

A CORRELATIVE STUDY  
OF THE TEXT AND VOCAL LINE  
OF BACH'S CANTATA NO. 82

by 1264

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MASTER OF SCIENCE

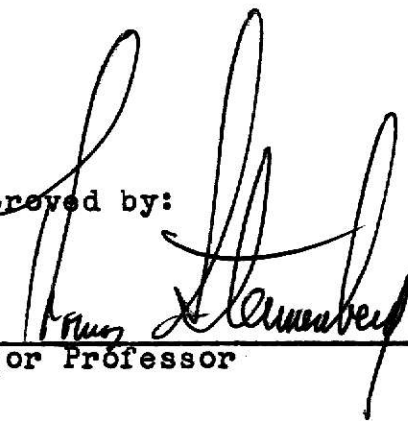
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## INTRODUCTION

### The Background of Johann Sebastian Bach's Solo Cantata No. 82

Johann Sebastian Bach's Cantata No. 82, one of two for bass soloist, was written for the Feast of the Purification of Mary. This cantata is one of Bach's lesser known works. The purpose of studying this cantata was to discuss such a composition of Bach's and show the correlation of the music in the vocal line to the emotional expression of the textual material. To understand this cantata it might be helpful to explore the history of the solo cantata and in particular of Cantata No. 82.

The solo cantata is not a field of composition known only through the works of Johann Sebastian Bach. The bel canto style marked the beginning of the typical Baroque solo cantata.<sup>1</sup> The early solo cantatas of the Baroque period were more secular in nature and were intended to give music lovers a source of operatic enjoyment in their own homes. The solo cantatas received the same place in Italian social life that the madrigal had enjoyed previously. Luigi Rossi (1597-1653) is known as the first great master of the cantata form. Somewhat later, Giacomo Carissimi (1604-1674) added a more melodic line and organized thematic material of melody and continuo bass in the cantata form and Marc Antonio Cesti (1623-1669),

1 Alec Harman and Anthony Milner, Man and His Music (London: Barrie and Rockliff, 1959) pg. 261.



Carissimi's pupil, developed cantatas into almost operatic figures. From Cesti onward, the cantata followed and paralleled the development of the opera.

The first solo cantatas were composed to please the sophisticated members of the Roman elite classes. These early solo cantatas were not sacred and were very typical of the early Baroque period. The cantata forms of recitative and arioso sections and triadic harmonies were very influential upon the style as set forth by Bach in his compositions in this style later in the period.

Church cantatas are known to us exclusively in Bach's examples and were the product of this period of musical history. The term "cantata", as used by Bach, infers that this word was considered by him to mean a work for solo voice. Bach used the term "Stuck" (piece), concerto, or motetto for most of his choral cantatas.<sup>2</sup>

Vocally considered, Bach was a choral writer and is not considered as an important composer for the solo voice. But consider that ". . . nearly 600 arias and over 100 duets exist, and recitatives are much more numerous, and his choruses, apart from simple chorales, number less than 250."<sup>3</sup> In regards to the importance of the smaller form of Bach's cantatas, solo construction and duet, trio, or solo quartet construction has proven of relatively minor use in the study of his works.

2 Harold Gleason, Music in the Baroque (Rochester, N.Y.: Levis Music Stores, 1950) pg. 120.

3 William Gillies Whittaker, The Cantatas of Johann Sebastian Bach (London: Oxford University Press, 1959) pg. 65.

This form could be of major importance because of the fact that over one third of Bach's cantatas were written for solo voices or for soloist alone. For some reason historians and music scholars have ignored the importance that Bach must have given the solo cantata forms.

The cantatas of Bach came from all the periods of his life, however, the majority of his solo cantatas, those written only for a solo voice, were written during his Leipzig period and in particular after the year 1730. A reason for this is that around 1730 his choirs at Leipzig had declined and he had only a few singers.<sup>4</sup> Bach wrote these solo cantatas for his few good singers and used them to supplement the services since the choir was not a particularly good one.

Bach's stylistic development during the Leipzig years was such that scholars have found it difficult to date the individual cantatas. The solo cantatas of this period of Bach's life are not his crowning achievement but they do offer a different and interesting view of his compositions.

The length of the cantatas was usually 20-30 minutes, the form dictating the length. The usual form of Bach's church cantatas was: (1) Instrumental introduction, (2) Two or three arias and connecting recitatives, and (3) a concluding chorale. The solo cantatas follow a similar pattern except that, of the fourteen cantatas written specifically

<sup>4</sup> Harold Gleason, Music in the Baroque (Rochester, N.Y.: Levis Music Stores, 1950) pg. 120.

for one voice, a concluding chorale is used in only five. The solo Cantata No. 82, Ich Habe Genug, is one of the departures from this choral style and ends not with a chorale for the congregation but instead has a final aria, one of the faster moving sections of the entire work.

The solo cantatas and in fact all cantatas were of great importance in Bach's time. Very few composers of any era have written cantatas as did Bach: he composed over 300 of which 200 have been published. Bach was more prolific in the cantata form than in any other field of composition. His musical positions were of a nature to make the composition of cantatas an obligation.

Bach drew heavily on former works and even works of contemporaries for ideas for the numerous sacred works which were required of him at Leipzig. While being completely original, the Cantata No. 82 for bass voice does show an example of Bach's revision of former melodies. Cantata No. 82 was inspired by Bach's hymn, "nunc dimittis", and its composition was facilitated by the use of fragments of melodies from Anna Magdalena Bach's Music Notebook of 1725. As an example, the melody of "Schlummert ein", the second aria of the cantata, appeared in the notebook written as only a melody.<sup>5</sup> This melody appeared again in this notebook, the second time with an unfigured continuo.<sup>6</sup> The melody of

<sup>5</sup> Albert Schweitzer, J. S. Bach (London: Adam and Charles Black, 1905) II, pg. 256.

<sup>6</sup> William Gillies Whittaker, The Cantatas of Johann Sebastian Bach (London: Oxford University Press, 1959) pg. 378.

"Schlummert ein" was written for Anna Magdalena.

Ex. 1:



In Anna Magdalena's notebook, the first aria, "Ich habe genug", appears as a recitative for soprano and unfi-gured continuo. The opening phrase of the first aria in Cantata 82 is identical to the beginning of the "Have Mercy" aria in the St. Mathew Passion.

Ex. 2; mm. 34-36:



The figure given the oboe in this first aria is found again in the voice part of Cantata No. 84.

Ex. 3:



These examples show the uses Bach made of some of his melodies.

In the 1725 notebook versions, all the melodies appear in the key of E minor, a minor third higher than their later

use in Cantata 82. Much speculation has been made about which form came first. There seems little doubt but that the melodies in the notebook were composed first and it also appears that the cantata itself, written in either 1730 or 1731, was first composed in other forms than what we know today. Parts of Cantata 82 were evidently written for Anna Magdalena Bach herself. Though there are several copies of fragments of melodies in the notebook, one has no accompaniment and another accompaniment stops before the end of the song and others appear with a continuo part, no unity is made of these fragments.<sup>7</sup>

As a cantata, No. 82 seems to have first been composed for soprano voice and accompanied by flute and strings and then later changed to the final form calling for bass soloist with oboe and strings for accompaniment. It has been stated that parts of the cantata were originally written for soprano and the rest was written for bass but that the score was composed in E minor in treble clef with a notation stating that it should be transposed into the bass clef in the key of C minor. These same sections were later set in C minor for an alto voice or perhaps mezzo soprano and finally the bass voice was substituted for the alto.<sup>8</sup> Bach's reasons for making this change seem to rely on the melodies used. The sonorities and timbres as applied to the music must have

7 C. Hubert H. Parry, Johann Sebastian Bach (London: Putnam and Company, Ltd., 1946) pg. 98.

8 Phillip Spitta, Johann Sebastian Bach (London: Novello and Company, Ltd., 1900) II, pg. 707.

seemed to Bach to sound better in the second version than with the higher, first, version. The music is vigorous and masculine in nature and seems to indicate a more profound deliverance with decisiveness and insistence that only a male voice can express with sufficient fullness.<sup>9</sup>

The Cantata No. 62 of Johann Sebastian Bach, written for the Feast of the Purification of Mary, has death as its general theme. It shows the heavenly home-sickness of an old man who is already detached from all things of this earth.<sup>10</sup> The feeling of death is expressed not with sadness but as an expression of joy. The work is no new field of composition by Bach but instead is typical of many of his musical works.

9 Andre Pirro, J. S. Bach (New York: Orion Press, 1957) pg. 130.

10 Albert Schweitzer, J. S. Bach (London: Adam and Charles Black, 1905) II, pg. 256.

TRANSLATION OF THE TEXT  
OF CANTATA NO. 82

The First Aria

"Ich habe genug, ich habe den heiland, das Hoffen der Frommen, auf meine begierigen Arme genommen, ich habe genug. Ich hab' ihn er-blickt, mein Glaube hat Jesum ans Herze ge-drückt, nun wünsch' ich noch heute mit Freuden von hinnen zu scheiden: Ich habe genug!"

TRANSLATION: "It is enough, For now with mine eyes have I seen Thy salvation, Which Thou hast prepared for our consolation, He is the Redeemer and Saviour, It is enough, Thy word I believe, and trusting Thy promise, my heart is at rest, If you would call me today, I would gladly depart; It is enough!"

Recitative

"Ich habe genug! Mein Trost ist nür allein, das Jesus mein und ich sein eigen mochte sein. Im Glauben halt' ich ihn, da seh' ich auch mit Simeon die freude jenes Lebens schon. Laßt uns mit diesem Manne ziehn! Ach! Möchte mich von meines Leibes Ketten der Herr erretten. Ach! Ware doch mein abschied heir, mit Freuden sagt' ich, Welt, zu dir: Ich habe genug!"

TRANSLATION: "It is enough! My trust is in the Lord, I know that He is mine, and I would be with Him; His promise I believe, thus shall I share with Simeon the joy of everlasting life, and in that hope shall I depart! For all the sins and errors of my life dear Lord, forgive me, Ah! In Thy mercy is my hope; with joy I bid the world farewell; It is enough!"

The Second Aria

"Schlummert ein, ihr Matten Augen, fallet sanft und selig zu, schlummert ein. Welt, ich bleibe nicht mehr heir, hab' ich doch kein Teil an dir, das der Seele konnte taugen, das der seele konnte taugen; Hier mus ich das Elend bauen aber dort, dort werd' ich schauen susen Frieden, stille Ruh!"

TRANSLATION: "Slumber on, oh weary spirit softly, calmly take thy rest, Slumber on. World, farewell, no longer here I stay, where my soul no peace can find, nought but sorrow, pain and anguish compass me about on every side; Here I must in sadness languish, but I know on my beloved Saviour's bosom there is rest; On His bosom there is rest."

#### Recitative

"Mein Gott! Wann kommt das schone: Nun! da ich in Frieden fahren werede und in dem Sande Kühler Erde, und dort, bei dir, im Schose ruhn? Der abschied ist gemacht. Welt! gute Nacht."

TRANSLATION: "My God! O let me now depart, My troubles are over, my journey is ended, in the cool earth let me be laid, the gentle earth, from which I came. My farewell now is spoken. World! Good Night."

#### The Third Aria

"Ich freue mich auf meinen Tod, ach! hatt' er sich schon ein gefunden, ach! Da entkomm' ich aller Not, da entkomm' ich aller Not, die mich noch auf der Welt gebunden."

TRANSLATION: "I rejoice in my death, My heart will sing with joy, When I cast off the bonds which bind me, my heart with joy shall sing."



## CORRELATIVE STUDY

In Bach's solo Cantata No. 82, it was discovered that a correlation between the construction of the music and different aspects of the text was present. In the composition of this cantata, symbolic movement of music with the text was included in order that the relationship of death to musical composition be noticed. For instance, by taking an overall view of the text as being the view of an old man waiting and ready to die and relating the feelings of this old man to the vocal line many things were noticed.

By taking death as the general expression of the emotions involved and applying it to the construction of the music, the recurrence of phrases, the use of ornaments, the rhythmic, harmonic, and melodic patterns, and the accomplishment in sound of this work of Bach's, an observation into the purposes of the composer were studied.

Music of Bach's period in history had not reached the pinnacle of today's emotional involvement but the composers of that time elicited great control over the expression of emotions as put forth in their music. In order to gain acceptance of their works, composers tried consciously to involve all phases of emotion into the composition of their works.

# "ICH HABE GENUG": THE FIRST ARIA

The first vocal phrase of the first aria

Ex. 4; mm. 34-36:




and its' words, "Ich habe genug" (It is enough), go together both melodically and emotionally. The repetition of this phrase is found throughout the first aria. While not being melodically repeated each time the words, "Ich habe genug", are used, the melody in each repetition takes a similar movement and a similar emotional expression results.

The first vocal phrase, in measures 34-36, is repeated only twice in the same manner. The first repetition comes in measures 39-42. This first exact repeat of the phrase emphasizes the thought that the old man wanted to die. In measures 157-160 another exact repetition occurs. This repeat comes toward the end of the first aria and serves to tie the aria into a thematic whole. By repeating the first phrase toward the end of the aria, Bach achieved an emotional element by restating the fact that death was imminent and was not feared.

The melodic phrase of "Ich habe genug" was used as the basis for other sections in measures 107-108, 116-117, and

149-150. In these three instances Bach changed the phrase by making it lower and by not following the exact melodic movement of the opening phrase; however, these three phrases show a close relationship to the original statement.

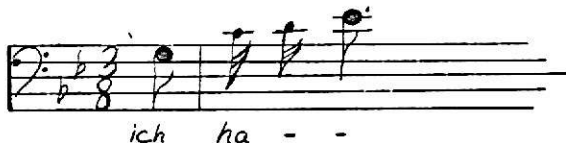
Ornamentation aids in achieving an emotional atmosphere in this work of Bach's. He used symbols to indicate the particular type of vocal ornamentation that was to be used. In this first aria, Bach made use of the following symbol: . When used in conjunction with the opening vocal phrase, a clearer and more definite feeling of thematic definition occurs. The symbol in the phrase

Ex. 5; mm. 34-36:




is performed by moving from the G up to the C and moving quickly from the C to D and then to E Flat.

Ex. 6; mm. 34-35:



Reaching upward toward the upper note by use of this ornament shows more of Bach's striving to support the text with

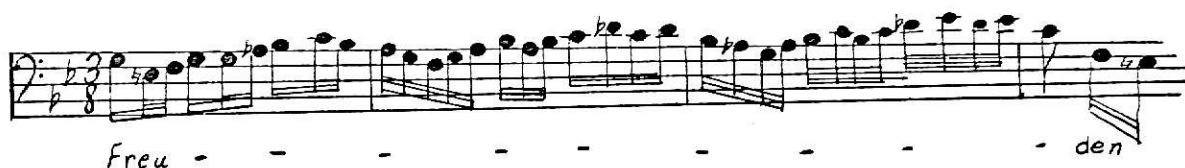
vocal symbols. As the old man strived to reach upward for death and pleaded to God to let him die, so Bach made use of this upward thought by an upward movement both melodically and with the ornamentation.

Another ornament used by Bach in this first aria is notated by the following symbol: . This ornament is found only two times in the vocal line, in measures 44 and 156, but appears in the accompaniment also. While not being used significantly throughout the aria, the places it appears aid in the emotional quality. This symbol is performed as an appoggiatura. Its effect makes a woeful sound which heightens the involvement of age and again brings out the feeling of a desire to die by its characteristic sorrowful cry.

The rhythmic patterns of the "Ich habe genug" aria also aid in the symbolic nature of the song. Much use was made of the dotted eighth and sixteenth-notes throughout the aria. This rhythmic pattern sets a stern mood that again makes the feelings of death more present. By use of this longer note followed by a shorter one and the fact that the tempo is relatively slow, a feeling of sadness and a nature of somber temper is gained by the listener. Much use was also made of running passages of sixteenth-note rhythms. By climaxing these passages with longer and more sustained notes the mood of death is not destroyed. Instead, these running passages seem to take on the aspect of an explanation to God of the reasons the passing was expected.

A moving passage in measures 128-131, notated in sixteenth and thirty-second-notes, on the word "Freuden", does not change the mood of the entire aria.

Ex. 7; mm. 128-131:



This particular section unites the cantata into an emotional feeling by showing the joy at death which comes at the close of the entire composition. The movement of this section is typical of Bach's symbolism of music and the word joy or gladness.

In this first aria the 3/8 time signature with its gentle flowing motion gives a quality of poignancy to the text. While not being marked legato, there is still a peaceful feeling which denotes a response to the words "Ich habe genug" or "It is enough".

Bach's use of the key of C minor as the basis for this first aria also gives emphasis to this gentle quality. While the aria does not completely remain in this key, it is built around the c minor and most aspects of the melodic line denote this as the key center.

Intervallic relationships aid in the conception of the feeling of death in this aria. The movement of the vocal line in measures 42-45 was interpreted in several different



line that the listener must only feel that the old man is making a strong and definite plea for death.

Another moment of highly emotional content caused by the intervals of this aria was noted in measures 55-57.

Ex. 9; mm. 55-57:



The first skip discovered was the diminished seventh from the E Flat to the F Sharp. This interval not only adds with its' sound but also by the use of the slur which gives a plaintive call to the word "genug" of "enough". The interval of the diminished fourth, from the C to the F Sharp, while being made less important because of the three notes which come between, add emotional qualities.

The vocal line from measure 119 to measure 123

Ex. 10; mm. 119-123:



and its phrase meaning of trusting the promise of God was notated by Bach with a running passage of sixteenth notes.





Ex. 12; mm. 163-165:



in both instances are no more unusual in the intervals involved than the phrases mentioned previously. These two examples do emphasize a movement of the vocal line that brings out the final plea and cry that "It is enough".

A contour of the entire aria was noted as one which reaches upward and then resolves back down. This contour serves as a symbol or thought of reaching upward to God and then realizing that he has heard and is listening and that an explanation has to be made. From measure 128 to measure 135 and from measure 169 to measure 176, long patterns of thirty-second notes evolve upward and then end with a slower and lower restatement of "Ich habe genug". The final vocal statement of the aria comes as the climax to the second appearance of this pattern of thirty-second notes in measures 169-176. The aria ends not with the upward reaching cry to God but instead ends with a sound of resignation and realization that the old man has made his plea.

## "SCHLUMMERT EIN": THE SECOND ARIA

"Schlummert ein" or "Slumber on", the second aria, deals with death with the emphasis being placed upon the restful nature of the weary spirit. The first aria pleads with God to realize that the old man has finished with life and has had enough of all the trials of earth. The second aria shows the acceptance of the plea and develops the feeling that the soul is to depart this world to find rest.

Bach enhanced the restful nature of the "Schlummert ein" aria with a slower tempo and a more legato style. This smoothness in style relates a contrast to the first aria. The smooth-running passages of this aria are notated with eighth-notes and are all slurred and legato. The smoothness and restfulness of the soul indicated by the sound of this aria is easily seen through the use of slurred notes throughout the entire section of the cantata. The slurs bring on a peaceful feeling more than any other aspect of the aria.

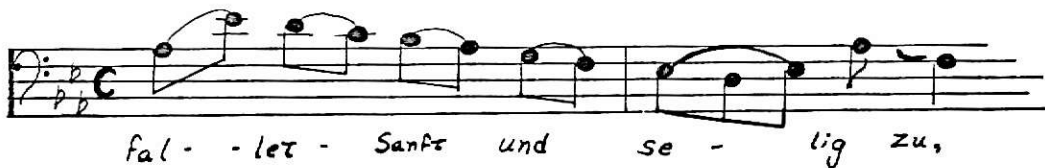
The fact that God has heard the plea of the first aria is realized by the change of key for the second aria. The first aria was a pleading, weary soul and was indicated by the use of the key of C minor. While the tempo of the first aria was not fast, it shows a contrast to the second aria by the fact that the second one is very slow. The use of the minor key and the slow tempo make the first aria a plea that



The upward movement of these phrases can be interpreted in Bach's composition as the realization that the spirit has to ascend to heaven before it finds rest. Since the text is dealing with an upward emotional thought and the music is making an upward movement it is easy to notice the correlative qualities of this particular part of the cantata. By all this upward movement an ascending mood is heightened. The phrase resolves back to the E Flat and indicates the weary spirit gaining a sensation of complete rest.

Descending scale passages such as in measure 12

Ex. 14; mm. 12-13:



prove to be in frequent use in this aria. The first and last sections of the aria are built around this particular vocal movement. This movement by scale passages and the construction involved in their progression add a feeling of motion to the aria. Again this indicates a feeling that the spirit has to move from the body. By many frequent descending moving passages a feeling of final rest is achieved in depth. This feeling is accentuated by the words which state that the spirit must find rest. By using these two aspects, words and music, together, the listener is also anxious to

come to a feeling of final rest.

The middle section of the second aria in measures 37-50 show a statement of farewell to all earthly things. This section of the aria is marked by more skips and wider intervals instead of the use of the scale passages. This use of intervals indicates the meaning of the text used in this section of Cantata No. 82. The soul can find no peace here on earth. By listening only to the music it was felt that no peace was indicated until the end of the section. The wider leaps used throughout this part make the feeling of excitement and dissatisfaction with the earthly life very evident. This section ends in measure 48 and without a pause in the vocal line the text moves to a restatement of "Schlummert ein".

From measure 52 to measure 66 a repetition of the thought of the first section of the aria is found. There are some melodic differences but the general theme still uses the same intervals and the words still deal with "Schlummert ein" and "ihr matten". This section serves as a clarification of the thematic expression of the entire second aria.

Starting in measure 68 and continuing to the end of the aria a new melodic phrase comes into use and a new set of words express the theme. At this point the expressive quality gained is one of sadness resolving into one of trust. The feeling of sadness is extended through a descending passage of eighth notes in measures 68 and 69.

Ex. 15; mm. 68-69:



In measure 70 an ascending passage denotes a feeling of trust.

Ex. 16; m. 70:



By using these simple devices Bach heightened this aria with a climax of expression which cannot escape the listener.

The ascending line in the final two measures of the aria, 84 and 85,

Ex. 17; mm. 84-85:



underline the feeling of the old man's trust in God. The slow tempo of this Adagio section and the finality of the line complete the second aria with a fulfillment of sound

which unifies the entire work into a solid construction of thematic expression. This expression is one which leaves no misconception of the thought because both the melodic line and the thematic expression thus far has been summed up with the fact that only through the trust in God will the soul find rest.

The first aria, "Ich habe genug", is followed with a recitative which deals with the same thematic material as in the aria. Following the second aria is a short recitative that introduces a new thought with a cry to God to allow death to overtake the old man. A statement is made that he is ready to die and has now spoken his last good night. The declamatory nature and the forthright deliverance of this farewell sets the tone for the final aria.

### "ICH FREUE MICH": THE THIRD ARIA

The text of the third aria, "Ich freue mich auf meinen tod" (I rejoice in my death), gives an indication of the sound of the music. Bach composed this aria around the feeling of gladness at death. The movement of the vocal line emphasizes this gladness and makes the emotional expression of the cantata come to a soaring climax.

The mood of this final aria was noted initially by its Vivace marking. The time signature of 3/8 with its flowing movement in a one beat pattern leaves no doubt that this aria is not a song of sorrow. Even before the singer states "Ich freue mich" a feeling of gladness has taken over.

After pleading for death in the first aria and stating that he has taken enough and in the second aria placing his trust in the Saviour, there is only one thing left for the old man to do. This is to die and to ascend to heaven. The third aria marks this expression with a feeling of happiness and joy at the prospect of death and the realization that God is allowing him to ascend to his heavenly home.

The smooth, slurred aspect of the second aria is contrasted by a completely opposite point of view in this aria. It is noted with a declamatory style of movement. There are distinct passages which are repetitious with the "Ich freue mich" phrase. Two of these distinct passages are marked with emphasis being placed on the joyful nature of moving phrases and extended scale work. The first of these two



moving passages is found in measures 17-23.

Ex. 18; mm. 17-23:



This first phrase of the third aria opens the vocal line with a long flow of movement which sets the mood for the entire section. No other feeling but happiness could be noted from this long phrase. The movement from the C in measure 18 to the D in measure 20 and finally to the E Flat in measure 22 with the repetitious figure which comes between this scale line extends the thought of gladness to a peak in measure 22. Bach achieved symbolic expression by extending this upward movement on the word "freue" and then resolving the line in measures 23-25.

Ex. 19; mm. 23-25:



By making use of this extended sound Bach carried the

listener for eight measures on one single expressive thought.

The second of the two distinct moving passages on this text comes in measures 44-45.

Ex. 20; mm. 44-45:



This phrase is much shorter than the one described previously but its emotional qualities are much similar. The statement is much lower and is built on a scale pattern. This time the pattern extends down instead of up. The movement of the actual line goes from the C in measure 44 to the B Natural in measure 45 and then to the F in measure 46 and finally completing the movement in measure 47 on the G. This movement does not destroy the feeling of joy with its lower movement. Instead, a feeling of contentment with the thought of departing is noted. The first phrase gained a feeling of excitement and expectation while the second settles into a pattern of acceptance and relief. Contrasts such as these two phrases built around the same textual thought make this aria highly emotional.

There are two other repetitious phrases on "Ich freue mich". The first is in measures 25-27.

Ex. 21; mm. 25-27:



The second repeat of the same text is in measures 60-61.

Ex. 22; mm. 60-61:



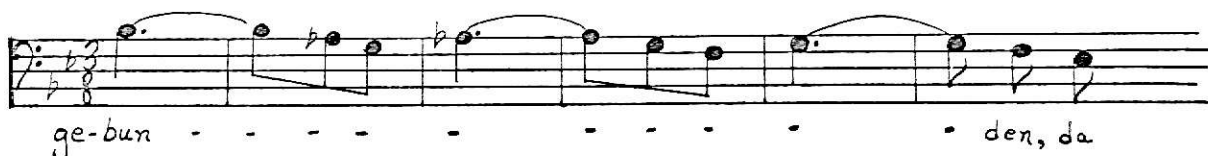
These two phrases still show the gladness of the aria but more in a declamatory and factual manner. Studying all four phrases, it was noted that a similarity exists in the expression of feelings and in the expressive qualities. There is little melodic relationship of the four phrases except in the scale patterns of each individual phrase. These four phrases are used throughout the third aria.

The cantata reaches a high point in emotional expression of text and music in the third aria. The general feeling of the aria is one of happiness at the prospect of being relieved of all earthly cares. The rhythmic figuration lends feeling to this joyous prospect of death with much use being made of sixteenth-notes. These sixteenth-notes appear not only on the "Ich freue mich" sections but

also are spaced to add movement to other phrases.

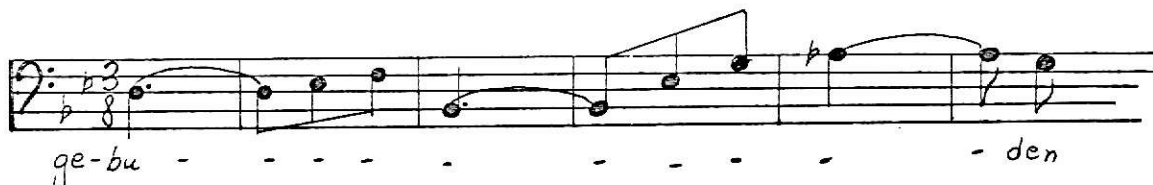
A pause in the rhythmic flow comes in measures 96-101.

Ex. 23; mm. 96-101:



This same figure is repeated rhythmically in measures 108-112.

Ex. 24; mm. 108-112:



While the repeat is not melodically the same as the first statement, the rhythmic figures give emphasis to a line dealing with escaping from the bonds of the earth. This rhythmic figure slows the thought of movement and accents the feeling of the bonds which, until death takes place, bind the old man.

The vocal phrase at measures 96-101 is built upon a descending scale passage. By use of the slower rhythm and connecting it to this scale pattern moving down, Bach achieved a sound which describes the fact that death had not yet occurred. This is realized by the break in the movement of

the line which was indicating joy at leaving the bonds of earth.

The use of the key of C harmonic minor which calls for the seventh of the scale to act as the leading tone puts more emphasis on the C at the beginning of the third aria. Much use is made of the G Major or Dominant chord and the F minor or Sub-dominant chord. The use of these two chords throughout the aria serve to establish the C minor key. The use of the minor key relates this aria to the first aria which was also composed around C minor. The use of the minor does not destroy the feeling of gladness. Instead the feeling is heightened because of a feeling of finality not being achieved until the end of the aria.

The use of the G Major Dominant chord institutes a short modulation to the key of G minor. In this modulation, much use is made of the Dominant Seventh chord on D which gives a definite feeling of the key of G after measure 59.

Ex. 25; mm. 58-61:



As seen by the text, this short modulation simulates the over-shadowing power of the almighty spirit. The text deals with a joyful departure and states that the work is ended.

The major chord moving to a new minor key which ends with a semi-cadence in measure 61 brings out this thought at this point in the music.

The use of the minor sixth interval in an upward movement was noted frequently in measures 21-22, 55-56, 86, and 123-124. The thematic material of the text at each of these places deals with either the feeling of joy or at least expresses a line of happiness in regards to death. An upward movement on these same phrases also keeps the thought of movement present in the mind.

The third aria is noted as the climax to Cantata 82 not only because this is the final aria but also because the symbolic expression reaches a high point during this part of the cantata. The expressive qualities of the music and text studied individually and also as a unit leave a completely joyous mood so that the fear of death is distilled. As a climax to the third aria and consequently to the entire cantata Bach used the C Major chord. This chord comes on the end of an aria in C minor and ends the cantata with a note of finality and a realization of the finality of death.

## SUMMARY

The three arias go together to form a complete pictorial expression for the listener. The first aria is a plea for death, the second aria shows the realization that death will occur, and the third aria gives a feeling of gladness at the thought of death. Taken as a complete unit of expression the entire cantata holds a feeling of death with excitement and wonder.

Bach achieved emotionalism through many of the symbolic devices and expressive mannerisms. This cantata shows a clear example of Bach's genius in the field of expression of emotions through his connection of the musical aspects of composition and the text. While many of the descriptive devices could be misconstrued or read into many texts, the fact that this textual material and these certain expressive musical thoughts occur at the same time achieves an easily defined quality. The use of running passages upward on scale degrees signifies joy and was used by Bach in many instances of choral and vocal composition. Bach made use of such expressive devices to express the emotions or feelings in much of his music.

The solo Cantata No. 82, Ich Habe Genug, is one of Bach's lesser known works. Because it is not long and is not considered one of his greatest achievements in composition, its importance is sometimes passed over. This

cantata is filled with symbolic, emotional qualities of musical and textual thematic thought and was noted as important by the symbolic construction given it by the composer.

The use of related keys unites the cantata into a complete expression of feeling building from the initial aria to the final sound. The use of symbolic relationships show a correlation between the music and the text and heighten the emotional content of the entire cantata. Bach's Cantata No. 82 therefore becomes a symbolic expression of emotional experiences. The listener grasps and holds onto a completeness in sound, a unity in repetition, a melodic pattern of thought, and a rhythmic understanding in the construction of an emotional composition. Bach achieved a successful expression of mood melodically, rhythmically, and harmonically and excites the listener with a realization that all these aspects of musical composition were molded into a musical and textual thematic presentation of the contemplation of death.



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A CORRELATIVE STUDY  
OF THE TEXT AND VOCAL LINE  
OF BACH'S CANTATA NO. 82

by

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AN ABSTRACT OF A MASTER'S REPORT

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AN ABSTRACT OF A CORRELATIVE STUDY  
OF THE TEXT AND VOCAL LINE  
OF BACH'S CANTATA NO. 82

In Bach's solo Cantata No. 82, it was discovered that a correlation between the construction of the music and different aspects of the text was present. In the composition of this cantata, symbolic movement of music with the text was included in order that the relationship of death to musical composition be noticed. For instance, by taking an overall view of the text as being the view of an old man waiting and ready to die and relating the feelings of this old man to the vocal line many things were noticed.

By taking death as the general expression of the emotions involved and applying it to the construction of the music, the recurrence of phrases, the use of ornaments, the rhythmic, harmonic, and melodic patterns, and the accomplishment in sound of this work of Bach's, an observation into the purposes of the composer were studied.

Music of Bach's period in history had not reached the pinnacle of today's emotional involvement but the composers of that time elicited great control over the expression of emotions as put forth in their music. In order to gain acceptance of their works, composers tried consciously to involve all phases of emotion into the composition of their works.

A contour of the first aria, "Ich habe genug", was noted as one with upward reaching movement which resolves back down. This contour serves as a symbol of reaching upward to God and then realizing he has heard and that an explanation has to be made. The aria ends with a feeling of resignation and the realization that the old man has made his plea.

"Schlummert ein" or "Slumber on", the second aria, deals with death with the emphasis generally placed upon the restful nature of the weary spirit. This aria shows the acceptance of the plea and develops the feeling that the soul is to depart to find rest. This emotion is enhanced by a slower tempo and a more legato style than the first aria.

The mood of the final aria, "Ich freue mich", was noted initially by its Vivace marking. The time signature of 3/8 with its flowing movement in a one beat pattern leaves no doubt that this aria is not a song of sorrow.

After pleading for death in the first aria, and in the second aria placing his trust in the Saviour, there is only one thing left for the old man. This is to die and to ascend to heaven. The third aria marks this expression with a feeling of gladness at the prospect of death and the realization that God is allowing him to ascend to heaven.

The three arias form a complete pictorial expression. Taken as a complete unit of expression the entire cantata holds a feeling of death with excitement and wonder.

Cantata No. 82, Ich Habe Genug, is one of Bach's lesser known works. Because it is not long and is not considered one of his greatest achievements in composition, its' importance is sometimes passed over. This cantata is filled with symbolic qualities of musical and textual thought and was noted as being important by the symbolic construction given by the composer.

The use of related keys unites the cantata into a complete expression building from the initial aria to the final sound. The use of symbolic relationships of music and text heighten the emotional content of the entire cantata into an experience of symbolic composition. The listener grasps and holds onto a completeness in sound, a unity in repetition, a melodic pattern of thought, and a rhythmic understanding in the construction of this emotional work. Bach achieved a successful expression of symbolism in the mood melodically, rhythmically, and harmonically and excites the listener with a realization that all these aspects of musical composition were molded into a musical and textual presentation of the contemplation of death.