## Transformation in Johann Sebastian Bach:

### *Mein Herze schwimmt im Blut* (BWV 199), Christoph Graupner,

### and Bach's Stylistic Development as a Cantata Composer

## INTRODUCTION

In 1920, Friedrich Noack published a paper comparing Bach's cantata BWV 199, *Mein Herze schwimmt im Blut*, to an earlier cantata by Christoph Graupner set to the same text.[1] In this article, Noack points out numerous similarities between the two cantatas. As a result, scholars have presumed that Bach had some familiarity with Graupner's piece.[2]

The main purpose of Noack's original article, however, does not appear to be an effort to fully address the extent that Graupner's composition potentially influenced Bach, nor does Noack attempt to analyze the two works beyond basically superficial details. Noack's agenda is rather to argue for further research into Graupner, an unfairly neglected Baroque master.[3] Any insight into Bach's compositional history seems an unintended byproduct. Consequently, as recently as only a few years ago, Hans Bergmann, who was acquainted with Noack's article, asked the lingering question, "Did Bach know Graupner's cantata and did it influence his composition?"[4]

It is my desire, therefore, to more critically investigate the relationship between these two works, especially in light of recent scholarship. For one, Bach's techniques can be compared to those of a contemporary; both composers were around 29 years of age when they set this text.

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[1] Friedrich Noack, "Johann Sebastian Bach und Christoph Graupner: Mein Herze schwimmt in Blut," *Archiv für Musikwissenschaft* 2 (Jan., 1920): 85-98.

[2] "...and it would appear from resemblances between the two settings that Bach was familiar with Graupner's piece." Nicholas Anderson, "Mein Herze schwimmt im Blut," *Oxford Composer Companions: J. S. Bach*, edited by Malcolm Boyd (Oxford: Oxford University Press, 1999), 291.

[3] "Daß aber die Musik Graupner's so gänzlich in Vergessenheit geriet, ist ein Unrecht, das er weniger verdient hätte als die meisten Kirchencomponisten der Periode Bach-Händel." Noack, F. (1920), 98.

[4] Bergmann quotes Noack's article earlier in the same paragraph. From: Hans Bergmann, liner notes to *Cantata, concerto and sonata: Johann Sebastian and his German contemporaries* by Ensemble musica poetica Freiburg, Hänssler Classic D-71087, 30.

Noack's conclusion as to the most significant difference between the cantatas was that Bach dealt with larger forms than Graupner.[5]  The difference, though, is far greater.  Bach shows a more highly refined sense of counterpoint and harmony, as well as more unified structures and motivic developments.

In addition to these differences, stronger similarities also exist between the two pieces. Noack identifies similar key areas, tempos, and text settings, but certain thematic resemblances and aspects of phrase structure contribute to evidence that Bach must have been working from Graupner's composition.   Viewing BWV 199 as at least partially derivative of an earlier work necessarily has implications on thinking about how and why Bach was writing cantatas during these early years at Weimar.  Specifically, we may more closely trace Bach's transformation from a composer in the "old style" of cantata he was writing in Mühlhausen to a composer writing in the "new style" of the Neumeister cantata.[6]


**COMPARISON OF BWV 199 and GRAUPNER'S VERSION**

**• Textual Context:**

Let us begin by looking at the text itself to get a sense of its narrative arc (see Example 1).  The lyrics were written by Georg Christian Lehms, court poet and librarian at Darmstadt where Graupner was Kapellmeister.  *Mein Herze schwimmt im Blut* comes from Lehms's first cycle of cantata texts, published in 1711, and follows the "new" Neumeister style of cantata,

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[5] "Der wesentliche Unterschied zwischen beiden Kantaten ist der, daß Bach vorwärts strebend sich schon mit den größten Formen beschäftigt, welche die Zeit gerade weiter zu entwickeln sich anschickt, während Graupner sich mit dem früher Errungenen begnügt."  Noack, F. (1920), 98.

[6] Regarding this development, Alfred Dürr remarks: "In Weimar Bach took his first steps towards the 'modern' cantata form created by Erdmann Neumeister, though the precise date of this cannot be established with certainty....What exactly occurred between 1708 and 1713 remains uncertain." In Alfred Dürr, *Cantatas of J. S. Bach: with their librettos in German-English parallel texts*, revised and translated by Richard D. P. Jones (Oxford: Oxford University Press, 2005), 13.

including operatic *da capo* arias and recitative.[7]  This particular text was intended for the 11th

Sunday after Trinity and develops the Gospel for that day, which is the parable of the Pharisee

and the Publican.[8]  Lehms's text focuses on the Publican, who humbly atones and whose prayers

are accepted.  The psychological struggle of the Publican is related via first-person accounts,

which trace the Publican's spiritual evolution from regret through confession to final absolution.

Table 1 maps this progression to each section of the text.  Note the emotional transformation

undergone by the Publican, for both Graupner and Bach pick up on this notion of transformation

and use their music to amplify it in varying degrees.

**Table 1: Organization of Text**

| Section | Form | Key Phrase | Sentiment |
|---------|------|------------|-----------|
| 1 | Recitative | *Und mein gewissien fühlet Pein* | Pain and Regret |
| 2 | Aria | *Wie mein sündlich Herz gebüßt* | Repentance |
| 3 | Recitative | *Gott sei mir Sünder gnädig* | Request for Mercy |
| 4 | Aria | *Tief gebückt....Ich bekenne mein Schuld* | Humble Confession |
| 5 | Recitative | *Fällt mir als dann dies Trostwort bei* | Hope for Comfort |
| 6 | Chorale | *Da ich stets Heil gefunden* | Salvation |
| 7 | Recitative | *Die sollen meine Ruhstatt sein* | Peace and Rest |
| 8 | Aria | *Wie freudig ist mein Herz / Da Gott versöhnet ist* | Joy of Reconciliation |

**• Chorale Movement:**

In addition to Lehms's own original poetry, stanza three from a hymn by Johann Heerman

comprises section 6 of the text.[9]  Bach and Graupner chose different chorale tunes to set this

stanza, however.  Bach chooses a melody composed specifically for Heerman's poetry.[10]

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[7] The first cycle was published under the title *Gottgefälliges Kirchen–Opffer* (Church Offering, Pleasing to God). Dürr, 16, 491.

[8] Dürr, 491.

[9] *Wo soll ich fliehen hin*. See *Das deutsche evangelische Kirchenleid des siebzehnten Jahrhunderts*, vol. 1 of 6, edited by W. Tümpel (Gütersloh: Bertelsmann, 1904), 268.

[10] Zahn attributes Bach's tune to Karl Stieler from Stieler's 1679 hymnal.  See tune 2177 in Johannes Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder*, vol. 2 of 6, 1889-1893 (reprint, Hildesheim: Georg Olms, 1997), 34.

Graupner, though, selects an older melody (see Examples 2a & 2b).[11]  One assumes the dissimilar choice of hymn tune stems from differences in the familiarity of local congregations with a particular melody, something to which each composer would have been attuned.[12]  The result is that Graupner and Bach's chorale movements  contrast noticeably.

[see Examples 3a and 3b]

Noack states that Graupner's music better suits the submissive tone of the text and complains that Bach's movement is too cheerful.[13]  Perhaps part of Noack's dissatisfaction with Bach's chorale, however, derives from his assumption that Bach freely composed the hymn tune.[14]  Yet we now know that the major key of Bach's setting was dictated by the chorale tune itself, not Bach's whim.  In this light, the simple and plaintive quality of Bach's soprano line appears to best reflect the sentiment of the text, and this quality is heightened via the foil of the active viola accompaniment.[15]

Noack also fails to recognize that Bach's viola figuration derives from the chorale melody itself.  The opening six bars of viola solo can, in fact, be overlaid on top of a full statement of the hymn (see Example 3b).[16]  The viola initially appears as if it will state the entire tune, but melodic connections between the viola and the tune dissolve quickly.  The tune, if you will, goes into hiding.  Perhaps Bach is here musically depicting the hidden and internal nature of sin referenced in the text.  In any case, we can see the organic integration between Bach's

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[11] *Auf meinen lieben Gott*, written by Schein in 1627.  See tune 2164 in Zahn, 30, and Heerman's lyrics in Tümpel, 268.

[12] Dürr remarks that Bach's melody "was then evidently familiar, particularly to Thuringians," 492.

[13] "Auch muß man zugestehen, daß Melodie, Figuration und die Tonart g-moll bei Graupner den demütigen Anfangsworten der Liedstrophe besser entsprechen als die doch etwas allzu freudige Musik Bachs." Noack, F. (1920), 94.

[14] "Bach scheint die Melodie frei erfunden und die Überschrift 'Chorale' dem Textbuch entnommen zu haben, denn seine Weise macht nicht den Eindruck einer Kirchenmelodie, ist auch sonst nich nachweisbar." Noack, F. (1920), 94.

[15] Noack actually finds this viola accompaniment monotonous: "Die stets gleichbleibende Bewegung der Viola ist etwas eintönig...." Noack, F. (1920), 94.

[16] "Indeed, the entire opening ritornello is a musical paraphrase of a chorale verse." Dürr, 492-493.

instrumental accompaniment and the chorale melody.  In contrast, the breaks in Graupner's violin figuration create a disconnect between the melody and accompaniment, which does not repeat in any discernable pattern that frames or gives meaning to the text.


**• General surface characteristics**

Having qualified the dissimilar chorale movements, we can now more easily observe similarities between the two cantatas, particularly with regard to general surface characteristics. One such similarity involves the main key areas for each movement.  Using Table 2, we see that, aside from the chorale movement, Bach's cantata uncannily mirrors that of Graupner's.  Notice also how both cantatas end in a tonality that is fairly remote from the opening key.


**Table 2: Key areas**

| Section | Form | Opening Text | **Graupner** | **Bach** |
|---|---|---|---|---|
| 1 | Recitative | *Mein Herz(e)* | C minor | C minor |
| 2 | Aria (A) | *Stumme Seufzer* | C minor | C minor |
|   | Aria (B) | *Und ihr* | Eb major | Bb minor – G minor |
|   | Recitative | *Mein Herz(e)* | C minor | C minor |
|   | Aria (A) | *Stumme Seufzer* | C minor | C minor |
| 3 | Recitative | *Doch Gott* | G minor – Bb major | Bb major |
| 4 | Aria (A) | *Tief gebückt* | Eb major | Eb major |
|   | Aria (B) | *Ich bekenne* | Bb major | C minor – G minor |
|   | Aria (A) | *Tief gebückt* | Eb major | Eb major |
| 5 | Recitative | *Auf diese* | G minor | G minor |
| 6 | Chorale | *Ich, dein* | G minor | F major |
| 7 | Recitative | *Ich lege mich* | Bb major | Bb major |
| 8 | Aria (A) | *Wie freudig* | Bb major | Bb major |
|   | Aria (B) | *Und mir aus* | F major | D minor – G minor |
|   | Aria (A) | *Wie freudig* | Bb major | Bb major |

Multiple authors have extolled the insight into which Bach has interpreted the spiritual evolution of the text's protagonist through his choice of key areas in this piece.[17] The opening C minor, for example, parallels the regret of the Publican, while the final goal of Bb major represents the joyous deliverance.[18] This tonal transformation thus coincides with the spiritual transformation of the text's protagonist. Yet does the idea for this musical parallel of transformation originally derive from Graupner?

Even if Bach has copied some basic key areas, though, he has made some significant changes. Observe the discrepancy between Bach and Graupner in their choice of harmonic areas for the B sections of the arias. Graupner uses very predictable keys in these contrasting parts: either relative major or dominant harmonies. Bach, however, is more tonally creative. Not only does Bach employ more than merely a single harmonic area, but he chooses more distant tonalities. As well, G minor seems to be the tonal pivot through which C minor is tied to Bb major. More of a connection thus exists between Bach's movements, more unification, than in Graupner's work. The more remote key areas, such as the Bb minor within the C minor of the first aria, also allow Bach to make particularly dissonant modulations, which emphasize the subject of sin at the core of the text.

Instrumentation is shared between the cantatas, as well (see Table 3): each is scored for a solo soprano, two violins, viola, an oboe or two, and continuo. On Bach's uncommon choice of a single singer throughout the piece, Dürr hypothesizes, "evidently no choir was at Bach's disposal,

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[17] See, for example, Reginald L. Sanders, "J. S. Bach's Cantata No. 199, 'Mein Herze Schwimmt im Blut'" (MA thesis, San Francisco State University, 1994), 118-119.
[18] From Table 1 in Rebecca Sherburn, "Cultural Influences on the Composition of Johann Sebastian Bach's Cantata BWV 199," *Journal of Singing* 61/2 (Nov./Dec. 2004): 139.

even for a plain chorale movement, or else he dispensed with it deliberately in order to create a

pure 'cantata.'"[19]  Perhaps, though, Bach is simply copying the arrangement of Graupner.

**Table 3: Instrumentation (in addition to soprano and continuo)**

| Section | Form | Opening Text | Graupner | Bach |
|---|---|---|---|---|
| 1 | Recitative | *Mein Herz(e)* | 2vlns,vla | 2vlns,vla |
| 2 | Aria (A) | *Stumme Seufzer* | 2vlns,vla | oboe |
| | Aria (B) | *Und ihr* | 2vlns,vla | oboe |
| | Recitative | *Mein Herz(e)* | secco | secco |
| | Aria (A) | *Stumme Seufzer* | 2vlns,vla | oboe |
| 3 | Recitative | *Doch Gott* | secco | 2vlns,vla |
| 4 | Aria (A) | *Tief gebückt* | 2vlns,vla | 2vlns,vla |
| | Aria (B) | *Ich bekenne* | secco | 2vlns,vla |
| | Aria (A) | *Tief gebückt* | 2vlns,vla | 2vlns,vla |
| 5 | Recitative | *Auf diese* | secco | secco |
| 6 | Chorale | *Ich, dein* | 2vlns,vla | viola |
| 7 | Recitative | *Ich lege mich* | secco | 2vlns,vla |
| 8 | Aria (A) | *Wie freudig* | 2vlns,vla (+2oboes) | 2vlns,vla,oboe |
| | Aria (B) | *Und mir aus* | 2oboes | 2vlns,vla,oboe |
| | Aria (A) | *Wie freudig* | 2vlns,vla (+2oboes) | 2vlns,vla,oboe |

But although Bach seems to duplicate Graupner's basic orchestration, Bach's allocation of

these instrumental resources shows more purpose.  Graupner, in fact, shows little variation from

movement to movement.  Graupner's cantata basically alternates between secco recitatives and

orchestrated arias.  The oboes are simply thrown in at the end for a rousing finale.  Bach, though,

creates unique colors for each movement that bring out the tone of the text.  For example, the

first aria, in which the singer laments her sin, is made more poignant via the solitary oboe.  The

sole viola in the Chorale heightens the intimate nature of salvation.  When the entire ensemble is

finally combined in Bach's last movement, it seems less to come out of nowhere than as the

result of a transformation of timbre that has occurred in parallel with the transformation of the

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[19] Dürr, 492.

Publican's plight.  Thus, with fewer instrumental resources (only one oboe), Bach's work achieves greater variety in instrumentation and elaborates the text more clearly in the process.

**• Text-setting (Recitative Movements)**

We have seen some similarities between the way in which both composers have responded to the text on a global level.  An examination of text setting on a local level is the natural corollary.  The first movement recitative, with its long stretch of vivid imagery, provides a good example.  Table 4 collects some of the key words of this recitative and looks at how each composer musically responded to Lehms's poetry.

**Table 4: Similarities of text-painting in the opening Recitative**

| Lehms's text | English | Graupner | | Bach | |
|---|---|---|---|---|---|
| | | m. | technique | m. | technique |
| *schwimmt im Blut* | swims in blood | 2 | leap down M7 | 1 | coloratura; 9th over dim harmony |
| *Sünden Brut* | sins' brood | 3-4 | outlines melodic tritone | 3 | tritone from bass |
| *Ungeheuer* | monster | 5 | d7 from bass | 4 | tritone from bass |
| *Pein* | pain | 6 | leap up m7; tritone from bass | 6 | d7 from bass |
| *Lasternacht* | night of depravity | 10 | outlines melodic tritone | 9 | preceded by tritone leap in the bass |
| *böser Adamssamen* | evil seed of Adam | 13 | tritone from bass | 12 | d7 from bass |
| *schliessest ihr* | shuts it | 15 | leap down M7 | 14 | falling melodic line |
| *Himmel* | heaven | 15 | n/a | 14 | highest melodic note |
| *unerhörter Schmerz* | unheard of pain | 17 | outlines melodic tritone and d7; highest melodic note | 16 | tritone from bass |
| *verstecken* | hide | 21 | n/a | 20 | lowest melodic note |
| *die Engel* | the angels | 21 | second-highest melodic note | 20 | high note in phrase |

[see Examples 4a and 4b]

It appears both composers are equally attentive to the sentiments of the text. Tritones and diminished intervals are common on particularly poignant words.  Additionally, each composer seems to use melodic contour to musically evoke and intensify important textual moments.

Bach's recitative style has more freedom, however, and often includes small vocal ornaments to further embellish a single word.[20]  In contrast, Graupner uses strictly syllabic declamation.

One particular feature in Bach's opening recitative, noted by Reginald Sanders, is the consistent use of a half-step motive on certain key phrases.[21]  I have marked these small motives with a bracket labeled [X].  For now, I would like to only point out the existence of this motive and remark that it reappears in a similar form later in Bach's recitative movements.[22]

It would be a smoking gun in proving that Bach had access to Graupner's score if there were a difference between Graupner's setting and the published text, and if that difference were duplicated by Bach.  Compare, therefore, the end of the third movement of both cantatas with the published version of Lehms's poetry (see Examples 5a, 5b, and 5c).[23]  In bars 9-11, Graupner has: "Ach ja! sein Herze bricht, Und ich kann dieses sagen," which differs significantly from Lehms's text.  One wonders whether Graupner was perhaps working from a manuscript version of the lyrics or whether Graupner changed the text himself.  Bach is much closer to the published version (bars 10-12).  Yet notice that the location of the exclamation point in both composers' settings differs from the published text.[24]  Perhaps common sense motivated Graupner and Bach to each individually make this change.  Alternatively, Graupner may have moved the exclamation point, and Bach, referencing Graupner's score, mirrored that alteration.

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[20] "Finden wir nun bei Bach viele Verzierungen und kleine oder größere Koloraturen zum Ausmalen der Worte und Begriffe sowie stellenweise lebendiger sich bewegende Orchesterbegleitung, so hält Graupner an syllabischer Deklamation fest, wie sie ihm durch seine Tätigkeit an der hamburger Oper vertraut war, und an einfachen, lang liegenden Begleitungsakkorden, so daß sich sein Recitativo accompagnato von dem Secco-Rezitativ nur klanglich, nicht auch stilistisch unterscheidet."  Noack, F. (1920), 86-87.

[21] Sanders differentiates between a three-note half-step motive and a four-note version, but I feel the distinction does not reveal any insight and thus is not worth making.  Sanders, 70.

[22] For example on "Tränenbrunn" in the second movement (Sanders, 93), "genädig sein" in movment 3, or on "Felsenstein" in movement 7 (Sanders, 109).

[23] Example 5c is taken from the CD booklet, which shows Lehms's text as originally published. Hänssler Classic D-71087, 8-9.

[24] I am obviously assuming that I can trust the editions of the scores at which I am looking with regard to having copied these small details of the manuscripts correctly.

**• Thematic Similarities and Developmental Differences**

**• Movement 2 (First Aria – C minor)**

The best evidence for seeing a relationship between Bach and Graupner's settings stems from the themes of each aria movement. I will begin with a look at the first aria, even though the similarities in this movement are perhaps the most opaque. As a possible disclaimer, the terseness of Graupner's setting and its uniformly homophonic accompaniment does not provide much in the way of motivic material.

[see Examples 6a and 6b]

Noack argues that Graupner represents the text "Stumme Seufzer" [mute sighs] in the accompaniment via the eighth-note rests, which Bach also employs in his continuo part.[25] There is a deeper similarity, however. Notice the vocal melody in mm. 5-6 of Graupner's score. As well, look at how this vocal line mirrors the bass sequence that begins in the middle of bar 4 (marked as [A]). Compare this bass line to the continuo part in mm. 2 or 12 of Bach's aria. The notes are exactly the same, but embedded within Bach's bass line is a simple rhythmic reduction of Graupner's melodic durations.

Despite this similar thematic kernel, the organization of Bach's second movement differs greatly from Graupner's. For one, Bach's movement is longer. However, it is not a case of Bach simply using a larger form. Bach's aria is extremely integrated and makes use of a modicum of thematic devices to engender an entire movement, which can easily last over seven minutes. The 38 bars of Bach's music, in fact, can all be seen as deriving from the opening seven measures of the instrumental ritornello. Notice, for example, how the oboe melody from mm. 3-4 is inserted over the vocal melody in mm. 14-15. Paul Brainard describes such situations as Bach's *Einbau*

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[25] "Die Begleitung besteht aus einzelnen, von Pausen unterbrochenen, gleichmäßig tropfenden Streicherakkorden und malt auf diese Weise die 'Stummen Seufzer.'" Noack, F. (1920), 89.

technique: "Bach treats the ritornello as a determinant of context throughout long stretches of vocal writing. From it emanate either extensive melodic quotations by the voice, or instrumental restatements against which the voice supplies counterpoint...or – most frequently – a combination of both."[26] This *Einbau* technique–the installation or building in of a melody with preexisting material–creates a thematic cohesiveness in this movement and the other arias of Bach's cantata.

Bach also employs harmonic and motivic devices that connect this first aria back to the opening recitative. Observe the half-step motives in the oboe melody of mm. 14-15 (again marked [X]).[27] We arguably see Bach developing a motive that has already been encoded with meaning. Also note the preponderance of unprepared [6 4 2] (figured bass) chords in this second movement. Bars 5 and 6 are the first instance of this progression, which returns in mm. 16-17 with the soprano. Looking back at the first movement, we find other examples of this unprepared [6 4 2] harmony.[28] Certainly Graupner uses similar third-inversion harmonies, but Graupner either prepares these unstable tones or treats them more as passing notes than new harmonies. Thus, an unique harmonic bond exists between Bach's first two movements. We may even surmise that the sudden dissonance created by these unstable harmonies acts as a further metaphor for the shaky moral ground upon which the confessed sinner stands.


• **Movement 4 (Second Aria – Eb Major)**

Let us now turn to the Eb-major aria of the fourth movement, which provides probably the most striking example of thematic resemblance between the two works. The best measures

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[26] Paul Brainard, "Aria and Ritornello: New Aspects of the Comparison Handel/Bach," *Bach, Handel, Scarlatti, Tercentenary Essays*, edited by Peter Williams (Cambridge: Cambridge University Press, 1985), 25, as quoted in Sanders, 84.

[27] Pointed out by Sanders, 71.

[28] Take, for example, mm. 3, 5, 8, 19, and 21 in Bach's opening recitative.

to compare are bars 25-28 in Bach's score and bars 5-8 in Graupner. Notice the falling motion in the first bar of both themes, followed by an increase of rhythmic intensity. Two measures later, the same exact set of rising quarter notes <F, G, Ab> and their resolution to G a bar later can be no coincidence. As well, the general phrase structure and harmonic rhythm in these four-bar themes are quite similar.

[see Examples 7a and 7b]

Yet as was the case with the first aria, similarities between Graupner and Bach end with the theme. Again, we find in Bach a similar example of *Einbau* technique. In this case, the instrumental introduction acts not as a counterpoint to the eventual vocal melody, but rather as an initial, embellished variation. Still, however, the thematic content of the soprano part ties closely into the instrumental parts, with much motivic interplay between the vocal and violin lines later in the movement.

In contrast, Graupner simply pits the voice and violins against one another, phrases alternating between groups in a *concertante* fashion but lacking any real thematic connectivity. Furthermore, Graupner's phrases can uniformly be divided into clear blocks of hypermeter, most of which encompass simple four-measure groups. There is not in Graupner the spinning out of phrase lengths as can be easily seen in the first twelve measures of Bach's aria. While Bach's theme begins with what may initially seem like a self-enclosed four-measure phrase, the second beat of the fourth measure quickly thwarts any sense of closure through the move to the submediant. The phrase suddenly loses its balance, which allows the sequential passages that follow to further extend and evolve the initial idea.

This moment of sudden imbalance also shows yet another example of Sanders's half-step motive (see m. 28). As well, Sanders points to the suspensions in the violin line of mm. 29-31 as

further developments to the motive, although now it manifests as a whole step (notated as [X']).[29]

If we buy into Sanders's motivic relationship, then this transformation of the motive may be viewed as yet another parallel to the transformation of the narrator.


**• Movement 8 (Third Aria – G Major)**

Looking now at the aria in movement 8, we find a third example of this remarkable thematic similarity between the two cantatas.  Compare bars 6-7 in Graupner's score with bars 9-10 in Bach.  In both cases, a vocal line derived from tonic, dominant, and tonic harmonies is stated without continuo support.  Following this vocal entrance, the continuo part in both composers' cantatas comes in with an echoing pattern of I-V-I.  And while the time signatures for these two movements differ, both themes have a similar metric feel, what Noack calls a "jumping" rhythm.[30]

[see Examples 8a and 8b]

In this final movement, the sinner has been absolved, and both composers have responded with an aria that reflects the joyous tone of the text.  As well, we may imagine that Bach's original half-step motive of pain has finally been transformed into the multitude of whole-step turn figures throughout the violin part.  Pain has turned to joy, and the sinner, whose heart was once swimming in blood, will now no longer be excluded from God's own heart.

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[29] Sanders, 101.

[30] "Graupner's Aria steht wieder in der gleichen Tonart wie die Bach's, führt zur Schilderung der Freude einen punktierten, hüpfenden Rhythmus durch und schafft Abwechslung durch reichliches Konzertieren von verschiedenen Klanggruppen."  Noack, F. (1920), 96.

**CONCLUSIONS**

I would submit that the unique tonal plan shared by both works, as well as similar instrumentations, certain text-setting details, and the consistent thematic parallels make it obvious that Bach was not only familiar with Graupner's cantata, but was stylistically basing BWV 199 on the work of his Darmstadt contemporary. But despite Bach's numerous appropriations, he builds an even deeper connection with the subject of transformation at the "heart" of the text through both motivic development and harmonic relationships, which, when coupled with Bach's *Einbau* technique, help unify the cantata as a whole. Additionally, Bach's renowned contrapuntal forces lead to more variety in phrase structure, texture, and chord progression. Noack concedes that Bach's forms are larger, but he maintains that Graupner's "artistic stamp" is just as "interesting and valuable."[31] Yet it would be hard to imagine that if Graupner had only written longer spans of music, he would have achieved the organicism embedded into Bach's writing.

Finally, I would like to pose one last question: Why would Bach have used Graupner's composition as a reference, keeping the main thematic elements, certain other motives, and many of the unique key relationships, while basically rewriting and expanding the entire work? To answer this question, we must remember that Bach's cantatas from his Mühlhausen era conform to the pre-Neumeister "old style" of cantata and were composed mainly of biblical verse and strophic arias.[32] When in 1711, Neumeister first published his "new style" of cantata, which included *da capo* arias and recitative, Bach was working in Weimar as a "chamber musician and

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[31] "Seine Formen sind nur selten so klein wie im vorliegenden Beispiel seiner Frühperiode, sein künstlerisches Gepräge fast stets interessant und wertvoll." Noack (1920), 98.

[32] Six cantatas from Bach's time in Mühlhausen have survived: BWV 150, 131, 106, 71, 196, and 4. Dürr, 11.

court organist," without any duties in the way of cantata composition.[33]   But early in 1714,

Bach's promotion to Concertmaster required him to compose a new cantata every four weeks.[34]

While the first performance of BWV 199 was in August of 1714 (after Bach's promotion),

evidence shows that the work was more likely composed in the year prior.[35]   Sometime between

1708-1713, Bach updated the style in which he composed cantatas, and it would make sense that

to facilitate this change, he turned to previously-written pieces as models.   Thus we have a

picture of Bach working closely from the score of another composer, possibly attempting to

capture the style and tone of the modern Neumeister cantata while enriching and developing the

music to match Bach's own standards for harmony, counterpoint, motive, and meaning.   In a

sense, therefore, in BWV 199 we see not only the transformation of musical devices mapping to

the spiritual transformation undergone by the protagonist of Lehms's text, but we also see a

method by which the transformation of Bach's own compositional style from old to new took

place.

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[33] *The New Bach Reader: A Life of Sebastian Bach*, edited by Hans T. David and Arthur Mendel, revised and enlarged by Christoph Wolff (New York: W. W. Norton, 1998), 59.

[34] Dürr, 14.

[35] Dürr, 491.

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