(NBA I/16; BC A99a-c)

3. S. after Trinity or "per ogni tempo" (for any time) (BWV 21, 135)

*1 Pet. 5:6-11 (Cast all your cares on God)

*Lk. 15:1-10 (Parable of the lost sheep and lost coin)

Cantata No. 21 of nos. 7 and 8 (accompanied recitative and aria), and the dramatic (Handel-like) final movement on an eschatological Librettist: perhaps Salomon Franck. Mvts. 3-9 perhaps based on chorale by Johann Rist: Jammer hat mich ganz based on chorale by Johann Rist: Jammer hat mich ganz umgeben (1642). This cantata was probably revised one or Ich hatte viel Bekümmernis text featuring trumpets and timpani. Originally this cantata had only the first 9 movements. Note: Johann Mattheson

more times. **Prima Parte** • objected to the repetitions in the opening chorus and the following aria and the rests in No. 8; see Critica Musica 1725,

Two-part Weimar cantata incorporating more modern styles of recit. and da capo. (Bach had learned Vivaldi style, transcribing Vivaldi concertos.) FP perhaps 1713-12-? (some parts go back to earlier version). Pianoforte.

Sinfonia. 21/1. NBR No. Adagio assai. ()= ss.)

319, BD II, No. 200). Leipzig performance had 11 movements

BWV 21 is particularly expressive—see the rhetorically insistent

hammering of the quasi-fugal theme in the opening choral movement, interrupted by a homophonic, one-bar adagio for "aber," before the

concluding Vivace, the melodic oscillations for Bäche" in No. 5, the

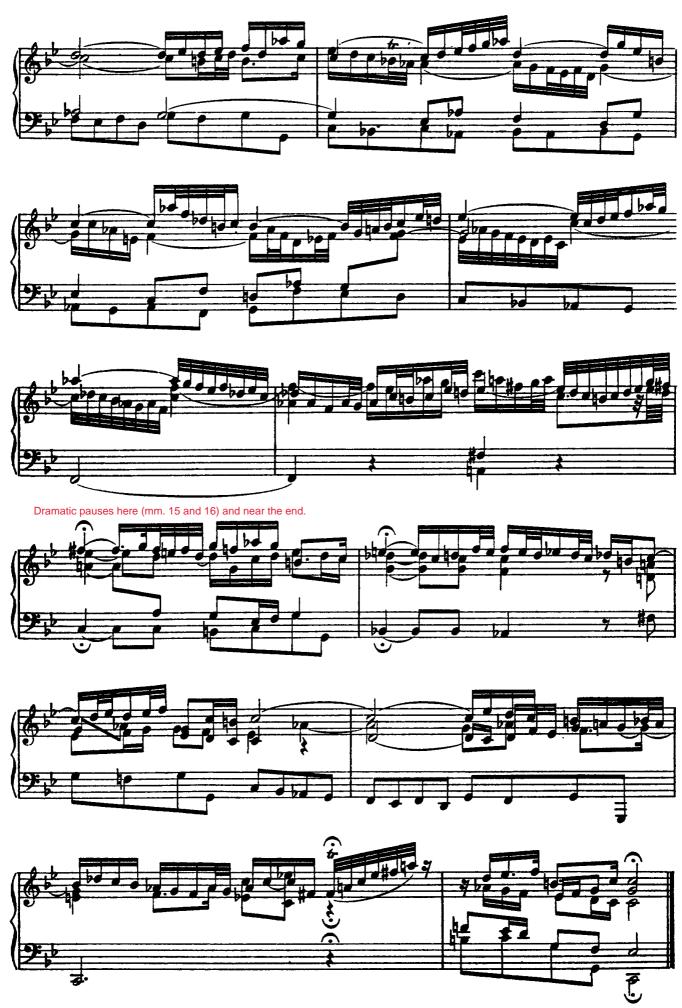
 $J.S.\ Bach {}^{\text{virtuosic figures for the tempest in the same movement, the operatic}}_{\text{(if motet-like) choral writing of No. 6, the fervently intimate love duets}}$

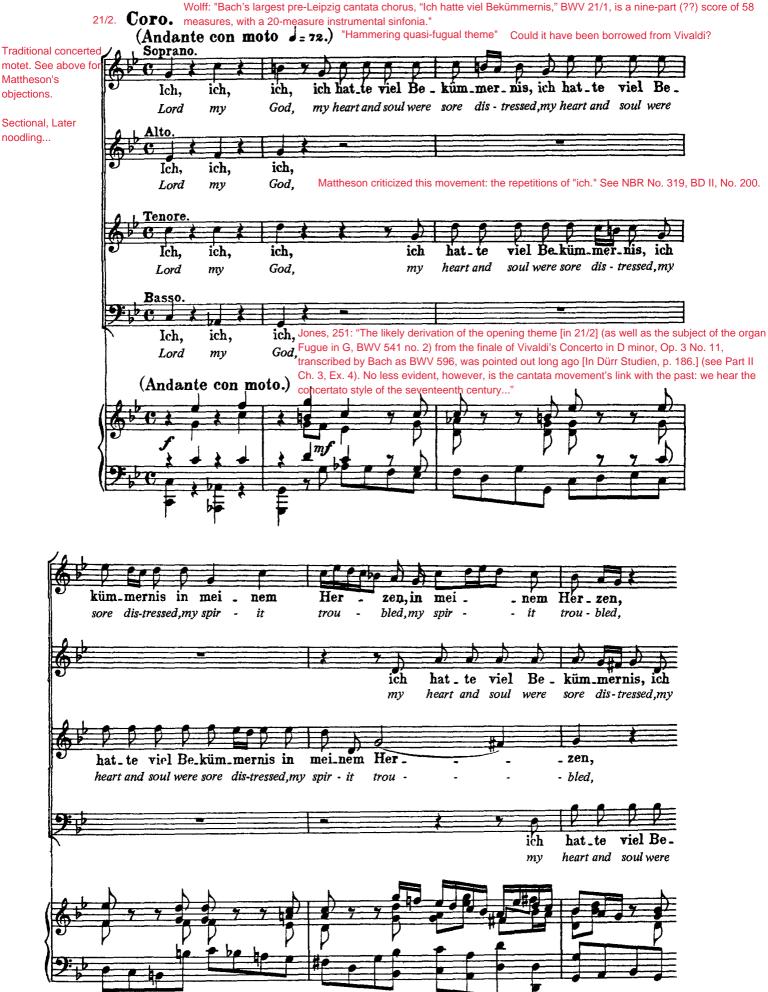
Sectional and theatrical.

Twins had died in Feb. 1713.

Italianate, cantilena melody, with ornate writing for violin and oboe over walking bass (perhaps suggestive of the Christ-believer dialogue presented later), perhaps inspired by Corelli. See also 21/3.





















Sectional structure characteristic of Bach's earlier cantatas.









See_le,

light-ed,



my_

quicken meine See le, meine See le.

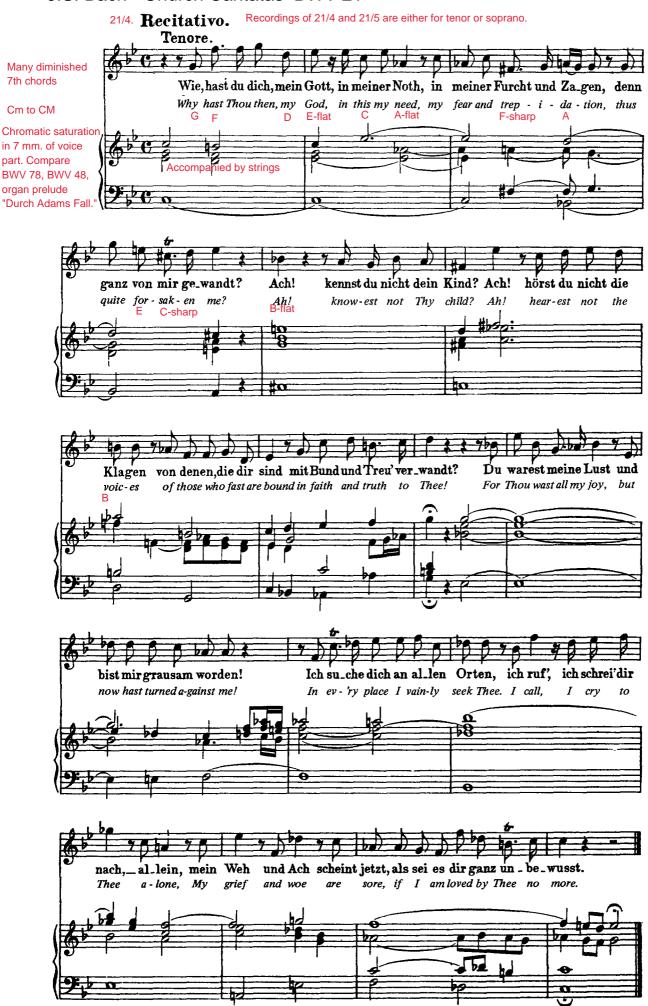
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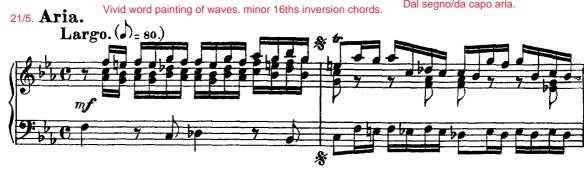
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Dal segno/da capo aria.





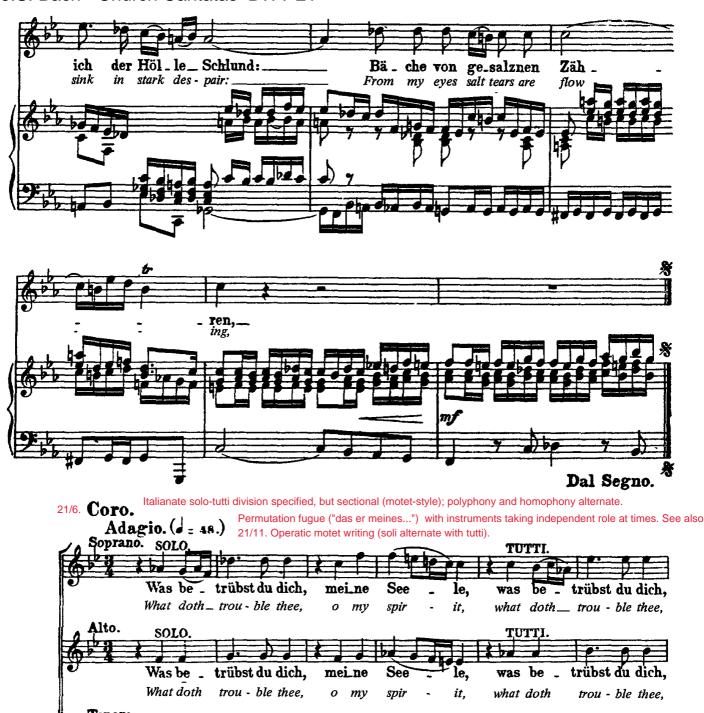


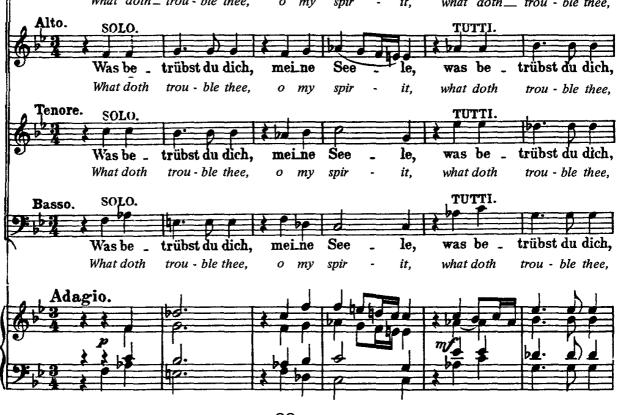




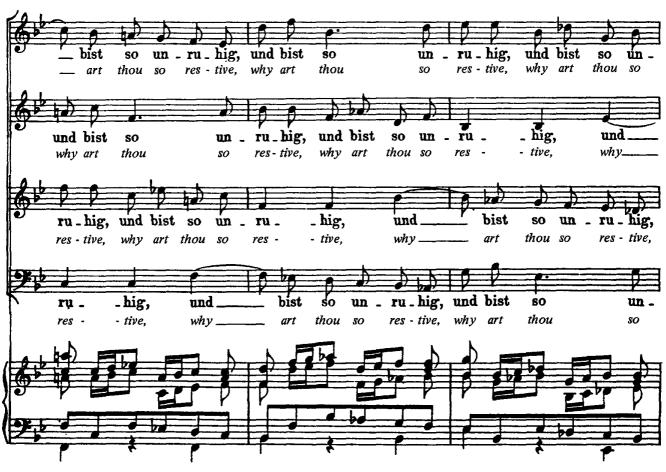
















Sectional structure characteristic of Bach's earlier cantatas.

















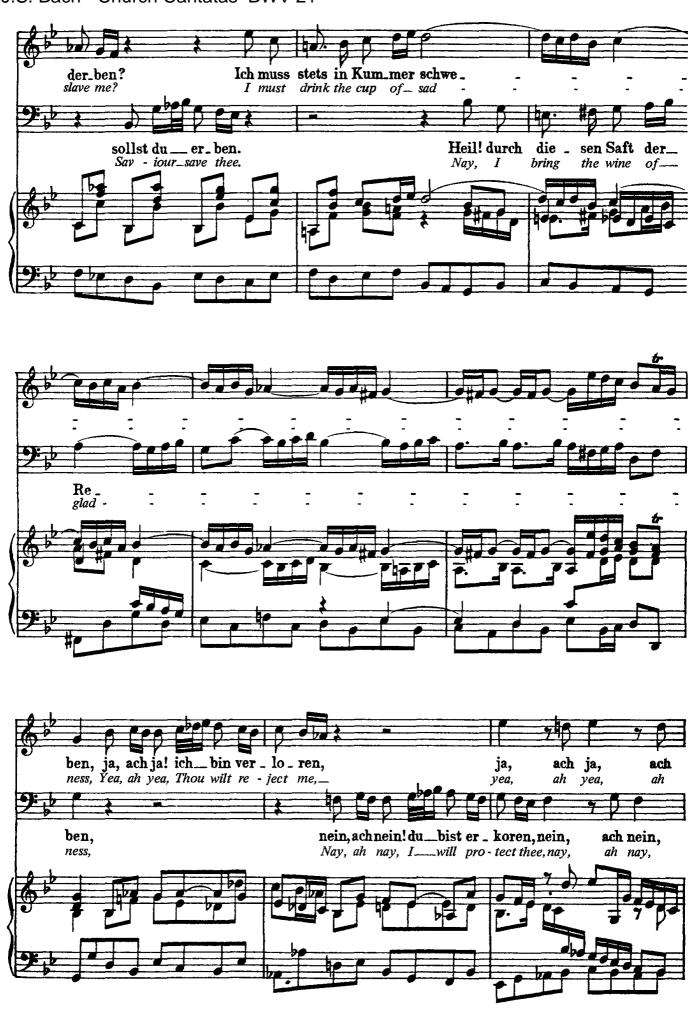
Seconda Parte.



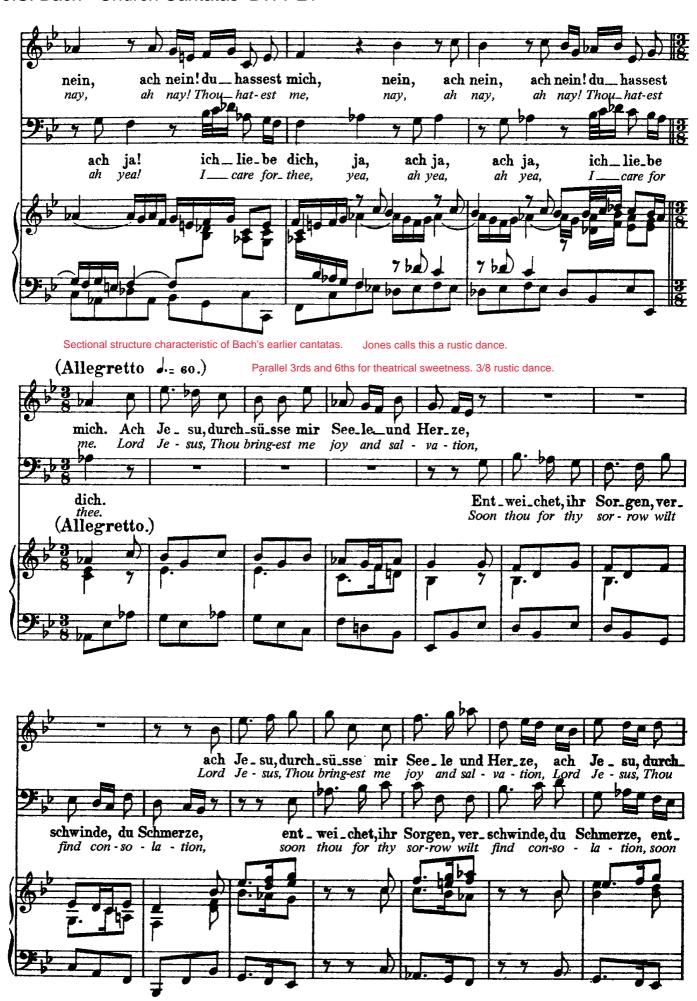




























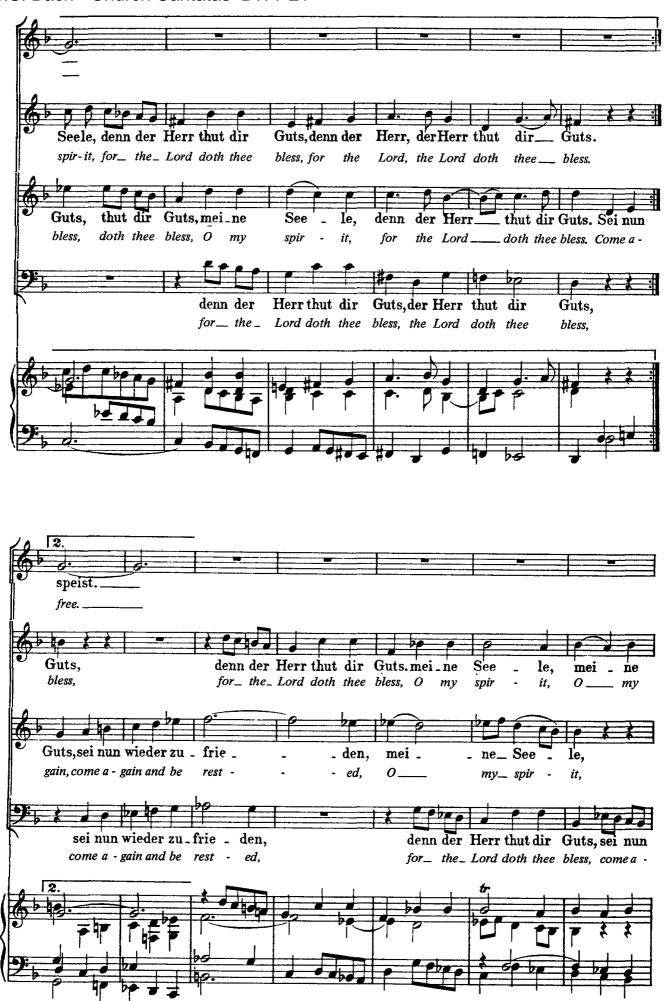










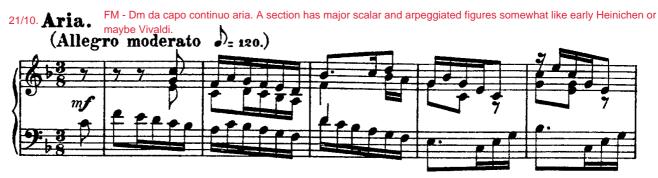












A continuo aria for tenor, with a quasi-ostinato bass. Jones 249: "Vocal solos, duets or trios with continuo accompaniment in the early cantatas were usually held together by a basso quasi ostinato." Jones 102, fn. 14: "Examples of basso quasi continuo [in the early cantatas] are legion."

The final two movements were not part of the original, nine-movement version.













Compare Handel "Worthy is the Lamb." Theme is CM rising arpeggio (CM = Christ?) Motto/chordal opening almost like Handel. Permutation fugue starts solo then tutti. Running 16ths for countersubject, something like Heinichen's "Heilig." 3 trumpets and timpani enter.





