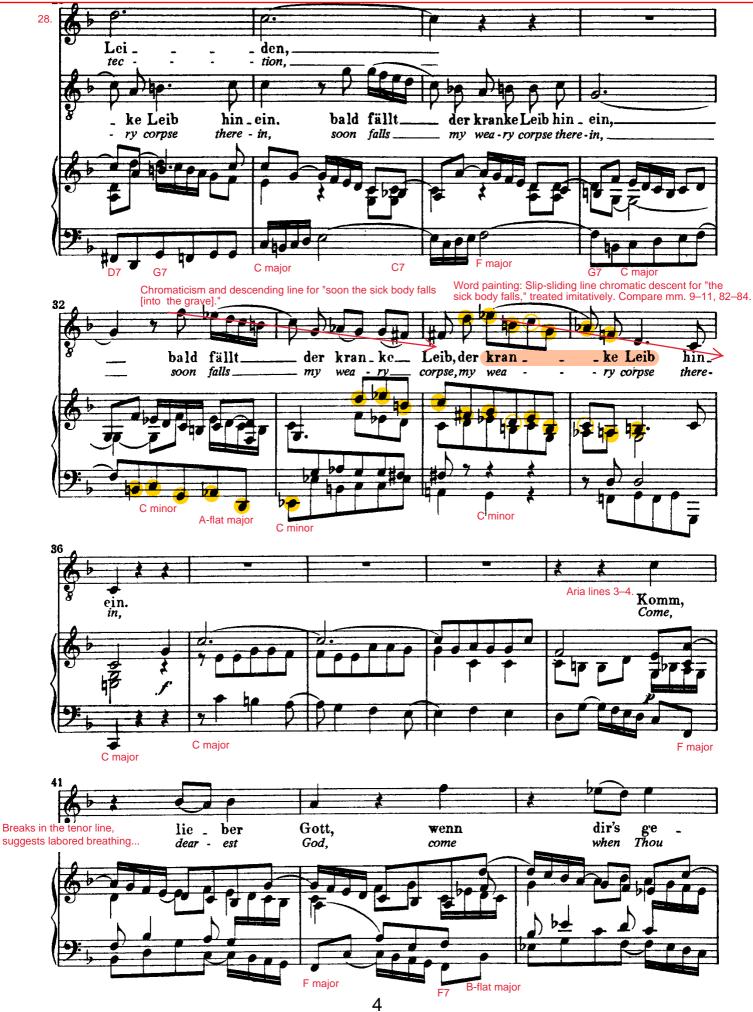


"While the tenor voice represents the ambivalent attitude to dying and death (realistic knowledge of dying, putting one's house in order, uncertain prayer for God's coming and for a blessed end), the soprano voice shows a self-evident serenity, determined by faith in the promise of God's help through prayer." Martin Petzoldt, *Bach-Kommentar* 2:496, trans. M. Unger. Both aria and chorale are prayers, which meld into one.



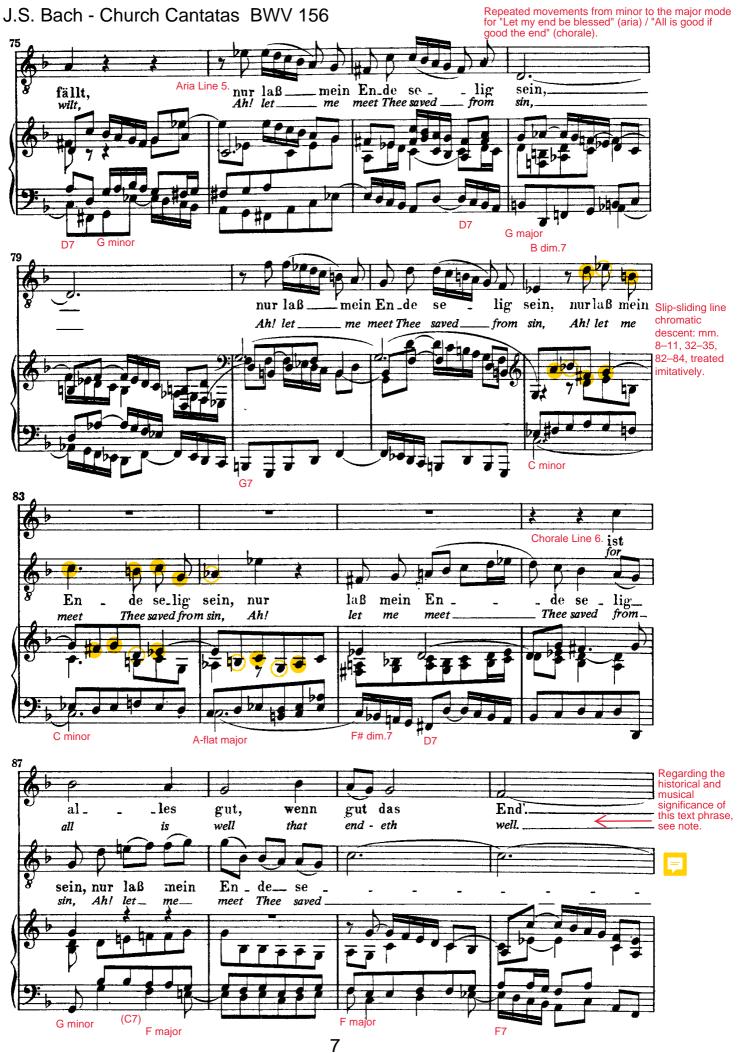
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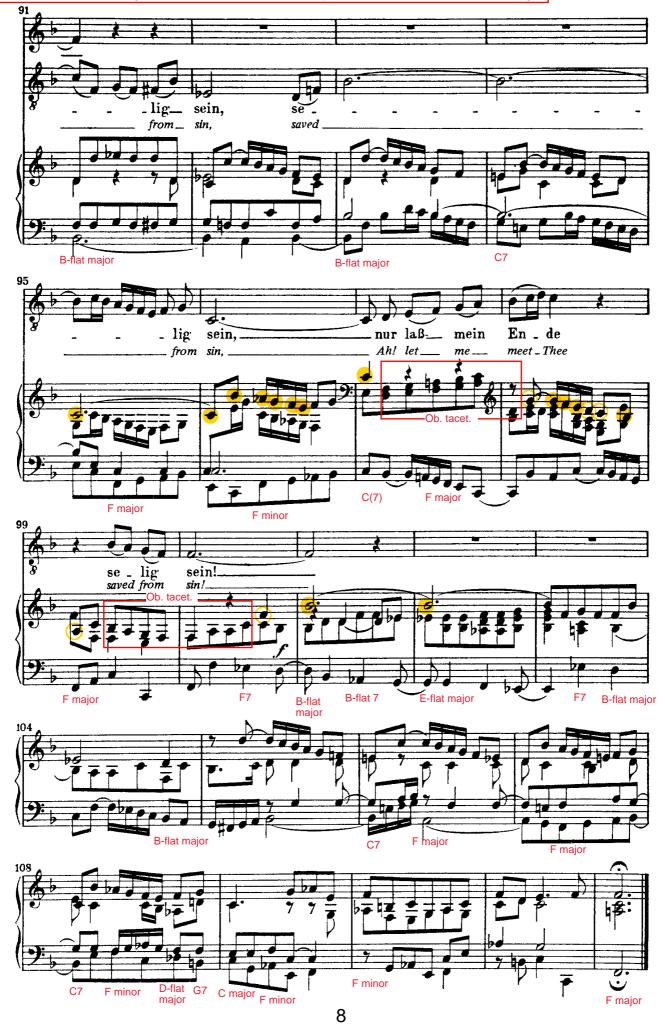
J.S. Bach - Church Chorale Line 3. Although the chorale is in bar form, the repetition of the first 2 phrases is written out to allow for variation in accommodating the accompanying aria text.

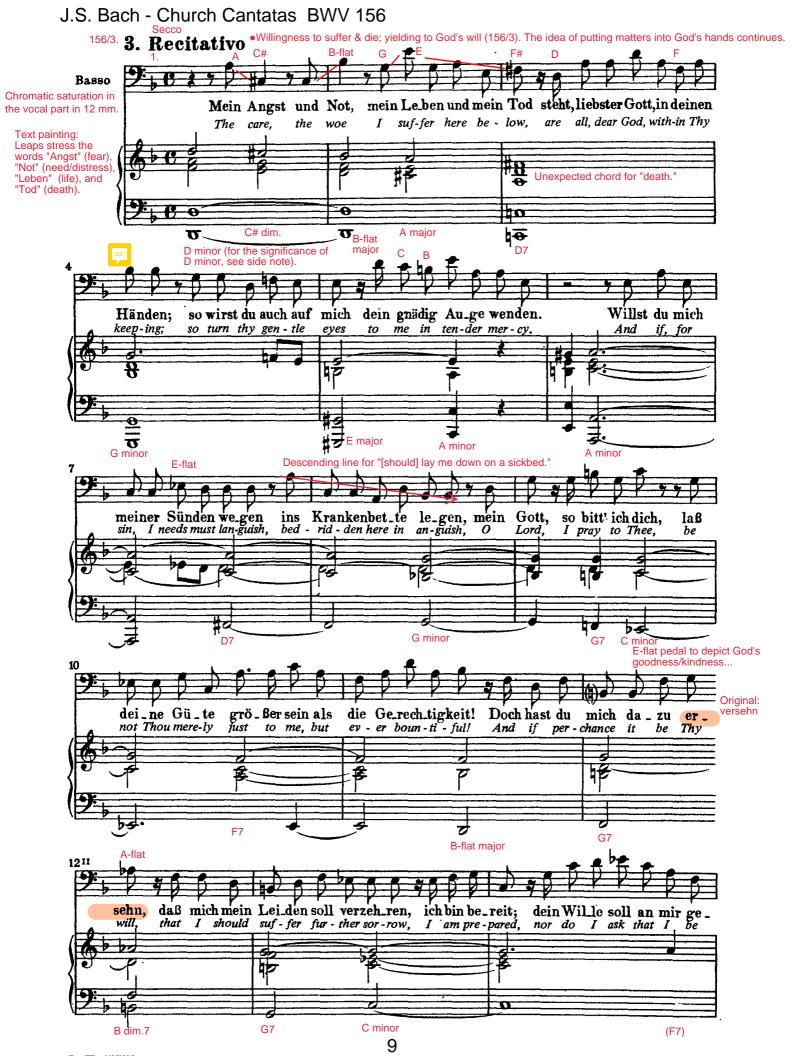
The reference to putting one's house in order alludes to Isaiah 38:1: Isaiah the prophet...came to [King Hezekiah], and said to him, "Thus says the Lord: Set your house in order (Luther 1545: bestelle dein Haus); for you shall die, you shall not recover." (Also 2 Kings 20:1, 2 Samuel 17:23.)

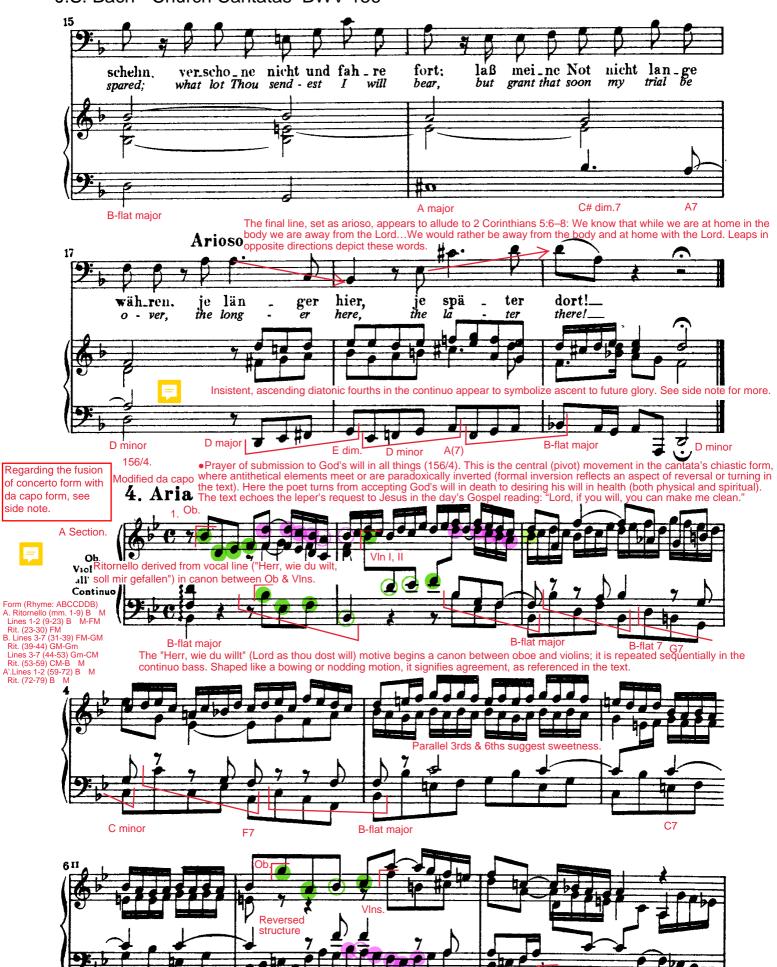




Relinquishment appears to be symbolized by a gradual reduction of parts: the soprano ends with the last chorale phrase in m. 91, the oboe begins to falter in m. 97–100, the tenor drops out in m. 101, before the ritornello ending.







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10

F major

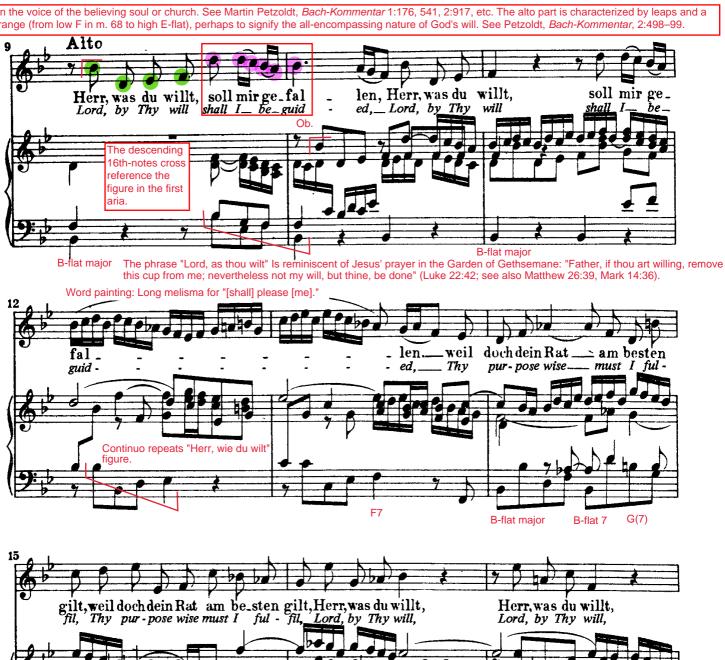
A major D minor

F majo

F7

F major

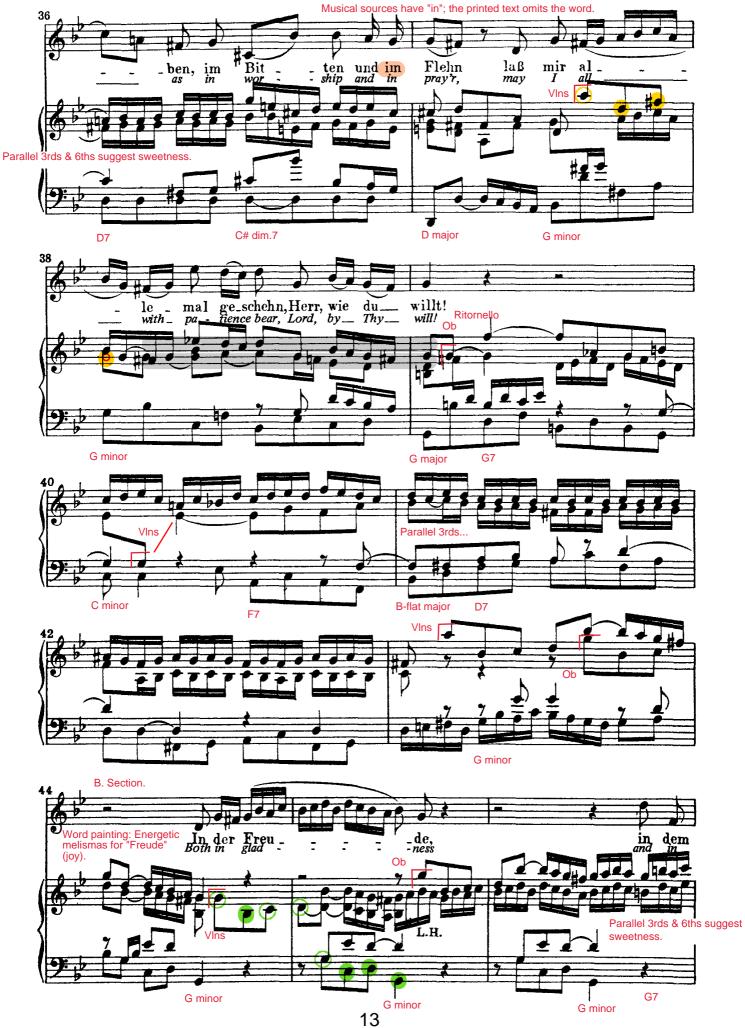
Alto is often the voice of the believing soul or church. See Martin Petzoldt, Bach-Kommentar 1:176, 541, 2:917, etc. The alto part is characterized by leaps and a very wide range (from low F in m. 68 to high E-flat), perhaps to signify the all-encompassing nature of God's will. See Petzoldt, Bach-Kommentar, 2:498–99.





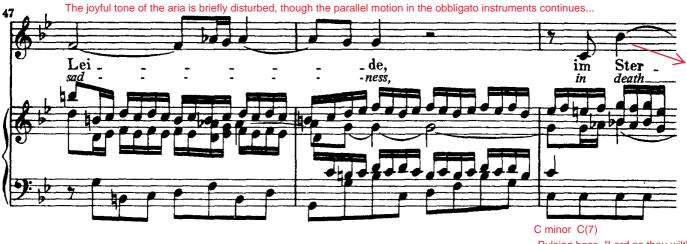


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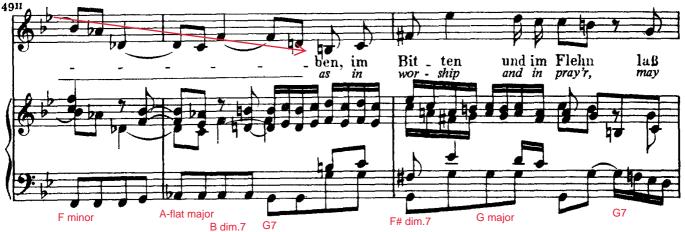
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Pulsing bass, "Lord as thou wilt" motive absent.

Convoluted, chromatic vocal line for "in dying, in petition, and in supplication" but accompanied by continued parallel 3rds and 6ths to suggest sweetness.



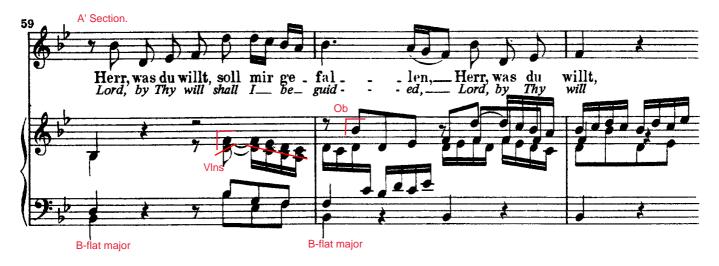
Adding the motto phrase "Lord, as thou wilt" at the end of the B section (which has listed many adverse conditions) suggests Jesus' prayer in the Garden of Gethsemane: "Father, if thou art willing, remove this cup from me; nevertheless not my will, but thine, be done" (Luke 22:42; see also Matthew 26:39, Mark 14:36). See Martin Petzoldt, "Bach-Kommentar" 2:500.



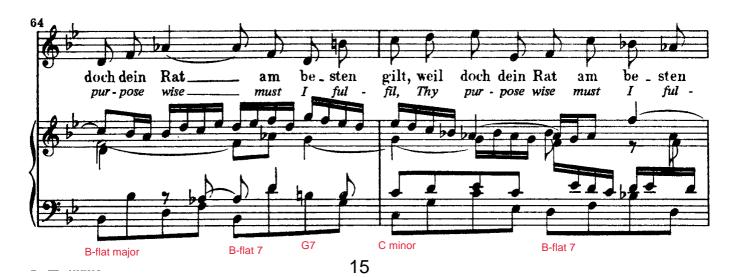


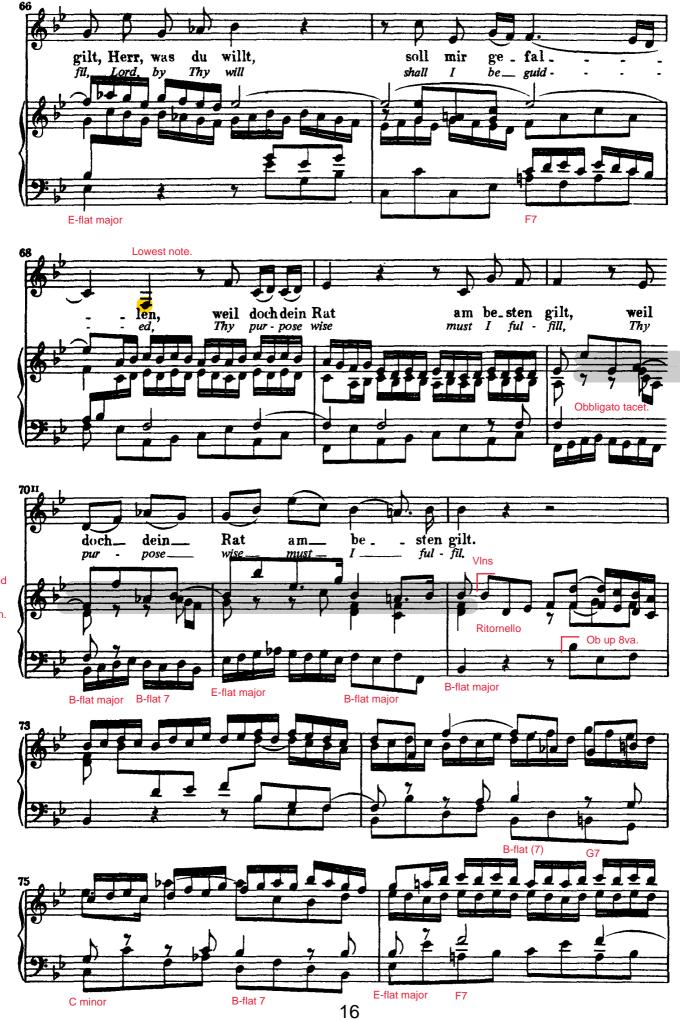
14









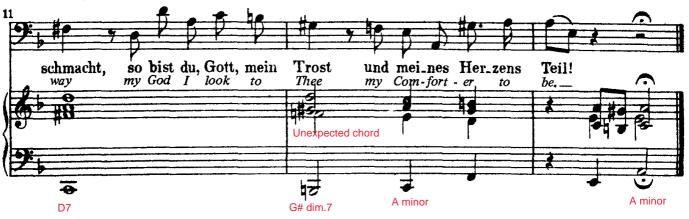


Right hand here is editorial realization.

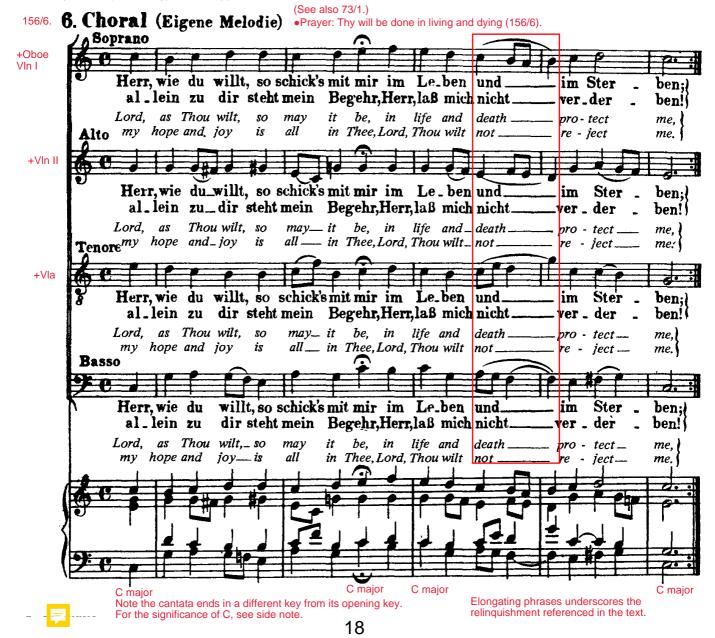


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Almost verbatim quotation of Psalm 73:26: My flesh and my heart may fail (Luther 1545: verschmachtet), but God is the strength of my heart and my portion (Luther 1545: Trost und Teil) for ever.



This is the opening stanza of three in the 1582 chorale by Kaspar Bienemann (1540–1591), also named Melissander. The chorale represents a catechismal response to the foregoing movements. It is the same chorale text that Bach combined with recitatives for the opening movement of BWV 73, the cantata Bach wrote for the same Sunday in 1724 (23 January). There it appeared to the tune of "Wo Gott, der Herr, nicht bei uns hält."



J.S. Bach - Church Cantatas BWV 156



G major C major

A minor

Elongating phrases underscores the relinquishment referenced in the text.

C major

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19