

Trauer-Ode

Funeral Ode

auf den Tod

der Königin Christiane Eberhardine.

Erster Theil.

Most, if not all, of the vocal-piano editions that are in the public domain derive from a nineteenth-century revised version (re-titled "Laß, Höchster, laß der Hoffnung Strahl") by William Rust. To make the cantata serviceable for wider use, Rust revised the text and interpolated chorales after nos. 3, 4, 7, 8, and 10. Williams Gillies Whittaker describes this version in his two-volume work on Bach's cantatas: "When Rust edited the Trauer-Ode for the BGS, in 1865, he performed a useful service by writing a text of his own which incorporates all the important points in Gottsched which the composer had illustrated carefully, and it is suitable for All Souls' Day. We can no longer perform the work with the original words; Rust's have given to the world one of Bach's greatest choral compositions, the outcome of deep personal feeling. The editor also suggested the inclusion of six [sic.] chorales, but, personally, I do not like the effect in performance. They produce a similarity to church cantatas and Passions, whereas one can never forget, in spite of the fresh text, the original associations of the work, the non-clerical ceremony, the tribute paid to the Queen by a private individual through the offices of the seat of learning, and this creates an atmosphere which, in the present writer's humble opinion (or his prejudices) is interfered with by added chorales." See William Gillies Whittaker, *The Cantatas of Johann Sebastian Bach: Sacred and Secular* (Oxford University Press, 1978), vol. 2, p. 557.

The piano-vocal score of Rust's score was prepared by Otto Taubmann, edited by Philipp Wolfrum, with English translation by Alfred Kalisch. See, for example, the version with five chorale interpolations at <https://www.bach-cantatas.com/Scores/BWV198-V&P.pdf>, accessed 14 July 2025. According to William L. Hoffman, "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.... 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." See <https://www.bach-cantatas.com/BWV198-D6.htm>, accessed 14 July 2025.

In 1903, Breitkopf & Härtel published the Rust piano-vocal version without chorale interpolations, and it is this version that is most most commonly found in the public domain. The text of Rust's version with translations may be found at <https://www.emmanuelmusic.org/bach-translations/bwv-198-rust>, accessed 14 July 2025.

Bach's 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 at St. Paul's Church (the university church). 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, *Johann Sebastian Bach. The Learned Musician* (New York: W. W. Norton, 2000), 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). Robin Leaver writes, "The music for the occasion was described as having been composed by 'Kapellmeister Johann Sebastian Bach ... in the Italian style.'" (*Bach Dokumente* 2, no. 232; *New Bach Reader*, no. 136). The music is in fact more French than Italian, but the term 'Italian' was almost certainly used in order to evoke a favorable comparison with music associated with the Dresden court that had long been known for its Italianate style and its Italian (or Italian-influenced) musicians. The contemporary report therefore reflects the aspirations of some of the leaders in Leipzig who wanted to secure through Bach's music that it was at least comparable to that of the Dresden court." (See Robin A. Leaver, "J. S. Bach's Parodies of Vocal Music: Conservation or Intensification?" in *Compositional Choices and Meaning in the Vocal Music of J. S. Bach*, edited by Mark A. Peters and Reginald L. Sanders (Lanham, Maryland: Lexington Books, an imprint of Rowman and Littlefield, 2018) p. 183. It is noteworthy that Bach disregarded the traditional structure of an ode by composing differentiated music for the successive strophes and even reconfiguring the poem's natural divisions.

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 obbligato 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 meter, 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). It is noteworthy that the text of Bach's cantata differed in places from the text booklet distributed at the 1727 performance as well as from a collection of odes published the following year. For details, see <https://bachcantatatexts.org/BWV198.htm>, accessed 15 July 2025. James Parsons writes, "For Gottsched, self-appointed guardian of German neo-classicism, the composer who would set a poem to music must strive for 'nothing more than an agreeable and clear reading of a verse, which accordingly must match the nature and content of the words.' The latter, as he explains in his influential *Versuch einer kritischen Dichtkunst für die Deutschen* (first edn. 1730), must aim at an 'exact observation of nature.' Such streamlined simplicity makes it possible for the songster to satisfy the maxim from Horace's *Ars poetica* with which Gottsched's treatise begins, 'everything you write must be modest and simple.'" See *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge University Press, 2004), p. 38.

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 Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 769–70, and Christoph Wolff, *Bach the Learned Musician*, 206–207.

Bach evidently reused several movements in the now-lost St. Mark Passion, BWV 247. The most recent edition of the thematic catalogue for Bach's works identifies these movements:

- 198/1: 247/1, "Geh Jesu, geh zu deiner Pein"
- 198/3: 247/17, "Er kommt, er kommt, er ist vorhanden"
- 198/5: 247/9, "Mein Heiland, dich vergeß ich nicht"
- 198/8: 247/24, "Mein Tröster ist nicht mehr bey mir"
- 198/10: 247/46, "Bei deinem Grab und Leichen-Stein"

See *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach*, 3rd ed. edited by Christine Blanken, Christoph Wolff, and Peter Wollny (Wiesbaden: Breitkopf & Härtel, 2022), pp. 343–344.

For Alfred Dürr's comments, see notes opposite.



For background and information on source material, see notes from the Carus edition, opposite.



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. Bach restructures the stanzas of the ode into a series of movements, which vary in style and length.

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 French Overture.

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.

198/1. 哀悼 • Mourning at the tomb of the Princess (198/1). Ode v. 1, beginning.

Expansive instrumentation:
According to Christoph Ernst Sicul,
"Das thränende Leipzig,"

Flauto traverso II.

Oboe (d'amore) I.

Oboe (d'amore) II.

Violino I.**Violino II.**

Viola.

Viola da gamba L.

Viola da gamba II.

Liuto I, II.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

Appoggiaturas =
sighing figures.

Alfred Dürr writes, "The opening chorus is governed by the principle of the concerto, or more specifically the group-concerto, for each instrumental group—flutes, oboes, upper strings, gambas—comes to the fore in alternation. The choral writing, broken up figuratively, is woven into this concertante instrumental texture. The overall form is bipartite, A A', in which the four-line text is delivered complete within each half." See *Alfred Dürr, The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 866.

B minor

B.W. XIII.(3)

A# dim.7

B minor

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.

3.

Flutes

Oboes
(d'amore)

Strings

Concerto-like exchanges between
gambas and flutes.

Gambas

Lutes

F#7

D# dim.7

E minor

C#7

B.W.XIII.(3)

F# major

F#7

G major

6.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

B7

E minor

N6

A# dim.7

R.W. VII.(3)

B minor

E# dim.7

F# major

Avoiding/delaying B minor . . .

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

Concerto-like exchanges among
instruments.Throbbing rhythm and sighing
figures emphasize mourning.

A word-for-word, interlinear translation is found in
*Handbook to Bach's Sacred Cantata Texts: an Interlinear
Translation with Reference Guide to Biblical Quotations
and Allusions* (Lanham, Maryland: Scarecrow Press, 1996).

Lass, Fürstin,

Lass, Fürstin,

Lass, Fürstin,

Lass, Fürstin,

E# dim.7 C#7

N6

B minor

D# dim.7

B.W. XIII.(3)

N6

E# dim.7

F#7

B minor

12.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

lass noch ei - nen Strahl — aus Sa - lems Stern - ge - wöl - ben schie - ssen,

lass noch ei - nen Strahl — aus Sa - - lems Stern - ge - wöl - ben schie - ssen,

lass noch ei - nen Strahl — aus Sa - - lems Stern - ge - wöl - ben schie - ssen,

lass noch ei - nen Strahl — aus Sa - - lems Stern - ge - wöl - ben schie - ssen,

B7

E minor

P.W. XIII.(a)

B minor

Text painting: Motive is passed upward like a ray ("Strahl").

8

15.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

Concerto-like exchanges among
instruments.

lass, Fürstin, lass noch ei - nen Strahl aus

lass, Fürstin, lass noch ei - nen

lass, Fürstin, lass noch ei - nen

lass, Fürstin, lass noch ei - nen Strahl aus

E minor

C#7

F# major

B.W. XIII(3)

F#7

D major

18.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

Sa - lems Stern - ge - wöl - ben schiessen,

Strahl aus Sa - lems Sternge - wöl - ben schiessen,

Strahl aus Sa - lems Sternge - wöl - ben schiessen,

Sa - - lems Sternge - wöl - ben schiessen,

B minor

D major

A7

G minor

E major

B.W. XIII, 33

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

Text painting: Sighing motives for tears.

und sich, mit wie viel Thränen-güs-sen, mit wie viel Thränen-güs-sen um-rin-gen

und sich, mit wie viel Thränen-güs-sen, mit wie viel Thränen-güs-sen um-rin-gen

und sich, mit wie viel Thränen-güs-sen, mit wie viel Thränen-güs-sen um-rin-gen

und sich, mit wie viel Thränen-güs-sen, mit wie viel Thränen-güs-sen um-rin-gen

A major C# major C#7

F# minor

B minor

B. W. XIII (s)

24.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

wir dein Eh-ren-mahl;

lass, Für-stin,

Für-stin, lass noch ei-nen

wir dein Eh-ren-mahl;

lass, Für-stin,

Für-stin, lass noch ei-nen

wir dein Eh-ren-mahl;

lass, Für-stin,

Für-stin, lass noch ei-nen

wir dein Eh-ren-mahl;

lass, Für-stin,

Für-stin, lass noch ei-nen

F# minor

F# minor

B. W. X111.(3)

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

Concerto-like exchanges between
oboes d'amore and gambas.

Strahl, lass noch ei - nen Strahl aus Salems Sternge - wöl - ben schie - ssen, und sieh,

Strahl, lass noch ei - nen Strahl aus Salems Sternge - wöl - ben schiessen. und sieh.

Strahl, lass noch ei - nen Strahl aus Salems Sternge - wöl - ben schiessen, und sieh,

Strahl, lass noch ei - nen Strahl aus Salems Stern - ge - wöl - ben schiessen, und sieh,

B minor

F# minor

B.W. XIII.(3)

30.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

Text painting: chromaticism for tears.

sieh, mit wie viel Thränen - güs - sen, mit wie viel Thrä - nen - güs - sen, mit wie viel Thränen -

sieh, mit wie viel Thrä - nen - güs - sen, mit wie viel Thränen -

sieh, mit wie viel Thrä - nen güs - sen, mit wie viel Thrä - nen -

sieh, mit wie viel Thränen - güs - sen und sieh, mit wie viel Thrä - nen -

B minor

C#7

D major

B minor

B.W. XII. 33

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

güssen um-rin - gen wir dein Ehren - mahl. mit wie viel Thrä - nen güssen um-

güs-sen umrin - gen wir dein Ehren - mahl. mit wie viel Thrä - nen güssen um-

güs-sen umrin - gen wir dein Ehren - mahl, mit wie viel Thrä - nen - güssen um-

güssen um-rin - gen wir dein Ehren-mahl, und sieh, mit wie viel Thrä - nen - güs - sen um -

F# minor

Avoiding/delaying F# minor
H.W. XIII. (3)

36.

Flutes

Imitation between flutes.

Oboes
(d'amore)

Strings

Gambas

Imitation between gambas.

Lutes

rin - - gen wir dein Eh - ren - mahl.

rin - - gen wir dein Eh - ren - mahl.

rin - - gen wir dein Eh - ren - mahl.

rin - gen wir dein Eh - ren - mahl.

F# minor

B.W. XIII.(3)

E minor

E7

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

A major

B minor

E7

A minor

A7

B.W. X111.(3)

Text painting: "Strahl" motive now exchanged among instruments in descending direction.

Concert-like exchanges among instruments.

17

42.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

Lass, Für-stin, lass noch ei - nen Strahl — aus

Lass, Für-stin, lass noch ei - nen Strahl — aus

Lass, Für-stin, lass noch ei - nen Strahl — aus

Lass, Für-stin, lass noch ei - nen Strahl — aus

D major D7 D# dim.7 B7

E minor

B.W. XIII.(8)

A minor

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

Sa-lem's Stern - ge - wöl - ben schie - ssen,

Sa - - lems Stern - ge - wöl - ben schie - ssen,

Sa - - lems Stern - ge - wöl - ben schie - ssen,

Sa - - lems Stern - ge - wöl - ben schie - ssen,

Salem = Jerusalem =
Dresden? The princess
refused to convert to
Catholicism and follow her
husband, August the Strong,
to Poland.

E minor

B.W. XII. (3)

Avoiding/delaying E minor

A minor

F#7

48.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

lass, Fürstin, lass noch ei - nen Strahl aus Sa - lems Stern - ge - wöl - ben

lass, Fürstin, lass noch ei - nen Strahl aus Sa - lems Stern - - ge - wöl - ben

lass, Fürstin, lass noch ei - nen Strahl aus Sa - lems Stern - - ge - wöl - ben

lass, Fürstin, lass noch ei - nen Strahl aus Sa - lems Stern - ge - wöl - ben

B major B7

G major

B. W. XIII. (3)

E minor

G major

Flutes

Sighing motives

Oboes
(d'amore)

Concerto-like exchanges among instruments.

Strings

Gambas

Lutes

schiessen,

und sieh, mit

schiessen,

und sieh, mit

schiessen,

und sieh, mit

schiessen,

und sieh, mit

D7

C minor
B.W. XIII.(3)

A7

F# major F#7

54.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

wie viel Thrä-nen-güs-sen, mit wie viel Thrä-nen-güs-sen um-rin-gen wir dein Eh-ren-mahl,

wie viel Thrä-nen-güs-sen, mit wie viel Thrä-nen-güs-sen um-rin-gen wir dein Eh-ren-mahl,

wie viel Thrä-nen-güs-sen, mit wie viel Thrä-nen-güs-sen um-rin-gen wir dein Eh-ren-mahl,

wie viel Thrä-nen-güs-sen, mit wie viel Thrä-nen-güs-sen um-rin-gen wir dein Eh-ren-mahl,

B minor B7

E minor F#7
B.W. XII(3)

B minor

D major

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

lass, Fürstin, Fürstin, lass noch ei - nen Strahl, lass noch ei - nen

lass, Fürstin, Fürstin, lass noch ei - nen Strahl, lass noch ei - nen

lass, Fürstin, Fürstin, lass noch ei - nen Strahl, lass noch ei - nen

lass, Fürstin, Fürstin, lass noch ei - nen Strahl, lass noch ei - nen

B minor

B minor
B.W. XIII. (3)

E minor

60.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

Strahl aus Salems Sternge - wöl - ben schie - ssen, und sieh,

sieh, mit

Strahl aus Salems Sternge - wöl - ben schiessen, und sieh,

sieh, mit wie viel Thrä - nen -

Strahl aus Salems Sternge - wöl - ben schiessen, und sieh,

sieh, mit

Strahl aus Salems Stern - ge - wöl - ben schiessen, und sieh,

sieh, mit

F#7

B minor

B.W. XIII. (s)

E minor

C#7

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

wie viel Thrä - - - nen - güssen, mit wie viel Thränen - güssen umrin - gen wir dein Eh - ren -
 güs - sen, mit wie viel Thrä - - nen - güssen, mit wie viel Thrä - nen - güs - sen umrin - gen wir dein Eh - ren -
 wie viel Thrä - - - nen - güssen, mit wie viel Thrä - nen - güs - sen umrin - gen wir dein Eh - ren -
 wie viel Thrä - nen - güs - - - sen, und sieh, mit wie viel Thrä - - - nen - güs - sen umrin - gen wir dein Eh - ren -

F# major

G major

E minor
B.W. VIII. (3)

B minor

65.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

mahl, mit wie viel Thrä - nengüs - sen um - rin - gen wir dein Eh - ren - mahl.
 mahl, mit wie viel Thrä - nengüs - sen um - rin - gen wir dein Eh - ren - mahl.
 mahl, mit wie viel Thrä - nengüs - sen um - rin - gen wir dein Eh - ren - mahl.
 mahl, und sieh, mit wie viel Thrä - nen - güs - sen um - rin - gen wir dein Eh - ren - mahl.

Avoiding/delaying B minor
B.W. 111.(3)

B minor

Pulsing continuo and undulating sixteenth-note figures in the upper strings accompany the soprano in this soprano recitative, an elegy of mourning.

● Mourning: Grief shared by everyone in the land (198/2). Ode v. 1, continued, Ode v. 2, beginning (by this division of the ode, Bach de-emphasized the focus on the crown prince). See Petzoldt, "Bach-Kommentar," vol. 3, p. 552).

198/2. RECITATIVO.

Violino I.

Violino II.

Viola.

Soprano.

Continuo.

1.

Ode v. 1, continued.

C# F# D B G# E#

Vocal line is angular, emphasizing emotional distress.

Dein Sach_sen. dein be_stürz_tes Mei_ssen er_starrt bei
Thy Saxony, thy dismayed Meissen, stands-numb beside

F# minor

3.

Undulating upper strings and throbbing bass apparently depict wave-like tears and/or rocking mourners.

A E G

dei_ner Kö_nig_auft: das Au_ge thränt die Zün_ge ruft: mein
thy royal-tomb, the eye sheds-tears, the tongue cries-out: My

C#7 F# minor A# dim.7

6.

Ode v. 2, beginning.

D# C

Schmerz kann un_beschreiblich hei_ssen! Hier klagt An_gust. und Prinz und
pain can "indescribable" be-called! Here laments (King) August, and Prince, and

D# dim.7 D# dim.7 E minor G# dim.7 E major E7

B.W. X111(3)

Apparently, neither her husband nor her son were at the service.

Chromatic Saturation
in the vocal part
in 10 mm.

9.

Land, der A-del lächzt, der Bür-ger trau-ert, wie hat dich
land, the nobleman moans, the townsman, mourns, how did (with) thee

A minor C# dim.7 A7 D minor

12.

nicht das Volk be-dau-ert, so bald es dei-nen Fall em-ufand!
not the nation commiserate, as-soon-as it thy condition perceived!

G# dim.7 D# dim.7 E minor C#7 F# major

A string ritornello (characterized by triplets) in this soprano aria falls momentarily silent in response to the singer's admonition to "silence the charming strings." 198/3. **ARIA.** •Mourning: Music silenced in time of royal mourning (198/3). Ode v. 2, continued.

1.

Violino I.

Violino II.

Viola.

Soprano.

Continuo.

B minor

4.

E minor C#7 F# minor F# major B minor B7 G major

B.W. XIII(c)

7. 
Ode v. 2 continued.
Ver- stummt, verstummt, ver-
B minor B minor

10. 
stummt, ihr hol-den Sai-ten,
verstummt, verstummt,
ihr hol-den Sai-ten, ver-
B minor A major D major

13. 
stummt, verstummt, ihr hol-den Sai-ten, verstummt, verstummt, ihr hol-den Sai-ten!
D major D major

16. 
D major G major E7 B.W.XIII.(3) A major D major

19.

A7 B minor A7

22.

Text painting: Chromatic line for "Schmerzenswort," in which the singer takes up the violin figuration.

Kein Ton ver-mag der Län-der Noth, bei ih- rer theu-ren Mut-ter Tod, o Schmerzenswort! recht an-zu-

25.

D major A major E minor E minor

den-ten; o Schmer-zens-wort, o Schmer

Singer's melisma doubled by Violin I.

E major A minor B minor

28.

B minor E major A minor F#7 B major

-zenswort! kein Ton ver-mag der Län-der Noth, bei ih- rer theuren Mut-ter

B.W. XIII.(3)

Tod, o Schmer - zens - wort! o Schmer -

G#7 E# dim.7 F# major E minor

zens wortrecht an - zu - deu - ten.

E minor F# minor

F# minor F#7 B minor C# major F# minor

Bach departs from the poetic structure by repeating the first line. Ver

E major D major C# major B.W. XIII, (3) F# minor

stummt, verstummt, ihr hol - den Sai - ten, ihr hol - den Sai - ten, verstummt, ihr hol - den Sai - ten, ver.

F# minor E minor B minor

46.

stummt, ver - stummt, ihr hol - den Sai - ten, verstummt, verstummt, ihr hol - den Sai - ten!

B minor E minor B minor B minor

49.

stummt, ver - stummt, ihr hol - den Sai - ten, verstummt, verstummt, ihr hol - den Sai - ten!

E minor B minor E minor B minor

52.

stummt, ver - stummt, ihr hol - den Sai - ten, verstummt, verstummt, ihr hol - den Sai - ten!

A minor D7 G major F#7 B.W. XIII. (3) B minor B minor

The short alto recitative (No. 4) employs full orchestra, with flutes imitating the funeral bells of the text, accompanied by plucked strings.

198/4. **RECITATIVO** (a tempo). •Mourning: Tolling bells ring day after day (198/4). Ode v. 3.

Accompanied by full instrumentation.

1.

Flauto traverso I.

Funeral bells.

Flauto traverso II.

Oboe I.

Oboe II.

Violino I.

pizzicato

Violino II.

pizzicato

Viola.

pizzicato

Viola da gamba I.

pizzicato

Viola da gamba II.

pizzicato

Liuto I.

Liuto II.

Alto.

Chromatic saturation in the vocal part in 8 mm.

Ode v. 3.

A D F# G C B

Der Glocken be.bendes Ge.tön soll un.srer trüben Seelen Schreckend durch ihr ge.
 The (tolling) bells trembling sound shall our downcast souls' terror by their

Continuo.

D7...

The bass line suggests the largest bells.

4.

Flutes

Oboes

Strings

Gambas

Lutes

E-flat

F A-flat

B-flat

E

schwüngen Er-zö wecken, und uns durch Mark und A-der-n gehn.
 swinging bronze awaken and us through marrow and veins go.

O. könn-te nur dies ban-ge Klin-gen, davon das
 Oh, could but this fearful ringing, from-which (our)

B dim.7... C minor F# dim.7 G# dim.7

Surprising harmonic turns...

B.W.X (11.3)

8.

Flutes

Oboes

Strings

Gambas

Lutes

C#

Ohr unstäglich gelbt, der gan-zen Eu-ro-pä-er-welt
 ear - daily does-shrill, to-the entire European-world

ein Zeugniß uns-res Jam-mers bringen!
 a testimony of-our misery bring!

E7

C#7

F# minor

F# minor

The following alto aria, celebrating 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 coul   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.

198/5. **ARIA.** •Death conquered Queen's body but not her spirit (198/5). Ode v. 4, beginning.

Viola da gamba I.
Parallel 3rds and 6ths provide sweetness as does the major key and the 12/8 meter, but the chromatic harmonies, the timbre of the gambas and the sighing figures suggest lament. These opposing characteristics show the ambivalence toward death and the struggle of dying well (the ars moriendi).

Viola da gamba II.

Alto.

Liuto I. II.
(e Continuo).

1.

Tied notes suggest courtly dance.

Coul   or slide figures (written out) suggest expressive sadness (see above reference to C.P. E. Bach).

D major G major E minor

4.

Chromatic harmonies

D major D minor G minor A minor

8.

Ode v. 4, beginning.

Wie starb die Hel - - - din so vergn  gt, wie

D major D major G major

11.

starb die Hel - din, die Hel - din so ver - gn  gt, wie starb die

E minor D major

Sighing motives

14.

Hel - din so vergnügt, ver - gnügt, wie starb die Hel - din so vergnügt, wie starb

A major A major

17.

Sustained note on "starb" suggests perseverance in death.

die Hel - din so vergnügt, wie starb die Hel - din so vergnügt,

D major B minor

20.

wie starb die Hel - din, wie starb

Sustained note on "starb" suggests perseverance in death.

Chromatic melisma on "starb" (died).

A major A minor C7 F major A minor

23.

die Hel - din, die Hel - din so vergnügt!

E major A major

26.

D major E major A major D major

30.

Chromatic harmonies Wir

A minor D minor E major A major A major

34.

Sighing motive

Chromaticism for "arm of death"

mu - thig hat ihr Geist ge - rungen, da sie des To - des Arm be - zwungen, noch el - er ih - re Brust be - siegt, noch

A major D7 G major F#7 B minor

37.

eh, noch el - er ih - re Brust be - siegt!

Sustained note on "besiegt" suggests perseverance in death.

B major B minor B minor B minor

41.

Wie

B minor

Text painting: 16th notes for "muthig gerungen" (valiantly struggled).

44.

mu - thig hat ihr Geist ge - rungen, da sie des To - des Arm be - zwungen noch eh' er ih - re Brust besiegt, —

F# pedal... B minor

47.

— noch eh' er ih - re Brust be - siegt, noch eh' er ih - re Brust besiegt, — noch eh' er

B minor F# minor

50.

ih - re Brust besiegt, — noch eh' er

E# dim.7 F# minor F# major F#7 B minor B.W. XIII.(3) G# dim.7 C# major C#7

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 starb die Hel -

F# minor D major G major D major

57.

din so vergnügt, wie starb die Hel - din, die Hel - din so ver - gnügt, wie

D major E minor D major

60.

starb die Hel - din so ver - gnügt, ver - gnügt, wie starb die

D major

63.

Hel - din so ver - gnügt, wie starb die Hel - din so vergnügt, wie starb

D major G major

B. W. XIII. (3)

66.

Chromatic lines

die Hel-din so vergnügt, wie starb die Hel - - din, wie starb

E minor D major D minor F#7

69.

die Heldin, die Hel - - din so vergnügt!

B-flat major D minor D7 G minor A major D major D major

73.

A major D major

77.

D minor G minor A major D major D major

B.W. XIII. (3)

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.

198/6. **RECITATIVO** (a tempo). •Funeral tribute: She lived life ready for death (198/6). Ode v. 4, continued, Ode Vs. 5, beginning.

Chromatic saturation in the vocal part in 8 mm.

Tenore.
"Kunst zu Sterben" = Art of Dying (ars moriendi).

Oboe(d'amore)I.
Ode v. 4, continued.

Oboe(d'amore)II.

Continuo.

1. D G B C F E A

Ihr Le - ben Her life liess die Kunst zu let the art of Ster - ben dying in un-verrückter in unshakeable Ü - bung practice

G major G7 C minor

Slide (coulé) figures link it to the foregoing movement; see above for C. P. E. Bach's linking it to "sadness."

3.

sehn; be-seen; un-mög-lich Impossible konnt'es dann geschehn.sich vor dem To-de zu entfar-ben. death to blanch.

G major E major G# dim.7 E7 A minor N6 G# dim.7 E7

NBA: denn

Text painting: Neapolitan 6 chord for "death."

6.

Ode v. 5, beginning.

Ach se - lig! Ah, blessed (is) wessen grosser Geist sich ü - ber die Na - tur er - he - bet. vor the-one-whose noble spirit itself above (our) nature raises, before

A minor A7 D# dim.7 B major E minor

9.

Gruft und Särzen nicht er - be - bet. wenn ihn sein Schöpfer schei - den heisst. tomb and coffins (does) not tremble, when - its maker to-depart bids.

A# dim.7 F#7 B minor E# dim.7 C#7 F# minor

B.W. XIII.(3)

42 Part I ends with a relatively brief alla breve fugue in two sections, instruments doubling the voices in somewhat elaborated fashion during the two expositions, while the flutes (and gambas alone as continuo) provide an episode between the two vocal blocks. The use of alla breve meter often signals "stile antico," with its contrapuntal procedures. Here Bach appears to use alla breve meter, fugal technique, and a regal, march-like rhythm to depict German nobility, an affect with special relevance in light of the Queen's reputation as defender of Protestantism in Saxony.

Exposition 1.

198/7. **CORO.** •Funeral tribute: Nobility of Queen's faith exemplary (198/7). Ode v. 5, continued.

1.

Flauto traverso I.

Flauto 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.

Alto.

Tenore.

Basso.

Continuo.

Alfred Dürr writes, "The second chorus, no. 7, represents the principle of fugue. Again, it is designed in two halves (divided by a thematic orchestral episode), each of which consists of a fugal exposition plus a looser chordal postlude." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 866.

Bach emphasizes the first two lines of the stanza almost to the exclusion of the second two lines.

Ode v. 5, continued.

An dir, du Vorbild grosser

An dir, du Vorbild grosser Frau - en, an dir, er - hab' - ne Kö - ni -

B minor

B.W. XIII.(4)

7.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

An dir, du Vorbild grosser
 Frau - en, an dir, du Vorbild grosser Frau - en, an dir, er - hab - - ne Kö - ni -
 gin, er - hab - - - - - ne Kö - ni - gin, an dir, er - hab -
 F# minor B major E minor B minor

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

(a due)

Frau - en, an dir, er - hab' - - ne Kö - ni - gin, an dir, du Vor - bild gro - sser

gin, an dir, — du Vorbild gro - - sser Frau - en, an dir, du Vor - bild gro - sser

- ne Kö - ni - gin, er - hab' - - ne Kö - ni - gin, — an dir, du Vor - bild gro - sser

An dir, du Vor - bild grosser Frau - en, an dir, du Vor - bild gro - sser

B minor

F# minor

F# minor

B7

B7

19.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

Frau - en, an dir, er - hab' - ne Kö - ni - gin, an dir, du Glau - benspfle - ge -

Frau - en, an dir, er - hab' - ne Kö - ni - gin, an dir, du Glau - benspfle - ge -

Frau - en, an dir, an dir, er - hab' - ne Kö - ni - gin, an dir, du Glau - bens - pfle - ge -

Frau - en, an dir, er - hab' ne Kö - ni - gin, an dir, du Glau - bens - pfle - ge - rin, war

E minor

D major. D7 G major

B.W. XIII. (3)

D major

An episode by flutes and gambas provides great contrast (though consisting of two thematic entries), its intimacy contrasting with the quasi-militaristic previous section.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

rin, war die-ser Grossmuth Bild zu schau - en.

rin, war die-ser Grossmuth Bild zu schau - en.

rin, war die-ser Grossmuth Bild zu schau - en.

die-ser Grossmuth Bild zu schau - en.

D major G major D major

33.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

A major

B minor

F# minor

B. W. XIII. (3)

40.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

The musical score is written for a full orchestra and includes vocal parts. The instruments are Flutes, Oboes (d'amore), Strings, Gambas, and Lutes. The key signature is F# minor. The score shows the first two measures of the section, with the flutes playing a melodic line and the gambas providing a bass line. The vocal parts enter in measure 49 with the lyrics 'An dir, du'.

F# minor
B.W. XIII. (3)

F# minor

Gambas alone continue to provide bass.

47.

Flutes

Flutes in unison

Oboes
(d'amore)

Strings

Gambas

Lutes

An dir, du Vorbild grosser Frau - en, an dir, er - hab' - - ne Kö - ni -

Vorbild grosser Frau - en, an dir, er - hab' - - ne Kö - ni - gin, an dir, - - du Vorbild gro - - sser

B minor

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

The musical score is arranged in a system of staves. The top section contains instrumental parts for Flutes (two staves), Oboes d'amore (two staves), Strings (two staves), Gambas (two staves), and Lutes (two staves). The bottom section contains vocal parts for Soprano, Alto, Tenor, and Bass, each with a staff and German lyrics. The key signature changes from F# major to B minor at measure 55, and back to F# major at measure 58. The vocal parts enter in measure 55 with the lyrics: 'gin, an dir, er hab' ne Kö-ni gin, er hab' ne'. The instrumental parts provide a complex accompaniment with various rhythmic patterns and melodic lines.

gin, an dir, er hab' ne Kö-ni gin, er hab' ne

Frau - en, an dir, er hab' ne Kö -

An dir, du Vor.bild grosser Frau - en, an dir, er hab' ne Kö ni -

Au dir, du Vor.bild gro-sser

F# major

B minor

E minor

B.W. XIII. (3)

Continuo enters with vocal Bass.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

Kö-ni-gin, an dir, du Vorbild grosser Frau.en, an dir, er-hab'-ne Kö-ni-gin, an
 - ni-gin, an dir, du Vorbild grosser Frau.en, an dir, er-hab'-ne Kö-ni-gin, an
 gin, an dir, an dir, du Vorbild gro-sser Frau.en, an dir, an dir, er-hab'-ne Kö-ni-
 Frau-en, an dir, du Vorbild gro-sser Frau.en, an dir, er-hab'.ne Kö-ni-gin, an dir, du

D major
B.W. VIII. (3)

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

dir, du Glau - - bens - pfe - - ge - rin, war die - ser Grossmuth Bild zu schau - - en.

dir, du Glau - - bens pfe - - - ge - rin, war die - ser Grossmuth Bild zu schau - - en.

gin, an dir, du Glaubens pfe - ge - rin, war die - ser Grossmuth Bild zu schau - - en.

Glau - - bens - pfe - - - ge - rin, war die - ser Grossmuth Bild zu schau - - en.

B minor

B minor

B major

R. W. XII. (a)

Fine della prima parte.

Trauer-Ode

auf den Tod

der Königin Christiane Eberhardine.

Zweiter Theil.

Part II was performed after "the oration of praise and mourning" by Hans Carl von Kirchbach (see "New Bach Reader," p. 137; Petzoldt, *Bach-Kommentar*, vol. 3, p. 548.) Part II comprises three movements. A lyrical and resigned tenor aria (No. 8) describes the transfiguration of the Queen as she is drawn to heaven. Its orchestration consists of obbligato 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. Bach sets the two stanzas (interspersed with ritornellos) with different line repetitions (see below). The modulatory scheme moves from E minor to B minor, to D major/G major, and back to E minor.

Bach sets the two stanzas (interspersed with ritornellos) with different line repetitions:

Rit	—	1,2,3,3,1,2,3,4	—	Rit	—	5,6,7,8	—	Rit	—	5,6,7,8	—	Rit.
mm.	1-21	22-46		46-54		55-70		70-75		75-87		87-95

55

198/8. **ARIA.** • Transfiguration of Queen as she is drawn to heaven (198/8). Ode v. 6.

Flauto traverso.

The flute obbligato (sometimes reinforced by the oboe (d'amore) presumably symbolizes the sparking radiance of heaven and the transfiguration of the Queen as referenced in the text.

Oboe (d'amore).

Violino I.

Violino II.

Viola da gamba I.II.

Tenore.

Liuto I.II. e Continuo.

Repeated bass pattern of descending diatonic 4th (E-B).

The gamba line is from Vivaldi's Concerto for 2 Violins, RV 522, which Bach arranged for organ (BWV 593).

E minor

B minor

C major

B major

Flute

Oboe (d'amore)

Violins

Gambas

Lutes & Continuo

10.

A minor

G major

Flute

Oboe (d'amore)

Violins

Gambas

Lutes & Continuo

D major

E minor

B.W. XIII.(3)

B minor

56 15.

Flute

Oboe (d'amore)

Violins

Gambas

Lutes & Continuo

20.

Flute

Oboe (d'amore)

Violins

Gambas

Lutes & Continuo

Text painting: Held note for "Ewigkeit" (eternity).

Der E - - - wig - keit - - - sa - phir - nes

26.

B minor B major E minor B minor

Flute

Oboe (d'amore)

Violins

Gambas

Lutes & Continuo

Haus zieht, Für - - stin, dei - ne hei - - tern Bli - cke von un - s'rer Nie - - drigkeit zu - rü - cke,

E minor A minor B.W. XII(1.(a) G major

31.

Flute

Oboe (d'amore)

Violins

Gambas

Lutes & Continuo

Long melisma for "Ewigkeit" (eternity).

von un-serer Nie - drigkeit zu - ri - ecke; der E -

36. D major

E minor

B minor

Flute

Oboe (d'amore)

Violins

Gambas

Lutes & Continuo

- wigkeit sa-phir-nes Hauszieht, Für -

41.

Flute

Oboe (d'amore)

Violins

Gambas

Lutes & Continuo

- stin, dei-ne hei-tern Bli-cke von un-serer Nie - drigkeit zu - rü-cke und tilgt der Er - den Denkbild aus.

B minor

B minor

BWV 311.63

D major

NBA has "Dreckbild" (miry image, or image of dirt).

54 47.

Flute

Oboe (d'amore)

Violins

Gambas

Lutes & Continuo

52.

Flute

Oboe (d'amore)

Violins

Gambas

Lutes & Continuo

Einstarker Glanz vonhundert Son_nen, der un_sern Tag zurMit_ter -

58.

Flute

Oboe (d'amore)

Violins

Gambas

Lutes & Continuo

nacht und un_sre Son - ne fin_ster macht, hat dein ver - klär - tesHauptum spon -

B minor B minor D major

E minor B minor D major G major

RW.VIII.30

Text painting: Long melisma for "encircled."

63.

Flute

Oboe (d'amore)

Violins

Gambas

Lutes & Continuo

D pedal...

68.

Flute

Oboe (d'amore)

Violins

Gambas

Lutes & Continuo

nen.

G major C major D major

74.

Flute

Oboe (d'amore)

Violins

Gambas

Lutes & Continuo

Ein starker Glanz von hundert Son-nen, der unsern Tag zur Mitternacht und unsre Son - ne

E minor D major C major G major

B.W. XIII. (3)

60

80.

Flute

Oboe
(d'amore)

Violins

Gambas

Lutes &
Continuo

fin-ster macht, hat dein ver-klär-tes Haupt um-

Text painting: long melisma for "umspinnen" (to encircle).

"A powerful radiance of a hundred suns" . . . has encircled your transfigured head."

85. E minor

Flute

Oboe
(d'amore)

Violins

Gambas

Lutes &
Continuo

nen.

90.

E minor

D major

C major

Flute

Oboe
(d'amore)

Violins

Gambas

Lutes &
Continuo

B major

BWV XIII, (3)

E minor

E minor

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 meter, after which sustained woodwinds suddenly enter for the final seven bars of accompanied recitative. Bach joins two stanzas of the ode in this movement. Perhaps the original intention was to have a recitative-aria pair.

61

Secco
198/9a. **RECITATIVO.** •Transfiguration of Queen well-earned; land mourns (198/9). Ode Vv. 7 & 8. NBA: Fürbild

Basso. Ode v. 7. Was Wun - der ist's? Du bist es werth. du Vor - bild al - ler Kö - ni -
What wonder is-this? Thou art of-it worthy, thou model of-all queens!

Continuo. (6) D major G major

The Queen's heavenly transfiguration is compared to her earthly royal station (which was known to be fraught with conflict because of her refusal to convert to Catholicism and accompany her husband, August the Strong, to Poland).

3. gin - neu! Du muss - test al - len Schmuck ge - win - nen, der dei - ne Schei - tel jetzt ver - klärt. Nun trägst du
Thou wert-meant all (this) adornment to-win, which thy head now transfigures. Now wearest thou

A major B minor

Giving up earthly symbols of royalty (including the crown) for the heavenly garment of innocence. Allusions to Revelation 7:9-10, Luke 16:19, Jeremiah 13:18 (see note for more).

6. vor des Lam - mes Thro - ne, an - statt des Pur - purs Ei - tel - keit, ein per - len - rei - nes Unschuldskleid, und spot - fest
before the Lamb's throne instead of purple's vanity— a pearl-(white) robe-of-innocence and dost-scorn

D major E major

"Forsaken crown" would have had political overtones for the German listeners. (Arioso.) Ode v. 8. der ver - lass - nen Kro - ne. So weit der vol - le Weich - sel - strand, der
the forsaken crown. As-far-as the the brimming Vistula-shore, the

F# minor F# minor E7

Dniester River (in now Eastern Europe) River Warta (in now west-central Poland) Elbe River (a major river in Central Europe) Mulde River (in Saxony)

13. Nie - ster und die War - the flie - sset, so weit sich Elb und Muld' er - gie - sset, er -
Dniester, and the Warthe do-flow, as-far-as themselves Elbe and Mulde discharge, extol

A major D major C#7

Word painting: Circular melisma for "erhebt" (literally to "raise up," i.e., to exalt or extol).

17. hebt dich Bei - des Stadt und Land; so weit
thee both town and country, so weit

F# minor E major A major A major

B.W. XIII.(3)

der vol - le Weichselstrand, der Nie - ster und die War - the flie - sset, so weit sich Elb und Mul - der -

F# minor

A major

gie - sset, er - hebt dich Stadt und Land, Stadt und Land, er - hebt dich Stadt und

E# dim.7 F# minor B minor C# major C#7 F# minor

198/9b. **RECITATIVO.**

Declining to accompany August the Strong to Poland, the titular Queen moved from Dresden to the Castles of Pretzsch and Torgau, in self-imposed exile.

31.

Flauto traverso I.

Flauto traverso II.

Oboe I.

Oboe II.

Basso.

Continuo.

The Castles and people where she lived express their mourning; the static woodwinds depicting their reaction ("kraftlos, starr, und matt" (without strength, immobilized, and weak).

Torgau is a town on the banks of the Elbe (NW Saxony). Pretzsch is a town in the Wittenberg district in Saxony-Anhalt

Land. Dein Tor - gau geht im Trau - er - klei - de, dein Pretsch wird kraftlos, starr und

Thy Torgau walks in garments-of-mourning, thy Pretsch becomes powerless, numb, and

34.

F# minor

D# dim.7

B7

G# dim.7

Flutes

Oboes

matt; denn da es dich ver - lo - ren hat, ver - liert es sei - ner Au - gen Wei - 'de.

faint; for since it thee hath-lost, loseth it (also) its eyes' pasture.

A minor F#7 E# dim.7 B minor

B.W. XIII.(3)

The cantata ends in a simple yet graceful chorus in which the Queen's fame and legacy is celebrated with full orchestra, lilting 12/8 meter, frequent instrumental unisons, homophonic writing, symmetrical/periodic phrase structure, and binary form. After the previous lament regarding the citizens' loss of their ruler, the cantata ends positively with a reassurance that her legacy will live on. The 12/8 meter, simplified texture, phrasing, and form were presumably chosen to lighten the mood and suggest a courtly, dance-like (gigue-like) affect.

198/10. **CORO.** •Queen's fame and legacy lives on (198/10). Ode v. 9.



Ritornello's opening melody is derived from opening vocal line (Ineed, O queen, thou dost not die!").

Flauto traverso I.

Flauto 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.II.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

Alfred Dürr writes, "The concluding chorus represents the principle of song and dance. It is a choral aria, whose partly obligato instruments at times approach an antiphonal concertante style, though without concealing the overall dancesong effect. The structure is easily recognized as binary dance form with repeats, framed by ritornellos, and with gigue-like melodic writing. It is worth pointing out the repeated choral unison in the B section. Introduced by the words 'You poets, write! we would read it,' it lays special emphasis on the following quotation from the imaginary poets' writings: 'She has been virtue's property, her subjects' delight and glory, the prize of queens.' See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 866.

B minor

B.W. XIII.(9)

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

B major

E minor

E minor

D major

B.W.XIII.63

8.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

D major

B minor

C#7

F#7

R.W. XIII. (3)

12.

13/25.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

Doch. Köni - gin! du stirbest nicht, du stir - - best nicht, doch, Kö - ni - gin! du stir -

Doch, Köni - gin! du stirbest nicht, du stir - best nicht, doch, Kö - ni - gin! du stirbest

Doch, Kö - ni - gin! du stirbest nicht, du stir - best nicht, doch, Kö - ni - gin! du stirbest

Doch, Kö - ni - gin! du stirbest nicht, du stir - best nicht, doch, Kö - ni - gin! du stirbest

B minor

B minor

B minor

Fine.

16/28.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

best nicht, man weiss, was man an dir be-ses-sen; die Nachwelt wird dich nicht vergessen,

nicht, du stirbest nicht, man weiss, was man an dir be-ses-sen; die Nachwelt wird dich nicht vergessen,

nicht, du stirbest nicht, man weiss, was man an dir be-ses-sen; die Nachwelt wird dich nicht vergessen,

nicht, du stirbest nicht, man weiss, was man an dir be-ses-sen; die Nachwelt wird dich nicht vergessen,

B minor

B minor

D major

D major

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

bis die - ser Welt - - - bau einst zer - bricht, bis die - ser Welt - - -

bis die - ser Welt - - - bau einst zer - bricht, bis die - ser Welt - - -

bis die - ser Welt - - - bau einst zer - bricht, bis die - ser Welt - bau

bis die - ser Welt - - - bau einst zer - bricht, bis die - ser Welt - - -

B7

E minor

E minor

D major

24/36.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

- bau einst zerbricht. Ihr Dichter, schreibt! wir wollen's le-sen, ihr Dichter, schreibt, wir wollen's le-sen: Sie

- bau ein-st zerbricht. Ihr Dichter, schreibt! wir wollen's le-sen, ihr Dichter, schreibt, wir wollen's le-sen: Sie

einst — zerbricht. Ihr Dichter, schreibt! wir wollen's le-sen, ihr Dichter, schreibt, wir wollen's le-sen: Sie

- baueinst zerbricht. Ihr Dichter, schreibt! wir wollen's le-sen, ihr Dichter, schreibt, wir wollen's le-sen: Sie

D major

G major

A major

B minor

B.W. XIII, (3)

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

Choral unison for citation that poets should write.....

ist der Tu-gend Ei-genthum, der Un-tertha-nen Lust und Ruhm, der Kö-ni-gin-nen Preis ge-we-sen; ihr

ist der Tu-gend Ei-genthum, der Un-tertha-nen Lust und Ruhm, der Kö-ni-ginnen Preis ge-we-sen; ihr

ist der Tu-gend Ei-genthum, der Un-tertha-nen Lust und Ruhm, der Kö-ni-ginnen Preis ge-we-sen; ihr

ist der Tu-gend Ei-genthum, der Un-tertha-nen Lust und Ruhm, der Kö-ni-ginnen Preis ge-we-seu; ihr

F# minor

F# minor

44.

Flutes

Oboes
(d'amore)

Strings

Gambas

Lutes

Choral unison for citation that poets should
write....

Dichter, schreibt! ihr Dichter, schreibt! ihr Dichter, schreibt! wir wollen's lesen: Sie ist der Tu_gend Ei_genthum, der

Dichter, schreibt! ihr Dichter, schreibt! ihr Dichter, schreibt! wir wollen's lesen: Sie ist der Tu_gend Ei_genthum, der

Dichter, schreibt! ihr Dichter, schreibt! ihr Dichter, schreibt! wir wollen's lesen: Sie ist der Tu_gend Ei_genthum, der

Dich_ter, schreibt! ihr Dichter, schreibt! ihr Dichter, schreibt! wir wollen's lesen: Sie ist der Tu_gend Ei_genthum, der

E minor

D major

B minor

B minor

B.W. XIII. (3)

48.

Flutes

Ritornello

Oboes
(d'amore)

Strings

Gambas

Lutes

...choral unison.....

Un - ter - tha - nen Lust und Ruhm, der Kö - ni - gin - nen Preis - ge - we - sen.

Un - ter - tha - nen Lust und Ruhm, der Kö - ni - gin - nen Preis - ge - we - sen.

Un - ter - tha - nen Lust und Ruhm, der Kö - ni - gin - nen Preis - ge - we - sen.

Un - ter - tha - nen Lust und Ruhm, der Kö - ni - gin - nen Preis - ge - we - sen.

D major

B minor

B minor
Da Capo.