

# J.S. Bach - Church Cantatas BWV 21

BWV 21 is particularly expressive—see the rhetorically insistent hammering of the quasi-fugal theme in the opening choral movement, interrupted by a homophonic, one-bar adagio for "aber," before the concluding Vivace; the melodic oscillations for Bäche" in No. 5, the virtuosic figures for the tempest in the same movement; the operatic (if motet-like) choral writing of No. 6; the fervently intimate love duets of nos. 7 and 8 (accompanied recitative and aria); and the dramatic (Handel-like) final movement on an eschatological text featuring trumpets and timpani. Earlier, this cantata had only the first 9 movements (before that perhaps only mvts. 2 to 6 & 9 (BWV 21a). Note: Johann Mattheson objected to the repetitions in the opening chorus and the following aria and the rests in No. 8; see "Critica Musica" 1725, NBR No. 319, BD II, No. 200). For a lengthy discussion of this cantata, see Eric Chafe, "Analyzing Bach Cantatas," 42-71. Chafe stresses the progression of affective states in the work: earthly tribulation yielding to anticipation of eternity, tonally from C minor to C major, with ascending key sequences. See also Chafe, "Tonal Allegory," 140-41.

## Cantata No. 21

Ich hatte viel Bekümmernis

### Prima Parte.

#### Sinfonia. 21/1.

#### 1. Adagio assai. (♩ = ss.)

Reminiscent of sinfonia to BWV 12, 8 weeks prior.

Vln I and Oboe lead in concerto-like fashion.

C minor

Leipzig performance (13 June 1723) had 11 movements.

Affect-laden sinfonia. Italianate, cantilena melody, with ornate writing for violin and oboe over walking bass (perhaps suggestive of the Christ-believer dialogue presented later), perhaps inspired by a slow movement by Corelli or Vivaldi. See also 21/3.

B-flat major

F minor

C minor

C minor

G minor

E-flat major

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NBA I/16; BC A99a-c  
 3. S. after Trinity or "per ogni tempo" (for any time) (BWV 21, 135)  
 \*1 Pet. 5:6-11 (Cast all your cares on God)—the cantata relates more to the Epistle than the Gospel  
 \*Lk. 15:1-10 (Parable of the lost sheep and lost coin)  
 Librettist: perhaps Salomon Franck. Mvts. 3-9 perhaps based on a chorale by Johann Rist: "Jammer hat mich ganz umgeben" (1642). This cantata was probably revised one or more times.  
 FP: 17 June 1714 (Weimar Palace Chapel. Most movements go back to an earlier, one-part version.) See Wolff, "Learned Musician," 163, Martin Petzoldt, "Bach Kommentar," vol. 1, p. 75, 79 (see side note).

Two-part Weimar cantata incorporating more modern styles of recitative and da capo. (Bach had learned Vivaldi style, transcribing Vivaldi concertos.)  
 Sectional and theatrical.  
 Bach's twins had died in Feb. 1713, perhaps influencing the work.

#### Pianoforte.

Instrumentation:  
 Tromba I, II, III  
 Timpani  
 Tbn I, II, III, IV  
 Oboe  
 Vln I & II  
 Vla  
 Fagotto, Viloncello, Violone, Organo

With regard to ripieno parts, see side note.

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10.

C minor

Detailed description: This system shows measures 10 and 11. The music is in C minor, indicated by two flats in the key signature. The right hand features a complex melodic line with many sixteenth notes and some grace notes. The left hand provides a steady accompaniment with eighth notes.

12.

C minor

Detailed description: This system shows measures 12 and 13. The music continues in C minor. The right hand has a similar melodic texture to the previous system, with intricate sixteenth-note patterns. The left hand maintains a consistent rhythmic accompaniment.

14.

D-flat major

F# dim. 7

Detailed description: This system shows measures 14 and 15. There is a key change to D-flat major, indicated by one flat and one sharp in the key signature. The right hand continues with its melodic line, while the left hand has some rests in measure 14, followed by a diminished seventh chord in measure 15.

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

15.

G major

E dim. 7

F minor

Detailed description: This system shows measures 15 and 16. The key changes to G major, indicated by one sharp in the key signature. The right hand has a melodic line with some grace notes. The left hand has rests in measure 15, followed by a diminished seventh chord in measure 16, which then changes to F minor.

17.

C minor

G7

Detailed description: This system shows measures 17 and 18. The key changes back to C minor. The right hand has a melodic line with some grace notes. The left hand has rests in measure 17, followed by a G7 chord in measure 18.

19.

C7

F minor

F# dim. 7

C minor

Detailed description: This system shows measures 19 and 20. The right hand has a melodic line with some grace notes. The left hand has a C7 chord in measure 19, followed by a diminished seventh chord in measure 20, and then a C minor chord at the end of the system.

21/2. **Coro.**

1. (Andante con moto  $\text{♩} = 72$ .)

"Hammering quasi-fugual theme"

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

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

Sectional beginning, later "noodling."

Instrumentation:  
Oboe  
2 Vlns  
2 Vlas  
Continuo with Bassoon

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

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

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

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

(Andante con moto.)

C minor

Mattheson criticized this movement: the repetitions of "ich." See NBR No. 319, BD II, No. 200.

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

4.  
küm-mernis in mei - nem Her - zen, in mei - - nem Her - zen,  
sore dis-tressed, my spir - it trou - bled, my spir - - it trou - bled,

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

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

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

G minor

7.

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

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

ich  
my

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

9.

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

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

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

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

G minor

B-flat major

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12.

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

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

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

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

G minor

14.

A

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

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

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

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

A

G minor



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16.

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

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

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

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

B-flat major

19.

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

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

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

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

E-flat major

21.

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

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

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

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

G minor

23.

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

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

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

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

C minor E-flat major

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26.

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

A-flat major C minor

28.

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

F minor



30.

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

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

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

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

A-flat major F minor

33.

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

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

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

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

A-flat major C minor

35.

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

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

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

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

C minor

Theatrical/rhetorical adagio "aber" chord

Sectional structure characteristic of Bach's earlier cantatas. Free polyphony with frequent entries of voices in pairs.

37.

Adagio. C Vivace. (♩ = 80.)

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

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

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

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

Adagio. C Vivace.

C7 F minor B-flat major

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

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

40.

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

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

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

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

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

43.

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

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

dei.ne Trö - stungen er\_ quik\_ken mei.ne See - - -  
by Thy com - fort - ing my spir - it - - - is de - light - - -

dei.ne Trö - stungen er\_ quik\_ken mei.ne See - - -  
by Thy com - fort - ing my spir - it - - - is de - light - - -

A-flat major      D minor      G major      C minor

"Noodling" of universal sixteenth notes for "erquicken"

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45.

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

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

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

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

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

2 circle of fifths patterns lead back to C minor.

48.

**D**

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

le,  
ed, dei-ne  
by Thy

le,  
ed, dei-ne  
by Thy

le,  
ed, dei-ne  
by Thy

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

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

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50.

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

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

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

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

F minor

B-flat major

E-flat major

A-flat major

52.

D dim. 7 G major C minor

D dim. 7

G major

C minor



54.

Andante. (♩ = 56.)

Sectional structure characteristic of Bach's earlier cantatas.

- le, meine See - le, dei - ne Tröstungen, dei - ne  
- ed, is de - light - ed, by Thy com - fort - ing, by Thy -

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

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

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

Andante.

C minor

57.

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

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

See - le, er - quik - ken, er - quik - ken, er - quicken meine See - le.  
light - ed, my spir - it, my spir - it, my spir - it is de - light - ed.

See - le, er - quik - ken, er - quicken meine See - le, meine See - le.  
light - ed, my spir - it, my spir - it is de - light - ed, is de - light - ed.

C minor

C minor

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Wolff, p. 166: "The singers no less technical proficiency than the instrumental parts require of their players. Italianate melodic declamation and phrasing with emphatic expression (BWV 21/3: "Seufzer, Tränen, Kummer, Not") prevails from 1714 on. Expansive vocal duet structures occur in some movements (BWV 21/8...Christ and Soul in dialogue)."

21/3.

**Aria.** Italianate cantabile.

(Adagio un poco  $\text{♩} = 50$ )

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

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

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

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

1. *Oboe*

*mf*

C minor

E-flat major

4.

F major

6. **Soprano.**

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

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

E-flat major

C minor

9.

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

F minor

12.

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

Oboe accompanies the voice using the second part of ritornello.

E-flat major

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14.

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

F major      E-flat major      F major

17.

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

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

C minor      G minor

20.

Thränen, Kummer, Noth nag and gnaw my ach-ing heart, tear my trou-bled soul-a-  
*weep-ing, sor-row, care, nag and gnaw my ach-ing heart, tear my trou-bled soul-a-*

E-flat major

22.

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

B dim. 7

Dal Segno:  
C minor

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

1. **Tenore.**

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

Many diminished 7th chords

Cm to CM

Question 1: **Wie, hast du dich, mein Gott, in meiner Noth, in meiner Furcht und Za-gen, denn**  
*Why hast Thou then, my God, in this my need, my fear and trep - i - da - tion, thus*

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

Accompanied by strings

C minor

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

4.

Question 2:

Question 3:

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

E C-sharp Ah! B-flat

Phrygian cadence to A (implied D minor)

7.

**Klagen von denen, die dir sind mit Bund und Treu' ver-wandt? Du warest meine Lust und**  
*voic-es of those who fast are bound in faith and truth to Thee! For Thou wast all my joy, but*

B Auf Vln I mei - nen lie - - ben Gott, trau... (chorale stops as if realizing God does not always answer.)

Phrygian cadence E-flat major to G (implied C minor)

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

Martin Petzoldt compares this Phrygian cadence to BWV 148/6 and 188/6. See "Bach Kommentar," vol. 1, p. 78.

11.

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

F minor

14.

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

C major

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

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

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

Accompaniment of strings, fagotto, continuo.

1.

*mf*

F minor

3.

A-flat major E dim. 7

Possible allusion to Psalm 42:3: "My tears have been my food day and night, while men say to me continually, "Where is your God?"

5. **Tenore.**

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

*p* *mf*

F minor

7.

A-flat major E dim. 7



J.S. Bach - Church Cantatas BWV 21

9.

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

*p*

F minor

11.

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

*mf* *p*

B-flat minor A-flat major

14.

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

A-flat major to F minor

16.

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

A-flat major

J.S. Bach - Church Cantatas BWV 21

19.

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

*mf*

F minor

21.

A-flat major

dim. 7

23.

**Allegro un poco. (♩ = 104.)**

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

Theatrical Tempest: 4 mm. of contrasting tempo and affect before original tempo returns.

F minor

C minor

25.

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

E-flat major

C minor

27.

Adagio. (♩ = 60)

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

E-flat major

29.

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

B-flat minor

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

31.

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

33.

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

B-flat minor

Text painting: Very low A-flat 4/2 chord for "abyss."

35.

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

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

38.

- ren, - ing,

G7 C minor F minor

*mf*

**Dal Segno.**

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

**Adagio.** (♩ = 48.) •Exhortation to soul: Why are you cast down? Ps. 42:12 (21/6).

1. **Soprano. SOLO.** **TUTTI.** + Oboe & Vln I

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

**Alto. SOLO.** **TUTTI.** + Vln II

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

**Tenore. SOLO.** **TUTTI.** + Vla

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

**Basso. SOLO.** **TUTTI.** + Fagotto

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

**Adagio.**

Continuo alone 4 mm. *p* *mf*

F minor E dim. 7 A-flat major

Italianate solo-tutti division specified, but sectional (older, motet-style); polyphony and homophony alternate. Instruments include Ob, Strings, Fagotto, Continuo.





J.S. Bach - Church Cantatas BWV 21

15.

A-flat major

D dim. 7

G major

18.

C major

F minor

F7

B-flat major

E-flat major

22.

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

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

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

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

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

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

25.

**Adagio. A**

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

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

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

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

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

**Adagio. A**

Phrygian cadence in C minor E-flat major

31.

- re auf Gott!  
thou in God!

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

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

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

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

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

37.

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

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

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

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

*mf*

# J.S. Bach - Church Cantatas BWV 21

Sectional structure characteristic of Bach's earlier cantatas. Here permutation fugue (A-B-C sections); begins with solo voices (A-S-B-T). "Hammering" fugue theme opening.

## 43. B (Moderato ♩ = 84.)

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

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

ken, *more,*

ken, *more,*

## B (Moderato.)

G major C minor

46.

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

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

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

G minor C minor

49.

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

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

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

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

51.

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

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

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

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

*mf*



54.

Four vocal staves (Soprano, Alto, Tenor, Bass) showing rests for measures 54, 55, and 56.

54.

Piano accompaniment for measures 54, 55, and 56, featuring a complex texture with many accidentals and slurs.

G minor

57.

Four vocal staves showing rests for measures 57, 58, 59, and 60. A 'C' time signature change is indicated above the Soprano staff at measure 60.

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

**TUTTI.**

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

57.

Piano accompaniment for measures 57, 58, 59, and 60. It includes a 'C' time signature change and a forte 'f' dynamic marking at measure 60.

C minor

G minor

60.

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

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

63.

**TUTTI.**  
 dass er meines  
 He it is that

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

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

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

C minor

66.

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

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

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

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

G minor

68.

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

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

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

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

C minor

70.

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

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

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

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

G minor

72.

Coda  
 Adagio.

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

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

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

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

C minor C major

**Seconda Parte.** Second part of cantata would have been performed as "sub communion" (after the sermon, during the Eucharist) in Leipzig.

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

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

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

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

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

**Basso.**

String accompaniment, leaps for emotional emphasis and coloring; fagotto plays with continuo.

E-flat major B-flat major

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

4.

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

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

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

7.

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

Brich Shine

E-flat major

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



10.

doch mit deinem Glanz und Licht des Trostes ein!  
 forth, with bright-est ray, to light me on my way!

Die Stunde kommet schon, da  
 The hour is at hand, when  
 Vox Christe outlines C major triad.

G major C major

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

13.

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

Ends with flourishes.

F7 B-flat major B-flat major

21/8. **Duetto.**

Long Italianate love duet/dialogue (aria): Despair vs. Comfort.

(Andante ♩ = 69.)

Sectional with different time signatures.

• Dialogue (Christ & Believer): Despair vs. comfort (21/8).

1. **Soprano.**

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

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

**Basso.**

Vox Christe:

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

(Andante.)

Continuo alone; no Fagotto.

E-flat major

3.

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

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

B-flat major E-flat major

6.

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

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

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

8.

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

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

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11.

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

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

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

14.

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

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

16.

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

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

G minor

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18.

der ben?  
slave me?

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

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

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

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

21.

Re-  
glad-

23.

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

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

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

26.

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

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

C minor

29.

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

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

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

31.

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

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

A-flat major F minor



34.

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

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

F minor

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

37. (Allegretto  $\text{♩} = 60$ .)

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

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

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

(Allegretto.)

A-flat major E-flat major

44.

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

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

B-flat major E-flat major

51.

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

C minor

58.

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

A-flat major F minor

65.

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

A-flat major E-flat major

71.

Tempo I.

Opening material returns.

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

Schmerze!  
la - tion.

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

B-flat major E-flat major

76.

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

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

quik.ke,  
store thee,

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

79.

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

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

A-flat major E-flat major

J.S. Bach - Church Cantatas BWV 21

81.

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

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

*mf* *tr*

E-flat major

Long chorus with two stanzas of a chorale as cantus firmus. This 1657 hymn by Georg Neumark was apparently one of Bach's favorites. Vs. 2 in tenor (sung tutti), Vs. 5 in soprano with oboe doubling. Italianate solo-tutti distinction. Long chorus, not segmented like earlier chorus (21/2), so perhaps from a different source?

21/9. **Coro.**

(Moderato  $\text{♩} = 54$ .)

1. **Soprano. SOLO.** (41) • Comfort extended to the soul: Ps. 116:7 (21/9).

No instrumental doubling at first.

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

No instrumental doubling at first.

**Alto. SOLO.**

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

No instrumental doubling at first.

**Tenore.**

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

No instrumental doubling at first.

**Basso. SOLO.**

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

Accompanied by Continuo alone.

(Moderato.)

G minor

J.S. Bach - Church Cantatas BWV 21

8/47.

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

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

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

*pp* *p*

C minor

15/54.

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

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

**TUTTI.**

Was	hel -	fen	uns	die	schwe -	ren
Was	hilft	es,	dass	wir	al -	le
How	prof -	it -	less	our	bit -	ter
what	do	we	gain	each	drear -	- y

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

G minor



J.S. Bach - Church Cantatas BWV 21

22/61.

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

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

Sor - gen, was hilft  
 Mor - gen be seuf -  
 sor - row, how use -  
 mor - row when we

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

B-flat major

29/68.

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

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

uns un - ser Weh und Ach?  
 zen un - ser Un - ge - mach?  
 less all our woe and pain,  
 be - wail our lot a - gain?

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

G minor

J.S. Bach - Church Cantatas BWV 21

35/74.

1.

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

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

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

C minor

77.

2.

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

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

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

2.

C minor

Still accompanied by Continuo alone.

J.S. Bach - Church Cantatas BWV 21

83.

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

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

Wir  
We

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

B-flat major B-flat major

89.

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

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

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

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

J.S. Bach - Church Cantatas BWV 21

95.

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

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

Leid  
 tress

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

101.

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

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

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

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

G minor

107.

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

G major C minor

114.

**B** 117/154

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

Now tutti voices doubled by instruments, with chorale in soprano voice.  
 +Vln II (& Tbn II in Leipzig version)  
**TUTTI.**  
 +Vla (& Tbn III in Leipzig version)  
 +Fagotto (& Tbn IV in Leipzig version)  
**TUTTI.**

G minor G minor



121/158.

TUTTI.

Denk'  
und  
Think  
that

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

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

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

B-flat major

128/165.

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

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

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

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

G minor

J.S. Bach - Church Cantatas BWV 21

135/172.

ze, \_\_\_\_\_ dass du  
ze, \_\_\_\_\_ der sich  
es, \_\_\_\_\_ that God  
es, \_\_\_\_\_ may live

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

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

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

G minor B-flat major

142/179.

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

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

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

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

B-flat major

148.

Seele, denn der Herr thut dir Guts, denn der Herr, der Herr thut dir Guts.  
*spir-it, for\_ the\_ Lord doth thee bless, for the Lord, the Lord doth thee\_ bless.*

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

denn der Herr thut dir Guts, der Herr thut dir Guts,  
*for\_ the\_ Lord doth thee bless, the Lord doth thee bless,*

G minor

184.

speist. \_\_\_\_\_  
*free. \_\_\_\_\_*

Guts, denn der Herr thut dir Guts. mei-ne See-le, mei-ne  
*bless, for\_ the\_ Lord doth thee bless, O my spir-it, O\_ my*

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

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

B-flat major

191.

C

Die Fol - ge -  
In God's good

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

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

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

197.

zeit ver - än - dert viel  
time will be dis - closed

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

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

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

B-flat major

203.

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

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

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

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

G minor

210.

chem sein Ziel.  
 be dis - posed.

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

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

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

G major



# J.S. Bach - Church Cantatas BWV 21

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

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

(Allegro moderato  $\text{♩} = 120$ )

First triple meter movement

F major

A continuo aria for tenor, with a quasi-ostinato bass, which unifies the movement. An initial ascending 4th appears regularly. Jones 249: "Vocal solos, duets or trios with continuo accompaniment in the early cantatas were usually held together by a basso quasi ostinato." Jones 102, fn. 14: "Examples of basso quasi continuo [in the early cantatas] are legion."

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

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

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

6. **Tenore.**

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

hemiola

F major

12.

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

hemiola

F major

J.S. Bach - Church Cantatas BWV 21

18.

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

C major

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

23.

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

28.

Schmerze!  
sad - ness!

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

C major F major

33.

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

38.

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

43.

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

F major

48.

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

F major

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

54.

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

F major



Hemias cease in the second half.

J.S. Bach - Church Cantatas BWV 21

60.

Weinen, in lau-ten Wein, ver-wand-le dich, Weinen, in  
 weep-ing are turned in-to wine, thy wa-ters-of weep-ing are

D minor

65.

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

G minor B-flat major

70.

sein!  
 thine!

Es  
 For

*mf* *p*

75.

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

E-flat major

J.S. Bach - Church Cantatas BWV 21

80.

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

85.

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

G minor

Da Capo.  
 D (minor)

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

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

21/11. **Coro.**

Grave. (♩ = 60.)

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

1. Soprano.

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

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

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

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

Grave. Trumpets

Strings

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

C major



4.

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

String

Ob

Trps

A minor

G major

7.

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

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

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

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

Ob & Strings

Strings

All Instruments

E minor

10.

**A Allegro.** (♩=96.)

Preis und Lob. *glo - ry and praise.*

Preis und Lob. *glo - ry and praise.*

Preis und Lob. *glo - ry and praise.*

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

**A Allegro.**  
*mf Continuo alone, solo voices.*

C major G major C major

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

**SOLO.** Subject Part A

14.

**SOLO.**

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

**Subject Part B**

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

G major

17.

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

**SOLO.**

Lob und Eh\_re und  
Praise and glo-ry and

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

Subject Part C

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

C major

20.

**SOLO.**

Lob un-  
Praise and

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

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

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

G major

23.

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

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

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

**B** 26.

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

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

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

**TUTTI.**

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

**B** All instruments enter.

C major

J.S. Bach - Church Cantatas BWV 21

28.

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

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

men. Lob und  
men. Praise and

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

G major

30.

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

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

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

C major



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32.

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

+Vin II TUTTI.  
 Lob und Eh - re und  
 Praise and glo - ry and

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

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

34.

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

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

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

G major

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36.

+Vln I TUTTI.

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

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

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

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

39.

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

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

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

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

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

C major C major

41.

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

44.

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

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46.

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

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

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

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

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

D minor

48.

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

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

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

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

A minor

**D** 50.

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

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

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

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

**D**

52.

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

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

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

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

G major

C major



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54.

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

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

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

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

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

F major

57.

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

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

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

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

13th entry of the subject

C major

Fagotto & Continuo

59.

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

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

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

61.

**E**

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

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

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

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

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

G major C major

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64.

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

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

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

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

66.

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

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

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

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

C major