



Hermeneutik zu Johann Sebastian Bach



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Hermeneutics before Bach

Research and research results by Christoph Bossert

Feature 12

Outlook, based on Dieterich Buxtehude's composition on *Mit
Fried und Freud ich fahr dahin*

Hermeneutics
instructional video in 12
features
with
Prof. Dr h. c. Christoph Bossert
on the Klais organ (2016) in the Great Hall of the
Würzburg University of Music

A production of the third-party funded project *Digitalisation, Networking and Mediation in the Teaching of International Organ Art (DVVLIO)* at the Würzburg University of Music 2021-2024.

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Table of contents

Feature 1

Johann Ulrich Steigleder (1593-1635) - *Tablature book* from 1627

Methodology I: Questions

Feature 2

Johann Ulrich Steigleder - *The tablature book* from 1627

Methodology II: Assistance

Assistance 1 - Variation 1 to 9

Assistance 2 - Variatio 14

Feature 3

Johann Ulrich Steigleder - *The Tablature Book* of 1627

Methodology II: Aids 3 to 6, Methodology III: Aid 7 Aid 3 -

Variatio 19

Guideline 4 - The question of groupings (I) Guideline 5 - The question of groupings (II) Guideline 6 - The special position of variations 39 and 40 Guideline 7 - Insight into number symbolism

Feature 4

Johann Ulrich Steigleder - *The Tablature Book* of 1627

Methodology IV: The Chalice

Feature 5

Johann Ulrich Steigleder - *The tablature book* from 1627 Is there a connection to Johann Sebastian Bach?

Feature 6

Girolamo Frescobaldi, *Fiori musicali* (1635) and its three organ masses in Bach's copy

Feature 7

Girolamo Frescobaldi, *Fiori musicali* (1635) - 'Riddle Ricercar' - The solution by Martin Sturm

Feature 8

Excursus on mean tone and the break with this system using the composers Frescobaldi, Fischer and Bach as examples

Feature 9

The 'Fischer paradox'

Feature 10

***Aria* - the 'cantable Nuremberg setting'**

Feature 11

The 17th century and Johann Sebastian Bach



Feature 12

Outlook, based on Dieterich Buxtehude's composition on *Mit Fried und Freud ich fahr' dahin*

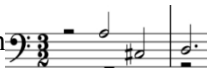
Feature 12

Outlook, based on Dieterich Buxtehude's composition on *Mit Fried und Freud ich fahr dahin*


I would like to add two more thoughts to these from Feature 11.

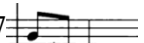
(1) The falling sixth also leads us to the *art of fugue* , as we have previously heard in the chorales of the Neumeister collection. The falling sixth leads us to the rising sixth  and now we are at *Canon (I)* of the art of the fugue: *Canon per Augmentationem in Contrario Motu*.



(2) I would like to open up a second track as a centrepiece of my Bach research into the *art of the fugue*, namely the strange piece "*Contrap.*", which is in 14th place in the first edition. More on this in a moment.


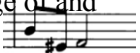
Firstly, the falling sixth  as an object which, when answered tonally, leads to what Bach composes in No. 35 of the *36 chorales*: *As after a spring of water the stag cries for fresh water, so my soul thirsts for you*



The subject is the answering of the falling sixth by the diminished fifth. And it is precisely this situation that we explicitly encounter in *Canon (I) per Augmentationem in Contrario Motu* of the *Art of Fugue*. Firstly, we find it in the bass line, in m. 5, opening with these notes: ,

then in bar 17 . This in turn is the reverse of what the right hand does in bar 1

performs: . A few bars later, in bar 7, the figure  heard as a mirror

 image of and . The overall progression is as follows:



There is no doubt that this figure at the beginning of bar 7 is particularly striking due to its rhythm. In accordance with the mode *per augmentationem*, the answer takes a very long time until you finally reach bar 17 - I play from bar 15 - and shortly afterwards reach the lowest note of the piece with contra B-flat.

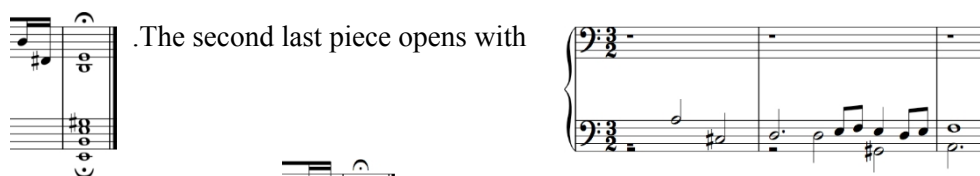


That was the following context:

Buxtehude's *cantabile* shows the falling sixth . It is precisely with this interval that

Bach - whether consciously or unconsciously - wrote his 36 *chorales* in the same key, in the same figuration.

No. 3, the second last and the last piece open a connection between withend of this third piece



. The second last piece opens with

This, in turn, will be discussed in the last part *36 chorales* as follows:



On the other hand, however, this trace leads directly to the *art of the fugue* and this constellation

and in *Canon per Augmentationem in Contrario Motu*.

I will now add a second aspect to the *art of the fugue* and a possible relationship to Buxtehude.

"*In Contrario Motu*" means nothing other than mirroring and this is precisely the subject of Buxtehude's work on *Mit Fried und Freud ich fahr dahin* and the concluding *lament* on the death of his father.

"*In Contrario Motu*": In the *Art of Fugue* there are two mirror fugues, namely *Contrapunctus 12* and *Contrapunctus 13*, otherwise we have this mirror canon. But in the first edition, *Contrapuncti 12* and *13* are strangely followed by a piece entitled '*Contrap.*' It is the 14th piece and in this piece the bars 23 to 120 of the previously heard *Contrapunctus 10* are duplicated. Musicologists regard this piece with the title "*Contrap.*" as a preliminary version of *Contrapunctus 10* and pay it no particular attention - or even question whether it belongs to the *art of fugue*. I personally come to a different conclusion and that is a big door to my theses regarding Bach's *Art of Fugue* - namely that this piece

"*Contrap.*" could be mirrored in exactly the same way as it is in Buxtehude, or as Bach himself does in the *Contrapuncti 12* and *13* immediately preceding piece 14. It could therefore mean that we ourselves should become active here and perform a mirroring of this piece '*Contrap.*' Significantly, this piece comes in 14th place. The opening of this piece "*Contrap.*" has another peculiarity: the main obligato of the *art of the fugue* is heard in the highest register, and its ambitus unfolds accordingly in this manner [short allusion]. This is exactly how it has already been heard in bars 23 ff. in *Contrapunctus 10*. I will now take the liberty of mirroring it here on this organ. It is easy to do with the inverse coupler and '*Äqual aus*' and all the ratios are reversed.¹ What follows is the exact transfer of the mirroring, played on the basis of the Octave 4'.

Idea and realisation: Christoph Bossert 2021

Klais organ, HfM Würzburg using inverse coupler and Äqual from

Contrap. "Piece 14"

¹ Accordingly, the note *f* is reflected in the note *f sharp* and the note *b* in the note *c sharp* or the note *c sharp* in the note *b flat*. As with Buxtehude, this results in a peculiar ambiguity of tonality - a space in between.

This image shows a handwritten musical score consisting of ten systems of staves. Each system is numbered in a circle at the beginning of the first staff: 40, 43, 53, 60, 67, 74, 81, 88, and 95. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth, sixteenth, and quarter notes. The score is densely written with many notes and rests, and includes some dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is clear and legible.

Sheet music examples (last retrieval: 18/02/2024)

Tobi's music archive:

Johann Sebastian BACH, organ chorales from the Neumeister collection, URL:

<<https://tobis-notenarchiv.de/wp/bach-archiv/ergaenzungen/orgelchoraele-der-neumeister-sammlung/>>

IMSLP

Johann Sebastian Bach: *Die Kunst der Fuge*, NBA, Series VIII, Vol. 2.2 (pp. 1-177) ed. by Klaus Hofmann (b. 1939), Verlag Bärenreiter, Kassel 1995, Plate BA 5082. Appendix II. Three movements after the autograph supplements of the music volume. URL:

<[https://imslp.org/wiki/Art_of_the_Fugue,_BWV_1080_\(Bach,_Johann_Sebastian\)](https://imslp.org/wiki/Art_of_the_Fugue,_BWV_1080_(Bach,_Johann_Sebastian))>

Dietrich Buxtehude: *Mit Fried und Freud ich fahr dahin* BuxWV 76, edited by Gottfried Grote, Berlin, Verlag Merseburger 913, n.d.(preface dated 1948), © **RL035 (03.2008)**

URL:<[https://imslp.org/wiki/Mit_Fried_und_Freud,_BuxWV_76_\(Buxtehude,_Dietrich\)](https://imslp.org/wiki/Mit_Fried_und_Freud,_BuxWV_76_(Buxtehude,_Dietrich))>

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