

**J.S. Bach's Pre-Leipzig Binary  
Form Arias**

by

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## Abstract

For most of his adult life, Bach was required to compose cantatas on a regular basis for secular occasions and liturgical services. There has been much research on the great body of cantatas but relatively little research focusing on the arias, and even less on the aria forms utilized. Consequently, there are many aspects of Bach's vocal works and compositional processes that have yet to be researched in great detail. The purpose of this study is to identify, analyze, and trace the development of the binary aria form in Bach's pre-Leipzig cantatas.

Bach's pre-Leipzig vocal works are more often than not greatly overshadowed by the monumental works he composed during his tenure at Leipzig. However, Bach was 38 years old when he left Cöthen for Leipzig and well into his mature compositional style. During his years at Mülhausen (June 1707 to June 1708), Weimar (June 1708 to December 1717) and Cöthen (December 1717 to May 1723), Bach composed over one hundred arias, roughly half of which can be classified as strict or free da capo form. Of the remaining fifty arias, fifteen have been identified as representative of binary aria form for this study. The following criteria were used to select the fifteen binary arias: (1) a bipartite structure with a major structural articulation near the middle of the aria, (2) a complete statement of the ritornello at the beginning and the end of the aria (and never in the middle of the **A** or **B** sections), (3) parallelism between the **A** and **B** sections, (4) a modulation away from the tonic in the **A** section followed by a return to the tonic in the **B** section, and (5) a relatively simplistic tonal scheme with not too many secondary tonal goals. The analysis will trace aspects of the development of the binary aria form including style, tonality, and integration of ritornello and solo elements. Additionally, stylistic evidence will be employed to prove or disprove current musicological findings regarding the dates for those cantatas that are in question.

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## Preface

Throughout most of his career Bach held a position where his duties included composing cantatas for liturgical services and secular occasions. There has been much research on the great body of work of his cantatas, but relatively little work focusing specifically on the arias. Furthermore, comprehensive studies on the cantatas have included both the choruses and arias, thereby limiting the extent to which the arias themselves are analyzed. As a result, many aspects of Bach's vocal works and compositional processes have yet to be researched in great detail or depth. Even less research has been conducted on specific aria structures. Recent research on the arias, in particular the work of Stephen A. Crist studying the aria forms Bach used from 1714 to 1724, have initiated the beginnings of more detailed analyses of the arias as an important genre in Bach's overall compositional output. The purpose of this study is to identify, analyze and trace the development of the binary form arias in Bach's pre-Leipzig cantatas.

Bach's pre-Leipzig vocal works are generally and even deceptively thought of as merely a precursor to the great number of cantatas he produced in his long tenure at Leipzig. However, the development of Bach's vocal compositional style before he went to Leipzig is elemental in understanding the evolutionary process of the cantata genre. Bach was 38 years old when he left Cöthen for Leipzig, and well into his mature compositional style. In the period before Bach took up his position in Leipzig as Thomaskantor and music director for the city, he composed slightly over one hundred arias, approximately half of which can be classified as strict or free da capo form; the remaining half consist of various non-repeating forms (binary, through-composed, tripartite and others). Of these remaining fifty arias, fifteen have been identified for this study as representative of true binary form. In the Baroque period, binary form was typically associated with instrumental dance movements. The binary form aria, or non-repeating aria, has its origins in seventeenth century Italian opera and is one of the most common non-repeating aria forms that Bach uses in his cantatas. The following criteria were used as the basis of selecting the fifteen

binary arias to be analyzed: (1) a bipartite structure with a major structural articulation near the middle of the aria, (2) a complete statement of the ritornello at the beginning and the end of the aria (and never in the middle of the **A** or **B** sections), (3) parallelism between the **A** and **B** sections, (4) a modulation away from the tonic in the **A** section followed by a return to the tonic in the **B** section, and (5) a relatively simplistic tonal scheme with not too many secondary tonal goals.

The objective of this study is to trace the development of the binary aria form from Bach's Mülhausen (June 1707 to June 1708), Weimar (June 1708 to December 1717) and Cöthen (December 1717 to May 1723) periods through broad and comprehensive analysis of stylistic and formal aspects of the arias including structure, tonality, and integration of the ritornello and solo material. In addition to tracing the development of the form, stylistic evidence will be employed to prove or disprove current musicological findings regarding the dates of those cantatas whose dates are in question. Only five of the arias in this study are from cantatas whose first performances can be firmly dated due to the survival of the autograph score or other similar evidence. For the remaining ten arias, many of which only survive as copies, and have been more difficult for scholars to date, I will consider developmental and characteristic elements of the binary aria form as determined by my analysis either to corroborate or argue against current chronological theories.

## Chapter One

### Introduction

The sheer quantity of cantatas in Johann Sebastian Bach's overall compositional output is awe-inspiring. Throughout most of his adult life Bach held a position where he was responsible for producing cantatas either for liturgical services, for secular occasions, or for both. In a discussion on Bach's universal appeal, Robert L. Marshall stated that despite the immense quantity of Bach's sacred cantatas, very few have established themselves as a mainstay in contemporary musical life. He then explained that this is believable because of the precise genesis and purpose of the sacred cantata genre itself in Bach's lifetime.

For these works, for all their superb technical craftsmanship and profound expressivity, are not at all "public music". . . Moreover, they were clearly designed to have anything other than a "universal" appeal. Indeed, they are, if you will, Bach's most "parochial" works, written for a completely circumscribed audience: not only, in the first instance, for an orthodox Lutheran congregation but specifically for one thoroughly familiar with the particular repertory of hymns, local liturgical traditions, and theological outlook. . . Bach's cantatas, in fact, were conceived and should be regarded not as concert pieces at all but as musical sermons.<sup>1</sup>

The period in Bach's life from his earliest cantatas until he took up his position in Leipzig, was a prolific period in his compositional and stylistic development. There has been some question as to whether or not Bach's earliest cantatas may have originated while Bach was in Arnstadt where Bach held the position of organist at the New Church from 1703-1707. His duties in Arnstadt excluded providing choral pieces for Sundays, feast days, or holidays. Aside

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<sup>1</sup>Robert L. Marshall, *The Music of Johann Sebastian Bach: the Sources, the Style, the Significance*, (New York: Schirmer Books, 1989), 68-69.

from playing the organ, Bach was expected to provide music for some secular occasions, for example weddings and funerals.

It is evident that the people of Arnstadt indeed expected Bach, as organist, to perform vocal music, judging from the reproof by the council, in the spring of 1706, that there had been “absolutely no concerted music” (*Dok.* II, No. 16). When the same authorities criticized Bach that November because he had “recently invited a young female stranger into the choir loft and let her make music there” (*Dok.* II, No. 17), we may take it as evidence of the woman’s participation in a cantata performance as a soloist. The style of cantatas BWV 150 and the earlier 196 makes an Arnstadt origin entirely plausible. However, in the absence of original sources, it cannot be verified.<sup>2</sup>

At the age of 22 in June of 1707, Johann Sebastian Bach was appointed as organist at St. Blasius’s Church at Mülhausen where his official duty was to play the organ on Sundays, feast days, and other holidays. In Mülhausen, where he worked until June of 1708, Bach is known to have composed his first two cantatas, in both cases for special occasions: BWV 71 for the annual council election on February 4, 1708 and BWV 131 for a penitential service historically linked by musicologists to a devastating fire in the town on May 30, 1707. Four additional cantatas have been identified by musicologists as stylistically consistent with BWV 71 and 131 and are therefore most likely products of Bach’s Mülhausen period: BWV 4, 106, 196 and 150.

In June of 1708, Bach was appointed organist at the Hofkapelle of Duke Wilhelm Ernst of Weimar where his official duty was again to play the organ for Sundays, feast days and other holidays. Johann Samuel Drese, Kapellmeister, was responsible for composing and performing cantatas along with his son and the Vize-Kapellmeister, Johann Wilhelm Drese. In March of

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<sup>2</sup>Christoph Wolff, “Bach’s Pre-Leipzig Cantatas: Repertory and Context,” in *The World of the Bach Cantatas: the Early Sacred Cantatas*, ed. Christoph Wolff (New York: W.W. Norton and Company, 1997), 9.

1714 Bach was promoted to Konzertmeister and his official duties expanded to include the composition of cantatas. Prior to his promotion, Bach is only known to have composed one extant cantata in Weimar, BWV 208, Bach's first secular cantata composed in 1713 for the birthday of Duke Christian of Saxe-Weissenfels. Following his promotion, Bach's first substantial period of vocal compositional activity began. For the next two years, Bach composed a cantata nearly every four weeks. Bach followed the modern convention of setting the music of his cantatas to texts from published collections, mostly by the Weimar court poet, Salomon Franck. "The reigning duke's order to compose motivated Bach at first to write large-scale works for the church. . . [b]ut soon, after Easter 1715, his initial enthusiasm to produce seems to have cooled off. The amount of work put into the subsequent church cantatas. . . [was] kept to a minimum."<sup>3</sup> On December 1, 1716, Drese died. Around this time, Bach composed three new cantatas: BWV 70a, 186a, and 147a. "One may probably attribute Bach's sudden activity to the fact that the Vize-Kapellmeister, Drese's son Johann Wilhelm, went into mourning for his father, and had Bach fulfill the duties for Kapellmeister in his stead."<sup>4</sup> Johann Wilhelm eventually took over the position of Kapellmeister.

At this point Bach's output of cantatas ceased abruptly, either because Drese assumed responsibility for them or because Bach simply refused to go on supplying them. In either case, Bach must have recognized that he could hope for no further advancement at Weimar and that he would have to look elsewhere for the coveted title of *Kapellmeister*.<sup>5</sup>

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<sup>3</sup>Andreas Glöckner, "Stages of Bach's Life and Activities," in *The World of Bach Cantatas: Johann Sebastian Bach's Early Sacred Cantatas*, ed. Christoph Wolff (New York: W.W. Norton and Co., 1997), 65-66.

<sup>4</sup>William Warren Cowdery, "The Early Vocal Works of Johann Sebastian Bach: Studies in Style, Scoring and Chronology," (Ph.D. diss., Cornell University, 1989), 104.

<sup>5</sup>Malcolm Boyd, *Bach*, (London: J.M. Dent and Sons Ltd., 1983), 41.

On December 2, 1717, Bach left Weimar for Cöthen where he was appointed Kapellmeister to Prince Leopold of Anhalt-Cöthen. The Calvinistic court chapel at Cöthen did not normally include cantatas as part of the church service; therefore, much of Bach's time was devoted to composing instrumental works. "Compositions of vocal music were therefore restricted, on the whole, to regular performances of congratulatory cantatas, on the one hand for Prince Leopold's birthday and on the other for New Year's Day."<sup>6</sup> In 1723, Bach was appointed Thomaskantor and music director of Leipzig where his duties included composing music for civic occasions and overseeing church music for all of Leipzig.

Bach's pre-Leipzig cantatas have traditionally been referred to as the early works by scholars, a qualification that is slightly deceptive, if not inaccurate. Bach was 38 years old when he left Cöthen for Leipzig and he had advanced far beyond his early compositional style.

True, Bach wrote the bulk of his cantatas during his years in Leipzig, and the consolidation of the essentials of style and composing technique that Bach put into his vocal work also dates from the period after 1723, yet the stage of "early" mastery had ended a long time before that. Even at his appointment as concertmaster at the Weimar court, which gave him the opportunity in 1714 to produce cantatas regularly, Bach was already in his thirtieth year. By that time there was no doubt about his reputation.<sup>7</sup>

The development of Bach's vocal compositional style before he went to Leipzig is essential to understanding the evolutionary process of the cantata genre. Although many aspects of Bach's vocal works have been studied extensively by musicologists, work on the arias has been limited

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<sup>6</sup>Wolff, "Bach's Pre-Leipzig Cantatas,"15.

<sup>7</sup>Ibid., 5-6.

due to the “belief that they are inferior to the choruses, a notion that was particularly widespread in the second half of the nineteenth century.”<sup>8</sup>

When the great period of Bach research began, the master inspired . . . chiefly through his instrumental compositions, and in the cantatas one paid attention only to the choruses, which were considered to be ‘absolute music’, and took little interest in the ‘average vocal quality’ of his arias.<sup>9</sup>

In addition, studies of the vocal works generally included both the choruses and the arias and therefore limited the extent to which the arias themselves were analyzed in depth.

Alternatively, other studies were written to serve as listening guides to the vocal works and therefore also limited the analysis of individual arias. However, there is a small body involving detailed analysis of some arias.<sup>10</sup> In particular, Stephen Crist’s work on Bach’s arias composed between 1714 and 1724 has provided a starting point for further research on various aspects of Bach’s arias.

Until 1700, arias and recitatives did not appear regularly in the context of the sacred cantata. Prior to this time, strophic texts were generally set and this naturally determined the musical form. Eventually, the aria form changed as the Italian opera and cantata exerted their

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<sup>8</sup>Stephen A. Crist, “Aria Forms in the Vocal Works of J.S. Bach, 1714-1724,”(Ph.D. diss., Brandeis University, 1988), 3.

<sup>9</sup>Carl Otto Dreger, “Die Vokalthematik Joh. Seb. Bachs. Dargestellt an den Arien der Kirchenkantaten,” *Bach-Jahrbuch* XXXI (1934), 14. Quoted in Crist, “Aria Forms in the Vocal Works of J.S. Bach,”3.

<sup>10</sup>Alfred Dürr’s *Studien Über die Frühen Kantaten J.S. Bachs* (1951) and *Die Kantaten von Johann Sebastian Bach* (1971), Paul Brainard’s “The Aria and its Ritornello: the Question of ‘Dominance’ in Bach” from *Bachiana et alia musicologica. Festschrift Alfred Dürr zum 65. Geburtstag* (1982) and “The ‘Non-Quoting’ Ritornello in Bach’s Arias” from *A Bach Tribute: Essays in honor of William H. Scheide* (1993).

influence and texts began to be set to non-strophic poetry. This change made the form more appropriate for a liturgical setting.

The decision to insert recitatives and arias into cantatas or to construct cantatas entirely out of these two elements was made initially at a textual level and was caused by a basic change in perception of the genre's theological purpose . . . The arias, in their epigrammatic compactness, were deliberately subjective because of the requirement to "always contain an affection, or a *Morale* [lesson], or something else special,"<sup>11</sup> and in this way create a direct emotional link with the listener. Contrary to the old strophic aria, the da capo aria, with its cyclic form, is especially suitable for dialectic subject matter.<sup>12</sup>

Bach's Mülhausen arias, simplistic in form and relatively short in length compared to his later arias, do not yet reflect the complex structure his arias begin to exhibit in Weimar. "Bach's early da capo arias reveal that he had had little contact with this genre, lacked fully developed examples, and had barely begun to explore their inherent possibilities and subtleties."<sup>13</sup>

When Bach was promoted to Konzertmeister in 1714 in Weimar he had many opportunities to cultivate and refine the compositional style of his arias. By this time, cantatas were typically set to free texts, rather than biblical texts, which accordingly transformed the aria into a more predominant element of the cantata. This new emphasis on the arias instigated the development and cultivation of existing and new formal structures. In several of the Weimar sacred cantatas, Bach avoided the strict da capo form. This is not to say that he did not compose

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<sup>11</sup>Erdmann Neumeister in the preface of his collected texts, *Geistliche Cantaten statt einer Kirchen-Music* (Weissenfels, 1700). Quoted in Peter Wollny, "Cantata Arias and Recitatives", in *The World of Bach Cantatas: Johann Sebastian Bach's Early Sacred Cantatas*, ed. Christoph Wolff (New York: W.W. Norton and Company, 1997), 172.

<sup>12</sup>Wollny, "Cantata Arias and Recitatives", 172.

<sup>13</sup>*Ibid.*, 173.

any strict da capo arias, but rather that he began to experiment with different aria forms including some strict da capo, free or modified da capo, strophic, chorale-based, and binary. While his first Weimar arias from BWV 21 and 18 are reminiscent of his earlier Mülhausen style, after his promotion to Konzertmeister his arias, “show the composer forging new paths”<sup>14</sup>.

During his Weimar days Bach explored in a most individual manner the musical potential offered by the recitative and aria forms that had been introduced into Protestant church music through Erdmann Neumeister’s efforts at reform. Bach’s multifaceted compositional concept enabled him to expand established genres and styles by blending together instrumental and vocal principles, as well as aspects of the traditional and the modern.<sup>15</sup>

One aria form explored and developed by Bach during his pre-Leipzig period is the binary form. During the Baroque era, simple binary form was predominantly associated with instrumental dance forms. “The most perfect expression of the binary form of the Baroque period is undoubtedly to be found in Bach’s . . . dance movements.”<sup>16</sup> Binary form can be defined as, “a musical structure consisting of two complementary parts each of which may be repeated, usually symbolized **AB** (or **AABB**).”<sup>17</sup> In a discussion on the development of binary form in the seventeenth century, Ian Spink outlines three distinct stages.<sup>18</sup> First he defines the basic structure apparent in each stage of development as, “two mutually dependent sections or

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<sup>14</sup>Ibid., 176.

<sup>15</sup>Ibid., 182.

<sup>16</sup>Stanley Sadie, ed., *The New Groves Dictionary of Music and Musicians*, (London: MacMillan Publishers Limited, 1980) s.v. “Binary form,” by Michael Tilmouth.

<sup>17</sup>Ibid.

<sup>18</sup>Ian Spink, *An Historical Approach to Musical Form*, (London: G. Bell and Sons Ltd., 1967), 63-64.

strains, the first moving away from the tonic key, and . . . the second returning and ending.”<sup>19</sup> The first stage is ‘symmetrical binary’, where the **A** and **B** sections are roughly equal in length. “Secondary characteristics of the form at this stage are, (i) that there is often no thematic relation between the two halves of the dance, merely a stylistic and rhythmic consistency, (ii) that there may or may not be some sort of correspondence between the cadences.”<sup>20</sup> In the second stage, ‘asymmetrical binary’, the **B** section is extended by modulations, thereby increasing the length. At this stage there is usually more thematic similarity between the two sections and also corresponding cadences. The third stage, ‘rounded binary’, “is marked by a tendency to cadence in the tonic key towards the end of the second division, which is then rounded off by recalling the original thematic material in a kind of recapitulation ending on a cadence in the tonic corresponding to that which ended the first section in the dominant.”<sup>21</sup>

While the binary aria is not the predominant form utilized by Bach in his arias, it is one of his most common non-repeating forms. The non-repeating aria has its origins in seventeenth-century Italian opera. In a discussion of aria forms found in Jacopo Melani’s *Il Podestà di Colognole* (first performed in 1657), Donald Grout stated that the through-composed form is one of the three main forms found in the opera.

These occur in a wide variety of types, both serious and comic, but all have a broader formal pattern and are less regular in melodic and rhythmic structure than the strophic songs. They consist of a number of sections, each ending with a full cadence in the tonic or a related key, and separated by orchestral ritornellos. . .

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<sup>19</sup>Ibid., 63.

<sup>20</sup>Ibid., 63.

<sup>21</sup>Ibid., 64.

The basic form of these arias is two-part, without marked contrast of thematic material.<sup>22</sup>

In his study of Bach's arias from 1714-1724, Crist defined binary form as a non-repeating form which usually has the following structure:

Rit.	<b>A</b>	Rit.	<b>B</b>	Rit.
I	modulation away from tonic (usually to dominant) <sup>23</sup>	new key	modulation back to tonic	I

However, (upon close examination), Crist's classification of the binary form relies heavily on textual rather than musical formal structure. In some true binary form arias, the music for the **A** and **B** sections is set to the same text and are therefore not included on Crist's list of binary arias.

In other arias that Crist defines as binary, the musical form is actually closer to a through-composed ritornello form.

For the purposes of this study, binary form is defined as possessing the following characteristics:

1. a bipartite structure with a major structural articulation near the middle of the aria,
2. a complete statement of the ritornello at the beginning and the end of the aria (and never in the middle of the **A** or **B** sections),
3. parallelism between the **A** and **B** sections,
4. a modulation away from the tonic in the **A** section, followed by a modulation back to the tonic in the **B** section, and

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<sup>22</sup>Donald J. Grout, *A Short History of Opera*, (New York: Columbia University Press, 1988), 84.

<sup>23</sup>Crist, "Aria Forms in the Vocal Works of J.S. Bach," 236.

5. a fairly simple modulatory scheme with not too many secondary tonal goals.

In accordance with this set of criteria, fifteen arias from Bach's pre-Leipzig period have been identified as binary form arias. Before presenting an analysis of these fifteen arias, a brief chronological sketch will be given in order to put in better perspective the development of the binary aria in Bach's pre-Leipzig arias since the chronology of the arias is critical to tracing and detailing developmental characteristics of the form. Manuscripts of a number of the cantatas have survived allowing us to ascribe fairly firm dates for a given work. The remaining cantatas survive only in copies and have been more difficult to date. The fifteen arias are listed chronologically in the following table. Where there is some question as to the dating of the cantata, the latest possible date of performance is given.

Table 1

Cantata/Aria	Cantata Title	Herz (1972) <sup>24</sup>	Dürr (1971) <sup>25</sup>	Kobayashi (1995) <sup>26</sup>
BWV 150,3 BC# B 24	<i>Nach dir, herr, verlanget mich</i>	1708-1710	1708-1709	
BWV 208,2 BC# G 1, G 3	<i>Was mir behagt, ist nur die muntre Jagd</i>	23 Feb 1713	same	
BWV 143,4,5 BC# T 99	<i>Lobe den Herrn, meine Seele</i>		New Years Day 1708-1714	
BWV 21,3 BC# A 99 a-c	<i>Ich hatte viel Bekümmernis</i>	10 Dec 1713 or 17 June 1714	17 June 1714	17 June 1714

<sup>24</sup>Gerhard Herz, ed. *Cantata No. 140, Wachet auf, ruft uns die Stimme, The Score of the New Bach Edition: Backgrounds, Analysis, Views and Comments* (New York: W. W. Norton & Company, Inc., 1972), 9-14.

<sup>25</sup>Alfred Dürr, *Die Kantaten von Johann Sebastian Bach, Band 1,2* (Basel: Bärenreiter, 1971).

<sup>26</sup>Yoshitake Kobayashi, "Quellenkundliche Überlegungen zur Chronologie der Weimarer Vokalwerke Bachs" *Das Frühwerk Johann Sebastian Bachs* (Köln: Studio, 1995), 290-310.

BWV 152,6 BC# A 18	<i>Tritt auf die Glaubensbahn</i>	30 Dec 1714	same	same
BWV 18,4 BC# A 44 a/b	<i>Gleichwie der Regen und Schnee</i>	19 Feb 1713 or 24 Feb 1715	24 Feb 1715	24 Feb 1715
BWV 31,6 BC# A 55 a/b	<i>Der Himmel lacht! die Erde jubiliert</i>	21 Apr 1715	same	same
BWV 165,3,5 BC# A 90	<i>O heiliges Geist-- und Wasserbad</i>	16 June 1715	same	
BWV 155,4 BC# A 32	<i>Mein Gott, wie lang, ach lange</i>	19 Jan 1716	same	14 Jan 1714
BWV 70a,3 BC# A 4	<i>Wachet! betet! betet! wachet!</i>	6 Dec 1716	same	8 Dec 1715
BWV 186a,3 BC# A 5	<i>Ärgre dich, O Seele, nicht</i>	13 Dec 1716	same	
BWV 147a,2 BC# A 7	<i>Herz und Mund und Tat und Leben</i>	20 Dec 1716	same	22 Dec 1715 or 20 Dec 1716
BWV 202,5 BC# G 41	<i>Weichet nur, betrübe Schatten</i>	1717-1723	1718-1723	

The first performances of five of these arias are firmly datable due to the survival of the autograph score, parts or other documentation: BWV 152,6, 31,6, 165,3,5, and 186a,3. With the remaining ten arias, extensive research has helped to provide fairly solid dates or at least a time period during which the aria most likely originated.

The authenticity and origin of BWV 150 have been questioned by scholars. The only surviving evidence of the cantata is a 1753 copy by Thomaschule prefect, Christian Friedrich Penzel. The cantata has been dated by Dürr to the period between 1708 and 1709<sup>27</sup>. Some scholars have gone further, claiming that BWV 150 is in fact Bach's earliest cantata, predating BWV 131, traditionally held to be the earliest of Bach's cantatas. William Cowdery has suggested that *Nach dir, Herr* (BWV 150) was specifically composed for a commemorative service at St. Blasius' shortly after the devastating fire affecting the parish of St. Blasius', and

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<sup>27</sup> Dürr, *Die Kantaten*, 628.

therefore, that it predates BWV 131.<sup>28</sup> Andreas Glöckner has suggested a date of composition for BWV 150 between July 1707 and February 1708, predating BWV 4, 71, 106, 131 and 196.<sup>29</sup> Stylistically, he refers to BWV 150 as a “Vorstudie” for other early cantatas.<sup>30</sup> The stylistic evidence he presents, while compelling, cannot be absolutely verified with any certainty due to the lack of original sources or other evidence.

The widely accepted date for BWV 208, the Hunt Cantata, was February 23, 1716. Then, in 1964 with the publication of the *Kritischer Bericht* of the *Neue Bach Ausgabe* edition of the cantata, Alfred Dürr challenged this theory. He gave three compelling reasons for his dating of February 23, 1713.

1. It is now known from the Weissenfels court records that Bach was in attendance there for the 1713 birthday [of Duke Christian of Saxe-Weissenfels] and received a per diem allowance for the birthday celebration of February 1716, the records report a visit from “zwey Cammer Musici von Weymar”. Dürr finds it improbable that having been named in 1713, Bach would be anonymous three years later. No visits from Weimar musicians are recorded in 1714 or 1715.
2. In the autograph score of the cantata, Bach cancels a sharp most often in the old-fashioned way--by a flat--rather than with the more modern natural; from the evidence of securely dated scores, he had changed over completely to the modern practice by 1715.
3. The watermark of the autograph score is that of Johann Spiess’s papermill in Arnstadt; this paper is rare in Bach’s works and found elsewhere only in three cantatas from the second half of 1714.<sup>31</sup>

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<sup>28</sup> "Accordingly, the hypothetical commemorative service at St. Mary’s, for which 'Aus der Tiefen' was conjecturally written, would have taken place at a later time." Cowdery, "The Early Vocal Works of Johann Sebastian Bach, 38-39.

<sup>29</sup> Andreas Glöckner, “Zur Echtheit und Datierung der Kantate BWV 150, ‘Nach dir, Herr, verlangt mich’,” *Bach Jahrbuch* 74 (1988): 202.

<sup>30</sup> *Ibid.*, 198.

<sup>31</sup> Alfred Dürr, *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke, Serie 1, Bd. 35: Festmusiken für die Fürstenhäuser von Weimar, Weissenfels und Köthen, Kritischer Bericht von Alfred*

Dürr's dating (recently upheld by new documentary evidence)<sup>32</sup> has been widely accepted by scholars and has consequently provided much insight into Bach's compositional methods and early arias.

BWV 143 only survives in copies made after Bach's death and is unusual in that it requires three horns and timpani, a combination not found in any other Bach cantata. Dürr dates the cantata to the period between 1708 and 1714 for New Year's Day.<sup>33</sup> However, he has subsequently narrowed this period to 1708-1713.<sup>34</sup>

It has been speculated that BWV 21 was performed by Bach for his audition to succeed Friedrich Wilhelm Zachow, Handel's teacher, as organist of the Liebfrauenkirche in Halle. The earliest firm date that can be attached to this cantata is June 17, 1714. However, "it cannot be completely ruled out that the cantata BWV 21 was played at the audition."<sup>35</sup>

The dating of "Ich hatte viel Bekümmernis" to 1714, at Weimar, derives from a note in Bach's hand on the parts-folder that reads, "d. 3t post Trinit: 1714. musiciret word," which may be translated as "performed on the 3rd [Sunday] after Trinity 1714. Using philological information that has been understood since the time of Spitta, one may ascribe the cantata's earliest extant performing parts, including the parts-folder, with great certainty to about this time at Weimar."<sup>36</sup>

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Dürr, (Kassel, 1964), 39-41. Summarized by Miriam K. Whaples, "Bach's Earliest Arias," *Bach* 20, 1989, 32.

<sup>32</sup> Hans-Joachim Schulze, "Wann entstand Johann Sebastian Bach's 'Jagdkantate'," *Bach-Jahrbuch* 86, (2000): 301-305.

<sup>33</sup> Dürr, *Die Kantaten*, 158.

<sup>34</sup> Idem, "Zur Problematik der Bach-Kantate BWV 143," *Die Musikforschung* 30 (1977): 303.

<sup>35</sup> Wolff, "Bach's pre-Leipzig Cantatas," 17.

<sup>36</sup> Cowdery, "The Early Vocal Works of Johann Sebastian Bach," 204.

In 1977, Dürr suggested that the music of BWV 21 is derived from at least two previous sources due to the scoring of the oboe part.<sup>37</sup>

Briefly, Dürr argues that the first two movements were conceived for performance in Chorton and the last movement in Cammerton. Thus, the movements in question must have originated at different times and for different purposes; accordingly, the compilation of the cantata . . . as we know it must have postdated the actual composition either of movements 1 and 2, or of movement 11, or perhaps both.<sup>38</sup>

A seminal article by Yoshitake Kobayashi studying the watermarks and handwriting of the surviving Weimar autographs, including full scores and parts published in 1995, confirms the 1714 dating of BWV 21. However, that date only applies to the surviving version of the cantata and does not necessarily rule out an earlier version, or versions, of the cantata.<sup>39</sup>

Spitta first dated BWV 18 to 1713 or 1714<sup>40</sup>, but more recent scholarship has proved that a 1715 date is more reasonable. In a discussion of the ritornello forms found in BWV 208 and 18, Whaples states that a new ritornello form not found in BWV 208 appears in BWV 18.

A 1713 date for Cantata 18 would imply that it and BWV 208 were written within days, or at most weeks, of each other. However, given Bach's evident intention to make the "Hunt" cantata a compendium of current aria forms, we may infer that if

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<sup>37</sup> Alfred Dürr, *Studien über die frühen Kantaten Johann Sebastian Bachs*, (Wiesbaden: Breitkopf und Härtel, 1977), 29-30.

<sup>38</sup> Cowdery, "The Early Vocal Works of Johann Sebastian Bach," 205.

<sup>39</sup> Yoshitake Kobayashi, "Quellenkundliche Überlegungen zur Chronologie," 298.

<sup>40</sup> Philipp Spitta, *Johann Sebastian Bach vol. 1*, trans. Clara Bell and J. A. Fuller-Maitland (New York: Dover Publications, Inc., 1951), 491.

the new ritornello type had been in his repertory in February 1713, it would have made an appearance there.<sup>41</sup>

In addition to this evidence, Cowdery has discussed stylistic similarities between the sinfonias of BWV 31 (from two months later) and 18, detailing their similar meters, scoring, and ritornellos.<sup>42</sup> This evidence, along with Kobayashi's work that confirms the 1715 dating<sup>43</sup>, seems to point to a revised and accepted date of 1715 rather than 1713 for BWV 18.

The widely accepted datings of BWV 155 to January 1716 and BWV 70a and 147a to December 1716 have been verified by the work of Dürr and others; however, new evidence presented by Kobayashi suggests that the dates are in fact January 1714, December 1715 and/or December 1716, respectively.<sup>44</sup> Due to the relative newness of these discoveries, no further evidence has come forward disputing Kobayashi's datings of the cantatas. In the course of my analyses of the binary form arias from 1713 to 1715, it is possible that stylistic congruencies will appear, confirming the new dates that Kobayashi has put forward.

Gerhard Herz, in his commentary preceding the score of Cantata 140 on the chronology of Bach's vocal works, gives as the date for BWV 202 "between 1717 and 1723."<sup>45</sup> The cantata only survives as a copy of the score made in 1730. Dürr has dated BWV 202 between 1718 and

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<sup>41</sup> Whaples, "Bach's Earliest Arias," 45.

<sup>42</sup> Cowdery, "The Early Vocal Works of Johann Sebastian Bach," 82.

<sup>43</sup> Kobayashi, "Quellenkundliche Überlegungen zur Chronologie," 298.

<sup>44</sup> *Ibid.*, 298.

<sup>45</sup> Herz, ed. *Cantata No. 140*, 14.

1723 based on stylistic similarities to the works from Bach's Cöthen period and innovations in the aria forms not found in the Weimar arias.<sup>46</sup>

In this analytical study, I will examine these fifteen arias from Bach's Mülhausen, Weimar, and Cöthen periods to trace the development of the form, including aspects of style, structure, tonality, and integration of ritornello and solo material. The chronological analysis will be based primarily on the formal structure of the music as opposed to structure of the text, which has been the basis of classification in other studies. In addition, based on the findings of this study, I hope to be able to support or disprove current musicological hypotheses concerning the dating of those cantatas whose dating is uncertain.

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<sup>46</sup> Dürr, *Die Kantaten*, 700.

## Chapter Two

### Background

The following section of this study will deal explicitly with the analyses of the binary arias in a chronological context tracing the development of the form. However, before the analyses can be presented, the methodology employed will be justified historically. The application of grammatical terminology to musical and melodic analysis was adopted by the Hamburg theorist Johann Mattheson (1681-1764), a contemporary of Bach's. As Joel Lester has remarked: "If Mattheson is somewhat less than authoritative on harmony and voice leading, he is nevertheless an important theorist because his works include the first serious acknowledgement of the central role of melody in the newer musical styles emerging in the 1720s and 1730s."<sup>1</sup> In Chapter 9, Part II of his *Der vollkommene Capellmeister* (1739), Mattheson correlates grammatical structure to music. Lester summarizes Mattheson's position as follows:

Just as language has paragraphs subdivided into phrases and subphrases, musical rhetoric features sentences or their subdivisions that add up to a whole structure. . . . The end of a musical paragraph requires a full close; the end of a sentence a lesser but still affirmative close . . . and so forth. Much of this discussion concerns vocal music, and Mattheson frequently refers to the text for guidance in composition: commas in the text may be set as longer notes but without a cadential articulation . . . ; a semicolon in the text frequently implies separate thoughts, which can be expressed by a change to a related key, such as A minor to C major; greater textual contrasts require motion to more distant keys.<sup>2</sup>

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<sup>1</sup>Joel Lester, *Compositional Theory in the Eighteenth Century*, (Cambridge: Harvard University Press, 1992), 161.

<sup>2</sup>Ibid., 164.

In this same chapter, Mattheson refers to larger structures, which are made up of periods, as the “climax of all that which can really be spoken, written, sung, or played.”<sup>3</sup> He then continues to elaborate on the various articulation markings, beginning with the smallest, the comma. Mattheson cautions against setting the comma as a bass cadence at each occurrence because, “[the] melody might become more wretched and more miserable.”<sup>4</sup> He further explains that the comma can be set with or without pause effectively.

. . . [A]nd since not every articulation in speech (not to mention singing) which is indicated through orthography requires a special pause: thus one can easily see that keeping a distinction, not only those *Commata* which are virtually unnecessary in speaking though necessary in writing, but also many others of the kind can and must so to speak be jumped over in melody.<sup>5</sup>

Mattheson then defines the semi-colon as the middle point of articulations between the comma and colon.<sup>6</sup> He describes different situations in which a full cadence is required and is not required, depending on how the phrases relate to each other and whether they are contrasting or related.<sup>7</sup> If the phrases are related to each other he recommends setting the phrases to similar melodies through transposition and setting the rhyme pattern similarly.<sup>8</sup> Mattheson defines the colon as indicating, “more than the preceding caesuras since it includes a larger part of speech,

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<sup>3</sup>Johann Mattheson, *Der vollkommene Capellmeister: A Revised Translation with Critical Commentary*, trans. Ernest C. Harriss (Ann Arbor, Michigan: UMI Research Press, 1981), 381.

<sup>4</sup>Ibid., 387.

<sup>5</sup>Ibid., 388.

<sup>6</sup>Ibid., 390.

<sup>7</sup>Ibid., 390-391.

<sup>8</sup>Ibid., 393.

and contains one complete grammatical idea; although everyone observes that still more is to follow for the completion of the rhetorical presentation."<sup>9</sup> The final articulation defined by Mattheson is the period, which is represented by a, "complete and final cadence on the tonic."<sup>10</sup> In Chapter 13, Part II, of the same treatise, Mattheson applies the definitions of his grammatical articulations to an analysis of a sixteen-measure minuet. Under the music Mattheson has indicated the articulation markings comma, semi-colon, colon and period where they apply.<sup>11</sup>

The concept of the module, which is central to the analytical methodology adopted here, can also be traced back to Mattheson. In Part II, Chapter 4, of *Der vollkommene Capellmeister*, "On Melodic Invention", he refers to, "special formulae which can be used in general utterance [that] must be available for the theme or principal statement, which in the science of melody is what the text or subject is to an orator."<sup>12</sup> In paragraph 15, his "special" formulae are specifically referred to as "moduli".<sup>13</sup>

The use of modules by Bach in the construction of his aria ritornellos is underlined by Robert Marshall. Marshall's use of the terms "larger melodic units"<sup>14</sup> and "motif"<sup>15</sup> in his analyses and commentaries parallel Mattheson's breaking down of melodies into *moduli*.

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<sup>9</sup>Ibid., 396.

<sup>10</sup>Ibid., 404.

<sup>11</sup>Ibid., 452.

<sup>12</sup> Ibid., 283.

<sup>13</sup> Ibid., 284.

<sup>14</sup> Robert L. Marshall, *The Compositional Process of J.S. Bach: A Study of the Autograph Scores of the Vocal Works, Vol. 1*, (New Jersey: Princeton University Press, 1972), 163.

<sup>15</sup> Ibid., 176.

The following music example from one of Bach's pre-Leipzig aria ritornellos is provided to illustrate the modular divisions of the particular melody. The excerpt is taken from BWV 21,3, measures 1-8. Each module is the same length with the exception of modules "c" and "d".

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Figure 1, BWV 21,3, measures 1-8.

The purpose of the analyses in this study is to represent graphically the tonality, the interaction, repetition and variation between the vocal and instrumental lines, and the setting of the text in the arias. The first and second lines of the diagram indicate the measure numbers and tonality, respectively. The punctuation marks in the first line represent the levels of articulation.

A comma is the smallest articulation, the semi-colon represents a semi-cadence or other type of minor articulation (e.g., a weak cadence on the tonic or deceptive cadence), the colon indicates a more important articulation than the semi-colon but not the end of a period, and the vertical line represents the divisions of the periods in the aria. The third and fourth lines represent the instrumental and vocal melodic modules. Each module is denoted by a lower case Roman letter.

If the module is a variation of a prior module, a number is placed directly after the original module letter (e.g. "a", "a1"). If the module is sequential, the letter is italicized. If the module is in the instrumental line and is not combined with any vocal modules, the letter is bolded to emphasize its soloistic nature. The use of the dash (-) in the third and fourth lines represents

accompaniment rather than an actual melodic module. The use of the underscore ( ) in the third and fourth lines represents a continuation of the preceding module. The infrequent use of the slash (/) indicates that two or more modules are heard simultaneously or in rapid succession in either the vocal or instrumental line. The fifth line indicates the strophe of the text that is set for a particular module.

## Analysis

### "Doch bin und bleibe ich vergnügt" BWV 150,3/BC# B 24 [1708-1709]

The formal structure of "Doch bin und bleibe ich vergnügt" for soprano, strings, and continuo, has an **A** section with an introductory ritornello (slightly more than 2 measures) and two solo periods (2 and 5 measures, respectively), and the **B** section has two solo periods (4 and 7 measures, respectively) and a concluding ritornello (also slightly more than 2 measures). The first half of the text is set in the **A** section and the second half in the **B** section. The aria begins in the tonic, B minor, and modulates to the major subtonic in the third period of **A**. This may seem an unusual area to tonicize; however, VII is the dominant of the relative major and in utilizing VII, Bach creatively suggests the relative major without actually modulating to it. In the **B** section, the tonality promptly modulates to the more typical dominant and returns to the tonic in the second period of **B**.

#### BWV 150,3      B Minor

##### A

Meas.	1-3	3-5	5-8;	8-9;	9-10
Ton.	i	i	i->VII	VII	VII
Inst. Mod.	<b>ab</b>	- <b>c</b>	a1 -	e1	<b>e3</b>
Vocal Mod.		b1	d e	e2	
Strophe		1	2 3	3	

##### B

Meas.	10-13;	13-14	14-18;	18-19;	19-21	21-23
Ton.	->v	v	->i	i	i	i
Inst. Mod.	c1	<b>b</b>	h	<b>b</b>	-	<b>bc</b>
Vocal Mod.	f g		h ib		b1	
Strophe	4 4		5 6		6	

The entrance of the voice presents a variation of "b", "b1" which is inserted into the ritornello between modules "b" and "c". In the third period of **A**, the voice presents new modules

combined with a variation of "a" in the instrumental line. The section concludes with imitation between the vocal and instrumental lines.

**B** begins with new modules in the vocal line combined with a variation of a previous instrumental module, and the first period concludes with a brief ritornello segment. The second period of **B** features imitation between the vocal and instrumental lines similar to the second period of the **A** section, followed by a brief instrumental module, and concluding with the same module in the vocal line as at measure 3. The final ritornello, different from the introductory ritornello, uses "b" from the first ritornello and "c" from the first period of **A**. The final ritornello is anticipated in the instrumental and vocal lines in the second period of **B** by the use of "b" and "b1" by the violins and voice respectively. In the solo periods of **B**, Bach uses the module "b" a total of four times in seven measures, further emphasizing the final return of the ritornello which excludes "a". The modules "b" and "c" both function repeatedly as cadential modules in the aria.

In her analysis of this aria, Miriam Whaples remarks on the, "frequency of authentic cadences (fifteen, all but two of them perfect), which is characteristic of much of Bach's earliest cantata music."<sup>16</sup> The solo modules for **A** and **B** are mostly different except for the recapitulatory use of "b" at the end of **B** which seems to be a unifying theme between the sections. The degree to which elements of the ritornello are present in the solo periods is fairly high. Every period features some use of the ritornello modules either by the voice or instruments. There are also brief ritornello fragments within the solo periods. "[T]he aria

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<sup>16</sup> Whaples, "Bach's Earliest Arias," 35.

contains early examples of elements found in Bach's mature vocal works, including a simultaneous combination of the voice part with the ritornello."<sup>17</sup>

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<sup>17</sup> Wollny, "Cantata Arias and Recitatives," 175.

**"Jagen ist die Lust der Götter" BWV 208,2/BC# G 1, G 3 [23 Feb 1713]**

In the aria, "Jagen ist die Lust der Götter," for soprano, corno da caccia I and II, and continuo, the **A** section has an introductory ritornello and one solo period (7 and 20 measures, respectively) and the **B** section has an introductory ritornello, one solo period and a concluding ritornello (6, 18, and 6 measures, respectively). The insertion of the ritornello period at the beginning of the **B** section is quite unusual in Bach's earlier arias but it is a feature seen in later arias, and in particular in the reprise of the **A** section of his da capo form arias. As in a da capo aria text, strophes 1 and 2 are repeated after strophes 3 and 4. The aria begins in the tonic, F major, and modulates to the dominant, mediant and subdominant in the **A** section. The first ritornello period of **B** features an immediate return to the tonic. This strong tonal break between the **A** and **B** sections is reminiscent of the tonal disjunction between the **A** and **B** sections of a da capo aria. In the **B** section, the tonality moves from the tonic to the subdominant, and then returns to the tonic for the remainder of the aria.

**BWV 208,2 F Major**

**A**

Meas.	1-7	7-15;	16-20;	21-27
Ton.	I	I (V/I)	V->iii	iii->IV
Inst. Mod.	a b c	a b -	-	-
Vocal Mod.		a1 d e	f	g h
Strophe		1 2	34	4 4

**B**

Meas.	28-34	34-42;	43-46;	46-52	52-58
Ton.	I	I (V/I)	->IV->I	I	I
Inst. Mod.	a b c	a b -		a2 b1	a b c
Vocal Mod.		a1 d e	i	d1	
Strophe		1 2	12	2 -	

The entrance of the voice presents a variation of the first ritornello module "a1" combined with "a" in the instrumental line. The voice then has a new module which is combined with "b" in the instrumental line. The remainder of **A** consists of four new solo modules with free accompaniment in the instrumental line. Following an exact recapitulation of the first 8 measures of **A**, a new module is presented. In measures 46-52, "a2" and "b1" in the instrumental line are combined with "d1" in the voice. When "d" was first heard in **A** at measure 8, it was combined only with "b". The final ritornello is an exact repetition of the introductory ritornello. In the aria, "c" is primarily a cadential module, similar to "e" which is used at semi-cadences. In addition, "a" is used primarily to begin periods. There are parallels between the solo periods of the **A** and **B** sections. They are each divided into three sub-periods of approximately same lengths. The first eight measures of the solo periods of **A** and **B** are the same, the second sub-periods contain one solo module which modulates, and the third sub-periods, while roughly the same length, conclude differently.

The exact recapitulation of the first eight measures of the solo period of **A** in **B** is a feature found in da capo arias and may be an allusion to that form. This reference is underscored by the appearance of other da capo characteristics such as the insertion of the ritornello period at the beginning of **B**, the text division, and strong tonal break between **A** and **B**. Elements of the ritornello are present through much of the aria, including a brief recapitulation of variants of "a" and "b" at the end of the **B** section, preparing for the final ritornello of the aria. Bach employs the first two modules of the ritornello in the solo periods to mark significant events in the aria: the beginnings of both periods and the end of the second solo period. Other than these three instances, the instrumental is subordinate to the voice. This aria differs from BWV 150,3 in that more material from **A** is used in **B**, the binary structure is more clearly articulated, the length is

more than doubled, the text is divided differently, and there is no direct imitation between the voice and instruments. In both arias ritornello modules are developed by the voice and instruments alike.

**"Tausendfaches Unglück, Schrecken" BWV 143,4/BC# T 99 [New Years Day 1708-1714]**

In "Tausendfaches Unglück, Schrecken," for tenor, strings, and continuo the **A** section includes an introductory ritornello and two solo periods (5, 4 and 7 measures, respectively), and a **B** section with a ritornello, one solo period, and a concluding ritornello (4, 8, and 4 measures, respectively). The three ritornello periods are identical, each with a minor articulation near the middle. The first solo period of **A** has a *Devise* structure<sup>18</sup> where the voice enters and is followed by the concluding ritornello clause, an allusion to the concerto genre where this technique is quite common. Strophes 1 through 4 are set in the **A** section and strophes 5 and 6 are set in the **B** section. This text division is different from the three previous arias. The tonality of the aria moves from the tonic (C minor) to the relative major and then to the dominant in the **A** section. BWV 208,2 also used an intermediary ritornello; however, in this aria the tonality remains in the dominant through the transition to the **B** section whereas the previous aria returned immediately to the tonic. In the following solo period the tonality moves from the dominant, to the submediant, and returns to the tonic.

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<sup>18</sup>For further reference to Bach's use of the *Devise*, please see Gregory G. Butler, "J.S. Bach's reception of Tomaso Albinoni's mature concertos," in *Bach Studies 2*, ed. Daniel R. Melamed (Great Britain: Cambridge University Press, 1995), 25-28.

BWV 143,4 C Minor

**A**

Meas.	1-3;	3-5	5-7;	7-9	9-12;	12-16
Ton.	i (V/i)	i	i (V/i)	i	i->III	->v
Inst. Mod.	<b>ab</b>	<b>c c1</b>	-	<b>c c1</b>	-	-
Vocal Mod.			d		e f	g h
Strophe			12		34 4	4 4

**B**

Meas.	16-18;	18-20	20-24;	24-28	28-30;	30-32
Ton.	v (V/v)	v	v->VI->i (V/i)	i	i (V/i)	i
Inst. Mod.	<b>ab</b>	<b>c c1</b>	- - -	- - - -	<b>ab</b>	<b>c c1</b>
Vocal Mod.			i j k	l j1 m n		
Strophe			5 5 6	5 6 6 6		

The vocal entry presents a new module followed by the last half of the ritornello. In the second solo period of **A**, the vocal line presents four new modules which are accompanied by the instrumental line. In the solo period of the **B** section, six new modules and a variation of module "j" are accompanied by the instrumental line. Modules "c1" and "b" have a cadential function ("b" is used for semi-cadences). This aria is vastly different from the three previous arias in that there is strict separation between the ritornello and solo. Ritornello modules never appear in the voice and they never combine with the vocal modules. The instrumental line functions as free accompaniment to the vocal line throughout. There is almost no repetition or thematic development by the vocal line. In addition, the **A** and **B** sections are not divided in the same way, **A** has two solo periods while **B** has one. There are some similarities between the second solo period of **A** (measures 9-16) and **B** (measures 20-28): both have a minor articulation near the middle and both are set to two lines of text. As in the two previous arias, BWV 143,4 has a fairly simple tonal outline. The ritornello is more complex than earlier ritornellos because of the modulation and articulation in the middle and is a major development in the binary aria form.

## "Der Herr ist König" BWV 143,5/BC# T 99 [1708-1714]

In "Der Herr ist König," for bass, corno da caccia I, II, and III, timpani, bassoon, and continuo the **A** section includes an introductory ritornello, and two solo periods (4, 15, and 8 measures, respectively), and the **B** section, one solo period and a concluding ritornello (16 and 7 measures, respectively). The first solo period of **A** also takes the form of a *Devise* structure as in BWV 143,4; however, in this instance it is more specifically a double *Devise* comprising two clauses. The single strophe is stated in its entirety in both sections to florid vocal line therefore limiting the amount of text to be used. The aria modulates from the tonic, Bb major, to the dominant in the first solo period of **A**. After tonicizing the dominant there is a modulation to the relative minor at the end of the **A** section. The **B** section begins in the relative minor and then returns to the tonic for the remainder of the aria.

### BWV 143,5 Bb Major

#### A

Meas.	1-4	4-10; 10-19	19-20; 20-25; 25-27
Ton.	I	I (V/I) I->V	V V->vi vi
Inst. Mod.	ab	-- b1d ba1 b	a - b1
Vocal Mod.		cb1 c1-- ef	g
Strophe		1	

#### B

Meas.	27-33;	34-43	43-47: 47-50
Ton.	vi ->I (V/I)	I	I I
Inst. Mod.	b2 c2 b2 d -	- ab	a2 b3 a3 b
Vocal Mod.	c2 ___ c1 - e1	g1___	
Strophe	1		

The voice enters with a new module followed by a variation of "b" which is echoed by the instrumental line and then followed by a new module. The second part of the first solo period of **A** presents a variation of "c" in the voice, followed by modules from the ritornello in the instrumental line, followed by new modules in the voice combined with "b" in the

instrumental line. Already in this aria Bach departs from the previous aria by using ritornello elements in the solo periods. The second solo period of **A** is influenced by the ritornello, the instrumental line presents "a" and "b1" interrupted by a new module "g" in the voice. The **B** section begins by combining a variation of "b" in the instrumental line with a variation of "c" in the voice which the instrumental line promptly imitates. The voice again states a variation of "c" combined with a variation of "b" in the instrumental line which is followed by previous modules and variations in both parts, culminating in the recapitulation of "ab" in the instrumental line signifying the end of the solo period and preparing for the final ritornello. The concluding ritornello expands the introductory ritornello by transforming "a" into a sequential module followed by new variations of "b" and "a" (separated by a cadence) and ending with "b" in its original form.

The "b" module mostly functions cadentially and the "a" module serves to open clauses or periods. However, due to the degree to which the modules are varied in this aria, it is difficult to assign particular functions to modules. For example, the order of "ab" is constantly reversed and interrupted by different modules changing its meaning at each occurrence, only at the conclusion of the **B** solo period is "ab" presented as it first appeared. This variation technique is very unusual for Bach. There are some parallels between the first solo periods of **A** and **B**: they are approximately the same length with a semi-cadence at the same point and they each employ similar modules. As was stated previously, this aria differs from the previous aria in the cantata because it includes elements of the ritornello in the solo periods. In fact, the voice and instrumental lines spend much of the aria developing modules from the ritornello and solo periods, just as in the first three arias of this study. The arias BWV 143,4 and 143,5 treat the *Devise* technique in much the same way.

As in BWV 143,5 the concluding ritornello of BWV 150,3 is different than the opening ritornello but there is no expansion here. The **B** section of BWV 143,5 is different from that in the three previous arias because it does not present any new modules. The simple tonal outline is common to the three other arias discussed so far.

**"Seufzer, Tränen, Kummer, Not" BWV 21,3/BC# A 99 a-c [17 June 1714]**

"Seufzer, Tränen, Kummer, Not," for soprano, oboe, and continuo features an **A** section with an introductory ritornello<sup>19</sup> and a solo period (8 and 10 measures, respectively) and a **B** section with a solo period and a concluding ritornello (6 and 7 measures respectively). The structure of the solo periods is derived from the ritornello and expanded. In the **A** section, strophes 1-4 are presented followed by the repetition of 1-2, as in the da capo formal scheme, and strophes 1, 3, and 4 are used in the **B** section. The absence of the second strophe in the **B** section can be explained by the intensification in meaning from the first strophe to the second strophe. The translation of the first strophe is, "Sighing, crying, sorrow, need," while the second strophe is, "Anxious yearning, fear and death"<sup>20</sup>. The second strophe depicts more powerful and horrifying emotions than the first and Bach must have decided to exclude it for this reason, perhaps symbolizing his underlying faith. In the opening ritornello, the tonality moves from the tonic, C minor, to the relative major and returns to the tonic. The tonality of **A** imitates the ritornello until the final semi-cadence at measure 18. The **B** section of the aria begins in the dominant, modulates to the relative major and returns to the tonic.

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<sup>19</sup> The sinfonia BWV 1048a is believed by many scholars to be the original opening number for this cantata and has the same type of ritornello structure.

<sup>20</sup> Translated by Z. Philip Ambrose, *The Texts to Johann Sebastian Bach's Church Cantatas*, (Neuhausen-Stuttgart: Hänssler-Verlag, 1984), 69.

BWV 21,3 C Minor

**A**

Meas.	1-4:	4-8	8-13;	13-18
Ton.	i->III (vi/III)	III->i	i->III (vi/III)	III->i (V/i)
Inst. Mod.	a b c	d a1 e e1	a b c	d - a1 b1
Vocal Mod.			a f g h	c1 i j g1
Strophe			1 2 3	4 1 2

**B**

Meas.	18-22;	22-24	24-27:	27-31
Ton.	v (vii/i)	III->i	i->III (vi/III)	III->i
Inst. Mod.	a c d e e1	a b c	d a1 e e1	
Vocal Mod.	a i1 k l m -			
Strophe	1 1 3 4 1 -			

The ritornello is divided into two halves or clauses, separated by a colon, which Mattheson defined as, "more than the preceding caesuras since it includes a larger part of speech, and contains one complete grammatical idea; although everyone observes that still more is to follow for the completion of the rhetorical presentation."<sup>21</sup> This type of ritornello, seen previously in BWV 143,4 will become increasingly common in Bach's binary arias. In the second half of the ritornello, a new module is presented, followed by a variation of "a", a new module, and its variation. The voice begins by employing the same introductory module as the instrumental line and then presents three new modules combined with "a", "b", and "c" in the instrumental line. In the second half of the solo period, a variation of "c" in the voice is combined with "d" in the oboe, two new modules and a variation of "g" in the voice are combined with accompaniment, and variations of "a" and "b" in the oboe. With the exception of "e", all of the modules of the ritornello are represented in the **A** section. The **B** section also begins with "a" in the voice and continues to present new modules and variations of previous modules. The instrumental line includes modules from the ritornello, culminating in the use of "e" and "e1", bringing the period to a close and preparing for the final ritornello, a repetition of

the first. This technique was also employed in the earlier arias, excepting BWV 143,4. Both modules "c" and "e1" function cadentially most of the time ("c" is deceptive), while "e" is modulatory. There are some parallels between the solo periods of the **A** and **B** sections: they each have a minor articulation roughly near the middle and they each begin with "a" in the voice followed by "a" in the instrumental line.

All vocal clauses except for the last begin with a vocal module derived from the ritornello, demonstrating that the ritornello is heavily integrated and developed in the vocal periods with very little that is unrelated accompaniment. Additionally, the nearly continuous use of ritornello modules in the instrumental line is a striking feature that sets this aria apart from the previous arias. There is some use of **A** modules in the **B** section in the vocal line as in the two previous binary arias. The basic structure of BWV 21,3 is representative of the basic four period binary aria. The ritornello is more complex because of the articulation near the middle, and the textual treatment is different, reinforcing the idea that text is not a determinant of form. The tonality scheme is fairly simple as in the other previous arias.

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<sup>21</sup> Mattheson, *Der vollkommene Capellmeister*, 396.

**"Wie soll ich dich, Liebster" BWV 152,6/BC# A 18 [30 Dec 1714]**

The formal structure of the duet, "Wie soll ich dich, Liebster," for soprano (*Seele*), bass (*Jesus*), strings and continuo is very similar to that of BWV 21,3, consisting of an **A** section with an introductory ritornello and a solo period (16 and 32 measures, respectively) and a **B** section with a solo period and a concluding ritornello (29 and 16 measures, respectively). The ritornello periods each have an articulation before the mid-point. The first half of the text is presented in **A** and the second half in **B**, similar to the text division seen in BWV 150,3. The tonal outline of the ritornello parallels that of sections **A** and **B**, beginning in the tonic (E minor), modulating to the relative major, subdominant, and returning to the tonic. The tonal outline of the first part of the ritornello is employed in the solo period of the **A** section while the tonal outline of the second part is employed in the solo period of the **B** section. This technique is seen for the first time in this aria.

BWV 152,6 E minor

**A**

Meas.	1-6:	6-16	
Ton.	i->III	III->iv->i	
Inst. Mod.	abc	a1 b1 de c1	
Vocal Mod.			
Strophe			

Meas.	16-30;		30-48	
Ton.	i	(v/i)	i	->III
Inst. Mod.		a		b c
Vocal Mod.	ae f/f	g h/i a/a i1	jk f1/f1 g1 h1/k j1	k1/k1/j1 l
Strophe	12 1/2 1/2	1/2 2	34 3/4 3/4	4 3/4 /3 4

**B**

Meas.	48-62;		62-77	
Ton.	III->iv	(V/iv)	iv	->i
Inst. Mod.		a1 b1		d e
Vocal Mod.	mn o/o m1/m2	g p/m3/m	c2 q r/r s/r1	t/u/s1/v c3/c3
Strophe	56 5/6 5/6	5/6 6	7 8 7/8 7/8	7/8 7/8

Meas.	77-83:	83-93	
Ton.	i->III	III->iv->i	
Inst. Mod.	abc	a1 b1 de c1	
Vocal Mod.			
Strophe			

The opening ritornello varies its own modules after the articulation. In the **A** section, the solo parts present "a" and "e" from the ritornello and present many new modules with some variations. Continuing with the use of the ritornello as a miniature model for the solo periods, the first three modules of the ritornello are presented in combination with the vocal modules in the **A** section. In the **B** section, there is one repetition of a previous module "g" and variations of "c". The other solo modules are new and some are varied ("m", "r" and "s"). As in the **A** section, the modules from the second part of the ritornello are combined with the solo modules in **B**, with the exception of "c1" which instead, is represented by "c3" in both vocal parts thus preparing for the concluding ritornello. It is interesting that Bach chooses to recapitulate the final ritornello module in the vocal rather than the instrumental part, the typical treatment thus far in this group of arias. The module "c" functions as a cadential module except at measure 62 in

the voice. The modules "f", "a", "k1", "o", "m1/2", "r" and "c3" are employed imitatively in the soprano and bass parts. The only solo module from the **A** section used in the **B** section is "g". There are parallels between the solo periods of the **A** and **B** sections: they are roughly the same length and have a semi-cadence near the mid-point.

BWV 152,6 differs from the previous five arias in its literal tonal and structural expansion of the ritornello on the macro level in the **A** and **B** sections of the aria. This effect is quite striking and serves to tie together the ritornello and solo periods in a different way than in the previous arias that employed more ritornello modules in the solo periods to achieve unity. It is similar to the previous arias in its formal structure (BWV 21,3), in its clearly articulated binary form, equal text division (150,3), and simple tonal outline.

**"Mein Seelenschatz ist Gottes Wort" BWV 18,4/BC# A 44 a/b [24 Feb 1715]**

"Mein Seelenschatz ist Gottes Wort," for soprano, alto recorders I and II, strings, and continuo consists of an **A** section with an introductory ritornello and two solo periods (8, 8, and 6 measures, respectively) and a **B** section with two solo periods and a concluding ritornello (8, 5, and 8 measures, respectively). The ritornello periods each have an articulation near the middle. The first solo period of **A** has a fused double *Devisé* structure. The first five strophes are set in the **A** section and the last two are set in the **B** section, a text division resembling that seen in BWV 143,4 (1-4, 5-6). The treatment of the text in sections **A** and **B** is different. The tonal progression followed in the ritornello is tonic (F major), dominant, tonic. In the **A** section, there is a modulation to the dominant at the end of the first solo period. The second solo period modulates to the mediant, concluding the section. Section **B** begins in the mediant (v/vi), modulates to the relative minor, and then to the dominant. The second period modulates from the dominant to the tonic.

**BWV 18,4 F Major**

		<b>A</b>					
Meas.		1-4:	4-9	9-10;	10-12;	12-16	16-22
Ton.		I->V	V->I	I	I	I->V	V-> iii
Inst. Mod.		<b>a b</b>	<b>c d e</b>	d	<b>a-</b>	d	<b>a d e</b>
Vocal Mod.				f	f1	g <sub>2</sub> h	f2 g1 <sub>2</sub> i
Strophe				1	1	2 <sub>3</sub> 45	1 2 <sub>3</sub> 45
		<b>B</b>					
Meas.		22-26;	26-28;	28-30	30-32;	32-34	34-37: 37-42
Ton.		iii->vi	vi	vi->V	V	V->I	I->V V->I
Inst. Mod.		<b>c-</b>	-	<b>b</b>	-	e1	<b>a b c d e</b>
Vocal Mod.		j	j1		j2	k	
Strophe		667	667		667	67	

In the **A** and **B** sections, the voice presents new and varied modules in combination with ritornello modules in the instrumental accompaniment. Measures 16-22 act as a reference to

measures 10-16. Both excerpts begin with "a" in the instrumental line and use similar modules except that mm. 16-22 conclude with different modules and a different cadence. The way in which Bach re-uses nearly the same modules (or their variants) with a different tonal progression and cadence, illustrates the malleability of the module in general and is a significant development for the binary aria form. At the end of the second solo period of the **B** section, the instrumental line uses "e1" to anticipate the final ritornello. No solo modules from the **A** section are repeated or varied in the **B** section. As in BWV 143,4, there is no exchange of modules between the voice and instrumental parts. In the **A** section, instrumental and solo modules are combined more often than in the **B** section, where there is only one instance at measure 32. Modules "b" and "e" function cadentially, in addition, "b" is consistently modulatory. Modules "e" and "e1" act as a rhyme at the ends of the second solo periods in both sections. The instrumental modules used in the **B** section are mostly sequential in contrast to the less modulatory modules in the **A** section. In addition, Bach has ritornello modules in the solo periods articulate the solo passages (e.g. mm. 10, 16, 22, and 28). This technique is an early manifestation of the growing ritornellicization of binary aria form. There are some parallels between the solo periods of the **A** and **B** sections of this aria: the first solo periods of both sections are approximately the same length with corresponding minor articulations and a variation of the first solo module directly following and the second solo periods of both sections begin with an additional variation of the first solo module ("f2" and "j2") and conclude with the module "e" or a variation. As in previous arias (BWV 21,3 and 152,6), there is a major articulation near the middle of the ritornello. The tonality is more complex and interesting than in the previous arias. This is the first time that the mediant has been used to modulate to the submediant. The degree to which the ritornello is present in the solo periods is not as great as in other arias.

**"Adam muss in uns verwesen" BWV 31,6/BC# A 55 a/b [21 Apr 1715]**

In "Adam muss in uns verwesen," for tenor, strings, and continuo the **A** section consists of an introductory ritornello, one solo period, and an intermediary ritornello (7, 8, and 5 measures, respectively), and the **B** section, two solo periods and a concluding ritornello (6, 5, and 6 measures, respectively). Each ritornello has a minor articulation near the midpoint. The six strophes are divided evenly between the sections as in BWV 150,3 and 152,6. The tonal progression of the aria is from the tonic, G major, to the dominant in the **A** section. The following ritornello is also in the dominant. The **B** section modulates to the relative minor and returns to the tonic in the second solo period.

**BWV 31,6 G Major**

**A**

Meas.	1-3; 3-7	7-10; 10-13; 13-15	15-17; 17-20
Ton.	I (V/I) I	I (V/I) I ->V V	V (V/V) V
Inst. Mod.	a b c d e	a b - -	a b c1
Vocal Mod.		f g f1 h	
Strophe		12 3 12 33	

**B**

Meas.	20-24; 24-26	26-28; 28-31	31-33; 33-37
Ton.	V, ->vi vi	->I (IV/I) I	I (V/I) I
Inst. Mod.	-- - c d1	- d e	a b c d e
Vocal Mod.	ii j	k l -	
Strophe	45 66	45 666 -	

In the first solo period, the voice presents new modules and variations combined with ritornello modules in the instrumental line. As in BWV 143,4 and 18,4, there are no ritornello modules in the vocal part during the course of the aria and the instrumental line adopts none of the solo modules. Also as in the two previous arias, there is no repetition of solo modules from the **A** section in the **B** section. The instrumental line varies two of the ritornello modules, "c" and "d" and the vocal line only varies module "f". There is relatively little combination of

instrumental and vocal modules. Module "e" functions cadentially. The first three modules of the ritornello are used in the intermediary ritornello period and at the end of the second solo period of the **B** section, the instrumental line repeats the last two modules of the ritornello anticipating the final ritornello, a technique found in most of Bach's binary arias. The exclusion of the two concluding modules from the internal ritornello only underlines their appearance at the end of the **B** section. There is also a brief ritornello fragment at the end of the first period of **B**, increasing the degree of ritornellicization of the binary form. After the introductory ritornello period, Bach presents successive fragments of the ritornello as if he were working through the series of modules progressively. For instance, in the first solo period he states "a" and "b", in the following period "a", "b" and "c1", then "c" and "d1", concluding with "d" and "e". The cumulative effect created by this compositional technique has not yet been seen in any of the previous arias and is quite unusual. As in most of the previous arias, the tonal outline is fairly simple. Although the formal structure of the aria is different than that of the previous seven arias, it nevertheless has a clearly articulated binary form.

**"Jesu, der aus grosser Liebe" BWV 165,3/BC# A 90 [16 June 1715]**

"Jesu, der aus grosser Liebe," for alto and continuo consists of an **A** section with an introductory ritornello, two solo periods, and an intermediary ritornello (3, 4, 4, and 3 measures, respectively) and a **B** section with two solo periods and a concluding ritornello (4, 6, and 3 measures, respectively). The six strophes are divided evenly between the sections as in BWV 150,3, 152,6 and 31,6. The tonality moves from the tonic, E minor, to the relative major in the first solo period of the **A** section. In the second solo period, the tonality returns to the tonic and modulates to the dominant. The internal ritornello is in the dominant. In the **B** section there is a modulation to the supertonic, to the relative major, and returns to the tonic. The return to the tonic in the **A** section after modulating to the relative major is unusual; however, a similar modulation pattern was used in BWV 21,3 where the tonality returned to the tonic from the relative major for the conclusion of the **A** section and then modulated to the dominant. It is also the first time that the supertonic is tonicized.

**BWV 165,3 E Minor**

**A**

Meas.	1-3	3-7	7-11	11-13
Ton.	i	i, ->III	III->i->v	v
Inst. Mod.	a b	- - a b	a b2 ab	a b
Vocal Mod.		a1 b1 - -	a2 c	
Strophe		1 2 3	1 2̄3	

**B**

Meas.	13-17	17-23	23-25
Ton.	v->ii	ii->III->i	i
Inst. Mod.		ab a b - a ab	a b
Vocal Mod.	a3 b3 --	a4 d a5 --	
Strophe	4 5 6	4 5 6	

The voice enters with a variation of the ritornello modules. This is followed by a statement of the ritornello modules in the instrumental line, accompanied by the voice. The

second solo period of **A** also begins with "a", this time in the continuo after which follows another variation of "a" in the voice combined with "b" in the instrumental line. The period concludes with the full ritornello, in the instrumental line, anticipating the final ritornello, combined with a new module in the voice. The appearance of "ab" at the end of the second period of **B** is not as dramatic as in other arias because the modules are present in every period of the aria. The modules appear in many different functions throughout the aria; however, "b" always succeeds "a" and the two together act as a refrain throughout the aria. The **B** section opens with variations of "a" and "b" in the voice followed by the ritornello in the instrumental line. The second solo period of **B** is similar to and is more clearly an expansion of the second solo period of **A** because it begins with "a" in the continuo followed by a variation of "a" in the voice combined with "b" in the continuo, followed by a new module in the voice. The period ends differently than its counterpart, adding "a" in the continuo and a variation of "a" in the voice followed by a repetition of the ritornello in the continuo, which is present in the second solo period of **A**.

The degree to which elements of the ritornello are present in the solo periods is quite extensive in this aria. The variations and repetitions of the ritornello modules make up nearly the entire aria, more so even than BWV 143,5, which up until this point had the highest degree of infiltration of ritornello material into the solo periods. There are many similarities between the corresponding solo periods of the **A** and **B** sections: the periods are approximately the same length and have the same number of modulations, and the corresponding periods have similar configurations of modules except for the conclusion of the second period of **B**, detailed above. Although this aria has a different formal structure than the previous arias, the binary form is clearly articulated.

## "Jesu, meine Todes Tod" BWV 165,5/BC# A 90 [16 June 1715]

In "Jesu, meine Todes Tod," for tenor, strings, and continuo the **A** section presents an introductory ritornello and two solo periods (9, 7, and 7 measures, respectively) and the **B** section, two solo periods and a concluding ritornello (7, 7, and 8 measures, respectively). The same formal structure is seen in BWV 18,4. The two ritornello periods each have an articulation near the middle and the two solo periods of the **A** section each employ the *Devisé* technique. The six strophes are divided evenly between the sections as in BWV 150,3, 152,6, 31,6, and 165,3. The first half of the ritornello modulates from the tonic, G major, to the dominant; in the second half the tonic returns. In the **A** section, the tonality moves from the tonic to the dominant in the first solo period. In the second solo period of **A**, Bach returns to the tonic and modulates again to the dominant. The brief return to the tonic in the **A** section parallels the tonal progression in BWV 165,3 and 21,3. In the **B** section, the music modulates from the tonic to the dominant, to the supertonic, to the relative minor, to the subdominant, and back to the tonic. The tonicization of the supertonic links this aria to the previous aria in this cantata, BWV 165,3. These two arias reflect the growing tonal complexity of the binary aria. Not only are new key areas being tonicized, but the number of tonal goals is steadily increasing.

BWV 165,5 G Major

**A**

Meas.	1-4: 4-9	9-11; 11-16	16-18; 18-23
Ton.	I->V ->I	I I, ->V	V->I I, ->V
Inst. Mod.	a b cdc b1	a d ccb_	a d ccb_
Vocal Mod.		e e f_g	e e f_g
Strophe		1 1 1112	3 3 3334

**B**

Meas.	23-24;	24-26; 26-30	30-31;	31-33; 33-37	37-40: 40-45
Ton.	V->ii (V/ii) ii	->vi	vi->IV (V/IV)	IV ->I	I->V ->I
Inst. Mod.		d a cc b1		d1 a cc b1	a b cdc b1
Vocal Mod.	h	i j_k	l	11 m_n	
Strophe	5	5 66 56	7	7 88 78	

In contrast to the previous aria in the cantata, BWV 165,5 is closer to BWV 143,4, 18,4, and 31,6 in not mixing solo and instrumental modules. Also, as in these three arias solo modules from A are not present in the B section. In the two solo periods of A the same modules appear both in the instrumental and vocal lines. There is some combination of solo and instrumental modules. The two solo periods of B are similar in that they each begin with a new module in the vocal line until the first minor articulation. The second corresponding clauses present the modular combination "da" or a variant of it in the instrumental line and a new module or its variant in the vocal line. The final clauses combine "ccb1" in the instrumental line with two new modules in the voice. As in the other arias analyzed, the last part of the ritornello is reprised at the end of the solo period of the B section, anticipating the return of the final ritornello. There is very little variation, but some repetition of modules in this aria. The module "b" is modulatory and cadential; however, its variation "b1" is not. The module "e" is used to begin sections or sub-sections. In the last four measures of every period after the first, Bach uses "ccb" or a variation in the instrumental part. This technique lends a unifying effect to all of the periods and heightens the anticipation of the final, complete ritornello period. This aria is different from previous arias in that corresponding periods are in the same sections, rather than different

sections. The degree to which elements of the ritornello are employed in the solo periods is relatively great considering that ritornello modules are only present in the instrumental line. Although, many modules of the ritornello are used in the solo periods, the ritornello is not repeated in its entirety until its final appearance.

**"Wirf, mein Herze, wirf dich noch" BWV 155,4/BC# A 32 [19 Jan 1716]**

Formally, "Wirf, mein Herze, wirf dich noch," for soprano, strings, and continuo, consists of an **A** section with an introductory ritornello, one solo period, and an intermediary ritornello (9, 9, and 8 measures, respectively), and a **B** section with three solo periods and a concluding ritornello (9, 6, 7, and 8 measures, respectively). Each ritornello period has a minor articulation roughly one-third of the way through the period. This structure differs from that seen in all previous arias. The text is divided evenly between the sections **A** and **B** as in BWV 150,3, 152,6, 31,6, 165,3, and 165,5. The tonal progression in the **A** section is from the tonic, F major, to the dominant, then through the mediant and the dominant minor, and finally to the dominant for the statement of the internal ritornello. The establishment of the minor dominant in a major key aria is new. In the **B** section, there is a progression from the dominant, to the relative minor, to the subdominant, and back to the tonic for the penultimate period. As in the three previous arias, the number and complexity of tonal areas visited has increased in comparison to the earlier arias.

**BWV 155,4 F Major**

**A**

Meas.	1-3; 3-9	9-11; 11-18	18-20; 20-26
Ton.	I(V/I) I	I->V V->iii->v->V	V(V/V) V
Inst. Mod.	a <b>bccl</b>	a2 b c c1	a <b>bccl</b>
Vocal Mod.		a1 d e f	
Strophe		12 12 31 23	

**B**

Meas.	26-30; 30-35	35-41	41-42; 42-48	48-50; 50-56
Ton.	V->vi vi->IV	IV->I->I	I(V/I) I	I(V/I) I
Inst. Mod.	c1 b a2	<b>a3</b>	a b c c1	a <b>bccl</b>
Vocal Mod.	g h h1- i	j k	j1e1 f	
Strophe	45 6 6	4 56	4 54 56	

In the solo period of the **A** section, the voice enters with a variation of the first ritornello module which is followed by another variation of the same module in the instrumental line. In

measures 11-18 the second part of the ritornello is employed in the instrumental line and combined with three new modules in the voice. The inclusion of the ritornello modules in this period anticipates the internal ritornello period and creates a parallel between this period and the last period of **B**. In the **B** section, modules and some variations from the ritornello are used in the instrumental line and are combined with new and varied modules in the voice. The final two solo modules are borrowed from the last part of the **A** section. As in the other arias of this study, the ritornello is restated in the last part of the **B** section, anticipating the final ritornello.

The module "c1" functions cadentially except at measure 26 in the instrumental line. For the most part, the solo and instrumental modules are not exchanged. There are some similarities between the solo period of the **A** section and the third solo period of the **B** section: they are approximately the same length with an articulation at the same point, the modules in the instrumental line are nearly identical, and the vocal part ends with "ef" or a variation of it. Elements of the ritornello are present throughout the solo periods despite the near lack of ritornello modules in the vocal part. In this respect, this aria is similar to BWV 165,5. In the last two solo periods of **B**, Bach uses solo ritornello modules to articulate the beginnings of the solo periods, a similar feature is found in BWV 18,4.

**"Lasst der Spötter Zungen schmähen" BWV 70a,3/BC# A 4 [6 Dec 1716]**

"Lasst der Spötter Zungen schmähen," for soprano, strings, and continuo, presents an **A** section with an introductory ritornello, two solo periods, and an internal ritornello (7, 5, 8, and 2 measures, respectively), and a **B** section with two solo periods and a concluding ritornello (4, 9, and 6 measures, respectively). The formal structure is similar to that of BWV 165,3. The text is divided evenly between the **A** and **B** sections as in arias BWV 150,3, 152,6, 31,6, 165,3, 165,5, and 155,4. In the ritornello, the harmonic progression is from the tonic, E minor, to the relative major, and back to the tonic. The **A** section begins in the tonic and then modulates to the dominant and to the subdominant. The internal ritornello is in the subdominant. The **B** section moves from the subdominant to the dominant and returns to the tonic. This tonal progression reflects Bach's growing adventurousness with respect to tonal goals and complexity.

**BWV 70a,3 E Minor**

**A**

Meas.	1-7	7-12	12-14; 14-18;	18-20	20-22
Ton.	i III->i i	i->v	v ->iv	iv	iv
Inst. Mod.	a a b cd	b1	a a - - b1	cd	c d
Vocal Mod.		a a1 ee f	a2a2 e1e1	g	
Strophe		1 2 3 4 2	1 2 3 4 12		

**B**

Meas.	22-26	26-32;	32-35	35-41
Ton.	iv->v	v->i	i	i III->i i
Inst. Mod.	a	a	a a cd	a a b cd
Vocal Mod.	i j k	i1 l j1 m	g1	
Strophe	5 6 6	5 6 6 6	7 8	

The voice enters with a repetition and variation of module "a", which is followed by new modules in the voice combined with a variation of "b" in the instrumental line. The second solo period of **A** also begins with two statements of "a", this time in the instrumental line, followed by two additional statements of "a" in the vocal line. The section closes with variation of "e" and a

new module in the voice, combined with ritornello modules in the instrumental line. The internal ritornello employs the last two modules of the introductory ritornello. The first solo period of the **B** section combines three new modules in the voice with the first ritornello module in the instrumental line. The second solo period of the **B** section begins with "a" in the instrumental line followed by new and varied modules in the voice which are combined with two additional repetitions of "a" and a reprise of the last two ritornello modules in the instrumental line, anticipating the return of the full ritornello. The "b" module is not restated in the final solo period because it has a modulatory function. The modules "d" and "g" function cadentially.

During the course of the aria, the instrumental line only adopts ritornello modules with very little development or variation. One interesting variation is in the second solo period of **A** where Bach uses the ritornello modules (or a variant as in the case of "b1") in an altered tonal progression from the original introductory ritornello. The vocal line repeats and develops "a" extensively along with repeating and developing exclusively solo modules. The full ritornello is present at the beginning, end, and second solo period of the **A** section in the aria. Fragments of the ritornello are present in all remaining periods. With the exception of "g", no modules from the **A** section appear in **B**. There are some parallels between the corresponding solo periods of the **A** and **B** sections: they are of similar lengths and the second periods each begin with "a" in the instrumental line and end with "g" or a variation in the vocal line and "cd" in the instrumental line. However, the pattern of articulation in the second solo period is different.

**"Mein Heiland lässt sich merken" BWV 186a,3/BC# A 5 [13 Dec 1716]**

In "Mein Heiland lässt sich merken," for tenor, oboe I, strings, and continuo, the **A** section presents an introductory ritornello, two solo periods and an intermediary ritornello (6, 5, 6, and 5 measures, respectively), and the **B** section, two solo periods and a concluding ritornello (5, 10, and 5 measures, respectively). Each ritornello period has a minor articulation near the mid-point. The textual division here is the same as that seen in BWV 165,3 and 70a,3. The first two strophes are set in the **A** section and the remaining four in the **B** section. In the **A** section there is a modulation from the tonic, D minor, to the relative major, to the subtonic, and to the dominant. The internal ritornello is in the dominant. The **B** section begins in the relative major, modulates to the subdominant and returns to the tonic. The tonal progression is in keeping with the tendency toward an increased number of tonal areas as already noted.

**BWV 186a,3 D Minor**

**A**

Meas.	1-3; 3-6	6-8; 8-11	11-14; 14-17	17-19; 19-22
Ton.	i(v/i) i	i ->III	III->VII ->v	v(v/v) v
Inst. Mod.	a b c d e	-	aba aa	a b c d e
Vocal Mod.		f g	h i	
Strophe		11 212	122 122	

**B**

Meas.	22-27	27-30; 30-37	37-39; 39-42
Ton.	III->iv	iv->i(v/i) i i	i(v/i) i
Inst. Mod.	a1 c1 d1 e1	a_ - c2 d2 -	a b c d e
Vocal Mod.	j k l m	j j k1 l1 k2 e2	
Strophe	3 45 6 6	3 3 45 6 45 6	

With the exception of the final vocal module "e2", the voice part employs no ritornello modules. There is relatively little repetition and variation of solo modules until the last part of the second solo period of the **B** section. The instrumental line repeats and varies only ritornello modules. The "b" module from the ritornello alone is not varied by the instrumental line. The

first solo period of **A** is unusual in that the voice is only accompanied by the continuo. In the remaining periods, this is not the case. After the first solo period of **A**, ritornello modules are combined with solo modules. The final ritornello is anticipated by the appearance of "c2d2" in the instrumental line and "e2" in the voice at the end of the second solo period of the **B** section. The shift of the restatement of the ritornello to the vocal part links this aria with BWV 152,6. There is a heavy dependence on module "a" in the instrumental accompaniment. Modules "e" and "b" function cadentially, while module "b" appears at semi-cadences with the exception of its measure 12 occurrence, and the module "e2" is cadenza-like. As in arias BWV 165,5, 143,4, 31,6, and 18,4, there is no repetition of vocal modules from the **A** section in the **B** section. Elements of the ritornello are present in every solo period except the first solo period of **A**. Except for the use of "a" and "a1" in the **B** section, Bach uses modules from the first half of the ritornello in **A** and from the second half in **B** in the instrumental parts. This expansion technique ties together the microstructure of the ritornello with the macrostructure of the aria as a whole. There are no significant parallels between the corresponding solo periods of the **A** and **B** sections. However, the two solo periods of **A** are roughly the same length with minor articulations at the same point. The two solo periods of **B** both begin with the module "j" in the voice, but otherwise are quite dissimilar.

**"Schäme dich, o Seele, nicht" BWV 147a,2/BC# A 7 [20 Dec 1716]**

The aria, "Schäme dich, o Seele, nicht," for alto, oboe d'amore, strings, and continuo presents an **A** section with an introductory ritornello, two solo periods and an internal ritornello (17, 7, 16, and 11 measures, respectively), and a **B** section with three solo periods and a concluding ritornello (14, 13, 14, and 16 measures, respectively). The introductory and concluding ritornelli have two minor articulations, a novelty in this group of arias. The two solo periods of **A** comprise a double *Devis*e structure, which is much longer than a typical *Devis*e due to the extended modulation over three strophes of text. The text is divided evenly between the **A** and **B** sections, as in several previous arias. In the opening and closing ritornelli, the tonal progression is from the tonic to the relative major and returns to the tonic. The first solo period of **A** is in the tonic and moves to the relative major and remains in that key through the internal ritornello. The **B** section begins in the relative major, proceeds to the subdominant, and returns to the tonic. This aria surprisingly is much less tonally adventurous than its immediate predecessors, BWV 186a,3 and 70a,3.

BWV 147a,2 A Minor

**A**

Meas.	1-4; 4-14; 14-17	17-20; 20-24	24-27; 27-36; 36-40	40-51
Ton.	i ->III ->i	i i	i ->III III	III
Inst. Mod.	a b c d	d	c	a b1 c1 d1
Vocal Mod.		a1	ee f	
Strophe		1	1 23 4	

**B**

Meas.	51-58;	58-65	65-68; 68-75; 75-78	78-85; 85-92
Ton.	III->iv(V/iv)	iv	iv(V/iv) ->i(V/i) i	i(VI/i) i
Inst. Mod.	a_	c2	a b2	c _
Vocal Mod.	g h	i j	g1h1	k l m d2_
Strophe	5 6	7 8	5 6	7 8 7 8

Meas.	92-95; 95-105; 105-108
Ton.	i ->III ->i
Inst. Mod.	a b c d
Vocal Mod.	
Strophe	

At its entrance the voice presents a variation of the first ritornello module which is followed by the last ritornello module in the instrumental line. This technique, the motto beginning, has not been seen in any previous aria. The second solo period of **A** again presents a variation of the first ritornello module in the vocal line, followed by two new modules, one of which is combined with a ritornello module in the instrumental line. The internal ritornello repeats the first module and then has variations of the remaining modules, which are more accurately described as abbreviations of the original modules. The **B** section begins with new modules in the voice combined with ritornello modules in the instrumental line. The second solo period of **B** begins with a statement of the first ritornello module in the instrumental line followed by variations of modules from the first solo period of **B** in the vocal line. The period concludes with a variant of another ritornello module in the instrumental line. The final solo period of **B** presents three new modules in the voice, the last of which is combined with the third

ritornello module in the instrumental line, which is in turn followed by a variation of the last ritornello module in the voice. The recapitulation of the last two ritornello modules in the final solo period has already become quite common in Bach's binary arias. In this aria, as in BWV 186a,3, the final ritornello module is restated in the voice. The modules "d" and "e" have a cadential function. Bach also uses "c" at the ends of three of the solo periods, most striking is its appearance at the end of **A** and **B** which creates a parallel between these sections. The degree to which the ritornello is integrated in the solo periods is not as high as in other arias; however, each solo period has at least two modules derived from the ritornello. While the vocal line makes use of ritornello material, the instrumental line uses only ritornello modules. The solo modules from the **A** section are not repeated in the **B** section. There are some parallels between the solo periods of the **A** and **B** sections: the first periods of **A** and **B** both present "a" at the beginning and the second corresponding periods both have two minor articulations with corresponding modulations and begin with module "a". In this aria, Bach is employing more solo ritornello modules in the solo periods, thus intensifying the ritornellicization of the binary form aria, a technique also adopted in BWV 155,4 and 18,4.

**"Wenn die Frühlingslüfte streichen" BWV 202,5/BC# G 41 [1718 1723]**

Formally, "Wenn die Frühlingslüfte streichen," for soprano, violin and continuo consists of an **A** section with an introductory ritornello and two solo periods (7, 8, and 6 measures, respectively), and a **B** section with two solo periods and a concluding ritornello (8, 11, and 6 measures, respectively). In the first solo period of the **A** section, Bach again employs the double *Devisé* technique seen in BWV 143,5 and 165,5. The first four strophes are set in the **A** section and the remaining two in the **B** section much in the same way as in BWV 143,4. The tonal progression in the **A** section is from E minor, to the relative major, to the dominant. The **B** section begins in the dominant, moves to the supertonic, and returns to the tonic. Aside from the use of the supertonic, also present in both binary arias from BWV 165, the tonal outline of BWV 202,5 is relatively simple in comparison to binary form arias composed around the same time.

**BWV 202,5      E Minor**

**A**

Meas.	1-7	7-11;	11-15	15-21
Ton.	i	i	i->III	III ->v
Inst. Mod.	a a1 b a2 c	a1 b	a1	b1 a2c
Vocal Mod.		a3	a3 d	e f g
Strophe		12	12 34	13 4 4

**B**

Meas.	21-26;	26-29	29-34;	34-40	40-46
Ton.	v	v->II	II->i (V/i)	i	i
Inst. Mod.	a a1 b a2	b1	b1 b b	a a1 b a2c	a a1 b a2 c
Vocal Mod.		h i	e1 j k	l m n o	
Strophe		5 6	56 6 6	5 6 6 6	

The ritornello presents two variants of the first module and the entrance of the voice subsequently adds a third. The remainder of the first solo period of **A** combines variants of module "a" and a new module, "d" in the voice with ritornello modules in the instrumental line. The second solo period of **A** combines variants of ritornello modules in the instrumental line

with three new modules, "e,f,g" in the vocal line. The **B** section begins with the first four modules of the ritornello without the cadential module, "c", and continues with two new vocal modules combined with "b1" in the instrumental line. The first part of the second solo period of **B** presents a variant of "e" with two new solo modules, "h,i" combined with three repetitions of "b". In the last part of the second solo period of **B**, the ritornello is repeated in the instrumental line in combination with four new modules, "j,k,l,m" in the voice. This reappearance of the ritornello in the concluding solo period, found in all of Bach's pre-Leipzig binary form arias, anticipates the return of the final ritornello. Generally, the ritornello and solo modules are combined with little overlap creating a simple texture. The degree to which elements of the ritornello are present in the instrumental part in the solo periods is quite high. Ritornello modules accompany the vocal part virtually throughout the solo periods. The single module from the **A** section used in the **B** section is "e". There are no significant parallels between the corresponding solo periods of **A** and **B**. The overall simplicity of this aria could possibly reflect its secular nature and intended audience.

## Chapter Three

### Conclusions

#### Formal Structure

The overall structure of Bach's binary arias becomes more elaborate and less predictable through time. The basic simple binary **A**(|R1|S1|) **B**(|S2|R2|) structure expands to include more solo periods and often a ritornello period at the end of the **A** section or beginning of the **B** section. The majority of the arias (ten) have equal number of solo periods in the **A** and **B** sections. With the exception of BWV 143,4 and BWV 143,5, Bach favors this equal division of solo periods until BWV 31,6 composed in April of 1715. Only then did his arias become less predictable in their formal structure. A characteristic seen more frequently in the later binary arias (eight in all) is the insertion of the intermediate ritornello period, adding to the growing complexity and diversity of the form. For the purposes of closer study of the varying formal structures of this group of arias, I have divided the arias into three categories: basic, expanded, and complex.

Basic structure is defined as having single solo periods in the **A** and **B** sections, with an occasional additional solo or ritornello period. Seven arias fit this description: BWV 150,3; 208,2; 21,3; 152,6; 31,6; 143,4; 143,5. The latter three arias while conforming to the basic category are representative of early complexity and expansion in this form and are thus pivotal in the development of the binary aria. BWV 143,4 and 5 (of uncertain date) show more inventiveness with respect to structure than Bach's earliest binary arias dating from 1708-1714 suggesting that this cantata may date to the end of this earlier period. Also, BWV 31,6 lies structurally somewhere between the basic and expanded structure, with |R1|S1|R2| in the **A** section and |S2|S3|R3| in the **B** section. As a group, these three arias represent a transition to the next category, expanded structure.

Expanded structure, quite simply, includes more solo periods in the **A** and **B** sections and frequently the insertion of an intermediary ritornello period. For the most part, the **A** and **B** sections of these arias are symmetrical. Six of the arias in this study fit the expanded structure criteria: BWV 18,4; 165,3; 165,5; 70a,3; 186a,3; and 202,5. BWV 18,4; 165,5; and 202,5 have the most simplistic structure of the six arias:

<b>A</b>	<b>B</b>
R1 S1 S2	S3 S4 R2

The remaining three arias are similar except for the addition of an articulating ritornello period at the end of the **A** section or beginning of the **B** section. The textual treatment varies in these arias with the expansion of the solo periods of the **A** and **B** sections. In BWV 18,4; 165,3; and 186a,3, the same text repeats in the second solo periods of both sections. The text in BWV 165,5 is distributed between the two periods of each section as follows: |12|34|56|78|. The treatments of text in BWV 202,5 and 70a,3 are more unusual. In the **A** section of BWV 202,5, the text is repeated in the second solo period, excepting the second strophe. The first solo period of 70a,3 has strophes 1-4, 1-2; the return of strophes 1-2 represents an allusion to da capo form. The treatment of text in **B** differs from that in **A**; strophes 5-6 are repeated in the second solo period and then the last two strophes are set. Textual treatment aside, these six expanded structure arias constitute a very symmetrical group and therefore structurally predictable.

The next group of arias is designated complex due to the asymmetrical nature of the **A** and **B** sections as well as the greater number of periods in each section. In BWV 155,4, the **A** section has two ritornello periods and one solo period which is fairly simple; however, the **B** section has three solo periods and a concluding ritornello. In BWV 147a,2, the **A** section has two ritornello periods and two solo periods while the **B** section, like that of BWV 155,4, has three solo periods and a concluding ritornello. These two arias in particular represent the

growing ritornellicization of the binary aria form. This suggests a later rather than earlier dating for these two arias.

In determining the musical form of an aria, the music must predominate rather than the text. The variety of textual settings in these fifteen arias illustrates that text is not necessarily indicative of the musical form. In his comprehensive study of Bach's arias, Crist often uses text to determine the musical form of an aria. For example, in describing a feature of Bach's da capo arias, Crist states, "the opening line or lines of the text are repeated at the end of the movement." Most of the texts of the binary arias are divided evenly and do not have text from the beginning repeated at the end as Crist would argue is suggestive of a different form, but they hardly constitute a majority and the great variety in text setting illustrates the folly of arriving at the form through the text.<sup>1</sup>

### **Tonality**

Throughout the development of the binary arias one can witness a growing complexity of tonal progression. The number of tonal goals is steadily increased and more distant tonal areas are established. All of the arias fulfill the basic tonal requirement given in the definition of the binary aria at the beginning of this study. In the **A** section, there is a progression away from the tonic to a related key area or areas from which there is a return to the tonic in the **B** section. The tonal scheme for BWV 152,6 represents one of the more basic tonal progressions in this group of arias:




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<sup>1</sup> Crist, "Aria Forms in the Vocal Works of J.S. Bach," 235. In this connection, Daniel Freeman refers to "the inadequacy of designating aria forms solely on techniques of arranging text" with regard to Steven Crist's methodology. See Daniel Freeman, "J. S. Bach's 'Concerto' Arias: A Study in the Amalgamation of Eighteenth-Century Genres," *Studi Musicali* 27 (1998): 139.

The tonal progression in BWV 18,4 is more complex than that in the basic example exemplified by BWV 152,6, in that it establishes more tonal areas:

<b>A</b>			<b>B</b>		
R1	S1	S2	S3	S4	R2
I->V->I	I->V	V->iii	iii->vi->V	V->I	I->V->I

In the later arias, the tonality has become even more complex with as many as five tonal areas established. A representative example of this latest development is BWV 70a,3:

<b>A</b>				<b>B</b>		
R1	S1	S2	R2	S3	S4	R3
i->III->i	i->v	v->iv	iv	iv->v	v->i	i->III->i

This example differs from the other binary arias in that Bach does not mirror the modulation to III from the ritornello in either of the solo periods. The most common tonal areas for the nine minor key arias are the relative major (eight arias), the dominant minor (seven arias), the subtonic (four arias), and the subdominant (four arias). The most common tonal areas for the major key arias of which there are six, are the dominant (six arias), the relative minor (five arias), the mediant (three arias), and the subdominant (three arias). In the majority of the arias (eleven) the **B** section begins in the same key in which the **A** section concludes. BWV 21,3; 165,3 and 5 are all unusual in that in the **A** section there is the predictable move away from the tonic and then an unexpected return to the tonic within the section. The latter two arias both move away from the tonic again by the end of the section. In BWV 21,3 and 165,3 the tonic does not return again until almost the very end of the last solo period of the **B** section. Generally, the tonic is present for as much as the entire concluding solo period in **B** or at least a sub-section of the period.

## **Ritornello Involvement and Insertion in Solo Periods**

In the development of the ritornello periods in Bach's binary arias, the first departure from the non-articulated, one-key-area model is BWV 21,3 which has a deceptive cadence at the mid-point and modulates to the relative major and back to the tonic. Both introductory ritornelli from the binary arias of BWV 143 are quite simple. The concluding ritornello of BWV 143,5 is an expansion of the introductory ritornello, an unusual technique for Bach and the only occurrence in this group of arias. The ritornello of 152,6 has an interior articulation and establishes three key areas. In the period following the composition of this aria, the formal structure of the ritornello period in general becomes much more predictable. There is an articulation near the mid-point and/or a modulation to a different key area or areas. Exceptions to this are BWV 165,3 (which is quite short in relation to other ritornelli) and BWV 202,5. The ritornello in BWV 147a,2 has two articulations, the most of any ritornello in this group of arias.

One aspect of the growing trend toward ritornellicization of the binary aria form is the combination of ritornello modules in the obbligato instrumental part with solo or ritornello modules in the vocal part. The overwhelming majority of these fifteen arias combine instrumental and solo modules and also feature variations, or repetitions of ritornello modules in the course of the vocal part. To further integrate the ritornello into the aria form, Bach also embeds the full ritornello, fragments of it, or single modules into the solo periods. The full ritornello is repeated in five of the arias: BWV 143,5; 165,3; 155,4; 70a,3; and 202,5. Fragments of the ritornello are repeated or varied in the solo periods of nine arias: BWV 208,2; 21,3; 143,4 (devisé technique); 152,6; 18,4; 31,6; 165,5; 186a,3; and 147a,2. Three of the arias (BWV 208,2; 143,4; and 152,6) clearly employ modules taken directly from the beginning and/or end of the original ritornello. BWV 208,2 uses the first two modules, 143,4 uses the last two modules, and 152,6 uses the first three modules in the first period and the next four modules in the second period. In arias, 21,3; 18,4; 31,6; and 147a,2 the ritornello fragments are

embedded in the solo periods with more variation and complexity than in the previous three arias. At some point in these four arias all ritornello modules appear in the solo periods but their original order and form is varied. In the remaining two arias, the deployment of ritornello fragments is far more varied. For example, in the solo periods of BWV 165,3, all of the ritornello modules appear in each period, but never in the same order as in the original ritornello. Only fragments of the ritornello's first presentation are repeated. Also with the repetition of the new version of the ritornello in each section, Bach firmly establishes this version and more importantly, a certain malleability within the ritornello form itself. In 186a,3 module "a" is represented in every solo period with other ritornello fragments ("aba", "a1c1d1e1", "ac2d2"). Predictably, the three arias that exhibit a straightforward treatment of ritornello fragments are earlier than the six more complex arias from a later period. The final aria, BWV 150,3, only embeds single modules of the original ritornello in the solo periods. The arias which embed the full ritornello and those which embed fragments of it (except for the aforementioned note regarding the more simplistic ritornello-embedded arias versus the more complex) are not separated chronologically. Bach uses the full ritornello in solo periods as early as BWV 143, but this technique mainly appears in that half of the arias written later.

Arias in this study for the most part can be classified as ritornello generated to some degree. Only one aria, BWV 143,4, does not use the ritornello in any way as a generator for the form or modular development of the aria. After the *Devise* in the first solo period, no ritornello modules appear in the remaining solo periods. In the fourteen remaining arias in this study, elements of the ritornello are incorporated and developed into the form of the aria in various ways. In arias BWV 21,3 and 152,6, the structural and tonal form of the original ritornello is expanded throughout the entire aria. Both of these arias are quite early and Bach seemed to drop this type of dependency on the ritornello as a guiding force by 1715. The solo periods of BWV 155,4, 70a,3, and most notably 147a,2 have more than the typical alternation between the

instrumental and solo modules, a common feature in ritornello form. Five of the arias, BWV 143,5, 165,3, 155,4, 70a,3, and 202,5 feature the full ritornello in the solo periods, and significant ritornello fragments appear throughout the aria.

The trend toward the ritornellicization of binary form arias witnessed especially in two arias originally considered in this study, BWV 186a,4 and 173a,7 is representative of Bach's growing maturity as a composer through his fusion of the binary aria and through-composed concerto genres where ritornello form is an integral element. These two arias were excluded because they are formally closer to through-composed ritornello form rather than binary form. In both of these arias there is an extra ritornello period between the solo periods of the **B** section as well as more alternation between the instrumental and vocal soloists. In BWV 186a,4 the appearance of "*af*", or a variation, as a ritornello period in both the **A** and **B** sections is similar to tutti statements in concerto form. A different technique appears in BWV 173a,7 where the variation of the ritornello in the **B** section, "*b1*", impacts the concluding ritornello by not having the original return but by employing a variant instead. In only two of the fifteen arias in this study are the concluding ritornelli different from the introductory ritornello, that is in BWV 150,3 and 143,5, where there is a less clearly articulated binary structure because of the frequency with which elements of the ritornello appear.

Tonally, the lengthy use of the sub-median to break up the movement back to the tonic in the **B** section of BWV 173a,7 is unusual for a major key aria.

BWV 186a,4 G Minor

**A**

Meas.	1-7; 8-9	9-14	14-19	19-22
Ton.	i->v i	i	i->III	III
Inst. Mod.	<b>aa b c</b>	<b>b</b>	<b>a</b>	<b>a f</b>
Vocal Mod.		d	d e	
Strophe		1	1 22	

**B**

Meas.	22-27;	27-29	29-32	32-37; 37-39	39-45; 46-47
Ton.	III->iv	->v	v	v->i i	i->v i
Inst. Mod.	b		<b>a f1</b>	b	<b>aa b c</b>
Vocal Mod.	g h	i		g h j	
Strophe	3 4	4		3 4 4	

BWV 173a,7 A Major

**A**

Meas.	1-4; 4-8	8-12; 12-16	16-32	32-36; 36-40
Ton.	I I	I I	I->V	V V
Inst. Mod.	<b>a b</b>	<b>a b</b>	a a b	<b>a b</b>
Vocal Mod.		c	c1 de f	
Strophe		1	1 2 2	

**B**

Meas.	40-61	61-65	65-94	94-98
Ton.	V->vi	vi	vi->I	I
Inst. Mod.	a b	<b>b1</b>	a b ab	<b>b1</b>
Vocal Mod.	g h i j		g h i k l	
Strophe	3 4 4			

Arias included in this study that most clearly illustrate this trend toward fusion of binary and ritornello forms are BWV 155,4; 70a,3; and 147a,2. All of these arias feature elements of the ritornello heavily in the solo periods and there is also alternation between instrumental and vocal lines, characteristic of the concerto genre.<sup>2</sup> In these three arias there is a well-defined underlying binary structure not found in BWV 186a,4 and 173a,7.

<sup>2</sup> For further reference on Bach's concerto influenced arias, see Daniel E. Freeman, "J. S. Bach's 'Concerto Arias': A Study in the Amalgamation of Eighteenth-Century Genres," *Studi Musicali* 27 (1998): 123-162.

## Modular Deployment and Development

In the concerto, ritornello modules are often appropriated by the solo part. The same thing is true of the arias. In the case of the concerto, there are chronological implications since in the early concerti, ritornello modules and solo modules are rather distinct. The same holds true for the binary arias in that deployment of ritornello modules in the solo periods becomes more widespread throughout the course of its development.

In the majority of the arias, especially the earlier ones, the vocal and instrumental modules are of approximately the same duration and begin and end on the same beat, (e.g. in the first solo period of BWV 208,2 "a" in the instrumental part corresponds to "a1" in the vocal part, "b" with "d", etc.). The eleven arias featuring this type of modular deployment include: BWV 150,3; 208,2; 21,3; 143,5 (some overlap); 152,6 (some overlap due to overlapping vocal lines); 18,4 (little overlap); 165,3,5; 186a,3 (little overlap); 147a,2 (little overlap); and 202,5 (little overlap in A). Chronologically, the degree of overlapping between instrumental and vocal modules increases through the period under study. Three of the arias, all tentatively dated to 1715 or after, contain much more overlapping between vocal and instrumental parts: BWV 31,6; 155,4; and 70a,3. In only one of the binary arias is there no combining of solo and ritornello modules, BWV 143,4. The later trend seems to be toward a more seamless, endlessly evolving line through the combination and placement of vocal and instrumental modules in relation to each other.

In most of his binary arias, Bach chose to repeat either very few or none of the solo modules from the A section in the B section. In six of the arias, BWV 143,4, 18,4, 31,6, 165,5, 186a,3, and 147a,2 there is no repetition or variation of solo modules from the A section in the B section. In six of the arias, BWV 150,3, 21,3, 152,6, 155,4, 70a,3, and 202,5 there is very little repetition. The remaining three arias studied, BWV 208,2, 143,5, and 165,3 are exceptional in that they feature significantly more repetition and variation.

Another aspect of modular integration and repetition is the stating of solo modules in the instrumental part and vice versa. In only two of the arias, BWV 150,3 and 143,5 do the instrumental parts adopt a solo module. In both of these arias the instrumental module is used in imitation of the solo module. In all but one of the arias, BWV 143,4, modules of the ritornello are recapitulated in the final solo period (either in the voice or instrument), anticipating the return of the final ritornello. In eleven of the arias Bach repeated or varied ritornello modules in the vocal line: BWV 150,3, 208,2, 21,3, 143,5, 152,6, 165,3, 155,4, 70a,3, 186a,3, 147a,2, and 202,5. These eleven arias are spread throughout the pre-Leipzig phase of Bach's career and therefore do not necessarily represent any growing trend, but rather Bach's general tendency from the beginning to integrate all melodic aspects of his arias. In the remaining four arias, Bach repeats ritornello modules only in the instrumental part: BWV 143,4; 18,4; 31,6; and 165,5

In all of the arias particular modules perform specific functions. Fourteen of the arias have a cadential module or modules (all but BWV 165,3), four have a modulatory module (BWV 21,3, 18,4, 165,5, 70a,3), two have an introductory or anticipatory module (BWV 143,5, 165,5), one has an imitative module (BWV 152,6), one has a refrain module (BWV 165,3) and one has a cadenza module (BWV 186a,3). The cadential function is clearly the most common. There seems to be no relation between chronology and Bach's use of certain modules for specific functions, with the possible exception of the virtuosic cadenza-like module in BWV 186a,3 that appears rather late toward the end of 1716.

### **Allusions to other aria forms and genres**

In Bach's arias, da capo form predominates and thus it is this dominant form to which allusion can be made in other forms, such as binary form. In three of the arias in this study, BWV 208,2; 21,3; and 143,5 there are strong allusions to da capo form. BWV 208,2 is nearly a

hybrid of binary and da capo aria forms. The structure is binary but there are myriad references to da capo form. The text is set as a da capo structure, there is a strong tonal disjunction between the **A** and **B** sections similar to that found in da capo form, and the first part of **B** is an exact recapitulation of **A**, a reference to the da capo repetition of the **A** section. In BWV 21,3, there is a da capo style text setting in the **A** section. The **A** section of BWV 143,5 cadences in the relative minor with a strong articulation before **A** begins abruptly in the tonic, also an allusion to the conclusion of the **B** section in da capo form.

One of the arias in this group, BWV 165,3, employs refrain technique, which could possibly mark it as a parody of an earlier work and is at the very least an allusion to the concerto. The *devisé*, a technique also found in the concerto genre, is used in five of the arias and represents a later development. This necessitates more than one solo period in the **A** section and thus represents a considerable expansion of the form. BWV 143,5 has many characteristics in common with the concerto genre, including heavily scored ritornello and a truly virtuosic solo bass part whose first solo period begins with a module in sharp contrast to the ritornello. In addition, the growing ritornellicization of the binary form also constitutes an allusion to the concerto genre.

### **Dating Issues**

The remainder of this chapter will consider style, structure, tonality, and integration of ritornello and solo material in the arias studied with a view to establishing a chronology for those cantatas whose dates may be in doubt. The following elements suggest an earlier rather than late date: frequency of authentic cadences, gross formal structure, rudimentary tonal progressions, extent of the statement of ritornello modules in solo periods, and the use of techniques seen in Bach's early concertos. In contrast, Bach's integration of the ritornello into the solo periods and

eventual ritornellicization of the binary aria form, virtuosic vocal parts, varied textual treatment, more complex ritornello structures and tonal progressions, use of *Devises* structures, or expanded aria structures all point to a relatively late date.

Herz<sup>3</sup> gives as the date for BWV 150 "between 1708-1710", "1708-1709", Dürr<sup>4</sup>, and Glöckner<sup>5</sup>, "July 1707 to February 1708". This aria is by far the earliest in this study. (The next certain dating is that for the arias of BWV 208 which according to the latest documentary evidence<sup>6</sup> would now seem to have been performed for the first time in 1713.) This aria then will serve as an early prototype against which later arias can be compared. Many aspects of this aria reflect its early date of composition, the appearance of short periods concluding with authentic cadences, simple formal structure and tonal progression, all represent Bach's early experimentation with the form before certain structural elements become established. One particularly striking example is the appearance here of a concluding ritornello which contrasts with the introductory ritornello. BWV 150,3 also features techniques considered to be early innovations in the evolving genre (e.g. integration of ritornello into solo periods).

The next two arias for which the chronology is uncertain BWV 143, 4 and BWV 143,5. Dürr first dated BWV 143, to the period from "1708-1714"<sup>7</sup> but subsequently revised this to "1708-1713"<sup>8</sup> (for New Year's Day). The evidence overwhelmingly suggests that BWV 143 predates BWV 208 (1713). Although the two binary arias from BWV 143 are certainly more

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<sup>3</sup> Herz, ed. *Cantata No. 140*, 9-14.

<sup>4</sup> Dürr, *Die Kantaten*, 628-630.

<sup>5</sup> Glöckner, "Zur Echtheit und Datierung der Kantate BWV 150," 202.

<sup>6</sup> See Kobayashi, "Quellenkundliche Überlegungen zur Chronologie," 290-310; Schulze, "Wann entstand Johann Sebastian Bach's 'Jagdkantate'," 301-305.

<sup>7</sup> Dürr, *Die Kantaten*, 158-160.

<sup>8</sup> Idem, "Zur Problematik der Bach-Kantate BWV 143," 303.

sophisticated than the binary aria of BWV 150, there are numerous details that support a dating to the period between 1707/08 and 1713. These details are the simple tonal progressions in both arias, the complete absence of ritornello modules in the solo periods in BWV 143,4, and the expansion of the original ritornello at the end of BWV 143,5, a technique also employed in such early concerto movements as BWV 1056,1. However, there are also three key details in these two arias that support a dating after 1707-08 rather than before. These are the use of *Devise* structures in both arias, the florid and virtuosic vocal part in BWV 143,5, and the articulation in the ritornello of BWV 143,4 (a more sophisticated technique not seen again until BWV 21,3—June 1714). Nevertheless, style analysis of BWV 143 argues strongly for dating these two binary form arias to the period before the composition of BWV 208.

Herz gave two possible dates, December 1713 or June 1714,<sup>9</sup> for BWV 21. However, the research of Dürr<sup>10</sup> and Kobayashi<sup>11</sup> overwhelmingly supports the latter date. As Dürr has pointed out, the first two movements of the cantata are most likely parodies of earlier works in light of the scoring of the oboe parts,<sup>12</sup> and this leads to the possibility that other movements might also be parodies. The work done by Kobayashi, on the watermarks and handwriting of the surviving autographs, only applies to the surviving version of the cantata and does not necessarily rule out the existence of an earlier version of the cantata. While the formal structure of BWV 21,3 is simpler than the binary arias of BWV 143, the modular development and deployment in BWV 21,3 is more complex than in BWV 143,4 and the textual treatment is more varied than in 143,4 and BWV 143,5. In addition, the formal structure of BWV 21,3 is identical

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<sup>9</sup> Herz, ed. *Cantata No. 140*, 9-14.

<sup>10</sup> Dürr, *Die Kantaten*, 343-348.

<sup>11</sup> Kobayashi, "Quellenkundliche Überlegungen zur Chronologie," 290-310.

<sup>12</sup> Dürr, *Studien über die frühen Kantaten Johann Sebastian Bachs*, 29-30.

to that of BWV 152,6 which can be firmly dated to 30 December 1714, indicating that by this time, Bach had begun to be more consistent in his approach to binary aria structure.

Spitta first dated BWV 18 to 1713 or 1714<sup>13</sup>, but as in the case of BWV 21, a later date, February 24, 1715, was suggested by Dürr<sup>14</sup> and confirmed subsequently by Kobayashi<sup>15</sup>. Further evidence brought forth by Whaples and Cowdery, discussed in the first part of this study<sup>16</sup>, also supports the 1715 dating. Compositional characteristics of the aria confirm these findings (e.g. more complex tonal scheme with the use of the mediant tonality and the use of ritornello modules to articulate the solo passages, an early example of the growing ritornellicization of the binary aria form).

The six binary arias dated between June 1714 and June 1715 (BWV 21,3; 152,6; 18,4; 31,6; and 165, 3 and 5) represent a growth spurt in the maturity of Bach's compositional technique in the binary aria genre. The basic structure as seen in BWV 21,3 and BWV 152,6 is expanded to include more complex variants such as

A	B
R1 S1 S2	S3 S4 R2

seen in BWV 18,4 and BWV 165,5 or

A	B
R1 S1 S2 R2	S3 S4 R3

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<sup>13</sup> Spitta, *Johann Sebastian Bach vol. 1*, 491.

<sup>14</sup> Dürr, *Die Kantaten*, 209-211.

<sup>15</sup> Kobayashi, "Quellenkundliche Überlegungen zur Chronologie," 290-310.

<sup>16</sup> See page 16.

in BWV 165,4. There are modulations to more tonalities, some of them rather unusual (e.g. the use of the supertonic in BWV 165,3 and BWV 165,5). The modular development and deployment also grow more elaborate as witnessed in BWV 165,3).

Herz<sup>17</sup> and Dürr<sup>18</sup> have both dated BWV 155 to 19 January 1716 and this has long been the accepted date. However, Kobayashi's research<sup>19</sup> suggests that this cantata was performed two years earlier on 19 January 1714 and thus, that it predates the composition of BWV 21,3 which is known to have been performed first on 17 June 1714. Certainly, the formal structure, tonality, and aspects of the modular deployment are more sophisticated here than in BWV 21,3. While there is extended incorporation of the ritornello modules in the vocal periods, there is only one instance of a ritornello module appearing in the vocal part, an aspect that lends strong support to Kobayashi's earlier dating. Further, the use of the "a" module to articulate the beginnings of periods, a trait seen in BWV 18,4 and BWV 21,3, as well as the articulation in the ritornello also found in BWV 143,4 and BWV 21,3, are clearly in evidence here. The earlier date proposed by Kobayashi changes the perception of this aria, which has been viewed as representative of arias composed around 1716, but which now, in light of its earlier dating, must be seen as innovative in its use of multiple key areas, asymmetrical period structure, and early signs of fusion of the binary aria and ritornello form types.

Kobayashi's research<sup>20</sup> has also been instrumental in pushing back the dates for BWV 70a and BWV 147a, from the second and fourth Sundays in Advent, 1716; to the same Sundays in 1715. This re-dating effectively places them chronologically six months after BWV 165 and a

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<sup>17</sup> Herz, ed. *Cantata No. 140*, 9-14.

<sup>18</sup> Dürr, *Die Kantaten*, 180-181.

<sup>19</sup> Kobayashi, "Quellenkundliche Überlegungen zur Chronologie," 290-310.

<sup>20</sup> *Ibid.*, 290-310.

year prior to BWV 186a. Kobayashi also indicates in his research that either the 1716 or 1715 date for BWV 147a is possible. This revision in the chronology suggests that the ritornellicization of the binary aria most prominently seen in the three arias, BWV 155,4, BWV 70a,3, and BWV147a,2, occurred a year earlier than previously thought. In addition, the previous chronology has arias BWV 70a,3, BWV 186a,3 and BWV 147a,2 composed within a two week period. The ritornellicization of the binary form that is so clearly in evidence in BWV 70a,3 and BWV 147a,2 is strikingly absent from BWV 186a,3. Other stylistic evidence that confirms the earlier dating includes the simple tonal structure of BWV 147a,2 and the absence of ritornello modules in the vocal part in BWV 186a,3, in stark contrast to BWV 70a,3 and BWV 147a,2.

Herz dates BWV 202 between 1717 and 1723<sup>21</sup>, and Dürr subsequently narrowed that span to 1718-1723<sup>22</sup>. Whatever the case, this cantata can be firmly dated as the last in the group of cantatas under study here. In contrast to BWV 150,3, which is representative of the earliest phase of development, structurally BWV 202,5 would seem to represent anything but the developmental zenith of these fifteen arias. The overall simplicity of the aria most likely reflects its secular nature and intended audience.

The following table offers a revised chronology of the fifteen arias, the bold type indicating the date confirmed by my analysis:

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<sup>21</sup> Herz, ed. *Cantata No. 140*, , 9-14.

<sup>22</sup> Dürr, *Die Kantaten*, 700-702.

Table 2

Cantata/Aria	Cantata Title	Herz (1972) <sup>23</sup>	Dürr (1971) <sup>24</sup>	Kobayashi (1995) <sup>25</sup>
BWV 150,3 BC# B 24	<i>Nach dir, herr, verlanget mich</i>	1708-1710	1708-1709	
BWV 143,4,5 BC# T 99	<i>Lobe den Herrn, meine Seele</i>		New Years Day 1708-1714, revised to <b>1708-1713</b> in 1977 <sup>26</sup>	
BWV 208,2 BC# G 1, G 3	<i>Was mir behagt, ist nur die muntre Jagd</i>	23 Feb 1713	same	
BWV 155,4 BC# A 32	<i>Mein Gott, wie lang, ach lange</i>	19 Jan 1716	same	<b>14 Jan 1714</b>
BWV 21,3 BC# A 99 a-c	<i>Ich hatte viel Bekümmernis</i>	10 Dec 1713 or 17 June 1714	17 June 1714	17 June 1714
BWV 152,6 BC# A 18	<i>Tritt auf die Glaubensbahn</i>	30 Dec 1714	same	same
BWV 18,4 BC# A 44 a/b	<i>Gleichwie der Regen und Schnee</i>	19 Feb 1713 or 24 Feb 1715	24 Feb 1715	24 Feb 1715
BWV 31,6 BC# A 55 a/b	<i>Der Himmel lacht! die Erde jubiliert</i>	21 Apr 1715	same	same
BWV 165,3,5 BC# A 90	<i>O heiliges Geist-- und Wasserbad</i>	16 June 1715	same	
BWV 70a,3 BC# A 4	<i>Wachet! betet! betet! wachet!</i>	6 Dec 1716	same	<b>8 Dec 1715</b>
BWV 147a,2 BC# A 7	<i>Herz und Mund und Tat und Leben</i>	20 Dec 1716	same	<b>22 Dec 1715</b> or 20 Dec 1716
BWV 186a,3 BC# A 5	<i>Ärgre dich, O Seele, nicht</i>	13 Dec 1716	same	
BWV 202,5 BC# G 41	<i>Weichet nur, betrübe Schatten</i>	1717-1723	1718-1723	

<sup>23</sup> Herz, ed. *Cantata No. 140*, 9-14.

<sup>24</sup> Dürr, *Die Kantaten*.

<sup>25</sup> Kobayashi, "Quellenkundliche Überlegungen zur Chronologie," 290-310.

<sup>26</sup> Dürr, "Zur Problematik der Bach-Kantate BWV 143," 303.

## Conclusion

The objective of this study was to trace the development of the binary aria form throughout Bach's career in Mülhausen, Weimar, and Cöthen through extensive analysis of the style, structure, tonality and integration of the ritornello and solo material. Very little research has been done specifically on the arias, notable exceptions being studies by Crist, Dürr, and Brainard.<sup>27</sup> Even less research has focused on particular aria structures. Crist's work, while valuable and ground breaking, relies too heavily on the setting of the text to determine musical form. The thorough musical analysis of form in this study illustrates repeatedly that the text and musical structure often are seemingly at odds when analyzed with Crist's criteria. For example, in some true binary arias, the same text is set in the **A** and **B** sections and are therefore not classified as binary in Crist's research. The significance of my work is that it takes into account many dimensions of the binary aria in classifying the form including tonality, placement of the ritornello, modular development, and overall structural organization of the aria.

The binary arias are a minute fraction of Bach's overall compositional output; the pre-Leipzig binary arias constitute an even smaller body of work. It is for this reason, among others, that research has traditionally focused on the more abundant forms (most often including the choruses), and on the Leipzig cantatas. The richness and variation of form, tonality and melody discovered in this group of fifteen arias is representative on a smaller scale of Bach's entire output. "[I]t is clear that Bach had an extraordinarily comprehensive understanding of the conventions of aria composition. But unlike other composers of his day, he did not view the aria as an inflexible mold. Rather he saw it as a limitless network of possibilities."<sup>28</sup> This in-depth analysis of a particular aria structure serves to characterize standard traits and features of all binary arias, identify shared characteristics with other aria forms and genres, trace the

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<sup>27</sup> See pages 5-6 for further discussion.

development and evolution of the form through a specific time period, apply this information to dating issues regarding particular cantatas to support or disprove current musicological hypotheses, and to provide a greater understanding of Bach's compositional process.

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<sup>28</sup> Crist, "Aria Forms in the Vocal Works of J.S. Bach," 308.

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## Appendix 1

BWV 150,3    B Minor

### A

Meas.	1-3	3-5	5-8;	8-9;	9-10
Ton.	i	i	i->VII	VII	VII
Inst. Mod.	<b>ab</b>	- <b>c</b>	a1 -	e1_	<b>e3</b>
Vocal Mod.		b1	d e	e2	
Strophe	1	2	3	3	

### B

Meas.	10-13;	13-14	14-18;	18-19;	19-21	21-23
Ton.	->v	v	->i	i	i	i
Inst. Mod.	c1	<b>b</b>	h	<b>b</b>	-	<b>bc</b>
Vocal Mod.	f g		h ib		b1	
Strophe	4	4	5	6	6	

BWV 208,2    F Major

### A

Meas.	1-7	7-15;	16-20;	21-27
Ton.	I	I (V/I)	V->iii	iii->IV
Inst. Mod.	<b>a b c</b>	a b -	-	-
Vocal Mod.		a1 d e	f	g h
Strophe		1	2	34

### B

Meas.	28-34	34-42;	43-46;	46-52	52-58
Ton.	I	I (V/I)	->IV->I	I	I
Inst. Mod.	<b>a b c</b>	a b -		a2 b1	<b>a b c</b>
Vocal Mod.		a1 d e	i	d1	-
Strophe		1	2	12	2

BWV 143,4 C Minor

**A**

Meas.	1-3; 3-5	5-7; 7-9	9-12; 12-16
Ton.	i(V/i) i	i(V/i) i	i->III ->v
Inst. Mod.	<b>ab</b> <b>c c1</b>	- <b>c c1</b>	- - - -
Vocal Mod.		d	e f g h
Strophe		12	34 4 4 4

**B**

Meas.	16-18; 18-20	20-24;	24-28	28-30; 30-32
Ton.	v(V/v) v	v->VI->i(V/i)	i	i(V/i) i
Inst. Mod.	<b>ab</b> <b>c c1</b>	- - -	- - - -	<b>ab</b> <b>c c1</b>
Vocal Mod.		i j k	l j1 m n	
Strophe		5 5 6	5 6 6 6	

BWV 143,5 Bb Major

**A**

Meas.	1-4	4-10; 10-19	19-20; 20-25; 25-27
Ton.	I	I(V/I) I->V	V V->vi vi
Inst. Mod.	<b>ab</b>	-- <b>b1d</b> bal b	<b>a</b> - <b>b1</b>
Vocal Mod.		cb1 c1-- ef	g
Strophe		1	

**B**

Meas.	27-33;	34-43	43-47; 47-50
Ton.	vi ->I (V/I)	I	I I
Inst. Mod.	b2 c2 b2 d -	- ab	<b>a2 b3 a3 b</b>
Vocal Mod.	c2 _ c1 - e1	g1_	
Strophe	1		

BWV 21,3 C Minor

**A**

Meas.	1-4:	4-8	8-13;	13-18
Ton.	i->III(vi/III)	III->i	i->III(vi/III)	III->i(V/i)
Inst. Mod.	<b>a b c</b>	<b>d a1 e e1</b>	a b c	d - a1 b1
Vocal Mod.			a f g h	c1 i j g1
Strophe			1 2 3	4 1 2

**B**

Meas.	18-22;	22-24	24-27:	27-31
Ton.	v (vii/i)	III->i	i->III(vi/III)	III->i
Inst. Mod.	a c d e e1	<b>a b c</b>	<b>d a1 e e1</b>	
Vocal Mod.	a i1 k l m -			
Strophe	1 1 3 4 1			

BWV 152,6 E minor

**A**

Meas.	1-6: 6-16	
Ton.	i->III III->iv->i	
Inst. Mod.	abc a1 b1 de c1	
Vocal Mod.		
Strophe		

Meas.	16-30;	30-48	
Ton.	i	(v/i) i	->III
Inst. Mod.	a	b	c
Vocal Mod.	ae f/f g h/i a/a i1	jk f1/f1 g1 h1/k j1	k1/k1/j1 l
Strophe	12 1/2 1/2 1/2 2	34 3/4 3/4	4 3/4 /3 4

**B**

Meas.	48-62;	62-77	
Ton.	III->iv	(V/iv) iv	->i
Inst. Mod.		a1 b1	d e
Vocal Mod.	mn o/o m1/m2 g p/m3/m	c2 q r/r s/r1 t/u/s1/v	c3/c3
Strophe	56 5/6 5/6 5/6	6 7 8 7/8 7/8	7/8 7/8

Meas.	77-83: 83-93	
Ton.	i->III III->iv->i	
Inst. Mod.	abc a1 b1 de c1	
Vocal Mod.		
Strophe		

BWV 18,4 F Major

**A**

Meas.	1-4: 4-9	9-10; 10-12; 12-16	16-22
Ton.	I->V V ->I	I I I->V	V -> iii
Inst. Mod.	<b>a b c d e</b>	d a- d	<b>a d e</b>
Vocal Mod.		f f1 g h	f2 g1 i
Strophe		1 1 23 45	1 23 45

**B**

Meas.	22-26; 26-28; 28-30	30-32; 32-34	34-37; 37-42
Ton.	iii->vi vi vi->V	V V->I	I->V V->I
Inst. Mod.	<b>c-</b> - <b>b</b>	- e1	<b>a b c d e</b>
Vocal Mod.	j j1	j2 k	
Strophe	667 667	667 67	

BWV 31,6 G Major

**A**

Meas.	1-3; 3-7	7-10; 10-13; 13-15	15-17; 17-20
Ton.	I(V/I) I	I(V/I) I ->V V	V(V/V) V
Inst. Mod.	<b>a b c d e</b>	a b - -	<b>a b c1</b>
Vocal Mod.		f g f1 h	
Strophe		12 3 12 33	

**B**

Meas.	20-24; 24-26	26-28; 28-31	31-33; 33-37
Ton.	V, ->vi vi	->I(IV/I) I	I(V/I) I
Inst. Mod.	-- - <b>c d1</b>	- d e	<b>a b c d e</b>
Vocal Mod.	ii j	k l -	
Strophe	45 66	45 666 -	

BWV 165,3 E Minor

**A**

Meas.	1-3	3-7	7-11	11-13
Ton.	i	i, ->III	III->i->v	v
Inst. Mod.	<b>a b</b>	- - a b	<b>a b2 ab</b>	<b>a b</b>
Vocal Mod.		a1 b1 - -	a2 c	
Strophe		1 2 3	1 23	

**B**

Meas.	13-17	17-23	23-25
Ton.	v->ii	ii->III->i	i
Inst. Mod.	ab	<b>a b - a ab</b>	<b>a b</b>
Vocal Mod.	a3 b3 --	a4 d a5 --	
Strophe	4 5 6	4 5 6	

BWV 165,5 G Major

A

Meas.	1-4: 4-9	9-11; 11-16	16-18; 18-23
Ton.	I->V ->I	I I, ->V	V->I I, ->V
Inst. Mod.	<b>a b cdc b1</b>	<b>a d ccb_</b>	<b>a d ccb_</b>
Vocal Mod.		e e f_g	e e f_g
Strophe		1 1 1112	3 3 3334

B

Meas.	23-24;	24-26; 26-30	30-31;	31-33; 33-37	37-40: 40-45
Ton.	V->ii(V/ii)	ii ->vi	vi->IV(V/IV)	IV ->I	I->V ->I
Inst. Mod.		<b>d a cc b1</b>		<b>d1 a cc b1</b>	<b>a b cdc b1</b>
Vocal Mod.	h	i j_k	l	11 m_n	
Strophe	5	5 66 56	7	7 88 78	

BWV 155,4 F Major

A

Meas.	1-3; 3-9	9-11; 11-18	18-20; 20-26
Ton.	I(V/I) I	I->V V->iii->v->V	V(V/V) V
Inst. Mod.	<b>a bcc1</b>	<b>a2 b_c c1</b>	<b>a bcc1</b>
Vocal Mod.		a1_ d_ e_ f	
Strophe		12 12 31 23	

B

Meas.	26-30; 30-35	35-41	41-42; 42-48	48-50; 50-56
Ton.	V->vi vi->IV	IV->I->I	I(V/I) I	I(V/I) I
Inst. Mod.	<b>c1 b a2</b>	<b>a3_</b>	<b>a b_c c1</b>	<b>a bcc1</b>
Vocal Mod.	g h h1- i	j k	j1e1_ f	
Strophe	45 6 6	4 56	4 54 56	

BWV 70a, 3 E Minor

**A**

Meas.	1-7	7-12	12-14; 14-18;	18-20	20-22
Ton.	i III->i i	i->v	v ->iv	iv	iv
Inst. Mod.	a a b cd	b1	a a - - b1	cd	c d
Vocal Mod.		a a1 ee f	a2a2 e1e1	g	
Strophe		1 2 3 4 2	1 2 3 4 12		

**B**

Meas.	22-26	26-32;	32-35	35-41
Ton.	iv->v	v->i	i	i III->i i
Inst. Mod.	a	a	a cd	a a b cd
Vocal Mod.	i j k	i1 l j1 m	g1	
Strophe	5 6 6	5 6 6 6	78	

BWV 186a, 3 D Minor

**A**

Meas.	1-3; 3-6	6-8; 8-11	11-14; 14-17	17-19; 19-22
Ton.	i(v/i) i	i ->III	III->VII ->v	v(v/v) v
Inst. Mod.	a b c d e	-	aba aa	a b c d e
Vocal Mod.		f g	h i	
Strophe		11 212	122 122	

**B**

Meas.	22-27	27-30;	30-37	37-39; 39-42
Ton.	III->iv	iv->i(v/i)	i i	i(v/i) i
Inst. Mod.	a1 c1 d1 e1	a -	c2 d2 -	a b c d e
Vocal Mod.	j k l m	j j	k1 l1 k2 e2	
Strophe	3 4 5 6 6	3 3	4 5 6 4 5 6	

BWV 147a,2 A Minor

A

Meas.	1-4; 4-14; 14-17	17-20; 20-24	24-27; 27-36; 36-40	40-51
Ton.	i ->III ->i	i i	i ->III III	III
Inst. Mod.	a b c d	d	c	a b1 c1 d1
Vocal Mod.		a1	a1 ee f	
Strophe		1	1 23 4	

B

Meas.	51-58;	58-65	65-68;	68-75;	75-78	78-85;	85-92
Ton.	III->iv(V/iv)	iv	iv(V/iv)	->i(V/i)	i	i(VI/i)	i
Inst. Mod.	a	c2	a		b2		c
Vocal Mod.	g h	i j		g1h1		k l	m d2
Strophe	5 6	7 8		5 6		7 8	7 8

Meas.	92-95; 95-105; 105-108
Ton.	i ->III ->i
Inst. Mod.	a b c d
Vocal Mod.	
Strophe	

BWV 202,5 E Minor

A

Meas.	1-7	7-11;	11-15	15-21
Ton.	i	i	i->III	III ->v
Inst. Mod.	a a1 b a2 c	a1 b	a1	b1_ a2c
Vocal Mod.		a3_	a3_ d	e f g_
Strophe		12	12 34	13 4 4

B

Meas.	21-26;	26-29	29-34;	34-40	40-46
Ton.	v	v->II	II->i(V/i)	i	i
Inst. Mod.	a a1 b a2	b1	b1 b b	a a1 b a2c	a a1 b a2 c
Vocal Mod.		h i	e1 j k	l m n o_	
Strophe		5 6	56 6 6	5 6 6 6	