



The aria refers to Christ as "fount of all mercies" (in its opening line) and laster as the "Bread of Life. Bach focuses on the first of these descriptors, writing a pastorale in flowing 12/8 meter. He sets the first line ("fount of all mercies") as a kind of motto in what is called a "Devisenarie" (see below).

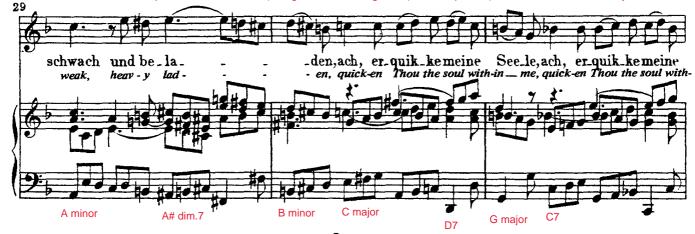




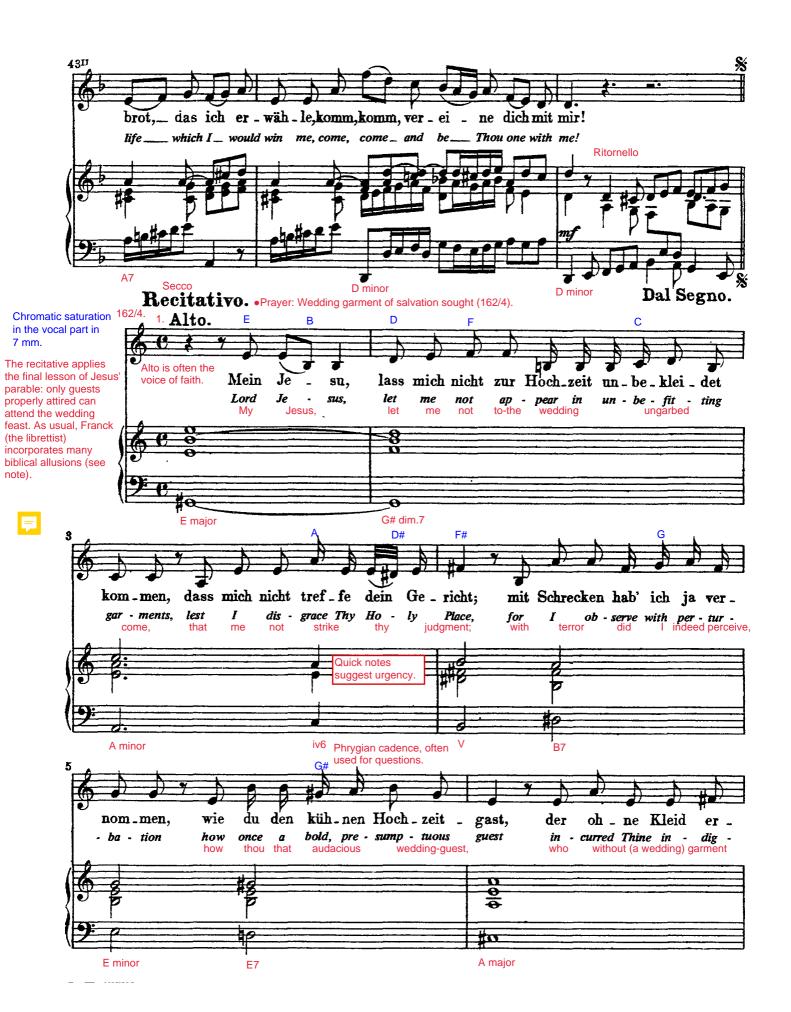
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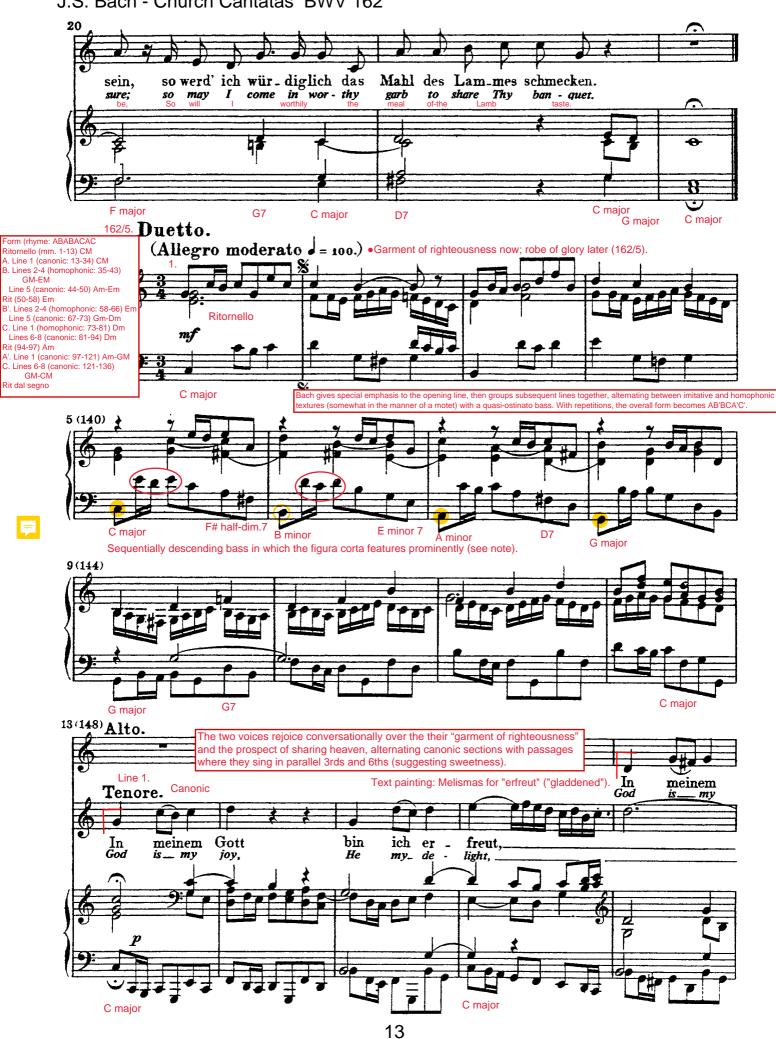
At the words "Ich bin matt, schwach und beladen" [I am weary, weak and encumbered], chromatic modulations to more distant keys disturb the tranquility See *The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 13, p. 612 (Frauke Heinze, translated by David Kosviner).





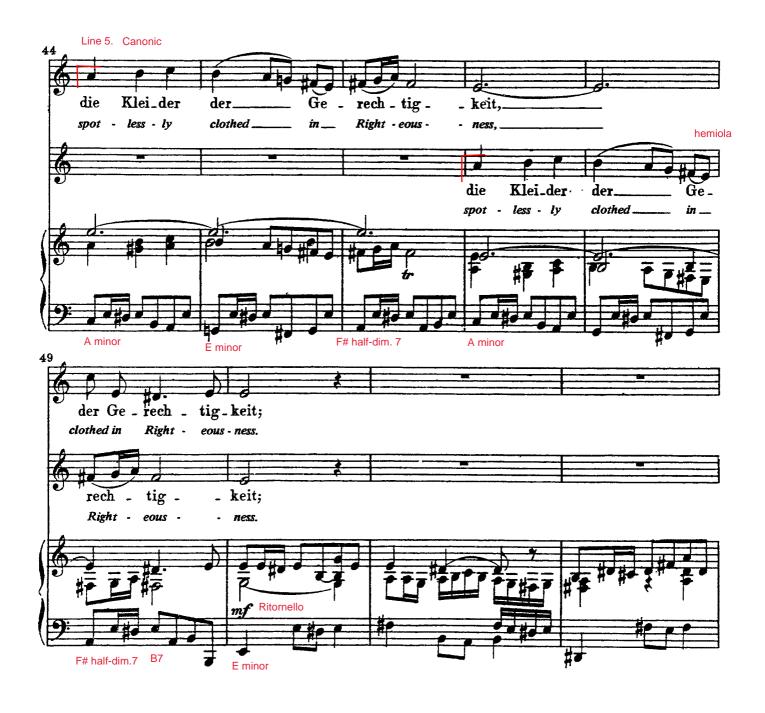


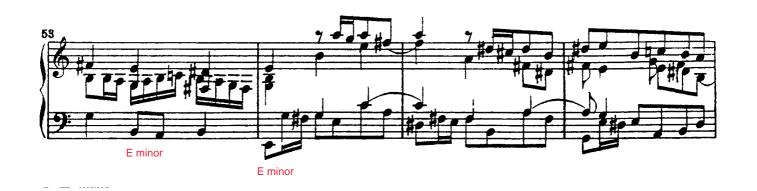










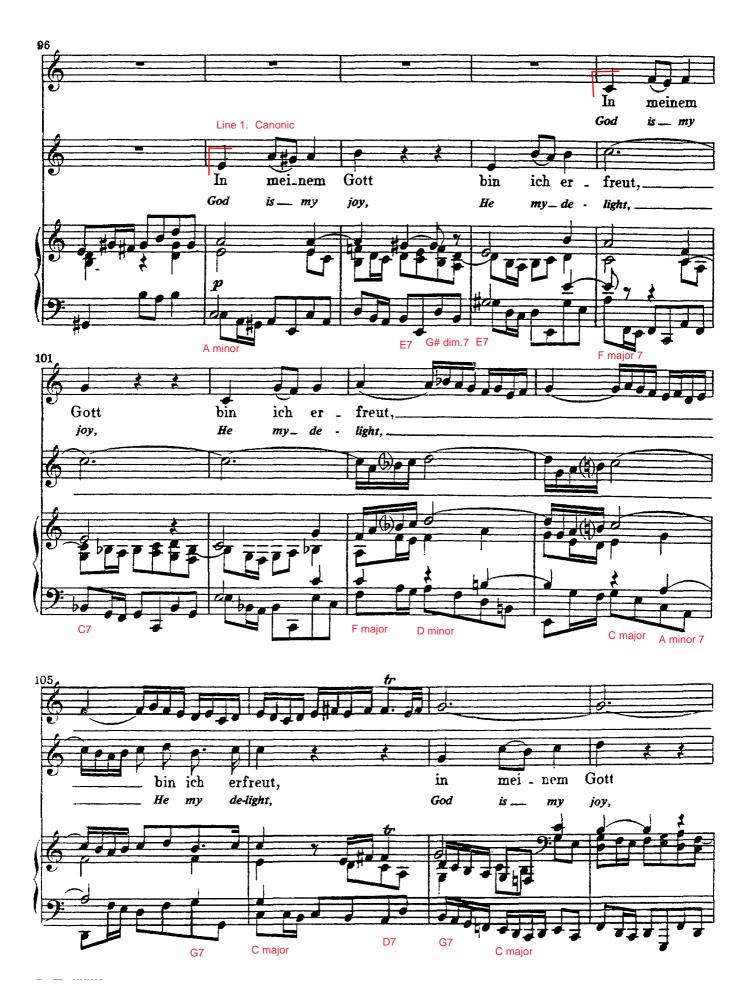


J.S. Bach - Church Cantatas BWV 162 Line 3. hat ihn be - wo -Lie-bes - macht - gen, dass mir through-out_ my life His Grace has blest moved by His me. die Lie macht hat ihn be - wo dass mir - gen, throughout life His Grace has blest His moved by me, E minor E minor Line 4. der Gnaden zeit aus lau _ ter_ Huld hat ange - zo in - gen bright - est. - ments He has dressed tri - um-phant might; Love's gar me in der Gnaden zeit aus lau _ . Hald - gen Love's tri - um-phant might; bright - est__ gar - ments He has dressed me E-flat major D major The importance of the wedding garment in Jesus' parallel is identified as the garment of hemiola ighteousness by means of allusions to Isaiah 61:10: "I will greatly rejoice in the Lord, my soul shall exult in my God; for he has clothed me with the garments of salvation, he has covered me with the robe of righteousness, as a bridegroom decks himself with a garland, and as a bride adorns herself with her jewels" and Revelation 19:7–8: "Let us rejoice and exult and give him the glory, for the marriage of the Lamb has come, and his Bride has die Klei_der der. made herself ready; it was granted her to be clothed with fine linen, bright pure—for the fine linen is the righteous deeds of the saints." spot less - ly clothed_ in __ Line 5. Canonic die Ge - rech - tig keit, Klei _der der. less - ly Right - eous spot clothed_ in __ G minor D minor D minor

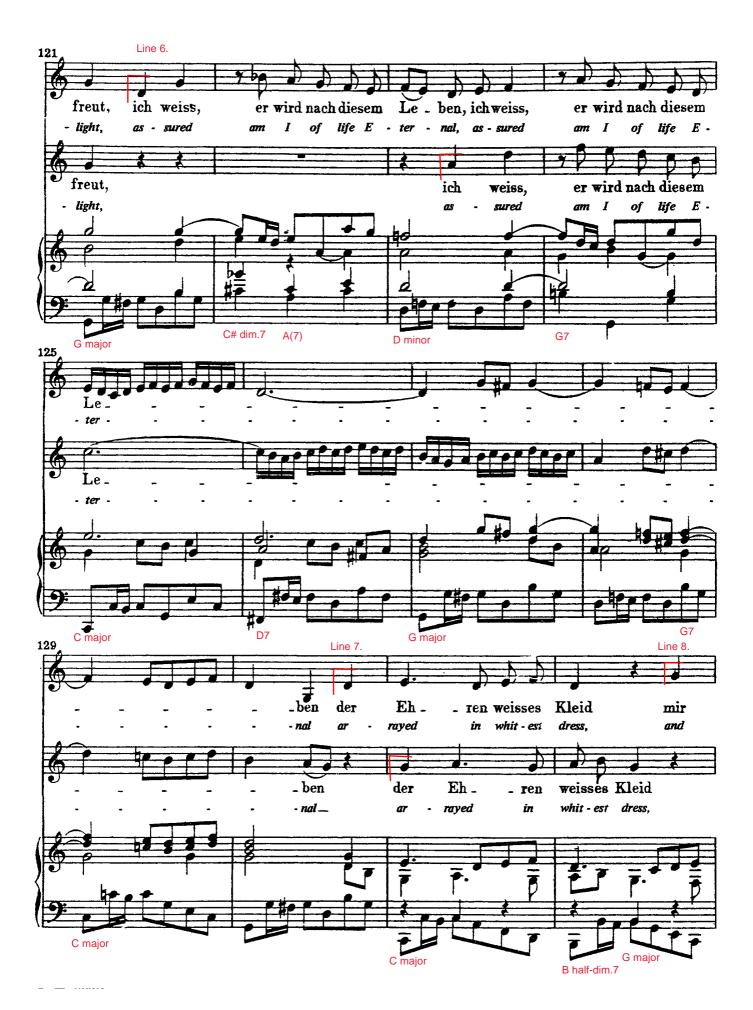
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This stanza is the last of 7 in the chorale "Alle Menschen müssen sterben" by Johann Georg Albinus (d. 1679), *Dresdner Gesangbuch* 1725/1736. Martin Petzoldt notes that "except for its use in this cantata, the melody used by Bach can be documented only in Weimar, where it is also found in a chorale setting by Johann Gottfried Walther." See *Bach-Kommentar* 1:567–568 (translated from German original). The reference to the "heavenly garment" ties the movement to the foregoing, while the crown of righteousness recalls various scriptures (see note).

