A Conductor's Guide to Two Cantatas by Philipp Heinrich Erlebach: Ich will Wasser giessen and Christus ist mein Leben

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A CONDUCTOR’S GUIDE TO TWO CANTATAS BY
PHILIPP HEINRICH ERLEBACH: ICH WILL WASSER GIESSEN AND
CHRISTUS IST MEIN LEBEN

By

Tobin Christopher Sparfeld

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

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UNIVERSITY OF MIAMI

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PHILIPP HEINRICH ERLEBACH: ICH WILL WASSER GIESSEN AND
CHRISTUS IST MEIN LEBEN

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A Conductor’s Guide to Two Cantatas by
Philipp Heinrich Erlebach:
Ich will Wasser Giessen and Christus ist mein Leben

Abstract of a doctoral essay at the University of Miami.

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Philipp Heinrich Erlebach (1657-1714) was a court composer and music director in the central German town of Schwarzburg-Rudolstadt. During his day, Erlebach mastered nearly every genre of his era and turned the court of Rudolstadt into a sophisticated musical center. Unfortunately, a fire which consumed the Rudolstadt court in 1735 destroyed many of his sacred and secular manuscripts. Erlebach had a marked influence on the development of the sacred cantata. He was one of the first composers to write a cycle of texts by Erdmann Neumeister, the earliest cycle of Neumeister cantatas that survives. This study provides background and analysis of two cantatas, Ich will Wasser giessen and Christus ist mein Leben, and examines how this music can be performed today in a historically informed, logistically viable fashion.
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Chapter One

Introduction

Baroque music has experienced a significant resurgence in recent decades. Despite such positive developments for the reception of Baroque music, this rebirth has been centrally but not exclusively focused on late Baroque composers rather than on the entire historical period. The music of Philipp Heinrich Erlebach, a prominent composer a generation before Bach, remains largely unknown; these works are mostly unavailable but deserve further study and performance.

Erlebach was born in 1657 in the northern German town of Esens. Little is known regarding his childhood. We do know that Erlebach worked for the Court of Schwarzburg-Rudolstadt, first as a musician and servant in 1679, and eventually progressed through the ranks to the position of Kapellmeister in 1693.¹

Further details of Erlebach’s musical career outline a pattern of noteworthy achievement. He mastered nearly every genre of his era: cantata, opera, mass, passion, motet, and chamber music. His operas were so popular that his arias were published in a collection. In Nuremberg, roughly 110 miles away, his trio sonatas were

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published.² He turned the court of Rudolstadt, a small town, into a sophisticated musical center, one where other composers, such as Johann Caspar Vogler, sought to study with him.³

Erlebach’s music also had a measurable impact on Germany’s future musicians. Ian Payne shows that Georg Philipp Telemann emulated Erlebach’s work directly in his own works.⁴ His article indicates that Telemann was familiar with Erlebach’s compositions and may have repeatedly borrowed material from the elder composer.

Two earlier Bach biographers, Phillip Spitta⁵ and André Pirro,⁶ have assumed that Johann Sebastian Bach may have become acquainted with Erlebach’s compositions when, in 1705, Erlebach accompanied Count Albrecht Anton to Mühlhausen and composed celebratory music for a ceremony in the Count’s honor. Manfred Fensterer also implies a structural connection between compositions of the two composers.⁷ While evidence of this is tenuous at best, it is likely that Bach was familiar with Erlebach’s compositions.

One may wonder why Erlebach’s influence is not better known with musical accomplishments so impressive. Unfortunately, a fire which consumed the Rudolstadt

² Brian Robins, “Classical Recordings: Erlebach – Sonatas: No. 1 in D, No. 5 in B flat, No. 2 in e, No. 4, in C, No. 6 in F, No. 3 in A,” Fanfare 29, no. 6 (July/August 2006): 101.


⁵ Phillip Spitta, J. S. Bach (London: Novello, 1899), 351.


court in 1735 destroyed many of his sacred and secular manuscripts. Kurt Gudewill describes the loss as a “serious hiatus in the chain of development from Schütz to Bach.”

Most of Erlebach’s extant compositions are sacred cantatas. Roughly sixty of them survive today, but only four are currently in print. Other works include four sacred motets, a collection of Baroque arias entitled Harmonikalische Freude musikalischer Freunde, six overtures, six sonatas, and one march.

While the eighteenth century flames consigned much of Erlebach’s music to history, his surviving music has been viewed favorably. In response to recent recordings, current reviewers have taken note of the excellence of his music. Critic John Barker listed an Erlebach cantata recording as one of the best he had reviewed in 2005. Barker notes that the neglect of Erlebach’s music is “unjustified.” Other reviewers support Barker’s comments. Rosemary Roberts, for instance, calls Erlebach’s music “engaging and well crafted.” David W. Moore finds Erlebach’s sonatas and songs to be “lovely, recalling the lyricism and verve of Biber.” In a review of Erlebach’s sonatas, Brian Robins notes that these “are beautifully constructed works.” Joan Hess, when writing about Erlebach’s Sonata No. 2 in E minor, remarks that it is “a rewarding work” which

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“makes one regret the loss of so much of [Erlebach’s] music.”\textsuperscript{14} Manfred Fechner’s comments are the most supportive of Erlebach, regarding him as “one of the most important masters between Heinrich Schütz and Johann Sebastian Bach in the Central German music landscape.”\textsuperscript{15}

Gudewill’s comment indicates the importance of studying Erlebach as a link between early and late German Baroque compositions. In addition to the innate value of his music, Erlebach had a marked influence on the development of the sacred cantata. He was one of the first composers to write a cycle of texts by Erdmann Neumeister,\textsuperscript{16} the earliest cycle of Neumeister cantatas that survives. In them Erlebach used his operatic expertise to create a more expressive cantata which he called an “oratorio cantata.”\textsuperscript{17} In these works, music and text were as closely integrated as they were in madrigals.

Erlebach’s sacred vocal works also have significant pedagogical value as compositions for a wide range of vocal ensembles. His cantatas and motets are accessible to choirs and instrumental ensembles of a wide spectrum of skill levels. The traditional harmonic language, rhythmic patterns, and limited vocal ranges used in Erlebach’s works provide ensembles with the opportunity to successfully perform Baroque music that has fewer technical demands. Thus, more resources can be focused


\textsuperscript{15} Manfred Fechner, Liner Notes, Philipp Heinrich Erlebach: Cantatas for the Sundays and Feast Days of the Church Year and for Private Devotion. Les Amis de Philippe, dir. Ludger Rémy, CPO 777 346-2, 26.

\textsuperscript{16} Baselt and Schröder, 302.

\textsuperscript{17} Ibid.
on musicality and the aspects of performance that are unique to Baroque music:
articulation, ornamentation, timbral effects, etc…

The modern musician faces several impediments in the study and performance of
Erlebach's music. First, nearly all of his surviving music is unpublished, existing only in
manuscript. Second, there are difficulties in performing these liturgical works in a
concert setting. Finally, there are questions as to performing Erlebach’s music in an
historically accurate manner.

This study will address these issues in order to make his music more accessible to
performers. It will provide background and analysis of two cantatas, *Ich will Wasser
giessen* and *Christus ist mein Leben*, and it will examine how this music can be
performed today in a historically informed, logistically viable fashion. It is the goal of
this study to help musicians and scholars more fully understand Erlebach’s choral music
and the development of the cantata genre in the Baroque era.

The cantatas selected for this study are accessible works for performers of varying
abilities. Their subject matter and texts are suitable for a modern performance, and the
instruments they are scored for are common (two violins, two violas, and continuo).
Based on a review of currently available manuscripts, the cantatas are representative of
Erlebach’s compositions in this genre and are sufficiently varied to be of interest. *Ich
will Wasser giessen* was published by Hänssler, and a full score edition of *Christus ist
mein Leben* can be found in Appendix D. While many other manuscripts of Erlebach’s
works can be obtained, some are in better condition than others; editions of these
compositions must be left for future studies.
Chapter Two

Historical Background

Philipp Heinrich Erlebach: His Life

Little is known of Philipp Heinrich Erlebach’s education and background. An only child, he was baptized on July 25, 1657, in Esens, Ostfriesland (the region of East Frisia). Esens lies on the North German coast, northwest of Bremen and roughly 100 miles west of Hamburg. Indications are that Erlebach’s family was very well situated financially.\textsuperscript{18} His father, Hans Philipp Erlebach (1604-1660), was a minor official in Esens. Otto Kinkledey stated that assertions Erlebach was born in Essen or that he lived for a time in Paris have been proven to be erroneous,\textsuperscript{19} though there are occasional references to this effect.\textsuperscript{20}

As for his musical training, it seems Erlebach spent some time at the court in Aurich, not far from Esens,\textsuperscript{21} for it is from there that he was recommended as a young musician to Rudolstadt in 1679. As the residence of the Count of Schwarzburg-Hohnstein, the court of Schwarzburg-Rudolstadt was an important province in central


\textsuperscript{20} Ian Payne, 77. Payne refers to Erlebach as a “Lulliste,” though it is not altogether certain whether Payne is referring to these mistaken reports or merely suggesting a confluence of musical characteristics between the two composers.

\textsuperscript{21} Baselt, 10.
Germany, then ruled by the Anton family. Hinton Thomas describes the court family in Rudolstadt as a pious one which generally functioned as a benevolent governing body.\(^\text{22}\)

Erlebach’s initial trial period in Rudolstadt was more than one year. In 1681 he became *Capelldirector* and from 1693 he was registered as *Capellmeister* in the court records.\(^\text{23}\) An undated summary of the *Capellmeister’s* duties believed to be from this time period outlines the responsibilities of Erlebach’s post.\(^\text{24}\) He was required to arrange and administer all performances of church and secular music for the court. He was also responsible for the oversight, education, and rehearsal of the musicians and boy choristers. The *Capellmeister* was permitted to use his own works or those of others at his discretion, and could not leave or be terminated without six months’ advance notice from either respective party.\(^\text{25}\)

While in Rudolstadt, Erlebach maintained an association with Johann Philipp Krieger (1649-1725), music director at the Sachsen-Weissenfels court. Erlebach also traveled to the Braunschweig-Wolfenbüttel ducal court\(^\text{26}\) and almost certainly had ties to Nuremberg, as three of his printed collections were published there.\(^\text{27}\) At the time, the cost of publishing music was considerable; that Erlebach’s works were published in his

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\(^{23}\) Baselt, 13 and 20.

\(^{24}\) Kinkledey, 20.

\(^{25}\) Vom Lehn, 16.

\(^{26}\) Baselt, 23 and 26.

\(^{27}\) Brian Robins, *Fanfare* 29:6, 101.
lifetime at such great distance from Rudolstadt (over 100 miles) is indicative of his reputation.

Erlebach’s most important public artistic moment came in 1705, when he accompanied Count Albrecht Anton to Mühlhausen for a ceremony honoring the Count. On October 28 the Mühlhausen court performed an unidentified festive composition composed by Erlebach; André Pirro describes the work only as a “solemnity,” stating that it was scored for oboes, trumpets, timpani, two violins, two violas, bassoon, continuo, four soloists and a four-part choir. Pirro indicates the work was “quite brilliant and could only be performed by well-trained musicians.”

Despite a remarkably un-cosmopolitan biography, Erlebach did enjoy a sizable reputation in his day. He was highly regarded as a composer, music director, and repertoire administrator (Repertoire-Verantwortlicher). Johann Caspar Vogler (1696-1763), who later studied with Bach and became court organist at Weimar, initially studied with Erlebach. Wolfgang Caspar Prinz, a writer on musical topics who lived during Erlebach’s time, penned these lines by one of his characters, Phrynis, in 1696: “From there I came to Rudolstadt, where Mr. Erlebach is music director to Count von Schwarzburg and among German composers gives the most satisfaction and

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28 Kinkledey, 21.
29 Vom Lehn, 17.
30 Ibid.
31 Manfred Fechner, 26.
32 Baselt, 77.
outstandingly distinguishes himself.” Baselt also notes that central German choirmasters around and after 1700 collected Erlebach’s works diligently, performed them in religious services, and shared them with each other.

Little is known regarding Erlebach’s family life. In 1683 he married his wife, Elizabeth Catherina. However, there is conflicting information regarding Erlebach’s family. Edgar vom Lehn reports that he had five children, two of whom survived childhood, while Bernd Baselt has record of eight children. Erlebach died on April 17, 1714 at the age of fifty-seven.

An Overview of Erlebach’s Music

After his death in 1714, the Rudolstadt court purchased Erlebach’s collection of music from his widow. This transaction proved to be disastrous, however, as this collection was consumed in the 1735 fire. Along with Erlebach’s music, the instruments of the Rudolstadt court were among the items destroyed.

Though Erlebach’s original works were lost, we know of his œuvre thanks to two extensive catalogues which list his compositions. He composed more than 750 sacred

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34 Baselt, 49.

35 Vom Lehn, 17.

36 Baselt, 22-24.

37 Baselt and Schröder, 302.

works.\textsuperscript{39} Of approximately 120 instrumental works, only six suites, six trios, and a march survive. Though Erlebach’s operas have been lost, a collection of his operatic arias was published in the aforementioned \textit{Harmonische Freude musikalischer Freunde}, a collection of arias, some to parodied texts.\textsuperscript{40} Kinkledey explains that because the activities of Count Anton and his family were focused more on sacred music than secular, Erlebach’s primary musical idiom was Lutheran church music.\textsuperscript{41}

Vom Lehn reports the existence of twenty-three of Erlebach’s cantatas.\textsuperscript{42} More recently, Dianne and Paul Walker list sixty-five sacred works by Erlebach, almost all cantatas.\textsuperscript{43} \textit{The New Grove Dictionary} lists a total of seventy-eight choral works, all cantatas except for two masses, two motets, and a chorale fragment.\textsuperscript{44}

Reception and Influence of Erlebach’s Music

Despite the destruction of many of his scores in 1735, several researchers have shown that Erlebach’s compositions did have a measurable influence on the composers of Baroque music. The most significant work in this area has been done by Ian Payne, who describes how a young Georg Philipp Telemann lifted a block of musical material from

\textsuperscript{39} Baselt, 48.
\textsuperscript{40} Ibid., 303.
\textsuperscript{41} Vom Lehn, 7.
\textsuperscript{42} Ibid., 5.
\textsuperscript{43} Dianne Parr Walker and Paul Walker. \textit{German Sacred Polyphonic Vocal Music between Schütz and Bach} (Warren, MI: Harmonie Park, 1992), 133.
\textsuperscript{44} Baselt and Schröder, 303-4.
Erlebach's fourth instrumental overture. The first four-bar phrase (see Example 2.1a on page 13) and last four measures (see Example 2.1b) of the “Air Menuet” from Erlebach's *Fourth Overture* are directly borrowed and used within the opening measures of the second movement of Telemann’s *Trio in D minor* (see Example 2.1c).

The second instance of quotation as seen in measures 13-16 of the Telemann is less certain, as the bass line motion is unoriginal and the top flute part essentially outlines a descending scale. Given the presence of the initial quotation, however, the similarity with measures 21-24 of Erlebach's sonata points to another credible borrowing.

During this historical period the practice of using musical material by another composer was not seen as plagiarism, but rather as an honorary gesture of respect to a successful composer. Given the volume of Telemann’s œuvre (over 1200 cantatas alone) and relative obscurity of Erlebach’s compositions, there could be other borrowings. Of course it would be virtually impossible to determine if Telemann had borrowed material from Erlebach’s lost compositions.

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45 Ian Payne, 77.
46 While Erlebach's manuscript uses this specific (French) spelling, it will hereafter be referred to in its common spelling, “Overture.”
47 Payne, 79.
Example 2.1a. Erlebach, *Overture No. 4*, “Air Menuet,” mm. 1-8

Example 2.1b. Erlebach, *Overture No. 4*, “Air Menuet,” mm. 21-24

Example 2.1c. Telemann, *Trio in D minor*, mm. 1-16
While modern recordings of Erlebach’s music are uncommon, the recordings which have been made have promulgated more discussion of his compositions. Positive reviews by John Barker, Joan Hess, Rosemary Roberts, and David Moore have been discussed previously. David Moore also lends a positive review of Erlebach’s instrumental music in an earlier edition of the *American Record Guide*, comparing it to that of Buxtehude and Telemann, among others.48

Author Brian Robins has two separate reviews of Erlebach’s recordings, one of an instrumental recording49 and another regarding music written for the Hamburg opera.50 Robins gives high marks for the violinist Rodolfo Richter and Erlebach's six sonatas.51 Not all literature about Erlebach is glowing, however. Michael Carter praises his intelligence and his “healthy musical curiosity,” comparing his works to those of Handel.52 In the same article, however, Carter seemingly contradicts this statement by concluding that it is “surely not great music.”53

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48 Moore, 106.


51 Ibid., 267.


53 Ibid.
Erlebach’s Possible Influence on Bach

There is little direct evidence linking the lives of Johann Sebastian Bach and Philipp Heinrich Erlebach. Spitta suggests that Erlebach’s music must still have been known in Mühlhausen when Bach arrived, but there are no accounts of the two meeting one another, nor does Bach mention Erlebach in his surviving writings. There is evidence, however, which indicates the likelihood that Johann Sebastian Bach was familiar with Erlebach's music, perhaps even before his visit to Mühlhausen.

Such familiarity should not be unexpected when one considers that the peak of Erlebach's musical career occurred during Bach's adolescence and maturation. Moreover, the town of Rudolstadt lies not far from Bach's initial posts: roughly twenty-two miles from Arnstadt, twenty-three miles from Weimar, thirty-five miles from Ohrdruf, and sixty miles from Mühlhausen.

While living with his brother, Johann Christoph, in Ohrdruf, as a boy, Johann Sebastian had eagerly copied music out of his older brother's music scores. These books, as well as the copies that Johann Sebastian had made “by moonlight” have been lost, but a 1692 tablature book by Johann Valentin Eckelt, who like Johann Christoph had also studied with Johann Pachelbel in Erfurt, is illustrative of what Johann Sebastian must have observed. This book largely contains pieces by Johann Pachelbel and Johann Jakob Froberger but also includes works by Erlebach and others. Christoph Wolff surmises

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55 Ibid.
that the contents of Johann Christoph's book differed in some respects from Eckelt's, but was probably larger.\textsuperscript{56}

What effect this study of Erlebach's music had on Johann Sebastian Bach, if any, can only be speculation. Various researchers, however, have noted similarities between the two; these observations support the hypothesis that Erlebach’s music is currently underappreciated. When referring to Bach's \textit{Cantata No. 12, “Weinen, Klagen, Sorgen, Zagen,”} and the depiction of the human soul as it undergoes such intense human grief (see Example 2.2a on page 16), Philipp Spitta remarks that only Erlebach “had composed anything approaching this.”\textsuperscript{57} Spitta also believed that Bach was almost certainly familiar with Erlebach’s \textit{Harmonische Freude musicalischer Freunde} from his youth,\textsuperscript{58} citing Erlebach’s Air No. 14 (see Example 2.2b on page 17) from that work as an example which approaches a similar level of emotional expression. While the two excerpts are independent musical ideas, they both reinforce their different affects (sorrow for Bach, worry for Erlebach) with half-step appoggiaturas which build in intensity throughout the extended phrase. In a later section, Erlebach abruptly modulates away from C-minor to the relatively distant key of B-flat minor (see Example 2.2c on pages 18-19). In measures 59-60, the tension of the secondary dominant (D major) chord held over a C-pedal is heightened by the singer's preceding interval of a diminished third. Such skillful voice leading indicates an ability to depict dramatic events.

\textsuperscript{56} Ibid, 61.

\textsuperscript{57} Spitta, 351.

\textsuperscript{58} Ibid.
Example 2.2a. Johann Sebastian Bach, *Cantata No. 12, “Weinen, Klagen, Sorgen, Zagen,”* mm. 1-9
Example 2.2b. Erlebach, *Harmonische Freude, musikalischer Freunde*, Air No. 14, mm. 14-22
Example 2.2c. Erlebach, *Harmonische Freude, musikalischer Freunde*, Air No. 14, mm. 47-63
Manfred Bukofzer cites this specific excerpt from Erlebach in his textbook as an example of Erlebach’s excellence “in the graphic representation of affections of gaiety and gravity by purely melodic means, such as rippling coloraturas or plaintive sighs.”

Bukofzer also concurs with Spitta that Erlebach’s *Harmonische Freude* “must be regarded as the most attractive collection of continuo songs of the period.”

The comparison Spitta and Bukofzer provide as to the overall quality of Erlebach’s air and Bach’s movement is a subjective one and hence open to debate. In light of more recent scholarship of Baroque music, some may not fully agree with these scholars’ analyses. Given their reputation in the realm of Bach’s music and the Baroque era, however, their comments should be considered.

Researchers disagree as to the potential influence Erlebach’s music may have had on Bach’s output. Bach scholar Peter Wollny says that Bach may have had difficulty

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60 Ibid.
obtaining Erlebach's cantatas. Even after the Neumeister cantatas of Johann Philipp Krieger in 1700 and Erlebach's cycle in 1708, Wollny's examination of Johann Sebastian Bach's early da capo arias reveals that he “had had little contact with this genre, lacked fully developed examples, and had barely begun to explore their inherent possibilities and subtleties. Only with the Weimar series of cantatas, begun in 1714, did he start to devote much time to this new form.”

Manfred Fensterer, in two major music journals, presents evidence suggesting that Erlebach’s influence on Bach’s music is likely and that more research on this subject is essential. An Easter cantata by Erlebach, Ich will euch wieder sehen, is compared to Bach’s Cantata No. 21, Ich hatte viel Bekümmernis. Through this comparative analysis, Fensterer argues that Bach’s compositions were heavily dependent upon the efforts of Erlebach and other composers of his generation. Specifically, Fensterer compares two choral fugues with similar texts by the two composers. Erlebach’s fugue sets the text, Lob, Ehre, Weisheit, Dank, Preis, und Kraft, while that of Bach’s movement is Lob und Ehre und Preis und Gewalt sei unserm Gott von Ewigkeit zu Ewigkeit, Alleluia.


63 Fensterer, Musik und Kirche, 23.

64 Ibid., 24.

65 “Praise, honor, wisdom, thanks, praise and strength be to our God from eternity to eternity, Alleluia!”

66 “Praise and honor and praise and all power be to God from eternity to eternity. Amen. Alleluia!”
Example 2.3a. Erlebach, *Ich will euch wieder sehen*, Fugue subject

```
\[\text{Vivace et allegro}\]
\[Lob, Eh - re, Weis - heit, Dank, Preis, und Kraft,\]
```

Example 2.3b. Johann Sebastian Bach, *Cantata No. 21*, Fugue subject

```
\[\text{Allegro}\]
\[Lob und Ehre und Preis und Gewalt sei unserm Gott von E-wig keit zu E - wig keit\]
```

In addition to textual congruity, both movements exhibit similarly faster tempos and feature alla-breve-style composition, subject length (three and one-half measures), instrumental forces,\(^{67}\) and general adherence to the form known as the *Permutationsprinzips* or *Permutationsfuge*. In a permutation fugue, each voice follows its statement of the subject with two or three additional themes, all of the same length as the subject. When a voice has completed all of these themes, it begins again with the subject and additional themes, thereby re-using the existing thematic material. The similarities in their construction can be observed in the following tables (See Tables 2.1a and b on the following page).

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\(^{67}\) Erlebach’s cantata is scored for choir, two trumpets, bassoons, two violins, two violas, timpani, and continuo. Bach’s *Cantata No. 21* (first version) is scored for choir, tenor and bass soloists, three trumpets, oboe, two violins, one viola, timpani, and continuo.
Table 2.1a. *Ich will euch Wiedersehen*, Structure of Permutation fugue

<table>
<thead>
<tr>
<th>Instruments</th>
<th>1</th>
<th>3</th>
<th>1</th>
<th>1</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
<td>X</td>
<td>3</td>
<td>4</td>
<td>X</td>
</tr>
<tr>
<td>S</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>T</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>X</td>
</tr>
<tr>
<td>Harmonic Foundation</td>
<td>A</td>
<td>B</td>
<td>A</td>
<td>B</td>
<td>A</td>
</tr>
<tr>
<td># Indep. Voices</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>7</td>
</tr>
</tbody>
</table>

1 = Corresponding number of phrase in the permutation fugue
3 = Superscript indicates a variation of that phrase
X = Free voice-leading

Table 2.1b. J. S. Bach, *Cantata No. 21*, Structure of Permutation fugue

<table>
<thead>
<tr>
<th>Instruments</th>
<th>1</th>
<th>2</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>X</td>
</tr>
<tr>
<td>S</td>
<td>1</td>
<td>2</td>
<td>X</td>
</tr>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
<td>X</td>
</tr>
<tr>
<td>T</td>
<td>1</td>
<td>2</td>
<td>X</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
<td>X</td>
</tr>
<tr>
<td>Harmonic Foundation</td>
<td>A</td>
<td>B</td>
<td>A</td>
</tr>
<tr>
<td>CANON</td>
<td>A”</td>
<td>A</td>
<td>B</td>
</tr>
</tbody>
</table>

† = Here the tenors engage in partial counterpoint with other voices
In *Ich will euch wiederselen*, Erlebach’s fugue commences with the voices (in the order of SATB); each voice part then proceeds to the corresponding countermelody (denoted by a 2, 3, or 4). The instruments enter simultaneously after all the voices; some of them loosely double the choir parts. Bach’s fugue also begins without instruments, but in reverse order (BTAS). The instruments enter successively, doubling the voice parts as each instrument begins.

After a full statement of the subject and countermelodies with the instruments, Bach extends the fugue further with independent material for the altos and tenors; he continues with further elaboration by way of a four-voice canon on the word “Amen” featuring a descending sixteenth-note motive. This canon lasts for six measures and is followed by a return of the subject stated by the sopranos and then the basses. Bach then turns to cadential material to signal the end of the movement.

Both fugues employ an alternating harmonic function which corresponds to the tonic/dominant entrances which are traditional to most fugues. Bach’s movement is more harmonically active; at the eleventh grouping, Bach modulates to A minor, progressing through the circle of fifths (a-D-G-C-F) before arriving back at the initial key of C major at measure forty-eight of the fugue. Erlebach’s fugue does not modulate.

In addition to structural similarities, Fensterer discovered that Bach’s fugue subject loosely follows Erlebach’s subject. Example 2.4 on the following page shows Bach’s subject, countermelody, and reduction alongside Erlebach’s subject (transposed down to the same key), so that the similarity between the two might be seen.
Fechner’s evidence is circumstantial; his article does not unassailably prove that Bach was familiar with Erlebach’s music. It is interesting, however, to see this melodic similarity in two compositions in the same genre with almost identical text, affect, fugal properties, instrumentation, and overall structure. Even if Bach was not aware of *Ich will euch wiederssehen* when composing his cantata, his efforts clearly built upon the developments of Erlebach and his generation.

These similarities highlight the need for more study and performance to be made of Erlebach’s works. While other composers are known to have had more influence on Bach than Erlebach—(such as Buxtehude, Böhn, Reincken, and some of Bach’s own family members such as Johann Christoph and Johann Michael Bach)—he almost certainly had some effect on J. S. Bach’s musical œuvre. They support the hypothesis that Erlebach’s works are significant representatives of the German cantata in the middle Baroque era.
About Erlebach’s Manuscripts

While choirmasters were distributing and preserving Erlebach’s compositions during his day, the most important contribution to extant musical repertoire was Samuel Jacobi’s collection in Saxony. Jacobi was born in 1652 in Schwepnitz and was the son of a pastor. He served as choirmaster at the St. Augustin School in Grimma, roughly twenty miles southeast of Leipzig. During his tenure, he copied and compiled some 400 individual manuscripts containing compositions by German and Italian masters. Jacobi also performed some of these works himself, usually noting the date of the performance on the covers. These copies, saved by Jacobi, are the sources we have for Erlebach’s extant cantatas.

Erlebach’s Texts

According to Bernd Baselt’s dissertation, the texts of five of the seven cantatas he researched were penned by theologian Christoph Helm, who studied in Jena from 1692-1695 and was both a court official and choirmaster from 1696 to 1704. Helm produced the compilations from biblical passages and linked them to his own poetry. At least one

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68 Fechner, 27.
69 Ibid.
70 Baselt, 376.
cantata text was written by Ämilie Juliane, cousin of Count Albert Anton in
Schwarzburg-Rudolstadt and one of the leading female hymn-writers of her time.\(^\text{71}\)

Erlebach also set texts by Erdmann Neumeister, including a collection of cantatas
titled *Das Wort Christi In Psalmen / Lobgesänge / Geistliche und Liebliche Lieder Vor
die Hoch-Graeflich-Schwartzburgische Hoff-Capelle zu Rudolstadt / Gott zu Ehren und
Beförderung Christlicher Sinn- und Festtäglicher Andacht abgefasset* (of this collection,
only the individual cantatas *Jesu, segne du dies Jahr*, and *Gott will vor all seinen Gaben*
survive). Neumeister was a German theologian who wrote and advocated a new type of
madrigalesque poetry which more closely resembled “a piece out of an opera.”\(^\text{72}\) These
more dramatic texts were more suited for recitative-aria treatment. Fechner speculates
that the reason so few of Erlebach’s Neumeister cantatas exist is because Jacobi preferred
the original less-dramatic form of cantata, as he almost exclusively transmitted works
with that design, and may have reacted less warmly to the prevailing fashions of the
Neumeister cantatas.\(^\text{73}\) As these works of Erlebach are the first surviving examples of
cantatas with Neumeister texts, these cantatas merit further study.

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\(^{71}\) Aryeh Oron, “Ämilie Juliane von Schwarzburg-Rudolstadt (Hymn-Writer),” Bach Cantatas


\(^{73}\) Fechner, 28.
**Chapter Three**

*Analysis of *Ich will Wasser giessen*

**Overview**

*Ich will Wasser giessen* is a single-movement cantata; there is no background as to its date of composition or frequency of performance. The Old Testament text was part of the reading for Pentecost, and the cantata may have been intended for this liturgical week. The approximate duration is between five and six minutes. *Ich will Wasser giessen* was first published by Hänsler in 1960 and was edited by Otfried von Steuber. An edition is also available at the Choral Public Domain Library (edited by Helmut Kickton). The cantata is expressive in its setting of the text and is accessible for many ensembles and instrumentalists.

**Text**

The text of the cantata is taken from Isaiah 44:3-4 in the Old Testament (See Table 3.1). It deviates slightly from the Luther’s Bible account of pouring the Lord's blessing directly on the reader’s “seeds” and descendants (*Nachkommen*) to all “flesh” (*Fleisch*). This alteration may represent a more purposeful attempt at depicting a more inclusive nature of the Christian Church (i.e., one more accepting of Jews and Gentiles,

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74 “Ich will Wasser gießen auf die Dürstigen (Philipp Heinrich Erlebach),” Choral Public Domain Library, http://www.cpdl.org/wiki/index.php/Ich_will_Wasser_gie%C3%9Fen_auf_die_D%C3%BCrstigen_(Philipp_Heinrich_Erlebach)
not just the descendants of God’s chosen people). The modification may also simply indicate a condensation of the text for poetic, rather than theological purposes.

Table 3.1. Comparison of text from *Ich will Wasser giessen* and Scripture

<table>
<thead>
<tr>
<th><em>Ich will Wasser giessen</em></th>
<th>Luther Bible</th>
</tr>
</thead>
</table>
| *Ich will Wasser giessen auf die Dürstenden,*  
*und Ströme auf die Dürre,*  
*Ich will meinen Geist ausgiessen über alles Fleisch,*  
*dass sie sollen wachsen wie das Gras am Wasser.* | *Denn ich will Wasser gießen auf die Durstige*  
*und Ströme auf die Dürre;*  
*ich will meinen Geist auf deinen Samen gießen*  
*und meinen Segen auf deine Nachkommen,*  
*dab die wachsen sollen wie Gras, wie die Weiden an den Wasserbächchen.* |
| I will pour water on the thirsty,  
And floods upon the dry ground,  
I will pour out my spirit over all flesh,  
That they will grow like the grass on the water. | For I will pour water on the thirsty  
And floods upon the dry ground.  
I will pour my spirit upon your seed,  
And my blessing upon your descendants,  
That they should grow like grass,  
Like willows in the water streams. |

### Instrumentation

The cantata is scored for two violins, two violas, and continuo. While the continuo plays for the entire work, the four string parts (when not tacet) always play together, sometimes accompanying the chorus, occasionally, in an antiphonal style.

The ranges and technical requirements of the instruments for *Ich will Wasser giessen* place this cantata well within the capabilities of most school orchestras and many churches (see Example 3.1). The first violin plays almost all its notes on the A and E strings; only thirteen notes are played on the D string, and none on the G string.
Example 3.2 shows that the ranges are also comfortable for the voice parts.

Example 3.1. *Ich will Wasser giessen*, instrument ranges

![Instrument ranges](image)

Example 3.2. *Ich will Wasser giessen*, voice part ranges

![Voice part ranges](image)

The instrumental parts also assist the voices throughout much of the cantata through doublings. Most commonly, the soprano line is played by the second violin, the alto and tenor parts are doubled by the two violas. The bass line doubles the bass part. The first violin part typically serves as an independent melodic line, and is somewhat more active than the other instruments in this cantata.
Formal Structure

*Ich will Wasser giessen* is a through-composed composition in four sections, held together by a four-measure ground bass (see Example 3.3). The only use of tonal material outside the area of G major occurs at the end of measure two, with a transposed pattern in the tonal region of D major on the downbeat of measure three. With this one exception, the chord progressions are that of standard diatonic harmony.

Example 3.3. Ground bass melody in *Ich will Wasser giessen*

There are twenty-two complete statements of the ground bass theme plus one additional measure. Table 3.2 below displays the overall structure of the cantata.

Table 3.2. *Ich will Wasser giessen*, form and grouping of ground bass statements

<table>
<thead>
<tr>
<th>Section</th>
<th>Statement Number</th>
<th>Measure Numbers</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>1-4</td>
<td>Instrumental homophonic melody</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>5-8</td>
<td>Instrumental, new melody and rhythmic independence, higher and with more rhythmic energy</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>9-12</td>
<td>Soprano and basso continuo opening statement of text with melismatic phrases (<em>Ich will Wasser giessen...</em>)</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>13-16</td>
<td>Tenor opening, similar to soprano line but different in melodic contour</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>17-20</td>
<td>The tenor statement carries into the next ground bass statement by one measure, displacing the bass entrance. The bass entrance begins at measure 18 and continues to</td>
</tr>
<tr>
<td>Measure</td>
<td>Description</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20-24</td>
<td>The other voice parts enter at measure 20, almost one full measure before the beginning of the next ground bass statement.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25-28</td>
<td>At measure 25 the sopranos end the phrase; the alto, tenor, and bass voices are mid-phrase, while the instruments are beginning their phrase; all cadence completely at the downbeat of measure 29.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29-32</td>
<td>Instrumental interlude, led by first and second violins.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33-36</td>
<td>After one measure, the tenors introduce a new theme (and new text) in a four-measure phrase ending at measure 38 (<em>und Ströme auf die Dürre</em>…).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37-40</td>
<td>The alto begins an answer to the tenor entrance at the fifth; the sopranos enter one measure later at the tenor’s entrance (it is altered from the tenor line at the end); in measure 40, the bass line enters at the fifth from the sopranos; instruments enter at measure 39 with an accompanying reinforcement.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41-44</td>
<td>The soprano, alto, and tenor voices have a short entrance at measure 41; tenors have a long phrase starting at measure 42 and continuing through to next phrase; the soprano begins at measure 43 with supporting entrances by altos and basses in the same measure.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45-48</td>
<td>At the beginning of this statement, the choir parts are finishing the final measure of their phrase. Meanwhile, the strings enter during measure 46, with the first violin playing a variation of the tenor melody from measure 34. This instrumental statement continues past measure 48 up through the downbeat of measure 50.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49-52</td>
<td>The instruments continue, while the alto part enters one measure later with a three-measure phrase concluding at measure 53 (<em>Ich will meinein Geist ausgiessen</em>…). No other instruments play.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>53-56</td>
<td>The sopranos enter alone at measure 53 and have a four-measure phrase. The rest of the ensemble (instruments and voices) enters at measure 54 and has a three-measure phrase; all cadence at measure 56.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>57-60</td>
<td>The tenors enter with the same material as the altos from measure 50 (albeit with a different melisma). The remaining choral parts provide one measure of reinforcement at measure 59, which is followed by one</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Range</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>61-64</td>
<td></td>
<td>The basses enter at measure 61 with the same material as the altos and are followed by the other voice parts. The instruments also enter in support of the choir. The soprano material also mimics the alto material in measure 50. All parts cadence at the downbeat of measure 65.</td>
<td></td>
</tr>
<tr>
<td>65-68</td>
<td></td>
<td>The instruments continue for another two measures before dropping out at measure 67. The bass part enters at measure 66 with next text and melody (<em>Dass sie sollen wachsen</em>...). This four-bar phrase is displaced one measure from the ground bass.</td>
<td></td>
</tr>
<tr>
<td>69-72</td>
<td></td>
<td>The bass part is in the middle of its phrase and ends at measure 70. The violins enter also at measure 70 and play alone with the ground bass in imitative counterpoint. Curiously, this is the only time the violins play separately from the violas.</td>
<td></td>
</tr>
<tr>
<td>73-76</td>
<td></td>
<td>This phrase is sung with the soprano part and ground bass alone.</td>
<td></td>
</tr>
<tr>
<td>77-80</td>
<td></td>
<td>The soprano continues, and the other vocal parts enter for one measure just before measure 77. The instruments also enter for support at measure 77. They albegin their next phrase at measure 79 and carry over to the end of the ground bass line. The voice parts do the same, with the exception of the tenor and soprano lines, which continue throughout.</td>
<td></td>
</tr>
<tr>
<td>81-84</td>
<td></td>
<td>The bass and tenor parts continue from here. The bass line is the only part which has a complete phrase with the ground bass line. The tenor and alto parts have shorter melodies, while the soprano part continues with the bass part in measure 83 with a melisma a parallel third apart. The instruments have a short supporting phrase in measure 82. The tenor part begins at measure 84 before the end of the bass line.</td>
<td></td>
</tr>
<tr>
<td>85-90</td>
<td></td>
<td>The tenor voice part has already commenced and is joined in measure 85 by the alto. The rest of the instruments and voices enter at measure 86. The ground bass line naturally concludes at measure 88 in G major, but here all parts are extended another measure, largely repeating their material in measure 88 as the final cadence.</td>
<td></td>
</tr>
</tbody>
</table>

As seen in the table above, there are four larger sections, A, B, C, and D. Each section contains one stanza of the text, always separated by an instrumental interlude.
Following the interlude, a new line of the text is introduced with a single voice part and continuo (the only exception to this is the beginning of section B, which is accompanied by all instruments, but marked *piano*). The conclusions of each section are always a combination of both instruments and voices together.

After the opening instrumental introduction of two ground bass statements, the sopranos sing the opening line of text (see Example 3.4). There are melismas on the important words *Wasser* and *Dürstenden*. At measure thirteen, the tenor entrance seems at first to be a repeated statement, but it soon expands and extends an extra measure into the next ground-bass statement (see Example 3.5).

Example 3.4. *Ich will Wasser giessen*, mm. 9-13, soprano entrance
The bass line begins similarly, but varies even more from the first two melodic statements. The bass is joined by the rest of the voices, each having successive entrances of the initial soprano motive. In measure twenty-three, the sopranos and tenors have a descending melisma in parallel thirds (see Example 3.6). The use of melismas in parallel thirds is common throughout this cantata and a standard compositional technique of the time period.

Example 3.5. *Ich will Wasser giessen*, mm. 13-18, tenor entrance
Example 3.6. *Ich will Wasser giessen*, mm. 23-25, soprano and tenor parts alone

The B section begins at measure thirty-three. Imitation and parallel thirds in the violin parts occur in the transitional interlude preceding this segment of the cantata. The B section is marked “piano,” here a new melody is introduced by the tenor voice, then imitated by the alto, soprano, and bass parts. Once again, there are parallel thirds in the soprano-tenor melisma in measure forty-three (see Example 3.7). In measure forty-six, violin I imitates the B section melody as the instrumental interlude begins.
The altos introduce section C with the third stanza of the Isaiah text (see Example 3.8). They are answered at the fifth by the sopranos, who sing an extended version of the alto melody. The tenor voice echoes that melisma in measure fifty-seven with an extended statement of the soprano line (see Example 3.9). Additional portions of the section C melody occur in the bass line at measure sixty-one, and in measure sixty-two in the soprano part.
Example 3.8. *Ich will Wasser giessen*, mm. 50-53, alto entrance

Section D overlaps with the instrumental interlude ending section C, beginning with the declamatory bass voice melody in measure sixty-six (see Example 3.10). A unique rhythmic feature of this melody is a quarter note tied to an upper-neighbor tone ornament of four sixteenth notes.
Example 3.9. *Ich will Wasser giessen*, mm. 57-61, tenor echo

Fleisch, ich will meinen Geist ausgießen über alles, Fleisch,
über alles, alles,
über alles, alle,
Example 3.10. *Ich will Wasser giessen*, mm. 66-70, bass melody

The melody is imitated and developed by the two violin parts. The sopranos then introduce a new melodic fragment, repeating the same text (see Example 3.11). This fragment is combined with imitation of the bass melody, but it begins with an inverted descending motive. This pairing is repeated by the tenors in measures seventy-eight and eighty-five, and also by the sopranos again in measure eighty-two. These two melodic ideas continue along with a homophonic reinforcement by the other voice parts, concluding the cantata.
Example 3.11. *Ich will Wasser giessen*, mm. 73-77, soprano combination of new fragment with bass melody imitation

As would be expected, the rhythm of the melodies match the natural cadence of the text. While the melodic contour may change, Erlebach preserves the established text declamation throughout each section and between all voices (see Example 3.12 following for the clearest example as well as the similarities in declamation between examples 3.5, 3.6, and 3.7). In measures seventy-seven and eighty-one, for instance, the rhythmic relationships remain the same; *wie das Gras* is always set with three eight notes, *am Wasser* always is an eighth note followed by a run of either eighth or sixteenth notes, and so on. This persists throughout the cantata, and indicates Erlebach wanted the text of the cantata to be clearly understood and recognized by the listener.
Example 3.12. *Ich will Wasser giessen*, mm. 77-81, text declamation

Gras, wie das Gras, am Wasser, wie das Gras,
Gras, wie das Gras, dass sie sollen wachsen,
The presence of an independent melody for each section of *Ich will Wasser giessen* is representative of Erlebach’s inventiveness. Within the choral parts, there are five separate melodies; such composition is more difficult when considering the limited amount of flexibility the ground bass provides. Erlebach keeps the instruments and voices largely on separate paths when one or two voices are singing. However, the instruments double the voice parts for the majority of the *tutti* sections. Example 3.13 shows how the soprano, alto, and tenor parts are doubled by the middle three string parts. The first violin part is almost always an independent voice, while the bass part follows the contour of the ground bass. The instrumental melodies for the interludes, however, are unique.

Examples of text painting used in this cantata are: ascending passages for the revitalization of the waters (*Wasser*, see Example 3.4, 3.5, and 3.6), the undulating nature of the descending floods (*Ströme*) which circle about one note (see Example 3.7), and the sustained long notes which depict the barren dry ground (*Dürstenden*, see Example 3.14 on page 45). Erlebach emphasizes the word *alles*, (“everything,” see Example 3.9) by giving it the longest melisma. This word painting occurs throughout the cantata, and represents a significant portion of the composition’s musical material.
Example 3.13. *Ich will Wasser giessen*, mm. 61-65, instrumental doubling of voice parts
gießen, über alles, über alles Fleisch,
Example 3.14. *Ich will Wasser giessen*, mm. 27-29, text painting of Dürstenden

A consideration that most strongly determines Erlebach's texture is his apparent desire for the text to be understood. At the initial vocal entry of each new section, he reduces the texture to a single voice part and continuo. The only exception to this practice occurs at section B, where the strings are all directed to play piano. Conversely, the ends of each section are full texture played by all voices and instruments, thus signaling the end of a section, a sonic reinforcement of the cadence point.

The prevailing texture in *Ich will Wasser giessen* is one of constrained counterpoint. There are some contrapuntal passages with brief imitation, but the parts generally become subordinate to the principal melody. The opening measures are homophonic, and typically all of the sections’ introductions also have a prominent
melody over the ground bass. Once each section has begun, however, the melody can shift from part to part, sometimes even in mid-statement. There are only a few brief moments, such as the dialogue between the violin parts in measures seventy through seventy-four (see Example 3.15), where two parts are truly matched in importance.

Example 3.15. *Ich will Wasser giessen*, mm. 70-74, dialogue between violin parts
Erlebach uses several instances of parallel thirds, especially in the melismatic sections. The soprano and tenor parts exhibit this texture in measures twenty-three to twenty-five (see Example 3.16); they begin independently, but come together in the middle of their respective phrases, switching to parallel sixths. Of course parallel thirds are common compositional practice, but Erlebach reserves their use for sixteenth-note melismas, using thirds much more often than sixths.

Example 3.16. *Ich will Wasser giessen*, mm. 23-25, parallel thirds in soprano/tenor parts

The majority of the voice parts are conceived homophonically; only one voice part has the melody at one time, while the other parts have a supportive function. In measures fifty-seven through sixty-one, for instance (see Example 3.9), the tenor melody is of the greatest importance, while the other voices serve to enhance the dramatic effect of pouring out one’s spirit over all flesh.
Articulation, Dynamics, and Tempo

The only articulation markings in *Ich will Wasser giessen* in the autograph are slurs drawn over sets of four repeating notes in the string parts (as in measures 39-41). These markings group the notes into their larger *tactus*, and are therefore bowed with the same repeated bow-stroke (in this case a single upward bow), often referred to as *portato*.

There are only three dynamic markings in this work; all occur within five measures of each other. At measure thirty-three, the first violin part in the full score is marked *piano*, and again at measure thirty-eight. A marking of *pp* is provided at measure thirty-six as well. Any detail regarding the dynamics of a composition was rare during this time. While it is clear that Erlebach intended a new character in the instruments at this point (the beginning of section B), the specific reason for this indication is ambiguous. Since it occurs at the beginning of a new section, it could simply be a direction for the strings to play softly so as to not compete with the tenor voice. They do not play during the beginning of any other new textual statement. The *piano* indication could possibly reflect the text’s meaning, *und Ströme auf die Dürre*, (and floods upon the dry ground) but the text does not directly imply a soft dynamic.

*Ich will Wasser giessen* has no tempo indications. Determination of performance tempo will be discussed in chapter five. As neither text nor harmonic rhythm imply a contrasting affect, the tempo should remain fairly constant throughout the cantata.
Overview

*Christus ist mein Leben* is a single-movement cantata written for the Feast of the Purification of Virgin Mary. We know nothing about the history of its performance; it remains an unpublished manuscript. The approximate duration of the work is between nine and ten minutes. Like *Ich will Wasser giessen*, the cantata expressively sets the text and is of moderate difficulty for singers and instrumentalists. The cantata's contrasting affects call for the singers to demonstrate varied techniques including legato sigh-motives, articulated melismas, and stately dance rhythms.

The cantata is known as a *Spruchodenkantate*, a term used to describe a cantata which uses a combination of Biblical text and modern poetry. Musically, the cantata has a concerto-aria musical form; it begins and ends with what was then called a concerto: a vocal and instrumental setting of a biblical text. In between these sections lies the aria, with strophic poetic text sung by soloists with a smaller accompanying ensemble. Manfred Fechner states that Erlebach composed a cycle of *Spruchodenkantaten* during 1700-01.

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75 A combination of the words *Spruch* (maxim, or scripture), *Oden* (odes), and *Kantate* (cantata). This is not a musical form, but rather a reference to the type of texts used within the cantata. The term was first used by Georg Feder in MGG.

76 Fechner, 31.
The opening text (see Table 4.1 below) is slightly modified from the New Testament (Philippians 1: 21, 23). The rest of the text, however, is a poem written as a reaction to the Bible verse. As it makes specific reference to the Bible verses and expounds on the meaning, it was almost certainly written as a cantata text. The poet is not identified, but Fechner writes that Christoph Helm, the Rudolstadt house poet, was the likely author of the cantata texts Erlebach set in his cycle of 1700-01. The cantata’s poetic text (see Appendix C) expresses one consistent idea, the devotion to Jesus and his death as the source of the poet’s eternal life. Because of Jesus’ sacrifice, the joyful poet will be forever devoted to Christ.

Table 4.1. Scriptural text in Christus ist mein Leben

| Christus ist mein Leben,       | Denn Christus ist mein Leben,                        |
| und Sterben ist mein Gewinn.  | und Sterben ist mein Gewinn.                         |
| Ich habe Lust abzuscheiden, und bei Christo zu sein. | Denn es liegt mir beides hart an: ich habe Lust, abzuscheiden und bei Christo zu sein, was auch viel besser wäre; |

| Christ is my life, and death is my gain. | For Christ is my life, and death is my gain.                        |
| I have a desire to depart and be with Christ. | For I am in a strait betwixt two; I have a desire to depart, and to be with Christ; which is far better |
Though the biblical text is brief in relation to the sacred poetry, it dominates the music, as it encompasses the larger portion of the cantata. The poetry is only sung during the shorter solo section, so that Erlebach gives greater emphasis to the biblical verses.

The text in this cantata is similar to Bach’s Cantata No. 95, Christus, der ist mein Leben. Composed in 1723, this cantata uses the same scriptural text, but instead incorporates poetry by Valerius Herberger and Nikolaus Herman. Along with two other chorales, the melodies and texts to both *Mit Fried und Freud ich fahr dahin* and *Valet will ich dir geben* are used in Bach's cantata. The music, however, is not similar to Erlebach’s cantata, as Bach largely adheres to chorale melodies.

While there are no chorale melodies present in Erlebach’s cantata, the poetic text does refer to these two same Lutheran chorales. *Mit Fried und Freud ich sterbe auf dich Herr Jesu Christ* is perhaps a reference to *Mit Fried und Freud ich fahr dahin*, and the line *so sei valet gegeben, die Welt und was darinn* is similar to the opening line of the other chorale, *Valet will ich dir geben, Du arge, falsche Welt*. These similarities are not definitive proof that Bach was aware of Erlebach’s cantata, but the coincidence is noteworthy. These hymns would have been well known by Lutheran congregations.

Harmony

The tonality of Erlebach’s Christus ist mein Leben is grounded in E-flat major throughout. While there is occasional use of secondary relationships, there is never a modulation or a complete cadence in B-flat major. The only section which ventures
away from E-flat major occurs from measures nineteen to twenty-four, where the mode shifts to C-minor (see Example 4.1). While a tonal shift occurs in these measures, there is no cadential point until measure twenty-eight, by which time the E-flat major tonality has already returned.

Example 4.1. *Christus ist mein Leben*, mm. 19-28, modal shift
The texture of *Christus ist mein Leben* is not consistent throughout; indeed, it varies from section to section, and even between instrumental parts. The viola parts serve a largely harmonic interest, playing quarter and eighth notes to fill in chords; only when they double the alto and tenor parts do they play sixteenth notes. The violin parts, however, are more independent (see Example 4.2 on the following page) and often carry a melodic function. It should also be noted here that just as in *Ich will Wasser giessen*, Erlebach uses parallel thirds—especially during faster passages (See Example 4.3 on page 55).
Example 4.2. *Christus ist mein Leben*, mm. 1-7, opening instrumental introduction
Example 4.3. *Christus ist mein Leben*, mm. 12-15, parallel thirds
Formal Structure

Table 4.2. Form of *Christus ist mein Leben*

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>E-flat major</td>
<td>Slow Introduction (not repeated), mm. 1-3</td>
</tr>
<tr>
<td></td>
<td>Instrumental Statement, mm. 4-7</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fugal Section, <em>Allegro</em>; four entrances, one brief episodic section, mm. 7-18</td>
<td></td>
</tr>
<tr>
<td>C-minor; E-flat major</td>
<td>Slow section, imitative but not fugal (<em>Fine</em> here after <em>da capo</em>), mm. 19-30</td>
<td></td>
</tr>
<tr>
<td>E-flat major</td>
<td>Contrapuntal section, triple time, mm. 31-42</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Adagio</em>, ˘ time, homophonic, contrapuntal at end, mm. 42-56</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>E-flat major</td>
<td>Soprano solo section, mm. 57-69</td>
</tr>
<tr>
<td></td>
<td>Ritornello, mm. 69-81</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Alto solo, mm. 81-91</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ritornello, mm. 91-103</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tenor solo, mm. 103-114</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ritornello, mm. 114-126</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bass solo; <em>da capo</em>; return to <em>Allegro</em> at measure three, mm. 126-137</td>
<td></td>
</tr>
</tbody>
</table>

The first section features a slow introduction of three measures marked *Adagio*. Stately, with dotted rhythms and static harmony, it serves as a rhetorical announcement. The next section, *Allegro*, opens with an initial statement of the fugue subject in the first violin. Typical of many fugue subjects, this melody ends by tonicizing the dominant, thus providing a tonal answer in another voice at the fifth to return back to the tonic. The second violin plays the answer, however, entering one bar before the end of the opening subject.
The alto entrance is very similar to the subject stated by the first violin, but it is extended with added sixteenth notes. As with the previous second violin part, the tenor line enters before the soprano line finishes and serves as a tonal answer to the soprano subject. The bass entrance occurs at the end of the soprano’s complete subject, starting on the original E-flat and tonicizing the dominant in its melody. Before finishing, the soprano voice enters with its harmonic answer to the bass subject. Once all four voice parts have entered, there is a brief episode lasting roughly two measures.

The following section, marked *Adagissimo*, is imitative yet not fugal. It features a stepwise “sigh” motive for the word *Sterben*, introduced by the soprano (see Example 4.4 on the following page). The instruments all play homophonically as an accompaniment. As they approach the cadence, the voice parts also line up homophonically. Meanwhile, the orchestra begins the final statement. When this section is repeated after the *dal segno*, this material becomes the final phrase of the cantata.

At measure thirty-one, the most striking contrast of the cantata occurs (see Example 4.5 on page 59). Here the meter shifts from duple to triple meter just as the previous instrumental melody cadences. The sopranos introduce new text, *Ich habe Lust*; this melody is restated in altered form by the basses at measure thirty-three and the tenors and altos one measure later.

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78 “death.”

79 “I desire (to depart).”
Example 4.4. *Christus ist mein Leben*, mm. 18-21, tempo change

The triple meter passage directly elides with the beginning of the new *Adagio* section, returning to duple meter. Here the texture is homophonic, with the melody in the soprano part accompanied by the remaining voice parts and instruments. The voice parts become more melodically independent from measures forty-nine to fifty, but this is the most homophonic choral section of the cantata. The orchestra concludes the A section with an instrumental passage mirroring the dotted rhythms introduced in the first few measures.
Example 4.5. *Christus ist mein Leben*, mm. 30-35, meter change

The B section (measures fifty-seven to the end) features brief passages by all voice parts, each interspersed with an instrumental ritornello. The four vocal solos are different in melodic content and text, though their harmonic progression is similar.
Table 4.3. Solo cadences

<table>
<thead>
<tr>
<th>Soprano Solo Cadences</th>
<th>Alto Solo Cadences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. B-flat major—half (m. 59)</td>
<td>1. B-flat major—half (m. 83)</td>
</tr>
<tr>
<td>2. B-flat major (m. 61)</td>
<td>2. B-flat major (m. 85)</td>
</tr>
<tr>
<td>3. C minor (m. 63)</td>
<td>3. C minor (m. 87)</td>
</tr>
<tr>
<td>4. E-flat major (m. 69)</td>
<td>4. E-flat major (m. 91)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tenor Solo Cadences</th>
<th>Bass Solo Cadences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. B-flat major—half (m. 105)</td>
<td>1. B-flat—half (m. 128)</td>
</tr>
<tr>
<td>2. B-flat major (m. 107)</td>
<td>2. B-flat—half (m. 130)</td>
</tr>
<tr>
<td>3. C minor (m. 110)</td>
<td>3. G minor (m. 132)</td>
</tr>
<tr>
<td>4. E-flat major (m. 114)</td>
<td>4. E-flat (m. 137)</td>
</tr>
</tbody>
</table>

The ritornello which bridges each solo comprises a lively interlude featuring the first violin as the primary melodic instrument. The second violin part interjects occasionally with a 16\(^{th}\)-note figuration. The lower instruments provide eighth note harmonic support and rhythmic drive. The final bass solo leads immediately into the repeat of the A section, concluding finally at measure thirty-one.

Range

Similar to *Ich will Wasser giessen*, *Christus ist mein Leben* does not call for extreme ranges for the voices or instruments. The first violin plays only thirty-five notes on the D string and none on the G string, the significance of which will be discussed in the following section. The remainder of the notes are on the A and E strings, and all can be comfortably played in first position. Example 4.6 shows the ranges for the instruments.
Example 4.6a. Ranges for the instrument parts in *Christus ist mein Leben*

Example 4.6b. Ranges for voice parts in *Christus ist mein Leben*

*Scordatura*

One of the most fascinating elements of *Christus ist mein Leben* is the use of *scordatura* in the Violin I and Violin II parts. *Scordatura* is the use of an alternate tuning method for the open strings of string instruments. Though often referred to as a twentieth
century technique, it has its roots in the seventeenth century, when it was rare but not unheard of. Baroque composers such as J. S. Bach, Biber, Pachelbel, Telemann, Vivaldi, and Uccellini, for instance, used scordatura on a number of occasions (Bach perhaps most famously in his Cello Suite No. 5). Scordatura would be employed for a number of reasons: to facilitate melodic playing, extend an instrument’s range, for harmonic purposes (such as a drone or double stops), or to explore a different timbre.

Table 4.4. Tuning Alterations in Christus ist mein Leben

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The E string is tuned down one half-step to E-flat</td>
</tr>
<tr>
<td>2.</td>
<td>The A string is tuned up one half-step to B-flat</td>
</tr>
<tr>
<td>3.</td>
<td>The D string is tuned up one half-step to E-flat</td>
</tr>
<tr>
<td>4.</td>
<td>The G string is tuned up three half-steps to B-flat</td>
</tr>
</tbody>
</table>

The alteration of the G string by an interval of a minor third would represent a significant increase in tension both on the string and the structure of the violin itself. While it is certainly possible that this was done at Erlebach's court, it is likely, however, that this instruction may have been superfluous, as all of the notes in both violin parts can be played in first position on the upper three strings.

As the key of Christus is E-flat major, this alternate tuning allows for frequent use of open strings on the tonic and dominant pitches, especially at cadences. This can help both with respect to intonation (open strings are naturally easier to play in tune) and timbre (open strings cannot be played with vibrato and have a brighter sound and longer duration). Moreover, the use of scordatura allows Erlebach to clearly delineate which
notes should be played on open strings and which are to be stopped. The following examples show the difference (See Examples 4.7a and b).

Example 4.7a.  *Christus ist mein Leben*, mm. 1-4, Violin I part with *scordatura*

![Example 4.7a](image)

Example 4.7b.  *Christus ist mein Leben*, mm. 1-4, Violin I part at concert pitch

![Example 4.7b](image)

This passage can be confusing when one tries to decipher the intent of the notes. Played on the open string (usually the A string) with *scordatura*, the first note in Example 4.7a sounds as a B-flat. For the notes from A- to D-natural, therefore, one must transpose each note up one half-step. As the E string has been tuned down one half-step, however, one must transpose down one half-step for each pitch at or above E. This means that D-natural and E-natural are simply the stopped and open versions of concert E-flat, respectively. This excerpt illustrates a clear intent for a difference between both articulations of E-flat. Additionally, at measure seventy-nine, *scordatura* facilitates the B-flat/E-flat double stop written for the Violin I part, which would otherwise be quite awkward to play.

Due to the difficulty of reading *scordatura* notation with limited rehearsal time, this conductor has found it easier to realize a performance of *Christus* without the *scordatura* technique. In the appropriate circumstances, however, would have a significant impact on the timbre of the violin parts.
Affect

Though the cantata’s text is singular in its devotion to Christ, Erlebach’s music features a great deal of variation in affect. These variations resemble a madrigalesque compositional technique in which each line of text is uniquely illuminated. The introductory measures are slow and majestic, and then quickly give rise to an *Allegro* section. This tempo continues until measure nineteen, where it is marked *Adagissimo*. This correlates with the somber nature of the text in this section, *und Sterben ist mein Gewinn* (and death is my profit). At measure thirty-one, the meter changes to $\frac{3}{4}$; the affect presented here is dignified and noble. The presence of multiple changes in tempo does not indicate, however, that *Christus* depicts agitation or disquiet. The varying tempos merely allow Erlebach’s music to illustrate the multiple facets of one’s self-assured Christian faith—love of Christ, desire for afterlife, acceptance of death’s inevitability—embodied within the text.

*Christus ist mein Leben* is a representative of German cantata composition and its evolution. It demands that singers master the requirements of Baroque singing: affect changes, energetic melismas, sighs, trills, articulation, and phrasing, within a composition of manageable difficulty and length.
Chapter Five

Performance Practice Considerations

Tempo

Tempo markings in Baroque music can seem ambiguous to modern musicians. There was no consistent standard of tempo marking, and the tempo definitions of the Baroque era can differ from twenty-first century concepts. Some compositions have no specified tempo indication, making a determination of tempo more difficult.

Tempo and mood were closely connected in the Baroque mind. It was during this period that the Affektenlehre or “doctrine of the affections” came about. This doctrine advocated that just one Affekt or emotional state should be represented by a musical work, section, or separate movement. While today we may interpret a movement's title of "adagio" to indicate a fairly specific slower tempo, it actually signified "at ease," rather than necessarily slow.\(^{80}\) Quantz stated that in order to determine an optimal tempo, one should consider “the sense of the words, the movement of the notes, especially the quickest.”\(^{81}\)

Proportional relationships between meters are another element to consider regarding tempo. In the Renaissance, meters within a composition almost always had a proportional relationship to each other, and to some extent this continued in Baroque

\(^{80}\) Cyr, 38.

music. Cyr discusses the difference between $\text{c}\text{. notation}$ (common time) and $\text{f}\text{(alla breve)}$, which was generally intended to be twice as fast as $\text{c}$. In other cases, $\text{f}$ was sometimes one-third faster than $\text{c}$. $^8$ Georg Muffat in 1695 wrote that "being given in two beats, it is clear that in general $\text{f}$ goes as fast again, as this $\text{c}$ which goes in four."$^8$

The effect of proportional relationships is most acute in triple time meters, which are faster than the notation might initially appear. Alexander Malcolm advised in 1721 that "movements of the same Name [sic], as adagio or allegro, etc., are swifter in triple than in common time."$^8$ Triple time is often notated in the Baroque era as $\frac{2}{3}$ time; in reality, these half notes may represent notes that are moderately short or even very short.$^8$

While Erlebach’s works do not have precise tempo markings, we can determine a suitable range of tempos from the information provided by Baroque writers and theorists. The principle of proportional relationships of tempos and meter changes, for instance, is quite beneficial for *Christus ist mein Leben*. The use of a 2:1 proportion serves the music quite well for the *Adagio-Allegro* relationships in measures three and nineteen. In measure thirty-one, the 1:1 proportion of the *alle breve* half note ($\text{f}$) to the dotted half of

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the ¾ measure also functions suitably. Such a relationship means that the joyful text of
*Ich habe Lust* will have a more spirited lilt than that of the previous section, *und Sterben ist mein Gewinn.*

Tempo may also be affected by key. Many Baroque composers associated key centers with various emotional states. Jean Benjámin de LaBorde describes the key of E-flat major as “grave and very somber.” Jean-Phillippe Rameau states that the key of F major is ideal for “tempests, furies, and the like.” Thus, a movement’s key center can have implications on its intended emotional state and, consequently, its tempo range. Such comparisons of key are problematic due to the absence of standardized pitch frequencies, and the descriptions of keys by various Baroq
ue theorists are contradictory at times. Nonetheless, the evidence is quite strong that Baroque composers selected keys based upon the mood they wished to convey. Further study of Erlebach’s extant manuscripts may reveal relationships between mood and key, thus better informing suitable tempo ranges.

The harmonic vocabulary of a composition can also affect the tempo. It is logical that a section which contains frequent changes of harmony may require a slower speed for the sake of clarity. Similarly, music with prominent dissonance or chromaticism may require a relatively slower tempo. The same can also be said of ornamental elaborations or embellishments. Music based on dance forms, once removed from the ballroom and more inclined to ornamental elaborations; also then required a slower

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88 Cyr, 36.
tempo. On the other end of the spectrum, imitative or dance-like sections are often intended to be taken at a faster tempo. In his fantasias for viols, for instance, Henry Purcell marks the dance sections as “brisk,” while a polyphonic section with more dissonances is indicated as “drag.”

For the *ritornello* section in *Christus ist mein Leben*, it is helpful to consider the harmonic rhythm. The *ritornello*’s harmonic changes occur most often on the half beat, and the root relationships are diatonic and predictable. The solo sections, however, have changing harmonic activity occurring on each quarter note, and there is much more tonal movement away from E-flat major. This implies that the solo sections may be intended to be conducted in four, while the *ritornello* should be conducted in two. A 2:1 relationship between the solo and *ritornello* sections would also better accommodate the sixteenth note triplets of the tenor solo in measure 112 (see Example 5.1) while ensuring that the *ritornello* tempo is not lacking in energy.

Example 5.1. *Christus ist mein Leben*, mm. 111-114, tenor solo

For *Ich will Wasser giessen* one must consider the harmonic rhythm and the text.

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The ground bass employs a diatonic progression, which suggests that it should move rather quickly; the uplifting nature of the text also supports this idea. The voices and instruments, however, must also be able to clearly articulate the sixteenth-note melismas in their parts, which places an upper limit on the tempo. Quantz states that a performer’s goal should always be to express the sentiment of the piece, not necessarily playing as fast as one can: “accordingly, those who wish to maintain their superiority over the machine, and wish to touch people, must play each piece with its proper fire; but they must also avoid immoderate haste, if the piece is not to lose all its agreeableness.”91

Beyond the question of initial tempo, another important question is that of tempo rubato. There is much to indicate that tempo rubato was common in Baroque music. In 1676, Thomas Mace recommended liberty "to break time; sometimes faster, and sometimes slower, as we perceive, the nature of the thing requires."92 Dolmetsch asserts that, like the beat of the heart, the pulse must be "variable in speed."93 Jean Rousseau in 1687 also advocated liberties in tempo, and Couperin in 1716 pointed out that equality of the beat was not sufficient in musical expression: "Measure defines the number and equality of the beats; and Cadence [i.e. what he has just called 'cadence or movement'] is literally the intelligence and the soul that must be added to it."94 While Mace states that the foot should beat along to the music up and down with exact equality,95 C.P.E. Bach

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91 Quantz, 131.
92 Thomas Mace, Musick’s Monument (London, 1676), 81.
93 Dolmetsch, 31.
94 François Couperin, L’Art de toucher le clavecin, trans. Mevanwy Roberts (Wiesbaden, Breitkopf & Härtel, 1933), 24.
95 Mace, 78.
states that certain sequences “can be effectively performed by accelerating gradually and gently, and retarding immediately afterwards.” In other words, while the overall tempo should remain intact, it is acceptable for musical material within to speed and slow down accordingly. These moments can take place outside of cadential points.

Since such flexibility of tempo within the movement was permitted, performers should not feel compelled to adhere to an unwavering pulse. It is clear from Christus ist mein Leben that Erlebach was sensitive to the meaning of the text in setting his tempos. Thus, any significant moments in the meaning of the text may be highlighted by an adjustment in tempo. Examples of this can be found in the solo section of Christus: the soprano solo phrase Ich schlafe selig hin (I rest blissfully) at measure sixty-four lends itself well to an easing of tempo. Conversely, the beginning of the alto solo line at measure eighty-one, Mit Fried und Freud ich sterbe (With peace and joy I die), can be taken slightly faster.

For cadences, Baroque theorists also mentioned the importance of easing the tempo. The amount of the slowing depends upon the progressions of the harmony and the movement of the bass line. Cadential points with stepwise bass motion or simple harmonic progression typically require less easing of the tempo than a significant cadence with strong or elaborate harmonic motion to the tonic.

In many cases, the cadence in the final bars of the movement is marked by the word adagio or grave, which usually refers to a rallentando as opposed to an immediate

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96 Carl Philipp Emanuel Bach, Versuch über die wahre Art das Clavier zu spielen (Berlin, 1753), 3:28.

97 Mace, 81.

change to a slower tempo.\textsuperscript{99} Examples can be found in Vivaldi's Concerto RV 565 (Op. 3, No. 11)\textsuperscript{100} and in several of Bach's works (such as BWV 550, 579, and 575). In Bach's organ prelude "O mensch, bewein' dein' Sunde gross" (BWV 622), for example, the tempo is indicated "adagio assai," in the beginning, yet "adagisimo" [sic] at the final cadence. Though these markings should not be equated with the dramatic slowdowns common in late nineteenth-century works, they do indicate the practice of easing the tempo for final cadences. This practice should also be applied to Erlebach’s cantatas.

The size of the performance space must be considered as a factor in determining tempo. It is clear that composers tailored their works in order to fit the properties of the performance hall; this can be observed in the legato lines of polyphony in the Renaissance motet, and the antiphonal fanfares of Gabrieli's motets at St. Mark’s in Venice. Cyr states that among other factors, tempo is affected by “the size and acoustical characteristics of the hall.”\textsuperscript{101} Alexandre Guilmant cautioned organists to take into account the acoustic environment in which they are playing; the size of the performance space and relative force of the organ should influence the tempo.\textsuperscript{102} Though we do not know the acoustical properties of the now-destroyed court where Erlebach worked, modern performers should nonetheless consider their performance venue. While \textit{Ich will}

\textsuperscript{99} Unless, of course, there is a proportion between the two, such as in the final measures of the \textit{Hallelujah} chorus in Handel’s \textit{Messiah}.


\textsuperscript{101} Cyr, 30.

Wasser giessen would function well in a live acoustic space due to its harmonic consistency, the faster harmonic shifts and tempo changes of Christus ist mein Leben would benefit from a slower tempo if performed in a hall which is quite resonant.

Finally, there is one essential aspect of Baroque tempo altogether unrelated to the music itself: the conductor’s own state of mind. Baroque tempo was deemed to be flexible, not predetermined, and it was expected that the musicians’ own emotional states would have an influence. Quantz simply designated that one’s principal goal should “always be the expression of the sentiment, not quick playing.”

In La Tonotechnie, Maria-Dominique-Joseph Engrammelle has this to say:

In all carefully noted pieces of Music, one expresses with a few Italian or French words the approximate degree of speed of the piece; but these words being only general do not indicate precisely the quantity of minutes or seconds which must be employed in their execution. Taste only decides it...

The following quote from Quantz also describes how tempo could vary during the Baroque era:

One might object that the pulse beat is neither constant at each hour of the day, nor the same in every person, as would be required to accurately fix musical tempos with it. It will be said that the pulse beats more slowly in the morning before meal-time than in the afternoon after meal-time, and still faster at night than in the afternoon; likewise that it is slower in a person inclined to melancholy than in an impetuous and jovial person. There may be some truth in these objections. Nevertheless, some definite standard can be set up to meet these circumstances. If you take the pulse beat as it is found from the midday meal till evening, and as it is found in a jovial and high-spirited and yet a rather fiery and volatile person, or, if you will permit the expression, in a person of choleric-sanguine temperament, as your basis, you will have hit upon the correct pulse beat. A low-

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103 Quantz, 131.

104 Marie-Dominique-Joseph Engrammelle, La tonotechnie, ou l'art de noter les cylindres (Paris, 1775), 9.
spirited, or melancholy, or cold and sluggish person could set the tempo in each piece a little faster than his pulse indicates.\textsuperscript{105} Quantz’s statement does not nullify his other comments on the need for attention in determining a suitable tempo.\textsuperscript{106} It does, however, indicate that at least some variability regarding tempo was common in the Baroque era.

This imprecision is important to keep in mind, as many musicians suffer from the mistaken notion that Baroque musical scores are "missing" reliable tempo indications. That is, they believe that like some modern compositions, there is an exactly "correct" tempo which must be rediscovered, as Baroque composers lacked the ability to communicate this with a metronome marking.\textsuperscript{107} While the technology for a more precise tempo marking did not arise until much later, it is not clear that Baroque musicians would have been so precise even if they were able. The Baroque literature does not lament the inability to standardize the tempo of a musical work; it recognizes the importance of variability, both on micro and macro levels.

\textsuperscript{105} Quantz, 288.

\textsuperscript{106} Ibid., 287.

\textsuperscript{107} While several attempts were made in the Baroque period to compare tempos with clock-beats (Purcell in 1694 and Simpson in 1665) or the pendulum (Loulié in 1696 and L’Affilard in 1705), it was not until 1816 that the standard compact metronome was introduced.
Articulation

Like other aspects of Baroque music, the details of articulation are not usually marked in the score. Quantz provides an explanation in his treatise of some of the details of the subject, including the responsibility of the performer to choose the appropriate articulation for the passage in unmarked passages:

In the performance of music on the violin and the instruments similar to it the bow-stroke is of chief importance. Through it the sound is drawn from the instrument well or poorly, the notes receive their life, the Piano and Forte are expressed, the passions are aroused, and the melancholy is distinguished from the gay, the serious from the jocular, the sublime from the flattering, the modest from the bold....I will illustrate what I have said with an example. Play the passage [below] in a moderate tempo entirely with long strokes of the full bow:

Afterwards diminish the length of the strokes, and play the same notes several times with successively shorter strokes. Then one time give a stress to each stroke with the bow, another time play the example staccato, that is, with all the strokes detached. Although each note will have received its separate stroke, the expression will be different each time. The expression will be equally varied if you try the example with different kinds of slurs, and play the sixteenth notes with one stroke, then as if dots beneath a slur appear above the notes, then two notes with one stroke, then one staccato and three slurred, or the first detached and the remaining notes slurred with single strokes for each pair.

This example is sufficient proof of the harm that incorrect use of the bow can do, and of the varied effects that its correct handling can produce. It follows that in a ripieno part neither the violinist nor any other performer upon a bowed instrument has the freedom to slur or detach the notes as he pleases; he is obliged to play them with the bowing the composer has indicated at those places which deviate from the customary manner.\(^\text{108}\)

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\(^{108}\) Quantz, 215-216.
There are several important points made in this excerpt which are also supported by other treatises as well: they are that the performer had the option of selecting between legato, staccato, and slurred strokes, that performers in an ensemble should use the same articulations, and that articulations in the score may “deviate from the customary manner.” This last point is of particular interest; here Quantz implies that music without articulation markings is not meant to be played without attention to articulation, but instead with the “customary” articulation of the day.

Treatises also consistently mention that ensemble players should match their articulations. Georg Muffat in 1695 states that the players' articulations should be unified, “even if a thousand play.” Robert Bremner also stresses the importance of uniformity of expression and articulation in 1777:

From what has been observed above, it must follow, that when gentlemen are performing in concert, should they, instead of considering themselves as relative parts of one great whole, assume each of them the discretionary power of applying tremolos, shakes, beats, appoggiaturas, together with some of them slurring, while others are articulating, the same notes; or, in other words, carrying all their different solo-playing powers into an orchestral performance; a concert thus rebellious cannot be productive of any noble effect.

On the subject of bow articulation, Muffat advocates that all important notes be played with a down stroke. Muffat's examples of downbow strokes (marked “n” for nobilis)

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110 Robert Bremner, “Some Thoughts on the Performance of Concert Music,” pub. as preface to Johann Georg Christoph Schetky, *Six Quartetos for Two Violins, a Tenor, & Violoncello op. VI. To which are prefixed some thoughts on the performance of concert-music by the publisher* (London, 1777); repr. in Neil Zaslaw, “The Compleat Orchestral Musician,” *Early Music* 7 (1979), 52.

and upbow strokes (marked “v” for *vilis* [poor]) imply a bow technique which has a strongly accented, detached articulation. Michel Corrette also advocates the separate strokes technique in his treatise.

In the early German tradition, examples of slurs are also rare. Buxtehude indicates slurs in his sonatas for violin, viola da gamba, and harpsichord, and examples have also been found in Biber's Sonata No. 9 for two violins, three violas, and continuo from *Sonatae tam aris quam qulis servientis*. That these marks are indicated in the score suggests that the conventional manner would be to play with separate strokes.

Articulation for Singers

There are fewer resources which mention articulation for voices than there are for instruments. Tosi’s discussion of singer's articulations correspond to the violin's separate and slurred bow strokes. The separate stroke, which he calls “mark'd,” is a “light Motion of the Voice, in which the Notes that constitute the Division be all articulate in equal Proportion, and moderately distinct, that they be not too much join'd, nor too much mark'd.” Tosi states that this articulation is more frequently used. The other

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112 Ibid., 83.
articulation, which he refers to as “gliding,” is “performed in such a Manner that the first Note is a Guide to all that follow, closely united, gradual, and with such Evenness of Motion, that in Singing it imitates a certain Gliding, by the Masters called a Slur; the effect of which is truly agreeable when used sparingly.”\textsuperscript{117} He mentions that the slurred articulation should be limited to that of a few notes, preferably descending, and that it “cannot go beyond a fourth without displeasing.”\textsuperscript{118}

This slurred articulation works very well in \textit{Christus ist mein Leben} for the section beginning with “\textit{und Sterben ist mein Gewinn},” where the sighing motive is depicted (see Example 4.4 on page 58); it also can be used for \textit{Ich will Wasser giessen} for the word \textit{Dürstenden} (see Example 3.4 on page 33). The more separated type of articulation undoubtedly can be applied to the sixteenth-note passages in all of Erlebach’s cantatas.

\section*{Articulation for Keyboard Instruments}

Several Baroque sources mention the importance of appropriate keyboard articulation. The organist and composer Girolamo Diruta stated in 1593 that when playing the organ, one should connect the harmonies by playing legato. Only when one plays dances should one lift the hands from the keyboard.\textsuperscript{119} Due to the harpsichord's naturally detached articulation, a leaping style is permissible. In order to create a full

\footnotesize
\begin{itemize}
\item \textsuperscript{117} Ibid., 53.
\item \textsuperscript{118} Ibid.
\item \textsuperscript{119} Girolamo Diruta, \textit{Il transilvano} (Venice, 1593), 1:10.
\end{itemize}
sound on the harpsichord, Diruta recommends that the player ornament his passages.\textsuperscript{120} When describing J.S. Bach’s elaborate ornamentation when accompanying, Daube remarked that Bach would imitate a melody “so cunningly in either right or left hand, and again how to introduce so unexpected a counter-melody, that the hearer would have sworn it had all been composed in that manner with the greatest care. At the same time the regular [chordal] accompaniment was very little cut down.”\textsuperscript{121}

Another important aspect of keyboard articulation can be gleaned from the systems of fingering found in Baroque instruction books and manuscripts. Early seventeenth century fingering practice largely follows Diruta's principle of using “good” fingers (2 and 4 of each hand) with “good” notes, usually notes which are consonant and occur on the downbeat. In the eighteenth century, however, there is evidence of transition away from the good and bad notes principle to a more equal-finger basis. Of particular interest is an excerpt of J.S. Bach's C major prelude (BWV 870a), as taken from Wilhelm Friedemann Bach's own notebook (see Example 5.2).\textsuperscript{122} The use of paired fingerings throughout the passage implies an articulation which is grouped into strong and weak notes.

\textsuperscript{120} Ibid.

\textsuperscript{121} Johann Friedrich Daube, \textit{General-Bass in drey Accorden} (Leipzig, 1756), 11:12.

Example 5.2. Fingering Excerpt from W.F. Bach’s notebook (*Clavier-Büchlein*)

![Fingering Excerpt from W.F. Bach’s notebook](image)

Couperin also discusses the importance of delay between two successive notes for expressive effect and states that it is essential to expressive playing on the harpsichord:

The feeling, or “soul,” the expressive effect, which I mean, is due to the *cessation* and *suspension* of the notes, made at the right moment, and in accordance with the character required by the melodies of the Preludes and Pieces. These two *agréments*, by their contrast, leave the ear in suspense, so that in such cases where string instruments would increase their volume of sound, the *suspension* (slight retardation) of the sounds on the Harpsichord seems (by a contrary effort) to produce on the ear the result expected and desired.¹²³

This grouping of notes should have profound effects on the ground bass of *Ich will Wasser giessen*. Instead of being played as an endless succession of eighth-notes in the left hand of the keyboardist, it was most likely expected to be played with the following strong-weak articulation (see Example 5.3).

Example 5.3. *Ich will Wasser giessen*, likely articulation for ground bass

¹²³ Couperin, 14.
Unequal Rhythm

The practice of performing pairs of notes unequally (notes inégales) was common in France during the Baroque era. While Erlebach was not French, he did write six of Overture-Suites in the French style, and the opening measures to Christus ist mein Leben recall a French overture. The rhythmic alteration prevalent in France was the performance of long-short pairs, usually during passages of moderate tempo and of a graceful, flowing character. St. Lambert writes that notes inégales were used “because this inequality gives them more grace.”

In a Musette en Rondeau for harpsichord, Rameau uses eighth-notes for his melodic passage (see Example 5.4a). When he reused the tune for his opera-ballet, Les fêtes d’Hébé, he notated the melody differently (see Example 5.4b), this time with dotted rhythms. Corrette also mentions, in his treatise for the flute, that “it is necessary to dot the eighth notes two by two, that is to say, make the first long and the second short.”

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124 Philipp Heinrich Erlebach, Overture-Suites for Strings (New York: Kalmus). The movements are given French titles, such as “Air Traquenard,” and even French tempo markings such as Lentement and Gay.


126 Michel Corrette, Methode pour apprendre aisément à jouer de la flute traversière (Paris, c.1740), 4.
Though inequality existed in Baroque performance, there does not seem to be a clear rule on the extent of inequality. Frescobaldi mentions this in 1615/16: “Perform the second of each pair of semiquavers ‘somewhat dotted.’” Bénigne de Bacilly writes that “Of two notes one is commonly dotted;” however, “it has been thought proper not to mark them for fear of getting used to performing them by jerks;” instead, they should be “dotted with such restraint that it is not obvious,” and “in some passages it is even

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Example 5.4a. Rameau, *Musette en rondeau* for harpsichord, mm.1-5

Example 5.4b. Rameau, *Danse de Terpsichore* from *Les fêtes d’Hébé*, mm. 1-5
necessary to avoid dotting altogether.” Michel de Montéclair in 1730 goes so far as to develop a rule for inequality based upon meter, though this is not consistent with other treatises. In two, “the first quaver lasts almost as long as if it were followed by a dot, and the second almost as quickly as a semiquaver.” In meters such as $\frac{3}{8}$, $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$, “the quavers are unequal.” For $\frac{3}{8}$ time “the quavers are equal. The semiquavers are unequal.” These comments depict the variability of inequality, though its practice was in use in France and Italy.

Without any direct indication as to what Erlebach preferred, it can be argued that it is probably more accurate to play even eighth-note passages as written. Uneven eighth-notes in Ich will Wasser giessen would completely destroy the character established by the walking ground bass line. There are some sections in Erlebach’s vocal works, however, where the use of uneven eighth notes may enhance the musical affect, such as measures thirty-two to forty-two in Christus ist mein Leben, where the triple meter highlights the text, Ich habe Lust abzuscheiden (see Example 5.5 on the following page). The use of notes inégales for sections in triple meter fits the instructions of Montéclair in his treatise.

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129 Michel Pignolet de Montéclair, Petite methode pour apprendre la musique aux enfans et même aux personnes plus avancées en âge (Paris, c. 1730), 42.

130 Ibid.

131 “I have a desire to depart.”

132 Montéclair, 42.
Example 5.5. *Christus ist mein Leben*, soprano with *notes inégaless* mm. 31-34

![Musical Example](image)

Dotted Notes

Just as pairs of notes written equally were performed with variable durations, the dotted rhythm was also variable in Baroque notation. This is evidenced by Quantz in 1752: “In dotted quavers, semiquavers, and demisemiquavers you depart from the general rule, because of the animation that these notes must express.”\(^{133}\) Whether in slow or quick tempo, Quantz also states it is impossible to precisely determine the time of the short notes after the dot.\(^{134}\) “The shorter we perform the first [note], the livelier and bolder is the expression. The longer the [dots] are held, on the other hand, the more flattering and pleasing notes of this kind sound.”\(^{135}\)

Sometimes, the dot indicated essentially a triplet rhythm. C.P.E. Bach in his 1762 edition notes that sometimes “a feeling of smoothness impels the performer to shorten the dotted note slightly.”\(^{136}\) Other treatises note that the dot can also equal our modern

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\(^{133}\) Quantz, 67.

\(^{134}\) Ibid.

\(^{135}\) Ibid., 69.

\(^{136}\) C.P.E. Bach, 23.
double-dotted rhythm. Mattheson writes in 1737 that for entries and some dances it is necessary to use “the very dotted manner.”\textsuperscript{137} Loulié mentions that when “the dot is within the same beat as the quaver that precedes it, we must hold on in singing this quaver a little longer, and pass quickly over the semiquaver which follows it.”\textsuperscript{138} And L'Affilard substantiates this in his treatise: “To perform the dots in their value, it is necessary to hold on to the dotted crotchet, and pass quickly over the following quaver.”\textsuperscript{139} Agricola also confirms this when he writes: “If a short note precedes and the second note is dotted, the first note is executed as short as possible, and the remainder of the time [of the first note] is assigned to the dotted note.”\textsuperscript{140}

That Erlebach wrote some compositions in the French style lends credence to the practice of double-dotting the slow three-measure introduction in \textit{Christus ist mein Leben}, as well as the slow measures twenty-nine and thirty which conclude the work (after the repeat). While C.P.E. Bach states with an opposing view that sometimes the dotted note should instead be shortened “slightly,”\textsuperscript{141} this does not seem to be the case in either \textit{Christus ist mein Leben} or \textit{Ich will Wasser giessen}. Whenever a dotted eighth-note occurs in these cantatas, there are always either two eighth-notes or four sixteenth-notes occurring in another part. Thus, the modification of the dotted rhythm to a triplet would

\begin{itemize}
  \item \textsuperscript{137} Johann Mattheson, \textit{Kern melodischer Wissenschaft} (Hamburg, 1737), 47.
  \item \textsuperscript{138} Étienne Loulié, \textit{Élémens ou principes de musique} (Paris, 1696), 16.
  \item \textsuperscript{139} Michel L'Affilard, \textit{Principes tres-faciles pour bien apprendre la musique} (Paris, 1694), 30.
  \item \textsuperscript{140} Johann Friedrich Agricola, \textit{Introduction to the Art of Singing, translated from the Italian of Pier Francesco Tosi, Member of the Philharmonic Academy, with Commentaries and Additions by Johann Friedrich Agricola}, trans. and ed. Julianne C. Baird (Cambridge: Cambridge University Press, 1995), 159.
  \item \textsuperscript{141} C.P.E. Bach, 372.
\end{itemize}
create an awkward effect in conjunction with the other parts, and is not recommended.

It is important in Baroque articulation to emphasize the downbeat of each measure, as Muffat’s bowing markings indicate.\textsuperscript{142} This is certainly the case in Erlebach’s music, as so much of the rhythm drives to each downbeat. Fast-moving passages most often conclude on the downbeat, and there are consistent short upbeats at the end of each measure which pick up to the next measure. Whatever the articulation, care should be taken to preserve this pattern in Erlebach’s music.

Ornamentation

The citations which examine Baroque ornamentation, both primary and secondary, are too numerous to appropriately discuss in this document. One must mention, however, that the use of Baroque ornamentation was necessary in all facets of performance, though it did vary to a certain degree.

Many treatises permit the performer to deviate from the written score when necessary. Maffei concedes that “when ornamentations are being performed, many ungrammatical notes are introduced.” However, the “ornamentation by its rapidity and its delightfulness hides the faults of grammar so that neither offensiveness nor incorrectness can be experienced.”\textsuperscript{143} Johann Adolf Scheibe actually criticizes J.S. Bach for writing out his ornamental passages in notation, stating that he “not only deprives his

\textsuperscript{142} Muffat, 103.

\textsuperscript{143} Giovanni Camillo Maffei, \textit{Delle lettere . . . v’è un discorso della voce}, comp. Don Valerio de' Paoli (Naples 1562), 1:5-81; Letter I, to Count d'Altavilla, ed. in N. Bridgman, 'Giovanni Camillo Maffei et sa lettre sur le chant,' \textit{Revue de musicologie} 38 (July 1956), 10-34.
pieces of beauty and harmony, but makes the melodic line utterly unclear.”144 Bacilly perhaps expressed it best:

Without any doubt a piece of music can be beautiful, but at the same time unpleasant. This is usually a result of the omission of the necessary ornaments. The majority of these ornaments are never printed in the music, either because they cannot accurately be reduced to print because of a lack of appropriate musical symbols, or because it may be thought that a superabundance of markings might hinder and obscure the clarity of an air and thus result in musical confusion. Beyond this is the fact that it is useless to print these ornaments if the performer doesn't know how to render them with the proper nuance. This latter factor accounts for the greatest part of the difficulty.145

Bacilly also stresses that too much ornamentation can be just as bad as too little. Quantz agrees in his treatise: “It is true that the ornaments described above are absolutely necessary for good execution. But they must be used sparingly or they become too much of a good thing.”146 Writing earlier from France, Jean-Baptiste Lully, as quoted by Le Cerf de la Viéville, had this to say regarding his recitatives: “No embellishment! My recitative is only for speaking, I want it to be absolutely plain.”147 Though some passages of Erlebach’s music possess elaborate ornaments, much of his music is unadorned, leaving opportunities for performers to realize appropriate embellishments.

Ornamentation should remain consistent within each voice part or instrumental section,

144 Johann Adolf Scheibe, Der crítico Musicus (Hamburg: 1737), 1:6.
145 Bacilly, 64.
146 Quantz, 99.
147 Jean-Baptiste Lully, cited by Le Cerf de la Viéville, in Jacques Bonnet, Histoire de la musique (Amsterdam, 1725), 195.
as Scheibe states that the “conductor must see to it that all the violins use the same ornaments as their leader.”

The most important ornaments to consider are the appoggiatura and the trill. Jean Rousseau discusses the importance of the appoggiatura in his treatise; one “must practise [sic] all the ornaments in all their fullness, especially the prepared trill and the appoggiatura.” The appoggiatura comes from the Italian term *appoggiare*, to lean, and signifies a dissonant stressed note which resolves to the main note above or below, usually a half or whole step, but sometimes by a leap, typically a descending fourth. The length of the appoggiatura varied throughout the Baroque era. Francesco Geminiani stated in 1751 that the appoggiatura “should be made pretty long, giving it more than half the length or time of the Note it belongs to.” Galliard in 1742 simply mentioned that “[you] dwell longer” on the appoggiatura than the main note. Both Quantz and C.P.E. Bach, however, agree on a standard rule of appoggiaturas. Quantz states that the appoggiatura should be “half the value of the following principal note,” but if dotted, “it is divisible into three parts. The appoggiatura receives two of these parts, but the note itself only one part, that is, the value of the dot.” For notes in compound triple time, the appoggiatura “should be held for the length of the first note including its dot.” If an appoggiatura occurs before a rest, the appoggiatura “is given the length of the note, and

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151 John Earnest Galliard, footnote to his trans. of Tosi, 32.

152 Quantz, 95.
the note the length of the rest.” C.P.E. Bach's writings also agree: the “usual rule of duration for appoggiaturas is that they take from a following tone of duple length one-half of its value, and two-thirds from one of triple length.”

Though this is the normal duration, sometimes it “must be extended beyond its normal length because of the affect.” Sometimes the length is determined by the harmony.

The other ornament which is prominently featured in Baroque music is the trill. Like the appoggiatura, the trill is also widely discussed and advocated. Bacilly believed the trill to be “one of the vocal art's most important decorations without which it would be entirely incomplete.”

Girolamo Diruta held that the “tremolo, if played lightly and gracefully and appropriately, makes the music live and sound beautiful.” Diruta states that the trill should always begin with the note above, a point also stated by Hottetere, de Brossard, and Quantz. Quantz also indicates the variable speed of trills: “in sad pieces the trills are made slowly; but in gay pieces they ought to be made more quickly.” Thus, rather than being a mechanical addition, the trill is a vehicle for musical expression.

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154 Ibid., 94.

155 Bacilly, 83.


158 Sébastian de Brossard, *Dictionnaire de musique* (Paris, 1703), 291.

159 Quantz, 103.

160 Ibid., 101.
Although ornamentation is a feature aspect of Baroque performance practice, when dealing with Erlebach’s cantatas, it should be used only when appropriate. In *Christus ist mein Leben*, for instance, the opening *Adagio* and *ritornello* sections would sound lifeless if played without trills (See Example 4.2 on page 54). Their presence, especially at the conclusion of larger sections, greatly enhance the music's affect. The same rule applies for voices, especially in solo sections such as in *Christus ist mein Leben*. Soloists should be encouraged to experiment with ornamentation, especially trills and appoggiaturas. For instance, the soprano solo line may benefit from trills at measures fifty-eight and sixty (see Example 5.6 below), and also an appoggiatura at measure sixty-three. Other solo passages, such as the tenor solo in measure 112 (see Example 5.1 on page 68), are too elaborate to ornament.
Example 5.6. *Christus ist mein Leben*, mm. 57-63, soprano solo

Vocal Ornamentation

There are fewer sources which speak of specifically vocal ornamentation. These sources describe similar techniques to those of instruments. Bénigne de Bacilly's *Remarques curieuses sur l'art de bien chanter* (“On the art of good singing”) describes suitable ornaments for solo voice as “appoggiaturas, trills, and dynamic subtleties, all of which can be added by the singer.”¹⁶¹ Jean Bérard notes similar appropriate ornaments as in his treatise¹⁶² as does Michel Pignolet de Montéclair in his *Principes de musique*.¹⁶³

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¹⁶¹ Bacilly, 64.

Christus ist mein Leben, appropriate places for trills in the ensemble can occur at measure eleven in the alto part (on the A natural) and in measure fifteen for the soprano part (on the D natural, see Example 4.3 on page 55). The solo lines have many more opportunities for cadential trills and appoggiaturas. The final cadence in the bass part is especially ripe for embellishment.

Accompaniment

The basso continuo is the foundation of nearly all Baroque music. Providing both rhythmic and harmonic support, it is a defining characteristic of the period. In the early Baroque era, from roughly 1600 to 1650, music was often performed with a single continuo instrument, such as the harpsichord, organ, or lute. A bass instrument with sustained pitch, such as a bassoon or cello, was only added if a separate part had been written for it. By the end of the seventeenth century, the use of a sustaining bass instrument had become more prevalent. In central and northern Germany, for instance, the music of Bach and Buxtehude often calls for a bassoon as part of the basso continuo.

There is some debate on the use of continuo instruments in Bach’s music. Laurence Dreyfus concludes that in Bach’s cantatas, a system of dual accompaniment

163 Michel Pignolet de Montéclair, Principes de musique (Paris: 1736), 11.

164 Cyr, 72.

165 Ibid, 73.
was used. The harpsichord would play along with the organ in both large and small works, and would be usually joined by a cello, bassoon, and sometimes a violone. As of yet, there is little specific basis for selecting which continuo instruments should be used for Erlebach’s cantatas.

Several treatises from the seventeenth and eighteenth centuries are helpful in articulating the style of proper continuo realization. Lodovico Viadana states that the organist should play “in a straightforward manner, especially in the left hand; if he wants, however, to introduce some movement into the right hand, for example, by embellishing the cadences, or by some suitable free ornamentation, he must perform this in such a way that the singer or singers shall not be covered or confused by too much movement.” The importance of some ornamentation is also bolstered by Gasparini, who states that “[o]ne must never accompany” the melody “note for note.” Accounts of J.S. Bach’s playing of the continuo at the organ also suggest heavy ornamentation, such as this account by Lorenz Mizler: “[Bach] performs any continuo to a solo so that one imagines it is a concerted piece, and as if the melody which he plays in his right hand had been composed beforehand.” C.P.E. Bach agrees with this as well, stating that, where appropriate, “the accompanist may modify the bass extemporaneously as a means of

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167 Lodovico (Grossi da) Viadana, *Cento concerti ecclesiastici* (Venice, 1602), preface.


winning correct, flowing middle parts, just as he would change incorrect figures. And how often must this be done!"\(^{170}\)

In addition to improvising, C.P.E. Bach also states another important aspect of continuo playing, that the player should match his playing as to balance with the ensemble. In order to create the effect of louds and softs on a harpsichord, he states that “the number of parts [notes within each chord] must be increased or reduced."\(^{171}\)

Praetorius, though writing earlier, concurs with this approach:

The organist should indeed use both manual and pedal keyboards simultaneously in such a concerto in which a few solo voices have previously sung with organ accompaniment, if all voices—called *Ripieni concerti* by the Italians—periodically join in together; but he should refrain from pulling additional stops, as the delicate and soft tones of the singers would otherwise be completely overwhelmed by the considerable sound of the many organ stops, which would cause it to be heard more prominently than the singers.\(^ {172}\)

Other theorists also stress the importance of contrary motion, such as Matthew Locke: “the certainest way for the Beginner, is, to move his Hands by contraries: That is, when one Hand ascends, let the other descend.”\(^ {173}\) Quantz agrees, but also advises that “you should not remove your hands too far from one another, and in consequence that you should not play with the right hand too high….it produces a much better effect if the accompanying keyboard parts are taken below the principal part, than if they are taken

\(^{170}\) C.P.E. Bach, 177.

\(^{171}\) Ibid., 368.


with the upper part, or above it.”

Quantz also suggests that a proper standard rule is to “always play in four parts.”

The above comments are not sufficient for the creation of a “definitive” basso continuo part in Erlebach’s music. There are many intricacies and further details about continuo playing which are not discussed here. For the conductor, however, these principles can serve as an appropriate guide when consulting with a keyboardist regarding Erlebach’s music.

Vocal Timbre

The issue of vocal timbre during the Baroque era is more difficult than that of instrumental timbre. Baroque instruments still exist, either in original or replica form. It is possible, therefore, to infer specific acoustic effects from the specific qualities and limitations of these instruments: the curved bow, the fullness of the organ, the decay of the harpsichord, etc. One cannot, however, recreate a Baroque singer. Like the instruments of history, the modern human voice is different than what it was several centuries ago, and it is not safe to assume that singers in the Baroque era sound exactly as singers do today.

There has been considerable research regarding the voice changes in men and women throughout history and how it has varied over time. In Leipzig during Bach’s time, for instance, S.F. Daw found that male voices did not typically change before the

\begin{footnotesize}
\begin{enumerate}
\item Quantz, 261.
\item Ibid., 251.
\end{enumerate}
\end{footnotesize}
age of seventeen; there were even a few cases of nineteen and twenty-year-olds with treble voices.\textsuperscript{176} Herbert Moller concludes that the pubertal voice change occurred later in life than it does in modern times, and probably proceeded more slowly.\textsuperscript{177} Though other factors may have played a role, the most likely cause is the improvement in nutrition and food production. Lynn White discusses the coincidence in the rise of the bass voice in the Flemish School in 1450 and the improvements of the European diet, including the consumption of meat and butter.\textsuperscript{178} This trend has continued even after World War II. A comparative study of children tested in the 1930s and 1960s found that seven-year-old children tested in the 1960s had a register of tones that in the earlier decades were roughly equivalent to those attained by eleven year olds.\textsuperscript{179} It is not exactly clear how this difference affects the modern singing voice, but it is important to discard our assumptions about the constant quality of the human singing voice over time.

During the Baroque period, the Italian \textit{bel canto} technique was the preferred sound for singing.\textsuperscript{180} Giovanni Maffei stated that “the motive power of the chest” is the chief source of the voice,\textsuperscript{181} and that one should “extend the tongue so that the top reaches and touches the roots of the teeth below…hold the mouth open, and exactly no

\begin{footnotesize}
\begin{enumerate}
\item Donington, 168.
\item Maffei, 10-34.
\end{enumerate}
\end{footnotesize}
more than it is held when one talks with friends."\textsuperscript{182} Ignazio Donati also stated that the mouth should be “half open so as not to lose so much breath.”\textsuperscript{183}

There are many statements which support the use of singing in the chest voice. Monteverdi admired what he called “a fine voice, powerful and sustained,” because it was produced by one who could “make himself heard in every corner very well and without strain.”\textsuperscript{184} Charles Burney wrote that Senesino and Orsino produced their rapid ornamentation “always from the breast.”\textsuperscript{185} Other statements advocated unifying the chest and head registers smoothly. Pier Francesco Tosi wrote that whether one sings in the chest voice or head voice, it “should always be pure and clear, without (as one says) going through the nose or getting stuck in the throat.”\textsuperscript{186} Joachim Quantz wrote about the tenor, Pieta, that he “would not have been by nature so fine and even, if he himself, through art, had not known how to join the chest voice with the head voice.”\textsuperscript{187}

Though many Baroque musicians had distinct vocal ideals, they were also often disappointed with the results of the day’s musicians. For instance, Quantz objected to the style of German singing which he found to be mechanical and displeasing:

\textsuperscript{182} Ibid.
\textsuperscript{183} Ignazio Donati, “Parte per sonare,” \textit{Il secondo libro de motetti a voce, sota} (Venice, 1636), preface.
\textsuperscript{186} Tosi, in \textit{Introduction to the Art of Singing...}, 67.
\textsuperscript{187} Joachim Quantz, autobiographical note in Friedrich Wilhelm Marpurg, \textit{Historisch-kritische Beyträge} (Berlin, 1755), 1:231-232.
What the German manner of singing was like in times past may still be perceived today from the singers in choirs and schools in most of the towns. These singers are better versed in note-reading than many galant singers of other nations, but they hardly know how to manage the voice at all. Thus as a rule they sing with uniform volume of tone, without light and shade. They are hardly cognizant of those defects of the voice which stem from the nose and throat. Joining the chest voice to the falsetto is as unknown to them as it is to the French. As to the shake, they content themselves with what nature provides. They have little feeling for Italian flattery, which is effected by slurred notes and by diminishing and strengthening the tone. Their disagreeable, forced, and exceedingly noisy chest attacks, in which they make vigorous use of the faculty of the Germans for pronouncing the (h), singing ha-ha-ha-ha for each note, make all the passage work sound hacked up, and are far removed from the Italian manner of executing passage-work with the chest voice. They do not tie the parts of the plain air to one another sufficiently, or join them together with retarding notes [appoggiaturas]; in consequence, their execution sounds very dry and plain. 

When singing Erlebach’s music, it is important to be aware of the difference between ideal and common vocal practice. Though bel canto technique was the preferred technique, singers had different concepts of acceptable singing technique. Moreover, singers did not have the large, operatic instruments which many possess today. Modern vocalists must be careful not to oversing, especially in passages which approach the extremes of their ranges. Quantz implied in the quote above that all singers used falsetto for high tones, but only the Italians knew how to blend it with the chest voice. Therefore, conductors need to be aware if their singers are using too much force at the upper end of their range. For bass voices in the Baroque era, an A₂ would have been very low; male singers would have had difficulty singing with much volume. Singers today should consider modification of their techniques to reflect sound ideals of the Baroque singer.
Singers must negotiate transitions between vocal registers. This is especially challenging in the ascending and descending sixteenth note passages, many of which pass through their *passaggio*. One difficult example is in measure sixty-four of *Ich will Wasser giessen* (see Example 5.7), where the soprano voice must sing a downward leap which straddles its *passaggio*. Conductors will find it helpful to address the unification of vocal registers during both warm-ups and rehearsal.

Example 5.7. *Ich will Wasser giessen*, mm. 64-65, register challenge in soprano part

Ensemble Size and Balance

The precise size of Erlebach's forces for his cantatas is not fully known. Manfred Fechner presents evidence that there was one voice and instrument per part,

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^189 Fechner, 28.
in Samuel Jacobi’s hand. These parts contain a portion of the choral passages, implying that they were for larger choral forces to join the others for specific passages. It is very probable that these parts were supplied by Jacobi and do not date back to Erlebach himself.\footnote{Ibid.} Due to the existence of these *ripieno* parts, however, one might erroneously assume that Erlebach’s cantatas were intended to be performed “chorally”—that is, with soloists during some passages, and with a larger choral ensemble for others (for which the *ripieno* parts were supplied). There is considerable evidence that this is not the case.

Fechner notes that when Erlebach’s text setting in the music is compared to the *ripieno* parts written by Jacobi, it is apparent that Jacobi was merely creating dynamic reinforcement of individual textual passages.\footnote{Ibid., 28.} Moreover, there exists only one *ripieno* part for each voice register, and some of these parts exist on small scraps of paper.\footnote{Ibid.} Therefore, the *ripieno* section could only consist of one or perhaps two additional singers per voice part and could never consist of a larger ensemble of significant size. In light of this evidence, it is most likely that Erlebach’s compositions were performed in Rudolstadt with one voice per part, but Jacobi may have added a few *ripienists*.

The recordings of Erlebach's cantatas by *Les Amis de Philippe*\footnote{Philipp Heinrich Erlebach: Selected Sacred Cantatas, orchestra and chorus dir. Ludger Rémy, Classic Produktion Osnabrück 777 346-2, CD, 2007.} and *Stylus Phantasticus*\footnote{Philipp Heinrich Erlebach: Zeichen im Himmel, orchestra and chorus dir. Victor Torres, Alpha 018, CD, 2001.} also use one player for each part, reflecting the small forces customary
during his time. While the French *Chapelle Royale* in the late seventeenth century consisted of roughly sixty singers, and Bach possessed a choir of thirty-six for major performances,\(^{195}\) it was more common for ensembles to be much smaller.

The instruments of the Baroque era had quite different characteristics from our modern equivalents. Because they used catgut\(^{196}\) strings, Baroque violins produced a brighter, clearer timbre; Baroque strings were not able to play as loudly as today’s instruments.\(^{197}\) The Baroque bow was also different; by being curved outward, it was held in a manner which put less force upon the strings, thus producing a lighter intensity, especially at the ends of the bow.

The performer must consider how these issues affect the overall balance. The vocal ensemble will need to sing lighter and, if more than one voice is used on a part, should approach the ideal of one voice sounding for each part. The performer will also want to consider the use of period instruments when possible.

**Dynamics**

There are few dynamic markings in Erlebach’s works. The only dynamic marking in *Christus ist mein Leben* occurs at the end of the *ritornello*; the instrument parts are marked *piano* as the rhythmic energy diminishes and they approach the final

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\(^{196}\) Catgut is a type of cord produced from the intestines of a sheep or a goat; despite the name, it has never been prepared from cat intestines.

cadence. *Ich will Wasser giessen* has three instances where either *piano* or *pianissimo* is marked in the orchestral parts; they occur within several bars of each other and function to highlight the text (see Example 5.8 on the following page). While one cannot deduce absolute rules about performance, this conductor has found it appropriate to diminish in volume as one approaches a cadence or in order to highlight a textually significant moment. In both cantatas Erlebach introduces text with a small number of instruments; thus, performing at a diminished volume for new instances of text will occur naturally. In *Ich will Wasser giessen*, the instruments should not play too loud so as to overpower the vocal entrances in measures sixty-six (see Example 3.10 on page 39) and seventy-three (see Example 3.11 on page 40).
Example 5.8. *Ich will Wasser giessen*, mm. 31-37. Use of dynamic markings in instruments when the voice part enters.

During Erlebach’s lifetime, there were two separate pitch levels in common use: *Chor-Ton* (“Choir Pitch”) and *Cammer-Ton* (“Chamber Pitch”). Bruce Haynes states that as the newly invented woodwind instruments such as the oboe and flute from France...
were incorporated in the 1680s, the new Cammer-Ton pitch was developed (a lower pitch standard was preferred in France at that time).\textsuperscript{198} While woodwind and string instruments generally tuned to Cammer-Ton, Organs were usually built at the higher Chor-Ton, and brass instruments were usually tuned to the organ’s pitch. The benefit was that organ pipes could be shorter, thereby lowering their overall cost. Jacob Adlung in 1768 reported that Chor-Ton and Cammer-Ton were a tone apart in some locations, and in others it was a minor third apart.\textsuperscript{199} Michael Praetorius used the same terms in his \textit{De organographia}, which included illustrations of the organ pipes and their various pitches. These illustrations have been copiously discussed, and their measurement and interpretation by various scholars has concluded that Chor-Ton ranged from anywhere to A=445 to A=490 Hz, though likely closer to 450-460 Hz (Mendel concludes Chor-Ton was approximately 490, Herbert Myers\textsuperscript{200} and Bruce Haynes\textsuperscript{201} advocate 460, and Cary Karp estimates a range of 445-460).\textsuperscript{202}

Despite the obvious difficulty of reconciling two arbitrary pitch standards, Chor-Ton still survived for some time. Kuhnau reported that when he became director of the Thomaskirche in 1702, he did away with the use of Chor-Ton, substituting Cammer-Ton,

\begin{thebibliography}{9}
\bibitem{adlung1768} Jacob Adlung, \textit{Musica mechanica organoedi} (Berlin, 1768), 2:55.
\bibitem{myers1984} Herbert Myers, “Prætorius’s Pitch,” \textit{Early Music} 12, no. 3 (August 1984): 370.
\bibitem{haynes1984} Haynes, 64.
\end{thebibliography}
which was “a second or minor third lower.” And even as late as 1752, Joachim Quantz stated that an “unpleasant choir pitch had prevailed for some centuries in Germany.” Such tuning would have made the vocal tessituras more challenging, especially in soloistic passages.

During Bach’s tenure in Mühlhausen and Leipzig, his instrumental parts for his cantatas were a whole step apart, which represented the difference between Chor-Ton and Cammer-Ton at these respective locations. In Weimar, the difference was a minor third. In Cöthen, there are no transposed parts for the works there, which implies that there was no difference between Chor-Ton and Cammer-Ton.

While pitch may seem arbitrary for performing Baroque music today, there are important considerations. String and woodwind instruments create a different sonority and have different responsiveness at different pitch levels, and the human voice (especially in a choral setting) can be taxed if the tessitura of the vocal line lies outside the comfortable range of the singer. Many instrumental builders and modern players have adopted the A=415 Hz standard for Baroque performance (one semitone lower) as a useful compromise (this pitch level is within the range of the Cammer-Ton standard which eventually prevailed).

While there is a good deal of evidence to suggest that pitch was somewhat lower in parts of Europe at this time than today, the use of Cammer-Ton and Chor-Ton in Germany makes the matter more complicated. Due to the destruction of the Rudolstadt


**204** Quantz, 268.

palace in 1735, we cannot know the exact pitch of Erlebach's organ. If it conformed to the typical pitch standard of A=460 Hz that Myers\textsuperscript{206} and Haynes\textsuperscript{207} assert, this would mean that Erlebach's cantatas should be played roughly one half step higher than today's A=440 tuning.\textsuperscript{208} This does not apply to Erlebach's secular works, which do not have an organ part, but only those which were likely tuned to Chor-Ton.

The use of scordatura in *Christus ist mein Leben* further complicates the matter of performance pitch. A performance tuned one half-step up (A≈466Hz) would mean that the violins would tune their A strings and D strings up one whole step, and their E strings up one half step, thereby causing additional tension and stress on the violins. Some violinists are hesitant about such practices on their expensive instruments.\textsuperscript{209} The added difficulty of reading scordatura notation might also be challenging to some musicians. In performance, this conductor has found it easier to realize a performance of *Christus* without the scordatura technique.

For these reasons, the full score in the Appendix contains violin parts which have been translated into non-scordatura notation. The presence of open strings as indicated by Erlebach, however, has been preserved by fingering markings for the violin parts (noted by a \(^6\) above each note).

\textsuperscript{206} Myers, 370.

\textsuperscript{207} Haynes, 64.

\textsuperscript{208} With an A=440 Hz standard, a B\(_2\) frequency should be approximately 466.16 Hz.

\textsuperscript{209} On period instruments with gut strings, the increased tension from scordatura tuning should increase the violins' brilliance and responsiveness.
Temperament

The modern performer is used to equal temperament as the tuning standard for instruments and voices alike. In the Baroque era, however, though equal temperament was known, meantone tuning was favored. In his *Organographia*, Praetorius advocates a meantone system for keyboard instruments.\(^{210}\) There were many composers who experimented with forms of well-temperament during and after Erlebach's life. Theorist Andreas Werckmeister published his *Musikalische Temperatur*\(^{211}\) in 1691. Other composers published works which were clearly intended to be played on well-tempered tuning systems; J.C.F. Fischer's *Ariadne musica neo-organoednum* (1702), a collection of twenty prelude-fugue pairs in ten major and nine minor keys, is one example, as well as Johann Mattheson's *Exemplarische Organisten-Probe* (1719), Cristoph Graupner's *Partita auf das Clavier* (1718), Johann Pachelbel's *Fugen und Praeambuln über die gewöhnlichsten Tonos figuratos* (announced 1704, now lost), and J.S. Bach's *Well-Tempered Clavier I* (1722).

The temperament of Erlebach's instruments remains a mystery. Though many composers had experimented with more-equal types of tuning systems which lend themselves to more keys, Erlebach's music does not use distant key relationships. In the absence of any of his works linking to this tradition, it is seems probable that Erlebach used a meantone standard of tuning.

\(^{210}\) Michael Praetorius, *De organographia* (New York: Broude, 1966), 145.

\(^{211}\) Andreas Werckmeister, *Musikalische Temperatur* (Quedlinburg 1691).
It should be noted that implementing a specific pitch standard and temperament may not necessarily be a practical one. The performer is usually constrained by the pitch standard and temperament of the organ in the performance venue; the tuning of an organ is a laborious process. For other period instruments, however, such as woodwinds and valveless brass instruments, a non-equal temperament provides a much easier tuning system.

Programming Concerns

Other than the performance issues discussed above, the most striking difficulties arising out of the modern performance of the Baroque cantata are a result of the cantata's divorce from its liturgical function within the Lutheran church service. Sacred cantatas were never performed as stand-alone compositions; they were always intended to be an integral part of an active church service, and were written for an audience of believers. During the early eighteenth century in Leipzig, the *Hauptgottesdienst*\(^{212}\) for a typical Reformation Sunday was quite extensive (see Table 5.1).\(^{213}\) While the order and local practice of cantatas varied from church to church, the cantata typically preceded the sermon and was intended to introduce the sermon's subject to the congregation.

\(^{212}\) Principle worship service.

Table 5.1. Order of the Principle Worship Service in Leipzig during Reformation Sunday in the eighteenth century

<table>
<thead>
<tr>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells rung at 6:00 a.m.</td>
</tr>
<tr>
<td>Candles set out at 7:00 a.m.</td>
</tr>
<tr>
<td>Organ prelude</td>
</tr>
<tr>
<td>Motet</td>
</tr>
<tr>
<td>Kyrie (concert music) and Gloria (chanted)</td>
</tr>
<tr>
<td>Chorale: <em>Allein Gott in der Höh' sei Ehr</em></td>
</tr>
<tr>
<td>Collect: short prayer in German</td>
</tr>
<tr>
<td>Epistle: II Thessalonians 2:3-8</td>
</tr>
<tr>
<td>Chorale: <em>O Herre Gott dein göttlich Wort</em></td>
</tr>
<tr>
<td>Gospel: Revelation 14:6-8</td>
</tr>
<tr>
<td>Credo (manner of delivery not specified)</td>
</tr>
<tr>
<td>Cantata</td>
</tr>
<tr>
<td>Chorale: <em>Wir glauben all an einen Gott</em></td>
</tr>
<tr>
<td>Chorale: <em>Erhalt uns, Herr bei deinem Wort</em></td>
</tr>
<tr>
<td>Sermon: based on the Gospel</td>
</tr>
<tr>
<td><em>Te Deum laudamus</em>: sung with drums and trumpets</td>
</tr>
<tr>
<td>Chorale: <em>Nun danket alle Gott</em></td>
</tr>
<tr>
<td>Collect: another short prayer in German</td>
</tr>
<tr>
<td>The Lord's Prayer</td>
</tr>
<tr>
<td>Prayer of Consecration</td>
</tr>
<tr>
<td>Chorales (unspecified)</td>
</tr>
<tr>
<td>Blessing</td>
</tr>
<tr>
<td>Chorales: <em>Gott sei uns gnädig, Ein feste Burg ist unser Gott</em>, and others</td>
</tr>
</tbody>
</table>

The utilitarian purpose of the cantata required a utilitarian text. The more complicated the poetry, the less effectively it would communicate the sermon subject to the congregation. Directness and simplicity were the choice characteristics of cantata texts. Consequently, the words of cantatas often seem unremarkable when read in the absence of the music. Take, for example, a fragment of text from *Christus ist mein Leben*, shown in Table 5.2. Such a stark division between the laughing and crying may seem simple when taken literally. However, when placed in the context of a service for a
devoted congregation and as a reflection on the following sermon that would expound on the subject, the text was appropriate.

Table 5.2. *Christus ist mein Leben*, text fragment

<table>
<thead>
<tr>
<th>German Text</th>
<th>English Translation</th>
</tr>
</thead>
</table>
| *der Tod wird mich nicht toden,*  
*als feind wird er mein Freund,*  
*sein Noth, führt mich als Nöthen,*  
*ich lach' wann alles weint.* | Death shall not dispatch me,  
As a foe it becomes my friend,  
His refuge leads me from hardship,  
I laugh when all others cry. |

The difficulty of realizing a modern performance of an eighteenth-century Lutheran cantata is one without an easy solution. It is possible (and effective) for a sixteenth-century polyphonic Mass Ordinary to be performed with the Proper chants for a specific day, thereby simulating the experience of how the Mass functioned within a historical Catholic service. It would be taxing to an audience to recreate, even in some part, the order of services (found in Table 5.1) for a modern performance.

In March 2009, Bach scholars Melvin Unger and Mary Greer led a seminar advocating creative solutions to modern cantata performance.\textsuperscript{214} Unger suggested that a cantata could be incorporated into a modern liturgical service, provided that the church administration was willing.\textsuperscript{215} Outside the church, a secular concert could be modeled to loosely recreate the order of services found in a Lutheran Church service; an organ prelude could be programmed first, followed by a motet, Kyrie, Gloria, and so on. The concert could thereby approximate what churchgoers might have experienced in Erlebach’s day. Mary Greer added that multiple cantatas for the same liturgical week

\textsuperscript{214} Melvin Unger and Mary Greer, “Presenting Bach’s Cantatas in Context,” (lecture, ACDA National Convention, Oklahoma City, OK, March 7, 2009).

\textsuperscript{215} Ibid.
(Advent, Christmas Season, Pentecost, etc.) could be performed together into a specific block.\footnote{216} If using a variety of composers, one could even select cantatas with the same chorale tune, which contrasts the different composers’ settings. For example, a concert of J.S. Bach’s \textit{Christus, der ist mein Leben} and Erlebach’s \textit{Christus ist mein Leben} may prove appealing to the listener.\footnote{217} An additional option could be a cantata performed with the audience/congregation singing a chorale tune or tunes either before or after the cantata. While this will not be able to recreate the full experience for which cantatas were intended (and some audiences may balk initially at the prospect of conscripted singing), they can make the cantata's presentation more visceral for today's audience.

Erlebach’s music has been shown to have distinct historical value. It influenced many composers of his day and represented an important period of musical development in the Baroque era. Erlebach’s surviving works represent a segment of the intense development of the Austro-Germanic sacred musical tradition, beginning with the a cappella motets of Heinrich Schütz and culminating with Johann Sebastian Bach’s \textit{Mass in B minor}.

Erlebach’s music is also of sufficient quality that it deserves to be in today’s active repertoire. His music evokes the spirit of the text, demonstrates melodic inventiveness and lyricism, and displays rigorous contrapuntal maturity. Though Erlebach’s compositions been rediscovered, there is currently a lack of performance and publication of his music.

\footnote{216}{Ibid.}

\footnote{217}{Also effective would be Erlebach’s \textit{Ich will euch wiedersehen} performed with Bach’s \textit{Ich hatte viel Bekümmernis}, thus placing Manfred Fensterer’s comparison models side-by-side.}
From an educational perspective, the accessibility of Erlebach’s choral music can serve as additional rationale for programming. Undoubtedly the music of J.S. Bach is enormously enriching, but it is also some of the most difficult, demanding, and complex music produced in the Baroque period. For many student ensembles and community and church choirs, Erlebach’s music can fill an important void. With its manageable tessituras, simple and lyrical melodic lines, smaller instrumental forces, and conventional harmonies, this music can be part of a pedagogical approach to Baroque music. By programming a composition by Erlebach, a conductor can spend more time addressing Baroque concepts of phrasing, articulation, ornamentation, and timbre. The lessons learned in performing Erlebach’s music can then easily be applied to other Baroque works. Also, since many modern audiences are stretched by the long duration of some late Baroque works, the performance of Erlebach’s choral music has the potential to be appreciated by musicologists and audiences alike.

It is the author’s hope that this study will inspire a rebirth of interest in the choral music of Philipp Heinrich Erlebach. Since the fire in 1735, his extant music has not yet been able to be fully appreciated. More publication of these manuscripts would benefit both his legacy and the musical community. While we cannot bring back what has been destroyed, we must preserve and appreciate the music that survives.
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APPENDIX A

CONDUCTOR’S ANALYSIS OF *ICH WILL WASSER GIESSEN*

<table>
<thead>
<tr>
<th>Measure Numbers</th>
<th>1</th>
<th>28 29</th>
<th>45</th>
</tr>
</thead>
<tbody>
<tr>
<td>Detailed Structure</td>
<td>1 8 9</td>
<td>28 29 33 34 45</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(4+4) (4+5+5+4+2) (4+1) (3+5+4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instruments</td>
<td>Chorus Instruments Chorus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key</td>
<td>G Major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>“Ich will Wasser...” “und Ströme auf...”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Measure Numbers | 46 64 65 90 |
| Detailed Structure | 46 49 50 64 65 76 77 90 |
|                  | 3 (4+4+4) (5+3+4) (4+4+4+2) |
| Instruments     | Chorus Inst./Solo Chorus |
| Text            | “Ich will meinen Geist...” “das sie sollen wachsen...” |
APPENDIX B

CONDUCTORS ANALYSIS OF "CHRISTUS IST MEIN LEBEN"

Measure Nos. 1 18 19 30 31 42

Key E-flat c E-flat (to end)

Text "Christus..." "und Sterben..." "Ich habe Lust..."

Measure Nos. 43 56 57 69 70 80

Key E-flat (to end)

Text "und bei Christo..." "Bist du..."

Measure Nos. 81 91 92 102 103 114

Key E-flat (to end)

Text "Mit Fried..." "Nichts, nichts soll..."

Measure Nos. 115 125 126 136

Key E-flat (to end)

Text "Weil Christus"
<table>
<thead>
<tr>
<th>Christus ist mein Leben, und Sterben ist mein Gewinn. Ich habe Lust abzuscheiden, und bei Christo zu sein.</th>
<th>Christ is my life, and death is my gain. I have a desire to depart and be with Christ.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bist du im Tod mein Leben, du therer [teurer] Jesu du Bist du der der will geben, der ew'ge Seelge Ruh, so kann gewünschtes Ende, weil du mir bringst Gewinn, komm, komme nur behende, ich schlaffe seelig hin.</td>
<td>In death, are you my life, precious Jesus? Are you He that will give me eternal, holy peace?</td>
</tr>
<tr>
<td>Mit Fried' und Freud' ich sterbe auf dich Herr Jesu Christ, durch dich ich seelig Erbe was dort mein Erbtheil ist, und dass bist du alleine mein Jesu Schönste Zier, du, du bist ewig meine, ich leb' und sterbe dir.</td>
<td>With peace and joy I die for Thee, Jesus Christ, through you I claim my holy inheritance, and that you alone, Jesus, are my most beautiful treasure, you, you are mine forever, I live while you die.</td>
</tr>
<tr>
<td>Nichts, soll von dir mich scheiden, im Leben und im Tod, nichts soll mich ableiten, von dir mein Herr und Gott, der Tod wird mich nicht toden, als feind wird er mein Freund, sein Noth, führt mich as Nöthen, ich lach' wann alles weint.</td>
<td>Nothing can separate me from you, in life and death, I should not be diverted from you, my Lord and God, Death shall not dispatch me, as a foe it becomes my friend, His refuge leads me from hardship, I laugh when all others cry.</td>
</tr>
<tr>
<td>Weil Christus ist mein Leben, und sterben mein Gewinn, so sei valet gegeben, die Welt und was darinn. Ich hab' Lust abzuscheiden, und bei Christo zu sein, seh'n mich nach ew'gen Freuden, komm Herr; ich warte dein.</td>
<td>Because Christ is my life, and death is my gain, A “Farewell” should be given to the World and all therein, I have a desire to depart and be with Christ, See me to eternal joy; come Lord, I wait for thee.</td>
</tr>
</tbody>
</table>
APPENDIX D

SURVEY OF THE SACRED VOCAL WORKS OF PHILIPP HEINRICH ERLEBACH

TITLE: *Ach, dass ich Wassers genug hätte*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 ob, 2 vn, 2 va, bn, bc
DATE COMPOSED: 1699
PUBLISHED: No
MANUSCRIPT LOCATIONS: Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Sächsische Landesbibliothek - Staats- und Universitäts-Bibliothek, Musikabteilung (Dresden)

TITLE: *Ach Herr, strafe mich nicht*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 3 va, bn, bc
DATE COMPOSED: 1699
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitäts-Bibliothek, Musikabteilung

TITLE: *Christus ist mein Leben*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bc
DATE COMPOSED: 1702
PUBLISHED: No
MANUSCRIPT LOCATIONS: Leipziger Städtische Bibliotheken, Musikbibliothek
Hochschule für Musik Franz Liszt (Weimar)
TITLE: *Da dieser Elende rief*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: 1701
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitätsbibliothek, Musikabteilung (Dresden)

TITLE: *Da ich ein wenig vorüber kam*
GENRE: Cantata
INSTRUMENTATION: Alto, Bass, 2 vn, 2 va, bn, bc
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Hochschule für Musik Franz Liszt (Weimar)

TITLE: *Das ist das ewige Leben*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Bibliothèque du Séminaire Protestant (Strasbourg)
TITLE: *Das ist je gewisslich wahr*
GENRE: Motet
INSTRUMENTATION: 5vv
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitäts-
Bibliothek, Musikabteilung (Dresden)

TITLE: *Das weiss ich fürwahr*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 3 va, bn, bc
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Leipziger Städtische Bibliotheken, Musikbibliothek

TITLE: *Das Wort ward Fleisch*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 tpt, 2 vn, 2 va, bn, bc,
DATE COMPOSED: 1698
PUBLISHED: No
MANUSCRIPT LOCATION: Stadt- und Universitätsbibliothek (Frankfurt)
TITLE: *Der Gerechte wird grünen*

GENRE: Cantata

INSTRUMENTATION: 4vv, 2 vn, 2 va, bc

DATE COMPOSED: Unknown

PUBLISHED: No

MANUSCRIPT LOCATION: Hochschule für Musik Franz Liszt (Weimar)

---

TITLE: *Der Herr belohnet die wohl*

GENRE: Cantata

INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc

DATE COMPOSED: 1701

PUBLISHED: No

MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitäts-
Bibliothek, Musikabteilung (Dresden)

---

TITLE: *Der Herr erhöre dich*

GENRE: Cantata

INSTRUMENTATION: 4vv, 2 tpt, 2 vn, 3 va, timp, bc

DATE COMPOSED: Unknown

PUBLISHED: No

MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz

(Berlin)
TITLE: *Der Herr hat offenbaret*

GENRE: Cantata

INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc

DATE COMPOSED: 1700


MANUSCRIPT LOCATIONs: Frankfurt, Stadt- und Universitätsbibliothek (Frankfurt)

Sächsische Landesbibliothek - Staats- und Universitäts

Bibliothek, Musikabteilung (Dresden)


---

TITLE: *Der Herr hat offenbaret sein Wort*

GENRE: Cantata

INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc

DATE COMPOSED: Unknown

PUBLISHED: No

MANUSCRIPT LOCATION: Hochschule für Musik Franz Liszt (Weimar)


---

TITLE: *Der Herr ist nahe allen*

GENRE: Cantata

INSTRUMENTATION: 4vv, 2 vn, 2 va, bc

DATE COMPOSED: 1701

PUBLISHED: edited by Otfried von Steuber (Stuttgart, 1966)¹

MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz

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¹ New Grove lists this as published in 1966, but this has not been found by the author.
TITLE: *Der Herr weiss die Gottseligen*

GENRE: Cantata

INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc

DATE COMPOSED: 1701

PUBLISHED: No

MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitätsbibliothek, Musikabteilung (Dresden)

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TITLE: *Der Name des Herrn ist ein festes Schloss*

GENRE: Cantata

INSTRUMENTATION: 4vv, 2 vn, 3 va, bc

DATE COMPOSED: Unknown

PUBLISHED: No

MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz

---

TITLE: *Der Ruhm der Gottlosen stehet nicht lang*

GENRE: Cantata (instrument parts lost)

INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc

DATE COMPOSED: 1701

PUBLISHED: No

MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz
TITLE: *Die Liebe Gottes ist ausgegossen*
GENRE: Cantata
INSTRUMENTATION: 5vv, 2 vn, 3 va, bn, bc
DATE COMPOSED: 1699
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitäts-Bibliothek, Musikabteilung

TITLE: *Die mit Tränen säen*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: 1701
PUBLISHED: No
MANUSCRIPT LOCATIONS: Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Sächsische Landesbibliothek - Staats- und Universitäts-Bibliothek, Musikabteilung (Dresden)

TITLE: *Dies ist der Tag*
GENRE: Motet
INSTRUMENTATION: 4vv
DATE COMPOSED: Unknown
PUBLISHED: Edition in *Denkmäler Deutscher Tonkunst*, vol. 49-50 (1915)
MANUSCRIPT LOCATION: Oblastnaya Universal'naya Nauchnaya Biblioteka
(Kaliningrad)
TITLE: Die Welt will nur die Frommen hassen
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, bn, bc
DATE COMPOSED: 1700
PUBLISHED: No
MANUSCRIPT LOCATION: Stadt- und Universitätsbibliothek (Frankfurt)

TITLE: Die Zeit ist aus
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, bn, bc
DATE COMPOSED: 1700
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitäts-Bibliothek, Musikabteilung (Dresden)

TITLE: Er bricht herfür
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 tpt, 2 vn, 2 va, bn, bc
DATE COMPOSED: 1701
PUBLISHED: No
MANUSCRIPT LOCATION: Stadt- und Universitätsbibliothek (Frankfurt)
TITLE: *Exultemus, gaudeamus, laetemur*

GENRE: Cantata

INSTRUMENTATION: 4vv, chorus 4vv, 2 tpt, 2 vn, 2 va, bn, timp, bc

DATE COMPOSED: 1705

PUBLISHED: No

MANUSCRIPT LOCATION: Stadtarchiv (Mühlhausen)

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TITLE: *Fürchtet euch nicht*

GENRE: Cantata

INSTRUMENTATION: 4vv, 2 tpt, 2 vn, 2 va, bn, timp, bc

DATE COMPOSED: 1700

PUBLISHED: No

MANUSCRIPT LOCATIONS: Stadt- und Universitätsbibliothek (Frankfurt)
Stadtkirche St Nikolai, Kantoreiarchiv (Luckau)

---

TITLE: *Gelobet sei der Herr täglich*

GENRE: Cantata

INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc

DATE COMPOSED: 1701

PUBLISHED: No

MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitätsbibliothek, Musikabteilung (Dresden)
TITLE: Gelobet sei Gott der Herr
GENRE: Cantata (frag.)
INSTRUMENTATION: 4vv, 2 vn, bn, bc
DATE COMPOSED: 1700
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitätsbibliothek, Musikabteilung (Dresden)

TITLE: Gott-geheiligte Sing-Stunde, a set of twelve cantatas

Mein Herz bleibt Jesu stets getreu, A, T;
Unruhige Gedanken, T;
Betrübtes Herz, erfreue dich, A, B;
Himmel, dir will ich vertrauen, S;
Kehre wieder, armes Herz, S, A;
Mein Geist ist nunmehr ganz genesen, A;
Seele, lass endlich den Kummer verschwinden, T, B;
Nun kann mich weder Kreuz noch Leiden, S;
Ach mehr als zentnerschwere Last, S, A;
Auf, mein Herz, entreisse dich, S;
Ihr Augen, lasst euch nicht erschrecken, T, B;
Lobe den Herrn meine Seele, T:

GENRE: Cantatas
INSTRUMENTATION: 4vv, 2 vn, bc
DATE COMPOSED: 1704
PUBLISHED: No
MANUSCRIPT LOCATION: Thüringisches Staatsarchiv (Rudolstadt)
TITLE: **Gott man lobet dich in der Stille**  
GENRE: Cantata  
INSTRUMENTATION: 4vv, 2 tpt, 3 vn, 2 va, bn, bc  
DATE COMPOSED: Unknown  
PUBLISHED: No  
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz

---

TITLE: **Gott will für alle seine Gaben** (E. Neumeister)  
GENRE: Cantata  
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc  
DATE COMPOSED: 1708  
PUBLISHED: No  
MANUSCRIPT LOCATION: Hochschule für Musik Franz Liszt (Weimar)

---

TITLE: **Gratias agimus**  
GENRE: Cantata  
INSTRUMENTATION: 5vv, 2 vn, 3 va, vc, bc  
DATE COMPOSED: Unknown  
PUBLISHED: No  
MANUSCRIPT LOCATION: Bibliothèque du Séminaire Protestant (Strasbourg)
TITLE: Held, du hast den Feind gebunden
GENRE: Cantata
INSTRUMENTATION: 4vv, 3 ob, bn, 2 vn, 2 va, db, harp, bc
DATE COMPOSED: 1700
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitäts-Bibliothek, Musikabteilung (Dresden)

TITLE: Herr, ich rufe zu dir
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitäts-Bibliothek, Musikabteilung (Dresden)

TITLE: Herr unser Herrscher
GENRE: Cantata
INSTRUMENTATION: 4vv, tpt, 2 vn, 2 va, db, bc
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz
TITLE: Herr, wenn Trübsal da ist
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: 1699
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitäts-
Bibliothek, Musikabteilung (Dresden)

TITLE: Herr, wer ist dir gleich
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: 1701
PUBLISHED: No
MANUSCRIPT LOCATIONS: Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Sächsische Landesbibliothek - Staats- und Universitäts-
Bibliothek, Musikabteilung (Dresden)

TITLE: Hütet euch, dass eure Herzen nicht beschweret werden
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: 1700
PUBLISHED: No
MANUSCRIPT LOCATIONS: Stadt- und Universitätsbibliothek (Frankfurt)
Sächsische Landesbibliothek - Staats- und Universitäts-
Bibliothek, Musikabteilung (Dresden)
TITLE: *Ich bin mit meinem Gott zufrieden* (Ämilie Juliane, text)
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 3 va, bn, bc
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitäts-Bibliothek, Musikabteilung (Dresden)

TITLE: *Ich hebe meine Augen auf*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz

TITLE: *Ich will euch wiedersen*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 tpt, 2 vn, 2 va, bn, timp, bc
DATE COMPOSED: 1701
PUBLISHED: No
MANUSCRIPT LOCATIONS: Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Sächsische Landesbibliothek - Staats- und Universitäts-Bibliothek, Musikabteilung (Dresden)
Stadt- und Universitätsbibliothek (Frankfurt)
TITLE: *Ich will ihnen einen einigen Hirten erwecken*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, db, bc
DATE COMPOSED: 1701
PUBLISHED: No
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz

TITLE: *Ich will ihre Speise segnen*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: 1701
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitätsbibliothek, Musikabteilung (Dresden)

TITLE: *Ich will mit Brandopfer gehen*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bc
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz
TITLE: *Ich will Wasser giessen*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: Unknown
PUBLISHED: Carus Verlag; ed. Otfried von Steuber (Stuttgart, 1960)
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz

TITLE: *Itzt sind angenehme Zeiten*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bc
DATE COMPOSED: 1700
PUBLISHED: No
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz

TITLE: *Jesu amabilis*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 3 va, bn, bc
DATE OF COMPOSITION: 1697
PUBLISHED: No
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz
TITLE: *Jesu segne du dies Jahr* (E. Neumeister)
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, bc
DATE COMPOSED: 1708
PUBLISHED: No
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz

TITLE: *Missa: Kyrie eleison*
GENRE: Mass movement
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz

TITLE: *Lobe den Herrn meine Seele*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bc
DATE COMPOSED: Unknown
PUBLISHED: Bärenreiter; ed. Otfried von Steuber (Kassel, 1960)
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz
TITLE: *Lobe, lobe den Herrn*
GENRE: Cantata
INSTRUMENTATION: 4vv, tpt, 2 vn, 2 va, bc
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv (Mügeln)

TITLE: *Lobt Gott in seinem Heiligtum*
GENRE: Chorale
INSTRUMENTATION: 4vv, 2 tpt, 2 vn, 2 va, bn, timp, bc,
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Evangelisch-Lutherisches Pfarramt (Udestedt)

TITLE: *Mein Herz ist bereit*
GENRE: Cantata
INSTRUMENTATION: T, 2 vn, 2 va, bc
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz
TITLE: *Nun danket alle Gott*
GENRE: Chorale
INSTRUMENTATION: 4vv, 2 vn, 3 va, bn, bc (frag.)
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Hochschule für Musik Franz Liszt (Weimar)

TITLE: *Scrutabor legem tuam*
GENRE: Cantata
INSTRUMENTATION: 5vv, 2 vn, 4 va, bc
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz

TITLE: *Seid barmherzig wie auch euer Vater*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: 1701
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitätsbibliothek, Musikabteilung (Dresden)
TITLE: Selig sind die Friedfertigen
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: 1699
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitäts-
Bibliothek, Musikabteilung (Dresden)

TITLE: Siehe, ich verkündige euch grosse Freude
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 tpt, 2 vn, 2 va, bn, bc
DATE COMPOSED: 1698
PUBLISHED: Carus Verlag; ed. Otfried von Steuber (Stuttgart, 1960)
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz

TITLE: Siehe, lobet den Herrn alle Knechte
GENRE: Cantata
INSTRUMENTATION: 5vv, 2 tpt, 2 vn, 3 va, bn, bc
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz
TITLE: *Siehe, um Trost war uns sehr bange*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: 1699
PUBLISHED: No
MANUSCRIPT LOCATIONS: Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek, Musikabteilung (Dresden)

TITLE: *Unsere Missetat drücket uns hart*
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, bn, bc
DATE COMPOSED: 1699
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitätsbibliothek, Musikabteilung (Dresden)

TITLE: *Viderunt omnes fines terrae*
GENRE: Motet
INSTRUMENTATION: 5vv
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATIONS: Stadt- und Universitätsbibliothek (Frankfurt) Bischöflisches Priesterseminar, Bibliothek (Münster)
TITLE: *Was erhebet sich die arme Erde*

GENRE: Cantata

INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc

DATE COMPOSED: 1699

PUBLISHED: No

MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitäts-Bibliothek, Musikabteilung (Dresden)

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TITLE: *Wer bin ich, Herr*

GENRE: Motet

INSTRUMENTATION: 5vv

DATE COMPOSED: Unknown

PUBLISHED: *Denkmäler Deutscher Tonkunst*, vol. 49/50 (1915/R)

MANUSCRIPT LOCATION: Oblastnaya Universal'naya Nauchnaya Biblioteka (Kaliningrad)

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TITLE: *Wer sind diese mit weissen Kleidern*

GENRE: Cantata

INSTRUMENTATION: 4vv, 4 va, bc

DATE COMPOSED: 1688

PUBLISHED: No

MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitäts-Bibliothek, Musikabteilung (Dresden)
TITLE: Wie lieblich sind deine Wohnungen
GENRE: Cantata
INSTRUMENTATION: 4vv, 3 vn, 2 va, bc,
DATE COMPOSED: Unknown
PUBLISHED: No
MANUSCRIPT LOCATION: Staatsbibliothek zu Berlin Preussischer Kulturbesitz

TITLE: Wohlan alle, die ihr durstig seid
GENRE: Cantata
INSTRUMENTATION: 4vv, 2 vn, 2 va, bn, bc
DATE COMPOSED: 1699
PUBLISHED: No
MANUSCRIPT LOCATION: Sächsische Landesbibliothek - Staats- und Universitäts-
Bibliothek, Musikabteilung (Dresden)
APPENDIX E

FULL SCORE OF *ICH WILL WASSER GIESSEN*
Ich will Wasser giessen

Philip Heinrich Erlebach
edited by Tobin Sparfeld

Copyright 2009
Ich will Wasser, ich will Wasser gießen auf die Dürsten.
Ich will Wasser gießen auf die Dürsten!

auf die Dürstenenden, ich will Wasser gießen auf die Dürstenenden, auf die Dürsten -
den, ich will Wasser gießen auf die

- ser-gießen, auf die Dür-

sen, ich will Wasser gießen auf die Dür-

den, ich will Wasser gießen, ich will Was -
Dür - stenden, auf die Dür - stenden,
Dür - stenden, auf die Dür - stenden,
Dür - stenden, auf die Dür - stenden,
ser gies - sen auf die Dür - stenden.
me auf die Dürre, auf die Dürre.

Ströme auf die Dürre, auf die Dürre.

me auf die Dürre, auf die Dürre.

me auf die Dürre, auf die Dürre.
Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch, Ich will meinen Geist ausgesungen über alles Fleisch.
ich will meinen Geist aus gies - sen ü - ber

ü - ber al - les, al - les, ü - ber al - les Fleisch, ü - ber al - les,

Fleisch, ü - ber al - les, al - les, ü - ber al - les Fleisch, ü - ber al - les,

ich will meinen Geist aus gies - sen ü - ber al - les Fleisch, ü - ber al - les,
alles, alles Fleisch.
über alles Fleisch.
über alles Fleisch, dass sie soll wach...
sen wie das Gras am Wasser.
wie das Gras, wie das Gras am Wasser, wie das Gras,
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wie das Gras am Wasser, wie das Gras am Wasser,
wie das Gras am Wasser, wie das Gras am Wasser,
wie das Gras am Wasser, wie das Gras am Wasser,
ser, wie das Gras am Wasser,

ser, dass sie sollten

ser, dass sie sollten wachsen wie das Gras am Wasser,

ser, um Wasser, wie das Gras am Wasser,
das sie sollen wachsen wie das Gras, wie das Gras am Wasser, wie das Gras am Wasser, wie das Gras am Wasser, wie das Gras am Wasser.
ser, wie das Gras am Wasser.
APPENDIX F

FULL SCORE OF *CHRISTUS IST MEIN LEBEN*
Christus ist mein Leben

P.H. Erlebach
ed. Tobin C. Sparfeld

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* = Signifies that the note was intended to be played on an open string.
Chris-tus ist mein Le-ben, mein Le-ben.
Chris-tus ist mein Le-ben

ben, Chris-tus ist mein Le-ben

Chris-tus ist mein Le-ben

ben, Chris-tus ist mein Le-ben
Chris – tus ist mein Le – ben

ben mein Le – ben

ben mein Le – ben

ben mein Le – ben

ben mein Le – ben

ben, mein Le – ben

ben, mein Le – ben

ben, mein Le – ben

ben, mein Le – ben

ben, mein Le – ben

ben, mein Le – ben

ben, mein Le – ben

ben, mein Le – ben

ben, mein Le – ben
Leben, und Sterben ist mein Gewinn,

Christus ist mein Leben, mein Leben, und Sterben, Sterben mein Leben, und Sterben ist mein Gewinn, Sterben...
ben, Ster - ben ist mein Ge-winn,
ben Ster - ben ist mein Ge-winn,
und Ster-ben ist mein Ge-winn,
ben, Ster - - - ben ist mein Ge-winn,
Ich habe Lust,
- habe Lust abzuscheiden, und bei Chri-sto,
Lust, habe Lust abzuscheiden, und bei
- habe Lust abzuscheiden, und bei
Lust, habe Lust abzuscheiden, und bei
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Lust, habe Lust abzuscheiden, und bei
- habe Lust abzuscheiden, und bei

Adagio

Adagio
und bei Christo bei Christo zu sein, und bei Christo, bei Christo, bei Christo zu sein, und bei Christo, bei Christo zu sein, und bei

Christo und bei Christo, bei Christo zu sein, und bei

Christo und bei Christo, bei Christo zu sein, und bei

Christo und bei Christo, bei Christo zu sein, und bei

6 6 6 4 3 6 6 6 4 3
Chris - to, und bei Chris - to, bei Chris - to zu sein,

und bei Chris - to, bei Chris - to zu sein,

Chris - to, und bei Chris - to, bei Chris - to zu sein.

Chris - to, bei Chris - to zu sein.
Bist du im Tod mein

Leben, du thee-rer Je-su du, bist du der der will ge-ben, der ew-ge Seel-ge

Ruh, so kann ge wünscht es En-de weil du mir-bringst Ge-winn, kom-men, kom-me nur be-

hen-de, ich schla-fe, ich schla-fe see-lig hin, ich schla-fe
see - lig hin.
Christ, durch dich ich see-lig - Er-be, was dort mein - Erb-then - ist, und das bist du al-lei-ne mein Je-su schön-ste Zier, du, du bist e-wig mei-ne, ich leb', ich leb', und ster-be dir.
Nichts, nichts soll von dir mich scheiden im Leben und im Tod, nichts, nichts soll mich ableiten, von dir mein Herr und Gott, der Tod wird mich nicht töten, als feind wird er mein Freund, sein Not, führt mich aus Notthen, ich
lach’ — — — — — — — wann al — — —
les, al-les weint.
Weil Christus ist mein Leben, und sterben ist mein Gewinn, so sei valet gegeben, die Welt und was darinn, ich hab' Lust abzusehen und bei Christo zu sein, sehn mich nach ew'gen Freud.
den, komm' Herr, ich war - - -
dein.

D.S. al Fine

D.S. al Fine

D.S. al Fine

D.S. al Fine

D.S. al Fine

D.S. al Fine

D.S. al Fine