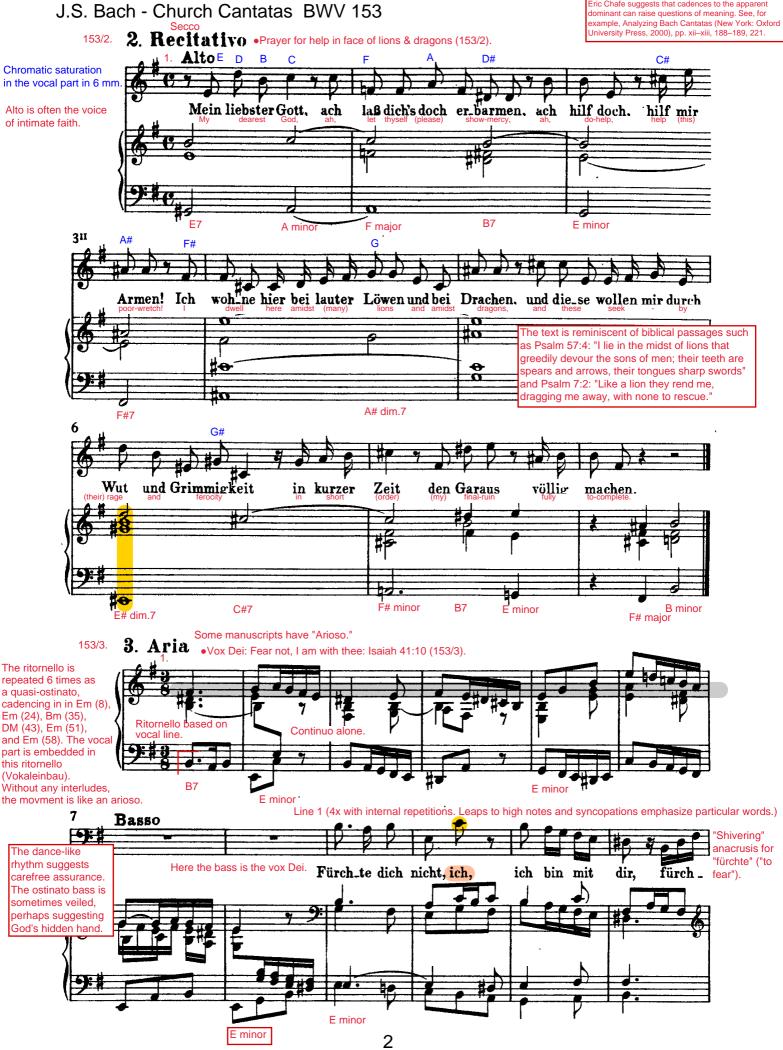
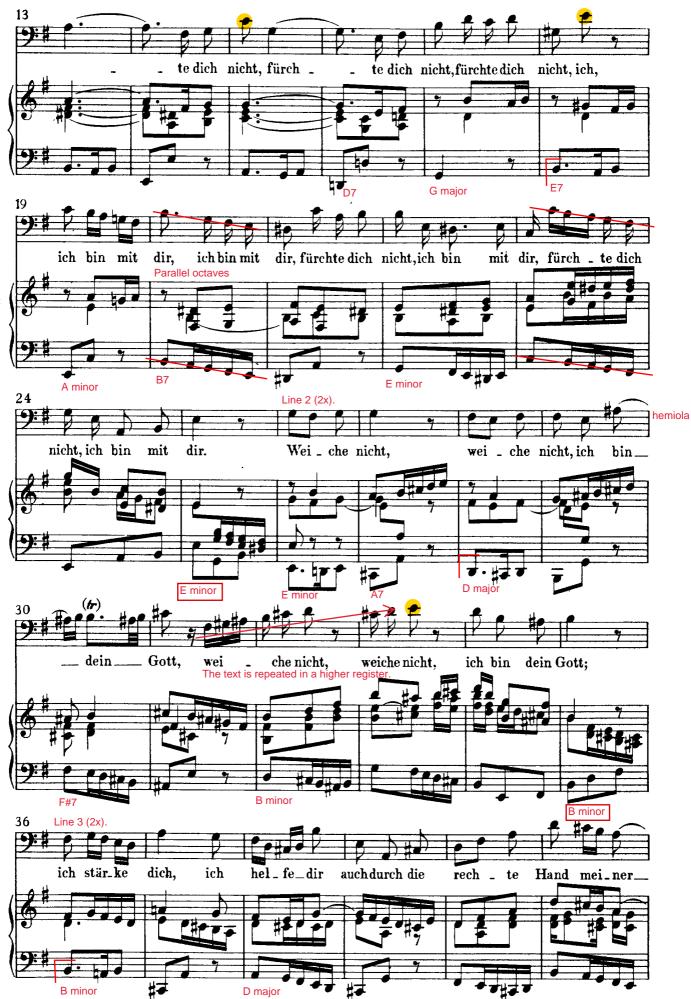
Form: Chorale - Recit (A) - Arioso (B) - Recit (T) - Chorale - Aria (T) - Recit (B) - Aria (A) - Chorale. The cantata is in chiastic form. Bach often used chiastic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Introduction & updates at melvinunger.com. Petzoldt outlines the symmetrical structure The Gospel's account of Mary and Joseph's flight into Egypt becomes Bach-Kommentar 2:338) NBA I/4; BC A25 the point of departure for a cantata about the enemies of a Christian. 5. Chorale. God will not go back 1. S. after New Year (BWV 153, 58, 248-V) 6. T aria. God comforts me: storms may rage. Cantata No. 153 *1 Peter 4:12–19 (Sharing the sufferings of Christ) 4. T recit. God comforts me: but... 7. B rect. Take comfort in Jesus *Matthew 2:13-23 (Mary & Joseph's flight to Egypt) 3. B arioso. Fear not, I am with you Schau, lieber Gott, wie meine Feind Librettist: Unknown 8. A aria. With tribulation into the kingdom of God FP: 2 January 1724 (Leipzig: St. Nicholas) 2. A recit. With fear in life here 153/1. • Prayer: Behold my foes; without thy help I am ruined! (153/1). This cantata belongs to Bach's 9. Chorale. My God prepares me Chorale. My enemies are mighty first cantata cycle in Leipzig (see **Choral** (Mel. "Ach Gott, vom Himmel sieh darein") note). Soprano +VIn I mei_ne Feind, da_mit ich stets muß Schau, lieber Gott, wie käm _ pfen,) Instrumentation: Herr. VIn I. II so listig und so mächtig seind, daß sie mich leicht-lich däm _ pfen!(Vla SATB +VIn II Continuo, Organo **Alto** Schau, lieber Gott, wie ____ mein Feind, da_mit ich stets muß käm _ pfen, This is the first stanza of 10 Herr, in the 1646 chorale by David däm _ pfen! so listig und so mäch_tig seind, daß sie mich leichtlich Denicke (1603-1680). Tenore +Vla Schau, lieberGott, wie _____ mein Feind, da_mit ich stets muß käm _ pfen,) Herr, listig und so mäch_tig seind, daß sie mich leichtlich däm _ pfen! SO = Basso Schau, lieber Gott, wie_ _ mein Feind, da_mit ich stets muß käm _ pfen,} The incorporation of 3 chorales in the Herr, cantata may have been intended to reduce so listig und so mäch tig seind, daß sie mich leichtlich däm _ pfen!) he demands on the choir boys during a very ousy performance season (see note). Martin Petzoldt notes that hymnbooks in Saxony (therefore in Leipzig) did not include "Schau eber Gott" but the chorale was sung by the Lutheran church in Cöthen. See Bach Kommentar 2:339. (Note: In Cöthen, Bach vorked at a Calvinist court). However, Eric Chafe sees the chorales as significant components in a 3-part architecture, in which modal, minor, and major harmonic progressions have allegorical meaning. See Analyzing Bach Cantatas (New York: Oxford University Press, 2000), pp. 111-126. See ote for more. A minor G7 D major A minor Five traditionally identified enemies of Christ: World, Devil, Death, Hell, and Sin. womichdeine Gnad nicht hält, so kann der Teufel, Fleisch und Welt mich leicht in Unglück stür _ zen.

wo mich deine Gnad nicht hält, so kann der Teufel, Fleisch und Welt mich leicht in Unglück stür zen.

wo mich deine Gnad nicht hält, so kann der Teufel, Fleisch und Welt mich leicht in Unglück stür zen. wo mich deine Gnad nicht hält, so kann der Teufel, Fleisch und Welt mich leicht in Unglück stür zen. Chromatic descent for "plunge into disaster."

G major B major C# dim.7 D# dim.7 E major





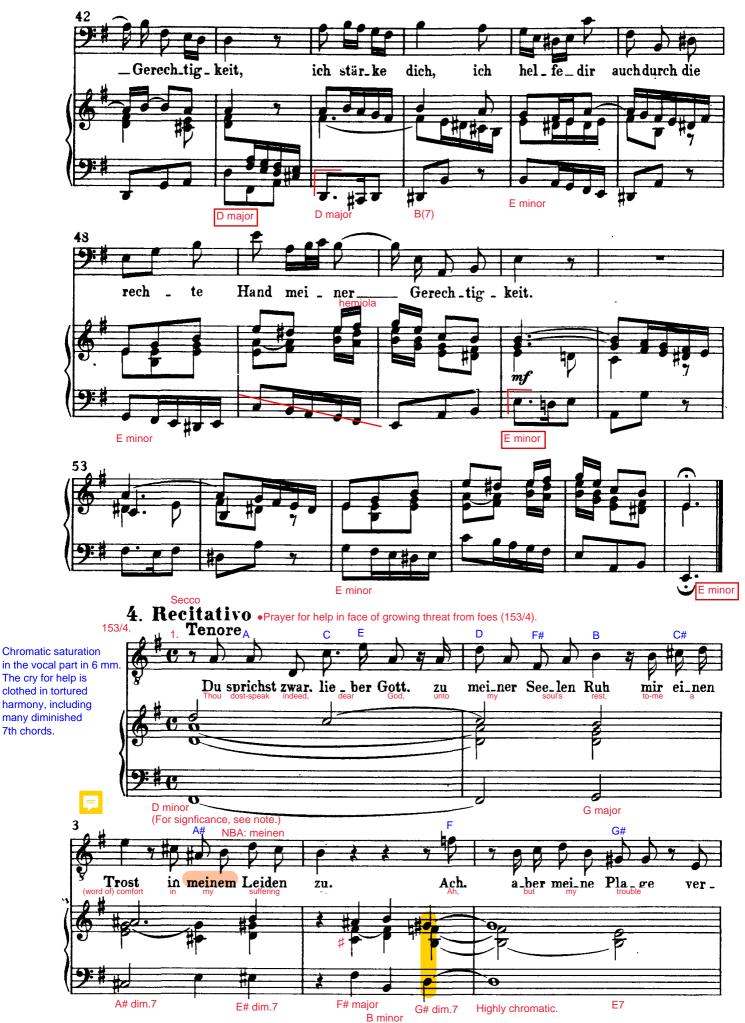
J.S. Bach - Church Cantatas BWV 153

A(7)

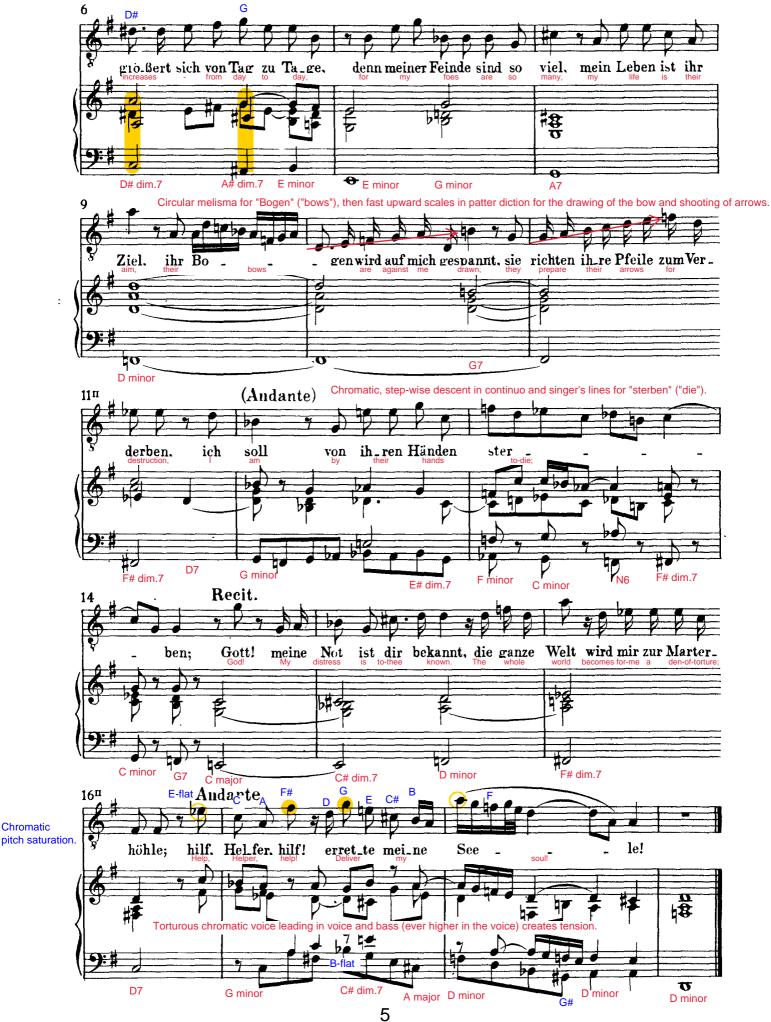
3

D major





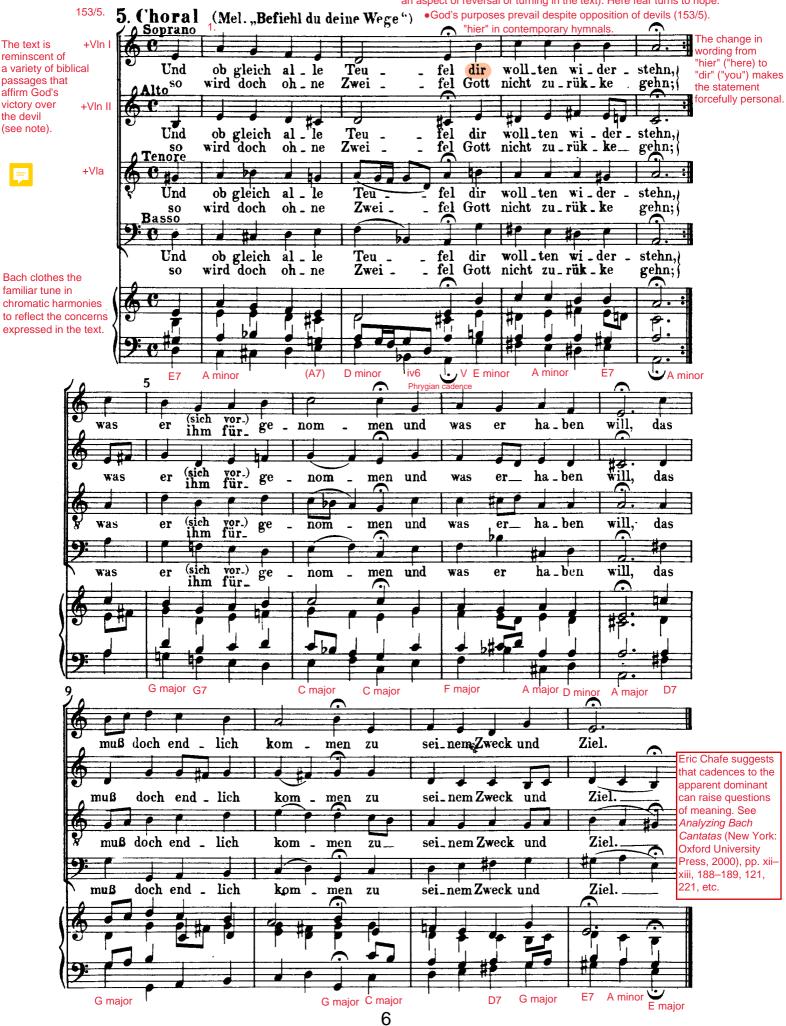
J.S. Bach - Church Cantatas BWV 153



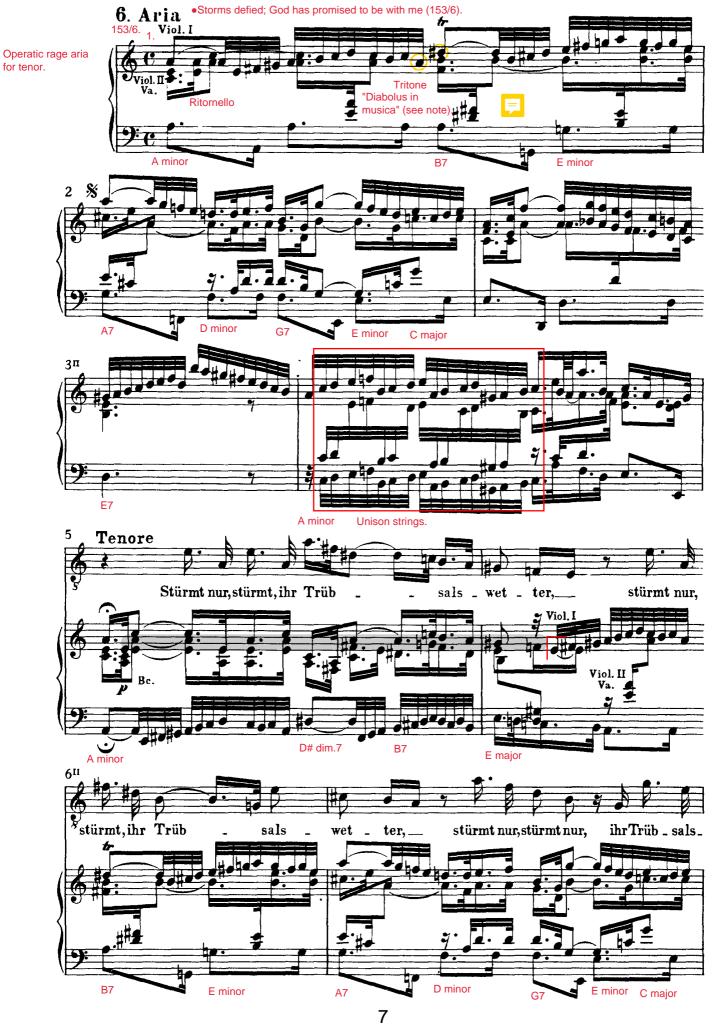
_ ____

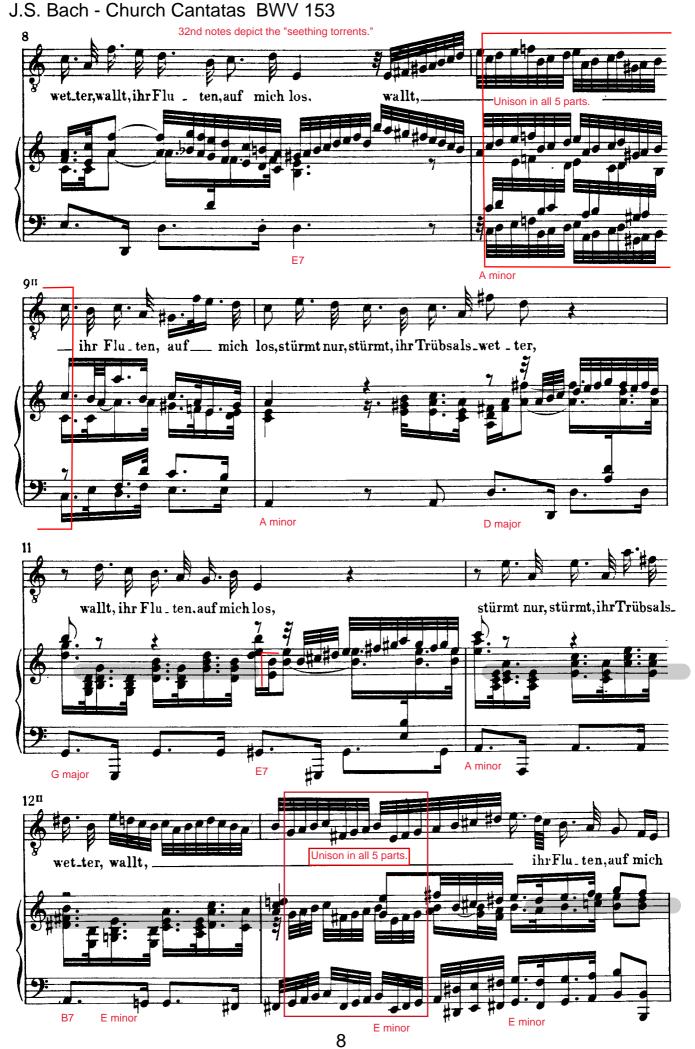
This is stanza 5 of 12 in the 1653 chorale "Befiel du deine Wege" by Paul Gerhardt (1607–1676).

This is the central (pivot) movement in the cantata's chiastic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here fear turns to hope.



Alfred Dürr writes, "The image of our enemies charging in from all sides pervades the first aria, no. 6, which is marked by rapid violin passages and rushing unison strings, by taut dotted rhythms and bold harmonies." See The Cantatas of J. S. Bach, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 165,

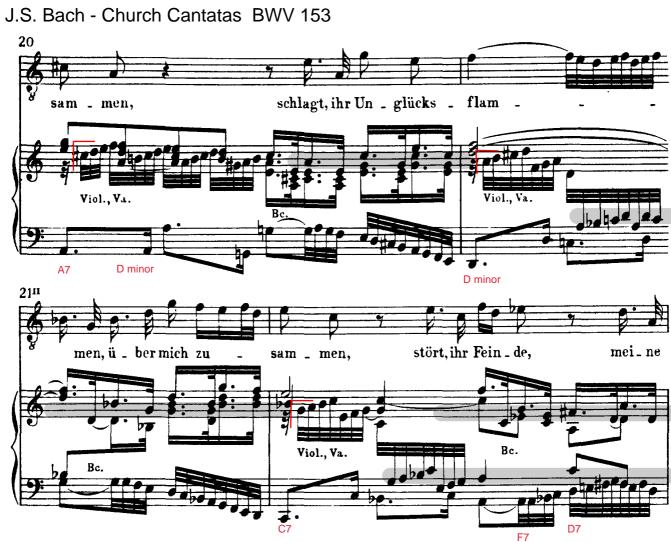


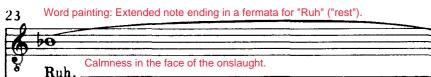


_ ____

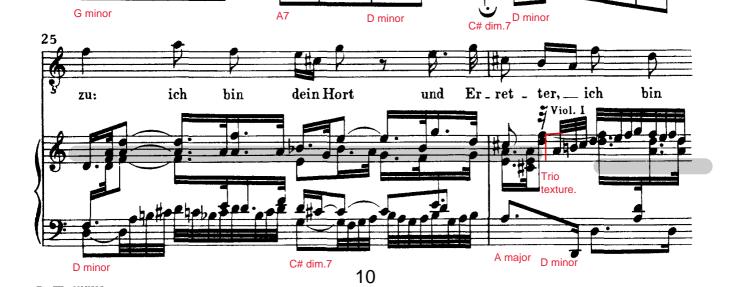


_ __



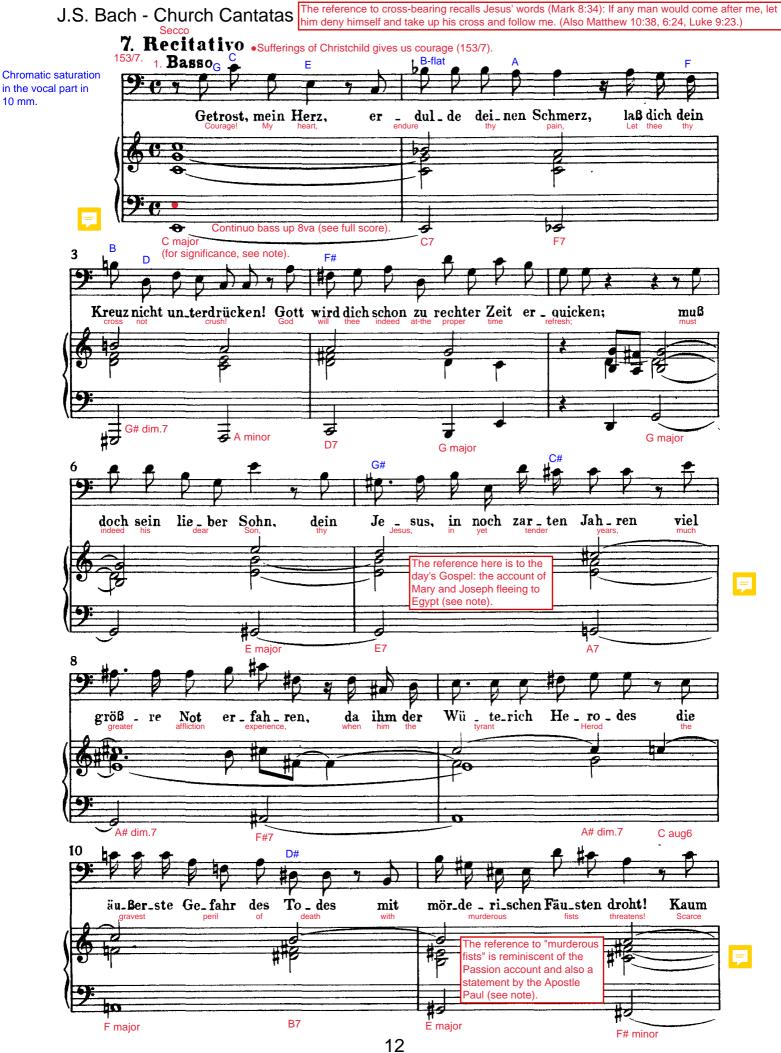






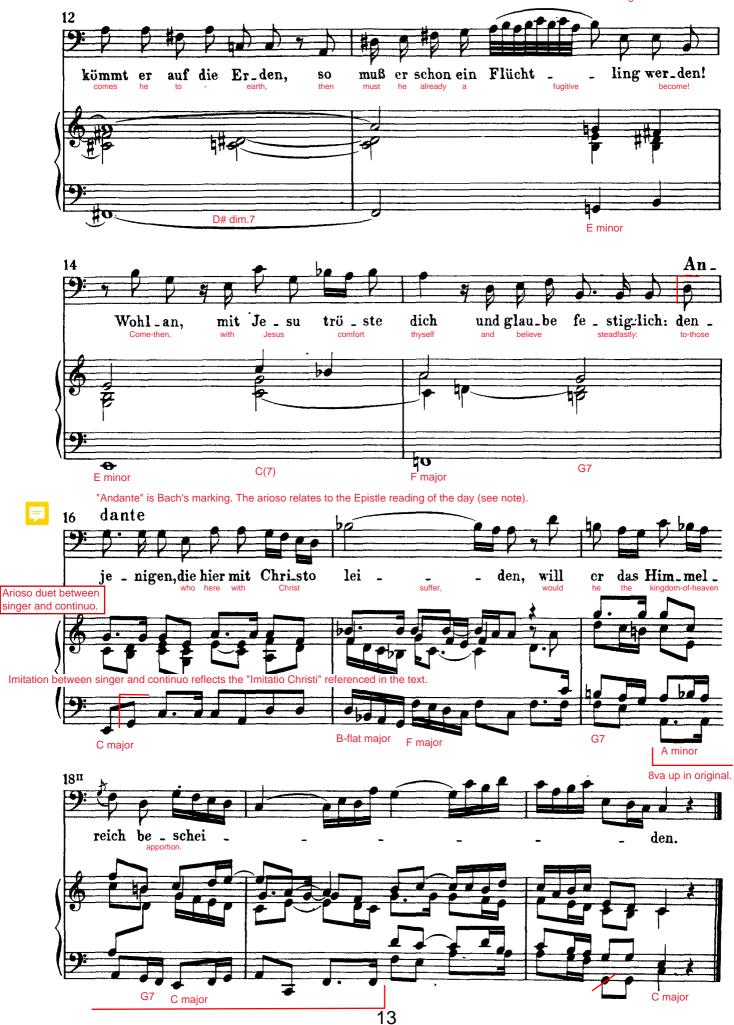
J.S. Bach - Church Cantatas BWV 153





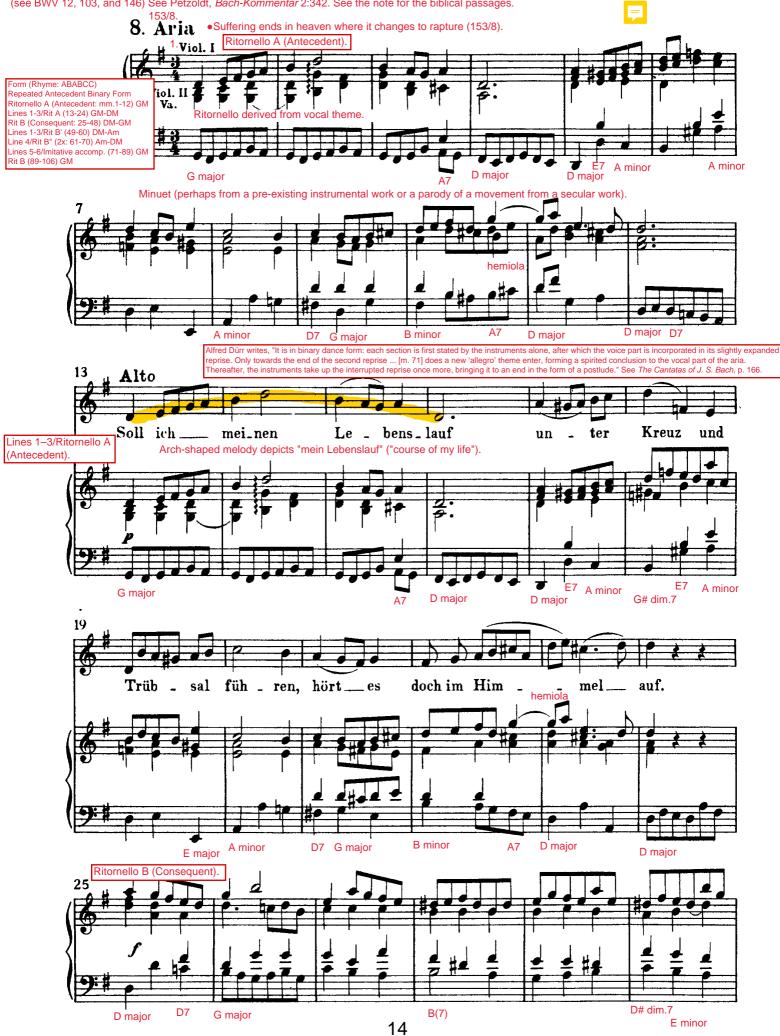


Swirl of 32nd notes for ""Flüchtling."



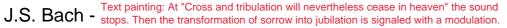
_ __

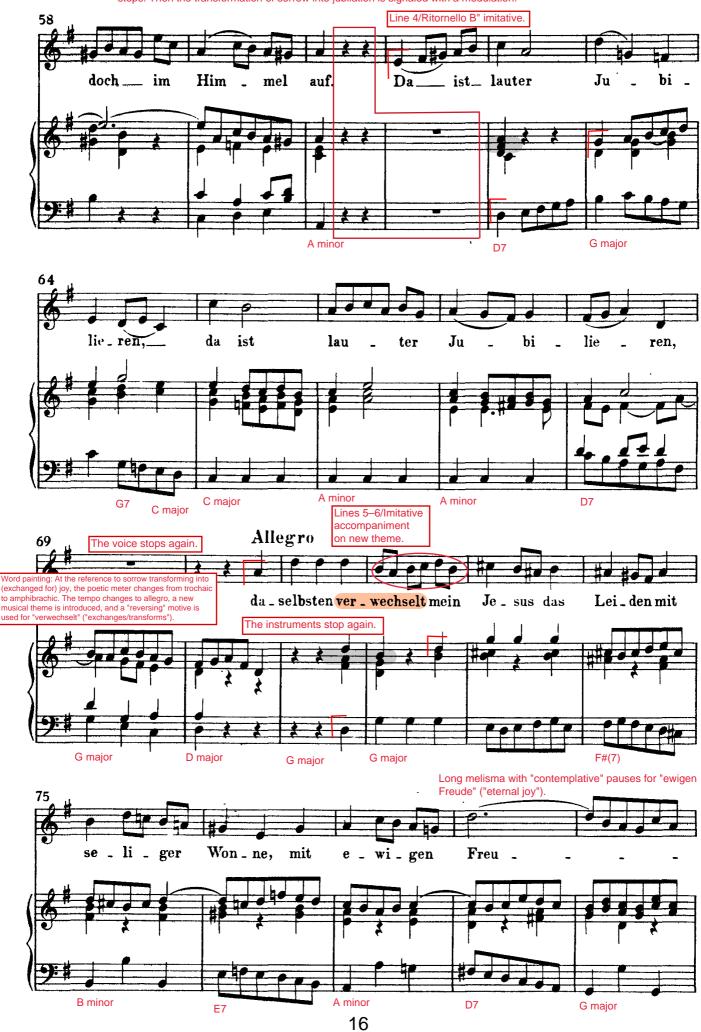
Martin Petzoldt notes that this aria text relates to the theme of Jubilate with its references to Acts 13:22 and John 16:20, 22 (see BWV 12, 103, and 146) See Petzoldt, *Bach-Kommentar* 2:342. See the note for the biblical passages.





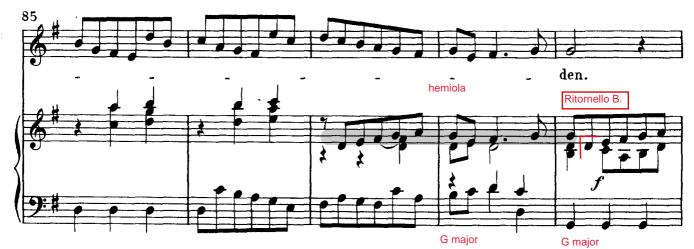






J.S. Bach - Church Cantatas BWV 153











_ ____

These are the last 3 stanzas of 18 in the 1587 chorale "Ach Gott, wie manches Herzeleid" (1587) by Martin Moller (1547–1606) in its eighteen-verse version, which was written to the Latin hymn "Jesus dulcis memoria." Including 3 stanzas of chorale makes the movement unique among Bach's cantatas.

