

O Gott ich muss dir klagen

**Opening and Ending Chorale
From the Cantata**

O Gott ich muss dir klagen
GWV 1117-43 (1743)

Christoph Graupner
(1683 - 1760)

**Arranged for piano and voice by
Richard Kram**

Including the original autograph

Notes:

Christoph Graupner (1683-1760) wrote over fourteen hundred sacred cantatas from 1709 to 1753. Approximately 50 of these cantatas contain chorale settings for solo voice (mostly bass) and accompaniment, though a number combine a solo voice or duet with the traditional four-part treatment and a few more are scored for two singers where the voices are doubled, effectively making them solo chorales.

Graupner stopped writing solo chorales in 1726, though the majority of them were written before 1722 when Graupner wrote most of his solo cantatas. He resumed writing cantatas containing solo chorales sixteen years later in 1742 (*Treuer Tröster aus der Höhe*, GWV 1137/42 and *Ihr frommen Schafe wacht*, GWV 1140/42), although there is an interesting use of bass solo with four-part chorale in 1741 (*Die Engel frohlocken*, GWV 1105/41).

Almost all of Graupner's chorales are accompanied by strings, continuo and at times a variety of other instruments. While the treatment of the solo voice remains consistent throughout Graupner's career, for the most part stating the chorale tune without embellishment in a constant pulse, the later chorale accompaniments are characterized by a stylistic movement towards the pre-classical mindset. Harmonies tend to be simple, though the accompaniments can be quite rhythmically active and sometimes very syncopated. Use of modality, which is commonly found in the earlier chorales, still can appear, especially if the chorale tune limits tonal harmonic options, but Graupner's trend is to set things with increased tonal focus in the later chorales (after 1740 or so).

Graupner's chorale style is extremely variable and impossible to predict from cantata to cantata, especially in later years. While these chorales can have accompaniments that are extremely embellished using a rhythmically varied and dotted style that is uniquely "Graupner", some of the later chorales look deceptively simple. Such a chorale is found in the cantata *O Gott ich muss dir klagen* (GWV 1117-43). The rhythmic structure of this chorale is not unusual for 1743, but the harmonic content is amazing, at times to my ears foreshadowing Schubert in places and certainly numerous other classical composers.

After a static harmonic introduction Graupner deftly takes the popular melody of the chorale (*Befiehl du deine Wege*) on a wonderfully winding harmonic road. As is common in his chorales, complex counterpoint is often replaced with simpler homophonic motions to accentuate the chord progressions and also ensure the accompaniment does not interfere with the voice.

This chorale has been arranged for piano and the original bass voice so the reader can easily play, analyze and enjoy this outstanding piece. The arrangement is faithful to the original orchestration. For comparison's sake, I include the original autograph of the chorale. The full typeset version of this chorale along with some 160 others will be available on a Graupner IMSLP chorale collections page to be posted in June of 2013.

Dr. Richard Kram

Er. Septim. G. B. S. M. S. 1793

O Gott ich muss dir klagen
 Ich bin ein arme Sünder
 Und hab dir alle Sünden
 Und Trüb' der Welt zu klagen
 Du bist der Herr und Gott
 Und hab die Welt erschaffen
 Und bist der Herr und Gott
 Und hab die Welt erschaffen
 Und bist der Herr und Gott
 Und hab die Welt erschaffen

Figure 1 – Opening and ending chorale *O Gott ich muss dir klagen* (GWV 1117-43)

O Gott ich muss dir klagen

Verses 1 (Opening) and 3 (Final da capo), Melody: Hertzlich tut mich verlangen (Befiehl du deine Wege)

"O Gott ich muss dir klagen", GWV 1117-43

Christoph Graupner

Arr. Richard Kram

$\text{♩} = 120$
(Tempo suggestion only)

Bass

1. O Gott, ich muss dir kla -
von mei ner Bos heit sa -
3. Dein sind, o Gott, die Ga -
was der und je - ner ha -

Piano

9

gen,
gen,
ben,
ben,

ver die - kla -
es und kommt wess®

Pn.

17

gen ket von sie sel mich dir sol ber und al len mich, dich, lein, sein,

Bass

25

Ein Wurm nagt bei mich im Her zen,
Das steht bei dei ner Gü te,

Pn.

33

Bass

der dür - re, blas - se Neid,
und schen - kest wem - se du willst.

Pn.

42

Bass

er pla - get mich mit Schmer -
Dein Aug' sieht ins Ge - mü -

Pn.

50

Bass

zen, ver - saltz mir al -
te, vor dir kein An -

Pn.

59

Bass

le seh'n Freud.
gilt.

Pn.