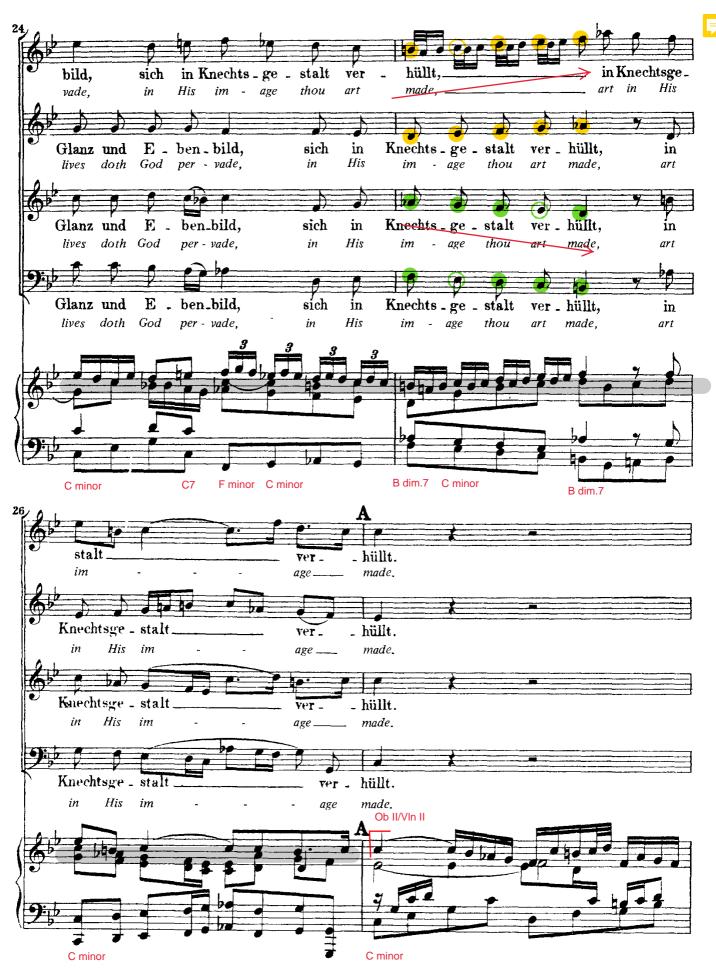








J.S. Bach - Church Text painting: Contrary motion with an ornamented soprano line depicts the idea that Christ's divine identity ("Gottes Ebenbild") was "veiled" ("verhüllt") in servanthood ("Knechtsgestalt"). This idea formed the essence of Luther's Theology of the Cross, which Bach often depicts with some form of melodic or formal inversion. See note for details.





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Text painting: The upper voices pause as if reflecting on the wonder that Christ's divine identity ("Gottes Ebenbild") should be "veiled" ("verhüllt") in servanthood ("Knechtsgestalt").



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In light of the Gospel for the cantata's new liturgical designation (Jesus' feeding of the 4000), the newly added recitative no. 2 explores the implications of the opening movement's exhortation: Christ's poverty and hardship will be shared by his followers. In its expansion, the libretto alludes to various biblical passages and Alfred Dürr notes, "A progressive enhancement in scoring characterizes the four arias (which, in the Weimar version, followed each other without a break), ranging from continuo accompaniment (no. 3), via trio texture (nos. 5 and 8), to orchestral texture with vocal duet (no. 10). The stages were originally still clearer: the fifth movement formerly required a solo obbligato instrument, an oboe da caccia, and only later did Bach choose to score the part for unison violins and first oboe, with the result that it was transposed up an octave." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 444. themes (see note). Nº 2. Recitativo. (Added in this version) • Poverty strikes Christ as well as his members (186/2). A-flat 1. Basso.G E-flat D b'C **Chromatic saturation** in the vocal part in 7 mm. to depict the Bass is often der Man_gel Die Knechts_ge_stalt, die Noth, _ sti trifft Chri plight of the human the voice of hum - ble pri - va - tions, Our role, our need, are not en condition authority. ("Die Knechtsgestalt, 60 die Not, der Mangel"). C C minor Alfred Dürr notes that "the four inserted recitatives, with their sometimes very extended arioso sections, betray their close proximity in time to Bach's Weimar and Cöthen periods: there is not a single recitative in this cantata that does not show, at least at the end, a rhythmic " See The Cantatas of J. S. Bach, translated by Richard Jones (Oxford: Oxford University Pres F Und ist nicht Glieder nicht al_lein, will ihr Haupt selbst arm e _ lend sein. und es Him - self dured by us a - lone. our Lord but to were al - so known. And are not ÞĊ C7 C major B dim.7 F major **B-flat** ist nicht U. berfluss des Satans An.gel, Reichthum. so man mit Sorg_falt mei.den rich - es, is not o - pu-lence, but Sa - tan's pit - fall, which man must shun with di li -7 (A7) (F# dim.7) G minor F7 **B**-flat A-flat D G E-flat F F muss? Wird dir im Ge-gentheil die Last zu viel zu tragen, wenn Armuth dich beschwert, wenn gence? When troubles come a - new, whose bur - den seems past bear-ing, when want is press - ing sore, Chromatic saturation in the vocal part in 5 mm. with





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.

Martin Petzoldt notes that the aria, "like the preceding recitative for bass voice, reformulates the "coming" of the Messiah (3rd Advent) into the "helping" of Jesus (Gospel of the 7th Sunday after Trinity), which should serve to recognize reason as adjacent to doubt." See *Bach-Kommentar* 1:154. The doubt about Jesus' identity relates to the Gospel for the cantata's original liturgical designation, in which John the Baptist sends representatives to ask Jesus if he is the the expected Messiah: John...sent word [to Jesus]..."Are you he who is to come, or shall we look for another?" (Matthew 11:2–3). For more on reason, see below.



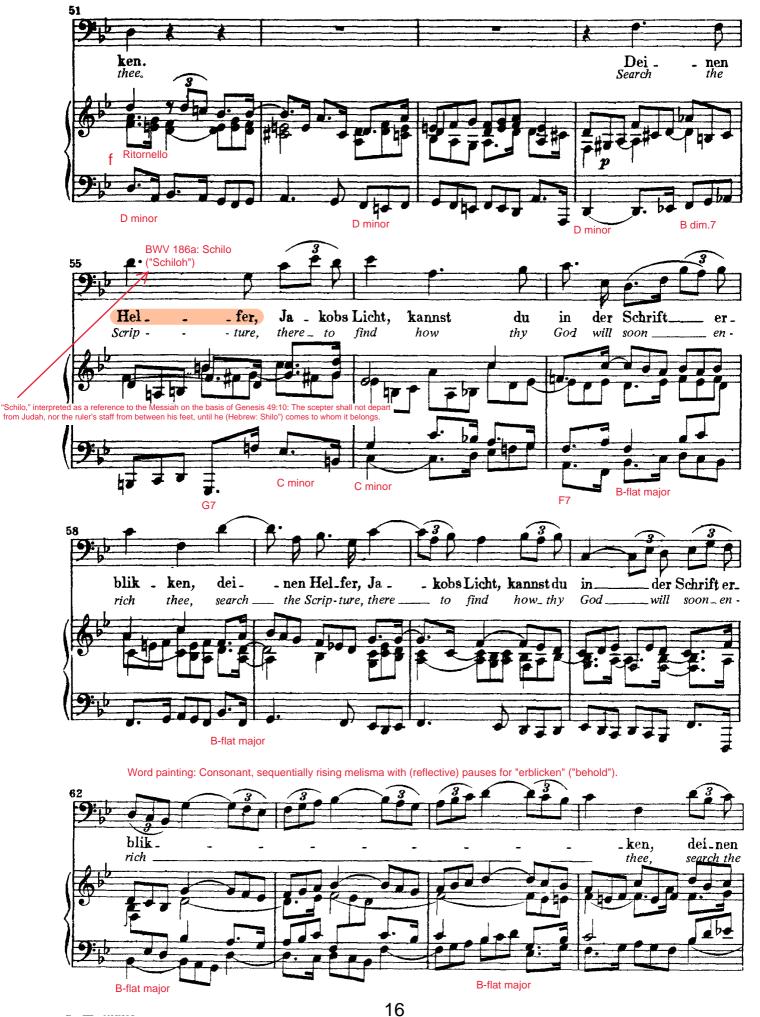
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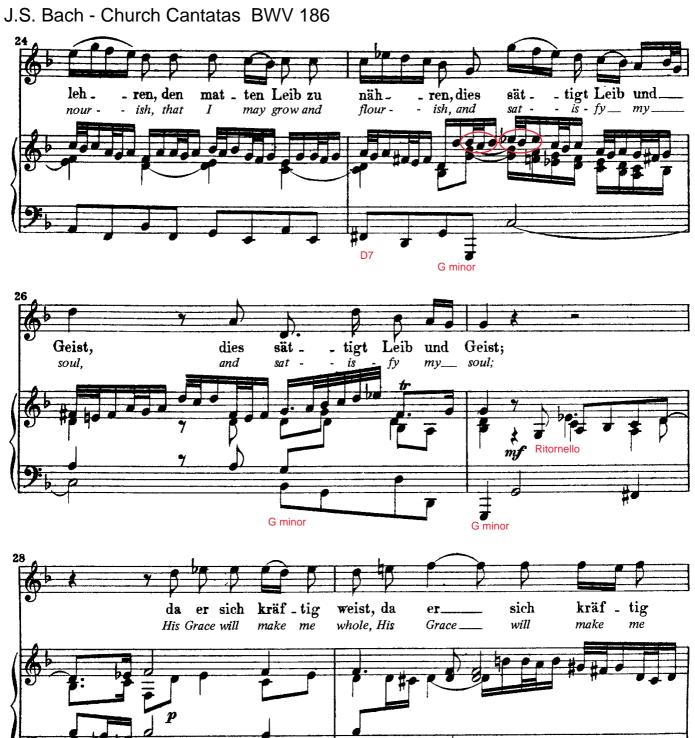
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B-flat major

G# dim.7

G minor



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23

D minor

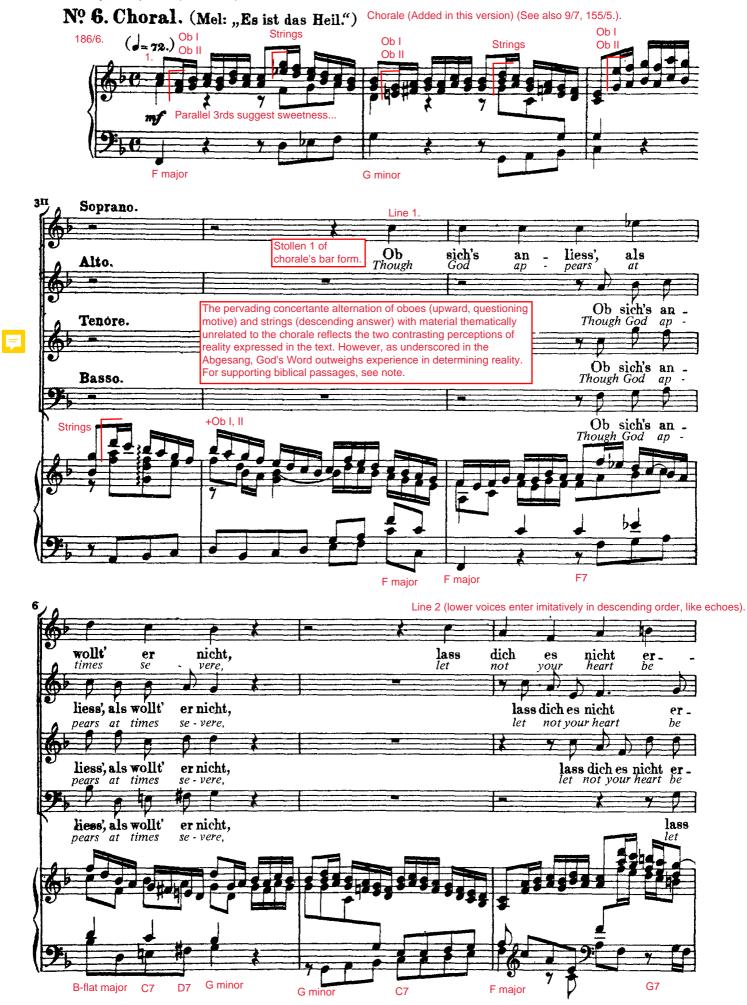
D minor

D minor

A7

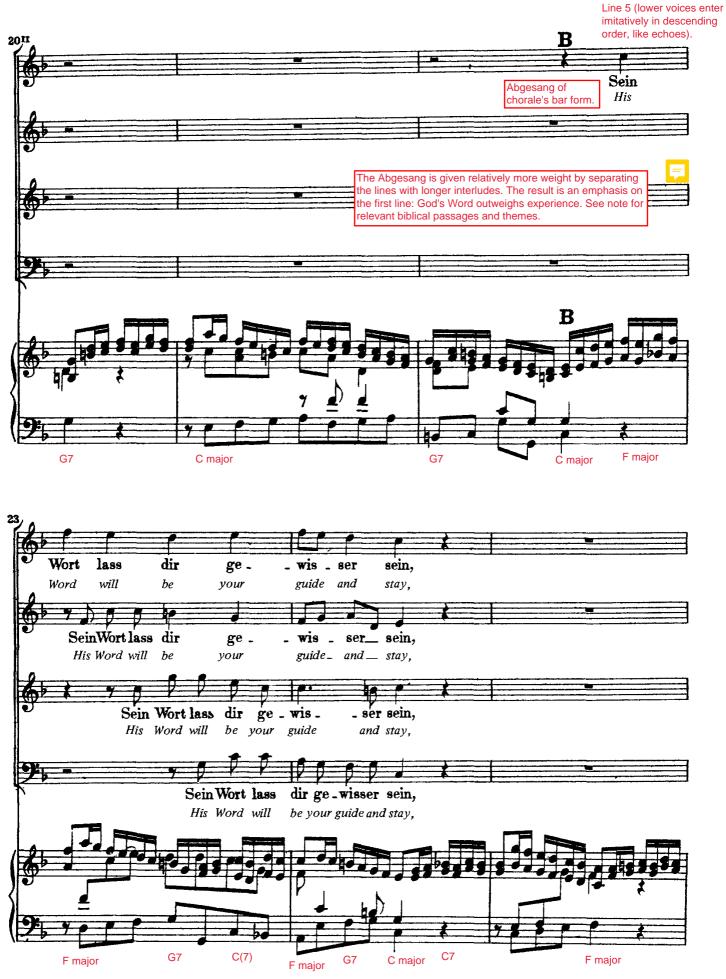
(C7)

This is the 12th stanza of 14 in the 1524 chorale "Es ist das Heil uns kommen her" by Paul Speratus (1484–1551).









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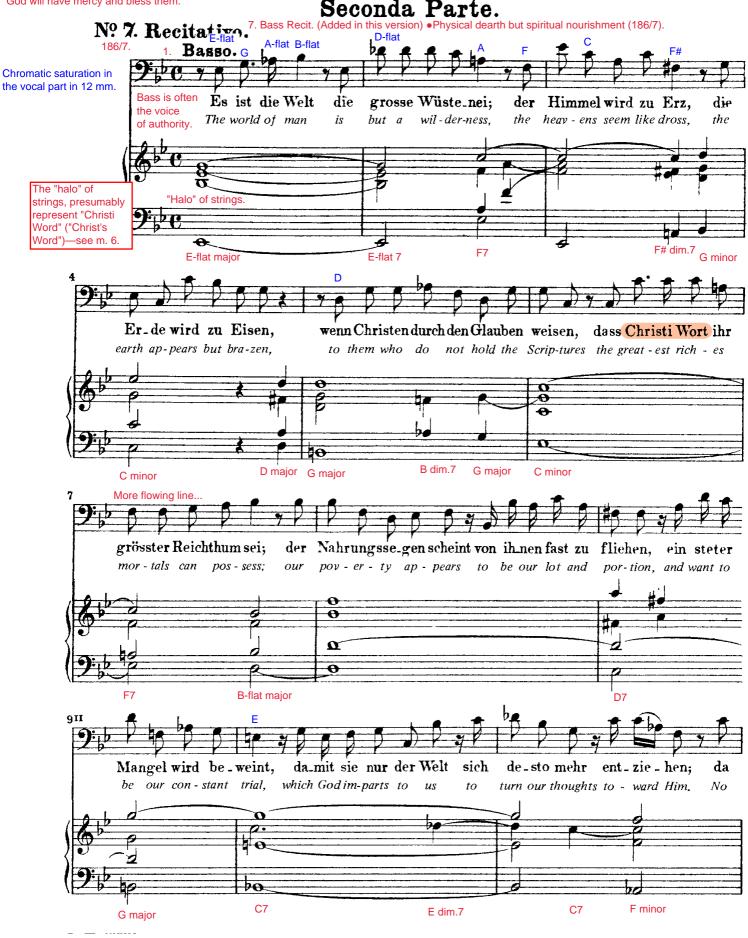
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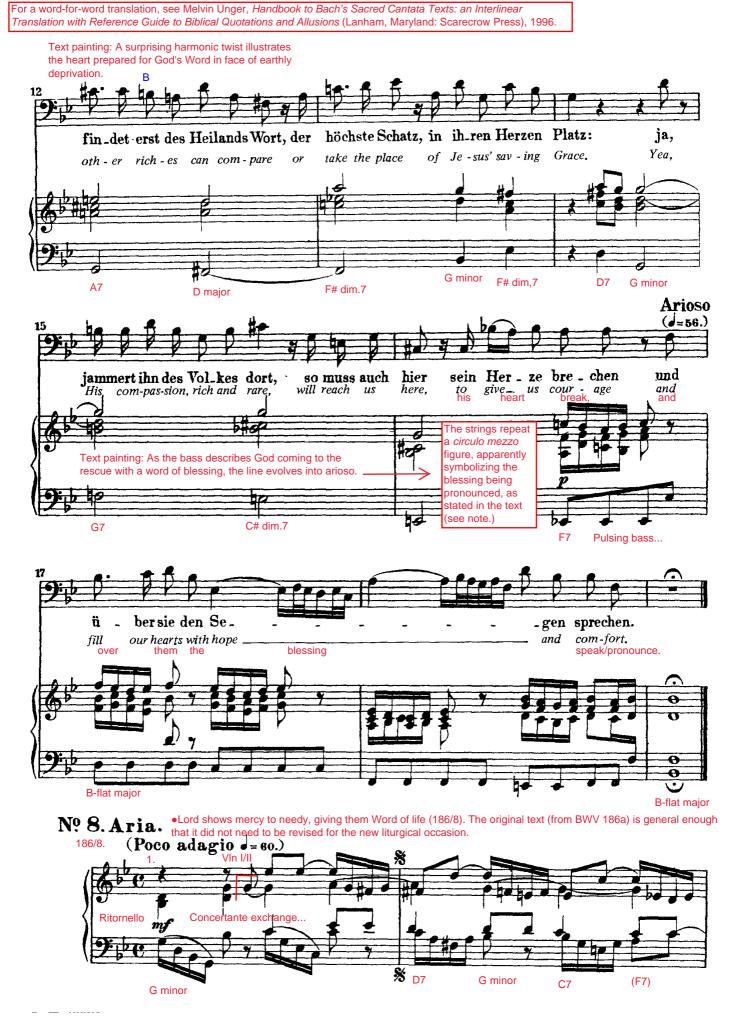


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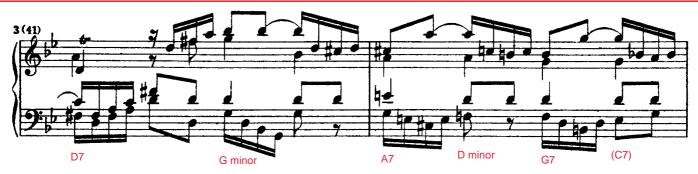
Part 2 was performed after the sermon, "sub communione."

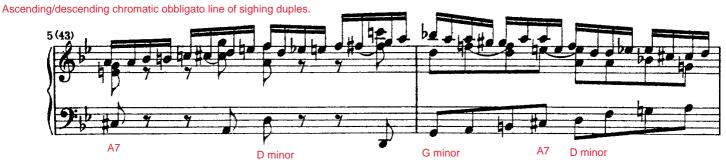
The opening recitative contrasts physical dearth with the spiritual nourishment of Christ's Word. Just as the 4000 people listening to Jesus in the desert had no way to find food, so believers often find themselves in physical need. The poet describes the situation using language borrowed from God's warning to Israel in Leviticus 26:18–19: "If...you will not hearken to me, then I will chastise you again sevenfold for your sins, and I will break the pride of your power, and I will make your heavens like iron and your earth like brass (Luther 1545: euren Himmel wie Eisen und eure Erde wie Erz machen)." Still, if believers prioritize God's Word over earthly matters, God will have mercy and bless them.





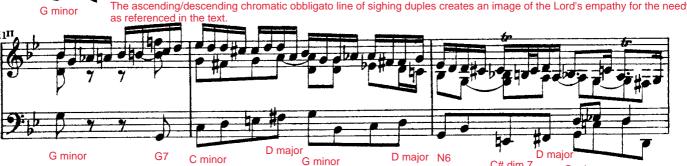
This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement. In this aria, the obbligato (thematically independent of the vocal line and played by unison violins) and the continuo (which answers in concertante exchange) apparently symbolize the encircling arms of the Lord, as referenced in the text. From this perspective, the chromaticism of the obbligato suggests the empathy of the Lord for the needy, as referenced in the text.









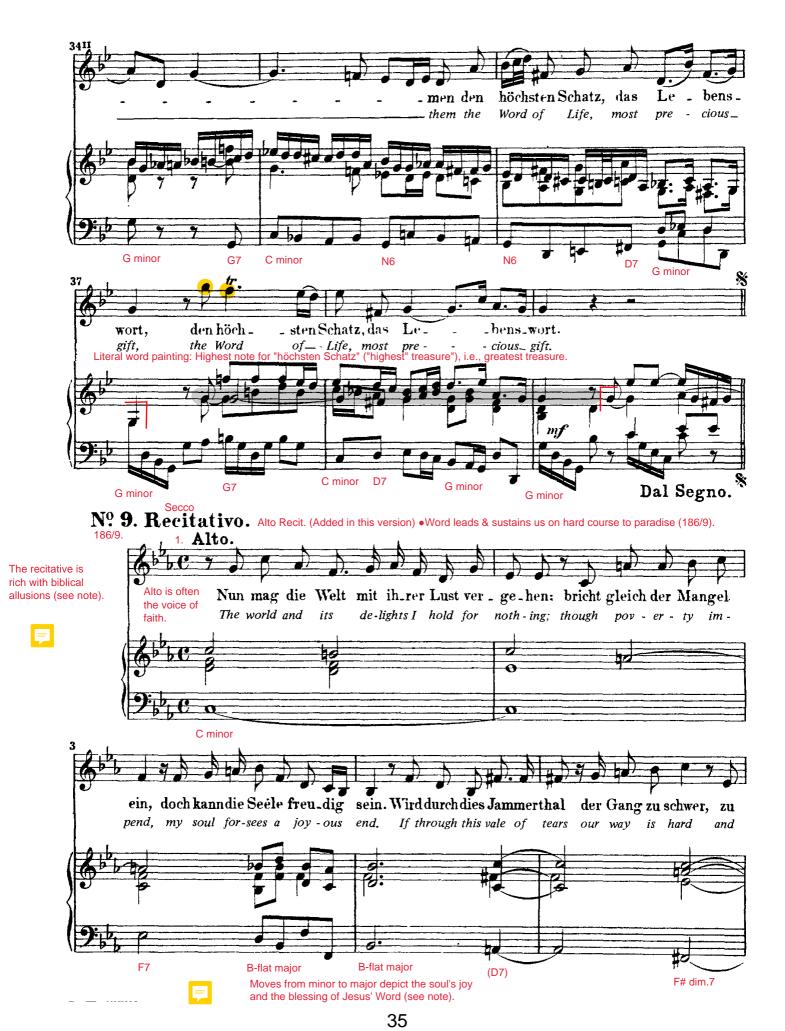


C# dim.7

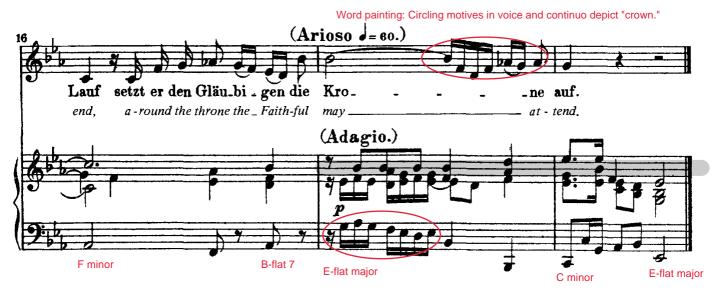
G minor











N? 10. Duetto. •Remain faithful in suffering; a crown awaits you (186/10). The original text (from BWV 186a) is general enough that it did not need to be revised for the new liturgical occasion. The gigue-like meter reflects the joyful anticipation of (Allegretto J=56.) heaven after all suffering is ended. 186/10.

In its emphasis on constancy in the face of hardship with the hope of eternal reward, the duet reflects various biblical passages and themes (see note).

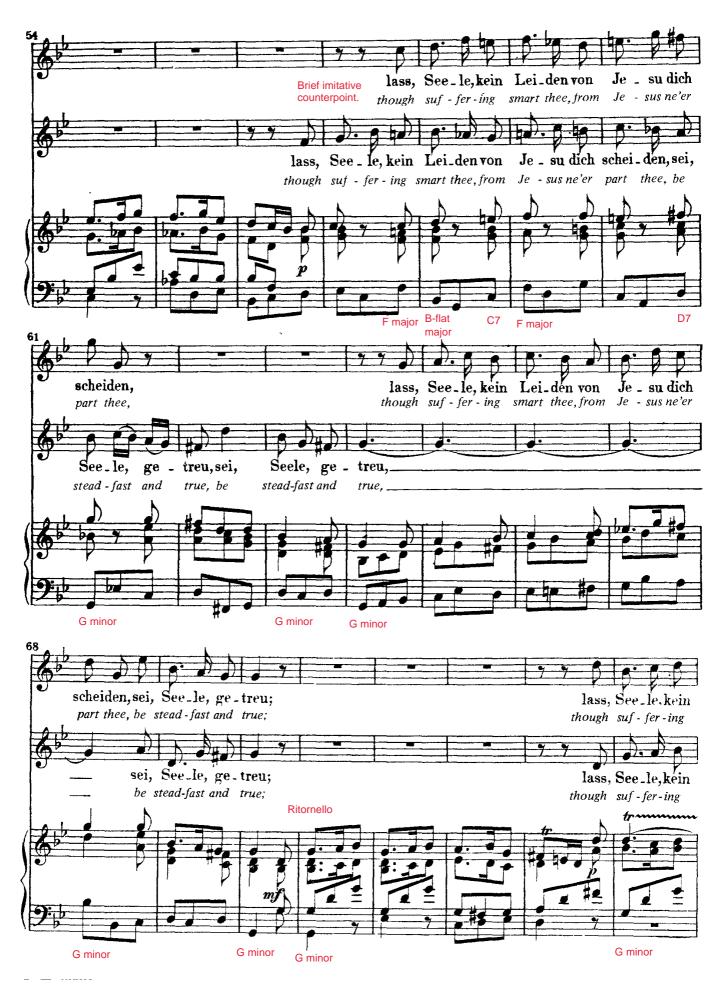
F



³⁷

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.









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This is the 11th stanza of 14 in the 1524 chorale "Es ist das Heil uns kommen her" by Paul Speratus (1484–1551). It replaces stanza 8 of the 1563 chorale "Von Gott will ich nicht lassen" (1563) by Ludwig Helmbold (1532–1598) in the cantata's earlier version (see note for the original text and the new stanza). The stanza summarizes the cantata's admonition to trust God when one suffers inexplicable hardship.