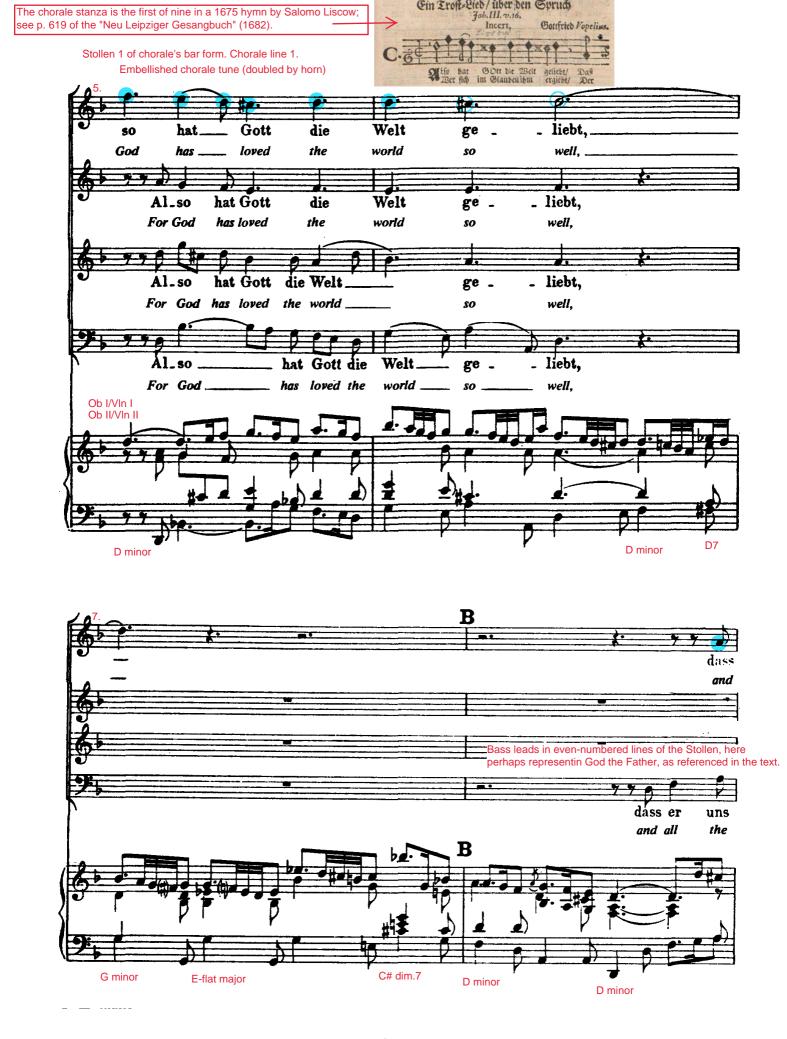
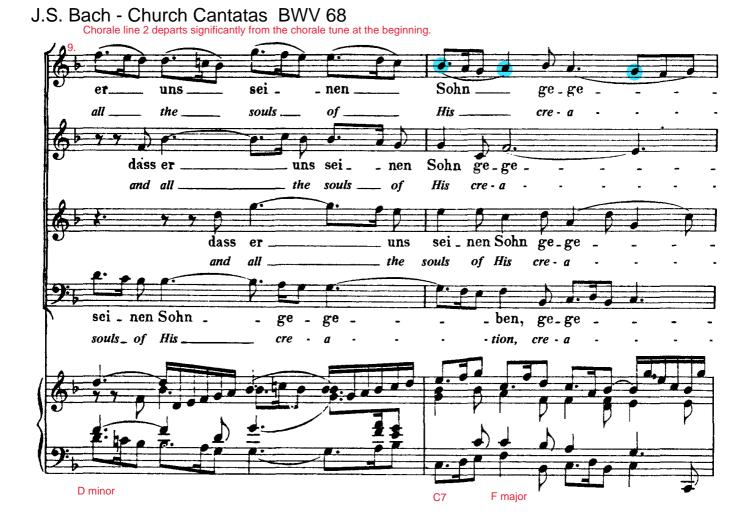


opening chorus speaks of the Incarnation generally, no. 4 mentions Jesus' birth specifically (which naturally evokes images of shepherds).

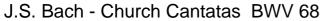






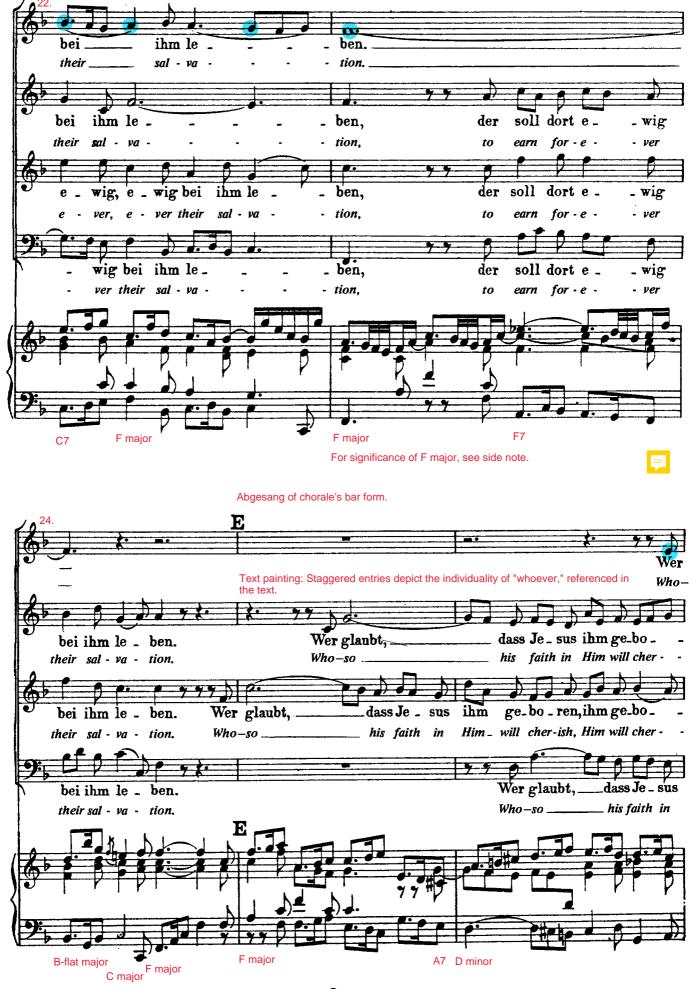










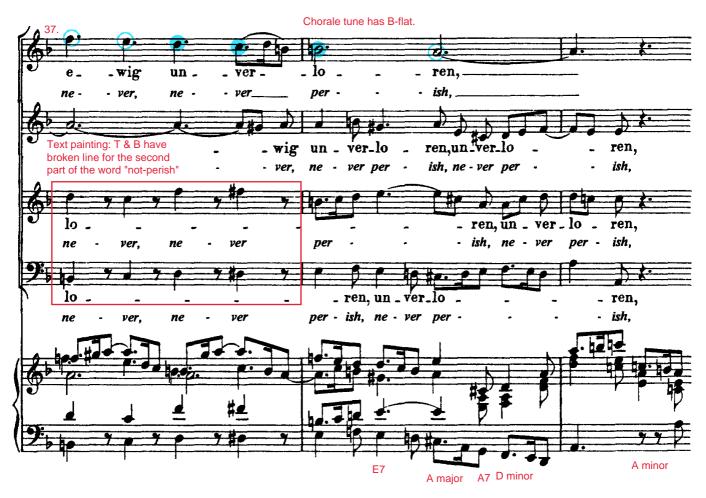






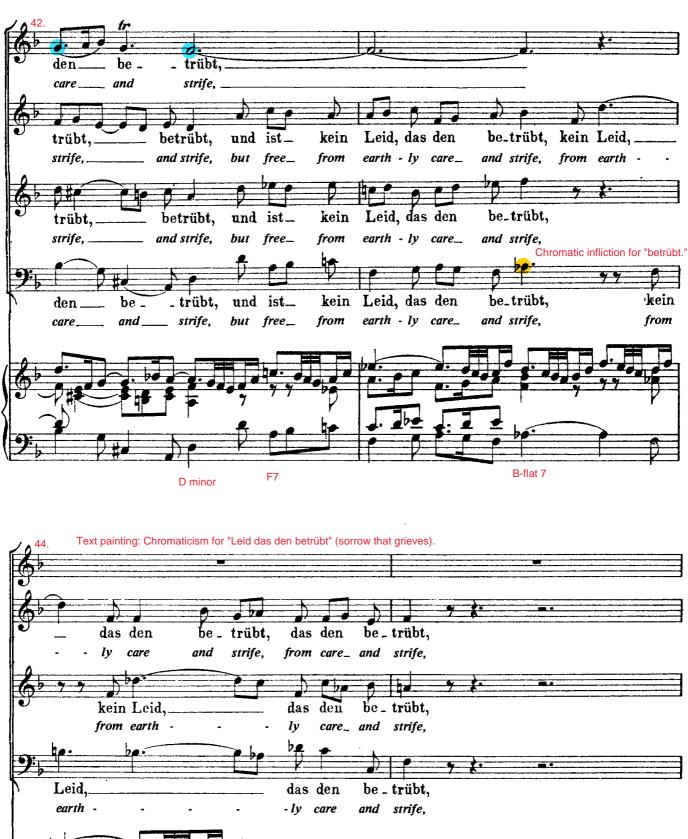


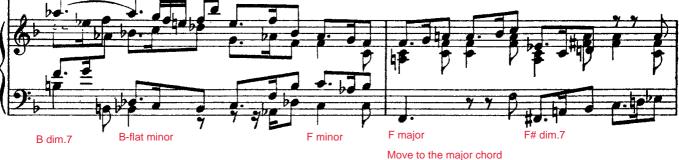




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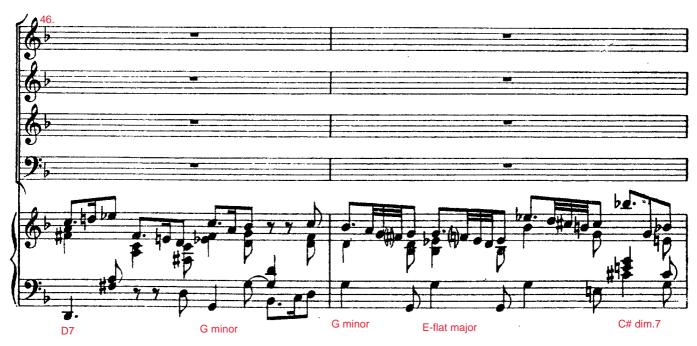
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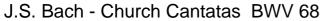


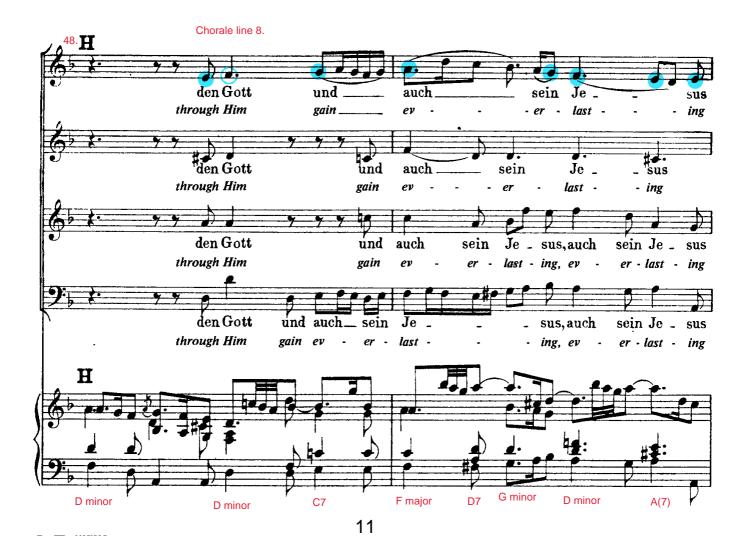


10

reflects the comfort referenced in the text.

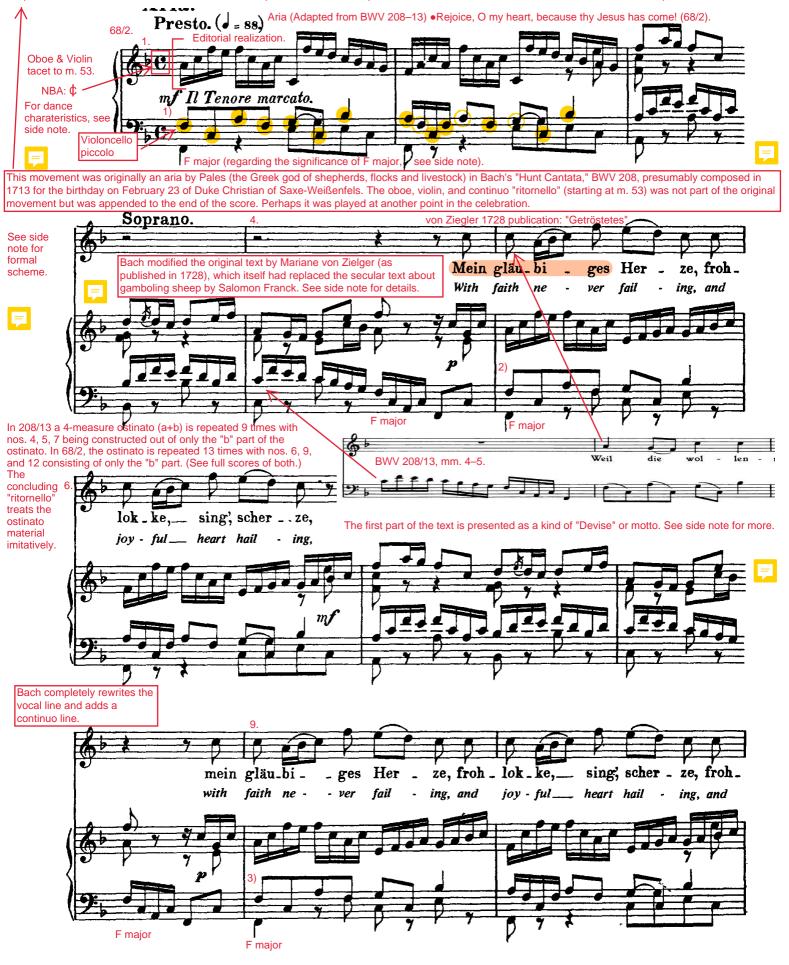


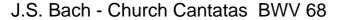






Concerning the adaptation of this aria, Alfred Dürr writes, "The ostinato theme, originally in the continuo, is now entrusted to the violoncello piccolo, and the continuo is given a new bass part made up largely of supporting notes. The most radically altered part, however, is that of the soprano: the original, simple song-like melody turns into an extremely lively part characterized by wide intervallic leaps and embellished by numerous small melismas. Finally, Bach appends to the aria a 'ritornello' which the violoncello piccolo is joined by oboe and violin, and supported by continuo, in a spirited terzetto based on the instrumental theme of the aria. This ritornello was also present in the score of the Hunt Cantata as an independent instrumental piece." See *The Cantatas of J. S. Bach*, trans. Richard Jones, p. 360.



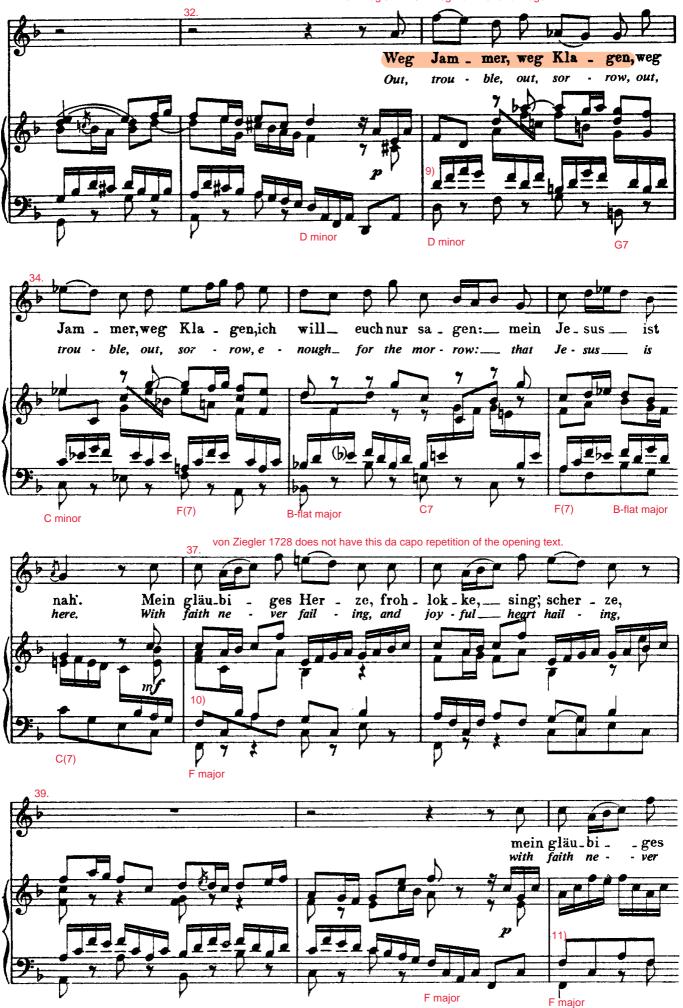






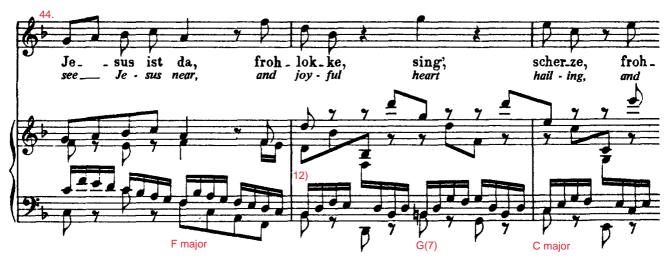
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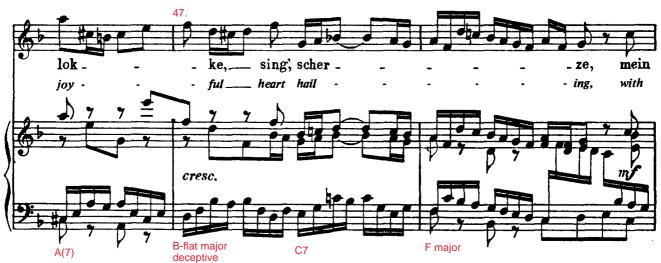
von Ziegler 1728: "Weg Kummer und Plagen"



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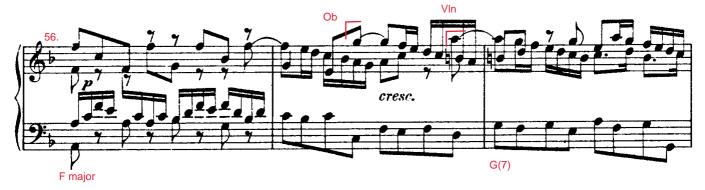
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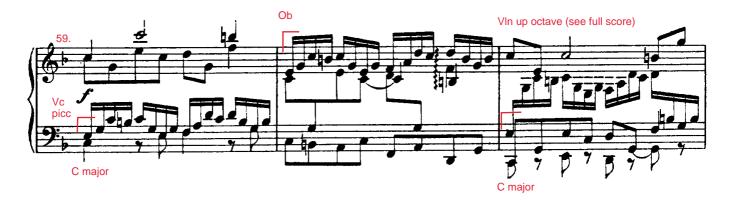


This movement was originally an aria by Pales (the Greek god of shepherds, flocks and livestock) in Bach's "Hunt Cantata," BWV 208, presumably composed in 1713 for the birthday on February 23 of Duke Christian of Saxe-Weißenfels. The "ritornello" starting here was not part of the original movement but was appended to the end of the score. Perhaps it was played at another point in the celebration. See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones, p. 804.

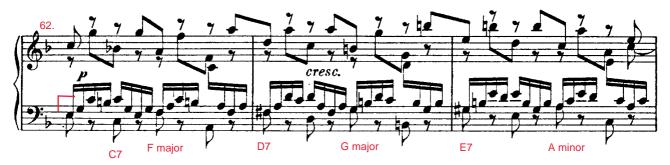


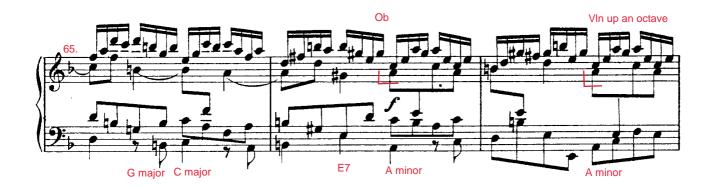
The reason for Bach's decision to append this imitative trio (with thematic material based on the original bass ostinato) may lie in the prescribed biblical readings for the day. The Gospel reading (God sent his Son to give eternal life to all who believe) is taken from the longer account of Jesus' conversation with Nicodemus, in which Jesus asserts that one must be born "of water and the Spirit" (John 3:5). All three members of the Trinity are mentioned. Somewhat similarly, the Epistle of the day speaks of the interrelationship among God the Father, Son, and Spirit. Thus, the trio may represent the Trinity.



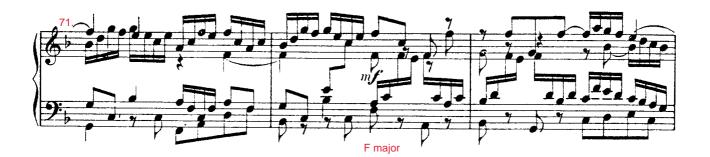


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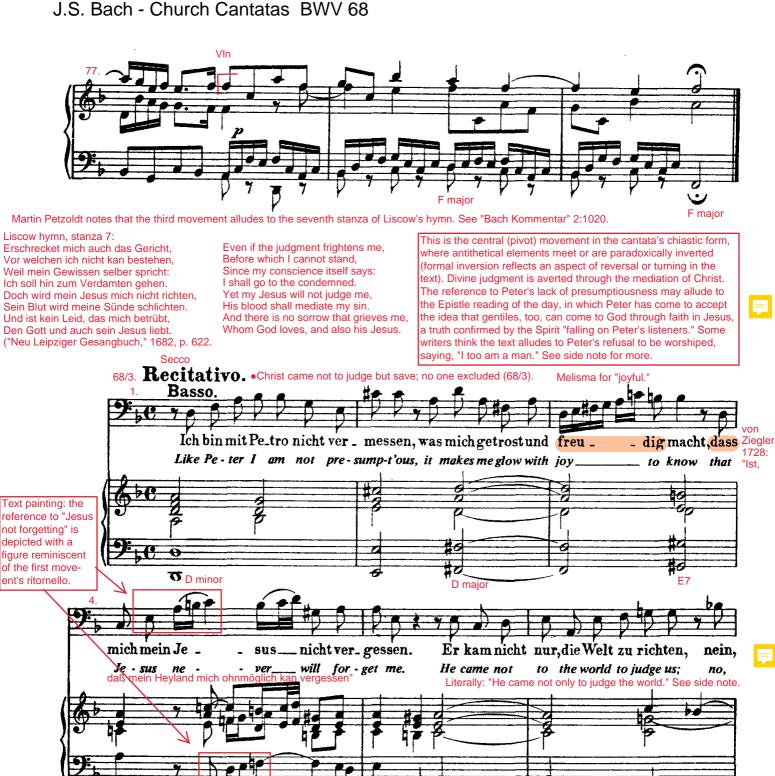














A chromatically descending bass is traditionally associated with lament; here it points to the Passion of Christ as mediator, as referenced in the text.



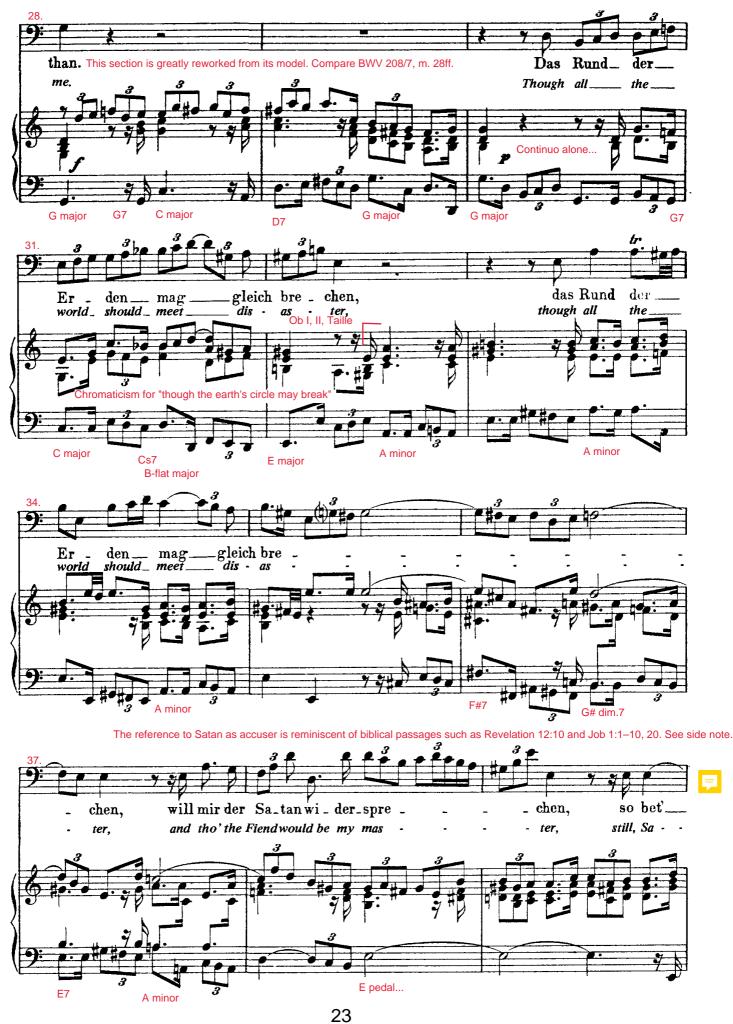
This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary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



21 C major



B Section. This section is reworked from the original secular model and is extended by reworking the closing ritornello of 208/7 into a da capo (with opening text, starting at m. 62), modified to end in C major.





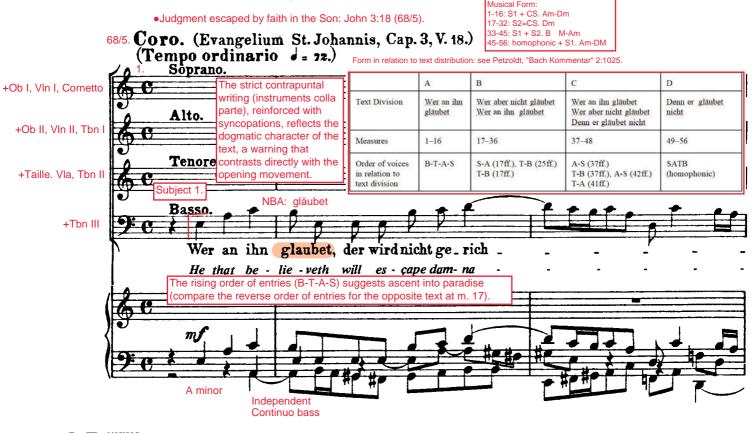


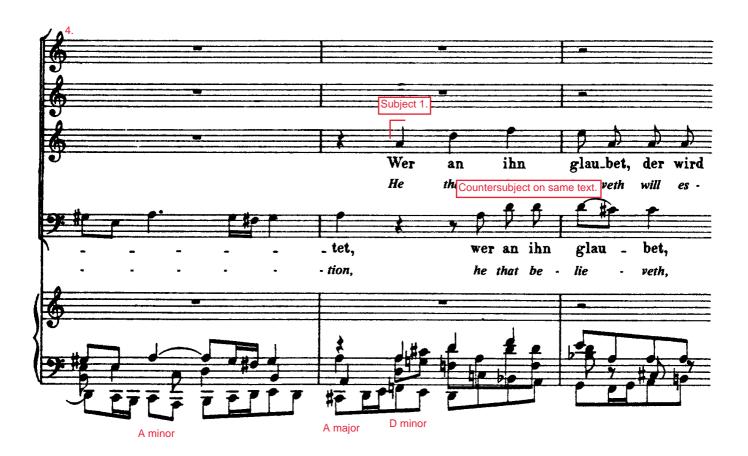
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Alfred Dürr writes, "The work concludes with a motet-like chorus in which the voices are reinforced not only by the strings and oboes used beforehand but also by a choir of trombones, with the cornett as their treble instrument. It takes the form of a double fugue, opening with the first subject [S1] on 'Wer an ihn gläubet, der wird nicht gerichtet', after which, sixteen bars later, we hear the former countersubject [CS] as an independent second subject [S2] to the words 'wer aber nicht gläubet, der ist schon gerichtet'; the two subjects are then combined. Finally, in the last bars of the movement, the first subject is sung to a new text, 'denn er gläubet nicht an den Namen des eingebornen Sohnes Gottes'. Like many early cantatas or cantata movements by Bach, the chorus ends piano, according to Bach's explicit instruction." See "The Cantatas of J. S. Bach," translated by Richard Jones, 361–62.





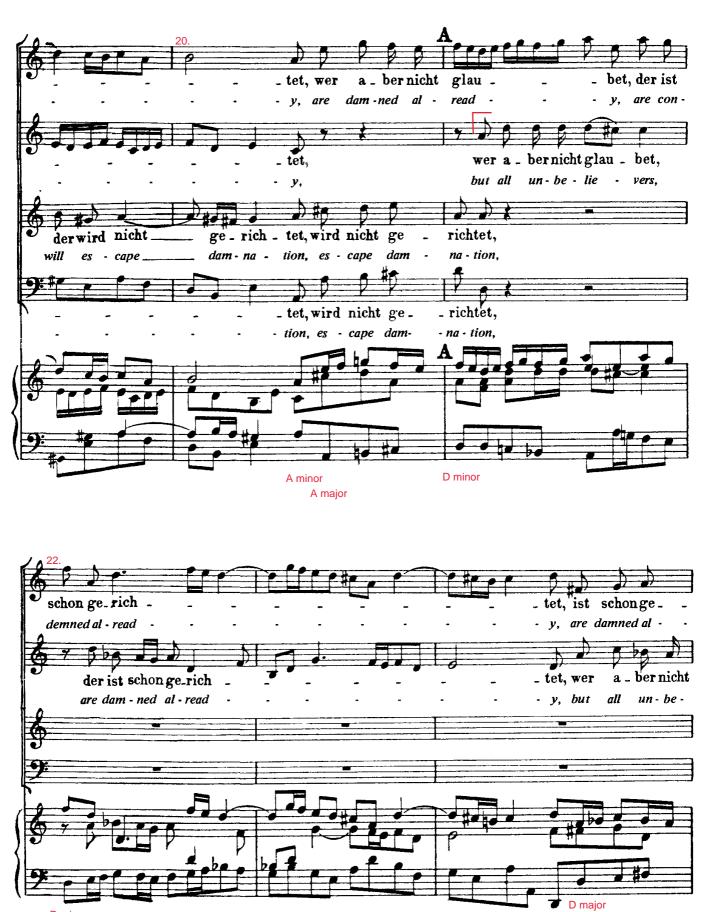


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D minor
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D minor

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In Mariane von Ziegler's libretto as published in 1728, another aria follows at this point: "Weg mit der Welt und allen ihren Wesen." See Werner Neumann, Johann Sebastian Bach Sämtliche Kantaten Texte (Kassel: Bärenreiter, 1967), p. 172.