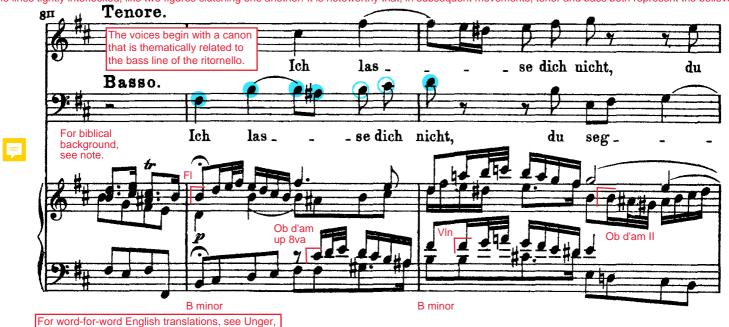


The text quotes Jacob's statement to a mysterious figure (apparently, a theophany) with whom he wrestled (see note). The duet partners sing in canon, the lines tightly interlocked, like two figures clutching one another. It is noteworthy that, in subsequent movements, tenor and bass both represent the believer.

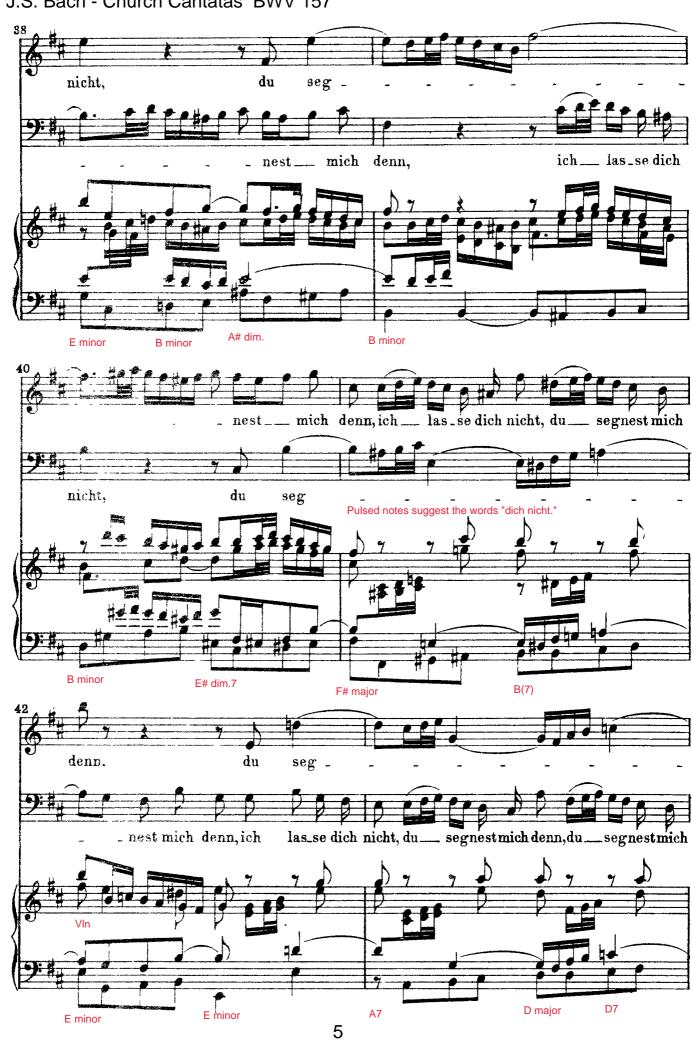


Handbook to Bach's Sacred Cantata Texts.

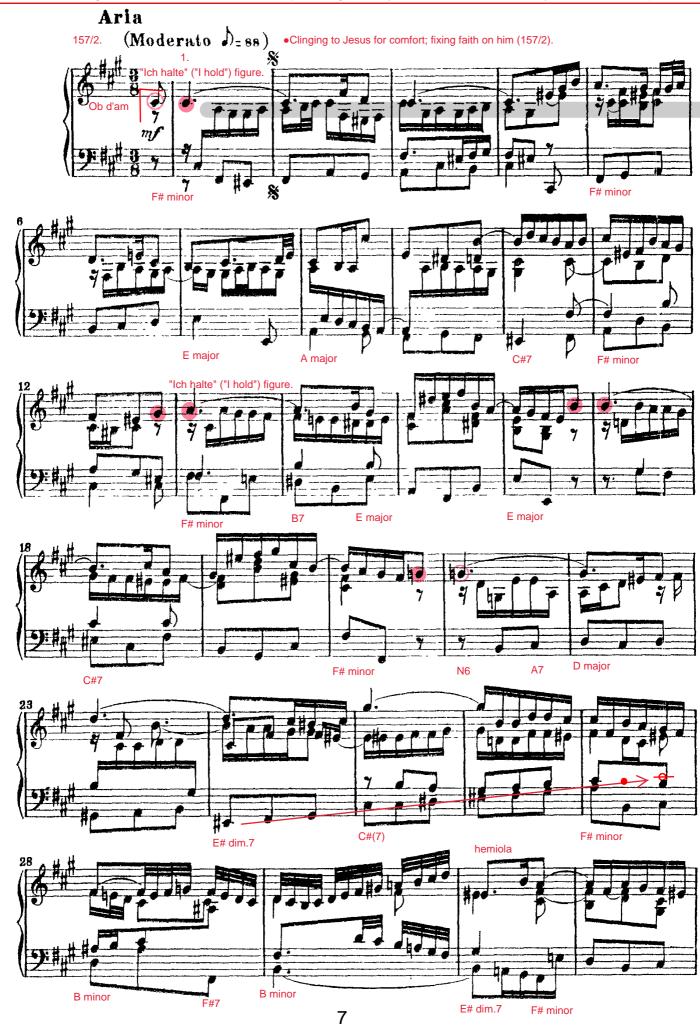




J.S. Bach - Church Cantatas BWV 157 The third statement of the text is twice as long as the first ones, with much longer melimas on "segnest" ("bless"). denn! Ich las_ dich nicht, _ se. Ich las_ dich denn! _ se __ Ob d'am Ritornello F# minor F# minor Strict imitation is abandoned in favor of interpenetration of the two lines, so that the statement "du segnest mich denn" appears more like an affirmation ("you bless me then"), and give the interjection lich lasse dich nicht" sound both like a promise and a petition. See Petzoldt, Bach-Kommentar 3:534. du **lu** seg – Word painting: Long, extravagant melismas on "segnest" ("bless" nicht, seg _____e Instruments in concertante alternation. du Six-part texture B minor B minor E minor ich ___ las _ se dich mich denn, _ nest Instruments in concertante alternation. E minor 4



J.S. Bach - Church Cantatas BWV 157
Imitation at the interval of one beat. _ nest mich denn. seg _ du seg ______ Instruments in concertante alternation. denn, Ob d'am I F#7 B minor G major mich denn, _ nest ich las _ denn, ich - se dich nicht, ich _ nest mich las_ B minor E minor F#7 E minor se dich nicht, du__ _ nest mich denn! seg _ segnest mich denn! las _ se dich nicht, du Ritornello Dal Segno B minor F#7 B minor 6



As in Song of Solomon 3:4, where the bride seeks the bridegroom, then clings to him (see above), so the believer seeks Jesus, the heavenly bridegroom.

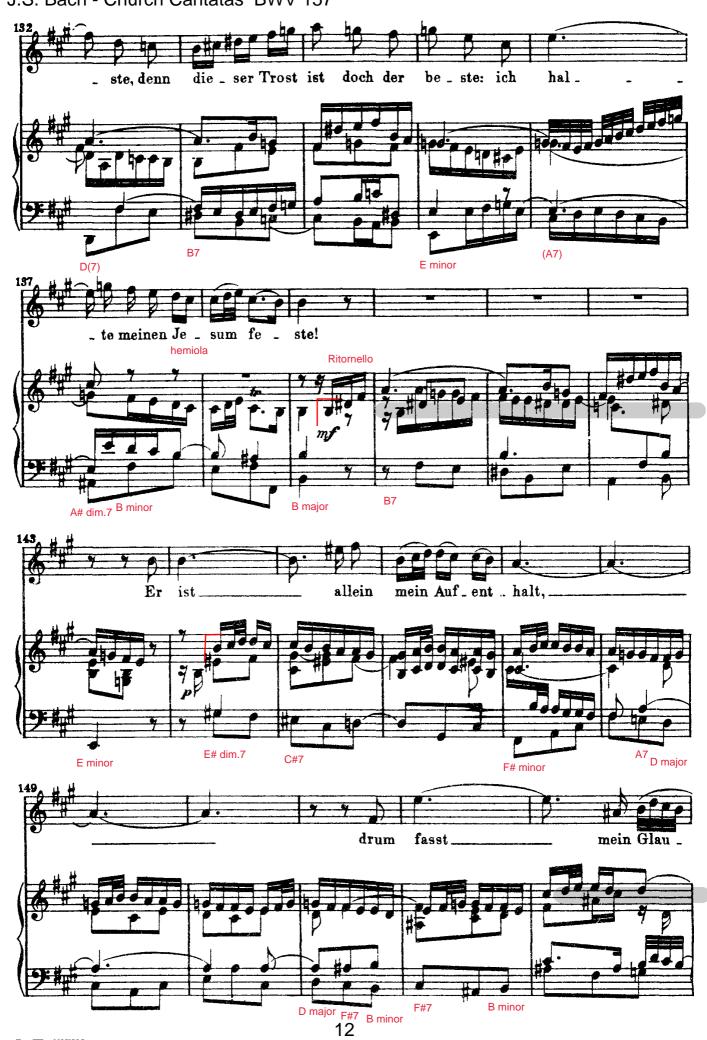




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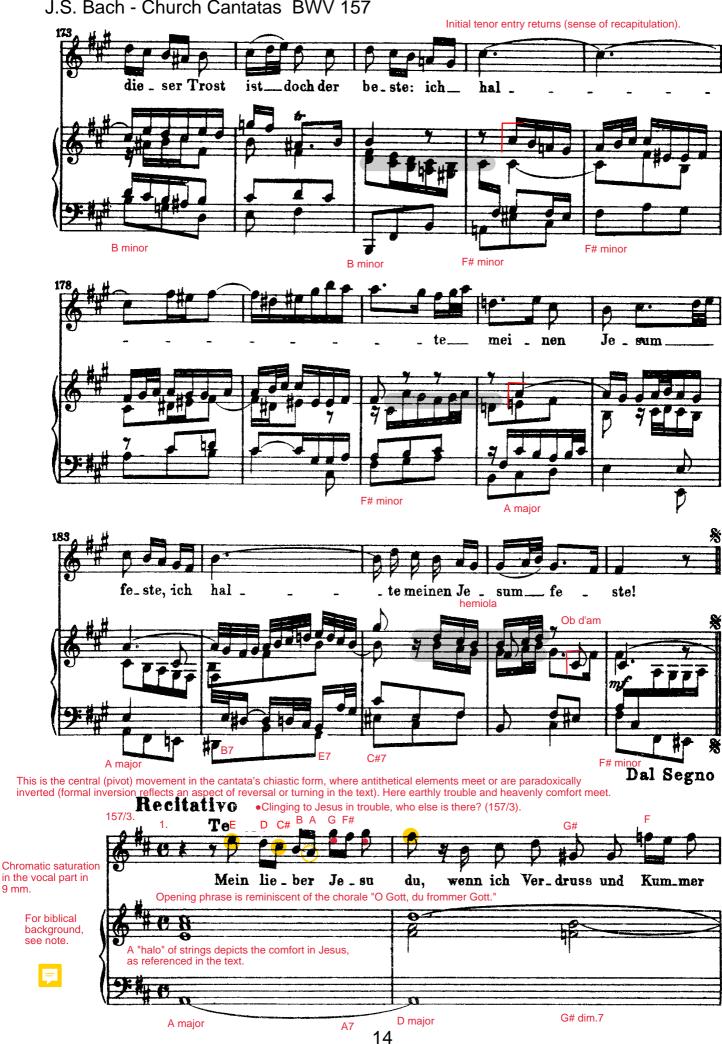


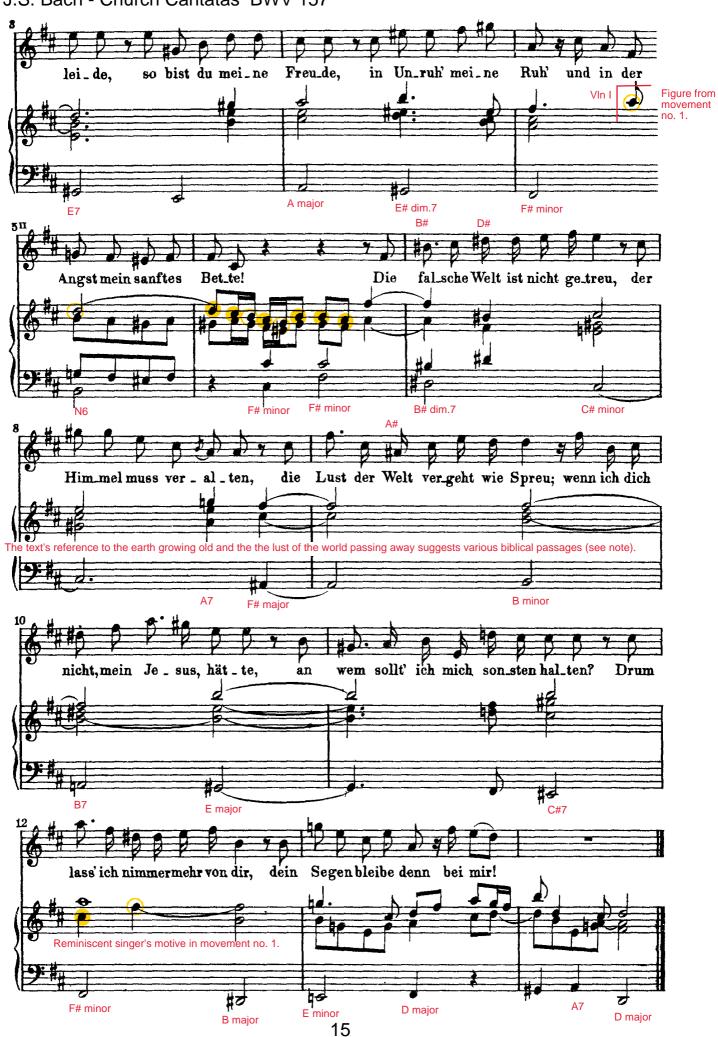






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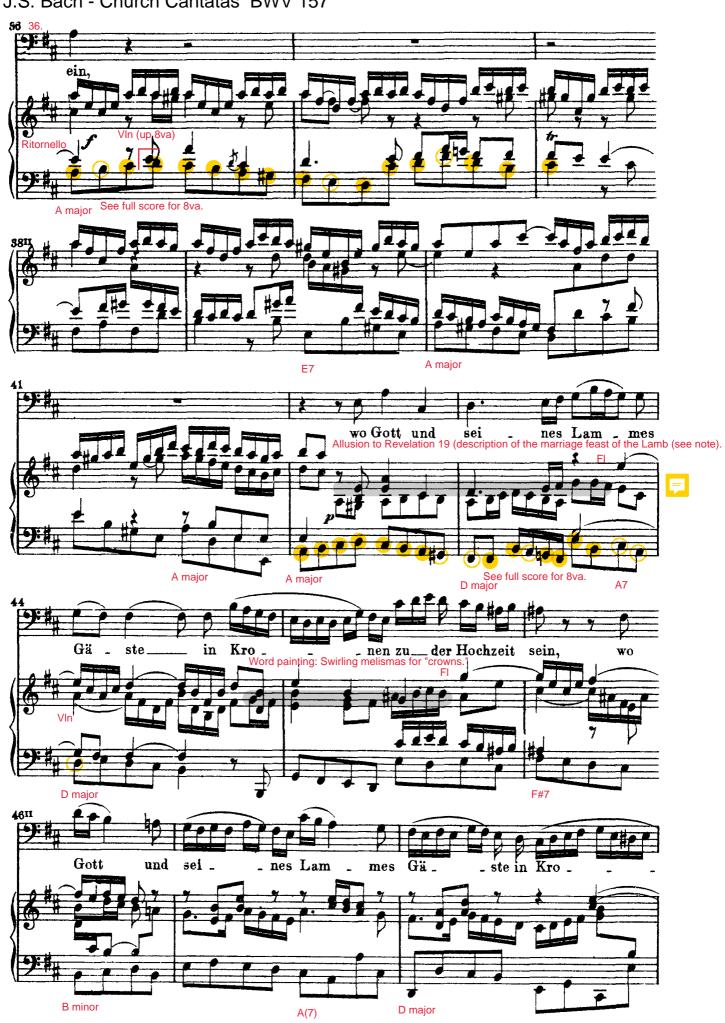




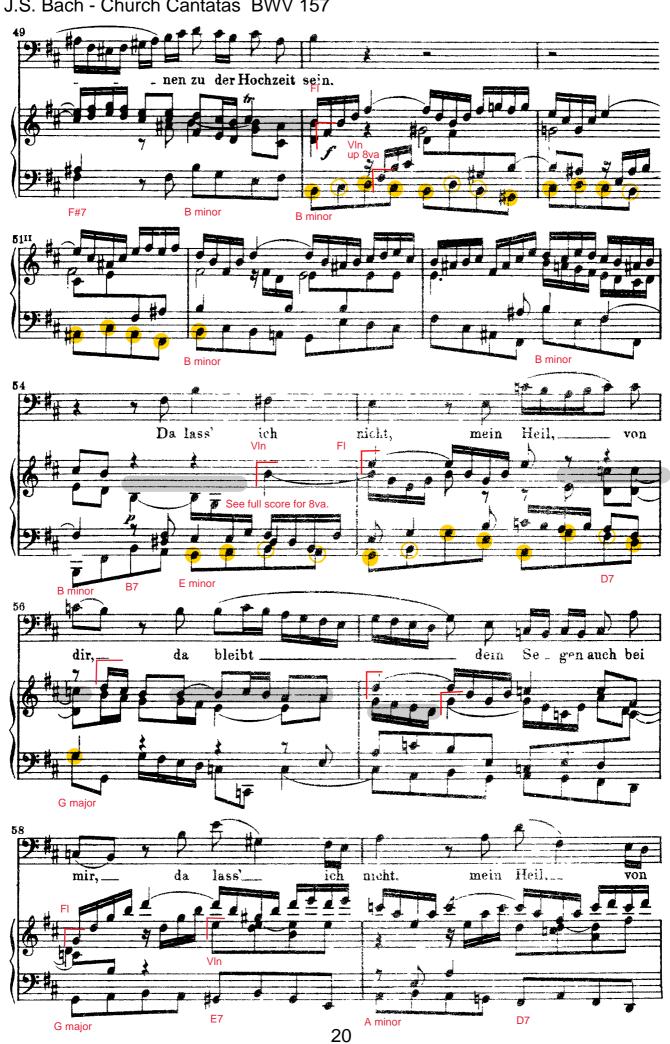
This is a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the In the second half of the movement the 3 couplets of the aria are interspersed with troping poetry. Form Aria [Aria] Rit (mm. 1-13) DM Lines 1-2 (13-36) DM-AM) •Clinging to Jesus affords entrance to heaven (157/4). For Alfred Dürr's (Tempo ordinario Rit (36-42) AM Lines 3-4 (36-50) AM-Bm Rit (50-54) Bm comments, see note. Lines 5-6 (54-62) Bm-GM Rit (62-66) GM-DM Lines 5-6 (66-71) DM Rit (71-73) DM Ritornello [Recit trope] Lines 7-10 (74-78) D7 [Arioso] Lines 1-2 (79-82) AM-F#7 [Adagio trope] Lines 11-12 (83-85) F#7-F#m [Arioso] Lines 3-4 (86-89) A7-Bm [Recit trope] Lines 13-16 (89-94) D7-DM D7 G major
The striding bass line becomes a unifying feature. The violin and flute interact in concertante fashion. [Arioso] Lines 5-6 (94-102) DM-GM Rit (102-106) GM-DM Lines 5-6 (106-111) DM Rit (111-113) DM D major The bubbling obbligato with walking A major D major A7 bass depicts ascent to heaven, as referenced in the text D major D major C# minor B minor F# minor E major A(7) D major В7 E minor D major 16

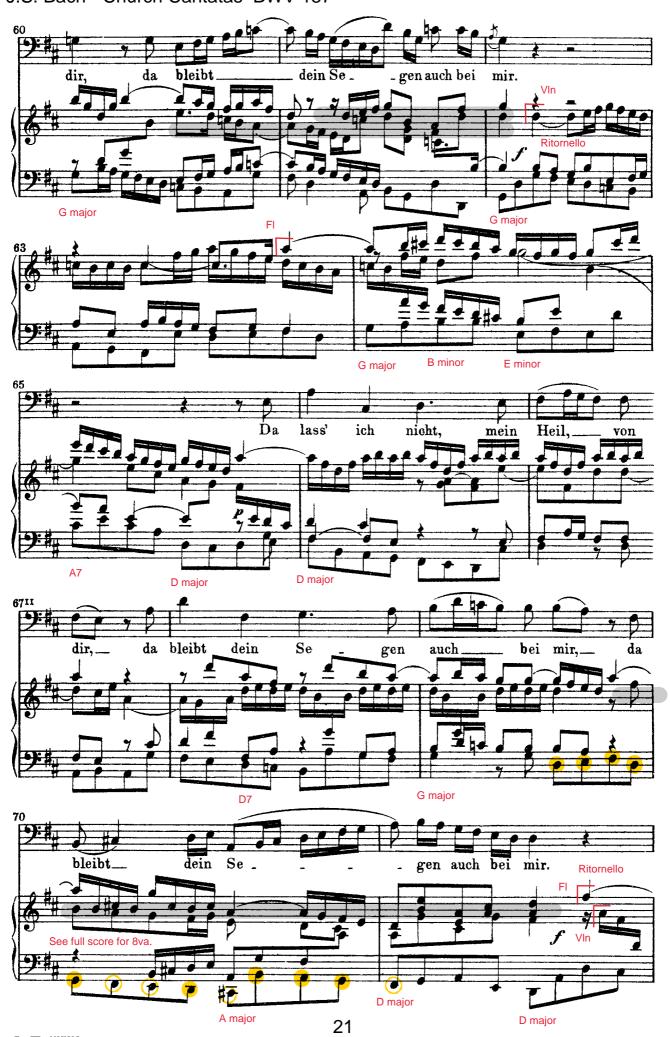
Holding Jesus firmly as one enters heaven is reminiscent of the Nunc dimittis, as well as Jacob's statement in no. 1. Basso 15 Je _ fe For biblical Ja. ja, hal te sum ste, icn F A major D major G major В7 E minor D major Je _ ja, ja, ich hal te _ sum fe so__ geh'. ich auch zum Him _ ein, so Α7 D major E minor 231I ich auch zum Himmel ein,__ ich hal ja, geh' ja, A major E7 A major D major 17

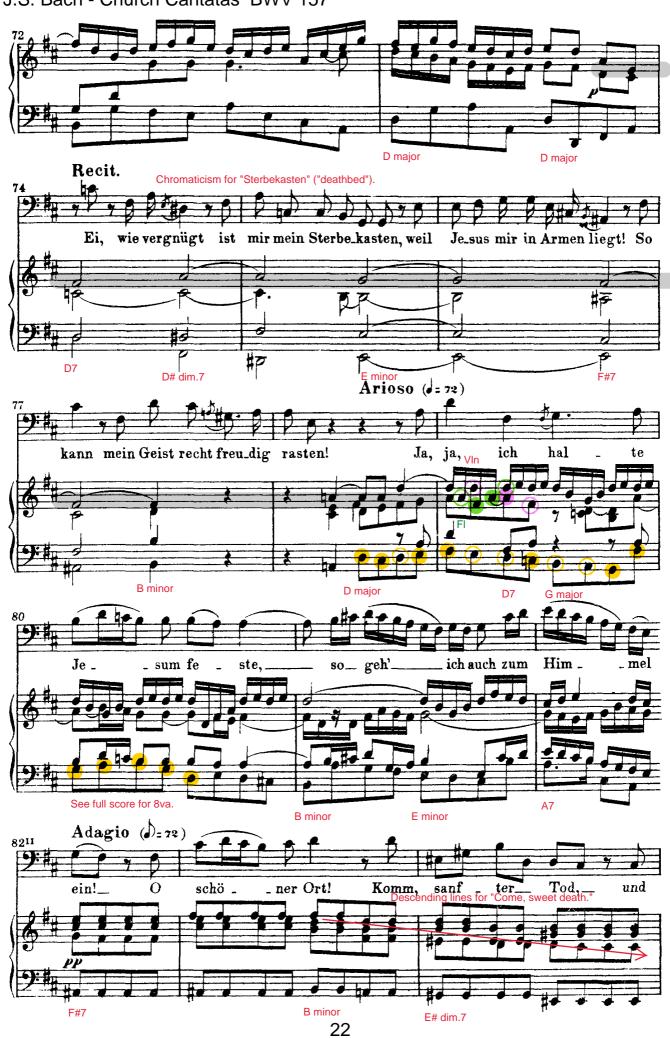


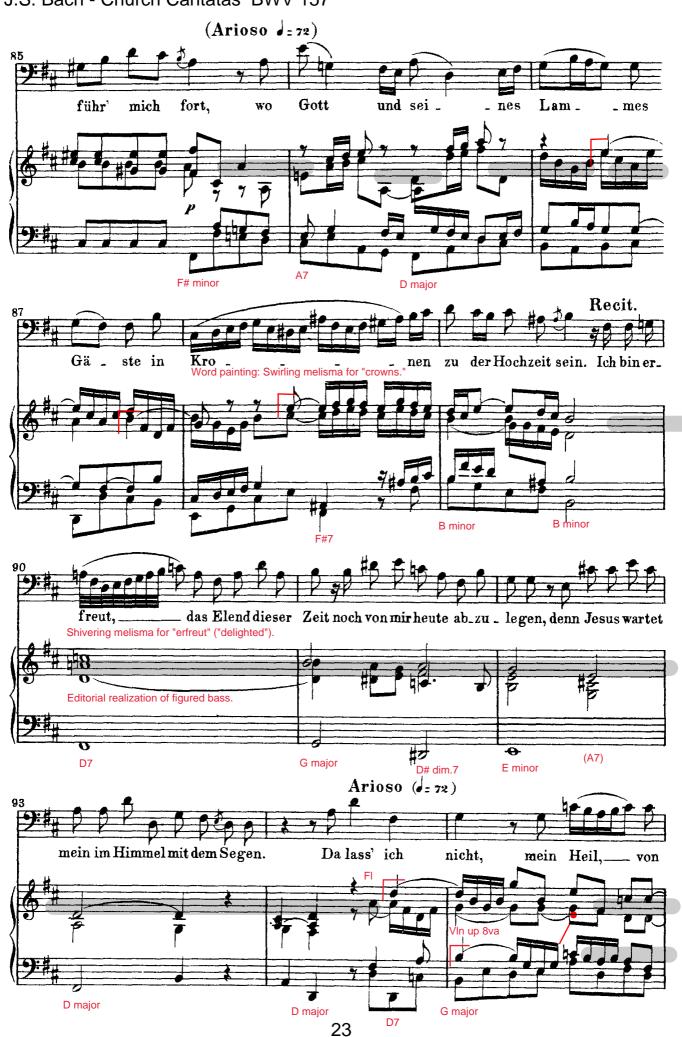


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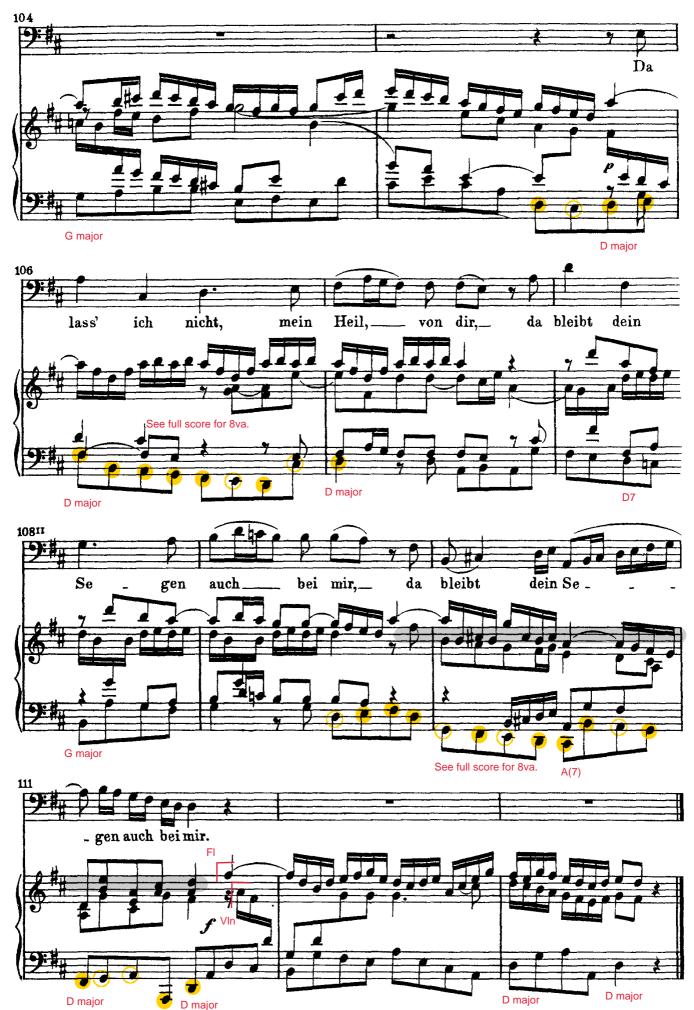












This is the 6th and final stanza of the 1658 chorale by Christian Keymann (1607–1662). While Picander's libretto followed the chorale's original text,

