Georg Friedrich Kauffmann, Harmonische Seelenlust, Part II

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 II

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2018, Partitura Organum (http://partitura.org)

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 even 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, with a few exceptions where reversing the original order of two pieces contributed to ease of page turning.. 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

Contents

In dich habe ich gehoffet **1**

In dich habe ich gehoffet (alio modo) **3**

In dich habe ich gehoffet (alio modo) **5**

Lobt Gott ihr Christen all' zugleich **6**

Lobt Gott ihr Christen all' zugleich (manualiter) **8**

Lobt Gott ihr Christen all' zugleich (alio modo) **10**

Lobt Gott ihr Christen all' zugleich (alio modo, manualiter) **11**

Puer natus in Bethlehem **12**

Fuga super Nun lob' mein Seel den Herren **13**

Fuga super Nun lob' mein Seel den Herren (manualiter) **15**

Nun lob' mein Seel den Herren (alio modo) **17**

Nun freut euch, lieben Christen gemein (oder: Es ist gewisslich an der Zeit) **19**

Nun freut euch, lieben Christen gemein (alio modo) **21**

Allein Gott in der Höh sei Ehr (oder: Der Herr ist mein getreuer Hirt) **22**

Gottes Sohn ist kommen **24**

Wer nur den lieben Gott lässt walten **26**

Wer nur den lieben Gott lässt walten (non alto) **27**

Johann Gottfried Walther, Wer nur den lieben Gott lässt walten **28**

Johann Gottfried Walther, Wer nur den lieben Gott lässt walten **29**

Jesu, deine tiefe Wunden (oder: Freu dich sehr, o meine Seele) **30**

Herr Christ, der einig Gottes Sohn (oder: Herr Gott, nun sei gepreiset) **31**

Auf meinen lieben Gott **33**

Nun danket alle Gott **34**

Nun danket alle Gott (alio modo) **35**

Heut fänget an das neue Jahr (oder: Mein Gott, das Herz ich brenge dir, oder: Nun sich der Tag geendet hat) **36**

Heut fänget an das neue Jahr (alio modo) **38**

Vom Himmel hoch da komm ich her **40**

Treuer Gott, ich muss dir klagen **41**

Treuer Gott, ich muss dir klagen (manualiter) **43**

Treuer Gott, ich muss dir klagen (alio modo) **45**

Es ist das Heil uns kommen her **46**

Es ist das Heil uns kommen her (alio modo) **47**

Jesus Christus, unser Heiland **48**

Wenn mein Stündlein vorhanden ist **51**

Herr Jesu Christ, ich schrei zu dir **53**

Schmücke dich, o liebe Seele **54**

O Gott, du frommer Gott **55**

O Gott, du frommer Gott (alio modo) **57**

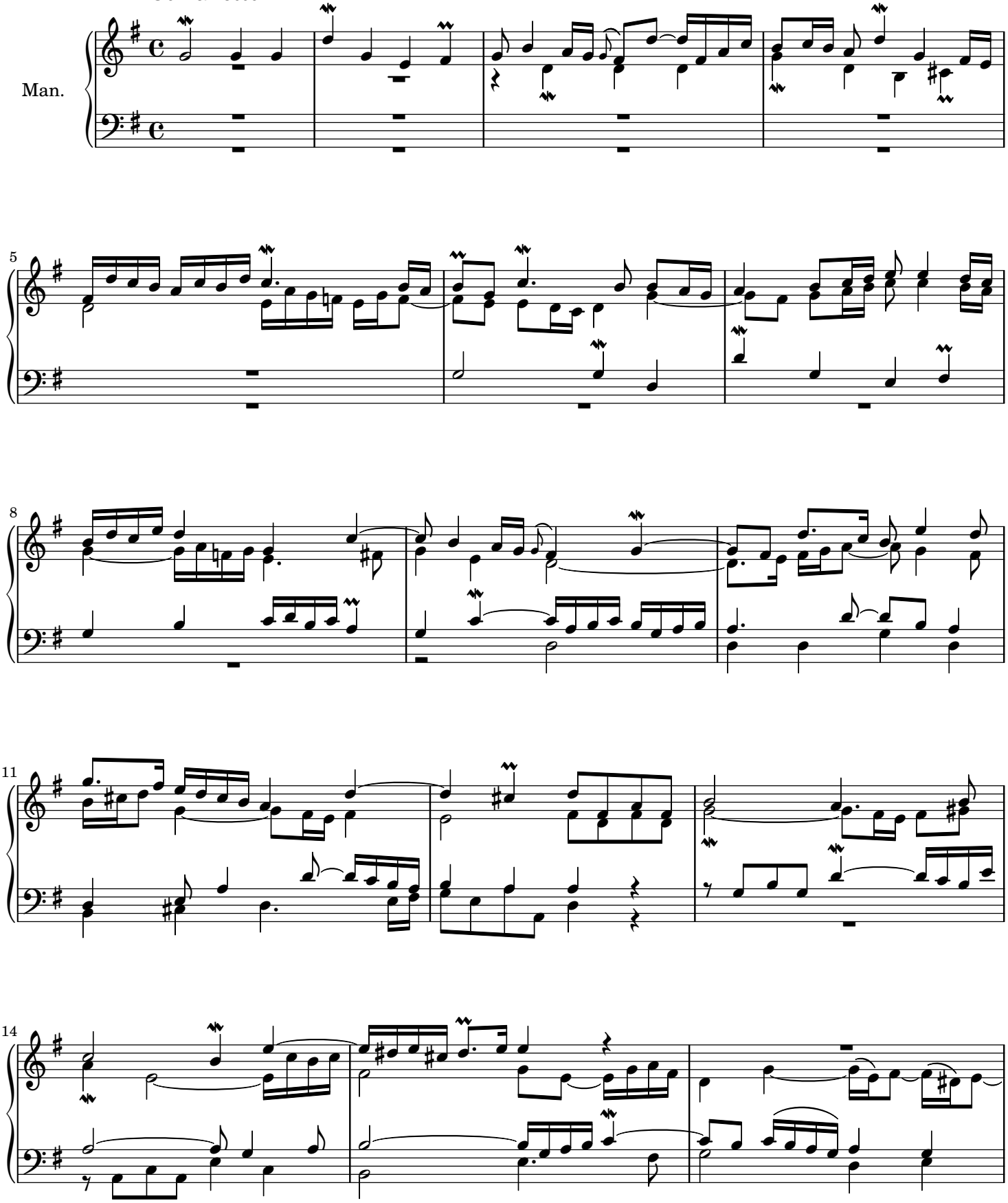
In dich habe ich gehoffet

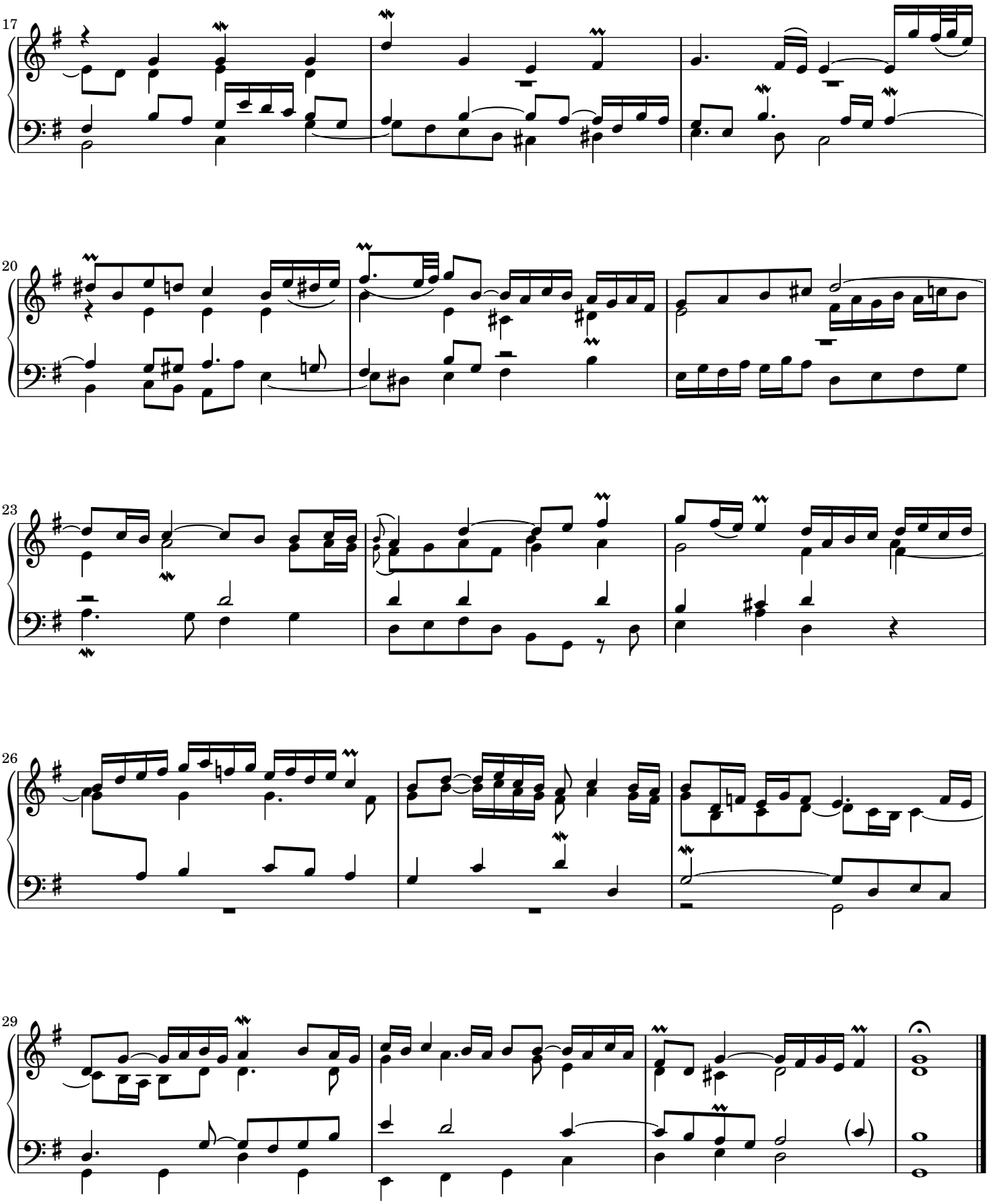
Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Trompeta 8', Principal 8', Octav 4' oder das volle Werk

Con affetto

Man.





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In dich habe ich gehoffet

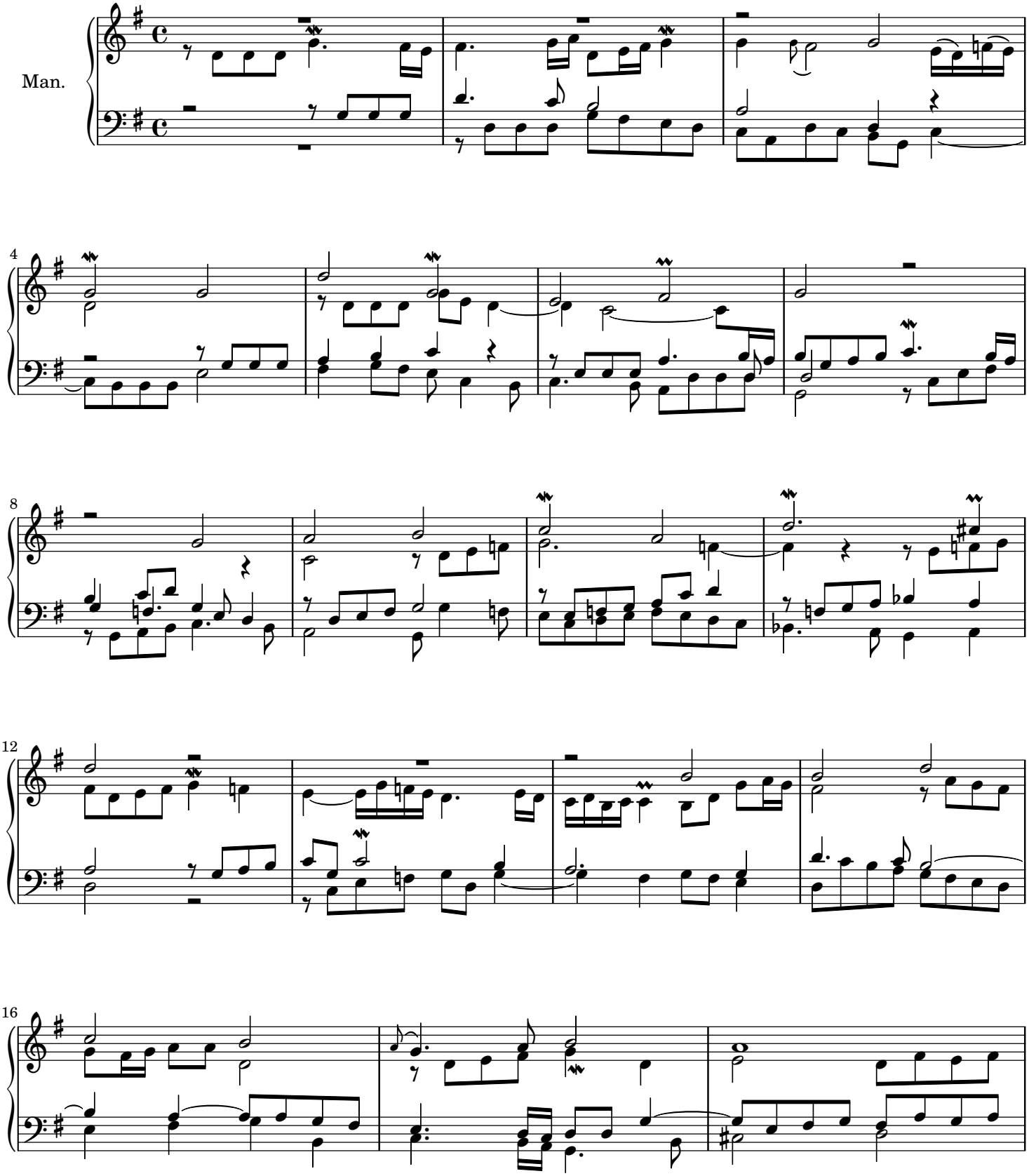
(alio modo)

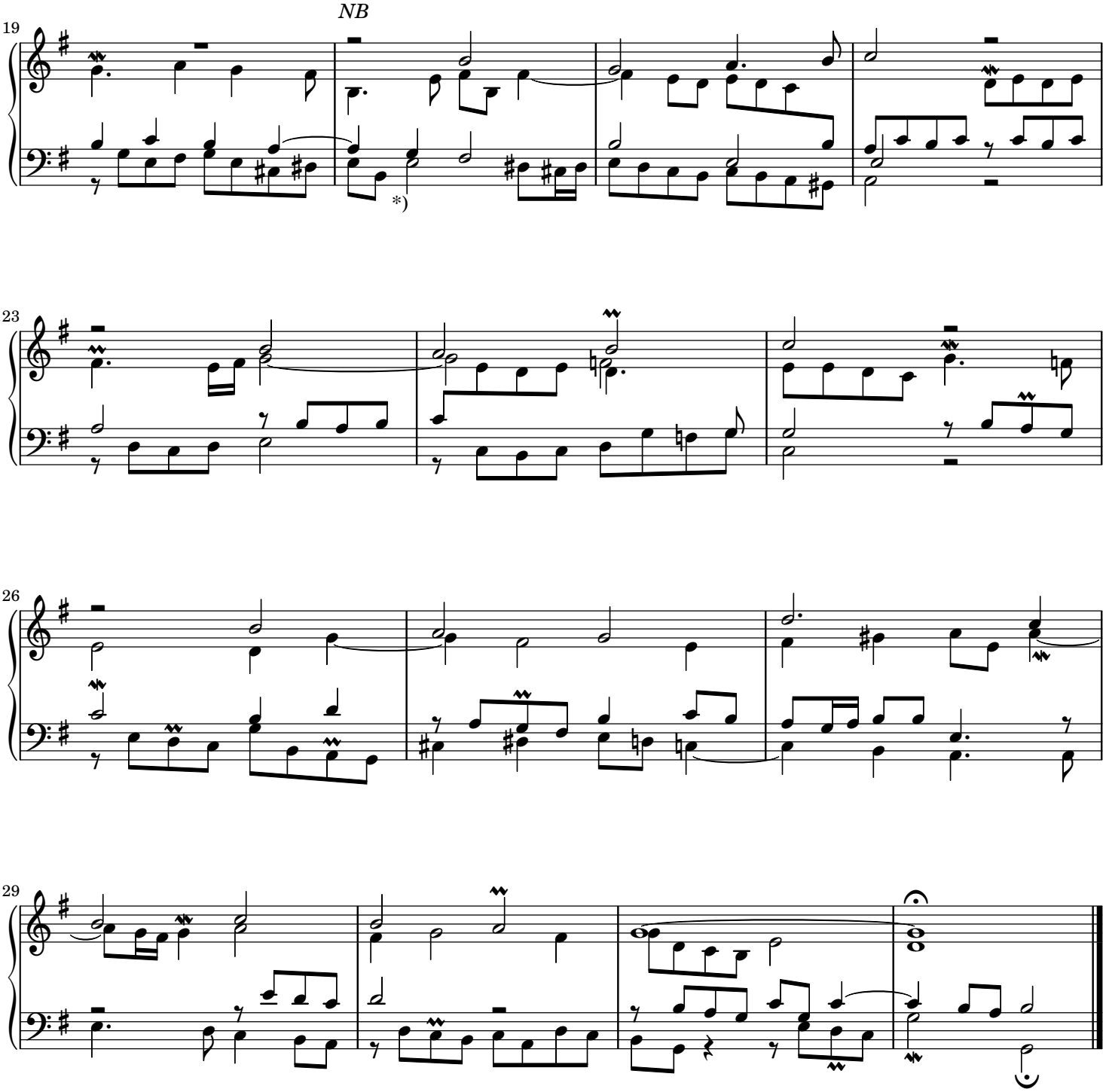
Georg Friedrich Kauffmann
(1679 – 1735)

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

Con affetto

Man.





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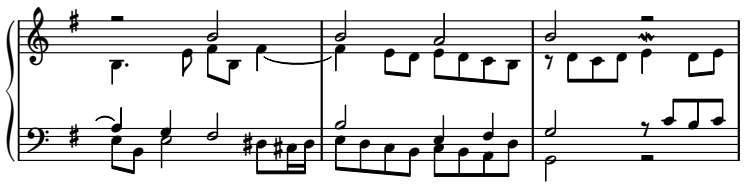

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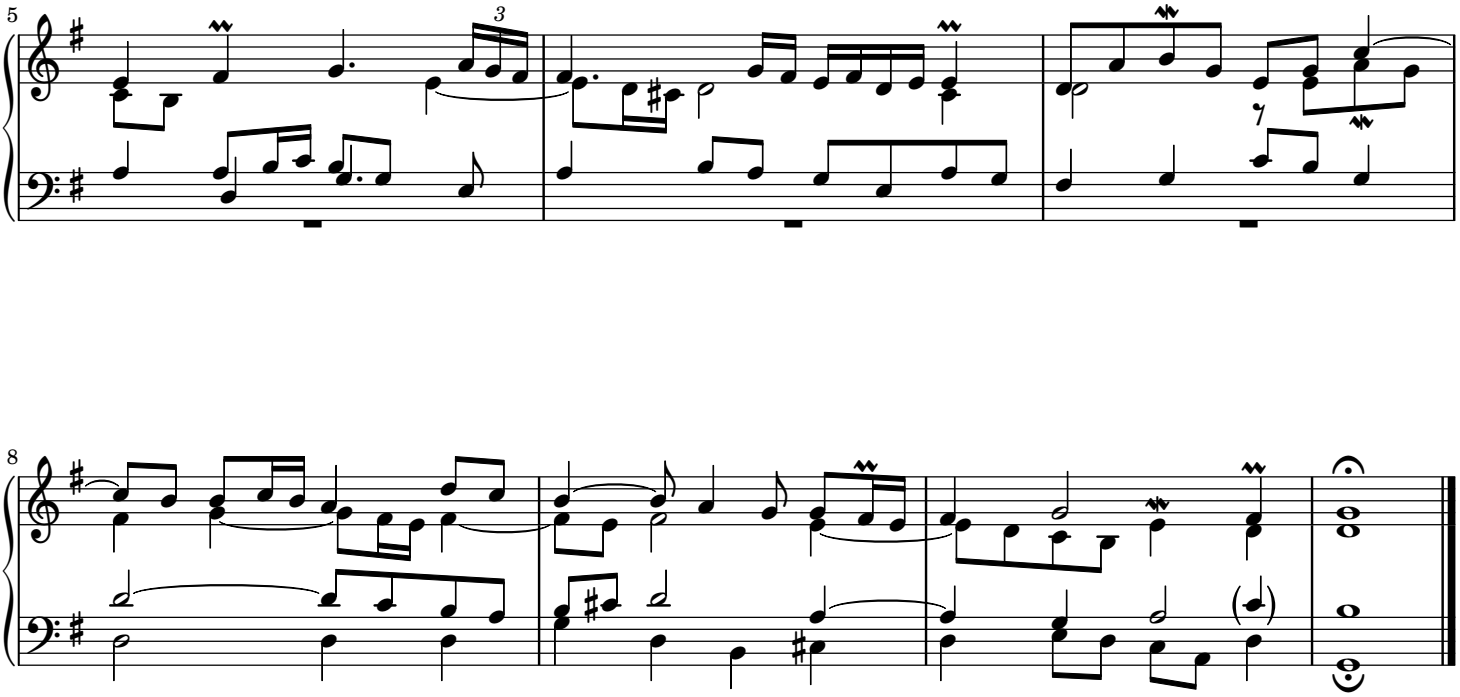
In dich habe ich gehoffet

Alio Modo

Georg Friedrich Kauffmann
(1679 – 1735)

Allegro

Man.



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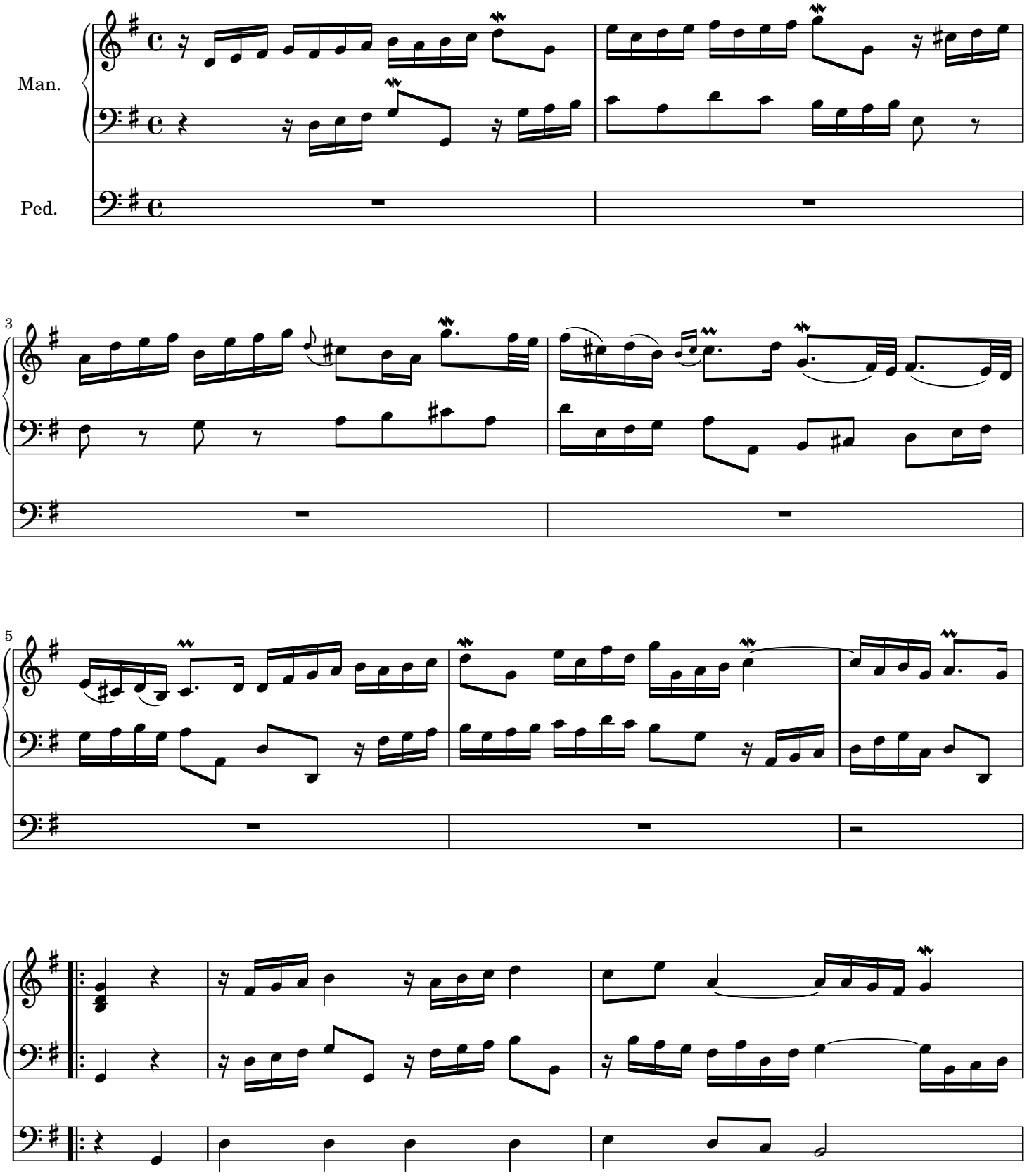
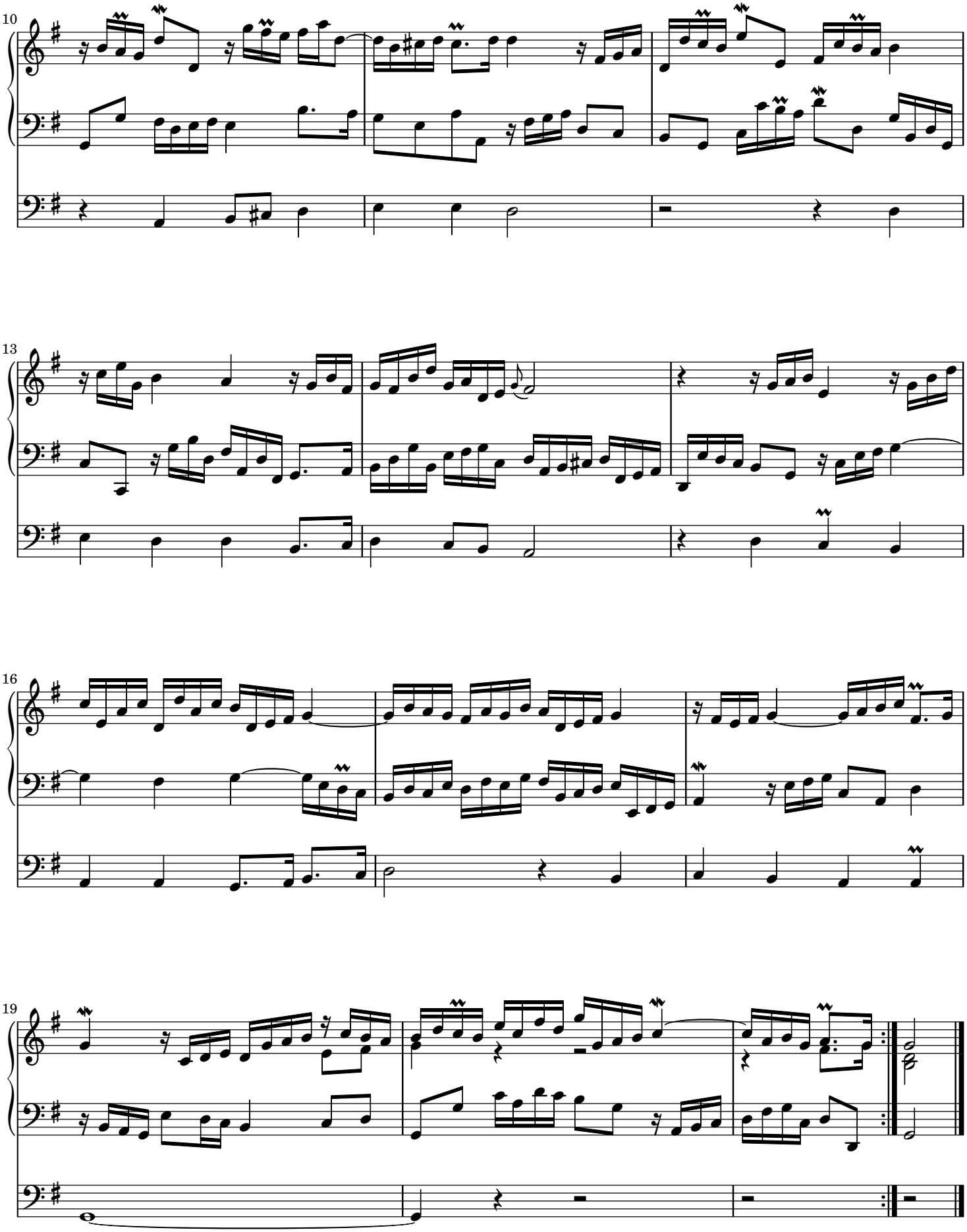
Lobt Gott ihr Christen all' zugleich

Georg Friedrich Kauffmann
(1679 – 1735)

Oberwerk Rohrflöte 8', Vox Humana 8', Spillpfeiffe 4'





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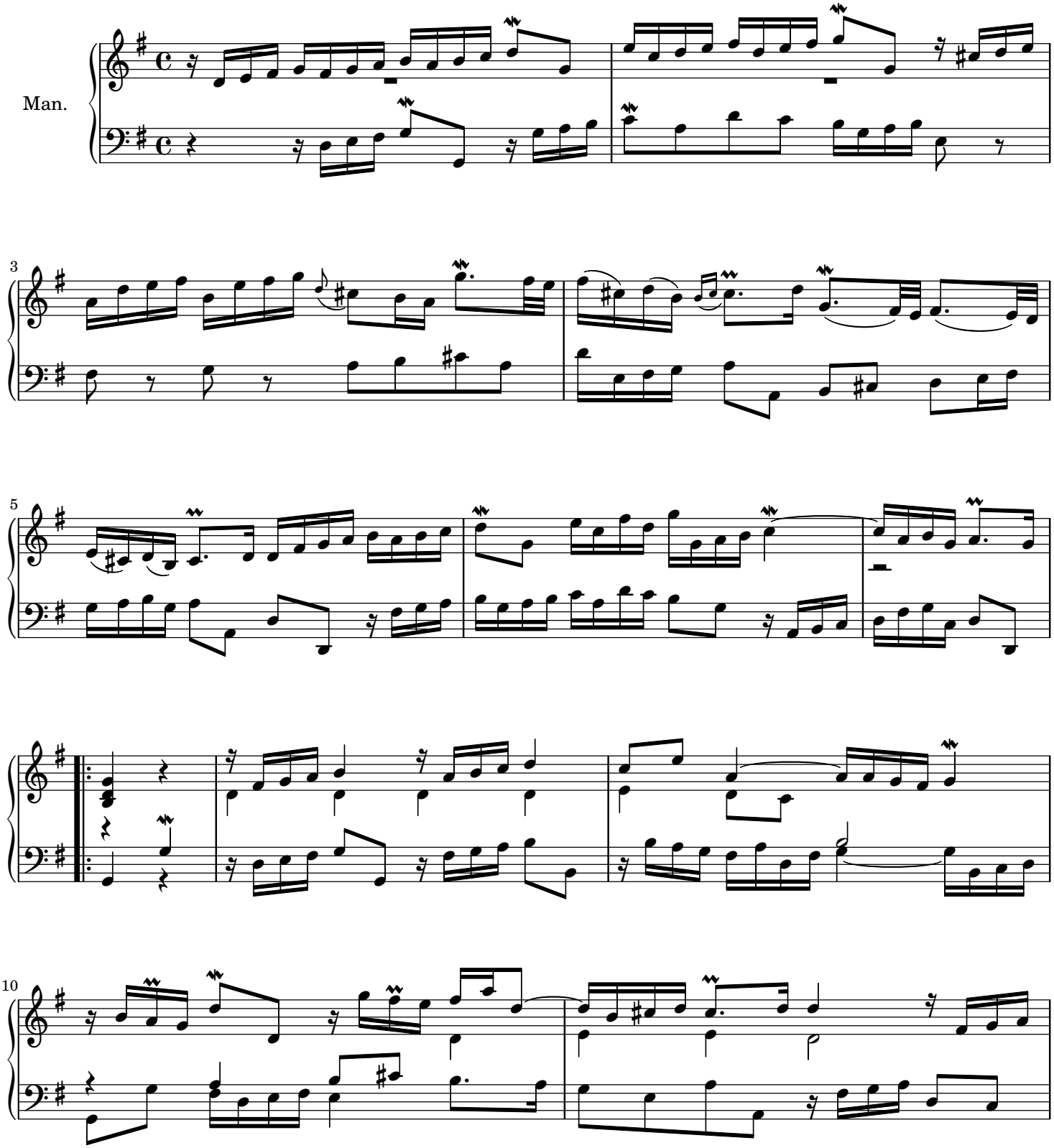

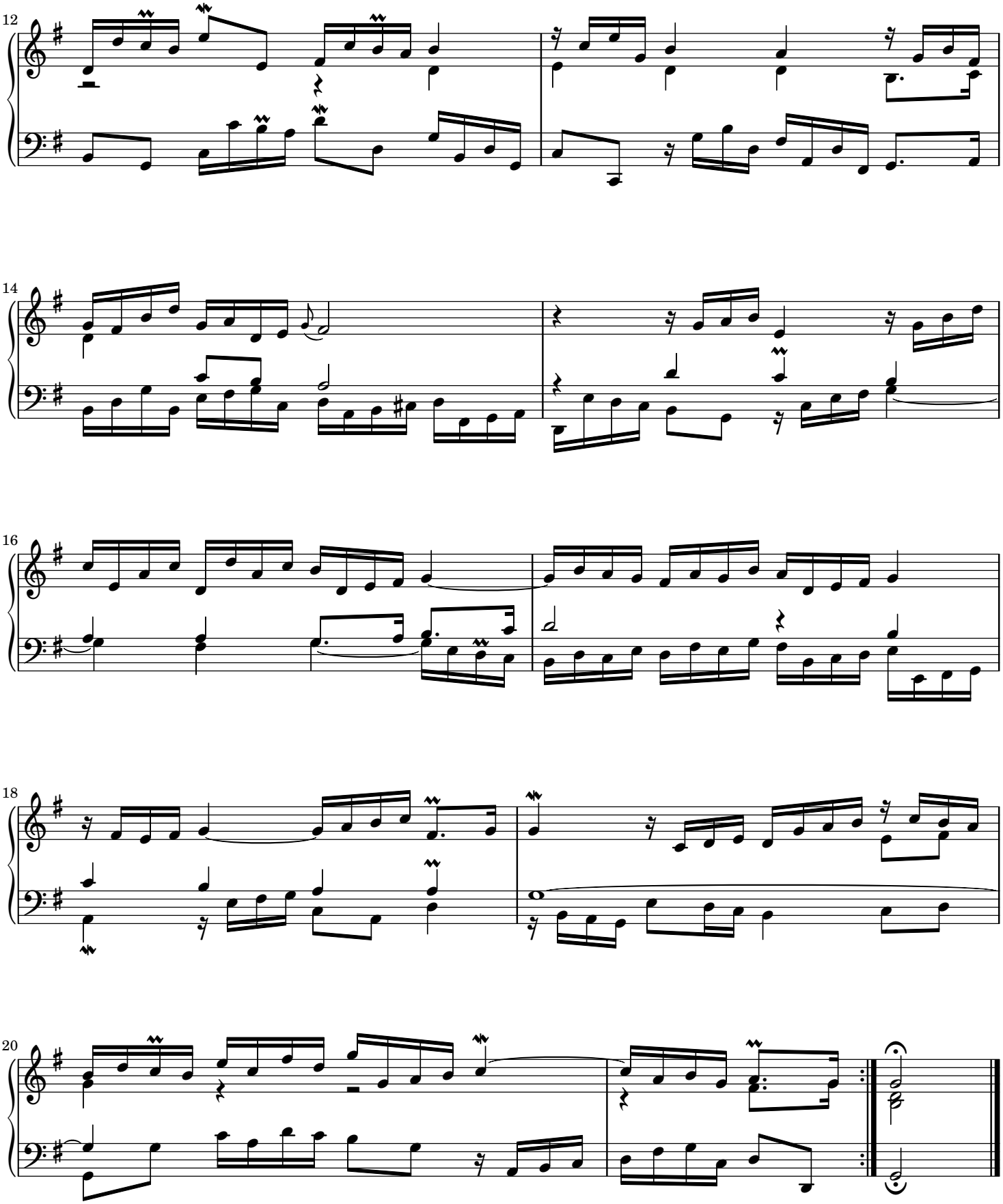

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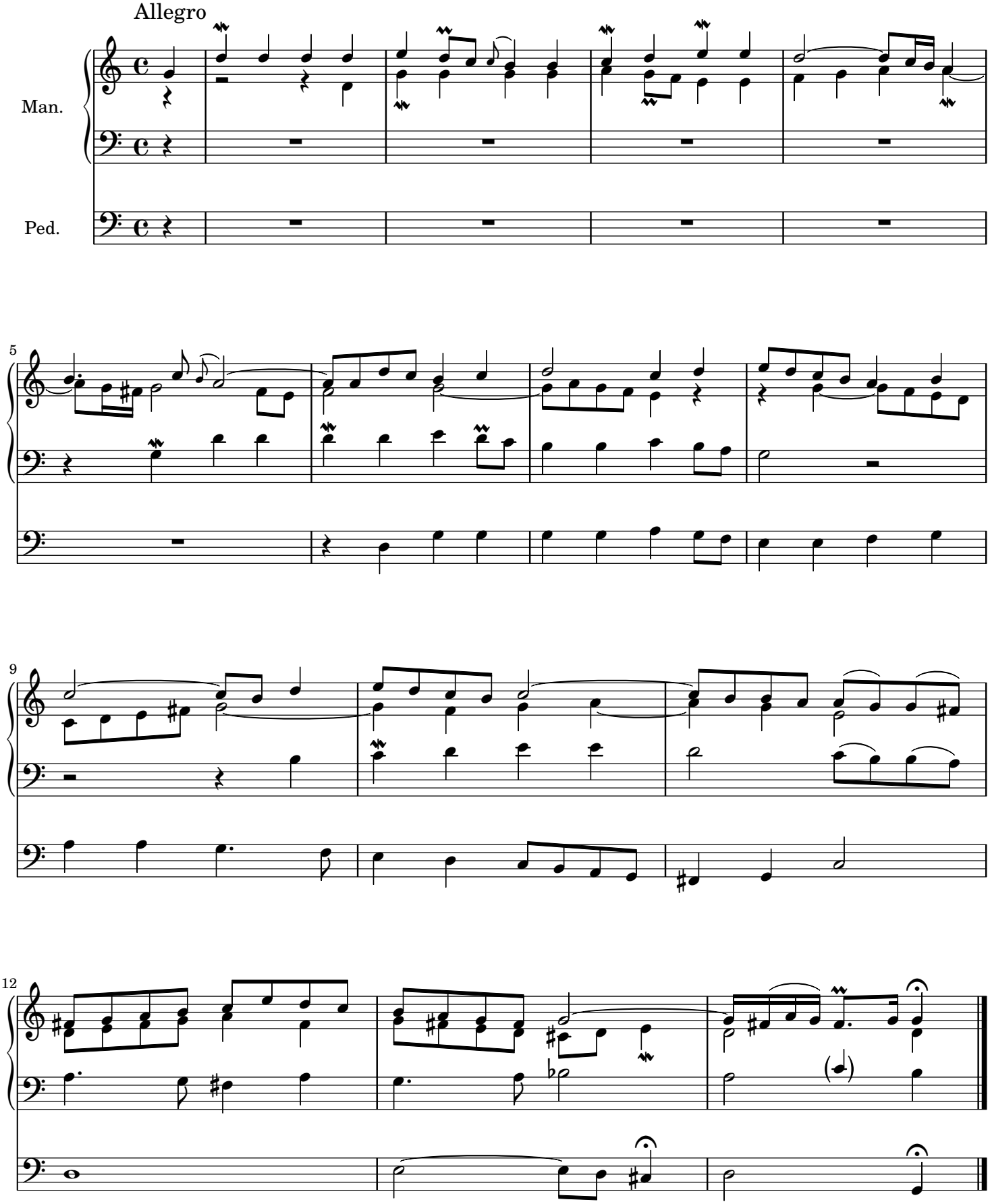
Lobt Gott ihr Christen all' zugleich

Georg Friedrich Kauffmann
(1679 – 1735)

Allegro

Man.

Ped.



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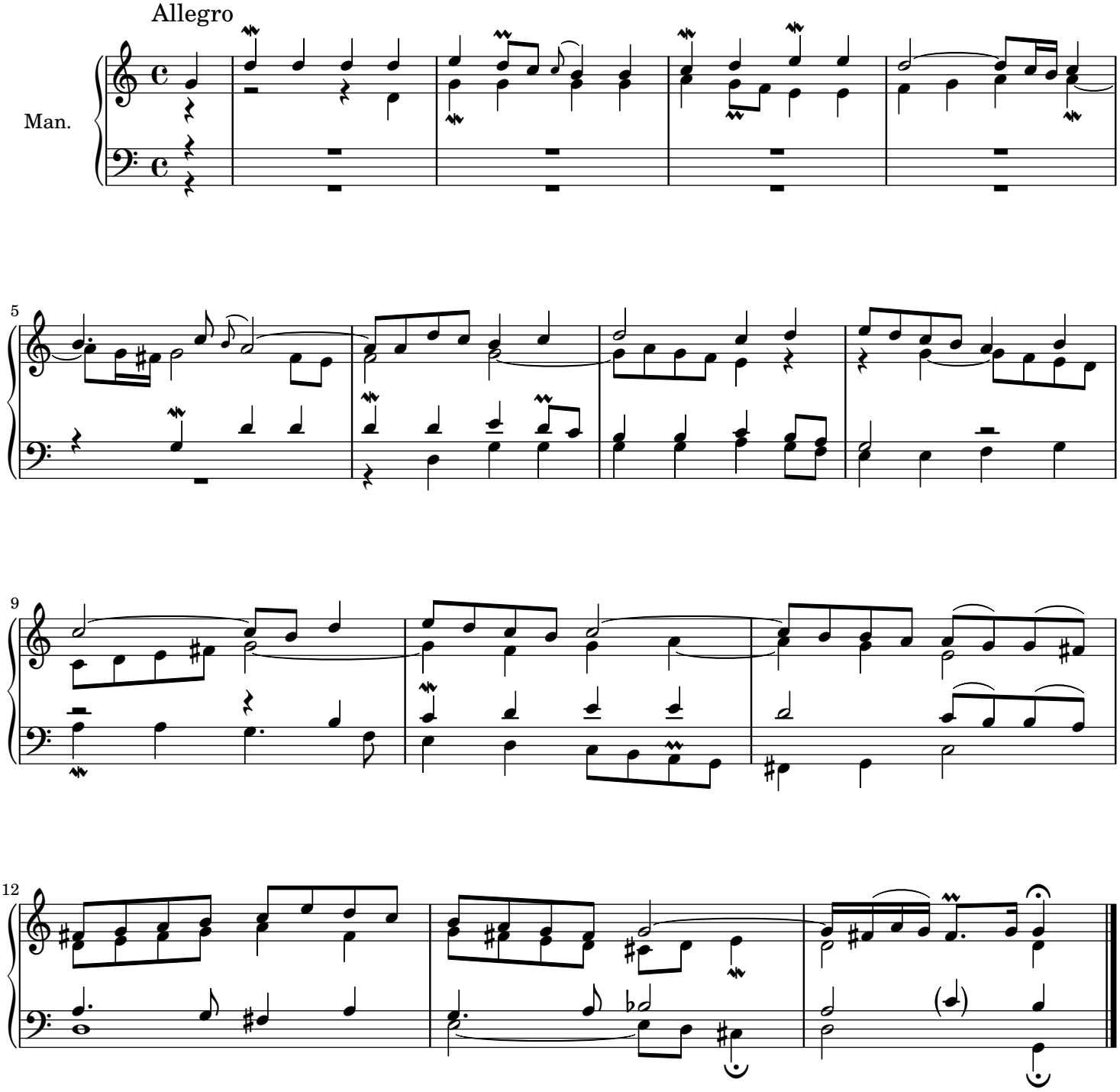

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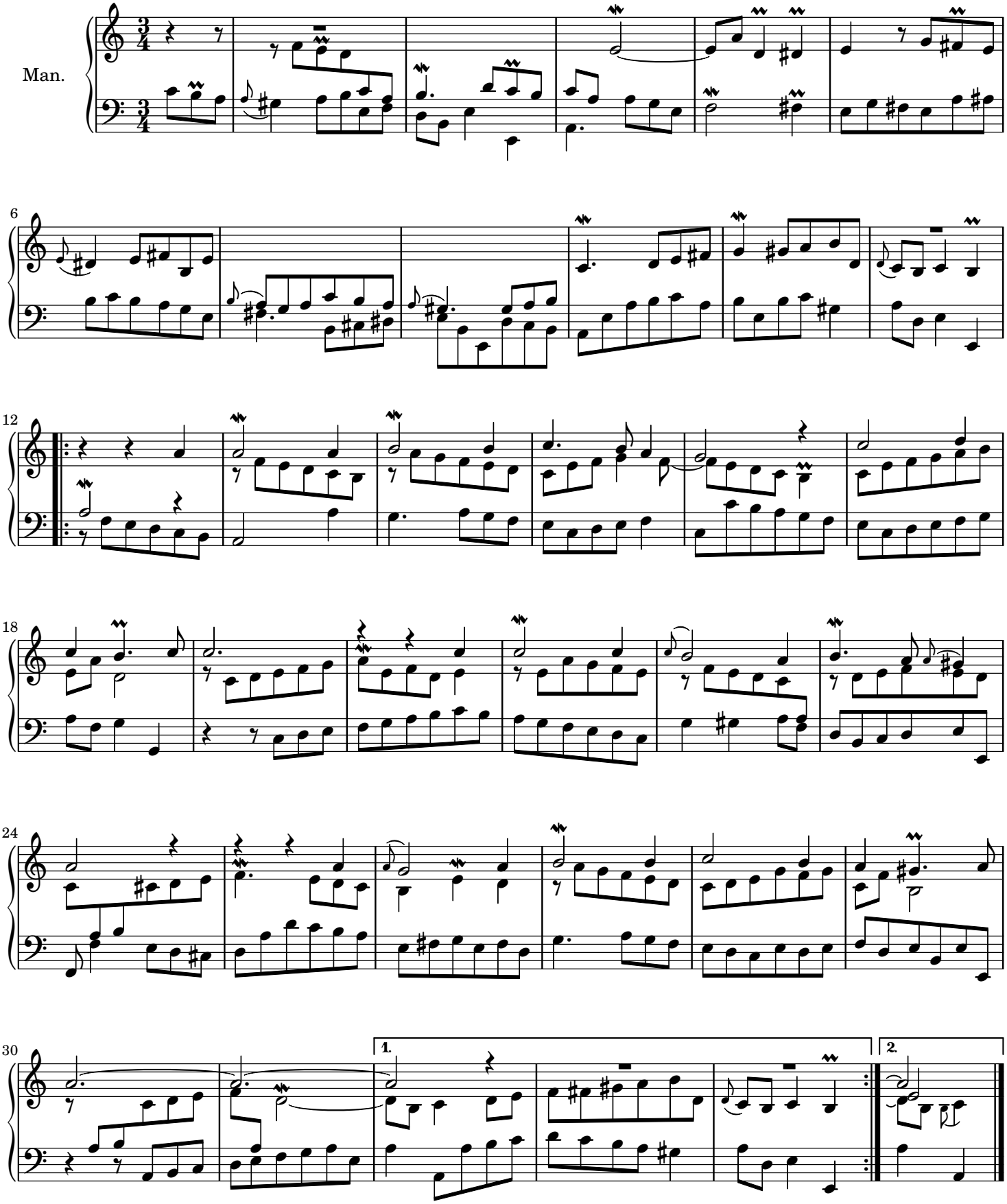
Puer natus in Bethlehem

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Fagott 16', Quintadena 8', Principaal 4'



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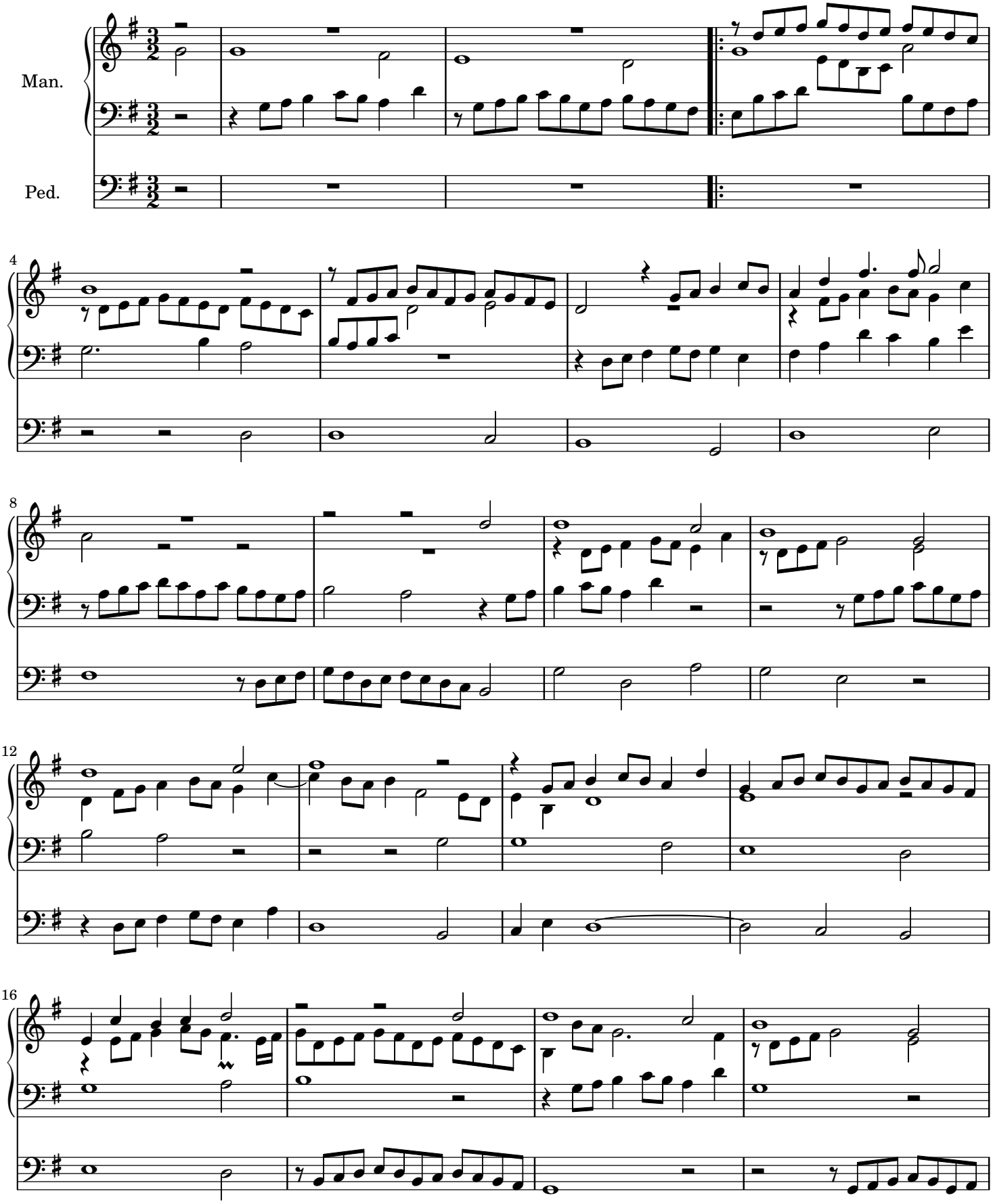
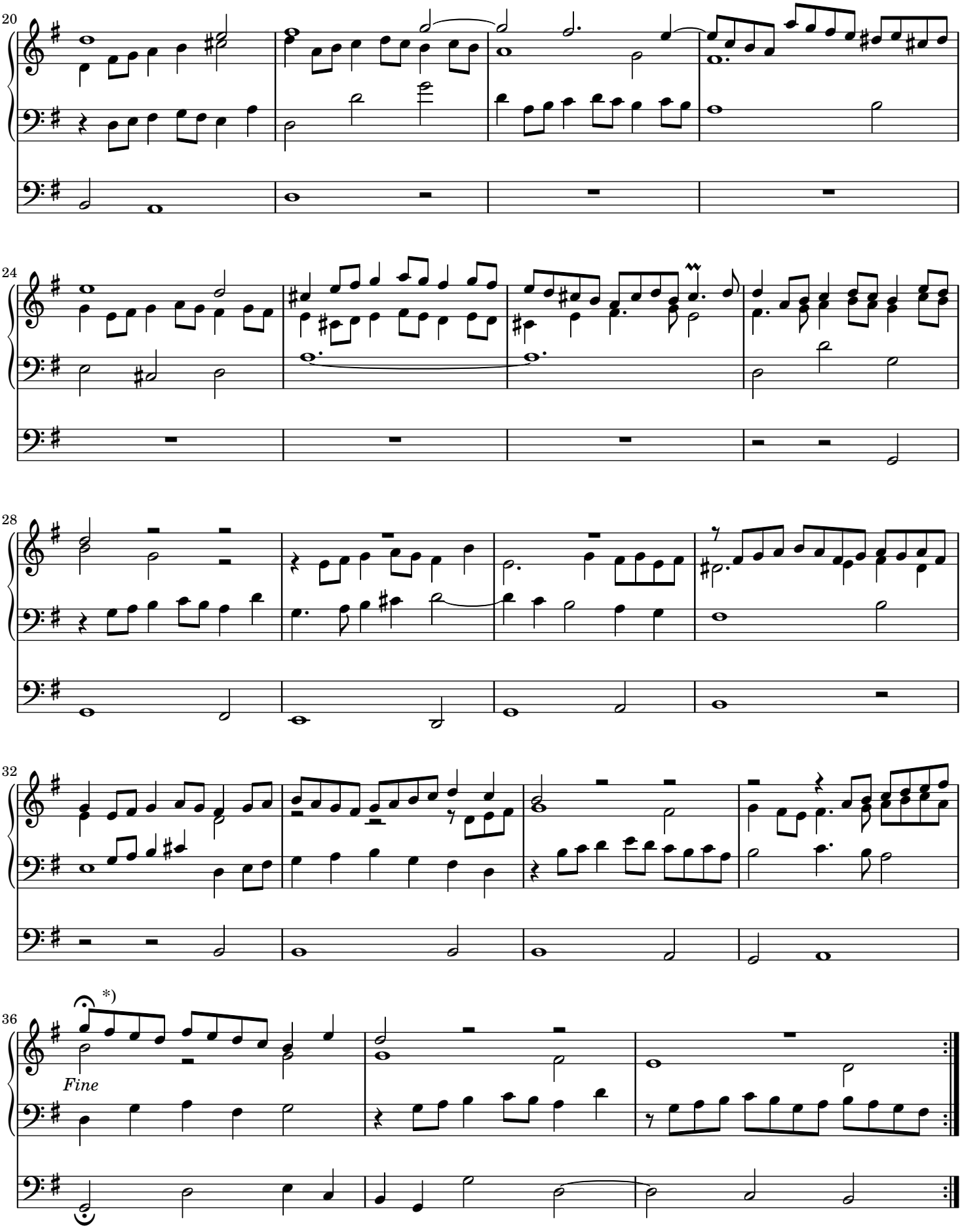
Fuga super Nun lob’ mein Seel den Herren

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 8’, Octava 4’, Superoctav 2’, oder das volle Werk





*) No end is indicated in the source, but this seems a logical place to conclude the piece

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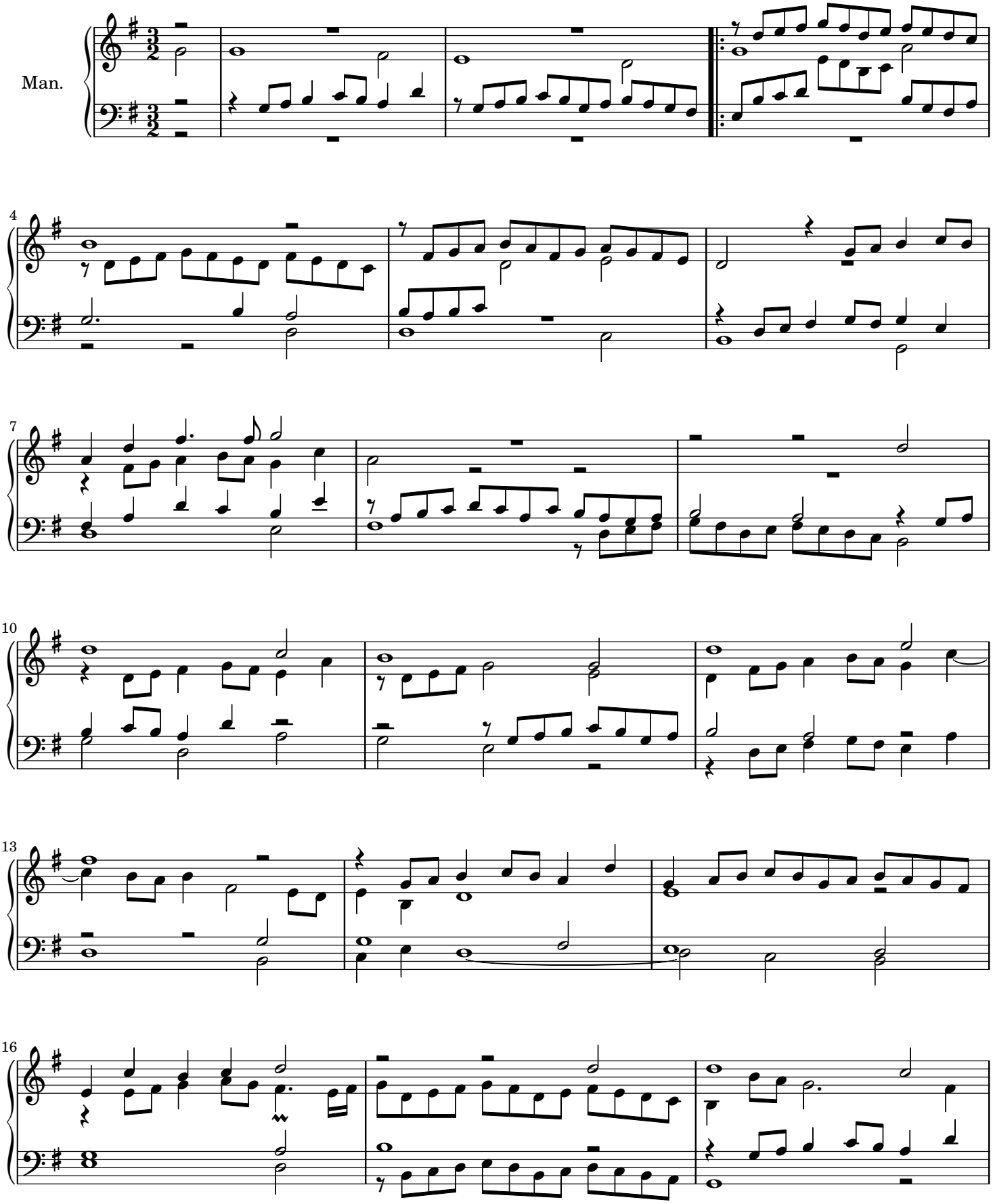

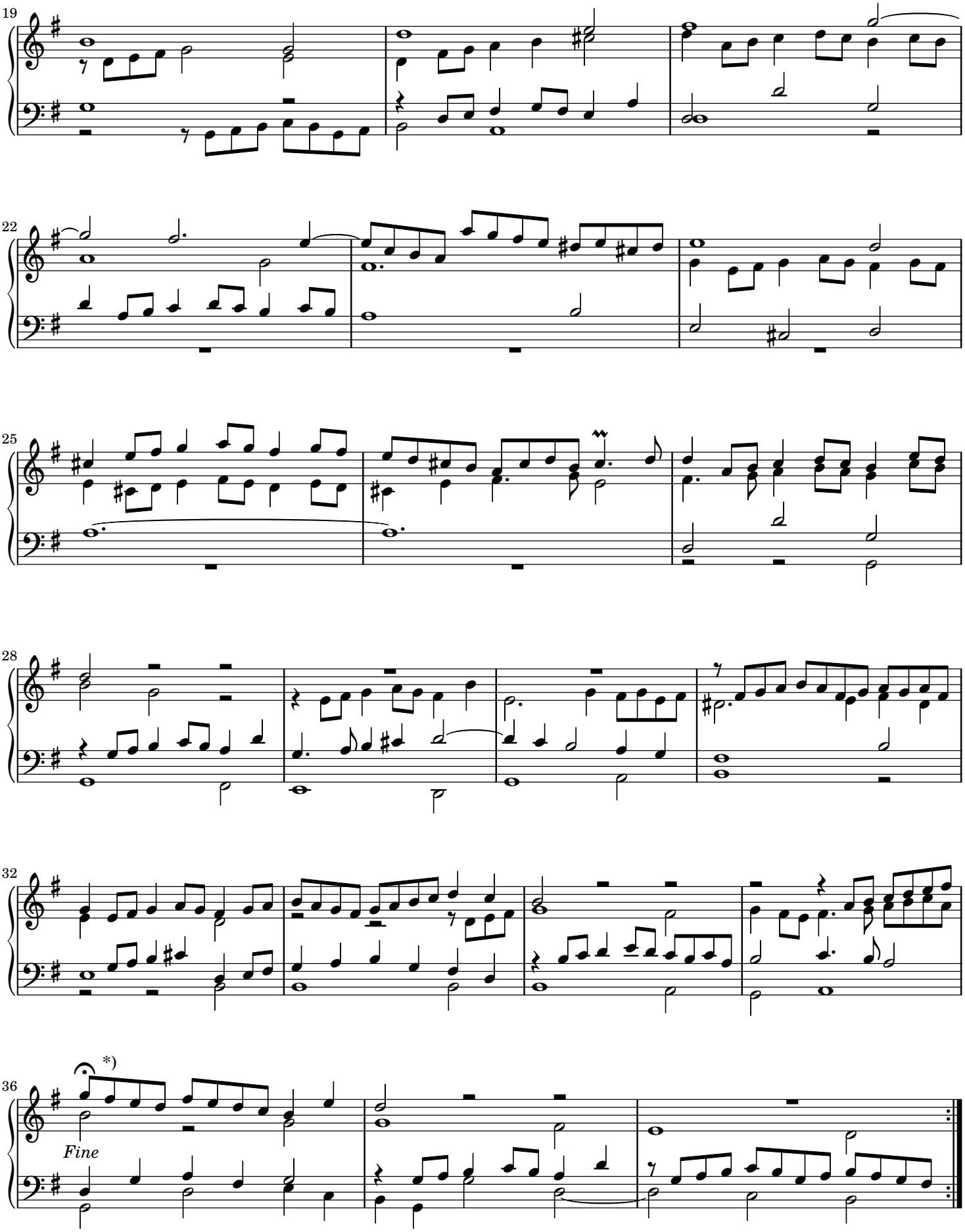

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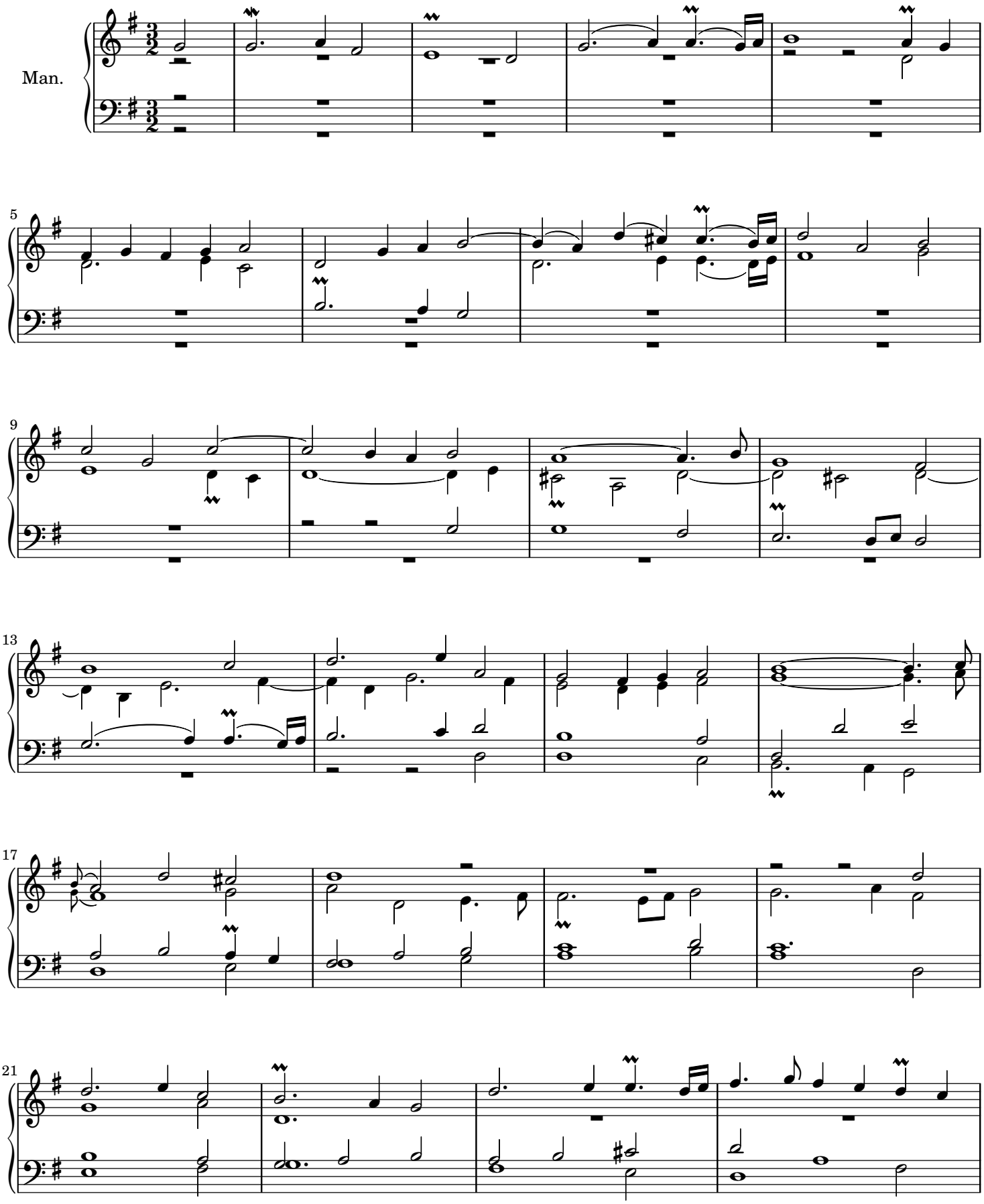
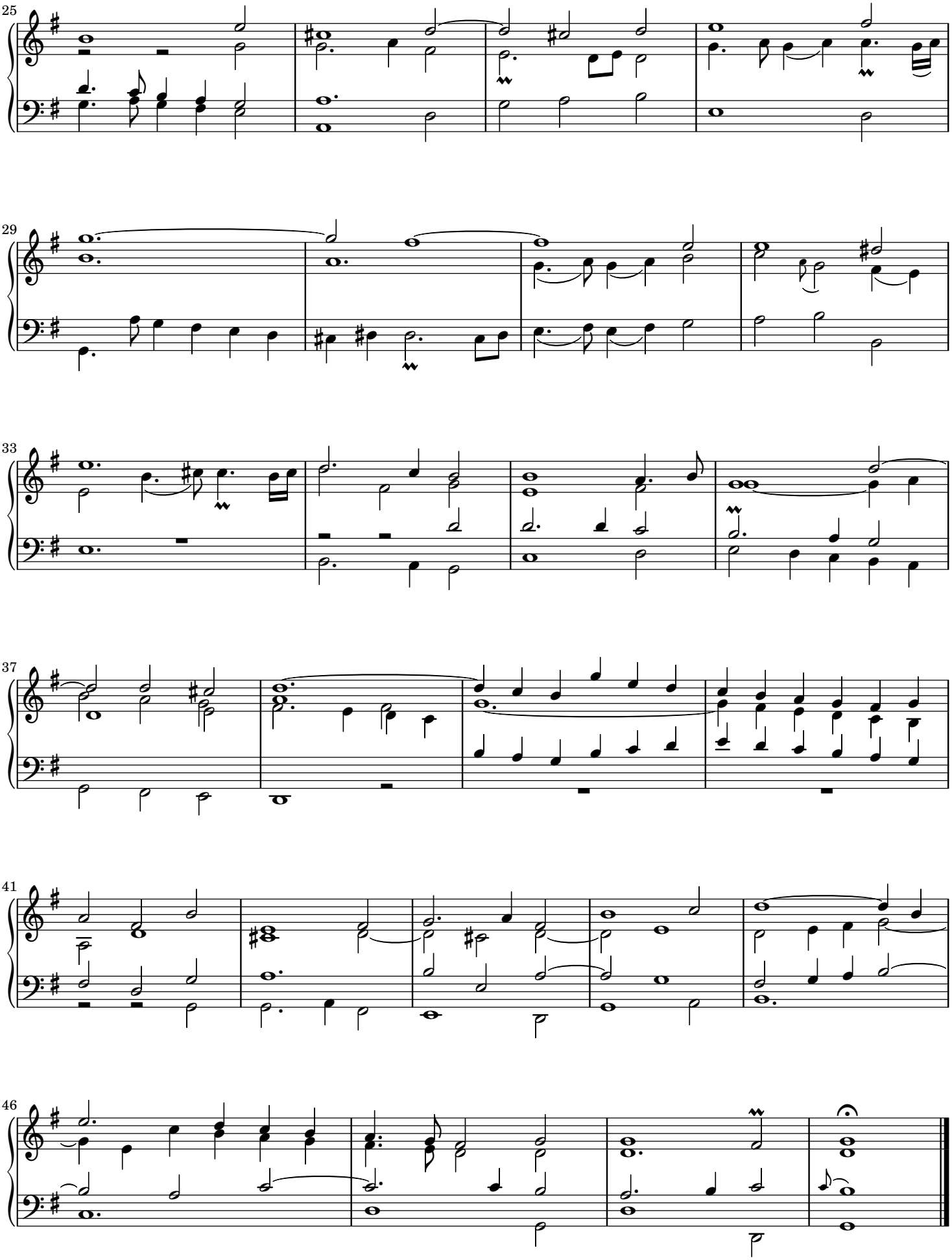
Nun lob' mein Seel den Herren

(Alio modo)

Georg Friedrich Kauffmann
(1679 – 1735)





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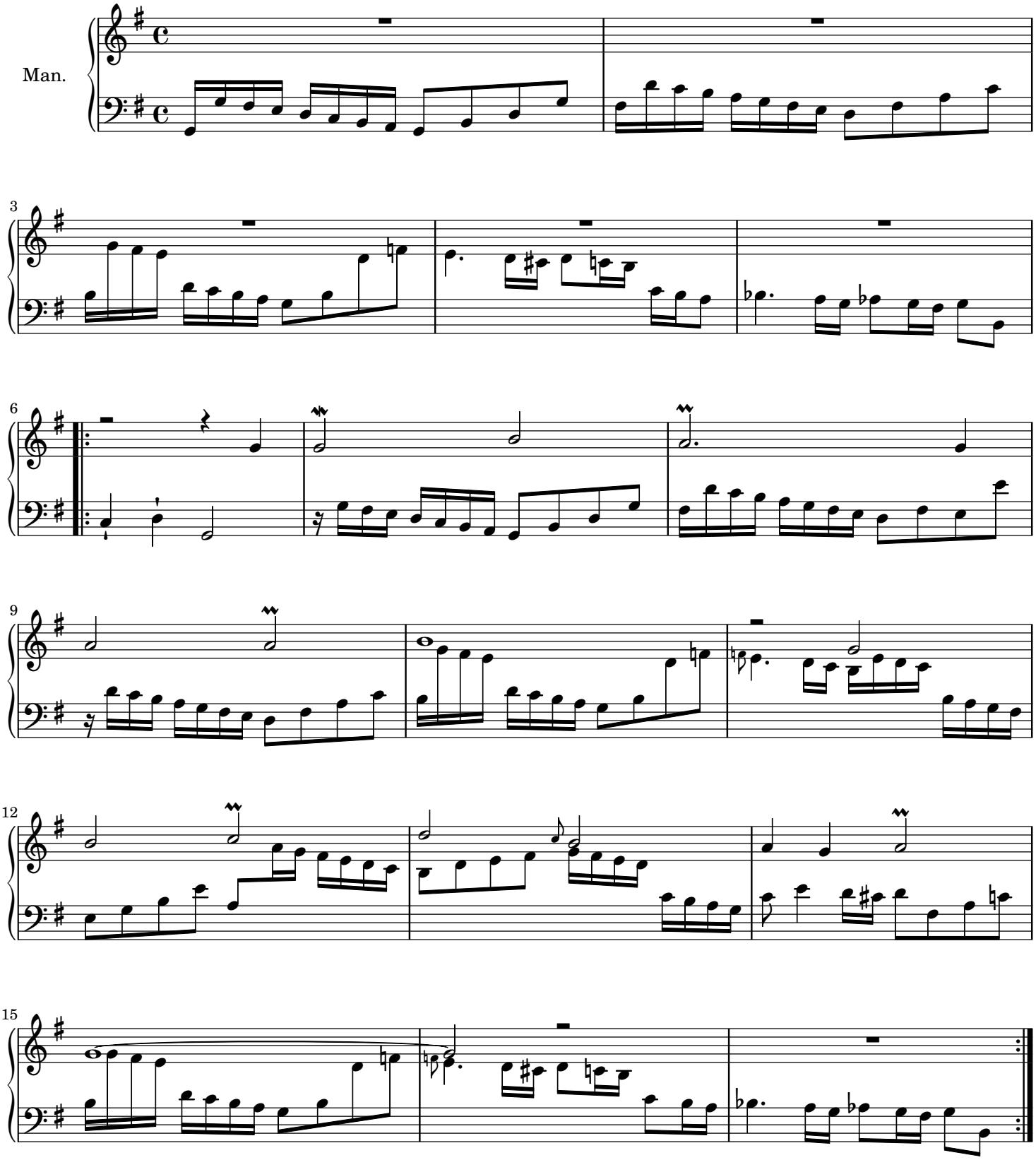
Nun freut euch lieben Christen gemein

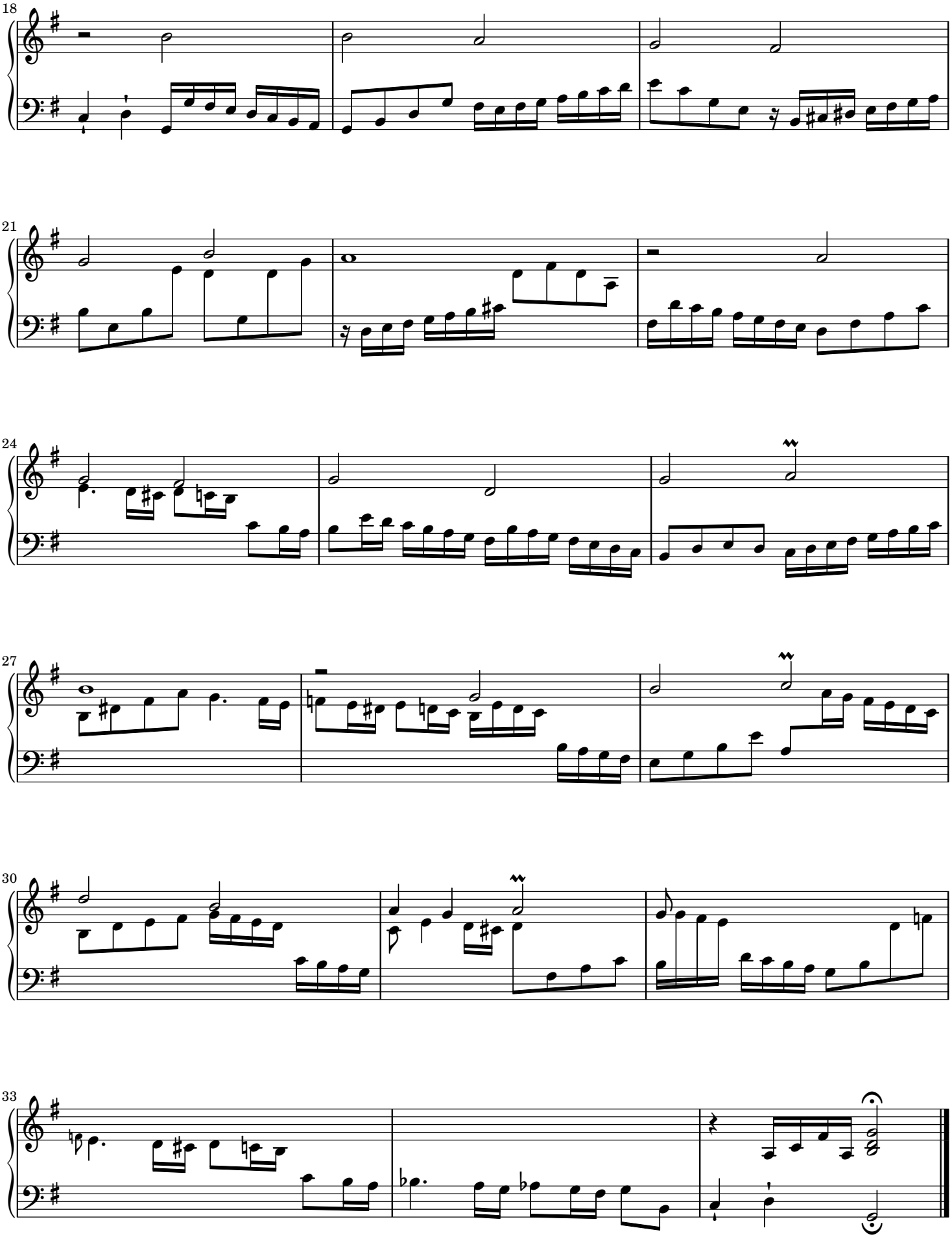
oder: Es ist gewisslich an der Zeit

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Vox Humana 8', Viola da Gambe 8'
Rückpositiv Fagott 16', Gemshorn 8"

Con affetto





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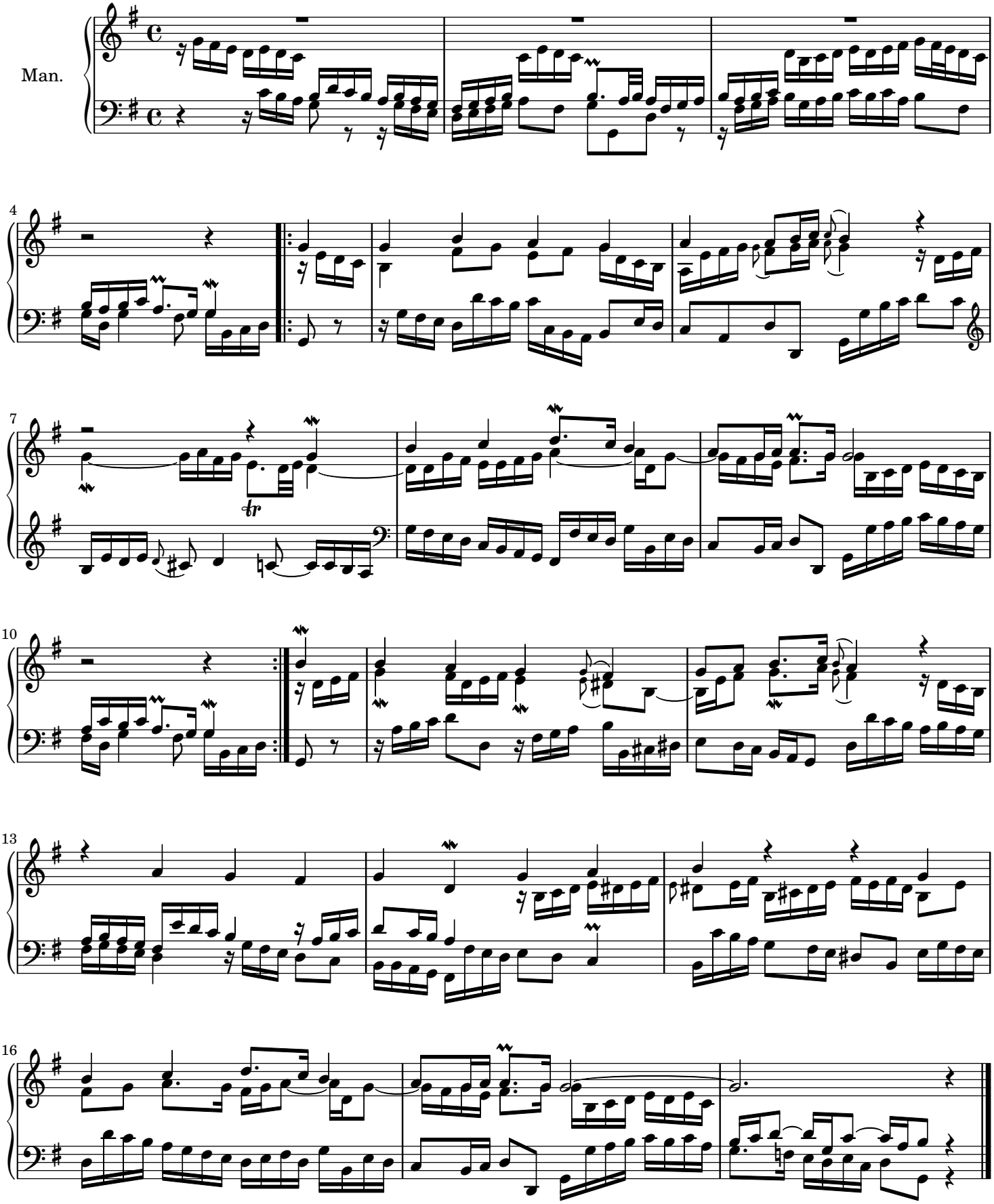
Nun freut euch lieben Christen gemein

(alio modo, a 3)

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Gedackt 8', Spillpfeiffe 4'



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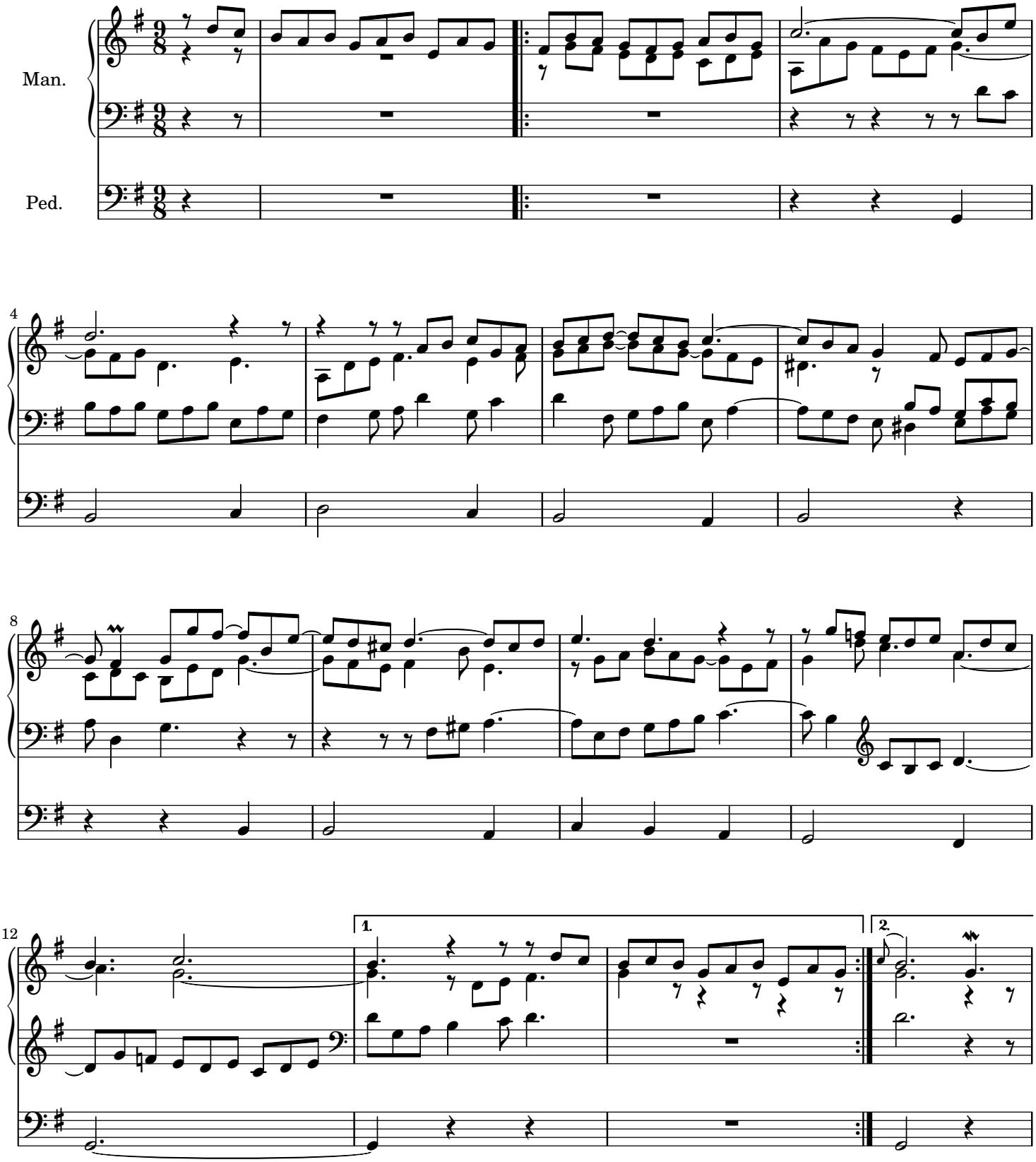
Allein Gott in der Höh sei Ehr

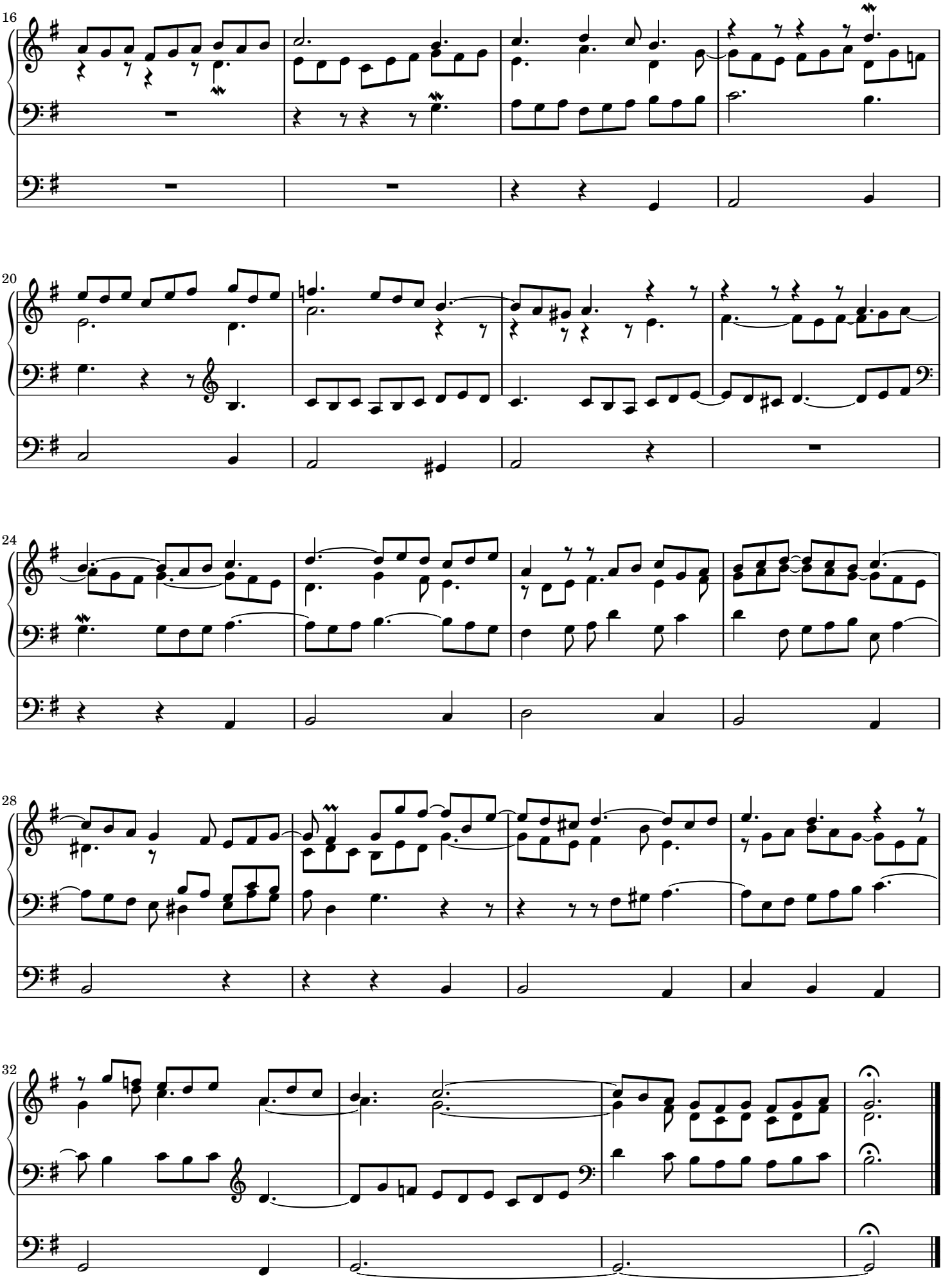
Choral in Ped.

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 8', Octav 4', Sesquialtra
Ped. Violonbass 16', Posaunenbass 16'

Un poco vivace





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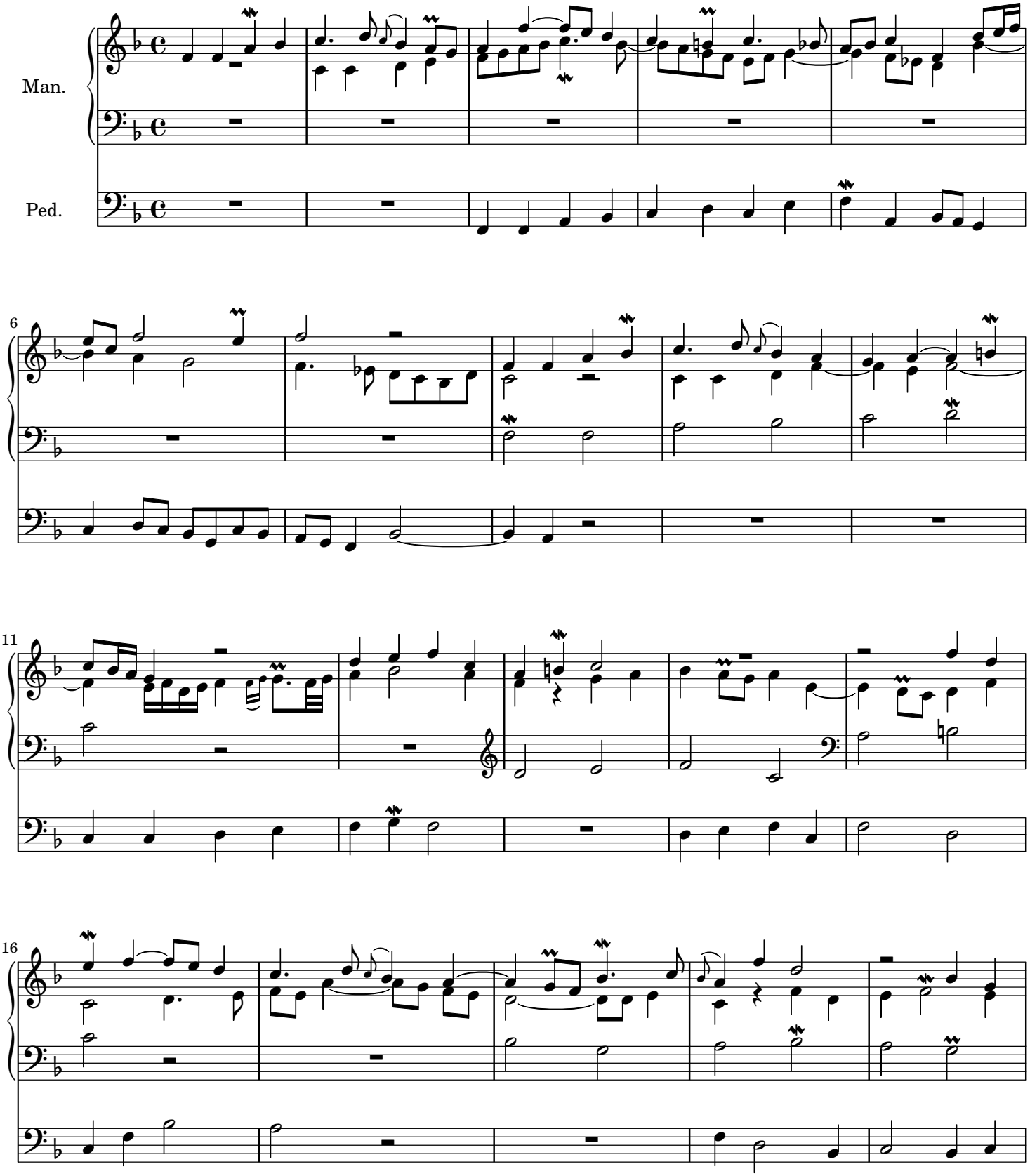
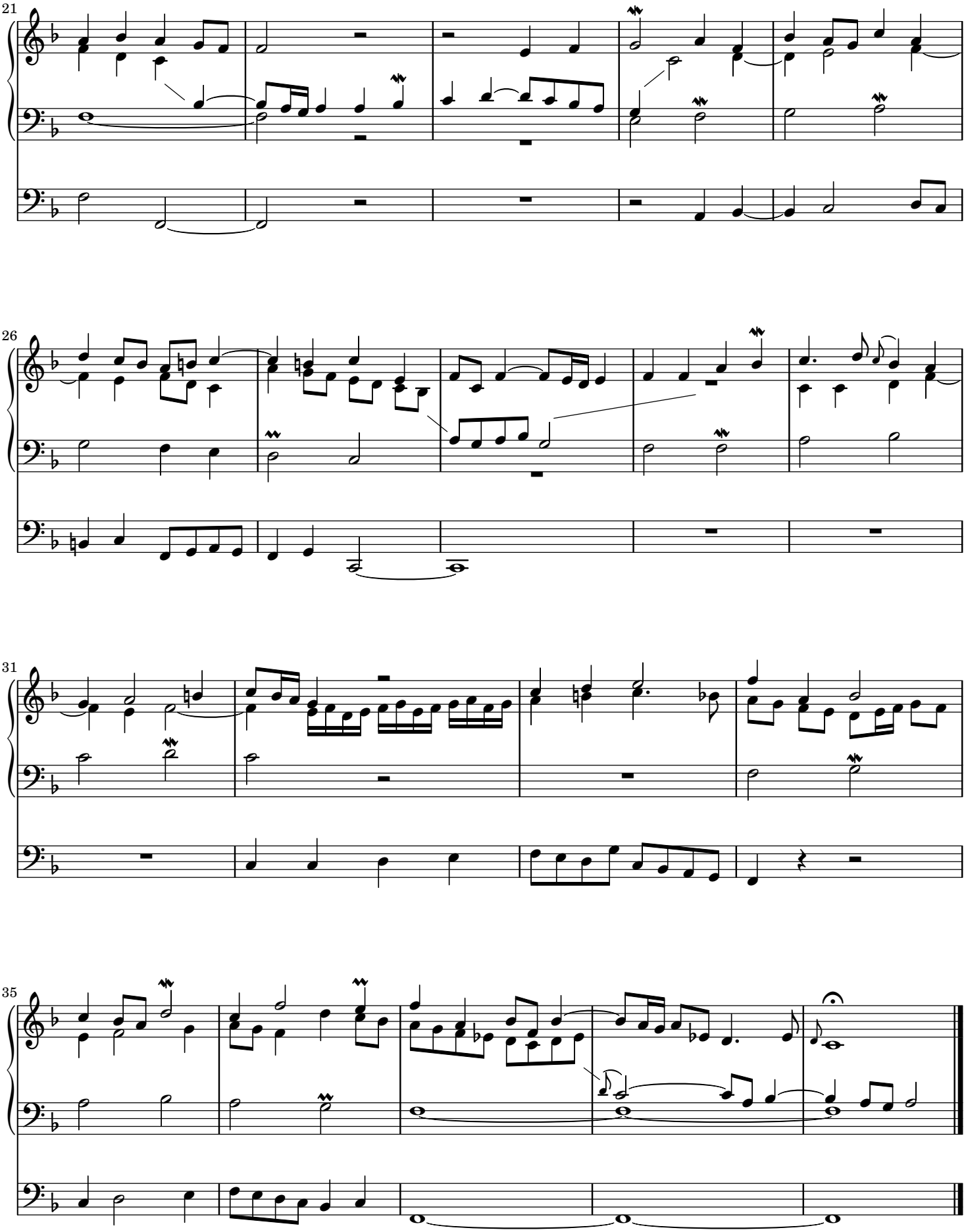
Gottes Sohn ist kommen

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Quintadena 16', Spillpfeiffe 8', Octave 4'
Ped. Violon





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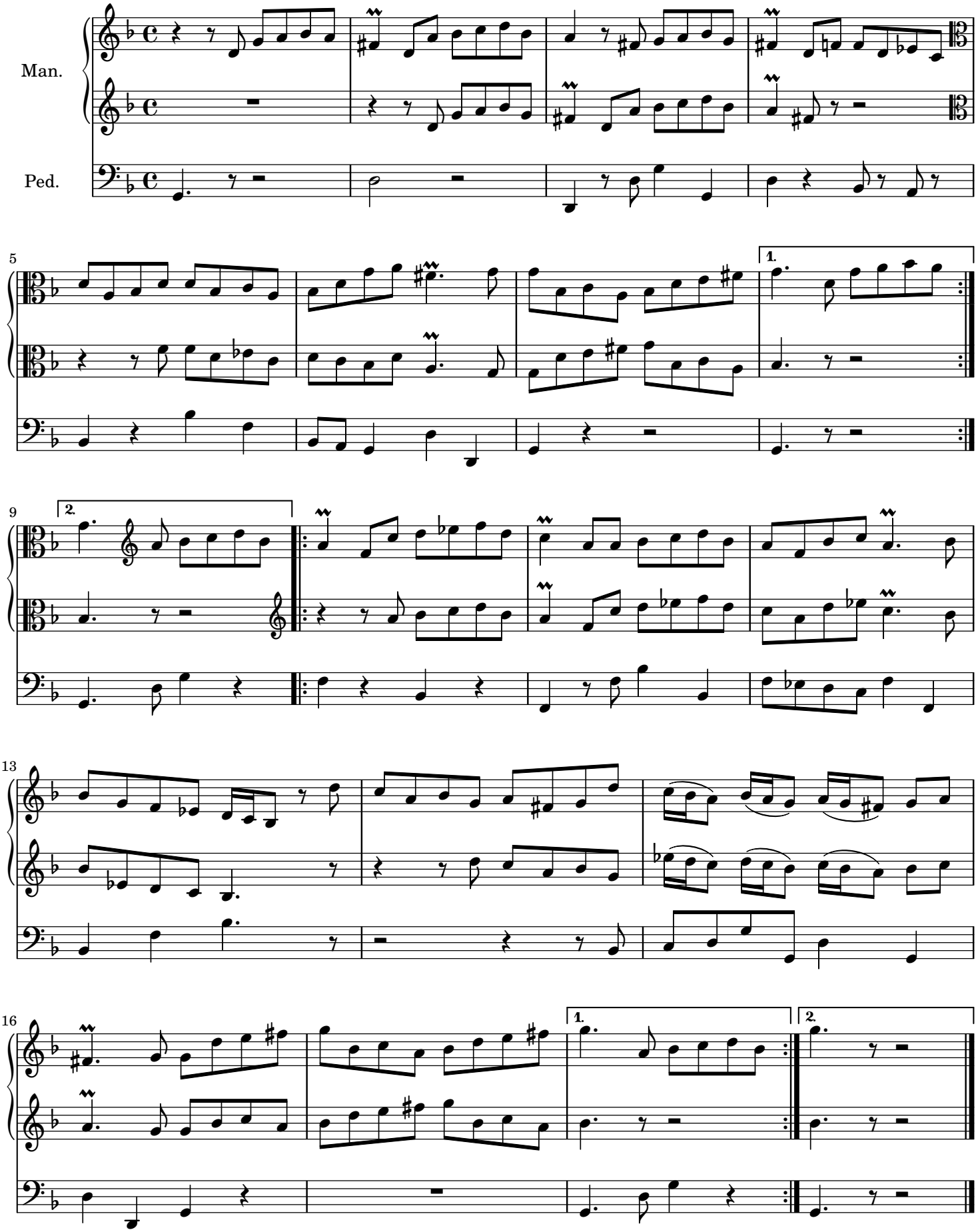
Wer nur den lieben Gott lässt walten

Georg Friedrich Kauffmann
(1679 – 1735)

Andante

Man.

Ped.



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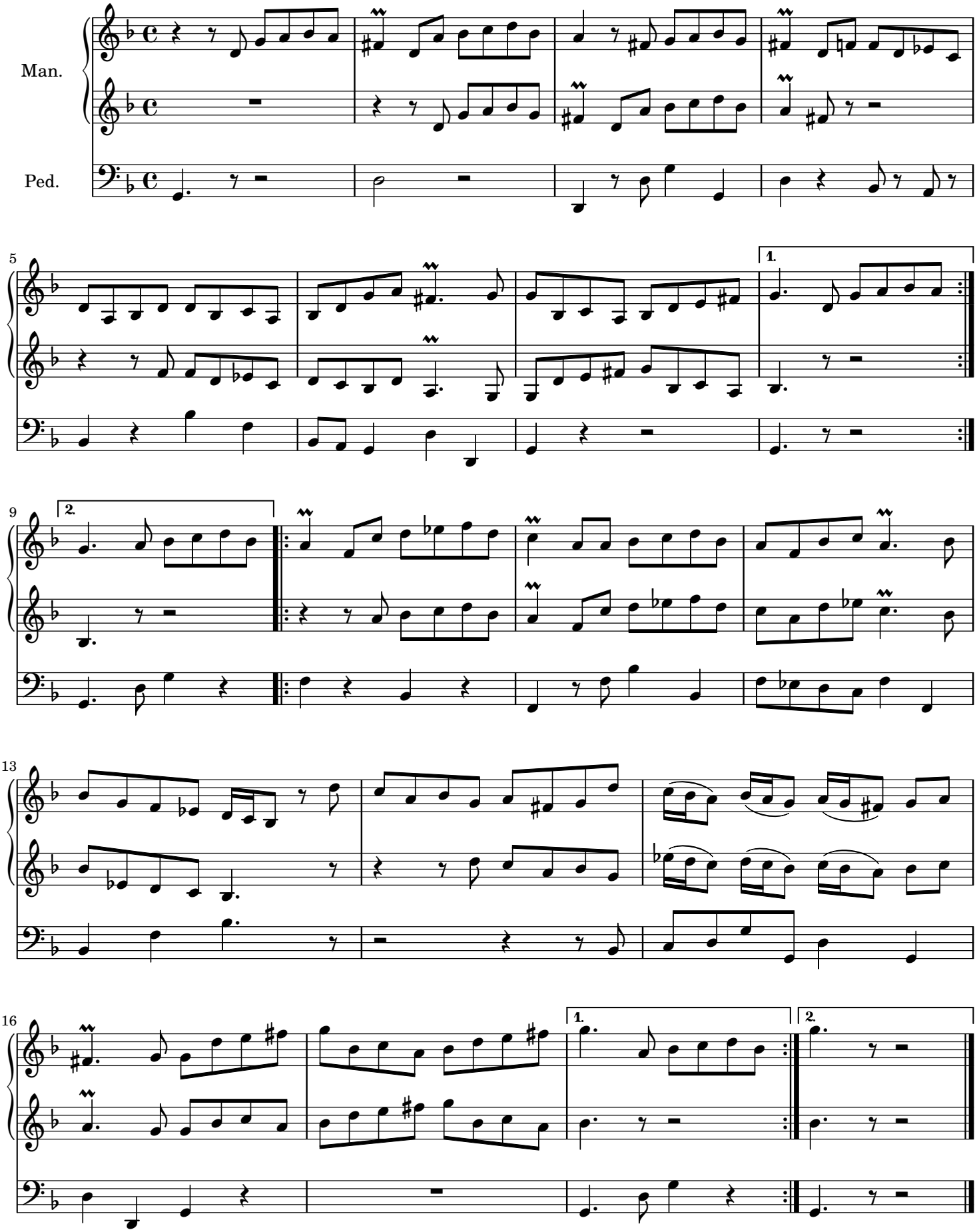
Wer nur den lieben Gott lässt walten

Georg Friedrich Kauffmann
(1679 – 1735)

Andante

Man.

Ped.



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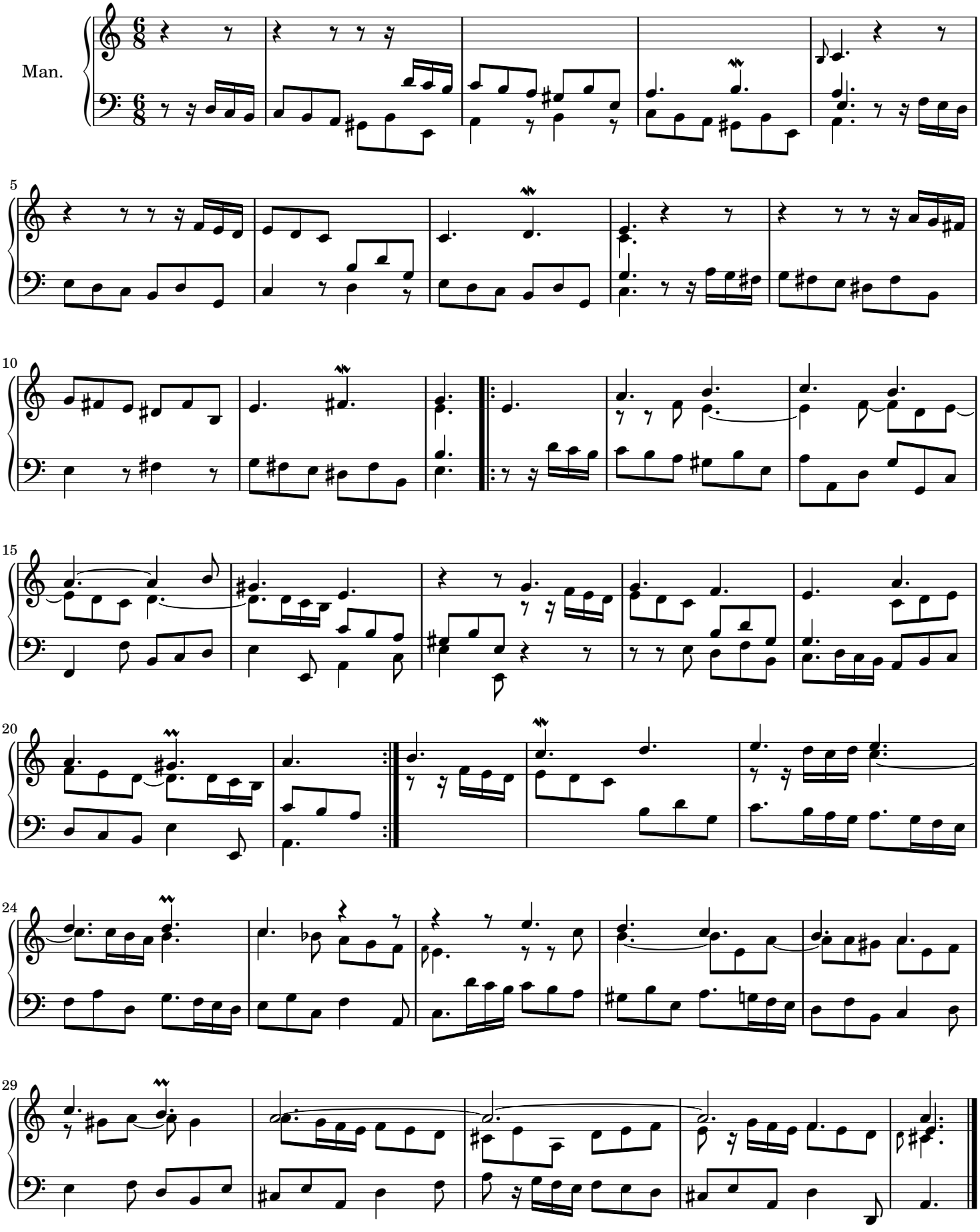
Wer nur den lieben Gott lässt walten

Johann Gottfried Walther
(1684 – 1748)

Man.



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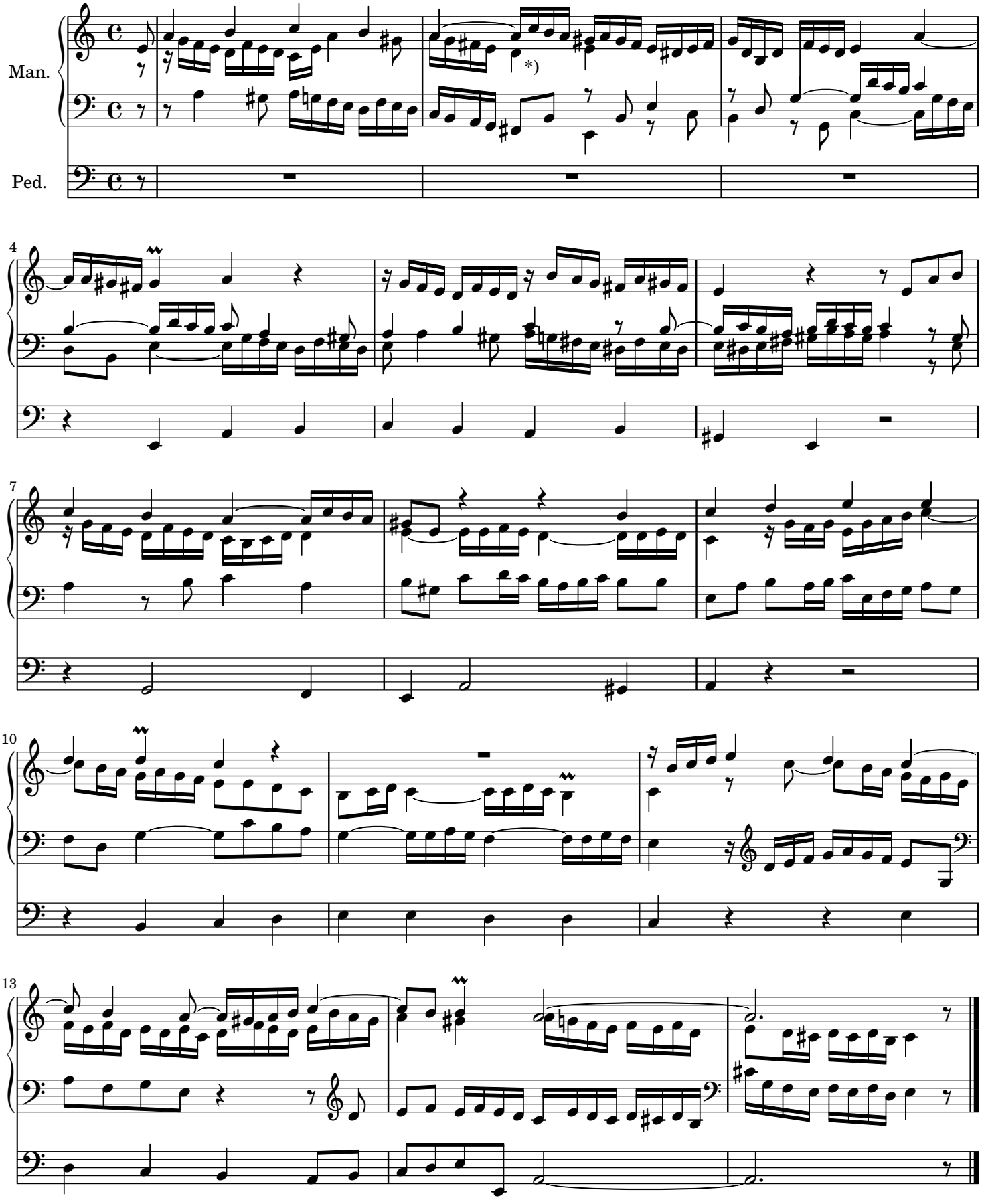
Johann Gottfried Walther
(1684 – 1748)



**) d: d sharp in other sources*

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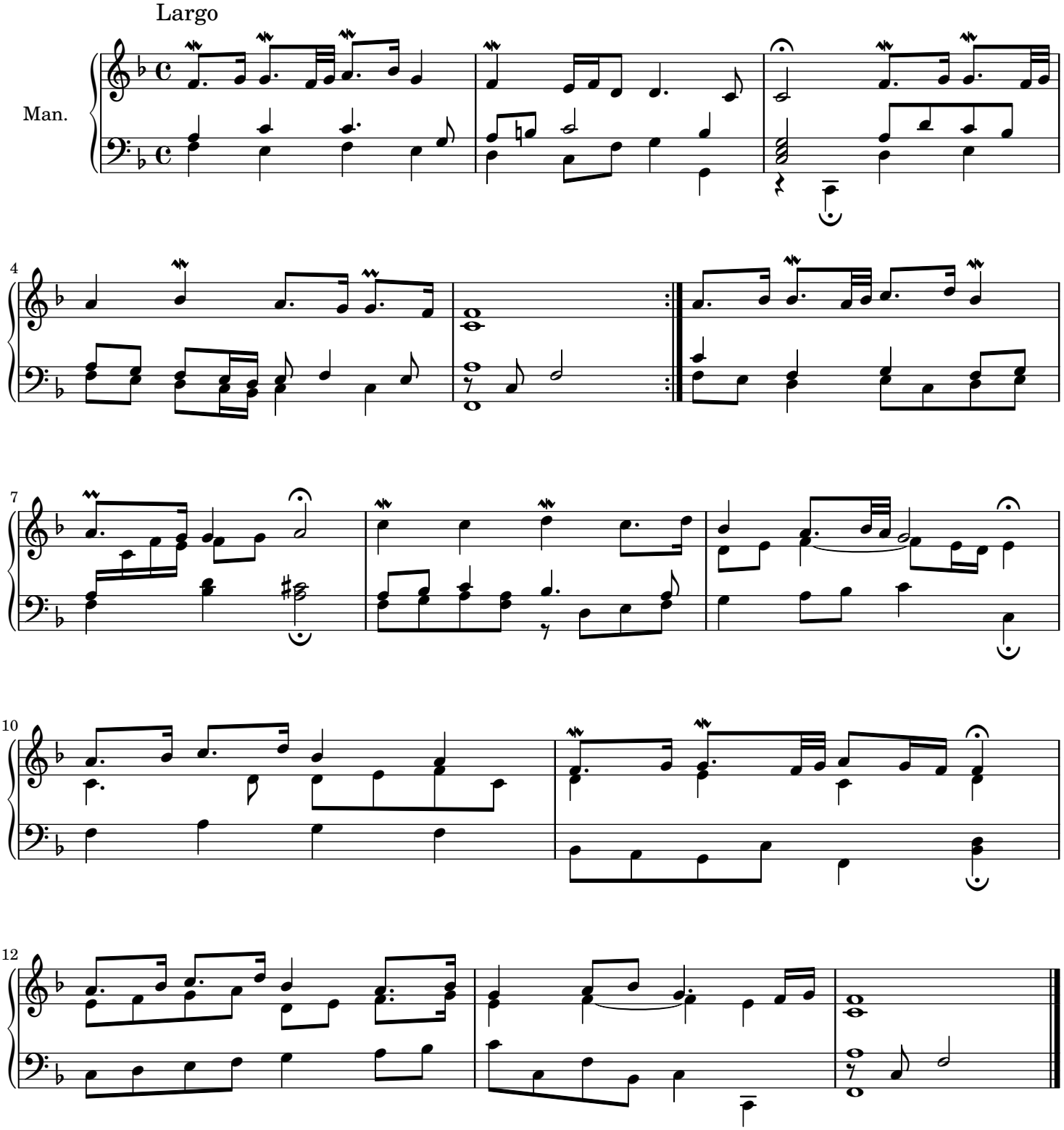
Jesu deine tiefe Wunden

oder: Freu dich sehr o meine Seele

Georg Friedrich Kauffmann
(1679 – 1735)

Oberwerk Gedackt 8', Octav 4', Spillflöte 4', Spillflöte 2'



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Herr Christ, der einig Gottes Sohn

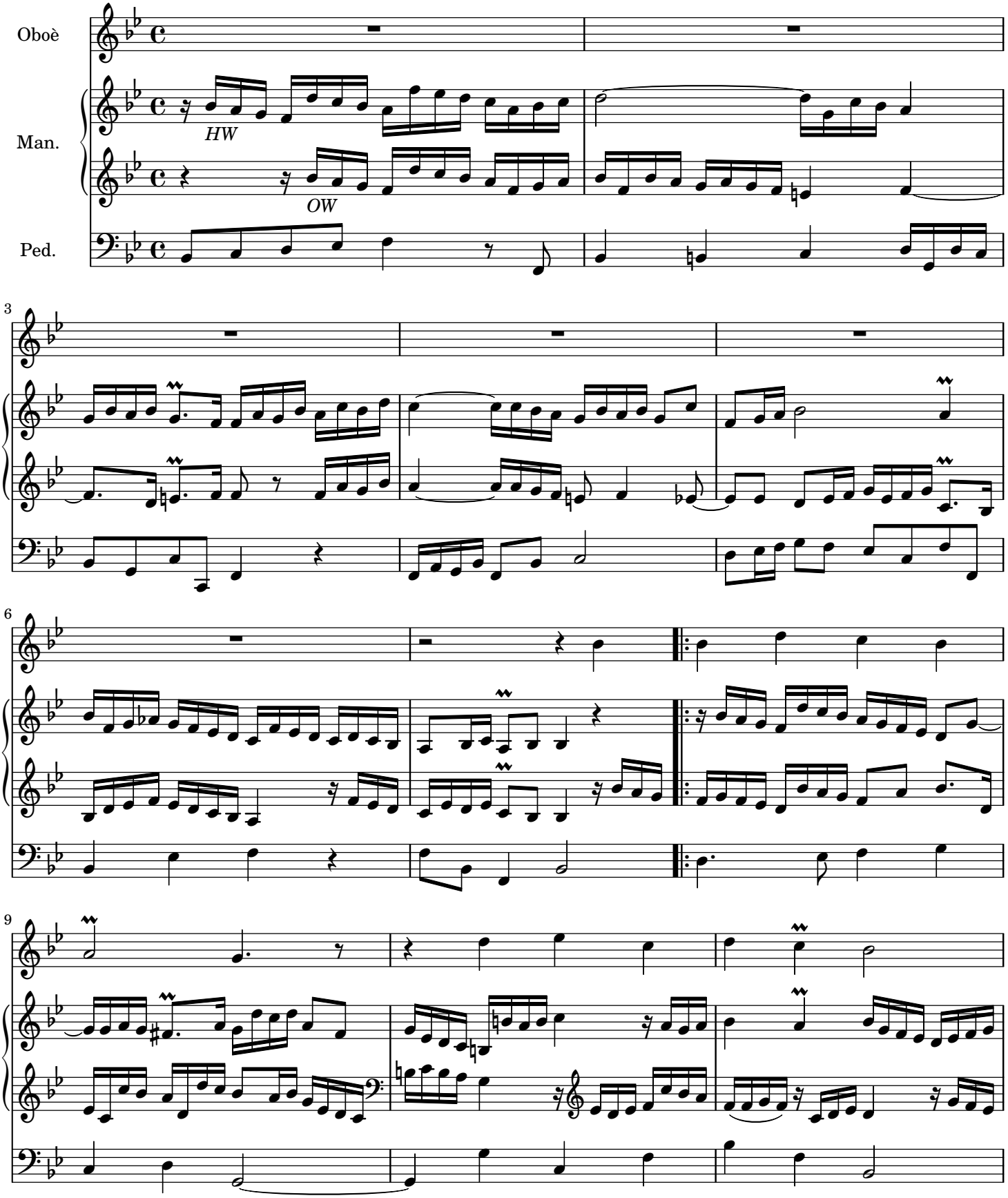
oder: Herr Gott, nun sei gepreiset

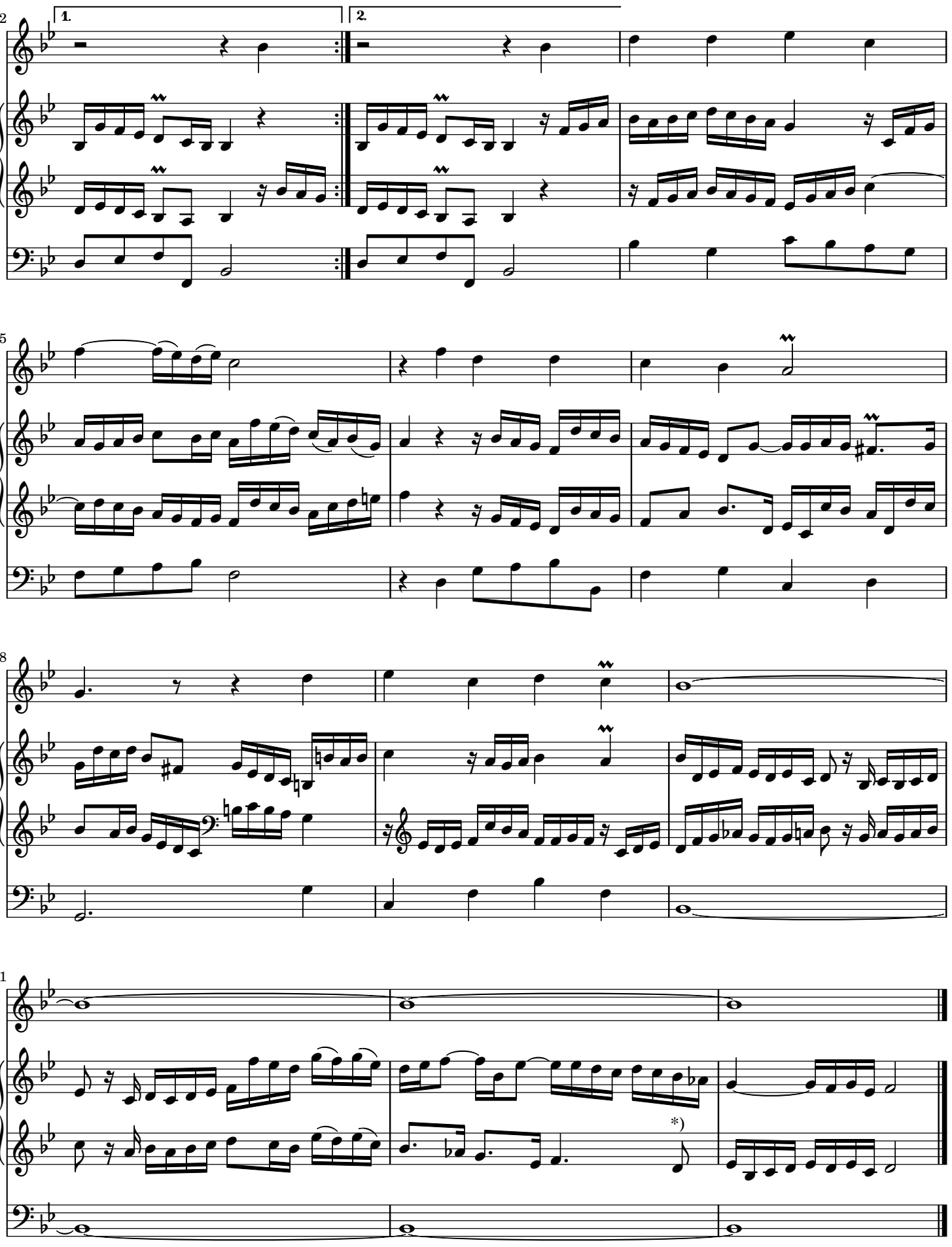
a 2 Clav. et Ped. con Oboè

Hauptwerk Principal 8', Vox Humana 8'
Oberwerk Gemshorn 8, Gedackt 8'

Georg Friedrich Kauffmann
(1679 – 1735)

Andante





*) d: c in source

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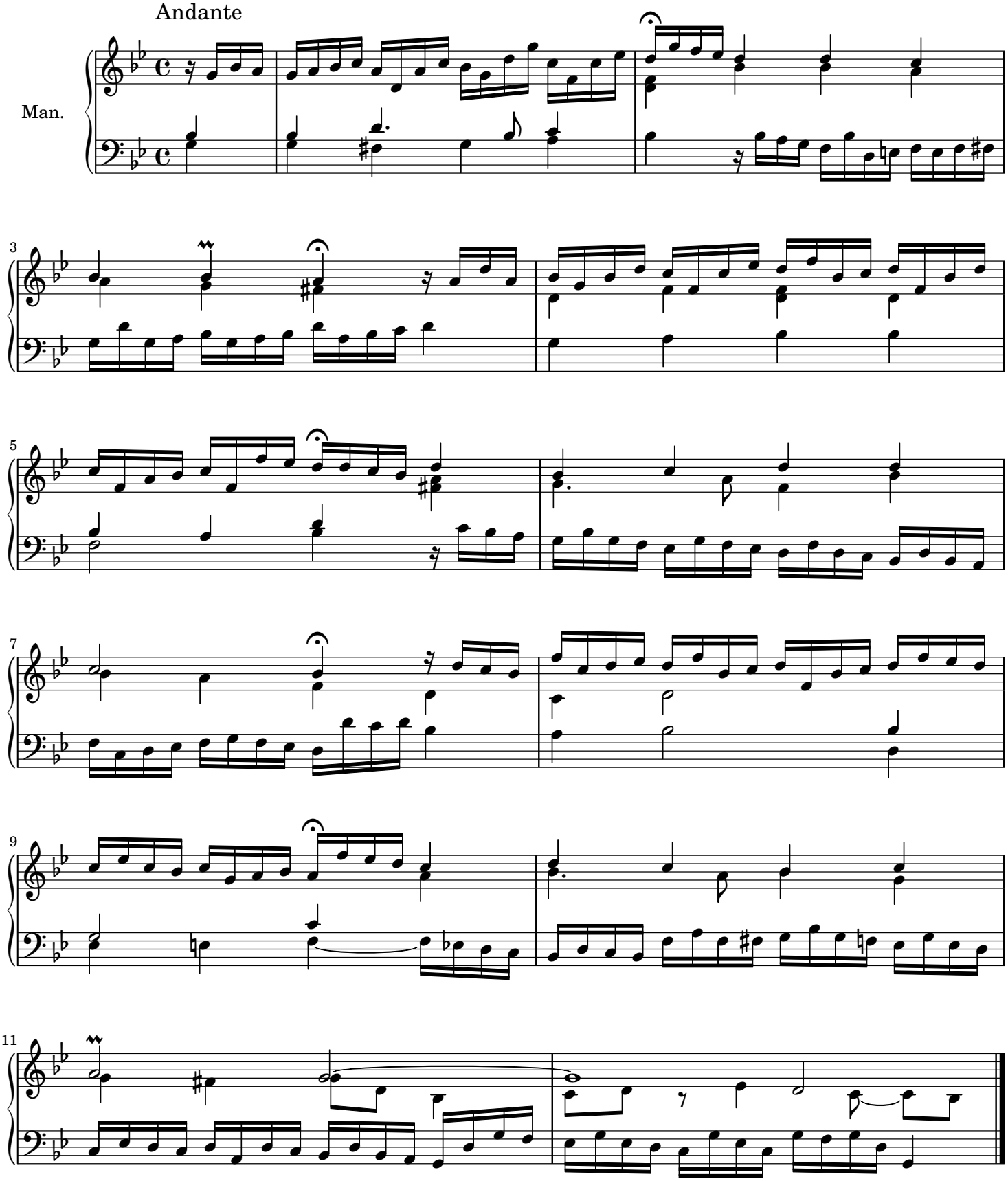
Auf meinen lieben Gott

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Quintadena 16', Spillflöte 8', Flaut douce 4'

Andante

Man.



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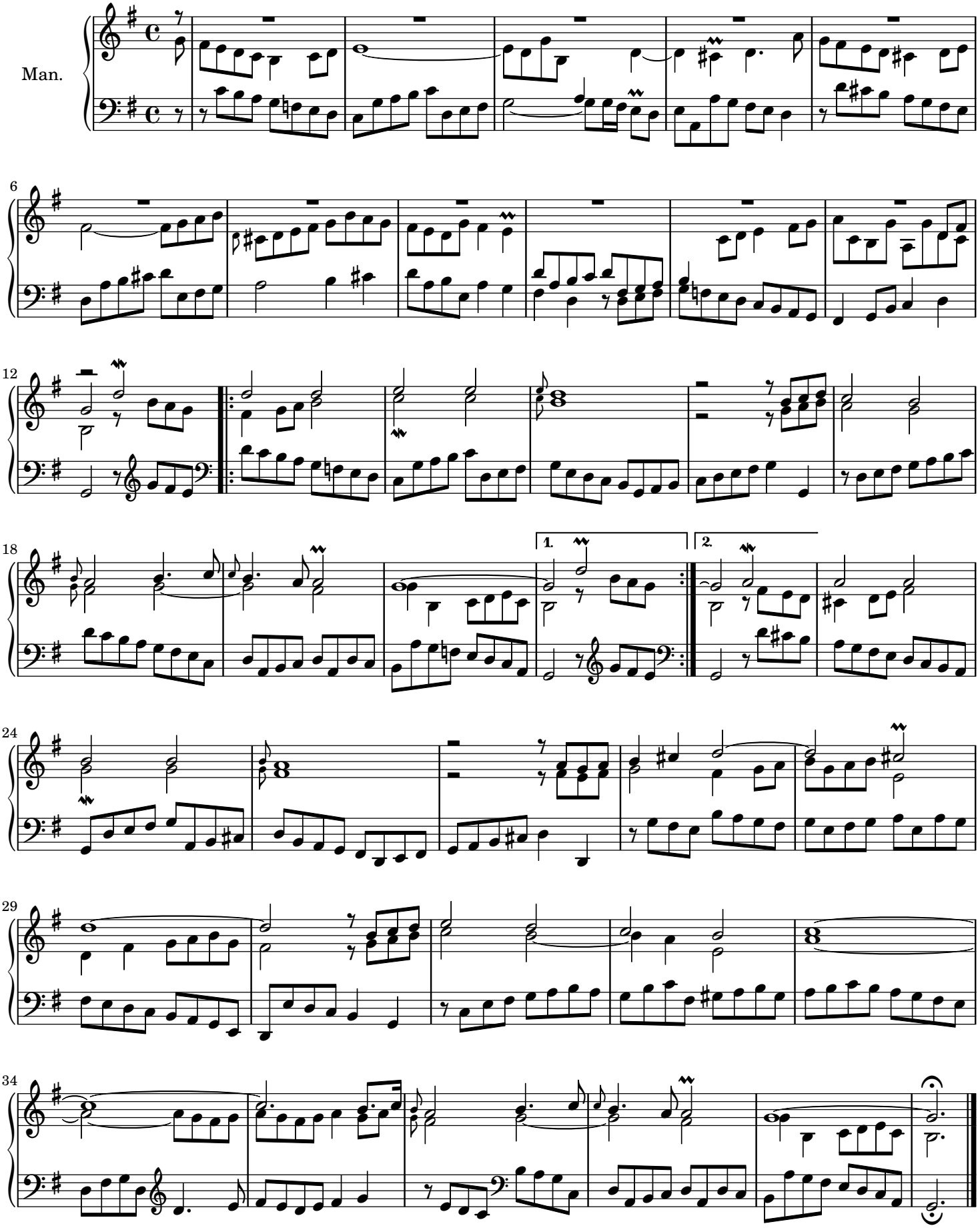
Nun danket alle Gott

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 8', Octav 4', Super Octav 2'

Man.



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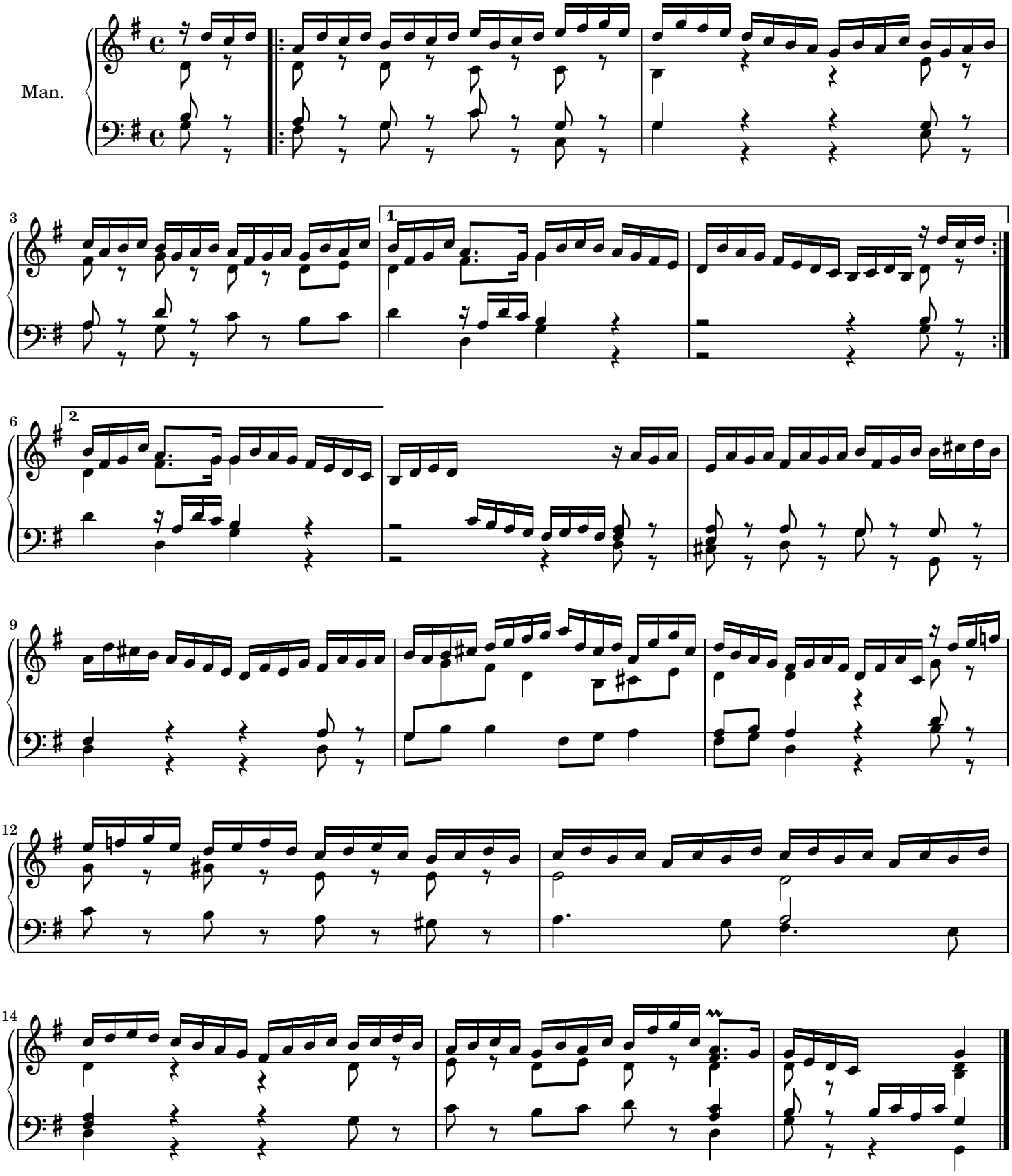
Nun danket alle Gott

Alio modo

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Gedackt 8', Nassat, Spitzflöte 2'
Rückpositiv Principal 8', Gedackt 8', Kleingedackt 4'



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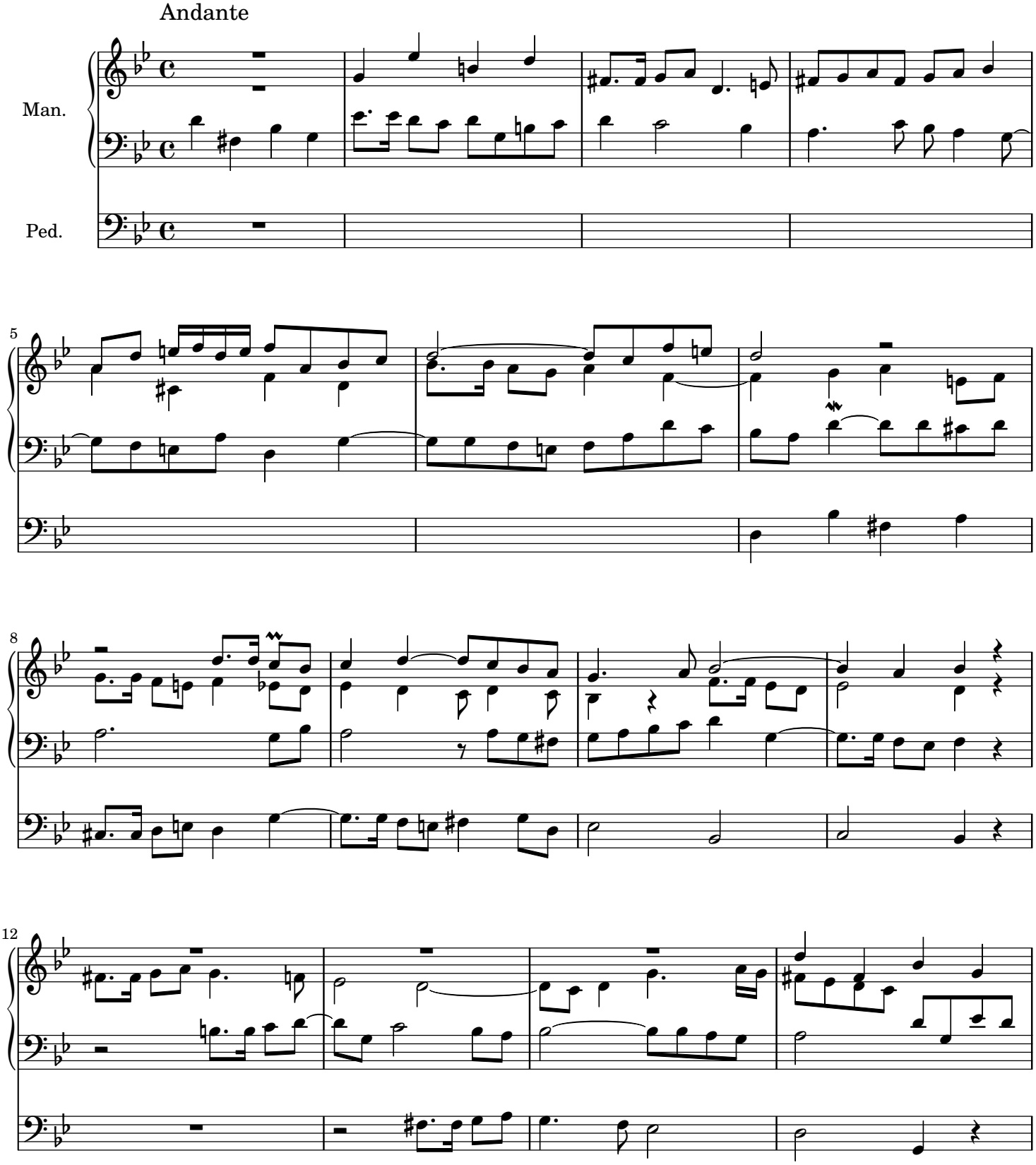
Heut fänget an das neue Jahr

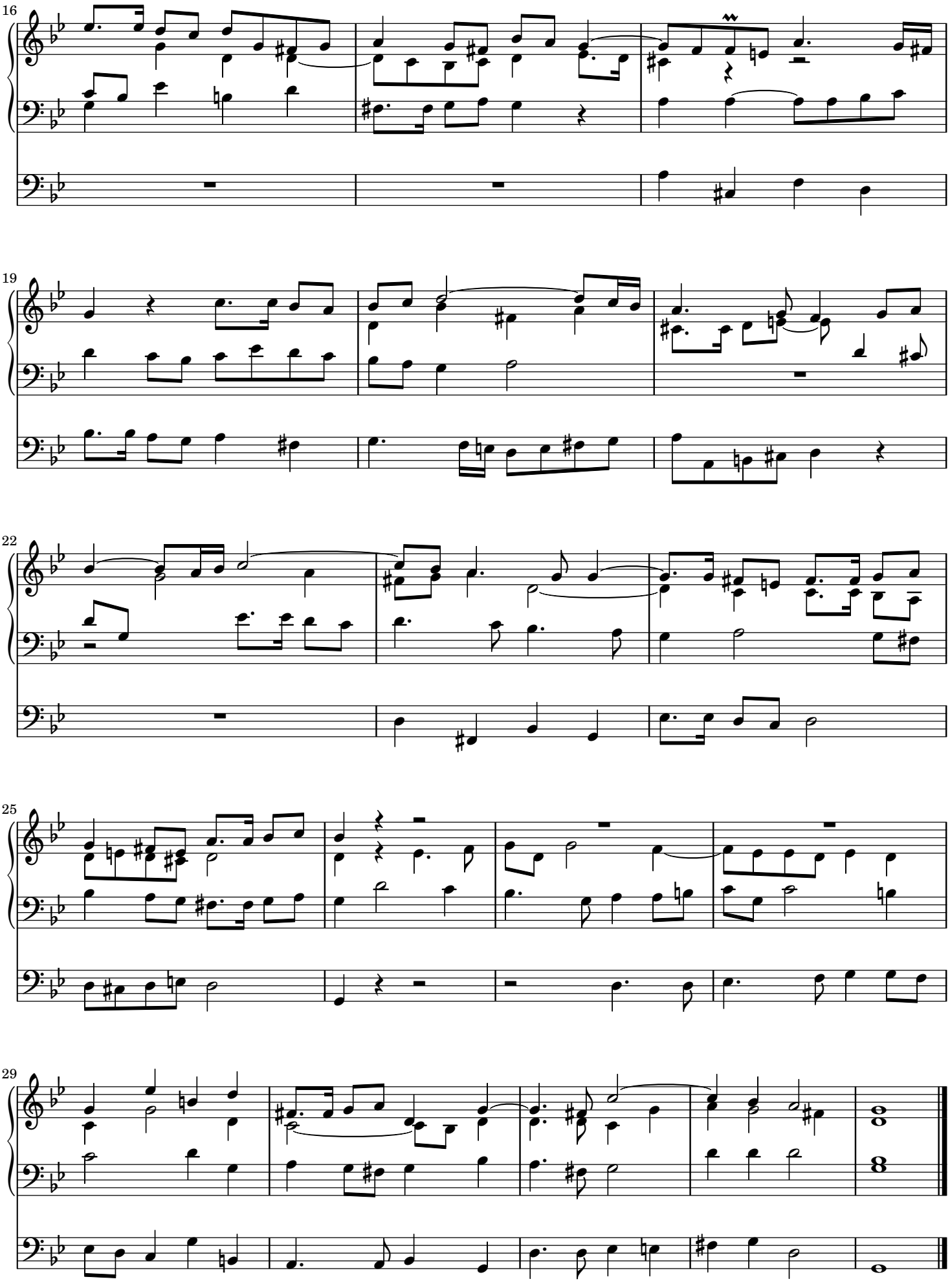
Mein Gott das Herz ich bringe dir

Nun sich der Tag geendet hat

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 16', Principal 8', Gemshorn 8', Flöht douce 4'





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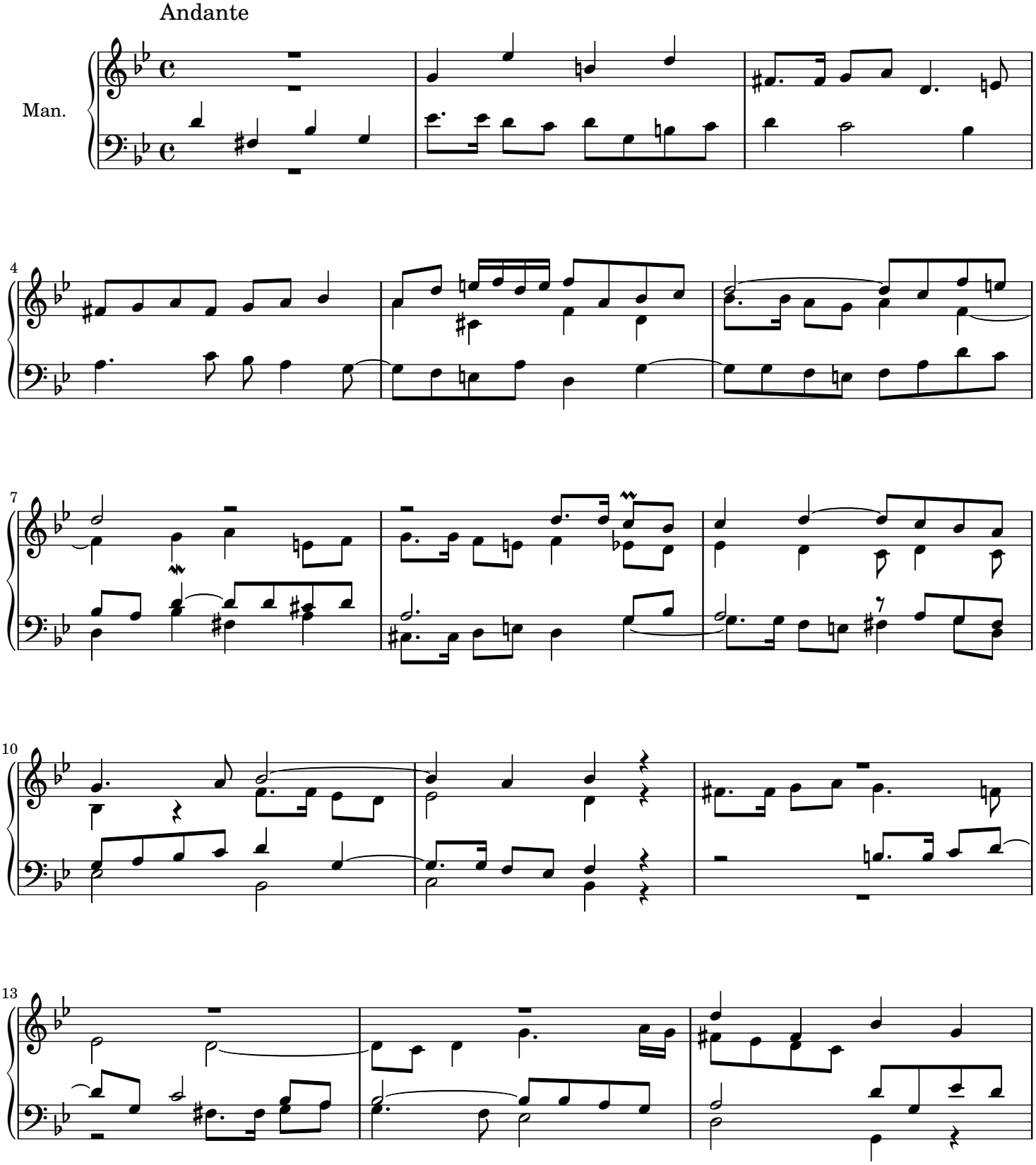
Heut fänget an das neue Jahr

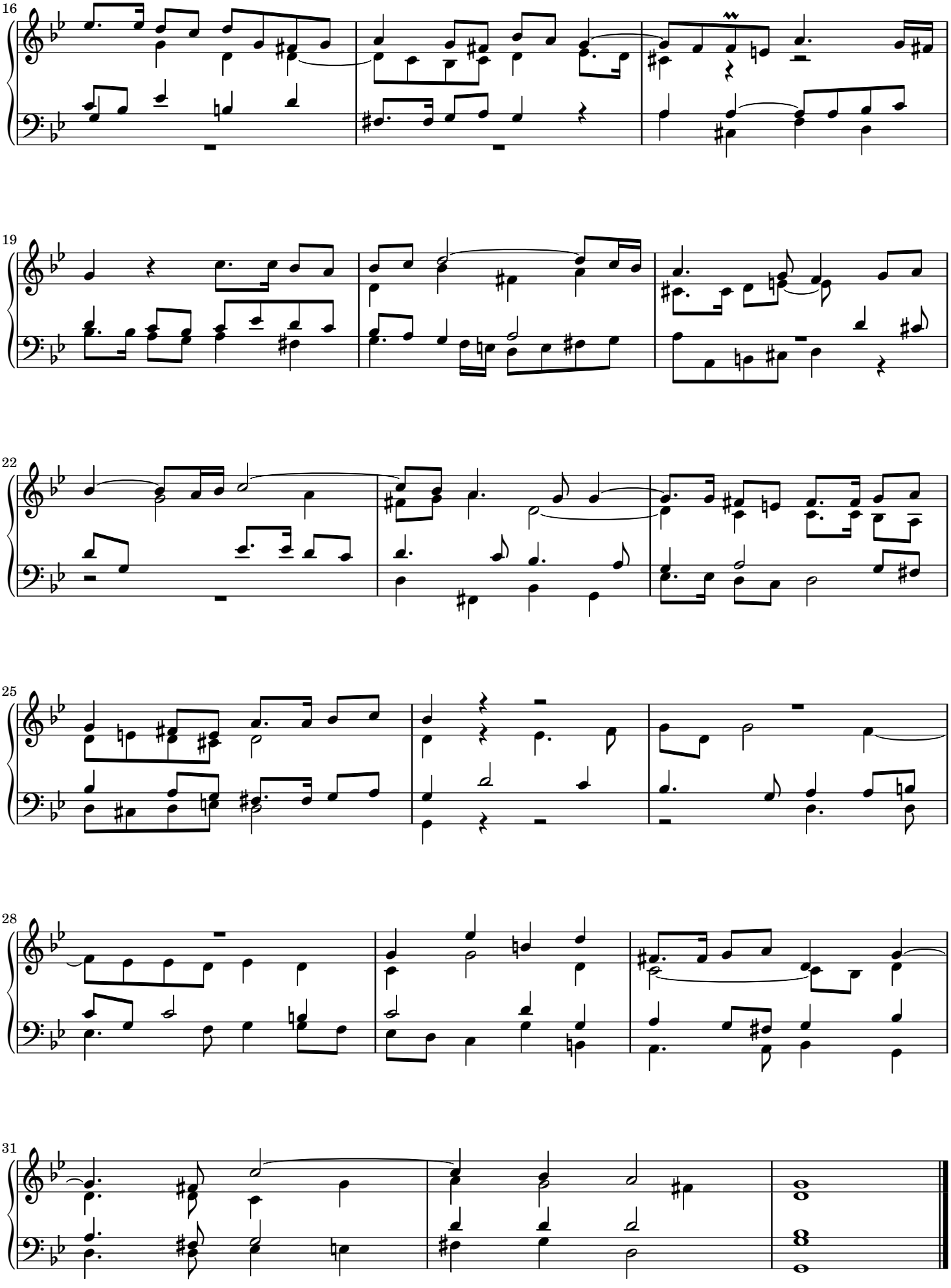
Mein Gott das Herz ich bringe dir

Nun sich der Tag geendet hat

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 16', Principal 8', Gemshorn 8', Flöht douce 4'





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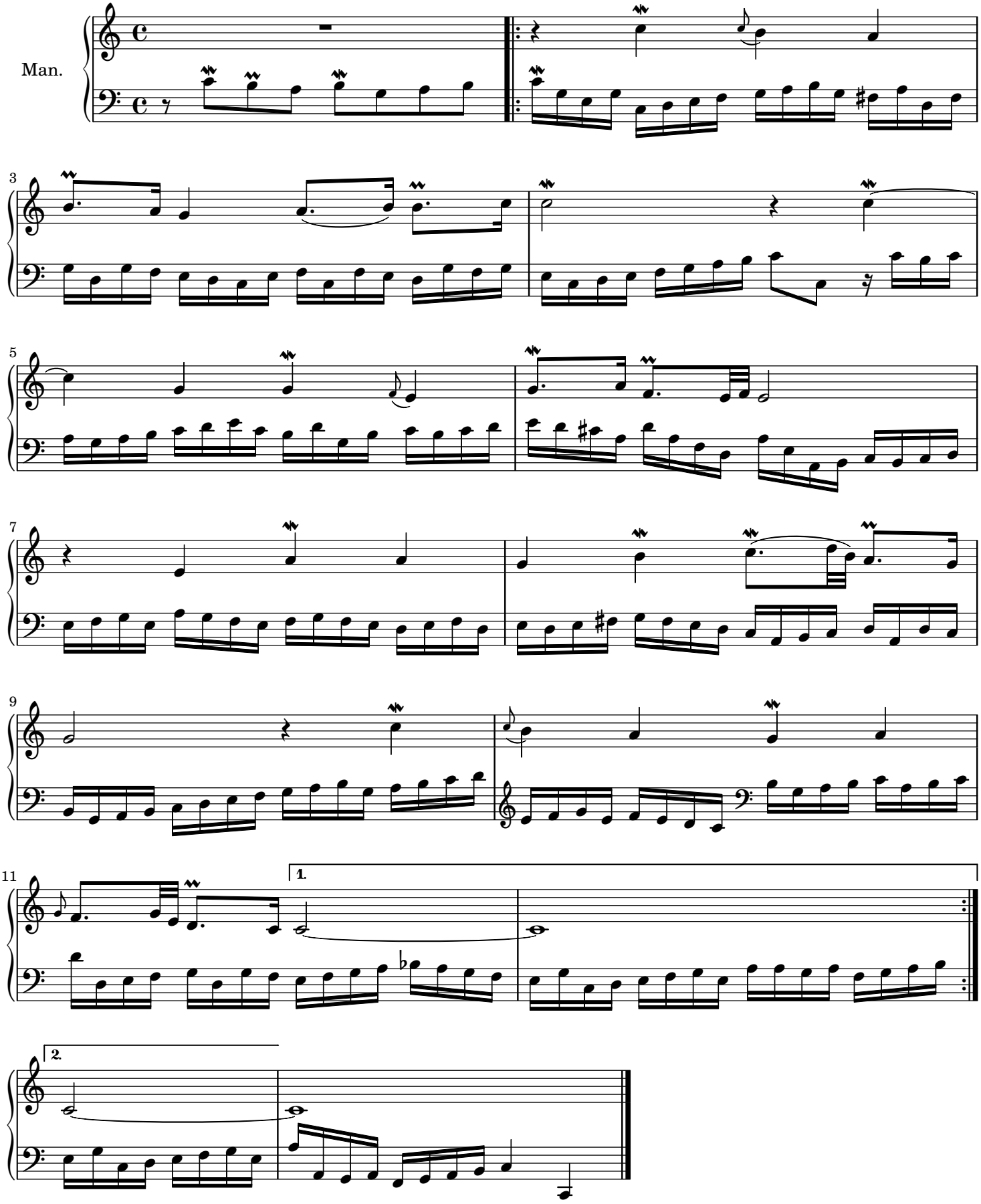
Vom Himmel hoch da komm ich her

Hauptwerk Fagott 16'
Oberwerk Gedackt 8', Vox Humana 8'

Georg Friedrich Kauffmann
(1679 – 1735)

Allegro



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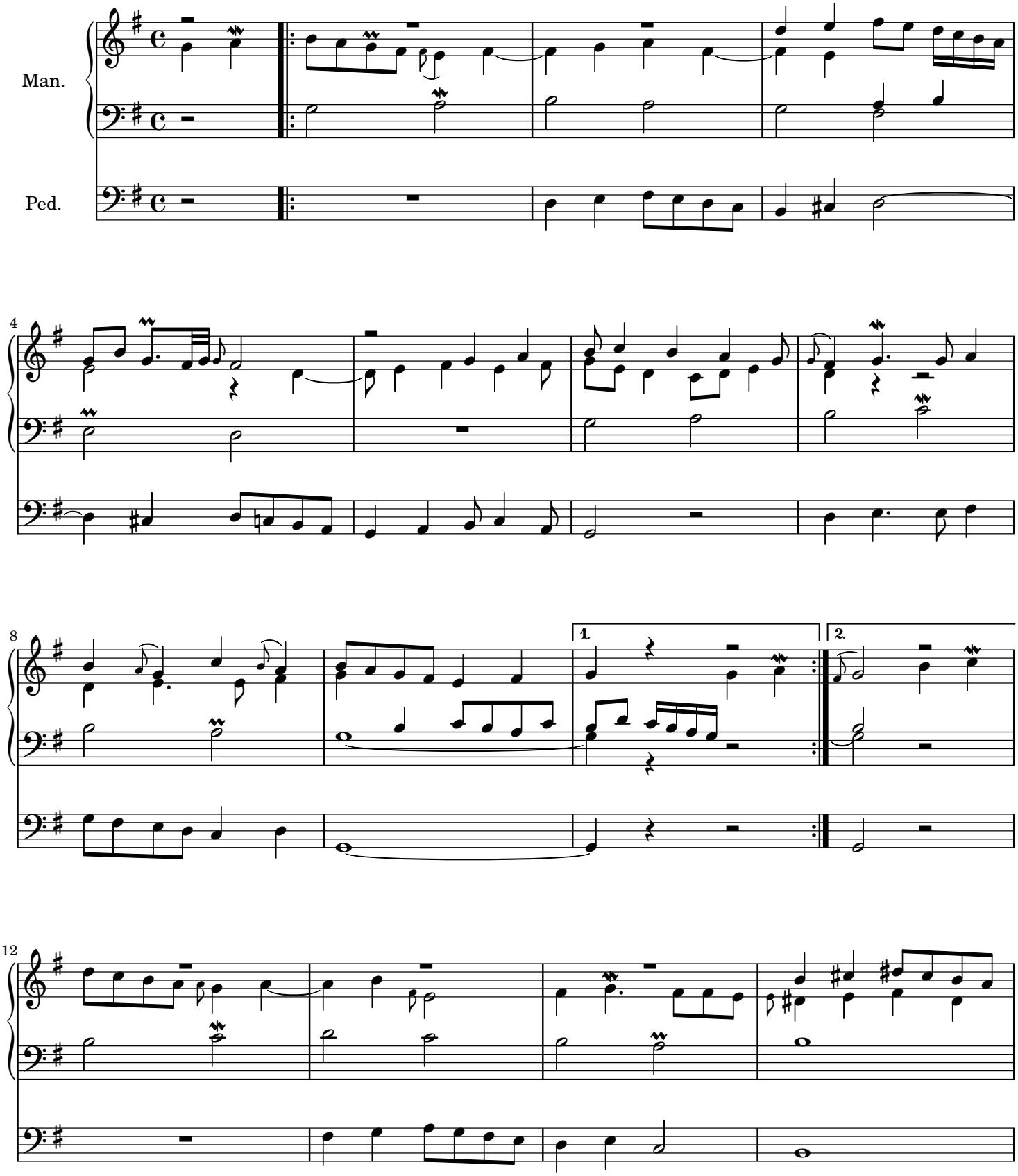
Treuer Gott, ich muss dir klagen

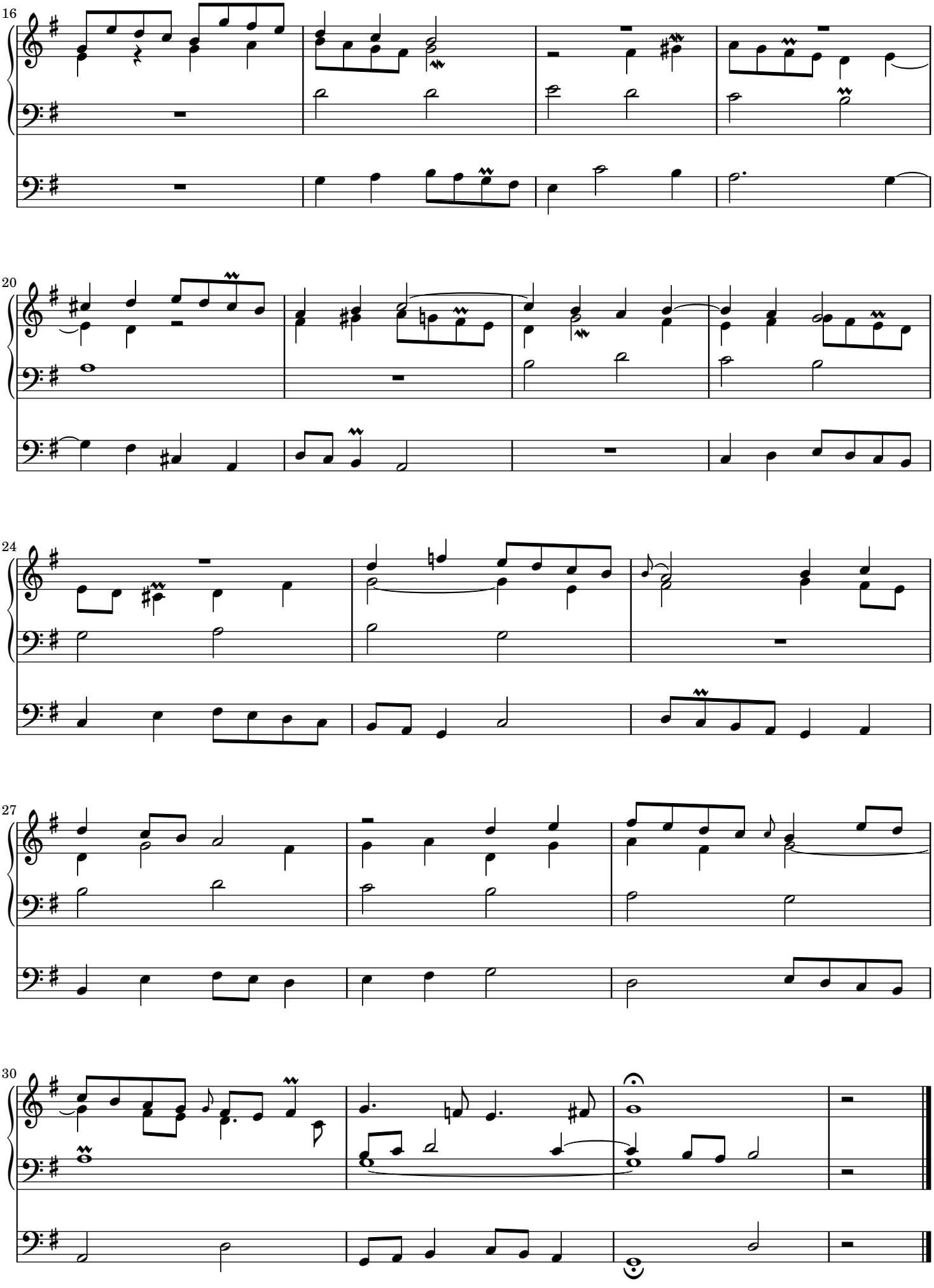
Jesu, deine tiefe Wünden

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 16', Gedackt 8, Spill flöth 4'

Un poco vivace





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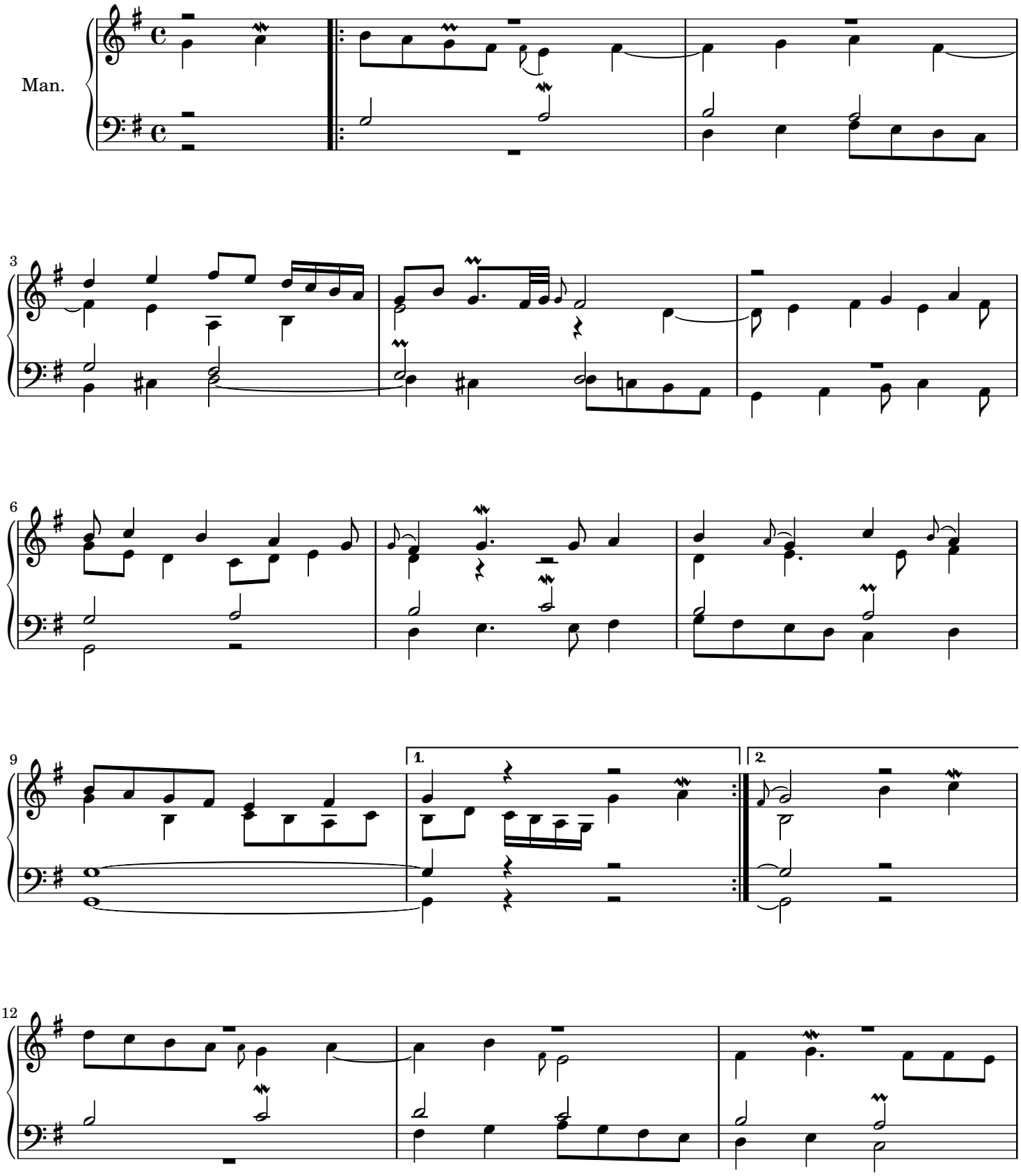
Treuer Gott, ich muss dir klagen

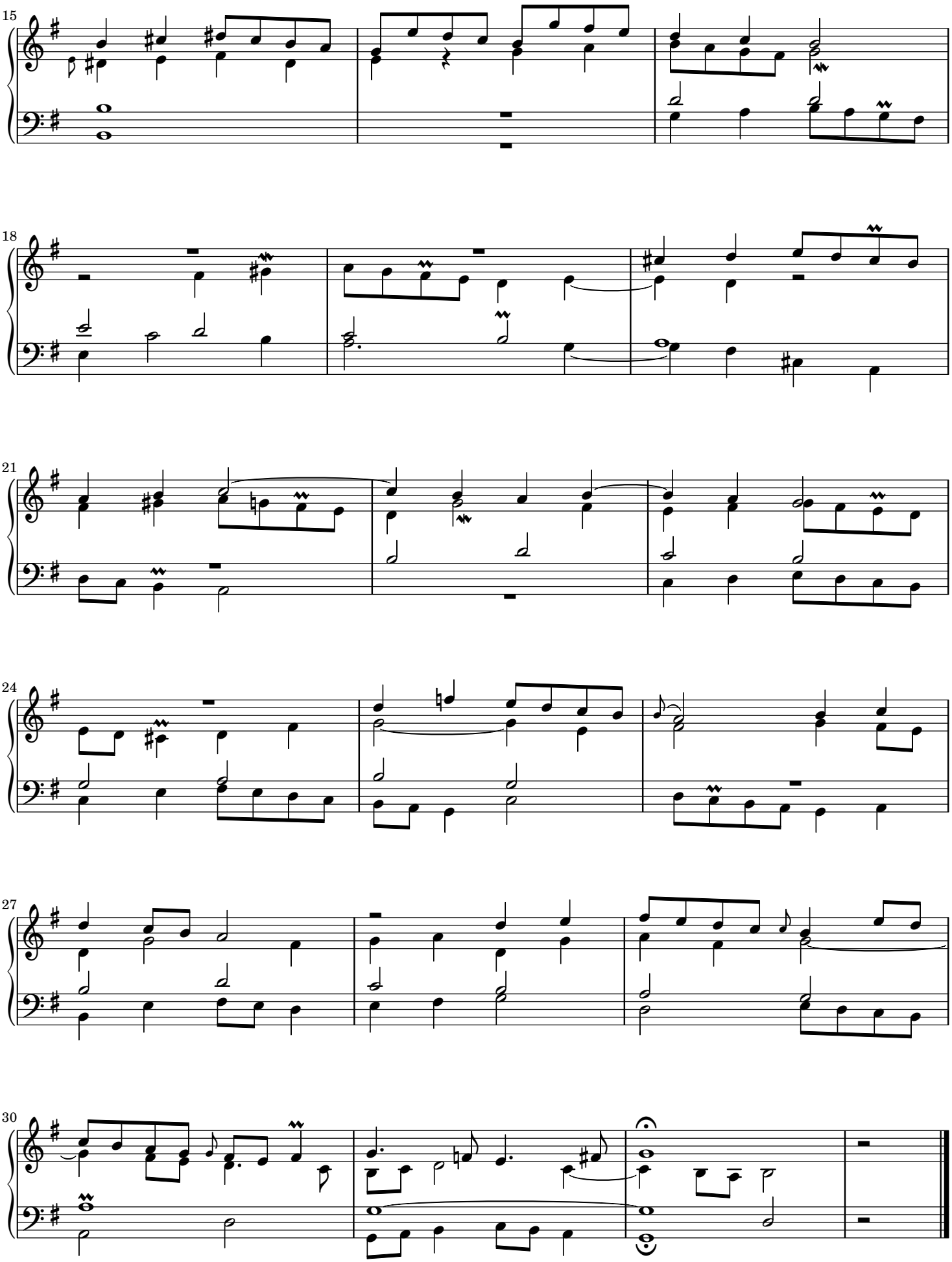
Jesu, deine tiefe Wünden

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 16', Gedackt 8, Spill flöth 4'

Un poco vivace





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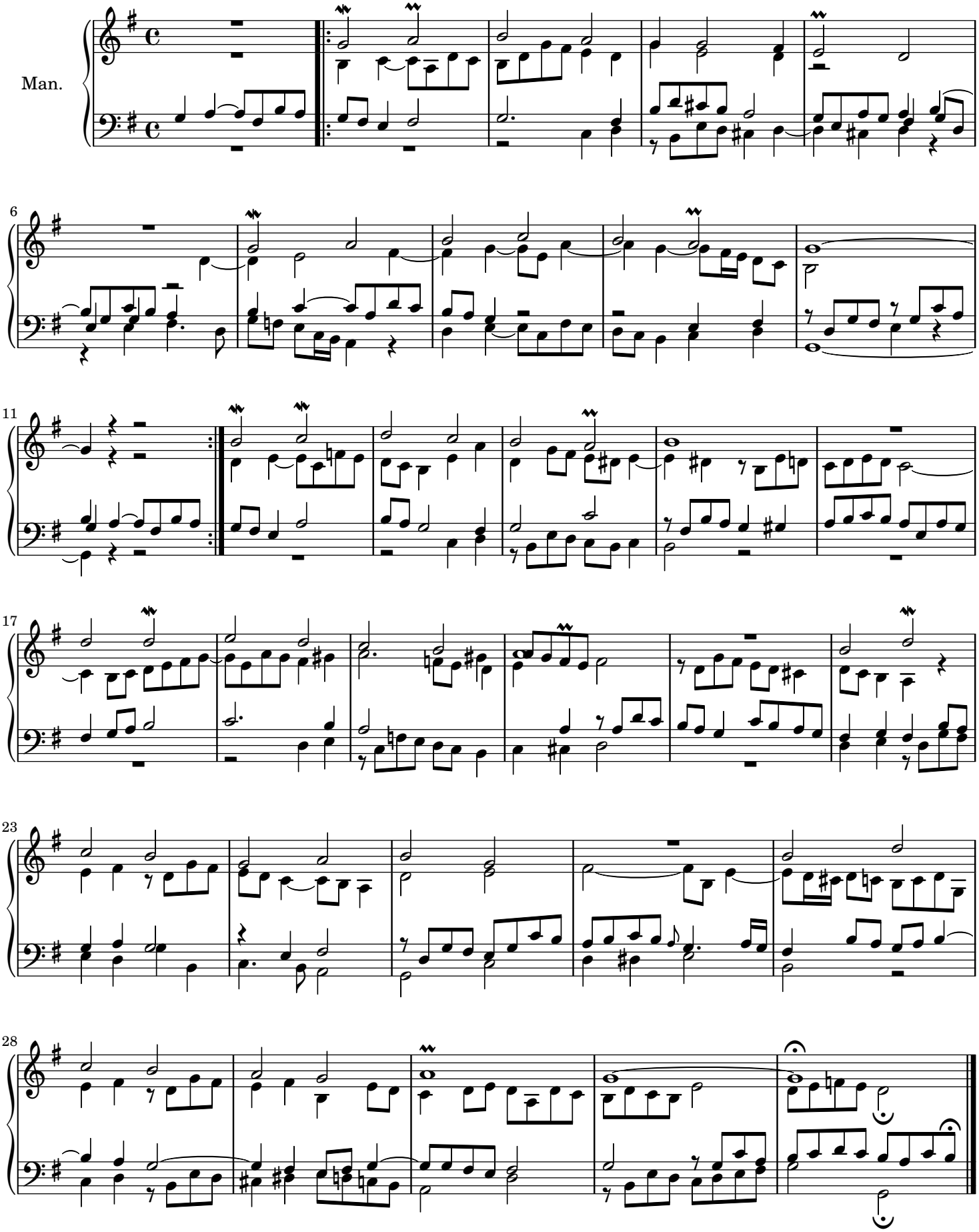
Treuer Gott, ich muss dir klagen

Alio modo

Georg Friedrich Kauffmann
(1679 – 1735)



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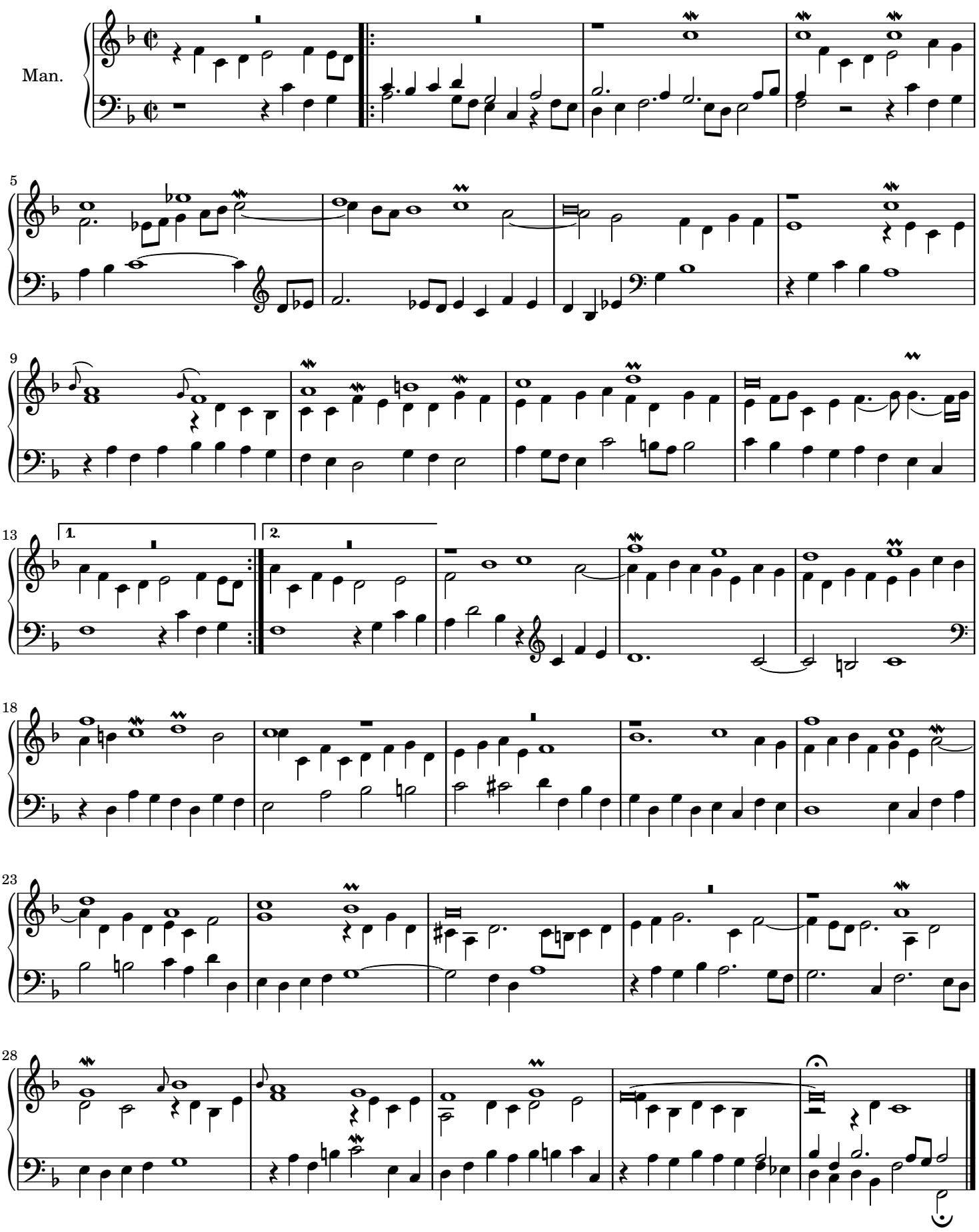
Es ist das Heil uns kommen her

Georg Friedrich Kauffmann
(1679 – 1735)

Oberwerk Gedackt 8, Spitzflöth 4', Viola oder das volle Werk



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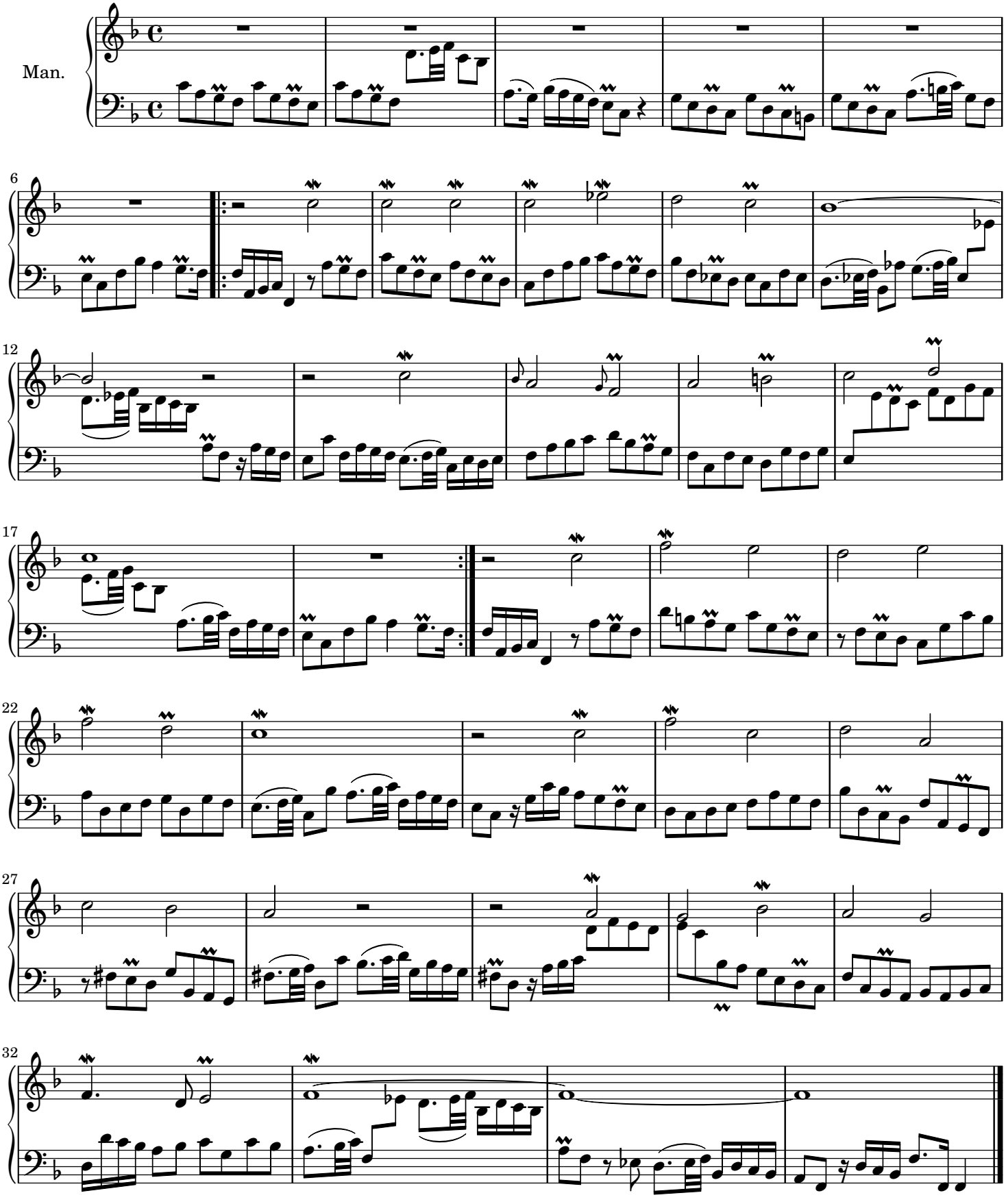
Es ist das Heil uns kommen her

(Alio modo)

Georg Friedrich Kauffmann
(1679 – 1735)

Oberwerk Vox Humana 8'
Rückpositiv Fagott 16'



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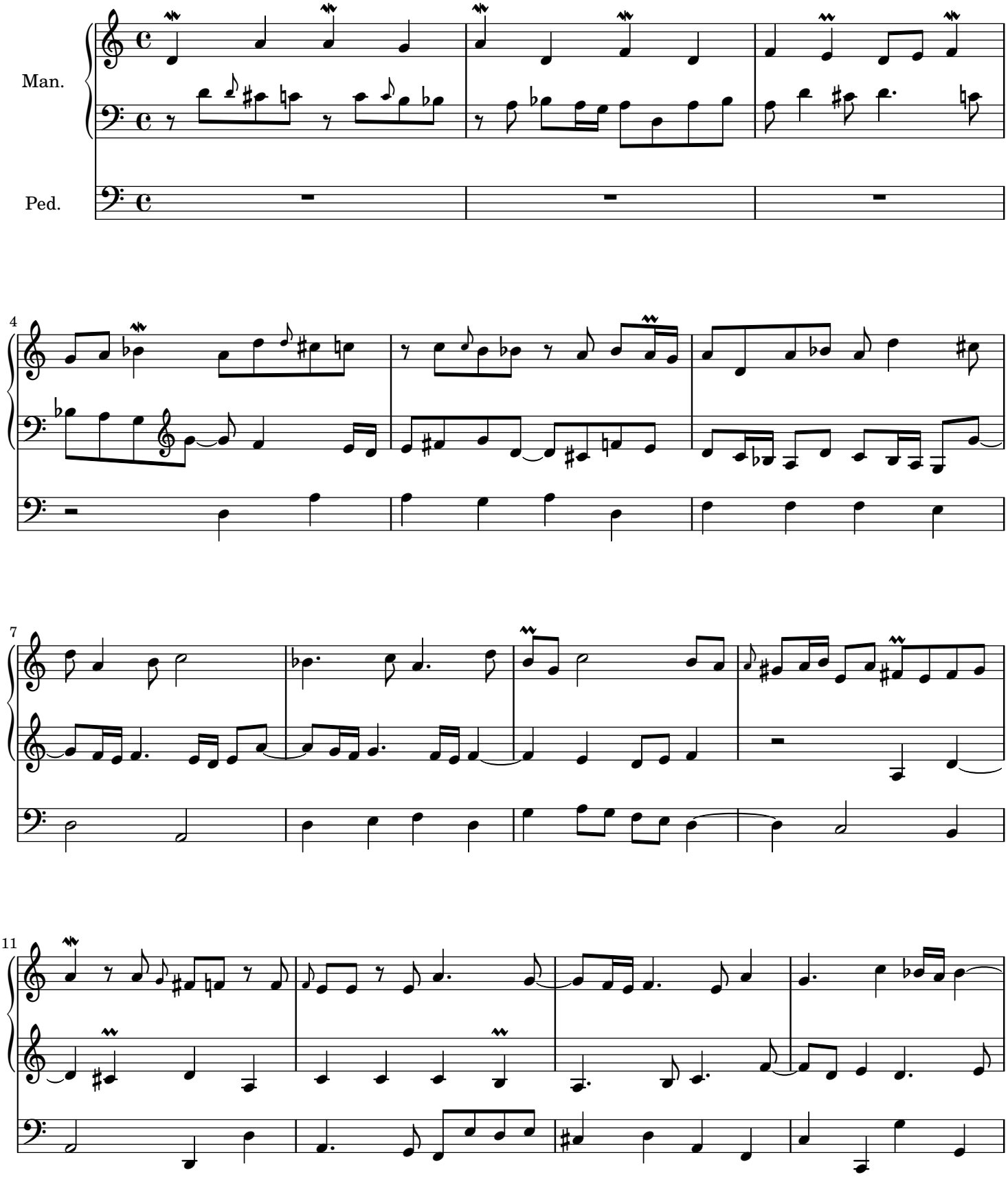
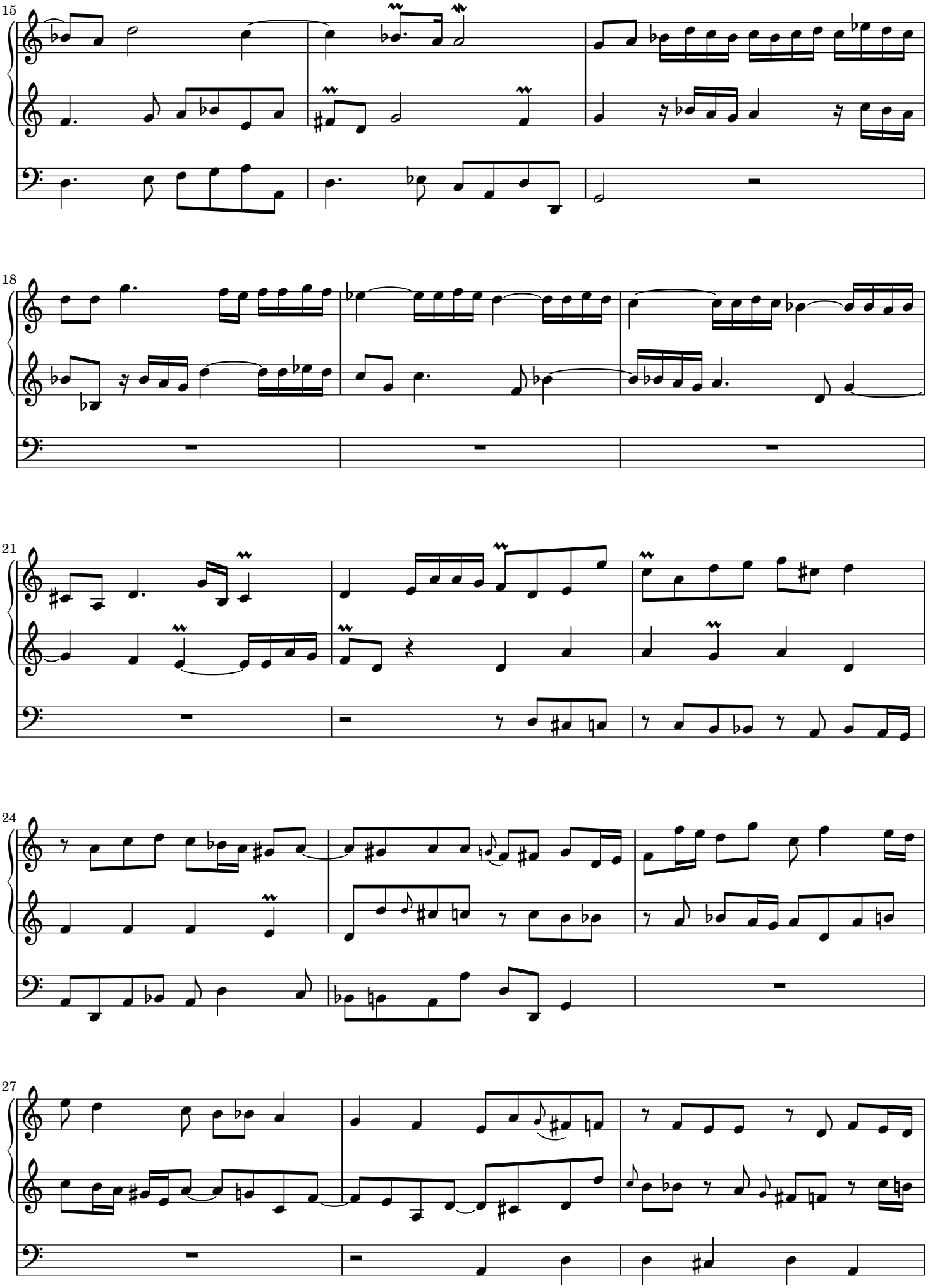
Jesus Christus, unser Heiland

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 8'
Rückpositiv Principal 4'
Ped. Subbass 16', Octavbass 8'

Andante

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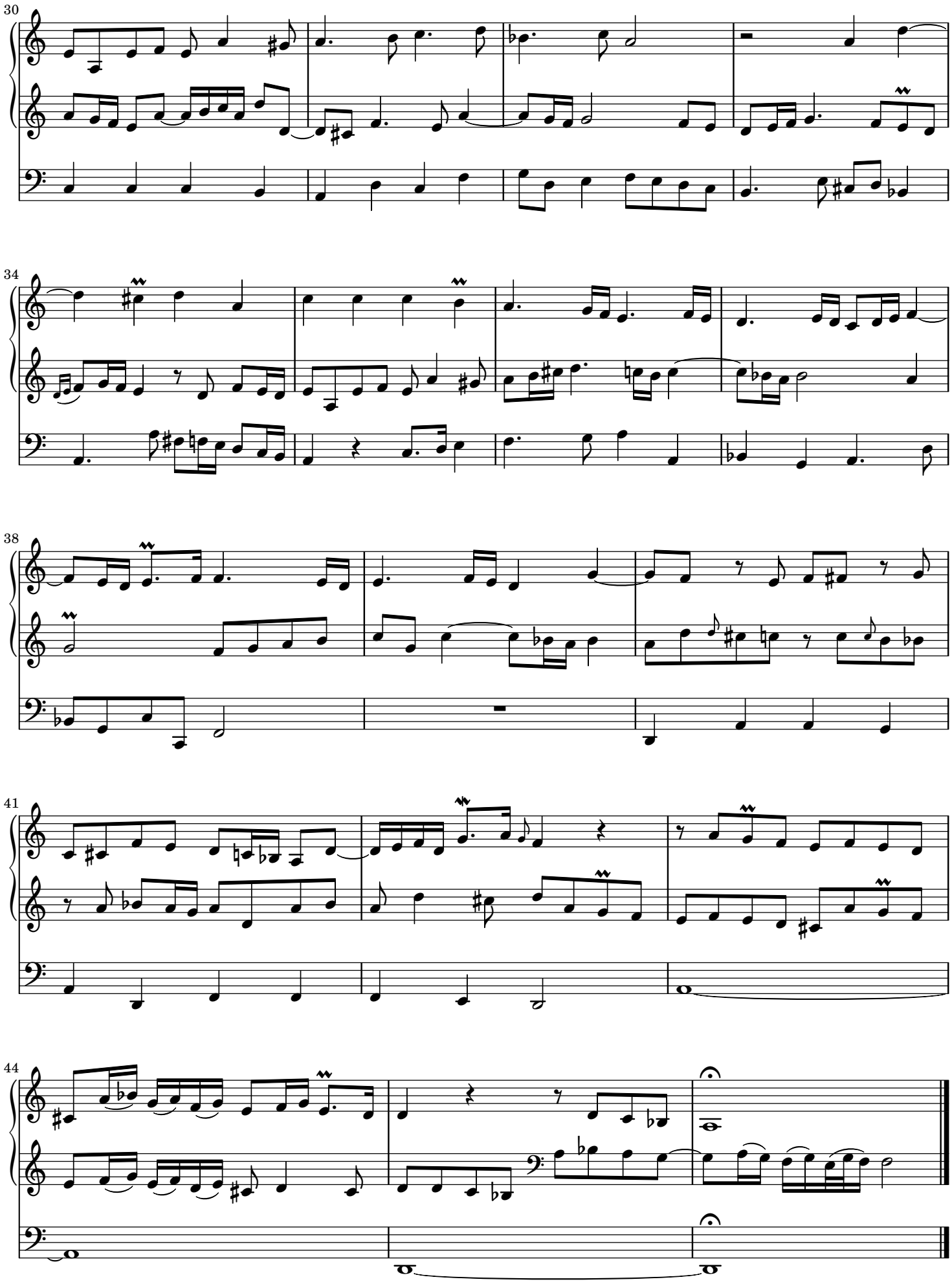
27



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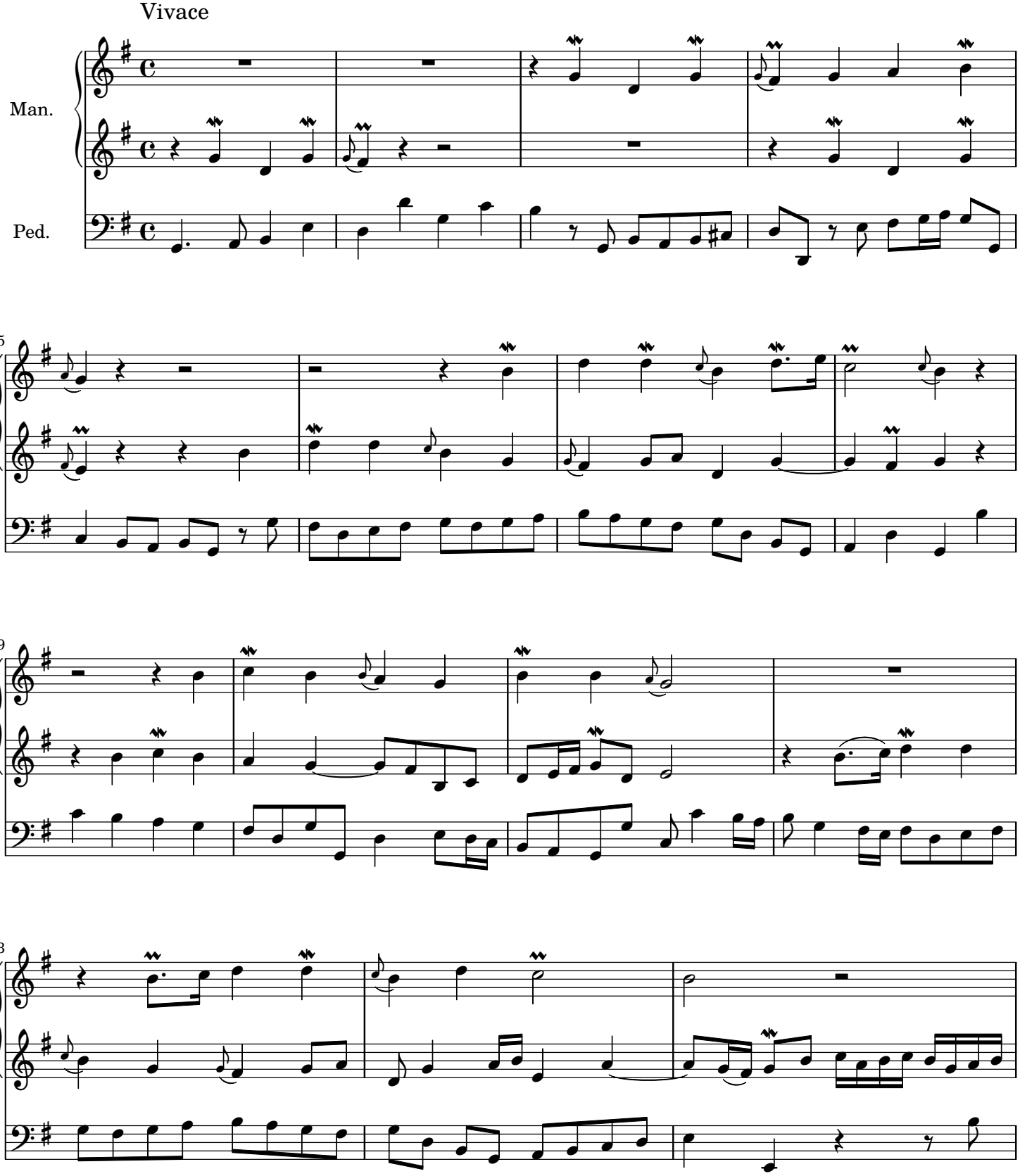
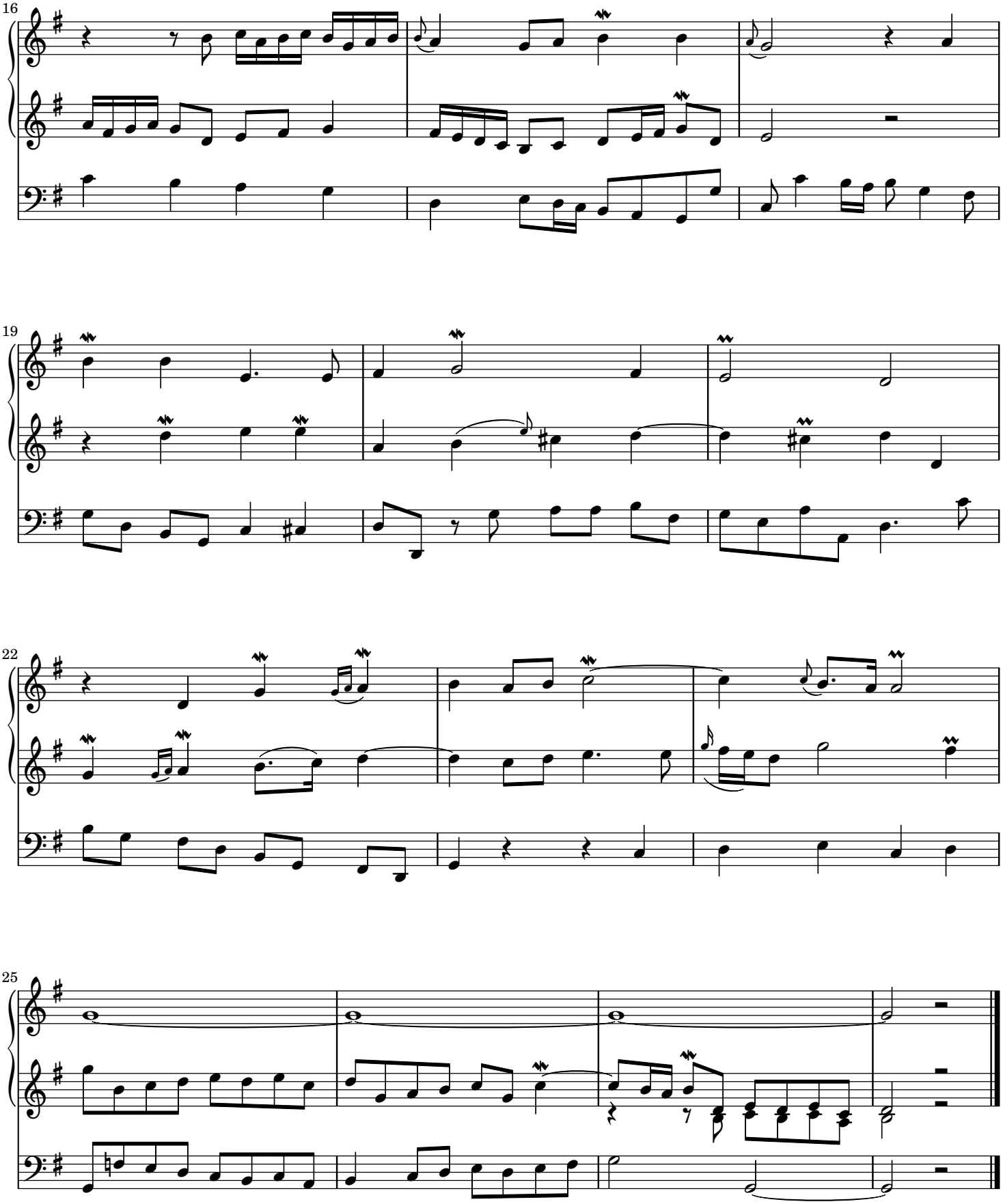
Wenn mein Stündlein vorhanden ist

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Gemshorn 8' (RH)
Oberwerk Flöte (LH)
Ped. Violon oder Subbass 16', Octavbass 8'





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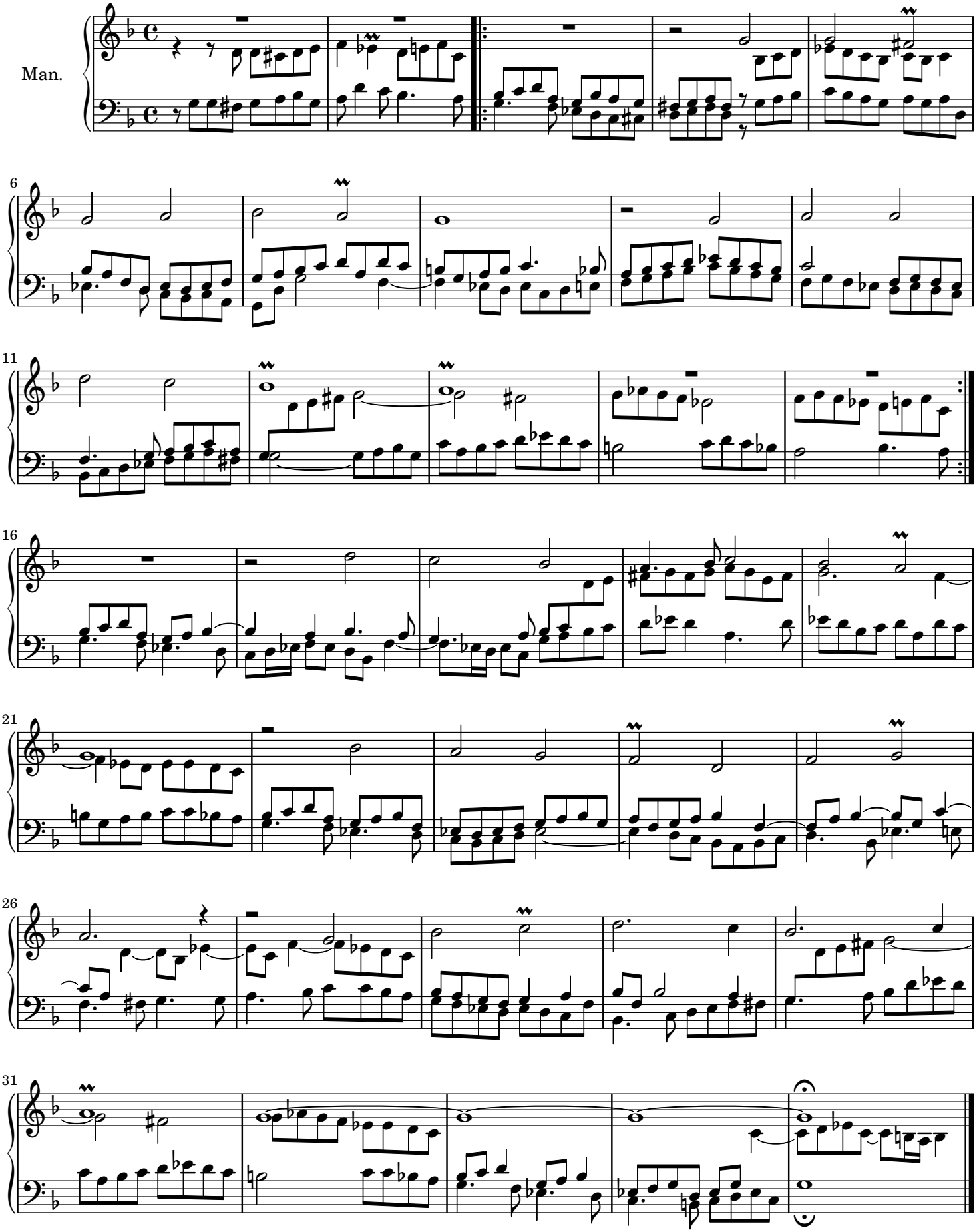
Herr Jesu Christ, ich schrei zu dir

Oberwerk Principal 8', Octav 4', Super octav 2'

Georg Friedrich Kauffmann
(1679 – 1735)

Man.



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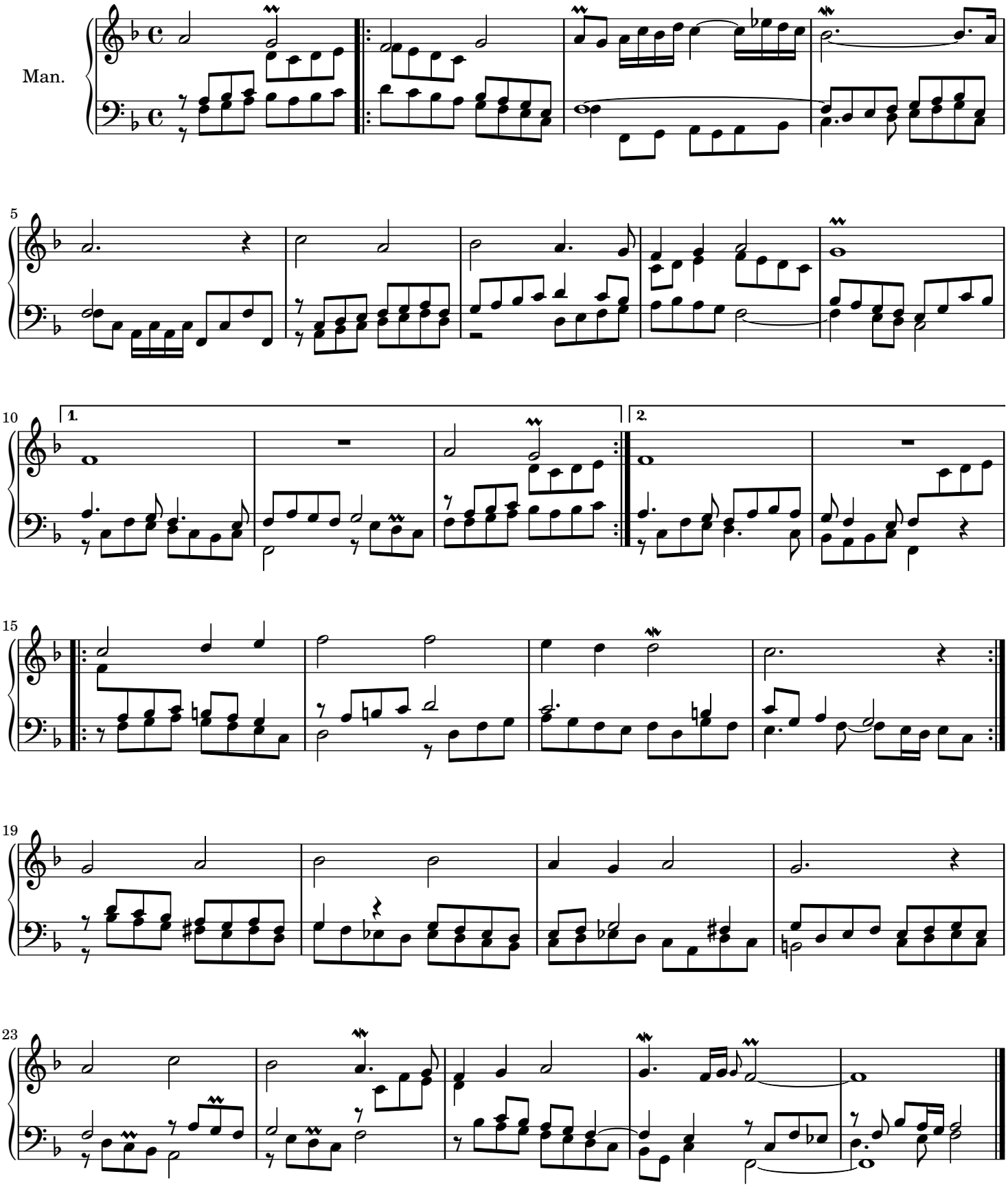
Schmücke dich, o liebe Seele

Georg Friedrich Kauffmann
(1679 – 1735)



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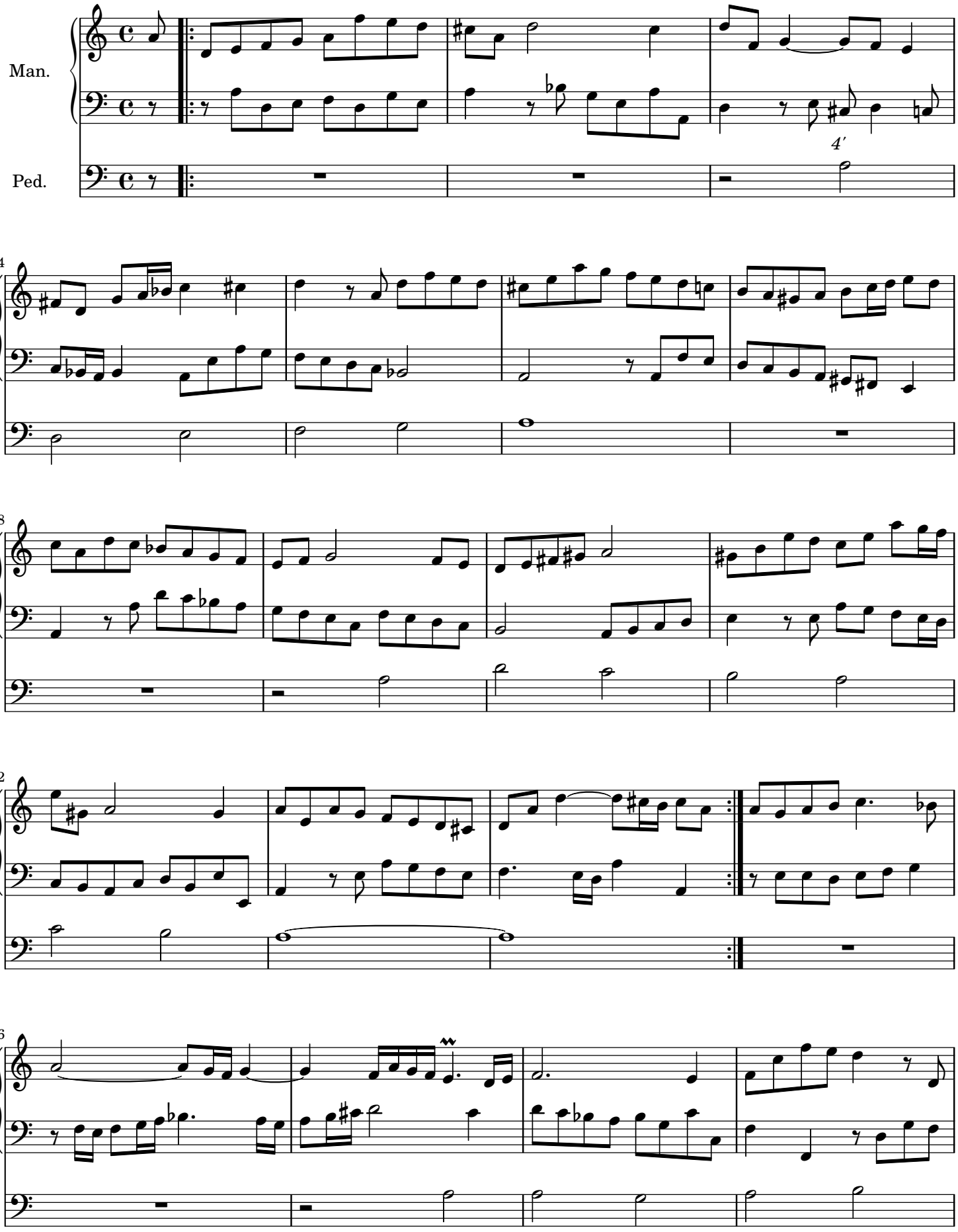
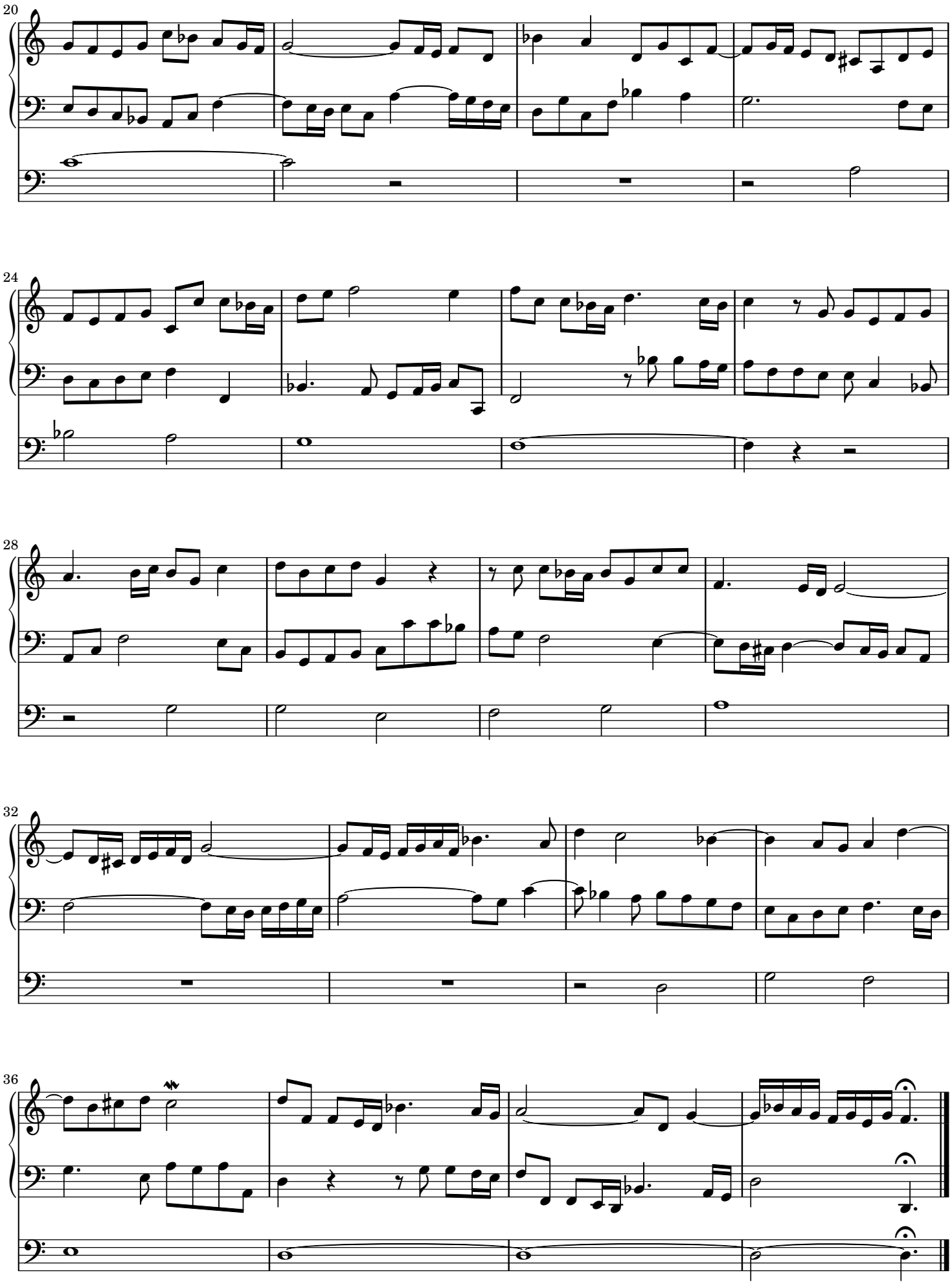
O Gott, du frommer Gott

Georg Friedrich Kauffmann
(1679 – 1735)





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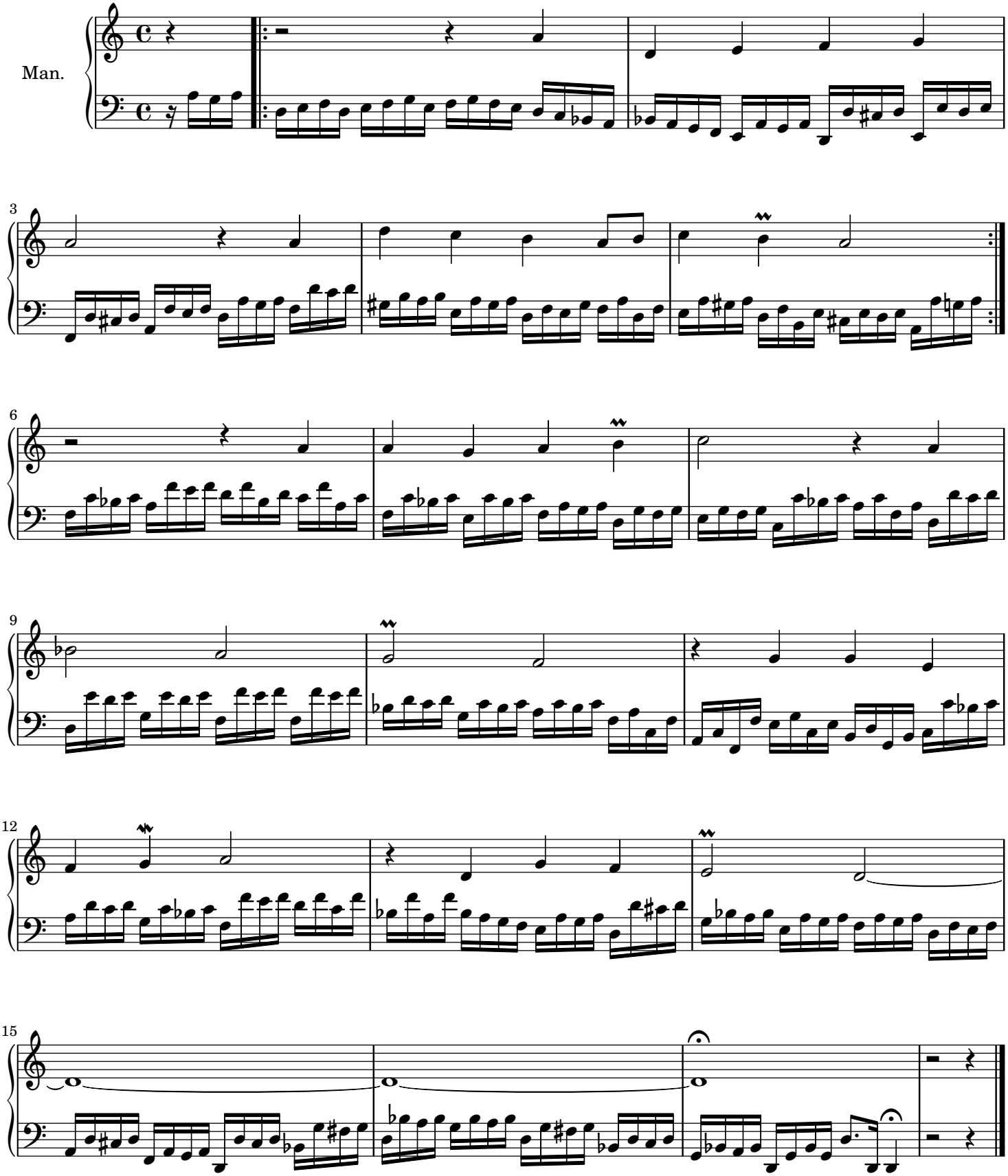
O Gott, du frommer Gott

(Alio modo)

Georg Friedrich Kauffmann
(1679 – 1735)

Man.



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