

















text

was

originally

but his

here.







Center movement (2d) has 3 successive components: 1) ATB chorus (fugue with countersubject illustrating the inexorable decree that all must die) accompanied by continuo alone, 2) S arioso (prayer) accompanied by recorders, gambas, and continuo, and 3) instrumentally played chorale tune. This 3-part complex occurs 4 times (mm. 1-25, 26-37, 38-43, 44-55). The role of the fugue subject diminishes: in the second section there are only 2 entries of the subject and in the third section the subject is absent. Meanwhile, the countersubject gains significance and transforms gradually (by the coda) into the shape of the chorale "Herzlich," which also resembles the beginning of the S solo ("Ja, komm") in m. 16. See Dürr/Jones, 762. Chafe ("Tonal Allegory," 99, 101) sees the 3 elements of the complex synchronically as •the voice of Old Testament Israel / Law / God the Father, •the voice of the New Testament individual believer / Gospel / God the Son, and •the voice of the church / God the Spirit / faith.

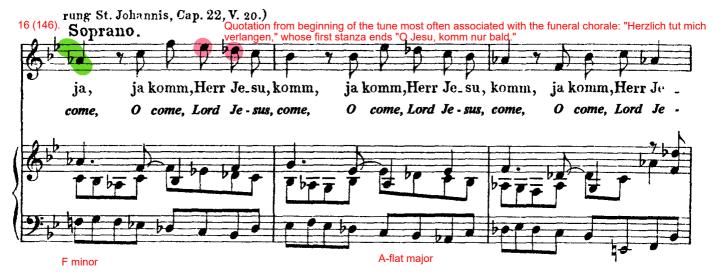








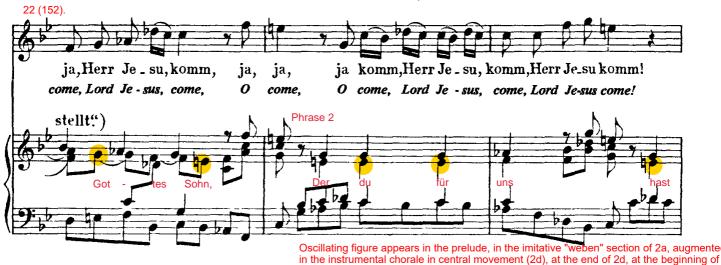




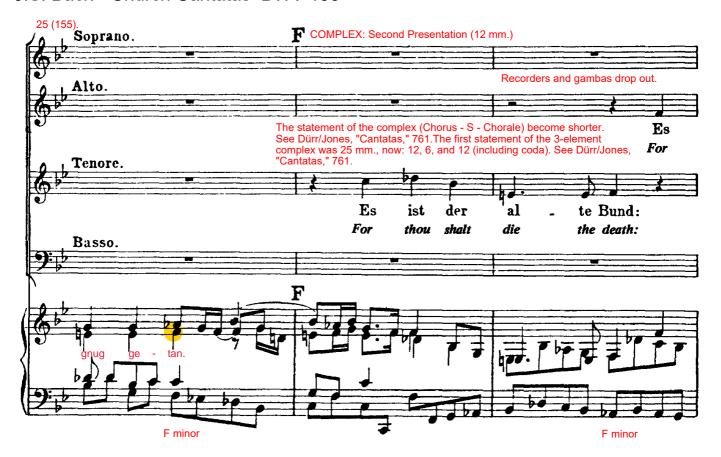
Chafe argues that the solos have steadily reduced instrumentation: T solo accompanied by 4 real parts, B solo accompanied by 3 parts (continuo and recorders), and S solo often accompanied just by continuo, and finally by nothing. See "Tonal Allegory," 110.



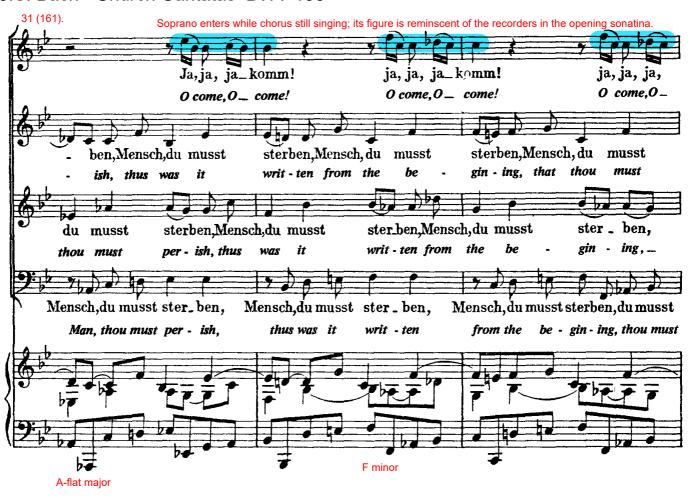
In the prayer book source of this libretto by Olearius, the text to this (instrumentally rendered) chorale tune is not included; instead, Olearius has the text "Ich habe Lust abzuscheiden und bey Christo zu seyn. Ja Komm Herr Jesu," which Bach's cantata omits. See Chafe, "Analyzing Bach Cantatas," 243n10, Martin Petzoldt, "Bach Kommentar," vol. 3, p. 520. In place of the Olearius text, Bach incorporates a textless chorale. Petzoldt suggests that Bach may have been thinking here of chorale stanza #17 (inserted here), since its syllable division and textual context fit best: it bridges the gap between the two sung texts: Sir. 14:18 (representing Old Testament law) and Rev. 22:20 (representing New Testament gospel) with the the inferred text "O Jesu Christe. Gottes Sohn...." See "Bach Kommentar, vol. 3, p. 526–27.



the alto aria (3a), and at the end of 3b.

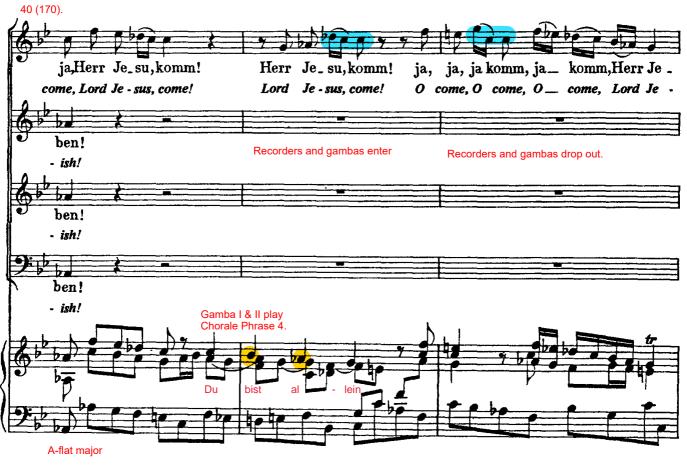
















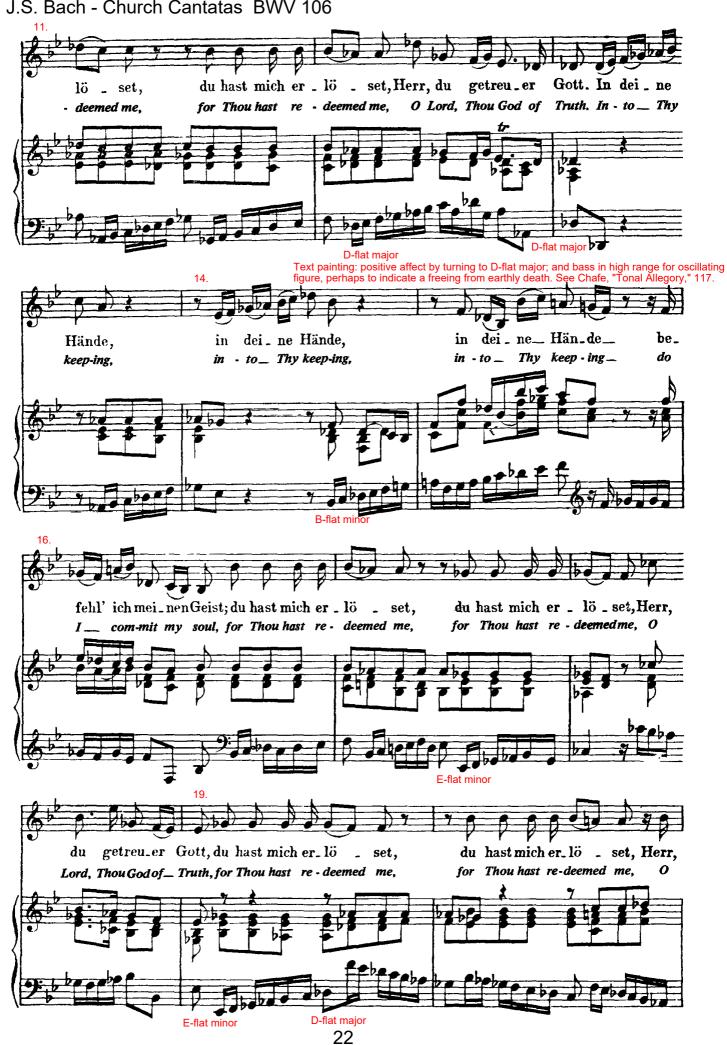


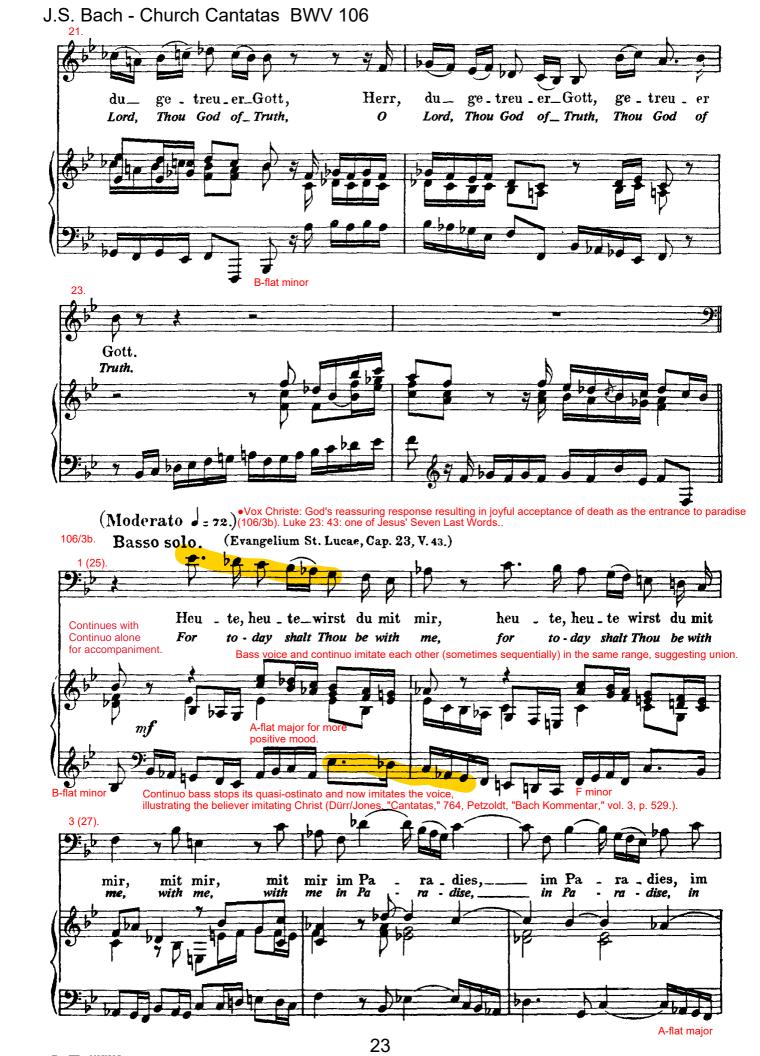


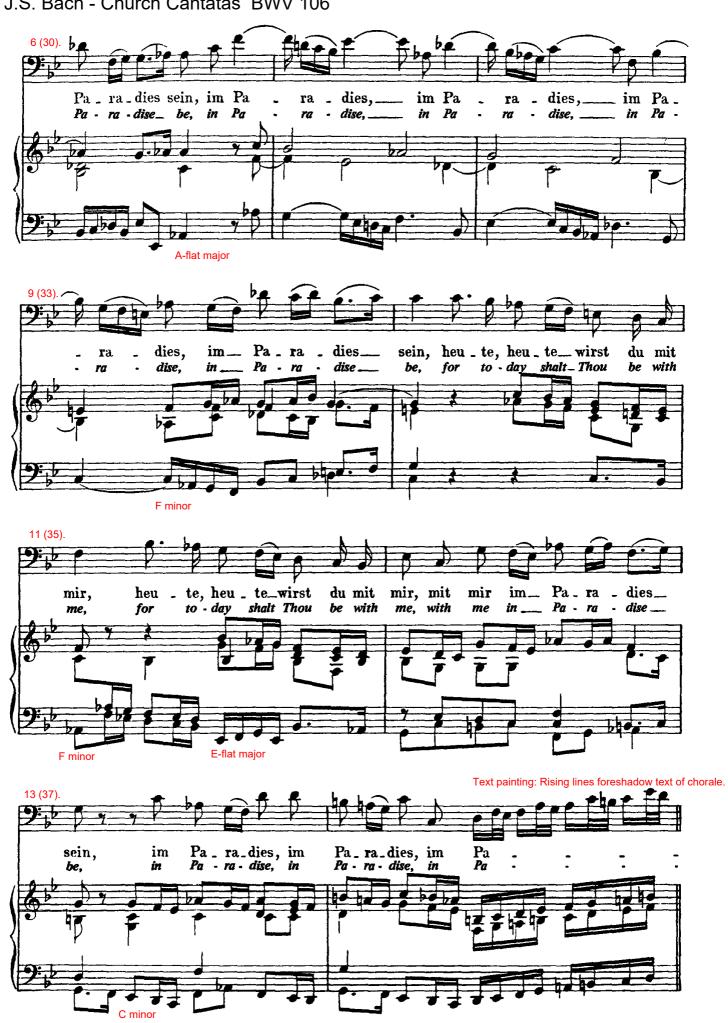
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01 III. 52 [162]).









J.S. Bach - Church Cantatas BWV 106 For Bach, the alto often represents the believing soul. See Petzoldt, "Bach Kommentar," vol. 1, p. 541. Here the believer responds to the voice of Christ. The first 3 lines of the chorale are combined with bass solo, the last 3 chorale lines are 15 (39). Alto. (Mel: "Mit Fried' und Freud' ich fahr' dahin") sung with the instruments alone (the Vox Christe has dropped out). Chafe argues that here the Chorale text is Luther's Freud' Mit Fried' und paraphrase of the Nunc dimittis (Lk. 2:29) Peace and Joy In **Testament** and Church overlap. See Allegory," ra _ dies sein, dumit mir, heu _ te, heu _ te_ Pa mit mir - dise_ be, to - day shalt Thou be with me, with Pa me in Gambas enter, having mostly rising motives in imitative alternation. B-flat major C minor 18 (42). da hin ich fahr' pass a way, dies. sein, heu _ te.heu_te wirst dies, ra dise, in Pa ra dise _ be. for to-day shalt Thou be with ra G minor 20 (44). Chorale Phrase 2. Wil Got in tes in God fî con mir im Pa . ra dies, im Pa . ra dies, mit mir Pa im ra_dies, in ___ Pa me, in - ra - dise, in Pa dise. ra with me in ra-dise, in.

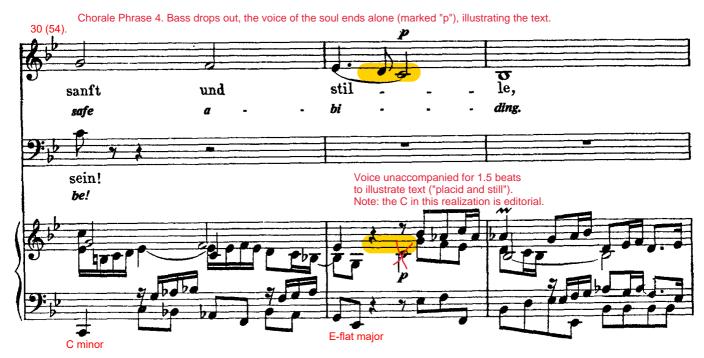
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p. 100.

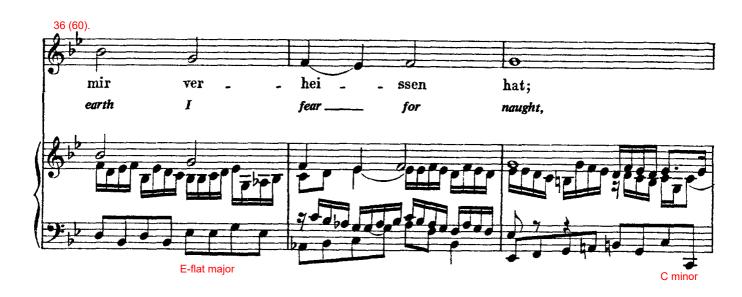
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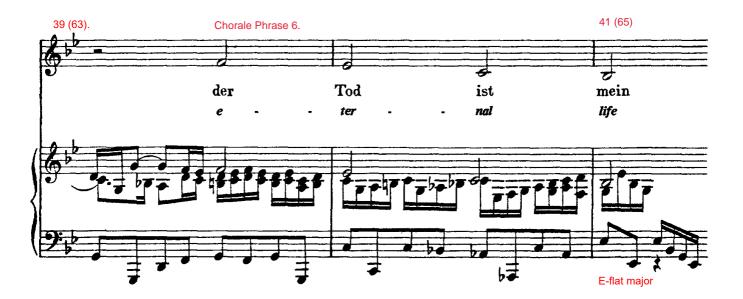




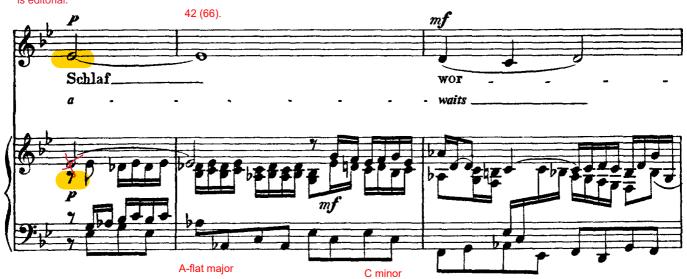
Chafe argues ("Tonal Allegory," p. 100) that here the era of the Church ends and the eschatological sense dominates.





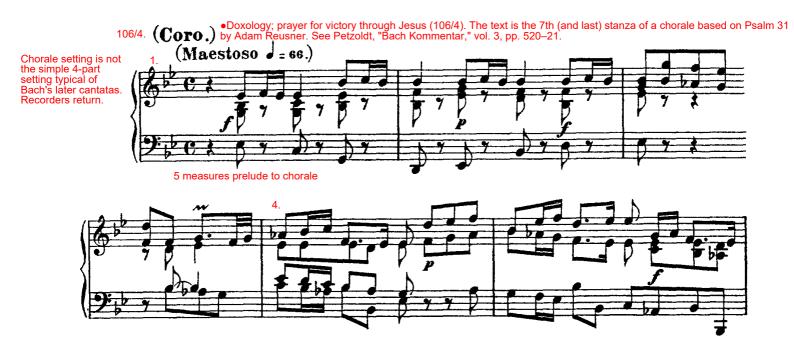


"Sleep" is marked "p" to illustrate the sleep of death. The voice is unaccompanied for one eighth note to further illustrate text.Note: the E-flat in this realization is editorial.



Oscillating figure appears in the prelude, in the imitative "weben" section of 2a, augmented in the instrumental chorale in central movement (2d), at the end of 2d, at the beginning of the alto aria (3a). and at the end of 3b.





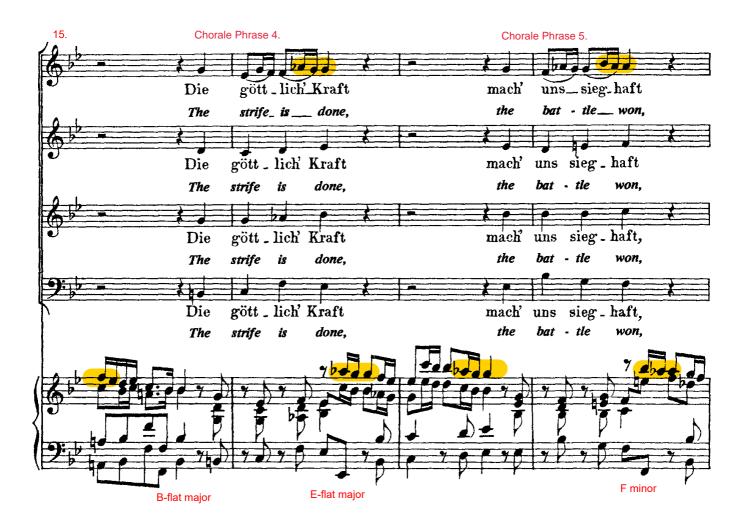
Recorders double the chorale tune in ornamented fashion and provide interludes with gambas between chorale phrases that echo the line endings in embellished fashion (Dürr/Jones, "Cantatas," 764).



The first 5 phrases of the chorale are presented in cantional, four-part scoring with some instrumental embellishment and embellished echoes of the line endings (interludes) by the recorders (Dürr/Jones, "Cantatas," 764).







Bach extends the final phrase of the chorale tune into a lengthy, joyful fugue, with "Amen" countersubject, so that this section comprises the majority of the movement. Eric Chafe says this was the ending of the chorale in the pre-Leipzg version that Bach knew. See "Tonal Allegory, p. 120.) The cantata thus ends with a joyful contemplation of the heavenly world.

















