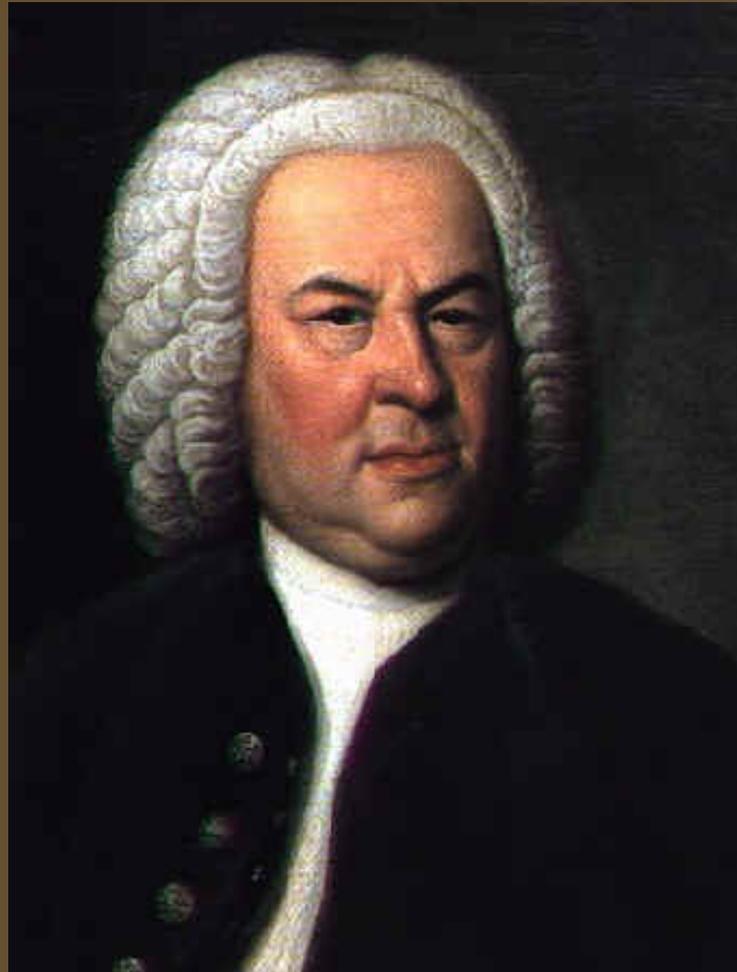


The HIGH BAROQUE:  
J. S. BACH



Johann Sebastian Bach, 1685-1750

# The HIGH BAROQUE: J. S. BACH

J. S. BACH was best-known during his lifetime  
as a **keyboard virtuoso**

Born into **family of musicians**.

Lives a **provincial life**,  
never traveling out of Germany

The youngest of eight children, Bach was educated  
by his brother, Johann Christoph.

# The HIGH BAROQUE: J. S. BACH

## CAREER

Arnstadt 1707	Organist
Weimar 1708-1717	Organist, Konzertmeister
Cöthen 1717-1723	Kapellmeister
Leipzig 1723-	Kapellmeister, Teacher

# The HIGH BAROQUE: J. S. BACH

Bach wrote in almost ALL the genres of music in the late Baroque **EXCEPT** the most important of that era, **OPERA**.

Bach tended to write in **sets of compositions**, systematically pursuing the invention of an idea, elaborating it through every possible permutation.

# The HIGH BAROQUE: J. S. BACH

Bach's compositions spring from his jobs:

Many **secular compositions** for his  
court positions at WEIMAR and CÖTHEN,

and **religious music** for his later  
position at LEIPZIG.

As a virtuoso keyboardist, Bach writes  
**keyboard music** through out his life.

# The HIGH BAROQUE: J. S. BACH

1707

Bach obtains his first position of organist at the  
Arnstadt Neukirche.

Obtains permission to travel Lübeck to hear the  
organist Buxtehude...

and stays away for 4 months!

# The HIGH BAROQUE: J. S. BACH

1708-1717 (Weimar)

Position at court of Weimar, first as organist, and then as **Konzertmeister** in 1714.

During his Weimar years Bach gets to know **G. P. TELEMANN**, who is working nearby in Eisenach. Bach marries **Maria Barbara** who has his first children.

# The HIGH BAROQUE: J. S. BACH

1708-1717 (Weimar)



# The HIGH BAROQUE: J. S. BACH

1708-1717 (Weimar)

Prelude and Fugue in A minor

Typical of Bach, the work has two paired sections:

1. Prelude (improvisatory)
2. Fugue (imitative)

# The HIGH BAROQUE: J. S. BACH

1708-1717 (Weimar)

Prelude and Fugue in A minor

The virtuosic prelude begins in the tonic,  
modulates through various keys,  
and returns to the tonic.

Vivaldi's influence can be seen in the violinistic  
figuration and circle-of-fifths progressions

# The HIGH BAROQUE: J. S. BACH

1708-1717 (Weimar)

Prelude and Fugue in A minor

The form of the *fugue subject* also resembles the *ritornello* of a Vivaldi violin concerto

The *fugue episodes* have the character of the *solo sections* of a concerto

# The HIGH BAROQUE: J. S. BACH

1708-1717 (Weimar)

Bach biographer Forkel writes of  
Bach's first exposure to Vivaldi during  
Bach's Weimar years: it was

“Vivaldi taught him to think musically”

# The HIGH BAROQUE:

J. S. BACH

1708-1717 (Weimar)

## THE FUGUE

By the end of the seventeenth century, the **FUGUE** had supplanted other terms for pieces in imitative counterpoint.

# The HIGH BAROQUE:

## J. S. BACH

### THE FUGUE

The FUGUE is part of a long line of development of pieces in imitative counterpoint.

The imitative process of the fugue is that of the vocal motet, with its series of points of imitation

# The HIGH BAROQUE:

## J. S. BACH

### THE FUGUE

The FUGUE is part of a long line of development of pieces in imitative counterpoint.

The imitative process of the fugue is that of the vocal motet, with its series of points of imitation

# The HIGH BAROQUE: J. S. BACH

For Bach, the fugue is a  
“non-canonic imitative piece”

Bach makes the points of imitation shorter,  
and all based on the same theme (monothematic)  
and most importantly  
sets these statements apart from each other  
with free contrapuntal episodes.

# The HIGH BAROQUE:

J. S. BACH

## THE FUGUE

The theorist Zarlino stresses  
that in a fugue all the voices should  
enter on the **FINAL** and **DOMINANT** of the mode,  
Giving the fugue a  
**TONAL STRUCTURE**

The HIGH BAROQUE:

J. S. BACH

THE FUGUE

*The Exposition*

STATEMENT of the SUBJECT in tonic

# The HIGH BAROQUE:

J. S. BACH

THE FUGUE

*The Exposition*



# The HIGH BAROQUE:

J. S. BACH

THE FUGUE

*The Exposition*

**ANSWER**, the second entrance of the **SUBJECT**  
in the dominant, with the subject sometimes  
adjusted to fit the new key

# The HIGH BAROQUE:

J. S. BACH

THE FUGUE

*The Exposition*



# The HIGH BAROQUE:

J. S. BACH

THE FUGUE

*The Exposition*

CODETTA ('little tail')

A brief segment of free counterpoint that separates the first two thematic entries at the beginning of the exposition from the next two

# The HIGH BAROQUE:

J. S. BACH

THE FUGUE

*The Exposition*



# The HIGH BAROQUE:

J. S. BACH

THE FUGUE

*The Exposition*

Third **STATEMENT** of the **SUBJECT** in tonic  
Answered by the fourth entrance of  
the **SUBJECT** in the dominant

# The HIGH BAROQUE:

This musical score consists of three staves. The top staff features a melodic line with frequent sixteenth-note passages and slurs. The middle staff provides a rhythmic and harmonic accompaniment with similar sixteenth-note patterns. The bottom staff contains a bass line with sustained notes and occasional melodic fragments. The overall texture is dense and characteristic of High Baroque polyphony.

This musical score consists of two staves. The upper staff contains a complex melodic line with many slurs and sixteenth-note runs. The lower staff provides a counterpoint with similar rhythmic patterns, often in a lower register. The piece shows signs of development, with changing harmonic colors and melodic motifs.

This musical score consists of two staves. The upper staff continues the melodic development with more complex rhythmic patterns and slurs. The lower staff provides a strong harmonic foundation with clear chordal structures and melodic lines. The piece concludes with a final cadence in the lower staff.

# The HIGH BAROQUE:

J. S. BACH

THE FUGUE

*The Development*

These STATEMENTS are alternated with

EPISODES

periods of free modulatory counterpoint

Similar to the soloist's modulatory passages of a ritornello concerto

# The HIGH BAROQUE:

J. S. BACH

THE FUGUE

*The Development*



# The HIGH BAROQUE:

J. S. BACH

THE FUGUE

*The Development*

The STATEMENTS of the subject  
in the DEVELOPMENT SECTION  
usually vary the order of entrances  
and may use contrapuntal devices,  
such as retrograde motion, augmentation, etc.  
for variety

# The HIGH BAROQUE:

J. S. BACH

THE FUGUE

*Counter-Exposition*

Return to the **STATEMENTS** of the subject  
in the **TONIC** and **DOMINANT**  
similar to exposition

# The HIGH BAROQUE:

J. S. BACH

THE FUGUE

*Counter-Exposition*

STRETTO ('tight')

The Answer begins before the end of the Statement,  
Overlapping the entries

# The HIGH BAROQUE:

J. S. BACH

THE FUGUE

*Coda*

CODA ('tail')

The end of the composition after the last tonic statement of the subject

# The HIGH BAROQUE:

Exposition 1-30	Ritornello	Subject	1-5	a minor
		Answer	6-10	e minor
		Codetta	11-14	
		Subject	15-19	a minor
		Codetta	20-26	
		Answer	26-30	e minor
Development 31-94	Solo	Episode	31-43	
	Ritornello	Statement with echo	44-48	a minor
		Link	49-50	
		Answer	51-55	e minor
	Solo	Episode	56-60	
	Ritornello	Statement	61-66	C major
	Solo	Episode	67-70	
	Ritornello	Statement	71-75	G major
	Solo	Episode	76-77	
	Ritornello	Statement	78-82	d minor
	Solo	Episode	83-94	
Counter- Exposition 96-138	Ritornello	Subject	96-101	a minor
		Link	102-112	
		Answer	113-119	e minor
		Link	120-130	
		Subject	131-138	a minor
Coda 139-151			139-151	

# The HIGH BAROQUE: Baroque Ornamentation

*Explication* <sup>2</sup> *unterfandlicher Zäusen, so garliche manieren*  
*ortig zu spielen, anzuhören.*

*Trillo - mordant. trillo and mordant. cadence. mordant-cadence. idem.*

*idem. accent. mordant. idem. accent. trillo.*

## Table of Ornaments

The musical score is presented in 4/4 time and consists of five systems of two staves each (treble and bass clef). Each system illustrates a specific ornament with a notation symbol above the treble staff and a corresponding piano accompaniment in the bass staff.

- System 1:** *Tremblement simple* (wavy line), *Tremblement appuyé* (wavy line with a vertical stem), *Cadence* (wavy line with a vertical stem), *autre* (wavy line).
- System 2:** *Double cadence* (wavy line with a vertical stem), *Autre Double cadence* (wavy line with a vertical stem), *sans tremblement* (vertical stem), *Sur un tierce* (vertical stem with a 3rd interval symbol).
- System 3:** *Pincé* (wavy line), *autre* (wavy line), *Chute ou port de Voix en descendant* (vertical stem with a downward arrow), *Chute ou port de Voix en montant* (vertical stem with an upward arrow), *Chute & Pincé* (wavy line).
- System 4:** *Tremblement & Pincé* (wavy line), *Coulé sur une tierce* (vertical stem with a 3rd interval symbol), *autre* (vertical stem).
- System 5:** *Chute sur une note* (vertical stem), *Chute sur 2 notes* (vertical stem), *Arpege* (vertical stem), *autre* (vertical stem).

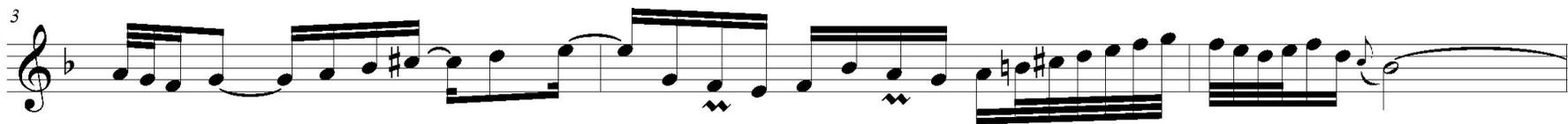
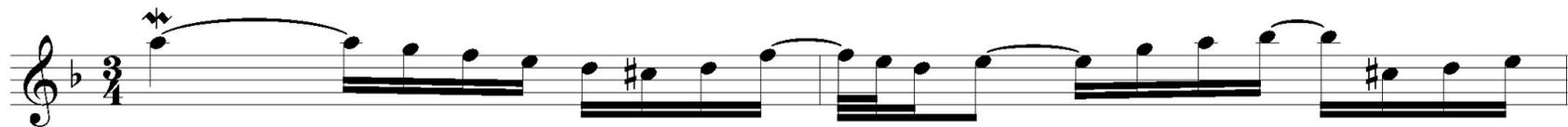


**Nun komm, der Heiden Heiland**  
**from the Weifenfels hymnal of 1714**



BWV 659 Nun komm, der Heiden Heiland  
Chorale Prelude for Organ à 2 claviers et pédale

The image displays a musical score for BWV 659, 'Nun komm, der Heiden Heiland', a Chorale Prelude for Organ à 2 claviers et pédale. The score is written in G minor (one flat) and common time (C). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is characterized by a steady, rhythmic accompaniment in the lower register, often using the pedals, and a more melodic line in the upper register. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'ff' (fortissimo) and 'f' (forte). The piece concludes with a final cadence on the seventh staff.



# The HIGH BAROQUE:

## J. S. BACH

### THE FUGUE

#### *The Exposition*

**STATEMENT** of the **SUBJECT** in tonic

**ANSWER**, second entrance of the subject in the dominant, with the subject sometimes adjusted to fit the new key

This continues until all voices have entered

# The HIGH BAROQUE:

J. S. BACH

## THE FUGUE

The initial STATEMENTS of the subject  
in the EXPOSITION  
are followed by **additional groups of statements**,  
usually **varying the order of entrances**  
and using contrapuntal devices,  
such as retrograde motion,  
for variety

# The HIGH BAROQUE:

J. S. BACH

THE FUGUE

These **STATEMENTS** are alternated with  
**EPISODES**  
periods of **free modulatory counterpoint**

# The HIGH BAROQUE: J. S. BACH

## Expository Statement

S (i), A (V), T (i), B (V)

Episode

**Statement:** S (i), B (V)

Episode

**Statement:** A (iv)

Episode

**Statement:** B (i), A (i)

Episode:

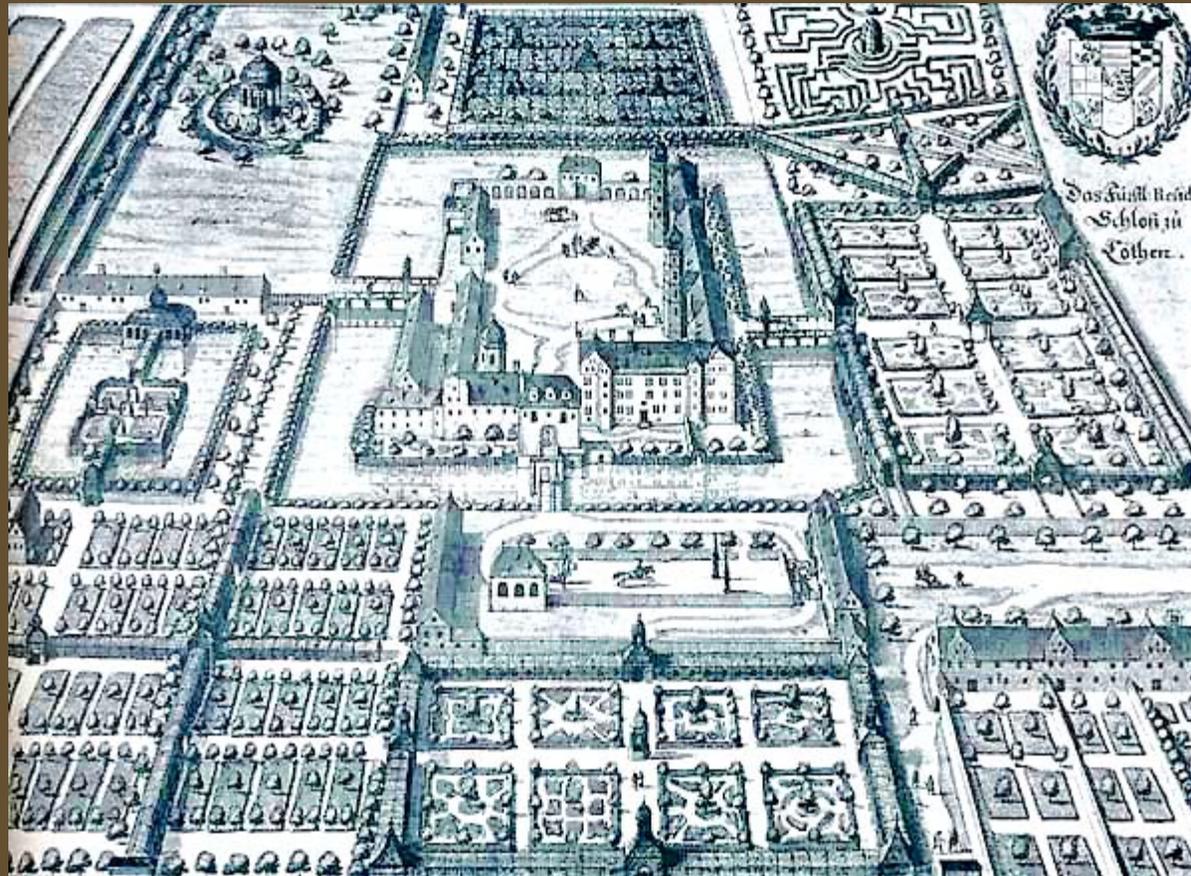
**Statement:** A (V), T (V), B (V)

Episode:

**Statement:** T (i)

Toccata-like Coda

The HIGH BAROQUE:  
J. S. BACH  
1717-23 (Cöthen)



# The HIGH BAROQUE:

## J. S. BACH

1717-23 (Cöthen)

During his Cöthen years Bach writes much of his **instrumental music** including:

- Violin sonatas, Violin Partitas
- Cello sonatas, Viola da Gamba sonatas
- Brandenburg Concertos
- *Clavier Büchlein* for A.M. Bach, W.F. Bach
- Begins writing *The Well-Tempered Clavier*

# The HIGH BAROQUE:

J. S. BACH

1717-23 (Cöthen)

In 1717 Bach becomes Kapellmeister to Prince Leopold of Cöthen

During these years he tries to contact **Handel**, but they never meet.

He marries **Anna Magdalena Wilcke** in 1721 (a singer and a copyist of much of Bach's work).

# The HIGH BAROQUE: J. S. BACH

1723-1750 (Leipzig)



St. Thomas Church, Leipzig

# The HIGH BAROQUE: J. S. BACH

1723-1750 (Leipzig)

In 1722 Bach applies for position of **Kantor in Leipzig**, a prestigious position that meant economic stability (though Bach considered it a social step down from his court positions).

# The HIGH BAROQUE: J. S. BACH

1723-1750 (Leipzig)

G. P. TELEMANN was  
the Leipzig city council's **first choice**.  
Bach was *third*, with city council  
stating that Bach was “merely mediocre.”

# The HIGH BAROQUE: J. S. BACH

1723-1750 (Leipzig)

To the end of his life Bach worked in Leipzig  
Bach works as Kantor of the 4 main Leipzig  
churches, and as music director of the  
Thomasschule (with its 4 choirs),  
as well as supplying whatever music the town  
council wanted.

# The HIGH BAROQUE: J. S. BACH

Lutheran **church services** in Bach's time included:

- \*Latin **motets**
- \*Congregational singing of **chorales**
- \***Organ music** (chorale preludes/ postludes)
- \***Cantatas** performed after the reading of the Gospel, and after the Sermon

# The HIGH BAROQUE: J. S. BACH

Bach composed **1 cantata** for each Sunday as well as for special feasts, adding up to **60 cantatas** annually.

Bach planned **four years of cantatas**, but only completed two years worth (around **120** multi-movement cantatas)

# The HIGH BAROQUE: J. S. BACH

## The Bach Cantata

In 1700, Erdmann Neumeister (1671-1756),  
a theologian and poet,  
created a new type of sacred work  
that he called by the Italian term “cantata.”

# The HIGH BAROQUE: J. S. BACH

Music in Lutheran services throughout the seventeenth century was chosen to reinforce the meaning of the day's Gospel reading.

Neumeister wrote poetry to be added to these texts and which could be set as a series of  
**recitatives, arias, and ariosos =**  
CANTATA

# The HIGH BAROQUE: J. S. BACH

A Bach's church "cantata"  
(which he referred as "die Stück" or "the piece")  
was each based on Lutheran chorale,  
Pertinent to a particular feast  
of the Christian year...

...and thus, Bach's year-long cycles of cantatas.

# The HIGH BAROQUE: J. S. BACH

Bach's use of chorales for his cantatas varies:

1. Chorale as a **final movement**
2. Chorale used at the **beginning and end**
3. Chorale used **throughout the cantata**

# The HIGH BAROQUE: J. S. BACH

## J. S. Bach, *Nun komm der Heiden Heiland*, BWV 62

- |                                     |                  |
|-------------------------------------|------------------|
| 1. “Nun komm der Heiden Heiland”    | Chorale Fantasia |
| 2. “Bewundert, o Menschen”          | Da Capo Aria (T) |
| 3. “So geht aus Gottes”             | Recitative (B)   |
| 4. “Streite, siege, starker, Held!” | Da Capo Aria (B) |
| 5. “Wir ehren diese Herrlichkeit”   | Recitative (S+A) |
| 6. “Lob sei Gott, dem Vater”        | Chorale          |

# The HIGH BAROQUE: J. S. BACH

Chorale tune and words by Martin Luther in 1524,  
and based on the Gregorian chant  
*Veni, redemptor gentium* by Saint Ambrose.

The chorale is used as prominent hymn for  
the first Sunday of Advent.



# The HIGH BAROQUE: J. S. BACH

## Nun komm, der Heiden Heiland from the Weissenfels hymnal of 1714



Nun komm, der Hei - den Hei - land, der Jung - frau - en Kind er - kannt, des sich wun - dert al - - le Welt,  
Gott solch Ge - burt ihm be - stellt.

The image shows two staves of musical notation in G major, 3/4 time. The first staff contains the first line of the hymn, and the second staff contains the second line. The lyrics are written below the notes.

# The HIGH BAROQUE: J. S. BACH

The opening chorus is based on **cantus firmus** treatment of the **chorale melody**,  
and the final chorus is a **four-part harmonization** of the tune.

# The HIGH BAROQUE: J. S. BACH

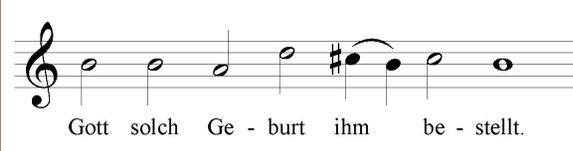
In between the chorale movements,  
Bach inserts recitatives and arias  
in an operatic style.

# The HIGH BAROQUE: J. S. BACH

The opening chorus mixes a variety of styles in a  
CHORALE FANTASIA

- The movement begins with a Vivaldi-like **orchestral ritornello** that features the chorale tune in the bass.
- The **ritornello recurs in a concerto-like format.**
- Between the ritornellos, Bach presents the **four phrases of the chorale set in cantus-firmus style.**
- The **first and fourth phrases** are preceded by the lower voices in points of imitation based on the chorale tune

# The HIGH BAROQUE: J. S. BACH

<p>Rit. 1</p> <p>1-16</p>	 <p>(17-21) 22-25</p>	<p>Rit. 2</p> <p>25-32</p>	 <p>33-36</p>	<p>Rit. 3</p> <p>36-42</p>		
<p>B minor</p>	<p>B minor</p>		<p>B-minor &gt; E minor</p>	<p>E minor &gt; G major</p>		<p>G major &gt; D major</p>
 <p>43-46</p>		<p>Rit. 4</p> <p>46-55</p>	 <p>(56-62) 63-66</p>		<p>Rit. 5</p>	
<p>D Major &gt; B minor</p>		<p>B minor</p>	<p>B minor</p>		<p>D.C.</p>	

# The HIGH BAROQUE: J. S. BACH

The initial aria for tenor  
“Bewundert, o Menschen”  
is in the **DA CAPO** (ABA) form.

The text muses on the mystery of the incarnation.

Bach sets the aria in a **fast minuet** style  
(a *passepied*)

# The HIGH BAROQUE: J. S. BACH

A	Bewundert, o Menschen, dies große Geheimnis: Der höchste Beherrischer erscheint der Welt.
B	Hier werden die Schätze des Himmels entdeckt. Hier wird uns ein göttliches Manna bestellt, O Wunder! die Keuschheit wird gar nicht beflecket.

# The HIGH BAROQUE: J. S. BACH

## DA CAPO ARIA FORM

**Ritornello**

TEXT A

**Ritornello**

TEXT A

**Ritornello**

TEXT B

*da capo*

# The HIGH BAROQUE: J. S. BACH

## DA CAPO ARIA FORM

**Ritornello**

TEXT A

**Ritornello**

TEXT A

**Ritornello**

TEXT B

*da capo*

'A' begins and  
ends in tonic

'B' section ends  
on half cadence

# DA CAPO ARIA

## ‘A’ SECTION

**RITORNELLO I** in the tonic (I or i)

The vocal (A) section based on opening **MOTTO**

**RITORNELLO II** in a secondary key (V or III)

Second setting of A'

**RITORNELLO III**

brings the section to a close in the tonic.

# The HIGH BAROQUE: J. S. BACH

Motto

Be - wun - dert, o Men - schen, \_\_ dies \_\_ gro - ße Ge - heim - nis, \_\_ be - wun - dert, o Men - schen, \_\_ dies \_\_ gro - ße Ge - heim - nis \_\_

The image shows a musical score for a piece titled 'Motto' by J.S. Bach. The score is written in three staves: a treble clef staff at the top, a vocal line in the middle, and a bass clef staff at the bottom. The key signature is one sharp (F#) and the time signature is 3/8. The vocal line contains the lyrics: 'Be - wun - dert, o Men - schen, \_\_ dies \_\_ gro - ße Ge - heim - nis, \_\_ be - wun - dert, o Men - schen, \_\_ dies \_\_ gro - ße Ge - heim - nis \_\_'. There are three callout boxes, each labeled 'Motto', pointing to specific musical phrases: one points to the beginning of the vocal line, another points to the first instrumental staff, and the third points to the second instrumental staff.

Motto

Motto

# The HIGH BAROQUE: J. S. BACH

The final movement,  
a 4-part harmonization of the chorale tune,  
praises Father, Son, and Holy Spirit