





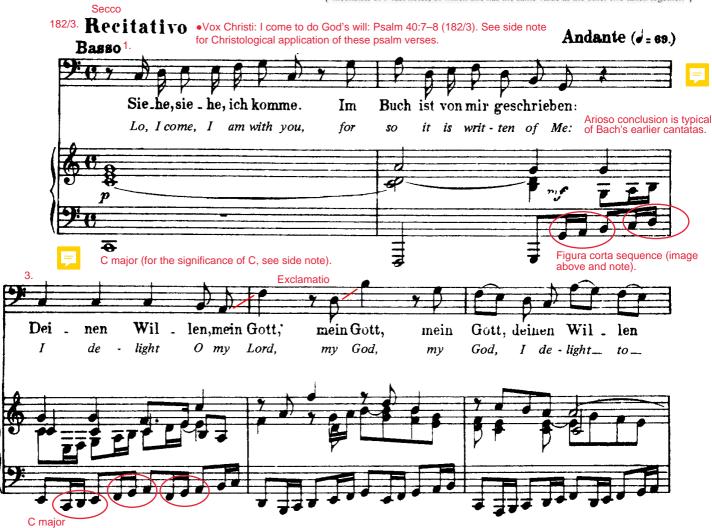


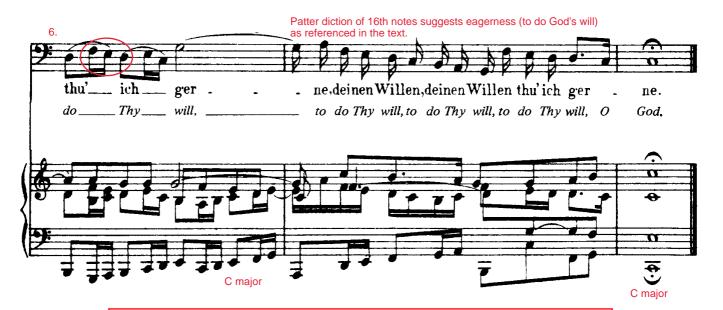




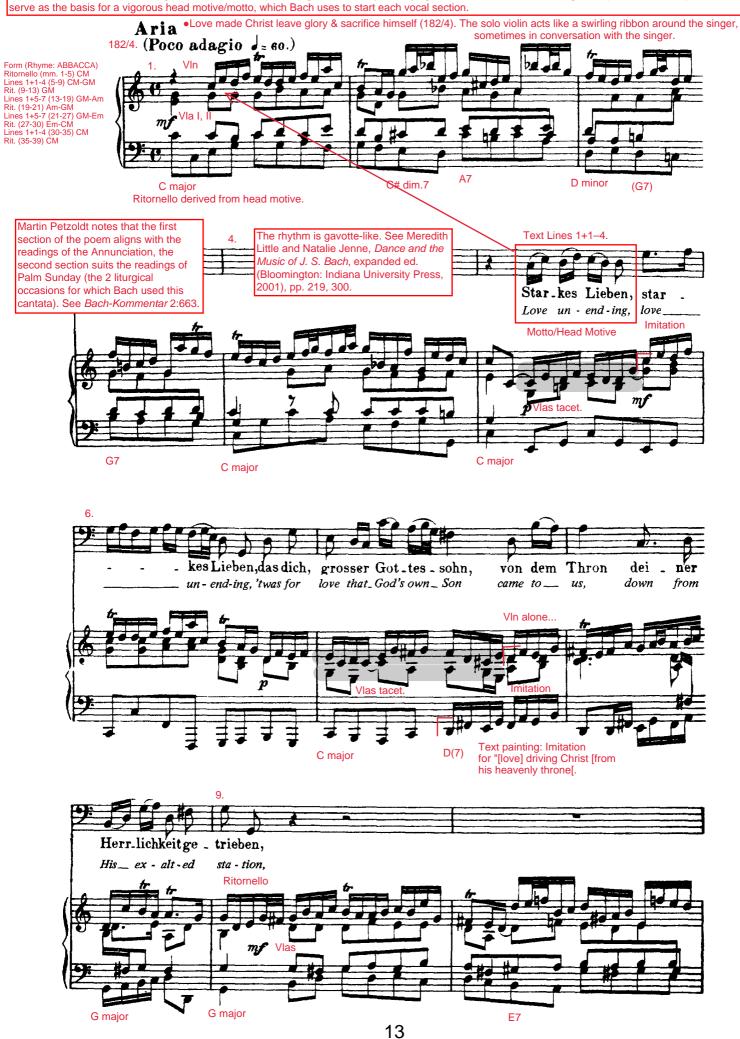
"...bestehet aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde" Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]

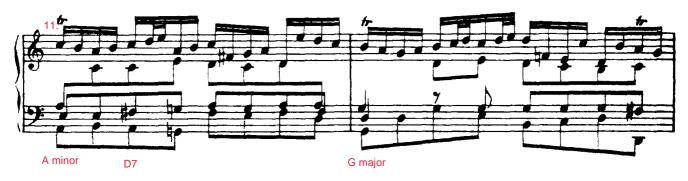
{"...consists of 3 fast notes, of which one has the same value as the other two taken together."}

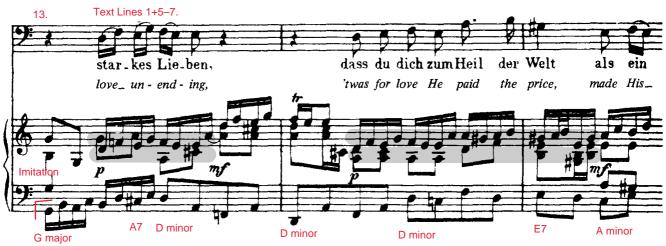




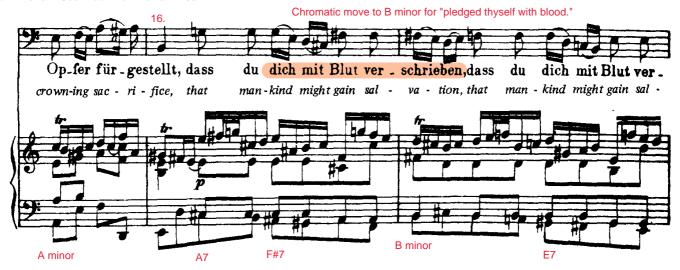
Note: A sequence of 3 arias (unusual in Bach's cantatas) follows. They are very different in mood and color. Eric Chafe notes the ascending tonal progression of the three movements, writing that it "surely relates to Jesus' 'drawing' all men after him by means of the 'lifting' up of the crucifixion." See Eric Chafe, Tonal Allegory in the Vocal Music of J. S. Bach (Berkeley: University of California Press, 1991), p. 144.





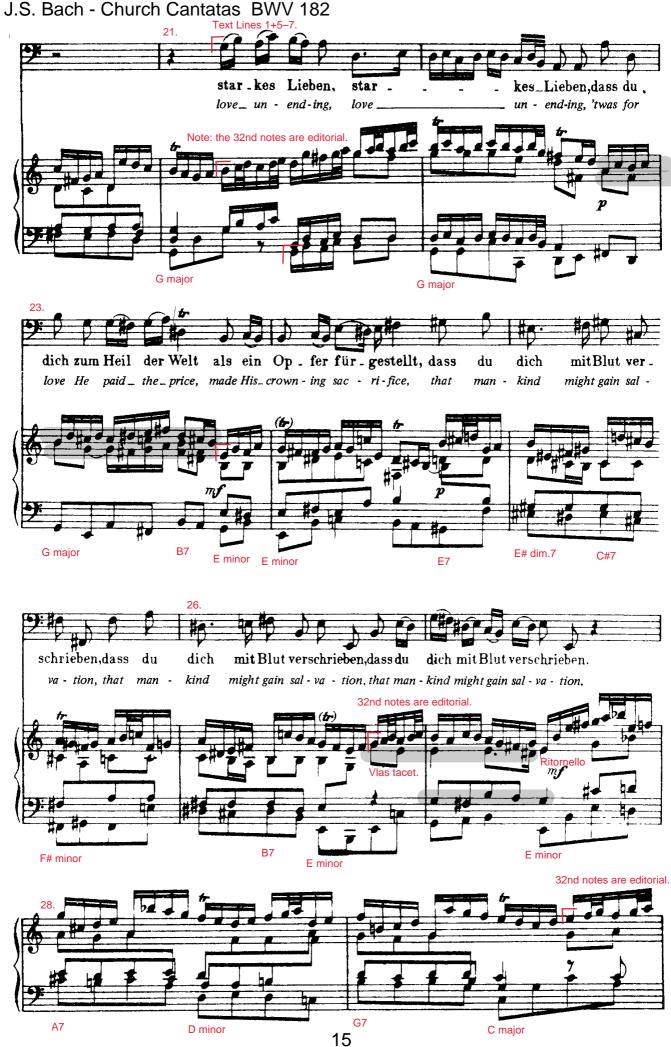


Martin Petzold suggests that the move to keys with sharps (mm. 14–19, 22–27) symbolizes Christ's willingness to offer himself as a sacrifice for sins, as referenced in the text. See "Bach-Kommentar" 2:664.



Martin Petzoldt notes the close similarity of this line with that of BWV 80a/2 (text by Salomo Franck): "Da Jesus sich mit seinem Blute dir verschriebe" ("since Jesus pledged himself to you with his blood"). See *Bach-Kommentar* 2:664.





J.S. Bach - Church Cantatas BWV 182 das dich, kes_ Lie_ben, Star-kes Lieben, star -Love_un - end-ing, love. un end - ing, 'twas for Vln & Vlas unison C major dei ner Herrlichkeit gegro_sser Gottes_sohn, vondemThron. Thron von dem down from His_ex - alt - ed __ love that God's own Son came to us, came to us, 32nd notes are editorial. D7 G major F major C major Vlas added to Vln this time (compare m. 7–9), perhaps to symbolize love driving Christ down, as referenced in the text (see full score). Ritornello trieben. sta - tion. A7 C major

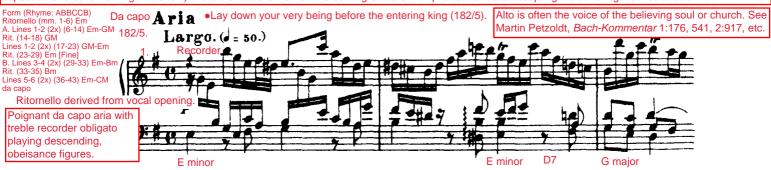
C major

16

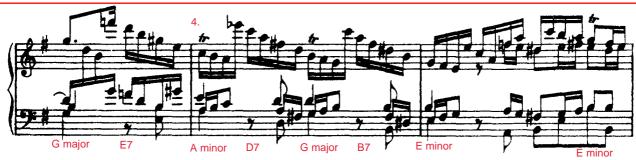
C major

D minor

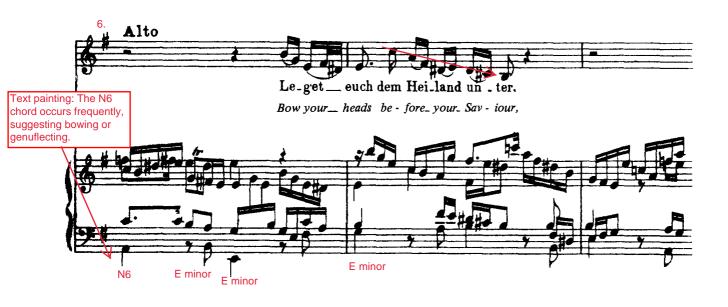
This is the central (pivot) movement in the cantata's chiastic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the focus turns from welcoming Christ's triumphal entrance to accepting the suffering that lies ahead.



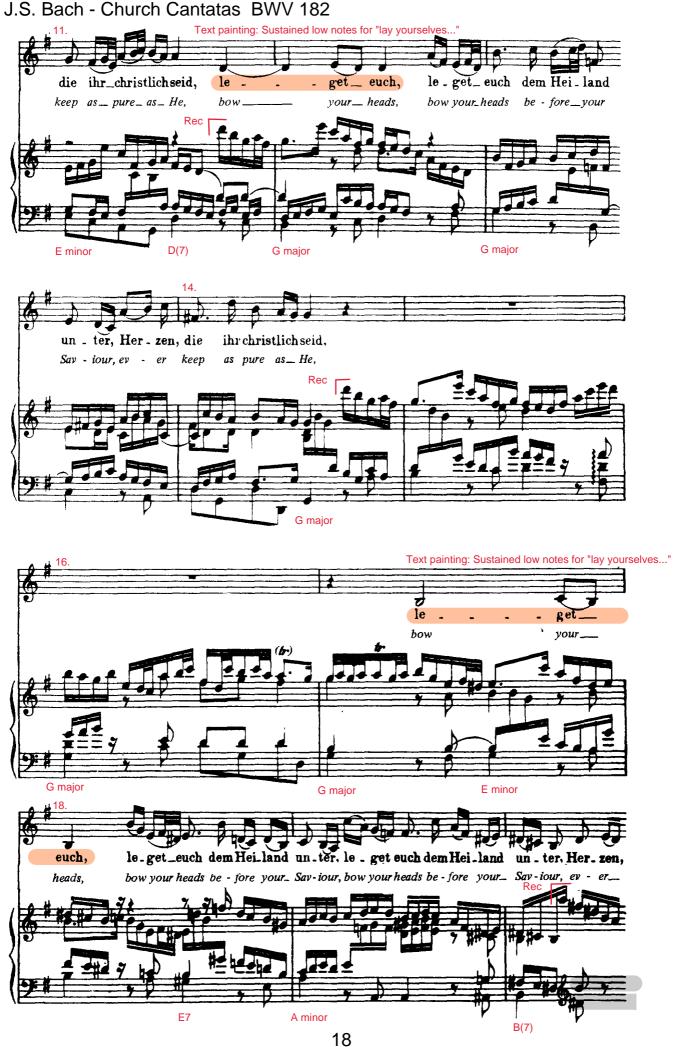
"Laying down one's heart before the king" references the Palm Sunday account of the disciples laying their garments on the donkey that Jesus rode into Jerusalem as well as the crowd laying garments and palm branches on the road (see Matthew 21:6–9). The librettist uses it as a metaphor for being willing to share Jesus' suffering. The primary musical motive is a descending/bowing figure to illustrate "laying down one's life" and the music incorporates many sharps—in German, "Kreuz" means cross as well as musical sharp, allowing Bach to the sharp symbol with Christ's cross and crossbearing.



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.



















Alfred Dürr writes, "The third aria (no. 6), in particular, is full of expressive gestures that must have seemed extravagant at the time." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 261.

Da Capo C major

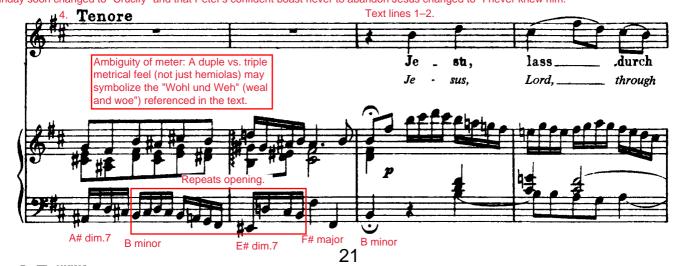
C major

Form (Rhyme: ABABCC) Ritornello (mm. 1-6) Bm Lines 1-2 (6-20) Bm Lines 3-4 (20-30) Bm Lines 5-6 (30-38) Em-DM Lines 5-6 (30-38) Em-DM Lines 5-6 (57-68) AM-Bm Modified da capo Rit. (69-74) Bm Lines 1-2 (74-100) Bm

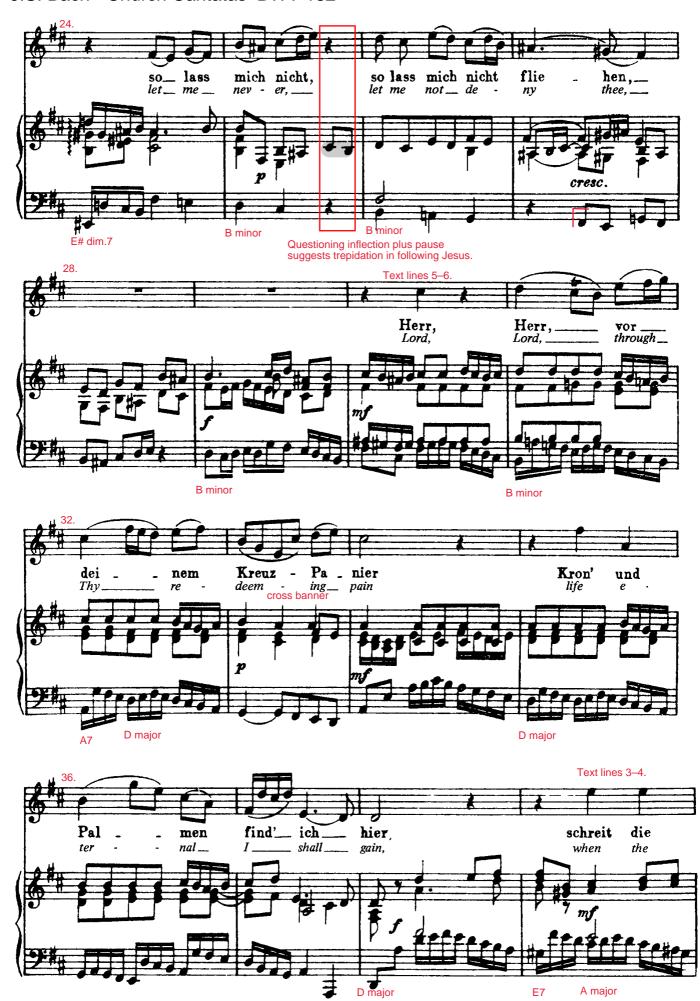


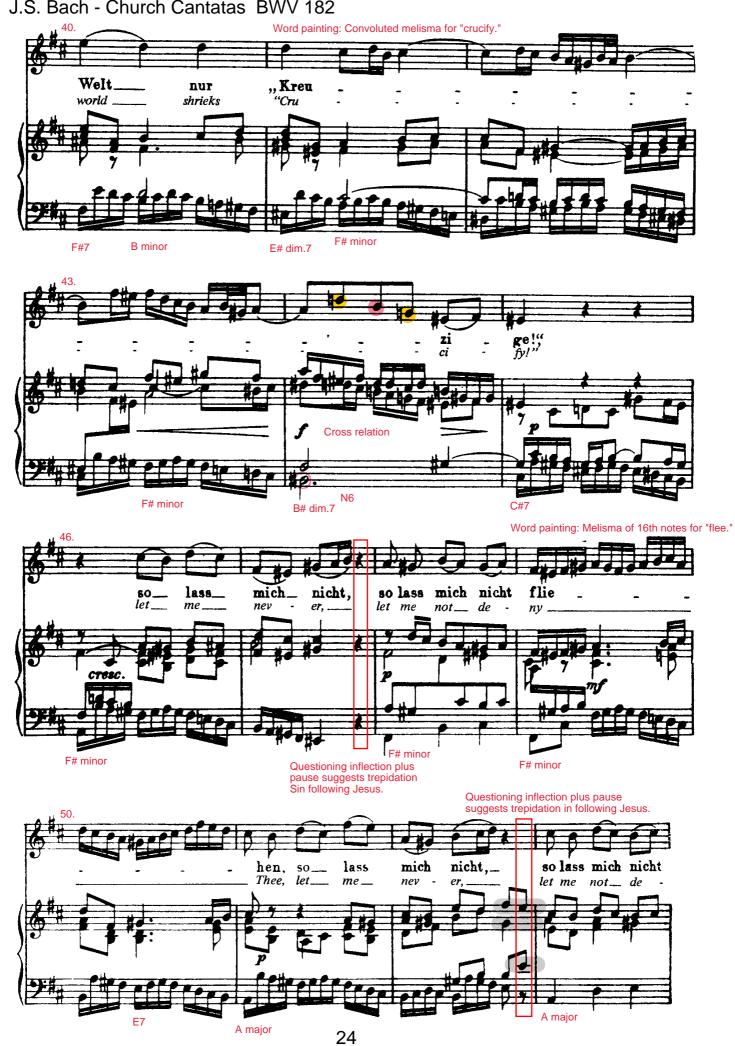
Aria •Staying with Jesus through persecution and woe (182/6). A restless, agitated continuo line accompanies the the anguished

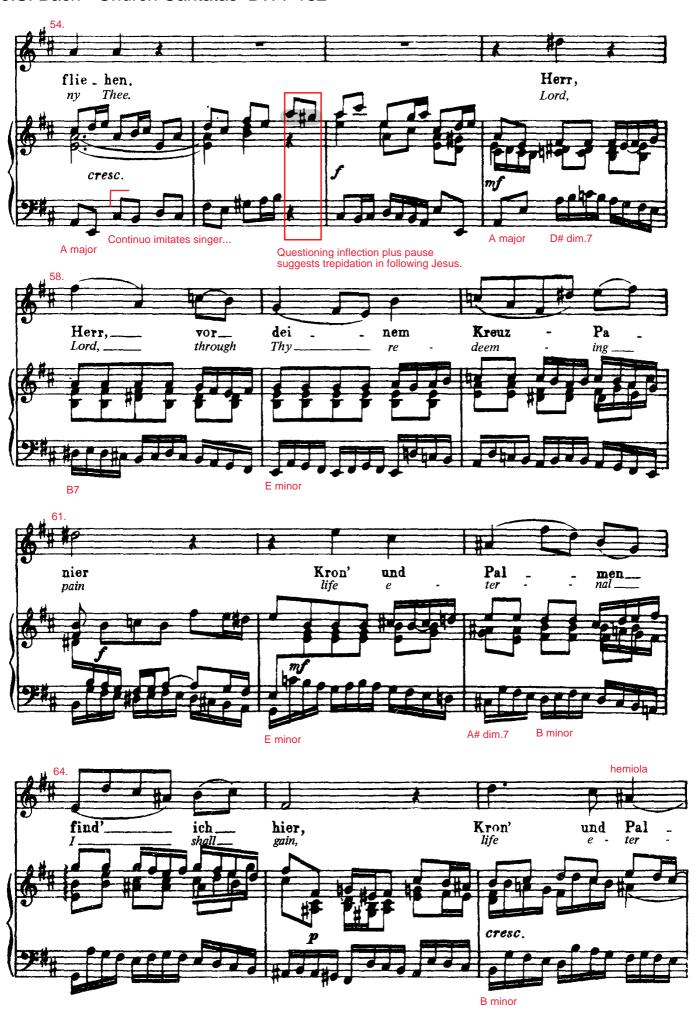
Chromatic quasi-ostinato bass line of 16th notes depicts the "via crucis." The text and musical depiction remind the listener that the crowds' cries of "Hosanna" on Palm Sunday soon changed to "Crucify" and that Peter's confident boast never to abandon Jesus changed to "I never knew him."



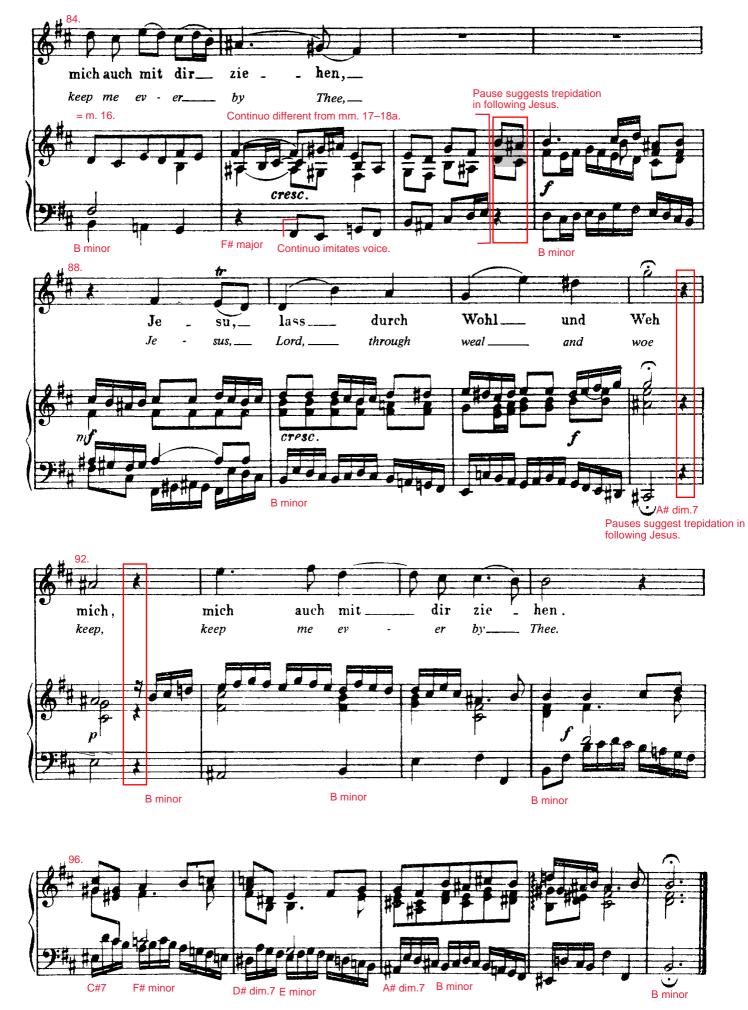








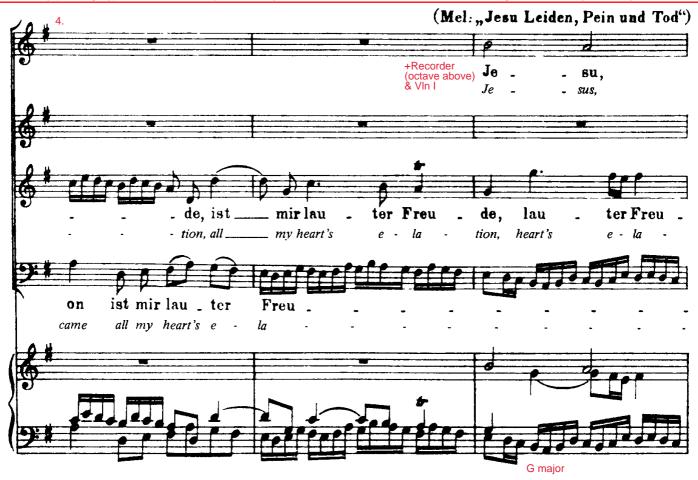




Alla breve meter signals an older, traditional style. Choral (Chorale) (See also 159/5.) • Christ's passion is my joy for it offers me heaven (182/7). This is the 33rd stanza of 34 in (Moderato J:so.) the 1633 chorale "Jesu, Leiden, Pein und Tod" by Paul Stockmann (1602–1636).

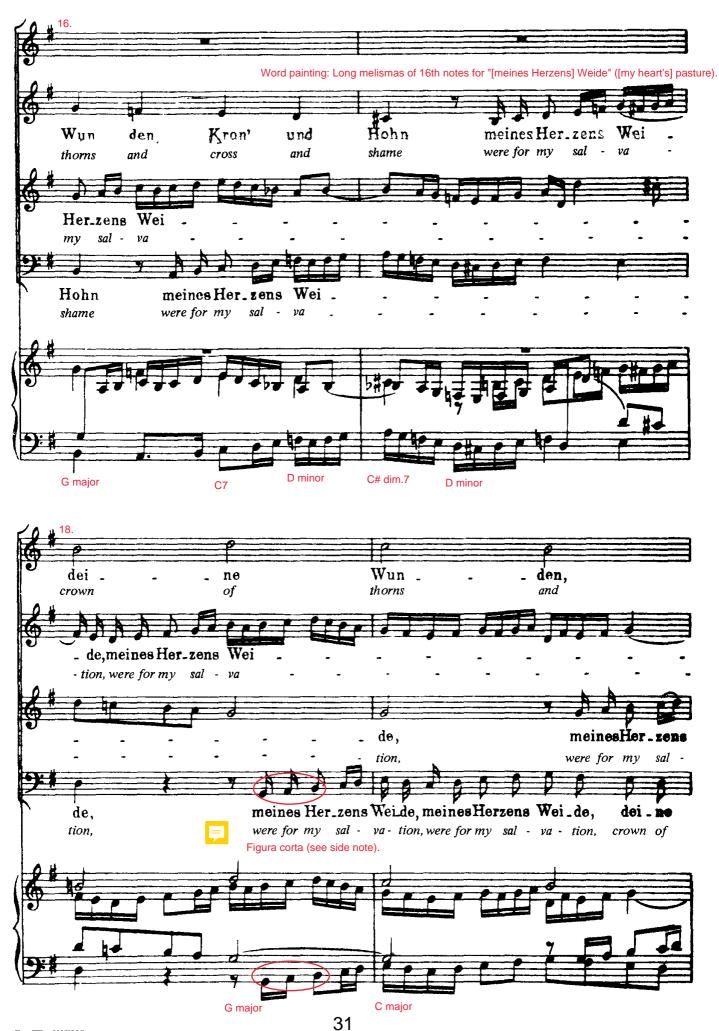


Alla breve meter signals traditional/archaic style. The movement is a fugal chorale fantasia in the style of a 17th-century German chorale motet. The duke of Weimar was devoutly (even rigidly) conservative. Perhaps that is why Bach decided to set an elaborate chorale setting in traditional style for Holy Week.



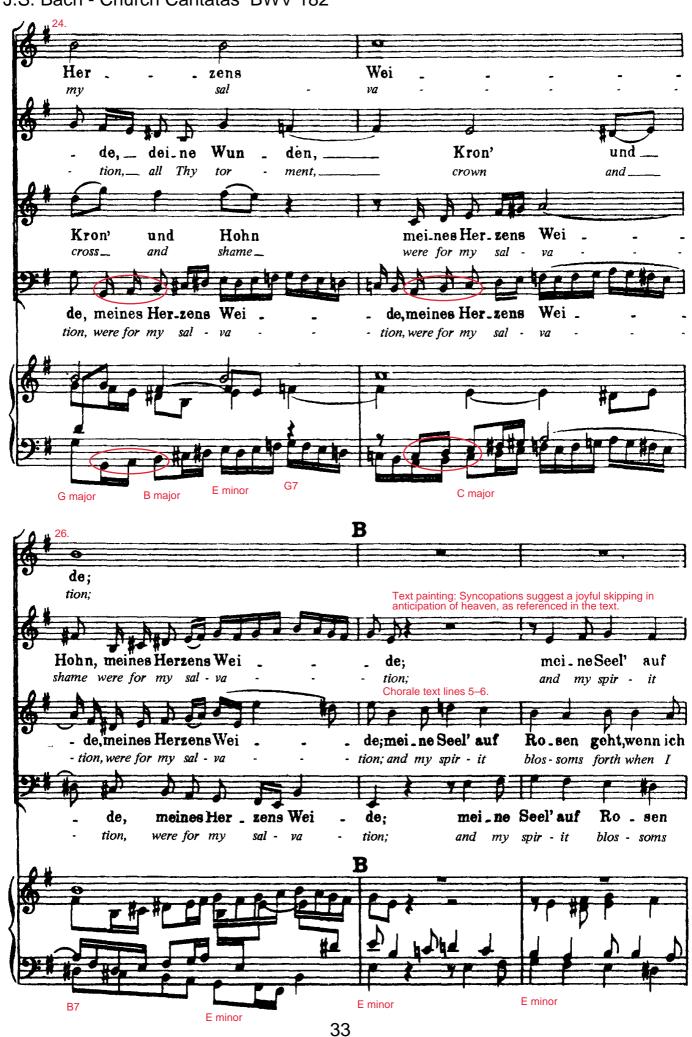






The crown referenced here is the crown of thorns that the soldier's put on Jesus' head at his scourging. See Matthew 27:29, Mark 15:17, John 19:2.







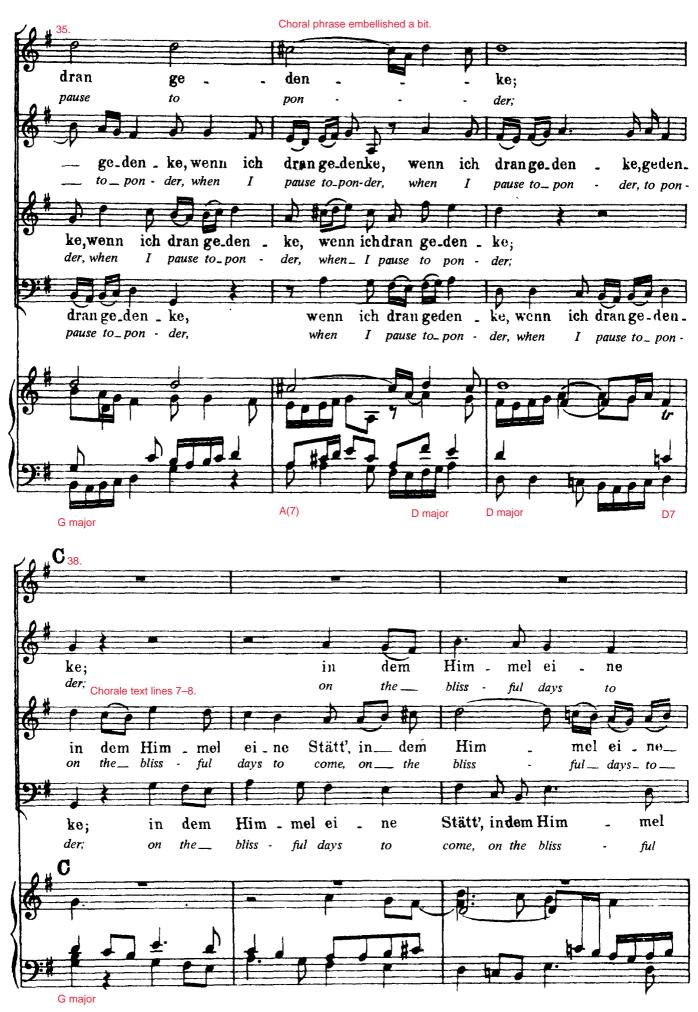
G7

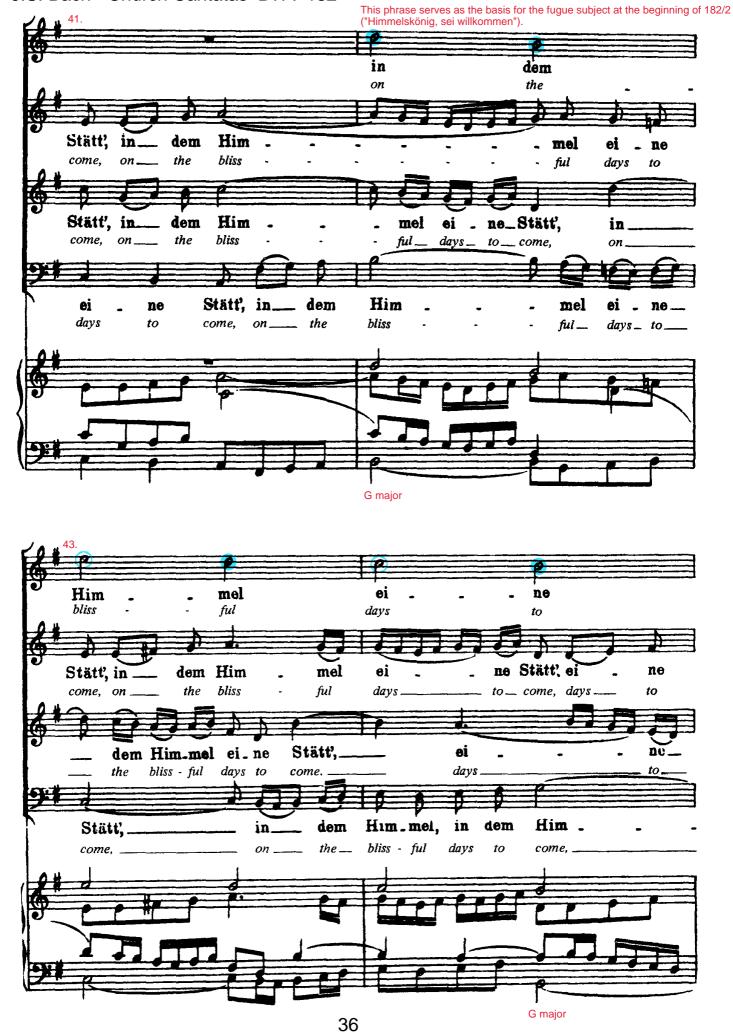
G major

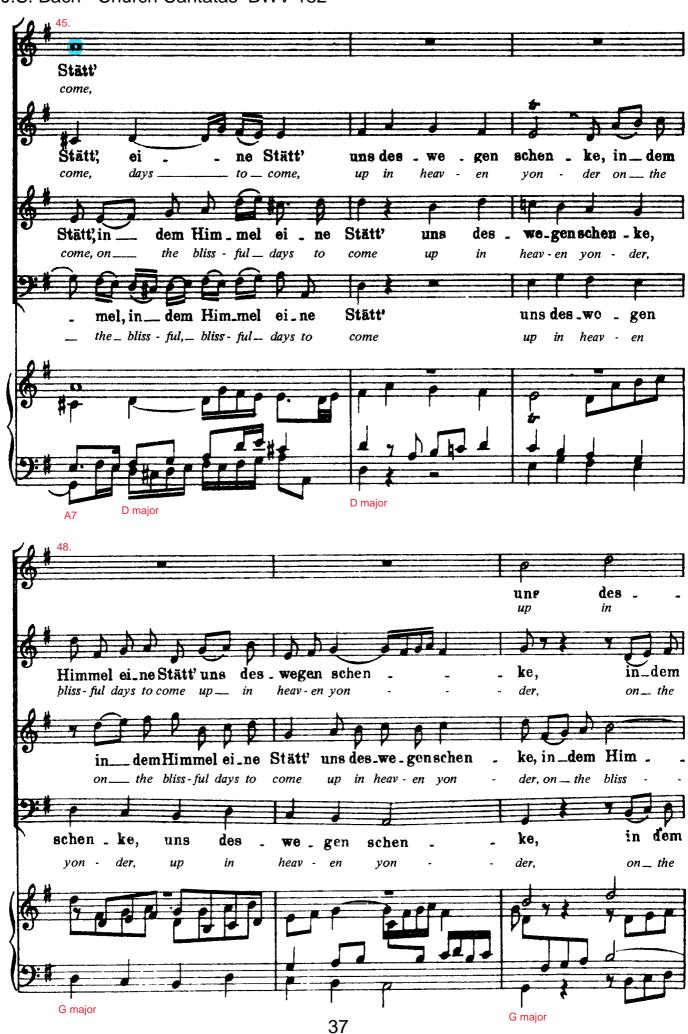
C major

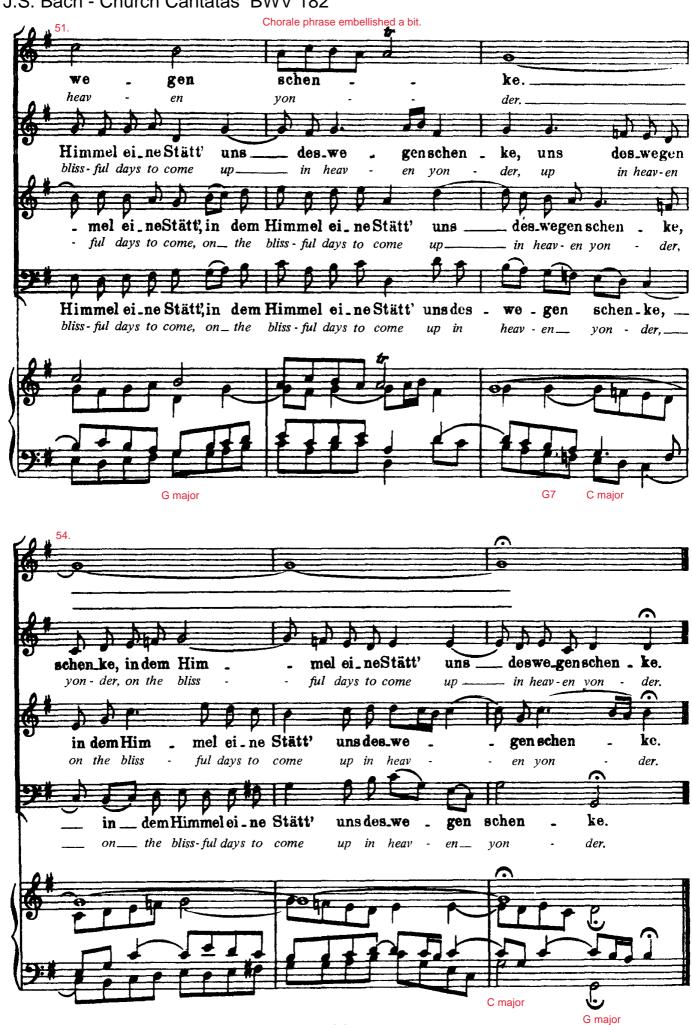
D(7)

G major









J.S. Bach - Church Cantatas BWV 182 Word painting: Long melisma of 16th notes for "joy." _ lem der Freu den, so - lem re - joic ing, so Sa_lem der Freu_den, in __ _ lem der Freu Sa - lem_ re - joic - ing, to____ - lem re - joic So las_set uns ge_hen in Sa_lem der Freuden, in _ So let us then has-ten to Sa - lem_ re joic - ing,_ to. So So G major Figura corta las_set uns ge_hen in Sa_lem der Freu_den, let us_then has - ten_ to Sa - lem_ re - joic - ing, _ den, so ge_hen in las _ set uns ing, so us_then has - ten_ to let Freu _ Sa lem der Sa joic В lem re -Sa_lem der Freuden, in _ Sa. ge_hen in las_set uns then has - ten Sa - lem_ re - joic - ing,_ to_ let us Recorder D major G major 40

