

Selections from
Warum lässt du uns Herr irren
(*GWV 1144/21*)

Christoph Graupner
(1683 - 1760)

Opening Dictum
(*Warum lässt du uns Herr irren*)

“Double Chorale” (Soprano & Tenor)
(*Gute Hirte willst du nicht / Du bist mir stets vor den augen*)

Ending Chorale Duet (Soprano & Tenor)
(*Jesus nimmt die Sünder an*)

Notes:

Christoph Graupner (1683-1760) wrote over fourteen hundred sacred cantatas from 1709 to 1753. Over 1300 chorale settings can be found in these works. Close to 1100 of these are four part (SATB) settings with instrumental accompaniments. Over 160 are set for three voices and approximately 50 are for solo voice (not surprisingly from Graupner's solo cantatas).

However, of the 1300+ chorales, only fifteen or so are set for two singers. Some of these simply double the voices, effectively turning them into solo chorales, but a few are true duets appearing in cantatas that use two soloists.

Graupner's cantata *Warum lässt du uns Herr irren* (GWV 1144/21), written in 1721, is unique in that it contains two chorale duets. The structure of this cantata is:

- Dictum (Soprano)
- **Chorale Duet** (Soprano & Tenor - though only one vocalist sings at a time)
- Aria (Soprano)
- Recitative (Soprano)
- Aria (Tenor)
- Recitative (Tenor)
- **Chorale Duet** (Soprano & Tenor)

After the short opening dictum (included here for the sake of continuity), the first chorale shows Graupner's experimental side as he creates a "double chorale" alternating sections of the first verse of *Gute Hirte willst du nicht* for the soprano (primarily in the key of F major) with sections of the sixth verse of *Zion klagt mit Angst und Schmerzen (Du bist mir stets vor den Augen)* for the tenor (primarily in the key of B flat major, set to arguably Graupner's favorite hymn tune: *Freu dich sehr, o meine Seele*). Even more startling is that Graupner alternates meters between the chorales (the first chorale being in 4/4 and the later in 3/4). There are no real transitions. One chorale section simply moves right into the next. This is truly a remarkable movement that to the ear sounds like it pays homage to elements from the late Renaissance canzona with its alternating meters and sectional components. This motion gives the chorale a more transitional feeling than usual.

The closing chorale is a true duet, alternating phrases of the eighth verse of *Jesus nimmt die Sünder an* with instrumental interludes in the strings. This is one of less than 30 Graupner chorales written in a 3/2 meter. As per Graupner's usual chorale style, the voices move in "lock-step" to the same rhythmic pattern without embellishment. In this case the strings provide a very simple accompaniment that is indicative of Graupner's earlier chorale style.

Every Graupner chorale is a hidden gem, unique in content and they deserve to be much more widely known and played.

Richard Kram, June 2013

Warum lässt du uns Herr irren

Gute Hirte willst du nicht / Du bist mir stets vor den augen

"Gute Hirte willst du nicht", Verse 1 / "Zion klagt mit Angst und Schmerzen", Verse 6

"Warum lässt du uns Herr irren", GWV 1144-21

(Opening Dictum & Double Chorale)

Christoph Graupner

Violin I

Violin II

Viola

Soprano

Tenor

Basso

Dictum

(Jes. 64. 17)

Wa-rum lässt du uns Herr ir - ren ir - ren

5

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

von dei - nen We - gen? Gu - te

5 6 5 6 5 6 5 6

3 4 3 4 3 6 5 6

6 6 6 7 7

f # 6 6 p

10

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

Hir - te willst du nicht dei - nes Schäf - leins dich er - bar - men,

6 # 6 # 6 6 6 5 b 6 5b 3

14

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

f *p* *f* *p* *f* *p*

Du bist mir stets vor den Au - gen,

f 6 6 6 9 7 9 b 6 3

20

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Sop.

Ten.

Basso *f* *p*

und nach dei - ner Schuld und Pflicht tra - gen

24

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Sop.

Ten.

Basso *f* *p*

heim aus dei - nen Ar - men?

Du liegst mir in

29

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

mei - nem Schoss wie die Kind - lein die noch sau -

6 6/4 5/3 6 9 8 3 9 b8 6

36

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

gen, mei - ne gnad zu dir ist gross; Willst du

6 6 6 f 6 p 6#

42

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

mich nicht aus der Qual ho - len in der Freu - den - saal.

5 6 # 6 b 5 6 # 5 b 6 3

46

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

Dich und mich kann kei - ne Zeit, kei - ne Not Ge -

f *p* *f* *p* *f* *p*

6 6 6 b

53

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

fahr und Streit, ja der Sa - tan selbst nicht schei - den.

6 b 6

60

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

Bleib ge - treu in al - lem Lei - den.

6 b 6 6 5 6 5b 3 5 3

Jesus nimmt die Sünder an

"Jesus nimmt die Sünder an", Verse 8

"Warum lässt du uns Herr irren", GWV 1144-21

(Ending Chorale)

Christoph Graupner

Violin I

Violin II

Viola

Soprano

Tenor

Basso

Je - sus nimmt die Sün - der an,
will ich jetzt und im - mer - dar

6 # 5 4 #

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

die - sen teu - ren Hirt der See - len,
mich zu treu - er Hand em - pfeh - len.

6 6

14

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

Füh - re mich nach dei - nem Rat,

6 6 #

20

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

dass ich end - lich rüh - men kann,

#

26

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

wie du mich ver - lor - nes Schaf,

6 7

32

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

Je - su hast ge - nom - men

6 6 # 6 # 5 4 #

37

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

an.

2# 6 5 6

42

Vln. I

Vln. II

Vla.

Sop.

Ten.

Basso

6# 6 6 3 #