

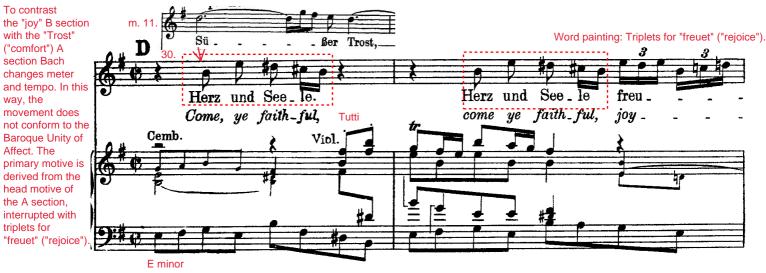
Note: For more literal translations, see Melvin Unger, Handbook to Bach's Sacred Cantata Texts: an Interlinear Translation with Reference Guide to Biblical Quotations and Allusions (Lanham, Maryland: Scarecrow Press), 1996, or https://bachcantatatexts.org/.







4



Alfred Dürr writes, "The quick middle section is pervaded by its opening motive. At first it is sung by the soprano, but the instruments take it up repeatedly, interrupted by triplet melismas from the voice on 'freuet sich' ('rejoice'), which are thereafter played on the flute in a similar concertante fashion but in an enhanced form." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 130–131.



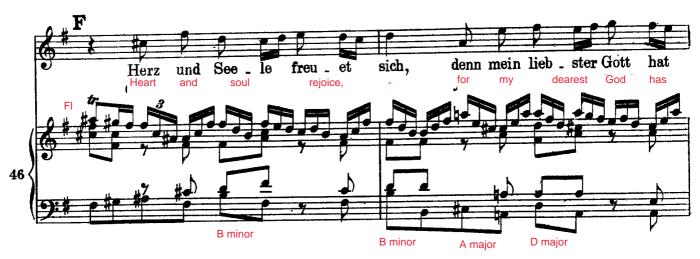
5

G7

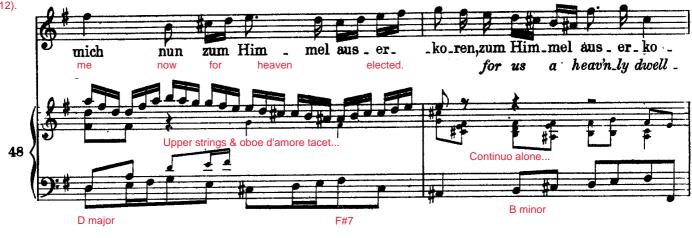
C major

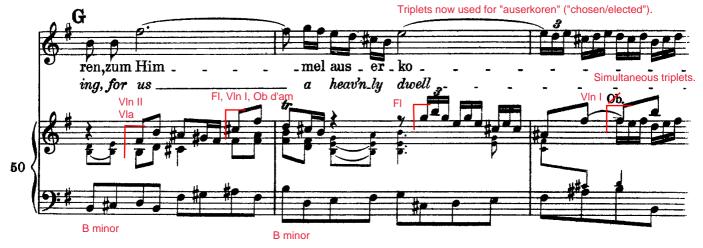
G major





The reference to divine election points to the Gospel reading: To all who received him, who believed in his name, he gave power to become children of God (John 1:12).



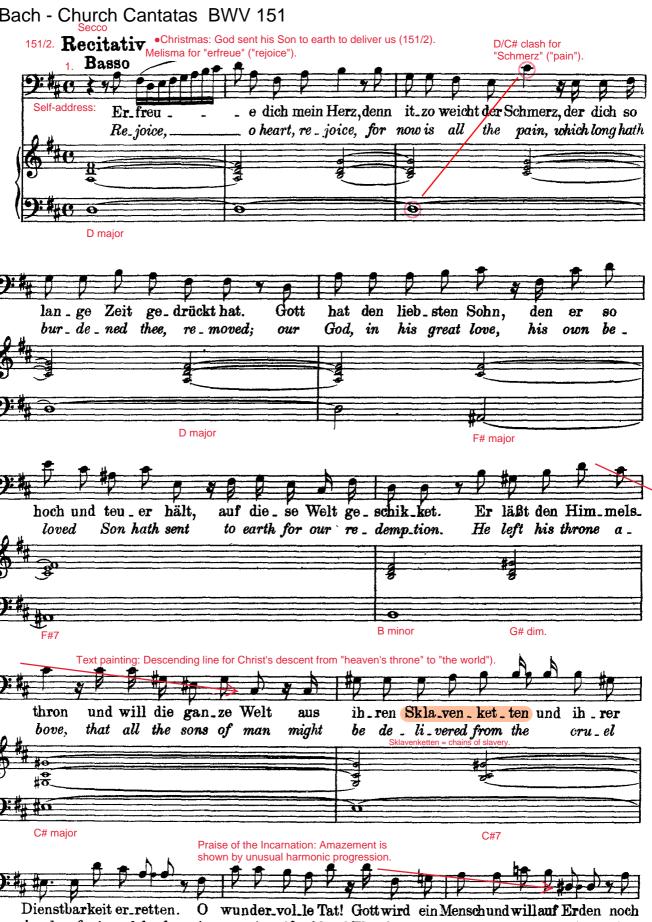


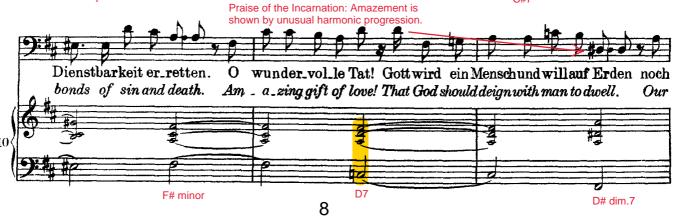


7











This is the central (pivot) movement in the cantata's chiastic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the paradox is that Christ's abasement has resulted in the exaltation of humankind.

Form (Rhyme: ABCCCB) Ritornello (mm. 1-) Em A. Lines 1-2 (9-13) Em-BM Rit (13-17) E7-Em Lines 1-2 (17-27) Em-DM Rit (27-29) Bm-GM Lines 1-2 (29-37) EM-Bm Rit (37-41) Bm B. Lines 3-6 (41-49) Em-AM Rit (49-53) BM-AM Lines 3-6 (53-68) DM-GM Rit (68-79) GM-Em Lines 1-2 (78-82) Em-BM Rit (82-86) E7-Em Lines 1-2 (86-96) Em-Bm Rit (96-98) Em-CM ines 1-2 (98-106) Am-Em Rit (106-114) Em

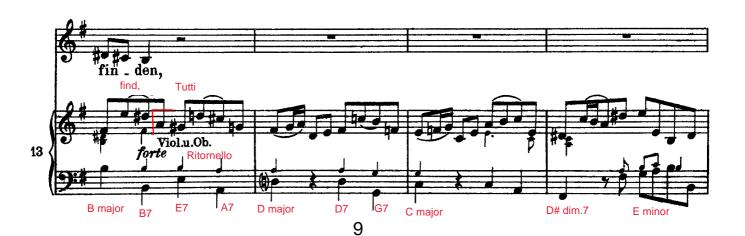


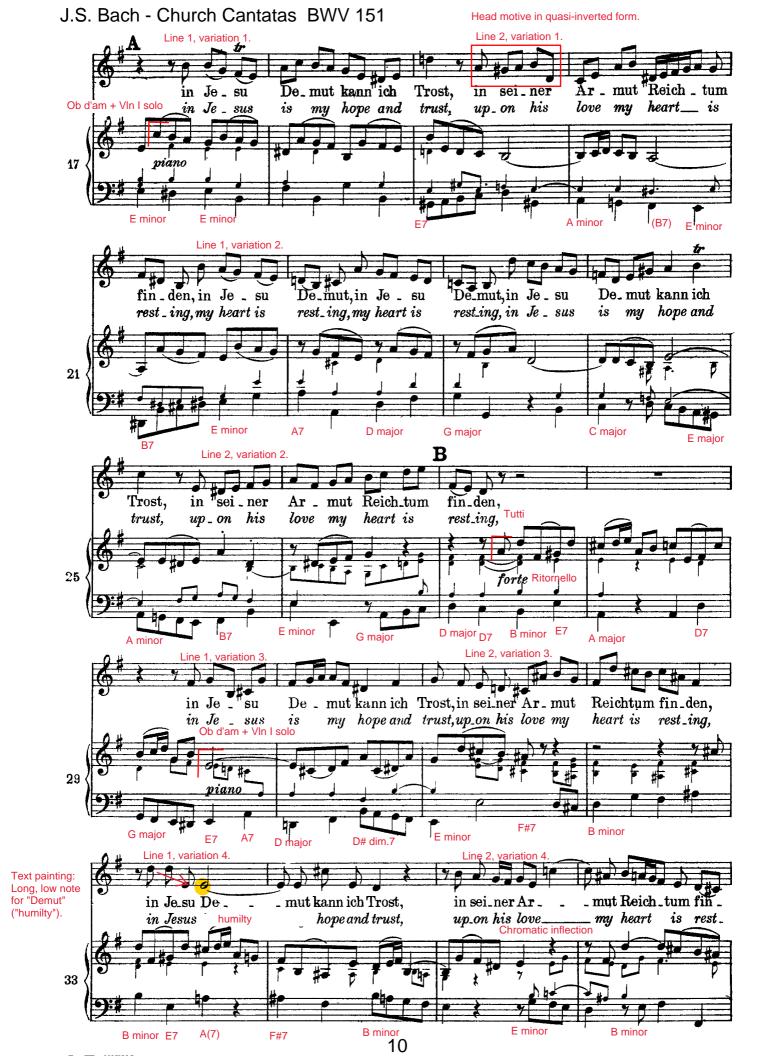
A genuflecting motive (over a trudging bass of repeated cross figures) permeates the movement (also appearing in quasi-inverted form) apparently symbolizes Christ's abasement and human exaltation, respectively, as referenced in the text. In extended, "spun out" form, it is associated with God entwining "wreaths of blessing"), as mentioned in the B section.



A Section. Martin Petzoldt notes that the aria is "reminiscent of similarly internalizing movements in Christmas cantatas (such as "Schließe, mein Herze, dies selige Wunder, fest in deinem Glauben ein", BWV 248/31 [in the Christmas Oratorio]." See Bach Kommentar 2:233–234.

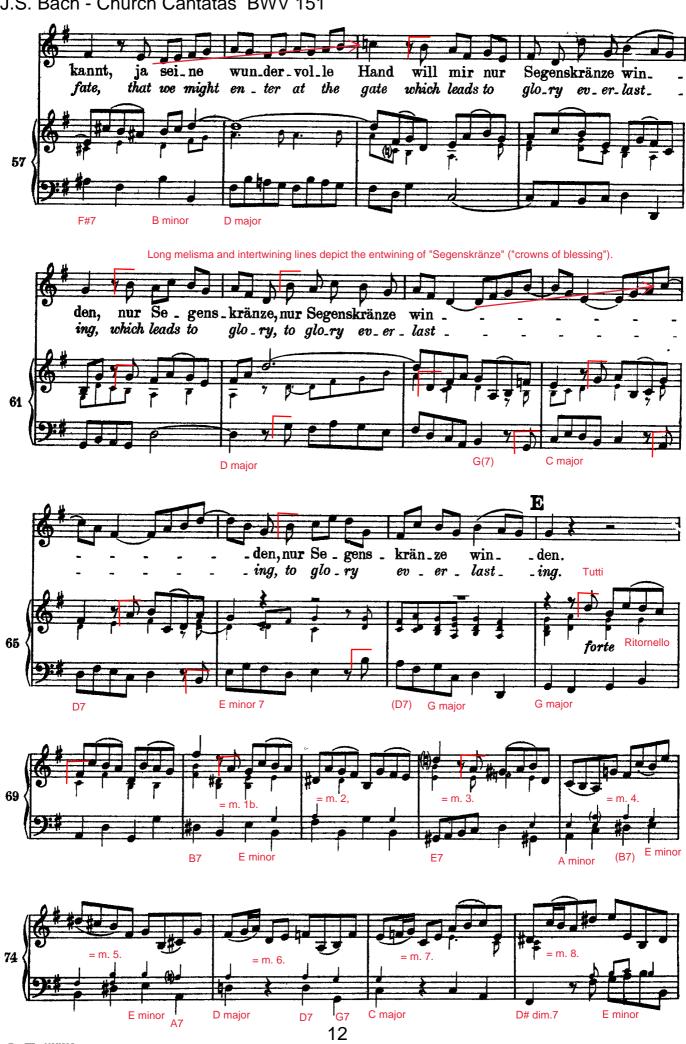


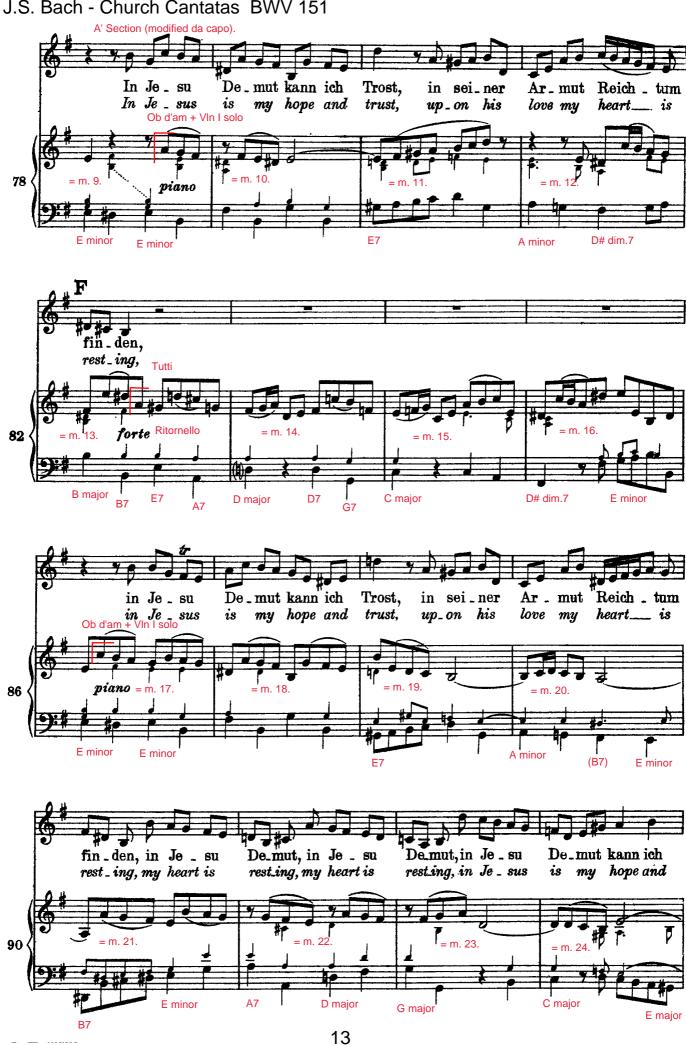


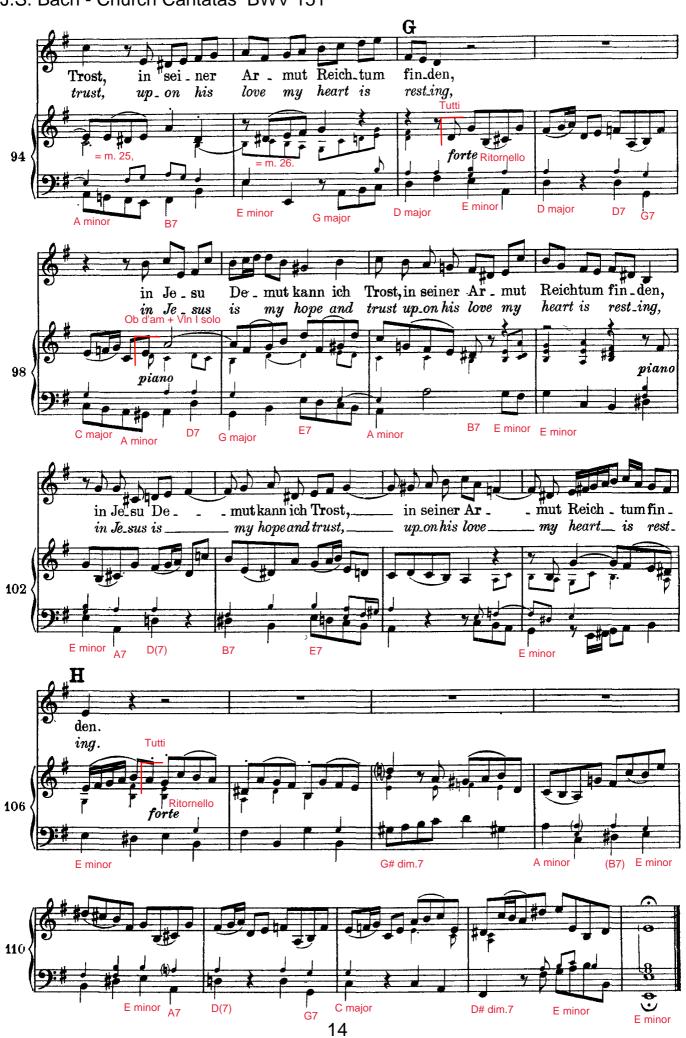


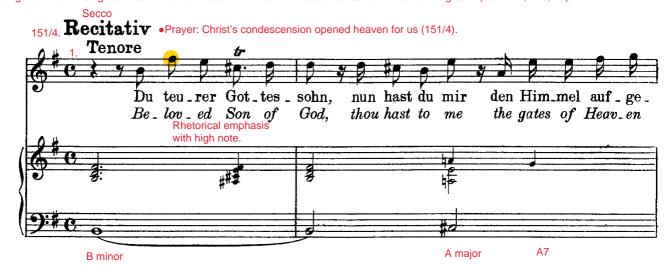


11













Martin Petzoldt notes that the original libretto reads, "so wollen wir dich auch in unser Herze lassen" ("so therefore we want to let you into our hearts"). Bach changed this to "so wollen wir dich auch dafür in unser Herze fassen ("so therefore we want to hold you in our hearts for this"). See *Bach Kommentar* 2:235.





5. Chorale

