

The instrumental introduction and interludes are thematically unrelated from the chorale tune. Most of the writing for the lower voices (which is homophonic or lightly imitative) is also unrelated. The siciliano rhythm, often associated with pastoral texts, links this movement to no. 4. While the opening chorus speaks of the Incarnation generally, no. 4 mentions Jesus' birth specifically (which naturally evokes images of shepherds).

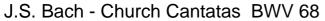






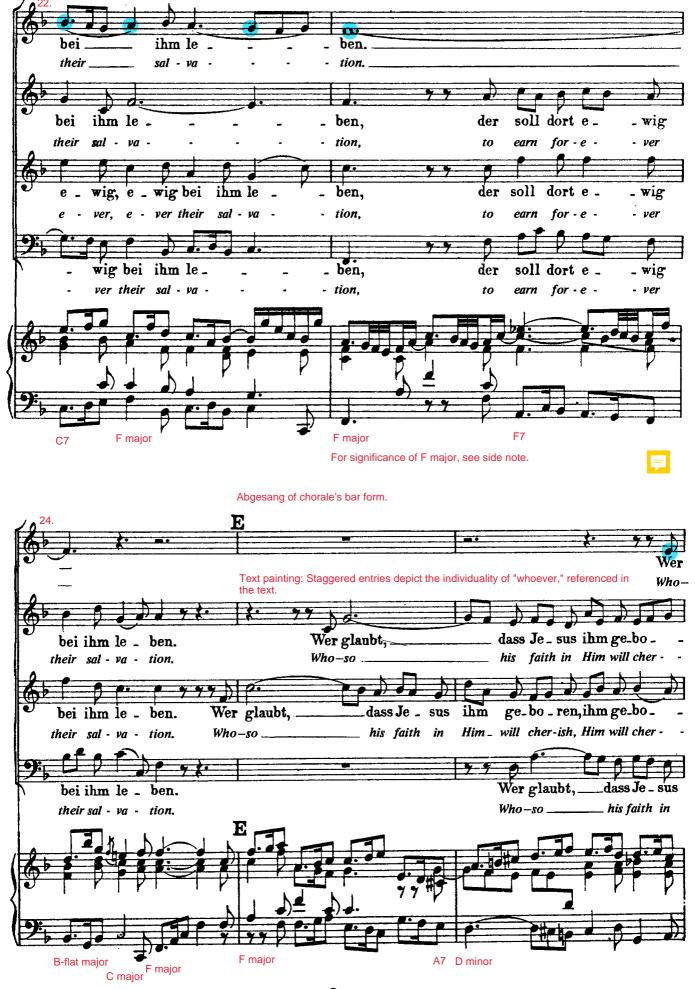










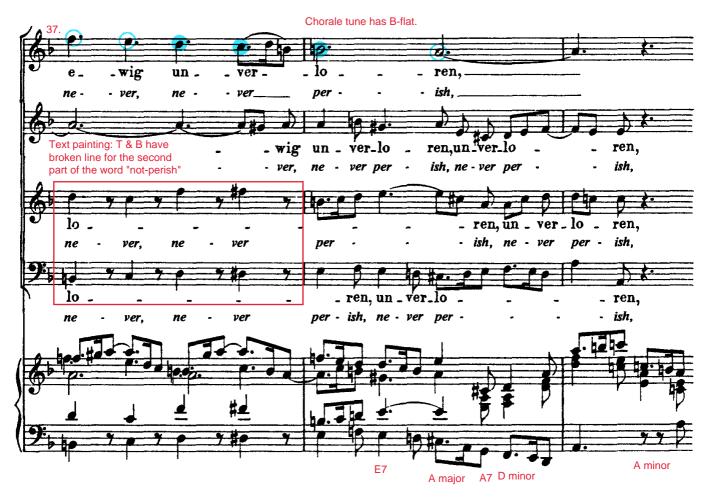


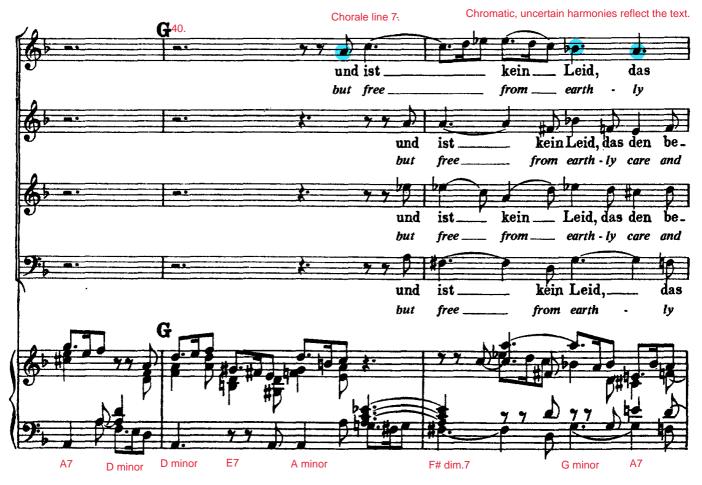


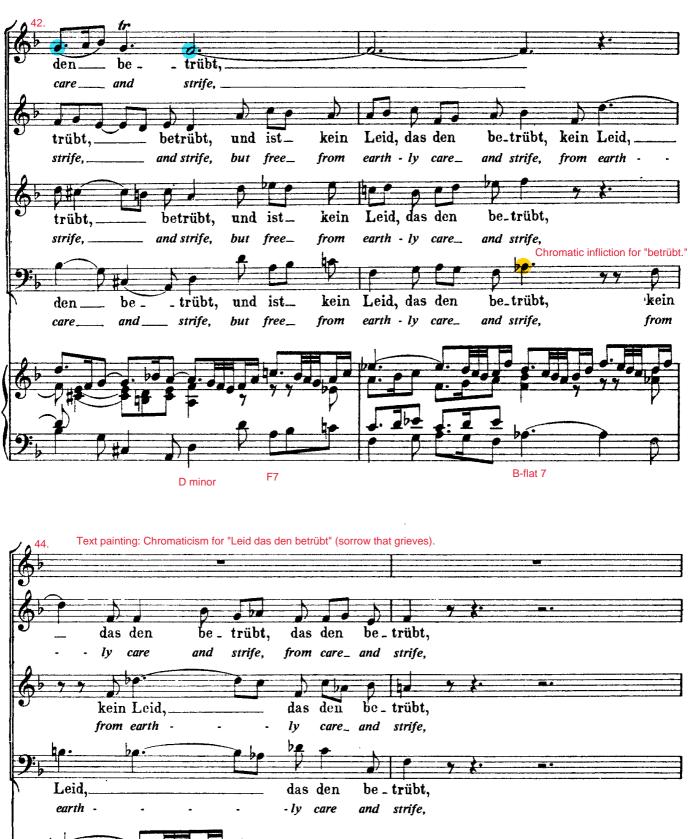










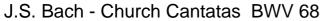


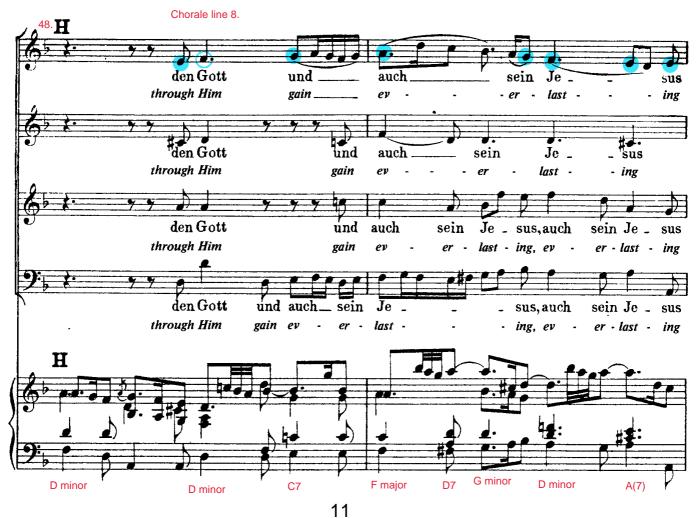


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reflects the comfort referenced in the text.

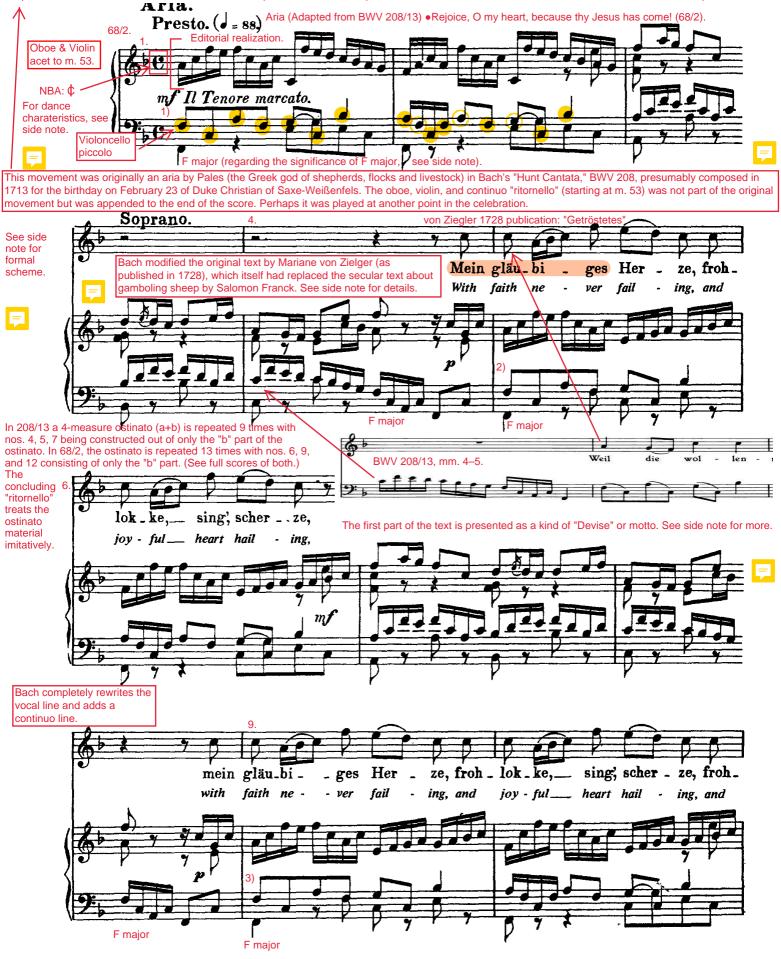


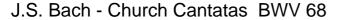






Concerning the adaptation of this aria, Alfred Dürr writes, "The ostinato theme, originally in the continuo, is now entrusted to the violoncello piccolo, and the continuo is given a new bass part made up largely of supporting notes. The most radically altered part, however, is that of the soprano: the original, simple song-like melody turns into an extremely lively part characterized by wide intervallic leaps and embellished by numerous small melismas. Finally, Bach appends to the aria a 'ritornello' which the violoncello piccolo is joined by oboe and violin, and supported by continuo, in a spirited terzetto based on the instrumental theme of the aria. This ritornello was also present in the score of the Hunt Cantata as an independent instrumental piece." See *The Cantatas of J. S. Bach*, rev. and trans. Richard Jones, p. 360.



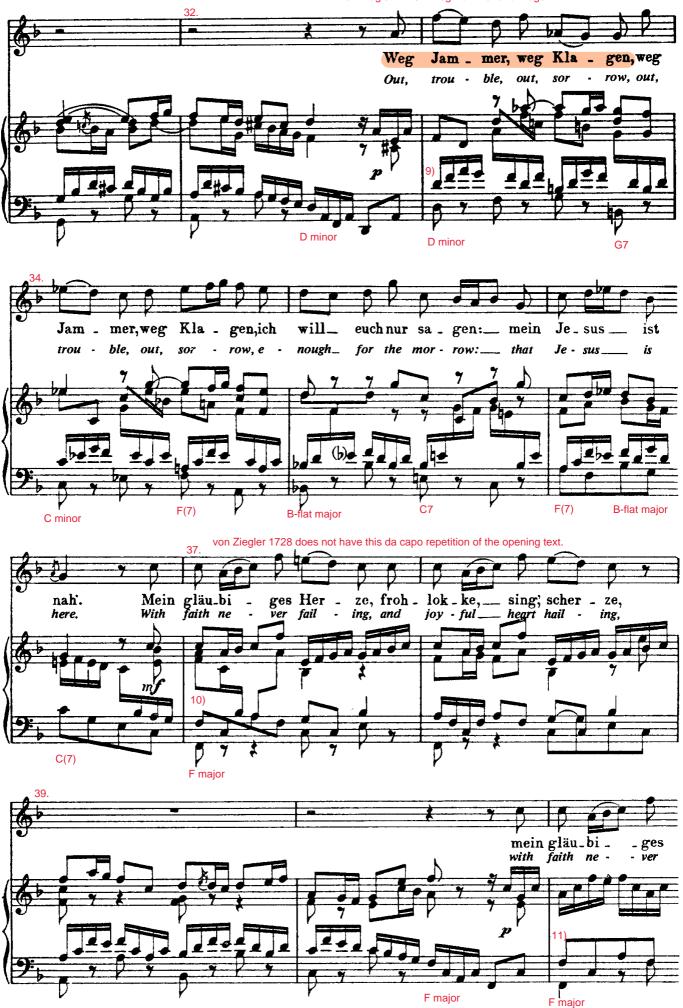




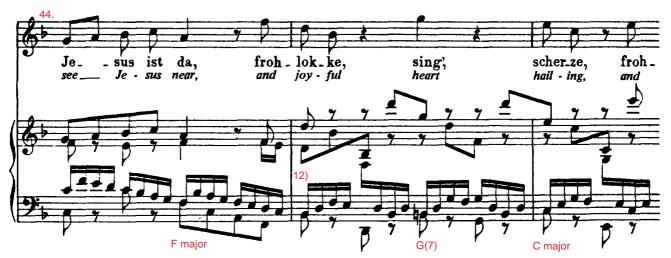


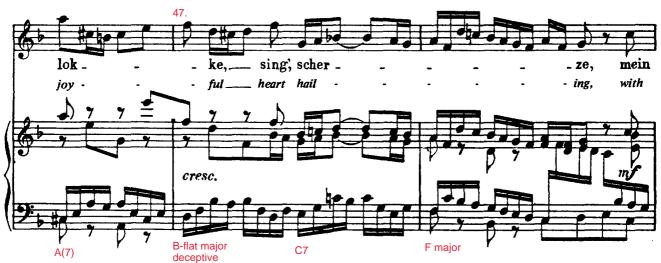
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von Ziegler 1728: "Weg Kummer und Plagen"







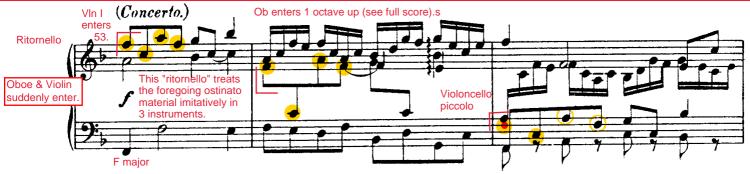




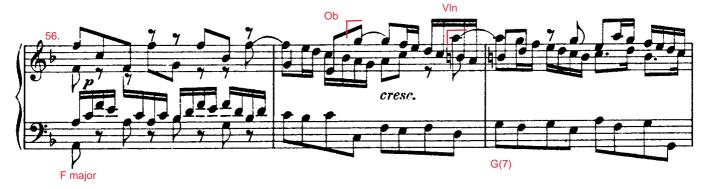
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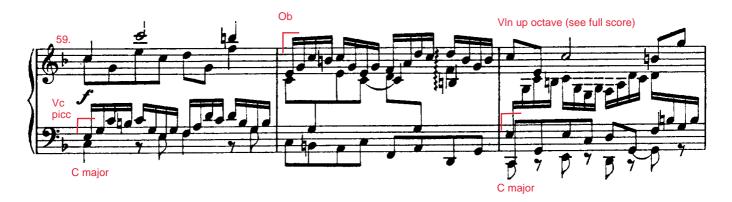


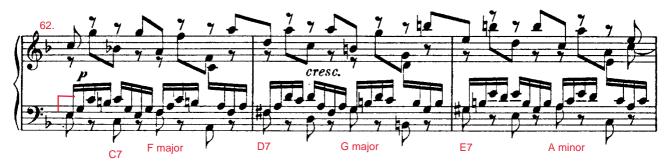
This movement was originally an aria by Pales (the Greek god of shepherds, flocks and livestock) in Bach's "Hunt Cantata," BWV 208, presumably composed in 1713 for the birthday on February 23 of Duke Christian of Saxe-Weißenfels. The "ritornello" starting here was not part of the original movement but was appended to the end of the score. Perhaps it was played at another point in the celebration. See Alfred Dürr, *The Cantatas of J. S. Bach*, rev. and trans. Richard Jones, p. 804.

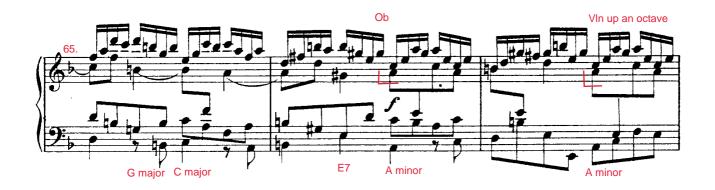


The reason for Bach's decision to append this imitative trio (with thematic material based on the original bass ostinato) may lie in the prescribed biblical readings for the day. The Gospel reading (God sent his Son to give eternal life to all who believe) is taken from the longer account of Jesus' conversation with Nicodemus, in which Jesus asserts that one must be born "of water and the Spirit" (John 3:5). All three members of the Trinity are mentioned. Somewhat similarly, the Epistle of the day speaks of the interrelationship among God the Father, Son, and Spirit. Thus, the trio may represent the Trinity.

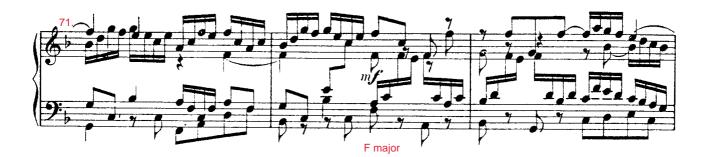












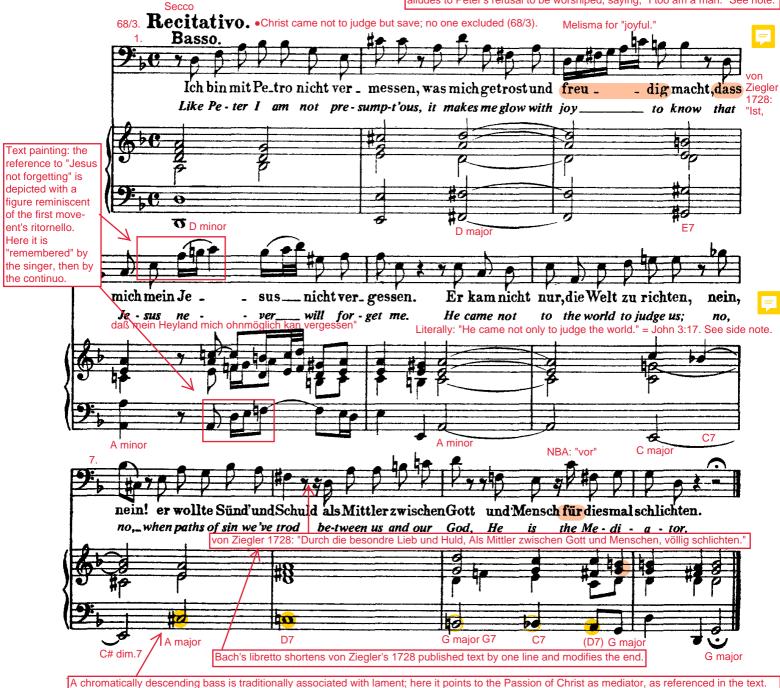


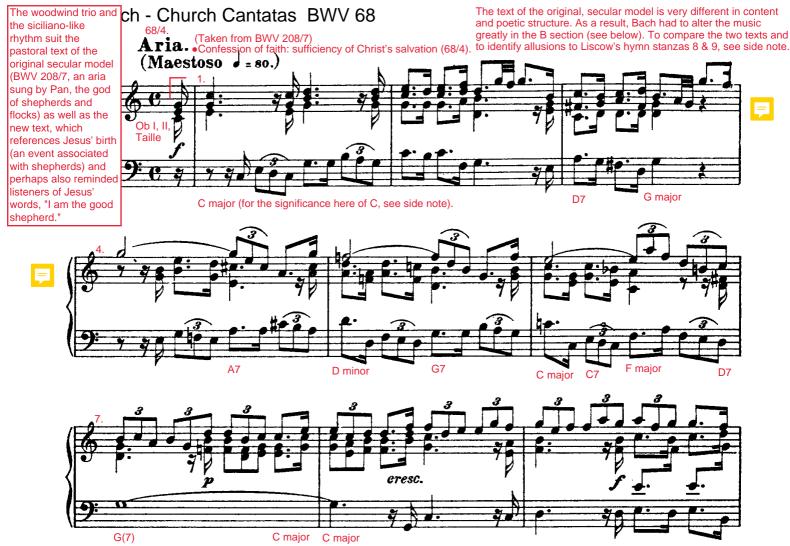


Martin Petzoldt notes that the third movement alludes to the seventh stanza of Liscow's hymn. See "Bach Kommentar" 2:1020.

Liscow hymn, stanza 7: Erschrecket mich auch das Gericht, Vor welchen ich nicht kan bestehen, Weil mein Gewissen selber spricht: Ich soll hin zum Verdamten gehen. Doch wird mein Jesus mich nicht richten, Sein Blut wird meine Sünde schlichten. Und ist kein Leid, das mich betrübt, Den Gott und auch sein Jesus liebt. ("Neu Leipziger Gesangbuch," 1682, p. 622.

Even if the judgment frightens me, Before which I cannot stand, Since my conscience itself says: I shall go to the condemned. Yet my Jesus will not judge me, His blood shall mediate my sin. And there is no sorrow that grieves me, Whom God loves, and also his Jesus. 2. 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). Divine judgment is averted through the mediation of Christ. The phrase "I am not presumptuous with Peter" may allude to Peter's predilection for presumptuous statements (see note). On the other hand, it could be understood to mean that Peter rejected presumptuousness, thus alluding to the day's Epistle, in which Peter realizes that the gift of the Holy Spirit is not for Jewish believers alone, a truth confirmed by the Spirit "falling on Peter's listeners." Some writers think the text alludes to Peter's refusal to be worshiped, saying, "I too am a man." See note.





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.





B Section. This section is reworked from the original secular model and is extended by reworking the closing ritornello of 208/7 into a da capo (with opening text, starting at m. 62), modified to end in C major.





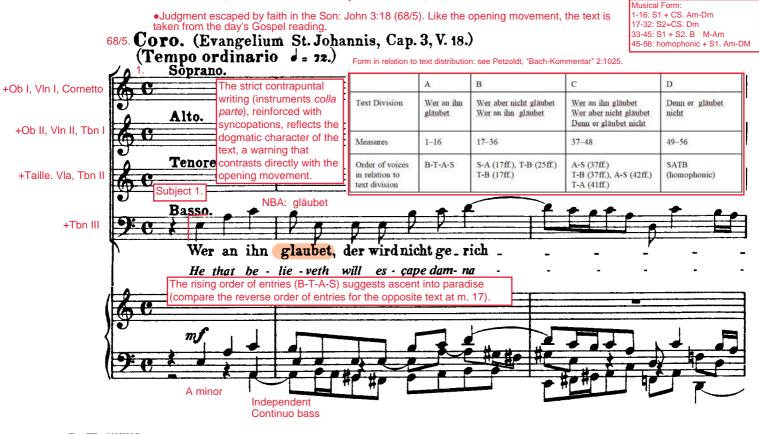


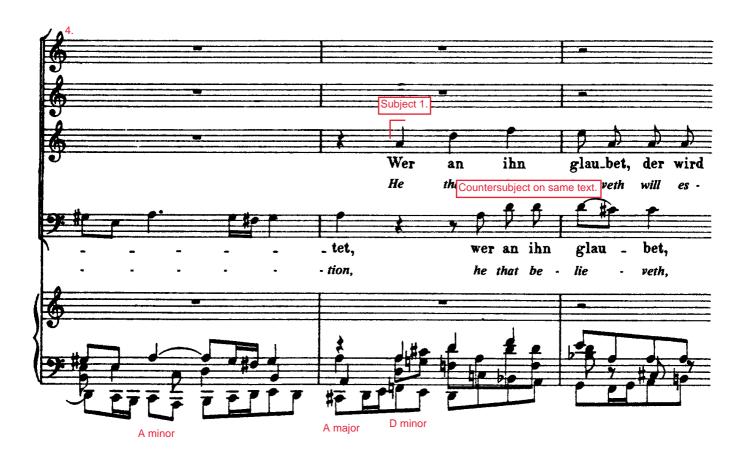
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Alfred Dürr writes, "The work concludes with a motet-like chorus in which the voices are reinforced not only by the strings and oboes used beforehand but also by a choir of trombones, with the cornett as their treble instrument. It takes the form of a double fugue, opening with the first subject [S1] on 'Wer an ihn gläubet, der wird nicht gerichtet', after which, sixteen bars later, we hear the former countersubject [CS] as an independent second subject [S2] to the words 'wer aber nicht gläubet, der ist schon gerichtet'; the two subjects are then combined. Finally, in the last bars of the movement, the first subject is sung to a new text, 'denn er gläubet nicht an den Namen des eingebornen Sohnes Gottes'. Like many early cantatas or cantata movements by Bach, the chorus ends piano, according to Bach's explicit instruction." See "The Cantatas of J. S. Bach," revised and translated by Richard Jones, 361–62.





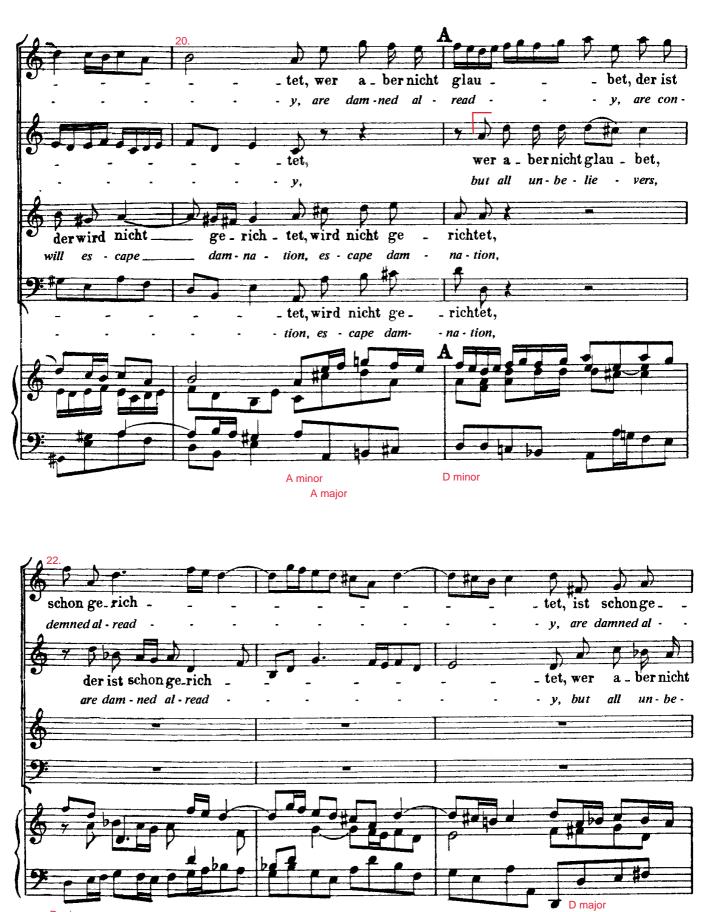


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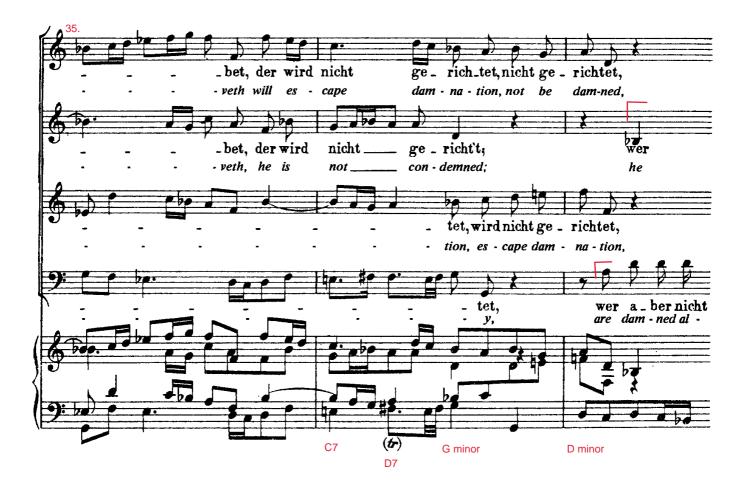


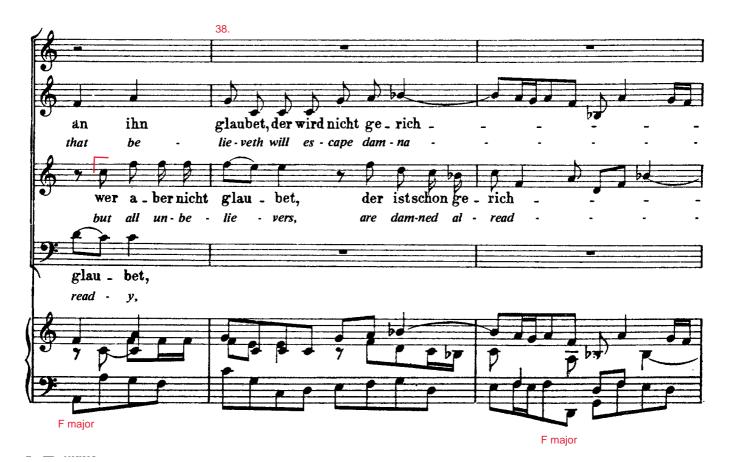






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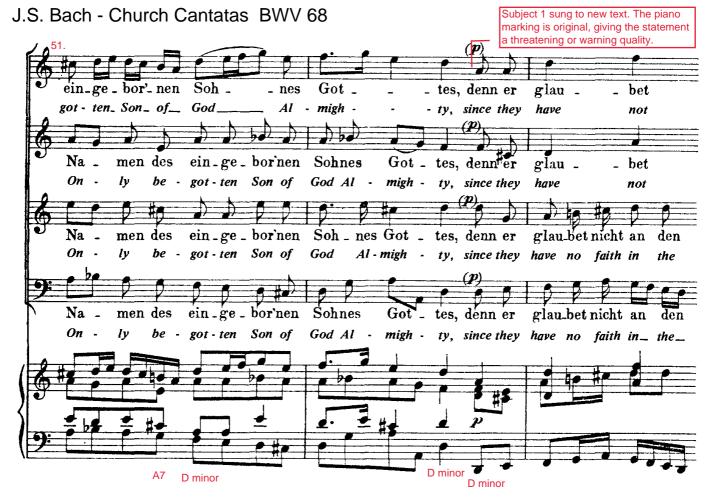












Helmuth Rilling notes, "In comparing the opening line of the soprano from the first movement with this final phrase, there are evident similarities. Bach the theologian says in his music that while the statement 'one who does not believe will be judged' is harsh, he reminds us that there remains the hope of the opening chorus 'God so loved the world.' See *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 197.

Gott hat die Welt ge - liebt nicht an den Na . mendes einge _ bor' _ - nen Sohnes Got tes. faith in the On be - got-ten Son_ ly of_ God Al - migh ty. nicht den Na.men - nen Sohnes Got - tes. des 'einge _ bor' _ an__ faith the_ On - ly in be - got-ten Son of_ God Al - migh - ty. Na_men des ge - bor'nen Soh _ nes, des ein_ge_bor'nen Sohnes ein Got _ tes. On - ly be got ten_ Son, the On ly be - got-ten Son of God Al - migh - ty. -Na men des ein_ge_bornen Soh _ Got _ tes. nes On be - got-ten Son of ly God migh -Al ty. A major A7 D minor G# dim.7

D major

In Mariane von Ziegler's libretto as published in 1728, another aria follows at this point: "Weg mit der Welt und allen ihren Wesen." See Werner Neumann, Johann Sebastian Bach Sämtliche Kantaten Texte (Kassel: Bärenreiter, 1967), p. 172.