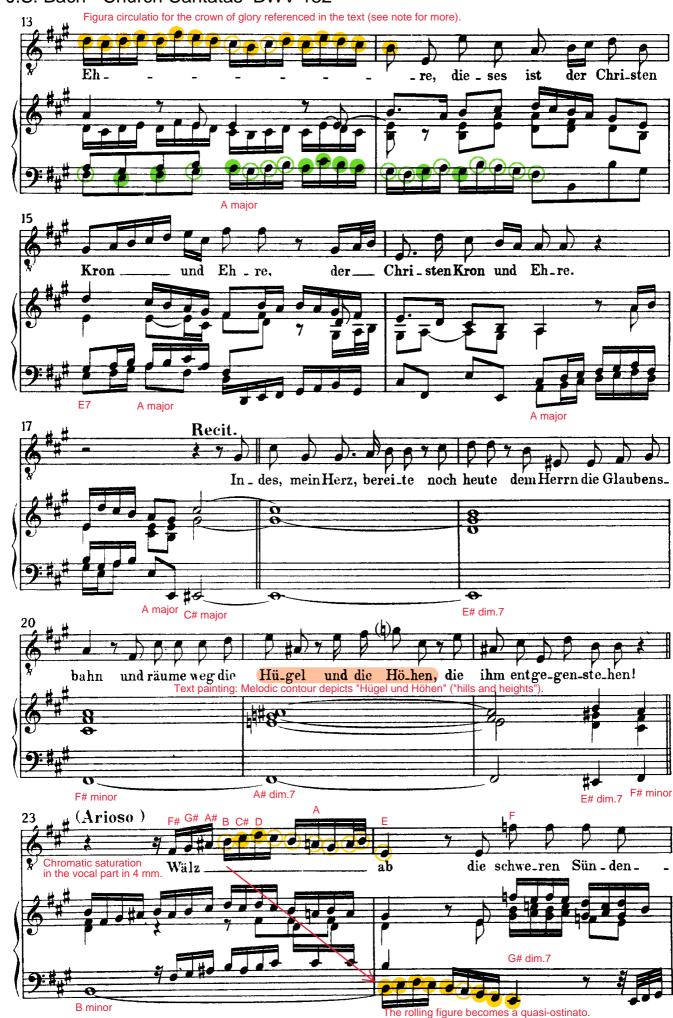


Extended arioso passages are typical of Bach's early recitatives. See Alfred Dürr, The Cantatas of J. S. Bach, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 88. •Advent preparation requires clearing away sin (132/2). Heb. 2:11. He who sanctifies and those who are sanctified have all one origin. That is why he is not ashamed to call them brethren. # Tenore 1 Secco (right hand is editorial realization). Willst du dich Got-tes Kind und Chri-sti Bru_der nen_nen, so Continuo A major Hei -_ land müs sen Herz und Mund den frei be _ ken _ nen. Professing Christ "with heart and mouth" alludes to Romans 10:8-10 and points to BWV 147 ("Herz und Mund und Tat und Leben"). The continuo line becomes active, reflecting the text's call to action. A major Soll Ja, Mensch, dein ganzes muß von dem Glauben Zeugnis geben! Leben A major E dim.7 F# minor F# minor Tritone Christi Wort und Lehre auch durch dein Blut ver sie gelt sein, so gib dich willig drein! Double tritone Tritone В7 Arioso Christen Kron Denn die ist der und ses. Canon between voice and continuo bass (N6) B minor D major C# minor C# minor

The canonic imitation between singer and continuo suggests following Christ's model (imitatio Christi) as referenced in the text.



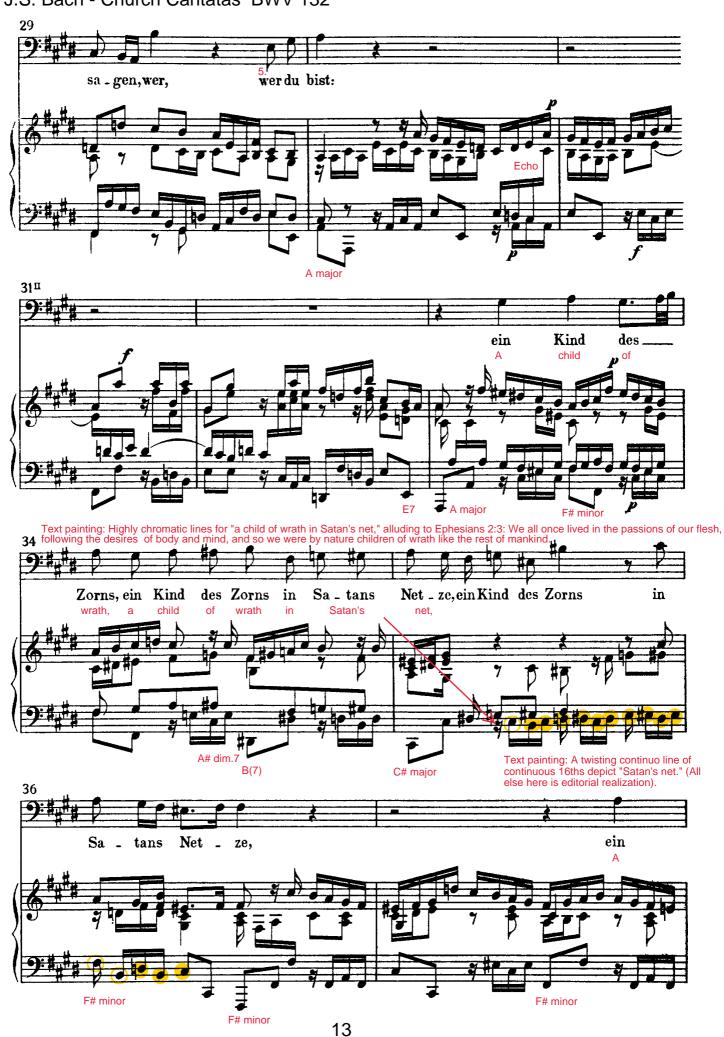
Text painting: Energetic melodic runs and chromaticism for "roll off the heavy stones of sin (see note for biblical allusions).



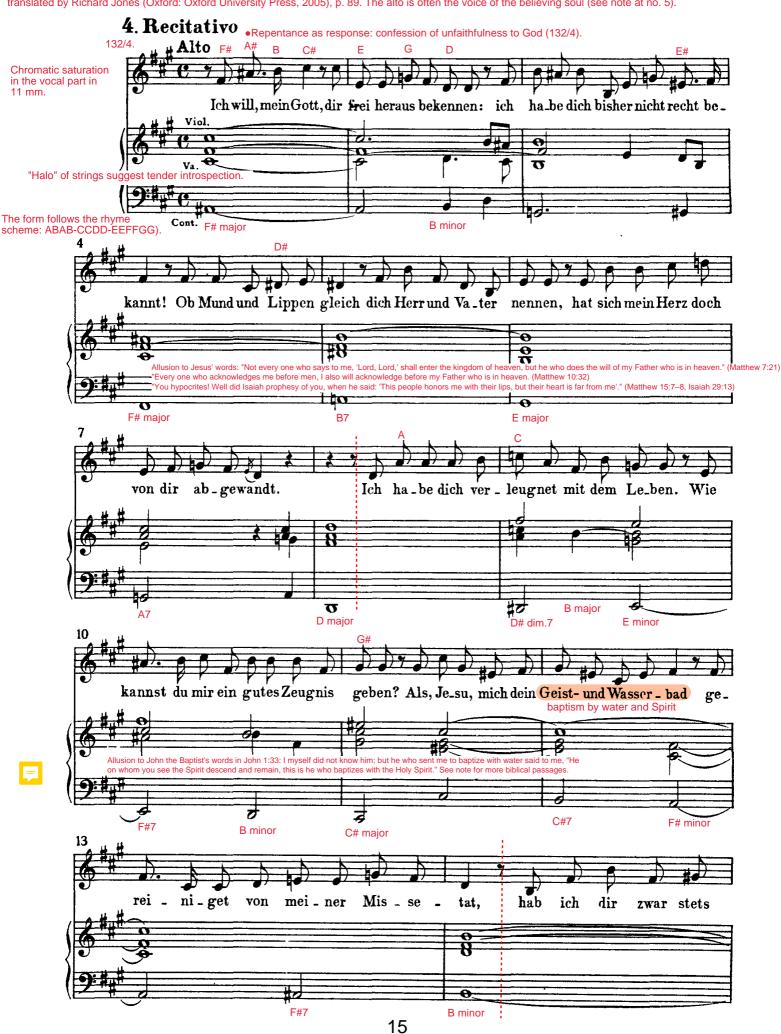
The aria's dominating question "Who are you?" comes from the Gospel reading but it is now addressed to the individual Christian. John 1:19–20: This is the testimony of John, when the Jews sent priests and Levites from Jerusalem to ask him, "Who are you?" He confessed, he did not deny, but confessed, "I am not the Christ." The call to repentance mirrors John the Baptist's sermon as recorded in Matthew 3 (see note). 3. Aria Self-examination: The law shows us to be sinners Form (Rhyme: ABBACDCD) Ritornello (mm. 1-7) Bm-EM Text lines 1-4 (7-17) Bm Rit (18-20) Bm Text lines 5-6 (20-30) Bm-AM Rit (30-33) AM Lines 7-8 (33-46) F#m-EM Rit (46-49) AM Rit (46-49) AM Continuo alone (unfigured bass). Cont. Right hand is editorial realization. Ritornello derived from opening vocal gesture/question, becomes E major quasi-ostinato. Alfred Dürr writes, "Musically, the movement is full of audacities in voice-leading, chiefly because the voice often lies below the cello figuration, giving rise to harmonic relationships explained by Spitta in terms of an 'inverted pedal point.'" See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 89. Regarding the 3 significance of Text painting: Ascending continuo bass suggests pressing accusation. E major, see Cont. Violone/Organo (+bassoon?) Martin Petzold suggests that the audacities mentioned by Dürr reflect E major The cello elaborates a simpler continuo line with a biplanar line of 16ths, thus providing human audacity, which transgresses the boundaries of the law, as a pedal ab ove the fundamental bass (see full score referenced in the text. See Bach Kommentar 2:75. A major Basso The low register of bass singer and continuo suggest getting to the bottom of things, reflected in the question, "Who are you?" Bass is often the voice of authority: a preacher, du? prophet, or apostle—here it is the voice of John Wer bist bist wer fra_ge dein Ge_ the Baptist calling his listeners to repentance. are your conscience, E major frage dein wis_sen,wer bist Ge-wis - sen, da wirst du son _ der Self-examination in without view of conscience E major В7 10

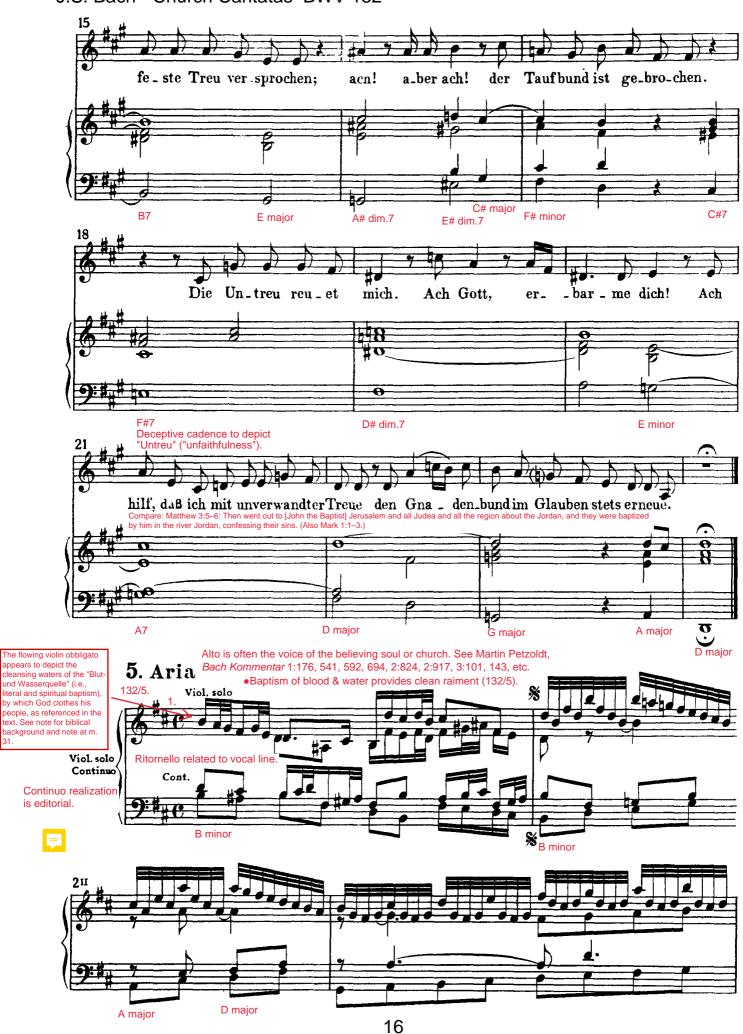






J.S. Bach - Church Cantatas BWV 132 Word painting: Chromatic, disjunct (unstable) line for "hypocritical Christian." NBA: falsch 38 fal . heuch s her. false hypocritical and G major Sa_tans Net_ze,ein fal_ NBA: falsch Christ, ein Kind des Zorns in heuch_ _le_ri_scher Christ! E major B major A major E major 14







vocal line is inserted into the ritornello (Vokaleinbau).







Zum Schluss eventuell den folgenden Choral (welcher die Cantate Nr. 96 schliesst). Vergleiche die Bemerkung in der Partitur.

Dal Segno

B minor

B minor

B minor

A# dim.7 B# dim.7

22

A major

F# minor B minor

A major

E major

A# dim.7

B minor

E7 A major

A major