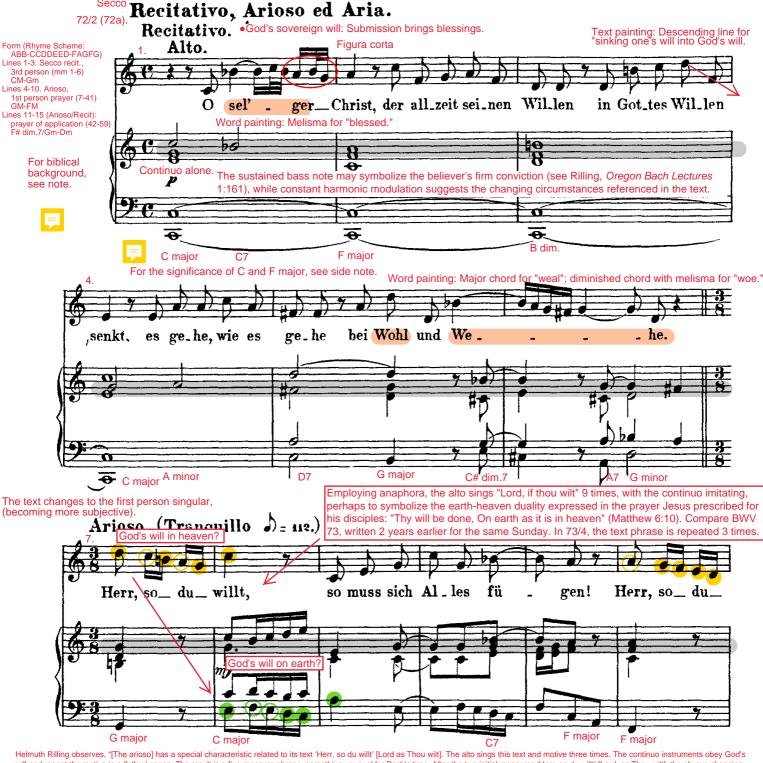
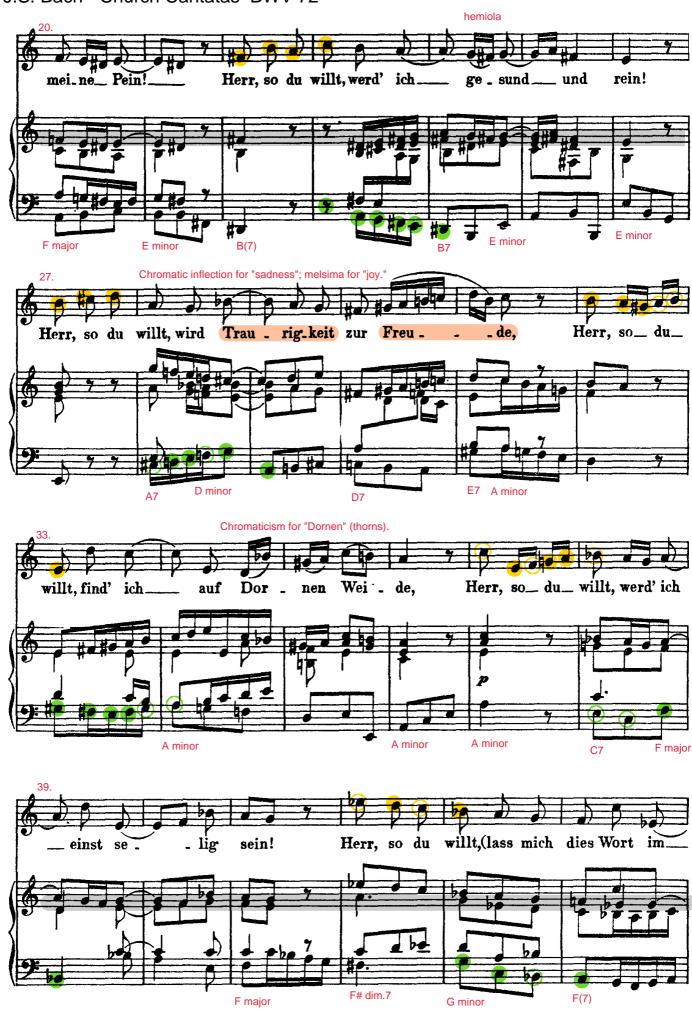


Alto is often the voice of the believing soul. See Petzoldt, Bach-Kommentar 1:541, 2:917. The text is reminiscent of Jesus' prayer in the Garden of Gethsemane: "My Father, if it be possible, let this cup pass from me; nevertheless, not as I will, but as thou wilt" (Matthew 26:39)



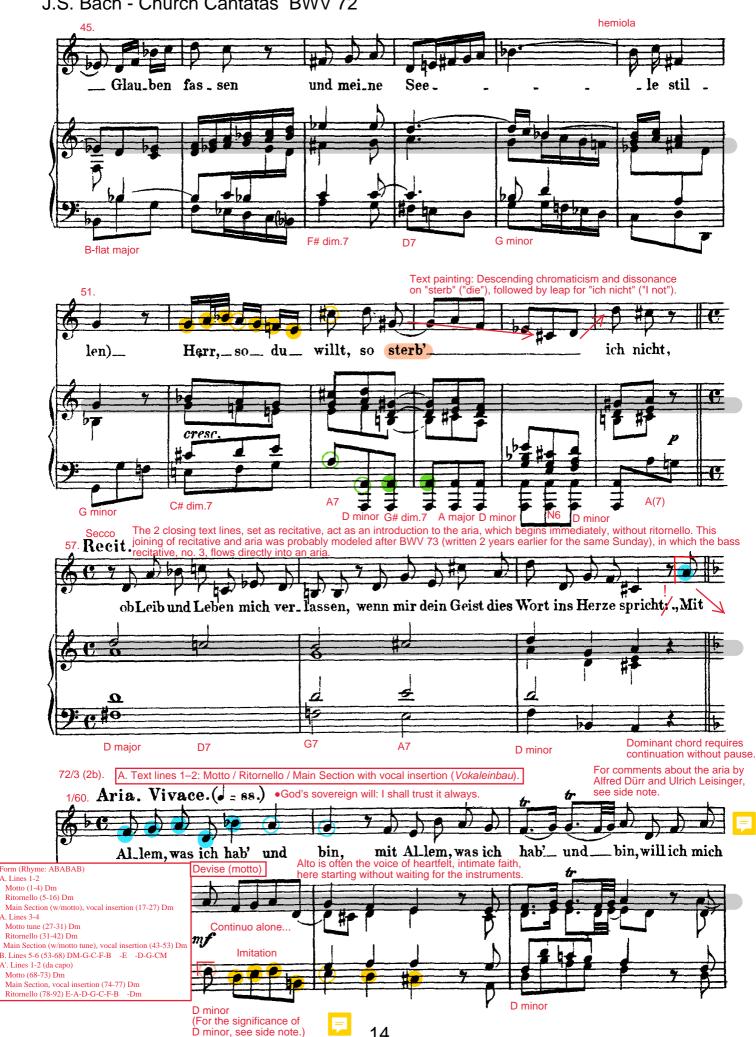
will and repeat the motive in a 'follow' canon. The result is a five-measure phrase, something unusual for Bach's time. After the two initial measures 'Herr, so du willt' [Lord, as Thou wilt], the always changing



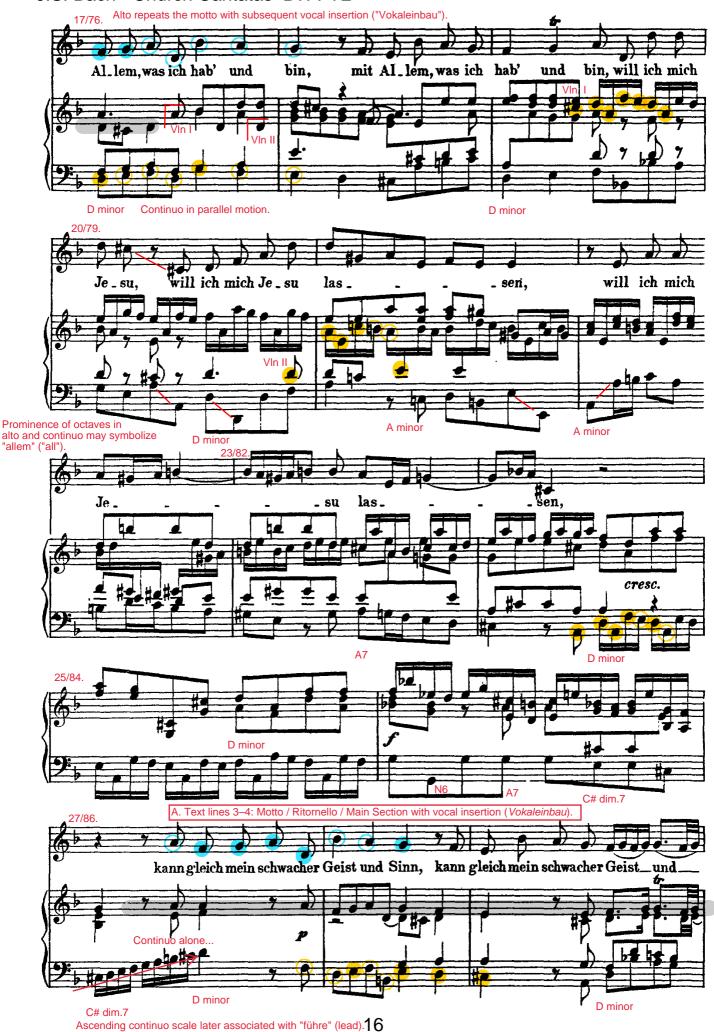


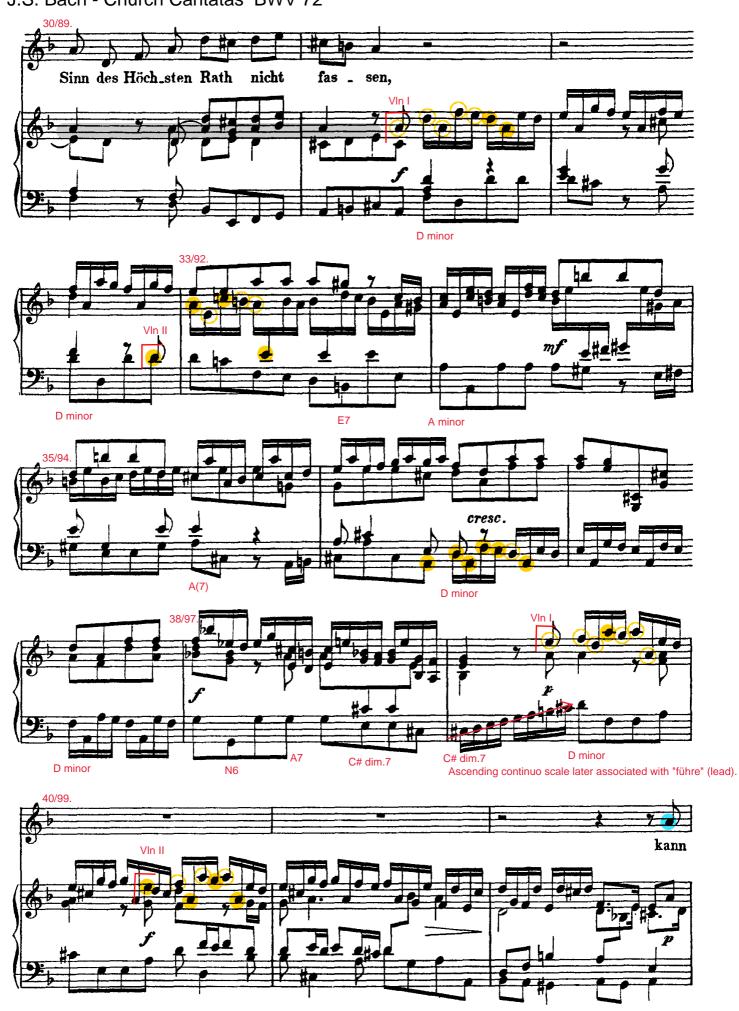
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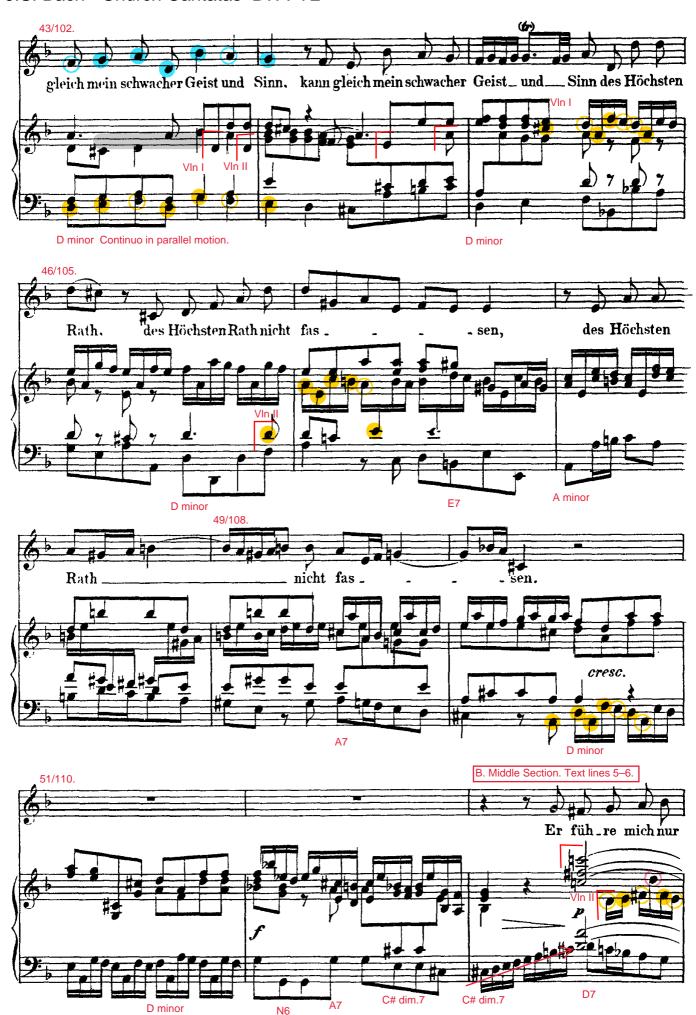
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J.S. Bach - Church Cantatas BWV 72 Bach sets the aria text (in which the alto commits to accepting God's providential leadership in paths of thorns or roses) in an imitative texture (fugato) of 2 violins (which frequently cross) and continuo. The violin figure appears to represent the convoluted paths that life may take, as referenced in the text. As in movement For biblical no. 1, the voice yields to the instruments via vocal insertion. su_ las . sen!" background, see note. Ritornello D minor A major E7 A minor 10/69. D minor D minor C# dim.7 D minor Ascending continuo scale later associated with "führe" (lead). 15/74. Mit D minor



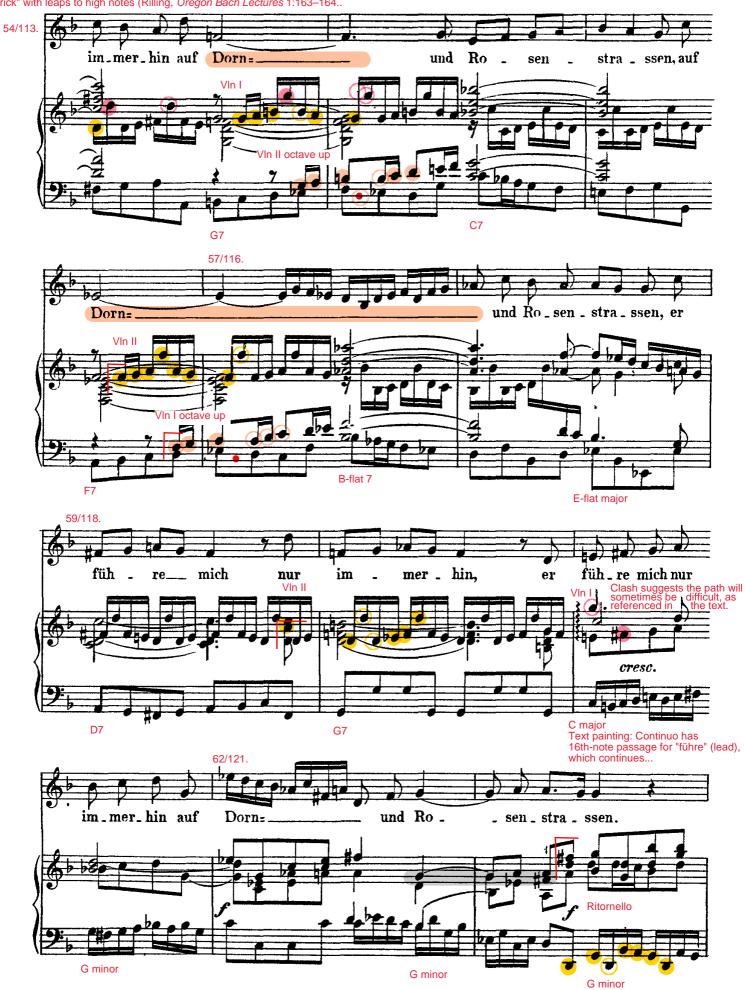


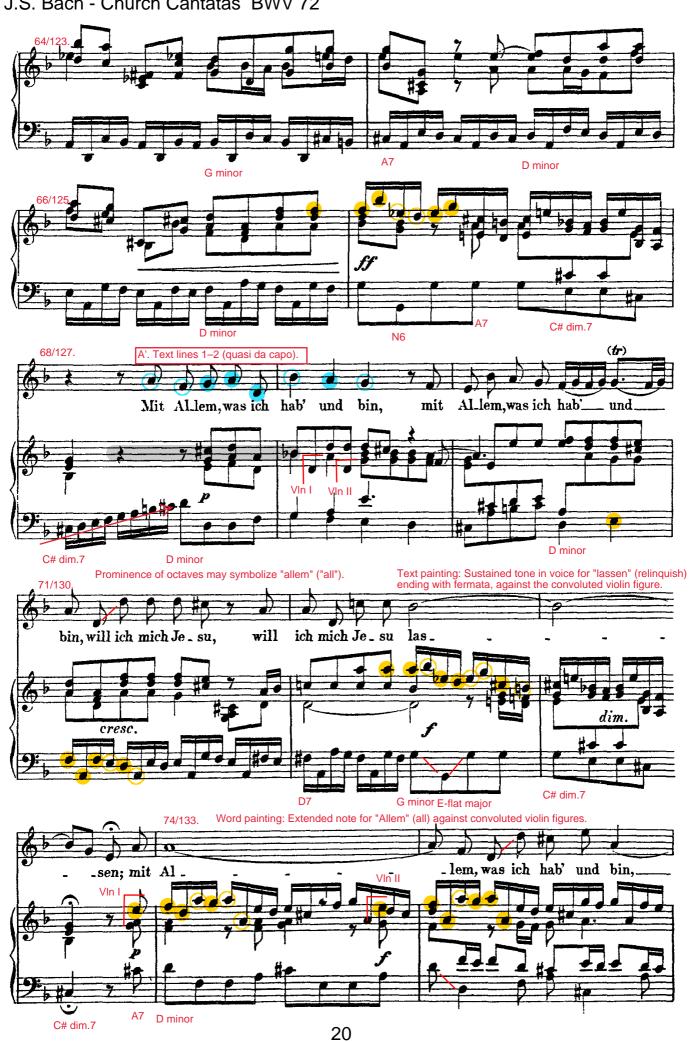


Text painting: "Leading on thorny or rosy paths" is foreshadowed with a diminshed chord followed by ascending scale, followed by tonal progression flatward

around the circle of fifths before reaching upward to C major. Eric Chafe associates the flat region in this cantata with human weakness. See *Tonal Allegory in the Vocal Music* of *J. S. Bach* (Berkeley: University of California Press, 1991), p. 203.

Word painting: Sustained notes function rhetorically as "mementos," a pondering of the possible "thorny paths" (Petzoldt, *Bach-Kommentar* 2:489); violins "prick" with leaps to high notes (Rilling, *Oregon Bach Lectures* 1:163–164..





J.S. Bach - Church Cantatas BWV 72 will ich mich Je. su las sen. VIn I dim. D minor D minor Sustained note in one violin part against convoluted figure in the other VIn I D7 Tonal progression flatward around the circle of fifths, ending in D minor. VIn I G7 VIn I (see full score) F7 D minor B-flat major D minor 86/145. cresc. D minor N6 C# dim.7 C# dim.7 D minor C# dim.7 21

