

Writing an Accompanied Chorale in the Style of Christoph Graupner

An Informal IMSLP Study

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After spending the last six months totally immersed in the chorales of Christoph Graupner¹, I thought it would be instructive (at least to me) to take a few hours and write a chorale in his style. In the process we'll² review a number of defining characteristics of the Graupner chorales as well as delve into some related areas helpful to write in this late baroque idiom. The goal is not to write something that sounds exactly like Graupner, but instead, to compose a piece that is suggestive of Graupner. As a composer, I'm always interested in borrowing things that can help me write better music, not trying to write a doppelganger. I also occasionally need to write program music in different styles for productions, so this exercise may come in handy on the professional as well as purely educational level for anyone who has a need to write period music.

There are only three rules:

Rule 1: Try and write idiomatically in the mature baroque (and perhaps pre-classical) style taking the numerous Graupner traits discussed to heart.

Rule 2: Do not use a piano, guitar or other compositional crutch. Write it directly at the computer or on paper if you like³. Graupner was so prolific, I doubt he was sitting at a keyboard all day plunking out ideas. I suspect his creative juices flowed right from brain to hand to paper. Let's try and do the same - a good exercise for any composer.

Rule 3: You need not feel compelled to read every word of this monograph. Pick and choose those sections you think are of value.

First we need to select a hymn. Let's start by looking at Graupner's *Darmstädtisches Choral-Buch*⁴ and randomly select a chorale. No cheating picking some famous hymn tune. Just go to any page and pick the first one you look at. I just happened to turn to *Gott du Bleibest doch mein Gott*. Can't say I've ever come across it before. Here is the extraction from Graupner's choral book:

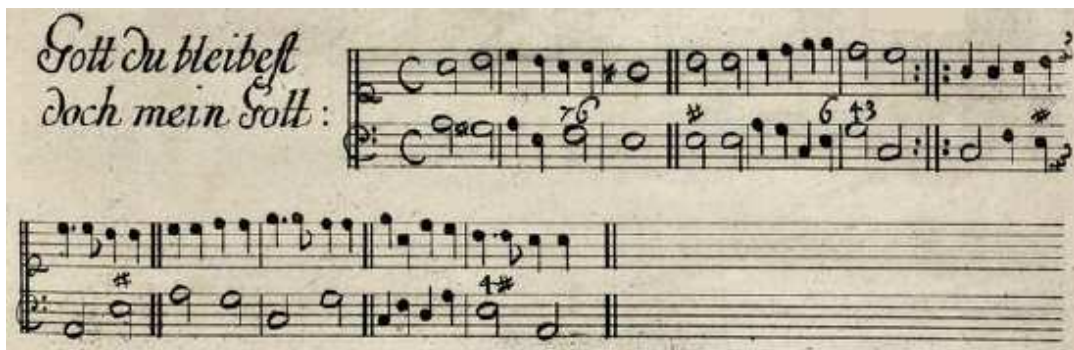


Figure 1 - Hymn chosen from Graupner's *Darmstädtisches Choral-Buch*, 1728

¹ Born: January 13, 1683 - Kirchberg, Died: May 10, 1760 - Darmstadt

² Forgive me for using the "Royal We". This is not a research paper and I wanted a more personal touch.

³ Ok. The computer can be a musical crutch too, but the days of pen and paper are quickly waning.

⁴ [http://imslp.org/wiki/Darmst%C3%A4dtisches_Choral-Buch_\(Graupner,_Christoph\)](http://imslp.org/wiki/Darmst%C3%A4dtisches_Choral-Buch_(Graupner,_Christoph))

Notice that Graupner provides simple figured continuo parts for each of the approximately 260 chorales in this interesting historical record. This could come in handy. Here's the one I chose transcribed into modern clefs.



Figure 2 - Our hymn transcribed into modern clefs

Before getting started on the music, a little investigative legwork on this hymn is in order. I like to start by going to Google Books to see what hymnal sources might be online containing this text. First hymnal to come up is *Allegemeines und vollstandiges Evangelisches Gesang-Buch*, by Johann Friedrich Burg (1751), from the Bibliotheca Regia Monacensis. There are also lots of other sources listed in the search.

Looks like there are six verses, all of which begin with “Gott, du bleibest doch mein Gott” (though some versions only have five verses). The hymn appears to have been written by Anton Ulrich von Braunschweig, Duke of Braunschweig (Born: Oct-04-1633, Died: Mar-27-1714). Interesting.

There's no telling what verse Graupner may have chosen to set. The only consideration is that Graupner would have only used one verse per setting, possible repeating the chorale with another verse if it had been used earlier in a cantata (and it turns out Graupner has no cantatas of this name). Perhaps we choose the first and last verse for our setting pretending we are writing this chorale as the opening movement of a cantata that will be repeated as the final movement – as Graupner was very fond of doing.

A little more searching reveals there are at least six different variations of the text in different hymnals. Here are the two verses that seem to be common to most of the chorale books.

Verse 1:

Gott! Du bleibest doch mein Gott,
Gott, mein Trost, mein Schuss, mein Retter,
Gott in Wohlstand, Gott in Noth!
Stürmen auf mich alle Wetter,
Kann ich mich gedrückt zwar sehen;
Doch lässt Du es nicht geschehen,
Dass ich gar muss untergehen.

Verse 6:

Gott! Du bleibest doch mein Gott,
Drum, o Herr, kann ich dich haben,
Frage ich nichts nach dem Tod,
Erd und Himmel mich nicht laben;
Will mir Lieb und Seel zerstäuben,
Lass ich mich nicht von dir treiben,
Gott wird doch mein Gott verbleiben.

The first thing to note is that it's a seven line hymn. The Graupner chorale book also confirms this hymn's melody conforms to a traditional AAB hymn form. The *Aufgesang* is four lines (dual two-line Stollens as is most common) and the *Abgesang* three lines. A seven or eight line hymn nicely fits into the standard AAB form⁵.

We can blindly use Graupner's melody, but let's see if there are any other versions in the hymnals. A little searching reveals at least two versions.

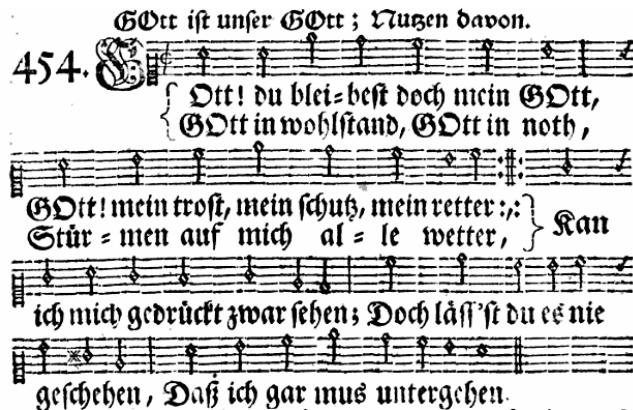


Figure 3 – Hymn version from Chur-Pfälzisch Allgemeines Reformirtes Gesang-Buch⁶



Figure 4 - Hymn version from Allgemeines Choralbuch⁷

Looks like Graupner's version is a slight modification of the second version above and he strangely added some dotted rhythms, which he rarely used in practice in the vocal parts⁸.

⁵ We'll use accepted hymn terminology borrowed from Meistersinger and Minnesinger song analysis. The *Stollen* is the A section. The *Aufgesang* is the AA section as a whole and the *Abgesang* is the B section.

⁶ Chur-Pfälzisch Allgemeines Reformirtes Gesang-Buch: Volume 2, Ambrosius Lobwasser, 1769

⁷ Allgemeines Choralbuch: oder Sammlung der in den evangelischen Gemeinden, Carl Gottlieb Hering, 1825

⁸ Notice how Google search actually finds (yellow highlight) text in the scans of the old German chorale books. What a wonderful time to be a researcher!

How do our two verses fit Graupner's version? Perfectly! Here's the setting as Graupner might have notated it in his parts implying the first verse was sung at the first occurrence of the chorale in the cantata and the last verse would typically be sung in the *da capo* restatement at the cantata's finale (his cantatas typically end with a *da capo* notation to repeat the chorale if it appeared before the end of the work).

Gott du bleibest doch mein Gott Anton Ulrich von Braunschweig

Gott! Du blei - best doch mein Gott! Gott, mein Trost, mein Schuss, mein Ret - ter,
 Gott, in Wohl - stand, Gott in Noth! Stür - men auf mich a - le Wet - ter,
 Gott! Du blei - best doch mein Gott, Drum, o Herr, kann ich dich ha - ben,
 Fra - ge ich nichts nach dem Tod, Erd und Him - mel mich nicht la - ben;

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 Kann ich mich ge - drückt zar se - hen; doch lässt Du es nicht ge - sche - hen, dass ich gar muss un - ter - ge - hen.
 Will mir Lieb und Seel zer - stäu - ben, lass ich mich nicht von dir trei - ben, Gott, wird doch mein Gott ver - blei - ben.

Figure 5 - Hymn text set to the selected chorale

The next decision is how to set this chorale. What instruments shall we use? Most often Graupner would write for strings and continuo. Feel free to choose any instrumental combination you like from the list below, as long as it includes strings and continuo. From there almost any instrument available to the Baroque composer can be found in the chorales. Typical Graupner combinations in addition to the strings include:

- Solo wind instrument (solo violin, flute, oboe, bassoon, horn, tromba, even oboe d'amore, flute d'amore and especially the chalumeau, which Graupner used frequently after 1735.)
- Pairs of wind instruments (and occasionally three wind instruments)
- Two clarinos and timpani (up to 5 of them). Or possibly two horns and timpani
- Combinations of two winds and two brass instruments possibly with timpani if brass are used (his orchestra doesn't get much larger than this)

Maybe this week two fine oboists are available, so let's orchestrate the chorale for two oboes, strings and continuo. As it happens, Graupner wrote a number of excellent chorales with this orchestration.

Should we take the pedestrian approach leaving the chorale in common time and in the key of A minor? Graupner was very fond of putting chorales in different meters and transposing them from the established hymn tune key. I'm not too fond of the key of A minor for the oboes, so I'll transpose things to c minor to give them a little more headroom (plus I just like c minor better for the sound I'm after here)⁹.

⁹ Baroque composers had specific ideas of what emotions each key imparted. In particular, look at the works of Johann Mattheson who wrote extensively on this subject in his treatise *Das neu-eröffnete Orchestre*.

Also lets turn this into a little more of a dance and convert it to 12/8 meter (but the meter won't be discernable just by hearing the vocal parts that should all be moving in a constant and uniform rhythmic motion). Anyone who knows Bach's chorales will ask "why make things so simple"? Remember we are writing in Graupner's style and his chorales are absolutely nothing like those of Bach. They are light years apart though the two lived at virtually the same time within some 250 miles of each other for most of their lives.

It's a given to write in the "Graupner" style, rhythmic differentiation must be removed from the vocal parts so the orchestration can take center stage or at least present a dynamic foil to the static vocal writing (which produces a very interesting sound quite unlike a Bach chorale). The orchestra is treated on the same par with the voices in the Graupner chorale and is what gives these wonderful works their unique character.

So unless we want to go far off field (which admittedly Graupner occasionally does) there are two choices. The first is to move the notes in dotted halves. In this case, to be able to get a clear sense of the hymn it will be necessary to move the instrumental parts along at a good clip or use a predominantly eighth-note accompaniment to increase the harmonic rhythm so the chorale text can be recognized clearly (which of course was a primary consideration as the chorale was first and foremost meant to express an important aspect of the Gospel and hopefully help enhance the main point of the weekly sermon). It's not much good if you can't recognize the words.

Figure 6 – The selected chorale transposed to C minor and transcribed in 12/8 meter, dotted half motion

The other choice is to move the notes in a constant dotted quarter motion, which is the more common Graupner tendency when he writes in 12/8, plus it's a bit easier for the singers to read and follow (at least by today's notational standards). Our harmonic rhythm will be twice the speed in this case assuming the dotted quarter notes move at

twice the pace of the dotted halves (not necessarily the case in practice but for our exercise we'll make that assumption).

Gott du bleibest doch mein Gott

Gott! Du bleibest doch mein Gott! Gott, mein Trost, mein Schuss, mein Retter,
 Gott, in Wohlstand, doch mein Gott! Stürmen auf mich alle Wetter,
 Gott, du bleibest doch mein Gott, Drum, o Herr, kann ich dich haben,
 Fra-ge ich nichts nach dem Tod, Erd und Himmel mich nicht lassen;

Kann ich mich gedrückt zwar sehen; doch lässt Du es
 Will mir Lieb und Seel zerstäuben, lass ich mich nicht

nicht geschehen, dass ich gar muss un-ter-gehen.
 von dir treiben, Gott, wird doch mein Gott verbleiben.

Figure 7 – The chorale transposed to C minor and transcribed in 12/8 meter, dotted quarter motion

Now it's time to harmonize. Since Graupner was kind enough to provide a figured bass part, I suggest we use it and make little changes here and there to suit our fancy. Frankly, I'm not that crazy about the melody which does not have a lot of character, but it was selected it at random and we'll stick with it instead of choosing a better known tune. It does have those unusual repeated notes at the end of each line in the Abgesang, but again we'll keep the melody the way it is here when we score the piece as part of the exercise.

Considering the harmonic implications of the melody, things are pretty static around the tonic for the first two measures (in the above example) and then there's an obvious movement to relative major at the end of the Stollen. Graupner's figured bass continues to keep things hanging around the tonic and relative major for the next two phrases. A few changes may be in order to get a little more variety in the harmony and perhaps throw in a few more inversions. A secondary dominant or seventh chord here or there can't hurt either (no diminished sevenths as Graupner for the most part avoided them). There's a plagal implication in measure 8 to V/III (Eb to Bb) which will be nice and then the following measure has some interesting fourth motions to which a little minor chord variety can be added as well as an unexpected modal chord or two before returning to the tonic at the end. With Graupner, you can expect the unexpected now and then in the harmonies.

As for voice leading, the tenor's range should not be too wide and it can wind in and out of the bass line if needed. Repeated notes in the inner voices are common, sometimes three or four in a row. Parallel fifths two chords apart are not uncommon and we can start with and end with an open chord without the third at cadences if we wish. We'll change the bass a bit here and there adding a few more inversions than in the original Graupner chorale book version and also rhythmically synchronize the bass line up with the rest of

the parts. When the continuo line is added to the final piece it can take on a much wider range than the vocal bass line for variety, though still staying in melodic synchronization with the bass part on main beats.

The alto and tenor tend to move in the same rhythmic values as the soprano and bass, possibly adding a passing tone to avoid a direct parallel fifth. For the most part, root position and a few first inversion triads are used. $ii^{6/5}$ -to-V motions are common at major cadence points but not too much else in terms of non-harmonic tones except for the occasional 4-3 cadential suspension and frequent use of $i^{6/4}$ - $V^{5/3}$ resolutions. Let's throw in a few more passing chords in the instrumental part where we are (and Graupner was) free to be creative unfettered from the melodic and harmonic bonds of the hymn tune.

Let's look at some examples from other Graupner cantatas to give us some ideas. Here's the extracted vocal part from one Graupner's 12/8 meter chorales (*Du wirst aus des Himmels Throne*). We will look at the piece in a bit more detail below. Notice how the bass and tenor frequently converge on the same note though the alto does not do the same with the soprano. This is characteristic of Graupner voice leading.

Du wirst aus des Himmels Throne
"O du allersüßte Freude", Verse 3 Christoph Graupner
"Seht Jesus will zum Vater gehen", GWV 1134-22

Figure 8 - Vocal part of chorale from GWV 1134-22

Here's another 12/8 vocal extraction. As you can see, the voices again move in the expected constant rhythmic note value progression. This example has less tenor/bass convergence. It employs a $ii^{6/5}$ chord in measure two moving to the first tonic cadence and a simple 4-3 suspension at the final cadence to tonic. Again, this is about as

adventurous as Graupner gets in terms of non-harmonic tone usage in the vocal parts. Notice the chorus ends on the open chord without third – another frequent Graupner voice leading trait (he might also use this voicing at the beginning of the chorale and sometimes even in internal cadences).

Meiner Seelen wohlergehen
 "Solt ich meinem Gott nicht singen", Verse 5 Christoph Graupner
 "Das Verlangen der Elenden hörest du Herr", 1160-32

SATB

Mei - ner See - len wo - ler - ge - hen, hat er ja recht wohl be - dacht;
 will dem Lei - be noth zu - ste - hen, nimmt ers gleich - falls wohl in acht.

6

SATB

Wenn mein kön - nen, mein ver - mö - gen nichts ver - mag, nichts hel - fen kann,
 sein ver - mö - gen bei - zu - le - gen. Al - les ding währt sei - ne zeit,

11

SATB

kommt mein Gott und hebt mir an,
 Got - tes Lieb in E - wig keit.

Figure 9 - Vocal part of chorale from GWV 1160-22

Here's another complete vocal extract of one of Graupner's earliest Cantatas which moves in the dotted half value.

Denn gleich wie die Rosen stehen
 "Freu dich sehr, o meine Seele!", Verse 3
 From Cantata: "Mich überfällt mein Kreuz", GWV 1153/09a

Figure 10 - Vocal part of chorale from GWV 1153/09a

Compare these voice leading examples with the choral part of one of Graupner's last cantatas. This one even has parallel fifths moving to a unison in the bass and tenor parts in measure five. We still encounter numerous bass/tenor convergences.

Denk nicht in deiner Drangsalshitze
 "Wer nur den lieben Gott lässt walten" Verses 5 & 7
 "Gott der Herr ist Sonne und Schild", GWV 1113-54

Figure 11 - Vocal part of chorale from GWV 1113/54

As you can see, just by looking at the vocal parts, it's hard to tell Graupner wrote this in 1709 or 1732 (or in his last years of chorale writing for that matter – 1753/54).

Before we harmonize our chorale, let's talk a bit about modal inflections in Graupner's chorales. Don't be afraid to use them, either because you have to or because you simply want to inject a bit of modal flavor. Graupner does both. It's fine to harmonize simply and in a very tonal idiom if your chorale tune accommodates it, but sometimes the chorale tunes, many of which are built on modal melodies, have so much modal content that you have no choice but to delve into modal harmonies.

The main rule to follow in regards to modal harmonization in the style of Graupner is that there is no rule. Let the linear content of the chorale affect your chord choices. Although there are plenty of treatises on church modes to consult, remember that Graupner was first and foremost a tonal composer though he used modal inflections all the time, both in the cantatas and also in instrumental works. Judging from his music, I'm sure he was interested more tone color than trying to adhere to any established "rules" of modal harmony.

If you pick a chorale that does not seem to let you harmonize in a strictly tonal fashion, especially if you picked a minor mode chorale, consider the following stereotypical modal-induced linear motion cases that will guide your chord choices.

Modal Case #1 - Lowered Seventh Degree. If you picked a melody that moves to the lowered seventh degree from the tonic (say true Aeolian, Dorian, or Mixolydian), you have no real choice given the baroque harmonic palette. You either use a modal inflection or try and find some secondary dominant related motion that might fit the line (but if you have to use a secondary dominant right off the bat, it will likely sound modal anyway as it is unlikely you will have the proper linear content to effect a true modulation that early).

Consider the following hymn tune.

Ach Grosser König, Gross Zu Allen Zeiten
 "Der Herr wird König sein", GWV 1101-36

Ach gros-ser Kö-nig gross zu al-len ei-ten, wie kann ich gnug-sam sol-che Treu aus-brei-ten?
 Keins Men-schen Her-ze mag in-des aus-den-ken, was dir zu schen-ken.

Figure 12 - Hymn tune with lowered seventh

Now study Graupner's vocal harmonization in Figure 13 below. The F natural in the second measure ensures we can not tonally¹⁰ stress g minor at the beginning of the tune. Graupner begins with a descending third progression that allows him to harmonize the F as a secondary dominant of Bb (gm-Eb-cm-F6-Bb-Eb-D-gm), but that is just transitional to a motion in g minor at the end of the Stollen (which is more touched on through movement around the dominant than any strong cadence). The motion to the relative major in measure 11 is a lot stronger. This is not uncommon in Graupner's minor mode harmonizations (not stressing the tonic strongly until the end if leading tones are not present in the chorale tune and lowered sevenths are present). You don't have to feel like you need to stress the tonic if the melody does not fit well to it. Don't force the tonic or try injecting classical tonality when it is not warranted.

¹⁰ And when I say "tonally" I am referring to Classical Period tonal harmony.



Figure 13 - Graupner's Harmonization

Note that Graupner could just as well have, and often does harmonize the lowered seventh with a “minor” dominant chord. This gives an even greater modal flavor.



Figure 14 - Another possibility using "minor" dominant

Modal Case #2 - Lowered Second Degree

A more perplexing harmonic problem results in melodies that have perceptible Phrygian (or Hypophrygian¹¹) content, primarily characterized by the lowered second scale degree in minor mode. These tunes typically either begin phrases with the tonic moving to the lowered second scale degree or more frequently end phrases with the lowered second degree resolving to the tonic (or to use modal terminology “the final” as it’s hard to call this note a true “tonic”). It is difficult if not impossible to harmonize in the tonic key of the final as the lowered second does not occur in the dominant or leading tone (vii⁰) chord needed to establish tonality until the altered chords of the Romantic period and certain 20th century harmonies, particularly in jazz. Emphasis of sub-dominant and dominant tones is common in harmonizations of Phrygian based tunes.

Consider the Stollen from *Erbaum dich mein o Herre Gott*, (again taken from Graupner’s chorale book).

¹¹ “Hypo” modes in the formal sense center around the dominant tone but end on the final, though hymn tunes of the sixteenth century rarely follow modal formalities codified hundreds of years earlier.

Erbaum dich mein, o Herre Gott (E. Hegenwalt, 1524)

Er - baum dich mein, o Her - re Gott, nach dei - ner gross'n Barm - her - zig - keit.
 Wasch ab, mach rein mein Mis - se - tat, ich kenn mein Sünd und ist mir leid.

There is no way we can place these notes in a tonic of E minor. There is no option but a modal harmonization. But remember, Graupner was a tonal composer so you must quickly center your harmonies tonally even if you have a very modal tune. Modal inflections are fine, but you can't go more than a measure or two without some kind of tonal motion. Looking at Graupner's figured bass, he uses a strong motion to the subdominant at the first fermata, though the beginning is harmonically vague until the G# in the bass. Fortunately there is a B-A motion in the melody in measure 4 to establish a V-i in A Minor, but no such luck at the end of the Stollen. There we have the lowered second moving to the tonic final. Neither a V-i motion in e minor or A minor can work there. So Graupner uses a C-dm-A chord pattern for the ending that has a plagal feel, especially when the A major chord resolves to an E minor chord on the repeat of the Stollen. That is the beauty of modal harmony – it is imprecise and sounds fresh to the ear when taken in the context of tonal harmony (in truth at times it may sound like music from an earlier time and at others it may sound almost modern).

The above example is Graupner's "classic" representation of the popular tune in his chorale book, however, he takes a few different twists and turns when he actually uses it in an accompanied chorale. Here is a harmonization by Graupner from one of his three cantatas starting with this chorale (and other cantatas also use it as an internal or ending chorale). Notice he alters the tune slightly in measure one to add a leading tone to induce a strong motion to A minor, which is perceived to be the main tonic area of the chorale.

Note in measure six the e^06 -dm-E cadence after a brief movement to the relative major (C) in measure 5. This iv-V (or iv6-V) motion underneath the lowered second degree to tonic (or as really heard lowered 6th to dominant) motion is so common, it is referred to as a Phrygian cadence. Thousands of baroque pieces use it as a transitional harmonic progression in slow movements.

Erbarm dich mein o Herre Gott, GWV 1155-39

Figure 15 - Phrygian harmonization

So if you happened to pick a Phrygian example to use as the basis of your chorale, you have considerable freedom in harmonization outside of traditional tonal progressions.

Modal Case #3 – The Raised Sixth Scale Degree

The raised sixth scale degree can be seen in Dorian based melodies. We don't have to worry about lowered second problems here so it is not usually difficult to harmonize around the true tonic. The raised sixth degree can be used to more add a bit of modal flavor than turn the harmony on it's head as we saw in the Phrygian case.

Here's a Hypodorian example from Graupner's Chorale book harmonized more or less per the given figured bass (though Graupner often leaves out obvious inversions in the figuring and simplifies many harmonies in a way that he would likely not really use in practice). Still, while the opening clearly emphasizes the tonic, the C natural in the melody at the end of the stolen requires a motion to the relative major which is quite sudden given the G natural (raised sixth) before it. The whole Stollen passage outlined in red is really heard modally. Things then gravitate to the relative major as usual in minor mode hymn tunes, then there is bit of a shift to G major before a transitional ending on the dominant which again is heard modally as three was no trace of d minor before it (that B natural in the melody in measure 22 gives us no change to end with a V-I motion in D minor). Many chorales end on the dominant chord. Don't worry if you can't end on the tonic. The dominant, if needed, will suggest it to the ear.

Such is the wonderful nature of some chorale tunes. Forget about Graupner's figured bass and try harmonizing this melody yourself. It's a very interesting tune.

Durch Adams Fall is gantz verderbt

Durch A - dams Fall ist auf gantz ver - derbt men - schlich Na - turn und We - sen, sen,
 Das - selb Gift ist auf uns er - rebt, dass wir nicht mocht'n gene - sen,
 ohn' Got - tes Trost der uns er - löst hat von dem gros - sen scha - den, dar - ein die
 schlang E - va bez - wang, Gotts Zorn auf sich zu la - den.

Modal Case #4 – The Raised Fourth Scale Degree

The raised fourth degree as seen in Lydian tunes presents limited problems on the tonal level as it can easily be harmonized as a secondary dominant to V, though true Lydian chorale tunes with the raised fourth degree written in the 1500s and 1600s (when most were written) are not that common unless they are based on much older material. I don't think you will run into this that often so I'll get on with our business.

Modal Case #5 - Modality for Modality's sake

Now we come to the fun part. Can you throw in an unexpected modal sound in a chorale almost any time you want to? The answer is yes. Graupner does it all the time in places where a traditional tonal chord choice might have been used. Here are some of the common modal sounding harmonic motions Graupner employs, though admittedly they are most often used in harmonic transitions.

- Use of the minor dominant chord resolving to tonic.
- Use of altered tonic cadences (primarily using a major chord when a minor chord is expected). Though not totally modal as there is a V-I motion present, it can sound renaissance-like and in the process hit the ear as a modal progression.

- Moving a minor chord to another minor chord not found naturally in the key. Graupner does this all the time. Don't go overboard. Stay to minor chords related to the relative major, sub-dominant or dominant.
- Using Phrygian cadences to move to a dominant resting point outside of the tonic.
- Alternating major and minor chords. This is used sparingly and often the second chord turns out to be a secondary dominant.
- Ending on the dominant when you really were not implying the tonic strongly before that.

Try some of these progressions in your harmonizations, and if you primarily write tonal music, try throwing a few of them in your compositions as well.

Finally it's time to harmonize the chorale picked at random for this discussion. Here's a possible harmonization of the chorale using the dotted half note approach, more or less keeping Graupner's original figured bass and throwing in a couple surprises that he might have added. This will be the actual vocal part if we use this version.

Gott du bleibest doch mein Gott

Gott! Du bleibest doch mein Gott! Gott, mein Trost, mein Schuss, mein Retter,
 Gott, in Wohlstand, Gott in Noth! Stürmen auf mich alle Wetter,
 Gott, du bleibest doch mein nach dem Tod, Drum, o Herr, kann ich dich haben,
 Fra-ge ich nichts nach dem Tod, Erd und Him-mel mich nicht la-ben;

Kann ich mich gedrückt zwar se-hen; doch lässt Du es nicht ge-sche-hen,
 Will mir Lieb und Seel zer-se-hen; stäuben, lass ich mich nicht von dir trei-ben,
 dass ich gar muss un-ter-ge-hen, Gott, wird doch mein Gott ver-blei-ben.

Figure 16 - Harmonization of the chorale - Dotted half note motion version

Here's another similar harmonization using the dotted quarter rhythm with a few more changes in Graupner's original continuo part. Frankly, I really didn't like the 7-6 and 4-3 motions Graupner had in his Stollen harmonization. They could interfere with the instrumental part so the second version removes them, but I'll keep Graupner's strong 4-3 suspension at the end.

Gott du bleibest doch mein Gott

SATB

Gott! Du blei - best doch mein Gott! Gott, mein Trost, mein Schuss, mein Ret - ter, Kann ich mich ge -
 Gott, in Wohl - stand, Gott in Noth! Stür - men auf mich a - le Wet - ter, Will mir Lieb und
 Gott! Du blei - best doch mein Gott, Drum, o Herr, kann ich dich ha - ben,
 Fra - ge ich nichts nach dem Tod, Erd und Him - mel mich nicht la - ben;

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SATB

drückt zwar se - hen; doch lässt Du es nicht ge - sche - hen, dass ich gar muss un - ter - ge - hen.
 Seel zer - stäu - ben, lass ich mich nicht von dir trei - ben, Gott, wird doch mein Gott ver - blei - ben.

Figure 17 - Harmonization of the chorale - Dotted eight note motion version

Perhaps before we jump into the compositional pool, let's look at a few of Graupner's 12/8 meter chorales with orchestra accompaniments in chronological order.¹²

The first example from GWV 1153/09a¹³ is among Graupner earliest chorales. Here he takes the rather simplistic approach of using a constant arpeggiated rhythmic pattern accompaniment to a dotted half vocal motion, which is very characteristic of his early chorales, but also used throughout his career. Note a few techniques common to many of his chorales accompaniments:

- There is an instrumental introduction prior to the hymn entrance to set up the style and motivic content of the chorale before the voices enter. Many accompaniments are based on a highly structured motivic pattern.
- The first and second violins double each other against two violas in this case (being an older cantata there is an influence of using viols here).
- The basso continuo in this case simply doubles the vocal bass part, though in a shortened rhythm. Later works can see it move around a lot more.
- The inner voices sync to the bass rhythm using an alternating dotted quarter-dotted quarter rest pattern. Graupner does not tend to use thick harmonies in the chorales (he doesn't need to as the vocal parts are providing a constant backdrop with no space between chord changes, so a bit of open space in the accompaniment is common).
- When it comes to slurring, Graupner frequently only slurs two notes of a three note pattern, or three notes of a four note pattern. It's very different from classical slurring.

¹² Of his more than 1200 cantata chorales, approximately ninety are in a 12/8 meter.

¹³ Graupner's works are categorized by GWV (Graupner-Werke-Verzeichnis) numbers. Note the year of composition is embedded in the GWV number for the cantatas – the last two numbers implying 17xx.

Denn gleich wie die Rosen stehen
 "Freu dich sehr, o meine Seele!", Verse 3
 Chorale #4 ("Freu dich sehr, o meine Seele!") from: "Mich überfällt mein Kreuz", GWV 1153/09a

The musical score is arranged for Violin I, Violin II, Viola I, Viola II, Basso, and SATB. The key signature is one flat (B-flat) and the time signature is 12/8. The string parts (Violins, Violas, and Basso) play a complex, disjunct arpeggiated pattern. The SATB part enters with the lyrics 'Denn gleich wie die Ro - sen'.

Figure 18 - Opening of chorale from GWV 1153/09a

The next example was written thirteen years later. This example displays a much more contrapuntal style. This composition adds two oboes to the strings and continuo, similar to what we intend to do in our composition. Some things to note:

- The oboes are the solo instruments and during the opening and instrumental interludes they come to the foreground stating the major melodic and/or motivic material. They begin imitatively and then move into a sequence, often moving in thirds when isolated.
- The accompaniment to the oboes starts with chord punctuations to allow the oboes to be perceived as the soloists.
- When the voices enter the two oboes start doubling the chorale tune (if just a string accompaniment was used, this function is normally given to the second violin or perhaps the viola). When in doubt double the hymn tune with at least one instrument. Graupner does not always do this, but it is very common in many of his chorales, especially later chorales where a complex melody is also present in the instrumental parts (normally violin but possibly a solo wind).
- The first and second violins for the most part double each other in a very disjunct arpeggiated pattern that takes unexpected twists and turns.¹⁴

¹⁴ The more you listen to Graupner the more you will appreciate his experimental and often forward looking tendencies (and then he might throw you back a hundred years in an instant).

- The bass in this piece is very active, much more so than usual. There is a solo bassoon used in another movement of this cantata and even though the bassoon part does not indicate it, it's likely the bassoon doubled here as this looks like a bassoon solo. Note that even though the bass is active, it still for the most part doubles the vocal bass line on the beat, though not in the same octave. It's reasonable to assume Graupner wanted both the chorale tune and the bass to be doubled, ostensibly to help out the singers.

Du wirst aus des Himmels Throne
 "O du allersüßste Freude", Verse 3
 "Seht Jesus will zum Vater gehen", GWV 1134-22

The musical score is arranged in two systems. The first system includes parts for Oboe 1, Oboe 2, Violin I, Violin II, Viola, and Bass. The second system includes parts for Oboe 1, Oboe 2, Violin I, Violin II, Viola, SATB, and Bass. The SATB part includes the lyrics: "Du bringst wirst vom aus Va - des ter". The bass part is particularly active, featuring a prominent eighth-note pattern.

Figure 19 - Opening of chorale from GWV 1134/22

The next example (GWV 1123-23) comes from the same timeframe as the last example but is very different in nature. Here the melodic accompaniment employs a rather dance-like style. Some things to note:

- Only a two measure introduction this time, but it takes on a melodic shape and it uses a number of trills and other ornamentations. Some chorale introductions last 8-16 measures, some only a measure and some chorales begin the voices and accompaniment at the same time. So we are free to invent any kind of introduction we like. Just try and use motivic elements of it throughout the piece for structural unity.
- The nice regular melodic motion of the introduction can become distorted when the accompaniment moves above the vocal lines and it can take on a rather disjunct, almost unpredictable melodic nature, frequently employing dotted motions. Graupner was heavily influenced by the French dotted style and French Overture-like introductions are used in a number of chorales. At other times the melodic lines derive from this style even if an obvious French Overture style is not present.
- One voice, here the second violin (though it could be the viola) doubles the chorale tune, possibly beginning and ending on a different note (though often the chorale line is doubled note for note).
- The viola is free to move around filling in harmonies and adding a bit of rhythmic variety, often using syncopations. In general, the viola line need not take on melodic shape though at times it is used to double the melody in thirds if the second violin is doubling the hymn tune.
- Here the bass moves around in an ostinato-like octave pattern, but it still doubles the bass line, though not necessarily at the same octave.
- Instrumental interludes for a measure or two (here a single measure) are used between lines of the chorale. The melodic notion tends to move back to a more regular shape here often going back to motivic material presented in the introduction.
- When the second violin is not doubling the chorale tune, it often moves in thirds with the first violin. The same could be said if other wind instruments were used as they also typically double the chorale tune and often move in thirds in the interludes.
- Though we don't see it here, the chorale most often ends with another instrumental section that repeats, or at least is very suggestive of, the opening and then cadencing on tonic if possible.
- Once again we see an accompaniment rhythm that is not totally "filled in". That is instead of using a constant dotted quarter accompaniment, Graupner uses a quarter note followed by eighth note rest combination. This is a Graupner notational trait.
- Also note the "hash" marks above notes. These were typically little strokes that might have meant accenting or staccato. There is no exact modern accent equivalent. I typically leave them as these little hashes in typesets so the reader can interpret them as best suited to the music in light of how they may have actually been used.

- This example also notates the non-harmonic motions in the melody in the figured bass ($^{11}/_9$ moving to $^{10}/_8$, etc). This notational complexity is rather unusual in the figured bass parts (that may have been added by the copyist).

Sieh doch auf mich, Herr, ich bitt dich
 "Sie, hier bin ich Ehrenkönig", Verse 2
 Largo "So besteht nun in der Freiheit" GWV 1123-23

The musical score is for a church cantata by J.S. Bach, BWV 1123-23. It features a variety of instruments and voices. The vocal parts (Soprano 1, Soprano 2, Tenor, Bass) enter in the third measure with the lyrics "Sieh doch auf mich, Herr, ich bitt dich". The instrumental parts (Violin I, Violin II, Viola, Basso continuo) provide accompaniment. The figured bass part includes non-harmonic motions such as $^{11}/_9$ moving to $^{10}/_8$. The score is in G major and 12/8 time, marked 'Largo'.

Figure 20 - Opening of chorale from GWV 1123-23

The next example takes us nine years into the future. Here we have another more contrapuntal example.

- The violins play in unison throughout. A number of chorales use this technique, especially earlier ones. The viola provides essential accompaniment in this case.

- The violin part uses a repeated pattern with varying rhythmic content. Another common technique used in the chorales.
- The continuo is quite active but once again syncs up with the vocal bass part on beats.
- There is no doubling of the chorale melody here. This will give the piece a more contrapuntal feeling. The vocal parts almost act as an accompaniment to the instrumental parts in this case. We see that quite a bit in the chorales.

Meiner Seelen wohlergehen
 "Solt ich meinem Gott nicht singen", Verse 5 Christoph Graupner
 "Das Verlangen der Elenden hörest du Herr", 1160-32

The musical score is for a 12-measure piece in 12/8 time. It features the following parts:

- Violin I, II:** Play a repeated rhythmic pattern of eighth and sixteenth notes.
- Viola:** Play a similar rhythmic pattern to the violins.
- Vocal Parts (Soprano, Alto, Tenor, Bass, Basso):** Sing the lyrics in two verses. The lyrics are:
 - Verse 1: Mei - ner dem See - len wo - ler zu - ge -
 - Verse 2: hen nimmt ers ja gleich - recht wohl be - dacht; acht.
- Basso Continuo:** Play a more active line, syncs up with the vocal bass part on beats.

Figure 21 - Opening of chorale from GWV 1160/32

The next 12/8 example fast forwards another nine years to 1741. Graupner is now at the height of his chorale writing skill. Here, a much more “affected” style is present. This is another example for two oboes in addition to a solo bassoon part.

- The oboes in this case are doubled by the violins for the instrumental sections and once again they double the chorale melody when the vocal parts come in.
- There is a lot of forte-piano alternating in this piece. A common Graupner technique in the chorales, but here the piano sections are short punctuations, almost comical in nature.
- The orchestral texture has big changes as well to accentuate the forte-piano alternations.
- The harmonies are very simple and Graupner frequently starts on a first inversion tonic chord.
- We can see a movement to *Empfindsamer Stil* (sensitive style). In later years, Graupner’s works can take a turn towards the Rococo and Gallant styles and can also at times become more Italian-influenced. You really can’t pigeon-hole his remarkably varied style, often extremely experimental for the time.

Ich bin mein Heil, verbunden
 "O Welt! ich muss dich lassen", Verse 9
 "Sie rüsten sich wider die Seele", 1124-41
 Christoph Graupner

The musical score is written for a full orchestra and a four-part vocal choir. The instrumental parts include Oboe, Bassoon, Violin I, Violin II, Viola, and Cello/Double Bass. The vocal parts are Soprano, Alto, Tenor, and Bass. The score shows the first three measures of the piece, with various dynamics (f, p) and trills (tr) indicated. The lyrics "Ich bin, mein Heil, ver-" are written under the vocal staves.

Figure 22 - Opening of chorale from GWV 1124/41

One other thing to note in the vocal parts is that Graupner frequently ends his vocal phrases on a shortened note value, both to give the singers a chance to breathe and to let the orchestra ring out a bit at the cadence. Frankly, it's more a notational trait than anything else as even if the cadence was fully held out as a dotted half, a director might interpret it in the same fashion.

The image shows a musical score for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and Basso continuo. The lyrics are "bin, mein Heil, ver - bun - den". The Soprano part shows a vocal cadence note foreshortening, where the final note is cut short before the end of the measure.

Figure 23 – Example of vocal cadence note foreshortening (from GVW 1124-41)

This example comes from Graupner's last year of writing cantatas (and of course cantata chorales). Once again there is a movement towards the Rococo with highly patterned embellishments.

- The continuo once more is very active, but again articulating the vocal bass notes on the beat.
- Now we have a pair of horns that are quite active helping to emphasize the rather frenetic rhythmic motion. Interesting use of the horns in a minor key chorale (not that common). Many chorales are scored for either two horns, timpani, strings and continuo or two clarinos, timpani strings and continuo. Typically the harmonic motion in these pieces is slower as the natural brass have a limited choice of tones that most easily centers around major chords in a major key. Accidentals in the harmonic parts are typically enemies of the natural brass so chorales that incorporate them tend to use more diatonic harmonies and thus tend to be in major keys.
- Once again the second violin doubles the melody (horns can't be expected to do that in a minor mode piece, but there are chorales where a solo horn is used to double the hymn tune).

Denk nicht in deiner Drangsalshitze
 "Wer nur den lieben Gott lässt walten" Verses 5 & 7
 "Gott der Herr ist Sonne und Schild" GWV 1113-54
 Christoph Graupner

The musical score is arranged in two systems. The top system includes parts for Corni 1, Corni 2, Violin I, Violin II, Viola, Soprano, Alto, Tenor, Bass, and Basso. The bottom system includes parts for Horn 1, Horn 2, Violin I, Violin II, Viola, Soprano, Alto, Tenor, Bass, and Basso. The vocal parts (Soprano, Alto, Tenor, Bass) have German lyrics. The key signature is one sharp (F#) and the time signature is 12/8. The score shows the first few measures of the piece, with the vocal parts entering in the second measure.

Lyrics for Soprano, Alto, Tenor, and Bass:

Measure	Soprano	Alto	Tenor	Bass
1	-	-	-	-
2	5. Denk	Denk	Denk	Denk
3	Und	nicht	nicht	nicht
4	das	das	das	das
5	bei	in	in	in
6	trau	der	der	der
7	Und	des	des	des
8	-	-	-	-
9	dei	dei	dei	dei
10	Gott	Gott	Gott	Gott
11	geh	-	-	-
12	Him	-	-	-
13	-	-	-	-
14	ner	ner	ner	ner
15	im	im	im	im
16	auf	-	-	-
17	meis	-	-	-

Figure 24 - Opening of chorale from GWV 1113-54

Here's one final 12/8 meter example from 1730. First, consider the vocal part, which is about as simple a harmonization as you can conceive and the harmonies used are extremely tame, almost something the author of a harmony textbook would make up as an example. Some of Graupner's vocal parts are in truth excellent studies in elementary tonal harmonization. Not all his chorales contain modal content so if you happen to pick a chorale that doesn't need modality, you need not use it. Graupner, ever the enigma, was just as home writing in a totally tonal framework as in one that harkened back 100 years.

Here we have a piece in B flat major that begins with a standard I-IV-I-ii-V7-I progression. Then there is a simple modulation to the dominant where Graupner remains for the rest of the Stollen. The remainder of the piece touches back to the tonic in measure eleven, but not strongly, and then modulates to the submediant (vi). Notice in this major modulation Graupner chooses to leave the third out of the vocal part. Then a simple movement back to the tonic occurs and we are done. Not a hint of modality in this piece and also notice the frequent use of ii6/5-V-I cadences (the baroque über-cadence). You don't need any more complex harmony than this to write in the Graupner vocal style if the melodic line allows it. There's also a very limited vocal range here, mostly due to the hymn melody causing convergences in both the soprano-alto and tenor-bass parts.

Halleluja bringe, wer den Herren kennet
 "Wunderbarer König", Verse 4
 Christoph Graupner

From Cantata: "Der Herr ist König und herrlich geschmückt", GWV 1101-30

The musical score is presented in three systems, each with SATB vocal parts and a basso continuo line. The key signature is two flats (B-flat major). The time signature is 12/8. The lyrics are in German. The harmonic progression is indicated below the basso continuo line. Red boxes highlight specific harmonic points in the SATB parts.

System 1 (Measures 1-6):
 Lyrics: Hal - le - lu - ja brin - ge, wer den Her - ren ken - net, wer den
 Hal - le - lu - ja sin - ge, wel - cher Chris - tum nen - net, sich von
 Harmonic progression: I IV I ii V7 I I V6 V I ii6/5 V I I 16

System 2 (Measures 7-12):
 Lyrics: Her - ren Je - sum lie - bet! O wohl dir, glau - be mir, end - lich
 Her - zen ihm er - gie - bet!
 Harmonic progression: V I IV I ii6/5 V I I IV IV V I V/vi vi: V

System 3 (Measures 13-16):
 Lyrics: wirst du dro - ben Oh - ne Sünd ihn lo - ben.
 Harmonic progression: vi i ii6/5 V i I III V I ii6/5 V I

Figure 25 - A simple Graupner harmonization example

Why should Graupner use such simple, almost child-like harmonies? The answer comes in the accompaniment which is extremely embellished. Here, even in 1730 we can start to see Graupner's tendency to lean towards the Rococo/pre-classical styles at times. Here you can study the orchestration of the Stollen of this interesting accompaniment.

Halleluja bringe, wer den Herren kennet
"Wunderbarer König", Verse 4 Christoph Graupner
From Cantata: "Der Herr ist König und herrlich geschmückt", GWV 1101-30

Violin I
Violin II
Viola
SATB
Basso

3
Vln. I
Vln. II
Vla.
SATB
Basso

5
Vln. I
Vln. II
Vla.
SATB
Basso

Hal le lu ja brin sin
ge, ge, wer wel den Herr Chris nen tum

Figure 26 - Why the simple harmonies work wonderfully - look at the accompaniment!

The image displays a musical score for the ending of the Stollen of the hymn 'Halleluja bringe, wer den Herren kennet'. The score is written for five parts: Violin I, Violin II, Viola, SATB choir, and Bassoon. The key signature has one flat (B-flat), and the time signature is 6/8. The SATB part includes the following lyrics: 'ken nen', 'nut, net', 'wer sacht den von', 'Her ren zen ihm sum er', 'lie gie', 'bet! bet!'. The score includes measure numbers 7, 9, and 11. Dynamic markings of *p* (piano) and *f* (forte) are used throughout. The Viola part has a 4-measure rest in measure 11.

Figure 27 - Ending of the Stollen of *Halleluja bringe, wer den Herren kennet*

If Graupner chose to use more complicated harmonies or contrapuntal voice leading more in the realm of Bach, it's unlikely they would have been heard well given the complex accompaniment, if in fact it did not outright clash with the instrumental parts.

The previous example from 1730 places it smack dab in the middle of Graupner's cantata career. It is extremely forward looking for the time (remember at this time that doesn't mean more complex). Also consider the constant dynamic *f-p* echoing, another trait that looks ahead to the future.

But is this as simple as Graupner's harmonizations get? It's hard to imagine the vocal parts could get any simpler melodically or especially harmonically. But remember at the end of Graupner's career he takes a decided turn towards the pre-classical mindset, reducing harmonic complexity, at times to the bare minimum.

Consider this final example which uses a very simple setting, this time in 6/8 meter. Here is the complete vocal part for this very short chorale – short because the hymn uses only four line verses and as we have seen, Graupner traditionally only sets one verse per chorale instance. For this reason, many of his chorales last less than a minute and most

last less than two minutes. Don't get long-winded if you want to write in the style of Graupner.

Solt es gleich bis weilen scheinen
 "Da ward Jesus vom Geist", GWV 1120-46 Christoph Graupner

SATB Solt es gleich bis - weil - en schei - nen, als wenn Gott ver - leiss die Sei - nen,

I V I I6 V IV6 vii6 I V I V7/V V

9 SATB o so glaub und weiss ich dies, Gott hilft end - lich noch ge - wiss.

I I6 IV6 vii6 I V I V6-5/IV IV I V4-3 I

The harmonic content of this chorale is even simpler than the last example! Only a few secondary dominant chords and even then, things never really leave the tonic area. Then again, there's not a lot of time to do any sophisticated modulation in such a short hymn.

The complete chorale with vocal reduction follows lasting all of 50 seconds played at a reasonable pace. Here you can see how simple Graupner's style can get. He presents a simple melodic line over the chorale that relies on one or two motives. The second violin once again doubles the chorale tune. The viola just fills in harmonies and occasionally gets a little melodic motive here and there doubling the treble in thirds or sixths. Play through the melodic line. It's not a melody in the traditional sense as it is not regularly phrased when accompanying the voices as it has to follow the content of the chorale, but Graupner tries to get as much structural unity into it as he can with the repeated phrase terminations such as in measure 8 and 13. Also note that he is playing with *f-p* dynamic echoing again in this piece. This simplicity of this piece once more points forwards to the pre-classic style.

In truth, when I said our goal was to write a chorale in the style of Graupner, you should have complained, "Well which of Graupner's many styles are you referring to"? Correct. There are in fact many Graupner chorale styles. The goal is to pick and choose any number of Graupner's stylistic traits and incorporate them into a chorale as he might have done, maybe not sounding exactly like Graupner but perhaps suggesting of his work. This may come in handy if we later adapt them in other ways to our particular compositional style. Think of Stravinsky's *Pulcinella Suite* or perhaps *Respighi's Ancient Airs and Dances*. If you like seventeenth and eighteenth century music and you have not heard these works, drop this paper immediately and go online and find them.

Solt es gleich bis weilen scheinen
 "Da ward Jesus vom Geist", GWV 1120-46 Christoph Graupner

The musical score is for a hymn tune by Christoph Graupner, titled "Solt es gleich bis weilen scheinen" (Should it be equal until it seems). The piece is in G major and 6/8 time, with the BWV number 1120-46. The instrumentation includes Violin I, Violin II, Viola, SATB choir, and Bass. The SATB part includes the following German lyrics:

gleich bis weilen schei- nen, als wenn
 Gott ver- leiss die Sei- ren, o so

The score is divided into three systems, with measures 6, 11, and 16 marked at the beginning of each system. Dynamics include *f* (forte), *p* (piano), *pp* (pianissimo), and *sf* (sforzando).

Figure 28 – Complete 4-line hymn tune example (page1)

16

Vln. I

Vln. II

Vla.

SATB

Basso

glaub und weiss ich dies, Gott hilft

6 6 p 6 pp f

21

Vln. I

Vln. II

Vla.

SATB

Basso

endlich noch ge- weiss.

4 3 p f

26

Vln. I

Vln. II

Vla.

SATB

Basso

p f tr tr

6 6 6

Figure 29 - Complete 4-line hymn tune example (page 2)

Enough background material and analysis. Let's write some music as you are likely snoozing away at this point. Hopefully you already sneaked away from this monograph and went online to listen to as many Graupner cantatas as you could find¹⁵ so you could to come to your own conclusions. If we follow Graupner's most commonly used chorale form, the basic shape of the piece should be something like the following:

- A Instrumental Introduction
 Line one (line 3 on repeat)
 Instrumental Interlude/Transition
 Line two (line four on repeat)
 [Repeat A – If you picked a 6, 7 or 8 line chorale]
- B Instrumental Transition using material based on opening
 Line five
 Short Instrumental Interlude/Transition
 Line six
 Short Instrumental Interlude/Transition
 Line seven
 Closing Instrumental section, most often repeating opening with final cadence

The only other thing to decide is what style to use in the instrumental parts. Perhaps a siciliano-like melody (commonly used in the compound meter) would be appropriate, but I want a faster paced piece so I'll keep a dotted flavor in the opening, as Graupner loved dotted rhythms in the instrumental parts, but I'll do something different when the voices come in that is more appropriate for a faster tempo. Instead of just presenting a melody with accompaniment, I'll take the melody and use it imitatively to open and then move to a nice sequence to strongly define the key and move the listener's ear along. Not surprisingly, Graupner was very fond of using harmonic and melodic sequences in the instrumental sections, I assume for the same reasons (and of course we really don't have the opportunity to use much sequence along with the vocal parts as the hymn tunes rarely support it). But if there's the opportunity to use a little melodic sequence above the vocal parts, it's not a bad idea as it will add structure to the piece.

Since the harmonies when the voices are present are already decided, the major remaining decision is what kind of melodic motion to use along with the vocal parts. Graupner might have used any of the following (and sometimes also used them in combination):

- A constant melodic motion on the same note value (common in the earlier chorales)
- A constant melodic motion set to a repeated rhythmic pattern of some kind
- A homophonic accompaniment, maybe all voices moving in eighth notes, etc.
- A dotted melodic motion suggestive of the French Overture with numerous embellishments (common in the later chorales)

¹⁵ I recommend searching the web for performances by Florian Heyerick.

- A free form melodic statement that combines any number of the above elements especially using dotted notes, embellishments of all kinds and unexpected melodic changes of direction and register (let's shy away from this as it is Graupner's main identifying melodic trait in later chorales and difficult to duplicate – plus that would be stepping on the poor departed soul's toes).

Let's keep things simple as this is our first attempt. When the voices are singing I propose to create a constant melodic motion in sixteenth notes emphasizing arpeggios but also throwing in some linear content for variety and to add melodic structure. This will produce a strong driving motion moving to the next instrumental interlude that will be based on the opening material in some way. As with Graupner, we'll use a number of patterns, unexpected directional changes and occasionally some large register shifts.

Finally, since the piece features two oboes, they will need some solo sections. The interludes between the hymn lines are a perfect place for that. At these points the orchestration can be reduced to let the oboes come out and maybe have a little *f-p* antiphonal/response like interplay with the violins. That will sound very much in style.

We'll start with a bit of imitation in the opening melody. Graupner will often use imitation to open the chorales and he uses it frequently in the cantata's opening choral movements, but rarely will it go on for long or get truly fugal. Even though he was a master of canon and recognized as a great "contrapuntalist", for the most part he avoided complex Bach-like counterpoint in the cantatas – maybe due to the limitations of his instrumentalists and singers¹⁶. Remember, he did not have the numerous musical resources to choose from that Bach did.¹⁷

Enough said, here's the imitative melodic material for the opening along with a punctuated homophonic accompaniment similar to what we might see in a Graupner chorale¹⁸.

Gott du bleibest doch mein Gott

Figure 30 - Opening of the chorale

¹⁶ Graupner was perfectly capable of writing complex counterpoint of his nature if he was so disposed.

¹⁷ One can only wonder if Bach and Graupner had changed places, would Bach's music have been a lot simpler and Graupner's more complex due to the resources they had to work with?

¹⁸ See the 12/8 example above - *Du wirst aus des Himmels Throne*, chorale from GWV 1134-22

The oboes are featured next with an antiphonal response in the strings:

This musical score for Figure 31 shows a two-measure phrase. The first measure features the two oboes (Ob. 1 and Ob. 2) playing a melodic line in G-flat major, marked with a piano (*p*) dynamic. The string section (Violins I and II, Viola, and Bass) is silent in this measure. The second measure shows an antiphonal response where the strings play the same melodic line, also marked *p*. The oboes are silent in the second measure. The score is written for six staves: Ob. 1, Ob. 2, Vln. I, Vln. II, Vla., and Basso.

Figure 31 - Solo Oboes vs. Strings, antiphonal counter play

This moves to the nice circle-of-fifths sequence that will drive the motion through to the entrance of the chorale:

This musical score for Figure 32 shows a two-measure phrase. The first measure features the two oboes (Ob. 1 and Ob. 2) playing a melodic line in G-flat major, marked with a forte (*f*) dynamic. The string section (Violins I and II, Viola, and Bass) is silent in this measure. The second measure shows a sequential section where the strings play a series of arpeggiated runs, marked with a forte (*f*) dynamic. The oboes are silent in the second measure. The score is written for six staves: Ob. 1, Ob. 2, Vln. I, Vln. II, Vla., and Basso.

Figure 32 - Sequential section

When the chorus begins, constant melodic motion ensues in the strings and as Graupner might have done, it combines arpeggiated runs that can take a sudden turn quickly jumping registers including some linear motions to create an overall disjunct but still unified sound. The violins will play in unison during the vocal sections to cut through the sound and both oboes double the chorale tune (as noted, perhaps used by Graupner to help the singers and also reinforce it in the listener's ears). The viola fills in the harmonies and adds a bit of rhythmic drive with a pattern of its own. We use a constant bass motion in the continuo employing frequent octave jumps (used by Graupner and almost all late Baroque composers) but on the beat the continuo for the most part makes sure to double a note in the vocal bass part, ostensibly to help out the singers there too.

7

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

SATB

Basso

Gott! Du blei - best stand, doch mein Gott! Noth!
 Gott! Du in Wohl - best in mein Gott! Noth!
 Fra - ge ich best nichts doch nach dem Gott, Tod,

Figure 33 - Choral Accompaniment

This motion is maintained when the voices are present. After a hymn text line ends, the oboes become prominent alternating with the strings as in the opening using *f-p* dynamics to bring out the oboes and give the piece a bit of expression. Graupner commonly brings the strings down to piano (he most often notates this *pp*) when the woodwinds solo.

9

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

SATB

Basso

Gott, mein Trost, mein
 Stüt, men auf mich
 Drum, o und Herr, kaem
 Erd Him - mel

Figure 34 - Oboe interludes

When the B section starts, material suggestive of the opening returns modulating to the relative major. Try finding a chorale in a minor key that does not touch on the relative major!

Figure 35 shows measures 12 and 13 of a musical score. The instruments are Oboe 1, Oboe 2, Violin I, Violin II, Viola, and Bass. The key signature has two flats (B-flat and E-flat). Measure 12 starts with a mezzo-forte (mf) dynamic. The strings play a rhythmic pattern of eighth notes, while the oboes have a melodic line. Measure 13 continues this pattern with some variations in the oboe line.

Figure 35 - B section reshaping of opening material

Then the voices enter again and the unison accompaniment resumes in the strings in a style similar to that used in the A section.

Figure 36 shows measures 14 and 15. The instruments are Oboe 1, Oboe 2, Violin I, Violin II, Viola, SATB voices, and Bass. The key signature has two flats. Measures 14-15 show the vocal accompaniment with lyrics in German. The strings play a rhythmic pattern of eighth notes. The oboes have a melodic line. The SATB voices enter with the lyrics: "Kann Will ich mir mich Lieb ge und - drückt Seel zwar zer - se stäu - hen; ben;". The dynamic marking is forte (f).

Figure 36 - B section Vocal accompaniment

The antiphonal interludes between hymn text lines in the B section also return, varied each time in different ways, again bringing down the dynamics when the oboes solo.

Figure 37 shows measures 19 and 20. The instruments are Oboe 1, Oboe 2, Violin I, Violin II, Viola, and Bass. The key signature has two flats. Measures 19-20 show antiphonal interludes between the oboes and strings. The dynamics range from mezzo-piano (mp) to forte (f). The oboes have a melodic line, and the strings play a rhythmic pattern of eighth notes.

Figure 37 - B section interludes

Finally when the hymn text ends, the opening is repeated eventually moving to the final cadence where the melody is altered a bit to create an acceptable ending (just as Graupner does numerous times).

The image displays a musical score for a piece titled "The Ending," spanning measures 23, 25, and 27. The score is written for a variety of instruments and voices, including Oboe 1 and 2, Violin 1 and 2, Viola, SATB (Soprano, Alto, Tenor, Bass), and Bassoon. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into three systems, each corresponding to a measure number (23, 25, 27). In measure 23, the Oboes and Violins play a melodic line, while the Bassoon plays a supporting line. In measure 25, the Oboes and Violins play a melodic line, while the Bassoon plays a supporting line. In measure 27, the Oboes and Violins play a melodic line, while the Bassoon plays a supporting line. The SATB part is marked with a "p" (piano) dynamic. The score concludes with a final cadence in measure 27.

Figure 38 – The Ending

I should note that I also tried a version moving the voices in a dotted half note motion. While nice, it just didn't feel right as the vocal part moved too slowly to be heard well (even though Graupner occasionally writes in this manner). I tried to do a bit too much in the accompaniment as well adding a counter melody in the first oboe and a tied pattern in the bass. Nice try, but I think the dotted quarter motion version is more in style and a better piece.

The musical score is presented in two systems, starting at measure 8 and measure 10. The instrumentation includes SATB voices, Oboe 1 and 2, Violin I and II, Viola, and Bassoon. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are in German. The score shows a complex arrangement with a counter melody in the first oboe and a tied pattern in the bass. The lyrics are as follows:

System 1 (Measures 8-9):

- SATB:** blei Wohl blei ich - - best stand, best nichts doch Gott doch nach mein in mein dem

System 2 (Measures 10-11):

- SATB:** Gott! Noth! Gott, Tod, Gott, Stür Deum, Erd, - mein men o und

Figure 39 - Rejected original dotted half motion version

There it is. Congratulations! At least I can pat myself on the back. We've just created an accompanied chorale based on the style of Christoph Graupner. Perhaps there is a lot to consider, but when analyzing a composer's works there are countless things to take into account and I expect others will have views that diverge from mine in their analysis of these works. So much the better. Graupner is unfortunately not around to explain himself. Then again, his music adequately does the talking.

When performing my Graupner research, people have asked me "Why bother with such a task"? In truth, this is how all composers of the time used to learn – by studying and most importantly copying other composer's works. The assignment of copying the great masters has unfortunately gone out of favor in the composition class. I'm not sure why as it's the best way to learn. I've now copied hundreds of Graupner's works and I am still trying to grasp his ever changing style, but I have come to an understanding of his music and mindset that I would not have had just by listening to his music.

I encourage all composers who made it this far (I expect not many) to write your own chorale. Be it in the style of Graupner or not, it's an interesting art form that gives a composer a bit of a head start in that by definition, some of the piece is already composed for you. Maybe you'll have to create a couple versions like I did before you get one you like, but composing is after all just as much about throwing things out as keeping them.

A testament to Graupner is that you don't see a lot of scratched out sections in his autographs (but there are some). I encourage composers to go online at IMSLP and study Graupner's autographs to see a remarkable musical mind at work. Although he has been dead for over 250 years, Christoph Graupner still has a lot to teach us all.

Richard Kram - 5/25/13

P.S.

This paper is a companion to a longer monograph that will be posted on an IMSLP Christoph Graupner Collections page. That paper will go into further detail on the chorales and present comparisons to composers of the day, primarily J.S. Bach. Some 150 complete typesets of Graupner cantata chorales will also be posted on that collections page. If you are interested in Graupner's chorales, please stay tuned.

The complete score and a virtual performance of the piece written for this paper can be found on my IMSLP web page (along with the partial score of the rejected dotted half note motion version).

Finally, for all composers interested in baroque music, I invite you to take the "Graupner Chorale Challenge" and post your version on your IMSLP composer's page, or perhaps you try writing a chorale in the style of Bach, an aria in the style of Handel or for that matter a dance in the style of Stravinsky's *Puclinella Suite* if you want to synthesize styles. Imitation may be the highest form of flattery, but it is also the best way to learn and grow as a composer.