

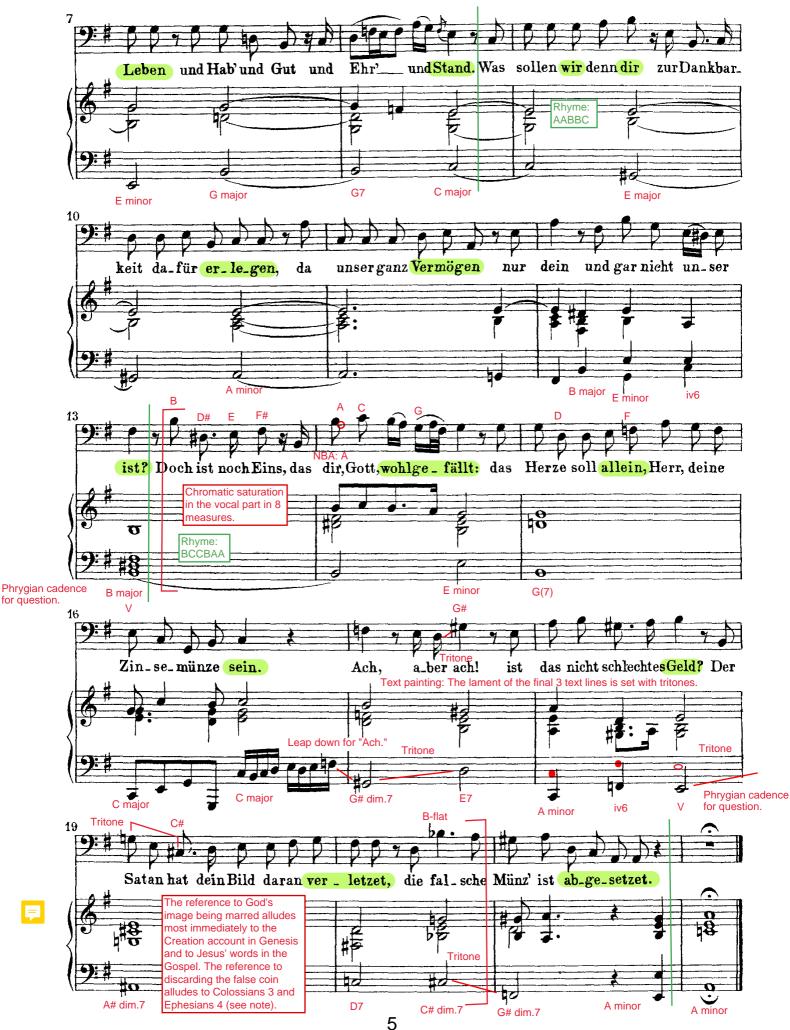


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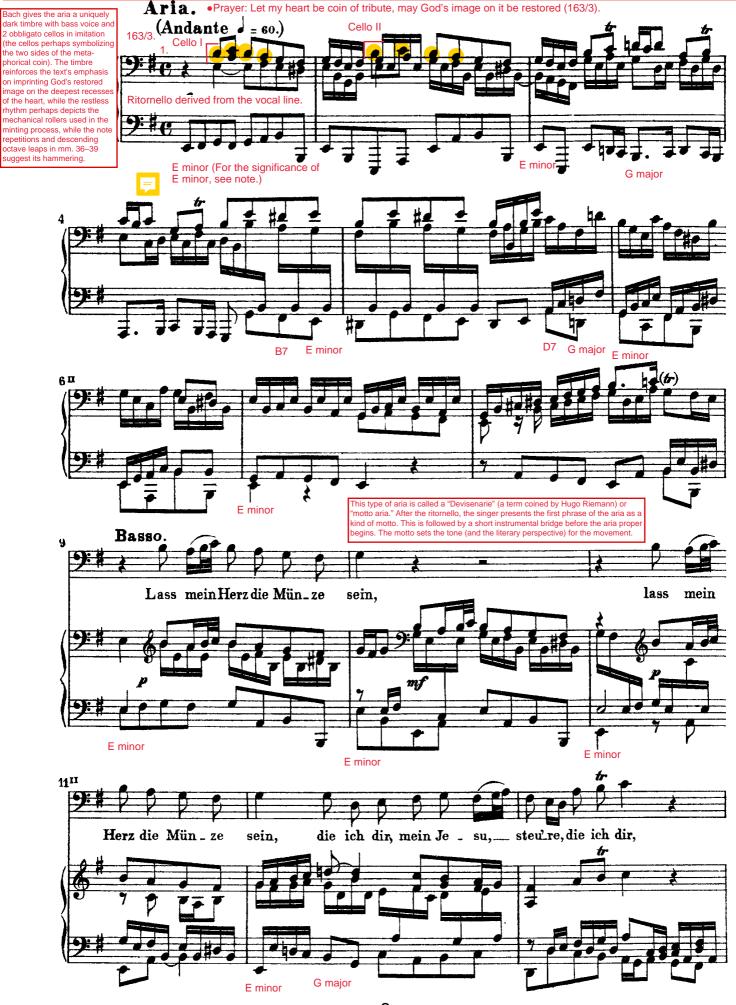


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Alfred Dürr writes, "The second aria, whose scoring for bass voice, two cellos, and continuo is probably unique within Bach's output of arias: a quartet texture entirely restricted to bass pitch. The lively figuration of the two cellos lends the movement an excited, almost restless character, perhaps stimulated by the phrase 'Come! work, refine, and stamp it'. The rather lengthy text (as often in Franck) suggested to Bach a tripartite design without vocal da capo. See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 622.



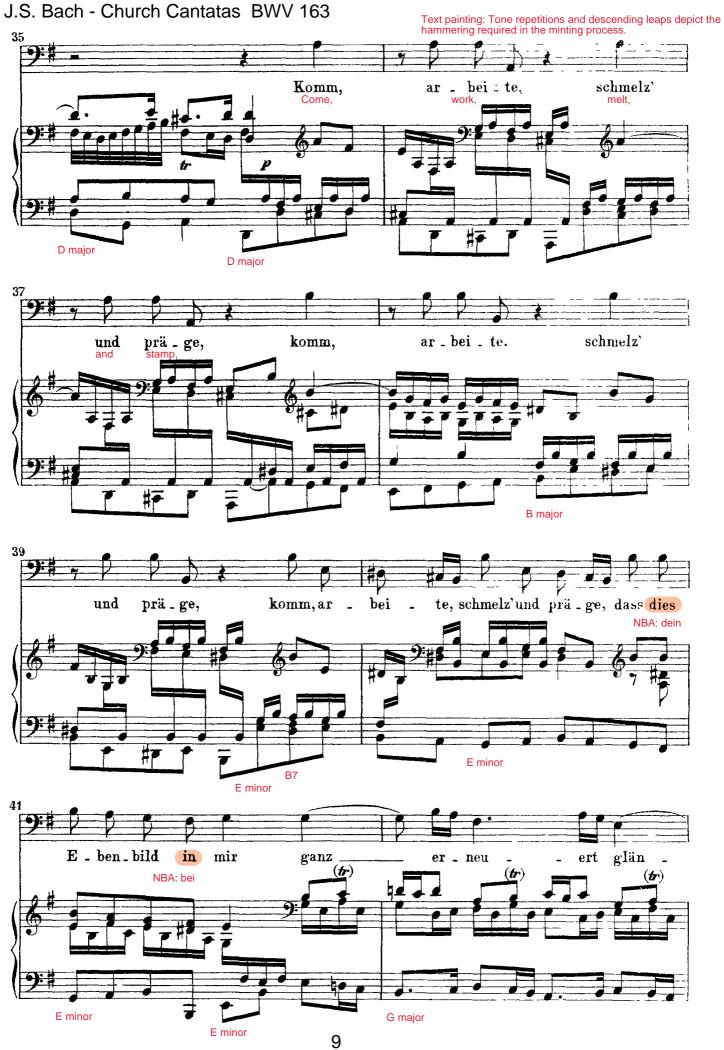
J.S. Bach - Church Cantatas BWV 163



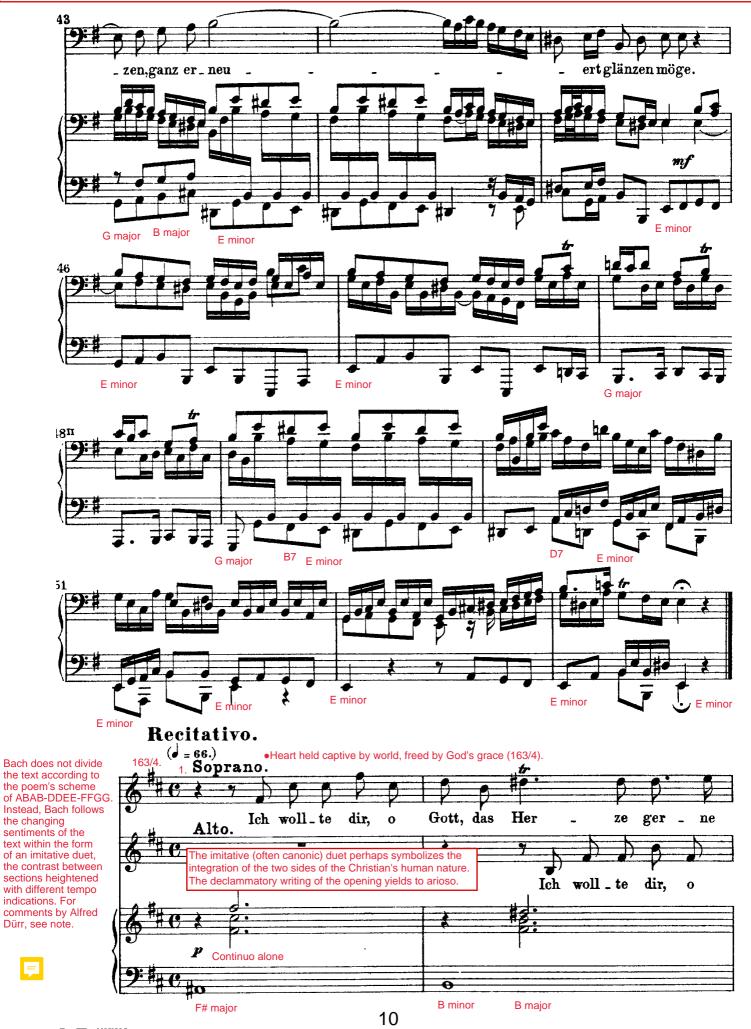
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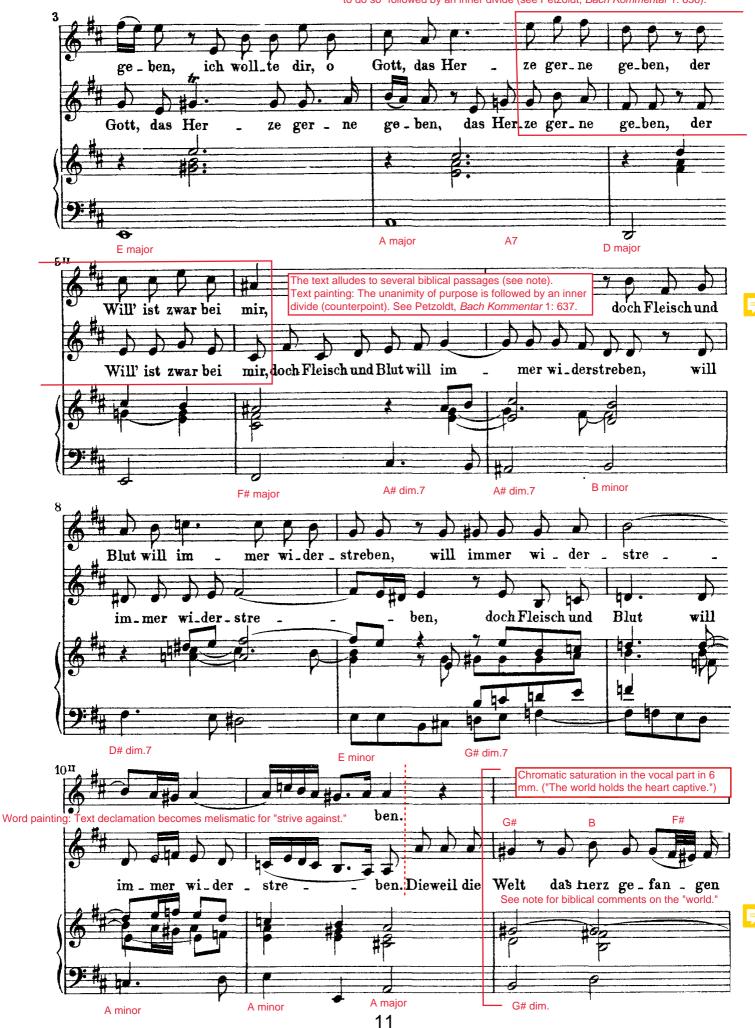






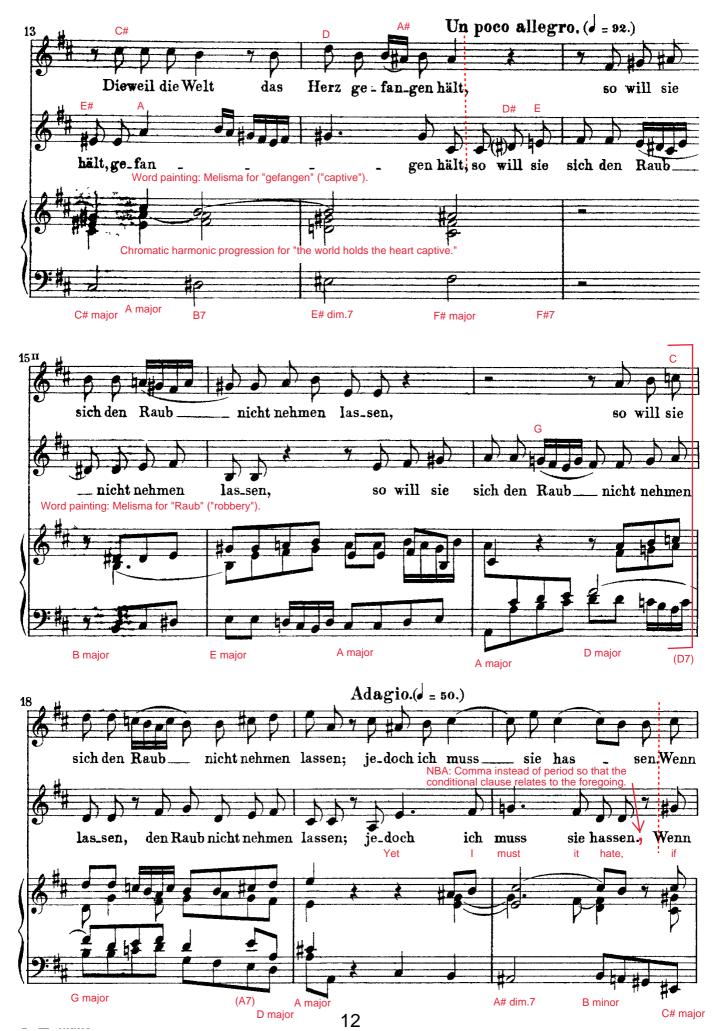
Eric Chafe writes, "With imagery recalling John Donne's famous sonnet, 'Batter my heart, three-personed God,' the closing E minor section calls for God to 'work, melt down, and stamp' ('arbeite, schmelz' und präge') so that the likeness will shine renewed in the heart." See Eric Chafe, Tonal Allegory in the Vocal Music of J. S. Bach (Berkeley: University of California Press, 1991), p. 148.

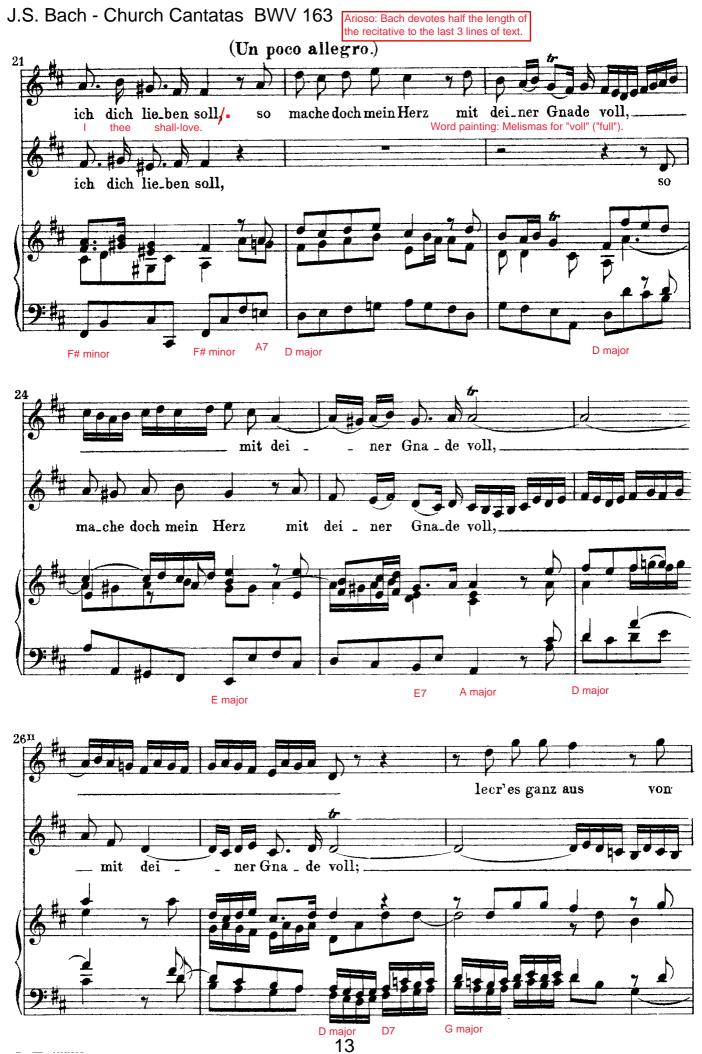




J.S. Bach - Church Cantatas BWV Homophony in sweet parallel 6ths for "I would gladly give [my heart]; indeed, I have the will to do so" followed by an inner divide (see Petzoldt, *Bach Kommentar* 1: 636).

J.S. Bach - Church Cantatas BWV 163







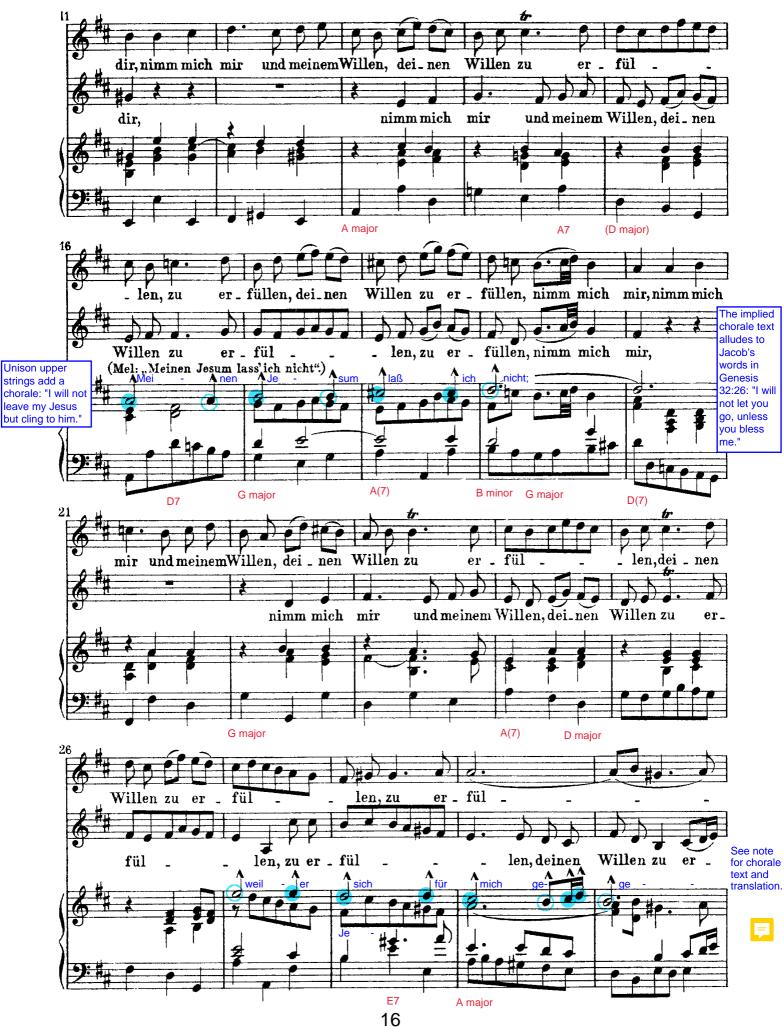
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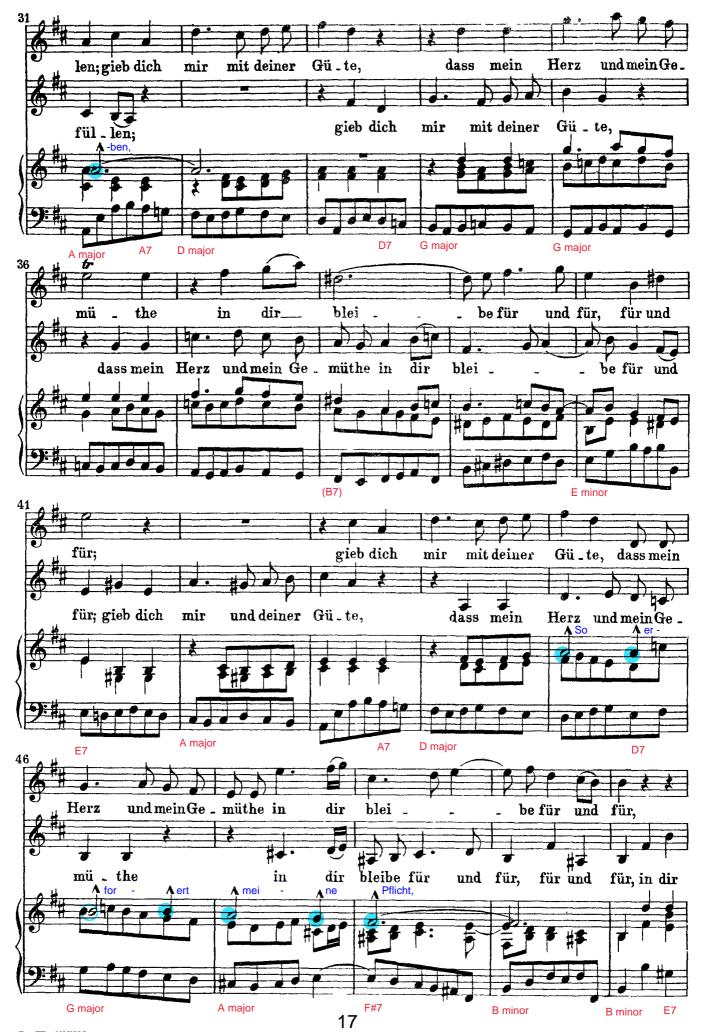
J.S. Bach - Church Cantatas BWV 163

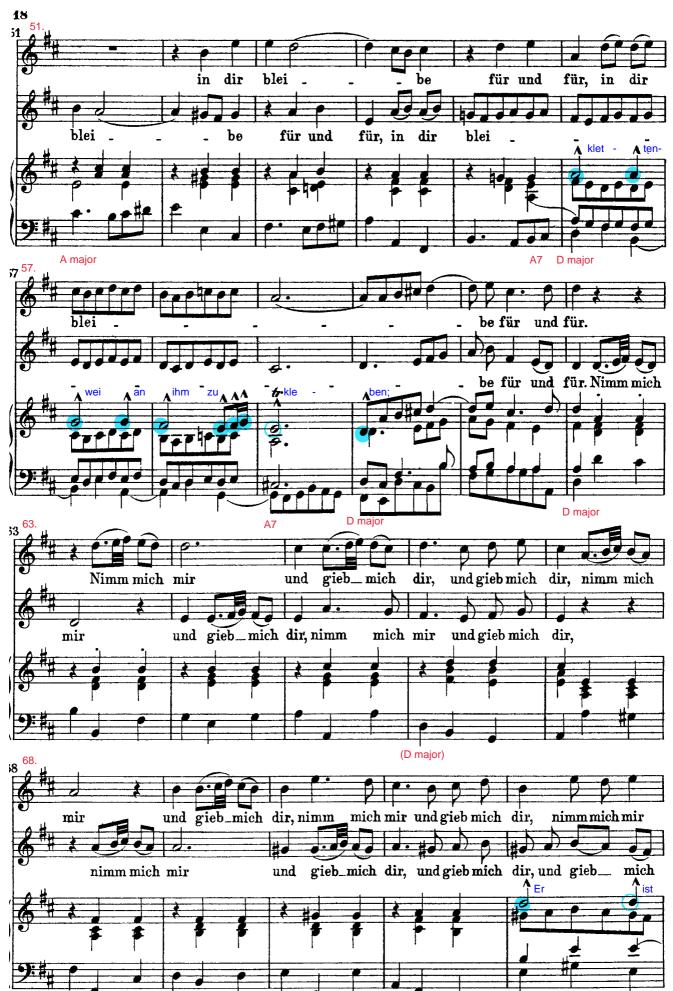
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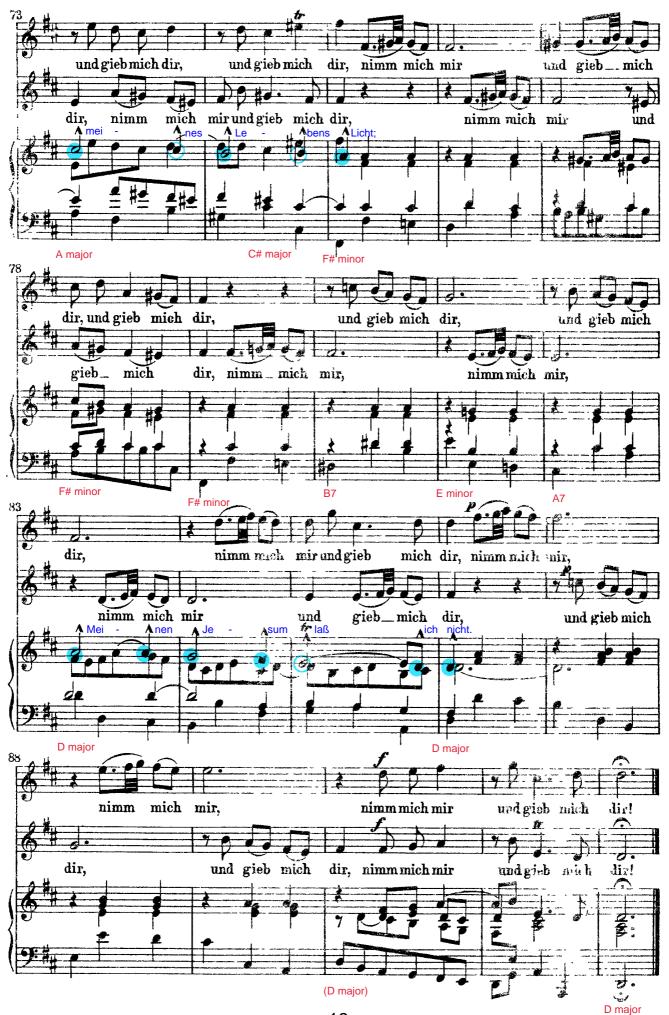


E major

18

(A major)

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J.S. Bach - Church Cantatas BWV 163

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This is the 11th and final stanza of the 1630 chorale "Wo soll ich fliehen hin?" by Johann Heermann (1585–1647), specified in the printed libretto. Bach notated only a figured bass line in the surviving score, along with the words "Chorale in semplice style." The tune is that which was used in Weimar (see also 199/6).



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