

Bach and Rhetoric/Affect

In order to construct a cohesive narrative outlying the projection of Affectual Joy and Sorrow in Bach's Cantata *Jesu, der du meine Seele*, we must first construct a lens by which to view the composition. Firstly, Rhetoric, which was the chief inspiration of Baroque affect must be discussed, and thereafter accompanied by the placement of Bach within the realm of affective common knowledge. Following this, it is best to understand the manifestations of Rhetoric and Affect in Bach's music. As no writings have been found where Bach discusses his own music, we must rely on common themes and figures in his music. It is through this lens, then, that one can finally begin to look at a specific piece of music and extrapolate persuasive meaning through its analysis.

Rhetoric is, according to Baroque scholar Gregory Butler, "the art of persuasion with the principal goal the moving of the passions or emotions" (Butler, 116). It stems from the classical thoughts of Aristotle, Cicero, and other Greek and Roman philosophers. By using Rhetoric, mainly in oratory, Emotions are aroused through physical agitation, which yields a bodily response. The pervading Christian/Stoic drive for virtue, then, demanded control and mastery of the passions (Elferen, 219).

In application, a rhetorician would engage listeners on an emotional level. Next, he/she would use factual arguments to advanced their claim and educate the listener. The listeners' reaction should be joy through enlightenment. Even if the subject is grim, the audience should be enthralled by the elegance of argumentation and beauty of rhetorical structure (Bettmann, 116). Music adds a heightened sense to the arousal of the written and spoken word (Elferen, 221).

Musical Affects were legislated by reason, a non-personal display (Jacobson, 62). To further illuminate this idea, author Collete Henshaw offers that during the baroque, it was preferred if gesture (outward uses of rhetoric) was suggestive rather than imitative, imitative gestures overused being considered inappropriate and vulgar (Henshaw, 36). Most often, composers used the rhetorical element of *dispositio*. Also known as *decoratio*, this can best be described as the verbalization of the material through figures of speech, tropes, grammar, and sentence form (Albrecht, 87). Rhetorical influence on music informed issues of tempo, intervals, melodic development, use of dissonance, rising or descending lines, and most infamously, the setting and ornamentation of text (Elferen, 225).

The large umbrella Baroque musical affects were Joy and Sorrow. The musical manifestation of Joy includes non-exclusively: major keys, consonances, triple meter, fast speeds, and ascending lines. Sorrow included non-exclusively: minor keys, dissonances, slow speeds, and descending lines (Elferen, 226). By the end of the Baroque a, systemization of gestural figures, called *Affektenlehre*, was established by scholars like Kircher, Mattheson, Heinichen, Mace, and Walter. Additionally, they codified melodic figures into a detailed system of *Figurenlehre*. This system did not develop until at least after 1740, therefore, we can be certain Bach was not writing from a prescriptive source (Harriss, 518-519). Moreover, both *Affektenlehre* and *Figurenlehre*, were not intended as a "how-to-guide", but rather a highly systemized theoretical description of what was

already being done. It reflected the practices of many Baroque German composers (Albrecht, 88); enter Bach.

As mentioned previously, no scholar has found a Bach treatise of music, or even writings about his own compositions. He was obviously too busy writing them! We do know, however, of many significant connections to the existent rhetorical lexicon of his day. Bach's cousin, Johann Gottfried Walter, wrote a "musica poetica" treatise called *Praecepta* in 1709. Certainly it was discussed, if not read, by Bach. And of course we know that Johann Kuhnau, Bach's predecessor at Leipzig, was deeply interested in rhetorical oratory (Albrecht, 87).

Long before this, however, scholars like Vincent Benitez report that as a lyceum student in Ohrdruf, young Bach's curriculum would have included studies in Latin, New Testament Greek, and work in rhetoric, including studies of Cicero. His texts in Lüneburg were probably Heinrich Tolle's *Rhetorica Göttingensis*, as well as rhetorical treatises by Johann Georg who was Bach's predecessor at Mühlhausen (Benitez, 4). Though he finished his schooling by age 18, his friend Birnbaum, defended him at age 50 against the spiteful words of Johann Adolf Scheibe. Scheibe contended that Bach's music was "bombastic" and overly ornamental, thereby muddling the meaning and beauty. Birnbaum, a rhetorician himself, backed Bach's compositions as masterful works of art. We can conclude, then, that during the 30+ years after leaving school, Bach's knowledge of rhetoric was deepened through his continued use of it (Findell, 160).

Furthermore, while in Leipzig, Bach taught Latin at the St. Thomas school. Knowledge of rhetoric was probably compulsory for this position (Benitez, 4). One of his private music pupils, Johann Nikolaus Forkel has written, "He [Bach] considered music entirely as a language, and the composer as a poet, who, in whatever language he may write, must never be without sufficient expressions to represent his feelings" (Forkel, translation by Kollmann). This unity of language/poetry and expression coincides directly with the aims of Rhetoric and thus demonstrates that Bach most certainly considered rhetorical elements during his compositional process.

Bach's use of Rhetoric/Affect

Because we know that Bach was not composing based upon a codified lexicon of *affectionlehre* or *figurenlehre* we must either impose the system *post facto* upon each composition, or propose loose associations derived from common elements. I propose a combination of both, however I would urge scholars to lean towards the common elements approach rather than trying to fit Bach's music into a box. We know that Bach was fond of stretching the limits of his art.

Bach's most obvious affective device was chromaticism. We see this in his *Cruxifigus* from the *B Minor Mass* in the form of a *passus driusculus*, or chromatic *catabasis* descending line. It is usually employed to arouse feelings of lament or tragedy. He also writes many awkward chromatic leaps, or *exclamatio*, and pairing of notes in seconds to cause sighing motives in minor keys, and gallant motives in major ones (Butt, 72). Like the *passus driusculus*, the "Bachian" bass generally serves to frame tempo, harmony, or the melodic outline. It can then be filled in with specific motifs or text painting (Elferen, 225).

For the most part, Bach's affective figures, including ornaments, generate rhythmic energy in the texture. Sometimes this takes the form of an ostinato, or simple repetition of one or more ideas. They can also be used, many times through repetition, to expound or maintain a key area, transition to a new key area, or extend a shape based upon the text or emotive quality of a line (Butt, 73-74).

More specifically, his openings, often in the form of a chorale movement are aimed to uplift or move the listener in a certain emotional direction. They commonly express general beliefs, or themes like fear, hope, mercy, help, or relief. The recitative movements declare factual and didactic information from the text, explaining events or doctrine. Rhetorical devices like pauses, certain ornaments, intervals, and other text painting aid the declamation by illuminating each sentence. His arias, then, vent or indulge feelings of joy or sorrow of the individual soul, an intimate connection to the listener (Bettmann, 116-117).

Finally, in Bach's fugues, we can see the implementation of various rhetorical devices. He begins by stating a theme or musical idea to be explored, a precept of the *inventio* (the discovery of ideas and arguments of oratory). One of the functions can be to announce the principal affect of the piece (Butler/Mace, 116). He then works and reworks the theme in many variations, employs counter-themes, and cycles through different tonalities. This a combination of the *dispositio*, which involves the arrangement of material, and sequence of arguments, and the *decoratio*, the verbalization of materials, figures of speech, grammar, and sentence formation. Bach then always achieves a circular, close form that returns the listener to the original theme *reditus ad propositum*, a way of returning to the point of departure after a long digression (Bettmann, 115).

Other rhetorical figures that may be found in Bach's pieces include *exclamatio*, a musical crescendo/diminuendo, or sudden forte in which to exclaim or emphasize, *hyperbole* and *hypobole*, the use of melodic figures for emphasis by usually moving to the highest or lowest point of the range, *hypotyposis*, a figure that convinces the listener of a passion through repetition of the text, *noema*, a highlighted change from polyphony to homophony or recitative to arioso, *paronomasia*, elaboration of a word or phrase via repetition, *parrhesia*, dissonance to convey sorrow or mourning, *pathopoeia*, dissonance to arouse emotions, *anabasis/catabasis*, ascending/descending figure to exalt or mourn, *aposiopesis*, an abrupt termination or change of tempo, or lowering of pitch, *climax/gradatio/auxsis*, a gradual ascension or discension via repetition of a pattern, *anaploce*, where one voice remains stationary while another moves, and *suspensio*, delaying words or notes to impart uncertainty (Henshaw, 36-38). Through the use of these figures and other compositional/rhetorical devices, Bach arouses the passions through Joy and Sorrow in his Cantata 78.

Baroque Affects of Sorrow and Joy in *Jesu, der du meine Seele*. Sorrow and Joy manifest in various ways throughout the Cantata 78, however more than the re-shaping and recasting these two pillars, Bach depicts the multitude of ways in which humans experience them. Sometimes Sorrow and Joy appear alone, sometimes Sorrow leads into Joy or vice versa, but usually they exist side-by-side or at the same time. Such is the relationship Lutherans build with God and Jesus. It is through Jesus' sorrow that they receive joy, or in their own sorrow that they open up to God's grace thereby regaining a joyful relationship. By acknowledging Jesus' sacrifice, Lutherans can simultaneously

empathize with the pain of suffering and their own sins and reap the benefits of salvation and grace.

This hybridization of affects coincides with the transitional character of BWV 78 and its place amongst surrounding cantatas. Written for the 14th Sunday after Trinity, *Jesus, der du meine Seele*, sits between BWV 33, *Allein zu dir, Herr Jesu Christ*, and BWV 99, *Was Gott tut, das ist wohlgetan* (second setting) as part of the second cycle of Leipzig cantatas. Cantata 33 deals much more with sorrow, a general supplication to God and Jesus for the comforting of mortal souls. The message urges Lutherans to seek forgiveness and garner God's favor through praise and confession. In *Was Gott tut, das ist wohlgetan*, the sinners have received grace, trust in God's truth and ability to put humankind on the right path even though their weakness may present the occasional obstacles. BWV 99 proclaims God as the Lutheran's light, and as such they should be committed to him. *Jesus, der du meine Seele* bridges the liturgical and narrative gap and therefore must contain both Joy and Sorrow.

The scriptures for the 10th of September 1724 were Luke 17:11-19, and Galatians 5:16-24 (Leahy, 28). The passage from Luke concerns 10 lepers who are healed by Jesus. Only one, however, praises Jesus and God, to which Jesus responds, "Get up and go on your way, your faith has made you well". In the verse from Galatians, early Christians are taught to oppose the desires of the flesh, sin and vice, and follow the Spirit, love and other virtues, otherwise they will not inherit the kingdom of God. The passage ends, "those who belong to Christ Jesus have crucified the flesh with its passions and desires", cultivating this duplicity of Joy and Sorrow, meaning that inheriting heaven occurs alongside the crucifixion of Jesus and their own flesh. This simultaneity of affect helps us navigate and understand Bach's cantata from the smallest motif to the overall scope of the cantata.

Bach begins the cantata with both affects in the key of G minor. The lamenting bass line descends chromatically, broadcasting earthly sorrow, pain, and suffering while the strings and oboes leap up towards the heavens, and skip through dotted rhythms. The overall form is a quasi-passacaglia, a set of continuous variations over a repeated theme, which chromatically descends a fourth; this may also be called a *catabasis* or *passus durisculus*. In m. 9, the oboe takes over the lamenting line, this time depicting Christ's divine suffering while the lowest instrumental voice rises, hastening upwards. Through sorrow, Lutherans and Christ may meet (here around C4) and free their spirits. The joyous bass figure and climbing strings and oboes achieve this in m. 17, even before the singers begin!

The voices enter with the lamenting figure in the first *Stollen*, the chorale appearing third in the soprano voice. On the second verse, "hast durch deinen bitteren Tod/ through your bitter death", Bach begins a chromatic ascent, or *anabasis*, here referring to the possibility of salvation through sorrow, shortly played out and ended by m. 33. Three measures later, the first *Stollen* ends, and the opening instrumental ritornello re-enters. This time, however, when the strings take up the lament, the entire gesture rises about a fourth, slightly closer to God. The second *Stollen* occurs much in the same way, the soprano entering third with the chorale in m. 53. The ascending chromatic line occurs with the text, "und der schweren Seelennot/and from heavy distress of soul". The effectual message is slightly weaker here than the first *Stollen*, however it maintains the parallel structure, allowing for a brief ritornello before "kräftiglich herausgerisen/[our

soul] has been mightily torn free”. Accordingly, all voices begin to rise with increasing rhythmic activity, or a combination of *exclamatio* and *climax*. This is harmonically exacerbated by the firm cadence into the dominant in m73. Exciting text painting occurs in the voices from m. 77-83 in the tenor and alto. Jubilant voices cascade even through the return in m. 77 of the lamenting bass; less we forget that the soul only rises in conjunction with the understanding of sorrow and Christ’s pain. In the *Abgesang*, the soprano voice enters last with the chorale, its less mobile line lifted by the preceding flourishes.

After a brief ritornello of the opening instrumental themes, now in F major, Joy begins to flower in m.89 where all lines gradually grow in register and rhythmic activity, another *exclamatio/climax*. Historical scholar Anne Leahy writes that this transitional ritornello precedes the climax in m.89, also the movement’s golden measure in the Fibonacci series (Leahy, 38). This lasts until the return of the lamenting bass in m.95, which helps prepare the cadence into the relative major Bb in m.99. As the most obvious aural shift, I would argue that this cadence provides a greater sense of climax. Bach has sufficiently exploited the harmonic juxtaposition of the tonic minor, relative major, and both dominants (McIrvine, 3). It also precedes a pivotal gestural shift. Until the final ritornello in m.136, the instrumental lines continuously skip and jump joyously upwards in thirds, sixths, and octaves. There is, of course, the appearance of the lament, however by this time, we have accepted that Joy and Sorrow exist spiritually together, and through this acceptance, Joy overflows.

Interestingly, the vocal parts in this section return to a variation of their *Stollen* material, a descending chromatic antecedent followed by stabilizing consequence, despite their text, “durch dein angenehmes Wort/through your saving word”. Perhaps their job is to maintain conservative decorum lest the congregation get carried away before the rest of the cantata plays out. The chorale returns in the soprano in m.118, leading to a cadence in bright D major, m. 121.

The chorus sings the final verse, “sei doch itzt, o Gott, mein Hort/be still now, oh God, my refuge” with straightforward conviction, spurning melismas, and egregious ornamentation, an example of *neoma*. Despite the spiritual certainty of the choir, Bach transitions back to G minor, reintroducing the original lamenting bass line and instrumental motives. This warns the congregation that the journey has just begun. He ends with hope, however, incorporating the Picardy third in the final measure.

Bach strips away his orchestration to include only a soprano and alto duet with basso continuo accompaniment in movement two. Solidly in Bb major, Bach occasionally visits other major and minor keys as the affect of the text might demand. Scholar Woldemar Voigt comments, “There is nothing that prepares us for this duet that is so full of charm and grace. It has such a completely different mood from that of Movement 1. It is glowing and radiant” (Oron, 2008). I would argue, however, that the duet voices refer to the gospel reading and represent the lepers asking “Jesus, Master, have mercy on us!” as well as the one who stayed to praise God, healed through their faith. “Du suchest die Kranken und Irrenden treulich/you faithfully look for the sick and straying”, reflects the sentiments of the epistle reading, reminding the congregation of the fleshly sins that deny salvation. In this way, despite the “glowing and radiant” tone of the da capo aria, Bach effectively captures both Joy and Sorrow through the witnessing of the soloists.

Bach reflects these sentiments with obvious, virtuosic text painting. We first hear the skipping basso ostinato that sometimes leaps beyond the octave in excitement. The voices enter in canon, bubbly chasing each other on the word “eilen/hurry”, occasionally interrupted by short pleas of “o Meister/o Master”, and “o Jesu, o Jesus”. They often come together, reinforcing their call for help. These repetitions may also be labeled *hypotyposis* or *paronomasia*. A shift occurs in m. 50 where both the harmony and voices begin to stray reflecting the text “Du suchest die Kranken un Irrenden treulich”. This is most apparent in the soprano voice when it leaps and wanders over the bar line in m.57-58, an example of *hyperbole*. Unsettling the listener, the voices sing “Ach, höre/ O hear us” together in short, metrically uneven spurts, a *suspensio*. They regain meter to finish the verse, and prepare for the long joyful melismas on the word “erfreudlich/joy”. Everyone takes the da capo to revisits the idea of hastening to Jesus for help.

Movement three is a dramatic recitative for tenor and basso continuo. If the soprano and alto duet felt slight remorse for their straying, the tenor certainly feels sorrow and despair. Large intervallic exclamations characterize his anguish and continual suffering. Bach also manipulates the harmony to enhance the text painting. This occurs twice on the word “Sünden/sinful” (m. 2 and m. 3) where the tenor note creates a m7 interval with the bass. It also occurs on words like “Pein/pain” and “unertraglich/unbearable”. These would be examples of *parrhesia* and *pathopoeia*. The basso continuo muddles the harmony, creating continuous dissonance throughout, and repeatedly descending in register. Many times, in fact, the bass note creates the interval of a tri-tone with the tenor note. This occurs in m. 1/ “Ach”, m.4/ “finden”, m.5/ “läst”, m.7/”Bösen”, m. 8/”wer”, m.9/”Fleisch”, and m.19/”würde”. The tenor then sighs ornamentally on the word “seufzend” before transitioning to an arioso ending of the recitative, an example of *noema*. Here the chorale text re-enters, the throbbing bass representing God’s anger at the countless misdeeds. “Erzürnet/angered” receives a tormented, fractured melisma and the movement closes.

In the cantata’s central fourth movement, the Tenor, with help of the transverse flute and basso continuo eradicate our sins. The flute, as the spirit, is set free to rise linearly upwards towards heaven, continual *anabasis*, and float downwards on short staccato leaps. The text declares that through Christ’s suffering, the soul is set free, and when called into battle, Christ will stand alongside the righteous. Interestingly, there is little motivic reference to the earlier laments and sinners. Instead, Bach composes the movement in G minor, our tonic key, which recalls the first, more somber movement and its emotional and harmonic weight. In m.21, the relative major, Bb, which generally signifies Joyful aspects, coincides with the text, “macht mit das Herze wieder leicht/makes my heart again light” (Oron, 2008). The first evidence of obvious text painting occurs in m.34 on the word “Streite/Battle”. Bach consistently chooses this word for melismatic treatment, conjuring a frenzied aural image. This also happens in m. 49 and 51, otherwise Bach writes a downward octave leap for this word as in m.31 and 48. Both of these are in G minor, the tonic key of Sorrow. “Beherzt/encourages” receives a joyous leap in m. 39, and 59, and “sieghaft” scales victoriously upwards in m.41. Perhaps the most powerful moment, however occurs in m.53 where amidst the perpetual motion of the flute and basso continuo, the tenor holds “stehet/ stands”, a moment of *anaploce*, to signify the solidity and durability of Christ’s presence through all things.

As the overall form of the cantata is chiasmic, we expect a recitative to come next. The bass and strings tackle a very passionate fifth movement, rich in chromaticism, expressive leaps, and colorful motifs. Bach treats each of the first four nouns expressively. “Wunden/Wounds” leaps up a m7 from Eb to Db, “Nagel/nails” descends a m3, “Kron/Crown” asserts a lifted D natural, which then descends to a low Ab on “Grab/Grave”. Continuing to m. 4, “Heiland/Savior” tops the melodic phrase on a Db, and is further overcome by the D natural in m. 5 on “Zeichen/victory”. These have all been, again, examples of *parrhesia* and *pathopoeia*. The bass ushers in a brief arioso passage at the end of m.7 where the strings “terrify” our aural space while the text speaks of judgment cursing the damned, a moment of *noema*. We are relieved, however, when the bass sings “so kehrst du ihn in Segen/you turn it into a blessing”. “Schmerz/Sorrow” receives an exclamation in m.11 followed by a flourish, “Heiland/Savior”. And as the bass begins to sing of laying down his life (m. 16), he slowly descends again to the low Ab of “Grab”, a moment of *hypobole*. In m. 17, the Andante tempo marking signals the entrance of chorale text, *noema*. All harmonies become functional, and Bach continues to illuminate the text in m. 21 (“besprenget/sprinkled”), as well as the final bass cadence in m. 25 (“Herr Jesus Christ/Lord Jesus Christ”). The recitative ends in F major, the dominant of Bb. Perhaps this symbolizes the hope of Joy amidst the preceding declamation of suffering and Sorrow.

Mirroring the transverse flute from the tenor’s aria, in Movement six, the oboe takes over the role of “freed spirit”. Rather than running and leaping like the flute, the oboe’s continuous motion elicits calm reassurance of Christ’s faithfulness, another *anabasis*. It is the bass’ delivery of text that provides the emotional drama. The word “Rache/vengence” receives melismatic treatment that always ends in large upward leaps or cries from the bass. Melismas also occur on the words “erfüllen/fulfilled”, “Hoffnung/hope”, and “rauben/steals”. Aside from the short cadential melisma on “erfüllen”, the others are meant to echo the same sentiment. It is hope that cannot be stealed, therefore Bach repeats the melodic idea to symbolize its continuation throughout the aria. He also paints an aural image of eternity, writing long rhythms on the word “Ewigkeit/eternity”. We see lots of uses of *parrhesia* and *pathopoeia*. The contrast of Joy and Sorrow happens in the juxtaposition of the basses cries and the serene obliviousness of the oboe.

After a da capo introduction, we finally reach the final chorale in Movement seven. It is straightforward and harmonically functional. The *Stollen* are in G minor, appropriately conveying the weak, despairing supplication in the text. They cadence, however, in D major, symbolizing hope in salvation. The *Abgesang* visits F major, and Bb major which we now clearly associate with Joy. These keys reflect texts that proclaim trust and Joy in God’s goodness. Bach chooses to write a final cadence in G major signifying the completion of this week’s transitional journey from Sorrow to Joy. The darkness has lifted, and the congregation can look forward to next week’s happier message.

The most significant aspects of *Jesu, der du meine Seele* concern Bach’s use of the minor tonic, relative major, and their dominants, the relative weight and presence of Sorrow and Joy played out in the text and musical composition, and how he combines the two to transition from the previous week’s message of supplication to the following

week's message of faith and assuredness. G minor generally represents the former sentiments, and Bb major the latter. Ludwig Finscher summarizes Cantata 78 saying:

The opening chorus is an enormous Passacaglia above a chromatically descending motif frequently used by Bach as a symbol of suffering and pain. Into this he builds the chorale.... Contrasting with this is the markedly uncomplicated concluding chorus, which renounces all development of text details and strands for the consolidated faith of the congregation despite all the weaknesses of the individual. The solo numbers mediate between these two extremes. In this connection the arias represent the ever-increasing consolation to be found in faith, while the two recitatives paint a picture of sinfulness of man and the inseparability of terror and consolation in the redeeming sacrifice of the Savior (Oron, 2008).

Bach muddles this, however, carefully weaving the opposing affect into each movement, section, or motive, maintaining the spiritual paradox of the week's message. This states that people, like the suffering lepers, may only redeem themselves through an empathetic understanding of Christ's suffering. Sorrow and Joy, then, are not mutually exclusive, but equally necessary in the fulfillment of God's promise of salvation.

Works Cited

- Albrecht, Timothy (Author). "Musical Rhetoric in J.S. Bach's Organ Toccata BWV 565." The organ yearbook: A journal for the players & historians of keyboard instruments 11 (1980): 84.
- Benitez, Vincent P. "Musical Rhetorical Figures in the Orgelbüchlein of J.S. Bach." BACH: Journal of the Riemenschneider Bach Institute 18.1 (1987): 3.
- Bettmann, Otto (Author). "Bach the Rhetorician." American scholar 55 (1985): 113.
- Butler, Gregory G. (Author). "The Projection of Affect in Baroque Dance Music." Early music 12.2 (1984):200.
- Butt, John (Author). Bach Mass in B Minor. Cambridge University pr., Cambridge 1991, 70-83.
- Elferen, Isabella van (Author). "Affective Discourse in German Baroque Text-Based Music." Tijdschrift voor muziektheorie 9.3 (2004): 217.
- Flindell, Edwin Frederick (Author). "Bach's Tempos and Rhetorical Applications." BACH: Journal of the Riemenschneider Bach Institute 28.1-2 (1997): 151.

- Forkel, Johann Nicolaus, *On Johann Sebastian Bach's Life, Genius, and Works* (1802), trans. A. C.F. Kollmann.
- Harriss, Ernest. "Johann Mattheson and the Affekten-, Figuren-, and Rhetoriklehren." (1986)
- Henshaw, Colette (Author). "Music, Figure and Affection in Baroque Performance." The consort: European journal of early music 54 (1998): 33.
- Jacobson, Lena (Author). "Musical Figures in BWV 131." The organ yearbook: A journal for the players & historians of keyboard instruments 11 (1980): 60.
- Leahy, Anne (Author). "The Opening Chorus of Cantata BWV 78, Jesu, Der Du Meine Seele: Another Example of Bach's Interest in Matters Soteriological." BACH: Journal of the Riemenschneider Bach Institute 30.1 (1999): 26.
- McIrvine, Edward C. (Author). "Form and Tonality in J.S. Bach's Settings of Jesu, Der Du Meine Seele." Indiana theory review 5.1 (1981): 1.
- Oron, Aryeh. "Cantata BWV 78 Jesu du der meine Seele, Commentary." Bach Cantatas Website. November 29, 2008 <<http://www.bach-cantatas.com/Guide/BWV78-Guide.htm>

