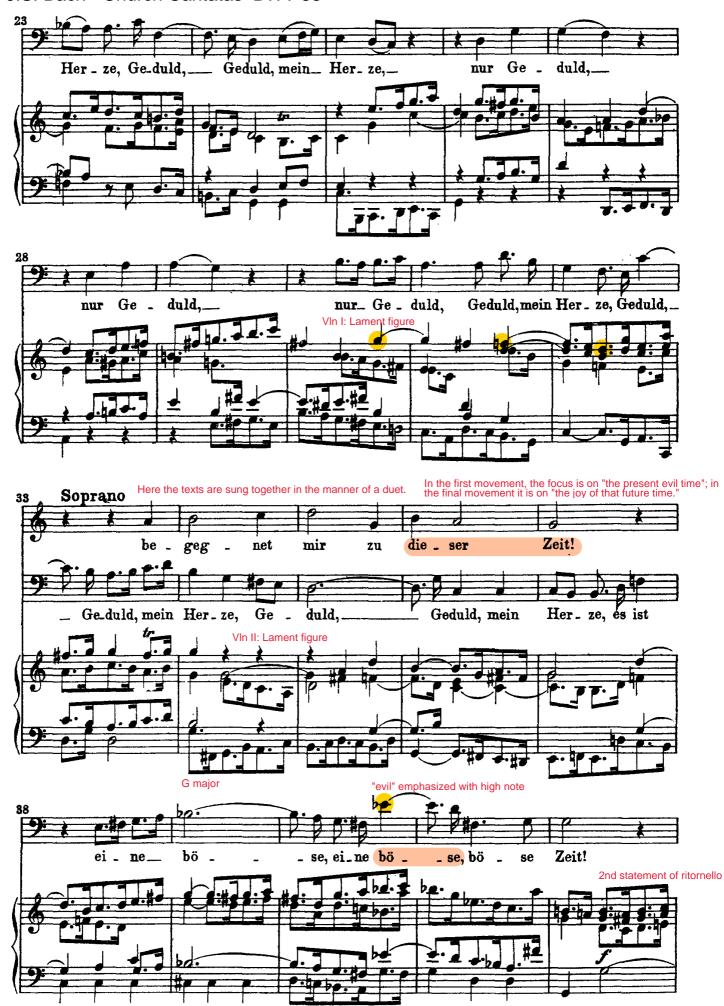
"Dialogus." Cantatas for Christmas and the New Year season 1726-1727 have not survived. This is the only surviving cantata between BWV 36 (for the first Sunday in Advent 1726—a reworking of a previous work) and BWV 82 ("Ich habe genug") for Purification on 2 February 1727. Bach seems to have reduced his efforts and commitment and at this time. BWV 58 uses reduced forces of S, B, oboes, strings, The cantata was labelled "Dialogus." Introduction & updates at melvinunger.com. Ach Gott, wie manches Herzeleid II hav and 21 NBA I/4; BC A26a/b and 22 NBA I/4; BC A26a/b and 23 NBA I/4; BC A26a/b and 25 NBA I/4; BC A26a/b and 26 NBA I/4; BC A26a/b and 2 have reduced his efforts and commitment and at this time. BWV 58 uses reduced forces of S, B, oboes, strings, and continuo. BWV 82 is for B, oboe, strings, and continuo. BWV 52 is for B, oboe, strings, and continuo. BWV 57 (26 December 1725), 32 (13 January 1726), 49 (2 November 1726). Cantatas 49 and 58 are significant because both end with a bass aria (Jesus) that embeds a chorale sung by S (Soul), as does also 58/1. BWV 58 survives only in a revised version of 1733 or 1734; for the later version Bach added 3 oboes in movements 1 & 5 (third oboe as taille) and replaced the middle aria, which was originally in 12/8. Bach later assigned this cantata to the Chorale Cantata cycle (in 1725 there was no "Sunday after New Year"). It is not a true chorale cantata in that the outer movements are not from the same chorale and the movements are not chorale text paraphrases.

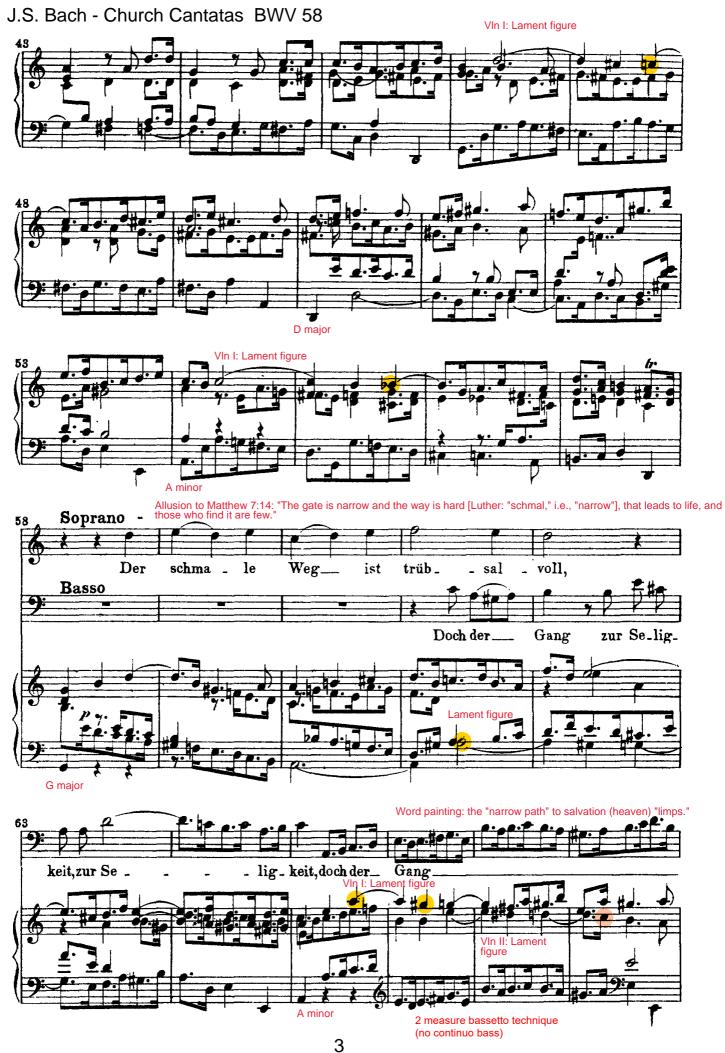
• Dialogue: Way to heaven is hard (58/1). of 1733 or 1734. In this cantata, Mary and Josephs' flight to Egypt with the baby Jesus to escape Herod is seen metaphorically as the Believer's difficult journey to heaven. • Dialogue: Way to heaven is hard (58/1). Halting, dotted rhythms in sarabande? meter with chromatic pitches (e.g., lament figure); embedded chorale 58/1. **1. Duetto** Dialogue cantata but not in the ususal sense between sung by soprano. Vox Christe and Soul. Aria combined with embedded chorale in opening and closing movements. Aria-ritornello form combined with bar form of the hymn. See also BWV 49/6, Ritornello Lament fig 158/2, 156/2, 159/2. This symmetrical work with movement no. 3 the keystone movement in the arch. See side C major note for more. For the possible significance of C major, see side note. Instrumentation Oboe I. II Taille (tenor oboe) [Oboes added since 1733/34] VIn I, II Vla SB Continuo Organo G major D minor Chorale: Stanza 1 of "Ach Gott" by Martin Moller, which has 18 Soprano double by taille stanzas. For other appearances of same chorale, see 3/1 and 44/4. Soprano (Mel: "Ach Gott, wie manches Herzeleid" Bach's score shows that he first intended the free part for alto voice but changed it to bass when writing out the parts (perhaps Basso representing Mary & Joseph in the Gospel lesson). Gott, Bass sings sighing/ lament figure related to beginning of the <u>ritornello</u>. Ge _ duld. Geduld, mein Nur

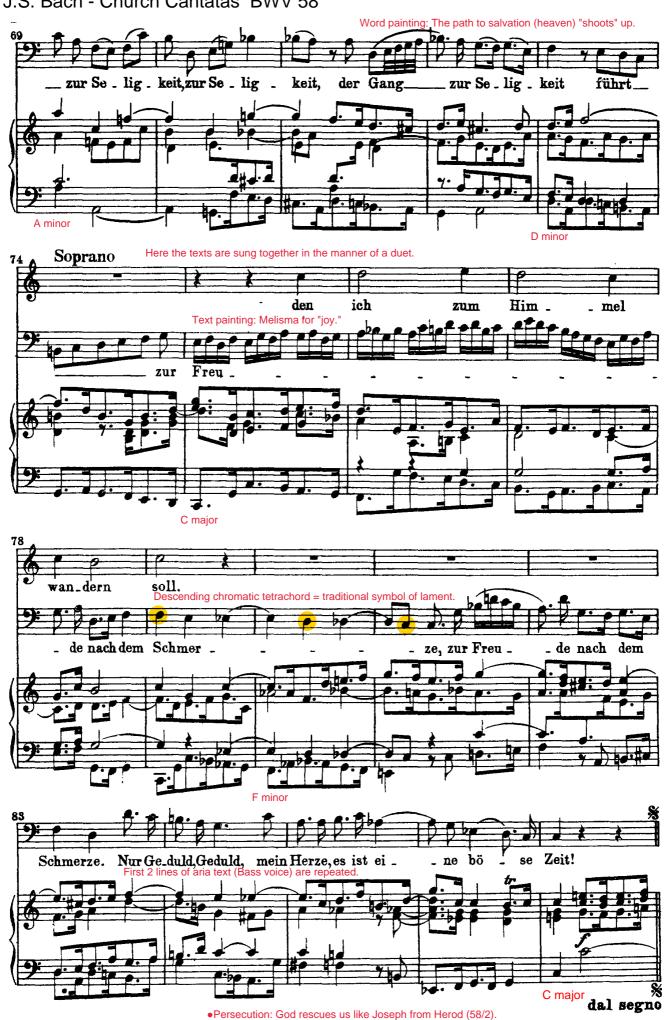
Dialogue but more like a dialogue between two people than a believer and Christ: perhaps here representing Mary and Joseiph in the Gospel reading (especially since the following movement speaks of God in the third person).

C major

(Fine)

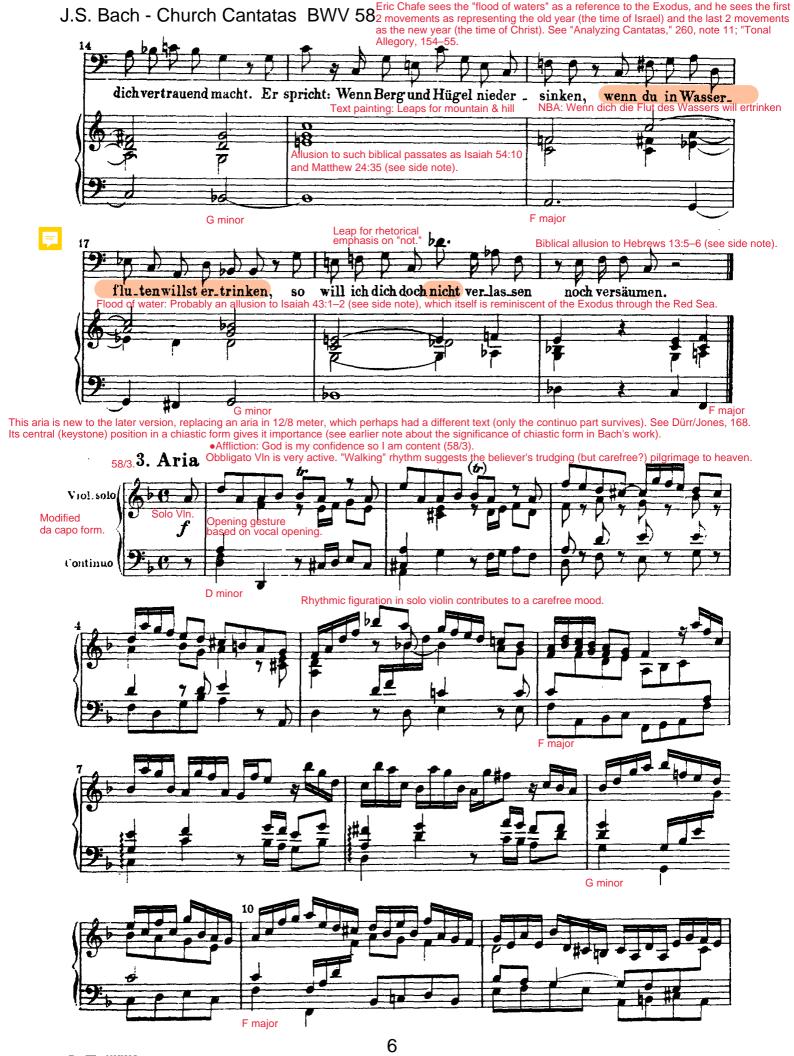






J.S. Bach - Church Cantatas BWV 58 58/2. 2. Recitativo D# Basso Ver folgt dich gleich die ar ge Welt, so hast du den-noch Gott zum Angular melody. Important words often emphasized with high notes Chromatic saturation in the vocal part in 6 mm. Then only 11 different Allusion to Abraham, whom God called to a new land (like Joseph in the Gospel reading) and who was called a friend of God. pitch Continuo See Genesis 12:1, 2 Chronicles, Isaiah 41:8 classes in the rest of the vocal line. 10 #0 E major Rhetorical leap for raging King Herod Freunde, der wi_der dei_ne Feinde dirstets den Rük-ken hält. Und wenn der B-flat E-flat D G ei_nes schmähen To_des gleich ü _ ber wültende Helroldes das Ur.teil un_sern Hei_land Allusion to the day's Gospel reading: Matthew 2:13-23, in which King Herod kills all male children 2 years old and under to attempt to kill the child Jesus. A-flat B-flat En_gel in der Nacht, läs set Jo-seph träumen, daß er dem der fällt, so kommt ein See side note for the relevant passage in the day's Gospel reading G minor ersollentfliehen und nach Ä. gyp - ten ziehen.

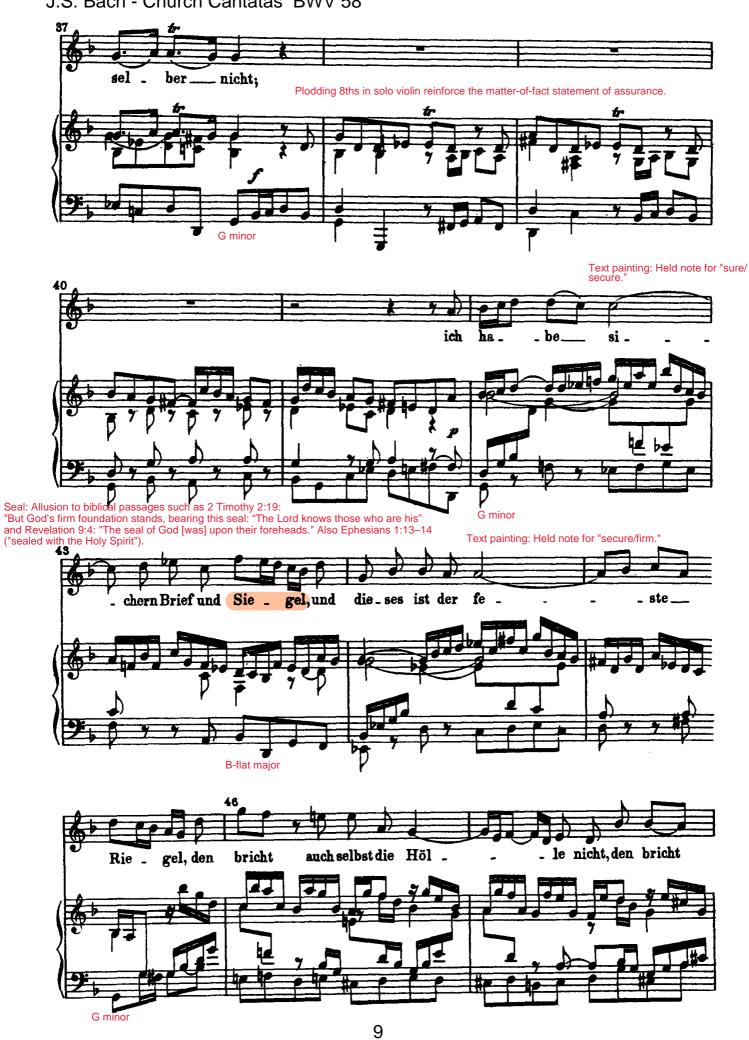
of the avenging angel who killed all the first-born of Egypt before the Exodus. Gott hat ein Wort, das Würgersoll entfliehen D major D minor 5

















Secco Recitative ending with arioso after 4 mm.

•Persecution: God shows me a new land (58/4): Allusion to Gospel reading, in which an angel directs Joseph to take the infant Jesus to Egypt to escape King Herod's wrath.







