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NBA I/16; BC A99a-c

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

*1 Peter 5:6-11 (Cast all your cares on God)—the cantata relates more to the Epistle than the Gospel

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

Librettist: perhaps Salomon Franck (see notes).

Movements 3-9 perhaps based on a chorale by Johann Rist:

"Jammer hat mich ganz umgeben" (1642). This cantata was probably revised one or more times.

FP: December 1713?; 17 June 1714 (Weimar Palace Chapel).

Most movements go back to earlier, one-part version.) See Wolff, "Learned Musician," 163; Martin Petzoldt, "Bach-Kommentar" 1:75, 79, and note above. Regarding

source material, see note.

Leipzig performance (13 June 1723) had 11 movements.

Two-part Weimar cantata. Modern elements include recitative and da capo form; an older element is the amount of interspersed biblical text (exclusively set for chorus). Certain aspects are reminiscent of Vivaldi (Bach had learned Vivaldi style, transcribing Vivaldi concertos). The cantata is sectional and theatrical. Bach's twins had died in February 1713, perhaps influencing the work.

Instrumentation:

Tromba I, II, III

Timpani

Tbn I, II, III, IV

Oboe

Vln I & II

Vla

Fagotto,

Vilonecello,

Violone,

Organo

With regard to ripieno parts, see side note.



Sinfonia. 21/1.

1. Adagio assai. (♩ = 88.)

Affect-laden sinfonia (thematically independent). 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 a slow movement by Corelli or Vivaldi. See also 21/3.

J.S. Bach - Church Cantatas BWV 21

10.

C minor

12.

C minor

14.

D-flat major

F# dim.7

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

15.

G major

E dim.7

F minor

17.

C minor

G7

19.

C7

F minor

F# dim 7

C minor

21/2. Coro.

(Andante con moto ♩ = 72.)

"Hammering quasi-fugal theme"

• God comforted me in my grief: Psalm 94:19 (21/2).

For a word-for-word translation, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

Traditional concerted motet in 2 main sections separated in m. 38 with the word "aber" (but), marked adagio, followed by vivace. See above for Mattheson's objections to this movement. See also Petzoldt, "Bach Kommentar," vol. 1, 76.

Sectional beginning, later "noodling."

Instrumentation:
Oboe
2 Vlns
2 Vlas
Continuo with Bassoon

1. 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,

Bach's contemporary, Johann Mattheson criticized this movement: the repetitions of "ich." See NBR No. 319, BD II, No. 200 (see note).

Bach's fugue subject here in 21/2 as well as the one in BWV 541 may be derived from the finale of Vivaldi's Concerto in D minor, Op. 3, No. 11, which Bach also transcribed for organ (BWV 596). See Richard P. Jones, *The Creative Development of Johann Sebastian Bach*, vol. 1 (Oxford: Oxford University Press, 2007), p. 251, citing Alfred Dürr "Studien über die frühen Kantaten Johann Sebastian Bachs," 186; Martin Petzoldt, *Bach-Kommentar* 1:78. In addition, Jones writes, "No less evident, however, is the cantata movement's link with the past: we hear the concertato style of the seventeenth century..."

(Andante con moto.)

C minor

Walking bass of sinfonia...

Eric Chafe writes, "In the first chorus Bach not only repeats the initial four words a second time within the theme itself but also lends them an emphatic character with tone repetitions that overlap the entrances of the theme in the various voices, thereby ensuring that the reiterations themselves (and the dissonance-resolution patterns they introduce) form part of the core meaning of the movement. Along with Bach's carrying over the walking-bass idea from the Sinfonia, these details contribute to the establishing of a framework from which the individual consciousness, obsessively projected in the many repetitions of the word 'ich,' cannot free itself." See *Analyzing Bach Cantatas* (New York: Oxford University Press, 2000), p. 52.

4.

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

Tutti

G minor

7.

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 Be-küm-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-

Ob

9.

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 Be-küm-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

G minor B-flat major

J.S. Bach - Church Cantatas BWV 21

12.

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-
G minor

14.

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

Ob

G minor

J.S. Bach - Church Cantatas BWV 21

16.

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

zen, ich hat-te viel Beküm-mer-nis, ich hat-te viel Be-
bled, 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-zen,
sore dis-tressed, my spir-it trou-bled, my spir-it trou-bled, my spir-it trou-

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

B-flat major

19.

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

küm-mer-nis 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

Ob

E-flat major

J.S. Bach - Church Cantatas BWV 21

21.

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

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

G minor

23.

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

C minor

E-flat major

J.S. Bach - Church Cantatas BWV 21

26.

- 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
 A-flat major C minor

28.

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
 F minor

J.S. Bach - Church Cantatas BWV 21

30.

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

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

ich hat-te viel 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-mernis, Be-küm-mernis, 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

A-flat major F minor

33.

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-bled, my

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

küm-mer-nis, Be-küm-mernis in mei-nem Her-zen, ich
sore dis-tressed, were sore dis-tressed, my spir-it trou-bled, my

Vln I Vln II Ob

A-flat major C minor

35.

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

C minor

Theatrical/rhetorical
adagio "aber" chord

Sectional structure characteristic of Bach's earlier
cantatas.

37.

Adagio. C Vivace. (♩ = 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

Tutti

Adagio. C Vivace.

C7 F minor B-flat major

"Circle of fifths harmonic pattern that leads . . . to a very optimistic
E-flat cadence [in m. 47]." See Chafe, "Analyzing Bach Cantatas," 52.

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Luther's original of "ergötzen" (delight) has been replaced by "erquicken" (revive).

40.

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

E-flat major A-flat major F minor B-flat major E-flat major;

43.

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 -

A-flat major D minor G major C minor

J.S. Bach - Church Cantatas BWV 21

45.

le, mei-ne See -
ed, is de-light -

le, mei-ne See -
ed, is de-light -

le, mei-ne See -
ed, is de-light -

le, mei-ne See -
ed, is de-light -

B-flat major E-flat major E-flat major B-flat major

2 circle of fifths patterns lead back to C minor.

48.

D

le,
ed, dei-ne Trö-stungen er -
by Thy com-fort-ing my

le,
ed, dei-ne
by Thy

le,
ed, dei-ne
by Thy

le,
ed, dei-ne
by Thy

E-flat major A-flat major D dim.7 G major C minor

"[In] a further seven measures...Bach allows the circle-of-fifths harmonies to lead back to C minor [in m. 54]." (Chafe, "Analyzing Bach Cantatas," p. 52.)

J.S. Bach - Church Cantatas BWV 21

50.

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 -

F minor

B-flat major

E-flat major

A-flat major

52.

D dim.7

G major

C minor

54.

Andante. (♩ = 56.)

Sectional structure characteristic of Bach's earlier cantatas.

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 Tröstungen, dei - ne Trö -
 - ed, is de - light - ed, by Thy com - fort - ing, by Thy com -

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, is de -

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 -

C minor

57.

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.

Vln II

C minor

C minor

J.S. Bach - Church Cantatas BWV 21

Wolff, p. 166: "The recitatives and arias [of Bach's Weimar cantatas] demand from the singers no less 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)."

21/3.

Aria. Italianate cantabile.

(Adagio un poco $\text{♩} = 50$)

• Lamentation: Sighings, tears, etc. fill my days (21/3).

Sighing motives. The text employs images found in the Psalms, e.g., Psalm 6:6-7, 31:9-10.

One of Bach's first arias in the Italian style with oboe obbligato (more modern than the choruses).

Obbligato oboe & Continuo. Oboe's opening line is derived from the vocal line. This highly expressive movement has been compared to BWV 182/5, 10/5, 11/4 (parodied in 232/24), 23/4. See Petzoldt, "Bach-Kommentar," vol. 1, 78.

1. **Oboe**

mf

C minor N6 E-flat major

4.

deceptive E dim.7 deceptive F major

6. **Soprano.**

E-flat major N6 C minor

Alfred Dürr writes, "In contrast with [the] antiquated choruses, the arias and recitatives embody the 'modern' principle. The third movement, an aria with obbligato oboe, is remarkably concise and almost entirely developed out of the melodic stock of its seven-bar introductory ritornello. It is, moreover, of such overwhelming expressive power that it might be considered one of the most moving arias that Bach ever wrote. See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 411. However, Johann Mattheson, Bach's contemporary, criticized this movement, particularly, the repetitions of the opening words with rests between. See *New Bach Reader* (NBR), no. 319.

Seuf-zer, Thrä-nen, Kum-mer,
Sigh-ing, weep-ing, sor-row,

E-flat major N6 C minor

9.

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

F minor

12.

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-

E-flat major

Oboe accompanies the voice using the second part of ritornello.

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14.

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

E dim.7 F major E-flat major F major

17.

Second part of the aria follows the pattern in the first part, but shortened.

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

C minor G minor N6

20.

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-

E-flat major

22.

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

B dim.7

Dal Segno.
 C minor

J.S. Bach - Church Cantatas BWV 21

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

1. **Tenore.**

•Prayer: God, why have you turned from me? (21/4). Allusions to Psalms such as 22:1-2, 39:12, 42:3, 9.

Many diminished 7th chords

Cm to CM

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

Question 1: 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

C minor

4. Question 2: Question 3:

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

E C-sharp B-flat

The unexpected harmonic turn reflects the words "von mir gewandt" ("turned away from me").

Phrygian cadence to A (implied D minor) C# dim.7 D7 F# dim.7

7. Klagen von denen, die dir sind mit Bund und Treu' ver-wandt? 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 Auf Vln I mei - nen lie - - ben Gott, trau... (chorale stops as if realizing God does not always answer.)

B dim.7 (G7) C minor A-flat major Phrygian cadence to G (implied C minor) E-flat major

Vln 1 appears to play the beginning of the chorale "Auf meinen lieben Gott," providing a non-texted answer to the questions in the text.

Martin Petzoldt compares this Phrygian cadence to BWV 148/6 and 188/6. See Bach-Kommentar 1:78.

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

E dim.7 F minor

14. 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.

E-flat minor C major

J.S. Bach - Church Cantatas BWV 21 Dal segno/da capo aria.

21/5. **Aria.** Vivid word painting of flowing tears, minor inversion chords, 16th notes.

Largo. (♩ = 80.) •Waves of affliction overwhelm my boat (21/5).

Accompaniment
of strings, fagotto,
continuo.

1. **Ritornello** *mf*

F minor

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

3.

A-flat major E dim.7

Text painting: Ascending duples depict the "salty streams of tears." Possible allusion to Psalm 42:3: "My tears have been my food day and night, while men say to me continually, "Where is your God?"

5. **Tenore.**

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

F minor

7.

A-flat major E dim.7

J.S. Bach - Church Cantatas BWV 21

9.

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 -

p

F minor

11.

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

mf *p*

B-flat minor A-flat major

14.

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

p

A-flat major to F minor

16.

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

p

A-flat major

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19.

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

mf Ritornello
F minor

21.

A-flat major E dim.7

23.

Allegro un poco. (♩ = 104.)
Sturm und Wellen mich ver-seh -
An - gry bil-lows o - ver - whelm

The tempest is depicted theatrically: 4 mm. of contrasting tempo before a slow tempo returns.

F minor C minor

25.

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

E-flat major C minor

27.

Adagio. (♩ = 80.)

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

E-flat major E-flat major

29.

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

B-flat minor

Possible allusion to Peter sinking into the waves (Matthew 14). See Petzoldt, Bach-Kommentar 1:79.

31.

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.

33.

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

B-flat minor

up 8va

8va down

Text painting: Descending line for "sinking to the bottom." ending on a 4/2 chord.

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35.

ich der Höl-le Schlund: Bä-che von ge-salzenen Zäh-
sink in stark des-pair: From my eyes salt tears are flow

NBA: in

E-flat 7 B-flat minor A-flat major F# dim.7

38.

- ren, - ing,

G7 C minor F minor

Dal Segno.

21/6. **Coro.** Form: Prelude and Permutation fugue (in C minor). Compare 21/11, which ends Part 2 (fugue there is in C major. See Chafe, "Analyzing Bach Cantatas," 64-65. Permutation fugue ("das er meines...") has instruments taking independent role at times.

Adagio. (♩ = 48.) • Exhortation to soul: Why are you cast down? Psalm 42:5/11 (21/6).

1. **Soprano. SOLO.** **TUTTI.** + Oboe & Vln I
 Was be-trüb-st du dich, mei-ne See-le, was be-trüb-st du dich,
 What doth trou-ble thee, o my spir-it, what doth trou-ble thee,

Alto. SOLO. **TUTTI.** + Vln II
 Was be-trüb-st du dich, mei-ne See-le, was be-trüb-st du dich,
 What doth trou-ble thee, o my spir-it, what doth trou-ble thee,

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

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

Adagio.

Continuo alone 4 mm.

F minor E dim.7 A-flat major E-flat 7

(Second statement is more resigned?)

Italianate solo-tutti division specified, but sectional (older, motet-style); polyphony and homophony alternate. Instruments include oboe, strings, bassoon, and continuo. Alfred Dürr outlines "the antiquated succession of small units" in the first section (see note).

7. **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.

F minor iv6 V C major

iv6
Phrygian cadence,
often used for
questions.

Text painting: To illustrate unrest: fast tempo with non-synchronized, syllabic declamation, a syncopated rhythm that suggests changing meters (canonic treatment of a 5-beat, descending phrase), and a harmonic progression of 2 diatonic circles of fifths (Chafe, *Analyzing Bach Cantatas*, 55).

12.

— 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

F major B-flat 7 E-flat 7

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15.

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

A-flat major D dim. 7 G major

18.

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

C major F minor F7 B-flat major E-flat major

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22.

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,

A-flat major D dim.7 G major C minor

Sectional structure characteristic of Bach's earlier cantatas.
 Abrupt stop.

25.

Adagio. A

Text painting: Long note for "harre" (wait).

— 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

Phrygian cadence in C minor E-flat major

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31.

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!

4 mm. pedal in continuo recalls long note of "harre"; syncopated melody in oboe.

37.

Transition of 6 mm.: Hymn-like homophony in lower voices, song-like soprano.

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

E-flat major

C minor

43. **B** (Moderato ♩ = 84.)

A SOLO.

ken. Descending C minor fugue theme contrasts with the ascending C major fugue theme that ends Part 2. See Chafe, "Analyzing Bach Cantatas," 65.
more,

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

A SOLO.

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

B
mein Gott ist, dass er meines An-ge-sichtes
my Lord God, He it is that doth up-hold me,

ken,
more,

ken,
more,

B (Moderato.)

G major

C minor

46.

Hil-fe und
He my God,

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

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

C
dass er mei-nes An-ge-sich-tes Hil-fe
where-fore will I ev - er praise Him, Him my

A SOLO.

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

G minor

C minor

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49.

C

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

D

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

A 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

B

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

51.

D

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 - ge - sich - 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,

Ob

Vln I

mf

C minor

54.

G minor

57.

C

Second exposition tutti: B-T-A-S.

TUTTI.

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

57.

Vla

C minor

G minor

60.

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

Ob tacet...

63.

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

C minor

66.

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,

Ob

G minor

68.

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,

C minor

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70.

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,

G minor

72.

Coda

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.

C minor C major

cantata. Dialogues of this kind are not infrequent in Protestant church music from the seventeenth century onwards. The drama between Christ and the soul is handled here in recitative and duet may have been novel." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 412. Second part of cantata would have been performed as "sub communione" (after the sermon, during the Eucharist) in Leipzig.

Seconda Parte.

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

21/7. **Recitativo.** Jones: "Bach composed four 'dialogue' cantatas for just the two voices following the second cycle (See Cantatas 57, 32, 49, and 58....)"

• Dialogue (Christ & Believer): Fear vs. Comfort (21/7); allusion to Song of Solomon 3:1, 5:6.

Duet
BWV 21.1 (Weimar
1713–1714): T/B

BWV 21.2 (Cöthen,
1717–1722): S/B

BWV 21.3 (Leipzig,
13 June 1723): S/B.

1. **Soprano.**

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 in voice for emotional emphasis and coloring; bassoon plays with continuo. Richard P. Jones suggests that the rising scale in Vln I "no doubt represents the soul seeking the light of Christ's presence," harking back to the rising scale in no. 4 (with perhaps the implied chorale words "Auf meinen lieben Gott"), See Jones, *The Creative Development of Johann Sebastian Bach*, vol. 1 (Oxford: Oxford University Press, 2007), p. 253.

Vln I

"Halo" of strings. Part 2 begins in the more hopeful key of E-flat major. See Chafe, *Analyzing Bach Cantatas*, 56.

E-flat major

B-flat major

O But

B major ascending scale in Violin 1 against E-flat major descending scale in continuo illustrates the antithesis between the perspectives of the two speakers. See Chafe, "Analyzing Cantatas," 57.

4.

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

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

Ich I

Drop of a 7th.

Low note for "Nacht"

Alfred Dürr writes, "At the opening of the recitative, no. 7, the light-dark contrast of the text is illustrated by means of a rising scale in the accompanying strings (similar to that of Cantata 12/3 eight weeks before the 1714 performance) and a sudden drop of a twelfth [in Vln I]." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 412.

Vln I: Sudden drop of a 12th.

E-flat major represents security (see Chafe, "Analyzing Cantatas," 57).

A-flat major

7.

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.

Brich Shine

Word painting in strings for "Schalken" (rogues).

E-flat major

10.

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
 Vox Christe outlines C major triad.

G major C major

"The completion of the circle of fifths with which this dialogue ends comes with the E-flat duet that follows." (Chafe, "Analyzing Bach Cantatas," p.62.)

13.

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.

F7 B-flat major B-flat major

21/8. **Duetto.** Long Italianate love duet/dialogue similar to secular love duets of contemporary opera: Despair vs. Comfort.
 (Andante $\text{♩} = 69$.) Sectional with different time signatures.
 • Dialogue (Christ & Believer): Despair vs. comfort (21/8).

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

Basso.
 Ja, ich kom - me und er -
 Yea, I come and will re -

(Andante.)

Continuo alone; no bassoon.
 p

E-flat major

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

Vox Christe:

3.

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,

B-flat major E-flat major

6.

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

B-flat major E-flat major A-flat major E-flat major

8.

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-

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11.

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

B-flat major E-flat major A-flat major E-flat major

14.

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,

16.

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 -

G minor

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18.

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—

The bass singer's text has Eucharistic imagery that relates to the "Weinen" - "Wein" reference in 21/10.

21.

Re-
glad -

23.

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, ach nein,
Nay, ah nay, I — will pro — tect thee, nay, ah nay,

G minor E-flat 7 A-flat major E-flat major

26.

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-ject thee, Yea,

C minor

29.

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-

A-flat 7 D-flat major A-flat major

31.

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-ject thee, yea, ah yea,

A-flat major F minor

34.

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

F minor

Sectional structure characteristic of Bach's earlier cantatas.

37. (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.
 (Allegretto.)

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

A-flat major E-flat major

44.

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

B-flat major E-flat major

51.

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 -

C minor

58.

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

A-flat major F minor

65.

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 -

A-flat major E-flat major

71.

Tempo I.

Opening material returns.

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

Schmerze!
la - tion.

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

B-flat major E-flat major

76.

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

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

quik - ke,
store thee,

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

79.

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 —

A-flat major E-flat major

J.S. Bach - Church Cantatas BWV 21

81.

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

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

Right hand here continues to be editorial since the movement is a continuo aria.

mf *tr*

E-flat major

Long chorus with two stanzas of the chorale "Wer nun den lieben Gott läßt walten" as cantus firmus. This 1657 hymn by Georg Neumark was apparently one of Bach's favorites (see note). Verse 2 in tenor (sung tutti), verse 5 in soprano with oboe doubling. Italianate solo-tutti distinction. Long chorus, not segmented like earlier chorus (21/2), so perhaps from a different source? Alfred Dürr writes, "The combination of biblical words ('Sei nun wieder zufrieden . . .') and chorale in the third chorus, no. 9, also belongs to the old motet tradition. The unified thematic shaping of the parts that deliver the biblical text might be felt as a 'modern' element: the whole texture is built upon a scale theme, to which the tenor part adds the first of the two chorale verses, and then the soprano part the second of them. The two sections are further differentiated by the assignment of the biblical-text parts in the first verse to solo voices with continuo accompaniment: the second verse is marked not only by the entry of the instruments used in previous movements—oboe and strings—but also (in the Leipzig version) by ripieno doubling of the voices and by the reinforcement of a choir of trombones." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 411.

21/9. Coro.

(Moderato $\text{♩} = 54$.)

1. Soprano. SOLO. (41)

• Comfort extended to the soul: Psalm 116:7 (21/9).

No instrumental doubling at first.

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

No instrumental doubling at first.

SOLO.
 Sei nun wie-der zu -
 Come a - gain and be

No instrumental doubling at first.

Tenore.

Thematic material is built from rising and descending scales, perhaps derived from the chorale tune. Eric Chafe notes that the result is a dualism of descending and ascending lines (see Chafe, "Analyzing Bach Cantatas," 64).

No instrumental doubling at first.

SOLO.
 Sei nun wie-der zu - frie - den, mei - ne See - le,
 Come a - gain and be rest - ed, O my spir - it,

(Moderato.) Accompanied by continuo alone (instrumental doublings begin at m. 116).

G minor

J.S. Bach - Church Cantatas BWV 21

8/47.

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

pp *p*

C minor

15/54.

— 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 sung by tutti tenors, with no instrumental doubling: verse 2 of "Wer nun den lieben Gott lässt walten."

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

The sentiments of the chorale related to the day's epistle, *1 Peter 5:7. Cast all your anxieties on him, for he cares about you.

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,

G minor

J.S. Bach - Church Cantatas BWV 21

22/61.

frie - den, mei - ne See - le, mei - 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

B-flat major

29/68.

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,

G minor

J.S. Bach - Church Cantatas BWV 21

35/74.

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!

C minor

77.

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.
 C minor

Still accompanied
by continuo alone.

J.S. Bach - Church Cantatas BWV 21

83.

Text painting: Sustained notes for "again at peace."

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 -

B-flat major B-flat major

89.

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

95.

95.

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

The musical score is for a hymn in G major, 4/4 time. It features four staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The lyrics are in German and English. The piano part consists of chords and single notes, providing harmonic support for the vocal lines. The tempo is marked 'Andante'.

101.

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

G minor

107.

- 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

G major C minor

114. **B** 117/154

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

Now tutti voices doubled by instruments, with chorale stanza 5 in soprano voice.
 +Vln II (& Tbn II in Leipzig version)

TUTTI.
 frie - den, mei - ne See - le!
 rest - ed, O — my spir - it!

Sei nun wieder zu - frie -
 Come a - gain and be rest -

+Vla (& Tbn III in Leipzig version)

Sei nun wieder zu - frie - den, sei nun
 Come a - gain and be rest - ed, come a -

+Fagotto (& Tbn IV in Leipzig version)

TUTTI.
 See - le, mei - ne See - le, denn der
 spir - it, O my spir - it, Instruments colla parte... for — the —

B
 mf

G minor G minor

121/158.

TUTTI.

+Ob
Vln IDenk'
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

B-flat major

128/165.

NBA: Gott

der

nicht in dei - ner Drang - sals - hit -
dass der 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,
G minor

J.S. Bach - Church Cantatas BWV 21

135/172.

ze, ze, es, es, +Ob Vln I dass der that may du sich God 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

G minor

142/179.

B-flat major

von Gott ver - las - sen sei - st, 1.
 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
2. denn der Herr thut dir
 - ed, for - the - Lord doth thee bless, 1. come a - gain and be rest - ed, O — my -
2. for the Lord doth thee

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

B-flat major

148.

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,

G minor

184.

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-

B-flat major

191.

C

NBA: folgend Zeit

+Ob
Vln IDie
InFol - - ge -
God's goodSee - le,
spir - it,sei nun wie - der zu - frie - den,
come a - gain and be rest - ed,mei -
Osei nun wie - der zu - frie - den,
come a - gain and be rest - ed,mei - ne See - le,
O my spir - it,denn der
for - the -wie - der zu - frie - den,
gain and be rest - ed,sei nun wie - der zu - frie -
come a - gain and be rest -

C

197.

zeit
timever - - ä - n - dert
will be dis -viel
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 beHerr 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,

B-flat major

203.

+Ob und set - zet Jeg - li -
Vln I 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

G minor

210.

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.

G major

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F major - D minor da capo continuo aria. The A section has major-mode scalar and arpeggiated figures somewhat like early Heinen or maybe Vivaldi.

21/10. **Aria.** •Sorrow turned to joy; water of weeping into wine (21/10).

(Allegro moderato ♩ = 120.)

First triple meter movement

Continuo alone... *mf*

F major

This is a continuo aria for tenor, with a quasi-ostinato bass, which unifies the movement. An initial ascending 4th appears regularly. Richard D. P. Jones writes, "Vocal solos, duets or trios with continuo accompaniment in the early cantatas were usually held together by a basso quasi ostinato." (See *The Creative Development of Johann Sebastian Bach*, vol. 1 (Oxford: Oxford University Press, 2007), p. 249. "Examples of basso quasi continuo [in the early cantatas] are legion." (See *The Creative Development of Johann Sebastian Bach*, vol. 2 (Oxford: Oxford University Press, 2013), p. 102, fn. 14.)

The final two movements were not part of the earlier, nine-movement version. Martin Petzoldt notes that text links to the end of movement no. 8. See *Bach-Kommentar* 1:81.

Movement 8: (S) "Ach Jesu, durchsüße mir Seele und Herze!" (B) "Entweichet ihr Sorgen, verschwinde, du Schmerze!"

Movement 10: "Erfreue dich. Seele, erfreue dich, Herze, Entweiche nun, Kummer, verschwinde, du Schmerze!"

6. **Tenore.**

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

hemiola *p*

F major

Alfred Dürr writes, "In the tenth movement, Bach returns to the solo aria, now accompanied only by continuo. In its mood of spirited, excited abandon, it reflects the joy of the soul now freed from affliction. See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 412.

12.

Her - ze,
glad - ness,

er - freu - e dich,
re - joice O my -

hemiola *mf* *p*

F major

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

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18.

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 -

C major

"The Soul's Entweiche nun, Kummer" text parallels Christ's "Entweicht" at the end of 21/8, and the "Weinen" - "Wein" reference in the second half of this aria relates to the Eucharistic imagery in 21/8.

23.

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

28.

Schmerze!
sad - ness!

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

C major F major

33.

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

38.

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 -

43.

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

F major

48.

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

F major

The second part of the aria alludes to the 16th (last) stanza of the chorale "Ach treuer Gott, barmherziges Herz": "Dasselbst wirst du...mein Kreuz...in Freud und Ehr verwandeln; da wird mein Weinen lauter Wein, mein Aechzen lauter Jauchzen sein...", which itself relied on "Gebet um Geduld in großem Creutz" from "Paradiesgärtlein" III, 23, by Johann Arndt (1555–1621). See Martin Petzoldt, "Bach-Kommentar," vol. 1, pp. 81–82. See side note for translation.

54.

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

The reference to the transformation of tears into wine may have been understood sacramentally as the wine of the Eucharist.

F major



Hemioles cease in the second half.

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60.

We - 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 -

D minor

65.

NBA: mir

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

G minor B-flat major

70.

sein!
 thine!

Es
 For

mf *p*

75.

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

E-flat major

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80.

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

85.

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.

G minor

Da Capo.

D (minor)

Compare Handel "Worthy is the Lamb." Theme is C major rising arpeggio (C major = 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 for the first time.

•Lamb is worthy to receive all honor: Rev. 5:12-13 (21/11); Allusion to last verse of the Sunday's Epistle, 1 Peter 5:11: "To him be the power forever and ever. Amen."

21/11. **Coro.**

Grave. (♩ = 60.)

1. **Soprano.**

Form: Prelude and Permutation fugue (in C major). Compare 21/6 (which ends Part 1: Prelude and Permutation fugue (fugue there is in C minor). See Chafe, "Analyzing Bach Cantatas," 64-65.

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

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

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

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

Grave.

Trumpets play intrada theme (see note).

3 Trumpets, Timpani, Oboe, Strings, Fagotto, Continuo

C major
(For significance of C, see note).

E major

For comments by Alfred Dürr, see note.

Richard Jones writes, "For sheer grandeur of conception...the work is unequalled among the pre-Leipzig cantatas. And it is hard to think of any work of Bach's other than the B minor Mass that conjures up the two opposite states of the soul, joy and sorrow, with such sustained intensity." See *The Creative Development of Johann Sebastian Bach*, vol. 1 (Oxford: Oxford University Press, 2007), p. 254.

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Rev. 5:12: Seven attributes of the Lamb are listed. In the fugue there are 14 entries of the subject. This may allude to Christ as "Alpha and Omega" of Rev. 1:8, these being the first and fourteenth letters.

4.

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

Strings Ob Trps
 A minor D major G major

7.

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

Ob & Strings Strings All Instruments
 B major E minor G major

10. **A Allegro.** (♩ = 96.)

Preis und Lob.
glo - ry and praise.

Preis und Lob.
glo - ry and praise.

Preis und Lob.
glo - ry and praise.

A 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 Continuo alone, solo voices.

C major G major C major

Permutation Fugue. Ascending C major fugue theme (Part A) contrasts with the descending C minor fugue theme that ends Part 1. See Chafe, "Analyzing Bach Cantatas," 65. Ascending contour of Subject Part A and ascending order of entries (B-T-A-S) suggest ascending praise.

14.

A SOLO.

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

B

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

G major

J.S. Bach - Church Cantatas BWV 21

17.

"Allelujah, Amen" alludes to Revelation 19:4 (worship of the 24 elders and 4 living creatures).

A SOLO.

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

walt	sei unserm Gott von	E - wigkeit zu	E	-	wig - keit. 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 -

C major

20.

A 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 - lé - 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 - ja, Al - le - lu - ja, Al - le - lu -

G major

J.S. Bach - Church Cantatas BWV 21

23.

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 26.

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
 All instruments enter.
 Trp & Timp

C major

J.S. Bach - Church Cantatas BWV 21

28.

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 -

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 -

-Trp & Timp

+Vla TUTTI.

Trp & Timp 8va up

G major

30.

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

-Trp & Timp

C major

J.S. Bach - Church Cantatas BWV 21

32.

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,

+Vin II 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 -

Trp & Timp

34.

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 -

-Trp & Timp

G major

J.S. Bach - Church Cantatas BWV 21

36. +Vln I **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 -

Trp & Timp

39. **C**

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!

-Trp & Timp

9th entry of fugue subject in clarino register of Trumpet I.

C

C major C major

J.S. Bach - Church Cantatas BWV 21

41.

men. A - - - men, Al - le - lu - ja, Al - le - lu -
 - men. A - - - - men, Al - le - lu - ja, Al - le - lu -
 A - - - - men, Amen, A - men, Al - le - lu - ja, Al - le - lu -
 A - - - - men, A - men, A - men, Al - le - lu - ja, Al - le - lu -
 - men, Amen, A - men, Amen, A - men, Al - le - lu - ja, Al - le - lu -
 - men, A - men, A - men, A - men, A - men, Al - le - lu - ja, Al - le - lu -
 A - - - - -
 A - - - - -
 G major

44.

ja, Al - le - lu - ja! A - - - - men, Amen, A - - - - men, Al -
 ja, Al - le - lu - ja! A - - - - men, A - men, A - - - - men, Al -
 ja, Al - le - lu - ja! A - - - - men, Amen, A - men, Al -
 ja, Al - le - lu - ja! A - - - - men, A - men, A - men, Al -
 men, Al - le - lu - ja! A - - - - -
 men, Al - le - lu - ja! A - - - - -
 10th entry of subject in Ob I & Vln I.
 -Trp & Timp
 D minor

J.S. Bach - Church Cantatas BWV 21

11th entry of fugue subject (in D minor) in homorhythm (not permutation), Voices echoed by Oboe & Strings.

46.

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

Trp & Timp

D minor

48.

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 - wig - keit 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 - - - -

-Trp & Timp

A minor

D 50.

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

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

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

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

D

Trp & Timp 8va up

52.

The musical score consists of five systems. The first four systems are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "men," and "A - men,". The fifth system is a piano accompaniment with chords and arpeggiated figures. The key signature changes from G major to C major at measure 58.

men,
men,

A - men,
A - men,

A - men,
A - men,

A - men,
A - men,

G major

C major

J.S. Bach - Church Cantatas BWV 21

54.

12th entry of fugue homorhythmic in SAT voices, echoed by Oboe & Strings.

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

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

- - - men, A - - - - men. Eh-re und Preis. und Ge-
 - - - - men, A - - - - men. Glo-ry and might un-to

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

- Trp & Timp

F major

57.

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

walt sei unserm Gott von E-wig-keit zu E- - wig-keit. Al-le-lu -
 God for ev-er and for ev-er to e-ter- - ni-ty. Al-le-lu -

walt sei unserm Gott von E-wig-keit zu E- - wig-keit. Al-le-lu -
 God for ev-er and for ev-er to e-ter- - ni-ty. Al-le-lu -

- - - - - men. Lob und
 - - - - - men. Praise and

- Trp & Timp

C major

Fagotto & Continuo

59.

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

-Trp & Timp

61.

E

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

14th entry of subject in Trp 1; Trumpets & Timp
echoed by Ob & Strings.

G major C major

64.

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

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

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

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

66.

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

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

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

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

C major