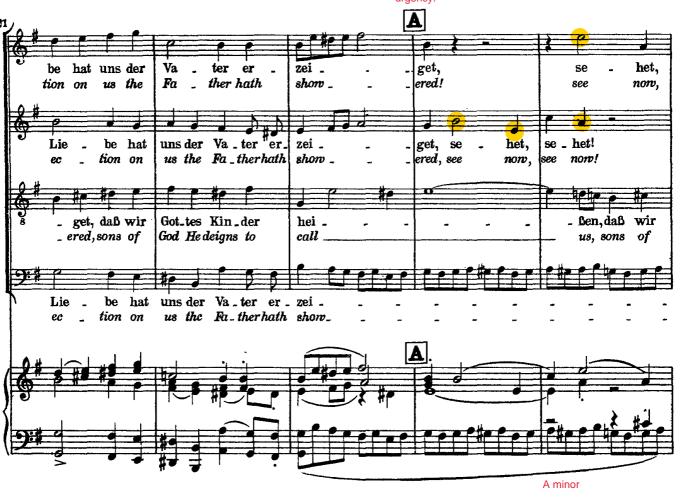
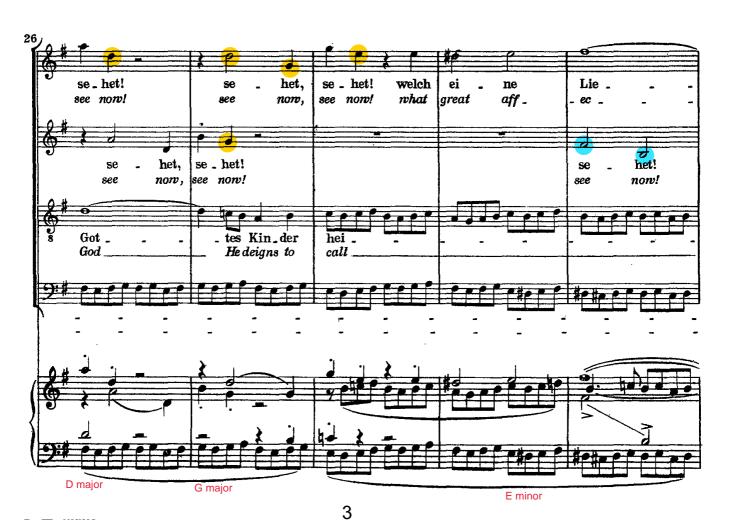


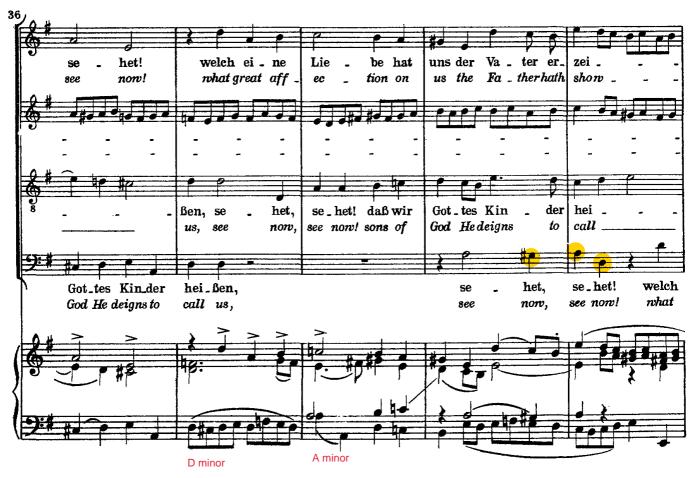


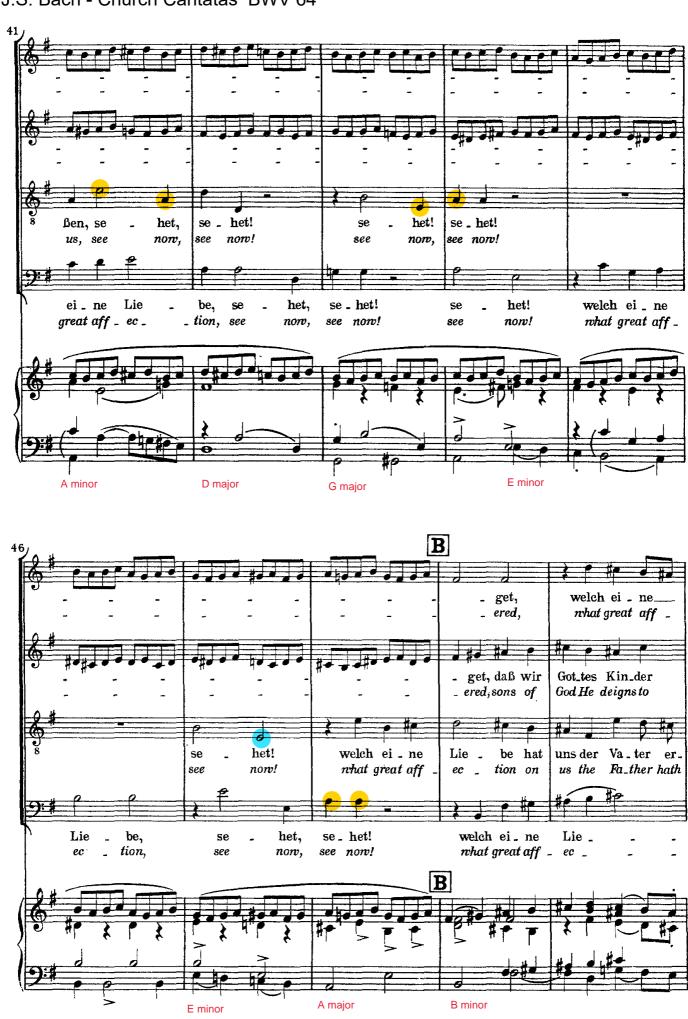
Opening motto is syncopated in the episodic material, creating urgency.

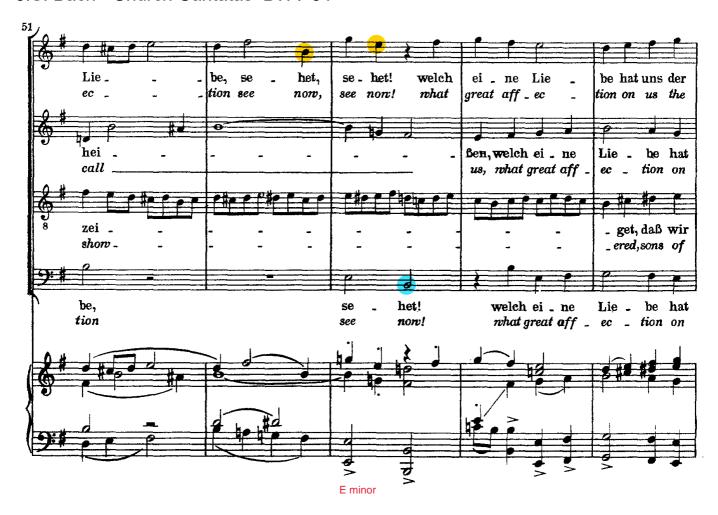




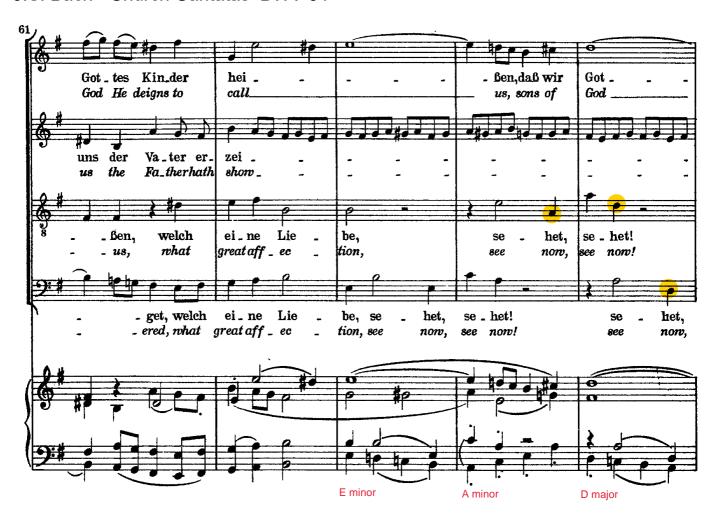






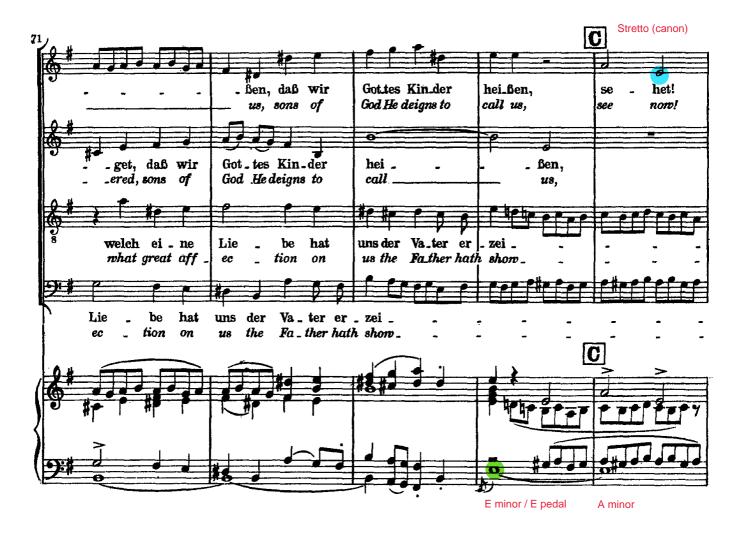




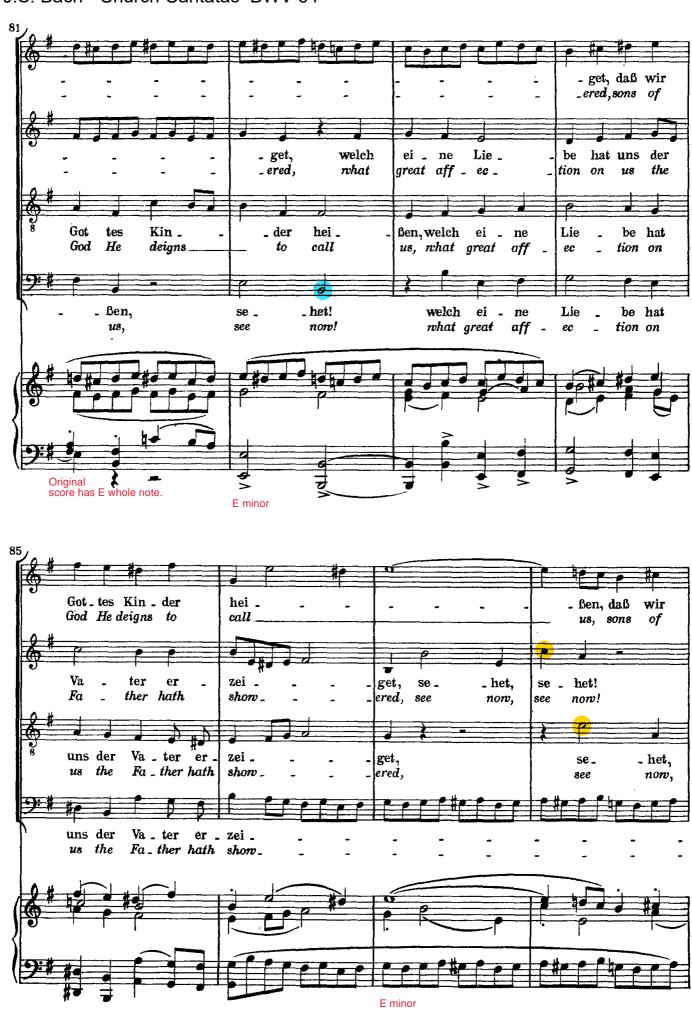


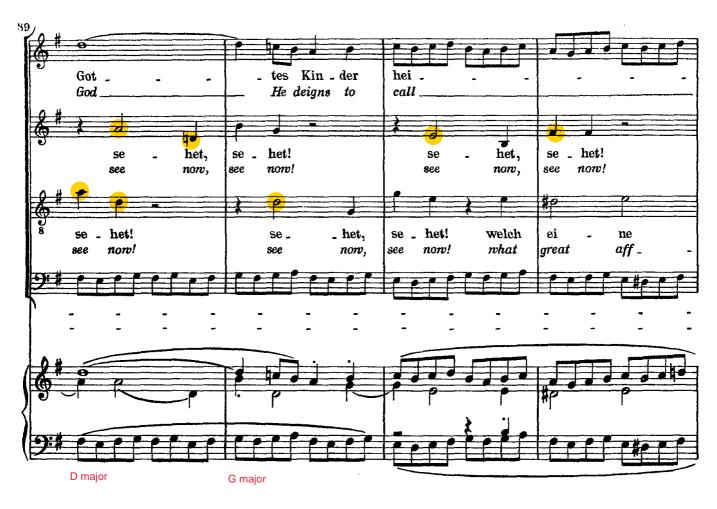


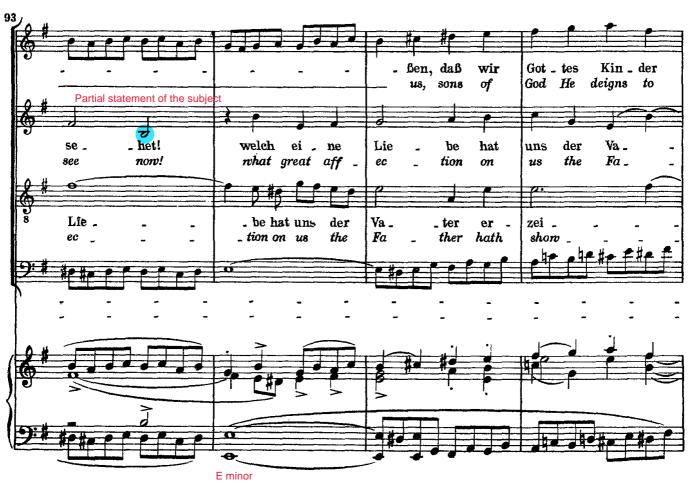
The fugue culminates in two long pedal tones (mm. 69–73, 74–81) before a final bass statement of the complete fugue subject. Helmuth Rilling argues that "Bach uses this compositional technique to illustrate the idea that the love of God is eternal, that it will last forever." See *The Oregon Bach Festival* 



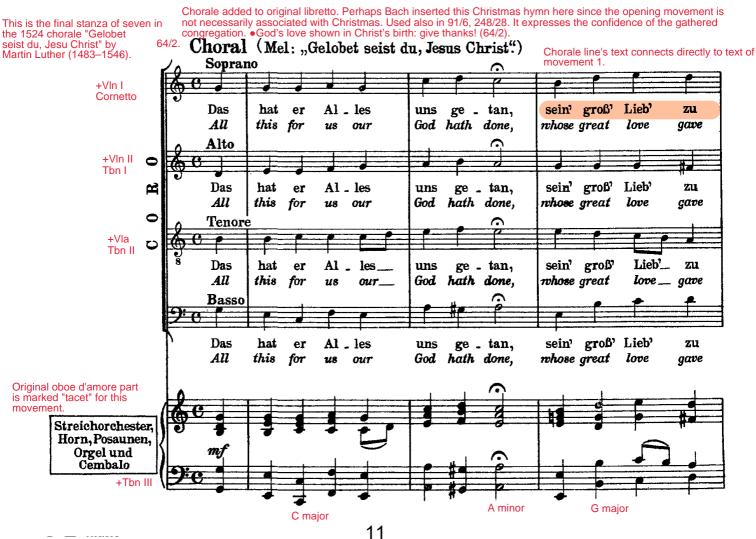


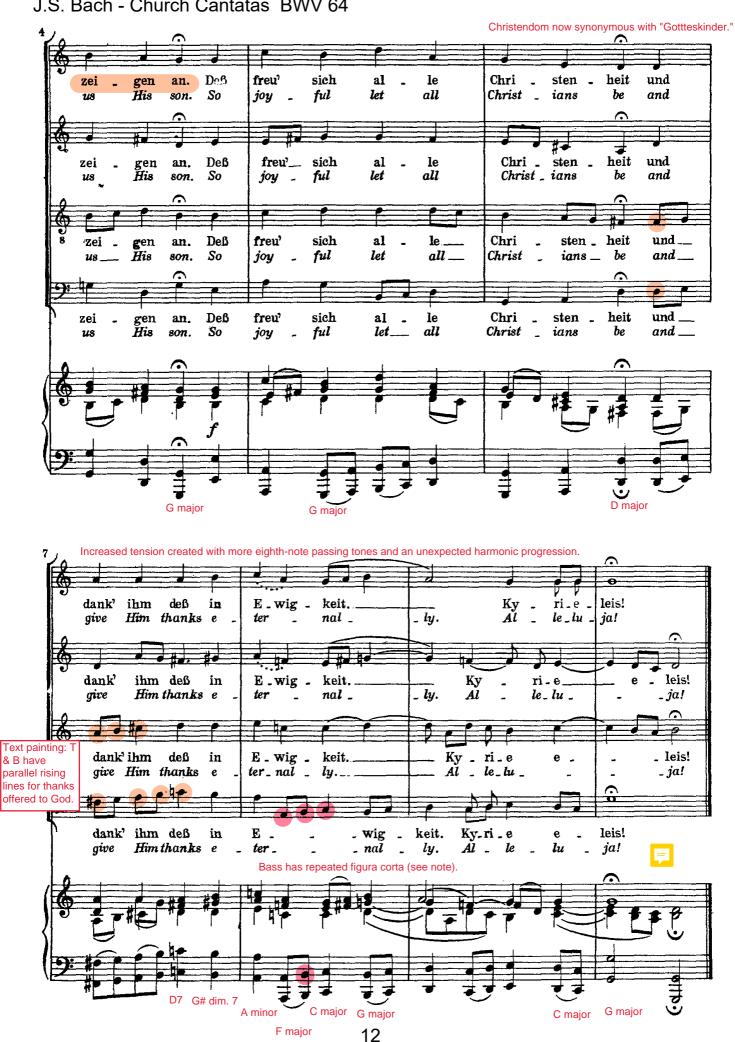


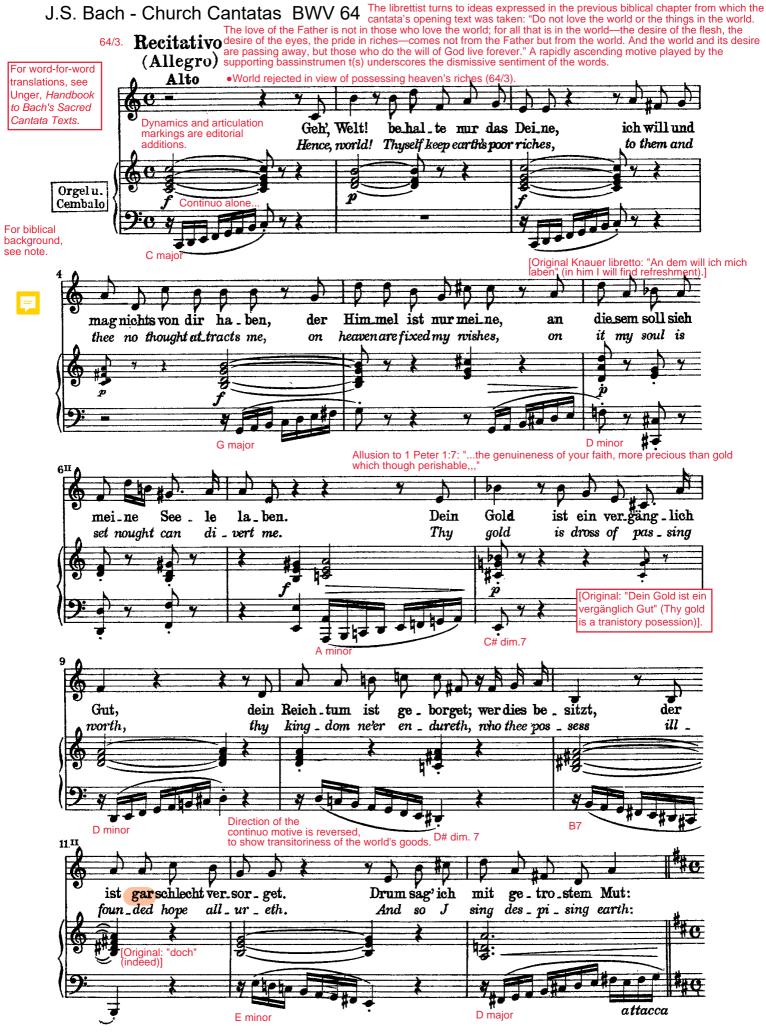


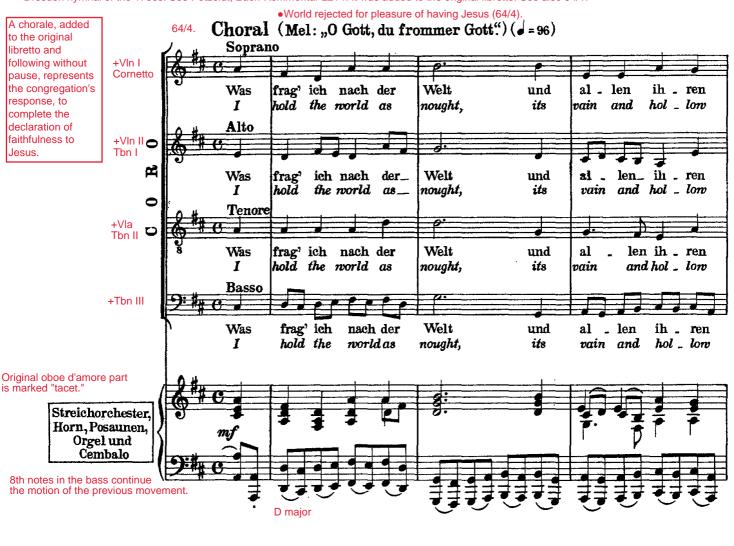














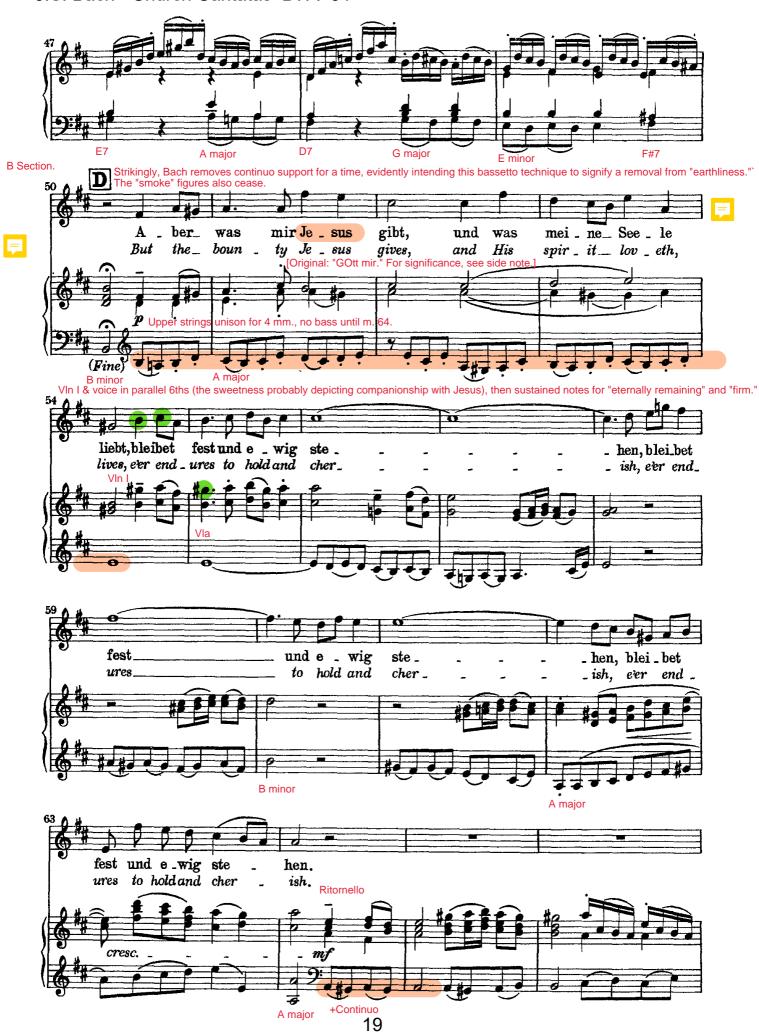


A major da capo aria for soprano follows. It is set in the form of a gavotte (a courtly dance, here depicting the transitory world), in which the rapid passage-work of VIn I apparently depicts tendrils of smoke vanishing into thin air (reminiscent of the dismissive figure for the renunciation of the world in the previous movement).











10 mm.

