J.S. Bach - Church Cantatas
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BC A89

Form: Recit (T) - Aria (A) - Recit (T) - Aria (T) - Recit (alto/bass) - Aria (B) - Chorale.
The cantata is in chiastic form. Bach often used chiastic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There annithetical elements meet or are paradoxically inverted (formal NBA I/14: BC A89 3. Day of Pentecost (BWV 184, 175) inversion reflects an aspect of reversal or turning in the text). *Acts 8:14-17 (Baptism of Holy Ghost comes to believers in Samaria) J.S. Bach *John 10:1-11 (Jesus identifies himself as the true shepherd) Librettist: Christiane Mariane von Ziegler (see note). Cantata No. 175 (Text greatly modified by someone: J. S. Bach?) For a comparison of the two versions, see Martin Petzoldt, For Alfred Dürr's description of the relationship Er rutet seinen Schafen mit Namen between Gospel reading and cantata libretto, "Bach Kommentar" 2:1042-1045. FP: 22 May 1725 Leipzig (St. Nicholas) see note. (Recitativo.) (= 60.) • Shepherd calls sheep by name & leads them: John 10:3 (175/1). Tenore. ru_fet Scha fen mit Namen Instrumentation: \mathbf{Er} sei_nen und (narrator) with a text from Tromba I, II (Rare; usually the Gospel reading; the recorders suggest a pastoral setting 1 or 3 with timpani). Recorder I, II, III VIn I, II Vla Violoncello piccolo (see 2 notes) **SATB** Continuo, Organo Note: Shepherds reportedly slept in the open **P** Fauxbourdon voicing.. doorway of an enclosure where multiple Note: Upper strings do not play flocks were kept at night. In the morning, until no. 5. shepherds called out their individual flocks. G major von Ziegler 1728: "aus' füh hin ret G major G major D7 C major Modified da capo form Aria. Yearning for shepherd and green pasture (175/2). (Larghetto Recorders and the 12/8 siciliano rhythm were traditionally associated with shepherds and Ritornello is related vocal line, a prayer for the Shephered to lead pastoral texts. The Fauxfourdon style. alto voice is often the voice of faith. See Martin Petzoldt, Bach Kommentar 2:110. (Concerning the significance of E minor, see note E minor A minor A minor E major

Text painting: Scalar figues in 12/8 meter depict the desired leading of the Good Shepherd, while chromaticism and exclamatory leaps in melancholic minor keys depict the yearning for green pasture. The text alludes to the Gospel reading and, more specifically, to Psalm 23:1–3: The Lord is my shepherd, I shall not want; he makes me lie down in green pastures. He leads me beside still waters; he restores my soul...



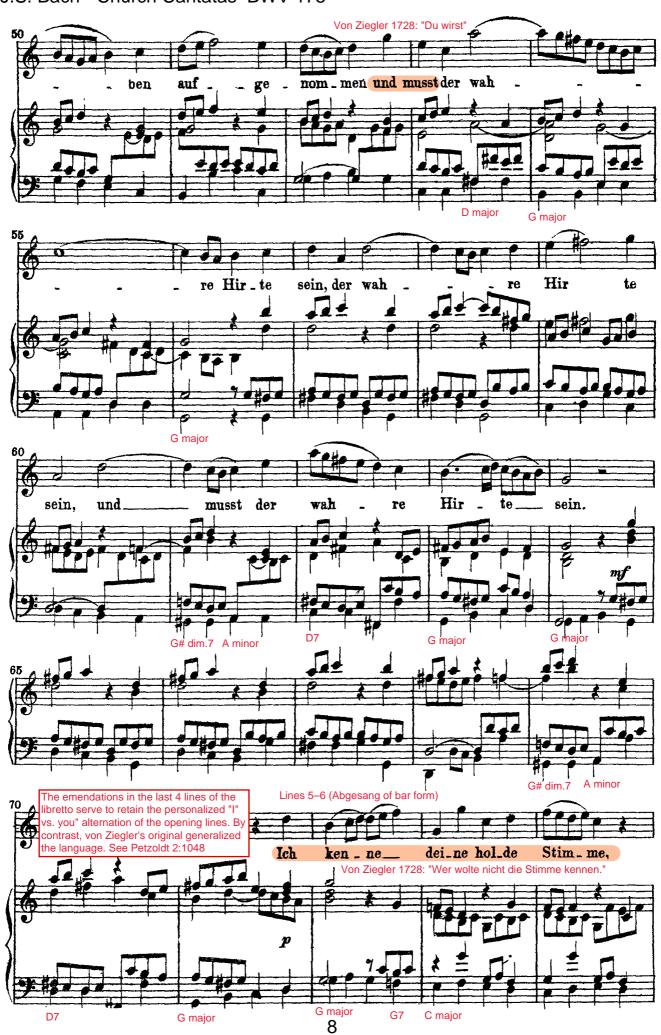


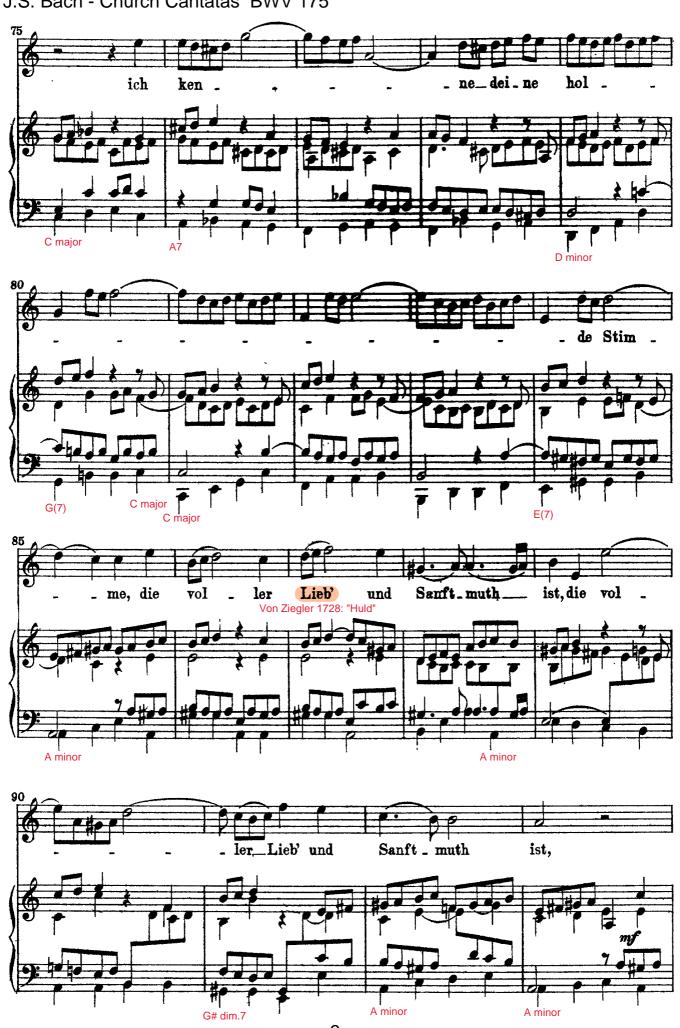


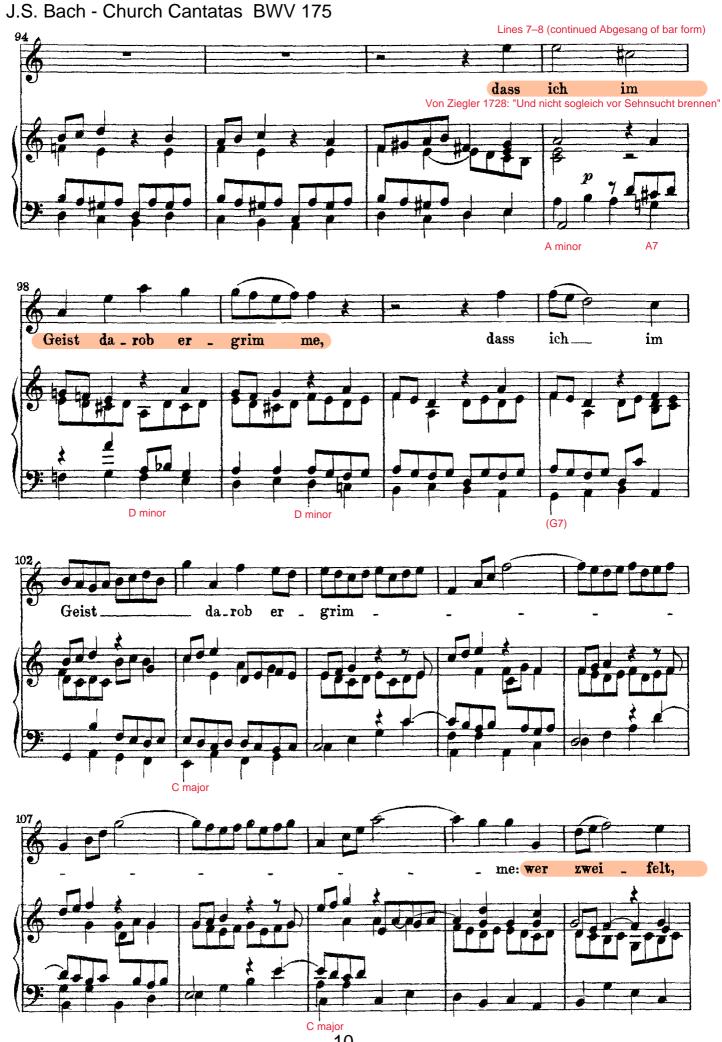












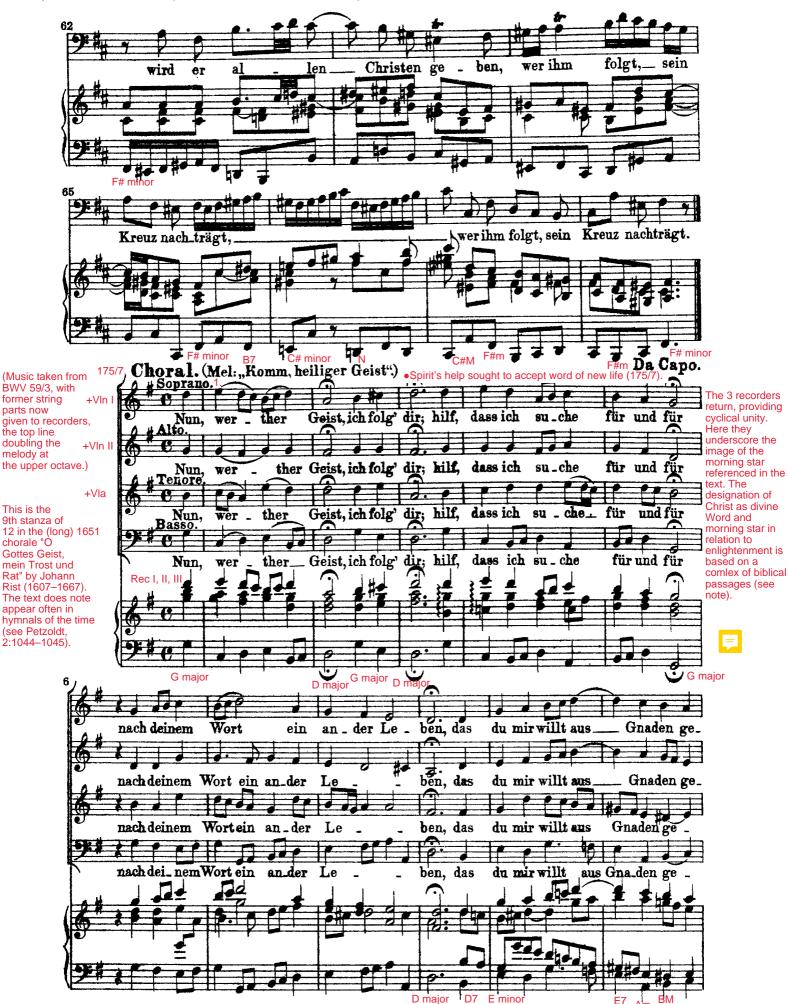




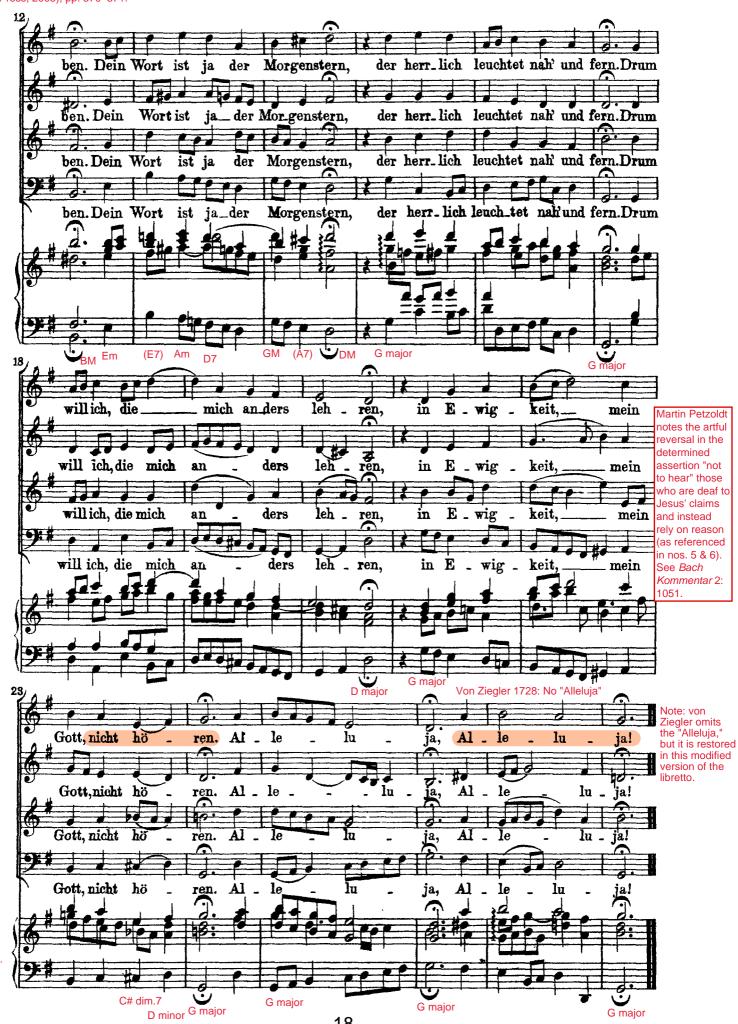








Alfred Dürr writes, "The concluding chorale—an arrangement of the melody Komm, Heiliger Geist, Herre Gott in seven-part texture—is drawn from an earlier Whit cantata, BWV 59, though the string parts are here replaced by recorders. This chorale, with its obbligato recorder parts, harks back to the opening pair of movements



18

G major

Chromatic inflection for "nicht hören" (refusal to listen to those who teach otherwise)