I. Dialogue form has ancient roots in early church liturgy

A. Tradition of the Passion and Easter readings
   1. Became a popular part of worship in the 17th century
      i. Adopted by Martin Luther and the Lutheran rite
         a. Many dialogue settings were composed for major feast days
            1. More drama was allowed in the services at that time of the church year
      ii. Replaced by sacred cantata at the end of the century
      iii. Presents the desire for Jesus and the Soul to have a mystical union
         a. Unio mystica
            1. Personification of two points of view
      iv. Dialogue is direct address
         a. Question and answer
      v. Dialogue pairings
         a. Soul and Jesus
         b. Soul and self
         c. Faithful speakers and faithful listeners
         d. Jesus and listeners
      vi. Four themes of dialogue duets
         a. Longing for union with Jesus as a metaphor for faith
         b. Joy at being united with Jesus
         c. Celebration and rejoicing in the resurrection of Jesus
         d. Struggle between the fear of death and the belief in salvation and eternal life

II. Bach’s dialogue settings

A. Bach composed 10 cantatas that are conversations between allegorical figures
B. Seven of Bach’s works are considered dialogue cantatas between Jesus and the Soul
   1. BWV 21: Ich hatte viel Bekümmernis
   2. BWV 152: Tritt auf die Glaubensbahn
   3. BWV 57: Selig ist der Mann
   4. BWV 32: Liebster Jesu, mein Verlangen
   5. BWV 49: Ich geh’ und suche mit Verlangen
   6. BWV 145: Auf, mein Herz! Des Herren Tag
   7. BWV 140: Wachet auf, ruft uns die Stimme
C. Representation of Jesus and the Soul
   1. Jesus is typically sung by a bass
   2. Soul is typically sung by a soprano
      i. Metaphor for the distance between Jesus and the Soul
         a. Heaven and earth
   3. Resurrected Jesus is sung by a tenor
D. Many of the dialogue settings are for paired soloists with little or no chorus
   1. Question of necessity
      i. Dialogue cantatas for major feast days
         a. Lack of performers due to other commitments
E. All of the texts for the dialogue cantatas were a hybrid of biblical texts, chorale verses, and poetry

III. Overview of Cantatas

A. BWV 21: Ich hatte viel Bekümmernis “I had much grief in my heart”
   1. Earliest known dialogue setting by Bach
   2. Earliest version
i. Only fragments survive

ii. Dialogue cantata for soprano and bass
   a. Interspersed choral psalm quotations
   b. Nine movements

3. Performed expanded work for his audition to be organist at the Liebfrauenkirche in Halle in December 1713

4. Revival of work in Leipzig in 1723

5. Librettist was Salomo Franck
   i. Luke 15:1-10
   ii. I Peter 5:6-11
      a. Text for 3rd Sunday after Trinity
         1. Soul is depressed and needs comfort and support
      b. Bach described the work as “per ogni tempo”
         1. For any occasion

6. Instrumentation
   i. Oboe, strings and continuo
      a. Coronetts and trombones were added to the final version

7. Form
   i. 11 movements
      a. Chiastic structure with distinctive key relationships
         1. Pairing of keys to have movements relate to each other

8. Dialogue occurs in Movements VIII and IX
   i. Also dialogue between instruments
      a. Oboe and violin I
   ii. Movement VIII
      a. Duet aria
         1. Text and dialogue setting not specifically Lutheran
            i. Same form in Catholic saint stories
         2. No ritornellos and no obbligato
         3. Question and answers in canonic imitation at the 4th
   iii. Movement IX
      a. Text is a combination of scripture choral strophes
         1. Representation of dialogue between God (scripture) and Man (choral)
9. Example

B. BWV 152: *Tritt auf de glaubensbahn* “Walk in the path of life”

1. Librettist was SalomoFranck
   i. From *The offering of Christian devotion* (1715)
      a. Galatians 4:1-7
      c. Luke 6:39
      1. Composed for the Sunday after Christmas, 1714
      2. Text follows Simeon’s song of praise and the Nunc dimittis
   d. Franck’s style of new poetry
      1. Madrigal style
   e. Text focuses on the stone and its representation in the Bible
      1. Cornerstone
      2. Stumbling block
      3. Foundation

2. Although Bach did not specifically label this work as a dialogue cantata, there is discussion between the soloists in alternating movements
   i. Duet between Soul and Jesus
ii. Example

3. Instrumentation
   i. Flauto dolce (recorder), oboe, viola d’amore, viola da gamba, and organ
      a. Replacement of strings with mellow-sounding gamba and amore
      b. No chorus

4. Form
   i. Six-movement chiastic structure
      a. G minor – B flat major – G minor
         1. Major and minor alternation to express the absence of Christ and the presence of Christ
      b. Sinfonia
         1. French overture, then walking bass line
            i. “Walk the path”
      c. Movement II
         1. Jesus is the path and cornerstone
            i. Bass
            ii. Courante-style rhythm
      2. No da capos in cantata
         i. Through-composed
            a. Path that can never go back
   d. Movement IV
      1. Voice of the Soul
      2. Recorder, viola d’amore, and soprano in trio sonata texture
         i. Representation of the Trinity
      3. Allemande rhythms
   e. Movement VI
      1. Question and answer between Soul and Jesus
         i. Each question-and-answer section is treated separately
         ii. Opening and closing ritornelli are identical
            a. Feeling of path leading home
      2. Loure style
         i. Compound duple meter with upbeat
         ii. Unequal-length phrases
            a. Uneven and bumpy path, but steady and solid

C. BWV 57: Selig is der Mann “Blessed is the Man”
1. Librettist was Georg Christian Lehms
   i. Luke 2:15-20
   ii. Titus 3:4-7
      a. Written for the Second Feast of Christmas
         1. 1725, Feast of St. Stephen, Leipzig
            i. Focus of cantata is martyrdom
               1. Distress caused by temptation of sin
               2. Christ is the victor

2. Soul and Jesus designated by Bach
   i. Jesus: bass
   ii. Anima (Soul): soprano

3. Eight movements
   i. Begins with dictum aria
      a. Scripture passage movement
   ii. Recitatives used in traditional operatic function
      a. Used to advance the plot and build character
   iii. Ends with SATB chorale

4. Instrumentation
   i. Oboes I and II, oboe d’caccia, strings, continuo

5. Form
   i. Movement I
      a. Bass aria
         1. Not identified as Jesus specifically, but speaks authoritatively of the promise of God
         2. Sarabande characteristics
            i. Accent on second beat
            ii. 3/4 time
            iii. Slow and solemn
               a. Lacks rigid eight-bar phrasing that is typical of sarabande form
   
   ii. Movement II
      a. Soprano recitative
         1. Soul reflects on the promise stated by Jesus in Movement I
   
   iii. Movement III
      a. Soprano aria
         1. An expansion of the Soul’s reflection
            i. “Affeckt solomn”
         2. C minor
         3. Sarabande
            i. Four-plus-four phrase structure
            4. Similarity to “Agnus Dei” in the B-minor Mass
   
   iv. Movement IV
      a. Soprano and bass dialogue recitative
         1. Change from G minor to Bb major when Soul responds to the words of Jesus
   
   v. Movement VI
      a. Soprano and bass dialogue recitative
         1. Secco
         2. Eb major to D minor
         3. Text painting
            i. Ascending to tomb
               1. Trumpet call
vi. Examples

D. BWV 32: *Liebster Jesu, mein Verlangen* “Dearest Jesus, my desire”

1. Bach titled it “Concert in Diologo”
   i. Did not write Jesus or Soul specifically in score
      a. Many believed that it was a dialogue between Mary and Joseph

2. Composed for 1\textsuperscript{st} Sunday after Epiphany
   i. Leipzig, 1726
      a. Part of Jahrgang III
      b. Has been viewed as an adaptation of a lost cantata from when Bach was in Cöthen

3. Librettist was Georg Christian Lehms
   i. Luke 2:41-52
   ii. Psalm 84
   iii. Song of Solomon 3:1-2
      a. Libretto is an allegory for Soul longing and searching for Jesus
         1. Soul is seeking Jesus
            i. Movement II
         2. Jesus tells the Soul to always look in God’s house
         3. Soul receives comfort
            i. Movements IV and V
         4. Rejoice in union
         5. Congregational response
            i. Movement VI
4. Six movements
5. Instrumentation
   i. Oboe, violins I and II, viola, and continuo
6. Benchmark movements
   i. Movement I
      a. Feeling of slow movement of concerto with soprano as solo voice
         1. Sets tone for overall feeling of work
   ii. Movement IV
      a. Soprano and bass dialogue recitative
         1. Extensive dialogue
         2. Recitative and arioso style
   iii. Movement V
      a. Soprano and bass duet
         1. Text from Revelation 21:3-4
         2. Gavotte
            i. Duple meter
            ii. Moderate tempo
            iii. Mid-measure entrances of upper voices
            iv. Question-and-answer format
         3. Strict da capo form
            i. Imitative vocal line to begin, then moves to homophony using
               parallel 3rd's or 6th's
         4. Presence of ritornello
            i. Added element of happy setting
   iv. Movement VI
      a. Chorale
         b. Text is the 12th verse of the hymn *Weg, mein Herz, mit den Gedanken* by Paul Gerhardt
            b. Sung to the melody *Freu dich sehr, o meine Selle*
   v. Examples
E. BWV 49: *Ich geh und such mit verlangen* “I go to seek you with desire”
1. 20th Sunday after Trinity  
   i. Leipzig, 1726  
   ii. Jahrgang III  
2. “Dialogus” written on title page  
   i. No labels for specific characters or voices  
   ii. Soprano and bass with no chorus or four-voice chorales  
   iii. Derivative of sacred dialogue compositions of the 17th century  
3. Librettist is unknown  
   i. Ephesians 5:15-21  
   ii. Matthew 22:1-14  
      a. Wedding parable and wedding scenes from throughout the Bible  
      b. Theme is Jesus seeking his Bride  
         1. One Soul (the bride) represents the many souls of the church and the  
            church as one body  
         2. Christ as bridegroom and Soul as the bridge between Christ and people  
4. Six movements  
   i. Sinfonia opening  
      a. Taken from the finale of a three-movement concerto from Cöthen  
         1. E major Clavier concerto (BWV 1053)  
         2. Used to help set the mood of a festive wedding  
5. Benchmark movements  
   i. Movement III  
      a. Bass and soprano dialogue recitative and arioso  
         1. Bride and Bridegroom  
            i. Text from Song of Songs 1:2  
               a. Most erotic and passionate of the dialogues in the Bible  
               b. Humanistic element  
   ii. Movement V  
      a. Soprano and Bass dialogue recitative  
         1. Begins with serious mood as Jesus speaks and develops to end joyously  
            with the entrance of the Soul  
            i. F# minor to A major  
            a. Humanistic element  
   iii. Movement VI  
      a. Bass aria and soprano chorale  
         1. Chorale aria/fantasia based on chorale text and melody  
            i. Chorale is 7th verse of Philipp Nicolai’s “Wie Schön leuchet de  
               Morgenstern”  
               a. Revelations 3:20  
               ii. Gavotte-like rhythm to set bass aria around the soprano cantus-firmus  
                  a. Bass aria outlines the harmonic and melodic structure of  
                     the chorale  
                  1. German bar form of chorale dominates  
      iii. Example

1. Origin cannot be known with certainty
   i. Only a 19th-century copy exists
2. Composed for the 3rd day of Easter (Easter Tuesday)
   i. April 1729
   ii. Jahrgang IV
3. Dialogue status based on the 1st movement
   i. Soprano and tenor duet
      a. Conversation between the Soul and the resurrected Jesus
      b. The text in all other movements is presented from the perspective of believers
4. Librettist was Christian Friedrich Henrici and Picander
   i. Picander
      a. From cycle of 1728
      b. Movements I-V
   ii. Acts 13:26-33
   iii. Luke 24:36-47
      a. Text originally written for Easter Tuesday, but was expanded for Easter Sunday
         1. Perhaps re-working by Bach
5. Chiastic structure
   i. Question of whether there is an opening concerto movement
      a. Plain chorale setting based on the hymn “Auf, mein Herz, de Herren Tag” by Caspar Neumann
      b. Movement II also showcases the SATB chorus
         1. Two changes due to change of occasion and re-working of text
6. Instrumentation
   i. Trumpet, flute, oboe d’amore, violin, viola, and continuo
7. Tenor as resurrected Jesus
   i. Choice to make a completely different character to help facilitate telling the Biblical story
8. Movement V
   i. Bass aria
      a. Character of movement very like Bach’s secular compositions
         1. Perhaps a parody
9. Example
Du
Ich lebe, mein Herze, zu deinem Er-götzen, mein
lebest, mein Jesu, zu meinem Er-götzen, dein
Leben erhebt dein Leben empor,
mein Leben erhebt mein Leben empor,
G. BWV 140: Wachet auf, ruft uns die stimme “Wake up, the voices call to us”

1. Composed for the 27th Sunday after Trinity
   i. November 1731, Leipzig
   ii. May have been revived in 1742
      a. 27th Sunday only occurs when Easter takes place between March 22 and 26
         1. Rare occurrence

2. Chorale cantata
3. Anonymous librettist
   i. Use of the three-verse hymn by Philipp Nicolai
      a. Mystic poem
         1. Based on Matthew 25:1-13
         2. Revelations 19:6-9
         3. I Corinthians 2:9
         4. Ezekiel 3:6-7
         5. Isaiah 52:8

4. Dialogue movements in II and VI
   i. Two duets were probably written during the Weimar period
5. Introduction of tenor voice as narrator
   i. Used in Passion settings
      a. Evangelist
6. Paraphrases Song of Songs
7. Instrumentation
   i. Violino piccolo, violins, viola, continuo, organ, cornett, oboe I and II, oboe in F, and bassoon
8. Chiastic
9. Seven movements
10. Benchmark movements
   i. Movement III
      a. Soprano and bass aria
      b. Siciliano-like rhythms
         1. Bassoon continuo and obbligato from violino piccolo
      c. Free da capo duet
      d. Sense of separation
         1. No parallel 3rd s or 6th s
         2. Each voice arrives at cadential points independently
   ii. Movement VI
      a. Soprano and bass aria
         1. Bouree rhythm
            i. Feeling of joyfulness
            ii. Togetherness
               a. Parallel 3rd s and 6th s
               1. Represents union between Soul and Jesus
               b. Imitation and counterpoint to enhance unified feeling
      2. Division of text
         i. Bach was more concerned with keeping the Biblical quotation correct
            a. Division between soprano and bass unrealistic
11. Examples
Works Consulted


