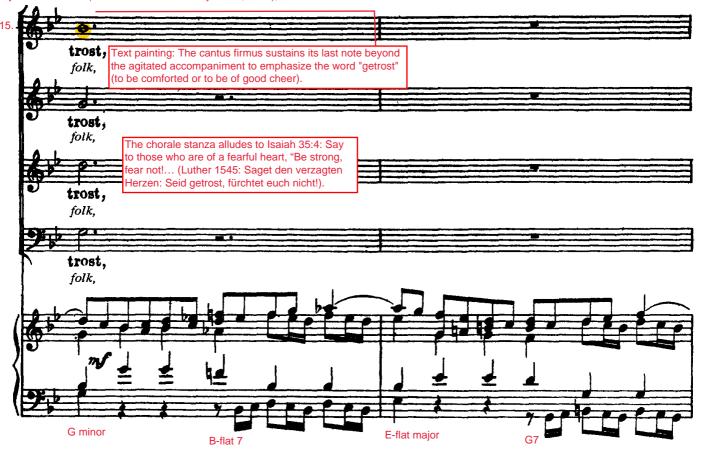
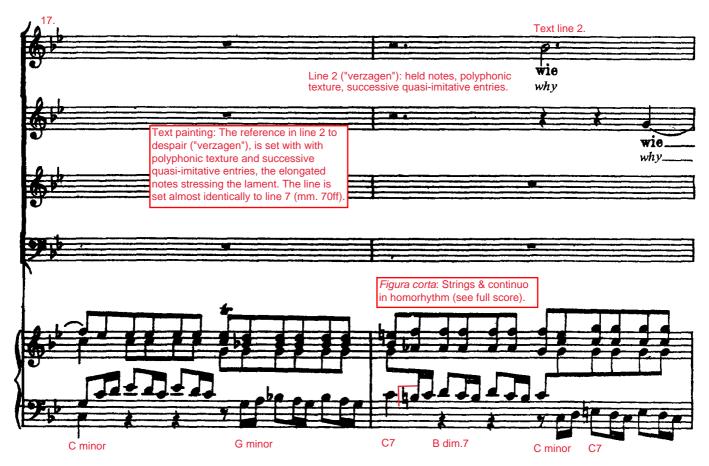




establish a striking contrast: Line 1 ("getrost"): lively, chordal, homorhythmic texture; Line 2 ("verzagen"): held notes, polyphonic texture, successive quasi-imitative entries. The style of setting of the other chorale lines ranges between these two possibilities. It is also worth noting that the penultimate, sixth line adopts the opening of the continuo part (see the above music example) in a simplified vocal form as an imitative motive in the lower parts." See The Cantatas of J. S. Bach, translated by Richard Jones (Oxford: Oxford University Press, 2005), 562–563.









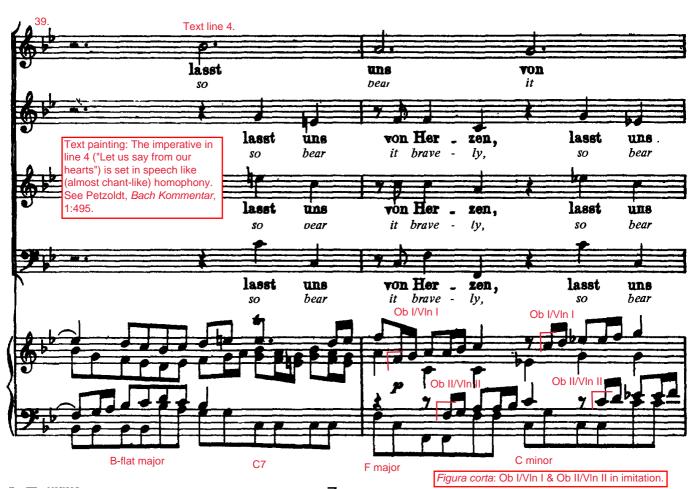


The second Stollen begins like the first but then is different. Text painting: Tonal shift and the shifting of the figura corta to the oboes for "since the Lord afflicts us" (compare the beginning of the first Stollen, m. 12).

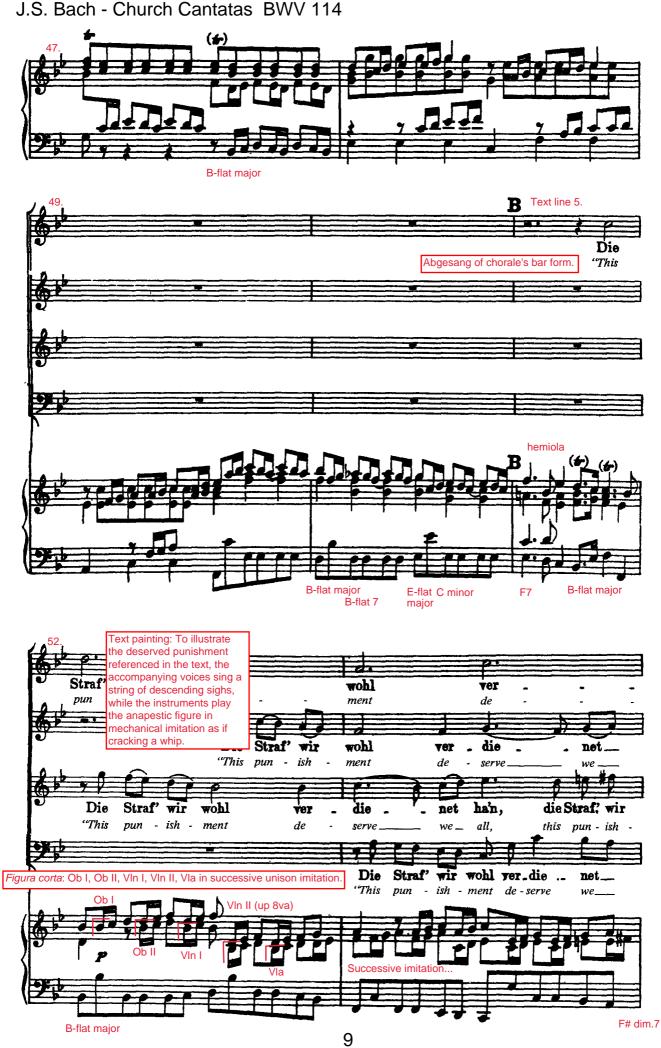
hemiola



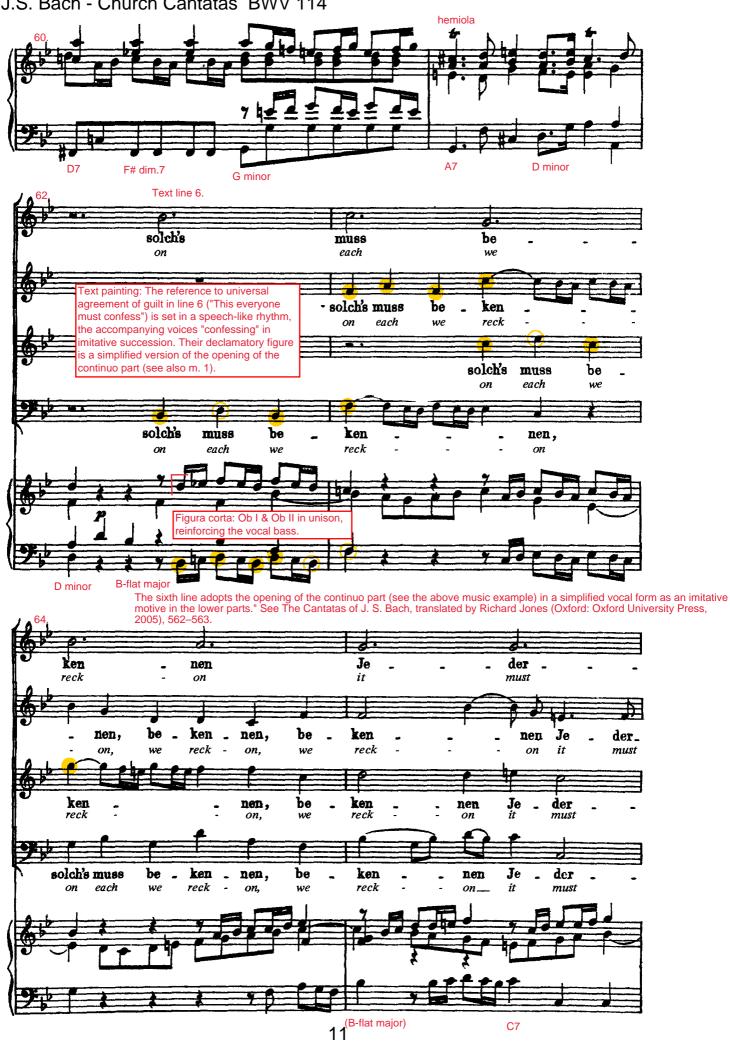






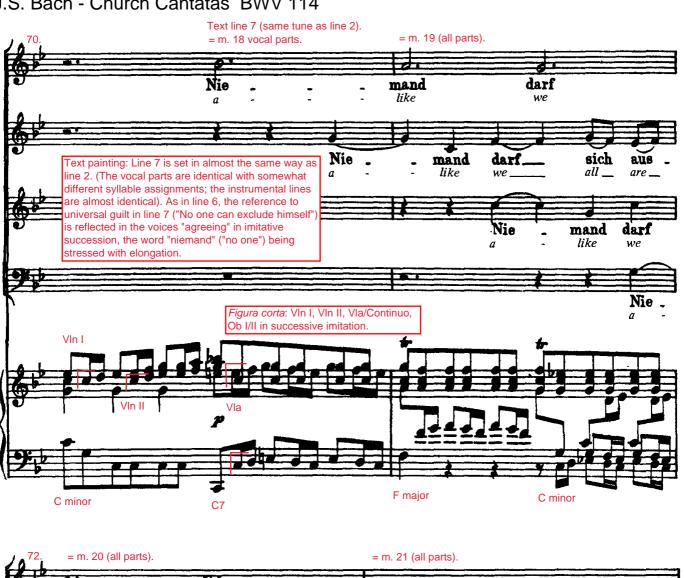


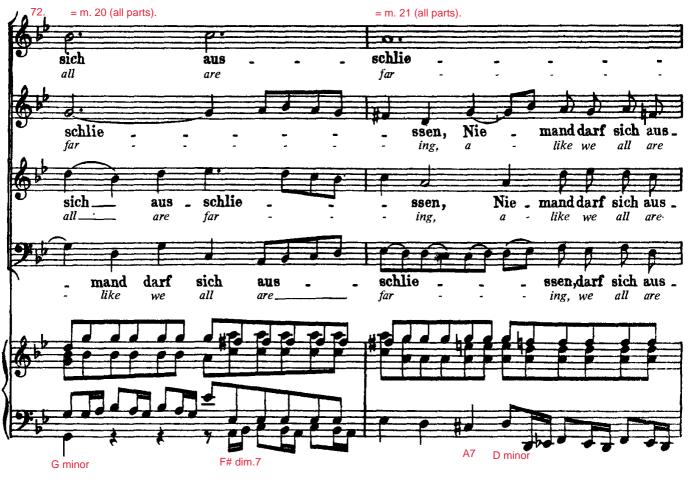
J.S. Bach - Church Cantatas BWV 114 Text painting: Unsettled movement in the accompanying voices to depict uncomfortable acknowledgment that punishment is deserved, as referenced in the text. 10.1 die net han, all, serve we flet, die Straf'wir wohl ver . die . net han, die Straf' wir wohl Ter die all, this pun - ish ment đе serve we, this pun - ush - ment de - serve we wohl die die _ net ver net ha'n, wohl ment deserve all, well đе we serve we ha'n, die Straf' wir wohl ver _ die net, wohl ver_ die _ net all, this pun - ish ment de - serve we, well de - serve G minor D minor Possible Text painting: The cantus firmus stops before the accompaniment perhaps to Emphasize that "we have deserved the punishement," as referenced in the text. ha'n, all, han, all, ha'n, Ritornello (dominated by figura corta) all, D minor D minor B-flat major Ob II A7 **C7** C# dim.7 10













(For the significance of D minor, see note.)



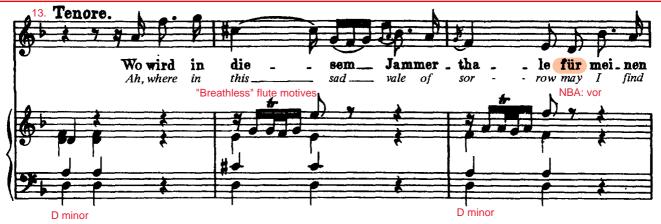
The continuo changes to a stream of ascending eighths, marked staccato, as if stalking (perhaps depicting a threat or determination).



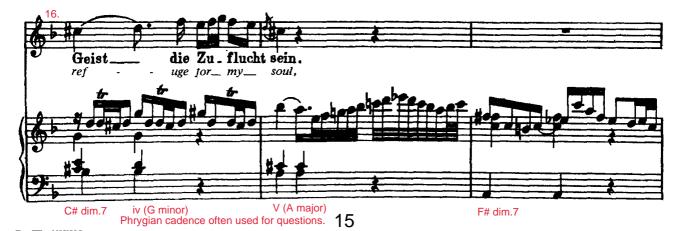
G minor

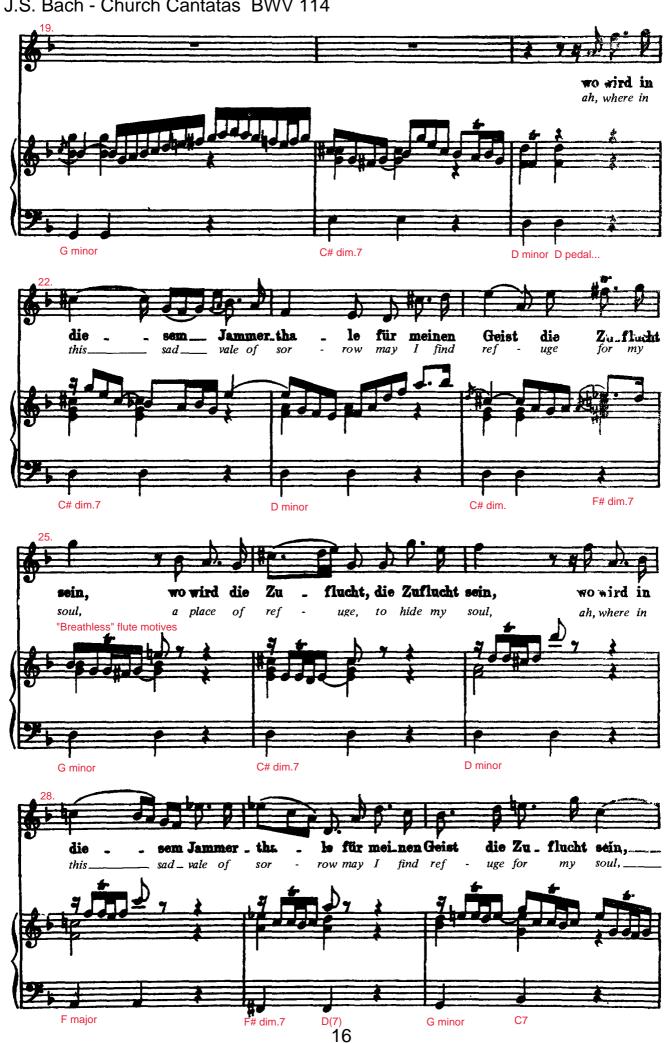
B-flat major 7

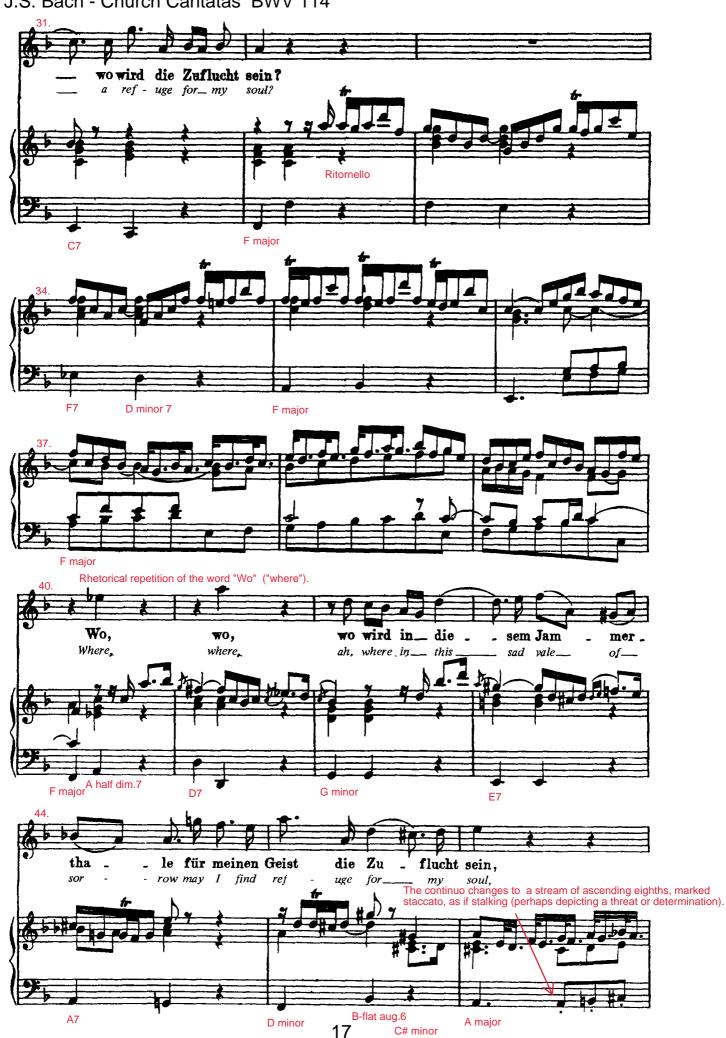
This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

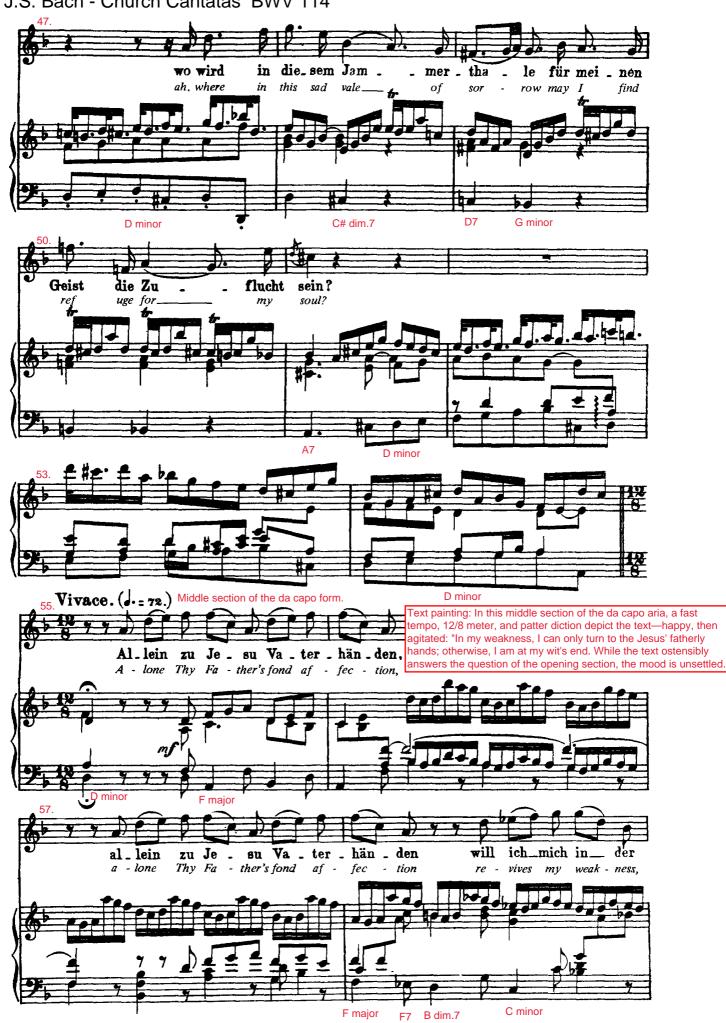


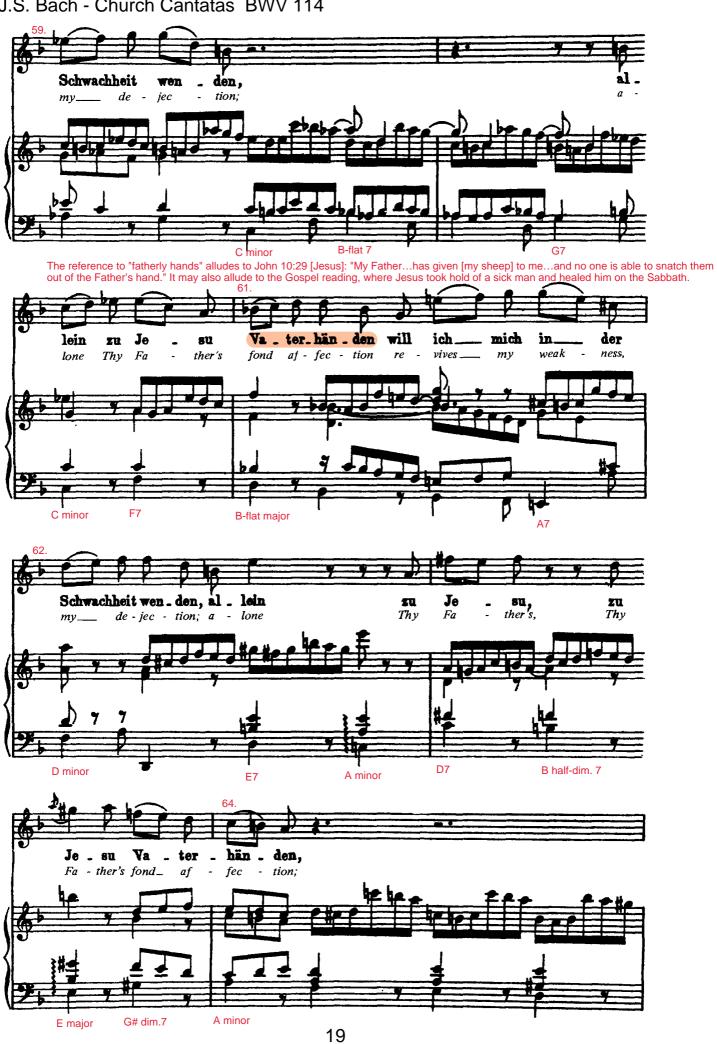
Text painting: A wandering, chromatic line depicts the helpless sadness of the question, "Where will refuge be found for my spirit in this vale of misery?"

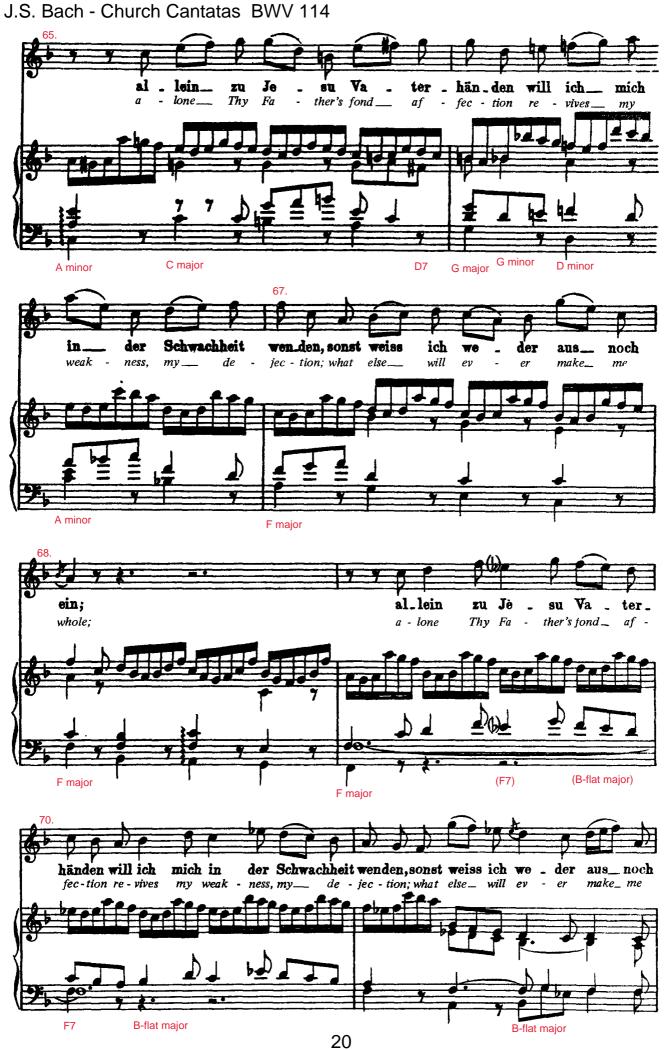




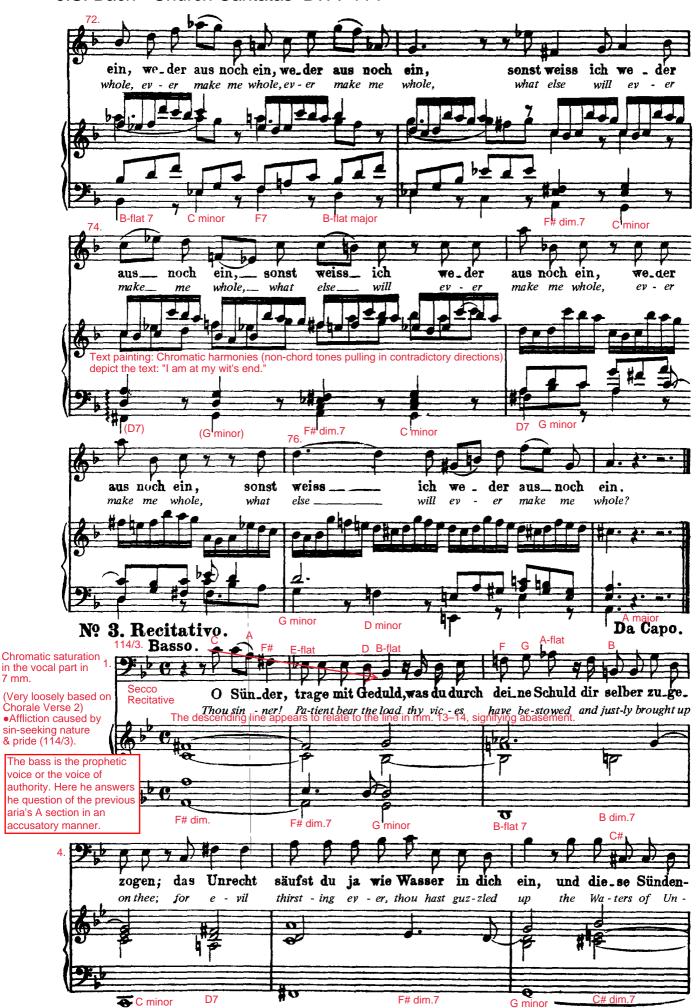








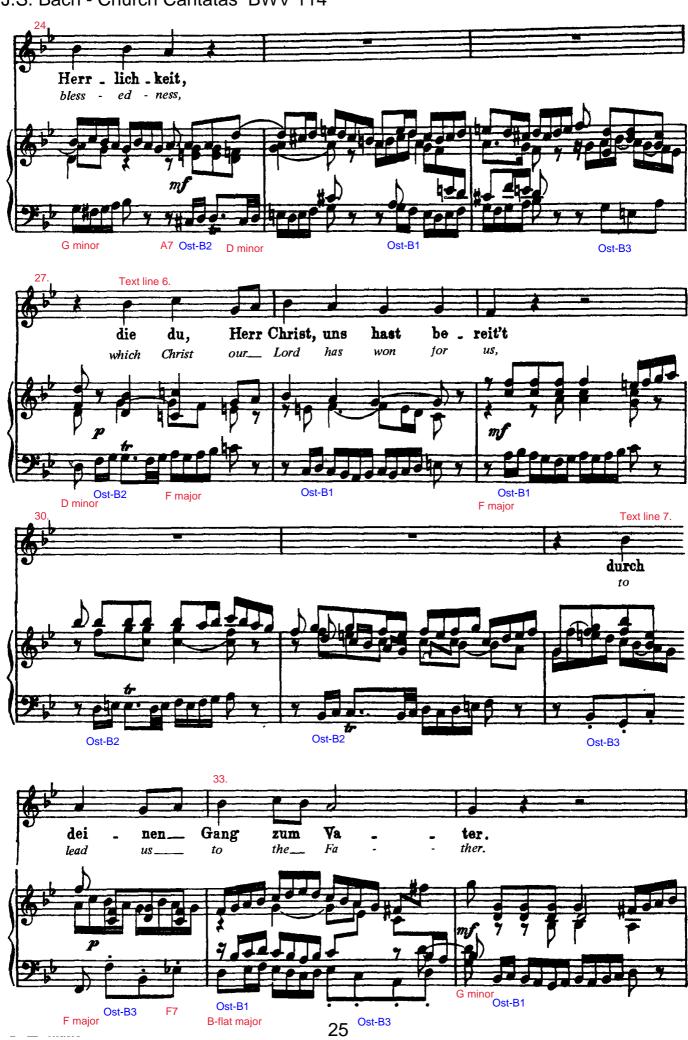
7 mm.















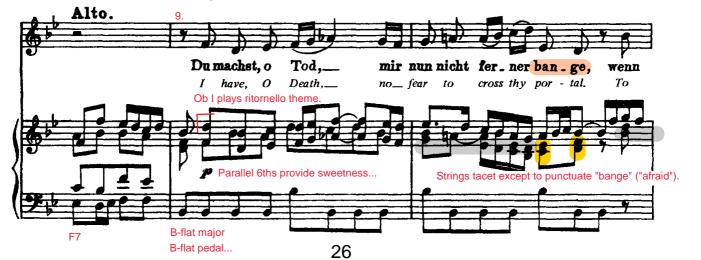
This is the only movement in a major key. Now the tenor sings of his glorious future in heaven. With no more fear of death, he is carefree, singing about his anticipated freedom in a swinging rhythm, often in parallel 3rds and 6ths with the oboe—though with minor-mode inflection at the thought of death.

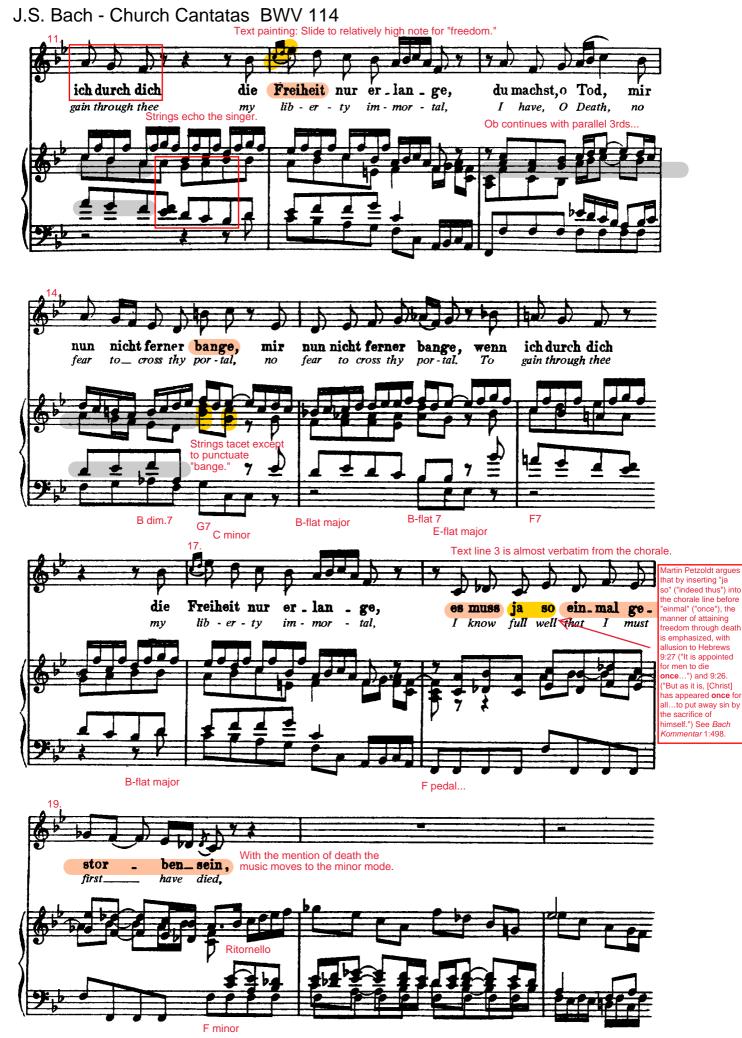


While Albert Schweitzer thought the words of this aria appalling trite, he acknowledged that Bach's setting eloquently expresses "the blissful joy of the redeemed soul." See *J. S. Bach*, trans. Newman (Boston: Bruce Humphries, 1962), vol. 2, p. 53.



Alto is often the voice of the believing soul or church. See Martin Petzoldt, "Bach Kommentar" 1:176, 541, 592, 694, 2:824, 2:917, 3:101, 143, etc.





J.S. Bach - Church Cantatas BWV 114 so einmal ge_stor ben sein, I know full well that I must first_ have_ died, Chromatic inflect B-flat major B-flat 7 E-flat mino es muss ja einmal ge_stor ben sein. I know full well that_I must first __ have died. E-flat minor B-flat major Text lines 4–6 are presented as one progression, then line 6 is repeated twice more (with additional partial repeats) for emphasis, ending in an adagio, before the da capo. Allusion to the Nunc dimittis in Luke 2:27–30: [Simeon] came into the temple; and when the parents brought in the child Jesus...he took him up in his arms and blessed God and said, "Lord, now Mit Sime - on will ich in_ Frie_den lettest thou thy servant depart in peace, according Like Sim-e to thy word; for mine eyes have seen thy salvation." in_ peace I___ now_ will_ B-flat major 28 G(7) G pedal... G minor E-flat major







G minor This is the last stanza of 6 in the 1561 chorale by Johann Giga (1514–1581), with 1543 melody by Justas Jonas, a tune also used in BWV 178.

No 7. Choral. (Mel:,, Ach, lieben Christen period)

114/7



