



my "light": reminiscent of Psalm 27:1. The Lord is my light and my salvation (Luther 1545: mein Licht und mein Heil). Text painting: Running melismas for "Leben" ("life"). Le Licht, mein mein Le Licht, Licht, mein Le Licht, Le mein D major The accompanying voices repeat the text in homophonic texture... ben, mein Gott, mein Licht, _ben, mein mein Licht, mein Gott, mein Le ben, mein Le mein Gott, mein Licht, + Trps & Timp... D7 G major _ ben, _ ben, _ben, D major 4



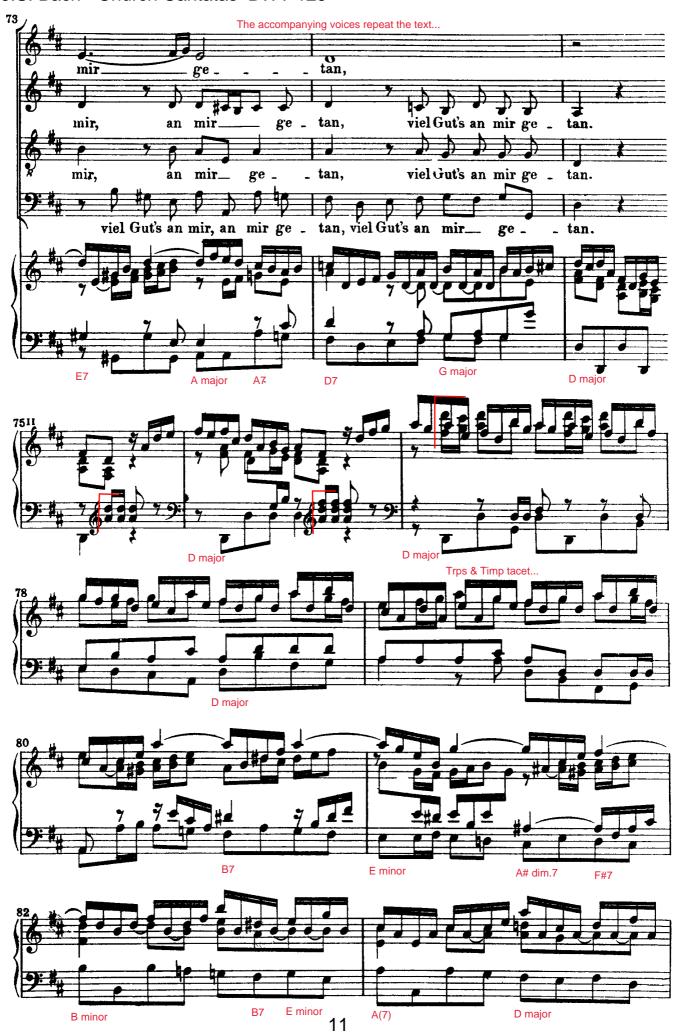






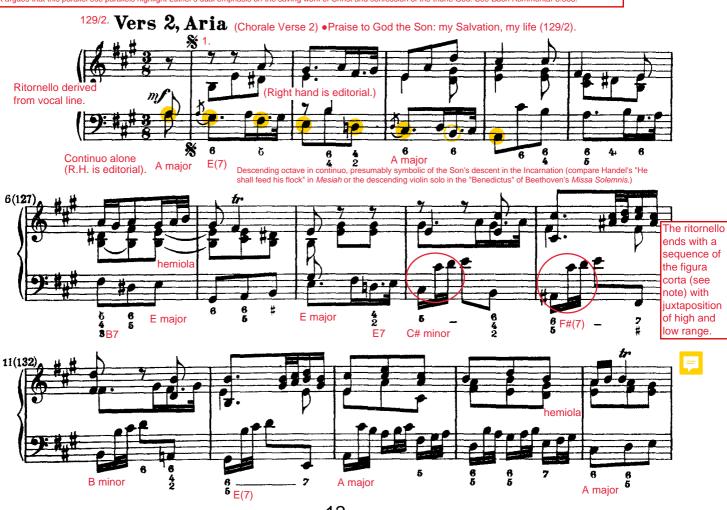








Movement 2 and its counterpart in Bach's symmetrical structure, no. 4, show certain parallels: triple metrical division, similar range of singer and obbligato instrument(s), similar character. Martin Petzoldt argues that this parallel ese parallels highlight Luther's dual emphasis on the saving work of Christ and confession of the triune God. See Bach Kommentar 3:365.



A major

2 E7

2

A major

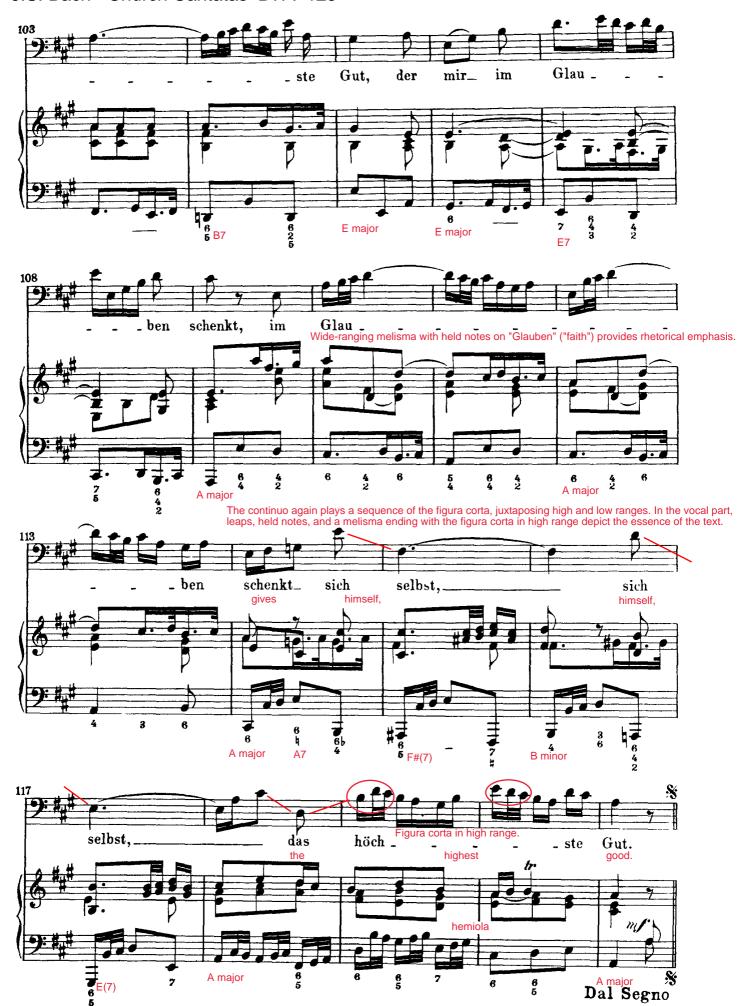
44 2 B7

E major









In no. 3, a flitting melodic line (which often ascends) and the timbre of the flute suggest Jesus' description of the Spirit in the day's Gospel lesson: John 3:5–8: Jesus answered, "Truly, truly, I say to you, unless one is born of water and the Spirit, he cannot enter the kingdom of God. That which is born of the flesh is flesh,

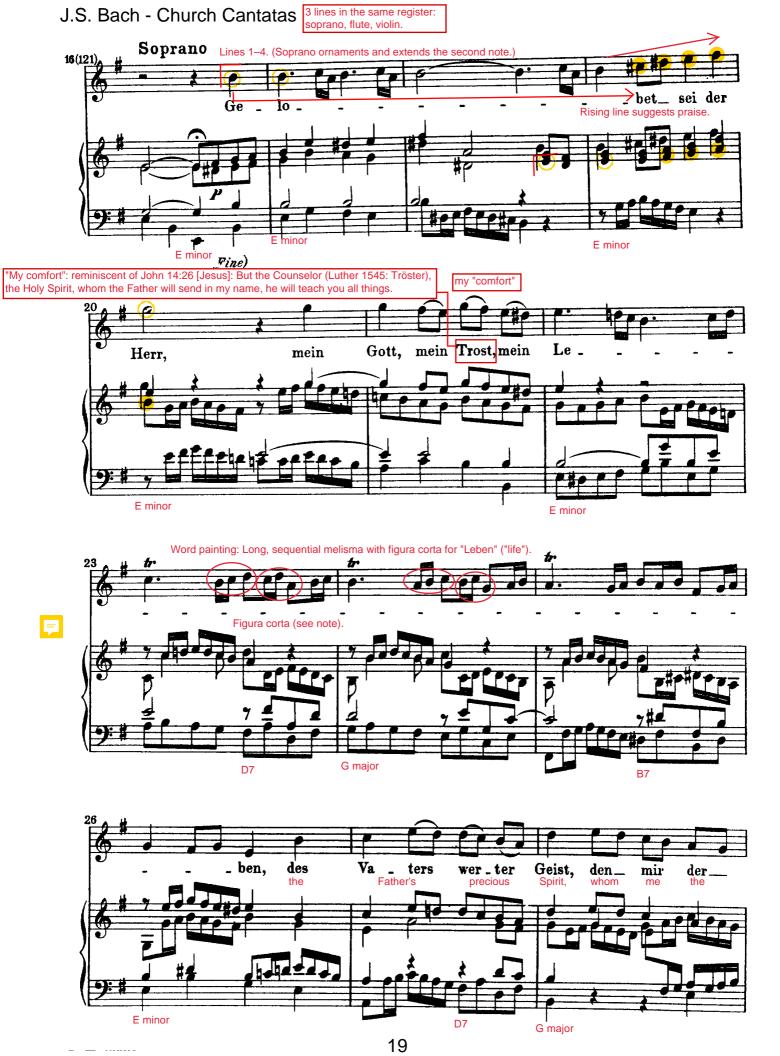
and that which is born of the Spirit is spirit. Do not marvel that I said to you, 'You must be born anew.'The wind blows where it wills, and you hear the sound of it, but you do not know whence it comes or whither it goes; so it is with every one who is born of the Spirit." Here the alla breve meter presumably suggests a lively Vers 3, Aria (Chorale Verse 3) • Praise to God the Holy Ghost: my comfort & strength (129/3). tempo rather than archaic style Parallel 3rds and 6ths suggest sweetness. as is sometimes the case. position in a symmetrical form underscores its importance in relation to Ritornello related to vocal line the day's Gospel reading. The dialogue "U petween flute and violin suggests the partnership of the Spirit that Jesus promised in his farewell discourse E minor (for significance, see note). This is the only movement in a minor key. For Martin Petzoldt's (see note). On the other hand, Christine Blanken comments on the 7-note writes, "The three motive, see note equally important instrumental parts, playing in wide-ranging, constantly overlapping arches in the third vers could be regarded as ar expression of the Vln (up 8va) Flute & violin vorkings of the Holy exchange the motive Spirit." See Johann Sebastian Bach. The Sacred Vocal Music Complete Edition. *Cantatas* (Stuttgart: Carus Verlag, 2017), The rising motto theme E minor appears 7 times: mm. 1, vol. 12, p. 10 (Christine Blanken, translated Elizabeth Robinson). 16/18, 34, 489, 84, and 105. 6(111) C major E7 A minor 10(115) E minor D7 G major

B7

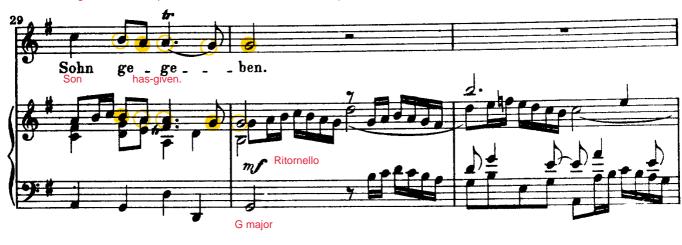
E minor

C major

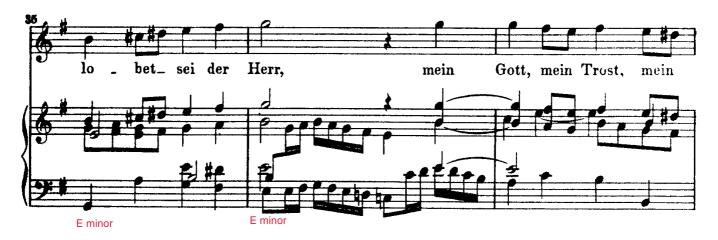
E minor

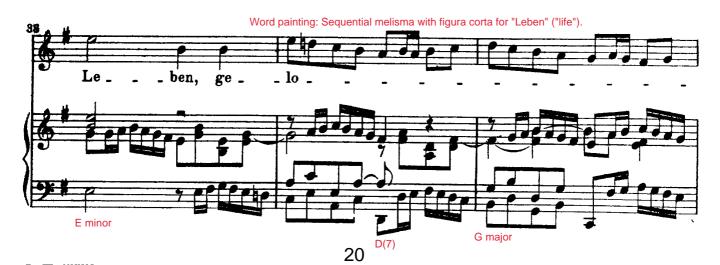


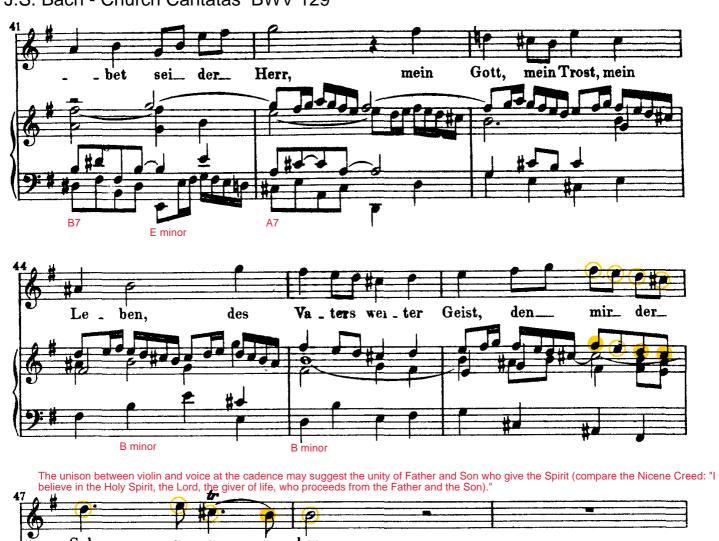
The unison between flute and voice at the cadence may suggest the unity of Father and Son who give the Spirit (compare the Nicene Creed: "I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son)."

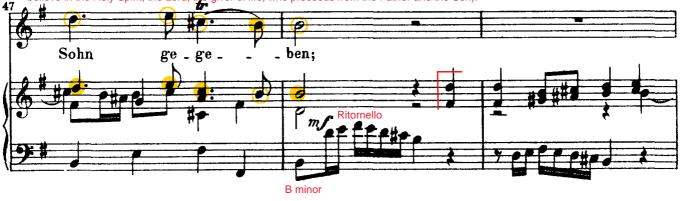












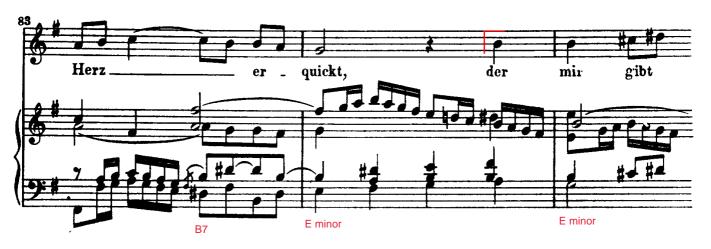


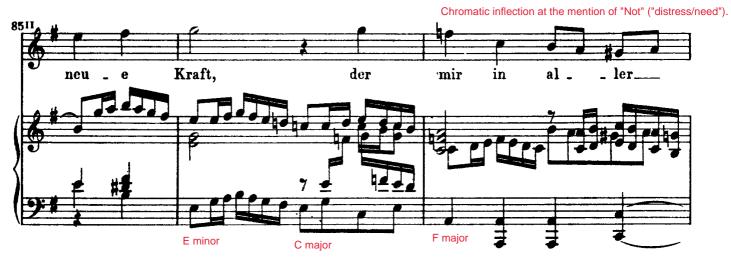




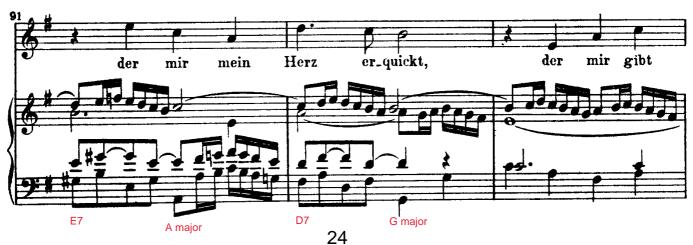
J.S. Bach - Church Cantatas BWV 129

Chromatic inflection (chromatic harmonic progression to a Neapolitan 6th chord) at the mention of "Not" ("distress/need"). Rat, in al ler_ Not Trost und mir N6 A minor E7 schafft; Ritornello A minor A minor Obbligato instruments FI resume dialogue... A minor F major G(7) C major Lines 5-8 (2x). Herz er - quickt, der mein mein mir C major 7 A minor G(7) E(7) 23







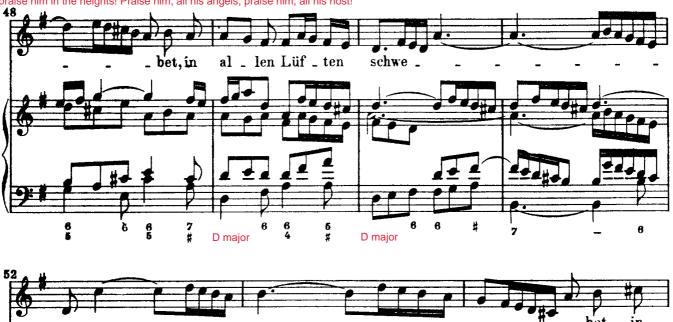


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The reference to "all things hovering in the skies" may refer to both birds and angels as suggested in Psalm 148:1–2: Praise the Lord! Praise the Lord from the heavens, praise him in the heights! Praise him, all his angels, praise him, all his host!





Three-part imitation (mm. 78–83) leads to three-part unison (mm. 89–92), symbolic of the "three-on-one" Trinity, the subject of this stanza

