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## A STUDY OF J.S. BACH'S SACRED AND SECULAR VOCAL WORKS INFLUENCED BY POPULAR STYLIZED DANCE OF THE FRENCH BAROQUE COURT: A PERFORMER'S GUIDE

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A STUDY OF J.S. BACH'S SACRED AND SECULAR VOCAL WORKS  
INFLUENCED BY POPULAR STYLIZED DANCE OF THE FRENCH BAROQUE  
COURT: A PERFORMER'S GUIDE

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DISSERTATION

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A dissertation submitted in partial fulfillment of the  
requirements for the degree of Doctor of Musical Arts in the  
College of Fine Arts  
at the University of Kentucky

By

Dione J. Napier

Lexington, Kentucky

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## ABSTRACT OF DISSERTATION

### A STUDY OF J.S. BACH'S SACRED AND SECULAR VOCAL WORKS INFLUENCED BY POPULAR STYLIZED DANCE OF THE FRENCH BAROQUE COURT: A PERFORMER'S GUIDE

Among the existing body of literature on J.S. Bach's massive compositional output, a scarce percentage of this research is dedicated specifically to the study of French Baroque court dances and their influence on Bach's solo vocal repertoire. This study presents secular and sacred solo vocal works by J.S. Bach that were influenced by popular French court dances of the eighteenth century. The study explores musical and dance traits extracted from some of the most popular French Baroque court dances and incorporated into solo vocal repertoire. The intent of this paper is to provide a resource from a performer's perspective that serves as an informative guide for vocalists, vocal coaches, and voice instructors. It includes biographical information about J.S. Bach, an historical overview of five of the most popular eighteenth-century French court dances, and it features five solo vocal works by Bach whose conception was influenced by French Baroque court dances. The overall goal of this study is to inform the reader about the influences and relationships between French Baroque dance and solo vocal works by J.S. Bach. This study is unique in that it is limited only to those solo vocal works which share a relationship with eighteenth-century French court dances.

**KEYWORDS:** Bach Cantatas, French Baroque Influences, Eighteenth-Century French Court Dance, Dance and Solo Vocal Repertoire, Bourée

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March 4, 2014

## Dedication Page

This project is dedicated to my parents Roy and Sandra Johnson, my husband Eric Napier, and my best friend Victoria Walker. Thank you all for the continual love, accountability, support, and faith in my pursuits. I thank my God upon every remembrance of you. (Phil 1:3)

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## **CHAPTER 1: INTRODUCTION**

### **Definition of Topic**

This thesis comprises study of various secular and sacred solo vocal works by J.S. Bach that were influenced by popular French court dances of the eighteenth century. The study will explore stylistic traits extracted from some of the most popular Baroque court dances incorporated into solo vocal repertoire to provide a guide for the enhancement of the performance of these particular works.

### **Objectives and Intent**

From a performance focus, there currently exists no in-depth study on the influences of eighteenth-century French court dance in relation to the compositional style of Bach's solo vocal music. Therefore, I intend to provide a resource from a performer's perspective that serves as an informative guide for vocalists, vocal coaches, and voice instructors. This resource will also include biographical information about J.S. Bach, an historical overview of five of the most popular eighteenth-century French court dances, and it will feature selected solo vocal works by Bach whose conception was influenced by French court dance styles of the Baroque era. The overall goal of this study is to inform the reader about the influences and commonalities between the French court dances and selected solo vocal works by J.S. Bach. My hope is that the reader gains a clear understanding of the unique style characteristic of each court dance, and most importantly, I endeavor to provide greater awareness and understanding as to how dance

movements can inspire more innovative artistic and interpretive choices within a solo vocal performance.

### **Need for this Study**

This paper expands an area of research that is underdeveloped. Among the existing body of literature on J.S. Bach's massive compositional output, a scarce percentage of this research is dedicated specifically to the study of French Baroque court dances and their influence on Bach's solo vocal repertoire. Among the vast amount of previously conducted research on the music of J.S. Bach, the agenda for this study is unique in that it is limited only to those solo vocal works which share a relationship with eighteenth-century French court dances. Moreover, the fact that this paper is written from a performer's point of view is an innovative approach to this topic as well.

### **Scope and Limitations**

The biographical and historical information included is not at all exhaustive, but it presents a brief look at the life and musical output of J.S. Bach, how eighteenth-century French social dance and French Baroque culture influenced Bach's compositional style, and how this influence manifests within selected works from his vocal repertoire. The scope of this paper does not include an overview of J.S. Bach's total body of works, neither does it include a catalog of his works, nor does it explain how these selected vocal pieces compare to his total compositional output. It also does not include an in depth look at how French culture and dance influenced Bach's instrumental works. Rather, this research examines five solo vocal pieces with regard to stylistic parallels between

traditional French court dances and melodic writing for the voice. Within each work I have selected from Bach's solo vocal repertoire, I will remark its general organization, stylistic similarities with French dance styles, methods used to achieve the overall character and style of the piece, and finally offer some performance suggestions.

### **Overview of Organizational Structure**

This paper is organized in five chapters. Following the introduction in chapter one, chapter two provides information about Bach's childhood, his professional career as a musician throughout Germany, and his French cultural influences. Chapter three presents historical information about the origin and development of five of the most popular eighteenth-century French Baroque court dances. The *Bourée*, the *Gavotte*, the *Sarabande*, the *Gigue*, and the *Minuet*. Also in chapter three, I provide detailed descriptions of each of these dances, the specific dance steps (when applicable), and their distinct style characteristics. Chapter four presents detailed information on five selected solo vocal works from Bach's compositional output that reflect influences of eighteenth-century French court dances. I include both secular and sacred solo vocal works. For the purposes of this study, ten total solo vocal works (secular and sacred) will be considered. Chapter five offers conclusions as well as final thoughts and suggestions for further research.

### **Methodology**

For the biographical information on J.S. Bach, I relied on general sources by scholars and biographers, principally, Christoph Wolff, Hannsdieter Wohlfarth, and John

Butt. Discussion of the various styles of eighteenth-century French court dance and their impact on eighteenth-century French musical style relies mainly on the work of Meredith Little and Natalie Jenne in their book *Dance and the Music of J.S. Bach Expanded Edition*. The soprano arias for this discussion were chosen from a vast list of dance-like solo vocal pieces included in Little's book. I will first introduce selected secular and sacred solo vocal works by J.S. Bach, discuss the interrelationships between the solo vocal pieces and the dances upon which they were structured, and finally, I will offer suggestions for creative performance interpretation based on observation and comparison of traditional dance style and vocal musical gesture. The analyses and ideas presented are mainly derived from my study of the specific solo vocal works and the individual dance styles of which they parallel. Each solo vocal work presented in this paper is highlighted and discussed individually.

Since the main goal of this paper is to inspire heightened artistic performance of Bach's solo vocal works, I will discuss each song in a descriptive manner, clearly identifying the more general musical elements that characterize it. (This bulleted description will allow the reader to easily identify the French court dance that inspired the vocal work, thus facilitating a direct connection between the work and its model.) Prominent musical elements such as key area, range, tessitura, formal structure, melody, phrase structure, articulation, rhythm, meter, and characteristic style are all described. Once these prominent musical elements are listed, I discuss the relationship between the particular solo vocal piece and its corresponding French court dance, specifically highlighting parallels within rhythm, tempo, melodic phrasing, and articulation.

## Review of Literature

A wealth of biographical information has been written about J.S. Bach's personal and professional life. Christoph Wolff is one of the leading Bach scholars and biographers of this generation. His book entitled *Johann Sebastian Bach: The Learned Musician* offers the most up to date biographical information on Bach. Wolff of course deals with Bach's music, but that discussion is included within the broader context of his life experiences (i.e., domestic and family life, appointments as music director in Cöthen, Weimar, and Leipzig, organist in Arnstadt, etc.). Although Wolff's biography is rigorous and informative, he admits that it would not be difficult to devote entire chapters to what is *not* known about Bach's life, since Bach unlike Mozart, rarely wrote anything down about his life, and hence many crucial details are unknown. Therefore, conjectures and assumptions are unavoidable, and Wolff frequently resorts to words like "probably," "perhaps," and "maybe," in his speculations. Although Wolff acknowledges the significant gaps within Bach's biography, he nevertheless endeavors to reveal the essence of Bach's life.<sup>1</sup>

*Bach: Essays on His Life and Music*, also written by Wolff, is a compilation of thirty-two essays that discuss various aspects of Bach's life and his musical works. Essays address aspects pertaining to Bach's concepts, his style, the early reception of his music, and his artistic legacy. The intent of these essays, in his view, is to bring into focus the image of a uniquely gifted, ambitious, self-critical, and self-challenging musician whose genius combined outstanding performance virtuosity with supreme

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<sup>1</sup> Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W.W. Norton and Company, 2000), xv-xvii.

creative prowess; whose compositions offer a most remarkable synthesis of traditional and contemporary technical and stylistic features-qualities that established new aesthetic standards for later generations.<sup>2</sup>

Another biographical source that covers a broader scope of Bach's life and musical career is *Worlds of Johann Sebastian Bach*, edited by Raymond Erickson. This book was inspired by the 300- year celebration of Bach's birth in 1985. With support from The National Endowment for the Humanities, the Aston Magna Foundation for Music and the Humanities, and others, a cross-disciplinary "Academy" was created under the direction of Erickson. The Academy brought together leading Bach scholars, interpreters, and specialists in many other fields to consider broadly, for three weeks, the environment in which Bach's musical legacy was created. The academy held meetings, lectures, master classes, Baroque dance classes, discussion sessions, and sponsored concerts. Erickson edited the proceedings of the Academy to provide basic information from multidisciplinary perspectives, rather than focus on the more abstract questions appropriate for more specialized music professionals like music scholars and performers.<sup>3</sup>

Lastly, *The Cambridge Companion to Bach* edited by John Butt is designed to provide much of the background information for Bach's career and social context together with proposals for the analysis understanding of the music. The foremost purpose is to offer a companion to 'thinking about Bach,' the perspectives from which he and his music might be viewed. One of the primary aims of this book is to show both the

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<sup>2</sup> Christoph Wolff, *Bach: Essays on His Life and Music* ( Cambridge: Harvard University Press, 1991), ix-xi.

<sup>3</sup> Raymond Erickson, *The Worlds of Johann Sebastian Bach* (New York: Amadeus Press, 2009), ix-xi.

achievements of Bach research and the possibilities for further directions. Moreover, *The Cambridge Companion to Bach* draws on a remarkably rich consortium of Bach scholars--German, American, and British--all commissioned to present material which summarizes the current state of Bach research while pointing towards possible directions for further inquiry. This book is divided into three major sections: 1) the historical context of Bach, the society, beliefs and world-view of his age; 2) profiles of the music and Bach's compositional stance; 3) influence and reception, a field that is central to the cultural history today and one that is relatively new in Bach research.<sup>4</sup>

The five authors I consulted for information on French Baroque court dance are Meredith Little and Natalie Jenne, Evelyn Porter, Betty Bang Mather, Dean Karns, and dance scholar Wendy Hilton. Meredith Little is one of the foremost authorities on Bach's dance-influenced compositions. Featured in Little and Jenne's *Dance and the Music of J.S. Bach Expanded Edition* are thorough descriptions of the most popular eighteenth-century French court dances. In addition, this book is a valuable resource in researching the structure and stylistic features of Baroque dance in general; it also offers suggestions for performing these dances. In this expanded edition, the two authors list (for each dance type) the specific characteristics of each dance type that allows identification of those dance-influenced pieces for which Bach does not indicate his sources. Furthermore, the authors identify and describe dance qualities in pieces without dance titles but which are "dance-like" in their compositional style.<sup>5</sup>

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<sup>4</sup>John Butt, *The Cambridge Companion to Bach* (Cambridge University Press: New York, 1997), 1-6.

<sup>5</sup>Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach Expanded Edition* (Bloomington: Indiana University Press, 2001), xi-xii.



*Music Through The Dance* by Evelyn Porter traces the interrelationships between and dance. In other words, it traces the evolving relationships between sound and movement, music and dancing, during three centuries, from the eighteenth- to the twentieth century. This book is useful for teachers and students on how musical growth has been influenced by dance throughout the ages.<sup>6</sup>

Betty Bang Mather and Dean Karns' *Dance Rhythms of the French Baroque* is most helpful in providing pertinent information which pertains to the role and function of dance in context to French Baroque society. The book focuses on the development of dance music (especially dance rhythms) composed at the court of Louis XIV. The book was written primarily for performers, including professional musicians, dancers, college performance majors, and serious amateurs. The aim is to help the performer recognize the most characteristic traits of each dance type, emphasizing the features that make each dance type unique.<sup>7</sup> This book is divided into two main parts: Part One observes various features of dance rhythms. Part Two identifies rhythmic characteristics of fifteen of the most common dances at the French court. The five dances selected for this study are included among the fifteen.

Wendy Hilton's *Dance of Court and Theater: The French Noble Style 1690-1725* is directed to diverse disciplines. In the dance field, it serves those who wish to perform and choreograph, as well as those who are interested in the basis of nineteenth-century ballet. Social historians, drama students, teachers, and producers will find information on

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<sup>6</sup> Evelyn Porter, *Music Through The Dance* (London: B.T. Batsford, Limited, 1937), vii-x.

<sup>7</sup> Betty Bang Mather and Dean M. Karns, *Dance Rhythms of the French Baroque* (Bloomington: Indiana University Press, 1987), ix-xi.

procedure, carriage, and bows and courtesies. For musicians and musicologists, there is both specific and general information about the relationship of the various dances to their music, which was composed during the seventeenth as well as the early eighteenth-century. This book is divided into two parts: Part One provides a general historical background of court and theater, specifically the noble style of dance in the age of Louis XIV. Part Two offers an analysis of the French noble dance style and its notation. The analysis contained in Part Two is based upon the work of the two foremost French writers on dance, the dancing masters Raoul Auger Feuillet (who published the dance notation system in 1700) and Pierre Rameau, the most explicit of French theorists.<sup>8</sup>

### **Expected Outcome**

My desire is that this research will arouse greater interest about solo vocal music that is inspired by Baroque social dance styles. As further research is conducted on this particular topic, my hope is that more engaging performances of these solo vocal pieces are presented.

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<sup>8</sup> Windy Hilton, *Dance of Court and Theater: The French Noble Style 1690-1725* (Princeton Book Company: Publishers, 1981), vi-vii.

## CHAPTER 2: THE LIFE AND MUSIC OF J.S. BACH

Johann Sebastian Bach was a composer and organist born in Eisenach, Germany on March 21, 1685. J.S. Bach was the most important composer of many Bachs in this remarkable musical family. In his lifetime, he acquired an almost legendary fame as a performer of the highest accomplishment. As an organist, keyboard virtuoso and composer, his music became widely known only after his death, especially after its revival in the nineteenth century. Bach's musical language was distinct and extraordinarily varied. His mastery drew together and synthesized the techniques, the styles, and the general achievements of his own and earlier generations, providing new perspectives which later ages have received and understood in variety of ways.

Soon after Bach's death and before March of 1751, the first authentic posthumous account of Bach's life, with a summary catalogue of his works, was compiled by his son Carl Philipp Emanuel and his pupil J.F. Agricola. This compilation entitled *Nekrolog* was later published in 1754. J.N. Forkel composed a detailed biography of Bach in the early 1770s and carefully collected first-hand information on Bach, chiefly from his two eldest sons; the book appeared in 1802, and it continues to serve, together with the 1754 obituary, as the foundation of Bach's biography.<sup>9</sup>

In 1950, Wolfgang Schmieder created a systematic catalog of Bach's entire output entitled *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Systematic thematic catalogue of the musical works of Johann

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<sup>9</sup> Christoph Wolff, "J.S. Bach," [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed August 1, 2012).

Sebastian Bach). The numbers in the catalog are listed as Bach Werke Verzeichnis (BWV). The BWV numbers are universally used and accepted as the standard numbering of Bach's works; (for example, *Mass in B minor* is BWV 232). Works believed incomplete or of doubtful authenticity at the time of cataloguing were listed in the *BWV Anhang* (BWV appendix), and are identified by specific *BWV Anh* numbers.<sup>10</sup>

## **Early Years (1685-1715)**

### **Childhood and Youth**

J.S. Bach was born to parents Johann Ambrosius Bach and Maria Elisabeth Lämmerhirt in 1685. The Bach family lived and worked in central Germany, primarily in Thuringia. Bach's mother, Maria Elisabeth, died in 1694, and on November 27th of the same year, Johann Ambrosius married Barbara Margaretha. On February 20, 1695, barely three months after re-marrying, Johann Ambrosius died of serious illness. After the death of both his parents, the Bach household separated. Johann Sebastian moved to Ohrdruf under the guardianship of his eldest brother Johann Christoph, organist at Ohrdruf. Johann Christoph undertook the musical instruction of Johann Sebastian, giving him a foundation in clavier and organ playing and presumably in the basic rules of composition as well.<sup>11</sup> In 1695, Johann Sebastian entered the Ohrdruf Lyceum (secondary school) where he was influenced by an exceptionally broad curriculum that

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<sup>10</sup> [Bach-Werke-Verzeichnis](http://en.wikipedia.org/wiki/Bach-Werke-Verzeichnis), <http://en.wikipedia.org/wiki> (accessed August 10, 2012).

<sup>11</sup> Hannsdieter Wohlfarth, (*Johann Sebastian Bach*. Fortress Press: Philadelphia, 1985), 10.

embraced religion, reading, writing, arithmetic, natural science, history and singing. Bach left Lyceum in March of 1699 and traveled to Lüneburg in 1700.<sup>12</sup>

### **Lüneburg (1700-1702)**

At age 15, Bach was admitted as a scholarship student into St. Michael's School in Lüneburg. Cantor Braun was in need of experienced singers, and he knew that Thuringian boys were traditionally welcome in Lüneburg because of their solid training in music fundamentals. In his youth, Bach possessed an uncommonly fine soprano voice, and he became a choral scholar valued for his ability to perform solo soprano parts. While Bach's singing voice was exceptional, his passion as an instrumentalist did not suffer. Young Bach had access to the school's keyboard instruments and to the organ at St. Michael's Church. The St. Michael's organ contained three manuals and a pedal that constantly required repair; however, Bach was provided an opportunity to learn more about the ways of the organ, and to further develop his craft at the instrument.<sup>13</sup> The date of Bach's departure from Lüneburg is uncertain, but scholars believe that he completed school in two years and left at Easter 1702. He is next heard of at Weimar, where he was court musician for the first two quarters of 1703.<sup>14</sup>

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<sup>12</sup> [www.oxfordmusiconline.com/J.S](http://www.oxfordmusiconline.com/J.S). Bach. Walter Emery and Christoph Wolff. (Accessed August 1, 2012).

<sup>13</sup> Wolff, 59-60

<sup>14</sup> [www.oxfordmusiconline.com/J.S](http://www.oxfordmusiconline.com/J.S). Bach (Walter Emery and Christoph Wolff) Accessed August 1, 2012.

## Weimar (1703-1717)

In 1703 Bach moved to Weimar and served as chamber and court organist at the court of Duke Wilhelm Ernst of Saxe-Weimar. While in Weimar, Bach was assigned both ecclesiastical and secular duties. As concertmeister, Bach was required to compose a sacred cantata each month and to perform it in the worship service of the palace church. Salomon Franck, consistorial secretary in Weimar and administrator of the court library, wrote the texts for most of these cantatas. At the same time, Bach explored the cantata texts of Pastor Erdmann Neumeister, a court deacon who frequently attended performances of the court opera and wished to see the recitative forms (secco and accompanied) and the three part da capo aria form (employed chiefly in Neapolitan opera of the time) utilized in sacred cantatas.

Bach's cantatas prior to 1714 (the year he met Pastor Neumeister) resemble the sacred concerto style of the seventeenth century. With influence and inspiration from Neumeister, Bach turned to the form of the Italian chamber cantatas which was musically related to the Neapolitan opera seria, the prevailing operatic style of the late Baroque period.<sup>15</sup> Enriched by the Italian influence, Bach successfully incorporated new, innovative elements into his compositional style. Cantata No. 208, for example, showcases the secco and accompanied recitative forms and the modern da capo aria; this compositional style had a decisive effect on several of his subsequent sacred cantatas.<sup>16</sup>

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<sup>15</sup> Wohlfarth, 47

<sup>16</sup> [www.oxfordmusiconline.com/J.S.](http://www.oxfordmusiconline.com/J.S.) Bach (Walter Emery and Christoph Wolff) Accessed August 1, 2012.

A small number of cantatas are ascribed to Bach's early Weimar years. Cantata No. 208 *Jagd-Kantate* is one of his earliest secular cantatas from 1713. Cantata No. 71 *Gott ist mein König* was composed in 1708 during his brief stint as organist in Mühlhausen.<sup>17</sup>

### **Authenticity of Early Compositions**

Authenticity of Bach's earliest instrumental compositions is difficult to prove. Bach scholars believe most of his organ works were composed during the Weimar years, but proof of this is highly debatable. Some of Bach's greatest organ and clavier works, including the "Little Organ Book" or *Orgelbüchlein* (BWV 599-644), *Passacaglia in C minor* (BWV 582), and the *Chromatic Fantasy and Fugue in D minor* (BWV 903) are believed to have been composed in Weimar.<sup>18</sup> While several instrumental compositions are supposedly from Bach's Weimar years, only a handful of autograph manuscripts of his early works have survived. This small amount of documentary evidence provides no direct testimony of exactly when Bach began to compose these works. Because so few manuscripts survive, authenticity and accurate dating are common issues that confront the research of Bach's earliest compositions.

The two most important sources containing keyboard music by the young Bach are the *Möller Manuscript* and the *Andreas Bach Book*. Bach's older brother, Johann Christoph, is recognized as the compiler and main scribe of the *Möller Manuscript*

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<sup>17</sup> [Bach Cantata 71](#), www.allmusic.com (accessed August 8, 2012).

<sup>18</sup> Wohlfarth, 115

(compiled 1703-1707) and the *Andreas Bach Book* (compiled 1708-1713). The discovery of these manuscripts in 1980 helped to strengthen the case for authenticity of the twenty-seven pieces attributed to J.S. Bach in these two books.<sup>19</sup>

### **Cöthen (1717-1723)**

As a result of his deteriorating relationship with Duke Wilhelm Ernst of Weimar in 1717, Bach accepted a position as Kapellmeister and Director of Chamber Music at the court of Prince Leopold of Anhalt in Cöthen. Prince Leopold was a connoisseur of music, and he requested Bach to come serve at his court. Bach, now age thirty-two, had reached the position generally regarded as the highest and most desirable in the musical hierarchy during this period of courtly absolutism. The chamber music of this time also included orchestral music composed for the court. Bach's four great Orchestral Suites (BWV 1066-69), his violin concertos, the Triple Concerto in A minor, and his most famous six Brandenburg Concertos (BWV 1046-51) were all composed during his tenure in Cöthen.

In addition to duties at the court, Bach provided keyboard lessons to students. In 1720, he began compiling a "Little Clavier Book" (Klavierbüchlein) for his son Wilhelm Friedemann who was almost ten years old. The Little Clavier Book was used in teaching other students as well. It included simple instructions in fingering and ornamentation, followed by small keyboard pieces, some by Bach and some by other composers.

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<sup>19</sup> Butt, 76-77



Lastly, Bach's masterful *Well Tempered Clavier*, Book 1 (BWV 846-69) for keyboard was composed in 1722 during the Cöthen period. The work consists of twenty-four preludes and fugues in all the major and minor modes composed for students, amateurs and well-learned professional musicians. For the first time in a single work, keyboard pieces of the highest quality were created for all twelve steps of the chromatic scale. The *Well Tempered Clavier* (of which Bach provided a second book in 1742) is one of Bach's most significant contributions to classical music repertoire.<sup>20</sup>

The connection between J.S. Bach and those offices that required the production of church music (sacred cantatas, organ music, etc.) were, if not broken altogether, very much weakened during his years as Kapellmeister at Cöthen (1717-23). Prince Leopold loved chamber music and was bored by sacred music. As a result of Prince Leopold's preferences, Bach composed very little sacred music during these years. There is, however, a body of secular cantatas from Cöthen which shows that, although separated from liturgical necessity, Bach still cultivated an interest in the musical genre that would later characterize his religious works.

One of Bach's most well known secular cantatas is *Weichet nur, betrübte Schatten*, No. 202, composed in 1718. This cantata is one of three secular cantatas designed for use at wedding celebrations (the others are Cantatas Nos. 210 and 216, the latter of which has only partially survived), but its fame is such that it alone has earned the popular name Wedding Cantata. The arias and secco recitatives in this work are structured identically to their liturgical counterparts; it is mainly the secular text that

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<sup>20</sup> Wohlfarth, 66-74

separates this cantata from Bach's sacred cantatas for solo voice.<sup>21</sup> Among the Cöthen cantatas, many survive only as verbal texts or are lost altogether; a substantial part of the music survives only for five cantatas composed from 1717-1723.<sup>22</sup>

### **Leipzig Early Years (1723-1729)**

When Prince Leopold of Cöthen married Princess Friederica Henrietta in December of 1721, the court's vibrant musical life declined, and this affected Bach in a negative way. As the situation at Cöthen changed for the worst, Bach took special note when the cantorship of the St. Thomas Church in Leipzig became vacant. Bach auditioned before the Leipzig City council for the cantor position in February of 1723, but before the council hired him, he had to demonstrate worth as a sacred music composer. To meet this requirement, Bach composed the *St. John Passion* (BWV 245) which was first performed in the St. Thomas Church on Good Friday March 26, 1723. Soon thereafter, the Leipzig council requested that Bach supply a dismissal letter from Prince Leopold. The Prince graciously dismissed Bach from his position as Capellmeister, and in May of 1723, after a six year tenure in Cöthen, Bach moved to Leipzig and was officially installed as the St. Thomas Cantor and Director of Music in June of the same year.<sup>23</sup>

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<sup>21</sup> [Cantata No. 202, www.allmusic.com](http://www.allmusic.com) (accessed August 10, 2012).

<sup>22</sup> Christoph Wolff, "J.S. Bach," [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed August 10, 2012).

<sup>23</sup> Wolhfarth ,76-79

## Middle-Late Leipzig Years (1729-1750)

### Collegium Musicum

Throughout the seventeenth century, musically active university students formed private societies that played an important role in Leipzig's public musical life. These private music societies were often led by the city's most prominent professionals such as Johann Kuhnau, former St. Thomas Cantor before Bach.<sup>24</sup> Georg Phillip Telemann founded Leipzig's Collegium Musicum in 1702 at Leipzig University. (The term is Latin and means loosely, "playing music with conviviality.") This "private musical society" included nearly 40 amateur and professional musicians who gave regular concert performances. The musical occasions were usually open to the general public; often the amateurs performed in public places such as coffee houses. In March of 1729, Bach assumed the directorship of the Telemannische Collegium Musicum and immediately renamed it the "Bachische" Collegium Musicum. (Bach is thought to have written at least some of his orchestral suites for Collegium Musicum concerts.) He continued to lead the group until the 1740s.<sup>25</sup>

As director, Bach organized weekly series of concert performances throughout the year; this was in addition to his regular church music obligations. Such concerts generally involved the performance of instrumental works and small-scale secular vocal works at various venues including Zimmermann's Coffeehouse and coffee garden, in

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<sup>24</sup> Wolff, 351

<sup>25</sup> "[New-bach-collegium-musicum-leipzig](http://www.allmusic.com)," <http://www.allmusic.com> (accessed Aug. 13, 2012).

front of the royal residence, Apel House on the south side of the market square, and on occasion, in the presence of the king.

One group of pieces especially suitable for the Collegium series is categorized as “moral” cantatas. These were vocal compositions whose lyrical texts discuss virtues and vices; these cantata types were popular in the early eighteenth-century. (A famous moral cantata is Bach’s *Coffee Cantata*, BWV 211.) For the occasional formal concert, larger works were sometimes presented. An example of a larger work performed by the Collegium is Bach’s dramatic secular Cantata No. 201, *Geschwinde, ihr wirbelnden Winde* (The Dispute between Phoebus and Pan).<sup>26</sup>

The Collegium Musicum was a major focus for Bach during the 1730’s. Involvement with this group affected his work in three significant ways: it allowed him to perform a diversified repertoire of contemporary music of personal interest; it provided opportunities to compose works for performance at regular weekly series and special concerts; and it supported his ongoing church music projects. The “Bachische” Musicum Collegium existed from 1729-1741.<sup>27</sup>

The ensuing years in Leipzig produced some of Bach’s greatest compositions: the motets, the organ sonatas, *St. Matthew Passion* from 1729 (BWV 244), *B-Minor Mass* from 1733 (BWV 232), *Magnificat* from 1723 (BWV 243), and the *Christmas Oratorio* from 1734 (BWV 248).<sup>28</sup>

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<sup>26</sup> Wolff, 352-360

<sup>27</sup> Wolff, 354

<sup>28</sup> Wohlfarth, 115

## Leipzig Cantatas

The cantata was an integral part of the Leipzig Lutheran liturgy. Bach was cantor at the St. Thomas School and music director responsible for the four city churches: St. Nicholas's and St. Thomas (the city's two main parish churches), the New Church, which was formerly the old Franciscan Barfüsser Church, and St. Peter's Church. The most prominent musical activities took place every Sunday and on various feast days (Christmas, Easter, Pentecost, Ascension, Marian feasts, etc.) at the services in the two principal churches, St. Thomas' and St. Nicholas's. Unlike any of his predecessors, Bach endeavored to provide a piece of concerted music, specifically a cantata, for every Sunday and feast day in the ecclesiastical year except for the Lenten weeks preceding Christmas and Easter when concerted music was traditionally suspended. This was an enormous task of mass production.<sup>29</sup> On the first Sunday after Trinity 1723, Bach presented his first annual cycle of cantatas. In a relatively short time he composed five total cycles of sacred cantatas (*Jahrgänge*) for the Church year. There were 60 cantatas in each cycle, making a repertory of roughly 300 sacred cantatas. Thus in his first year at Leipzig, Bach furnished himself with an astonishingly concentrated repertory.

Compared with the Weimar cantatas, orchestral forces are larger. From Bach's first Leipzig cantata (*Die Elenden sollen essen*, BWV 75) onward, the brass (mainly trumpets and horns) are more strongly employed. The flute is brought into play increasingly after 1724, and the oboe d'amore (from no.75) and oboe da caccia (from no.167) are introduced as new instruments, as are the violin piccolo and violoncello

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<sup>29</sup> Butt, 250-252

piccolo. Instrumental virtuosity is heightened, and the melismatic quality of the vocal writing is further developed. Besides the cantatas composed in connection with the church year, Bach wrote sacred cantatas for other occasions such as changes of town council, weddings, and funerals. In compositional style, these cantatas are essentially indistinguishable from his sacred cantatas for the church. Overall, the expressive power of Bach's musical language finds its most characteristic representation in the combined orchestral forces presented in the Leipzig cantatas.<sup>30</sup>

Bach embarked upon a musical enterprise without parallel in Leipzig's musical history. Similarly, his Leipzig works offer a richness of musical ideas and forms that went beyond established conventions.<sup>31</sup> Like suites or partitas, the cantatas (including the chorale cantatas of the second cycle, based on hymn texts) are most likely to consist of six or seven movements:

Grand opening chorus

Aria

Recitative

Aria

Recitative

(Aria)

Chorale

The organization of these cantatas presents a format of contrasting movements, an alternation of the vigorous with the contemplative. However, general distinctions can be

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<sup>30</sup> Christoph Wolff, "J.S. Bach," [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed August 10, 2012).

<sup>31</sup> Butt, 251

drawn between Bach's cantata types. Over one third of the first annual Leipzig cantata cycle make up older works (mainly from Weimar) revised or rescored. From Trinity 1724 onward, chorale cantatas dominate: these are basically sophisticated re-writings of a strophic hymn preserving its narrative in the form of a suite-like succession of chorus, aria, recitative, and plain chorale. In addition, the treble parts are noticeably less demanding in the chorale cantatas.<sup>32</sup> While Bach's main musical assignment was to the church, he did compose isolated secular cantatas during his Leipzig years, and these became more frequent as time passed.

Two masterpiece works, the *Coffee Cantata* and *Peasant Cantata* (nos. 211 and 212), are secular cantatas set apart by their humorous characterizations and folk-like manner. (The works are unique in Bach's musical output for their folk style.) In August of 1742, on the Kleinzschocher estate near Leipzig, a 'Cantata burlesque' (known as the *Peasant Cantata*, No.212) was performed in homage to the new lord of the manor, Carl Heinrich von Dieskau. The thoroughly up-to-date characteristics of parts of the work show that Bach was not only intimately acquainted with the musical fashions of the times but also knew how to adapt elements of the younger generation's style for his own purposes.

The librettist for most works from 1725–1742 was Picander. (The only other important poet for Bach's cantatas during this period was J.C. Gottsched, the influential Leipzig professor of rhetoric.) There is concrete evidence of just under 40 secular cantatas composed during the Leipzig years, but in most cases only the texts survive. Their occasional nature is mainly why so many have been lost.

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<sup>32</sup> Peter Williams, *Life of Bach* (Cambridge: Cambridge University Press, 2004), 112-113.

Bach's sacred and secular Leipzig cantatas were composed for various occasions: university ceremonies, celebrations at the Thomasschule, festivities in the houses of noblemen and prominent citizens, and commissions from court. A favorite format was the operatic *dramma per musica*, with a simple plot suited to the specific nature of the occasion being celebrated. The established chronology of Bach's vocal works makes it clear that the main body of his cantata repertoire was in existence by 1729, and furthermore that his development of the cantata was effectively complete by 1735.<sup>33</sup>

### **Final Years in Leipzig**

During his final years in Leipzig, Bach began to have his works printed and published. The Clavier-Übung series ("Keyboard Exercises") Nos. I-IV was published by 1741. Other significant works published toward the end of Bach's life include six partitas, the Italian Concerto, the French Overture in B minor, the chorale preludes, Book 2 of the Well Tempered Clavier (1742, BWV 846-893), the Goldberg Variations (1742, BWV 988), *Musical Offering* (1747, BWV 1079), and the *Art of Fugue* (1749-50, BWV 1080). The organ chorale "Before Thy Throne Herewith I Come" is the final work Bach composed before his death in July of 1750.<sup>34</sup>

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<sup>33</sup>Christoph Wolff, "J.S. Bach," [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed August 10, 2012).

<sup>34</sup> Wohlfarth, 111-112



## Bach's French Associations

The standard biographies of J.S. Bach contain little about French influence, yet French culture was a forceful presence in most of the places where Bach lived and worked. In addition to the core curriculum of study at Lüneburg (orthodox Lutheranism, logic, rhetoric, Latin, Greek, arithmetic, history, geography, and German poetry), Bach also encountered French language, French music, and French court dance.<sup>35</sup> In Bach's time, dancing lessons began in childhood and continued for many years or even decades. While studying in Lüneburg, he was acquainted with French court dance practices as they were taught at the Lüneburg Ritterschule, a school for young aristocrats. Although Bach did not attend the Ritterschule himself, he might have studied dance or played the violin for dancing lessons and classes that were held daily.<sup>36</sup>

In Bach's youth, Germany was overrun with foreign musicians, so there was no need to go abroad to study them. Bach did however visit the court of Celle, which is near Lüneburg, on many occasions; these visits began around 1700.<sup>37</sup> In Celle, Bach observed and listened to a famous band directed by the Duke of Celle. The band members consisted mostly of Frenchmen; thus Bach was introduced to a grounding in French taste. It was also probably here where he encountered Lully's music as performed by an

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<sup>35</sup> Little, 3

<sup>36</sup> Erickson, 210

<sup>37</sup> E. Lockspeiser, "French Influences on Bach," *Music and Letters* 16, no. 4 (October 1935), <http://www.jstor.org/stable/pdfplus/728728.pdf?acceptTC=true> (accessed August 2, 2012).

excellent French orchestra, as well as the keyboard music of composers such as Francis Couperin, and possibly ballet and French social dancing.<sup>38</sup>

Bach was brought into genuine French musical style and manners of performance at an early age, and his experiences in the Lüneberg ideally complemented his study of overtures, ballets, and his famous French keyboard suites.<sup>39</sup> As Capellmeister in Cöthen between 1717 and 1723, Bach composed six keyboard suites, which he called, in courtly language of the period, “*Suites pur le Clavessin*” or Suites for the Harpsichord, or Cembalo. The title “French Suites” was later assigned to these works, perhaps because of Bach’s more elegantly taut, dance-like treatment in contrast to the style of his English Suites composed in 1715.<sup>40</sup> In addition, most of Bach’s titled dance music implies a connection to French Court dancing. Minuets, gavottes, sarabandes, giges, passapieds, and courantes were frequently performed at the courts and in the cities where Bach lived.<sup>41</sup>

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<sup>38</sup> Little, 4

<sup>39</sup> Wolff, 65-66

<sup>40</sup> Rudolf Steglich, *French Suites BWV 812-817* (München: G. Henle Verlag, 2008).

<sup>41</sup> Little, 4

### CHAPTER 3: FIVE BAROQUE FRENCH COURT DANCES

To achieve the necessary qualities for good performance, the musician can do nothing better than to play industriously all kinds of characteristic dances. Each of these dance types has its own rhythm, its rhythmic subjects of equal length, and its accents in the same place in each phrase. The musician thereby recognizes these easily, and through frequent practice, becomes accustomed subtly to differentiate each rhythm, and to mark the phrases and accents, so that the varied and mixed rhythms are readily perceived even in a long piece. He also gets into the habit of giving each piece its particular expression, since each kind of dance melody has its own characteristic beat and note values. (1778, Preface, pp.1-2)

-Johann Philipp Kirnberger<sup>42</sup>

Kirnberger's testimony about the utmost importance of dance rhythms in understanding performance practice in the Baroque period forms a fitting epigraph for this chapter. He was a student of J.S. Bach's and therefore a reliable witness to late Baroque performance styles. In the present chapter, after a brief discussion of dance in the context of the French court, I shall examine five different dance types.

Both Louis XIII (1601-1643) and his son, Louis XIV (1638-1715), loved to dance. Dancing was an important aspect of French court life, with courtiers practicing daily to promote good physical health and to polish their technique. Dance was featured at almost all court entertainments. Court ballets of the late sixteenth and early seventeenth centuries were dominant, and dance had a significant role in the comic and tragic operas of the late seventeenth and early eighteenth centuries. Also, much of the concert music played at court bore dance titles.

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<sup>42</sup> Mather and Karns, xii-xiv

Jean-Baptiste Lully (1632-1687), chief master of French Baroque style and the foremost ballet and French opera composer of the Baroque era (1600-1750) began service at the French court of Louis XIV in 1653 where he immediately began writing ballets. Lully's ballets and operas contain many of the popular social dances of the eighteenth century including all five that I have selected to discuss in this paper (the Bourée, the Gavotte, the Sarabande, the Gigue, and the Minuet). These characteristic dances are also featured in theater productions, instrumental concerts, and ballroom dances of the Baroque era. His mastery in French musical composition was a major influence in shaping what we now identify distinctly as French Baroque Style. Lully is considered a traditionalist whose compositions were inspired by sixteenth-century dance rhythms; he was also recognized as an innovator who brought together verse, music, and dance into a powerful unity that was so admired by the French classicists. Lully received much support by Louis XIV's Academies of Literature, Music, and Dance.<sup>43</sup>

### **Bourée Origins**

The bourée is a French dance that flourished from the mid-seventeenth century until the mid-eighteenth century. According to Jean-Jacques Rosseau (1768), the bourée originated in the province of Auvergne; other writers have suggested that Italian and Spanish influences played a part in its development. The bourée exists as a folk dance, a court dance, and as a solo instrumental dance form. It was formally a peasant dance that was copied for court use and allowed to preserve its most lively characteristics. Its

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<sup>43</sup> Mather and Karns, xii-xiv.

courtly version may have descended from the second and third pieces called “La bourée,” in Michael Praetorius’ *Terpsichore* of 1612, arranged for four parts.<sup>44</sup> Bach often used the bourée in his suites as one of the optional dance movements that come after the sarabande but before the gigue.<sup>45</sup>

Bourées express a genuine aristocratic *joie de vivre* (“joy of life”) and do not attempt to expose the depths of a composer’s soul. Eighteenth-century theorists described its character as gay (*gaie*), lighthearted (*légèrement*) and joyful (*lustig*).<sup>46</sup> The bourée was popular in early eighteenth-century French ballets and theatrical works; it appears less often in French solo and chamber music. German composers favored the bourée more than their French counterparts. J.S. Bach in particular composed several instrumental bourées.<sup>47</sup>

### **Bourée Rhythm and Meter**

As stylized dance music, the bourée is in binary form and is characterized by duple meter (2/4 or  $\text{C}$ ) with an upbeat.<sup>48</sup> Most French bourées from the 1670s onward have the sign 2, and their measures contain four quarter-note beats, grouped 2+2. Some early eighteenth-century French bourées are marked 2/4 and have four eighth-note beats,

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<sup>44</sup> Meredith Little, “Bourée,” [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed July 4, 2012).

<sup>45</sup> “Bourée,” <http://en.wikipedia.org> (accessed Oct. 8, 2012).

<sup>46</sup> Little 36

<sup>47</sup> Little, 42

<sup>48</sup> Meredith Little, “Bourée,” [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed July 4, 2012).

grouped 2+2.<sup>49</sup> The bourée musical texture is predominantly homophonic, and rhythmically, it is the least complex of all the French Baroque dances.

### **Bourée Tempo**

Most eighteenth-century theorists describe the bourée tempo as fast in comparison to other French Baroque dances. Bourée dance choreography comprises many lively steps, which of course add to its reputation as a fast dance. In contrast, the Christoph/Stössel Lexicon (1737) describes the bourée as a “slow French dance” which had been in use for many years. The noble court bourée was in fact slower than the newer (perhaps non-aristocratic or non-French) dances of the early eighteenth century (1720s and 1730s), even though the bourée was generally faster than all other French Baroque dances.<sup>50</sup>

### **Bourée Choreography**

The French bourée features specific choreographed dance moves. The *pas de bourée* is one step pattern common to all bourées. It consists of a *demi-coupé* (a *plié* followed by an *relevé* on to the foot making the next step), a plain step, and a small gentle leap. These dance steps are performed within the first two or three beats of a bar, whether in the duple meter of a bourée or in the triple meter of a sarabande where the pas

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<sup>49</sup> Mather and Karns, 216

<sup>50</sup> Little, 35-36

de bourée is also used. Occasionally a small leap is replaced by an additional plain step, creating a pattern called a *fleuret*. Traditionally, the pas de bourée precedes the fleuret and is somewhat more difficult to execute; however, by the early eighteenth century, the two steps were used interchangeably according to the dancer's ability.<sup>51</sup> While the bourée features specific dance choreography, it also presents a unique mixture of possible step combinations.

### **Bourée Phrase Structure and Articulation**

Music theorist Johann Mattheson describes bourée melodies as flowing, smooth, gliding, and connected.<sup>52</sup> Phrase structure is the foundation of character of bourée melodies. Balanced 4+4 phrasing (antecedent/consequent style) is common in most bourées; 4+4 phrases with extensions are also common. Typical bourée rhythmic phrases are preceded by an upbeat, usually either two eighth notes or a quarter note. To further clarify the bourée structure and style, the upbeat should be slightly detached from the note that follows, in the middle of a strain and also at the beginning of the musical piece. Bourées often feature syncopations. The syncopated articulations intensify forward movement of the musical phrases (usually in the antecedent phrase).<sup>53</sup>

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<sup>51</sup> Meredith Little, "Bourée," [www.oxformusiconline.com](http://www.oxformusiconline.com) (accessed July 4, 2012).

<sup>52</sup> Mather and Karns, 214

<sup>53</sup> Little, 40-42

## Gavotte Origins

The gavotte was a French court dance and instrumental form popular from the late sixteenth to the late eighteenth centuries. In addition, the courtly gavotte was a lively duple meter successor to the sixteenth-century branle. (Branle is a sixteenth-century French dance style which moves mainly from side to side, and is performed by couples in either a line or a circle.<sup>54</sup>) “Gavotte” is a generic term that defines several types of folkdance from the area of Basse-Bretagne in France. It is often considered a pastoral dance, an association emphasized in J.S. Bach’s settings of gavottes in the first two English suites for keyboard.<sup>55</sup> The gavotte was a staple feature of seventeenth-century French court entertainments. There is some claim to be made for the custom of giving a small flower at the conclusion of the gavotte. According to French dance historians, the flower represents the exchange of a kiss. The gavotte was frequently followed by a Musette, a pastoral dance accompanied by a pipe of that name (Musette) which had a two note drone (pedal bass) similar to that of a bagpipe.<sup>56</sup>

In the first half of the eighteenth century, the gavotte was a commonly used instrumental form derived from dance. It frequently forms part of keyboard and instrumental suites, where it usually appears after the more serious sarabande movement. Instrumental gavottes existed in two distinct national styles in the early eighteenth

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<sup>54</sup> “[Branle](http://en.wikipedia.org/wiki/Branle),” <http://en.wikipedia.org/wiki/> (accessed Sept. 4, 2012).

<sup>55</sup> Meredith Little, “Gavotte,” [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed July 4, 2012).

<sup>56</sup> Porter, 26



century, French and Italian. In contrast to the French gavotte, the Italian gavotte is characterized by fast tempo, contrapuntal texture, and virtuoso performance techniques; it is especially popular in violin music. Both French and Italian gavottes present a variety of formal compositional structures. Many are in binary form. Some exist as a set of variations, and others are composed in rondeau form. Occasionally two gavottes occur consecutively in a suite, the first of the two then repeated da capo. Instrumental gavottes also exist as through-composed compositions that allow constant creation of new dance steps void of repeated sections.<sup>57</sup>

### **Gavotte Choreography**

The gavotte was danced in one form during the 1580s and evolved into various types of choreography and music through the 1790s. Thoinot Arbeau's dance treatise *Orchésographie* of 1589 includes the earliest description of the gavotte as a French court dance. This treatise describes the gavotte as a set of branle variations. Arbeau describes the gavotte as a relatively new form of the branle, consisting of the same sideways motion by a line or circle of dancers. Unlike the branle, in which sideways motion is achieved by the dancers continually bringing their feet together, the gavotte requires crossing of the feet twice in each step pattern, and each step is followed by a hop. Various pantomimic motions formed part of a gavotte performance. The relationship between the branle and the gavotte is discussed by other writers, including Michael Praetorius, F. de Lauze, and even by Pierre Rameau as late as 1725. No further

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<sup>57</sup> Little, 47-48

information as to steps and movements is given by any of these writers. Lauze states that ‘the steps and actions are so common that it will be useless to write of it.’<sup>58</sup>

Social gavottes were also popular in aristocratic courts of the early eighteenth century. In contrast to the circle or line dance gavotte, social gavottes were couple dances. Like the branle-gavotte, dance phrases are generally four bars long with a rhythmic point of arrival at the beginning of the fourth bar. A characteristic step pattern of the couple gavotte was the *contretemps de gavotte* followed by an *assemblée*, which may be abbreviated as ‘hop–step–step–jump.’ Gavottes were occasionally accompanied by singing, with a soloist alternating either with a group or with another soloist; in other instances, they were accompanied by instruments such as the violin, drum, bagpipe or a type of shawm.<sup>59</sup> The dance rhythms are subtle and the dance steps are often ornamented.<sup>60</sup>

### **Gavotte Rhythm and Meter**

Gavottes are set in various meters including 2/4, 4/4, 5/8 and 9/8; duple meter including 2/4 and  $\text{C}$  are most common. The beat is the half note; harmonic change is primarily on the beat and pulse levels. The gavotte and the bourée share an identical metric structure. The two dances are sometimes difficult for the modern listener to distinguish if the performer does not clearly project their rhythmic discrepancies, mainly

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<sup>58</sup> Mather and Karns, 250-251

<sup>59</sup> Meredith Little, “Gavotte,” [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed July 4, 2012).

<sup>60</sup> Little, 48

the gavotte begins in the middle of the measure, and the bourée begins on the downbeat.<sup>61</sup> Most often the initial beat of a gavotte rhythm appears before the first bar line (This anacrusis, usually exemplified in two staccato notes, corresponds with the extreme arching of the foot which precedes the step.)<sup>62</sup> As a result, the grouping of beats by twos occurs *across* the bar line. This contrasts the bourée in which the grouping of beats by twos occurs *inside* the measure. The gavotte is uniquely its own dance, distinguished by its balanced, rhyming phrases, and its slower tempo which allows more possibilities for subtleties.<sup>63</sup>

### **Gavotte Tempo**

Eighteenth-century gavottes employ a narrow range of tempi. There are no extreme fasts or slows; all tempo fluctuation remains within the confines of moderation. Since the eighteenth century gavotte is not assigned an exact tempo marking, composers occasionally wrote in approximate tempo indications for performance.<sup>64</sup> The character of the piece and the amount of musical ornamentation dictates performance tempo. The gavotte is moderately fast, but it is more relaxed than the bourée.<sup>65</sup> Freillon-Poncein, French oboist and flutist, once described gavottes as “very slow and serious airs, whose

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<sup>61</sup> Mather and Karns, 252

<sup>62</sup> Porter, 26

<sup>63</sup> Mather and Karns, 252

<sup>64</sup> Little, 48

<sup>65</sup> Meredith Little, “Gavotte,” [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed July 4, 2012).

expressiveness is very touching.” In 1740, James Grassineau wrote in his dictionary that the gavotte is “brisk and lively by nature.” Plainly stated, gavottes are either fast or slow, but never extremely fast or excessively slow. Although contrasting descriptions exist, these are generally moderate affects, opposed to extremes of emotional expression.<sup>66</sup>

### **Gavotte Phrase Structure**

A typical gavotte dance rhythm consists of a rhythmic-harmonic phrase eight beats in length (2 four-bar phrases) clearly divided into 4+4 beats. The grouping of beats by twos occurs across the bar line. Since the eight beat phrase divides neatly in the middle (after beat 4), it is considered a “question/answer” or “statement/counterstatement” phrase model. The predictable rhyme and balance of the gavotte style makes the rhythm easy to follow. Unlike the more serious Baroque dances such as the allemande and courante, the gavotte maintained its relative simplicity of texture and clear phrasing.<sup>67</sup>

### **Gavotte Articulation**

While meter, tempo, and phrase structure form the core of gavotte style, one specific articulation helps to distinguish the gavotte from other Baroque dance forms. Gavotte performing style is characterized by quavers executed as *notes inégales*

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<sup>66</sup> Little, 47-48

<sup>67</sup> Little, 47-48

(“unequal notes”). Notes inégales describes an eighteenth-century French practice of performing certain notes with equal written time values at unequal durations, usually as alternating long and short.<sup>68</sup>

The gavotte is not complicated with syncopations and contrapuntal textures, but it does express a variety of affects, ranging from tender and graceful, to joyful and exuberant. Pastoral affect is a common attribute of early eighteenth-century gavottes. In music form and in dance form, the gavotte reached great popularity during the “pastoral” craze of the 1720s and 1730s. Those who lived in cities and courts idealized a simpler, rural life, with shepherds and shepherdesses doing rustic dances outdoors to the accompaniment of bagpipes, and it was during this pastoral craze period that Bach composed most of his gavottes, frequently including pastoral references, but always retaining the ideals of a calm balance and an expected rhyme, which are characteristic of the gavotte.<sup>69</sup>

### **Sarabande Origins**

The sarabande is another popular French Baroque court dance and instrumental form. It is considered to have its origin in Latin America and appeared in Spain during the sixteenth century where singing and stringed instruments (one or more guitars and castanets) accompanied it. It was danced particularly by women to a guitar accompaniment, sometimes supported by flutes and harps. The texture is chiefly

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<sup>68</sup> “Notes inégales,” <http://en.wikipedia.org> (accessed Sept. 25, 2012).

<sup>69</sup> Little, 47-48

homophonic, though imitation among instrumental voices sometimes introduces reprises or rondeau couplets. Sarabandes are often composed in binary form and characterized by intense, serious affect; occasionally they are tender and gracious.<sup>70</sup> As an instrumental form, the sarabande is one of the principal movements of the Baroque suite, usually following the courante. Most French sarabandes of the middle and late Baroque period exist within instrumental suites for solo instruments and in continuo chamber suites for violin or other instruments. The sarabande's popularity lasted throughout the eighteenth century.

During the sixteenth and early seventeenth centuries, the sarabande was a fast, lively dance (alternating between 3/4 and 6/8 meter) with a reputation for lasciviousness. Jane Bellingham cites a remark made by Father Mariana (1536–1624), in his *Treatise against Public Amusements*, describing the sarabande as 'a dance and song so loose in its words and so ugly in its motions that it is enough to excite bad emotions in even very decent people'. In the early seventeenth century, the sarabande was introduced to Italy as a colorful, vivacious, exotic dance. Like the earliest Latin sarabande style, the sarabande in Italy was accompanied by castanets and a guitar or guitars playing continuous variations on a series of harmonies, the chords punctuated by the fiery *rasqueado* (guitar finger strumming technique). The Italians preferred this fast, exotic sarabande style.<sup>71</sup>

By the mid-seventeenth century, the sarabande appeared in France. It was performed in the *ballet de cour*, theatrical entertainments, and in ballrooms. It was here (ballrooms) that the much slower and more stately version of the sarabande evolved.

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<sup>70</sup> Mather and Karns, 291

<sup>71</sup> Little, 92

This newly developed, slower style sarabande was in triple time with a clear emphasis on the second beat, which was often dotted. The slower sarabande was preferred by the French, and it appears in the works of many French composers, including Chambonnières, the Couperins, and Rameau. It was also the preferred style among such German composers as Froberger, Pachelbel, Handel, and J.S. Bach.<sup>72</sup>

The French had the effect of “taming” the sarabande. In its noble form at the French Court, extant choreographies describe a dance style that is calm, serious, sometimes tender, but ordered, balanced and sustained. There are no specific choreographed dance steps associated with the eighteenth century sarabande. However, many eighteenth-century choreographers incorporated elegant leg gestures (battements and pirouettes) which are impressive at a slow tempo.

### **Sarabande Rhythm, Meter, and Tempo**

Eighteenth-century French sarabandes are set in triple meter, usually 3/4. Some are set in 3/2, in which case the music moves by three half-note beats per measure. The harmonic rhythm is primarily on the level of the beat. According to Meredith Little, an appropriate tempo for dancing the sarabande is half note equals approximately M.M. 69. Music theorists of the late seventeenth and early eighteenth centuries who mention sarabande tempo agree that it is slow or very slow. The reasons for performing sarabandes slowly are aesthetic and not technical, since it is easier to dance them at a

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<sup>72</sup> Jane Bellingham, “Sarabande,” [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed July 4, 2012).

faster pace. The slow tempo best suits the serious, stately, elegant style of the sarabande.<sup>73</sup>

### **Sarabande Phrase Structure/Articulation**

French Baroque sarabandes convey a strong sense of balance based on four-bar phrases. Balanced phrasing is an important attribute of the seventeenth-century sarabande; one seldom encounters phrases that are not four or eight measures long. (Phrases of five, six, or nine measures rarely occur.) The well balanced question and answer phrase structure is predominant. The extreme simplicity of phrase structure, with its anticipated rhymes appears also in the gavotte and the minuet as well. However, the sarabande was much older than these other dances, both as a dance and as dance music. Over time, the simplicity of phrase structure inspired composers writing for a soloist to experiment with various techniques and styles. As a result, there is no one sarabande type or form by the early eighteenth century; instead, invariable phrase lengths and phrase shapes appear in endless modifications.

In most sarabande melodic phrases, the second beat is the high point of the phrase and is therefore more strongly articulated than the first beat. Emphasizing beat 2 conveys the passionate character that is inherently laced within the sarabande musical style.<sup>74</sup>

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<sup>73</sup> Little, 92-95

<sup>74</sup> Little, 96- 97



## Gigue Origins

The gigue is an energetic dance that took its name from the small violin on which its lively melody was played.<sup>75</sup> The gigue/jig (with various spellings) originated in the British Isles where popular dances and tunes called ‘jig’ have been known since the fifteenth century. The English word “jig” may have come from the old French word *giquer* which means “to frolic” or “to leap.” Some English literary works of the sixteenth century suggest that jigs are fast dances with virtuoso footwork. The gigue is also one of the most popular Baroque instrumental dances and a standard final movement of the suite. It emerged in French lute and harpsichord music early in the seventeenth century and developed in the *style brisé* performed by these particular instruments.

The French gigue was not only favored in France, but it was also of great reputation in other European countries. During the mid seventeenth century, it gained popularity in Germany, and by the late seventeenth century, the *giga* was famed in Italy. Eventually, distinct French and Italian gigue styles emerged. The French gigue is composed in either a moderate or fast tempo (6/4, 3/8 or 6/8) with irregular phrases and imitative, contrapuntal texture. The Italian *giga* is usually in 12/8 time and marked “presto”. It sounds much faster than the French gigue but has a slower harmonic rhythm with balanced four-bar phrases and a homophonic texture. From 1690, Italian gigas were composed as highly complex virtuoso solo pieces featuring passages of continuous quick

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<sup>75</sup> Porter, 27

notes and a wide variety of compositional techniques, thus creating joyful affect.<sup>76</sup> It was not until the early eighteenth century did the Italian *giga* become popular in France.<sup>77</sup>

It is virtually impossible to classify the *gigue* as a particular type after 1700; by this time, the title ‘*gigue*’ identified French *gigues*, Italian *gigas*, or some combination of the two. Some of the longest, contrapuntally complex *gigues* are featured in the works of J.S. Bach, appearing under diverse titles such as ‘*gigue*’, ‘*giga*’, ‘*jig*’ and ‘*gigue*’. A few are clearly in the French style, such as those presented in the French Suite in C minor BWV 813.

### **Gigue Rhythm and Meter**

Like their fifteenth-century English counterparts, eighteenth-century *gigues* are composed in either simple or compound meter. One must examine metric structure to determine if a piece is composed in an authentic French *gigue* style. Most French *gigues* have a time signature of 6/8 or 6/4, but it is not unusual to find *gigues* in triple meter, especially *gigues* from the seventeenth century.

Most eighteenth-century *gigues* are composed in compound meter (i.e. with a triple subdivision of the duple beats), and most are in binary form. The metric structure is triple on the pulse level but otherwise duple; the beat is the dotted half note in 6/4 time. Harmonic changes often occur on the first pulse of a beat and frequently on the third pulse. This gives an uneven, skipping quality to the music. The dance steps underline

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<sup>76</sup> Meredith Little, “Gigue,” [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed July 4, 2012).

<sup>77</sup> Mather and Karns, 256

the musical rhythm as they are coordinated with the rate of harmonic change. Lastly, two additional rhythmic devices featured in French giges include syncopation and hemiola.<sup>78</sup>

### **Gigue Tempo**

Some of the earliest giges convey a moderate tempo; they are often joyful, but with nonchalant affect. Music theorists usually describe the tempo as simply “fast.” (Fast in comparison with the other Baroque French dances that is. In today’s standards, the tempo seems moderate at most.) Dance historian Wendy Hilton states that a comfortable tempo for dancing French giges is dotted half note equals M.M. 88 in 6/4 time, slightly faster in 6/8 time with the dotted quarter note as the beat. The gigue is not to be performed at too fast a tempo as an atmosphere of frenzy or anxiety may be conveyed to the listener/viewer.<sup>79</sup>

### **Gigue Phrase Structure**

Certain elements of original style, particularly the balanced phrasing, began to change under the influence of *style brisé* of seventeenth-century France.<sup>80</sup> *Style brisé* ("broken style") is a term for broken, arpeggiated texture in instrumental music. The term usually refers to Baroque music for lute, keyboard instruments, or the viol. The

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<sup>78</sup> Meredith Little, “Gigue,” [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed July 4, 2012).

<sup>79</sup> Little, 146-148

<sup>80</sup> Little, 264

defining feature of *style brisé* is the use of diverse, unpredictable ways of breaking up chordal progressions and melodies.<sup>81</sup> As a result of *style brisé*, changes occurred that affected balanced phrasing and original gigue style as a whole. Changes included unpredictable, irregular phrase lengths with few internal cadences, faster tempo with relentless forward motion, and increased emphasis on motivic play which lent the gigue a growing rhythmic and textural complexity.<sup>82</sup>

### **Gigue Articulation**

The most distinguishing feature of the French gigue is its graceful lilt. This lilt affect is a *sautillant*, or “jumping” figure which occurs in two specific rhythmic combinations: a dotted eighth note, sixteenth note, and another eighth note grouping in 6/8, or a dotted quarter note, eighth note, and quarter note grouping in 6/4. This signature articulation projects a “skipping quality” that reflects the leaps and hops often choreographed within the dance itself.<sup>83</sup>

### **Minuet Origins**

I know nothing in the whole art of dancing more noble, more expressive, nor more elegant than the Minuet... The Minuet is in fashion everywhere: They dance it both at Court and in the City. It is used all over Europe.

—Frenchman Jean Lecointe (1752)

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<sup>81</sup> “[Style brisé](http://www.wikipedia.org),” [www.wikipedia.org](http://www.wikipedia.org) (accessed Sept. 4, 2012).

<sup>82</sup> Meredith Little, “Gigue” [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed July 4, 2012).

<sup>83</sup> Little, 146

The most famous of all Baroque French dances is the minuet, and for many people, it still serves as a symbol of the great elegance and nobility of seventeenth and eighteenth-century France. The minuet influenced many different social classes, and it was performed in a wide variety of styles.

Brossard's dictionary from 1703 records that the minuet originates from a province in southwestern France called Poitou.<sup>84</sup> It was born in the aristocratic French court in the 1660s, and it existed in various forms. Louis Couperin's three minuets in the Bauyn manuscript (ca. 1600) are cited as the earliest minuet musical compositions. As one of the most popular social dances of the French court, stylized minuets were frequently heard in aristocratic solo and ensemble music from the late seventeenth century onward.<sup>85</sup> By the early eighteenth century, minuets were enjoyed as social dances throughout Europe, including Bach's home of Germany.<sup>86</sup> In addition to courtly and social dance, minuets were often presented in theatrical and ballet performances. The theatrical works of Jean-Baptiste Lully contain ninety-two titled minuets composed as dance accompaniment for his ballets and other stage works from the 1660s until his death in 1687.

Besides dance genres, the minuet also exists as an instrumental form.<sup>87</sup> It is usually composed as an optional movement in Baroque suites and frequently appears in movements of late eighteenth-century multi-movement forms such as the sonata, the

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<sup>84</sup> Little, 62-63

<sup>85</sup> Mather and Karns, 268

<sup>86</sup> Little, 63

<sup>87</sup> Mather and Karns, 268- 269

string quartet, and the symphony, where it was usually paired with trio.<sup>88</sup> Historically, the minuet was featured as one of the “new” dances between the sarabande and the gigue.<sup>89</sup>

### **Minuet Choreography**

The signature choreography of the minuet was a staple feature of eighteenth-century ballroom dance. Ordinarily at a formal court ball, the minuet was danced by one couple. After making honors to the *Présence* (the king or someone else designated to preside for the evening) and to each other, the dancers moved diagonally to opposite sides of a rectangular space while dancing a series of prescribed step patterns. Next, the couple moved along an imaginary letter Z so that they passed each other in the middle and finished the figure in opposite positions. (Before 1700 the figure of the floor pattern was a letter S, the sign for the Sun King, Louis XIV). After several Z figurations, the dancers presented their right hands to each other in the middle of the rectangle and turned a full circle before retreating to diagonally opposite corners. Then, they advance again for a similar presentation of left hands, followed by more letter Z figurations. The climax of the dance is the presentation of both hands, when the dancers turned several circles before retreating together to make honors to each other and to the *Présence*.

Two standard choreographed dance patterns of the eighteenth century minuet were the *pas de menuet à deux mouvements*, and the *pas de menuet à trois mouvements*.

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<sup>88</sup> Meredith Little, “Minuet,” [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed July 4, 2012).

<sup>89</sup> Little, 63

The first consists of two *demi-coupés* and two *pas marchés* with the steps falling on the first, third, fourth, and fifth beats of a two-bar phrase. The latter consists of two *demi-coupés*, a *pas marché* and either another *demi-coupé* or a *demi-jetté*, with steps falling on the first, third, fourth, and sixth beats of a phrase. Gentle accents in the musical accompaniment are always implied by the *demi-coupé* and the *demi-jetté*.

One reason for the minuet's remarkable longevity is the considerable variety of steps it absorbs into the basic dance pattern. A number of different dance steps are used including *demi-coupés* (rises from previous bends during the transfer of weight from foot to foot), *demi-jettés* (small leaps from one foot to the other) and *pas marchés* (plain steps on to the ball of the foot). Most step patterns can be taken in any direction, and all four-step combinations are tiny, covering a distance of about one meter.<sup>90</sup>

### **Minuet Rhythm and Meter**

Most minuets are set in triple meter, and their measures contain three quarter note beats. Some examples from the early eighteenth century have are marked in 3/4 time. A few pieces marked 6/4 or 6/8 combine two measures of 3 or 3/8 meter and begin either on the downbeat or the upbeat; the downbeat start suits the dance steps, whereas the upbeat start suits the dance lyrics.<sup>91</sup>

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<sup>90</sup> Meredith Little, "Minuet," [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed July 4, 2012).

<sup>91</sup> Mather and Karns, 270

## Minuet Phrase Structure

Balanced phrasing and clear sense of rhyme characterize minuet musical phrasing.

The dance rhythm consists of a four measure harmonic-rhythmic phrase with an internal subgrouping of 2+2 beats. The first four-measure subphrase is normally balanced or “answered” by a second four-measure subphrase with a greater sense of arrival at its closing cadence. Almost all phrases are constructed as multiples of four measures; odd numbers of measures are rare, though they are common in minuets from the mid seventeenth century. If sixteenth notes appear within a phrase, they are usually ornamental.<sup>92</sup>

Minuet phrase structure is similar to that of the gavotte, but there are some differences. Both dances have the question and answer balanced phrase model. In contrast, the gavotte’s phrases begin before the first bar line while the minuet’s phrases commence at the beginning of a bar, with an occasional upbeat. In comparison to the gavotte, the minuet is of moderate character, and it is not given to extremes of passion.

Compared to other triple meter dances of the early eighteenth century, the minuet’s affect is one of moderate gaiety, nonchalance, and peacefulness. Minuet melodies are normally narrow in pitch range, and they tend to move stepwise rather than in large intervallic leaps. This stepwise melodic framework combined with regularity and balance of phrase structure may quickly become monotonous were it not for the syncopations, hemiolas, and other rhythmic nuances inherent in this dance style.

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<sup>92</sup> Mather and Karns, 270



## **Minuet Tempo**

The eighteenth-century minuet is best known for its small quick steps, joyful character, and quick tempo. It is indeed fast when compared to other court dances like the courante and sarabande which are all in triple meter.<sup>93</sup> What is fast about the minuet is the movement of the three quarter notes in the measure. Most pendulum markings range from M.M. 71 to 78 for dotted half notes.<sup>94</sup>

Throughout the course of the eighteenth century, the minuet tempo seems to have slowed down; in reality, it did not. It did present a slower “feel” in relation to the newer, faster triple meter dances of the second half of the eighteenth century, such as the ländler and the German waltz.<sup>95</sup>

## **The Tempo Debate**

It is no surprise that perhaps the most popular Baroque French court dance has controversy attached to its reputation. According to Meredith Little, the question of tempo regarding early eighteenth-century minuets is probably the most historically controversial issue pertaining to this dance. Tempo is an important question, but it can only be dealt with after discussing various views regarding the way to beat time in the minuet.

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<sup>93</sup> Little, 66-70

<sup>94</sup> Mather and Karns, 270-274

<sup>95</sup> Little, 68-69

Eighteenth-century musicians used at least two ways to determine appropriate minuet tempo. (Dancers used a third method.) Musicologist Newman Powell states that “the primary and earliest concept of the seventeenth and eighteenth centuries seems to have been that the simple ternary measure constitutes only one true beat—a concept expressed the clearest in the *tactus inaequalis* method of beating.” (The *tactus inaequalis* method of beating time was most common during the Renaissance era.)

A second method of beating time in the minuet describes the arm moving three times per measure—down, to the side, and up. In this second method, theorist Saint-Lambert describes there being “three beats per measure,” thinking of each arm movement as a beat. The eighth notes are counted as taps, the quarter notes as beats, and the measure as one beat.

Finally, a third method of beating time was used by dancing masters who made a downward motion of the arm for one measure (known as the “good” measure) and an upward motion for the following measure (known as the “bad” or “false” measure). Pertaining to this method of beating time, theorist Loulié once wrote: “The only reason for using 6/4 instead of twice 3/4 (in barring the minuet) is because in 3/4 the good beat is not distinguished from the false beat; and it is for this reason that dancers beat the minuet in 6/4 although it is notated in 3/4.” If one thinks as the dance masters did, where one down-and-up movement of the arm per measure equals one beat, the beat seems to move rather slowly. On the other hand, if one thinks of three beats per measure, the beats seem to move quite quickly.<sup>96</sup>

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<sup>96</sup> Little, 67-69

## CHAPTER 4: SECULAR AND SACRED SOLO VOCAL WORKS OF J.S. BACH

In this chapter, I discuss five arias from well known cantatas by J.S. Bach. For each of the five dance types observed in this paper, I have selected an aria (sacred or secular) that features elements of eighteenth-century French court dance. Specific observations and performance suggestions are included for each aria discussed.

### **Bach's Bourée**

Twenty of Bach's titled bourées survive today. These works cover a period from 1708-1730. They appear, for example in many other works including all four of his orchestral suites, in two of the English and two of the French suites for keyboard, in two solo suites for cello, and in the Partita for solo flute.<sup>97</sup> Bach incorporates bourée dance rhythms in several works for keyboard, small instrumental ensembles, and concertos. Some examples from his repertoire include the Fugue in C minor for organ (BWV 537), the trio sonata in the *Musical Offering* (BWV 1079, 8), and in the opening movement of the second *Brandenburg Concerto* in F major (BWV 1047, 1). Most often in Bach's bourée-like compositions, the beat is the quarter note, not the half note as in the titled bourées. A wide variety of time signatures occur, including common time (C), cut time

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<sup>97</sup> Little, 44

(♩), and 2/4, though cut time is most common. The characteristic bourée rhythmic patterns, balanced phrases, and joyful affect attest to an origin in bourée style.<sup>98</sup>

Bourée dance influences are also present in many of Bach's vocal arias from his sacred and secular cantatas. When Bach sets cantata arias that showcase dance elements (especially dance rhythms), he does not use the AABB form that is common for the titled dances. Instead, he employs the ABA da capo aria form, popular during the Baroque period.<sup>99</sup> I will now describe a vocal aria inspired by French bourée dance style.

### 1. "Patron das macht der Wind" BWV 201, 3

Bach's secular Cantata No. 201, *Geschwinde, ihr wirbelnden Winde* ("Haste, haste, you whirling winds"), also known as "The Dispute between Phoebus and Pan") was composed in 1729, and it may have served as a programmatic season opener for the summer or winter Collegium series for that same year.<sup>100</sup> The text, an adaptation of an episode in Ovid's *Metamorphosis*, is by Picander, the pseudonym of the poet Christian Friedrich Henrici. The designation of the work as a *dramma per musica* is revealing, since that title was associated with eighteenth-century operas. In comparison to Bach's other secular cantatas, "Phoebus and Pan" is often regarded as a miniature opera, the closest that Bach came to a genre he otherwise never explored.

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<sup>98</sup> Little, 206

<sup>99</sup> Little, 204

<sup>100</sup> Wolff, 356

The characters of this mythical drama are Momus (soprano), Mercurius (alto), Tmolus (tenor 1), Midas (tenor 2), Phoebus (bass 1), and Pan (bass 2). The plot involves a thinly veiled satire on poor music making and singing. Phoebus and Pan anger each other with claims of vocal superiority. Their quarrel is interrupted by Momus, who pokes fun at Pan. Eventually, Mercurius suggests a singing contest, which opens with a beautiful aria by Phoebus. Pan, in contrast, makes a fool of himself thanks to Bach's employment of stock clichés and popular, low style. (These style traits allude to the simple gallant music that increased in popularity in the early eighteenth century.) The work opens and closes with large da capo choruses. Sharply characterized and wittily inventive, "Phoebus and Pan" reveals a side of Bach less familiar to those who know him only by his instrumental and sacred vocal works.<sup>101</sup>

**Quick reference:**

Original Key: G major

Original Instrumentation: Continuo

Vocal range: D4-A5

Tessitura: D5-F#5

Text setting: Syllabic

Formal structure: Da Capo

Duration: 2:22

Tempo: Brisk

Meter: 2/4 (with 1 pulse upbeat)

Mood or character: Witty, charming

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<sup>101</sup> "Bach Cantata No. 201," [www.allmusic.com](http://www.allmusic.com) (accessed July 31, 2012).

## Text and Music Analysis

The soprano aria, “Patron das macht der Wind” is composed as the third movement of this cantata. The character Momus sings as follows:

*Patron, das macht der Wind.*  
*(My dear chap, it's like the wind)*

*Dass man prahlt und hat kein Geld,*  
*(To boast and have no money,)*

*Dass man das für Wahrheit hält,*  
*(To consider true)*

*Was nur in die Augen fällt,*  
*(What only meets the eye,)*

*Dass die Toren weise sind,*  
*(To take to fools for wise,)*

*Dass das Glücke selber blind,*  
*(To think fortune itself blind)*

*Patron, das macht der Wind.*  
*(My dear chap, that's what the wind does.)*

In “Patron das macht der Wind,” Momus is teasing the bass character Pan. The text presents rhyme scheme of ABBBAAA. This aria is composed in da capo form which is a modified binary form (ABA'); the A section comprises mm. 1-42, and the B section comprises mm. 43-83. The da capo formal structure is likened to the characteristic binary form of eighteenth-century French bourées. The mood of section B changes as it is composed in the relative minor key (E minor). The syllabic text setting reflects the numerous lively dance steps of French bourée choreography.

The bourée dance rhythm begins with an upbeat, either one quarter note or two eighth notes. In this particular aria, the beginning upbeat (in measure 8, Ex. 1.1) is presented in an eighth rest, eighth note pair.

**Ex: 1.1**

m. 8

The image shows musical notation for measure 8. It consists of three staves. The top staff is a treble clef staff with an eighth rest followed by an eighth note. The middle and bottom staves are a grand staff (treble and bass clefs). The middle staff has a melodic line starting with a quarter note, followed by a series of eighth notes. The bottom staff has a bass line starting with a quarter note, followed by a series of eighth notes. The word "Pa - 1" is written above the middle staff, and the dynamic marking *p* is written below the bottom staff.

As is proper for bourée dance music, all upbeats should be slightly detached from the note that follows, in the middle of a strain and also at the beginning of the musical piece. This detached articulation helps distinguish the bourée structure from similar dances like the gavotte.


**Performance Suggestions**

The text is more dominant in this aria and the shape of the solo vocal line depicts Momus' teasing. The text setting is syllabic, and it should be performed in a clear speech-like fashion. (Diction should be cleanly articulated at all times.) The melodic line presents moments of stepwise motion, but it is mostly composed in a disjunct, jagged fashion. (Perhaps Bach composed the melody in a more broken, disconnected form to

portray the whimsical nature of this aria.) As a result, the singer must perform all intervallic leaps (especially the octave leaps in measures 16, 24, 62, and 79, Ex. 1.2) with precision and accuracy.

**Ex: 1.2**

m. 16




tron, Pa - t

m. 24



Wind, Pa - tron,

m. 62



fällt, Pa - tron,

m. 79



Wind, Patron,



The soprano must access three vocal registers (chest, middle, and head) to perform this aria successfully. As it pertains to registral extremes, the highest note (A5) occurs three times (measures 16, 26, and 77), and each time this climactic pitch should be approached with ease and grace.



The tonalities Bach composed in this aria help relay the meaning of Momus's text. The A section in G major shows that Momus is lighthearted, and playful with her teasing of Pan. There is no underlying meaning; she is only teasing him. The B section begins in G major, transitions to an A minor tonal region, and then to an E minor tonal region. These minor tonalities reveal that Momus's teasing has shifted in to sincere, yet more stern teaching. A since of "Don't be deceived; pay attention" is portrayed in this section. The use of secondary dominant chords and quick harmonic rhythm nicely assist in conveying the underlying meaning of the text in the B section.

Syncopation is one characteristic of danced bourées, and there are two apparent moments of syncopation that occur in measures 46 and 52 (Ex. 1.3).

**Ex: 1.3**

<p>m. 46</p> 	<p>m. 52</p> 
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The syncopations function to intensify the forward movement of the musical phrase. Remember, the bourée is light and lively and continuous forward momentum preserves the authentic style of this dance type. In performance, the singer should always think ahead to the next phrase.

The key to performing bourées is articulation. Articulation, like phrasing, is of the highest importance in Baroque music, and capable of the highest subtlety. It must serve clarity and distinctness. Sense of line comes first, and good articulation, like good phrasing is an element of singing a smooth line. The melodic lines in bourée style are to be “pointed upward” with all manner of well-paced accents, staccato upbeats, precise cut-offs on rests, snappy releases for two and three note phrases, tenutos on long notes, and frequent application of non legato and detached playing (in this case singing), particularly on the short groups of quick notes that so often follow the long ones.<sup>102</sup> The vocalist’s goal is to perform with instrument-like technical facility. To further associate this vocal aria with eighteenth-century bourée style, all eighth note upbeats should be slightly detached from the note that immediately follows. (Think of the upbeat eighth note as a “spring board” that sets up each phrase.) Light staccato articulations are also appropriate to perform on these quick upbeats.

There are several moments for rest within this aria, marked with eighth-note, quarter-note, and some whole-note rests. The singer must take care to perform all cut-offs in a clean, precise manner and in tempo. In general, all quarter-note figures should be approached with a tenuto articulation to add contrast to the detached style singing of the eighth- and sixteenth- note values.

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<sup>102</sup> Hilton, Wendy. *A Dance Pageant*. Galaxy Music Corporation: Boston, 1992. p. 35 (Vocal Score)

## **A Note on Tempo**

The bourée tempo is generally faster than that of the gavotte, even though both dances have the same metric structure. As stylized dance music, the Baroque bourée is characterized by duple meter within a moderate to fast tempo. “Patron das macht der Wind” should be performed in a moderately fast tempo and with a joyous, whimsical affect. This bourée-like aria should be performed within the appropriate tempo range, half note equals M.M. 80-88.<sup>103</sup> In the same way eighteenth-century dancers too precaution, the singer must not perform this piece so fast that graciousness is forfeited. While the mood is slightly more relaxed, it is appropriate for the tempo to relax only a bit to serve expressive purposes. The tempo remains consistent throughout the entire piece, but there are moments where tempo rubato may be employed a bit for interpretive reasons (Ex: measure 30 on the return of the A section only). The constant eighth note, eighth rest, sixteenth note values, and staccato articulations (in the B section, measures 66-70) in the accompaniment help the vocalist maintain a steady tempo and an overall feeling of buoyancy and lightheartedness.

## **Bach’s Gavottes**

Gavottes were a frequent component of Bach’s secular music, appearing in three of the four orchestral suites, two of the English suites and three of the French suites for keyboard, and two of the solo suites for cello. Some examples from his repertoire

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<sup>103</sup> Hilton, 266.

include Suite in G minor (BWV 822) for keyboard, Suite V (BWV 1011) for cello, and the orchestral suite in D major (BWV 1068). Inclusion in these instrumental works reflects its great popularity in the 1720s and 1730s, the period when Bach composed the majority of his gavottes. Bach composed twenty-six titled gavottes, and all of them use the half note as the beat. In addition, almost all of them convey a clear sense of balance, created by four- and eight-beat phrases in a “statement and counterstatement” format.<sup>104</sup>

Bach’s gavottes appear in two types: The first type is similar to the titled gavottes, with half-note beats in a duple meter, and phrases begin in the “mid-measure.” The second type is also set in duple meter, but phrases commence at the beginnings of measures. Melismatic lines are a common feature in almost all of Bach’s gavotte-like pieces. Gavotte dance rhythms occur clearly in several pieces for keyboard and vocal arias from both secular and sacred cantatas.<sup>105</sup>

## 2. “Was die Welt” BWV 64, 5

For the Third Day of Christmas in 1723, Bach’s Cantata No. 64 *Sehet, welch eine Liebe* (Behold, what manner of love) begins with a verse from the Gospel according to John 3:1. Bach sets chorales by Martin Luther in its second movement, by Balthasar Kindermann in its fourth movement, and by Johann Franck in its eighth and final movement. The anonymous text for the remaining movement expounds on the typically Lutheran notion that the world is itself irredeemably sinful and that one can only be

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<sup>104</sup> Little, 56-60

<sup>105</sup> Little, 216-217

redeemed through the intercession of Jesus. The cantata is scored for soprano, alto, and bass soloists, and chorus.<sup>106</sup>

**Quick reference:**

Original Key: B minor/A major

Original Instrumentation: Oboe d'amore, coronet, a trio of trombones, strings, and continuo

Vocal range: D4-G#5

Tessitura: C5-F#5

Text Setting: Syllabic with melismatic passages

Formal structure: Da Capo

Duration 5:32

Tempo: Moderate, Andante

Meter: 2/2 (Cut time)

Mood or Character: Intimately Graceful

**Text and music Analysis**

The fifth movement, “Was die Welt,” is sung by the soprano soloist. The text of the aria is as follows:

*Was die Welt  
(What the world)*

*In sich hält,  
(Doth contain)*

*Muss als wie ein Rauch vergehen.*

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<sup>106</sup> “Bach Cantata No. 64,” [www.allmusic.com](http://www.allmusic.com) (accessed July 31, 2012).

*(Must as though were smoke soon vanish)*  
*Aberwas mir Jesus gibt*  
*(But what I from Jesus have)*

*Und was meine Seele liebt,*  
*(And that which my soul doth love,)*

*Bleibet fest und ewig stehen.*  
*(Bides secure and lasts forever.)*

In “Was die Welt,” the narrator’s message is this: Temporal, worldly things will eventually vanish, but intangible, spiritual possessions are eternal. The text presents a modified couplet rhyme scheme (AABCCB). As the text speaks of trust in Jesus though the world will vanish, it is apparent that the gavotte style embraces not only the pastoral, naïve, and simple affects, but also the more complex, introspective moods as well.

The aria is composed in da capo form: The A section comprises measures 1-50; the B section comprises measures 50-92. The da capo form reflects binary formal structure of many Baroque instrumental gavottes. The recurring syllabic text and rhythmic motive at the beginnings of phrases in the A section nicely depict the characteristic *contretemps de gavotte* (hop, step, step, jump) choreography. On the words “Was die welt,” in mm. 8, 12, and 28, the quarter note, eighth-note pair, half note combination represent the dance moves. This motive is first introduced in the instrumental accompaniment in mm.1-2 (Ex. 2.1).

**Ex: 2.1**

m.1                      m.2

*mf* Viol.

Like the eighteenth-century French gavotte, this aria is set in duple meter, and its opening phrase of the sung melody begins in the middle of the measure (as in Ex. 2.2, m. 8.2).

**Ex: 2.2**

m. 8.2

Was die Welt  
Litt - le - worth's

*p*

It does also feature balanced 4+4 phrasing, and the grouping of beats by twos occurs across the bar line. (Meredith Little would consider this a Type I gavotte.) Some common eighteenth-century gavotte rhythmic patterns are featured in this gavotte-like vocal aria, as seen in Ex. 2.3. Here one typical rhythmic pattern consists of a half note and a quarter note, followed by two eighth notes; this pattern appears in measure 17. A

second common rhythmic pairing is a half note followed by two quarter notes; this pattern appears in measure 18. A third common rhythmic pattern consists of a quarter note followed by a series of three eighth-note pairs; this pattern is presented in measure 62 of the aria.

**Ex: 2.3**

m. 17	m. 18	m. 62
 <p>Welt in sich vorth's found on</p>	 <p>hält, muß als arth, for 'tis</p>	 <p>- hen, blei - bet - ish, e'er end -</p>

**Performance Suggestions**

The vocal line presents a combination of stepwise motion and larger intervallic leaps that create a continual rise and fall or arch shape that should be performed with grace and ease. In performance, smooth legato singing should be achieved in addition to light detached singing especially on sixteenth-note pairings (in mm. 29, 34, and 91 of the score). These sixteenth-note pairings reflect the gavotte dance steps which were often embellished or ornamented.

The text and music play an equal role in this aria. In mm. 37-40, the soprano sings a melodic sequence on the word “vergehen” structured upon circle of fifth motion



in the bass accompaniment (Ex. 2.4). The ascending eighth-note passages here depict the vanishing of worldly possessions.

**Ex: 2.4**

m. 37

m. 38

wie ein Rauch ver - ge -  
born like smoke to per -

m. 39

m. 40

hen, wie ein Rauch  
ish for 'tis born

All eighth notes the sequence should not be sung with the same articulation. Rather, the singer should taper the phrases and decrescendo as the line ascends. The dying away of the vocal sound paints a vivid picture of vanishing. The singer should be sure to make all cut offs and points of repose cleanly articulated and in tempo. Lastly, the singer may

perform a trill at perfect authentic cadence points (see mm. 41 and 91 of the score) throughout the aria.

Several measures within the B section feature half notes, whole notes and tied whole notes that are to be sustained for two full measures (mm. 58-60, 74-76). All sustained pitches should be performed with vibrato; straight tone (which is associated with Baroque singing style) should only be employed as an expressive or interpretive choice. The singer should also perform dynamic contrasts on these sustained pitches. (Patterns of gradual crescendos and decrescendos are common dynamic choices.) There are no rules to inform the singer when to perform a crescendo or decrescendo; however, the performer should always rely on the composer's *text* to inspire dynamic (loud and soft) variation in performance. In other words, the text (opposed to a mere sustained note value) informs when to sing with more or less volume and intensity.

To highlight the characteristic 4+4 phrase structure of eighteenth-century gavottes, the singer should breathe after beat 4 of the "statement" phrases and after beat 8 of the "counterstatement" phrases. Proper articulation (breath or lift) after beats 4 and 8 will create a perfect sense of balance in the entire 8 beat phrase. The breaths should be taken in tempo and should not disturb the forward movement of the vocal line. In general, all sixteenth and eighth notes should be sung in a detached manner with great vitality. A light, buoyant vocal timbre should be presented throughout the aria; avoid singing with heavy timbres in the attempt to create smooth legato lines.

"Was die Welt" is the vocal equivalent to an eighteenth-century gavotte, so the singer must remember to maintain the accompaniment/voice metric overlap as the dancers were to maintain the accompaniment/dance metric overlap. This balance is

achieved when all downbeats are performed with decreased articulation. Over accentuation of the downbeats will frustrate the characteristic overlap between accompaniment and singer.

### **A Note on Tempo**

French Baroque gavottes are lively, yet subtly gracious. To embody both characteristics, the singer should perform “Was die Welt” a bit slower than would be ideal for the similar French Baroque bourée. An appropriate performance tempo for this piece is half note equals 60.<sup>107</sup> This aria should be performed at a moderate tempo, with energetic, yet intimate affect. For expressive purposes, tempo rubato may be performed in measures 58 and 60, as the vocal melody is completely exposed and void of any instrumental accompaniment. The singer should take care to not rush the tempo as the inherent mood of gracefulness may be confused by the listener.

### **Bach’s Sarabandes**

Bach composed more sarabandes than any other dance type. A few instrumental genres that feature these sarabandes include five early keyboard and lute works, all six English suites between the Weimar and early Leipzig years, all of his French Suites,

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<sup>107</sup> Hilton, 266

Partitas I and II for solo violin, the six solo cello suites, the Overture in French Style, and the suite in B minor for orchestra. Bach's thirty-nine surviving sarabandes are all virtuoso pieces featured in suites for solo instruments (keyboard, cello, flute, violin or lute) except for the sarabande in the Orchestral Suite in B minor BWV 1067; the B minor suite for orchestra is the only *ensemble* piece that contains a sarabande.<sup>108</sup> This allows us to reason that in Bach's mind, the sarabande is essentially a virtuoso piece for a soloist who has the freedom to use subtle performance techniques not available to larger ensembles.<sup>109</sup>

Moving forward to discuss examples from Bach's solo vocal compositions, the balanced phrases, serious affect, and soloistic nature of Bach's titled sarabandes are evident in many of his secular and sacred cantata arias.<sup>110</sup>

### 3. "Ach, es bleibt" BWV 77, 5

Cantata No. 77, *Du sollt Gott, deinen Herren, lieben* ("Thou shalt thy God and Master cherish"), was composed on August 22, 1723, for the Thirteenth Sunday after Trinity. It presents a text by an anonymous librettist that is based on the Gospel according to St. Luke chapter 10, verse 27; the work concludes with the setting of a chorale by David Denicke from 1657.

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<sup>108</sup> Meredith Little, "Sarabande," [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (accessed July 4, 2012).

<sup>109</sup> Little, 102

<sup>110</sup> Little, 236

Cantata No. 77 is scored for soprano, alto, tenor and bass soloists, and chorus. It comprises seven movements: The first movement is a choral fantasia for full forces. The second movement is a brief secco recitative for soloist and continuo. The third movement is a woodwind-dominated aria in the form of a trio sonata for soprano soloist, a pair of oboes, and bassoon-led continuo. The fourth movement is a recitative for tenor soloist, strings, and continuo. The fifth movement is a da capo aria in the form of a trio sonata for alto soloist, trumpet, and continuo. *Du sollt Gott, deinen Herren, lieben* concludes with a solemn harmonization of Denicke's chorale for chorus and full orchestra colla parte.<sup>111</sup>

**Quick reference:**

Original Key: D minor

Original Instrumentation: Tromba da tirarsi, 2 oboes, strings, continuo

Vocal range: C#4-D5

Tessitura: E4-A4

Text setting: Syllabic/ Neumatic

Formal structure: Da capo

Duration: 3:56

Tempo: Slow

Meter: 3/4

Mood or character: Hopeless

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<sup>111</sup> "Bach Cantata No. 77," [www.allmusic.com](http://www.allmusic.com) (accessed July 31, 2012).

## Text and Music Analysis

Movement No. 5, “Ach, es bleibt,” is written for alto voice; however, a soprano with a well developed middle voice register is suitable to perform this aria as well. The text is as follows:

*Ach, es bleibt in meiner Liebe*  
*(Ah, there bideth in my loving)*

*Lauter Unvollkommenheit!*  
*(Nought but imperfection still!)*

*Hab ich oftmals gleich den Willen,*  
*(Though I often may be willing)*

*Was Gott saget, zu erfüllen,*  
*(God’s commandments to fulfill,)*

*Fehlt mirs doch an Möglichkeit.*  
*(‘Tis beyond my ability yet.)*

In “Ach es bleibt,” the soprano expresses discouragement at the inability to keep God’s commandments, despite the sincere desire to obey Him. The soprano is the narrator who sings from her own perspective and shares personal feelings. The text presents a modified simple 4-line rhyme scheme (ABCCB). The aria is composed in da capo form; the A section comprises mm. 17-40, and the B section comprises mm. 41-78. Bach composes a 16 bar instrumental prelude to the A section (mm. 1-16). The major and minor modal shifts in the prelude foretell of the emotional instability of the vocalist. There is also an 8 measure instrumental interlude (mm. 33-40) between the A and B sections which sustains an atmosphere of hopelessness and despair.

The accompaniment is a bit more dominant in this piece. It not only provides atmosphere, but it aids in expressing the singer's heart condition to the listener. Furthermore, the tonal regions, especially in the B section aurally depict to the singer's text. The repeated text in mm. 61-72 is accompanied by tonal flux in the piano (Ex.3.1). These measures are set in a minor mode, but the harmonic change is fairly rapid and there are no authentic cadences present. Accidentals are abundant in these measures. The repetition of the soprano's text emphasizes her internal conflict and self-pity.

Ex: 3.1

61 **C**  
 Hab' ich oft - mals gleich - den Wil - len, was Gott sa - get,  
 Of - ten - times my in - dis - cre - tions and my fail - ings

67  
 zu er - - fül - len, am Voll - bringen fehlt es weit,  
 and trans - - gres - sions lead me far from what Thou wilt,

The musical score consists of two systems. The first system, starting at measure 61, features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in German and English. The piano accompaniment includes various accidentals and dynamics, such as *p* and *tr*. The second system, starting at measure 67, continues the vocal line and piano accompaniment, with similar notation and dynamics. The lyrics continue in German and English. The piano accompaniment includes a dynamic marking of *p* and an ornament *(tr)*.

“Ach es bleibt” is set in triple meter. Bach does not incorporate many of the typical French sarabande rhythmic patterns into the vocal melody (Neither are they composed within the accompaniment of this piece.) Most often, the simple 4+4 question and answer phrase structure appears in sarabande; Bach maintains the characteristic balanced phrasing in this solo vocal work. The balanced phrases reflect the ordered and balanced sarabande dance style.

### **Performance Suggestions**

The text is set syllabically, but there are several instances of neumatic writing as well. The vocal melody moves predominantly in stepwise motion, and there is a constant rise and fall within phrases. Smooth legato singing should be executed throughout the piece, and dynamic contrast may be used to highlight particular phrase shapes. To reinforce the serious, intense nature of the sarabande, the singer should avoid the detached singing style. This aria is best performed by a soprano who possesses both a solid chest voice and secure middle voice. She should have achieved a technical balance of “chiaro” (light) and “scuro” (dark) vocal color before performing this piece.

One of the most identifiable traits of the sarabande is the stress or emphasis of beat 2. This emphasis conveys the passionate character of the sarabande. In this aria, Bach almost always begins each vocal phrase with a quarter rest on beat 1 and sung text on beat 2; therefore, beat 2 is clearly emphasized at onsets of phrases. While the melodic line mainly features stepwise motion, there is an intervallic leap of a seventh in measures 75-76 (Ex. 3.2). The singer may incorporate a tenuto articulation on the top note of the



leap (D5) to emphasize the longing and despair expressed in the text. Finally, trills may be performed at the end of phrases that feature perfect authentic cadences to evoke a feeling of hopeless.

### Ex: 3.2

m. 75                      m. 76

am Voll-brin-gen fehlt  
lead me far from what.

### A Note on Tempo

Bach does not indicate an exact tempo marking, but as is standard with eighteenth-century French sarabandes, the tempo should be moderately slow and not static. An appropriate tempo range for this aria is quarter note equals M.M. 92-97.<sup>112</sup> This range of tempo is slow enough to express the performer's solemn mood, but not so slow as to disengage the listener. In general, this tempo should be maintained throughout the aria. Tempo rubato should not be incorporated within the sung melody; however, it is

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<sup>112</sup> Little, 95

appropriate to perform a slight ritardando at final cadence points (see mm. 31 and 78 in the score).

### **Bach's Giges**

A wide variety of styles, metric structures, textures, types of upbeat, affects, and time signatures confront the one who would understand Bach's giges.

-Meredith Little <sup>113</sup>

In *Dance and the Music of J.S. Bach*, Meredith Little categorizes Bach's giges into three general types. These categories are not actual dance types, but they are rubrics that designate specific rhythmic structures that appear under the dance title "Gigue." She labels the three different types giga I, French gigue, and giga II. Giga I type is characterized by relentless forward motion with few internal cadences and the slowest harmonic rhythm of the three, creating the illusion of a very fast tempo. Bach composed fifteen giga I works, all of which are soloistic pieces for virtuoso performers. In addition, all but two of the fifteen pieces are composed for keyboard. The two exceptions are found in BWV 101 for solo cello and in BWV 1068 for orchestra.

The French gigue and the giga II types share similar metric structures, but they are not identical. The French gigue features numerous dotted rhythms, a simpler texture, and a slightly faster tempo. The giga II features predominantly even eighth notes, more complex textures, long phrases with few caesuras, and a slightly slower tempo. There are however common traits that exist among all three gigue styles described by Little; these

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<sup>113</sup> Little, 143.

traits include unpredictable phrase lengths, either one or two beats per measure, lively and joyful affect, and imitative texture (often times fugue).

Among Bach's works, more pieces represent the giga II than giga I. Twenty of Bach's giga II compositions survive, and they make up the most complex and challenging giges within his repertoire. The giga II style was used mostly by French composers; it is rare to find examples of giga II from German composers other than Bach.<sup>114</sup>

Now, I will discuss two arias from Bach's secular and sacred cantatas that feature attributes associated with the eighteenth-century gigue.

#### 4. "Heute Noch" BWV 211, 8

J.S. Bach explores neither the lessons of the Lutheran faith nor the depth of his own spiritual beliefs in his 211th cantata, *Schweige stille, plaudert nicht*; rather, the earthly pleasure that had recently taken hold of European society, moving poets first to extol and then, as in the case of Picander's text for BWV 211, to satirize: namely, coffee. The citizens of Leipzig, the city that Bach called home from 1723 on, were by all accounts especially enamored of this new, stimulating, and as some people of the time felt, dangerous beverage.

In Cantata 211, also called the Coffee Cantata, a concerned Leipzig father seeks to break his daughter from her addiction to coffee. Finally, by threat of preventing her from marrying, he succeeds in doing so; but after he leaves to find a husband for her, she turns full circle and proclaims that no suitor need bother her unless he is willing to insert

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<sup>114</sup> Little, 143-169

a clause into the marriage contract that she can make coffee whenever and however she pleases! This most comical work composed around the mid-1730s is indeed a far cry from what most people would consider a typical Bach cantata.

The Coffee Cantata has ten movements (five of them recitatives) and features three characters. Schlendrian, the father who is a naive honest bourgeois, is a bass; Lieschen, his coffee addicted daughter, is a soprano; and there is a tenor narrator. The orchestra is made up of strings, basso continuo and a single flute.<sup>115</sup>

**Quick reference:**

Original Key: G major

Original Instrumentation: Flute, 2 violins, viola, basso continuo

Vocal range: D4-A5

Tessitura: B4-G5

Text setting: Syllabic/Neumatic

Formal structure: Da capo

Duration 6:20

Tempo: Allegro

Meter: 6/8

Mood or character: Happy-go-lucky

**Text and Music Analysis**

In movement No. 8 of The Coffee Cantata, Lieschen sings the following aria:

*Heute noch,  
(Happy day,)*

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<sup>115</sup> “Bach Cantata No. 211,” [www.allmusic.com](http://www.allmusic.com) (accessed July 31, 2012).

*Lieber Vater, tut es doch!*  
(Dear father, do it now!)

*Ach! Ein Mann!*  
(Ah, a husband!)

*Wahrlich, dieser steht mir an!*  
(Truly this suits me well!)

*Wenn es sich doch balde fügte,*  
(If it should soon thus come about)

*Dass ich endlich vor Coffee,*  
(I at last in exchange for coffee.)

*Eh ich noch zu Bette geh*  
(That before I go to bed)

*Einen wakkern Liebsten Kriegte!*  
(Should catch a gallant lover!)

In “Heute Noch,” the character Lieschen expresses excitement about getting a husband. This aria is composed in da capo form. The text presents both couplet and enclosed-rhyme rhyme schemes. The A section (mm. 1-80) is written in couplets (AABB); the B section (mm. 80-116) is written with enclosed rhyme (ABBA).

The A sections are in G major, and the contrasting B section is in E minor. The A sections most clearly represent the frolicking, whimsical nature of the French gigue. The music itself presents an uneven, skipping quality created by diverse tonalities, broken, arpeggiated instrumental writing, contrapuntal texture, and diverse rhythmic gestures.

The metric organization is duple compound meter (6/8); the ternary beats are grouped in twos. Irregular phrase lengths with few internal cadences appear frequently, creating a sense of relentless forward motion, much like the danced choreography. The dance steps are usually coordinated with the harmonic rhythm, or rate of harmonic

change. French gigue harmonic rhythm is rapid, most often occurring on the first and third pulse of a measure. An example of this relentless forward motion (created by irregular phrase lengths and few internal cadences) is found in mm. 25-36 (Ex. 4.1).

Ex: 4.1

25 (141) - ri, ah! un ma - ri, j'en prends mon par - ti fort  
Mann! ach, ach, ein Mann! wahr - lich, die - ser steht mir -

28 (144) bien. Au - jour - d'hui, au - jour - d'hui mon - cher  
an. Heu - te - noch, heu - te - noch, lie - ber

The musical score consists of two systems. The first system (measures 25-27) features a vocal line in treble clef with lyrics in French and German, and a piano accompaniment in G major with a 3/4 time signature. The piano part has a driving eighth-note rhythm. The second system (measures 28-30) continues the vocal and piano parts with similar rhythmic patterns and lyrics.

31 (147) *pè - re, di - tes* — *oui.* *Ah!—* *Ah!—* *Un— ma -*  
*Va - ter, tut es* — *doch.* *Ach,* *ach,—* *ach,— ein*

34 (150) *- ri!* *Mon par - ti— j'en prends fort bien.* *Au - jour -*  
*Mann!* *die - ser* *steht mir treff - lich an.* *Heu - te*

The fast harmonic rhythm in this example also relates to the anxious, unsettled, yet enthusiastic emotional state of the Lieschen.

In addition to the style *brisé* (broken, arpeggiated) style of instrumental writing, the aria's predominantly syllabic text setting accurately reflects the character and choreography of the French *gigue*: a fast dance with virtuoso footwork. Bach succeeded to closely approximate speech rhythms in the vocal line. Fast tempo and sung text represent the footwork required for the dance.

### Performance Suggestions

The text has a more dominant role in this aria, but the accompanimental harmonies and rhythms aid text painting and help reinforce appropriate mood. The most

distinctive feature of the French gigue is its graceful lilt (*sautillant* figure). This characteristic rhythmic unit dominates this French gigue-like aria, reinforces the meaning of the text, and provides an aural depiction of the dance steps. The signature dotted rhythm figure expressively illustrates the text “Happy day;” the skipping quality created by the text and this musical figure incites joy and excitement.

This clever coordination of text and rhythm is seen in mm.12-16 (Ex. 4.2). The *sautillant* rhythm appears both in the voice and piano parts.

Ex. 4.2

**Lieschen**  
*Lisette*

10 (126) *Au-jour - d'hui, au - jour -*  
Heu-te\_ noch, heu-te\_

14 (130) *-d'hui mon cher pè - re, di - tes oui,*  
noch, lie\_ber Va\_ter, tut es doch,

The musical score for Ex. 4.2 consists of two systems. The first system (measures 10-13) features a vocal line with lyrics in French and German, and a piano accompaniment with a dotted rhythm. The second system (measures 14-16) continues the vocal line and piano accompaniment, with a dynamic marking of *mf*.



The *sautillant* figure should be cleanly articulated at each occurrence. Be sure not to anticipate the sixteenth note and sing it too soon; it may confuse the listener who is familiar with this signature French Baroque rhythm.

“Heute Noch” is fairly lengthy aria that spans three registers of the soprano voice: chest voice register, middle voice register, and the head voice register. It is imperative for the singer to negotiate all three registers without losing proper resonance. A light, coloratura soprano is an ideal voice type to perform this aria. In both the A and B sections, the vocal line is composed in a fragmented or disjunct way, and it features both stepwise motion and intervallic leaps. Compared to gigue choreography, one may interpret the stepwise passages as walking steps, and the intervallic leaps as hops or jumps. As is standard in Baroque singing technique, all intervallic leaps should be approached in a clean, precise manner with absolutely no scooping or “reaching” for high notes. Occasionally, there is a sense of rise and fall within the melodic line. As a result, the singer should pace the breath and taper the phrases to highlight brief, contrasting instances of arch shape within the melody.

While a light, detached singing style is most appropriate, there are moments where Bach composes slurs that inform the singer to present a more connected singing style. The singer should make certain to follow all phrase markings (ties, slurs, etc.) as this will aid phrase shaping. Phrase shaping reflects gigue dance step phrases and should be accurately depicted by the voice. The singer should incorporate dynamic contrasts on the sustained dotted quarter note in mm. 60-63, on the word “steht” (Ex. 4.3); furthermore, dynamic variation should be based upon subtext created by the performer.

Also, all sustained notes should be sung with light vibrato that is characteristic of Baroque singing style.

**Ex: 4.3**

Musical score for Ex: 4.3, measures 60-176. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with the word "bien." and is marked with a fermata. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The score includes a vocal line with a fermata over the word "bien." and a piano accompaniment with a mezzo-forte (*mf*) dynamic.

Lastly, French giges often feature melismatic writing. The brief sixteenth note melismatic passage in measure 113 should be performed with both technical precision and breathless excitement as Lieschen reveals a heightened state of passion for the husband she desperately desires (Ex. 4.4).

**Ex: 4.4**

Musical score for Ex: 4.4, measure 113. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with the word "mu" and is marked with a fermata. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The score includes a vocal line with a melismatic passage and a piano accompaniment with a mezzo-forte (*mf*) dynamic.

## **A Note on Tempo**

Gigue tempo is commonly perceived as fast. According to Wendy Hilton, a comfortable tempo for dancing French giges is dotted half note equals m.m. 88 in 6/4 time, slightly faster in 6/8 time with the dotted quarter note as the beat.<sup>116</sup> As this is a high-spirited dance type, the tempo should not be rushed to the point of uncontrolled frenzy.

## **Bach's Minuets**

Bach composed 28 titled minuets, most of which consist of two minuets played in sequence, plus a return to the first one. These two minuets usually contrast sharply in style, texture, instrumentation, and key area. Bach's minuets generally retain the cheerfulness, melodic simplicity, modesty, and rhythmic subtlety that reflect the nobility of French style.<sup>117</sup>

Bach often composed minuet dance rhythms in his vocal music. Few of Bach's vocal pieces are set in 3/8 meter (after the Italian usage), opposed to 3/4 meter used in his titled minuets. As mentioned earlier, Bach's titled minuets often present the linking of two minuets in succession with the first repeated after the second (ABA form of sorts). In comparison, Bach's minuet-like solo vocal works are usually composed in da capo

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<sup>116</sup> Little, 146

<sup>117</sup> Little, 73

form. Almost all of his vocal minuets are lengthy da capo arias for one or two vocalists with instruments.

Phrase structure of these vocal minuets is seldom as truly balanced as are almost all of his titled instrumental minuets; many arias do begin with balanced 4+4 measure phrases, but they soon develop longer phrases enhanced by melismas and exciting diminutions. Lastly, Bach's minuet style vocal arias present texts that are usually of moderate affect, often intimate, peaceful, or mildly joyful.<sup>118</sup>

## 5. "Ach, es schmeckt" BWV 212,4

Along with the Coffee Cantata (BWV 211), Cantata No. 212 *Mer hahn en neue Oberkeet* also called the Peasant Cantata, reveals Bach's rich but little-known comedic vein. The main two rustic characters are a soprano and a bass who are a courting couple. The occasion of its composition was the appointment in of the Leipzig chamberlain Carl Heinrich von Dieskau in 1742. Dieskau was appointed as ruler of a number of villages in the immediate vicinity of Leipzig, where Bach was based as cantor. The idea for a musical contribution came from Picander, himself a government official in Leipzig. To celebrate the event (and Dieskau's birthday), a *fête* was held in which the principal entertainment was a firework display and the performance of Bach's cantata.

It is now also known that Bach's music drew heavily, perhaps exclusively, on popular tunes of the day, giving the cantata a deliberately bucolic character unique in his music. Dance, in fact, dominates the musical numbers within this work. It has been

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<sup>118</sup> Little, 224

suggested that Bach, the highly sophisticated urban musician and master of counterpoint, was simply making ironic comment on the crudity of popular music in the Peasant Cantata. True or not, the work remains one of his most infectiously enjoyable.<sup>119</sup>

**Quick reference:**

Original Key: A major

Original Instrumentation: Flute, horn, strings, continuo

Vocal Range: G4-F#5

Tessitura: A4-D5

Text setting: Syllabic

Formal structure: Arioso

Duration: 0:56

Tempo: Moderately fast

Meter: 3/4

Mood or Character: Pleasant, delightful

**Text and Music Analysis**

“Ach, es schmeckt,” is a secular soprano aria that appears as the fourth movement (second aria) of this cantata. The aria’s text is as follows:

*Ach, es schmeckt doch gar zu gut,  
(Oh how delightful it is)*

*Wenn ein Paar recht freudlich tut;  
(If two people are affectionate,)*

*Ei, da braust es in dem Ranzen,*

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<sup>119</sup> “Bach Cantata No. 212,” [www.allmusic.com](http://www.allmusic.com) (accessed July 31, 2012).

*(Ah, there's a quaking in the belly)*

*Als wenn eitel Flöh und Wanzen*  
*(As though a whole lot of fleas and bugs)*

*Und ein tolles Wespenheer*  
*(And a raging swarm of wasps)*

*Miteinander zänkisch wär.*  
*(Were bickering among themselves.)*

The female character in this cantata is unnamed, but she sings this aria from her perspective of being in courtship with the bass character, who is also unnamed. This piece is an arioso which is a type of solo vocal piece incorporating both recitative and aria characteristics. It resembles accompanied recitative owing to its speech-like rhythm in its melodic gestures that are closer to singing than recitative. Arioso form generally features less repetition than that of a true aria. The text follows a couplet rhyme scheme (AA, BB, CC).

Most eighteenth-century French minuets are composed in triple meter, usually 3/8. Some examples from the early eighteenth century are set in 3/4 meter, but this time signature appears less frequently. "Ach es schmeckt" is a minuet-like vocal piece set in the occasional 3/4 meter.

The aria conforms to the common 4+4 balanced phrase structure of the eighteenth-century French minuet. The four-measure phrase is normally balanced or answered by a second four-measure phrase with a greater sense of arrival on measure 8, as in antecedent and consequent phrases. To model the dance steps of the minuet, downbeats of phrases should be articulated with a stress. This stress on beat 1 may be achieved by a tenuto articulation or by a slightly accented syllabic stress of the text.

Measures 3 and 8 feature an interpolation or phrase extension to the balanced 4+4 phrase structure (Ex. 5.1); this compositional choice may represent the phrase extensions that were commonly featured in minuet dance music of the French Baroque era.

**Ex: 5.1**

m. 3

The musical score for measures 1-5 of an aria. It features four staves: Violino, Viola, Soprano, and Continuo. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The word "ARIE." is written above the first staff. The Soprano part has the lyrics: "Ach es schmeckt doch gar zu gut, gar zu gut, wenn ein Paar recht freundlich thut;". The Continuo part provides a rhythmic accompaniment with eighth and sixteenth notes.

m. 8

The musical score for measures 6-10 of an aria, continuing from the previous section. It features four staves: Violino, Viola, Soprano, and Continuo. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Soprano part has the lyrics: "ach es schmeckt doch gar zu gut, gar zu gut, wenn ein Paar recht freundlich thut;". The Continuo part provides a rhythmic accompaniment with eighth and sixteenth notes.

The singer may also want to incorporate dynamic contrasts in the two interpolated measures within the normal balanced phrase structure. One suggestion is for the singer to perform the repeated text “gar zu gut” at a softer dynamic. The result is an echoing effect that provides nice expressive contrast for the listener.

This aria is harmonically straight-forward, featuring I, IV, V chords most often; this reflects the ordered, prescribed step patterns of the minuet. It remains in the key of A major with no modulations. The text predominates, but the bass accompaniment has an independent voice that nicely supports the vocal line. Minuet melodies normally have a narrow range of pitch and tend to move stepwise rather than in large intervallic leaps. The sustained A major key area, the walking bass line, and the narrow vocal range embody the excited yet contained minuet style. The harmonic progression in mm. 19-20 includes a secondary leading-tone chord (vii<sup>4</sup>/3/IV, IV) that aurally depicts the text: “Ah, there’s a quaking in the belly” (Ex. 5.2).

**Ex. 5.2**

m.19                      m.20

ei da braust es in dem Ran - zen,



## Performance Suggestions

“Ach es schmeckt” is set syllabically is best performed in a declamatory style. The vocal melody is composed in stepwise motion and does not present any significant intervallic leaps; this reflects the *demi-jettes* and the *pas marches* that make up the minuet choreography. There is a continual rise and fall of the melodic line, which should be gracefully shaped by the performer. Generally, all eighth and sixteenth notes should be performed in a separated, almost staccato fashion, and the quarter-note and half-note values should be performed in a sustained manner with light vibrato. The singer should not elide the ends of the “question” phrases with the beginnings of the “answer” phrases at any time in this piece; the end of each 4 measures phrase should be punctuated with a precise cut off on beat 3.

The singer should be aware that sixteenth notes are rarely used in French minuets of the first half of the eighteenth century; instead, they are usually presented as ornamental figures. Sixteenth-note figures appear in the vocal melody of measures 5, 19, and 26 (Ex. 5.3).

### Ex. 5.3

m. 5



freundlich thut;

This musical score shows measures 5 through 8. It features a vocal line with the lyrics "freundlich thut;" and a basso continuo line. The upper staves are empty, indicating rests for the other instruments.

m. 19



ei da braust es

This musical score shows measures 19 through 22. It features a vocal line with the lyrics "ei da braust es" and a basso continuo line. The upper staves contain instrumental parts.

m. 26



zäu\_kisch wär'.

This musical score shows measures 26 through 29. It features a vocal line with the lyrics "zäu\_kisch wär'." and a basso continuo line. The upper staves contain instrumental parts.

### A Note on Tempo

Bach did not list a specific tempo marking for this aria, but the singer should keep in mind that historically, the minuet dance is only moderately fast. According to Wendy Hilton, the most common fault is performing the minuet too fast, thus disrupting the graceful elegance of the dance.<sup>120</sup> In general, performance tempo should be in the

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<sup>120</sup> Wendy Hilton, *A Dance Pageant*, 20.

realm of *tempo moderato* and should accommodate the singer's technical ability and interpretive choices. The minuet is known for its small quick steps and joyful character. Similarly, the predominate eighth-note values in the vocal melody should be sung in a brisk manner, but with moderate speed. The singer's performance tempo should create a feeling of controlled energy and extreme grace. Lastly, this brief arioso should be performed in strict  $\frac{3}{4}$  with no embellishments of tempo rubato.

## CHAPTER 5: CONCLUSIONS

This dissertation has explored Bach's profound ability to extract and to fuse diverse stylistic elements from leading European national styles. Although Bach never traveled extensively outside of Germany, his musical background and compositional style are absorbed with a variety of foreign influences. Combining the signature polyphonic and fugal textures of Germany, the expressive, lyrical, and extreme improvisational standard of Italy, and the graceful wit, courtly dance, and delicate ornamentations defining the French musical trademark, Bach managed to use traditional elements of style and introduce new relevance by fusing them with his creative compositional techniques. Bach possessed one of the most creative musical minds in the history of Western music. His marriage of diverse style elements with sheer technical competence, musical imagination, and emotional sensitivity has given his music transcendent and timeless appeal and made his music an enduring cultural monument.

This project has provided an in-depth study of stylistic affinities, with respect to performance, between eighteenth-century French Baroque court dances and selected solo vocal arias by J.S. Bach. The biography and historical background outlined here, as well as my interpretive suggestions, offer a valuable resource for the enhancement of teaching and performing this dance-inspired vocal repertoire. Of particular importance is the information I have presented about the origin and development of five popular eighteenth-century French court dances. These observations about and analysis of specific compositional elements employed by the composer have informed my performance suggestions.

The five vocal arias selected for this study are accessible for both performance and teaching. These pieces are well within the technical range of an accomplished beginner or intermediate vocalist because they mostly lie in the soprano middle voice register; the general vocal range for this study is D4-G5. The vocalist's main performance challenge is establishing a tempo that is both historically accurate for the dance style upon which it is based, and one which is comfortable for performance, especially for the arias that require clean articulation of syllabic texts at a fast pace. These selected arias allow several opportunities for subtlety, nuance, and emotional expression to shine through polished interpretation. This study may now serve as a practical and informative performance guide for voice professors, singers, and vocal coaches. It is my hope that this research will incite vocalists to study and present well-informed and engaging interpretative performances of this Baroque repertoire.

### **Suggestions for Further Research**

This study has raised a few interesting questions that may inspire further research on the following related topics:

- (1) An analysis of how the vocal melody and accompaniment mimic dance choreography for specific French court dances, including a "mapping" of the results using a dance notation system (e.g., Labanotation, Benesh movement notation).

- (2) A comparative analytical study, from a performance perspective, of instrumental dance pieces with the compositional style of vocal arias based on French court dances.
- (3) A study of how tonal areas project accurate style and affect of particular dance traits within vocal music.
- (4) A study of sacred texts set to music influenced by secular dance styles of the Baroque era.
- (5) A compilation of songs (by various Baroque composers) for soprano, alto, tenor, and bass based on the most popular Baroque French court dances.
- (6) A study of how Baroque court dance affected society and influenced Baroque composers and their music in general.

Further study within the area of dance and vocal music would be fruitful. The relationships between the two mediums not only inform performers of interesting historical parallels, but they also serve to inspire more engaging interpretations of vocal repertoire that is influenced by dance genres.

Appendix

Patron das macht der Wind, BWV 201

**Aria.**  
(Allegretto scherzando ♩ = 88.)



6 **Momus.**



Pa - tron, Pa - tron, Pa -

11



tron, das macht der Wind, Wind, Wind, das macht der Wind! Pa - tron, Pa -

16

tron, Pa - tron, das macht der Wind, Wind, Wind, das macht der Wind, Patron,

21

das macht der Wind, Pa - tron, das macht der Wind, Pa - tron, das macht der

26

Wind, Wind, Wind, Pa tron, — Pa - tron, das macht der Wind, Patron,

31

das macht der Wind, das macht der Wind!



36

41

A

Dass man prahlt und hat kein Geld,

46

das macht der Wind! Dass man das für Wahrheit hält, was nur in die Augen

51

fällt, das macht der Wind! Dass man prahlt und hat kein

56

Geld, das macht der Wind! Dass man das für Wahrheit

60 hält, was nur in die Augen fällt, Pa-tron, das macht der Wind!

65

70 **B** Dass die Tho-ren wei-se sind, das macht der

74 Wind! Dass das Glü-cke sel-ber blind, das macht der Wind! Pa-

78 tron, das macht der Wind, Patron, das macht der Wind, das macht der Wind!

Da Capo.

Was die Welt, BWV 64

**Aria**  
(Allegro)

Streichorchester,  
Orgel u. Cembalo

*mf* Viol.

4

7 **Soprano** **A**

Was die Welt in sich  
Litt - le - north's found on -

*p*

10

hält,  
earth,

was die  
Litt - le -

13

Welt  
worth's

in - sich hält,  
found on earth,

muß als - wie  
for 'tis - born

ein Rauch ver -  
like smoke to

16

ge - hen, was die Welt  
per - ish, litt - le - worth's

in sich hält,  
found on - earth,

muß als wie ein Rauch ver -  
for 'tis born like smoke to

20

ge - hen, — wie ein Rauch, als wie ein Rauch, muß als wie ein  
 per - ish, — for 'tis born, for it is born, for 'tis born like

23

Rauch ver - ge - hen.  
 smoke to per - ish.

*mf*

26

**B**

Was die  
 Litt - le

*p*

29

Welt in sich hält, was die Welt in sich hält, muß als  
 north's found on earth, Litt - le - north's found on earth, for 'tis

33

wie ein Rauch ver - ge - hen, was die Welt in sich  
 born like smoke to - per - ish, Litt - le - north's found on

36

hält, muß als wie ein Rauch ver - ge -  
 earth, for 'tis born like smoke to per -

39 C

hen, wie ein Rauch vergehen.  
ish for 'tis born to perish.

*mf*

43

47

50 **D**

A - ber\_ was mir Je - sus gibt, und was mei - ne\_ See - le  
 But the\_ boun - ty Je - sus gives, and His spir - it\_ lov - eth,

*(Fine)*

54

liebt, bleibt fest und e - wig ste - hen, blei - bet  
 lives, e'er end - ures to hold and cher - ish, e'er end -

59

fest und e - wig ste - hen, blei - bet  
 ures to hold and cher - ish, e'er end -



63

fest und e - wig ste - hen.  
 ures to hold and cher - ish.

*cresc.* *mf*

67

**E**

A - ber\_ was mir Je - sus gibt,  
 But the\_ boun - ty Je - sus gives,

*p*

70<sup>II</sup>

und was\_ mei - ne See - le liebt,      blei - bet\_ fest      und e - wig  
 and His - spir - it lov - eth, lives,      aet - er end - ures      to hold and

74

ste - - - - - hen, blei - bet fest  
 cher - - - - - ish, e'er - end - ures

78

und e - wig ste - - - - - hen, blei - bet  
 to hold and cher - - - - - ish, e'er - end -

81

fest und e - wig ste - hen, a - ber was mir Je - sus gibt, und was  
 ures to hold and cher - ish, but the boun - ty Je - sus - gives, and His -

85

mei-ne See-le liebt, blei-bet fest und e-wig ste-  
 spir-it lov-eth lives, eter-end-ures to hold and cher-

89

-hen, blei-bet fest und e-wig ste-hen.  
 -ish, eter-end-ures to hold and cher-ish.

*Da Capo*

Ach es bleibt BWV 77, 5

**5. Aria**

Tromba  
Continuo

The first system of the score shows measures 1 through 5. The Tromba part is written in a single staff with a treble clef and a key signature of one flat. The Continuo part is written in a single staff with a bass clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings. A fermata is placed over the final note of the first staff in measure 5.

The second system of the score shows measures 6 through 10. The Tromba part continues with a melodic line, and the Continuo part provides a rhythmic accompaniment. The notation includes various note values and rests, with a fermata over the final note of the first staff in measure 10.

The third system of the score shows measures 11 through 15. The Tromba part features a more active melodic line with sixteenth-note passages. The Continuo part continues with a steady accompaniment. A fermata is placed over the final note of the first staff in measure 15.

17 **A** Alto

Ach, es bleibt in mei - ner Lie - be lau - ter Un - voll -  
 Lord, my love is all un - wor - thy, ev - er prone to -

23

- kom - men - heit, ach, es bleibt in mei - ner Lie - be  
 fault - and - guilt, Lord, my love is all un - wor - thy,

29

lau - ter, lau - ter Un - vollkom - men - heit!  
 ev - er, ev - er prone to fault and guilt, (tr) mf

34

38 **B**

Hab' ich oft - mals gleich den  
of - ten - times I trans - gress

(Fine)

44

Wil - len, was Gott sa - get, zu - er - fül - len, am Voll -  
dire - ly Thy com - mands, and fail - en - tire - ly to ac -

50

brin - - - gen fehlt es\_ weit.  
 com - - - plish what Thou wilt.

56

61 **C**

Hab' ich oft - mals gleich - den Wil - len, was Gott sa - get,  
 Of - ten - times my in - dis - cre - tions and my fail - ings

67

zu er - - fül - len, am Voll - bringen fehlt es weit,  
 and trans - - gres - sions lead me far from what Thou wilt,

73

— fehlt es weit, am Voll - brin - gen fehlt es weit.  
 — what Thou wilt, lead me far from what Thou wilt.

da capo



Heute Noch, BWV 211

8. Aria

Viol. I, II  
Va.  
Cemb.  
Cont.

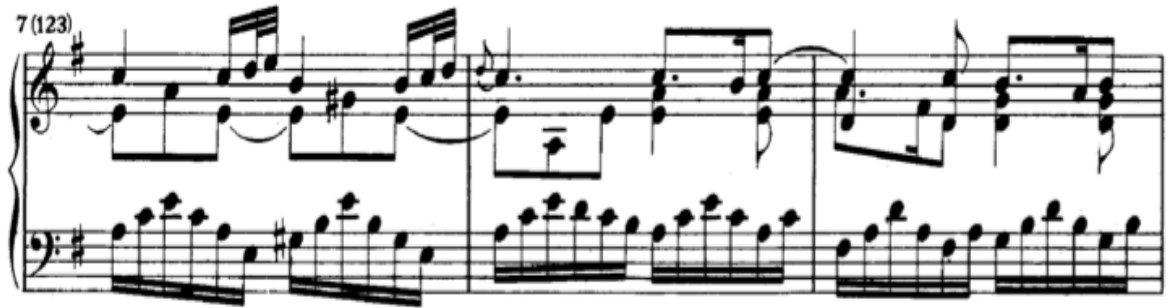
*mf*



4 (120)



7 (123)



10 (126) **Lieschen**  
*Lisette*

*Au - jour - d'hui, au - jour -*  
Heu - te - noch, heu - te -

14 (130) *d'hui mon cher pè - re, di - tes oui,*  
noch, lie - ber Va - ter, tut es doch,

18 (134) *au - jour -*  
heu - te -

21(137) -d'hui, au - jour - d'hui, mon cher' pè - re, di - tes oui. Un ma -  
 noch, heu - te - noch, lie - ber Va - ter, tut es - doch. Ach, ein -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "21(137) -d'hui, au - jour - d'hui, mon cher' pè - re, di - tes oui. Un ma - noch, heu - te - noch, lie - ber Va - ter, tut es - doch. Ach, ein -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

25 (141) - ri, ah! un ma - ri, j'en prends mon par - ti fort  
 Mann! ach, ach, ein - Mann! wahr - lich, die - ser steht mir -

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "25 (141) - ri, ah! un ma - ri, j'en prends mon par - ti fort Mann! ach, ach, ein - Mann! wahr - lich, die - ser steht mir -". The piano accompaniment features a more active eighth-note pattern in the right hand, while the bass line remains steady.

28 (144) bien. Au - jour - d'hui, au - jour - d'hui mon - cher  
 an. Heu - te - noch, heu - te - noch, lie - ber

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "28 (144) bien. Au - jour - d'hui, au - jour - d'hui mon - cher an. Heu - te - noch, heu - te - noch, lie - ber". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

31 (147) *pè - re, di - tes — oui. Ah! — Ah! — Un — ma -*  
*Va - ter, tut es — doch. Ach, ach, — ach, — ein*

34 (150) *- ri! Mon par - ti — j'en prends fort bien. Au - jour -*  
*Mann! die - ser steht mir treff - lich an. Heu - te*

37 (153) *- d'hui, au - jour - d'hui, mon cher pè - re di - tes oui,*  
*noch, heu - te — noch, lie - ber Va - ter, tut es — doch,*

41(157) *au-jour-d'hui, mon cher*  
*heu-te\_ noch, lie - ber*

46(162) *pè - re, di - tes oui au - jour - d'hui, au - jour - d'hui, au - jour -*  
*Va - ter, tut es\_ doch, heu - te\_ noch, heu-te\_ noch, heu-te\_*

50(166) *-d'hui. mon cher pè - re, di - tes oui! Un ma - ri, oui, un ma -*  
*noch, lie - ber Va - ter, tut es doch, ach, ein\_ Mann, ach, ach, ein\_*

54 (170) -ri, j'en prends mon par - ti fort bien, un ma -

Mann, wahr - lich, — die - ser — steht mir — an, ach, — ein

57 (173) -ri, ah! un — ma - ri! Mon par - ti j'en prends fort —

Mann, ach, ach, — ein Mann, wahr - lich, die - ser steht mir —

60 (176) bien. —

an. —

64(180) *Ah!— Ah!— Un— ma — ri, j'en— prends*  
 Ach, ach,— ach,— ein Mann, wahr — lich,

67(183) *mon— par — ti— fort bien. Au — jour — d'hui, au — jour —*  
 die — ser steht mir an. Heu' — te — noch, heu — te —

70(186) *— d'hui, mon cher pè — re, di — tes oui.*  
 noch, lie — ber Va — ter, tut es — doch.

73 (189)

*mf*

76 (192)

80 (196)

Sans re - tard, qu'on cher - che vi - te! à la pla - ce du ca -

Wenn es\_ sich doch bal - de\_ füg - te, daß ich end - lich vor Cof. (für)

*p*

(Fine)



84 *f*, ——— dès ce soir je veux a - voir ——— un ai - ma - ble et beau sou -  
 fee, ——— eh'ich noch zu Bet - te geh', ——— ei - nen wa - ckern Lieb - sten

88 *pi - rant.*  
 krieg - te.

*mf*

92 *Sans re - tard, qu'on cher - che vi - te,*  
 Wenn es sich doch bal - de füg - te,

*p* *mf*

96 *sans re - tard, qu'on cher - che vi - te,*  
*daß ich ei - nen Lieb - sten krieg - te,*

99 *sans re - tard, qu'on cher - che vi - te! A la*  
*wenn es sich - doch bal - de füg - te, daß ich*

103 *pla - ce du ca - fé, — dès ce soir je veux a - voir — un ai -*  
*(für) end - lich vor Cof - fee, — eh' ich noch zu Bet - te geh', — ei - nen*

107 *mable et beau sou-pi - rant,* à la pla - ce du ca -  
 wa - ckern Lieb - sten krieg - te, daß ich end - lich (für) vor Cof -

110 *-fi. dès ce soir je veux a - voir un ai -*  
 fee, eh' ich noch zu Bet - - - te geh', ei - nen

*pp*

113 *ma - ble, un ai - ma - bleet beau sou - pi - rant.*  
 Wa - ckern, ei - nen wa - ckern Lieb - sten kriegte!

*tr*

Da Capo

Ach es scheckt, BWV 212

**ARIE.**

Violino.

Viola.

Soprano.

Continuo.

Ach es schmeckt doch gar zu gut, gar zu gut, wenn ein Paar recht freundlich thut;

ach es schmeckt doch gar zu gut, gar zu gut, wenn ein Paar recht freundlich thut;

ei da braust es in dem Ran . zen, als wenn ei . tel Flöh und Wan . zen und ein tol . les Wes . pen heer

mit ein . an - der zänkisch wär', ei da braust es in dem Ran - zen, als wenn ei - tel

Flöh und Wan - zen und ein tol - les Wes - penheer mit ein . an - der

zän . kisch wär'.

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## Vita

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