

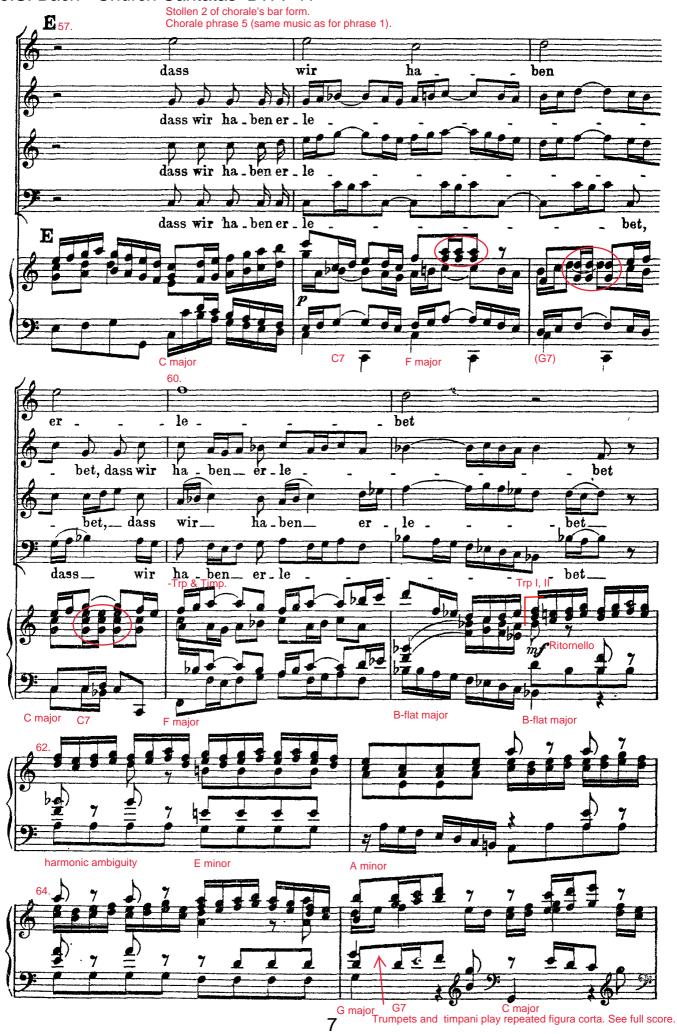




Trumpets and timpani play repeated figura corta. See full score to see instances not evident here.











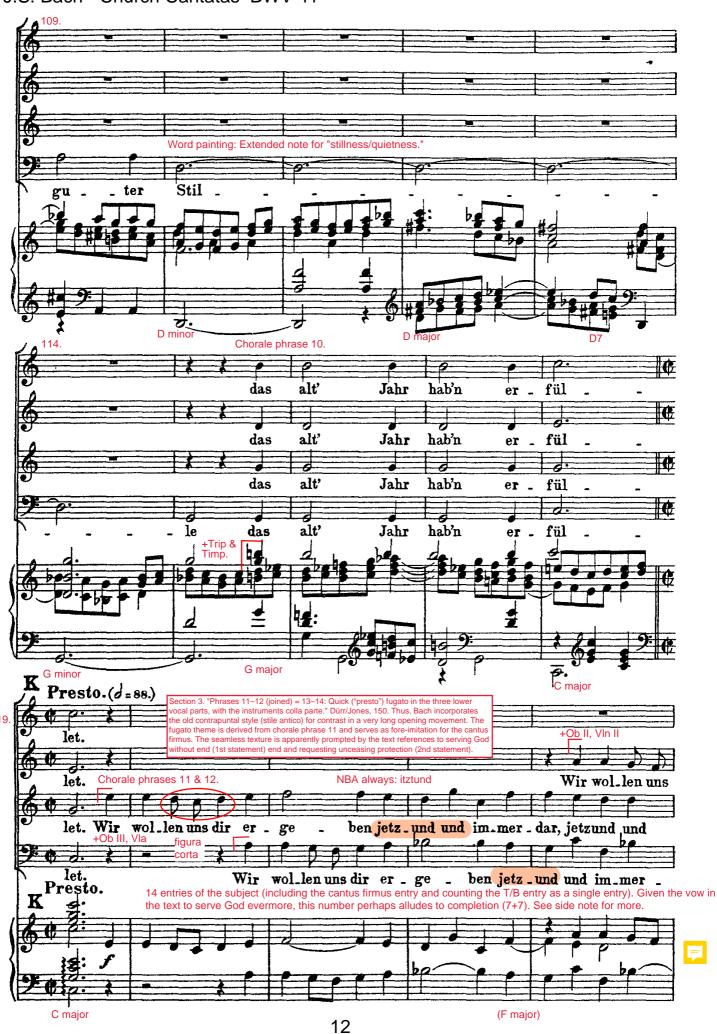


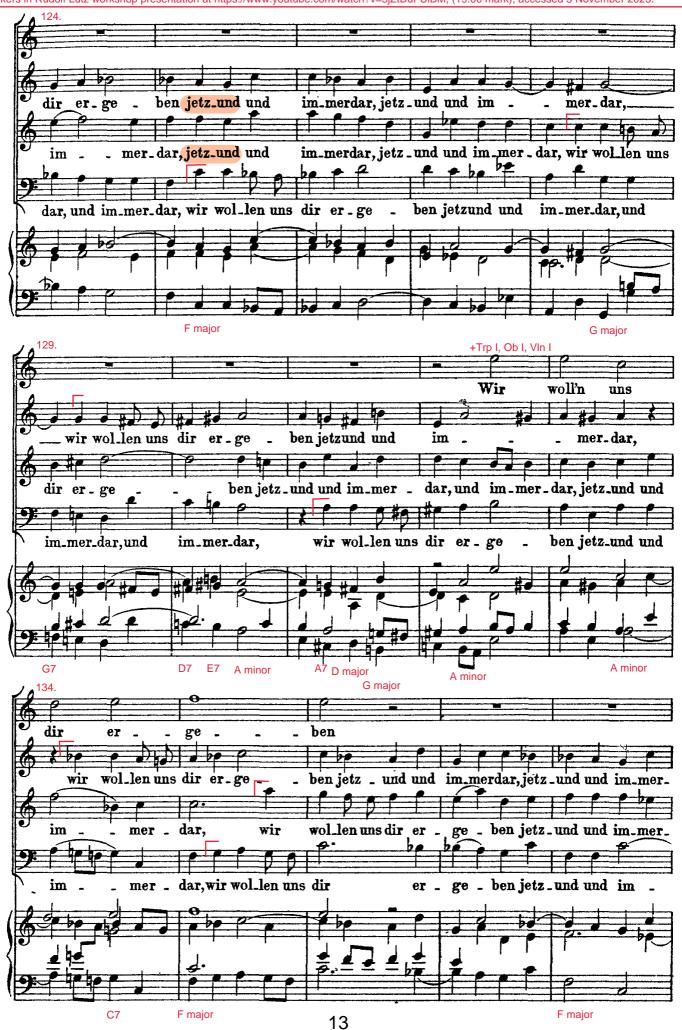
form.

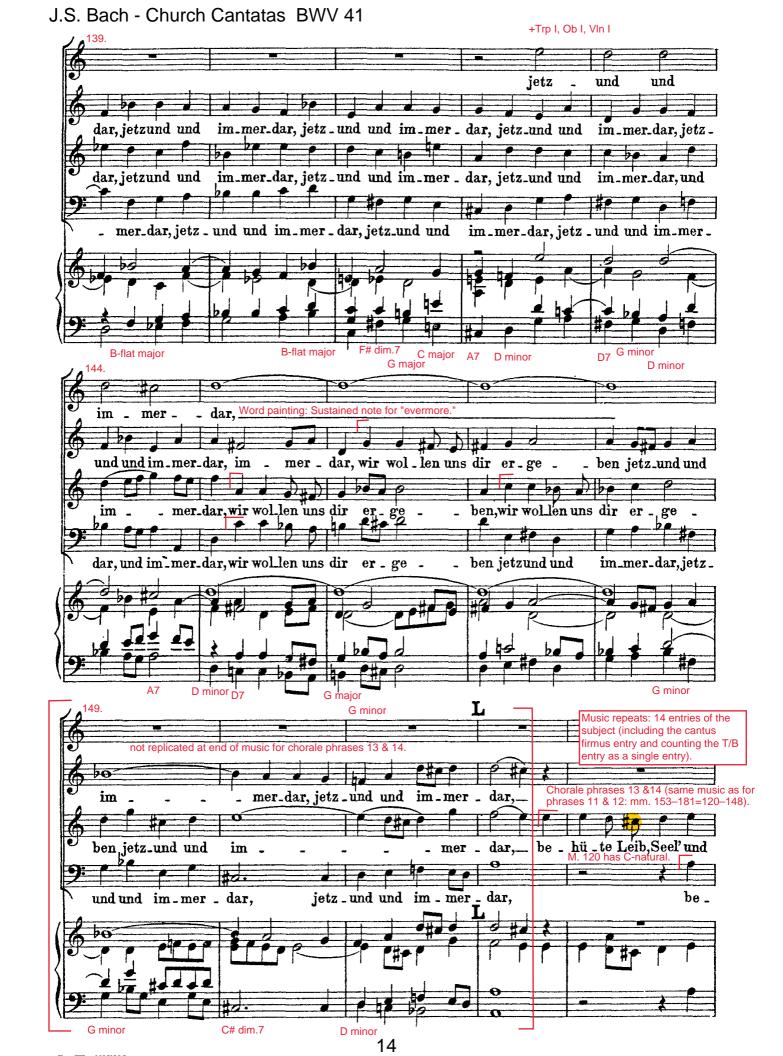
Chorale

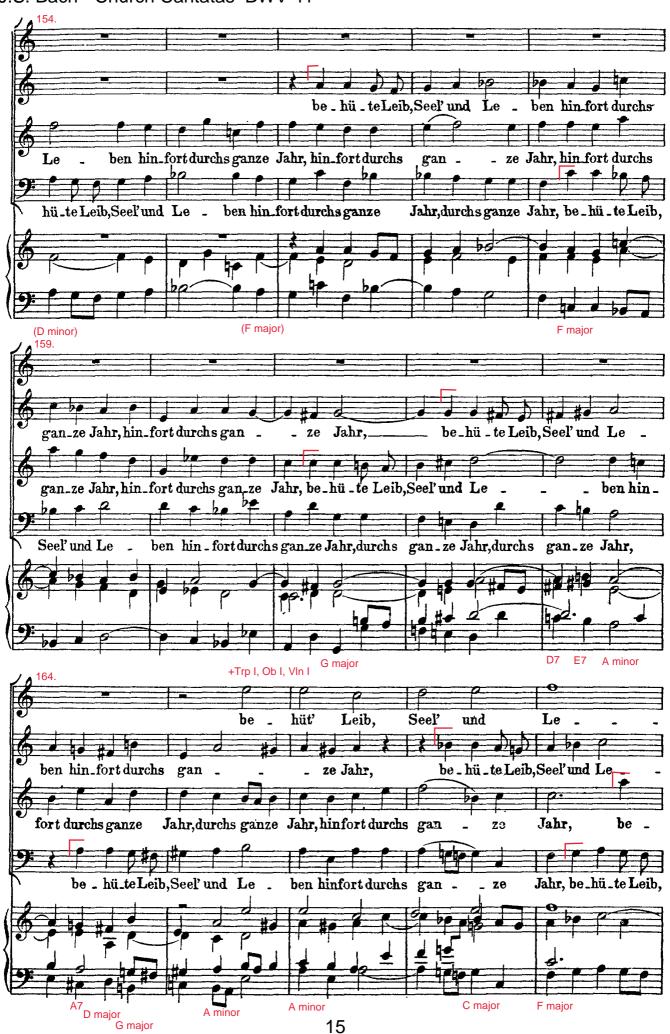
phrase 9.

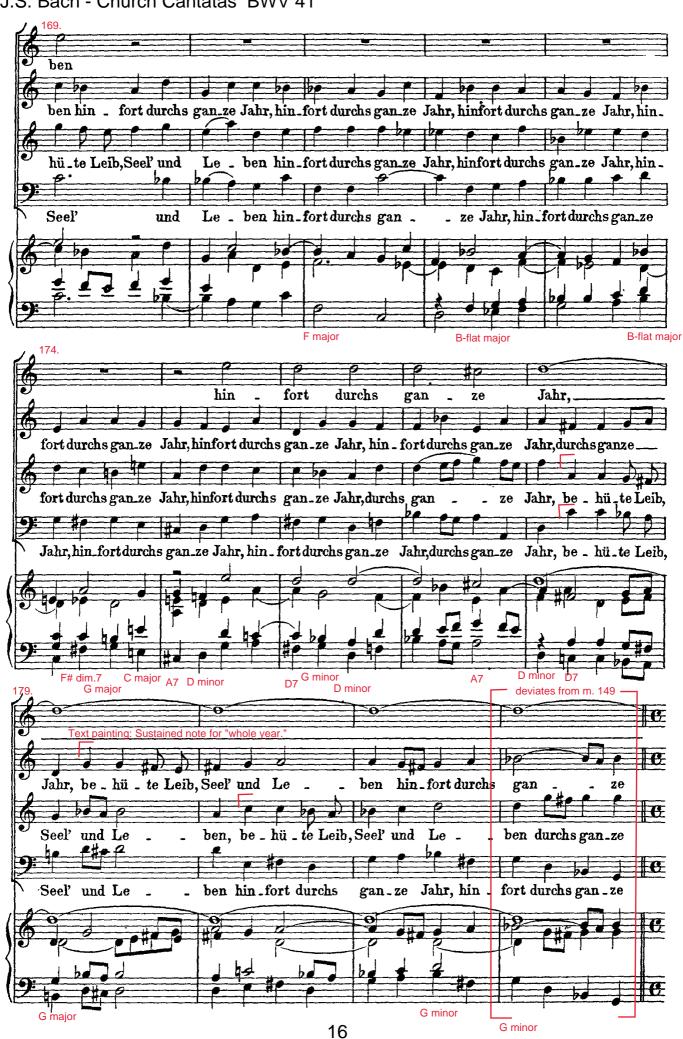








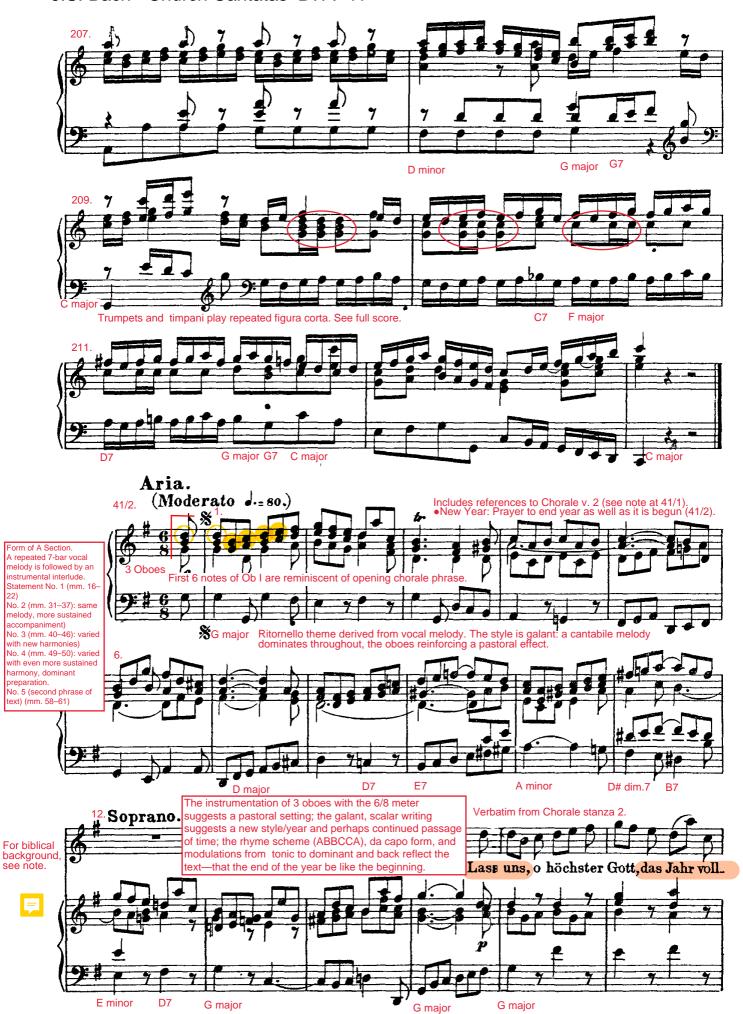




















as "das A und das O," the phrase has become associated with the numbers 1 and 14 (Since "I" and "J" were used interchangeably by scribes and count as the same letter, "O" becomes the fourteenth letter.) Perhaps the 14-measure length of this recitative was prompted by that association. For more see note at 41/1, section 3 (m. 119). 41/3. **Recitativo** • Includes references to Chorale v. 2 (see note at 41/1). •God's sovereignty is Alpha and Omega in weal & woe (41/3) For biblical background, see note. Herr! und O. der An_fang deine Hand, dein Segen muss alleit das Keyword "Hand" links to foregoing aria Chorale stanza 2 has "Dein' E7 C seems to have represented Christ for A minor uns wende.. Bach (i.e., the Alpha and Omega). See C major note at movement 1 Compare lines 5 & 6 of chorale stanza 2 (see note). Das Leben trängest & in deiner Hand, und uns re und das En_de sein. C major B-flat major A major sieht auf Stadt und Land; du dein Auge Ta_ge sind bei dir ge_schrieben; D7 D minor gieb von Bei dem,was ach! zählest un ser Wohl und kennest un ser Leiden, 18 Descending (somewhat chromatic) bass line for submission to God's sovereignty in "weal" and "woe. G# dim.7 G# dim.7 12 dei_ne Weisheit will, wo_zu dich dein Er_bar_men an _ ge_trieben. NBA: worz ${\cal B}$

N6

A minor

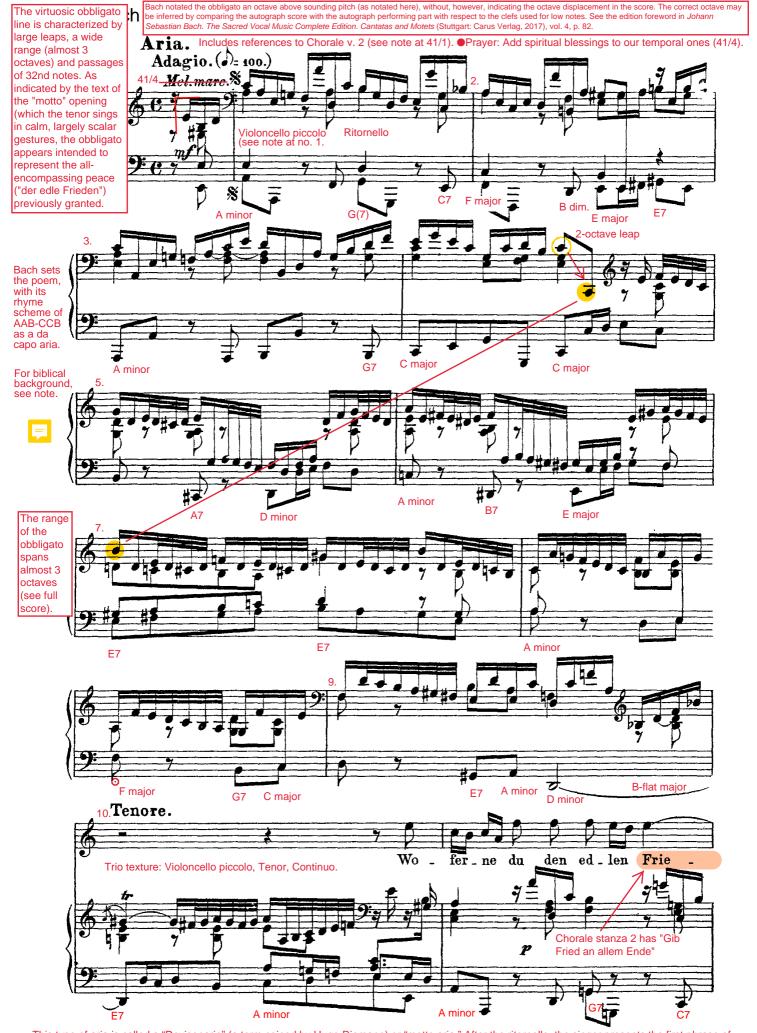
E minor

D# dim.7

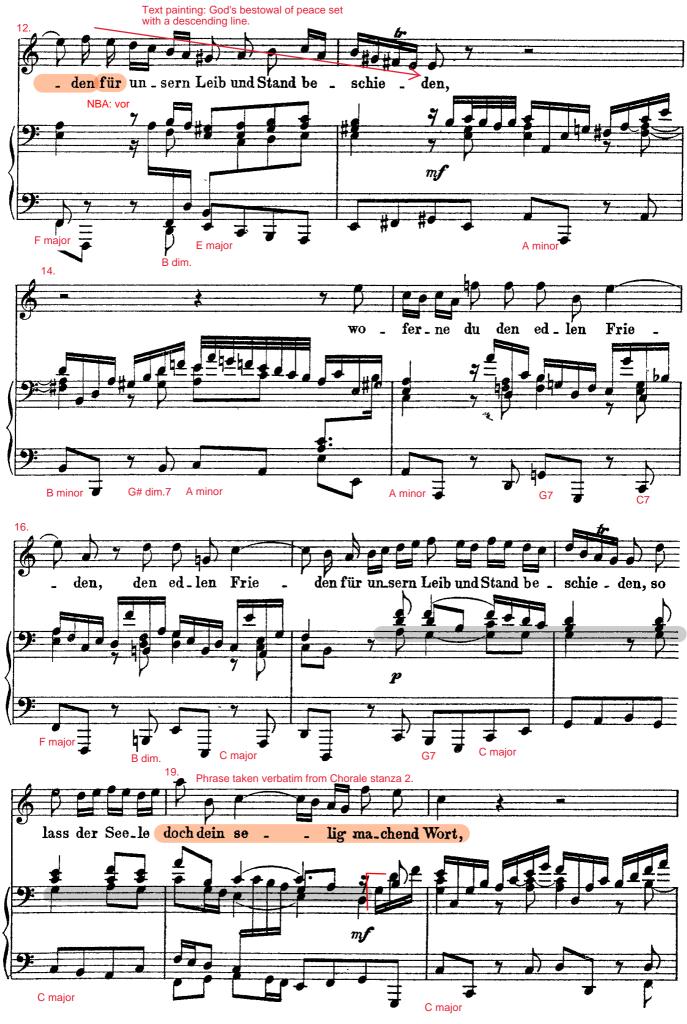
D# dim.7

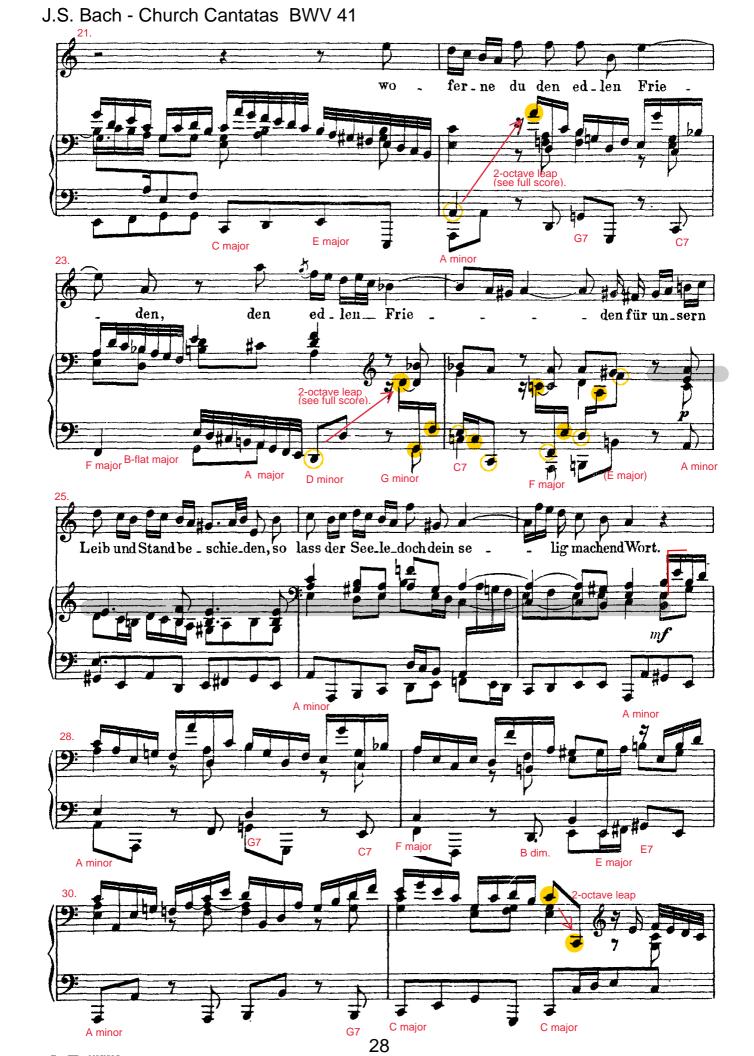
E minor

E minor

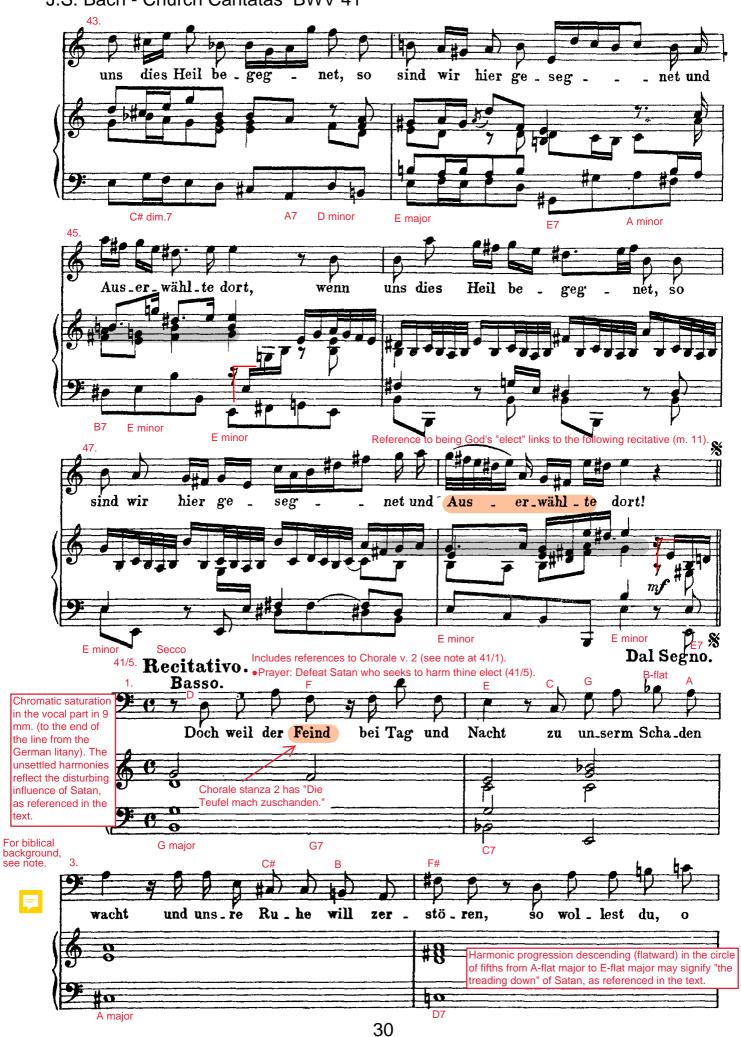


This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary











For biblical background, see note.

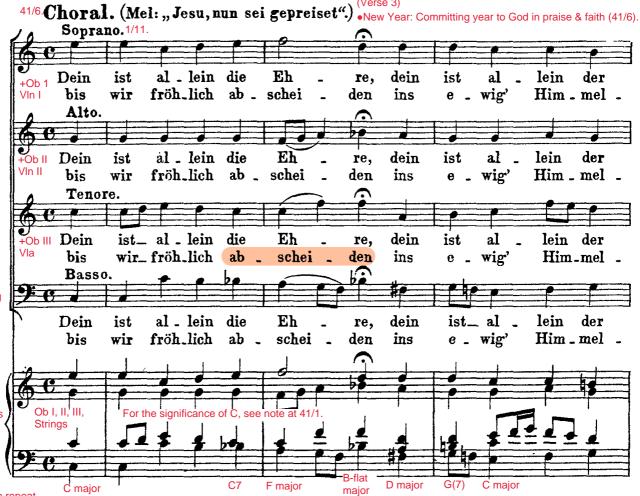


Keywords "depart" and "cross" (crossbearing) link to the foregoing recitative.

Bach provides cyclic unity by linking to the opening movement: 1) the trumpets and timpani play the opening fanfare of the first movement's ritornello between chorale phrases and at the end (5 times), 2) the meter changes

to triple time at the Abgesang of the chorale's bar form, (as in movement 1), and

3) the meter returns to common time for a repeat



of the final text line to a reprise of the chorale's opening phrase (as in movement 1), with continuous 8th notes in the bass paralleling the busy bass line at the end of movement 1. Martin Petzoldt notes that the inclusion of trumpets and drums is suitable also in view of the lyrics, which express praise to God, the hope of a joyful departure to heaven, the desire that God might rule in all activities, and finally a wish for a blessed New Year. See "Bach-Kommentar 2: 296.

