## Traur-Dir

auf den **T**ud

## der Münigin Christiane Cherhardine.

Erster Theil.

The vocal-piano edition in the public domain is a revised version by William Rust.

See: http://www.bach-cantatas.com/BWV198-D6.htm, accessed 19 February 2021

William Hoffman wrote (November 2, 2013):

"An arrangement of the Bach Funeral Ode, Cantata BWV 198 . . . exists for performance on All-Soul's Day, November 2. Although not an authentic Lutheran liturgical work, it uses a general sacred text that replaces profane words found in Gottsched's original text, in a partial parody. It was arranged by Wilhelm Rust, the BGS editor who in 1865 published the original version, which began with the text, "Laß, Fürstin, laß noch einen Strahl" (Let, Princess, let one more ray). Following similar practices of Bach who substituted one cantata subject's name for another in subsequent parody, Rust titled his sacred version, "Laß, Höchster, laß der Hoffnung Strahl" (Let, Highest, let a beam of hope).

Rust's sacred edition of Cantata 198 exists in a Belwin Mills Kalmus Vocal Score 6940 (no date), English translation A. Kalisch; arrangement of Philipp Wolfrum, piano reduction Otto Taubmann; with Wolfrum's footnotes and Rust's original footnotes and chorale interpolations. A summary of Rust's sacred version, including textual differences, is found in W. Gillies Whittaker's The Cantatas of JSB (Oxford University Press, 1959: II, 555-579). Whittaker lauds Rust's edition that makes the original textually palatable to posterity in "one of Bach's greatest choral compositions" "with deep personal feeling" (Ibid.: 557). Rust "performed a useful service by writing a text of his own which incorporates all the important points on Gottsched which the composer had illustrated carefully."

Whittaker's sole object is Rust's inclusion of four-part chorales interspersed in the manner of a Bach oratorio Passion. He says that "one can never forget, in spite of the fresh text, the original association of the work, the non-clerical ceremony [memorial service] the tribute paid to the Queen [of Poland] by a private individual [Leipzig University student Hans Karl Kirchbach] through the offices of the seat of learning." For the record these are the five chorales found in the Kalmus edition: Movement No. 3a, B&H No. 361 (BWV 248/59), "Es ist gewisslich an der Zeit"; No. 4a, BWV 179/6, "Ich armer Mensch; No. 7a, "Ich hab in Gottes Herz," BWV 92/6; No. 8a, "O wie selig," BWV 406; and No. 10a, "Auf, mein Herz," BWV 145a.

Here is a comparison of the opening chorus, in English of the original Gottsched profane text and Rust's sacred revision:

Let, Princess, let one more ray

Shoot from Salem's starry vaults.

And see, with how many floods of tears

we surround your memorial.

Let, Highest, let a beam of hope

Pour forth from the heights of heaven,

And see how bitter tears flow

At the funeral of our departed.

[Rust's German text and ©Pamela Dellal's English translation are found on-line at Emmanuel Music, http://www.emmanuelmusic.org/notes\_translations/translations cantata/t bwv198 rust nochoral.htm

The Gottsched original German text and Francis Browne's English translation are found at BCW, http://www.bach-cantatas.com/Texts/BWV198-Eng3.htm.]

Despite Rust's effort, his sacred version is not appropriate for a sacred service for All-Souls Day. According to Günter Stiller's JSB and Liturgical Life in Leipzig, "All Saints (Nov 1) and All Souls (Nov 2) were not celebrated by Bach's churches, primarily because of the former's connections with pre-Reformation displays of relics and intercessory prayer and the latter's emphasis on propitiary prayer for the dead," says Douglas Cowling in BCML Cantatan198 Discussion No. 3."

## Melvin Unger:

Trauer-Ode. "Laß, Fürstin, laß noch einen Strahl," BWV 198, was written for the memorial service of Christiane Eberhardine, Electress of Saxony and Queen of Poland, held on 17 October, 1727. Much loved in all of Saxony for remaining true to the Lutheran faith when her husband, August the Strong, converted to Catholicism to accept the Polish Crown, the Queen was greatly mourned upon her death in early September (the date is given somewhat inconsistently; see below). (For details about the political, religious, and personal ramifications arising from August the Strong's actions, see Martin Petzoldt, "Bach Kommentar," vol. 3, pp. 544–45.) A young aristocrat, Hans Carl von Kirchbach commissioned J. C. Gottsched to write a funeral ode in the queen's honor and Bach to set the text to music. The commission was protested by the university's music director, J. G. Görner, but proceeded nonetheless. For more on the commission and performance, see Christoph Wolff, "Bach the Learned Musician," pp. 314–315. See also "New Bach Reader," pp. 136–137. Martin Petzoldt provides details about Kirchbach, the jurisdictional conflict arising from the commission, the memorial service, as well as earlier memorial proceedings held in the Queen's honor (see Petzoldt, "Bach Kommentar," vol. 3, pp. 546–51).

The resulting bipartite work, scored for 2 flutes, 2 oboes d'amore, strings, 2 violas da gamba, 2 lutes, voices, and continuo (including harpsichord played by Bach himself in the initial performance), disregards the structure of Gottsched's nine-stanza poem. Choruses frame Part I, and another one ends the work. Recitative-aria pairs for soprano and alto, respectively, appear in Part I, followed by a tenor recitative, while a tenor aria and a bass recitative-arioso-recitative sequence appear in Part II. In the opening chorus, largely homophonic choral writing is embedded in a rich concerto-like instrumental texture, featuring pervasive dotted rhythms. Pulsing continuo and undulating sixteenth-note figures in the upper strings accompany the soprano in the following recitative, an elegy of mourning, while a string ritornello (characterized by triplets) in the subsequent aria (No. 3) falls momentarily silent in response to the singer's admonition to "silence the charming lyres." The short alto recitative (No. 4) employs full orchestra, with flutes imitating the funeral bells of the text, accompanied by plucked strings. The following aria, celebrating the Queen's unconquered spirit in the face of death, is unusually scored for two obbligato violas da gamba and two lutes, the archaic timbre joining with chromatic harmonies to produce a mournful quality despite the lilting 12/8 meter. A tenor recitative (No. 5), which continues the tribute in lyric fashion, features two oboes d'amore in undulating parallel sixths and thirds accompanied by rocking figures in the continuo. Part I ends with a relatively brief alla breve fugue in two sections, the instruments doubling the voices in elaborated fashion during the two expositions and providing an episode between the two vocal blocks.

Part II, which was performed after the funeral oration by Kirchbach, comprises three movements. A lyrically resigned tenor aria (No. 8) describes the transfiguration of the Queen as she is drawn to heaven. Its orchestration consists of obbligate flute, oboe (d'amore), violins, gambas in unison (ornamenting and filling in the continuo line), and lutes doubling the continuo, which pulses with limping quarter notes. The only movement for bass alone (No. 9) is set as three very different sections: a secco recitative of nine bars is followed by an animated secco arioso in 3/4 metrer, after which sustained woodwinds suddenly enter for the final seven bars of accompanied recitative. The work ends in a simple yet graceful chorus in which the Queen's fame and legacy is celebrated in lilting 12/8 meter.

The memorial service began after the early service at St. Nicholas with a procession to the University Church (starting at 9:00 a.m.). An organ prelude (apparently Bach's organ prelude in B minor, BWV 544) preceded part 1 of the cantata, with Bach directing. After the funeral oration by Kirchbach, part 2 was presented. The fugue from BWV 544 apparently ended the service (see Petzoldt, "Bach Kommentar," vol. 3, pp. 550–51).

When Bach's former employer, Prince Leopold of Anhalt-Cöthen, died on 19 November 1728, memorial services were held four months later (23–24 March 1729). Bach composed two works for these services. The cantata performed on 24 March (BWV 244a, music now lost) apparently re-used two movements from BWV 198: No. 1 re-used the music (but not the text) of 198/1 ("Laß, Fürsten, laß noch einen Strahl") and No. 7 re-used the music (but not the text) of 198/10 ("Doch Königin, du stirbest nicht"). See Dürr/Jones, "Cantatas of J. S. Bach," 769–70, and Christoph Wolff, "Bach the Learned Musician," 206–207.

Introduction & updates at melvinunger.com. NBA I/38; BC G34

Funeral Service (BWV 106, 157, 198)

This text is a funeral ode written for the memorial service of Christiane Eberhardine, protestant wife of August the Strong. In some instances, it departs from the printed libretto (see Petzoldt, "Bach Kommentar," vol. 3, p. 551). Librettist: Johann Christoph Gottsched

Time of Composition: 5 October 1727. The queen's death is variously given as 5 September ("Bach Dokumente" I, 229; Dürr, "Die Kantaten," 941 & Dürr/Jones, 865; John Butt in "Oxford Composer Companion: J. S. Bach," 481-82 Petzoldt, vol. 3, p. 546) or 6 September (Old Bach Reader,

p. 112 & "New Bach Reader," p.136). FP: The service was held in St. Paul's Church (the Leipzig University church)

on 17 October 1727. Flauto traverso I.

**Expansive Instrumentation:** According to Christoph Ernst Sicul, "Das thränende Leipzig (1727), the Flauto traverso II. performance include harpsichord (played by Bach), organ, violas da gamba, Oboe (d'amore) I.

recorders ("Fleutes douces"), transverse flutes, etc. See "New Bach Reader,"

lutes, violins,

Bach Dokumente, Oboe (d'amore) II. II, no. 232. As noted Bach Dokumente II, the "Fleutes douces were probably added when writing Violino I.

out the parts (see BD II, p. 176).

Violino II.

Viola.

Viola da gamba L

Viola da gamba II.

Liuto I.II.

Soprano.

Alto.

Tenore.

Basso.

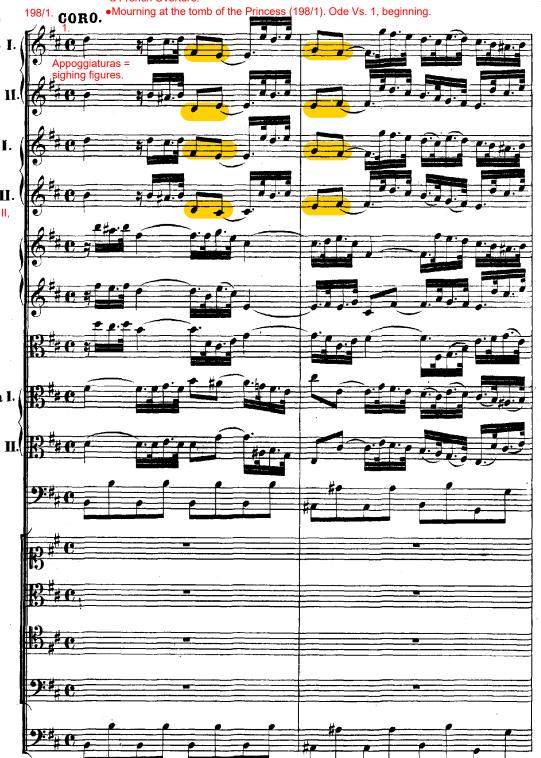
Continuo.

Form: Part 1. Chorus - Recit (S) - Aria (S) - Recit (A) - Aria (A) - Recit (T) - Chorus. Part 2. Aria (T) - Recit/Arioso (B) - Chorus.

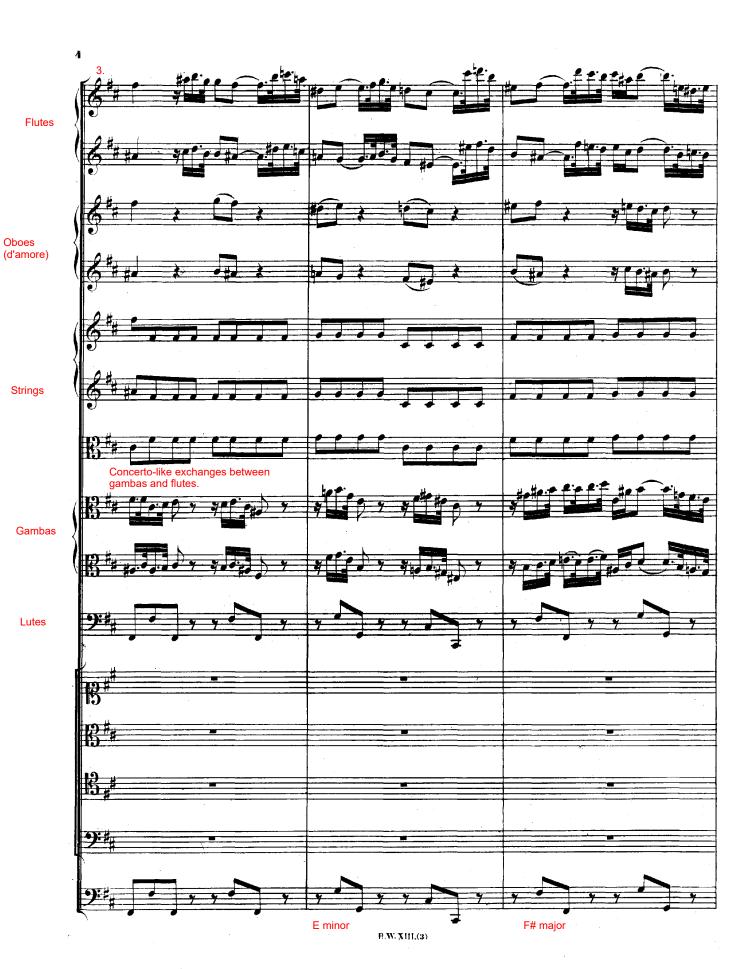
Note: There are recit-aria pairs for all voices except Bass (no aria for Bass).

BWV 198 was written for the memorial service of Christiane Eberhardine, Electress of Saxony and Queen of Poland, held on 17 October, 1727. Much loved in all of Saxony for remaining true to the Lutheran faith when her husband, August the Strong, converted to Catholicism to accept the Polish Crown, the Queen was greatly mourned upon her death in early September. A young aristocrat, Hans Carl von Kirchbach, commissioned J. C. Gottsched to write a funeral ode in her honour and Bach to set the text to music. The commission was protested by the university's music director, J. G. Görner, but proceeded nonetheless. See more above. See also "New Bach Reader," pp. 135–137.

In the opening chorus, largely homophonic choral writing is embedded in a rich concerto-like instrumental texture, featuring dissonances, suspensions, appoggiaturas, and pervasive dotted rhythms reminiscent of a French Overture.



B.W. XIII.(3) Gottsched's Ode, 9 stanzas, each with 8 lines, is divided by Bach among 10 movements, with some stanzas being divided between two successive movements.



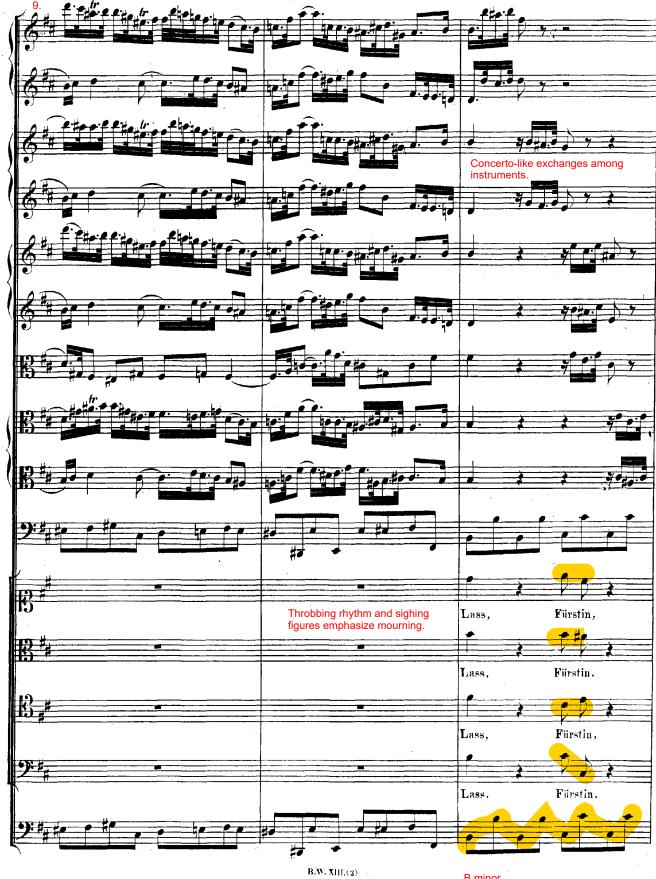
Lutes

E minor

B minor

R.W. VIII,(3)

Avoiding/delaying B minor . . .



B minor





**Flutes** 

Strings

Gambas



B.W. XIII. (3)





F# minor

B.W.XIII.(3)

F# minor



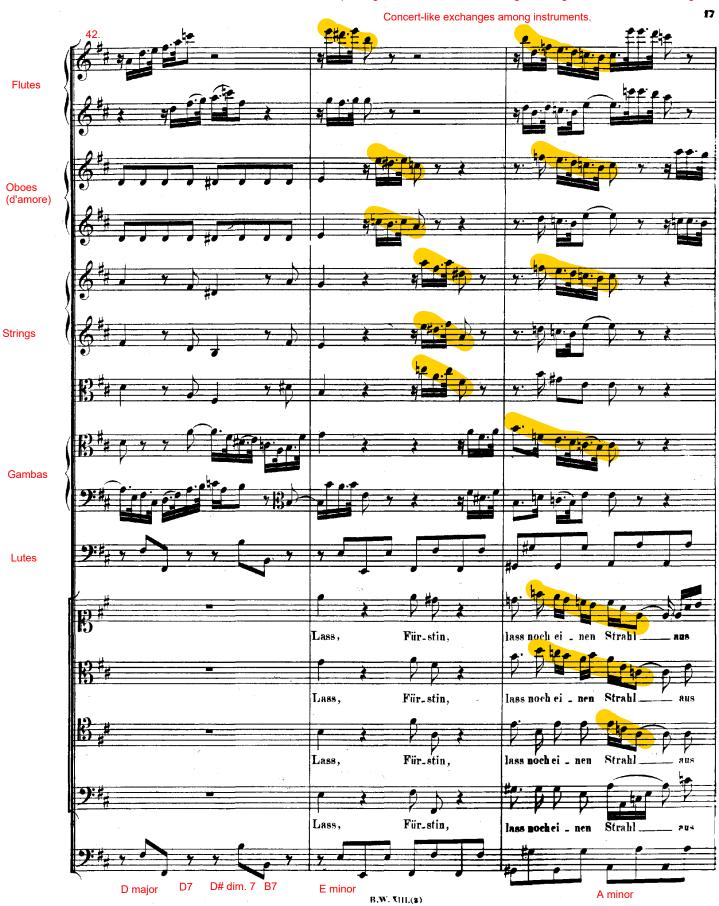








B minor B.W. XIII.(3)







B.W. XIII.(3)





Oboes (d'amore)

Strings

Gambas



Oboes (d'amore)

Strings

Gambas





güssen,

sen, und sieh, mit wie viel Thrä

E minor B.W. VIII.(3)

\_ nen

mit wie viel Thränen

\_ nen

güs sen umrin gen wir dein Ehren -

güs\_sen um\_rin \_ gen wir dein Eh\_ren \_

B minor

Thrä -

G major

viel

wie viel Thränengüs

F# major

wie

B minor



Avoiding/delaying B minor B.W. XIII.(3)







B minor

A major

G major

C#7

E minor







31 43.



B.W. XIII. (3)

B minor



DerGlocken be-bendes Ge-ton

soll un s'rer trüben Seelen Schrecken durchihr ge-

Ode Vs. 3.

D7...

Alto.

Continuo.

Chromatic saturation in the

vocal part in 8 mm.



Surprising harmonic turns...

B.W. X III.(3)



B.W. XIII (3)

The following alto aria, celebrating the Queen's unconquered spirit in the face of death, is unusually scored for two obbligato violas da gamba and two lutes, the archaic timbre joining with chromatic harmonies to produce a mournful quality despite the lilting 12/8 meter. The movement introduces the theme of "ars moriendi," the art of dying well for the Christian believer. The prominence of the slide or coulé figure can be explained by C. P. E. Bach's description of the 3-note slide as being "well fitted for the expression of sadness in languid, adagio movements. Halting and subdued in nature, its performance should be highly expressive, and freed from slavish dependence on note values." See "Essay on the True Art of Playing Keyboard Instruments," trans. and ed. by William J. Mitchell (New York: W. W. Norton & Co., 1949), pp. 138–39.









As in movement 3, Bach departs from the poetic structure by repeating the first line. Here the ;music repeats in true da capo form, but modified harmonically to remain in D major. 53. ih - re Brust be - siegt. Wie D major G major D major - din so \_ die Heladiu, Hel-din so\_ vergnügt. wie starb \_ die wie E minor D major starb gnügt, wie starb \_

Hel-din so

vergniigt, wie starb

die

Hel - din

so ver-gnügt, wie starb

D major



A tenor recitative, which continues the tribute in lyric fashion, features two Oboes d'amore in undulating parallel sixths and thirds accompanied by rocking figures in the continuo. Short motives, separated by rests, characterize the oboes d'amore and voice parts. The slide (coulé) motives link this movement to the foregoing one (see above for C. P. E. Bach's association of this figure with sadness). The short wind motives (separated by rests) perhaps suggest frequent intakes of breath, characteristic of one's breathing as death approaches. The oboes d'amore, continuo, and voice exchange their rhythmic activity in a constantly alternating manner, resulting in an affect of steadfast resignation—the calm ("unverrückt") demeanor of the Queen as she faced death.



E# dim. 7

B.W. XIII.(3)

F# minor

C#7

A# dim. 7

F#7

Exposition 1. 198/7. CORO. •Funeral tribute: Nobility of Queen's faith exemplary (198/7). Ode Vs. 5, continued. Flauto traverso I. Flanto traverso II. Oboe (d'amore)I. Oboe(d'amore)II. Violino I. Violino II. Viola. Viola da gamba I. Viola da gamba II. (Liuto I.col Continuo.) Liuto I.II. Soprano. Bach emphasizes the first two lines of the stanza almost to the exclusion of the second two lines Alto. Ode Vs. 5, An dir, du Forbild grosser continued. Tenore. An dir, du Vorbild grosser dir, er-hab -Frau - en, an ne Kö - ni. Basso. Continuo. B minor



B.W. XIII.(3)

B minor

F# minor

Lutes





**Flutes** 

Strings

Gambas

Lutes









Flutes

Strings

Gambas

Lutes



B.W. XIII.(3) Continuo enters with vocal Bass.





## Trance-Ope

auf den **T**ud

## der Königin Christiane Eherhardine.

Ameiter Theil.



B.W. X111,(3)

E minor

D major

B minor





RW, XIII.(3) D major

NBA has "Dreckbild" (miry image, or image of dirt). According to Dürr/Jones, 864, "Denkbild" (mental image) is correct.

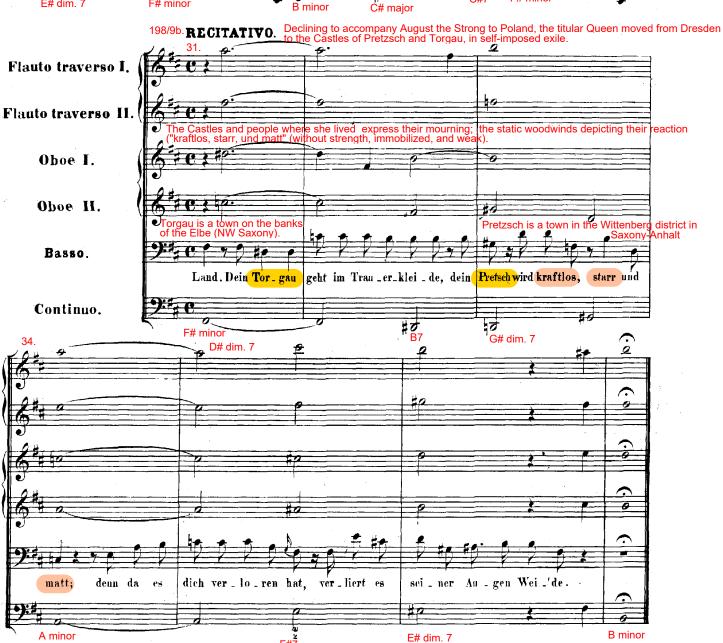








BW. XIII.(3)









R W. XIII. (3)



B.W. XIII. . 3



B,W, XIII,(3)

20/32. ser Welt bis die ser Welt bau einst zer \_ bricht, bis die **13** --ser Welt \_ \_ bau einst zer bricht, die bis die ser Welt \_ bau einst zer \_ bricht, bis ser Welt \_ die bis die \_ ser Welt \_ die ser Welt \_ bau einst zer \_ bricht, bis die his D major E minor

B.W. XIII. (3)





B.W. X111.(3)



B.W. XIII.(3)

