

















Soprano

like line.

rest in the

text, see

to Bach's

G major

Sacred Cantata Texts.")



Text painting: Diminished 7th chord for "grave." 13

Allusion to Psalm 16:10 "[O Lord,] thou dost not give me up to Sheol, or let thy godly one see the Pit (KJV: "neither wilt thou suffer thine Holy One to see corruption"; Luther 1545: "daß dein Heiliger verwese"), to which Peter refers in his Pentecost sermon (Acts 2:31): "[David] foresaw and spoke of the resurrection of the Christ, that he was not abandoned to Hades, not did his flesh see corruption."

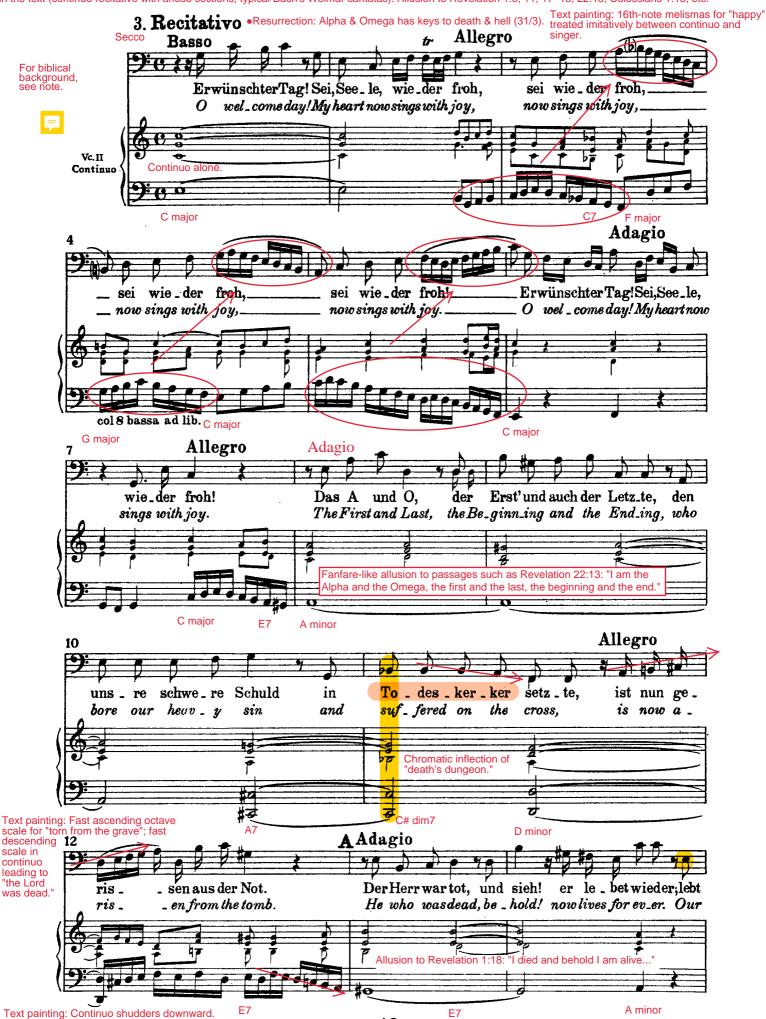


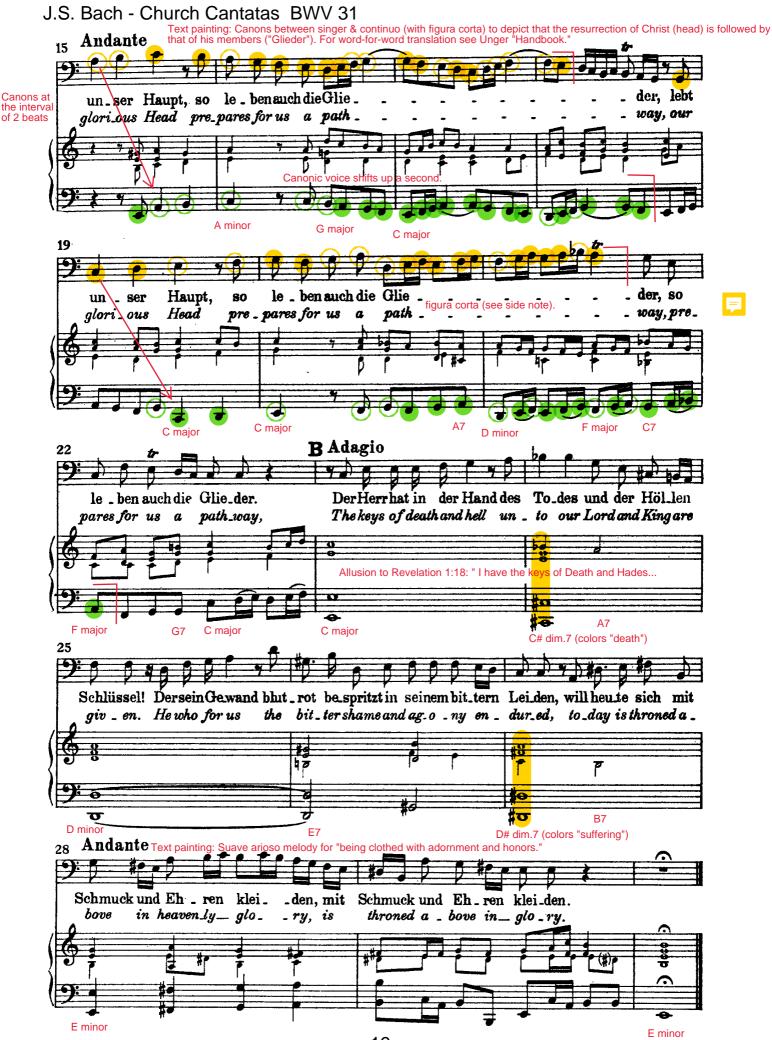
Bach expounds repeats the last line of text, repeating it in an allegro fugato, instruments doubling. The opposition to the natural process of decay (as referenced in the text) is depicted with accents opposed to the meter: syncopated accents on beats 2 and 4. The fast tempo suggests life in opposition to the natural decomposition of death. The order of entries is downward, until the last, extended statement in the top voice.





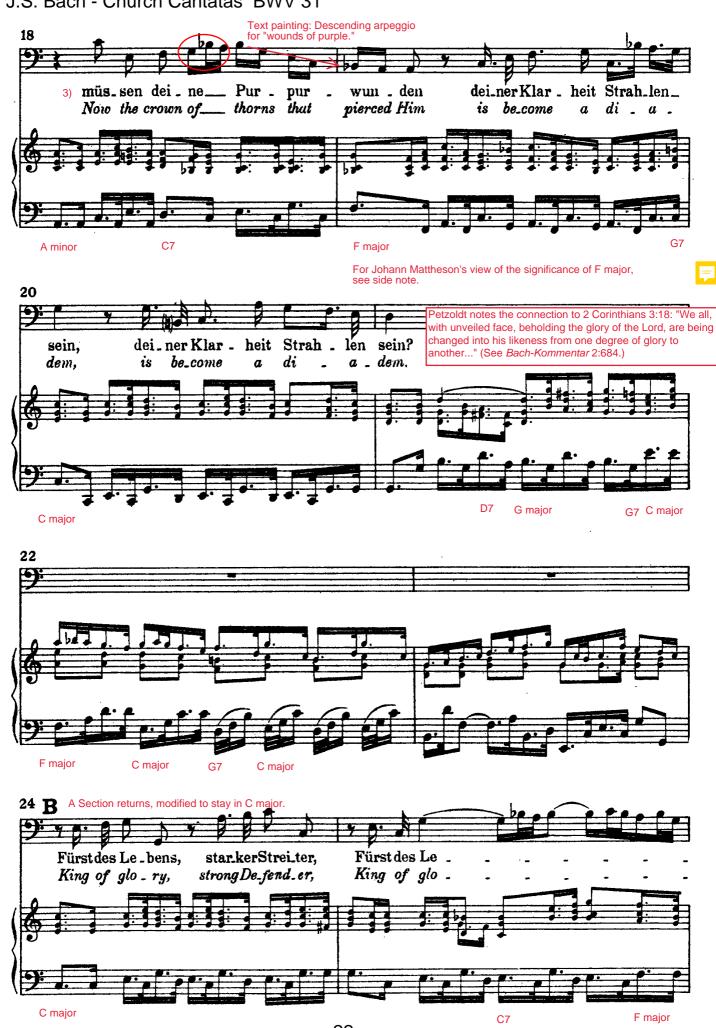


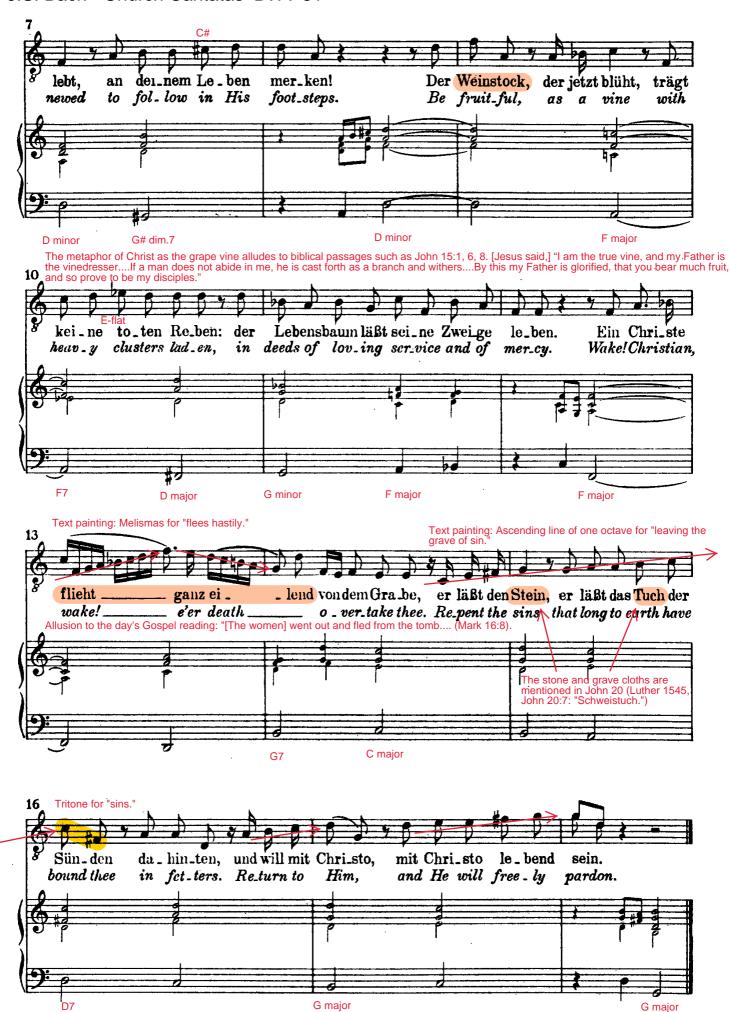












After 3 movements accompanied by continuo alone, the strings (in 5 parts) join the tenor in an aria. Aspects of symmetry and inversion (e.g., material in the first two mm. is freely inverted in the following two, and the overall structure of this 2-part aria reveals symmetrical correspondences) perhaps symbolize the textual idea of the divine image reflected in humankind. Style: Vivaldi-like "string sawing" with many pedal points and scales b. Aria Spiritual resurrection after death: old life vs. new life in Christ (31/6). Viol. I,II Ritornello Va. I, II Vc. I, II Continuo Rhyme Scheme AAB-CCB Bach sets each 3-line unit twice. Form: Material from mm. 1-2 is inverted in mm. VIn I leads with animated 16th notes, apparently depicting a flourishing new life." 3-4, signifying the antithesis: the old man (Adam) must die for the new one to live. Lines 4-6 x 2 Rit ossible text painting: For biblical Putting down the old nature. background see note. Martin Petzoldt argues that "soll der neue Mensch genesen" is an allusion to Jacob's speech after wrestling with God: "I have seen God face to face, and yet my life is preserved" (Luther 1545: "meine Seele ist genesen." (Genesis 32:30). See "Bach-Kommentar 2:685. Tenore r natural inflects the line A - dam muß in uns ver we sen, soll der neue Mensch ge ne sen, der nach (the old Adam All thy sins will be__ for _ giv_en, If a_new thy life isqiv_en un_to must die). piano sempre Generally, the sentiment alludes to biblical passages such as Colossians 3:5, 9-10: "Put to death therefore what is earthly in you...seeing that you a have put off the old nature with its practices and have put on the new nature, which is being renewed in knowledge after the image of its creator. A dam mußin uns Gott ge - schaf-fen ist, ver_ All thy sins will be God, whose son thou art. for_ forte piano G7 C major G major soll der neu-e Mensch ge-neder nach Gott ge_schaf_fen we sen, sen, a new thy life God, whose son giv _ en, giv _ un - to thou25 major C major A7



E minor

26

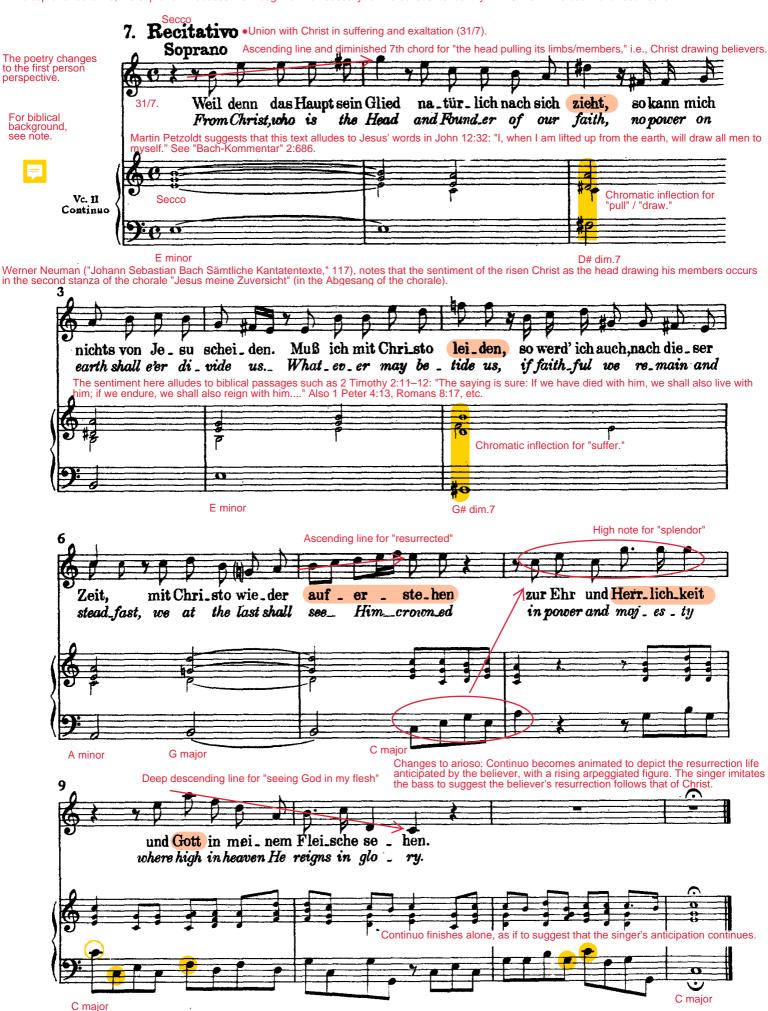
E minor

Ritornello

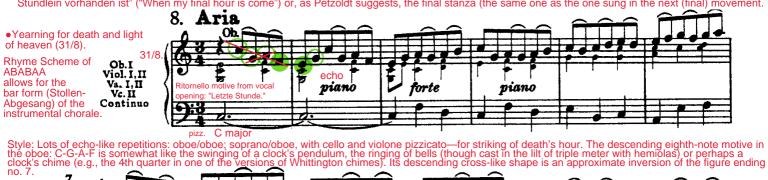
forte

E minor



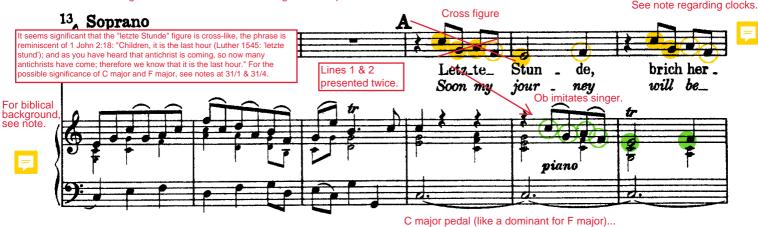


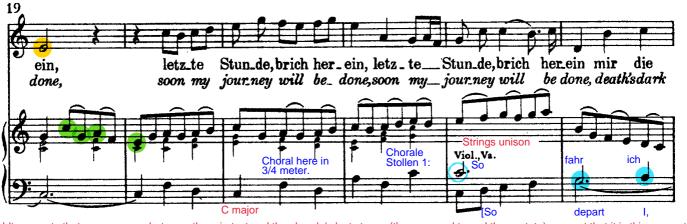
accompaniment of oboe d'amore, high vocal range, and textless chorale played by strings in low range—achieves an otherworldly, mystical tone (Dürr/Jones, 270). The chorale presumably represents congregational agreement. The words imagined by Bach's listeners might have been the title stanza, "Wenn mein Stündlein vorhanden ist" ("When my final hour is come") or, as Petzoldt suggests, the final stanza (the same one as the one sung in the next (final) movement.





The interval of a descending 4th inverts the continuo/bass figure of the previous movement.

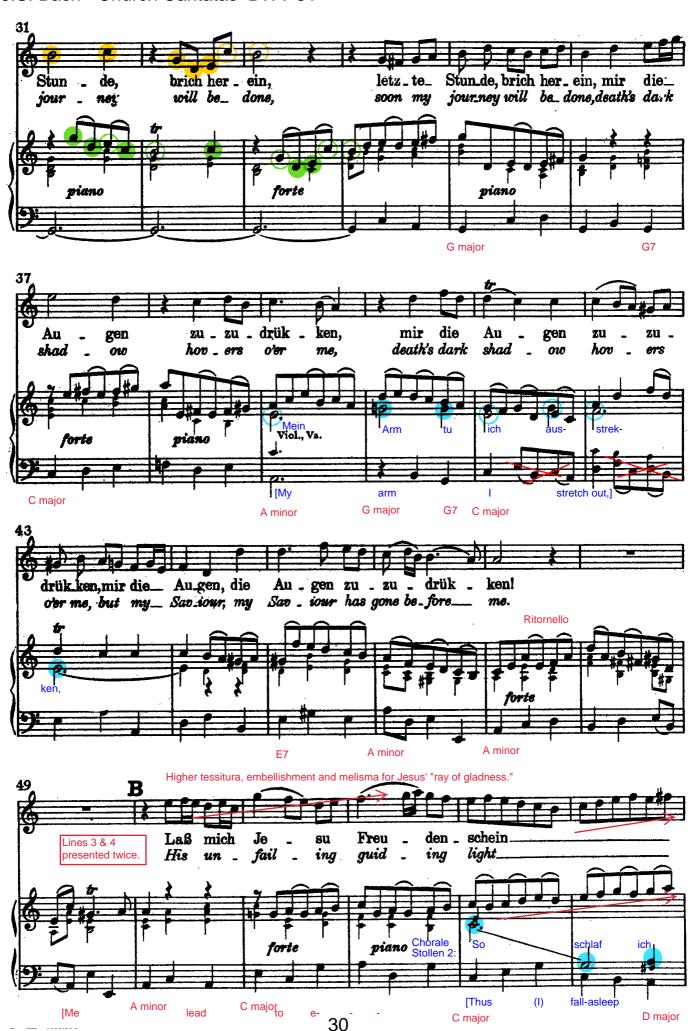


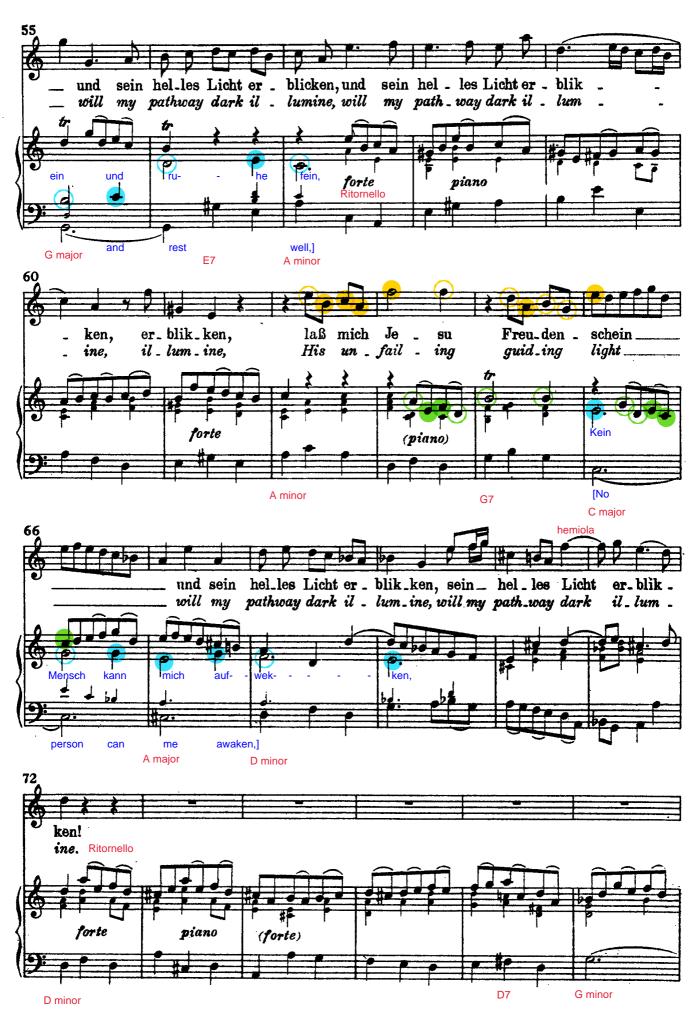


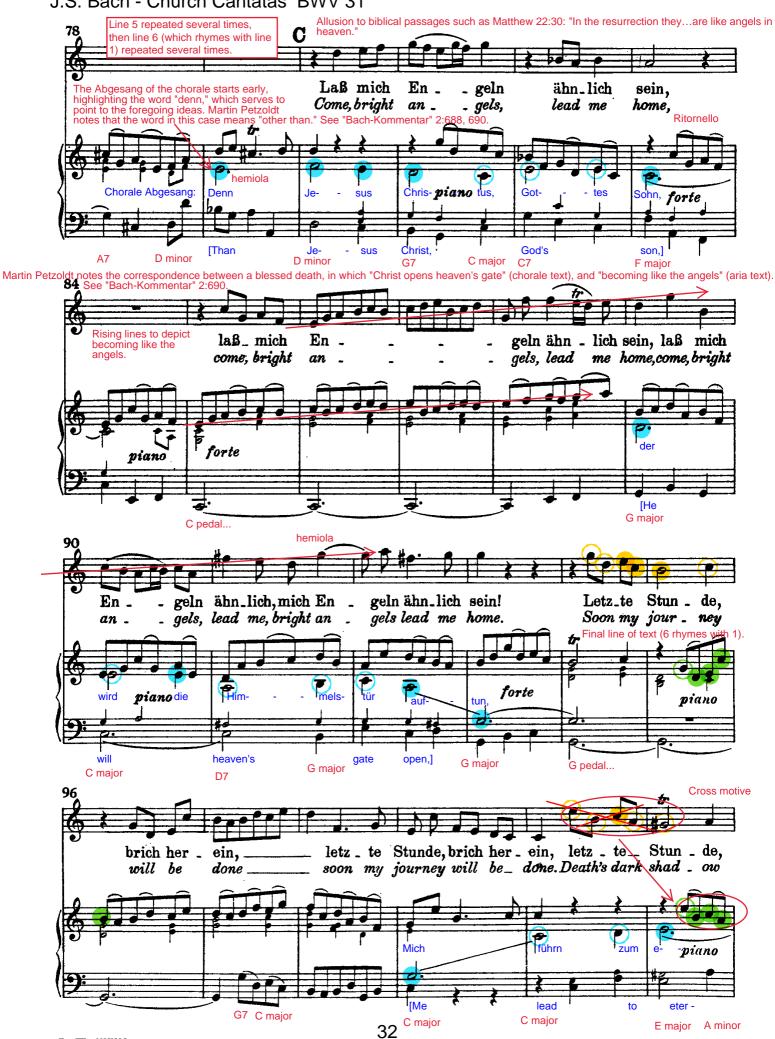
Martin Petzoldt suggests that consonances between the aria text and the chorale's last stanza (the one used to end the cantata) suggest that it is this same stanza that should be imagined here (more below). He argues that the biblical source for both texts (whose theme is to die blessedly) is the Nunc dimittis (Luke 2:29–30:

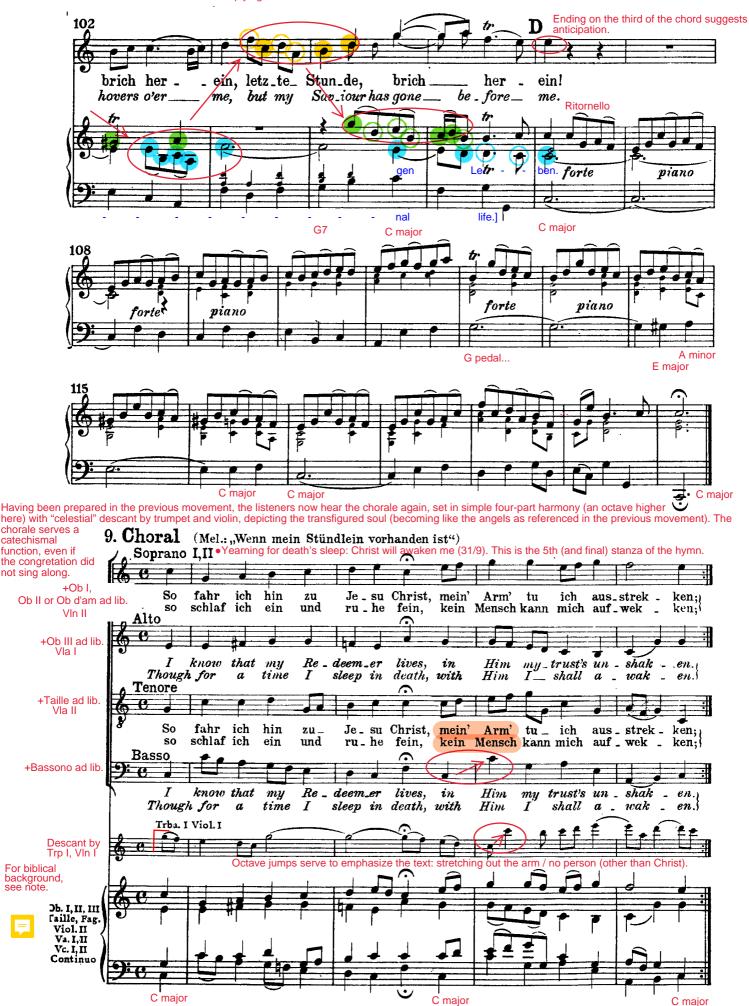
25 "Now let thy servant depart in peace..." See Petzoldt, "Bach-Kommentar" 2:687–88.











This is the fifth (supplementary) stanza to the 1560 chorale "Wenn mein Stündlein vorhanden ist" by Nilolaus Herman (1500–1561).



Text painting: Martin Petzoldt notes that "entrance to eternal life" is depicted with an animated web of voice-leading (especially in the bass) supporting the [normal] elongated soprano line, while the descant holds a note, then ascends to high C. See *Bach-Kommentar* 2:690.

