A conductor's analysis: The birthday cantatas of Christoph Graupner (1683-1760)

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A Conductor’s Analysis: The Birthday Cantatas of Christoph Graupner (1683-1760)

John Patrick McCarty

A thesis submitted to the Graduate Faculty of
JAMES MADISON UNIVERSITY
In Partial Fulfillment of the Requirements for the degree of Doctor of Musical Arts

School of Music

August 2012
ACKNOWLEDGEMENTS

I wish to acknowledge those whose support and guidance have led me through this endeavor.

Dr. Jo-Anne van der Vat-Chromy: Thank you for the endless hours you have spent teaching me to become a better educator, musician, and thinker. You are a master artist/teacher every day, and I will always admire and strive to achieve that mastery in my music-making and pedagogy.

Dr. Bryce Hayes: Thank you for your encouragement, knowledge, and wonderful sense of humor. You have been an incredible example of how to be incrementally monumental.

Dr. Mary Jean Speare and Dr. Jonathan Gibson: Thank you for your generosity. I have become a more complete musician because of your teaching and the opportunities that you have provided.

Dr. David Stringham: Thank you for all of your assistance with the technological aspects of this project.

Dr. Patrick Walders: Thank you for believing in my potential.

Margarete Ritzkowsky: Thank you for your assistance in deciphering the handwritten texts from the autograph scores.

Prof. Beate Warden: Thank you for helping me translate the texts and for clarifying the metaphors and imagery.

Joy George: Thank you for your keen editorial eye and many helpful suggestions.

Elizabeth Holloway-Oer: Thank you for your time and excellent ideas for the translations.
Megan Steigerwald: Thank you for your help in so many aspects of this
document. You acted as editor, sounding board, and played many other important roles.

Mark Ardrey-Graves, Lynn Atkins, and Jane Volke: Much of this process was
accomplished through teamwork, and you are amazing teammates.

To my recital choir and orchestra: Thank you for bringing to life the music that I
had been imagining for so long.

To my family: This journey was possible because you were always supporting me
along the way.
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ABSTRACT

Christoph Graupner (1680-1763), court composer and Kapellmeister for Landgrave Ernst Ludwig of Hessen-Darmstadt, was a prolific and highly regarded composer and an esteemed performer during his lifetime and was a contemporary and colleague of Telemann, Bach, and Handel. The quantity of Graupner’s works number among the highest of Baroque composers, with over 1,800 compositions. Much as his contemporary Johann Sebastian Bach (1685-1750), Graupner and his works were largely forgotten following his death. However, unlike Bach, whose music enjoyed a widespread revival during the early nineteenth century that continues to this day, the life and music of Christoph Graupner has remained largely unknown. From an overview of the research literature pertaining to Christoph Graupner, it is evident that, although largely unknown today, Christoph Graupner’s musical work and reputation was strongly present in Germany during his lifetime, leading many to appreciate that, although he was not a radical innovator, Graupner was an important figure in the combination of contrapuntal and galant style characteristics.

The purpose of this document is to investigate a specific segment of Christoph Graupner’s musical output, the birthday cantatas composed for his patron and employer, Landgrave Ernst Ludwig of Hessen-Darmstadt (1667-1739). Graupner’s birthday cantatas display compositional elements indicative of both contrapuntal style, including his use of the fugue, and elements of stile galant, with his melody-centered musical textures, specificity of dynamics, and focus on textural and dynamic contrasts. Specifically, this study examines three birthday cantatas, *Groß sind die Wercke des Herrn* (1716), *Frolockt laßt frohe Lieder hören* (1726), and *Danket dem Herrn aller Herren* (1729).
(1737), written by Graupner for Landgrave Ernst Ludwig of Hessen-Darmstadt. This document provides biographical background, analysis, and modern editions of the three birthday cantatas in order to bring recognition to this almost unknown composer and his music, further establishing Christoph Graupner as a vital figure in the incorporation of stile galant.
Christoph Graupner (1680-1763), court composer and Kapellmeister for Landgrave\(^1\) Ernst Ludwig of Hessen-Darmstadt, was a prolific and highly regarded composer. An esteemed musician, Christoph Graupner was a contemporary and colleague of Telemann, Bach, and Handel. The quantity of Graupner’s works number among the highest of Baroque composers, with nearly 1,800 compositions.\(^2\) Graupner and his works were largely forgotten following his death, much as his contemporary Johann Sebastian Bach (1685-1750). However, unlike Bach, whose music enjoyed a wide-spread revival during the early eighteenth century, the life and music of Christoph Graupner remains largely unknown.

The prolific nature of Christoph Graupner as a composer, as well as his highly regarded musical reputation, indicates a need for further examination of his life and work. Beginning in the early twentieth century, a small number of scholars and performers attempted to shed light on Graupner’s work and his contributions to musical history. They have succeeded to an extent, with a small number of articles, theses, dissertations, books, and performances. Though these scholarly writings have provided much clarity about Graupner’s life and music, sources of biographical and historical information

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\(^1\) Landgrave is a noble title in Germany, ranked below the king and roughly equivalent to the position of “count” in other systems, from “Landgrave,” *Encyclopædia Britannica Online Academic Edition*, http://www.britannica.com/EBchecked/topic/329345/landgrave (accessed August 7, 2011).

remains scattered and incomplete, and the vast majority of his music remains unknown. The purpose of this paper is to continue on this investigative path by examining a particular segment of Christoph Graupner’s musical output, the birthday cantata. By providing biographical background, analysis of Graupner’s music, and modern editions of three birthday cantatas, this research will be in line with scholarly efforts to bring increased recognition to this almost unknown composer and his music.

Most information regarding Graupner’s biography is found in German-language sources from Graupner’s lifetime, in resources from the early twentieth century, or through information garnered from research related to Graupner’s musical colleagues. Johann Mattheson (1681-1764), a contemporary of Graupner, compiled autobiographies of fellow composers in his Grundlage einer Ehren-Pforte (1740) including one from Christoph Graupner. Sections of the Graupner autobiography are translated in René R. Schmidt’s dissertation, “The Christmas Cantatas of Christoph Graupner (1683-1760).” Wilibald Nagel’s “Das Leben Christoph Graupner’s,” a biographical sketch from the 1908/1909 edition of Archiv Für Musikwissenschaft, does not exist in English.

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translation. The book *Christoph Graupner, Hofkapellmeister in Darmstadt, 1709-1760* contains chapters on several aspects of Graupner’s life and music, and is also available only in German.

The majority of biographical information that exists in English is brief sketches that come from resources addressing a specific aspect of Graupner’s music or that of his contemporaries. Examples of these sources include Colin Lawson’s articles “Graupner and the Chalumeau” and “J C Graupner: Bach’s Rival for the Thomaskantorat.” Owens’ *Music at German Courts, 1715-1760: Changing Artistic Priorities* (2011) offers a variety of information about the musical life in the court in Hessen-Darmstadt. Within Owen’s work, the section focused on Hessen-Darmstadt during the years 1715-1760 is a wealth of information, because it corresponds almost exactly to Graupner’s years as an employee of the court. Studies of Graupner’s instrumental music include Oswald Bill and Christoph Grosspietsch’s *Christoph Graupner: Thematisches Verzeichnis der*...

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musikalischen Werke: Graupner-Werke-Verzeichnis, GWV: Instrumentalwerke, Lothar Hoffmann-Erbrecht’s “Johann Christoph Graupner als Klavierkomponist,” and in articles by Andrew D. McCredie.

The Universitäts- und Landesbibliothek in Darmstadt is an invaluable resource for Graupner research as it is the home to nearly 1,800 of Graupner’s autograph scores. The library also has a website dedicated to the autograph scores, with links to scanned images of Graupner’s music. The Graupner-Werke-Verzeichnis, a website created in cooperation with the Universitäts- und Landesbibliothek, contains information on instrumentation, year of composition, and the purpose of composition for Graupner’s works; this website also provides links to the library’s scanned images of many of his 1,800 compositions. The Graupner-Werke-Verzeichnis website was the source of the autograph scores used for this document.


Graupner’s compositional output includes 1,418 church cantatas, 24 secular cantatas, 113 symphonies, about 50 concertos, 86 overtures, 36 instrumental sonatas, and several works for keyboard.\textsuperscript{15} Despite the availability of the musical sources through the \textit{Musikabteilung der Universitäts- und Landesbibliothek Darmstadt}, at the time of the writing of this document only 37 keyboard works, 10 sonatas, 23 concertos, 40 overtures, 11 symphonies, and 54 cantatas (both sacred and secular), roughly 10 percent of the total number of Graupner’s works have been published, and even fewer have been recorded.\textsuperscript{16} His instrumental works are better represented than his vocal works in terms of numbers of published scores and recordings. Nearly fifty percent of Graupner’s concertos and overtures have been published and a third of his sonatas are published in modern editions. The instrumental works also make up the majority of available recordings.

In comparison to his instrumental works, Graupner’s vocal works have been disproportionately neglected. The sheer number of cantatas is daunting, and scholars have been studying the over 1,400 works in a selective way. In his 1971 dissertation, Henry Cutler Fall began by analyzing the cantatas written for the Passion.\textsuperscript{17} Vernon Estil Wicker

\textsuperscript{15} Andrew D. McCredie, “Graupner, Christoph,” \textit{Grove Music Online}.

\textsuperscript{16} See Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt, Darmstadt, Germany, http://tudigit.ulb.tu-darmstadt.de/show/sammlung23 for information on available recordings and scores.

\textsuperscript{17} Henry Cutler Fall, “The Passion-tide Cantatas of Christoph Graupner,” (PhD diss., University of California, Santa Barbara, 1971), In PROQUESTMS ProQuest Dissertations & Theses (PQDT), http://search.proquest.com/docview/302465854?accountid=11667 (accessed July 1, 2011).
studied the cantatas for solo bass voice in his 1979 thesis. René R. Schmidt’s dissertation continued the study of Graupner’s cantatas with “The Christmas Cantatas of Christoph Graupner (1683-1760).”

In terms of compositional innovations, Graupner’s most important musical advances include the combination of galant elements with contrapuntal techniques, the use of new instruments, and the increased precision of dynamic and ornamental markings. When considering Graupner’s vast compositional output, elements of stile galant are present in works from throughout his career. Compositions that were “lightly accompanied, [with] periodic melodies” were categorized as being in the stile galant during the eighteenth century. The periodic phrases common in music of this style were often repeated. In addition to their simple and balanced phrases, music in the galant style favored simple harmonies and major key areas. An emphasis on contrasting rhythms and dynamics were elements common in galant music. Composers writing in stile galant

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21 Information concerning the musical elements of stile galant are, unless otherwise noted, taken from and discussed in more detail in Ashley Heintzen, “Tracing the Development of the Early Classical Style: The Bassoon Concerti of Johann Wilhelm Hertel,” The Florida State University, 2006, In PROQUESTMS ProQuest Dissertations & Theses (PQDT), http://search.proquest.com/docview/305328540?accountid=11667, 16-19.
also made the melody the most important musical line, taking inspiration from *opera seria*, which “prepared the way for melodic independence.”

The *galant* style stood in contrast with contrapuntal compositional practices that were also common during Graupner’s lifetime. Friedrich Wilhelm Marpurg, an eighteenth-century theorist contrasted “fugal texture with the freedom of *galant* writing.” Another theorist and contemporary of Graupner, Johann Mattheson, differentiated the *galant* style from “the strict or church style.” Graupner used elements of both styles, the contrapuntal and the *galant*, in works throughout his career, including his birthday cantatas. Graupner’s use of both contrapuntal and *galant* techniques makes him an important figure in the combination of musical styles that inspired new directions in compositional practice.

Graupner’s instrumental writing, especially his use of new instruments or uncommon instrumental combinations, has been identified as one of the most progressive elements of his music. In his article “Graupner and the Chalumeau,” Colin Lawson writes, “not only was [Graupner] one of the very few composers of the generation of

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23 Daniel Heartz and Bruce Alan Brown, “Galant.”

24 Ibid.
Bach and Handel to take advantage of the clarinet, but he was also the most prolific contributor to the repertoire of the chalumeau.”

He also wrote for the oboe d’amore, the flute d’amore, clarino; trombones; and multiple timpani. Graupner also used horns, which were first used in an orchestral setting Reinhard Keiser’s 1705 opera *Octavia*, beginning with his cantata *Jesu ist und bleibt* from 1712. René R. Schmidt notes the importance of Graupner’s orchestral writing when he says of *Jesu ist und bleibt*, “the orchestration of strings, oboes, horns, and the continuo ensemble of this cantata is similar to what would later be employed in the early symphony.”

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31 Ibid., 319.
Aside from instrumentation, Graupner made other musical advancements. He showed an increased specificity when it came to notating dynamics, ornamentation, and choosing orchestral timbres to illustrate the text of his cantatas. He favored homophonic texture over contrapuntal texture, although he used both, often within one composition or movement. Graupner also differentiated vocal writing from instrumental writing, idiomatically composing for choir, soloists, clarinos, and chalumeaux.

Graupner’s compositional skills were praised by several of his contemporaries, including Johann Mattheson, a composer, theorist, and writer, who wrote that Graupner’s music contained “many essential beauties.” His compositional acumen also attracted many pupils. The composer J. F. Fasch (1688-1758), an influential figure in the transition from the late Baroque to Classical style, studied with Graupner in Darmstadt for three and a half months.

32 Henry Cutler Fall, “The Passion-tide Cantatas of Christoph Graupner,” 186.


34 The chalumeau (pl. chalumeaux) is a single-reed instrument and relative to the modern-day clarinet, the chalumeau first appears in the late seventeenth century. Chalumeaux were produced in four ranges: soprano, alto, tenor, and bass, from Colin Lawson, “Chalumeau,” Oxford Music Online.


Graupner oversaw a large group of singers and instrumentalists in his more than fifty years as the Kapellmeister of the court of Hessen-Darmstadt, many of whom also composed. A list of the composers who worked in Darmstadt during Graupner’s tenure includes, among others, Gottfried Grünewald, Johann Jacob Kreß, Ernst Christian Hesse, Johann Gottfried Vogler, Friedrich Beringer, Johann Georg Christoph Schetky, and Wilhelm Gottfried Enderle. Although the exact nature of their artistic collaborations is difficult to discern, some level of musical exchange must have taken place between Graupner and several members of the next compositional generation.

Graupner’s work as Kapellmeister of the Darmstadt Kapelle was widely admired by his contemporaries, securing his reputation as a musical leader during his lifetime. Under his direction, the Kapelle became a highly respected ensemble in Germany. Despite having his own orchestra, Georg Phillip Telemann would often engage the Darmstadt orchestra for concerts in Frankfurt, including two performances of his Der für die Sünden der Welt gemarterte und sterbende Jesus, or “Brockes-Passion,” in 1716, for which a review praised the “incomparable execution of the Darmstadt orchestra.”

The Darmstadt court had among its ranks many of the most respected performers of the era. During Graupner’s time in Darmstadt, the court employed performers from Germany and throughout Europe. The list of musical luminaries included the gambist and composer Ernst Christian Hesse; the Hungarian trumpeter Skotschoffsky; the singer who later became Graupner’s vice-Kapellmeister, Gottfried Grünewald; Johanna Elisabeth

37 Samantha Owens, Music at German Courts, 1715-1760: Changing Artistic Priorities, 350.

38 Ibid., 344.
Döbricht and Konstantin Knöchel, both singers from the Leipzig opera; as well as the Italian singers Giovanna Toeschi and the famed castrato Campioli. These artists collaborated with Graupner, performed his works, and maintained active performance schedules throughout the continent, resulting in multiple conduits to disseminate Graupner’s name, skill, ideas, and music throughout Europe.\(^{39}\)

Throughout his life and immediately following his death, tributes came from many sources, honoring Graupner’s contributions to the musical art form. The theorist and critic Johann Adolph Scheibe (1708-1776),\(^{40}\) published a list of composers whose names were written “with golden letters….in the Book of Eternity.”\(^{41}\) Those names were: “Bach, Bokemeyer, Fux, the Graun brothers, Hasse, Händel, Heinichen, Kaiser, Schmidt, Stöltzel, Telemann, and Graupner,”\(^{42}\) placing Graupner on an elite list with many of Germany’s most well-known composers.

An overview of the research literature pertaining to Christoph Graupner reveals that, although largely unknown today, Christoph Graupner’s musical work and reputation were eminent in Germany during his lifetime. With the rediscovery and subsequent studies of Graupner that began in the early twentieth century, scholars have been able to

\(^{39}\) Discussions of the membership of the Darmstadt Kapelle can be found in Samantha Owens, *Music at German Courts, 1715-1760: Changing Artistic Priorities*, 335-363.


\(^{41}\) A translation of Johann Adolph Scheibe’s original German text found in René R. Schmidt, “The Christmas Cantatas of Christoph Graupner (1683-1760),” 60.

\(^{42}\) Ibid., 59-60.
view Graupner’s work with an awareness of centuries of musical development. This hindsight led many scholars to appreciate that, although he was not a radical innovator, Graupner was an important figure who combined styles from the late-Baroque and early-Classical eras.

Due to the estimable quantity of music composed by Christoph Graupner, the focus of this research and document is to bring a segment of Graupner’s works out of obscurity and into the eyes of modern day performers and audiences. The author also hopes to place Graupner into the scheme of music history as an important figure in his choice of compositional styles, especially in the emergence of the *stile galant*. A biographical overview of Christoph Graupner’s life will further explain his influences, musical style, and place in music history.

This study specifically examines the birthday cantatas written by Graupner for Landgrave Ernst Ludwig of Hessen-Darmstadt, offers an explanation of this sub-genre, and examines trends in Graupner’s musical style and compositional practices in his birthday cantatas. An in-depth analysis and discussion of three representative birthday cantatas, as well as modern editions of these works will be provided. Within the confines of this study, no attempt will be made to specifically investigate sources of the cantata texts or the literary elements of the poetry or to make any conclusions related to performance practice.
Chapter Two

Biography

Christoph Graupner was born in Kirchberg, Saxony, about seventy-five miles from both Dresden, to the northeast, and Leipzig, directly north of Kirchberg. No records exist for either Christoph Graupner’s birth or baptism, making the issue of his birth date problematic. Graupner’s birth date comes from a record made in Darmstadt at the time of his death. The record states that when he died, on May 10, 1760, Graupner was aged, “77 years, 4 months less 3 days.”43 After much calculation, including the added difficulty of the change to the Gregorian calendar during Graupner’s lifetime, scholars have agreed upon the date January 13, 1683.44

Little is known about Graupner’s family. His father, also named Christoph Graupner, was a master-tailor from a family of tailors. Maria Hochmuth, Graupner’s mother, had three brothers who studied at the Thomasschule in Leipzig, which Graupner himself would later attend. Graupner began his musical training in Kirchberg at the age of seven or eight. He studied singing with local Kantor Michael Mylius who, observing Graupner’s musical aptitude, especially at sight-singing, suggested further musical training. Graupner continued his musical education on the clavier,45 studying with the


44 Biographical information largely from Ibid., 1-67.

organist Nikolaus Küster. When Küster left Kirchberg in 1694, Graupner followed him the fifteen miles to Reichenbach to continue his musical studies.

While living in Reichenbach, Graupner attended the local school and likely lived with Küster and his family. René Schmidt describes Reichenbach at the turn of the eighteenth century as “an agricultural village of about 2,500 inhabitants.”\(^{46}\) Despite being a fairly small town, Schmidt posits that Reichenbach’s location on a road from Leipzig to Nürnberg brought a steady stream of visitors and ideas through the village.

In 1696, at the age of thirteen, Graupner relocated to Leipzig. Leipzig at the turn of the eighteenth century was an intellectual, religious, and musical beacon for Europe. The Thomasschule, where Graupner enrolled, was a major reason behind the Leipzig’s reputation, and the opportunity to study at the Thomasschule, “with its distinguished Kantors, [which] made Leipzig the centre of Lutheran church music in Germany”\(^{47}\) would have been an important step in Graupner’s compositional career.

At the time of Graupner’s enrollment at the Thomasschule, Johann Schelle was the Kantor of the Thomasschule. As a child, Schelle spent two years singing under Heinrich Schütz (1585-1672) in Dresden, and had himself been a student at the Thomasschule. After being appointed Kantor on January 31, 1677, Schelle began implementing dramatic changes to the order of the liturgy and the music heard at the


Thomaskirche. His liturgical reforms included replacing Latin-texted anthems with musical settings of German texts that paralleled the Gospel readings.\textsuperscript{48}

Schelle was a musical innovator; he experimented with instrumentation in many of his works. His \textit{Lobe dem Herrn} for three instrumental and two vocal ensembles, contained an ensemble consisting of four clarinos and two cornettinos.\textsuperscript{49} Furthermore, Schelle incorporated characteristics from German opera in his works for the church and used the chorale as the central idea of his church cantatas. As a student at the Thomasschule and a favored pupil of Schelle’s, Graupner would have likely performed, heard, or in some way been involved in Schelle’s compositions.

After Schelle’s death in 1701, Johann Kuhnau was appointed to the position of Kantor at the Thomasschule. Kuhnau wrote sacred and secular music for both instrumental and vocal ensembles, although only a fraction of his keyboard music and sacred music survives. From the extant musical documents, scholars have been able to paint a picture of Kuhnau’s compositional style. Kuhnau experimented with programmatic elements in his final collection of keyboard pieces, the \textit{Biblische Historien}. This collection “consists of six multi-movement ‘sonatas’, each prefaced by a prose description of a particular incident from the Old Testament illustrated in the music.”\textsuperscript{50}

\textsuperscript{48} George B. Stauffer, “Leipzig.”

\textsuperscript{49} The \textit{cornettino} is a small, treble member of the cornett family (wooden instruments first used in the fifteenth century on which sound is produced with lip vibration), from Anthony C. Baines and Bruce Dickey, “Cornett,” \textit{Oxford Music Online}, http://www.oxfordmusiconline.com/subscriber/article/grove/music/06516 (accessed August 7, 2011).

Unlike Schelle, Kuhnau did not use the chorale as the central musical idea of his cantatas. Kuhnau instead focused on illustrating the meaning of the text that he was setting. According to George Buelow, Kuhnau accomplished this most effectively in his choral movements, in which Kuhnau makes “frequent dramatic shifts between homophonic sections and powerful, often complex fugues…..[which] gives various kinds of rhetorical emphasis to the poetic texts.”

Graupner studied clavier and composition with Kuhnau as well as worked as his copyist. As a student, studying and copying for Kuhnau, Graupner absorbed many of his teacher’s stylistic traits, which later present themselves in Graupner’s works. Graupner felt that his work for Kuhnau played a vital role in his musical training. He wrote,

because I had offered to serve Kuhnau as copyist and wrote for a good while, it gave me an opportunity that I had wished for: to see many good things. And where perhaps a doubt began, I was able to ask for an oral explanation how to understand this or that. Through daily diligence, I thus succeeded little by little, so that I feared neither ecclesiastical nor theatrical writing but eagerly went ahead.

In addition to the significant influences of his teachers Schelle and Kuhnau, Graupner forged many other important connections while studying at the Thomasschule. He formed a close friendship with fellow student Johann David Heinichen (1683-1729), who later became a prominent composer and theorist. Heinichen offered guidance to Graupner during the foundational stages of his compositional studies. Graupner also began lifelong relationships with Georg Phillip Telemann and Gottfried Grünewald, the renowned singer who later became Graupner’s vice-Kapellmeister in Darmstadt.

51 George J. Buelow, “Kuhnau, Johann.”

52 Henry Cutler Fall, “The Passion-tide Cantatas of Christoph Graupner,” 4.
After completing his studies at the *Thomasschule*, Graupner remained in Leipzig for two additional years to study law at the University of Leipzig. During this time, Graupner participated in the *collegium musicum*, an ensemble led by Telemann. This experience supplemented Graupner’s musical training, especially in the area of secular music. The *collegium musicum* performed at a variety of public concerts, including important civic events.

Graupner’s compositional activities during his years in attendance and immediately following his time at the *Thomasschule* can be constructed in part from his entry in a collection of composer autobiographies compiled by Johann Mattheson in *Grundlage einer Ehren-Pforte* in 1740. From the section describing his sudden escape from Leipzig, during the Great Northern War, Graupner wrote,

> the Swedes came in 1706 to Saxony and my plans were changed. Because of such confusion, I decided to go to Hamburg; yet I was not intending to remain for such a long time in that place: for that reason I had not given up my room in Leipzig and I left all my books and music there, particularly many beautiful manuscripts of which I was afterwards able to find only a few.⁵³

In the statement above, Graupner was unclear about whether the music he left behind during the Swedish invasion was written by other composers or by himself, but as an individual who had studied composition while at the *Thomasschule*, it is likely that some of the scores were original compositions by Graupner. Graupner’s eight years of musical study at the *Thomasschule* would have resulted in several student works and he most likely would have composed during his two years at the University of Leipzig. However,

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Graupner’s earliest music dates from 1707, meaning that any music composed before 1706 is not known to modern scholars and is likely lost.

Graupner’s decision to go to Hamburg after fleeing Leipzig was a wise choice professionally. At the end of the seventeenth century, Hamburg was a city of more than 70,000 inhabitants, with five churches and many important musicians. In many respects, Hamburg was the musical center in Germany during the late-seventeenth and early-eighteenth centuries and Graupner was able to work with many notable figures in Hamburg’s musical scene.

The Musikdirektor in Hamburg from 1637-1663, Thomas Selle, was an important leader of liturgical music in Germany. His _St. John Passion_ (1643) was the first passion setting with instrumental interludes, which established Hamburg as the epicenter of the German oratorio during the second half of the seventeenth century.\(^{54}\) Several notable musicians held the position of Musikdirektor in Hamburg, including Telemann and C.P.E. Bach; J.S. Bach applied to be the organist at the Jacobikirche, but was not hired.

Toward the end of the seventeenth century, the Hamburg public’s interest shifted from liturgical music to the performance of opera.\(^{55}\) The _Theater am Gänsemarkt_, the first civic opera theater outside of Venice opened in Hamburg in January 1678, making Hamburg the operatic center of Germany and Northern Germany. The _Gänsemarkt_  

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attracted major figures in the musical world, including G.F. Handel who played in the orchestra and composed four operas for the house beginning in 1703 and ending in 1706, the year of Graupner’s arrival.

Graupner’s time in Hamburg began with a stroke of good luck. The day before he arrived, the opera’s clavier player took a position in Lübeck, leaving a vacancy which Graupner was asked to fill. Graupner played at the Gänsemart for three years, during which he performed with hundreds of the finest European musicians in operas by the compositional masters of the time. While at the Gänsemart, Graupner not only collaborated with important musical and literary figures, but also experienced a wide variety of music from a performer’s perspective. Graupner worked on many musical projects as both a composer and as a player with Reinhard Keiser, the musical director of the Gänsemart and leading composer of German Baroque opera. Graupner came in contact with the librettists Hinrich Hinsch and Barthold Feind, who would later write librettos for many of his operas, and he played in the ensemble for operas by composers including Keiser, Handel, and Telemann.

Graupner’s first surviving works date from his time at the Gänsemart. He wrote five operas and several shorter works for the house, including Dido (1707) and Antiochus und Stratonica (1708). Graupner’s operas bolstered his reputation in Hamburg and his name spread throughout Germany. Perhaps Graupner’s most important contributions to the operatic genre, following Keiser’s example, were the importance he placed on the role of the orchestra within his operas, his use of orchestral timbres to illustrate dramatic elements, and his use of form.\(^{56}\)

\(^{56}\) Andrew D. McCredie, “Graupner, Christoph.”
The presence of an opera house in Hamburg drew audiences to the city to attend performances. In 1708, Landgrave Ernst Ludwig of Hessen-Darmstadt arrived in Hamburg, where he lived intermittently for nearly a year.\textsuperscript{57} The purpose of his trip was specifically to familiarize himself with the opera in Hamburg, as he hoped to revitalize the music program within his court. The Landgrave likely attended many of the performances and became familiar with the musicians at the Gänsemarkt. Soon after arriving in Hamburg, he personally approached Graupner with an invitation to become the vice-	extit{Kapellmeister} in his court in Darmstadt, which Graupner immediately accepted.

Ernst Ludwig was himself an avid amateur musician and strong supporter of the arts. From an early age, he played the lute and composed. He also travelled extensively and attended many musical performances, including the 1686 premiere of Lully’s \textit{Acis et Galatée} in Paris, which Ernst Ludwig then produced for his wedding in Darmstadt the following year.\textsuperscript{58}

Graupner’s new position, vice-	extit{Kapellmeister} to W.C. Briegel, began in Darmstadt at the end of January 1709. According to the official court document describing his position, Graupner was to “direct music in and outside the church, and especially [was] to accompany on the clavier as often as necessary, and also to compose.”\textsuperscript{59} His pay included five hundred gulden per year and supplies of food, wine, and firewood.\textsuperscript{60} Soon after his


\textsuperscript{58} Ibid.

\textsuperscript{59} Henry Cutler Fall, “The Passion-tide Cantatas of Christoph Graupner,” 16.

\textsuperscript{60} Ibid., 16.
move to Darmstadt, Graupner was named Kapellmeister after Briegel’s failing health prevented him for continuing his duties in 1711.\textsuperscript{61} In addition to his new job title, Graupner also married Sophie Elisabeth Eckard in 1711. He and his wife eventually had seven children. In conjunction with his new position and his growing family, Graupner’s compositional output increased incrementally and he began a period of major artistic growth.

Two important projects began soon after Graupner became Kapellmeister: a new theater was opened and a move was made to improve and expand the court’s musical forces. For the first opera in the new theater, Graupner’s \textit{Telemach}, the Landgrave engaged the finest singers from around Germany, including Graupner’s friend from Leipzig, Gottfried Grünewald. The guest musicians were treated lavishly, with all expenses paid, fine lodgings, four meals each day, and many received gifts from the Landgrave. The hospitality shown to the performers seems to have been part of the plan to recruit the best musicians to Hessen-Darmstadt, because at the end of the performances many of the instrumentalists and singers were offered contracts by the Landgrave, with most being accepted.\textsuperscript{62}

The Darmstadt Kapelle, with Graupner at the helm, quickly became one of the top musical ensembles in Germany. The musicians of the Kapelle were asked to perform both on stage as well as in the church. New musicians were brought in regularly and by 1718, there were thirty-four musicians in the Darmstadt Kapelle. The high level of skill

\textsuperscript{61} Henry Cutler Fall, “The Passion-tide Cantatas of Christoph Graupner,” 16-17.

\textsuperscript{62} Further discussion of the recruitment of musicians and the Darmstadt Kapelle can be found in René R. Schmidt, “Christmas Cantatas of Graupner,” 15-34.
represented in the Kapelle resulted in a high level of virtuosity required from the musicians.

The Landgrave’s lavish support was not limited to Graupner and the Kapelle; he also staged French ballet performances, employed a French theater troupe, brought in many performers, and held extravagant hunting weekends, not to mention the daily costs of keeping his court functional. Ernst Ludwig’s spending began to cause problems by the early 1710s, and by 1719, many court employees were no longer being paid regularly. The court’s financial issues culminated in the closing of the opera house in 1719. Only a few musicians remained employed for the court’s sacred music needs and the others had either left during the financial struggle or were terminated. The remaining musicians, including Graupner, were paid irregularly and sometimes not at all. This financial upheaval was likely the reason behind Graupner’s search for other employment, and it was at this time that Graupner, along with Bach, applied for the coveted Thomaskantor, or music director, position for the city of Leipzig.  

The process of filling the Leipzig Thomaskantor position was a lengthy and difficult one. The first round of finalists for the job included Telemann, in Hamburg at the time; Fasch, in Anhalt-Zerbst; Georg Lembke, Kantor in Laucha; Christian Friedrich Rolle, from St. John’s in Magdeburg; Georg Balthasar Schott, music director of the New Church in Leipzig under Kuhnau; and Johann Martin Steindorff, Kantor in Zwickau. By mid-August 1722, the Leipzig Council offered the position to Telemann. In November 1722, after three months of negotiations, Telemann did not accept the job.

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At their meeting on November 23, 1722, the Leipzig Council went back and reconsidered the other finalists, with two new names added to their list: Andreas Christoph Duve, Kantor in Brunswick and Georg Friedrich Kauffmann, music director in Merseburg. At this meeting, the council was at odds over what they wanted in a Kantor. One group was interested in an established teacher and the other wanted a well-known musical figure who could bring attention to Leipzig’s musical activities. From their list of applicants, the council’s two factions could not agree on a candidate and their meeting ended without choosing a new Kantor.

The Leipzig Council met again on December 21, 1722, with two new names to consider. J. S. Bach, Kapellmeister in Cöthen and Christoph Graupner. Bach and Graupner emerged as the preferred candidates, and were invited to Leipzig for a musical audition. While the previous candidates who were invited to Leipzig were asked to compose one cantata each for their auditions, Bach and Graupner were asked to write two. Christoph Wolff believes that the Leipzig Council showed their preference for Graupner by asking him to submit a third piece, the Magnificat in C, for a Christmas service in Leipzig that was not part of his audition.64

Graupner’s audition took place on January 17, 1723. He presented two cantatas, Lobet den Herrn, alle Heiden, a seven movement work for soprano, alto, tenor, bass, two oboes, trumpet, three trombones, strings, and continuo, and Aus der Tiefen rufen wir, for soprano, alto, tenor, bass, two oboes, two trumpets, three trombones, timpani, strings, and continuo. For Bach’s audition on February 7, 1723, he offered the cantatas Jesus nahm zu

64 Christoph Wolff, Johann Sebastian Bach: The Learned Musician (New York: W. W. Norton & Company, 2001), 221.
sich die Zwölfe, a six movement cantata for soprano, alto, tenor, bass, oboe, strings, and continuo, and Du wahrer Gott und Davids Sohn, a three movement cantata for soprano, alto, tenor, bass, two oboes, trumpet, three trombones, strings, and continuo.

Two days before Graupner’s audition, on January 15, the Leipzig Council held a meeting, in which they decided to offer the position to Graupner. A council member, Burgomaster Lange, raised concerns that “precaution should be taken to see that he could obtain dismissal from his court.”65 Apart from that issue, more than seven months after the position became available and before even hearing his audition, the council had found a candidate who possessed both pedagogical skill and widely respected musical talents and leadership.

The Leipzig Council officially petitioned the Landgrave on January 20, 1723 asking that Graupner be released from his duties in Darmstadt in order to come to Leipzig. In a letter dated March 23, 1723, the Landgrave sent word to Leipzig that, as Burgomaster Lange had suspected, Graupner would not be released from his responsibilities. When he learned of the Landgrave’s refusal to release him from his contract, Graupner sent a letter to the Leipzig Council explaining the circumstances and withdrawing his candidacy.66

In response to the Leipzig situation, Ernst Ludwig offered Graupner a new contract that greatly improved his situation. The contract guaranteed lifelong employment without the possibility of termination. Graupner’s salary was increased to nine hundred gulden per year (his original salary in 1709 had been five hundred gulden per year); he

65 Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*, 221.

66 Ibid., 221.
was given a lump sum of 3,100 gulden; further financial support was promised to Graupner’s family following his death; and apart from a resignation from Graupner himself, he was contracted to remain Kapellmeister for the rest of his life and to receive his annual salary even if he became unable to perform his duties.

After having his position ensured for the rest of his life, Graupner remained in Darmstadt and continued his duties much as he had before the Leipzig episode. Without an operatic outlet, Graupner focused on publishing his music; continuing his musical leadership within the court; and composing church cantatas, chamber music, and keyboard music. He published several collections of music for clavier and a collection of chorales in two editions. Regrettably for Graupner, it is because of the competition for the Leipzig position and his association with Bach, rather than the strength of his individual musical legacy, that Graupner is vaguely known today to modern musicians.

In 1739, two important deaths occurred within the court of Hessen-Darmstadt.\textsuperscript{67} Graupner’s long time benefactor and employer, Landgrave Ernst Ludwig, died November 12. After the Landgrave’s death at the age of seventy-one, Graupner composed three funeral cantatas.\textsuperscript{68} Ernst Ludwig’s son, Ludwig VIII, ascended to the throne following the death of his father. Ludwig VIII shared both his father’s desire to maintain a high level of artistic achievement and his lack of financial sense, which frequently resulted in lowered wages for musicians, although because of his post-Leipzig contract, Graupner’s salary

\textsuperscript{67} René R. Schmidt, “Christmas Cantatas of Graupner,” 56-57.

\textsuperscript{68} The funeral cantatas are Lasset uns unser Herz, Wir wissen dass unser irdisches Haus, and Gott deine Gerechtigkeit ist hoch and can be found at Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt. Darmstadt, Germany, http://tudigit.ulb.tu-darmstadt.de/show/sammlung23.
never changed. The second important death was that of Gottfried Grünewald, on December 19, 1739. Until his death, Grünewald and Graupner had alternated composing yearly cantata cycles for the Darmstadt church. After 1739, Graupner was required to compose all cantatas for the court church.

From 1739, Graupner remained within the Hessen-Darmstadt court, composing cantatas and chamber works and leading the Kapelle. Sources state that Graupner began losing his sight in around 1750. Despite conflicting reports on when he completely lost his sight, there are writing samples in Graupner’s hand from 1758. His health must have been failing at some point during the early 1750s, because his final cantatas date from 1754. Graupner died on May 10, 1760, after over fifty years of service in the court of Hessen-Darmstadt.

Shortly after his death, a lawsuit initiated by Graupner’s surviving family members against the court of Hessen-Darmstadt disputed the ownership of Graupner’s musical archives. Graupner’s son, also named Christoph Graupner, and his son-in-law, Georg Wachter brought a lawsuit against Ludwig VIII, the son of Graupner’s original patron and the Landgrave of Hessen-Darmstadt at the time of Graupner’s death. As

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69 Henry Cutler Fall cites of the Darmstadt Kalendar, which contains the entry “Graupner lost his sight” dated 1750. Fall also states that there are documents written by Graupner from as late as 1758. Henry Cutler Fall, “The Passion-tide Cantatas of Christoph Graupner,” 22. Andrew McCredie writes of Graupner’s struggles with “failing eyesight and eventually blindness in 1754.” Andrew D. McCredie, “Graupner, Christoph,” Grove Music Online.

70 René R. Schmidt writes of a document from January 17, 1755 that is signed, but not written, by Graupner. Schmidt describes the “uneven handwriting” of the signature. René R. Schmidt, “Christmas Cantatas of Graupner,” 60.

71 Further discussion of the lawsuit can be found in Ibid., 62-66.
Graupner was an employee who composed for the court, the Darmstadt court saw themselves as the rightful owners of his entire compositional output. Graupner’s son and son-in-law naturally disagreed, and filed a claim for ownership of the deceased composer’s music. This lawsuit disputing ownership lasted between six and twenty years, according to varying accounts. Although the outcome of the lawsuit is unclear, by the early nineteenth century, Graupner’s autograph scores found a home at the Bibliothek in Darmstadt, where they are housed to this day. Because of the lengthy lawsuit following his death and quickly changing musical tastes, Graupner’s musical legacy was resigned to one of obscurity.

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Chapter Three

Christoph Graupner’s Birthday Cantatas

Graupner’s compositional output during his fifty years in Hessen-Darmstadt was dominated by cantatas, which comprise nearly eighty-five percent of his work.\(^{73}\) The major difference between the sacred and secular cantata lies in the sources and content of the texts. The secular cantatas very closely resembled their sacred counterparts in the utilization of poetic texts and operatic forms such as recitative and aria. Sacred cantatas made use of chorale and biblical texts in choral or *arioso* movements found in the sacred cantatas, while secular cantatas made use of poetry similar to madrigal texts.\(^{74}\)

A subgenre of the eighteenth-century cantata in Germany is the birthday cantata. The tradition of celebrating royal birthdays with musical performances was widespread, and composers including J. S. Bach,\(^{75}\) Telemann, Graupner, and Graupner’s student, J. F. Fasch,\(^{76}\) composed works for this purpose. Written to celebrate an individual’s tastes and

\(^{73}\) Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt, Darmstadt, Germany, http://tudigit.ulb.tu-darmstadt.de/show/sammlung23.

\(^{74}\) Timms, et al., “Cantata.”

\(^{75}\) Further discussion of the historical figures honored in J.S. Bach’s birthday cantatas can be found in Marva Jean Watson, “The Historical Figures of the Birthday Cantatas of Johann Sebastian Bach.”

\(^{76}\) Discussion of J.F. Fasch’s birthday cantatas, written in the court of Anhalt-Zerbst, is found in Barbara M. Reul, “Catherine the Great and the Role of Celebratory Music at the Court of Anhalt-Zerbst,” *Eighteenth-Century Music* 3, no. 2 (2006), 269-309.
social standing, the characteristics of this subgenre become difficult to define.\textsuperscript{77} The texts of birthday cantatas vary from mythological subjects to biblical texts and sacred poetry, which makes these cantatas differ immensely in terms of subject matter. Examples of the variation in the sources of cantata texts can be seen in J. S. Bach’s use of the legend of Hercules in his cantata \textit{Laßt uns sorgen, laßt uns wachen}, J. F. Fasch’s use of gospel texts in the birthday cantatas composed for Catherine the Great, and Graupner’s use of psalm texts and sacred poetry in his birthday cantatas for Landgraves Ernst Ludwig and Ludwig VIII.

Bach wrote \textit{Laßt uns sorgen, laßt uns wachen}, or \textit{Hercules auf dem Scheidewege}, for Prince Friedrich Christian of Saxony’s eleventh birthday. The cantata tells the story of Hercules, with many allusions to the prince.\textsuperscript{78} The birthday cantatas for Catherine the Great, likely written by J. F. Fasch, use a variety of biblical texts, including psalms and excerpts from the Gospel of John.

The locations of the performances also differed, depending on whether the text of the cantata was secular or sacred and the nature of the occasion for which it was written. Bach’s \textit{Hercules} cantata was performed in Zimmermann’s Coffee House in Leipzig without Prince Friedrich Christian, the honoree of the cantata, or his family present. Despite the royal family’s absence, Bach still hoped that his act of respect would reach

\textsuperscript{77} Scholarship on specific subsets of German birthday cantatas can be found in Marva Jean Watson’s study of J. S. Bach’s birthdy cantatas, “The Historical Figures of the Birthday Cantatas of Johann Sebastian Bach” and Barbara M. Reul’s study of Fasch’s birthday cantatas written for Catherine the Great, “Catherine the Great and the Role of Celebratory Music at the Court of Anhalt-Zerbst,” but no large-scale study of the sub-genre exists.

\textsuperscript{78} Further discussion of this cantata can be found in Marva Jean Watson, “The Historical Figures of the Birthday Cantatas of Johann Sebastian Bach,” 48-55.
the palace and earn him a place of esteem in the royal family’s eyes. Because of their religious texts, Fasch’s cantatas for Catherine the Great were performed during the morning church service on the Sunday immediately following her birthday, taking the place of the planned *Kirchenstücke* for that day.

As in many other courts throughout Germany, music played a significant role in celebratory events in Hessen-Darmstadt, the court that employed Christoph Graupner. The previously mentioned performance of Lully’s *Acis et Galatée* for Ernst Ludwig’s wedding; the staging of the opera *La constanza vince l’inganno*, possibly by Graupner, for a government official’s visit to Darmstadt; and the wedding festivities for Ludwig VIII, which included a ballet-divertissment, chamber music, and a cantata are all examples of the important role music played in court events. The birthday of the Landgrave was a major celebration each year in the court of Hessen-Darmstadt, and a feature of the annual festivities was a newly composed cantata by Christoph Graupner.

The birthday cantatas for Ernst Ludwig raise an interesting liturgical quandary, while illustrating the importance of the Landgrave’s birthday in Hessen-Darmstadt. Ernst Ludwig was born on December 15, 1667, but from the dates assigned to the birthday cantatas it appears that his birthday was celebrated on December 26. Between the years

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80 Further discussion of the musical life in Darmstadt can be found in Samantha Owens, *Music at German Courts, 1715–1760: Changing Artistic Priorities*.

81 These dates appear on the autograph scores available from the *Universitäts und Landesbibliothek* of the *Technische Universität Darmstadt*, but were added at a later date. Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt. [http://tudigit.ulb.tu-darmstadt.de/show/sammlung23](http://tudigit.ulb.tu-darmstadt.de/show/sammlung23).
1709 and Ernst Ludwig’s death in 1739, Graupner wrote twenty-six birthday cantatas, while only two cantatas are designated by the Universitäts und Landesbibliothek of the Technische Universität Darmstadt as Weihnachtstag, or Christmas day, cantatas. Following Ernst Ludwig’s death in 1739, Graupner composed both a birthday cantata for Ludwig VIII and a Weihnachtstag cantata for nearly every year until Graupner ceased to compose in 1755. This information raises the questions of why Graupner composed both a birthday cantata and a Christmas day cantata under Ludwig VIII and not for Ernst Ludwig.

The texts of the birthday cantatas, as briefly discussed above, do not use text or imagery depicting the infant Jesus or other liturgical themes typically associated with Christmas day. Rather, the texts make direct references to Ernst Ludwig and Darmstadt and refer to the “Lord’s” generosity and the “Lord’s” works, clearly dual references to both the Lord of the Bible and the Lord of Hessen-Darmstadt. Because the celebration of Ernst Ludwig’s birthday fell so close to Christmas day and so few Christmas cantatas

82 The two Weihnachtstag cantatas from the time of Ernst Ludwig’s reign with Graupner as his Kapellmeister are Uns ist ein Kind geboren of 1712 (a year when a birthday cantata does not appear in the Darmstadt Library’s archives) and Jauchze frohlocke gefallene Welt from 1727, the only year during Ernst Ludwig and Graupner’s time together, when both a birthday cantata and a Christmas day cantata exist in the archive. Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt. http://tudigit.ulb.tu-darmstadt.de/show/sammlung23.

83 During Graupner’s employment by Ludwig VIII, the years without a Weihnachtstag cantata are 1751 and no records of Christmas cantatas by Graupner exist after 1753. Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt. http://tudigit.ulb.tu-darmstadt.de/show/sammlung23.

84 The German word Herr, which appears many times in the birthday cantatas, is a word that can be used both for the biblical “Lord” and for a high-ranking or respected individual.
exist during Graupner’s time of employment under Ernst Ludwig, it appears that the Landgrave’s birthday superseded the celebration of the birth of Jesus in the court of Hessen-Darmstadt.

Graupner wrote birthday cantatas for both Landgrave Ernst Ludwig, and after his patron’s death, Graupner continued writing birthday cantatas to celebrate the birthday of the new Landgrave, Ernst Ludwig’s son Ludwig VIII. Between 1709, the year of his arrival in Darmstadt, and 1738, the year before Ernst Ludwig’s death, Graupner wrote twenty-six birthday cantatas for Ernst Ludwig. Continuing in this annual tradition until 1754, when his failing health prevented him from composing, Graupner wrote fifteen birthday cantatas for Landgrave Ludwig VIII.

The level of importance afforded the celebration of Ernst Ludwig’s birthday is made clear in the scale and scope of these cantatas. Graupner’s birthday cantatas for Ernst Ludwig were of a much larger magnitude than the standard Sunday cantata. A Kirchenstücke by Graupner for a typical Sunday may contain as few as three movements and be for forces as small as vocal soloist, strings, and continuo.85

Graupner’s standard Kirchenstücke contains an average of seven movements with the typical forces being a four-part vocal contingent, usually, but not always canto, alto, tenor, and bass; strings; and often an obbligato instrument, most commonly a flute or

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85 Graupner’s cantata Ich singe meinen Gott zu ehren from the Visitation of Mary in 1711 is for soprano soloist, violins in unison, cello, violone, and continuo, Mein Herz soll nach des Höchsten Willen from the second Sunday after Epiphany in 1713 is for bass soloist, violin I and II, viola, cello, violone, and continuo. Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt, http://tudigit.ulb.tudarmstadt.de/show/sammlung23.
The birthday cantatas for Ernst Ludwig contain an average ten movements, with the smallest having six movements and the largest having fifteen. The choral forces include ensembles that range from three voices in one cantata, to four, five, or six voices in the others.\(^{87}\)

When comparing *Kirchenstücke* with birthday cantatas, the size of the choral forces does not differ dramatically, but it is clear from the instrumentation of the birthday cantatas that an extended instrumental ensemble was employed when celebrating the Landgrave’s birthday. All of the birthday cantatas utilize strings, timpani, and continuo, and all but four use clarino.\(^{88}\) The addition of timpani and brass make the instrumentation typical of a festive cantata during the Baroque era.\(^{89}\)


\(^{87}\) The cantata for three voices is *Danket mit Jauchzen dem Herrscher der Höhen* for soprano, alto, and tenor, from 1727. There are twelve cantatas for four voices, all for soprano, alto, tenor, and bass except *Lobsinget dem Herrn* from 1722 for soprano, soprano, tenor, bass; eleven cantatas for five voices, all for soprano, soprano, alto, tenor, bass; and two for six voices, *Lobet ihr Völker unsern Gott* from 1714 for soprano, soprano, soprano, alto, tenor, bass and *Ich Weisheit wohne bei der Witze* from 1732 for soprano, alto, tenor, bass, bass, bass. Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt. http://tudigit.ulb.tu-darmstadt.de/show/sammlung23.


Graupner experiments with instruments and instrumental combinations in these festive works. Graupner uses chalumeaux in ten of the birthday cantatas\(^90\) and horns in twenty-one of his forty-one birthday cantatas,\(^91\) both instruments newly developed in the early-eighteenth century. As was mentioned above, Graupner also composed for two clarinets, an instrument developed in the early eighteenth century, in his final birthday cantata for Ludwig VIII, *Lasset uns dem Herrn singen*.

The desire to show the wealth of the court and their knowledge of the most modern practices is made clear in Graupner’s instrumentation and compositional techniques. In Graupner’s earlier birthday cantatas for Ernst Ludwig, Graupner’s compositional style favors contrapuntal techniques, including use of the fugue. In the later birthday cantatas for Ernst Ludwig, Graupner’s music moves away from the contrapuntal style toward a predilection for homophonic textures, a trait common in *stile galant*.

Instruments and instrumental timbre also moved to the forefront in the later birthday cantatas. As Graupner’s musical style developed, the importance of instrumental writing achieved a more equal footing with the vocal parts. As a result of his experiments with instrumentation, Graupner had an ever-increasing palette of instrumental colors at his disposal, with which he created a wide variety of idiomatic orchestrations.

Given that Graupner composed a total of twenty-six birthday cantatas for his patron Landgrave Ernst-Ludwig, none of which have been published, three of Ernst

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\(^90\) Chalumeaux first appear in the birthday cantata written for 1734 and Graupner always used either two or three chalumeaux in the birthday cantatas. http://tudigit.ulb.tudarmstadt.de/show/sammlung23.

\(^91\) Graupner always used two horns in his birthday cantatas, http://tudigit.ulb.tudarmstadt.de/show/sammlung23.
Ludwig’s birthday cantatas, *Groß sind die Wercke des Herrn* (1716), *Frolockt lasst frohe Lieder hören* (1726), and *Dancket dem Herrn aller Herren* (1737), are discussed at length in this document. The three examples are representative of the beginning, middle, and final stages of Graupner’s work for Ernst-Ludwig. The selected birthday cantatas were chosen for the present study because Graupner had expanded musical resources for the birthday cantatas and these works indicate stylistic developments that were unhindered by financial burdens or other matters related to a lack of resources. These three cantatas, when studied chronologically, show the size and scope of Graupner’s birthday cantatas, his compositional techniques, and his place as a composer who combined musical elements from the Baroque and the early-Classical era.
Chapter Four

Graupner’s Birthday Cantata, *Groß sind die Wercke des Herrn* (1716)

Graupner’s early years in Darmstadt were musically fruitful. It was during these early years that he was generously supported, in terms of finances and resources, by the Landgrave. Graupner composed *Groß sind die Wercke des Herrn* (“Great are the Works of the Lord”),\(^{92}\) the earliest of the birthday cantatas studied in this document, in 1716. It was the fourth birthday cantata written by Graupner after he arrived in Darmstadt.\(^{93}\)

*Groß sind die Wercke des Herrn* consists of nine movements. There are four independent recitatives, three for bass (movements II, VI, and VIII) and one for soprano (movement IV). In this cantata, there is one independent choral movement (movement I) and two independent arias, one for bass (movement III) and one for soprano (movement V). Movement VII combines a duet for alto and tenor with the chorus and movement XI joins an accompanied recitative for bass with a chorus. A chiastic structure emerges when considering the entire cantata. A mirror image emerges if one begins with the first and final movements (movements I and IX), both of which contain choruses, and move toward the middle. Choruses and arias alternate with recitatives, and the central movement (movement V) is a soprano aria that gives honor to Landgrave Ernst Ludwig.

\(^{92}\) All translations are the author’s own, with assistance from Elizabeth Holloway-Oer, Göttingen, Germany; Zachary Baumann and Randall Ball, James Madison University; and Professor Beate Warden, James Madison University Department of Foreign Languages, Literatures, and Cultures. Transcriptions of all cantata texts discussed in this document were completed by Margarete Ritzkowsky, Tutzing, Germany, http://www.suetterlin-service.de/index.html.

\(^{93}\) The three earlier cantatas were *Hosianna sei willkommen* from 1709, *Lobet ihr Völker unsern Gott* from 1714, and *Nun merke ich dass der Herr* from 1715.
Table 4.1. Structure of *Groß sind die Wercke des Herrn* with instrumentation.\textsuperscript{94}

<table>
<thead>
<tr>
<th>Movement</th>
<th>Type of Movement</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement I</td>
<td>Coro</td>
<td>SSATB, ob I and II, clar I and II, timp, str, bc</td>
</tr>
<tr>
<td>Movement II</td>
<td>Recitative</td>
<td>B, bc</td>
</tr>
<tr>
<td>Movement III</td>
<td>Aria</td>
<td>B, ob, str, bc</td>
</tr>
<tr>
<td>Movement IV</td>
<td>Recitative</td>
<td>S, bc</td>
</tr>
<tr>
<td>Movement V</td>
<td>Aria</td>
<td>S, ob I and II, fg, vl unis, bc</td>
</tr>
<tr>
<td>Movement VI</td>
<td>Recitative</td>
<td>B, bc</td>
</tr>
<tr>
<td>Movement VII</td>
<td>Aria and Coro</td>
<td>AT, SSATB, ob I and II, str, bc</td>
</tr>
<tr>
<td>Movement VIII</td>
<td>Recitative</td>
<td>B, bc</td>
</tr>
<tr>
<td>Movement IX</td>
<td>Accompanied and Coro</td>
<td>B, SSATB, ob I and II, clar I and II, timp, str, bc</td>
</tr>
</tbody>
</table>

The two arias (movements III and V) and the duet for alto and tenor with chorus (movement VIII) are in *da capo* form. Graupner follows the standard compositional tradition of pairing a recitatives with an aria sung by the same soloist. Movement III, the bass aria, is preceded by a bass recitative and the soprano aria (movement V) is placed directly after a soprano recitative. The key areas are closely related to the cantata’s home key of D Major, the key signature of both the first and final movements. Graupner utilizes a G Major key signature in the bass aria (movement III). The soprano aria (movement V) is in C Major. Movement VIII, the soprano/tenor duet with chorus, is in A Major.

Graupner utilizes both homophonic and polyphonic textures throughout *Groß sind die Wercke des Herrn*. The presence of homophonic writing is a move toward early-Classical style. Although the homophonic texture is more indicative of the *stile galant*,

\textsuperscript{94} Information for the structural table taken from Christoph Graupner, Handschriften Collection, http://tudigit.ulb.tudarmstadt.de/show/sammlung23.
Graupner’s use of long asymmetrical melodies within the homophonic texture is characteristic of Baroque compositional practices (fig. 4.1).

Figure 4.1. Homophonic texture, extended melody in movement VII of *Groß sind*.\(^{95}\)

Graupner writes for soprano I, soprano II, altos, tenors, and basses. In the full autograph score, the soprano I and II, alto, tenor, and basses have individual lines of music, while in the autograph parts, there is a separate bass I and bass II part. There are moments when the bass I and bass II parts present separate musical material, and this is indicated in the full autograph scores with two musical lines written in the bass stave. In the full autograph score of movements I and IX, there are also tutti and solo indications in the bass part (fig. 4.2).

\(^{95}\) All examples from modern scores are the author’s own editions. See appendices one through three for complete scores of the cantatas discussed in this document.
Solo or tutti markings do not appear in any of the other voice parts during the choral movements, indicating that, with the exception of the bass parts, the choral movements would have been sung by one voice on each part.

A characteristic present in *Groß sind die Wercke des Herrn* that can be found in many of Graupner’s other cantatas is the comparatively large amount of music for the bass soloist. With four recitatives (movements II, VI, VIII, and IX) and an aria (movement III), the bass soloist has more to sing than any of the other voice parts. Gottfried Grünewald, Graupner’s vice-Kapellmeister for much of his time in Darmstadt, was considered one of the finest basses in Germany, especially in Italian repertoire. He was also noted for his skill on the harpsichord and *pantaleon* and his abilities as a composer. The abundance of musical material for bass is likely because Graupner’s friend and his assistant music director in Darmstadt was the well-known bass soloist, Grünewald.

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96 Examples from autograph scores taken from https://creator.zoho.com/floxoip/graupner_gwv#.

Graupner’s orchestra for *Groß sind die Wercke des Herrn* includes two clarinos, timpani, oboe I and II, violin I and II, viola, a part marked continuo, *violone*, and bassoon. Graupner never uses the entire ensemble in one movement. In the first and final movements, he uses all instruments except for the bassoon. The instruments generally double the voices in movements I and IX, with brief instrumental introductions, interludes, or punctuations.

Graupner employs a distinct orchestral timbre for each of the arias. In the bass aria (movement III), Graupner uses the first oboe, violins I and II, viola, and continuo. In the soprano aria (movement V), Graupner writes for oboes I and II; violin and bassoon parts, which contain the same musical line; and continuo. In movement VII, the movement that begins with an alto and tenor duet, Graupner uses oboe I and II, violin I and II, viola, and continuo.

The solo voices are rarely doubled by instruments in the arias, leading to a more spare sound. The lack of instrumental doubling also brings less attention to the melody line, in contrast with Graupner’s later birthday cantatas that often double the vocal melody, thereby bringing it to the forefront of the musical texture. The emphasis on the melody in the later cantatas is stylistically in line with the *stile galant*, while placing the melody on an equal plane with the other voices, as found in Graupner’s earlier birthday cantatas, is more indicative of Baroque compositional practice.

The three recitatives (movements II, IV, and VI) are relatively brief, ranging from twelve to eighteen measures in length. All of the recitatives are *secco*, for continuo and solo voice. The texts of these recitatives relate to Ernst Ludwig, referring directly to the

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98 Unlike the next birthday cantata studied in this paper, *Frolockt laßt frohe Lieder hören*, the exact keyboard instrument is not indicated on the *continuo* part.
prince and the throne. Connections between the Landgrave and King David, as well between the Landgrave and God, are also made in the text.

**Movement I**

The first movement of *Groß sind die Wercke des Herrn* begins with an orchestral introduction that sets the mood for the entire cantata. A celebratory mood is made immediately clear, with the timpani and clarinos being featured (fig. 4.3).

Figure 4.3. The clarino and timpani parts, beginning of movement I of *Groß sind*.

With the timpani’s driving rhythm punctuated by simple brass fanfare figures in the strings and clarino, Graupner elicits a triumphant mood to begin the musical celebration of the Landgrave’s birthday.

The first movement is for chorus and orchestra in binary form. The A section is sixty-five measures in length in 3/4 time, and in contrast, the B section is thirteen measure long in common time.
Table 4.2. Musical Sections of Movement I from Graupner’s *Groß sind die Wercke des Herrn*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure Numbers</th>
<th>Key Areas</th>
<th>Texture</th>
<th>Time Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section A</td>
<td>1-65</td>
<td>DM/AM</td>
<td>Homophonic/Polypohonic</td>
<td>3/4</td>
</tr>
<tr>
<td>Section B</td>
<td>65-78</td>
<td>bm/DM</td>
<td>Homophonic</td>
<td>4/4</td>
</tr>
</tbody>
</table>

Graupner follows typical harmonic conventions in his use of binary form. The A section begins in D Major and cadences on an A Major chord. The B section begins in B Minor, with a final cadence on D Major.

In the A section of the first movement, Graupner uses both homophonic and polyphonic textures. During the homophonic section, all voices and instruments have musical lines that are musically related, but independent from one another. During the polyphonic sections, the instruments double the choir (fig. 4.4).

Figure 4.4. Choral parts and doubling instruments in movement I of *Groß sind.*
In the B section, the choir sings primarily in homophonic textures as the orchestral writing is in *stile concitato*, a style with roots in the Baroque era (fig. 4.5).

Figure 4.5. *Stile concitato* in movement I of *Groß sind*.

In both sections of this movement, Graupner illustrates the available timbres in the ensemble. The strings and oboes alternate between a tutti texture and trading short duets. Within the seventeen-measure orchestral introduction, Graupner features the clarino, timpani, violins, oboes, showcases the timbral singularity of the instruments, and illustrates the sonic combinations available to him. The juxtaposition of the a clarino duet, the unison violins and oboes, the violin I and II written in duet, and an oboe duet within a single five-measure span in the brief introduction proves that Graupner wanted to display the entire catalogue of timbres in the orchestra.

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The sole dynamic marking in the autograph score is in the first measure of the B section. Graupner indicates a *pianissimo* marking in the clarino I and continuo staves (fig. 4.6).

Figure 4.6. *Pianissimo* marking from the *continuo* part in movement I of *Groß sind*.

Because the *pianissimo* marking is written above the top stave and below the bottom stave of the full score, performers can assume that this marking was intended for all parts. The lack of dynamic markings is indicative of Baroque compositional practice.

**Movement II**

The second movement of *Groß sind die Wercke des Herrn* is a fifteen-measure bass recitative. The recitative begins and ends in G Major. The text of the recitative gives thanks to God for his mercy, wonderful deeds, and makes direct references to the “Fürst” (“Prince”), and “Lands Regente” (“Regent”), making direct reference to Landgrave Ernst-Ludwig. The text setting is almost completely syllabic, except for the final word of the recitative, “preißt” (“praise”) (fig. 4.7).

Figure 4.7. Setting of the word “preißt,” (“praise”) in movement II of *Groß sind*.  

 prepaid?
The upward movement of the melisma on “preißt” is perhaps intended by Graupner to represent the interrogatory inflection at the end of a question.

Movement III

The third movement follows in the Baroque tradition of *da capo* arias with an *obbligato* instrument. Graupner follows harmonic conventions in his use of the *da capo* form. The A section is in G Major and the B section moves through several key areas, including E Minor and ending in D Major. In terms of texture, Graupner uses various instrumental combinations throughout the movement. He divides the orchestra into three distinct groupings: the oboe, the strings, and the continuo. The violin I, II, and viola have a pulsing rhythmic figure throughout (fig. 4.8).

Figure 4.8. The violin I, II, and viola parts in movement III of *Groß sind*.

The continuo is most directly related to the solo line and the oboe is the most independent instrumental line; at times, the oboe line is in duet with the bass (fig. 4.9).
At other moments, the oboe’s musical line is rhythmically and musically very different from the other musical lines (fig. 4.10).

Figure 4.10. The oboe’s independent musical line in movement III of *Groß sind.*
The independence of the musical voices, and the texture that results in the third movement of *Groß sind die Wercke des Herrn*, seems to have its origins in the Baroque era. The text of the movement is a prayer of thanks. The text gives thanks to God hearing the “people’s pleas.” The text also expresses gratitude for allowing Ernst Ludwig to be with the people for another year.

**Movement IV**

The fourth movement is the second recitative, for soprano soloist and continuo. This movement begins in C Major, coming from the preceding aria’s final G Major cadence, and ends in C Major, leading to the following aria’s C Major key signature. The text setting in this recitative is completely syllabic and describes the Landgrave’s happiness and how he provides whatever his people desire.

**Movement V**

In the fifth movement, a *da capo* aria for soprano, Graupner again follows the standard harmonic scheme for *da capo* arias. The A section begins and ends in C Major and the B section begins in A Minor. In the B section, Graupner utilizes different key areas and eventually ends in E Minor. In terms of orchestration, Graupner expands upon the standard obbligato aria seen in the third movement. Instead of having two key musical lines, as he did with the oboe and bass in the third movement, Graupner uses oboe I and II; the violins written in unison with the bassoon part doubling them at the octave (notated on the same stave in the autograph full score); the soprano soloist; and continuo.
Graupner uses instrumental and vocal timbres in a variety of combinations to create a sonically complex movement.

As in movement III, the texture of this movement is difficult to define. Especially in the B section, Graupner highlights many of the voices and, for brief moments, makes them the primary melodic material. The voices are also layered, making the texture more polyphonic in some sections (fig. 4.11), and therefore indicating Baroque style.

Figure 4.11. The layering of voices in movement V of *Groß sind*.

Movement VI

Movement VI is the third recitative in *Groß sind die Wercke des Herrn* and the second for the bass soloist. The recitative begins in G Major, coming from the final C Major cadence in movement V, and ends in E Minor. An example of text painting can be found in the way Graupner sets the word “langes” (“long”). This is the only word set
melismatically in this recitative, this choice clearly being made to illustrate the meaning of the word (fig. 4.12).

Figure 4.12. Word painting on the word “langes” in movement VI of *Groß sind*.

Movement VII

The seventh movement, for oboe I and II, violin I and II, viola, continuo, and choir, with extended duet sections for the alto and tenor, is in *da capo* form. The oboe I and violin I perform one musical line while the oboe II and violin II perform a second line. Graupner again follows the harmonic plan that he used in the other *da capo* arias.

The A section begins and ends in A Major. In the B section, Graupner explores E Major, B Major, with a final cadence on C-sharp Major.

Table 4.3. Musical Sections of Movement VII from Graupner’s *Groß sind die Wercke des Herrn*

<table>
<thead>
<tr>
<th>Section</th>
<th>Section A</th>
<th>Section B</th>
<th>Section A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure Numbers</td>
<td>1-28</td>
<td>29-52</td>
<td>1-28</td>
</tr>
<tr>
<td>Key Areas</td>
<td>AM</td>
<td>EM/BM/C#M</td>
<td>AM</td>
</tr>
<tr>
<td>Texture</td>
<td>Homophonic</td>
<td>Homophonic/Polyphonic</td>
<td>Homophonic</td>
</tr>
<tr>
<td>Initial Text</td>
<td><em>Ach laß doch unser sonnen</em></td>
<td><em>Laß seinen hohen purpur schein</em></td>
<td><em>Ach laß doch unser sonnen</em></td>
</tr>
</tbody>
</table>

The texture of this movement is among the most complex in *Groß sind die Wercke des Herrn*. Graupner composes sections in which all voices perform at the same
time with some doubling, but with many parts performing distinct musical lines (fig. 4.13).

Figure 4.13. Full texture in movement VII of *Groß sind*.

The composer contrasts this passage with textures as simple as a unison note sustained in the strings performed with a straightforward soprano duet (fig. 4.14).
The seventh movement raises the question of who sings at what time. In both the autograph full score and in the bass part, there is a marking of solo in measure forty-four and a marking of tutti. These are the only solo or tutti markings in the entire movement. Two beats later, the alto voice sings the figure introduced by the bass soloist, but it is not marked solo (fig. 4.15).

Figure 4.15. “Solo” indicated in bass, but not alto in movement VII of *Groß sind.*
In the autograph parts, there is a bass I and a bass II part but in the autograph score, the bass voice is on one stave. All of the other voice parts (soprano I, soprano II, alto, and tenor) have their own staves. Because two voice parts, bass I and bass II, were represented in the single bass line of the full score, Graupner needed to indicate which sections were to be performed by a soloist. The presence of these markings indicates that the other voices would have had one singer on each part and therefore did not need indications of solo and tutti.

The text of this movement is another prayer of thanksgiving. This text continues to elevate the Landgrave and his works. In this movement, the Landgrave is compared to “sonnenlicht” (“sunlight”) and “Morgenstern” (“morning star”).

Movement VIII

The eighth movement is the fourth recitative and the third bass recitative in this cantata. With only nine measures, this movement is among the shortest analyzed in this paper. The movement begins and ends in D Major, and the text setting is again completely syllabic. The Landgrave is mentioned by name for the first time in movement VIII. He is referred to as “unßers Ernsts” (“our Ernst”). The text also compares Ernst Ludwig to King David.

Movement IX

The final movement of *Groß sind die Wercke des Herrn* is a multi-sectional, through-composed work that begins with an accompanied recitative for bass followed by a chorus. This movement does not move far away from the D Major key signature, with
tonicizations of G Major and A Major, likely because of the presence of the clarinos and timpani.

Table 4.4. Musical Sections of Movement IX from Graupner’s *Groß sind die Wercke des Herrn*

<table>
<thead>
<tr>
<th>Section</th>
<th>Section A</th>
<th>Section B</th>
<th>Section C</th>
<th>Section B¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure Numbers</td>
<td>1-19</td>
<td>19-43</td>
<td>43-49</td>
<td>49-66</td>
</tr>
<tr>
<td>Key Areas</td>
<td>DM</td>
<td>DM</td>
<td>DM</td>
<td>DM</td>
</tr>
<tr>
<td>Texture</td>
<td>Homophonic</td>
<td>Polyphonic</td>
<td>Homophonic</td>
<td>Polyphonic</td>
</tr>
<tr>
<td>Time Signature</td>
<td>Common, 3/4</td>
<td>Common</td>
<td>Common</td>
<td>Common</td>
</tr>
<tr>
<td>Forces</td>
<td>Bass, orchestra</td>
<td>Choir, orchestra doubled</td>
<td>Duets, orchestra</td>
<td>Choir, orchestra doubled</td>
</tr>
</tbody>
</table>

Graupner displays a variety of textures in this movement. The accompanied recitative that opens the movement is homophonic in texture, with the emphasis placed on the bass soloist. When the choir enters with a fugue, the orchestra doubles the voices. There are also moments of homophony, when the entire ensemble is performing at once. The fugue is interrupted by a section dedicated to vocal duets and solos (fig. 4.16).

Figure 4.16. The duet section in movement IX of *Groß sind*.

The duet and solo section is followed by a fugal coda, which ends the cantata.
Graupner reintroduces the clarino and timpani in the final movement to solidify the festive nature of the cantata. Although they do double the voices at times, the clarinos parts are generally the most independent voices, often containing a distinct musical line when the other instruments are used in a homophonic texture. There are no dynamic markings indicated in the final movement. Graupner may have intended the dramatic shifts in texture as the guide for dynamics.

The text of the final movement makes use of biblical texts to make strong allusions to Ernst Ludwig. The text of this movement comes from Psalm 89: 35-36, “Once and for all I have sworn by my holiness; I will not lie to David. His line shall continue forever, and his throne endure before me like the sun.”

Although the biblical text describes David, it can be seen as having a double meaning, referring to Landgrave Ernst Ludwig and his power.

_Groß sind die Wercke des Herrn_ makes use of polyphonic textures more often than the later cantatas studied in this document. Graupner’s use of fugal and imitative textures and layered melodic lines in choruses and arias indicates a largely contrapuntal texture. The lack of dynamic markings in this cantata also indicates Baroque compositional practices. Although Graupner uses contrapuntal textures throughout this cantata, there are also _galant_ moments, with homophony and contrasts in dynamics and textures, which are further incorporated in the later birthday cantatas.

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100 Psalm 89: 35-36 (New Standard Revised Version).
Chapter Five

Graupner’s Birthday Cantata, *Frolockt laßt frohe Lieder hören* (1726)

The middle cantata of those studied in this document, *Frolockt laßt frohe Lieder hören* (Let us be joyful hearing the songs), was composed in 1726 for the sixtieth birthday celebration of Landgrave Ernst Ludwig. With a performance length of approximately thirty-five to forty minutes, this delightful cantata clearly juxtaposes Baroque compositional style and elements of the *stile galant*. This chapter begins with an overview of musical elements followed by analyses of each movement.

*Frolockt laßt frohe Lieder hören* contains eleven movements: four movements designated as *coro*, for choir and orchestra (movements I, III, VIII, and XI); four recitative movements, two for bass (movements II and V), one for tenor (movement VII), and one for soprano (movement X) and three aria movements, one each for tenor (movement IV), bass (movement VI), and soprano (movement IX). The first and final choral movements and all arias are in *da capo* form and all recitatives are written for basso continuo and soloist.

As in *Groß sind die Wercke des Herrn*, a chiastic structure is apparent in *Frolockt laßt frohe Lieder hören*. The structure is almost an exact mirror image, beginning with the first and final movements (movements I and XI), both choruses, and working toward the central movement (movement VI). Movements II and X are both recitatives, movements III and IV as well as VIII and IX are both chorus and aria pairs. Movements V and VII are also recitatives surrounding movement VI. The text of the movement in the center of the cantata, movement VI, encapsulates the purpose of *Frolockt laßt frohe*
Lieder hören, asking that blessings, success, and gifts from God be given to Landgrave Ernst Ludwig.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Type of Movement</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement I</td>
<td>Coro</td>
<td>SATB, oboe I and II, clar I and II, timp, str, bc</td>
</tr>
<tr>
<td>Movement II</td>
<td>Recitative</td>
<td>B, bc</td>
</tr>
<tr>
<td>Movement III</td>
<td>Coro</td>
<td>SATB, oboe I and II, clar I and II, timp, str, bc</td>
</tr>
<tr>
<td>Movement IV</td>
<td>Aria</td>
<td>T, flute I and II, bassoon, str, bc</td>
</tr>
<tr>
<td>Movement V</td>
<td>Recitative</td>
<td>B, bc</td>
</tr>
<tr>
<td>Movement VI</td>
<td>Aria</td>
<td>B, flute I and II, str, bc</td>
</tr>
<tr>
<td>Movement VII</td>
<td>Recitative</td>
<td>T, bc</td>
</tr>
<tr>
<td>Movement VIII</td>
<td>Coro</td>
<td>SATB, oboe I and II, clar I and II, timp, str, bc</td>
</tr>
<tr>
<td>Movement IX</td>
<td>Aria</td>
<td>S, flute I and II, oboe I and II, str, bc</td>
</tr>
<tr>
<td>Movement X</td>
<td>Recitative</td>
<td>S, bc</td>
</tr>
<tr>
<td>Movement XI</td>
<td>Coro</td>
<td>B, SSATB, ob I and II, clar I and II, timp, str, bc</td>
</tr>
</tbody>
</table>

Harmonically, Graupner utilizes a D Major key signature for all choral movements, likely because these movements also contain trumpets and timpani, and Graupner does not deviate far from that home key. In the choral movements, he tonicizes A Major and B Minor. The arias are also in keys closely related to D Major, including G Major for the tenor aria, F Major for the bass aria, and A Major for the soprano aria.

In terms of musical texture, Graupner employs homophony and polyphony throughout this cantata. Three of the choral movements, movements I, III, and VIII, contain both homophonic and fugal sections, a compositional technique that is indicative

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of Baroque style and was also seen in works of Graupner’s teacher from Leipzig, Johann Kuhnau (fig. 5.1).

Figure 5.1. Choral parts from movement VIII of *Frolockt*.

Although the move between homophonic and contrapuntal sections can be seen in music from the Baroque era, Graupner’s combination of quickly changing texture and dynamics moves away from the Baroque ideal of portraying one affect per movement or major section of a movement, to the focus on contrasts that was common during the Classical era (fig. 5.2).
Figure 5.2. Quickly changing texture and dynamics from movement III of *Frolockt*.

In terms of orchestration, *Frolockt laßt frohe Lieder hören* has much in common with *Groß sind die Wercke des Herrn*. In *Frolockt*, Graupner uses two clarinos, two timpani, two transverse flutes, two oboes, bassoon, two violins, viola, canto, alto, tenor, bass, and continuo, with parts marked *organo* and *violone*. When compared to *Groß sind die Wercke des Herrn*, the only difference in instrumentation is the addition of two flutes in *Frolockt* and the use of only one canto part in *Frolockt* as opposed to the two canto parts in *Groß sind die Wercke des Herrn*.

The full orchestral forces are never utilized simultaneously by Graupner during *Frolockt laßt frohe Lieder hören*. Graupner uses the largest number of instrumental forces in the four choral movements. The instrumentation in these large choral
movements consists of first and second clarino, timpani, first and second oboe, first and second violin, viola, soprano, alto, tenor, bass, and continuo, which according to the autograph parts is meant to be played by violone and organ. In these movements, the instruments primarily double the choral writing, with the major exception of clarino and timpani.

The first and second flutes are only used in the arias, and the bassoon is only used in the tenor aria, movement IV. The first and second clarinos and timpani are omitted in all arias, and the first and second oboes are omitted during the bass aria (movement VI). The variation in orchestration shows that Graupner had a specific orchestral timbre in mind for the different movements.

In Frolockt laßt frohe Lieder hören, Graupner notates several dynamic levels, including fortissimo, forte, piano, and pianissimo. This practice was uncommon during the Baroque era, but later became common practice as compositional techniques became more specific leading to and during the Classical era. Graupner’s use of dynamic indications and his use of dramatic dynamic changes in close proximity is a stylistic shift toward the Classical era (fig. 5.3).

Figure 5.3. Dynamic indications from the continuo in movement III of Frolockt.

The arias in Frolockt laßt frohe Lieder hören also show a melody-dominated texture that indicates a more galant style, in contrast to the more contrapuntally complex
music also seen in Graupner’s cantatas. Graupner showcases melodies through doublings of the primary musical material. In the tenor aria (movement IV) and the bass aria (movement VI), Graupner especially took a step toward the simplified texture that became a hallmark of the *stile galant*.

All recitatives in *Frolockt laßt frohe Lieder hören* are relatively brief; the shortest, movement VII, has nine measures and the longest, movement X, has twenty-three. The recitatives are *secco*, with parts in the autograph for voice, organ, and *violone*, and they are evenly distributed throughout the cantata, always being placed between a chorus and aria, two arias, or an aria and a chorus. The texts of the recitatives are the most directly referential to Landgrave Ernst Ludwig.

A characteristic present in *Frolockt laßt frohe Lieder hören* that can be found in many of Graupner’s other cantatas is the comparatively large amount of music for the bass soloist. With two recitatives (movements II and V) and an aria (movement VI), the bass has more to sing than any of the other soloists. As was mentioned before, this is likely because Graupner’s friend and his assistant music director in Darmstadt was the well-known bass soloist Gottfried Grünwald.

As was common practice in birthday cantatas during Graupner’s time, the texts he used in *Frolockt laßt frohe Lieder hören* (*Let us be joyful hearing the songs*) use biblical imagery, mythological imagery, and texts that mention Ernst Ludwig directly. The religious texts used in this cantata can also be seen to reference Ernst Ludwig. The use of the word “Herr” (“Lord”), throughout the cantata refers to the Lord of the Christian tradition, but it is also making reference to the Lord of Hessen-Darmstadt, Ernst Ludwig, thereby directly linking the Landgrave to God.
Movements III and VIII, both choral movements, utilize texts that are the most straightforwardly sacred, with the text of movement III being a direct quotation from Psalm 106:48, “Blessed be the Lord, the God of Israel, from everlasting to everlasting. And let the people say, ‘Amen.’” The librettist added a final “Alleluja” to the text of this movement. The text of the final movement also connects Ernst Ludwig to Nestor, a character from the *Iliad*, who was a wise king and hero of the Trojan War.\(^{103}\)

Texts that are directly related to Ernst Ludwig are most commonly found in recitatives (movements II, V, and X) and the soprano aria (movement IX). The bass’ second recitative (movement V) mentions “our Prince’s sixtieth banquet,” indicating that *Frolockt laßt frohe Lieder hören* celebrates Ernst Ludwig’s sixtieth birthday. Throughout the cantata, the texts that refer to Ernst Ludwig directly wish the Landgrave protection, blessings, and continued wealth and power, and offer thanks for all that he has done for Hessen-Darmstadt.

**Movement I**

The first movement of *Frolockt laßt frohe Lieder hören*, a choral movement, is in *da capo* form, with the words *da capo* indicated at the end of the B section and a fermata written at the final cadence of the A section (measure 56). The A and B sections are fairly evenly balanced in terms of length, with the A section’s fifty-six measures and the B section’s forty measures.


\(^{103}\) Homer, *The Iliad.*
Table 5.2. Musical Sections of Movement I from Graupner’s *Frolockt laßt frohe Lieder hören*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure Numbers</th>
<th>Key Areas</th>
<th>Texture</th>
<th>Initial Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section A</td>
<td>1-56</td>
<td>DM/DM</td>
<td>Homophonic/</td>
<td><em>Frolockt laßt frohe</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Polyphonic</td>
<td><em>Lieder hören</em></td>
</tr>
<tr>
<td>Section B</td>
<td>56-95</td>
<td>bm/AM</td>
<td>Homophonic/</td>
<td><em>Erhebet ihn mit</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Polyphonic</td>
<td><em>vollen Chören</em></td>
</tr>
<tr>
<td>Section A</td>
<td>1-56</td>
<td>DM/DM</td>
<td>Homophonic/</td>
<td><em>Frolockt laßt frohe</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Polyphonic</td>
<td><em>Lieder hören</em></td>
</tr>
</tbody>
</table>

The harmonic structure follows the standard *da capo* model. The A section is firmly in D Major, spending almost the entire section on tonic, dominant, or subdominant chords. The B section begins in B Minor, the relative minor of the home key, with an important cadence in E Major at measure 80, the V/V of the home key. Graupner finishes the B section by tonicizing the dominant and cadences in A Major before the *da capo*.

The A and B sections mirror each other in terms of musical texture. The A section begins with an orchestral introduction and the B section begins with an orchestral interlude that is nearly identical to the introduction. Following the orchestral statement, both the A and B sections begin with a homophonic choral section followed by an imitative contrapuntal section, although in the B section, Graupner extends the imitative section and adds a cadential extension.

As in *Groß sind die Wercke des Herrn*, Graupner begins the first movement of *Frolockt laßt frohe Lieder hören* with an orchestral introduction featuring the brass and percussion. Throughout the first movement, the first oboe and first violin are written almost entirely in unison, as are the second oboe and second violin. There are instances when the firsts or seconds of each instrumental part are not completely in unison. The parts differ only in small details, such as ornaments (fig. 5.4), although the lack of a
written ornament only indicates a notational difference, and does not necessarily indicate
a lack of embellishment during a performance of the work.

Figure 5.4. Notational differences in violin I and oboe I, movement I of *Frolockt*.

In the first movement, there are no dynamics indicated by Graupner in the autograph
score. There are implied dynamic changes indicated by changes in texture. These changes
occur when the music moves from homophonic texture to a fugal texture.

**Movement II**

The second movement of the cantata is a fourteen-measure recitative for bass and
continuo. The recitative begins in G Major and ends in B Minor. Graupner uses upward
chromatic motion in the bass line from beat two of m. 6 through beat two of m. 10 (fig.
5.5) when Ernst-Ludwig is first mentioned.

Figure 5.5. Upward chromatic motion in bass line from movement II of *Frolockt*. 
The bass line moves up by half step as the text describes the land rejoicing in Ernst Ludwig’s crown and power, perhaps Graupner musically depicting the increasing excitement described in this line of text.

The text setting is syllabic throughout, and an example of word-painting can be found in measure eight of the recitative (fig. 5.6). The first syllable of the word “Scheitel,” a word that can mean both “crown” and “apex,” is set on the highest note of the phrase. With references to the “Prince,” the “throne,” the “crown,” and to Ernst Ludwig himself, any doubts left after the first movement concerning who is being honored in this cantata are answered in this recitative.

Figure 5.6. The bass soloist’s line on “Scheitel” in movement II of *Frolockt*.

Movement III

Graupner composed the third movement of *Frolockt laßt frohe Lieder hören*, a choral movement, in an adapted French overture style, defined as a form that, “combines a slow opening, marked by stately dotted rhythms and suspensions, with a lively fugal second section.”\(^{104}\) The initial section, in common time with dotted rhythms in all voices, is marked *grave*; the first character marking found thus far in Graupner’s score.

The second section of this movement, in 12/8, is a fugue with the instruments doubling the voices. Although Graupner adheres to the contrasting bipartite form common in French overtures, neither of the sections repeat, as would be expected in a standard French overture.

Table 5.3. Musical Sections of Movement III from Graupner’s *Frolockt laßt frohe Lieder hören*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure Numbers</th>
<th>Section A</th>
<th>Section B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key Areas</td>
<td>1-25</td>
<td>DM</td>
<td>DM</td>
</tr>
<tr>
<td>Texture</td>
<td>Homophonic</td>
<td>Polyphonic</td>
<td></td>
</tr>
<tr>
<td>Time Signature</td>
<td>Common</td>
<td></td>
<td>12/8</td>
</tr>
</tbody>
</table>

The use of the French overture style raises the question of whether to perform the first section of this movement with *notes inégales* or without rhythmic alterations. There are several resources available on issues of performance practice in the French overture. While an argument on this issue will not be attempted during the course of this paper, it is fair to say that Graupner was familiar with French overtures and the performance practices related to that genre.

Other than recitatives, this movement is one of two movements in *Frolockt laßt frohe Lieder hören* that is not in da capo form, and is rather in binary form. The twenty-five measure opening section, in common time, contains both homophonic and contrapuntal sections firmly in D Major. The orchestra mostly doubles the choral parts with some orchestral interjections. The second section, a fugue in 12/8, is also in D

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Major. As in the opening section, the orchestra doubles the choral parts with the exception of the clarino and timpani.

The opening section of the third movement has the most dynamic markings of any section in Graupner’s autograph. This section includes several sudden shifts in dynamic levels and textures in close proximity. After the proliferation of dynamic markings in the first section of this movement, there are no dynamic levels indicated in the second section, perhaps because of the composed crescendo that is present in fugal writing.

**Movement IV**

The fourth movement is an aria for tenor in *da capo* form. The A section is in G major and the B section begins in E Minor, but cadences in D Major. The texture in this aria is centered around the tenor’s melody. As in the fugue that concludes the previous movements, the tenor aria is also in 12/8 throughout (fig. 5.7).

Figure 5.7. Tenor doubled by flute, oboe, and violin in movement IV of *Frolockt*. 
Graupner utilizes interesting orchestral doublings throughout this aria. In Graupner’s full score, only five staves are used, but these five staves could represent as many as eleven voices in performance. One line is dedicated to the tenor soloist and another to the viola. The continuo stave is marked *fag* and *tutti*, indicating that a bassoon, the *violone*, and the organ should all be performing from this staff (fig. 5.8).

Figure 5.8. Basso continuo with instrumental indications, movement IV of *Frolockt*.

In the tenor aria, written for flutes, oboes, violins, viola, continuo (with bassoon), and tenor solo, the first flute, oboe, and violin lines are in unison for the majority of the movement. The second flute, oboe, and violin parts are in unison for much of the aria. There are short spans when Graupner writes flute duets without the oboes and violins, but for the majority of the movement, Graupner writes one musical line in the first flute, oboe, and violin parts, and he gives the second flute, oboe, and violin a different musical line. The viola line is rhythmically and melodically related to the primary texture of the movement, but during the B section of the aria, the viola is tacet, further simplifying the texture.

Graupner has the first flute, oboe, and violin also double the tenor soloist during the A section, giving the melody to four voices. The melody in the A section is in short phrases that are often in antecedent and consequent pairings. These musical
characteristics are both elements that are indicative of *stile galant* and move toward Classical style.

*Movement V*

The fifth movement of *Frölickt laßt frohe Lieder hören* is a fifteen-measure bass recitative, the second such recitative in this cantata. From the parts, it is clear that Graupner expected the organ and *violone* to be the continuo ensemble. This recitative is completely syllabic, just as the text setting in first bass recitative (movement II), and the text continues to describe the Landgrave’s good works.

This movement begins in C Major, following from the preceding aria’s final G Major chord and ends in F Major. The text of this recitative mentions the “Prince’s sixtieth banquet.” Perhaps in connection with the number sixty from the text, Graupner utilizes the interval of the sixth several times throughout the recitative.

*Movement VI*

Movement VI is an aria for bass that follows after the recitative, the only time in the cantata when Graupner pairs a recitative followed by an aria sung by the same voice part. Again, this aria is in *da capo* form, in which Graupner uses its standard harmonic scheme, the A section being in F Major and the B section being largely in D Minor and ending in C Major. The time signature is marked common time throughout.

As in the tenor aria, Graupner focuses this movement on the bass’ melodic line and utilizes interesting instrumental doublings. The flutes and oboes are in unison, and Graupner indicates that the violin I and II should play the same musical line an octave
lower. The viola and continuo parts are melodically and rhythmically related to the music of the flute, oboe, and violin, and the mostly homorhythmic music in the orchestra serves as a foundation for the bass soloist.

Despite using several Baroque elements, such as *da capo* from in this aria, Graupner continues to use elements of *stile galant*. The melodic material performed by the bass soloist tends toward the long phrases favored during the Baroque era. The musical material in the violins, flutes, and oboes provides a contrast to the long melodies found in the vocal line. The violins, flutes, and oboes have short melodic fragments that are often repeated, another musical element that became common during the early Classical era (fig. 5.9).

Figure 5.9. Melodic fragments in the flute part, movement VI of *Frolockt*.

*Movement VII*

The sole tenor recitative in *Frolockt laßt frohe Lieder hören*, movement VII, shares many characteristics with the bass recitatives of previous movements. This recitative is very brief, only nine measures long, and the text is set syllabically. This movement begins and ends in D Major. Again, the text of this recitative wishes the Landgrave “luck” and “protection.”
**Movement VIII**

The eighth movement is the second choral movement not in *da capo* form. Rather, it contains two sections that are delineated by changes in key and musical texture. Movement VIII is also the shortest choral movement, with only twenty-five measures in common time. This movement begins with a section in B Minor, one of the few extended minor key sections in the entire cantata. The second section, in D Major, allows the different key areas to reflect the mood of the opening line of the text, “The Lord hears you in your trouble.” As in movement III, the text of movement VIII comes directly from the Bible, using Psalm 20:1, “The Lord answer you in the day of trouble! The name of the God of Jacob protect you,”¹⁰⁶ and Psalm 20:4, “May He grant you your heart’s desire, and fulfill all your plans.”¹⁰⁷

<table>
<thead>
<tr>
<th>Table 5.4. Musical Sections of Movement VIII from Graupner’s <em>Frolockt laßt frohe Lieder hören</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Section</td>
</tr>
<tr>
<td>Measure Numbers</td>
</tr>
<tr>
<td>Key Areas</td>
</tr>
<tr>
<td>Texture</td>
</tr>
<tr>
<td>Time Signature</td>
</tr>
</tbody>
</table>

The eighth movement displays a variety of textures, continuing the precedent established throughout *Frolockt laßt frohe Lieder hören*. This choral movement begins with a homophonic section, in which the orchestra doubles the choir, then alternates between vocal duets and homophony with orchestral interjections. Graupner’s tutti musical punctuations throughout the opening section provide textural variety. Sudden


dynamic shifts are also present throughout this movement, with one section moving quickly between pianissimo and forte. The movement then ends with a fugue in which the orchestra, with the exception of clarino and timpani, doubles the voices.

**Movement IX**

In movement IX, a soprano aria, Graupner again uses *da capo* form and follows the standard harmonic plan, with the A section beginning in A Major and the B section ending in E Major. Graupner also utilizes texture to differentiate the sections of the *da capo* aria. The A section includes the conversation between the flutes and oboes, with the string parts containing music that is different from the music in the woodwinds. In the B section, the woodwinds and strings join forces for much of this section, with their rhythmically and melodically related music. As he has with the arias in movements IV and VI, Graupner focuses the musical texture on the soprano’s melodic line. As in the bass aria, the composer supports the melodic contour of the soprano line with the instrumental voices (fig. 5.10)
Graupner pays special attention to matters of orchestral timbre in this aria, another musical element that is indicative of the Classical era. The flute I and oboe I are often in unison, as are the flute II and oboe II. At points throughout this movement Graupner indicates whether sections are to be intended for flute, oboe (hautbois), or tutti. This leads to a musical conversation between the flutes, oboes, their combined voices, and the soprano voice (fig. 5.11).

Movement X

The soprano recitative, movement X, is very similar to the three recitatives that have come before. Again, this is a secco recitative for the soprano soloist, violone, and organ. The recitative begins in F-sharp Major and cadences in B Minor. The content of
the text is also similar to the preceding recitatives, with Ernst Ludwig being painted as a conduit for heavenly power and blessings. The texts are syllabically set and the forces (organ, violone, and vocal soloist) remain the same.

Movement XI

The concluding movement of *Frolockt laßt frohe Lieder hören*, is a multi-sectional, multi-metered movement that continues in the celebratory mood initiated at the beginning of the cantata. Graupner again uses the *da capo* form and follows standard *da capo* harmonic practices. The A section begins and ends in the tonic, D Major, and the B section begins in the relative minor, B Minor, and ends in the dominant, A Major. Graupner utilized homophonic textures throughout most of this movement, and it is the only choral movement that does not contain a fugue. Graupner employed several time signatures in the final movement: common time, 6/4, and cut time. The quickly changing meters, especially in the A section, create a mood of excitement and celebration.

| Table 5.5. Musical Sections of Movement VIII from Graupner’s *Frolockt laßt frohe Lieder hören* |
|----------------------------------|----------------------------------|----------------------------------|----------------------------------|
| **Section**                      | **Section A**                    | **Section B**                    | **Section A**                    |
| Measure Numbers                  | 1-31                             | 32-57                            | 1-31                             |
| Key Areas                        | DM                               | bm/AM                            | DM                               |
| Texture                          | Homophonic                       | Polyphonic                       | Homophonic                       |
| Time Signature                   | common time, 6/4, cut time, 6/4   | 6/4                              | common time, 6/4, cut time, 6/4   |

In terms of orchestration in Movement XI, the instruments double the voices for much of the A section, with small interjections especially from the clarino and oboes. During the B section, the instruments become more independent from the voices. With
the return of the A section to complete the cantata, the *colla parte* texture ends *Frolockt laßt frohe Lieder hören* with a unified and celebratory musical forces.

*Frolockt laßt frohe Lieder hören* contains a balance between contrapuntal elements and *galant* compositional techniques. Fugal writing remains an important part of this cantata, found in nearly all of the choral movements (movements I, III, and VIII). Graupner places more focus on *stile galant* in his use of homophonic textures and his focus on melody. Through simplified accompaniments and doublings, a single melodic line often becomes the center of the musical texture. Graupner also used sudden shifts in dynamics and textures to achieve dramatic contrasts that were vital to *galant* compositional style.
Graupner’s Birthday Cantata, *Dancket dem Herrn aller Herren* (1737)

Graupner’s cantata *Dancket dem Herrn aller Herren* (“Thanks to the Lord of all Lords”), the latest chronologically of those studied in this document, and composed for the Landgrave’s birthday in 1737, was the penultimate birthday cantata composed for Landgrave Ernst Ludwig. The birthday cantata of the following year, *Kommet herzu lasset uns dem Herrn frohlocken*, was written for the Landgrave’s final birthday before Ernst Ludwig’s death in November 1739. Graupner’s composition continues to combine elements of Baroque compositional practice and musical elements of *stile galant*.

*Dancket dem Herrn aller Herren* comprises ten movements: three choral (movements I, VI, and VIII), two arias (movements III and V), four recitatives (movements II, IV, VII, and IX), and a chorale movement (movement X). The first aria (movement III) is for bass soloist and the second (movement V) is for soprano. Of the recitatives, one is for soprano (movement IV) and three are for bass (movements II, VII, and IX), likely because of Gottfried Grünewald’s presence in the court.

Graupner again uses a chiastic structure in *Dancket dem Herrn aller Herren*. Beginning with the first movement and the final movement and moving toward the center, movements I through IV and X through VII are almost mirror images. Movements V and VI are the central movements of this cantata, and the texts of these movements again contain the themes central to this celebratory cantata. Movement V, a soprano aria, stresses the peoples’ obligation to support and offer thanks to their leader. Movement VI, a chorus, quotes Psalm 150, which tells the people to offer their praise.
Table 6.1. Structure of *Danket dem Herrn aller Herren* with instrumentation.\(^{108}\)

<table>
<thead>
<tr>
<th>Movement</th>
<th>Type of Movement</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement I</td>
<td>Coro</td>
<td>SSATB, tenor and bass chal, clar I and II, timp, str, bc</td>
</tr>
<tr>
<td>Movement II</td>
<td>Recitative</td>
<td>B, bc</td>
</tr>
<tr>
<td>Movement III</td>
<td>Aria</td>
<td>B, str, bc</td>
</tr>
<tr>
<td>Movement IV</td>
<td>Recitative</td>
<td>S, bc</td>
</tr>
<tr>
<td>Movement V</td>
<td>Aria</td>
<td>S, tenor and bass chal, bsn, str, bc</td>
</tr>
<tr>
<td>Movement VI</td>
<td>Coro</td>
<td>SSATB, clar I and II, timp, str, bc</td>
</tr>
<tr>
<td>Movement VII</td>
<td>Recitative</td>
<td>B, bc</td>
</tr>
<tr>
<td>Movement VIII</td>
<td>Coro</td>
<td>SSATB, alto and bass chal, bsn, clar I and II, timp, str, bc</td>
</tr>
<tr>
<td>Movement IX</td>
<td>Recitative</td>
<td>B, bc</td>
</tr>
<tr>
<td>Movement X</td>
<td>Choral</td>
<td>SATB, alto and bass chal, bsn, clar I and II, timp, str, bc</td>
</tr>
</tbody>
</table>

Two of the choruses are through-composed (movements I and VI), both arias (movements III and V) and one chorus (movement VIII) are written in *da capo* form, and the final movement is a chorale set strophically with a brief orchestral introduction and coda. All recitatives are *secco*, for soloist, keyboard instrument,\(^ {109}\) and *violone*. Graupner follows several Baroque compositional practices in this cantata, such as concluding this cantata with a chorale, a common practice in Germany during the Baroque era.

Of the three cantatas analyzed in this paper, Graupner uses fewer key areas in this work than he did in the earlier birthday cantatas. The most prevalent key signature is C Major, a result of the clarino and timpani used in the orchestra. F Major is the only other key signature utilized in this birthday cantata, although Graupner does tonicize A Minor, D Minor, and G Major within the work. The fact that Graupner employs fewer key areas

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\(^{108}\) Information for the structural tables taken from Christoph Graupner, Handschriften Collection, http://tudigit.ulb.tu-darmstadt.de/show/sammlung23.

\(^{109}\) The keyboard instrument is not mentioned in the parts of *Danket dem Herrn aller Herren*, however there is a part marked *Continuo*. 
in *Danket dem Herrn aller Herren* is a characteristic of the *stile galant*, with its less complicated harmonic scheme.

The musical texture of *Danket dem Herrn aller Herren* displays characteristics from both the Baroque and early-Classical eras. Baroque elements, including the use of the fugue in choral movements, are less prevalent in this cantata. Of the four choral movements (I, VI, VIII, and X), only the first movement contains a fugue (fig. 6.1).

Figure 6.1. Fugal entrances in the voice parts, movement I of *Danket*.

Instead of Baroque devices to vary musical texture, Graupner uses sudden shifts in orchestration and voicings, a technique more common in the early Classical period, to create various musical textures (fig. 6.2).
Figure 6.2. Variety in orchestral textures in movement X of *Danket*.

The orchestration of this cantata is similar to the two previous cantatas, with clarino I and II, timpani, *canto* I and II, *alto*, *tenore*, *basso*, violin I and II, viola, bassoon, and continuo. The major difference in *Dancket dem Herrn aller Herren* is its use of chalumeaux instead of the oboes used in *Groß sind die Wercke des Herrn* and the oboes and flutes used in *Frolockt laßt frohe Lieder hören*. Graupner uses the chalumeau frequently and he, along with Telemann, composed a sizeable amount of music for the instrument. Graupner included the chalumeau in “over 80 of [his] cantatas and in 18 of his instrumental works.”\textsuperscript{110} Graupner uses *alto*, *tenor*, and *bass* chalumeaux in *Dancket dem Herrn aller Herren*, but only employs two at a time. He includes chalumeaux in three movements, using the *tenor* and *bass* chalumeaux in movement I and the *alto* and *bass* in movements VIII and X. The instruments, with the exception of the clarinos and

\textsuperscript{110} Colin Lawson. “Chalumeau.”
timpani, often double the choir, but the orchestra displays increased independence whenever the choir is absent.

Unlike the earlier birthday cantatas discussed in this paper, Graupner does use the entire orchestral ensemble in the final two choral movements (movements VIII and X). The opening chorus does not use the bassoon and the second chorus (movement VI) does not use the bassoon or chalumeaux. In this cantata, Graupner places more importance on the orchestra, with extended instrumental introductions, interludes, and codas and an increase of general activity in the orchestra (fig. 6.3). The expanded instrumentation moves in the direction of the Classical era’s extended orchestral ensembles and elevated importance given to instrumental ensembles.

Figure 6.3. Instrumental activity during the chorale in movement X of *Danket*. 
Graupner uses distinct instrumentations for the two arias in *Danket dem Herrn aller Herren*, again showing concern for orchestral timbre. The bass aria (movement III) uses only strings and continuo. The soprano aria (movement IV) includes tenor and bass chalumeaux, bassoon, strings, and continuo. The diverse instrumentation again shows that Graupner had explicit instrumental timbres in mind when composing each movement.

Of the three birthday cantatas included in this paper, *Danket dem Herrn aller Herren* contains the most dynamic indications. The dynamics range from *pianississimo* to *forte*. The increased number of dynamic markings throughout this cantata is indicative of early Classical compositional practices. Graupner brings focus to the melodies of the arias through his control of musical textures. When the soloists’ melodic line is present, Graupner often thins the texture to only include the continuo (fig. 6.4).

Figure 6.4. The soprano melody with continuo in movement V of *Danket*. 
This makes the melodic line the focal point, and is a characteristic of *stile galant*.

The four recitatives in *Dancket dem Herrn aller Herren* are the longest of the three birthday cantatas studied in this document, ranging from fifteen to twenty-four measures. All recitatives are *secco*, for vocal soloist, keyboard, and *violone*. As did the recitatives in *Frolockt laßt frohe Lieder hören* and *Groß sind die Wercke des Herrn*, the recitatives of *Dancket dem Herrn aller Herren* mention Darmstadt, Ernst Ludwig, and the Landgrave’s good works directly, as well as wish him continued health and prosperity.

The texts of *Dancket dem Herrn aller Herren* follow similar patterns to those in other birthday cantatas. This cantata contains the most direct mentions of Ernst Ludwig and Darmstadt. In addition to the Darmstadt specific texts, there are two movements that use psalm texts (movements I and VI). The remainder of the movement uses poetry and prose that describes Ernst Ludwig, Darmstadt, and his people.

*Movement I*

The first movement of *Dancket dem Herrn aller Herren* is in binary form, with a brief homophonic A section lasting for seventeen measures and the B section being an extended, forty-four measure fugue. The movement is firmly in C Major throughout, with brief moments in F Major and G Major. The choice C Major is likely because of the presence of the clarinos in this movement.
Table 6.2. Musical Sections of Movement I from Graupner’s *Dancket dem Herrn aller Herren*

<table>
<thead>
<tr>
<th></th>
<th>Section A</th>
<th>Section B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure Numbers</td>
<td>1-17</td>
<td>17-62</td>
</tr>
<tr>
<td>Key Areas</td>
<td>CM</td>
<td>CM/GM/FM</td>
</tr>
<tr>
<td>Texture</td>
<td>Homophonic</td>
<td>Polyphonic</td>
</tr>
<tr>
<td>Initial Text</td>
<td><em>Frolockt laßt frohe Lieder hören</em></td>
<td><em>Erhebet ihn mit vollen Chören</em></td>
</tr>
</tbody>
</table>

The orchestral opening of *Dancket dem Herrn aller Herren* has strong parallels to the opening of *Groß sind die Wercke des Herrn*. In both cantatas, the rhythm in the timpani part drives the music forward while fanfare figures appear in the clarinos (fig. 6.5). As it did in *Groß sind die Wercke des Herrn*, the orchestral introduction sets the celebratory mood of *Dancket dem Herrn aller Herren*.

Figure 6.5. The clarinos and timpani at the beginning of *Danket* and *Groß* (respectively).

Along with the clarinos, the chalumeaux are also featured throughout this movement. Graupner features the chalumeaux, in duet, accompanied by the timpani, at many points during movement I. The brief, repetitive, and harmonically simple phrases performed by the chalumeaux are typical of *stile galant* (fig. 6.6).
Graupner notates several dynamic markings during this movement. The specificity of his dynamic indications is a characteristic of early-Classical compositional practices. Graupner often uses the musical texture as a guide for dynamic markings; sections where Graupner is using the full ensemble are typically marked *forte* and sections with smaller forces are marked *piano* or less (fig. 6.7).

The text of the opening movement comes from Psalm 136: 3-4, “O give thanks to the God of gods, for His steadfast love endures forever; Who alone does great wonders,
for His steadfast love endures forever,“¹¹¹ one of two movements in this cantata to use a biblical text. Although the text is biblical, the opening line of the movement, Dancket dem Herrn aller Herren or “Give thanks to the Lord of lords,” can also refer to Landgrave Ernst Ludwig. Graupner utilizes word painting by placing a melisma on the word “ewiglich” (“forever”) (fig. 6.8).

Figure 6.8. Word painting on the word ewiglich in movement I of Danket.

Movement II

The second movement is a fifteen measure recitative for bass and continuo. This movement begins in F Major and ends in C Major. The text is set syllabically in this recitative. The text of this recitatives thanks God for creating rulers to protect the people even in times of trouble. There are several instances of word painting in this recitative. The soloist begins with an octave leap when he sings “der grosse Gott,” (“The great God”) representing the definition of the word “grose” (fig. 6.9).

Figure 6.9. Octave leap on “der grosse” in movement II of Danket.

The word “himmel” (“heaven”) is set on the highest note of the recitative, again illustrating the meaning of that word.

**Movement III**

The third movement is the first of two arias, this one for bass soloist, violin I and II, viola, and continuo. Graupner utilizes *da capo* form and common time in this aria. The A section begins and ends in A Minor. In this section, Graupner juxtaposes long notes in the soloist’s line with eighth-notes and sixteenth-notes in the instrumental parts (fig. 6.10).

Figure 6.10. Differing note values in movement III of *Danket*.

When the violin and viola lines are resting, the bass assumes some of their rhythmic activity (fig. 6.11).
Figure 6.11. Rhythmic motion in bass while strings rest, movement III of *Danket*.

The violins are melodically and rhythmically related throughout the movement and the viola is most closely related to the violins. The continuo line is at times related to the soloist’s music, but also supports the other instrumental lines. The bass soloist often stands apart, both rhythmically and melodically, from the orchestra, highlighting the melodic line.

The B section of the aria begins in D Major and ends in E Minor. The musical texture and rhythmic relationships are much as they were in the A section. The major difference between the two sections is that in the B section, the music in the viola part becomes more closely related to the music of the violins, creating a more unified voice. There are multiple dynamic markings throughout the movement. They range from *pianissimo* to *forte*. In the full autograph score the dynamic markings are typically indicated above the top stave and below the bottom stave (fig. 6.12).
The way in which the dynamics are indicated in the score implies that each marking applies to all voices.

The text of movement III again makes a direct connection between Ernst Ludwig and God. The first lines, “Gott der grose Herr der Herren trägt unsern Herrn in seinem Schooß” (“God, the great Lord of Lords, carries our prince in his lap”), provide an image of God directly leading the Landgrave. The aria text also mentions the prosperity that Ernst Ludwig brings to the land.

Movement IV

The fourth movement is a twenty-four measure secco recitative for soprano soloist and continuo. The recitative begins in G Major and ends in A Minor. The text continues in the celebratory vein, describing the “happy land” and giving thanks that prosperity and happiness are plentiful within the “borders of Hessen.” As in movement II, word painting continues in this recitative. Graupner depicts the word “entspringt” (“springs”) with a leap of a major sixth.
Movement V

A soprano aria in movement V follows the soprano recitative. The instrumentation for this aria includes chalumeaux I and II, violin I and II, viola, bassoon, and continuo. This aria is also in da capo form and follows the standard da capo harmonic scheme. The A section begins and ends in F Major and the B section begins and ends in D Minor. The time signature is common time.

The violin I, II, and viola parts are musically related throughout this movement as are the two chalumeaux. Members of the continuo ensemble, which in this movement consists of keyboard instrument, violone, and bassoon, play for both the string groups, accompanied by the full continuo ensemble, and winds, accompanied mostly by the bassoon. The continuous support from the continuo acts as the bridge between the strings and winds (fig. 6.13).

Figure 6.13. Instrument groups with continuo groups, movement V of Danket.
The focus in this aria is again on the soprano’s melody, a *stile galant* characteristic. In the A section, Graupner often uses only the continuo to accompany the soprano’s musical line (fig. 6.14).

Figure 6.14. Soprano and continuo, other instruments tacet, movement V of *Danket*.

In the B section, Graupner further highlights the melody by doubling the soprano line in the violin I.

The lengths of phrases, dynamic markings, and character markings in movement V are all indicative of *stile galant*. In the A section, the melodic material in the orchestra typically consists of one or two measure phrases. The soprano’s musical line in the first section also consists of brief melodic phrases separated by rests. Graupner indicates several dynamic levels in movement V, including *pianissimo* and *forte* markings. Graupner also indicates *adagio* in the final two measures of the B section, a character marking is more indicative of the early Classical period.
The text of movement V is a reminder to the subjects to offer thanks to God for what He has created. It also offers a gentle reminder to the people to remain loyal subjects. The poem states that through duty and devotion, the people can offer “die schönste Freüden Kertzen” (“the most beautiful candles of happiness”).

Movement VI

Movement VI is a through-composed choral movement that has strong similarities to the opening movement of *Frolockt laßt frohe Lieder hören* (fig. 6.15).

Figure 6.15. Similarities in the opening measures of *Frolockt* and *Danket* (respectively).

Both movements are in 6/8 and their instrumentation is nearly identical, the exception being that there are oboes present in *Frolockt laßt frohe Lieder hören* and not in *Dancket dem Herrn aller Herren*. Both excerpts contain a fanfare in the clarino parts and the melodies in the violin I parts (doubled by the oboe I in fig. 6.15 on the left) have very
similar contours. Through his use of similar orchestrations and other musical devices, Graupner makes clear that he is portraying a celebratory mood.

Movement VI includes clarino I and II, timpani, strings, and continuo. The C Major key area throughout the movement is likely related to the clarino. This movement is sixty-seven measures long with two sections; the A section from measure one through twenty-four, the B section from measure twenty-five through sixty, and an orchestral coda from measure sixty-one through measure sixty-seven.

Table 6.3. Musical Sections of Movement VI from Graupner’s *Dancket dem Herrn aller Herren*

<table>
<thead>
<tr>
<th>Section</th>
<th>Section A</th>
<th>Section B</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure Numbers</td>
<td>1-24</td>
<td>25-60</td>
<td>61-67</td>
</tr>
<tr>
<td>Key Areas</td>
<td>CM</td>
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<td>CM</td>
</tr>
<tr>
<td>Texture</td>
<td>Homophonic</td>
<td>Homophonic/Polyphonic</td>
<td>Homophonic</td>
</tr>
<tr>
<td>Time Signature</td>
<td>6/8</td>
<td>6/8</td>
<td>6/8</td>
</tr>
</tbody>
</table>

As he has done in previous movements of this cantata, Graupner divides the forces into distinct timbral groups. In this movement the groups include the clarino and timpani, the strings, and the choir, with the continuo being the uniting musical element. Graupner displays the different instrumental timbres directly at the start of movement VI (fig. 6.16).
Movement VI contains the fewest dynamic markings of any of the choral movements. Graupner only uses *forte* and *pianissimo* during this movement and dynamic indications are only found in three places in this chorus. As there are sudden changes in musical texture, perhaps Graupner felt that the dynamic changes were implied by the size of the musical forces.

The sixth movement is one of the few movements in this cantata to use biblical quotations. The words are excerpted from Psalm 150:1-2, “Praise the Lord! Praise Him for His mighty deeds; praise Him according to His surpassing greatness,”\(^{112}\) and Psalm 150:6, “Let everything that breathes praise the Lord.”\(^{113}\) Graupner combined parts of verses one and two and used nearly all of verse six, except for the concluding “Hallelujah.” Again, although the text comes from the Bible, the use of the word *Herr* can also be understood to describe Ernst Ludwig.

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\(^{113}\) Psalm 150:6 (New Revised Standard Version).
Movement VII

The seventh movement is the second bass recitative in *Dancket dem Herrn aller Herren*. The recitative begins in F Major and ends in A Minor. The text setting is completely syllabic. The text is a prayer to God from the people to continue Ernst Ludwig’s well-being. There are several moments of word painting found throughout this movement. During the phrase “Du bist unser Gott” (“you are our God”), in measures seven and eight, the word “du” is repeated and the second iteration ascends to the highest note of the recitative.

Movement VIII

Movement VIII is the second *da capo* chorus and one of two movements that use the entire orchestral ensemble. The A section begins and ends in C Major and the B section begins in C Major and ends in G Major. Again, the choice of key areas is likely related to the use of clarinos in this movement.

<table>
<thead>
<tr>
<th>Table 6.4. Musical Sections of Movement VIII from Graupner’s <em>Dancket dem Herrn aller Herren</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section</strong></td>
</tr>
<tr>
<td>Measure Numbers</td>
</tr>
<tr>
<td>Key Areas</td>
</tr>
<tr>
<td>Texture</td>
</tr>
<tr>
<td>Time Signature</td>
</tr>
</tbody>
</table>

Graupner displays a wide variety of timbres and textures within short periods of time throughout this movement. During the course of this movement, the two chalumeaux, the strings, vocal duets, single vocal lines, and the tutti forces are highlighted in close proximity. The texture is largely homophonic, but Graupner avoids
monotony through the aforementioned changes in timbre, a stylistic choice that is of the early Classical era.

The text of movement VIII is the most directly related to Ernst Ludwig. The text is a prayer for Ernst Ludwig’s health. Because Graupner composed this birthday cantata for the Landgrave’s seventieth birthday, Ernst Ludwig’s advanced age may have been cause for concern. The line “Stärcke erhalte den würdigen Sohn” (“protect the strength of your worthy son”) may have been a plea for the elderly Landgrave’s continued health.

Movement IX

The ninth movement is the third recitative for bass in Dancket dem Herrn aller Herren. This twenty-four measure recitative begins and ends in D Major, and is among the longest in the three birthday cantatas studied in this paper. The text setting is almost entirely syllabic and the recitative begins by honoring the Landgrave’s fifty years in power,¹¹⁴ and continues on to celebrate Ernst Ludwig’s reign and all that he has done for his people.

Movement X

In this final movement, Graupner seems to place the orchestra on a level of importance that is equal to that of the chorus, which is another compositional practice

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¹¹⁴ Ernst Ludwig originally became Landgrave in 1678 at the age of eleven, but his mother actually held power until Ernst Ludwig turned twenty in 1687. Because Danket dem Herrn aller Herren was written for Ernst Ludwig’s seventieth birthday in 1737, it would have also been the fiftieth anniversary of his actual rule. Elisabeth Noack and Dorothea Schröder, “Ernst Ludwig, Landgrave of Hesse-Darmstadt,” Oxford Music Online, http://www.oxfordmusiconline.com/subscriber/article/grove/music/08950 (accessed July 12, 2011).
that looks to the Classical era and beyond. The final movement of *Dancket dem Herrn aller Herren* is the second to use the entire ensemble: clarino I and II, timpani, chalumeau I and II, violin I and II, viola, chorus, and continuo. The movement is in C Major, with the relative minor, A Minor, also being tonicized during the movement. Graupner turns to a German Baroque compositional practice for the final movement of this cantata, concluding with a chorale. He sets two verses of the chorale text strophically and the choir sings in four-part texture with the melody in the soprano.

Although Graupner follows standard Baroque compositional traditions with his concluding chorale, he also applies musical elements that break with the many Baroque chorale settings. With the exception of the clarino I, which doubles the chorale melody throughout, the orchestral writing is not in unison with the voices. Instead, Graupner writes rhythmically active music for the chalumeaux and violins that stands in direct contrast to the slower rhythmic motion of the chorale. The music of the violin I is especially virtuosic and seems to be nearly as important as the chorale melody (fig. 6.17).

Figure 6.17. The violin I line from movement X of *Danket*.

\[\text{Vln. 1} \]

Graupner further incorporates elements of *stile galant* into *Dancket dem Herrn aller Herren*. Fugal writing is only used in the opening movement of this cantata, making a turn away from complex counterpoint. Instead, Graupner chose to integrate aspects of *galant* compositional style in this cantata. The use of *galant* elements in this cantata, such as simplified harmonic language, dramatic textural and dynamic contrasts, and
homophonic textures, show that Graupner turned increasingly toward *stile galant* and away from the contrapuntal style as his compositional career progressed.

The final chorale of *Dancket dem Herrn aller Herren* is representative of the three birthday cantatas described in this paper, of all of Graupner’s birthday cantatas, of much of Graupner’s immense compositional output, and of his life and works in general. Operating within the framework of Baroque compositional practice, Graupner experimented with musical elements that played a role in the expansion of musical language. It is this expansion of musical language and style that makes Christoph Graupner an important voice in *stile galant* and the development of Classical style.
Conclusion

Without a champion, as Johann Sebastian Bach had in figures like Gottfried Baron van Swieten,\textsuperscript{115} patron to composers including Mozart and Beethoven, and Mendelssohn, there is much music that is left hidden in dark corners of libraries and many composers who are almost entirely forgotten. Christoph Graupner, unknown to the majority of current musicians and audiences except for his connection with the musical titan of the Baroque era, Johann Sebastian Bach, and their competition for the\textit{ Thomaskantor} position in the town of Leipzig, is one such composer. Yet a closer examination of Graupner’s life, musical output, and response to his work by his contemporaries indicates a level of historical importance that is far more than a footnote in the life of Johann Sebastian Bach.

Through a review of literature, it is evident that, although largely unknown today, Christoph Graupner was a well-respected musical voice who had a strong presence in Germany during his lifetime. As evidenced in the research literature, Graupner’s musical abilities were also highly regarded during his lifetime. His contemporaries, including Georg Phillip Telemann and Johann Mattheson praised his work.\textsuperscript{116} Through a study of Graupner’s life and music that began in the early twentieth century, scholars have been able to view his work with an awareness of centuries of musical development. This renewed awareness has led many musicians to appreciate that, although he was not a


\textsuperscript{116}Ernest Charles Harriss, “Johann Mattheson's 'Der Vollkommene Capellmeister': A Translation and Commentary,” 1440.
radical innovator, Graupner played an important role in the direction of compositional trends.

The combination of contrapuntal techniques and elements of *stile galant*, found in many of Graupner’s works, indicate the composer’s awareness of contemporary compositional style. In his birthday cantatas, an increased use of *galant* techniques and a decline in contrapuntal elements as his career progressed illustrate Graupner’s musical preferences and may also be seen as an indicator of popular musical tastes. Pedagogically, Graupner’s compositions can be used to illustrate to students of music history, literature, and conducting and to participants in choral and orchestral ensembles this shift in musical style.

The focus of this research has been to bring a specific subgenre of Graupner’s works, the birthday cantatas, into the eyes of modern day performers and audiences, and to place Graupner into the gaze of music history as an important figure who synthesized elements from the Baroque era and *stile galant*. Specifically, this study has examined three birthday cantatas written by Graupner for Landgrave Ernst Ludwig of Hessen-Darmstadt, providing background, analysis, and modern editions in order to bring further recognition to this almost unknown composer and his music. It is the hope of the author that through this document and accompanying scores, Graupner and his works will be more easily accessible to researchers and performers and that Christoph Graupner will be more widely acknowledged as a vital figure in the emergence of *stile galant*. 
APPENDIX ONE

Christoph Graupner’s *Groß sind die Wercke des Herrn* (1716)

Autograph Scores from Universitäts- und Landesbibliothek Darmstadt/Graupner-Werke-Verzeichnis
https://creator.zoho.com/floxoip/graupner_gwv/#

Full Score edited by John McCarty

Transcription of hand-written texts from autograph scores by Margarete Ritzkowsky
http://www.sueterlin-service.de/index.html
Groß sind die Wercke des Herrn
I. Coro
Christoph Graupner (1683-1760)
edited by John McCarty

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Groß, groß sind die wercke des Herrn, die wercke des Herrn,

Groß, groß sind die wercke des Herrn, die wercke des Herrn,

Groß, groß sind die wercke des Herrn, die wercke des Herrn, wer ihn ach-

Groß, groß sind die wercke des Herrn, die wercke des Herrn,
I. Coro

Cl. 1

Cl. 2

Timp.

Vln. I

Vln. II

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

achtet, wer ihn achtet,
achtet, wer ihn achtet,
achtet, wer ihn achtet,
Cl. 1

Cl. 2

Timp.

Vln. I

Vln. II

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

1. Coro

der hat e i - tel lust,
der hat e i - tel lust,
der hat e i - tel lust

dar -
der hat e i - tel lust,
der hat e i - tel lust,
der hat e i - tel lust

dar -
der hat e i - tel lust,
der hat e i - tel lust,
der hat e i - tel lust

dar -
der hat e i - tel lust,
der hat e i - tel lust,
der hat e i - tel lust

dar -
I. Coro

an der hat ei-tel lust da-ran
Er hat ein ge-dicht-nis-

Stift, ein ge-dicht-nis Sei-ner

an der hat ei-tel lust da-ran

an der hat ei-tel lust da-ran

an der hat ei-tel lust da-ran

an der hat ei-tel lust da-ran

an der hat ei-tel lust da-ran
I. Coro

wun-der, Sei-ner wun-der, Sei-ner
wun-der, Sei-ner wun-der, solo Sei-ner
wun-der, Sei-ner wun-der, er hat ein ge-
dächt nis-ge-stif-tet Sei-ner
tutti
tutti
wun-der, Sei-ner wun-der, Sei-ner
wun-der, Sei-ner wun-der, Sei-ner
wun-der, Sei-ner wun-der, Sei-ner
wun-der, Sei-ner wun-der, Sei-ner
I. Coro

Cl. 1

Vln. I

Vln. II

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

Cl. 2

Timp.

wun••der, Sei••ner wun••der,

der gnü••di••ge,
der gnü••di••ge und barm her••n••

wun••der, Sei••ner wun••der,

der gnü••di••ge,
der gnü••di••ge und barm her••n••

wun••der, Sei••ner wun••der,

der gnü••di••ge,
der gnü••di••ge und barm her••n••

wun••der, Sei••ner wun••der,

der gnü••di••ge,
der gnü••di••ge und barm her••n••

wun••der, Sei••ner wun••der,

der gnü••di••ge,
der gnü••di••ge und barm her••n••
I. Coro

Cl. 1

Cl. 2

Timp.

Vln. I

Vln. II

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

zi-ge Herr, der gnä-di-ge und barm her zi-ge Herr.

zi-ge Herr, der gnä-di-ge und barm her zi-ge Herr.

zi-ge Herr, der gnä-di-ge und barm her zi-ge Herr.

zi-ge Herr, der gnä-di-ge und barm her zi-ge Herr.

zi-ge Herr, der gnä-di-ge und barm her zi-ge Herr.
Groß sind die Wercke des Herrn
II. Bass Recitative

Christoph Graupner
edited by John McCarty

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Groß sind die Wercke des Herrn

III. Bass Aria

Christoph Graupner
edited by John McCarty

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III. Bass Aria

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc
III. Bass Aria

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc
III. Bass Aria

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc

6 4 5

6 7 6

Herr der Fürsten, Herr der

- und danck gesagt,

Gott er dir sey Lob und Danck dir sey Lob -

tasto solo
III. Bass Aria

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc

dir sey Lob und Danck ge sagt.

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc

6 6 7 6
III. Bass Aria

dir sey Lob und Danck ge-sagt, Daß du dein-es Volck-es fleh-en wie-der
gnä dig an-ge seh en Daß du dein es volck-es fleh en wie-der gnä dig an-te-
III. Bass Aria

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc
III. Bass Aria

D.C. al Fine

Jahr noch nicht, noch nicht ge raubt.

D.C. al Fine
Groß sind die Wercke des Herrn
IV. Soprano Recitative

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Groß sind die Wercke des Herrn
V. Soprano Aria

Christoph Graupner
edited by John McCarty

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V. Soprano Aria

Ob. 1

Ob. 2

Vlns./Bsn.

Sop.

bc

über- schüt- te
den - ge- salb - ten
den - ge- selb - ten
er - ner
weit,
V. Soprano Aria

Vlns./Bsn.

Ob. 1

Ob. 2

Sop.

bc

fertner weit, fertner weiter über fluss,

ferner weit mit über fluss,
V. Soprano Aria

fer - ner weit, fer - ner weit, fer - ner weit, fer - ner weit,
mit ü - ber - flüß U - ber - schüt - te den Ge - salb

Ob. 1
Ob. 2
Vlns./Bsn.
Sop.
bc
V. Soprano Aria

Ob. 1

Ob. 2

Vlns./Bsn.

Sop.

bc

6 7 6 6 6 5 6

6 7 6 4 2 6 6 4 3 6

6 6 3 6 7 6

6 3 6 3 5 6

6 7 6 6 6 6

6 6 6 6 6 6 6
V. Soprano Aria

Ob. 1

Ob. 2

Vlns./Bsn.

Sop.

bc

85
t

92

6

6

Setz ihm ei- ne- guld-ne-

Cro- ne ei- ne guld-ne-

Cro- ne zum ver- dien- ten Eh- ren Loh- ne
V. Soprano Aria

Ob. 1

Ob. 2

Vlns./Bsn.

Sop.

zum ver-dien-ten Eh-ren Loh-ne gnad-en voll - gnad-en-voll -

be

107

Ob. 1

Ob. 2

Vlns./Bsn.

Sop.

gnad-en voll - und lieb-reich und lieb-reich -auf

be

#5 6 6 5 6 6 #6
V. Soprano Aria

Ob. 1

Ob. 2

Vlns./Bsn.

Sop.

bc

gib daß auch sein

J

Lebens Lauf - - - - uns selbst uns
V. Soprano Aria

Ob. 1

Ob. 2

Vlns./Bsn.

Sop.

bc

selbst

uns

über

steigen

muß

uns selbst

uns
V. Soprano Aria

Ob. 1

Ob. 2

Vlns./Bsn.

Sop.

bc

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

muß

muß

gen
Groß sind die Wercke des Herrn

VI. Bass Recitative

Christoph Graupner
edited by John McCarty

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VI. Bass Recitative

theil aus vät-ter-lich-er Lie-be bey gib bey-den was sie Dir als ei-gen ü-ber - ge-ben und was

ach weï-ter nichts als nur ein lang - - - - - - - - ges le-ben.
Groß sind die Wercke des Herrn
VII. Aria + Coro
Christoph Graupner
edited by John McCarty

VII. Aria + Coro
Christoph Graupner
edited by John McCarty
VII. Aria + Coro
VII. Aria + Coro

Ach laß doch unser sonnenlicht unser sonnenlicht noch lang
VII. Aria + Coro

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

noch lang an diesem himmel stehen

Ach lass doch
VII. Aria + Coro

Vln. 1/Ob. 1
Vln. 2/Ob. 2
Vla.
Sop. 1
Sop. 2
Alto
Tenor
Bass
bc

un - ser - sonn - en - licht un - ser sonn - en licht noch lang noch lang

# 6 #6 # 6 #
VII. Aria + Coro

Vln. 1/Ob. 1
Vln. 2/Ob. 2
Vla.
Sop. 1
Sop. 2
Alto
Tenor
Bass
bc

noch lang
noch lang an diesem himmel
noch lang
VII. Aria + Coro

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc
VII. Aria + Coro

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

Ach laß doch unser sonnen-
tutti

Ach laß doch unser sonnen-
tutti

Ach laß doch unser sonnen-
tutti

Ach laß doch unser sonnen-
tutti

Ach laß doch unser sonnen-
tutti

noch lange an diesem himel
steh en

noch lange an diesem himel
steh en

noch lange an diesem himel
steh en

noch lange an diesem himel
steh en

noch lange an diesem himel
steh en

noch lange an diesem himel
steh en
VII. Aria + Coro

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

licht unser sonnen licht noch lang noch

licht unser sonnen licht noch lang noch

licht unser sonnen licht noch lang an diesem himmel noch

licht unser sonnen licht noch lang an diesem himmel noch

licht unser sonnen licht noch lang an diesem himmel noch
VII. Aria + Coro

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

lang noch lang noch lang noch lang noch
lang noch lang noch lang noch lang noch
lang an diesem himmel noch lang an diesem himmel noch
lang an diesem himmel noch lang an diesem himmel noch
lang an diesem himmel noch lang an diesem himmel noch
lang an diesem himmel noch lang an diesem himmel noch
VII. Aria + Coro

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

lang noch lang noch
lang noch lang noch
lang an diesem himmel noch
lang an diesem himmel noch
lang an diesem himmel noch
lang an diesem himmel noch
lang noch lang noch
lang noch lang noch

f
p

f
p

p

p

p
VII. Aria + Coro

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

lang noch
lang an diesen himmel steh

lang noch
lang an diesen himmel

lang diesem himmel steh

lang an diesem himmel

lang an diesem himmel noch
lang an diesem himmel steh

lang an diesem himmel noch
lang an diesem himmel
VII. Aria + Coro

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

Laß sei-nen ho-hen pur-pur-
VII. Aria + Coro

schein - sei- nen ho - hen - pur - pur
schein doch im - mer un - ver - än - dert
VII. Aria + Coro

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

un - ver-än - dert seyn

Tenor

Lab - sei - nen ho - hen pur - pur - schen - sei - nen ho - hen pur - pur

Bass

bc
VII. Aria + Coro

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

schein
doch
im
mer
ver
ändert

und

und
un-serm

un
ver
ändert
un-ändert
seyn

6

#6

#
VII. Aria + Coro

unserm Morgen stern unserm Morgen stern auch nicht al - hier zu zeit - lich zu

Morgen stern un - stern Morgen - stern auch nicht al - hier zu zeit - lich zu zeit - lich zu

hier zu zeit - lich zu

nicht al - hier zu zeit - lich zu

zeit - lich zu zeit - lich zu
VII. Aria + Coro

zeitlich untergehn

untergehn

untergehn

untergehn

untergehn

untergehn

untergehn und unserm Morgen
VII. Aria + Coro

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

tasto solo

pp
VII. Aria + Coro

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

D.C. al Fine

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D.C. al Fine
Groß sind die Wercke des Herrn
VIII. Bass Recitative
Christoph Graupner
edited by John McCarty

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Groß sind die Wercke des Herrn
IX. Bass Accompanied Recitative and Coro

Christoph Graupner
edited by John McCarty

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IX. Bass Accompanied Recitative and Coro
IX. Bass Accompanied Recitative and Coro

Cl. 1

Cl. 2

Timp.

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

Ich will Dav-id nicht lü-gen

Ich will Dav-id nicht lü-gen
IX. Bass Accompanied Recitative and Coro

Cl. 1

Cl. 2

Timp.

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

tasto solo

Sein

Ich will Dav-id nicht li-gen sein Saa-me soll e-wig seyn und sein stuhl vor mir wie die...
IX. Bass Accompanied Recitative and Coro

Cl. 1

Cl. 2

Timp.

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

Sin Saa - me soll e - wig seyn und sein

Saa - me soll e - wig seyn und sein stahl vor mir wie die Son

Son ne und sein stahl-vor - mir wie die Son - ne und sein
IX. Bass Accompanied Recitative and Coro

Cl. 1

Cl. 2

Timp.

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc
IX. Bass Accompanied Recitative and Coro

Cl. 1

Cl. 2

Timp.

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc
IX. Bass Accompanied Recitative and Coro

e - wig seyn und sein
mühl vor mir wie die Son - ne wie die Son - ne

e - wig seyn und sein
mühl vor mir wie die Son - ne wie die Son - ne

mir wie die Son - ne wie die Son - ne

Die Stuhl vor mir wie die Son - ne wie die Son - ne

Die Stuhl vor mir wie die Son - ne wie die Son - ne

Die Stuhl vor mir wie die Son - ne wie die Son - ne
IX. Bass Accompanied Recitative and Coro

Cl. 1

Cl. 2

Timp.

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

wie die Son ne

wie die Son ne

wie die Son ne

wie die Son ne
IX. Bass Accompanied Recitative and Coro
IX. Bass Accompanied Recitative and Coro

Cl. 1

Cl. 2

Timp.

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc
IX. Bass Accompanied Recitative and Coro

Cl. 1

Cl. 2

Timp.

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc
IX. Bass Accompanied Recitative and Coro

Cl. 1

Cl. 2

Timp.

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

Son - ne

Sein Saa - me soll

Son - ne

Sein Saa - me soll

- ne und mir und sein stuhl vor

Sein Saa - me soll e - wig seyn und sein stuhl vor

stuhl vor mir und sein stuhl vor - mir wie die Son - ne wie die Son - ne wie die
IX. Bass Accompanied Recitative and Coro

Ewig seyn und sein stuhl vor mir wie die Son...
IX. Bass Accompanied Recitative and Coro
APPENDIX TWO

Christoph Graupner’s *Frolockt laßt frohe Lieder hören* (1726)

Autograph Scores from Universitäts- und Landesbibliothek Darmstadt/Graupner-Werke-Verzeichnis
https://creator.zoho.com/floxoip/graupner_gwv/#

Full Score edited by John McCarty

Transcription of hand-written texts from autograph scores by Margarete Ritzkowsky
http://www.sueterlin-service.de/index.html
Frolockt laßt frohe Lieder hören

I. Coro

Christoph Graupner
edited by John McCarty

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I. Coro

hör-en, last fro-he Lied-er hör-en. Der Herr der Herr gönnt uns ein

Der Herr, der Herr gönnt uns ein

hör-en, last fro-he Lied-er hör-en.

hör-en, last fro-he Lied-er hör-en.

hör-en, last fro-he Lied-er hör-en.
I. Coro

er-he - bet ihn, mit vol - len Chör-en,
I. Coro

er-he - bet ihn  mit vol - len Chör - en.  Ja, ja danckt un - bern

er-he - bet ihn,  mit vol - len Chör - en.  Ja, ja danckt

er-he - bet ihn,  mit vol - len Chör - en.

er-he - bet ihn,  mit vol - len Chör - en.
I. Coro

Gott, ja, ja,
Ja, ja danckt un-fern Gott.
Ja, ja danckt un-fern Gott.
Ja, ja danckt un-fern Gott.
Ja, ja danckt un-fern Gott.
Ja, ja danckt un-fern Gott.

un-fern Gott, ja, ja danckt un-fern Gott, danckt un-fern Gott, danckt un-fern Gott, ja,
I. Coro

Sop.

Gott, danckt un-ßerm Gott, dem starck-en Ze-ba- oth. Ja, ja, ja

Alto


Tenor

Gott danckt un-ßerm Gott, dem starck-en Ze-ba- oth. Ja, ja, ja dem

Bass

Gott, danckt un-ßerm Gott, dem starck-en Ze-ba- oth. Ja, ja dem

bc
Frolockt laßt frohe Lieder hören
II. Bass Recitative

Bass

Basso Continuo

Herr, Herr wir loben dich dein starker Arm der Fürsten setzt und

schützet hat unsern Fürsten Thron mit reicher Gnade unterstüzt. Das Land erfreuet

sich, es sieht Ernst Ludwigs Scheitel heute den schönsten Schmuck diegrauen Ehren

Cron in neuer Kraft in aller Wonne tragen. Drum stehen wir voll Freudigkeit

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II. Bass Recitative

Dir groß-er Gott Lob, Dank, und Preis zu sagen.
Frolockt laßt frohe Lieder hören

III. Coro

Christoph Graupner
edited by John McCarty
III. Coro

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc
III. Coro

Israël von ewigkeit zu ewigkeit von

Israël von ewigkeit zu ewigkeit zu

Israël von ewigkeit zu

Israël von ewigkeit zu
III. Coro

e-wig-keit zu e-
e-wig-keit zu e-
e-wig-keit.
e-wig-keit zu e-
wig-keit zu e-
wig-keit zu e-
wig-keit zu e-
wig-keit.

A-men. und al-le

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

Ob. 1

Ob. 2

Timp.

Cl. 1

Cl. 2

bc

3 6 7 6 8
III. Coro

```xml
<cl.1>
<cl.2>
<timp.>
<ob.1>
<ob.2>
<vln.1>
<vln.2>
<vln.>
<sop.>
<alto>
<tenor>
<bass>
<bc>
</xml>

A - men A - men. al-le - lu-ja -
III. Coro

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc
III. Coro

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc
III. Coro

Vln. 1

Sop.

Alto

Tenor

Bass

bc
III. Coro

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc
III. Coro


al-le - lu - ja.


al-le - lu - ja.
Frolockt laßt frohe Lieder hören
IV. Tenor Aria

Christoph Graupner
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IV. Tenor Aria

Vln./Fl./Ob. 1

Vln./Fl./Ob. 2

Vla.

Tenor

bc

\[ \text{Kan dir Herr ein schwaches} \]
IV. Tenor Aria

Vln./Fl./Ob. 1

Vln./Fl./Ob. 2

Vla.

Tenor

Lallen, ein schwaches Lallen wohlgefallen, Ach, so

bc

5
6

6

Vln./Fl./Ob. 1

Vln./Fl./Ob. 2

Vla.

Tenor

nim, ach, so

nim, so nim diß opfer

bc

6
2

6
2
IV. Tenor Aria

Vln./Fl./Ob. 1

Vln./Fl./Ob. 2

Vla.

Tenor

bc

an. Kan dir Herr ein schwach es Lallen din schwach es
IV. Tenor Aria

Vln./Fl./Ob. 1

Vln./Fl./Ob. 2

Vla.

Tenor

be

Lalli-en wohl-ge-fallen. Ach, so nim, ach, so

nim, nim diß nim dißopfer an.
IV. Tenor Aria

Laß auch ferner ferner unßer Schreyen unßer Schreyen

Wohl, unßerm Haupt zum Wohl, unßerm Haupt zum
IV. Tenor Aria

Vln./Fl./Ob. 1

Vln./Fl./Ob. 2

Vla.

Tenor

Un-fall, stöh-ren kan, das kein Un-fall,

bc

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

stöh-ren kan.

bc
Frolockt laßt frohe Lieder hören
V. Bass Recitative

Christoph Graupner
edited by John McCarty

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Nacht nun solches Wohl zu flehn in treuen Hertzen brennen.
Frolockt laßt frohe Lieder hören
VI. Bass Aria

Christoph Graupner

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VI. Bass Aria

Fls./Obs.

Vlns.

Vla.

Bass

bc

See gen, Vat er Dei nen-See gen, Le ge un bers Fr sten
VI. Bass Aria

Weegen, Lege us - ßers Fürsten Weegen Gott lich-

es Ge - dey-en Gott - lich-es ge - dey - en bey,
VI. Bass Aria

Fls./Obs.

Vlns.

Vla.

Bass

le - ge un - ßers Fürs - ten Wee - gen Gott - lich-es - ge -

bc
VI. Bass Aria

Fls./Obs.

Vlns.

Vla.

Bass

bc

Flöten/Oberteile

Violine

Violette

Bass

Bc

Cröne de-ßen Gött-er Stand durch
VI. Bass Aria

die Gaben Deiner Hand, durch die Gaben Deiner Hand,

Laß bey hochgebrachten Jahren
VI. Bass Aria

Dei-nen lie-len Geist er-fah-ren, daß Dein Hertz Dein

Hertz Dein Hertz stets mit ihm sey, daß Dein Hertz -
VI. Bass Aria

D.C. al Fine

Dein Hertz stets mit ihm sey.

D.C. al Fine
Frolockt laßt frohe Lieder hören

VII. Tenor Recitative

Christoph Graupner
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Frolockt laßt frohe Lieder hören
VIII. Coro
Christoph Graupner
edited by John McCarty

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VIII. Coro

Sop.

Alto

Tenor

Bass

cl. 1

cl. 2

timp.

ob. 1

ob. 2

vln. 1

vln. 2

vla.

schnüre dich

der nahme des gottes
carlos schütze dich

ja
carlos schütze dich,
der nahme des gottes
carlos schütze dich
er gebt dir

schnüre dich,
schnüre dich
er gebt dir

ja
carlos schütze dich

schnüre dich

ja
carlos schütze dich
VIII. Coro

was Dein Hertz begeh - re, er gebe dir was Dein Hertz begeh -
Frolockt laßt frohe Lieder hören
IX. Soprano Aria
Christoph Graupner
edited by John McCarty

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IX. Soprano Aria

Fl. 1/Ob. 1

Fl. 2/Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

bc

Schätze

dele Schützenzah der Hö

Verherrlich

Hö

IX. Soprano Aria
IX. Soprano Aria

Kommt, Kommt, Kommt, Kommt, 
ed - le Schüt - ze auß der 

fl. 1/Ob. 1

fl. 2/Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

bc

IX. Soprano Aria

Kommt, Kommt, Kommt, Kommt, 
ed - le Schüt - ze auß der 

fl. 1/Ob. 1

fl. 2/Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

bc
IX. Soprano Aria
IX. Soprano Aria

Fl. 1/Ob. 1
Fl. 2/Ob. 2
Vln. 1
Vln. 2
Vla.
Sop.
bc

D.C. al Fine
D.C. al Fine
D.C. al Fine
D.C. al Fine
D.C. al Fine
D.C. al Fine
D.C. al Fine

"auch sei sen Gött ter Sohn."

D.C. al Fine
D.C. al Fine
D.C. al Fine
D.C. al Fine
D.C. al Fine
D.C. al Fine
D.C. al Fine

IX. Soprano Aria
Froloekt laßt frohe Lieder hören
X. Soprano Recitative

Christoph Graupner
edited by John McCarty

Soprano

Basso Continuo

Herr! Großer Herr-scher hier und droben laß Dei-ne Macht laß Dei-ne

Treu an un-bern Haupt sich ü-ber-reich-lisch zei-gen Ver neu-e Dei-ne Gra-den

Pro-ben da-mit sein Flor voll-komm-en sey. Ge-wäh-re de-ben Gö-t-er Zwei-gen be-

sän-dig neu-e Wachs-thums Krafft. Ver-meh-re so die Freu-de hoh-er Jah-re ver-

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X. Soprano Recitative

Sop. 12
wen - de selbst, was bang-es Trau-ren-schaft? Hilff Herr zu al-ler Zeit daß

Sop. 15
Frie - de und Ge-rech-tig-keit, sich bey Ernst Lud-wigs Schutz an al-len Or-ten

Sop. 18
paa-re. Gib daß nur Glück, in de-ßen Lan-den la-che, undlau-ter See-gens Sel - ten-

Sop. 21
heit sein gant-zes Für - sten-hum zu ei-nem Wun-der ma-che.
Frolockt laßt frohe Lieder hören
XI. Coro

Christoph Graupner
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XI. Coro

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

Segne Herr, Segne das Fle-

hen der

Segne Herr, Segne das Fle-

hen das

Segne Herr, Segne, Segne das Fle-

Sen das
XI. Coro

Cl. 1

Cl. 2

Temp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

Dein kräft'ges Seg-ne Herr,
XI. Coro

segne das flehen der Dei- nen, der Dei-nen

segne das flehen der Dei- nen der Dei- nen

segne das flehen der Dei-nen der Dei-nen

segne das flehen der Dei-nen der Dei-nen
XI. Coro

Gön - ne, Gön - ne dein froh - es Dein kräf - ti-ges ja, Dein kräf - ti-ges ja,

Gön - ne, Gön - ne dein froh - es Dein kräf - ti-ges ja, Dein kräf - ti-ges ja, ja, ja,

Gön - ne, Gön - ne dein froh - es Dein kräf - ti-ges ja, Dein kräf - ti-ges ja, ja, ja,
XI. Coro

Laß doch unser Fürsten Sonne,
ja, ja, ja.

Laß doch unser Fürsten Sonne,
ja, ja, ja.

Laß doch unser Fürsten Sonne,
ja, ja, ja.

Laß doch unser Fürsten Sonne,
ja, ja.

Laß doch unser Fürsten Sonne,
XI. Coro

Cl. 1

Cl. 2

Temp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

Laß doch unßre Fürsten Sonne, uns uns zur

Laß doch unßre Fürsten Sonne, uns uns zur

Laß doch unßre Fürsten Sonne, uns uns zur

Laß doch unßre Fürsten Sonne, uns uns zur

Laß doch unßre Fürsten Sonne, uns uns zur

uns uns zur
XI. Coro

Wonne uns uns zur Wonne biß auf Nes tors Zeiten

Wonne uns uns zur Wonne biß auf Nes tors Zeiten
XI. Coro
XI. Coro

Cl. 1

Ob. 2

Vln. 1

Vln. 2

Sop.

Alto

Tenor

Bass

bc
XI. Coro

D.C. al Fine

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

cbc
APPENDIX THREE

Christoph Graupner’s Danket dem Herrn aller Herren (1737)

Autograph Scores from Universitäts- und Landesbibliothek Darmstadt/Graupner-Werke-Verzeichnis
https://creator.zoho.com/floxoip/graupner_gwv/#

Full Score edited by John McCarty

Transcription of hand-written texts from autograph scores by Margarete Ritzkowsky
http://www.suetterlin-service.de/index.html
Danket dem Herrn aller Herren
I. Coro

Christoph Graupner
edited by John McCarty
I. Coro

Dan - ket dem Herrn dem Herrn all - er Herr - en

Dan - ket dem Herrn dem Herrn all - er Herr - en

Dan - ket dem Herrn dem Herrn all - er Herr - en

Dan - ket dem Herrn dem Herrn all - er Herr - en
1. Coro

Dan - ket dem Herr den Herrn all - er Herr-en den Herrn all - er Herr-en

Dan - ket dem Herr den Herrn all - er Herr-en den Herrn all - er Herr-en
denn sei-ne Gü-te wäh - en e -
I. Coro

Cl. 1

Cl. 2

Timp.

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc
I. Coro

denn seine Güte wähl-ret e - wig - lich
denn seine Güte wähl-ret e - wig - lich
denn seine Güte wähl-ret e - wig - lich
denn seine Güte wähl-ret e - wig - lich
lich
denn sei-ne
gü-te wäh-ret
e-wig-lisch
lich
denn sei-ne
gü-te wäh-ret
lich
denn sei-ne
gü-te wäh-ret
denn

liche
e-wig-lisch
dlisch
denn sei-ne
gü-te wäh-ret
denn

lich
denn sei-ne
gü-te wäh-ret
denn

lich
denn sei-ne
gü-te wäh-ret
denn

lich
denn sei-ne
gü-te wäh-ret
denn
I. Coro

Cl. 1

Cl. 2

Timp.

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

wig-lich
I. Coro

Cl. 1

Cl. 2

Timp.

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc
Danket dem Herrn aller Herren
II. Bass Recitative

Christoph Graupner

edited by John McCarty

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II. Bass Recitative

Darm-statts Ober-haupt ein Beyspiel seyn.
Danket dem Herrn aller Herren

III. Bass Aria

Christoph Graupner
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III. Bass Aria

Vln. 1

Vln. 2

Vla.

Bass

bc

Herrn trägt unsern
III. Bass Aria

Herrn in seinem Schoß,
III. Bass Aria

Vln. 1

Vln. 2

Vla.

Bass

bc

Herr der Herr en

der Herr en

trägt, un serm
III. Bass Aria

Vln. 1

Vln. 2

Vla.

Bass

Herrn trägt unsern

bc

Herrn in seinem Schoß.
III. Bass Aria

Er läßt un-sers Fürst - en thal - ten zu des Land - es

Wohl, zu des Land - es
III. Bass Aria

**Vln. 1**

**Vln. 2**

**Vla.**

**Bass**

`pp`

**bc**

"durch ihn schlägt - - des sel-ben"

"hauß, des sel-ben hauß,"

5 6 7 6 6 6 6 # 6
III. Bass Aria

Vln. 1

Vln. 2

Vla.

Bass

bc

in dem schön - sten, - in dem schön - sten

Wachs - thum aus, durch ihn,
III. Bass Aria

durch ihn schlägt des-sel-ben-hauß,

in dem schön-sten in dem schön-sten in dem schön-
III. Bass Aria

Vln. 1

Vln. 2

Vla.

Bass

bc

D.C. al Fine

D.C. al Fine

D.C. al Fine

sten - Wachs - thums - aus.

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine
Danket dem Herrn aller Herren

IV. Soprano Recitative

Christoph Graupner
edited by John McCarty

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IV. Soprano Recitative

Sop. 14
Schein. Er ist der Herr der dieses Licht dir läßt glänzen zu deiner Wonne be

Sop. 17
scheinet Er den silber Schmuck, der graue Haare damit man stets in Hessen Gränzens bey

Sop. 20
solchem regiment die güldne Zeit erfuhrre.
Danket dem Herrn aller Herren
V. Soprano Aria
Christoph Graupner
edited by John McCarty

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V. Soprano Aria

Kommt, kommt ge-treu-e
unter-tha nen er-kennt er-kennt und preißt - er-kennt -
V. Soprano Aria

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

bc

\( \begin{array}{cccc}
& \frac{3}{4} & \frac{3}{4} & \frac{3}{4} & \frac{3}{4} \\
\text{bc} & \text{tutti} & \text{f.} & \text{tutti} & \text{f.}
\end{array} \)
V. Soprano Aria

füll
reicht
Danck

Ihm

sind

schöns

Diß

allernoch

Diß

Diß sind die schönen

Eilt

Hertz

Danck

Danck

Danck

Danck

Danck

Danck

Ihm

Ihm

Ihm

Ihm

Ihm

Ihm

Ihm

Ihm

Ihm

Ihm

Ihm

Ihm

Ihm
V. Soprano Aria

Die Pflicht und Ausdruck opfern kann.
V. Soprano Aria

T. Chal.
B. Chal.
Vln. 1
Vln. 2
Vla.
Sop.
bc

D.C. al Fine
D.C. al Fine
D.C. al Fine
D.C. al Fine
D.C. al Fine
D.C. al Fine
D.C. al Fine
D.C. al Fine
Danket dem Herrn aller Herren
VI. Coro

Clarino 1

Clarino 2

Timpani

Violin 1

Violin 2

Viola

Soprano 1

Soprano 2

Alto

Tenor

Bass

Basso Continuo

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VI. Coro

Herrn
lo-
bet lo-

Herrn
lo-
bet lo-

Herrn
lo-
bet lo-

Herrn
lo-
bet lo-

Herrn
lo-
bet lo-

Herrn
lo-
bet lo-

Herrn
lo-
bet lo-

Herrn
lo-
bet lo-
VI. Coro

Herrn lobet den Herrn in seinen Thaten

solo

Herrn - den Herrn in seinen Thaten

solo

Herrn - den Herrn in seinen Thaten

solo

Herrn - den Herrn in seinen Thaten
VI. Coro

Herrlichkeit in seiner großen Herrlichkeit
All es was

Herrlichkeit in seiner großen Herrlichkeit
All es was

Herrlichkeit in seiner großen Herrlichkeit
All es was

Herrlichkeit in seiner großen Herrlichkeit
All es was

Herrlichkeit in seiner großen Herrlichkeit
All es was

Herrlichkeit in seiner großen Herrlichkeit
All es was
VI. Coro

O - dem hat all - es was O - dem hat solo

O - dem hat all - es was O - dem hat solo

O - dem hat all - es was O - dem hat solo

O - dem hat all - es was O - dem hat solo

O - dem hat all - es was O - dem hat
VI. Coro

Cl. 1

Cl. 2

Timp.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

be
VI. Coro

Cl. 1

Cl. 2

Timp.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc
Danket dem Herrn aller Herren
VII. Bass Recitative

Christoph Graupner
edited by John McCarty

Bass:

Nim an Herr Ze-ba-oth vor Dei-ne Gü-te die-ses la-llen

Basso Continuo:

J

Nim an Herr

J

Nim an Herr

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it - zo auch Dein See-gens Wort da un-ser Fle-hen vor un-sers Für-sten fer-ners

Wohl-er-ge-hen in die - sem Wunsch zu Dei-nen Oh-ren dringt.
Danket dem Herrn aller Herren
VIII. Bass Solo and Coro

Christoph Graupner
edited by John McCarty

Vivace

Clarino 1

Clarino 2

Timpani

Alto Chalumeau

Bass Chalumeau

Violin 1

Violin 2

Viola

Soprano 1

Soprano 2

Alto

Tenor

Bass

Basso Continuo

pp

VIII. Bass Solo and Coro
VIII. Bass Solo and Coro

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

f

6

3 6 3

6

8 8
VIII. Bass Solo and Coro
VIII. Bass Solo and Coro

Es müßte Ernst Ludwig sich täglich täglich vernünftig machen.
VIII. Bass Solo and Coro

Cl. 1

Cl. 2

Temp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

Lud-wig sich tāg-līch tāg-līch ver-nei-len

Herr leg ihm in
VIII. Bass Solo and Coro

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

Gna - den viel Jäh - re - noch-bey fag.

Herr leg ihm in
VIII. Bass Solo and Coro

A. Chal.

B. Chal.

Sop. 2

Vln. 2

Vla.

Sop. 1

Alto

Tenor

Bass

bc

Cl. 2

Cl. 1

Timp.

leg ihm in Gna - den viel Jah - re - noch - bey

leg ihm in Gna - den viel Jah - re - noch - bey

leg ihm in Gna - den viel Jah - re - noch - bey

leg ihm in Gna - den viel Jah - re - noch - bey

leg ihm in Gna - den viel Jah - re - noch - bey

320
VIII. Bass Solo and Coro

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc
VIII. Bass Solo and Coro

treu
Pro-vinzen
den Fürst-
chen Thron

bune
und stüt-
Thron

bune
und stüt-
Thron

bune
und stüt-
Thron

bune
und stüt-
Thron

bune
und stüt-
Thron

fag.
VIII. Bass Solo and Coro
VIII. Bass Solo and Coro

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

hal - te das Klee-blatt der Printz-en das Klee-blatt der Printz-en Groß Herr und Va-ter
hal - te das Klee-blatt der Printz-en das Klee-blatt der Printz-en Groß Herr und Va-ter
hal - te das Klee-blatt der Printz-en das Klee-blatt der Printz-en Groß Herr und Va-ter
hal - te das Klee-blatt der Printz-en das Klee-blatt der Printz-en Groß Herr und Va-ter
hal - te das Klee-blatt der Printz-en das Klee-blatt der Printz-en Groß Herr und Va-ter
hal - te das Klee-blatt der Printz-en das Klee-blatt der Printz-en Groß Herr und Va-ter
hal - te das Klee-blatt der Printz-en das Klee-blatt der Printz-en Groß Herr und Va-ter
hal - te das Klee-blatt der Printz-en das Klee-blatt der Printz-en Groß Herr und Va-ter
hal - te das Klee-blatt der Printz-en das Klee-blatt der Printz-en Groß Herr und Va-ter
hal - te das Klee-blatt der Printz-en das Klee-blatt der Printz-en Groß Herr und Va-ter
hal - te das Klee-blatt der Printz-en das Klee-blatt der Printz-en Groß Herr und Va-ter
VIII. Bass Solo and Coro

Groß Herr und Va-ter
du viel - er - ley Länd-er sich ü - ber sie freu - -
en und durch

Groß Herr und Va-ter

du viel - er - ley Länd-er sich ü - ber sie freu - -
en und durch

Groß Herr und Va-ter

du viel - er - ley Länd-er sich ü - ber sie freu - -
en und durch

Groß Herr und Va-ter

du viel - er - ley Länd-er sich ü - ber sie freu - -
en und durch

Groß Herr und Va-ter

du viel - er - ley Länd-er sich ü - ber sie freu - -
en und durch
Danket dem Herrn aller Herren
IX. Bass Recitative

Christoph Graupner
edited by John McCarty

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IX. Bass Recitative

12

Wunsch erfüll'en Du wirst den Tag, da dein Geburths licht hell-e Strahl und Dir Dein Volk sein

15

Freü-den Opfer zahlt von Noth und Un-glück Fern-hin-fort in schön-stem Scheine se-hen und

18

öffters noch vergnügt be-ge-hen Es wird sich Dir an Dein-en Zwei-gen nur Glück und Heyl zu

21

Danket dem Herrn aller Herren
X. Choral

Christoph Graupner
edited by John McCarty

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X. Choral

Gib unser Führer, gib unser Führer, gib unser Führer, gib unser Führer, gib unser Führer, gib unser Führer

Gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr

Gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr

Gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr

Gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr

Gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr, gib unser Herr
X. Choral

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

Gnad Dei eninem Blick Will en.
Gnad Dei eninem Blick Will en.
Gnad Dei eninem Blick Will en.
Gnad Dei eninem Blick Will en.
Gnad Dei eninem Blick Will en.
Gnad Dei eninem Blick Will en.
X. Choral

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

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gehol,
X. Choral

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Sop. 1

Sop. 2

Alto

Tenor

Bass

Vln. 1

Vln. 2

Vla.

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APPENDIX FOUR

Editorial Notes

The following appendix describes three categories of editorial decisions: 1. **Suspected Errors**, including issues of pitches and probable manuscript mistakes in both the autograph full score and parts. 2. **Clarification of Discrepancies** between the autograph full score and parts, and 3. **Editorial Suggestions**, including issues of score markings and score layout.

The first category, **Suspected Errors**, includes issues of pitches and other probable mistakes that appear to be or are omitted in both the autograph full score and the autograph parts. Examples include incorrect numbers of beats in measures, accidentals, and consistency of clef usage.

The second category, **Clarification of Discrepancies**, is instances in which the autograph full score and the autograph parts do not correspond with each other. Included in these decisions are issues concerning the figured bass symbols. There are examples when the figured bass symbols, which were extracted from the continuo part, do not correspond with the pitches found in either the full score or other parts. Further, in instances where a dynamic marking or other indication is found in either the full score or the parts, and not the other, that marking was also included in this edition.

The third category, **Editorial Suggestions**, includes additions such as dynamic markings when they seem to be implied by dynamic indications in other parts, but do not appear in either the autograph full score or part. The clarification of questions caused by matters such as handwriting style or by the age of the manuscript itself is another level of editorial decision within this category. Finally, decisions concerning score layout and inclusion of information within the score are included in this category.

The editorial decisions in these three categories do not include any major changes to the musical content or structure of Graupner’s cantatas. They are instead an attempt to clarify and present what the editor believes to be a more consistent and legible version of the existing autographs. These modern editions offer a more easily accessible version of the autograph scores for contemporary scholars and performers. The list below includes incidents in which the editor felt that a notational, textual, or musical decision needed to be made and is not meant to be a comprehensive catalog of all moments of ambiguity found within the autograph scores.
Groß Sind die Wercke des Herrn (1716): Continuo (1 copy of autograph part), Violino 1 (1), Violino 2 (1), Viola (1), Violone (2), Hautb. 1 (1), Hautb. 2 (1), Fagotto all’unisono (1), Clarino 1 (1), Clarino 2 (2), Tympano (1), Canto 1 (1), Canto 2 (1), Alto (1), Tenore (1), Basso (1), and Basso 2 (1)

Throughout the cantata as a whole:

All parts: Editorial Suggestions
The editor has retained the score order as it appears in the autograph full score.

Vocal parts: Editorial Suggestions
The eighteenth-century spellings found in the autograph score were maintained throughout this cantata text.

Basso Continuo: Editorial Suggestions
For this cantata, there is a part labeled “Continuo” and two parts labeled “Violone.” These parts contain the same musical material (except for the figures found in the “Continuo” part and not in the “Violone” and the cue notes in the “Continuo” that are not present in the “Violone”). The material found in the “Continuo” and “Violone” parts corresponds with lowermost stave in the full score and labeled as “Basso Continuo” in this edition. There is an independent bassoon part only for the fifth movement, and no other indications signifying the presence or absence of the bassoon in other movements, making the bassoon’s role as a member of the continuo ensemble unclear.

Clarino 1 and 2, and Timpani: Editorial Suggestions
Throughout the cantata, the instruments listed above were written in a key a whole step below the other instruments and voices. For this edition, the clarino 1 and 2 remain in the same keys as the autograph score and the editor has transposed the timpani part to the concert key.

Soprano 1 and 2, Alto, and Tenor: Editorial Suggestions
The vocal parts listed above were notated in soprano, alto, and tenor clefs (respectively). In this edition, the editor has notated these parts in modern clefs to make them more accessible to modern performers.
Movement I
Throughout the movement – Violin 1/Oboe1 and Violin 2/Oboe 2:

Editorial Suggestions
In the full score, the violin 1 shares a stave with the oboe 1 and the violin 2 shares a stave with the oboe 2. When Graupner wanted only the violin, he notated a “W” above the staff; when he wanted only the oboe, he notated an “H,” and when he wants both instruments, he wrote “tutti.” In this edition, the first violin and oboe and the second violin and oboe are kept on the same stave, although the instrumental indications have been changed to “ob,” “vln,” and “tutti.”

Measures 19-22 and throughout the movement – Choral parts:

Editorial Suggestions
The first bass entrance in measure 19 is marked “solo” in the autograph score. The bass part often divides into two distinct parts and there are two autograph bass parts for the two bass singers, necessitating a distinction between “solo” and “tutti.” Because only one part exists for all other vocal parts, it can be assumed that there was one singer per part, making “solo” and “tutti” markings unnecessary. For modern performances, the editor added “solo” and “tutti” markings in all vocal parts, following the example of the markings that come from the bass part in the autograph score.

Measures 37-39 – Basso Continuo: Editorial Suggestions
There are moments in this movement when the basso continuo is notated in the soprano clef, and entrances of the soprano and alto parts are written within the continuo part. Figures do not accompany these cues in this movement and they do not appear in the violone part, making it appear that these entrances were included as a guide for the continuo player and were not meant to be played. In this movement, the soprano and alto parts are doubled in the basso continuo from the final beat of measure 37 through the first beat of measure 39. These seven beats do not have corresponding figures. In this edition, the editor has retained these cue notes, although they are written in the treble clef in this score. The downbeat of measure 39 contains the pitch E4, which is from the alto part and written in the correct octave, and the pitch C#5, which is from the soprano part and had to be transposed down an octave, to C#4, to avoid multiple ledger lines.
Movement III

Measures 24-25 – Bass Soloist: Suspected Errors
In both the full score and part, there are four beats in measures 24-25 which does not match the 3/8 time signature. The rhythm in measure 24 that then repeats in measure 25 is one eighth-note, then five sixteenth-notes, followed by two thirty-second notes, totaling four beats in a 3/8 time signature. The editor altered the rhythm to be one eighth-note, two sixteenth-notes, three thirty-second notes, and two sixty-fourth notes, which equals three beats in 3/8 time.

Measures 38-39 – Violin 1: Editorial Suggestions
In measure 38 of the violin part, a forte marking was added to match the dynamic indication in the violin 2 part. In measure 39, a piano marking was added to the violin 1 part for the same reason listed above.

Measures 76-77 – Violin 1: Suspected Errors
For the majority of the B section of this movement, the violin 1 is in unison with the violin 2. In measures 76 and 77, both violin parts contain the pitch C5 six times. In the violin 2 part at this point, each time that the pitch C5 occurs, it is accompanied by a sharp sign. In the violin 1 part, only the second C5 in measure 76 has a sharp written next to it. Because the chord in these measures seems to be an F-sharp Major chord with a minor seventh, any occurrence of the pitch C5 in the violin 1 part was changed to a C#5.

Measures 76-77 – Viola: Suspected Errors
The viola contains the pitch A4, with accompanying sharp signs, on beats one and three of measure 76. In measure 77, the viola also has the pitch A4 on beats one and three without sharp signs, despite the basso continuo figure indicating that the chord should be an F-sharp Major chord. The editor has changed both occurrences of the pitch A4 in measure 77 to A#4.

Measures 86-89 – Violin 2 and Viola: Suspected Errors
It appears as if the violin 2 and viola part were switched in measures 86-89. An alto clef is written on the violin 2 staff before measure 86 and a treble clef is written in the viola staff at the same place. When looking at the violin 2 and viola parts, it shows that the parts in these four measures were exchanged in the full score. This error has been rectified in this edition.
Movement V
Throughout the movement – Violins and Bassoon: Editorial Suggestions
In the full score, Graupner includes a stave that is intended for unison violins and the bassoon down an octave. In this edition, the violin and bassoon part have been kept on one stave, written in treble clef, with a note indicating that the bassoon part should be played an octave lower.

Measure 26 – Oboe 1: Clarification of Discrepancies
In the oboe 1 part, there are two pitches written on beat two (C6 and A5) and two more pitches on beat three (A5 and F5). It seems that an attempt was made to cross off the topmost pitch on both beat two and three (C6 and A5 respectively) and to retain the A5 on beat two and the F5 on beat three. The A5 on beat two and the F5 on beat three appear in this edition.

Movement VII
Measure 7 – Violin 2: Clarification of Discrepancies
The violin 2 part contains a D5 on beat one of measure 7 in both the full score and the part. The figure in the basso continuo indicates that this pitch should be a D-sharp. The note was changed to D#5 to reflect the figure.

Measure 16 – Soprano 1, Soprano 2, Alto, and Tenor: Editorial Suggestions
The bass voice is marked “tutti” at measure 16. For modern choral performances, the editor has added “tutti” markings in the remaining voice parts in measure 16.

Measure 25 – Tenor: Editorial Suggestions
In the soprano 1 part in measure 25, there is a solo marking on beat three. The tenor voice is singing in duet with the soprano from measure 25, beat three through measure 28. The editor added a solo marking in the tenor part for these measures.

Measures 25-26 – Basso Continuo: Editorial Suggestions
From beat three of measure 25 through the end of measure 26, the tenor line is doubled in the basso continuo part, written in tenor clef. In this edition, the editor has retained these cue notes with their accompanying figures, although the pitches are notated in the bass clef in this score.

Measure 32 – Alto: Suspected Errors
The alto sings a G#4 on the downbeat of measure 32, although G4 occurs directly before the note in question and the alto also has another G4 soon
after in the same measure. G4 also is better suited harmonically with the A Major chord at this point in the measure, and therefore the editor has changed the downbeat of the alto part to a G4.

Measure 45 – Alto: Editorial Suggestions
The bass entrance in measure 44 is marked “solo.” The alto voice joins the bass in measure 45 in a duet, and the editor has marked the alto entrance in that measure as a “solo.”

Measures 46-49 – Violin 1, Violin 2, Viola, and Soprano 2: Suspected Errors
In the full score, it appears that the violin 2 part was mistakenly notated in the viola staff and the viola staff was notated in the soprano 2 staff. This suspected error results in a B3 in the violin 1 and soprano 2 and a C#3 in the viola, a major second, held for fourteen beats. In measures 38-42, a similar musical idea occurs with a unison E4 notated in all string parts for sixteen beats. The editor altered measures 46-49 to mirror measures 38-42, resulting in a unison B3 held by the strings.

Measure 47 – Alto: Suspected Errors
The alto part contains a D4 on beat three of measure 47. D#3 appears in the bass part soon before and after the note in question in the alto, and the alto also has D#4 in the measure before and after. The editor has changed the pitch in question to a D#4.

Measure 52 – Basso Continuo: Suspected Errors
The figure under the basso continuo pitch (a C-sharp) in measure 52 does not indicate that the third above the bass should be raised by a half step, despite E#4 appearing in the soprano 2 and viola parts. The figure was altered to reflect the raised third.

Movement IX
Throughout the movement – Violin 1, Oboe 1, Violin 2, and Oboe 2:
Editorial Suggestions
In the full score, the Violin 1 and Oboe 1 share the same staff as do the Violin 2 and Oboe 2. In these parts, indications are written above the staff to specify matters of instrumentation. “W” is written to indicate a passage for violin alone and “tutti” is notated for both instruments in unison. In this edition, “vln.” is used to indicate violins and “tutti” is used to indicate both the violins and oboes.
Measure 2 – Bass: Editorial Suggestions
“Tutti” is written in the bass part above beat two of measure 30, implying that what has come before in the bass part was meant to be sung by a solo voice. The editor added “solo” at the first bass entrance in measure two to clarify matters of voicing for modern performers.

Measures 16-21 – Violin 2/Oboe 2 and Viola: Editorial Suggestions
From measure 16 through measure 21 in the autograph full score, the viola staff disappears and Graupner notates two distinct parts on the violin 2/ofoe 2 staff. Presumably, this was done to conserve space within the manuscript. The editor has taken the lower notes of this two part split, and placed them in the viola part. The upper notes remain in the violin 2/ofoe 2 part, and the parts support these decisions.

Measure 18 – Timpani: Clarification of Discrepancies
In the full score, the timpani part has four beats in measure 18, despite being in 3/4 time. The part contains a quarter rest followed by two quarter-notes, which is the rhythm used by the editor in this edition.

Measures 22-25, 30-31, 50-55 – Basso Continuo: Editorial Suggestions
There are moments in this movement when the basso continuo is notated in the soprano clef, and entrances of the soprano and alto parts are written within the continuo part. These cues do not appear in the violone part, making it appear that these entrances were included as a guide for the continuo player and were not meant to be played. In this movement, the bass and tenor parts are doubled in the basso continuo from measure 22-25. The tenor part is doubled, in tenor clef, from beat three of measure 30 through beat two of measure 31, and the soprano and alto parts are doubled, in soprano clef, from measure 50-55. In this edition, the editor has retained these cue notes with any accompanying figures, although they are written in either bass or treble clef in this score.

Measure 47 – Viola: Suspected Errors
On beats one and three of measure 47, G4 is written in the viola part. According to the figures that accompany these beats and when compared to accidentals in the bass voice, the editor has decided to change the pitches on beats one and three from G4 to G#4 in the viola part.
Froloct laßt frohe Lieder hören (1726): Violino Primo (1 copy of autograph part), Violino 2 (1), Viola (1), Violone (2), Hautbois 1 (1), Flauti unison (1), Hautbois 2 (1), Clarino 1 (1), Clarino 2 (1), Tympano (1), Canto (1), Alto (1), Tenore (1), Basso (1), and Organo (1)

Throughout the cantata as a whole:

Soprano, Alto, and Tenor: Editorial Suggestions
The clefs of the soprano, alto, and tenor parts were changed from soprano, alto, and tenor clefs (respectively) to modern clefs.

Vocal parts: Editorial Suggestions
The eighteenth-century spellings found in the autograph score were maintained throughout this cantata text.

All parts: Editorial Suggestions
The editor has retained the score order as it appears in the autograph full score.

Basso Continuo: Editorial Suggestions
For this cantata, there is a part labeled “Organo” and two parts labeled “Violone.” These parts contain the same musical material (except for the figures found in the “Organo” part and not in the “Violone” and the cue notes in the “Organo” that are not present in the “Violone”). The material that is found in the “Organo” and “Violone” parts corresponds with lowermost stave in the full score and is labeled as “Basso Continuo” in this edition. Although there is not an independent bassoon part, there are indications in the fourth movement signifying the addition of a bassoon. These indications are maintained in this edition. There are no indications of an added bassoon in other movements, making the bassoon’s role as a member of the continuo ensemble unclear.

Movement I

Measures 24-30, 30-31, 64-68, 72-73, 80-84 – Basso Continuo: Editorial Suggestions
There are moments in this movement when the basso continuo changes clefs (including soprano clef in measures 24-30 and 64-68, tenor clef from 30-31 and 72-73, and treble clef from 80-84) and entrances of the soprano, alto, or tenor voices are doubled within the continuo part. At times, figures accompany these cues in the continuo part. The cue notes do not appear in the violone part, making it seem that these entrances were included as a
guide for the continuo players and were not meant to be played. A decision was made by the editor to retain the cue notes and any accompanying figures, although they are notated in either treble clef or bass clef, depending on the range, in this edition.

Movement III

Measure 1 – All Parts: Editorial Suggestions
In many of the parts, the word “grave” is written at the beginning of movement III. The editor has decided to apply this marking to all parts, and has placed this marking at the top of the full score at the beginning of this movement.

Measure 12 – Clarino 1, Oboe 1, Violin 2, Viola, and Basso Continuo:
Editorial Suggestions
On beat three of measure 12, a forte marking is written in many of the instrumental parts. The instruments listed above do not have the forte marking at this point, and it has been added by the editor.

Measure 13 – Oboe 2: Editorial Suggestions
The oboe 1 is marked piano on beat two of measure 13. The editor has also added a piano marking to the oboe 2 part.

Measure 13 – Clarino 1, Violin 1, Violin 2, Viola, Basso Continuo:
Editorial Suggestions
Excluding the instruments listed above, all instrumental parts are marked forte on beat 3 of measure 13. A forte marking has been added by the editor to the instruments listed above.

Measures 14-16, 30-34, 43-46 – Basso Continuo: Editorial Suggestions
As in the first movement of this cantata, this movement also contains cue notes in various clefs (soprano clef in measures 14-16 and 30-34 and tenor clef in 43-46) written in the basso continuo line. As in movement I, these pitches were maintained in this edition with any accompanying figures, although they are notated in either treble clef or bass clef.

Movement IV

Throughout the Movement – Violin 1, Oboe 1, Flute 1, Violin 2, Oboe 2, Flute 2, Basso Continuo, and Bassoon: Editorial Suggestions
In the autograph full score, the violin 1, oboe 1, and flute 1 parts all share one staff. The same is also true of the violin 2, oboe 2, and flute 2 and the
basso continuo and bassoon parts. The first violin, oboe, and flute are written in unison, as are the second violin, oboe, and flute, and the basso continuo and bassoon. For much of the movement, when Graupner asks for a specific instrumental timbre, he notates them through written indications, such as “fl,” “fag.,” or “tutti” written above the staff. This method of notation is maintained in the edition.

Measure 18 – Violin 2, Oboe 2, Flute 2: Suspected Errors
The first two pitches in the violin 2/oboe 2/flute 2 part in measure 18 appear to be C5 in both the full score and parts. The final note in the previous measure is a C#5, a third C in the violin 2/oboe 2/flute 2 part in measure 18 is marked a C-sharp, and all other appearances of the pitch C in other parts are all C-sharps throughout measure 18. The number of C-sharps and the harmony at these points in the measure led the editor to label the two pitches in question as C#5.

Movement VI
Throughout the movement – Flute 1 and 2, Oboe 1 and 2, and Violin 1 and 2:
Editorial Suggestions
In the full score, the two topmost staves are identical. The sole difference is that Graupner notates that the topmost stave is intended for the violins and the flutes, although he also provides an instruction that the violin line should be performed down an octave. The second stave from the top is intended for the oboes. In the parts, the violin 1 and 2 are both notated down the octave, and the flute 1, flute 2, oboe 1, and oboe 2 are all written an octave higher than the violins. In this edition, the flute 1 and 2 share a stave with the oboe 1 and 2, written in the correct octave, and the violins share a stave that is written an octave lower.

Movement VIII
Measure 13-15, 17-18, 21– Basso Continuo: Editorial Suggestions
As in previous movements, there are clef shifts (soprano clef in measures 13-15 and tenor clef in measures 17-18 and 21) and cue notes found in the basso continuo part throughout movement VIII. The editor again made the decision to include these cues and any accompanying figures, notated in either treble clef of bass clef.
Movement IX

Throughout the movement – Flute 1, Oboe 1, Flute 2, Oboe 2:

Editorial Suggestions

In the full score, the flute 1 and oboe 1 parts are notated on the same staff, as are the flute 2 and oboe 2. The first flute and oboe are in unison for much of the movement, as are the second flute and oboe. When Graupner wanted either the flute alone or the oboe alone, he would indicate this above the staff, and when he wanted the flute and oboe together, he would write “tutti.” The editor has kept the first flute and oboe and the second flute and oboe on the same staff in this edition and has included Graupner’s indications above both staffs.

Movement XI

Measure 27 – Basso Continuo: Editorial Suggestions

For the final beat of measure 27 in the basso continuo part, the figure is unclear (image included below).

When referring to the full score, the chord in the final beat of measure 27 is an A Major seven chord. Therefore, the editor has indicated the figure “7” beneath the continuo part at this point in this edition.

Danket dem Herrn aller Herren (1737): Continuo (1 copy of autograph part), Violino 1 (2), Violino 2 (1), Viola (1), Violone (2), Chalumeau 1 (1), Chalumeau 2 (1), Clarino 1 (1), Clarino 2 (1), Tympano (1), Canto 1 (1), Canto 2 (1), Alto (2), Tenore (1), and Basso (2)

Throughout the cantata as a whole:

All parts: Editorial Suggestions

The editor has retained the score order as it appears in the autograph full score.
Vocal parts: **Editorial Suggestions**
The eighteenth-century spellings found in the autograph score were maintained throughout this cantata text.

**Basso Continuo: Editorial Suggestions**
For this cantata, there is a part labeled “Continuo” and two parts labeled “Violone.” These parts contain the same musical material (except for the figures found in the “Continuo” part and not in the “Violone” and the cue notes in the “Continuo” that are not present in the “Violone”). The material that is found in the “Continuo” and “Violone” parts corresponds with the lowermost stave in the full score and labeled as “Basso Continuo” in this edition. Although there is not an independent bassoon part, there are indications in the fifth, eighth, and tenth movements notating where Graupner wanted the bassoon alone, markings which are maintained in this edition. There are no indications in other movements signifying whether Graupner intended to include the bassoon, making the bassoon’s role as a member of the continuo ensemble unclear for much of this cantata.

**Soprano, Alto, and Tenor: Editorial Suggestions**
The clefs of the soprano, alto, and tenor parts were changed from soprano, alto, and tenor clefs (respectively) to modern clefs.

**Movement I**
Throughout the movement – Soprano 1, Soprano 2: **Editorial Suggestions**
The soprano 1 and 2 double each other throughout the entire first movement and do not contain any musical lines independent from one another. Graupner alternates between notating the soprano part on one staff and two staves in the full score. In this edition, the soprano part is notated on one staff.

**Measure 11 – Viola and Tenor Chalumeau: Editorial Suggestions**
A *forte* marking was added to the viola and tenor chalumeau parts on the first beat of measure 11 by the editor. *Forte* markings appear in the majority of the instrumental parts at this point, including the violin 1 and violin 2.
Measure 14 – Bass Chalumeau: Editorial Suggestions
A pianissimo marking was added to the bass chalumeau part on the first beat of measure 14. The majority of the other parts, including the tenor chalumeau, have are marked pianissimo at this point in the score.

Measure 15 – Tenor Chalumeau and Bass Chalumeau: Editorial Suggestions
Forte markings were added to both the tenor and bass chalumeau parts on 2& of measure 15. All other parts are marked forte at this point.

Measure 16 – Bass Chalumeau: Editorial Suggestions
A pianissimo marking has been added by the editor in the bass chalumeau on 2& of measure 16. All other parts are marked pianissimo at this point.

Measures 24-25 and 43-45 – Basso Continuo: Editorial Suggestions
There are moments in this movement when the basso continuo is notated in the tenor clef (measures 24-25) and soprano clef (measures 43-45), and entrances of the tenor, soprano, and alto parts are written within the continuo part. Figures do not accompany the cues in this movement and they do not appear in the violone part, making it seem that these entrances were included as a guide for the continuo player and were not meant to be played. The editor has retained the cues in this edition, although they are notated in either bass or soprano clef.

Measure 68 – Tenor Chalumeau: Editorial Suggestions
A pianissimo marking was added to the tenor chalumeau on 1& of measure 68. The bass chalumeau is marked pianissimo at this point and the dynamic marking also corresponds to earlier statements of the musical material found at this point.

Movement III
Measure 9 – Violin 2: Clarification of Discrepancies
On the downbeat of measure 9 in the autograph full score, the violin 2 part appears to have the pitch F4. In the violin 2 part, the note is an E4. The chord and the figured bass indicate that this pitch should be an E, and an E4 is the note used in this edition.

Measure 31 – Violin 1 and 2: Editorial Suggestions
On the downbeat of measure 31, a pianissimo marking appears in the violin 1 part and not in the violin 2. Because Graupner has written a duet
for the violins at this point, the decision was made to add a *pianissimo* marking to the violin 2.

Measure 32 – Violin 1 and 2: Clarification of Discrepancies
The music found in measure 32 of the violin 1 and 2 parts in the full autograph score does not correspond to the music found in that measure in the autograph violin parts.

The violin 1 and 2 appear as follows in the full score:

![Violin 1 and 2 Full Score](image1)

In the Violin 1 autograph part, measure 32 appears as follows:

![Violin 1 Autograph](image2)

In the autograph Violin 2 part, measure 32 appears as follows:

![Violin 2 Autograph](image3)

In this edition, the editor retained measure 32 as it appears in the autograph full score.

Measure 75 – Violin 1, Violin 2, and Viola: Editorial Suggestions
The viola part contains a *pianissimo* marking on 3\& of measure 75.
Because the violin 1, violin 2, and viola parts have a homorhythmic passage from measure 75 through the next notated dynamic change in
measure 79, the editor has added *pianissimo* markings to both the violin 1 and violin 2 parts.

Movement V
Throughout the movement – Basso Continuo: Editorial Suggestions
In the full score of movement V, the basso continuo stave contains the markings “f” and “tutti,” indicating where Graupner wanted only the bassoon and where he wanted the complete continuo forces, which is supported by the autograph continuo and bassoon parts. The basso continuo part was kept on one stave in this edition, and the instrumental indications (“f” meaning bassoon and “tutti” meaning full continuo forces) were also retained by the editor.

Movement VI
Measure 1 – Violin 1 and All Parts: Editorial Suggestions
*Vivace* is written only at the beginning of movement VI in the violin 1 part. The editor has placed this marking at the beginning of the movement as the tempo indication for all parts.

There are moments in this movement when the basso continuo changes clefs (written in tenor clef from measures 25-30 and 53-59 and alto clef from 35-36 and 41-45), and entrances of the soprano, alto, or tenor voices are written in the continuo part. These cues do not appear in the violone part, indicating that these entrances were included as a road map for the continuo players and may not have been played. A decision was made by the editor to retain these cues and any accompanying figures in the basso continuo part, although they are notated either in treble or bass clef in this edition.

Measure 18 – Viola: Clarification of Discrepancies
In the full score on the downbeat of measure 18, the viola appears to have two pitches written, an E4 and a C5. In the part, the viola part only has the C5. In this edition, the viola part contains only the pitch C5 on the downbeat of measure 18.

Measures 25-30 – Soprano 2, Alto, Tenor: Clarification of Discrepancies
In the autograph alto part, the marking “solo” is written at the beginning of measure 25. The “solo” marking does not appear in any other parts at this point in the music. A “tutti” marking later appears on the final eighth-note
of measure 30 in the alto part. Because the soprano 2 and tenor are singing with the alto during measures 25-30, the editor also indicated “solo” and “tutti” markings in those parts to aid modern performers who are using multiple singers on each part.

Measures 41-45 – Soprano 2, Alto, Tenor: Clarification of Discrepancies
Similarly to measures 25-30, “solo” and “tutti” markings appear in the alto part in measures 41-45, but not in the soprano 2 or tenor. The editor added “solo” and “tutti” markings in the soprano 2 and tenor parts.

Measures 51-59 – Soprano 2, Alto, Tenor: Clarification of Discrepancies
A similar issue to that found in measures 25-30 and 41-45. “Solo” and “tutti” markings appear in the alto part during measures 51-59, but not in the soprano 2 or tenor parts. The editor added “solo” and “tutti” markings to the soprano 2 and tenor parts to clarify issues of performance practice for modern performers.

Measures 65-67 – Choral parts: Editorial Suggestions
In the final measures of this movement, all choral parts contain the same atypical setting of the word “alleluja” All vocal parts have the syllable “a” written below an eighth-note followed by a quarter-note, and then the entire word “alleluja” is set syllabically. The following example is taken from the autograph soprano 2 part and shows the setting of the final statement of the word “alleluja” in this movement.

This text setting was retained by the editor in this edition.

Movement VIII
Throughout the movement – Alto Chalumeau: Editorial Suggestions
The alto chalumeau part is notated in soprano clef in both the full score and the part. In this edition, the alto chalumeau is notated in treble clef.
Throughout the movement – All parts: **Editorial Suggestions**

The marking *Vivace* is notated only in the violin 1 and violin 2 parts at the beginning of movement VIII. In this edition, this marking has been applied to all parts.

Throughout the movement – Basso Continuo: **Editorial Suggestions**

In the full score of movement VIII, the basso continuo stave contains the markings “f,” “fag.,” and “tutti,” indicating where Graupner wanted only the bassoon and where he wants the complete continuo forces, which is supported by the autograph continuo and bassoon parts. The basso continuo part was kept on one stave in this edition, and the instrumental indications were also retained by the editor.

Measure 29 – Bass Chalumeau: **Editorial Suggestions**

The alto chalumeau is marked *forte* on the downbeat of measure 29, as are several other parts, including the violins and viola. The bass chalumeau does not have a dynamic marking at this point. The editor made the decision to also place a *forte* marking in the bass chalumeau part.

Measures 43-45, 50 – Basso Continuo: **Editorial Suggestions**

As in previous movements, the measures listed above contain cue notes in the basso continuo part that are written in the alto clef. These notes and any accompanying figures are retained, although they are notated in bass clef in this edition.

Movement X

Throughout the movement – Alto Chalumeau: **Editorial Suggestions**

The alto chalumeau part is notated in soprano clef in both the full score and the part. In this edition, the alto chalumeau is notated in treble clef.

Throughout the movement – Basso Continuo: **Editorial Suggestions**

In the full score of movement VIII, the basso continuo stave contains the markings “f,” “fag.,” and “tutti,” indicating where Graupner wanted only the bassoon and where he wants the complete continuo forces, which is supported by the autograph continuo and bassoon parts. The basso continuo part was kept on one stave in this edition, and the instrumental indications were also retained by the editor.
### ORIGINAL TEXT

**GROB SIND DIE WERCKE DES HERRN (1716)**

**Movement I**

Groß sind die wercke des Herrn
Wer ihn achtet der hat
etel Lust daran
Er hat ein Gedächtnis gestiftet
Seiner wunder der gnädige und barm herzige Herr

**Movement II**

Ja wohl hat Gott ein wunder seiner
wunderthaten
an uns und allen volck gethan
Denn was wir vor dem Jahr in tiefster
Demuth bathen
ist abermahls erfüllt und der hört unsern
wunsch noch ferner
Gnädig an der auf der Welt des Himels
ebenbild
und unser aller Fürst und Lands Regente
heißt.
Wer lebt nun unter uns der nicht den
preiß

**Movement III**

Herr der Fürsten, Herr der Götter
Dir sey Lob und Danck gesagt
Daß Du Deines Volektes flehen
wieder gnädig angesehen
Und uns unser hohes Haupt
dieses Jahr noch nicht geraubt

**Movement IV**

Wie freüet sich doch unßer Fürst recht
inniglich,
In seines Gottes wunder Kraft wie Ihm
aus diesem Tag
ein neues Heyl verschafft und wie so
fröhlich ist er über seiner Hülfle.
Sein gnaden Angesicht läst ihn auch
seinen wunsch nach Hertzens wunsch
gelingen und uns versagt er dieses nicht
was wir vor seinen Thron in tiefster
Demuth bringen.

**Movement V**

Überschütte den Gesalbten ferner weit
mit überfluß
Setz ihm eine guldne Crone
zum verdienten Ehren Lohne,
gnadenvoll und liebreich auf
gib daß auch sein Lebens Lauf uns
selbst übersteigen.

### LITERAL TRANSLATION

**GROB SIND DIE WERCKE DES HERRN (1716)**

**Movement I**

Great are the works of the Lord
They are considered by all who delight
in Him,
He caused His miracles to be remembered. The Lord is gracious and compassionate.

**Movement II**

Indeed, God has done miracles
for us and for all people,
Because we have asked with humility
before the year began,
Our wishes have once again been fulfilled and He still hears our further
wishes Merciful is the one from the
world of Heaven’s image
And we call him our Prince and Regent. Who alive does not praise the one whom
we are under?

**Movement III**

Lord of Princes, Lord of Gods
We praise and thank you
That you heard your people’s pleas,
considered them mercifully,
and that you did not take our Prince
from us this year.

**Movement IV**

How truly happy is our Prince inwardly,
God’s miraculous power is in him this
day
And gives him new healing and he is so
happy for God’s help.
His merciful face lets his wishes
succeed as much as his heart desires
And he does not deny us
what we bring humbly
to his throne.

**Movement V**

Shower the anointed one with
abundance
Set upon him a golden
crown
Give honor to the righteous one,
mercy and kindness,
Give that his life story exceeds our own.

### POETIC TRANSLATION

**GROB SIND DIE WERCKE DES HERRN (1716)**

**Movement I**

Great are the works of the Lord. His works are considered by all who delight in Him. He caused His miracles to be remembered. The Lord is gracious and compassionate.

**Movement II**

Indeed, God has worked miracles for us and for all His people. Because, with humility, we beseeched Him before the year began, our wishes have once again been fulfilled. Even still, He hears our continued pleas. Merciful is the one whom we call our Prince and Regent, who came to the world from Heaven’s image. Who alive does not praise the One whom we are under?

**Movement III**

Lord of Princes, Lord of Gods, we praise and thank You for hearing Your people’s pleas and considering them mercifully, blessing us with our Prince for another year.

**Movement IV**

How truly inwardly happy is our Prince, for God’s miraculous power is in him this day, giving him new healing and gratitude for God’s help. His merciful countenance enables his wishes to succeed to his heart’s desires. He denies us not what we humbly bring to his throne.

**Movement V**

Shower the anointed one with abundance. Set upon him a golden crown. Give honor, mercy, and kindness to the rightful one, Give that his life story exceeds our own.
<table>
<thead>
<tr>
<th>ORIGINAL TEXT</th>
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</thead>
<tbody>
<tr>
<td><strong>Movement VI</strong></td>
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</tr>
<tr>
<td>Das halbe Lebens Seculum ist nun gewünscht erstiegen</td>
<td>Half of your life you have ascended with desire</td>
<td>For now, half of your life, you have ascended with desire.</td>
</tr>
<tr>
<td>Gott läßt Dich noch ferner weit noch eine neue Lebens Zeit in Fried in Ruh besiegen.</td>
<td>God lets you go farther into the distance, to conquer, in joy and rest, a new lifetime.</td>
<td>God allows you to go still farther into the distance, to conquer, in joy and rest, a new lifetime.</td>
</tr>
<tr>
<td>Dein Printz und unser Erb Printz sey zugleich mit Dir gesegnet und was Dir hier vor Heyl an Seel und Leib begegnet davon leg ihm o Gott auch einen reichen theil aus väterlicher Liebe bey gib beyden</td>
<td>Let Your Prince and our earthly Prince jointly be blessed, and here before You, let there be the unbroken connection of soul and life.</td>
<td>Let Your Prince and our earthly Prince be blessed at the same time by You and here before You let be unbroken the connection of soul and life.</td>
</tr>
<tr>
<td><strong>Movement VII</strong></td>
<td><strong>Movement VII</strong></td>
<td><strong>Movement VII</strong></td>
</tr>
<tr>
<td>Ach laß doch unser sonnenlicht noch lang an diesem heimel stehen Laß seinen hohen purpur schein doch immer unverändert sein und unsern Morgenstern auch nicht alhier zu zeitlich untergehn</td>
<td>Ah let our sunlight remain perpetually in the heavens! Let his regal purple radiance continue forever unchanged, and our morning star, with the flow of time immemorial, does not set.</td>
<td>Ah, let our sunlight stay in the heavens! Let his regal purple radiance stay unaltered, forever, and according to time, our morning star does not set either.</td>
</tr>
<tr>
<td><strong>Movement VIII</strong></td>
<td><strong>Movement VIII</strong></td>
<td><strong>Movement VIII</strong></td>
</tr>
<tr>
<td>Laß Deine Gnade wie ein Meer in seine theolog Seele fliesen Und seinen Saamen auch viel tausend Heyl geniesen Ach nim Dich unßers Ernsts als eines Davids an und denck An diesen Schwur den ihm Dein Mund gethan.</td>
<td>Let Your mercy flow like a sea in his valuable soul, and his lineage, of many thousands, will enjoy safety. Oh, take care of our Ernst, like You cared for David, and remember that oath that You made to him.</td>
<td>Let Your mercy flow like a sea in his invaluable soul, and Your line of many thousands will enjoy safety. Oh, take care of our Ernst, like David, and think of this oath that came from your mouth to him.</td>
</tr>
<tr>
<td><strong>Movement IX</strong></td>
<td><strong>Movement IX</strong></td>
<td><strong>Movement IX</strong></td>
</tr>
<tr>
<td>Ich hatte einmal geschworen bei meiner Heiligkeit, Ich will David nicht lügen. Sein Saame soll ewig seyn und sein stuhl vor mir wie die sonne</td>
<td>I have made a promise with the Most Holy, I will not lie to David, That his line will continue forever and his seat before me like the sun.</td>
<td>I have made a promise with the Most Holy, I will not lie to David. His line will continue forever, and His throne will shine before Me like the sun.</td>
</tr>
</tbody>
</table>

**FROLOCKT LABT FROHE LIEDER HöREN** (1726)

**Movement I**

Frolockt läßt frohe Lieder hören Der Herr gönnt uns ein Freuden fest Erhebet ihn, mit vollen Chören Ja, ja danckt unßerm Gott dem starcken Zebaoth der unßer Haupt heut neu verklären läst. | Let us be joyful hearing the songs. The Lord grants a celebration, let us praise Him with full choirs. Yes, yes, thank our God, the strong Lord, who today clarifies our minds. | Let us be joyful as we hear the songs. The Lord grants us a celebration, let us praise Him with full choirs. Yes, yes, thank our God, the strong Lord of Sabaoth, who today clarifies our minds. |
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<tbody>
<tr>
<td>Movement II</td>
<td>Lord, we praise you, your strong arm of the Lord is protecting us and Has supported our lord’s throne with rich mercy.</td>
<td>Lord, we praise you. The Lord’s strong arm protects us and supports our lord’s throne with His rich mercy.</td>
</tr>
<tr>
<td>Herr wir loben dich dein starcker Arm der Fürsten setzt und schützet hat unsers Fürsten Thron mit reicher Gnade unterstetzt.</td>
<td>The land rejoices in You, they see Ernst Ludwig wear the most beautiful jewels, The grey crown of honor is worn with virtue strength and joy.</td>
<td>The land rejoices in You. They see Ernst Ludwig wear the most beautiful jewels. With strength and joy, he wears the grey crown of honor.</td>
</tr>
<tr>
<td>Das Land erfreuet sich, Es sieht, Ernst Ludwigs Scheitel heut den schönsten Schmuck</td>
<td>We stand here in happiness to tell You, Great God, thanks and praise.</td>
<td>Great God, in happiness, we stand here to give You thanks and praise.</td>
</tr>
<tr>
<td>Die graue Ehren Cron in neuer Krafft in aller Wonne tragen.</td>
<td>Drum stehen wir voll Freudigkeit Dir große Gott Lob Danck und Preiß zu sagen.</td>
<td></td>
</tr>
<tr>
<td>Herr wir loben dich dein starcker Arm der Fürsten setzt und schützet hat unsers Fürsten Thron mit reicher Gnade unterstetzt.</td>
<td>Lord, we praise you, your strong arm of the Lord is protecting us and Has supported our lord’s throne with rich mercy.</td>
<td>Lord, we praise you. The Lord’s strong arm protects us and supports our lord’s throne with His rich mercy.</td>
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<td>Lord, we praise you. The Lord’s strong arm protects us and supports our lord’s throne with His rich mercy.</td>
</tr>
<tr>
<td>Lieber Seegen, Herr Deinen Weegen Göttliches Gedeyen bey.</td>
<td>Lord, we praise you, your strong arm of the Lord is protecting us and Has supported our lord’s throne with rich mercy.</td>
<td>Lord, we praise you. The Lord’s strong arm protects us and supports our lord’s throne with His rich mercy.</td>
</tr>
<tr>
<td>Cröne deßen Götter Stand durch die Gaben Deiner Hand</td>
<td>Lord, we praise you, your strong arm of the Lord is protecting us and Has supported our lord’s throne with rich mercy.</td>
<td>Lord, we praise you. The Lord’s strong arm protects us and supports our lord’s throne with His rich mercy.</td>
</tr>
<tr>
<td>Movement V</td>
<td>Herr Zebaoth die Hofnung zweifelt nicht, Sie denckt dein ja auch heute zu erlangen. Schon sechzig mahl, hat unser Fürstenllicht wie wir begehrt den Jahr Lauf herrlich angefängen Ja, Herr durch Dich auch wohl vollbracht was Deine Hand hüßer gewährt das wird sie ferner gnädig gönnen. Die Andachts Gluth wird Tag und Nacht nun solches Wohl zu flehn in treuen Hertzen brennen.</td>
<td>Lord of Sabaoth, our hope does not doubt, She thinks that today you will succeed again. Already sixty times, our Prince of Light has wonderfully started the year. Yes, Lord through You it has been accomplished with Your hand allowing us until now so that we continue to receive mercy. The prayer embers are burning day and night to plead for such goodness burning in the heart.</td>
</tr>
<tr>
<td>Herr wir loben dich dein starcker Arm der Fürsten setzt und schützet hat unsers Fürsten Thron mit reicher Gnade unterstetzt.</td>
<td>Lord, we praise you, your strong arm of the Lord is protecting us and Has supported our lord’s throne with rich mercy.</td>
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<td>Lord, we praise you, your strong arm of the Lord is protecting us and Has supported our lord’s throne with rich mercy.</td>
<td>Lord, we praise you. The Lord’s strong arm protects us and supports our lord’s throne with His rich mercy.</td>
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Movement VI

Movement VII
Durchlauchtigster trifft ob Dir ein was
Deine Knechte vor Dich bitten,
So muß Dein Wohl gantz unvergleichlich zu.
Deß Höchsten günstiges Geschick
wird Dich mitüberhäufften Glück nach ihrem Wunsch beständig überschütten.

Movement VIII
Der Herr erhöre Dich in der Noth
Der nahme des Gottes Jacobs schütze Dich
Er gebe Dir was Dein Hertz begehret
und erfülle alle Deine Anschläge

Movement IX
Kommt edle Schätze auß der Höhe
verherrlicht Darmstadts Fürsten Thron
Erfüllt Ernst Ludwigs Fürsten Seele
gewähret ihr eurer Anmuths Cron.
daß kein Heil kein Seegen fehle so cröntauch seinen Götter Sohn.

Movement X
Herr! Großer Herrscher hier und droben
laß Deine Macht laß Deine Treu an unßerm Haupt sich überreichlich zeigen.
Verneue Deine Gnaden Proben damit sein Flor vollkommen sey,
Gewähre deßen Götter Zweigen beständig neue Wachsthums Krafft
Vermehre so die Freude hoher Jahre verwende selbst, was banges Trauren schaffs.
Hilff Herr zu aller Zeit daß Friede und Gerechtigkeit
Sich bey Ernst Ludwigs Schutz an allen Orten paare.
Gib daß nur Glück, in deßen Landen lache,
und lauter Seegens Seltenheit, sein gantztes Fürstenthum zu einem Wunder mache.

Movement XI
Segne Herr segne das Flehen der Deinen Gönnne
Dein frohes Dein kräfftiges ja.
Laß doch unßre Fürsten Sonne uns zur Wonne biß auf Nestors Zeiten scheinen

LITERAL TRANSLATION
Movement VII
Your honored highness, if one of your servants was in front of you,
your well-being should be incomparable.
The highest lords are able to pour out gifts
Happiness according to your wish will be poured forth.

Movement VIII
The Lord listens to you in your need
The name of the God of Jacob protects you
He gives you what your heart desires and fulfills all your considerations.

Movement IX
The treasure should come from above to glorify Darmstadt’s Prince’s throne
Fill Ernst Ludwig’s soul with the grace of Your Elegant Crown
so that no blessing nor praise is missing from the Crown of God’s Son.

Movement X
Lord, great ruler here and there, let us show your power and your devotion plentifully in our minds
Attempt to renew your pieces of mercy so that your flower is complete.
Give strength to the branches of the gods for continuous growth.
Multiply the happiness of the advanced years, something that scares the trusting sheep.
Lord, help always so that peace and justice
Always paired by Ernst Ludwig’s protection.
Give so that only happiness laughs in his country
so that rare blessings in his Kingdom creates a wonderful miracle.

Movement XI
Bless the Lord, bless and grant the prayers of your servants
Give them your cheerful, strong yes.
Let our prince’s sun shine for us until the times of Nestor.

POETIC TRANSLATION
Movement VII
Your Highness, if one of your servants came before you,
your well-being should be their highest concern.
The highest lords are able to pour out gifts,
and your wishes for happiness will be poured forth.

Movement VIII
The Lord listens to you in your need.
The name of the God of Jacob protects you.
He grants your heart’s desires and fulfills all your wishes.

Movement IX
Let treasures come from above to glorify the throne of Darmstadt’s Prince.
Fill Ernst Ludwig’s soul with the grace of Your Elegant Crown,
so that all blessings and praise are present from the Crown of God’s Son.

Movement X
Lord, great ruler of all places,
plentifully show Your power and devotion in our minds.
Continually renew Your Mercy, so that Your Flower is complete.
Give strength to the holy branches for continuous growth.
Increase the happiness of his advanced years, which frightens the trusting sheep.
Lord, ensure that peace and justice, joined with Ernst Ludwig’s protection, lead to happiness and laughter in his country,
so that rare blessings in his Kingdom create a wonderful miracle.

Movement XI
Bless the Lord, bless and grant the prayers of your servants.
Give them Your cheerful, strong yes.
Let our prince’s sun shine for us until the times of Nestor.
### Original Text

**DANKET DEM HERRN ALLER HERREN** (1737)

| Movement I | Dancket dem Herrn aller Herren  
Denn seine Güte währet ewiglich  
Der grosse Wunder thut alleine. |
| Movement II | Der große Gott der Herrscher Himmels  
und der Erden  
setzt in der Welt Regenten ein.  
Er schmückt sie mit seinem Bild  
In all Nor in Unfall und Beschwerden  
bedecken sie sein Gnaden Schild.  
Er gibt zu Ihrem Thun Gedeyen.  
Sein Wunder Arm muß Ihnen Kraft  
verleihen.  
Und hievon kan uns heut auch Darmstatts  
Oberhaupt ein Beyspiel seyn. |
| Movement III | Gott der grosse Herr der Herren trägt  
unsern Herrn in seinem Schooß,  
Er lässt uns Fœrsten thaten  
zu des Landes Wohl gerathen  
durch ihn schlägtdesselben hauf  
dem schönsten Wachsthum aus. |
| Movement IV | Erfreütes Land dein seltnes Glück  
entspringt von oben der Seegens Proben  
die du bisher gespürt  
erweißt dir Gottes Hand durch seine  
große Güte sichtstu die Wunder  
ausgeführt.  
Durch Ihn allein bestehet deiner  
Wohlfahrth Blüthe durch Ihn strahlt deine  
Sonne dein Fœrsten heut in vergnügtm  
Schein.  
Es ist der Herr der dieses Licht dir läßet  
gläntzen zu deiner Wonne bescheinet  
Er den silber Schmuck der grauen Haare  
damit man stets in Heßen Gräntzens bey  
solchem regiment die güldne Zeit erfahre |
| Movement V | Kommt kommt getreue Unterthanen  
erkent und preßt was Gott gethan  
Eilt reicht Ihm Danck erfüllte Hertzten  
Diese sind die schönste Freüden  
Die Pflicht und Andacht opfern kan. |
| Movement VI | Lobet den Herrn in seinen thaten in seiner  
großen Herrlichkeit.  
Alles was Odem hat lobe den Herrn. |

### Literal Translation

**DANKET DEM HERRN ALLER HERREN** (1737)

| Movement I | Give thanks to the Lord of Lords  
For His goodness endures forever.  
Great miracles are done by him alone. |
| Movement II | The great God, the Lord of heaven and  
the earth  
Places the rulers into the world.  
He endows them with his image  
In times of need and bad times and illness  
He protects them with the shield of mercy  
He gives them prosperity in everything.  
His miraculous Arm has to give strength  
to them.  
And here today we can see all of this in  
His example in Darmstadt. |
| Movement III | God the great Lord of Lords carries  
our Prince in His Lap,  
The doings of our Lord brings  
prosperity to our lands  
Through him beats the house of the same  
in the most beautiful growth. |
| Movement IV | The happy land, Your Rare Happiness,  
blessings spring from above which we  
now feel.  
You experience God’s Hand through His  
goodness seen in miraculous happenings  
Praise Him alone, Your sun and prince  
prosper, blooms, and glows today in His  
sun’s happy glow  
It is the Lord Who gives you the light  
and allows it to illuminate your well-being  
He who carries the silver jewelry of his  
grey hair  
so that the golden times always rule with  
the borders of Hessen. |
| Movement V | Come, come true subjects  
recognize and praise what God created  
Hurry to thank him with full hearts  
These are the most beautiful candles of  
happiness that duty and devotion can  
offer. |
| Movement VI | Praise the Lord in his doings and his  
Greatness.  
All that have breath praise the Lord. |

### Poetic Translation

**DANKET DEM HERRN ALLER HERREN** (1737)

| Movement I | Give thanks to the Lord of Lords,  
for His goodness endures forever.  
He alone performs great miracles. |
| Movement II | Great God, the Lord of heaven and earth,  
Who places rulers into the world.  
He makes them in His image.  
In times of need, illness, and  
unpleasantness, He protects them  
with the shield of mercy.  
He gives them complete prosperity.  
His miraculous Arm gives strength to them, and today,  
we can see all of this in His example in Darmstadt. |
| Movement III | God, the great Lord of Lords, carries  
our Prince in His Lap.  
The doings of our Lord bring  
prosperity to our lands.  
The beat of the same House also grows  
beautifully through Him. |
| Movement IV | The land rejoices,  
Your Rare Happiness springs from above  
and we now feel those Blessings.  
You experience God’s Hand through His  
goodness, which is seen in miracles.  
Praise Him alone.  
Your sun and prince prospers, blooms,  
and glows today in the sun’s happy glow.  
It is the Lord Who gives you the light  
and allows it to illuminate the  
well-being of he who carries  
the silver jewelry of his grey hair  
so that the golden times always rule  
within the borders of Hessen. |
| Movement V | Come true subjects,  
recognize and praise what God created.  
With full hearts, hurry to thank Him  
These are the most beautiful candles of happiness  
that duty and devotion can offer. |
| Movement VI | Praise the works of the Lord  
and His Greatness.  
All that have breath, praise the Lord. |
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| **Movement VII**
Nim an Herr Zebaoth vor Deine Güte
dieses fallen das hier Dein Volck in
Schwachheit bringt
um Deiner thaten Ruhm zu preifen.
Ach laß es Dir gefallen, Du bist unser
Gott ein reines Hertz soll Dir hinfort in
Ehrfurcht unser Pflicht erweifen
o sprich doch itzo auch Dein Seegens
Wort da unser Flehen vor unsers Fürsten
ferser
Wohlergehen in diesem Wunsch zu
Deinen Ohren dringt.

**Movement VIII**
Es müße Ernst Ludwig sich täglich
verneüen
Herr leg ihm in Gnaden viel Jahre noch
bey. Baue und stütze den Fürstlichen
Thron. Stärcke erhalte den würdigen Sohn
den würdigen Sohn erhalte das Kleeblat
der Printzen
Groß Herr und Vater und durch sie ihr
Seegen verwiegst sey

**Movement IX**
Durchlauchtigster der Herr der Herrn der
fünzig Jahr Dein Regiment beglückt,
der Dein gesegnet hohes Haupt
durch seine große Güte mit weißer
Mandel Blüthe
bey unverrücktem Wohl umlaubt
Und mit dem Ehren Schnee,
des Alters Crone schmückt wird deßen
treuen Wunsch erfüllen.
Du wirst den Tag, da Dein Geburths Licht
helle Strahtl und Dir
Dein Volck sein Freüden Opfer zahlt von
Noth und Unglück
Fern hinfort in schönstem Scheine sehen
und öfters noch vergnügt begehen.
Es wird sich Dir an Deinen Zweigen
nur Glück und Heyl zu Deiner Augenlust
stets zeigen.
Ja, ja der Herr wird unßer Sehnsucht
stillen.

**Movement X**
Gib unserm Fürsten Glücke laß seiner
Gnaden Blicke auf unser Zion schütz ihn
auf seinem throne und laße seine Crone in
Seegens vollem Glantze stehn
Nun Herr Du wirst erfüllen was wir nach
Deinem Willen in Demuth jetzt begehrt
Wir sprechen nun das Amen in unsers
Jesu Nahmen so ist uns Unser Bitt
gewährt.


