

CHAPTER 5

PRACTICAL SUGGESTIONS FOR PERFORMANCE

The following registration suggestions are intended for the works in the *Harmonische Seelenlust* that were incompletely supplied by Kauffmann as well as for those with no indicated registration at all. The writer will attempt to apply registration trends that are in line with the Central German Baroque idiom and, more importantly, with the personal style of Kauffmann himself. The chorale preludes that are supplied with registration indications by Kauffmann will serve as prototypes for the suggestions of the incomplete and unspecified works. The individual stops that will be cited and implied in the particular chorale preludes, will be those taken from the specification of the Merseburg organ that Kauffmann knew and played. A number of aspects and factors will be taken into account when the registration suggestions are put forward, *inter alia* form and style, character, motifs, use of manual and pedal, all based on Kauffmann's combinations.

5.1 Unspecified and incomplete indications

Kauffmann's unspecified indications are found in three trios, usually omitting the registration for the pedal division, although combinations for the manuals are supplied. These works are:

Herr Christ, der einig Gottsohn

Herr Gott, dich loben alle wir

Wo Gott zum Haus nicht gibt sein Gunst

The first two pieces mentioned above are the works in combination with oboe.

If the trios from the *Harmonische Seelenlust*, including those in combination with oboe, with detailed registration indications are used as archetypes, then the above-mentioned works can easily be completed in terms of the “missing” instructions.

In the trio with oboe, *Herr Christ, der einig Gottsohn*, Kauffmann requests the following combinations for the manuals:

RH: (*Hauptwerk*) Principal 8' + Vox Humana (8')
 LH: (*Oberwerk*) Gemshorn 8' + Gedackt 8'

In another trio with oboe, *Herr Gott, dich loben alle wir*, Kauffmann gives the following registration for the manuals:

RH: (*Oberwerk*) Principal 8'
 LH: (*Rückpositiv*) Principal 4' (8ve basso)

If we compare the pedal registration that Kauffmann supplies for *Gelobet seist du, Jesu Christ, Ach Gott, vom Himmel sieh darein* and *Wie schön leuchtet der Morgenstern*, we find the following combination that could probably be utilised in a similar fashion:

Subbaß 16' + Gemshorn 8'

or

Subbaß 16' + Octavbaß 8'.

The trio *Wo Gott zum Haus nicht gibt sein Gunst* has a registration similar to the trio *Jesus Christus, unser Heiland, der von uns den Zorn Gottes wand*:

Wo Gott: RH: Principal 8'
 LH: Principal 4' (8ve basso)

Jesus Christus: RH: Principal 8'
 LH: Principal 4' (8ve basso)

Ped: Subbaß 16' + Oktavbaß 8'

It is therefore appropriate to state that the pedal combination for *Wo Gott* should be identical to that of *Jesus Christus* or a even possibly the combination of Subbaß 16' + Gemshorn 8' as found in the other trios.

Example 5-1: *Wo Gott zum Haus nicht gibt sein Gunst*

63. *Wo Gott zum Haus nicht gibt sein Gunst* à 2 Clav. et Ped.

Example 5-2: *Jesus Christus, unser Heiland, der von uns*

33. *Jesus Christus unser Heiland, der von uns den Zorn Gottes wand* 2 Clav. et Pedal

à 3 Andante

In the pedal divisions of these light textured works it appears that Kauffmann prefers the combination of a Flute/Gedackt + Principal, omitting the heavy Prinzipal 16' of the Central German organs of the time, to coincide and balance with the manual registrations.

The indication '*item: das volle Werk*' is used as an alternative registration for certain chorale preludes, e.g. *Ein feste Burg*, (à 4), *Es ist das Heil* (à 3), *In dich hab ich gehoffet* (à 4) and *Nun lob, mein Seel, den Herren* (à 4). As mentioned before, the Merseburg organ had an array of possibilities to construct a '*volle Werk*' or the so-called *Organo pleno*. According to

Harold Vogel (Stauffer & May 1986:32) the *plenum* is an inheritance from the Gothic Blockwerk. A registration such as this was used for all the free compositions and specific chorale-based works. Kauffmann, like Bach, did not record his own construction of the *Organo pleno*, but fortunately some of his peers did.

The most important authors on the subject of *Organo pleno* combinations are Johann Mattheson, Johann Friedrich Agricola and Jacob Adlung. Their overall stance on the composition of the *Organo pleno* is essentially in concurrence, although a few differences materialise in certain aspects.

Mattheson's construction of the *plenum* is as follow (Owen 1997: 145):

To the plenum belong the Principals, Sorduns, Salicionals (Weiden Pfeiffen), Rauschpfeifes, Octaves, Quints, Mixtures, Scharfs, Quintadenas, Zimbels, Nasats, Terzians, Sesquialteras, Superoctave, and the Posaunes in the Pedal – not in the manual, for the Posaunes are the reed pipes, excluded from the manual plenum.

Adlung appears to agree with Mattheson's ideal of the *Organo pleno* and gives a fuller description (Stauffer & May 1986: 199):

Anyone who would like to know what to draw in the manual for the plenum needs only to remember this: One must have registers which brighten. To this end the Principal serves together with all the Octaves and the Quints and Terzes and the best of all the mixed voices such as the Terzian, the Sequialtera, the Mixtures, the Scharfs, the Cymbels, and so forth.

If one does not wish such a strong combination, then one should leave something out – whatever one wishes. But if one desires an even brighter plenum then one should pull the appropriate stops on

another manual and couple it into the main keyboard. One must also have stops, however, which add gravity. For this purpose, the Gedackts act as well as the Quintaton 16', or even better, the Gedackt 16' or Rohrflute 16' or a Bourdon of similar size (according to what is available), the Gedackt 8', Rohrflute 8', Gemshorn, and so forth.

What has been said about the manual plenum is also true for the Pedal plenum, for it must be very strong in order to be heard above the manual. One usually depends more on gravity in the Pedal, although sometimes one brightens it as well. In order to obtain gravity one should use the Contrabass 32', Subbass 16', Gedackt 8', Principal 32' and 16', Violon 16', and the Octave 8'. All these stops may be drawn together when the organ has enough wind (and especially when the Pedal division has its own bellows). Sometimes one employs bright voices in the Pedal, such as the Octave 4' and 2' and perhaps Mixtures, too. If the organ does not have such stops, then one can bring manual registers into the Pedal through the use of the coupler. If several bright ranks are already found in the Pedal, then one does not need to use the coupler at all. The Posaune 32' and 16' along with the Trumpet and other reeds can be included in the plenum. Often the Posaune 16' is sufficient, however, especially in rapid passages where 16' stops work better than 32' stops.

Mattheson and Adlung's principles can basically be summarised to the following (Ritchie & Stauffer 1992: 262 & 268; Van Wyk 2000: 38-39):

Manuals

1. The Principal chorus of all pitches and Mixtures are used, including stops that add gravity (16') or brightness to the ensemble.

2. Reed stops are excluded from the manual *plenum*.
3. The *plenum* is mostly concentrated on the sound of one manual (generally the *Hauptwerk* or main manual) while secondary manuals are coupled to add power or brilliance to the main division.

Pedal

1. The Principal chorus and Mixtures of all pitches are to be drawn plus stops that add gravity to the *plenum*. Thirty-two-foot registers are only included if the music is not too fast.
2. Reed stops are to be drawn in the Pedal division.
3. The manual divisions need not to be coupled to the Pedal unless the latter lacks sufficient power to support the manuals.

Agricola's construction of the *plenum* does not disagree considerably from that of Mattheson and Adlung, yet he distinctly differs on two aspects. In the first instance he suggests that the manual reeds be added to the *plenum* (Faulkner 1997: 227):

When one wishes to play quite loudly, one draws the full organ, to which all of the principal stops described above belong. To these one may add the Trumpets 16', 8' and 4', if they are in good tune. It is indeed also possible to couple to it a second manual, on which the full organ is likewise drawn.

Secondly, he clearly states that any flue stops other than the principals are to be considered as flutes. Therefore when he writes, "the flutes are not drawn with the full organ", he subsequently infers that both flute and string stops are to be omitted (Faulkner 1997: 228).

It is clear from this information that eighteenth-century material on the construction of the *plenum* that most of Kauffmann's German contemporaries do agree on the general principles. From the specification of the Merseburg organ it is evident that Kauffmann had numerous potentialities to construct a *plenum* on all manuals and pedal (coupled or uncoupled) according to his own preferences and also to the ideal of his contemporaries authors.

5.2 No indicated registration

A substantial component of the *Harmonische Seelenlust* contains no indicated registration combination supplied by Kauffmann as the other works in this collection. It is therefore the author's intention to supply these works with detailed registrations that are based on the prototypes of Kauffmann's particular style.

5.2.1 Bicinia

1. Ach Herr, mich armen Sünder (Alio modo)

Suggested registration:

Rückpositiv: Fagott 16' + Quintadena 8' (or Flauto dolce 8') + Spitzflöte 2'

Oberwerk: Vox Humana 8' + Viola di Gamba 8' + Lieblich Gedackt 4'

Prototype: *Es ist das Heil uns kommen her* (Alio modo)

Example 5-3: *Es ist das Heil uns kommen her* (Alio modo)

B Alio modo Vox humana - Fagott 16'

2. Alle Menschen müssen sterbenSuggested registration:

Oberwerk: Vox Humana 8' + Gemshorn 8'

Hauptwerk: Bombarde 16'+Rohrflöte 16' + Quintadena 8' + Flauto dolce 4'

Prototype: *Gelobet seist du, Jesu Christ* (Alio modo)**Example 5-4: *Gelobet seist du, Jesu Christ* (Alio modo)**

B Alio modo (Hypomixolydio) Oberwerk: Vox humana et Salicional 8'
Hauptwerk: Fagott, Quintadena 16', Gemshorn 8' und Kleingedackt 4'

Andante

3. Christus, der uns selig machtSuggested registration:

Oberwerk: Quintadena 16' + Vox Humana 8' + Gemshorn 4' + Nasat 3'

Hauptwerk: Bombarde 16'+ Quintadena 16' + Principal 8' + Flauto dolce 4'

Prototype: *Vater unser im Himmelreich* (Alio modo)**Example 5-5: *Vater unser im Himmelreich* (Alio modo)**

B Alio modo Oberwerk: Bordun 16', Vox humana 8', Spillflöte 4', Nassat 3'
Hauptwerk: Fagott 16', Quintaden 16', Principal 8', Kleingedackt 4'

4. O Gott, du frommer Gott (Alio modo)

Suggested registration:

Oberwerk: Vox Humana 8' + Gemshorn 8'

Hauptwerk: Bombarde 16' + Spillflöte 8'

Prototype: *Nun freut euch, lieben Christen gmein*

Example 5-6: *Nun freut euch, lieben Christen gmein*

39. Nun freut euch, Gottes Kinder all' Fagott 16', Quintadena 8'

à 4 Vivace

5.2.2 Trios, 'à 2 Claviere et Pedale'1. *Nun lob, mein Seel, den Herren (Alio modo II)*Suggested registration:

Hauptwerk: Bombarde 16' + Gemshorn 8' + Spitzflöte 2'

Oberwerk: Klarine 4' + Oktave 4' (8ve basso)

Pedal: Violone 16' + Oktave 8'

Prototype: *Vom Himmel hoch, da komm ich her*

Example 5-7: *Vom Himmel hoch, da komm ich her*

53. Vom Himmel hoch, da komm ich her à 2 Clav. et Ped.

Rückpositiv: Fagott 16', Quintaden 8', Spitzflöte 2'
Oberwerk: Clarino et Principal 4'
Pedal: Subbaß 16', Oktavenbaß 8'

À à 3 Vivace

2. Wer nur den lieben Gott läßt waltenSuggested registration:*Hauptwerk:* Oktav 8'*Rückpositiv:* Kleinprinzipal 4' (8ve basso)*Pedal:* Subbaß 16' + Gemshorn 8'Prototype: *Jesus Christus unser Heiland, der von uns***Example 5-8: *Jesus Christus unser Heiland, der von uns***

33. Jesus Christus unser Heiland, der von uns den Zorn Gottes wand 2 Clav. et Pedal
 à 3 Andante
 Principal 8'
 *)Principal 4'
 Subbaß 16', Oktavbaß 8'

3. Es spricht der Unweisen Mund wohlSuggested registration:*Rückpositiv:* Fagott 16' + Quintadena 8' + Spitzflöte 2'*Pedal:* Trompete 8' + Gemshorn 4' + Cornettin 2'Prototype: None4. O Gott, du frommer GottSuggested registration:*Hauptwerk:* Quintadena 16' + Gemshorn 8' + Flauto doux 4'*Pedal:* Trompete 8' + Nachthorn 4' + Bauernpfeife 2'

Prototype: None

5.2.3 Trios, ‘á 2 Claviere et Pedal con oboe’

1. *Du, o schönes Weltgebäude*

Suggested registration:

Hauptwerk: Oktav 8’

Oberwerk: Oktave 4’

Pedal: Subbaß 16’ + Oktavenbaß 8’

Prototype: *Ach Gott, vom Himmel sieh darein*
Gelobet seist du, Jesu Christ

Example 5-9: *Ach Gott, vom Himmel sieh darein*

2. *Ach Gott, vom Himmel sieh darein* à 2 Clav. et Ped. con Oboe

à 4 Adagio

Oboe

Hauptmanual: Gemshorn 8’

Oberwerk: Vox humana 8’, Spillpfeife 4’

Pedal: Subbaß 16’, Gemshorn 8’

5.2.4 Three- and four-part settings ‘á 1 Clavier’, with or without pedal

1. *Ach Gott und Herr*

Suggested registration:

Hauptwerk: Prinzipal 8’ + Oktave 4’

or

Das volle Werk':

Hauptwerk: Quintadena 16' + Prinzipal 8' + Oktave 4' + Quinte 3' + Superoktave 2' +
Mixture IV

Prototype: *Ein feste Burg*

Example 5-10: *Ein feste Burg*

14. *Ein feste Burg* Principal 8' und 4', oder Gedackt 8' und Principal 4'; item: das volle Werk
A \dot{a} 4
Fuga-Un poco vivace

The image shows a musical score for 'Ein feste Burg' on a grand staff. The music is in G major and 4/4 time. It features a fugue-like texture with multiple voices. The score includes various ornaments and dynamic markings. The title and registration information are provided above the staff.

2. *Allein zu dir, Herr Jesu Christ*

Suggested registration:

Rückpositiv: Chalumeau 8' + Prinzipal 8' + Rohrflöte 4'

Pedal: Subbaß 16' + Prinzipal 8' + Klarine 4' + Kornett 2'

Prototype: *Komm, heiliger Geist*

Example 5-11: *Komm, heiliger Geist*

34. *Komm, heiliger Geist* OW: Vox humana, Salicional 8', Spielfeife 4'
Pedal: Violon 16', Trompete 8', Nachthorn 4', Cornet 2'
A \dot{a} 4
Allegro

The image shows a musical score for 'Komm, heiliger Geist' on a grand staff. The music is in G major and 4/8 time. It features a rhythmic melody in the right hand and a bass line in the left hand. The score includes various ornaments and dynamic markings. The title and registration information are provided above the staff.

3. Allein zu dir, Herr Jesu Christ (Alio modo)Suggested Registration:

Rückpositiv: Prinzipal 8' + Kleinprinzipal 4' + Oktave 2'

Prototype: *Nun lob, mein Seel, den Herren*

Example 5-12: *Nun lob, mein Seel, den Herren*

42. Nun lob, mein Seel, den Herren Prinzipal 8', Octava 4', Superoctav 2'; item: das volle Werk
 A Fuga super: „Nun lob, mein Seel“

The image shows a musical score for a fugue. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, characteristic of a fugue. There are repeat signs and first/second endings indicated by double bar lines and dots.

4. Aus tiefer NotSuggested registration:

Oberwerk: Vox Humana 8' + Viola di Gamba 8'

Prototype: *Wir glauben all' (Alio modo)*

Example 5-13: *Wir glauben all' (Alio modo)*

B Alio modo Vox humana et Salicional 8'
 à 3
 Allegro

The image shows a musical score for a piece in 3/8 time. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one sharp (F#). The music is marked 'Allegro' and 'à 3'. It features a rhythmic pattern with many eighth and sixteenth notes. There are repeat signs and first/second endings indicated by double bar lines and dots.

5. Christ lag in TodesbandenSuggested registration:

Oberwerk: Quintadena 16' + Vox Humana 8' + Gemshorn 4'

Prototype: *Valet will ich dir geben*

Example 5-14: *Valet will ich dir geben*

51. Valet will ich dir geben Fagott 16', Quintadena 8', Principal 4'

A à 3
Allegro

The musical score for 'Valet will ich dir geben' is presented in a grand staff format. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The piece is marked 'Allegro' and 'A à 3'. The score consists of four measures. The first measure has a fermata over the first two notes. The second measure has a fermata over the first two notes. The third measure has a fermata over the first two notes. The fourth measure has a fermata over the first two notes. The piece ends with a repeat sign.

6. Christe, du Lamm GottesSuggested registration:

Oberwerk: Prinzipal 8' + Oktave 4' + Sequialtera II

Pedal: Posaune 16' + Violon 16' + Oktave 8'

Prototype: *Ein feste Burg (Alio modo)*

Example 5-15: *Ein feste Burg (Alio modo)*

B Alio modo Fagott 16', Quintadena 8', Spitzflöte 2' - oder wie man belieben möchte
Pedal: Violon 16', Trompete 8', Gemshorn 4', Cornettin 2'

à 3 Allegro

Choral im Pedal

The musical score for 'Ein feste Burg (Alio modo)' is presented in a grand staff format. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The piece is marked 'Allegro' and 'B Alio modo'. The score consists of four measures. The first measure has a fermata over the first two notes. The second measure has a fermata over the first two notes. The third measure has a fermata over the first two notes. The fourth measure has a fermata over the first two notes. The piece ends with a repeat sign. The bottom staff is labeled 'Choral im Pedal' and 'Ped.'.

7. Durch Adams FallSuggested registration:

Hauptwerk: Rohrflöte 16' + Grobgedackt 8' + Kleingedackt 4'

Prototype: *Freu dich sehr, o meine Seele* (Alio modo)

Example 5-16: *Freu dich sehr, o meine Seele* (Alio modo)

B [Alio modo]^{*)} Principal 16', Gedackt 8', Spiffflöte 4'

Un poco vivace

8. Erschienen ist der herrliche TagSuggested registration:

Hauptwerk: Quintadena 16' + Prinzipal 8' + Gemshorn 8'

Prototype: *Nun freut euch, Gottes Kinder all'*

Example 5-17: *Nun freut euch, Gottes Kinder all'*

39. Nun freut euch, Gottes Kinder all' Fagott 16', Quintadena 8'

à 4 Vivace^w

9. Erschienen ist der herrliche Tag (Alio modo)Suggested registration:

Oberwerk: Bordun 16' + Viola di Gamba 8' + Lieblich Gedackt 4'

Prototype: *Lobt Gott, ihr Christen allzugleich***Example 5-18: *Lobt Gott, ihr Christen allzugleich***

36. *Lobt Gott, ihr Christen allzugleich* Rohrflöte et Vox humana 8', Spißpfeife 4'
 A à 3
 Vivace

10. Freu dich sehr, o meine Seele (Alio modo II)Suggested registration:

Oberwerk: Vox Humana 8' + Gemshorn 8'

Prototype: *Wir glauben all'* (Alio modo)**Example 5-19: *Wir glauben all'* (Alio modo)**

B Alio modo Vox humana et Salicional 8'
 à 3
 Allegro

11. Helft mir Gott's Güte preisenSuggested registration:*Hauptwerk:* Trompete 8' + Prinzipal 8' + Oktav 4'

Or 'Das volle Werk':

Hauptwerk: Quintadena 16' + Prinzipal 8' + Oktave 4' + Quinte 3' + Superoktave 2' +
Mixtur IV*coupled with**Rückpositiv:* Prinzipal 8' + Kleinprinzipal 4' + Oktave 2' + Mixtur IVPrototype: None12. Herr Jesu Christ, mein's Lebens LichtSuggested registration:*Oberwerk:* Quintadena 16' + Salizional 8' + Lieblich Gedackt 4'Prototype: *Wie schön leuchtet der Morgenstern* (Alio modo)**Example 5-20: *Wie schön leuchtet der Morgenstern* (Alio modo)**

B Alio modo Bordun 16', Vox humana 8', Spillpfeife 4'

à 3 Andante

13. Herzlich lieb hab ich dich, o HerrSuggested registration:*Hauptwerk:* Bombarde 16' + Gemshorn 8' + Spitzflöte 2'*Pedal:* Violon 16' + Trompete 8' + Nachthorn 4' + Kornett 2'

Prototype *Ein feste Burg*

Example 5-21: *Ein feste Burg*

14. *Ein feste Burg* Principal 8' und 4'; oder Gedackt 8' und Principal 4'; item: das volle Werk
 A à 4
 Fuga-Un poco vivace

14. *In dich hab ich gehoffet, Herr (Alio modo)*

Suggested registration:

Hauptwerk: Rohrflöte 16' + Prinzpal 8' + Flauto dolce 4'

Prototype: *Ein feste Burg* (Alio modo)

Example 5-22: *Ein feste Burg* (Alio modo)

B Alio modo Fagott 16', Quintadena 8', Spitzflöte 2' - oder wie man belieben möchte
 Pedal: Violon 16'; Trompete 8'; Gemshorn 4'; Cornettin 2'

à 3 Allegro

Choral im Pedal

15. *Jesus Christus, unser Heiland, der den Tod überwand*

Suggested registration:

Rückpositiv: Fagott 16' + Prinzpal 8' + Spitzflöte 2'

Pedal: Posaune 16' + Violon 16' + Prinzpal 8' + Klarine 4' + Bauernpfeife 2'

Prototype: *Ein feste Burg* (Alio modo)

Example 5-23: *Ein feste Burg (Alio modo)*

B *Alio modo* Fagott 16', Quintadena 8', Spitzflöte 2' - oder wie man belieben möchte
 Pedal: Violon 16', Trompete 8', Gemshorn 4', Cornettin 2'

à 3 Allegro

Choral im Pedal

Ped.

16. *Komm, heiliger Geist*Suggested registration:

Hauptwerk: Prinzipal 8' + Gemshorn 8' or

Hauptwerk: Prinzipal 8' only

Prototype: *O Herre Gott, dein göttlich Wort*

Example 5-24: *O Herre Gott, dein göttlich Wort*

46. *O Herre Gott, dein göttlich Wort* Principal und Gemshorn 8'

A à 3 Con affetto *mf*

Ped.

17. *Kommt her zu mir, spricht Gottes Sohn*Suggested registration:

Oberwerk: Quintadena 16' + Vox Humana 8' + Oktave 4'

Prototype: *Puer natus in Bethlehem*

Example 5-25: *Puer natus in Bethlehem*

48. *Puer natus in Bethlehem* Fagott 16', Quintaden 8', Prinzipal 4'

Vivace

The image shows a musical score for a piece titled '48. Puer natus in Bethlehem'. The score is for a woodwind instrument, specifically a Bassoon (Fagott), with suggested registrations of 16', Quintaden 8', and Prinzipal 4'. The tempo is marked 'Vivace'. The score is written in 3/4 time and consists of two staves: a treble clef staff and a bass clef staff. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings like 'mf' and 'f'.

18. *Lobt Gott, ihr Christen allzugleich (Alio modo)*Suggested registration:

Hauptwerk: Grossprinzipal 16' + Prinzipal 8' + Kleingedackt 4'

Prototype: *Herzliebster Jesu, was hast du verbrochen*

Example 5-26: *Herzliebster Jesu, was hast du verbrochen*

28. *Herzliebster Jesu, was hast du verbrochen* Rohrflöte 16' und Prinzipal 8'

à 4
Andante

The image shows a musical score for a piece titled '28. Herzliebster Jesu, was hast du verbrochen'. The score is for a woodwind instrument, specifically a Flute (Rohrflöte), with suggested registrations of 16' and Prinzipal 8'. The tempo is marked 'Andante'. The score is written in 3/4 time and consists of two staves: a treble clef staff and a bass clef staff. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings like 'mf' and 'f'.

19. *Nun komm der Heiden Heiland (Alio modo I)*Suggested registration:

Hauptwerk: Rohrflöte 16' + Gemshorn 8' + Oktave 4'

Prototype: *Christ lag in Todesbanden*

Example 5-27: *Christ lag in Todesbanden*9. *Christ lag in Todesbanden* Quintadena 16', Principal 8' und Octava 4'A *Un poco vivace*

20. *Nun komm der Heiden Heiland (Alio modo II)*Suggested registration:*Oberwerk:* Vox Humana 8' + Viola di Gamba 8'Prototype: *Wir glauben all'* (Alio modo)**Example 5-28: *Wir glauben all'* (Alio modo)**B *Alio modo* Vox humana et Salicional 8'

à 3

Allegro

21. *Nun komm der Heiden Heiland (Alio modo III)*Suggested registration:*Hauptwerk:* Rohrflöte 16' + Prinzipal 8' or*Hauptwerk:* Prinzipal 8' onlyPrototype: None22. *Nun komm der Heiden Heiland (Alio modo IV)*Suggested registration:*Hauptwerk:* Bombarde 16' + Gemshorn 8' + Oktave 4'

Prototype: *Komm, heiliger Geist* (Alio modo II)

Example 5-29: *Komm, heiliger Geist* (Alio modo II)

C *Alio modo* Rückpositiv: Fagott 16', Quintadena 8', Principal 4'
à 3
Vivace

23. *Nun lob, mein Seel, den Herren* (Alio modo)

Suggested registration:

'Das volle Werk':

Hauptwerk: Grossprinzipal 16' + Prinzipal 8' + Grobgedackt 8' + Oktave 4' + Quinte 3' +
Superoktave 2' + Mixtur IV

Prototype: *Es ist das Heil uns kommen her*

Example 5-30: *Es ist das Heil uns kommen her*

16. *Es ist das Heil uns kommen her* Gedackt, Spitzflöte, Viola, item: das volle Werk
A

24. *O heiliger Geist* (O Jesulein süß)

Suggested registration:

Rückpositiv: Prinzipal 8'

Prototype: *Schönster Immanuel*

Example 5-31: *Schönster Immanuel*

50. Schönster Immanuel Quintaden 16', Principal 8', oder Principal 8' allein
Affettuoso

The image shows a musical score for 'Schönster Immanuel' in G major, 3/4 time. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is marked 'Affettuoso' and features a series of eighth-note patterns. The accompaniment is a steady eighth-note bass line. There are several dynamic markings, including 'ff' and 'f', and some articulation marks like '+' and 'v'.

25. *O Gott, du frommer Gott (Alio modo)*

Suggested registration:

Rückpositiv: Fagott 16' + Chalumeau 8' + Flauto dolce 8'

Prototype: *Vom Himmel hoch, da komm ich her (Alio modo I)*

Example 5-32: *Vom Himmel hoch, da komm ich her (Alio modo I)*

B Alio modo Fagott, Vox humana, Gedackt

The image shows a musical score for 'Vom Himmel hoch, da komm ich her (Alio modo I)' in G major, 3/4 time. It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The vocal line is marked 'B Alio modo' and features a series of eighth-note patterns. The piano accompaniment is a steady eighth-note bass line. There are several dynamic markings, including 'ff' and 'f', and some articulation marks like '+' and 'v'.

26. *O Herre Gott, dein göttlich Wort (Alio modo II)*

Suggested registration:

Rückpositiv: Prinzipal 8'

Prototype: None

27. O Lamm Gottes, unschuldigSuggested registration:*Hauptwerk:* Rohrflöte 16' + Prinzipal 8' + Gemshorn 8'Prototype: None28. Vater unser im HimmelreichSuggested registration:*Oberwerk:* Quintadena 16' + Vox Humana 8' + Salizional 8'Prototype: None29. Wär Gott nicht mit uns diese ZeitSuggested registration:*Hauptwerk:* Rohrflöte 16' + Prinzipal 8' + Kleingedackt 4'Prototype: *Heut fänget an das neue Jahr***Example 5-33: *Heut fänget an das neue Jahr***

29. Heut fänget an das neue Jahr (Nun sich der Tag geendet hat) Principal 16', 8', Gemshorn, Flötédoux 4'

The image shows a musical score for the hymn 'Heut fänget an das neue Jahr'. It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the organ accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The organ part features a rhythmic accompaniment with eighth and sixteenth notes, while the vocal line has a melody of quarter and eighth notes. The score is divided into four measures.

30. Was mein Gott willSuggested registration:*Hauptwerk:* Rohrflöte 16' + Grobgedackt 8' + Kleingedackt 4'

Prototype: *Auf meinen lieben Gott*

Example 5-34: *Auf meinen lieben Gott*

7. *Auf meinen lieben Gott* Quintadena 16', Spillflöte 8', Flaut-doux 4'
 Andante

The image shows a musical score for 'Auf meinen lieben Gott'. It consists of two staves, treble and bass clef. The tempo is marked 'Andante'. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are various ornaments and trills throughout the piece. The key signature has one flat (B-flat).

31. *Wenn wir in höchsten Nöten sein*

Suggested registration:

Rückpositiv: Flauto dolce 8' + Kleinprinzipal 4'

Prototype: *Ein feste Burg*

Example 5-35: *Ein feste Burg*

14. *Ein feste Burg* Principal 8' und 4', oder Gedackt 8' und Principal 4'; item: das volle Werk
 A à 4
 Fuga - Un poco vivace

The image shows a musical score for 'Ein feste Burg'. It consists of two staves, treble and bass clef. The tempo is marked 'Fuga - Un poco vivace'. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are various ornaments and trills throughout the piece. The key signature has one flat (B-flat).

32. *Wir glauben all'*

Suggested registration:

Hauptwerk: Prinzipal 8' + Oktave 4' + Superoktave 2'

Prototype: *Nun danket alle Gott*

Example 5-36: *Nun danket alle Gott*

37. Nun danket alle Gott Principal 8', Octav 4', Superoctav 2'

A

5.2.5 Chorale settings ‘à 2 Claviere’, without pedal1. *Schmücke dich, o liebe Seele*Suggested registration:

Oberwerk: Rohrflöte 8' + Lieblich Gedackt 4' + Sesquialtera II

Rückpositiv: Flauto dolce 8' + Kleingedackt 4'

Prototype: *Warum betrübst du dich, mein Herz*

Example 5-37: *Warum betrübst du dich, mein Herz*

54. Warum betrübst du dich, mein Herz à 2 Clav. Hauptwerk: Cornet vel Sesquialtera
Rückpositiv: Gedackt 8', Principal 4'

5.3 Registration suggestions for selected works by Kauffmann's contemporaries

The following examples are works of Kauffmann's most important and recognised contemporaries of Central and South Germany. The selected works have been chosen in such a manner as to cover most of the important genres of the chorale prelude that was prevalent during Kauffmann's era. This empirical exercise sets out to prove the versatility and practicality of Kauffmann's registration combinations as found in the *Harmonische Seelenlust*, and how these can successfully be applied to the works of other composers of his time. The

author will supply his personal registration suggestions to all of these works based on the specific prototypes available in the *Harmonische Seelenlust* and the detailed registration combination analysis perused during this study.

5.3.1 Johann Pachelbel (1653-1706)

Pachelbel held an organist's post whilst a student at Altdorf University, and he later served as organist in Erfurt, Stuttgart, Gotha and Nürnberg. He was the teacher of Johann Heinrich Buttstett, who in turn was the teacher of Kauffmann.

(i) *Gelobet seist du, Jesu Christ*

The example is taken from the Dover edition.

Example 5-38: *Gelobet seist du, Jesu Christ*

30. Gelobet seist du, Jesu Christ.

Suggested registration:*Hauptwerk*: Prinzipal 8' + Oktave 4' + Superoktave 2', or*Rückpositiv*: Prinzipal 8' + Kleinprinzipal 4' + Oktave 2' + Mixtur IVKauffmann prototype: *Nun danket alle Gott***Example 5-39: *Nun danket alle Gott***

37. Nun danket alle Gott Principal 8', Octav 4', Superoctav 2'

A

(ii) *Herr Gott, dich loben alle wir*

The example is taken from the Dover edition.

Example 5-40: *Herr Gott, dich loben alle wir*

35. Herr Gott, dich loben alle wir.

Suggested registration:

Hauptwerk: Bombarde 16' + Prinzipal 8' + Spitzflöte 2'

Pedal: Prinzipal 16' + Trompete 8' + Nachthorn 4' + Kornett 2'

Kauffmann prototype: *Ein feste Burg* (Alio modo)

Example 5-41: *Ein feste Burg* (Alio modo)

B Alio modo Fagott 16', Quintadena 8', Spitzflöte 2' - oder wie man belieben möchte
Pedal: Violon 16', Trompete 8', Gemshorn 4', Cornettin 2'

à 3 Allegro

Choral im Pedal

Ped.

(iii) Partita: *Was Gott tut, das ist wohlgetan* (Variation 7)

The example is taken from the Bärenreiter edition.

Example 5-42: *Was Gott tut, das ist wohlgetan* (Variation 7)

Partita 7

Suggested registration:

Rückpositiv: Flauto dolce 8' + Flute douce 4' + Spitzflöte 2' or

Rückpositiv: Flauto dolce 8' + Spitzflöte 2'

Kauffmann prototype: *Valet will ich dir geben* (Alio modo I)

Example 5-43: *Valet will ich dir geben* (Alto modo I)

B Alto modo à 2 Clav. Rückpositiv: Quintaden 8', Flüte douce 4', Spitzflöte 2'
 Presto Hauptmanual: Quintaden 16', Principal und Gemshorn 8'

5.3.2 Friedrich Wilhelm Zachow (1663-1712)

Zachow basically spent his entire career as organist of the Marienkirche in Halle. He was also the teacher of George Friedrich Händel (1685-1759).

(i) *Allein zu dir, Herr Jesu Christ*

The example is taken from the Oxford University Press edition.

Example 5-44: *Allein zu dir, Herr Jesu Christ*

The image displays a musical score for a piano accompaniment. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some performance markings, such as a '5 4 1' fingering in the bass staff of the second system and a repeat sign in the third system.

Suggested registration:

Rückpositiv: Gedackt 8' + Kleinprinzipal 4, or

Rückpositiv: Prinzipal 8' + Kleinprinzipal 4' + Oktave 2' + Oktave 1'

Kauffmann prototype: *Herr Jesu Christ, ich weiß gar wohl*

Example 5-45: Herr Jesu Christ, ich weiß gar wohl

25. Herr Jesu Christ, ich weiß gar wohl Principal, Octav 4, Superoctav 2

Musical score for Example 5-45, 'Herr Jesu Christ, ich weiß gar wohl'. The score is written for a single melodic line (likely a flute or oboe) and a piano accompaniment. It consists of three systems of music. The first system has five measures, the second has five measures, and the third has five measures. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as slurs, ties, and dynamic markings.

(ii) Nun laßt uns Gott dem Herren**Example 5-46: Nun laßt uns Gott dem Herren**

41. Nun laßt uns Gott dem Herren

Musical score for Example 5-46, 'Nun laßt uns Gott dem Herren'. The score is written for a single melodic line (likely a flute or oboe) and a piano accompaniment. It consists of four systems of music. The first system has five measures, the second has five measures, the third has five measures, and the fourth has five measures. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as slurs, ties, and dynamic markings.

Kauffmann's widow added this work by W. Zachow posthumously to the *Harmonische Seelenlust*.

Suggested registration:

Rückpositiv: Chalumeau 8' + Flauto dolce 8' + Kleingedackt 4'

Pedal: Subbaß 16' + Trompete 8' + Nachthorn 4'

Kauffmann prototype: *Komm, heiliger Geist*

Example 5-47: *Komm, heiliger Geist*

34. Komm, heiliger Geist OW: Vox humana, Salicional 8', Spielfeife 4'
 Pedal: Violon 16', Trompete 8', Nachthorn 4', Cornet 2'

A à 4
 Allegro

(iii) *Wo Gott der Herr nicht bei uns halt*

This example is taken from the Elkin edition.

Example 5-47: *Wo Gott der Herr nicht bei uns halt*

No. 1

Suggested registration:

Oberwerk: Vox Humana 8' + Salizional 8' + Lieblich Gedackt 4' or

Obewerk: Quintadena 16' + Salizional 8' + Spitzflöte 4'

Kauffmann prototype: *Valet will ich dir geben***Example 5-48: *Valet will ich dir geben***

51. Valet will ich dir geben Fagott 16', Quintadena 8', Principal 4'
 A \dot{a} 3
 Allegro

5.3.3 Johann Heinrich Buttstett (1666-1727)

Buttstett, an organist in Erfurt and the teacher of Kauffmann, was a student of Pachelbel.

(i) *Gottes Sohn ist kommen*

This example is taken from the Oliver Ditson Company edition.

Example 5-49: *Gottes Sohn ist kommen*

The musical score for 'Gottes Sohn ist kommen' by Johann Heinrich Buttstett is presented in three systems. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in G major and common time (C). The first system shows a complex right-hand melody with a steady left-hand accompaniment. The second system continues the melodic development with more ornamentation. The third system concludes the piece with a trill in the right hand and a final cadence in the left hand.

Suggested registration:

Hauptwerk: Prinzipal 8' + Oktave 4' + Superoktave 2' + Mixtur IV

Pedal: Prinzipal 16' + Trompete 8' + Nachthorn 4' + Cornet 2'

Kauffmann prototype: *Komm, heiliger Geist***Example 5-50: *Komm, heiliger Geist***

34. *Komm, heiliger Geist* OW: Vox humana, Salicional 8', Spielfeife 4'
 A à 4 Pedal: Violon 16', Trompete 8', Nachthorn 4', Cornet 2'

Allegro

5.3.4 Johann Gottfried Walther (1684-1748)

Walther, a cousin and friend of J.S. Bach, was the town-organist and court musician at Weimar. He wrote the first musical encyclopaedia, *Musikalisches Lexikon* in 1732.

(i) *Durch Adams Fall ist ganz verderbt*

This example is taken from the Breitkopf & Härtel edition.

Example 5-51: *Durch Adams Fall ist ganz verderbt*

17. *Durch Adams Fall ist ganz verderbt* LV 15

Vers 1

Rückpositiv

Oberwerk

Suggested registration:

Hauptwerk: Bombarde 16' + Gemshorn 8' + Flauto doux 4'

Oberwerk: Vox Humana 8' + Salizional 8' + Spillpfeife 4'

Kauffmann prototype: *Nun freut euch, lieben Christen gmein*

Example 5-52: *Nun freut euch, lieben Christen gmein*

38. Nun freut euch, lieben Christen gmein Vox humana und Viola di Gamba, Fagott und Gemshorn

A

Vivace

(ii) *Meinen Jesum laß ich nicht* (Verse III)

This example is taken from the Breitkopf & Härtel edition.

Example 5-53: *Meinen Jesum laß ich nicht* (Verse III)

Vers 3

Suggested registration:

Oberwerk: Quintadena 16' + Vox Humana 8'

Kauffmann prototype: *Nun freut euch, Gottes Kinder all'***Example 5-54: *Nun freut euch, Gottes Kinder all'***

39. Nun freut euch, Gottes Kinder all' Fagott 16', Quintadena 8'

Vivace

The musical score for Example 5-54 is written for a harpsichord in 4/4 time. It consists of three systems of two staves each (treble and bass clef). The tempo is marked 'Vivace'. The key signature has one flat (B-flat). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. The piece concludes with a final cadence in the bass staff.

(ii) *Wer nur den lieben Gott läßt walten* (Verse I)**Example 5-55: *Wer nur den lieben Gott läßt walten* (Verse I)**

B *Alio modo*

The musical score for Example 5-55 is written for a harpsichord in 6/8 time. It consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Alio modo'. The key signature has one flat (B-flat). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. The piece concludes with a final cadence in the bass staff.

Kauffmann's widow added this work by Walther posthumously to the *Harmonische Seelenlust*.

Suggested registration:

Hauptwerk: Quintadena 16' + Prinzipal 8' + Gemshorn 8' + Oktave 4'

Kauffmann prototype: *Christ lag in Todesbanden*

Example 5-56: *Christ lag in Todesbanden*

9. Christ lag in Todesbanden Quintadena 16', Prinzipal 8' und Octava 4'
 A Un poco vivace

(iv) *Wer nur den lieben Gott läßt walten* (Verse II)

Example 5-57: *Wer nur den lieben Gott läßt walten* (Verse II)

C Alío modo

Kauffmann's widow added this work by Walther posthumously to the *Harmonische Seelenlust*.

Suggested registration:

Hauptwerk: Trompete 8' + Prinzipal 8' + Oktave 4'

Pedal: Posaune 16' + Violon 16' + Oktavebaß 8' + Nachthorn 4' + Kornet 2'

Kauffmann prototype: *Allein Gott in der Höh' sei Ehr*

Example 5-58: *Allein Gott in der Höh' sei Her*

4. Allein Gott in der Höh' sei Ehr Choral in Ped: PosaunBaß, Violon
Man: Principal 8', Octav 4', Sesquialtera

Un poco vivace

(v) *Wir Christenleut***Example 5-59: *Wir Christenleut***

61. *Wir Christenleut*

Kauffmann's widow added this work by Walther posthumously to the *Harmonische Seelenlust*.

Suggested registration:

Oberwerk: Vox Humana 8' + Salizional 8' + Spillpfeife 4'

Hauptwerk: Prinzipal 8' + Gemshorn 8' + Kleingedackt 4'

Pedal: Violon 16' + Trompete 8'+ Gemshorn 4' + Bauernpfeife 2'

Kauffmann prototype: None. Walther specifies 'à 2 Clav. e ped.', whereas Kauffmann supplies no manual indication of this nature.

5.3.5 Georg Phillip Telemann (1681-1767)

Telemann was a friend of Händel and the godfather to Carl Phillip Emanuel Bach (1714-1788). Telemann, interestingly enough, declined the position as *Kantor* at the Thomaskirche, the post for which both Kauffmann and Bach applied.

(i) Vater unser im Himmelreich

This example is taken from the Oxford University press edition.

Example 5-60: Vater unser im Himmelreich

The image displays a piano accompaniment for the hymn 'Vater unser im Himmelreich'. The score is written in 12/8 time and consists of five systems of music. Each system contains a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings like 'ff' and '(h)'. Measure numbers 3, 6, 8, and 11 are indicated at the beginning of their respective systems.

Suggested registration:

Oberwerk: Vox Humana 8' + Viola di Gamba 8' + Spitzflöte 4'

Rückpositiv: Fagott 16' + Quintadena 8' + Spitzflöte 2'

Kauffmann prototype: *Ach Herr mich armen Sünder*

Example 5-61: *Ach Herr mich armen Sünder*

3. *Ach Herr, mich armen Sünder* Rückpositiv; Fagott 16', Quintadena 8', Spitzflöte 2'
Oberwerk: Vox humana (8'), Gemshorn 8', Spillpfeife 4'

A *Vivace*

5.3.6 Johann Sebastian Bach (1685-1750)

Bach, like Kauffmann, was a contender for the position as *Kantor* at the Thomaskirche. Bach was ultimately offered the post in April 1723.

(i) *Ach bleib bei uns, Herr Jesu Christ* BWV 649

This example is taken from the Peters edition.

Example 5-62: *Ach bleib bei uns, Herr Jesu Christ* BWV 649

4

Ach bleib bei uns, Herr Jesu Christ
a 2 Clav. e Pedale

2

Fine

Edition Detmold

Suggested registration:

Oberwerk: Quintadena 16' + Prinzipal 8' + Superoktave 2'

Hauptwerk: Trompete 8' + Oktave 4' (*cf*)

Pedal: Subbaß 16' + Oktavenbaß 8'

Kauffmann prototype: *Vom Himmel hoch, da komm ich her*

Example 5-63: *Vom Himmel hoch, da komm ich her*

53. Vom Himmel hoch, da komm ich her à 2 Clav. et Ped.

Rückpositiv: Fagott 16', Quintaden 8', Spitzflöte 2'
 Oberwerk: Clarino et Principal 4'
 Pedal: Subbaß 16', Oktavenbaß 8'

Vivace
 A \dot{a} 3

(ii) *Allein Gott in der Höh sei Ehr'* BWV 677

This example is taken from the Peters edition.

Example 5-64: *Allein Gott in der Höh sei Ehr'* BWV 677

10

Suggested registration:

Rückpositiv: Flauto dolce 8' + Chalumeau 8' + Rohrflöte 4'

Kauffmann prototype: *Lobt Gott, ihr Christen allzugleich*

Example 5-65: *Lobt Gott, ihr Christen allzugleich*

36. Lobt Gott, ihr Christen allzugleich Rohrflöte et Vox humana 8', Spillpfeife 4'

A à 3

Vivace

(iii) *Jesus Christus, unser Heiland BWV 689*

This example is taken from the Peters edition.

Example 5-66: *Jesus Christus, unser Heiland BWV 689*

32

Fuga super: *Jesus Christus, unser Heiland*

Manualiter

(a 4 voci)

33

Suggested registration:*Hauptwerk:* Prinzipal 8' + Oktave 4',

or

Rückpositiv: Gedackt 8' + Kleinprinzipal 4'Kauffmann prototype: *Ein feste Burg***Example 5-67: *Ein feste Burg***14. *Ein feste Burg* Principal 8' und 4', oder Gedackt 8' und Prinzipal 4'; item: das volle WerkA à 4
Fuga-Un poco vivace

(iv) *Kyrie, Gott heiliger Geist* BWV 674

This example is taken from the Peters edition.

Example 5-68: Kyrie, Gott heiliger Geist BWV 674

40°

Edition Peters 6662

Suggested registration:

Hauptwerk: Quintadena 16' + Prinzipal 8' + Oktave 4' or

Hauptwerk: 'Das volle Werk'

Kauffmann prototype: *Christ lag in Todesbanden*

Example 5-69: Christ lag in Todesbanden

9. Christ lag in Todesbanden Quintadena 16', Principal 8' und Octava 4'

♩ Un poco vivace

(v) Partita super: *Sei gegrüßet, Jesu gütig* (Variation I)

This example is taken from the Peters edition.

Example 5-70: Partita super: *Sei gegrüßet, Jesu gütig* (Variation I)

Variatio I

Suggested registration:

Oberwerk: Vox Humana 8' + Salizional 8' + Spitzflöte 4'

Hauptwerk: Fagott 16' + Rohrflöte 16' + Gemshorn 8' + Flauto dolce 4'

Kauffmann prototype: *Gelobet seist du, Jesu Christ* (Alio modo)

Example 5-71: *Gelobet seist du, Jesu Christ (Alio modo)*

B *Alio modo* (Hypomixolydio) Oberwerk: Vox humana et Salicional 8'
Hauptwerk: Fagott, Quintadena 16', Gemshorn 8' und Kleingedackt 4'

Andante

The musical score consists of four systems of piano accompaniment. Each system has a treble clef staff and a bass clef staff. The tempo is marked *Andante*. The score includes various musical notations such as notes, rests, and ornaments. The key signature is one sharp (F#) and the mode is Hypomixolydio. The tempo is marked *Andante*.