Georg Friedrich Kauffmann, Harmonische Seelenlust, Part I

Georg Friedrich
Kauffmann
(1679- 1735)

Mus. O. 12172
Staatsbibliothek Berlin

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Partitura Organum

Harmonische Seelen-Lust
Musicalischer Gönner und Freunde.

das ist:

Kürtze, iedoch nach besondern Genie und guter Grace
elaborirte Præludia von 2. 3. und 4. Stimmen
über die bekanntesten Choral-Lieder etc.

Allen
Hohen und Niedern Liebhabern des Claviers zu einem Privat-Vergnügen,
denen HERREN Organisten in Städten und Dörffern aber
zum allgemeinen Gebrauch beym öffentlichen GOTTES-Dienst,
mit besondern Fleiß entworffen,
Welchen iedesmahl am Ende der schlechte Choral, mit einem zierlichen
Fundament nach dem General-Bass, und zwischen ieden Commate
eine kürtze Passage, sauber in Kupffer gestochen,
annoch beygefügt, und nebst einem
nöthigen Register Stückweise
heraus gegeben worden,

von

George Friedrich Kauffmann,
Fürstl. Sächsl. Merseburgischen Capell-Direct:
und Hoff-Organisten.

Leipzig auf Kosten des Autoris
und in Commission zu haben unter dem Rathhause
bey Boetii Seel. Tochter.

J. G. Krügner sculps. Lipsiæ.

Mus. O 12172 Rara

Georg Friedrich Kauffmann, Harmonische Seelenlust, Part I

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Introduction

Georg Friedrich Kauffmann was born on 14 February 1679 in Ostermondra, Thuringia. Very little is known about Kauffmann's early years. He received his early keyboard training in Erfurt from Johann Heinrich Buttstett (1666-1727). Buttstett was himself a student of Johann Pachelbel (1653-1706) and he had, besides Kauffmann, prominent students like Jacob Adlung (1699 - 1762) and Johann Gottfried Walther (1684-1748). Later Kauffmann studied in Merseburg with Johann Friedrich Alberti (1642 - 1710). Alberti, at that stage, was the court and cathedral organist, and he schooled the young Kauffmann in composition. Kauffmann succeeded Alberti as court and cathedral organist after the latter's death in 1710. Kauffmann's music and reputation spread beyond Merseburg within a few years of his appointment in 1710. In 1717 the university of Leipzig considered asking Kauffmann to inspect the newly finished organ of the Paulinerkirche , but the invitation eventually went to Johann Sebastian Bach, the most sought-after organist and examiner of the day. In autumn 1722 Kauffmann went to Leipzig to compete for Kuhnau's former position of Kantor at the Thomaskirche. In the records of the town council it appears that Kauffmann was one of seven candidates and he is described as "Court Organist and Music Director in Merseburg". He remained among the finalists for the job until Bach ultimately received it in April 1723.

Kauffmann's reputation as a composer and organist reached far beyond the environs of Merseburg. It is commonly known that Johann Gottfried Walther, who was presumably acquainted with Kauffmann in Erfurt, copied more than a few of Kauffmann's chorale preludes. Even Walther's pupil, Johann Tobias Krebs (1690 - 1762), later a pupil of Bach, copied one of Kauffmann's organ works, the Fantasia in G. Kauffmann's crowning achievement and his claim to fame oeven till today is his "Harmonische Seelenlust". This work, containing all of his known chorale preludes together with figured bass settings for all but one of the used chorale melodies, was first initiated by Kauffmann as a serial publication. The first volume appeared in 1733. Kauffmann died of tuberculosis in 1735 before he could finish the work. His widow, however, saw it through, and the series was completed in 1740. That his widow completed the publication is probably the reason some of the works included are in fact not composed by Kauffmann. Three of the works were composed by Johann Gottfried Walther and one by Friedrich Wilhelm Zachow.

Today the "Harmonische Seelenlust" is a rich source of inspiration. Not only does it include every form of choral prelude writing developed in the central German Baroque area, it also has very specific registration indications for roughly half of the pieces included in the collection. Even though Kauffmann writes in his prefaces that "hat es doch die Meinung nicht dass es absolut so sein müsste" (it does not mean the indications should be absolutely followed) they nevertheless provide an intruiging insight in the way Kauffmann heard these pieces himself. At the very least it shows us the

colourful way in which Kauffmann registered his own work. This makes it the most extensive source of Baroque registration examples available to us today. Johann Sebastian Bach had probably knowledge of this extraordinary work of his contemporary, considering that the engraving thereof was executed by the workshop of Johann Gottfried Krügner (1684 - 1769), who also worked on Bach's keyboard Partitas and the Clavierübung I and III. The chorale preludes in the Harmonische Seelenlust represent the typical seventeenth- and eighteenth-century style of Central Germany where the text of the particular chorale is ideally set to music for an instrument such as the organ. It essentially entails 96 preludes based on 63 well-known German chorales. Kauffmann outlines these works as 'short, but elaborated with particular invention and pleasing style'. The collection incorporates almost every form of chorale setting employed in the early 18th century like duets, fughettas, bicinia, trios, etc. It also contains simple figured bass settings for all but one of the melodies, the purpose unknown and only to be guessed at. In these specific works the harmony underlying the counterpoint of the prelude is noticeably more elaborate and sophisticated than that of any simple chorale. Four of the 64 figured bass melodies are treated as two settings each, thus amounting to 66 figured bass works. Another interesting feature of the "Harmonische Seelenlust" that deserves mentioning is the fact that it incorporates some of the very first examples of chorale preludes for organ with a solo wind instrument. Kauffmann is undoubtedly the creator of this combination. The hobo is employed to play the chorale melody, while the organ accompanies the melody in a trio-like texture.

The source for this Edition is the original edition, available as a digital copy at the Staatbibliothek Berlin[1]. The works in present Edition appear in the order in which they appear in the source. They are not ordered alphabettically, nor are they ordered according to the liturgical year. Preludes to for example chorales sung in Advent are scattered throughout the "Harmonische Seelenlust". The same is true for chorales belonging to the Pre-Lenten Season or to Lent and Passiontide. This is probably because of the serial nature of the original publication. Kauffmann made sure each volume contained something for each liturgical season. Present edition does not follow the separation of the original volumes, but the result is the same. Each of the three parts contains chorale preludes that are suitable for each of the liturgical seasons.

[1] http://resolver.staatsbibliothek-berlin.de/SBB0001CDA500000000

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Herr Jesu Christ, mein's Lebens Licht

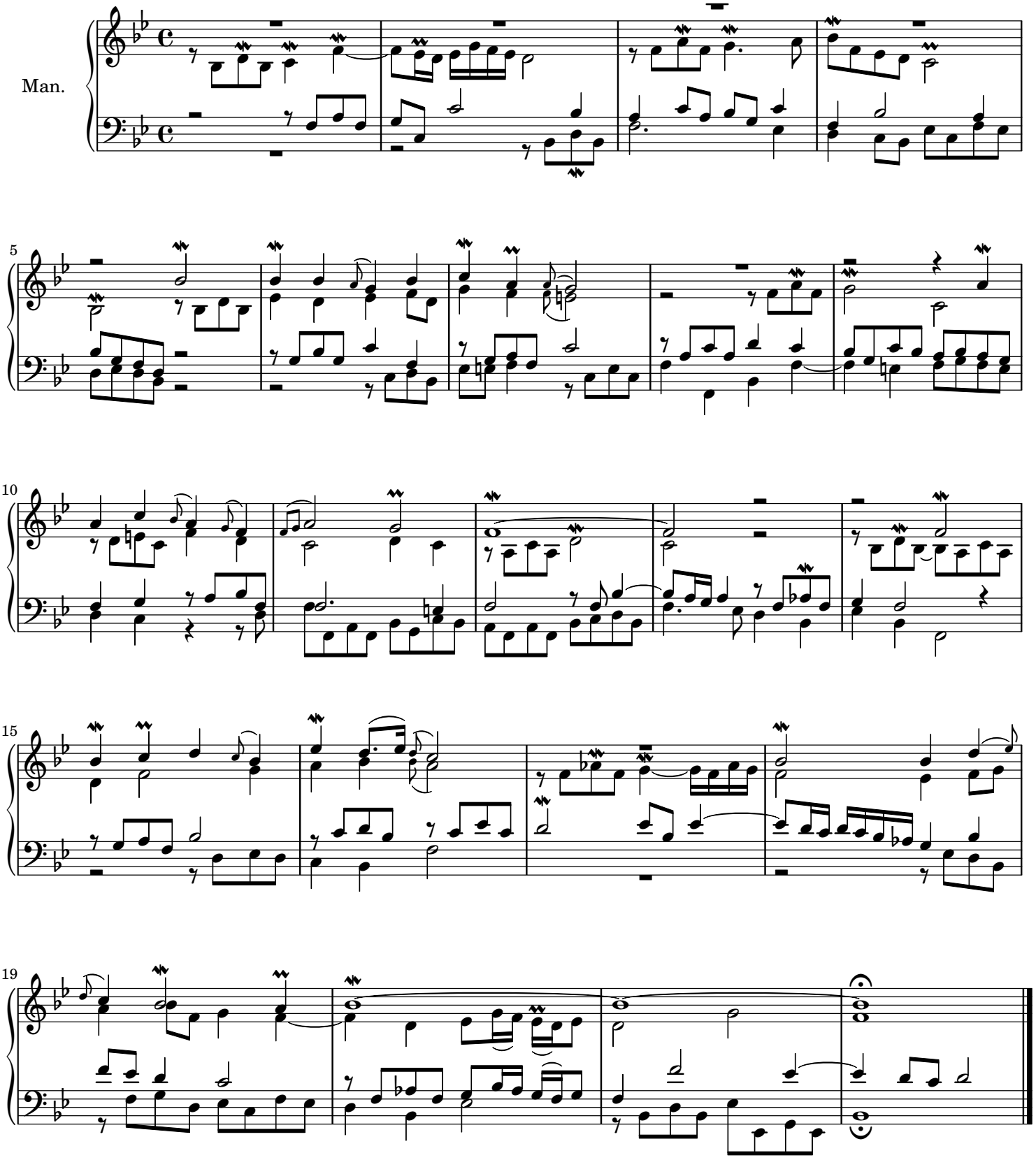
Ach Gott, wie manches Herzeleijd

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 8' oder Gedackt 8', Principal 4'

Con affetto

Man.



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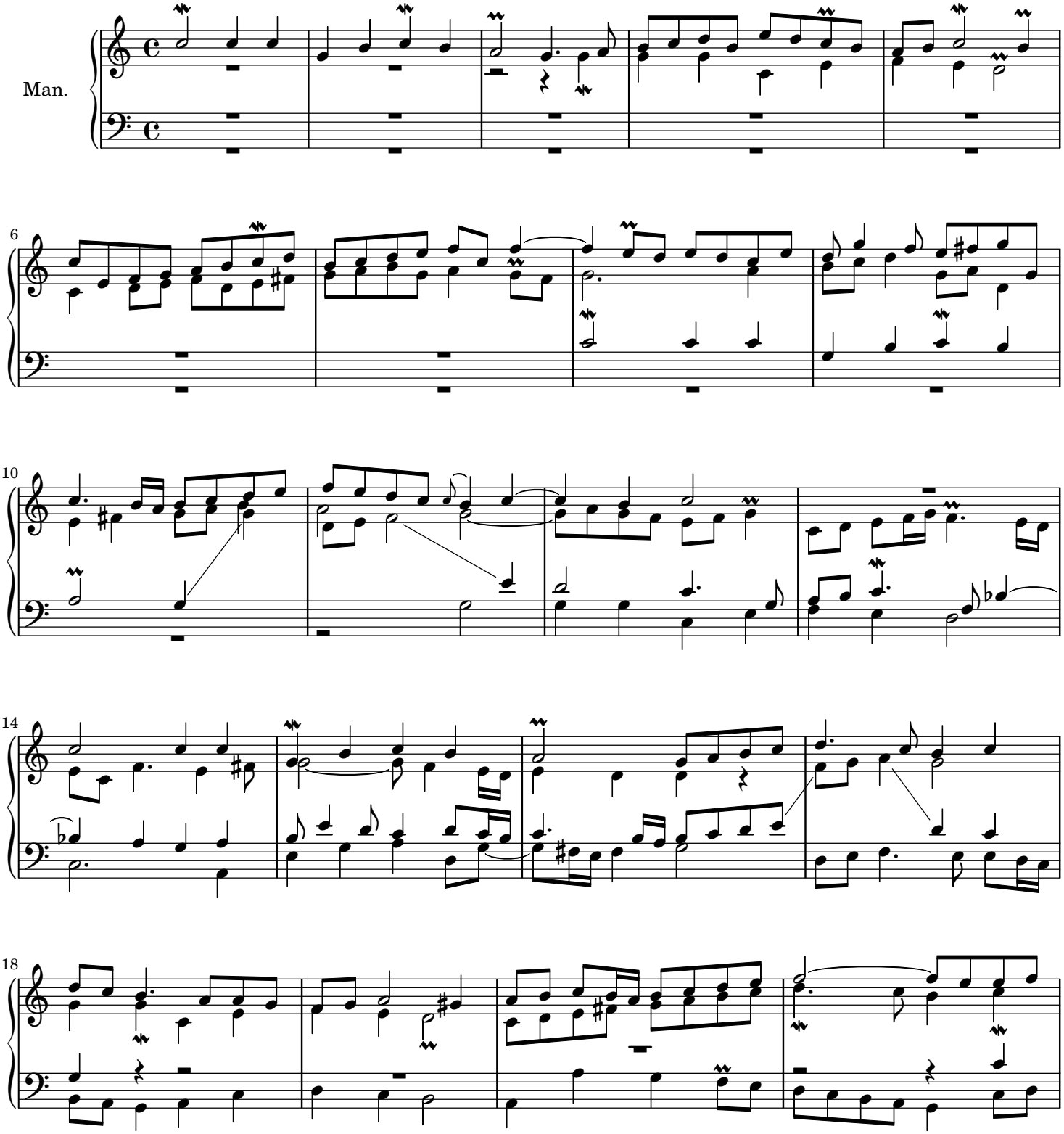
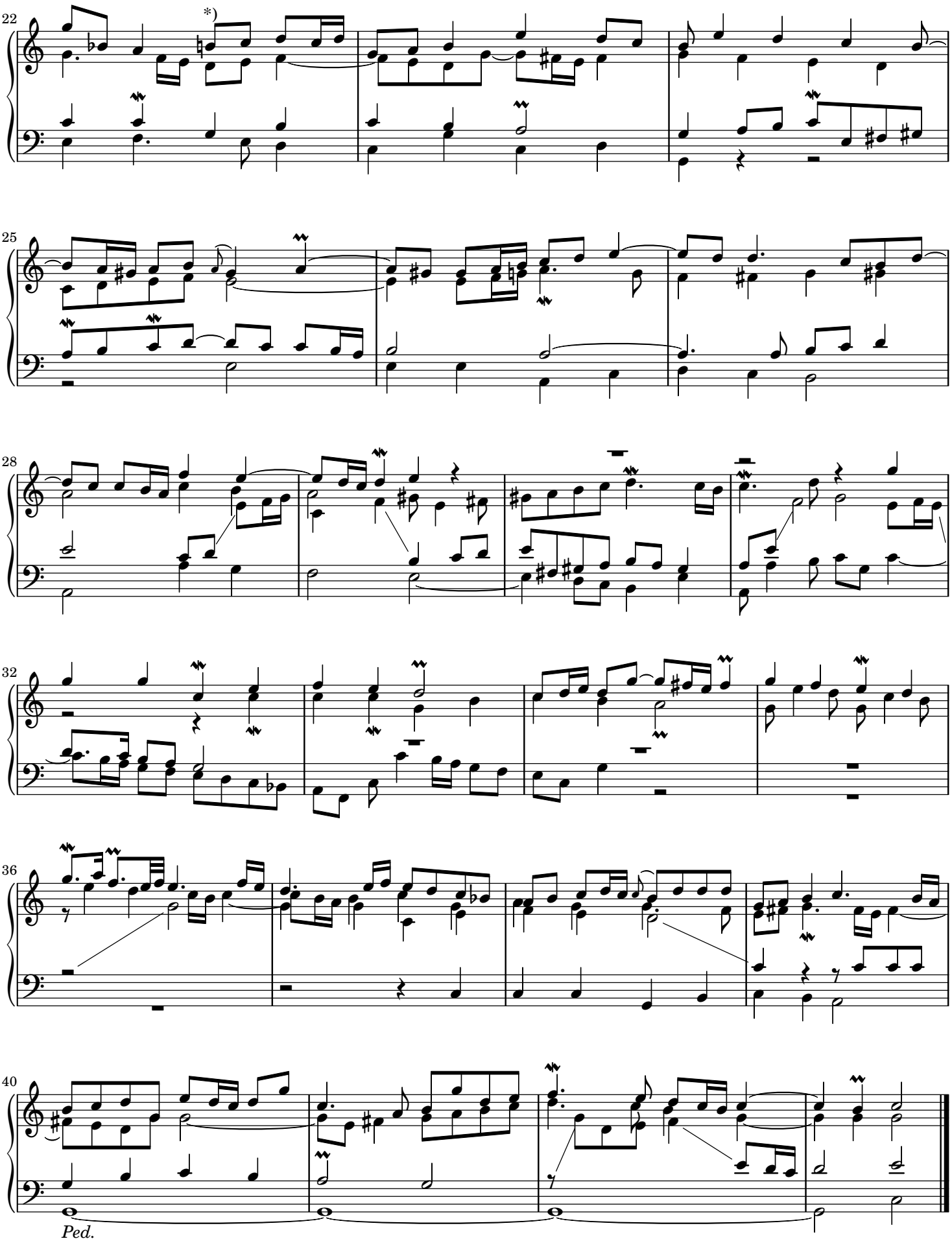
Ein feste Burg ist unser Gott

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 8', Principal 4' oder Gedackt 8', Principal 4' item das volle Werk

Fuga, un poco vivace





*) b flat in source

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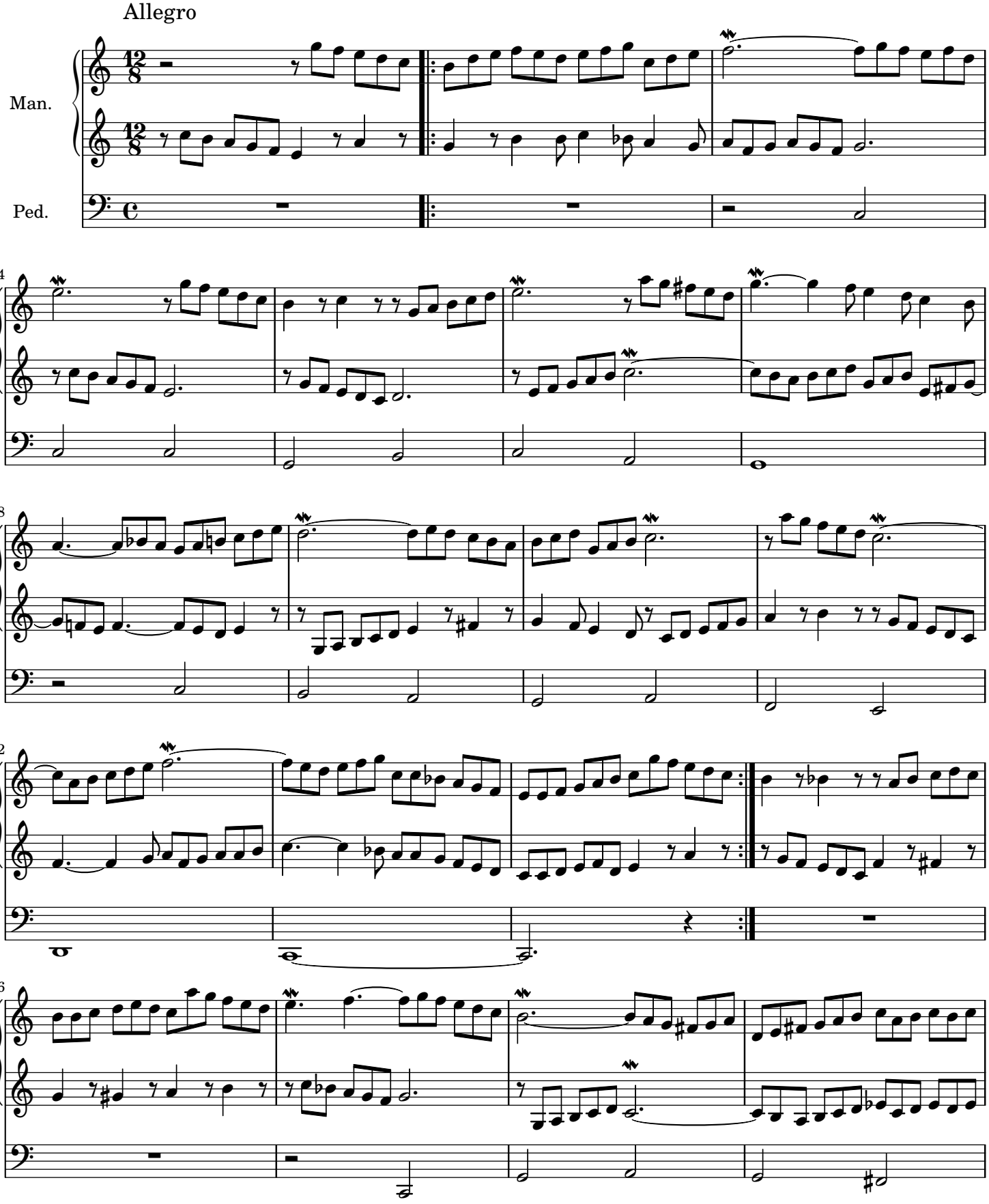
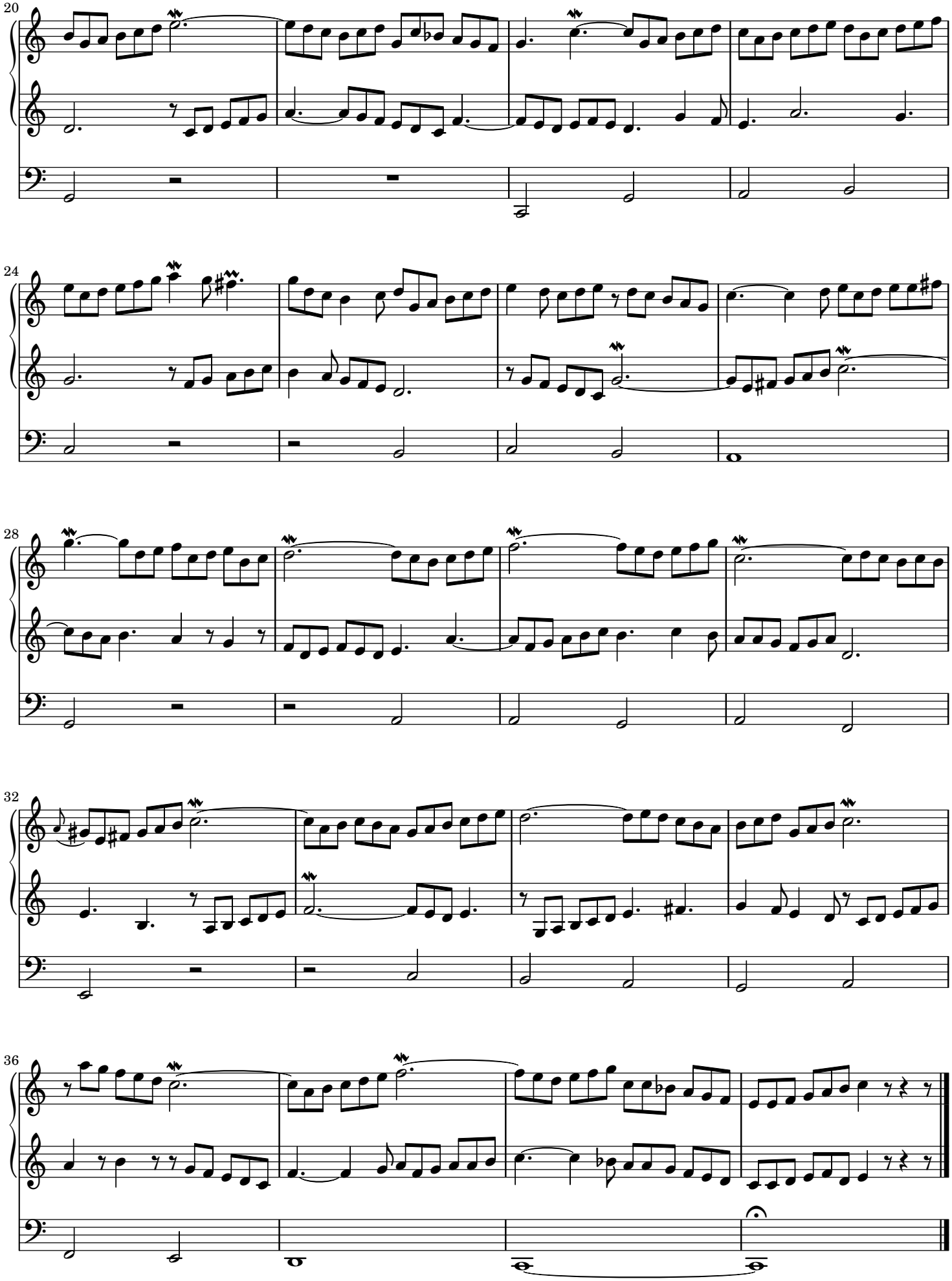
Ein feste Burg ist unser Gott

Alio modo, Choral in Pedal

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk oder Rückpositiv Fagott 16', Quintadena 8', Spitzflöte 2', oder wie man belieben möchte
Ped. Violon 16', Trompeta 8', Nachthorn 4', Cornettin 2'





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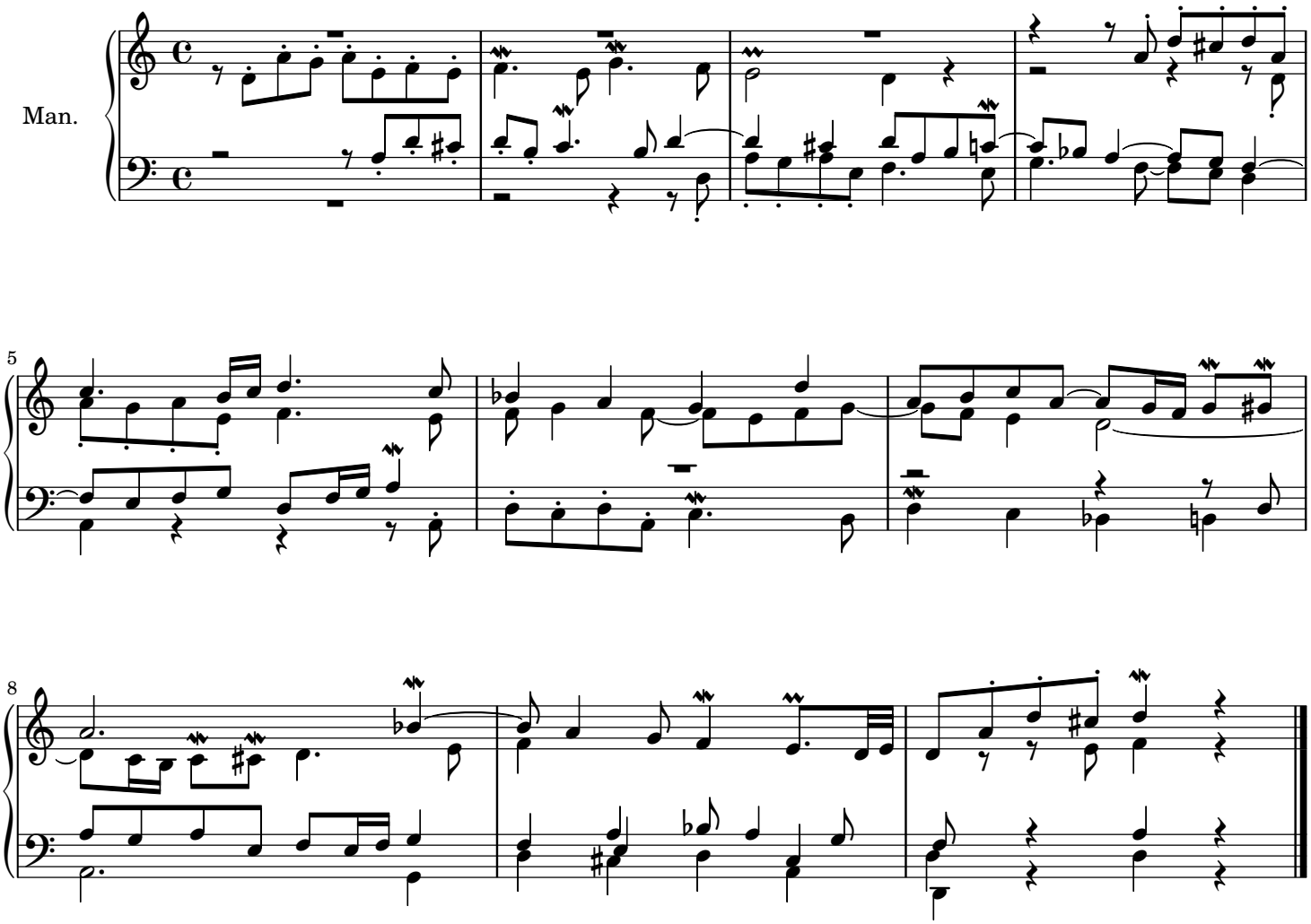
Fugetta super Wir glauben all an einen Gott

Georg Friedrich Kauffmann
(1679 – 1735)

Allegro

Man.



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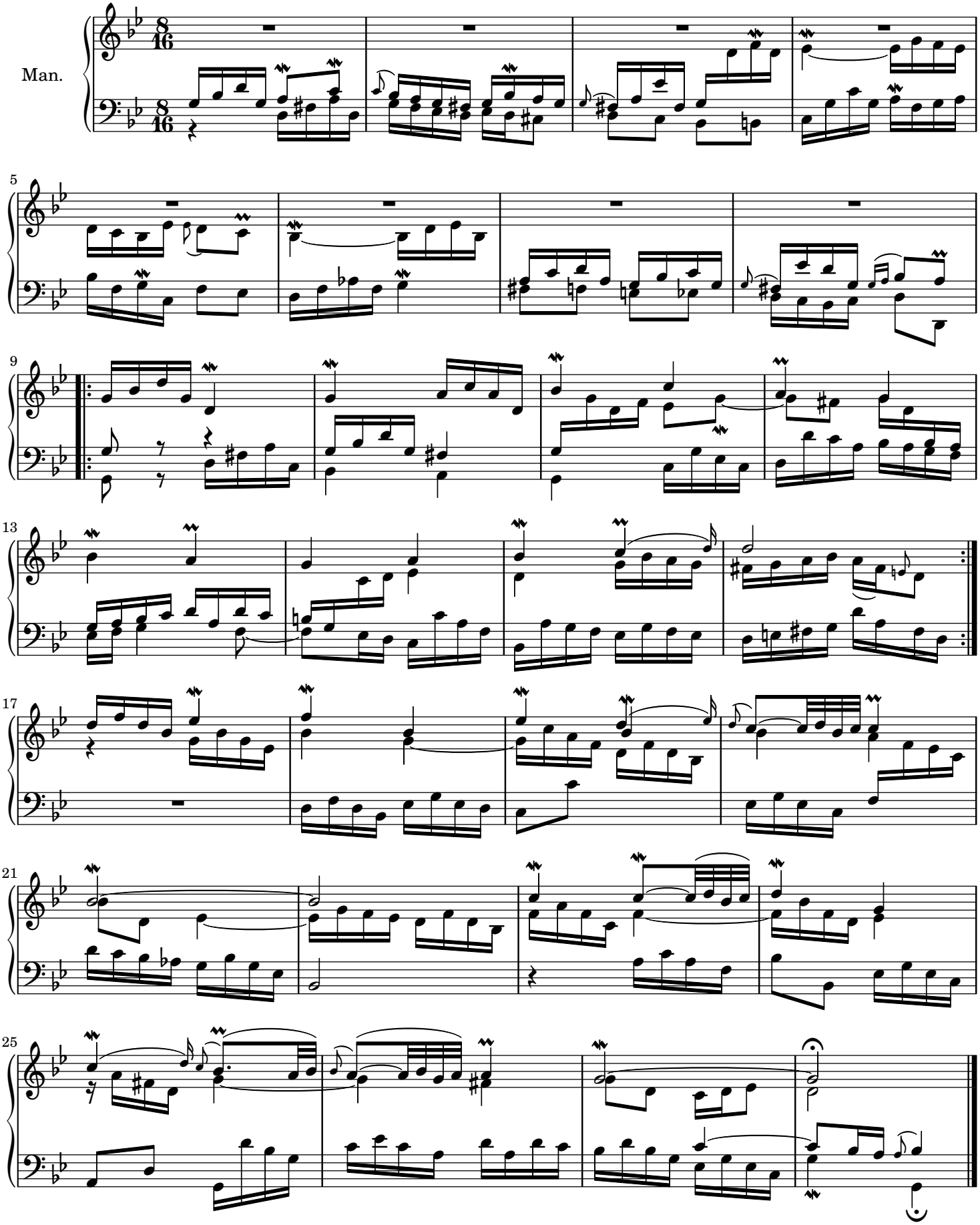
Herr, ich habe missgehandelt

Hauptwerk Principal 16', Octava 8', oder Rohrflöte 16', Principal 8'

Georg Friedrich Kauffmann
(1679 – 1735)

Adagio

Man.



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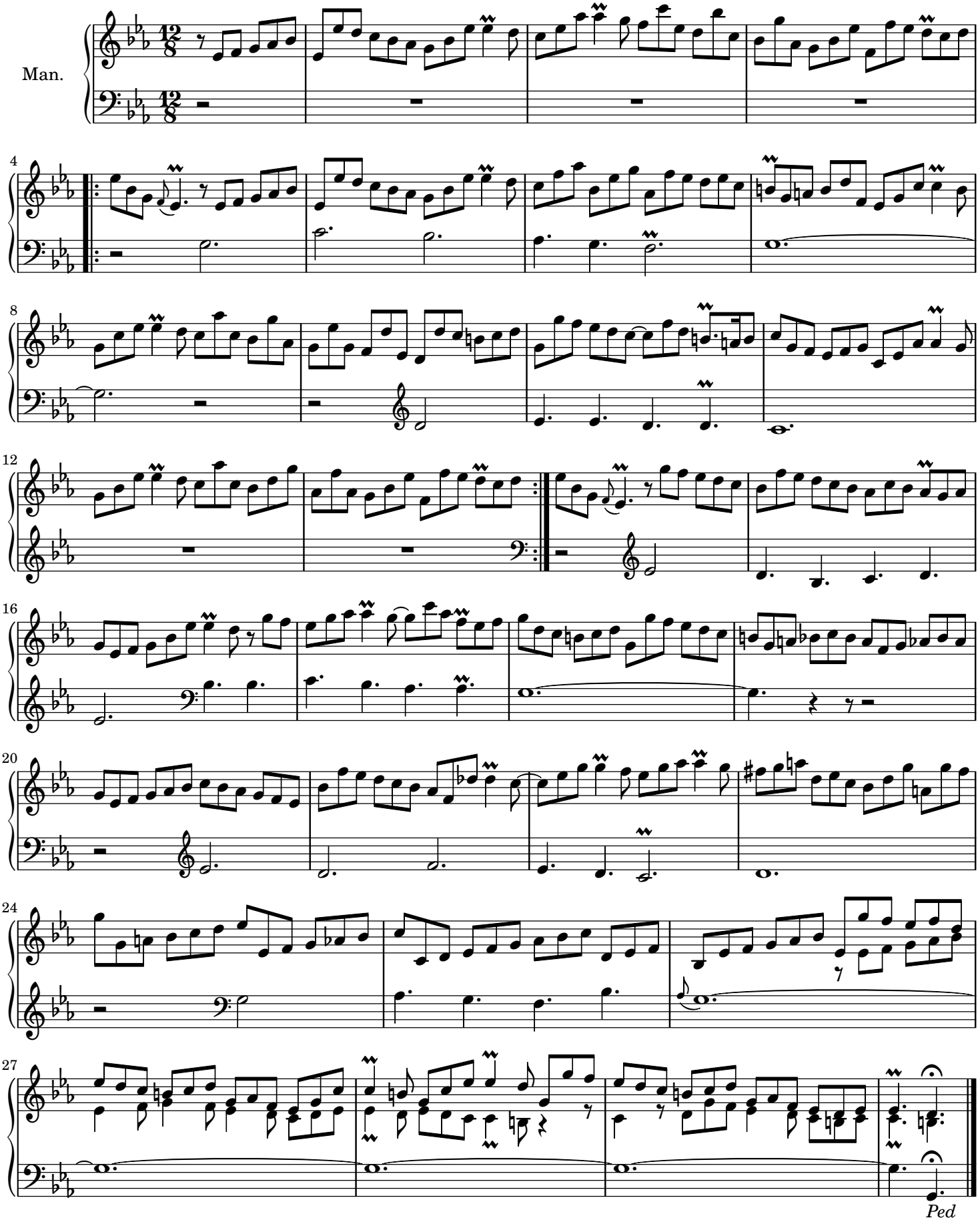
Ach Herr, mich arme Sünder

Rückpositiv Fagott 16', Quintadena 8', Spitzflöte 2'
Oberwerk Vox Humana 8', Gemshorn 8', Spillpfeiffe 4'

Georg Friedrich Kauffmann
(1679 – 1735)

Vivace

Man.



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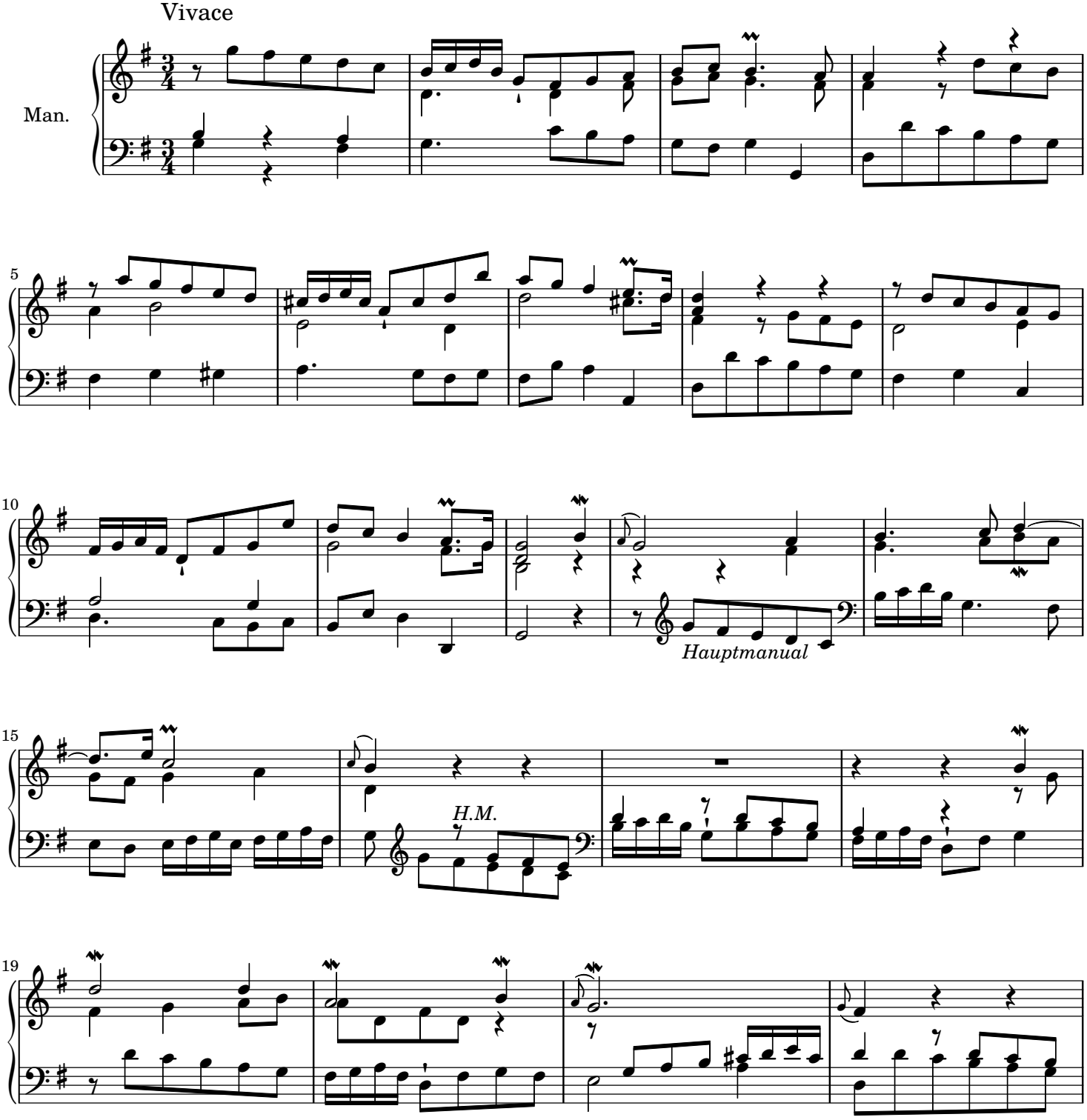
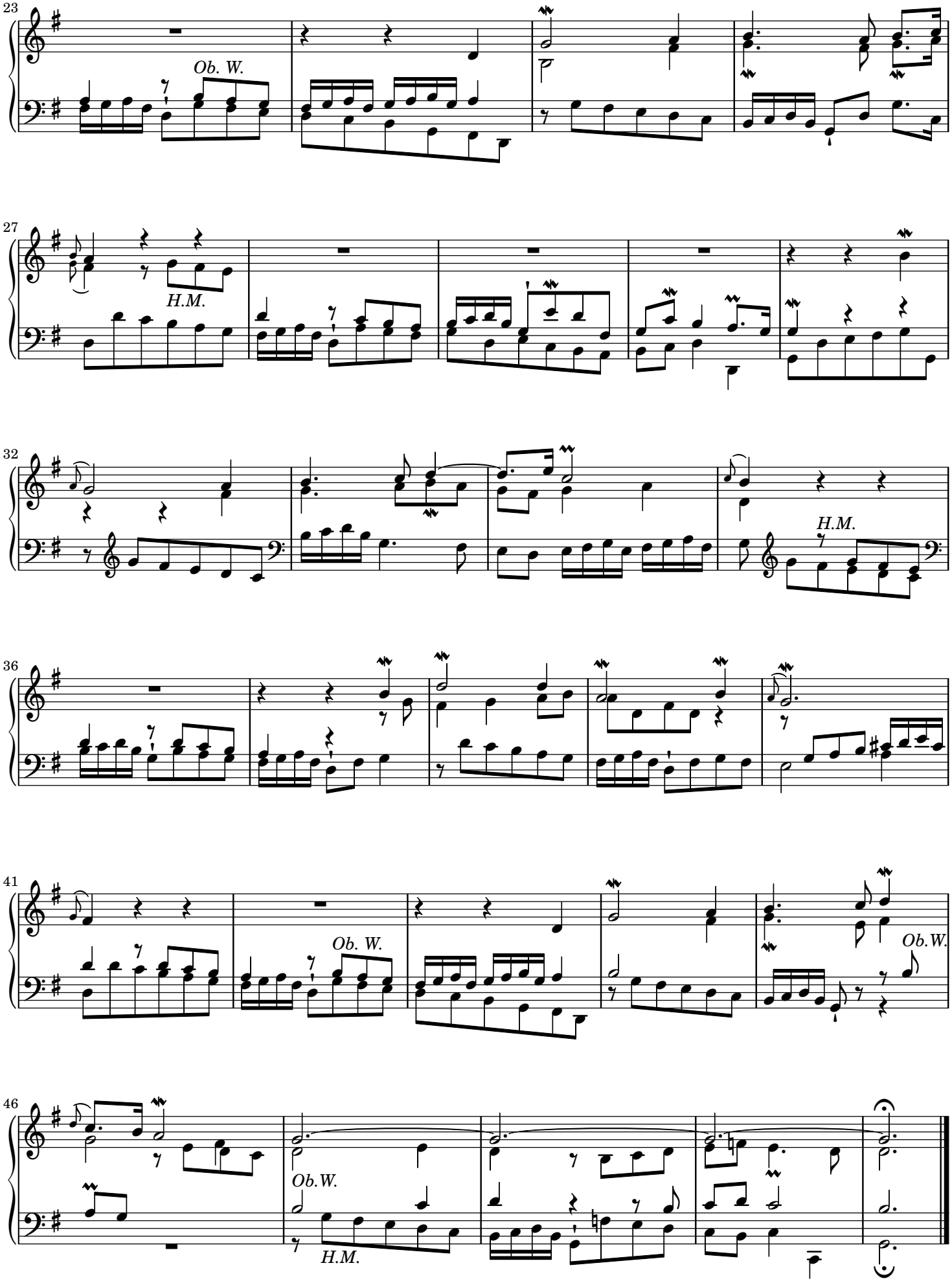
Nun ruhen alle Wälder

a 2 Clav.

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 8', Trompet 8'
Oberwerk Vox Humana 8', Rohrflöte 8', Rohrflöte 2'





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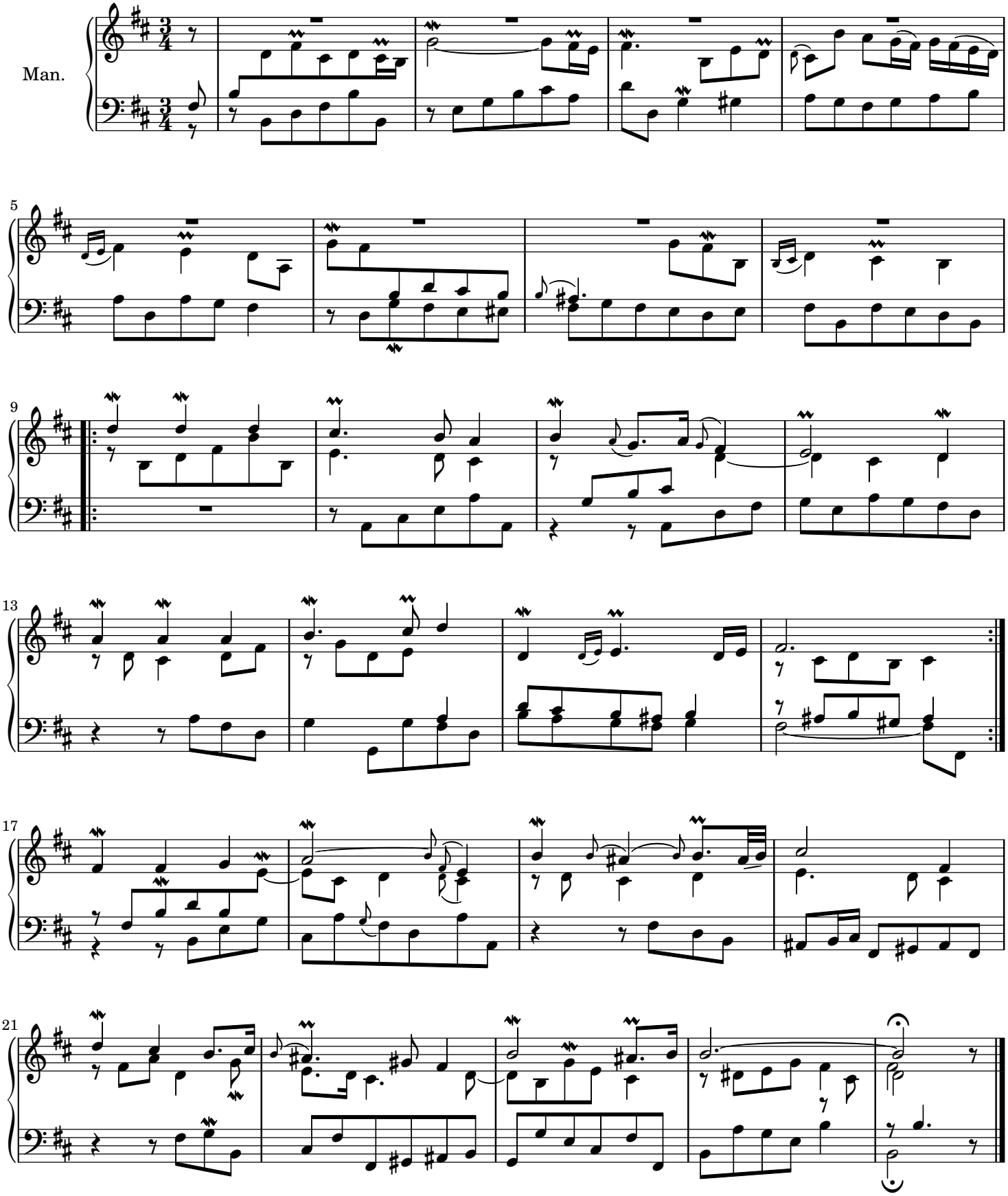
Schönster Immanuel!

Georg Friedrich Kauffmann
(1679 – 1735)

Rückpositiv Quintadena 16', Principal 8' oder Principal 8' allein

Affettuoso

Man.



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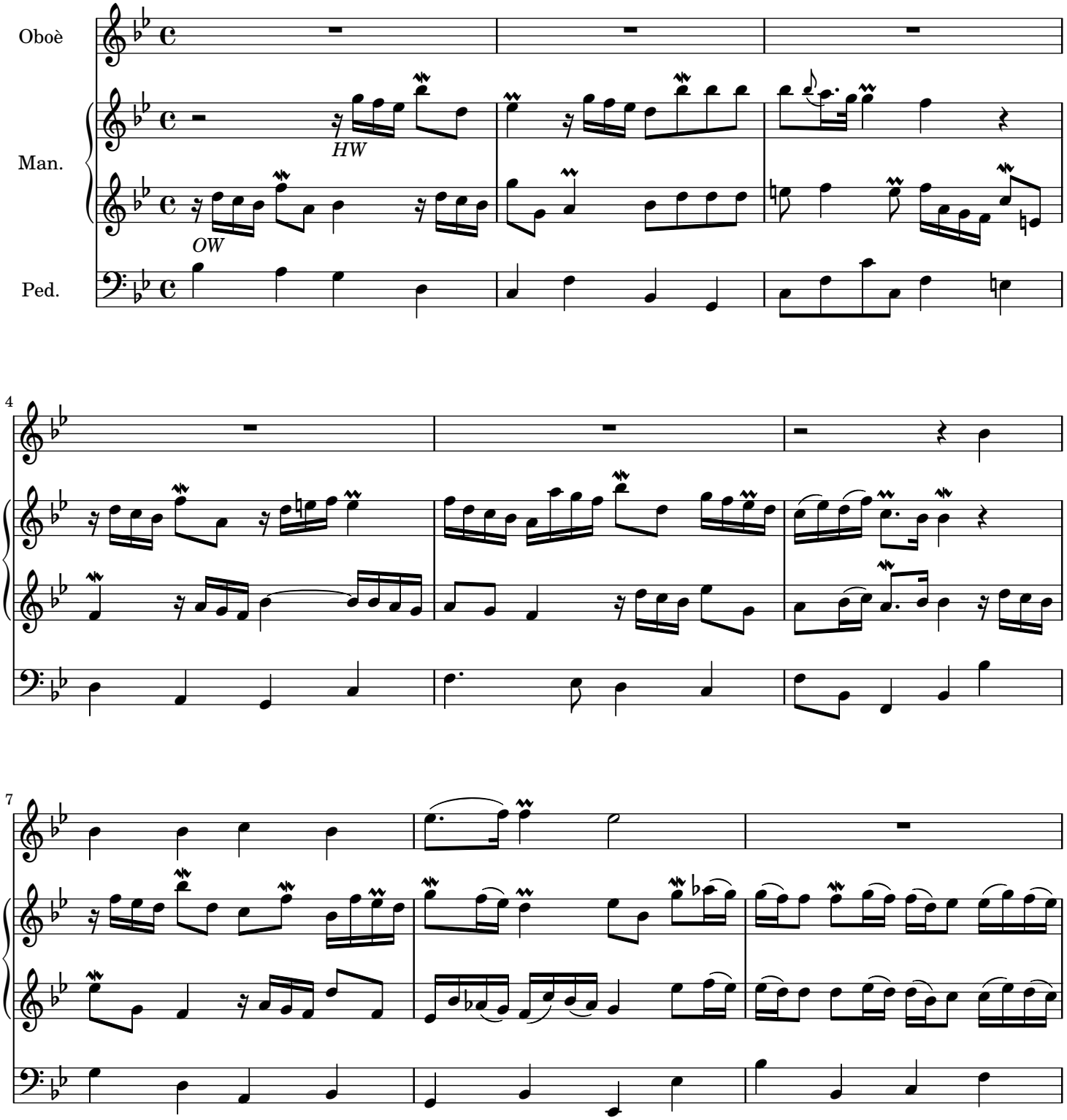
Gelobet seist du Jesu Christ

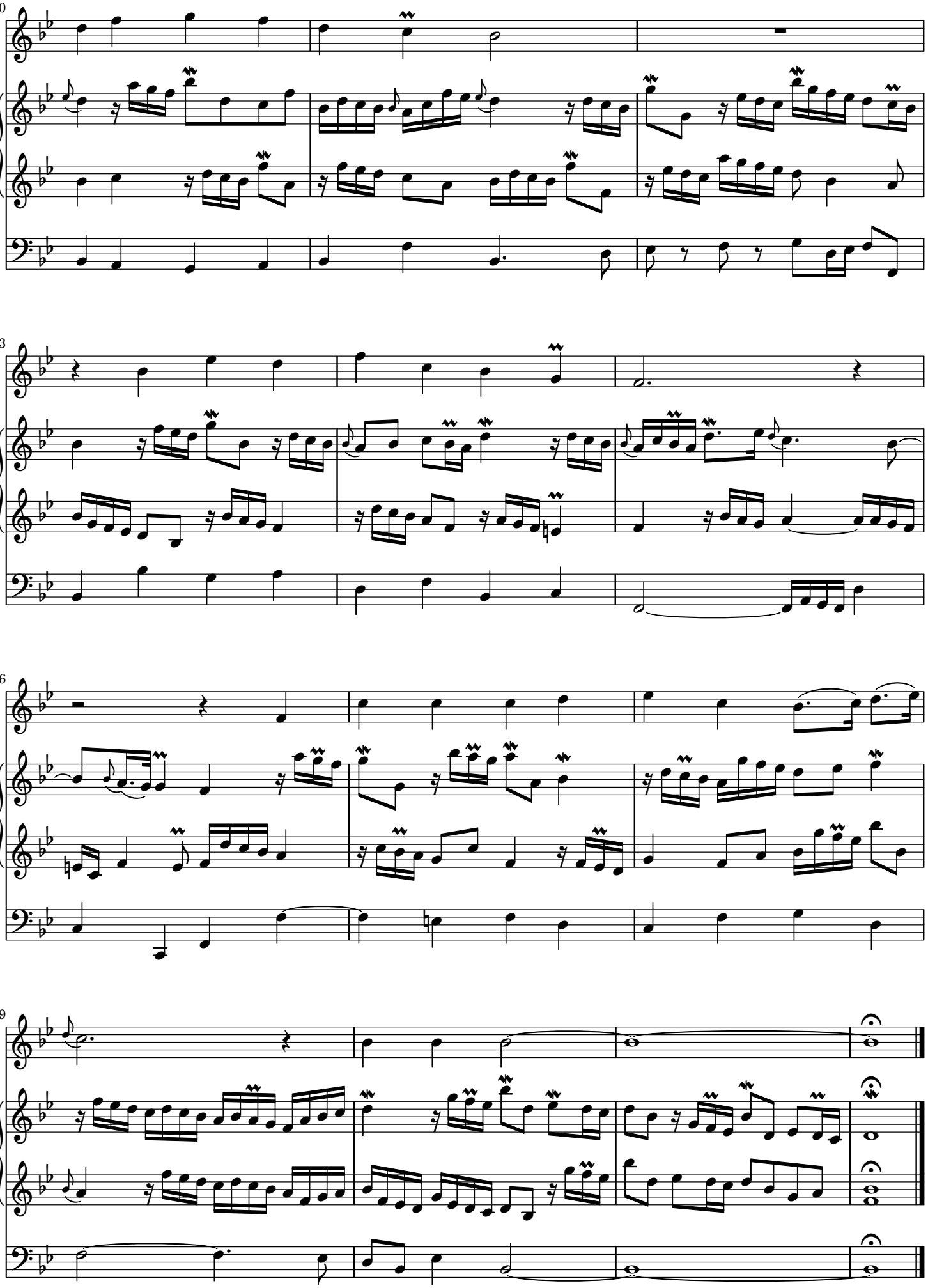
a 2 Clav. et Ped. con Oboè

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 8'
Oberwerk Clarin 4' et Spillpfeiffe 4' oder Principal 4'
Ped. Subbass 16', Octav Bass 8'

Andante





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Gelobet seist du Jesu Christ

Georg Friedrich Kauffmann
(1679 – 1735)

Oberwerk Vox Humana 8', Salicional 8' (rH)
Hauptwerk Fagott 16', Quintadena 16', Gemshorn 8', Kleingedackt 4' (lH)

Andante

Man.

*) Alternative from Mus. ms. 40037:

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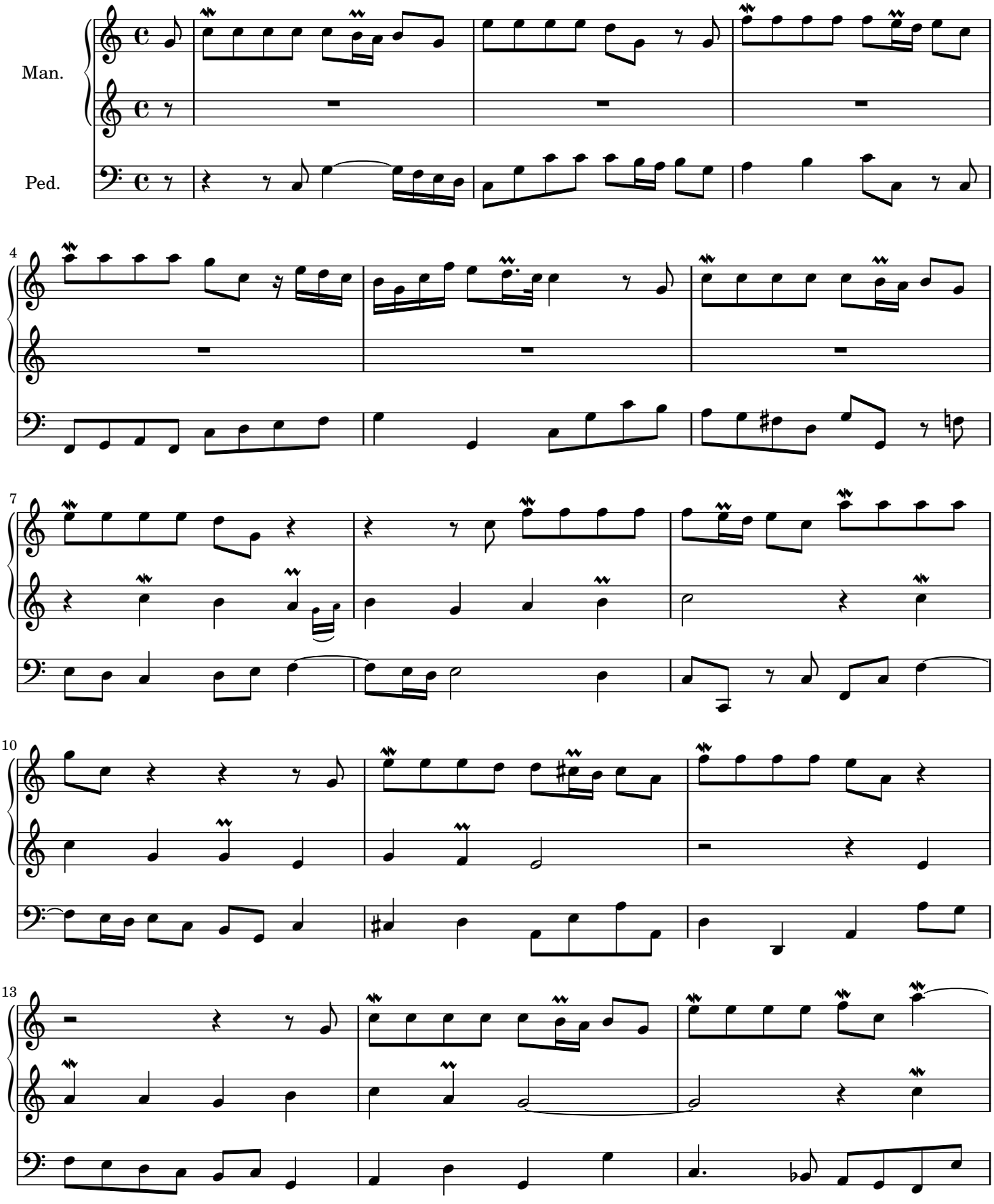
Vom Himmel hoch da komm ich her

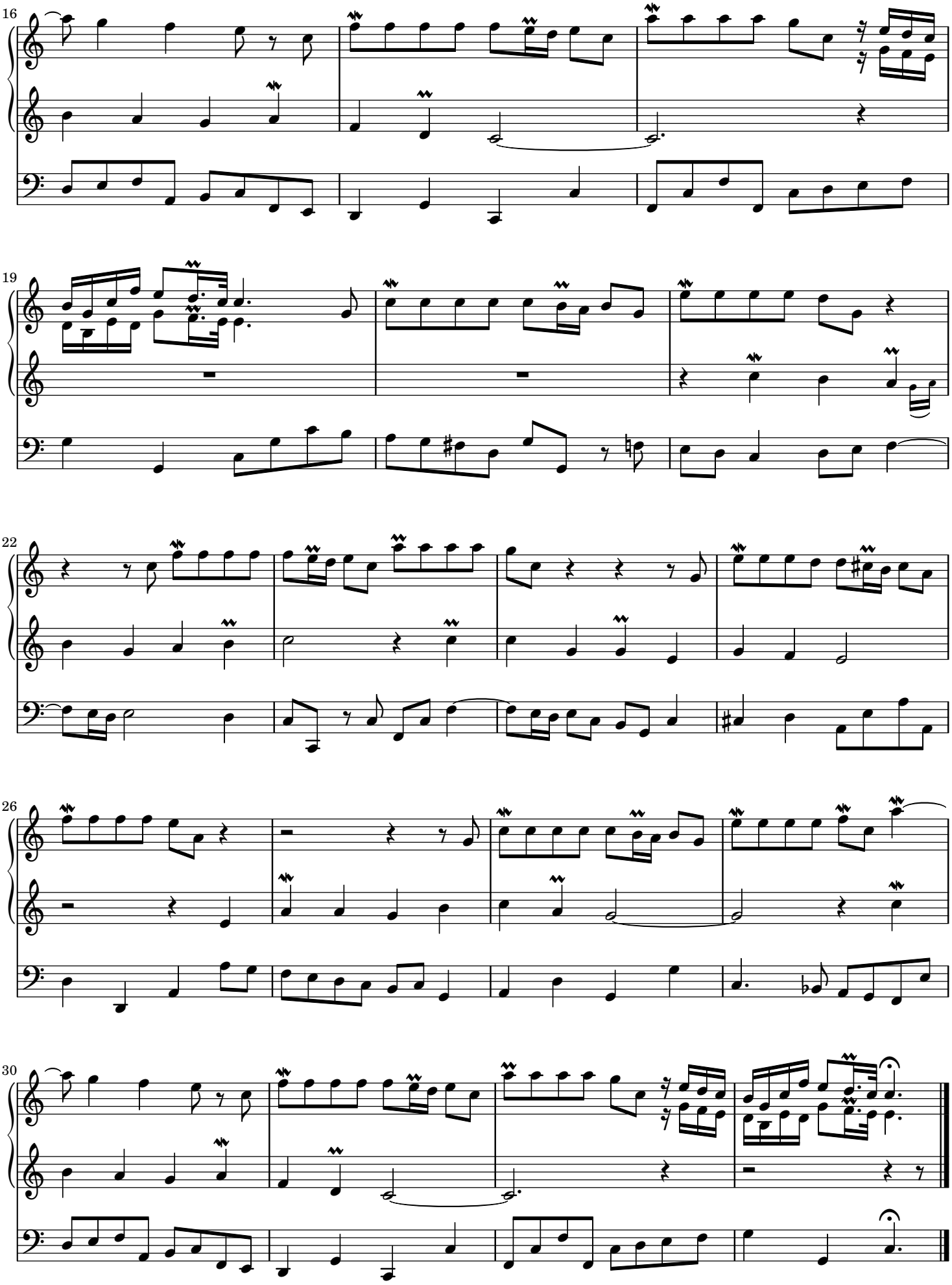
a 2 Clav. et Ped.

Georg Friedrich Kauffmann
(1679 – 1735)

Rückpos. Fagott 16', Quintadena 8', Spitzflote 2'
Oberwerk Clarino 4', Principal 4'
Ped. Subbass 16', Octavbass 8'

Vivace





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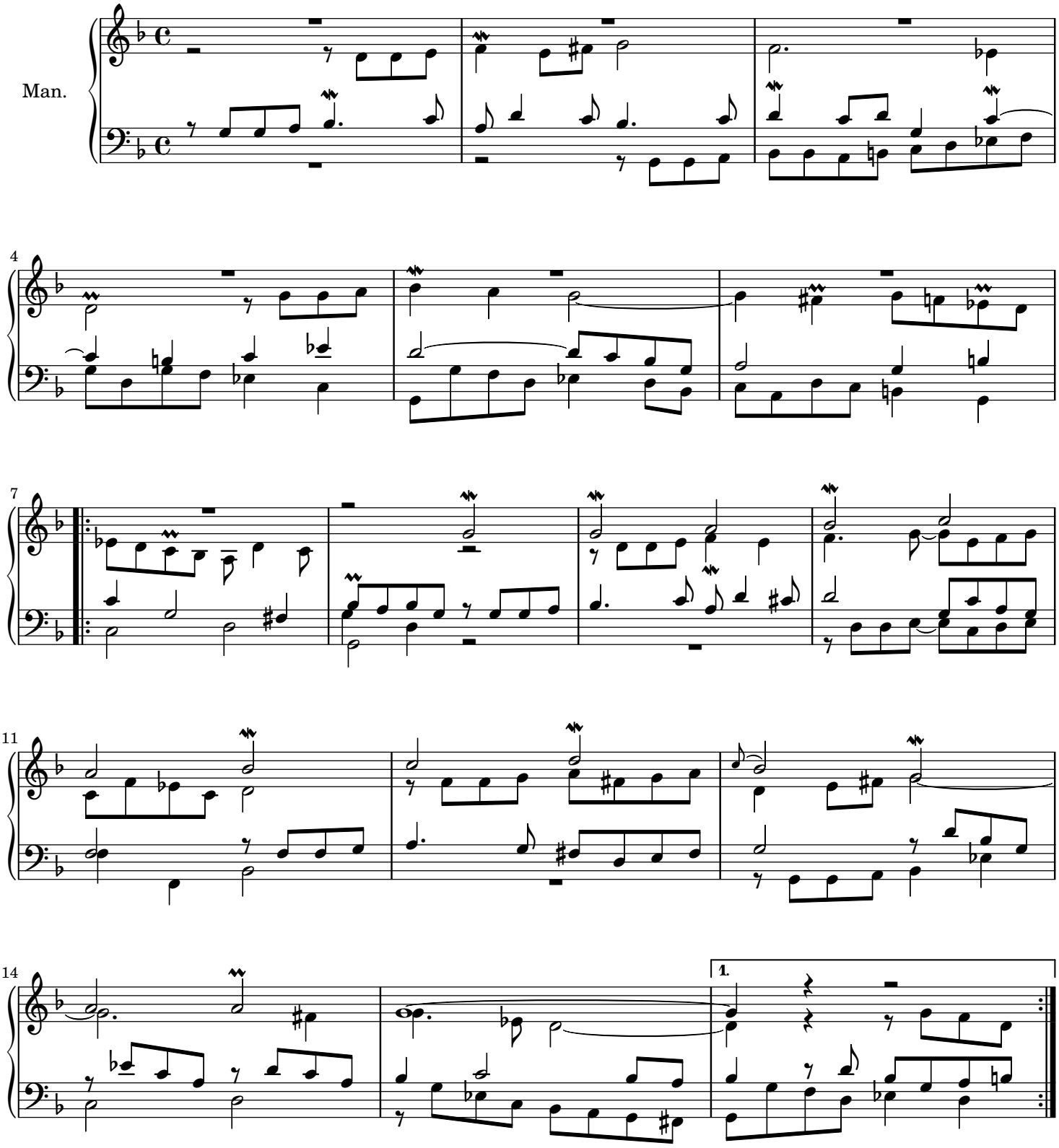
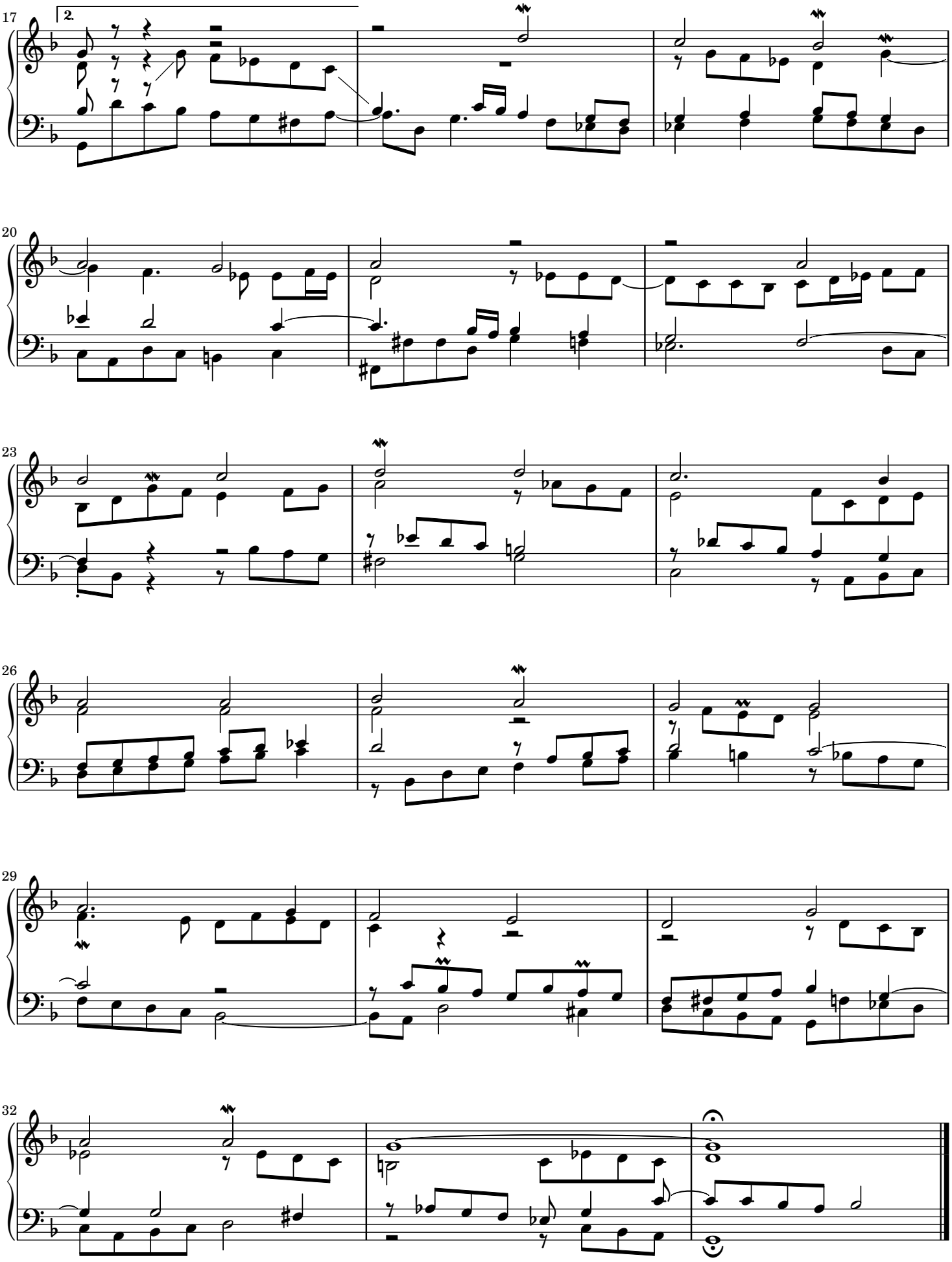
Helft mir Gottes Güte preisen

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Quintadena 16', Principal 8' oder Gedackt 8', Principal 4'

Vivace





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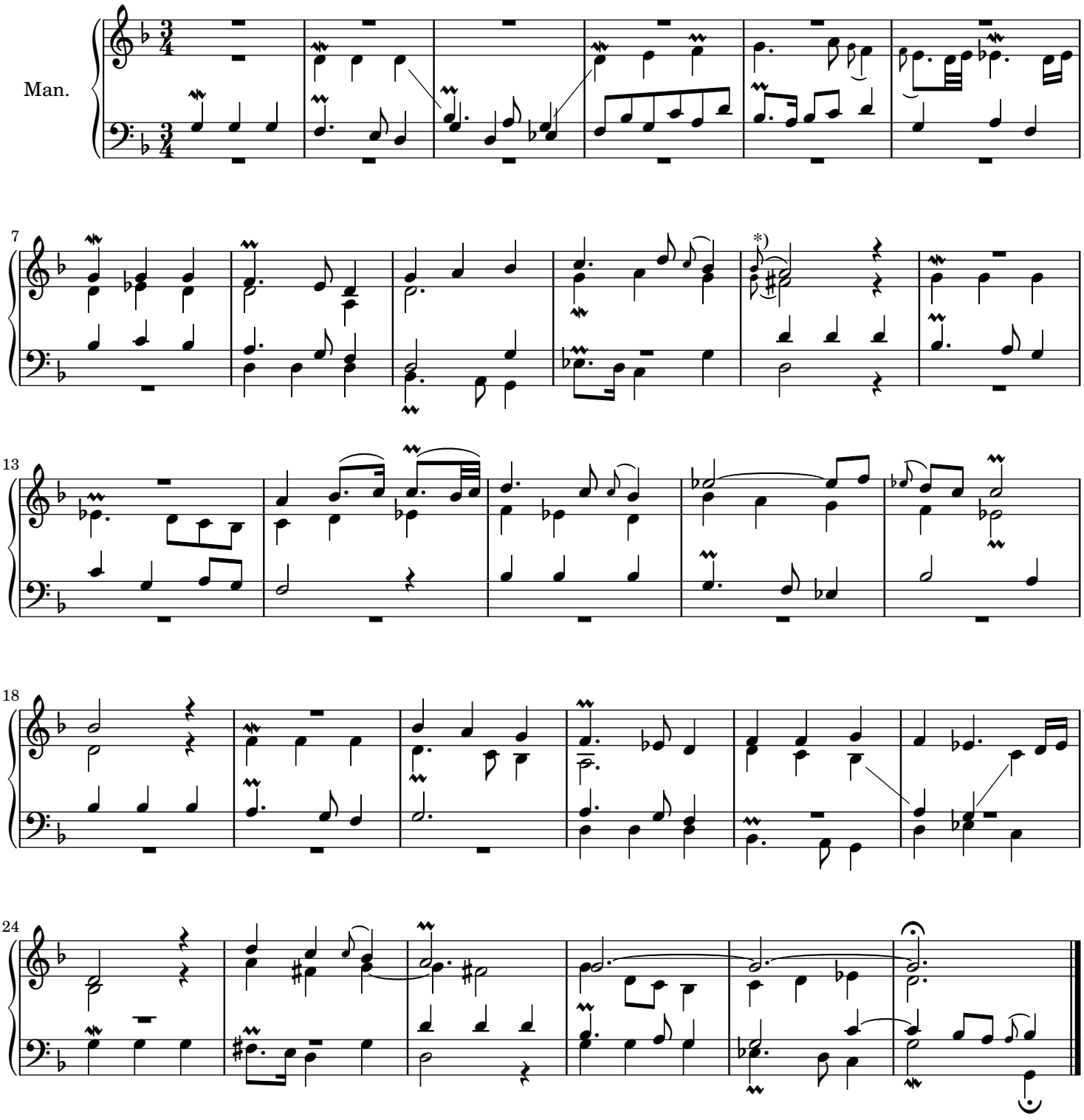
Herzliebster Jesu, was hast du verbrochen?

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Rohrflöte 16', Principal 8'

Andante

Man.



*) Both grace notes are in the manuscript the same notes as the half notes that follow them (i.e a and f sharp).

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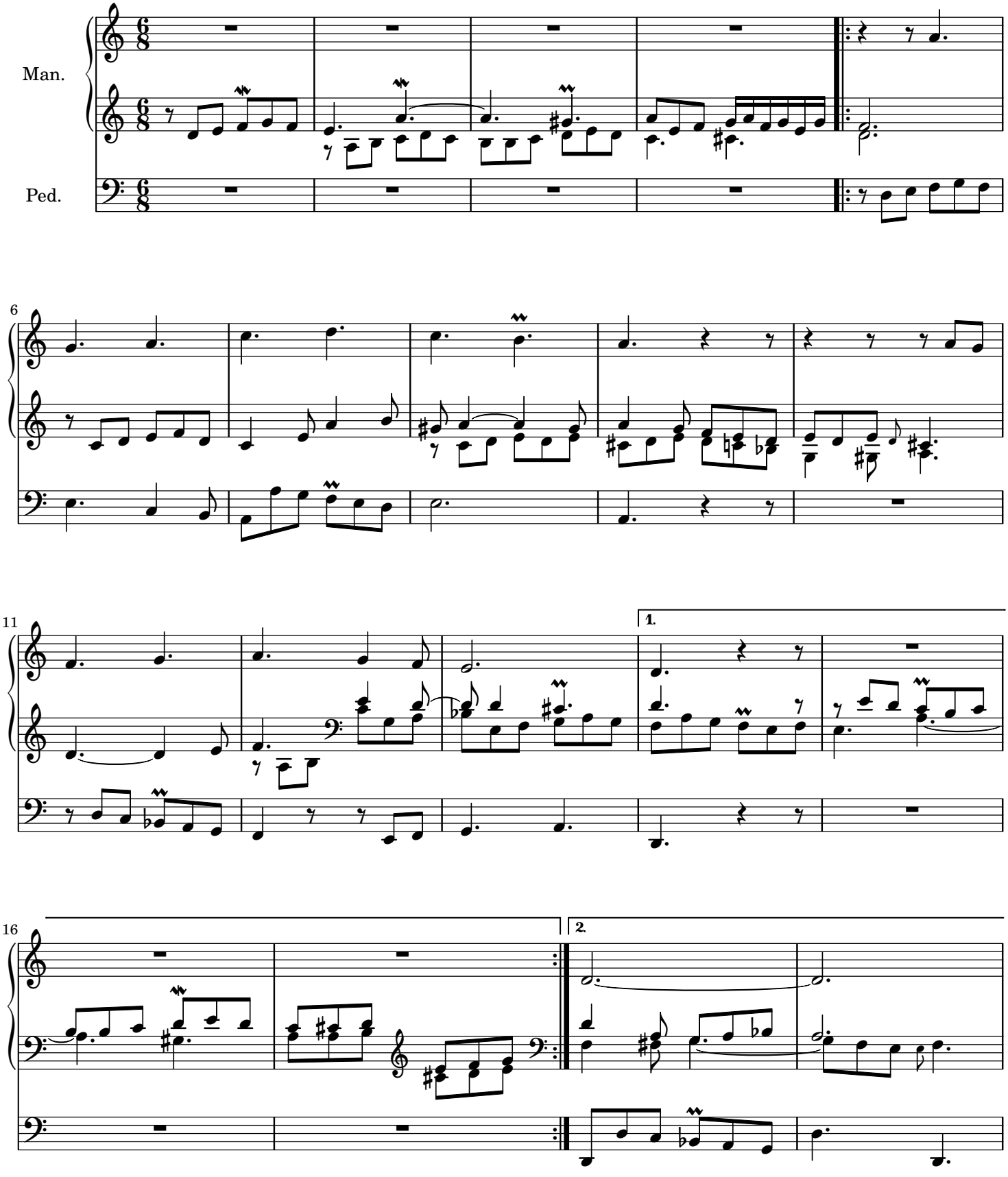
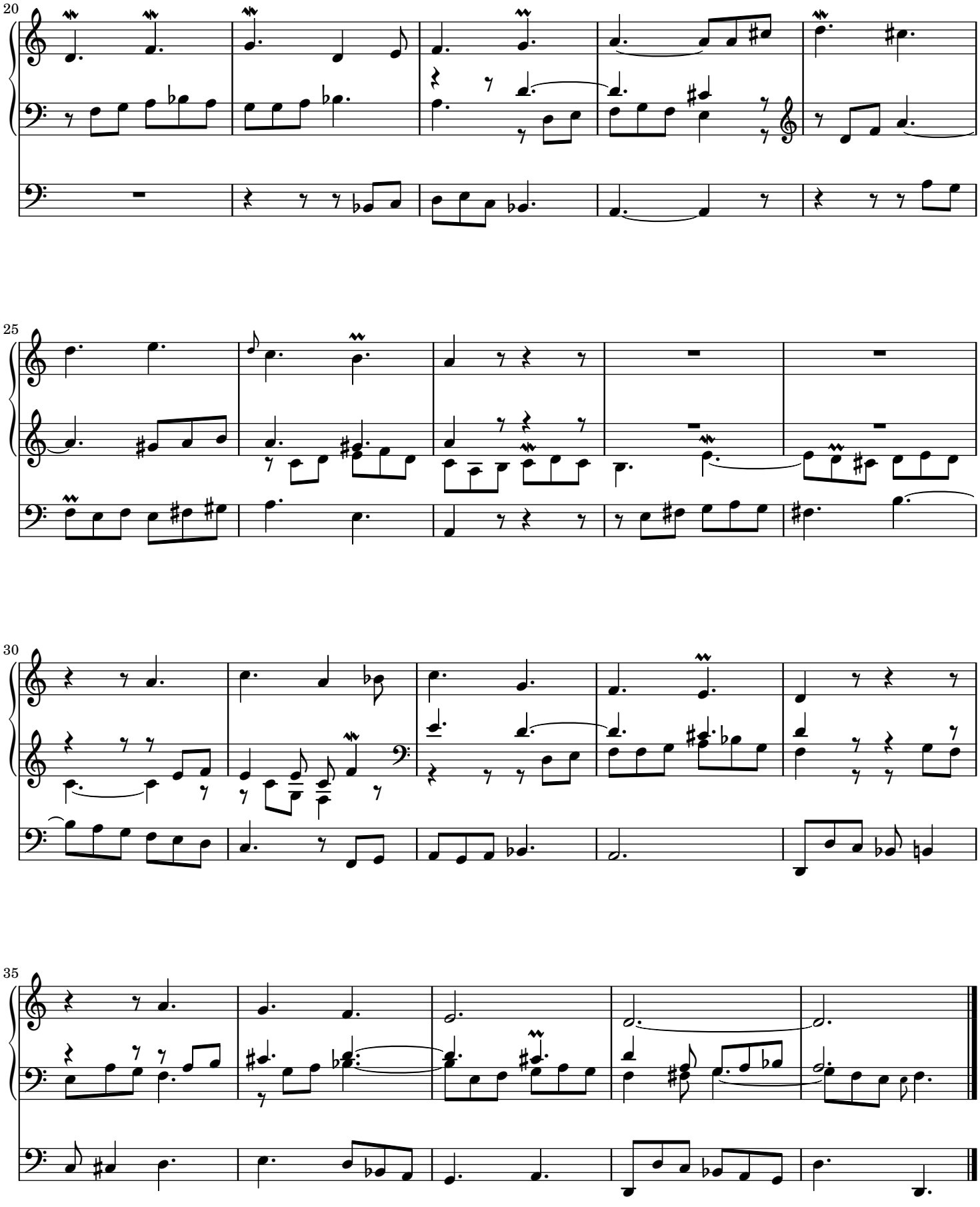
Christ lag in Todesbanden

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk/Oberwerk Quintadena 16', Principal 8', Octav 4'





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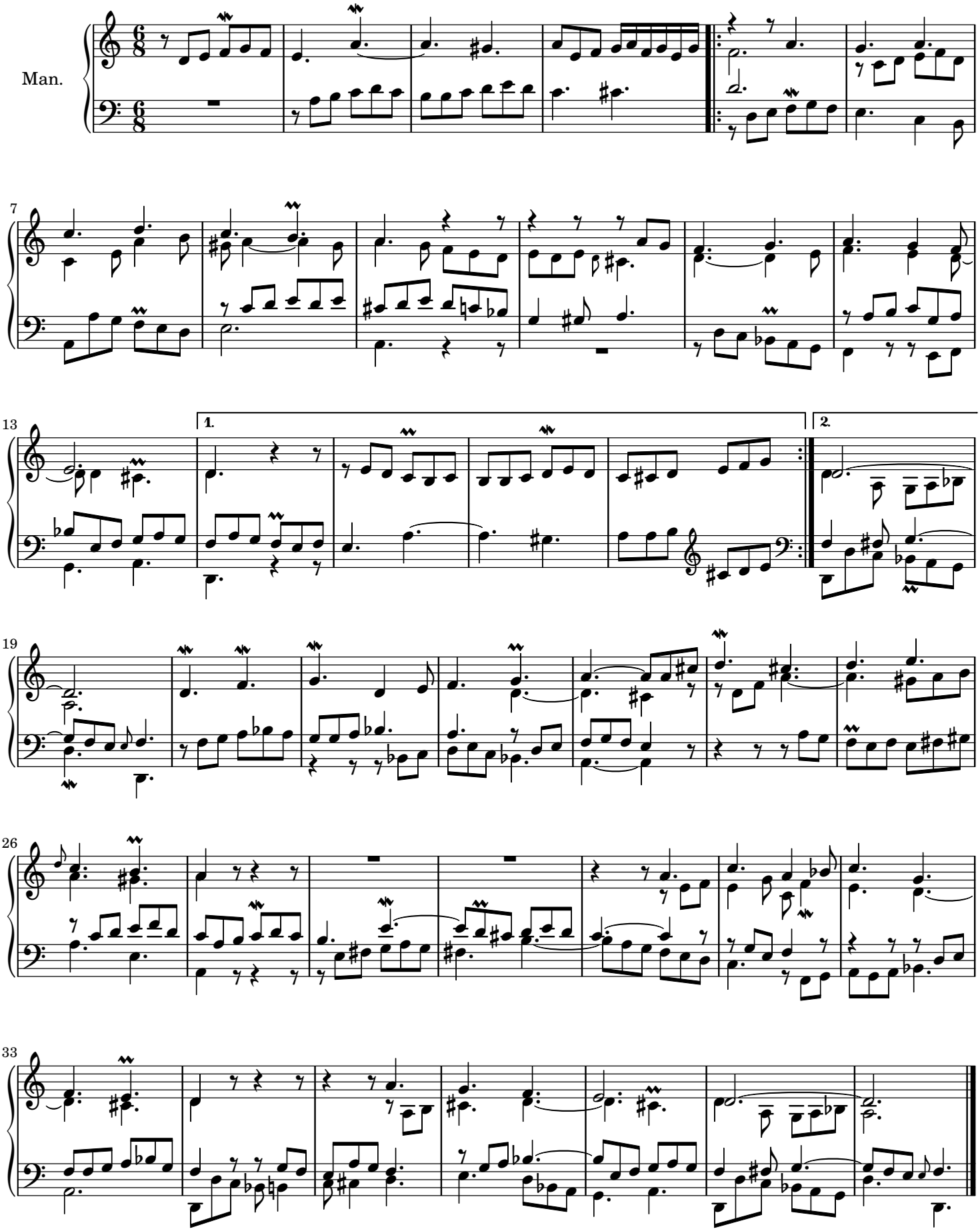
Christ lag in Todesbanden

Hauptwerk/Oberwerk Quintadena 16', Principal 8', Octav 4'

Georg Friedrich Kauffmann
(1679 – 1735)

Un poco vivace

Man.



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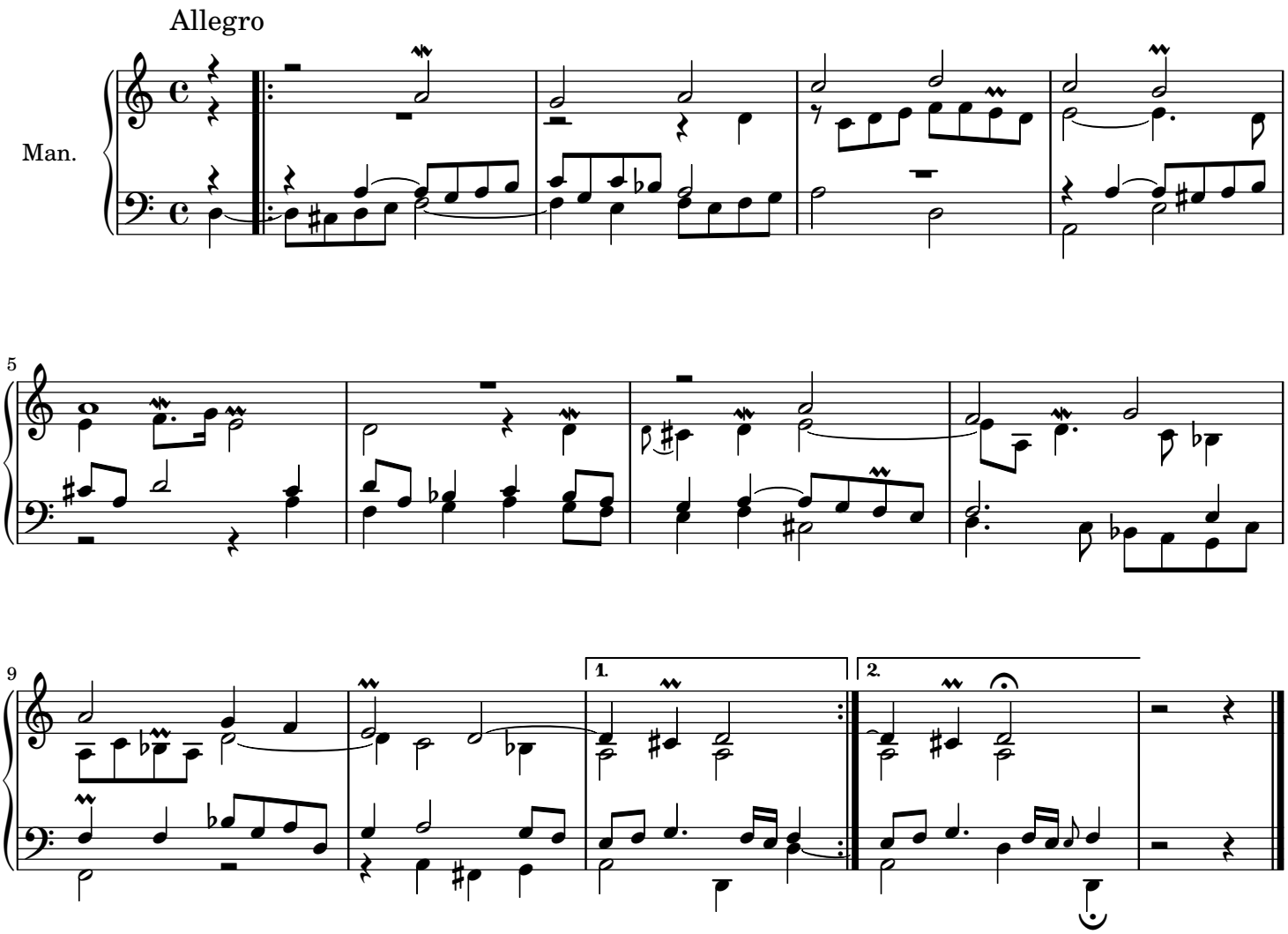
Christ lag in Todesbanden

Alio Modo

Georg Friedrich Kauffmann
(1679 – 1735)



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Ich ruf zu dir Herr Jesu Christ

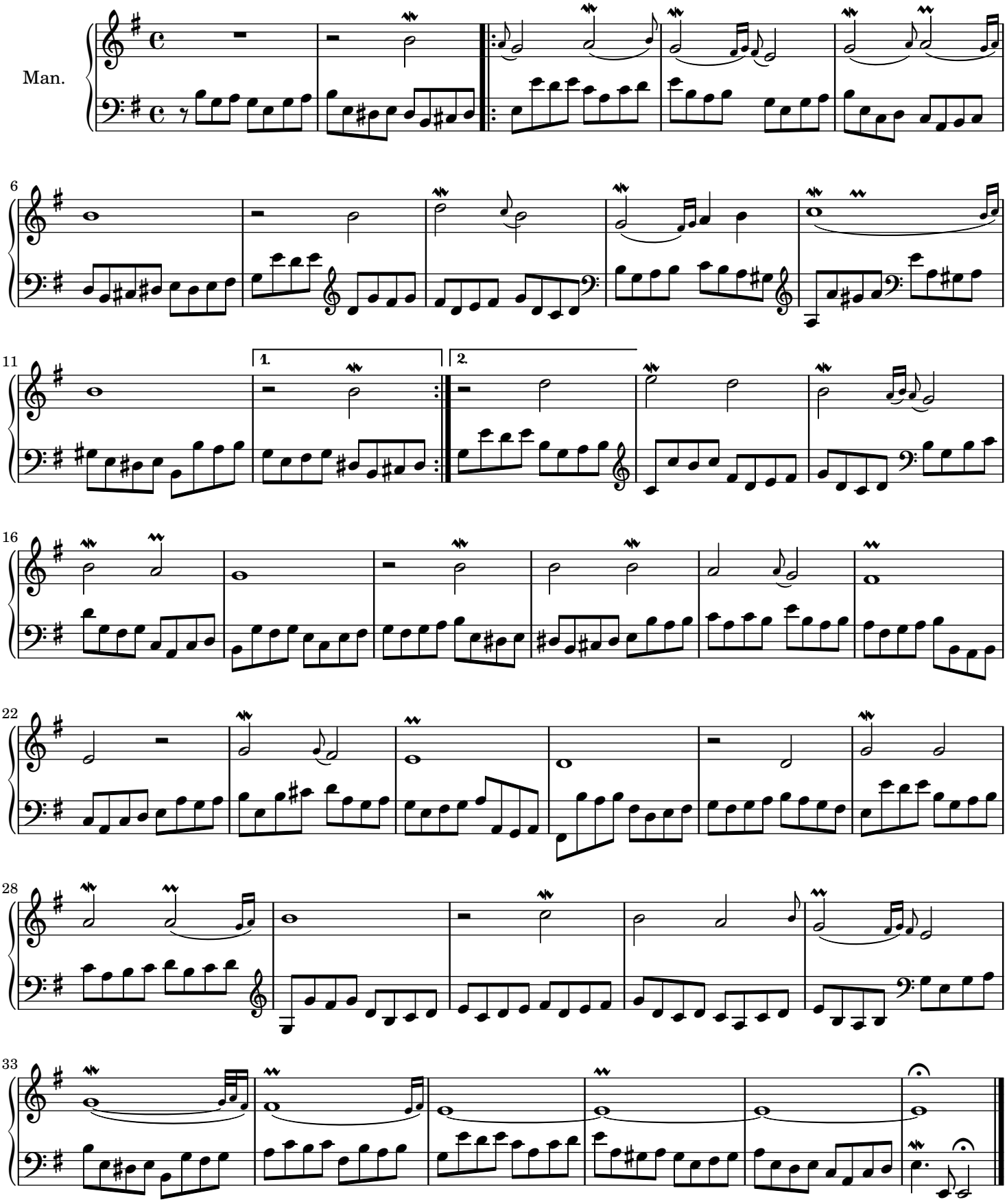
à 2 Clav.

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Bombart et Quintadena 16', Principal 8'
Oberwerk Sesquialtera oder Cornett

Allegro

Man.



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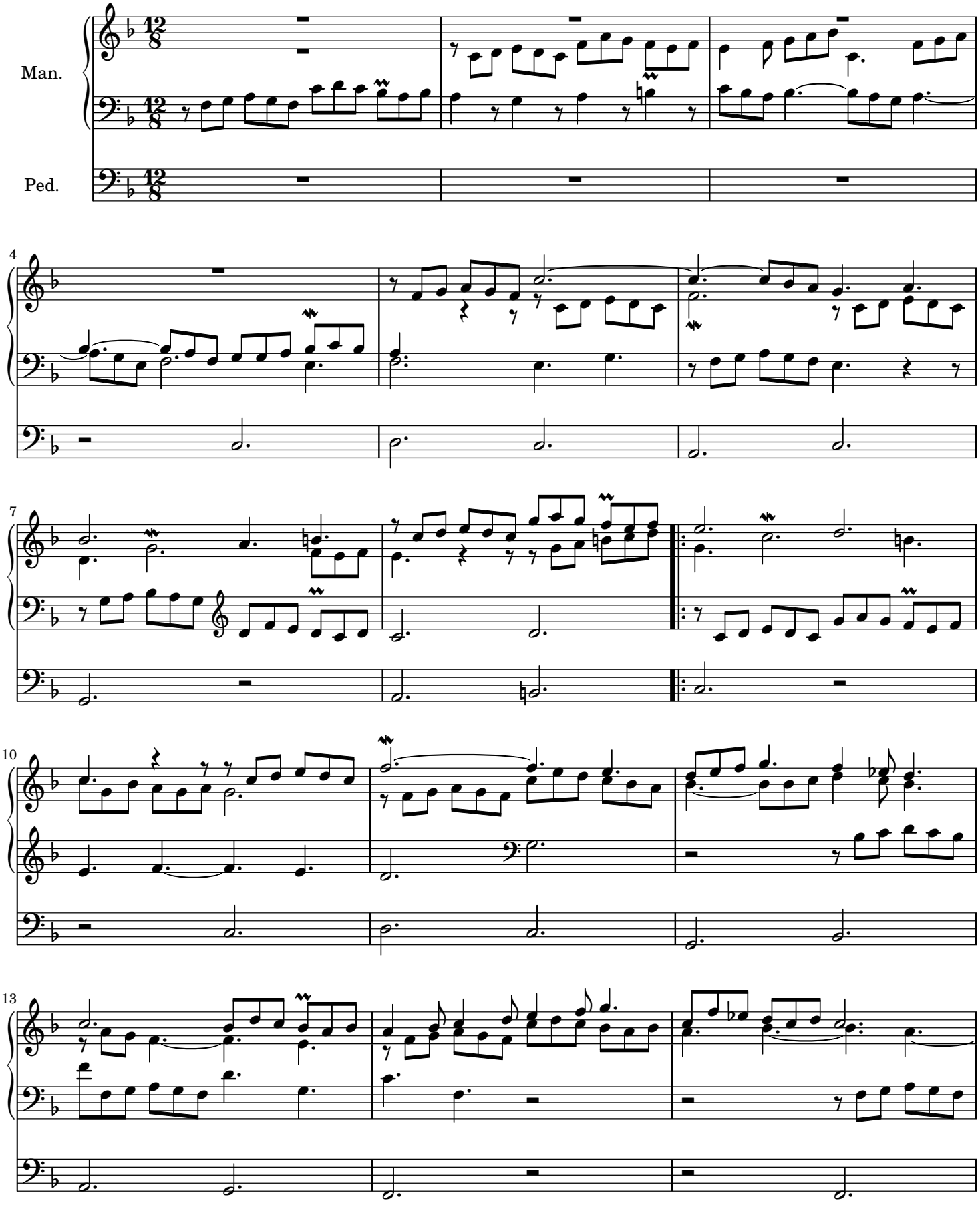
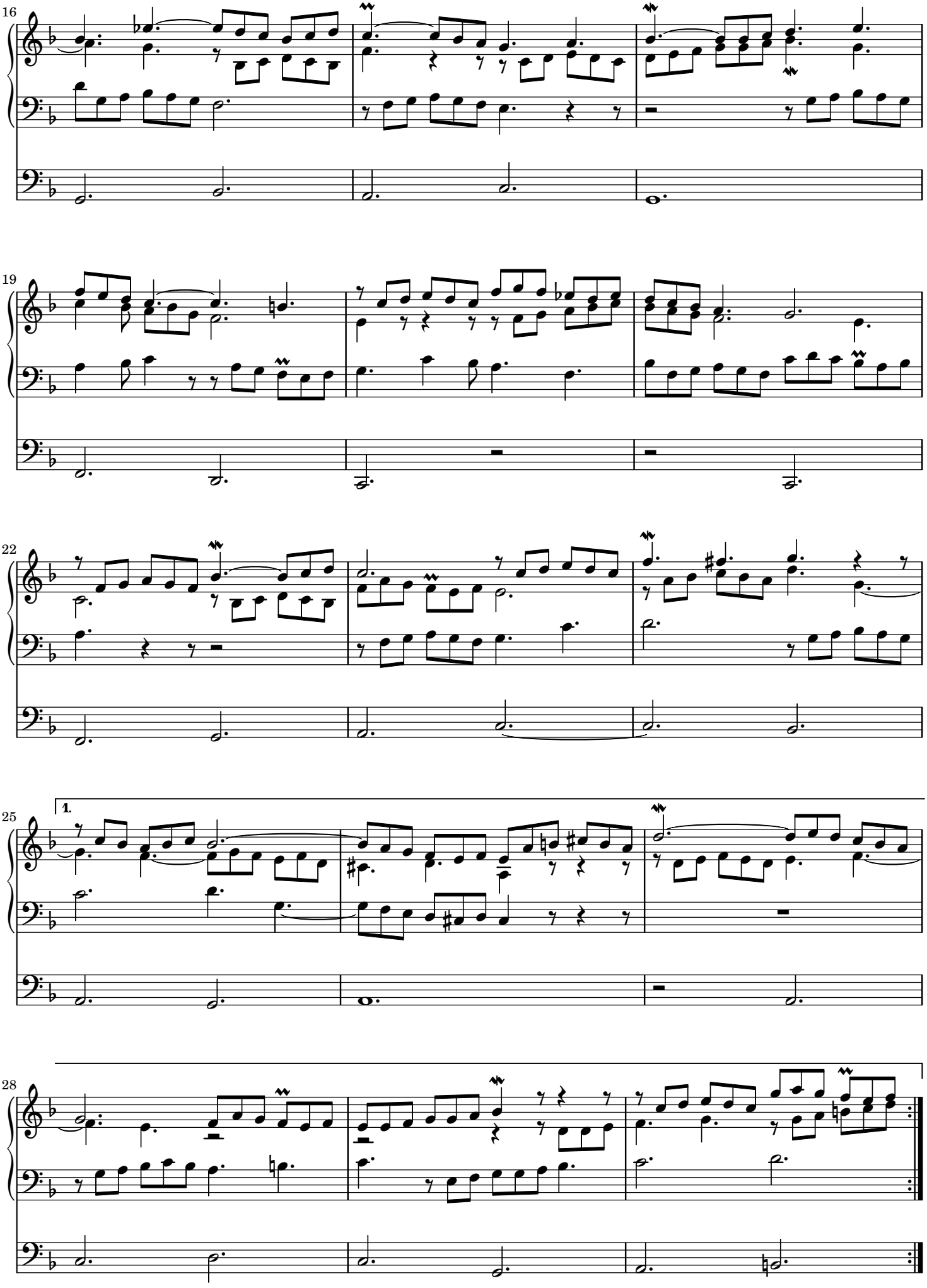
Komm, heiliger Geist, Herre Gott

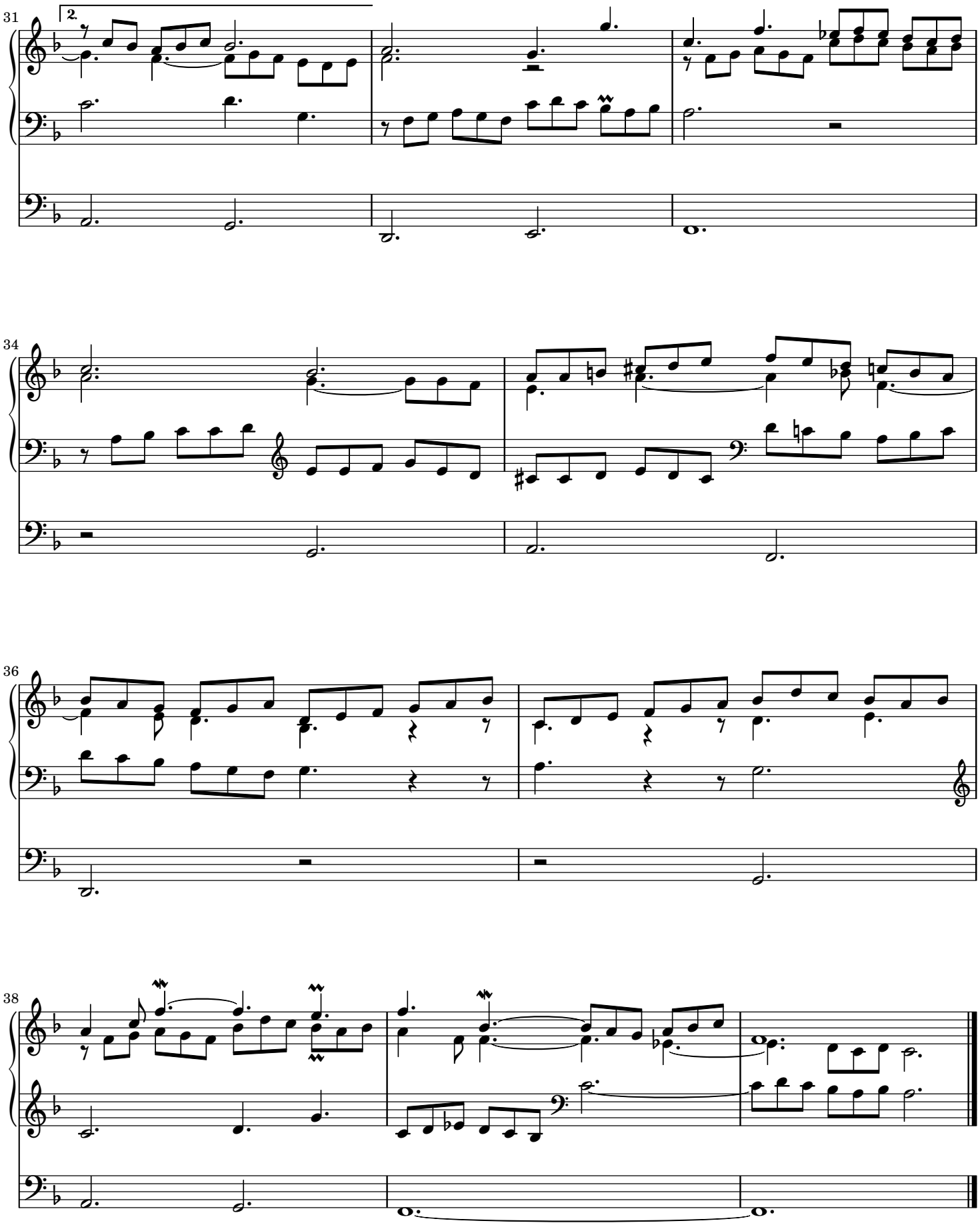
Georg Friedrich Kauffmann
(1679 – 1735)

Oberwerk: Vox humana 8', Salicional 8', Spillpfeife 4'
Pedal: Violon 16', Trompet 8', Nachthorn 4', Cornett 2'

Allegro




16
19
22
25
1.
28



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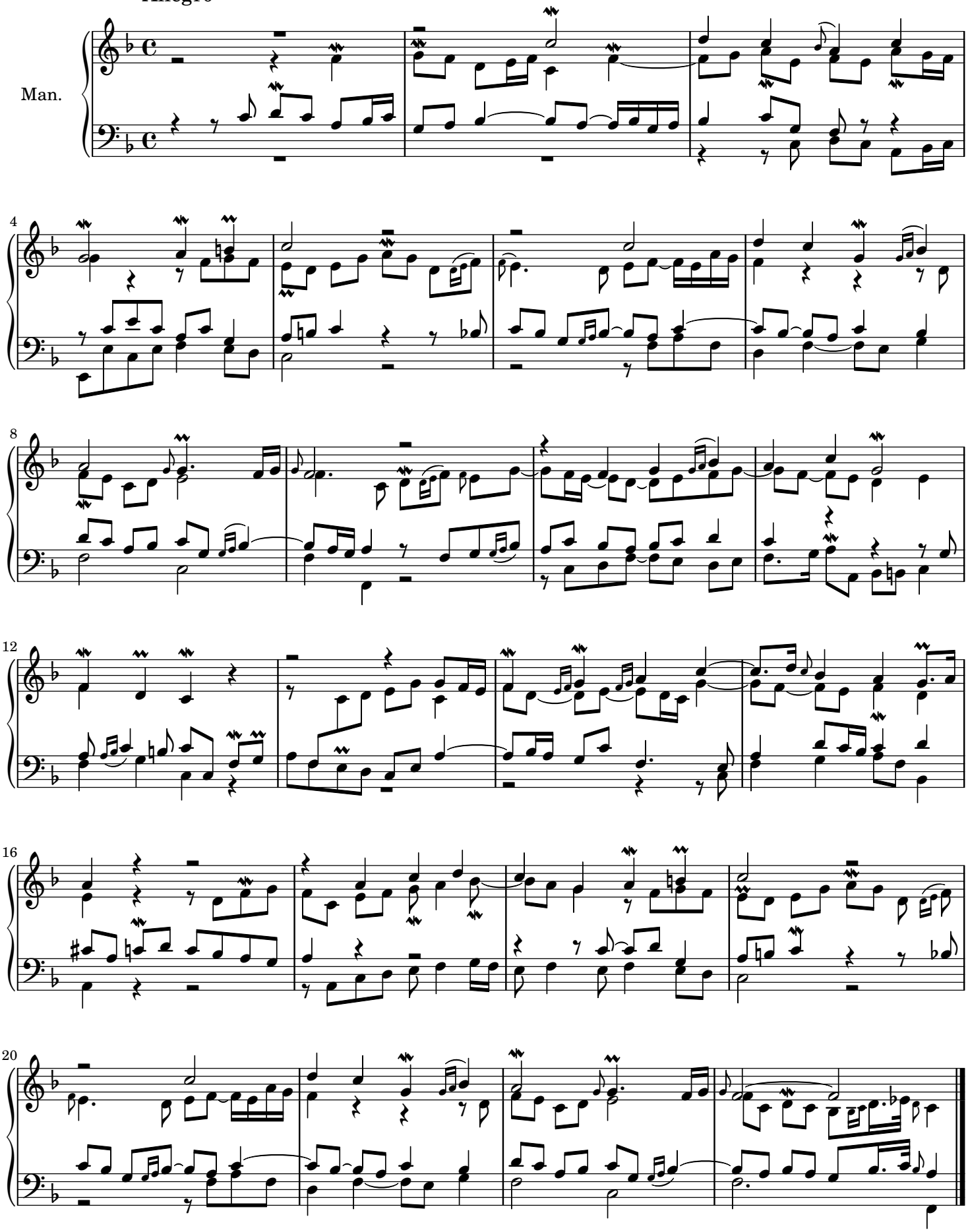
Komm, heiliger Geist, Herre Gott

Georg Friedrich Kauffmann
(1679 – 1735)

Allegro

Man.



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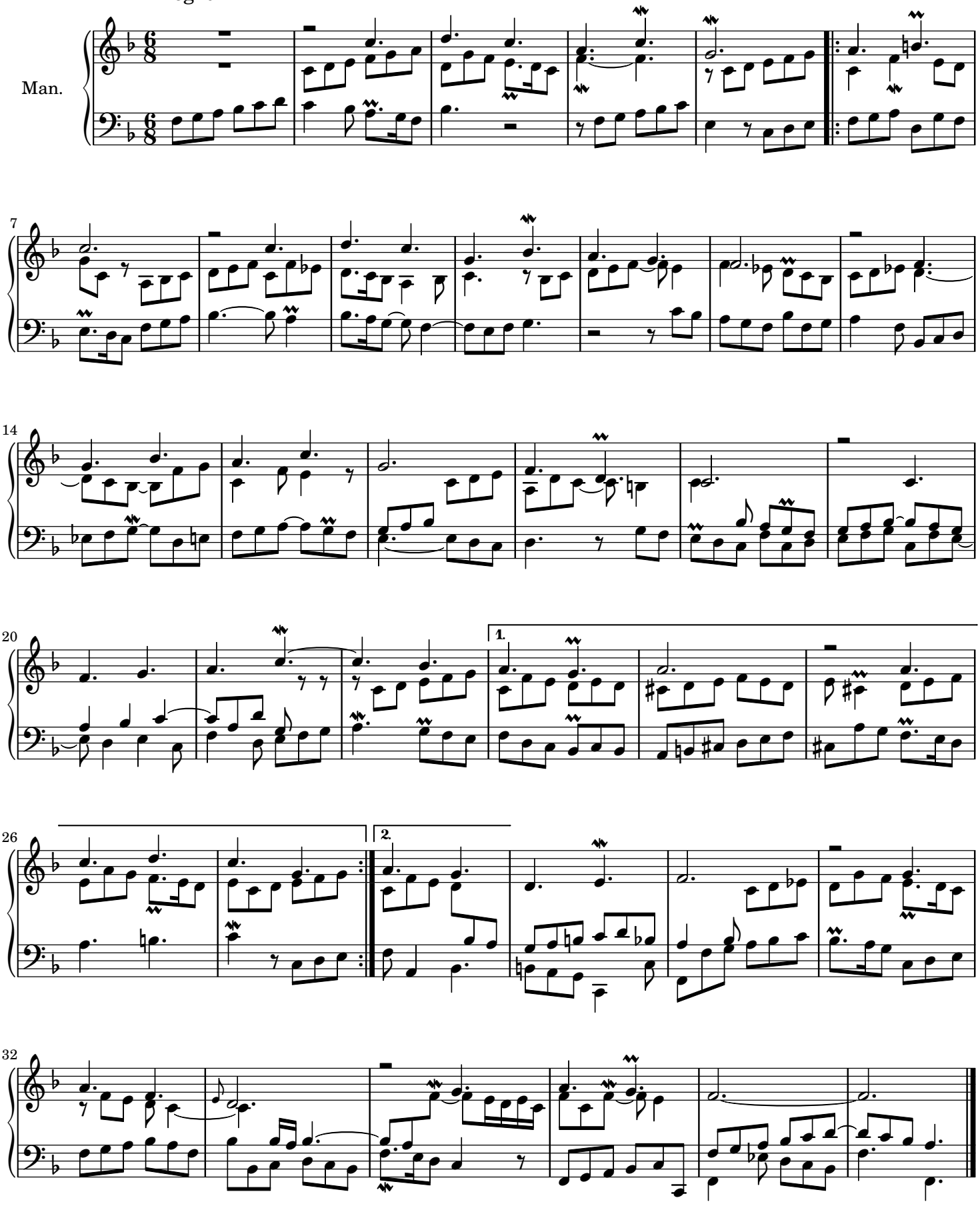
Komm heiliger Geist, Herre Gott

Georg Friedrich Kauffmann
(1679 – 1735)

manual: Fagott 16', Quintadeen 8', Principal 4'

Allegro

Man.



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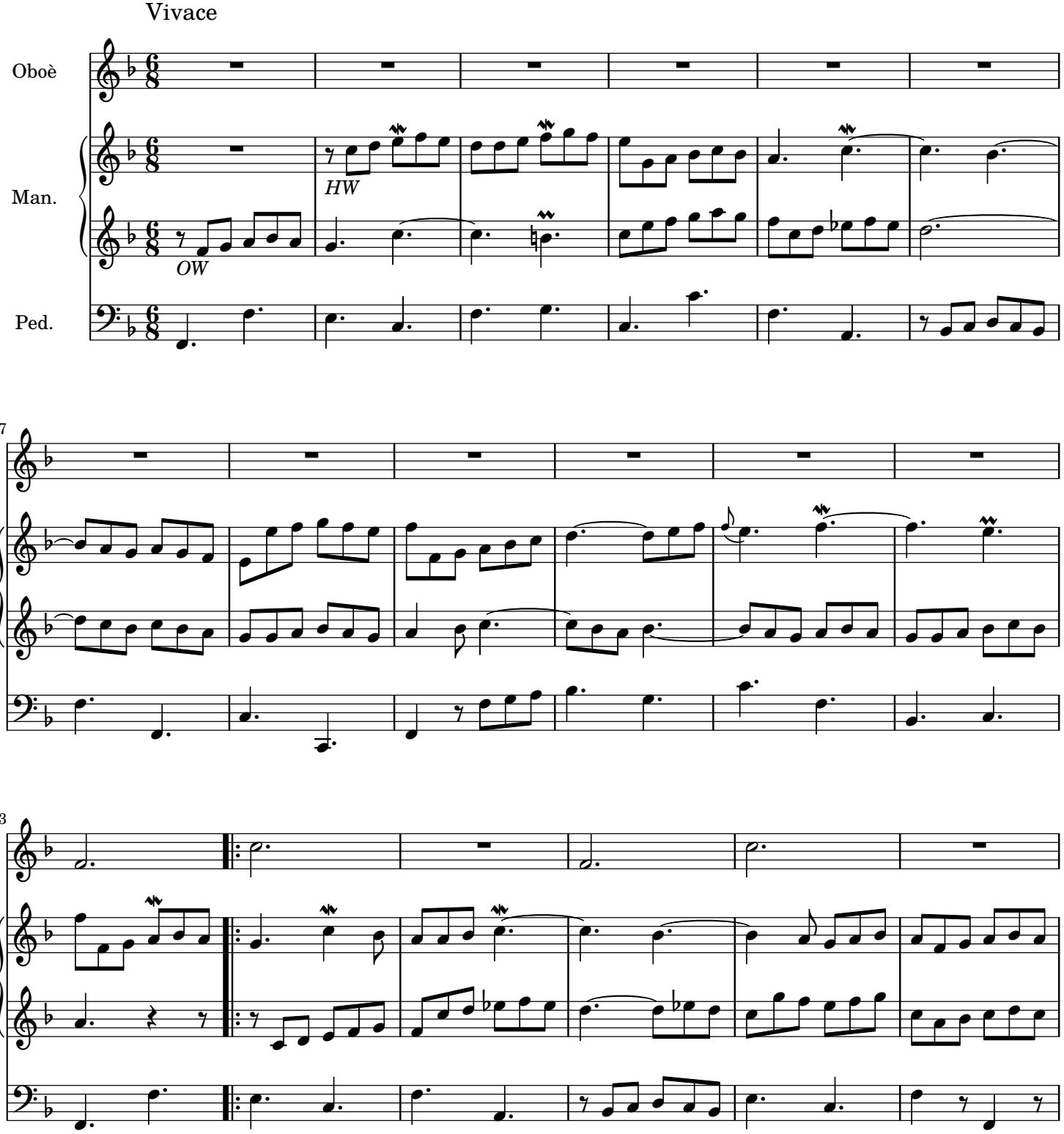
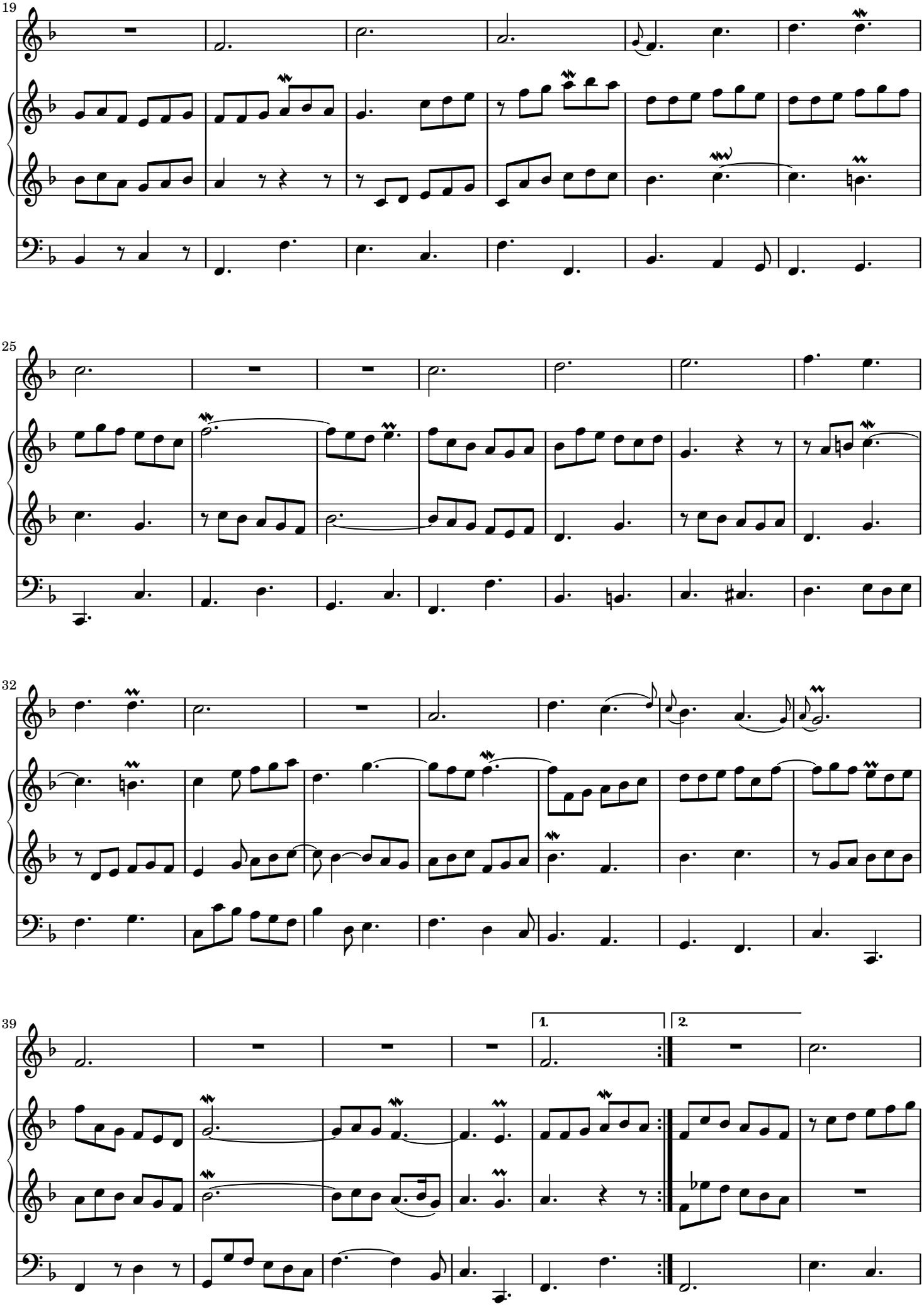
Wie schön leuchtet der Morgenstern

a 2 Clav. et Ped. con Oboè

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 8'
Oberwerk Vox Humana 8', Principal 4'
Ped. Subbass 16', Octav Bass 8'

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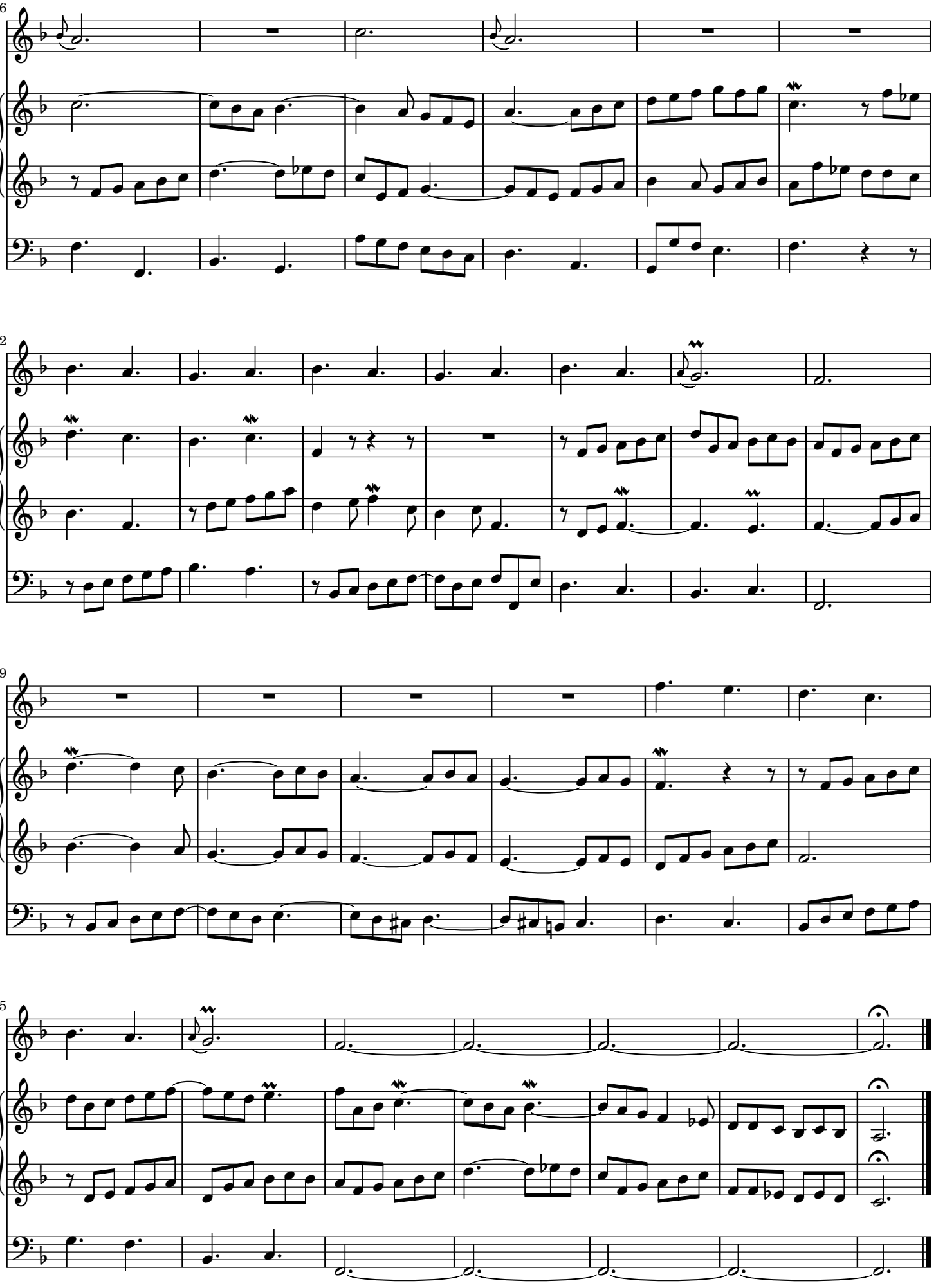
25
32
39
1.
2.



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Wie schön leuchtet der Morgenstern

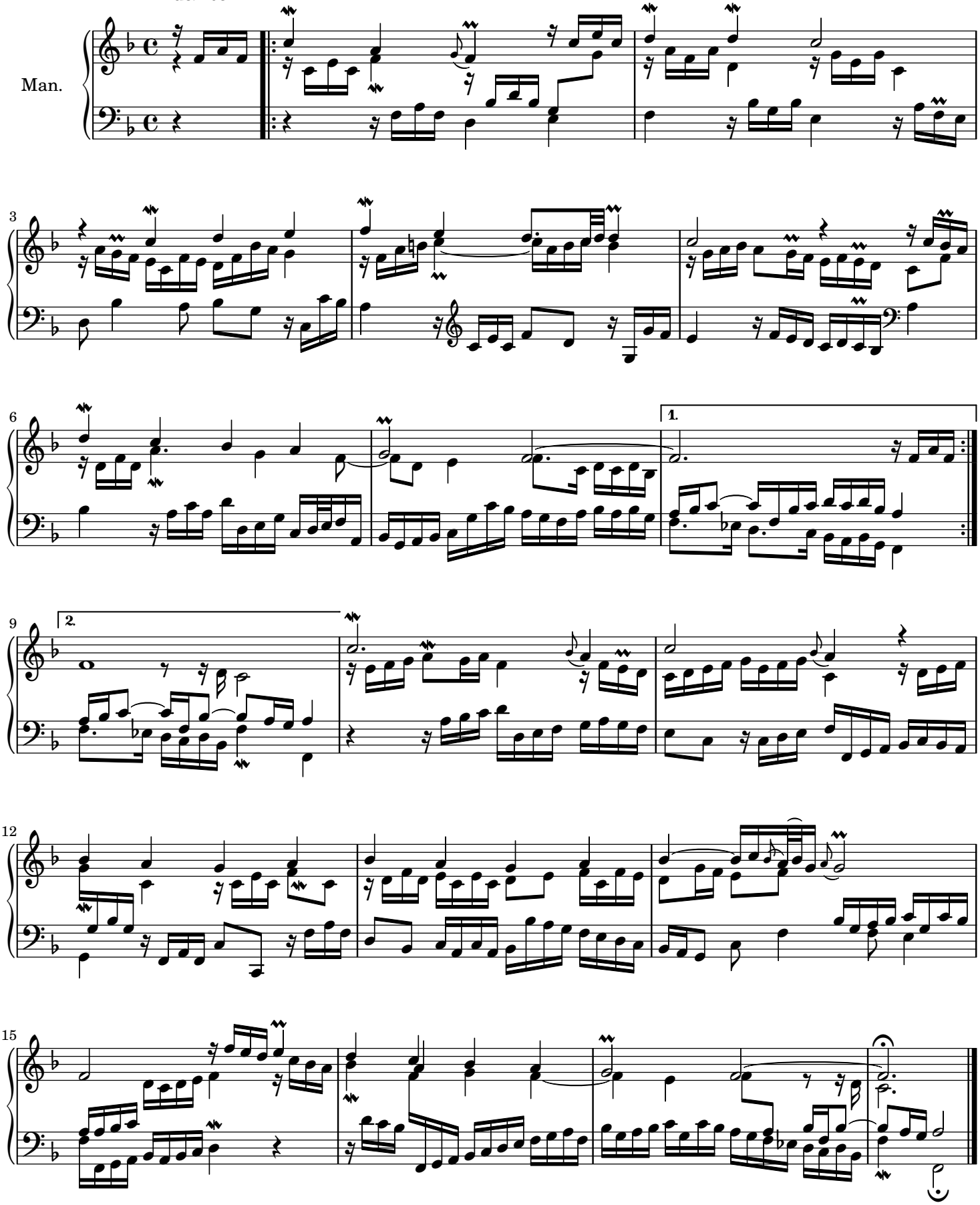
Alio Modo

Georg Friedrich Kauffmann
(1679 – 1735)

Oberwerk Bourdon 16', Vox Humana 8', Spillpfeiffe 4'

Andante

Man.



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O heiliger Geist, o heiliger Gott

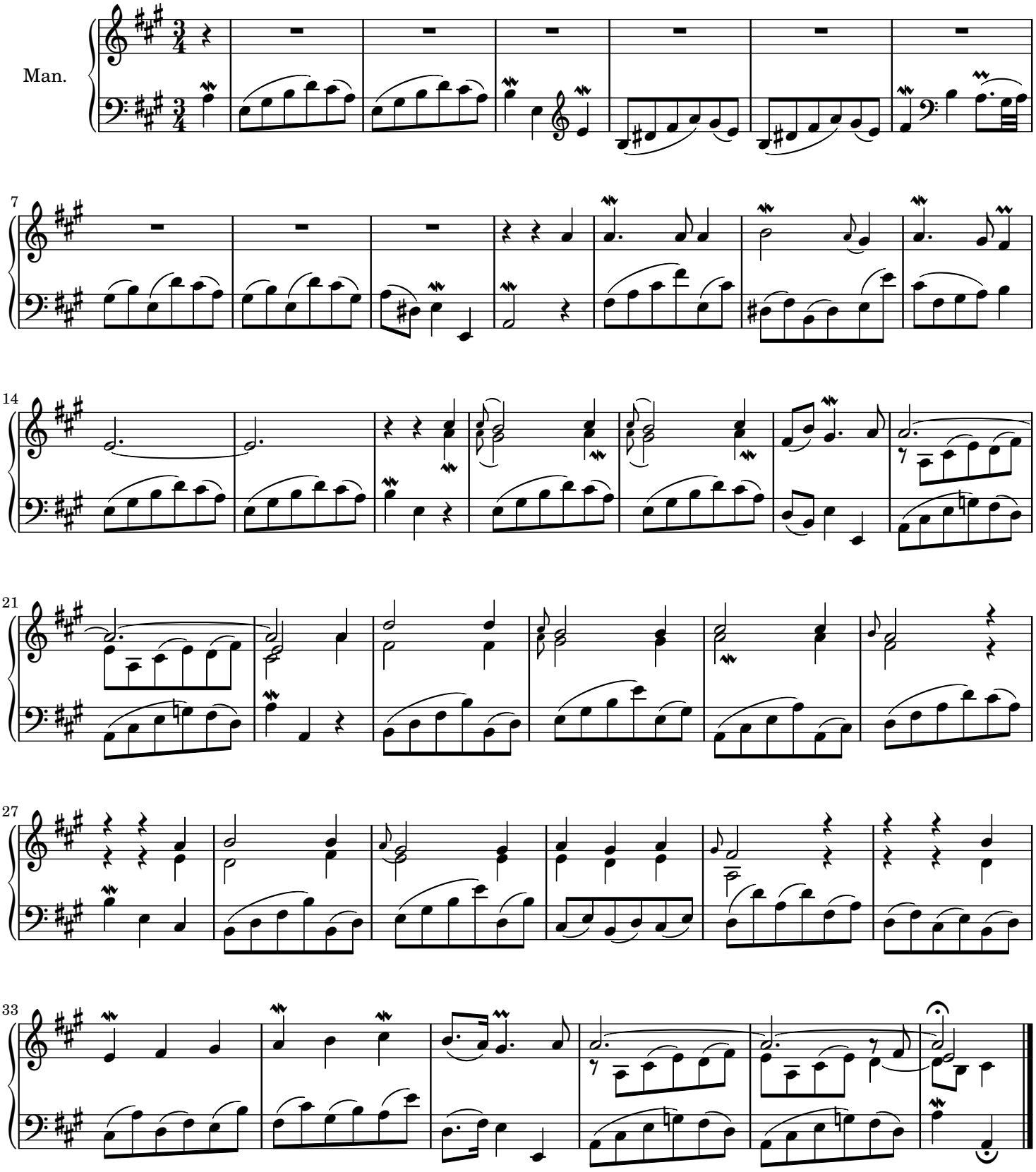
a 2 Clav.

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Fagott 16', Quintadena 16', Gemshorn 8', Flaute Douce 4'
Oberwerk Vox Humana 8', Salicional 8'

Andante

Man.



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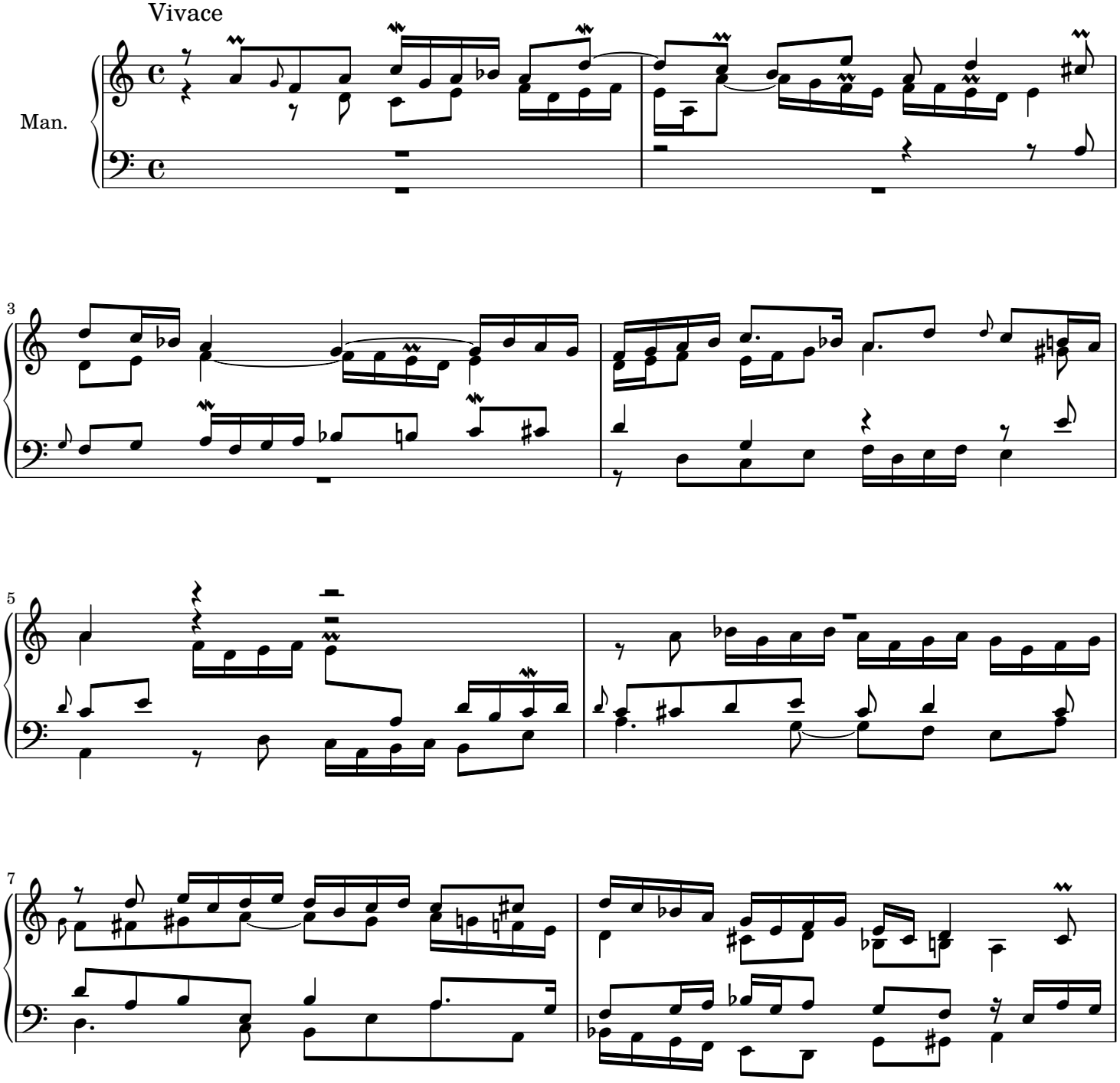
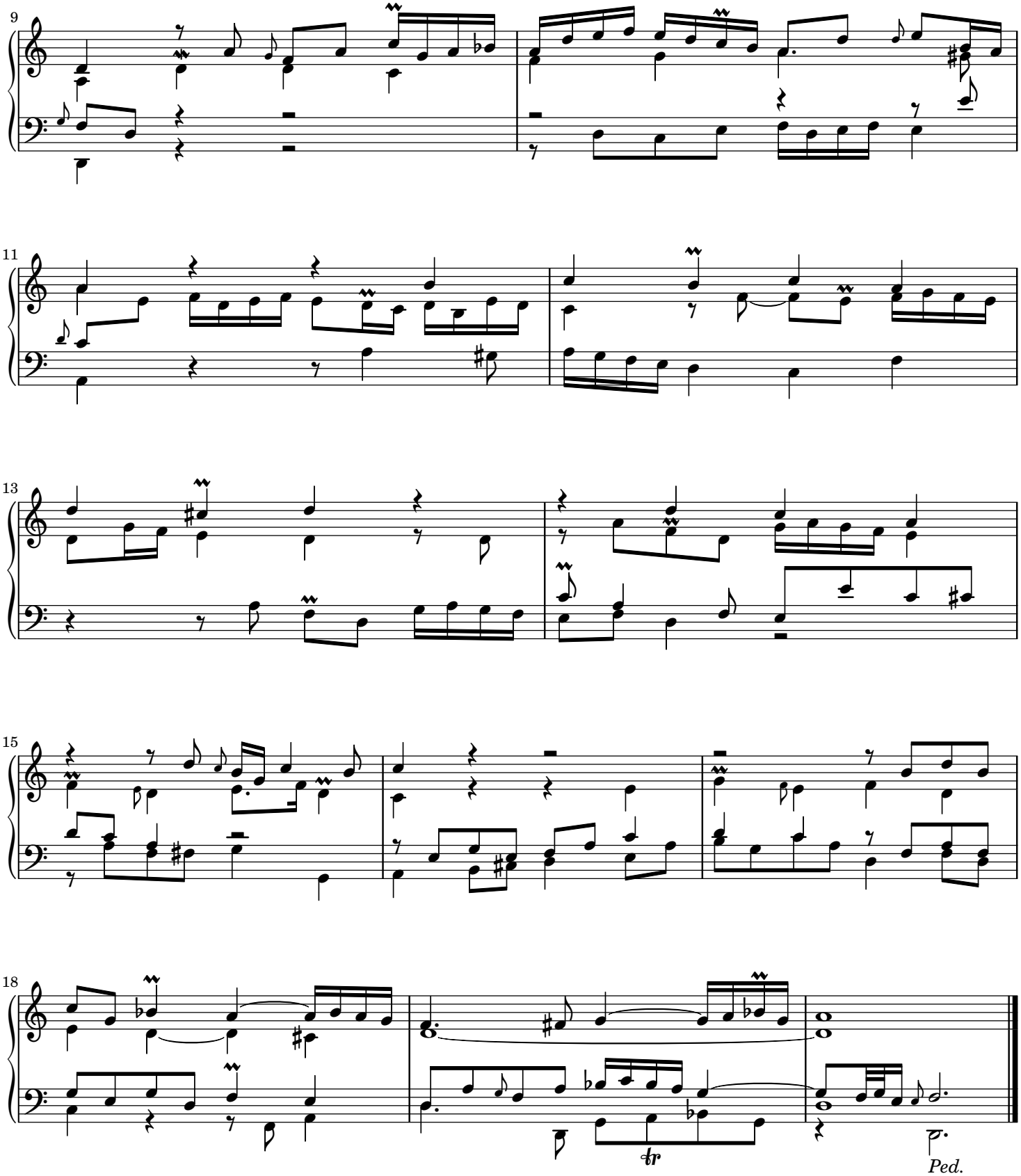
Nun freut euch, Gottes Kinder all

Georg Friedrich Kaufmann
(1679 – 1735)

manual: Fagott 16', Quintadeen 8', Principal 4





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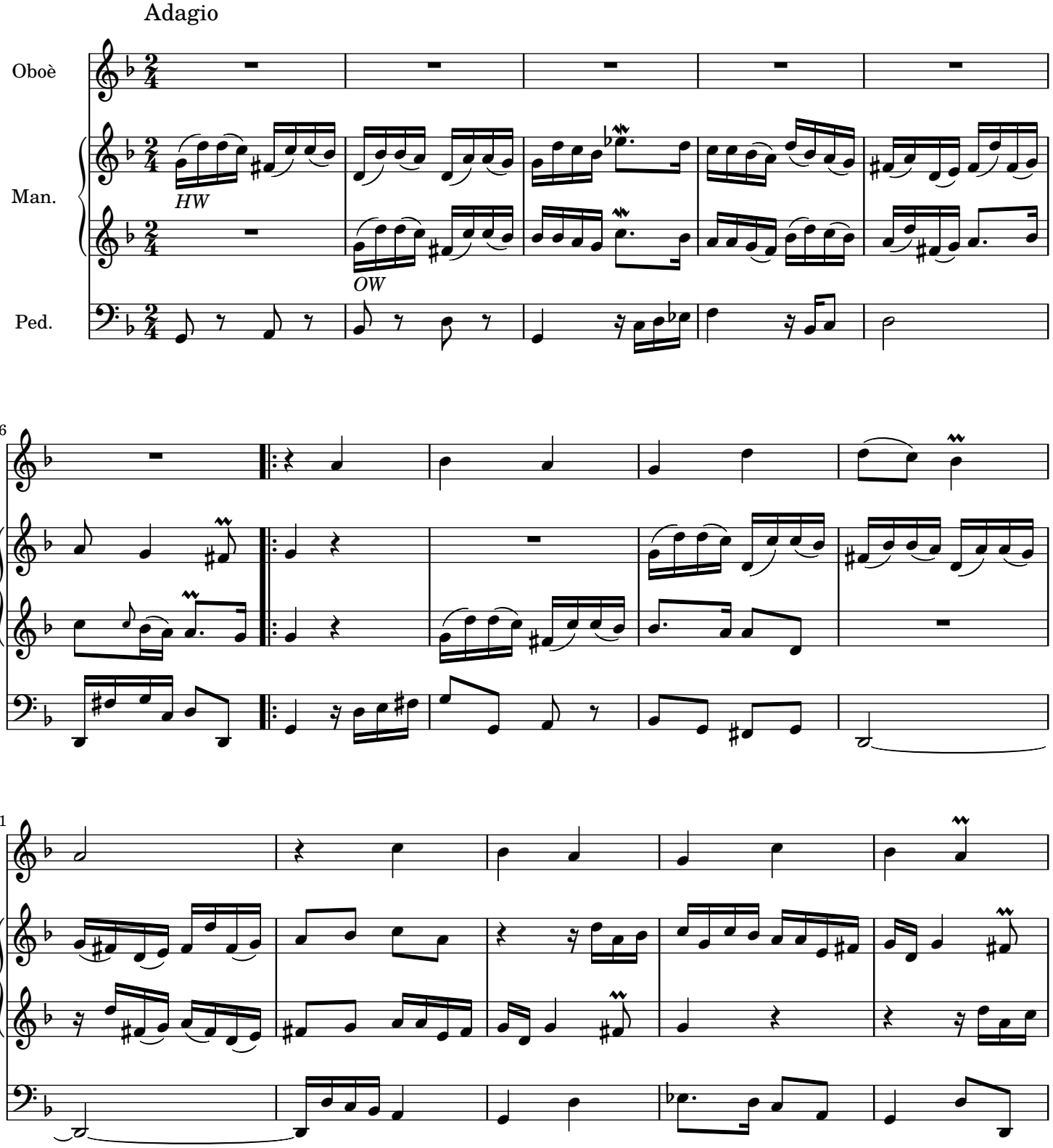
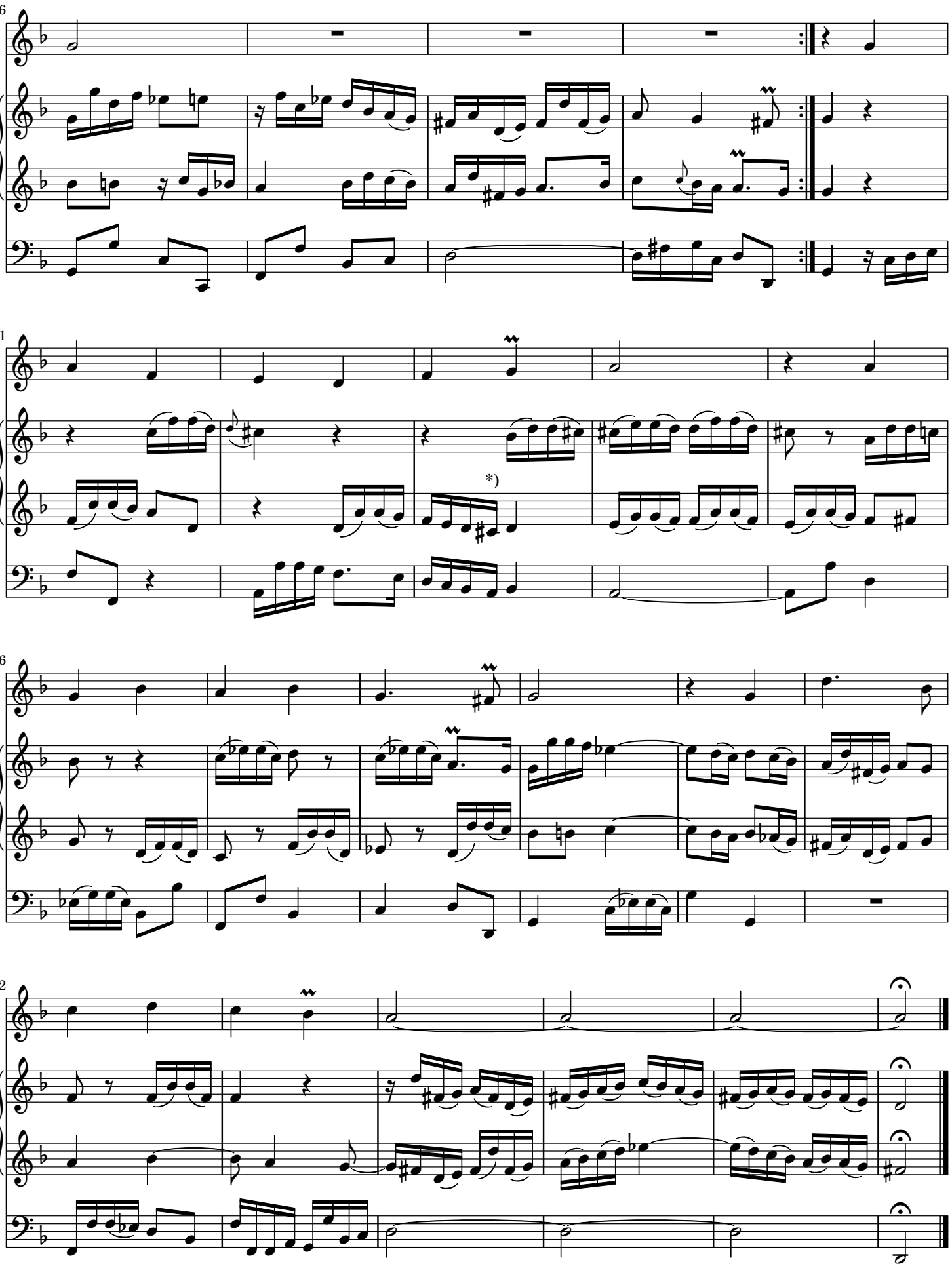
Ach Gott vom Himmel sieh darein

a 2 Clav. et Ped. con Oboè

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Gemshorn 8'
Oberwerk Vox Humana 8', Spiellpfeiffe 4'
Ped. Subbass 16', Gemshorn 8'





*) c sharp: c in source

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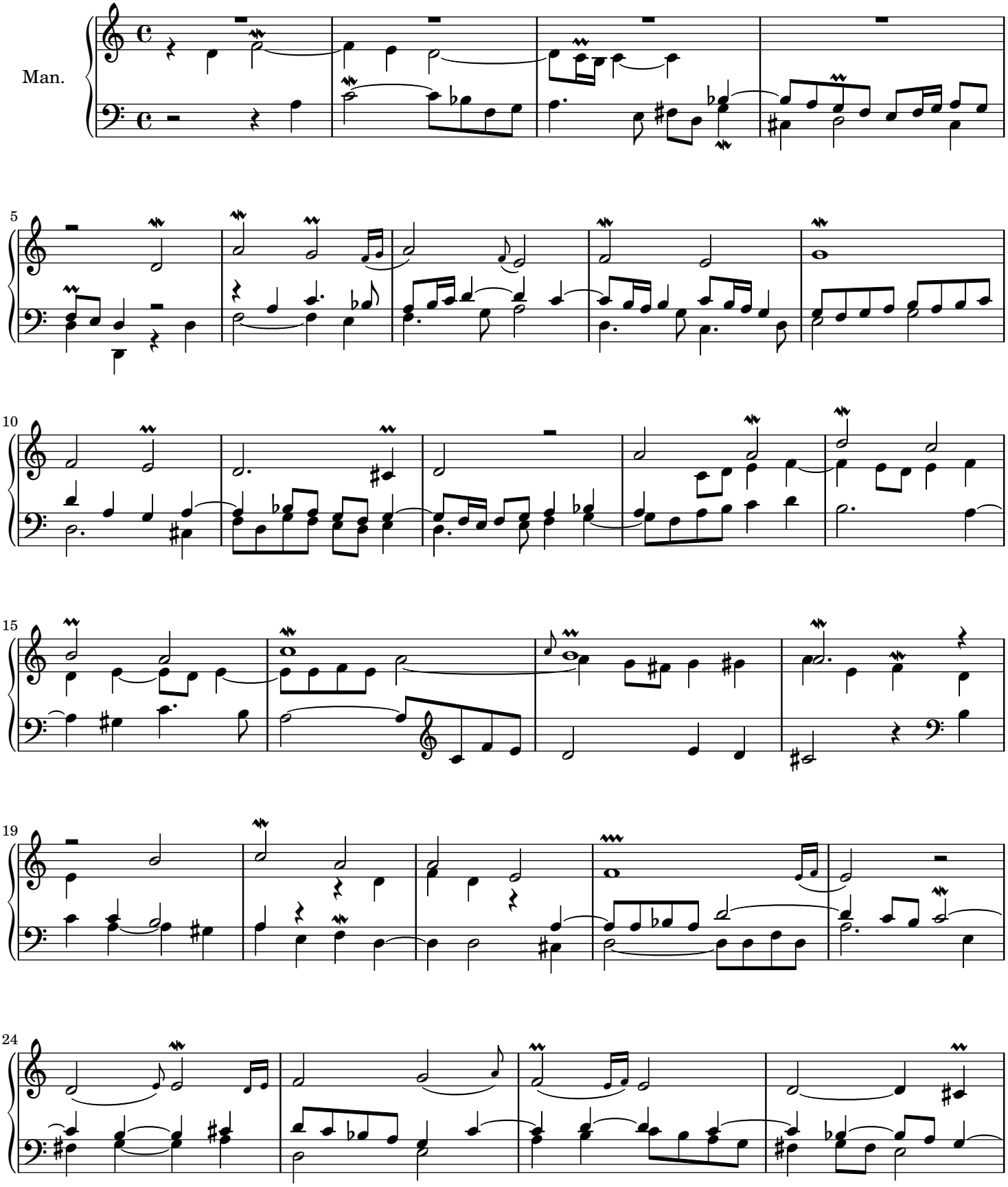
Wir glauben all' an einen Gott

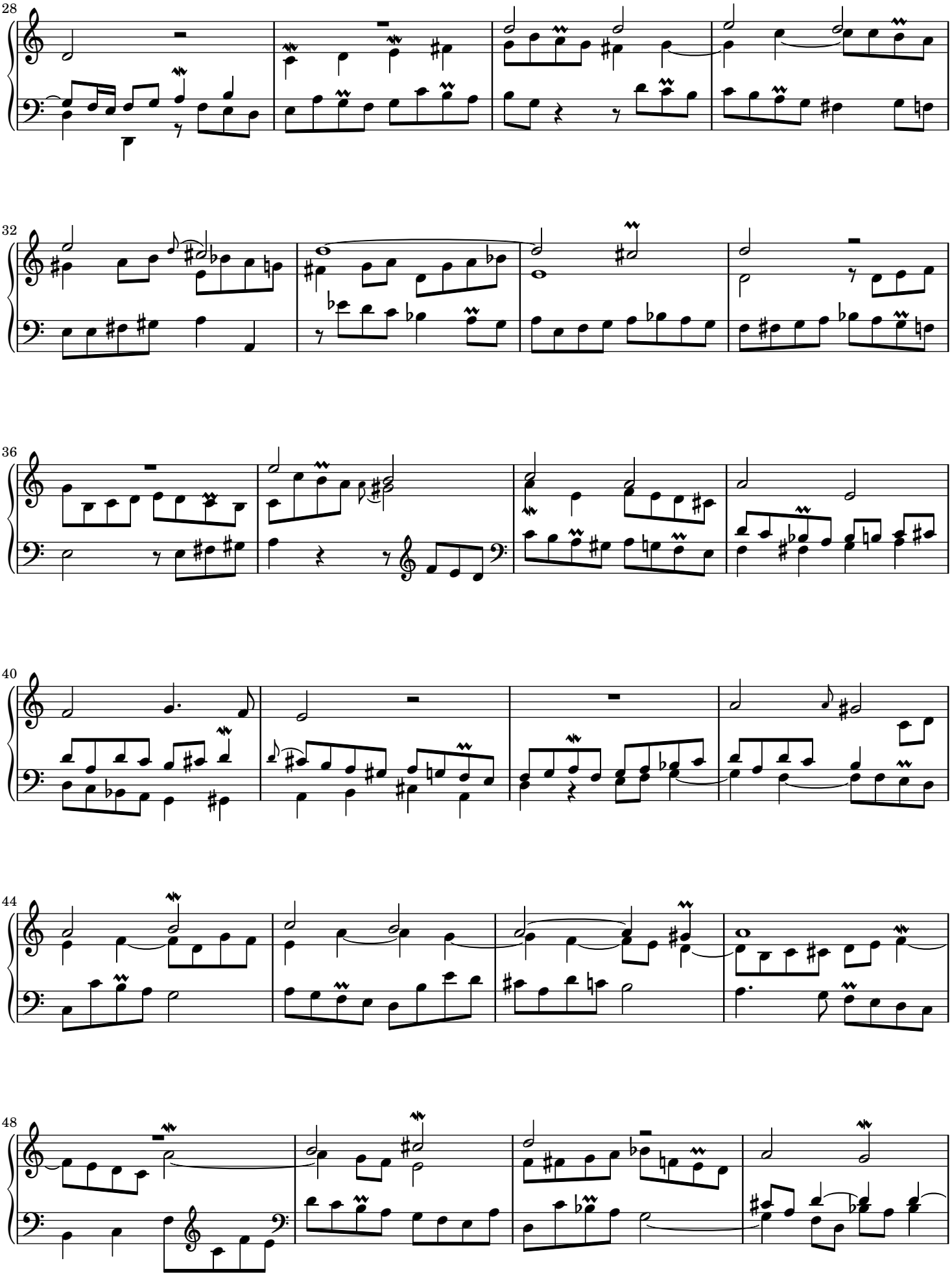
Georg Friedrich Kauffmann
(1679 – 1735)

Oberwerk Vox humana 8', 'Salicional 8'

Allegro

Man.

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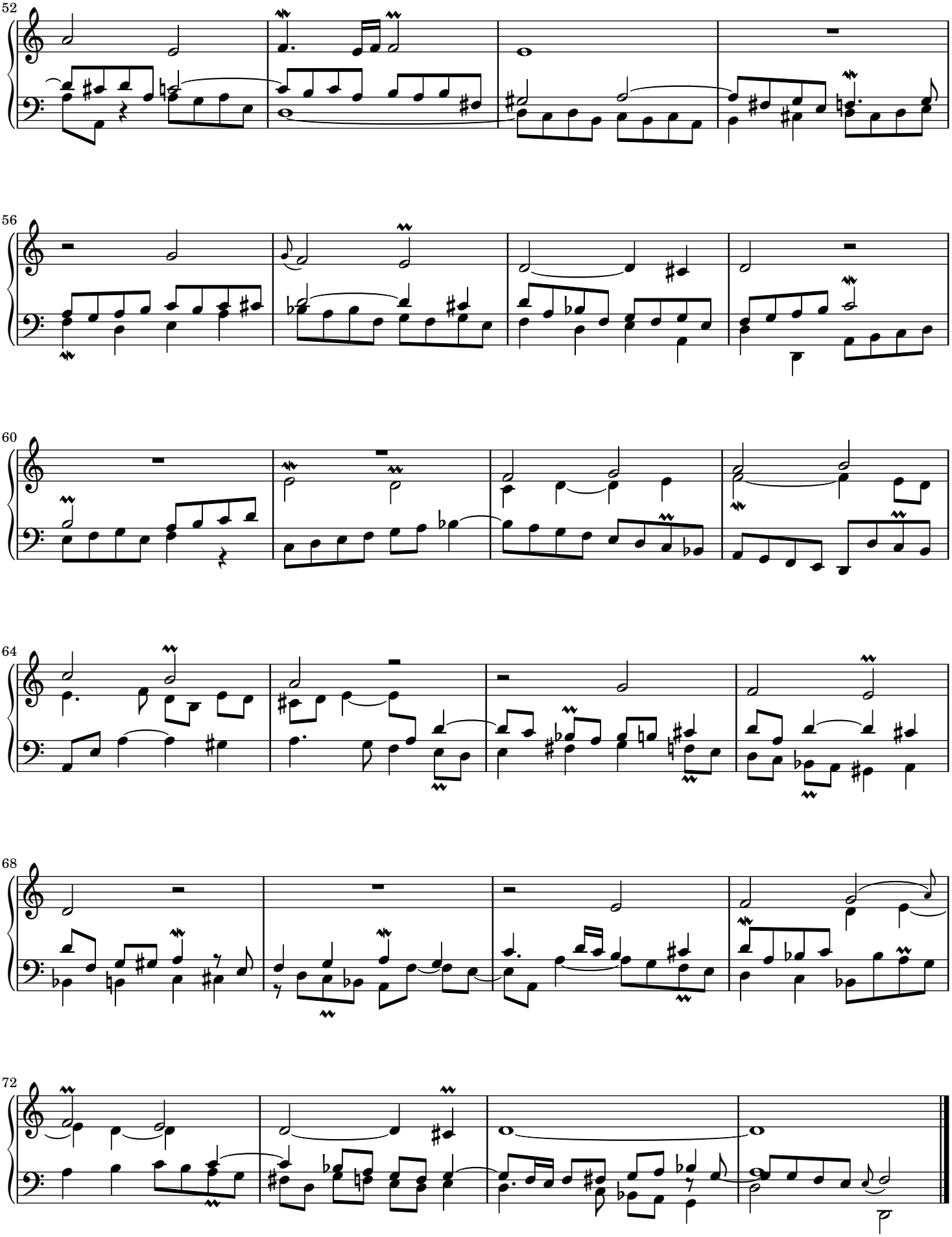

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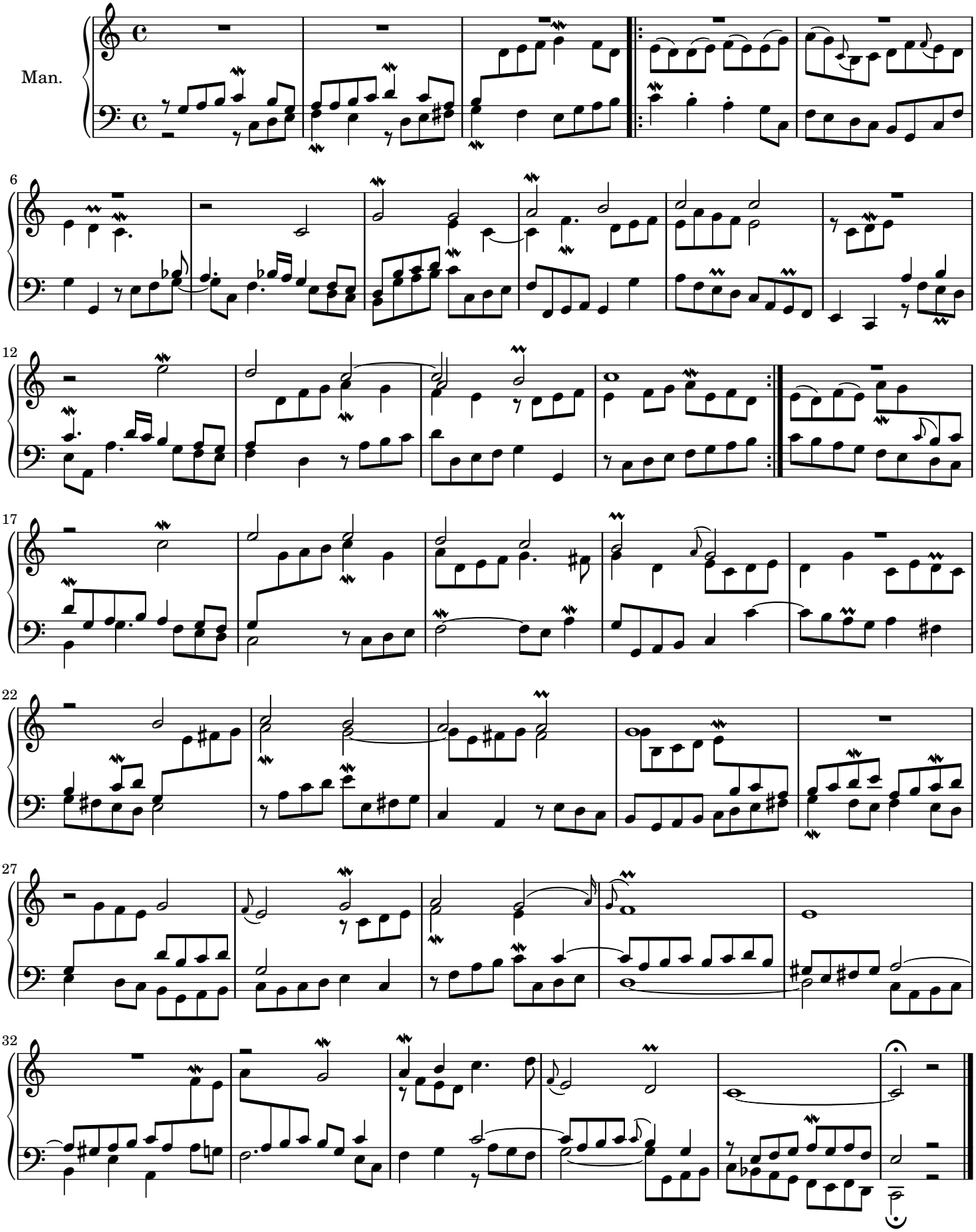
Valet will ich dir geben

Oberwerk Fagott 16', Quintadena 8', Principal 4'

Georg Friedrich Kauffmann
(1679 – 1735)

Allegro

Man.



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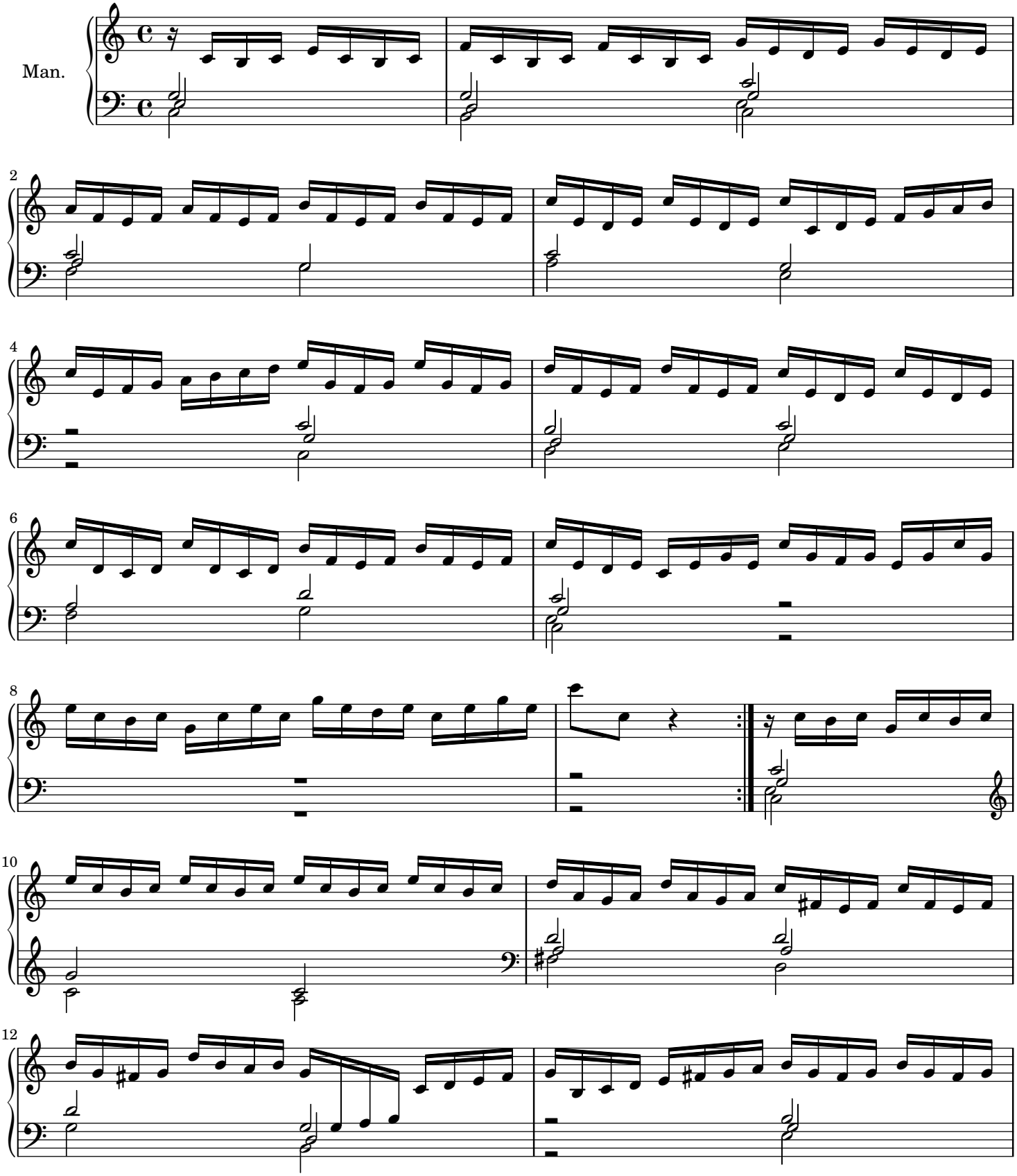
Valet will ich dir geben

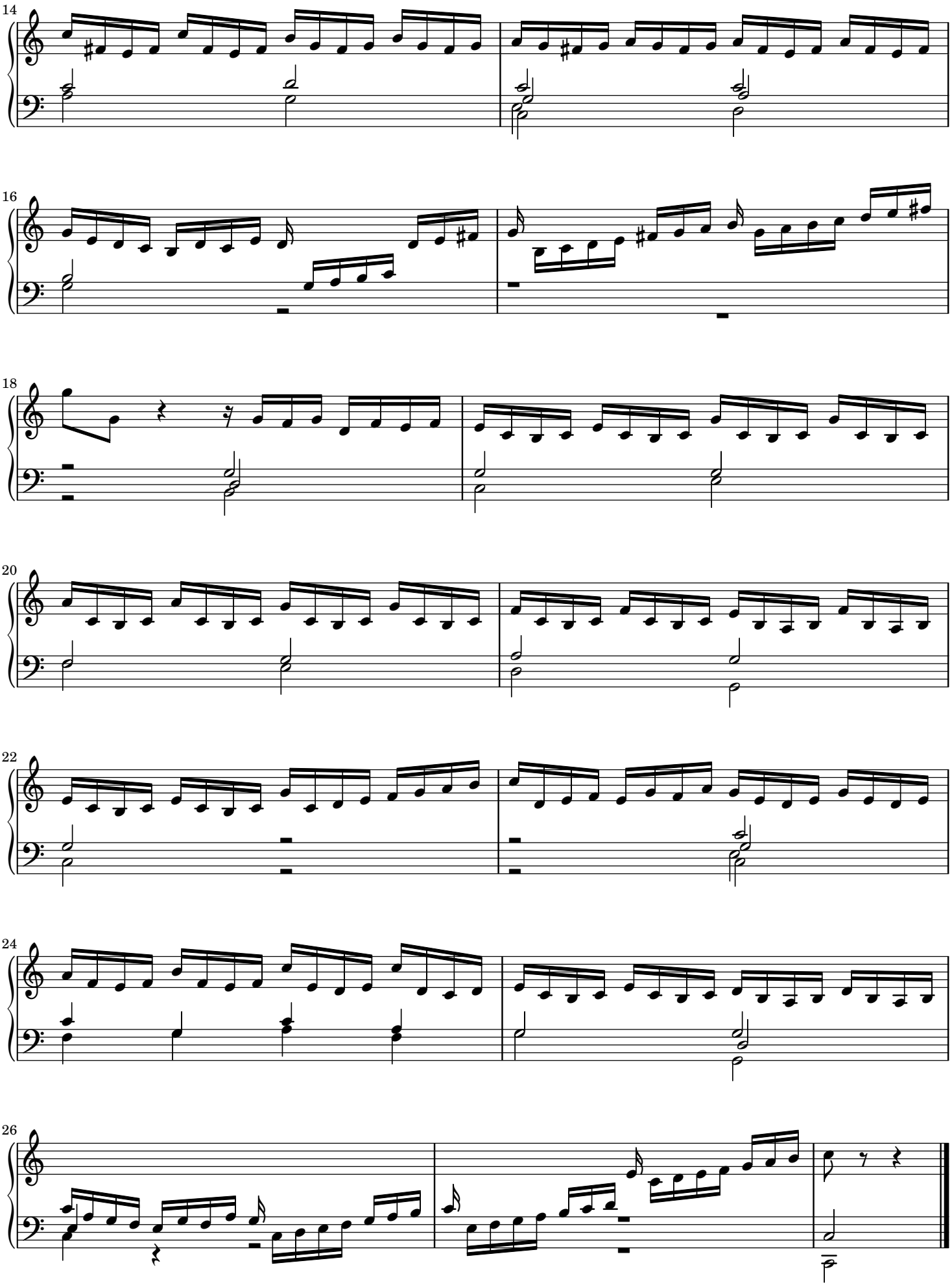
Alio modo à 2 Clavier

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Quintadena 16', Principal 8', Gemshorn 8'
Rückpositiv Quintadena 8', Flauto douce 4', Spitzflöte 2

Allegro





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Nun kom der Heiden Heiland

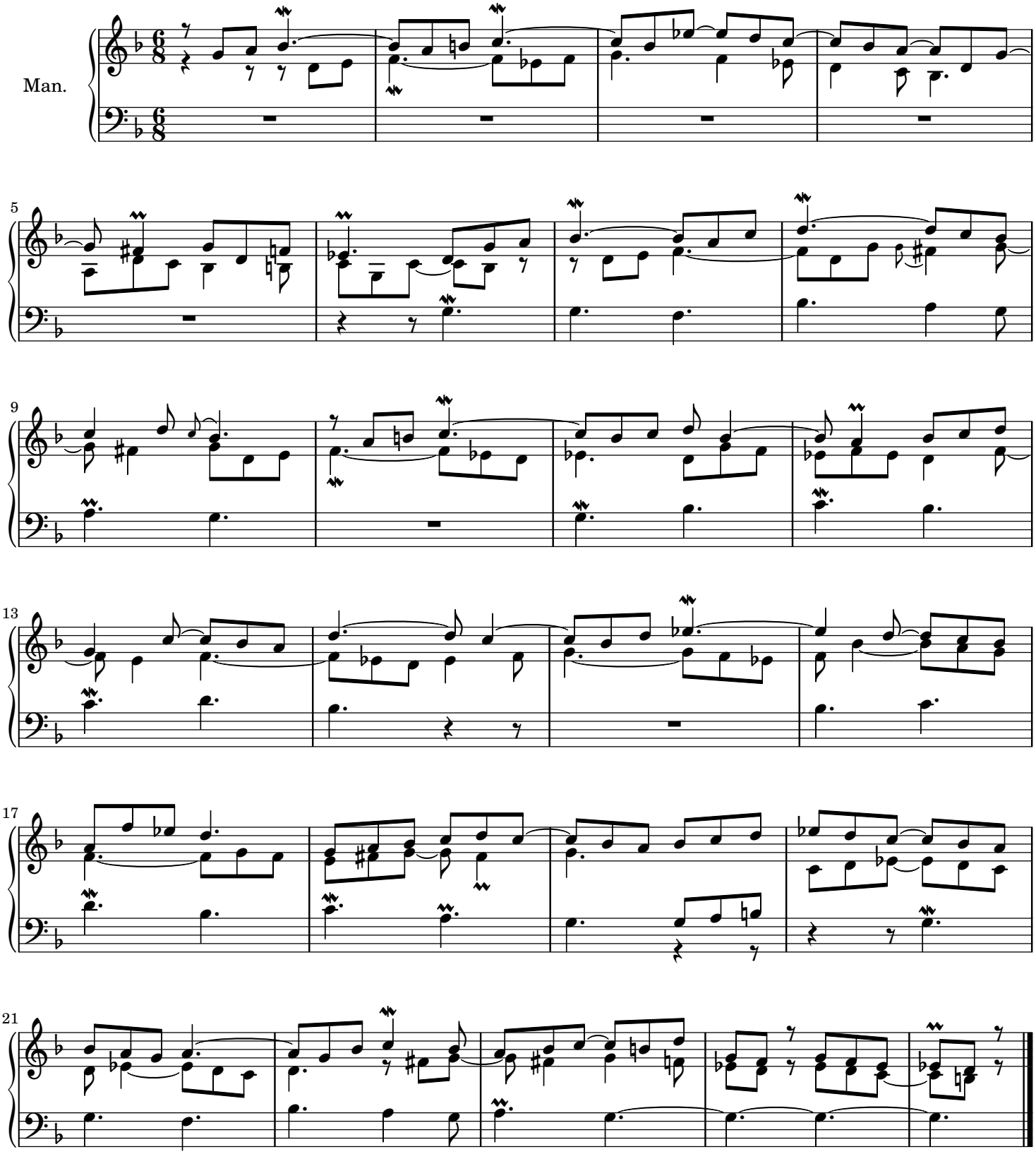
à 2 Clavier

Georg Friedrich Kauffmann
(1679 – 1735)

Rückwerk. Quintadena 8', Flute douce 4'
Oberwerk Gemshorn 8', Vox Humana 8'

Vivace

Man.



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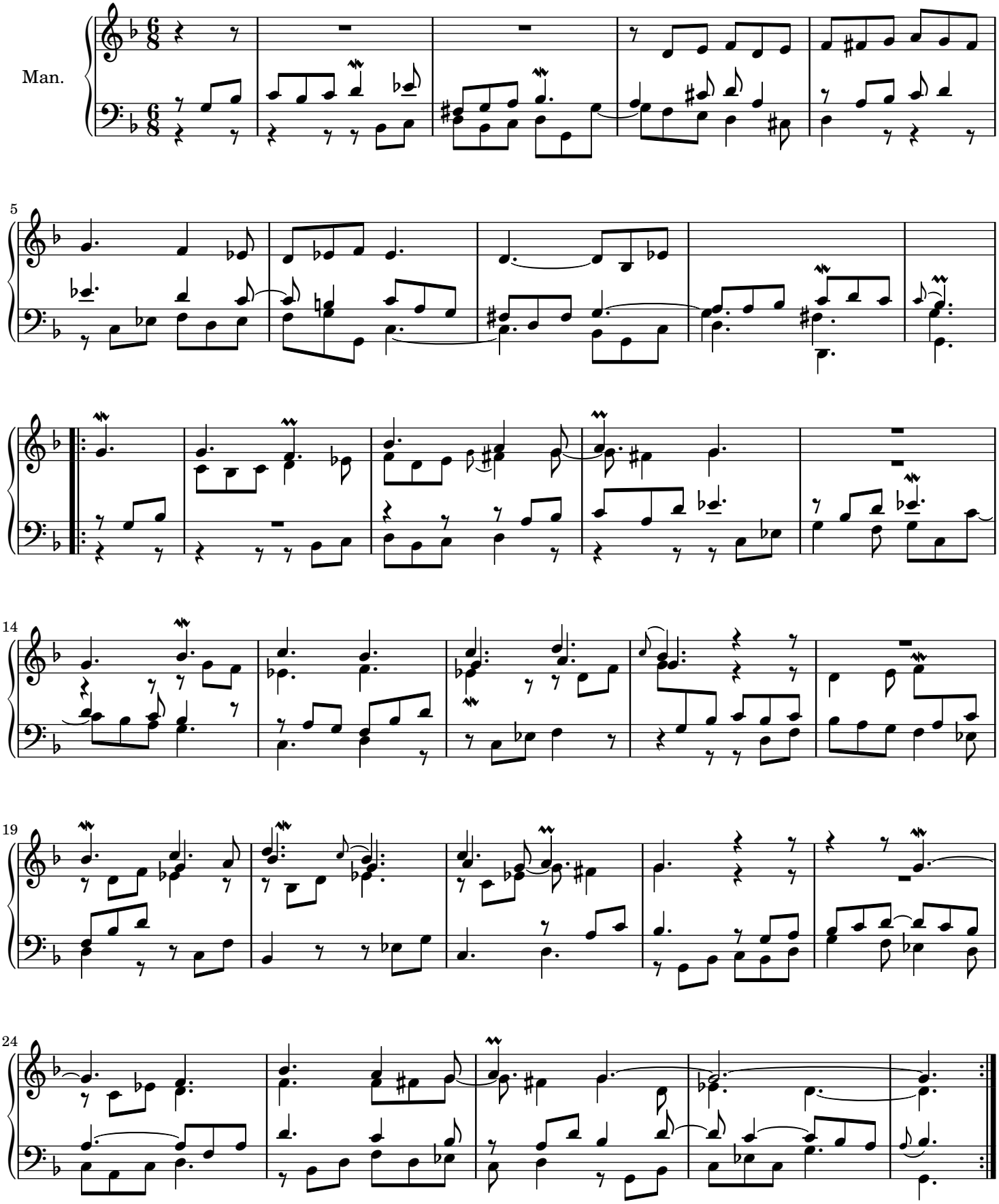
Nun kom der Heiden Heiland

alio modo à 4

Georg Friedrich Kauffmann
(1679 – 1735)

Man.



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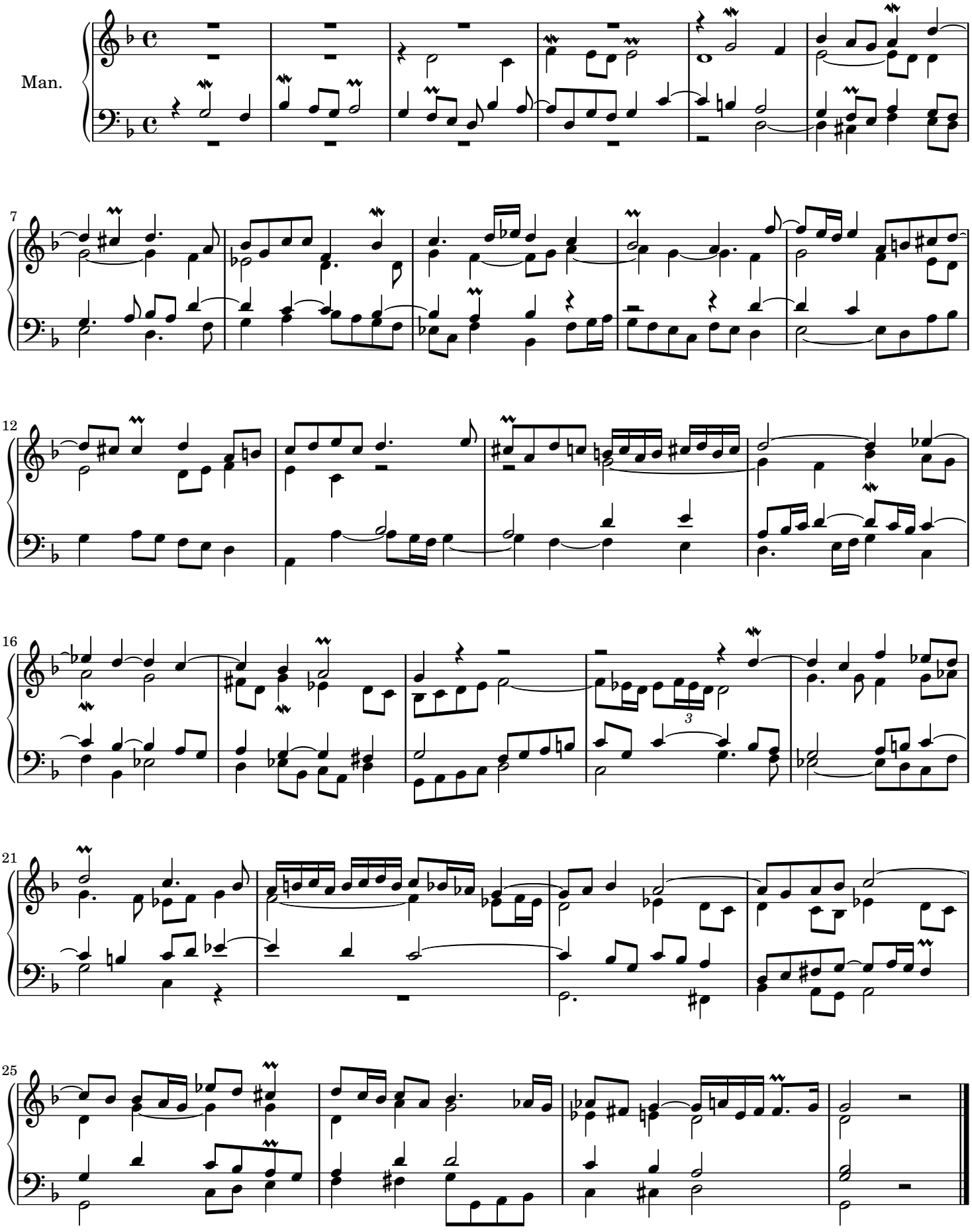
Nun kom der Heiden Heiland

alio modo à 4

Georg Friedrich Kauffmann
(1679 – 1735)

Vivace

Man.



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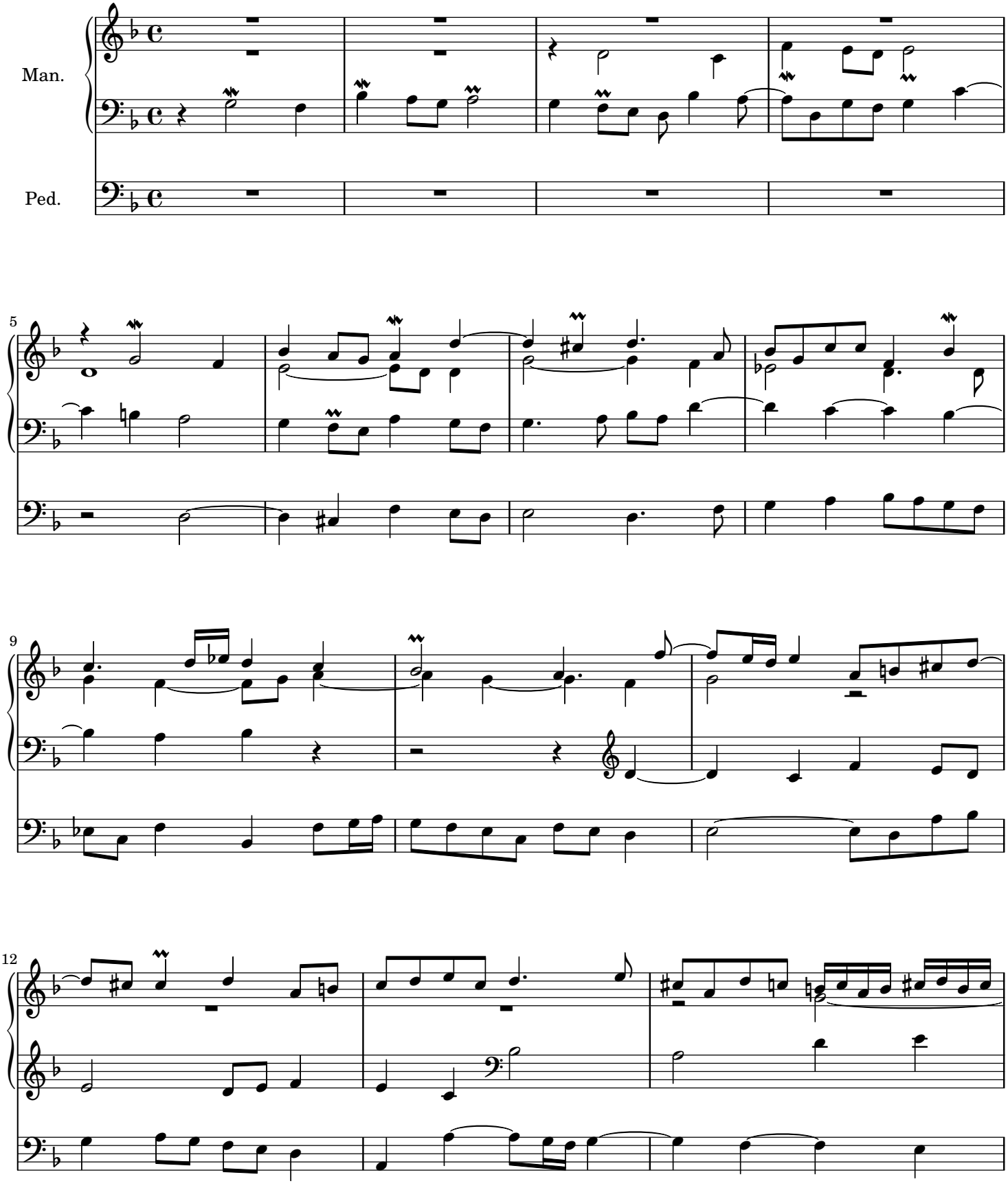
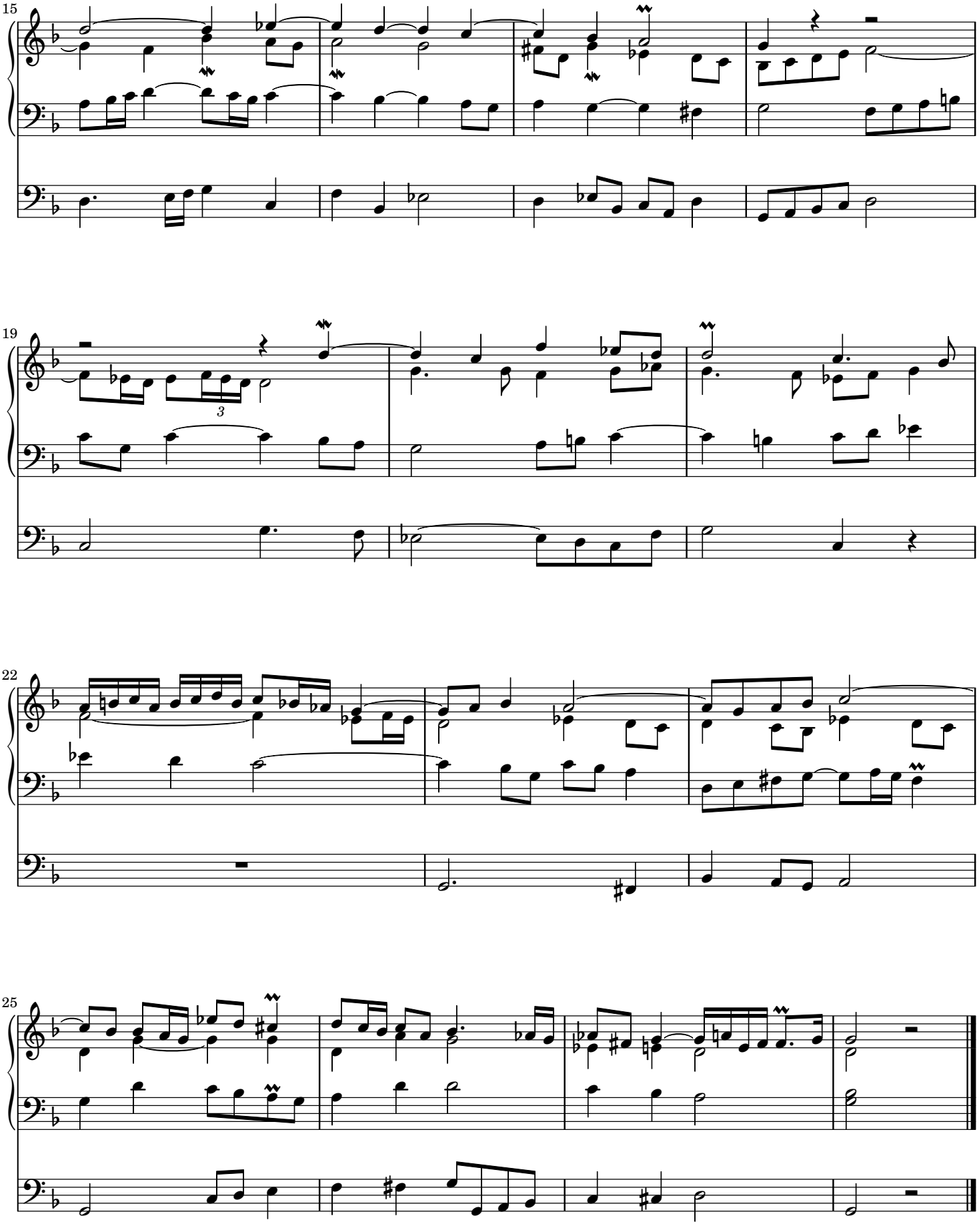
Nun kom der Heiden Heiland

alio modo à 4

Georg Friedrich Kaufmann
(1679 – 1735)





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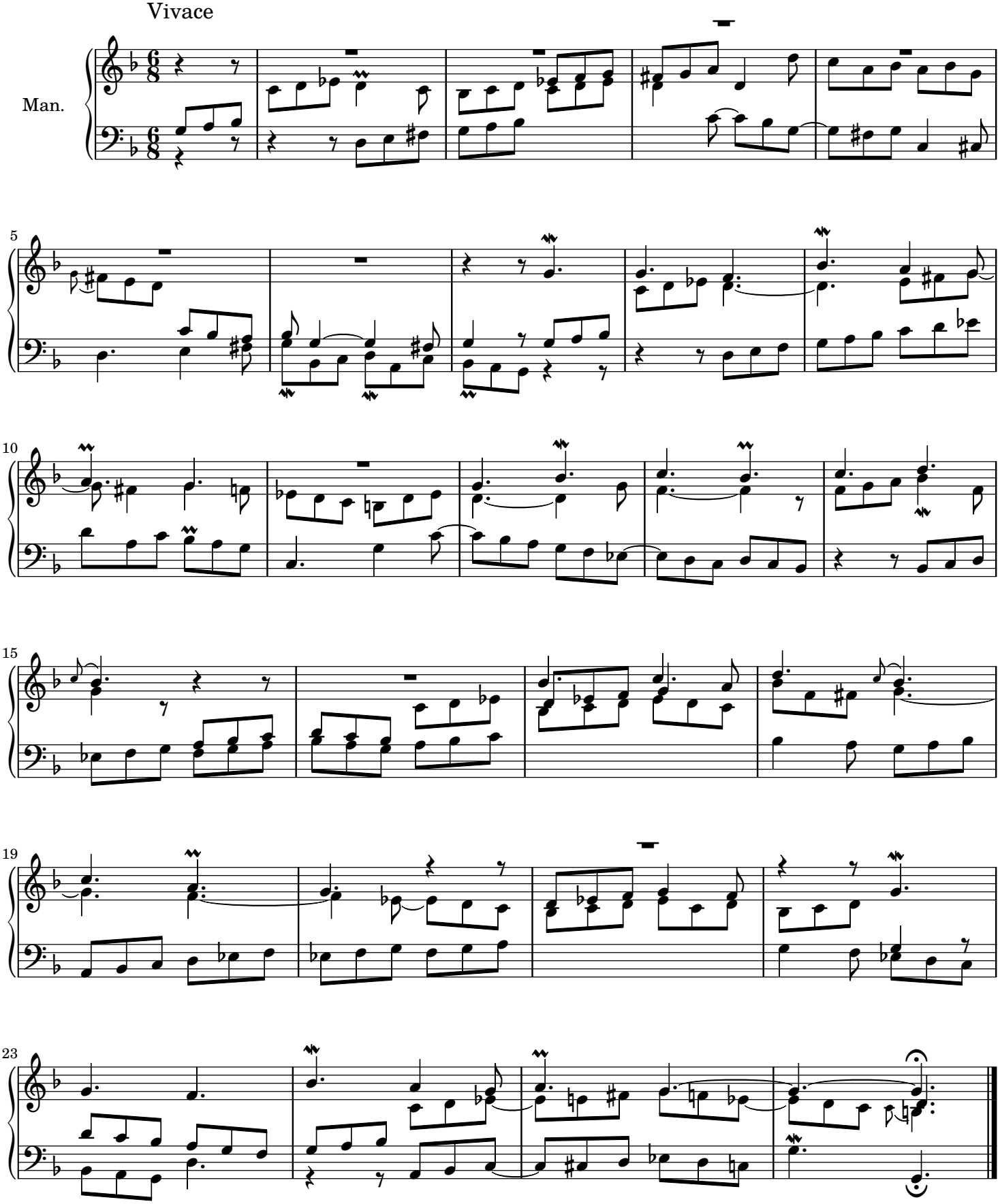
Nun kom der Heiden Heiland

alio modo, à 3

Georg Friedrich Kauffmann
(1679 – 1735)

Vivace

Man.



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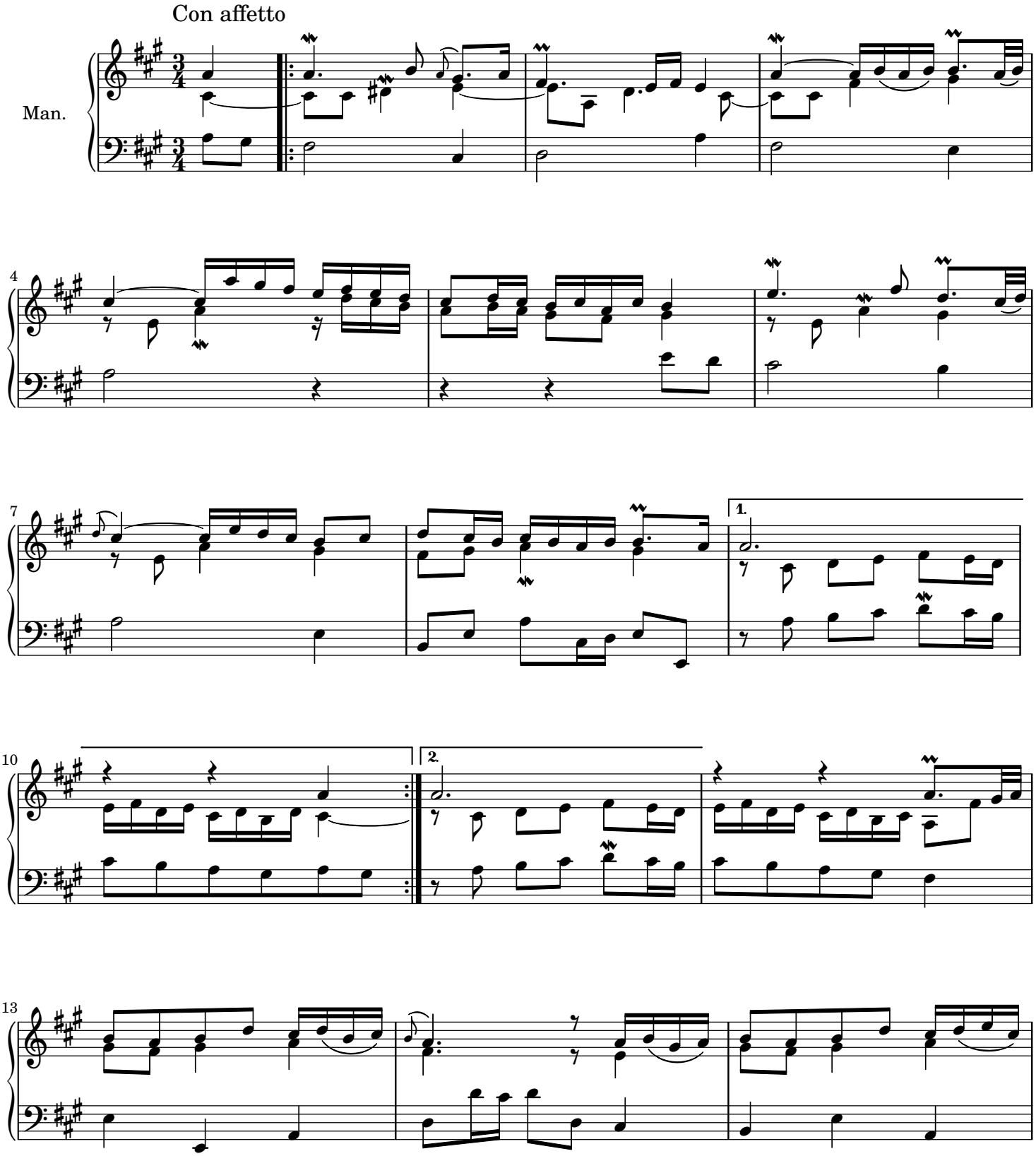
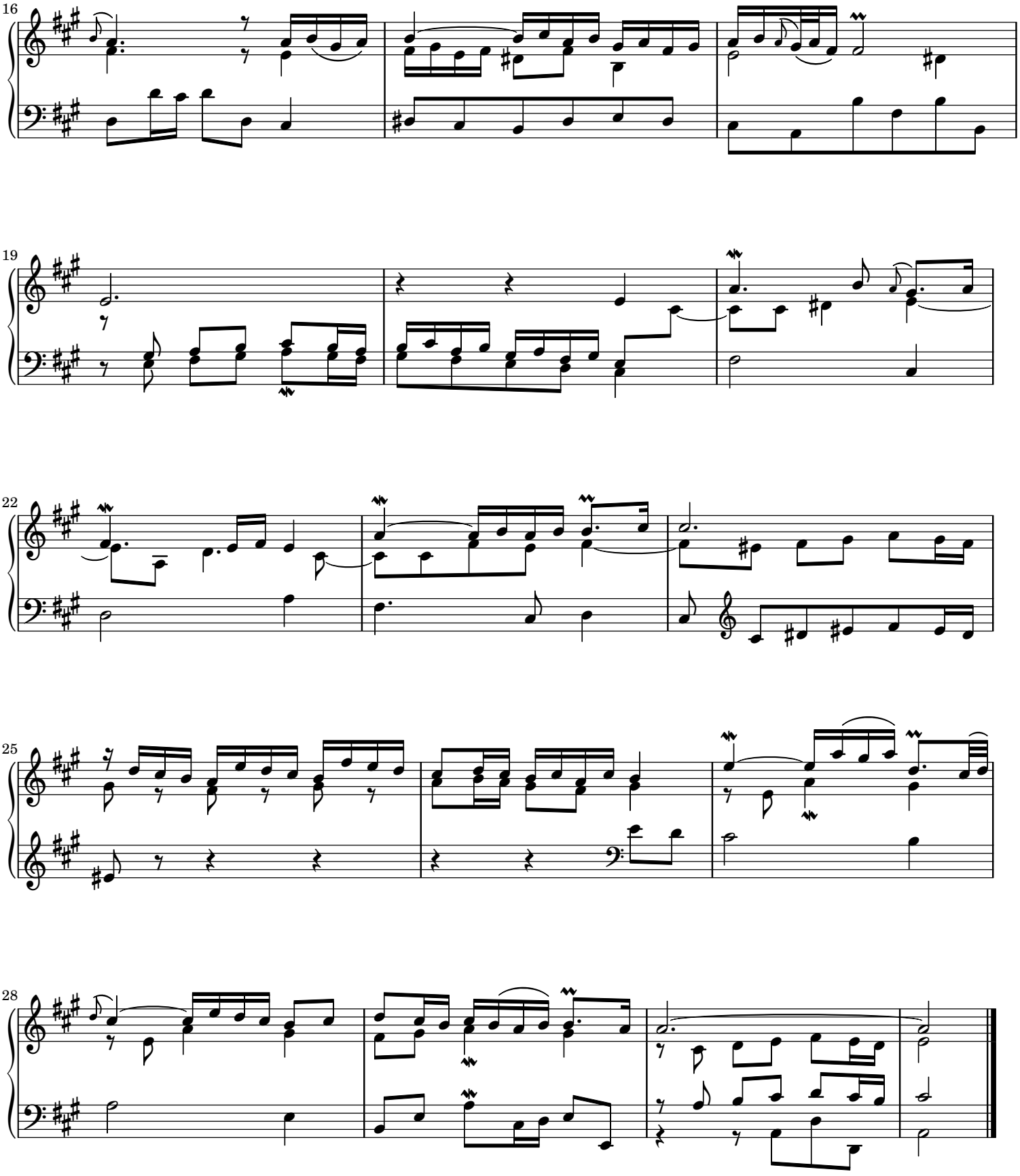
O Herre Gott, dein Göttlich Wort

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 8', Gemshorn 8'





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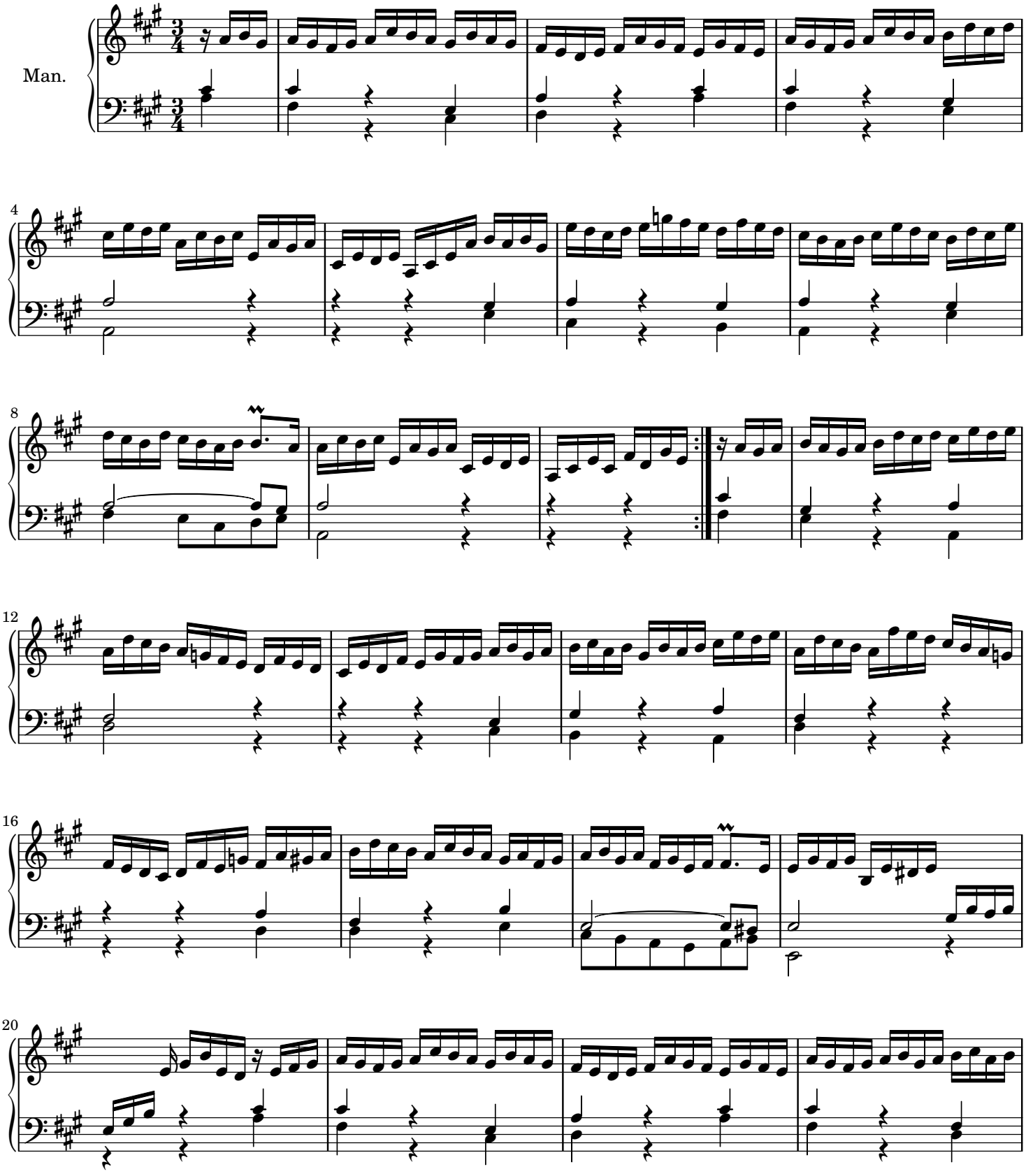
O Herre Gott, dein Göttlich Wort

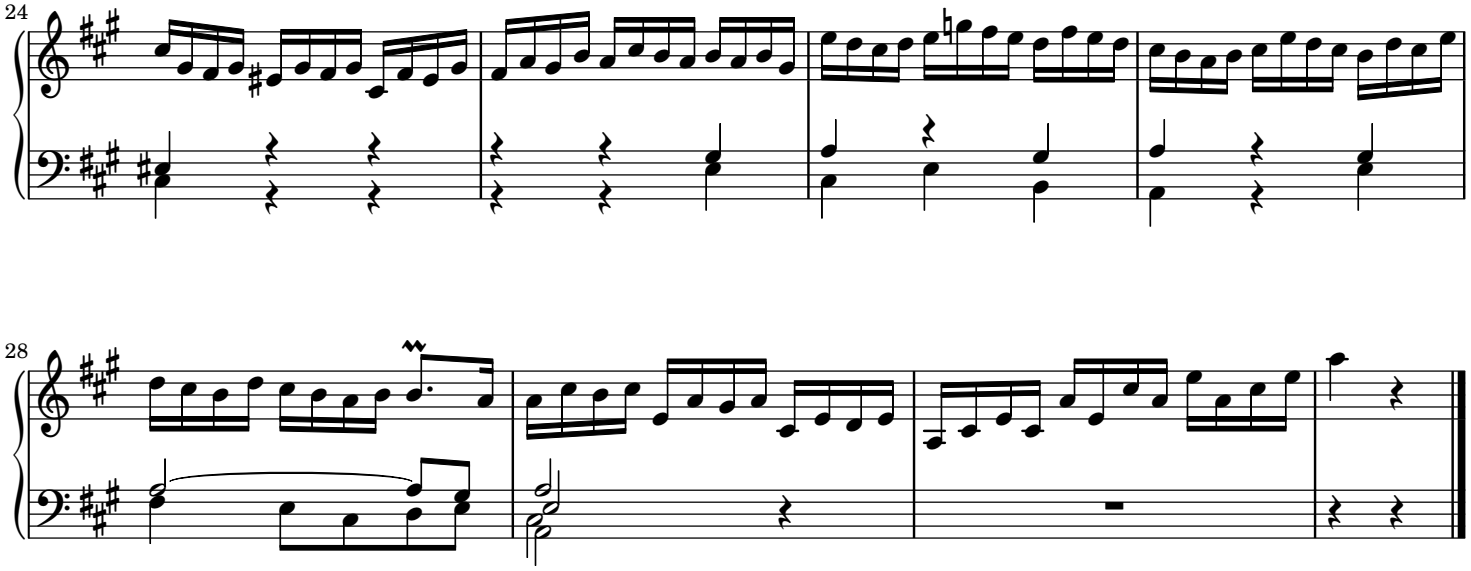
Alio modo, a 2 Clav.

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Quintadena 16', Principal 8', Gemshorn 8'
Rückpositiv Fagott 16', Quintadena 8', Spitzflöte 2

Presto

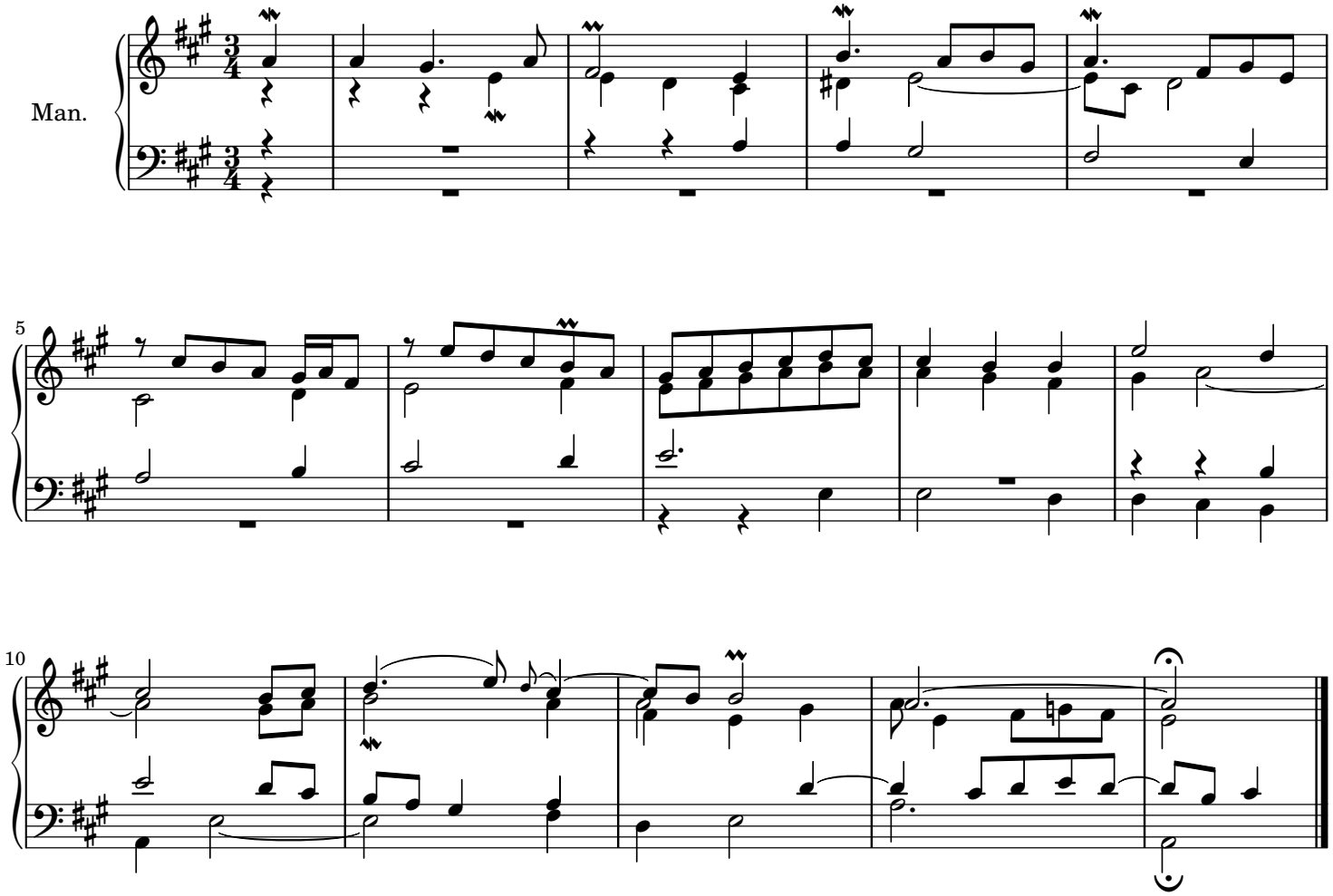




O Herre Gott, dein Göttlich Wort

Alio modo

Georg Friedrich Kauffmann
(1679 – 1735)



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