

## der Mönigin 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.bachcantatas.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 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

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 neoclassicism, 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 critischen 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.



Funeral Service (BWV 106, 157, 198) This text is a funeral ode written for the memorial service of 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 3 true to the Christiane Eberhardine, protestant wife of August the Strong. In some instances, it departs from the printed libretto (see Lutheran faith when her husband, August the Strong, converted to Catholicism to accept the Polish Petzoldt, "Bach-Kommentar," vol. 3, p. 551). Crown, the Queen was greatly mourned upon her death in early September. A young aristocrat, Hans Librettist: Johann Christoph Gottsched Carl von Kirchbach commissioned J. C. Gottsched to write a funeral ode in her honour and Bach to set Time of Composition: 5 October 1727. The queen's death is the text to music. The commission was protested by the university's music director, J. G. Görner, but variously given as 5 September ("Bach Dokumente" I, 229; proceeded nonetheless. See more above. See also "New Bach Reader," pp. 135-137. Bach Dürr, "Die Kantaten," 941 & Dürr/Jones, 865; John Butt in restructures the stanzas of the ode into a series of movements, which vary in style and length. "Oxford Composer Companion: J. S. Bach," 481-82 In the opening chorus, largely homophonic choral writing is embedded in a rich concerto-like instrumental Petzoldt, vol. 3, p. 546) or 6 September (Old Bach Reader, texture, featuring dissonances, suspensions, appoggiaturas, and pervasive dotted rhythms reminiscent of p. 112 & "New Bach Reader," p.136). a French Overture. FP: The service was held in St. Paul's •Mourning at the tomb of the Princess (198/1). Ode v. 1, beginning. <sup>198/1.</sup> CORO. Church (the Leipzig University church) on 17 October 1727. Flauto traverso I. **Expansive Instrumentation:** Appoggiaturas According to Christoph Ernst Sicul, ighing figures "Das thränende l Flauto traverso II. (1727), the performance included harpsichord (played by Bach), organ, violas da gamba, Oboe (d'amore) I. recorders ("Fleutes douces"), transverse flutes etc. See "New Bach Reader," 136-137 and **Ohne** (d'a Bach Dokumente. (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 I. Viola da gamba II. Liuto I.II. Soprano. Alfred Dürr writes, "The opening chorus is governed by the principle of the concerto, or more specifically the group-concerto, for each instrumental group-Alto. 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 Tenore. and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 866 Basso.

Introduction & updates at melvinunger.com.

Continuo.

NBA I/38; BC G34

Form: Part 1. Chorus - Recit (S) - Aria (S) - Recit (A) - Aria (A) - Recit (T) - Chorus.

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

Part 2. Aria (T) - Recit/Arioso (B) - Chorus.

B.W. XIII.(3)

A# dim.7

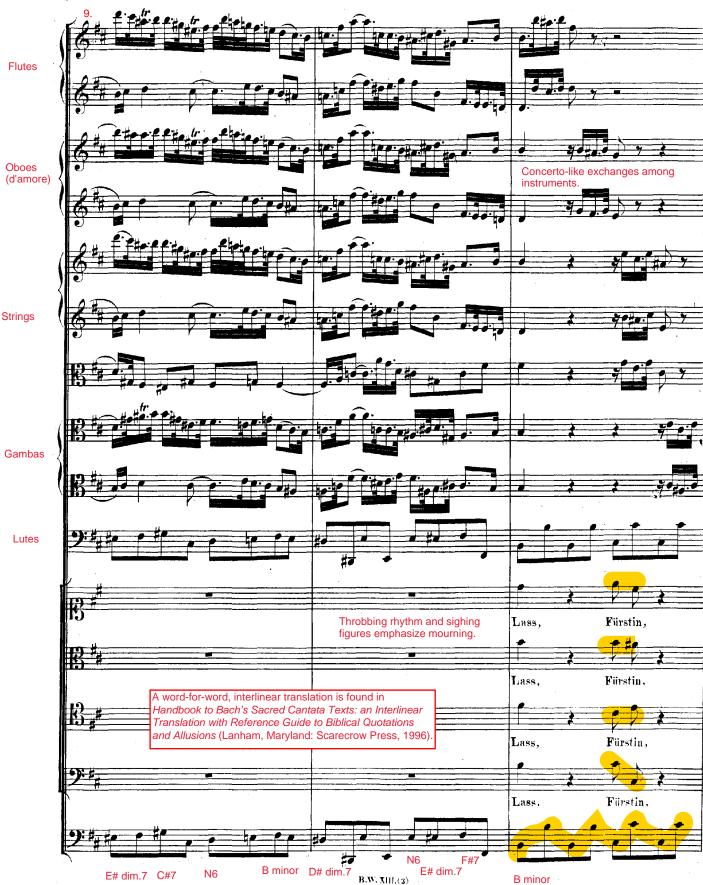
B minor





Flutes

Avoiding/delaying B minor . . .









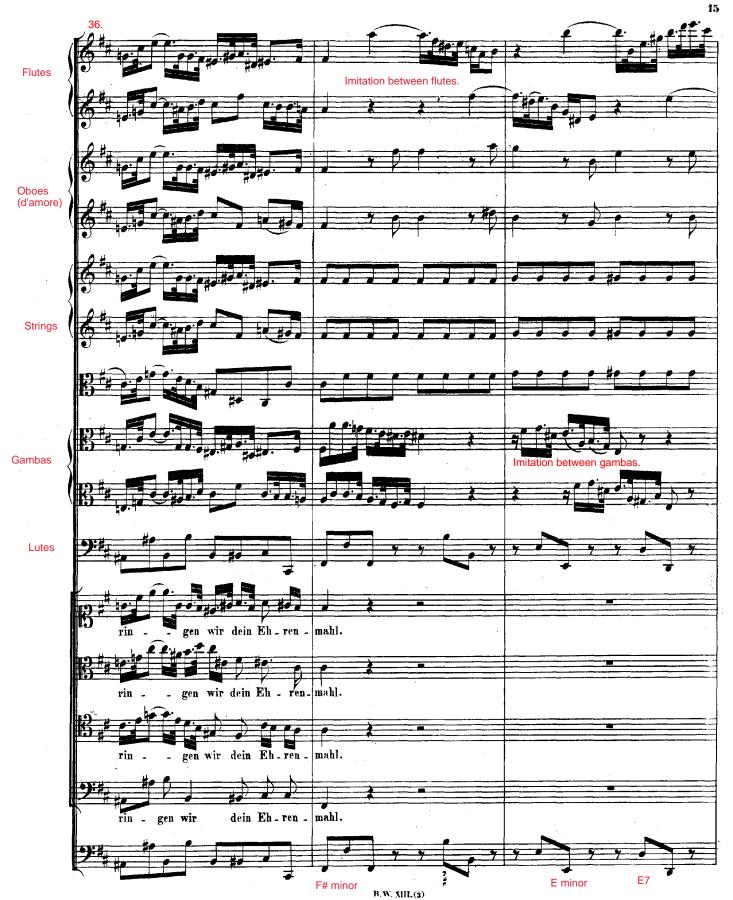






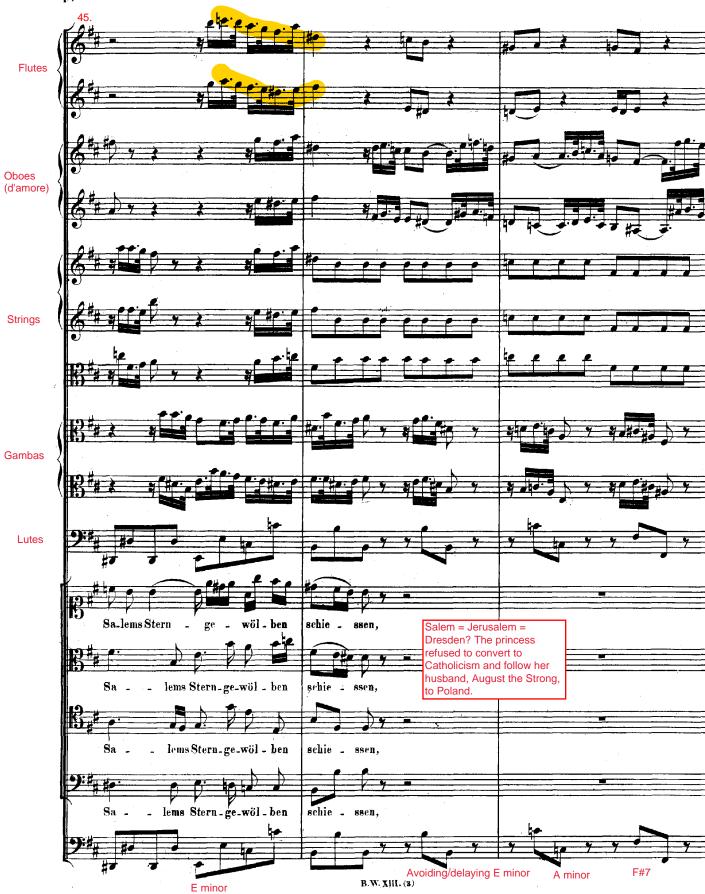






B minor B.W. XIII.(3)











Für\_stin,

lass,

B minor

Für . stin,

Strahl,

lass noch ei nen

B.W. XIII.(3)

noch ei "nen

E minor

lass

E minor

C#7



B.W. XIII.(3)

F#7

B minor







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





F# major Bw. XIII.(8)

B minor

A major

G major

F# minor

C#7

E minor







31 43. Sai\_ten, ihr hol\_den Sai\_ten, verstummt, stummt, verstummt,ihr hol - den ihr hol den Saiten, ver\_ ihr holden Sai ten! stummt, hol den Saiten, verstummt, verstummt, ihr ver. stummt, E minor E7 E minor E minor

B.W. XIII. (3)

B minor

B minor

D7G major



D7...

B.W. X111,(3)

The bass line suggests the largest bells.

Continuo.



Surprising harmonic turns...



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.



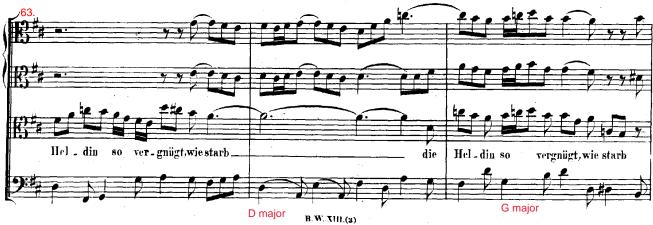




B.W. XIII. (3)



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-dia so\_ vergnügt. wie starb \_ die wie E minor D major starb gnügt, wie starb \_

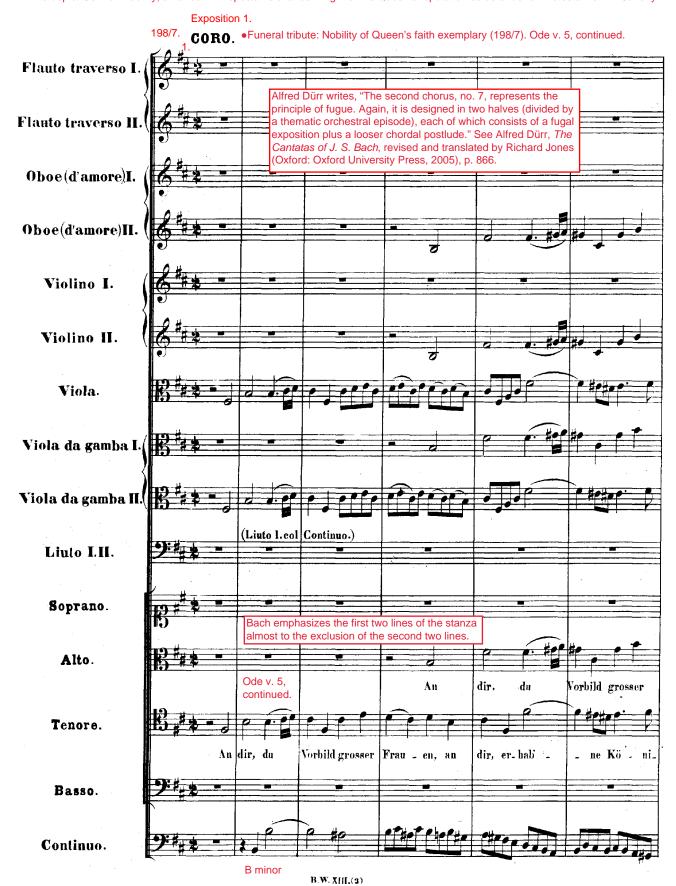




A tenor recitative, which continues the tribute in lyric fashion, features two Oboes d'amore in undulating parallel sixths and thirds accompanied by rocking figures in the continuo. Short motives, separated by rests, characterize the oboes d'amore and voice parts. The slide (coulé) motives link this 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.



B.W. XIII.(3)





13.



B.W. XIII.(3)



B.W. XIII.(3)

Flutes

Oboes (d'amore)

Strings

Gambas

Lutes







Gambas alone continue to provide bass.



B.W. XIII. (3)



Continuo enters with vocal Bass.





## Trance-Ope

auf den **T**ud

## der Münigin Christiane Cherhardine.

Ameiter Theil.





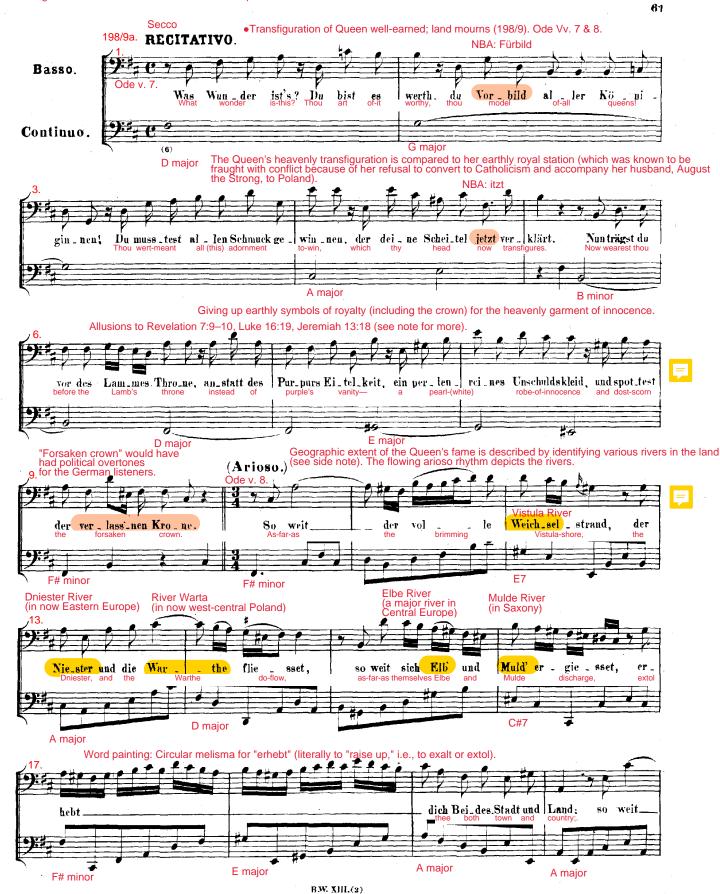














ver\_liert es

B. W. XIII.(3)

E# dim.7

dich ver lo ren hat, thee hath-lost,

deun da

matt;

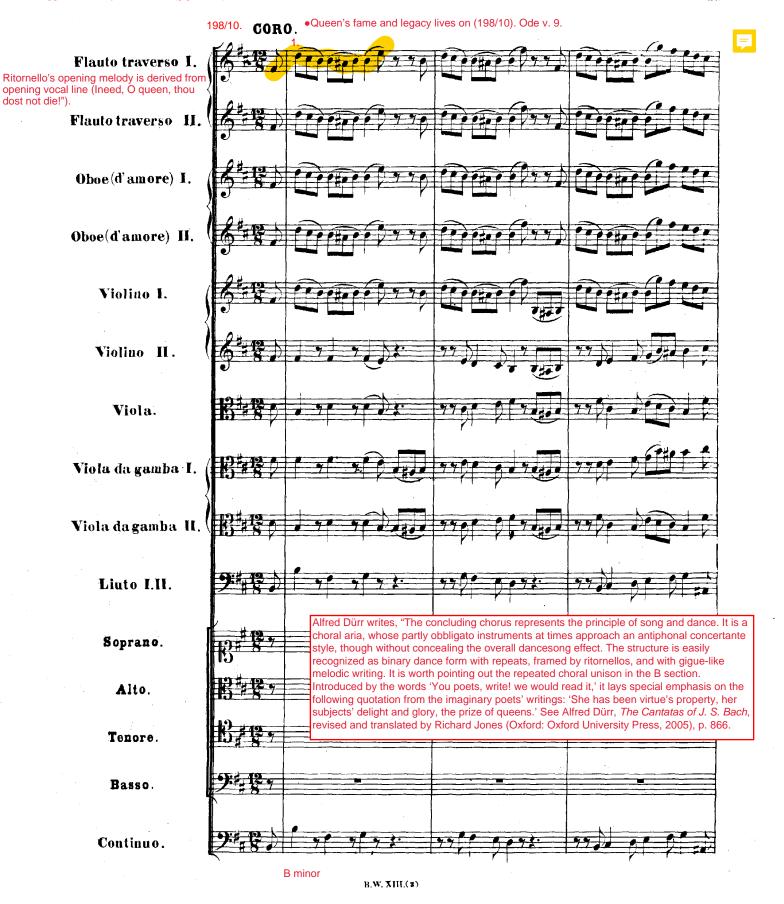
A minor

Au gen Wei de.

B minor

Flutes

Oboes







B W, XIII. (3)





 $B_sW_sXIII_s(\mathfrak{z})$ 







B.W. X111.(3)





