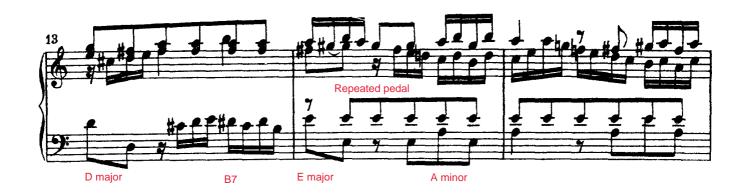
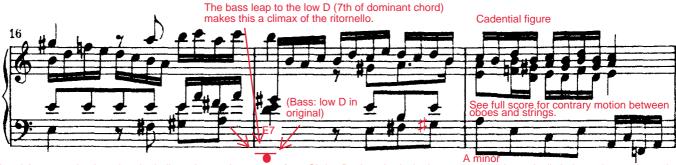
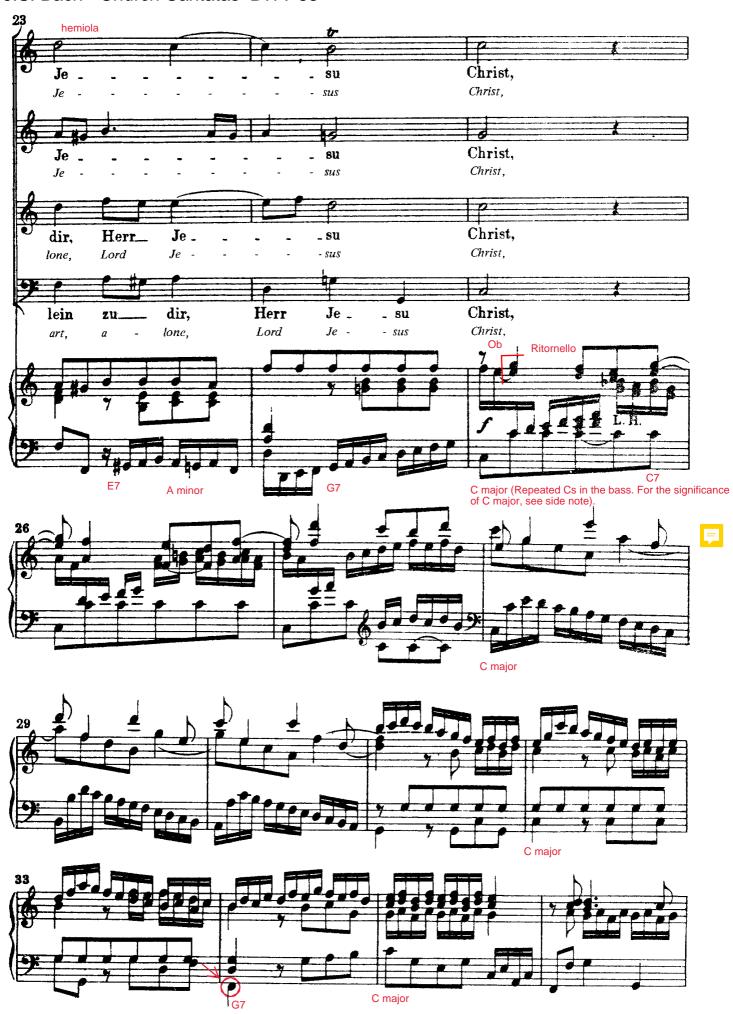
Last changed: 2 October 2025. Church Cantatas Form: Chorus/fantasia - Recit (B) - Aria (A) - Recit (T) - Duet (T/B) - Chorale (note: no soprano solos) Introduction & updates at melvinunger.com. Martin Petzoldt observes parallel structure in the cantata's text, with 2 recit/aria pairs framed by Chorale Cantata ensemble movements that quote the chorale verbatim ("Bach-Kommentar" 1:371): on Purpose of NBA I/21; BC A127 No. 5 (T/B duet): God is love through his Spirit. 13. S. after Trinity (BWV 77, 33, 164)
*Galatians. 3:15–22 (The purpose of the Law) the Law. No. 3 (A aria): God is comfort through Jesus Christ No. 4 (T recit): Conversation with Jesus, the [Good] Samaritan No. 2 (B recit): Conversation with God, the Judge *Luke 10:23-37 (Blessed are those who can see; the greatest commandment; parable of the good Samaritan) No. 6 (Chorus): Glory to the Trinity Librettist: Unknown No. 1 (Chorale): Blessed are they who see and hear. FP: 3 September 1724 (St. Thomas)—Part of the chorale cycle: In usual fashion, the cantata's first and last movements adopt the respective chorale $J.S.\ Bach \ ^{\text{Note: The underlying chorale originally had 3 stanzas, to which the doxological 4th stanza was added around 1540. The 3 original stanzas all address Jesus. By contrast, the cantata$ stanzas verbatim; inner movements paraphrase the inner chorale stanzas with biblical allusions (see note). Although the underlying chorale is not closely related to the day's Cantata No. 33 addresses Jesus Only III the line in the soul's hopelessly sinful condition apart from Christ's mercy and grace. readings, the librettist probably chose it because of a phrase in stanza 3 of the hymn: "Vor allen Dingen lieben dich, und meinen Allein zu dir, Herr Jesu Christ The cantata relates loosely to the Gospel Nächsten gleich als mich," which paraphrases Jesus' words in the gospel reading: "You shall love the Lord reading which records Jesus saying "Blessed are the eyes which see"; that the key to eternal life lies in keeping the greatest commandment: "to love the Lord your God with all your heart, and with all your soul, and with all your strength, and with all your mind; and your neighbor as yourself." The cantata relates to the Epistle reading by your God with all your heart, and with all your soul, and with all your strength, and with all your mind; and your neighbor as yourself reinforcing the idea that no one can attain eternal life through the law but only through faith in Christ. In this context, (Coro) the sinful soul is the man lying helpless and beaten on the road, while Jesus is the Good Samaritan, who rescues the repentant and believing soul. (Luke 10:27). (Allegro moderato •= so) (Chorale v. 1) •Prayer: Hope is placed in Christ alone; only he can help (33/1). Concerto-like structure reminiscent of Vivaldi. Ob I, II VIn I, II Vla Continuo, Organo Ritornello Pianoforte Ritornello is thematically independent except that the opening notes are a diminution of the chorale tune's opening Continuo punctuates start of oboe imitation (ascending), then the start of the violin imitation (ascending), before Martin Petzoldt argues that the first movement can be understood in light of Jesus' opening words in the A minor picking up the 16th note scale Gospel reading, "Blessed are the eyes which see what you see!" See "Bach-Kommentar 1:372. More below. but in opposite direction (descending) Vivaldi-like equend C major A minor The cantata explores the purpose and essence of the Continuo G7 Law, a theme related to the Epistle and Gospel of the day. Parallel 3rds & 6ths suggest sweetnes Ob I A minor Repeated pedal ising sequence Ascending progression: C major -**A7** G7 A minor C major



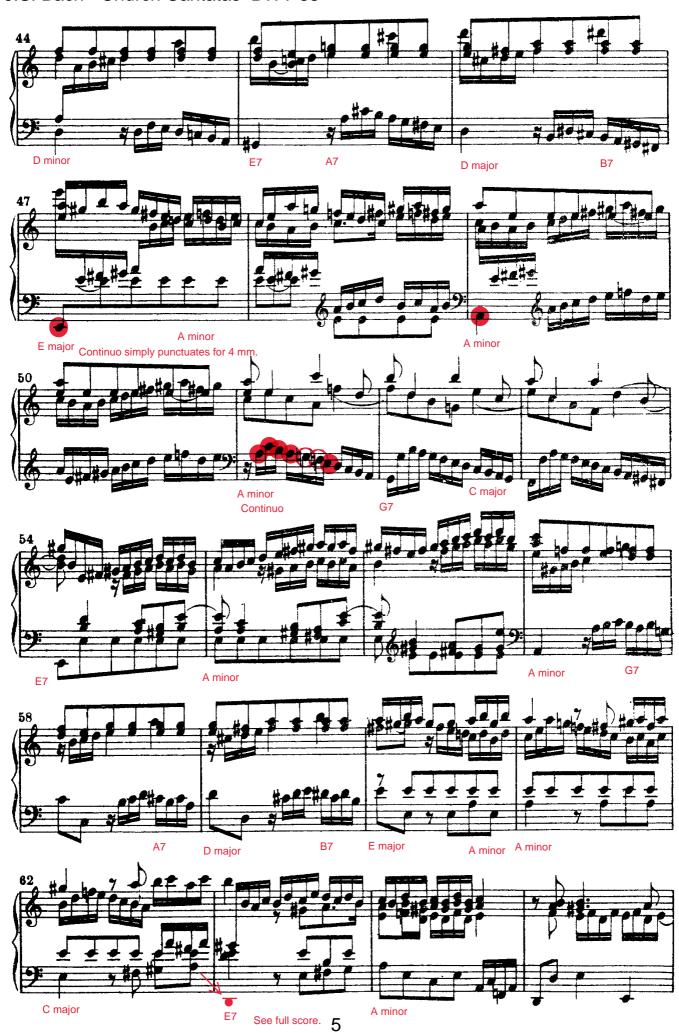


While the (chorale) text emphasizes that the believer has no hope apart from Christ, Bach embeds the hymn tune in a thematically independent orchestral texture (although the first notes of the ritornello's motive are a diminution of the chorale's opening). The orchestral material is agitated, with triple meter, imitative textures, motoric sixteenth notes, syncopations, and stubbornly repeated eighth notes. It is noteworthy that the ritornello is given much prominence, appearing even between individual phrases of the chorale's Stollen: [20 mm. Rit] [Phr A] [13 mm. Rit] [Phr B] [4 mm. Rit] [Phr C] [13 mm. Rit] [Phr D] [10 mm. Rit] [Phr E] [6 mm. Rit] [Phr H] [9 mm. Rit] [9 mm. Ri

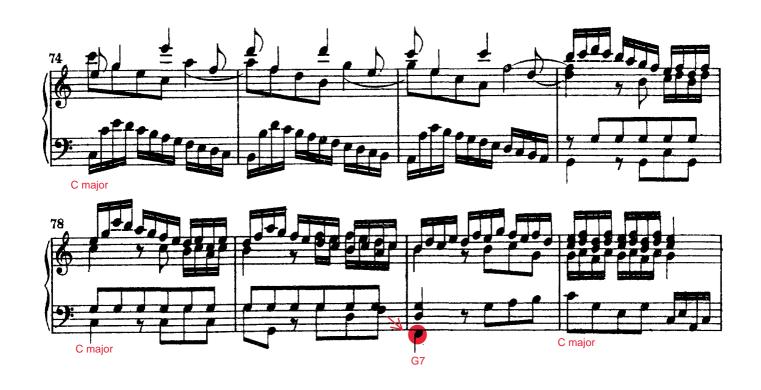


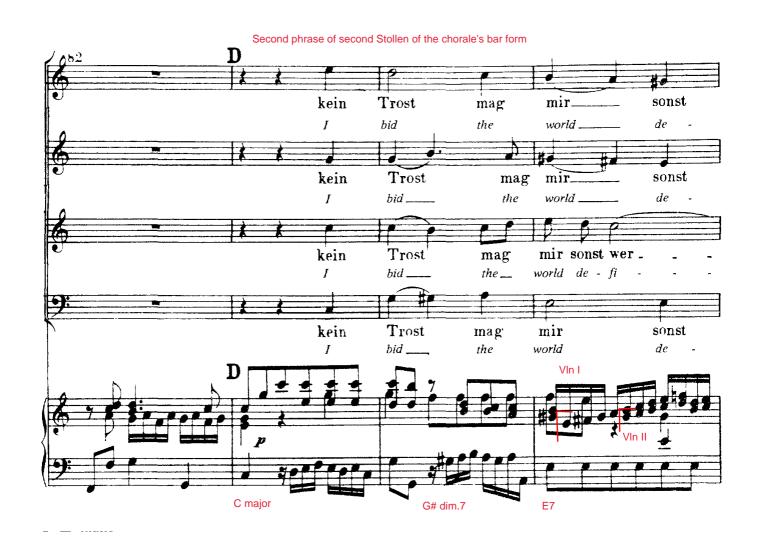




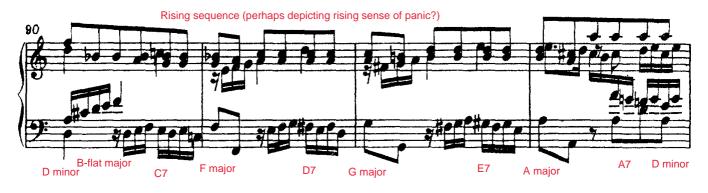










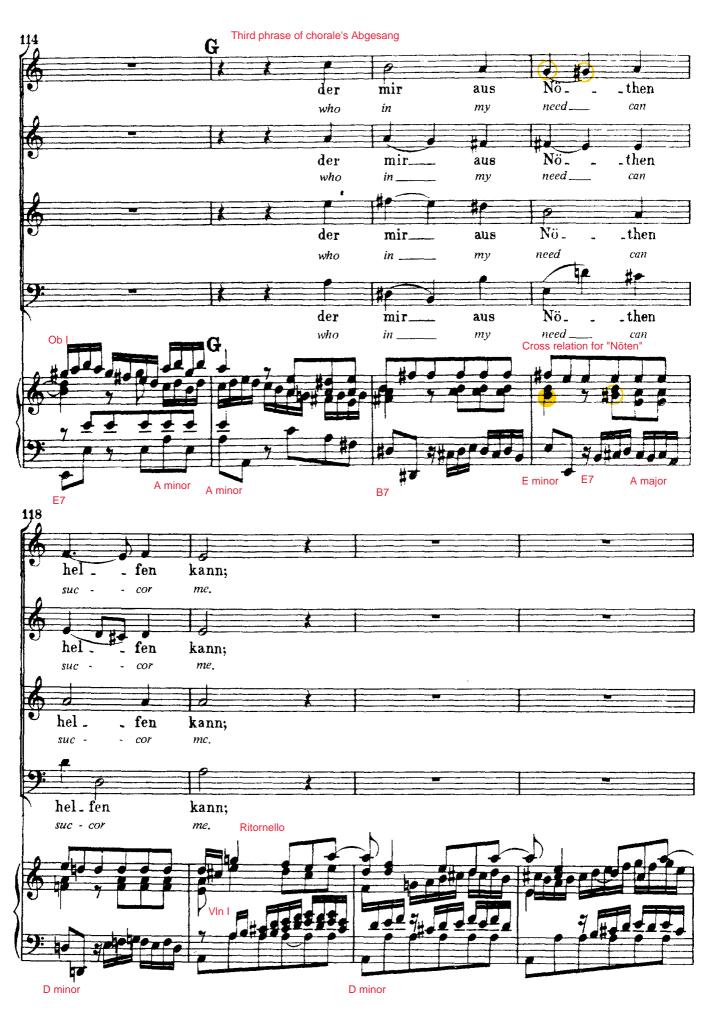


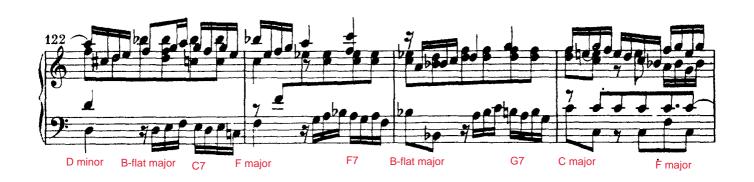


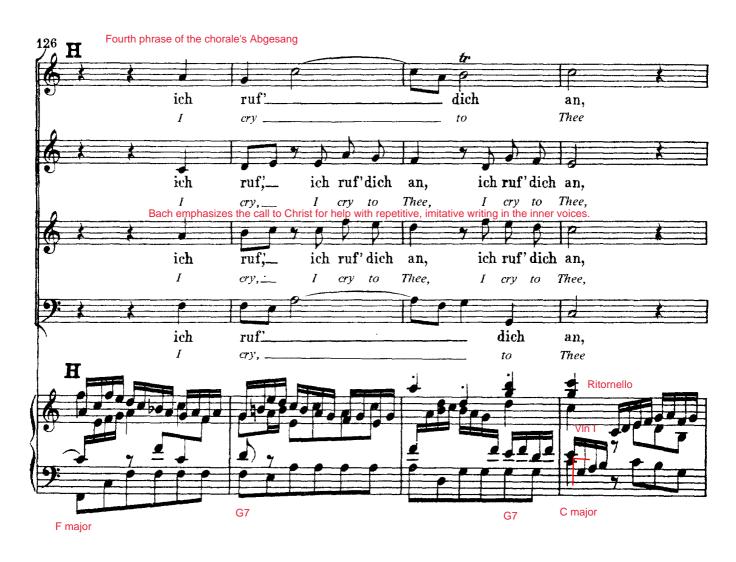
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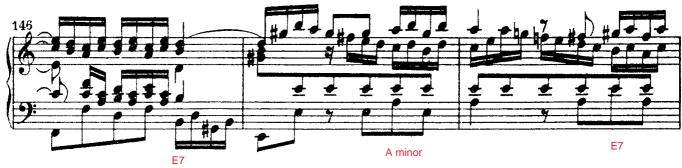


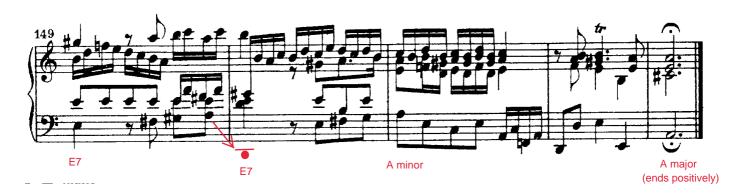




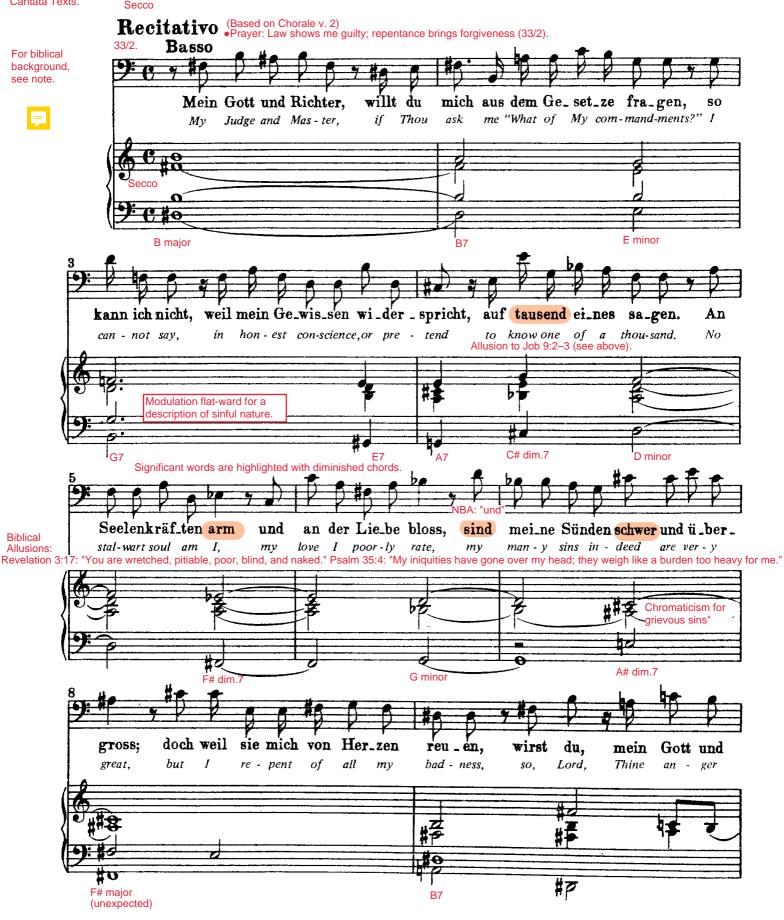


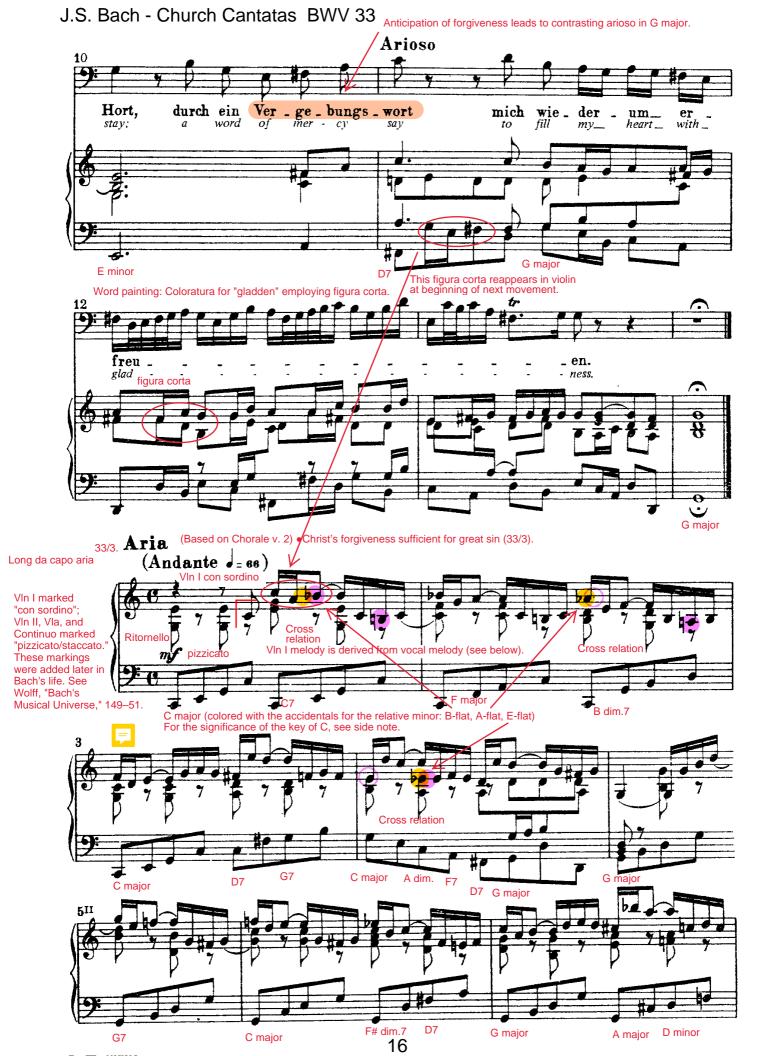






In the Gospel reading (Luke 10:26) Jesus asks the religious lawyer, "What is written in the law? How do you read?" In this recitative, the singer reflects that he would have nothing to say if God questioned him about adherence to the law. Like Job, he admits "How can a man be just before God? If one wished to contend with him, one could not answer him once in a thousand times." (Job 9:2–3). (For a word-for-word translation of the libretto, see Unger, "Handbook to Bach's Sacred Cantata Texts."





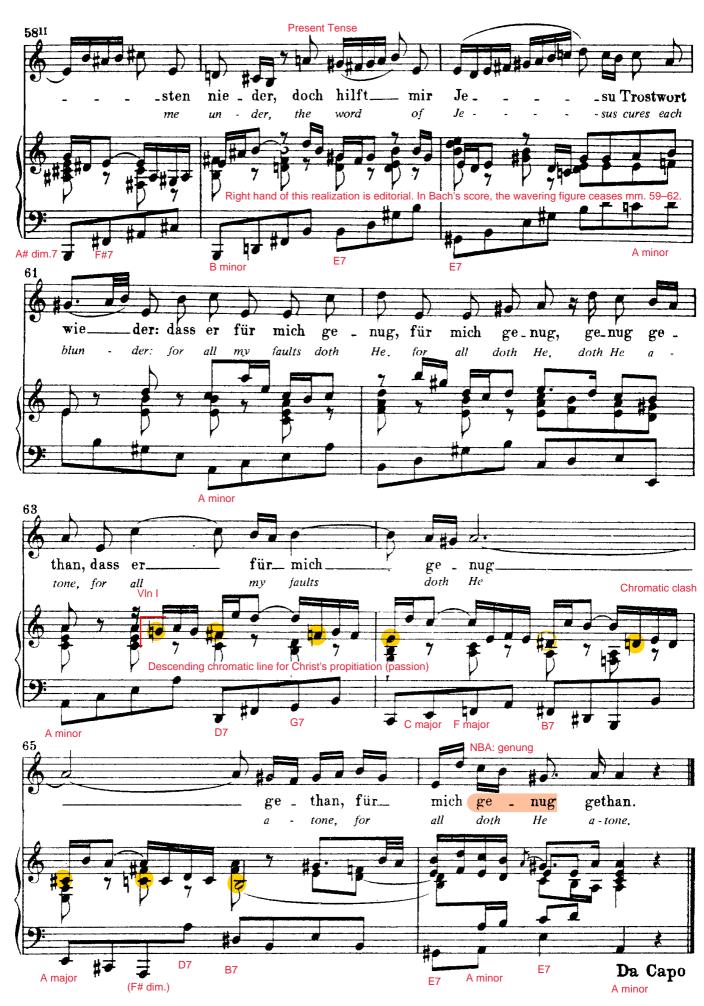
Word-painting: The descending melody, with its swaying leaps, synocpated/halting rhythms, and chromatic cross relations, depicts the "fearful, wavering steps" referenced in the text. See Dürr/Jones, "The Cantatas of J. S. Bach," 516. However, this melody is accompanied by a steady plodding of the continuo and lower strings. See note for more. А Alto Alto is often the voice of the believing soul. Past Tense furcht wank See Petzoldt, "Bach-Kommentar" 1:541. sam With fright ened, trem depicted with constant shifting of tonalitydominant seventh chords R. H. p are everywhere. G7 C7 G7 F major 10^{II} This type of aria is called a "Devisenarie" 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 pefore the aria proper begins. The motto sets the tone (and the literary perspective) for the movement. However, despite this motto's text (cast in the past tense) and the musical elements (enumerated above) that depict the poet's former "wavering steps," Bach achieves a mood of Schritte, mei ne chastened, comforting calm (with muted solo violin and the pizzicato strings), to emphasize the seek Him, steps forgiveness experienced by the poet (cast in the present tense). It is significant that past tense and present tense alternate in the text. Note: the "wavering figure" ceases mm. 47-51, 59-61. G major G7 C major A dim. 3 dim.7 G major C major furcht Schritte, wie sam wank ten mei-_ne doch fright ened, trem - bling steps seek_ Him, but G major F major C major B dim.7 15^{II} Present Tense Je_sus hört auf mei_ne Bit_ _te, doch Je _ sus hört auf meine Bit te. - sus hears sup - pli - ca - tión, but Je mysus hears my_ sup-pli - ca G7 C major D7 F7 G major D7 G major

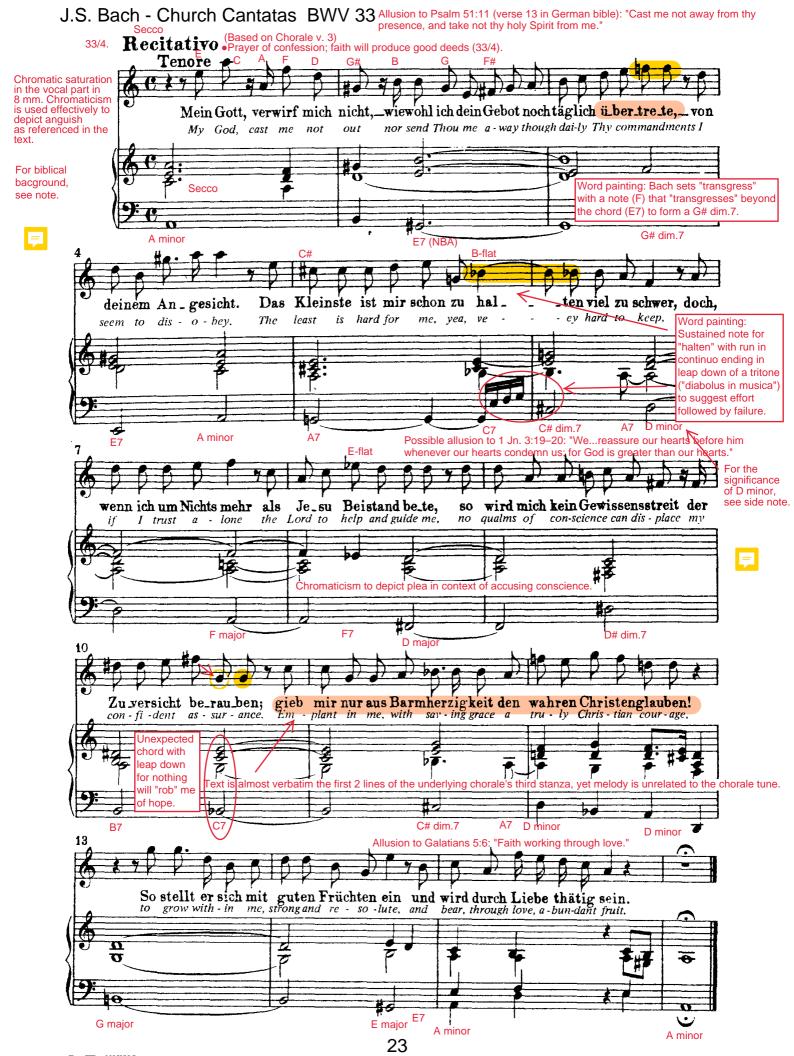






J.S. Bach - Church Cantatas BWV 33 Rising sequence for repeated word "enough" (to depict the sufficiency of Jes<u>us'</u> work). wie _ der: dass er für mich ge_nug, für mich ge_nug, ge_nug ge _ su_Trostwort all doth He, doth He a blun - der; for all my faults doth He, for sus cures each G major G major D7 Past Tense Mich than. Though tone. G major F# dim.7 G major C major Sün den _ la _ drück _ _ ten _ sten nie_der,__ mich drück _ _ ten Id bear me un - der, the Low vocal range for "the loads of sin pressing down though heav sins would bear heav В7 E minor D7 nie_der, Sün _ _den _ Ia _ denla _ would bear un - der, sins would bear me Chromatic inflection for "sin's burden" E minor E minor В7 21







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

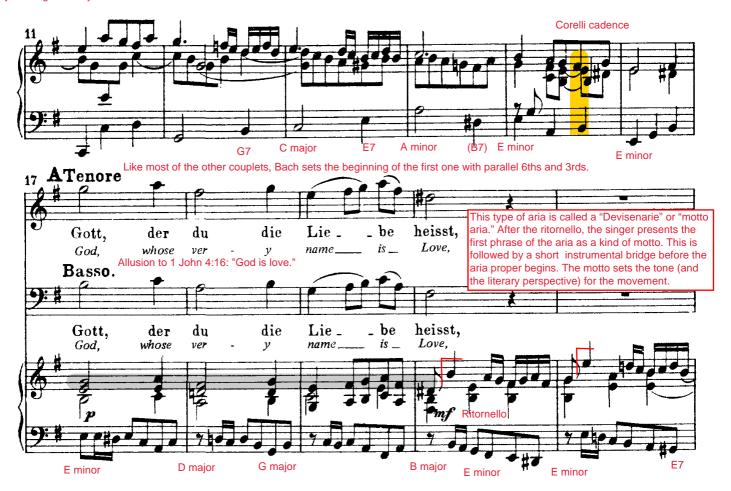
{"...consists of 3 fast notes, of which one has the same value as the other two taken together."}



Alfred Dürr notes that, similar to the soprano aria, BWV 77/3 (composed a year before), the soul's love for God's love is depicted here as a tender duet in parallel sixths and thirds (first by the oboes, then by the singers), though here the material is continued in energetic polyphony. In contrast to 77/3, love here also includes

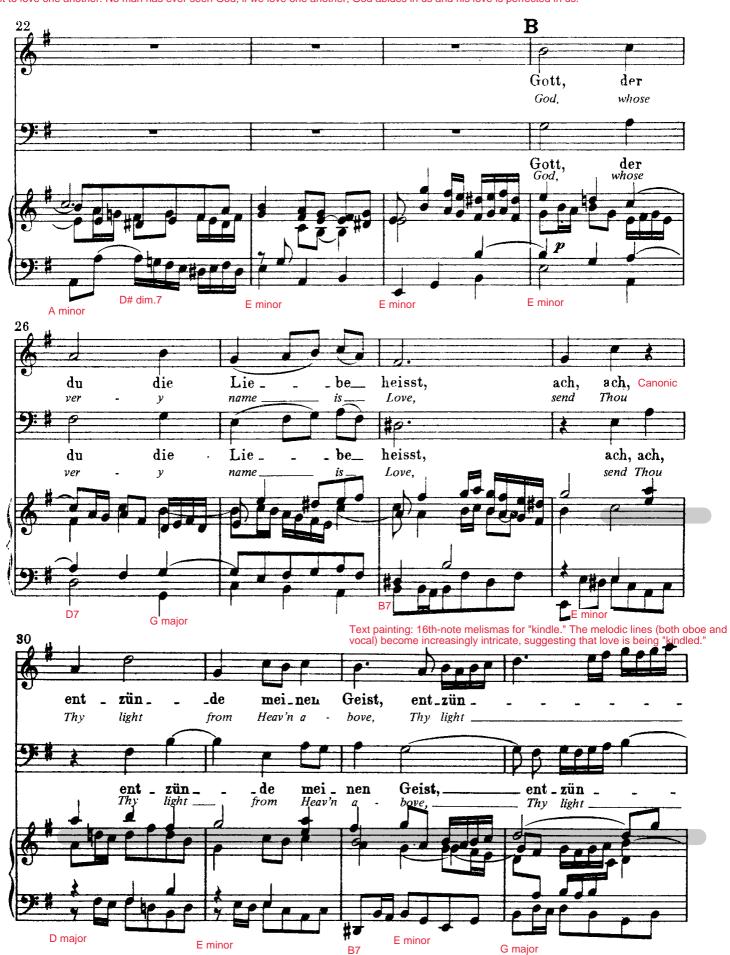


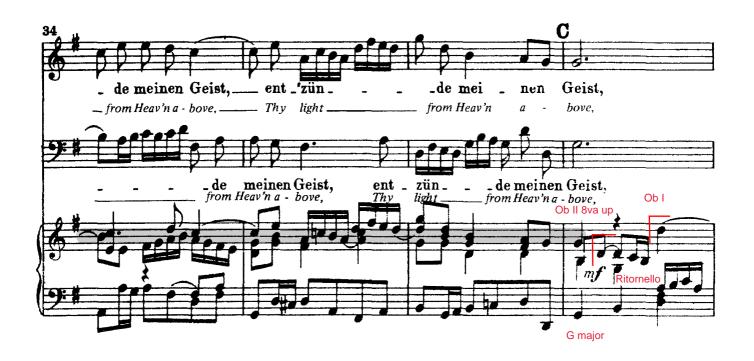
The "double duet" of 2 oboes, 2 singers, appears intended to portray Jesus' citation in the Gospel lesson of the the dual commandment: "Love God and love your neighbor as yourself."



Alfred Dürr notes, "A distinctive feature of this movement is that the melody of the two oboes is so similar to that of the voices that the movement might be rewritten without any great difficulty as a vocal quartet for soprano and alto (playing the oboe parts), tenor and bass." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 516.

The text alludes to Jesus' words in the Gospel reading concerning the greatest commandment but also 1 John 1 4:7–8, 11–12: "Beloved, let us love one another; for love is of God, and he who loves is born of God and knows God. He who does not love does not know God; for God is love...Beloved, if God so loved us, we also ought to love one another. No man has ever seen God; if we love one another, God abides in us and his love is perfected in us."







Martin Petzoldt notes that the second couplet alludes to Luther's paraphrase of the first commandment: "Wir sollen Gott über alle Dinge fürchten, lieben und vertrauen." (We are to fear, love, and trust God above all things). See Petzoldt, "Bach-Kommentar" 1:375.





