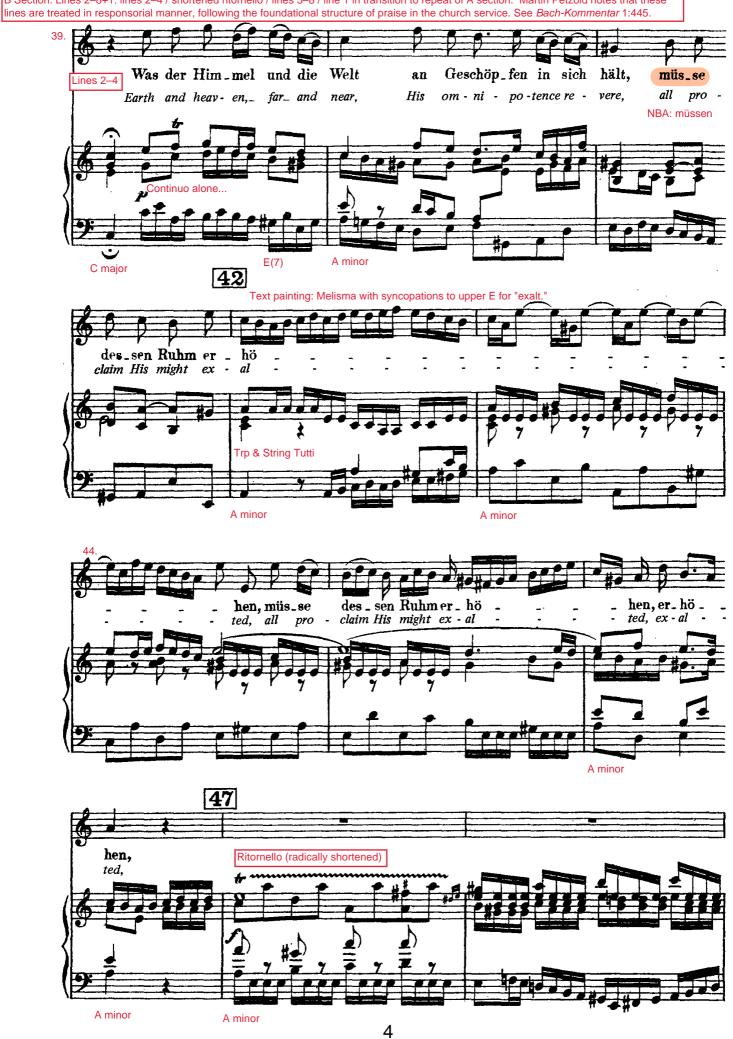
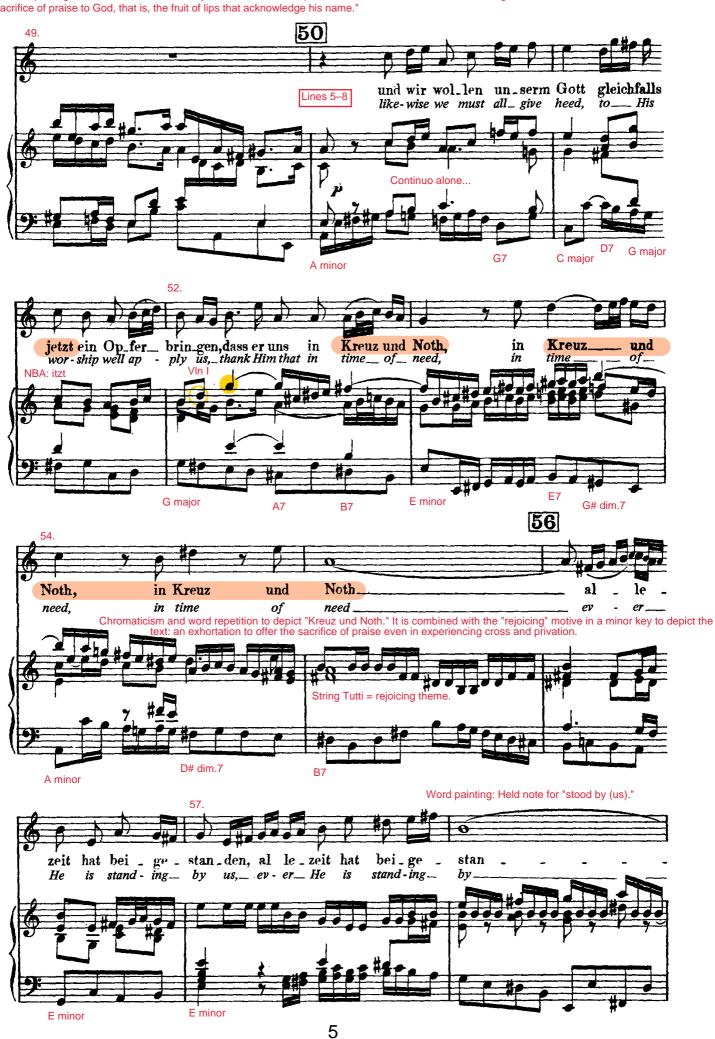






B Section: Lines 2-8+1: lines 2-4 / shortened ritornello / lines 5-8 / line 1 in transition to repeat of A section. Martin Petzold notes that these

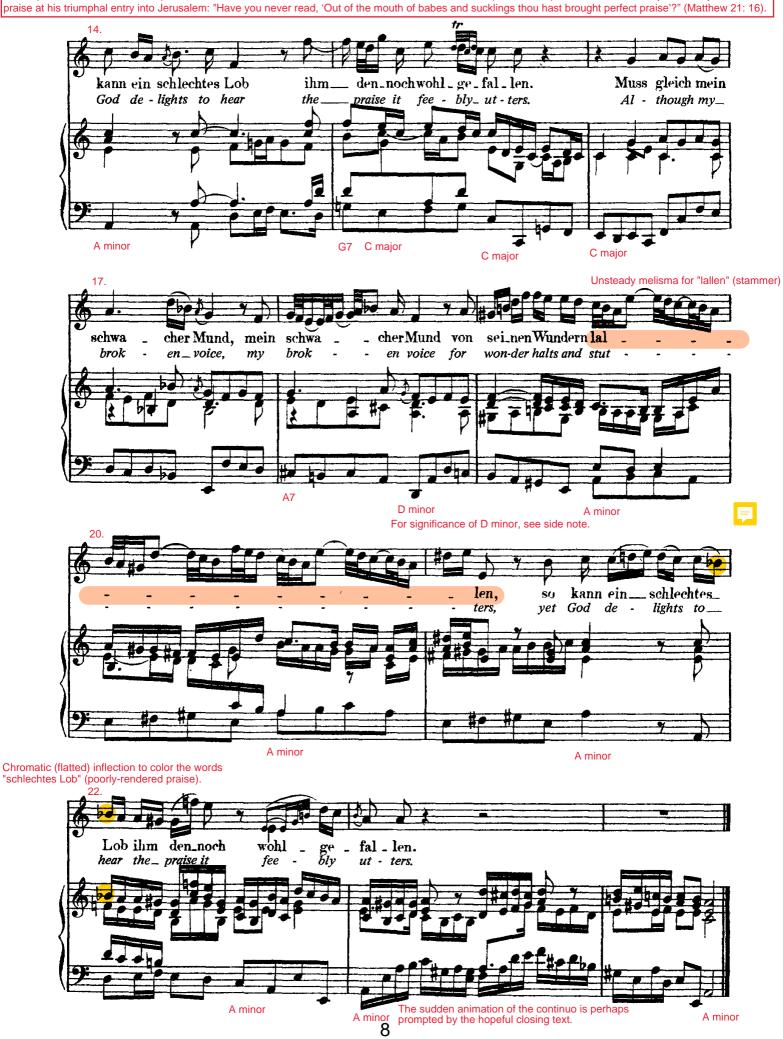






twice).

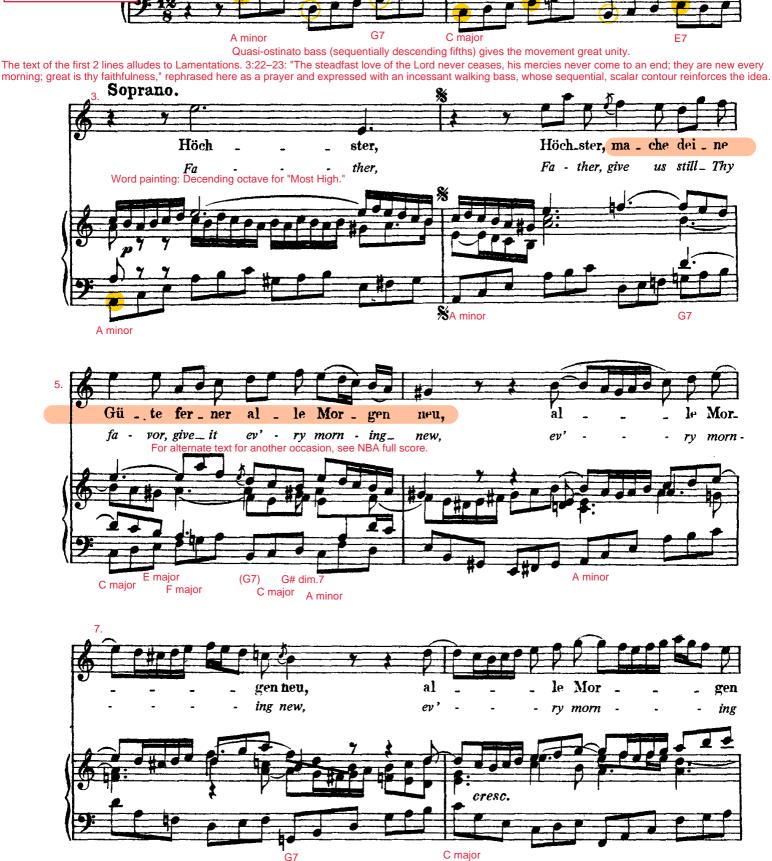


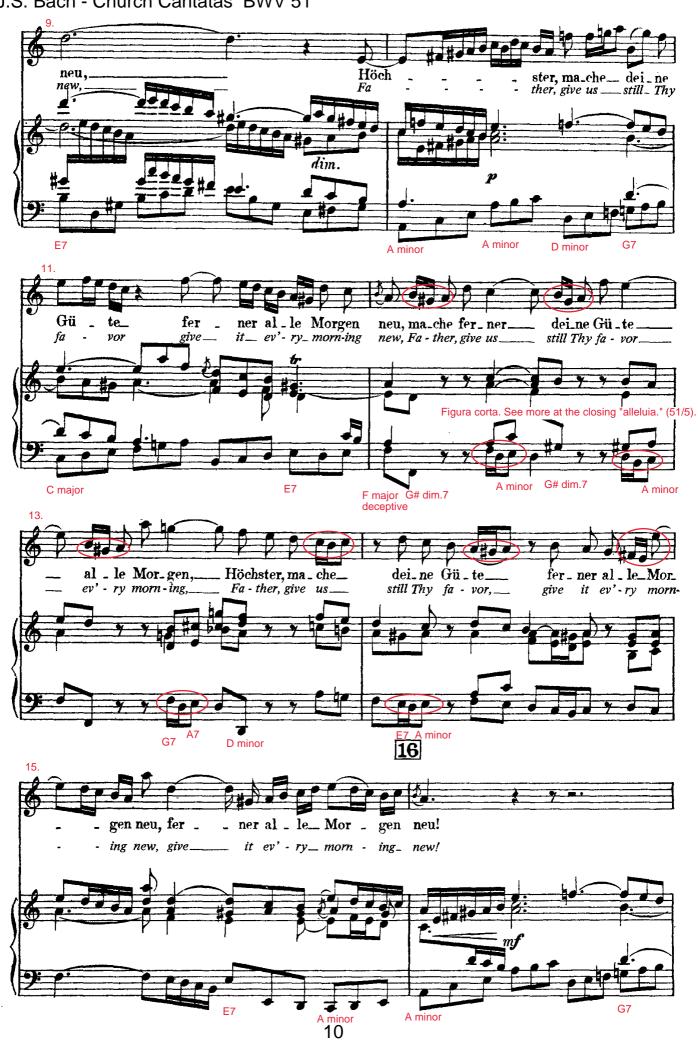


In the second aria, the singer makes allusion to Lamentation 3:22-23 (see below). The most striking musical feature is the quasi-ostinato "walking bass," a biplanar descending sequence, whose regular oscillation suggests inevitable continuation, presumably depicting the textual idea of God's favor, which continues unfailingly day after day. Bach divides the poem's lines (rhyme scheme of ABABCC), into 2 + 4, employing da capo form so that the first two lines get the primary emphasis.

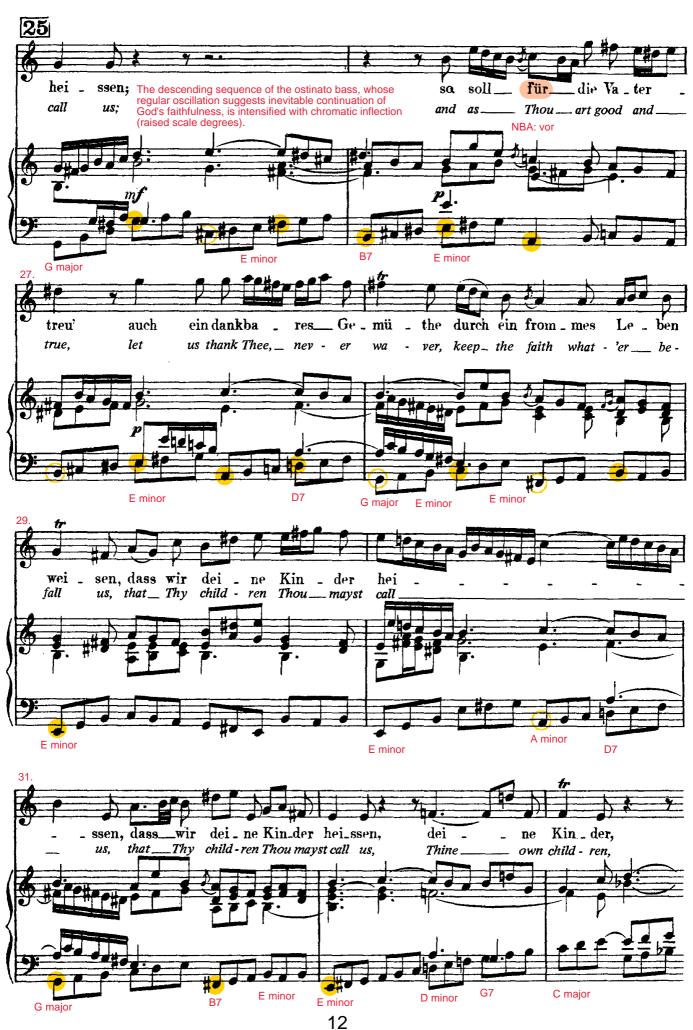


The text of the first 2 lines alludes to Lamentations. 3:22-23: "The steadfast love of the Lord never ceases, his mercies never come to an end; they are new every



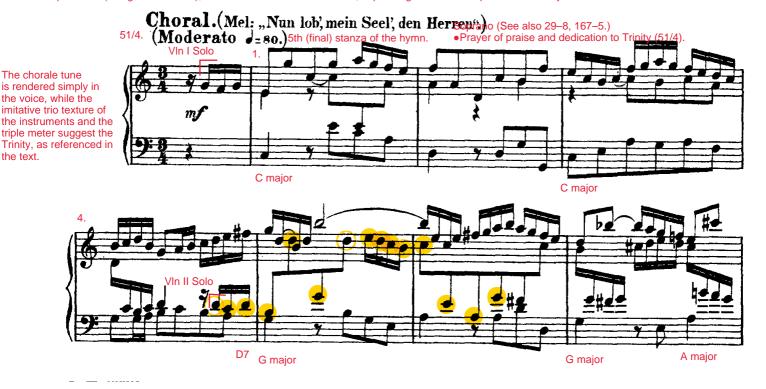




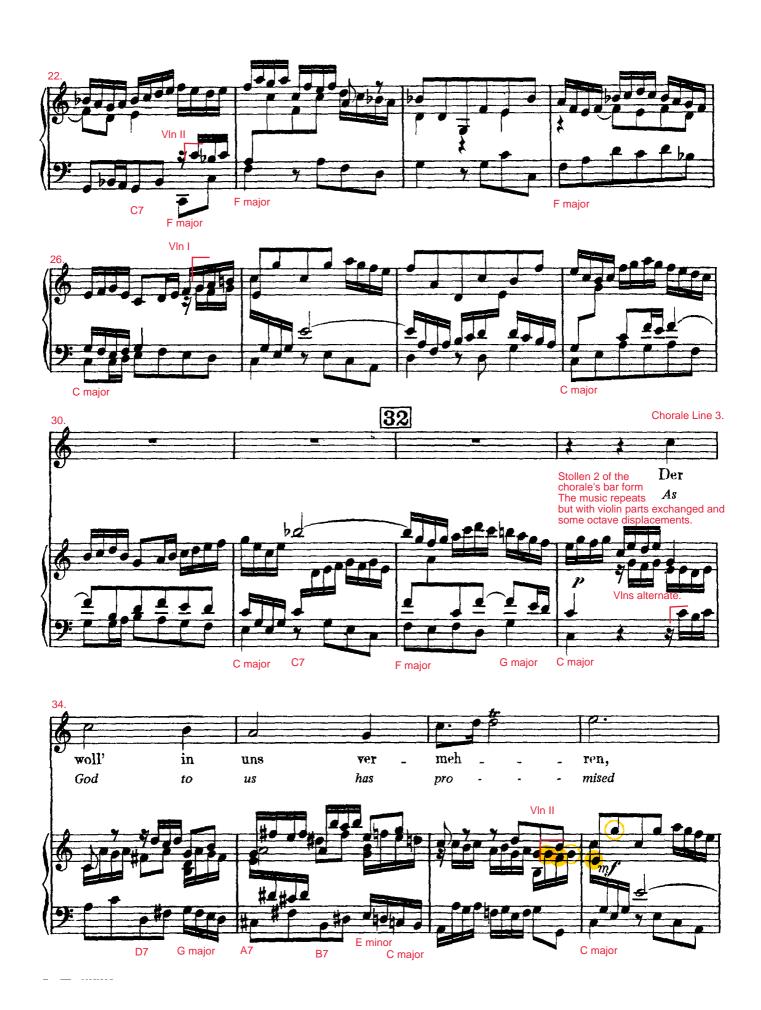




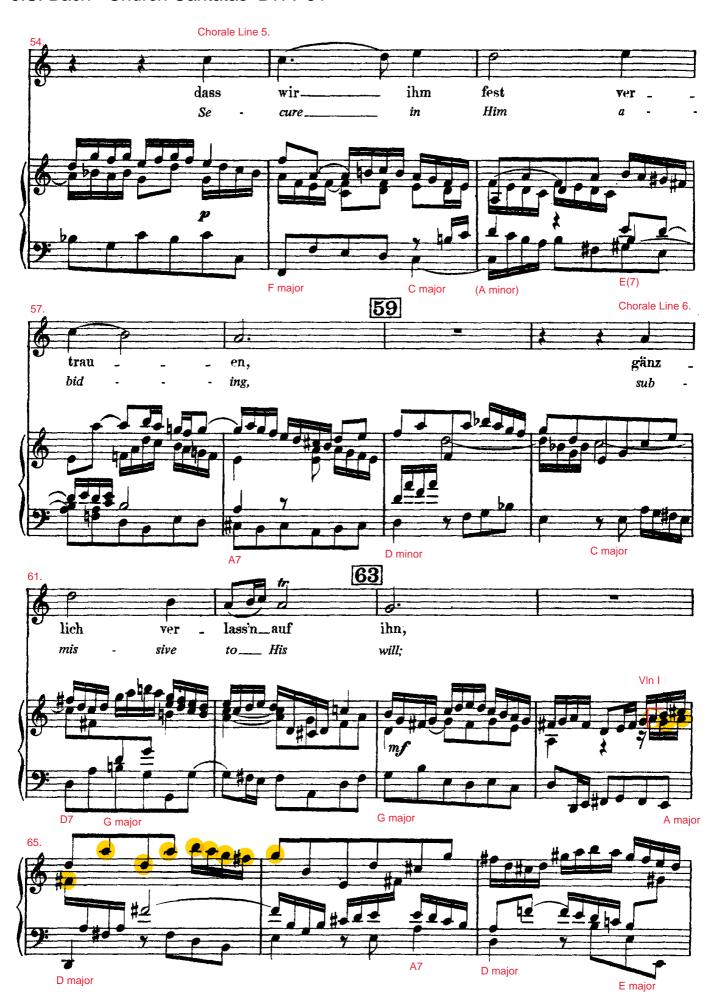
As in the case of most cantatas, BWV 51 ends with a chorale. This is the 5th stanza of five in the 1530 chorale "Nun lob, mein Seel, den Herren" by Johann Gramann (1487–1541). It is sung by the soloist alone (rather than by a four-part vocal ensemble as is most usually the case), accompanied by a busy string accompaniment (in fugal trio texture), which also serves as a ritornello, separating the individual phrases of the hymn.



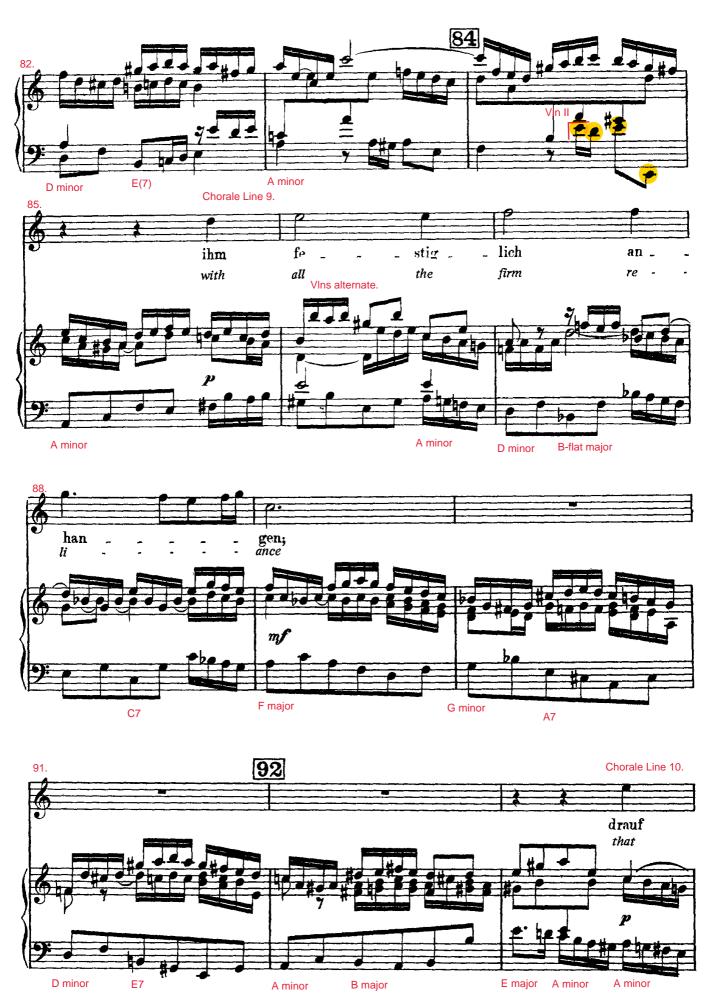




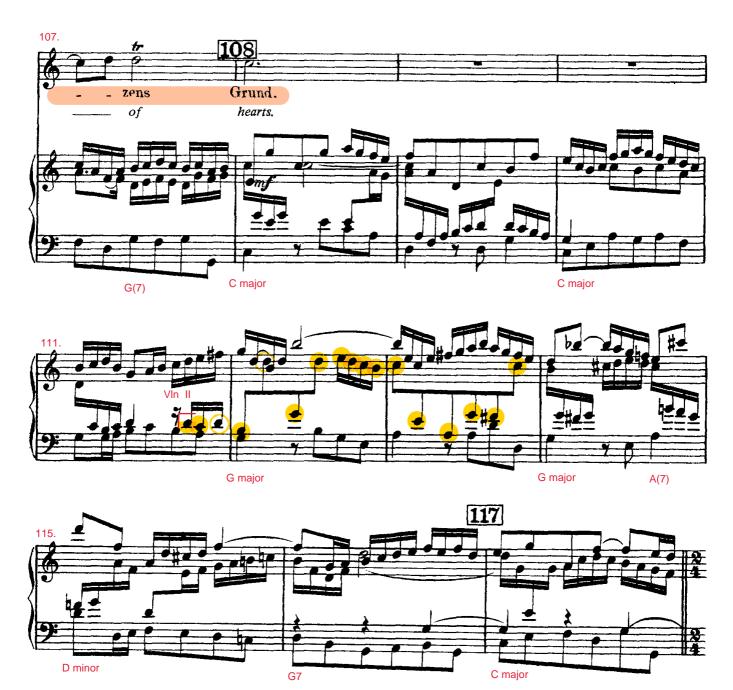












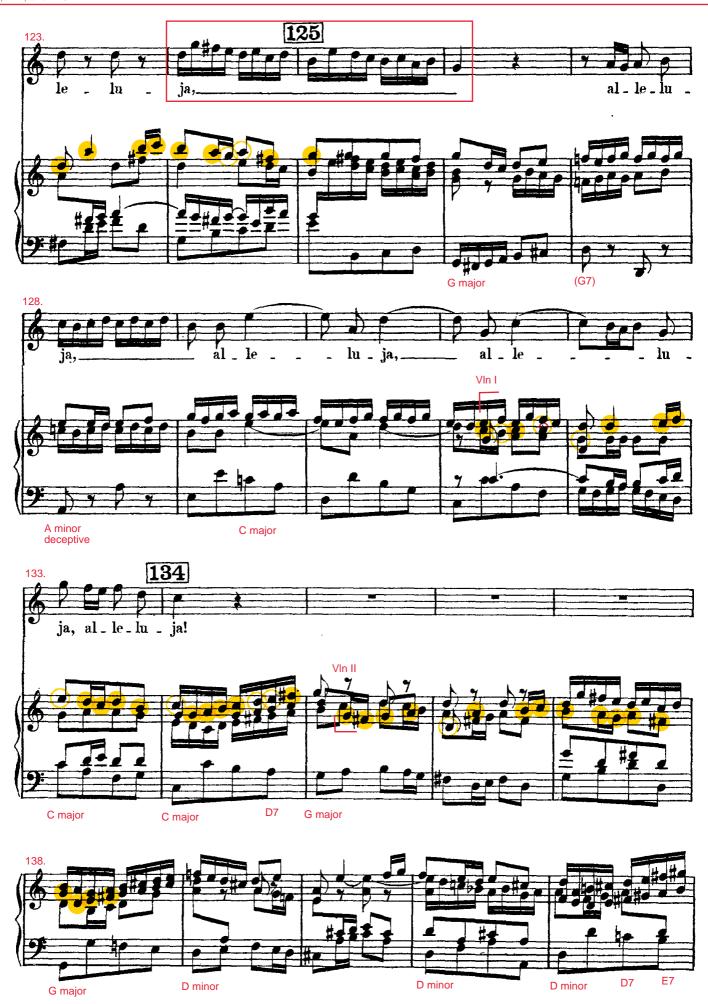
The high trumpet and tutti strings return for the closing "alleluia," which is technically demanding not only for its long arabesques of sixteenth notes but also for the range of its vocal part, which reaches to high C, as it did briefly in the opening movement. In several ways, the movement is reminiscent of the opening movement: 2/4 meter here, common meter in 51/1, key of C major, instrumentation of trumpet with strings. The movement is a fugal, with the subject featuring the figura corta.

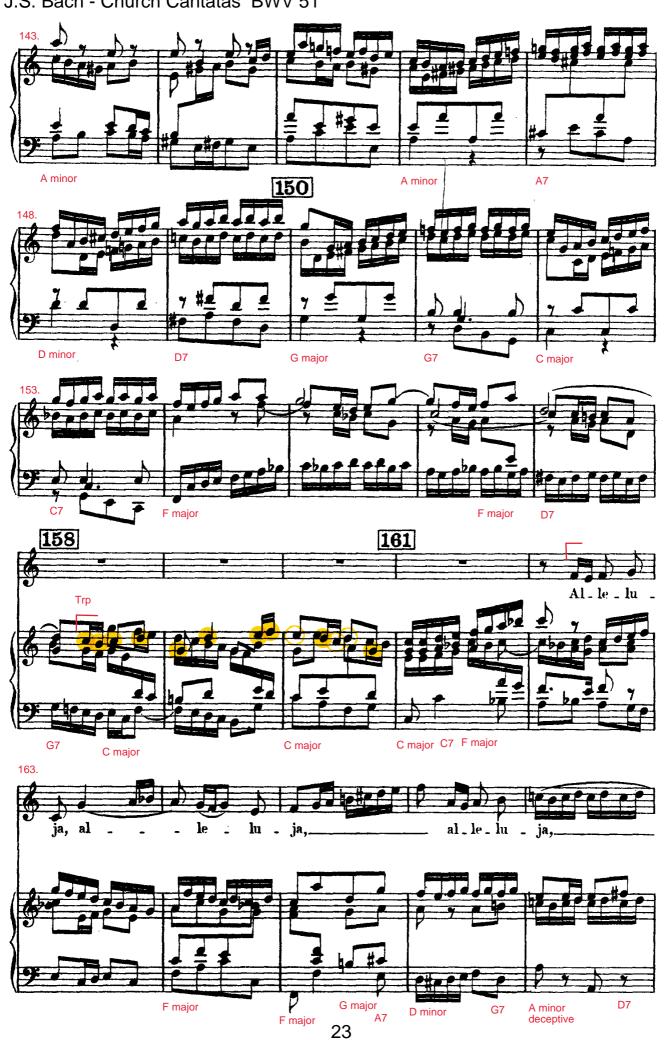


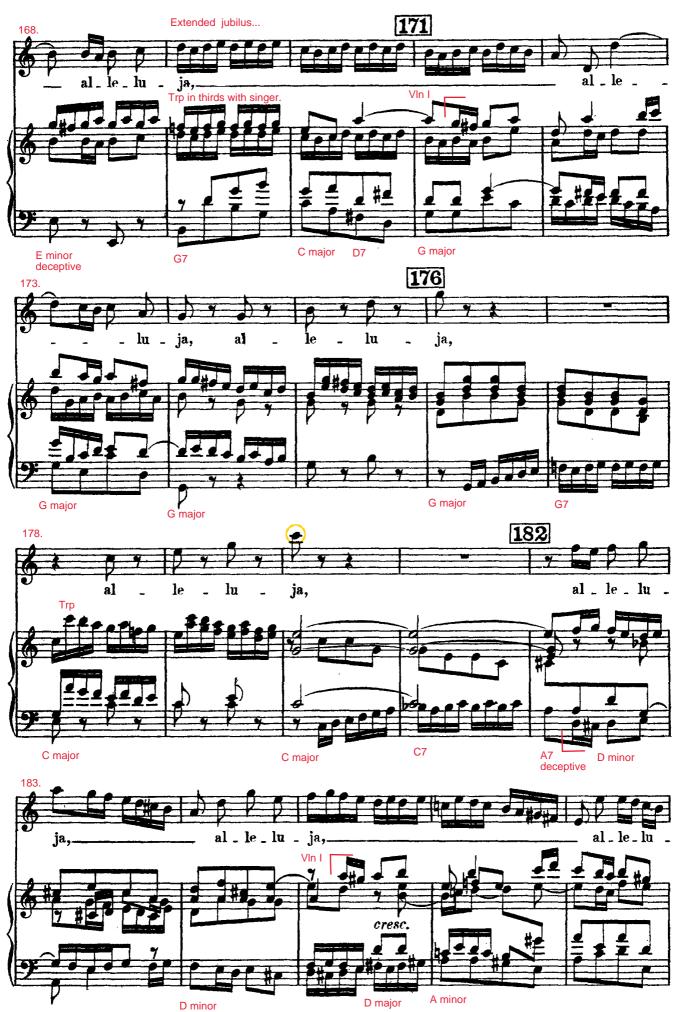
critischer Musikus" (Leipzig, 1745), May 14, 1737, entry, p. 62; quoted in Elinore Barber, "J. S. Bach and the critics," "Bach" 2 (July 1971), p. 5.



The figura corta was defined as an ornament by W.C. Printz in 1689 and by Johann Gottfried Walther in his lexicon of 1732. "Figura corta consists of three fast notes, one of which by itself is as long as the other ones." (Johann Walther, Lexikon, 1732. p. 244, translated). It could be long-short-short or short-short-long. Albert Schweitzer interpreted it as a "joy motive." See Albert Schweitzer, J. S. Bach, trans. Ernest Newman (Boston: Bruce Humphries Pub., 1962), vol. 2, pp. 65–66.









J.S. Bach - Church Cantatas BWV 51 Extended jubilus... G major E major A minor 213. аł cresc. Most dramatic extended jubilus... dim. C major al\_le\_lu C7 F major C major C major C major 26