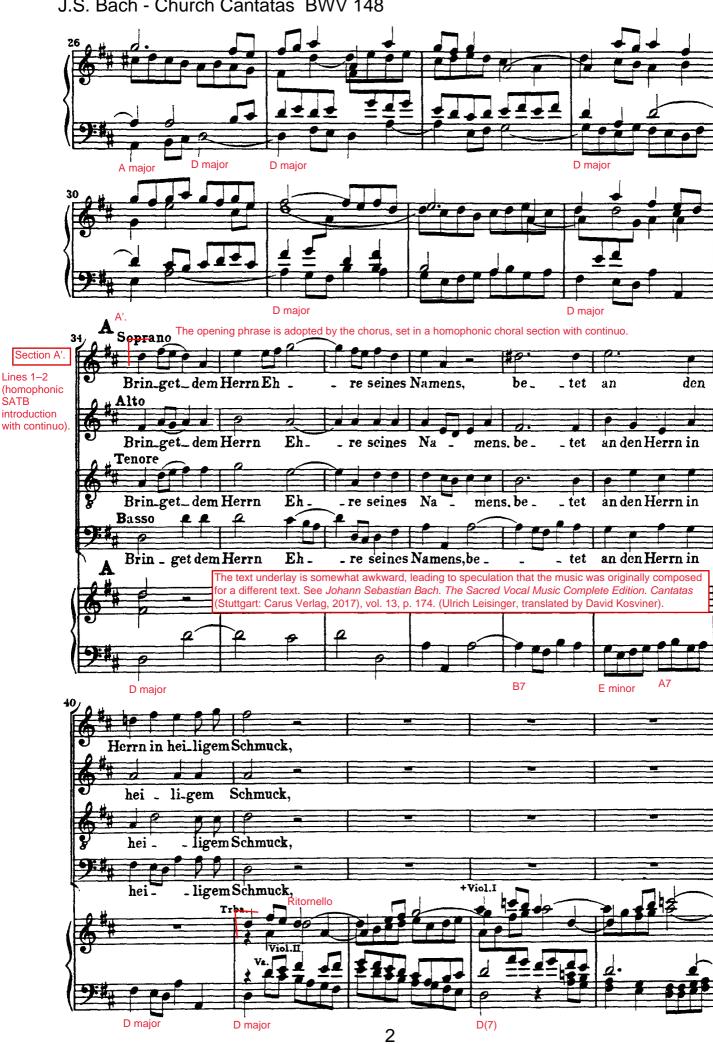


Lines 1-2

SATB

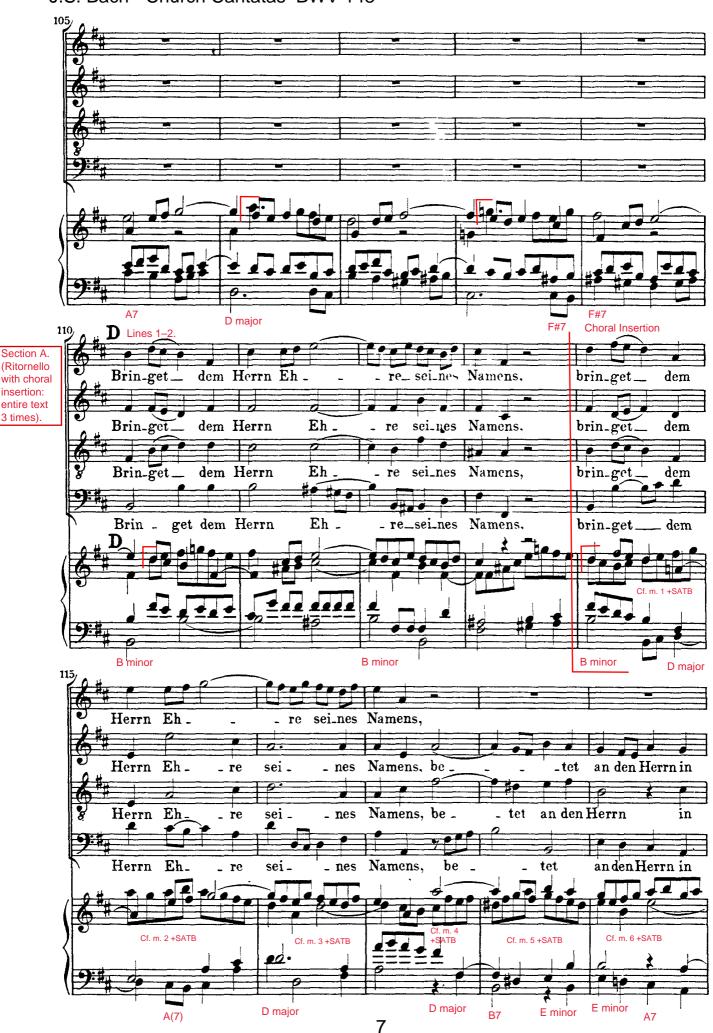


















The text's reference to "hastening into the Lord's house to hear his teaching" (originating in Picander's poem) relates to the account in the day's Gospel reading of Jesus entering the house of a Pharisee on the Sabbath. Martin Petzoldt suggests that it also alludes to the story of God calling Samuel, who rushed to the high priest thinking it was he who called him. See Bach Kommentar 1:505 and note. 19 (125) Tenore Alfred Dürr writes, "Bach uses a lively, figurative obbligato part for solo violin to delineate not only the joy of the Lord's day but also the Christian's 'hastening to hear the testimonies of life'. The whole movement is pervaded by a radiant, but never frolicsome, joyfulness." See The Cantatas of Ich ei J. S. Bach, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 560 Word-painting: 16th-note figuration for "eilen" ("hasten") characterize the entire movement. B minor B minor E# dim.7 B minor 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. Viol. E minor B minor В7 ich ei (P) A# dim.7 B minor F#7 B minor le,\_ die Leh- ren des B minor B minor B minor 11



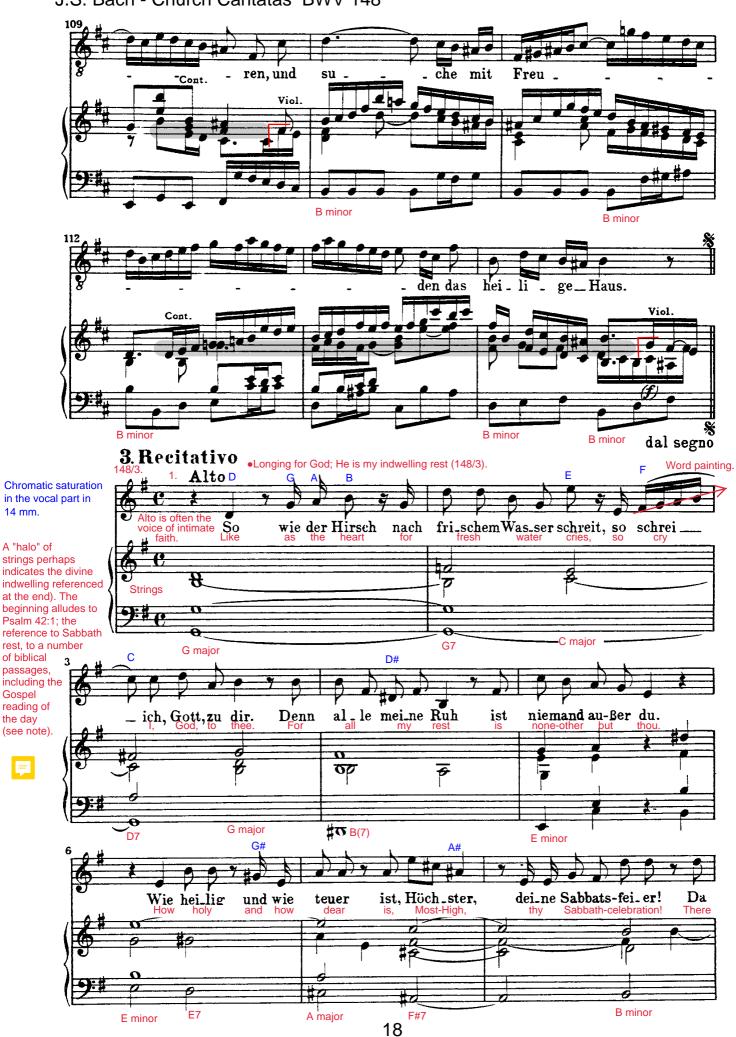












### J.S. Bach - Church Cantatas BWV 148 Rhetorical pause. in der Ge mei-assembly wenn die if (only) the preis ich dei ne Macht mei\_ne der Gerechten. A# dim.7 The implied reference to believers as "children Kinder dieser Nacht die Lieblichkeit bedächten, denn Gott wohnt selbst in mir. children of-this night the loveliness would-consider, for God dwells himself in me. of light," whom God indwells is a common theme (see E minor D# dim.7 G major •Receiving God with heart & mouth; resting in him (148/4). The theme of divine indwelling (mystic union) is now explored in 4. Aria the aria, with bassetto technique suggesting that the union is "unfathomable" (see more below). **Imaginative** orchestration (3 oboes produce a pastoral effect). Ritornello derived from vocal line A7 D major G major A minor D7 D major G7 This type of aria is called a "Devisenarie" (a Alto is often the voice of intimate faith. Bassetto technique (removing continuo term coined by Hugo Riemann) or "motto aria." support) is often used by Bach to depict After the ritornello, the singer presents the first something heavenly, unearthly, phrase of the aria as a kind of motto. This is incomprehensible, or without foundation. followed by a short instrumental bridge before dir of - fen, the aria proper begins. The motto sets the tone Mund und Her-ze\_ steht (and the literary perspective) for the movement. Ob.I Cont

biblical

note).

Possible allusion to Psalm 81:10: [God]: Open your mouth wide and I will fill it. Thus the C major G major G major opening line rises. The pastoral sound of 3 oboes supports this image.

