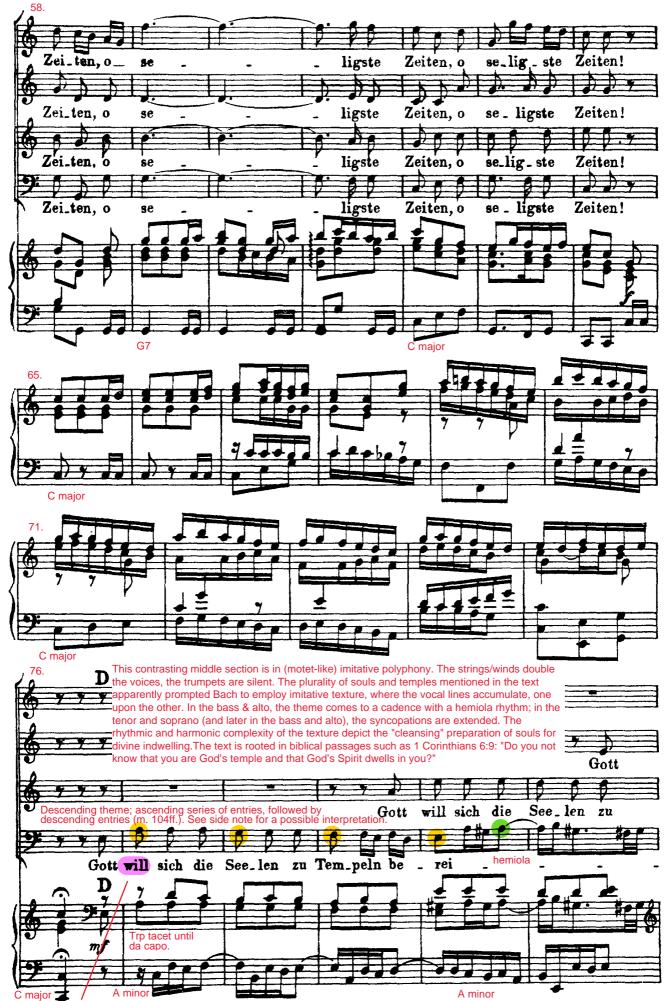




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J.S. Bach - Church Cantatas BWV 172

As explained in the note about the librettist, Salomo Franck (above), the libretto makes much use of the alliterative of the "w/v" sound, which are highlighted here. The text references both Old and New Testaments (see note).

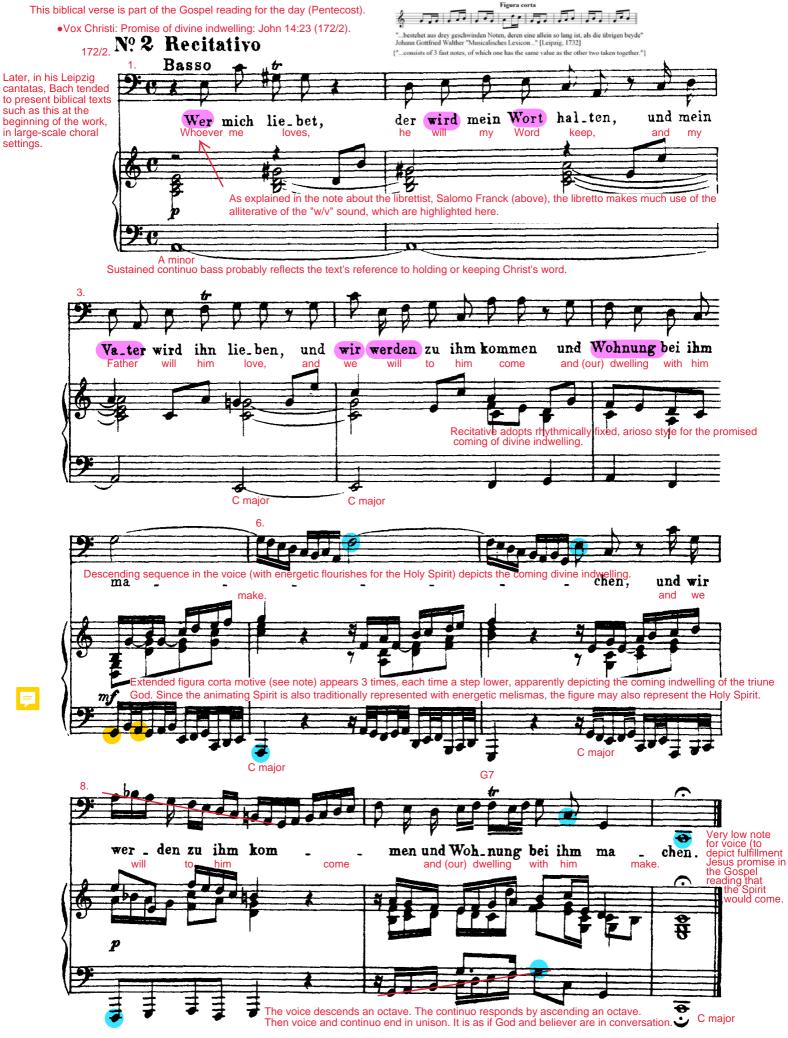
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"bereiten"

## J.S. Bach - Church Cantatas BWV 172 82



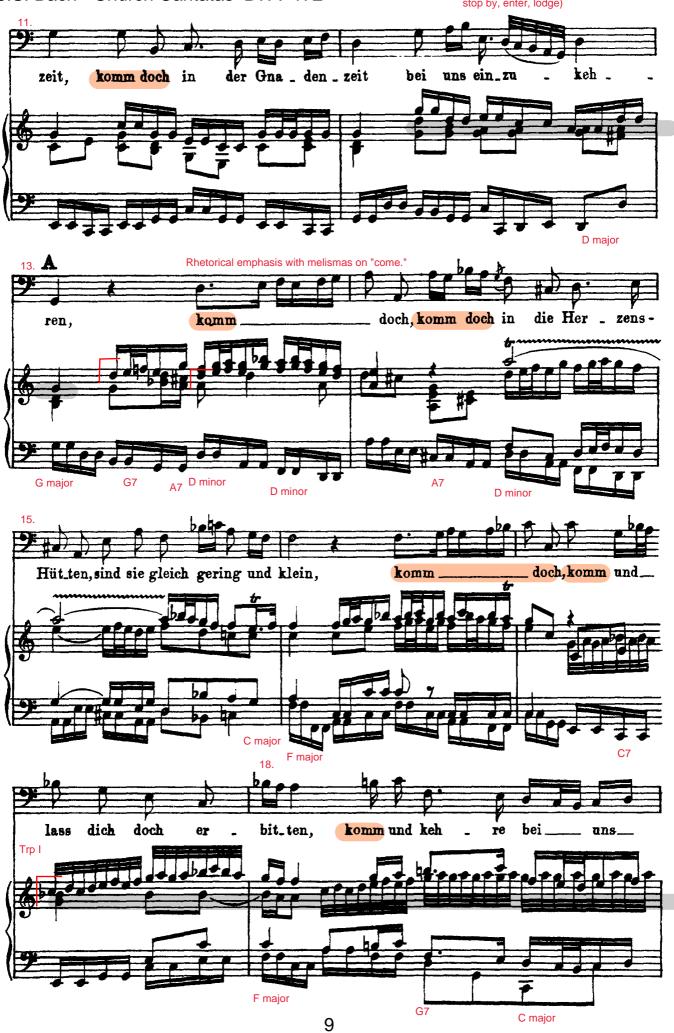




In the B section of the aria, text repetitions suggest that Bach wanted to emphasize the pleading nature of the prayer ("please come"). Martin Petzoldt suggests that this aria has an eschatological air about it (as represented by the prayers for Jesus to come in Revelation 22:17, 20). See Petzoldt, vol. 2, 969, 970).

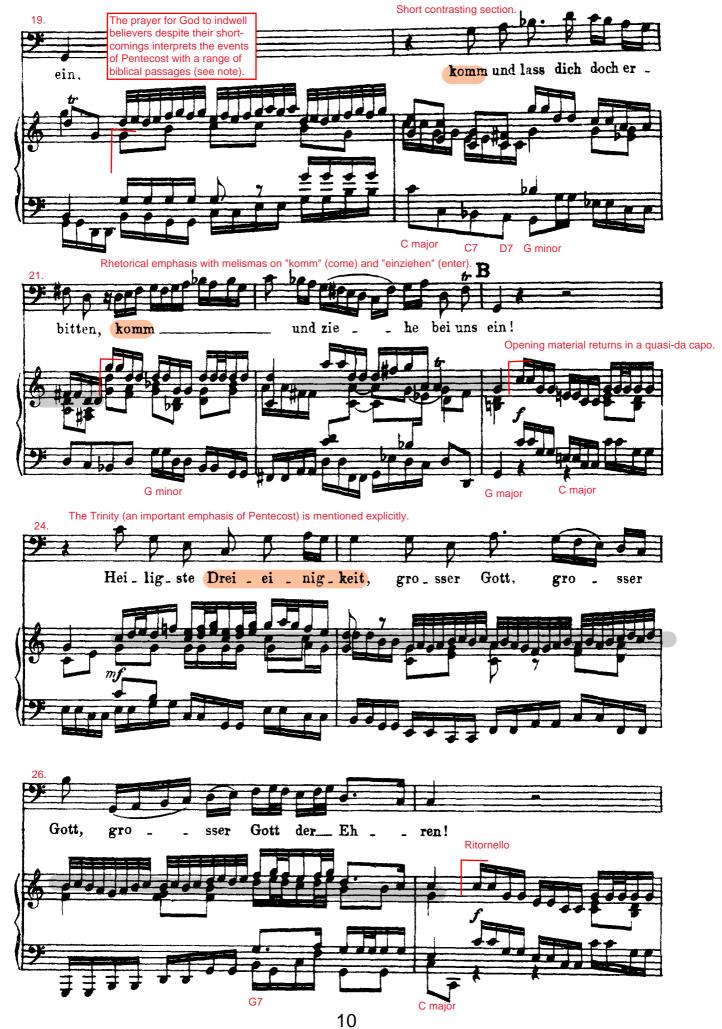


Text painting: Descending melisma for "einkehren" (to stop by, enter, lodge)



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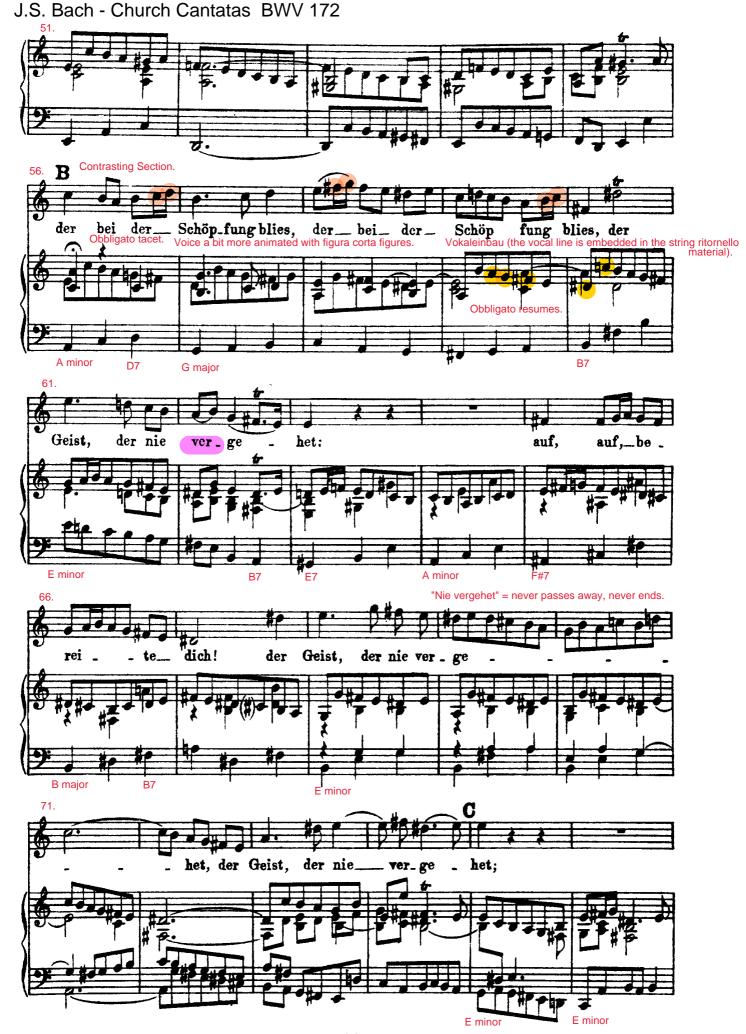


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Text painting: Short, declammatory commands to "rise" in preparation for the Spirit, whom Jesus called the "Tröster" (Comforter) in John 14:16. The obbligato stops

briefly (similar to Bach's settings of "bereite" elsewhere). Rudolf Lutz notes the tune's similarity to a national hymn such as "God Save Our Gracious Queen." See https://www.youtube.com/watch?v=IBpsyvmLPGI at 26:06, accessed 11 July 2025.

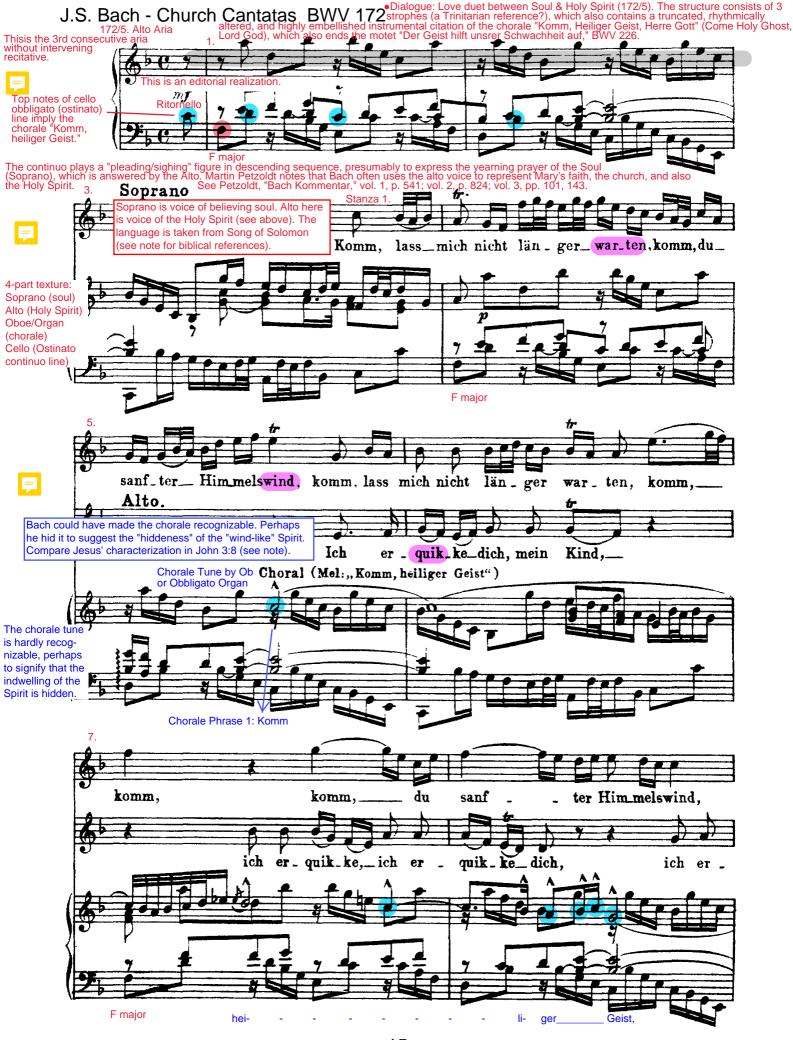


Martin Petzold suggests that the modulation to major (mm. 77-99) reflects the new situation of the divinely indwelt believer. See Bach-Kommentar 2:970.



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C major (often used to represent Christ; see note)





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J.S. Bach - Church Cantatas BWV 172

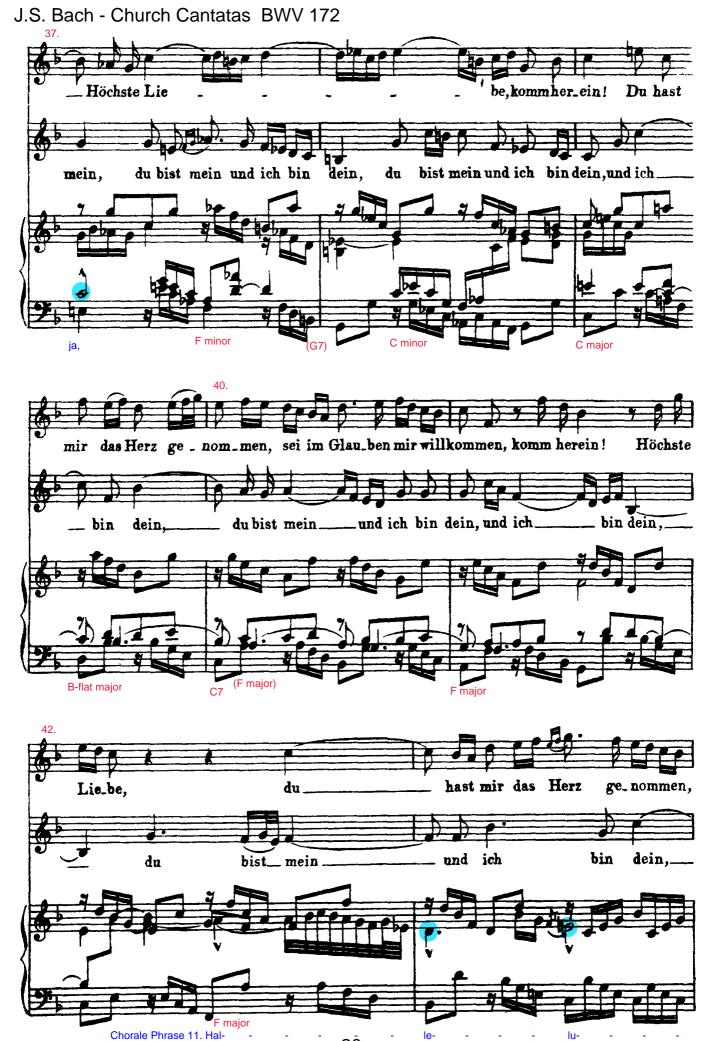


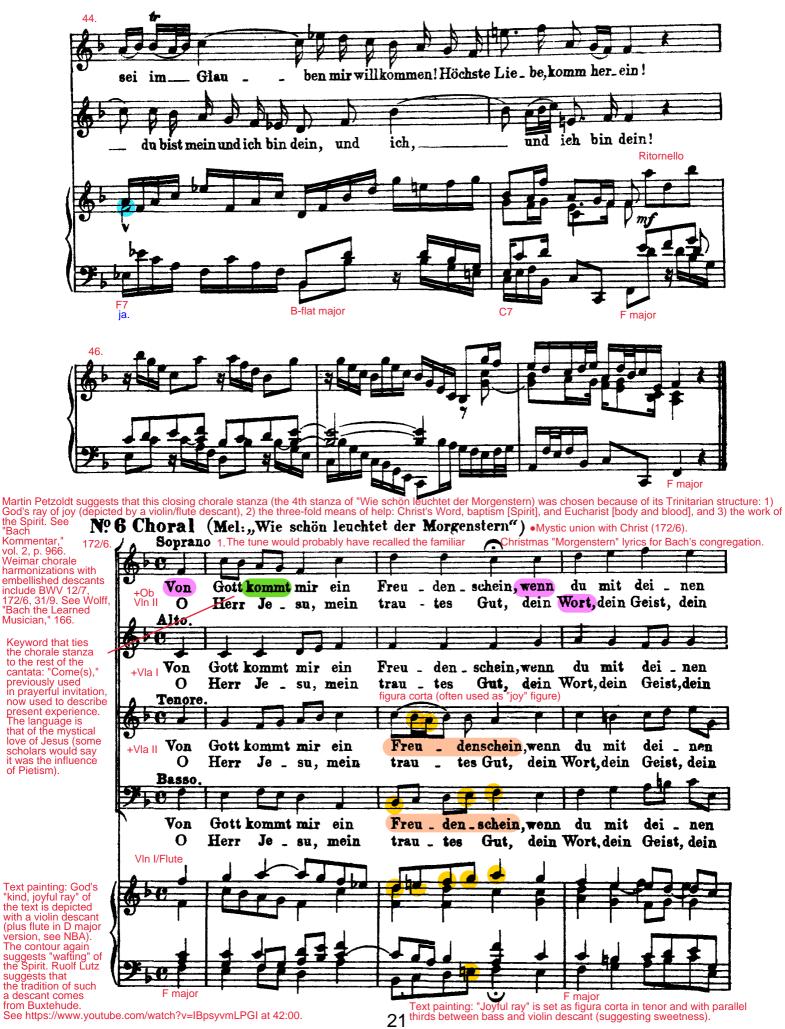
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This is the 4th stanza of seven in the 1599 chorale by Philipp Nicolai (1556-1608).



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