



J.S. Bach - Church Cantatas BWV 130 Text painting: Static note for "Ruhe" (rest) while trumpets and timpani continue the battle. nicht Rast noch Ru. A minor - he kennet, nicht Rast noch he kennet, weil er_ nicht +Trp II & III E major A minor B-flat major Text painting: Chromaticism for "knows neither rest nor repose." 43. noch Ru Rast _ he ken _ net. A minor G# dim.7 C major





Text painting: Convoluted melisma with breaks for "das Häuflein trennet" (divide the little band [of God's children], with high notes to express the danger Satan poses to the "little flock."

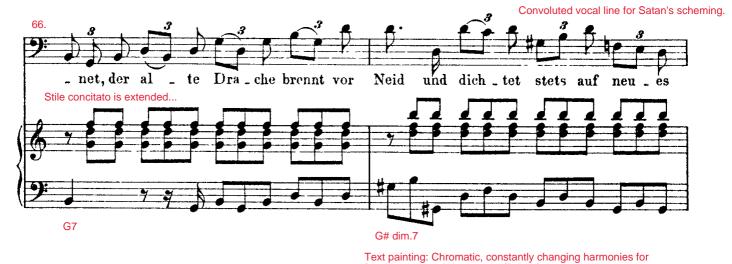
64.

64.

64.

D minor

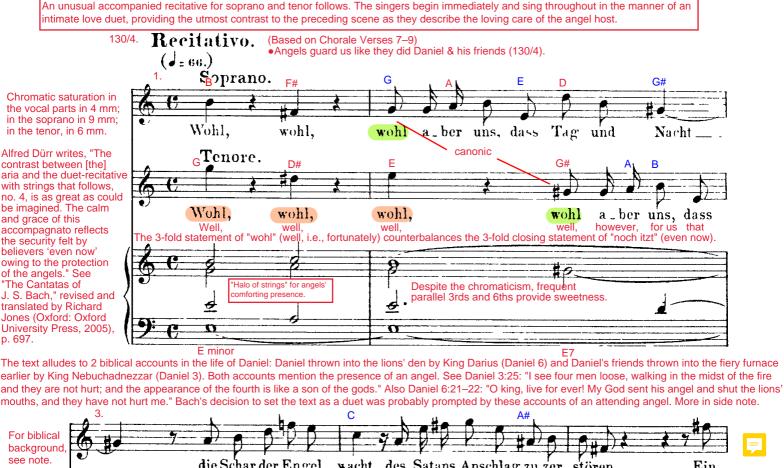
A7



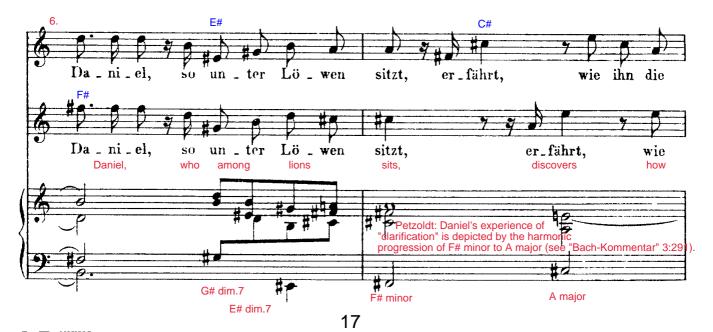




An unusual accompanied recitative for soprano and tenor follows. The singers begin immediately and sing throughout in the manner of an











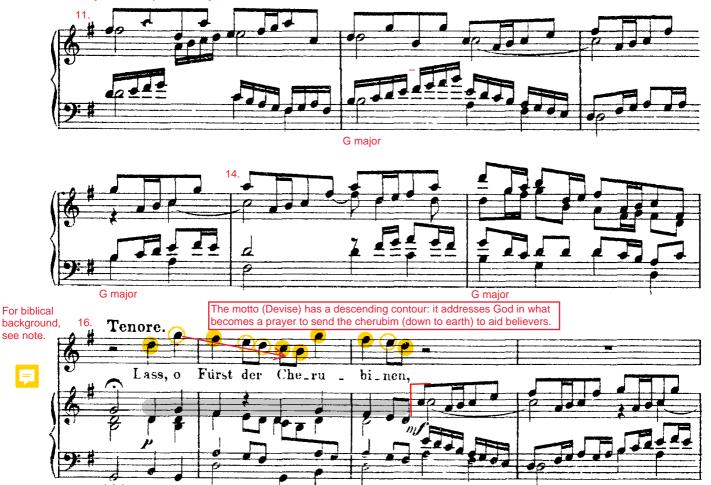
Flute parts of considerable technical challenge are prevalent in cantatas written from July to November 1724. Striking examples (in chronological order) include



Martin Petzoldt suggests that Bach's setting (especially in the B section) depicts the "rolling capabilities" of the heavenly chariots as described in various biblical passages (see "Bach Kommentar" 3:291).



The flickering flute part may symbolize the flames of Elijah's chariot as referenced in the second part of the aria—flames that are not threatening like those of the fiery furnace experienced by Daniel's three friends.



19

G major

G major



A major D major

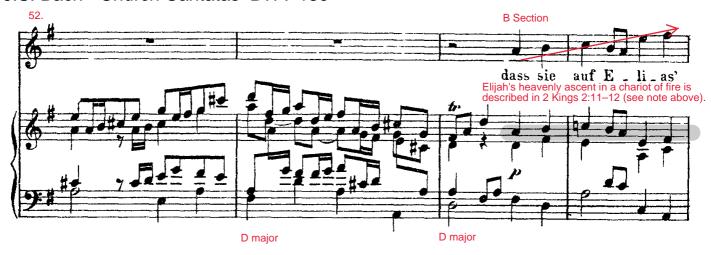
20

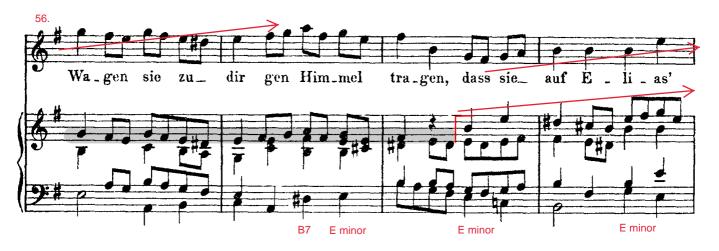
D major

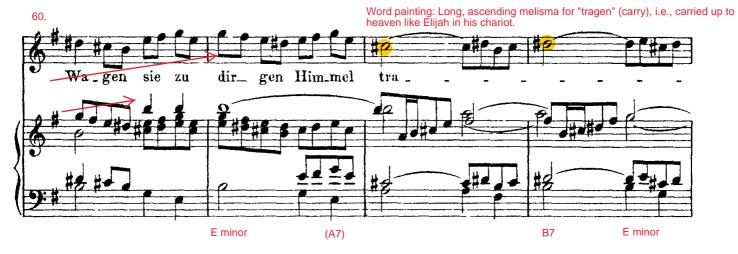
D major

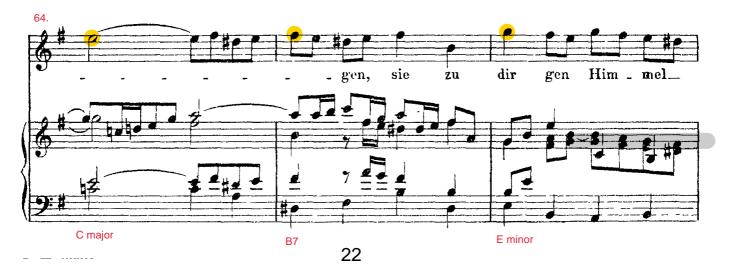
G major











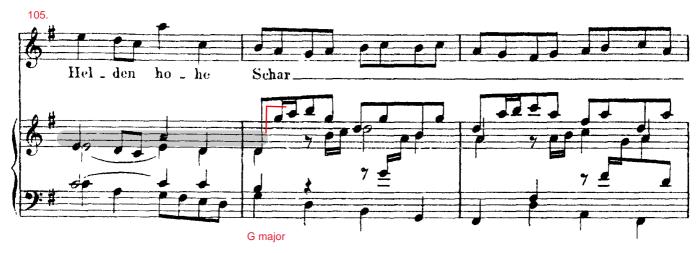










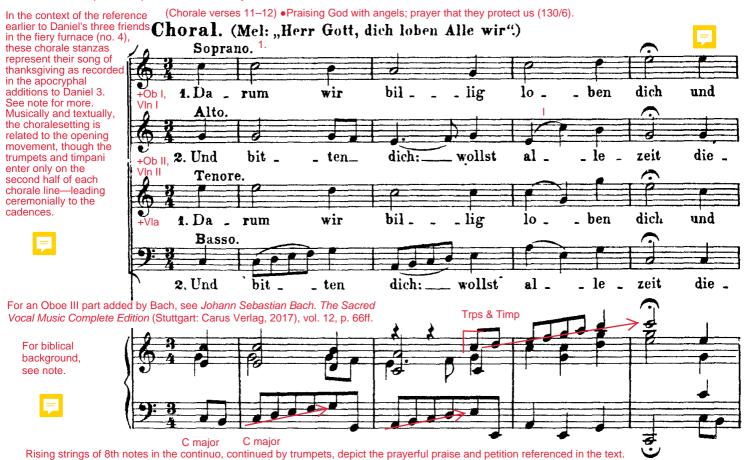








The cantata ends with stanzas 11 and 12 of Paul Eber's hymnn (but Bach apparently changed his mind about stanza 12; see side note). It is set in very high range. Although harmonized in relatively simple manner, the chorale is exalted with a resplendent accompaniment of high trumpets, timpani, oboes, strings, and continuo. Bach's choice of triple meter provides a celebratory lilt.



C major

