

1989

Johann Kuhnau's Hermeneutics: Rhetorical Theory And Musical Exegesis In His Works

Lora L. Matthews

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**JOHANN KUHNAU'S HERMENEUTICS: RHETORICAL
THEORY AND MUSICAL EXEGESIS IN HIS WORKS**

by

Lora L. Matthews

Faculty of Music

**Submitted in partial fulfilment
of the requirements for the degree of
Doctor of Philosophy**

**Faculty of Graduate Studies
The University of Western Ontario
London, Ontario
February 1989**

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ISBN 0-315-49312-7

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Abstract

The theological changes of the Reformation were paralleled by an increasing reliance on the literal meaning of Scripture and an examination of passages in authentic languages in order to find the full resonance of each word to achieve the greatest possible emphasis; this emphasisology was the principal function of the interpretation, founded on a pluralistic meaning of the text. Lutheran hermeneutes developed a common method of interpretation and format of presentation. The hermeneutical treatises written by German authors in the late seventeenth and early eighteenth centuries have been virtually ignored by scholars of all disciplines, partly because they did not seem important in the context of modern philosophy, aesthetics, or theology (Gadamer).

This method influenced Kuhnau's musical settings in two ways. He used it as the procedure for his own exegesis of the text and chose musical devices to emphasize the meanings found in the interpretation, making his composition, in effect, a re-phrasing in music of his hermeneutical interpretation of a Biblical passage. That this is so can be seen in his own description of the musical setting of Psalm 1 in his writings and in his music. The other influence is in the structure of his cantata texts, which are seen to follow the traditional hermeneutical categories.

The operation of these principles is evident not only in the structure of the texts, but also in Kuhnau's writings.

This study examines musical sources and writings critically, using the tools and terms of contemporary hermeneutics (and rhetoric). The results change our understanding of the music and music theory of the pre-Enlightenment period in Germany. For German composers of sacred music the response to the text was determined by the absolute authority of the Bible as the word of God and the primacy of literal, emphatic and pluralistic interpretation. Kuhnau's compositions are considered, in this study, in their own historic-critical context, and this stands in direct contrast to the music of the high Baroque.

TABLE OF CONTENTS

Page	
	CERTIFICATE OF EXAMINATION ii
	ABSTRACT iii
	TABLE OF CONTENTS v
	LIST OF PLATES vi
	LIST OF APPENDICES vii
	INTRODUCTION 1
	CHAPTER I -- KUHNNAU'S <u>HERMENEUTICA</u> : LITERALISM, PLURALISM, AND THE HISTORICAL TRADITION OF INTERPRETATION 26
	CHAPTER II -- THE SIGNIFICANCE OF KUHNNAU'S <u>PREFACE</u> . . . 66
	Brief Survey of the Setting of Scripture in selected Cantatas 93
	Influence of the Hermeneutical Method on Music-Textual Form 115
	CHAPTER III -- RHETORIC AND AESTHETIC THEORY: THEIR RELATIONSHIP TO MUSICAL EXEGESIS 152
	Rhetorical Structure 152
	The <u>Biblische Historien</u> and other Keyboard Music 219
	CHAPTER IV -- HERMENEUTICAL PRACTICE AND COMPOSITIONAL PROCEDURE AS EVIDENCED IN INTERPRETATIVE GOALS: THE AUTOGRAPH SOURCES 245
	<u>Nicht nur allein am Frohen Morgen</u> 252
	<u>Ihr Himmel jubiliert von oben</u> 295
	<u>Gott hat uns nicht gesetzt zum Zorn</u> 329
	APPENDIX I 349
	BIBLIOGRAPHY 363
	VITA 375

LIST OF PLATES

Plate	Page
1 Allegory from the <u>Biblische Historien</u>	374

LIST OF APPENDICES

Appendix	Page
APPENDIX I	349
REVISED WORKS LIST	

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Introduction

As late as 1960 a uniform history of Lutheran music from the late sixteenth century to 1750 was widely accepted. In this history the music of the new religion began with the austere, congregational practice of singing chorale melodies (later chorales in four-part harmonizations), then developed into a series of genres based on chorales, such as cantatas and motets, and a tradition of organ playing. J.S. Bach was regarded both as the culmination and the centre of the tradition. This pious genius composed original music day and night throughout his life. In his youth he walked more than one hundred miles just to have the chance to hear his idol Buxtehude play the organ. After continuing to develop his compositional prowess while he worked in small centres he moved to Leipzig, where he filled a musical vacuum.

He wrote great music, but he worked mostly in isolation from music-stylistic movements in Germany and elsewhere in Europe. He had many children, the more talented of whom did not, ultimately, appreciate the style in which he composed, considering it old fashioned and pedantic. Finally he died, and with him (according to the traditional view) the Baroque period died and the Classical period began.

In recent years many assumptions have been challenged and corrected, especially those concerning J.S. Bach. The composer did travel a great distance to a festival at which

Buxtehude performed, but Bach himself was probably looking for a new position.¹ He did not travel widely, but was well informed on the music of his contemporaries. Far from being anchored in a single, inflexible style of composing, Bach drew on the music of the past in his use of stile antico and, at the same time, followed closely modern changes in musical style. It is now known that many of Bach's works were not entirely original; in fact the composer borrowed music from his own works and occasionally from music of his contemporaries. For many of the genres in which Bach composed his output was not spread evenly throughout his career, but concentrated in a small period of time.

As for the idea that a music-historical period can be defined by the works of Bach, it has been seriously criticized. Not only is there the quandary of the so-called "pre-classical" period, but scholars are coming to the conclusion that the music of the early eighteenth century is not easily divisible into a high-Baroque style and a movement with nascent Viennese characteristics. In addition there is the problem of incongruity with periods in history, literature, and the other arts. How can we characterize a musical Enlightenment beginning early in the eighteenth century and paralleling the movement in the other arts, philosophy, and especially religion? Having defined a musical

¹ Walter Emery, "Arnstadt," in The New Grove Bach Family, ed. Christoph Wolff (New York: Norton, 1983), p. 55.

Enlightenment, how are we to define the music preceding it?

Bach's place in the lineage of German organist-composers is clear, but the precise stylistic and historical understanding of Lutheran music in Leipzig before Bach still eludes us. In fact, Johann Kuhnau's prose writings on musical representation have been used to justify theories of analysis for J.S. Bach,² and pianists all over the world have played his Biblische Historien as curiosities, but there has been little serious inquiry into the stylistic, structural, and aesthetic aspects of his music, and the implications and musical application of his prose writings.

The goal of this study is not to redefine major musical periods completely, even less to burden the scholarly world with a new name for a historical period, but to analyze the music and writings of Kuhnau in their musical, theological, and intellectual environment. Leipzig was a city in which these factors were predominant, especially in the life and work of a composer like Kuhnau, for whom the influences of the University (in his education and participation in debates) and current movements in theology were formative and almost inescapable.

Kuhnau typifies the church musician of his time, the late seventeenth and early eighteenth centuries, a period which,

² One example of this is the use of these writings by Eric Chafe in "Key Structure and Tonal Allegory in the Passions of J.S. Bach: an Introduction," Current Musicology 31 (1981), pp. 39 and following.

for lack of a better term, has been given the non-descript name of "pre-Enlightenment." Kuhnau was well educated in many disciplines, including music, philology and jurisprudence, and he worked professionally in a number of them. Of particular importance to our awareness of his art is his application of the arcane, but central theological discipline of hermeneutics, which at this time in the north German Lutheran tradition consisted of the principles governing the interpretation of Biblical texts.

Changes in the attitude toward interpretation in the transitional period of the early Enlightenment can be found in the approach to tradition and authority, the application of systematic methods to problems, and, moreover, after 1723, in challenges to the accepted view of the historicity and narrative value of Biblical stories.³ Before the

³ Hans-Georg Gadamer, Truth and Method (2nd ed. 1965; tr. Garret Barden and John Cumming, 1975; rpt. (New York: Crossroad, 1988). Also Hans W. Frei, The Eclipse of Biblical Narrative (New Haven: Yale, 1974).

Both Gadamer and Frei make distinctions among the theologians of this region according to which changes to the old hermeneutical principles were implemented. Both Rambach, Institutiones Hermeneuticae Sacrae, 1723, and Ernesti, Institutio Interpretis, 1761, are singled out for their adjustments and supplements to the purely literal interpretation of the Bible. Generally, Rambach, a Pietist after Francke, did not follow the literal meaning as strictly as his near-contemporary Calov, for example (Frei, pp. 38-39; Gadamer, pp. 239 and following, 28-29). To Ernesti, Gadamer (pp. 153-163, 274) and Frei (pp. 38-39) attribute an increased emphasis on historical verification and the use of a system of reasoning and criticism, or an "understanding" outside of the Bible, for explication or interpretation, making his writings quite different from those of pre-Enlightenment hermeneutes. For the purposes of this study, the reader need only understand that there was a difference by degrees between

Enlightenment, hermeneutes saw no need to separate the historicity of the Bible from its narrative qualities. During the Enlightenment Biblical critics found that the history given in the Bible conflicted with their empirical investigations. Martin Luther made no attempt to include verification of the place and date of the creation of Adam and Eve by a source or means outside of the Bible. But this position became increasingly difficult for Enlightenment Biblical scholars.

The emphasis of the present study is on the church-music settings of Johann Kuhnau and Lutheran hermeneutics of the period before the ideals of the Enlightenment were established. Pre-enlightenment, or pre-critical hermeneutics cannot be reduced to a single, simple set of tenets, but many Biblical exegetes of this time had common concerns and preoccupations. Much of pre-critical hermeneutics can be best understood in contrast to eighteenth-century interpretation, and therefore the decline of pre-critical hermeneutics and the reasons for it are of particular interest in this study since, as one might expect, the changes in theological approach underlie important changes in the style of musical setting of

the reliance on the literal meaning in pre-Enlightenment hermeneutics, and the increasing correction and adjustment of the literal meaning by the invocation of allegory, historical criticism, and rational thought, beginning at approximately the time of Kuhnau's death and developing throughout the eighteenth century. Details of the hermeneutical method will be made clear with the examples in chapter one.

Lutheran texts. This transition can be traced in the writings of eighteenth-century Biblical critics and hermeneutes, many of whom were living in the important north-German theological centres, Leipzig in particular. Here, our considerations do not include how or why certain stories, which are central to Christian belief, came to be interpreted differently during the age of Enlightenment, but it is simply important to recognize that the older, i.e. pre-critical, "realistic" (in reference to the pre-critical period "realistic" means both literal and historical) approaches to Biblical narratives or stories changed because of difficulties associated with Biblical interpretation based on the literal meaning of the text.⁴

Our goal here is to clarify pre-critical hermeneutics as it came to be applied in the vocal works of a Lutheran musician and, in doing so, show how it differs from the traditional view of text setting by church music composers and how it enhances our understanding of their methods. Recent scholarship that deals with the theory of Biblical interpretation current at the end of the seventeenth century (which was based on the realistic, or historical elements in Biblical narrative), by examining the ways in which the pre-critical analytical procedure had declined, has enlarged the modern view of the interpretative method of the period and can

⁴ Frei, *op. cit.*, pp. 1 and following.

be regarded as supporting certain parallel issues arising in an examination of the setting of church music texts. It is unfortunate, however, that the most recent scholars of this period exclude any discussion of the German church-music tradition, and offer rather broad conclusions regarding the contributions of early Biblical critics of the Kuhnau period, for example, and focus on the growing prominence of the Enlightenment method. Many conclusions (and theories) regarding the pre-critical hermeneutes have been based largely on the writings of late authors such as Rambach and Francke and not on the systematic examination of the treatises of the early hermeneutes themselves. There is, then, a lack of detailed studies of the early treatises alone, and one can find many reasons to treat certain of the theories of modern Biblical criticism regarding pre-critical hermeneutics with some circumspection.

The Praxis Hermeneuticae found in Lutheran hermeneutical treatises used in the present study are based on fine lexical distinctions on the one hand, and the forces of intellectual consideration within the Lutheran tradition on the other. Ultimately, the arrangement of text in the church music of Lutheran composers--and, indeed, the so-called "reform cantata" of Neumeister--can be shown to be influenced by the interpretative method of Lutheran hermeneutes, from both the Orthodox and Pietistic streams, in this period. In short, they conceived of their world (those of the pre-critical

period) as a whole and in its history, as having been and as continuously being created by the events narrated in the Bible. This is evident in Luther's writings.

Post-modern philosophy has attempted to account for the reasons for the decline of the "realistic" or pre-critical interpretation of Biblical stories.⁵ As we have already observed, one facet of a literal interpretation of the Bible was its historical accuracy. In the eighteenth century this facet (which was not even an issue for most seventeenth-century authors) became the focus of critical inquiry and criticism. Questions regarding the historical accuracy of Biblical passages were supported by historical criticism or empirical proofs. In the late seventeenth and early eighteenth centuries, interpreters of the Bible had a conception of the literal meaning that included its accuracy as a historical witness, but was also bound up with the unity of the Bible as a narrative, and its sufficiency, that is, a belief that the text contained the necessary information for its own interpretation. They used Biblical passages to fix the date and place of Eden, the duration and time of creation, the agents of creation, and other details, discovered not by independent reasoning or from other sources, but drawn from

⁵ Besides Frei, who gives the most complete discussion of this "decline" in The Eclipse of Biblical Narrative, pp. 1-50, we must include Gadamer, Truth and Method, as well as various remarks made by German post-modern philosophers.

the Bible itself. It is clear that they had a particular kind of critical apparatus that, unlike that of later author-critics, relied completely on the Bible for its authority. In contrast, for eighteenth-century Biblical critics external verification of the historical accuracy of Biblical passages was a test of their validity.⁶ Thus, the findings of modern researchers in this period enliven our view of the liturgical history; however, one has the impression that the purpose is to apply their theories to the later period (the eighteenth century) rather than the earlier one and this limits their usefulness in the present study to the very supportive and knowledgeable assertions ascribed to them here. In the contents of these writings on hermeneutics there is no discussion of music.

It is important to emphasize that the time period in which Kuhnau lived was transitional for the presentation of the music in the Lutheran service, especially for the structure of texts to be set. For a long period of time Kuhnau used texts made up only of scripture and chorales; later he adapted the Neumeister texts into his style of text setting. There can be no doubt that this transition in the use and presentation of the text suggests very strongly a music-textual phenomenon parallel to that representing Frei's

⁶ This view is not as heavily emphasized by Gadamer as by Frei, because of the orientation of Frei's study. See Frei, op. cit., footnote 3.

view of a "changing attitude," especially toward the use of scripture in the music of the church service, (and perhaps, in part because of the result of an amalgamation of the views of the Pietists and the Orthodoxy) which is very probably influenced by the changes in hermeneutical method that preceded the coming Enlightenment.

In the preface to his cantatas of 1704, Neumeister wrote that he developed his style of cantata texts by writing poetry based on the central ideas of sermons:

When my regular Sunday duties permitted, I sought to set the best of what had been treated in the sermon into verse for my private study. From this work soon odes, poetic oratorios, and with them also cantatas resulted. And because I was not unaware of Psalm 90 verse 13, in which the spiritual cleverness of the Christians is especially discussed, my Meditationes always closed with thoughts of death or heaven. As for the style, I have wished to keep to Biblical and theological kinds of speech. For I think that in sacred poetry a splendid word decoration of human art and wisdom hinders the spirit⁷

The concerns and orientations of Neumeister's preface are much like those of Kuhnau's Preface to the Cantatas of 1709-10. Neumeister's avoidance of secular ornamentation in texts is, perhaps, reflected in Kuhnau's statement that "Biblical speeches should be set in their own beauty" and "with no foreign ornament" (cf. chapter two). Most important in the

⁷ Neumeister's book of cantatas is kept in the Fuerstlichen Stolbergischen Bibliothek Wernigerode, Hb 1256. This and other quotations from the preface are found in DDT vol. 56. Unless specifically indicated otherwise, all translations are my own.

Neumeister preface, however, is the close connection between the sermon and sacred poetry, and therefore between hermeneutics, sacred poetry, and the setting of that poetry to music. There should be no doubt that Neumeister's theological studies placed him in the mainstream of Lutheran hermeneutics, since this was the central discipline of Biblical interpretation. It is a mistake to regard German sacred music of this time as a rhetorical art without understanding its hermeneutical foundation. The didactic purpose of sacred poetry and music was foremost in cantatas; the poetry of Neumeister and other authors of similar texts, although obviously a departure from the use of only Biblical passages, can in no way be construed as symptomatic of or contributing to a secularization of the church; it was written only to instruct the congregation, follow the sermon and readings for the day closely, and instill in the listeners the desire for God.

The use of "figures" to create a unity or "typology" in pre-critical hermeneutics is evident in certain of the theological treatises written about the turn of the century. Frequently, seventeenth-century authors connected Old-Testament characters or events to New-Testament passages or ideals by figural or typological analysis. This was a way of adumbrating the events and laws of the Old Testament within the sphere of the teachings of the New Testament. It was the practice of theologians to invoke the figure of Christ to

resolve otherwise objectionable Old-Testament passages, such as Abraham's willingness to sacrifice his son. This event, which preoccupied the practitioners of hermeneutics during the late seventeenth century, was brought to the interpretation of New Testament passages by connecting that sacrifice to the crucifixion.⁸ As Luther wrote, "let us put forward Christ against the scripture" ("urgemus Christum contra scripturam"). The idea that an Old-Testament passage could have its own literal meaning, and also mean something else as a figure in a New-Testament passage went against the later eighteenth-century axiom that statements, as propositions, must have only one meaning.⁹ It will be seen in the analysis of Kuhnau's Biblishe Historien that his associative use of music-rhetorical figures parallels the exegetical use of Biblical figure-types in interpretation, and this contributes to a kind of musical rationale.

The theologians of Kuhnau's time allowed for the so-called "pluralistic" interpretation of the Bible. The reasons for this are as follows; it appears, from an examination of north-German late seventeenth-century treatises, that the predilection of pre-critical hermeneutes for pluralistic interpretation is a natural outcome of the process of

⁸ The other means for explaining this event was, of course, the analogy of faith (analogia fidei), the only kind of allegory permissible in early Lutheran interpretation, other than in passages that were explicitly allegorical.

⁹ Frei, p. 6.

interpreting the Bible inherited from the Hebrew tradition. In addition, as in the Hebrew tradition, the pre-critical hermeneutes made frequent use of cross-references to other Biblical passages in the interpretative method because they conceived of many Biblical stories as forming a unified whole. Recent authors have merely emphasized the importance of Pietism and its contribution to the tradition of pluralism in this region of Germany.¹⁰ In the present study, the principles of the already well-established tradition of hermeneutics and their precise application to scripture and other religious texts are of the utmost importance because these are precisely the procedures followed by Kuhnau in his manner of setting texts for the Lutheran service.

As we have already noted, the most important aspect of Biblical interpretation in the early eighteenth century is concerned with the "realistic" aspect of the important Biblical stories (such as Genesis 1-3 and the synoptic gospels). The realistic meaning of these Biblical stories can be equated with their narrative value. The methods of pre-critical hermeneutes allowed them access to this realistic aspect, but the textual and historical criticism and empiricism of the eighteenth century did not.¹¹ For the story

¹⁰ Frei and Gadamer (pp. 28-29). The conception of "pluralism" is developed more fully by Frei throughout his monograph.

¹¹ Frei, pp. 3, 13.

of man's creation, as it was interpreted over the next century, it became increasingly difficult to reconcile literalism with scientific observation. For the eighteenth-century interpreter, the Biblical story of man's creation was no longer adequate as a description of that event.

As I will show in chapter one, the Leipzig pre-critical hermeneutes had little difficulty with this Biblical story; certainly it was not difficult for them to believe it and they did not question its accuracy or try to verify it. Their commentaries contain Biblical cross-references and answers from the story itself. It also appears that in the world of the late seventeenth-century theologian, there was what seemed to be a natural link between the literal meaning of these fundamental Biblical histories and their relationship to events in the world around them. Biblical apologists of the eighteenth century tended to respond to critical questions within the critical framework, either by attempting to demonstrate the historical accuracy of Biblical stories and prophecies, or by asserting that the writings had religious significance despite their separation from external reality. In either case they acknowledged the dichotomy between the Bible and the external world. It is one of Frei's most heavily emphasized claims that, in their attempt to establish a critical means of interpretation, such as the inquiry into the validity of the Biblical stories, the interpreters of the eighteenth century in fact lost the method of uncovering the

realistic aspect in the interpretation of these passages and "failed to experience scripture directly."¹² This somewhat contentious view may be both overstated and oversimplified. As will be evident from the study of the writings of both Kuhnau and the hermeneutes, religious thinking at the turn of the century as applied to sacred texts was sophisticated and learned even by the standards of the Enlightenment. For what other reason would Kuhnau have published or made available the texts for the cantatas that were to be sung throughout the church year? In their linguistic-hermeneutical resonance, the texts formed an adjunct to the Divine Word itself during the church service. The "direct experience" of the Scripture must then have come not from a simple, naive reading of the Bible, but rather from a culmination of understanding gained by probing the meaning of the text in all its aspects and expressing that meaning with due rhetorical emphasis, especially by a musical setting of it.

Critical thinkers rejected figuration or typology as an interpretative device, on the basis of the separation of arguments having to do with the historicity of the text (and, of course, also the idea of pluralistic meaning).¹³ Figuration

¹² Frei, pp. 27 and 1-50.

¹³ Frei, pp. 1-50; Gadamer, p. 163. My own observation of sources for hermeneutical treatises from the University of Leipzig from about 1660 to 1729 indicates that Frei's "changes" do not appear gradually. For this study, his discussion is not as complete as one would like.

as a device (used primarily in the pre-critical period to unify the most prominent stories) was replaced later by allegory and myth. So then the use of allegory as an interpretative device and method of classification of Biblical stories is assumed to be part of the world of rational thought in the age of the Enlightenment. In the process of Biblical interpretation, theologians in the latter half of the seventeenth century did not use allegory as an interpretative device, unless it was explicitly required by the text; they followed Lutheran precepts regarding the nature of a particular Biblical passage, and they did not regard allegory as the means to new insights into passages which did not demand it. Luther himself said that he was "not clever with allegories," and preferred the literal interpretation to arrive at the correct, true "German meaning" of Biblical passages (cf. chapter one).

Similar changes occurred in music theory and philosophy. The music of the spheres was no longer considered audible. In a hymn text of 1710, Joseph Addison lamented the passing of the conception of sounding planets, stating that the heavenly bodies can be heard only in "reason's ear."¹⁴

The Spacious Firmament on High

¹⁴ I am grateful to John Thorp, of the Department of Philosophy of the University of Ottawa, for bringing both the text of this hymn and the contrast between it and Kepler's Harmonia Mundi to my attention. Dr. Thorp believes that this hymn text contains the first reference to the music of the spheres as not being real, and only a product of reason.

What though in solemn silence all
Move round the dark terrestrial ball,
What though no real voice, or sound,
Amidst their radiant orbs be found;
In reason's ear they all rejoice,
And utter forth a glorious voice,
For ever singing, as they shine,
'The hand that made us is divine.'

Only sixty years before the composition of this hymn text Kepler wrote Harmonia Mundi, a five-hundred page explanation of just what sounds the planets really made, given his new model of orbits. His book was necessary as a justification of his model; if he had not been able to demonstrate that the music of the spheres created by his orbits was beautiful, it would have detracted from the elegance and viability of his model.

To return to hermeneutics, in order to clarify the theology of this time, the main attribute of Lutheran hermeneutics before the Enlightenment was the change insisted on by Luther himself: the abandonment of the medieval fourfold-sense of Scripture (we will consider this below) in favour of literal interpretation. Luther eschewed allegory, and relied on the literal, concrete meaning of the text. Naturally scholars created a new approach during the Enlightenment and later. Many thought that the literal meaning of the Bible was at times indefensible and sought to replace literalism with moral and symbolic interpretation. Over time hermeneutics came to encompass not only the interpretation of the Bible, but also of secular literature,

in particular the philosophy of Ancient Greece. As the subject matter changed, the symbolic apparatus became broader, and the feeling for the authority of the text that Biblical hermeneutes had maintained was lost. Hans Georg Gadamer, dean of post-modern hermeneutics, stated that in his studies in the early years of the twentieth century he and other students were discouraged from even reading the hermeneutical treatises of the pre-Enlightenment period because, his professors said, they were only like dictionaries.¹⁵ Since World War II, however, there has developed a stream of interpretative procedures more like that of the early Lutherans than the moderns. Gadamer has been one of the leaders in the restoration of the primacy of the literal meaning of the text in hermeneutics, and he is one of the earliest to define a "humanistic method," distinguished from the scientific method. The main difference between the two is that the humanistic method uses the combined aspects of authority and history.¹⁶

Just as the post-modern school of theoretical hermeneutics has reviewed pre-critical hermeneutics, we must re-examine this portion of our formulation of the musical aesthetics of late seventeenth-century German composers. The music, theory, and artistic conceptions of the period must be granted careful consideration on their own terms; it is

¹⁵ Gadamer, colloquium, University of Ottawa, 1985.

¹⁶ Gadamer, Truth and Method, pp. 5-28 (especially his discussion of Bildung).

unacceptable, for example, to establish a history of this music by defining and studying the ideas and music that followed it. Kuhnau is treated in the present study not as a pre-cursor of Bach, but as a Lutheran composer, whose hermeneutical-theological perceptions are reflected in his music and prose writings.

In the following pages the philosophy and orientation of pre-Enlightenment hermeneutics will be demonstrated, together with Kuhnau's precise connection to these ideas in his music and writings. The role of rhetoric in the construction of texts and the composition of music will be ascertained and placed in the context of the relevant contemporary music theory. The emerging portrait I shall present will be of a highly educated composer with a refined, subtle approach to music, which he regarded as a mode of representation of Biblical truths and therefore a vehicle for the movement of the listener to a more desirable state. Kuhnau's treatises, autographs, and some non-autograph pieces will be examined in detail, and the result of this will be unexpected insights; for example, the structure of cantata texts for the Lutheran tradition will be shown to be derived from both hermeneutics and rhetoric. Kuhnau was an important composer working in the most important North-German musical centre, and his theories and music involve the central music-historical issues of his period.

Kuhnau was the only composer known to have discussed

systematically the application of the principles of Lutheran hermeneutics to the composition of church music. His way of composing music is important to our understanding not only of his personal aesthetic, but also of the commonality of artistic purpose shared by other composers in the Lutheran tradition. The commentary found in the prefaces to his compositions reflects many of the ideas expressed in writings by other composers that are concerned with the nature of text setting and other related, more general inquiries into Affect and the "hidden" properties of sound, such as how music comes to move the soul of the listener. In the Preface to the Cantatas of 1709-10 Kuhnau wrote,

It is especially important to consider how the right understanding of the words gives opportunity for invention, and can be brought to the ears with good reason. For in addition, while one ought to understand well how to move the affect with artifice, and understand how to express everything with skill, I considered it most necessary that one not be a stranger to hermeneutics and that one understand well the correct sensus and scopus of the words at all times.¹⁷

His choice and use of words--for example invention, reason, affect, artifice, hermeneutics, sensus, and scopus--not only reflects a multi-faceted compositional philosophy, one that is rooted in a contemporary tradition of Biblical interpretation and has its own specific meanings, procedures, and considerations historically distinct from later, critical

¹⁷ Preface to The Cantatas of 1709-10 (Leipzig). It is published in Richter, Monatshefte fuer Musikgeschichte 1902.

hermeneutics. If these words and this aesthetic are to be understood on their own terms, they must be approached from within their intellectual and theological context, that of late, seventeenth-century, Lutheran hermeneutics.¹⁸ Kuhnau's prose works demonstrate that he was no stranger to this discipline; in fact certain passages in his writings are in many ways musical counterparts to passages in theological treatises, and show his expertise not only in the use of basic principles of Biblical exegesis, but also in other more current ideas found in doctrinaire treatises written before the turn of the century, particularly those from the University of Leipzig.

Hermeneutics was the central discipline for Lutheran theologians, for it was Luther's changes in hermeneutics that led to his theological reforms. For Kuhnau it was the most important consideration in the composition of church music, which he considered a vehicle for the interpretation and dissemination of the Divine Word. As a Lutheran pastor, his concern for hermeneutics is evident in his allegorical stories about the role of his music in this process. In the

¹⁸ There is only a small body of musicological scholarship concerning the relationship between the tradition of Lutheran Biblical interpretation and music at this time. A. Schmitz, Die Bildlichkeit der wortgebundenen Musik Johann Sebastian Bachs, vol. 1 of Neue Studien zur Musikwissenschaft (Mainz: B. Schotts Soehne, 1949), was the first to take notice of Kuhnau's use of the term "hermeneutics," but, as is discussed at the beginning of chapter three of this study, he did not interpret it within the art and aesthetics of the period.

dedication of the Biblische Historien, Kuhnau described the properties of a legendary Egyptian painting to illustrate his perception of the position and purpose of his own art and the apparatus of its reception.

The Egyptian painting of Memnon was an extraordinary work of art. When it was illuminated by the rays of the sun, it emitted a musical sound and caused words to be heard above this; if, however, it stood in the shadows, then it remained silent. Here I bring the copies of several paintings on whose originals no artist from the dark period of heathen Egypt, but the master of all masters, who lives in the light, and is a creator of the sun, has worked himself, and has illuminated them with such light, that they must sound and speak without end. I mean by this some of the paintings and Historien drawn by the Holy Spirit. These have I, so to speak, tried to show in a mural of my own work, and to make singing and speaking through musical inventions. Now I must fear that they may remain in the dark and shadows, which is as much as to say that they may be poorly appreciated. Therefore I have, in the hope of initiating a sound of worth, thought to dedicate them dutifully to you, my honourable lord and patron, and therefore to bring them out into the clear sunlight.¹⁹

In the legend, the light stands for the vehicle of the Holy Spirit, whose illumination on the painting brings into play the dual aspect of the divine word, as musical sounds and speech. The words of the passage, written as a dedication to his patron, are directed by an inherently hermeneutical point of view: the Egyptian painting is finished, like the holy scripture, but only when it is illuminated will it sound and

¹⁹ Johann Kuhnau, Musicalische Vorstellung einiger Biblischer Historien in 6 Sonaten (Leipzig, Immanuel Tietzen, 1700), facs. ed. M. Talbot and W. Reich, p. [A].

speak, or become comprehensible. As will be discussed below, the practice of hermeneutics, or the art of scriptural interpretation, serves as a mediator between the word of God and the reader. The "substance" or "subject matter" must be illuminated by understanding, just as scripture must be illuminated by interpretation, otherwise the paintings remain silent. The composer considers his versions of the stories, as musical pictures, to be copies of originals drawn by God, "the master of all masters," who has illuminated the originals with such light that the stories will sound and speak forever.

Kuhnau's musical "copies" of the Biblical stories, like "Der Streit zwischen David und Goliath" or "Jacobs Heirat" are musical intermediaries between the scripture and the listener: they are hermeneutical representations in music and he has tried to make them sing and speak through musical invention. As copies, they must be illuminated by the appreciation of the patron and the other listeners, or they will remain silent in the shadows. The converse of the activation of the divine word by illumination, its silence by being neglected, is present in this image, and lends symmetry and contrast to the narrative. For Kuhnau, invention is equivalent in function to the textual interpretation of scripture; the Historien are musical expressions motivated by hermeneutics intended to convey "the right understanding" of the text to the listener.

In his preface to the Biblische Historien, the composer explains that the full-page illustration before the title page

depicts Music as a young woman playing an organ in an elegant room. On the organ pipes is written the words "Dum ludo alludo" ("while I play I allude"). The illustration is full of emblematic elements, which are easily interpreted by the "Liebhaber." This is a statement of Kuhnau's approach to the "inventio," his intention to act as a transformer, an indirect vehicle for the expression of God's word.

This study focusses, in part, on the reception of contemporary Lutheran hermeneutics and the application of its most cherished principles by a prominent Lutheran composer to church music composition. Through a study of Kuhnau's writings and musical settings in relation to these hermeneutical traditions during Kuhnau's life, a broad conception of the art of setting Biblical texts will emerge that belongs specifically to Lutheran music of the German Baroque. It is certainly a theological conception, but it is important to bear in mind that the basis of it as an aesthetic depends on its manner of interpreting, a direct consequence of Lutheranism and the particular orientation of its most important theologians during Kuhnau's lifetime.

Since the analysis of Kuhnau's works depends on an understanding of the contemporary principles of textual exegesis, these are outlined in detail in chapter one. There follows an explication of Kuhnau's prose, found mostly in prefaces, and its relationship to similar theoretical works of several other composer-aesthetes of this time. The full

implication of the ideas developed from this discussion of scriptural interpretation and text setting is realized in theological connections that can be made in music, and the ways in which these are represented in the musical writing. The relationship between hermeneutics, rhetoric, and structural elements in Kuhnau's music and cantata texts is developed, for while Kuhnau's Preface to the Cantatas of 1709-10 is unique, it is not isolated in its theoretical and aesthetic orientation.

Chapter One

Kuhnau's Hermeneutica: Literalism, Pluralism, and the Historical Tradition of Interpretation

In the early decades of the eighteenth century there was a need for the refinement of the structure of texts for Lutheran church-music settings. By 1718 the most prominent German composers were using texts designed for the service by such theologian-poets as Pastor Erdmann Neumeister, whose texts are commonly held to have initiated the so-called "reform cantata." In Kuhnau's "Abhandlung" or Preface to the Cantatas of 1709-10 he describes a method of setting scripture itself in such a way as to include certain of the elements of the reform cantata despite considerable textual differences. The method used is one which sought first to interpret, and then to enhance the text musically within a rigorously defined hermeneutical procedure, which follows closely the principles of textual exegesis set out in numerous Lutheran theological treatises. His own musical settings reflect the particular theological position of early Lutheran authors regarding the role of the corrected literal interpretation in the meaning of scripture (encompassing the analogy of faith, parallel passages, and the relation of part to whole).

In keeping with the previous discussion regarding the growing attitude in modern scholarship towards a

reconsideration of the older, that is pre-critical, realistic approaches to Biblical narratives or stories, discussions are included of certain passages from hermeneutical treatises written by members of the theological circles connected with the University of Leipzig around this time. These discussions, originating from a well established tradition, will make possible a more precise view of a significant aspect of early Lutheran church music.

By about 1720 most of the cantata texts in use in the Lutheran service contained features such as madrigalesque interpolation and employed poetic elaboration. Rather than using the pure scriptural verse or one enhanced by a chorale setting, paraphrases became increasingly more important in the structure of the cantata, enriching the musical setting and often intensifying the meaning of scripture as a method of interpretation.

Hermeneutics dominated all aspects of Kuhnau's musical thought, including his writings about music, the cantata texts he assembled, and his musical settings. Unlike many composers, he was rigorous in the application of his aesthetics, and although the style of his composition changed over his career, every piece demonstrates the kind of Biblical interpretation discussed in the writings of contemporary hermeneutes. Here the goal is to establish the link between hermeneutics, Kuhnau's writings about music,

and the composition of cantata texts, and from these to the musical settings. The hypothesis is founded on the idea that the cantata texts were formulated as exegeses (along the lines discussed above) of the readings for the day, and that the musical settings reflect the ideas of these exegeses and extend them further.

The Lutheran service was oriented strongly to the scriptural readings from the gospels and epistles. Traditionally the subject for the sermon was taken from or related to these readings, and it is not surprising that the cantata texts also were dependent on them. As has been noted, the influence of hermeneutics in the education of Lutheran theologians was significant and widespread. Their reliance on this method of interpretation is evident in many documents and must have a bearing on the structure of the cantata texts. Kuhnau was one of the first composers to set the cantata texts of Erdmann Neumeister to music, and these were an important stage in the change from the texts using only Biblical readings and chorale settings, to those composed partly of freely written verse and partly of selected readings. As will be outlined below, to a large degree the texts which Kuhnau set reflect the ideals of Lutheran exegesis. It is not unrealistic to assume that both Neumeister, as a pastor, and Kuhnau, as a theologian, were familiar with the methods described in contemporary hermeneutical treatises, and that these principles were

applied to the construction of the cantata texts used for musical settings in the Lutheran service. Examples given below will demonstrate the way in which the form of the cantata text develops alongside the reading for the day, or its scriptural reference. The changing attitude toward the interpretation of the Bible described by Frei, and referred to in the introduction, may well have brought about the interest in the integration of freely composed commentary on scripture and verse into the texts instead of, in Kuhnau's case, the use of purely scriptural passages. During Kuhnau's lifetime there was no marked change in the discipline of hermeneutics itself; this change came in the decades following his death.²⁰ It would seem logical for the reasons adduced above to apply the hermeneutical model to the structure of the Lutheran cantata texts of Kuhnau's lifetime. Further, the approach to setting these texts to music, as Kuhnau outlined in his preface, was an amplification of this method, applied to musical composition. It is not only possible, but pertinent to apply the hermeneutical model to the analysis of this music. The following example shows the structure of a "Praxis Hermeneuticae" as outlined in contemporary treatises.²¹

²⁰ Hans-Georg Gadamer, Truth and Method, pp. 155 and following.

²¹ Examples of exegeses are often found in the treatises under the title "Praxis Hermeneuticae." There are probably as many examples of this kind of interpretation as there are problematic scriptural passages. For the most

The Structure of a "Praxis Hermeneuticae"

I Expositio

1. sensus grammaticus
 2. sensus litteralis
- Questions (Who, what, how, where, etc.) answered

II Exegetica

1. practica (the doctrinal and personal application of the interpreted passage)
2. problematica (a consideration of difficult points)
3. exegema periphrasticum (a re-phrasing of the text incorporating the meanings derived from the Expositio)

Specific exegeses are presented below. The following is an explanation of the hermeneutical categories and their function as an introduction to the method of Biblical interpretation. The Expositio, often called the Dispositio, was a statement embodying the entire reading and also a section consisting of the definition of the individual words (and, in some cases, parts of words) in the Biblical reading. Most authors proceeded from the original Hebrew words, and traced nuances of meaning from them to the modern text. In the exploration of the different languages, the grammatical meaning was sometimes found to amplify the literal meaning slightly, and this was important in the

part these hermeneutical examinations are similar, but not identical. It appears, then, that each scholar organized his hermeneutic on a very basic formula. The following structure, one actually used by hermeneutes, is paradigmatic. The "Praxis Hermeneuticae" were flexible only in that categories could be added to this outline in order to reflect the efforts of the theologian to accommodate Biblical passages that were, perhaps, difficult, and would have required an additional element, such as another kind of parallelism, in order to make the interpretation clear. They will be discussed in greater detail later in the chapter.

overall interpretation. This approach was termed "pluralistic" by later authors, and may be called "plural-syntactical" to denote the connection of the resonance of every word to the overall grammatical structure.

It should be noted that the Exegetica contains a comprehensive interpretation stated in simple, direct prose. The practica was the highlighting of the theological focus of the text and, in particular, the relevance of the principles of the passage for the faith and actions of the individual believer. The problematica consisted in the resolution of difficulties and apparent contradictions in the interpretation of the passage. The exegema periphrastica, the final section of the Exegetica, was a rephrasing of the passage, in a form incorporating the understanding gained from the interpretation developed in the preceding sections. It was generally shorter than the other sections, but longer than the original passage, and written in a way that spoke directly and simply to the reader. In twentieth-century terms, this is not a "critical" apparatus for the analysis of a Biblical passage; for Lutheran hermeneutes it was a logical procedure to unlock the full meaning of scripture without departing from the authority of the Bible itself.

I Praxis Hermeneuticae

Hermeneutics, the principles governing the art of

interpreting texts, is central to theology, and the fundamental changes in hermeneutics made by Martin Luther had immediate implications in many other fields. It was the central discipline for theologians, and it is perhaps not too much to say that it was Luther's changes in his hermeneutical method that led to his theological reforms. From Luther's point of view, only the interpretation that brought about the correct understanding, and therefore the possibility of salvation, was true.

The etymological origin of the word hermeneutics is unclear. Plato uses it (ἑρμηνευτική) in three places, and in each case hermeneutics is connected to the mantic sciences. In one the poet is described as "the hermeneute of the gods," and in another a spirit is described as the hermeneute from the gods to man and from man to the gods.²² In this sense the hermeneute was a messenger, in the classical literary and mythological tradition of Hermes (Mercury), the messenger of the gods. The word later acquired the meaning of speaking and interpreting in Ancient Greek: Xenophon used it to mean the theory of spoken expression, Aristotle similarly in a logical sense, some authors used it to mean translation, and others in a rhetorical respect.²³ In the early church, the "hermeneut"

²² Ion 535 3 and Symp 202 e.

²³ G. Ebeling, "Hermeneutik," Religion in Geschichte und Gegenwart, p. 243.

engaged in commentary rather than exegesis.

Accounts of the history of hermeneutics written in the Baroque period in Germany are especially relevant to this study because they show us the author's understanding of the role and development of this discipline as Kuhnau may have known it. One such history is Erhard Andreas Frommann's Dissertatio de Hermeneuta veteris Ecclesiae, published in 1747. Frommann writes that the first heremeneutes were in the church of Corinth, where their main function was the translation of readings for the many worshippers who did not speak Hebrew. He quotes a document describing this practice of the early Christian church in Corinth as follows: "The reader stands with his head sprinkled with ashes, . . . [the reading] is translated, so that the rest of the people with wives and children can understand."²⁴ Frommann writes that only the men of Corinth understood Hebrew, and that the vernacular languages were Greek and Latin. One of the Corinthian rules suggests that the reader and the interpreter had equal status. "It is not allowed for the interpreter to begin until the reader has finished the verse, nor is it allowed for the reader to begin a new verse until the previous metaphrasis has been finished." The use

²⁴ Frommann (dissertation published in Leipzig and held in the Karl-Marx University Library), p. VIII, citing Sopherim, chapter XVIII, 4, a description of a reading on a day commemorating the devastation of Hierosolymnitanus (Jerusalem). For the Corinthian rules, he cites Maimon, lcc XII, 12.

of the word "metaphrasis" may be a literary euphemism for "translation," or it may mean that the re-phrasing was not just a literal translation, but also an explanation of some kind. Frommann writes that the practice spread to Africa and then to Europe. These interpreters were not necessarily ecclesiastics. According to Frommann, the first official, ecclesiastical translator who was listed as a "hermeneuta" in church records worked in Constantinople in the late fourth century. Later records distinguished between different orders of hermeneutes, including readers, cantors, subdeacons, and others. Still later (Frommann is not always precise in his citations or dates) the church designated hermeneutes to give an explanation of the readings. Perhaps Frommann's extensive references to Corinth are intended to remind his readers that St. Paul is an excellent example for the practice of hermeneutics, since he translated and interpreted the new Christian doctrine in many languages and countries, and he was particularly important to the believers in Corinth.

Hermeneutics may be best regarded as arising from the Christian and Jewish traditions together.²⁵ The early Rabbinical tradition was systematic, and remained so until the middle ages; there were thirty rules defining the principles of exegesis, including the rules of Hillel, for example "inference from less important to more important,

²⁵ Ebeling, "Hermeneutik," p. 242.

inference by analogy, the grouping of related passages under an interpretative principle that primarily applies to one or two of them, inference from particular to general and vice-versa, exposition by means of a similar passage, inference from the context," and so on.²⁶

It is well worth noting that the word "hermeneutics" appears in the New Testament in Acts 14:12, the book that narrates the beginnings of the Christian church. In his Theatrum Lexicon Latinum (Leipzig and Frankfurt, 1712), Reyher defines hermeneutics as "a kind of interpretation traversing a continuous discourse" that is something more than commentary or mere translation.²⁷

In the early Reformation, the tension between these modes of interpretation, particularly between the narrative approach and the others, the intensity of feeling for the importance of exegesis in the new Lutheran religion, and the sophistication in the conception of the literal meaning gave hermeneutics its vitality. One of the strongest groups within the religion was that formed by the Pietists, and Kuhnau's early musical and music-theoretical activities took place in close contact with "Pietists," whose major figures, previous to and during Kuhnau's time, consisted of several prominent theologians who held positions in the theological

²⁶ Ebeling, "Hermeneutik," p. 43.

²⁷ "interpretationis genus, continua oratione decurrens."

faculty of the university in Leipzig.²⁸ The movement apparently became accepted in Leipzig in the late 17th century. As a result of a dispute in the early 1690's Francke, the most prominent theologian in Leipzig during Kuhnau's time, and indeed the most significant writer of hermeneutical treatises in the early 18th century, moved to a university position in nearby Halle. J. Feller, a professor of poetry at the university wrote a verse in 1689 which attests to the reception of the movement.

Es ist jetzt stadtbekannt der Nam' der Pietisten
Was ist ein Pietist? Der Gottes Wort studiert
Und nach demselben auch ein heilig Leben führt.²⁹

Differing tenets and practices of Pietism are difficult to define, but their principles of exegesis can be summarized as having an increased dependence on pluralistic

²⁸ The professors during Kuhnau's time were most probably Francke, Schade, Anton, Olearius, Thomasius, and Carpzov. Olearius remained in Leipzig until his death, in 1713 (cf. S. Fornacon, "Olearius," R.G.G.). Little is known of his achievements as a theologian. Francke was the most illustrious of these men. Kuhnau's acquaintance with these professors can only be surmised, but since he himself was a professor at the university and a Lutheran minister, it is reasonable to suppose that he was in contact with other university theologians both in Leipzig and in surrounding towns.

In his article "Chorale," The New Grove, Robert Marshall notes that characteristics of Pietistic texts were richness of Biblical allusion, strong references to personal faith and the soul of the individual, and orientation to eschatology. The texts that Kuhnau set and his approach to the setting of Bible stories have these traits. Characteristic of the fervour of Pietistic texts in general were fiery emotions, "Christocratic theology," and the "theologizing of the hymn book."

²⁹ K. Lau, "Pietismus," Religion in der Geschichte und Gegenwart p. 374.

interpretation, in the sense of transcending the merely common or superficial meaning of passages to reach their spiritual sense--to give them "an expanded force or emphasis, so that they have as much meaning and resonance attributed to them as they could possibly bear."³⁰ This resonance, which is linguistic and theological, is evident also in the Lutheran commentaries on Biblical passages, and it is one of the most strongly asserted and most distinctive aspects of the doctrine applied in Kuhnau's commentary on text setting.

Certain elements of Lutheran reform provide a context for hermeneutical principles of the late 17th and early 18th centuries. The later authors were, in general, more precise in their vocabulary and definition of the procedures. The relationship of Luther's hermeneutics to that of his predecessors, the reasons for his reform, and the precise combination of kinds of meanings used in his exegesis are usually delineated by dividing Luther's reform and defining two intellectual turning points, one decisive for him appearing early and the other reached much later in his career.³¹ Both implied an increasing reliance on the literal meaning of the text. The first was the modification of the central principle of medieval hermeneutics, the

³⁰ Hans Frei, The Eclipse of Biblical Narrative (New Haven: Yale, 1974), p. 38.

³¹ Ebeling, "Die Anfänge von Luthers Hermeneutik," Zeitschrift für Theologie Kunst 1951, p. 177.

fourfold sense of scripture, the hermeneutical principle developed from medieval theology that scripture has four levels of meaning: literal, allegorical, tropological (interpretation deriving a moral lesson from the metaphor of the passage), and anagogical, which is also eschatological; the other was the greatly diminished use of allegory. Standing behind all of Luther's interpretation, and perhaps the reason for his reforms, was his insistence on the principle of sola scriptura. In Luther's exegesis more than in the writings of any other Christian exegete, it is true that,

understanding not only results in a conception of the text, but also to a 'being conceived,' the comprehendere comes from the text and not from the interpreter, that the understanding is somewhat passive, and all activity [of interpretation] lies in the text, that the text becomes the subject and the reader becomes the object, the prisoner of the text.³²

Luther himself wrote that,

The power of scripture is this, that it is not changed in him who studies it, but it changes its lover into itself and its virtues . . . Because you do not change me in yourself . . ., but you are changed in me. Nor am I named by you but you by me.³³

scripturae virtus est haec, quod non mutatur in eum, qui eam studet, sed trasmutat suum amatorem in sese et suas virtutes . . . Quia non tu me mutabis in te . . ., sed tu mutaberis in me. Nec ego a te, sed tu a me denominaberis.

³² Ebeling, p. 175.

³³ Martin Luther Martin Luthers Werke (Weimar, 1883)--referred to as "WA;" WA 3; 397, 9 ff., 15 ff. (1513/15).

It is generally acknowledged that Luther broke away from the principles of medieval hermeneutics at some point in the years 1516-1519. His first commentary on the psalms (1513-15) is completely based on the medieval method of exegesis and makes use of the fourfold sense of scriptural meaning, but the operationes in psalmos appearing from 1519 on show the change in Luther's method of exegesis.³⁴ Here he wrote, "first let us look at the grammar, it is the true theology."³⁵ The explication of grammatical nuance and the disposition of the words themselves are of fundamental importance in Lutheran hermeneutics, as will be seen in the sample exegeses below. In the same work Luther criticized the use of allegory for interpretation. He wrote,

I am not clever with allegories, especially when I seek the legitimate and proper German meaning, which fights in contention [i.e. against the allegorical interpretation] and establishes the learning of the faithful.³⁶

Ebeling suggests that Luther's deciding hermeneutic change was concluded in 1519. This definitely marked the turning

³⁴ Ebeling, p. 178. "Luther obtained his new hermeneutic standpoint in the years 1516-1519."

³⁵ WA 5; 27, 8 (1519) "primo grammatica videamus, verum ea Theologica."

³⁶ WA 5; 75, 2ff. (1519), "ad allegorias non facilis sum, praesertim quando legitimum et proprium illum germanumque sensum quaero, qui in contentione pugnet et fidei eruditionem stabiliat."

to the sensus literalis.³⁷ Although it would be an oversimplification to consider all of Luther's hermeneutics after this point as dependent on one principle, it is true that his revision of the fourfold sense and allegory led to the central theme in his writings that scripture is its own interpreter, as Luther wrote, scripture is "by itself the interpreter of itself, most certainly, very easily and openly, probing, judging, and illuminating all things in all ways."³⁸ This idea, later often referred to simply as sola scriptura, or literalism, is a complete hermeneutical principle, and as such dominated Protestant exegeses from the time of Luther to the late eighteenth century. Luther supported it, of course, by his assertion of the authority of the word of God: "das Wort Gottes ist in unvergleichlicher Weise über die Kirche."³⁹ His Biblical commentaries demonstrate the force and direction of his teaching. In the commentary of 1535 on a line from the first chapter of Genesis, "But the Earth was without form and void," Luther wrote,

A wider significance is attached to the Hebrew words ("without form") and ("void") than can be produced in translation. Yet they are used frequently in the Holy Scripture. "Without

³⁷ Ebeling, p. 176.

³⁸ (" . . . per sese certissima, facillima, et apertissima sui ipsius interpres, omnium omnia probans, iudicans, et illuminans.").

³⁹ WA VI, 535-536. "The word of God is incomparably above the church."

form" is employed in the sense of "nothing," so that the earth is a "void", which so far as it itself is concerned, is empty, where there are no roads, no separate localities, no hills, no valleys, no grass Such indeed was the first appearance of the unfinished earth, for since mire was mixed with the water, it was not possible to observe the distinctive marks which are observable now⁴⁰

A pluralistic approach is evident in the interpretation. The word "void," for example, displays several different nuances in the exegesis, including nothing, empty, and several pictorial meanings. The exegesis begins by stating the Hebrew text to enhance the meaning of the words "without form," and "void." As will be seen in the writings of hermeneutes approximately contemporary with Kuhnau, the use of Hebrew is important in the exegesis of Old-Testament passages, justifiably so, because some of the "resonance" of meaning of many individual words and phrases has been lost in translation. The full set of meanings and their emphases are apparent in the comparison of the formless world to a region lacking familiar things. Luther generally objected to allegorical interpretation, except for the explication of parables.⁴¹ In his interpretation of the twenty-third psalm, he considered the green pasture and the water to be allegories for the word of God, one of the key components of Lutheran theology.⁴² He allowed allegory when "used

⁴⁰ WA, I 1, 7.

⁴¹ Ebeling, "Hermeneutik," p. 252.

⁴² WA XII 1, 148.

according to the 'analogy of faith' and directed to a goal which was clearly and unequivocally determined by the literal sense of other scripture passages."⁴³ The principle of the analogy of faith is simply that non-literal meanings (including allegories) are allowed in interpretation only when they fall fundamentally within the analogy of faith, which acts as a tool to bring into agreement the meanings of words in different Biblical passages; this principle was used explicitly and consciously to interpret obscure or theologically problematic passages.⁴⁴ In his discussion of the word of God in the commentary on the creation, Luther referred to parallel passages in Isaiah and Romans. This practice of parallel references is standard among later Protestant exegetes, with the consideration that the principle involved is the integrity of the Bible as narrative and doctrine. Lutheran hermeneutes interpreted individual passages of the Bible in the context of the whole, and vice-versa.

The significance of rhetoric is demonstrated often in Lutheran commentary. In the exegesis of the beginning of Psalm 2, "Why do the nations so furiously plot in vain?"

⁴³ Heinrich Bornkamm, Luther and the Old Testament (Tübingen: Mohr, 1948), p. 92.

⁴⁴ Frei, p. 39. Here reference is made to both Rambach (Pietist) and Calov (Orthodox).

Luther wrote,

This is a very moving introduction and a wonderfully apt rhetorical figure. For the prophet is filled with amazement and asks: "What is this? The nations conspire, and the peoples plot and take counsel not against the king of the Persians, not against the Turk, but against the Lord" Thus right in the beginning he leads us from fear to hope.⁴⁵

The transformation from fear to hope occurs in the first two lines of the psalm, in which the fearful image of temporal rulers united to do battle against the Lord is turned to hope by the words "in vain." This passage is rhetorical both in its initial question and in that it moves the spirit of the reader from fear to hope through the contrast of events. Luther's interpretation of the opening question involves a special emphasis of the passage, in order to amplify the meaning and develop the pluralism.

By Kuhnau's time "emphasis," for hermeneutes in the Pietist tradition, had become a formal device which intended to permit the meaning of scripture to find its fullest expression and to transcend the ordinary use of its words.⁴⁶ Kuhnau's vocabulary and ideas in his prose works, particularly the prefaces, are closely aligned with those of his theological contemporaries, and these, along with the textual design of many of his cantatas, especially those

⁴⁵ WA, I 1, 7.

⁴⁶ Frei, The Eclipse of Biblical Narrative, p. 38. However its close connection to the established music-rhetorical device will be discussed below.

citing Biblical passages directly or paraphrasing them, will be shown to come within the structure of the Lutheran "Praxis Hermeneuticae." Lutheran hermeneutes of the late seventeenth and early eighteenth centuries retained the principle of sola scriptura as the most important, but also added other considerations. Theirs was an analysis of sequential associations and a discourse always based on fine distinctions of grammar, and often on translations of the text into many languages.

Their writings were in two formats, sometimes combined in one book. The most common format was that of a thesaurus, or Dolmetscher. These are small publications containing entries for the most important terms of Biblical exegesis in German, French, Latin, and, in some books, Hebrew and Greek. The entries give synonyms and near synonyms as well as definitions and sometimes Biblical citations. Often the definitions are purposefully circular. For example in some books the entries for Gemüth, Affect, and Sinn simply lead, as might be expected, to each other. The books are relevant to this study, because they contain entries for many words used by Kuhnau in his writings. The other format was a treatise on a refinement of the procedure of hermeneutics including dozens of rules, consisting of the steps in the procedure of exegesis, examples of its application, and a defence and explanation of the method and the results.

Table of Hermeneutical Structure

Pfeiffer ⁴⁷	Francke ⁴⁸
Analysis (Dispositio)	Expositio
sensus literalis (grammaticus) (a)	sensus grammaticus
sensus mysticus	sensus literalis
Epilysis (Explanatio)	Exegetica
exegetica	sensus mysticus
problematica	exegetica (b)
porismatica (practica) (d)	iustificatio (c)
declaratio periphrasticum	applicatio (doctrina)
	exegema periphrastica

(a) The grammatical and literal meanings are very close and Pfeiffer considers them to be in the same category. Both authors state explicitly that considerations of scopus apply to all of the meanings--literal, grammatical, and mystical.

(b) Both authors begin the second main division of the hermeneutic with a straightforward exegesis of the text flowing from the meanings exposed in the first main section and following general principles of corrected literal interpretation. Both call this the exegetica.

(c) For Pfeiffer this section is the resolution of or apparent contradictions in the text (which are placed in a separate section if they are excursive). Similarly, for Francke it is a defence of the text against objections.

(d) It contains the principles of the passage to be applied to the practice and doctrine of Christianity.

⁴⁷ From Praxis Hermeneutica in Pfeiffer's Thesaurus Hermeneuticae (Leipzig: G. Leschius, 1726), p. 542, and his Hermeneutica Sacra, vol. I of Opera Omnia Philologiae (n.d., n.p.), p. 613. Both books are held in the Karl-Marx University Library.

⁴⁸ Praelectiones Hermeneuticae ad viam dextre indagandi et esponendi Sensum Scripturae (Halle-Magedeburg: Orphanotropheus, 1717), pp. 8 and following, 78, and 162. Held in the library of Karl-Marx University, Leipzig.

As stated above, the extant published treatises are not absolutely congruent in the details of their hermeneutical structure, because they are refinements of previous work, and themselves interpretative, but they are certainly similar enough to sustain the conclusion and demonstrate that Lutheran hermeneutes of this time developed a systematic procedure for textual exegesis. The above comparison of the exegetical structure in the writings of Pfeiffer and Francke demonstrates the similarity in the work of two prominent authors who worked during Kuhnau's lifetime

For Pfeiffer the first part of the procedure was called the "Analsis," or "Dispositio." Having chosen a Biblical passage for interpretation, the interpreter must

think of its legitimate and well constructed disposition, so that you establish the argument, or fixed theme out of a consideration of the scopus [we will discuss this further below] and treatment of the material, and finally see it clearly in its parts. In addition it is not a question for us now of artificial disposition, or the illegitimate, but truly of the natural and innate, of that which was intended by the author himself, although it is often latent, and needs to be uncovered. This natural disposition is not to be fashioned arbitrarily and perfunctorily, but must be investigated accurately according to the laws of the method. . . . From all of the books of scripture together or from major texts you can establish that the disposition is tripartite: general, special, and very special, or particular.⁴⁹

In the Dispositio the theme of the passage is

⁴⁹ Pfeiffer, Praxis Hermeneuticae from Thesaurus Hermeneuticae, p. 542. Karl-Marx University Library (Leipzig: G. Leschius, 1726).

established by its dissection into individual phrases, words, and particles of grammar if necessary. This must be done according to the scopus, or goal, of the passage.⁵⁰ Francke writes that, "More than anything else, scopus leads to the understanding of the genuine meaning of holy scripture." Scopus may be considered universally (the scopus of all sacred writings), commonly (a sacred book has its own scopus), and singularly (scopus proprius, or the scopus and context of a passage in scripture). For the third (the scopus proprius) Francke says it is necessary to consider the entire context of the Bible. Some books of the Bible state their scopus explicitly. He cites Dannhauer, who noted that this is true for Proverbs, which states that its aim is to bring about wisdom, understanding, righteousness, etc. In the Dispositio each element is considered separately and exhaustively.

Francke divides his Expositio into the literal and grammatical meanings. The grammatical meaning is also called the sensus litterae, or "meaning of the word."

[Francke] Expositio
 I [The expositio] is given the sensus Grammaticus, which should be called the sensus litterae, which undoubtedly the words themselves, not without grammatical intellect, bring forth in the soul, and he who understands well enough the language, in which a certain book has been written, . . . so that he knows what the tenses and phrases mean. . . it is for this reason that New Testament books are learned in Greek and Old-Testament books in Hebrew . . . e.g. Thou shalt

⁵⁰ This meaning is derived from contemporary lexicons.

not kill. That we must violently strike no one so that we deprive him of his life is the literal sense, which the Grammatical sense follows. . . .

We will consider another example, where the words are obscure, but drawn out of the literal sense, the essence of the meaning radiates its light in the meaning of the words. . . .⁵¹

Francke gives two readings, presumably from two sources of 2 Samuel 12, 13, "When you come in/into your kingdom" in Greek, Latin, and German. He says that the correct emphasis is "Wenn du in dein Reich kommest," not "Wenn du in deinem Reiche kommest," so that the "in" attains the proper meaning. Here the accusative is held to be correct--apparently it is preferred because Christ is supposed to come into his kingdom physically--accusative of motion, not metaphorically, which would need the dative of position; in this way the literal meaning has required this choice of grammar, and decided the reading.

II [The expositio] is given the sensus litteralis, which we may strongly call the "Real," because it is engaged in no more than the bare lexical grammar [grammaticam vocabularum] of the words, but the thing itself surrounds the meaning in words. "It is, however, the sensus litteralis which is signified most closely and immediately through the words themselves, which are either proper, or are modified (improper)."⁵²

By the extension of our earlier discussion it would not be forcing the issue to see in this a description of the literal meaning as a narrative aspect of scripture, that is,

⁵¹ Francke, Hermeneuticae Praelectiones, pp. 8-9.

⁵² Francke, op. cit., p. 15.

referring to the previous example, the literal meaning is the deciding one, and it denotes the physical movement of coming into the kingdom.

In Pfeiffer's Praxis Hermeneuticae the "Analusis" is followed by the "Epilusis," or "Explanatio," consisting of the "Exegetica," the "Polemica," (or "Problematica") and the "Practica" (or "Porismatica"). The main part of the Exegetica entails "the accurate scrutiny of the voices, phrases, and the construction of a single hermeneutic." This may draw on rhetorical and logical analysis, or tropological and figurative observations.⁵³ The exegesis is to be carried out by the "media hermeneutica," with the following rules.

At first accurately consider the single voices (words) of the text, so that you do not neglect even the smallest particle (on the explication of which, when it is the nexus of the speech, the interpretation may depend entirely), consider by reason of the meaning, . . . analogy, . . . emphasis, . . . formation and grammatical analogy, . . . and the reason for constructions, or combinations with another word in an entire phrase. . . . If a word (or indeed a phrase) must be explicated, is ambiguous, especially if it has troubled many interpreters, it must be discerned by you what its meaning is in the present passage: Does this agree with its literal meaning? Is the word to be taken properly or figuratively? Is the text allegorical, typical, or hyperbolic?

. . . Consider the connection and coherence of the text, the antecedents and consequences, and diligently weigh the occasion, scope, where you deduce the twistings and turnings of the text by logical judgement. Consider the scriptural analogy, or parallel passages, . . . sometimes the general scriptural usage, sometimes the special,

⁵³ Pfeiffer, Praxis Hermeneuticae, p. 519.

the analogy of faith

Where you penetrate thus the literal meaning of the words or phrases, for the sake of greater light on the present passage, seek the definitive explication out of discipline Having understood the meaning of the single words and phrases, consider with the benefit of logic, the natural proposition, and the way of inferring to have the benefit of rhetoric. . . . Presently add the declaratio periphrastica flowing from the preceding scrutiny of the words.⁵⁴

The relationship of this procedure to Kuhnau's music will be made clear in the discussion of the Preface. The close correlation of Kuhnau's description of the musical setting of a sacred text according to hermeneutics and Pfeiffer's method of interpretation in the examples already presented is not only striking but central to this study. The importance of emphasis in interpretation is evident from two of Pfeiffer's rules. Pfeiffer notes that emphasis cannot be "expressed by paraphrase," and often it cannot be translated. In exegesis it must be "declared." In a musical setting, however, there are many means for the expression of emphasis, and the importance of this will be seen in the analysis of Kuhnau's music and writings.

Rule 30. As much emphasis as possible must be given to every voice (vox). [This refers to a grammatical unit.]

Rule 32. The emphasis of a voice cannot be expressed by paraphrase, therefore it must be declared by exegesis.⁵⁵

⁵⁴ Pfeiffer, Praxis Hermeneuticae, pp. 539-544.

⁵⁵ Pfeiffer, Canones Hermeneuticae in Thesaurus Hermeneuticae.

For scriptural exegesis, these rules refer to two different issues. Some of the words have an emphasis in Hebrew (indicated by the position of an accent or diacritical mark) which is not expressed in translation, and cannot be made by a paraphrase, also because of their resonance. And, since one of the goals of the exegesis is to emphasize every word, this also is done not by paraphrase, but by declaring the emphasis.

These rules have exact, close counterparts in Kuhnau's compilation of cantata texts and their musical settings. From his Preface it is clear that he intended to bring out as far as possible the emphasis of every word and particle of the text. His discussion of the "particula negandi" (the negating particle, i.e. "non") is a good example of this.

The "Problematica" (or "Polemica") consists of a consideration of contradictions, questions, significant ambiguities, or other problems arising in the exegesis. The last section, "Porismatica" (or "Practica"), gives the practical implications of the text for the Christian reader.⁵⁶ The author gives sample interpretations, executed

⁵⁶ Further to his discussion in the Praxis Hermeneuticae, Pfeiffer reduces the rules of the "Process and Method of Interpreting" in the Thesaurus Hermeneuticae (Index, last page).

The interpreter of Holy Scripture should do his work so that the whole text is exhausted fully.

So that they text may be fully exhausted it is necessary to do the disposition, explication, vindication, and application.

The first duty of the interpreter is to translate in no

according to this procedure. The interpretation of the first verse of Genesis I, "In the beginning, God created heaven and earth," is fully developed, and demonstrates the treatment of difficult issues in all of the above sections.⁵⁷

Example of the practice of Hermeneutics treated more concisely, from the Old Testament (Genesis I, 1).

The Analysis (Dispositio) of the Argument

The summary of creation is put forth thus: Moses describes the rudiments and the sowing of the world, from which all creatures originated.

The Dispositio can be like the following:

1. Who created? God.
2. What? Heaven and earth.
3. How? From nothing.
4. When? In the beginning.

Or:

The primordial creation 1. Subject 2. Object 3. Mode 4. Time

Or:

1. Creator 2. Created 3. Creation, described first by reason of mode, then by reason of temporal circumstances.

This is a systematic disposition of Genesis I, 1 into

other way than that the text be disposed legitimately. The second duty of the interpreter is to declare the literal sense openly. The third duty of the interpreter is to vindicate the text. The fourth duty of the interpreter is to apply the text.

⁵⁷ Pfeiffer, Praxis Hermeneuticae, pp. 575-585. For an excerpt of the original treatise see Example 1.1. Note the resemblance of the Exegetica to the format of the original source of Kuhnau's Preface. As one can well imagine, for such an important Biblical passage, the hermeneutic of "Genesis" contains extensive treatment of excursive questions, such as (in the Problematica) why God did not create the world sooner, and in what season of the year creation took place. Because of their length these questions are not included here.

subject, object, mode, and time. The author gives a concise exegesis of this passage because it is extremely important to Christian doctrine and because some circumstances of the creation were contentious, and therefore difficult to interpret. It will be shown that this isolation of textual elements exists in the construction of a cantata text in so far as it is an explication of the readings of the day. In the next section, the "Epilysis," the author interprets the text in greater detail.

The Epilysis or Explanatio
Section I. Exegetica

"In the beginning" Consists of the word "beginning" and the particle "in" [in the Hebrew "in the beginning" is written as one word]. I. The noun "beginning".

(1) The familiar meaning is "beginning." (2) [Arabic characters are given] (3) Broadly the word is revealed and it means the beginning a) of time, or in the abstract, the start Deuteronomy XI, 12, "from the beginning of the year to the end of the year;" or in the concrete, e.g. that which was offered to Job in the first time, "The Lord blessed Job in the extreme from his beginning;" of a primitive species, Leviticus II, 11, "an offering of primitives." b) of order, Es. XLVI, 10, indicating from the beginning to the end. c) of the origin, Psalm CXI, 10, "the origin of wisdom." d) of dignity, or pre-eminence, Amos VI, 6, "the most precious of lotions."

All of this is only the first section, concerning the meaning of the first word, "beginning." All of the interpretation begins with the Hebrew characters, which are separated grammatically and analyzed according to their roots and associations in parallel passages. The basis of the reference to parallel passages is that the Bible is an

integral document, and the meaning of the Hebrew word "beginning" as used in other passages may be brought to bear on its meaning in Genesis. This aspect of the pluralistic approach expands the resonance of words and phrases in the Bible by allowing every one to resonate in all parallel passages, thus the word "beginning" in Genesis I, 1 connotes all of the usages of the same word (or other words of the same root) in each of its other occurrences in the Bible. It has a "familiar," or generally accepted meaning, a root meaning, and a broader set of connotations, including abstract and concrete temporal meanings, and others too. The meaning of the root is considered in Arabic. There is an emphasis on temporal meanings not only because of the word, but also, perhaps, because this word was placed in the temporal category in the "Dispositio." Later in his hermeneutic, the author also considers nuances of grammar present only in the Hebrew text.

As noted above, the question of emphasis and the treatment of small details of grammar are very important considerations. The augmentation of emphasis through the reference to a secondary language is not an intentional contradiction to hermeneutes of this period, but part of a method. The reason for this was that the meaning and emphasis are not always clear in Hebrew, and that another language may therefore be used, not to establish a meaning that is not in the original Hebrew text, but to amplify or

emphasize a meaning that is already there. In his treatise of 1722 on the rules of hermeneutics "with respect to the illustration of Holy Scripture with useful Pagan Authors," Christophorus Wolle writes that the "emphasology of sacred phrases . . . must not be weakened, but confirmed by pagan authors."⁵⁸ The purpose of creating and enlarging the amplitude of the words of the Bible was the intensification and enrichment of the meaning of scripture, so that it might be perceived as feelings, truths, or understandings at many levels, so that its significance could vibrate, so to speak, sympathetically with the associated meanings of other passages, and hence bring the direct experience of the holy scriptures to the mind of the reader or listener. This resonance is an important study, both within the context of the Bible by itself, and as a principal feature of exegetical interpretation.

A comparison of such late seventeenth and early eighteenth-century hermeneutics with Kuhnau's preface will show that the former is the exegetical and theological tradition from which Kuhnau's writing on the setting of church-music texts emerged. The kind of textual interpretation found in Kuhnau's Preface to the Cantatas of

⁵⁸ See Wolle, Disputatio Philologico-Sacra, in qua Regulas XXX. Hermeneuticas, ad circumspectam scripturae sacrae illustrationem ex auctoribus profanis utiles (Leipzig: Rothian, 1722), p. 24. "Phrasium Sacrarum emphasologia atque deinosis ex auctoribus profanis non est imminuenda, verum potius confirmanda."

1709-10 would not be found to be uncommon in the writings of a theologian in the early eighteenth century, but for a practical musician, in a document which lies rather in the periphery for music theory of the period, it is quite unusual. Although it has been used as a treatise in previous scholarship, it must be mentioned that its value as a historical document extends beyond its use here. To be sure, it was written in a book of cantata texts which were distributed among the parishioners first of all. The orientation of the subject material suggests that it was of interest to both the listener, for his contemplation of the musical parts of the service and other instructional elements, and to the composer, Kuhnau's colleagues and students of composition at the Thomasschule. The difficulty of the ideas and scholarly treatment would certainly have appealed to his colleagues in theology and music. Perhaps it reflects an issue of interest to the Rektor of the Thomasschule himself. The document's unique qualities are that it contains the composer's description of his principles regarding both the theological understanding and musical setting of a text, outlined in a manner that parallels discussions of principles of exegesis found in the commentaries of theologians from this period, which have been described in detail in the previous discussion. Not only are the procedures the same, but the topoi (including

words like sensus and scopus), are common.⁵⁹ In the Preface, Psalm 1 is given a typical scriptural exegesis by Kuhnau, according to the rules and procedures outlined in the Praxis Hermeneuticae, in which he adapts the principles of scriptural exegesis into a method of setting texts to music by creating underlying, parallel, musically analogous principles of interpretation. Kuhnau's musical setting of Psalm 1 is not only a "musical exegesis" of the scripture,

⁵⁹ It must be mentioned also that the terms often overlap with those of classical rhetoric; indeed indices to these treatises, those of Pfeiffer in particular, codify rhetorical terms. In the hermeneutical documents I have examined, however, there are no references to musical settings.

It is well known, of course, that classical rhetoric and music-rhetorical figures are closely connected, and the latter were systematized regularly in German music-theoretical treatises throughout the period. Here, in this study, I am attempting to demonstrate the ways in which Kuhnau set scriptural and non-scriptural texts by using the hermeneutical method described in his own writings. The relationship between rhetoric in music and hermeneutics will be discussed further, but it is important to note that, in these theological treatises, the traditions are intertwined.

It is not surprising that in music Christ came to be represented by a musical interval (e.g. Werckmeister, who correlated Christ, God the Father, and the Holy Spirit with the simple interval ratios). These kinds of "figures" (since they occur frequently) by Werckmeister and Kuhnau are not considered to be part of the general repertoire of music-rhetorical figures that exist in the treatises of the period, nor can they be found there. These kinds of musical representations, including many settings by Kuhnau, reflect the influence of theological principles of the Lutheran tradition, sometimes even the practice of figuration or typology. (There was in pre-critical hermeneutics an aspect of pluralism which regarded the figure of Christ as a constant agent throughout the narrative of the Bible. The aggregate of all such figures was called typology.) Because Kuhnau did this in his musical settings, he did not rely on the system of music-rhetorical figures for his inventions, and, instead, drew his inspiration from the hermeneutical interpretation of the words.

but also, as an extension of these very principles of hermeneutics, a musical setting providing amplification of the meaning, resonance, and a further emphasis.

Kuhnau has provided us with an example of a hermeneutic of Psalm I.⁶⁰ For our purposes and convenient reference, the opening lines are included here.

Wohl dem, der nicht wandelt im Rat der
Gottlosen noch tritt auf den Weg der Sünder
noch sitzt, wo die Spötter sitzen,
sondern hat Lust am Gesetz des Herrn und sinnt
über seinem Gesetz Tag und Nacht!

. . . with the beginning of the first psalm. If I had set the first words, "Indeed to him," and these words did not yet raise my spirit to any inspiration or invention, where I read in Hebrew: "Ash-ray ha-ish." That can, with an exclamation, mean: "Oh! the happiness of this man." And the French version . . . "O que bien heureux est le personnage."

This represents a trial of his ideas in a sample setting of the first psalm.⁶¹ His example demonstrates the application of his hermeneutical way of thinking--the words are cast and subdivided according to his interpretation of the meaning of the text. He then goes on to describe a possible musical setting initiated by the interpretation of the words. Wölfe's emphatology and the principle of resonance are evident in his description of the musical setting.

⁶⁰ The entire hermeneutic is examined along with the rest of the Preface in the following chapter.

⁶¹ If Kuhnau ever set this text, the music did not survive.

. . . Yes, I paraphrase [Wohl dem] further with the use of extra meanings; what speaker or what tongue is skillful enough to express with energetic words those blessings which such a man possesses in the greatest abundance, even in the greatest perfection!

The extraordinary extent of the emphasis is evident from a comparison of this grandiloquent statement to the simplicity of the original two German words, "Wohl dem." The use of "energetic words" is noteworthy here in that the vivid language is intended to convey the full amplitude of the meaning in the passage, and, like the second example of Luther, he is moving the mind of the believer to the full realization of the proper Lutheran interpretation. Kuhnau's interpretation also shows the emphasis of individual "inspired words" to give them a sense beyond their ordinary meanings. In the next passage these are incorporated in the musical setting.

. . . although I know well that the "Ash-ray" is not always used with this energy . . . in the Italian Bible . . . "Beatus vir" is translated as "Beato l'huomo," this thought brings me to . . . express the "Wohl Dem" through a force of many voices or in several choruses (choirs), or, however, lacking personnel, through many passages, coloraturas, and the like in one or a few voices.

One could also with the "ha-ish," "dem," indicate a special emphasis [italics mine] in which one would repeat the "dem" in unexpected tones and tones bringing the listener to attention, . . .

Although here one cannot be certain what exactly Kuhnau meant by "tonos," given the context of a choral setting, it may refer to the use of different or unexpected harmonies or

pitches, and probably also has the usual meaning of the word, "mode." His orientation seems to be toward the sonic representation of the words, an attempt to amplify the original text and impress upon the listener the magnitude of the idea that is being set. The musical setting described is the equivalent of a hermeneutic. It gives energy and emphasis to the passage, expands on its resonance, and acts to bring the listener to attention. It does not seek to change the meaning of the passage, but to offer a pluralistic representation in the musical setting.

that . . . this understanding, "indeed to him, to him, I say, who, so to speak, presents a great and considerable person in the theatre of the world (comes from the French version of the word 'personnage'), and with continuance of the truth can be reckoned among the most blessed, he indeed who does not wander, walk." Here the Hebrew word 'ha-luh,' 'wander,' if one wanted to take it in its proper sense, could be expressed by step, and not by leap, or however, if one were to understand it correctly, as here, in a figurative sense, hence the crooked digressions of the Godless, he could express a straying path through many progressions that wander outside the limits of the mode or key.

Two levels of meaning are expressed in this passage: the first, the "sensus proprius," and the second, the "sensus figuratus." The "sensus proprius," or "sensus literalis" of "wandelt" is "wanders" or "walks," and Kuhnau suggests that this could be represented in music by moving "by step and not by leap." In the psalm text, however, the words "wandelt" (wanders) and "Weg" (path) call for a figural or allegorical interpretation (the "sensus

figuratus") because this is an allegory, (the literal meanings of "walking" and "path" do not express the full significance of the passage) and one which can be interpreted according to the analogy of faith. The wandering is an allegory for straying from the faith, and Kuhnau accordingly suggests that this extreme may be set by certain harmonic progressions "extra limites Modi (outside the limits of the mode or key)."

If I go further to the "re-sha-eem. . . etc." Godless, then a hard dissonance should come to the ears, because the Godless is like a vehement sea, since his affects know nothing of peace, or of good harmony, but continuously combat each other, also his will not agree to harmony.

In the Hebrew text there is understood to be a difference in the states of the Godless, sinners, and mockers. Kuhnau suggests depicting the inharmonious affects of the Godless by a hard dissonance, the ways of sinners by an unusual sonority, and the mockers by instrumental lines that do not harmonize with the voices. He later requires a musical depiction of the "impious," which he suggests should be set by notes "erring" outside of the key, but not producing a dissonance as hard as the one used for the Godless.

In this musical hermeneutic of Psalm 1 Wolle's declaration of emphasis is certainly true--not only are the conditions reflected in the music, but by establishing a rhetorical contrast with "wohl dem," Kuhnau succeeds in bringing an enlarged meaning to the scripture through the

music, thereby moving the mind and soul of the listener in line with the text.

"And he does not stand in the way of sinners." There I paid attention to the word "amad," "stetit," "He stands" (in Luther's version, "he walks"). And if one could make many tones (tonos) heard in unison, and thereby make understood the following: "He walks the path of sinners, therefore, that he does not yield or waver, and all of his affects are united in such evil." Because, however, the proposition is negative, and it is thereby indicated, that the pious has not to do [with these things], thus one must cause the negating particle to be heard expressively. Hence, I find many times repeated in almost all Italian concerti, with good reason, the Latin "Non" and its equivalent "Nò" standing alone.

The meaning of the passage is divided into two parts by removing the "nicht" (Wohl dem, der nicht wandelt im Rat der Gottlosen) from the scriptural version, a technique used frequently in hermeneutics. The original positive scopus is ultimately restored with the setting of "nicht" by repeating it "with good reason many times" and thereby intensifying the meaning. The emphasis of the word "nicht" reflects both rhetorical and hermeneutical attention to an important point of grammar.

One may receive direction from what was discussed earlier concerning "ambulavit" and "impiis." One may also in the setting of the word "hat-ta-eem," which means properly "erring," "deviating," fall out of the right mode and err in foreign tones, but not such dissonance, as was made to be heard with the word "re-sha-eem" (of the Godless). . .
 "And he does not sit in the seat of the mockers." [In German] neither does he sit where the mockers sit. In addition to the fact that sitting could be represented in a stable locus and unison, thus the mockers could be set through instrumental music, and the vocalists would demonstrate that they did not wish to make any harmony with the

former. . .

"But he has desire for the law of the Lord." With the adversative conjunction "but" one should go completely to another tone, and the "mi" should be changed into "fa" or the "fa" into "mi." The enjoyment, or the desire for the law of the Lord must, however, must be insinuated in the heart of the listener with all contrived grace.

Here it is clear that "tono" must mean "key," since either of the proposed changes in solmization requires a change of key signature. Kuhnau implies that he can deliberately and actively seek to implant the "desire for the law of the Lord" in his listener. This is accomplished by adducing the correct and full meaning of the text exegetically and stirring the heart and emotions of the listener through the vehicle of his musical setting. The "Law of the Lord" in his interpretation of the text is represented by a tonal plateau that sets it apart from the rest of the Psalm and, moreover, "sondern" as the adversative conjunction is syntactically set apart just as the word "nicht" was emphasized above.

"And he should meditate in his law day and night," there the meditating could (in Luther's version it is speaking) be represented in a profound and studied counterpoint; or in an artful so-called Grave, day and night, however, which means as much as without pause, in a carefully composed repetition of the words.

Here meditation on the law is represented by contrapuntal writing which is inherently bound by rules or laws in the older, strict contrapuntal style. The ceaselessness of day and night is portrayed literally by

repetition of the words.

Francke wrote of the importance of affect in the singing of Psalm 1, and of the rhetorical opposition of the happiness of the man who "does not wander in the counsel of the Godless."

Since the psaltery is a gymnasium and exercise of affects, he sings without spirit who does not sing in spirit, so that, when you read, 'Happy is the man, who does not wander in the counsel of the Godless,' it is necessary similarly to move the affect, and to detest and deprecate the counsel of the impious, not only for you, but for the entire upright church, so is the way of the sinners as is the doctrine of pestilence.⁶²

Kuhnau's trial setting of the psalm reflects the hermeneutical tradition of Biblical interpretation and also the importance of affect. The composer's goal, like that of the hermeneute, was to move the spirit of the listener to receive the scripture with its full meaning, emphasis, and resonance.

⁶² Francke, Praelectiones Hermeneuticae, p. 202.

Chapter Two

The Significance of Kuhnau's Preface

The preface that Kuhnau wrote to a book of cantata texts for the years 1709-10 has been used as support for theories of text setting and music aesthetics in the Baroque period, but it has not been examined thoroughly for its linguistic resonance and intellectual and theological connections with ancillary disciplines. One of the goals of this study is to establish the hermeneutical orientation of Kuhnau's text setting so that one may understand the precise interpretative tools that the composer used in his analysis of the texts and consequent choice of expressive means for musical setting. We have discussed examples of the procedures of Lutheran hermeneutics. The next step is to examine Kuhnau's own writings about the interpretation of scripture and the setting of Biblical texts. Contemporary reference materials, textual comparisons, and the work of other theorists help us to appreciate the linguistic resonance of the Hebrew text of the Bible, the purpose of emphasis, and the method of conveying the Affekt in music as Kuhnau would have attempted to communicate it. In the previous chapter, passages from the part of the preface containing Kuhnau's description of a setting of Psalm 1 were analyzed and compared to the Biblical exegesis of Lutheran authors. Here the remainder of the preface is studied,

beginning with Kuhnau's general remarks on the setting of sacred texts.⁶³

Hier lege ich Dir,
werthes Leipzig, diejenigen
Texte vor Augen, welche
dieses Kirchen-Jahr über auff
denen mir anvertrauten
Choris Musicis mit Gottes
Hülfe sollen gehöret werden.
Ich habe vor dieses
mahl versuchen wollen, wie
sich die Biblischen Sprüche
in ihrer eigenen Schönheit,
und ohne einigen frembden
Zierrath, da sie nehmlich
mit keinen Arien oder andern
Poetischen Paraphrasibus
begleitet sind,
componiren lassen.
Ich habe zu zweyen
Texten, nehmlich auff den
Ersten Advent-Sonntag, und
auff das Michaelis-Fest, die
Dicta selbst
zusammengelesen, dabey aber
dennoch einen und andern
Vers aus bekandten teutschen
Liedern mit untergemenet,
und, in Mangelung der Zeit
auff solche Art zu
continuirem, einen guten
Freund ersuchet, diese Mühe
über sich zu nehmen.

Here I set before your
eyes, worthy Leipzig, these
texts, which are to be heard
in this church-year with
God's help by the musical
choir entrusted to me.
On this occasion it was
my intention to show how
Biblical speeches may be
set in all their beauty,

and without foreign ornament
in that they may not be
accompanied by arias or
other poetic paraphrases.

For two texts, those of
the first Sunday of
Advent, and on the Feast of
Michael, I have put together
the passages myself, but with
them, compiled
some verses from well known
German songs, and,

lacking the time to continue
in this way, sought out a
good friend to take this
effort upon himself.

This passage refers to the composition of the texts themselves, not their musical setting. The book containing the preface also contains several cantata-texts for feasts

⁶³ Rimbach, p. 57, notes that Kuhnau was the first composer in Leipzig to publish books of cantata texts, and that this was Kuhnau's first such book. The text for the Preface may be found in B.F. Richter, "Eine Abhandlung Johann Kuhnaus," Monatshefte für Musikgeschichte, 1902, p. 147. The Hebrew transliteration in English is intended for the convenience of English readers; the translation of the Preface is my own.

from the first Sunday of Advent of 1709 to Annunciation of 1710. Kuhnau states that it is his intention to examine in what way "Biblical speeches may be composed in all their beauty and without foreign ornament so that they are accompanied with no arias or other poetic paraphrases." The reason for his objection to arias or other poetic paraphrases is that they are foreign, both to the Bible and to the traditions of use of German chorale texts; later in the paragraph he writes that he, himself, "mixed other verses from famous German Lieder" (chorales) in the two cantata-texts referred to here. Although during part of his career Kuhnau used poetic interpolations, arias, and recitative in his cantata settings, in this book all of the texts consist of scriptural quotations derived from the readings for the day and chorale verses; none have additional poetic paraphrases. The musical settings of these texts are not extant.

Kuhnau's comments concerning the construction of the texts themselves suggest that he was at times involved in the actual composing of the texts, or at least supervised their composition. There is no doubt that he influenced the texts referred to here; it is probable that he was close to the fashioning of many of the texts that he set to music. Of Kuhnau's librettists, only Neumeister has been identified.

Ich muss zwar bekennen,
daß die Arien, wenn

Indeed I must acknowledge
that arias, if

Pathetische Worte in artigen
Metris und Rhythmis
eingeschränket sind, der
Music eine ungemeyne Grace
geben, welche bey denen in
Prosa gesungenen Worten so
leichte sich nicht herfür
thut. Nichts desto weniger
bin ich doch bey der einmahl
gefasten Resolution
geblieben, und zwar um so
viel mehre, weil ich, indem
ich ietzo von dem
Madrigalischen Stylo, der in
Arien und Recitativ
bestehet, nichts sehen
lasse, dem Verdachte der
Theatralischen Music desto
leichter zu entgehen
gedencke. Wiewohl auch noch
zur Zeit denen wenigsten die
eigentliche Difference des
Kirchen und Theatralischen
Styli bekandt ist, und an
beyden Orten die Madrigalien
ohne Praejudiz eines jeden
Proprii stattfinden können.

Zugeschweigen das in einem
so wohl als in dem andern
was Pathetisches und das
Gemüthe bewegendes vorkommen
muss. Doch äussert der
Unterscheid sonderlich
hierinne, dass man dort bey
dem Zuhörer eine heilige
Andacht, Liebe, Freude,
Traurigkeit, Verwunderung,
und dergleichen zu erwecken
suchet, hier aber denen
wahren und unschuldigen
Liebhabern der Music zwar
eine unschuldige Vergnügung,
denen meisten andern und
fleischlich gesinneten aber
immer mehr und mehr Nahrung
ihrer Begierden giebet, und
gar selten die unordentliche
Hitze des aufsiedenden
Geblütes dämpffet.

pathetic words are limited
to good meters and
rhythms, give an
uncommon grace to music,
which could not be achieved
so easily with words sung in
prose.

Nevertheless
I remained with the
resolution I had taken
and so much the more so
because I, in that
I now allow nothing to be
seen of the madrigal
style, which consists of
arias and recitative,
think to avoid the appea-
rance of theatrical music
all the more easily--
even though
in our time the difference
between church and
theatrical style is under-
stood by almost no one, and
in both (places) madrigals
may occur without offending
propriety.

It goes without saying that
in one as much as in the
other there must occur some-
thing poetic and moving to
the soul. But the difference
lies in this: that in the
former one seeks to awaken in
the listener a holy devotion,
love, joy, sorrow, wonder,
and the like, in the latter,

however, for the true
and innocent
lovers of music, a guiltless
enjoyment; for most others
and worldly minded, however,

it gives more and more fuel
to their desires, and seldom
indeed dampens the inordinate
heat of their boiling blood.

Here Kuhnau first introduces the idea of

Gemüthsbewegung the movement of the soul. The idea is clearly related to affect. In a contemporary source, a Latin-German Thesaurus of Basilius Fabrus, published in Leipzig in 1696, affectus is defined as "Gemüths-bewegung" or "Gemüths-neigung" (inclination of the soul). Another much earlier German thesaurus, Thesaurus Linguae et sapientiae Germanicae (1616) of Georg Henisch, has the definition of Gemüth as "Herz," "animus," "mens," and "affectus," and Gemüt as "der Sinn," "die Gedancken," "Maynung [Meinung]," and "sensus quo aliquid percipimus (the sense by which we perceive something)." The same source defines Affekt as "Beweglichkeit zu oder von dem jenigen das uns gut und böss dunckt zu sein, Beweg des Gemüts, affectus, perturbatio, derer sind viererley, Lieb, Hass, Hoffnung, Furcht, cupiditas, dolor, spes, metus." J.C. Schweizer's Wörterbuch zur Erklärung fremden aus andern Sprachen in die Deutsche aufgenommenener Wörter und Redensarten has an entry for "Gemüthsbewegung," giving the Latin synonyms "affectus," and "motus animi." Kuhnau's delineation of the different states brought about in listeners in church and theatrical music is an important part of his perception of Gemüthsbewegung.

wie ehemals Pythagoras mit seiner lieblichen Flöte bey einigen jungen Leuten soll effectuiret haben. Denn also er einesmahls in der Nacht oben aus seinem Fenster gewahr worden, daß diese Pursche, weil sie das

as Pythagoras is supposed to have effected long ago on some young people with his lovely flute. For once, in the night, above from his window, he became aware that these boys, because they

bey einer seiner Nachbarinnen begehrte Nacht-Quartier nicht erlangen können, den Anschlag gemacht, ihr Haus zu stürmen, hat er auff erwehnten seinem Instrument solche charmante Modulationes hören lassen, daß sie darüber von ihrem Vorhaben abgestanden, und das züchtige Weib in Ruhe gelassen.

could not succeed in serenading one of their neighbours,

had prepared to break into her house, he caused to be heard such charming modulations on his aforementioned instrument, that they abandoned their intention, and left the chaste woman in peace.

This story appealed to Kuhnau because of the effect that Pythagoras's music had on his listeners. The composer had a deep interest in these stories of classical origin; his prose works contain many classical references and stories (such as those in the general preface to the Biblische Historien). Other authors of the early seventeenth century recounted stories and legends of the power of music, such as Orpheus in the Underworld, and the famous cure of the tarantula bite.

Dort erfodert [sic] der heilige Ort unt Text alle Kunst, Pracht, Modestie und Ehrebezeigung: Hier mögen in dem profanen Wercke auch neben den guten Sätzen schlechte, possierliche lächerliche, excessive hüpfende und wider die Reguln der Kunst peccirende Melodien mit unter lauffen.

In the former [church music] the holy place and text demands all art, splendour, modesty, and show of honour: in the secular work, good passages may run together with poor, ridiculous, excessively leaping melodies that sin against the rules of art.

This section continues the comparison of sacred and secular music. The consistency that Kuhnau refers to in sacred music is evident in his own works in the consistency of texture, tonality, and thematic material in

multi-movement works.

Im übrigen, da blosser Worte in Prosa, und keine Arien (wiewohl die Lieder zu diesem Genere auch gehören können, und gemeiniglich nur so weit von jenen unterschieden sind, dass sie den Cantum firmum, jene aber den figuratum ausmachen) zu componiren sind, und daher von der Grace, wie schon gedacht worden, viel abgehet, so hat man um so viel mehr Ursache, aus den Worten alle Gelegenheit zur Invention und Variation, ohne welche die Music ihren Finem, nemlich die Delectation und Bewegung der Gemüther, schwerlich erreicht, zu arripiren.

In general, since merely prose words and no arias are to be composed (although sacred songs [chorales] can also belong to this genre and generally are different from the former only in that they make use of cantus firmus, while the arias use figuration and depart from grace), therefore (as we have already discussed), one must seize all occasions for invention or variation from the words without which the music attains [only] with difficulty its end, namely the delectation and movement of souls.

In the passage, he is apparently identifying two kinds of music: the figuratus--embellished melody--and chorale. Here the connection between the delectation and moving of the spirit or soul and the opportunity for musical invention is made.

Zwar ist hier nicht die Rede von der Art und Weise zu variiren und inventiren, davon ich an einem andern Orte gedacht, wie nemlich, zum Exempel, vier Noten von einerley Quantität nach denen Praeceptis artis combinatoriae 24. mahl, und 5. Noten 120. mahl, und so fort, da man das letzte Productum mit dem in Progressione Arithmetica folgenden Numero Notarum variandarum multipliciret, solcher gestalt können verwechselt werden, das bald jede Combination einen

Surely it is not a question here of the kind and way of varying and inventing, which I have considered in another place, as namely, for example, four notes of one quantity according to the precepts of the Art of Combinations 24 times, and 5 notes 120 times, and so on, since one multiplies the last product with the following arithmetic progression,

such a form can be changed, so that soon each combination causes a different effect in

andern Effect in dem Gemüthe der Zuhörer operire. Welche Variation fast unendlich seyn würde wenn man an der Quantität der Noten zugleich etwas changiren wolte. Anderer vieler Modorum der Variation zugeschweigen.

the soul of the listener.

This variation would be almost infinite, if one wished to change the quantities of the notes somewhat, to say nothing of many other modes of variation.

It can be inferred from this that he has written about the ars combinatoria elsewhere. It is, in fact, also referred to in the preface to the Biblische Historien (1700). His derivation of the numbers is not mysterious; 4 factorial equals 24 and 5 factorial equals 120, and he is therefore suggesting the use of each rhythmic value once. This kind of theoretical treatment of rhythm is similar to that of Werckmeister and derives from the teachings of antiquity, primarily Aristoxenus. Werckmeister, and other exponents of the theories of musica mathematica, regarded numbers as the most important part of "God's order." The presence of this passage here, in which the number of possible rhythmic combinations is stated, almost as a curiosity, reflects the influence of musica mathematica and the general importance of mathematics in higher learning at this time. Kuhnau gives this information and refers to the higher mathematical order to create a picture of the possibilities for the variation of an invention. In the last sentence of the above passage Kuhnau may be referring to the variation of other musical elements, or other means of producing rhythmic variation.

Sondern es ist vornehmlich darum zu thun, wie der rechte Verstand der Worte Gelegenheit zur Invention geben, und mit guter Raison durch die Music denen Ohren zugebracht werden könne. Denn ausser dem, das man sich auff das Artificium die Affectus zu moviren, und sonst alles geschicklich zu exprimiren wohl verstehen sollte, so hielte ich vor nöthig, dass man in der Hermeneutica kein Fremdling wäre, und den rechten Sensum und Scopum der Worte allemahl wohl capirte.

But it is especially important to consider, how the right understanding of the words gives opportunity for invention, and can be brought to the ears by means of good reason. For in addition, [while] one ought to understand well how to move the affect with artifice, and understand how to express everything with skill, I considered it most necessary that one not be a stranger to hermeneutics and that one understand well the correct sensus and scopus of the words at all times.

Here Kuhnau says that invention must be derived from the right understanding of the words, the phrase which is the key to understanding his hermeneutical method or his way of expressing Biblical speech musically. He finds that the correct understanding of the words supplies the inspiration and opportunity for invention and with what he calls good "Raison," "the meaning can be brought to the ears through the music." In an early eighteenth-century Wörterbuch, Der Teutschen Curiosité in fremden Wörtern (Menantes, Hamburg) "Raison" is given the meaning of both reason and justice. Its deeper resonance derives, of course from ratio, meaning reason, used by Zarlino and later theorists to distinguish between the rules of music arising from arithmetic proportions, and judgements proceeding from one's hearing alone.

As has been shown in the previous chapter, the words sensus and scopus are of fundamental importance in

hermeneutics. A Vocabularium Juris utriusque . . . (1759) defines sensus with an emphasis on reason as a cognitive faculty. Schweitzer's dictionary defines sensus as "der Sinn, die Empfindung," and scopus as "der gemeine Verstand, Vernunft." But Fabrus (Leipzig, 1697) includes "der Verstand der Worte oder einer Schrift" among the other meanings already given for sensus and he defines scopus as "das Ziel darnach man schiesset, ein vorgestecktes Ziel." Certainly Kuhnau's conception of the sensus of the text is related to the understanding of the words (having both an individual meaning and one related to the entire text, or to the goal or purpose of the passage). The idea of scopus as a goal seems to be connected with his musical intention of Gemüthsbewegung outlined in the previous discussion. Analysis of several cantatas indicates that Ziel as a goal, or a "target at which one shoots" represents the confluence of ideas put forth by a hermeneute in his interpretation, since it is his aim to deliver the believer to salvation. This is, in effect, the scopus of the entire Bible even though each book, and also individual parts of the books, are supposed to have their own goals. The definitions in the thesauruses, which, as noted above, often lead to a circle of words such as Gemüthsbewegung-motus animi-affectus, etc., are also tools for the development of resonance, because they lead the user of the dictionary to widening circles of meaning and nuance.

Ich will noch mehr sagen,
dass es so ungereimt nicht
wäre, wenn man im componiren
der Teutschen Biblischen
Sprüche, im Fall die Worte
in der Mutter-Sprache einen
nicht gleich auff eine
geschickte Invention führten,
(wiewohl wir vor die
nachdrücklich übersetzung
des Herrn Lutheri Gott
hertzlich zu dancken Ursach
haben) auch andere Versiones
in andern uns bekandten
Sprachen zur Hand nähmen:

I will still further say
that it would not be such a
bad thing, if one, in the
setting of German Biblical
speeches, in case the words
of the mother tongue did not
immediately lead one to an
especially skillful inven-
tion (although we have much
to be thankful for to God for
Herr Luther's translation),
were to take in hand also
other versions in languages
known to us:

The exploration of the words of the Bible in other languages as a source for musical invention is an extension of the principles of Lutheran hermeneutics into text setting. In philological terms, one may choose the "Hauptsprache" (Hebrew), perhaps for original Old Testament passages, and a "Grundsprache" (probably Greek for Kuhnau), the language of the New Testament. His use of the word "invention" falls in line with his method of hermeneutics as it concerns interpretation of the texts, thus it can be shown that invention is not arbitrary but rooted in the expression of the meaning of the text. It is especially important to recognize that this process is an aspect of pluralistic interpretation, the opposite to the determination of a single, true meaning of a passage, which was a characteristic of pre-Enlightenment Lutheran hermeneutics.

massen es die Erfahrung
lehret, dass frembde
Sprachen uns immer mehr
afficiren, wie man denn bey

Experience teaches that
foreign languages affect us
more and more (as one
notices with us during

uns in der Fasten-Zeit anmercket, dass auch Ungelehrte das Credo in Deum Patrem, woraus sie etwa einige Worte verstehen, mit grosser Bewegung des Hertzens mit zu singen pflegen. Vornehmlich aber kann die Grund-Sprache zur Invention nicht wenig beytragen.

Ich will eine kleine Probe an dem Anfange des ersten Psalms weisen. Gesetzt, die ersten Worte: "Wohl dem," wolten meinen Geist noch zu keiner Erfindung auffmuntern, wo lese ich in Ebräischen Worte: "Ashre haïsch"⁶⁴

Das kann mit einer Exclamation heissen: "O! beatudines huius viri, O! der Glückseligkeit dieses Mannes". Und so lautet auch fast die Frantzösische Version derer Prediger und Professorum zu Genff: "O que bien heureux est le personnage."

Lent that even uneducated people have the habit of singing the "Credo in Deum Patrem" of which they understand only a few words, with great movement of the heart.) Especially, however, the basic language can contribute not a little to invention.

I will give a small example of the beginning of the first psalm. If I had set the first words, "Indeed to him," and these words did not yet raise my spirit to any realization, where I read in Hebrew, "Ash-ray [the quality of happiness belongs to] ha-ish" ["ha" is "the;" "ish" is man] That can, with an exclamation, mean: ". . ."

Oh! the happiness of this man." And the French version of the preachers and professors at Genff runs almost the same: ". . . ."

In the discussion of Psalm 1, Kuhnau gives examples of passages, such as the above, which, through pluralistic exegesis, are brought to a more potent interpretation. In order to appreciate Kuhnau's approach to the text we must understand its grammatical disposition in Hebrew, since this was his starting point, as it was for contemporary hermeneutes. In literal translation, it means, in the construct state of Hebrew, "the quality of happiness belongs

⁶⁴ Kuhnau's original transliteration of the Hebrew words into German is preserved in the left column. I thank Mr. David Homa for his translation of the Hebrew words.

to the man." (One may refer to psalms 84.5 and 144.15--happiness; these are further resonances to define the word happiness: Aschre.) The word "ish," meaning "man," is a good example of the strength of Hebrew in its Biblical resonance, and how much more amplified the meaning of the words becomes when given the Hebrew interpretation. The resonance is found, since Hebrew is the language of the Bible, in all of its uses in passages and in particular cases. Many of the words in Psalm 1 have three-letter root words and also their even more rare and archaic two-letter root words, so that for someone who understands Hebrew, the meaning of the passage is more direct via linguistic resonance. The meaning of "man," "ish" in this passage, is a striking example of the extent of Biblical resonance.⁶⁵ The resonance and emphasis of these words explains the particular attention that Kuhnau gives to the two rather unobtrusive German words "Wohl dem."

Ja ich paraphrasire es bey
Erwegung des Pluralis ferner
der gestalt: "Welcher

Yes, I paraphrase the form
[Wohl dem] further with the
use of the plural [ie. extra
meanings]: what

⁶⁵ "Ish," meaning man, and "isha," meaning woman, do not refer to "the first man." In meaning, it is removed, but it arose from the plural "ishim," but more correctly the plural "anashim." This implies the singular "anash," "descendant of Adam." Further, women (plural of "isha"), meaning "of man," derives from "anashim." This is related to the original "Enosh" (see son of Seth), which equals "man," as it is used in Hebrew poetry.

The root word of "Ash-ray" is "osh-er", which means happiness. An exact translation of the Hebrew text is "Happy is the man that does not walk in the counsel of the wicked."

Redner, oder Welch Zunge ist wohl geschickt genug, diejenigen Glückseligkeiten mit nachdrücklichen Worten zu exprimieren, die ein solcher Mann in der größten Menge, ja in der größten Vollkommenheit besitzt!" Diese Meditation, ob ich zwar wohl weiss, dass das "Aschre" nicht allemahl mit diesem Nachdrucke gebraucht wird, (wie ich denn in der Italienischen Bibel die Worte nicht anders als in der Lateinischen Vulgata: "Beatus vir, Beato l'huomo übersetzt finde) bringet mich dahin, dass ich das "Wohl dem" durch eine force vieler Stimmen, oder in etlichen Chören, oder aber, in Manglung derer Adjuvanten, durch viele Passagen, Coloraturen, und dergleichen in einer oder wenig Stimmen exprimire. Man könnte auch bei dem "haisch" "huius viri," oder "Huic viro," und folgendlich bey dem Teutschen Worte, "dem," einen sonderlichen Nachdruck andeuten, indem man das "dem" wiederholte, in unvermuthete und den Auditorem zur Attention bringende Tonos setzete,

speaker or what tongue is skillful enough to express with energetic words those blessings which such a man possesses in the greatest abundance, even in the greatest perfection!

This thought, although I know well that the "Ash-ray" is not always used with this energy, (as I find in the Italian Bible the words not different from the Latin Vulgate: "Beatus vir" is translated as "Beato l' huomo") brings me to this point that I express the "Wohl dem" through a force of many voices or in several choruses (or choirs), or, however, lacking helpers, through many passages, coloraturas, and the like in one or a few voices.

One could also with the "ha-ish" "huius viri," or "huic viro" (of/ to this man) and then with the German word, "dem," indicate a special emphasis, in which one would repeat the "dem" in unexpected tones and tones bringing the listener to attention,

From the above discussion of "ish," it is clear that the Hebrew resonance of this word calls for a special emphasis in the music, since the German words are lacklustre by comparison. It must be mentioned that Kuhnau's use of such terms as tonos and other foreign words, like his settings of words in texts, is not isomorphic or restricted to the lexical meaning of the word. Clearly it can be shown

from this passage that for Kuhnau words unlock systems of ideas that are primarily theological, a standpoint from which he visualizes structure and continuity of narrative. "Tones bringing the listener to attention" may refer to emphatic chords, perhaps like the chords followed by rests found near the beginning of Kuhnau's motet, "Gott hat uns nicht gesetzt," in which the chord on "Gott" is followed by rests, then a fugal section.

daß also dieser Verstand
herauskäme: Wohl dem, dem
sage ich, der, so zu reden,
auf dem Theatro der Welt
(laut des aus der
Frantzösischen Version
angeführten Wortes,

'personnage') eine grosse
und ansehnliche Person
praesentiret, und mit
Bestande der Wahrheit unter
die Glückseligsten kan
gerechnet werden, welcher
nehmlich nicht wandelt
'ascher lô hâlak' 'qui non
ambulavit, ivit, incessit.'"
Da gäbe das Ebräische Verbum
"halach," "wandeln," wenn

man es in sensus proprio
nehmen wollte, Gelegenheit,
es per gradus, und nicht per

saltus, oder aber, wenn man
es recht, wie hier, in sensu
figurato, und dadurch die
krummen Umschweiffe der
Gottlosen verstände, durch
viel extra limites Modi seu
Toni vagirende Gänge
auszudrücken.

that therefore this
understanding would result:
indeed to him, to him, I say,
who, so to speak, presents a
great and considerable
persona in the theatre of the
world (this comes from the
French version of the word,
'personnage'), and with
continuance of the truth can
be reckoned among the most
blessed, he indeed who does
not wander. A-share [meaning
which, or that] lo [negative,
or not] ha-luh^ [he walked].

Here the
Hebrew word "halach,"
"walked," [Kuhnau translates
it as "wander"] would give,
if one wished to take it in
its sensus proprius,
opportunity to move
by step, and not by
leap, or, however, if one
correctly, as here, in a
sensus figuratus, and hence
the crooked digressions of
the Godless, he could express
a straying path through
progressions that wander
outside the limits of the
modes or tones.

As was seen in the previous chapter, Lutheran

hermeneutes tended to break the passages they were interpreting into small units in the dispositio, even separating the adversative conjunction from the words that it applied to. Here, because of the Hebrew version of the text, Kuhnau like Wolle, emphasizes the setting of "he walked," and "not" as two separate ideas. From the German version one might first think of setting the ideas together, as in "he did not walk," or "he stood still." Here the sensus proprius and sensus figuratus are given in addition to the "special" sense or emphasis given in the previous passage (the expanded meaning of "the man"). The first case is like the musical representation of Laban's deception in Kuhnau's Biblische Historien, in which the deception is expressed by a quick change of chromatic harmony in order to deceive the ear. In the second case, the words undergo re-interpretation before they are set musically so that it comes to reflect a more indirect and hidden meaning.

Ferner, "der nicht wandelt"
"baazath rescháim" "in
consilio impionum [sic],"
"im Rath der Gottlosen."

Hier ist nun zwar in dem
Verstande der Worte des
Originals und der Version
kein Unterschied. Doch
weil man, wie gedacht, bey
Lesung einer frembden,
sonderlich aber der H.
Sprache immer mehre attent
ist, man auch sonst die

radices vocum zu erwegen
pfliget, so wird einem bey
dem Worte "jáaz," welches so
viel heißet, als "consilium

Further, "he who does not
wander" "ba-a-tsut re-sha-
eem" in the council of the
Godless.

Here there is no difference
in the understanding of the
words of the original and the
translated version. However,
because one, as discussed, is
always more attentive in the
reading of a foreign lan-
guage, especially the "Holy"
language [Hebrew], one also
pays special

attention to the roots of the
words, one person may
approve so much of the word
"jaaz," which means as much

iniit, consilium cepit,
dedit, consuluit," so viel
beyfallen, daß im
Consultiren immer pro und
contra disputiret, auch zum
öfftern ein gantz
unvermutheter Schluss
gefasst wird. By welchem
Gedancken man die Auditores
das Wort "Rath" in einem
frembden und unversehenen
Tono kan hörn lassen.

as to give or take counsel,
that in consulting, one
disputes always pro and
contra, also more often
an entirely unexpected end
is conceived.

By which
thoughts one can make the
listeners hear the word
"Rath" in a foreign or
unexpected tone [harmony].

The word "re-sha-eem" means "wicked ones," the opposite
to those carrying out God's commands.⁶⁶ Kuhnau remarks
that, although there is no difference in "understanding"
between the Hebrew and German versions of this passage, the
consideration of the original text has the advantage of
exposing the root words, in effect the linguistic resonance
of the words.

Gehe ich weiter auff das
Wort "reschäim" "impiorum,
motorum, inquietorum,
seditiosorum. injustorum"
etc. der Gottlosen, so solte
es in einer harten
Dissonantz vor die Ohren
kommen. Denn, weil der
Gottlose wie ein ungestümes
Meer ist, da seine Affecten
von Frieden, oder einer
guten Harmonie nichts
wissen, sondern
continuirlich mit einander zu
Felde liegen, will sich auch
dessen Nahme zur angenehmen
Harmonie nicht reimen.

If I go further to the word
"re-sha-eem. . . etc." of the
Godless, then a hard
dissonance should come to
the ears. For, because the
Godless is like a vehement
sea, since his affects know
nothing of peace, or of a
good harmony, but
continuously combat
each other, also his mind
will not agree to pleasant
harmony.

⁶⁶ "Ba" signifies the construct state, and means "in."
The root word "ʾtsa" means advice. Commonly "wicked" refers
to a type, especially one of four types of children who are
taken up as part of the service on the first night of
Passover.

In the Hebrew text, there is an intensity and progression of conditions implied: "The man who begins by walking in the counsel of the wicked (i.e. following their counsel) will soon stand in the way of sinners, and will end by sitting in the company of s. offers, those who make what is good and holy the object of ridicule."⁶⁷ The manner in which Kuhnau expresses this progression throughout his interpretation is similar to this commentary. He suggested that "counsel" might be represented by setting the word in a "foreign or unexpected tone," because of the unexpected result of disputes. There follows "of the Godless," ("wicked" in Hebrew) who know nothing of harmony, and could be represented by a "hard dissonance."

"Übederek chattāim
lō āmād" "Et in via
peccatorum non stetit." Da
attendirte ich das Wort:
"amad," "stetit," "Er
steht" (nach Lutheri
Version, "er tritt"). Und
könnte man viel Tonos in
Unisono hören lassen, und
dadurch etwa dergleichen
Gedancken zu verstehen
geben: "Er tritt den Weg
der Sünder also, dass er
davon nicht weicht noch
wancket, und vereinigen sich
alle seine Affectus in
solcher Bösheit."

"And he does not stand in the
way of sinners." There I
payed attention to the word
"amad," "stetit," "He
stands" (in Luther's
version, "he walks"). And
if one could make many tones
heard in unison, and
thereby make understood
thoughts similar to the
following: "He walks the
path of sinners therefore,
that he does not yield or
waver, and all of his
affects are united in such
evil."

Musically, the passage can be represented by a unison,

⁶⁷ J.H. Hertz, ed. The authorized Daily Prayer Book of the United Hebrew Congregations of the British Empire (London: Shapiro Valentine and Co., n.d.), pp. 1111-1110. The commentary is by Hertz, former Chief Rabbi.

or unison writing that can be seen to represent all of the affects, the sinner's thoughts, united together. Or, it may perhaps refer to unison writing that moves outside of the mode so that the way of sin is the modulation but the unison represents not wavering.⁶⁸

Diweil aber die Propositio negativa ist, und dadurch angedeutet wird, dass der Fromme also nicht zu thun pflege, so muss man die particulam negandi empfindlich zu hören geben. Dahero ich denn fast in allen Concerten der Italiäner das Lateinische "Non", und ihr Welsches ohne Zusatz gebrauchtes "Nò" mit guter Raison vielmahl repetiret finde.

Because, however, the proposition is negative, and it is thereby indicated, that the pious has not to do [with these things], thus one must cause the negating particle to be heard expressively. Hence, I find many times repeated in almost all Italian concerti with good reason the Latin "non" and its equivalent "no" standing alone.

The original meaning in the Hebrew text is restored with the setting of "lo" (nor stands in the way of sinners) by intensifying the meaning through many repetitions. It is typical of Lutheran and Hebraic interpretation that the single word "lo" is interpreted separately from the other words to which it is attached. In this way a greater precision of grammar and measure of emphasis is achieved. The rationale behind his interpretation is explicit since one of the important principles in hermeneutics is emphasis which in this case is brought about by grammatical contrast.

⁶⁸ Again "Oo-ve-dair-reh" (and in the path of) is in the construct state. "Ha-ta-eem" (sinners) derives from "ht," the two-letter root word surviving intact in the word, denoting a condition that is not necessarily permanent--the "sinner" is still righteous--not a wicked one.

Zu der Expression der übrigen Worte kan einem dasjenige, was kurtz vorher von dem "ambulavit" und denen "impiis" gedacht worden, Anleitung geben. Man kan auch bey Betrachtung des Wortes "chattāim" welches proprie "errantes, deviantes" heißet, aus den rechten Modo fallen, und in frembden Tonis herum irren, doch aber dabey nicht solche Dissonantien, wie bei dem Worte reschāim" hören lassen.

For the expression of the remaining words one may receive direction from what was discussed earlier concerning "ambulavit" and "impiis." One may also in the setting of the word "ha-ta-eem," which means properly "erring," "deviating," fall out of the right mode and err in foreign tones, but not such dissonance, as was made to be heard with the word "re-sha-eem." (of the Godless)

Here Kuhnau expands on the meaning of "ha-ta-eem," deriving the ancillary meanings of "erring" and "deviating," which, he suggests, can be expressed by "falling out of the right mode and erring in foreign tones," but not resulting in a dissonance as hard as that used for "re-sha-eem." The musical setting implied probably consists of chromatic tones or chords.

"Übemoschab lēzim lo
jäschā" "Et in cathedra
derisorum non sedit. Noch
sitzet da die Spötter
sitzen. Ausser dem, dass
das Sitzen in loco stabili
et Unisono vorgestellet
werden könnte, so wären die
"lezim," "derisores" oder
"Spötter" etwa durch die
Instrumental-Music zu
vernehmen, und die
Vocalisten zeigten an, dass
sie mit denen-selben keine
Harmonie machen wolten.

"oo-ve-mo-shav lats-eem lo
yashav" nor sit in the seat
of the mockers [In German]
neither does he sit
where the mockers sit. In
addition to the fact that
sitting could be represented
in a fixed locus and
unison, thus the "lats-eem"
"derisores" or mockers could
be set through instrumental
music, and the vocalists
would demonstrate that they
did not wish to make any
harmony with the former.

Kuhnau describes two possible settings of this passage. The mockers could be represented by instruments, and the

singers could, by their lines, demonstrate a lack of harmony with the instruments, or by voice exchange or non-overlapping imitation.

"Kí im bethórath jahveh chephzò." "Sed in lege Domini desiderium, (voluntas, delectatio,) ejus." "Sondern hat Lust zum Gesetz des Herrn."

"kee-im-bo-to-rat jeh-veh hef-tso." "But his delight (will, delectation) is in the law of the Lord."

In contrast with the Hebrew text, both the Latin and German versions have the translation of "desire" for the law of the Lord (the Hebrew text has "delight" instead of "desire").⁶⁹ In the Hebrew text this means that the faith of the righteous man is a joy to him.

Da soll es bey Erwegung der Conjunctionis adversitivae "kí im" "Sondern," gantz aus einem andern Tono gehen, und das Mi in Fa, oder das Fa in Mi verwandelt werden. Die "Vergnügung an", oder die "Lust zum Gesetze des Herrn" aber muss sich mit aller ersinnlichen Anmuth dem Hertzen des Zuhörers insinuiren.

Here in consideration of the adversative conjunction "but" one should go completely to another tone, and the "mi" should be changed into "fa," and the "fa" into "mi." The enjoyment, or the desire for the law of the Lord must, however, be insinuated in the heart of the listener with all contrived grace.

An actual occurrence of the transformation of "mi into fa and fa into mi" can be found in "Jacob's Wedding," the third of Kuhnau's Biblische Historien. Kuhnau represents the deception contrived by Jacob's father-in-law Laban, the

⁶⁹ The structure of the phrase in Hebrew is as follows. "Kee" means "but," "im" means "with," "bo-to-rat" signifies the construct state of the word "Torah," which is "to-rat," meaning "the law of" and "bo," meaning "with." The "jvh" refers to "Jahveh," a term never used, and replaced by "a-do-nai," or "my Lord," and "hef-tso" is translated as "his wish" or "his delight."

substitution of one bride for another, as follows. The movement representing the wedding itself is in G major. The F sharp is in the key signature, but, at the end of the piece, they are also marked as accidentals, re-inforcing the solmization of F-mi as the third note of a hexachord beginning on D, the hard hexachord in G major. At the end of the movement there is a descending arpeggio on a diminished seventh chord, and the following movement, entitled "L'inganno di Laban" begins with several chords on F natural. The F's are marked with flat signs, meaning that they are solmized as F-fa, the fourth note of the hexachord beginning on C. After six of these chords, the accidental F-sharp (F-mi) returns, so that the entire deception consists of changing F-sharp-mi to F-natural-fa back to F sharp-mi. The change of hexachords corresponds to the substitution of brides. It should be noted that "tono" does not necessarily imply another key, but may refer only to a procedure like that in "Jacob's Wedding."

"Übethorātho jeh geh
jōma^m vālājelāh" "et in

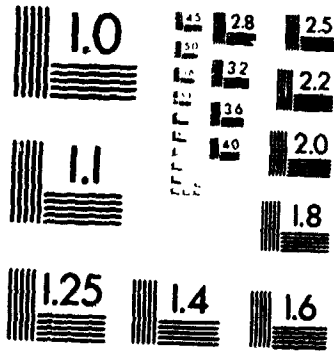
lege ejus meditari solet
die ac nocte," da könnte das
Meditiren (in Lutheri

Version heist es Reden) in
einem tiefsinnigen und wohl
ausstudirten Contrapunct;
oder in einem künstlichen so
genandten Grave, das Tag und
Nacht aber, welches so viel
also "ohne Aufhöfen"
bedeutet, in einer
sonderlichen attendirten

"oo-ve-to-ra-to je-he-ge jo-
mam va-lai-la" "and in His

law doth he meditate
day and night." There
the meditating could (in
Luther's version it is called
speaking, be represented
by a profound and studied
counterpoint; or in an
artful so-called Grave; day
and night, however, which
is as much to say "without
pause," in an especially
deliberate repetition of
the words. And so on.

2



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jōma^m vālājelāh" "et in
lege ejus meditari solet
die ac nocte," da könnte das
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"oo-ve-to-ra-to je-he-ge jo-
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artful so-called Grave; day
and night, however, which
is as much to say "without
pause," in an especially
deliberate repetition of
the words. And so on.

Repetition der worte
vorgestellet werden.
Und so weiter fort.

The meditation on the law and the ceaselessness of day and night are the two points which serve as inventions for the musical setting.⁷⁰ These are the most significant theological elements of this passage for the righteous man.

Es kan auch die Betrachtung der unterschiedenen Conjugationen in der Ebräischen Sprache nicht wenig zur Invention beytragen. Zum Exempel, wenn in den Psalmen hin und wieder stehet "bārekū eth-jahvèh" "benedicite Domino:" "Lobet den Herrn," so finde ich das "barechu," "benedicite," in Piel. Ob es nun zwar in Kal eine andere Bedeutung hat, und so viel als "die Knie beugen" heisset, das daher, dem Ansehen nach, auff die Differenz der Conjugation hier keine sonderliche Reflexion zu machen sey; So wird mir doch nichts desto weniger vergönnet seyn (denn ein Musicus muss in solchem Stücke alle Gelegenheit, so zu reden, vom Zaune brechen, wie man denn an dem von so vielen Meistern vielfältig componirten Magnificat siehet, da man immer auf

The treatment of the different conjugations in Hebrew can contribute much to invention.

For example, if now and then in the psalms stands ". . . Praise the Lord," then I find "barechu," "benedicite," in Piel.

Whether it now has another meaning in Kal, and means as much as "to bend the knees," that from this, according to the appearance, no special reflection is to be made on the difference of the conjugation; thus it will be nonetheless allowed to me (for a musicus must in some pieces take advantage of every opportunity,

as one then sees in the Magnificat, composed by so many masters, where one will always come upon still

⁷⁰ The Hebrew text is constructed in the following manner: "oo-ve-to-ra-to" means "and with his law," "je-he-ge" means that "he will delight," "jo-mam" means "day," and "va-lai-la" means "and night." One commentary in Hertz, p. 1111 states that "In the hours of his leisure, whether day or night," and another "He is the eternal learner of Torah and Religion." There is some suggestion that "meditate," which is interpretative, suggests "intoned" in this context.

eine andere und noch nicht gehörte Invention fallen will), dieses Verbum, zumahl

beyde Conjugationen der Bedeutung nach, wohl mit einander verwandt sind, als ein Intensivum und Frequentativum mit dem sonst bey andern Verbis gewöhnlichen Nachdrucke zu bedencken, und bey der in mente concipirten Paraphrasi: "Lobet den Herrn, thut es öffters und fleissig, mit gebogenen Knien und aller Ehr'Bezeugung, fahret damit fort, lasst seinen Ruhm weit und auff unterschiedene Art erschallen," die Clausulen und Intervalla nicht allein zu repetiren, sondern umzukehren, und auff unterschiedene Weise zu verändern.

another invention not yet heard), to consider this word as an intensive, especially since the meanings of both conjugations are indeed related to each other, and as a frequentive with the usual emphasis in other words, and in the

paraphrase conceived in the mind: "Praise the Lord, do it more often and diligently, with bent knees and all witness of honour, do it well, let his fame sound far and in different ways," "not merely repeating the clausulas [cadences, phrases] and intervals, but inverting and changing in different ways.

In Hebrew, Kal is the simple grammatical form or basic construction, and Piel is the emphatic voice. Kuhnau writes that the word "barechu" in Piel means the imperative "Praise." The equivalent word in Kal might mean "to kneel." Kuhnau argues that, since a musician must often take all opportunities available for musical invention, he is justified in using both conjugations of this word, and deriving from them special kinds of rhetorical emphasis, the one intensive, because of the intensity of the emphatic voice of this word in Piel, and the other frequentive, because of the repetition of the action suggested in Kal. Kuhnau then gives a paraphrase of "Praise the Lord," given both intensive and frequentive emphasis, e.g. "Praise the

Lord, do it more often [frequentive] and diligently [intensive] . . ." He writes that this emphasis could be represented in music by not simply repeating the phrase exactly, but inverting and changing it.

Von denen Accentibus will ich ietzo nichts gedencken, weil oh e dem mehr als zu bekandt ist, dass zu der Erkändtniss des rechten Verstandes sie ein grosses Licht geben, und folgentlich dem Componisten mit ihren Distinctionibus und Conjunctionibus den weg zu vieler Invention eröffnen können.

I will not now discuss the accents, because without discussion it is more than too well known, that they illuminate the recognition of the right understanding and thence can open the way to much invention for the composer with their distinctions and conjunctions.

Reference is made here to metrical accents, as in Mattheson's Der vollkommene Cappellmeister.

Auff solche Art wäre auch mit denen Dictis, deren Grund-Sprache die

Griechische ist, zu procediren. Ich mag kein Specimen vorlegen, weil diese Prefation wider meinen Willen sich bereits zu weit extendiret hat.

Ich höre schon etliche sagen: "Das sind Speculationes, deren der wenigste Theil von den Auditoribus kan gewahr werden. Ich gestehe dieses auch: Doch geben curieuse Köpffe schon auf dergleichen Dinge mit Achtung, und der Componist hat zum wenigsten diese Avantage davon, dass ihm dadurch die Bahn zur Invention gebrochen worden. --Bey solcher Bewandtnis nun, da er auff die projectirte Art den rechten Sensum und das pondus der

One ought to proceed in such a way with those passages, whose original language is Greek [i.e. New-Testament passages]. I wish to give no specimen as an example, because this preface has already extended itself farther than I would have liked. I hear several people saying "These are speculations, of which [only] the smallest part of the listeners can be aware. I confess this too: but curious minds

already pay attention to similar things, and the composer has at least this advantage from it, that through it the paths to invention are broken. --Under such circumstances now, since he seeks to raise in the intended way the right sensus and

Worte zu heben suchet, solte er eben so wohl, als ein Prediger Göttlichen Worts, der seinen Text in allen Stücken zu exhauriren gedencket, wenn ihm etwa ein wenig von der zur Music bestimmten Zeit zu bald echappiret, einiger massen zu entschuldigen seyn.

pondus (weight) of the words, he should just as much as a preacher of the holy word, who is mindful to exhaust his text in all pieces, even if at some time a little of the time scheduled for music escapes him too quickly, should be excused in some measure.

The composer seeks to lift in the method he describes the right understanding (sensus) and emphasis or weight (pondus) of the words just as much as a preacher is mindful of his method of exegesis in his sermon. It is clear once again from the description that this method is that of Lutheran hermeneutics. Pondus is defined in Reyher's Theatrum Lexicon Latinum (Leipzig and Frankfurt, 1712) as "the heaviness of a stone," "a weight," "to treasure something according to its weight or heaviness," "momentum," and "importance." In Fabrus (1710) it is defined as "a heaviness," "a weight," "a large sum," "gravity," "having the quality of appearing to be emphatic." In Baroque poetry, pondus is commonly known to refer to the final lines of a stanza, often two in number, containing the pithier parts of the verse.

Du aber grosser Gott,
dessen Lob zu besingen die
Engel sich freuen, lass dir
diese deinem hochheiligen
Nahmen gewidmete Arbeit in
Gnaden gefallen. Ach!
hätten wir doch nova cantica
der Engel, ach! hätten wir
Engel-Stimmen, sonderlich
aber Engelreine Hertzen,
dass, wie du alleine würdig

But you, great God,
whose praise the angels
delight in singing, let
this work, dedicated to
your most holy name,
please your grace. Ah!
if we had new songs
of the angels, ah!
if we had angel-voices, but
especially angel-pure hearts,
that, as you alone are

bist, Lob, Ehre und Preis zu
 nehmen, wir auch würdig
 wären, dir solches recht zu
 geben. Lass aber dennoch
 diesen unsern Chorum
 Musicum, nach aller
 Hertzens-Lust, und bey dem
 immer gesegneten Wohlstande
 des Leipzighischen
 Jerusalems, von deinen Ruhme
 biss an das Ende der Welt
 erschallen, und solche
 Verherrlichung deines
 hochheiligen Nahmens in dem
 himmlischen Jerusalem, mitten
 unter dem vollkommenen Chore
 der Engel und Auserwehlten,
 in alle Ewigkeit fortsetzen.
 Amen.

worthy to accept praise
 and honour, if we too were
 worthy to give such to you
 properly. Let however this
 music choir of ours, after
 all desire of the heart, and
 with the ever blessed wealth
 of the Jerusalem of
 Leipzig, whose fame
 is sounded to the end of
 of the world, and such
 honouring of your
 most holy name in
 the heavenly Jerusalem,
 in the midst of the
 perfect choir of angels
 and chosen ones, continue
 in all eternity.
 Amen.

Leipzig den 12. Dec. 1709. J. Kuhnau.

Brief Survey of the Setting of Scripture
in Selected Cantatas

Now that we have examined Kuhnau's description of the setting of scripture to music in his Preface to the Cantatas of 1709-10 it can be clearly demonstrated that the principles and means of text setting in his description are present in his compositions. In general, extant settings based entirely on scripture--in Kuhnau's case all of these are based on psalms--exhibit a more fundamental relationship between the text and its musical expression than cantatas with freely-written texts or employing Biblical paraphrases. This relationship is evident in a comparison between these cantatas and those which will be analyzed in greater detail in the following chapters.

With a view to the unity of each of these texts, by and large the settings do not contain a change of key signature. The scriptural settings leave no doubt in the listener as to the intention, means of musical amplification, emphasis given to specific words, and scopus outlined by Kuhnau in the preface. The purpose here is only to expose Kuhnau's setting of the most important words of the text--to examine at close hand the inventio.

A Three Cantatas Based on Psalm Texts

Singet dem Herren ein neues Lied (Psalm 98)⁷¹

I

Singet dem Herren ein neues Lied,

The first word of this movement, "Singet," served as the subject for Kuhnau's invention. He set it first homophonically, then imitatively, in keeping with the description in the preface of setting a word "by a force of many voices. . . . or, lacking helpers through many passages coloraturas, and the like in one or a few voices. The word calls for emphasis because it is an "intensive" that must be animated, like the word "Benedicite" in the preface.

II

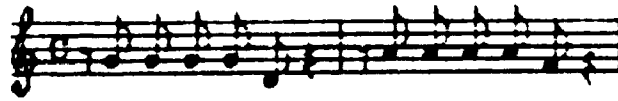
Denn er thut Wunder.
Er sieget mit seiner Rechten,
und mit seinem heiligem Arm.

The first line of this movement is set by a short figure repeated many times in different voices, giving the kind of emphasis for "Wunder" expressed in the first movement for "Singet" (Ex. 2.1). The concerted bass line (violoncello and bassoon) which appears after the beginning of this fugal section, by its rapid sixteenth-note motion, full range and prominent use of the octave (Ex. 2.2)

⁷¹ See E. Rimbach, The Church Cantatas of Johann Kuhnau (Ann Arbor: UMI, 1966), for the published scores, handwritten transcriptions of all Kuhnau sources known prior to this study.

Ex. 2.1 Singet dem Herren ein neues Lied

Nvt. II Tenor mm. 84-85



denn er that Wunder denn er that Wunder

Ex. 2.2

Nvt. II Bass line mm. 85-86



suggests Kuhnau's use of specific intervals to amplify the meaning of the text. In this case it represents the wonder of the deeds of Christ, corresponding to the usage advocated by Werckmeister in his system of interval symbols.⁷²

In contrast, and revealing how important Kuhnau's use of the octave is, given the development of the rationale as it appears in the Werckmeister treatise, the second line is set homophonically, depicting the uniting of all of Christ's forces to attain victory. The words "siegert" and "heiligem" are emphasized by florid setting, making the hermeneutical connection of a "holy victory."

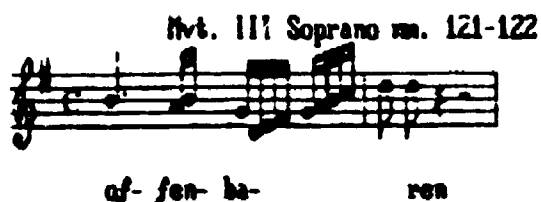
III

Der Herr lasset sein Heil verkundigen,
vor den Volkern laßet er seine Gerechtigkeit offenbaren.

⁷² Werckmeister, Andreas. Musicalische Paradoxal-Discourse (Quedlinburg, 1707), pp. 92, 100. The interval of the octave represents Christ, the unison, God the Father, and the fifth, the Holy Spirit.

Er gedenket an seine Gnade
und Wahrheit dem Hause Israels.

In this recitative, the word "offenbaren" is depicted by a leap down of a fourth and an ascending scale (Ex. 2.3).



Kuhnau emphasized the words "Herr" and "Haus" by making them high points in the melodic line.

IV

Aller Welt Enden sehen das Heil unsers Gottes.

This phrase of the text is set in simple, chorale-style. By representing the unity of the whole world in its perception, the homophonic texture expresses the scopus of the whole psalm. The arrangement of the music into three phrases, with the first and third stating this line of text and an instrumental phrase between them, doubtless represents the two ends of the Earth.

V

Jauchzet dem Herrn alle Welt.

"Jauchzet" is the word emphasized in this movement. It is repeated many times in an imitative setting that contrasts with a homophonic one, and it is accompanied by trumpets and timpani. The complementary concerted writing amplifies the festive mood that is represented by this

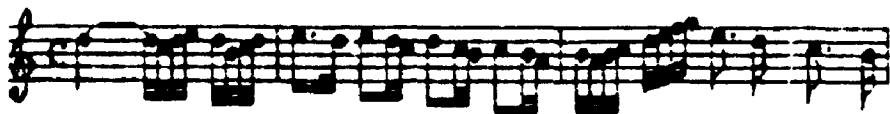
section.

VI

Singet, ruhm'et und lobet,
 lobet den Herrn mit Harfen und Psalmen.
 Mit Trompeten und Posaunen
 jauchzet vor dem Herrn, dem Konige!
 Das Meer brause und was darinnen ist,
 der Erdboden und die darauf wohnen.
 Die Wasserströme frohlocken,
 und alle Berge sind frohlich
 vor dem Herren;
 denn er kommt das Erdreich zu richten.
 Er wird den Erdboden richten mit Gerechtigkeit
 Und die Volker wie es recht ist. Halleluja!

The last movement contains the setting of the rest of the Psalm, which completes the celebration, by emphasizing that the Lord will come to rule the world justly. The remaining five verses make up a unified section in which many elements of the earth proclaim through a sonic representation their joy at the coming of the Lord. The composer set solo singers and instruments in this especially large-scale movement with varied textures, combinations and concerted writing. The names of the different instruments are given special emphasis in the text setting. The harp has a florid setting, (Ex. 2.4).

Mvt. VI Tenor mm. 194-196



Har-

fen und nit

The harp has an important association because of King David. The word "Trompeten" is set by a leap upwards followed by a heralding figure and echoed by the "Posaunen" by an octave

leap followed by fifths (Ex. 2.5).

Mvt. VI Bass no. 288-289



mit Trom- pe- - ten und Po- sau- nen

The roaring of the sea is also given a florid setting containing a dotted figure. The cantata ends with the "Halleluja," which is set first imitatively with continuo and voices alone, then with instruments, and finally homophonically, with all forces including trumpet flourishes and all voices doubled by instruments to invoke the magnitude of the union of all creation in praising the Lord at His coming.

* * *

Ich hebe meine Augen auf (Psalm 121)⁷³

I

Ich hebe meine Augen auff zu den Bergen,
von welchen mir Hülffe kommt.

The words emphasized by Kuhnau are "hebe" (lift up), "Bergen" (mountains), and Hülffe (help). The emphasis makes the scopus of the passage clear. "Hebe" has the literal meaning of lifting up, but in the scopus of the passage, which can be construed from the text immediately following;

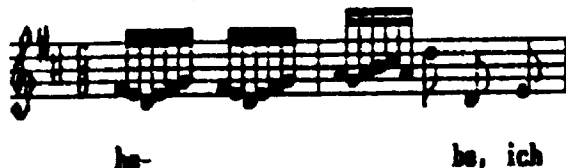
⁷³ Rimbach, score transcriptions.

it means lifting up one's spirits, thinking of God. The word "hebe" receives a florid setting. One example occurs in mm. 48-50 in which it ascends through a whole octave, perhaps suggesting that the whole range of the psalmist's affects are lifted up (Ex. 2.6). "Hülffe" is given a similar, florid treatment.

Ex. 2.6

Ich hebe meine Augen auf

Mvt. I Alto m. 48-49



The mountains have an allegorical meaning in this text-- this is demonstrated by the text of the second movement (Ex. 2.7). They represent God Himself. The mountains were the source of the ten commandments, and they are among the associations given importance here.

Ex. 2.7

Mvt. I Alto n. 56



In the Preface Kuhnau referred briefly to "accents", but did not discuss them in detail, having written about them in another book. His book is not extant, but like the Werckmeister example of intervals, there is a parallel in

that Mattheson wrote about accents in Der Vollkommene Capellmeister in his chapter on emphasis in melody.⁷⁴ He states the simple principle of placing accented syllables on strong beats, but also suggests in many of his examples that the accented syllables should be higher in pitch than the others. It seems that Kuhnau followed a similar procedure in many of his pieces. In this movement the differentiation of accent according to pitch is especially evident on the words "Bergen" and "hebe," the first dropping a fifth to the weak syllable (Ex. 2.8), and the second an octave (cf. Ex. 2.6). It is almost certain that Kuhnau, as part of his intention to reflect all nuances of the text in his musical setting, used the drop of a larger interval to create emphasis. Certainly this would accord with the word, "hebe," lift up.

In his satirical novel Der musikalische Quacksalber, the composer offers a melodic setting of the words "Confitebor Domino" that he considers patently ridiculous as an example of the results of not paying attention to accents. In the example the first syllable of the word "Confitebor" is thrown into relief by an upward leap of an octave and the other syllables are suppressed and placed in the wrong metrical positions (Ex. 2.8).⁷⁵

⁷⁴ Part Two, Chapter 8, Ernest C. Harriss,, tr. (Ann Arbor: University Microfilms, 1981), pp. 369-379.

⁷⁵ Kuhnau, J. Der Musikalische Quacksalber (Dresden, 1700), ed. K. Benndorf (Berlin, 1900), p. 103.

Ex. 2.8

Musikalische Quacksalber



Con-, con- fi- te- bor, fi- te- bor

By his satirical example, we can infer that the composer considered the use of the leaps in this cantata to be correct--the descending leap of an octave on unaccented syllables or beats (which occurs in many of the other works), probably for emphasis. In the movement precisely under discussion, at the word "hebe," the accompaniment as well as the voice has these descending leaps.

II

Mein Hülffe kommt vom Herren,
der Himmel und Erde gemacht hat.

This part of the text makes the scopus of the "Bergen" and the "Hülffe" explicit. In this movement Kuhnau's setting includes the separation and contrast of ideas, as in the separation described in the preface, in which the righteous man would have nothing to do with the Godless, sinners, and mockers. In this movement the contrast is between "Himmel" and "Erde." It is important in the text not only for its usual associations, but also because the contrast between heaven and earth is an extension of the

psalmist's looking to the mountains for divine help. In m. 107 (Ex. 2.9), the words are set in a diminished seventh chord, with C-natural on "Himmel" and D-sharp on "Erde." The separation of heaven and earth by the interval between the C-natural and D-sharp (the latter note from the hard hexachord) represents the opposition of these two realms.

Ex. 2.9

Mvt. II Alto n. 107

der Him- mel und Er- de ge-

The image shows a musical score for an Alto voice part. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The music is in common time (C). The lyrics 'der Him- mel und Er- de ge-' are written below the notes. The notes for 'Him- mel' are on a C-natural, and the notes for 'Er- de' are on a D-sharp, illustrating the dissonance mentioned in the text.

The use of the dissonance on "Erde" is like the setting of the "Godless" described in the Preface.

Later in the movement the words "Himmel" and "Erde" receive a florid treatment: "Himmel" in mm. 110-111 (Ex. 2.10)

Mvt. II Alto mm. 110-111

Herrn der Him- mel und

The image shows a musical score for an Alto voice part. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The music is in common time (C). The lyrics 'Herrn der Him- mel und' are written below the notes. The notes for 'Him- mel' are on a C-natural, and the notes for 'mel und' are on a D-sharp, illustrating the dissonance mentioned in the text.

an ascending passage of sixteenth notes, and "Erde" a descending passage in mm. 114-115 (Ex. 2.11). The ascending and descending sequences depict heaven descending to earth and earth aspiring to heaven.

Ex. 2.11

Mvt. II Alto mm. 114-115.



Er-

de, der

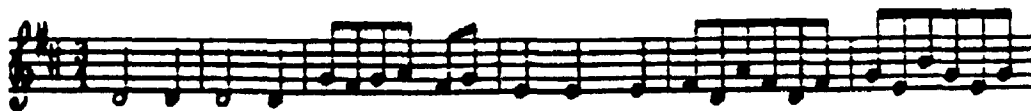
The multiplicity of ideas reminds us of the Preface where Kuhnau suggested several ways of setting "nicht." Each musical treatment is based on a distinct inventio and therefore represents a different aspect of the meaning of the words. In his chapter on emphasis, Mattheson reminded his readers of the proverb that "repetitio habet emphasin," and it seems axiomatic that Kuhnau repeated the words that he wished to emphasize.⁷⁶

III

Er wird deinen Fuß nicht gleiten lassen,
und der dich behütet schläffet nicht.

Kuhnau used three inventions in this movement. To represent the setting of the idea that the Lord will not allow the foot to slide, Kuhnau set the words "deinen Fuß nicht" (Ex. 2.12) with the note D on all four syllables, showing that the foot is still, and will not be moved, and contrasting with his setting of the word "gleiten."

Ex. 2.12 Mvt. III Alto mm. 135-140



dei- nen Fuß nicht glei- ten las- sen nicht glei- - - - - etc.


⁷⁶ Mattheson, Der vollkommene Capellmeister, tr. Harris, p. 377.

Kuhnau gives us an example in his Preface of this kind of correspondence, the use of several parts in unison, so that all of their affects are united in one note, identical to the example given in the preface. It is noteworthy also that he divided the meaning of the sentence into two parts: sliding, and not being allowed to slide, just as in the preface he described dividing "not walk in the path of sinners" into "walking" and "not."

For the word "gleiten" in m. 129, he wrote eighth notes moving about the note G in steps in m. 129, literally depicting sliding, and in mm. 139 and following he used the same kind of setting on a much larger scale (Ex. 2.12). This setting is similar to the description in the preface of the "crooked circumlocutions of the Godless," in which the straying path was represented by similar melodic means. Here he has chosen to differentiate between the negative part of the statement (one's foot gliding) and the positive (its being still). As a scholar of hermeneutics, Kuhnau would have wanted to project and differentiate the multitude of meanings derived from the scripture in the spirit of pluralism.

Kuhnau set the word "schlaffet" with very long notes and the word "nicht" with an abrupt single note (Ex. 2.13).

Mvt. III Alto mm. 167-172



nicht, schlaf- fct nicht

This is another example of the theological division of a what could be a single principle (i.e. "not sleeping," or "remaining vigilant") into two component ideas which throw the meaning of the text into sharp relief.

IV

Siehe, der Hüter Israel
 schlafft noch schlummert nicht.
 Der Herr behütet dich.
 Der Herr ist dein Schatten
 über deiner rechten Hand,
 daß dich des Tages die Sonne nicht steche,
 noch der Mond des Nachts.

The instrumental introduction to this movement has descending octave leaps on unaccented notes like the ones in the first movement with the word "hebe" (Ex. 2.14).

Mvt. IV Violin I mm. 191-192



Here these seem to have the function of "notes bringing the listener to attention," as Kuhnau described in the Preface. The word "Siehe," calls for such notes, because it is imperative, and directs the attention of the listener to the object of the text. The melody for this word consists of four quarter notes (the word is stated twice in the phrase), with the last weak syllable set by a note a fifth lower than the strong syllable (Ex. 2.15).

Ex. 2.15

Mvt. IV Alto n. 194

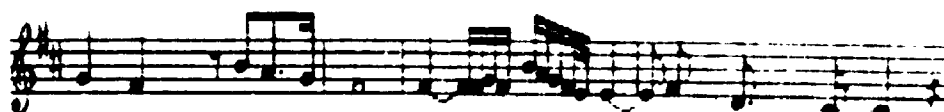


Sie- he, sie- he

The instruments combining with "siehe" have the octave leaps just described, in this way reinforcing the word.

Kuhnau set the word "schlafft" with long-held notes, with a flourish at the end and a dotted figure, followed by "noch schlummert nicht," set as single notes, as in the previous movement (Ex. 2.16).

Mvt. IV Alto n. 199-202

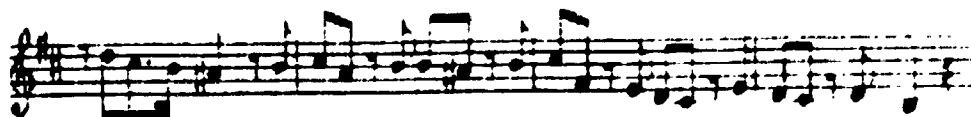


-el schlaefft, schlaefft

noch schlum- mert nicht

He sets "schlafft noch schlummert" again, this time placing the emphasis on "schlummert," not "schlafft," which receives only a four-note descending figure, a figure that contrasts with the depiction of slumber, by a dreamy, meandering line punctuated by rests (Ex. 2.17).

Mvt. IV Alto n. 203-206



schlaefft noch schlum-

mert nicht.

Two of the words are emphasized in the remainder of this

his preface.

* * *

Gott sei mir gnädig nach deiner Güte (Psalm 51, 1-8)⁷⁷

I

Gott sei mir gnädig
nach deiner Güte,
und tilge meine Sünde
nach deiner großen Barmherzigkeit.

The word "Gott" is set homophonically in the voices with a long note followed by a rest, in notes set apart in the manner which he describes in the Preface (Ex. 2.19).

Mvt. I Voices nos. 7-8



Gott, Gott, sei mir

Kuhnau used this device almost to excess in other pieces as well. The purpose here was to have the effect of making a music-hermeneutical separation between God and temporal objects, or between God and attributes of God. In this movement, as in most of the others in which this setting is used, the rest of the movement has a mixture of homophonic and imitative textures. The word "gnädig" is set floridly.

⁷⁷ A. Schering, ed. DDT, vol. 58-59 (1918).

II

Wasche mich wohl von meiner Missetat,
und reinige mich von meiner Sünde.

In this movement, the words "wasche" (Ex. 2.20) and "reinige" (Ex. 2.21) are emphasized by very florid settings.

Ex. 2.20 Mvt. II Alto mm. 1-3



Ex. 2.21 Wa- sche mich
Mvt. II Alto mm. 29-34



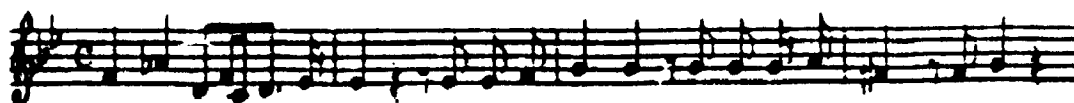
rei- ni- ge, rei- ni- ge
Both are imperatives, and, because of their importance theologically in referring to baptism, are elevated in their musical expression to convey the sense of the passage.

III

Denn ich erkenne meine Missetat,
und meine Sünde ist immer vor mir.

In this movement, a brief recitative, the word "Missetat" is emphasized by a written-out ornament, whose musical effect is to prolong the dissonance on "meine" and "mir" by "foreign tones," an A-flat and an F-sharp respectively (Ex.2.22).

Mvt. III Alto mm. 2-5



mei- ne Mis- se- tat und meine Sün- de ist immer vor mir, vor mir.

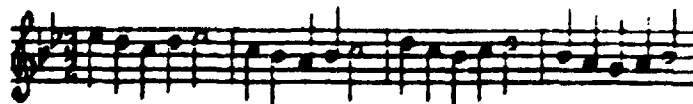
IV

An dir allein hab' ich gesündigt
 und übel vor dir getan.
 Auf daß du recht behaltest in deinen Worten
 und rein bleibest, wenn du gerichtet wirst.

The text of this movement continues the theme, and in the form of a music-hermeneutical depiction, of sins being washed away by baptism. There are three sharply contrasting styles of setting in this movement. The first two lines are set to extended, sequential phrases with conjunct melodies and dotted rhythms. These lines are, in effect, a confession, and are accordingly set in such a way as to imply the hermeneutic: even the cadences and upward motion of the melody line suggests levels of petition. The setting of the next line is more declamatory, with simple quarter-note rhythm, short phrases, and repeated notes; the direct, emphatic quality of this line depicts the reference to the Divine Word and, by implication, the Law. The word "rein" receives a florid treatment, with a gently contoured melody (Ex. 2.23), suitable for the continuation of the images of water and purity.

Ex. 2.23

Mvt. IV Soprano



rein

This is an example of Kuhnau's different treatment of each division of a movement, similar to the interpretation of each word by a hermeneute.

V

Siehe, ich bin aus sundlichem Samen gezeuget,
 und meine Mutter hat mich in Sünde empfangen.
 Siehe, du hast Lust zur Wahrheit, die im Verborgnen liegt,
 du lassest mich wissen die heilige Weisheit.

It must be noted that Kuhnau's consistency of setting, in this instance, of the word "Siehe" with two equal rhythmic values over a chord with a sharp in it occurs not only in this movement, but in other of his works too (Ex.

2.24) *Mvt. V Tenor and Continuo*

Siehe, ich bin aus

6

The interval sung over the chord have the quality of "tones bringing the listener to attention." The word "empfangen" (Ex. 2.25) has a florid setting, and the word "wissen" (Ex. 2.26) is emphasized by a very elaborate, florid treatment.

Ex. 2.25

Mvt. V Tenor

emp fan- gen

Ex. 2.26

Mvt. V Bass

wis- sen

These musical representations highlight the important words of the two theological principles found in this verse: that even though man is born in sin, he may know Divine Wisdom. "Wissen" is set in an ascending sequence with triplets, emphasizing the "divine" aspect of the Trinity and motion to heaven, and this contrasts with the "descending" line in sixteenth notes used for "empfangen," conceived in sin.


VI

Entsündige mich mit Isopen, daß ich rein werde,
wasche mich, daß ich schneeweiß werde.

In this movement, the two words emphasized are "werde" (first line) and "wasche." "Werde" (Ex. 2.27) receives a florid treatment, and "wasche" is ornamented.

Ex. 2.27

Mvt. VI Soprano



wer- de

The word "wasche" continues the theme of water and baptism developed in the previous movements (Ex. 2.28).

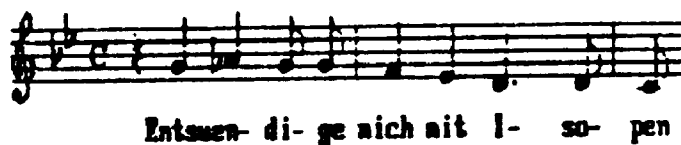
Mvt. 6 Soprano



wa- sche mich

"Werde" may be emphasized because of the importance of "becoming pure," of entering into a future state. Perhaps

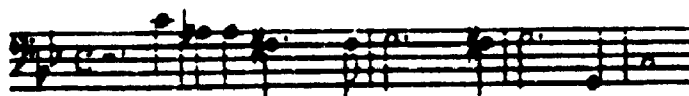
Kuhnau considered "wasche" to be more active and theologically more important as an aspect of the cleansing of sins than "entsündige," and therefore more in need of emphasis, and he also considered the word "rein" did not require special emphasis in this movement, having been so treated earlier in the cantata. "Entsündige" does, however, have a special setting in that it turns upward by a semitone, quite like the representation of the "confession" (Ex. 2.29). *Mvt. 6 Alto*



VII

Laß mich hören Freud und Wonne,
daß die Gebeine fröhlich werden,
die du zerschlagen hast.

This movement contains two contrasting affects: the psalmist's joy and pleasure at the dance and the pain of his broken limbs. The first is set in an ascending melodic line with dotted rhythms in triple meter, long phrases, and a florid treatment of the word "Wonne," (DDT p.237) and the second is an Adagio, only eight measures long, with duple meter, mainly plain rhythm, and dissonance (Ex. 2.30).

Mvt. VII Bass

The contrast of tempo and melodic quality depicts the paradox of the anger of God and the blessed state of being forgiven. The first two lines refer to the joy of the pardoned sinner and the last line to his suffering to atone for his misdeeds.

In the analysis of cantatas based on psalm texts details of musical setting have been shown to reflect the kind of attention to hermeneutical details that Kuhnau wrote about in the Preface to the Cantatas of 1709-10. His procedure in practice (in the production of his music) described in the Preface for the setting of Psalm 1 occurs also in these compositions and, for every textual detail in every piece, show the same theoretical rationale. These settings are music-hermeneutical representations of the psalms.

Influence of the Hermeneutical Method on Music-Textual Form

It has been demonstrated that the procedures of the setting of sacred texts to music described by Kuhnau in the cantata preface are indeed evident in his compositions. The principles of hermeneutics influenced Kuhnau's output in many ways. It having been established, the structure and procedure of the Lutheran Praxis hermeneuticae, and the demonstration of the connection of this tradition to Kuhnau's own way of setting sacred texts to music in his cantata preface and in settings of psalms, it is now possible to investigate the structure of cantata texts and other aspects of Kuhnau's musical realization of Biblical interpretation. It will now be shown below that, in addition to the musical representation of textual nuance, the structure of the cantata texts is analogous to the hermeneutical structure (that structure created by the principles of exegesis), and Kuhnau's musical settings are a consequence of his determination to represent the most important hermeneutical considerations in music.

The texts of the cantatas already analyzed were taken from psalms. Next we turn to two cantatas, one comprised of scripture and hymn alone and the second, a poetic elaboration of the readings of the day, analyzed to

demonstrate the presence of the hermeneutical structure in the texts themselves and the reflection of hermeneutical principles in Kuhnau's musical settings.

In the Preface, Kuhnau wrote that he wished to demonstrate how Biblical texts could be set "in all their natural beauty, . . . with no foreign ornament." As noted above, these words refer to the composition of the texts, not the musical settings. Indeed, all the texts published with the Preface are examples of the so-called Spruch Kantata, made up almost exclusively of Biblical passages. The only non-Biblical lines are taken from chorales. It will be demonstrated below that the selection of Biblical passages and chorale verses was made and ordered so as to reflect the hermeneutical structure in these texts.

The first example analyzed here is that of "Das Alte ist vergangen," written for the feast of Circumcision, 1710. As is the case for all of the texts of the 1709-10 book, Kuhnau's musical setting for this cantata is not extant, but the text is of particular interest for the systematic application of the Praxis Hermeneuticae. The application of the hermeneutical principles to the musical setting of a hermeneutically structured text will be examined in the second example. In this, as in the other texts of 1709-10, the first two Biblical passages appear to function as the Dispositio of the theme derived from the readings for the day, and the succeeding passages create an exegesis "ex

parallelis," i.e. an interpretation of the principle (and sometimes other parts of the gospel and epistle) made by the presentation of other Biblical passages containing reference to what were seen as the principle or key words from it. The following are the readings of the day.⁷⁸

Epistle: Letter to the Galatians 3, 23-29

Ehe aber der Glaube kam, wurden wir unter dem Gesetz verwahrt und verschlossen auf den Glauben hin; der da sollte offenbart werden.

So ist das Gesetz unser Zuchtmeister gewesen auf Christus, damit wir durch Glauben gerecht würden.

Nun aber der Glaube gekommen ist, sind wir nicht mehr unter dem Zuchtmeister.

Denn ihr seid alle Gottes Kinder durch den Glauben an Christus Jesus.

Denn wie viele von euch auf Christus getauft sind, die haben Christus angezogen.

Hier ist nicht Jude noch Grieche, hier ist nicht Knecht noch Freier, hier ist nicht Mann noch Weib; denn ihr seid allzumal einer in Christus Jesus.

Seid ihr aber Christi, so seid ihr ja Abrahams Kinder und

⁷⁸ Kuhnau, Text book for the Cantatas of 1709-10, including the Preface, held in the Musikbibliothek, Leipzig. Only the preface has been published.

This version of the text for "Das Alte is vergangen" was chosen to show how the method of the Praxis Hermeneuticae of contemporary theologian-scholars may be applied to the assembly of the text. The importance of the text which was certainly prepared in some measure by Kuhnau is evident. Showing the manner in which the hermeneutic is present in the text has the purpose of explication of structure only and this bears directly on the analysis of a musical setting of a related (although poetic) text of the same title. It is simply a matter of linking the assembly of the text, even though it is scriptural, with the practical structure and its already stated principles; it is not an exegesis of the text.

nach der Verheißung Erben.

* * *

But before faith came, we were kept under the law, shut up unto the faith which should afterwards be revealed.

Wherefore the law was our schoolmaster to bring us unto Christ, that we might be justified by faith.

But after that faith is come, we are no longer under a schoolmaster.

For ye are all the children of God by faith in Christ Jesus.

For as many of you as have been baptized into Christ have put on Christ.

There is neither Jew nor Greek, there is neither bond nor free, there is neither male nor female: for ye are all one in Christ Jesus.

And if ye be Christ's, then are ye Abraham's seed, and heirs according to the promise.

Gospel: Luke 2, 21

Und da acht Tage um waren und man das Kind beschneiden mußte, da ward sein Name genannt Jesus, wie er genannt war von dem Engel, ehe denn er im Mutterleibe empfangen ward.

* * *

And when the eight days were accomplished for the circumcising of the child, his name was called Jesus, which was so named of the angel before he was conceived in the womb.

The cantata text is not an exhaustive exegesis of every word of the readings. It is centred around a principle, which is summarized in the first passage. The text of the first section of the cantata is 2 Corinthians 5, 17.

I

Das Alte ist vergangen,
siehe, es ist alles neu worden.

The old is past;
behold, all has been made
new.

The scopus of this passage can be understood from the epistle. Paul wrote to the Galatians that the coming of Christ established a new order, in which faith replaced the law. Other aspects of the scopus are calendrical--Circumcision falls on New Year's Day--and personal, implying a change in the life of the believer.

The text of the first movement is a concise statement of the theme taken from the readings for the day that is the subject for the exegesis. This is the first part of the Dispositio; it gives the sensus of the subject. The text of the next section is Romans 10, 4.

Denn Christus ist
des Gesetzes Ende;
wer an den glaubet,
der ist gerecht.

For Christ is
the end of the law;
he who believes in Him
is justified.

This section of the text is a continuation of the Dispositio, and it makes the scopus clear. Christ, representing the new order, is the end and final purpose of the law, which was only a temporary order, established until faith arrived. The meaning of "old" and "new" are now understood within the framework of Christ, the Law and Gospel, and the end. In the text of this movement questions of agency, cause, final cause, and time are answered: What is the old, and what is the new? Who is making this change, and by what means? The new order has been brought into existence by the birth of Jesus, called Christ. His coming marks the end of the Law, and the new order offers a means of salvation in that he who has faith in him will be saved.

The juxtaposition of the birth of Christ with the "Ende" creates contrast like that seen in the writings of hermeneutes, and also clarifies the eschatological meaning. The opposition of the Justification by Faith and the Law was the impulse for the creation of Lutheranism. The text of the next section is Acts 4, 12.

Es ist in keinem andern Heyl,
ist auch kein andrer Nahme
den Menschen gegeben,
darinnen wir sollen seelig werden,
ohne allein in dem Nahmen Jesu.

There is safety in no
other, and no other name
has been given to men,
with which we can be
happy, except the name
of Jesus.

This is the beginning of the Practica, the hermeneutical section prescribing the doctrinal and personal application of the reading. The application examined here is the importance of the name of Jesus in the salvation of the believer, an issue taken from the gospel reading. The name of Jesus is the only means of salvation. The text of this movement is also like the answer to a question, perhaps one of the Quaestiones in Francke's Exegetica: "Is there no other means, or no other person, by whom man may be saved? No, for no other name has been given to men." The next passage is from the chorale "Ach Gott wie manches Hertzeleid,"

Jesu, mein Herr und Gott allein,
Wie süß ist mir der Nahme dein.

The name of Jesus has assumed a great deal of importance in the interpretation. This section continues the Practica, emphasizing the delight in the name. The next

passage is Biblical, Isaiah 26, 8,

"Des Hertzens Lust stehet zu deinem Nahmen
und deinem Gedächtnis."

The passage, also representing the principles outlined in the Practica, has to do with the deliverance of Judah by military means. By the analogy of faith (as discussed in chapter one, the only kind of analogy permitted in Lutheran hermeneutics), and by the transfer of the whole to the part, it refers to the salvation of the individual. The connection between the desire of the heart and the name is very important. The issue of the name is dominating the interpretation; the desire of the heart is for the name of Christ, and no other name has been given to men for their salvation.

The next passage is another excerpt from the same chorale:

Das Hertz mit Freud wird überschwemmt:
Noch süßer aber alles ist,
Wo du, o Jesu selber bist.

Es kan kein Trauren seyn so schwer,
Dein süßer Nahm, erfreut vielmehr;
Kein Elend mag so bitter seyn,
Dein süßer Nahme linderts fein

Here, the interpretation of the "desire of the heart" and the "name" continues. Contrast is used, as above, in this case, between joy and suffering. The suffering and sacrifice of circumcision is, by extension, the crucifixion, and therefore the means of salvation, and an occasion for joy at the same time. This passage of the text

functions similarly to the Problematica, the answering and refuting of objections and controversial or apparently contradictory aspects of the reading and interpretation. In this case, the problem of human suffering is resolved by the "name" (here one may refer to Circumcision, which was the "Name" day of the Jews).

The next passage is Luke 10, 20,

"Freuet euch, daß eure Nahmen im Himmel geschrieben sind."

From the context of the passage in Luke 10 this is seen to refer to the seventy-two disciples whom Jesus empowered to cast out devils and heal the sick. He told them that their names were enrolled in heaven. The seventy-two accomplished the miracles in the name of Jesus. The name is therefore connected with the means of salvation for the individual, the Christian's mission in the world, and the Christian's aspiration to a place in heaven. It continues the Practica and there is a strong sense of eschatology in this passage.

The next passage is Psalm 122, 6,

"Wünschet Jerusalem Glück."

This psalm refers to Jerusalem, a city that represents all of Christendom, and by the analogy of faith it is a place of safety and faith. This passage is accordingly part of the Practica.

The next passage is

Psalm 20, 1-6,

Der Herr erhöere dich in der Noth, der Nahme des Gottes Jacob schütze dich. Er sende dir Hülffe vom Heiligthum, und stärke dich aus Zion. Er gedencke alle deines Speiß-Opffers, und dein Brand-Opffer müße fett seyn, Sela. Er gebe dir was dein Hertz begehret, und erfülle alle deine Anschläge. Wir rühmen, daß du uns hilfft, und im Nahmen unsers Gottes werffen wir Panier auff, der Herr gewäre dich aller deiner Bitte.

It must be mentioned that this deliberate selection of verses for the cantata is very significant for the full presentation of all of the ideas required by the readings. The Christian derives protection from the name of the God of Jacob. Now the emphasis and development of the "name" is made clear: by acting in the name of Christ the seventy-two worked miracles, the name is the heart's desire, the name of Jehovah protects, and the name of Christ is a means of salvation. The food offerings and burnt offerings are parallels for circumcision, which is a blood offering. The heart's desire is Jesus and his name. Zion is a refuge or sanctuary, and Jerusalem is the holy city. This image ties the interpretation into a complete exegesis. This passage, the last in the cantata, contains all of the important ideas in the interpretation, and, as a re-phrasing of the issues, is like the Exegema Periphrasticum.

This cantata text demonstrates the principle of exegesis by parallel texts. The procedures used in it are the same as those revealed in contemporary hermeneutics, and

the structure of the text is similar and analogous to that of a Praxis hermeneuticae. The structure of the text brings the correspondence with the hermeneutical structure in focus. Perhaps more important, the reason for this may actually be the use of Biblical paraphrases.

The next example is another (and probably later) cantata set by Kuhnau for Circumcision. This text is devotional and makes extensive use of Biblical paraphrase and verse. In its format, it closely resembles the texts by reform poets like Neumeister and Stözel in that it contains madrigalesque poetry set as arias and recitative. The interpretation of the readings is more extensive in this cantata than in the others, but the hermeneutical principles remain the same. The title and the text of the first movement are the same as those in the cantata text we have just considered.

I

Das alte ist vergangen. Siehe, es ist
alles neu worden.

II

Weil Christus des Gesetzes Ende
Hat Er den alten Bund erfüllt
Und den Leviten Opfer Hande
Mit seiner Vorhaut Blut gestillt.
Als nun Johannes auf gekommen
Hat er die Tauf auch angenommen
Und so den neuen Bund gemacht.

The text of the second movement begins with a paraphrase of Romans 10, 4, used in the second movement of the previous cantata. Once again, the first and second

movements together function as the Dispositio and the text explains the questions raised in the Dispositio of the first version of "Das Alte" and here the reason Jesus underwent circumcision. Christ is the fulfilment of the law. He has fulfilled the old law, the law of the old testament, that of sacrifice, and death ("Es ist der alte Bund, Mensch du muß sterben"), including the blood sacrifice of circumcision required by the Levites. This law, or requirement, is placed in contrast with the new law, that of baptism, of water, therefore of life.

The music for this cantata follows the interpretation developed in the text and adds emphasis in the places in which it is needed. Lutheran hermeneutes realized that emphasis could not be expressed in paraphrase; musical settings therefore provided a means for the representation of the hermeneutical emphasis. In his setting of this text, Kuhnau emphasized some of these ideas and followed the principles of hermeneutics discussed in the current theological treatises. The musical impression of the text represented a deepening and further amplification of the meaning but did not exceed the boundaries and firm foundation of the Orthodoxy, ie. the limits Lutherans set for themselves. Adding poetic elaboration did not detract from the religious content of the texts. Music had a very important function in the Leipzig liturgy and Kuhnau, writing during a time when the strongest Pietistic

sentiments were sometimes verging on schismatic, was not only concerned with "beauty" but also the theological vehicle for the expression of text by the music. As the only composer to have discussed these issues, his importance to that tradition is underscored. Although Neumeister is known to have written against the Pietist movement, he was not unaffected by the intensity of individual religious expression, the emphasis on issues of eschatology and death and the enhancement of the literal interpretation of hymns and other sacred music texts.

Like a Dispositio, the music of the opening instrumental sonata and the first two vocal movements establishes the sensus and scopus of the theme emphasizing the change from the old order to the new and the connection of the old with law and the new with faith. The opening measures of the sonata contain many important musical elements developed throughout the cantata. There is an opposition between F-sharp and F-natural in melody, harmony and hexachordal motion. Both notes are heard in the first violin, closely juxtaposed in mm. 1-4, F-natural in the higher octave and F-sharp in the lower. The limited use of keys in this cantata and the tonal ambiguity of the bass and harmonies in certain sections, for example, the opening of the sonata, is typical of Kuhnau's compositions. Accidentals, harmonies foreign to the key area, and hexachordal shifts are used for affective purposes. The

bass has large leaps and sequences (characteristics of a harmonically directed bass), but its tonality and immediate harmonic goals are often unclear. If we attempt to analyze Kuhnau's music only in the framework of later, fully tonal music, we are apt to miss the expressive devices of his writing, based as much on the seventeenth-century principles of modal hexachords and limited harmonic opposition, as on early eighteenth-century tonal thinking. Part of this difference is clarified by comments made by his student Heinichen. In the second edition of his treatise, in the Einleitung of 1728, Heinichen wrote that

I received instruction in composition from the then well known Herr Kuhnau, formerly Director of Choruses in Leipzig, while at the same time I studied the Clavier and sought to imitate my teacher in this endeavour My teacher told me something of the Circle by Kircher, however this gave me no satisfaction whenever I was determined to go from a major key to a distantly related minor key and vice versa. At that time I still knew nothing of circular modulations in thirds, and neither could I learn more from my teacher.⁷⁹

Although Heinichen's statements suggest that he wished to distance himself from his former teacher, they still offer evidence of a transition in musical style. In Kuhnau's compositions accidentals are used for specific, expressive purposes, this somewhat in contrast to the music of the next generation of German composers, who used them to modulate to

⁷⁹ Heinichen, tr. George J. Buelow, Thorough-Bass Accompaniment according to Johann David Heinichen (Ann Arbor: University Microfilms, 1986), p. 286.

distant keys. The composer wrote of some of his practices and opinions concerning the modes and accidentals in his letter that is published in Critica Musica, and excerpts of the letter are presented here.⁸⁰ They provide some insight into his position on these matters as they relate to practice.

from Critica Musica

For excepting that . . . the Guidonian six notes do not succeed in the expression of the seven pitches, and the mutations, which are necessary for this reason, must be the cause of a great torture to students, therefore they are applied only to the diatonic genus, and the old musical modes consisting of it. After our new modes, however, in which the chromatic genus is paired with the diatonic, a completely different and more perfect form results, these things are no longer helpful.

I was led to this solmization in my youth; however I can think after the time of the thing that some have at the same time not understood my precepts of transposition, and have often sung instead of mi, fa: and vice-versa. Therefore I too, in both parts of my Clavier-Uebung, have taken them out of the two modern modes, and distinguished and named them through the ut, re, mi, fa for the sake of brevity. At the same time we can, if we have to do with the modes formed from the diatonic genus and those with cantus firmus, go further still, and say: This piece is in mi, fa, sol, or in the Phrygian, or Hypophrygian.

. . . I do not believe that a gallant musician for this reason would be counted among

⁸⁰ Kuhnau, Letter, 8 Dec. 1717, in J. Mattheson: Critica Musica, Vol. II (Hamburg, 1722), pp. 229 and following. It is a contribution to a collection of letters from distinguished colleagues concerning a dispute over solmization. These are quotations from the letter which refer to questions relevant to modal analysis and the extent of his tonal thinking.

the old Baccants, if he wrote a Phrygian melody in the symphonic style: especially, however, if he mixed the Ionic and Aeolian diligently, that whole pieces can be seen in the chromatic genus, either through B-natural or B-flat, also with seven sharps in F-minor, before which, with so many sharps but many bugaboos, even though courageous, performers wish to cross themselves, and therefore he could by accident make a tone higher or lower it, accordingly as the grace of the melody demanded it But if I wanted more to indicate the Phrygian or Hypophrygian mode right at the beginning through the signature (I am speaking now of myself, when I am to set a church piece, for example "Es woll uns Gott gnädig seyn," or "Erbarm dich mein, O Herre Gott," and similar), and in E omit the F-sharp, also the same, as much as possible, to contain with the mixed Ionic or Aeolian to make it be diffuse, then to apply here and there at the right time pleasant chromatic notes (according to the laws of moving the affect).

I return now to my proposition, which was to represent F-minor in a duple form: thus it is only to be lamented that in similar activity the themes in the hearing, so to speak, are all treated alike, and one cannot judge whether they appear in a hard or soft habit unless they come under our eyes. (I am speaking here not of major or minor, when the third or difference of the mode should be indicated, but in general of the different expression of melodies, through B-flat or B-natural.) However I might think that this difficulty would be removed if one said immediately that the cantus or piece should be expressed through flats or sharps.

You have remarked as a special criterion of a major or minor mode beginning in a chromatic key, namely that a mode the fundamental key of which has a sharp before it, has a minor third; however a mode with a main tone with a flat in front of it has a major third, this is naturally true, the contrary appears only sometimes in the middle of a melody and with accidentals this pleases me greatly.

As for that which concerns the general remarks on modes, that they in the 22 major and minor modes have a correct fourth above the main tone, and in major modes the degree below is a

semitone, these are also my thoughts (which pleases me), and I have inculcated them into my students, especially in composition. For here the inharmonious relations and tritones, at least in the tones, will avoid thus the elements of harmony in triads wander. That, however, also in the modes of a minor third [the minor keys] there is a semitone below the final and a major sixth and seventh may be placed, and that in the modes of a major third [the major keys] a minor seventh is allowed immediately below the octave mountain, I contend that such kinds of modes are indicated only with accidentals, since the minors hurry to their finals ascending, and the majors descending. However it has become a question of judgement to present the modes either naturally, or as they move to the final.

* * *

In Das Alte ist vergangen the "old" and "new" worlds of the text are represented by the F-sharp and F-natural. The ascending octave (Werckmeister's interval symbol for Christ) in the violin in m. 2 (Ex. 2.31) suggests that it is the new world that prevails.

Ex. 2.31



In many places the harmonies of the cadences seem inconsistent with and ambiguous to the expected goal of the chord progressions. The opening sonata is mostly in C-major, but there are references to G-major, and a rather weak move to A-minor early on.

In the first vocal movement the composer set the first

phrase of text, "Das Alte ist vergangen," in a way that depicts the separation of the present from the past, and the past receding into the distance.

Ex. 2.32 Mvt. I Chorus mm. 26-29

Das Alte, das Alte ist vergan- gen, ist vergan-

In mm. 26-28 (Ex. 2.32) "Das Alte" is separated from the rest of the phrase by rests, and by the F-sharp in m. 28, which is a "foreign note," precisely like the ones discussed in the hypothetical setting of Psalm 1 in the Preface. In the preface Kuhnau suggested using such notes "frembden tonus" to express the idea of "deviating," and in this cantata he uses the F-sharp to express the discontinuity between the old and the new. The use of rests to depict separation or distance from our anger and suffering is found also in some of his movements beginning with the word "Gott," such as the first movement of the motet, "Gott hat uns nicht gesetzt zum Zorn" (cf. chapter V), in which the rests after the word "God" emphasize that God has had nothing to do with causing our anger, and similarly in the first movement of "Gott sei mir gnädig deiner Güte," discussed earlier in this chapter. Arguably, this idea

reflects the extreme contrast and focus on the soul of the believer characteristic of Pietistic sentiment.

Two inventions are used to express "vergangen." In m. 28 (Ex. 2.32), the florid writing in sixteenth notes on this word may represent the past and the laws of the Old Testament fleeing from the new order, since the point of imitation here is like a fugue. The other invention occurs in m. 34 (Ex. 2.33), in which the point of imitation on the word "vergangen" ends with the texture becoming further attenuated as each voice ends, a depiction of the "fading away" (vergangen) of the past.

In m. 36 (Ex. 2.33), the word "Siehe," is set (as is consistent with other incidences) to half-note chords. The word is emphasized, of course, because it is in the imperative. This setting is like the description in the Preface of "unexpected tones . . . bringing the listener to attention."

Ex. 2.33 Mvt. I Chorus mm. 34-37

vergangen.

es ist alles,

-gangen, vergangen. Sie- he es ist alles, alles

In this case the chord has G-sharp, a "foreign note" and an "unexpected tone," because it is outside the key, and the

rhythmic values command attention. This is an example of Kuhnau's responding to the grammatical meaning of a word, a case similar to his setting of the word "Siehe" in the fourth movement of the cantata "Ich hebe meine Augen auf," discussed above. In Pfeiffer's exegesis of the Biblical passage "Behold the lamb of God," the word "Behold," in Greek "Idou," calls for strong emphasis, and this is also the case in Das Alte. The use of the G-sharp in this chord also creates a tonal separation between the old order and the new. The corellative hexachordal shift to the "sharp side" (as in Ex. 2.32) echoes the ambiguous movement to A-minor in the opening sonata and also separates the affect of the old from that of the new. To the composer, there was an analogy to be made between the use of the hard and soft hexachords (durus/mollis and sharp/flat side of the "circle") and the expression of the theological principle of the old and new.

In mm. 37 and following, Kuhnau set the words "alles" and "neu" with florid writing and repeated them many times for emphasis. This too is analogous to a procedure described in the preface, in that case for the word "nicht." In this movement the words emphasized by the music are "Das Alte," "vergangen," "Siehe," "alles," and "neu." Together they epitomize the meaning of this section of the text.

The scopus of the text, the contrast of the old law (circumcision), and the new (baptism), and the corellative

implications of crucifixion and redemption by grace, is clarified by the music of the second movement. In this movement, the Law ("Gesetz") is represented by the constancy and formality of a walking bass. In the Preface, Kuhnau suggested that meditation on the Law could be set in a Grave, or in a contrapuntal passage. Here the walking bass, together with the fugal texture (suggestive in this slow-moving section of Law because of the association with canon) gives the desired solemn representation of the Law (Ex. 2.34).

The florid passage on "erfullt," changing from sixteenth notes to triplet sixteenths, suggests the fulfillment of the law, and the consequent obviation of the need for circumcision and blood sacrifice (Ex. 2.35).

In m. 83 the D-sharp on the word "gestillt" is a foreign tone, perhaps reflecting the idea of violence and pain (Ex. 2.36).

Ex. 2.34

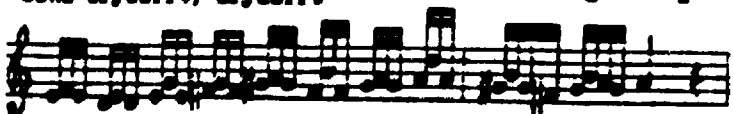
Mvt. II Violins I & II, Alto, Continuo mm. 60-62

The musical score for Ex. 2.34 consists of four staves: Violin I (Vn I), Violin II (Vn II), Alto, and Continuo (Cont.). The Continuo part is written in figured bass notation with the following figures: 6, 3, 6, 6, 4, 6, 6, 6. The lyrics "Weil Chris- tus des Geetzes En- de" are written below the Continuo staff.

Ex. 2.35 Mt. II Alto mm. 67-70

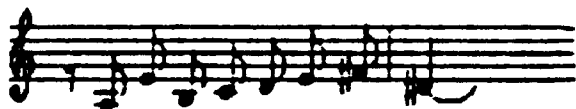


Bund erfuehlt, erfuehlt - - - -



3 3 3 3 3 3 3 3

Ex. 2.36 Mt. II Alto mm. 82-83



mit seiner Vorhaut Blut ge- stillt

The contrast between the Old and New Testaments is expressed more forcefully in m. 87, which achieves a dynamic contrast through a change in texture in the instrumental writing (the score, in a later hand, has "piano" marked for the instruments). The Old-Testament ceremony of circumcision is a sacrifice of blood, and exacts a payment, like Mosaic law. The New-Testament ceremony of baptism contains the image of water, therefore of spirit, as the water of life, or, by extension, the spring that never runs dry. It is a ceremony of the bestowal of grace, a gift which requires no sacrifice or payment. The change of key in m. 87 is an important signal of the New Testament (Ex. 2.37). The previous measures are in E-minor. Mm. 87 and

following move through keys quickly, but mostly major keys.

The rhythm is also changed. The half-notes in mm. 87-88, particularly the half-notes on E in the violins, "bring the listener to attention," and refer back to the half-notes on the word "Siehe" in the second movement (cf. Ex. 2.23). Through the music, therefore a connection is made between the coming of John the Baptist, and "Behold, all is made new." This is a connection already suggested in the text, but made much stronger by the music. It would seem that Kuhnau was quite fond of making such antecedent connections in Biblical texts through music, as we will see in the analysis of his keyboard setting of "Jacob's Wedding" (one of the Biblische Historien). He considered these connections a kind of music allusion.

Ex. 2.37 Mt. II Violins I & II, Alto, Continuo mm. 85-89

piano

mit seiner Vorhaut Blut gestillt. Als nun Jo-

4 1 6 1 1 6 6 6 7 5 6
3 5 3

hannes aufgekom- men und Him- lisch Wasser

6 8 6

In m. 93, the meaning of "Bund" as an obligation or tie is brought out by the use of musical ties and suspensions (Ex. 2.38).

Int. II Alto mm. 93-94

neuen Bund - - - - - genacht.

The rising fourth on "neuen Bund" represents the optimism of the new "Law" of baptism and grace. The use of this interval establishes a thematic relationship between this passage and the music at the beginning of the movement, and therefore by analogy between the two Laws, the "Gesetz" (Old-Testament law) and "neue Bund" (New Testament). Moreover, the key of A-minor in this section of the piece represents a hexachordal reference to the sharp side, the new law and Christ.

All of these musical emphases function as part of a

Dispositio, a laying out of the text clarifying the meaning of each word, adding emphasis where required, and at the same time establishing the scopus. In these nuances and in the broad conception of the first two movements, Kuhnau's concern for precise, subtle, accurate, resonant musical setting arising from the correct understanding of the text is clearly evident.

III

Wieviel euer getaufft sind,
Die haben Christum angezogen.

The text of this movement is a paraphrase of the epistle referring to baptism. The law of baptism and the redemption through the crucifixion has made circumcision unnecessary. This is the beginning of the Practica, because it treats the subjects of baptism and circumcision, both of which have doctrinal implications.

At the beginning of the third movement the word "Wieviel" is set in concerted style with an opposition of voices against instruments (Ex. 2.39). This setting represents the idea of many, in a way similar to that described in the preface in the use of several choirs or instruments. The setting emphasizes a meaning of "Wieviel" not explicit in the text, but certainly part of the scopus, since it is evidently derived from the epistle. Paul's letter emphasized the many different nationalities who were one in Christ, and Kuhnau's setting of "many" in this way depicts the richness of the Christian following in numbers

and nationality. The beginning of the movement is declamatory, like "Das Alte" in the first movement, but its texture is more full than that of the first movement because of the opposition of the instruments. This difference in

Ex. 2.39 Mt. III Orchestra and Chorus mm. 182-184

The musical score consists of the following parts:

- Vn I
- Vn II
- Vla
- Cl I
- Cl II
- Timp
- Sopr
- Alt
- Ten
- Bass
- Cont

The vocal parts (Sopr, Alt, Ten, Bass, Cont) have the following lyrics:

Wieviel, wieviel euer getauft sind wieviel euer getauft sind

the approach to the opening measures of the two movements emphasizes the difference between the old order, in which few foreigners were admitted into the religion, and the new, in which Paul converted people from many nations to Christianity.

IV

In Christi Tod heiss ich ein Christe,
 So nur in Wasser angetan,
 Wenn dies der Jude Talmuth wusste,
 Er legte nicht dass Messer an,
 um zu beschneiden.
 Was doch bleibet,
 Ist meines Adams altes Kleid,
 Daß aber Glaube nicht vertreibt,
 Denn dieser stammt von Teufels Neid.

The text of this movement, a freely structured interpolation possibly by Kuhnau himself, continues the Practica, the exposition of the doctrinal implications of baptism, comparing that rite to circumcision. Faith in Jesus Christ eliminates the need for the sacrifice of circumcision.

Just as the beginning of the third movement is similar to the beginning of the first, the beginning of the fourth, "In Christi Tod" is related to the second, "Weil Christus." This musical connection was suggested by the fulfillment of the Law. (This is also related to "Bund" in the second movement.) The metre of the fourth movement is triple, representing a shift from the old Law of Circumcision to the new, emphasizing the redemption by baptism in the New Testament. That baptism is the most important idea in this

section is evident from the florid writing on "Wasser," the most emphasized word in the beginning.

The word "death" is set with a chiasmus and a D-sharp, suggesting the crucifixion (Ex. 2.40).

Mvt. IV Alto and Continuo mm. 144-158

In Christi Todt heiss ich ein Christe so war in Was- ser

6 6 6 6 6 6 6

The foreign tone A-sharp in m. 160 and consequent cadence in B-minor, a hexachordal shift bringing in even more distant sharps than in the previous movements, may represent the philosophical distance of the law of the Talmud from that of the New Testament (Ex. 2.41).

Mvt. IV Alto and Continuo mm. 160-162

Wenn dies der Ju- de Tal- muth

6 8 6 6 6

In Ex. 2.42, the florid setting of the word "vertreibet," represents the action of driving away sin, related to the New Testament driving away the old in the second movement.

Ex. 2.42 Mvt. IV Alto mm. 198-192



This is a subtle musical connection perhaps not evident in the cantata text. There is a mi contra fa (F-natural and G-sharp) relationship representing the devil (Ex. 2.43).

Mvt. IV Alto mm. 199-201



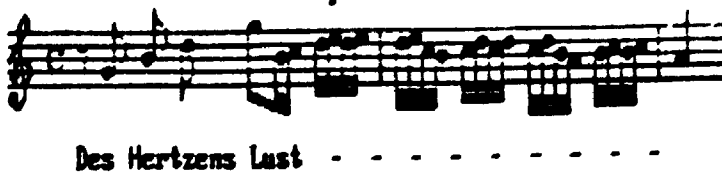
V

Des Hertzens Lust
 Stehet zu deinem Nahmen
 Und zu deinem Gedächtniss.

This is as above in the first text, and also may make a contrast of the desire of the heart for Christ versus sexual desire, coming from the devil's nest, in the preceding passage. The fifth movement is the first in which "Nahm" (resonance on the name of Christ) is mentioned. This is a continuation of the Practica.

"The desire of the heart" is set in a florid style with arpeggios as in the opening, instrumental movement. The most florid writing is on the word "Lust" (Ex. 2.44).

Mvt. V Soprano mm. 233-235



This is really a representation of the new order promised at the beginning of the piece, but possible only after the death of Christ, which is alluded to in the previous movement. In m. 243 the G-sharp on the word "Gedächtniss," which refers to A-minor, forces retrospection on this word.

(Ex. 2.45). Mvt. V Altos and Continuo mm. 241-246

men, stehet zu deinem Nahmen und zu deinem Gedächtnis, und zu

6 6 7_6 # 5 6

deinem Gedächtnis, zu deinem Gedächtnis.

6 6 7_6 6 4_3

The prevalent texture of the movement is homophony, perhaps depicting the unity of Christians. The goal having been reached we are now in C-major, the prevalent key from this movement to the end of the cantata.

VI

So oft, so oft
 O Jesu, man von deinen Nahmen redet.
 Wir nur vor Freuden
 Das matte Hertz bestrickt
 Daß aus zuschutten sich
 Vor deinen Thron entbludet.

Bald kein Gedancke geht
 In Einsamkeit vorüber
 Da deines Nahmens Trost
 Mich nicht zum Himmel führt,
 Doch wäre doch gar zu seh'n
 Viel tausend mahl mir lieber
 Weil das Gesicht uns
 Doch mehr als Gedanken ruhet.

The emphasis on the "name" and its association with the "heart" is like that in the first text. The warning that the name alone is not enough for salvation is, however, new, and may be indicative of a theological shift in this doctrine. The suggestion is that the first text is Pietist, and this one is not.

The words "so oft" are repeated several times as a literal depiction of the meaning, and a figural connection with the desire of the heart in the previous movement with speaking of the name of Jesus is made by the ascending contour and rhythm of the line, making this movement a logical continuation of the previous, and expressing the optimism of the text, underscored by the use of key (Ex. 2.46).

Mvt. VI Bass nm. 252-268



So oft, so oft, so oft, so oft, so oft, so oft, O Je- su



man von deinen Nahmen re-

det

The words "redet" (m. 258), "Freude" (m. 262), "ausschuten"

(274), "entzucket" (284), "ruhet" (311), and "Gedanken" (315) are more conventionally emphasized by florid writing. It is evident that the tonalities in this movement are related to the meaning of the text, for example the music moves from C-major to G-major in m. 263 on the word "Freuden" (Ex. 2.47). The D-sharp on the word "entzucket" in m. 286 (Ex. 2.48) is a foreign tone (and its use here is similar to F-sharps in "Jacob's Wedding" to be discussed in chapter three).

Ex. 2.47 Nvt. VI Bass and Continuo mm. 261-265

Wird nur vor Freuden

7_6 6 6 6 6 6 7_6

Ex. 2.48 Nvt. VI Violin, Bass, and Continuo mm. 283-286

-brenst entzueckt

7_6 6 6 6 6

VII

Freuet euch daß eure Nahmen im Himmel angeschrieben sind.

This text is Luke 10, 20, also used in the previous cantata. This movement is in triple time, linking it to the music of the New Testament, with no key signature and homophonic except for two solo, florid passages on the word "Freuet" (mm. 326-328 and mm. 330-332). It begins in G-major and ends in C. The rhythm is changed from a dotted, lilting rhythm to simple quarter notes at the word "daß" (Ex. 2.49), probably in part for the grammatical reason that it is the beginning of a clause signalling a textual

Ex. 2.49 Mt. VII Sopranos mm. 334-337



Freuet euch, freuet euch, daß eure Namen

change (as Kuhnau's setting of the adversative conjunction in the Preface suggests), and partly because the idea of the names of the believers being written in heaven is not only a promise, but a warning in this cantata, and the setting is therefore more direct and declamatory.

VIII

Gottes Dencken eure Nahmen
wunsch ich euch zum neuen Jahr.
Der so euch bereits gekennet
also noch nicht von Erde war
hat im Himmel angeschrieben
euer Wohl und Uebel tun.
Wollet ihr nun dahin kommen,
laß die Welt im Argen ruh'n.

This movement, the last, a verse taken from a chorale, functions as the Exegema periphraistica. As in the previous cantata, the concluding movement connects all of the themes

and points of the interpretation developed in the rest of the text. From the gospel reading we know that the name of Jesus was given at the time of Annunciation, even before he entered the womb of his mother. This name is symbolic of the salvation offered by Jesus to believers. His arrival on earth marks the end of the old order, governed by law, and the new, in which faith is pre-eminent. As the text of this movement states, Jesus Christ knew the Christians before he was born. Just as they know His name, he knows their names. Their names are written in heaven, but this does not have quite the same meaning that it had in the previous text. There it was associated with the seventy-two disciples, and it was implied that discipleship and faith were sufficient for a Christian to enter heaven. Here the names of the Christians are written in heaven, but with their "good and evil deeds." This interpretation may be related to the apparent change in doctrine concerning the saving power of Christ's name. In this text "the comfort of your name does not lead me to heaven." The Christian must therefore be judged not only by his faith, but also by his deeds. If he is to reach heaven, he must "let the world rest in its anger." In some ways this means that he must abandon the anger and violence of the old order of Law for the new order of Faith in Jesus. In clarifying these points this movement serves as a summary and rephrasing of the principles of the readings.

The musical setting of the last movement suggests the textual connections made in this, the exegema periphrasticum. The intervallic structure of "Gottes Denken euer Nahmen wensch ich euch, wensch ich

Ex. 2.50 Mt. VIII Alto and Continuo mm. 355-358

Gottes Denken euer Nahmen wensch ich euch, wensch ich

6 6 7 7 6 7

euch, wensch ich euch zum neuen Jahr.

7 6 7 6 5
4 3

Ex. 2.51

Mt. VIII Chorus mm. 300-302

euer Wohl und Uebel tun, euer Wohl und Uebel tun,

euer Wohl und Uebel tun, euer Wohl und Uebel tun,

euer Wohl und Uebel tun, euer Wohl und Uebel tun,

3

Gesetzes Ende--cf. Ex. 2.34, etc.), because the name of Christ has become the only true law. This is another point of interpretation implicit in the text, but made clear and explicit in the music. The F-sharp in the phrase "wünsch ich euch zum neuen Jahr" is connected to the F-sharp signalling the new order in the second movement. The homophony on "eure Wohl und Ubel tun," which contrasts with it, is declamatory, like a remonstrance (Ex. 2.51). The agitated imitation of the following line, (wollt ihr nun...) may represent the angry, repetitive motion of the material world (Ex. 2.52). In its moderate range and variety of musical devices this movement is a very appropriate Exegema. Its presentation of different figures (imitative counterpoint, dotted notes, declamatory passages, ascending contours, etc.) seems to include all of the musical emphasis and allusions developed throughout the cantata, taking them into account, and forging them into a cohesive whole.

The musical examples of Kuhnau's text setting reveal a tradition whose principles of exegesis can be characterized as having an increased dependence on pluralistic interpretation, in the sense of transcending the merely ordinary or superficial meaning of passages to reach their spiritual sense--to give them, "an expanded force or emphasis." The kind of resonance depends upon the pluralistic meanings accruing to a single word as a result

Ex. 2.52 Mt. VIII Chorus no. 481-488

T
 0 Wollet ihr nun dahin kommen lass die Welt, lass die

A
 0 Welt, lass die Welt in Argen ruh'n, wollet ihr nun dahin

T
 0 kommen, lass die Welt, lass die Welt, lass die Welt in Argen

S
 Wollet ihr nun dahin kommen lass die Welt, lass die

A
 ruh'n, wollet ihr nun dahin kom-

T
 0 ruh'n, wollet ihr nun dahin kom-

of the context of parallel Biblical passages and the general context of the scopus of the verse, chapter, and book of the Bible, as well as of the Bible itself. This resonance,

which is linguistic and theological, is evident also in the Lutheran commentaries on Biblical passages, and it is one of the most heavily emphasized aspects in Kuhnau's commentary on text setting. Hermeneutical connections are made in the music that are only implicit, or even absent in the text. Kuhnau's style of musical allusion used to make an unexpected commentary on Biblical passages is evident in his Biblische Historien, which after discussion will be analyzed for its hermeneutical and rhetorical structure and expression in the following chapter, together with other music.

Chapter Three
Rhetoric and Aesthetic Theory: Their Relationship to
Musical Exegesis

Rhetorical Structure

Most stylistic and aesthetic studies of this period of music history have taken the approach of finding elements of rhetoric in the setting of texts to music and, more generally, in the affective expression of both vocal and instrumental music. Previous studies of musical rhetoric that have considered Kuhnau's prose and compositions have failed to understand his musical aesthetic, mainly because they have proceeded from the premise that his was a purely allegorical art. This assertion and attempts to justify it have led scholars to miss the central music-stylistic and aesthetic principles of the period, and, along the way, they have misinterpreted Kuhnau's own prose statements on text setting. Considered after an examination of hermeneutical treatises of the period and analysis of the composer's music these statements are actually quite clear, but, when regarded as evidence to be used to support a false idea, their interpretation is problematic to say the least.

One of the most important studies in this area is that

of Arnold Schmitz.⁸¹ As is the case for most of the studies considered here, the music of J.S. Bach is the subject of his book, and he approaches it through what he regards as its historical antecedents, including the music and writings of Kuhnau. These writings on text setting, rhetoric, and hermeneutics are especially important to these studies because they address the questions in more detail and with greater clarity than the writings of authors closer to Bach--evidence gleaned from interpretation of the Preface to the Cantatas of 1709-10 and the general preface to the Biblische Historien makes up an important part of many of these studies.

Schmitz regards the music of Bach as underpinned by music-rhetorical figures and states that his goal is not merely the identification of these figures, but the establishment of an order of importance for them--in the end, a complete "hermeneutic," as he calls it (casually and certainly not to be compared with the systematic method of exegesis taken up in the present study), of rhetorical figures.⁸² By hermeneutic he is not referring to the

⁸¹ Die Bildlichkeit der wortgebundenen Musik Johann Sebastian Bachs (Mainz: B. Schott's Söhne, 1950).

⁸² Schmitz, pp. 17, 18. His thesis is that "the problem of imagery in Bach's vocal music and that of his time is most closely connected with musical oratory and can be solved only through it" (p. 17). He characterizes Schering's analysis of the textual-symbolic aspects of J.S. Bach's music as an effort to establish a "general musical Symbolkunde" and he also describes Schering's conception as a "klingender Bilderschrift" (sounding image-script) (p.

pluralistic interpretation derived from the method of applying the principles of Biblical exegesis to scripture, but uses the word instead in the common and, indeed, nineteenth-century sense as a way of explaining the theological content of Bach's music.⁸³ Schmitz is quick to distinguish between what is for him the more familiar use of the word "hermeneutics" and the more specific meaning intended by Kuhnau when he wrote in the Preface to the Cantatas of 1709-10 that a musician "should be no stranger to hermeneutics." He explains that Kuhnau was referring to the exegesis of Biblical texts, but he is in fact using the term to make up his own model to account for the use of figures in Bach works and to prop up his principal thesis.⁸⁴ However, it is noteworthy that it may be their familiarity

17). Schmitz regards the work of Schering, whom he credits with the rehabilitation of the study of musical oratory in the music of Bach, and Unger, who continued work in the same vein, as only a "beginning to research" (p. 18), (the prelude to which was the work of Schweitzer) and it is clear from his commentary that he thinks that the successful outcome of the study of musical rhetoric will be lexical, and that musical symbols can be found whose application extends over a large geographical area and music-historical style period, such as German music from the sixteenth to eighteenth centuries (p. 18). It is interesting to note that Unger argues that if sermons and church music such as cantatas are regarded as part of a larger whole, the Protestant service, then the connection between them, between "preaching-form and music-form, listening to preaching and listening to music," is clear (Die Beziehungen zwischen Musik und Rhetorik im 16.-18. Jahrhundert (1941; rpt. Hildesheim: Georg Olms Verlag, 1969), p. 79), and Schmitz agrees with this observation.

⁸³ Schmitz, p. 18.

⁸⁴ Schmitz, p. 26.

with this word and its principal nineteenth-century philosophical (symbolic) associations that has caused German-speaking scholars to turn a blind eye to this part of the Preface and its content bearing on the relationship between musical setting of scripture and theology in the late seventeenth and early eighteenth centuries (cf. Reich and scholarship of the Biblische Historien in this chapter). Schmitz's only reference to early hermeneutics is to a passage in a seventeenth-century treatise of Flacius Illyricus: a short definition of sensus and scopus, and that only as analyzed in a secondary source.⁸⁵

As noted above, Schmitz approaches the question of musical rhetoric in general, and Kuhnau's writings and music alongside Bach's musical works with the idea that the allegorical meaning was the only one in interpretation. He

⁸⁵ Schmitz, p. 26. Relying on the commentary of G. Moldaenke, Schriftverständnis und Schriftdeutung in Zeitalter der Reformation, Part I, Matthias Flacius Illyricus (Stuttgart, 1936), pp. 121, 610, 611, Schmitz arrives at a definition of sensus as having to do with the meaning of individual words and scopus with the intention of the whole passage being interpreted. This is not incorrect, but it is certainly limited, as can be seen by comparing the definitions found in thesauruses and Dolmetschers discussed in chapter two of the present study. In addition it should be noted that there are many kinds of sensus--litteralis, figuratus, etc.--and that scopus, at least for Kuhnau, includes Gemüthsbewegung. If Schmitz had grasped the method of hermeneutics according to the principles found in contemporary treatises, he would have realized the full extent of the meaning of scopus and the various approaches to the sensus of the passage and the strong reliance, in both scripture and non-scriptural texts of Lutheran settings, on cumulative resonance, in fact what they regarded as the expression of the voice of God speaking through the text.

suggests that hermeneutes began their interpretation of Old-Testament passages with the Hebrew texts because that language is "rich" in tropes and figures.³⁶ In fact there is no reason to suppose otherwise than that they began with the Hebrew texts because Hebrew is the original language of the Old Testament. In his observations on Kuhnau's translation of the text of Psalm 1 into many languages Schmitz mistakes the resultant pluralism and augmentation of emphasis for allegory, suggesting that the accumulation of tropes and figures would result in a richer set of allegories, rather than as a highly structured method of interpretation which employs Emphasis in a truly integrated fashion. The interpretation of Biblical passages using Hebrew versions results in linguistic resonance, and reveals the emphasis of the text, which must be declared by exegesis.

Other, more fundamental, misconceptions arise in the development of his argument. He considers the description of the setting of Psalm 1 to be, in effect, a list of implied music-rhetorical figures, even though he knows that the description is explicitly of Kuhnau's own approach to inventio and, as he admits, in the discipline of rhetoric, figures belong in the execution of the discourse and not in the inventio.⁸⁷ But the most significant difficulty he

⁸⁶ Schmitz, p. 27.

⁸⁷ Schmitz, p. 27.

notes is, not surprisingly, the imprecision of the figures he infers from Kuhnau's description. Most of the figures discussed by Schmitz, such as those included by Heinichen (cf. chapter three), e.g. "sighing love," are specific in their musical form, but the figures he suggests for Kuhnau's description are much more general, such as Parrhesia, which can be any dissonance, which Schmitz suggests is the figure implied in the "hard dissonance" suggested by Kuhnau to represent the Godless.⁸⁸ He suggests Kuhnau's use of the figures of rhetoric are imprecise because his own analysis fails to uncover the theological principle intended by the composer. With this example alone, we are able to see his own and other scholars' lack of understanding of the hermeneutical method that Kuhnau brought forth in the music and absence of any concern for the theological elements in the text and music.

In general, Schmitz and other scholars, such as Unger, and Dammann, who have worked on musical rhetoric in Baroque music, study rhetorical figures in isolation, in the mechanics of their implementation in composition, with very little or no reference to the theological, hermeneutical, and other linguistic issues of the expression of the text in vocal music or the Affekt and implied text in instrumental

⁸⁸ Schmitz, pp. 27-28.

music.⁸⁹ Of course, in each of their works the larger, and most important, aspect of formal composition, that is the role of rhetoric in its relationship to the inner logic of formal discourse, is somewhere in the background, but without connection to theological concerns, which was for Kuhnau and Bach Gebrauchsmusik, the practical task of setting Lutheran texts to music. Heinichen and Werckmeister did not discuss theology extensively in their treatises, and neither did most of their contemporaries; they relied instead on the legacy of figures in the German Baroque tradition, and kept some of their most important aesthetic theories separate from rhetorical concerns.

In German music theory of the seventeenth and early eighteenth centuries, the writings in treatises under the broad category of musica poetica passed from the status of musical composition as a science based on the relationship of words to music, to the treatment of this relationship as a subject for systematic inquiry. Prominent theorists such as Mattheson, Heinichen, and Werckmeister felt a need to

⁸⁹ Rolf Dammann, in Der Musikbegriff im deutschen Barock (Köln: Arno Volk, 1967), pp. 364-368, gives a brief analysis of Affekt and two musical figures in the second of Kuhnau's Biblische Historien. The author alludes to the systematic music theory, with an orientation towards the mathematical aspects of music, but makes no connection between this and the elements of his analysis. Hans-Heinrich Unger's book Die Beziehungen zwischen Musik und Rhetorik im 16.-18. Jahrhundert (1941; rpt. Hildesheim: Georg Olms Verlag, 1969) is a compendium of rhetorical theory with a categorization of authors and treatises, but with no interpretation of rhetoric in music.

articulate an interpretative procedure for the setting of secular texts, and the method that they described was closely aligned with that of formal rhetoric. As Mattheson wrote,

Some years ago a great German poet thought he had made the unique discovery that music is almost exactly the same . . . as rhetoric. How amazing! Musical masters, especially those who want to and should instruct others in composition, should really be ashamed that they have been so negligent with these things⁹⁰

Mattheson in particular regarded the composition of vocal music as an exercise in the art of finding an idea or subject in the text on which to base the composition, making a musical theme or passage to express the subject, developing and varying the music in the same way as an argument, and concluding with a musical statement heard first at the beginning.⁹¹

Certainly the principle of the priority of text over music in the seventeenth and early eighteenth centuries is a familiar one which is customarily dated from the statements

⁹⁰ Johann Mattheson, Der vollkommene Capellmeister 1739, Part 2, Chapter 9, Paragraph 2; tr. Ernest C. Harriss, (Ann Arbor: University Microfilms Research Press, 1981), p. 380.

⁹¹ Of the three authors mentioned, Mattheson's treatment of formal rhetoric is the most significant addition to this discussion. As a Lutheran composer and practical theorist his writings on the relationship between music and rhetoric are both an integration and extension of the ideas of earlier authors and a comprehensive, theoretical and practical discussion of the application of rhetoric to musical form, figures, and affect. In addition to this, his Der Vollkommene Capellmeister was the most influential book of its kind in this period.

of Cesare and Claudio Monteverdi. Some authors assert that the idea of text as the mistress of music spans the entire Baroque period, from Monteverdi to Bach, in a more-or-less undifferentiated course. To be sure, the extent of the idea, or preference, is great, but a full understanding of its operation and application in specific repertoires depends on a more refined study of the music-theoretical and aesthetic environments in which it is found. This problem has both purely theoretical and compositional aspects, and these are not the same in all regions and periods. The conception is that music must represent the meaning of the text, fully and faithfully, and in a way to move the affections of the listeners. For some authors (in particular, composers of church music) the realization depended more on the pre-critical hermeneutical approach, the probing of the text to find nuances of meaning which would serve as subjects for musical "inventions." Others were more concerned with the disposition of these inventions; their approach was more closely related to that of rhetoric.⁹²

⁹² Lippius writes that "Hinc, quia Textus debet comprimis dare essentiam Cantilenae Harmonicae, si actuille non pronunciatu verbis ut sit in Musica Instrumentali . . ." (Disputatio musica tertia, f. CI in John Howard, "Form and Method in Johannes Lippius's Synopsis Musicae Novae," Journal of the American Musicological Society 38 (1985), p. 540. Howard writes that the "priority of the text to music is representative of an attitude toward composition that a number of historians of music have viewed as typical of German Lutheran composers of the period."

In the first chapter the principles and orientation of Lutheran hermeneutics were defined and demonstrated in exegeses from the late seventeenth and early eighteenth centuries. Biblical interpretation in Lutheran writings before the Enlightenment was structured according to grammatical and literal meanings of the text, and was developed in a formal, sectionalized procedure. In the first and second chapters it was seen in the explication of Kuhnau's Preface to the Cantatas of 1709-10 that the composer's ideals for text setting were based on the principles of Lutheran hermeneutics. In this chapter the structural role of hermeneutics in Kuhnau's compositions is studied further, and the influence of rhetoric on his music is also discussed.

Rhetoric played a structural role in argument in the logic of formal discourse, in addition to having a similar, but also a particularly emphatic role in the interpretation of Biblical passages in the discipline of hermeneutics. In philosophy and literature there was no need for a procedure of exegesis of secular texts analogous to the hermeneutical treatment of scripture (for obvious reasons). The writers of Lippius's time relied on it as a method to structure systematically a presentation of ideas.

Although hermeneutics and rhetoric had distinct literatures in the late seventeenth and early eighteenth centuries, it is clear from the vocabulary alone that they

were closely related at this time. Both relied on inventio, the finding of an aspect or detail of the subject of the text that could be set to music. Authors writing about both disciplines insisted that it be set with Raison, a word apparently meaning both reason and taste. Certainly, any differences in approach were more the consequence of the subject matter--the Bible, in the case of hermeneutics, and other books in the case of rhetoric--than of the orientation or philosophical predilection of the disciplines. Given the content of most of the contemporary music-theoretical treatises it is not surprising that twentieth-century scholarship has emphasized the importance of rhetoric in the music of this period to the exclusion of hermeneutics. Prior to 1980, only A. Schmitz considered Kuhnau's reference to the word hermeneutics in the light of the Baroque aesthetic. Since theoretical writers focussed on the application of formal rhetoric and figures to music, historians consider that the compositional rationale of the Baroque is based mainly on rhetorical conceptions. The number of Baroque treatises containing explicit references to musical hermeneutics is very, very small, but the influence of pre-Enlightenment hermeneutical thought cannot be overlooked for its close relationship to the formulation of discourse on a theme, both theological and musical.

The theological principles governing exegesis are, in fact, linked closely to the formal design of oratory and to

grammatical figures and devices. The goal of hermeneutics was the correct interpretation of the (Biblical) text first ("Das rechte Verstand des Wortes,"⁹³ as Kuhnau put it), then, especially within Pietistic influence, the placing of as much emphasis as possible on the words so that the listener or reader would be moved by the interpretation of the passage. A great deal of effort in hermeneutics was spent on the disposition of a Biblical text according to principles of grammar and precise linguistic resonance. Hermeneutes examined the text in different languages and scrutinized every particle of every word for its grammatical force; the emphasis flowed from this systematic analysis of the text.

In this chapter we will demonstrate the presence of rhetorical and hermeneutical procedures in Kuhnau's music and discuss their place and interaction in his aesthetic. The realization of the principles is, of course, somewhat dependent on the genre of the music. Rhetoric has universal elements but also some differences in implementation in the various genres such as a motet, cantata, or an instrumental piece, and there are also differences within the genre of cantata. The procedure followed therefore will be to examine hermeneutics and rhetoric in examples of different genres, beginning with those commented on by Kuhnau, developing the aesthetic from his own commentary and from

⁹³ Kuhnau, Preface to the Cantatas of 1709-10

the music itself. The first genre considered will be the cantatas, since Kuhnau's preface contains information on the setting of cantatas in general. Following this will be the Biblische Historien, including the preface to them, which contains comments on the musical representation in the specific pieces. Lastly the composer's Toccatà and Fugue in A-major will be analyzed for its rhetorical structure.

The practice of hermeneutics at this time has been discussed in the previous chapters. The explicit use of hermeneutical terms was confined mainly to Biblical exegesis; Kuhnau was the only musician to discuss hermeneutics specifically. This was not, however, the case for rhetoric. That discipline was discussed by Mattheson, Werckmeister, and other authors on music. Some authors wrote about musical figures as equivalent to the loci topici, and others, particularly Mattheson, made more extensive comparisons of musical form and rhetoric.

In his study of Johannes Lippius's Synopsis musicae novae John Howard notes that seventeenth-century, German, systematic musical treatises diverge in their philosophical orientation and in their definition of form, but have a common ground in their conception of the aesthetic function of form in music.⁹⁴ The authors, especially Lippius, regarded text as a prerequisite of musical form in vocal and

⁹⁴ John Howard, "Form and Method in Johannes Lippius's Synopsis Musicae Novae," Journal of the American Musicological Society 38 (1985), pp. 524, 525, 540.

instrumental music; this conception may have arisen from the German Neo-Platonic idea of musica poetica. Lippius asserted that "the priority of the text, with all its nuances, is precisely analogous to the priority of arithmetic to musica arithmetica." Howard writes that "the compositional innovations that were absorbed into German music of the time can be regarded, then, as elaborations of a fundamental musical structure: they concern semantics and syntax, but not musical grammar."⁹⁵ By musical grammar he appears to mean rules of voice leading and harmony; semantics and syntax refer to music as expression of meaning, and form refers to the structural-temporal realization of that expression. In the treatises considered by Howard, the "fundamental structure" is concerned with the "Neo-Platonic" idea of the text as an image.⁹⁶

In this study, the treatises under consideration diverge to a certain extent from Lippius's writings in their organization, presentation, and, more importantly, their purpose. The writings of theorists like Lippius clarified

⁹⁵ Howard, p. 540.

⁹⁶ Howard, p. 531. "composition is a process in which the material substrate of the work in potency (being composed) is made, through the process of composition (an imitative activity guided by music's cognate subjects, grammar, rhetoric, logic, and ethics), to resemble the formal ideal or model represented by the text. This introduces a Neo-Platonic element into Lippius's metaphysics of composition, in that the text is made to represent the preexistent formal ideal or archetype that is the object of imitation."

the many branches of music theory and their relation to one another as well as the position of music in the broader field of philosophical knowledge. Although the writings of more philosophical, systematic, general music theorists such as Lippius and writings of theorists concerned with more specific issues of text setting, such as Mattheson, differ in their philosophical and musical scope, they do describe or refer to an underlying common, fundamental structure, vocabulary, and, with qualification, a common aesthetic orientation toward music as a sonic realization of a pre-existent, fully formed text--the final musical composition corresponding in form to the original text in broad structure and detail. Kuhnau's Preface to the Cantatas of 1709-10, which contains the most important statement concerning the setting of religious texts in the early eighteenth century, can be shown to be linked to hermeneutical treatises concerning arguments and debates on the principles governing Biblical interpretation.⁹⁷ It is not surprising that this structure influenced to a certain extent the construction of Lutheran cantata texts of this period; these texts are, in fact, poetic exegeses of Biblical passages, and the method of exegesis, or the Praxis Hermeneuticae, underpins the structure of cantata texts

⁹⁷ The rules governing the interpretation of Biblical passages can be equated with a structure called a Praxis Hermeneuticae that was established as a method for Biblical exegesis.

virtually without exception. Since the musical settings reflect the nuances of their texts, the music too is shaped by this fundamental form. The influence of the Praxis Hermeneuticae was inevitable, but it is noteworthy that the form of cantata texts also bears a resemblance to the form of an oratio as described by Mattheson. Significantly, to underscore the traditional elements of German music theory, one detects in the logical arrangement of the "argument" itself, the presence of contemporary Aristotelian philosophical currents in its nominalism and categorization.

For musicians in the Lutheran tradition, the conception of emphasis was already established in the tradition of sacred and secular vocal music through musical-rhetorical means by the application of musical figures found in the vast repertory accumulated in the Baroque period. German authors and composers after Burmeister (Musica autoschediastiké, 1601) borrowed rhetorical terminology for figures already in use in the musical language and, of course, often added their own new structures and figures connected to the "old" system of rhetoric by analogy.⁹⁸ Kuhnau's Biblisches Historien, for example, contain many well known musical-rhetorical figures, given more specific meaning and enhanced by the the composer's titles and

⁹⁸ George Buelow, "Rhetoric and Music," The New Grove. Although there was high level of similarity in the specific figures used the consistency was not so great as to constitute a Doctrine of Musical Figures, as some authors have suggested.

commentary. Kuhnau's use of terminology and ideas in his written works is very closely aligned with that of his theological contemporaries. In the theology of Kuhnau's time "emphasis," for hermeneutes in the Pietist tradition, had become a rhetorical device which permitted the meaning of scripture to find its fullest expression and to transcend the "ordinary" use of its words.⁹⁹ As noted in chapter two, emphasis was often difficult or impossible to translate from Hebrew into German. Pfeiffer's rules of emphasis, as we observed in chapter one, and are included again below, state that "emphasis cannot be expressed in paraphrase, so it must be declared in exegesis."

Rule 30. As much emphasis as possible must be given to every voice [particle or word from the Biblical text being interpreted].

Rule 32. The emphasis of a voice cannot be expressed by paraphrase, therefore it must be declared by exegesis.

These rules extend to two different issues, both of which are relevant to this discussion. Some of the words of the Bible have an emphasis in Hebrew (because of an accent or diacritical mark) which is not expressed in translation, and cannot be made by a paraphrase. In addition one of the goals of the exegesis is to emphasize every word. This also

⁹⁹ Frei, The Eclipse of Biblical Narrative, p. 38.

is not done by paraphrase, but by declaring the emphasis.

At this point, in order to proceed further along both the rhetorical and hermeneutical streams, it is necessary to recall the rules of emphasis in Kuhnau's compilation of cantata texts and their musical settings as he stated it in his Preface. From this source it is clear that he intended to bring out the emphasis of every word and particle of the text as far as possible;¹⁰⁰ his description of a possible musical setting of Psalm 1 initiated by the interpretation of the words relies on considerations of emphatology.

For example, the extent of the emphasis is evident in the use of "energetic words," and it is noteworthy here that the vivid language is intended to convey the full amplitude of the meaning in the passage, and, like Luther's example of the rhetorical figure in chapter I, he is moving the mind of the believer to the full realization of the proper Lutheran interpretation. His interpretations also show the emphasis of individual "inspired words" to give them a sense beyond their ordinary meanings, and then it is incorporated in the musical setting.

It is true that the discipline of rhetoric differed from hermeneutics in expounding on a subject chosen or found by the speaker, rather than on the careful interpretation of a sacred text. In hermeneutics the first consideration was the accuracy of the interpretation; in rhetoric it was that

¹⁰⁰ cf. Chapter 2.

the listener be convinced. For both the final goal was to move the listener. To some extent hermeneutics employed rhetorical means, particularly in giving emphasis to certain parts of the text, and, similarly rhetoric drew on the same grammatical apparatus to determine the placement of emphasis. Of course Kuhnau's settings of sacred texts cannot be compared to secular music in detail or intention, but it is noteworthy that Mattheson, in his chapter on emphasis in melody, was careful to take grammar into account. First he distinguished between accent and emphasis: "the aim of accent is only the pronunciation; emphasis . . . points toward the emotion, and illuminates the sense or meaning of the passage."¹⁰¹ This distinction is followed by a short aria text.

Il Ciel ti fè si bella
Leggiadra Pastorella
Perchè tu sia pietosa;
non cruda al tuo Pastor.¹⁰²

According to Mattheson, the emphasis must be placed on the words "si," "pietosa," and "non," because

the word "si" is an intendens, and it increases the beauty: "pietosa" is the word on which the whole sentence hinges, and "cruda" would contradict it if the "non" did not prevent this. Those are the reasons why the stress falls on the indicated words, where many would probably not

¹⁰¹ Mattheson, Der vollkommene Capellmeister, Part 2, Chapter 8, Paragraph 10, translation by Harriss, p. 370.

¹⁰² Heaven has made you so beautiful,
Charming shepherdess,
So that you should be compassionate; not cruel to
your shepherd.

seek it.¹⁰³

Mattheson described the location of the various sections of an oration in a piece of concerted vocal music-- either an aria, or a section of a da capo aria. The comparison is important to the following discussion, and, accordingly, the passage is reviewed here.

The Exordium is the introduction and beginning of a melody, wherein the goal and the entire purpose must be revealed, so that the listeners are prepared, and are stimulated to attentiveness. Most often, when we examine a piece without instruments, with only the vocal part and the bass, this introduction occurs in the playing of the thorough bass before the vocal part; if a larger accompaniment is present, in the ritornello. For we call that part which occurs at the beginning with instruments a ritornello, because afterwards it is repeated, and a piece can as easily close as begin with it.

The Narratio is so to speak a report, a narration, through which the meaning and character of the herein-contained discourse is pointed out. It occurs with the entrance or beginning of the vocal part or the most significant concerted part, and relates to the Exordium, which has preceded, by means of skilled connection.

The Propositio or the actual discourse contains briefly the content or goal of the musical oration, and is of two sorts: simple or compound, wherein also belongs the varied or embellished Propositio in music, of which nothing is mentioned in rhetoric. Such discourse occurs immediately after the first caesura in the melody, namely when the bass speaks up as it were, and presents it as briefly as simply. Then the vocal part begins its propositionem variatam, unites with the thoroughbass, and accomplishes the combined discourse. Later on we will take up an aria and, examining it according to this ordering, see whether this is really so. In this way

¹⁰³ Mattheson, Der vollkommene Capellmeister, note to the above text in Part 2, Chapter 8, tr. Harriss, p. 491.

everything which has been said here will seem much clearer to the eyes and ears, though it may seem as new and strange as ever.

The *Confirmatio* is an artistic corroboration of the discourse, and in melodies is commonly found in well-conceived repetitions which are used beyond expectations; this again must be understood to relate to ordinary reprises. The repeated introduction of certain pleasant vocal ideas embellished by all sorts of good variations is what we mean here, as should be clear from the example which follows.

The *Confutatio* is a dissolution of the exceptions, and may be expressed in melody either through combining, or even through quotation and refutation of foreign-appearing ideas: For through just such antitheses, if they are well stressed, the hearing is strengthened in its joy, and everything which might run against it in dissonances and syncopations is smoothed and resolved. Meanwhile one does not find this aspect of disposition in melodies as much as in other things; yet it is truly one of the most beautiful.

The *Peroratio* finally is the end or conclusion of our musical oration, which must produce an especially emphatic impression, more so than all other parts. And this occurs not only in the course or progress of the melody, but especially in the epilogue, be it in thorough bass or in a stronger accompaniment; whether or not one has heard this ritornello previously. Custom has established that in arias we close with almost the very same passages and sounds with which we have begun, consistent with which then our peroration is replaced by our exordium.¹⁰⁴

Mattheson's application was not the only way in which rhetoric was used in the music of the late seventeenth and early eighteenth centuries. His description of the sections of an oratio and his discussion of the application of this structure to music are especially important because of his

¹⁰⁴ Mattheson, Part 2, Chapter 14, tr. Harriss, pp. 470-472.

pre-eminence as a music theorist in the eighteenth century, and because the structure is, with minor variations, common to a large body of literature on rhetoric. As discussed above, German music theorists of this time acknowledged an underlying structure defined by the text and reflected in the music. In fact this fundamental structure can be seen in both the disciplines of hermeneutics and rhetoric; as will be demonstrated below, there is a functional correspondence of the above rhetorical structure to sections of a theological Praxis Hermeneuticae, the practical outline of an exegetical argument as it came to be known to theologians like Kuhnau at the end of the seventeenth century.

The following diagram shows the hermeneutical structure compared to the structure of an oratio. It must be remembered, however, that the Praxis Hermeneuticae applies to Biblical texts, and consequently, through Kuhnau's remarks in his cantata preface, to the musical setting. Mattheson's writings are an attempt on the one hand to enable a composer to set secular texts, and on the other to define the oratio to describe the "disposition, elaboration, and ornamentation" of musical compositions. In the cantata text and musical setting analyzed below it will be shown that there is a striking congruence between Mattheson's rhetorical and Kuhnau's hermeneutical structures in an

example of a Lutheran sacred, vocal-music setting.¹⁰⁵ The commonality in writings on rhetoric and hermeneutics, and in the music related to them, hinges on form, because form reflects the Neo-Platonic idea of the image of the text. For the same reason it must be the focus of our inquiry. In the example of the cantata analyzed below it will be shown that the overall structure corresponds to both the rhetorical and hermeneutical structures. In addition the

¹⁰⁵ One of the earliest attempts to analyze vocal works according to their rhetorical structure and application of musical figures was by the German theorist Burmeister, who attempted to codify musical-rhetorical practices in music of the late Renaissance. In the early Baroque there were various efforts in both composition and theory to investigate the affective qualities of music in different pieces, some for keyboard, and also the oratorio, by means of rhetorical figures. The writings of Werckmeister, Heinichen, Kircher, and Mattheson as well as Kuhnau are set apart in this study, not only because of their proximity to the northern German tradition, but also for the type of approach to the setting of texts contained in their works. In so far as they are applicable to the overall development of our understanding of Lutheran text setting, they are discussed here.

To date, Mattheson's oratio, although its relevance to musical form has been widely acknowledged, has not been examined for its placement in German theoretical writings in regard to whether or not it fits in with earlier treatises which codify the body of rhetorical principles or whether it can be said to be part of a tradition that suggested that the rules of oratory be applied to musical forms. Scholars are also known to have a tendency to focus on the more phenomenal and far-reaching apparatus of musical symbolism in order to understand the hidden structures of the vocal works of J.S. Bach.

In German theory of the last two decades of the seventeenth century and the first two of the eighteenth century, there was a concentration of writings on what may be broadly termed issues of musical expression and the aesthetics of text setting. It was a period of stability in the theoretical discussion of musical form, characterized by few innovations in theoretical writings.

application of Mattheson's description of the oratio is made for a particular movement. Mattheson's own application itself refers to a single movement as it appears in Der vollkommene Capellmeister, and for this reason the structure will be applied to a single aria in the cantata as well. It follows from the preceding discussion, in particular the introductory remarks concerning rhetoric that the whole of Baroque music literature and indeed the fundamental structures of the musical language are unequivocally linked to rhetoric. Thus, it is inevitable that the application of rhetoric must be considered at the large, formal level and examined in accordance with its relationship to the "image" of the text of a Lutheran cantata.

Hermeneutical Structure

Rhetorical Structure

I Expositio

1. sensus grammaticus
2. sensus litteralis
Questions (Who, what,
how, where, etc.) answered

Exordium

Narratio

II Exegetica

1. practica
(the doctrinal and personal
application of the
interpreted passage)
2. problematica
(a consideration of
difficult points)
3. exegema periphrasticum
(a re-phrasing of the
text incorporating the
meanings derived from
the Expositio)

Propositio,
Confirmatio

Confutatio

Peroratio

The Exordium and its analogous section, the Narratio, of an oration correspond in function to the Expositio of an exegesis. In the Expositio are presented the grammatical meaning, the literal meaning (in which the questions of subject, time, place, and agency are answered), and the Scopus, for hermeneutes the purpose or goal of the passage beyond its its immediate literal meaning. The latter corresponds to "the introduction and beginning of a melody, wherein the goal and the entire purpose must be revealed, so that the listeners are prepared and are stimulated to attentiveness." Kuhnau emphasizes the importance of knowing the sensus and scopus of the text in his Preface. The grammatical implementation of the Exordium takes place in the Narratio, in which the nature of the discourse is revealed. It will be shown that in the rhetorical divisions of the Exordium and Narratio each correspond to one movement in the overall structure of the cantata, and the Expositio corresponds to the first two movements together.

The remainder of the rhetorical structure corresponds to the Exegetica in hermeneutics. The Propositio corresponds to the Practica, the doctrinal and personal application of the passage. Mattheson describes the Propositio as containing the meaning and purpose of the discourse or passage. The proposition, simple or compound, produces a combined discourse which "will seem much clearer

to the eyes and ears; though it may seem as new and strange as ever." The Confirmatio relies on emphasis for the strengthening of the proposition in ways that are beyond the ordinary. Although there is no specific hermeneutical section in which emphasis is presented, it is, of course (along with the principle of sola scriptura, literal interpretation) the most important concern of the pre-Enlightenment interpretation of scripture. The Confutatio, the "resolution of objections," corresponds to the Problematica of the Exegetica in hermeneutics, which is the section containing discussion of difficult, apparently contradictory, or theologically controversial issues in the interpretation. The Peroratio, the conclusion, which, according to Mattheson, must be similar to the beginning and "produce an especially emphatic impression," corresponds to the Exegema Periphrasticam, the rephrasing of the text incorporating meanings derived from the interpretation.

Lutheran Biblical commentators, as we have seen in the first chapter in the example of Martin Luther's own interpretation of Psalm 2, recognized the rhetorical qualities of many Biblical passages, particularly the psalms. It appears that they understood the narrative and innately hermeneutical aspects of scripture, and it has been suggested that this sensitivity to the qualities of Biblical writing determined, in part, the approach that they took in

Biblical exegesis.¹⁰⁶ The sections of the hermeneutical and rhetorical structures, the correspondence between them, and the interrelationship of the two disciplines can perhaps be illustrated best by an example from a late seventeenth-century treatise. August Pfeiffer, in Hermeneutica Sacra, his book on the Biblical exegesis, delineates the rhetorical and hermeneutical structure of Psalm 91. Pfeiffer uses the term Dispositio instead of Expositio, and he also uses the Greek terms Analusis and Epilusis for Expositio and Exegetica. In order to discuss Pfeiffer's commentary, Psalm 91 is given here, the sections marked with rhetorical divisions.

Exordium

- 1 You that live in the shelter of the Most High
and lodge under the shadow of the Almighty
2 who say, "The Lord is my safe retreat,
my God the fastness in which I trust;"

Propositio

- 3 he himself will snatch you away
from fowler's snare or raging tempest.

Confirmatio

- 4 He will cover you with his pinions,
and you shall find safety beneath his wings;
5 you shall not fear the hunters' trap by night
or the arrow that flies by day,
6 the pestilence that stalks in darkness
or the plague raging at noonday.
7 A thousand may fall at your side,
ten thousand close at hand,
but you it shall not touch;
his truth will be your shield and your rampart.

¹⁰⁶ Hans W. Frei, The Eclipse of Biblical Narrative (New Haven: Yale, 1974), pp. 32 and following.

- 8 With your own eyes you shall see all this;
you shall watch the punishment of the wicked.
- 9 For you, the Lord is a safe retreat;
you have made the Most High your refuge.
- 10 No disaster shall befall you,
no calamity shall come upon your home.
- 11 For he has charged his angels
to guard you wherever you go,
12 to lift you on their hands
for fear you should strike your foot against a stone.
- 13 You shall step on asp and cobra,
you shall tread safely on snake and serpent.

Epilogus

- 14 Because his love is set on me, I will deliver him;
I will lift him beyond danger,
for he knows me by my name.
- 15 When he calls upon me, I will answer;
I will be with him in time of trouble;
I will rescue him and bring him to honour.
- 16 I will satisfy him with long life
to enjoy the fullness of my salvation.

Pfeiffer writes that

if you will examine the sections of an oratio, it may be that verses one and two are the Exordium [he does not distinguish between the Exordium and Narratio], verse three the Propositio, verses four to thirteen the Confirmatio, where the arguments are chosen out of divine truth and power, by angelic care, and verses fourteen, fifteen, and sixteen the Epilogus [which Mattheson calls the Peroratio], which nevertheless is more powerful rhetoric.¹⁶⁷

This partition of the psalm corresponds well to Mattheson's description of the rhetorical sections. Verses one and two (the Exordium) address the reader, call him to attention, and, by referring to the reader's words, reveal "the goal and the entire purpose" of the psalm. In fact it would be easy to divide this section into an Exordium (verse

¹⁰⁷ August Pfeiffer, Hermeneutica Sacra, p. 669.

one) and a Narratio (verse two). Verse two is closely connected to verse one, and can be considered "a report, a narration, through which the meaning and character of the herein-contained discourse is pointed out." Verse three constitutes the Propositio. It is a short section that presents the main argument of the discourse. In this psalm the proposition is that God will rescue the faithful from difficulties and dangers. In the psalm it is presented "as briefly as simply." Mattheson distinguishes between the Propositio and the Propositio variata, but Pfeiffer does not. The Confirmatio is ten verses long, and consists of a "corroboration of the discourse," strengthening it by the introduction of "divine power" and the "assistance of angels," as Pfeiffer writes. The last three verses make up the Epilogus, or Peroratio. It is indeed "more powerful rhetoric" than the rest of the psalm, partly because God himself is speaking of the believer. According to Mattheson, this section "must produce an especially emphatic impression, more so than all the other parts." These verses satisfy this criterion, and they also provide a conclusion and summary of the psalm.

This demonstrates Pfeiffer's understanding of the fundamental structure of rhetoric as applied to a psalm, a good comparison for our consideration of Kuhnau's music, because many cantata texts and psalms are alike in size and content. Although Mattheson's description in Der

vollkommene Capellmeister refers to a single movement, Pfeiffer's commentary suggests that a single discourse, like a psalm or an entire cantata text, may be subdivided in a similar fashion. Pfeiffer also comments on the hermeneutical structure of Psalm 91.

The explication of Psalm 91 may be like the following Analisis: The argument of the psalm some do "in general" and refer to all kinds of dangers; others specifically to pestilence, thus the privileges of the pious are described in this way If you will study the argument further, the privileges of the pious in the time of pestilence can be measured. . . .

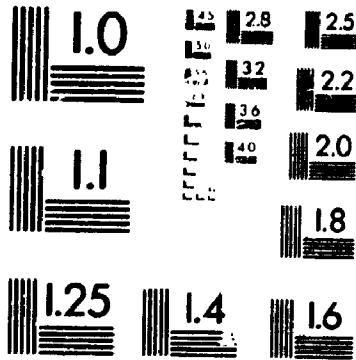
Pfeiffer's assertion that the text of this psalm has the structure of a hermeneutical exegesis (Analisis = Dispositio and corresponding to the Exordium) as well as that of an oratio requires no further proof than his demonstration. Published analyses like this must have served, in addition to demonstrating the application of the principles of hermeneutics, to confirm Luther's principle of sola scriptura, that scripture is the best interpreter of itself. For the purposes of our analysis here, Pfeiffer's writings demonstrate the importance of the "under-lying fundamental structure" in Baroque texts, in particular the sacred ones, and suggest that there is a close relationship between the rhetorical and hermeneutical structures.

As stated above, rhetoric and hermeneutics operate in many ways in Kuhnau's music. They are present in the musical structure of individual movements, the structure of his cantata texts, and in the figural expression of textual

details. At all levels there is correspondence between the hermeneutical and rhetorical principles. This can be demonstrated in Kuhnau's cantata Ende gut und alles gut.

Kuhnau composed Ende gut und alles gut in 1718. The text, by Erdmann Neumeister, published in his Fünffache Kirchen-Andachten of 1716, is a set of Biblical paraphrases in free verse. The cantata was written for the twenty-seventh Sunday after Trinity. The Epistle is I Thessalonians 5: 1-11, which exhorts the Thessalonians to be everready for the day of the Lord, that will come "like a thief in the night." The gospel reading for that day is Matthew 25: 1-13, which contains the parable of the five wise and five foolish virgins. In the parable the virgins have been invited to a wedding and they have fallen asleep while waiting for the procession with the bridegroom. He may come at any moment, or not for several hours. The wise virgins have prepared themselves by bringing enough oil for their lamps; the foolish ones have not, and run out of oil. While they go into the city to buy more oil the procession comes. The wise virgins join it and enter into the building in which the wedding celebrations are being held. The foolish ones arrive too late; the door is locked and the bridegroom does not recognize them. The lesson is that the Christian must always be prepared for the moment at which Christ will take the true believers into heaven. The end of the gospel reading states: "Keep awake then; for you never

3



Ex. 3.1 Mt. I Violin and Organ nos. 1-7

6 6 6 6 6 6 6 6

5 5

6 6 6 6 6 6 7 7 6 5 6

5 5

Ex. 3.2

Soprano and Organ nos. 7-10

Soprano

Ende

Ende gut und alles gut, Ende gut und alles gut und alles gut

6 6 6 6 6 5 6

4 3 5 4 3

The continuo has a stronger reference to the dominant in m. 3. These three areas and directions (to the flat side, like the subdominant and to the sharp side, like the dominant) are important in the movement and throughout the

references to other key areas. The modal terms most often appear in the discussion of hexachordal shifts to the "flat" or "sharp" side that are relevant to the musical setting of the text.

cantata; in this way the melody demonstrates the "goal and entire purpose" of the piece. The larger structural principles will be pointed out as they arise in the analysis.

Mm. 7-10 constitute the Narratio (Ex. 3.2). They contain the first entrance of the soprano, who sings a truncated version of the ritornello. It is, then, connected to the Exordium. The strength of the cadences and the predominance of notes of the tonic triad suggest the stable character of the movement, and indeed the cantata. One recognizes the strength of the theological principles especially of the eschatological, in the presentation of the key area and the musical figures. The rising leap of a fifth at the beginning of the ritornello depicts the optimism of the believer at the moment of death,¹⁰⁹ and the dotted notes on two occurrences of the word "alles," corresponding to parts of the ritornello written without dotted values in the Exordium, give that word a slight emphasis, perhaps like that of the intendens discussed by Mattheson, and very much like that of the "Paranomasia" of

¹⁰⁹ Werckmeister called the fifth the Holy Spirit, the octave the interval of the Son, and the unison God the Father. See in Musikalische Paradoxal-Discours (Quedlinberg, 1707), pp. 92, 100. See also Chafe, "Key Structure and Tonal Allegory in the Passions of J.S. Bach: An Introduction," Current Musicology 1980, p. 51, for an application of this interval significance in the music of J.S. Bach.

Scheibe's writings.¹¹⁰

Mm. 10-16 make up the next part of the movement, the Propositio (Ex. 3.3). It consists of the ritornello, varied slightly at the end, performed by the continuo and the violin, the equivalent to a work with instruments "of the bass" in Mattheson's description. This section is followed immediately by the Propositio variata, mm. 16-22 (Ex. 3.4) in the voice. In fact the text of this section itself is like a discourse developed from the Narratio. The opening statement of the Narratio, "All is well that ends well," is repeated to the music of the ritornello, then it is followed by a continuation: "Wer sich Lebens lang beschließen daß ihm stets ein gut Gewissen hat zum Leitstern dienen müssen." The "Leitstern" is, of course, the star of the East that led the Magi to Jesus Christ. In this way Christ is introduced into the exegesis, as the figure who will lead the believer to the "end." The star is both a beginning and an ending (Ex. 3.4). It is associated with heaven, and it is a fixed point that can guide the believer. The exegesis to this point has started with the scriptural statement that the end of the world or of one's life can come at any time, and has encouraged the believer to follow Christ, his guiding star to ensure that his end is a good one, and therefore that his entire life will have been good. The musical setting of the new text complements the ritornello in its range. In the

¹¹⁰ J.A. Scheibe, Der critische Musicus (Leipzig, 1745).

Ex. 3.3

Part. I Violin and Organ no. 18-16

6 6 6 6 6 5

6 6 6 6 6 6 5 4 5 3 5 4

Ex. 3.4

Part. I Soprano, Violin, and Organ no. 16-22

Ende gut und alles gut, Ende gut und alles gut, Ende gut und alles

gut, und alles gut. Wer sich Lebens lang beschlossen dass ihm

6 6 6 6 5 6 6 5 4 3

6 5 6 6 6 6 6

Ex. 3.4 cont.

stets ein gut Gewissen hat man Leitstern dienen müssen.

6 6 6 6 5 6
4 3

Narratio the range of the melody (in the voice part) is from e' to d'' , concentrated in the fifth from the tonic f' to the dominant c'' , with a step below and above these. In the ritornello of the Propositio variata the range is expanded slightly to include e'' , but the full range, corresponding to the full discourse (i.e. the complete statement of the proposition), is established only in the continuation, in which the upper fourth, the c'' to f'' is emphasized and the dominant is implied. It is not insignificant that the range, which expands within the rhetorical sections, articulates the important modal divisions of the octave (the fifth from the lower final to the fifth above it, and the fourth from that note to the note an octave above the final).

The next section, the Confirmatio, consists of mm. 22-34. It is characterized by variations on and embellishments of the melodies already presented. This can be seen

throughout the section, in which short phrases are varied and repeated on different pitches, and "inflections" toward the dominant (m. 23), or to the "sharp" side, supertonic (m. 25), and mediant (m. 27). The variation of a short phrase can be seen clearly in mm. 28-30. The text for this section is the same as that of the Propositio. This serves, as Mattheson suggests, as a strengthening of the discourse (Ex. 3.5).

Mvt. I Violin, Soprano, Organ mm. 22-31

6 6 6 6 5 6 6 4 6 6 6 6

5 5 4 3 6 5

Ende

gut und alles gut, Ende gut und alles gut und alles gut. Wer sich Lebens lang be-

schliessen, dass ihm stets ein gut Gewissen hat zum Leitstern dienen müssen

6 6# 5 6 # 5 6 6 6 5 5 4# 6 6 6

4 6 #6 # 6 6 5 6 6 6 5 4 3 5 4#

The purpose of the Confutatio, mm. 35-39 (Ex. 3.6), is the defence of the argument against possible objections. In this case it might be argued that the believer cannot persevere in following his good conscience. The answer given in the text is that he will have the courage in the end if he falls back on this reading: "Der behalt zuletzt den Muth, der auf dieser Lesung ruht, Ende gut und alles gut." The musical aspect of the Confutatio is the return to the tonic. The cadence on the tonic is on the words "alles gut."

Ex. 3.6

Der behaelt zuletzt den Nuth, zuletzt den Nuth, der auf

6 5 6 6 6 6

dieser Loesung ruht. Ende gut und alles gut, und alles gut.

16 6 6 6 6 5 6

4 # 5 4 3 5

The final section of the movement is the Peroratio, which consists of mm. 39 to the end (Ex. 3.7). As indicated in Mattheson's description, it is really only a repetition of the beginning.

All of the arias in this cantata have a structure corresponding to the one just discussed. In the seventh movement, and the last, the fifteenth, there is a ritornello, and the correspondence is therefore exactly like that of the first movement (Ex. 3.7).

Rhetorical and hermeneutical principles operate in Kuhnau's music at many levels. Not only do the individual arias have the design of a rhetorical structure, but the entire cantata represents an exegesis on the readings of the day: it has strong elements of an oration, and rhetorical devices are used throughout.

Ex. 3.7

Part. 1 Violin, Soprano, Organ no. 39-53

6 66 6 6 5 6 6 6 8 6

6 6 6 6 5 6 6 6 6 6 5

6 8 66 66 56 6 6 6 6 6 6 5

Ende gut und alles gut, Ende gut und alles

6 8 66 66 56 6 6 6 6 6 6 5
5 5 4 3 5 4 3

6 8 66 66 56 6 6 6 6 6 6 5

6 8 66 66 56 6 6 6 6 6 6 5

gut, und alles gut

6 8 66 66 56 6 6 6 6 6 6 5
5 5 4 3 5 4 3

6 8 66 66 56 6 6 6 6 6 6 5

6 8 66 66 56 6 6 6 6 6 6 5

6 8 66 66 56 6 6 6 6 6 6 5
5 5 4 3 5 4 3

In the hermeneutical structure, the text of the first movement of this cantata functions as an introduction to the readings, giving their scopus (purpose and goal). In effect, it acts in some ways as an extension of the Biblical passages; it becomes a text to be interpreted. In some of the cantata movements the text refers directly to the Biblical readings, and in others to the text of the first movement. In the earlier days of Kuhnau's "kantorship" and prior to Neumeister's introduction of the reform cantata, the Biblical readings of the day were included in the Spruch Kantata by choruses and arias which were scriptural passages selected to elaborate the scopus of the readings. The Neumeister text represents a poetic paraphrase that includes elements of personal and conventional interpretation of the scriptural readings. The first movement of the cantata functions as an Exordium in the rhetorical structure, giving the purpose and meaning of the discourse. In this case the text itself suggests that the first movement is a complete thought, like a German proverb--however one which requires further interpretation and explanation. The text states that the believer will have the courage required for the "end" if he relies on this "reading": "Ende gut und alles gut." This proverb is like a brief recension of the points from the readings for the day, or a demonstration of well known associations in the text abstracted from the story of the wise and foolish virgins. The text of this movement,

and indeed of the whole cantata, is strongly eschatological. The words "Ende," "zuletzt," "Lebenslang," and "ruht" are all suggestive of this.

The music of the first movement also functions as an Exordium. Movement in the direction of the dominant and subdominant in the first movement anticipate some of the key area changes of later movements. These are like hexachordal shifts, in which the soft and hard hexachords have the affects usually attributed to them: the hard hexachord is used for hard sentiments, such as pain, the crucifixion, despair, or separation. The soft hexachord is used for comfort, kindness, sympathy, or the human attributes of Christ.¹¹¹ F-major, the key of the first movement, is the home key, and accordingly the addition of flats beginning with E-flat are in the "soft" area, and movement to the sharp side, beginning with B-natural, then F-sharp is in the "hard" area. It will be shown that there is a

¹¹¹ In the Preface to the Cantatas of 1709-10 Kuhnau, in his description of a possible musical setting of Psalm 1, writes that at the words "sondern hat Lust zum Gesetz des Herrn," when one proceeds from the adversative conjunction ("sondern"), mi becomes fa and fa becomes mi. This signifies a hexachordal change from sharps to flats or vice-versa. Werckmeister, in the Harmonologia Musica (Frankfurt and Leipzig, 1702), relates the hexachordal shift we are referring to "as the movement from one side of the system to the other." For the most part, Kuhnau, unlike Bach and Keinichen in his theories, did not stress the extreme polarity of unrelated key areas, principally because he probably regarded the "tonal" spectrum in terms of the hexachord system, and not of the circle of fifths and these changes depended upon textual concerns. For further comments by the composer see Critica letter excerpts, Chapter 2 (ref. to "mi becomes fa").

correspondence of the theological intensity and affect of individual movements and the number of sharps or flats used. It is not only in the use of the hexachords that the music of the first movement is like an Exordium. As may be found in the opening melodic figure, the one beginning with the rising fifth referred to earlier, the alternation and opposition of rising and falling figures like this will be seen to be very important to the expression of the text in the succeeding movements as well.

II Recitative F-major

Was in die Zeit den Anfang hat,
muß mit die Zeit Ende kommen.

The text of the second movement is part of the Expositio, and it contains the rhetorical device of contrast. The word being defined in this movement is "Ende." Out of all of the possible definitions of the word, Neumeister chose the one most consistent with the scopus of the text. The goal, or final goal of these readings is to have the believer place his attention on being prepared for the "Day of the Lord" so that he may enter heaven with the bridegroom (Christ) rather than being locked out of paradise. The implication is that one's attention and efforts must be directed to the permanent paradise of heaven, rather than the transitory conditions of this life. The interpretation of "Ende" given, then, is that only earthly, temporal things can have an end, because only they

have a beginning.

The juxtaposition of "beginning" and "end" is an example of the rhetorical device of contrast, particularly since the beginning and the end have the association of the Alpha and the Omega, which is in contrast to the temporal subject of the text.¹¹² This movement is part of the Expositio in the hermeneutical structure of the cantata, since it defines one of the words and re-emphasizes the scopus of the text. In the rhetorical structure it is part of the Narratio, because it sets the theme for the discourse. The music is in F-major throughout this recitative, and therefore in the same hexachordal area and position of soft and hard as the opening movement.

III Aria B-flat major

Nichts weiß von einer Ewigkeit,
 was diese Welt bezeugt.
 Weil doch sich alles mit die Zeit
 zu seinen Ende neigt.
 Wohl dem der alle Tage spricht:
 Dieß ist mein letzten Tag,
 Daß ihm zur bösen Stunde nicht,
 sein Ende kommen mag.

¹¹² It is noteworthy that the copyist of the only surviving source, a manuscript held in the Brussels Conservatory Library, placed these Greek letters at the top of the page. It is not known who the copyist was but the score contains several barely discernible corrections to certain lines, some of which appear to be adjustments to the musical text.

In the hermeneutical structure of the cantata the text of this movement is a continuation of the Expositio, specifically the definition of "Ende." The end has to do with things not eternal, eternity is not of this world, and everything in this world must come to an end. The shifting between the part and the whole--the personal and the universal--is a frequent device and an important feature of this text. The "end" refers in some passages to the end of the believer's life, and in others to the crucifixion or the end of the world.

The introduction of "eternity" into the discourse completes the rhetorical contrast between the temporal and the divine (implicit in the previous movement by association of the beginning and end with th. Alpha and the Omega). In the rhetorical structure this movement is part of the Narratio.

The third movement is in B-flat major, one step in the soft direction away from the beginning of the cantata. The music moves one step further, to E-flat major, at the second statement of "Wohl dem der alle Tage spricht: Dies ist mein letzten Tag" (Ex. 3.8). This move is a clear modulation to E-flat major, not just momentary. In some ways the relationship of this modulation into E-flat major to the note E-flat in the first movement (the note that refers to the subdominant) is the musical equivalent of exegesis. Just as the word "Ende" is used in the first movement, and

Ex. 3.8

Mvt. III Soprano and Organ no. 77-86

neigt. Wohl dem der alle Tage spricht: Dies

ist mein letzten Tag. Wohl dem der alle

Tage spricht: Dies ist mein letzten Tag.

Figured bass notation for the organ line:

System 1: 6 6 6 6 6 6 6 6 6 6 6 6

System 2: 6 5 6 6 6 6 6 6 6 5 6 6
4 3

System 3: 6 6 6 5 6 6
4 3

defined and explained in later movements, the meaning or implication of this motion to the subdominant becomes clear only later in the cantata. E-flat major is the farthest key in the flat direction reached in this cantata. Kuhnau's use of tonality was restricted to closely related keys in most of his music. In E-flat major the important idea of the "personal end" of Christ is represented. The introduction of Christ is of great hermeneutical significance at the

words "Indeed to him who speaks every day: "this is my last day." This movement ends in B-flat major. The movement to the soft hexachordal area may represent time "bowing" to its end.

IV Recitative B-flat major

Was bildet man sich ein
und will Glück und Güter
trotzig sein,
ist oft das Ende schon bestimmt,
eh' der beglückte Mensch
noch selbst sein Ende nimmt.

This recitative is also part of the Expositio. Perhaps for Neumeister, the ideas of "Glück" (fortune and happiness) and "Güter" (possessions) were introduced as a continuation of his interpretation of the readings. The "Güter" are derived from the second word of the cantata, "gut." "Glück" as fortune is probably an extension of the meaning of "Ende." The play on the words "Glück" and "beglückte" is rhetorical. These words also have the meanings of "happiness" and "blessed," although the text makes it clear that the man is neither truly happy nor blessed, but his end is predestined. This is part of the focus of the eschatological text. The same is true of "Güter." In spite of the relationship of the word to "gut," possessions are not necessarily desirable, as the text makes clear. This recitative is in B-flat major throughout, which is the most appropriate key because the text of this movement is closely related to the ideas of the previous movement. In the rhetorical structure this is part of the Narratio.

V Aria F-major

Ehr und Würde, Gut und Geld
wankt und fliehet, weicht
und fällt.
Keinen ist auf dieser Welt,
ein beständig Glück bestellt,
als der nichts vor
glücklich hält.

The text of this movement consists of a commentary on words taken from the previous movement. Rhetorical contrast is used here to demonstrate the connection between the apparent good of having many possessions and the actual misfortune of being destined to lose them. The text suggests that the person who is truly fortunate is he who considers nothing worldly to be fortunate or a blessing. This movement is still part of the Expositio, because theological connections from the first movement are still being defined, and the Narratio, because the narrative statement of the discourse is not yet complete.

In the music there are two clear examples of the rhetorical device of "hypotaxis" in this movement: the sixteenth notes on the word "wankt" that appear to waver and the sixteenth notes on the word "fliehet" (flees) in the same measure (Ex. 3.9). *Mvt. V Soprano n. 112*



wankt und flie- - - het

Perhaps it is because of the feeling of denial and the impending end, stated emphatically in this movement that

Kuhnau set it in F-major, one step towards the hard area from the previous two movements.

VI Recitative F-major to C-major

Und was ist doch die gantze
Lebenszeit
ein Spiel und Spott der
Unbeständigkeit.

This is the Propositio of the discourse. Since eternity is not of this world, one's lifetime is not permanent. The text of this movement corresponds to the Practica in hermeneutics, the beginning of the Exegetica, since it gives the practical, personal implication of the passage. The Exegetica section is important in exegesis for the linguistic and theological resonance it brings to the interpretation, and also for the use of paraphrase, rather than strict definitions. The use of the word "lifetime" has a distinctly different resonance than "end," or even "lifelong," (both used in the text of the first movement) bringing the interpretation into the personal, practical realm. The Christian's lifetime is impermanent, and should be spent in preparation for eternity. The couching of the Propositio in the form of a question to which the answer is known, is also a rhetorical device used in this movement. The Propositio, then, as developed from all of the movements so far, is that one's own lifetime is a "game and mockery of inconstancy," and not to be regarded as a final goal. Bringing these ideas into the personal life of the believer

makes them direct and clear.

To represent the eschatological proposition, the brief statement of the musical goal of the cantata, Kuhnau chose the key of C-major. The movement from F-major to C-major is a tonal assertion that seems appropriate for the Propositio. The affect of the text of this movement is heavy, implicitly calling into question the very purpose of life (which is "a game and mockery"). It demands a musical articulation, and it seems most appropriate for Kuhnau that this be in the hard hexachordal area. In the first movement the reference to C-major by the B-natural in the voice is on the phrase "Ende gut und alles gut" and, in fact, it is also in the Propositio variata (in the analysis of the first movement). The distinction between the hard and soft areas is not absolute, in the sense that one is good and the other bad, or one represents the temporal and the other the divine (musical considerations alone apply). It is true that the third movement, which takes two steps in the flat direction, has a clear allusion to Christ's end, but the emphasis is on the end, and having a good end at a good time, rather than an old age, deterioration, destruction, death, and the physical act of crucifixion, which are the themes in the movements in the sharp direction of the circle of fifths. The hexachordal shifts in Kuhnau's music are finely articulated changes related closely to text expression and corresponding to theological nuances.

VII Aria C-major

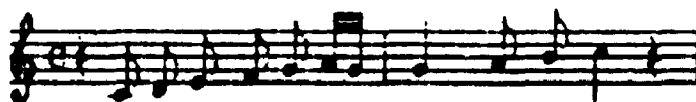
Geht die Jugend lieblich auff
 Dennoch wenn der Mai vergangen
 und die Winter angefangen
 folg' ein hasslich Alter drauff
 Daß man endlich von sich spricht
 mir gefall ich selber nicht.

In the rhetorical structure this movement corresponds to the Confirmatio, or artistic strengthening of the proposition. In the hermeneutical structure it is part of the Practica, because it has to do with the implication of the text for the personal life of the listener. The text of this movement is an allegory (one of the readings for the day is a parable).

This aria uses an illustrative figure, the gentle anabasis of the ascending C-major scale beginning in (Ex. 3.10), to represent youth rising ("Geht . . . auff").

Ex. 3.10

Mvt. VII Soprano mm. 135-136



Geht die Jugend lieblich auff, lieblich auff

This is related to the ascending figure in the first movement, and acts as musical confirmatio, both in the ascent, and in the reinforcing of the key of C-major. The use of the hard hexachord area points up the theological significance of the passing of youth and our preparation for what is to come.

VIII Recitative F-major to B-flat major

Die gantze Welt wie herrlich
 und wie schön
 ihr Wesen und Gebäude
 muß doch mit aller Lust
 und Freude
 zu Grunde gehen.

Although this movement is only six measures long and consists of recitative it is very important to the structure of the cantata. The modern literature on symmetry and chiasmic structure in Bach is formidable in its scope and application of music-formal and textual-symbolic intricacies.¹¹³ Of particular importance is the Herzstück, the central movement of a Bach work, that acts as the keystone to the arch, or the central movement of a chiastic structure. The symmetry in this cantata by Kuhnau is not as complex, detailed, or extensive as the symmetry found in the cantatas of J.S. Bach, but, although its nature is quite different from that of a Herzstück, its importance cannot be ignored.

The text of this movement is in contrast with that of the others. It may be said to refer to the elements of the Confutatio and Problematica, the resolution of apparent contradictions. It begins by referring to the beauty and

¹¹³ A sizable portion of the literature dealing with symbolism in the works of J.S. Bach from early in the twentieth century up to the last decade involves the study of word painting and symbolism in his vocal music. More recent work has delved into the interpretation of hidden structures in works with complex theological content.

splendour of the creatures and buildings of the world, then states that they must all fall, together with all joy and desire. The rhetorical contrast is extreme. In many ways the text of this movement reflects the central issue of the cantata. The believer must reconcile the contrast of temporal beauty and happiness with the inevitable end that, if he is prepared, will give him his permanent reward. The passage derives its force from the extent of the subject (the entire world) and the eschatological reference to the apocalypse.

This is the eighth of fifteen movements, one of only four in the tonic containing reference to the subdominant key area (Ex. 3.11), the others being the first, second last, and last. In all four movements the note inflecting toward the subdominant is the same, E-flat, and in all cases it is in the same octave. This harmonic detail is like a musical clue to the answer of the central problem of this cantata, and answer given in the last line of text in the final movement: "Jesus remains my beginning, middle, and end." More details concerning this subtle, symmetrical distribution of musical details in this cantata will be demonstrated in the discussion of the succeeding movements. Its prominence as a movement can be understood only after

Ex. 3.11 Mt. VIII Soprano and Organ nos. 170-175

Die gantze Welt wie herrlich und wie schoen ihr Wesen und Gebaude muss

doch mit aller Lust und Freude zu Grande gehn

6
5

listening to the whole cantata--the musical enhancement of the theological significance of its text derives from the circumstance that what appear to be intentional harmonic and structural nuances (albeit ones that are less obvious in their symmetrical nature than Bach's) are interspersed in a symmetrical fashion about this central movement. As a recitative it is not musically distinctive apart from the harmonic details, but as a Confutatio in a cantata surrounded by a musical and theological structure of some symmetry it is nonetheless central.¹¹⁴

¹¹⁴ The cantata movements that correspond to the Confutatio and the Problematica, as well as the kinds of movements that take their form of presentation from the other sections of the Praxis Hermeneuticae and logical discourse, are discussed in Chapter One, above. This method of examining the musical settings of both scriptural and poetic texts appears to be very effective for the works of Kuhnau.

IX Aria D-major

Welt und alles geht zu Grunde,
 doch wer weiß die Zeit
 und Stunde.
 Zwar in dessen weiß ich dies,
 Zeit und Stunde sind gewiß.
 O in der Minute können
 Erd und Himmel noch verbrennen.

The text of this movement is a continuation of the Confutatio and the Problematica in that it presents and resolves contrasting and exceptional ideas in the overall text of the cantata. The line "but who knows the day and hour?" refers directly to the last line of the gospel reading, "Keep awake then; for you never know the day and hour." The juxtaposition of "Zeit," "Stunde," and "Minute" is a strong rhetorical device, making the movement more and more urgent as the units of time become smaller. The contrast of the minute, a small unit of time, and the destruction of Earth and Heaven, a very large amount of material and space, is also rhetorically effective.

The intensity of the text of this movement is reflected in the music by the key of D-major, the farthest point in the durus area reached in this cantata, and like E-flat major (the farthest point reached in the mollis area), it is not one of the six keys defined by Heinichen for multi-movement works.¹¹⁵ The preceding recitative began in F-

¹¹⁵ These are the tonic, subdominant, and dominant and their relative minors.

major and had its final cadence on B-flat. This may be a tonal articulation representing the world "falling to the ground" (the last line of the text of Movement VIII). The music of the ninth movement marks a large-level structural change. It is in D-major (with motion to A-major), three steps away in the circle of fifths from F-major, in which the previous movement began, and four steps from B -major, implied by the inflection towards the subdominant and final cadence on that chord. This is quite probably the kind of contrast to which Kuhnau referred in his Preface to the Cantatas, where he suggested that a contrast could be expressed by notes in an "unexpected tonus." The function of the Confutatio musically is the presentation of "antithesis" and "foreign-appearing ideas," such as, in this cantata, the key of D-major preceded by F-major, and the juxtaposition of the bright, exuberant movement in a major key with the use of katabasis--the descending melodic-rhetorical figure at the beginning of the movement portraying the earth falling to the ground (Ex. 3.12),

The image shows two staves of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat major) and a common time signature. It begins with a whole rest, followed by a descending melodic line: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bottom staff is a bass clef with a key signature of one flat and a common time signature. It begins with a descending melodic line: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). The text "Welt und alles geht zu Grunde" is centered between the two staves.

a descent hinted at in the preceding recitative by the ending of the eighth movement.

There is a clear link in the text between the end of

the eighth movement and the beginning of the ninth; both are strongly eschatological, referring to the ultimate destruction of the Earth and everything on it. The difference between the two movements lies in the attitude towards this destruction, and it is this difference that Kuhnau emphasizes through the musical setting.

The mood of the text of the ninth movement is dark, because the beauty and splendour will disappear. One might expect, particularly in later Baroque music, to have an "affective" setting, one which is chromatic, perhaps, to set the general mood of the text. In this movement, and in the following, it makes good sense to set the words in such a way as to "move the spirit of the listener" (Gemüths-bewegung) by amplifying the meaning of the text in the music itself.¹¹⁶ It would seem that if this was Kuhnau's intention, and his modus operandi to produce the emphasis was the musical-rhetorical figure of katabasis in the melody and figural repetition, then the figure is a descending scale, repeated many times, always in D-major (Ex. 3.12). In addition, the contrast of key in the hard and soft areas (from B-flat major to D-major) is very distinctive. Together, the confluence of all of these musical techniques amplifies the meaning of the text. For Kuhnau, the Gemüths-bewegung was accomplished by small nuances of text setting, reflecting a theologically sound, insightful

¹¹⁶ Kuhnau, Preface to the Cantatas of 1709-10.

interpretation of the text which he wanted to convey to the believer, rather than by sustaining an Affect throughout a movement. In the ninth movement, the believer is awed by the power of God to burn the Earth and Heaven "in a minute," but he is not fearful for his own fate, because he is prepared. Kuhnau's music, with its major key, makes the end of the world seem to us a happy event, because this will bring the believer to the eternity for which he has been preparing all of his life. This can be seen by referring to the words of the last movement, in which Neumeister notes that "living is completed [or perfected] by dying." It is in the ninth movement, because of the juxtaposition of the optimistic music with the text announcing the destruction of the world, that the eschatology of the cantata is the strongest. Indeed it is set in what Kuhnau described as "tones bringing the listener to attention." The end of the world, in Lutheran theology, is not only a destructive time, but also something to be anticipated with joy, because it will herald the entry of the faithful into heaven.

Movements VII and IX reinforce the symmetry around the eighth movement. Movement seven begins with an ascending figure, depicting the rising of youth, and movement nine begins with a descending figure, representing the Earth falling to the ground.

X Recitative D-major to D-minor

A-h, mit dem Ende dieser Zeit
 fangt an die Ewigkeit,
 die nun und nimmermehr
 mit keiner Zeit sich endet.
 Es sei gleich, ob sie sich
 nach Himmel oder Hölle wendet.

The tenth movement continues the eschatological sense of the text, this time modulating from D-major to D-minor, a key area with one flat and therefore in the same hard-soft position as the beginning of the cantata. Textually and musically it begins a short, two-movement section that is interpretative, an exegesis of "eternity," which dominates the tenth and eleventh movements. It emphasizes some of the several aspects of eternity which are important to Lutheran doctrine. In Movement X, it is noteworthy that eternity is described as another kind of existence, beginning with a definite event, "the end of this time," meaning the end of temporal existence. The text also emphasizes the scope of Eternity which sooner or later all Christians must enter and the inevitability of its beginning of our entry. In movement eleven, eternity is described as a "fearful word that . . . pierces the soul when it sounds from hell and heaven," (particularly from hell) but one that "must give . . . comfort when it refers to God and one looks into heaven."¹¹⁷

¹¹⁷ There appears to be a theological connection between the aspect of eternity as a "Schreckenswort" in this cantata, and as a "Donnerwort" in J.S. Bach's chorale cantata BWV 20 of 1724, with text by J. Rist.

Movement ten contains much chromaticism all in the sharp direction relative to D-minor, in contrast to the subdominant in earlier movements referred to above. The movement contains "notes that wander outside the mode" and "unexpected tones"--in this case, chromatic chords and others that grasp the listener's attention (Ex. 3.13).

Mvt. X Soprano mm. 196-198



Ewigkeit die nun und nimmermehr mit keiner Zeit sich endet.

From Kuhnau's Preface, we learn that this kind of setting amplifies the meaning of the text.

XI Aria A-minor

Ewig, ewig, ewig, ewig
 Ach, daß ist ein Schreckenswort,
 daß den Menschen als ein Mord
 in die sicher Seele dringet,
 wenns von Höll und Himmel klinget.
 Aber doch es muß darneben
 ungemeines Labsaal geben,
 wenn es sich auff Gott bezieht,
 und man in den Himmel sieht.

Movements five and eleven add to the symmetry around the eighth movement. Both begin with a rising fifth, in the ritornello in the bass and treble respectively, and both are dense rhythmically (Ex. 3.14).

Ex. 3.14 Mvt. XI Violin mm. 282-284



The text of this movement refers to the paradox of eternity, a fearful idea in temporal terms, but a comfort when it refers to God. The image of piercing the soul is from the crucifixion, and this may be the reason that this movement is set in A-minor, one step in the sharp direction (the hard hexachord) from F-major. All of these movements are part of the Confutatio and the Problematica because they treat contradictions and paradoxes by means of exegesis.

XII Recitative F-major

Mensch willst du nun
das Ende stets bedenken,
so wirst du deinem Weg
zum guten Zwecke lencken
und nimmermehr
nichts Uebels thun.

This recitative is only six measures long, and is in F-major throughout. From here to the end of the cantata the text is a summary of the preceding Exegetica, re-stating the important points as they have been interpreted and examined in earlier movements. This is the beginning of the Exegema Periphrastica, comparable in content and idea to Mattheson's Peroratio, the last sections of the rhetorical and hermeneutical structures.

The key of this movement is F-major, like that of the

beginning of the cantata, and similarly the tone and subject of the text match the beginning exactly. The text of the first movement states that the believer who remembers the axiom "Ende gut und alles gut" will find the courage to meet the end. In this movement the listener is advised to be mindful of the end. In the first movement attention to the axiom will allow the believer's good conscience to be his "guiding star." In this movement attention to the end will guide his steps to a good purpose and he will do no more evil.

XIII Aria F-major

Gott gebe nur ein seelig Ende.
 Das ist mein Wunsch und
 Trost allein.
 so mögen mir in meinen Leben,
 viel wenig oder gar nichts geben,
 ich will damit zufrieden sein.
 Gott nehme mich in seine Hände
 und gebe mir ein seelig Ende.

The use of the subjunctive mood in the text makes this movement like a prayer or petition. The willingness to accept "much, little, or nothing at all" is the consequence of the understanding that the apparent benefit of having goods and possessions is only transitory, an understanding gained earlier in the cantata in movement five: "Ehr und Wurde, Gut und Geld, wankt und fliehet, beicht und fallt."

The triple meter of this aria contributes to the overall beatific tone, and this supports the text, but some

pain or bitterness is expressed in the melody by the leap of a diminished fifth on the word "Ende," emphasized by the florid melodic setting of this word (Ex. 3.15).

Example 15 Mt. XIII Soprano mm. 257-260



All of the movements of the Peroratio and Exegema Periphrastica are in F-major, the key of the opening movement.

XIV Recitative F-major

Wie wohl ich zweiffel gar nicht dran,
ich ziehe gantz getrost die Sterbe-Kleider an.
Mein Glaube grundet sich auff Jesu Christi Bluth,
und dieses macht mein End und alles gut.

The text of this recitative adds the element of "Glaube" (belief or faith) to the Peroratio and Exegema Periphrastica. The imminence of the end is strong because of the image of "burial clothes," but the thought is not disturbing because the believers derive comfort from their faith in the outcome at the end. The word "doubt" in the first line is negated emphatically, and rhetorically turned into faith by the words "gar nicht." The word "gar" is given emphasis by the dotted note value (Ex. 3.16),

Ex. 3.16

Mvt. XIV Soprano and Organ mm. 320-322

Wie wohl ich zweiffel gar nicht dran ich ziehe gantz getrost die Sterbe Kleider an

like the intendens on the word "alles" in the first movement of the cantata. The words "mein End und alles Gut" are an unmistakable reference to the first movement. The reference to the subdominant on the note E-flat (in the same octave as the other occurrences of this feature in the cantata) in m. 321 is also a reference to the first movement, and therefore to the scopus of the passage.

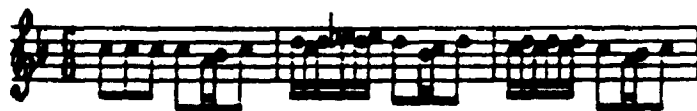
XV Aria F-major

Mein Jesu mein alles
 im Leben und Sterben,
 der lässt mich die himmlische
 Seeligkeit erben.
 Drum bis ich das Leben im
 Sterben vollende,
 bleibt Jesus mein Anfang, mein
 Mittel und Ende.

The meter of the last movement is 6/8, which combines the duple and triple divisions of the other movements of the cantata. The form of this movement is just like that of the first. The text and music, including the symmetrical aspects and connections discussed above, make this an entirely

appropriate final movement (Ex. 3.17).

Mvt. XV Violin no. 327-329



It is a re-statement of the scopus of the text and, together with movements twelve to fourteen, a rephrasing of the Exordium, the ideas of which have been enriched by the exegesis. Jesus is the answer; he is the beginning (life), middle (preparation), and end (death, or entry into eternity). This cantata begins and ends in the same key and with the same subject, but with the text redefined and interpreted by the interior movements. The structure of the piece contains elements of both the oratio and exegesis. The distribution of the arias in this cantata is symmetrical about the central, eighth movement, and this is an extremely important rhetorical device, and one which is closely linked to the expression of the scopus of the text.

* * *

The Biblische Historien and other Keyboard Music

The disciplines of hermeneutics and rhetoric were a great influence on Kuhnau's vocal music, in details of expression and at the structural level of text setting. Ende gut und alles gut is typical of his cantatas in having a text with a structure corresponding to an oratio and a Praxis Hermeneuticae and music written to enhance the expressive function of that structure. Kuhnau wrote in the Preface to the Cantatas of 1709-10 that it was important for composers to have some familiarity with hermeneutics, and he demonstrated the application of this discipline in his discussion of a possible setting of the First Psalm. A similar application has been seen in the above analysis of Ende gut und alles gut. Poetic cantata texts in the early eighteenth century were designed to emphasize important Lutheran principles, and Kuhnau wrote his music to reflect, direct, and enhance this emphasis, and to make the whole cantata a structured commentary on the Biblical readings of the day. German music theorists of the seventeenth and early eighteenth centuries wrote about text as a "cause" of music, or an "image" to be imitated and expressed by the music. The Bible, the word of God, was certainly the central text for Lutheran composers, and Kuhnau's music and the cantata texts he used were written to reflect and portray scripture in a way that would "move the spirit of

the listener" to God.

In 1700 Kuhnau published his set of six Biblical Historien or sonatas. The full title of the set is Musicalische Verstellung einiger Biblischer Historien/ in 6 Sonaten/ auff dem Klaviere zu spielen /allen Liebhabern zum Vergnügen versucht von Johann Kuhnauen.¹¹⁸ In his preface to the set Kuhnau explained that the full-page illustration before the title page depicts Music as a young woman playing an organ in an elegant room. On the organ pipes is written what is meant to be Kuhnau's motto, "Dum ludo alludo" ("While I play I allude"). On the side of the organ there is a plaque with the title of the set in Italian. It says that the sonatas are to be played "in l'Organo, Clavicembalo, ed altri Strumenti famiglianti."

Music is looking at an open book on a lectern with the words "BIBLIA SACRA" written in it. Above this book there is a small book shelf tied to the wall and holding four books the titles of which appear to be in Greek, although the letters are blurred. On top of the organ two cherubs hold what appears to be a painting of a man (perhaps Orpheus) playing a lute. The painting is framed with a laurel wreath. On the back wall there is a tapestry or

¹¹⁸ Musical Representation of some Biblical Stories in 6 Sonatas to be played on the keyboard, attempted by Johann Kuhnau for the enjoyment of all amateurs. Facsimile edition Leipzig: Peters, 1973, comments Wolfgang Reich, translation Michael Talbot. All references to the music and commentary of the Biblische Historien are to this edition.

painting of a human figure being lifted up to heaven with rays of light surrounding him. The cypress trees suggest that the scene is set in Greece. Over the door on this wall there is a painting of the bust of an older man from Ancient Greece (identifiable because of his costume). The frame is decorated by greenery and there are two vessels of some kind. Perhaps this is Apollo. Behind MUSIC, underneath a window there is a table with a clavichord on it. From the shadow cast by the table it is clear that the room is illuminated by light from the window.

The implications of this illustration are clarified by the dedicatory preface immediately following the title page. The preface begins with the story of the Egyptian painting of Memnon, discussed in chapter one, in which light striking the art work caused it to emit sounds. Kuhnau compared the light to inspiration from God, and the art work to the Bible. In the illustration the Bible, the book on the lectern, from which, significantly, Music is playing, is illuminated by the light of God. Music, the organ pipes alluding to Callicpe, derives her inspiration from the illuminated Bible and place with the grace and skill of classical musicians. She must inspire the composer, who has left himself out of the scene, so that he can move the souls of the listeners, as suggested by the tapestry of the figure ascending to heaven.

The significance of the statement "Dum ludo, alludo" is

that, although this set of pieces may appear to be only an intriguing puzzle, Kuhnau wrote it with the serious purpose of bringing the word of God to the attention of his listeners, inclining them towards important Christian values and alerting the players and listeners to more esoteric meanings. It is clear from the composer's prose writings that he considered music worthwhile only if it fulfilled these goals. Theatrical music was, for Kuhnau, innocuous at its best and dangerous at its worst because it had the power to lead the listener away from God.

The preface (immediately after the dedicatory preface) by Kuhnau is from the fourth printing. In it the composer discussed his reasoning in the instrumental setting of the Historien and made comparisons with other instrumental music that contained musical representations. Kuhnau wrote that, although he realized that he was leaving himself open to criticism in giving titles and commentary for the Historien, (because they gave critics the opportunity to say that the music does not represent the stories well), he felt these were necessary, for without them some of the music would seem questionable. He referred to his portrayal of the "violent paroxysm of King Saul's madness . . . by apparent parallel fifths, or, similarly, his deep melancholy and brooding thoughts by seeming transgressions and other extravagances."¹¹⁹ Certainly the composer was conscious of

¹¹⁹ Biblische Historien, p. ix.

the similarities between musical representation and rhetoric. He noted that musicians of antiquity tried to

achieve through music practically the same effect that masters of the arts of oratory, sculpture, and painting were capable of. . . . Oratory, now, has the spirits of its listeners completely in its power and can cast them almost like wax in a sad, merry, compassionate, angry, amorous, or other mould.¹²⁰

The third piece in the set, "Jacob's Wedding," is one of the best examples demonstrating the function of rhetoric in this music. Kuhnau began the story with Jacob's arrival at the well of Laban.

The news of Jacob's arrival that Rachel brought to her father Laban must indeed have been pleasant. As I imagine the whole situation, drawing upon the circumstances related in the scriptures, Rachel ran home and said: "Dear Father, I have just come across a friendly stranger, a shepherd, out in the fields by the well. He was uncommonly courteous. Father, you know that a great stone lies across the top of the well and many people are needed to lift it off and water the sheep. Well, to the foreign shepherd, it was as nothing to roll the heavy stone off by himself, all for the love of me. He watered my sheep. That was not all: he caressed and kissed me too. And the strangest thing was that his very eyes seemed like a well, with tears often flowing from them as he caressed me."

. . . . Her account must have been something like that. I have no evidence that Rachel was scolded by her father . . . ; on the contrary, he was as pleased by the affair as she. And although he can no longer be considered one of the youngest people, accustomed to dancing and leaping, these glad tidings lend him such swift legs that he runs in haste to his cousin, welcoming him in the most friendly manner with embraces and kisses.

Jacob's fortunes in Laban's house start by promising well, and the guest is regarded with favour and friendliness. Few words are needed for

¹²⁰ Biblische Historien, p. x. Tr. Michael Talbot.

him to gain the assurance that after seven years of service he will enter the conjugal bed with Laban's youngest, dearest, and fairest daughter Rachel. And in the same way that contented love is like a delicious sugar which sweetens all of life's sourness, Jacob in love hardly notices the unpleasantness of his hard service. For him the seven years go by as swiftly as a week of seven individual days. A magnificent marriage-feast is prepared. Everyone congratulates the bridegroom on his fair bride. Her companions are not reticent to express their joy and sing a bridal song in her honour. During the first wedding night Jacob proves himself the happiest of bridegrooms. In the thickest darkness of the night his heart produces to him the face of his beloved as the most beautiful starlit sky. He prefers the tender glances of her eyes to all the brilliance of the stars. But a couple of dark lights are revealed to him at the break of dawn. He finds that his happiness was imaginary and that in place of the most-fair Rachel he has been caressing ugly and bleary-eyed Leah.

The good bridegroom cannot hide his anger at this. Methinks I hear him remonstrate thus with Laban: "My Father, do you keep your word and reward my faithful service by smuggling into bed beside me not my promised sweetheart but another person whom I have never desired? That is not fair dealing: that is a deception whose infamy must be broadcast to the world." Yet what can a friendly word to a meek spirit not obtain? Good Jacob is easy to win over and to dissuade: according to the custom of the land the order of marriage among the children follows the order of their birth, so that the younger daughter cannot put on the bridal wreath before the elder; still less can such a custom rooted in Nature herself be waived by Laban's promise. He enters into a new contract with his father-in-law, according to which he is to keep Leah but also win his right to Rachel's hand again by another seven-year period of service. When such time has elapsed Laban must at last keep his word. So at last Jacob reaches the goal of his desires and at his second wedding experiences the sweet contentment of a happy lover.

Accordingly one hears in this sonata

1. The rejoicing of Laban's whole household at the arrival of their dear cousin Jacob.

2. Jacob's bondage, eased by the merriment of love.
3. His wedding, the congratulations, and the bridal song performed by Rachel's companions.
4. Laban's deceit in placing Leah instead of Rachel at the side of the honest cousin and bridegroom.
5. The happiness of the bridegroom on his wedding night, during which his heart whispers a warning to him which he immediately forgets, however, falling asleep.
6. Jacob's anger at the deception.
7. Jacob's new wedding joy, or the reprise of the former.¹²¹

The division of the story into seven sections is suggestive of rhetorical structure and typical of most of the pieces of the set. The first piece, "The Combat between David and Goliath" also has seven divisions. "Gideon, the Deliverer of Israel" and "Jacob's Death and Burial" have six and five divisions respectively. "Saul's Cure through Music by David" and "Hezekiah's Lament" have only three movements. The pieces with five to seven movements have a structure corresponding (approximately) to the structure of an oratio, as discussed above. Kuhnau's remarks in the general preface indicate that he was well aware of this structure, but made some changes in it to accommodate the stories, which he chose because of the possibilities for musical portrayal they afforded:

Since I had to choose from the scriptures whatever

¹²¹ Biblische Historien, pp. 20-21. Tr. Michael Talbot. The whole text of the story is reproduced here for the convenience of the reader. Rachel's account of the incident and Kuhnau's commentary are necessary for the understanding of the interpretation.

could most conveniently be conveyed by musical means, I shall be excused if neither the precepts of oratory nor the demands of the theme have been fully satisfied by such an arrangement.¹²²

This is the case with Jacob's Wedding. The rejoicing of the household is equivalent to an Exordium, setting the theme of the story without, however, making the principal statement. Jacob's service is the Narratio, because it contains the main argument--the contract, servitude, and Jacob's reward of being able to marry Rachel. The movement is a scherzo in da capo form, described as the "scherzo degli amanti mescolativi" (meaning a mixed dance). The fourth section, the wedding, is the Propositio, since it is the main point or end of the whole story. It contains the song of Rachel's companions and the happiness of the wedding and the congratulations. The next movement is Laban's deception, which is like a Propositio variata, since Jacob is marrying the wrong woman. Jacob's happiness on his wedding night corresponds to the Confirmatio, since it only strengthens the Propositio. Jacob's anger on discovering that he has been deceived is the Confutatio. At the end of the piece the music of the happiness of the wedding and the congratulations is played again. This is the Peroratio, and Kuhnau has therefore modified the structure in that the Peroratio would normally have music the same as or similar to that of the Exordium, but in this case, because of the

¹²² Biblische Historien, p. xv.

story, it is more appropriate to repeat the music of the first wedding to portray the second.

The intricacies of the set are not for the faint of heart--the composer intended these pieces to be studied, and to promote serious reflection on the Biblical stories; in every one of his musical endeavours Kuhnau engaged in hermeneutics, and this is no exception. It will be seen in the analysis below that Kuhnau revealed the sensus of this music in the titles and commentary, but only hinted at the scopus with allusions and nuances. The pieces can be appreciated at the level of the sensus literalis by playing the music and reading the titles, so that in the first movement, for example, the joy of Laban's family at Jacob's arrival can be deduced and understood from the title and the musical depiction. The scopus, however, Kuhnau's understanding of the final purpose of these stories and their full significance, can be arrived at only by a careful analysis of the musical figures.

It is possible to demonstrate correspondences of figures and their general meaning within the set of six Biblische Historien: in several instances Kuhnau uses figures with same contour and rhythm in two or more places in which the same basic Affect is being expressed. These figural connections within the set will be pointed out in the following examination of "Jacob's Wedding," and the degree of musical commonality in these figures and the

precision of Affect will be made clear in each instance. The figural correspondence in the Historien has been studied by W. Reich, and more recently by Arbogast.¹²³ Both authors have identified important figural correspondences and have correctly pointed out that these provide important clues to the meaning of the figures, given the reference to "allusion" in the illustration. Both authors, however, have attempted to integrate the figures into the larger structure of the set in a way that is not appropriate or effective, and both, mistaking the function of the figures, seem unwilling simply to take the composer at his word in this matter.

Each movement of each of the Historien is based on the musical expression of one item in the story, in other words on an inventio. In this respect, the technique of musical portrayal of the Historien is, in its general implementation, similar to that discussed in the preface of Heinichen,¹²⁴ for example, but the formulation, content, and expressive pluralism of each inventio is quite different from the ones described by Heinichen and others for the

¹²³ W. Reich, "Semantische und formale Gestaltungskriterien in den Biblischen Historien von Johann Kuhnau," Archiv für Musikwissenschaft 15, pp. 283 and following; J. Arbogast, Klavier Werke Johann Kuhnaus (Regensburg: Gustav Bosse, 1983), pp. 238-239.

¹²⁴ Heinichen, "Einleitung to the General-Bass Treatise" in G. Buelow, ed., Thorough-Bass Accompaniment according to Johann David Heinichen, rev. (Ann Arbor: UMI, 1986), pp. 307-380.

musical setting of text. The clues for understanding these figures are in the music, titles, and commentaries themselves. Kuhnau's descriptions of the stories are detailed, and the emotions of the characters and their situations are seldom monochromatic. It will be seen in the analysis below that the individual figures are rich in meaning, and portray more than one aspect or emotion. The Historien are, as Reich points out, much more than a "game of ingenuity," as the composer described them, but their artistic substance lies not in an arcane, tenuous, architectonic structure, but in the vibrancy of the individual Historien themselves.

The first movement of "Jacob's Wedding" depicts the happiness of Laban's family at the arrival of Jacob. The detail in the story selected for musical depiction seems to be the dancing and leaping of the family, including Laban. This is expressed by the leaps in the music, the trills, 6/8 meter, and the major key. This movement is dominated by a figure with two linked components of three notes each (Ex. 3.18). The first is the three-note component with the leap, suggestive of the leaping and dancing of Laban, and the other consists of a figure with a dotted rhythm. Both of these components are used in other movements with the Affect of joy. In "The Combat between David and Goliath" it is used in the sixth movement, entitled "The Joy

Ex. 3.18

Jacob's Wedding

The happiness of Laban's family at
the arrival of their cousin Jacob mm. 1-4



of the Israelites at their Victory," and at the very end of the piece in "The Common Celebration (Ex. 3.19), and the Dances and Frolicking of the People (Ex. 3.20)." Both of these places are associated not only with joy, but also with dancing. The figure with the leap, mentioned above, is also found in the last movement of Gideon, the Deliverer of Israel (Ex. 3.21). The movement depicts the joy of the Israelites on hearing that they are victorious. Here there is no mention of dancing in the commentary, but certainly these movements do demonstrate a consistency in the use of figures. All of the movements with this figure except this one have to do with the celebration of a victory. Perhaps this movement also has this sense in that Jacob, who will rule over all of the nation of Israel defeated his brother's plan to kill him by going to his uncle Laban.

Ex. 3.19

"The Combat between David and Goliath"

The Joy of the Israelites at their victory mm. 6-8



The Common Celebration no. 13-16

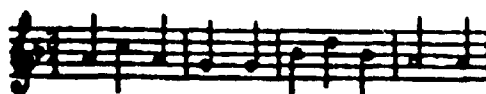
Ex. 3.20



"Gladden the Believer of Israel"

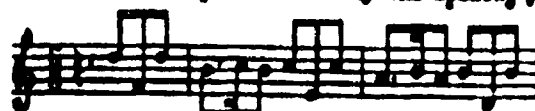
Ex. 3.21

Their joy for victory no. 1-4 (melody)



Halfway through the movement the music is inverted and re-stated (Ex. 3.22).

"Jacob's Wedding" Mvt. I beginning of
the second half (inversion of the opening figure)

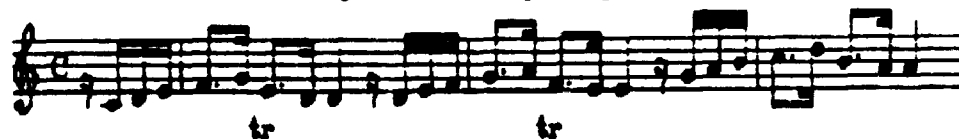


No new title or commentary is given for the second half of the movement, but the inversion may plausibly represent the celebration of Laban himself, who is a deceitful man whom Jacob should not trust. The inversion opposes the honest intentions of Jacob with the deceitful character of Laban. It may also suggest that Laban's deception of Jacob is parallel to Jacob's deception of his father, Isaac, in which Jacob bought his brother's birthright and, having convinced his father that he was Esau, obtained his brother's blessing dishonestly. Isaac made Jacob master over his brother Esau, but Jacob is unable to take advantage of this right, because his parents have sent him to marry, and he must serve Laban in order to win his bride. Although Isaac's blessing has

made Esau Jacob's slave, Laban's deception forces Jacob to serve Laban for fourteen years in order to win Rachel. By using the inversion Kuhnau may have wished to suggest that this was the real reason for Jacob's mistreatment at the hands of Laban--he who deceives his brother must in turn be deceived.

The second movement is the depiction of "The Servitude of Jacob, very tedious, but lightened by his love for Rachel." As noted above this movement is also entitled "Scherzo degli amanti mescolativi." In this case too the movement is dominated by a figure with two short components (Ex. 3.23). One descends with dotted eighths and sixteenth notes. It is also found in "Jacob's Death and Burial" in the first movement, "The sadness of the sons of Jacob present at the death bed of their father, softened a little by the paternal blessing (Ex. 3.24)."¹²⁵ Arbogast calls

Ex. 3.23 "Jacob's Wedding" Mvt. II beginning (melody only)



Ex. 3.24 "Jacob's Death and Burial" Mvt. I mm. 16-17 (melody)



¹²⁵ In Arbogast p. 239 this figure is listed also in the third movement of "Jacob's Death and Burial:" "The Journey out of Egypt to the Land of Canaan." The contour of this figure is similar to parts of the music of that movement, but the rhythm is different. This is not a figural correspondence.

this "the sigh motive," but this reflects a misunderstanding of the meaning of the figure. From the two situations in which it is used we must conclude that it represents the enduring of a difficult or painful task or circumstance that is made easier by a blessing or pleasant thought. The other component of the figure consists of three ascending sixteenth-notes in thirds. Since they move upward, this component must have a positive Affect in some way, and given the description of the movement, this may represent the "lightening" of Jacob's load by the thought of his future marriage. In this way the figure is not a "sigh" at all, but a more complex, full representation of Jacob's feelings.

The third movement consists of the bridal song of Rachel's companions--twenty-two measures in E-minor in 3/4 time, and a longer section in G-major in 4/4 time entitled "Joy of the Wedding and Congratulations." The longer section confirms the speculation made above about the ascending sixteenth-notes in thirds representing Jacob's thoughts of his future marriage. This movement employs the figure of the previous movement, but with all rhythmic values sixteenth-notes, suggesting that the tedious labour has been replaced by the joy of fulfillment (Ex. 3.25).

Joy of the Wedding and Congratulations (beginning, melody)



The fourth movement is "Laban's Deception." The

movement begins with a figure of three repeated sixteenth notes followed by a leap of a fourth upwards (Ex. 3.26).

Laban's Deception (beginning)



This is similar to a figure in the first movement of "Saul's Cure through Music by David." The first movement is entitled "The Sadness and Anger of the King" (Ex. 3.27).

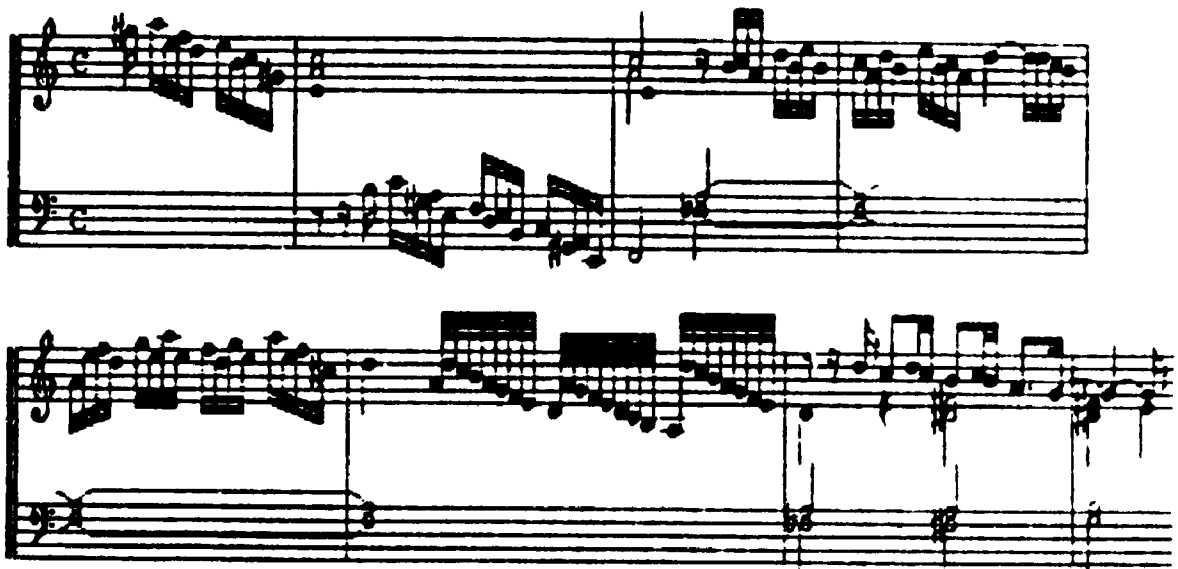


The only difference between the two figures is that the first three repeated notes are eighth notes in "Saul's Cure." The association between these Biblical events is not entirely clear, nor is (in the Bible) the reason that Laban deceived Jacob. Knowing the customs of his own country, Laban certainly could have taken this into account in his original agreement with Jacob. Was it in order to extract seven more years of work from Jacob? Perhaps the use of a figure associated with Saul's madness is intended to emphasize the irrationality of Laban's act. This figure is important not only for this piece; it recurs in the sixth

movement.

In the preface Kuhnau wrote that he expressed this event "by the deception of the hearing and unsuspected progressions from one tonus to another (which the Italians call Inganno)."¹²⁶ In fact this is the next musical event in the movement (Ex. 3.28). There is a long, descending

Laban's Deception



pattern of sixteenth notes--a rhetorical katabasis, perhaps stealing away the joy of Jacob because Laban is about to deprive him of his bride. The descent is followed by, as Kuhnau described it, an "unexpected progression from one tonus to another."¹²⁷ The exchange of brides occurs in this excerpt at the end, at the change from F-flat (here the flat indicates the syllable "fa" and therefore F-natural) to F-sharp, changing the "fa into mi," in this way deceiving the

¹²⁶ Biblische Historien, p. xiv.

¹²⁷ Biblische Historien, p. xiv.

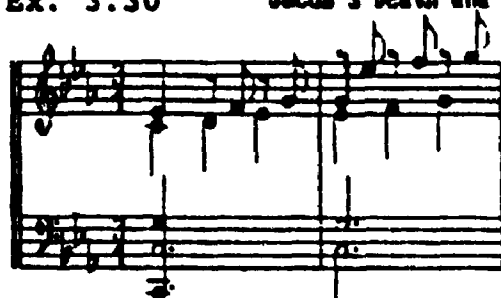
ear. Most translations and interpretations of Kuhnau's writings automatically assume that tonus means key. But here, this is not the case; there is a move from A-minor to the E-minor region, but the "unexpected progression" is the change from F-natural fa to F-sharp mi.

The fifth movement is "The happiness of the bridegroom on his wedding night, during which his heart whispers a warning to him which he immediately forgets." In the preface Kuhnau wrote that he represented "in the third sonata, the amorous and contented bridegroom, who yet fears misfortune, by a graceful melody interspersed with a few somewhat distant toni and remote cadences." The distant toni appear to be chromatic notes which are the warnings of the heart that something is amiss. In addition, there is a figure in this movement consisting of broken thirds (Ex. 3.29). Arbogast suggests that this figure represents the fading of a negative Affect. It occurs in the first movement of "Jacob's Death and Burial" (Ex. 3.30), perhaps in the part of the movement representing the children being comforted by Jacob's blessing, in the third movement of "Gideon, the Deliverer of Israel," in the section in which

Ex. 3.29 "Jacob's Wedding" Mvt. V



Ex. 3.30 "Jacob's Death and Burial" Mvt. I



Gideon recovers from his fear and takes courage (Ex. 3.31), and in the second movement of "Saul's Cure," in which it represents David's playing on the harp, that refreshes the king (Ex. 3.32). In this movement of "Jacob's Wedding" the figure seems to represent the vanishing of Jacob's anxiety as he ignores the warning of his heart.

Ex. 3.31



Bipiglia animo, sentendo esporr a suoi nemici

Ex. 3.32



La Canzona refrigerativa dell arpa di Davide

The sixth movement is "Jacob's anger at finding himself deceived." It begins with the figure with repeated sixteenth notes followed by a leap upwards of a fourth (Ex. 3.33) discussed in the fourth movement, "Laban's Deception"

(cf. Ex. 3.26). There, by association with King Saul's madness (cf. Ex. 3.27), it seemed to represent Laban's emotions. In this movement it is inverted, i.e. instead of a leap of a fourth up there is a leap of a fifth down. This

Ex. 3.33 "Jacob's Wedding" Mvt. VI (beginning)



continues the association of inversion between Jacob and Laban begun in the first movement, and completes the commentary on the inversion of Jacob's situation. First he was the deceiver of his brother Esau and now he has been deceived by his father-in-law.

The last movement is a reprise of part of the third movement, as discussed above. In the assessment of the overall character and tone of the set it is important to note that Kuhnau chose Biblical stories that contained music, and therefore good occasions for musical setting. In some ways, just as Lutheran hermeneutes considered the allegorical meaning of passages only in explicit allegories, Kuhnau was cautious in choosing as subjects for his musical Historien only stories with strong musical elements. This is a profound work, requiring careful analysis. Some of the conclusions drawn from figural associations in the analysis

above can be disputed, but the importance of exploring and studying the musical allusions is clear. Kuhnau wrote this set so that a literal reading of the sensus would show a straightforward portrayal of the Biblical stories, but a more penetrating analysis would reveal his intention or the scopus.

* * *

In contrast to the Biblische Historien, Kuhnau's Toccatà and Fugue in A-major for organ has no "programmatic" titles or descriptions, and does not depict a Biblical passage or any other text explicitly.¹²⁸ However, its structure, as we will see, follows that of rhetoric, in the sense that it does have a text as an image to be imitated, as the German theorists asserted. In the following analysis the correspondence of the structure of the toccata and an oratio is demonstrated, and the different sections of the piece are characterized and compared with Mattheson's description of music-rhetorical structure.

Mm. 1-5 make up the Exordium. It begins with a whole-note chord followed by rest. Kuhnau used this opening for many movements. Although, as discussed in the analysis of the Biblische Historien, it is often not appropriate to

¹²⁸ The Toccatà and Fugue are edited in Organum, Vol. IV, 19 (Leipzig, [1901]).

Ex. 3.34

Toccata no. 1-8

Musical score for Toccata no. 1-8, measures 1-8. The score is written for two staves (treble and bass clefs) in a key signature of two sharps (F# and C#). The tempo is marked "Adagio".

Measures 1-4 are marked with numbers 2, 3, and 4 above the treble staff. Measures 5-8 are marked with numbers 5, 6, 7, and 8 above the treble staff. The tempo marking "Adagio" is placed above measure 6.

The score shows a complex melodic line in the treble staff and a supporting bass line in the bass staff. The music features a mix of eighth and sixteenth notes, with some chords and rests.

impute the textual association that a figure has in one piece to another, it is noteworthy that in its hermeneutical aspect of meaning this figure has the association of God in Kuhnau's music. Frequently the word God is set apart from the rest of the music in this way, as if to represent the separation between divine and temporal things, as in the first movement of Kuhnau's motet Gott hat uns nicht gesetzt. Emphasis is also an important aspect of this figure. It must have been this figure and others like it that Kuhnau had in mind when he wrote in the cantata preface of "tones bringing the listener to attention." After the opening figure there is a katabasis, a long, descending scalar passage. This passage ends with a motive related to the beginning of the fugue (which functions as the Peroratio). The fugue begins A C-sharp D E F-sharp (mm. 63-64), and these notes are outlined in mm. 5-6.

Mm. 6-8 constitute the Narratio, which Mattheson describes as being the "entrance . . . of the most significant concerted part." Since this is a composition for organ solo, the concerted elements arise from the texture of the writing. In this case the melody in the right hand is distinct from the rest of the texture, and it is the first melodic element in the piece, except for the long descending passage of sixteenth notes in the Exordium. The beginning of the Narratio, which is elided with the end of the passage in sixteenth notes, is melodically related,

as noted above, to the beginning of the fugue.

Mm. 8-12 function as the Propositio. Mattheson wrote of the Propositio that it was the section in which "the bass, after the first caesura of the melody, states discourse plainly and simply." The bass is the most prominent part in these measures, and it is made up of two figures. The first is in sixteenth notes, and is almost the same as the katabasis in the Exordium--the figural connection between these two is clear. In the second figure the bass has a scalar passage, but the rhythm consists of dotted sixteenth notes and thirty-second notes, a figure thematically related to the dotted eighths and thirty-seconds in the Narratio. These thematic connections to the two earlier sections are appropriate in the Propositio, because all three sections have the function of presenting the main argument.

As in Pfeiffer's analysis of the rhetorical construction of psalms, the Confirmatio is the longest section in this piece, running from mm. 13-56. Mattheson wrote that this section contained "well-conceived repetitions which are used beyond expectations" and that "The repeated introduction of certain pleasant vocal ideas embellished by all sorts of good variations is what we mean here." In fact these measures consist of variations and new combinations of figures from the first three sections of the piece. The melody that follows is an ornamented, slightly

expanded version of the melody in mm. 6-8 (the Propositio-- in fact these could be called the Propositio variata, in which the concerted part takes up the material of the Propositio in a varied form). Following this is another "variation" of mm. 7-8. The measures after this consist of a variation of the sixteenth-note figure first presented in the Exordium, and so on. Octave leaps in the bass are thematically related to the upward octave leaps in m. 5, and also, through this, to the beginning of the fugue. More elaborate variations (in expanded range) are linked rhetorically to earlier material in the Narratio and the katabasis figure from the Exordium.

Mm. 57-62 constitute the Confutatio. Mattheson described this section as resolving "everything which might run against it [i.e. the Narratio] in dissonances and syncopations," and he notes that "one does not find this aspect of disposition in melodies as much as in other things Ex. 3.35



[e.g. poetry]; yet it is truly one of the most beautiful." This short section in the toccata is marked "Adagio" and

Chapter Four

Hermeneutical Practice and Compositional Procedure as evidenced in Interpretative Goals: the Autograph Sources

The principles of hermeneutics defined and developed in contemporary treatises of Biblical exegesis and applied to musical expression in the Preface to the Cantatas of 1709-10 are also central to our consideration of Kuhnau's compositional procedures which may be found in his manuscript sources. His attention to grammar and multiple layers of association in the Biblical texts is evident in the emphasis of certain words by the means outlined in the preface, the choice of texture, placement of cadences, musical structure and the articulation of it, and many other kinds of musical imagery. The study of Kuhnau's music reveals a style of subtle response to nuances in the text. His works also reflect the principles of the rhetorical models discussed earlier. For every phrase of the text, and in some for every word, Kuhnau began with an inventio, the finding of a musical device, figure, or passage representing his understanding of that part of the text, and then proceeded to expound this material rhetorically in order to give the greatest possible emphasis to the words. He did this in such a way as to make the whole piece a unified discourse, musically and theologically.

The analysis of pieces with autographs has the two advantages of certainty of authorship and the study of corrections in the score. For the music from the autograph scores, examined here for their corrective content, a general distinction will be made between purely mechanical changes (mistakes or apparent inconsistencies in counterpoint, for example) and changes bearing directly on the expression of the meaning of the text. Most of the corrections and revisions are related to questions of counterpoint, and many suggest the order of compositional events without illuminating analytical points beyond what can be learned from the final version; but some of the changes show the composer engaged in musical hermeneutics, the representation in music of his interpretation of the text, and in some instances the autographs record the origin of a musical inventio and its development, clarifying Kuhnau's interpretation of the text. In the following discussion of the autographs, the examination of autograph revisions and corrections pertinent to the subject of musical hermeneutics is integrated into the analysis of each piece. For the first autograph taken up, Nicht nur allein am frohen Morgen, paleographic issues are examined in some detail, to provide a fuller understanding of the physical aspects of composition and transmission. This examination is not repeated for the other sources, since they are similar to the first in their construction.

The autographs which follow here are regarded as graphic representations of the events of the composition of the music in every detail, including indications of different layers of correction and revision where they are discernible. For some of the sources a comparison of the parts and autograph score strongly suggests an intermediary stage that no longer survives; evidence related to the paleographic appearance of the source will support this and will be presented alongside the commentary. Methods that require the kinds of physical evidence which may be used to determine layers of compositional activity are outlined and applied within the text of the commentaries.

The significance and importance of isolating and evaluating layers of compositional activity for Kuhnau lies in the way in which they preserve and record that process. Recent Bach scholarship has established the existence of several different types of autographs whose classification relies on the condition of the score and level of revision and correction it contains. For the most part, the terminology used in this study is borrowed from Bach scholars but with some fine distinctions which must be mentioned. By and large, the surviving autographs can be justly termed "composing score" or, in many cases, "fair copy," at the same time depending on the physical appearance or, perhaps, the existence of parts and their close correlation to the autograph score. The most important

difference is this: for the practical musician, and his copyists, the "self-standing" nature of a Kuhnau composing score seems to be dependent on how extensively the composer developed his ideas concerning text expression. The parameters of a primary level of inquiry into the autograph documents can be developed from autograph corrections and revisions in the form of earlier readings which are recorded in their entirety on the transcription of the autograph. Although this method does not necessarily correspond to specific layers of compositional activity, it does record all of the corrections and revisions that lead into the final reading irrespective of temporal position.

In much of the autograph material and for certain instances of revision and correction, it is possible to restore the order of composition by means of actual evidence. Each element can be associated with its proper place in the composition or the source of difficulty that made revision necessary. This level of inquiry into the sources is an attempt to reconstruct the activity and events which lead to the final reading. These kinds of changes in the process of composing are repercussive; this is typical of this style of music and, not surprisingly, is evident in the way it comes to be written down. It is certainly the case for vocal works, which rely heavily on adjustments of figural detail, single chord progressions, individual notes and large sections of textual expansion. A third level of

inquiry relates to Kuhnau's compositional and (consequently) his theological rationale. The reasons for corrected and revised readings can be associated in some cases with opposable, that is, figural-compositional considerations: contrapuntal or harmonic considerations might account for one choice and motivic-stylistic concerns another--and stand opposed at the same point in the piece. Where these compositional inclinations are self-evident, as in the case of text expression, and where evidence considered together points to a particular compositional orientation, they will be discussed in the analytical section.

Rejected solutions to a particular set of revisions are especially significant for Kuhnau because his "practical approach" to composing church music, as it is outlined in his writings, reflects a rationale, a set of expressive techniques and procedures to be applied to the setting of Biblical speech. This rationale, which is complete and pervasive for every aspect of text expression, is important because the term "ratio," for Kuhnau, denotes sense, logic and reasoning and, with regard to musical setting, it is reflected especially in the planning of the musical setting of the text of Psalm 1, in which Kuhnau gives special attention to the smallest details of individual word setting, including matters of syntax which affect the musical content of an entire phrase or structure of a movement. As discussed in chapter two in the analysis of

the Preface to the Cantatas of 1709-10, Kuhnau wrote that "der rechte Verstand der Worte" must provide the basis for the inventio and with "guter Raison" the meaning of the text can be brought by the composer to the listener through the music.

Most of the points of musical exegesis brought out in the following analysis are changes documented in the autographs, but for those that are not clear, the composer's response to the text can nonetheless be demonstrated often, in more than one level of activity. Finally, the general appearance of the music in the autograph--the size and spacing of notes, confidence of the strokes, and visual prominence of signs such as sharps--provide clues to and confirmation of the emphasis intended for the musical settings of textual details.

Although there is no assured chronology of Kuhnau's works, the autographs provide some landmarks, since they are all dated. The rationale for the sequence of discussion of the three pieces relates to the nature of the activity in the score. In the first work, "Nicht nur allein am frohen Morgen," a composing autograph, much more than half of the revisions relate to text-setting considerations in the act of composition. This relative proportion is less for the other two pieces, and it follows that this discussion treats the former work in greater detail.

Only three sources of autograph musical material survive for the church music of Johann Kuhnau.

I "Gott hat uns nicht gesetzt"

Deutsche Staatsbibliothek, Bln., Mus. ms. autograph Kuhnau 3

II "Ihr Himmel jubiliert von oben"

Musikbibliothek der Stadt Leipzig, Mus. ms. (121) III,2

III "Nicht nur allein am frohen Morgen"

Musikbibliothek der Stadt Leipzig, Mus. ms. (119) III,2

The sources for Kuhnau have never been surveyed in recent scholarship. Rimbach's dissertation was not source critical. The most recent identifications of autograph material can be found in Schering¹²⁹ and, most recently, supported by the archival work of Andreas Glöckner of the Bach Archiv in Leipzig. Up to now, no new scholarship has challenged these assumptions, even though not all of the sources were signed by the composer himself. However, for the purposes of this study, I have identified the handwriting on the autographs by comparison with documents known to have been written in Kuhnau's hand from 1702. Glockner has identified a new Kuhnau autograph, Gott hat uns nicht gesetzt zum Zorn, which until now was considered to be a

129 A. Schering, "Ueber die Kirchen Kantaten vorbachischer Thomaskantoren," Bach Jahrbuch IX (1912), p. 92.

work by the organist-composer Melchior Hoffmann.¹³⁰

Nicht nur allein am frohen Morgen¹³¹

At the top of the autograph is written "December 11, 1718, Johann Kuhnau, Leipzig," and the feast, the second day of Christmas, "Feria 2 in Nat. Domini."¹³² The autograph consists of sixteen pages comprising 4 consecutively placed bifolios, loosely bound together with thread and placed in a cardboard cover sometime in the early nineteenth century. Threads which are used to connect each pair of bifolios together are visible between the bifolios. Tape was used to fasten each half of the manuscript (comprising two bifolios) to the other as shown below.

bifol.	1	2
	3	4
tape		
	5	6
	7	8

It is significant that the first movement and the following

¹³⁰ Held in the Deutsche Staatsbibliothek, Bln., Handschriften Abteilung.

¹³¹ My transcriptions and scans of the autograph score from a microfilm provided by the Musikbibliothek Leipzig are used for examples. A score of the whole piece can be found in Rimbach, 1966.

¹³² G. Stiller, Liturgical Life in Leipzig. The usage of the second feast of Christmas and St. Stephen's Day was apparently variable.

recitative, which makes up two complete bifolios, is structurally distinct from the second half of the piece. The former contains the most heavily drafted portions of the piece and is also the most heavily revised. This first part has been extensively revised, whereas the remainder has had relatively little re-working. These circumstances suggest that for the latter two bifolios there was an earlier version that does not survive.

The watermarks show that the sheets were originally in quarto--that is, one large sheet was cut in half to produce 2 bifolios and (subsequently) 4 pages. The number of staff lines per bifolio varies between 19 and 20. This appears to mean that pages and openings were alternately ruled and allowed to dry while one was being worked on.

For Movement One as well as for the final movement, which also uses full instrumentation, page preparation appears not to have been important for Kuhnau, since the number of staves allows for the placement of only one system per page. This appears to be his practice for each of the two most heavily worked out scores; perhaps in this way he left himself room to work out individual passages on the bottom half of the page. If he did intend this instrumentation he did not foresee it at the time of setting up the pages for this autograph, and, in this respect, it is a composing score. Full-score drafts in Nicht nur allein, for example, are abbreviated in some way, either by leaving

out a silent timpani line or doubling voices, in order to fit them on the space that remains on the page.

The key signature on the score of movement 1 is presented with both original and transposed clefs (Ex. 4.1).

The image shows a page of handwritten musical notation. At the top, there is a title in cursive: "a. 2. m. in G. M. 1719. for the ...". Below the title are several staves of music. The notation includes various clefs (treble and bass), key signatures (three sharps), and complex rhythmic patterns. The handwriting is dense and somewhat difficult to read in places. The page is framed by a thick black border.

In this particular instrument combination, Kuhnau seems to have used a continuo instrument which was pitched a minor third higher than the sounding pitch of the instruments. The parts were copied in C with regular clefs and three-sharp signatures rather than the two-sharp signatures given on the autograph. (The two-sharp signature appears to

be indicative of A-Mixolydian-mode.)¹³³ The manuscript continuo part contains no sharps in its signature. The notational complexities of the piece will be presented alongside the question of tonality, which will be considered as the discussion of the piece unfolds.

The readings for the day are Luke 2, 15-20 (the story of the shepherds who went to Bethlehem) and Paul's Letter to Titus 3, 4-7. The text of the cantata is based on points taken from the epistle:

Als aber erschien die Freundlichkeit und Leutseligkeit Gottes, unsers Heilandes, rettete er uns, nicht um der Werke willen der Gerechtigkeit, die wir getan hatten, sondern nach seiner Barmherzigkeit durch das Bad der Wiedergeburt und Erneuerung im heiligen Geiste, welchen er ausgegossen hat über uns reichlich durch Jesus Christus, unsern Heiland, auf daß wir durch desselben Gnade gerecht und Erben seien des ewigen Lebens nach der Hoffnung.

* * *

But after that the kindness and love of God our Saviour toward man appeared. Not by works of righteousness which we have done, but according to his mercy he saved us, by the washing of regeneration, and renewing of the Holy Ghost; which he shed on us abundantly through Jesus Christ our

¹³³ For a survey of the use of key signatures in this period, see J. Lester, "The Recognition of Major and Minor Keys in German Theory: 1680-1730," Journal of Music Theory, 1978. The signature in question may be a result of the conflicting attitude toward modes and keys prevalent in contemporary music theory treatises. A full discussion of Kuhnau's approach to the tonal system would be beyond the scope of this chapter. However, it is commonly held that the practical application of key signatures varied considerably and that the distinctions made by a composer between an A mode with two sharps and one with three were the result of individual instruction and practice. In addition, it should be observed that one of Kuhnau's remarks published in the Critica musica (cf. chapter two) suggests that he sometimes invoked modes by the omission of a sharp or flat from the signature.

Saviour; that being justified by his grace, we should be made heirs according to the hope of eternal life.

The text of all movements of this cantata except the last are in free verse; the last is the fourth verse of the chorale "Gelobet seist du Jesu Christ," by Luther.

I

Nicht nur allein am frohen Morgen
 auch bei betrübter Creutzes Nacht
 bin ich auff Gottes Lob bedacht.
 Weil in der Nacht ein Licht auff geht,
 von dessen Glantz kein Stürm entsteht.
 Das Licht vertreibt die schweren Sorgen,
 die selbst des Todes Schatten macht.

At first glance, the text of this movement appears to be unusually sombre for Christmas and have little to do with the reading, but in fact it, and the other movements are closely connected to the epistle. The passage from Paul's letter to Titus is concerned with Paul's salvation not because of his righteous works, but by the will of God, "through the water of rebirth and renewal in the Holy Spirit." Throughout the work the text is dominated by images of the light of God; it would seem that the poet intended to express grace in this way. This choice of poetic expression may seem arbitrary, but in fact it arises from the hermeneutical interpretation of the third word of the epistle. The word "erscheinen" in German means "to appear," but it is made up of the inseparable prefix "er" and the verb "scheinen," literally meaning to shine; literally the beginning of the epistle could be translated

"but when the friendliness and affability of God, our saviour, shone forth . . . ," and this is the hermeneutical origin of the poet's portrayal of the grace of God as light in this text.

The "frohen Morgen" in the first line of the text refers to Christmas morning, a happy occasion because of the birth of Christ, and one on which it is easy to praise God. The night of the crucifixion, referred to in the second line, an occasion on which the disciples were fugitives, forms a complete contrast with Christmas (morning and night, happy and sad, birth and death, etc.), and the two days take in the entire range of Christian experience relative to faith and the entire scope of the life of Jesus. In the darkest night the light (the grace of God) arises, whose brilliance no storm can withstand; the light drives away the heavy cares, those that make the shadows of death. In his Letter to Titus, just before the epistle of the day, Paul refers to the time before the grace of the Holy Spirit, a time of violence and hate. The placement of the night of the crucifixion ("Creutztes Nacht") in the cantata text may be a typological allusion to the time of violence in the epistle. Certainly by the inference of the part to the whole it refers to the crises which individuals undergo, and which believers can survive by the grace of God.

The first movement is in da capo form, the first section consisting of the first three lines of the text. It

appears that certain short melodic figures were in the foreground of Kuhnau's initial thoughts about this piece. In the opening ritornello (Ex. 4.2) there are predominant figures that are used throughout the movement and enhance the meaning of the texts that follow the instrumental sections; in fact the ritornello contains four such melodic figures, which are used in the first three lines of text.

Example 4.2 Nicht nur allein Mt. 1 no. 1-8

Cl. 1

(Grosses Nacht)

Cl. 2

Timp. *allegro*

Vln. 1 (frohen Morgen)

Vln. 2

Vla. *allegro*

Continuo (Ove leap)

The image shows a musical score for two staves. The first staff is labeled "(Creutztes Nacht)" and the second staff is labeled "(Gotteslob)". The score includes various musical notations such as notes, rests, and fingerings (5, 6, 7, 8, 3, 3). The notation is in a single system with two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. There are several measures of music on each staff. The first staff has measures 5, 6, 7, 8, 9, and 10. The second staff has measures 11, 12, 13, 14, 15, and 16. The notation includes quarter notes, eighth notes, and sixteenth notes. There are also some rests and accidentals. The fingerings are indicated by numbers 1-5 above or below the notes. The tempo is marked as Allegro.

These figures are introduced in the music in order to reinforce points in the text and to articulate figural connections that are only implicit in the text itself. The first (Creutztes Nacht) is a four-note figure, descending by steps, played first in the clarini. The movement begins in A-major and the tempo marked on the autograph is Allegro, but this descending figure has a sad *Affekt*,¹³⁴ partly

¹³⁴ The English translation of the term *Affekt* is used throughout the dissertation without comment.

because of the suspension in the first measure and also because of the long note values. It is used to set the second line of the text, "also on the sad night of the cross." The trumpets are appropriate instruments for this figure because of their association with royalty and the association of the crucifixion with Christ's calling himself king and wearing the crown of thorns.¹³⁵ The next figure played in the instrumental introduction has quarter notes and eighth notes ascending in the first violins (m. 3), and it is therefore of a happier Affekt. This figure is used for the first line of text, the one referring to Christmas as the "Frohen Morgen." The third figure contains triplets, and is used to set the "Gotteslob" in the third line of text, and another affective connotation of the triplets is the representation of the trinity.

In addition to these three figures, with clear connections to the text of the movement, there is a figure in the continuo, introduced at the beginning of the ritornello, but present at many places in the movement, and in other movements of the cantata. It is a descending octave leap and, judging by the autograph, it was not in Kuhnau's earliest conception of the movement. The figure in the continuo occurs simultaneously with the opening figure in the clarini, the "Creutzes Nacht" figure (cf. Ex. 4.2).

¹³⁵ Another aspect of this association is Pilate's ironic command that his cross be inscribed with the title "King of the Jews."

This octave leap is like the "tones bringing the listener to attention" described in the Preface to the Cantatas, and the interval of the octave also had divine associations, at least according to Werckmeister. The first reading in the continuo was written in small notes. In the autograph many of the notes entered in instrumental lines have small note heads and, often, thin stems which contrast with the shape of other notes. These suggest a hasty and somewhat tentative entry of the line using a dry pen. Often these notes are redrawn, creating thicker stems and reaffirming (and sometimes changing slightly) the position of the note head; in most cases the rhythmic values of these notes are changed, not the pitches. The reading entered first in the continuo was two whole notes A and B.¹³⁶ Both of these were crossed out. The first was changed to a half note up an octave and the second to an eighth-note figure with a descending octave leap. The textual association of the octave leap is not immediately clear, but will be developed in the analysis of the rest of the work. In mm. 8-9 it is played in the continuo while the "Gotteslob" figure is played by the melody instruments. The octave leap is therefore associated with both the "Creutzes Nacht" and "Gotteslob." The figure is also frequently accompanied by the timpani, playing in the same rhythm (two eighth notes

¹³⁶ These may have been conceived as half notes with the stems left off until the composer was certain of the line.

and a quarter note) itself, an emphasis by reinforcement. From the layout of the lines in the autograph it appears that the timpani were part of the composer's conception of the piece at an early stage.

All four figures occur in the first eight measures of the first movement: the descending "Creutzes Nacht," ascending "frohen Morgen," triplet "Gotteslob" figures, and the octave leap. The figural material in the rest of the cantata is derived from these four. From their calligraphy on the first page of the autograph it appears that the "frohen Morgen" and "Gotteslob" figures were clear to Kuhnau before their entry on the page. The only revisions are to that accompanying "Creutzes Nacht."

The latter, as noted above, is presented first by the trumpets in mm. 1-2 of the first movement. There is a rhythmic revision to the figure in m. 2 of the autograph. This is not surprising, because the figure as stated in the instrumental section is not rhythmically adaptable to the second line of text (with which the figure is first sung); the vocal version of the figure is more ornate. In m. 2 the earliest entry in the autograph has two quarter notes in the first trumpet part instead of the first half note in the final reading. The revision was probably made to make the first trumpet part accommodate the suspension written into the part of the second trumpet. This revision has a hermeneutical significance--the suspension gives emphasis,

and a pathetic representation to the crucifixion.

From the first measures of the autograph, it appears that the formal rhythmic profile of the trumpets and first-violin parts was not quite set in Kuhnau's mind. Changes were made in the second violins in measure 4, where the note on beat 3 could have been F-sharp, E, or A. The final reading of this note is confirmed by the autograph bass figures.

This detail has the largest accumulation of revision.

	Earlier Reading	Changed to
2nd Clarino	c#"	b'
1st Violin	c#"	f#'
2nd Violin	f#'	d#'
Continuo	A	f#

This revision was made for figural reasons (the use of an accidental sharp to represent the crucifixion, or "Creutzes Nacht"), and for harmonic reasons related to the figural development of the movement. This point is the apex for harmonically related changes in the instrumental parts in this section of the autograph, and, since these figures are repeated throughout the movement, the axis recurs. As will be shown below, Kuhnau amplified the crucifixion with several similar figures in this movement. In mm. 1-7, the "Creutzes Nacht" figure is treated imitatively and played at the same time as the octave leap and the "frohen Morgen"

figure, a contrasting combination repeated later in the movement with the entry of the voices. The ascending and descending figures are the basic contrasting elements of the cantata.

One of the obvious results of the revision in m. 4 is a change of harmony, not made out of necessity (the earlier reading provides a perfectly acceptable progression from the previous chord). The revision causes a descending leap of a perfect fourth in the second violin.

This leap, outlining a diminished fifth from A to D-sharp, is the most problematic feature of the revised reading of m. 4. The leap may be figurally related to the leap from a'' to e'' in the second clarino, m. 2, beats 2-3. This figure, like the leap in the second violin, is obtrusive. It is preceded by a suspension and seems an unlikely continuation of the line. If these two leaps are related, they are contrasting in timbre (brass vs. string), but the same in interval, position in the measure, rhythm, and approximate range. Musical analysis of the whole piece shows that the change of harmony from a chord on A or F-sharp (cf. changes: continuo A to F-sharp, clarino 2 C-sharp to B, violin 2 E, F-sharp, and perhaps even A to D-sharp) at this point to one on B (the dominant chord of the dominant area) is an important harmonic articulation, since it recurs often and prominently (e.g. as a chromatic inflection on "Creutztes Nacht," m. 20) in the remainder of the movement

and requires progression to the dominant, often with the D-sharp awkwardly approached in the bass. In one case (m. 17), a D-sharp is reached by a purposefully awkward leap in the first violin; in another, (m. 35), the descending A to D-sharp. Both occurrences can be explained by association with the word "Gotteslob." Such disjunct motion is a feature of the piece, and it is odd to find in it in the melody part, but it can be found in both violin and soprano lines.

The revision of the second-violin part to D-sharp in m. 4, therefore, has both melodic and harmonic figural implications. In the contrast with the descending leap of a perfect fourth in the trumpets, the revision emphasizes the opposition between Christmas and Easter, birth and death, etc. in the text of the first movement. The harmonic aspect of the revision has the same effect. The movement to a "foreign tone" creating a hexachordal shift to the sharp side is consistent with the musical depiction of the crucifixion, and it makes a tonal contrast with the "frohen Morgen" figure.

In mm. 9-11 the trumpet lines are related to the "Creutzes Nacht" figure; they are essentially an inversion of it (Ex. 4.3). M. 11 has the tempo marking "adagio" in the autograph, cancelled by an "allegro" marking at the end of the measure. The reason for the slow tempo is the emphasis given to the chord on the first beat, one

higher range in the continuo articulated by the upward leap of a thirteenth in m. 9 makes the "Gotteslob" figure lighter than in the lower range, which is usually reserved for the approach to the cadence, as in mm. 14 and 15. In this way a contrast has been achieved between the range of "Creutzes Nacht" and "Gotteslob."

The voices enter in m. 15, with the first and second lines of text set in the soprano part. The first word, "Nicht," is emphasized by being set on a higher pitch than the rest of the first line. This emphasis is similar to that proposed by Mattheson in the aria in which he called for emphasis on "si," "pietosa," and "non," the last of these because without, the text would have the opposite meaning. The "frohen Morgen" figure used in the sopranos is imitated in the violins in mm. 16-17. This figure is juxtaposed with the "Creutzes Nacht" figure, here slightly elaborated in the soprano voices in mm. 18-22. Here too the crucifixion is emphasized by D-sharp (continuo and viola, m. 20; first violin, m. 22) and the adagio tempo in mm. 20-22. The D sharp in the continuo is reached by a leap of an augmented fourth--the D sharp is drawn boldly in the autograph (cf. Ex. 4.5).

On the third beat of m. 17, the point of the phrase corresponding to m. 4 beat 3 in the earlier presentation of the "frohen Morgen" figure, the harmony moves to B as before, and there is a D sharp in the first violins. In the

Ex. 4.5

The image shows a handwritten musical score on ten staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The score is divided into measures, with some measures containing multiple notes and rests. The handwriting is somewhat stylized and appears to be a working draft or autograph. The bottom of the page shows measure numbers 16, 17, 18, 19, 20, and 21.

autograph there is a sharp before the D, but also a large sharp above the line. The same is true for the D-sharp in m. 18. The visual prominence of these sharps in the autographs underlines their figural importance in the movement.

The first line of text is repeated in the alto part a fifth lower, and interrupted in mm. 29-30 before it is presented again, this time by all vocal parts (cf. Ex. 4.7).

The interruption is *adagio* (for those two measures only), and it has a D-sharp in the first violin. In this way the interrupting instrumental section makes a contrast of figure (the D-sharp representing the crucifixion) and tempo with the surrounding setting of the first line of text with the "frohen Morgen" figure, and this contrast is an important theological point in this cantata.

The earliest draft of this section in the autograph did not contain the interruption; instead the material in m. 23 was like that of m. 31--a restatement of the first line of text in the voices. A comparison of the rejected version of

Ex. 4.6 Nicht nur allein Mt. 1 mm. 22-24
22 23a Allegro 23 24

The image displays two musical excerpts. The top excerpt, labeled 'Ex. 4.6 Nicht nur allein Mt. 1 mm. 22-24', shows the original score for Bass and Continuo. The Bass part has the lyrics 'Nicht nur al-lein' under measures 22 and 23. The Continuo part has a more complex rhythmic pattern. The bottom excerpt shows a rejected version for Soprano, Alto, and Tenor. The Soprano part has the lyrics 'Zu' and 'tutti' above measures 22 and 23, and '(Nicht)' below measure 24. The Alto and Tenor parts also have '(Nicht)' below measure 24. The Soprano part has a 'Zu' above measure 22 and a 'tutti' above measure 23. The Soprano part has a 'Zu' above measure 22 and a 'tutti' above measure 23. The Soprano part has a 'Zu' above measure 22 and a 'tutti' above measure 23. The Soprano part has a 'Zu' above measure 22 and a 'tutti' above measure 23.

Ex. 4.7

The image shows a handwritten musical score for measures 23 through 31. The notation is extremely dense and crowded, with many overlapping notes and stems. The handwriting is slanted and irregular, with some notes appearing to be written over others. The staves are numbered 24, 25, 26, 27, 28, 29, 30, and m. 31. The overall appearance is one of a working draft or a highly revised manuscript.

m. 23 and m. 31 shows that the voice entries are virtually the same between them except that there are additional notes in the alto voice and the violins. As in most of the revisions in these autographs, Kuhnau's changes do not introduce new figures--instead they amplify the figural depiction and increase the resonance by repetition and contrast. In the autograph, the level of correction in mm. 23-31 is very high and the calligraphy is awkward, has an irregular slant with imperfect alignment and crowding, and is at times quite indistinct (cf. Ex. 4.7). The reason for this is that the autograph of these measures records the initial composition of this music after Kuhnau's decision to

make the insertion.

In keeping with his intention to introduce additional figural resonance, the composer amplifies the text further with contrasts in key and tempo. The revision noted in the above paragraph allows us to view the composer applying hermeneutical precepts that, by extension, relate also to musical concerns for overall proportion and symmetry, concerns which are a consequence of his interpretative devices. In m. 23, following a repetition of the second line of text, Kuhnau provides us with a revision, an insertion, material unlike that which was excised, and which appears to represent a kind of extension or prolongation with regard to the tonal plan of the passage and text setting. In the preceding examples (and Ex. 4.8, following), the reader will note that a comparison of m. 23a and m. 31 suggests that the former is a draft of m. 31 (and contains what is later recovered) and begins another repetition of the first line of text, this time a "tutti" and "allegro." By using an extended passage for alto solo in the dominant region, a greater tonal and textual contrast is established among the statements of the lines of text to follow. M. 31 is followed by material in the autograph which Kuhnau put in m. 23a. The material in the interpolated section includes a strong cadence in the dominant key greatly emphasized by an Adagio marking, unusual variation of the melodic figure usually bearing this

text and excessive use of the newly introduced D-sharp. Although not connected directly with a revision in the manuscript, it is significant that the composer's tonal plan, in particular his purposeful introduction of successive chromatic notes not found in keys closely related to the A mode, is revealed in this passage. It will be shown below in succeeding passages that it was the composer's intention to elevate the meaning and the listener's correct understanding of the words, "Creutztes Nacht," and also "Todes Schatten," to which it is closely linked hermeneutically, through the use of the chiastic symbol of the sharp (Kreuz). Indeed, each of the seven sharps is introduced in turn during the movement. No doubt because of the occurrence of the words in the verse structure they appear at cadence points. Their appearance at the end of the grammatical sections of text allows for a number of opportunities to manipulate the tempo for emphasis. The "Kreuz" is symbolic of the sharp key change from sections A to B in the aria form. The composer's desire to formulate the hermeneutical application of the "Kreuz" in the music may very well have determined many other of the musical elements in the cantata. The use of chromatically altered triads stands in sharp contrast to the neutral sounding and tonally ambiguous character of A-Mixolydian. The introduction of the sharps, in turn, has an even greater impact on the listener because of their use in the melodic

figuration--as mentioned previously, they are embedded in formulaic themes linked to the meaning of the text as odd or obtrusive leaps on accented or unaccented beats.

Ex. 4.8 Nicht nur allein Mt. 1 mm. 32-34

Sopr. 32 33 34
Nicht nur allein an frohen Morgen, auch bei betruebtes Creutzes Nacht bin

Alto
Nicht nur allein an frohen Morgen, auch bei betruebtes Creutzes Nacht bin

Tenor
Nicht nur allein an frohen Morgen,

Bass
-lein an fro- hen Morgen,

Cont.

Following the presentation of the first two lines of text in all voices (mm. 31-34, above), the next line is set with the "Gotteslob" figure. Emphasis is added to the third line by a revision in m. 35 in the soprano part (Ex. 4.9), in which the words "bin ich" are repeated. Here, as elsewhere, words of the text requiring further emphasis are repeated immediately: ". . . bin ich, bin ich auf Gotteslob bedacht." Once again, the "Gotteslob" figure is accompanied by descending octave leaps in the continuo. This section of

Ex. 4.9 Nicht nur allein Mt. 1 mm. 35-38

35 36 37 (Gotteslob) 38

Vln. 1
Vln. 2

Sopr.

Cont.

bin ich, bin ich auf Gotteslob bedacht, auf Gotteslob

(Gotteslob) (8ve leap) (8ve leap) (8ve leap)

the movement is in E-major, reflecting the higher intensity of this part of the text, depicting the praise of God. Mm. 52-56 contain the now-familiar ascending sequences sung in the soprano part against the "Gotteslob" figure in the tenor part (Ex. 4.10). This section of the movement

Ex. 4.10 Nicht nur allein Mt. 1 mm. 52-55

52 53 54 55

Sopr.

Alto

Tenor

lob auf Gottes- lob auf Gotteslob auf Gotteslob bedacht

concludes in A-major, with a ritornello in mm. 57-72 exactly like that of the opening, and therefore with all figures present. (In the autograph the ritornello is indicated by the word "Ritt.," and only the end [last measure] is written out.)

The text of the B section of the da capo form concerns the Light of Grace (the "Licht" in the cantata text that drives away the heavy cares). This is a Cause in the Dispositio, and may in fact be considered the First Cause. The A section was in A-major with some phrases in E-major. The B section begins in F-sharp minor, forming a contrast with the preceding material. From Kuhnau's writings it can be deduced that he appreciated the qualitative difference in use and Affekt between modes with a major third above the tonic and those with a minor third. It appears that he developed the Affekt of a movement or phrase in a very specific way, using figures representing, by their construction and juxtaposition with other figures, shades of theological meaning. Just as in the Biblische Historien he began movements with figures depicting combined and even opposed meanings (such as the tedious work that Jacob was required to do, lightened, however, by the thought of his future marriage), the cantatas contain similar combinations of figures and ideas. Contrasts provided by changes or inflections are compositional events which are measured exactly by the hermeneutical method. This was clearly shown

in the Preface, and here, too, grammatical considerations (verse endings, conjunctions, periods and so on) and the changes in the subject of the text help determine the composer's choice of key or hexachordal shift. In the B section, the choice of key so sharply contrasts the darker theological connections in the text.

The melodic setting of the first line of text in this section, "Weil in der Nacht ein Licht auff geht," has four figural components (Ex. 4.11). The mode, featuring the

Ex. 4.11 Nicht nur allein Mt. I B Section, no. 72-74

The musical score consists of three staves. The top staff is for Soprano (Sopr.), the middle for Alto, and the bottom for Contralto (Cont.). All three parts are in a key with one sharp (F#) and a common time signature. The Soprano part begins at measure 72, marked with a fermata. The Alto and Contralto parts begin at measure 73. The lyrics "Weil in der Nacht ein Licht auff geht" are written below the Alto and Contralto staves. The Soprano part features a melodic line of eighth notes, while the Alto and Contralto parts have a similar rhythmic pattern. The Contralto part has a more active bass line.

minor third, expresses the darkness of the night, here an objective correlative of the doubt and torment of the soul of the individual Christian. The rhythm of this melody, consisting of eighth notes, relates it to the "Gotteslob" figure (which uses triplet eighth :). The ascending motion of the line on the words "aufgeht" is a simple expression of the rising of the light. The hovering of the line before those words depicts the motion of waves on the

water. In this way the water images of the day's epistle, absent from the text of this movement, are introduced in the cantata by the music. The water has a deep resonance here, as Kuhnau knew well. It is the water of baptism, and therefore the water of spirit poured on the believer. It also represents the light as spirit, doubtless the moving of the water at the time of creation. In addition it has connections to Moses and Mary (*mousa, maris, maria*) because of their names. This melodic line is presented in duets of voices singing in parallel thirds (perhaps an allusion to the trinity), just as in the "Gotteslob" figure.

In the next line, "von dessen Glantz kein Sturm entsteht" the composer gave the word "Glantz" a setting with sixteenth notes moving back and forth in steps like the eighth notes depicting the water in the previous line, and suggesting also the shimmering of the light reflected on the water (Ex. 4.12). The sixteenth-note rhythm also connects

Ex. 4.12 Nicht nur allein Mt. I vv. 77-79

The musical score shows two staves: Soprano (Sopr.) and Tenor (Tenor). The Soprano staff begins at measure 77 with the word 'Glantz' and continues through measure 79 with the phrase 'kein Sturm, kein Sturm, kein Sturm entsteht.' The Tenor staff begins at measure 77 with the phrase 'Von dessen Glantz' and continues through measure 79 with 'kein Sturm, k.S. kein Sturm entsteht.' The music is written in a key with one sharp (F#) and a common time signature (C). The Soprano part uses a treble clef and the Tenor part uses a bass clef. The lyrics are written below the notes, with 'Glantz' appearing under both staves in measure 77. The phrase 'kein Sturm, kein Sturm, kein Sturm entsteht.' is written under the Soprano staff in measures 78 and 79, and 'kein Sturm, k.S. kein Sturm entsteht.' is written under the Tenor staff in measures 78 and 79. The number '79' is written above the Soprano staff at the end of the excerpt.

the setting of this word to the "Gotteslob" figure. The words "kein Sturm entsteht" are set homophonically, and with

an ascending leap at the beginning. Together these figures represent the uniting of the light with the Affekts of the believer and his determination to withstand the storms that will test his faith. The setting must have been fully conceived before it was entered here: the autograph contains almost no corrections or revisions for this line; the spacing and appearance suggest that the composer was sure of this music, and, consequently, of the scopus.

The next line of the text describes the light "driving away the heavy sorrows that themselves make the shadows of death" (Ex. 4.13). The light driving away the sorrows is

Ex. 4.13 Nicht nur alleia Mt. I mm. 81-83

Sopr.

Das Licht ver-treibt die sche-ren Sor-gen

Bass

depicted by three figures. This phrase too is presented in duets, the first with the soprano and bass lines in mm. 81-83. The driving away is represented by descending and ascending scales. The sixteenth-note groups are related to the "Glantz" figure, and represent the light, the highest note is on the word "schweren," because it intensifies the sorrow, and the last word, "Sorgen" is set by a descending

figure. From the autograph it appears that Kuhnau's first setting of the last word was with sixteenth notes, but he changed his mind to the slower rhythm, probably to distinguish it from the light. Here again the composer has isolated individual words of the text and set each one according to its own meaning.

The "shadows of death" in the last line are a clear reference to the twenty-third psalm, and this reference is taken up later in the work. The word "Todes" is set with accidental sharps, because death, like the crucifixion, is associated with the hard hexachord (Ex. 4.14). These sharps

Example 4.14 Nicht nur allein Mt. I mm. 89-91

89 90 91

Sopr. Todes Schatten nacht, des Todes, des Todes Schatten nacht.

Alto Todes Schatten nacht, des Todes, des Todes Schatten nacht.

Tenor Todes Schatten nacht, des Todes, des Todes Schatten nacht.

Bass Todes Schatten nacht, des Todes, des Todes Schatten nacht.

Cont. 7 8 5 3 5 6 6

bring about a hexachordal shift and the B section ends in C-sharp minor. As in so many of Kuhnau's vocal works the first movement is much longer than the others, and contains the figural substance of the whole cantata. In its exposition of the main figures of the work and, in the text, laying out of the main elements to be interpreted and establishment of the opposition between Christmas and Easter, birth and death, night and day, etc., this movement functions as a hermeneutical Dispositio.

II

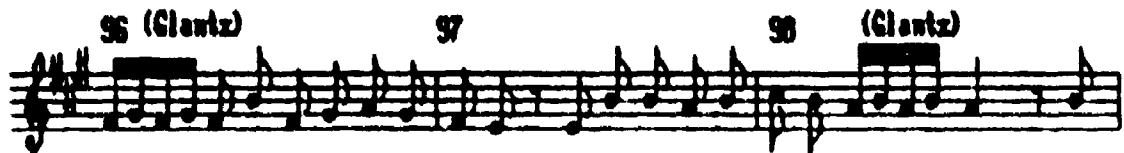
Das bleibt gewiss,
 es muß die Finsternis
 das Erdreich ja bedecken
 und Dunkelheit die Welt erschrecken,
 soll diese Lichtes Eigenschaft
 durch Herrlichkeit und Kraft
 auch hier auff Erden erkennet werden.

The text of this recitative continues the opposition of light and darkness and explains the ultimate end of both. Darkness must cover the Earth and terrify the world so that the splendour and strength of the light can be recognized on Earth. The first line of the text is set by an ascending melodic line, depicting the certainty ("gewiss") of the presence of darkness on earth. The melody falls at the end of the word "Finsternis" and there is a leap down to the word "Erdreich" making both darkness and the Earth related to the descending figures (Ex. 4.15). The word "bedecken" is set by rising and falling, as if it is covering the notes

Ex. 4.15 Nicht nur allein Mt. II (Rit.)



Das bleibt gewiss, es muss die Finsternis das Erdreich ja bedecken und



Dunkelheit die Welt erschrecken. Soll dieses Lichtes Eigenschaft durch



Herrlichkeit und Kraft _____ auch hier auf Erden erkannt werden

of the word "Erdreich. The sixteenth-note "Glantz" figure is associated with two aspects of the light--its "Eigenschaft" and its "Kraft" (the latter is specifically related to the figure used for the light driving away the heavy sorrows in the previous movement)--but also with "Dunkelheit" (darkness). This is a surprising connection, since the darkness is opposed to the light and therefore should have a figurally contrasting setting. Perhaps the composer wanted to interpret the darkness as being an aspect of the light because, as the text of this movement implies, darkness has the divinely ordained purpose of making humans appreciate the strength of the light. The "Kraft," or strength, represents the power of the Light of Grace to move souls and save mankind.

Ex. 3.3

Wt. I Violin and Organ no. 18-16

6 6 6 6 6
5 5

6 6 6 6 6 6 6
5 4 5 3 5 4

Ex. 3.4

Wt. I Sopran, Violin, and Organ no. 16-22

Ende gut und alles gut, Ende gut und alles gut, Ende gut und alles

6 6 6 6 5 6 6 5
4 3

gut, und alles gut. Wer sich Lebens lang beschliessen dass ihn

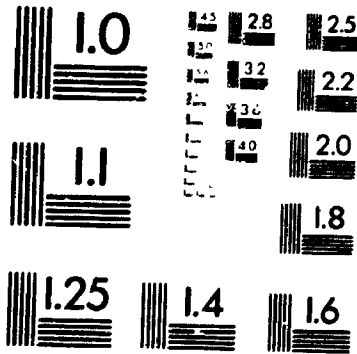
6 6 6 6 6
5

4

OF/DE

4

Vertical text on the left side of the page.



composer first entered the first oboe alone, then decided that its part was an octave too high, crossed it out, wrote it an octave lower, and wrote the second oboe part a third below it (Ex. 4.18 first measure and following). The

Ex. 4.18

The image shows a handwritten musical score on three staves. The top staff is heavily scribbled out with dark ink, indicating a crossed-out part. The middle staff contains a few notes and rests, with a dynamic marking of 'ff' (fortissimo) visible. The bottom staff contains a more developed melodic line with various note values, rests, and a dynamic marking of 'ff'.

original intention was for the range of the parts to be that of a fanfare, perhaps heralding the light. The final version depends instead on the figural development and repetition for its effect, like the repetition of the word "Non" many times, described in the cantata preface. This movement, in E major makes a hexachordal shift to the sharp side (relative to the first two movements). There is no key signature in the autograph, but the three sharps of the previous movements are implied and the D-sharps are clearly indicated there by accidentals. The setting of the word "beschauen" is also related to the figure used in the first movement to depict the Light driving away sorrow. The A

section ends in E-major with the ritornello in mm. 130-142.

The B section of the third movement begins in C-sharp minor and E-major and ends in B-major. It begins with the line "Alle frommen Angesichter." The word given the greatest emphasis is "trauen," which is set with sequences of sixteenth notes figurally related to the "Glantz" figure and also to the driving away of sorrow--which is, in fact, the effect of trusting in the power of grace. The "trust" is the key to enduring the darkness until the arrival of the light.

Ex. 4.19 Nicht nur allein Mt. III mm. 145-147

Sopr.

sicher drauff zu trau - - - - - [en]

IV

Es grünt doch der Gerechte wie die Palme.
 Das Licht und Nacht ist beides ihm zu Gute.
 Die Trübsahls Nacht hat allemahl viel Fruchtbarkeit
 gebracht.
 Auch in der Nacht hat Aarons Rüte geblüht und Frucht
 getragen.
 Wer wolte wegen Finsternis verzagen?

The text of this movement continues the discourse on the Light, and makes the observation, implied earlier in the music by the setting of "Dunkelheit" with the "Glantz" figure, that both the light and dark are beneficial for the righteous man. The text notes that "Aaron's reed (staff)

bloomed and bore fruit" during the night.

This movement is a recitative, continuing the figural references of the previous movement. Here the octave, introduced first as a descending octave leap, becomes an important figure with a stronger textual association. The first line of the text of this movement is set to two ascending scales (each traversing an octave), with a descending octave leap at the end (m. 157). Following this the words "Licht und Nacht" are set by two descending leaps making up the interval of an octave (m. 159) (Ex. 4.20).

Ex. 4.20 Nicht nur allein Mt. IV mm. 157-159



Es greuet doch der Gerechte wie die Palme. Das Licht und Nacht ist beides ihm zu Gute

From these words and from the other occurrences of the octave figure (with "Gotteslob" and "Kreuzes Nacht" in the first movement), it appears that this figure embraces the antinomies of the work. Perhaps it represents the Holy Spirit, which nourishes the believer by night and day, and includes bright, optimistic Affekte as well as troubled ones. It was present at the crucifixion and also at the birth of Christ. The phrase "Wer wolte wegen Finsternis" (mm. 165-166) is set by a scale descending through an octave (Ex. 4.21). With this octave figure the apparently opposite qualities of light and dark and their associated

Ex. 4.21 Nicht nur allein Mt. IV mm. 165-170

Bass

165 166 167

-tragen. Wer wollte wegen Finsternis, wer wollte wegen Finsternis verza-

168 3 3 169 3 3 170

- gen

expressions are linked. The setting of the word "verzagen" (mm. 167-170) is figurally related to that of the word "Sorgen" in the first movement.

V

Erleuchte mich du großes Licht,
wenn mir der Todt die Augen bricht.
Geh' ich in finstern Thale,
in deines Lichtes Saale,
so laß mich nicht.

This movement functions as the Problematica, the dissolution of problems and apparent contradictions, and the text is concerned with the overcoming of death by the light of grace. It is a detailed interpretation of the "shadows of death" in the text of the first movement, and makes a clear reference to the twenty-third psalm in the "finstern Thale")--together the references in the two movements make up the phrase "into the dark valley of the shadows of death," a near quotation of the text of the psalm, but

putting the shadows in the plural, and the valley in the accusative, because the believer walks from life into the valley. This exegetical nuance is like those discussed in the hermeneutical treatises in chapter one. The use of several shadows of death amplifies the image, but the overall feeling of the text is serene, partly because of the reference to Psalm 23, in which the Lord watches over the believer and sees to his needs.

This feeling of serenity is reflected in the music. The meter is 3/4 and the opening ritornello is dominated by a figure related to that of the "Glantz," but slower (m. 173). It is also closely related to the beginning of the

Ex. 4.22 Nicht nur allein Mt. V m. 173-174

chorale melody in the last movement. This figure was probably chosen because of the first word of the text, "Illuminate" (the text of the last movement begins with light, "Das ewig Licht . . ." [cf. Ex. 4.28. below] as well). The words "du großes Licht" (m. 196) are set by a repeated-note figure (Ex. 4.23) closely related to the setting of Kyrieleis at the end of the last movement. At

Ex. 4.23 Nicht nur allein Mt. V mm. 195-197

Sopr.

erleuchte mich, du grosses Licht.

the words of the second line, "Todt" is reached by leap and set by a semitone (mm. 210-212). The words "die Augen bricht" are set by four notes descending by step, as in the "Creutztes Nacht" figure, without suspension, but with the lowest note an A-sharp, signifying the hard Affekt of death.

Ex. 4.24 Nicht nur allein Mt. V mm. 209-213

Sopr.

Wenn wir der Todt die Augen bricht, die Augen bricht.

This movement is in da capo form and the first section ends with the ritornello, ending in A-major, after these words.

The B section begins in F-sharp minor, with the words "Geh' ich in finstern Thale" (m. 250). The end of this phrase has the same four-note descending figure with a sharp

Ex. 1.25 Nicht nur allein Mvt. V mm. 252-254

Alto

Geh' ich in finstern Thale

used for "die Augen bricht." The next phrase, "in deines Lichtes Saale" (m. 257), is set by an eighth-note figure closely related to the "Glantz" figure and ascending, to depict the Ascent to the Light. The B section ends in A-major. The autograph contains only mechanical changes for this movement, and few of those.

Ex. 1.26 Nicht nur allein Mvt. V mm. 257-258

Sopr.

in deines Lichtes Saale

VI

Zwei große Lichter müßen seyn:
des Vaters Gnade und des Sohnes Huld und Schein
die mit der Nacht ewig [sind]

The text of this movement is uncertain at the end. The recitative is placed in the remaining small space at the end of the piece (after movement seven). It is probable that Kuhnau had always intended to include it, but, nearing the end of his gathering of pages (the autograph takes up exactly sixteen pages), he used the thirteen remaining lines on p. 14 of the autograph (where the sixth movement should have been entered) for the full-score setting of the beginning of the final movement. The musical lines in this movement are ascending. The words "Gnade" (grace) (m. 276)

Ex. 1.27 Nicht nur allein Mt. VI

Sopr.

Zwei grosse Lichter müssen sein: des Vaters Gna- de, Vaters Gna-
 - de des Sohnes Mild und Schein die mit der
 Nacht ewig

and "Schein" (m. 278) have figures like "Glantz." The setting of the first line is a slightly varied diminution of the first line of the chorale melody in the last movement.

VII

Das ewig Licht geht da herein,
gibt der Welt ein neuen Schein.
Es leucht wohl mitten in der Nacht
und uns des Lichtes Kinder macht. Kyrieleis.

As noted above, this is a chorale movement. The text is an effective Exegema for the cantata, because it ties together the images of the Holy Spirit descending to the Earth as light, changing it, prevailing in the middle of the night of despair, and transforming believers into "children of the light." As noted in the previous two movements, there are anticipated figural connections with the chorale melody. The instrumental accompaniment to the chorale, in continuous eighth notes, is figurally related to the setting of "driving away the sorrows," and this is an effective hermeneutical connection, because in this movement the light shines "mitten in der Nacht." There are almost no revisions in the autograph of the last movement, which ends in A major (Ex. 4.28).

The chorale has the heightened, summary feeling called for in both the Exegema and Peroratio. The last section of the structure was intended to be a poetic rephrasing, stating what had been taken apart and dissected in earlier sections in a continuous, memorable form, and this is the effect of the chorale movement. Its long phrases and supporting ceaseless rhythm in the instruments create an impression quite different from the movements with short figures and sharp, rapid juxtapositions.

Ex. 4.28 Nicht nur allein Mt. VII nn. 287-291

287 288 289

Cl. 1

Cl. 2

Trp.

Vln. 1

Vln. 2

Viola

Sopr.

Des e- uig Licht geht

Alto

Des e- uig Licht geht

Tenor

Des e- uig Licht geht

Bass

Des e- uig Licht geht

Cont.

290 291

Cl. 1

Cl. 2

Timp.

Vln. 1

Vln. 2

Viola

Sopr.

Alto

Tenor

Bass

Cont.

da her- ein

da her- ein

da her- ein

da her- ein

This is a movement without the tension and antinomies of the other parts of the work, and as such it ends the work suitably.

This cantata is structured around the opposition of elements of light and darkness, with the light victorious in the end. It expands on important points in the epistle, and gives amplified meaning to the most important theological points, culminating in the chorale at the end. In the autograph there are changes that have the effect of intensifying the depiction of certain words and phrases by repetition, and there is visual emphasis of the prominence in the composer's conception of important music-hermeneutical features, such as sharps. It can be seen that the three primary figures of the cantata, all presented in the first movement, were clear in the composer's mind from the beginning, and that he derived the figures of the other movements from these three (and has been discussed, there are some figural connections between the chorale melody and other movements), and some figures from the descending octave leap in the first movement, which was decided on later than the three main figures. Figural allusion is certainly present in this work, and it appears that the octave leap may represent the Holy Spirit. Certainly this would be appropriate, given the emphasis on the Holy Spirit as light throughout the cantata.

Ihr Himmel jubiliert von oben

At the top of the autograph of this work, there is a notation that it was written for performance on the feast of Ascension in April of 1717 in Leipzig (Ex. 4.29).¹³⁷ These words are written in dark ink and, in a lighter, brown colour, the composer's name is found beneath it. It is not believed that the name Johann Kuhnau was written in by the composer, but the date and place are in a hand and ink colour very close to that of the autograph. The manuscript bears many corrections, exposing different layers of the composer's activity in the setting of this cantata, but the revision is not as extensive as in the autograph of Nicht nur allein am frohen Morgen. Certainly composition was still in progress during the preparation of this autograph as details in the corrections and revisions suggest. As in all each of Kuhnau's autographs the text underlay is missing in some places and unclear in others. It is still possible to conclude, however, that the autograph may be the final record of the piece, although copyists would have found it a difficult score from which to extract parts unless the composer were on hand to supervise. The case is similar for

¹³⁷ Schering, DDT, Bach Jahrbuch 1912. calls this score and that of Nicht nur allein (Bach Jahrbuch) autographs. This view is shared by Andreas Glöckner, and my own work with the sources corroborates it. In addition, for these works, there are many insertions in the hand of the composer in several of the parts (made by copyists).

Ex. 4.29

A handwritten musical score for a multi-staff instrument, possibly a piano or organ. The score is written on approximately 20 staves, with a dense and somewhat cluttered notation. The notation includes various rhythmic values, accidentals, and dynamic markings. A large, circular stamp is visible in the middle-right section of the score, partially overlapping several staves. The handwriting is dark and appears to be in ink on a light-colored paper. The overall appearance is that of a working draft or a composer's sketch.

each of the other sources with large numbers of corrections and revisions: the work is complete in the autograph score.¹³⁸

The text of this cantata contains free madrigal poetry of unknown authorship, and is in six movements, corresponding to the hermeneutical and rhetorical structure developed in the previous chapter. It is based on an explanation of the reasons for and significance of the ascension of Jesus into heaven, an event described at the end of both readings.¹³⁹ From the text and, even more, from the interpretative devices and emphasis of the music, it can be deduced that the main theological premise of this cantata is the overcoming of the pain of earthly existence and fear of damnation by the promise that the believer will one day imitate Jesus and himself ascend into heaven. The corollary of this is the resolution of the paradox or antinomy of salvation and heaven: the apparent contradiction between salvation experienced immediately in the acceptance of Jesus Christ as saviour and the final salvation, which will come only after death. By the relation of the part to the whole

¹³⁸ However Rimbach's transcription (see Rimbach, The Church Cantatas of Johann Kuhnau, 1966) is apparently from a late copy of the score made by Becker after the composer's death, not the autograph. For our purposes reference must be made to the autograph, which differs from her transcription.

¹³⁹ The readings for Ascension are Acts 1, 1-11 (the epistle) and Mark 16, 14-20 (the gospel). Both tell the story of Christ's ascent into heaven.

this is seen to be true for all of mankind and for Jesus Christ. The details and resolution of the antinomy will be discussed as they arise in the individual movements of the cantata. These theological issues are evident in details of the musical setting in the direction of the melodies and some harmonic subtleties, and also in the large-scale structural arrangements--opposition and contrast within movements and the overall symmetry of the work.

I

Ihr Himmel jubiliert von oben.
 Es kommt der Herr der Ehren an.
 Er hat vor uns genug gethan.
 Nunmehr wird er zu euch erhoben.

Kuhnau set the first movement as a large chorus in da capo form. The first section (the first two lines of text) is in C-major and depicts the rejoicing of the heavens at the arrival of Jesus; the second section (the remainder of the text), beginning in A-minor, then moving through E-minor to G-major, and, finally, to C-major, continues the celebration, and includes the fanfares of the three clarino parts and timpani used throughout the movement, but this section is more sombre because of the reminder of Christ's suffering on Earth ("He has done enough before us"). The third line of text is set first in A-minor, then in E-minor. The music moves to the major in the fourth line, representing Jesus being lifted up ("erhoben").

The first figure in the piece is the fanfare-ritornello

(Ex. 4.29). In the autograph the fanfares are prominent because of the amount of space they take up (more than succeeding measures with sixteenth notes, for example), and it seems likely that Kuhnau considered them a prominent figure for his inventio derived from the hermeneutical analysis of the text. They are composed to give the impression of ascending and growing in sound. The figure is additive, with one pitch and one trumpet added in each measure, so that the line of the first trumpet ascends, and the second begins to ascend after it. The ascending line and the instrumental association of royalty make the musical expression of the ascent of Jesus into heaven, and the heralding of his arrival there (in tutti). The opening figure in the voices (Ex. 4.30), on the words "Ihr Himmel

Ex. 4.30 Ihr Himmel jubilirt Mt. 1 v. 12-18

12 13 14 15 16

Sopr. 1
Ihr Himmel jubilirt von oben, ihr Himmel jubilirt von oben, jubi-

Sopr. 2
Ihr Himmel jubilirt von oben, jubi-

(rejected via-
17 via doubling) 18

Irt - - - -

Irt - - - -

jubilirt von oben" also reflects the ascent by its rising contour. For the words "von oben," the contour is descending, because the praise is being heard on Earth "from above." These opening figures must have been well formed before the composer set to work on this autograph; the manuscript has no corrections or revisions of them.

Sixteenth notes in the clarino parts (Ex. 4.29, top two staves) and violins (m. 8) are a figure depicting the heavens jubilating. This figural association is evident from Kuhnau's setting of the word "jubilirt" with the same figure, for example in m. 17 (cf. Ex. 4.30). In the autograph Kuhnau had the violins double the voices on the word in this measure, then crossed the violin part out, leaving the voices to sing the figure by themselves. The violin part would have been a duplication of m. 8. It seems that Kuhnau decided to maintain a separation between the instruments and voices here. Violins have the association of divinity or angels in the music of this period, and it may be that the "jubilirt" figure in m. 8 reflects the celebration of the angels in heaven, while that of m. 17 depicts the celebration of humans on Earth. As will be seen in the following analysis, the ritornello (fanfare) is presented in this piece as if it is heard from heaven. In the cantata preface, discussed in chapter two, Kuhnau wrote "Ach, hätten wir Engel-Stimmen . . . ," ("Ah, if we had the voices of angels"). In this movement the violins apparently

do represent the voices of angels jubilating, and the voices in m. 17 sound the corresponding celebration on Earth. (It should be noted here that Rimbach's transcription of this movement is missing the measure containing the "jubilirt" figure in the voices.)¹⁴⁰

Kuhnau set the words of the next phrase of text with only one musical invention, but added additional layers of emphasis with the instruments. The words "Es kommt der Herr der Ehren an" are set in a declamatory style, with eighth-note rhythm throughout, because this depicts the announcement of the arrival of an important person. In the autograph in m. 27 (Ex. 4.31) there is a revision of the setting of this line of text. Apparently Kuhnau's first intention was to set the whole line of text with no repetition, but he changed his mind, crossed out the words "der Ehren an," and repeated the words "der Herr," making the whole line "Es kommt der Herr, der Herr. Es kommt der Herr, der Herr der Ehren an." This repetition of "der Herr" gives an appropriate emphasis to Jesus Christ as is discussed in the Preface. In fact the emphasis of Jesus is amplified by the placement of the ritornello in the middle of the settings of this line of text. In the autograph (Ex. 4.31) the first soprano part originally was intended to repeat the line "Es kommt der Herr . . ." again, and presumably finish the setting of this line of text, but

¹⁴⁰ Between her measures 17 and 18.

30 31 32

Cl. 1

Cl. 2

Cl. 3

Sopr. 1
Herr

Sopr. 2
Herr

Alto
Herr

Tenor
g Herr

Bass
Herr

Cont.

musically with the Ascension. In m. 40 (Ex. 4.32) the
 Ex. 4.32 *Im Himmel jubiliert Mt. I m. 39-42*

Cl. 1

Vln. 1

Sopr. 1

hat fuer uns genug getan.

reiteration of the words is interrupted by a short fanfare in the clarini and violins. The next time the clarini parts are the top of the range of the trumpet, and (now from the perspective of heaven), the procession of the ascension of Jesus Christ is close at hand.

This is the Dispositio of the ascension: the heavens rejoice at the arrival of Christ, who has done enough on Earth for mankind and now may enter heaven. The ascension is depicted by figures in the trumpets and voices, as is the jubilation of the heavens. The celebration of Christ's ascent into heaven is placed in contrast with his suffering on Earth by the alternation of major and minor key. The choice of da capo form is appropriate, because, as will be seen at the end of the cantata, the promise of the joyful entry into heaven eventually defeats the thoughts of struggle and pain on earth, and this victory is properly

reflected in the form of the Dispositio, as well as in the overall form of the cantata. Large first movements are one of the hallmarks of Kuhnau's style in cantata writing, and this first movement is no exception, being disproportionately large compared with the others in this cantata, taking up seven of the sixteen pages of the autograph.

II

Es ist vollbracht, Geburt und Leben,
ja, Kreuz und Tod hat Christus ausgestanden,
um aus der Sünden Banden und aus der Höllen Noth
die seinen zu erlösen.
Er brach der Höllensmacht,
drum wird ihm alles übergeben,
denn die Erlösung ist vollbracht.

In the text of this movement, Christ's suffering in the world is explained as a fulfillment necessary for Him to be able to save his followers from the bonds of sin and the torment of Hell. The most important word in the text and, indeed, the scopus of the entire work, is "vollbracht." Placed at the beginning and end of this movement, it is the key to understanding the necessity of suffering, and, by the relation of the part to the whole, the reason that the believer's salvation is not completed by his acceptance of Christ.

The musical setting of this movement, a recitative, has figural representations of this and other hermeneutical points, beginning with the first three words, "Es ist

vollbracht" (m. 1) (Ex. 4.33). As noted above, this word is

Ex. 4.33 Ihr Himmel lobt ihr Mt. II m. 1-5

Alto

Es ist vollbracht. Geburt und Leben, ja, Kreuz und Tod hat Christus ausge-

Cont.

standen, um aus der Sunden Banden und aus der Hellen Noth die seinen zu erloesen.

the key to the SCOPUS of the work ("vollbracht" means "completed" or "fulfilled"). The four syllables are set with the four notes of a C-major chord, descending to fill an entire octave. The figure is complete. Since it is in effect the inversion of the trumpet fanfare used to depict the ascension itself (cf. Ex. 4.29), this figure descending through an octave must be connected to the ascension in some way, just as the relationship of inverted figures brought a theological antecedent to the story of "Jacob's Wedding," as was discussed in chapter three. In this case the figural connection of the ascension and the completion may suggest

that, Christ's suffering on Earth being complete, the benefit of his grace now descends from heaven to Earth, making it possible for Christ's followers to join Him in heaven. This theological point is not made in the readings of the day or in the text itself, but it is clearly suggested by the composer's figural allusion. Just as in the Praxis hermeneuticae the interpretation of the text must flow from the original Dispositio of the words, this music-rhetorical figure is developed from the descending figure on the words "von oben" in the first movement (cf. Ex. 4.31). This figural development suggests to the listener that the grace of completion or fulfillment comes "from above," and further, that it is related to Christ's ascension into heaven. In the analysis of Kuhnau's cantatas for their realization of hermeneutical structure it was found that the Dispositio took two movements, the first movement stating the sensus of the words and the second the scopus. This is true for this work as well. In the first movement "von oben" gives the sensus of heaven, i.e. that it is above us. In this movement, the figural connection between "von oben," the ascension itself, and "vollbracht" clarifies the scopus for Christ and Christians. The opening measures of "vollbracht" are represented in the autograph by bold, prominent calligraphy (cf. Ex. 4.33 and 4.34).

The words "Geburt und Leben" are set by a rising figure, since they have a positive affect. They are

complemented by the negative words "ja Kreuz und Tod." The
Ex. 4.34

The image shows a page of handwritten musical notation. It consists of several staves of music. The notation is dense and somewhat messy, with many notes and lines overlapping. The word "Kreuz" is written above the staff, and the letter "X" is written above it. The notation is in a style that suggests a historical manuscript or a composer's sketch. The overall appearance is that of a working draft or an autograph.

cross is set by a descending leap of a tritone to F-sharp on the word "Kreuz" (m. 3). In the autograph this is visually prominent and well spaced in the measure, suggesting that Kuhnau planned this figure in the early stages of composition. In the autograph the word "Kreuz" is written as "X" above the staff: in Kuhnau's music the hard hexachord, and sharps in general, often represent the crucifixion. A similar figure is used for the words "Höllen Noth" (cf. Ex. 4.33), this time an ascending tritone with the G-sharp on "Noth," the sharp depicting suffering, like the crucifixion, and the ascending leap responding to the word "aus," indicating that Christians will escape the torment of Hell because of the intervention of Christ.

The final figure in the movement is similar to the opening one. It occurs in m. II-10 (Ex. 4.35) on the words "Erlösung ist vollbracht," and it descends through an octave (interval of perfection and completion) from C to C, like the setting of "Es ist vollbracht" (Ex. 4.33), only it is

Ex. 4.35 Ihr Himmel jubiliert Mt. II n. 10 to Mt. III n. 8

II-10 III-1 2 3

Alto
[Er-] lösung ist vollbracht.

Cont.

Continuo Draft

Alto
9 5 ("Sigh")
Hilf mir es Jesu auch vollbringen durch Des- se, Glauben Lieb und

Bass
Ich helf es Jesu auch vollbringen durch Des- se,

Cont.

Detailed description of the musical score: The score is arranged in three systems. The first system shows the Alto and Continuo parts for the phrase "[Er-] lösung ist vollbracht." The Alto part is on a treble clef staff, and the Continuo part is on a bass clef staff. The Continuo part includes figured bass notation: 5 6, 6 5 6, 3 2, 6 2. The second system shows the Alto, Bass, and Continuo parts for the phrase "Hilf mir es Jesu auch vollbringen durch Des- se, Glauben Lieb und". The Alto part is on a treble clef staff, the Bass part is on a bass clef staff, and the Continuo part is on a bass clef staff. The Alto part includes figured bass notation: 9, 5, and a "Sigh" marking above a note. The lyrics are written below the vocal staves.

Alto
Leid - - - - Hilf mir es Jesu auch voll-

Bass
Glauben, Lieb und Leid - - - - Hilf mir es

Cont.

ornamented slightly, which is appropriate for the end of the recitative. This figure also has the function of returning the movement to the tonic, after chromatic notes (at the F-sharp on "Kreuz" and the G-sharp on "Noth"). In effect it completes the movement.

III

Hilf mir es, Jesu, auch vollbringen
 durch Busse, Glauben, Lieb und Leid.
 Ich helf es, Seele, selbst vollbringen
 durch Busse, Glauben, Lieb und Leid.
 Ich will nach ritterlichen Ringen
 dir ewig Halleluja singen
 wenn meine Seele von mir eilt.
 Du sollst nach ritterlichen Ringen
 ewig mir Halleluja singen
 wenn deine Seele von dir eilt.

The connection of Christ having completed his suffering on Earth and fulfilled the prophecies of the Old Testament with the necessity for the believer to complete his own life and fulfill his Christian destiny by dying and entering into heaven is made explicit in the first line of the text of

this movement by the word "vollbringen." The second movement begins and ends with the word "vollbracht," and this movement has the word "vollbringen." The movement is a dialogue between Christ and the soul of the believer, placed in solo bass and alto voices (an allegory).

The first line of text is expressed in music by a line descending through a full octave on C (Ex. 4.34 and 4.35). This makes the figural connection--in fact almost an elision--between "vollbracht" in the previous movement and "vollbringen" in this one, both developed originally from the setting of the words "von oben" and the fanfare-ritornello in the first movement, and both descending through the same octave (on C), even though they are in different keys. In this movement the "vollbringen" figure is a ritornello (Ex. 4.34 and 4.35), used in a way similar to that of the first movement, except that it is also performed by singers. The words sung to it are, of course, "Hilf mir es Jesu auch vollbringen."

In the autograph the spacing and position of the figures in this movement and the beginning of the previous are noteworthy, and there are also some corrections having to do with the following figure. The beginning of this movement, the previous, and the end of the first movement are all on the same folio opening. It is interesting to note that the two occurrences of the "vollbracht" figure from the previous movement are on the same page, both at the

beginnings of lines, aligned exactly, and also that the "vollbringen" (ritornello) figure is at the beginning of the next line (Ex. 4.34 and 4.35), immediately below the "vollbracht" figure from the second movement (Ex. 4.33). The proximity of these figures in the autograph suggests that the composer intended a strong connection between them (Ex. 4.34).

The means by which the Christian must complete his salvation are "durch Busse, Glauben, Lieb, und Leid," ("through penance, faith, love, and suffering") (Ex. 4.35), the last of which is set floridly, so that suffering is the means of salvation emphasized in this cantata, and this emphasis is derived from the third line of the first movement, which alludes to Christ's deeds and suffering on Earth. It is significant that the music is sensitive to this specific feast, reading, and text. It might be supposed that faith ("Glaube") would be a more important word in Lutheran theology and therefore that it would receive greater emphasis, but, in Kuhnau's music as in Lutheran hermeneutics, the declared emphasis is dependent on the specific text, as well as on general theological principles (suffering and the crucifixion brings salvation). Therefore the word "Leid" is more heavily emphasized (Ex. 4.35).

In the autograph it is clear that the melodic line in the continuo that is later taken up by the voices for the

words "durch Busse . . . Leid" underwent revision. The semitone upbeat (Ex. 4.35) (followed by a descending semitone figure) is similar to the "sigh" figure written about by Heinichen and other authors; here it represents the penance, and the upbeat makes the rhythm more active, something appropriate for a melody representing the active means by which the Christian is to pursue salvation. In the continuo this figure is treated sequentially, first going to B-flat, then higher, to E-flat (Ex. 4.35, m. 3); perhaps the desire to reach even higher, to attain salvation completely, is the hermeneutical impulse for setting the line in this higher melodic range, and in this way a connection between the means of salvation and the ascension of Christ is also established.

This movement too is in da capo form. The first section consists of the text up to the word "Leid," and it is set in F-major. The second section begins in D-minor and ends in A-minor. The modulation to A-minor occurs at the words "wenn meine Seele von mir eilt" (Ex. 4.37). The hermeneutic-textual connotation of the modulation is the reference to the ascension, just as there is a change of key area in the first movement at the fourth line, in the part of the text in which Jesus is "erhoben" (lifted up).

The second section begins with the words "Ich will nach ritterlichen Ringen . . ." (I will after noble ringing, sing Halleluja to you forever). They are set with a rhythmic

beginning that is like that of the ritornello, but has an

Ex. 4.37 Ihr Himmel jubiliert Mt. III m. 25-29

Alto
Sing- en. Wenn meine Seele von mir eilt - - - - - Wenn

Cont.

28 29

Alto
mei- ne See- - le von mir eilt.

Cont.

ascending leap rather than a descending one, because the music depicts singing praises upwards towards heaven, rather than asking for divine help to descend to Earth (Ex. 4.38).

Ex. 4.38 Ihr Himmel jubiliert Mt. III m. 45-46

Bass
Ich will nach ritterlichen ringen

45 46

At the same time the continuo plays the ritornello, perhaps connecting this stage of the believer's journey with the completion of salvation. Just as in the first movement, the

ritornello is heard in both the major and minor sections of the da capo form.

The words "wenn meine Seele von mir eilt" refer to the death of the individual, and also, by inference, to the ascension. They are set by a musical line ascending by steps (Ex. 4.37). The musical ascent is figurally connected to the ascension in the first movement, and the inversion of the "vollbringen" (ritornello) figure in this movement and the previous one. The calligraphic appearance of the melody of "wenn meine Seele von mir eilt" in the autograph gives the impression that Kuhnau wrote it without hesitation, that it was fully conceived before he wrote it down. This phrase is prominent in the movement also because of the sparse texture at this point.

In general in this movement there are many instances of figures filling the interval of a descending octave, especially in the continuo. It seems from the corrections that the figure used for "vollbringen" at the beginning of the movement was well formed when Kuhnau wrote it in the autograph, but other figures in the movement, such as "durch Busse . . ." underwent revision.

IV

Indessen bleibt die Seele,
wie sie vom Himmel kommt,
zum Himmel angestammt.
Jedoch so lange sie annoch in ihres Leibes Höhle
hängt sie an deinem Wort und Gnaden,
wer will ihr unter dessen schaden?

The text of this movement explains the condition of the soul: that it originated in heaven, but, as long as it is on Earth, it must depend on the grace of Christ. This continues the main issue of the cantata, the resolution of the paradox between salvation gained with the acceptance of Christ, and salvation attained only after death.

The music-figural opposition that Kuhnau has developed hermeneutically between heaven and Earth depicted by ascending and descending figures is continued in this movement; for example there is a rising motive at the words "zum Himmel angestammt" (Ex. 4.39), and a falling motive at "ihres Leibes Höhle" (Ex. 4.39). There is a division in the

Ex. 4.39 Ihr Himmel jubiliert Mt. IV no. 3-6

Alto

3 1 5 6

kommt zum Himmel angestammt. Jedoch so lange sie amoch in ihres Leibes Hoehle

Cont.

6 5

movement between these two general affects at the word "Jedoch" (however) (Ex. 4.39). This is an adversative conjunction, and it is set here with a B-flat, a "foreign tone," in a diminished seventh chord on C-sharp. In the autograph this chord and note are prominent because of the large flat in the melody, the sharp in the bass, and the large size of the notes. The flat sign is so large that it invades the area of the text, splitting the word "Jedoch" in

two (Ex. 4.40).

Ex. 4.40

Handwritten musical score for Ex. 4.40. It consists of three systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. There are some handwritten annotations in German, such as "mit der Capriciosa" and "ganz langsam".

Ex. 4.41 The Himmel jubiliert Mt. IV an. 8-9

Earlier version

Alto and Gnaden. Wer will ihr unter dessen schaden?

Cont.
 5
 3

Final version

Alto and Gnaden. Wer will ihr unter dessen schaden?

Cont.
 6 8

In the autograph there is a revision in the melody of the last line (Ex. 4.40, 4.41). The earlier version had the same melodic contour as the final version, but slightly different harmonies, and no G-sharps. The sharps are probably used to depict the verb "schaden" (harm) (Ex. 4.41), and this is therefore another case in which Kuhnau divided the meaning of the text literally, even though the effect of the question, a rhetorical question, is perhaps the opposite. Literally the sensus of the word "schaden" is harm and the setting therefore has the sharps. The scopus of the word in the passage, however is that no one can harm the soul when it is protected by Christ; therefore the effect of the question is ironic or demonstrative, the opposite of "schaden," (since the soul cannot be harmed). Kuhnau set the scopus by the open cadence on E (the dominant of A-minor, the key of the following movement) and the rising melodic contour at the end of the phrase, indicating that it is a question. The desired effect is also enhanced by the emphatic repetition of the word "wer" at the beginning of the line.

V

Jesu wenn ich dich nur habe,
 bin ich schon im Himmelreich.
 Bei dir gilt mir alles gleich,
 bis sich mit den Engelschaaren
 wird mein Geist auf ewig paaren.

In the text of this movement there is a kind of

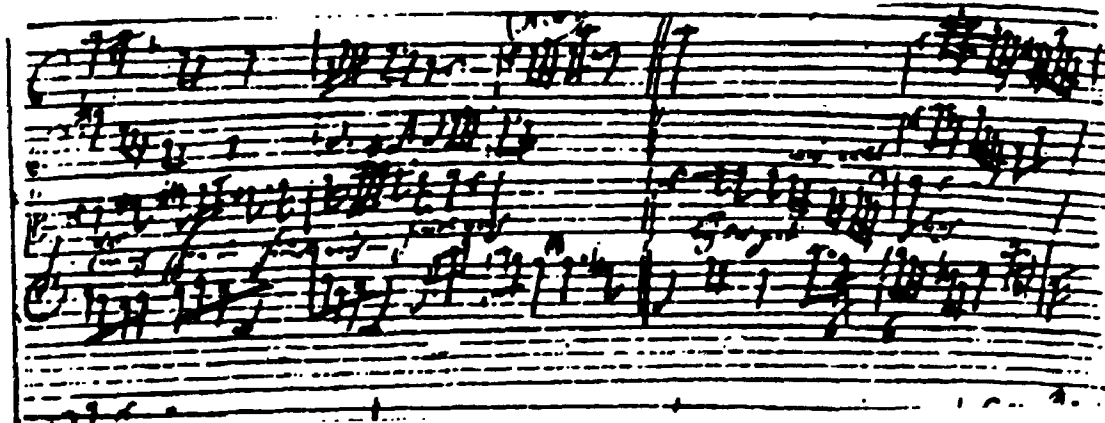
solution to the central issue of the cantata. If the believer accepts Jesus and has His help, he is already in heaven, and will accept all things with equanimity until his soul joins the angels. This perception of the antinomy is reflected also in the music. An ascending figure is used for the words, "bin ich schon im Himmelreich," reflecting the affect of heaven and ascension, and the following words, "Bei dir gilt mir alles gleich" (Ex. 4.42), have a

Ex. 4.42 Ihr Himmel jubiliert Mt. V vv. 11-19

The musical score consists of three systems of vocal lines. The first system covers measures 11-13, with the Alto part (marked 'Bitornello') and the Contralto part (marked 'Bitorcello') both playing ascending figures. The lyrics for the Alto part are "bin ich schon bin ich schon im Himmelreich, im Himmelreich." The second system covers measures 14-16, with the Alto part (marked 'Alto') and the Contralto part (marked 'Cont.') both playing descending figures. The lyrics for the Alto part are "Bei dir gilt mir alles gleich". The third system covers measures 17-19, with the Contralto part (marked 'Cont.') playing a descending figure.

descending figure, because they refer to the believer living his life on Earth while waiting for his salvation to be

completed. The setting of "bin ich schon im Himmelreich" is derived from that of "wenn meine Seele von mir eilt" (cf. Ex. 4.37), but here the musical figure is given greater harmonic emphasis, with the raised F and G-sharps and the supporting dominant harmony in A-minor. The notes of this movement are spaced evenly in the autograph, but it is striking that the ascending and descending figures (form of anabasis and katabasis) just mentioned are juxtaposed on the same line, with each figure complete (Ex. 4.43).



This movement is an alto aria in da capo form with a ritornello, very much like the first movement in structure. The first section, in A-minor, has the text up to the word "Himmelreich." The movement begins with a jubilant ritornello--major and minor do not always have happy and sad associations in Kuhnau's music--with two flutes playing a lively figure with sixteenth notes (Ex. 4.44), possibly depicting the state of the soul already in heaven, or the voices of angels (like the violins in the first movement). The melodic line hovers, and the rhythm gives the impression

Ex. 4.44 Ihr Himmel jubiliert Mov. V no. 1-4

The image shows a musical score for two flutes, Flute 1 and Flute 2, for measures 1 through 4. The music is written in a single system with two staves. The notes are sixteenth notes, creating a continuous, shimmering texture. Above the first measure, the numbers 2, 3, and 4 are placed above the notes, likely indicating fingerings. The key signature is one sharp (F#), and the time signature is 4/4.

of perpetual motion, like the beating of wings. This sixteenth-note hovering figure was clearly a point of attention for the composer in the autograph, because it was revised. The hermeneutical reason for the two flutes is the word "paaren" ("pair") in the text. The solo alto voice enters with the line of the ritornello, continuing the affect and sentiment of the two flutes, because of the reference to being in heaven in the first line of text.

The second section starts in C-major (cf. Ex. 4.43, last two measures), and moves to E-minor at the words "bis sich mit den Engelschaaren . . ." and remains in E-minor to the end. The reason for the modulation to E-minor, adding one sharp, is the same as in the other movements of this cantata: the reference to the ascension. The melody at this point has only sixteenth notes. It is figurally connected to the beating of the angels' wings earlier in the movement, but also to "iubiliert" from the first movement. This musical connection ties the wished-for personal union

with the angels to the angelic celebration at the arrival of Christ in heaven; in other words it makes the inference from Christ to the individual believer explicit.

VI

Gieb Jesu daß dein Wille mag geschehen,
wie dort bei dir, hier in der Welt.
Leg uns dein Wort beständig für,
bis wir dich einst in Himmel völlig sehen.

The text of this movement is a paraphrase of part of the Lord's prayer. It functions as an Exegema periphrasticum in summarizing the points of interpretation in the other movements of the cantata. The last line of the text states that the believer will see Jesus "fully" ("völlig") only when he goes to heaven. The word "völlig" refers to "vollbracht" and "vollbringen," and therefore to the idea of completion. The word "Wort" in the third line refers to the fourth movement, in which it is stated that as long as the soul is on Earth it must depend on the "word and grace" of Jesus. The first two lines reflect the relationship between the ascension into heaven and life on Earth developed throughout the cantata. This, then, is the re-phrasing of the antinomy. Jesus has ascended into heaven, and his grace and word is sought by souls living on Earth, because, although their acceptance has gained them a measure of salvation, and the promise of heaven, this cannot be fulfilled until they ascend into heaven themselves.

The movement begins in a homophonic texture, with

voices and instruments separated (Ex. 4.45). Each group of

The image shows a handwritten musical score on ten staves. The notation is dense and includes various note values, rests, and dynamic markings. The score is organized into two systems of five staves each. The first system shows a vocal line with three quarter-note chords followed by eighth notes. The second system continues the vocal line and includes instrumental accompaniment with complex rhythmic patterns and some slurs. The handwriting is somewhat messy, typical of a working draft or a composer's sketch.

performers has three quarter-note chords followed by rests, followed in turn by eighth notes in the voices. This beginning is similar to that of the first movement of *Das Alte ist vergangen*, discussed in chapter two. The declamatory style of the first three notes and the separation may be an expression of the imperative ("Gieb"), or the petition.

There is a great deal of alternation between solo and

tutti in this movement, probably reflecting the application of the text to both the individual soul and the world as a whole. In addition some of the text is set both homophonically and imitatively. The first setting of "daß dein Wille mag geschehen" is homophonic (Ex. 4.45) perhaps depicting the unanimity of the Christian community in wishing that Christ's will be done. The second setting is imitative (Ex. 4.45, end of scan), which may reflect the aspect of Christ's will as law, and therefore a meaning that calls for a canonic setting.

The opposition of Earth and heaven in this movement is reflected in the melodies of the outer voices at the words "Wie dort bei dir," at which they ascend, making the figural connection with heaven, and "hier in der Welt," at which they descend, depicting the will of Christ descending to the Earth (Ex. 4.46). This juxtaposition summarizes and

Ex. 4.46 Ihr Himmel jubiliert Mt. VI vs. 11-12

The musical notation shows two staves. The top staff is labeled 'Sopr. 1' and the bottom staff is labeled 'Bass'. Both staves are in treble clef with a key signature of one sharp (F#). The Soprano part begins with a half rest, followed by an ascending eighth-note scale: G4, A4, B4, C5, B4, A4, G4. The Bass part begins with a half rest, followed by a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3. The lyrics are placed below the notes.

re-states the musical relationships of ascending and descending figures developed throughout the cantata. As

demonstrated above, the descending figures have to do with the Earth, and the ascending figures with heaven.

The text "Leg uns dein Wort beständig für" is set entirely homophonically (Ex. 4.47a), but with an alternation

The image shows a page of handwritten musical notation for four voices. The text "Leg uns dein Wort beständig für" is written across the staves in a homophonic setting. The notation is dense and includes various musical symbols such as clefs, notes, and rests. A significant portion of the right side of the page is obscured by heavy, dark ink scribbles, which appear to be corrections or deletions. The overall appearance is that of a working draft or a manuscript that has been heavily revised.

between soli and tutti. This is a declamatory setting because it is an imperative and a petition, and descending because it depicts the word of Christ descending to Earth.

The importance of the word "völlig" is reflected in the music by the setting of the phrase in all of the four voices increasing in intensity, with many repetitions of the words

Ex. 1. 27 Ihr Himmel jubiliert Mt. VI un. 25-28

Cl. 1

Cl. 2

Cl. 3

Trp.

Vln. 2

Cello

Sopr. 1 *trilli*

Sopr. 2 *trilli* bis wir dich einst im Himmel vollig, v. sehen.
 vollig, vollig sehen, vollig voll- lig se- hen.

Alto *trilli*
 sehen, voll- lig, vollig se-

Tenor *trilli* bis wir dich einst im Himmel vollig, v. se- hen.

Bass *trilli*
 bis wir dich einst im Himmel vollig, v. sehen, voll-

Cont.

"völlig sehen" (Ex. 4.47b). The figure for this part of the text has an ascending octave leap, the octave signifying completion and the ascending leap the ascension of the individual Christian. At these words the fanfare of the clarini is heard again (cf. Ex. 4.47b) with the same rhythm and layering as in the first movement, but ascending by fourths and fifths instead of by thirds like the "völlig sehen" figure itself. The fanfare connects the individual's death and entry into heaven with the ascension of Jesus Christ. The use of perfect intervals and tutti emphasizes that the process is complete and the promise is fulfilled. The final tutti with instruments in all parts of the range emphasizes the rejoicing of all creation at the ascension of Christ and the individual. This is the resolution of the antinomy, the fulfillment of the promise of salvation, and the culmination of all of the religious points raised in the cantata.

The music of this cantata makes many figural allusions in the music with hermeneutical implications. Some of these allusions enhance or emphasize connections explicit in the text, some advance points of interpretation implicit in the text, and some connect the text with theological principles or loci outside of the text. Both the text and the music emphasize the idea of completion: the ascension of Christ into heaven as an act completing his life on Earth, and the death of the believer and his entry into heaven as the

completion of his religious destiny. The music distinguishes between points of the text that are directed towards heaven or the ascension, and those that involve some aspect of heaven or Christ descending to Earth. The use of musical figures, however, goes further than simply grouping all the ideas of the text into two general affects; it suggests the relationship of these ideas to each other and to complementary points and principles of the opposite affect, and it makes a derivative structure of the figures, developing all of them from the music of the first movement. The figures are so finely attuned to the text that it is even possible to see the musical equivalent of sensus and scopus in the first and second movements, respectively, and it is noteworthy that the figural development of the cantata continues even in the recitative movements. The musical setting and text of this cantata are striking in their hermeneutical richness.

Gott hat uns nicht gesetzt zum Zorn

The third autograph is the earliest source: an unaccompanied, five-voice setting in motet style of Gott hat uns nicht gesetzt zum Zorn. Kuhnau composed this piece for performance in September, 1707 as funeral music for a Leipzig merchant.¹⁴¹ The overall structure and the general characteristics of the individual sections are shown in the chart on the following page.¹⁴²

Of the three autographs this one has the fewest number of revisions and corrections; it has the general appearance of a "fair copy." The notes are evenly spaced and the whole document presents a clear, un-crowded, unhurried appearance. It takes up only a single bifolio.

¹⁴¹ This work was previously attributed to Melchior Hoffmann, organist of the Neukirche during Kuhnau's tenure as Thomaskantor. Andreas Glöckner's assertion, in a note kept with the manuscript, that it is a Kuhnau autograph is correct. The manuscript is not signed, but the date and place, written in the hand of the composer, are given as Leipzig, 1707. From my own analysis of the script the handwriting in the source corresponds to a sample of Kuhnau's hand from approximately that time. The autograph inscription reads "In exequias Domini Lud[ovic]i Mercatoris Lipsiensis."

¹⁴² This piece is unpublished. Because of the condition of the original, which is easy to read, I have included scans of the autograph provided by the Deutsche Staatsbibliothek, where the original is kept, as well as excerpts of my own transcription.

Text	Meter	Main Tonal Centre	Prevalent Texture	Length (mm.)
I Gott hat uns nicht gesetzt zum Zorn,	4/4	B-flat	fugal	41 (many repetitions of "zum Zorn)
II Sondern der Seeligkeit zu besitzen.	3/2	B-flat	imitation, 47 voices entering in reverse order, upper voices in parallel thirds; florid writing.	
III Durch unseren Herrn Jesum Christum	4/4	g, B-flat	imitation 22 with upper voices paired	
IV 1. Freue dich sehr, O meine Seele Und vergiß all Noth und Zweifel.	3/2	B-flat	imitation 23 with upper voices paired	
2. Weil dich nun Christus dein Herrn Musst aus diesen Jammerthal.				
V Seine Freud in Herrlichkeit Sollten sein in Ewigkeit Mit den Engeln jubiliren Und in Ewigkeit triumphiren.	3/2	B-flat	imitation 37 with paired voices, lower voices florid	

Kuhnau's attention to textual nuances is evident in this setting. In the first section the first word, "Gott," is sung simultaneously by all voices, then isolated from the following music by rests (autograph, following, p. 1, m. 1). This is a strong beginning, emphasizing the word, perhaps similar to the "tones bringing the listener to attention" described in the preface to the cantatas, and separating the

A page of handwritten musical notation, likely a score for a piece. The page is framed by a thick, dark, irregular border. At the top, there is a title in a cursive script, possibly "Missa". The notation consists of multiple staves, each with a clef and a key signature. The music is written in a style that appears to be from the 18th or 19th century. The notation includes various note values, rests, and bar lines. The page is filled with musical notation, with some areas appearing more densely written than others. The overall appearance is that of a historical manuscript page.

A page of handwritten musical notation on 15 staves. The notation is dense and appears to be a score for a multi-instrument ensemble or a complex vocal piece. The staves are filled with notes, rests, and other musical symbols. There are some markings above the staves, possibly indicating dynamics or performance instructions. The handwriting is somewhat stylized and the ink is dark, making it difficult to read in detail. The page is numbered 332 in the top right corner.

A page of handwritten musical notation consisting of ten staves. The notation is dense and appears to be a complex score, possibly for a multi-instrument ensemble or a chamber group. The handwriting is in black ink on aged paper. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The notation is somewhat obscured by ink bleed-through from the reverse side of the page, particularly in the lower half. The overall appearance is that of a working draft or a composer's sketch.

A page of handwritten musical notation on ten staves. The notation is dense and appears to be a score for multiple instruments or voices. It includes various note values, rests, and bar lines. The handwriting is somewhat stylized and the ink is dark. The page is numbered 334 in the top right corner.

divine from the other words of the text. As discussed in earlier chapters, Kuhnau treated this word in this way more than once. After the rest, the first line of text is set with the word "Gott" again, this time emphasized and isolated by the the descending leap of a minor sixth to the next word (just like the setting of the word "Nicht" in the first movement of Nicht nur allein, taken up earlier in this chapter). This phrase is set in a fugal texture, and the composer may have made the association of "gesetzt" with "Gesetz" (law), and therefore used a fugue to represent God's law. In the cantata Preface, meditation on the law is represented by a contrapuntal passage. But even if there were not specific indications, the association of fugue with law was quite widespread in the late seventeenth and early eighteenth centuries--possibly because of the association of fugue with canon, and canon with law.

The words "nicht gesetzt" and "zum Zorn" are emphasized through repetition (like the setting of "Wohl dem" in the Preface), "through a force of many voices . . . or through many passages" "Zum Zorn" represents a change in polarity in that it changes the direction of the sense and meaning of the line. Kuhnau's interpretation of these words involves a change in harmonic or hexachordal direction, in which the listener is taken away by "unexpected tones" and, in this case, "progressions outside of the limit of the mode or key," as described in the Preface. "Zum Zorn" is set in

Ex. 4.48 Gott hat m. 14-16

a generally homophonic texture, with the words repeated many times, and it is harmonically articulated by movement to the dominant with unusual dissonances in the harmony (Ex. 4.48, the suspension in m. 15,) and an E-natural in the continuo, (this is quite similar to the accidental sharp representing the crucifixion and causing a hexachordal shift to the sharp side in the first movement of Nicht nur allein). Here, as in the cantata, the harmonic detail is connected to and indeed influences, to a degree, the tonal structure of the movement, which ends with a perfect cadence on F. The setting of the word "Zorn" is distinct; the E-natural in the bass is approached by a leap and, in addition, attention is drawn to the B-flat, a diminished fifth away, by the suspension in m. 15.

A group of corrections in the autograph surrounds the 9-8 suspension on the word "Zorn." The vertical alignment of the notes in m. 15 suggests that the C in the second soprano part was entered after the other notes in that

measure, since it is far to the left of the other notes in the chord. In the version before the suspension, the text underlay would have placed the wrong syllable ("zum") on the cadence. Kuhnau corrected the text underlay by changing the half note B-flat in m. 14, adding another quarter note (for "zum") and placing a slur between C and B-flat, to accommodate the word "Zorn," as it happens, through the suspension (for five beats altogether). The words "zum Zorn" are set iambically in this section. These are rhythmic corrections, made mainly to adjust the text underlay because of problems in syllabification and metric stresses, but the placement of the suspension on "Zorn" represents a decision to emphasize the word "anger," increasing its resonance through the use of dissonance. It is in details like this that we can see Kuhnau's hermeneutical approach to the setting of the text.

In a similar correction in m. 33 (Ex. 4.49) the

Ex. 4.49 Gott hat m. 32-33

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/2 time. The lyrics are written below the notes: "Zorn, zum Zorn zum". The first staff has notes for "Zorn," (quarter), "zum" (quarter), "Zorn" (quarter), and "zum" (quarter). The second staff has notes for "Zorn," (quarter), "zum" (quarter), "Zorn" (quarter), and "zum" (quarter). There is a slur over the "zum Zorn" in the first staff and another slur over the "zum" in the second staff.

suspension from C to B-flat was part of the first reading in the tenor voice, but was moved up an octave to the second-soprano part. The first reading in the tenor was identical

to the revised version in the second soprano, except that it was an octave lower. It seems unlikely that the composer would have written the first version with the bass in the high range, because this would have made the suspension a second above the bass resolving to a unison. It is more likely that the bass part was written down last here, and the composer decided to move it up an octave to increase the intensity of the representation of the text. His decision to move the bass into the higher octave forced him to move the suspension from the tenor to the second-soprano part. Moving the range up is an expressive or rhetorical device similar to the hexachordal shift made earlier.

In this piece, as in most of his settings, Kuhnau's response to the dichotomy of law and gospel is evident. The first section has to do with law, "God has not set us to anger," and is in duple time, with the opening descending, and the entries of the voices going from the lowest to the highest. The second section, "but to possess happiness" (beginning in m. 40), forms a strong contrast with the first. The opening melodic contour ascends, and the voice entries are ordered from the highest to the lowest. This section is in triple meter, and has parallel thirds in the upper voices, suggesting both joy and the Trinity. The choice of meter is also related to the dactylic meter of this part of the text, softer in intensity than the iambic meter of the first section. For this motet, the alternation

This florid writing was evidently planned from the first in the autograph, because the quarter notes are well spaced (refer to autograph, pp. 2, 3 top system).

The text of the third section, "durch unseren Herrn Jesum Christum" (beginning in m. 89), states the means for attaining that goal. The text and music are in duple meter, and the opening contour descends in parallel thirds, perhaps suggesting Jesus Christ (a member of the Trinity) descending to Earth to save mankind. Kuhnau did not use large-scale symmetry as extensively as did J.S. Bach, but this section functions as the keystone of an arch form in many respects. In both the exegetical and rhetorical structures, it represents, in the Exegetica, the practica or the doctrinal or personal application of the scopus of the text, and in the rhetoric of formal discourse, it includes elements of the propositio as a form of the discourse that contains the content or goal of the musical oration and, as well, in the setting, it is a formal and musical affirmation of the discourse. It represents the transformation of the believer from the temporal state to the state of grace, salvation through the gospel. The section is twenty-two measures long, with ten measures in G-minor, two measures of modulating sequences, and ten measures in B-flat major. The parallel thirds represent the Trinity, the minor key the law, and the major key the gospel. An autograph revision suggests that Kuhnau chose duple meter for this section only

after he had finished the cadence on "besitzen" (just before m. 89). It appears that he originally intended to continue the first soprano further, but stopped at the cadence in m. 89 (cf. Ex. 4.51). Since the notes of the original reading

Ex. 4.51 Gott hat m. 89-95, 109-118

Durch unseren Herrn, d. u. Herrn Je- suum Christum, Je- suum

Durch unseren Herrn, d. u. H. d. u. Herrn Je- suum Christum, Je- suum

TO

Chris- tum.

were crossed out by the time signature of the next passage, it may be conjectured that the decision to set the next part of the text ("durch unseren Herrn") in duple time was made at the time the cadence was completed.

The text of the fourth section, "Freue dich sehr o meine Seele . . ." (beginning in m. 111), corresponds metrically to the text of the second section, and it is also set in 3/2. This is a chorale text, appropriate for the

motet not only because of its general mood, but also because of the connection of "Seele" to "Seeligkeit." The joy is represented by the ascending lines in quarter notes (Ex. 4.52). The florid writing for these words makes a figural

Ex. 4.52 Gott hat mm. 114-117

114 115 116 117

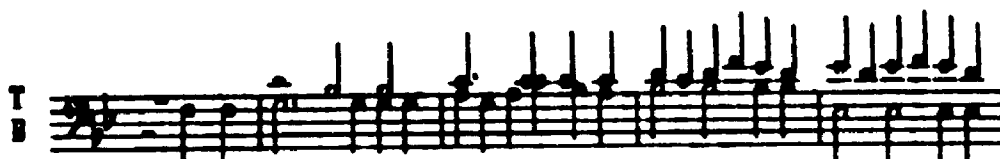
A
T

Freu- e dich sehr, o meine See- le

connection with the setting of "Seeligkeit" in the previous section. Although new and contrasting in meter, range, and Affekt, this section is structurally similar to the others with its imitative opening with a theme closely following the syllables of the text and containing small figures, such as a repeated-note figure and ascending leap on "O meine Seele" (mm. 115-116), emphasizing the last word, a figure repeated often in this passage. This section is in B-flat major throughout. By and large the changes in this part of the autograph have only to do with corrections and revisions in voice leading.

The fifth section, in verse couplets, "Seine Freud und Herrlichkeit" (beginning in m. 134), is set in triple meter in B-flat major opening with a descending contour for the first part of the text, like the first section. The descending lines may represent the "joy and splendour" of

the Lord descending to the Earth. The texture is imitative, with florid counterpoint and quarter-note rhythm on the words "Herrlichkeit," "jubiliren," and "triumphiren" (Ex. 4.53). This florid writing makes figural connections with



(Bass) mit den En-ge-eln iubi-li- - ren, iubi-li- ren, iubi-
 "Seeligkeit" and "Freue dich," and it in its imitation it represents the meaning more emphatically than in those passages because of the imitative counterpoint, that gives the impression of the voices of the angels (a force of many voices) praising the Lord. (The bass part has the figure "O meine Seele" both in quarter notes, and, augmented, in half notes.)

It is not necessary to discuss all of the corrections in the autograph score individually, but a summary of the kinds of corrections and their frequency enhances our understanding of the way in which the music was set down in this particular stage of composition. For example, it can be seen in the many corrections in the alto and tenor voices that these were written down after the outer voices. The corrections made in the middle voices are usually related to problems of counterpoint between these and the outer voices, and they involve the refinement of voice leading, rhythmic alterations, and treatment of dissonance. The second

soprano line also contains many corrections; most of them, however, do not involve other voices, but are for improvement of voice leading (Ex. 4.51, mm. 94-95) and pitch and rhythmic changes. Some of the changes in this voice suggest that the composer was still developing his musical ideas when he was writing this score.

This work is not as ambitious as the two cantatas for which autographs are extant, but the same rhetorical and hermeneutical principles are evident in it. The message of the text of this motet is simple, having to do with the acceptance of death because of the serenity and blessings of heaven which, in addition to being the reward of the believer, can descend to mortals. This simple scopus is reflected in the musical setting, especially in the directions that the melodies and fugal entries take in their presentation, in other direct music-textual relationships and connections, and, in general, in the lack of complex textual constructions requiring elaborate interpretation in the musical setting. It is noteworthy that of the pieces analyzed in this and the previous chapter, the one with the most direct figural-hermeneutical nuances is also the one with the clearly symmetrical overall structure. It may be that in some ways the minute, specific response to specific shades of textual meaning that was noted in the other works precludes a simple, obvious, large-scale symmetry. Certainly many of J.S. Bach's works exhibiting clear,

structural symmetry, such as his motet Jesu meine Freude, tend, like Gott hat uns nicht gesetzt zum Zorn, to represent one main textual idea in each section with a texture, figure, key, rhythm, or combination of these sustained throughout the section, rather than the setting of the text by many inventions, phrase by phrase or even word by word, which is more typical of Kuhnau's compositional practice. A better knowledge of Kuhnau's hermeneutical method may cause opinions on the text setting of J.S. Bach to be revised. It is clear at least that the stylistic differences between the two composers argue against the definition of Bach's aesthetic by Kuhnau's writings.

Kuhnau was clearly steeped in the traditions of an old order, and his work was the result of a method that brought along with it, in the process of composing, the full apparatus of hermeneutics, that is the resulting emphasis, resonance, and pluralism--the expression of "as much meaning as could be brought to bear on the text"--which moved the listener toward the full realization of the scopus, the principal subject. The method was a unifying factor which he stayed with systematically, and from which he rarely departed. It may be said that J.S. Bach moved away from this traditional order of a "static" linguistic approach, still relied on simple resonance on the one hand, but was not bound to access the old method of linguistic resonance. He created wondrous symbolic works of complex form and tonal

design, conveying complete theological or doctrinal principles (that were themselves undergoing important changes in theological approach during his lifetime), perhaps revealing musically a changing emphasis towards the expression of the very principles upon which the works were based.

The history of music of the seventeenth and eighteenth centuries has been written with J.S. Bach as a kind of culmination of sacred music in his symbolic representation of the text. In fact, in the representation of the text according to its hermeneutical content, Bach's music differs greatly from Kuhnau's compositions. It is in the music-formal, contrapuntal, and textural considerations, planning, and details that Bach excelled his predecessors and contemporaries, not in the reflection of the full, pluralistic meaning and resonance of sacred texts. When we have a fuller understanding of the aesthetic and stylistic concerns in the music and music theory of the late seventeenth and early eighteenth centuries, we will see that the sacred music of J.S. Bach, in its nearly secular style, represents, in a way, a departure from the Leipzig tradition rather than a culmination of it, just as Bach's career in the Thomasschule was made difficult by his being a different sort of Kantor than the city had experienced previously. In his career he differed from his predecessor in his lack of university education and his insistence on placing music

first, in some ways to the detriment of other aspects of the school; in his sacred music he based his composition on theological principles and their representation in music, but he did not subject his texts to the kind of hermeneutical treatment to which Kuhnau subjected his. These two composers represent quite different traditions and musical goals.

The autograph works studied in this chapter demonstrate the same music-hermeneutical and rhetorical principles found in the pieces analyzed earlier, and the autographs themselves corroborate these principles and demonstrate, in some cases, Kuhnau's interpretative responses to specific theological-textual points. The composer worked towards greater cohesion and amplification. He made the music rife with figural connections, corresponding to his own hermeneutical understanding of the many connections in the text, and he worked to increase the textual resonance and magnify the many aspects of the meaning that he perceived--just as he proposed in the cantata preface. The two cantatas analyzed in this chapter demonstrate the close connection of the texts to the readings of the day and the incorporation of points from the readings into the music even before they were taken up in the text. Just as in the Biblische Historien, Kuhnau made figural allusions in this piece, some of which transcend the musical representation of the primary text--the words that are sung--create an

expanded text with hermeneutical connections that are evident only in the music, and only to a discerning, analytical reader. The composer knew that not all listeners could understand his art, and that some would object to his way of thinking about composition, when he wrote in the cantata preface that he could "already hear several people saying, 'these are speculations,'" but he wrote these works in his own way and for himself, for the "curious heads," who were already paying attention to this kind of art, and for the movement of the soul in the ways he considered best.

Appendix

Revised Works List

Additions to the List of Sources

The following is an account of revisions to the list of sources for Kuhnau resulting from this study. Previously unknown works include a new cantata setting, "Frohloeket ihr Völker und jauchzet ihr Heyden," an early eighteenth-century score of a work for Christmas Day, and a motet, "Gott hat uns nicht gesetzt zum Zorn."¹ The whereabouts of Kuhnau's "Missa in F," known to have been in Mügeln prior to World War II, is now established. It consists of a score and parts dated after 1720 (probably 1755), and was located in the Kantor's archive in Mügeln. A motet "Was Gott thut das ist wohl getan," in solo and ripieno parts, is now in the Sächsische Landesbibliothek in Dresden.²

Three new copies of already extant works were located in European libraries. The Oxford MSS Mus. Sch. C. 28-31 contain parts manuscripts copied in the late seventeenth and early eighteenth centuries by a German hand and connected with the Marquis of Tavistock. These include "Laudate

¹ Glöckner, Bach Jahrbuch 1984. Olim Mus. MS Autograph 3 Melchior Hoffmann.

² Krummacher, 1963. This was formerly lost. Krummacher mentions a description of the work by Kinsky in the Wilhelm Heyer Nachlass. It is dated 1814 and in the hand of G. Schicht.

pueri" and "Muß nicht der Mensch auf dieser Erden" (with parts in Luckau dated 1715). A late source of "Tristis est anima mea" has been found in the Darmstadt Mus. MS 528 1-4. It is a set of parts accompanying pieces by Gallus and J.S. Bach (BWV Anhang 165A).³

This new source list contains all of the extant text books with no extant music for cantata settings for services in Leipzig during Kuhnau's time in the Nicolaikirche and the Thomaskirche. New additions to this list are the texts located by Wolf Hobohm.⁴

Several other refinements to the works list since Schering, DDT, can be made. The "Magnificat" and "Gott der Vater, Jesus Christus . . . wohn uns bei," were at one time thought by Schering to be autograph. The "Magnificat" is copied in Stözel's hand.⁵ Schering's assertion that "Nicht nur allein am frohen Morgen" and "Ihr Himmel jubilirt von oben" were Kuhnau autographs was confirmed by the independent findings of Glöckner and Matthews.⁶

³ The library also has a prelude and fugue by Kuhnau that was previously unknown: Mus. MS 1231, a late copy in the hand of J.S. Endler.

⁴ Hobohm, Bach Jahrbuch 1973. Saltykow-Stschedrin Library in Leningrad.

⁵ Rimbach, E., ed. Johann Kuhnau, Magnificat. Madison: A.R. Editions, 1980.

⁶ Schering, Bach Jahrbuch 1912. An additional autograph source was determined by Glöckner. This was "Lobe den Herrn meine Seele," B 12260 n. 4. I do not agree that this is an autograph source. It appears that the attribution was originally to Rosenmüller.

Several works have been considered spurious for quite some time. "O heilige Zeit," thought to be a doubtful work by Spitta, has been identified as a Kuhnau work in the hand of Gerlach by Glöckner.⁷

Lastly, a few tentative dates have been added to sources drawn from the entries in the Katalog Bokemeyer. These can be found in the far-right column in the list. The list also contains a number of lost works mentioned in chronicles and inventories.

⁷ Glöckner, 1988.

Revised Works List

Editions: Many works are transcribed in Rimbach, 1966
and Schering, DDT voi. 58-59.

B Berlin, Staatsbibliothek Preußischer Kulturbesitz
B-Bc Brussels, Conservatory
Bds Berlin, Deutsche Staatsbibliothek
Darm Darmstadt, Hessische Landes- und Hochschule-Bibliothek
Dlb Dresden, Sächsische Landesbibliothek
Ham Hamburg, Staats- und Universitätsbibliothek
LEm Leipzig, Musikbibliothek
LUC Luckau, Kantorsarchiv
MÜG Mügeln bei Ohschatz, Kantorsarchiv
ZI Zittau, Stadtsbibliothek

I Vocal Works with Music Extant

A Latin Pieces

Title	Occasion	Source	Remarks
1. Missa in F		MÜG Score	copied 17_5
2. Magnificat		Bds Mus. MS Autograph 2 Score	not an auto graph: copied by Stölzei.
3. Bone Jesu, chare Jesu	Dom. 13 Trin. 1690	Dlb Mus. 2133 E. 500 Grimma V 55 Parts	
4. In te Domine speravi	Dom. 23 Trin. 1690	Dlb Mus. 2133 E. 502 Grimma V 56 Parts	

5. Laudate pueri
 B MS 12260 n. 8 Bokemeyer JDFc
 Score;
- Ox MSS Mus. Sch. C,
 28-31, 43 Parts German hand
6. Spirate clementes
 B MS 12260 n. 9 Bokemeyer
 Score Scribe 2B
7. Tristis est anima mea
 Bds Mus. MS not an auto-
 Autograph 1 graph; copied
 Score; by Schicht?
- Darm Mus. MS 528 1-4 copied ca.
 Parts 1800.
- B German Pieces
8. Ach Gott wie lästu
 mich erstarren May 16, 1681, funeral of ZI MS 29 A. Bl. 66 coll. Prof.
 Rektor Titius of Zittau Print P. Stöbe
9. Ach Herr wie sind
 meine Feinde so Pölchau
 viel collection
10. Christ lag in
 Todesbanden B MS 12260 n. 1 copied Fasch,
 Score 1693.
11. Daran erkennen wir Pent. Fer. 1 instructions
 for transpc-
 sition may be
 in Kuhnau's hand;
 [Bokemeyer 1692?]

		B-Bc Score	erasures in the score
12. Das Alte ist vergangen			
13. Ende gut und alles gut	Dom. 27 Trin. 1718	LUC Parts	
14. Erschrick mein Hertz vor dir	Dom. 14 Trin.	LEM III, 2 (117) Parts	
15. Es steh' Gott auf	Pascha 1703, 1705, Fer. 1 Aug. 1710, 1712, 1716	Dlb Mus. 2133 E. 501 Parts	also attrib. Hüttenrauch; Jacobi coll.
16. Frohlocket ihr Völker und jauch- zet ihr Heiden	Nat. Dom.	Ham MC-141 Score	
17. Gott der Vater, Jesus Christus		Bds Mus. MS Autograph 2 Score	not an auto- graph
18. Gott hat uns nicht gesetzt zum Zorn	Sept. 1707, funeral of a Leipzig merchant	Bds Mus. MS Autograph 3 Score and Parts	composing score (cf. Glöckner)
19. Gott sei mir gnädig	Quinq. 1705, Sex. 1716, Mis. 1722	Dlb Mus. 2133 E. 507 Parts	DDT 58-59 Jacobi coll.
20. Ich freue mich im Herrn	Dom. 2 Epiph. 1717, Oct. 18, 1718 for Rek- tor Wernsd, 1719, 1720, 1726	Dlb Mus. 2133 E. 506 Score and Parts	DDT 58-59 signed "S.F. Jacobi" copyist
21. Ich hebe meine Augen		LEM III, 2 (118)	

22. Ihr Himmel jubilirt
Ascen. 1717
LEm III, 2 (119)
Score
autograph--
composing score
23. Lobe den Herrn
meine Seele
B MS 12260 n. 4
Score;
LEm III, 2 (120)
score Becker's
hand 1836
attribution to
[Rosenmüller]
replaced by
Kuhnau.
24. Lobe den Herrn
meine Seele
Dom. 7 Trin. 1722
Dlb Mus. 2133 E. 503
Parts;
Jacobi coll.
25. Lobet ihr Himmel
den Herrn
Ascen.
B MS 12260 n. 3
Score
26. Mein Alter kömmt
1696, 1697, 1698,
1700, 1703
Dlb Mus. 2133 E. 504
Parts
27. Muß nicht der Mensch
auf dieser Erden
1715
LUC Parts;
Ox MSS. Mus. Sch.
C. 43 Parts
German hand
28. Nicht nur allein am
frohen Morgen
Fer. 2 Nat.
Dom. 1718
LEm III, 2 (121)
Score and incom-
plete parts
autograph--
composing score
oboe obbligato
29. O heilige Zeit
B MS 12260 n. 5
Score

30. O heilige Zeit	Fer. 3 Nat. Dom.	LEm III, 2 (122) Score	copied by Gerlach (cf. Glöckner)
31. Schmucket das Fest		B MS 12260 n. 6 Score	[Bok. 1699?]
32. Singet dem Herrn		B MS 12260 n. 7 Score	Bok. Scribe 1A
33. Und ob die Feinde Tag und Nacht	Dom. 23 Trin.	LEm III, 2 (123) Parts	
34. Vom Himmel hoch		LEm III, 2 (124) Parts	copied by G. Harrer
35. Was Gott thut das ist wohl getan		Dlb Mus. 2133 E	signed Schicht Jan. 1814
36. Weicht ihr Sorgen aus dem Herzen	Dom. 7 Trin. 1723	LUC Parts	
37. Welt adieu ich bin dein müde	Dom. 24 Trin.	LEm III, 2 (125) Parts	
38. Wenn ihr fröhlich seid	Pascha 1716, 1720, 1724	Dlb Mus. 2133 E. 505 Parts	DDT 58-59 Jacobi coll.
39. Wie schön leuchtet der Morgenstern		Bds Kirchencompo- sitionen 30,221 Score	Pölchau coll. DDT 58-59 attribution in hand of Walther

II Text Books for Church Music

Leipzig, Archiv der Nicolaikirche

1. Texte zur Leipziger Kirchen-Music Auff die Heiligen Oster-Feyertage 1707. Leipzig: Immanuel Tietzen, 1707.

Himmel, bricht der Abgrund auf?
Der Tod ist verschlungen in den Sieg

2. Texte zur Musik bey dem am Jubel-Feste der Löblichen Universität zu Leipzig in der Kirche zu St. Nikolai den 4. December. 1709. Leipzig: Immanuel Tietzen.

Dieß ist der Tag, den der Herr gemacht hat
Der Herr hat Zion erwehlet
(Oda secularis tibi laetamus)

3. Text-torso

Michael, wer ist wie Gott?; Ich bin noch auff Erden
Du Arzt in Israel; Mein Gott wie herrlich ist der Tag
Leite mich in Liebesseilen; Ja es ist keine Lieb im
Lande
Jesu hier ist deine Stadt; Die Welt weist dir den Rucken

4. Texte--Feyertage der Jubilaei (for the three days of the jubilee of the Evangelische Kirche [in 1717])

Zion auf! Ermuntre dich
Tobet ihr Pforten der Höllen
Herr der Feinde sind zu viel

(written notice from the Nicolaikirche: "Diese Music ist in denen beiden Hauptkirchen, als nemlich zu St. Nicolai und St. Thoma von dem Herrn Cantore Johann Kuhnauen gehalten worden.")

Leipzig, Musikbibliothek

5. Texte zur Leipziger Kirchen-Musik . . . vom ersten Advent-Sonntage diese zu Ende laufenden 1709ten Jahres bis wieder dahin Anno 1710.

Thue mir auf, liebe Freundin, meine Schwester
 Ach daß die Hülfe aus Zion käme
 Verbum caro factum est; Hodie collaetantur coelivives
 Fürchtet euch nicht für denen die den Leib tödten
 Zeuch mich nach dir so laufen wir
 Siehe da, ich lege einen auserwehlten, kostlichen
 Edelstein

Das Alte ist vergangen
 Fleuch, mein Freund, und sei gleich einem Reh
 Mache dich auf, es werde Licht
 Ich will aufstehen und in der Stadt umhergehen
 Was betrübst du dich meine Seele?
 Ist denn keine Salbe in Gilead?
 Siehe ich will meinen Engel senden
 Siehe es kommt ein Tag der brennen soll
 Also werden die Letzten die Ersten
 Wer Ohren hat zu hören, der höre
 Siehe ich komme, im Buch ist von mir geschrieben
 Das Alte ist vergangen [different text]

6. Texts (for feasts and Sundays from Christmas 1710 to the Sunday after Epiphany 1711)

O mehr als englisches Gesichte!
 Wiltu, mein Gott, dies Hertz verlassen
 Du weisst mein Gott daß ich dich liebe
 Kommt her und sehet an die Werke des Herrn
 Ich will dich erheben mein Gott
 Traum ich nicht so spricht mein Jesus in dem Herten
 bey mir ein
 Um deines Tempels willen zu Jerusalem werden wir
 die Könige Geschenke zuführen
 Floß mir von deinen süßen Lehren

7. Texts (from Pentecost to Trinity 1711)

Sanffter Wind beliebtes Brausen
 Also hat Gott die Welt geliebet
 Siehe ich will mich meiner Heerde selbst annehmen
 und sie suchen
 Dieß ist der Tag der Heiligen Dreyfältigkeit

Leningrad, Saltykow-Stschedrin Library

No known musical settings are extant for any of these cantata texts. The texts date from Kuhnau's time in Leipzig.¹

10. Texte zur Leipziger Kirchen-Music auf die heiligen Oster-Feyer-Tage, ingleichen auff die Sonntage Jubilate, Cantate, und das Fest der Himmelfahrt Christi. Leipzig: Immanuel Tietzen, 1714.

Heut triumphiret Gottes Sohn
Verlaßenes Hertz wo denkst du hin
Christ lag in Todesbanden
Wo Gott der Herr nicht bei uns hält
Nun lob mein Seel den Herren
Psalm 110

11. Texte zur Leipziger Kirchen-Music auf die heiligen Weynachts-Feyer-Tage, und einige darauff folgende Fest-und Sonntage. Leipzig: Immanuel Tietzen, 1715.

Vergeht ihr Finsternissen
Mein Gott wie ist das Elend groß
Du o schönes Welt-Gebäude
Jesu Herr des neuen Bundes
So bin ich denn hier nicht daheime
Großer König aller Völker

12. Texte zur Leipziger Kirchen-Music auf die heiligen Oster-Feyer-Tage, ingleichen auff die Sonntage Jubilate, Cantate, und das Fest der Himmelfahrt Christi. Leipzig: Immanuel Tietzen, 1716.

Aus ist der Herr auf den wir haaren
Wo zwei oder drey versammelt sind
Also ists geschrieben
Ich bin der Herr
Tröstet tröstet mein Volk
Jesus Christus ist zur Rechten Gottes

¹ The texts were discovered by Wolf Hobohm, who drew attention to them in his article "Neue Texte zur Leipziger Kirchen-Music." The individual texts are listed according to first line, although it is possible that the first lines were not set to music, since they are Biblical quotations and, in some texts, the second "verse" is marked "1."

13. Texte zur Leipziger Kirchen-Music auf die heiligen Weihnachts-Feyertage, und den Sonntag darauf, ingleichen auff das Fest der Beschneidung Christi, den drauff folgenden Sonntag, das Fest der Offenbarung, und den Sonntag darauf. Leipzig: Immanuel Tietzen, 1722.

[Jesu schönsten Seelen-Weide]
Der Herr ist Gott der uns erleuchtet
Wie theuer ist noch Gottes Güte
Wir haben Friede mit Gott
Wacht auff ihr süßen Instrumenten
Gelobet seyst du Jesu Christ
Was für ein neuer Glanz
Wie lieblich sind deine Wohnungen

14. Texte der Kirchen-Music zu S. Nicolai in Leipzig, bey der den XIII. Augusti 1721. Investitur des Herrn Superintendentens daselbst seiner Magnificenz, Herrn D. Salomon Deylings. Leipzig: Immanuel Tietzen, 1721.

Erschallt Gott zu loben

III Lost Works²

A Latin Works

Missa (formerly in the Kirchenarchiv, Mylau)

Music for the dedication of the new Anatomical Theatre,
Sept. 10, 1704

Confitebor tibi
Non mortui laudabant te
Salve theatrum splendida funerum
Summa terrarum moderatur

Music for the Oration, Prof. B. Mencke, August 6, 1707

Ecce quam bonum et jocundum
I Fama pennas indicie praepetes

Ode for three choirs; wedding, Elector Friedrich August and
Maria Josepha, Sept. 8, 1719

B German Works

Passion according to St. Mark (for Good Friday, 1721,
formerly Kaliningrad. Universitätsbibliothek;
cf. Schering, Musikgeschichte Leipzigs, 1926)

Deutsches Te Deum (Reformation Jubilee, 1717)

Ich ruf zu dir Herr Jesu

Ich habe Lust abzuschneiden (edited Organum, 1928)

Mit Fried und Freud (bass solo)

Wer nur den Leben (choral)

² Cf. E. Rimbach, "Johann Kuhnau," The New Grove.

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