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A CONDUCTOR'S GUIDE TO THE PERFORMANCE OF CANTATA NO. 21, "ICH HATTE VIEL BEKUMMERNIS," BY JOHANN SEBASTIAN BACH.

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TERRY EDWARD EDER

Norman, Oklahoma

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A CONDUCTOR'S GUIDE TO THE PERFORMANCE OF CANTATA

NO. 21, ICH HATTE VIEL BEKÜMMERNIS,

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A CONDUCTOR'S GUIDE TO THE PERFORMANCE OF CANTATA NO. 21, ICH HATTE VIEL BEKÜMMERNIS, BY JOHANN SEBASTIAN BACH

CHAPTER I

INTRODUCTION

For many years the picture of Johann Sebastian Bach given by Philipp Spitta in the third quarter of the nineteenth century remained strong. Although new Bach scholars from time to time introduced fresh points of view and presented new interpretations of the Bach sources, the basic structure of Spitta's work was left unchanged. Bach research in the twentieth century has accelerated, especially since the bicentenary in 1950. Several important new studies have appeared which reveal significant changes in the previous view of Bach, and provide new insights into the study of his music. Re-examination of the original sources by such men as Georg von Dadelsen and Alfred Dürr has produced conclusions showing cause for a complete revision of the chronology of Bach's works. Work on the Neue Bach-Ausgabe (NBA), a new practical edition of all the compositions known to be by J. S. Bach, began in 1950 and is still in progress. Included are scores and critical reports, as

well as performance materials. A compilation of much of the latest research appeared in 1966 in English under the title J. S. Bach: The Culmination of An Era, written by Karl Geiringer.

The discoveries that have been made thus far disclose a need for continued study of the music of Bach. The major portion of research in the twentieth century has been in the form of textual investigation, i.e., a fresh study of the original sources in accordance with newly-developed scientific methods. The findings that have resulted are important but have often been oriented toward historical perspectives of the works of Bach. There have not been many significant attempts to interpret these findings in light of their actual realization through performance. A gap between performance and scholarship still exists, especially with regard to many of Bach's vocal works. Only when musical interpretation is based firmly on the findings of scholarly studies will it be possible to draw the conclusions needed for authentic performance.

The role of a conductor in the preparation of a musical score for performance consists of several vitally important phases. The art of conducting is a synthesis of all the elements present in any given musical activity over which a conductor presides. It is the conductor's responsibility to synthesize and mold these elements into a living re-creation of a composer's conception. For music to achieve its full potential, all of its various parts should be revealed in the way they were conceived by the composer. The acquisition of complete knowledge and understanding of all aspects of a musical work should constitute a significant phase in performance preparation. A conductor should be prepared to provide performers with information which gives insight into a

composer's style as well as technical considerations that are important in the production of sound proper to the style. The conductor is responsible for producing a performance which conveys an understanding of the music to listeners and creates a dimension beyond the written score. His ultimate goal should be the creation of a living entity that produces a fusion of intellectual and emotional responses which live within the bounds of the composer's musical thought processes. A fusing, therefore, of all areas of research and examination is desirable. The analytical results obtained by musicologists, theorists, and performers alike should all contribute to a description and interpretation of how the music sounds.

The purpose of this study is to produce a complete and in-depth performance analysis of Cantata No. 21, "Ich hatte viel Bekümmernis," by Johann Sebastian Bach. The study endeavors to investigate the historical background, setting, and significance of the cantata; provide a comprehensive structural/theoretical analysis of the work; and formalize performance implications through the development of a functional conductor's guide.

The selection of Cantata 21 for the study was somewhat arbitrary. The cantatas of Johann Sebastian Bach that have been preserved (almost 200 in all) provide a wealth of music for the performing musician. This body of literature is so voluminous that difficulty arises in attempting to choose one over another for performance. As Donald Tovey stated,

> The cantatas . . . are a field so enormous, and of such uniform excellence, that it is the merest fluke which of them gets exploited first, as far as their beauty is concerned. There are

> many practical questions that often decide for the production of this and the neglect of that.[1]

Cantata 21 is representative of Bach's church cantata output during the Weimar period (1708-1717). The work is definitely challenging for the choral conductor because it is so strongly dominated by choral movements. Four of its eleven movements are for chorus and orchestra, a large number in comparison to many of Bach's other cantatas. These movements are rather imposing and consist of a variety of choral textures, thereby providing opportunity to explore all of the possibilities of Baroque choral orchestration. The remainder of the cantata is made up of six solo movements plus an opening "Sinfonia" for orchestra. In addition to the modern choral performance opportunity afforded by Cantata 21, an examination and study of the original parts provides valuable insights into performance practice in Bach's time. The extant vocal and orchestral parts (no full score has survived) provide extreme challenges since they are not all in the same key, and some of them differ significantly in pitch and rhythm.

Consistent with the previously stated purpose of the study, the examination of Bach's Cantata 21 focuses on investigation, analysis, and synthesis. Chapters II and III contain the investigation of the historical background and setting of the cantata. The following areas of research are included:

1. Specific background information concerning Cantata 21
   a. Historical description of the separate parts and the text of the cantata
   b. Description of the original manuscripts
   c. Performance history and dating of the cantata

---

[1]Donald F. Tovey, Essays in Musical Analysis, Vol. V (London: Oxford University Press, 1937), p. 66.

d. Comparison of the printed Bach-Gesellschaft edition with the original manuscript sources

2. Compilation of Baroque performance practices relating to an interpretation of Cantata 21

Chapter IV consists of a structural/theoretical analysis divided into four procedural steps:

1. Determination of the overall form of the cantata in order to gain a comprehensive view of the work

2. Observation of the structurally essential details as they occur within the overall form and their functional relationships between the different levels of the form: sections, subsections, phrases, subphrases, and motives

3. Analysis of the text as it relates to the musical structure

4. Construction of structural diagrams

Chapter V synthesizes the findings of the investigation and analysis and deals with the conceptualization of the elements necessary to a proper aural presentation of the work. The findings of the inquiry into historical background and the structural/theoretical analysis provide the foundation for discussion of performance guidelines for Cantata 21. The elements of performance treated are divided into several general topics:

1. Size, Composition, and Sonority of Performance Forces

2. Accompaniment

3. Ornamentation

4. Tempo

5. Dynamics

6. Phrasing and Articulation

7. Manual Conducting Techniques

The actual communication of the cantata through performance is dealt

with in this final phase. Specific conducting suggestions are made in order to develop a functional conductor's guide to the performance of Cantata 21.

CHAPTER II

HISTORICAL BACKGROUND

Terminology Used to Describe the Cantata Form

The word "cantata" is generally used to describe the principal music for the service of the Lutheran church during Bach's time. The employment of this term did not originate with Bach, however; its use actually began in the nineteenth century with the editors of the first Bach-Gesellschaft edition. Bach and his contemporaries used other terms to describe their music. Usually, instead of a title, they simply wrote down the Sunday or holiday for which the work was intended, and included below this the opening words of the text and a list of the voices and instruments required. In addition to this method of description, other names such as concerto, motetto, dialogo, or actus tragicus were sometimes applied; these terms had already been in use for two generations.

In the case of Cantata 21, Bach employed both of the methods discussed above. The original manuscript title-page describes the work as a Concerto á 13 and, in addition, provides a liturgical destination along with a listing of the forces and the opening words of the text. The words Concerto á 13 appear in a prominent position at the top of the title-page. According to J. A. Westrup, this designation was not usually

given simply as a matter of course.

> The term concerto was not casually applied: it meant that the work was not merely a vocal composition but something to be performed by an ensemble of voices and instruments . . . Bach's orchestra did not provide a mere accompaniment to the singers, except in the relatively few cases where the instruments simply double the voices. Both in choruses and in solos the instruments have a vital part to play in the ensemble.[1]

Bach's application of the term concerto, therefore, indicates that participation by the voices and instruments should be equal, each having its share of importance in the total effect.

Description of the Structure of Cantata 21

Cantata 21 is one of the most complex and extensive works of its kind written by Bach. It is divided into two parts, the first consisting of six movements and the second consisting of five. These two parts formed an integral segment of the Lutheran service during Bach's time. The cantata was actually intended to be a musical illumination of the Epistle and Gospel texts proper for the time, and acted as prelude and postlude to the sermon. According to Herz,

> The cantata has to be seen as an integral part of the service, in which it performs the liturgical task of interpreting the Gospel for the day in terms of music . . . This sacred function explains why cantatas were, in general, not published in Bach's time. Their strict liturgical purpose accounts also for the great difficulties that the eventual publication and popularization of Bach's cantatas encountered.[2]

It was customary for a two-part cantata such as No. 21 to expose its main theme or idea in the first part, proceeding in the second part

---

[1]J. A. Westrup, Bach Cantatas (Seattle: University of Washington Press, 1969), p. 51.

[2]Gerhard Herz, Norton Critical Score: Cantata No. 4, "Christ lag in Todesbanden," by Johann Sebastian Bach (New York: W. W. Norton, 1967), p. 9.

to a solution or answer. This presented a balance between doubt and assurance after the manner of the two-sectional motets and anthems of the Catholics and Anglicans.[1] In the case of Cantata 21, this method is adhered to only generally. The first part of the cantata, which consists of six movements, basically sets a mood of sorrow and distress, while the second part, consisting of five movements, relieves this tension with a general tone of confidence. The closing chorus of the first part, however, prematurely resolves the theological tension that has been building, instead of waiting until the presentation of the second part after the sermon. Because of this resolution in the text at the end of the first part, some writers believe that this section of the cantata may at one time have been a complete composition in itself.[2] The organization of the movements (Sinfonia-Chorus-Aria-Recitative-Aria-Chorus) seems to indicate a choral cantata of proportions similar to the majority of works produced by Bach at Weimar. In addition, the orchestration scheme of the first part is not carried forth in the second part. According to Whittaker,

> It is reasonable to suppose, in view of this evidence, that for some particularly important event, possibly decided upon in a hurry, the second part was tacked on to the first, either specially written or, what is more likely, wholly or partly compiled out of existing material.[3]

Structure and Origins of the Text of Cantata 21

The complete text of Cantata 21 is comprised of sections of

---

[1]Elwyn A. Wienandt, Choral Music of the Church (New York: The Free Press, 1965), p. 265.

[2]W. G. Whittaker, The Cantatas of Johann Sebastian Bach (London: Oxford University Press, 1959), Vol. I, p. 112; see also Wienandt, p. 265.

[3]Whittaker, pp. 112-113.

eighteenth-century poetry in combination with selected passages from Holy Scripture. Normally, the liturgical calendar determined the ideas that the cantata text was to elucidate. The point of departure for the text was almost always the Gospel for the Sunday on which the cantata was performed. This usual derivation, however, can hardly be detected in Cantata 21 (the Gospel for the Third Sunday after Trinity is St. Luke 15: 1-10; the parable of the lost sheep). On the contrary, the text refers directly to the Epistle for the day, I Peter 5: 6-11, with its cautionary words: "Humble yourselves therefore under the mighty hand of God, that in due time he may exalt you. Cast all your anxieties on him, for he cares about you." The scriptural passages and the poetry used by Bach in Cantata 21 elaborate this theme. Scripture is employed for all of the choral movements, while contemporary poetry is used for the solo movements. Unlike most other Protestant composers of the period who chose to use the new poetry of the reform movement exclusive of any Scripture, Bach usually favored a libretto which (as in the case of Cantata 21) employed the poetry in combination with Scripture, and always in a selective, sparing, and critical manner. In this way he was able to reconcile the eighteenth century with the spirit of the Reformation movement.[1]

The origins of the text of Cantata 21 have not yet been proved. Although the sources of the text have never been found, Spitta's original identification of Salamo Franck (1659-1725) as librettist is still generally accepted. Franck was one of Bach's principal church cantata librettists, and is regarded as the author of the texts of most of the

---

[1]Herz, p. 7.

Weimar cantatas. He was a civil servant by profession, holding positions during his lifetime at Arnstadt, Jena, and subsequently at Weimar as secretary to the Superior Consistory of the Principality of Saxony. In addition, he was a poet of considerable talent and published cycles of cantata texts. The texts of Cantata 21 are not to be found in any of these collections by Franck, but the writing style in Spitta's eyes is unmistakably his.

> The metre alone proves this; he is fond of short lines with unexpected introduction of longer ones . . . Franck was also very fond of using a verse consisting of four lines in four feet of three syllables each, the first two of which lines ended with a feminine, the last two with a masculine rhyme, such as those of the last aria ["Erfreue dich Seele"] . . . . The character of the recitative, the fondness for introducing a dialogue between Christ and the soul, and many similar or identical passages in these verses and the cantatas known to be his, remove every possible doubt that they are by Franck. The similes are his too, and so is the arrangement of the numbers in the cantata.[1]

In 1965 a study by Helene Werthemann[2] claimed that Bach's librettist for Cantata 21 borrowed directly from a collection of poetry by Johann Rist, Jammer hat mich ganz umgeben (1642). In the study it is shown that movements 3-9 of Cantata 21 bear striking similarities to Rist's poetry. Further, it is concluded that, because of these similarities, the original nucleus of Cantata 21 consisted of only those movements 3-9.

The most recent research concerning Cantata 21 has been compiled by Paul Brainard, editor of the work for the Neue Bach-Ausgabe. He disagrees with Werthemann's conclusion, and determines that although the correspondence between the texts of Cantata 21 and Rist's poetry is

---

[1]Philipp Spitta, Johann Sebastian Bach, trans. by Clara Bell and J. A. Fuller-Maitland (New York: Dover Publications, Inc., 1951), Vol. I, p. 638.

[2]Helene Werthemann, "Zum Text der Bach-Kantate 21," Bach-Jahrbuch 52 (1965): 135-143.

probable, the corollary that only movements 3-9 formed the original nucleus of the cantata cannot be upheld. He argues that the conclusion is unjustified not only on logical grounds, but also by the fact that it can be disproved at least partially by the available evidence.[1] The possibility of coincidence between the texts of Rist and that of Cantata 21 is discussed by Brainard:

> First, in judging what seem to be literary allusions, one must make every attempt to assess the possibility of coincidence. In movements 6 and 9 of Cantata 21, complete verses from Psalms 42 and 116, respectively, are quoted in apparent analogy to the older Lied of Rist, which unmistakably paraphrases the same two texts [see Werthemann, pp. 139-140]. In German bibles of the period, however, it is fairly common to find marginal cross-references linking these same two psalm verses to each other, presumably because of their related thought-content. The Rist-Bach parallel, then, is by no means conclusive with respect to this particular point. A second argument adduced by Werthemann may, however, indeed clinch the case of movement 9. It involves Bach's quotation of the Neumark chorale, "Wer nur den lieben Gott lässt walten," to which there is an apparent reference in the tenth strophe of Rist's poem. A double coincidence of this sort would hardly seem fortuitous; and in any case the assignment of the sixth and ninth movements to a common textual conception seems reasonably assured.[2]

Concerning Werthemann's exclusion of movement 2 from the original core of the cantata, Brainard proposes that it exhibits a close textual relationship to the other movements which are actually an elaboration and explanation of the psalm verse to which this first chorus is set. The hypothesis that the chorus was added later is, therefore, difficult to accept.[3] In addition, a slight change of verb in the text of the first chorus provides even further evidence in support of Brainard's proposition that movement 2 was part of the original nucleus of the cantata.

---

[1]Paul Brainard, "Cantata 21 Revisited," Studies in Renaissance and Baroque Music in Honor of Arthur Mendel, ed. Robert L. Marshall (Hackensack, N. J.: Joseph Boonin, Inc., 1974), p. 242.

[2]Ibid., pp. 233-34. [3]Ibid., p. 234.

In his study Brainard states:

> Orthographic variants aside, all of the 17th- and 18th- century bibles consulted for this study agree on the following reading of Psalm 94: 19:
>
> "Ich hatte viel Bekümmernisse in meinem Hertzen,
> Aber deine Trostungen ergötzten meine Seele."
>
> Bach's change of verb (erquicken for ergötzten) might be simply explainable by the unvocal quality of the original, or (less simply) by the contemporary fondness, in quoting biblical texts, for alluding to one or more related passages. Still more suggestive, however, is the change from past to present tense (erquicken). It establishes, in conjunction with the quasi-dramatic character of the following movements, a logical thought-connection that strongly argues for the inclusion of movement 2 as an integral part of the original conception.[1]

Additional evidence in support of the supposition that Franck is the librettist can be found in a little-known cycle of cantata texts of his published in 1711. According to Brainard, this cycle contains several examples of a combination of free poetry with passages from the Bible, similar to that found in Cantata 21. The group of biblical texts in the cycle designated for use on the Third Sunday after Trinity (the Sunday on which Cantata 21 was probably performed in 1714) is especially interesting in that it exhibits a noticeable likeness to the texts of movements 3 and 9, and especially the first chorus, movement 2.[2]

Origins of Various Musical Materials in Cantata 21

A theory of perhaps less importance than those discussed thus far concerns the possible borrowing on the part of Bach from some works by his well-known contemporary George F. Handel. The idea was first advanced by Percy Robinson[3], and was later accepted by Charles Sanford

---

[1]Ibid., p. 234. [2]Ibid., pp. 234-35.

[3]Percy Robinson, Handel and his Orbit (London, 1908), pp. 189-196.

Terry.[1] They conjecture that Bach probably became familiar with Handel's opera, Almira, during his visit to Halle in 1713. Whittaker, on the other hand, rejects the hypothesis that Bach borrowed from Handel in the case of Cantata 21, stating that any similarities between the two works is pure coincidence.[2] Westrup draws attention to a certain resemblance between the fugue subject of the opening chorus of Cantata 21 and the trio, "The flocks shall leave the mountains," in Handel's Acis and Galatea. He states, however, that "both the theme and its contrapuntal treatment were part of the stock-in-trade of early eighteenth-century composers."[3] The final chorus of Cantata 21 also exhibits a style similar to the "grandiose al-fresco" technique of Handel. The same text ("Worthy is the lamb that was slain") was set by Handel twenty-five years later in his oratorio, Messiah, in a manner very similar to that of Cantata 21. No evidence is extant that can prove or disprove any of these suppositions. Each of the two composers, however, exhibit techniques in their works that were a part of the choral tradition of the time, and it is possible (even probable), therefore, that some procedures and melodic materials coincided by chance.

On the other hand, the borrowing of a Vivaldi concerto theme for the opening chorus of Cantata 21 has now been firmly established. It is known that Bach copied certain works by Vivaldi and also arranged them for varying forces, so it is easy to accept the correspondence of themes in this case. The melody was probably borrowed from the third movement of Vivaldi's L'Estro armonico, Opus 3, Number

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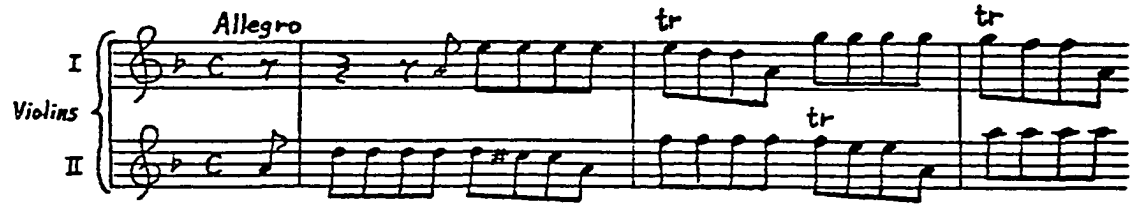
[1]Charles Sanford Terry, Bach: The Cantatas and Oratorios (New York: Oxford University Press, 1947), Vol. I, p. 16.

[2]Whittaker, pp. 110-111. [3]Westrup, fn., p. 29.

11, Concerto in D minor for two violins and violoncello obbligato (edited by Roger e Le Cene, Amsterdam, 1712), the opening measures of which are shown in Example 1 below.[1]

Example 1. Concerto in D minor, L'Estro armonico, Op. 3, No. 11, by Antonio Vivaldi, opening of movement 3



Bach also employed this theme in the Prelude and Fugue in G major for organ, BWV 541.[2]

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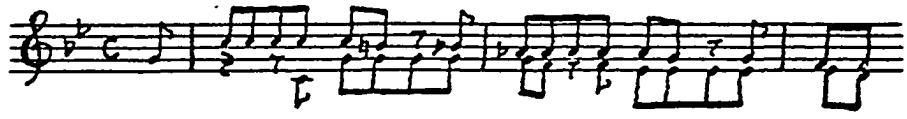
[1]Some confusion exists in the identification of the concerto. In his notes accompanying the Archiv recording of Cantata 21, Dürr states that the theme from the third movement of the Concerto in D minor, Opus 3, Number 11, is the one that was borrowed. It is identified as F. IV, no. 11 in Antonio Fanna, Antonio Vivaldi (1678-1741) Catalogo Numerico-Tematico delle opere strumentali (Milan: Instituto Antonio Vivaldi, 1968); it is also identified as P. 250 in Marc Pincherle, Antonio Vivaldi et La Musique Instrumentalen: Inventaire-Thematique (Paris: Libraire Floury, 1948). Westrup, on the other hand, in his Bach Cantatas (fn., p. 29), indicates that the first movement of the Cello Concerto in C minor (identified as F. III, no. 1 by Fanna; P. 434 by Pincherle) is the one used by Bach. The beginning measures are shown below:



Upon examination of each piece, it would appear that Durr's designation is the more probable, although the other concerto bears a certain resemblance as well.

[2]Wolfgang Schmieder, Thematische-Systematisches Verzeichnis der Musikalischen Werke von Johann Sebastian Bach (Leipzig: Breitkopf & Härtel, 1958), p. 418.

The Manuscripts

The surviving original manuscripts for Cantata 21 consist entirely of performing parts; there is no autograph full score in existence. The original part-set, Mus. ms. autogs. Bach St. 354 (formerly St. 56a), is presently housed at the Deutsche Staatsbibliotek in West Berlin.[1] These manuscripts, although not all in Bach's own handwriting, constitute the primary source for the cantata due to their probable use in performance by Bach himself. A general overview of the contents of the part-set will be presented first, followed by a detailed discussion of the complex pitch relationships which exist between the parts.

The present state of the extant manuscript sources is as follows. There are duplicate sets of voice and string parts. All of the voice parts are written at the same pitch level (all begin in the key of C minor), but while one set contains both solo and choral movements, the other set contains the choral movements only. The string parts (violins I and II, viola, and violoncello) are identical except that one set begins in the key of C minor, while the other set is written a major second higher beginning in the key of D minor.

Three copies of the oboe part are extant. Two are identical beginning in the key of C minor. The third differs at some points from the other two parts, and is written a major second higher beginning in the key of D minor.

There are duplicate parts for the keyboard, but one is labeled "organ," while the other is labeled "continuo." The organ part is fully

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[1]The author worked from a microfilm copy of these manuscripts kindly supplied by the German State Library in Berlin, Federal Republic of Germany.

figured, and begins in the key of C minor. The continuo part is an identical fully figured keyboard part, but is transposed down a major second, and begins in the key of B-flat minor. A few slight differences between the figures of the two parts exist, but they are insignificant.

Only one set of parts exists for each of the following instruments:

> Trumpets I-III which play only in the eleventh movement, and are written in the key of C major;
>
> Trombones II-IV which play only in the ninth movement, and are written in the key of F minor, the same key as the continuo part for that movement;
>
> Bassoon which begins in the key of D minor.

Parts for timpani, trombone I, and (probably) a duplicate bassoon part beginning in the key of C minor have not survived. A summary of the contents of the manuscript part-set is presented in Table 1 on the following pages.

Pitch Relationships Among the Original Manuscript Parts

The varying keys of the manuscript parts are explainable by the fact that there was no standard pitch in Bach's time. The pitch varied from town to town and sometimes varied even within the same town from one church to another. Arthur Mendel writes,

> Musicians of Bach's time had two principal terms for identifying pitch-standards: Cammer-Ton (chamber pitch) and Chor-Ton (choir pitch). In modern German, Kammerton means "the pitch standard" or even "the standard (present-day) pitch." Of course Cammer-Ton could not have any such meaning in Bach's time, when there was no "standard pitch," and there were many pitch "standards." Unfortunately, the identity of the word has led many modern writers on the subject into considering Cammer-Ton the "real" pitch and Chor-Ton a transposition of it. But that was not at all the way Bach thought, as we shall see. For him there was no necessary connection between notation and any absolute pitch. The same note-names were applied to different pitches on different instruments, and none of the implied standards was any more "real" than another.

Table 1. Summary of Manuscript Part-Set

Mus. ms. autogs. Bach St. 354 (formerly 56a)
Deutsche Staatsbibliotek, Berlin

Part[2]	NBA[3]	Berlin[3]	Weimar Watermark[1] Movements and Keys[4]										
			1 Sinf.	2 Chor.	3 Aria	4 Recit.	5 Aria	6 Chor.	7 Recit.	8 Duet	9 Chor.	10 Aria	11 Chor.
Trumpet I	1	27											C
Trumpet II	2	28											C
Trumpet III	3	29											C
Oboe[5]	4/4a	17	c	c	c						g		C
Violin I	5	10	c	c		c	f	f	E♭		g		C
Violin II	6	12	c	c		c	f	f	E♭		g		C
Viola	7	15	c	c		c	f	f	E♭		g		C
Soprano	8	2		c				f			g		C
Alto	9	3		c				f			g		C
Tenor[6]	10	5/6		c	c	c	f	f	E♭	E♭	g	F	C
Bass	11	8		c				f	E♭	E♭	g		C

Table 1. Summary of Manuscript Part-Set (continued)

Weimar Watermark (continued)

Part	NBA	Berlin	Movements and Keys										
			1 Sinf.	2 Chor.	3 Aria	4 Recit.	5 Aria	6 Chor.	7 Recit.	8 Duet	9 Chor.	10 Aria	11 Chor.
Violoncello	12	23	c	c	c	c	f	f	E♭	E♭	g	F	C
Organ	13	25	c	c	c	c	f	f	E♭	E♭	g	F	C

Cöthen Watermark

Part	NBA	Berlin	Movements and Keys										
			1 Sinf.	2 Chor.	3 Aria	4 Recit.	5 Aria	6 Chor.	7 Recit.	8 Duet	9 Chor.	10 Aria	11 Chor.
Violin I	14	11	d	d		d	g	g	F		a		D
Violin II	15	13	d	d		d	g	g	F		a		D
Viola	16	14	d	d		d	g	g	F		a		D
Soprano[7]	17	1		c	c	c	f	f	E♭	E♭	g	F	C
Bassoon	18	22	d	d		d	g	g	F		a		D
Violoncello	19	24	d	d	d	d	g	g	F	F	a	G	D

Table 1. Summary of Manuscript Part-Set (continued)

Part	NBA	Berlin	Leipzig Watermark Movements and Keys										
			1 Sinf.	2 Chor.	3 Aria	4 Recit.	5 Aria	6 Chor.	7 Recit.	8 Duet	9 Chor.	10 Aria	11 Chor.
Trombones II-IV [8]	20-22	19-21									f		
Oboe	23	18	c	c	c			f			g		C
Tenor in Ripieno	24	7		c				f			g		C
Bass in Ripieno	25	9		c				f			g		C
Continuo	26	26	$b^{\flat}$	$b^{\flat}$	$b^{\flat}$	$b^{\flat}$	$e^{\flat}$	$e^{\flat}$	$D^{\flat}$	$D^{\flat}$	f	$E^{\flat}$	$B^{\flat}$

Table 1. Summary of Manuscript Part-Set (continued)

Unknown

Part	NBA	Berlin	Movements and Keys										
			1 Sinf.	2 Chor.	3 Aria	4 Recit.	5 Aria	6 Chor.	7 Recit.	8 Duet	9 Chor.	10 Aria	11 Chor.
Alto[9]	27	4		c				?			g		C
Oboe	28	16	d	d	d			g			a		D
Timpani[10]	Lost Parts												
Bassoon[11]													

[1]The BG adopts the keys exhibited by the group of parts bearing the Weimar watermark; 1-4 in C minor; 5-6 in F minor; 7-8 in E-flat major; 9 in G minor; 10 in F major; and 11 in C major.

[2]The parts are arranged in score-order form throughout the table according to the watermark they bear.

[3]Parts are listed both by their Berlin Library inventory numbers and by Brainard's planned Neue Bach-Ausgabe reference numbers. All succeeding references to the parts throughout this study will list the NBA number first, followed by the Berlin number in parentheses.

[4]Minor keys are designated by lower case letters; major keys are designated by capital letters. Blank boxes indicate that the instrument does not play.

Table 1. Summary of Manuscript Part-Set (continued)

[5]Part 4 (NBA no.) is marked tacet in the opening Sinfonia, movement 1, and the first aria, movement 3. These two movements are supplied in a separate oblong sheet, however, designated part 4a (NBA no.).

[6]All of the high solos in this version of Cantata 21 were sung by a tenor (compare to the version adopted in the BG edition).

[7]The high solos in movements 3, 7 and 8 have been switched to soprano in this version.

[8]The part for trombone I has not come down to us, but it is fairly obvious that there probably was one.

[9]Movements 2 and 9 are incomplete; movement 6 is not found in the manuscript at all.

[10]The timpani part has not come down to us, although it is listed with the other instruments on the manuscript title-page of the cantata.

[11]A duplicate bassoon part in C minor probably existed at one time, but has not come down to us. On the other hand, it is possible that the instrument was not used in the Weimar performance.

> Chor-Ton and Cammer-Ton did not indicate absolute pitch standards as fixed as our a'=440; but they did at least name the higher and lower of the two pitches regularly in use in any given place . . . [1]

According to definitions by eighteenth-century writers, there were three or four pitches spread over a total distance of about a minor third:

Cornet-Ton,



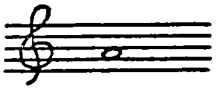
apparently the same as
Chor-Ton,



a major second higher than
Cammer-Ton,



a minor second higher than
Tief Cammer-Ton



This system of pitches is similar to that of transposing instruments still in use today. For example, if Chor-Ton pitch was "C" at a given place, then Cammer-Ton was "B-flat" and Tief Cammer-Ton was "A". This meant that in order to sound in "C", the Cammer-Ton parts would have to be notated a major second higher in "D" and the Tief Cammer-Ton parts would have to be notated a minor third higher in "E-flat".

Based on historical evidence, Mendel tried to determine the pitch standards which presumably existed at Weimar and Leipzig during

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[1]Arthur Mendel, "On the Pitches in Use in Bach's Time--I," Musical Quarterly, 41 (July 1955): 335-36. Note that, in order to avoid confusion, Mendel uses the eighteenth-century spelling Cammer-Ton to refer to the eighteenth-century meaning and the modern spelling Kammerton to refer to the modern meaning.

Bach's time. In Weimar the pitch for the organ, trumpets, timpani, strings, and voices was Chor-Ton, while the woodwinds played at Cammer-Ton or Tief Cammer-Ton, i.e., either a major second or a minor third lower than Chor-Ton.[1] Tief Cammer-Ton appears to have been normal, while the higher Cammer-Ton was exceptional (it was used at Weimar only in Cantatas 12, 21, 172, and 199, and in all of these it involves only one oboe).[2] Bach normally conceived the music written at Weimar in the key of the organ; the wind players either had to transpose or they were given transposed parts. With regard to Cantata 21, then, the oboe part 4/4a (17) written at Weimar is in the same key as the organ part 13 (25), so the player must have had to transpose. In Leipzig the pitch for the organ, trumpets, and timpani was Chor-Ton, while the voices, strings, woodwinds (and probably trombones) played at Cammer-Ton or Tief Cammer-Ton.[3] Cammer-Ton appears to have been normal, while Tief Cammer-Ton was the exception, just the reverse of the situation at Weimar. Bach normally wrote down the Leipzig cantatas in the key in which the Cammer-Ton instruments played, and only wrote out an organ part a major second lower, as in the organ part 26 (26) of Cantata 21, in order to compensate for its Chor-Ton tuning. The trombone parts of Cantata 21 written at Leipzig are notated at Chor-Ton pitch, yet, according to the evidence presented by Mendel, they normally played at Cammer-Ton pitch. Mendel conjectures that they may have been written in the wrong key through a copyist's mistake and were possibly never used by Bach.[4] The trumpet

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[1]Ibid., p. 341. [2]Ibid., p. 354. [3]Ibid., p. 345.

[4]Arthur Mendel, "A Review: Alfred Dürr--Studien über die fruhen Kantaten J. S. Bachs," Journal of the American Musicological Society, 5 (Fall 1952): fn. 3, p. 254.

parts written at Weimar were not rewritten for the Leipzig performance, and the players obviously had to crook the instruments down in order for the parts to sound at Chor-Ton pitch as Mendel's conclusions indicate. Through the insertion of the coiled whole-tone crook, the trumpet could be lowered from D into C, thereby making it possible to use the same parts. According to Adlung, trumpeters of Bach's day had to have several crooks available in order to make pitch adjustments.[1]

This extremely complex situation regarding the Chor-Ton/Cammer-Ton relationships between instruments during Bach's time accounts, then, for the three separate pitch levels which occur in the notation of the manuscript parts of Cantata 21. The procedure was necessary in order to accommodate the varying pitch levels of the instruments. Certain of these relationships will be discussed in more detail in the section which follows regarding the history of the performances of Cantata 21 during Bach's lifetime.

Performance History and Dating of Cantata 21

In order for the conductor to acquire a knowledge of the actual conditions under which Cantata 21 was originally performed, it is necessary to examine the history of the several performances of the cantata which presumably took place during Bach's lifetime. This explanation of the performance history and dating of Cantata 21 is a complex task. Although much research has been carried out on the subject, many questions remain without a definite answer because of the scant, concrete evidence that has survived concerning Cantata 21.

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[1]See quote by Adlung in Mendel, "Pitches," pp. 333-34.

According to recent research[1], it is possible that Cantata 21 was heard at least four times during Bach's lifetime.

(1) Before June 1714--at Halle?

Possibly performed on December 10, 1713, the Second Sunday of Advent, as a Probestuck (audition) for the vacant post at Halle formerly occupied by F. W. Zachow (deceased by this date)

(2) June 17, 1714--at Weimar, Third Sunday after Trinity

Possibly performed for the departure from Weimar of the critically ill eighteen-year-old Prince Johann Ernst of Saxe-Weimar (died August 1, 1715)

(3) Before Novemeber 23, 1720--at Hamburg?

Possibly performed as a Probestuck for the vacant organist's position at the Jakobi Kirche in Hamburg

(4) June 13, 1723--at Leipzig, Third Sunday after Trinity

Revision of the Weimar cantata

Two of these performances, the ones at Weimar and Leipzig, are confirmed by fairly conclusive evidence. Evidence of the other two performances, however, is largely speculative.

Weimar Performance

According to the inscription in Bach's own handwriting at the bottom of the title page of the folder containing the original parts, d. 3ten post Trinit: 1714 musicieret worden, Cantata 21 was intended for performance on the Third Sunday after Trinity, June 17, 1714. This performance thus took place only three months after Bach had been ap-

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[1]See Gerhard Herz, "The Chronology of Bach's Vocal Music," in Norton Critical Score: Cantata No. 140, "Wachet auf, ruft uns die Stimme," by Johann Sebastian Bach (New York: W. W. Norton, 1972), pp. 10, 11, 13, and 15. See also Paul Brainard, "Cantata No. 21--An 'Original Version'," notes included in Das Kantatenwerk, Vol. 6, Concentus Musicus Wien, Nikolaus Harnoncourt, Musical Director, Telefunken-Decca SKW6/1-2, p. 7.

pointed Kapellmeister at the Court in Weimar.

These manuscripts disclose some interesting information about that performance. In the first place, the solo movements 3, 4, 5, and 10 were all sung by a tenor, and the duet movements 7 and 8 were sung by a tenor and bass. Later, part 17 (1) gives the solo in movement 3 and the high duet part in movements 7 and 8 to soprano. Further, the soprano, alto, tenor, and bass parts for the Weimar performance, parts 8 (2), 9 (3), 10 (5/6), and 11 (8), contain the words "solo" and "tutti" written in Bach's handwriting in the choral movements 6, 9, and 11. These markings indicate a division of the choral forces into concertist and ripienist ensembles, but whether they were added before or after the June 17 performance in Weimar cannot be determined. It can be proved through studies of the handwriting, erasures, and watermarks that Bach added the words after the parts had been copied, but that is all. It can be seen that they had to have been added by the time of the Leipzig performance of 1723 because the new ripieno tenor and bass parts, 24 (7) and 25 (9), were copied for that performance directly from the Weimar tenor and bass parts, 10 (5/6) and 11 (8), with rests substituted for the original solo parts.[1]

Leipzig Performance

A performance of Cantata 21 in Leipzig on the Third Sunday after Trinity, June 13, 1723, is confirmed by both watermark and handwriting evidence. Certain of the manuscript parts were written during the early handwriting stage of Johann Andreas Kuhnau who served as principal copy-

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[1]Brainard, "Cantata 21 Revisited," p. 235.

ist in Liepzig from February 7, 1723 through December 30, 1725.[1] In addition to those copied by Kuhnau, some of the parts were copied by Christian Gottlob Meissner.

The Leipzig performance version represents a revision of the Weimar cantata. When adapting a Weimar cantata for performance in Leipzig, Bach always modernized the notation. The organs of St. Thomas' and St. Nicholas' were tuned in the Chor-Ton, which was one whole tone above the ordinary Cammer-Ton employed by the other instruments. This meant that the part for organ had to be transposed down a major second from the original Weimar part, while the parts for the other instruments could be left in the key in which they were originally notated. The manuscript parts of Cantata 21 which were written at Leipzig reveal this procedure. The Leipzig continuo part 26 (26) is a transposition (down a major second) of the Weimar organ part 13 (25). This transposed continuo part was used in combination with untransposed Weimar parts for the other musicians.

In addition to the transposed continuo part, several other new parts were presumably prepared for the Leipzig performance (the manuscripts all bear the Leipzig IMK watermark). Included in this group of manuscripts is an oboe part, ripieno parts for the tenor and bass voices, and new trombone parts intended to reinforce the voice parts in movement 9. The new oboe part 23 (18) is in the same key as the Weimar part 4/4a (17). It is complete and contains movements 1-3, 6, 9, and 11 in proper order. The original Weimar part from which it was copied, on the other

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[1]Alfred Dürr, "Zur Chronologie der Leipziger Vokalwerke J. S. Bachs," Bach-Jahrbuch, 44 (1957): 21-26.

hand, is marked "tacet" in the opening "Sinfonia" and the aria "Seufzer, Tränen, Kummer, Not" (movement 3). The "tacet" markings are obviously a copyist mistake since the two missing movements are supplied in a separate oblong sheet (handwriting authorities believe that the "Sinfonia" on this sheet is in Bach's own hand). In modernizing the notation for the Leipzig performance, therefore, it is quite possible that Bach ordered the recopying of the Weimar part in order to correct the mistaken "tacet" directions and do away with the separate part sheet. The new tenor and bass parts 24 (7) and 25 (9) are labeled ripieno on their cover pages. They contain only the choral movements and, as was discussed earlier, in the movements which contain "solo" and "tutti" markings (6, 9, and 11), rests are substituted for the portions marked "solo". These parts were written to be used by the "tutti" chorus members only. They confirm that a division of the forces into "solo" and "tutti" ensembles was definitely observed in the Leipzig performance. Three of four trombone parts have come down to us, trombones II, III, and IV, 20-22 (19-21): the first trombone part has been lost. These parts were newly written for the 1723 Leipzig performance. They are used only in the ninth movement as reinforcement for the voices.

The distribution of solo movements was revised by Bach in the Leipzig version of Cantata 21. The revision is indicated by a set of brackets, together with deletions and "tacet" marks which appear in the Weimar tenor part 10 (5/6). According to the markings, the final assignment of solo movements is as follows: soprano, movement 3: tenor, movements 4 and 5: soprano and bass, movements 7 and 8; and tenor, movement 10. This revision established the distribution of solo movements adopted by Rust in his Bach-Gesellschaft edition of Cantata 21.

Conjecture Concerning Two Other
Probable Performances of Cantata 21

There has been speculation by several authors that the first performance of Cantata 21 took place at Halle on December 10, 1713, about six months before the confirmed 1714 Weimar performance. The Halle performance probably occurred in connection with Bach's audition for the post of the deceased organist F. W. Zachow.

Although there is no evidence extant which positively identifies the performance at Halle, the manuscript title-page of Cantata 21 does provide strong evidence in its favor. At the top of the page in relatively large writing appears the heading Per ogni Tempo, (For any Season). The liturgical date of June 17, 1714, on the other hand, is given in the form of a note at the bottom right of the page, well below Bach's signature. Judging from Bach's practice in other manuscripts, the name of the Sunday or holiday for which a work was intended was normally given at the top of the title-page. It is probable, therefore, that had Cantata 21 originally been composed for the Third Sunday after Trinity in 1714, this indication would have been placed at the top of the title-page rather than at the bottom right. Bach's signature on the title-page may also not be without significance in regard to the probable earlier performance at Halle. The signature reads "da G[iovanni] S[ebastiano] Bach" (in the forward to the BG edition of the cantata Rust incorrectly gives "di J. S. Bach"). This Italian form was used earlier by Bach (it appears on the title-page of Cantata 71, Gott ist mein König, 1708), and may not have been used as late as the 1714 Weimar performance.[1]

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[1]Mendel, "A Review: Alfred Dürr," p. 253.

Further evidence is found in a letter from Bach addressed to August Becker at Halle, dated March 19, 1714, in which he speaks of a "certain piece" he was "compelled to compose and perform." The first part of the letter reads:

> That the Most Honored Church Board is astonished at my declining the desired post of organist to which, as you think, I aspired, astonishes me not at all, since I see that they have given the matter so very little thought. You say I applied for the said post of organist, but I do not know of any such thing. This much I do know, that I presented myself and that the Most Honored Collegium applied to me; for I, after presenting myself, should immediately have taken my leave if the request and courteous invitation of Dr. Heinecke had not compelled me to compose and to perform the piece you know of.[1]

The work mentioned by Bach in this letter is believed by some writers to be Cantata 21, although it is never directly identified in any writings by Bach himself.

Disagreement concerning the performance of Cantata 21 at Halle in 1713 has existed for some time among important scholars. In 1858 Friedrich Chrysander in his work on Handel (Vol. I, p. 22) suggested that Cantata 21 was the piece mentioned in Bach's letter, but he gave no reasons or evidence to support his conclusion. Spitta later rejected Chrysander's hypothesis giving two main reasons for his conclusions: (1) the date on the manuscript title-page of the cantata is 1714, the year after Bach's visit at Halle; and (2) the Probestuck would undoubtedly have been composed to a text provided by the officials at Halle.[2] Terry accepted the theory that the cantata was heard at Halle in 1713, stating that the work's introductory "Sinfonia," its

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[1]Hans T. David and Arthur Mendel, eds., The Bach Reader, revised ed. (New York: W. W. Norton, 1966), p. 68.

[2]Spitta, Vol. I, p. 638.

large proportions, its rich treatment of the text, and the fact that Bach inscribed the cover of the parts with the additional direction Per ogni Tempo all point to the conclusion that it was originally written for a performance other than the one given at Weimar on the Third Sunday after Trinity in 1714.[1] In 1951 the theory was again rejected by Dürr who argued that if Cantata 21 was performed at Halle at all, then only in a form that was written before the one we know today.[2]

Another performance probably took place before November 23, 1720, at Hamburg as an audition for the vacant organist's position at the Jakobi Kirche. A second group of manuscripts containing a new set of string parts in D minor were written at Cöthen after 1717 (this is confirmed by watermark and handwriting evidence). In this version of Cantata 21, the distribution of solo movements was revised by means of autograph markings consisting of brackets accompanied by verbal directions. All solo movements were transferred from the tenor part (as it had been in the Weimar performance) to the soprano part 17 (1) and were marked accordingly. A note written at the beginning of movement 3 in the tenor part 10 (5/6) reads as follows:

> NB. Diese Aria, folgendes Recit: und hernach Kommende Aria gehoren in den Diskant.
>
> NB. This Aria, the following Recit: and hereafter the next Aria should be performed by the Soprano.

In a third performance, then, which may conceivably have taken place when Bach visited Hamburg late in 1720, the solo movements were probably

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[1]Charles Sanford Terry, Bach: A Biography (New York: Oxford University Press, 1933), p. 101.

[2]See Alfred Dürr, Studien über die fruhen Kantaten J. S. Bachs, Bach-Studien, Vol. IV (Leipzig: Breitkopf & Härtel, 1951).

all performed by a soprano (plus bass in movements 7 and 8).

Summary

In summary, Cantata 21 was probably heard as many as four times during Bach's lifetime. The separate performance versions disclosed by the original manuscript parts are basically the same, even though there are some minor differences in the distribution of the solo movements. The exact time of the addition of the solo and tutti markings also cannot be ascertained. It can be safely assumed, however, that the final revisions of the work for the Leipzig performance represent a freely chosen enrichment. The changes in the performing forces used, therefore, pose no serious problems for modern performance.

Comparison of the Manuscript Sources with the Bach-Gesellschaft Edition

A comparison study of the original manuscript part-set with Rust's Bach-Gesellschaft edition of Cantata 21 reveals few important differences. Rust's work is basically accurate. Nevertheless, there are several variants between the original parts and his score. In certain cases it appears that he deviates unnecessarily from the original sources, effecting arbitrary changes in the music not in keeping with Bach's original intentions. Some of these changes are noted in his forward to the BG edition while others are not.[1] A report and tabulation of the major differences between the manuscripts and Rust's BG edition as discerned by this author follows.

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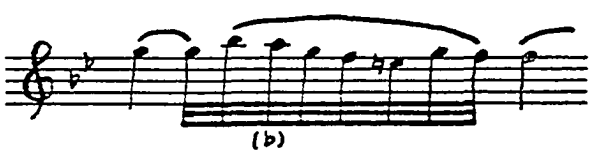
[1]Johann Sebastian Bach, Werke, Vol. V, 1, Cantata 21, ed. Wilhelm Rust (Leipzig: Bach-Gesellschaft, 1851-99, 1926; Unchanged reprint, Ann Arbor: Edwards, 1947), pp. xvi-xviii.

Movement 1

In movement 1 the major variants between the BG edition and the manuscript parts exist in the oboe line. In the BG Rust adopts the reading of part 4/4a (17) (23[18] is the same) in measure 6, yet the reading of the D minor part 28 (16) provides a further possibility as shown in Example 2.

Example 2. Movement 1--Manuscript Oboe Parts, Measure 6

4/4a (17)
(in C minor)



28 (16)
(in D minor)

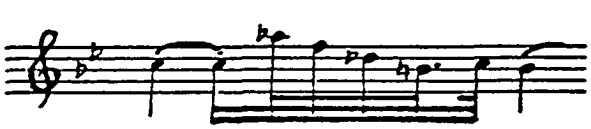


Brainard suggests that, in accordance with the reading of part 28 (16), an editorial A-flat accidental should be inserted in the C minor version 4/4a (17). Also, the E-natural of 4/4a (17) seems preferable to the reading in 28 (16).[1]

Each of the manuscript oboe parts shows a different reading for the rhythm of the second beat in measure 12 as demonstrated in Example 3.

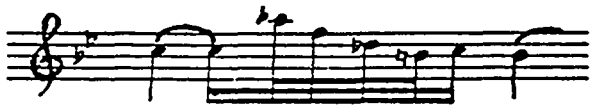
Example 3. Movement 1--Manuscript Oboe Parts, Measure 12

4/4a (17)
(in C minor)

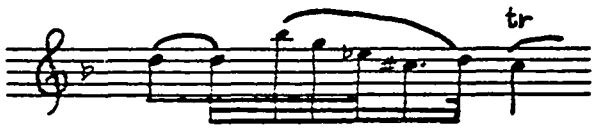


[1]Brainard, "Cantata 21 Revisited," p. 238.

23 (18)
(in C minor)

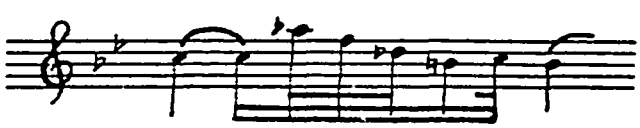


28 (16)
(in D minor)



As can be seen from the example, parts 4/4a (17) and 28 (16) are rhythmically defective while part 23 (18) has the correct value of notes. The reading of the Leipzig part 23 (18) is the one adopted by Rust in the BG. The mistakes in parts 4/4a (17), probably written by Bach himself at Weimar, and 28 (16), probably also of Weimar origin, both concern beaming. In part 28 (16) the beam is drawn too far to the left, connecting the quarter-note D with the sixteenth-note figure that follows. By removing the obviously misdrawn beam, a correct reading results, one which seems very possible. In compensation, it would appear that the thirty-second note beam in part 4/4a (17) has been drawn too far to the right. In addition, the dot following the B-natural is conspicuously blotted out in the manuscript. Brainard suggests that Bach may have intended the rhythmic reading shown in Example 4.

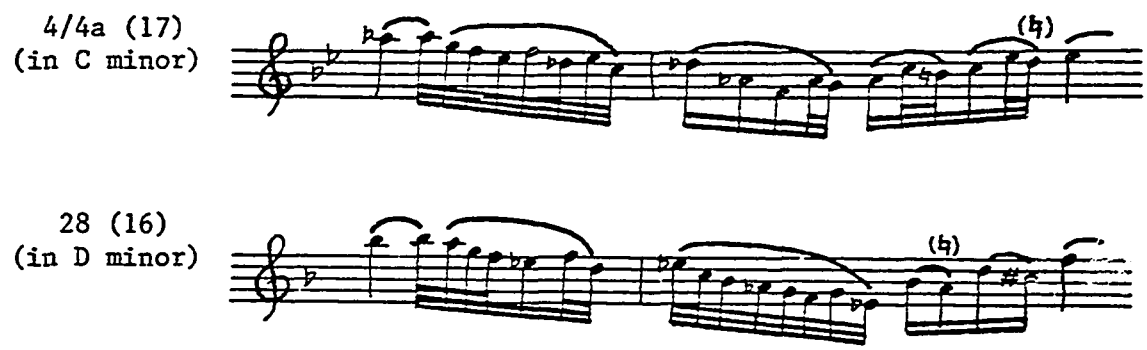
Example 4. Movement 1--Possible Intended Oboe Rhythm, Measure 12



He concludes that this possible intended correction of part 4/4a (17) is not as convincing as the reading of the corrected part 28 (16). Of course by simply moving the thirty-second note beam in part 4/4a (17) to the left, an identical reading results. Brainard further states that Rust's BG reading taken from part 23 (18), while acceptable in the musical context, seems to depart needlessly far from both original readings.[1]

In measures 13 and 14 the readings of parts 4/4a (17) and 28 (16) differ considerably as shown in Example 5. The reading of part 4/4a (17) is the one adopted by Rust in the BG edition.

Example 5. Movement 1--Manuscript Oboe Parts, Measures 13-14



By comparing the two parts it can readily be seen that the downward contour of 28 (16) is not followed exactly in 4/4a (17). This was apparently done in order to avoid what would be a low D-flat in the key of C minor (unplayable on the oboe available to Bach). In return, the rhythm of the second beat of measure 14 in part 4/4a (17) is enlivened. In each part it appears necessary to add an editorial accidental, a D-natural in the second beat of measure 14 in part 4/4a (17), and an A-natural in the

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[1]Ibid., p. 239.

second beat of measure 14 in part 28 (16).

Movement 4

In movement 4 an important difference can be seen between the manuscript violin II parts and the BG edition in measure 16. Example 6 demonstrates that the rhythm of the earlier Weimar part 6 (12) is incorrect, showing only three beats for the measure.

Example 6. Movement 4--Manuscript Violin II Part, Measure 16

6 (12)
(in C minor)



This incorrect rhythm was apparently corrected by the copyist in the later part 15 (13). By the simple removal of the beam from the two eighth notes given in 6 (12), four beats were obtained. This reading of part 15 (13) as shown in Example 7 is the one adopted by Rust in the BG.

Example 7. Movement 4--Manuscript Violin II Part, Measure 16

15 (13)
(in D minor)



Brainard contends, however, that the insertion of a quarter note F on the fourth beat in part 6 (12) as shown in Example 8 provides a more satisfactory reading owing to the harmony.[1]

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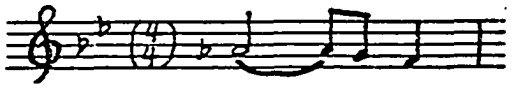
[1]Ibid., p. 239.

Example 8. Movement 4--Brainard's Conjecture, Measure 16

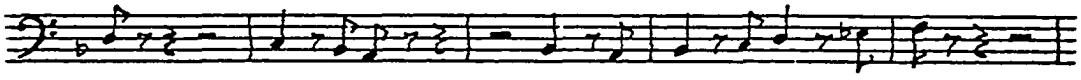


Movement 5

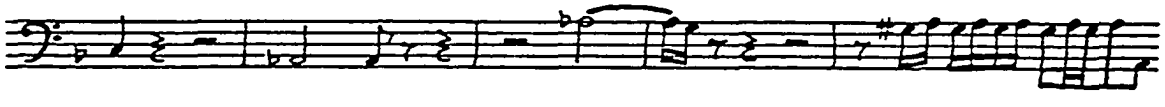
In movement 5 Rust writes the bassoon, organ, and continuo parts all on the same single staff. The preserved manuscript bassoon part 18 (22), however, reveals a reading which differs from the other parts. Throughout the movement, whenever the upper strings rest, the bassoon also rests, leaving the tenor voice accompanied by organ and continuo only. In addition, the bassoon merely outlines the melodic movement of the bass at certain points, not playing all of the notes given for the violoncello and organ. Example 9 shows this deviation of the bassoon, which first occurs in measures 10-14, then again in measures 33-37[1].[1]

Example 9. Movement 5--Manuscript Bassoon Part

Measures 10-14



Measures 33-37[1]



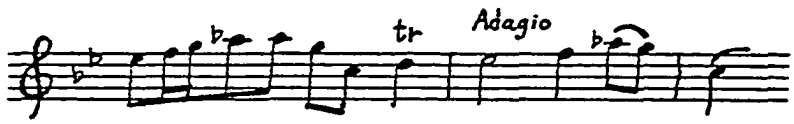
[1]Throughout the remainder of this study, various beats of a measure will be indicated by superscripts following the regular measure numbers.

Movement 6

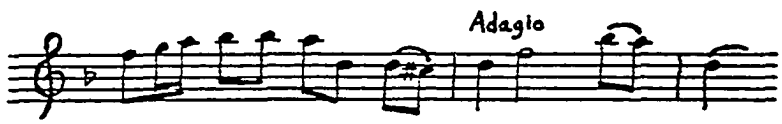
In movement 6, a discrepancy can be discerned in measures 72 and 73 between the manuscript readings of the oboe parts 4/4a (17) and 28 (16). The two parts differ in several respects as shown in Example 10.

Example 10. Movement 6--Manuscript Oboe Parts, Measures 72-73[1]

4/4a (17)
(in F minor)



28 (16)
(in G minor)



The reading of part 4/4a (17) is the one adopted by Rust for the BG. Brainard suggests that this passage helps to build the credibility of part 28 (16) compared to part 4/4a (17). He believes that Rust's adoption of part 4/4a (17) is debatable on two grounds.

> It introduces an uncharacteristic doubling of the trilled fifth of the dominant chord, and it eliminates altogether the suspension figure clearly called for by the continuo figuration prepared by the downward leap of a fifth in the oboe, and present in no other line of the texture at this point. As for the f" found in A4 (17) on the third beat of measure 73, it would not be suspect, despite the lack of any provision for it in the continuo figures, did we not have the testimony of A28 (16) that at least one early version existed without it.[1]

Two other differences occur in movement 6. In measures 18^3-19^1, the rhythm given in viola part 16 (14) matches the rhythm of the tenor voice as shown in Example 11. In this passage the viola is consistently

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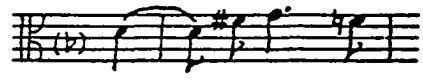
[1]Brainard, "Cantata 21 Revisited," pp. 239-40.

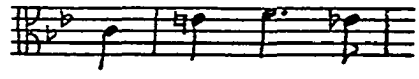
doubling the tenor, so the reading of part 16 (14) is superior to Rust's adoption of part 7 (15).

Example 11. Movement 6--Manuscript Viola Part, Measures 18^3-19^1

16 (14)
(in G minor)



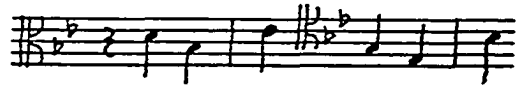
7 (15)
(in F minor)



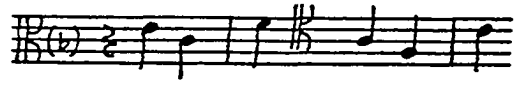
In measures 29-31^1, both violoncello parts 12 (23) and 19 (24) double the vocal parts as shown in Example 12. Rust omits these notes in the BG.

Example 12. Movement 6--Manuscript Violoncello Parts, Measures 29-31^1

12 (23)
(in F minor)



19 (24)
(in G minor)

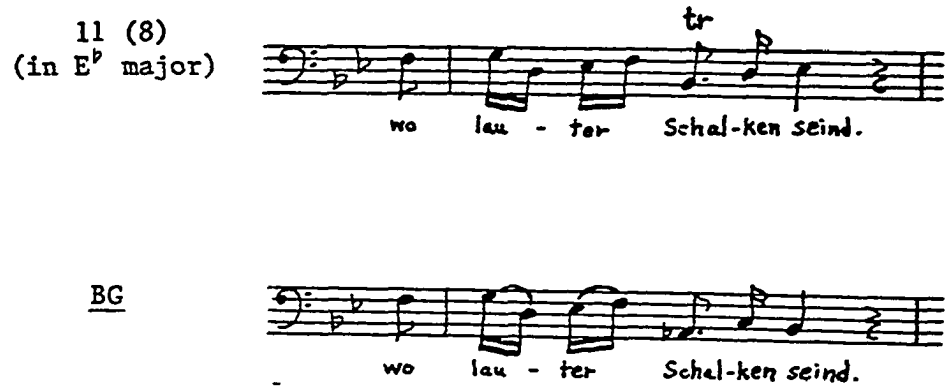


Movement 7

In movement 7, a major difference can be seen between the reading of Weimar bass part 11 (8) and the BG edition in measure 9. Rust does not accept the reading of part 11 (8) (the only surviving source

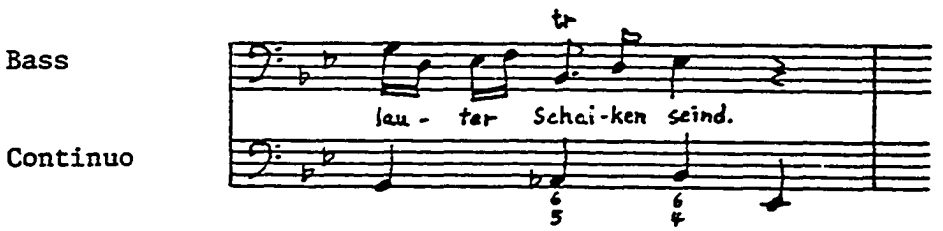
for the bass voice at this point), rewriting the second and third beats of the measure. The two readings of the passage are shown in Example 13.

Example 13. Movement 7--Vocal Bass Line, Measures 8^4-9



As illustrated in Example 14, the bass cadences a beat early. Its dominant clashes with the supertonic $\frac{6}{5}$ on beat 2, but its tonic E-flat on beat 3 coincides with the tonic $\frac{6}{4}$. If the B-flat, D, E-flat of this bass is moved ahead one beat, all of the dissonances disappear, but nothing is left for beat two. Staggered cadences, after all, are not unknown, especially when the text has an affective word like Schalken (Rogues).

Example 14. Movement 7--Vocal Bass and Continuo, Measure 9



Brainard suggests that part 11 (8) is completely accurate in measure 9: "It seems impossible . . . to arrive at another, musically defensible,

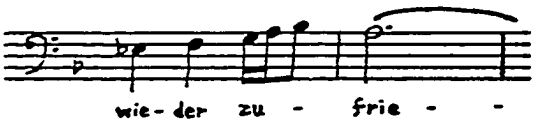
reading that would at the same time explain the version that has been preserved."[1]

Movements 9 and 10

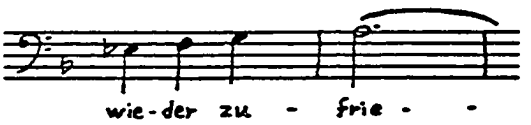
Only a few minor differences between the manuscript parts and the BG can be discerned in movements 9 and 10. In movement 9, both violoncello manuscript parts show a half note D^1 on the first two beats of measure 9, while only the organ has the octave quarter notes as shown in the BG (this occurs again at measure 48 in the repeat of the stollen). At measure 42, both soprano voice manuscripts show a full dotted half-note value on the last syllable of Seele rather than the rhythm of a half note followed by a quarter rest as given in the BG (compare measure 7). The bass voice manuscripts reveal a rhythm different from the BG reading at measure 105^3 as shown in Example 15.

Example 15. Movement 9--Manuscript Bass Voice Parts, Measure 105^3

11 (8) & 25 (9)
(in G minor)



BG



At measure 127 in movement 9, the manuscript violoncello parts show a different rhythm than that given in the BG, again indicating a slight difference from the organ part as shown in Example 16.

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[1]Ibid., p. 241.

Example 16. Movement 9--Manuscript Violoncello Parts, Measure 127

12 (23)
(in G minor)



19 (24)
(in A minor)

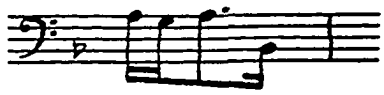


BG



In movement 10, one slight difference between the manuscripts and the BG edition can be seen. The rhythm of the organ and continuo in measure 89 is dotted as shown in Example 17.

Example 17. Movement 10--Manuscript Violoncello and Continuo Parts, Measure 89



Movement 11

In measure 65 of the final movement of Cantata 21, the BG reading contradicts all of the manuscript parts in its substitution of a half-note chord for the third and fourth beats of the measure as shown in Example 18.

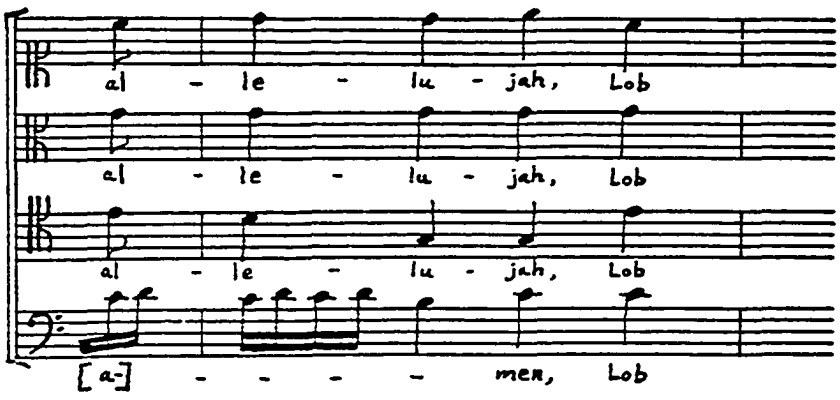
Example 18. Movement 11--Comparison of Vocal Parts, Measures 64^4-65

8 (2)
17 (1)

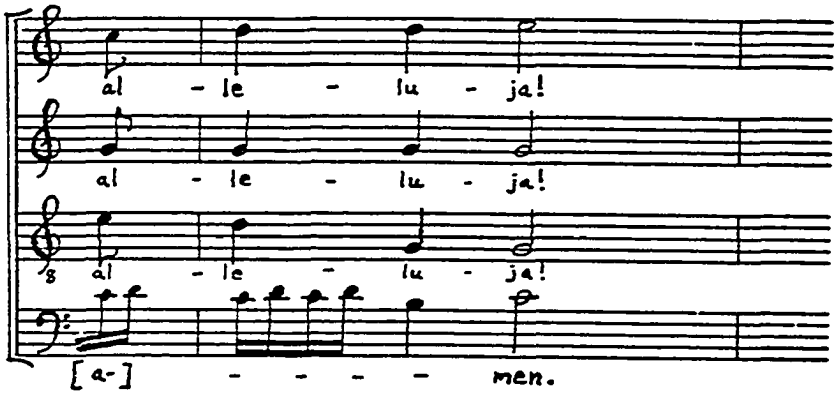
9 (3)
27 (4)

10 (5/6)
24 (7)

11 (8)
25 (9)



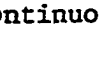
BG



The change is justifiable according to Brainard:

> One supposes that his [Rust's] objections were both musical and syntactical; the word Lob otherwise occurs only at phrase beginnings, and on strong beats of the measure, throughout the rest of this movement. On studying the local context, however, one discovers that the suppressed chord forms the second of a continuous series of quarter-note impulses, distributed antiphonally in measures 66-67 between brass, timpani, and continuo on the one hand, and oboe, strings, and bassoon on the other, and serving each time as the rhythmic "jumping-off-point" of the sixteenth-note figure in trumpet, oboe, first violin, soprano, etc. Though Rust's unease about the chorus's Lob is

> perhaps understandable, his elimination of it ought not to be perpetuated any longer as a supposed representation of Bach's intentions.[1]

In the last measure of movement 11, the BG edition has the violoncello and continuo part hold the low C for the same duration () as the upper instruments. All of the manuscript parts, however, violoncello parts 12 (23) and 19 (24), organ part 13 (25), and continuo part 26 (26), show only a quarter note in this measure ().

Finally, the notes shown for movement 11 in the Weimar violin I part 5 (10) are not the violin part at all, rather the oboe part for movement 11 is contained instead. Rust took the BG violin part from 14 (11). The missing violin part is obviously due to copyist error, however it does raise questions as to whether the oboe line of Cantata 21 might have originally been conceived for violin.[2]

Summary

In summary, the BG edition prepared by Rust in the nineteenth century is basically reliable and accurate in most respects. Only a minimal number of variants between it and the original manuscript sources can be detected, and in most cases the readings presented in the BG are supported by the agreement of at least one manuscript source. Thorough examination of questionable passages discloses that some of the differences between readings of the BG and various manuscript parts are due to copyist error in the original sources. Where a possible copyist error is encountered,

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[1]Ibid., p. 241.

[2]See Mendel, "Recent Developments," p. 288. Dürr and Mendel both suggest that the original part was conceived for violin, thereby producing a five-part string texture, with divided violas.

it is usually evident that Rust has made the correct decision for his edition. Other instances remain questionable with two or more readings that will work equally well. Finally, in some cases Rust's edition is clearly in contradiction to the manuscript sources. Although many of the differences are of minor consequence in the overall performance of the cantata, a conductor should reconcile these in preparing an authentic presentation of Cantata 21.

CHAPTER III

COMPILATION OF BAROQUE PERFORMANCE PRACTICES

In recent years there has been a substantial increase in the number of performers who have trained themselves in the field of musicology, and vice versa. This relatively new breed of musician is intensely interested in the "authentic" performance of the music of past eras, i.e., performance which is supported by historical documentation. Exactly what factors constitute a truly "authentic" performance, however, is debatable. The question has been posed many times: to what extent is a reconstruction of the original conditions of Baroque performance possible, and, insofar as it is possible, to what degree is it desirable? Many writers on the subject agree that modern performances of Baroque music should be based on a thorough knowledge of the original performance conditions. Disagreement arises, however, concerning boundaries. On one side is the belief that reconstruction extends all the way to the use of old instruments, tunings, and pitch, while, on the other side, reconstruction of original conditions indicates only the attempt to remain as true as possible to the composer's intentions, yet remain within the realm of modern musical means. The latter is a scholarly translation of eighteenth-century practice into twentieth-

century terms. Somewhere within these boundaries probably lies what can be called a creditably authentic performance. According to Marshall, it is a matter of discretion:

> The truly authentic performance of a composition has always been expected to be faithful to all the known hard historical facts pertaining to performance practice at the time the work was written. But we are now wise enough to realize that not all the known facts may be relevant; and many of them may even contradict each other. This touches the heart of the authenticity dispute, which is primarily a matter not of facts but of discretion. The attributes of authenticity can readily be agreed upon, but they can be so variously evaluated in relation to one another that unanimity on even the "objective" criteria for judging a conscientious, i.e., historically minded, performance of older music will never readily be attained.[1]

Aside from the problems inherent in the use of old instruments, tunings, and pitch, the modern performer of Baroque music is confronted with a written score which leaves room for a variety of interpretations. Whereas the modern musical score usually gives very complete instructions as to how each of the notes is to be performed, the Baroque score is skeletal. The performer is left responsible for several improvisational elements in the music, and must complete certain parts which are only outlined by the composer (e.g., figured bass, ornamentation).

According to Aldrich, the truly authentic performance is an unattainable ideal:

> Too much guesswork is involved in all points of interpretation to admit the possibility of reconstructing a Baroque work with anything like scientific accuracy. The degree of approximation to accuracy will necessarily vary according to available physical resources and according to the knowledge, skill, and musical imagination of the performers . . . . It may be that the all-out, high-pressure attack, using old or reconstructed instruments, old techniques of playing, old tunings, etc., had best be restricted to something like laboratory experiments at which the audience, if any, is composed of musicians, scholars, students, and other enthusiasts

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[1]Robert L. Marshall, "Reviews of Records: J. S. Bach--The Complete Cantatas, Vols. 1 and 2," Musical Quarterly 59 (1973):148.

> who come primarily motivated by a desire to learn. At more normal occasions the performer-scholar (and who else is going to venture into this thorny realm?) must let his artistic conscience be his guide.[1]

The key word in Aldrich's final statement is "artistic"; an artistic conscience belongs to the performer who is sensitive to the style and to the individual characteristics of the composers of a period. Although all the findings contributing to a knowledge of the style of the Baroque may not agree, they set up the boundaries within which the performer can work. The purpose of this chapter is to define the artistic/historical boundaries of Bach's Cantata 21 that can be established at this time.

Size, Composition, and Sonority of Performance Forces

The performance forces available to Bach throughout his career remained fairly small by modern standards, and in cantata performances the instrumentalists invariably outnumbered the singers. Compared with modern choral and orchestral sonorities, Bach's performances must have sounded similar to what modern musicians would term "chamber cantatas." The two confirmed performances of Cantata 21 at Weimar and Leipzig during Bach's lifetime provide valuable information as to the performance forces available at that time.

Weimar Performance Forces

Information concerning Bach's performance forces at Weimar is scant. Lists for the years 1714 and 1716 show that the musical estab-

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[1]Putnam Aldrich, "The 'Authentic' Performance of Baroque Music," Essays on Music in Honor of A. T. Davison (Cambridge, Mass.: Harvard University Press, 1957), p. 170.

lishment of the Duke was quite small even in comparison to others of the same period.[1] All of the singers were, of course, male with the total vocal complement consisting of six boys and not more than six adults--twelve singers in all. Instrumentalists available for Bach's use included one or two bassoonists, three violinists, and a violone player, plus six trumpeters and a timpanist who were employed for ceremonial duties, but who were also utilized in various cantata performances. The official records do not list any oboes although it is obvious from the cantatas of the period that Bach must have had access to at least one. He normally never wrote for an instrument that was unavailable, and certainly the important solo part in the introductory "Sinfonia" as well as the obbligato line in the aria "Seufzer, Tranen, Kummer, Not" of Cantata 21 required the services of a competent oboe player. One was probably in the ranks of the town musicians and was called on when needed for a particular work. The absence of violists in the listings is most likely due to the fact that the violinists were capable of doubling on the viola as well. There is no mention of a violoncellist either, so it is possible that one of the bassoonists also played the cello. In addition to the listed string players, Bach himself probably supplemented the group in performance. To sum up, the complete choral and instrumental forces at Weimar probably totaled about twenty-four to twenty-seven on most occasions. This small group must have been quite a competent body of musicians judging from some of the music written for them.

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[1]For a list of members of the Castle Capelle at Weimar, see David and Mendel, The Bach Reader, pp. 69-70.

Leipzig Performance Forces

The most explicit information we have regarding the average size of the ensembles to which Bach was accustomed is found in the famous memorandum addressed to the Leipzig Town Council in 1730. The memorandum is entitled "Short but Most Necessary Draft for a Well-Appointed Church Music; with Certain Modest Reflections on the Decline of the Same."[1] In it Bach writes that each of the choirs in the four churches in Leipzig should consist of at least three sopranos, three altos, three tenors, and three basses, making a total of twelve singers in all. He observes that it would be even better if there were four singers on each part making the total sixteen in each choir. The singers were all males including boy sopranos and altos, and adult men who normally sang tenor or bass parts, but who occasionally sang soprano and alto parts in falsetto. These singers were divided as each particular performance demanded into two different groups: concertists (soloists) and ripienists (tutti ensemble singers). In the manuscript parts of Cantata 21, the use of these two groups is indicated by the words "solo" and "tutti". The concertist group normally consisted of four singers, i.e., one on each part, while the ripienist group consisted of the four concertists plus two additional singers on each part, adding up to the prescribed total of twelve singers. This relationship between concertists and ripienists or solo and tutti is a proportion of 1:3. The implications of this ratio in relation to the modern performance of cantatas such as No. 21 will be discussed later in this chapter.

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[1]See David and Mendel, pp. 120-124.

Concerning the number of instrumentalists required, Bach outlines his needs as follows:

2 or even 3 for the	Violin I
2 or 3 for the	Violin II
2 for the	Viola I
2 for the	Viola II
2 for the	Violoncello
1 for the	Violone
2, or, if the piece requires, 3, for the	Oboe
1 or even 2 for the	Bassoon
3 for the	Trumpets
1 for the	Kettledrums
18 persons at least, for the instrumental music	

> N.B. If it happens that the church piece is composed with flutes also (whether they are a bec [recorders] or Traversieri [transverse flutes]), as very often happens for variety's sake, at least two more persons are needed. Making altogether 20 instrumentalists.[1]

In addition to the instrumentalists listed above, a keyboard player was needed for execution of the continuo part (the continuo accompaniment, also called figured bass accompaniment, will be discussed in detail later in this chapter).

Construction of Forces for Modern Performance

Strict adherence to the absolute size and proportions of Bach's preferred ensemble as indicated in the 1730 memorandum has been questioned by some authors. According to Lang, in Bach's case there are particularly glaring variants from the period's norms concerning the forces available to him.

> The standards prevailing at the churches coming under the authority of the Thomasschule were clearly not representative of the era's artistic standards. By the time Bach took over the cantorship in Leipzig the Lutheran Church had already lost a good deal of its power as representative of spiritual life in general, and relig-

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[1]Ibid., p. 121.

> ious movements were taking place predominantly outside the precincts of the Church. Within the Church proper, there was a change in musical fashions so pronounced that Bach himself, considered a conservative, was more tolerated than appreciated. The Thomasschule was in decline, spiritually and materially, and the means placed at Bach's disposal to staff the several churches under his care were less than minimal.[1]

Mendel comments that although the constitution of performing forces in exact accordance with Bach's specifications may not be the answer, the large forces typical of the post-romantic era are certainly not desirable. He is convinced that if Bach would have had the opportunity to write music for the modern symphony orchestra, that music would not simply have been an enlarged version of his chamber music. It would have been in a different style in order to utilize the total resources of the symphony orchestra. We should not, therefore, distort the music which Bach wrote simply by multiplying the number of performers.[2] Marshall agrees that the bright sound of a smaller ensemble utilizing only a few players and singers on each part seems artistically sound as well as historically correct.[3]

Regardless of the size of the forces, it is certain that the proportion of singers to instrumentalists is an important factor in deciding upon the performance forces to be used in the presentation of a Bach cantata. It has been shown that Bach's use of terms such as concerto and dialogo for designation of his music (see pp. 7-8) implies that participation of voices and instruments was to be equal in importance. The ca-

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[1]Paul Henry Lang, "Editorial," Musical Quarterly 58 (1972):121.

[2]Arthur Mendel, ed., The Passion According to St. John, by J. S. Bach (New York: G. Schirmer, Inc., 1951), p. ix.

[3]Marshall, p. 154.

pacity of certain lines, either vocal or instrumental, to predominate at times, or for all voices to be equal at other times, is a characteristic of the style. Proportional construction of the performance forces is the factor which makes this possible.

Sonorities of the Instruments Used By Bach

The sonorities of the instruments used by Bach in his performances were quite different from their modern counterparts. The tone of the eighteenth-century stringed instruments was, almost without exception, softer than today because of less tension on the thin, gut string. The Baroque instruments also had shorter necks, flatter and lower bridges, and slighter and shorter bass-bars. In addition, the wood of the bows was arched, and the bow-hair was kept under tension by the thumb and could be tightened or released as needed. Unarpeggiated chords on the instruments were comparatively easy to play.[1]

Other instruments of the eighteenth century were also less sonorous than their modern counterparts. The high register of the bassoon was somewhat thinner and less resonant than the modern instrument. The tone of the oboe was also somewhat less resonant due to thicker walls and a smaller bore, but while it was less brilliant and less incisive and dramatic, it gave a fuller and warmer sound.[2] The tone of the natu-

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[1]For a complete discussion of eighteenth-century stringed instruments, see David D. Boyden, "The Violin and its Technique in the 18th Century," Musical Quarterly 36 (January 1950):9-38. See also David D. Boyden, The History of Violin Playing (London: Oxford University Press, 1965).

[2]Anthony Baines, Musical Instruments Through the Ages (Hammondsworth, Middlesex, England: Penguin Books, Ltd., 1961), p. 241. See also Sibyl Marcuse, Musical Instruments, A Comprehensive Dictionary (New York: W. W. Norton, 1975), p. 371.

ral trumpet of Bach's time was less resonant than the trumpets of today, and, even in the best circumstances, a number of tones remained out of tune.

Accompaniment

One of the most refined and complex features of the Baroque style is the basso continuo or "figured bass accompaniment" which grew out of the improvisation techniques of the sixteenth century. The technique consists principally of a texture of two notated voices, melody and bass, filled in by improvised harmony, which was indicated by a shorthand method consisting of numbers and other symbols indicating intervals. The practice of figured bass was employed throughout the Baroque period and even after. While some composers around the middle of the eighteenth century became rather lax in their use of figures, leaving more to be improvised by the performer, Bach remained meticulous in the notation of his figured bass accompaniments.

Instruments Used for Continuo Accompaniment

According to most authorities, the continuo group of instruments normally used by Bach consisted of organ plus one or more melodic bass instruments: violone (an instrument of lesser volume than our double bass and presumably duplicating the violoncello tuning one octave lower), violoncello, and bassoon. Some writers conjecture that Bach occasionally employed the harpsichord as the keyboard instrument in the accompaniment of his church cantatas. This has led to controversy.

Max Seiffert, a musicologist and editor of many of Bach's choral works, argued for joint use of organ and harpsichord in an article which

appeared in the first volume of the Bach-Jahrbuch in 1904. Several of his performance editions were published following the appearance of the article and contained both organ and harpsichord parts in the performing materials. In these parts Seiffert suggested the employment of harpsichord alone for the arias, recitatives, and instrumental sections, restricting the use of the organ to choral portions only. As early as 1936, however, this claim had already been refuted by Arnold Schering in his monograph, Johann Sebastian Bachs Leipziger Kirchenmusik. According to Dürr, the practice adopted by Seiffert is in obvious disregard of the source evidence. Replacing organ with harpsichord in solo numbers and in purely instrumental sections represents a compromise that runs counter to Bach's intentions.[1]

Terry also worked hard to prove that Bach used the harpsichord in his church music.[2] His main argument focused on the fact that there was a harpsichord in each of the main churches in Leipzig (St. Thomas and St. Nicholas), and when Bach was asked in 1724 to perform his Passion music in St. Nicholas's, one of his objections was that the harpsichord needed repairing. That it was essential for the actual performance, however, has not been proven.

Various theories regarding the precise function of the harpsichord in the performance of Bach's sacred music have been advanced by several writers. None of these appear completely satisfactory. According to Mendel, the harpsichord did not play any significant role

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[1]Alfred Dürr, "Performance Practice of Bach's Cantatas," Journal of the American Choral Foundation 16, No. 2 (April 1974):13.

[2]Charles Sanford Terry, Bach's Orchestra, 2nd ed. (New York: Oxford University Press, 1933), p. 164.

in performance.

> This fact is shown by the nature of the surviving continuo parts . . . . The whole organ-or-harpsichord question never would have arisen, of course, if Bach had clearly marked all his parts with the name of the instrument he intended them for. Sometimes he did mark them Organo; in rare instances he marked them Cembalo; but most of them he marked just Continuo. To judge those not marked either Organo or Cembalo we must remember that the organs of the Thomas-Kirche and Nikolai-Kirche were pitched a second above the strings and woodwinds, so that the organ part was transposed, like a D-trumpet part, a whole tone below the parts for the other instruments. We therefore infer that all continuo parts written a second (or, occasionally, for performance elsewhere than in the two Leipzig churches, a minor third) below the pitch notated for the other instruments were intended for the organ.[1]

Another hypothesis about the use of the harpsichord, which Mendel admits is pure speculation, is that Bach employed it as an aid to keeping the forces together. If this were true, it might have been employed solely behind-the-scenes during performances, where its tone would scarcely have been heard by the congregation.[2] Dürr suggests that Bach might have used the harpsichord for his own purposes while conducting performances.

> Bach's use of the harpsichord in his church cantatas remains very uncertain. The few instances in which a harpsichord part is preserved do not offer a real argument . . . . Thus, if the harpsichord was employed with any regularity at all for Bach' church cantata performances, it could have served only for Bach's own use--as the instrument from which Bach, conducting from the score, directed the performance. We do not know whether this was so; in fact, we have reason to doubt it.[3]

On the other side of the argument, Donington observes that if the harpsichord did not play a significant role in the performance of Bach's church music, the case would seem to have been somewhat exceptional based

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[1]Arthur Mendel, "On the Keyboard Accompaniments to Bach's Leipzig Church Music," Musical Quarterly 36 (July 1950):344-45.

[2]Ibid., p. 346.

[3]Dürr, "Performance Practice of Bach's Cantatas," p. 11.

on prior, contemporary, and subsequent evidence concerning the matter.[1] In support of his conclusion he cites statements by Carl Philipp Emanuel Bach from the Versuch über die wahre Art das Clavier zu spielen, Part II, concerning the use of organ and harpsichord in church music. Williams is in disagreement with Donington and reports that C. P. E. Bach's remarks about the indispensability of harpsichords in all music are both too late and too general to be useful to the argument.[2] Mendel also maintains that the remarks of C. P. E. Bach do not necessarily apply to the works of his father, J. S. Bach.[3]

Note that the harpsichord's chief virtues are its portability and its ease of tuning as compared to the organ. If only the organ were used for accompaniment, whether in performance or rehearsal, the same location would always have to be used. Use of the harpsichord could give flexibility so that the choir could rehearse elsewhere should the church be required for something at the time the rehearsal was to take place. If the harpsichord were well-tempered, it could play in any key, whereas the organ, in mean tone temperament was limited. In addition, the full sound of the organ was not needed in the accompanimant of a church cantata. Finally, the harpsichord presents one centralized source of sound to which the singers can relate easily. On the organ the sound comes from several different locations, sometimes far removed from the singers and instrumentalists alike.

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[1]Robert Donington, A Performer's Guide to Baroque Music (New York: Charles Scribners and Sons, 1973), p. 236.

[2]Peter Williams, "Basso Continuo on the Organ," Music and Letters 50 (1969):235.

[3]Mendel, "Keyboard Accompaniments," pp. 340-43.

It can be concluded, however, that the organ is the principal keyboard instrument that Bach used in the continuo accompaniment of his church works. Although the harpsichord may have served for rehearsal purposes, and may on rare occasions have been used in performance, no evidence is extant which shows that it was in regular use in performance. According to Mendel:

> Anyone seeking to remain faithful in modern performance to Bach's own performing style will, then, have to provide for organ continuo accompaniment throughout the church works, while nothing we know calls for the continuo use of the harpsichord. For the conditions that enabled Bach to use it behind the scenes do not obtain in modern performance: Bach's listeners probably never heard the harpsichord in his church, and accordingly no purpose of "authenticity" is served by letting modern listeners hear it there.[1]

Registration of the Organ

Suggestions for proper registration of the organ when used in concerted music for voices and instruments are given by several eighteenth-century writers including Johann David Heinichen in 1711, Friedrich Erhardt Niedt in 1721, C. Voigt in 1742, Dom François Bedos de Celles, Johann Samuel Petri, and Jakob Adlung in the 1760s, Christoph Gottlieb Schröter in 1772, and Petri and Adlung again in the 1780s. The writings are basically consistent. All agree that the organ registration used for continuo purposes must be quiet and discreet. The organ should provide only punctuation and gentle support. Mendel formulated a general description of Baroque organ registration for continuo playing based on the remarks of several of these eighteenth-century writings.

> The continuo accompaniment is to be played on soft stops, without any bright reeds or mixtures, with 8' tone prevailing, perhaps

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[1]Ibid., p. 247.

> occasionally punctuated with a touch of 16' or brightened with a soft 4'. They [eighteenth-century writers] are unamimous in cautioning against too much or too prominent organ tone . . . . The greater the number of voices and instruments that take part, the more support the organ can give without stepping out of its subordinate role.[1]

Discussion of certain specific descriptions of organ registration offers further clues to the general eighteenth-century attitude concerning use of the organ. Daniel Speer (1697) assumed that the Coppel 8' or wooden stopped diapason was the most suitable stop, unless the number of other performers made it necessary to add the open Prinzipal 8' and the mixture.[2] This basic registration became standard throughout Europe in the first half of the eighteenth century. In 1721 the following registrations were suggested by Niedt in Volume I of his Musicalische Handleitung zur Variation des Generalbasses, a work which Bach employed in his own teaching.

> For one or two singers or players: Gedackt 8', no pedal.
>
> For a whole choir of eight to twelve singers, or more (=tutti): Prinzipal 8' with pedal 16' + 8'.
>
> Ditto, with trumpets and drums: pedal 16' + 8' + Posaune 16': but do not sustain for longer than a crotchet.[3]

Most writers strongly favor employment of the 8' Gedackt for continuo accompaniment. During the Baroque, this stop had a smaller tone in comparison to other 8' stops and also used the least amount of air. It was capable of speaking quickly and stayed dependably in tune. It is often mentioned as the stop to be used for proper accompaniment of reci-

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[1]Mendel, ed., Passion According to St. John, p. vii.

[2]Williams, p. 150.

[3]Ibid. See also Mendel, ed., Passion According to St. John, p. vii.

tative. Also evident from the registration indications given by most writers is concern that the bass line should provide sufficient volume to support the overall musical texture. Precautions against its being too weak are often given. Williams reports that for the purposes of good support the German organist could add 16' pedal "when the bass line has not too many quick notes," in which case he could draw manual 16' stops; if the bass instruments were inadequate for the "tutti", he could play the pedals in octaves.[1]

Many of the organs of the Baroque were especially suited to accompaniment. Special stops or groups of stops were often installed in the larger organs enabling the organist automatically to play a tone lower than the rest of the organ. Using these stops it could play in the same key as the instruments in Cammer-Ton, thereby solving the problem of the discrepancy between Chor-Ton and Cammer-Ton described above. These specially constructed stops were designed specifically for use in the accompaniment of concerted music. According to Mendel, modern organs are not as well equipped for accompanying purposes as were the organs of the Baroque. The available stops on a modern organ are often too obtrusive or too muffled; the distance between the pipes and the singers often presents a problem; and in many cases the pitch is too low for the comfort of the instrumentalists. Mendel suggests that the ideal solution is a small, portable pipe-organ with a few suitable stops.[2]

Rhythmic Execution of the Chords in Continuo Playing

Evidence concerning rhythmic execution of the chords indicated by

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[1]Williams, p. 148.

[2]Mendel, "Keyboard Accompaniments," p. 361.

the figured bass in the accompaniment of concerted music is not entirely clear. Writings of the eighteenth century describe a detached style in continuo playing, while the musical notation of the figured bass line indicates a sustained, legato style. Most modern interpreters contend that the rhythmic notation of the figured bass (especially in recitative) was not strictly observed in either the performance of the bass line itself, or in the chords played by the right hand. Instead, the written note values were shortened, producing a detached, punctuating style of accompaniment. Mendel claims that the legato notation was used for historical reasons rather than to indicate the precise manner of performance.

> On the kitharas, harps, lutes, guitars, and other plucked instruments originally used for accompanying narratives, the sound of the punctuating chords would die away rapidly, whether the player thought of them as long or short in time-value. When they were first notated, there was no reason to write | ♪ 𝄾 𝄽 𝄼 |, when | 𝅝 | would be so much less trouble, and on plucked instruments the effect would be the same. When the accompaniment was transferred to the organ, the notation was not changed. But many musicians must have decided that to play the long notes on the organ as notated tended to obscure the recitation, and that to obtain the punctuating effect one must in general promptly lift the hand from the keys, as described by Schroter and Heinichen.[1]

This detached style is employed mainly in the performance of recitative. In addition, most writers agree that in accompanying recitative, the keyboardist should play chords, but should not include the notes of the vocal melody because that would limit the rhythmic freedom of the singer. Voight, in 1742, spoke of lifting the hands properly so that the listeners could easily understand the text. In 1751 G. J. J. Hahn reported that the faster and shorter the chords are played in recitative, the better it is for the singer. He further reported that on the organ, all the notes are

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[1]Mendel, ed., Passion According to St. John, pp. xviii-xix.

played at the same time, then the right hand is lifted until the next chord occurs. In 1767 Petri stated that in recitative the chords are not sustained "in order to avoid howling"--after playing the chord, the bass only is left sounding. In 1772 Schröter instructed that even though the bass line is written in half notes and whole notes, the organist should play these and the harmonies prescribed by the figures "detached, and almost like eighth-notes."[1]

Although many of the writings describing the detached style in accompaniment are directed specifically to recitative, Mendel maintains that the reasons underlying the practice in recitative apply with the same force to Bach's concerted pieces.

> A sustained organ part, playing a four-part chorale texture as an accompaniment to concerted instruments and voices, is constantly in the way. Even apart from questions of intonation, it constantly muddies the texture and obscures the hierarchy of stronger and weaker beats and parts of beats that is essential to this music (and explicitly described as essential by many writers of the period). The continuo accompaniment should enhance the rhythm, not spoil it. Quantz states it as a rule that in harpsichord accompaniment in general, quarters are to be played as 8ths, and 8ths as 16ths. Leopold Mozart gives similar instructions for playing the string accompaniment to a solo. Emanuel Bach says that in his harpsichord solo sonatas, notes not marked with either staccato dots or slurs, particularly quarters and 8ths in moderate tempi, are to be sustained for only half of their time-value. If this was true in the 1750s, when all these men wrote, it was probably even truer in the 1720s. For in the interval, notation had become considerably more explicit and legato-playing more common, the latter partly as a result of J. S. Bach's own example in solo-playing at the organ and clavier.[2]

The problem of rhythmic articulation in continuo accompaniment, then, cannot be easily solved for modern performance because eighteenth-century writings do not describe a clear-cut method of performance. The

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[1]Mendel, "Keyboard Accompaniments," pp. 358-60.

[2]Mendel, ed., Passion According to St. John, p. xvi.

problem is so complex that it would take many volumes to explain all of the details of performance practice that every musician had assimilated as a student and thereafter practiced without conscious effort. Much was left to the musical sensibilities of the performer himself, and so it should probably be in modern performances of Baroque continuo accompaniments. Only guidelines can be formulated to keep the performer within the boundaries of the Baroque style. The realization must be a creative and spontaneous sounding invention based on those guidelines.

Decisions concerning the precise length of each chord must be determined partially by the context of the music. According to Williams,

> The answer is surely not a rigid one: the organist accompanied according to the ability of the singer, the acoustical conditions, the type of text, any changing fashions, the length of each harmonic unit. It is interesting, for example, that pedal points occur mostly at the beginning of Bach's recitatives, occasionally in the course of it, but almost never at the end; if the chords are taken fairly or very short, the relatively restless harmonic organization towards the end of the recitative can become more conspicuous, and the pedal-point harmonies of the opening (requiring few or even no supporting chords) become more "invocatory."[1]

Mendel agrees with Williams and comments on the importance of the interaction of the performers with the music, especially with relation to the performance of recitative.

> Just how long each chord should be sustained must be left to the individual interpreters . . . . In the 18th century some musicians actually did sustain the bass tones while playing the right-hand chords short. But from what evidence is known to me, it seems likely that Bach intended the bass tones to be short, too . . . . The essence of recitation is freedom--freedom to make the narration sound natural and convincing. All the writers of the period stress this point, which would be self-evident even if they did not: the metric notation is a mere outline of the rhythm; the singer is free to bend it as he needs to, to make the narration live. The same must be true of the accompaniment: the organist and the singer must fully understand each other's purpose, and the texture of the

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[1]Williams, p. 240.

> organ accompaniment must vary--now dry and detached, now more sustained--as the nature of the music and the expression vary.[1]

Based on the foregoing discussion, three basic choices for execution of the chords in continuo playing emerge:

(1) Chords can be played short, lifting both hands from the keys after the chord is sounded, leaving only the violoncello sustaining the bass tones.

(2) Right-hand chords only can be played short while the bass tones are sustained with the left hand.

(3) Chords played with both hands can be played short while the bass tones are sustained on the pedal.

Where each of these three methods should be used is left to the good taste and musicianship of the conductor and keyboard performer.

Texture of Continuo Accompaniments

In conjunction with the registration of the organ and its rhythmic articulation, the chordal filling in between the bass and the melody determines the complexity of the texture of continuo accompaniment. During the Baroque, the texture must have ranged from the very simple to the highly elaborate among different schools of composers. While some accompaniments were comprised of simple three-part chords played with the right hand above the given bass in the left hand, others consisted of complicated polyphonic configurations oftentimes infused with new musical materials created by the performer. It is difficult to know which type of accompaniment would be the best to use with a certain composer's music. The spectrum of possibilities ranges wide, but,

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[1]Mendel, ed., Passion According to St. John, pp. xix-xx.

unfortunately, it is clouded by conflicting writings concerning the practice.

According to Williams, organ continuo for German church music was without a doubt much simpler than the Italian and French harpsichord chamber continuo. The texture normally consisted of three-part chords above the given bass with very little (if any) addition of improvised melodic material in the right hand.[1] Descriptions of Bach's own accompanying by Lorenz Mizler in 1738, Johann Friedrich Daube in 1756, and Johann Nicolaus Forkel in 1802, however, lead to the belief that Bach wanted elaborate, polyphonic accompaniments for his music. The writing of these men describe performances by Bach, not of his own music, but of other composer's music. Mendel claims that Bach probably permitted himself some freedom in the performance of these accompaniments, which were apparently less complex and less worked out than his own. There is no indication from the descriptions, however, that Bach desired any similar elaborate additions to his own figured bass accompaniments.[2]

Summary

To summarize, the basic elements of continuo accompaniment for Bach's church works are as follows:

(1) Use of the organ as the keyboard instrument.

(2) Use of a quiet and discreet organ registration, one which has presence but is not obtrusive.

(3) Execution of the chords in a detached, punctuating style.

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[1]Williams, pp. 235 and 243.

[2]Mendel, ed., Passion According to St. John, pp. xxviii-xxx.

(4) Realization of the figures in a fairly simple, straightforward, three-part chordal texture above the bass, with addition of original melodic material only in special instances.

Ornamentation

A discussion of the use and execution of only two major ornaments, appoggiaturas and trills, is necessary with regard to the performance of Cantata 21. These two ornaments have been widely discussed both by contemporary authorities during the Baroque period itself and by modern writers. Erwin Bodky notes that more than two hundred books and tables dealing with ornamentation, all written between 1600 and 1800, have been preserved.[1] In the twentieth century, many writers have attempted to interpret the practice of Baroque ornamentation, basing their opinions on the writings of the period. Most of these writings have focused on keyboard and instrumental ornamentation, while little has been written concerning vocal ornamentation. According to Thurston Dart, the mass of information that exists concerning ornaments can sometimes be detrimental to a working knowledge of the practice for performance.

> The trouble about ornaments is not that there is too little information, but that there is too much . . . . Nearly every composer who issued a set of keyboard pieces provided the customer with a careful table showing just how the ornaments should be performed. These tables have provided the modern editor with many problems, and he has not always solved them very well . . . Ornaments are delicate, instinctive things; if they are not ornamental they are worse than useless, and anxiety about the right way to play them must never be allowed to cloud a performer's sense of the underlying structure they adorn.[2]

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[1]Erwin Bodky, The Interpretation of Bach's Keyboard Works (Cambridge, Mass.: Harvard University Press, 1960), fn. 13, p. 149.

[2]Thurston Dart, The Interpretation of Music (London: Hutchinson and Co., Ltd., 1960), p. 102.

In the case of J. S. Bach, much of the ornamentation is written out right in the music itself. Bach did not leave as much to chance as other composers of his time. In his vocal music, for example, he usually notated the lines in full. Additional, unnotated ornamentation was presumably communicated orally during rehearsal, or was simply added by the musicians during performance as a matter of course.

According to Donington, most Baroque ornaments are more or less optional; others, however, are not, and should be added wherever they are not notated. Those which are mandatory are the cadential trill, and, particularly in recitative, the appoggiatura. Even if notation is absent, these ornaments should generally be introduced at points where the musical context strongly implies their addition.[1] Cantata 21 shows evidence of both notated and implied occurrences of appoggiaturas and trills. Both of these ornaments involve auxiliary notes or passing notes in addition to the main notes which are shown in the music. These auxiliary notes are normally played diatonically within the key that is prevailing at the time the ornament is initiated, not necessarily the key of the entire movement or piece. If it seems appropriate they can, on occasion, be played chromatically outside the key momentarily in force.

Appoggiaturas

The appoggiatura is an auxiliary note which is usually, but not always, dissonant to the harmony of the beat on which it occurs. In Cantata 21 Bach notated appoggiaturas as small notes, eighths or sixteenths, before the main notes as follows: . In addition to the notated ap-

[1]Donington, Performer's Guide, p. 178.

poggiaturas, others can be improvised in appropriate passages even though they are not notated.

In the late Baroque, the long appoggiatura was the most common. Its use is governed by the following eighteenth-century guidelines:

(1) The appoggiatura occurs on the beat and takes its rhythmic value from the main note that follows.

(2) The length of the appoggiatura is variable according to the context in which it occurs. It can take one-third or as much as one-half of the value of the main note. If the main note is dotted, the appoggiatura can take up to two-thirds of the value. If the main note is a tied note, the appoggiatura can take the whole value of the first note. If the main note is followed by a rest, the appoggiatura can take the whole value of the note, and the note can take the value of the rest.

(3) In order to heighten the expressive value of the dissonance, every appoggiatura should exert a certain amount of stress, i.e., it should be louder than its note of resolution. Leaning into the dissonance produces a certain degree of tension that is commonly considered good musical expression, while resolving to the consonance produces the necessary release of that tension.

(4) The appoggiatura is often slightly detached from the note that precedes it (especially if that note is at the same pitch level), and it is always legato with the ensuing main note.[1]

Musical taste and propriety must also enter into a decision concerning the length of an appoggiatura. Strict adherence to the rules is not always the correct answer. Remaining within the boundaries of the stylistic guidelines is the only requirement, and each individual case should be considered with regard to its own contextual environment.

Use of Appoggiaturas in Recitative

The use of appoggiaturas in recitative presents special problems and should be considered separately. Bach's notation of this type of ap-

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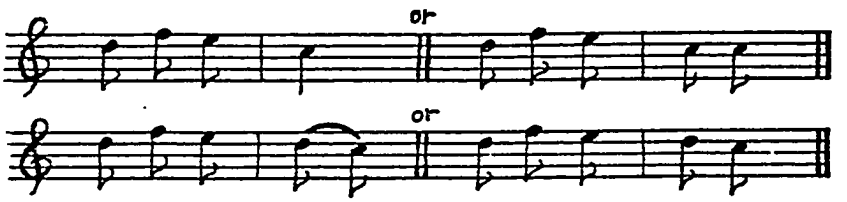
[1]Ibid., pp. 181-85. See also Walter Emery, Bach's Ornaments (London: Novello and Co., 1953), pp. 76-88; and Mendel, ed., Passion According to St. John, pp. xxii-xxiii.

poggiatura is not consistent. While he often writes them out in full-sized notes, at other times the notation itself gives no indication of an appoggiatura. Certain stereotyped melodic formulas such as the descending third at cadence points automatically call for the addition of an appoggiatura. It was customary to soften the line and make it smoother and more melodious by filling in the third by step. As shown in Example 19, the appoggiatura takes half the length of the written note in a masculine ending, or substitutes for the first of the two written notes in a feminine ending.

Example 19. Addition of Appoggiaturas in Recitative



According to Mendel, the text should be the factor which dictates when to add this type of appoggiatura:

> I do not believe Bach followed any thorough system in respect to this type of appoggiatura, and think there are many places where they may be added by the singer with good effect. It should be noted that Bach sometimes indicated them on unaccented syllables, and not always on strong beats. When they do occur on accented syllables, or on monosyllables, they inevitably give added emphasis to the word on which they occur, and I am inclined to decide the question principally on grounds of declamation. In general, if the appoggiatura would lend emphasis to a word which would have such emphasis in the spoken sentence, I add it; otherwise not.[1]

Trills

The trill consists of a notated main note performed in rapid

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[1]Mendel, ed., Passion According to St. John, p. xxvi.

alternation with an auxiliary note a second above. It is notated in Cantata 21 by "tr" or "t". The following general guidelines apply to its execution in Baroque music and in the music of J. S. Bach:

(1) The first note is almost always the dissonant upper auxiliary.

(2) The first note always occurs on the beat.

(3) Each of the upper notes should receive more emphasis than the lower main notes, i.e., the dissonant notes should be stressed more than the consonant ones.

(4) The number of repercussions making up the trill and the speed at which they are performed is variable according to the tempo of the movement and the immediate context. For example, a greater number of repercussions can be used for a trill on a long note as compared to one on a short note. Likewise, fast ornaments are compatible in fast tempos, while slow ornaments are compatible in slow tempos. Some eighteenth-century writers advocate a lengthening of the first note at times, thereby giving it the quality of an appoggiatura. Also, some remarks are made concerning the slow beginning of a trill, followed by a gradual increase in the speed, and finally a coming to rest before the closing notes.

(5) Closing notes are mandatory on all regular long trills and should be performed even if no indication is given in the notation. Two forms of closing notes exist: (a) a short note anticipating the following note, and (b) the turned ending which utilizes the diatonic second below the main note. Even though closing notes are sometimes written out in the notation, they form part of the ornament and do not necessarily have to be played with the exact rhythmic value written. They can be played shorter if the context demands it. The purpose of closing notes is to provide smooth transition to the note following the trill. Some writers suggest the use of a very short rest before the note of anticipation when it is used, while the turned ending should necessarily be slurred to the trill without detachment.

(6) Short trills or half trills do not require closing notes. The speed at which they normally occur makes any kind of ending impossible, so only the upper auxiliary and the main note are utilized. The trill should end with the main note, and usually only four repercussions are necessary (). If the context of a passage makes it appropriate, the trill can sometimes be reduced to a single appoggiatura consisting of only two notes. In no case must the trill be reduced to a triplet beginning with the main note, for the accent would then fall on the wrong note.[1]

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[1]Donington, Performer's Guide, pp. 195-202. See also Emery, pp. 37 ff; and Mendel, ed., Passion According to St. John, pp. xxvi-xxvii.

Certain types of figuration in Bach's music require the insertion of trills even if a sign for the ornament is not given. Very often Bach considers the context of a passage, especially the penultimate note at cadences, sufficient indication that a trill is needed. It is the performer's responsibility to recognize these places, and to be ready to introduce a trill suitable to the context and tempo of the passage. Often the cadence will consist of a trilled dotted note on the third or fifth of the dominant chord, the leading tone or second scale degree, followed by either one short note representing a note of anticipation, or two short notes representing a turned ending leading to the tonic by step.

Execution of the trill, like the appoggiatura, does not rely entirely upon rules laid out in eighteenth-century writings. Here again, the stylistic boundaries leave a certain margin of freedom. Each trill should be considered in relation to its individual position in the music. The context in which it appears will be a determining factor in its construction and performance. Whether it should be long or short, the speed and number of repercussions that should be used, whether or not closing notes should be added--all these elements will be decided in the end by taste and suitability, guided by knowledge of the given rules plus experience.

Consistency of Ornamentation

In addition to the guidelines presented thus far, certain other principles of Baroque ornamentation should be discussed with regard to the performance of Cantata 21. Consistency of ornamentation should be considered when fugal passages, imitative sections, or any recurrent mus-

ical ideas have notated ornaments in some entries, but not all entries. Donington states that the rule of consistency is most reliable for fugal entries, which should contain identical ornaments at identical points even if indication is not given. In repeated passages that are not imitative, however, he suggests that some diversity may be useful in order to avoid monotony or anticlimax in the music.[1] According to Emery,

> Complete consistency is often impossible, for harmonic or other reasons; but it is sometimes clearly desirable. An ornament may be one of the most noticeable features of a theme; and if the theme is played sometimes with and sometimes without its ornaments, listeners will find its entries difficult to recognize. By adding ornaments systematically to a theme that Bach left unornamented, one can sometimes exhibit imitation in passages where it is easily overlooked.[2]

Vibrato

During the Baroque, vibrato was used constantly and inconspicuously, both by instruments and voices, to enliven the production of sound. It could only be classed as an ornament in special cases when it was exagerated to create special expressive effects.[3]

Ornamentation in Choral Parts

While a majority of the notated ornaments in choral music appear in the instrumental accompaniment and vocal solos (especially da capo arias), a few symbols of ornamentation also appear in some choral parts. The question arises as to how these particular ornaments should be performed, or whether they should be performed at all. Mendel discusses their significance:

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[1]Donington, Performer's Guide, p. 179.

[2]Emery, p. 114.

[3]Donington, Performer's Guide, p. 195.

> In Bach's own performances, we must remember, the "chorus" consisted of only three singers on a part. Perhaps all three sang the ornaments, guided by the concertist member of the trio; or perhaps he alone sang the ornaments and the ripienists disregarded them. With larger choruses the ornaments can be sung by all the singers in the slower movements. In fast movements, they must be at least simplified (e.g., by substituting an appoggiatura or a turn for a trill); and often they may be omitted without important loss.[1]

Rhythm: The Theory of "Notes Inégales"

A special problem with regard to rhythm in the music of Bach concerns the questionable use of the practice known as notes inégales. The technique was a French invention and basically involved the unequal execution of a series of equal notes, with alternation of longer and shorter values. Whether or not the technique should be applied to Bach's music has been debated by several authorities. Based on Quantz's famous endorsements of the technique,[2] some writers have claimed that the practice of inequality should definitely be applied to the music of Bach. Those in favor of its use include Dolmetsch, Sachs, Sol Babitz, and, in isolated instances, even Dürr and Mendel. Babitz undertook a detailed explanation of each sentence of the Quantz passage in an effort to show its relevance to all Baroque music, including the music of Bach.[3] In opposition, Neumann claims that the passage by Quantz does not provide sufficient evidence to warrant the use of notes inégales in the music of Bach.

> As compared to the torrential eloquence of the French writers on behalf of Inégales, Quantz stands alone with his Remark in the middle of a seemingly absolute silence on the part of all contemporary

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[1]Mendel, ed., Passion According to St. John, p. xxvii.

[2]The Quantz passage is quoted with an English translation by Mendel. Ibid., pp. xii-xiii.

[3]Sol Babitz, "A Problem of Rhythm in Baroque Music," Musical Quarterly 38 (October 1952):533-65.

> German writers . . . . The claim of the French, that inequality was a purely national affair, remains unchallenged. The circumstantial evidence is overwhelming that inequality was not a live convention in the Germany of Bach's time . . .[1]

Bodky also contends that Bach did not employ the technique of inequality in his music even though he was familiar with the procedure.

> That the technique of inequality was unknown to Bach is highly improbable. When he visited the court of Celle he had ample opportunity to become acquainted with all kinds of French music, and his works do contain many obvious traces of French influence. Yet there does not exist a single bar in Bach's entire work that gives external evidence that inequality should be applied.[2]

As noted above, Bach was a good deal more explicit in his notation than were other composers of his time. The fact that no external evidence exists in his music that would indicate the use of inequality is strong argument that he did not intend it.

Summary

In conclusion, it can be said that the field of ornamentation remains one of the most elusive areas of Baroque performance practice. The choices available for execution of the ornaments are numerous. The whole matter of ornamentation can be delimited to certain general principles, but final decisions concerning proper execution must inevitably be left to good musical taste, context, and experience.

Tempo

The conductor who seeks objective and definitive answers to questions of tempo, which can be applied dogmatically to all the choral music of Bach, is doomed to failure. Decisions concerning tempo will inevitably

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[1]Frederick Neumann, "The French Inégales, Quantz, and Bach," Journal of the American Musicological Society 18 (Fall 1965):313-58.

[2]Bodky, p. 185.

depend in part on personal tastes, judgments, and convictions. While a given tempo may be right for one performance, it may not be for another.

Several objective factors should contribute to the determination of a proper tempo for a given movement or piece. Some of these are historical in nature, while others deal with considerations pertaining to modern performance only. Elements to be examined include time signatures, Italian time words, denomination of the shortest note values, mood and character of the music, text, rallentandos and ritardandos, free tempo in recitative style, as well as other factors affecting modern performance, especially, the conductor's own musical insights.

Tempo Ordinario

The first step in the establishment of tempo should be the realization that a tempo ordinario (a moderate tempo) still existed during the Baroque. It was an inheritance from the steady tactus of the Renaissance. According to the writings of contemporary eighteenth-century theorists, this tempo ordinario represented a normal range or compass of tempo equal to ♩ = 60 to 80 MM in 4/4 time or 𝅗𝅥 = 60 to 80 MM in 4/2 time. It was the basic tempo indicated by the meter signature, and from it slower and faster tempi could be established depending on certain modifying factors. Thomas Hoekstra in his study of tempo considerations in Bach's choral music writes that Baroque meter signatures, unlike those of the Enlightenment, are indications of speed and bear relationship to the motor unit cited in the signature.[1] Thus, in simple meters, in most

[1]Thomas E. Hoekstra, "Tempo Considerations in the Choral Music of J. S. Bach" (Ph.D. dissertation, University of Iowa, 1974), p. 31.

cases ♩ = 60 to 80 MM in 4/4, 3/4, and 2/4; or 𝅗𝅥 = 60 to 80 MM in 4/2, 3/2, and 2/2. Compound meters are based on multiples of the simple meters, so in 12/8, 9/8, 6/8, or 3/8, a quarter-note reading of 60 to 80 MM would mean that ♪ = 120 to 160 MM and ♩. = 40 to 54 MM. Mendel observes that meter signatures are not completely reliable guides to tempo, but do shed some light on the subject.

> For most 4/4 movements marked C, as well as for most 3/4 movements, I believe that Bach had in mind a "medium" tempo--a tempo ordinario--of ♩ = 60-80 M.M., and that the tempo of eighth-notes, half-notes, etc., was roughly proportionate to this speed in many cases: ♪ = 120-160 in 3/8 (i.e., ♩. = 40-54), with many exceptions, in which the tempo of 3/8 seems no faster than that of the usual 3/4; ♩ = 60-80 in ¢ ; 𝅗𝅥. = 30-40 in 6/4 (i.e., ♩ = 88-120), etc.[1]

Time signatures, therefore, provide the first clue to the tempo of a piece. Deviations result from the following modifying factors.

Modification of Tempo Ordinario

There are both slow and fast modifications of tempo ordinario that can be discerned in Baroque music. The first element which should be considered is the denomination of the shortest note values in a movement or piece. It will be obvious for mere technical reasons that the shorter the note values, the slower the music should probably move simply in order for the notes to be fully audible. According to Hoekstra, "technical difficulties have always tended to slow tempi, just as the appearance of a score without small note values invites a faster performance."[2] In quarter-note meters, for example, when a predominance of sixteenth and thirty-second note values are used, it most probably will be necessary to slow the tempo ordinario. On the other hand, if

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[1]Mendel, ed., Passion According to St. John, p. x.

[2]Hoekstra, p. 33.

the shortest denomination is the eighth note or triplet eighth note, the tendency will be toward a faster modification of tempo ordinario. Hoekstra sets boundaries of MM 45 for slow modification and MM 100 for fast modification of tempo ordinario.[1]

Italian Time Words

A second modifier of tempo ordinario, and perhaps the most confusing to modern performers, is the use of common Italian words such as Allegro, Grave, and Adagio that, in Bach's time, were used to describe the character of the music, but which later became indicators of the speed of music. In the late Baroque, a transitional era, these words partly express a mood and partly an actual tempo. They originated in the progressive Italian school of Baroque music, which began introducing free, unmathematical changes of tempo into music. The main advocates of free tempo were composers of the early Baroque, the famous organist Girolamo Frescobaldi (1583-1643), his student Johann Jacob Froberger (1616-1667), and the English writer on music Thomas Mace (1613-c.1709). They favored a subjective, emotional approach to musical rhythm and tempo in place of the former more precise, rational attitude of the Renaissance composers. By the mature Baroque, however, many composers had moved back to the Renaissance ideal, including J. S. Bach who emulated Georg Muffat (1653-1704), a German organist and composer who opposed the free tempi of the early Baroque musicians.[2]

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[1]This system of modification is demonstrated in a chart showing the relationship of the smallest note value in a composition to tempo ordinario. Ibid., Fig. 3, p. 38.

[2]Curt Sachs, Rhythm and Tempo (New York: W. W. Norton, 1953), p. 280.

The late Baroque, therefore, exhibits all of the inconsistencies of a transitional period in this area. Whereas time words were beginning to come into the vocabulary as modifiers of speed, tempo ordinario was still considered a part of the practice. According to Bodky, the time words mainly provide information concerning the principal character of the music rather than its actual speed.

> In Bach's time most of the Italian terms still did not have the meanings that we attribute to them nowadays. The emphasis was on the mood or the so-called "affect" of the piece, rather than on direct tempo information. Thus "allegro" and "grave" meant "gay" and "serious" respectively, giving the performer a clue to an appropriate tempo. Because of this vagueness and the variability of these moods, the harvest of information that we can draw from the relatively large number of marks on the vocal and instrumental works is not as great as the figures might imply.[1]

Hoekstra states that time words often confirm what is already indicated in the notation itself, i.e., a modification of tempo ordinario.

> These time words [adagio, allegro, andante, largo, vivace] indicate modifications of a normal tempo, rather than the establishment of a new tempo. Without the tempo ordinario there would be no concept of a fast or slow tempo.
>
> Usually the meaning of Italian tempo directions was but a confirmation of what the meter and note values already indicated.[2]

Musical Character

A third element which serves to modify the normal tempo is the mood and character of the music itself. This modifier is bound up to a large extent in choral music with the text, and with the aesthetic theory of the late Baroque known as the doctrine of the affections. If the text speaks of sorrow and suffering, for example, a slow tempo will probably be desirable. Joy and rejoicing usually will be set with a lively tempo.

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[1]Bodky, p. 102.

[2]Hoekstra, p. 67.

The importance of the meaning of the text should not be overlooked in favor of strict adherence to the theory of tempo ordinario. Rather, tempo ordinario, time words, and text should be used in conjunction in the effort to arrive at the most appropriate tempo.

Internal Tempo Changes or Flexible Tempi

The question of rallentandos and ritards in the music of Bach must be left to the musical taste and practical judgement of the conductor because Bach himself never used these markings. Despite their absence, however, it is most likely that he did intend a slowing down at certain points in his music. According to J. William Clarke,

> . . . the decision to end a movement by slackening the pace without indication by the composer must be an arbitrary one. Much of Bach's music drives forward energetically to the last note. This is especially true when the traditional cadence formula is saved for the very end. But when a codetta, or such elaborates a dominant or tonic pedal point, it would seem conceivable that a careful adjustment of the tempo might enhance the dramatic effect of the close.[1]

Donington dicusses the ordinary flexibility of tempo necessary to good phrasing and states that it is most evident at cadence points.

> Not every cadence needs an actual ritardando. Indeed, there are so many cadences in the average piece of baroque music that to underline more than a small proportion of them in this way would make nonsense of the interpretation. But among these numerous cadences there will always be a few which the performer will feel, from the movement of the harmony, to be of greater weight and substance than the others. They represent a pause, more or less important, in the musical thought. It is these important cadences that need a ritardando . . . .[2]

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[1]J. William Clarke, "Interpreting Rhythm in Bach: On the Expressive Aspects in the Free Style and Tempo Rubato" (Ph.D. dissertation, University of Washington, 1971), p. 40.

[2]Robert Donington, Tempo and Rhythm in Bach's Organ Music (London: Hinrichsen Edition, Ltd., 1960), p. 34.

David, on the other hand, feels differently.

> It has become customary to end compositions by Bach and his contemporaries with a considerable slowing-down. In most compositions of this period, however, a ritardando at the end is superfluous. If the performance presents the last cadence boldly and with authority, no change of either tempo or sonority is required. There are instances in which the last cadence is clearly set off from the main part of the movement; in this case the cadences as a whole may be taken in a broader tempo, without further ritardando. But if the motifs and figures of a movement run without caesura or change into the cadence, any alteration of tempo would conflict with the character of the music itself.[1]

The recitative style in Baroque music presents a special case with regard to the flexibility of tempo. The dramatic and narrative character of the texts of recitative dictates greater flexibility of tempo than in arias, ensembles, and choruses. A careful study of the text, word by word, will usually reveal how to vary the rhythmic flow in order to bring out the dramatic character. Different types of recitative require varying degrees of flexibility in the tempo. Recitatives that are accompanied by a full complement of instruments often need a more constant pulse than those accompanied only by continuo. A certain amount of flexibility is needed even in accompanied recitative, however, especially when the instrumental accompaniment only changes harmony once or twice a measure. According to Clarke, attempts to maintain a steady pulse under these conditions only stifles the spontaneous, narrative character of the music. He recommends the employment of free tempo for dramatic recitative.[2]

Summary

The ideas presented here concerning tempo all seem to lead to the

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[1]Hans T. David, J. S. Bach's Musical Offering: History, Interpretation and Analysis (New York: G. Schirmer, Inc., 1945), p. 58.

[2]Clarke, p. 31.

same basic conclusion. Although various theories have been formulated and elaborated about this extremely important element of music, totally objective conclusions are an impossibility. A certain freedom of choice is always present. The objective factors, however, can limit the choices to fewer in number. They provide a base from which to work, giving the conductor a frame of reference to supplement his own musical insights. In the final analysis it will be his own musicianship and taste, based on a knowledge of the style, that decides the tempo to be used. There is not necessarily only one right tempo for any composition. A certain margin of freedom exists, and within that margin lie several tempos which might be appropriate depending on the circumstances under which the music will be performed.

Dynamics

The main subjects to be dealt with in this section are terraced and graded dynamics, dynamic contrasts achieved through a division of the forces into concertist and ripienist ensembles, and dynamic balance. Dynamic contrast in compositions of the Baroque period was left mainly to the planning and good judgement of the performers themselves. Explicit indications of desired sonority were only occasionally written on the score or parts by composers, but in rehearsal verbal directions were doubtless employed. Often when dynamic markings were utilized, they merely provided confirmation of the dynamic contrast already evident from the make-up of the music. Thus a careful study of the structure of the music can provide valuable insights into the composer's intentions with regard to dynamics.

Terraced Dynamics

Two main kinds of dynamic contrast exist in Baroque music: terraced and graded. Of the two, only terraced dynamics are specified in the score. Terraced dynamics involve the principle of immediate contrast, i.e., block changes in volume level from one movement, section, or measure of music to another. The principal source or model for this type of dynamic change was the Baroque organ. Due to mechanical limitations, the instrument was not capable of producing subtle, gradual changes in volume or color. Although stops could be added for more sound or canceled for less sound, these changes usually produced distinct and sudden changes of volume. Because fine contrasts and gradations were impossible, it was necessary to set a registration and maintain it throughout a movement or section, thereby establishing a general unchanging dynamic level. This characteristic of the organ strongly influenced the dynamic practice of instruments and voices in concerted music, but, at the same time, its influence was not absolute.

The general dynamic level of each piece is indicated by the number and kinds of voices and instruments used. The simple addition or subtraction of voices and instruments from movement to movement, therefore, is a significant clue to intended dynamic levels. Bach employed this method, without the addition of any other marks, to vary the dynamic levels in a multi-movement work like the cantata. Thus the basic dynamic contrast between movements is built in and will occur naturally if proper proportions in the performing forces are established and maintained.

The terraced effect also exists to some extent within the individual movements of a piece. Here again, addition and subtraction of

performance forces will automatically produce changes in the level of volume throughout a movement. In addition, terracing is also achieved in certain instances through the alternation of a small ensemble designated concertisten and a larger ensemble designated ripienisten. This alternation is based on the concerto principle, one of the most significant developments of the Baroque period. Two types of markings, which appear in some of Bach's scores and parts, indicate this division as follows.

Piano and Forte Markings

When a division of the instrumental forces into concertisten and ripienisten is desired, the markings piano and forte are used. Indications of this kind normally appear in aria and recitative movements in which a solo voice is accompanied by a full instrumental ensemble. In Cantata 21, movements 4, 5, and 7 contain such piano and forte markings. Piano is regularly written where the solo voice enters, while forte is marked over all instrumental ritornellos or interludes except the introductory one. The instrumental introduction of an aria does not usually have any dynamic marking at all, but, because of the piano marking that invariably appears at the first entrance of the voice, it is apparent that a forte sound is desired.

To the modern performer these volume differences would mean dynamic changes for the entire instrumental ensemble, but the Baroque method of producing the desired contrast involved a change in the number of performers. In this way every instrument could produce a full-bodied sound at all times without giving up any intensity owing to a reduction in volume; yet proper balance of the forces could be continually maintained.

Solo and Tutti Markings

The words "solo" and "tutti" are a second, more obvious type of marking. They appear in some of the choral parts of a few of Bach's cantatas, most of which were performed during the first weeks of Bach's tenure in Leipzig. These words also indicate a division of the vocal forces into concertist and ripienist ensembles. Based on a knowledge of the construction and numbers of Bach's own vocal forces at Leipzig (see p. 51) maintenance of a 1:3 ratio for solo and tutti will probably yield the best dynamic results. This means that if a chorus larger than twelve singers is used, the concertist ensemble should be enlarged to retain the 1:3 proportion. With a chorus of twenty-four singers there should be eight concertists--two on each voice part. In his study of Bach's B Minor Mass, Corra reports two opposing views concerning the division ratio, one by Wilhelm Ehmann, the other by Alfred Dürr.[1] Ehmann suggests dividing the vocal forces into three separate groups: (1) solo voices for recitatives and arias; (2) a small chorus for sections requiring concertists, marked "solo" in the parts; and (3) a larger chorus for sections requiring the full ripienist ensemble, marked "tutti" in the parts. He contends that through employment of a small chorus as the midpoint between solo voices and the full ensemble, a chorus of any appropriate size can be utilized without destroying the 1:3 solo-tutti division ratio in choral sections. Dürr disagrees with this theory and insists that the diametric contrast between "solo" and "tutti" should not be weakened by con-

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[1] Arthur Corra, "A Guide to the Performance of Bach's B Minor Mass" (Ph.D. dissertation, Indiana University, 1968), pp. 235-37.

structing an intermediate group. He does not account, however, for the resultant breakdown of the 1:3 ratio if a chorus larger than twelve is employed.

Graded Dynamics

Within the general dynamic levels imposed by terracing, gradual changes in volume were also used. Voices, winds, and strings were capable of flexible dynamic changes and subtle nuances and were meant to be employed in such a manner. According to Boyden, the principle of graded dynamics existed side by side with terraced dynamics:

> Whatever the reason, we should discard once and for all the notion that keyboards enforced their dynamic limitations on the voice and on melodic instruments for which nuance and gradation of tone was one of the most natural and characteristic means of expression, at least from the beginning of the seventeenth century.[1]

Within the comparatively level planes of terraced volume, a continual rise and fall of dynamics infuses the music with expressive power. According to Donington, rising dynamically to the top of an ascending phrase, and falling away from it again as the melody descends is one of the most natural of musical responses.[2] Bodky maintains that the technique of crescendo and decrescendo is definitely applicable to the compositions by Bach:

> In regard to the application of crescendos and decrescendos, one has to bear in mind that no player of a clavichord or of a stringed or wind instrument, and naturally no singer, would ever have entertained the absurd idea of not using them to underline the ups and downs of the musical texture . . . . Of course, long crescendos

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[1]David D. Boyden, "Dynamics in Seventeenth- and Eighteenth-Century Music," Essays on Music in Honor of A. T. Davison (Cambridge. Mass.: Harvard University Press, 1957), p. 185.

[2]Donington, Performer's Guide, p.293.

> through several measures, which we might instinctively be seduced into applying to a pedal point, are absolutely "un-Bachian." As is generally known, they were used for the first time by the Mannheim orchestra.[1]

Rising and falling dynamics within the musical line provides for finer expressive nuances than does a uniform level or terraced dynamics alone. Most often in choral music, the meaning of the words of the text will spontaneously suggest the appropriate gradation of dynamics to the performers.

Dynamic Balance

In addition to the basic tenets of terraced and graded dynamics discussed above, proper balance of the component parts is an important element of dynamic interpretation. Fugues and other polyphonic compositions of an imitative texture are constructed of thematic materials which need to be distinguished within the overall polyphonic texture. For the structure to become comprehensible to the listener, proper dynamic emphasis on imitative motives is necessary. According to Donington, balance between these parts is largely, but not entirely, dependent on dynamics:

> In fugues and other more or less imitative music for example, there is a method of bringing out an entry by performing it with somewhat more emphasis, significance and intensity, and only a little more actual volume; and this is usually better than forcing the entry through with much more volume.
>
> But then the other performers should be withdrawing a little into relative insignificance, in order to let the entry through. The more closely the entries follow upon one another, the more necessary it is for each performer to get out of the way of the next entry, so soon as he has made his own.[2]

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[1]Bodky, pp. 93-94.

[2]Donington, Performer's Guide, p. 293.

According to David,

> A main subject has greater weight and dignity than changing counterpoints or a short motif used but for a passing episode. The composition becomes comprehensible only if the countrapuntal lay-out is as clearly presented as the formal structure. This is accomplished most effectively by grading the emphasis given to the various elements employed in the course of the composition. The themes which represent the backbone of a fugue should stand out above less essential material; regularly returning counterpoints, similarly, above motifs of a more casual character; and momentary elements, while entirely perceptible, ought to remain in the background--a differentiation of sonorities which will chiefly be applied to material within sections of unchanging general sonority.[1]

A more general aspect of balance concerns the relationship of the bass line in Baroque music to the other parts. It has been determined, based on writings concerning organ registration in figured bass, that the bass line should hold a prominent position in the overall texture (see p. 61). According to Donington, prominence of the bass line is one of the most conspicuous characteristics of Baroque music.

> It is especially important to bring out the bass with a strength at least equal to the upper parts, and to make a real melodic line of it. The entire texture and polarity of most baroque music depends on this strength and melodiousness of the bottom line.[2]

Summary

In summary, it is apparent that the majority of clues to dynamic contrast in Baroque compositions derive from the construction of the music itself. Although directions are sometimes provided by the composer, the majority of compositions contain relatively few markings, or they contain none at all. In the case of Bach's Cantata 21, various written dynamic indications are given, thereby providing a reliable starting point for the

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[1]David, Musical Offering, p. 61

[2]Donington, Performer's Guide, pp. 293-94.

planning of a good dynamic scheme. The dynamic contrasts that are not marked should be decided based on an examination of the composer's arrangement of the musical materials themselves.

Phrasing and Articulation

The terms phrasing and articulation are often used interchangeably in the vocabularies of various writers on Baroque performance practice. Although they are strongly interrelated, they are not synonymous. According to Hermann Keller, the words have basically different meanings. Phrasing is descriptive of the division of music into definable units of musical thought, while articulation indicates the degrees of connection or separation of the notes, which combine together to form the phrases.[1]

Phrasing

Phrasing in vocal/choral compositions is in large part dictated by the strong alliance between language and music. Division of the musical line into separate phrases normally agrees with the division of the text into separate lines or sentences. In addition, phrase endings are often confirmed melodically and harmonically, and a good sense of musicianship is an invaluable aid in determining the ending of one phrase and the beginning of another. How much separation there should be between phrases is debatable. Donington submits that there should be a distinct separation:

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[1]Hermann Keller, Phrasing and Articulation, trans. by Leigh Gerdine (New York: W. W. Norton, 1973), p. 4. For other definitions see Willi Apel, "Phrasing and Articulation," Harvard Dictionary of Music (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1969), pp. 668-69; and Robert Donington, "Baroque Interpretation," Grove's Dictionary of Music and Musicians, fifth ed. (New York: St. Martin's Press, 1954), Vol. I. pp. 444-54.

> Good musicians have generally an excellent "sense" of where one phrase ends and another begins.
>
> But it is of the utmost importance in baroque music to make the separation between phrases plainly audible to the listener, either:
>
> (1) by a very appreciable silence taken out of the note before; or (2) by a more conspicuous silence not taken out of the note before, but inserted as stolen time.[1]

Keller, on the other hand, in discussing Bach's music in particular, suggests a certain discretion with regard to the separation of phrases:

> Anyone who would phrase (but not articulate) the great majority of the unmarked works of Bach . . . should guard against that mistake most frequently made by beginners: to use too marked a separation. Not every phrase-ending obligates us to make the end as clear as possible to the listener; to treat it so can easily create a fatally pedantic impression. Nor should the end of a fugue subject be separated from what follows, since in some cases the point of termination cannot be determined with certainty . . . ; in other cases the subject is so closely linked with the continuation that no caesura may be introduced . . . .[2]

Approaching the problem of the separation of phrases with a degree of flexibility is obviously the answer. Solutions will vary according to the context of the music. Sometimes a clear separation will be required, while at other times a less noticeable separation will work out better.

In conjunction with the actual separation of the musical line, certain other factors can and should contribute to good phrasing. A rise and fall in the dynamic contour of a musical line is perhaps one of the most effective means of phrasing. Every phrase consists of a beginning, a climax, and an ending. Its movement is dependent upon the pull of the climactic point, i.e., a buildup of tension moving toward the climax and a release of that tension moving away from the climax. A slight increase

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[1]Donington, Performer's Guide, p. 283.

[2]Keller, p. 65.

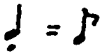
in the amount of sound while moving toward the peak of a phrase, and a slight decrease in the sound while moving away from the peak toward the conclusion of the phrase is desirable. Care should be taken, of course, to guard against excessive dynamic contrasts. Slight variation in the tempo also helps to define phrase structure. A stretching of the tempo (but not an actual ritard) at phrase endings provides adequate relief from the steady driving quality of most Baroque rhythms. It is important to effect an immediate return to the original tempo on beginning the next phrase in order for the stretching of the tempo to be effective. The variations in dynamics and tempo noted here with regard to their use in phrasing should always be executed subtly, so that the listeners will not be conciously aware of them.

One of the main things to remember concerning phrasing in Baroque music is that, ordinarily, it is left to the performer to determine the divisions without help from the notation. Even though markings may not be given, it is of the utmost importance that the music be divided into musical thought units which are intelligible to the listener. Without proper phrasing the music will degenerate into nothing more than a maze of endless notes and rhythms devoid of any real meaning.

Articulation

Within the boundaries of a musical phrase, many varieties of articulation can occur. During the Baroque, some articulation was specified by means of symbols such as the slur, which indicates a legato connection of two or more notes. The slurs in Bach's music are for the most part rather short, usually encompassing only two notes at a time, or, at the most, groups of only a few notes. Continuous slurring over long pas-

sages consisting of several notes seldom appears in his music. Other signs include rests, dots, and wedges indicating various degrees of separation of notes. In Bach's cantatas, the majority of articulation symbols are found in the string and woodwind parts. Not many marks appear in the vocal parts since the text is usually self-explanatory with regard to articulation.

While markings provided by the composer often give fairly specific directions concerning certain notes, formulation of a more general style of articulation is necessary for unmarked portions of the music. According to David, although slurred figures may seem more appropriate to the modern performer, in Baroque music generally each unmarked note should be played with a separate stroke of the bow or should be tongued separately.[1] Keller agrees that the articulation of unmarked passages should usually, but not always be detached in style, i.e., with a change of bow or separate tonguing for every note, but with as little separation as possible.[2] A distinction should definitely be made, however, between a detached and a staccato style (staccato bowings were used only for special effects during the Baroque). In the detached style advocated here, only a very slight separation between notes occurs; this is due simply to the change in bow direction on each note. In staccato playing, on the other hand, the space between notes is considerably more (for example, ).

Bowing Techniques and Articulation

The lead in articulation procedures during the Baroque naturally

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[1]David, Musical Offering, p. 64.

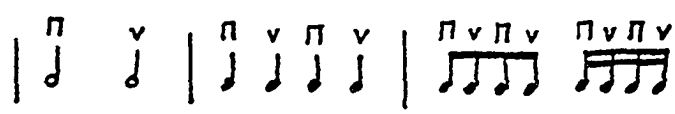
[2]Keller, p. 69.

fell to the stringed instruments due to their greater articulatory capabilities. According to Elizabeth Green, bowing of the period was of the "on-the-string" type in which the bow changes direction but keeps its contact with the string during the change of stroke. The "off-the-string" bowings that became popular in the later eighteenth century were impractical because of the design of the Baroque bow. The three most commonly used bowings of the period were the long sustained stroke, the slur, and the detaché.[1]

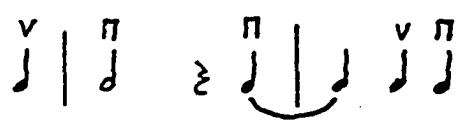
Because development of the orchestra into a unified ensemble did not come about until the second half of the eighteenth century, the principles of ensemble bowing during the time of Bach were far from fully evolved. According to David, the principles of Baroque bowing were established by Jean-Baptiste Lully (1632-1687), and handed down by Georg Muffat (1653-1704). David summarizes the rules as follows:

(1) Notes that opened a full measure were played with a downbow.

(2) Series of equal notes in even numbers were played with a continuous alternation of downbows and upbows.



(3) Single upbeats were played with an upbow; anticipations of notes that would ordinarily require a downbow, with a downbow.



(4) Series of three notes in slow tempo were played with two downbows in succession, one at the end of the first group and one

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[1]Elizabeth A. H. Green, Orchestral Bowings (Ann Arbor: Campus Publishers, 1973), pp. 60-61.

at the beginning of the second.



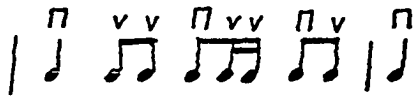
In faster tempo, this scheme could be replaced by a straight alternation,



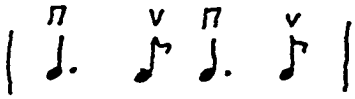
or by the use of two upbows in succession.



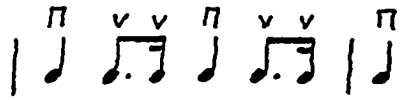
(5) Two upbows in succession were used in other cases, too, to prepare a downbow for the beginning of a measure or other strong beat.



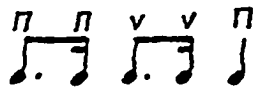
(6) Dotted notes followed by single shorter notes were, whenever possible, presented with a straight alternation of downbow and upbow.



If need be, however, one could use a second upbow for the shorter note.



The corresponding double downbow is not mentioned by Muffat and probably was not considered good or practical.



(David notes that with the longer modern bow, additional small notes can be played almost as easily on a downbow as on an upbow, and will seem equally well in style.)[1]

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[1]David, Musical Offering, pp. 66-67.

As can be seen from an examination of the rules, there was little variety in the bowings, especially as compared to the wide variety of bowings developed later in the nineteenth century. Downbows and upbows were simply alternated unless this practice would result in wrong accentuation, thereby destroying the balance of a phrase. Likewise, in modern performances, simple alternation of downbows and upbows should be maintained wherever possible.

Other factors which are important to good articulation of stringed instruments involve the proper handling of the bow with regard to position and weight on the strings. It should be remembered that the bows used during Bach's time were a great deal different than their modern counterparts. According to Donington, modern string players need to make certain adjustments in the normal position and weight of the bow on the strings.

> By far the best part of the bow for continued passages of moderately rapid notes is in the upper middle; i.e., about half-way between the point and the middle of the bow . . . .
>
> Modern violinists, and above all modern cellists, do far too much of their work (for baroque purposes) in the bottom half of the bow. They need to use the middle and the upper half far more. This change of technique is of the utmost importance.
>
> For average baroque purposes, the bow should be pressed well into the string, and moved at a moderate speed. These, too, are crucial factors.[1]

Green agrees that the middle or between the middle and the point of the bow is the best part to use for attaining a good Baroque string sound. Furthermore, the position of the bow has a strong bearing on production of a proper tone quality.

> The "covered" tone was characteristic of the sound in Bach's day. This means that the tone did not have the ringing brilliancy

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[1]Donington, Performer's Guide, p. 91.

> which we use today, but instead had a slightly more "husky" sound--as if covered over. This signifies to the string player that the bow is not used quite so close to the bridge but is moved out slightly where it loses some of the upper partials in the tone-color and where it can more easily contact three strings at once. The tone picks up a little of the organ quality.[1]

Following the lead of the stringed instruments, the woodwinds and brasses basically articulate in the same manner. In general, every note should be tongued separately, except where notes are marked with a slur, in which case the first note only is tongued. Tonguing should be legato, not staccato (in legato tonguing there are no tongued cut-offs; the tongued beginning of each note serves double duty to stop the preceding note and start the next one). Where accommodations in bowings are made, the same accommodations can and should be made in tonguing on the wind instruments. Unification of articulation will produce a cleaner and more precise performance.

Summary

The articulation rules and procedures presented here can only serve as suggestions for modern performance. Most important is the overall sound of the music produced through their application. Adherence to the rules may not always be the best solution, but striving to attain the sound suggested by them will transform modern performances of Baroque music and the music of Bach in particular. Donington sums it up well:

> Articulation must not degenerate into choppiness. The modern performer, though, can be trusted to produce the necessary flow of sound; where he needs guidance is in dividing it. Above all, he needs to cultivate sharpness and incisiveness. That crisp vocal attack . . . that keen bite of the bow on the string at the begin-

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[1]Green, p. 61.

ning of every note not actually slurred or "cantibile," which Quantz so explicitly demanded: these are the sort of qualities which could transform our performances of early music almost overnight.[1]

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[1]Robert Donington, "On Interpreting Early Music," Music and Letters, 28 (July 1947):240.

CHAPTER IV

STRUCTURAL/THEORETICAL ANALYSIS OF CANTATA 21

Cantata 21 is an exceptionally large scale work among Bach's church cantata output. It consists of eleven movements in all, ten vocal movements divided into two parts of five movements each, and preceded by an instrumental prelude. The vocal movements consist of both solo movements and choral movements.

The first part of the cantata contains the "Sinfonia" and the first five vocal movements. The "Sinfonia" sets the mood and musically prepares the way for the textual content of the work. The organization of the vocal movements of Part I is symmetrical, with framing choruses grouped around alternating solo movements as shown in Figure 1.

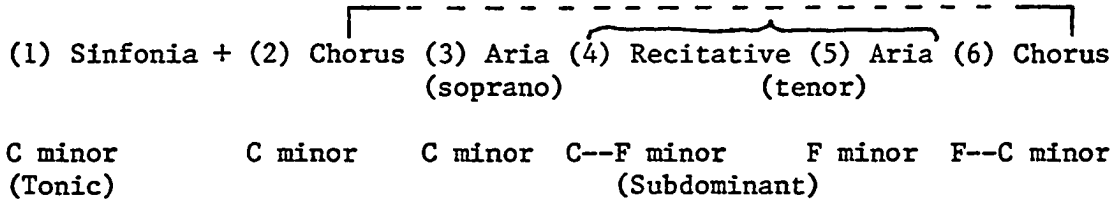

Figure 1. Order of Movements in Part I

The second part of Cantata 21 provides good contrast to the first part. It is cumulative in its plan as it alternates solo and choral move-

ments and builds to a climactic final chorus as shown in Figure 2.

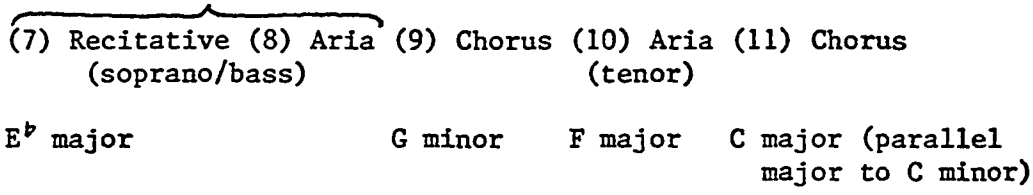

Figure 2. Order of Movements in Part II

There is strong contrast in style between the choruses and solo movements of this cantata. The choruses are more conservative in their construction than the solos and recitatives. They display characteristics which can be considered representative of Bach's early maturity. The fugal procedures employed in movements 2, 6, and 11 are fairly simple and do not contain the complexities which can be seen in Bach's later fugal works. Movement 9 is motet-like in its use of instruments, which double and reinforce the voices in the second part (the first part of the chorus is accompanied only by continuo). The four choruses are all non-operatic in style.

The recitatives and arias of Cantata 21, on the other hand, show evidence of the modern techniques of the reform style of the cantata which was established following Pastor Erdmann Neumeister's (1671-1756) introduction of a new type of cantata text. The texts of these movements are contemporary pietistic poetry which is highly theatrical and sentimental in nature. Bach adopted contemporary operatic styles to musically set these texts, and some of the movements (especially the dialogues between the Soul and Jesus) would not be out of place in a sacred opera. The movements exhibit a certain experimental character and demonstrate Bach's genius at assimilating the Italian operatic forms of the period

into the German church cantata.

A detailed structural and theoretical study of each of the individual movements of Cantata 21 follows. The overall form of each movement will be considered first in order to gain a comprehensive view of the structure. The subdivisions of the overall form will then be discussed, and important structural details will be noted.

Movement 1 - Sinfonia
C meter; C minor

Cantata 21 opens with an independent instrumental piece which is designated "Sinfonia." The movement is scored for oboe, strings, bassoon, organ, and continuo--the combination of forces which make up the basic orchestral ensemble throughout the cantata. The key is C minor, although the signature shown in the manuscript parts contains only two flats.[1] Dissonance and harmonic unrest balanced by a sense of resolution characterize the music in preparation for the textual theme which is to follow in the first vocal movement. The Sinfonia and the first chorus (movements 1 and 2) are strongly related in that they both musically represent distress and consolation in somewhat similar ways. The musical ideas of both movements are built on suspensions. The dissonance in the theme of the second movement resolves more quickly and

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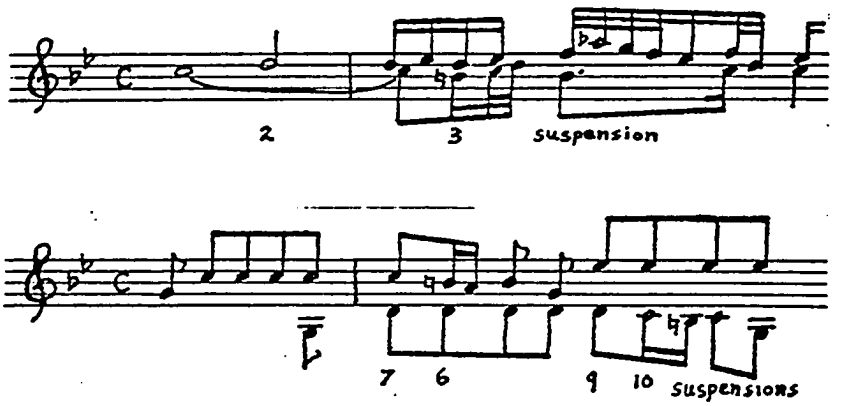
[1]This is a modal signature. The two flats represent the Dorian mode transposed from D up two perfect fourths to C. This signature allows the composer greater flexibility in handling the sixth scale degree which is usually raised in ascending motion and lowered in descending motion. Bach follows this practice in all of the movements which are in a minor key (all movements in Part I and movement 9 in Part II). He also follows this practice in movements 7 and 8 in E-flat major, which are notated with two flats. In this instance the signature represents transposed Lydian mode with a flexible fourth scale degree. The last two movements, however, in F and C major respectively, are notated using the typical key signatures that are universally taught today.

neatly than the dissonance created by the rather long, drawn-out suspensions in the Sinfonia. This is demonstrated in the comparison of the musical ideas of the two movements shown in Example 20.

Example 20. Movements 1 and 2: Comparison of Musical Ideas Showing Dissonance and Resolution



Overall Form

The Sinfonia can be divided into three main sections according to thematic material and key areas as shown in Figure 3.

Section:	1	2	3 Coda
Measures:	1----------8 (8 measures)	8----------17 (8 + 2 measures)	17------20 (4 measures)
Keys:	C minor	G minor→E♭ major	C minor

Figure 3. Sinfonia--Major Formal Divisions

These different sections meld together in a constantly forward-moving entity which evades complete rest until its final cadence in C minor. The only definite pauses in the form are the two fermatas in measures 15 and 16 (these are extremely important for they represent the climax of the Sinfonia) and then a third fermata in measure 19 in the coda.

The texture of the movement is composed of three basic strands of music: (1) a dialogue between the oboe and first violin; (2) inner parts made up of violin II and viola; and (3) bass foundation. The dialogue parts are written in a highly ornamental style. The oboe and violin vie with each other in emotionally charged passages consisting of long-held suspensions in combination with florid rhythmic figures made up of sixteenth and thirty-second notes. The inner voices of the texture (violin II and viola) usually move slowly in chords. A steady progression of eighth notes in the bassoon, organ, and continuo provides a firm foundation which balances the dialogue parts.

Subdivisions of the Form

The first section of the Sinfonia can be subdivided into two phrases of two measures each, balanced by one phrase of three measures. Division of the section is shown in Figure 4.

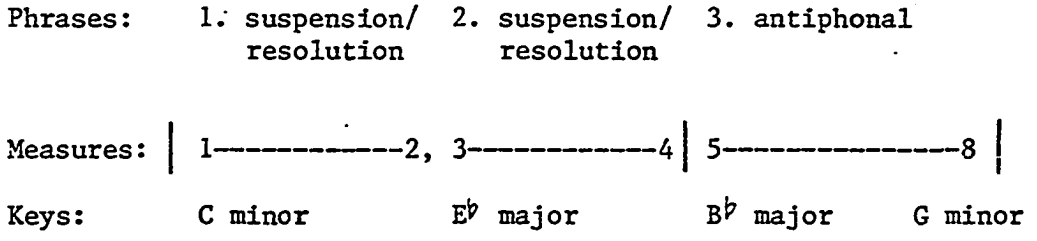


Figure 4. Sinfonia--Subdivision of Section 1

The music of the first eight measures represents the emotional conflict between affliction and consolation which forms the basic conflict that this cantata explores. Bach achieves this feeling of conflict and resolution through the common musical device of suspension and resolution.

The sustained suspensions and their highly ornamented resolutions in measures 1 to 4 give the impression of constriction or Beküm-

mernis (literally meaning grief or distress). The principal idea in measures 1 and 2 is a long suspension in the oboe and violin I, followed by a highly decorated resolution. The two voices are very close together, and the moving parts of the resolution are quite independent, often clashing. The sensation of the dissonance or conflict is long and drawn-out and is not quickly resolved. In measures 3 and 4 the oboe and violin I are separated by the interval of a seventh, so there is a greater feeling of spaciousness. The decorated resolution of the suspension, however, is still highly independent, as before. By measure 5 the disagreements and conflicts seem to be resolved as parallel thirds between the oboe and violin I are heard, followed by a smoothly flowing antiphonal section in measure 6. The section comes to a close with an authentic cadence in G minor, but the tonality immediately turns to E-flat major at the beginning of the second section.

Section 2 is basically like the beginning of the movement and again employs the musical device of suspension and resolution. The first two phrases are compressed, while the third phrase is developed and leads to the climax of the movement at the fermatas in measures 15 and 16. Subdivision of the section is shown in Figure 5.

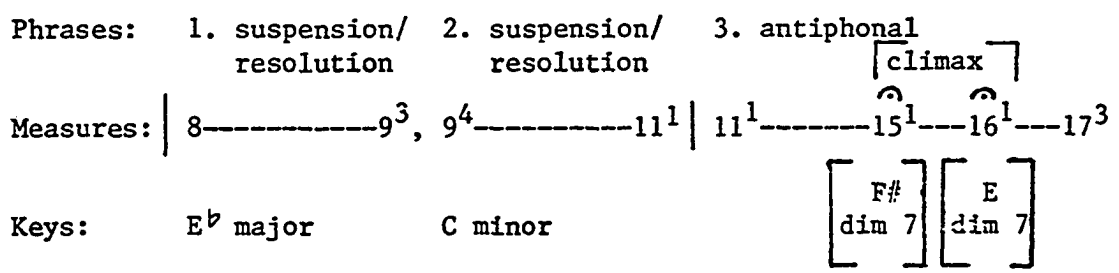


Figure 5. Sinfonia--Subdivision of Section 2

The ordering of the musical materials is the same as in Section 1, with

each voice functioning in the same manner. The harmonic rhythm slows in the second half of measure 13 in preparation for the climactic sustained chords in measures 15 and 16. A fermata marked on the downbeat of measure 15 stops the music completely on a fully diminished seventh chord on F-sharp (vii $\frac{4}{3}$ of V). The harmony then moves to the dominant of C minor, but a deceptive cadence with a fermata marked on the downbeat of measure 16 stops the music again, this time on a fully diminished seventh chord on E (vii $\frac{4}{3}$ of IV). Finally, the tension is resolved as the section comes to a close with an authentic cadence in C minor.

The closing section of the Sinfonia is like the beginning once again. Division of the section is shown in Figure 6.

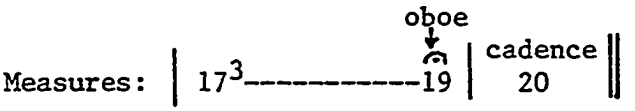


Figure 6. Sinfonia--Closing Section

The measures preceding the final cadence sustain the tense and stressful character of the movement to the last moment. A final outcry by the oboe outlines the diminished F-sharp seventh chord on the last beat of measure 19. A broad and conclusive cadence in C minor resolves the tension and ends the movement.

Movement 2 - Chorus
"Ich hatte viel Bekümmernis"
C meter; C minor

The second movement is scored for SATB chorus and utilizes the same orchestral forces as the preceding instrumental Sinfonia. The

instrumental forces aid in the comprehension of the structure in the first part of the movement; they bridge new entries of the subject and serve mainly to illuminate and punctuate the vocal parts. More importance is attached to the instruments in the second part of the movement which shifts abruptly in style in order to accommodate a change in textual content.

Text

German:

Part I: Ich hatte viel Bekümmernis in meinem Herzen;

Part II: aber deine Tröstungen erquicken meine Seele.

English translation:

Part I: My heart is sorely afflicted;

Part II: but your consolation refreshes my soul.

The text is based on a passage from the Old Testament of the Bible, Psalm 94, verse 19. Two distinct and contrasting emotional states are presented; first, distress, then deliverance of the spirit through God's benevolent kindness. The entire cantata is organized around the two emotional states which are summarized in this first chorus. Bach's use of the text is very concentrated and intense. The two lines provide the textual content for the entire movement, each with its own contrasting musical idea. Part I deals with Bekümmernis and Part II with Tröstungen. Bach repeats the personal pronoun Ich three times (symbolic of the Trinity?) at the beginning, creating an effective, halting beginning. Throughout the first part of the movement, the first line of text is reiterated through constant repetition. Part

II is introduced by a sustained, confident aber, which leads to the statement of consolation that concludes the movement. Some authors have criticized the opening chorus because of the text, stating that the premature resolution weakens the larger effect of contrast between the two separate parts of the cantata.

Overall Form

The chorus is arranged into two parallel sections in accordance with the division of the text as shown in Figure 7.

	Section 1	Section 2
Measures:	1----------37	38----------58
Keys:	C minor	F minor - - - C minor
Text:	(introduced by "Ich, ich, ich")	(introduced by "aber")
	Ich hatte viel Bekümmernis in meinem Herzen;	aber deine Tröstungen erquicken meine Seele.

Figure 7. Movement 2--Major Formal Divisions

The texture is basically fugal throughout the movement. The vocal parts form a self-contained, progressive whole, while the instruments are mainly employed to accompany the voices. A strong contrast between the two sections is highly depictive of the text (note also the relationship between the musical ideas of the Sinfonia and this movement as was discussed earlier in this chapter; refer to Example 20).

Subdivisions of the Form

Section 1 consists of a continuous series of imitative statements by the voices. Throughout most of the section, the oboe, upper

strings, and bassoon enter for brief periods with short, punctuating statements, most often serving to emphasize cadential points in the music. Division of the imitative entries is shown in Figure 8.

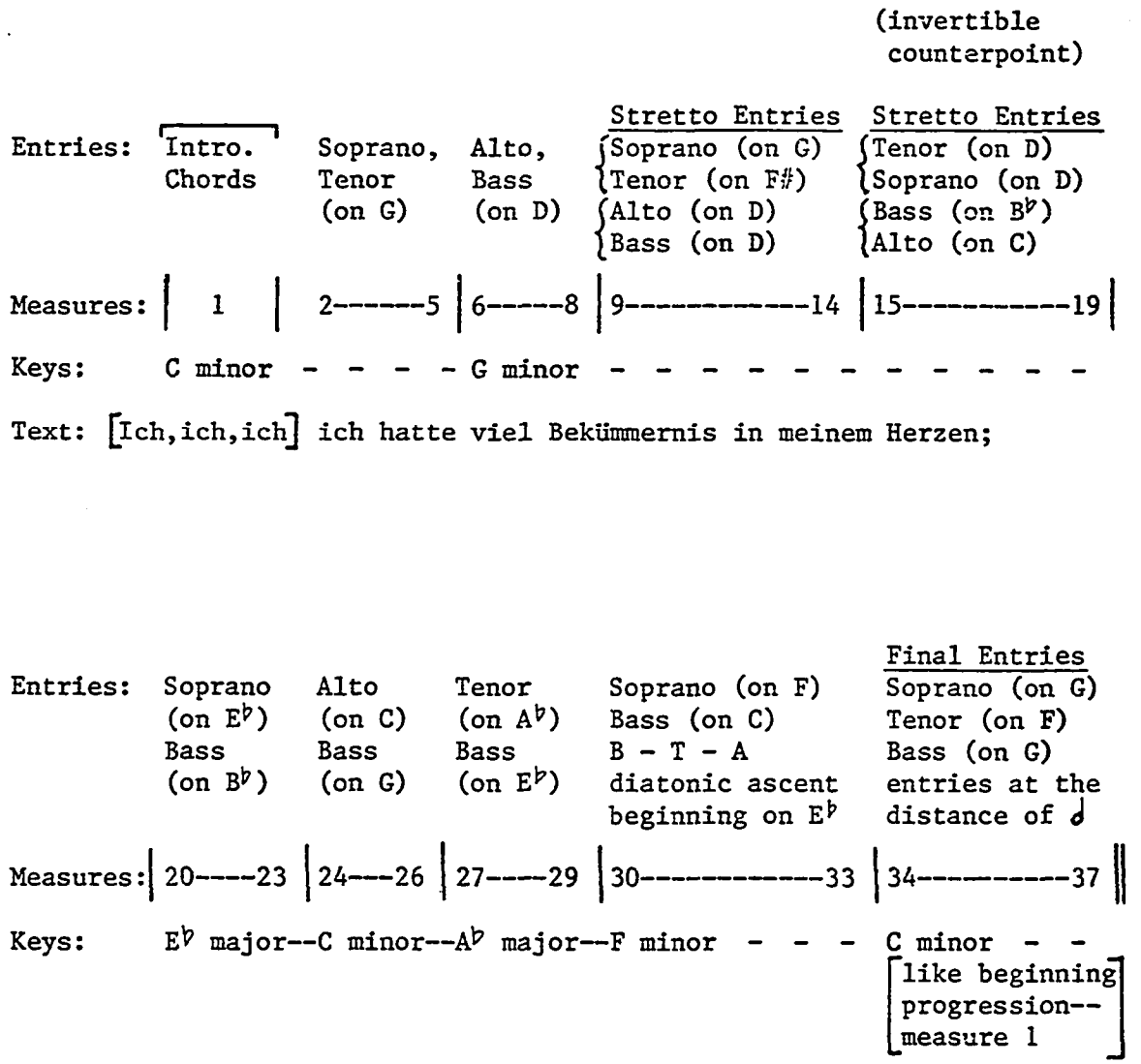
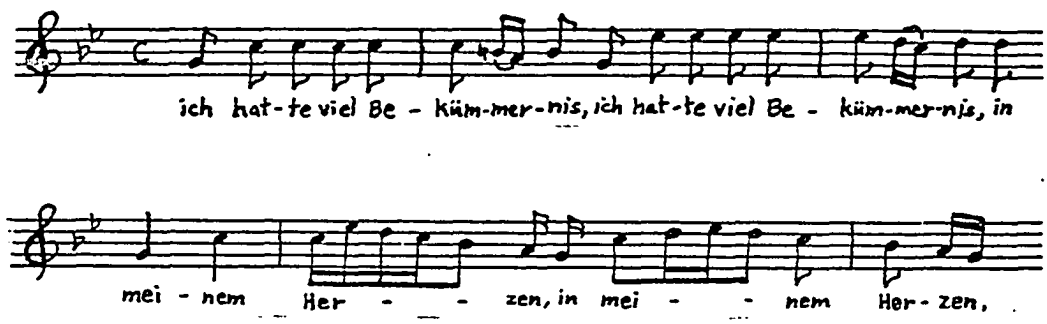


Figure 8. Movement 2--Subdivision of Section 1

The theme is basically the same as the G major organ fugue theme (BWV 541), except that it is set in minor instead of major (Example 21). Treatment of the theme is always in pairs of voices with the second voice following the first at the time interval of a half note.

Example 21. Movement 2--Main Theme



The imitative treatment of the subject of this first section is stretto in illustration of the textual reference to "sore affliction." The entries are constricted, and, as the movement progresses, they become even closer together. There is no countersubject since the subject forms its own countersubject. Thus there is intense concentration on just one idea.

As the section progresses, the distance between the stretto entries of pairs of voices becomes closer together. First, there is the entry of the soprano and tenor in measure 2, followed at the distance interval of three whole notes by the alto and bass in measure 6. The next entries of the soprano and tenor (measure 8) and alto and bass (measure 10) are separated by the distance interval of only two whole notes.

All of the entries in the first part proceeded from high to low voice. In the six measures which follow (measures 14-19), the soprano, tenor, alto, and bass appear in reverse order, with the lowest voice entering first (invertible counterpoint). The distance between the entries remains the same as it was in measures 8-11. At measures 20-28

the entries of the imitative pairs of voices are again separated by the distance interval of three whole notes as at the beginning, but in measures 29-36 the entries become closer together as this section of the movement reaches its climax and comes to an abrupt halt at measure 37. In measures 31-32 there are four entries (tenor, alto, bass, and tenor), all at the distance of a half note. This is followed immediately by three more entries (soprano, tenor, and bass) at the same distance (measures 34-35). Through the employment of the devices of stretto and invertible counterpoint, Bach realizes the emotional content of the text in music and gives the impression of compression and restriction.

The tonal scheme of this section of the movement is rather free and does not completely conform to any set pattern as is usual in the procedure of fugue. The ceaseless reiteration of the main theme builds tension and momentum as the section progresses. The music continues to build right to the end of the section as the same harmonic progression that opened the movement interrupts abruptly and stops the forward flow at measure 37.

The second section of movement 1 is announced by a powerful and halting measure which is marked Adagio and sets the initial word of the second line of text, aber (literally meaning but or though). The measure is scored for the tutti forces and constitutes a rhetorical pause that is designed to introduce the textual contrast of the ensuing section. An immediate change in the musical texture and animation corresponds well to the change of thought in the text. Instrumental doubling of the voice parts throughout much of the section produces a full texture in contrast to the relatively sparse texture of the preceding

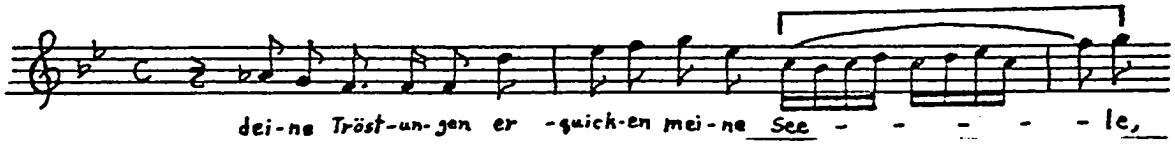
section of the movement. Section 2 consists basically of three separate presentations of the second half of the text. Division of the section is shown in Figure 9.

		Part I		Part II	Closing
	Adagio	statement 1	statement 2		
Measures:	38	39-------41	42-------47	48------54	55-56,57-58
Keys:	C^7	F minor - - - - - -		$E^{\flat}$ major--C minor	- -
Text:	aber	deine Tröstungen erquicken meine Seele.			

Figure 9. Movement 2--Subdivision of Section 2

The subject of Section 2 consists of two contrasting parts embodying some rather literal word painting. As shown in Example 22, the first part of the subject declaims the words deine Tröstungen erquicken meine in a deliberate manner and then, as though the soul had been refreshed, the second part consists of a faster moving melisma on the word Seele (soul).

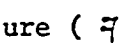
Example 22. Movement 2--Subject of Section 2



Within a few measures this melisma becomes the sole musical idea for all voices and instruments except the organ and continuo (measures 44-47). This would seem to be the climax of the movement and might be characterized as "the triumph of the soul." It should be observed that the subject

of this section is almost entirely consonant and chordal in all voices. The suspensions and dissonant clashes of section 1 are no longer present. There are imitative entries in the second section, but once a voice has entered, it generally moves along with the other voices in chordal style.

The second part of the section consists of a repeat of part I in altered form. A short instrumental interlude introduces the voice parts, which are now arranged with the soprano leading, followed by the alto, tenor, and bass at the time interval of a half note. The word Seele is again elaborated into a long melismatic passage and now an anticipation of the rhythmic figure of the final part of the section can be heard in the tenor doubled by viola, and bass doubled by bassoon at measure 53. Continuous sixteenth notes continue the forward motion of the music.

With the start of the final part of the section at measure 54^3, the texture is at first reduced to voice parts with continuo accompaniment only. The text is presented in imitative entries (bass and tenor, followed by alto, followed by soprano) leading to the concluding two measures. Short answering phrases utilize an off-the-beat rhythmic figure () in a development of the text words, erquicken meine Seele (literally meaning revive my spirit). The movement ends with a full cadence in C minor.

Movement 3 - Aria
"Seufzer, Tränen, Kummer, Not"
12/8 meter: C minor

The third movement constitutes the first solo movement of the cantata. In the final Leipzig version it is an aria for soprano solo (originally it was scored for tenor solo), oboe obbligato, organ, and

continuo. Basically, the solo presents a textual and musical commentary on the distressed state of the soul. The music is imbued with a highly emotional spirit through the constant use of stressed, long appoggiaturas which produce numerous delayed resolutions. Dissonance in combination with short, broken phrases is characteristic and depicts well the sorrow and anguish expressed by the text.

Text

German:

Seufzer, Tränen, Kummer, Not,
ängstlich's Sehnen, Furcht und Tod
nagen mein beklemmtes Herz,
ich empfinde Jammer, Schmerz.

English translation:

Sighing, weeping, sorrow, care,
anxious yearning, fear of death,
nag and gnaw my aching heart,
tear my troubled soul apart.

The text of the aria is the first non-biblical poetry used in the cantata and is believed to have been written by Salamo Franck as described in Chapter II of this study (see pp. 9-13). The poetry seems to be rather heavy-handed, for without any subtlety or sensitivity, the poet simply stacks nouns and adjectives of highly charged emotional content together. The effect is to dull feeling rather than enhance it. The poem consists of one sentence of four lines, all of which have masculine endings. Lines one and two contain both internal rhyme and end rhyme, while the last two lines contain only end rhyme.

The internal form of Bach's aria is determined by the length of the text and the affective words it contains. Bach sets the four lines

of text twice, then concludes with a codetta emphasizing the affective words Seufzer, Tränen, Kummer, Not one final time. The textual portion of the aria ends with these words, thereby leaving the conclusion grammatically incomplete. An analysis of the syllable count and rhyme scheme of the lines is shown in Table 2.

Table 2. Movement 3--Text Analysis

Lines	1	2	3	4
Syllables	7	7	7	7
Rhyme	ab	ab	c	c

Overall Form and Style

The aria is through composed. It begins and ends with an eight measure instrumental ritornello for oboe and continuo which presents the principal material of the aria. The textual section follows and is sixteen measures, divided seven plus nine instead of eight plus eight. A diagram of the form of the aria is shown in Figure 10.

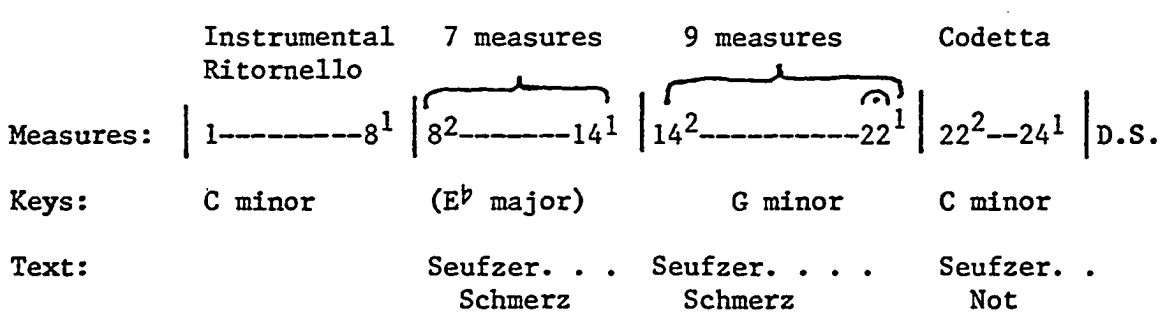


Figure 10. Movement 3--Major Formal Divisions

In form the aria is like the first section of a da capo aria, but instead of going on to a B section and then returning to the A sec-

tion once again, Bach concludes the A section by a return of the introductory ritornello for oboe and continuo. Thus the form of the aria contributes increased intensity by its lack of a more relaxed, contrasting idea. The return of the ritornello at the end does provide the needed repetition to round out the form.

The style of the aria is identical to others written by Bach and his contemporaries that express grief. Each of the three written parts (oboe, voice, and continuo) has its own character. Bach writes short sobbing phrases for the voice often consisting of only three notes interrupted by a rest. There is only one vocal phrase longer than a measure (four dotted quarter notes in 12/8 meter). The oboe provides continuity and contrast with long sighing phrases as well as short phrases played in antiphony with the voice. The continuo accompanies the oboe and voice with a detached line (12/8 ♩𝄾 ♩ 𝄾 ♩ 𝄾 ♩ 𝄾) that intensifies the emotional effect of the halting soprano line.

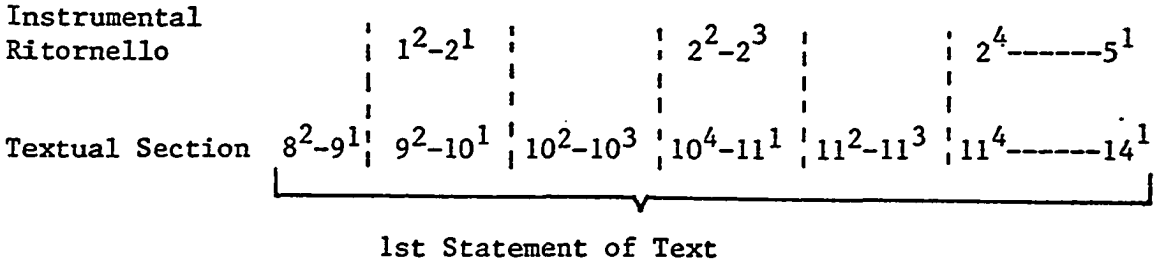
The principal melodic figure is the appoggiatura or sigh motive which constitutes the basic melodic material of all three written parts. The dissonant appoggiatura and its resolution employ the typical quarter-note/eighth-note rhythm pattern of compound meter. This emphasizes the dissonant nature of the figure because the resolution is often shorter than the appoggiatura, or the resolution is staggered so that the oboe and voice resolve their appoggiaturas at different times. The dissonant harmonies become denser and more intense as the voice approaches the end of its part.

The tonality is also unstable. The aria begins in C minor and touches on the relative major by measure 11 and the dominant minor by

measure 18. But Bach avoids full and complete cadences until the end by means of the frequent appoggiaturas previously cited and deceptive cadences. Thus both the harmony and tonality reinforce the anguish expressed by the text.

Subdivisions of the Form

This aria is a superb example of the Baroque compositional principle called "continuous expansion."[1] The basic melodic and harmonic material is presented by the oboe and continuo in measures 1-8. The section which follows for voice, oboe, and continuo is an expansion of the original material in which the voice delivers the text and becomes a dialogue partner with the oboe. The oboe restates all of its original material with some breaks in the continuity and some development, especially in measures 16-22. Although the oboe obbligato to the voice consists mostly of the material of the opening ritornello, the voice part is almost entirely new counterpoint against the oboe melody. As can be seen in Figure 11, the oboe material in the first statement of the text is almost identical with the ritornello statement except for a few beats inserted rests.



[1]See Manfred Bukofzer, Music in the Baroque Era (New York: W. W. Norton, 1947), pp. 359-60.

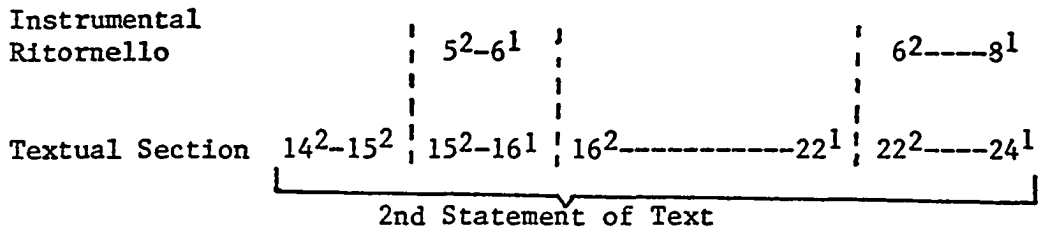


Figure 11. Movement 3--Comparison of Ritornello Material with Text statements

It is during the second statement of the text that the real expansion and development takes place. Bach has provided a nice touch at the conclusion of the textual portion of the aria where he repeats the end of the oboe ritornello (measures 6^2-8^1) in accompaniment to the first words of the text. This may appear at first as yet a third statement of the text. The oboe and continuo parts, however, signal that this section is concluding rather than beginning. The marking Dal segno al 𝄐 appears at the end of the textual section (measures 24^1) indicating that the instrumental ritornello is to be repeated.

Movement 4 - Recitative
"Wie hast du dich, mein Gott"
C meter; C minor--F minor

The fourth movement is an accompanied recitative scored for tenor solo and full complement of strings plus bassoon, organ, and continuo. The piece is transitional in function, leading to the tenor aria which follows immediately. It is highly dramatic in character, exhibiting several instances of text painting in the vocal line as well as the orchestral accompaniment. A solid flow of sound produced through the use of sustained instrumental chords underlays the vocal part throughout.

Text

German:

(1) Wie hast du dich, mein Gott, in meiner Not, in meiner Furcht und Zagen, den ganz von mir gewandt?

(2) Ach! kennst du nicht dein Kind?

(3) Ach! hörst du nicht die Klagen von denen, die dir sind mit Bund und Treu verwandt?

(4) Du warest meine Lust, und bist mir grausam worden!

(5) Ich suche dich an allen Orten, ich ruf', ich schrei' dir nach, allein, mein Weh und Ach, scheint jetzt, als sei es dir ganz unbewusst.

English translation:

(1) Why hast Thou, my God, in my need, in my fear and trepidation, thus completely forsaken me?

(2) Ah, dost Thou not know Thine own child?

(3) Ah, hearest Thou not the complaints of those who are your kindred in Faith and Trust?

(4) For Thou wast all my joy, but now Thou art cruel to me.

(5) I seek Thee everywhere, I call, I cry out to Thee, I am alone; it seems as though Thou hast disregarded my grief and woe.

This prose text is a portion of the writings used in the cantata which are apparently by Franck. It consists of five sentences. The subject of the text is loneliness as it continues the commentary on the hopeless state of the soul advanced in the previous movement of the cantata. The writer feels like a child and seeks God for protection and reassurance, but his pleas go unanswered. In this text, the writer takes the opportunity to express several different avenues of his search for God. Bach responds with a remarkably detailed musical portrayal which

matches the text perfectly.

Subdivisions of the Form

Word painting abounds throughout the recitative, and the devices employed by Bach are masterful in their design. The form of the music is in accordance with the five separate sentences of the text. In the first sentence (measures 1-4), the writer asks why God has forsaken him in his time of need. Musically this query is set in rather static harmony over a pedal on "C" and then "B-flat" ending with a Phrygian cadence on an A major chord, the dominant of D minor. At first the anguished spirit puts his question to God as calmly as he can. The next sentence, however, begins with an outcry, Ach, which Bach sets with a diminished seventh chord on C-sharp, certainly not the D minor chord of resolution that would be expected in answer to the first sentence. The remainder of the second sentence, "dost Thou not know Thine own child?" and the following sentence, (no. 3), "Ah, hearest Thou not the complaints of those who are your kindred in Faith and Trust?" continue the indignant protest against God's apparent indifference. Bach underscores the outrage with a series of unresolved seventh chords (measures 5-7), then the music finally becomes calmer as the text reaches the words "Faith and Trust" (Bund und Treu) at measures 8-9.

The next sentence (no. 4) contains two opposing words of strong emotional content, Lust and grausam (joy and cruel). Bach reflects this strong contrast within two measures, beginning with the first phrase, "Thou wast all my joy," on a sustained E-flat major chord, but moving directly through a diminished seventh chord on the word grausam and landing in F minor at measure 11. Thus the use of stable and unstable chords

is employed to exhibit the stable and unstable emotions of the text with remarkable accuracy and consistency.

The disjointed flow of thought in the last sentence resembles a stream of consciousness. Bach's setting is even more disjointed than before as he fragments the text through the insertion of rests: "I seek Thee everywhere, 𝄾 I call, 𝄾 I cry out to Thee, 𝄾 alone, 𝄾 my woe, 𝄾 and grief, 𝄾 seem now to have been disregarded by Thee." Parallel seventh chords accompany the words Weh and Ach (F dominant seventh; E diminished seventh), and the tonal center of F minor does not clearly emerge until the very last complete phrase.

Movement 5 - Aria
"Bäche von gesalznen Zähren"
C meter; F minor

The fifth movement is an aria scored for the same forces as those used in the preceding recitative: tenor solo, strings, bassoon, organ, and continuo. It is set in the key of F minor and forms the resolution of the tension set up in the recitative. The textual content continues the theme of despair that has now been established, although Bach's musical setting provides fresh commentaries on the subject. The single most important musical characteristic of the movement is the use of a two-note "sigh motive" which pervades throughout.

Text

German:

Bäche von gesalznen Zähren,
Fluten rauschen stets einher.

Sturm und Wellen mich versehren
und dies trübsal volle Meer
will mir Geist und Leben schwächen,
Mast und Anker wollen brechen!

Hier versink' ich in den Grund,
dort seh' ich der Hölle Schlund.

English translation:

Streams of salt tears,
Pour forth without ceasing.

Storm and waves overwhelm me
and this trouble-laden sea
will weaken my spirit and life,
breaking my mast and anchor.
Here I sink to the ground,
where I see Hell's abyss.

The versification of the poetry of this movement exhibits a certain symmetry of structure. Scansion of the verse reveals a predominant trochaic meter with each line consisting of four feet. The rhyme scheme is entirely predictable as can be seen from the text analysis shown in Table 3.

Table 3. Movement 5--Text Analysis

Lines	1	2	3	4	5	6	7	8
Syllables	8	7	8	7	8	8	7	7
Rhyme	a	b	a	b	c	c	d	d

The first two lines of the text are developed and extended in the A section of the aria through extensive repetition, while the remaining lines make up the B section and are presented with a minimum amount of repetition.

Overall Form

The aria is cast in full-blown da capo form consisting of three major sections as shown in Figure 12.

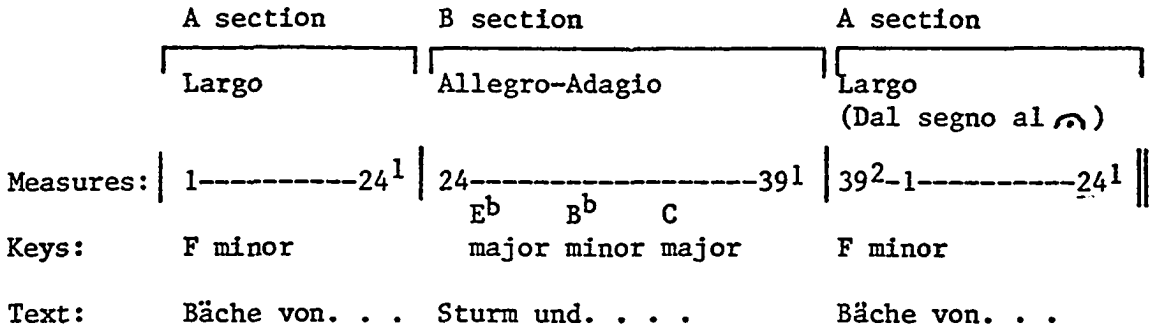


Figure 12. Movement 5--Major Formal Divisions

While the music of the aria is throughly Bachian in style, it demonstrates the composer's complete assimilation of the Italian principle of the da capo aria. It is a typical "Grand Da Capo Aria." It is the same form that was used routinely by most of Bach's contemporaries, such as G. F. Handel, who wrote Italian operas and cantatas. An outline of the form of a typical "Grand Da Capo Aria" is shown in Figure 13.

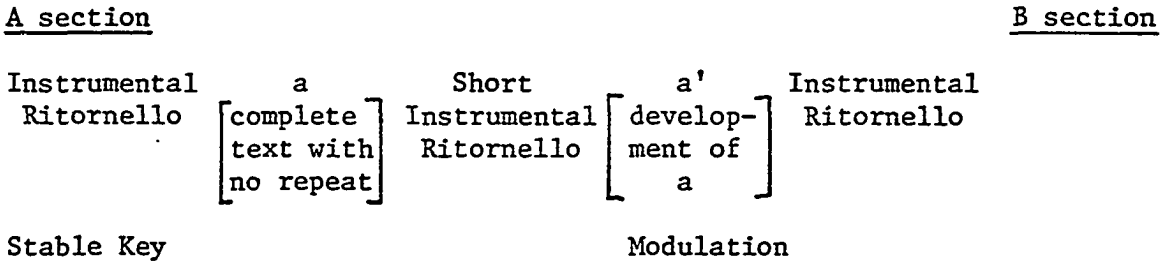


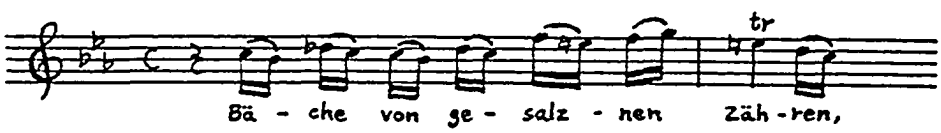
Figure 13. Typical Form of Grand Da Capo Aria

Subdivisions of the Form

The form begins traditionally with an orchestral ritornello which states the motto beginning of the aria. This is followed by a complete statement of the text of the first section, "Streams of salt tears pour forth without ceasing," in which the tenor voice echoes the melody of the

ritornello with a minimum of alternation. Ordinarily, this complete statement is succeeded by a short orchestral ritornello which separates it from the "development" section that follows (Figure 13). In the case of this aria, Bach deviates slightly from customary practice by combining the first textual statement with the orchestral ritornello which separates it from the following "development" section. The first complete statement of the text is actually a repeat of the opening ritornello with the tenor voice singing the melody originally given to the second violin. This melody is quite short and concise, as befits a "motto"; it lasts only four beats (measures 5^2–6^1) as shown in Example 23, and the instruments take over in measures 6^2–9^1 again as they complete the remainder of the ritornello.

Example 23. Movement 5—Motto Statement of Text



In measures 9^2–11^1 the tenor sings the motto theme accompanied by the orchestra as in measure 5, but now the melody is expanded to its full length and the second line of text is introduced. The section which follows develops both lines of the text. At measure 15 the material of the opening ritornello returns once again in accompaniment to the development of the text by the tenor. Through his use of this ritornello material, Bach transfers the concerto principle of the tutti refrain to the da capo aria form. This tutti refrain returns one final time in measures

20^2-24^1 at the end of the A section. Subdivision of the A section of the aria is shown in Figure 14.

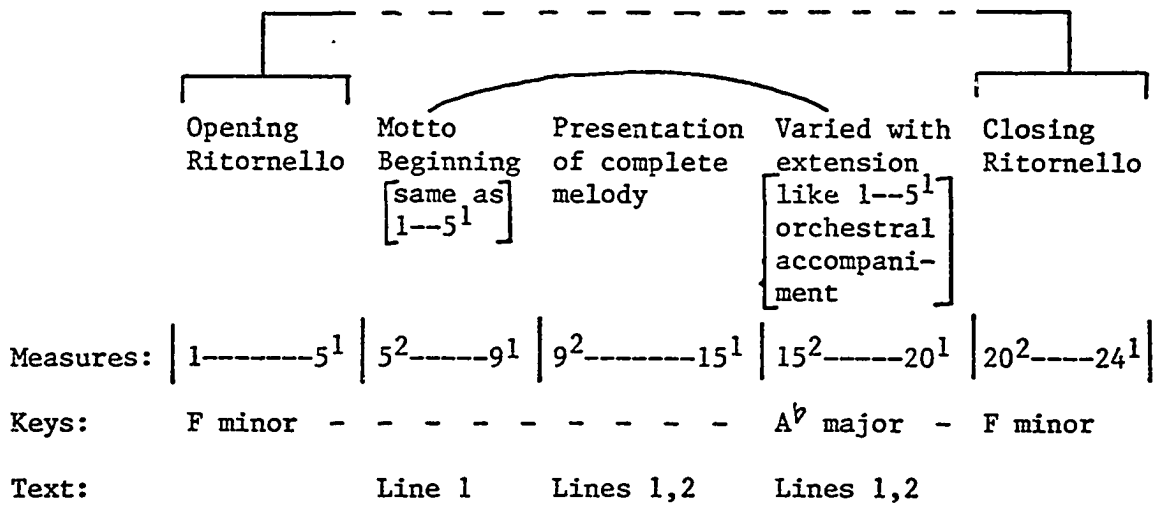


Figure 14. Movement 5--Subdivision of Section A

The middle B section of the aria consists of two separate parts, the first marked Allegro and providing strong contrast to the preceding section A, and the second marked Adagio and utilizing musical materials from the A section, but in a varied and developed fashion. Subdivision of the section is shown in Figure 15.

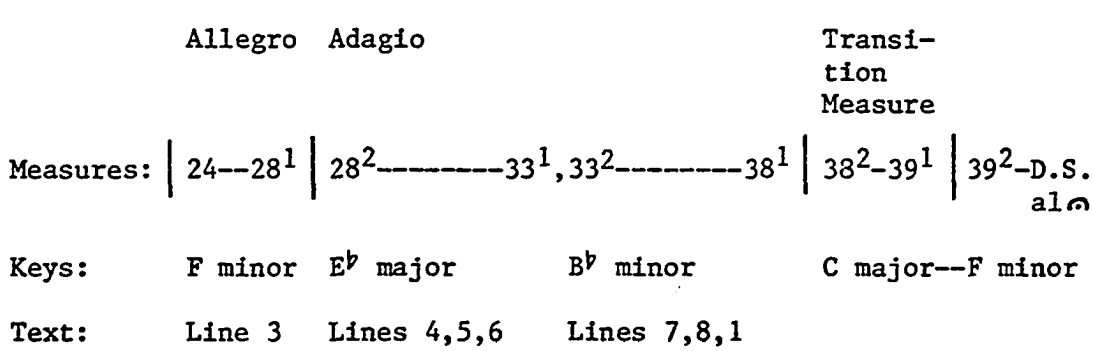


Figure 15. Movement 5--Subdivision of Section B

The first part of the B section changes the mood completely. A vivid picture of the text is painted as the music twists and turns through a sequential passage leading to the key of E-flat major at measure 28. The tutti refrain from the A section returns at measure 28 and ideas from it are used to set the remainder of the text. At measure 33 the vocal line sinks to a low C in accordance with the words of the text, Hier versink ich in den Grund (Here I sink to the ground), then an extremely dramatic leap, the interval of a twelfth up to G-flat, is used to describe the words, dort seh' ich der Hölle Schlund (where I see Hell's abyss). The B section comes to a close with a statement of the first line of the poem. Measure 38 forms a short transition which propels the music back to the tonic key of F minor in preparation for the return of the A section. The marking Dal segno al 𝄐 appears at the end of the B section indicating a full repeat of the A section. The repeat balances and rounds out the three-part da capo form.

Movement 6 - Chorus
"Was betrübst du dich, meine Seele"
3/4 and C meters; F minor--C minor

The sixth movement is scored for SATB chorus and orchestra. Division of the choral forces into concertist and ripienist ensembles is indicated by the presence of solo and tutti markings in the manuscript vocal parts. The orchestra consists of the same instruments as those used in the Sinfonia and the first choral movement. There is extensive instrumental doubling of the vocal parts, and the music is divided into two contrasting sections with quickly alternating dynamics and tempo.

Text

German:

Part I: Was betrübst du dich, meine Seele,
und bist so unruhig in mir?

Part II: Harre auf Gott; denn ich werde ihm noch danken,
dass er meines Angesichtes Hilfe und mein Gott ist.

English translation:

Part I: Why are you downcast, O my Soul?
Why are you disquieted within me?

Part II: Hope in God; for I shall yet thank Him,
He is the health of my countenance and my God.

The text is taken from the Old Testament of the Bible, Psalm 42, verses 5 and 11. The first part deals with the two sides of discontent. In the first phrase of text the Psalmist asks why his soul is dejected and depressed (betrübst). The emotional state implied by depression is characterized by lassitude and apathy. In the second phrase of text the soul is observed to be restless and agitated (unruhig). This disquietude implies restless movement and anxiety, and conveys the impression of ceaseless activity which still inevitably leads back to the point of departure.

The second part of the text turns to an attitude of hope and confidence in God. It exhibits an assured character as the soul waits patiently (Harre) for God. The second phrase of this part of the text is especially secure and stable as it speaks of God.

Overall Form

The movement is divided into two contrasting sections deter-

mined by the text. The major divisions of the form are shown in Figure 16.

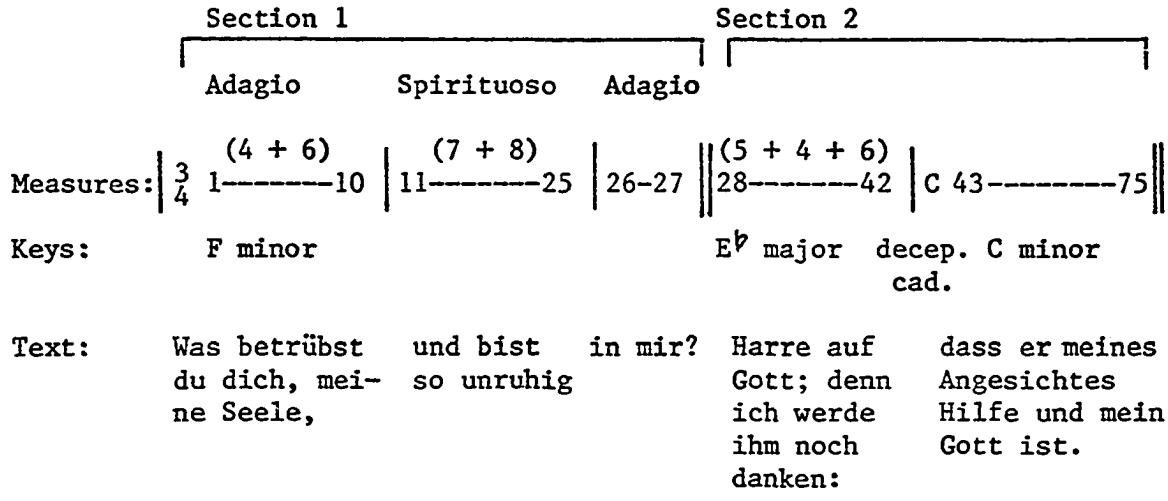


Figure 16. Movement 6--Major Formal Divisions

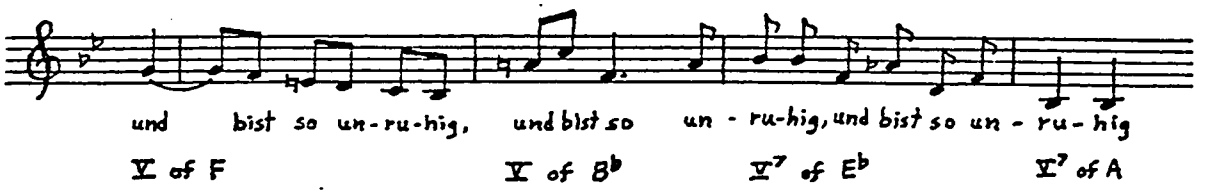
The two sections display a variety of textures including both homophonic and contrapuntal writing. A continually changing distribution of the forces provides for strong contrast both between and within each of the sections.

Subdivisions of the Form

Bach perceives and realizes the emotional conflicts of the text in the contrasting musical style of each of the two parts of the first section. The first part (measures 1-10) sets the first phrase of text, Was betrübst du dich, meine Seele, in a broad homophonic style. It is slow moving with emphasis on sustained diminished and dominant seventh chords. In ten measures it modulates from F minor to A-flat major and back to F minor. It conveys the impression of slow, painful steps that lead nowhere.

The second part of section 1 is a brilliant realization of the text, und bist so unruhig. Bach writes an imitative texture (marked Spirituoso) based on a constantly modulating subject, as illustrated in Example 24 below.

Example 24. Movement 6--Subject of Spirituoso Section



In measures 11-23 a new entry of the subject occurs every measure, constantly progressing through the circle of fifths. Owing to the unsettled nature of the subject, it is misleading to assign it to a single key. Figure 17 below illustrates the melodic relationship of the imitative entries (only the pitch of the first note of each subject entry is given). It can easily be observed that the subject entries modulate constantly through the circle of fifths.

Measures:	10					15						20					25	28
Entries:	A	S	B	T	A	S	B	T	A	S	B	T	A					
Pitches:	G	C	F	B♭	E♭	A♭	D	G	C	F	B♭	E♭	A♭	C minor---E♭ major				
	entire subject in stretto						head motive in "reduced" stretto (entries occur at closer time intervals)							cadential area				

Figure 17. Movement 6--Subject Entries (measures 10-28)

The sense of disquietude is intensified in measures 15-16 by the shortening of the subject, the interruption of the perfect fifth relationship, and the sense of acceleration produced by the "reduced" stretto. The acceleration and instability are suddenly interrupted in measures 26-27 by the declaimed personal reference, in mir?. The clamoring inner voices are abruptly silenced by intervention of the ego. A half-cadence in C minor ends the first section of the movement.

The second section of the movement is dominated by a calmness and confidence that matches the dejection and agitation of the first section. The text now speaks of the hope of God. As in the first section, Bach adopts a two-part structure for section 2. First comes the introductory part (measures 11-43[1]) which sets the text, Harre auf Gott; denn ich werde ihm noch danken. It is all in the key of E-flat major using primarily the basic harmonies I, IV, and V. There is variety in the texture and tone color. The first five measures are imitative, then the structure shifts to an orchestral interlude which lasts for four measures, and this is followed by the final six measures which are set in a chordal, declamatory style utilizing the full tutti forces. There is a greater sense of freedom here than in the first section of the movement.

The climax of the movement (and of the entire first part of the cantata) comes with the second part of the final section (measures 43-72) which speaks of God, "the health of my countenance." This part is also imitative, but differs in several ways from the imitative closing of the first section of the movement. The differences are contrasted in Table 4 below.

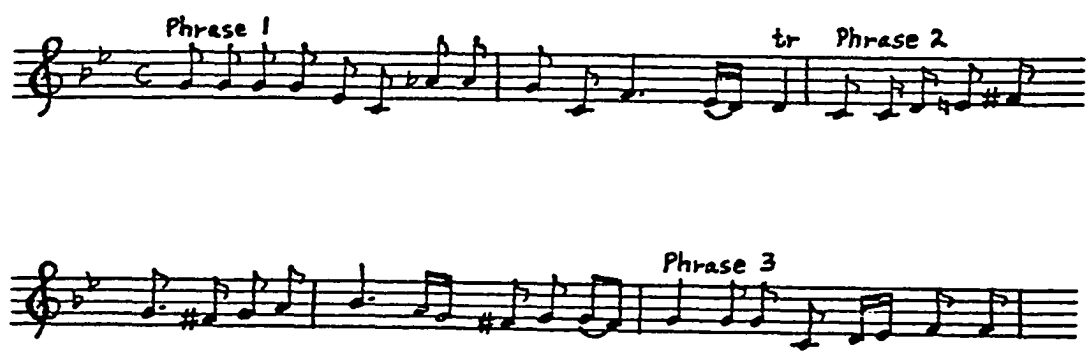
Table 4. Movement 6--Comparison of Imitative Sections

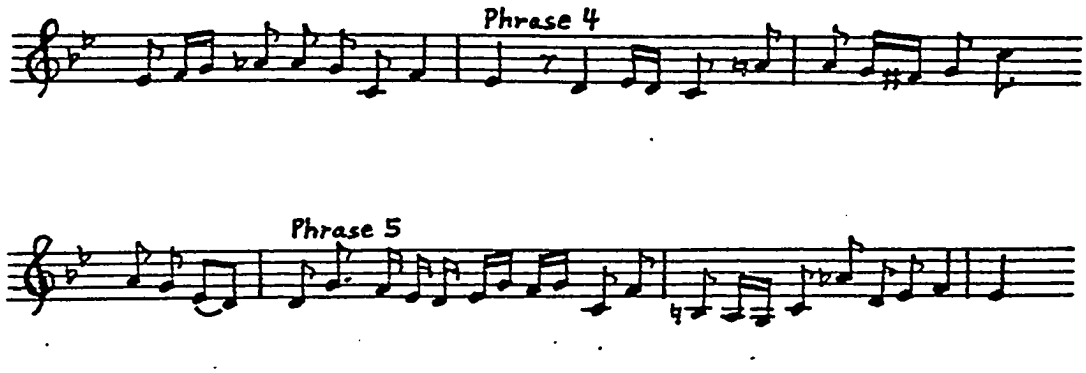
First Imitative Section (measures 10-25)	Second Imitative Section (measures 43-72)
1. Harmonic instability	1. Harmonic stability
2. Tonal instability	2. Tonal stability
3. Independent orchestra	3. Orchestra doubles voices
4. Stretto at the beginning	4. Entire two measure subject given at the beginning without stretto

This final part of the sixth movement is of monumental firmness, a mood that is created by Bach's systematic use of canonic imitation. It consists of three sections: (1) a choral exposition (measures 43-50); (2) an instrumental exposition (measures 51-58); and (3) a tutti exposition with instrumental doubling of the voice parts (measures 59-75). The movement concludes with a broad cadence of three measures.

The melodic material comprising the canon consists of a ten-measure melody which falls into five two-measure phrases as illustrated in Example 25.

Example 25. Movement 6--Canonic Melody of Final Section





One voice of the chorus and/or an orchestral instrument enters every two measures with the first phrase of this melody and then continues with all or a part of the remaining phrases. The continuo is the only voice which has independent material. Figure 18 below reflects the order and position of each two-measure segment of the canonic melody. The resultant diagram indicates the changing relationships of this climactic section in five part invertible counterpoint. Each combination of three, four, and five voices occurs only once.

Choral Exposition		Orchestral Exposition		Tutti Exposition	
				Oboe	1 2 3
S	1 2 3 4	Oboe	1 2 3 4	S & Vln I	1 2 3 4
A	1 2 3 4 5	Vln I	1 2 3	A & Vln II	1 2 3 4 5
T	1 2	Vln II	1 2	T & Vla	1 2 3 4 5 4
B	1 2 3	Vla	1	B & Bsn	1 2 3 4 5 1 2

Figure 18. Movement 6--Invertible Counterpoint in the Final Part of Section 2

The stability of this final part of the movement is emphasized through the restriction of the harmonic structure to simple alternation of the tonic and dominant in C minor. The three measure cadence which concludes the movement is marked Adagio and reiterates the text, und mein Gott ist, one final time.

Movement 7 - Recitative
"Ach Jesu, meine Ruh' "
C meter; E-flat major

The second part of Cantata 21 opens with a recitative, a duet for soprano (originally for tenor in the Weimar version) and bass soloists, strings, bassoon, organ, and continuo. The music is written in the form of a dialogue and consists of a series of question and answer statements interchanged between the Soul (represented by the soprano voice) and Jesus (represented by the bass voice). While the instruments employed in the movement basically function to accompany the vocal parts with sustained chords, they do have their own independent lines at certain points. Toward the end of the recitative, the music takes on the character of an arioso as the forces become exceedingly more active and melodious than before. The movement is transitional in function, preparing for the duet-aria which follows.

Text

German:

Soprano: Ach Jesu, meine Ruh',
mein Licht, wo bleibest du?
Bass: O seele, sieh! Ich bin bei dir.
Soprano: Bei mir? hier ist ja lauter Nacht!
Bass: Ich bin dein treuer Freund,
der auch im Dunkeln wacht,
wo lauter Schalken seind.
Soprano: Brich doch mit deinem Glanz
und Licht des Trostes ein.
Bass: Die Stunde kommet schon,
da deines Kampfes Kron
dir wird ein süsses Labsal sein.

English translation:

Soprano: Ah Jesus, my repose,
my Light, where art Thou now?

Bass: But look, O soul! for I am here.
Soprano: Thou here? here all is utter dark!
Bass: I am thy faithful friend,
throughout the night I watch,
to keep thee safe from harm.
Soprano: Shine forth with brightest ray,
and light me on my way.
Bass: The hour is at hand,
when all thy struggle is done,
thy crown of peace and rest is won.

The text divides naturally into the question and answer statements of the Soul and Jesus. It advances in earnest the theme of a consoling and gracious Saviour, but it achieves this effect through a somewhat naive conversation between the protagonists. Musically, the text is set syllabically with the exception of the final line which is developed in arioso style.

Overall Form

The recitative can be divided into three separate sections as shown in Figure 19, each consisting of an interchange between the soprano and bass.

	Section 1	Section 2	Section 3
	Soprano Bass	Soprano Bass	Soprano Bass
Measures:	C 1---3^4,3^4---5^1	5^2---6^3,6^4---9^3	9^4---11^3,11^4---------15
Keys:	$E^\flat$ major	$A^\flat$ major--$E^\flat$ major	C major F major $B^\flat$ major
Text:	Lines 1,2,3	Lines 4,5,6,7	Lines 8,9,10,11,12

Figure 19. Movement 7--Major Formal Divisions

The movement is cast in the key of E-flat major and modulates at the end to the dominant key of B-flat major, thereby relating itself harmonically to the duet which follows.

Subdivisions of the Form

In the first section of the recitative the first violin effects a stepwise ascent of an octave (B-flat, C, D, E-flat, F, G, A, B-flat) as representation of the call to Jesus expressed in the initial text statement by the soprano. The high register attained by the violin is sustained as the bass answers with the words of Jesus assuring the Soul of His presence. The music returns safely to the tonic of E-flat major at the end of the first section.

With the beginning of the second section in measure 5, the strings drop immediately to a low register instilling the music with a dark tone in characterization of the text. The ascending interval of a minor seventh (E-flat to D-flat) in the soprano on the words Bei mir? is especially poignant. Again Jesus assures the Soul of His omnipresence as the bass voice answers the soprano. On the word wacht (awake or alert) the bass ascends the interval of a major seventh (E-flat to D) as if in response to the previous minor seventh in the soprano. Increased activity in the strings at measure 9 serves to accentuate the cadence of the second section and also binds the second and third sections together.

The third and final section of the recitative begins with an octave leap (G to G) in the soprano voice symbolizing the words, Brich doch mit deinem Glanz (Shine forth with brightest ray). Both strings and voice are set in a high register once again. The bass voice answers at measure 11^4 with the final text statement. The concluding section of the recitative breaks into arioso style, intensifying the final line of text and endowing it with an assurance and confidence

that is summative in character.

Movement 8 - Duet
"Komm, mein Jesu, und erquikke"
C and 3/8 meters; E-flat major

The eighth movement is a duet-aria for soprano and bass soloists, and organ and continuo. It continues the dialogue style established in the preceding recitative. The dialogue is developed through a rapid interchange of phrases between the voices producing a sound, which to the modern ear might resemble an Italian operatic love duet of the period, except for the different sentiment expressed by the text. Throughout the duet the organ and continuo provide a simple and steady succession of eighth notes interspersed with sixteenth-note passing tones. The voices are used both in alternation and in simultaneity.

Text

German:

Soprano: Komm, mein Jesu, und erquickke,
Bass: Ja, ich Komme und erquickke,
Soprano: und erfreu' mit deinem Blicke!
Bass: dich mit meinem Gnadenblicke.
Soprano: Diese Seele, die soll sterben und nicht leben,
Bass: Deine Seele, die soll leben und nicht sterben,
Soprano: und in ihrer Ungluckshöhle ganz verderben?
Bass: hier aus dieser wunden Höhle sollst du erben.
Soprano: Ich muss stets in Kummer schweben,
Bass: Heil! durch diesen Saft der Reben,
Soprano: ja, ach ja! ich bin verloren,
Bass: nein, ach nein! du bist erkoren,
Soprano: nein, ach nein! du hassest mich.
Bass: ja, ach ja! ich liebe dich.
Soprano: Ach Jesu, durchsüsse mir Seele und Herze.
Bass: Entweichet, ihr Sorgen, verschwinde du Schmerze.

English translation:

Soprano: Come, my Jesus, and restore me,

Bass: Yea, I come and will restore thee,
Soprano: Shed Thy grace and gladness o'er me!
Bass: shed My grace and gladness o'er thee.
Soprano: This my spirit soon will perish,
Bass: Nay, thy spirit I will cherish,
Soprano: In the vale of Sorrow would the Friend enslave me?
Bass: From the vale of Sorrow I the Saviour save thee.
Soprano: I must drink the cup of sadness,
Bass: Nay, I bring the wine of gladness,
Soprano: Yea, ah yea, Thou wilt reject me,
Bass: Nay, ah nay, I will protect thee,
Soprano: Nay, ah nay, Thou hatest me.
Bass: Yea, ah yea, I care for thee.
Soprano: Lord Jesus, Thou bringest me joy and salvation.
Bass: Soon for thy sorrow thou will find consolation.

The free poetry of the text seeks to depict the compassionate and personal relationship existing between the Christian Soul and Jesus. It is constructed in the form of a simple conversation between the two protagonists. As quickly as the Soul states a problem, the voice of Jesus answers with the resolution. The poem can be arranged into sixteen separate lines which are highly unified through both internal and end rhyme. An analysis of the syllable count and the rhyme scheme is shown in Table 5.

Table 5. Movement 8--Text Analysis

Lines	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Syllables	8	8	8	8	12	12	12	12	8	8	8	8	7	7	12	12
Rhyme	a	a	a	a	b	b	b	b	b	b	b	b	c	c	d	d

internal rhyme

All of the lines possess feminine endings with the exception of the two seven-syllable lines which have masculine endings. The conversational

aspect of the text is heightened in the musical setting as Bach chooses to fragment, repeat, and develop portions of the text. The first four lines of the poem return at the end in the musical setting.

Overall Form

The formal arrangement of the duet is in three parts as shown in Figure 20.

	A section	B section	A' section
Measures:	C 1----------36	$\frac{3}{8}$ 37----------73	C 74-------84
Keys:	$E^{\flat}$ major	$A^{\flat}$ major	$E^{\flat}$ major
Text:	Komm, mein Jesu, und erquikke. . .	Ach Jesu, durch-susse mir Seele. . .	Komm, mein Jesu. . .

Figure 20. Movement 8--Major Formal Divisions

The contrast of the B section is marked both by a change in key and a change in meter from common meter to 3/8 meter. The final A' section returns to the music and text of the opening, but it is restricted to a highly abbreviated reworking of the first part of the A section. A short instrumental repeat of the opening motives of the movement brings the duet to a close.

Subdivisions of the Form

The A section is the most complex and extensive of the three sections of the duet. It can be divided into several parts as shown in Figure 21. All of the text is presented in the A section with the exception of the final two lines which are reserved for the B section.

	Textual Repeat				Textual Repeat
Measures:	1--5^1,5^2--9^1	9^2--15^3,15^4--18^3,18^4--23^1		23^2----31^1	31^2---36
Keys:	$E^\flat$ major--$B^\flat$ major	- -	$E^\flat$ major--G minor--$B^\flat$ major--$A^\flat$ major		
Text Lines:	1,2,3,4	5,6	7,8	9,10	11,12,13,14

Figure 21. Movement 8--Subdivision of Section A

Musical treatment of the text ranges from short answering phrases to longer sections of simultaneous singing by the voices, superimposed upon a perpetually flowing movement in the organ and continuo. The sectional divisions coincide with textual divisions. All manner of timing and spacing between the voice statements and answers is applied by Bach in order to assimilate natural conversation. The interchange of short answering phrases normally culminates in a phrase of simultaneous singing. Throughout the section the bass voice echoes the musical phrases sung by the soprano as it counters negative text statements with positive text statements. Cadences are blurred both by the constant eighth-note movement in the continuo and by a characteristic rhythmic figure which appears at the end of many phrases (♪♬), thereby preventing the music from achieving any full stops, and creating a more realistic atmosphere of continuous conversation.

The B section of the duet provides immediate contrast through the change in meter. Longer answering phrases characterize the section, and, in addition, there is a larger proportion of simultaneous singing. The section can be subdivided as shown in Figure 22 below. The entire section is devoted to setting the final two lines of the poem, thereby demonstrating the importance attached to these lines by Bach himself.

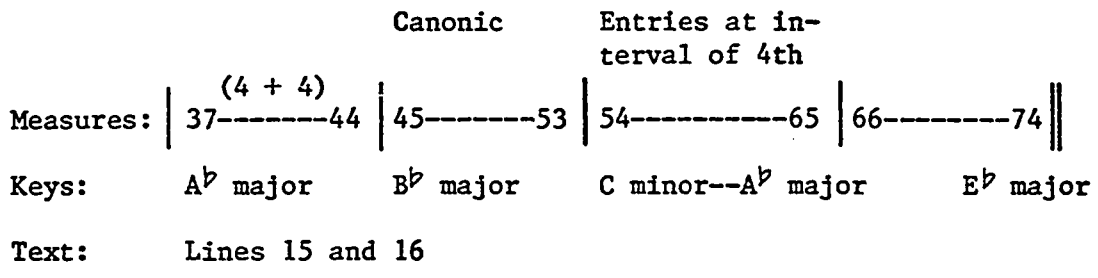


Figure 22. Movement 8--Subdivision of Section B

Each of the two lines of text is repeated six times in its respective voice (line 15 by the soprano; line 16 by the bass). The first soprano statement is answered by the bass at the interval of a fourth lower. At measure 45 canonic writing commences with the bass imitating the soprano at the interval of a fifth below and following at the distance of a dotted quarter note. The continuo instruments accompany the soprano entries with an inversion of the head motive. At measure 53 they join with the voices in imitation as the music moves through a short sequential passage. The B section ends with a half cadence in E-flat major in preparation for the resolution to tonic at the beginning of the final A' section.

The concluding section of the duet recalls the opening motives and lines of text in a shortened version. Subdivisions of the section are shown in Figure 23.

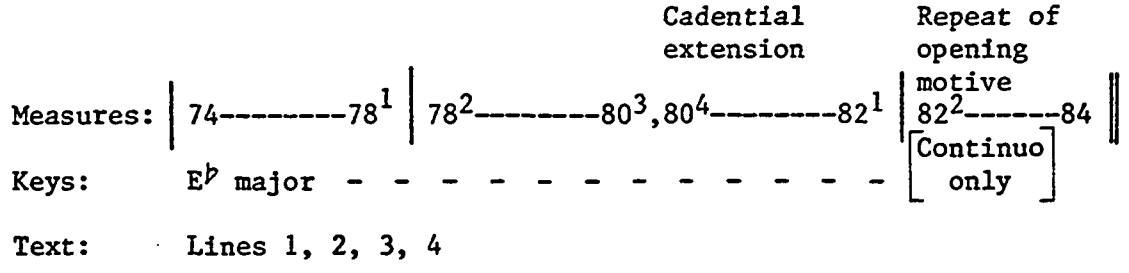


Figure 23. Movement 8--Subdivision of Section A'

The first statement of the soprano in this final section is answered by the bass in exact repetition rather than at the interval of a fourth below, as the section remains firmly in the key of E-flat major. A short cadential extension ends the vocal part, and the movement closes with an instrumental repeat of the opening motive (no keyboard figures are shown for this final portion of the movement).

Movement 9 - Chorus
"Sei nun wieder zufrieden"
3/4 meter; G minor

The ninth movement is a choral movement scored for SATB chorus plus orchestra. The choral forces are divided according to indications in the manuscript vocal parts into concertist and ripienist ensembles. The movement is written in the style of a chorale prelude and uses a chorale melody by Georg Neumark (1657), "Wer nur den lieben Gott lässt walten."[1] The chorale is heard first in the tenor voice and then in the soprano, and both are accompanied by independent motives and text in the other voices. As in a motet, the instruments double the voices throughout (the instrumental forces are the same as those used in the preceding choral movements with the exception of four trombones, which were added to double the first and second violins, viola, and bassoon for the later Leipzig performance).

Text

Like the sixth movement, this movement juxtaposes a text describing the suffering and affliction of the real world with one offer-

[1]To compare the original melody, see Johannes Zahn, Die Melodien der deutschen evangelischen Kirchenlieder (Hildesheim: Georg Olms Verlagsbuch Handlung, 1963), #2778, Vol. II, p. 208.

ing relief and consolation through God's blessing and His grant of peace of mind. Unlike the sixth movement, however, these two texts are juxtaposed simultaneously, not successively. The text which speaks of God's blessing comes from the Old Testament of the Bible, Psalm 116, verse 7.

German:

Sei nun wieder zufrieden meine Seele, denn der Herr tut dur Guts.

English translation:

Come now, and be at peace, O my soul; for the Lord doth bless thee.

Bach uses only stanzas two and five of Neumark's chorale as follows.

German:

Stanza 2: Was helfen uns die schweren Sorgen,
was hilft uns unser Weh und Ach?
Was hilft es, das wir alle Morgen
beseufzen unser Ungemach?
Wir machen unser Kreuz und Leid
nur grösser durch die Traurigkeit.

Stanza 5: Denk nicht in deiner Drangsals hitze,
das du von Gott verlassen seist,
und dass Gott der im Schosse sitze,
der sich mit stetem Glükke speist.
Die folgend Zeit verändert viel
und setzet jeglichem sein ziel.

English translation:

Stanza 2: How profitless our bitter sorrow,
how useless all our woe and pain,
what do we gain each dreary morrow
when we bewail our lot again?
We make our care and our distress
the greater by our bitterness.

Stanza 5: Think not when hot affliction presses,
that God has then forgotten thee,
that he whom hunger ne'er distresses,
may live from troubles wholly free.
In God's good time will be disclosed
how each one's lot will be disposed.

The stanzas of the chorale poem are in typical bar form, each consisting of two stollen and an abgesang. An analysis of the syllable count and rhyme scheme of the lines is given in Table 6.

Table 6. Movement 9--Text Analysis

	Stollen I		Stollen II		Abgesang	
Lines	1	2	3	4	5	6
Syllables	9	8	9	8	8	8
Rhyme	a	b	a	b	c	c

Overall Form

The overall form of the movement reflects the bar form of Neumark's chorale. The two stanzas of the chorale are performed successively as shown in Figure 24.

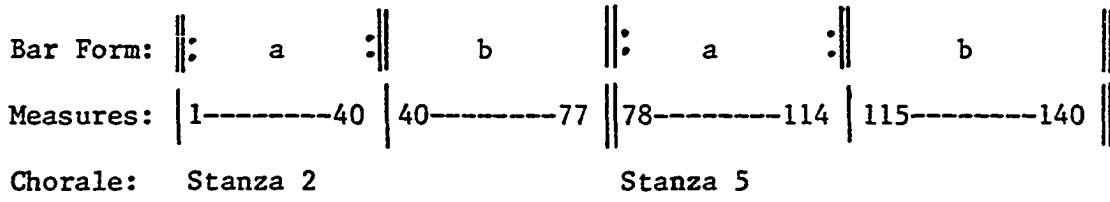
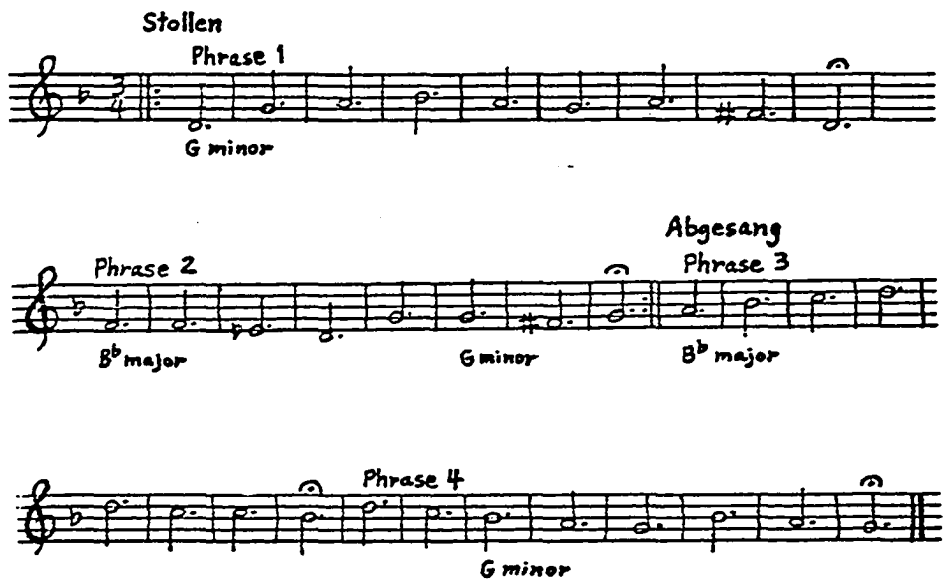


Figure 24. Movement 9--Major Formal Divisions

The overall tonality also reflects the tonality of Neumark's chorale. It is in the Dorian mode transposed to G. Although Bach em-

ploys the old modal signature of one flat, he harmonizes the melody in the keys of G minor and B-flat major. For flexibility he prefers to use the E-flat as an accidental rather than write it in the signature. The original chorale melody consists of four phrases, two in the stollen (the stollen is repeated) and two in the abgesang. As shown in Example 26 below, the first phrase is in G minor and the third phrase is in B-flat major. The second and fourth phrases both begin in B-flat major and then modulate to G minor.

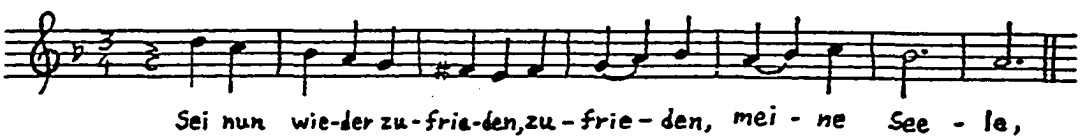
Example 26. Movement 9--Neumark Chorale Melody



At the beginning and between each phrase of the chorale, there are interludes of differing lengths based not on the chorale melody, but on an independent motive as illustrated in Example 27 below. This motive is used to set the Biblical text which speaks of God's blessing. It has a gently undulating contour in a smoothly flowing triple meter which effectively conveys the text's promise that God will make the Soul

content. It continues to unfold throughout the movement as a comforting accompaniment to the stern message of the chorale. The motive assumes many different shapes, but throughout the movement its gently undulating contour is easily perceived.

Example 27. Movement 9—Independent Motive



Subdivisions of the Form

Although both sections of the movement are based on the same chorale melody, there is a good deal of contrast between the sections as shown in Table 7 below.

Table 7. Movement 9--Contrast Between the Two Main Sections

Section 1	Section 2
1. Chorale melody in tenor	1. Chorale melody in soprano
2. Tenor tutti; SAB concertists	2. SATB tutti
3. Independent continuo accompaniment only	3. SATB doubled by instruments; continuo still independent
4. Simple diatonic harmonization	4. Somewhat richer harmonization (more frequent chord changes and somewhat more dissonant)

Only the first half of the Biblical text is used in the first section, reserving the complete text for the second section. In the second section, the musical materials are basically the same as before,

with the addition of a new, livelier rhythmic figure which Bach uses to set the remaining portion of the Psalm verse.

Movement 10 - Aria
"Erfreue dich Seele"
3/8 meter; F major

The tenth movement is the final solo movement of the cantata, an aria for tenor voice, organ, and continuo. It is vitally cheerful in character and constitutes the complete dismissal of sorrow and grief on the part of the Soul. The movement is set in the key of F major, which prepares for and provides smooth transition to the final movement of the cantata in the key of C major. The florid musical phraseology of the aria appears highly characteristic of the organ idiom of the period.

Text

German:

Erfreue dich, Seele, erfreue dich, Herze,
entweiche nun, Kummer, verschwinde, du Schmerze.
Verwandle dich, Weinen, in lauteren wein,
es wird nun mein Ächzen ein Jauchzen mir sein!
Es brennet und flammet die reineste Kerze
der Liebe, des Trostes in Seele und Brust,
weil Jesus mich tröstet mit himmlischer Lust.

English translation:

Rejoice O my spirit, rejoice in thy gladness,
begone all ye sorrows, away with all sadness.
Thy waters of weeping are turned into wine,
give thanks unto God for the joy that is thine!
For love in my heart like a candle is burning,
it glows with a flame that is steady and clear,
in joy or in sadness my comfort and cheer.

The structure of the poetry is typical of Franck, with lines exhibiting a meter of four feet each. The first two lines have femi-

nine endings, the third and fourth lines have masculine endings, the fifth line is again feminine, and the final two lines have masculine endings. Major development and repetition is accorded the first two lines of the text, while the remaining five lines are given out with a minimum of repetition. An analysis of the syllable count and rhyme scheme is shown in Table 8.

Table 8. Movement 10--Text Analysis

Lines	1	2	3	4	5	6	7
Syllables	12	12	11	11	12	11	11
Rhyme	a	a	b	b	a	d	d

Overall Form

The aria is set in strict da capo form and can be divided into three sections as shown in Figure 25.

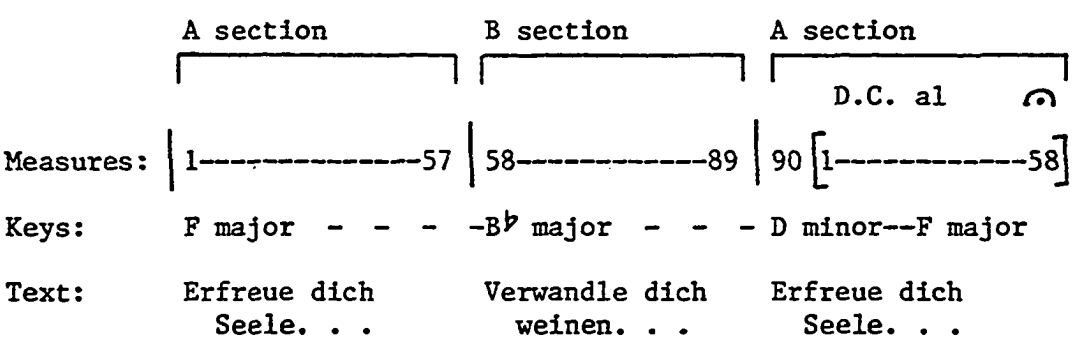


Figure 25. Movement 10--Major Formal Divisions

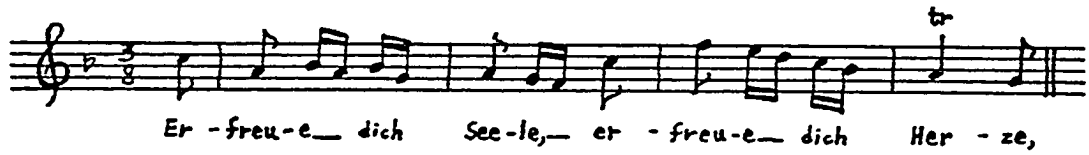
The phrase structure is flawlessly symmetrical throughout the aria, each phrase consisting of four measures with pick-up. The movement is, in actuality, a duet between the tenor voice and the organ and

continuo, with each commanding as much importance as the other musically.

Subdivisions of the Form

An instrumental ritornello of eight measures opens the aria and presents the main musical materials of the A section. The tenor voice enters at the end of measure 8 with the main vocal theme in motto form as shown in Example 28.

Example 28. Movement 10--Main Vocal Theme



The A section of the aria consists of several repetitions of the first two lines of text and is balanced at the end with a repeat of the instrumental ritornello. Subdivision of the section is shown in Figure 26.

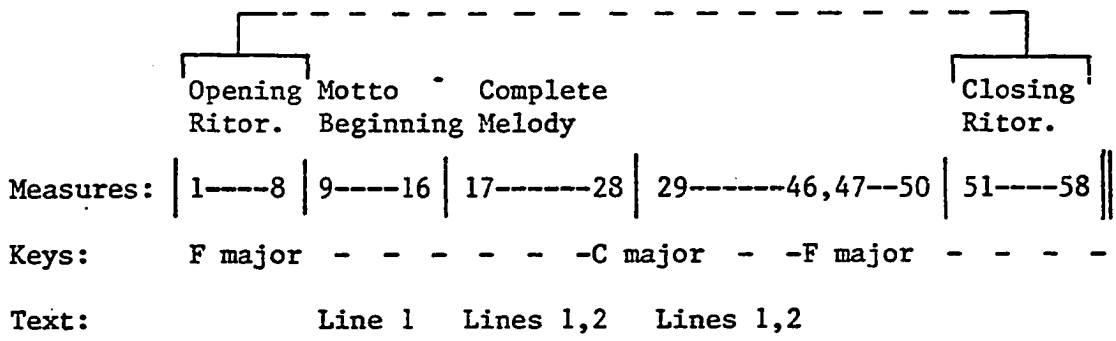


Figure 26. Movement 10--Subdivision of Section A

Hemiola is employed at cadences throughout the section and provides added rhythmic impetus at the ends of phrases (see measures 6-7; 14-15;

26-27; 44-45; 48-49; and 56-57). Harmonically, the music remains firmly in the key of F major.

The B section sets lines three through seven of the text and can be divided into two main parts, measures 58-70 and measures 70-90. A medial ritornello (measures 70-74) begins the second of the two parts. The harmonic scheme of the section produces the main source of contrast to the A section. The mood remains basically the same and the musical materials are similar. The marking Da capo al 𝄐 appears at the end of the B section indicating a full repeat of the A section.

Movement 11 - Chorus
"Das Lamm, das erwürget ist"
C meter; C major

The final movement of Cantata 21 can be termed an introduction and fugue or prelude and fugue. It is scored for SATB chorus and full festive orchestra. Division of the chorus into concertist and ripienist ensembles is indicated by the presence of solo and tutti markings in the manuscript vocal parts. The orchestra is comprised of all the instruments which have been used in the preceding movements (with the exception of the trombones that were used in movement 9) plus the addition of three trumpets and timpani.[1] The festive character of the movement provides a fitting and colorful finale for the cantata.

Text

German:

> Das Lamm, das erwürget ist, ist würdig zu nehmen Kraft und Reichtum und Weisheit und Starke und Ehre und Preis und Lob.

---

[1]See pp. 17-22, concerning the timpani part.

Lob und Ehre und Preis und Gewalt sei unserm Gott von Ewigkeit zu Ewigkeit. Amen, Allelujah!

English translation:

The Lamb that was sacrificed is worthy to have all might, and riches, and wisdom, and power, and honor, and glory, and praise.

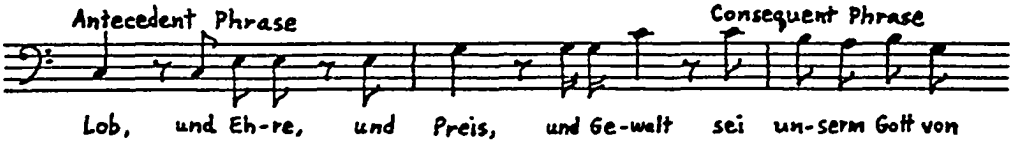
Praise and glory and might unto God forever and forever to Eternity. Amen, Allelujah!

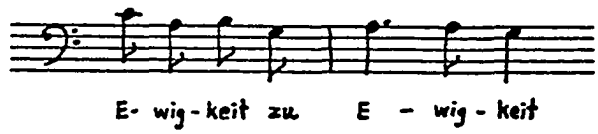
The text is taken from verses 12-14 of Revelation 5. It differs from the preceding texts in that it consists of a series of impressive, forceful words (might, riches, wisdom, power, etc.) that can be declaimed in any order without destroying the sense. The chief impact of this text occurs through the constant, forceful repetition of these words.

Overall Form

The movement is in two major sections in accordance with the dual division of the text. The prelude is eleven measures set in a broad homophonic style which acts as transition to the final statement of praise presented in the fugue. The fugue (measures 12-68) is strict in its formal conception and quite elaborate in style. Bach constructs a fugue subject that is in two parts consisting of antecedent and consequent phrases as shown in Example 29.

Example 29. Movement 11--Fugue Subject

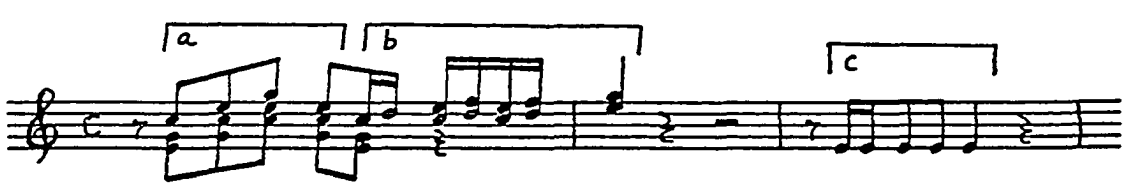




Subdivisions of the Form

The prelude is a bright fanfare-like section which establishes a strong sense of power and confidence. It is a slow setting (marked Grave) which consists almost entirely of the short, detached words and phrases that are heard at the beginning of the fugue subject which follows. The text is set syllabically. While the chorus declaims these words, the instruments contribute a motivic accompaniment which establishes most of the motives that will occur later in the fugue. These motives are first heard in the trumpets which establish the festive mood by their tone color as well as their fanfare-like motives as shown in Example 30.

Example 30. Movement 11--Trumpets, Measures 1-3

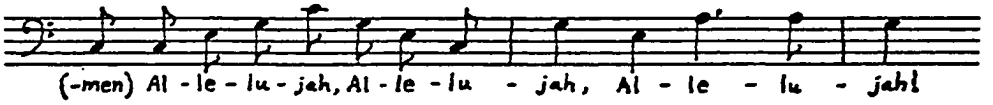


The oboe, strings, and bassoon alternate with the trumpets in playing these motives as they answer the short statements of text sung by the chorus (the organ and continuo instruments double the chorus throughout). The opening two statements of the chorus are doubled and rein-

forced by the oboe, strings, and bassoon, in addition to the organ and continuo. Throughout the prelude the chorus delivers the text in simple block chordal style. The introductory character of this opening section is emphasized by the constantly moving harmonic progression, which evades rest until the final half cadence on the dominant of C major in measure 11.

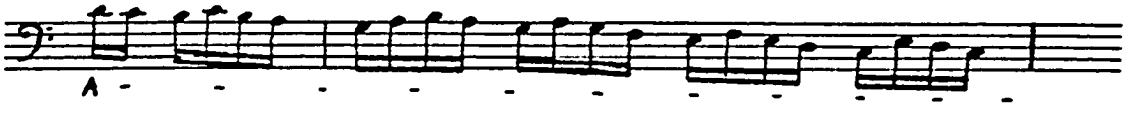
The fugue which follows can be divided into four main sections: (1) exposition I (measures 12-25); (2) exposition II (measures 26-39); (3) a developmental section (measures 40-58^2); and (4) final entries and conclusion (measures 58^3-68). The motives established by the trumpets in the prelude make up most of the musical materials. The triadic outline of the "a" motive (see Example 30) becomes not only the beginning of the fugue subject (compare Example 29), but also the second countersubject on the word Allelujah as illustrated in Example 31.

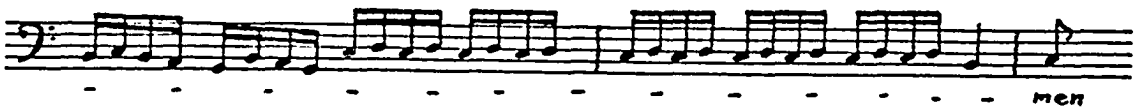
Example 31. Movement 11--Countersubject 2, Allelujah



The first countersubject of the fugue is a lengthy extension and inversion of the "b" motive as illustrated in Example 32.

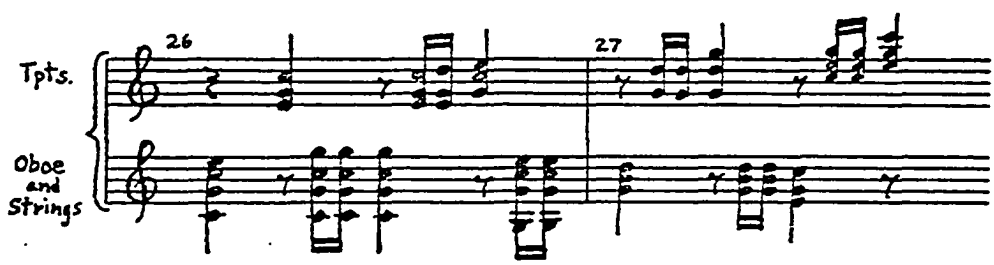
Example 32. Movement 11--Countersubject 1, Amen





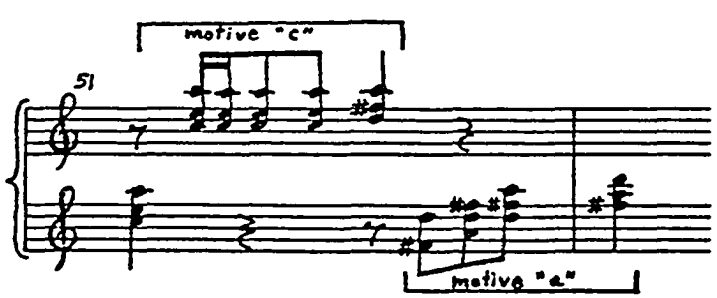
The single beat of the trill-like figure in motive "b" (see Example 30) is extended to become five beats of a measured, written-out trill at the end of the Amen countersubject. The trill consists of 20 sixteenth notes which give a good impression of the exaggerated extension Bach uses here. Motive "c" is used in the instrumental accompaniment of the second fugal exposition which begins in measure 26 as illustrated in Example 33.

Example 33. Movement 11--Motive "c" in Antiphony



This antiphony is varied in the developmental section of the fugue (measures 51-55) by alternating motive "c" with motive "a" as in Example 34.

Example 34. Movement 11--Motives "c" and "a" in Antiphony



The first of the two exposition sections is for concertists only, plus organ and continuo. The four subject entries occur in ascending order--bass, tenor, alto, soprano--and are regular in their spacing. The texture is typically cumulative. The music begins with the bare subject statement by the bass voice doubled by organ and continuo, then the three other voices are added successively until a four-part texture evolves. Combination of the subject and countersubject materials is shown in Figure 27.

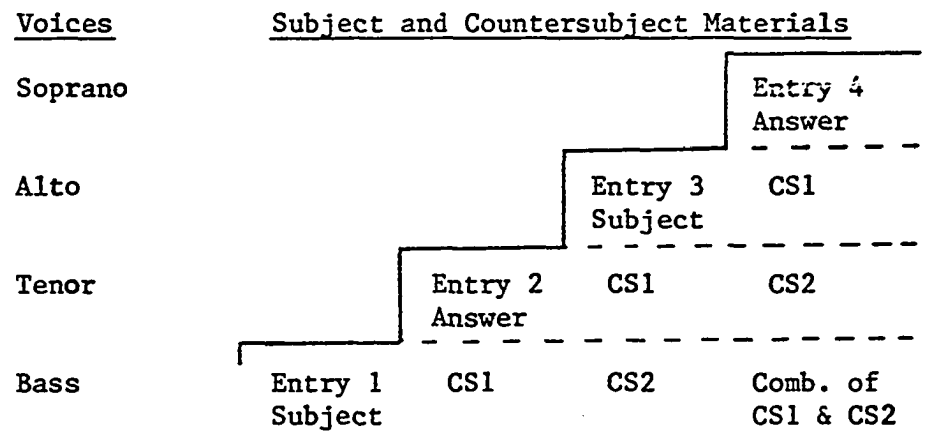


Figure 27. Movement 11--Texture of Exposition I

The second exposition section is scored for full orchestra in addition to the chorus. The vocal forces are now tutti for each new entry of the subject and are doubled by the strings. The order of subject entries is in ascending order exactly as in the first exposition, and the spacing is the same. Strict tonic-dominant alternation is observed as before. While the order, timing, and spacing in the second exposition is exactly the same as in the first exposition, however, the texture is very different due to the addition of the orchestra and

tutti chorus. The vocal texture is again cumulative. Each new subject entry is sung by tutti vocal forces, but the voices which continue from the first exposition with countersubject material are still sung by concertists only. The vocal forces do not become completely tutti until the final subject entry in the soprano voice at measure 36[3]. A second, higher strata of four-voice texture in the choral parts, therefore, evolves by steps throughout the course of exposition II as demonstrated below in Figure 28.

Voices	Subject and Countersubject Materials			
Soprano	CS1 Concertists	CS2 Concertists	Comb. of CS1 & CS2 Concertists	Entry 4 Answer Tutti
Alto	CS2 Concertists	Comb. of CS1 & CS2 Concertists	Entry 3 Subject Tutti	CS1 Tutti
Tenor	Comb. of CS1 & CS2 Concertists	Entry 2 Answer Tutti	CS1 Tutti	CS2 Tutti
Bass	Entry 1 Subject Tutti	CS1 Tutti	CS2 Tutti	Comb. of CS1 & CS2 Tutti

Figure 28. Movement II--Texture of Exposition II

The instruments of the orchestra are divided into two main groups which, together with the vocal forces, gives the music a layered effect. The oboe, strings, and bassoon form one group which functions to double, accompany, and rhythmically punctuate the vocal parts. Doubling of the vocal subject entries is carried out in ascending order: bass voice doubled by bassoon (also organ and continuo one octave

lower); tenor voice doubled by viola; alto voice doubled by violin II; and soprano voice doubled by violin I. This is substantially the same doubling which was also used in the other choral movements 2, 6, and 9. The second group of instruments is comprised of the trumpets and timpani, and functions as an antiphonal answer to the antecedent phrase of each subject presentation. It follows at the time-interval of one quarter-note beat, presenting a slightly varied version of the subject (see Example 33). This group of instruments is silent during the consequent phrase of each subject or answer presentation in the second exposition.

The developmental section of the fugue consists of four entries, two instrumental followed by two vocal. The entries are all cast in the highest voice of each choir: entry 1, trumpet; entry 2, oboe and violin I; entries 3 and 4, soprano. Spacing is the same as in the two preceding exposition sections with the exception of a short episode which separates the two vocal entries. Division of the instruments of the orchestra into two groups remains the same as in the preceding exposition section. The function of each group, however, changes with each new entry of the subject. Distribution of the forces in the presentation of each of the four entries is as shown in Table 9.

Table 9. Movement 11--Distribution of Forces in the Developmental Section

Entry 1:	measures $40\text{-}43^{2}$; C major to G major subject--trumpet I accompanied by remaining two trumpets and timpani antiphonal answer--oboe, strings, and bassoon countersubject material--chorus
Entry 2:	measures $43^{3}\text{-}46$; G major to D minor

Table 9. Movement 11--Distribution of Forces in the Developmental Section (continued)

	subject--oboe and violin I accompanied by remaining strings and bassoon antiphonal answer--trumpets and timpani countersubject material--chorus
Entry 3:	measures 47-50^2; D minor to A minor subject--soprano voice accompanied by alto, tenor, and bass voices antiphonal answer--oboe, strings, and bassoon countersubject material--trumpets accompany antecedent phrase; bass voice doubled by bassoon accompanies the consequent phrase
Episode:	measures 50^3-54; A minor--D major--G major--C major all forces develop countersubject materials
Entry 4:	measures 55-58^2; F major to C major subject--soprano voice accompanied by alto and tenor voices antiphonal answer--oboe, strings, and bassoon countersubject material--bass voice (doubled by bassoon in consequent phrase)

The main elements of the section which contribute to its developmental quality are: (1) the expansion and elaboration of the countersubject materials; (2) the use of instruments to present subject; (3) presentation of subject entries in the supertonic and subdominant; and (4) the insertion of an episode between the two vocal entries. The modulatory scheme remains close to the tonic key of C major presenting the subject material in a series of fifth-related keys: entry 1 in C major modulating in its consequent phrase to the dominant, G major; entry 2 in G major modulating in its consequent phrase to D minor; entry 3 in D minor modulating in its consequent phrase to A minor; an episode touching the keys of D major, G major, and C major, and cadencing in F major;

and entry 4 in F major leading back in its consequent phrase to the tonic key of C major. The music does not remain in any of the keys long enough to firmly establish a new tonality and, thereby, infuses the section with a transient quality typical of development procedures.

Fragmentation constitutes one of the means by which the countersubject material is developed. Most important is the elaboration of the head motive of countersubject 1 (see Example 32) into short imitative sections. These occur briefly in the vocal parts during the two instrumental entries of the subject (measures 40-41 and 44-45).

The episode which separates the third and fourth subject statements consists of a statement-answer pattern in the instrumental forces. The oboe, strings, and bassoon homophonically state motive "a" a total of five times. This is answered each time (except the last which overlaps the final subject statement of the developmental section) by the trumpets which carry motive "c". The vocal parts develop the head motive of countersubject 1 (see Example 32).

The final two statements of the subject are given by the bass voice doubled by the bassoon, organ, and continuo (measures 58^3-61), and by the first trumpet accompanied by the remaining two trumpets and timpani (measures 62-65^2). Distribution of the forces in the bass subject statement is exactly like the first statement of exposition II (measures 26-29^2). Distribution of the forces in the tonal answer given by the trumpets is the same as the first statement of the developmental section (measures 40-43^2).

A concluding section of three and one-half measures ends the movement and the cantata. These final measures are basically like the episode (measures 50^3-54) of the developmental section. Imitative statements of the head motive of countersubject 1 are heard, now in both vocal and instrumental forces. Spacing of the entries is the same as before with the order of imitation as follows: trumpet I, oboe, violin I, soprano, tenor, alto, bass, and back to trumpet I. One final quarter-note outcry of the word Lob (Praise) is given by the chorus at measure 65^4 as the imitative statements begin (this quarter note is not shown in the BG edition, but appears in all the manuscript vocal parts; see pp. 43-45). Antiphonal quarter notes outline the key of C major in measures 66-67 in accompaniment to the imitative statements. The rhythmic impetus of the music continues to drive forward to the very last note of the movement as one final exclamation of the word Allelujah is heard.

CHAPTER V

CONDUCTING ANALYSIS OF CANTATA 21

The final phase in the formulation of a conductor's guide to the performance of Bach's Cantata 21 consists of a discussion of specific elements relating to the aural presentation of the music. Chapter V undertakes to apply to performance the knowledge gained from the foregoing chapters; chapters which attempted to establish the stylistic boundaries of Bach's Ich hatte viel Bekümmernis. Based on this information, certain performance guidelines and conclusions are advanced; they are the musical judgments that a conductor must make in order to breathe expressive life into the notes and symbols which Bach has provided. The elements considered here as contributors to a stylistically acceptable performance do not constitute the only performance method. Each performance must necessarily enjoy its own unique life in time. Differences between performances of this cantata will naturally occur because of the differences between performing forces and conductors. A general aim in the performance of the cantata, however, should be the striving to maintain certain boundaries of style. The results attained should be a musical performance based on historical documentation and authentication in keeping with Bach's intentions,

and alive with the expressiveness provided through modern performance techniques.

General Performance Considerations

Construction of the Performance Forces

It has been determined that Bach's performance forces were normally small, although not necessarily by his own choice, and the sonorities of the instruments at his disposal were a good deal less resonant than those of modern instruments (see pp. 49-55). If old instruments are to be employed in the performance of Cantata 21, then it is feasible to organize a performance ensemble in exact accordance with Bach's original specifications. Most contemporary performances, however, utilize modern instruments, thereby changing the sonorities. While it is desirable to retain the chamber character of the music, larger performance ensembles are usual today owing to the acoustical requirements of modern performance rooms. One point on which most authorities agree, however, is that the mammoth choruses and orchestras often used for the performance of Bach's music during the latter half of the nineteenth century and the early twentieth century are not acceptable for historically-accurate and scholarly-minded performances. The objective in constructing a modern performance ensemble is not to arrive at the precise sound of Bach's own performances, but rather to create a sound that is compatible with the style of his music. A major issue is the maintenance of proper proportions between the voices and instruments. The two groups should be capable of producing approximately the same dynamic level.

Today's performance ensemble will usually be somewhat larger than that employed by Bach, yet it will still retain the chamber quality

of the music in accordance with today's standards. Approximately forty-five to fifty mature voices should be the maximum allowable number for the chorus. A chorus of this size will be capable of producing the virtuosity and clarity that is so imperative to the style; any larger group might become unwieldy. Because of the increased dynamic capabilities of modern instruments, the desired equality of voices and instruments can be achieved by using fewer instruments. The following numbers of orchestral forces are recommended for use with the chorus in the performance of Cantata 21:

3	Trumpets (preferably in C or D, not B-flat)
2	Timpani (C and G)
1	Oboe
3-4	Violin I
3-4	Violin II
3	Viola
1	Bassoon
2	Violoncello
1	Double Bass
	Organ
20-22	Total Players

Modern trombones should not be used to double the strings and bassoon in the ninth movement; if sackbuts are available they should be used, otherwise the parts should be omitted. The increased number of instrumentalists as compared to Bach's orchestra still retains the chamber quality of the music in many modern concert rooms. By employing at least three to four players in each of the upper string sections of the orchestra, problems with tuning will be reduced. The relatively large number of bass instruments is necessary in order to create the desired polarity of the outer voices so characteristic of the Baroque style.

The total forces are divided in a number of ways throughout the

cantata. Varying combinations of voices and instruments produce broad contrasts between the different movements. Specific divisions into concertist and ripienist ensembles will be discussed separately with regard to the particular movements in which such divisions are required. Because the instruments play colla parte with the voices in several movements, it is advisable to place the voices in sections behind the instruments which are doubling them. The concertist ensemble should not be separate from the main choral body, but arranged in a group, preferably in the middle front of the chorus as shown in Figure 29 below.

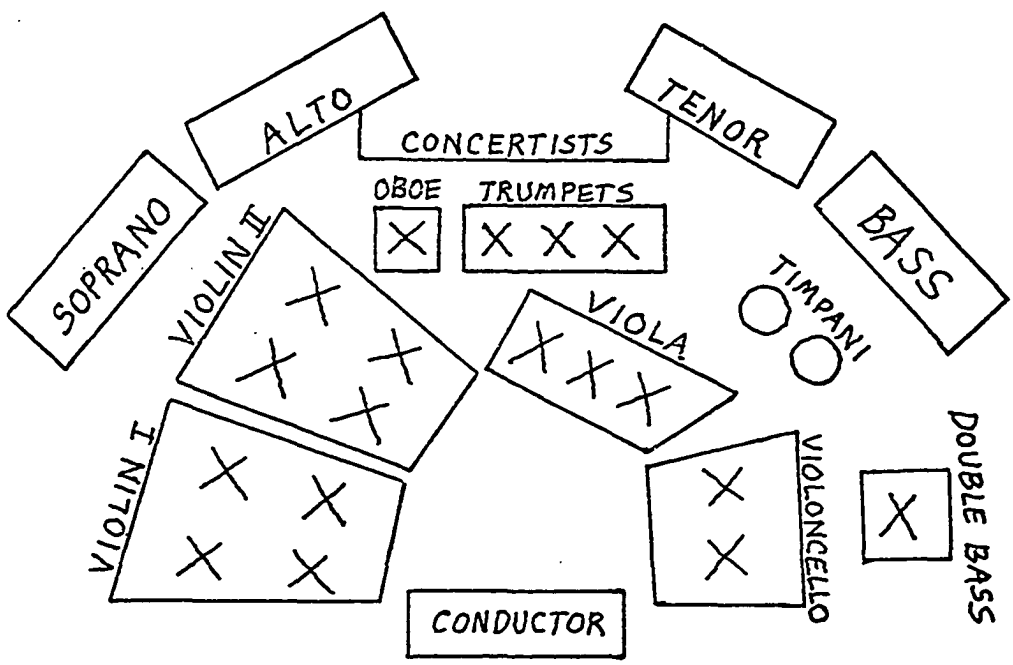


Figure 29. Arrangement of Chorus and Orchestra

In choosing the soprano, tenor, and bass soloists for the performance, it is best to choose voices with tone qualities similar to those employed in Bach's time. The soprano solos were usually sung by boys, and the tenor and bass soloists of his time probably possessed a tone lighter in quality than that of the singers we are accustomed to.

today. It is oftentimes best to choose the soloists from within the ranks of the choral ensemble itself. A keenly trained choral singer may make the best choice. Musicality should take precedence over the sound of the voice. Light, clear, youthful voices capable of fast passage-work will be the most compatible for the soprano and tenor solos. The bass soloist can command a slightly heavier sound to properly convey the strength inherent in the part of Jesus. The voice should still be capable of gentleness, however, bordering on the lyric-baritone rather than the powerful, low bass.

Handling of the Text

Bach's immediate inspiration for the music of Cantata 21 was the text. The conductor is charged, therefore, to study the text carefully, preferably memorizing it, and reflecting on its meaning for an extensive period of time. The English meaning of the text should be learned well enough that referral to the translation is unnecessary. The lines and verses should be read over until a flowing and easy command of the pronunciation and sound of the text is attained. Final decisions concerning various performance aspects such as phrasing and articulation, tempo, and dynamics must be based on a complete understanding of the text.

After the text has been studied separately, it can then be related to Bach's musical setting. The musical setting should be analyzed with the following elements in mind: (1) the matching of text and musical phrases; (2) location of important words and study of their musical treatment; and (3) complete synthesis of the music and text. Specific textual considerations for the performance of Cantata 21 will be discussed below with relation to the individual movements of the work.

Specific Performance Considerations

Movement 1 - Sinfonia

The violin I part should be executed by a solo violin in order to effect proper balance with the oboe. The material of the violin II and viola is mainly filler; these instruments should not provide too much sound, otherwise the clarity of the duet lines (oboe and violin I) in combination with the bass line will be destroyed. It may be necessary to use fewer than the entire complement of second violins and violas for good balance. The major stylistic objective should be to reduce the complex maze of pitches and rhythmic patterns to the simplest and most easily comprehensible sound possible. This can be achieved by maintaining the trio construction of the music--oboe and violin I duet balanced by the foundation bass instruments.

The Sinfonia is notated in quadruple meter with the modifying words Adagio assai (very slow) appearing at the beginning. Note values cover a wide spectrum from whole notes to ornamental sixty-fourth notes. Although there is no text, this introduction is the prologue to the cantata, and therefore must exhibit the emotional characteristics of the textual message. All of these elements indicate an extremely slow modification of tempo ordinario. The movement may be conducted with eight beats per measure if necessary for maximum control. The conductor's main responsibility is to the three lower parts. The oboe and violin I should be allowed to play with a certain spontaneous give and take that is characteristic of chamber playing. The conductor's job is to accompany these solo lines with the lower parts, always maintaining proper balance and keeping the forces exactly together. Using the eighth note

balance and keeping the forces exactly together. Using the eighth note as the beat-note, the suggested range of tempo is between MM 54 and 72.

The bass voice generates movement throughout the Sinfonia. Its generating force will be facilitated by phrasings that are conceived as groups of three anacrucial eighth notes leading to the first eighth note of the next group as shown in Example 35.

Example 35. Sinfonia--Bass Line Phrasings

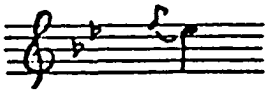


String players should reverse the direction of the bow with each stroke and should remain in the middle portion of the bow. Fingerboard articulation will aid in the clarity of the performance and, likewise, separate tonguing on the bassoon will produce a clear and clean articulation at the beginning of each note.

Although the duet parts (oboe and violin I) are already written-out in a highly ornamental style, several notated ornaments appear and should be improvised by the performers. Two appoggiaturas are written in the oboe part and can be performed as shown in Example 36.

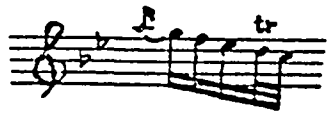
Example 36. Sinfonia--Notated Appoggiaturas

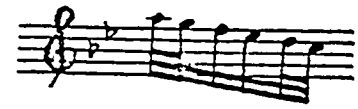
Measure 7[1]

Notated 

Suggested Performance 

Measure 8^3

Notated 

Suggested Performance 

Trills are notated at the following points in the oboe and violin I parts:

Measure	Instrument
2^4	oboe
4^2	oboe
4^4	violin I
5^2	oboe and violin I
7^2	oboe
7^3	oboe
9^2	violin I
9^3	oboe
11^1	violin I
19^1	violin I
19^4	oboe
20^2	violin I

In order to maintain consistency in the ornamentation of the movement, several additional trills should be added as follows:

Measure	Instrument
2^2	violin I (corresponding to the notated trill in the oboe part at measure 4^2)
7^4	violin I (corresponding to the notated trill in the oboe part at measure 7^3)
10^4	oboe (corresponding to the notated trill in the violin I part at measure 9^2)
15^4	oboe (cadential trill)
20^2	oboe (cadential trill)

Each trill should begin with the upper auxiliary note on the beat. The closing notes are notated in full-size notes following the main note of each trill with the exception of the trills at measure 19^1 (in this case

an F-natural can be used as a short note of anticipation or a turned ending can be employed), and measure 19^4 (no closing notes are needed for this trill). With regard to the trills in the oboe part at measure 9^3 and the violin part at measure 11^1, it may be advisable to reduce these ornaments to two-note appoggiaturas in order to prevent the passages from becoming too busy with ornamentation.

Conducting Details

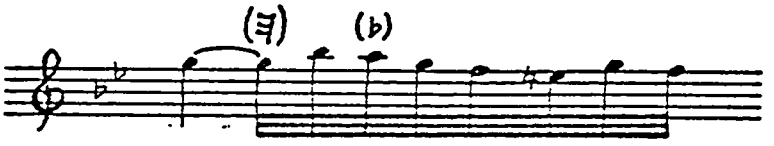
Measures 1 - 2: Intervallic expansion between all the voices immediately sets the music into tense motion. The tension produced through this expansion can be intensified by effecting a slight increase in volume (scarcely audible) throughout the first measure leading to the vigorous movement of the oboe and violin I at the beginning of the second measure. Vibrato in all parts should be kept to a minimum in order to create greater poignancy with the C-D suspension in the oboe and violin I.

Measures 3 - 4: Intervallic expansion occurs once again and tension can be achieved by effecting a very slight increase in volume leading to the downbeat of measure 4.

Measures $5 - 8^1$: The balance between the oboe and violin I should be equal in the first two beats of measure 5, while the oboe should be slightly stronger in the second half of the measure. The two performers should be instructed to listen and respond to each other throughout the remainder of the section in order to produce the desired dialogue effect. The short, moving notes in the dialogue should be louder than the sustained quarter notes. The oboe can breathe at the first thirty-second note of the group of eight as shown in Example 37 below. An editorial A-flat should be inserted in the second beat of measure 6 as

shown in Example 37 (see p. 34).

Example 37. Sinfonia--Editorial Change



At the cadence in measures 7-8 the entire forces come together and move as a unit to the tonic of G minor on the downbeat of measure 8. The inner voices, violin II and viola, should increase their volume on beats 3 and 4 of measure 7 to match the level of the oboe and violin I. There should be a slight ritard leading to the downbeat of measure 8.

Measures 8 - 15^1: These measures should be treated like measures 1 through 7. The suspensions between the oboe and violin I (E-flat-F in measure 8; C-D in measure 10) should be intensified by a gradual increase in volume. There should be a minimization of vibrato in all string parts. A sense of more active dialogue in measures $11-15^1$ can be achieved by letting the short notes be stronger in volume than the sustained quarter notes. The filler parts (violin II and viola) are more active than before and add a little more sound and movement to the texture. The duet voices should employ a very slight ritard at the end of measure 14 leading to the downbeat of measure 15.

Measure 15: To conduct the fermata, the first two pulses (in 8) should be given, stopping the pattern on the second of these in order to effect the hold. When ready to resume the flow of the music, give a preparatory beat, and then continue the conducting pattern with the remaining beats 3 through 8 as shown in Figure 30.

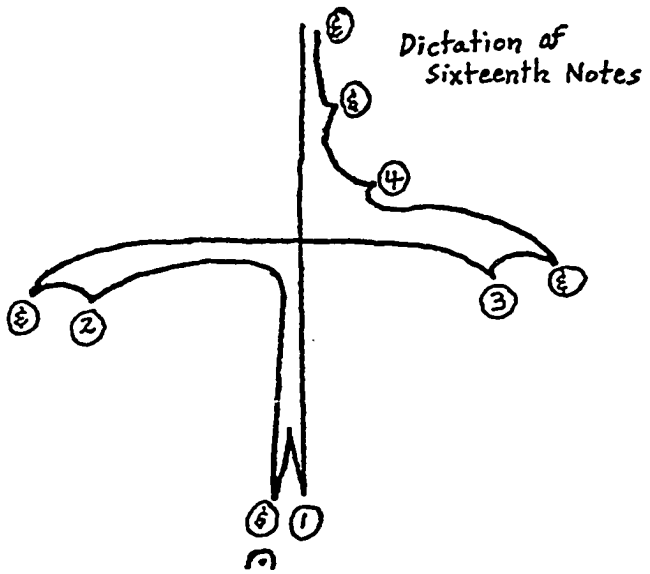


Figure 30. Sinfonia--Conducting Pattern, Measure 15

Measure 16: The fermata should be conducted in the same manner as the one in measure 15. The conducting gesture given on the seventh pulse is a cut-off for the strings, organ, and continuo as shown in Figure 31 (the oboe needs no direction).

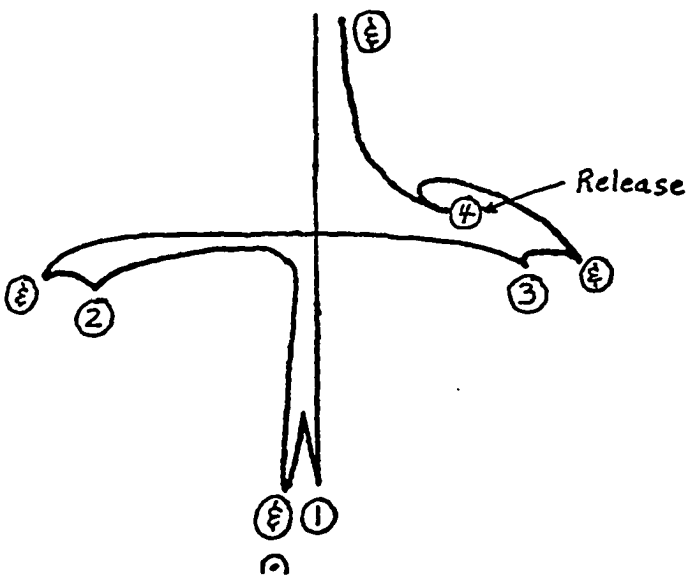


Figure 31. Sinfonia--Conducting Pattern, Measure 16

Measure 17: A slight tenuto is needed in the oboe and violin I in the second half of beat 2 in preparation for the closing section of the Sinfonia which commences on beat 3 (if necessary, the conductor can dictate the sixteenth notes in the second half of beat 2). At beat 3 the conductor should address himself mainly to the bass instruments in order to reestablish their generating qualities. The music is like the beginning once again, and a slight increase in volume in all the voices is needed to enliven the intervallic expansion.

Measures 19 - 20: The seventh pulse of measure 19 is a cut-off for all instruments except the oboe. Following the release, the conductor should make a gesture for the eighth pulse and should stop, listening for the oboe to complete its trill and arabesque. A preparation beat should then be given leading to the downbeat of the final measures. A diagram of the conducting pattern is given in Figure 32.

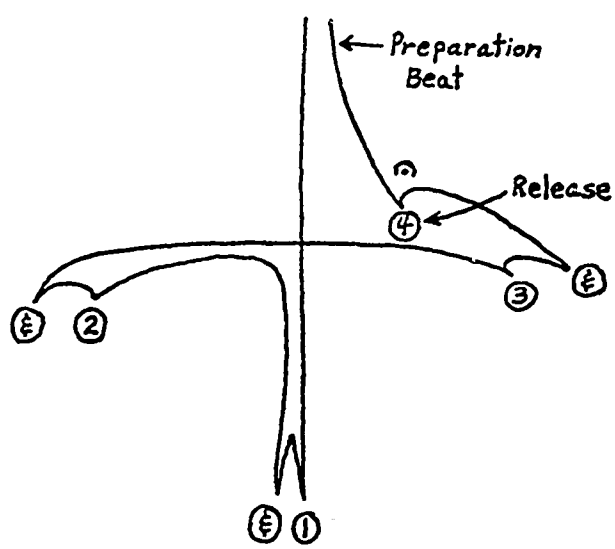


Figure 32. Sinfonia--Conducting Pattern, Measure 19

In measure 20 the sixteenth notes in the second half of beat 2 (oboe and violin I) need to be dictated in order to effect a proper ritard to end the movement. This ritard should be slightly more pronounced than the earlier ones, but it should be remembered that this is only the end of the first movement, not the cantata. A diagram of the conducting pattern is given in Figure 33.

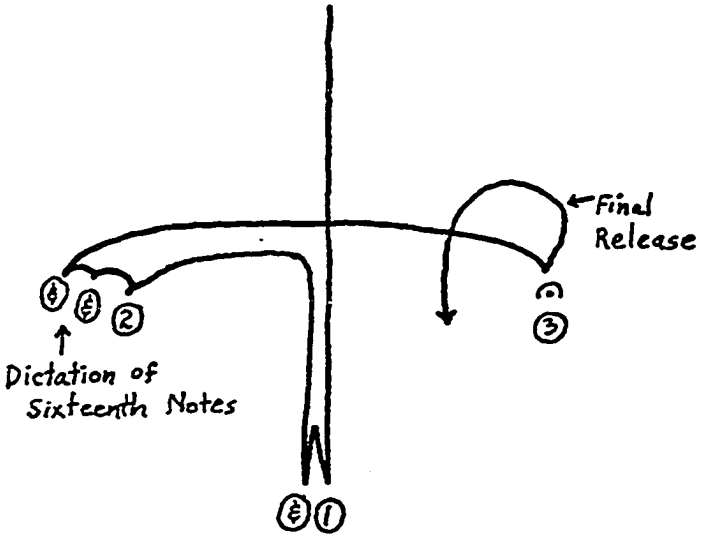


Figure 33. Sinfonia--Conducting Pattern, Measure 20

Movement 2 - Chorus
"Ich hatte viel Bekümmernis"

The full orchestral and choral forces are employed throughout this movement. The instruments function both independently and as doubling voices. The vocal parts are imitative throughout the first section of the movement and each voice should be considered an equal partner in the development of the imitative texture. In the second section the chorus is employed in a variety of textures with different voices commanding more importance at times than others.

The movement should be conducted in 4. No tempo-style marking is given at the beginning of the movement, but several indications are provided later: Adagio at measure 38; Vivace at measure 39; and Andante on beat 4 of measure 54. In the first section the predominant note value is the eighth note. A tempo bordering on the slow side of the tempo ordinario range of ♩ = 60 to 80 MM seems appropriate, in keeping with the troubled character of the text. The Adagio at measure 38 should represent a pause in the flow of the music and the text. The tempo should be free and much slower than the opening section. The Vivace marking which follows at measure 39 serves to modify the tempo ordinario of the first section, but only slightly. The increased speed of the second section is written-in by Bach through use of continuous sixteenth notes. Of necessity the music moves faster, so one can infer that the term Vivace is probably an indication of the character of the music (brisk; lively) rather than the speed. A maximum speed of ♩ = 88 MM is suggested, thereby avoiding an undue difference in tempo between the first and second sections of the movement. The Andante marking in measure 54^4 suggests a return to the approximate tempo of the first section.

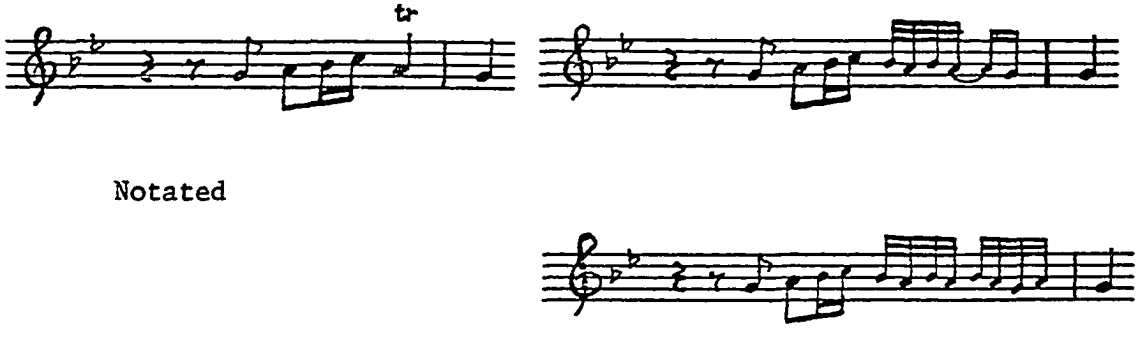
Ornamentation in this movement is comparatively sparse. Trills are notated in the instrumental parts at the following points:

Measure	Instrument
8^4	violin II
15^4	violin I
34^2	oboe
36^4	viola
37^2	oboe
47^2	oboe and violin I
54^2	oboe and violin I
58^2	violin I and viola

With the exception of the trills in the oboe part at measures 34^2 and 37^2,

the ornaments are regular in their construction. Each should begin on the beat using the upper auxiliary note. Either a short note of anticipation or a turned ending can be used to realize the trills, depending on the context of the passage in which each occurs. Illustration of the suggested performance of one of these trills is given in Example 38.

Example 38. Movement 2--Trill Realization, Violin II, Measure 8

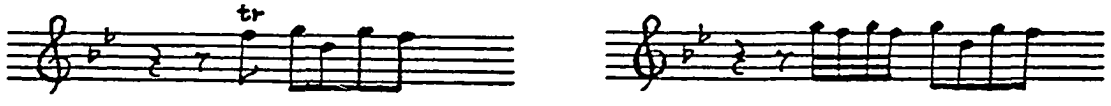


Notated

Suggested
Performance

The trill notated in the oboe part at measure 34^2 should be executed as a short trill consisting of four repercussions as shown in Example 39. If desired it can be reduced to a single appoggiatura consisting of only two notes.

Example 39. Movement 2--Trill Realization, Oboe, Measure 34



Notated

Suggested
Performance

A turned ending can be used to close the trill notated in the oboe part at measure 37^2 as shown in Example 40.

Example 40. Movement 2--Trill Realization, Oboe, Measure 37



Notated

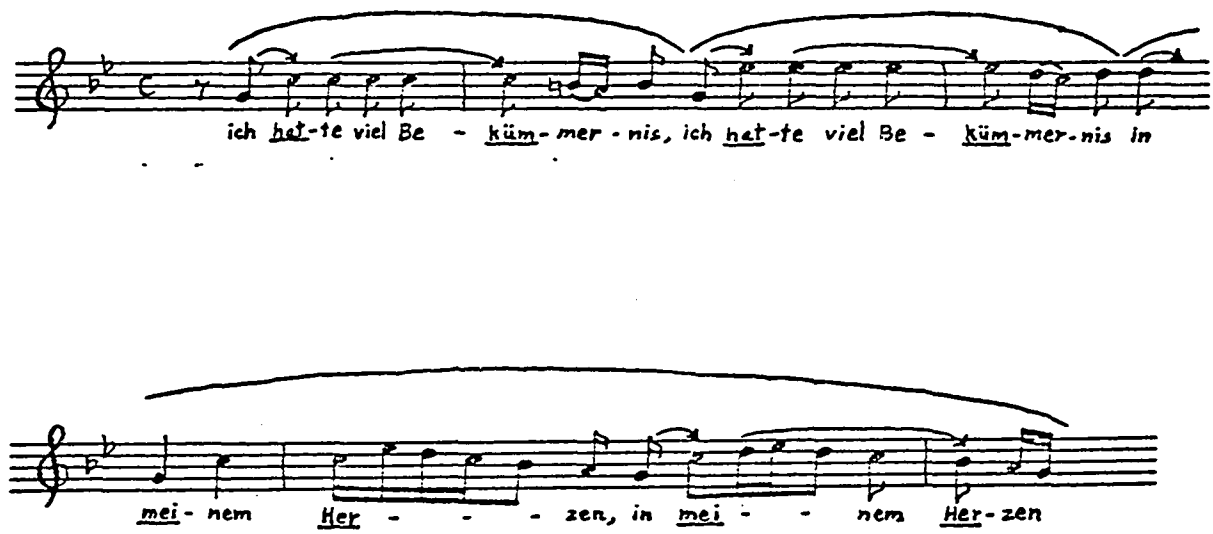
Suggested Performance

Additional trills can be added at the following points: violin II, measure 47^2; violin II, measure 54^2; and oboe, measure 58^2. Each of these trills should be performed in conformity with the trills already notated in other parts at the same points.

The main thematic material of the first section of the movement should basically be phrased and articulated in the same way in all of the vocal parts. The text offers the surest guide to the proper phrasing. Important syllables of the words of the text require varying amounts of stress so that they will be heard with proper inflection within the text phrase. To achieve this, each of the notes used to set the syllables of the text must be seen to exist in relation to another note or group of notes. Repeated notes of the same pitch and the same duration, as in the head motive of the theme, cannot be performed identically. An accumulation of both dynamics and duration is necessary in order to provide melodic meaning as well as rhythmic meaning. The syllables of primary importance in the first section are as follows: "Ich hatte viel Bekümmernis in meinem Herzen." These primary syllables should dictate the

main destinations in the musical phrases. Secondary syllables and notes relate to the achievement of these destinations as demonstrated in Example 41.

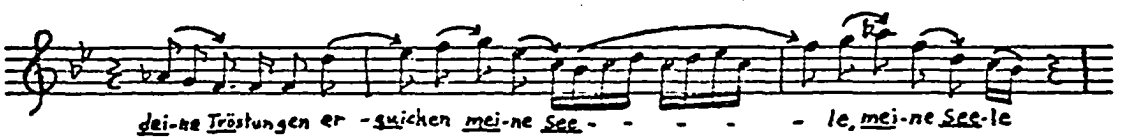
Example 41. Movement 2--Main Theme, Soprano Statement



The initial two phrases of the theme are most important. They should be weighted the strongest dynamically, and entrances should be heard over the other material throughout the first section of the movement.

In the second major section of the movement (measures 39-58), the syllables of primary importance in the text are as follows: "aber deine Tröstungen erquicken meine Seele." The word aber is set apart from the remainder of the text and presents no special problems. The destinations indicated by the strong syllables of the text following aber are notated in Example 42. Bach especially emphasizes the word Seele (Soul; Spirit) in his musical treatment of the text.

Example 42. Movement 2--Soprano, Measures 39-41



Throughout the movement the observation of these textual destinations will reveal the meaning clearly and propel the musical phrases forward.

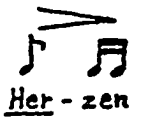
Conducting Details

Measures 1 - 2^2: The dynamic balance between the chorus and orchestra in the performance of the opening chords should be equal. Hold each quarter-note chord for its full value, thereby preventing any break in the sound. Conduct with rather broad, sweeping gestures.

Measure 2^2: Immediately change the character of the beat pattern. Display a small and precise beat employing the wrist only. Let the voices provide the legato character of the music while the continuo forces punctuate.

Measure 5^2: Cue the entrance of the orchestra. Change the conducting pattern to a larger frame in order to control the entire forces. All strings should begin upbow and should employ simple alternation of downbows and upbows throughout the passage. The bassoon should articulate each note separately. These performance techniques also apply to each successive orchestral passage throughout the first section of movement 2.

Measure 6^1: Care should be taken to round out the phrase ending

in the same way in both vocal and instrumental parts, especially the rhythmic figure in the soprano voice and oboe: 

This rhythmic figure appears at phrase endings throughout the first section of the movement. Likewise, in the violin II and viola, the second of the two eighth notes in each part should be softer than the first even though the pitch moves higher.

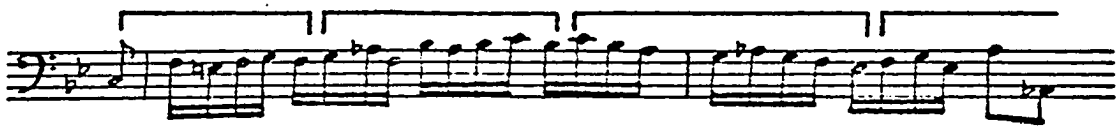
Measure 29^2: A gradual build-up of sound should begin in the voices leading to the climactic final entries at measure 33^4.

Measures 33^4 - 37: These measures mark the climax of the first section. Articulation of the instrumental parts should match that of the vocal parts which they double. The independent melody played by the oboe should stand out from the texture.

Measure 38: Make an immediate change in the style of conducting. The gestures should be large and sweeping. All strings should begin the sound with a downbow. The transition to the following section is made with the eighth note pick-up in the bassoon, organ, and continuo instruments. Note that this eighth note belongs to the Vivace section. For maximum control of the forces at this point, beat 4 of the measure should be subdivided. The second of these gestures should be in the tempo of the following Vivace section, thereby indicating the speed at which the bassoon, organ, and continuo instruments should play their eighth note upbeat. The oboe, upper strings, and chorus should cut-off on the downbeat of measure 39.

Measures 38^4 - 40^3: The instrumental basses should divide the continuous succession of sixteenth notes into several short phrases as shown in Example 43.

Example 43. Movement 2--Phrasings, Measures 38^4-40^3



The stringed instruments should use separate bows, and the bassoon should tongue each note separately. There should not be an audible break between these phrases; however a slight rise and fall in dynamics is needed for each in order to instill the sixteenth notes with the necessary forward propulsion. Phrasing of this type is needed in all sixteenth-note passages in this section of the movement, in both voices and instruments. The anacrucial concept of three sixteenth notes leading to one sixteenth note lies at the root of this phrasing practice.

Measures 39^2 - 47^3: Dynamic balance between the soprano/alto and tenor/bass voices should be equal, like a double duet. Doubling instruments should match the voices in style and articulation. Phrase the sixteenth-note passages as notated in Example 43. Build the section dynamically to the second beat of measure 47.

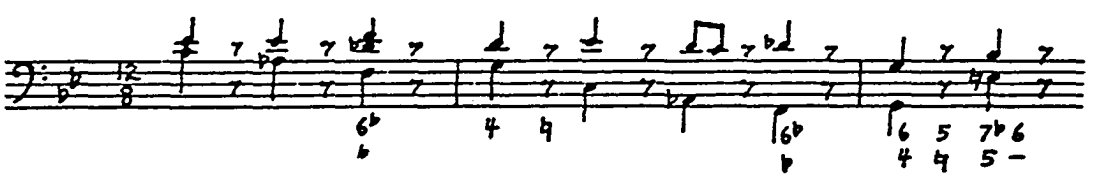
Measure 47^4 - 54^3: Dynamic balance between the oboe/violin II and violin I/viola should be equal, again forming a duet texture. The soprano voice should be louder at the beginning of this phrase in order to balance the three lower voices of the chorus. All forces come together on the sixteenth-note passage and should phrase as previously indicated. Make a slight ritard in measure 54 in preparation for the final Andante section.

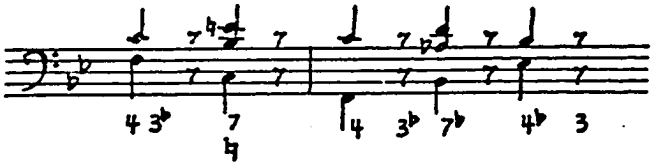
Measures 54^4 - 58: Let the bass voice be slightly louder than the tenor voice at the beginning because it has the notes of the head motive, then let the successive imitative entries in the alto and soprano voices be heard clearly. In the final two measures take special care to maintain the proper text accentuation, and match that accentuation in the instrumental parts. It may be necessary to conduct this final section in a subdivided pattern in order to keep everyone exactly together. Effect a ritard in the final measure of the movement.

Movement 3 - Aria
"Seufzer, Tränen, Kummer, Not"

The forces in the third movement are written in three-part counterpoint consisting of two high, equal voices--oboe and soprano--supported by the figured bass line. Because of the exposed nature of the oboe/soprano duet, the realization of the figured bass must be kept simple. It is not necessary to realize all of the given figures if, in so doing, the texture will become too thick. The figures often indicate notes that are already written in the oboe and soprano parts, and are not, therefore, vital to the sound. A suggested realization of measures 8^2-12^1 is shown in Example 44.

Example 44. Movement 3--Figured Bass Realization, Measures 8^2-12^1





Only two melodic bass instruments should be used in combination with the organ--one violoncello and one double bass. These instruments should articulate with a firm attack at the beginning of each note, then the sound should be allowed to decay slightly for the duration. This will produce the desired punctuation and support and will allow the moving notes of the melody voices to emerge from the texture quite easily.

The aria should be conducted in 4 with the added indication of the third eighth pulse of each compound beat. There is no marking at the beginning of the movement which can be used as an aid to the establishment of tempo. A fairly slow tempo seems to be indicated by the character and mood of the text itself. It is suggested that the tempo of the aria be within the range of ♪ = 88 to 100 MM.

In addition to the written-out appoggiaturas which appear throughout the entire movement, four other ornaments are notated. The trills which are marked in the soprano voice at measures 13^1 and 14^1 can be reduced to single appoggiaturas, each consisting of the upper auxiliary and the main note, or they may be performed as short trills without closing notes. The reduction of the trills to two-note appoggiaturas appears to be more in keeping with the overall character of the piece. The trill notated in the soprano voice at measure 15^1 can easily be omitted altogether since the word on which it falls is already stressed by a written-

out appoggiatura. The appoggiatura written as a small sixteenth note in the soprano voice at measure 24 can be performed as shown in Example 45.

Example 45. Movement 3--Notated Appoggiatura, Measure 24



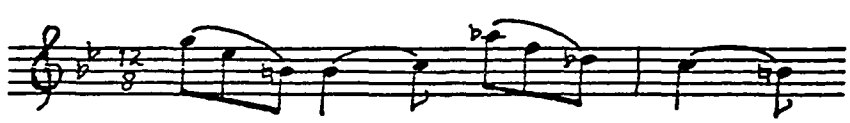
Notated

Suggested Performance

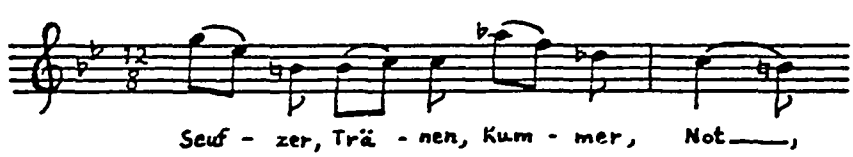
The oboe and soprano parts are somewhat contrasted in their articulation. The oboe voice is well-marked throughout the manuscript parts with slurs connecting groups of three eighth notes or a quarter and an eighth. The articulation of the soprano voice reflects the trochaic rhythms of the text as illustrated in Example 46 below.

Example 46. Movement 3--Oboe and Soprano Articulation

Oboe--measures 1-2[1]



Soprano--measures 8-9[1]



The dynamic destination of each motive is the written-out appoggiatura. The first three eighth notes must have direction toward the dissonant note of the appoggiatura and must then decrease in dynamics with the resolution.

The oboe and soprano voices should alternate in dynamic importance in accordance with the primary and secondary melodic materials of the aria. The voice which is sounding the primary melodic line at any given time should be louder than the other voice. Each voice, therefore, possesses a dual function, alternately performing the main melody, and at other times serving to accompany that melody. In addition to this alternation, at climactic points in the aria Bach accords the voices equal importance. The arrangement of the musical materials is as follows:

A section:	measures	function
	8^2-9^1	soprano-primary; oboe-rests
	9^2-10^1	oboe-primary; soprano-secondary
	10^2-12^1	dialogue
	12^2-14^1	voices are equal in importance
	14^2-15^1	soprano-primary; oboe-secondary
	15^2-16^1	oboe-primary; soprano-secondary
	16^2-18^1	dialogue

B section:	measures	function
	18^2-19^1	soprano-primary; oboe-rests
	19^2-20^1	oboe-primary; soprano-secondary
	20^2-22^1	voices are equal in importance
	22^2-24^1	oboe-primary; soprano-secondary

Conducting Details

Measure 7: Do not make any ritard at the end of the opening ritornello. The music should move ahead exactly in tempo. On the repeat of this section a proper ritard and hold can be made to close the movement.

Measure 16^1: The soprano should sound the "t" of Not on the third eighth-note pulse of the beat.

Measure 17^4: Effect a slight ritard leading to the downbeat of measure 18.

Measure 18: The fermata should be observed as a short hold. The conductor should give a cut-off for the organ and continuo on the third pulse (in 12), and should then wait for the oboe to make its release. To resume the flow of the music, he should give a preparatory beat and continue on with pulses 4 through 12. A diagram of this conducting pattern is shown in Figure 34.

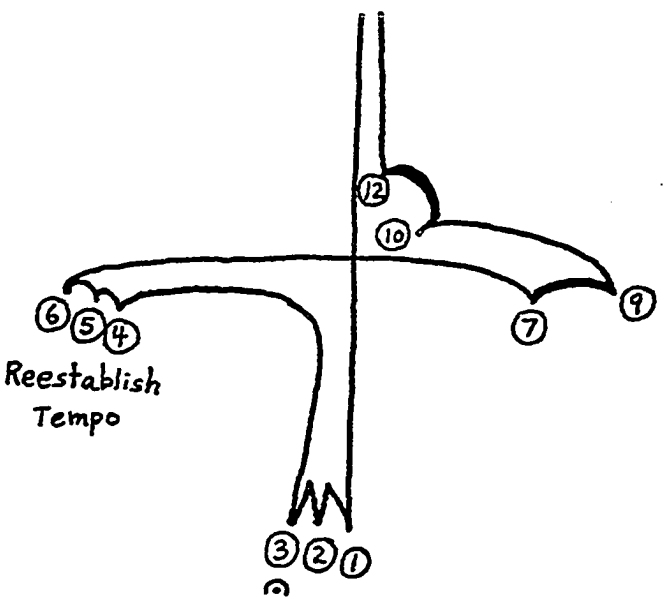


Figure 34. Movement 3--Conducting Pattern, Measure 18

Measure 21^4: Effect a very slight ritard as preparation for the hold on the word Schmerz.

Measure 22: The fermata should be executed as a hold. The conductor should give the first two pulses (in 12), stopping and holding the

second of these. The third pulse serves as both the release of the fermata and the preparation for the fourth pulse. A diagram of this conducting pattern is shown in Figure 35.

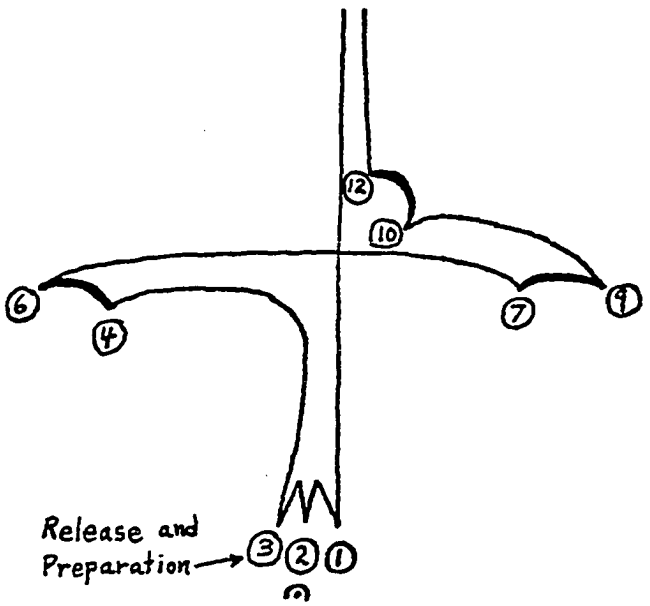


Figure 35. Movement 3--Conducting Pattern, Measure 22

Measure 23^4: Effect a slight ritard to close the B section of the aria.

Measure 24^1: Hold the dotted quarter note slightly longer than its notation indicates. Wait for a moment before beginning the repeat of the instrumental ritornello.

Movement 4 - Recitative "Wie hast du dich, mein Gott"

The piano marking at the beginning of this movement indicates that the instrumental forces should be reduced to concertist players only. This reduction should approximate the 1:3 ratio suggested by the division of Bach's own forces. If the string section of the orchestra em-

ployed for the performance of Cantata 21 consists of 4 first violins, 4 second violins, 3 violas, 2 violoncellos, and 1 double bass, then the concertist ensemble would consist of 1 first violin, 1 second violin, 1 viola, 1 violoncello, 1 double bass, and 1 bassoon. While this reduction is not an exact 1:3 ratio, the difference in the volume of sound produced by each group will provide the necessary contrast. The final determinant must be the conductor's own evaluation of the sound upon hearing it in rehearsal, not adherence to a strictly accurate mathematical formula.

The recitative can basically be conducted in a pattern of 4, although subdivision is necessary at certain points. The tempo should be free in accordance with the declamation of the text, thereby providing for fluctuation in speed from one phrase to the next. The tempo should range somewhere between ♪ = 80 and 100 MM. In conducting recitative, it is best to give all the beats. The conductor should be keenly aware that the style of recitative requires a certain give and take between himself and the singer. It is the singer's responsibility to be the leader the majority of the time; only at certain points should the conductor control the singer. The conductor's main responsibility is to accompany the singer, accelerating the forces when the singer rushes, slowing the forces when he slows. The most effective conducting is achieved by using the full arm to indicate those beats on which the orchestral forces change notes, while using the wrist only to indicate the beats during which notes are sustained.

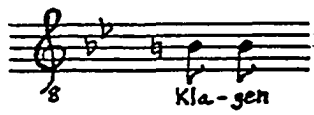
The instruments should play with a firm sound at the beginning of each note. During the sustained portion of each note, concentration should be more on listening rather than playing. There should not be an

audible decrease in the sound, but the character of the playing should change in order that the declamation of the text is enhanced, not covered. True sostenuto playing should be reserved for the passages of the recitative which are fairly melodic at measures 7-9[1], 11, and 16-17.

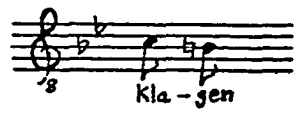
Three trills are notated in the vocal part at measures 4[2], 12[2], and 16[4], and, in addition, one can be added at measure 8[4]. Each of these trills should begin on the beat using the upper auxiliary (at measure 12[2] the upper auxiliary should be a D-flat). The closing notes for these trills are written in full-size notes following each of the main notes. Appoggiaturas should substitute for the written notes in the vocal part at measures 7[1] and 11[3] as shown in Example 47.

Example 47. Movement 4--Appoggiaturas

Measure 7[1]

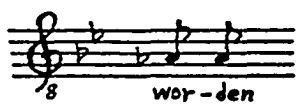


Notated



Suggested Performance

Measure 11[3]



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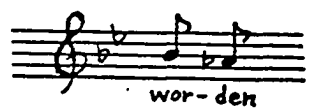


Suggested Performance

An easily understandable delivery of the text is most important in recitative. The strong syllables of words should receive stress in the musical line. In large part, Bach's musical setting of the text

automatically facilitates proper word accentuation through the use of higher pitches, longer notes, chromatic alteration, and ornamentation for important syllables. The final consonants of all words that are followed by rests should be sounded at the beginning of those rests. For example, the "t" of the word Gott in measure 2 should be executed on the sixteenth rest that follows. This technique should be employed throughout the recitative.

Conducting Details

Measure 4: Make a slight tenuto to end the first sentence of the text.

Measure 6: Phrase after the word Kind in all parts. The tenor should sound the final consonant of the word on the second eighth-note pulse of the first beat. The upper strings should use a downbow to initiate the sound on the second beat.

Measure 7: Subdivide the conducting pattern in the second half of the measure in order to keep the viola and tenor exactly together.

Measure 8: Dictate the rhythmic figure  in the violin II on beat 4. Listen to the trill in the tenor voice and follow his motion. It is most important that the violin II, the tenor, and the other instruments arrive at the downbeat of measure 9 exactly together. The ascending line of the first violin should grow slightly softer with each note.

Measure 9^1: The fermata serves only to mark the end of the phrase and should not be executed as a hold. Make only a slight tenuto to end the sentence of text.

Measure 9^3: Make a change in character and mood by brightening the overall string sound. This can be achieved by moving the bow closer

to the bridge.

Measure 11^4: Dictate this beat in order to keep the strings exactly together. The two sixteenth notes can be played with a slight tenuto leading to the downbeat of measure 12.

Measure 12: Beginning at this point, the tenor should become more fervent and dramatic.

Measures 16^3 - 17: Begin a subdivision of the beat pattern and continue subdividing to the end of the movement. Make a slight ritard, preferably on the two eighth notes of measure 17. The pitches and rhythms of the violin II part should be corrected in accordance with the manuscript readings (see pp. 37-38). Because of its close harmonic relationship, movement 5 should almost begin attacca.

Movement 5 - Aria
"Bäche von gesalznen Zähren"

The presence of piano and forte markings in the instrumental parts of movement 5 indicates that these forces should be divided into concertist and ripienist ensembles (see pp. 83-84). The concertist group should be employed in passages that are marked piano, while the ripienist group should be employed in passages marked forte. By utilizing two different size groups, the proper balance between the vocal solo and the instrumental forces is automatically established. The concertist ensemble, in contrast to the ripienist ensemble, should consist of the same reduction in the number of instruments as in the fourth movement (see pp. 183-184). There is not a dynamic marking at the beginning of the movement, but the piano marking, which appears in measure 5 at the first entrance of the voice indicating accompaniment by the concertist ensemble, implies that the opening instrumental ritornello is meant to be played tutti. The

alternation of the concertist and ripienist ensembles as indicated by the piano and forte markings is as follows:

Initial Measures	Instrumental Ensemble
1	[Ripienist]
5^1	Concertist
6^1	Ripienist
9^1	Concertist
11^1	Ripienist
11^3	Concertist
20^1	Ripienist
29^1	Concertist
39^1	Ripienist

Approximately the same tempo should be used throughout the entire movement. Three different Italian time words are used by Bach; however they are not modifiers of the tempo, but are expression indications, serving mainly to describe the character of the music. The marking Largo (large, broad) appears at the beginning of the movement; Allegro (lively, brisk) is written at the beginning of the B section at measure 24; and Adagio (slow, leisurely) is written at measure 28. The predominant note value throughout the A section of the aria is the sixteenth. The tempo should be slow enough that these notes do not sound rushed. A slow modification of the tempo ordinario seems appropriate, within the range of ♩ = 44 to 54 MM or ♪ = 88 to 108 MM. The conductor may use a pattern of 8 with the eighth note receiving the beat, if necessary for proper control. The tempo chosen for the A section of the aria should remain fairly constant in the B section marked Allegro. At the Allegro the music seems to automatically increase in speed through the incorporation of thirty-second notes with the sixteenths in the voice part. A real Allegro tempo in the modern sense, i.e., ♩ = 120 MM is absurd. At the change to Adagio in measure 28, the sixteenth note is predominant once again, and

the music resumes its broad, expansive character. The fact that Bach wrote Adagio rather than Largo for the return of A supports the interpretation that these words, which are now taken to indicate speed, did not mean that in Bach's day. Instead, they described the character of the music.

The trill is the only ornament notated in this movement. Several of these trills will fit the character of the music best if they are reduced to single appoggiaturas. They occur at the following points:

Measure	Instrument
2^1	violin I
10^1	violin I
16^1	violin I
21^1	violin I
27^4	tenor

Each of these ornaments should consist of an upper auxiliary and the written main note. For example, the ornament in measure 2^1 should be performed as shown in Example 48.

Example 48. Movement 5--Trill Realization, Violin I, Measure 2



Notated

Suggested Performance

Regular trills should be performed at the following points in the music:

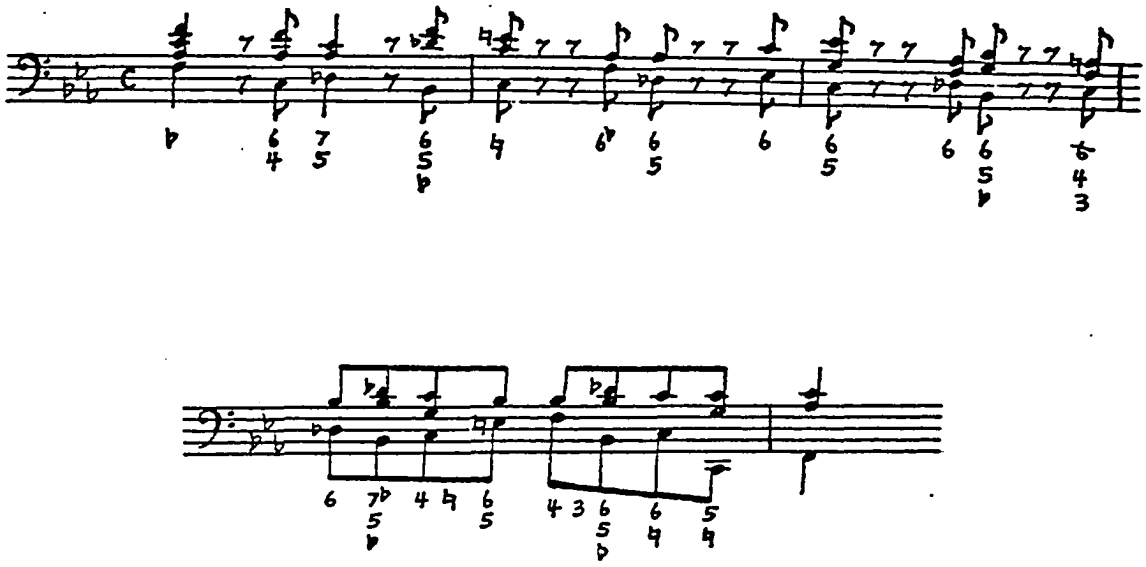
Measure	Instrument
4^4	violin II
8^4	violin II
19^4	violin I and tenor
23^4	violin II
32^4	violin II
37^4	violin I and tenor

Each of these trills should begin on the beat with the upper auxiliary. Closing notes are written as full-size notes following the main notes in every case except the tenor trill at measure 37^4 in which case a closing note (C) should be added.

The trill in the tenor part at measure 6^1 can be performed as a short trill consisting of four repercussions of the auxiliary and main note and without closing notes. The trill at measure 17^4 in the tenor part can be omitted since the syllable "ein" of einher need no further accentuation.

The realization of the figured bass always serves to support the instruments and voice with a strong melodic foundation and chords. In this movement, it also often punctuates the flowing rhythm of the upper parts as at the beginning. Most of the notes indicated by the figures are already present in the orchestra, and, as was pointed out above (see p. 178), their full realization unnecessarily thickens the texture. The continuo should actually be realized incompletely, therefore, with a view toward filling in missing or essential notes of the indicated chords. This method of selective reinforcement of chordal structures sometimes makes it appear that the figured bass is realized incorrectly; however, the total harmonic structure will be complete. Generally, the organ chords should be played with the rhythm of the accompanying parts that do not have the main melodic configuration. At the beginning, for example, chords should be played using the rhythm of the bass instruments in the first measure, violin II and viola in the second measure, viola in the third measure, and viola and bass in the fourth measure. A suggested realization of the first measures of the movement is shown in Example 49.

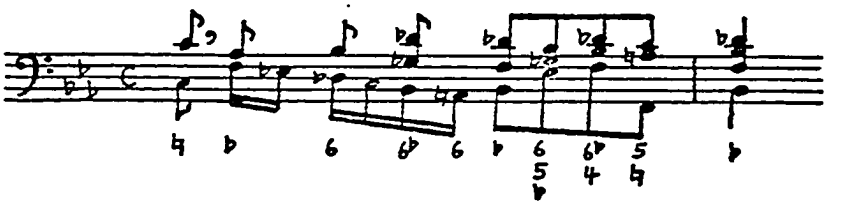
Example 49. Movement 5--Figured Bass Realization, Measures 1-5[1]



The organ should be unobtrusive, yet it should provide the needed chordal sound in the texture. In the Allegro portion of the B section beginning at measure 24, the chords of the figured bass should occur more frequently, perhaps on every eighth-note pulse.

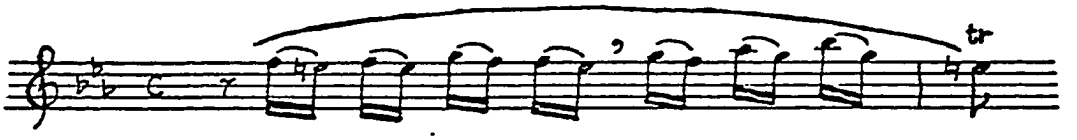
At six places in the aria the orchestra drops out completely, leaving only the organ and continuo (i.e., violoncello and double bass, but not bassoon). This occurs at measures 10^{1}-11^{1}, 11^{4}-12^{3}, 14^{2}-15^{1}, 33^{2}-34^{1}, 34^{4}-35^{3}, and 36^{2}-37^{1}. Rust's edition of this cantata does not indicate that the bassoon should tacet in these measures. The printed score, therefore, should be emended to read in this manner (see p. 38). These measures for organ, continuo, and voice are very exposed, and realization of the figured bass is doubly important. A suggested realization for measures 10^{1}-11^{1} is given in Example 50.

Example 50. Movement 5--Figured Bass Realization, Measures 10^1-11^1



The articulation written in the instrumental parts consists mainly of two-note slurs, the first of which should always receive more stress than the second. The phrasing of these two-note groupings should be as shown in Example 51.

Example 51. Movement 5--Phrasing, Measures 1-2^1

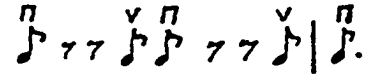


There should be a slight rise and fall dynamically within each phrase. Both the instruments and the solo tenor observe the same basic phrasing throughout the movement.

Conducting Details

Measure 1: Begin with relatively large conducting gestures in

an espressivo-legato character. The upper strings should begin with an upbow and then proceed with separate bows for each two-note slur.

Measure 2: The bowing of the violin II and viola parts should be as follows:  This bowing procedure should be followed throughout the movement in all string parts having this rhythm.

Measure 5: Change to a smaller beat pattern to accommodate the change in the size of the forces. The conductor's gestures should reflect the sound of the music at all times, visually reinforcing the written instructions in the score. Thus, a change in the size of the conducting pattern should be effected each time the size of the forces changes.

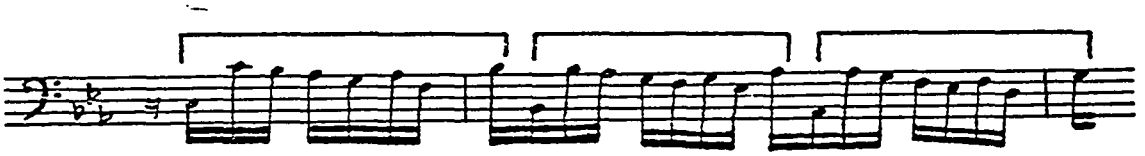
Measures 12^4 - 13^3: The tenor should make a slight crescendo leading to his F-natural, the highest note in the line.

Measure 15: The sustained note in the tenor voice should not crescendo here, rather the moving notes in the orchestra should command the primary attention.

Measure 18^3: The sustained notes in the violins should not crescendo, rather they should let the moving notes in the viola and tenor assume primary importance.

Measures 24 - 27: Change the character of the conducting pattern. Use the wrist only, making the beats short and somewhat accented in contrast to the fluid conducting used for the A section. The tenor should produce more sound in order to balance the orchestra, which remains tutti throughout these measures. The strings should punctuate with staccato bowing, beginning each entrance with an upbow. The suggested phrasing of the viola, bassoon, and melodic bass instruments is shown in Example 52.

Example 52. Movement 5--Phrasing, Measures 24-25



Measure 27^4: Make a slight ritard leading to the downbeat of measure 28.

Measure 37^4: Make a slight ritard leading to the downbeat of measure 38.

Measure 38: The orchestra should crescendo together leading to the return of the tonic key of F minor at the downbeat of measure 39.

Dal segno al 𝄐: A ritard should be made to end the movement at measure 23^4, and the conductor should dictate the final two sixteenth notes leading to the downbeat of measure 24.

Movement 6 - Chorus
"Was betrübst du dich, meine Seele"

The "solo" and "tutti" markings that appear in the choral parts of this movement indicate that a division of the vocal forces into concertist and ripienist ensembles is required (see pp. 85-86). In order to create the 1:3 proportion suggested by the evidence concerning this practice, a chorus consisting of fifty singers should be reduced to a semi-chorus consisting of sixteen voices, four on each part. The semi-chorus should be employed each time the marking "solo" appears, while the full chorus should be employed each time "tutti" is written. Do not choose only the strong voices from the full chorus to construct the semi-

chorus. It should be composed of a variety of types of voices, both heavy and light in tone quality. Reduction to the semi-chorus as indicated by the "solo" marking occurs at only two places in Movement 6: measures 1-4; and measures 43-53[1]. All other sections should be performed by the full chorus.

For the two large sections of this movement, measures 1-42 and measures 43-75, there are several changes of tempo and character indicated. The majority of these changes occur in the first section. An Adagio begins the movement, Spirituoso is marked at measure 11, and Adagio occurs again at measures 26-27. Adagio is marked at measures 73-75 in the second section. Each of the indicated tempo changes sets a different phrase of the text. The broad homophonic style of the first phrase (measures 1-10) in combination with the troubled character of the text and the Adagio marking, demands a reasonably slow tempo. The speed should be only slightly slower than the tempo ordinario. It should not be so slow that the eighth note becomes the unit of pulse in place of the quarter note. A tempo within the range of ♩ = 48 to 60 MM will retain the quarter-note unit of pulse. The next phrase (measures 11-25) changes the character completely, as signaled by the word Spirituoso. The music sounds restless and uneasy in accordance with the text. A slightly faster tempo seems appropriate, between ♩ = 60 and 80 MM. The third phrase, consisting of only two words, is marked Adagio and forms only a slight pause in the flow of the music. The speed of the two chords should be treated as though each were marked with a fermata. No tempo or style is indicated for the next two phrases, measures 28-42. They should be in a moderate tempo, perhaps slightly slower than the Spirituoso

phrase. The speed of the second main section of the movement (measures 43-75) should be within the range of the normal tempo ordinario, ♩ = 60 to 80 MM. The closing section of three measures is marked Adagio and should be a block change to a slower tempo, between ♩ = 48 and 60 MM.

Trills are notated in the sixth movement at the points indicated in the list below. In addition, in order to maintain consistency in the ornamentation of the fugal entries (see pp. 72-73), trills should be added in the measures that are shown in parentheses.

Measure	Instrument
9^2	oboe and violins I and II
26	oboe and violin I
41^1	soprano, bass, and bassoon
44^4	alto
46^4	soprano
48^4	bass
50^4	tenor
(52^4)	oboe
(54^4)	violin I
56^4	violin II
(58^4)	viola
(60^4)	bassoon
(62^4)	viola
64^4	violin II
(66^4)	violin I
68^4	oboe
70^4	bassoon
72^4	oboe and violin I
74^3	oboe and soprano

Each of these ornaments should consist of the alternation of an upper auxiliary and the written main note. Closing notes are written for only a few of these trills, and, in most cases, must be added. Two other trills can be added in the oboe and violin I parts at cadential points, measures 39^2 and 42^2.

The trills that occur in the vocal parts at measures 43-53^1 present special problems. If possible, all four concertists singing a part

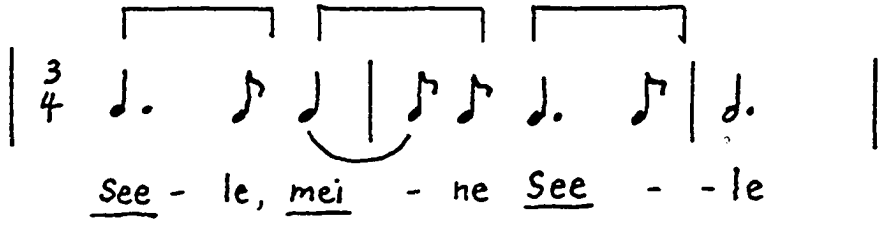
should execute the trill together. If this cannot be done, perhaps the best solution is to have one person sing a trill while the other concertists sing the written main note (see pp. 73-74). The trills in this section cannot be omitted, however, as can the trills in the soprano and bass parts at measure 41^1 and the trill in the soprano at measure 74^3.

Conducting Details

Measures 1 - 4: The balance of the choral forces should consist of the strong polarity of the outer voices, soprano and bass, while the inner voices should be secondary. The first phrase should build to the longest and highest note, which occurs on the downbeat of the second measure and sets the most important syllable of the text line, "trübst" of betrübst. The second phrase is contoured the same, with the most important syllable of the text line, "See" of Seele, occuring on the strongest beat and having the longest duration in the musical line.

Measures 5 - 10: The conductor should use a larger beat pattern than before in order to accommodate the tutti forces. All strings should begin with a downbow on the second beat of measure 5 and again on the second beat of measure 7. The instruments should build their phrases in exact accordance with the voices. A hemiola serves to emphasize the words, meine Seele, and should be stressed as shown in Example 53.

Example 53. Movement 6--Hemiola, Measures 8-9

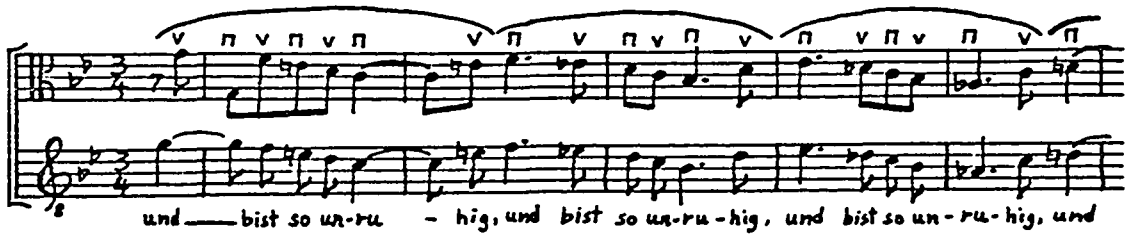


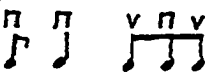
The conductor should continue in a frame of 3/4 in this section, but should emphasize the beats in accordance with the stresses of the hemiola pattern. There should be a very slight ritard in the first two beats of measure 10 to produce a smooth transition to the second section of the prelude.

Measures 11 - 17: The style of the music should change abruptly. The notes should be short and marked. The different entries of the theme should be heard clearly in each voice part, each one beginning on the third beat of the measure in the following order: alto, measure 10^3 on G; soprano, measure 11^3 on C; bass, measure 12^3 on F; tenor, measure 13^3 on B-flat; alto, measure 14^3 on E-flat; soprano, measure 15^3 on A-flat, and bass, measure 16^3 on D. The instrumental forces are arranged in a trio-like texture with oboe and viola in tenths balanced equally with the two violins in sixths plus the bass foundation provided by the bassoon. The oboe, viola, and bassoon should phrase following the first eighth note of each measure.

Measures 18 - 25: The style of the music should change to a more fluid and smooth character in contrast to the short notes of the preceding section. Because they double the voices, the instruments should match their phrasing. Each musical phrase serves to set one text phrase as shown in Example 54.

Example 54. Movement 6--Tenor and Viola, Measures 17^3-22



All other parts should phrase at comparable points in their lines. In order to achieve the proper stresses in accordance with the vocal lines, all strings should play downbows on dotted quarter notes or the equivalent. In measure 18 the violin I bowing should be as follows: . The violoncello and double bass should play downbows on both the first and second beats of measure 18. The rhythm of the viola part should be changed to match the tenor voice at measure 18^{3}–19^{1} as shown in Example 53 above (see pp. 39-40).

Measures 28 - 32: The mood and character of the music should be more at ease in comparison to the previous section. Stress the first syllable of the word Harre in every voice part. Let each of the fugal entries be heard clearly above the other musical materials. Each of the doubling string instruments should begin with a downbow on the second beat at their entrances in accordance with the accentuation of the vocal part. The violoncello should be employed at measures 29–31^{1} in accordance with the manuscript parts (see p. 40), but the double bass and organ should remain tacet during these two measures. Be especially careful to use only a minimum of vibrato throughout this very exposed section.

Measures 33 - 37^{1}: The oboe line is the main musical element. A piano marking in all other parts indicates that the remaining forces should serve as accompaniment only. While the piano marking normally indicates a reduction in the size of the forces, in this case it would be difficult to effect the reduction since the first half note at measure 33 is both the end and beginning of a phrase. The strings should soften their sound, instead, so that the oboe melody will be prominent. The oboe melody consists of two phrases as shown in Example 55.

Example 55. Movement 6--Oboe, Measures 33^2-37^1



The organ should play chords only on every dotted half-note pulse.

Measures 37 - 43^1: The orchestra should effect a slight break after the first quarter note of measure 37. A forte marking indicates that all forces should be equal dynamically once again. All strings should begin with a downbow on beat 2 of measure 37, and should then continue using separate bows, thereby effecting the proper accentuation of the hemiola in measures 38-39. This same procedure should be employed in the next phrase, the strings beginning with a downbow on beat 2 of measure 40 and continuing with separate bows to properly accent the hemiola in measures 41-42. A slight ritard should be made in the last beat of measure 42 in preparation for the fugue which follows.

Measures 43 - 72: The conductor must evaluate balance, making certain that each succeeding entry of the imitative subject is dynamically prominent. This can be accomplished not so much by attempting to make each of the subject and answer entries louder, but by having the voices with the secondary material sing softer in order to let the entries through (see pp. 87-88). The entries can certainly be brought out with added emphasis and intensity, but they should not have to be performed with very much additional volume. In the tutti section be-

ginning with measure 59, clearer entries can be achieved if the conductor chorally reorchestrates the parts. For example, a few tenors can be added to the bass entrance at measure 59; some baritones can then switch to the tenor part at the entrance at measure 61; a few tenors singing in falsetto can be added to the alto entrance at measure 63; and some altos can be added to the soprano entrance at measure 65. It will be necessary for the conductor to evaluate the balance carefully in rehearsal in order to add the proper number of singers to each of the parts. This technique should not be employed simply as a matter of course; its use will depend entirely on the particular performance ensemble being used. The final part of the section beginning at measure 67 should build in sound in order to form the climax of the entire movement.

Measures 73 - 75: There should be a slight break following the first beat in measure 73, separating the closing section from the body of the canon. The closing measures should be broad and sustained. The oboe part should be changed so that it will be compatible with the other instruments (see p. 39). A slight ritard should be made on beat 4 of measure 74 before the final chord of the movement.

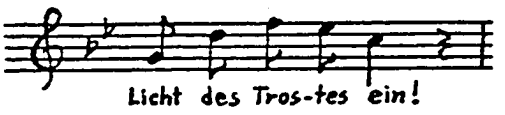
Movement 7 - Recitative "Ach Jesu, Meine Ruh'"

The same general performance procedures that were suggested with regard to the fourth movement are also applicable in this movement (see pp. 183-184). The *piano* marking at the beginning of the movement indicates that there should be a reduction in the size of the instrumental forces in order to effect the proper balance with the vocal soloists. This reduction should be the same as in the fourth movement. The tempo of the recitative should be free, in accordance with the declamation of

the text, and should be within the range of ♪ = 80 to 100 MM. The vocal parts should be allowed to vary the tempo as the characterization of the text demands, and it is the conductor's responsibility to adjust the tempo of the accompanying forces continually to accommodate these differences in speed. At two places in the recitative, measure 9 and measures 13^3-15, the conductor should control all of the forces, voices included. A conducting pattern of 4, with subdivision at certain points, can be used. The full arm should be employed to conduct those beats on which the instruments change notes, while the wrist only should suffice to indicate beats on which notes are sustained and no changes occur.

The ornamentation in the recitative consists of both trills and appoggiaturas. The trill notated in the soprano part at measure 2^3 can be realized as four repercussions of the upper auxiliary A-flat and the main note G without any closing notes, or it can be reduced to a single appoggiatura. The trill notated in the violin I part at measure 15^2 is regular, with a closing note written as a full-size note in the music. A trill should be inserted in the bass part at measure 9^2 (this trill is notated in the manuscript bass part 2 [8]). A single appoggiatura is notated in the soprano part in measure 1 and should be performed rhythmically as two eighth notes. The insertion of an additional appoggiatura is recommended to fill in the descending interval of a third at the cadence point at measure 11^3 in the soprano part as shown in Example 56.

Example 56. Movement 7--Appoggiatura, Soprano, Measure 11



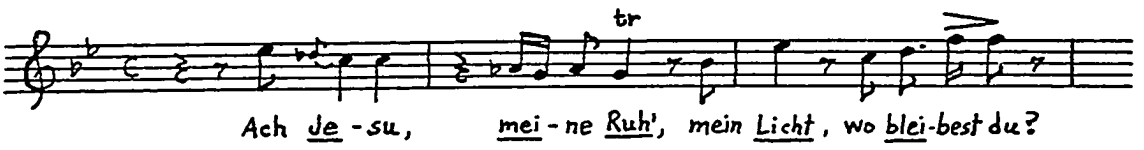
Notated



Suggested
Performance

Here, as in the previous recitative, the main effort of the singers should be the proper delivery of the text. Once again Bach sets the words so that it is quite clear which words are most important in the line. By employing higher pitches, longer notes, chromatic alteration, and the ornamentation already discussed, proper word accentuation is composed into the score. The syllables of the first phrase that should be stressed, for example, coincide with the notes which are strongest in the musical line as shown in Example 57.

Example 57. Movement 7--Text Accentuation, Measures 1-3



Conducting Details

Measure 5: The upper strings should effect a slight break following the first beat, and should use a downbow to initiate the sound on the second beat.

Measure 9: The conductor should subdivide the beat pattern in this measure. The measure should be conducted in a fairly strict tempo with only a slight ritard in beats 2 and 3 to bring the second section of the recitative to a close. The vocal bass should be changed in accordance with the manuscript reading (see pp. 40-41).

Measures 13^3 - 14: The free character of the tempo throughout the recitative is confirmed by the marking a tempo which appears at this point in the music. The term indicates a return to normal tempo after

various deviations. The conductor should begin a subdivision of the beat pattern on the third beat, and should continue subdividing to the end of the movement. A steady tempo should be established by the conductor for all forces, including the singer. The second eighth-note pulse of the third beat is the beginning of this final arioso section, and it must relate to the fourth beat. The violin I, viola, and violoncello should stop the bow between the two eighth-note pulses of beat 3, making the second eighth note a part of the next phrase, not the end of the preceding phrase. The sustained quarter notes tied to sixteenth notes should decay slightly in volume so that the moving notes can easily emerge from the texture.

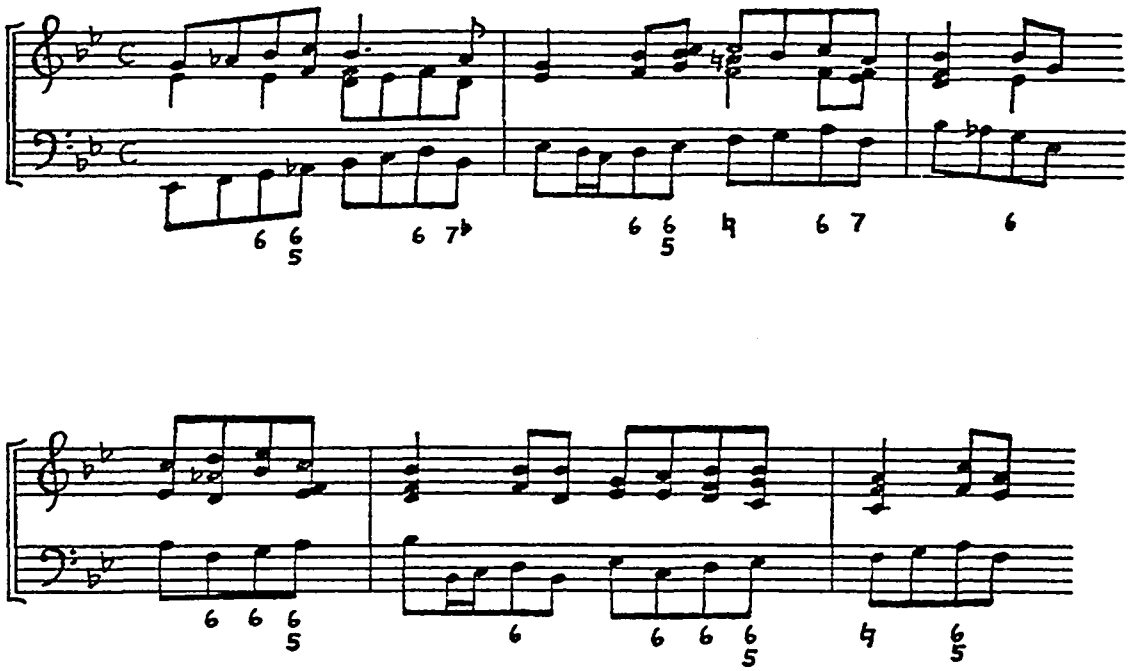
Measure 15: There should be a slight ritard on beat 2, and the conductor should dictate the two sixteenth-note pulses in the second half of the beat. There should be only a slight break after the recitative before beginning the duet which follows.

Movement 8 - Duet
"Komm, mein Jesu, und erquikke"

The texture of the eighth movement is a trio consisting of two melodic voices, the soprano and bass voice parts, balanced by a supporting figured bass accompaniment. The two vocal parts are equal in importance throughout the movement while the melodic bass line and the chordal realization of the figures provides a harmonic foundation under them. The melodic bass line should be played by only one violoncello and one double bass in addition to the organ. The stringed instruments should employ separate bowing strokes throughout the movement (with some accommodations in the 3/8 section) producing a short and punctuating style of playing.

A proper realization of the chords of the figured bass is one of the major concerns of the conductor in this movement. The chordal accompaniment must not obtrude upon the delicate interweaving of the melodic voices. It should serve only to produce a simple rhythmic and harmonic presence. The realization of the figures should consist of two- and three-part chords above the bass. A suggested style of realization is shown in Example 58.

Example 58. Movement 8--Figured Bass Realization, Measures 1-5[2]



Two different tempos are required in this movement because of the two different meters, 4/4 and 3/8. The A section is in 4/4 meter and should move only slightly slower than the tempo ordinario in order to accommodate the ornamental thirty-second notes in the vocal lines. Ap-

proximately ♪ = 100 to 112 MM (♩ = 50 to 56 MM) is suggested as an appropriate range of tempo. While the accentuation of the music must definitely be in quadruple meter, it may be necessary to conduct in a pattern of 8 in order to prevent rushing. Once the forces have settled into the tempo, the conductor may be able to change to a beat pattern of 4. The B section of the movement which begins at measure 37 effects a change in meter from 4/4 to 3/8. This section should move faster than the A section, within the range of ♪ = 120 to 132 MM. It should be conducted in a pattern of 3 for maximum control, but the accentuation of the music should be one main stress per measure. At measure 74, where the quadruple meter returns, the tempo should return to the original speed.

The majority of ornamentation in this movement is written in full-size notes as part of the melodic structure. Four trills are notated with the symbol "tr" in the soprano part at measures 1^3, 4^1, 22^4, and 81^3. To maintain consistency in the ornamentation of the voices, additional trills should be added at comparable points in the bass part at measures 2^3, 5^1, and 75^3, and also, in the soprano part at measure 74^3. Each of these trills should begin on the beat with the upper auxiliary. Closing notes are written in full-size notes following each main note.

The musical phrasing of the vocal lines depends, in large part, on the division of the text into separate phrases. The soprano and bass voices should match each other in phrasing procedures, both infusing their lines with approximately the same amount of rise and fall in dynamics on corresponding phrases.

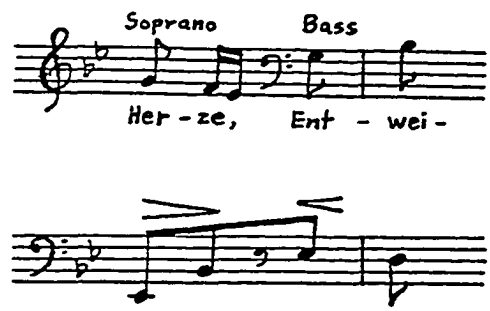
Conducting Details

Measure 36: Effect a slight ritard leading to the change of meter and tempo at the B section.

Measure 37: There should be an immediate change in character in accordance with the meter and tempo change. The music should be lively and joyful in keeping with the text.

Measure 41: The continuo bass should phrase with the voices. The first two eighth notes serve to end the soprano phrase while the third eighth note is the beginning of the bass phrase as shown in Example 59.

Example 59. Movement 8--Continuo Bass Phrasing, Measure 41



This same procedure should be followed in measure 45. The continuo bass should also phrase after the second eighth note in measures 57, 61, 65, and 69.

Measures 72 - 73: Make a slight ritard to end the B section. Wait a little longer than the eighth-note rest before beginning the A' section.

Measure 81^4: There should be a slight ritard to round off the vocal parts, then effect an immediate a tempo on the second beat of measure 82.

Measures 82^2 - 84: The violoncello should play a firm forte sound in these measures, reiterating the opening vocal motives of the movement. There should be a ritard in the fourth beat of measure 83 with a very slight amount of space between the notes leading to the final quarter note.

Movement 9 - Chorus
"Sei nun wieder zufrieden"

The presence of "solo" and "tutti" markings in the vocal parts of the ninth movement indicates that a division of the vocal forces into concertist and ripienist ensembles is required (the concertist ensemble should consist of four singers on each part; see p. 194). In the first half of the movement (measures 1-77) the soprano, alto, and bass voices are marked "solo" and should be sung by concertists, while the tenor voice with the cantus firmus is marked "tutti", and should be sung by the entire tenor section. This dynamic weighting of the voices automatically sets up the proper balance between the Neumark chorale in the tenor voice and the Psalm verse in the other voices. In the second half of the movement (measures 78-140), all of the voices are marked "tutti" and should be sung by the full chorus. It may be necessary to reorchestrate the voices in this section in order to achieve good balance between the chorale (now in the soprano voice) and the other vocal lines. If more sound is needed for the chorale, a few altos can be moved up to the soprano line without weakening the balance of the three lower voices. Decisions concerning this balance must be made by the conductor in rehearsal.

The tempo of the movement should be based mainly on the speed of the chorale. The notes of the chorale must move fast enough that they can be perceived linearly rather than just as isolated dotted half notes. No tempo marking is given to aid in a determination of tempo. While the movement is notated in a meter of 3/4 with the quarter note as the predominant value throughout, in order to accommodate the speed of the chorale the tempo should almost approach that of a 3/8 meter in tempo ordinario (see pp. 76-77). This would mean that the quarter note of the ninth movement would move at a speed within the range of 112-132 MM. The music should be conducted in a pattern of 3, although at times the flow may approach a feeling of one pulse to a measure.

The ornamentation in the ninth movement consists of trills only. They are notated at the following points in the music:

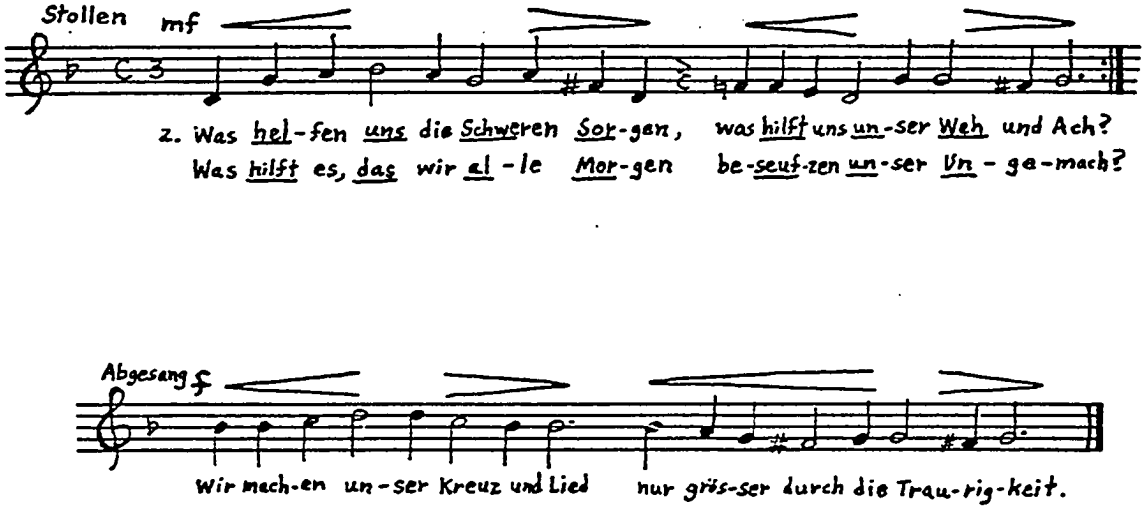
Measure	Instrument/Voice
15^2	soprano
27^2	soprano
33^2	alto
34^1	soprano
41^1	soprano
86^1	alto
99^2	violin II/trombone II
113^1	violin II/trombone II
113^2	viola/trombone III

Each of these ornaments should consist of the alternation of an upper auxiliary and the written main note beginning with the upper auxiliary on the beat. Closing notes are written as full-size notes for the trills in the soprano voice at measures 15^2 and 27^2. The context of the passage in which each of the other trills occurs should be the factor which determines if closing notes should be added. The trill in the alto voice at measure 86^1 can be eliminated. Additional trills can be added in the so-

prano voice at measure 6[1] (corresponding to the notated trill at measure 80[1]) and in the soprano and alto at measure 76[2]. Also; a trill can be inserted in the viola part at measure 87[2].

While dynamic contrast between the two main sections of the movement is built-in owing to the different size of ensembles employed for each, the conductor is responsible for planning dynamic contrast within each of the two sections. An overall dynamic scheme for each section should be formulated in accordance with the dynamic contour of the chorale. A good scheme of dynamics for the chorale can be determined by examining the melody in its original form as shown in Example 60.[1]

Example 60. Movement 9--Neumark Chorale, Vs. 2

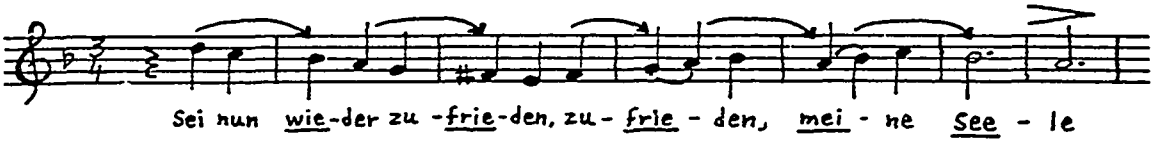


[1]See Zahn, Die Melodien der deutschen evangelischen Kirchenlieder, #2778, Vol. II, p. 208. The dynamics shown in Example 60 have been added by the author.

Even though the notes of the chorale are equal in rhythmic value in Cantata 21, they are not equal in dynamic weight. The same dynamic contour as that of the original rhythmic version of the chorale shown in Example 60 should be observed in the execution of the equal dotted half-note rhythm in Cantata 21. The polyphonic voices should make their dynamic levels basically conform to the dynamics of the chorale, balancing their sound equally with it.

Phrasing and articulation of the polyphonic parts (both vocal and instrumental in the second section of the movement) should be in accordance with the accentuation of the text. The syllables of primary importance in the text line are as follows: "Sei nun wieder zufrieden, meine Seele, den der Herr tut dir Guts." By following the accentuation of the text, the destinations of the musical line will be discovered throughout the movement. The destinations of the opening phrase of the soprano line are shown in Example 61.

Example 61. Movement 9--Opening Phrase, Soprano, Measures 1-7



An expressive, legato style of singing and playing should permeate the entire movement. The long notes of the chorale should be performed with very little vibrato. The polyphonic voices should be smooth and graceful in their execution. Imitative entries should be made to

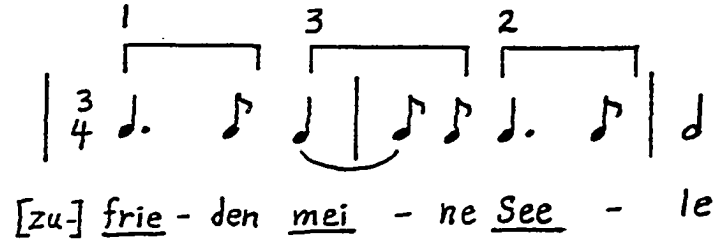
stand out of the texture by softening the other less important parts.

Conducting Details

Measure 9: Based on the manuscript readings (see p. 42), the violoncello and double bass should play a half note D on the first two beats of the measure, while the organ plays the two quarter notes as shown in the BG edition. This same procedure should be followed at measure 48 in the repeat of the stollen.

Measures 14 - 15: A hemiola in the soprano and alto voices serves to accent the cadence in G minor and, at the same time, announces the entrance of the first phrase of the chorale in the tenor voice. The notes and text should be stressed as shown in Example 62.

Example 62. Movement 9--Hemiola, Measures 14-15



The conductor should continue in a frame of 3/4 in these measures, but should emphasize beats 1, 3, and 2 as shown in the diagram above. This same basic procedure should be followed in all hemiolas which occur later in measures 26-27, 32-33, 75-76, 86-87, 98-99, and 112-113. Note that Bach used the same rhythms and hemiola on the word Seele in movement 6 (see p. 197).

Measure 15: The tenor voices with the cantus firmus should be loud enough to balance the concertist voices. The first note of the cho-

rale phrase is in a low register for the tenors, and it may be necessary to compensate for this with volume. The bass concertists should sing with a fairly light tone quality or they will overbalance the melody in the tenor voice.

Measure 20: The soprano concertists should take care that the high G does not overwhelm the other voices completely. The same problem occurs again at measure 36.

Measure 42: Based on the manuscript readings (see p. 42), the soprano voice should have a dotted half note D rather than a half note D followed by a quarter rest.

Measure 76: Effect a very slight ritard in order to make a smooth transition from the first section of the movement to the second section.

Measure 105^3: Change the notes of the bass voice in accordance with the manuscript readings (see p. 42).

Measures 112 - 113 (1st ending): The hemiola serves to accent the cadence of the first stollen of verse 5 of the chorale. All voices should effect the rhythmic change produced by the hemiola.

Measure 127: Based on the manuscript readings (see p. 43), the violoncello and double bass should play a quarter note A on the first beat of the measure, while the organ plays the two eighth notes A and G as shown in the BG edition.

Measure 139: Effect a ritard to end the movement.

Movement 10 - Aria
"Erfreue dich Seele"

The texture of the tenth movement is extremely simple, consisting of tenor solo balanced by organ and continuo only. The melodic bass line

should be played by only one violoncello and one double bass in addition to the organ. If the double bass cannot produce a sufficiently gentle quality of sound, it may be necessary to give up the 16-foot register.

The realization of the figured bass in this movement can be slightly more elaborate than in the previous arias if the conductor so desires. Improvised melodic material can be added in the right hand, and the overall chordal texture and the organ registration can be fuller than in preceding movements. The added melodic material will be especially effective if used only in the repeat of the A section. It should be remembered, however, that the aria is not an organ solo; the two main voices, tenor and bass melodic line, must remain predominant at all times. It may be desirable to use two separate registrations on the organ, one for the instrumental ritornellos and another softer registration for accompanying the voice.

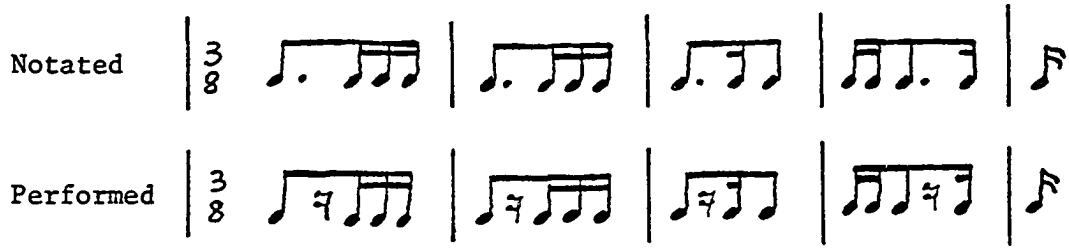
The movement is in 3/8 meter with the sixteenth note predominant. No tempo-style word is given. According to the theory of the tempo ordinario, the eighth note in this movement should move at a speed between the range of 120 and 160 MM. Based on the nature of the text and the structure of the music, a good tempo would seem to be about ♪ = 144 MM. Any slower tempo might begin to detract from the brightness of the music. The tempo can be faster than ♪ = 144 MM depending on the capabilities of the tenor soloist and the taste and judgement of the conductor, but it is suggested that the tempo should not exceed ♪ = 160 MM. While the movement may be conducted in a frame of 3, the pulse of the music should be one to a measure, and it is preferable to conduct in 1.

Only one ornament, a trill, is notated in the movement at measure

2 in the tenor voice. It should be performed as a short trill consisting of four repercussions of the upper auxiliary and the main note without any closing notes.

Throughout the movement the quality of exuberant joy can be enhanced by using a short articulation for all of the notes. The violoncello and double bass should employ separate bows using detaché strokes. All dots should be made rests as shown in Example 63.

Example 63. Movement 10--Articulation, Measures 4-8

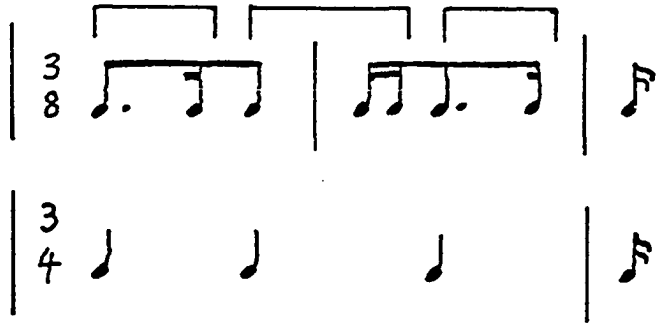


The tenor soloist should also let the sound decay on the dots, but should not create a complete silence like the instruments.

Conducting Details

Measures 6 - 7: A hemiola accents the cadence in F major. The notes should be stressed as shown in Example 64.

Example 64. Movement 10--Hemiola, Measures 6-7



This same hemiolic pattern also occurs at measures 14-15; 26-27; 44-45; 48-49; and 56-57. The conductor should continue in a frame of 3/8 in these measures, but should emphasize the beats of the conducting frame in accordance with the stresses of the 3/4 measure illustrated in Example 64.

Measures 49 - 50: Do not make any ritard the first time through the A section of the aria. On the repeat, however, effect a slight ritard to end the vocal part of the aria.

Measures 57 - 58: Do not make any ritard the first time through the aria. The music should move ahead to the B section exactly in tempo. On the repeat of the A section, a proper ritard and hold should be made to close the movement.

Measure 89: Change the rhythm of the organ and continuo line in accordance with the manuscript readings (see p. 43).

Measures 89 - 90: Effect a slight ritard to end the B section.

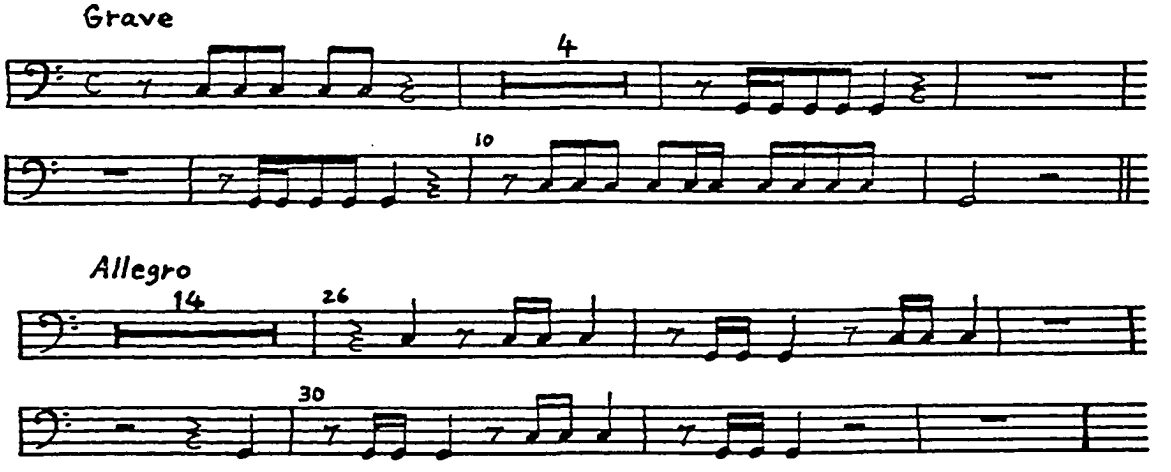
Movement 11 - Chorus
"Das Lamm, das erwürget ist"

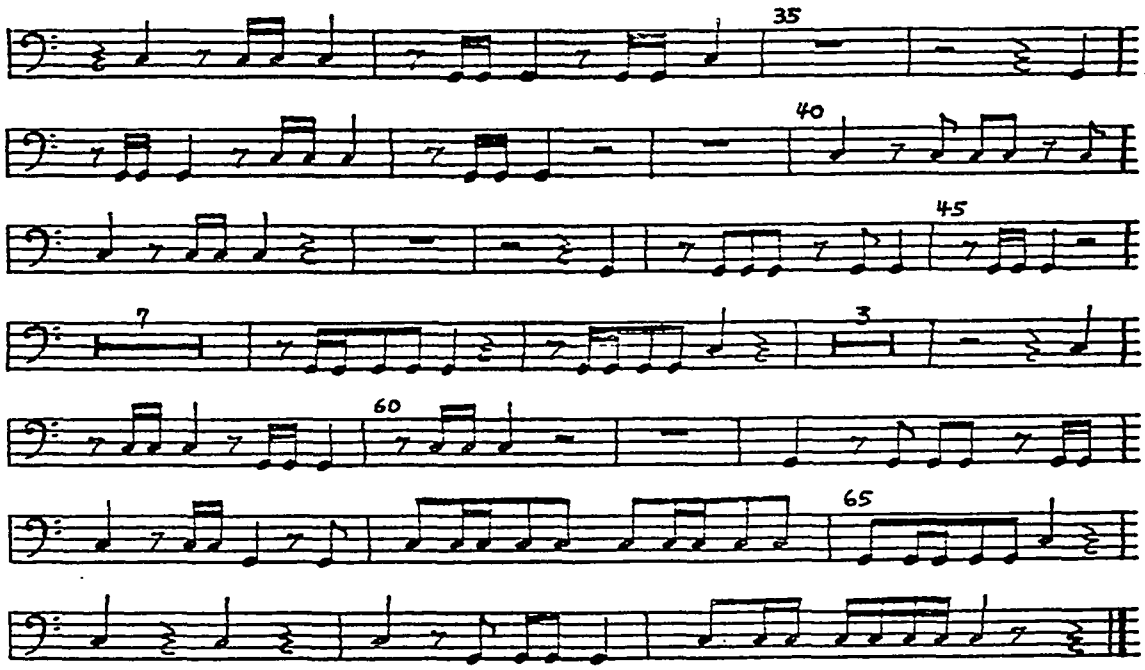
The "solo" and "tutti" markings which appear in the choral parts of this movement indicate that a division of the vocal forces into *concertist* and *ripienist* ensembles is required. The 1:3 division ratio should be maintained here just as before in the sixth movement (see p. 194), with the *concertist* ensemble consisting of four voices on each part. Bach creates automatic dynamic contrast between the different sections of the movement by utilizing these two different size vocal groups. Each of the four vocal parts in measures 12-25 of the fugue are marked "solo" and should be performed by *concertists* only. In the following measures 26-40,

each new entry of the subject material is marked "tutti" and should be sung by the full chorus (bass at measure 26^1; tenor at measure 29^3, alto at measure 33^1; and soprano at measure 36^3). In this way Bach dynamically weights each new entry so that it will stand out of the texture, which is now composed of the full orchestra in addition to the vocal parts. From measure 40 to the end, the movement remains "tutti" and should be performed by the full chorus and orchestra.

Concerning the timpani part for this movement, the title-page of the folder containing the original parts of Cantata 21 lists tamburi (timpani) as one of the instruments of the orchestra, yet a manuscript part has not survived. The timpani part must, therefore, be reconstructed. It can be seen from an examination of other Bach cantatas, which employ trumpets and timpani, that the timpani part usually closely follows the rhythm of the third trumpet. The suggested timpani part for Cantata 21 shown in Example 65 is based on the surviving third trumpet part in accordance with the practice followed by Bach in his other cantatas.

Example 65. Movement 11--Reconstructed Timpani Part





Two different tempos are required in this movement in accordance with the two major sections, prelude and fugue. The entire movement is in 4/4 time and exhibits a predominance of eighth and sixteenth notes throughout. The prelude is marked at the beginning with the Italian time word Grave, which, in combination with the introductory nature of the section, seems to indicate a slow modification of the ♩ = 60 to 80 MM of tempo ordinario. The choral parts in the prelude are composed predominantly of quarter and half notes, which sound more solemn and stately than the eighth and sixteenth notes of the accompaniment. This section should probably best be conducted in a frame of 8 with the eighth note moving at a tempo approximately within the range of 88 to 104 MM (or ♩ = 44 to 52 MM). The fugue is marked Allegro and should be slightly faster than the tempo ordinario, but not much because the predominance of shorter

note values automatically makes the music sound faster. The fugue should be conducted in a frame of 4 with the quarter note moving at a tempo approximately within the range of 88 to 96 MM.

Only a very few trills are notated in the manuscript parts, and, in order to maintain consistency in the ornamentation, several additional trills should be added in the fugue entries. All entries should contain identical trills at identical points since the ornaments appear to be an important element in the total make-up of the fugue subject (see pp. 72-73). Once the "tutti" vocal parts have entered, the trills should be played by the instruments only. Trills that should be added are shown in parentheses in the following list.

Measure	Instrument/Voice
(15[1])	bass
(18[3])	tenor
(22[1])	alto
(25[3])	soprano
25[4]	alto
(29[1])	bassoon
29[2]	violin I and soprano
(32[3])	viola
(32[4])	bassoon
(36[1])	violin II
(36[2])	viola
(39[3])	violin I
(39[4])	violin II
43[1]	trumpet I
(46[3])	oboe and violin I
(46[4])	bassoon
(50[1])	violin II
(50[2])	bassoon
(58[1])	violin II
(61[3])	bassoon
(61[4])	violin I
65[1]	trumpet I
(65[2])	bassoon
(67[4])	oboe
67[4]	trumpets I and II

When the trills occur close together, one following the other as in meas-

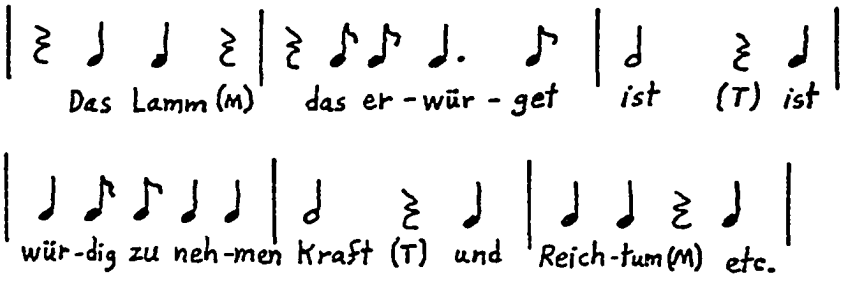
ure 25^3-25^4, etc., the repercussions of the first trill should stop on the dot in order to allow time for the second trill to sound. Each of the trills in this movement should begin on the beat with the upper auxiliary. Each of the trills employed to ornament the subject and answer entries has a full-size closing note written-in the music. The trills that occur at the end of the first countersubject of each voice (measures 19^4, 22^2, 25^4, and 29^2) need the addition of a short note of anticipation for a closing note.

Care should be taken throughout the fugal section of the movement to insure that the subject and answer entries can be heard with the proper emphasis and dynamic weight in the overall texture. This is necessary in order to reveal the formal structure of the movement as Bach conceived it. The subject and answer should stand out from the countersubject. In the first exposition, for example, once the bass concertists have presented the subject (measures 12-15^2), they should decrease their volume slightly so that the presentation of the answer by the tenor concertists (measures 15^3-18^1) can easily assume the primary position in the texture. This procedure should be followed with each successive entry of the subject. Some entries in the tutti section of the fugue (after measure 40) may need the addition of more singers in order to have the proper weight in the texture (see p. 201 for discussion of this technique).

Conducting Details

Measures 1 - 11: A full choral sound is required, perhaps with the bass and soprano voices weighted slightly louder than the two inner parts. The final consonants of the words at the end of each phrase of text in the prelude should be executed on the rests as shown in Example 66.

Example 66. Movement 11--Execution of Final Consonants of the Text in the Prelude



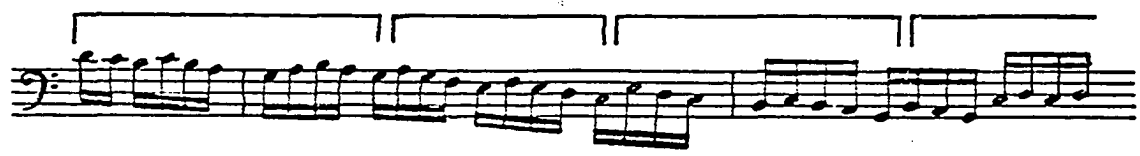
After measure 3, the downbeat of each measure coincides with the important syllable of each text phrase. Balance should be established and maintained between the two separate instrumental choirs--trumpets and timpani, and oboe and strings. The two choirs should be as equal as possible in dynamic weight throughout the prelude (this means the strings and oboe should play strongly). A slight ritard at measures 10^3-11 should close the prelude in preparation for the fugue.

Measure 12-15^2: A small beat pattern with the right hand (using the stick) is suggested to begin the fugue. The conductor should address the bass concertists and the organ and continuo players, and should use the wrist only to indicate the beats. Final consonants of the text phrases should occur on the rests in the same manner as before in the prelude. The fugue subject should arch dynamically to the highest note on the word Gewalt, and then relax slightly in volume on the consequent phrase in preparation for the entrance of the next voice. Each successive entry of the subject should take the same dynamic shape.

Measures 15^3 - 18: Articulation of the sixteenth-note passage should sound instrumental. Clean and precise execution is necessary. The passage should be divided into shorter phrases as shown in Example 67

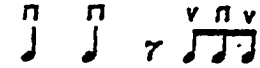
in order to make it more comprehensible, and breathing should be staggered.

Example 67. Movement 11--Articulation of Countersubject 1



Measure 26: Change to large conducting gestures to indicate entrance of the tutti orchestral forces. The conductor should call attention to the fact that the instruments also have subject material in antiphony. The instruments should work for the same dynamic arch that is used in the vocal parts.

Measures 29^3 - 32: The clarity of the sixteenth notes of countersubject 1 in the tutti bass voice part can be insured by dividing the basses into two groups. One group should execute the pitches with the written vowel sound "Ah" of Amen. The other group should employ the consonant "D" before each note, "dah, dah, dah, etc." This technique can be used in the vocal parts each time the sixteenth-note passage occurs. It will match up the instrumental and vocal styles of the movement and make them compatible.

Measures 40, 47, 55, 62: Articulation of the string parts should be as follows:  . These bowings insure proper accentuation of the subject material.

Measure 65: This measure should be changed in accordance with the readings of the manuscript vocal parts (see pp. 43-45). Phrase after the third beat before the final statement of the word Lob.

Measure 68: The music should drive forward to the end. Only very slight, if any, ritard is needed. The organ and continuo part should be changed in accordance with the manuscript readings (see p. 45).

CHAPTER VI

SUMMARY AND CONCLUSION

The purpose of this study has been to produce a complete and in-depth performance analysis of Cantata 21, "Ich hatte viel Bekümmernis," by Johann Sebastian Bach. The study has endeavored to investigate the historical background, setting, and significance of the cantata, provide a comprehensive structural/theoretical analysis of the work, and formalize performance implications through the development of a functional conductor's guide.

Chapters II, III, and IV focused on the investigation and analysis of the cantata and provided the information necessary for the development of performance guidelines. The historical background and setting of the cantata was discussed in detail in Chapter II. A compilation of Baroque performance practices that would be applicable to Cantata 21 was presented in Chapter III, and a detailed structural/theoretical analysis constitutes Chapter IV.

The conducting analysis provided in the fifth chapter has endeavored to set stylistic boundaries for interpretation with regard to each of the major elements of the music--size and composition of the ensembles, realization of the figured bass, ornamentation, tempo, dynam-

ics, and phrasing and articulation. These suggestions for interpretation have been presented in the most objective terms possible, yet with the realization that objectivity is operative only to a degree when discussing musical performance. It necessarily dwells largely on the theory or the "craft" of music. The subjective relationships that exist between the various theoretical elements of music are those which transform the craft into art. These relationships are not easily defined in words, and a certain degree of interpretation on the part of the reader, therefore, is required.

It has been shown that the size of the modern ensemble for performance of Cantata 21 can be larger than that employed by Bach, but it must still retain the chamber character of the music. In accordance with markings in the original parts, concertist groups should be formed in both instrumental and vocal forces in order to provide the necessary dynamic contrasts in the various movements. Although an objective number of instrumentalists and singers has been suggested for each movement, strict adherence to these numbers is not advocated, rather a certain flexibility in the development of sonorities should be observed. Guidelines for the choice of soloists have been presented, but inevitably the final choices will depend upon the taste and conviction of each individual conductor.

General principles, based on eighteenth-century writings, have been formulated concerning the figured bass accompaniment. It is possible to deal with this element on a completely objective basis, but then the spontaneity that many eighteenth-century writers speak of would be lost. Thus suggestions for possible realizations have been given only

in certain crucial instances. The eventual working out of the details of realization is left to the imagination and good taste of the keyboardist.

On the other hand, quite specific recommendations have been made concerning the ornamentation in each movement, but room for the required spontaneity remains. The conductor and individual performers must listen to and evaluate the effect of the ornaments in an effort to achieve realizations that are stylisticaliy compatible in context.

Ranges of tempo have been suggested, and sometimes the variance within the boundaries is considerable. The precise tempo remains one of the most elusive, yet one of the most critical, aspects of performance. In this regard no two performances are ever exactly alike. Different tempos are not only acceptable but desirable due to varying abilities of the musicians, acoustical properties of performance areas, and, most important, individual temperament and convictions of conductors.

Two types of dynamics, terraced and graded, existed in the Baroque. Terraced dynamics are sometimes specified in the written score, and, in the case of Cantata 21, Bach wrote in much of the major dynamic contrast through the use both of piano and forte, and solo and tutti markings. More subtle shadings of graded dynamic contrast, however, must be determined by the conductor without aid from the composer. The majority of clues to this kind of contrast must be derived from the construction of the music itself. The arrangement of the musical materials, and especially the accentuation of the text in choral

music, provide a reliable starting point for the development of a good dynamic scheme.

The ideas about phrasing and articulation must, again, only serve as suggestions for each individual performance. A conductor must be flexible in the application of these procedures, and should be prepared to make changes if the resulting sound of the music warrants it in order to achieve a stylistically acceptable performance.

Finally, it is hoped that the in-depth analysis in this study will serve a dual purpose. First, it can certainly provide insight and guidance to the conductor who is planning a performance of Bach's Cantata 21. More than that, however, it can provide a model for performance analysis of other cantatas by J. S. Bach, and perhaps works by other Baroque composers as well. Conductors often find it difficult in their busy schedules of planning, rehearsing, and performing concerts to reserve the necessary time for intensive score study and analysis. Too often they step upon the podium somewhat ill prepared. Only when conductors begin to study scores in depth, including scholarly research into the historical background and setting of a work as well as intensive structural/theoretical analyses, will performances take on the needed and desired authenticity which is sometimes lacking.

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