







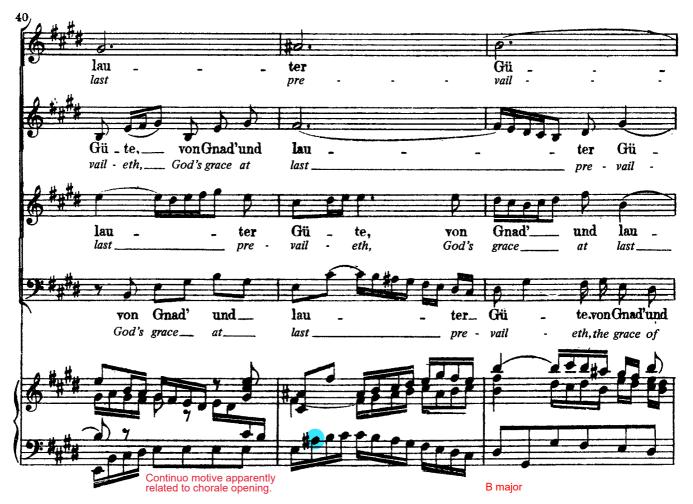
Eric Chafe notes the modal quality of this chorale tune (whose first phrase has a flatted 7th and ends on the subdominant) and suggests that it influenced Bach's tonal progression in the cantata from E major (the sharp end of Bach's tonal spectrum) downward (toward the subdominant) and 28, then back up. See "Analyzing Bach Cantatas," 149–160.





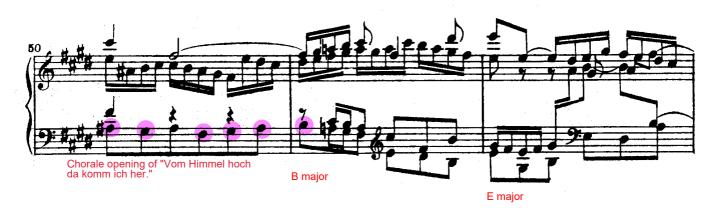
E major









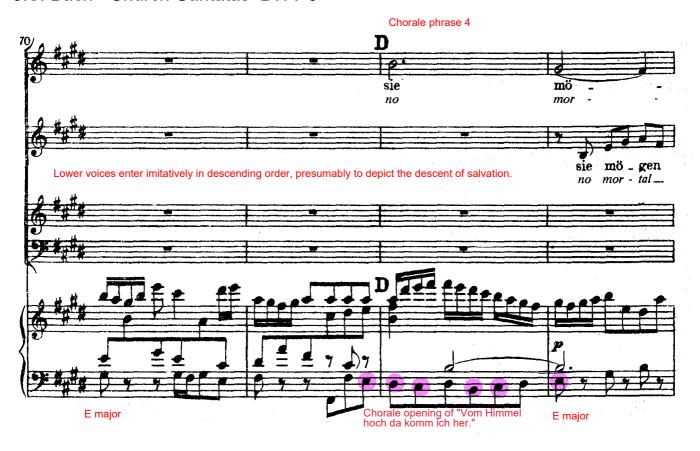




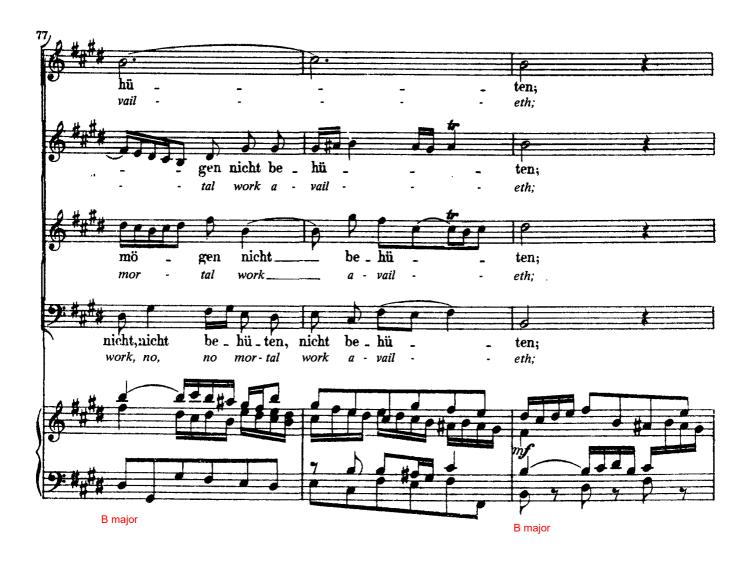














G# minor

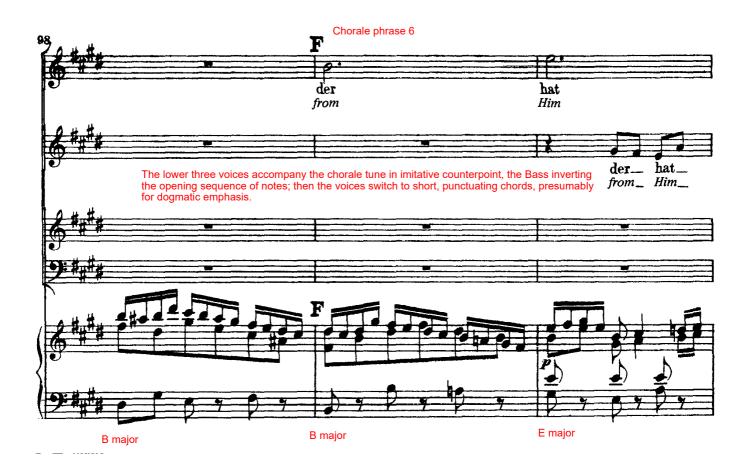










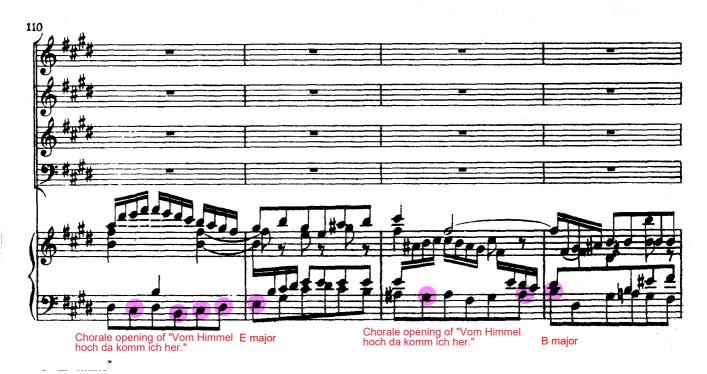






J. S. Bach — Cantata No. 9

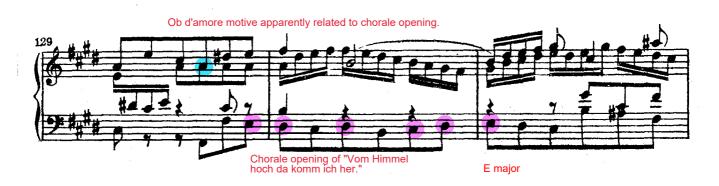




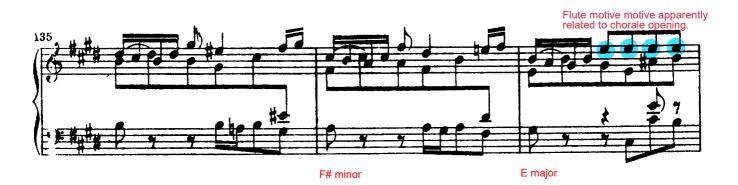


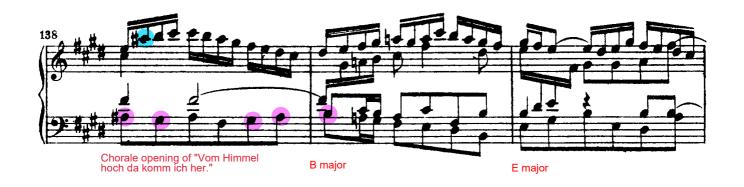










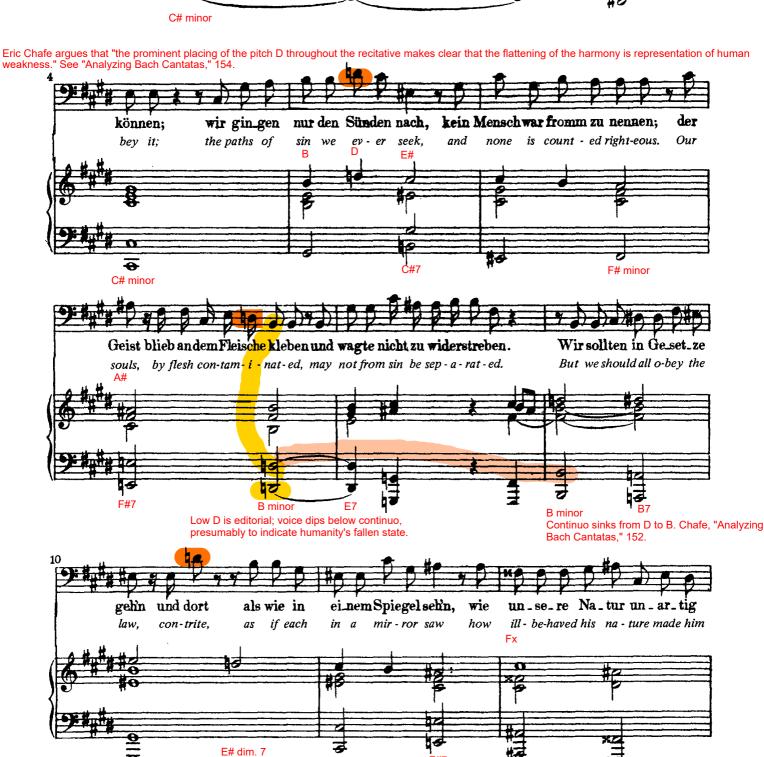






12 mm.

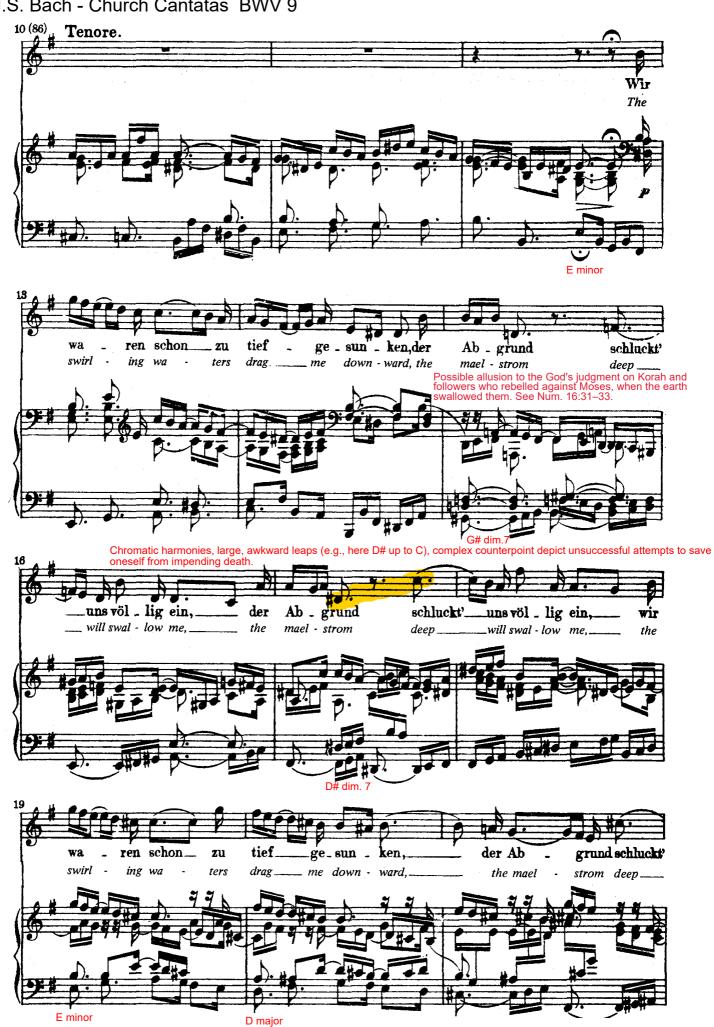




18

D#7





















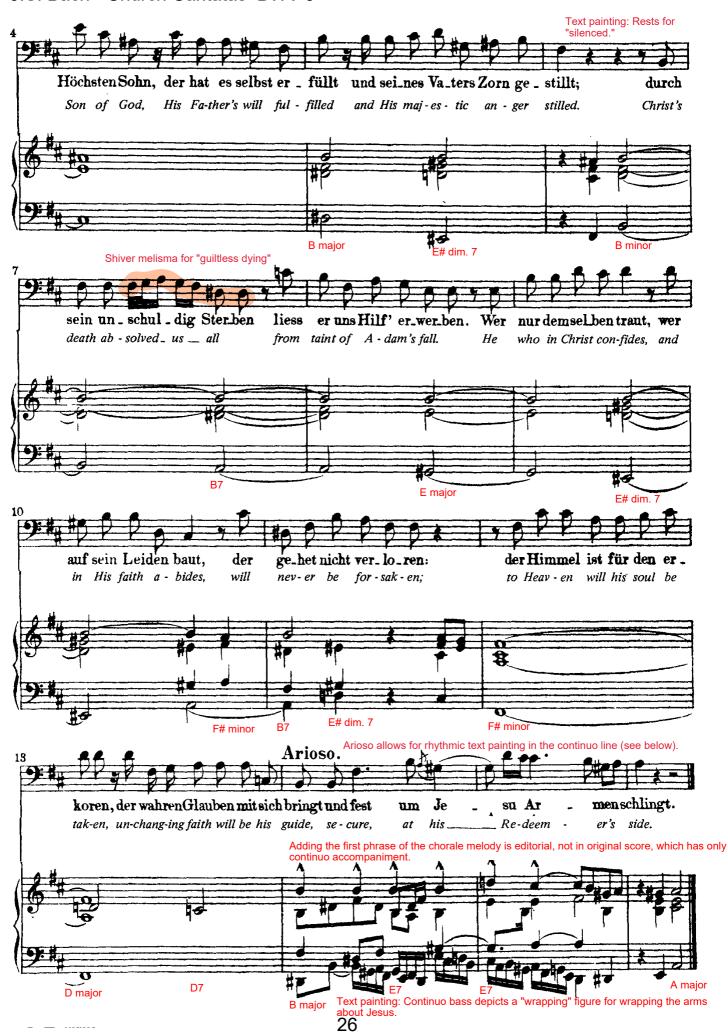
A# dim. 7

25

F# major (dominant)

B minor

This is the "keystone" (pivot) movement in a chiastic form where the antithetical concepts of Law and Gospel are discussed.



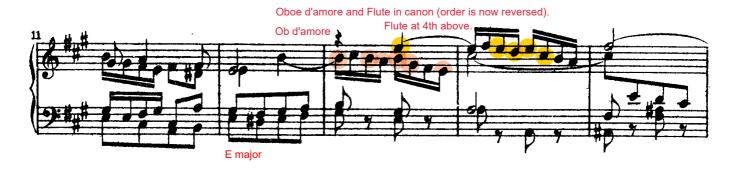
(Based on Chorale Vs. 8)

Da capo form with ritornello, which has independent material. Double canon between Flute/Oboe d'amore and S/A. Since canon is often used to depict law, these 2 canons may represent the two law referenced in Romans 7 & 8. See Rom. 8:2: " For the law of the Spirit of life in Christ Jesus has



set me free from the law of sin and death. More specifically, instrumental canon may represent the "law of sin and death," while the vocal canon represents the "law of the Spirit of life in Christ Jesus" and thus represent the mystic union of Christ and the believer (more below). Despite the strict counterpoint in this movement, the effect is light and playful. See Martin Petzoldt, "Bach Kommentar," vol. 1, pp. 143–44.

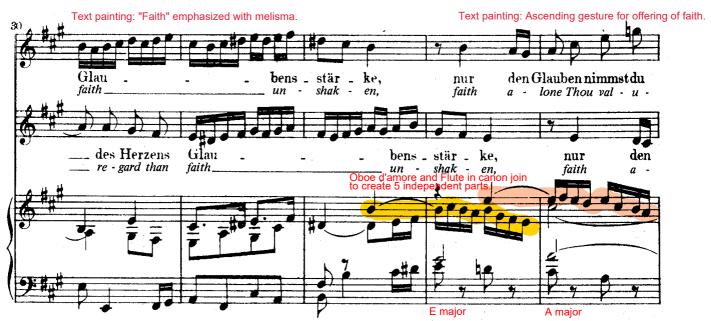












The two canonic pairs (voices and instruments) may allude to the two laws referenced in Romans 7 & 8 (see above), perhaps also to the mystic union of God and believer: canonic technique, which is frequently used to depict the inflexible Law is here transformed into a symbol of intimate relationship (Gospel). See also Chafe, "Analyzing Bach Cantatas," 155, Tonal Allegory," p. 163.











