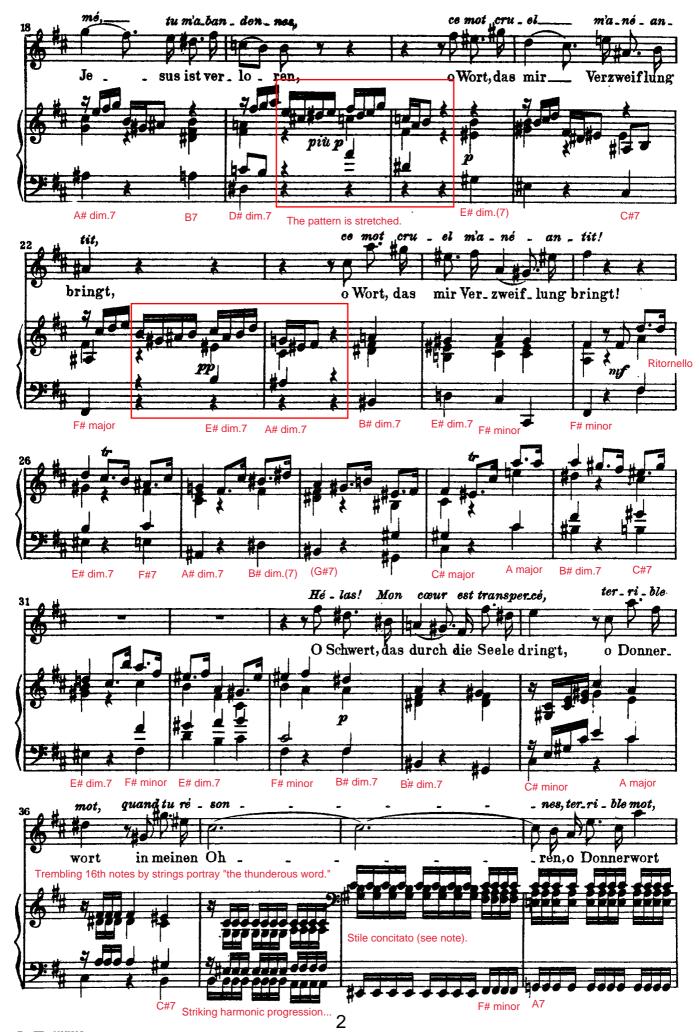
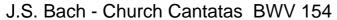


## J.S. Bach - Church Cantatas BWV 154

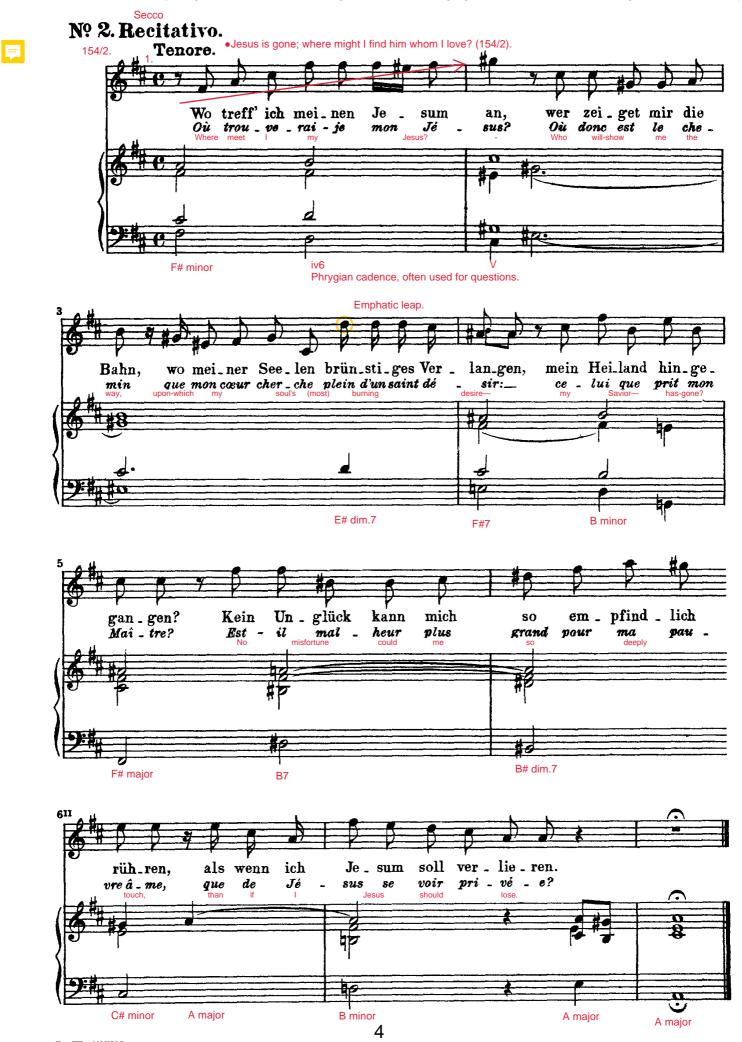




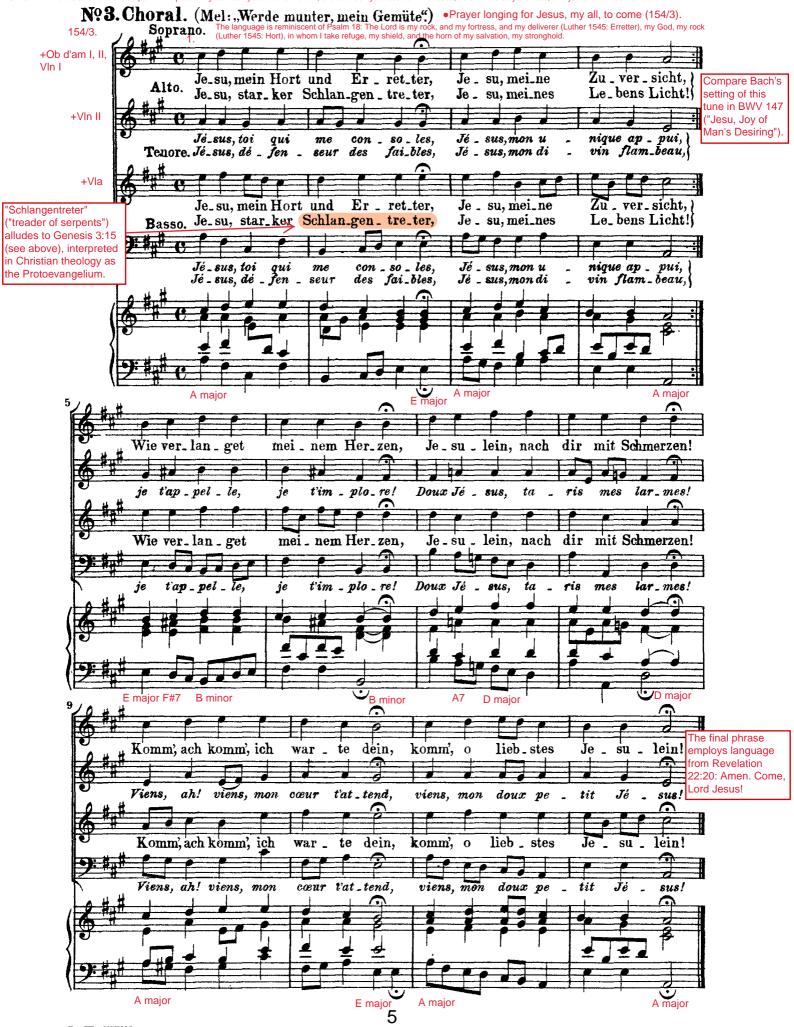


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The tenor continues with a relatively straightforward recitative, describing his dilemma. The language is reminiscent of that in the Song of Solomon (see note).



A chorale, representing the corporate prayer of the gathered listeners, acts as a response. This is the 2nd stanza of 19 in the 1661 chorale "Jesu, meiner Seelen Wonne" by Martin Jan (ca. 1620–ca. 1682), whose 19 stanzas are based on Song of Solomon 3:4: I found him whom my soul loves. I held him, and would not let him go. The reference to the serpent is an allusion to Genesis 3:14–15, which is interpreted as a reference to Christ: "The Lord God said to the serpent 'I will put enmity between you and the woman, and between your seed and her seed; he shall bruise your head, and you shall bruise his heel."



The following aria is striking for its accompaniment: two oboes d'amore supported by a lower string part (viola) without the expected continuo part (foundational bass with supporting chords) produce a light texture probably intended to suggest innocence. 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 the sheep is seeking the shepherd, a reversal of their usual roles.







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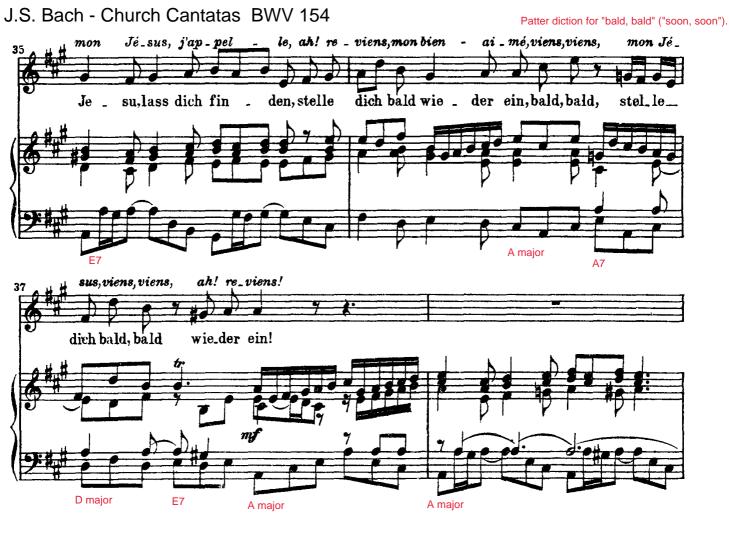


A7

9

D major

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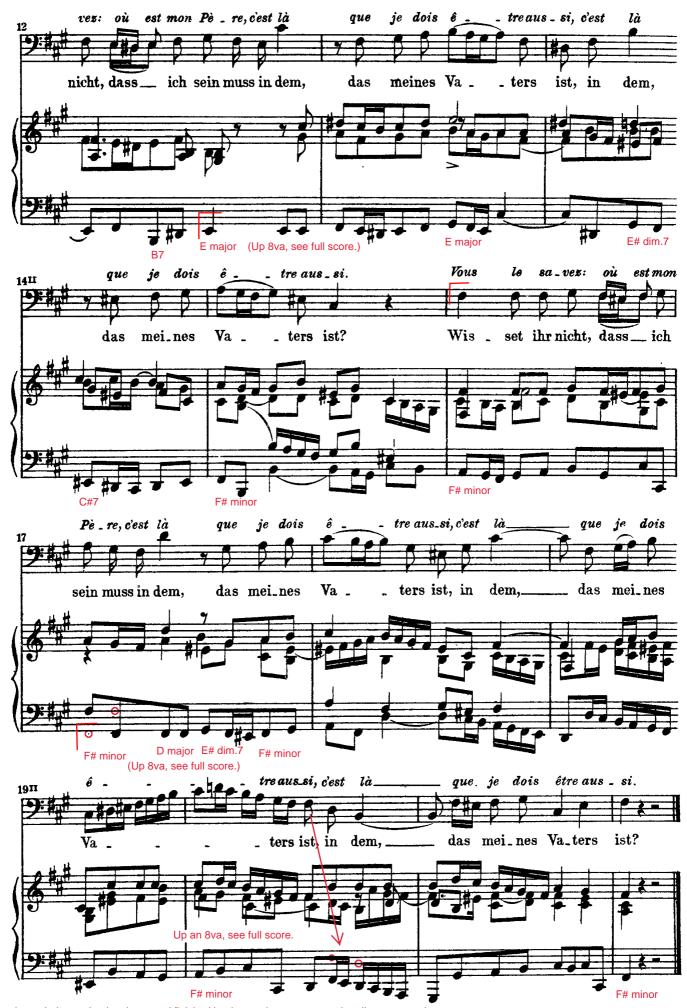
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In response to the alto's prayer, the bass sings Jesus' words as recorded in the Gospel reading. Bach emphasizes the insistence of Jesus' question by stating it 4 times (with many internal repetitions). To depict the unity of the interests and activities of Son and Father, Bach has the continuo imitate the singer. Alfred Dürr notes that }the melodic line of the bass is entirely geared towards effective declamation." See *The Cantatas of J. S. Bach*, translated by Richard Jones, p. 185.



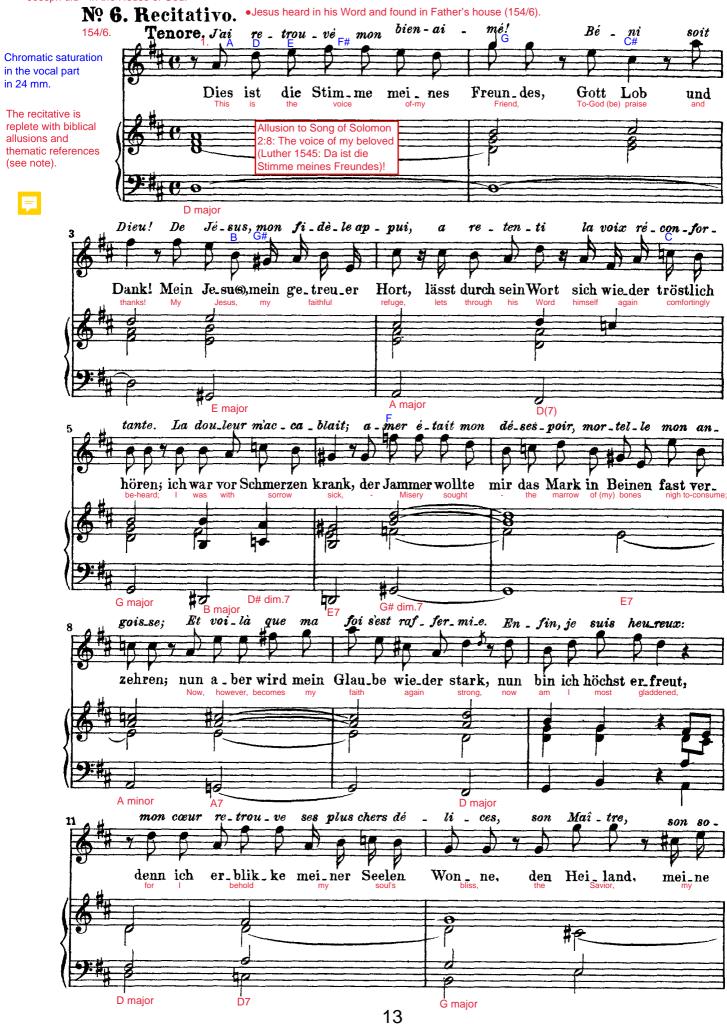
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An scalar arch, begun by the singer and finished by the continuo, suggests the all-encompassing unity of the interests and activities of God the Father and God the Son (as referenced in the text).

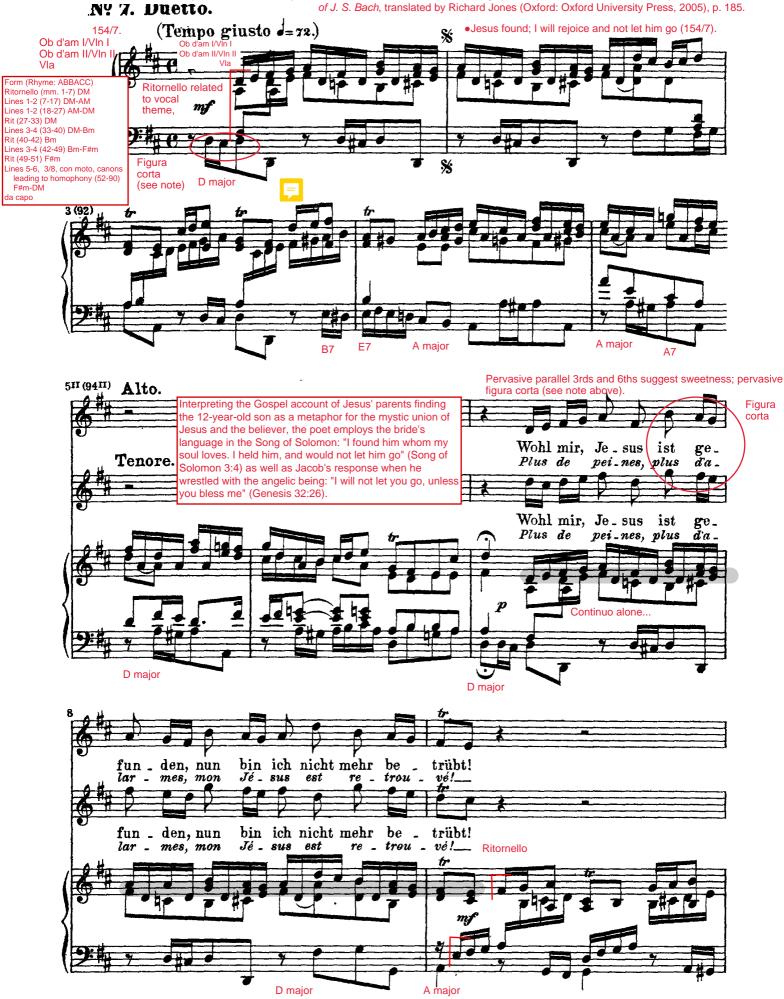
With language borrowed from the Song of Solomon, the tenor rejoices at having found Jesus—as Mary and Joseph did—in the House of God.



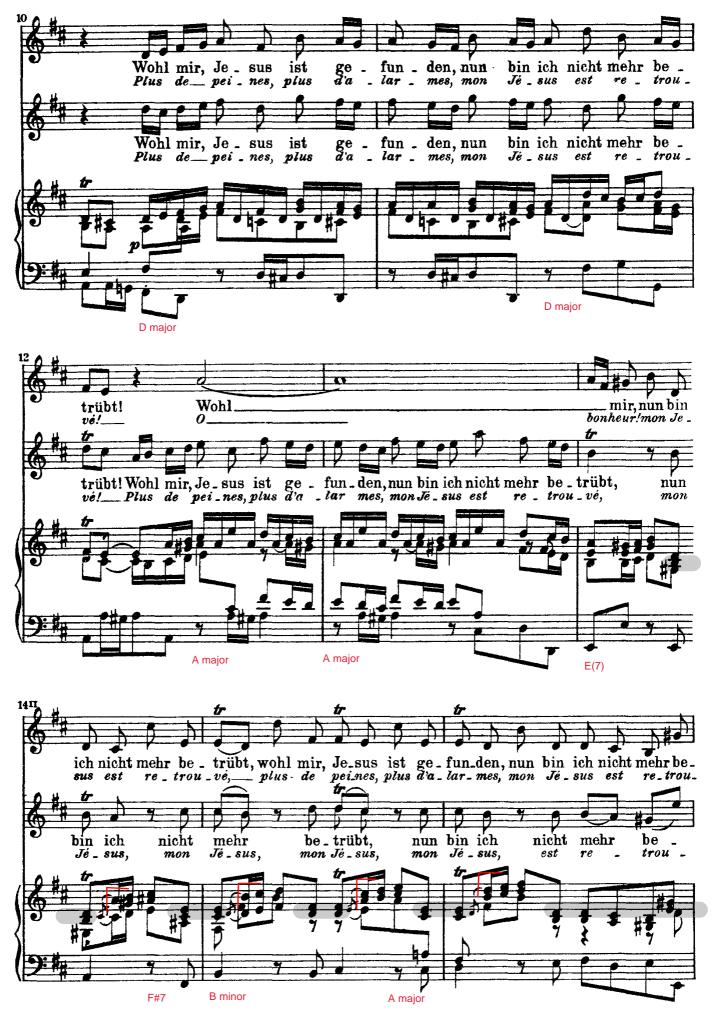




A dancing love duet follows, in which the voices sing in parallel thirds and sixths. To underscore the point at which the poet addresses Jesus directly ("ich will dich . . ."), changing the poetic meter from trochaic to dactylic, the tempo quickens in 3/8 meter and the texture becomes canonic, further accentuating the intimate, dance-like mood. Alfred Dürr writes, "Joy over the rediscovery of Jesus fills the duet, no. 7, which is largely homophonic in the French duet style." See *The Cantatas* 



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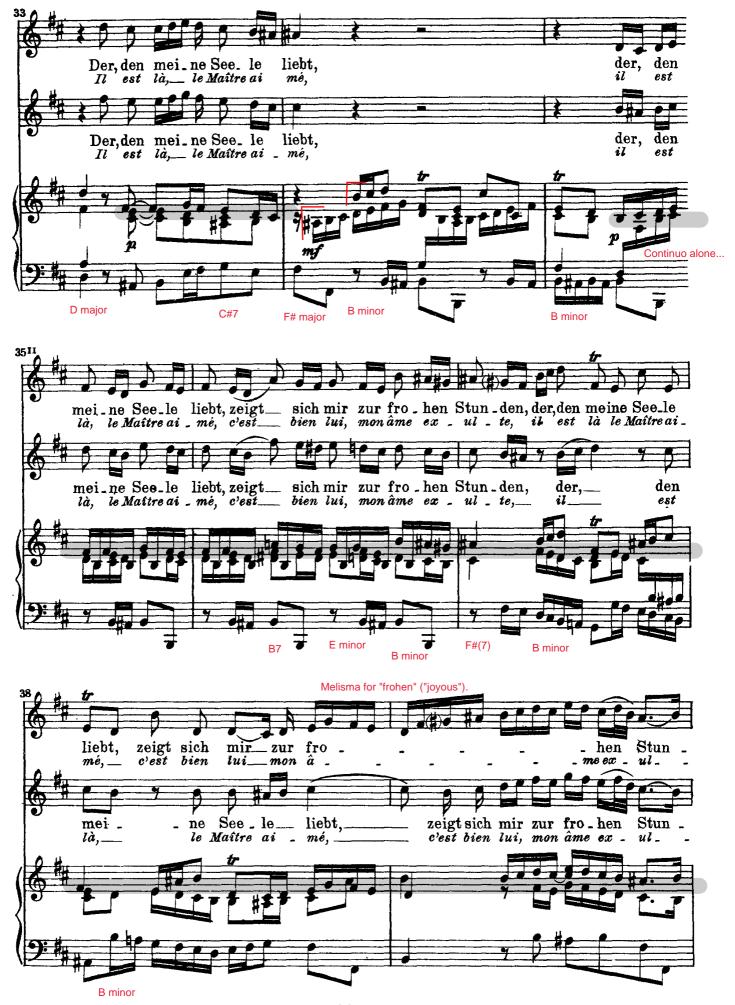


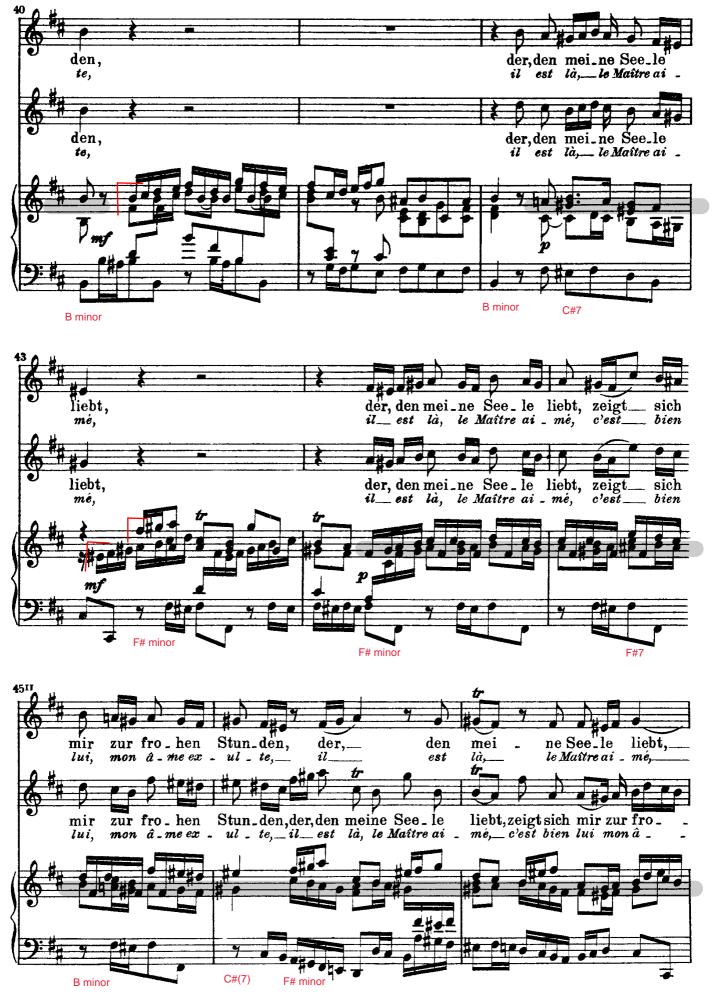
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18

A7

D major





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21



## J.S. Bach - Church Cantatas BWV 154

Text painting: "Entwining" melismas in alternation depict the embrace of the Soul and Jesus as referenced in the text. fas ga A7 G major D major The third statement is homophonic, with instruments, in parallel 3rds and 6ths, suggesting union. 82 \_ sen, ich will dich, mein Je \_ su, nun nim\_mer\_mehr las \_ sen, ich c'est toi, mon' doux Jé \_ sus, que seul je ge, veux suiv \_ re; à \_ \_ sen, ich dich,mein will Je\_su, nun nim\_mer\_mehr las \_ sen, ich Jé . sus, que ge, c'est toi, mon doux suiv \_ re; seul je veux à The instruments join with the ritornello's configuration of the theme D major D major (Tempo I.) X 87 Glauben be \_ ständig toi pour ja \_ mais, je will dich im fassen. um m'u\_nir à m'en ga\_ge. Glauben be ständig um toi pour ja mais, je m'en will dich im fassen. m'u\_nir \_ a ga.ge. Ritornello X D major Dal Segno. D major

The closing chorale stanza takes up the final statement of the previous movement: "I'll not let Jesus go." Among several chorales that begin with this line is this 1658 hymn by Christian Keymann (1607–1662). The line captures the essence of the underlying chorale, ending each of the 6 stanzas. This is the final stanza of the chorale with the first line changed to be the same as the last line (a change perhaps made by Bach himself).

