

J. S. BACH



**Sinfonia from Cantata BWV 21
“Ich hatte viel Bekümmernis”**

**Piano arrangement
by Eleonor Bindman**

Ich hatte viel Bekümmernis in meinem Herzen; aber deine Tröstungen erquicken meine Seele.

I had much trouble in my heart; but your consolations revive my soul.

Psalm 94:19

Sinfonia from Cantata BWV 21 by J.S. Bach.

The original version of this piece is driven by sustained notes in two solo instruments: the oboe, usually on the very top, and the violin. The long notes and elaborate melodic figurations necessitate a very slow tempo for our piano arrangement. It will be helpful to listen to recordings of the orchestral version to feel the mood Bach intended.

On the piano, giving sustained notes due attention is always important – most are manageable here but some will have to be shortened because of logistical limitations while others will need help from the pedals. The sostenuto pedal can be particularly useful. I do indicate a general “con pedale” from the start, to create an “orchestral” ambiance.

Some grace notes and ornaments may be skipped and others added. Octaves in the left hand can also be skipped if you like; they bring variety to the texture and a slight increase in volume, as in many historic Bach transcriptions. Generally, I find that volume takes care of itself in this piece, especially if you keep the original version in mind, but I put in a few dynamic markings.

Piano transcriptions often call for unusual fingerings. This piece is slow, hence many “tricks” -- such as skipping a finger, using the thumb for consecutive notes and switching fingers while holding a long note -- are possible. Some of my fingerings work only if the hand position is altered, as in beat 2 of measure 2 where your right wrist should be raised so the thumb is almost vertical while the elbow is angled toward your torso. If your arms and wrists are relaxed, finding suitable hand positions will be easy.

I hope that you will enjoy playing this arrangement!

Eleonor Bindman

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Ich hatte viel Bekümmernis

Sinfonia from Cantata BWV 21

J. S. Bach

Arr. Eleonor Bindman

Adagio mesto ♩=60

p

Con Pedale

4

6

poco rit.

8

mf

p

2
11

3-4 3 2 5 5 1 2 1 2 1 2-1

tr

Red. *

This system contains measures 11 and 12. The right hand features a complex melodic line with triplets and slurs, while the left hand provides a steady accompaniment. A trill is marked in measure 12. A rehearsal mark 'Red.' with an asterisk is placed below the bass staff.

13

1 3

This system contains measures 13 and 14. The right hand continues with intricate melodic patterns, including a triplet in measure 13. The left hand accompaniment consists of chords and moving lines.

15

tr

f *mp*

3 4 3 5

This system contains measures 15 and 16. Measure 15 features a trill in the right hand. Dynamic markings of *f* and *mp* are present. The left hand has a triplet in measure 16.

17

3 4 5 5 5 5 5 4 3

poco rit. ----- *a tempo*

This system contains measures 17 and 18. Measure 17 has a triplet. A tempo change is indicated by a dashed line from *poco rit.* to *a tempo*. The right hand has a descending triplet in measure 18.

19

tr

5 2 5 5 2 1

This system contains measures 19 and 20. Measure 19 has a trill. The right hand has a triplet in measure 20. The piece concludes with a final chord in the right hand.