

# The *Marche* movement in BWV 207 and BWV 207a

## Anhang: *Marche*

Prepared by Thomas Braatz © 2013

### BWV 207

BWV 207 “Vereinigte Zwietracht der wechselnden Saiten”

NBA I/38 [*Notenband* - Printed Music] Werner Neumann (1960) pp. 97-177

Anhang zu Kantate BWV 207 *Marche* pp. 176-177

NBA I/38 KB [*Kritischer Bericht* – Critical Report] Werner Neumann (1960) pp. 46-97

### BWV 207a

BWV 207a “Auf, schmetternde Töne der muntern Trompeten”

NBA I/37 Werner Neumann (1961) pp. 1-84

Anhang zu Kantate BWV 207a *Marche* pp. 83-84

NBA I/37 KB Werner Neumann (1961) pp. 15-29

NBA IX, 1 *Katalog der Wasserzeichen in Bachs Originalhandschriften* Wisso Weiss/Yoshitake Kobayashi (1985)

### Watermarks

BWV 207: SPK P 174; SPK St 93 Autograph Score & Original Parts. Watermarks are very unclear in both the score and the original parts, all 25 of them. **Watermark Type 132.** This watermark is definitely dated by Bach’s letter to the Plauen City Council November 15, 1726. The performance of BWV 207 is dated by the Korte (Cortius) event: December 11, 1726. No clear identification of the manufacturer of this paper has been ascertained but one remote possibility is a paper mill in Chomutov, Czech Republic.

BWV 207a SPK St 347, SPK St 93 Original Parts

**Watermark Type 91:** This “Crown+Posthorn” paper was used between 1729-1736 and was manufactured by a paper mill located in Milíkov (Czech Republic) near Mariánské Lázně. It was the earliest watermark ever used by this paper mill. Several variants are known as the two different forms J. S. Bach used in his letters to Rotschier and to Petri in Mühlhausen on May 2 and on May 21, 1735. Other examples apparently using the same or similar forms are documented as early as 1729-1731. Another example was found in a letter of recommendation for Krebs that Bach wrote and dated August 24, 1735.

The watermark is very unclear on all five parts of SPK St 347. The other parts are probably *Tekturen* [corrections], new, revised copies and doublets for BWV 207a and BWV 207. [This statement in the watermark catalogue is rather obscure.]

### NBA I/38 “Zur Edition” p. V [Neumann’s commentary]

Für BWV 207 sei besonders auf die Probleme verwiesen, die der im Anhang wiedergegebene Marsch stellt. Während ihn die Alte Bach-Ausgabe als Eröffnungssatz der Kantate ansieht und ihn in dieser Ordnung abdruckt, läßt der Quellenbefund vielmehr erkennen, daß er nur zufällig seinen Platz in der Originalpartitur der Kantate gefunden hat und als Aufzugsmusik lediglich dem weiteren Umkreis des Huldigungsfestaktes angehört. Überdies weist seine Besetzungsart mehr auf die Verwendung im Rahmen der Aufführung des später parodierten Werkes (BWV 207a) zum Namenstage des Königs (NBA, Band I/37). Näheres zu den erwähnten Fragen bieten die Seiten 73 und 78 unseres Kritischen Berichtes.

[In the case of BWV 207, special attention should be directed toward the problems presented by the *Marche* which has been reproduced/presented in notation again in the appendix to this cantata. Whereas the BG considered this to be the opening movement of the cantata and printed it this order, the results of a critical review of the sources reveal on the contrary that it assumed its position in the original score purely by accident and that it simply belonged to the wider consideration of all the other events associated with the ceremony of veneration. Moreover its orchestration points more towards its use within the framework of the performance of the later parody (BWV 207a) on the occasion of the Name-Day Celebration of the king (NBA I/37). More information regarding these questions is found on pages 73 and 78 of our critical report, *Kritischer Bericht*.]

## NBA I/38 KB p. 73

Dagegen [zu den reicheren, nachträglichen Revisionen und Vortragsbezeichnungen in den Stimmen] enthält die Partitur den in den Stimmen nicht auftretenden Satz *Marche*.

Angesichts dieser merkwürdigen Tatsache erhebt sich die Frage, ob dieses Musikstück überhaupt zur ursprünglichen Werkgestalt gehört oder ob es erst für die Parodiefassung (BWV 207a) geschaffen worden ist. Der diplomatische und graphologische Befund läßt uns hier im unklaren. Sicher ist jedenfalls, daß es auf den freien Seiten des mit Titel versehenen Umschlagbogens (Blatt 1<sup>v</sup> und 2<sup>r</sup>) erst nachträglich seinen Platz gefunden hat: denn der wirkliche Beginn der Kantate ist auf dem folgenden Bogen mit dem üblichen vollen Kopftitel eindeutig als solcher gekennzeichnet.

Die Kantate selbst aber bildet mit ihrer wohlausgewogenen Neunsätzigkeit ein solch geschlossenes Formganzes, daß man in ihrem Rahmen für den Marsch keinen Platz findet. Als Eröffnungstück würde er die Wirkung des schwungvollen Eingangsritornells vom 1. Chorsatz nur abschwächen. Ein Zusammenhang zur Kantate besteht unseres Erachtens nur insofern, als er beim gleichen Festakt als Aufzugsmusik, getrennt von der Kantatenaufführung, erklang und lediglich aus Zweckmäßigkeitsgründen von Bach auf den leeren Seiten des Titelbogens notiert worden war.

Gilt diese Feststellung für beide Werkfassungen, so deutet doch die Besetzungsart des Marsches eher auf eine Verwendung zur königlichen Namenstagsfeier als zum akademischen Huldigungsakt. Musiziert worden ist er offenbar aus ausgeschriebenen Einzelstimmen, die dann in Verlust geraten sind. S. 73

[In contrast to Bach's extensive revisions and corrections in the score and the marks of articulation that he added in the parts, the score also contains the *Marche* movement which is missing entirely in the parts. Faced with this remarkable fact, the observer will eventually come to ask the question whether this piece really belongs to the original structure of this composition or whether it was actually created later for the parody version (BWV 207a). The analysis of the physical aspects and handwriting provides no clarification in this instance. One thing is certain, however, that it was added later behind the title page folder (pages 1<sup>v</sup> and 2<sup>r</sup>) since the true beginning of the cantata is indicated on the following folio page which has the full title of the cantata clearly written out fully [above where the musical notation begins].

The cantata, with its integrated, closed-form, 9-movement structure, is constructed in such a well-balanced manner that there simply is no room in its framework for this *Marche*. As an opening movement it would only weaken the effect of the animated introductory ritornello of the first choral movement. A

connection to this cantata exists, in our opinion, only in that it may have been performed as part of a processional ceremony at this special event. It would have been completely separate from the cantata performance. The only reason Bach included it here was that he had wanted to make use of the empty space provided by the title folder.

Should this determination apply for both versions of this music (BWV 207 & BWV 207a), then it is still possible that the orchestration of the *Marche* would more likely point its use at the royal Name-Day festivities than to the praise and respect shown toward an academic advancement. Obviously the *Marche* had been performed from individual parts that had been copied from the score, but that these then had been lost.] p. 73

## Neumann's Critical Analysis

Neumann's analysis of the autograph score (of BWV 207) shows that the cover page states in Bach's hand:

*Drama | Bey des Herrn D. Korttens | erhaltener Profession | aufgeführt | von | Job: Seb: Bach*

With an addition in C. P. E. Bach's handwriting:

*ist auf des Königes Aug. Nahmensfest | parodirt | a | 4 Voci | 3 Trombe | Tamburi | 2. Trav. | 3 Hautb. | 2 Viol. | Viola | e | Continuo | di J. S. Bach*

On the back side of this cover page is the beginning of the *Marche*, which continues on the recto side of page 2, a new page with vacant staves at the bottom and 22 blank staves on the back of this page.

Page 3 has a typical page for the beginning of a cantata score with the following title at the top:

*J. J. Drama Musicum. à 3 Trombe, Tamburi. 3 Hautb. Baßon, 2 Violini Viola è 4 Voci con Cont.*

On this page movement 1 begins (not the *Marche*!)

The BG 20, 2 prepared by Wilhelm Rust and published in Berlin, September 1873, begins with the *Marche*!

## NBA I/37 “Zur Edition” p. V-VI [Neumann’s commentary]

Die an erster Stelle wiedergegebene Kantate BWV 207a ist eine Parodie der in Band I/38 veröffentlichten Kantate BWV 207 und besitzt mit dieser die Mehrzahl der Quellen gemeinsam. Beim Parodievorgang wurden die Vokalstimmen neu ausgefertigt und die Instrumentalstimmen durch einige Tekturen und Ergänzungen geringfügig verändert....Wie schon bei der älteren Kantate BWV 207, so ist auch in unserem Werk der als *Marche* bezeichnete Satz aus dem Kantatenganzen ausgeschlossen und in den Anhang verwiesen worden, da er nach Ausweis der Quellen offenbar nur dem Festakte als Aufzugsmusik, nicht aber der Kantate als Eröffnungssatz gedient hat. Die näheren Ausführungen hierzu finden sich im Kritischen Bericht zu Band I/38 Seite 73 ff.

[Cantata BWV 207a, which is presented as the first cantata in this volume, is a parody of Cantata BWV 207 already published in BWV I/38 and it shares the majority of the sources with the latter. For the parody new vocal parts had to be prepared and the instrumental parts show some corrections and a few additions....As was already the case with the older cantata BWV 207, we have also excluded the movement entitled *Marche* from the rest of the otherwise complete cantata and have relegated it to an appendix because, according to the evidence revealed by the sources, it was only used as processional music at this celebration, but did not serve as an introductory movement to the cantata. More details about this can be found in NBA I/38 KB pp. 73 ff.]

### Summary Comment

The autograph score SPK P 174 is the basis for both BWV 207 and its parody BWV 207a. The original parts for the *Marche* have been lost, probably already during Bach’s lifetime. The paper used for the autograph score appears to point rather clearly to the earlier period of Bach’s tenure in Leipzig with the performance of this version of the cantata taking place on December 11, 1726. [Neumann argues that this season of the year would not have been as conducive for the procession with instruments as the later August 3 (or 4), 1734 date when the ceremony took place outdoors.] Based upon Bach’s handwriting covered in NBA IX/2 *Bachs Notenschrift*, Yoshitake Kobayashi places P 174 into the Phase 1 of the Leipzig period (1723-1738/39), Sub-phase a. 1723-c. 1730. An oboe part from BWV 207a is autograph and has been placed into the Sub-phase c. (1735-1738/39). Kobayashi notes that, after 1731, Bach no

longer writes out words like *Choral* or *Chorus* as completely connected in cursive but rather disconnects some of the letters as if imitating printed letters with separation between them.

Very suspicious is the insertion of the *Marche* before the actual first movement of the cantata which has written above it the usual type of title that Bach includes directly above the beginning of any church cantata. There is no evidence here that the *Marche* has to be in any way connected with the 1726 performance. Indeed, it may have been inserted later for the 1734 parody as Neumann had already suggested regarding the weather conditions involved. Unfortunately, neither Neumann, Weiss nor Kobayashi indicate specifically that there is anything unusual or different about the paper or handwriting regarding the page inserted before the beginning of movement 1 of BWV 207 (P 174) except that C. P. E. Bach inserted title page information and that he made changes and modifications elsewhere in the autograph. It should also be stressed that this single score was used as the basis from which parts had been copied and used for both performances in 1726 and 1734. Another interesting fact is that the *Marche* is a clean copy, indicating that Bach was copying it from an earlier source.