

Music Revision - Notes (CANTATA)

- Bach may have conducted the first performance on first violin or organ
- This has a typical shape of Bach's Cantata's - Chorus - Recitative - Chorale - Aria - Recitative - Aria - chorale
- This is a SACRED Cantata - LATE BAROQUE PERIOD - use of figured bass (continuo)
- This sort of Cantata was performed in the main service on a Sunday and at religious festivals in the Lutheran Church

Instrumentation

- Bach used an all male four part choir - SA (boys) - TB (men)
- **1st Movement** Trumpet, 2 oboes, Violin 1 and 2, Viola, Continuo (probably organ, violone and bassoon/cello)
- **2nd Movement** Alto soloist, violin 1 and 2, viola, continue (probably just organ and violone)
- **3rd Movement** Same as the 1st movement but with instruments doubling the voices
- **4th Movement** Alto soloist, Oboe solo and continuo
- Would have been heard in concert A C.415 pitch as oppose to C.440 - approximately a semitone lower
- Use of trumpet but it could have been a slide trumpet or cornett - the cornett is a wooden wind instrument of the Renaissance period - it's got a mouthpiece similar to that of a brass instrument but with a softer tone than the trumpet

Use of Resources

- **1st Movement** The trumpets come in with the Chorale tune from movement 7 at bar 14 beat 3, the oboes then play the same choral in unison with each other, but in canon with the trumpet 2 bars later, an inversion of an exact perfect 4th lower. The strings have their own material - the first violin has the rising quaver movement first heard in bar 1 which is repeated in different pitches and forms throughout. The second violin, viola and continuo have supporting chords throughout often on the first and third beat. The singers entries are always imitative.
- **2nd Movement** The strings play a sequence of slow-moving sustained chords, accompanying the soloist.
- **3rd Movement** The chorale is harmonised in 4 parts for voices. The instruments double the voices, the trumpet, oboes and violin 1 doubling the soprano, violin 2 the alto, viola the tenor and continuo the bass.
- **4th Movement** The texture is three part, oboe soloist, continuo and alto solo

Texture

- **1st Movement** The texture has three layers - first violin, supported by other strings and continuo in chordal writing, playing on 1st and 3rd beats of the bar but every beat near cadence points. The sections for four voices are always contrapuntal with much use of imitation. The trumpet and oboes are in 2 part canon
- **2nd Movement** This is in five part texture - alto solo and four-part homophonic accompaniment
- **3rd Movement** This is in four part texture - voices doubled by instruments
- **4th Movement** This is in three part texture - alto solo, oboe and continuo (the organ also plays figure bass so it's never thin)

Text

- **1st Movement** Romans 7:24
- **2nd Movement** Unknown
- **3rd Movement** verse from a hymn
- **4th Movement** Unknown

Structure

- **1st Movement** - Chorus - 4 main sections (1-44, 44-88, 88-108, 103-end) - use of orchestral ritornellos, chorale melody in trumpet+oboes
- **2nd Movement** - Recitative - 2 main sections - Bb minor perfect cadence (bar 8) - Bb major perfect cadence (bar 15/16)
- **3rd Movement** - Chorale - use of a plagal cadence
- **4th Movement** - Aria - da capo - oboe ritornello, imperfect (bar 8), perfect (bar 16) - section A (17 -