

**Johann Sebastian Bach 1685-1750**  
**Cantata 78 "Jesu Der Du Meine Seele" (Lord by thy Cross and Passion)**

---

**Features of Baroque music include:**

- Small Ensembles of instruments. (Check first page of the score for the typical Baroque orchestra)
- Use of Harpsichord/Organ with cello/ bass in the continuo part, using figured bass.
- Polyphonic textures. Devices such as Canon and Imitation were frequent.
- Many compositions were religious.
- Early use of Diatonic harmonies which are still in use today, including the circle of 5ths.
- Figured Bass.
- Melodies were long and elaborate using ornamentation, like trills, and turns.
- Dynamics less extreme than later music; Tchaikovsky for example. Terraced dynamics were also common.
- Melodic phrases were long with fewer cadences unlike the classical era where they were set in short 2 and 4 bars length.
- Modulation to closely related keys
- Other devices included Pedal notes, Suspensions, Appoggiatura, Changing notes, notes of anticipation and sequences.
- Word Painting. This Cantata is a deeply emotional piece where the words and the mood of the words is constantly being illustrated by using certain intervals, chords, as well as melismatic passages.

Jesu Der Du meine Seele is a Cantata, literally a piece that is sung as opposed to played. It is a religious work in 7 contrasting movements or sections. The 1st and last movements are choruses. The 2nd, 4th and 6th are Arias, while the 3rd and 5th are Recitatives.

## Bach

### Cantata No 78 – Jesu Der du Meine Seele

#### Bach background:

- ↳ Germany, born 1685
- ↳ Church organist
- ↳ Mainly church and organ music
- ↳ Virtuoso organist
- ↳ Contrapuntal in style
- ↳ Word painting in his chorales
- ↳ Rich contrapuntal textures
- ↳ Melodies played on different instruments
- ↳ Modulated to related keys

#### Baroque Period and Style:

- ↳ 1600 – 1750 = Baroque period
- ↳ ornate and dramatic
- ↳ all phonics used
- ↳ continuo used
- ↳ imitation and canon common
- ↳ melody elaborate and ornate
- ↳ irregular phrase lengths
- ↳ melismatic
- ↳ small orchestra – continuo, strings, wind such as flute oboe and later bassoon, brass of trumpets and horns

- b limited instruments
- b timpani use occasionally
- b Full SATB choir, all male
- b Contrast

### Baroque Form:

- > Ritornello - based on a recurring idea
- > Aria - A vocal piece from an opera or cantata written for solo or duet singing. Elaborate, ornate, melismatic.
- > Recitative - The words are an important feature, usually syllabic
- > Cantata - music for solo voice with orchestral accompaniment
- > Chorale - Simple Lutheran hymn
- > Chaconne - Uses a ground bass that passes into upper parts

### Instruments:

- Violins
- Oboe
- Violas
- Horn
- Violone/double bass
- Flauto traverse – flute
- Continuo – Cello and Organ

### Bach's Cantata:

<u>Movement</u>	<u>Form</u>	<u>Voice</u>	<u>Key</u>	<u>Time</u>
1. Chorus	Chaconne/Ritornello	SATB	G min	3-4
2. Duet Aria	Da Capo Aria	S & A	B flat	C
3. Tenor Recitative	Recitative secco	T	--	C
4. Tenor Aria	Dal Segno ABB'	T	G min	6-8

5. Bass Recitative	Recitative Accompagnato	B	E flat- F min	C
6. Bass Aria	ABA'	B	C min	C
7. Chorale	AABC	SATB	G min	C

### Main Features:

#### Movement I:

- G minor
- Ritornello form – recurring orchestral theme/section, heard 7 times (different each time)
- Chaconne – ground bass theme heard in continuo and upper instruments and voices (oboe, descending chromatic)
- Chromatic/austinato theme in ground bass – descending chromatic line, ends perfect cadence
- Grief motif – syncopated rhythm, woodwind, strings
- Joy motif three note idea, bar 17, continuo, canon
- Chorale theme bar 21 in  $\frac{3}{4}$  time, soprano, repeated notes, altered to fit time sig, flute double  $\text{8}^{\text{ve+}}$ .
- SATB choir
- Violin, violas, violone (double bass), continuo, flute, oboe, horn
- Polyphonic (mainly)
- Bass voice doubles continuo, bar 61
- Voices enter imitatively from bar 90 on
- Full of perfect cadences
- Mirror canon on oboes
- Longest movement

- Tonic pedal bar 68-71
- Sequences used (lots)
- Trills used
- Mainly syllabic
- Opening – homophonic
- Horn doubles soprano line but not printed on score

## Movement 2:

- Aria Duetto
- Duet – soprano and alto
- Organ, cello, violine (double bass – octave lower than written)
- B flat major
- Ternary form ABA
- Mainly polyphonic, also homophonic
- Recurring instrumental ritornello
- Pizzicato and staccato adds to happier mood
- Feeling of a walking bass throughout – feeling of hurrying
- B section – minor with slower rhythms and more sustained notes
- Dialogue
- Sequences
- 4 bar instrumental in C minor Bar 61-64
- Bar 32 – harmony 6<sup>th</sup>, soprano and alto
- Da capo Aria – returns to beginning
- Syllabic and melismatic
- Vocals singing in canon and together
- Use of rests
- Word painting:

b Bar 85-86 – freulich – means joyful, fast and lively, clearly heard by the way it's sung

b Bar 64-67, pause, rests, words stand out, Act! Hore – O Here, both voices sing it together, repeated 3 times.

↳ Bar 9-10 – eilen means hurry, melismatic, lots of notes, busy, hurrying

### Movement 3:

- Tenor and continuo
- Secco – sparse accompaniment
- Atonal, adds to despair and feeling of isolation
- Melody full of wide leaps ( intervals)
- Sound obscure
- Accompaniment is block chords and long sustained notes
- Tenor Recitative – clamatory speech
- Augmented intervals
- Diminished chords in harmony
- Dramatic speech
- Short movement
- Mostly syllabic
- Melismatic – erzurnet (angry)
- No key signature and no form – ambiguous

### Movement 4:

- Tenor Aria
- G minor
- Only movement in 6/8 time
- Binary form ABB<sub>1</sub>
- Dal Segno at the end – repeat – return to sign
- Flute and continuo
- Melismatic
- Repetition
- Light hearted and melodic
- Recurring instrumental ritornello – sequences used
- Ascending scale nearly 2 octaves
- Has an upbeat
- Appoggiatura – type of ornamentation
- Counter melody 0 bar 21
- Bar 21-22 descending repeated notes continuo
- Word painting:

- ↳ Stehet – stand, dominant pedal, long sustained notes, held nearly 4 bars
- ↳ Striete – to fight, sung aggressively, melismatic, loud
- ↳ Behertz – brave, repeated, rests, wide leaps, rising – courageous

### Movement 5:

- Sparse accompaniment, same as movement 3 but more active
- Mainly syllabic, - one note per syllable
- Contrast in tempo, texture, mood, accompaniment, tonal centre
- Recitativo accompagnato – active accompaniment
- Last section more ornamented and melismatic
- Perfect cadence at end – in F minor
- Bass with strings and continuo
- Bass recitative
- E flat – G minor – F minor

### Movement 6:

- Bass aria
- C minor
- Bass voice
- Strings, continuo, oboe
- A more concerto style
- Recurring instrumental ritornello theme
- Elaborate free flowing oboe solo – semi quavers, sequences and scales
- ABA'
- Perfect cadence at ritornello theme
- Trill repeated
- Upbeat
- Dal Segno
- Narrow range

### Movement 7:

- Chorale (verse 12 of original hymn)

- G minor
- SATB Choir:
  - Soprano - doubled by flute, oboe, horn and violin
  - Alto - doubled by oboe and violin
  - Tenor - doubled by viola
  - Bass - doubled by continuo (cello and organ)
- 4 four bar phrases AABC
- Homophonic
- Repeated notes
- Cadence every 2 bars (imperfect and perfect)
- Tierce de Picardy – ends on a major chord
- Contains all features of the piece
- Bass- very busy
- Balanced



