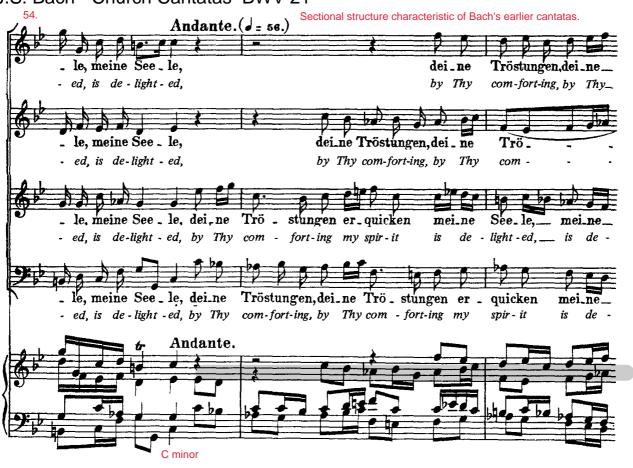


J.S. Bach - Church Cantatas BWV 21 Luther's original of "ergötzen" (delight) has been replaced by "erquicken" (revive). dei _ne _le, mei_ne See_le,_ quik_ken mei_ne spir - it de - light is - ed, is de - light - ed,_ by Thy dei_ne See. _ le, mei_ne See_le,__ quik_ken mei_ne de - light - - - - ed, is Paralle 6ths and 3rds suggest sweetness spir - it is de - light - ed,__ by Thy Trö stungen er quicken mei ne _ le, mei_ne See - le,_ See. de - light - ed,_ com - fort - ing my spir - it is de light -- ed, is Trö _ stun_gen er_quicken mei_ne See _ le, mei_ne See _ le,_ com - fort-ing my spir-it de - light - ed,_ is de light ed, is E-flat major B-flat major F minor E-flat major; A-flat major 43. quicken mei_ne See_ com - fort-ing my spir - it de - light -"Noodling" of universal sixteenth notes for "erquicken" Trö . stungen er . quicken mei-ne See com - fort-ing my spir - it de - light -Trö_ stungen er_quik_ken mei_ne See _ by Thy com - fort-ing my spir - it __ is Trö _ stungen er _ quik _ ken mei _ne dei_ne com - fort-ing my spir - it __ is de light -A-flat major G major



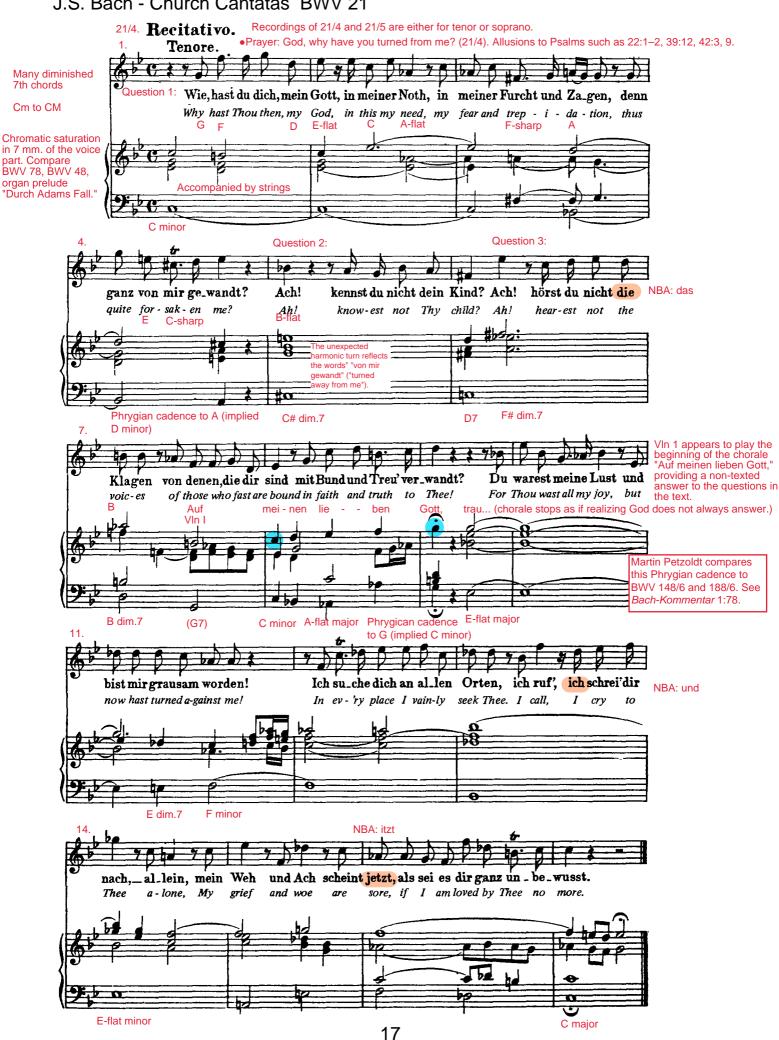












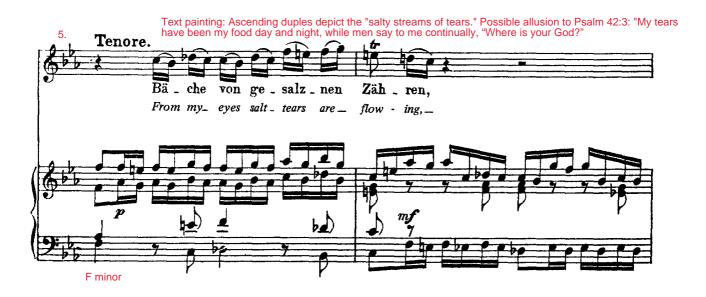
J.S. Bach - Church Cantatas BWV 21 Dal segno/da capo aria.

continuo.



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.



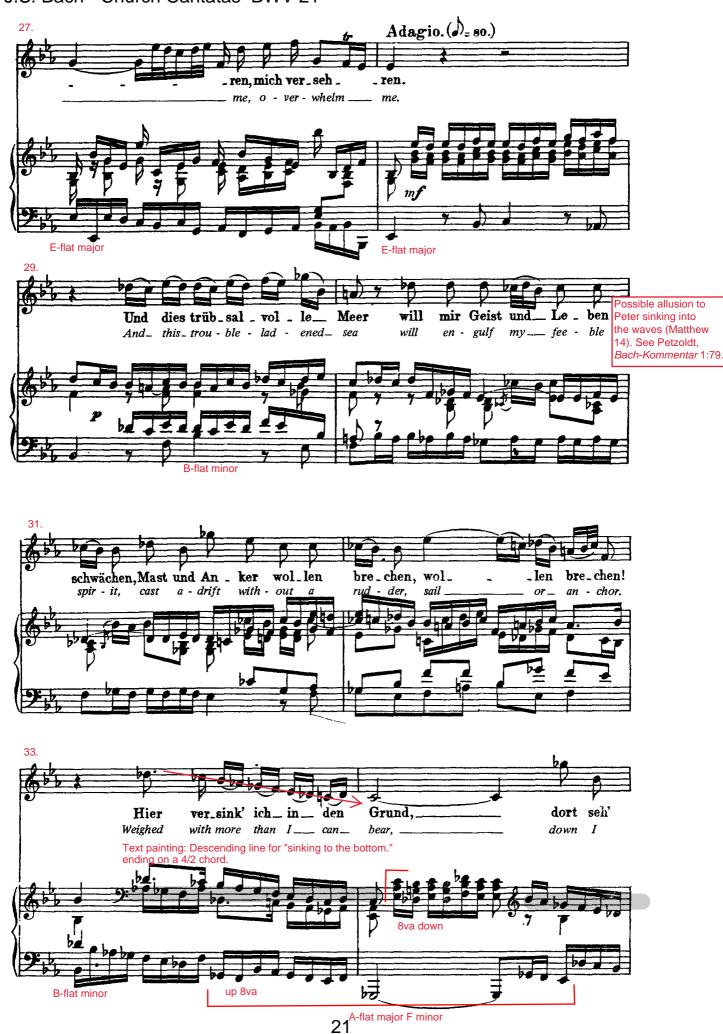








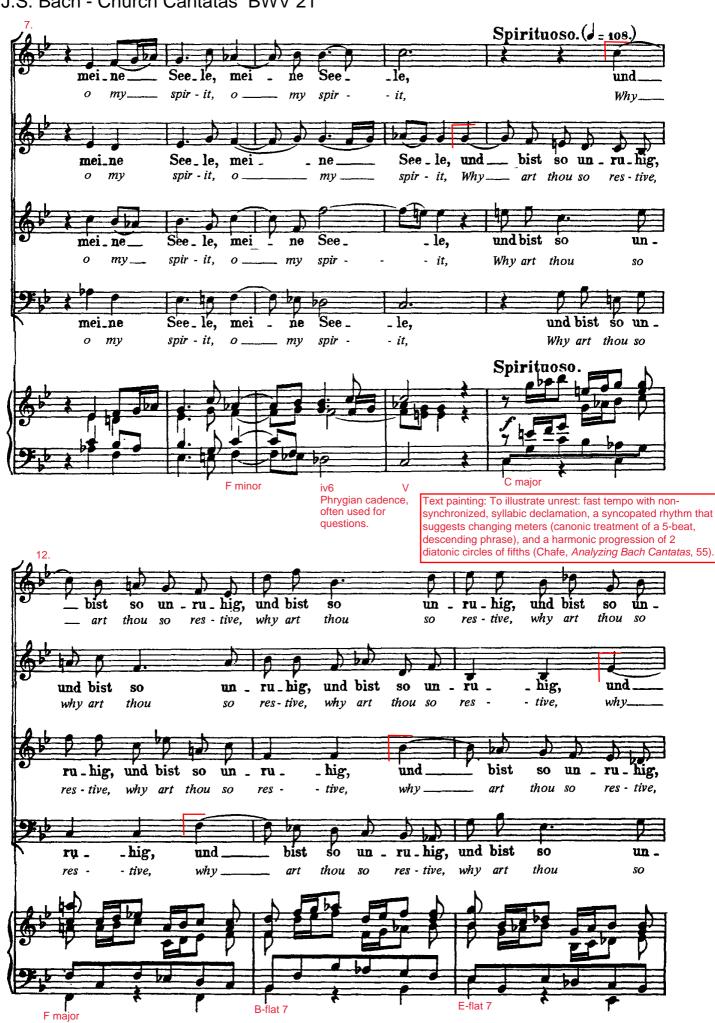


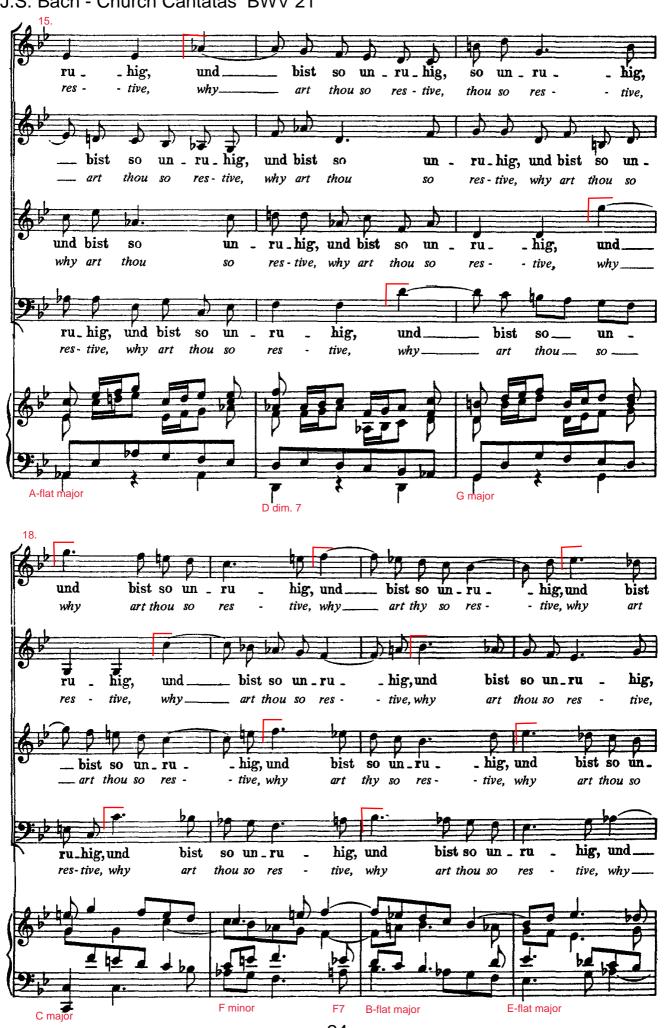


J.S. Bach - Church Cantatas BWV 21 ich der Höl_le_Schlund: Bä che von ge-salznen Zäh _ sink in stark des - pair: From my eyes salt tears are flow F# dim.7 A-flat major B-flat minor 38. ren, ing, F minor Dal Segno. 21/6. **Coro.** Form: Prelude and Permutation fugue (in C minor). Compare 21/11, which 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. (J = 48.) •Exhortation to soul: Why are you cast down? Psalm 42:5/11 (21/6). + Oboe & Vin I Soprano. SOLO TUTTI. Italianate solo-tutti Was be - trübst du dich, See le, trübst du dich, mei_ne was division specified, but What doth_ trou - ble thee, sectional (older, moteto my spir it, what doth __ trou - ble thee, + VIn II style); polyphony and Alto. TUTTI SOLO. homophony alternate.Instruments include oboe, strings, trübst du dich. le, bassoon, and continuo. Wasbe ... mei_ne See was be trübst du dich. Alfred Dürr outlines "the What doth trou - ble thee. my spir it, what doth trou - ble thee, antiquated succession of small units" in the Tenore. TUTTI. SOLO. first section (see note trübst du dich, See le, was be _ trübst du dich. Was be 💄 mei_ne What doth trou - ble thee, what doth trou - ble thee, my spir it, +Fagotto TUTTI. SOLO. Basso. Was be See le, trübst du dich, trübst du dich. was be mei_ne What doth trou - ble thee, trou - ble thee, 0 my spir it, what doth Adagio.

F minor E dim.7

A-flat major E-flat 7 (Second statement is more resigned?)



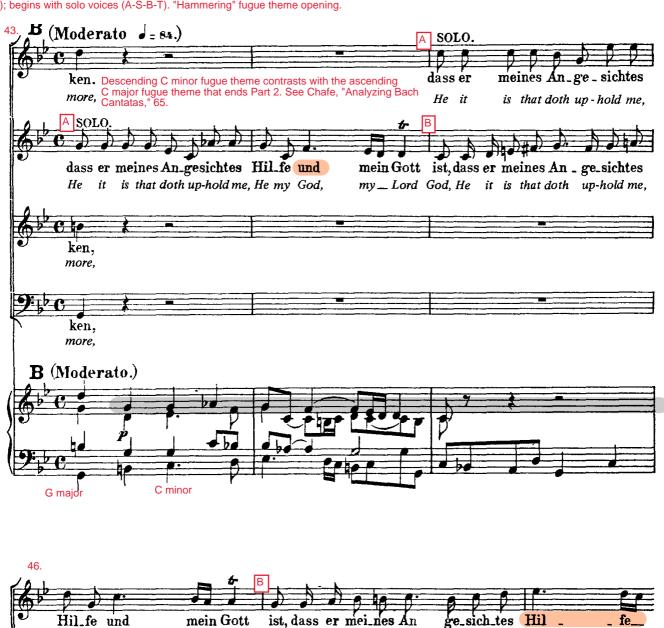




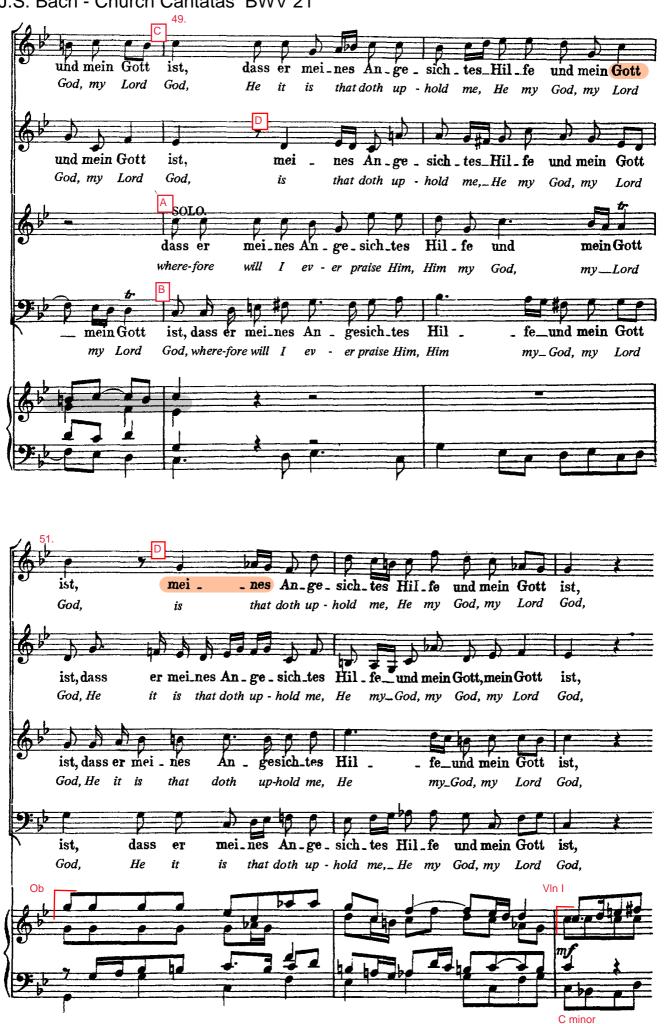






















Seconda Parte.

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....)"

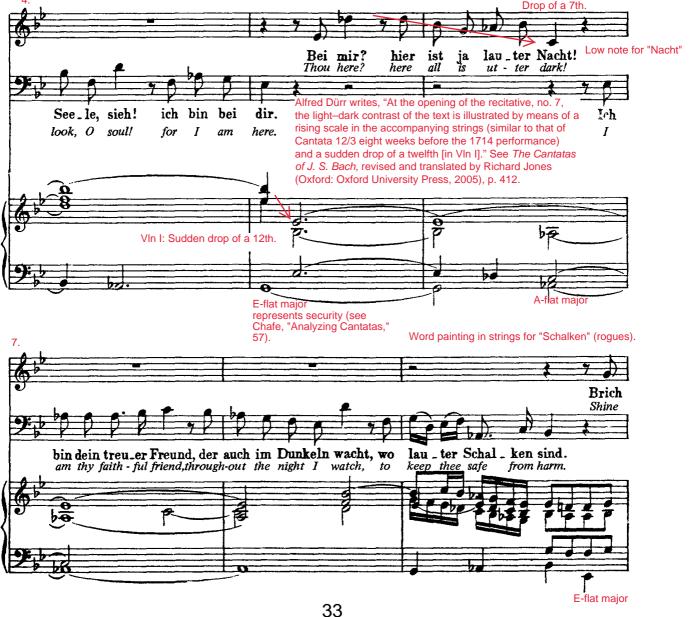
Duet BWV 21.1 (Weimar 1713-1714): T/B BWV 21.2 (Cothen,

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

1717-1722): S/B



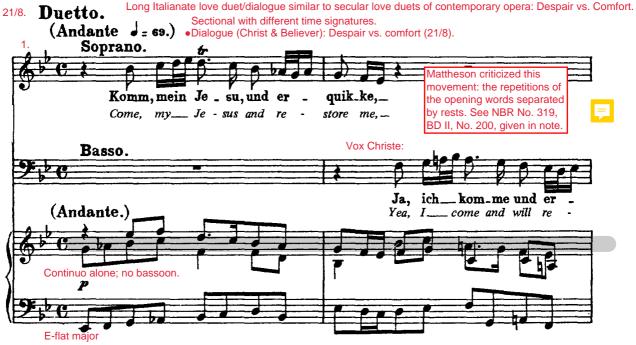
B major ascending scale in Violin 1 against E-flat major descending scale in continuo illustrates the antithesis between the perspectives of the two speakers. See Chafe, "Analyzing Cantatas," 57.

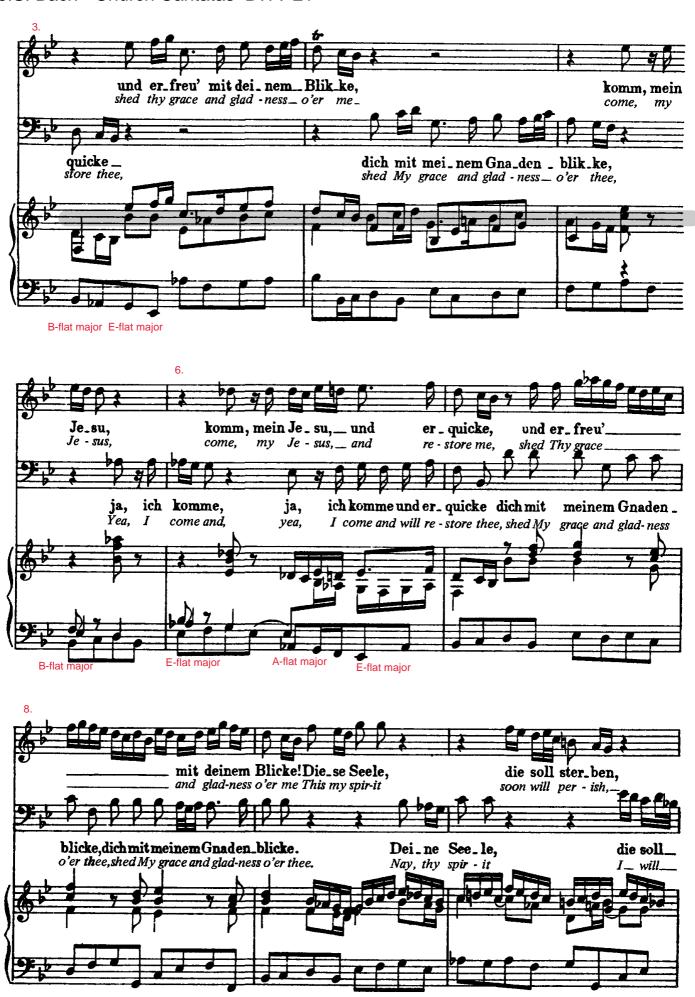


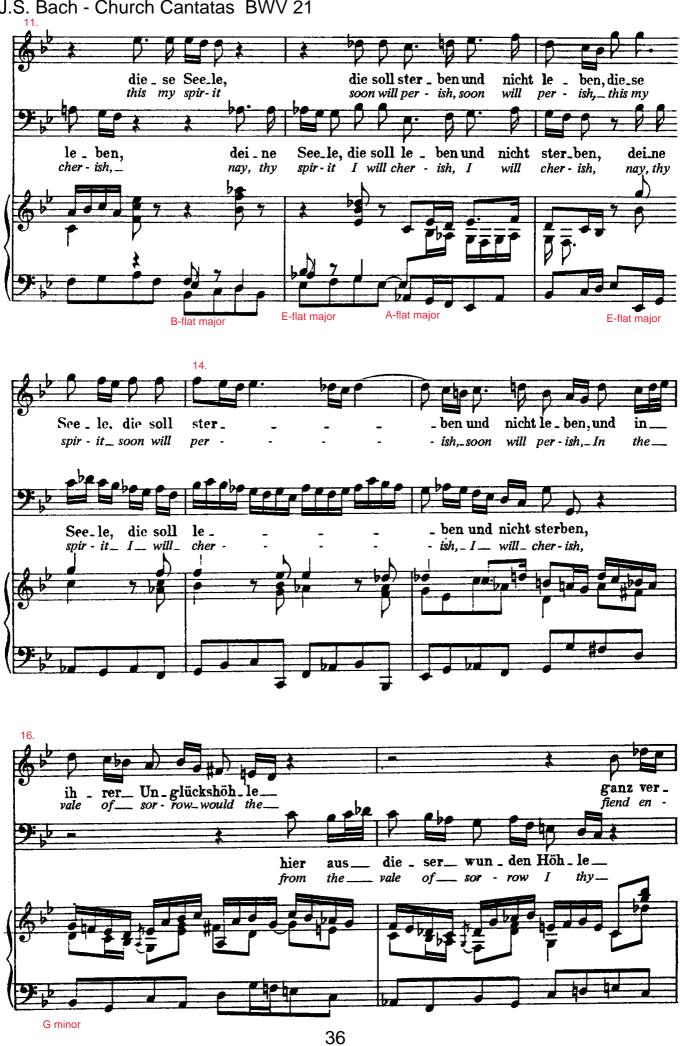


"The completion of the circle of fifths with which this dialogue ends comes with the E-flat duet that follows." (Chafe, "Analyzing Bach Cantatas," p.62.)











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



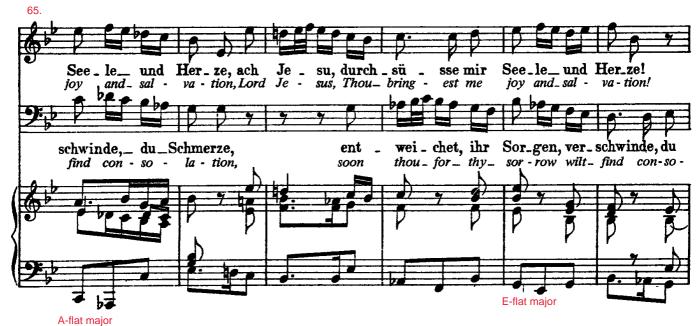










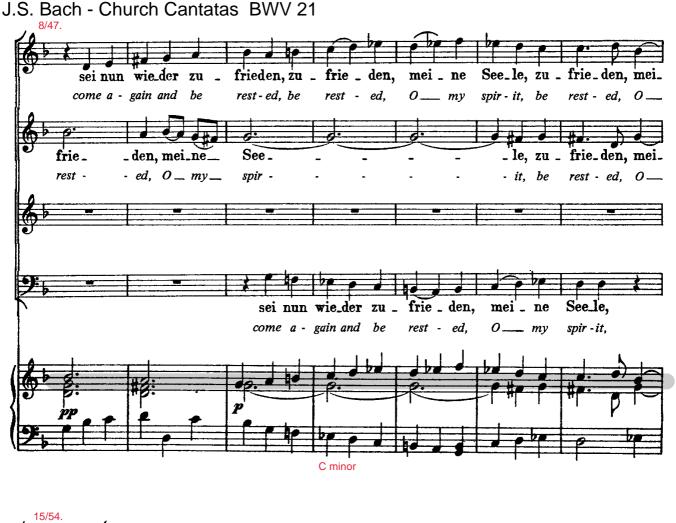




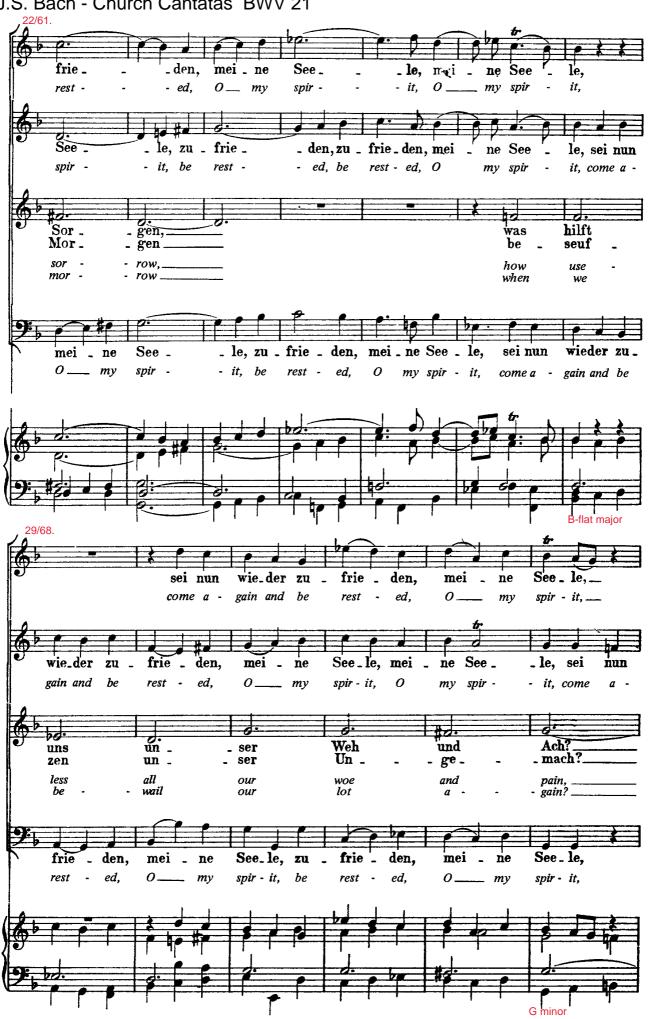


Long chorus with two stanzas of the chorale "Wer nun den lieben Gott läßt walten" as cantus firmus. This 1657 hymn by Georg Neumark was apparently one of Bach's favorites (see note). Verse 2 in tenor (sung tutti), verse 5 in soprano with oboe doubling. Italianate solo-tutti distinction. Long chorus, 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.

























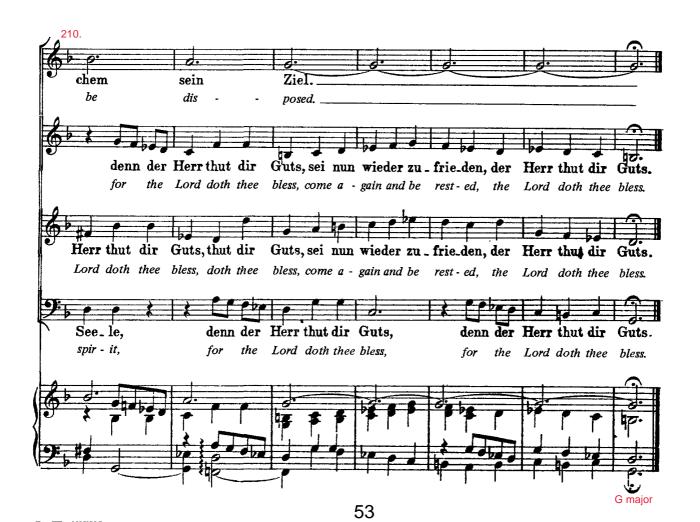




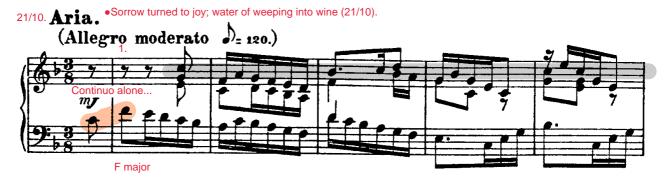








F major - D minor da capo continuo aria. The A section has major-mode scalar and arpeggiated figures somewhat like early Heinichen or maybe Vivaldi.



First triple meter movement

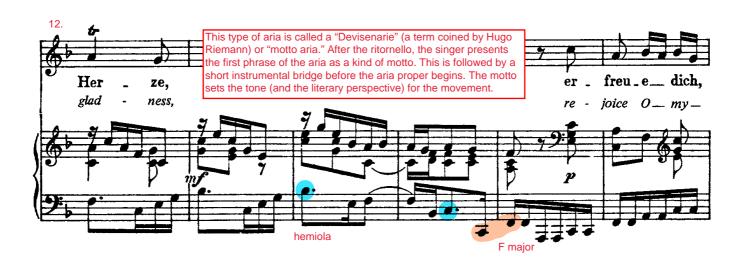
This is a continuo aria for tenor, with a quasi-ostinato bass, which unifies the movement. An initial ascending 4th appears regularly. Richard D. P. Jones writes, "Vocal solos, duets or trios with continuo accompaniment in the early cantatas were usually held together by a basso quasi ostinato." (See *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!"

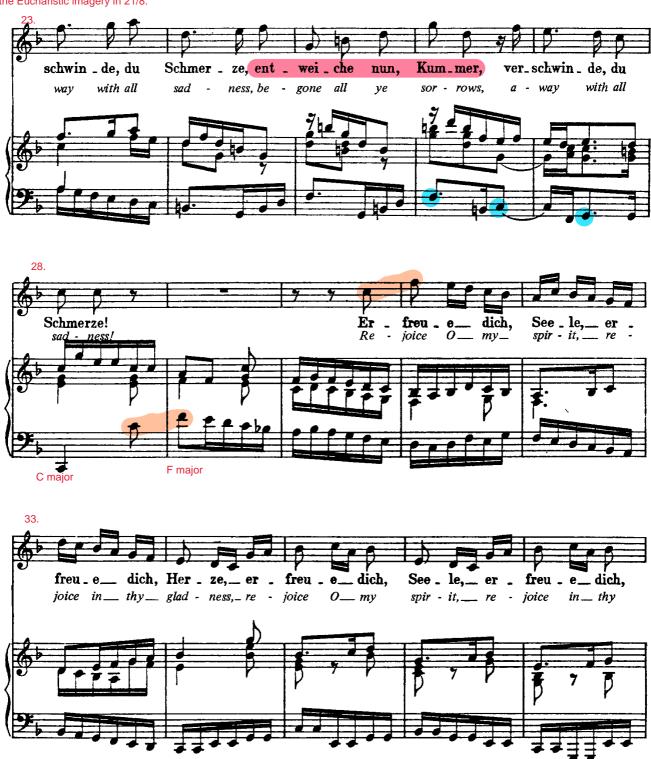


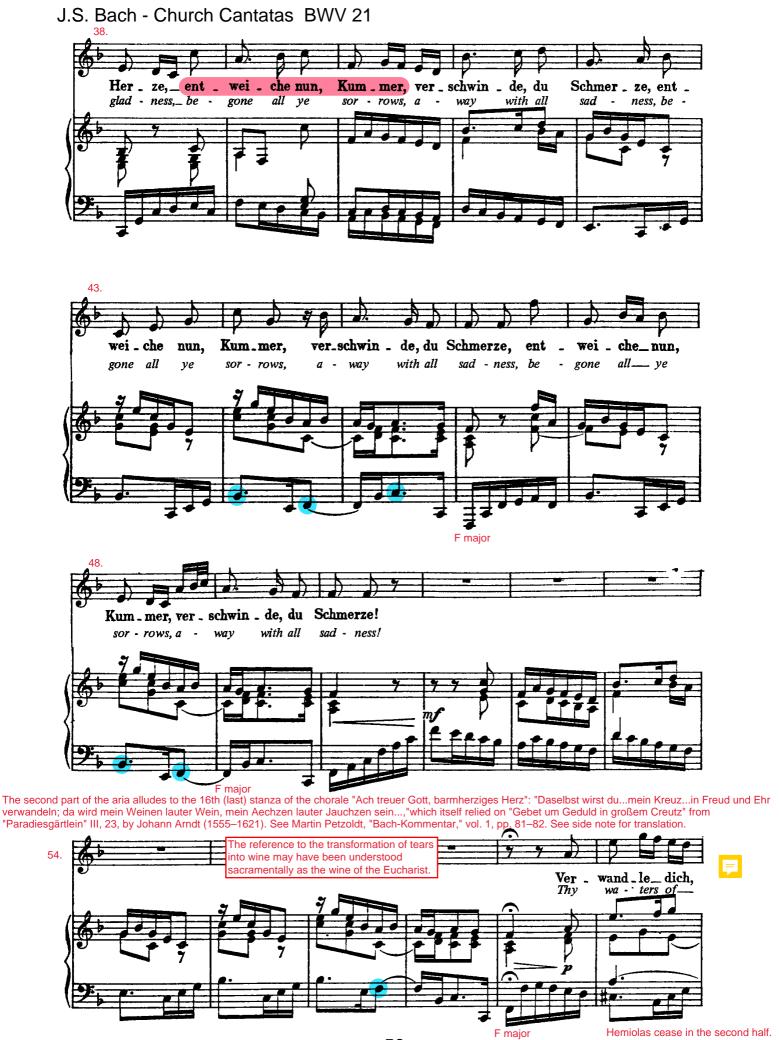
Alfred Dürr writes, "In the tenth movement, Bach returns to the solo aria, now accompanied only by continuo. In its mood of spirited, excited abandon, it reflects the joy of the soul now freed from affliction. See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University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

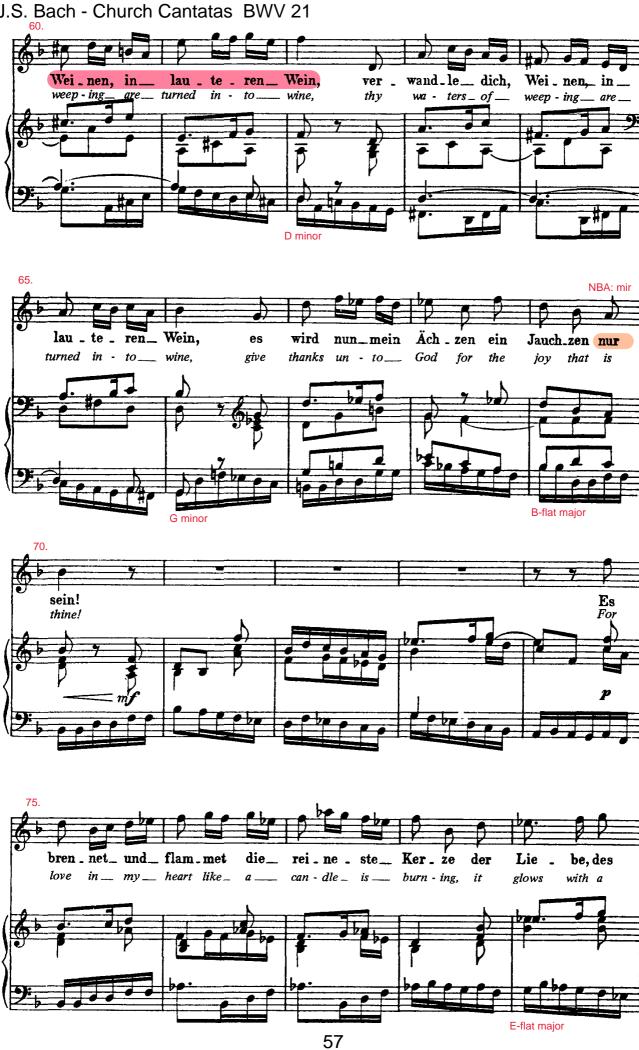




"The Soul's Entweiche nun, Kummer" text parallels Christ's "Entweichet" at the end of 21/8, and the "Weinen" - "Wein" reference in the second half of this aria relates to the Eucharistic imagery in 21/8.









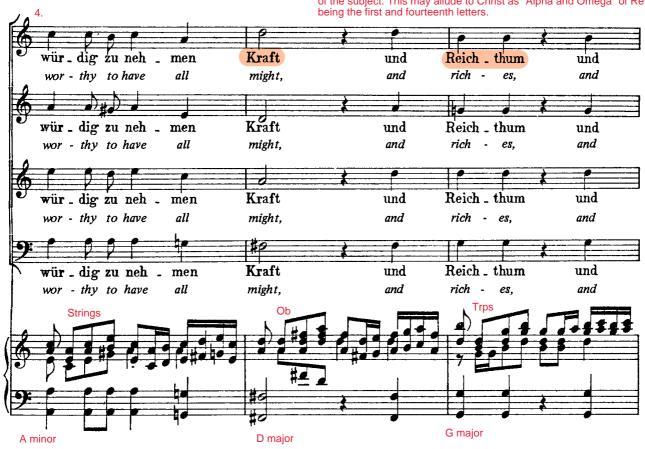
Compare Handel "Worthy is the Lamb." Theme is C major rising arpeggio (C major = Christ?) Motto/chordal opening almost like Handel. Permutation fugue starts solo then tutti. Running 16ths for countersubject, something like Heinichen's "Heilig." 3 trumpets and timpani enter for the first time.

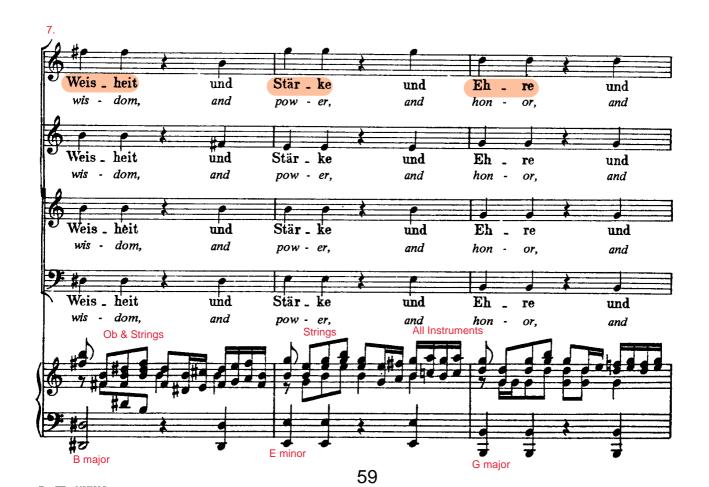


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(For significance of C, see note).

J.S. Bach - Church Cantatas BWV 21 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.





















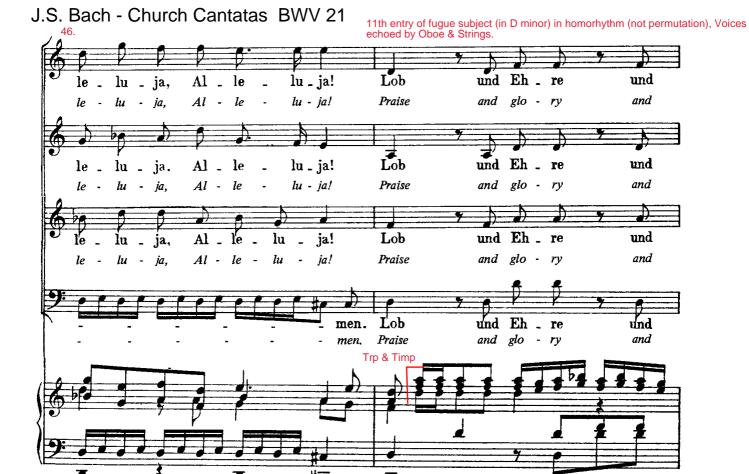












D minor



