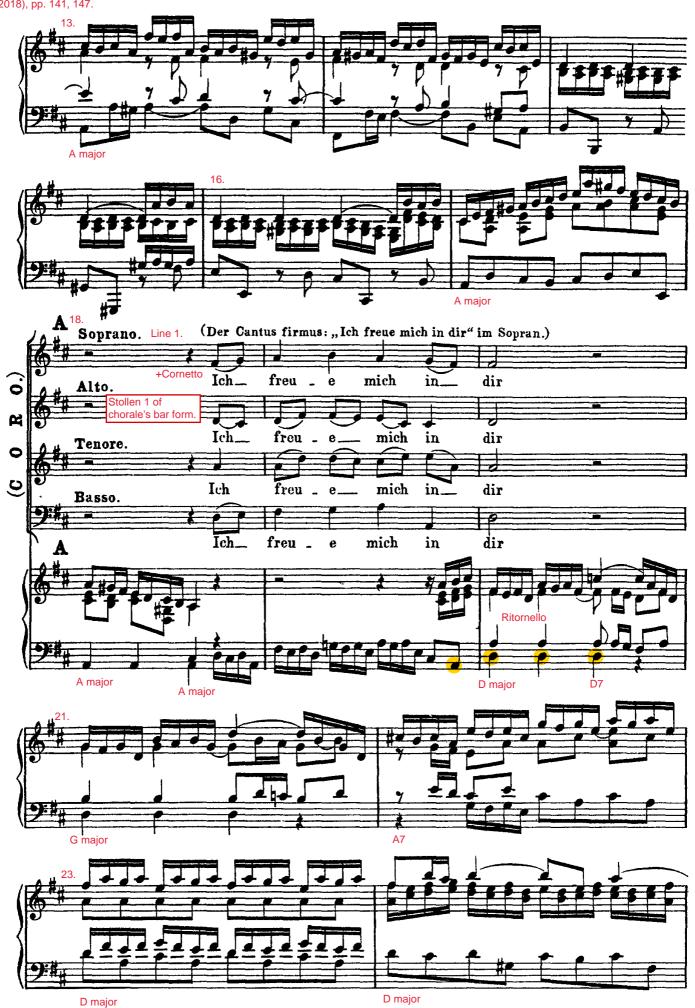
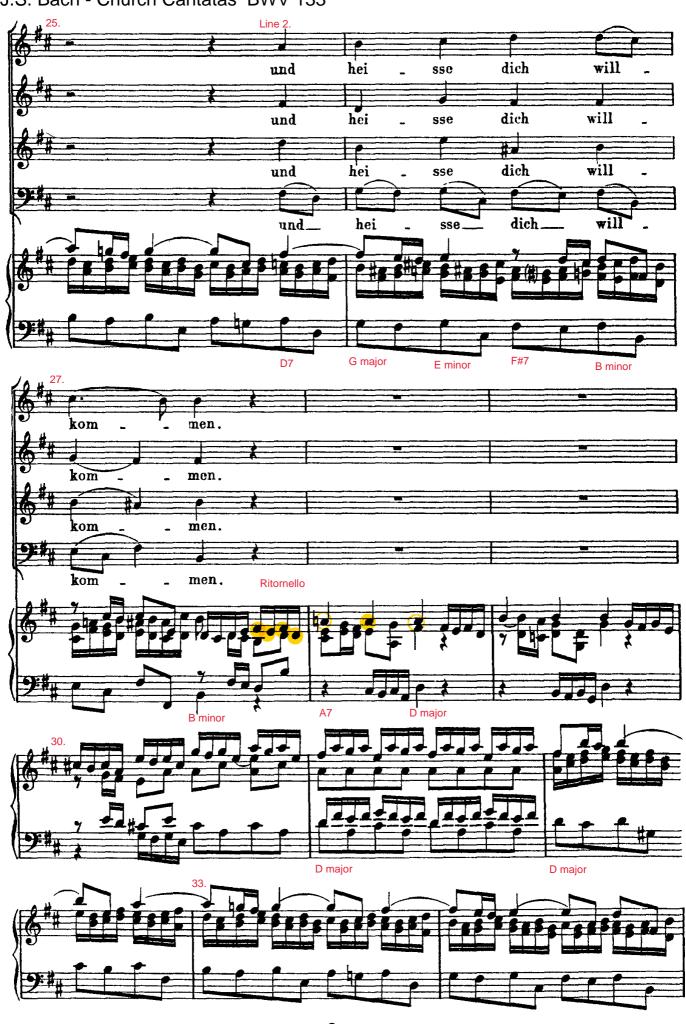
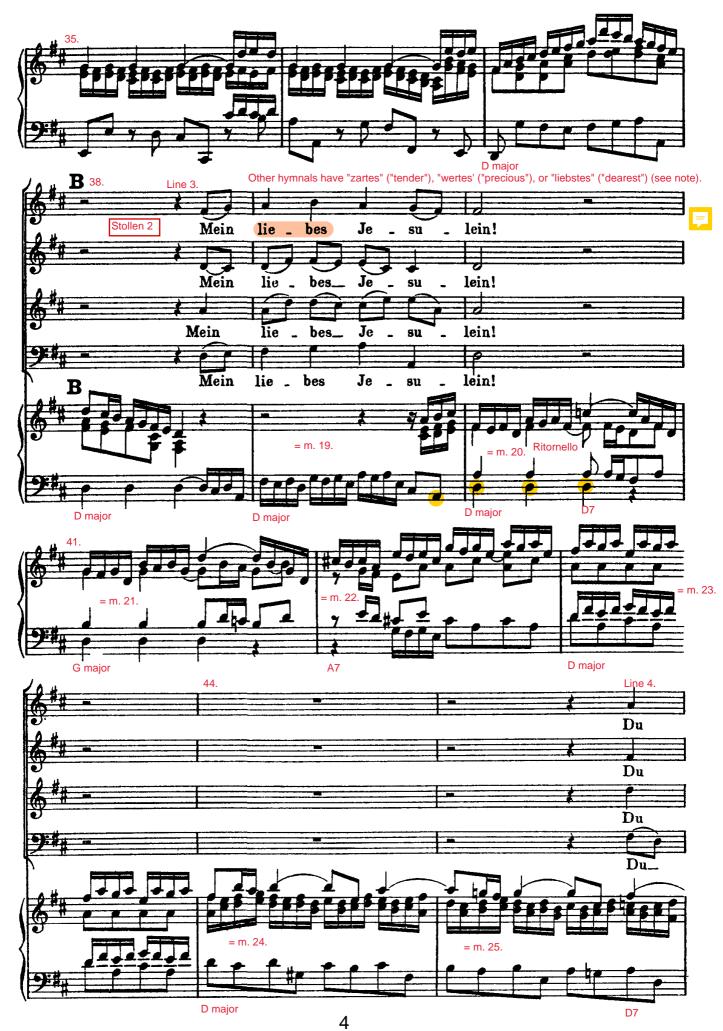


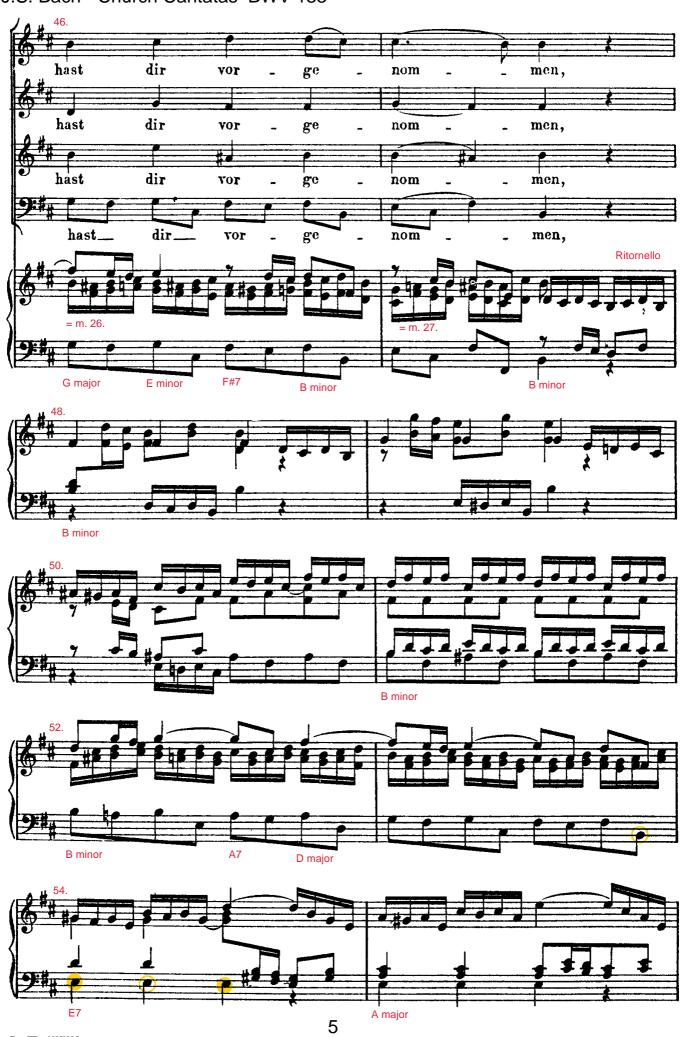


signifying that...the compositional concerns take precedence." See "The Tonally Open Ritornello in J. S. Bach's Church Cantatas" in *Compositional Choices and Meaning in the Vocal Music of J. S. Bach*, edited by Mark A. Peters and Reginald L. Sanders (Lanham, Maryland: Lexington Books, an imprint of Rowman and Littlefield, 2018), pp. 141, 147.









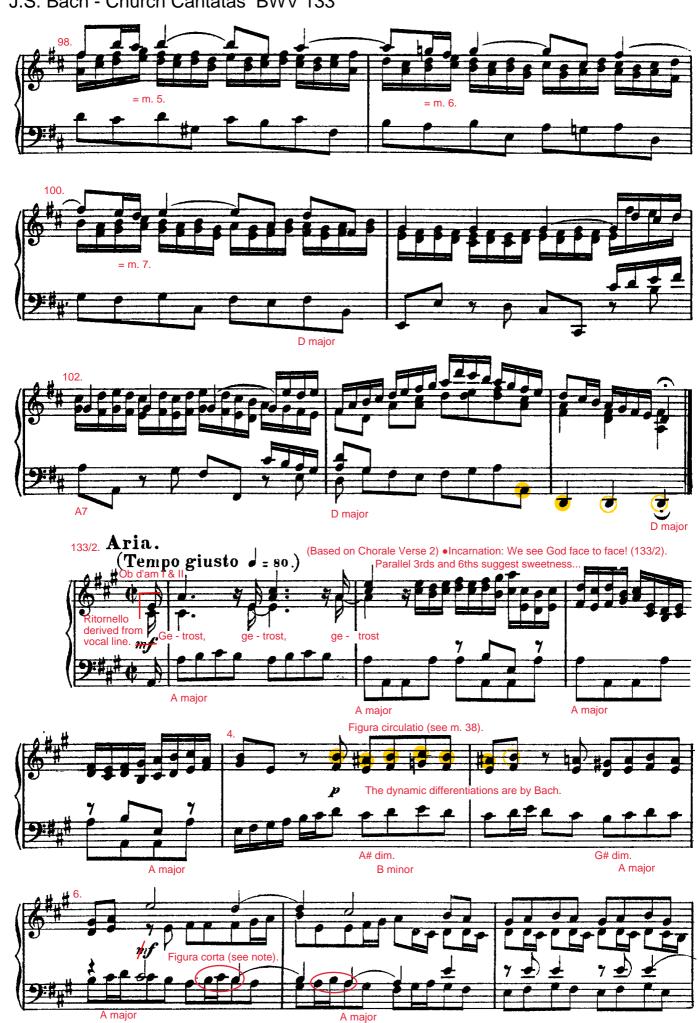
At the Abgesang, the part writing becomes more animated and differentiated as the text reaches the theological heart of the stanza: Jesus' incarnation makes him a brother to believers. This idea is expounded in Hebrews 2:11–12, where the writer quotes Psalm 22:22: "He who sanctifies and those who are sanctified have all one origin. That is why he is not ashamed to call them brethren, saying, 'I will proclaim thy name to my brethren, in the midst of the congregation I will praise thee."









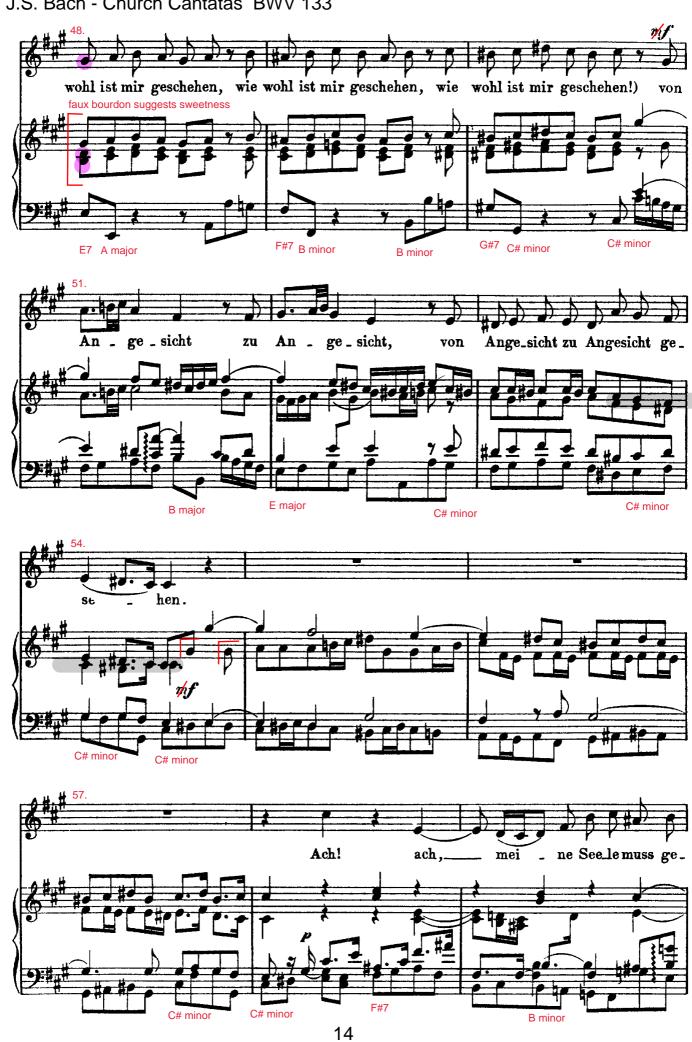


reflects the glory of God and bears the very stamp of his nature (Luther 1545: das Ebenbild seines Wesens)." The trinitarian interpretation of this verse is reflected in the 3-fold call, "Getrost!" The text also alludes to the first Gospel reading, John 1:14, 18. "The Word became flesh and dwelt among us, full of grace and truth; we have beheld his glory, glory as of the only Son of the Father...No one has ever seen God: the only Son, who is in the bosom of the Father, he has made him known."

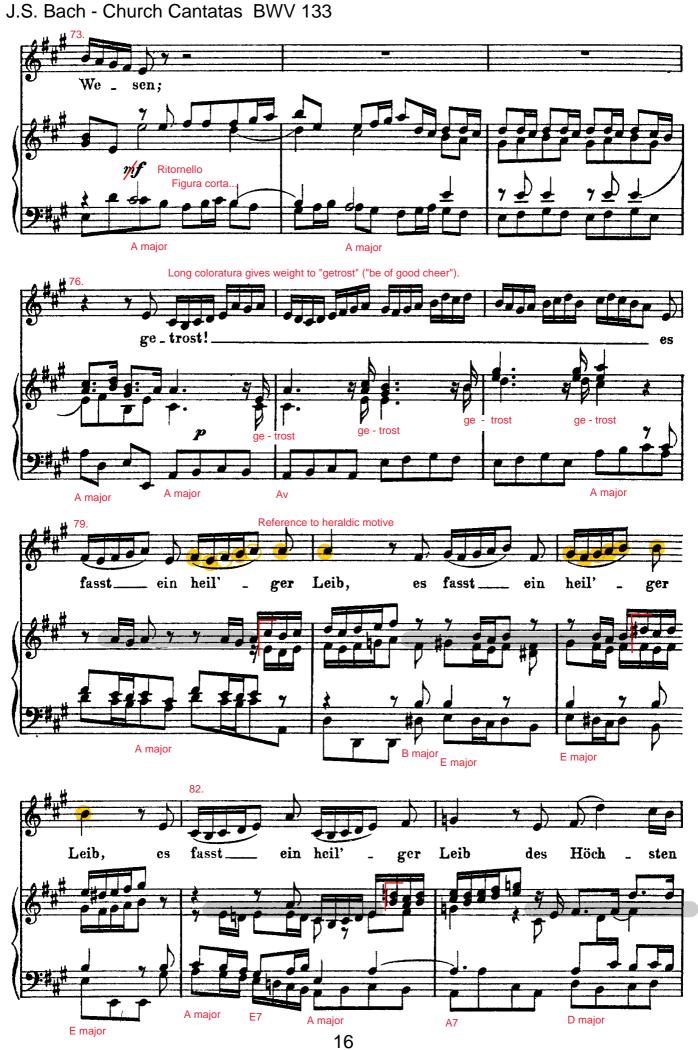




F# minor







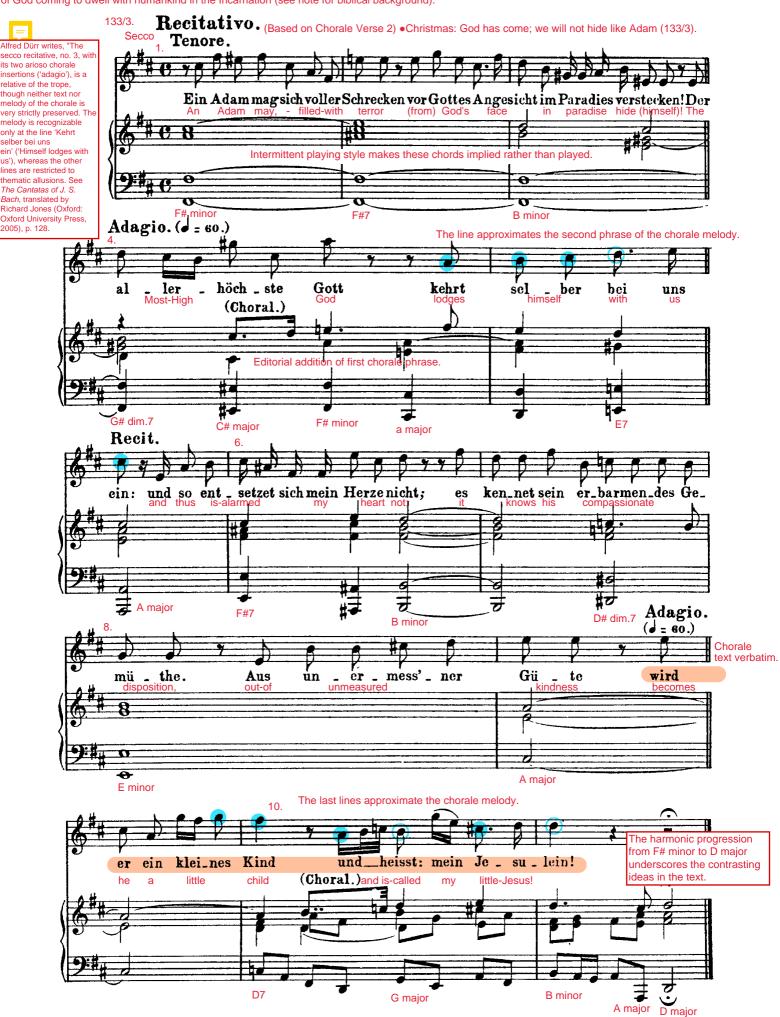
J.S. Bach - Church Cantatas BWV 133 Long coloratura gives rhetorical weight to "unbegreiflich's" ("incomprehensible"). un_be_greif D major Höch lich'sWe des sen, sten Ob d'am I E7 A major A major un_begreiflich's We sen. A major A major A major G# dim. A major B minor B minor

17

A major

A major

A major



In 133/4, unity of affect gives way to Bach's interest in a differentiated portrayal of individual text passages. In this da capo aria for sopprano, the whole B section is without continuo. Bach often uses *bassetto* technique (removing continuo support) to depict something heavenly, unearthly, incomprehensible, or without foundation. Here it symbolizes how incomprehensible the poet finds hard-hearted people.



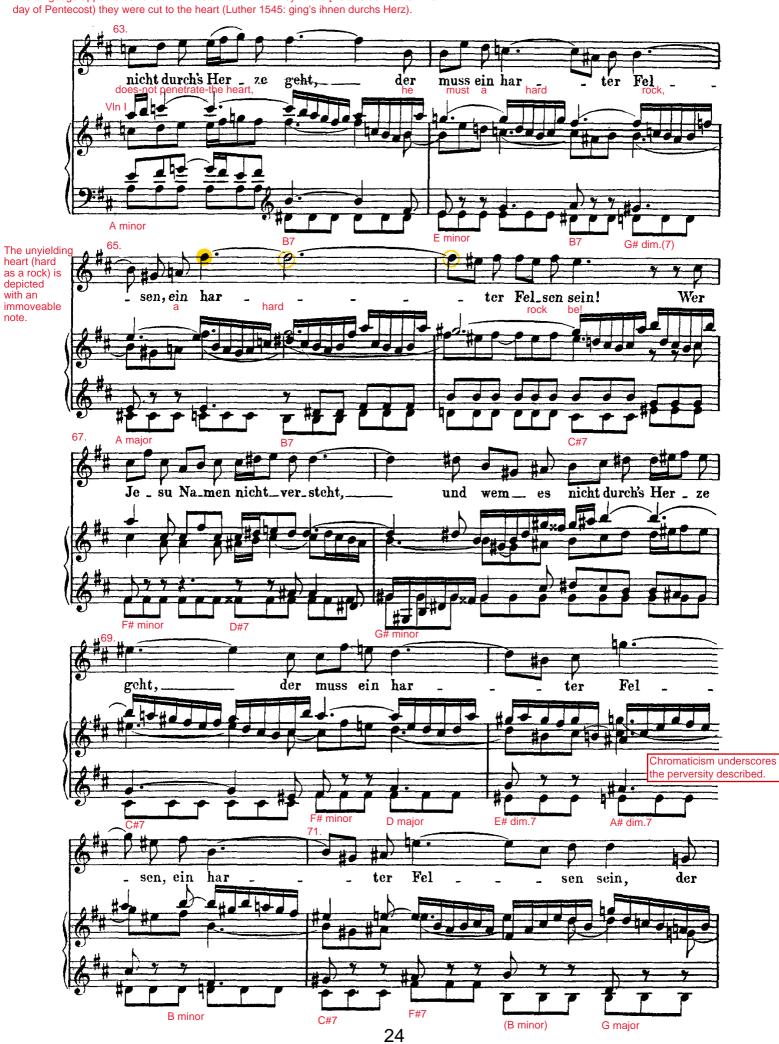


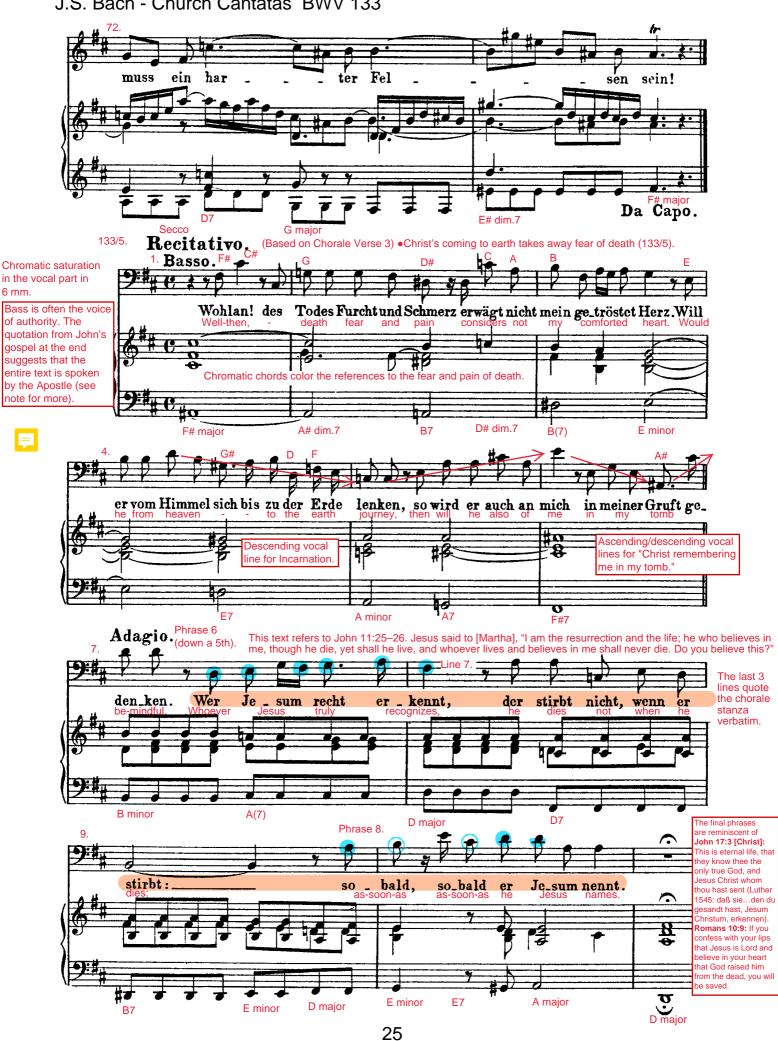




J.S. Bach - Church Cantatas BWV 133 wie dringt es in das Herz_ hin cin, in_ bo _ ren das B minor hin ein! Herz mf Ritornello B minor B minor B minor В7 A7 D major A# dim.7 The B section is without continuo. Bach often uses bassetto technique (removing continuo support) to depict something heavenly, unearthly, incomprehensible, or without foundation. Here it symbolizes how incomprehensible Largo. (• = 50.) the poet finds hard-hearted people don't comprehend the significance of Jesus' name. Sharps predominate. While 12/8 meter is often used for pastoral effect, here it serves to lengthen the accented syllable of the nicht__ ver_steht, poetry's iambic meter, resulting in a Wer Je su Na men Nanemen und and whome es certain insistency. This effect is reinforced by "knocking" viola notes Pulsing 8ths suggest knocking against the "harter Felsen" ("hard rock") of hard hearts G# dim.7 A major E7 G major B minor 23

The language appears borrowed from Acts 2:37: When they heard [Peter's sermon on the





D major

26

B minor

A7

D major

G major

A(7)

D major