

*) Über den Eingangschor und das folgende Recitativ vgl. das Vademecum durch die Bachschen Cantaten von B. Todt, letztes Stück.

Alfred Dürr writes, "The text, by an anonymous librettist, refers to the Gospel reading only by allusion: at the end of the fourth movement, where 'Jesus's Name' is

mentioned; and in the following aria, where the name 'Jesus' is used as an anaphora to introduce each line." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 147.



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J.S. Bach - Church Cantatas BWV 190



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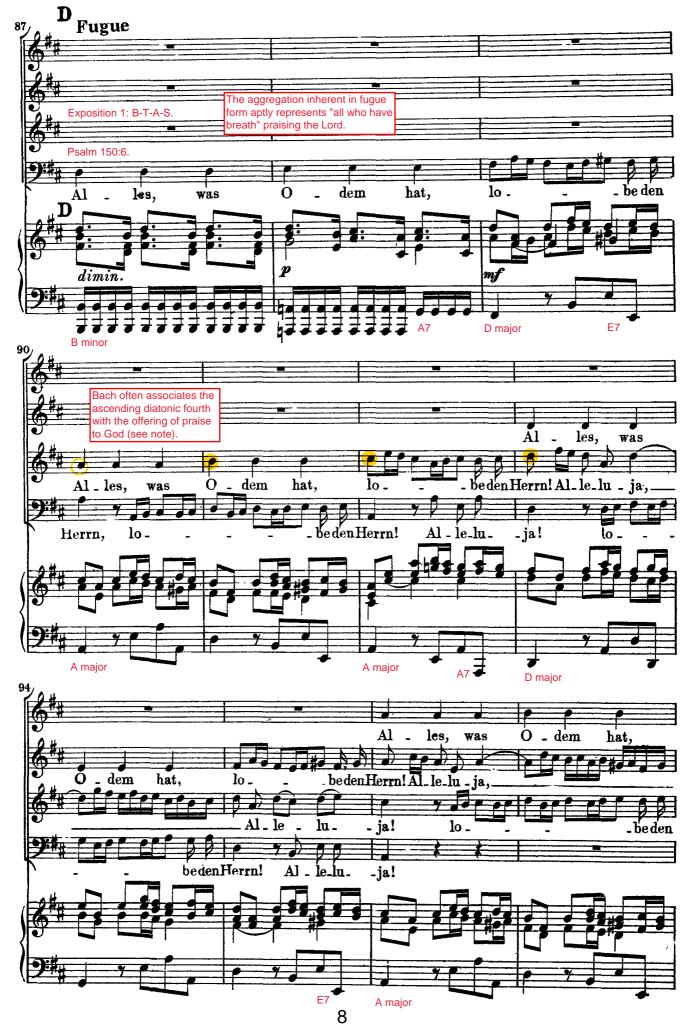
J.S. Bach - Church Cantatas BWV 190



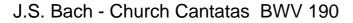
J.S. Bach - Church Cantatas BWV 190

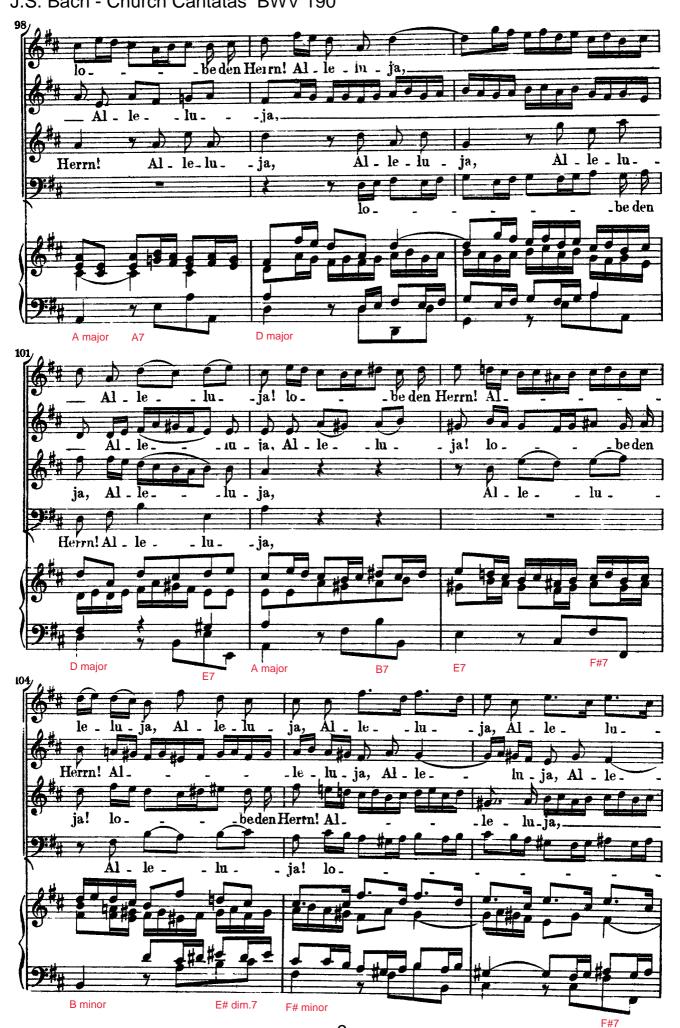






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J.S. Bach - Church Cantatas BWV 190





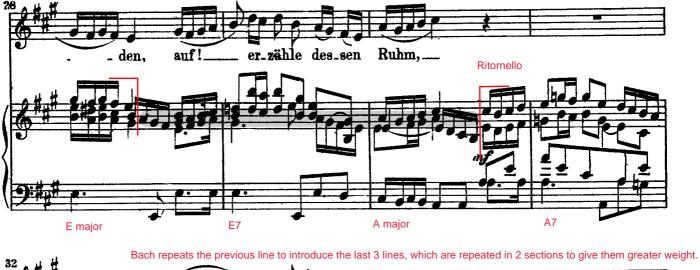


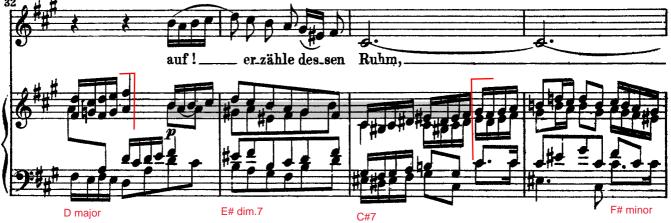
J.S. Bach - Church Cantatas BWV 190





J.S. Bach - Church Cantatas BWV 190



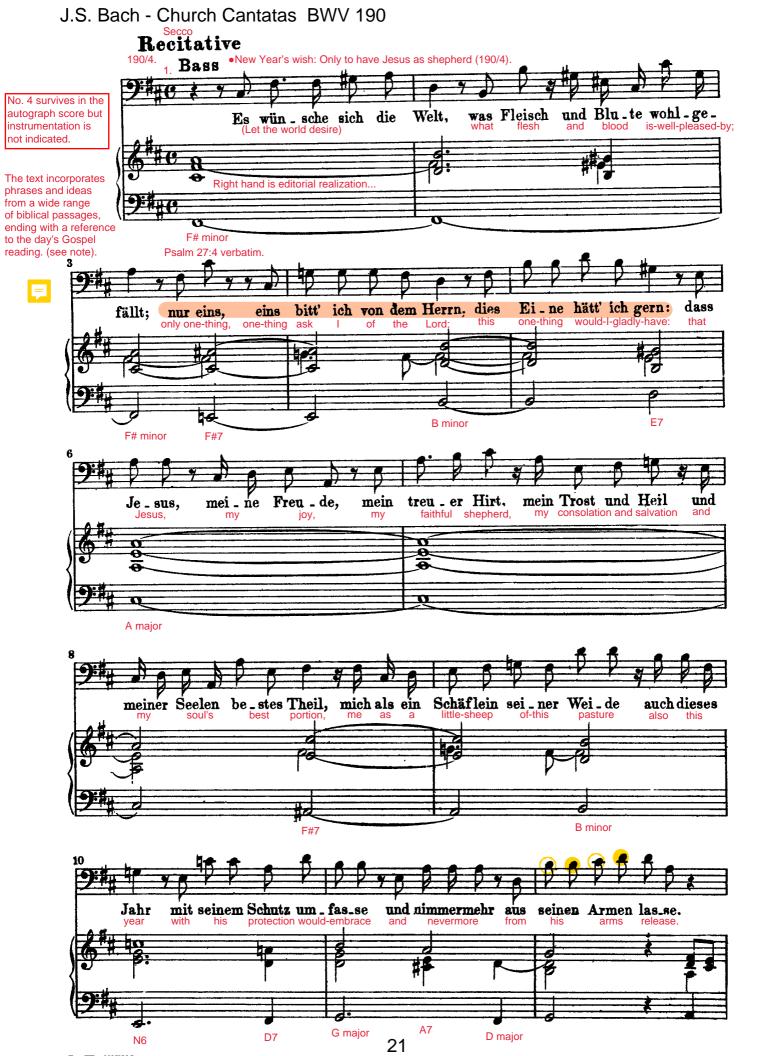


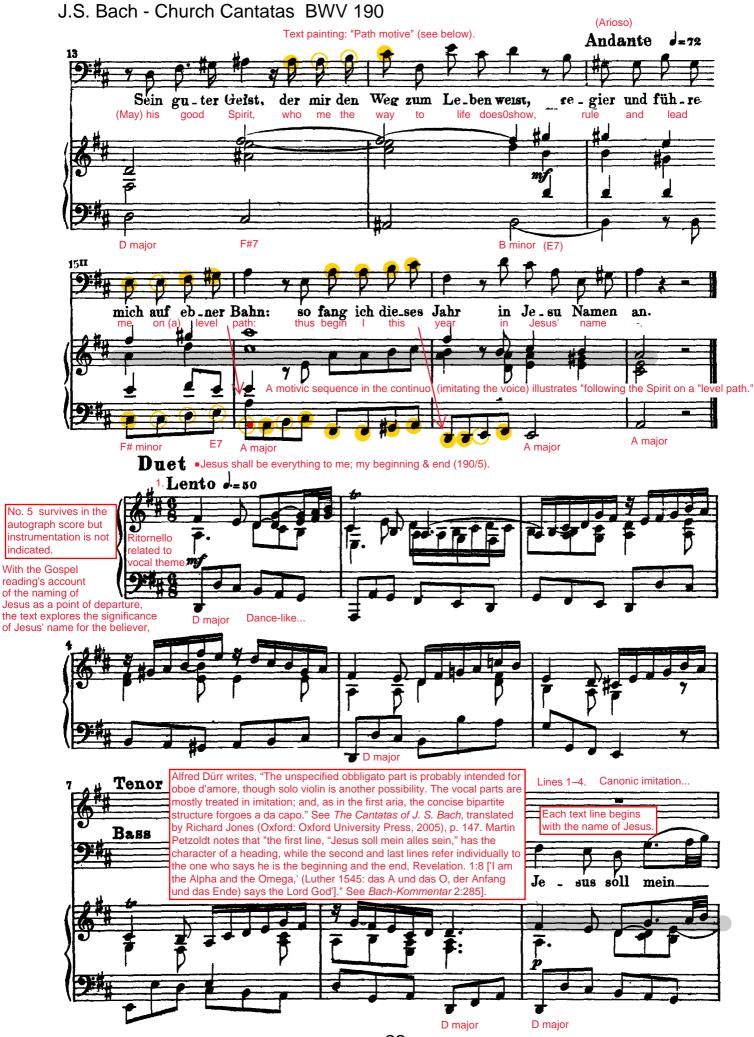


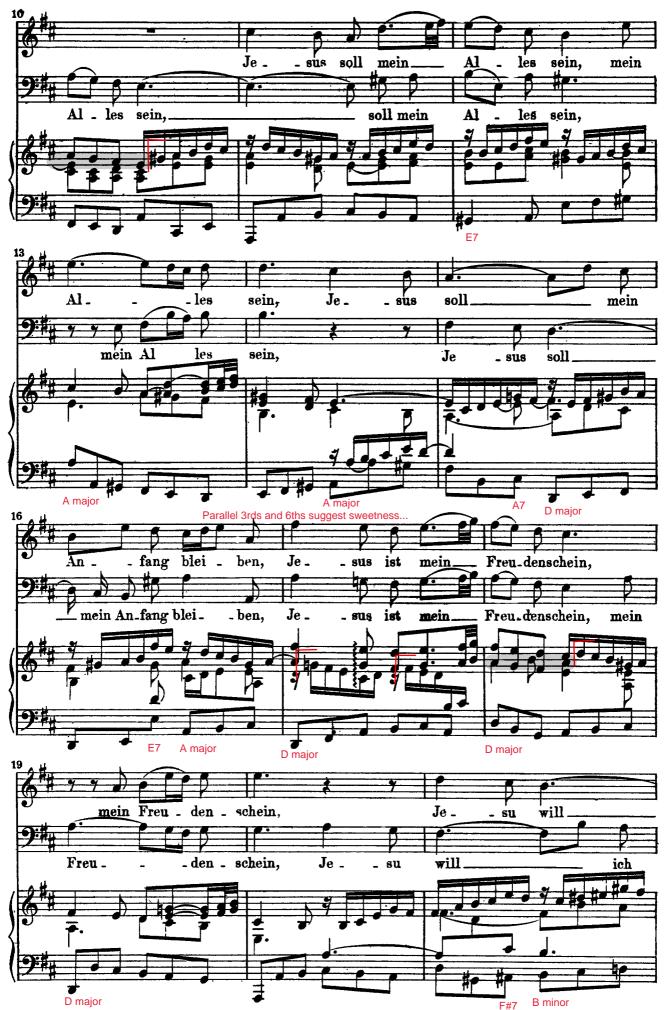




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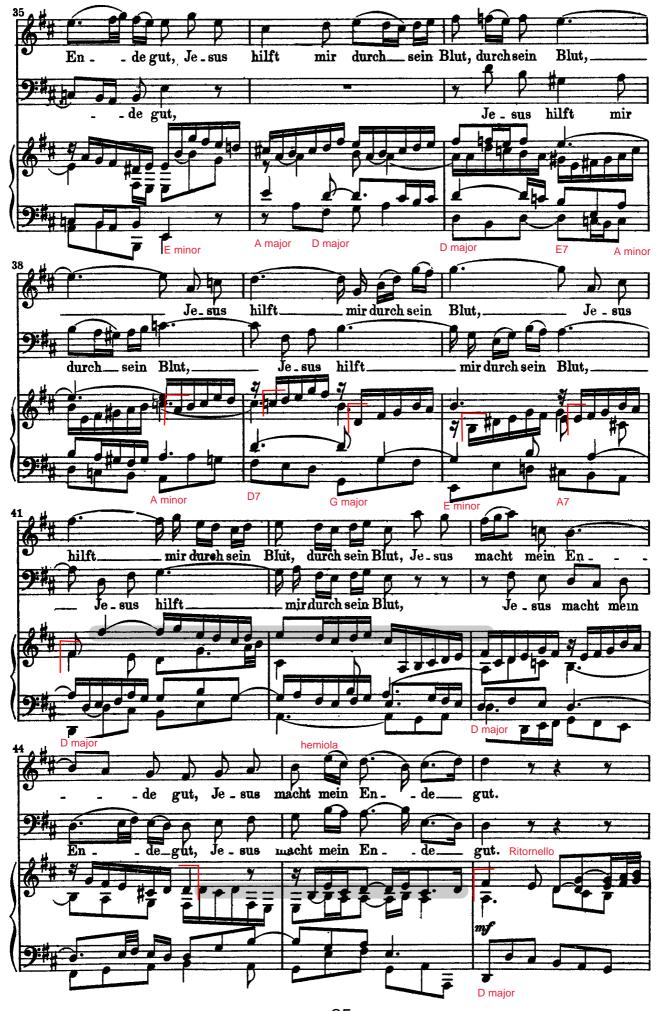


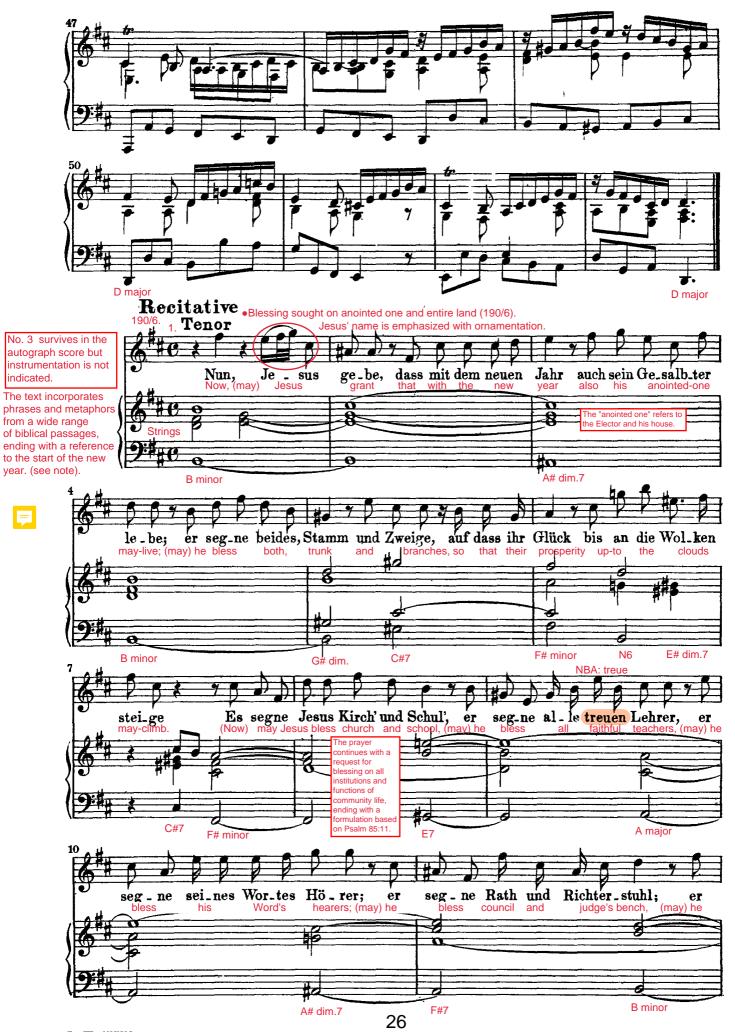




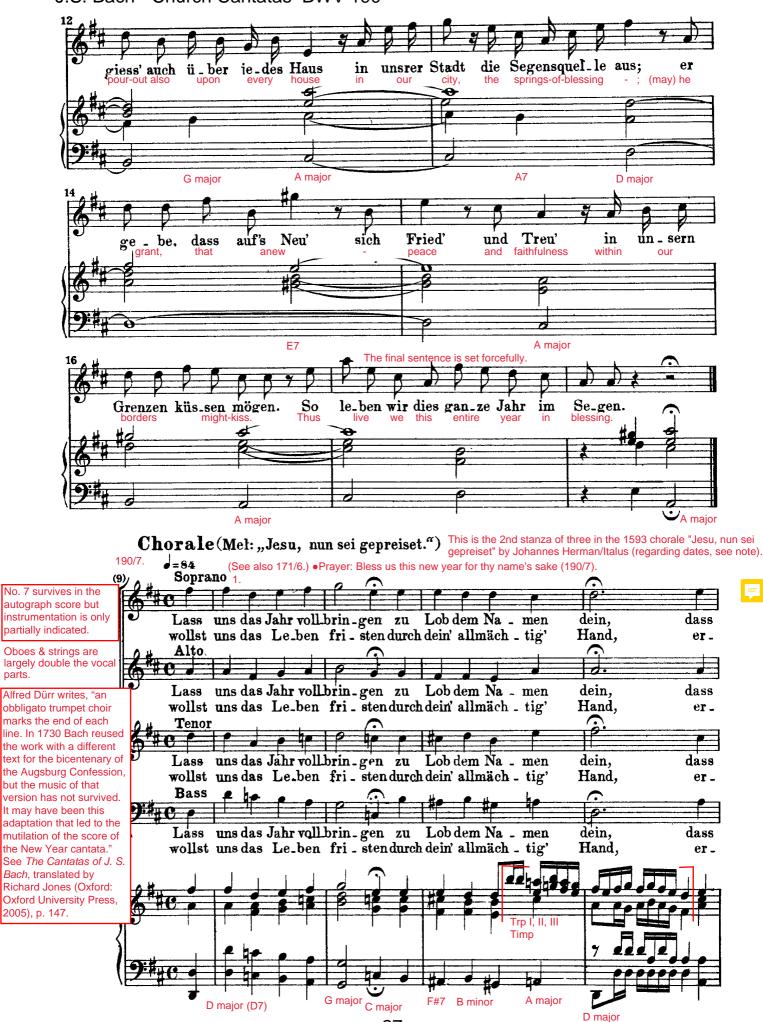












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The trumpets and timpani end choral phrases with fanfare motives to reinforce the festive tone associated with New Year's Day.





