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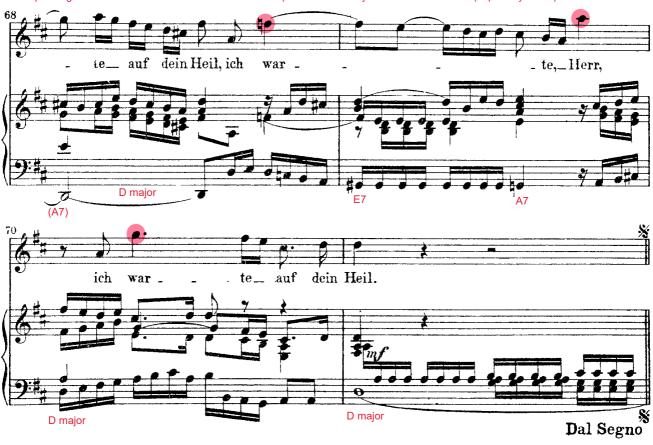
J.S. Bach - Church Cantatas BWV 60







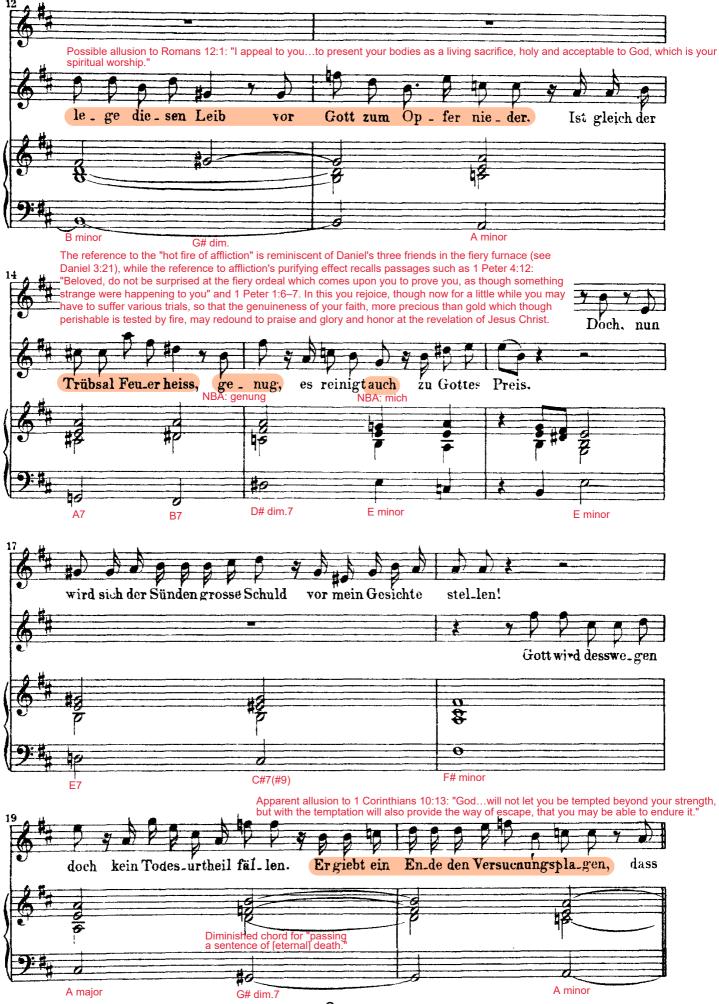
Text painting: sustained D in alto and continuo bass to depict the immobility referenced in the text (especially "wait").

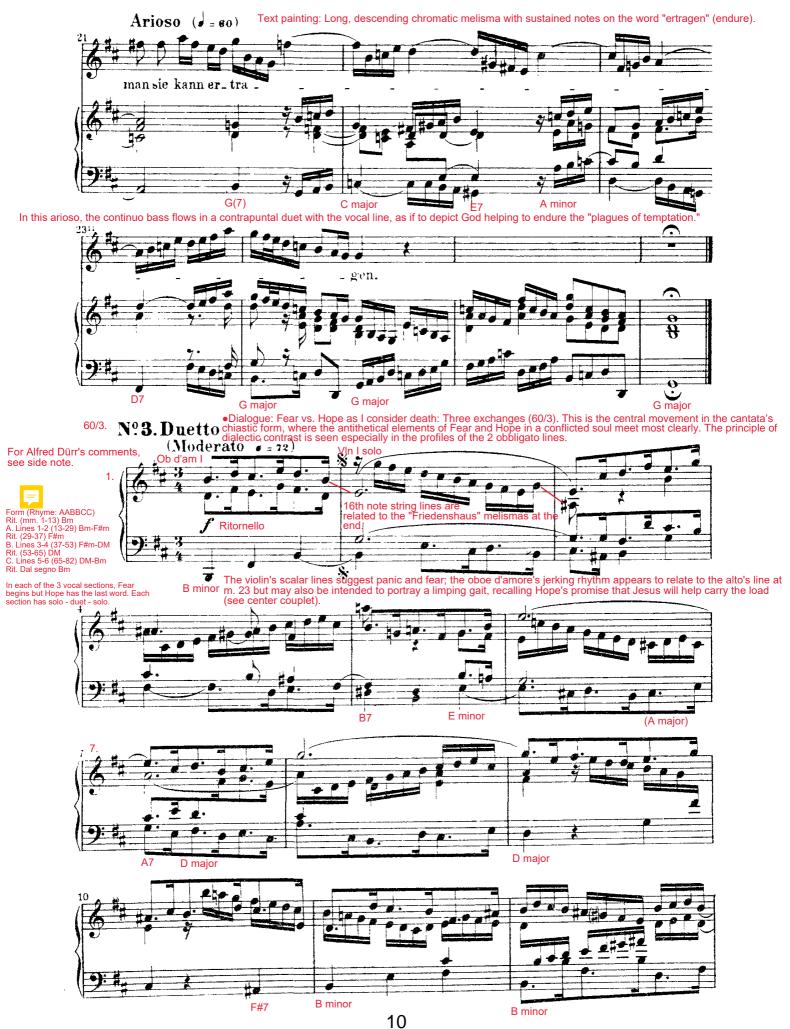


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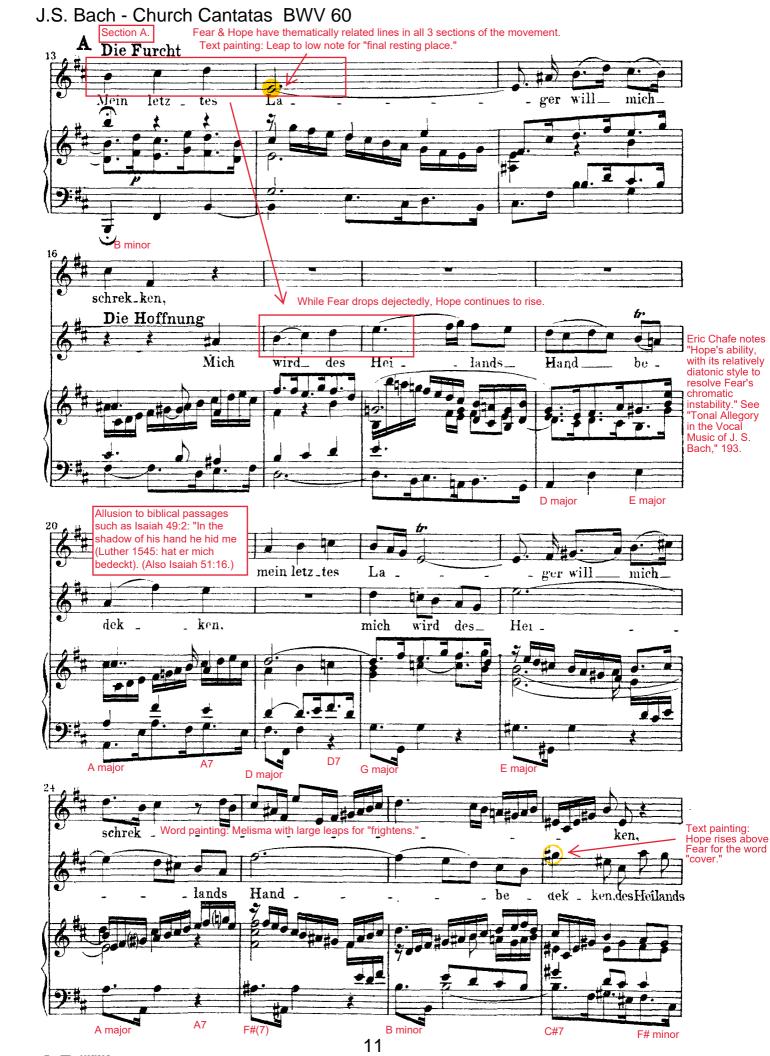
Alfred Dürr writes, "The . . . dialogue-recitative begins as secco, but in two places it changes into arioso: at the word 'martert' ('tortures'), where we hear a chromatic melisma with brief supporting chords; and at the close on 'ertragen' ('bear'), which is sung to a wide-ranging melisma accompanied by complementary figures in the continuo. The first arioso passage is assigned to Fear, the second to Hope." See *The Cantatas of J. S. Bach*, trans. Richard Jones, 632.

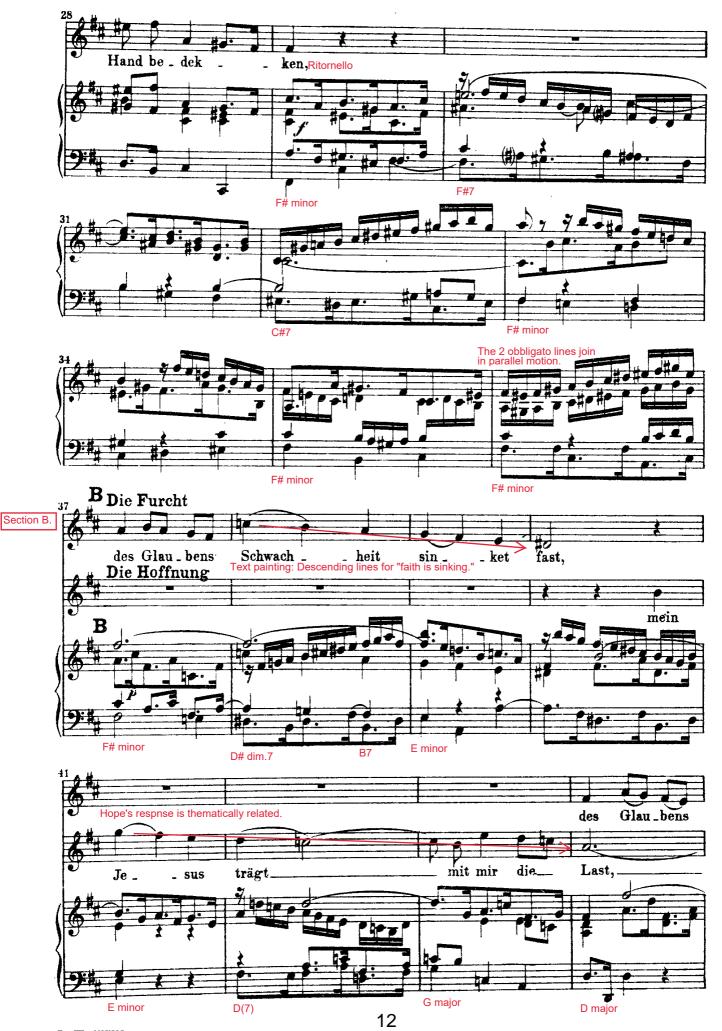






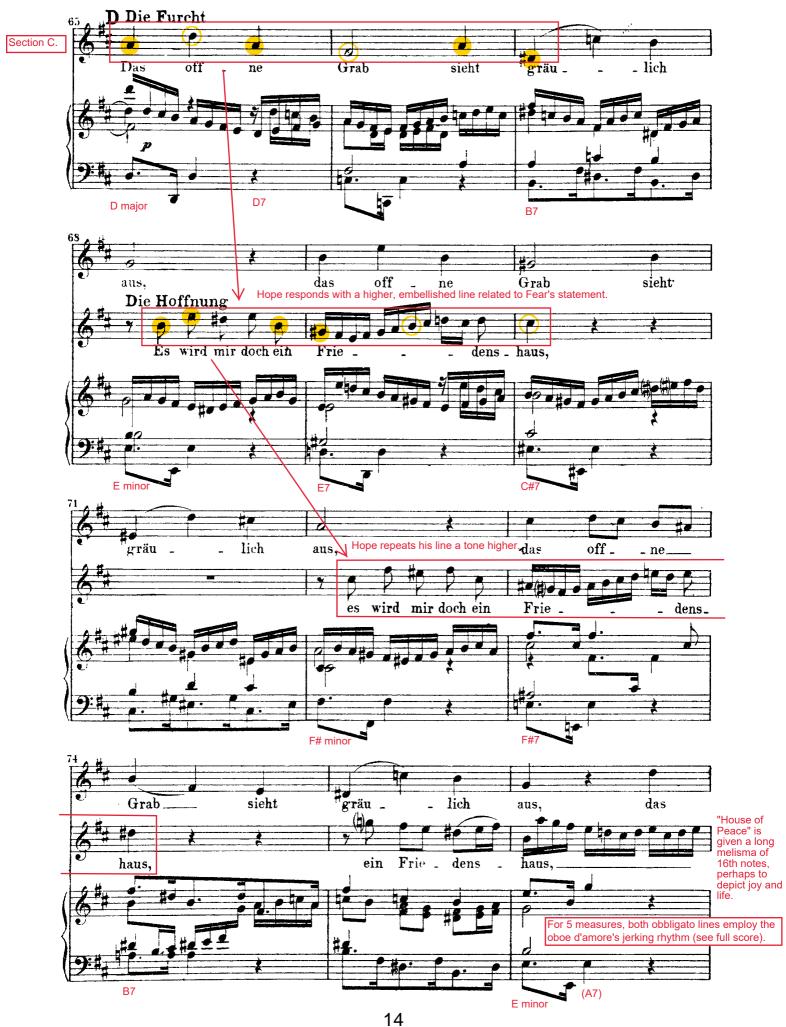
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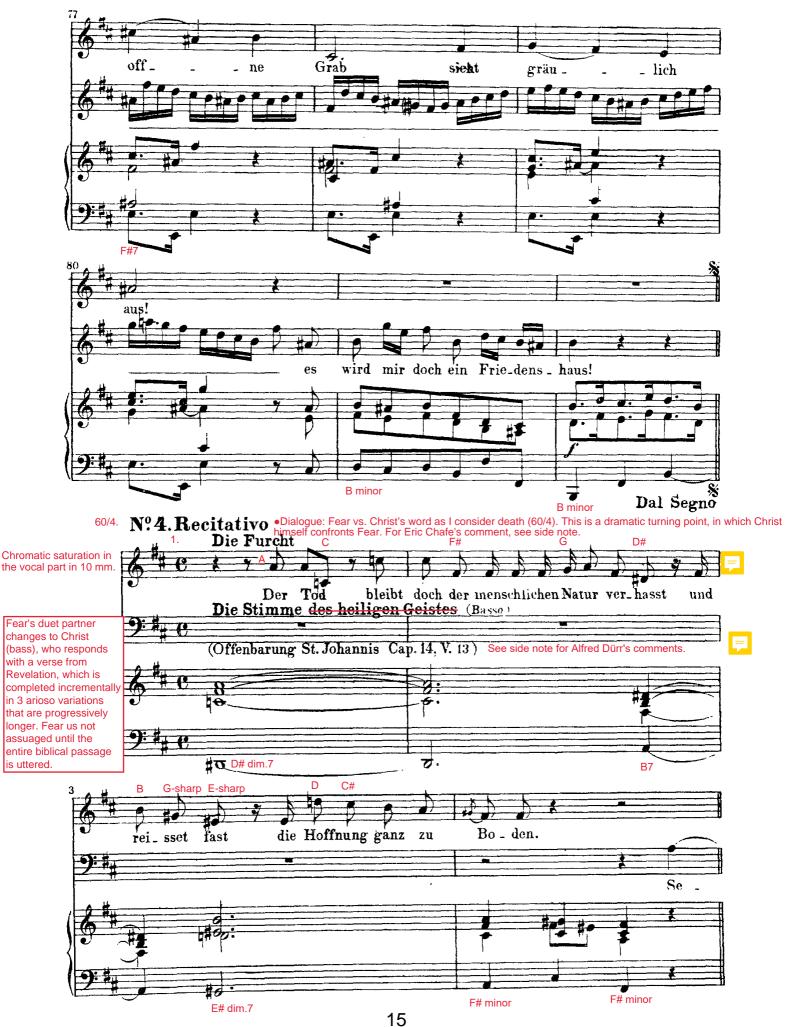




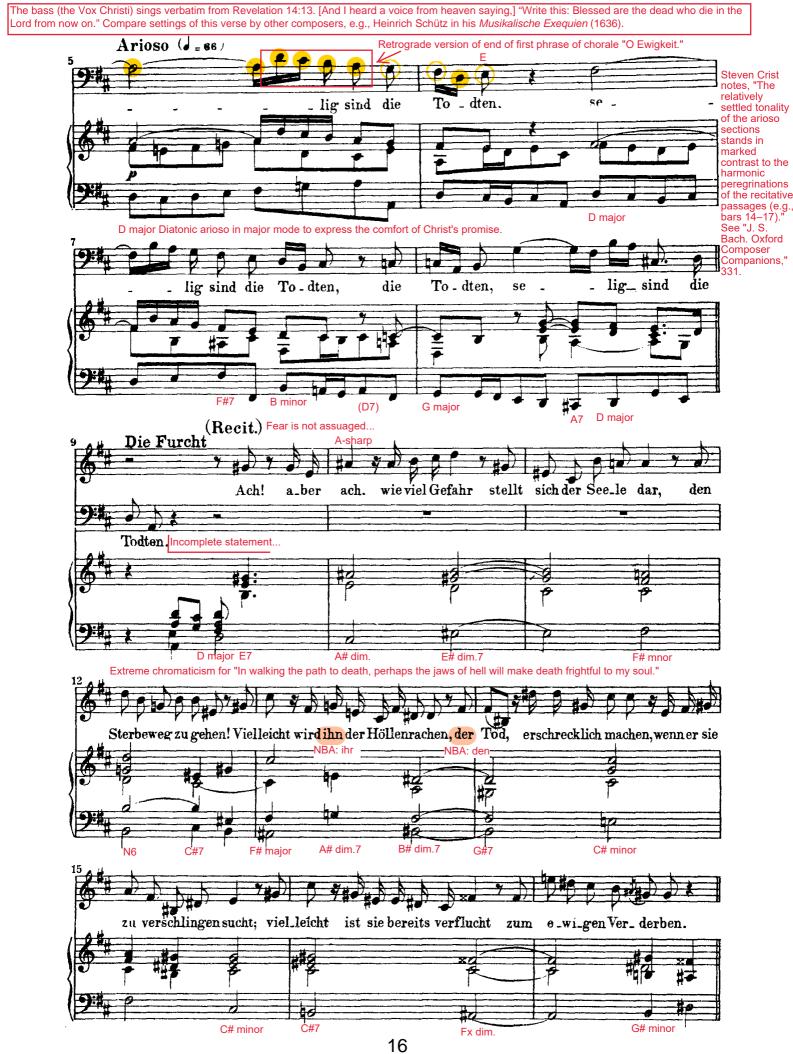
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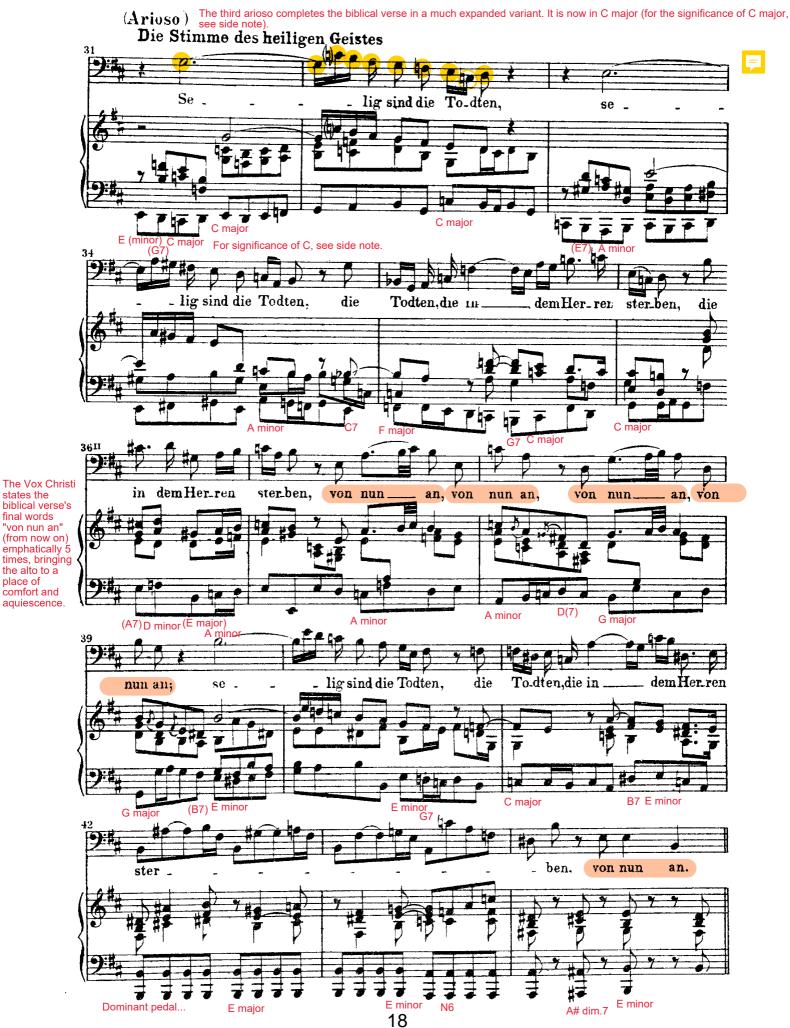


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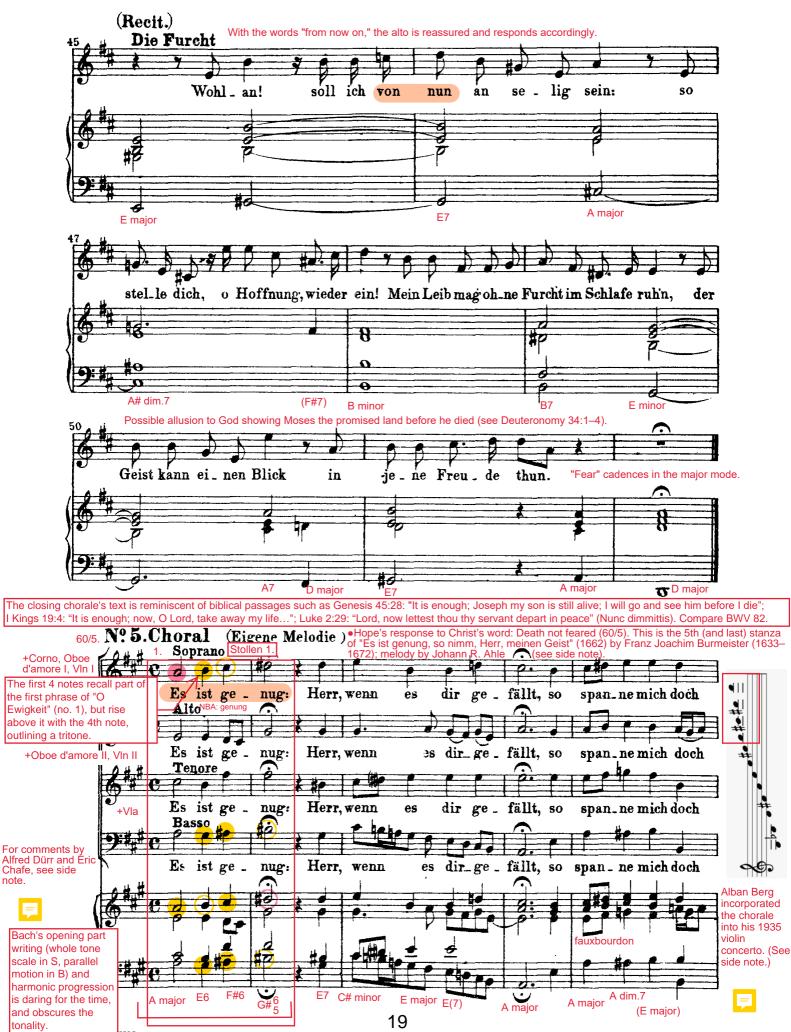


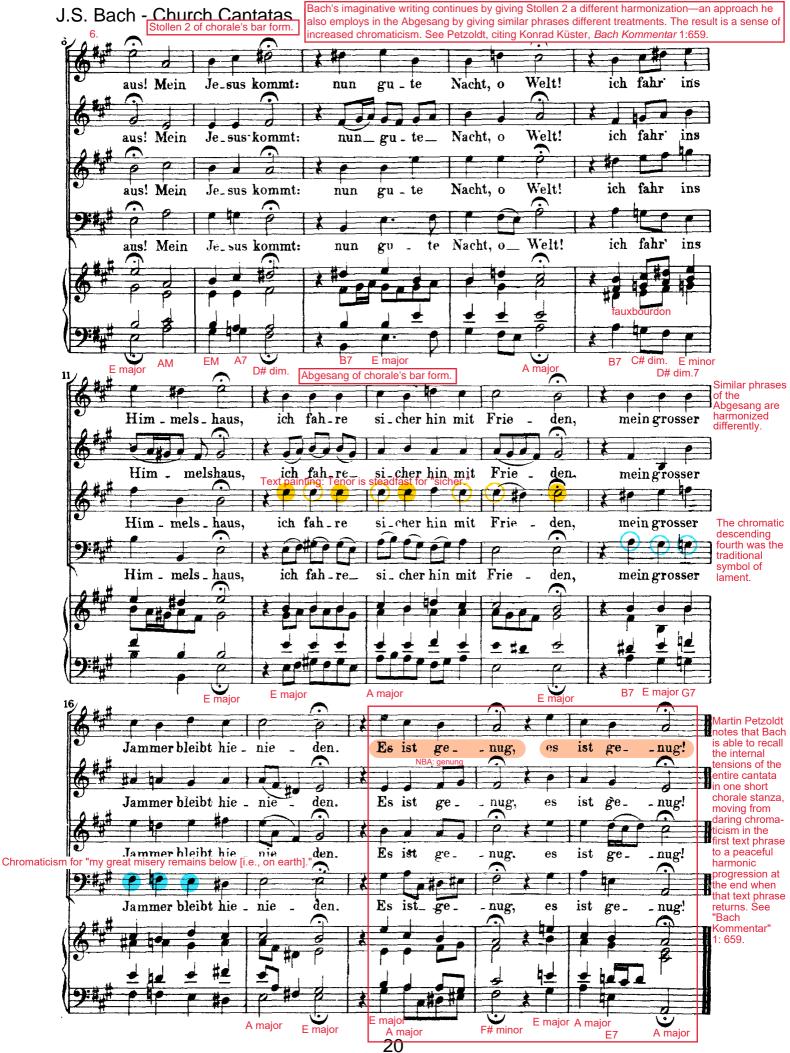


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