## **Fanfafr**

Am refra Tamalage nach Armitalis

"P Enigkeif da Anaermarf."

PQ 20.

The first work in Bach's chorale cantata cycle, which warns about eternal judgment as reflected in the day's Gospel reading: Jesus' parable about respective fates of the rich man and poor man Lazarus.

Alfred Dürr writes, "With this composition Bach inaugurated his cycle of chorale cantatas on 11 June 1724. The anonymous librettist based his text upon the well-known hymn by Johann Rist of 1642, which is ideally suited to the interpretation of the Gospel account of the rich man and the poor Lazarus. Moreover, the tenth movement includes a direct reference to the parable, which had been read out beforehand. In the Leipzig hymn books of Bach's day, Rist's hymn was mostly printed with sixteen verses. However, a version shortened to twelve verses, such as that which Gottfried Vopelius, for example, published in his hymn book of 1682, served as the basis of this cantata. Verses 1, 8, and 12 were retained literally in movements 1, 7, and 11, and the other verses paraphrased in turn to form a cantata movement each, except that the fourth movement contains two verses (4 and 5) and the last lines of verse 9—'Vielleicht ist heut der letzte Tag, wer weiß noch, wie man sterben mag'—were adopted in a slightly modified form in the ninth movement, which is otherwise based on verse 10. Overall, the adaptation remains very close to the original—a particular characteristic of the first cantatas of this cycle." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), p. 390.







Text painting: Thunder shiver enbellishment in Bass voice.



















Alfred Durr writes, "The musical shaping of the recitatives [in BWV 20] exhibits the characteristics of Bach's mature style: the declamation has become more passionate but also more concise, since the arioso passages of his early period are largely absent. Only in the ninth movement, at the words 'Pracht, Hoffart, Reichtum, Ehr und Geld' ('Pomp, pride, wealth, honour, and gold'), drawn verbatim from verse 10, is the recitative style enriched by a motivically treated continuo figure. For the rest, secco accompanied by continuo is predominant. As a result, there is a greater contrast between the recitatives and the arias, which interpret both the affect of the text and its individual turns of phrase." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), pp. 391–392.











Bass is often the voice of authority, e.g., the preacher. Here he uses extravagant language to press home the urgency of the matter.



The quasi-comic opera style of this aria allows Bach to create a mood that contrasts with the somber surrounding movements.







C minor

B. W. II.



Form (Rhyme: AbbaccA) A. Ritornello (mm. 1-9) Dm-AM A'. Lines 1-3 (10-18: Vokaleinbau) Dm-Am B. Lines 4-7 (19-41) (FM)-Dm B'. Rit (m. 41-64) (FM

The style is that of a French courtly dance (passepied) with implied 3/2 meter super-imposed on 3/4 and many appoggiaturas from below ("port de voix"). Perhaps Bach intended to suggest another aspect of temporal worldliness. Martin Petzold suggests that it gives the impression of continual procrastination, reminiscent of Lot's wife fleeing Sodom. See Bach-Kommentar 1:43. Chromaticism suggests writhing attempts to escape the grasp of Satan and sin, as referenced in the text.

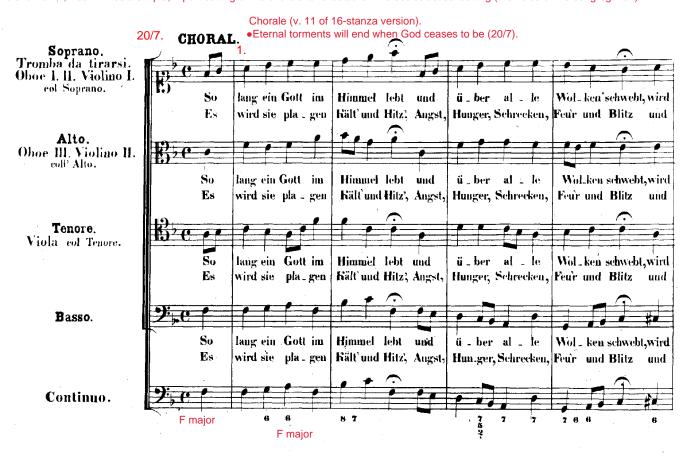


B. W. II.

Chromatic inflection is used to depict Satan's slavery, sins, the sulfurous cavern, and the damned.









Martin Petzodt thinks this chorale's statement that eternal punishment will end when God is no longer eternal alludes to the time when the Son of God left eternity and entered time. See Bach-Kommentar, vol. 1, p. 43. It seems more likely that the statement is to be understood as an idiom of impossibility (e.g., "when hell freezes over").

B. W. II.

The second part of the cantata may have reminded the listeners of the day's Epistle, specifically, 1 John 4:17b: "In this is love perfected with us, that we may have confidence for the day of judgment...."The bass aria that opens Part 2 (after the sermon) features the trumpet (referenced in the text) in fanfare calls to awaken before the trumpet call that will someday announce the Day of Judgment. Dotted rhythms recall the cantata's French Overture. The C major tonality provides a foil to the minor tonalities of the many surrounding movements and perhaps suggests that the authoritative bass voice should be understood as the Vox Christi (Bach often uses C for Christ, see note).





Text painting: Bass Voice has sustained note for "sleep" followed by sudden 16th notes that have repeated pitches in a kind of shiver.

wacht auf, wacht

A minor

auf,

wacht auf, eh' die

sau zue

£ 1 1.1

Text Painting: Triplets in voice again suggest a shiver of fear, as referenced in the text.

G major

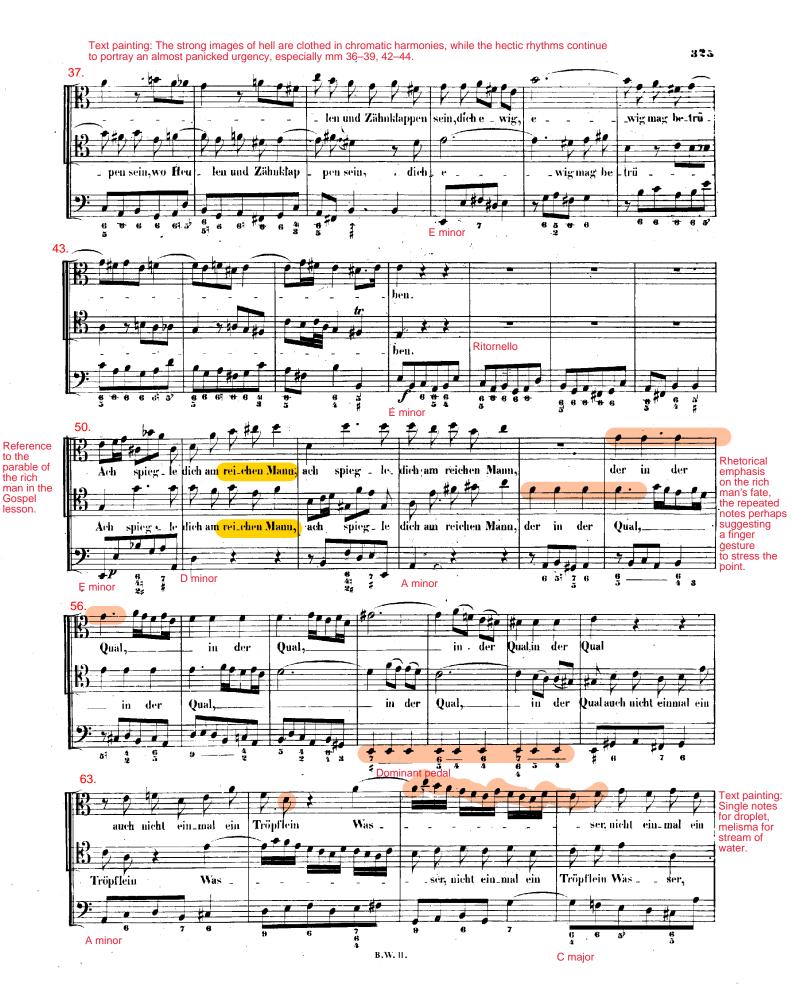






The quick rhythms, short, imitative phrases, syllabic declamation, and the parallel, sweet 3rds and 6ths of the voices, suggest intense exhortation. It could perhaps also be interpreted with a childlike or even superficial demeanor, suggesting that the dire, agitated warning is being addressed to someone immature and childish.

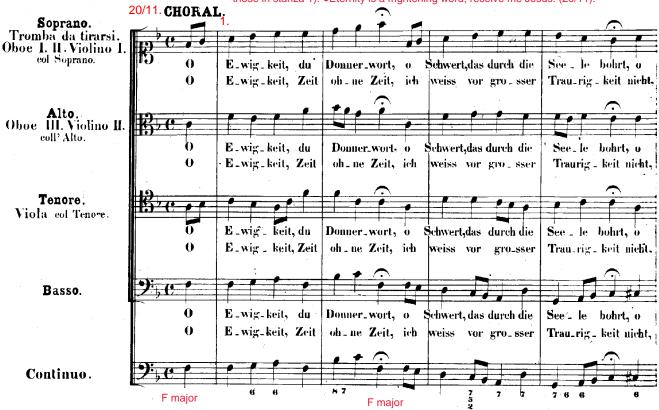






Part 2 ends like Part 1, with the same simple, 4-part setting of the chorale to re-establish the ecclesiastical setting, the voice of the congregation. Alfred Dürr writes, "Only in the concluding chorale of each part, identical in musical setting, does Bach's impassioned musical diction give way to a more objective mode of representation. In these plainly set hymn verses, the composer turns into the spokesman of the congregation, who at the end pray that they might be taken up into Jesus's 'tabernacle of joy.'" See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), p. 392.

Chorale (v. 16 of 16-stanza version: first 6 lines (the Stollen of the chorale's bar form) are identical to those in stanza 1). ●Eternity is a frightening word, receive me Jesus! (20/11).





Note: The congregation would have heard not only the Gospel reading (with its frightening warning about eternal judgment) but also the Epistle which assures them, "God is love. In this the love of God was made manifest among us, that God sent his only Son into the world, so that we might live through him. In this is love, not that we loved God but that he loved us and sent his Son to be the expiation for our sins.... In this is love perfected with us, that we may have confidence for the day of judgment.... There is no fear in love, but perfect love casts out fear. For fear has to do with punishment, and he who fears is not perfected in love" (1 John 4:8–10, 17–18).