

J.S. Bach - Church Cantatas BWV 21

(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)

Librettist: perhaps Salomon Franck. Mvts. 3-9 perhaps based on chorale by Johann Rist: Jammer hat mich ganz umgeben (1642). This cantata was probably revised one or more times.

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.

Twins had died in Feb. 1713.

Sectional and theatrical.

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.

Affect-laden sinfonia

J.S. Bach Cantata No. 21

Ich hatte viel Bekümmernis

Prima Parte.

Sinfonia. 21/1.

Adagio assai. (♩ = 88.)

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 virtuosic figures for the tempest in the same movement, the operatic (if motet-like) choral writing of No. 6, the fervently intimate love duets of nos. 7 and 8 (accompanied recitative and aria), and the dramatic (Handel-like) final movement on an eschatological text featuring trumpets and timpani. Originally this cantata had only the first 9 movements. Note: Johann Mattheson objected to the repetitions in the opening chorus and the following aria and the rests in No. 8; see Critica Musica 1725, NBR No. 319, BD II, No. 200).

Leipzig performance had 11 movements

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First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, continuing the piece with complex rhythmic patterns.

Third system of musical notation, showing a transition in the bass line.

Dramatic pauses here (mm. 15 and 16) and near the end.

Fourth system of musical notation, featuring a prominent melodic line in the treble.

Fifth system of musical notation, showing a continuation of the melodic and harmonic development.

Sixth system of musical notation, concluding the piece with a final cadence.

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Wolff: "Bach's largest pre-Leipzig cantata chorus, "Ich hatte viel Bekümmernis," BWV 21/1, is a nine-part (??) score of 58 measures, with a 20-measure instrumental sinfonia."

21/2. **Coro.** (Andante con moto ♩ = 72.) "Hammering quasi-fugal theme" Could it have been borrowed from Vivaldi?

Traditional concerted motet. See above for Mattheson's objections.

Sectional, Later noodling...

Soprano.
 Ich, ich, ich, ich hat-te viel Be - küm-mer-nis, ich hat-te viel Be -
 Lord my God, my heart and soul were sore dis - tressed, my heart and soul were

Alto.
 Ich, ich, ich,
 Lord my God,

Tenore.
 Ich, ich, ich, ich hat-te viel Be-küm-mer-nis, ich
 Lord my God, my heart and soul were sore dis - tressed, my

Basso.
 Ich, ich, ich,
 Lord my God,

(Andante con moto.)

Jones, 251: "The likely derivation of the opening theme [in 21/2] (as well as the subject of the organ Fugue in G, BWV 541 no. 2) from the finale of Vivaldi's Concerto in D minor, Op. 3 No. 11, transcribed by Bach as BWV 596, was pointed out long ago [In Dürr Studien, p. 186.] (see Part II Ch. 3, Ex. 4). No less evident, however, is the cantata movement's link with the past: we hear the concertato style of the seventeenth century..."

küm-mernis in mei - nem Her - zen, in mei - - nem Her - zen,
 sore dis-tressed, my spir - it trou - bled, my spir - - it trou - bled,

ich hat-te viel Be - küm-mernis, ich
 my heart and soul were sore dis-tressed, my

hat-te viel Be-küm-mernis in mei-nem Her - - - zen,
 heart and soul were sore dis-tressed, my spir - it trou - - - bled,

ich hat-te viel Be -
 my heart and soul were

ich hat.te viel Be.
 my heart and soul were
 hat.te viel Be.küm.mer.nis in mei - nem Her - zen, in mei.nem Her -
 heart and soul were sore dis-tressed, my spir - it trou - bled, my spir-it — trou -
 ich
 my
 küm.mer.nis, ich hat.te viel Beküm.mer.nis, Be.küm.mer.nis in meinem Her -
 sore dis-tressed, my heart and soul were sore dis-tressed, were sore dis-tressed, my spir - it trou -

küm.mer.nis, ich hat.te viel Be.küm.mernis in mei - nem Her-zen, in mei.nem
 sore dis-tressed, my heart and soul were sore dis-tressed, my spir - it trou - bled, my spir - it
 zen, in mei.nem Her - zen, ich hat.te viel Be.küm.mer - nis, ich
 bled, my spir - it — trou - bled, my heart and soul were sore dis - tressed, my
 hat.te viel Beküm.mer.nis, ich hat.te viel Be.küm.mernis in mei.nem Her -
 heart and soul were sore dis-tressed, my heart and soul were sore dis-tressed, my spir - it trou -
 zen, in mei - nem Her-zen, ich hat.te viel Be -
 bled, my spir - it trou - bled, my heart and soul were

Her-zen, in mei-nem Her - zen,
 trou-bled, my spir- it - trou - bled,

hat-te viel Be-küm-mer-nis in mei-nem Her-zen, in mei-nem
 heart and soul were sore dis-tressed, my spir-it trou-bled, my spir-it

zen, in mei-nem Her-zen, in mei-nem Her-zen, in meinem Her-
 bled, my spir-it trou-bled, my spir-it trou-bled, my spir-it trou-

küm-mer-nis, ich hat-te viel Be-küm-mernis in meinem Her-
 sore dis-tressed, my heart and soul were sore dis-tressed, my spir-it trou-

A

ich hat-te viel Be-küm-mer-nis, ich
 my heart and soul were sore dis-tressed, my

Her-zen, in mei-nem Her-zen, in mei-nem Her-
 trou-bled, my spir-it trou-bled, my spir-it trou-

zen, ich hat-te viel Be-küm-mer-nis, ich hat-te viel Be-
 bled, my heart and soul were sore dis-tressed, my heart and soul were

- zen, in mei-nem Her-zen, in mei-nem Her-
 - bled, my spir-it trou-bled, my spir-it trou-

A

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hat.te viel Beküm.mernis in meinem Her - zen, in mei.nem - Her -
heart and soul were sore dis-tressed, my spir - it trou - bled, my spir - it trou -

zen,
bled, ich hat.te viel Beküm.mer.nis, ich hat.te viel Be -
my heart and soul were sore dis - tressed, my heart and soul were

küm.mernis in mei - nem Her.zen, in meinem Her.zen, in mei.nem Her -
sore dis-tressed, my spir - it trou- bled, my spir - it trou- bled, my spir - it trou -

zen,
bled, ich hat.te viel Be.küm.mernis, ich hat.te viel Be - küm.mernis in
my heart and soul were sore dis-tressed, my heart and soul were sore dis-tressed, my

zen,
bled, ich hat.te viel Beküm.mernis, ich
my heart and soul were sore dis-tressed, my

küm.mernis in mei - nem Her.zen, in mei - nem Her - zen, in
sore dis-tressed, my spir - it trou- bled, my spir - it trou - bled, my

- zen, in mei - nem Her.zen, in mei - nem Her - zen, in
- bled, my spir - it trou- bled, my spir - it trou - bled, my

mei.nem Her - zen, in mei - nem Her - zen, ich hat.te viel Be -
spir - it trou - bled, my spir - it trou - bled, my heart and soul were

hat - te viel Be - küm - mer - nis in mei - nem Her - zen,
heart and soul were sore dis - tressed, my spir - it trou - bled,

mei - nem Her - zen, in mei - nem Her - zen, ich
spir - it trou - bled, *my spir - it* trou - bled, *my*

mei - nem Her - zen, in mei - nem Her - zen, in mei - nem
spir - it trou - bled, *my spir - it* trou - bled, *my spir - it*

küm - mer - nis, ich hat - te viel Be - küm - mer - nis in mei - nem
sore dis - tressed, my heart and soul were sore dis - tressed, my spir - it

B

- zen, in mei - nem Her - zen, in mei - nem Her -
 - bled, *my spir - it* trou - bled, *my spir - it* trou -

hat - te viel Be - küm - mer - nis, ich hat - te viel Be - küm - mer - nis in mei - nem
heart and soul were sore dis - tressed, my heart and soul were sore dis - tressed, my spir - it

Her - zen, in mei - nem Her - zen, in mei - nem Her -
 trou - bled, *my spir - it* trou - bled, *my spir - it* trou -

Her - zen, ich hat - te viel Be - küm - mer - nis, ich hat - te viel Be - küm - mer - nis in
trou - bled, my heart and soul were sore dis - tressed, my heart and soul were sore dis - tressed, my

B

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- zen, in mei nem Her - zen, in mei nem Her - zen, in
 - bled, my spir-it — trou - bled, my spir-it — trou - bled, my
 Her - zen, in mei nem Her - zen, in
 trou - bled, my spir-it trou - bled, my
 - zen, ich hat - te viel Be - küm - mernis, ich hat - te viel Beküm - mernis in
 - bled, my heart and soul were sore dis-tressed, my heart and soul were sore dis-tressed, my
 mei - nem Her - zen, ich hat - te viel Be - küm - mer - nis, ich hat - te viel Be -
 spir - it trou - bled, my heart and soul were sore dis-tressed, my heart and soul were

mei nem Her - zen, ich hat - te viel Be - küm - mer - nis, ich
 spir - it — trou - bled, my heart and soul were sore dis - tressed, my
 mei nem Her - zen, in mei nem Her - zen, in
 spir - it trou - bled, my spir - it — trou - bled, my
 mei - nem Her - zen, in
 spir - it trou - bled, my
 küm - mer - nis in mei - nem Her - zen, ich hat - te viel Be -
 sore dis-tressed, my spir - it trou - bled, my heart and soul were

hat-te viel Beküm-mer-nis in mei-nem Her-zen,
 heart and soul were sore dis-tressed, my spir-it-trou-ble-d,
 mei-nem Her-zen, spir-it-trou-ble-d,
 ich hat-te viel Be-küm-mer-nis, Be-küm-mer-nis, Be-küm-mer-nis, ich
 my heart and soul were sore dis-tressed, were sore dis-tressed, my
 küm-mer-nis, ich hat-te viel Be-küm-mer-nis, Be-küm-mer-nis, ich hat-te viel Be-
 sore dis-tressed, my heart and soul were sore dis-tressed, were sore dis-tressed, my heart and soul were

ich hat-te viel Be-küm-mer-nis ich
 my heart and soul were sore dis-tressed, my
 küm-mer-nis, ich hat-te viel Be-küm-mer-nis in mei-nem Herzen, ich
 sore dis-tressed, my heart and soul were sore dis-tressed, my spir-it-trou-ble-d, my
 hat-te viel Be-küm-mer-nis, Be-küm-mer-nis in meinem Herzen, ich hat-te viel Be-
 heart and soul were sore dis-tressed, were sore dis-tressed, my spir-it-trou-ble-d, my heart and soul were
 küm-mer-nis, Be-küm-mer-nis in mei-nem Her-zen, ich
 sore dis-tressed, were sore dis-tressed, my spir-it-trou-ble-d, my

hat - te viel Be - küm - mer - nis in mei - nem Her -
heart and soul were sore dis - tressed, my spir - it - trou -

hat - te viel Be - küm - mer - nis in mei - nem Her - zen, in
heart and soul were sore dis - tressed, my spir - it - trou - bled, my

küm - mer - nis, ich hat - te viel Be - küm - mer - nis in mei - nem Her -
sore dis - tressed, my heart and soul were sore dis - tressed, my spir - it - trou -

hat - te viel Be - küm - mer - nis, ich hat - te viel Be - küm - mer - nis in
heart and soul were sore dis - tressed, my heart and soul were sore dis - tressed, my

Theatrical/rhetorical
adagio "aber" chord

Sectional structure characteristic of Bach's earlier cantatas.

Adagio. C Vivace. ($\text{♩} = 80$)

- zen, in mei - nem Her - zen; a - ber dei - ne Trö - stun - gen er -
- bled, my spir - it - trou - bled; but Lord, by Thy com - fort - ing my

mei - nem Her - zen; a - ber dei - ne Trö - stun - gen er -
spir - it - trou - bled; but Lord, by Thy com - fort - ing my

zen, in mei - nem Her - zen; a - ber dei - ne
bled, my spir - it - trou - bled; but Lord, by Thy

mei - nem Her - zen; a - ber dei - ne
spir - it - trou - bled; but Lord, by Thy

Adagio. C Vivace.

quik_ken mei.ne See - - - le, mei.ne See - le, - - - dei.ne
 spir - it is de - light - - - - ed, is de - light - ed, - - - by Thy

quik_ken mei.ne See - - - le, mei.ne See - le, - - - dei.ne
 spir - it is de - light - - - - ed, is de - light - ed, - - - by Thy

Trö - stun.gen er_ quicken mei.ne See - - - le, mei.ne See - le, - - -
 com - fort - ing my spir - it is de - light - - - - ed, is de - light - ed, - - -

Trö - stun.gen er_ quicken mei.ne See - - - le, mei.ne See - le, - - -
 com - fort - ing my spir - it is de - light - - - - ed, is de - light - ed, - - -

noodling

Trö - stungen er_ quicken mei.ne See - - -
 com - fort - ing my spir - it is de - light - - - - - - - - - - - - - - - - - -

Trö - stungen er_ quicken mei.ne See - - -
 com - fort - ing my spir - it is de - light - - - - - - - - - - - - - - - - - -

dei.ne Trö - stungen er_ quik_ken mei.ne See - - -
 by Thy com - fort - ing my spir - it - - is de - light - - - - - - - - - - - -

dei.ne Trö - stungen er_ quik_ken mei.ne See - - -
 by Thy com - fort - ing my spir - it - - is de - light - - - - - - - - - - - -

quik - ken mei - ne See -
spir - it is de - light -

Trö - stun - gen er - quik - ken mei - ne See -
com - fort - ing my spir - it is de - light -

Trö - stungen er - quik - ken mei - ne See -
com - fort - ing my spir - it is de - light -

Trö - stungen er - quik - ken mei - ne See -
com - fort - ing my spir - it is de - light -

The first system of the score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano accompaniment. The lyrics are in German and English. The music is in G minor and 3/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes.

The second system of the score continues the vocal and piano parts from the first system. It consists of four vocal staves and a grand staff for the piano accompaniment. The lyrics are not present in this system, as they have already been provided in the first system. The musical notation continues with the same vocal lines and piano accompaniment.

Andante. (♩ = 56.)

- le, meine See - le, dei - ne Tröstungen, dei - ne
 - ed, is de - light - ed, by Thy com - fort - ing, by Thy -
 - le, meine See - le, dei - ne Trö - stungen, dei - ne Trö - - -
 - ed, is de - light - ed, by Thy com - fort - ing my spir - it is de - light - ed, - - -
 - le, meine See - le, dei - ne Trö - stungen er - quicken mei - ne See - le, - mei - ne
 - ed, is de - light - ed, by Thy com - fort - ing my spir - it is de - light - ed, - - -
 - le, meine See - le, dei - ne Tröstungen, dei - ne Trö - stungen er - quicken mei - ne
 - ed, is de - light - ed, by Thy com - fort - ing, by Thy com - fort - ing my spir - it is de -

Andante.

Trö - stungen er - quik - ken mei - ne See - le, erquicken mei - ne - See - le.
 com - fort - ing my spir - it is de - light - ed, my spir - it is - de - light - ed.
 - stungen er - quicken meine See - le, erquicken meine See - le, mei - ne See - le.
 - fort - ing my spir - it is de - light - ed, my spir - it is de - light - ed, is - - - de - light - ed.
 See - le, er - quik - ken, er - quik - ken, er - quicken meine See - le.
 light - ed, my - spir - it, my - spir - it, my - spir - it is de - light - ed.
 See - le, er - quik - ken, er - quicken meine See - le, meine See - le.
 light - ed, my - spir - it, my - spir - it is de - light - ed, is de - light - ed.

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21/3.

Aria. Italianate cantabile.

(Adagio un poco ♩ = 50.)

One of Bach's first arias

in the Italian style with

oboe obbligato (more modern than the choruses).

Wolff, p. 166: "The recitatives and arias demand from their singers a great technical proficiency than the instrumental parts require of their players. Italianate melodic declamation and phrasing with emphatic expression (BWV 21/3: "Seufzer, Tränen, Kummer, Not") prevails from 1714 on. Expansive vocal duet structures occur in some movements (BWV 21/8 ...Christ and Soul in dialogue)..."

Sighing motives

Soprano.

Matheson criticized this movement: the repetitions of the opening words with rests between. See NBR No. 319.

Seuf-zer, Thränen, Kummer,
Sigh - ing, weep - ing, sor - row,

Noth, Seufzer, Thränen, ängstlich Seh - nen, Furcht und
care, sigh - ing, weep - ing, an - xious yearn - ing, fear of

Tod - na - gen mein be - klemmtes Herz, ich em - pfin - de Jam - mer,
death, nag and gnaw my ach - ing heart, tear my trou - bled soul a -

Schmerz, Seufzer, Thränen, Kummer, Noth, Kummer, Noth, ängstlich Sehnen,
part, sigh-ing, weep-ing, sor-row, care, sor-row, care, an-xious yearn-ing,

Furcht und Tod, — Seufzer, Thränen, Kummer, Noth, Seufzer,
fear-of death, — sigh-ing, weep-ing, sor-row, care, — sigh-ing,

Thränen, Kummer, Noth na-gen mein beklemmtes Herz, ich empfinde Jammer,
weep-ing, sor-row, care, — nag and gnaw my ach-ing — heart, tear-my trou-bled soul-a-

Schmerz, Seufzer, Thränen, Kummer, Kummer, Noth!
part, sigh-ing, weep-ing, sor-row, sor-row, care!

Dal Segno:

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21/4. **Recitativo.** Recordings of 21/4 and 21/5 are either for tenor or soprano.

Tenore.

Many diminished
7th chords

Cm to CM

Chromatic saturation
in 7 mm. of voice
part. Compare
BWV 78, BWV 48,
organ prelude
"Durch Adams Fall."

Wie, hast du dich, mein Gott, in meiner Noth, in meiner Furcht und Za-gen, denn
Why hast Thou then, my God, in this my need, my fear and trep - i - da - tion, thus

G F D E-flat C A-flat F-sharp A

Accompanied by strings

ganz von mir ge-wand't? Ach! kennst du nicht dein Kind? Ach! hörst du nicht die
quite for - sak - en me? Ah! know-est not Thy child? Ah! hear-est not the

E C-sharp Ah! B-flat

Klagen von denen, die dir sind mit Bund und Treu' ver-wand't? Du warest meine Lust und
voic-es of those who fast are bound in faith and truth to Thee! For Thou wast all my joy, but

B

bist mir grausam worden! Ich su-che dich an al-len Orten, ich ruf', ich schrei' dir
now hast turned a-gainst me! In ev - 'ry place I vain-ly seek Thee. I call, I cry to

nach, - al-lein, mein Weh und Ach scheint jetzt, als sei es dir ganz un - be-wusst.
Thee a-lone, My grief and woe are sore, if I am loved by Thee no more.

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Vivid word painting of waves. minor 16ths inversion chords.

Dal segno/da capo aria.

21/5. Aria.

Largo. (♩ = 80.)

mf

First system of the piano accompaniment, measures 1-4. The music is in G minor, 3/4 time, and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of the piano accompaniment, measures 5-8. The texture continues with the eighth-note accompaniment and the active bass line.

Tenore.

Bä - che von ge - salz - nen Zäh - ren,
From my - eyes salt - tears are - flow - ing, -

Third system of the score, measures 9-12. It includes the Tenor vocal line with lyrics and the piano accompaniment. The piano part has dynamic markings *p* and *mf*.

Fourth system of the score, measures 13-16. This system continues the piano accompaniment without the vocal line.

Bä - che von ge - salz - nen Zäh - ren, Flu - then rau - schen stets ein -
 from my - eyes salt tears are - flow - ing, - stream - ing - cease - less - ev - er -

her, Flu - then rauschen stets einher, stets
 forth, stream - ing - cease - less - ev - er - forth, er

ein - her, Fluthen rauschen stets ein - her, stets, stets ein -
 er - forth, stream - ing cease - less ev - er - forth, un - ceas - ing -

her, Bä - che von ge - salznen Zähren, Fluthen rauschen stets ein - her, Fluthen
 forth, from my eyes salt tears are flow - ing, stream - ing cease - less ev - er - forth, stream - ing

rauschen stets ein - her, rauschen stets, stets ein - her!
cease-less ev - er - - forth, un - ceas - ing - stream they forth

mf

Allegro un poco. (♩ = 104.)

Sturm und Wellen mich ver - seh -
An - gry bil-lows o - ver - whelm

Theatrical Tempest.

- ren, Sturm und Wellen mich ver - seh -
me, an - gry bil-lows o - ver - whelm

Adagio. (♩ = 60)

ren, mich ver - seh - ren.
me, o - ver - whelm me.

Und dies trüb - sal - vol - le Meer will mir Geist und Le - ben
And - this - trou - ble - lad - ened - sea will en - gulf my fee - ble

schwächen, Mast und An - ker wol - len bre - chen, wol - len bre - chen!
spir - it, cast a - drift with - out a rud - der, sail or - an - chor.

Hier ver - sink' ich in den Grund, dort seh'
Weighed with more than I can bear, down I

very low A-flat 4/2 chord

ich der Höl-le Schlund: Bäche von gesalzenen Zäh-
 sink in stark des-pair: From my eyes salt tears are flow

- ren, -
 ing,

mf

Dal Segno.

21/6. **Coro.** Italianate solo-tutti division specified, but sectional (motet-style); polyphony and homophony alternate.
 Adagio. (♩ = 48.) Permutation fugue ("das er meines...") with instruments taking independent role at times. See also 21/11. Operatic motet writing (soli alternate with tutti).

Soprano. SOLO. TUTTI.
 Was be-trübst du dich, mei-ne See-le, was be-trübst du dich,
 What doth trou-ble thee, o my spir-it, what doth trou-ble thee,

Alto. SOLO. TUTTI.
 Was be-trübst du dich, mei-ne See-le, was be-trübst du dich,
 What doth trou-ble thee, o my spir-it, what doth trou-ble thee,

Tenore. SOLO. TUTTI.
 Was be-trübst du dich, mei-ne See-le, was be-trübst du dich,
 What doth trou-ble thee, o my spir-it, what doth trou-ble thee,

Basso. SOLO. TUTTI.
 Was be-trübst du dich, mei-ne See-le, was be-trübst du dich,
 What doth trou-ble thee, o my spir-it, what doth trou-ble thee,

Adagio.

Spirituoso. (♩ = 108.)

mei - ne See - le, mei - ne See - le, und
o my spir - it, o my spir - it, Why

mei - ne See - le, mei - ne See - le, und bist so un - ru - hig,
o my spir - it, o my spir - it, Why art thou so res - tive,

mei - ne See - le, mei - ne See - le, und bist so un -
o my spir - it, o my spir - it, Why art thou so

mei - ne See - le, mei - ne See - le, und bist so un -
o my spir - it, o my spir - it, Why art thou so

Spirituoso.

— bist so un - ru - hig, und bist so un - ru - hig, und bist so un -
— art thou so res - tive, why art thou so res - tive, why art thou so

und bist so un - ru - hig, und bist so un - ru - hig, und
why art thou so res - tive, why art thou so res - tive, why

ru - hig, und bist so un - ru - hig, und bist so un - ru - hig,
res - tive, why art thou so res - tive, why art thou so res - tive,

ru - hig, und bist so un - ru - hig, und bist so un -
res - tive, why art thou so res - tive, why art thou so

ru - hig, und bist so un - ru - hig, so un - ru - hig,
 res - tive, why art thou so res - tive, thou so res - tive,
 — bist so un - ru - hig, und bist so un - ru - hig, und bist so un -
 — art thou so res - tive, why art thou so res - tive, why art thou so
 und bist so un - ru - hig, und bist so un - ru - hig, und
 why art thou so res - tive, why art thou so res - tive, why
 ru - hig, und bist so un - ru - hig, und bist so un -
 res - tive, why art thou so res - tive, why art thou so

und bist so un - ru - hig, und bist so un - ru - hig, und bist
 why art thou so res - tive, why art thy so res - tive, why art
 ru - hig, und bist so un - ru - hig, und bist so un - ru - hig,
 res - tive, why art thou so res - tive, why art thou so res - tive,
 — bist so un - ru - hig, und bist so un - ru - hig, und bist so un -
 — art thou so res - tive, why art thy so res - tive, why art thou so
 ru - hig, und bist so un - ru - hig, und bist so un - ru - hig, und
 res - tive, why art thou so res - tive, why art thou so res - tive, why

so un - ru - - - hig, und bist so un - ru - - - hig, und
 thou so res - - - tive, why art thou so res - - - tive, why

und bist so un - ru - - - hig, und bist so un - ru -
 why art thou so res - - - tive, why art thou so res -

ru - - - hig, und bist so un - ru - - - hig, und bist so un -
 res - - - tive, why art thou so res - - - tive, why art thou so

- - - bist so un - ru - - - hig, und bist so un - ru - - - hig,
 - - - art thou so res - - - tive, why art thou so res - - - tive,

Sectional structure characteristic of Bach's earlier cantatas.

Adagio. A

- - - bist so un - ru - hig in mir? Har - re, har -
 - - - art thou so res - tive in me? Hope thou, hope

- - - hig, so un - ru - hig in mir? Har - re, har - re, har - re auf
 - - - tive, why so res - tive in me? Hope thou, hope thou, hope thou in -

ru - hig in mir? Har - re, har - re,
 res - tive in me? Hope thou, hope thou,

und bist so un - ru - hig in mir? Har - re,
 why art thou so res - tive in me? Hope thou,

Adagio. A

re auf Gott!
thou in God!

Gott, har-re, har-re auf Gott!
God, hope thou, hope thou in God!

har-re auf Gott, auf Gott!
hope thou in God, in God!

har-re, har-re auf Gott!
hope thou, hope thou in God!

p

denn ich wer-de ihm noch dan-ken, denn ich wer-de ihm noch dan-
I will praise His name ev-er-more, I will praise His name ev-er-

denn ich wer-de ihm noch dan-ken, denn ich wer-de ihm noch danken,
I will praise His name ev-er-more, I will praise His name ev-er-more,

denn ich wer-de ihm noch dan-ken, denn ich wer-de ihm noch dan-
I will praise His name ev-er-more, I will praise His name ev-er-

denn ich wer-de ihm noch dan-ken, denn ich wer-de ihm noch dan-
I will praise His name ev-er-more, I will praise His name ev-er-

mf

B (Moderato ♩ = 84.) Sectional structure characteristic of Bach's earlier cantatas. Here permutation fugue (A. B. C)

ken. SOLO.
more, dass er meines An-ge-sichtes
He it is that doth up-hold me,

SOLO. *t*
dass er meines An-ge-sichtes Hil-fe und mein Gott ist, dass er meines An-ge-sichtes
He it is that doth up-hold me, He my God, my-Lord God, He it is that doth up-hold me,

ken,
more,

ken,
more,

B (Moderato.)

Hil-fe und mein Gott ist, dass er mei-nes An-ge-sich-tes Hil - fe_
He my God, my-Lord God, where-fore will I ev-er praise Him, Him my-

Hil - fe- und mein Gott ist, dass er mei-nes An-ge-sich-tes Hil-fe
He my-God, my Lord God, where-fore will I- ev-er praise Him, Him my

SOLO.
dass er mei-nes An-ge-sich-tes Hil-fe und
He it is that doth up-hold me, He my God,

und mein Gott ist, dass er mei - nes An - ge - sich - tes Hil - fe und mein Gott
 God, my Lord God, He it is that doth up - hold me, He my God, my Lord

und mein Gott ist, mei - nes An - ge - sich - tes Hil - fe und mein Gott
 God, my Lord God, is that doth up - hold me, He my God, my Lord

SOLO.
 dass er mei - nes An - ge - sich - tes Hil - fe und mein Gott
 where - fore will I ev - er praise Him, Him my God, my Lord

tr
 mein Gott ist, dass er mei - nes An - gesich - tes Hil - fe und mein Gott
 my Lord God, where - fore will I ev - er praise Him, Him my God, my Lord

ist, mei - nes An - ge - sich - tes Hil - fe und mein Gott ist,
 God, is that doth up - hold me, He my God, my Lord God,

ist, dass er mei - nes An - ge - sich - tes Hil - fe und mein Gott, mein Gott ist,
 God, He it is that doth up - hold me, He my God, my God, my Lord God,

ist, dass er mei - nes An - gesich - tes Hil - fe und mein Gott ist,
 God, He it is that doth up - hold me, He my God, my Lord God,

ist, dass er mei - nes An - ge - sich - tes Hil - fe und mein Gott ist,
 God, He it is that doth up - hold me, He my God, my Lord God,

mf

"Hammering" fugue theme

TUTTI.

dass er mei - nes An - ge - sichts
He it is that doth up - hold me,

TUTTI.
 dass er meines An-ge-sichtes Hil-fe und mein Gott
 He it is that doth up-hold me, He my God, my-Lord

Hil-fe und mein Gott ist, dass er meines An- gesichtes Hil - fe und mein Gott
 He my God, my-Lord God, He it is that doth up-hold me, He my God, my Lord

TUTTI.
 dass er meines
 He it is that

TUTTI.
 dass er mei-nes An-ge- sICH-tes Hil-fe und mein Gott ist, dass er meines
 He it is that doth up - hold me, He my God, my-Lord God, He it is that

ist, dass er mei-nes An - gesich-tes Hil - fe_und mein Gott ist, dass er
 God, He it is that doth up-hold me, He my- God, my Lord God, He it

ist, dass er mei-nes An-ge- sICH-tes Hil-fe und mein Gott ist, mei-
 God, He it is that doth up - hold me, He my God, my Lord God, is

An - ge - sichts Hil - fe und mein Gott ist, dass er mei - nes An - ge - sichts
doth up - hold me, He my God, my Lord God, He it is that doth up - hold me,

An - gesichts Hil - fe und mein Gott ist, dass er mei - nes An - ge -
doth up - hold me, He my God, my Lord God, He it is that doth up -

mei - nes An - ge - sichts Hil - fe und mein Gott ist, mei - nes An - ge -
is that doth up - hold me, He my God, my Lord God, is that doth up -

- nes An - ge - sichts Hil - fe und mein Gott ist, dass er mei - nes An - ge - sichts
that doth up - hold me, He my God, my Lord God, He it is that doth up - hold me,

Piano accompaniment for the first system.

Hil - fe und mein Gott ist, dass er mei - nes An - ge -
He my God, my Lord God, He it is that doth up -

sich - tes Hil - fe und mein Gott ist, mei - nes An - ge -
hold me, He my God, my Lord God, is that doth up -

sich - tes Hil - fe und mein Gott ist, dass er mei - nes An - ge - sichts
hold me, He my God, my Lord God, He it is that doth up - hold me,

Hil - fe und mein Gott, mein Gott ist, dass er mei - nes An - ge - sichts
He my God, my Lord, my Lord God, He it is that doth up - hold me,

Piano accompaniment for the second system.

sich - tes Hil - fe und mein Gott ist, dass er mei - nes An - ge - sich - tes
 hold me, - He my God, my Lord God, He it is that doth up - hold me,

sich - tes Hil - fe und mein Gott ist, dass er mei - nes An - ge - sich - tes
 hold me, - He my God, my Lord God, He it is that doth up - hold me,

Hil - fe und mein Gott, mein Gott ist, mei - nes An - ge -
 He my - God, my God, my Lord God, is that doth up -

Hil - fe und mein Gott ist, dass er mei - nes An - ge - sich - tes
 He my God, my - Lord God, He it is that doth up - hold me,

Adagio.

Hil - fe und mein Gott ist, und mein Gott ist.
 He my God, my - Lord God, yea my Lord God.

Hil - fe und mein Gott, mein Gott ist, und mein Gott, mein Gott ist.
 He my - God, my God, my Lord God, and my - God, my - Lord - God.

sich - tes Hil - fe und mein Gott ist, und mein Gott ist.
 hold me, - He my God, my Lord God, yea my Lord God.

Hil - fe und mein Gott ist, und mein Gott ist.
 He my God, my Lord God, yea my Lord God.

Adagio.

Seconda Parte.

Italianate, theatrical love duet recitative between Christ and Soul; (perhaps Pietistic influence? Ends with flourish in bass.

21/7. **Recitativo.**
Soprano.

Jones: "Bach composed four 'dialogue' cantatas for just the two voices following the second cycle (See Cantatas 57, 32, 49, and 58....)"

Ach Je - su, mei - ne Ruh, mein Licht, wo blei - best du?
 Ah, Je - sus, my - re - pose, my light, where art Thou now?

Basso.

String accompaniment, leaps for emotional emphasis and coloring.

O
 But

low note for "Nacht"

Bei mir? hier ist ja lau - ter Nacht!
 Thou here? here all is ut - ter dark!

See - le, sieh! ich bin bei dir. Ich
 look, O soul! for I am here. I

word painting in strings for "Schalcken"

Brich
 Shine

bin dein treu - er Freund, der auch im Dunkeln wacht, wo lau - ter Schal - ken sind.
 am thy faith - ful friend, through-out the night I watch, to keep thee safe from harm.

doch mit dei - nem Glanz und Licht des Tro - stes ein!
 forth, with bright - est ray, to light me on my way!

Die Stun - de kom - met schon, da
 The ho - ur is at hand, when

deines Kampfes Kron' dir wird ein sü - sses Labsal sein.
 all thy strug - gle done, thy crown of - peace and rest is - won.

Ends with flourishes.

21/8. **Duetto.** Long Italianate love duet/dialog (aria): Despair vs. Comfort.

(Andante ♩ = 69.) Sectional with different time signatures.

Soprano.

Komm, mein Je - su, und er - quik - ke,
 Come, my Je - sus and re - store me,

Mattheson criticized this movement: the repetitions of the opening words separated by rests. See NBR No. 319, BD II, No. 200.

Basso.

(Andante.)
 Ja, ich kom - me und er -
 Yea, I come and will re -

und er-freu' mit dei-nem-Blik-ke, komm, mein
shed thy grace and glad-ness o'er me_ *come, my*

quicke_ dich mit mei-nem Gna-den - blik-ke,
store thee, *shed My grace and glad-ness o'er thee,*

Je-su, komm, mein Je-su, und er- quicke, und er-freu'
Je - sus, *come, my Je - sus, and* *re - store me,* *shed Thy grace*

ja, ich komme, ja, ich komme und er- quicke dich mit meinem Gnaden -
Yea, I come and, *yea, I come and will re - store thee, shed My* *grace and glad-ness*

mit deinem Blicke! Die-se Seele, die soll ster-ben,
and glad-ness o'er me This my spir-it *soon will per - ish,*

blicke, dich mit meinem Gnaden-blicke. Dei-ne See-le, die soll_
o'er thee, shed My grace and glad-ness o'er thee. *Nay, thy spir - it* *I - will_*

die - se See - le, die soll ster - ben und nicht le - ben, die - se
this my spir - it soon will per - ish, soon will per - ish, - this my

le - ben, dei - ne See - le, die soll le - ben und nicht ster - ben, dei - ne
cher - ish, - nay, thy spir - it I will cher - ish, I will cher - ish, nay, thy

See - le, die soll ster - - - - - ben und nicht le - ben, und in -
spir - it - soon will per - - - - - ish, - soon will per - ish, - In the -

See - le, die soll le - - - - - ben und nicht sterben,
spir - it - I - will - cher - - - - - ish, - I - will - cher - ish,

ih - rer Un - glückshöh - le - ganz ver -
vale of - sor - row - would the - fiend en -

hier aus - die - ser - wun - den Höh - le -
from the - vale of - sor - row I thy -

der. ben?
slave me?

Ich muss stets in Kum. mer schwe.
I must drink the cup of sad

sollst du er. ben.
Sav - iour save thee.

Heil! durch die sen Saft der
Nay, I bring the wine of

Re - glad -

ben, ja, ach ja! ich bin ver - lo - ren,
ness, Yea, ah yea, Thou wilt re - ject me, -

ja, ach ja, ach
yea, ah yea, ah

ben,
ness,

nein, ach nein! du bist er - koren, nein,
Nay, ah nay, I will pro - tect thee, nay, ah nay,

ja! ich bin ver-lo-ren, ja, ach ja! nein, ach
 yea, Thou wilt re-ject me, yea, ah yea, Nay, ah

nein, ach nein, ach nein! du bist er-ko-ren, ja,
 nay, ah nay, ah nay, I will pro-tect thee, Yea,

nein, ach nein! du has-sest mich, nein, ach nein!
 nay, ah nay! Thou hat-est me, nay, ah nay!

ach ja, ja, ach ja, ach ja! ich lie-be
 ah yea, yea, ah yea, ah yea, I care for-

ja, ach ja, ach ja! ich bin ver-lo-ren, nein, ach
 yea, ah yea, ah yea! Thou wilt re-ject me, nay, ah

dich, nein, ach nein! du bist er-koren, ja, ach ja,
 thee, nay, ah nay, I will pro-tect thee, yea, ah yea,

nein, ach nein! du hassest mich, nein, ach nein, ach nein! du hassest
 nay, ah nay! Thou hat-est me, nay, ah nay, ah nay! Thou hat-est

ach ja! ich lie-be dich, ja, ach ja, ach ja, ich lie-be
 ah yea! I care for thee, yea, ah yea, ah yea, I care for

Sectional structure characteristic of Bach's earlier cantatas. Jones calls this a rustic dance.

(Allegretto $\text{♩} = 60$.)

Parallel 3rds and 6ths for theatrical sweetness. 3/8 rustic dance.

mich. Ach Je-su, durch sü-sse mir See-le und Her-ze,
 me. Lord Je-sus, Thou bring-est me joy and sal-va-tion,

dich. thee. Ent-wei-chet, ihr Sor-gen, ver-
 Soon thou for thy sor-row wilt

(Allegretto.)

ach Je-su, durch sü-sse mir See-le und Her-ze, ach Je-su, durch-
 Lord Je-sus, Thou bring-est me joy and sal-va-tion, Lord Je-sus, Thou

schwinde, du Schmerze, ent-wei-chet, ihr Sorgen, ver-schwinde, du Schmerze, ent-
 find con-so-la-tion, soon thou for thy sor-row wilt find con-so-la-tion, soon



sü - sse mir See - le - und Her - ze, ach Je - su, durch - sü - sse mir
bring - est me joy and - sal - va - tion, Lord Je - sus, Thou bring - est me -
wei - chet, ihr Sor - gen, ver - schwinde, du Schmerze, ent - wei - chet, ihr Sor -
thou for - thy sor - row wilt find con - so - la - tion, soon thou for thy sor -



See - le - und Her - ze, ach Je - su, durch - sü - sse mir
joy and - sal - va - tion, Lord Je - sus, Thou bring - est me -
- gen, ver - schwin - de, du Schmer - ze, ent - wei - chet, ihr Sor - gen, ver -
- row wilt find con - so - la - tion, soon thou for thy sor - row wilt
- row wilt find con - so - la - tion, soon thou for thy sor - row wilt find con - so - la -



See - le - und Her - ze, ach Je - su, durch - sü - sse mir See - le - und Her - ze!
joy and - sal - va - tion, Lord Je - sus, Thou - bring - est me joy and - sal - va - tion!
schwinde, - du Schmerze, ent - wei - chet, ihr Sor - gen, ver - schwinde, du
find con - so - la - tion, soon thou - for - thy - sor - row wilt - find con - so -

Tempo I.

Komm, mein Je - su, und er - quicke,
Come my - Je - sus and re - store me -

Schmerze!
la - tion.

Tempo I.

Ja, ich... komme und er -
Yea, I... come and will re -

komm, mein Je - su,
come my Je - sus,

komm, mein Je - su... und er - quicke
come my Je - sus... and re - store me -

quicke,
store thee,

ja, ich komme, ja, ich kom - me... und er - quicke dich...
yea, re - store thee, yea, I come and... will... re - store thee shed...

mich, komm, mein Je - su, und er - quicke mich mit dei - nem Gna - den blicke, mit
come, come my Je - sus, and re - store me shed thy grace and glad - ness o'er me, thy

— mit mei - nem Gna - den blicke, mit mei -
— My grace and glad - ness o'er thee, My grace —

dei - nem Gnaden blicke!
 grace and glad-ness o'er me.

- nem Gna - den blik - ke!
 - and - glad - ness o'er - thee.

21/9. **Coro.** *Italianate solo-tutti distinction*
 (Moderato $\text{♩} = 54$.) Long chorus, not segmented like earlier chorus (21/2), so perhaps from a different source?

Soprano. SOLO.
 Sei nun wieder zu - frieden, zu - frieden, mei - ne See - le,
 Come a - gain and be rest - ed, be rest - ed, O - my spir - it,

Alto. SOLO.
 Sei nun wieder zu -
 Come a - gain and be

Tenore.

Basso. SOLO.
 Sei nun wieder zu - frieden, mei - ne See - le,
 Come a - gain and be rest - ed, O my spir - it,

(Moderato.)

sei nun wieder zu - frieden, zu - frie - den, mei - ne See - le, zu - frie - den, mei -
 come a - gain and be rest - ed, be rest - ed, O — my spir - it, be rest - ed, O —
 frie - den, mei - ne See - le, zu - frie - den, mei -
 rest - ed, O — my spir - it, be rest - ed, O —
 sei nun wieder zu - frie - den, mei - ne See - le,
 come a - gain and be rest - ed, O — my spir - it,

— ne See - le, sei nun wieder zu - frie - den, sei nun wieder zu -
 — my spir - it, come a - gain and be rest - ed, come a - gain and be
 — ne See - le. mei - ne See - le, sei nun wieder zu - frie - den, mei - ne
 — my spir - it, O my spir - it, come a - gain and be rest - ed, O — my
 Chorale cantus firmus: This 1657 hymn by Georg Neumark was apparently one of Bach's favorites. Vs. 1 in tenor, Vs. 2 in soprano with oboe doubling.
TUTTI.
 Was hel - fen uns die schwe - ren
 Was hilft es, dass wir al - le
 How prof - it - less our bit - ter
 what do we gain each drear - y
 sei nun wieder zu - frie - den, zu - frie - den, sei nun wieder zu - frie - den,
 come a - gain and be rest - ed, be rest - ed, come a - gain and be rest - ed,

frie - den, mei - ne See - le, sei - ne See - le,
 rest - ed, O - my spir - it, O - my spir - it,

See - le, zu - frie - den, zu - frie - den, mei - ne See - le, sei nun
 spir - it, be rest - ed, be rest - ed, O my spir - it, come a -

Sor - gen, was hilft
 Mor - gen be seuf -

sor - row, how use -
 mor - row when we

mei - ne See - le, zu - frie - den, mei - ne See - le, sei nun wieder zu -
 O - my spir - it, be rest - ed, O my spir - it, come a - gain and be

sei nun wie - der zu - frie - den, mei - ne See - le, -
 come a - gain and be rest - ed, O - my spir - it, -

wie - der zu - frie - den, mei - ne See - le, mei - ne See - le, sei nun
 gain and be rest - ed, O - my spir - it, O my spir - it, come a -

uns un - ser Weh und Ach?
 zen un - ser Un - ge - mach?

less all our woe and pain,
 be - wail our lot a - gain?

frie - den, mei - ne See - le, zu - frie - den, mei - ne See - le,
 rest - ed, O - my spir - it, be rest - ed, O - my spir - it,

J.S. Bach - Church Cantatas BWV 21

1.

sei nun wie - der zu - frie - den, sei nun
come a - gain and be rest - ed, come a -

wie - der zu - frie - den, mei - ne See - le!
gain and be rest - ed, O — my spir - it!

sei nun wie - der zu - frie - den!
come a - gain and be rest - ed!

2.

frie - den, zu - frie - den, mei - ne See - - - le, sei nun
rest - ed, be rest - ed, O — my spir - - - it, come a -

See - le,
spir - it,

sei nun wie - der zu - frie - -
come a - gain and be rest - -

sei nun wie - der zu - frie - den, mei - ne See - le,
come a - gain and be rest - ed, O — my spir - it,

2.

wie - der zu - frie - den, sei nun
gain and be rest - ed, come a -

- den, zu frie - den, mei - ne See
- ed, be rest - ed, O my spir -

Wir
We

sei nun wie - der zu - frie - den, zu - frie - den, mei - ne See -
come a - gain and be rest - ed, be rest - ed, O my spir -

wie - der zu - frie - den, sei nun wie - der zu - frie - den, mei - ne
gain and be rest - ed, come a - gain and be rest - ed, O my

le, sei nun wie - der zu - frie - den,
it, come a - gain and be rest - ed,

ma - chen un - ser Kreuz und
make our care and our dis -

le,
it, sei nun wie - der zu - frie - den, zu -
come a - gain and be rest - ed, be

J.S. Bach - Church Cantatas BWV 21

See - le, mei - ne See - le, sei nun wie - der zu -
spir - it, O — my spir - it, come a - gain and be

sei nun wie - der zu - frie - den, mei - ne See - - - - -
come a - gain and be rest - ed, O — my spir - - - - -

Leid
tress

frie - den, sei nun wie - der zu - frie - den, mei - ne
rest - ed, come a - gain and be rest - ed, O — my

frie - - - - - den, zu - frie - - - - -
rest - - - - - ed, be rest - - - - -

le, sei nun wie - der zu - frie - den, mei - ne See - le, sei nun
it, come a - gain and be rest - ed, O — my spir - it, come a -

nur grö - - sser durch die Trau - -
the great - - er by our bit - -

See - le, sei nun wie - der zu - frie - den, mei - ne
spir - it, come a - gain and be rest - ed, O — my

- den, sei nun wieder zu - frieden, zu - frie - den, mei - ne See - le, zu -
 - ed, come a - gain and be rest - ed, be rest - ed, O — my spir - it, be
 wie - der zu - frie - den, mei - ne See - le, zu - frie - den, zu -
 gain and be rest - ed, O — my spir - it, be rest - ed, be
 rig - keit.
 ter - ness.
 See - le, sei nun wieder zu - frie - den. mei - ne
 spir - it, come a - gain and be rest - ed, O — my

B
 frie - den, mei - ne See - le!
 rest - ed, O — my spir - it!
 TUTTI.
 frie - den, mei - ne See - le! Sei nun wieder zu - frie -
 rest - ed, O — my spir - it! Come a - gain and be rest -
 Sei nun wieder zu - frie - den, sei nun
 Come a - gain and be rest - ed, come a -
 TUTTI.
 See - le, mei - ne See - le, denn der
 spir - it, O my spir - it, for - the -
 B
 mf

TUTTI.

Denk' und
Think that

- - den, sei nun wie - der zu - frie - den, zu - frie - den, mei - ne See - le,
- - ed, come a - gain and be rest - ed, be rest - ed, O my spir - it,

wie - der zu - frie - - - den, mei - ne Seele, mei - ne See - le, denn der
gain and be rest - - - ed, O my spir - it, O — my spir - it, for - the -

Herr thut dir Guts, denn der Herr thut dir Guts, thut dir Guts, sei nun wieder zu -
Lord doth thee bless, for - the Lord doth thee bless, doth thee bless, come a - gain and be

nicht in dei - ner Drang - sals - hit -
dass der Gott im Scho - sse - sit -
not, when hot af - flic - tion press -
he whom hun - ger ne'er dis - tress -

denn der Herr thut dir Guts, sei nun wie - der zu - frie - - - den,
for - the - Lord doth thee bless, come a - gain and be rest - - - ed,

Herr thut dir Guts, sei nun wie - der zu - frie - den, sei nun wie - der zu -
Lord doth thee bless, come a - gain and be rest - ed, come a - gain and be

frie - - den, mei - ne See - le, sei nun wie - der zu - frie - - - den,
rest - - ed, O my spir - it, come a - gain and be rest - - - ed,

ze, _____ dass du
ze, _____ der sich
es, _____ that God
es, _____ may live

mei - ne Seele, zu - frie - den, mei - ne See - le, sei nun wie - der zu - frie -
O — my spir - it, be rest - ed, O — my spir - it, come a - gain and be rest -

frie - den, zu - frie - den, mei - ne See - le, sei nun wie - der zu - frie -
rest - ed, be rest - ed, O — my spir - it, come a - gain and be rest -

sei nun wie - der zu - frie - den, mei - ne See - le, denn der
come a - gain and be rest - ed, O my spir - it, for the

von Gott ver - las - sen sei - st,
mit ste - tem Glück - ke
has then for - got - ten thee,
from trou - bles whol - ly

- den; denn der Herr thut dir Guts, 1. sei nun wie - der zu - frieden, mei - ne
- ed, for - the - Lord doth thee bless, 1. come a - gain and be rest - ed, O — my -
2. denn der Herr thut dir
2. for the Lord doth thee

- den, denn der Herr thut dir Guts, 1. denn der Herr thut dir
- ed, for - the - Lord doth thee bless, 1. for - the - Lord doth thee
2. thut dir
2. doth - thee -

Herr thut dir Guts, sei nun wie - der zu - frie - den,
Lord doth thee bless, come a - gain and be rest - ed,

Seele, denn der Herr thut dir Guts, denn der Herr, der Herr thut dir Guts.
spir-it, for_ the_ Lord doth thee bless, for the Lord, the Lord doth thee_ bless.

Guts, thut dir Guts, mei-ne See - le, denn der Herr thut dir Guts. Sei nun
bless, doth thee bless, O my spir - it, for the Lord_ doth thee bless. Come a -

denn der Herr thut dir Guts, der Herr thut dir Guts,
for_ the_ Lord doth thee bless, the Lord doth thee bless,

speist. _____
free. _____

Guts, denn der Herr thut dir Guts. mei-ne See - le, mei - ne
bless, for_ the_ Lord doth thee bless, O my spir - it, O_ my

Guts, sei nun wieder zu - frie - - - den, mei - - - ne_ See - le,
gain, come a - gain and be rest - - - ed, O_ my_ spir - it,

sei nun wieder zu - frie - den, denn der Herr thut dir Guts, sei nun
come a - gain and be rest - ed, for_ the_ Lord doth thee bless, come a -

C

Die Fol - ge -
In God's good

See - le, sei nun wie - der zu - frie - den, mei -
spir - it, come a - gain and be rest - ed, O -

sei nun wie - der zu - frie - den, mei - ne See - le, denn der
come a - gain and be rest - ed, O - my spir - it, for - the -

wie - der zu - frie - den, sei nun wie - der zu - frie -
gain and be rest - ed, come a - gain and be rest -

C

zeit ver - ä - n - dert viel
time will be dis - closed

- ne Seele, denn der Herr thut dir Guts, thut dir Guts, sei nun wie - der zu -
my spir - it, for - the - Lord doth thee bless, doth thee bless, come a - gain and be

Herr thut dir Guts, denn der Herr thut dir Guts, sei nun wie - der zu - frie -
Lord doth thee bless, for the Lord doth thee bless, come a - gain and be rest -

den,
ed, denn der Herr thut dir Guts,
for - the - Lord doth thee bless,

und set - zet Jeg - li -
 how each one's lot will

frie - den, denn der Herr thut dir Guts, sei nun wie - der zu - frie - den,
 rest - ed, for - the - Lord doth thee bless, come a - gain and be rest - ed,

- den, mei - ne See - le, mei - ne See - le, denn der
 - ed, O my spir - it, O my spir - it, for - the -

sei nun wie - der zu - frie - den, denn der Herr thut dir Guts, meine
 come a - gain and be rest - ed, for - the - Lord doth thee bless, O my

chem sein Ziel.
 be dis - posed.

denn der Herr thut dir Guts, sei nun wieder zu - frie - den, der Herr thut dir Guts.
 for the Lord doth thee bless, come a - gain and be rest - ed, the Lord doth thee bless.

Herr thut dir Guts, thut dir Guts, sei nun wieder zu - frie - den, der Herr thut dir Guts.
 Lord doth thee bless, doth thee bless, come a - gain and be rest - ed, the Lord doth thee bless.

See - le, denn der Herr thut dir Guts, denn der Herr thut dir Guts.
 spir - it, for the Lord doth thee bless, for the Lord doth thee bless.

21/10. **Aria.** FM - Dm da capo continuo aria. A section has major scalar and arpeggiated figures somewhat like early Heinen or maybe Vivaldi.
(Allegro moderato) ♩ = 120.)

Musical score for the continuo aria, showing a treble and bass clef with a 3/8 time signature and a mezzo-forte (mf) dynamic marking.

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.

Tenore.

Er - freu - e - dich, See - le, er - freu - e - dich,
 Re - joice O - my - spir - it, re - joice in - thy -

Musical score for the tenor part, showing a single treble clef staff with lyrics and a piano (p) dynamic marking.

Her - ze, er - freu - e - dich,
 glad - ness, re - joice O - my -

Musical score for the continuo part, showing a treble and bass clef with lyrics and dynamic markings (mf and p).

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See - le, er - freu - e dich, Her - ze, ent - wei - che nun, Kum - mer, ver -
spir - it, re - joice in thy glad - ness, be - gone all ye sor - rows, a -

schwin - de, du Schmer - ze, ent - wei - che nun, Kum - mer, ver - schwin - de, du
way with all sad - ness, be - gone all ye sor - rows, a - way with all

Schmerze!
sad - ness!

Er - freu - e dich, See - le, er -
Re - joice O my spir - it, re -

freu - e dich, Her - ze, er - freu - e dich, See - le, er - freu - e dich,
joice in thy glad - ness, re - joice O my spir - it, re - joice in thy

Her - ze, - ent - wei - che nun, Kum - mer, ver - schwin - de, du Schmer - ze, ent -
glad - ness, - be - gone all ye sor - rows, a - way with all sad - ness, be -

wei - che nun, Kum - mer, ver - schwin - de, du Schmerze, ent - wei - che - nun,
gone all ye sor - rows, a - way with all sad - ness, be - gone all - ye

Kum - mer, ver - schwin - de, du Schmerze!
sor - rows, a - way with all sad - ness!

Ver - wand - le - dich,
Thy wa - ters of -

Wei - nen, in - lau - te - ren - Wein, ver - wand - le - dich, Wei - nen, in -
 weep - ing - are - turned in - to - wine, thy wa - ters - of - weep - ing - are -

lau - te - ren - Wein, es wird nun - mein Äch - zen ein Jauch - zen nur
 turned in - to - wine, give thanks un - to - God for the joy that is

sein!
 thine!

Es
 For

mf *p*

bren - net - und - flam - met die - rei - ne - ste - Ker - ze der Lie - be, des
 love in - my - heart like - a - can - dle - is - burn - ing, it glows with a

Tro - stes in See - le_ und Brust, weil Je - sus mich trö - stet mit
 flame that is stead - y_ and clear, in joy or in sad - ness my

himm - li - scher Lust, weil Je - sus mich trö - stet mit himm - li - scher Lust.
 com - fort and_ cheer, in grief or in glad - ness my com - fort - and - cheer.

Da Capo.

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 Heinrich's "Heilig." 3 trumpets and timpani enter.

21/11. **Coro.**

Grave. (♩ = 60.) Permutation fugue. See also 21/6.

Soprano.
 Das Lamm, das er - wür - get ist, ist
 The Lamb that was sac - ri - ficed is

Alto.
 Das Lamm, das er - wür - get ist, ist
 The Lamb that was sac - ri - ficed is

Tenore.
 Das Lamm, das er - wür - get ist, ist
 The Lamb that was sac - ri - ficed is

Basso.
 Das Lamm, das er - wür - get ist, ist
 The Lamb that was sac - ri - ficed is

Grave.

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wür - dig zu neh - men Kraft und Reich - thum und
 wor - thy to have all might, and rich - es, and

wür - dig zu neh - men Kraft und Reich - thum und
 wor - thy to have all might, and rich - es, and

wür - dig zu neh - men Kraft und Reich - thum und
 wor - thy to have all might, and rich - es, and

wür - dig zu neh - men Kraft und Reich - thum und
 wor - thy to have all might, and rich - es, and

Weis - heit und Stär - ke und Eh - re und
 wis - dom, and pow - er, and hon - or, and

Weis - heit und Stär - ke und Eh - re und
 wis - dom, and pow - er, and hon - or, and

Weis - heit und Stär - ke und Eh - re und
 wis - dom, and pow - er, and hon - or, and

Weis - heit und Stär - ke und Eh - re und
 wis - dom, and pow - er, and hon - or, and

A Allegro. (♩=96.)

Preis und Lob.
glo - ry and praise.

Preis und Lob.
glo - ry and praise.

Preis und Lob.
glo - ry and praise.

SOLO.

Preis und Lob. Lob und Eh.re und Preis und Gewalt sei
glo - ry and praise. Praise and glo-ry and might un-to God for

A Allegro.

mf

SOLO.

Lob und Eh.re und Preis und Ge.
Praise and glo - ry and might un-to

unserm Gott von E.wigkeit zu E - wigkeit. A -
ev - er and for - ev - er to e - ter - ni - ty. A -

A Allegro.

mf

SOLO.

Lob und Eh-re und
Praise and glo-ry and

walt sei unserm Gott von E-wigkeit zu E-wigkeit. A-
God for ev-er and for ev-er to e-ter-ni-ty. A-

-men. Al-le-lu-ja, Al-le-lu-
-men. Al-le-lu-ja, Al-le-lu-

SOLO.

Lob un-
Praise and

Preis und Gewalt sei unserm Gott von E-wigkeit zu E-wigkeit. A-
might un-to God for ev-er and for ev-er to e-ter-ni-ty. A-

men. Al-le-lu-
men. Al-le-lu-

ja, Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-
ja, Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-

Eh - re und Preis und Ge - walt sei unserm Gott von E - wig - keit zu
 glo - ry and might un - to God for ev - er and for ev - er to e -

ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al -
 ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al -

ja! Amen, A - - - - - men.
 ja! A - men, A - - - - - men.

B

E - wig - keit. A - - - - -
 ter - ni - ty. A - - - - -

- - - - - men, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -
 - - - - - men, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -

le - lu - ja, Al - le - lu - ja! A - men, A - - - - -
 le - lu - ja, Al - le - lu - ja! A - men, A - - - - -

TUTTI.

Lob und Eh - re und Preis und Gewalt sei
 Praise and glo - ry and might un - to God for

B

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men, Al - le - lu -
men, Al - le - lu -

ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -
ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -

TUTTI.
men. Lob und
men. Praise and

un - serm Gott von E - wig - keit zu E - wig - keit. A -
ev - er and - for ev - er to e - ter - ni - ty. A -

ja, Al - le - lu - ja, Al - le - lu - ja, Al -
ja, Al - le - lu - ja, Al - le - lu - ja, Al -

ja! A - men, A - men.
ja! A - men, A - men.

Eh - re und Preis und Ge - walt sei un - serm Gott von
glo - ry and might un - to God for ev - er and for

J.S. Bach - Church Cantatas BWV 21

le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! A - men,
le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! A - men,

TUTTI.
Lob und Eh - re und
Praise and glo - ry and

E - wig - keit zu E - wig - keit. A - - - -
ev - er to e - ter - - - - ni - ty. A - - - -

- - - - - men, Al - le - lu - ja, Al - le - lu -
- - - - - men, Al - le - lu - ja, Al - le - lu -

p.

A - - - - - men.
A - - - - - men.

Preis und Gewalt sei un - serm Gott von E - wig - keit zu
might un - to God for ev - er and for ev - er to e -

ja, Al - le - lu - ja, Al - le - lu - ja, Al -
ja, Al - le - lu - ja, Al - le - lu - ja, Al -

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TUTTI.

Lob und Eh-re und Preis und Ge-walt sei
 Praise and glo-ry and might un-to God for

E-wig-keit. A-
 ter - ni - ty. A -

- men, Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-
 - men, Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-

le-lu-ja, Al-le-lu-ja! Amen, A-
 le-lu-ja, Al-le-lu-ja! A-men, A-

un-serm Gott von E-wig-keit zu E-wig-keit. Al-le-lu-ja! A-
 ev-er and for ev-er to e-ter-ni-ty. Al-le-lu-ja! A-

- men, Al-le-lu-ja!
 - men, Al-le-lu-ja!

ja, Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja! A-
 ja! Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja! A-

- men, Al-le-lu-ja, Al-le-lu-ja!
 - men, Al-le-lu-ja, Al-le-lu-ja!

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le - lu - ja, Al - le - lu - ja! Lob und Eh - re und
 le - lu - ja, Al - le - lu - ja! Praise and glo - ry and

le - lu - ja. Al - le - lu - ja! Lob und Eh - re und
 le - lu - ja, Al - le - lu - ja! Praise and glo - ry and

le - lu - ja, Al - le - lu - ja! Lob und Eh - re und
 le - lu - ja, Al - le - lu - ja! Praise and glo - ry and

men. Lob und Eh - re und
 men. Praise and glo - ry and

Preis und Gewalt sei un - serm Gott von E - wig - keit zu
 might un - to God for ev - er and for ev - er to e -

Preis und Gewalt sei un - serm Gott von E - wig - keit zu
 might un - to God for ev - er and for ev - er to e -

Preis und Gewalt sei un - serm Gott von E - wigkeit zu
 might un - to God for ev - er and for ev - er to e -

Preis und Gewalt. Al - le - lu - ja! A - - - -
 might un - to God. Al - le - lu - ja! A - - - -

ja, Al - le - lu - ja, Al - le - lu - ja, Al -
 ja, Al - le - lu - ja, Al - le - lu - ja, Al -

ja, Amen, A - men, Al -
 ja, A - men, A - men, Al -

Eh - re und Preis und Ge - walt sei un - serm Gott von
 glo - ry and might un - to God for ev - er and for

E

- men, Al - le - lu - ja! A - men,
 - men, Al - le - lu - ja! A - men,

le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! A -
 le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! A -

le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! A - men, A -
 le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! A - men, A -

E - wig - keit zu E - wig - keit. Al - le - lu - ja! A -
 ev - er to e - ter - ni - ty. Al - le - lu - ja! A -

E

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A - - - - - men, Amen, A - men, Al - le - lu - ja!
A - - - - - men, A - men, A - men, Al - le - lu - ja!

- men. Amen, A - men, Amen, A - men, Al - le - lu - ja!
- men, A - men, A - men, A - men, A - men, Al - le - lu - ja!

- - - - - men, A - men. Amen, A - men, Al - le - lu - ja!
- - - - - men, A - men, A - men, A - men, Al - le - lu - ja!

- - - - - men, Amen, A - - - - - men,
- - - - - men, A - men, A - - - - - men,

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The fifth staff is a keyboard accompaniment (piano and organ) with a complex rhythmic pattern of sixteenth and thirty-second notes.

A - - - - - , men, A - men, Al - le - lu - ja!
A - - - - - - - - - - - men, A - men, Al - le - lu - ja!

A - - - - - men, A - men, A - men, Al - le - lu - ja!
A - - - - - men, A - men, A - men, Al - le - lu - ja!

A - - - - - men, A - men, A - men, Al - le - lu - ja!
A - - - - - men, A - men, A - men, Al - le - lu - ja!

A - - - - - men, A - men, Al - le - lu - ja!
A - - - - - men, A - men, Al - le - lu - ja!

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics underneath. The fifth staff is a keyboard accompaniment with a complex rhythmic pattern of sixteenth and thirty-second notes, including a trill (tr) in the right hand.