

1: Arias in Bach's Vocal Works - Part 1

Arias From Church Cantatas (Soprano And Alto) (3 Duets), Volume 1 sheet music - Voice sheet music by Johann Sebastian Bach: Kalmus Classic Edition. Shop the World's Largest Sheet Music Selection today at Sheet Music Plus.

I have a recording with Theo Adam singing this that is absolutely enthralling! The aria is "Day and night are thine And, assuming your list is exhaustive, my two favourites seem to be the only occasions where Jesus opens a Cantata by speaking in the first person it was probably considered a blasphemy by many: Darryl Clemmons wrote March 21, The orchestration here is marvellous, but as for the vocal writing, I prefer the two arias I mentioned. The speakis the evangelist, and not Jesus directly "See now, I will send out many fishers saith the Lord, whose work is to catch them". As a vegetarian and animal lover, I cannot identify with the "fishing" and "hunting" images in the opening aria - the introduction of the hunting horn to "And then I will many hunters send also, whose work is to catch them on all the mountains and on all the highlands and in all the hollows" is positively grotesque - it reminds me of the aristocracy in the UK on horses watching their dogs tear a fox to bits, and makes me really glad I escaped the pack. But, it also tells me something about the taste of the Leipzig wolves Bach wrote his music for! I find nothing offensive about hunting and fishing. Jesus sings "Peace be unto you! When I in the grave all my trouble once lay, Himself shall my Saviour my tears wipe away". I would now, today, yet, with gladness make hence my departure". This whole cantata apart from the closing choral is awful! Also, I believe the final choral was the first movement repeated. Adding a choral would be consistent with a Leipzig performance. I have heard it done both ways. This one reminds me of the wake up call at a military camp "Wake up, ye nerves and all ye members I have been disappointed by the Teldec, Suzuki and Koopman recordings. My old Virgin Classic recording with Rotzsch conducting is the best I have heard by far. And, assuming your list is exhaustive, my two favourites seem to be the only occasions where Jesus opens a cantata by speaking in the first person it was probably considered a blasphemy by many: However, it is unusual for Bach to open a cantata with Jesus speaking in the first person. Charles Francis wrote March 21, Maybe you would prefer the version in the short Mass in A major. My old Virgin Classic recording with Rotzch conducting is the best I have heard by far. However, it is no longer a bass aria with chorus. He did some rearranging of the component parts with a slightly different slant on the whole thing. Certainly, it is worth a peak. It seems to me you are a little judgemental. Let and let live. Sad, yes, melancholic, yes, intens, yes, but never depressing because Bach always offers you a way out, a solution, a way to salvation, if you wish. So even in the saddest moment Christs death Bach is able to give you a feeling of consolation Maybe "Weinen, Klagen, Sorgen, Zagen? Hell Spree wrote October 27, Edward Rands wrote October 27, Depressing perhaps is not the word, but it is most incredibly sad. Dave Taylor wrote October 28, And what about the unfinished edifice of the Art of Fugue? A bright candle extinguished in the night, the triumph of darkness over light Charles Francis wrote October 29, If you are referring to the unfinished final fugue, surely the ending that is not there cannot be considered a "Bach piece"? Hopeless depression in a sacred piece would be decidedly and demonstratively heterodox At least, that is how I understand Contrapunctus IV. Not quite the same as "depressed", though. One hears in Contrapunctus IV, the work of old Bach as he slowly goes blind and is approaching death. A remarkable insight by Scherchen, given current chronology. Schreef Arcredring wrote October 29, I was in a funky mood the other day and I wanted something to listen to. Kip Williams wrote November 16, But to me they seem to be meant to comfort in some way like a lullaby? They seem to me as close to the essence of Bach as his fugues. But what do you think about these arias? Just finished a biggish project. Have midi files and associated pdf files for approx arias from various cantatas. Intention is to make them available on my website, a different one every weeks. They are yours for the taking. Great for ear-training and musicianship stuff, which is what I use them for mainly, but they are obviously killer music, period, the best there is. I would like to know what you think of this project of mine, whether you think Bach is the greatest European composer by a significant margin, and also whether anyone has suggestions for other newsgroups or sites who might be interested in this sort of thing. More Bach stuff Art Levine wrote February 6, This one is the third movement of Cantata BWV 2 sensing a pattern here? The title

of the cantata is "Ach Gott, vom Himmel sieh darein". Notice the sudden twist to F minor from F major, which Bach uses to underscore the word "verkehren" -- to reverse, invert, per, etc. Typical word-painting from the master. Also, the sudden quotation of the chorale melody in the vocal line. Not to mention the cool violin obbligato. Hope you enjoy this piece. If you try to sing it, you will find the experience quite rewarding and challenging. Arias for oboe and bass voice Todd wrote February 20, I am looking for arias from the canatas for bass voice and oboe. Does anybody know of any off hand? I do know that it was acceptable for a bass to sing alto arias, as well, so any alto and oboe arias that you may know of would be much appreciated, as well. Thank you very much. Thomas Braatz wrote February 20, Look at Appendix 2 Text Incipits pp. If you locate a mvt. The first one I find is listed as "A, ob da , bc" from I think you will find a long list of compositions that fit your description. If you need a quick, cheap source of all J. I have no special interest in promoting these two items. They are simply ways to achieve your goal as quickly as possible. She is also famous for singing Monteverdi, Barbara Strozzi and other Venetian greats. Kirk McElhearn wrote February 27, Robert Sherman wrote February 28, Her singing there is magnificent but generic. Francine Renee Hall wrote February 28, Newport Classics is not a very good label in this regard. Then everything sounds bad. I gasped and was ecstatic by the richness of her voice and felt she really poured out her emotions, her heart. I found the same thing happend also to Emma Kirkby and Glenda Simpson. When they sang on the Hyperion label, for example, they were wonderful. I guess production and all really count. She also did some Purcell "mad" songs on the same label, and she pulled that off nicely. Probably the best of my 30 Messiahs. I only have four. Philip Peters wrote March 1, Of course wisdom is not in numbers but it sure is nice to have a choice ; Robert Sherman wrote March 1, Which would be your six desert-island choices among the modern instrument versions? Westenberg, far and away the best. Chorus, orch, tenor, soprano, some bass. Bass, mezzo, some chorus 4.

2: Bach cantata - Wikipedia

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Parodies[edit] Bach sometimes reused an earlier composition, typically revising and improving it in a process called parody. For example, a movement from a partita for violin, in ceaseless motion, was arranged as an orchestral sinfonia with the organ as solo instrument for the wedding cantata a and again in Cantata 29 , this time the organ accompanied by a full orchestra dominated by trumpets. Not only a single movement but a complete cantata was reworked from the Shepherd cantata Entfliehet, verschwindet, entweicht, ihr Sorgen, BWV a , to become the Easter Oratorio. Bach used parody to be able to deliver cantatas for Christmas, Easter and Pentecost which were each celebrated for a period of three days. They were also meant to be performed during church services. Distinct from the cantatas, a narrator, the Evangelist , tells a story in the exact Bible wording, while soloists and the choir have "roles" such as Mary or "the shepherds", in addition to reflective chorales or arias commenting on the story. The six parts of the Christmas Oratorio were intended to be performed on six feast days of the Christmas season, each part composed as a cantata with an opening chorus except in Part 2 and a closing chorale. Performances by Bach[edit] Bach composed the cantatas and performed them, conducting from the keyboard. The choir was the Thomanerchor , which also served the other main churches of Leipzig for which Bach was responsible. Cantatas, under his personal direction, were performed in the Nikolaikirche and in the Thomaskirche, alternating on ordinary Sundays. On high feast days, the same cantata was performed in the morning in one of these churches, in a vespers service in the other. The number of performances and recordings increased in the decades after the Second World War. In the early s Fritz Lehmann recorded several cantatas with the Berliner Motettenchor and the Berlin Philharmonic. Between and , the London Bach Society , conducted by Paul Steinitz performed all the extant church and secular cantatas, separate works, in various venues, mostly in the Church of St Bartholomew-the-Great , London. The Thomanerchor has sung a weekly cantata during the evening service Motette on Saturday. Masaaki Suzuki commenced in a project to record the complete sacred cantatas with his Bach Collegium Japan for the Swedish label BIS; he completed the process in *Journal of the Grace Evangelical Society*, Volume 9: Archived from the original on Retrieved 16 December Retrieved 15 October Retrieved 8 January

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3: Sheet music: Soprano Arias from Church Cantatas, Volume I (Sacred) (Soprano voice)

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The system used above is standard in the orchestra music field. The first set of numbers before the dash represent the Woodwinds. The set of numbers after the dash represent the Brass. Percussion is abbreviated following the brass. Strings are represented with a series of five digits representing the quantity of each part first violin, second violin, viola, cello, bass. Other Required and Solo parts follow the strings: Instruments shown in parenthesis are optional and may be omitted. Example 1 - Beethoven: In this case, the winds are all doubled 2 flutes, 2 oboes, 2 clarinets and 2 bassoons, and there are two each horns and trumpets. There is no low brass. Strings are a standard configuration 4 first violin, 4 second violin, 3 viola, 2 cello, 2 bass. Sometimes strings are simply listed as "str," which means strings. Example 2 - Jones: Note the inclusion of the saxes after bassoon for this band work. Note also that the separate euphonium part is attached to trombone with a plus sign. For orchestral music, saxes are at the end see Saxophones below. Multiples, if any, are not shown in this system. The numbers represent only distinct parts, not the number of copies of a part. Example 3 - MacKenzie: This system lists Horn before Trumpet. This is standard orchestral nomenclature. Also, it should be noted that Euphonium can be doubled by either Trombone or Tuba. Typically, orchestra scores have the tuba linked to euphonium, but it does happen where Trombone is the principal instead. Saxophones, when included in orchestral music they rarely are will be shown in the "other instrument" location after strings and before the soloist, if any. Letters that are duplicated as in A in this example indicate multiple parts. And finally, here is one more way to visualize the above code sequence:

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9: Christmas Oratorio - Wikipedia

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