

*A Kalmus Classic Edition*

Johann Sebastian

**BACH**

**CANTATAS Nos. 180–183**

MINIATURE SCORE

K 00853





## PREFACE

### THE COMPLETE CANTATAS, as contained in the "GESAMMTAUSGABE"

The Name "Cantata" is Italian – something which is sung and is used to denote a certain type of composition viz. recitatives, solo arias, orchestral interludes. Carissimi (1606 – 1674) mentions this form of composition first, as "Cantata da chiesa," Church Cantata.

BACH composed his cantatas over a period of forty years, viz. his first one in 1704, and his last in 1744. He came to Leipzig in the year 1723 as Cantor (Choirmaster) of the Thomas Church, and brought with him some thirty composed before. At Leipzig it was his duty to provide music for all the Sundays and Principal Festival days of the Church Year, some 59 occasions. He composed 5 complete cycles for these 59 times himself or the astounding total of 295 cantatas – but in order not to repeat himself too often, he had also to copy the works of other composers. Therefore, many of the manuscripts found later on and attributed to BACH were not his at all. The mere physical feat of writing down his cantatas, oratorios, organ, calvier, and instrumental music, etc. is so tremendous that one can hardly understand how BACH with his teaching and conducting could do all this.

The Cantatas served a particular purpose in the Church Liturgy, viz. to underline the Gospel for the day. Luther, who initiated this Service, almost followed a Roman Mass – beginning with a Kyrie and a Gloria in Excelsis sung by the Choir. After then the "Epistle" was read, a hymn suitable for the occasion sung by the congregation and then the Gospel was sung from the altar. It is at this point that the Cantata was sung, the libretto of which was based on the gospel text, as far as possible. This was followed by a sermon, and then HOLY COMMUNION which brought to an end the service. It lasted from 7 in the morning to noon, and therefore the Cantata was a welcome relaxation for the congregation.

## THE SECULAR CANTATAS

The Secular Cantatas are constructed in the same style as BACH's Sacred Cantatas, except for the absence of Chorals. BACH did not – as was the case with the Sacred Cantatas – have to provide music in secular style throughout the year, but only for special occasions. Therefore, the number of secular cantatas is small compared to the Sacred cantatas. About 40 are mentioned by title, though only about one half are in existence.

The occasions for these cantatas were generally the presence of some prince, mayor, or other public persons, weddings, and Public Events and Ceremonies where music was desirable. As for example:

Der Zufriedengestellte Aeolus was written to celebrate the name day of Prof. August Friedrich Mueller by his students.

Vereinigte Zwietracht was performed to honor Dr. Gottlieb Kortte's appointment as Professor of Law.

Phoebus & Pan was written for performance by Bach's Collegium Musicum.

Die Wahl des Hercules was written on occasion of the birthday of the Crown Prince of Saxony.

Toent Ihr Pauken, in honor of Queen Maria Josepha of Austria.

Auf Schmetternde Toene for the name day of Augustus III of Poland.

Preis Dein Gluecke: for Augustus III of Poland's anniversary.

Schleicht Spielende Wellen: for the birthday of Augustus III and in the presence of his queen.

There are other Cantatas which are nowadays performed often as the "Coffee Cantata" and the "Peasant Cantata," "Angenahmes Wiederau, Schwingt freudig Euch empor," Weichet nur, betruete Schatten, O Holder Tag, O Angenahme Melodei, Vergnuete Pleissen stadt, and others.

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## OCCASION

- Cantata No. 180 - 20th Sunday after Trinity*
- Cantata No. 181 - Sexagesima*
- Cantata No. 182 - Palm Sunday or Annunciation*
- Cantata No. 183 - Sunday after Ascension Day*



# Lehrstunde

Am zwanzigsten Annulage nach Trinitatis

„Schmücke dich, o liebe Seele.“

№ 180.





Dominica 20 post Trinitatis.  
„Schmücke dich, o liebe Seele“.

Flauto I.  
Flauto II.  
Oboe I.  
Oboe II.  
(Oboe da caccia.)  
Violino I.  
Violino II.  
Viola.  
Soprano.  
Alto.  
Tenore.  
Basso.  
Continuo.

The first system of the musical score features woodwinds and strings. The woodwinds (Flutes I & II, Oboes I & II, and Cor Anglais) play a melodic line with dynamic markings of *mf*, *f*, *f*, *f*, and *mf*. The strings (Violins I & II, Viola, and Continuo) provide a rhythmic accompaniment with eighth-note patterns. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by a horizontal line on their staves.

The second system of the musical score continues the instrumental accompaniment. The woodwinds and strings maintain their respective parts from the first system. The vocal parts remain silent, as indicated by the horizontal lines on their staves. The Continuo part shows a steady eighth-note accompaniment.