verse 3:

Ach herr (pivotal point)

Durch die Treue dein
Mit Trost und Rettung uns erschein;
Beweis an uns dein große Gnad,
Und straf uns nicht auf frischer Tat,
Wohn uns mit deiner Güte bei,
Dein Zorn und Grimm fern von uns sei.

O Lord,

through your steadfast love
with comfort and salvation among us appear;
Show us your abundant grace,
and punish us not for new offenses.
Stay by us with your lovingkindness,
And let your wrath and anger be far from us.

PART ONE: LAW

|
|
(Tension that condemnation under the law sets up is already present in vs. 1)

Verse 1:

Nimm von uns, Herr, du treuer Gott,
Die schwere Straf und große Rut,
Die wir mit Sünden ohne Zahl
Verdienen haben all zumal.
Behüt vor Krieg und teurer Zeit,
Vor Seuchen, Feur und großem Leid.

Take from us Lord, you faithful God.
the heavy penalty and severe punishment
which we, with our innumerable sins,
Have altogether deserved.
Protect us from war and time of dearth,
From plague, fire, and great suffering.

Verse 2:

Erbarm dich deiner bösen Knecht,
Wir bitten Gnad und nicht das Recht;
Denn so du, Herr, den rechten Lohn,
Uns geben wollst nach unserm Tun,
So müßt die ganze Welt vergehn
Und könnt kein Mensch vor dir bestehn.

Have mercy on your wicked servant;
we ask for grace and not for justice.
For if you Lord the proper reward
Would give us for our deeds,
So must the whole world perish
And no person could stand before you.

(Theological low point at end of verse 2)

Figure 1: Major/Minor Tonality, Cadences

Sonata

m. 1-5
em

m. 5-8
em → v

m. 8-11
em → G

m. 11-12
em

m. 12-14
em → iv

m. 14-21
iv → E (picardy third)

Verse 1

Take from us Lord, you faithful God (m. 1-5)	2m. rit.
em	→ em

The heavy penalty and severe punishment (m. 7-12)	2 m. rit.
em → V/em	→ V/em

Which we, with sins innumerable (m. 14-18)	2. m. rit.
em → I (E)	→ em

Have all together deserved (m. 20-25)	3 m. rit.
em → V/em	→ V/em

Protect us from war and time of dearth (m. 28-37)	3 m. rit.
bm → G	→ G

From plague, fire, And great suffering (m. 40-46)	4 m. rit.
em → I (E)	→ I (E)

Verse 2

Have mercy on your wicked servant (m. 1-12)

em (V) em

We ask for grace and not for justice (m. 12-26) 3 m. extension

em (G→V/em) (V/em→G) V/em→b

For if you Lord, the proper reward (m. 29-51)

em v v em

Would give us for our deeds (m. 53-59) 4 m. extension

em V→b

So must the whole world perish and no person could stand before you (m. 63-90)

G→em G→em G→em G→em

Verse 3

Instr. Ritornello (m. 1-5)

em

Oh Lord, through your steadfast love (m. 6-16)

em → em

With comfort and salvation among us appear (m. 17-22)

em →V/em

Show us your abundant grace (m. 23-28)

em → (G) E major on “grace”

And punish us not for new offenses (m. 28-32) 3 m. rit.?

em V/em →V/em

Stay by us with your loving kindness (m. 36-74)

em G D G G

And let your wrath and anger be far from us (m. 75-79)

G (em) E

Verse 4

Lead us with your right hand (m. 1-6)

em → em → V/em

And bless our city and country (m. 7-12)

$\text{em} \rightarrow \text{V/em} \rightarrow \text{G}$

Give us always your holy Word (m. 13-21)

$\text{G} \rightarrow \text{E} \rightarrow \text{D}$

Protect us from the devil's cunning and murder (m. 21-27)

$\text{D} \rightarrow \text{v} \rightarrow \text{V}$

Grant us a blessed final hour (m. 27-33)

$\text{G} \rightarrow \text{G}$

So that we will be with you eternally (m. 33-47)

$\text{G} \rightarrow \text{em} \rightarrow \text{V/em} \rightarrow \text{E} \rightarrow \text{E}$

Amen (m. 48-98)

$\text{em} \rightarrow \text{D} \rightarrow \text{B} \rightarrow \text{em} \rightarrow \text{E}$

Figure 2: Consonance/Figures of Dissonance

Sonata

tremolo – m. 6-7, 9, 11, 13, 15-20
pathopoeia (chromaticism) m. 11 – chromatic half steps up in vln. 1
subsumptio (lower neighbor) Bass line m. 1 – e-d#-e
aposiopesis – short phrases punctuated by rests in all vv. – m. 10, 12, 14

Verse 1

Take from us Lord, you faithful God (m. 1-5)

syncopatio (suspensions) in tenor voice m. 2 and 3
subsumptio (lower neighbor) bass line m. 3-4 e-d#-e
(See Appendix B, ex. 23)

The heavy penalty and severe punishment (m. 7-12)

passus duriusculus (downward chromatic steps) – b.c. m. 7-8 c#-c-b
pleonasmus (chain of suspensions) m. 7-11

Which we, with sins innumerable (m. 14-18)

passus duriusculus (downward chromatic steps) tenor m. 16 on “sins”
subsumptio (lower neighbor) sop m. 17

Have all together deserved (m. 20-25)

pleonasmus (chain of suspensions, every quarter note) m. 21-24

Protect us from war and time of dearth (m. 28-37)

chromatic steps in bass – a#-b, c#-d
tnesis (sudden fragmentation of melody through rests) after “protect”

From plague, fire, And great suffering (m. 40-46)

Abruptio (rests) m. 39-40 eighth rests
Saltus duriusculus (chromatic leap downwards) m. 43 in bass
(See Appendix B, ex. 16)
Passus duriusculus (chromatic downward steps) in bass. m. 44-45 c#-c-b
and in soprano a-g#-g-f#

Verse 2

Have mercy on your wicked servant (m. 1-12)

Suspiratio (sighing motif) on “have mercy” in all vv., *catabasis* – downward motion
(See Appendix B, ex. 3)
Pedal point in bass

We ask for grace and not for justice (m. 12-26)

Anabasis – rising figure on “grace”

(opposite figure from “mercy” in preceding line – See Appendix B, ex. 2)

Exclamatio (exclamation, pointed emphasis) on “grace” 3 times m. 18-19

For if you Lord, the proper reward (m. 29-51)

Passus duriusculus – chromatically ascending lines in all vv.

Faux Bourdon (successive 6th chord progression m. 43-44)

(See Appendix B, ex. 11)

Would give us for our deeds (m. 53-59)

Pleonasmus (chain of suspensions) on quarter notes

(See Appendix, ex. 15)

So must the whole world perish and no person could stand before you (m. 63-90)

Pleonasmus (chain of suspensions) on eighth notes

Hypobole (exceedingly low range) in bass on “perish”

Aposiopesis (dramatic rest) m. 72, 77, 85, 88

Verse 3

Oh Lord, through your steadfast love (m. 1-16)

Suspiratio (sighing motif) on “Oh, Lord”

(See Appendix B, ex. 20)

Noema (more homophonic) consonance appears on “love”, m. 11-13

With comfort and salvation among us appear (m. 17-22)

Short, homophonic section - consonant

Show us your abundant grace (m. 23-28)

Consonant – rising figures on “grace” and “salvation”

m. 28 – major chord on “grace”

And punish us not for new offenses (m. 28-32)

Hypotyposis (word painting) on m. 31, beats 1 and 3 – dissonance “new offenses”

Stay by us with your loving kindness (m. 36-74))

Consonant, D Major on “loving kindness”

And let your wrath and anger be far from us (m. 75-79)

Very short section *abruptio* (dramatic rests) on “wrath and anger”

Verse 4

Lead us with your right hand (m. 1-6)

Hypotyposis (word painting) on “lead” – walking quarter notes

Noema – homophony

(See Appendix B, ex. 8)

And bless our city and country (m. 7-12)

Give us always your holy Word (m. 13-21)

Consonant

Protect us from the devil’s cunning and murder (m. 21-27)

Hypotyposis (word painting) on “Devil’s cunning and murder” with diminished chord and minor v cadence

Grant us a blessed final hour (m. 27-33)

Consonant

So that we will be with you eternally (m. 33-47)

Hypotyposis (word painting) on “eternally” – word repetition

Amen (m. 27-33)

Figure 3: Faster/Slower Rhythms
(Meter, tempo markings, note values, length of section)

Sonata

Verse 1

Common time

Slow ponderous quarter notes in voices, throbbing eighth notes in string ritornello

Take from us Lord, you faithful God (m. 1-5)

many *Acciaccaturas* (quick attacks)

melisma (ornate rhythmic passage) on “faithful”

The heavy penalty and severe punishment (m. 7-12)

Ponderous quarter notes in voices

Hypotyposis (word painting) on “heavy punishment”

Which we, with sins innumerable (m. 14-18)

Slower rhythm pattern – quarter followed by dotted half

Have all together deserved (m. 20-25)

First time throbbing string eighth notes combined with sighing quarter notes in voices

Protect us from war and time of dearth (m. 28-37)

Heavy sighing motives – dotted quarter followed by eighth note

From plague, fire, And great suffering (m. 40-46)

Verse 2

Have mercy on your wicked servant (m. 1-12)

Text presented by all, repeated in bass voice.

Sighing downward eighth notes on “have mercy”

We ask for grace and not for justice (m. 12-26)

Text presented by trebles, then bass, then all.

Sighing upward eighth notes on “we ask for grace”

For if you Lord, the proper reward (m. 29-51)

Text presented by treble, then bass, then treble, then bass.

Augmentation – chromatic upward quarter notes – pushing, expansion.

Would give us for our deeds (m. 53-59)

Short section. Text presented once by all voices.

Half note motion.

So must the whole world perish and no person could stand before you (m. 63-90)

Combined text presented by treble-bass, bass-treble, bass-all, all-all.

Angular rhythm pattern of quarters, eighths, and rests on first half of text.

Quick pattern of quarter notes on second half of text.

Presto marking from m. 78 to end of movement.

Verse 3

Oh Lord, through your steadfast love (m. 1-16)

3/2 meter

“Oh, Lord” slow sigh – two half notes followed by a half rest

homophonic texture at steadfast, hemiola at cadence

With comfort and salvation among us appear (m. 17-22)

Very short section, some quarter note melismas

Show us your abundant grace (m. 23-28)

Common time. (4/4)

Rhythmic pattern shows increased motion – two eighths – quarter – two eighths – half note.

And punish us not for new offenses (m. 28-32)

Common time. (4/4)

Strong rhythm. Melisma on “Punish” and “new.”

Stay by us with your loving kindness (m. 36-74))

Triple Meter (3/4) Allegro tempo marking. (probably direct in one)

Fast quarter note motion. Three large repetitions.

And let your wrath and anger be far from us (m. 75-79)

Common Time. (Slow down here for emphasis)

Two dramatic pauses after “wrath” and “anger” (*abruptio*).

Verse 4

Lead us with your right hand (m. 1-6)
And bless our city and country (m. 7-12)
Give us always your holy Word (m. 13-21)
Protect us from the devil's cunning and murder (m. 21-27)
Grant us a blessed final hour (m. 27-33)
So that we will be with you eternally (m. 33-47)
Amen (m. 48-95)
Triple meter (3/4)
Joyful rhythm of 2 quarters, followed by 2 eighths
(m. 95-98)
Common Time. Adagio.
Final emphasis is strong and slow.

Figure 4: Figures of Descent/Ascent

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|
|

Amen.

So that we may dwell with you eternally
Give us a blessed final hour

Give us your Holy Word
Lead us Protect us from Satan
Verse 4: and his murder

Loving kindness
Show us your grace Let your anger be far
Comfort & Salvation from us
*Cry for Help "Oh, Lord"
Verse 3:

|
|
|
|
|

Sinfonia-

Anxiety,
Restless agitation

Verse 1:
Heavy load.,
sins without number
Protect us

Verse 2:
Have mercy, grace Lord
we pray for

proper reward
whole world perish
no one could stand
before you

(Bass Voice)

CHAPTER SIX

THEOLOGICAL STUDY OF *Gott hilf mir*, BuxWV 34: Dialog

Only two Buxtehude vocal works survive with the term “Dialogus” marked in the score.⁶⁶ They are *Wo ist doch mein Freund geblieben?*, BuxWV 111 and *Wo soll ich fliehen hin?*, BuxWV 112. The title page of the former reads “Dialogue between Christ and the faithful Soul” It is a poetic paraphrase of the story from the Song of Solomon. The characters that interact are Jesus (bass) and the Soul (soprano). The latter is a conversation between the distressed Soul (soprano) and Jesus (bass).

Kerala Snyder labels *Gott hilf mir* as a mixed cantata, because the texts and music display a combination of genres and are an “expanded version of the pattern seen in the concerto-aria cantata.”⁶⁷ If one examines the texts, this vocal work can also be viewed as a Dialog, or conversation between the distressed soul, God, and the community of believers (chorale movement 5). The first vocal movement (movement two) is biblical text from Psalm 69: 2-3: “God help me... I am drowning... in deep water...” In movement three God speaks words from Isaiah 43:1b,2a,3a: “Be not afraid... I am with you...For I am the Lord your God...” Movement four refers to Old Testament believers of the past, Psalm 130: 7a: “Israel hope in the Lord...” Movement five is a chorale setting (verse 7 of *Durch Adams Fall* by Lazarus Spengler, 1524) which invokes the present community of believers: “He who hopes in God... will not fall...” The sixth movement is a personal statement of belief and acceptance by the drowning soul: “O yes, my God, I hope in you...” This aria text is by an unknown poet and could have been conceivably written by Buxtehude himself. The cantata closes with an expansion of movement four,

⁶⁶ Snyder, *Organist in Lübeck*, 196.

⁶⁷ *Ibid*, 201.

functioning as an invitation to all people to trust in the Lord, especially those in attendance at the service: “Israel, Israel, Hope in the Lord... He will redeem Israel from all her sins.”

Movement one is a thirty-one measure Sonata in C minor with a vivid depiction of swirling waters, as the continuous eighth notes in the two violins cascade up and down without coming to a cadence until the last measure. The opening instrumental Sonata sets up the desperate tone of the bass aria in movement two: “God help me!” The tonal plan of i-v-i-iv-i is very dark, with a turn to F minor on the word “drown” (*ersäufen*) in measures 82 and 83. This very dramatic aria contains many figures of dissonance. The *tremolo* pattern in the violins is now in sixteenth notes instead of eighths. Other prominent figures include *pleonasmus* (chain of suspensions) in measures 34-37, *exclamatio* (exclamation) on the words “God, help me! (m. 38-45, 50-52, 84-87), *hypotyposis* (word painting) with melismas on “water” (m. 46,47,53, 55) and “sinking” (m. 63-69), and *anabasis* (rising figure) on “floods” (m. 75, 82).

God speaks words of comfort to the distressed soul in movement three, “Be not afraid, I will be with you...” (*Fürchte dich nicht, will ich bei dir sein*). This movement is consonant, homophonic, and in triple meter (3/2) with an Allegro tempo marking. This time at the words “water” and “river,” the figures are flowing quarter notes, instead of the frantic and jagged sixteenth note patterns of the previous movement. Although the first five measures are in C minor, the rest of the movement is in major, with a striking C major section at “I am the Lord your Savior” in measures 120-126. This strong declamation is set off with an Adagio tempo marking.

Movements four and five represent the community of believers past and present. Movement four refers to Israel, the people of the Old Testament promise. This is an ornate bass aria in 6/4 meter featuring dance-like rhythms. There is nothing unusual about the tonal plan: cm-(e-flat)-(b-flat)-gm-cm. This material will be recapped and expanded at the end of the cantata. The chorale movement represents the present community of believers with the chorale melody soaring unadorned above the voices in the violins. The material in the voices is highly concerted and quite complex. The movement begins in C minor with a very striking turn to F major-B-flat-G in measures 182-186 at the mention of God's "comfort, trust, and faith." There is quite a lot of word painting, for example *sycopatio* (suspensions) at "disgrace" in measure 158, *passus duriusculus* (ascending chromatic bass line) at "meet" in measures 165-67, *suspirato* (sighing motifs) at "travail" in measures 168-169, and *catabasis* (descending figure) at "fall" in measures 174-176.

The aria in movement six is the statement of belief and acceptance by the drowning soul. This movement is simple, strophic, homophonic, and mostly consonant. There is slight ornamentation at the end of each verse (m. 207-208, 229-230, 251-252). The tonal plan of each verse is gm→B-flat, gm→B-flat, B-flat→G. This minor to major shift might represent the movement from the individual towards God.

Movement seven is a recapitulation and expansion of movement four, inviting all people to hope in the Lord, especially those present at the service. This time the tonal plan reaches to the bright major keys of F and G major. The word "hope" is extended fugally in this movement at measures 271-275 and measures 286-293, cadencing in C major at measure 295. The entire work ends in a similar manner to the end of movement three, with a strong declamatory statement, "And he will redeem Israel from all her sins."

Full Text of *Gott Hilf Mir*: Dialog

Mvt. 1: Instrumental Sonata

“Depicts swirling waters of desperation”

Mvt. 2: Bass Aria: Gott Hilf Mir

(Psalm 69: 2-3) “Individual soul in peril”

Gott, Gott, hilf mir:

Denn das Wasser geht mir bis an die Seele
Ich versinke in tiefem Schlamm,
Da kein Grund ist,
Ich bin im tiefen Wasser,
Und die Flut will mich ersäufen,
Gott, hilf mir!

God, God help me.

Because the water has entered into my soul
I am sinking in deepest mire,
Where no ground is.
I am deepest water
where the floods will surely drown me.
God, help me!

Mvt. 3: Tutti: Fürchte dich nicht

(Isaiah 43:1b,2a,3a) “God speaks”

Fürchte dich nicht, So du durchs Wasser gehest,
Will ich bei dir sein.
Daß dich du Ströme nicht sollen ersäufen.

Denn ich bin der Herr, dein Gott,
Der Heilige in Israel, dein Heiland.

Be not afraid: If you cross waters, fear not
I will be with you.

To stay the rivers that they will not
drown you.

For I am the Lord your God,
The Holy one of Israel, your Savior.

Mvt. 4: Bass Aria:

Israel, Israel, hoffe auf den Herren

(Psalm 130: 7a)

“Individual soul offers encouragement”?

Israel, Israel, hoffe auf den Herren

Israel, Israel, hope in the Lord.

Mvt. 5: Tutti: Wer hofft in Gott

(Chorale Text: Durch Adams Fall, vs. 7)

Lazarus Spengler, 1524

“Community of believers speak”

Wer hofft in Gott und dem vertraut
Der wird nimmer zuschanden
Und wer auf diesen Felsen baut,
Ob ihm gleich stößt zuhanden
Viel Unfall hie, hab ich doch nie
Den Menschen fallen, der sich erläßt
Auf Gottes trost;
Er hilft seinen Gläubigen allen.

He who hopes in God and in Him trusts,
He will never fall into disgrace.
and he who on this Rock builds,
though he should meet
therein with great travail, I have never
beheld a man to fall that trusts
in God's comfort.
He helps all His faithful ones.

Mvt. 6: SSB Aria: Ach, ja, mein Gott

(unknown poet)

“Statement of belief and acceptance by drowning soul”

Ach ja, mein Gott, ich hoff auf dich;
Nur stärke meinem schwachen Glauben.

Oh yes, my God, I hope in you.
Only strengthen me weak faith.

Laß ja nichts, bitt' ich ängstiglich,
Mir deines Wortes Trost je rauben
Dein Wort ist's, drauf ich einzig trau,
Und nur nach deiner Hilfe schau.

Hilf mir nach deinem Gnadenwort
Und laß mich deine Hilf' empfinden,
Führ mich zu einem sichern Port
Aus meines Unglücks meers Abgründen
Bestätige, mein Heil und Licht,
Was mir dein teurer Mund verspricht.

So will ich deines Namens Her
Mit Herz und Seel' und Mund erheben,
Auch mich bemühen mehr und mehr,
In wahrer Buße dir zu leben.
Ach Herr, mein Gott, erhöre mich
Ich will dich preisen ewiglich.

Let not anything frightful,
take me from the comfort of your Word.
In your Word alone I put my trust,
And seek your help alone.

Help me according to your merciful word
and let me be granted your help.
Guide me into a safe harbor
from the depths of my sea of affliction.
Vouchsafe my Savior and my light,
What thy dear mouth speaks.

Then will I the honor of you name,
with heart and soul exalt.
And strive more and more
In true repentance to live.
O Lord my God, hear my voice,
I will praise you in all eternity.

Mvt. 7: Israel, Israel, hoffe auf den Herren

(Psalm 130: 7-8)

“Invitation to all people to trust in the Lord”
Israel, Israel, hoffe auf den Herren
Denn bei dem Herren ist die Gnade
Und viel Erlösung bei ihm.
Und er wird Israel erlösen aus seinen Sünden allen.

Israel, Israel, Hope in the Lord
For with the Lord there is mercy
And plenteous redemption.
And He will redeem Israel from all her sins.

Figure 1: Major/Minor Tonality, Cadences

Mvt. 1: Sonata (m 1-31)

C minor

(no full cadence during this movement,
strings continue eighth note tremolo throughout)

m. 1	m. 9	m. 17	m. 23	m. 31
cm	(cm)	(fm)	(cm)	C (picardy third)

Mvt. 2: Bass Aria: God, Help Me

Instrumental introduction (m. 32-37)

cm (pedal point)

God, God help me, because the water has entered into my soul. (m. 38-59) 2m. instr.
cm (B-flat) (E-flat) cm → V/cm

I am sinking in deepest mire, where no ground is (m. 63-70) 2 m. instr.
V/cm (cm) V/gm (gm) V/cm (chrom. steps up → cm)

I am in deepest water where the floods will surely drown me. (m. 72-83)
cm (E-flat) m. 76-77 chrom. Steps up → (cm) fm

God, God help me! (m. 84-89)
cm

Mvt. 3: Chorus: Be Not Afraid

Be not afraid: If you cross waters; fear not, I will be with you (m. 90-111)
cm E-flat B-flat

To stay the rivers that they shall not drown you. (m. 112-119)
B-flat (E-flat) → V/C

For I am the Lord your god, the Holy one of Israel, your Savior. (m. 120-126)
C E-flat C

Mvt. 4: Bass Aria: Israel, Israel, Hope in the Lord

Israel, Israel, Hope in the Lord (m. 127-150)
cm (E-flat) (B-flat) gm cm → V/cm

**Mvt. 5: Chorus: He Who Hopes in God
(from Chorale Tune: Through Adams Fall, vs. 7)**

He who hopes in God and in Him trusts, he will never fall into disgrace. (m. 151-159)

cm (E-flat) cm gm

And he who on this Rock builds, though he should meet (m. 159-168)

gm cm chromatic steps up → gm

Therein with great travail, I have never (m. 168-173)

gm E-flat

Beheld a man to fall that trusts in God's comfort. (m. 173-182)

E-flat cm (gm) F

He helps all His faithful ones. (m. 182-186)

B-flat G

Mvt. 6: S,S, B Aria: Oh yes, My God

Instrumental ritornello (m. 187-192)

V/cm cm gm

Oh yes, my God, I hope in you. Only strengthen my weak faith. (m. 193-197)

gm (V/gm) B-flat

Let not anything frightful, take me from the comfort of your Word. (m. 198-202)

gm (V/gm) B-flat

In your Word alone I put my trust and seek your help alone. (m. 204-209)

B-flat (V/G) G

Instrumental ritornello (m. 210-214)

V/cm cm gm

Help me according to your merciful Word and let me be granted your help. (m. 215-219)

gm (V/gm) B-flat

Guide me into a safe haven From the depths of my sea of affliction. (m. 220-224)

gm (V/gm) B-flat

Vouchsafe my Savior and my light, what thy dear mouth speaks. (m. 226-231)

B-flat (V/G) G

Instrumental ritornello (m. 231-236)

V/cm cm gm

Then will I the honor of your name, with heart and soul exalt (m. 237-241)

gm (V/gm) B-flat

And strive more and more in true repentance to live. (m. 242-246)

gm (V/gm) B-flat

O Lord my God, hear my voice, I will praise you in all eternity. (m. 247-253)

B-flat (V/G) G

Instrumental Ritornello

G cm G

Mvt. 7: Choir: Israel, Israel, Hope in the Lord

Israel, Israel, Hope in the Lord (m. 260-294)

cm E-flat B-flat F cm (extension) (E-flat) G
 cm E-flat cm (extension) C

For with the Lord there is mercy and plenteous redemption. (m. 295-300)

fm (A-flat) E-flat

And He will redeem Israel from all her sins. (m. 301-310)

E-flat C C

Figure 2: Consonance/Figures of Dissonance

Mvt. 1: Sonata (m 1-31)

tremolo – 2 violins in constant eighth note motion
(See Appendix B, ex. 24)
hypotyposis – flooding waters are depicted by violins

Mvt. 2: Bass Aria: God, Help Me

Instrumental introduction (m. 32-37)

tremolo continues in violins, now sixteenth note motion
pleonasmus – chain of suspensions

God, God help me, because the water has entered into my soul. (m. 38-59) 2m. instr.

Exclamatio (exclamation) “God help me!” m. 38-45 & 50-52
(See Appendix B, ex. 6)
Hypotyposis (word painting) melisma on “waters”
Catabasis (downward figures)

I am sinking in deepest mire, where no ground is (m. 63-70) 2 m. instr.

Hypotyposis (word painting) melisma on “sinking”
Word repetition, 3 times on “sinking”
Catabasis (downward figures), low D in Bass voice (*hypobole*)
(See Appendix B, ex. 12)

I am in deepest water where the floods will surely drown me. (m. 72-83)

Anabasis (upward figures) on “floods”
Pathopoeia (chromaticism) in all voices
(ie. soprano m. 76-77 a,b-flat,b,c,b-flat,a-flat)

God, God help me! (m. 84-89)

Recap of figures in m. 38-45 & 50-52
Epzeugis (Repetition of word) “help” 4 times in m. 86-87
(See Appendix B, ex. 1)

Mvt. 3: Chorus: Be Not Afraid

Be not afraid: If you cross waters; fear not, I will be with you (m. 90-111)

Abruptio (sudden pause) on “Be not afraid”
(See Appendix B, ex. 18)
Hypotyposis (word painting) on “waters”

To stay the rivers that they shall not drown you. (m. 112-119)

Circulatio – circular figure on “rivers”
(See Appendix B, ex. 4)

For I am the Lord your god, the Holy one of Israel, your Savior. (m. 120-126)
Mvt. 4: Bass Aria: Israel, Israel, Hope in the Lord

Israel, Israel, Hope in the Lord (m. 127-150)
Ornate, dance-like
Melisma on “hope”

Mvt. 5: Chorus: He Who Hopes in God
(from Chorale Tune: Through Adams Fall, vs. 7)

He who hopes in God and in Him trusts, he will never fall into disgrace. (m. 151-159)
4 repetitions of the word “God”
4 repetitions of the word “never” – melisma on “never”
syncopatio (suspensions on) “disgrace”

And he who on this Rock builds, though he should meet (m. 159-168)
4 repetitions of first phrase half
Pathopoeia (ascending chromatic bass line) m. 165-167 on “meet”
(See Appendix B, ex. 9)

Therein with great travail, I have never (m. 168-173)
Suspiratio (sighing motif) m. 168-169
6 short “snips” passed around

Beheld a man to fall that trusts in God’s comfort. (m. 173-182)
Catabasis – falling bass line on the word “fall” (melsimatic)
Circulatio (circular figure) on “trusts”
Hypotyposis (word painting) F Major Key on “comfort”

He helps all His faithful ones. (m. 182-186)
Word repetition for emphasis- 6 times on “he helps”
Tmesis (fragmentation of melody through rests) after “he helps”

Mvt. 6: S,S, B Aria: Oh yes, My God

Instrumental ritornello (m. 187-192)
Recalls figures from opening, but in a gentle way
Pleonasmus – chain of suspensions m. 189-190
Tremolo m. 191-192

Oh yes, my God, I hope in you. Only strengthen my weak faith. (m. 193-197)
Let not anything frightful, take me from the comfort of your Word. (m. 198-202)

In your Word alone I put my trust and seek your help alone. (m. 204-209)

Instrumental ritornello (m. 210-214)

Help me according to your merciful Word and let me be granted your help. (m. 215-219)

Guide me into a safe haven From the depths of my sea of affliction. (m. 22-224)

Vouchsafe my Savior and my light, what thy dear mouth speaks. (m. 226-231)

Instrumental ritornello (m. 231-236)

Then will I the honor of your name, with heart and soul exalt (m. 237-241)

And strive more and more in true repentance to live. (m. 242-246)

O Lord my God, hear my voice, I will praise you in all eternity. (m. 247-253)

Mvt. 7: Choir: Israel, Israel, Hope in the Lord

Israel, Israel, Hope in the Lord (m. 260-294)

4 homophonic statements, followed by fugal extension on “hope”
then one statement, followed by 2 extensions on “hope”

For with the Lord there is mercy and plenteous redemption. (m. 295-300)

Consonant, homophonic

And He will redeem Israel from all her sins. (m. 301-310)

Consonant, homophonic

**Figure 3: Faster/Slower Rhythms
(Meter, Tempo Markings, Note Values, Length of Section)**

Mvt. 1: Sonata (m 1-31)

Mvt. 2: Bass Aria: God, Help Me

Instrumental introduction (m. 32-37)

Violin *tremolo* increases to sixteenth note motion

God, God help me, because the water has entered into my soul. (m. 38-59) 2m. instr.

2 major text repetitions: 1st half repeated 4 times, then 5
2nd half stated once, then twice

Sharp rhythm on “God, God help Me” *exclamatio*, *aposiopesis*, *acciaccatura*
“Water” melisma eight sixteenth notes, followed by 2 eighth notes

I am sinking in deepest mire, where no ground is (m. 63-70) 2 m. instr.

2 major text repetitions: 1st half once, then three times
melisma on “sinking” two sixteenths, followed by an eighth, repeated

I am in deepest water, where the floods will surely drown me. (m. 72-83)

2 major text repetitions: first half once, then twice
sharp dotted rhythm on “deepest”
melisma on “floods” eight sixteenth notes

God, God help me! (m. 84-89)

“Help” expands to 4 repetitions at m. 86-87

Mvt. 3: Chorus: Be Not Afraid

Be not afraid: If you cross waters; fear not, I will be with you (m. 90-111)

2 major text repetitions: first half twice, then once
strong rhythm on “Be not afraid” – dotted half note, quarter note, two half notes
“waters” 6 flowing quarter notes in each voice

To stay the rivers that they shall not drown you. (m. 112-119)

3 text repetitions on the word “rivers”
“rivers” 12 flowing quarter notes in soprano and bass

For I am the Lord your god, the Holy one of Israel, your Savior. (m. 120-126)

Common time, “Adagio” tempo marking
Short, homophonic section, with strong, declamatory rhythm
Long notes on “Lord”, “God,” and “Savior”

Mvt. 4: Bass Aria: Israel, Israel, Hope in the Lord

Israel, Israel, Hope in the Lord (m. 127-150)

2 Major sections.

First half includes 2 short statements, followed by an extension on the word “hope”

2nd half includes 1 short statement, followed by an extension on the word “hope,”
ending with a final short statement.

Melisma on “hope”, accompanied by suspensions in the strings

Hemiolas at m. 128, 131, 136, 140, and 147

**Mvt. 5: Chorus: He Who Hopes in God
(from Chorale Tune: Through Adams Fall, vs. 7)**

He who hopes in God and in Him trusts, he will never fall into disgrace. (m. 151-159)

“He who hopes” – stated 2 times

“in God” – stated 4 times

“never” – stated 2 times, with ornate melisma

And he who on this Rock builds, though he should meet (m. 159-168)

First half of text repeated 5 times, with strong eighth note motion

Melisma on “meet”

Therein with great travail, I have never (m. 168-173)

Eighth note “snips” passed back and forth in 8 small sections

A man to fall that trusts in God’s comfort. (m. 173-182)

Melismas on “fall”, very ornate, featuring sixteenth notes

Melisma on “Trusts”

He helps all His faithful ones. (m. 182-186)

5 quick repetitions of “He helps,” followed by eighth rests for emphasis

Mvt. 6: S,S, B Aria: Oh yes, My God

Instrumental ritornello (m. 187-192)

Oh yes, my God, I hope in you. Only strengthen my weak faith. (m. 193-197)

“Oh, yes” repeated 4 times

Small melisma on “hope”

“Only” repeated 3 times

Let not anything frightful, take me from the comfort of your Word. (m. 198-202)

In your Word alone I put my trust and seek your help alone. (m. 204-209)

“In your Word alone” repeated 2 times
Melisma on “alone” and “your”

Instrumental ritornello (m. 210-214)

Help me according to your merciful Word and let me be granted your help. (m. 215-219)

“Help me” repeated 4 times
small melisma on “merciful”
“Let me” repeated 2 times

Guide me into a safe haven From the depths of my sea of affliction. (m. 22-224)

Vouchsafe my Savior and my light, what thy dear mouth speaks. (m. 226-231)

Melisma on “Savior”
Big melisma on “dear”

Instrumental ritornello (m. 231-236)

Then will I the honor of your name, with heart and soul exalt (m. 237-241)

“Then will” repeated 4 times

And strive more and more in true repentance to live. (m. 242-246)

“And strive repeated 2 times, melisma on “strive”

O Lord my God, hear my voice, I will praise you in all eternity. (m. 247-253)

Melisma on “hear”
“I will praise” repeated 2 times. Big melisma on “praise”

Mvt. 7: Choir: Israel, Israel, Hope in the Lord

Israel, Israel, Hope in the Lord (m. 260-294)

Strong, declamatory rhythm
2 major sections

First section: 4 short homophonic statements, followed by a fugal extension on “hope”
Melisma on “hope”

Second section: 1 short homophonic statement, followed by 2 extensions on “hope”
Hemiolas m. 262, 264, 266, 267, 269, 275, 281, 293

For with the Lord there is mercy and plenteous redemption. (m. 295-300)

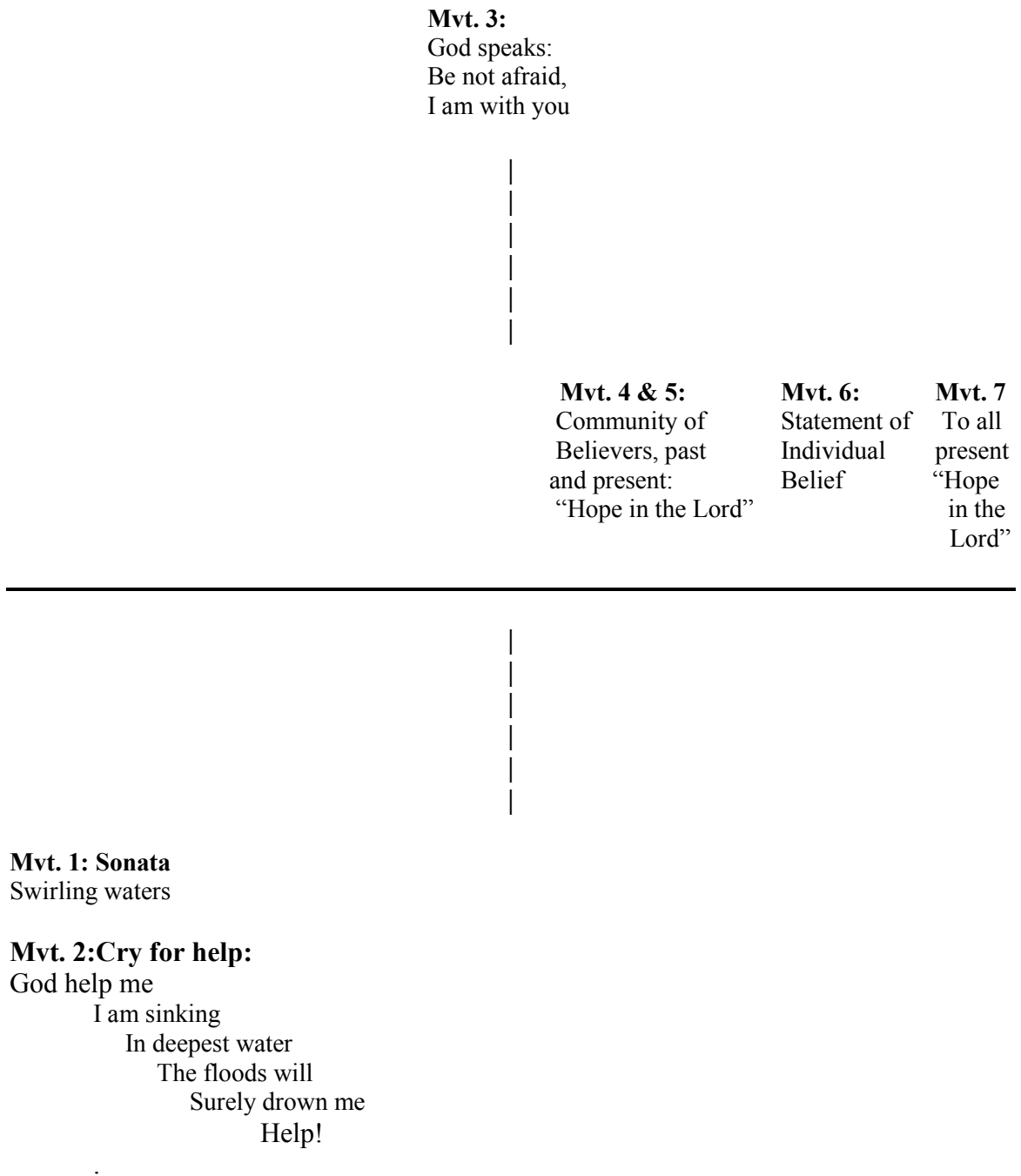
Common meter, “Adagio” tempo marking,
Strong declamatory rhythm, homophonic

And He will redeem Israel from all her sins. (m. 301-310)

3/2 Meter

Strong declamatory rhythm, homophonic
Repetition of “from all her sins” in common time.

Figure 4: Figures of Ascent/Descent



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APPENDIX A

Rhetorical Figures and Concepts

(all terms taken from *Musica Poetica*, by Dietrich Bartel)

Figures of Melodic Repetition

Climax, Gradatio: Gradual increase or rise in sound and pitch, creating a growth in intensity.

Epanadiplosis, Epanalepsis: A restatement of the opening of a passage or phrase at its close or frequent repetition of an expression.

Epizeuxis: immediate and emphatic repetition of a word, note, motif, or phrase.

Figures of Representation and Depiction

Anabasis: ascending musical passage which expresses ascending or exalted images or affections.

Catabasis: descending musical passage which expresses descending, lowly, or negative images or affections.

Circulatio: a series of usually eight notes in a circular or sine wave formation.

Dubitatio: intentionally ambiguous rhythmic or harmonic progression expressing doubt.

Exclamatio: exclamation

Hypotyposis: word painting

Interrogatio: a musical question rendered variously through pause, a rise at the end of The phrase or melody, or through imperfect or Phrygian cadences.

Noema: homophonic passage within a contrapuntal texture, used for emphasis.

Pathopoeia: a musical passage which seeks to arouse a passionate affection through chromaticism or some other means.

Figures of Dissonance and Displacement

Antistaechnon: a substituted dissonance for an expected consonance, usually the result of the melody remaining on the same pitch while the bass implies harmonic changes.

Faux Bourdon: a musical passage characterized by successive sixth-chord progressions.

Hyperbole/Hypobole: a transgression of the range or *ambitus* of a *modus*.

Mutatio Toni: an irregular alteration of the mode.

Passus duriusculus: a chromatically altered ascending or descending melodic line.

Pleonasmus: a prolongation of passing dissonances through suspensions

Saltus duriusculus: dissonant leap

Syncopatio: a suspension with or without a resulting dissonance.

Figures of Interruption and Silence

Abruptio: sudden and unexpected break in a musical composition

Aposiopesis: a rest in one or all voices, a general pause

Suspiratio: a musical expression of a sigh through a rest

Tmesis, Sectio: a sudden interruption or fragmentation of the melody through rests

Figures of Melodic and Harmonic Ornamentation

Acciaccatura: additional dissonant note added to a chord, which is released immediately after its execution.

Anticipatio: anticipation

Groppo: a four-note motif in arch formation with a common first and third note.

Messanza: a series of 4 notes of short duration, moving either by step or leap.

Salto Semplice: a consonant leap

Subsumptio: various additions of lower neighboring notes

Tremolo: rapid reiteration of a note