

Parodies in Johann-Sebastian Bach vocal works

Author: Jean-Pierre Grivois

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Introduction

This document is a tool to work on what is called « parodies » in Johann-Sebastian Bach vocal works (the terms arrangement, revision, actualization would seem to us better adapted). We have been as exhaustive as possible knowing that Bach's "parodies" could have suffered the same fate as many cantatas and could have been lost.

The aim of this document is to be used as a basis of work for musicologists, theologians, linguists, historians ...

Definition

In this document the definition of parody is: the modification of a musical work in order to insert it into a vocal work (cantata, passion, oratorio, mass ...). Our definition implies 3 types of parodies:

- 1- that which consists of modifying the musical writing or the instrumentation or the text of an existing work;
- 2- that of putting words on an instrumental work originally without words;
- 3- that which consists in inserting an instrumental work with a new instrumentation into a vocal work.

Method

We will analyze the parodies by Movement (aria, duet, chorus etc.), except when the music of the original or the parody has been lost: in this case we will just quote it or make a brief comment

We choose to present the parodies in their chronological order and not in the chronological order of the original vocal works. We think it can help to better understand Bach's evolution on parodies.

We will try to remain factual without making subjective or theological assessments on the quoted works.

For each parody we present most often the «context», the «music», the «texts», the «topics» treated. A heading: «Questions» will indicate in certain cases possible questions concerning Bach choices.

We will present the parodies by BWV number and by movement in the work (aria, duet, chorus etc...).

We propose tables to compare between the texts of the originals and those of the parodies.

Some data

- We found approximately 140 arias or choruses from cantatas, oratorios, passions (except Saint Marc) or masses which are parodies.

This accounts for 10% to 15% of Bach's vocal music of Bach.

- it seems that the parodies start in 1723, therefore in Leipzig.
- the time which passes between a parody and the original is variable : it can go from a few days to nearly 30 years, The average turns around 6 years.
- Most often Bach borrows several movements from different works to inner them in a new work.
- Even if the metrics and the number of words and syllables of a text are the same ones from one piece to another, Bach changes often the melodic line.
- It has been supposed that Bach was taken by time and again re-used recent works : it is very far from being systematically the case. One is even surprised to note that sometimes he takes again movements from works written long time ago.
- Many parodies are profane works which are parodied into religious works. There are also profane into profane, religious into religious and religious to profane

Study of the parodies by BWV numbers

1 - **BWV 194**

Tuesday November 2nd 1723 at Störmthal

Context: Probably a parody of cantata 194a composed in Cöthen whose music is lost, re-used Sunday June 4th 1724 and Thursday June 16 1726 and Sunday May 20th 1731 (modified).

2 - **BWV 66**

Monday April 10, 1724

Context: It is the parody of the 66a cantata given in Cöthen on December 10, 1718 for the birthday of Prince Leopold. The original text is from Menantes. In 1724, according to what we know, Bach's production is 64 cantatas. This cantata for the 2nd day of Easter was played on Monday April 10, before being repeated in 1731 and in 1735. The author is unknown.

Music: The original music of 1718 is lost.

Text: we have the text of 1718 but the musical score is lost. In the parody of 1724 taken up in 1731 two characters Hope and Fear in parody replace Fame and Fortune of the original. It seems difficult to guess what tunes have been parodied because the number of verses does not match. On the other hand, the entry chorus (Mvt.1) of the cantata BWV66 (Easter) seems to be the parody of the final chorus No. 8 of the cantata BWV 66a (birthday of the Prince of Cöthen).

Topics: in BWV66a "*Glory to the Duke*" and in BWV66 for Easter, "*May the Savior reign in you*". Note that 18 years separate the original from the parody. (see Appendix)

The music of the original having disappeared, it is not possible to make a more complete analysis of this parody.

(See comparison of texts in appendix)

3 - **BWV134**

Tuesday april 11 1724, third day of Easter

Mvt.2, 4 and 6 are parodies of Mvt.2,4 and 8 of BWV134a dated Sunday January 1st 1719

BWV134a was given for New Year's Congratulations for the Princely House of Anhalt-Cöthen on January 1st 1719 five years before

Context: we are four days after St John passion. Bach produces 6 cantatas or passion in the same week

Mvt.2 - Aria Ténor

Music: melody, tone and instrumentation are the same as BWV134a Mvt.2. The repetitions on the word « auf » are remarkable.

Text: the original is from Menantes and for the parody the author is unknown. The metrics are the same, only the words change

Topics: in the original: « *stand up, let us sing a joyful song* ». In the parody: « *stand up, we must prepare the offer* ».

Mvt.4 - Duo alto-ténor

Music: melody, tone and instrumentation are the same as BWV134a Mvt.4.

Text: the original is from Menantes and for the parody the author is unknown. The metrics are the same, only the words change.

Topics: in the original « *fight to praise God* ». In the parody « *The savior appears* ».

Mvt.6 - Chorus

Music: melody, tone and instrumentation are the same as BWV134a Mvt.8.

Text: the original is from Menantes and for the parody the author is unknown. The metric is the same, only the words change

Topics: in the original « *this place is blessed* » and in the parody *praise God with joy*

Question: during this period Bach produces a cantata nearly every day. Is that why he did not change the music ?

(See comparison of texts in appendix)

4 - BWV173

Monday May 29 1724

Mvt.1,2,3,4,5 and 6 are parodies of Mvt.1,2,3,4,5 and 8 in BWV173a dated December 10 between 1713 and 1722

Context: The original, cantata 173a, was given from 2 to 10 years before the parody, for Prince of Cöthen's birthday.

It was produced one month and a half after parody BWV 134. In May 1724, 7 cantatas were produced as far as we know. It's Pentecost period. Mvt.6 and 7 are removed from 173a in the parody BWV173.

Mvt.1 - Recitativo Tenor

Music: change of voice: Soprano in the original BWV173a. The tone, the instrumentation and the continuo are the same, both have 7 bars but the melodic lines are different though the vocalizing on bar 6 is the same.

Text: it is entirely different. The metrics and number of syllables are the same. The poets are unknown

Topics: BWV173 (parody) *the pain that God has endorsed*, 173a (original) *Cöthen bows to Leopold*

Mvt.2 - Aria Tenor

Music: change of voice: Soprano in the original BWV173a. The instrumentation, the tone, the number of bars (45), the melodic lines are the same.

Text: it is different. The metrics are the same. But in the parody the third verse lacks. So at bar 23 the text «sieht und schmecket Gottes Güte » is repeated a second time replacing « sich von neuem eingefunden » of the original !

Topics: in the parody « *let's sing God's benefits* », in the original « *let's sing Leopold's glory* »

Mvt.3 - Aria Alto

Music: change of voice: Bass in the original 173a. The instrumentation, the tone, the number of bars (29), the melodic lines are the same.

Text: the authors of the original and of the parody are unknown. Both texts have 5 verses but 2 are the same and 3 are different. The last word « ruhn » is the same. The metrics are the same.

Topics : BWV173 (parody) *God wants to do great things to you* 173a (original) *Leopold's excellency gives us much*.

Question: the texts are very near. If they are not same, the author of the parody has written a text very near from the original.

Mvt.4 - Duo Bass Soprano

Music: The instrumentation, the tone, the number of bars (14'), the melodic lines are the same. In both, after a 12 bars instrumental introduction, the bass begins to sing alone for 24 bars, then the soprano alone 24 bars, then together 24 bars. The instrumental conclusion is 12 bars.

Text: the metrics are the same. Some verses have the same words (5 and 6), in verse 13 only one word is different.

Topics: in the parody *God has loved the world, we thank him with offerings*. In the original: *his purple brings us joy, we are overwhelmed by him*

Question: It is interesting to notice the symmetry between the vocal and instrumental parts.

Mvt.5 - Recitativo Soprano Tenor

Music: there is a change of voices. In the original we had a bass instead of a tenor in the parody. This recitativo can be considered as well as a short aria. The melodic lines and the tone are the same. The number of bars is also the same (16).

Text: the metrics are the same. On the whole text, only the first 7 syllables are different.

Topics: For the parody: Infinite we call father, for the original, illustrious from Anhalt we call father.

Question: what Bach and the second author had in mind when they changed change only seven words ?

Mvt.6 - Chorus

Parody of BWV173a Chorus Mvt.8

Music: the tone and number of bars (96) is the same. The instrumentation is the same. The two voices (Soprano, bass) are completed with 2 voices (alti, tenor). This duet becomes a choir with several singers in each part. The melodic lines of the 2 original voices soprano and bass are the exactly the same.

Text: the metrics are the same. All words change. In the parody verses 2 and 3 are the same

Topics: parody: *Highest, you son tells us to pray* Original: *Duke, our people must be thankful because we are under your power.*

Question: it can be interesting for specialists to study how Bach introduces 2 new voices in this choir.
(See comparison of texts in appendix)

5 - **BWV249** (also called Easter Oratorio)

Sunday, April 1st, 1725

It is a parody of BWV249a

Context: This cantata occupies a place apart in the parodies. There are only 37 days (23 February to April 1st 1725) between the parody and the original work BWV249a (February 23 1725), cantata called "the shepherds" for the birthday of the Count of Saxe-Weissenfels.

Music: The score of the original of February 23, 1725 BWV249a is lost. It seems that the two early Sinfonias are repeats of works composed in Cöthen. As far as we know, the orchestration and the music of the arias and choruses are identical in the original and in the parody.

Text: All the texts of the parody (arias and choruses) come from the same cantata BWV249a of which only the text (by Picander) has reached us. The similarity of the metrics is striking: same number of syllables and verses. The recitativos are specific to each of the two cantatas.

Since the music of the original is lost, we will content ourselves, for the anecdote, to present in the appendix a parallel between the two texts of the BWV249a and the BWV249. We did not find it useful to also present in parallel the text of Cantata 249b given on 25 August 1726 in honor of Count von Fleming, which would not bring much in musical terms.

Topics: In the original the shepherdess and shepherds Menalcas, Damoetas, Sylvia and Doris wonder who will keep the sheep and then sing their joy on the occasion of the birthday of the Duke of Weissenfels. In the parody the saints Peter, John, Mary-Jacob and Mary Magdalene are sorry for the death of Christ and celebrate his resurrection.

Some musicologists have said that Bach composed the BWV249a, the shepherd cantata, thinking that it would become a month later a cantata for Easter.

This cantata was re-used between 1735 and 1740 with certain revisions which have not reached us.

(See comparison of texts in appendix)

6 - **BWV42**

Saturday april 8 1725

This cantata was played the day after the St John Passion. We have retained this work as a parody because, some specialists suppose the the Mvt.1 sinfonia find its origin in a concerto composed in Cöthen and which did not reach us. This cantata BWV42 was performed again in 1731 and after 1735.

7 - **BWV74**

Sunday, May 20, 1725,

Mvt.1 and 2 are parodies of BWV59 Mvt.1 and 4 dated May 16, 1723 or May 28, 1724.

Context: 1725 is the year when Bach composed the greatest number of known cantatas, not less than 35. A month before, his son, Christian Gottlieb was baptized, the ninth of his 20 children and he learned that his salary was decreased.

Music: both cantatas celebrate Pentecost.

Texts: For the parody they are by Marianne von Ziegler and for the original by Neumeister, two celebrities of that time.

Mvt.1 - Chorus

Music: parody of the BWV59 duo Mvt.1 with a different instrumentation (oboe) and by adding alto and tenor voices by transforming from the duet into a chorus.

Text and topics: the words are the same.

Mvt.2 - Aria Soprano

Music: this aria is the parody of Mvt.4 of the BWV59 cantata which becomes Mvt.2 of the BWV74 but the tone changes: the soprano replaces the bass and oboe replaces violin. Extraordinarily, the aria keeps exactly the same number of measures with not only very different words but also two less verses in BWV74. There is only a slight melodic change (bars 23 and 24).

Text: The words are by Erdmann Neumeister (Original) and Marianne von Ziegler Parody)

Topics: the mood of the two texts which are both religious is radically different: in BWV59, Neumunster gives thanks to God in general terms ("*God delights us with his wonders*") while in BWV 74, Marianne von Ziegler is very personal and intimate ("*I love you*").

Questions: why did Bach choose this text, whereas in Leipzig he borrowed texts from Neumunster only 3 times, did he discuss with Marianne von Ziegler, did he consider that he had in this aria seized a universal aesthetic beyond the feelings experienced, why did he take only this aria of the BWV59 while the BWV74 has 3, did he take this aria to save time in this period of Pentecost where he had a lot to produce ? These are among the questions that can be asked.

(See comparison of texts in appendix)

8 - **BWV68**
 Monday, May 21st, 1725, Pentecost.
 Mvt.2 and 4 are parodies of BWV 208 Mvt.13 and 7 dated February 23, 1713.

Context: More than 12 years separate this parody from the original cantata BWV208 cantata known as "The Hunt"

We are still in the period of Pentecost. Bach produced another parody the day before (BWV74). During this month of May he produces 6 cantatas. BWV208 was produced again in Weimar on April 19, 1716, in Weissenfels on February 23, 1729 and in Leipzig on August 3, 1742, which undoubtedly shows the attachment of JSB for this work.

Mvt.2 - Aria Soprano
 It is a parody of the Mvt.13 Soprano aria of the BWV 208.

Music: Bach completely transformed the melody that accompanies the leitmotiv, then from measure 53 he takes again the same leitmotiv of 4 measures in a ritornello with oboe. The number of bars is different.

Text: The number of verses and syllables is completely different.

Topics: The common point of these arias is to express joy, in the original because of the prosperity of the flocks of sheep, in the parody because Jesus is there.

Question: How and why this famous leitmotiv of 4 measures to the continuo is it returned to the mind of Bach to treat this theme?

Mvt.4 - Aria Bass

Music: It starts for 24 bars in the same way as BWV208's Aria Mvt.7. Then while keeping the same musical style, the melody of the bass is more and more modified. The air has 10 more measures in BWV68, the

melody sticks more to the text (measure 26 word « genug » is repeated, or measures 31-32 « das Rund der Erde mag gleich brechen »).

Texts: Note that the texts are by Salomo Franck for the BWV208 and Marianne von Ziegler for the the parody.

Topics: BWV208 celebrates the god Pan and BWV68 the happiness that comes from God..

(See comparaisn of texts in appendix).

9 - BWV175

Tuesday May 22 1725

Mvt.4

-

Aria

Tenor

It is a parody of Mvt.7 BWV173a dated December 10 between 1713 and 1722 for Prince of Cöthen's birthday.

Music: there are great similarities between the melodic lines. For example the first 12 bars are the same. The general style is the same. But we have different tone, different voice (bass in the original). There are 130 bars in the parody and 98 in the original. For the instrumentation we have a violoncello piccolo in the parody and a bassoon in the original.

Text: from Marianne von Ziegler. Everything is different: the metrics (four verses in the original and 8 in the parody), the number of syllables in each verse, the sonority of the words. For example the words Leopold on long notes on bars 40 to 45 have no equivalent in the parody.

Topics: in the parody: « *you are a good shepherd* », in the original: « *the name of Leopold sounds like a the sun* ».

Question Why in two so different topics have chosen similar musics ?

(See comparaisn of texts in appendix).

10 - BWV110

Tuesday December 25 1725 Christmas.

Mvt.1 and 5 are parodies of BWV1069 Mvt.1 dated around 1720 and 243a Mvt.9 dated December 25, 1723

Context: ten days before JSB went with his wife Maria Magdalena to celebrate the birthday of the Prince of Cöthen. Would this parody be a souvenir from of Cöthen ? Between Christmas and New Year's 1725, six cantatas are known.

Mvt.1 - Chorus

It is an adaptation (more than a parody) of Mvt.1 of the suite for orchestra BWV1069 composed in Cöthen about 5 years before.

Music : in the parody Bach keeps the slow part but without da capo of the slow movement of BWV1069. On this slow movement an organ is superimposed. In the fugue part a choir and soloists are superimposed and he keeps practically the same instrumentation and the same bars number.

Text : not comment since the original is for orchestra.

Mvt.5 - Duet soprano-tenor

It is a parody of Mvt.9a of the Magnificat BWV 243a with Latin words given 2 years earlier for Christmas 1723.

Music : The original bass is replaced by a tenor. The beginning of the continuo is the same during 4 bars, but the melodic lines deviate quickly from the original.

Text: It is rare that Bach has made a parody from Latin to German.

Topics: they are quite different since in the parody it is "*Glory to God*" and in the original "*Jesus came on earth*".

(See comparison of texts in appendix)

11 - **BWV146**

Sunday, May 12, 1726

Mvt.1 and 2 are parodies of BWV1052 Mvt.1 and 3 dated around 1720 .

Context : From February to June, JSB conducts a dozen cantatas of his cousin Johann Ludwig. On Friday, April 19, he directs a version of Keizer's Markus Passion. On the 5th of April he baptized his daughter Elisabeth Juliana, his 11th child.

Mvt.1 - Sinfonia

It is an organ adaptation of the first movement of the harpsichord concerto BWV1052 (possibly composed for violin in Cöthen). No comment since the original is for orchestra.

Mvt.2 - Chorus

It is an adaptation for chorus of this same concerto BWV1052. It is extraordinary to note that we have exactly the same number of measures, that we are in the same tone and that the solo part of the organ in the parody is the same as that of the harpsichord in the original. Bach succeeds in grafting a four-part choir on the ensemble.

Text: not comment since the original is for orchestra.

12 - **BWV169**

Sunday, October 20, 1726

Mvt.1 and 5 are parodies of BWV1053 Mvt.1 and 2 dated around 1720.

Context: Bach will publish partita BWV825 the following month, his first non-vocal work composed since his arrival in Leipzig.

Mvt.1 - Sinfonia

It is an adaptation for organ of the first movement of the harpsichord concerto BWV1053 circa 1720 (perhaps composed before for flute or oboe in Cöthen). The transformation is deep: the tone changes, the instrumentation is much richer: two oboe and one taille have been added, 113 bars with da capo instead of 117 without da capo in the original, and the part taken by the different instruments is quite different. Since there is no text, it is not possible to make a more complete analysis of this parody.

Mvt.5 - Aria Alto

It is an adaptation for Alto of the second movement of this same concerto BWV1053.

Music: the orchestration is the same: only the voice replaces the harpsichord. The tone changes. The aria has 48 bars and the original 38. The harpsichord part of the original is of course much more provided in number of notes ! And the melodic line is changed.

Text: This text on the death of the world is from an unknown author. We can notice the notes held on the word "Stirb" («dying»).

Topics: This is one of a few cases where Bach puts words on an instrumental work, originally for harpsichord and orchestra. It's exciting because everyone will be able to feel or not the concordance between the musical atmosphere, the words and the musical emotion created by a soloist.

Question: Why did JSB choose to adapt this movement from this harpsichord concerto to an aria for alto ? Where death and scorn of the world felt by Bach in the 18th century in the same way as men of the 21st century ?

(See comparison of texts in appendix)

13 -**BWV49**

Sunday, November 3, 1726

Mvt.1 is a parody of BWV1053 Mvt.3 dated around 1720

Mvt.1 - Sinfonia

Context: This is an organ adaptation of the third movement of the harpsichord concerto BWV1053 (possibly composed for flute or oboe in Cöthen). The first two movements had been used by Bach in cantata BWV169 a month before.

It is a parody since it is inserted in a vocal work, but without modification.

Question: Why does Bach begin to incorporate concerti movements into these cantatas a few weeks apart (see also BWV52) ?

14 - **BWV52**

Sunday, November 24, 1726

Mvt.1 is a parody of BWV1046 Mvt.1 dated around 1720

Mvt.1 - Sinfonia

This is the first movement of the first version of the 1st Brandenburg Concerto (1718?) but without piccolo violin. It is a parody since it is inserted in a sung work but without modification.

Questions: Everyone can appreciate from his own judgement its adequacy with the rest of the cantata.

15 - **BWV188**

Sunday, October 17, 1728

Mvt.1 is a parody of BWV1052 Mvt.3, dated around 1720

Mvt.1 - Sinfonia

It is an adaptation for organ of the third movement of the harpsichord concerto BWV1052 (possibly composed for violin in Cöthen). It is a parody since it is inserted in a vocal work but without modification.

Question: Why throughout this period 1727-1728 Bach came to insert past instrumental works in his cantatas ? We could ask if Bach had not a certain weariness in the composition of cantatas as he is then composing his partitas ?

Since there is no text, it is not possible to make a more complete analysis of this parody.

16 - **BWV216**

Thursday, February 5, 1728

Mvt.3 and7 are parodies of BWV204 Mvt.8 dated 1726 or 1727 and BWV205 Mvt.13 dated August 3, 1725.

Context: for the year 1727, only 13 cantatas are known, and 8 in 1728. Cantata BWV216 is a cantata for the marriage of Regina Hempel and Johann Heinrich Wollf, citizens of Leipzig. The librettist is unknown. Maybe Picander?

Mvt.3 - Aria Soprano - River Neisse

It is a parody of the Mvt.8 of BWV204, "cantata of contentment" dating from 1726 or 1727, so very shortly before.

Music: The number of bars is the same and there are some changes in the melody (especially bars 45 and 46).

Text: same number of verses and syllables.

Topics: rare: a physical description of the bride is replaced by an abstract vision of contentment.

Mvt.7 - Duet Soprano-Alto (Neisse and Pleisse)

It is a parody of the Mvt.13 of the cantata BWV205 which dates from August 3, 1725, 2 years and half before and intended to celebrate the birthday of a professor Müller.

Music: in the BWV205 it is an Alto-Tenor duet transformed into the BWV 216 in Duo Alto-Soprano. Apparently the melodies are the same, but for the number of bars and the orchestration we lack information.

Text: same number of verses.

Topics: Pomona (Alto) and Zephyr (Tenor) who "offer fruits and branches to the professor" become the rivers Neisse (Soprano) and the Pleisse (alto) "I wish happiness to the spouses" whose course will also be rich for the future of the bride and the groom. The pieces of this parody and those of the original cantata express joy and contentment.

A cantata 216a in homage to the municipality of Leipzig after 1728 inspired by the BWV216, was lost.

Questions: during this period from 1729, did Bach really slow down his production?

Why does he almost always take originals in different cantatas to include them in a new cantata?

(See comparison of texts in appendix)

17 - BWV149

Wednesday, September 29, 1728

Mvt.1 is a parody of BWV208 Mvt.15, dated February 23, 1713

Context: Bach is in the middle of a quarrel, especially with Gaudlitz for the choice of chorals. He just saw his son Christian Gottlieb die 8 days before. A few days later, his daughter Regina Johanna is baptized.

Mvt.1 - Chorus

Music: The initial chorus of this cantata is a parody of the final chorus Mvt.15 of the cantata BWV208 called "Hunting" from Thursday, February 23, 1713. More than 15 years separate the two works. In terms of orchestration, the horns (hunting obliges) are replaced in the cantata BWV149 by trumpets, a bassoon and kettle-drums are added and the combination of the voices between them is modified as well as the scores of the instruments, the tone changes.

Only modulations and basso continuo remain to cement the whole ensemble. It is through the changes music that we can hear that the country atmosphere gives way to a triumphant divine atmosphere.

Texts: in the BWV208 cantata the libretto is a poem by Salomo Franck with 6 verses and 58 syllables. In Cantata BWV149, it is a very free translation of 2 verses of Psalm 118 with 25 syllables, so a much shorter text. As often, Bach insists on the first syllable of the word "Freude".

Topics: they are very different in the cantata BWV149 Mvt.1 the subject is "*God is conqueror*", and in the cantata BWV208 Mvt.15 "*the duke Christian brings sweet joys*".

Questions:

In many cases Bach takes the same melodic line and then modifies it.

Why, for a parody in the same cantata, Bach chooses an original work that goes back so far in time and for two very different subjects?

Why this first movement is the only one of the cantata to be parodied ?

How did Bach keep his past compositions: material (scores) or only in his memory ?

(See comparison of texts in appendix)

18 - BWV171

Saturday, January 1st, 1729

Mvt.4 is a parody of BWV205 Mvt.9 dated August 3, 1725

Mvt.4 - Aria-Soprano

Context: It is a parody of the aria Mvt.9 for Soprano of the cantata BWV205 played Thursday, August 3, 1725, 4 years earlier, to celebrate the birthday of Dr. Müller. During the two months before Bach lost his older and only sister as well as his dear Prince Leopold of Cöthen. From this year 1729, only fifteen cantatas have reached us.

Music: same instrumentation, change of tone. Melody and violin score are very close.

Text: Mvt.9 of the original secular cantata BWV205 is longer in lyrics and shorter in music. In fact, Bach at measure 27 retakes the words of the beginning of the aria. Both texts are by Picander

Topics: In the original cantata, we are told that « *the sweet Zephyr must seduce the terrible Aeolus* ». In the sacred cantata BWV171, the text recommends us that « *the first word pronounced at the beginning of the year be Jesus* ». The two subjects, one profane and the other sacred do not seem to have much in common.

Question: How did Bach and Picander collaborate to change text and music ?

(See comparison of texts in appendix)

19 - BWV156

Sunday, January 23, 1729

Mvt.1 is a parody of BWV1056 Mvt.2 dated around 1720

Mvt.1 - Sinfonia

Context: The first movement of this cantata is the parody of the 2nd slow movement of a violin concerto from Cöthen and adapted as a keyboard concerto BWV1056 in Leipzig. The solo instrument chosen for the BWV156 is the oboe. The melody changes slightly.

Question: Why did JSB choose the oboe? Is it more adapted to the atmosphere of the cantata? Perhaps he had not another instrumental soloist under hand!

As there is no text, it is not possible to make a further analysis of this parody

20 - BWV244a

Thursday March 24, 1729 last version 1748.

Mvt.1 is a parody of BWV198 Mvt.1 dated October 17, 1727

Mvt.1 - Chorus

Context: According to various reports, it would seem that the initial chorus and the final chorus are the same as those of the original cantata BWV198, intended to commemorate the death of Princess Christiane Eberhardine on a text by Gottsched on October 17, 1727. The parody commemorates Leopold of Anhalt-Cöthen's death on a text by Picander. It has also been claimed that these works had correspondences with a first version of the Passion according to St. Matthew, therefore before April 7, 1727 which would have been the real original work, as well as correspondences with the Passion according to St. Mark, today lost (March 23, 1731 and Good Friday, 1744). All this is very complicated and it seems that there are at least 4 versions, the only one that came to us complete with text and music was the cantata BWV198.

Question: Why did Bach commemorate the disappearance of a princess and a prince whom he cherished by very similar music?

The music having disappeared, it is not possible to make a more complete analysis of this parody.

21 - BWV120

August 1728 or 1729

Mvt.1, 2, 4 are parodies of BWV120a Mvt.6, 1, 3 of BWV120a dated 1729

Context: The 3 versions BWV120, 120a and 120b were given for different occasions: BWV120 (city council), 120a (wedding) and 120b (Augsburg confession). This is a rather complicated case but it is exciting to analyze the parodies. Given the day after the BWV190a on the occasion of the bi-centenary of the Augsburg Confession on a text by Picander, the cantata 120b, (which is dated from Monday, June 26, 1730 and whose music is lost), resumes, it seems, some Mvt.: 1, 2 and 4, of cantata BWV120 for the installation of the new Leipzig City Council on August 26 in 1728 or 1729. The cantata parodied a wedding cantata (BWV120a) dated around 1729, which is the most complete version that has reached us and has 8 Mvt. It is also possible that these BWV120, 120a and 120b cantatas are partly a parody of a tribute cantata from the Cöthen era. Moreover when one discovers in this cantata BWV120a that the Mvt.4 (sinfonia) which will be an arrangement of the prelude of the partita n°3 for violin that will be arranged again in 1739 in the BWV29 and in a chorus of the mass B minor: "And expecto ...", we understand how interesting this analysis is. This cantata was given for the last time on Monday August 27, 1742 in honor of the municipal council probably in the same version as that of 1728 or 1729.

The music of the 1730 version of the cantata BWV120b has been lost. The booklets of the BWV120 and 120b are from Picander. That of the BWV120a is from an unknown author.

Note that the 3 versions have one thing in common: they are not only religious: marriage, confession of Augsburg, municipal council.

The Mvt.1, 6 and 3 of the BWV120a which have been parodied deserve to be examined. They became Mvt.1,2 and 4 in the BWV120 (see appendix). It would be interesting to compare the texts with those of the BWV120b written by Picander as those of the BWV120, but as the music has disappeared it does not bring much in terms of music.

(See comparison of texts in appendix)

Mvt.1 - Aria alto

This is the parody of the n°6 of BWV120a (wedding).

Music: the instrumentations have great similarities, but that in the cantata BWV120 is more important. The melodic lines are transformed according to the text. In the BWV120a there are two voices: alto and tenor, in the Mvt.1 of BWV120 we have a solo alto. The transition from duo to solo is exceptional for JSB.

Text: in the BWV120a cantata, there is a text in 6 verses and 35 words of an unknown librettist and in the BWV120, the Picander's text contains only 14 words.

Topics: in the cantata BWV120a the duo (may be the spouses ?) the text recommends to remain under the protection of God. In cantata BWV120, the aria is addressed to God who is to be praised in the calm of Zion (symbol of Leipzig?). Note the emphasis on the syllable Sti of "stille" (calm). the atmosphere is not the same.

Mvt.2 - Chorus

It is the parody of Mvt.1 of the cantata BWV120a.

Music: if the musical accompaniment has great similarities (except oboe d'amore), the treatment of the polyphony of the voices is different.

Texts: both versions have 7 verses but every syllable per syllable do not coincide.

Topics: they seem to be close to each other, that of the wedding cantata (BWV120a) describes « *the omnipotence of God in front of our insignificance* », that for the municipal council (BWV120) is an « *incitement to glorify God* ».

Note that this chorus has been transformed for the "Et expecto ..." of the B minor Mass BWV232 (see below).

Mvt.4 - Aria Soprano

This is the parody of the Mvt.3 of BWV120a

Music: the tone is the same, the instrumentation too, the melody is changed. The number of bars is not the same and there is in the BWV120 a da capo that apparently does not exist in the cantata BWV120a

Texts: both tunes have the same number of verses but not of syllables.

Topics: the aria of the cantata BWV120a addresses itself to God so that he leads the spouses in the right way. Mvt.4 of BWV120 recommends that the Leipzig government reconcile loyalty and justice. The texts are about the same length. The two subjects treated have no relation either sacred or profane.

Question: One may wonder why Bach chose the same musical basis to express objects which seem different. He had not had time enough to find another one ?

Why texts whose number of syllables are close are set to a different melody ? We have not always seen the case, but sometimes for a text of the same length Bach does not change the music.

(See comparison of texts in appendix)

22- BWV190a

Sunday, June 25, 1730.

Context: This cantata composed on the occasion of the bi-centenary of the Confession of Augsburg, resumes some n° (1, 2, 3, 5 according to some sources) of the cantata BWV190 for the day of the year 1724. Six years and a half separate the two versions.

Music: Lost

Only a comparison of the texts is possible since the music of 1730 was lost. It is possible that the 2 booklets are by Picander, it is sure only for BWV190a

Mvt.1 and 3 have the same text. For Mvt.5, duet for tenor and bass, it is interesting to note the beginning of each verse "Jesus" on one side, "Seelig" on the other side (see appendix).

The music having disappeared, it is not possible to make a more complete analysis of this parody.

(See comparison of texts in appendix)

23 - BWV79

Tuesday October 31, 1730

According to Alfred Dürr, It is a parody of the original given on wednesday October 31, 1725. We could not find the 1730 score.

Context: Parody and original are given for the Reformation celebration.

Music: Mvt.1,3 and 6 it seems that in 1730, Bach added 2 flutes which duplicated the oboe parts in the tutti. In Mvt.2 the 1st flute replaced the 1st oboe as the obbligato instrument.
Text, Topics. Nothing is apparently changed.

24 - **BWV29**

Monday August 27, 1731.

Mvt.1 is a parody of BWV1006 Mvt.1 dated around 1720

Mvt.1 - Sinfonia

Composed to celebrate the new city council, this sinfonia takes back the transformation of the prelude of the violin sonata BWV1006, with orchestra and organ and trumpet already presented in Leipzig one or two years before (BWV120a). If in the BWV29, there are trumpets, in some versions of BWV120a there are no trumpets. Perhaps Bach added trumpets in the wedding cantatas ?

25 - **BWV36**

From April 1725 to October 1735.

Context: This period takes us from the period of maximum activity to that of limited activity of JSB in the production of cantatas.

The BWV36 cantata has no less than 5 parodies, all composed in Leipzig.

1 - In April or May 1725, is given the cantata BWV36c "Schwingt freudig euch empor". It's a music for the birthday of a professor (Johann Mencke ?). It is the year of biggest activity in creation of cantatas which remain today. Among the 35 only two are profane of which this one. During only in April-May he composes 14 cantatas!

2 - In 1726, an adaptation is made in tribute to the new princess of Cöthen: it is the BWV 36a (whose music is lost).

3 - Then, between 1726 and 1730, is given the first version of the sacred cantata BWV36 (wrongly called "old") which includes 5 numbers

4 - In 1731 on December 2nd, for the first Sunday of Advent is played the reworked version of BWV36 called improperly "definitive" which includes 8 movements.

5 - Finally in October 1735, we return to a profane cantata with a music in homage to a personality (the rector Rivinius ?) which is a parody of the cantata BWV36c with new lyrics and a recitative in addition: it is the cantata BWV36b "die Freude reget sich".

Beyond the detailed analyzes that follow, we can make three remarks on this group of BWV36 cantatas: the first is that the 5 versions express sacred or profane feelings of the same order (exaltation of God and people to whom tribute is rendered), the second is that Bach used a sacred cantata (BWV36) for secular purposes (BWV36b), which is rare in his work, the third is that, unique, in the BWV36 cantata he replaces the recitatives with paraphrases of chorals thus seizing the opportunity to give a different dimension to the concept of cantata itself.

To make our analysis more understandable, we will analyze the parodies in two groups: the two sacred cantatas BWV36 "old" and BWV36 (final) and the two secular, BWV36b and BWV36c, we give in appendix the words of the lost cantata BWV36a .

(See comparison of texts in appendix)

Sacred BWV36

December 2, 1731

Mvt.1, 3, 5, 7 are parodies of Mvt.1, 2, 3, 4 of BWV36 «old » dated between 1726 and 1730

Context: let us repeat something exceptional: in BWV36 Bach replaces the recitatives by paraphrases of chorals thus seizing the opportunity to give a different dimension to the concept of cantata itself.

Mvt.1 - Chorus -

Music: In the 2 sacred cantatas the chorus Mvt.1 are very close: chorus with same tone, the same number of bars. An oboe has been added.

Text and Topics: they are the same: *dont sing too loud, Jesus comes*

Mvt.3 Aria Tenor is a parody of Mvt.2

Music: It is the same.

Text and Topics: they are the same: « *as the wife follows her husband, you must follow Jesus* »

Mvt.5 Aria Bass is a parody of Mvt.3 of the "old" version.

Same instrumentation, same tone, same voice, number of bars different, the melodic line is very different and modulates on different syllables. Some words are deleted or changed

Mvt.7 - Aria Soprano - This is a parody of the Mvt.4 of the "old" version: same instrumentation, same number of bars, but different tone. There are some minor changes in the violin part and in the voice part.

Question: it happens that Bach takes the same words but with a different melodic line: is it to better emphasize some sounds, or some words (die Lieb in the final version) or groups of words ("Ziehe bei mir ein" "Come to me "in the old version) ?

Profane BWV36b.

1735

Mvt.1, 3, 5, 7 et 8 are parodies of BWV36c Mvt.1, 3, 5, 7 and 8

Context: In both cases, separated by ten years (1725 and 1735) we have a tribute to professors (Mencke and Rivinius?)

Mvt.1 - Chorus:

Music: JSB replaces the oboe by a flute and removes the first violin. The number of bars and the tone are the same.

Text: There is likely that Picander is the author of both versions. The texts have the same number of syllables and verses, but they are very different, although the melodic lines are the same. With regard to the 1725 version (BWV36c), practically the same text, phonetically very close, will be taken again for the sacred cantata six years later.

Topics: in both cases it is a matter of singing happily but in 1725 it is alluded to *God* « *who sees us as happy* ». In 1735 « *joy (even without God?) allows us to fulfill our wishes* ».

Mvt.3 - Aria Tenor

Music and text: we find here something exceptional in Bach music: including melody, the music is in both versions, only the text changes. Picander made two very different texts with the same number of syllables and verses on the same music.

Topics: In 1725 *the teacher inspires love and respect*, in 1735 *Rivinius, from his divine hands helps to better understand*.

Mvt.5 - Aria Bass in 1725 and for alto in 1735.

Music: The tone and the number of measures are the same. The 1725 bass has been replaced by an alto in 1735 and the violin is replaced by a flute. There are slight changes in the melodic line that take the text into account. It can be inferred that Bach and Picander worked closely together.

Text: the number of syllables and verses is the same, but the punctuation is not always the same, which explains the slight changes of melodic line.

Topics: it is exactly the same subject said otherwise: *this day is blessed*.

Question: is the change of voice due to a question of singer availability or willingness to adapt to the text ?

Mvt.7 - aria soprano

Music: the viola d'amore is replaced by a flute that stops at certain times while the viola plays almost continuously. Tone and number of bars are identical. The melodic lines of the song are almost identical.

Text: the number of verses and syllables are the same.

Topics: same subject: *"our voices are too weak"*.

Mvt.8 - Choir with recitatives

Music: the oboe is replaced by a flute and first violin part is restricted. Apart from that the instrumentation is identical as well as the number of bars and the tone. In 1725 the recitatives are for Tenor, Bass and Soprano and in 1735 for Tenor, Alto and Soprano.

Exceptionally, the recitatives are very similar even if the voices change. We may note, however, features of instrumental sixteenth notes in the 1725 version in the soprano narrative that disappeared in 1735.

Text: Both texts are by Picander and have the same number of syllables.

Topics: in 1725 we rather « *wish the professor to be happy* » and in 1735 « *we pay tribute to the fame of Professor Rivinius* ».

(See comparison of texts in appendix)

26 - BWV232-1

Missa 1733. Beginning of B minor mass

Monday, July 27, 1733

Mvt.7 parody of BWV29 Mvt.2, Mvt.8 parody of BWV193a, Mvt.9 parody of BWV46 Mvt.1

Context: 1733 is the year August the Strong died and when Bach wrote a letter to his son August the 3rd. Wilhelm Friedman, Bach' eldest son, is appointed as organist in Dresden. We can take the date of composition of the letter of dedication to the Prince-Elector of Saxony from Monday, July 27, 1733 as the date of production of this mass. It was probably composed 5 years before the four missae breve.

Mvt.7 - chorus "Gratias agimus" is a parody of chorus Mvt.2 of cantata BWV29 of Monday, August 27, 1731, therefore two years before.

Music: instrumentation is the same. The number of bars is double in the original cantata.

Text: the treatment of words is different. In the mass there is on the syllable « glo » of « gloria » kind of vocalize which does not exist in the cantata.

Topics: The subject treated is the same in both cases: *"give thanks to God"*.

Question: Did Bach attach any particular importance to the word « gloria » ? Was it an aesthetic or symbolic concern?

Mvt.8 - Duet Domine Deus" is a parody of a duet Mvt.5 of the cantata 193a of August 3, 1727 (6 years before the parody) and intended to celebrate the feast of August the Strong. The origin may go back to Cöthen.

Music and text: The music of the original is lost but it we only fragments and not the duet. All this is disappointing because so we do not have the music of the original duet. The librettist of the original is Picander.

Topics : They are very different: in the parody the *affirmation of God the Father* and in the original, the *charm given by the reign of the Prince*.

Mvt.9 Chorus: « Qui tollis peccata mundi" is a parody of the initial chorus of cantata BWV46 of Sunday 1st August 1723, 10 years before the parody.

Music: In the parody, horn and oboe are removed . All the faster parts concerning the wrath of God disappear as well as the instrumental introduction. The tone changes too.

Topics: The two subjects are close but in the cantata intervenes the wrath of God.

Question: why in this Missa one finds only three parodies on the 12 numbers ?

(See comparison of texts in appendix)

27 - Anh12

Monday August 3rd, 1733.

Parody of Anh18 dated Thursday June 5, 1732

Context: This cantata for the birthday of August the 3rd is the parody of the cantata BWV Anh18 June 5, 1732 for the reopening after building transformations in the Saint Thomas School. Both circumstances have nothing to do except joy and good humor. The authors are not the same (Picander and Winckler, a teacher in St. Thomas).

Music: it is lost but there are many reasons to believe that it was the same. Probably neither the king nor the school leaders had the opportunity to hear the two versions ! The first chorus seems to have been repeated several times by JSB, especially for the Easter oratorio on May 19, 1735.

Text: librettists are different: Picander for the parody and Winckler teacher in Thomas School for the original.

Question: BWV Anh12 is one of the cantatas in which JSB has drawn several times. Why this one?

(See comparison of texts in appendix)

28 - BWV205a

Friday, January 19th, 1734

Parody of BWV205 Wednesday August 3rd 1732

Context: This cantata was composed to celebrate the coronation of August 3rd as king of Poland. It is the parody of the cantata 205 dating from August the 3rd, 1725, more than 8 years before to celebrate a professor Müller.

Music: Although BWV205 was lost, it seems that both works BWV 205 and 205a are identical.

Text: Both booklets are probably by Picander. Both texts are virtually identical in terms of metrics.

Topics: It seems interesting to summarize the arguments to see how on the same music and metrically identical texts, Bach and Picander tell two totally different stories eight years later.

Cantata 205 is intended to celebrate a university professor, Professor August (as by chance the same name as the Prince) Müller in an allegorical form: Aeolus (Bass) wants to release the winds to cause chaos, the sweet Zephyr (Tenor) is hunted. Pomona (Alto) and Pallas (Soprano) goddess of Wisdom, try to dissuade Aeolus. Finally everything ends well because Professor Müller saves the situation by convincing Aeolus to calm down ..

Cantata BWV205a is intended to celebrate "the crowning of his Royal Majesty in Poland". The libretto of BWV205a has been preserved but not the music that is supposed to be the same as that of BWV205. This is confirmed by the fact that, except in certain stories, each verse has the same number of syllables and that the tonic accents correspond. As far as the characters are concerned, Bravery replaces Éole (Bass), Justice replaces Zephyr (Tenor), Grace replaces Pomone (Alto) and Pallas remains Wisdom (Soprano). The king is impassive before his unbridled enemies. « Bravery » says he fought everywhere, but since August is king, it's a delight. Justice protects him. « Grace » says that he attracts all hearts. « Bravery » tells the muses to come running. Grace, Justice, and Wisdom say that Augustus is a god on earth and that Augustus will stop doing good when crows will spawn swans (therefore, never). Finally we celebrate by shouting « Vivat August » !

Questions. The questions that these two cantatas 205 and 205a raise are quite interesting.

Why does Bach keep the same music to express totally different things? Why wait for eight years to reuse this music ? Did Bach particularly like this score? Why did he reproduce all the music of choruses and arias without change, which is rare? Have Picander and JSB been caught by lack of time?

(See comparison of texts in appendix)

29 - BWV215

Tuesday, October 5, 1734

Parody of Anh11 dated Wednesday August 3rd 1732

Context: The original cantata was given on August 3, 1732 for the feast of August the Strong who died 6 months later. It is interesting to note that 2 years after the death of his father, Auguste the 3rd heard for the celebration of the anniversary of his election as king of Poland the same music as his father six months

before his death ! BWV 215 is apparently given with the same music ! It has been said that Auguste the 3rd had come unexpectedly to Leipzig and Bach had no time to compose a special work.

Music: the original music disappeared so no analysis is possible.

Text: Only the words seem to have changed. The original text is by Johann Christoph Clauder for the parody Mvt.1 and by Picander for Mvt.1 of the original Anh11.

Question: Did Bach want to symbolize the relationship between the two characters, father and son ?

Mvt.1 - Chorus: was taken again in the mass B minor Mass Mot.25 (Osanna), the Mvt.7 was taken again in the 4th cantata of the Christmas Oratorio (Mvt.4) and in the « peasants » cantata BWV 12 Mvt.14. So Bach has often drawn from this parody BWV215.

(See comparison of texts in appendix)

30 - BWV248 Christmas oratorio

Context: The first auditions of the 6 cantatas of the Christmas oratorio took place between december 25, 1734 and January 6, 1735. It is not known when the concept of the Christmas oratorio was conceived. All the choruses and tunes have been parodied. Only chorals and recitatives are specific. This is not to say that the Christmas Oratorio is a complete travesty: it seems that the recitatives and chorals, which are specific, play a decisive role in the dramatic intensity of each cantata. The original works that are parodied in the Christmas oratorio were composed between 15 and 3 months before, They are essentially loans to the cantatas BWV213 (September 5, 1733), BWV214 (December 8, 1733), BWV215 (October 5, 1734), and 248a of which only fragments remain. Let us note that for none of the cantatas of the Christmas oratorio, the parody is complete from an other cantata: there are borrowings from different cantatas each time. With regard to the texts, in 6 cases the author is Picander both in the parody and in the original, which suggests a close collaboration between Picander and Bach. But in 5 cases the author of the original is not Picander, which suggests either the freedom of choice of Bach or that the texts have been imposed on him.

31 - The first cantata (248/1) of the Christmas oratorio,

Saturday, December 25, 1734,

Mvt.1 and 8 are parodies of BWV214 Mvt.1 and 7 dated Tuesday December 8,1733. Mvt.4 is parody of BWV213 Mvt.9 dated Saturday September 5, 1733.

Context: this cantata celebrates the birth of Christ in a jubilant atmosphere.

One chorus and two arias (Mvt.1, 4 and 8) were "parodied" from 2 sources BWV214 (December 8, 1733) for the 34th birthday of the wife of the Princess of Saxony Marie Josèphe and BWV213 (September 5,1733) and for the 11th birthday of Prince Friedrich Christian represented as Hercules

Mvt.1 Chorus

the chorus is the parody of the Mvt.1 chorus of the cantata BWV214

Music: the number of bars, the tone and the instrumentation are the same.

Text: The metrics are identical. Only the lyrics have been changed, but we can note that in the Mvt.1 chorus of the original cantata 214, the music fits better to the text, especially when the trumpets and the Cimbals stop in the 4th verse (bar 138) allusion is made to the queen (« *Long life to the queen* » in a more tender movement. In Mvt.1 of 248/1 this more « tender » movement begins with "*shout joyfully* » ! The author of BWV214 is unknown and probably Picander for 248.

Mvt.4 - Aria alto is the parody of Mvt.9 of cantata 213.

Music: the original is the Mvt.9 aria of the cantata 213: the number of bars, the tone and the instrumentation are identical.

The "fast movements" of the violins suggest the "snakes" (Schlangen) that Hercules wants to grind in the cantata BWV213. In the parody, the same movement of the violins accompanies "cheeks" (Wangen) which must shine when the lord approaches in serenity, which hardly justifies the movement of the violins. We can however note a similarity of sound between Schlangen and Wangen.

Text: It is remarkable that in both texts the metrics are the same (number of verses and in each verse the same number of syllables, except for one). Both texts are probably by Picander. Simply reading the text of the first two verses of each text makes us understand the difference of ambience (see the full text in the appendix):

for the original:

*Ich will dich nicht hören, ich will dich nicht wissen,
I do not want to hear you, I want to know you,*

becomes in the parody:

*Bereit dich, Zion, mit zärtlichen Trieben,
Prepare, Zion, for tender expectancies,*

Topics: The ambience in the two texts seems very different: in the original it is « *the hatred of the young Hercules for voluptuousness* », in the parody it is « *the tender expectation of the coming of Christ* ».

It is likely that the author (probably Picander as well for the original and the parody) and Bach worked together. The two partitions are exactly identical for number of bars, instrumentation, tone.

Question: Why did Bach choose the same aria for words of hatred on one side and tender waiting on the other side ?

Mvt.8 - Aria Bass is the parody of the aria Mvt.7 of the cantata BWV214

Music: the number of bars, the voice and the tone are identical. For instrumentation, a flute was added.

Text: in both texts the metric is the same,

Subjects: In the original is « *glorified the virtue of the queen,* » and in BWV248 /1 Mvt.8, « *glory is given to the humility of God on earth* ». The two subjects seem therefore neighbors but not about the same person (*The queen and God*).

(See comparison of texts in appendix)

32 - **The second cantata (248/2) of the Christmas oratorio**

Sunday, December 26, 1734,

Mvt.6 is a parody of BWV214 Mvt.5 dated Tuesday December 8,1733. Mvt.10 is a parody BWV213 Mvt.3 dated Saturday September 5, 1733.

Context: This cantata's theme is the announcement of Jesus birthday to the shepherds: the atmosphere in this second cantata is more "pastoral" and less jubilant than the first.

Two arias were "parodied" from the same two sources as for the 248/1: cantatas BWV214 and BWV213.

Mvt.6 - Aria Tenor

This aria is the parody of the Mvt.5 of the cantata BWV214 (birthday of the queen see above)

Music: In the original, it an alto voice accompanied by an oboe. In the parody, it is a tenor who sings accompanied by a flute. The tone changes. The number of bars is identical.

Text: The metric is the same.

Topics: In this original aria, *Pallas, goddess of wisdom addresses the muses and incites them to joy*. In the Parody *the tenor says to the shepherds to go and see the child Jesus*.

Mvt.10 Aria Alto.

It is the parody of Mvt.3 (Aria Soprano) of cantata BWV213 (birthday 11 years of Prince Friedrich Christian represented as Hercules).

Music: in the original the soprano (more voluptuous?) is accompanied by strings. In the parody the alto (more serene?) is accompanied by strings and flute and oboe. The tone changes. The number of measures is identical.

Text: The metric is the same. The first words are identical "Schlafe, mein Liebster" (sleep, my beloved). After, they are different. Both texts are probably by Picander.

Topics: In the original, « *Sensuality* » *advises Hercules to sleep and enjoy pleasures* ». In the parody the Alto (an angel ?) invites « *Jesus to sleep while waiting to save the world* ». Both tunes therefore treat about sleep but one is sensuality and the other is Jesus.

(See comparison of texts in appendix)

33 -The third cantata (248/3) of the Christmas oratorio

Monday, December 27th

Mvt.1 is a parody of BWV214 Mvt.9 dated Tuesday December 8,1733. Mvt.6 is a parody of BWV213 Mvt.11 Saturday September 5, 1733.

Context: the theme of this cantata is Adoration of shepherds: we come back as in 248/1 to a jubilant atmosphere.

A chorus and an aria were parodied from the same sources BWV214 (Queen's birthday) and BWV213 (11th birthday of the Prince).

Mvt.1 - This first chorus is a parody of the last chorus Mvt.9 of the cantata BWV214 (Queen's birthday).

Music: The number of bars, the tone and the instrumentation are the same.

Text: Only the words have been changed. The metrics is the same. Both texts are probably by Picander.

Topics: The King of Heaven, to whom « *we ask that our songs please him* », has replaced by a « *hymn to the Queen with Saxon lime trees* ».

Mvt.6 - duo soprano-bass.

It is a parody of the alto-tenor duo of origin Mvt.11 of the cantata BWV213 (11° birthday of the Prince)

Music: for the original the alto and tenor duet is accompanied by strings. The parody is for soprano and bass is with two oboes d'amore. The number of bars is identical. The tone changes. Some sung melodic lines are different as from the bar 120, that is to say the fifth verse, but the musical atmosphere remains the same.

Text: the metrics are very close, but curiously the words in each duet do not fall on the same melodic lines (example: the words in each duo have a very different and surprising meaning.

« *Ich bin deine ... Kü-ss-e mich* » becomes « *Herr, dein Mit-leid ... Trös- tet uns* »

« *I'm yours ... kiss me* » becomes « *your com-compassion ... makes us strong* ».

Both texts are probably by Picander.

Topics: In the BWV213 cantata, it is a statement of sensual love between Hercules and Virtue, in BWV248 / Mvt.3 it is apparently a dialogue between the soul and Christ that makes us strong. Both texts are probably by Picander

- NB: Chorus Mvt.3 looks like a crowd chorus of a passion and it is possible that it is a parody of a chorus from a lost passion (Saint Mark for example)

(See comparison of texts in appendix)

34 - The fourth cantata (BWV248/4) of the Christmas oratorio

Saturday, January 1, 1735

Mvt.1,4 and 6 are parodies of BWV213 Mvt.1,5 and 7 of BWV213 Mvt.11 dated Saturday September 5, 1733.

Context: The theme is circumcision and the name of Jesus.

A chorus and two arias were "parodied" from BWV213 (11th birthday of the prince):

Mvt.1 - Chorus

- The parodied choir is the entry chorus of the cantata BWV213.

Music and text: only the lyrics have been changed: the number of bars, the tone and the instrumentation are identical. The metric is the same. Both texts are probably by Picander.

Topics: in the cantata BWV213, *it is necessary to watch over the young prince*, in the parody, it is *necessary to sing the praises of the invincible Savior*. We can see a great phonetic similarity between some verses of both texts. (See Appendix)

Mvt.4 - Aria Soprano

This is a parody of Mvt.5 of Cantata 213.

Music: both involve an echo effect. In the original this aria is sung by an alto accompanied by an oboe d'amore and in the parody, by a soprano with an oboe. The number of measures is identical.

Text: the metrics are identical. Both texts are probably by Picander.

Topics: In the original *Echo responds to Hercules* «no or yes» depending on the path he must take: bad or good. In parody the *echo answers* «no or yes» according to the fact that God inspires fear or joy.

Mvt.6 - Aria Tenor.

It comes from the cantata BWV213 Mvt.7 Aria Tenor

Music: The violin replaces the oboe in the parody. Does the tone change to be in adequacy with the dominant tone of the cantata BWV248 / 4 ? The melodic line, number of bars are the same.

Text: The metrics are identical.

Topics: in the original, *a bird flies away and carries Hercules to the heights of perfection*. In the parody *the Savior is asked to give strength and ardor*, which is more abstract than the flight.

(See comparison of texts in appendix)

35 - The fifth cantata (248/5) of the Christmas oratorio

- Sunday 2 January 1735

Mvt.5 is parody of cantata BWV215 Mvt.7 dated october 5, 1734

Context: the theme is the journey of the three wise men

Mvt.5 - Aria Bass.

This is the parody of the aria Mvt.7 of cantata BWV215 dated october 5, 1734. There is only 3 months between the parody and the original which exceptional in Bach parodies.

Music: in the original, the soprano is accompanied by two flutes. In the parody, the bass is accompanied by an oboe d'amore. The number of bars of the wind instruments are identical but the melody sung by the soprano and the bass are quite different.

Text: The metrics are the same. BWV215 text is by Johann Christoph Clauder and the text of the parody perhaps by Picander.

Topics: The original sings the glory of the *Prince who, warlord, responds to arms with goodness*. In the parody in the parody *Christ is asked to enlighten us to do good*.

Question: Three months separate the original and the parody seems to have been recomposed in a hurry. Would the parody be a regret as it is said for a painting?

(See comparison of texts in appendix)

36 - The sixth cantata (248/6) of the Christmas oratorio,

Thursday, January 6, 1735

Context: the theme is the wise men adoration. It seems that here again the arias and the choruses are parodies of a cantata in honor of Augustus the 3rd dated April 21, 1733. We only have bits of what is supposed to be the original (classified BWV248a) and in particular the text of a choir.

It is not possible to make a more complete analysis of this parody.

37 - BWV207a

Wednesday August 3rd, 1735.

Mvt.1,3,5,7,8,9 are parodies of BWV207 Mvt.1,3,5,7,8,9 dated Wednesday, December 11, 1726.

Context: This cantata was given in honor of the birthday of the ruler Augustus the 3rd. It is the parody of the Cantata BWV 207 (Mvt.1,3,5,7,8,9) dated Wednesday, December 11, 1726, more than 8 years and a half earlier, in honor of a professor Gottlieb Korte. The more or less mythological names: the Zeal (tenor), the Honor (Bass), the Fortune (Soprano), the Gratitude (Alto) of the BWV207 are not replaced in the BWV207 to celebrate the prince's birthday.

Mvt.1 Chorus

Context: This chorus is an adaptation of the 3rd movement of the 1st Brandenburg Concerto composed in Cöthen around 1720.

Music: the modifications made to adapt this movement of the Brandenburg Concerto are important. Bach not only adds a 4 part chorus but he also replaces the horns by trumpets and drums. Compared to the original BWV 207, the tone and the number of measures are identical. Bach added, when the voices start, a note thus

forming a rising quarte as if he was taking a strong footage to start . We find this "footage" in many other Bach works.

Text: the metrics are the same in number of verses and syllables. The author is unknown.

Topics: in the original cantata the sound of strings and timpani must *celebrate the virtue brought by the professor*. In the parody, trumpets, strings and drums must *celebrate the Linden trees of Leipzig and of course Auguste the 3rd*.

Mvt.3 Aria Tenor, Mvt.5 Duo, Mvt.7 Aria-Alto Mvt.8 recitativo SATB, Mvt.9 Chorus

Music: the instrumentations are identical, as well as the number of bars and tone. It's like if Bach had said, « Re-use my music and put new lyrics »

Even in the text of recitativo Mvt.8 we find exactly the same melodic line.

Texts: as was the case for the Crowning of the King in BWV205a, this comparison is all the more interesting as in both cases, the original celebrates a professor and the parody a king

Topics: Let's summarize the 2 arguments. (See annexed texts compared in appendix). For the tribute to the teacher (BWV207): the instruments play to celebrate him (Mvt.1). We must go forward (Mvt.3). *Fortune smiles to the professor who prefers difficult paths and who is brave* (Mvt.5). Happiness invites us to follow him (Mvt.7). *Gratitude invites students to follow their professor* (Mvt.8). *Korrte is young and already we can honor him* (Mvt.9)

(See comparison of texts in appendix)

38 - BWV30

Tuesday, June 24, 1738.

Mvt.1,2,3,4,5 and 8 are parodies of BWV30a Mvt.1,2,3,4,5 and 7 dated Saturday September 28, 1737.

Context: This cantata is the parody of the cantata BWV30a of Saturday September 28, 1737.

Few works have remained from these years. The original BWV30a was played 9 months before the parody, in honor of a man called Hennecke who had just acquired the lands of Wiederau. There appear mythical characters: Fate (Bass), Elster River (Tenor), Happiness (alto), Time (soprano), while in the sacred cantata there are no characters. The parody BWV30 celebrates St. John the Baptist's feast. It is therefore an example of a sacred cantata whose main elements are drawn from a secular cantata. It is interesting to note that the recipient of the original cantata does not seem to have been a very friendly character. This did not prevent it to include arias that will remain among the best known of Bach.

Choruses and arias Mvt.1,2,3,5, 8, are parodies. Three recitativo Mvt.2, 4 and 9 have common points .

Mvt.1 Chorus:

Music: it is identical in the original and parody in number of measures and tone. Melodic lines are the same. Only difference: in the sacred version (BWV30), trumpets and timpani are removed.

Text: Picander, author of the original and parody, respected exactly the same metrics.

Topics: In the original "Wiederau becomes an *Eden thanks to the protection of Hennecke*". In the parody the subject Wiederau is transformed into "*Zion, God's elected city, is protected* ». We go from protection of Hennecke to protection of God !

Mvt.2 - Recitativo – Bass

Music: The melodic line is different but the number of bars and the tone are the same.

Text: the metrics are almost similar. Some words are repeated. The characters (Time, Chance, Elster, Destiny) are replaced by a bass.

Topics: it is very similar and founded on one hand as *Wiederau's rest* and on the other hand the *soul's rest*.

Mvt.3 - Aria-Bass

Music: While keeping the same number of bars, the tone and the musical ambience is that of a three-step passepied, Bach makes important changes in the melodic line. One has the impression that everything is conceived according to vocalises that do not fall at the same moment in the metrics. Thus in BWV30a the vocalises are on the syllables: Heil, Freu-de, segnen, Flügel and in BWV30 on Na-me, lo-bet, hal-ten, Weg.

Text: The metrics are identical in both cantatas while the melodic lines differ.

Topics: "*Welcome to the new owner of Wiederau*" on one side and the other "*praised be God because he chose John the Baptist*".

Question: Is Bach more interested in the sound or symbolism of words than in the general sense ?

Mvt.4 -Recitativo for Alto: Same number of bars, same tone. Despite the same number of syllables, and the same metric, the melodic lines have little in common.

Mvt.5 – Aria Alto

Music: the number of bars, the tone, the instrumentation the melodic line are exactly the same.

Text: the metrics is exactly the same

Topics: it's a big mystery. On the same music, apparently two totally different subjects: on one hand *Happiness tells us that all goods are ours*, on the other we are told that *frightened sinners must run to the Savior*.

Mvt.8 - Aria Bass (Mvt.7 in the original: Destiny)

Music: same number of bars, same tone, same instrumentation, the basso continuo is identical but there are some melodic changes (some syllables are vocalized in BWV30 as "nä" in « genädig").

Text: the metrics are identical.

Question: why, while the metrics are identical, does Bach not repeat the same melody? Does he have any preference for certain syllables or certain tonic accents or certain symbolic words, as it is so often found for Freude (joy).

Topics: the two are told at the first person: in the profane cantata BWV30, *Destiny sings that he wants to serve and advance without Hennecke*, the master of the place; in the sacred cantata the bass sings that *he wants to hate those who are against God*.

(See comparison of texts in appendix)

39 - BWV197

1739

Mvt.6 ad 8 are parodies of BWV197a Mvt.4 and 6 dated ? Saturday, December 25 1728

Context: This cantata is a wedding cantata. It is a parody of cantata BWV197a given probably on Christmas day, Saturday, December 25, 1728, that is ten years before.

Mvt.6 - Aria Bass

Music: in BWV197 (wedding) the aria is accompanied by an oboe and bassoon. There is only a truncated part of the original, aria Mvt.4 for alto with 2 flutes. The tones and melodic lines are identical.

Texts: everything suggests that they have the same metrics. The author of BWV197 is not known. For the original 197a it is Picander.

Topics: for the parody "*O nice couple going to salvation*", and for the original "*O beautiful treasure, get out of your crib for Christmas* « .

Mvt.8 - Aria soprano (for the original BWV197a Mvt.6 Aria Bass)

Music: The original (BWV197a Mvt.6) is for bass with oboe d'amore. In this parody, the Mvt.8 of the Christmas cantata (BWV197), is for Soprano with solo violin. The number of bars and the melodic line are the same.

Text: the metrics are the same.

Topics: they are totally different "*pleasure and joy*" for the wedding and "*I will not give up*" for Christmas.

Questions: Why have different instrumentation and voices ? The two corresponding texts are in appendix.

(See comparison of texts in appendix)

40 - BWV210

In the 1740 years.

Parody of 210a 1738-1740 ?

Context: This cantata whose last version dates from the 1740's, was given whole or in part at least 4 times: for a wedding (of a Bose daughter ?) before 1730 for Earl Fleming, version of which only the soprano part

remains, and before 1727 for the prince of Weissenfels whose score is lost, and the last version around 1740. This study is interesting only if one compares the texts of BWV210 and 210a, identical as for the metrics. The BWV210 is a tribute to Fleming and the BWV210a is a kind of reflection about music at the occasion a wedding. As there is no music to compare, it is not possible to make a more complete analysis of this parody.
Question: The subject of Cantata BWV210a, "*Music can bring sadness as well as joy*", has it been suggested by JSB or is it a personal thought ?
(See comparison of texts in appendix)

41 - BWV208a

Wednesday, August 3, 1740.

Context: This cantata given for Auguste 3rd feast day, whose music has been lost, is probably a partial parody of Cantata 208, known as the Cantata « the hunt », given in Weissenfels for the Duke on Thursday, February 23, 1713, 27 years earlier, and replayed on April 19, 1716 and and February 23, 1729.

Question: Why so many re-uses? Its like a kind of "favorite" for Bach !

42 - BWV212

Thursday, August 30, 1742.

Peasants' cantata. Mvt.14 is a parody of Anh 11 August 3, 1732, Mvt.20 a parody of BWV212.

Context: This peasants' cantata is one of the last composed by Bach

Mvt.14 - JSB took the Mvt.9 of the Cantate Anh11 (August 3, 1732) whose music has been lost and was published 10 years before to make it the Mvt.14 of the BWV212.

Text: by Picander.

Topics: celebrating the abundance in the parody and in the original of Anh11, to protect the king.

Mvt.20 - This aria is a parody of the aria Mvt.7 of the BWV201 cantata published 13 years before

Music: instrumentation, the 3/8 tempo and tone are the same. The melodic line is very close but distributed differently as well as the violin part.

Text: Picander. The metrics and the number of verses are identical.

Topics: They are very different. In the parody happiness is wished for the new chamberlain and in the original, Pan tells us that a song must be joyful.

Question: The BWV 212 cantata includes 24 movements and the BWV 201 has 15. Why, 13 years later does Bach choose to parody only one aria, Mvt.7 of the original ?

(See comparison of texts in appendix)

43 - BWV34

May 1746 or 1747 for Pentecost.

Context: It is the parody of the 34a cantata given perhaps on Wednesday, March 6, 1726 that is more than 20 years before, for the marriage of a clergyman. The two topics are close: the holy spirit descends on the married as it descended on the apostles!

3 mouvements out of 7 were included in the parody: Mvt.1 entry chorus, aria alto Mvt.3 and the final chorus Mvt.5

Mvt.1 - Chorus

Music: same number of bars and probably even instrumentation. The melodic lines of the voices are unchanged.

Text: entry chorus has the same metrics as the original. It is remarkable that in addition to the fact that two verses are identical, the words used in the other verses are very close.

Topics: in the original the flames of love nobly ignite the bride and groom, in the parody the pure heart of the faithful set the temple on fire in the faith.

Mvt.2 - Aria Alto.

Music: same tone, same voice, same instrumentation. In the parody (Pentecost) the flutes enter immediately and have a more active part.

Text: the metric is exactly the same. Sometimes the words are the same. (see Appendix)

Topics: In the original, the spouses are like Rachel and Jacob in the Bible. In the parody (Pentecost), happiness for the souls that God has chosen. Only one word changes in the first verse and the general meaning is very close: (see appendix).

Mvt.5 - Chorus

Music: Curiously the tone changes while the instrumentation is the same.

Text: again the metric is the same and the words are very close. In BWV34a Mvt.4 and in this Mvt.5 the first verse is identical (Friede über Israel) and the general meaning is very close (see appendix)

Topics: Subject: For the bride and groom's happiness, the Lord brings peace. For Pentecost, glory to God who brings peace.

Question: there is a mystery about this this unknown librettist who after 20 years takes the same words as his unknown predecessor (the same ?).

(See comparison of texts in appendix)

44 - BWV69

Monday, August 26, 1748.

This cantata is a parody of the Cantata BWV69a of Sunday August 15, 1723 (text by John Oswald Knauer) and played again in 1727 on the occasion of the 12th Sunday after Trinity. Between the parody and the original: 21 years.

Mvt.1, 3 and 5 have been re-used.

Perhaps the last profane cantata in honor of the renewal of the Leipzig City Council, one year after the trip to Berlin.

Mvt.1 Chorus

Music: This introduction chorus has exactly the same instrumentation and the same music.

Text: the unknown librettist takes exactly the same text

Topics: it's the same: "my soul glorifies God"

Mvt.3 Aria Alto

Music: this aria originally for tenor becomes an aria for alto in the parody. The flute and acacia oboe have been replaced by the violin and oboe and the tone changes.

Text: it uses the same 4 first verses, the last two being different (see appendix):

Topics: the song of thanksgiving becomes a joyful song for the Leipzig city council.

Question: It has been argued that these changes were due to the absence of a competent flutist at that time in Leipzig.

Mvt.5 Aria Bass

Music: this bass aria has the same instrumentation as the original.

Text: The unknown librettist of the BWV69 did work much if we compare with the original BWV69a written by John Oswald Knauer. He repeats exactly the same words. This is an exceptional case.

Topics: the same since the words are the same. "My redeemer is my guardian"

Question:

Some have wondered how 21-year-old JSB could have treated two very different subjects: "the praise of God" for the 12th Sunday after the trinity (BWV69a) and "thanksgiving" for the Local city council (BWV69) with an identical initial choir, almost similar arias, only the recitativos and the choruses being different.

(See comparison of texts in appendix)

SHORT MASSES

Context: The 4 « short masses » were probably conceived around 1738-1740, then after the B minor Missa (gloria), at a time when it seems that Bach was practically no longer composing sacred music but replayed for the offices works composed in the previous years or works by other musicians.

It is wrongly agreed to call the four Masses BWV233 to 236 "short masses", probably because they are Lutheran masses whose texts are shorter: they have no « Credo » and are built otherwise than Catholic Masses. They all include 6 numbers with the same lyrics written in Latin n ° 1, 2 and 6 being choruses.

But what interests us here is that the 24 (6x4) movements of these masses are all parodies except 3 doubtful cases. The originals are all (except two) between 1723 and 1726, the period of great production of Bach for sacred cantatas. Previously he often parodied works from earlier periods, especially those of Cöthen or Weimar.

This period of great activity from 1723 to 1726 includes at least 120 sacred cantatas if we do not count those lost (about a hundred?).

We can however make some general remarks: Bach brings more or less modifications but always remodels the movement according to the case with an instrumentation, different voices and naturally a metric which is adapted to the melodic line. Note also that sometimes parodies come from different movements of the same cantata: 4 for the BWV187, 3 for the BWV102 both of August 1726, 3 for the BWV79 and 3 for the BWV179 also of August but 1723. All together for the 24 numbers of these so-called short masses, Bach produces parodies from 8 known cantatas and 3 unknown.

On the other hand, none of the masses parodies have all the arias or choruses of the same cantata.

Only autographs of BWV234 and 236 have reached us. `

Questions: did Bach choose texts according to his personal preferences, the musical feeling he had in each work, theological obligations, his memory etc.? A detailed analysis allows us to make multiple conjectures that we will find in specialized works.

45 - BWV233

around 1738 ?

Mvt.1 - Kyrie-Chorus. The Kyrie of this mass is the only number among the 4 masses to have been composed probably in the decade of 1710 in Weimar therefore well before all the others.

Mvt.2 - Gloria-Chorus The origin of this Gloria is unknown.

Mvt.3 – Aria Bass - Domine Deus The text "Domine Deus, rex caelestis »: The original Mvt.6 Ahn18 June 5, 1732.

Music We don't have the music of the original.

Topics: the original celebrates school work, probably because it is a text for the reopening of the St. Thomas college. This apparently has nothing to do with « Domine Deus... » to the glory of God.

Mvt.4 - Soprano aria Qui tollis. This aria is fascinating to study in detail compared to the original: Mvt.3 of cantata BWV102 of August 25, 1726.

Music The original and the parody have exactly the same number of bars and the instrumentation is the same. But on the other hand Bach replaced the alto voice by the soprano.

Topics The theme of the text in the parody is "Have mercy on us", that of the cantata "Woe to the soul that is lost". The melodic line in both pieces is totally different, but the voice stops and gives way to the accompaniment exactly at the same bars. The aspect of prayer and incantation is much more evident in the Mass: the text being shorter, the repetitions are more frequent. Moreover the melodic line is sometimes more ornamented.

Question: Does this explain the change of voice ?

Mvt.5 - Aria Alto - Quoniam tu solus The original is Mvt.5 cantata BWV102 of 25 August 1726.

Music: Both have exactly the same number of bars. But in BWV233 the violin replaces the flute and the alto replaces the tenor.

Topics: the theme of the text of BWV233 is "the praise of God", that of Mvt.5 is "the threat to the sinners". The melodic lines are very close except on the word "Erschrecke doch" at the beginning. Question: Did Bach think that violin and alto better express the « praise » and the flute and the tenor better express « threat », which seems a very different theme. Did he demand a different tempo and expressiveness from the performers ?

Mvt.6 - Chorus - « Cum sancto spiritu » This chorus is a parody remodeled of the Mvt.1 of cantata BWV40 December 26, 1723.

Music: In the fifth bar, sort of an entrance ritornello, Bach goes to the 29th bar of the original, giving from the beginning a fugue style. On the other hand, while keeping the same instrumentation, Bach starts with a different bar indication. The vocal parts are often rewritten.

Topics: « the son of god destroys the devil » in the original, and in the parody « with the Holy Spirit in the glory of God » . The two subjects are very far from each other.
(See comparison of texts in appendix)

46 - **BWV234**

around 1738?

Mvt.1 - Kyrie - Chorus We do not know the origin.

Mvt.2 - Gloria - Chorus.

This Gloria is a parody of the Mvt.6 of the cantata BWV67 of April 16, 1724.

Music: Bach arranges the voices in a totally different way and he only takes fragments of the Mvt.6 of the cantata BWV67. As much as we know, this is a unique case in parodies: thus the gloria starts with the roar of the chorus on the word « Glo-ria" while in the BWV67 the choir only starts at the 23rd bar after the bass solo. The melodic lines are changed, only the « basso continuo » and the instrumental parts remain the same.

Topics: The choir of the Mass sings the glory to God whereas that of the cantata calls to *fight against the devil* and asks *the help of Jesus*, but with different lyrics and melodic lines. However, the soloist of the cantata slowly repeats "peace be with you" while those of the mass ask for peace on earth, adoration and thanksgiving. The subjects seem different.

Mvt.3 - Bass Aria - Domine Deus. We do not know the origin.

Mvt.4 -Soprano aria- Qui tollis .

It is a parody of the Mvt.5 of the cantata BWV179 of August 8, 1723.

Music: same number of bars and the same soprano voice but the tone is higher in the mass. The dacacia oboes of the cantata are replaced by flutes in the mass. Light melodic changes modify the mood. So will be softened the absolute despair illustrated in measures 79-81 of the cantata whose lyrics are "ich versink in tiefen Schlamm" "I sink in the deep mud" sung by the soprano with the only continuous bass what falls from a fifth at the moment when the word « evocative » of "Schlamm" (mud) is pronounced. In the mass, the words that fall on the same melody "deprecationem nostram" ("receive our prayer"), are accompanied by the flutes and the basso continuo rises of a fifth.

Topics:: In the cantata: God, give me mercy because I sink in the mud. in the mass: God, give me mercy and receive my prayer.

Mvt.5 - Aria Alto - Quoniam tu solus

This aria is a parody of the Mvt.2 of cantata BWV79.

Music: The « basso continuo » is the same, the voice and the number of bars also except a detail in the conclusion of the instruments (measure 68 of the score). In the mass the violin replaces the wind instrument (flute or oboe) of the cantata.

The melodic line of the alto is largely modified according to the lyrics.

Topics: for the aria of cantata "God keeps us from our enemies" for the Mass "You are the only saint and Lord Jesus Christ ». Both subjects are quite different.

Question: Did Bach make these modifications to give a different mood according to the subjects discussed?

Mvt.6 - Chorus - Cum sancto spiritu

It is a parody of the n ° 1 of BWV136 of July 18th, 1723.

Music: It is interesting to note that Bach uses the same method as in the Gloria: in the parody the choir starts from the first bar on the words "cum sancto spiritu" whereas in the cantata there is an orchestral prelude of 6 bars. In the mass, the flutes replace the horns and the oboe. The melodic lines are identical in their structure but change according to the lyrics. They remain well recognizable. The number of bars goes from 63 for the original cantata to 52 for the parody, which is partly explained by the difference of the beginning.

Topics: here again the subjects are very different: in the cantata it is "probe my thoughts" and in the mass "the holy spirit and the glory of God".

Question: this raises is the question of why these considerable changes rather creating new music.
(See comparison of texts in appendix)

47 - BWV235

around 1738?

It is interesting to note that in order to realize this mass, Bach parodied four numbers of the same cantata, the BWV187, on the 6 movements that the mass includes.

Mvt.1 Kyrie - Chorus

It is a parody of the first chorus Mvt.1 of the cantata BWV102 of August 25th, 1725

Music: Unlike other choruses of the «short masses», this parody is virtually identical to the original: same instrumentation, same number of bars, same tone. Only of course the lyrics change because of the different number of words: in the mass there are only six syllables repeated (Ky-ri-e e-lei-son), in the cantata there are 49 syllables, the first eleven being repeated several times.

Topics: The subjects are very different: for the cantata "They do not want to be converted" and for the mass "Lord take pity ».

Mvt.2 Gloria - Chorus

It is a parody of the Mvt.1 of the BWV72 cantata of January 27, 1726.

Music: same instrumentation but as in other Glorias the chorus proclaims from the first bar the glory of God, whereas in the cantata the choir begins only at the 17th bar. The tone also changes.

Topics: The words and therefore the syllables are more numerous in the cantata and rhythmically different in the mass. Here again the themes are different. For the Mass "Glory to God", for the cantata "May the will of God be made".

Mvt.3 - Aria Bass - Gratias agimus

It is a parody the aria bass Mvt.4 of the BWV187 cantata of August 4, 1726.

Music: both arias are for bass and violin but in a different tone. Bach still keeps the same style but makes changes in the melody probably because of the lyrics. The instrumentation is the same.

Topics: The subjects are different. In the Mass, "we give thanks to God", in the cantata "God gives what we need".

Mvt.4 - Aria Alto - "Domine fili unigenite »

It is a parody of the aria alto Mvt.3 of the same cantata BWV187.

Music: The instrumentation and the tone are the same, the rhythmic construction also. The number of bars is 208 in the mass and 170 in the cantata. The treatment of many more words in the mass and their accompaniment is often different.

Topics: the themes are once more totally different and even opposite: in the Mass "Have mercy on us" in the cantata « Lord, you bring us happiness".

Question: Here again how can be explained this almost identical musical treatment and this opposition between the subjects. A single similarity: Bach's meticulousness in transforming modulations.

Mvt.5 - Aria Tenor «Qui tollis»

It is a parody of the aria Mvt.5 of the same cantata BWV187 Sunday August 4, 1726

Music: The Soprano of the original becomes Tenor in the Mass and the tone changes. The instrumentation is the same: oboe and continuo. The parts of oboe and continuo are the same. Only the melody changes because of the different words.

Topics: In the mass the text begins with "qui tollis peccata mundi" and not as in other masses by "Quoniam tu solus sanctus ». Starting with "qui tollis peccata mundi" allows Bach to have, at the beginning, the same

adagio as in the cantata and to begin the poco allegro with "Quoniam tu solus sanctus » for the cantata and. In fact in the cantata the adagio is justified by the words "Will I be alone ...?" and the allegro begins from bar 21 both in the original. In the mass the allegro begins with « Go away sorrows.. » in the cantata and with « Quoniam tu solus sanctus » in the mass which seems less justified for an allegro. With Instruments only and no voice the adagio comes again at the end of the aria of the cantata. It is not the case in the mass, probably because of the text: it would be unlikely to have again the theme of pity after celebrating "Jesus the only saint and the highest ». So the adagio does not come back as in the original cantata at the end of the aria.

Mvt.6 - Chorus "Cum sancto spiritu"

It is a parody of the chorus Mvt.1 of cantata BWV187, Sunday August 4, 1726

Music: As often in those masses the voices begin directly: the instrumental sinfonia of 27 bars has been suppressed in the parody (mass). The instrumentation and the tone are the same. In those masses Bach brings changes in the voices especially to take in account the accentuations of the words and according to counterpoint principles.

Topics: The subjects are in the same atmosphere: the glory of God for the Mass and God satiates us for the cantata.

(See comparison of texts in appendix)

48 - BWV236

around 1738 ?

Mvt.1 - Chorus - « Kyrie »

It is a parody of the first chorus of the cantata BWV179 Tuesday August 3, 1723.

Music: The tone is the same, there is one oboe more in the mass. The number of bars is the same.

Topics: the two subjects treated are : for the cantata "do not be hypocrite« and for the Mass "have mercy « .

Mvt.2 - Chorus - « Gloria »

It is a parody of the first chorus of the cantata BWV79 of October 31, 1725 which celebrates Réformation.

Music: It is a very interesting case: Bach keeps the same continuo bass and the same number of bars but he modifies the instrumentation and the implementation of the voices. He removes the timpani and the horns of the original which allows him to start the chorus from the first bar without overloading the sound. In the original the chorus starts only at the 45th bar but the harmonies do not change. In the Mass, Bach simply continues the second verse from this 45th bar.

Topics: The two subjects are very close: in the original as in the mass, we speak of glory.

Mvt.3 - Aria Bass - « Gratias agimus »

It is the parody of the Mvt.5 of the cantata BWV138 of September 3rd, 1723.

Music: In the parody the instrumentation; the voice (bass), and the tone are the same. But there are many changes in the melodic line. Example: on the first word sung "gratias" in the mass there is a vocalise that does not exist in the cantata where the voice begins with "Gott steht".

Topics: The two topics are "God is my hope" for the cantata and "Let's give thanks to God" for the Mass.

Mvt.4 - Duo Soprano-Alto- "Domine Deus"

It is a parody of the aria mouvement 5 of the cantata BWV79 of October 31, 1725 celebrating Reformation.

Music: there is change in the voices from soprano-bass to soprano and alto. The violin part is transformed with more ornamentation. The tone has also changed.

Topics: for the cantata "God, do not leave us and we will praise you", for the mass "God who forgives have pity". In the cantata is set a sort of condition, in the mass, it is a supplication.

Question: Has Bach tried to stick to the text in both cases, to change the mood of the two texts,

Mvt.5 Aria Tenor - « Quoniam tu solus »

It is a parody of the mouvement 3 of the cantata BWV179 of August 8, 1723.

Music: Here again the transformations are very important. The tenor remains, but the strings of the cantata are replaced by an oboe in the mass. As a result, the atmosphere is quite different. In the instrumentation and in the voices, some changes are sometimes important.

Topics: They are quite different: In the cantata, it is a very strong condemnation of the deceivers, in the mass Jesus is proclaimed the most holy and the highest.

Question: One may wonder if in this case as in others, it is the big difference between the subjects that can be the cause of the modifications.

Mvt.6 - Chorus - Cum sancto spiritu

It is a parody of the first chorus of the cantata BWV17 of September 22, 1726.

Music: As often in the choruses of these original cantatas of the masses, Bach writes a long orchestral prelude, in this case 27 bars, whereas in the mass the choir begins with 7 slow invocation bars followed by the parody itself which undergoes once again significant modifications.

Topics: in the cantata necessity to offer, in the mass praise of Holy Spirit.

(See comparison of texts in appendix)

49 - BWV232-2 - b flat mass Credo 1747-1749

Mvt.14 - Chorus « Credo in unum Deum, patrem omni potentem ».

It is not really a parody but an adaptation of Mvt.1 chorus BWV171 of Saturday 1st January 1729 (about 20 years earlier).

Music: It is inside the chorus, on the words Patrem Omnipotentem that the parody is grafted. It would be almost excessive to speak of a parody. The beginning is totally different: in the mass, the chorus attacks with "Credo in unum Deum" under which the parody is introduced little by little. As in the original, Bach uses some elements such as orchestration with very strong intervention of trumpets and a very moving and continuous basso continuo. The tone is the same. The shortness of the two choruses is also remarkable. All the rest is completely remodeled, especially the melodic lines, the combination and the entry of the voices also etc

Topics: the two subjects "I believe in an almighty God" for the mass and "the universal fame of God » for the original cantata, are neighbors.

Mvt.17 - Chorus "Crucifixus"

It is a parody of chorus BWV12 Mvt.2 for Jubilate dated Sunday April 22, 1714 more than 30 years before.

Music: the structure of the choir parodied is different from that of the original and much shorter (92 in cantata BWV12 bars instead of 53 in the mass) but with an instrumental introduction of 4 bars, while in the cantata the choir begins directly by singing. There is a change of tone and Bach adds two flutes in the mass. The atmosphere seems to be different.

Topics: The two subjects are sad but different: in the mass, it is purely factual (he is resuscitated etc ...) in the cantata it is a complaint. A more refined study would analyze the symbolism of texts according to the music that accompanies them.

Mvt.18- Chorus "Et resurrexit"

It is a parody of Mvt.1 Anh9 on Monday May 12, 1727 about 20 years before, cantata given in honor of August the Strong on Monday, May 12, 1727,

The music has been lost. But it is surprising to compare the texts (see appendix). *On one side the resurrection, on the other, the eyes of Augustus who, by their ardor, darken the sun !*

Mvt.21 - Chorus "Et expecto".

It is a parody Mvt.2. of the BWV120 cantata in honor of the Leipzig City Council which dates from 1728 or 1729.

Music: Bach completely remodels the choir which is an uninterrupted transition with the previous chorus « Confiteor ». He starts this piece directly with the choir, while in the cantata, we have an orchestral introduction of 14 bars. He changes the tone and adds two flutes. The voices of the chorus are in long notes, only the orchestra parodying the original rhythmic idea.

Topics: In the original « Sing, praise God », in the mass « I wait for resurrection »

Question: why does Bach, some years before his death take up works composed sometimes more than 30 years before? Why, unlike other parodies, does he completely reshape them?

50 - BWV232-3 b flat mass Sanctus-Osanna-Agnus Dei

1747-1749

Mvt.22 - Chorus "Sanctus".

It is a copy of the original: BWV232-III « sanctus » whose first audition took place on Monday December 25, 1724, more than 20 years before.

Mvt.23 -«Chorus » Osanna": it could be the parody of the cantata Mvt.1 BWV Anh11 sung on Sunday August 3, 1732,15 years before, to celebrate August the Strong then taken again in the Mvt.1 of the cantata BWV215 to celebrate the election of August 3 rd, his son, on Tuesday October 5, 1734. We can consider this as the original since the sheet music remains.

Music: there are many changes. In the cantata BWV215, we have a long instrumental introduction of 32 bars whereas in the mass, the choir begins with twice the cry of "Osanna" (3 syllables) while the chorus of the cantata begins with " Preise dein Glück "(6 syllables or 2x3). The instrumentation and the tone are the same.

Topics: they are nearly the same, the original to *the glory of Saxony*, in the mass: to *the glory of God*.

Mvt.26 Aria alto "Agnus Dei".

It is a parody of Mvt.4 of the cantata BWV11 (Ascent Oratorio) of Thursday, May 16, 1735 from 12 years before.

Music: The instrumentation is the same, the ton changes. In the parody Bach reduces the number of bars 79 in the original, 49 in the parody, the beginning of the melody is simplified.

Topics: in the original the subject "Do not leave me ». In the mass it is a supplication.

Question: why does Bach re-use a few years before his death works composed between 12 and 20 years earlier? Why, unlike other parodies, does he completely remodels them?

Conclusion

As a general conclusion: some data and questions for research

Some data:

- The average period between the parody and the original is about 6 years. The minimum is 37 days, the maximum is 27 years. The known parodies begin in 1723. 1725 seems to be year we have the biggest number of parodies. We leave more detailed analyses (tone, voices, instrumentation, metrics, theology...) to specialists

Questions

- If Bach takes again old works, does it mean that his style does not evolve?

- Why does Bach re-use old works? According to cases, is it because he lacks time, or does he like certain movements ?
- Why, using the same musics, does he make parodies concerning as well princes as professors, Leipzig town council, marriage, or God... ?
- Why in certain cases does he change the wording and not the music ?
- Why, sometimes does he strongly change instrumentation in melodic lines or in tonality or in the length of the work (number of bars) and sometimes no ?
- Are the particular feelings and symbols that Bach wants to transmit to the churchgoers of his time the same are the same as those we feel while listening today ?
- Why in a same cantata did Bach chose movements which originate from different periods of his life ?
- How did Bach keep trace of his past compositions. Sheet music, or only by his memory ?
- What was the part played by the librettists ?

Chronological list of works in which parodies have been found

1 - BWV194	02-11-1723
2 - BWV66	10-04-1724
3 - BWV134	11-04-1724
4 - BWV173	29-05-1724
5 - BWV249	01-04-1725
6 - BWV42	08-04-1725
7 - BWV74	20-05-1725
8 - BWV68	21-05-1725
9 - BWV175	22-05-1725

10 -BWV110	25-12-1725
11 - BWV146	12-05-1726
12 - BWV169	20-10-1726
13 - BWV49	03-11-1726
14 - BWV52	24-11-1726
15 - BWV216	05-02-1728
16 - BWV149	29-09-1728
17 - BWV188	17-10-1728
18 - BWV171	01-01-1729
19 - BWV156	23-01-1729
20 - BWV244a	24-03-1729
21 - BWV120	26-06-1730
22 - BWV190a	25-06-1730
23 - BWV79	31-10-1730
24 - BWV29	28-08-1731
25 - BWV36	02-12-1731
26 - BWV232/1	27-07-1733
27 - Anh12	01-03-1733
28 - BWV205a	19-01-1734
29 - BWV215	05-10-1734
30 - BWV248	
31 - BWV218/1	25-12-1734
32 - BWV248/2	26-12-1734
33 - BWV248/3	27-12-1734
34 - BWV248/4	01-01-1735
35 - BWV248/5	02-01-1735
36 - BWV248/6	06-01-1735
37 - BWV207a	03-08-1735
38- BWV30	26-05-1746
39 - BWV197	1739
40 - BWV210	1740 ?
41 - BWV208a	03-08-1740
42 - BWV34	26-05-1746
43 - BWV69	26-08-1748
44 - BWV233	1738 ?
45 - BWV233	1738 ?
46 - BWV233	1738 ?
47 - BWV233	1738 ?
48 - BWV212	30-08-1742
49 - BWV232-2	1747-1749

Parodies in Johann-Sebastian Bach vocal works

Appendix: comparison of texts

[BWV 30 + BWV 30a](#)
[BWV 34 + BWV 34a](#)
[BWV 36bc profane](#)
[BWV 36 profane](#)
[BWV 36 sacred](#)
[BWV 66+ BWV 66a](#)
[BWV 68 + BWV 208](#)
[BWV 69 + BWV 69a](#)
[BWV 74 + BWV 59](#)
[BWV 110 + Magnificat BWV 243a](#)
[BWV 120 + BWV 120a + BWV 120b](#)
[BWV 134 + BWV 134a](#)
[BWV 146 + BWV 1052](#)
[BWV 149 + BWV 208](#)
[BWV 169 + BWV 1053](#)
[BWV 171 + BWV 205](#)
[BWV 173 + BWV 173a](#)
[BWV 175/4 + BWV 173a/7](#)
[BWV 190 + BWV 190a](#)
[BWV 197 + BWV 197a](#)
[BWV 205 + BWV 205a](#)
[BWV 207 + BWV 207a](#)
[BWV 210 + BWV 210a](#)
[BWV 212 + BWV Anh 11 + BWV 201](#)
[BWV 215 + BWV Anh 11](#)
[BWV 216/3 + BWV 204/8 + BWV 216/7 + BWV 205/13](#)
[BWV 216 + BWV 204 + BWV 205](#)
[BWV 232 Mass in C minor](#)
[BWV 233a-BWV 236 Messes breves](#)
[BWV 248 Weihnachts-Oratorium](#)
[BWV 249 Oster Oratorium + BWV 249a](#)
[BWV Anh 12 + BWV Anh 18](#)

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