





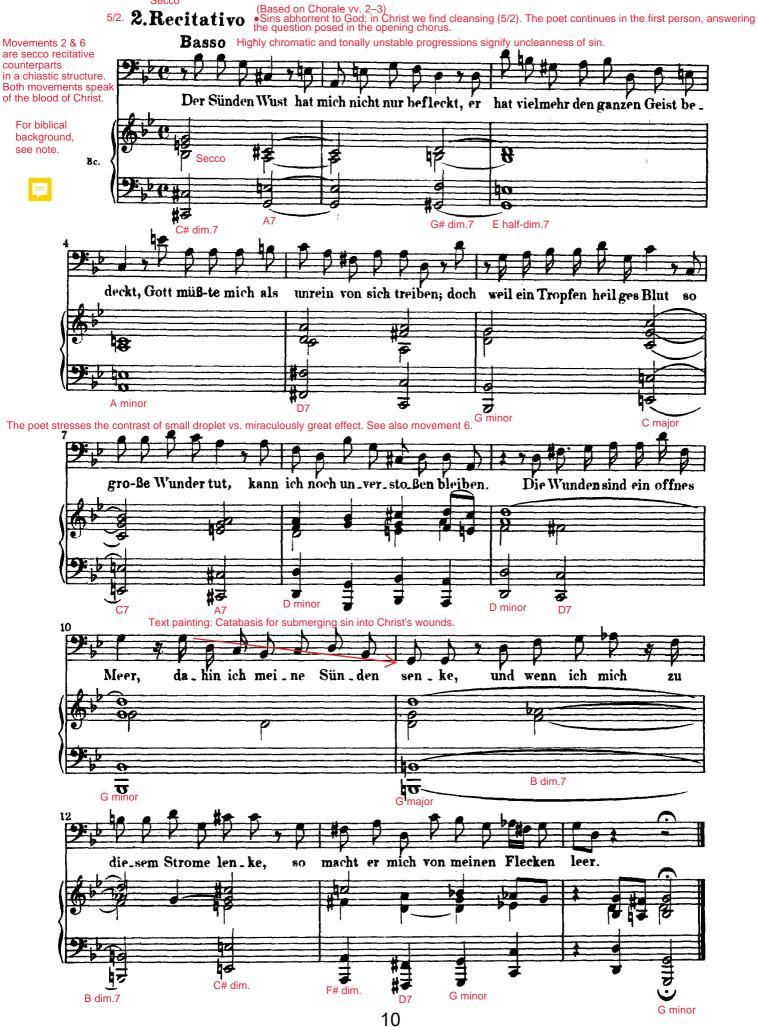


Text painting: Homorhythmic counterpoint for "the whole world."





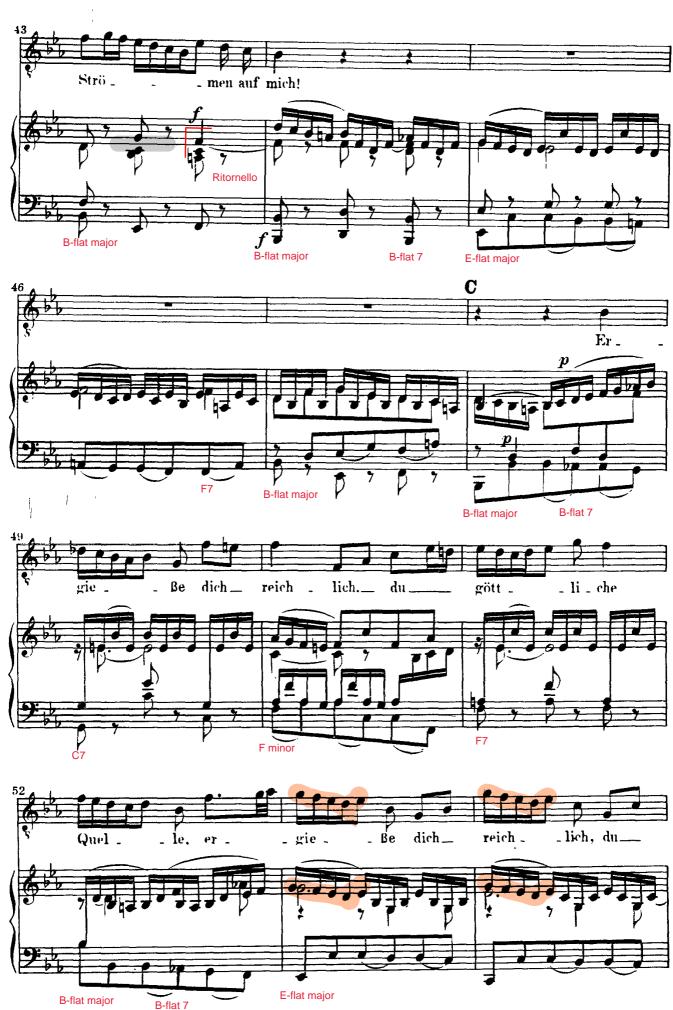










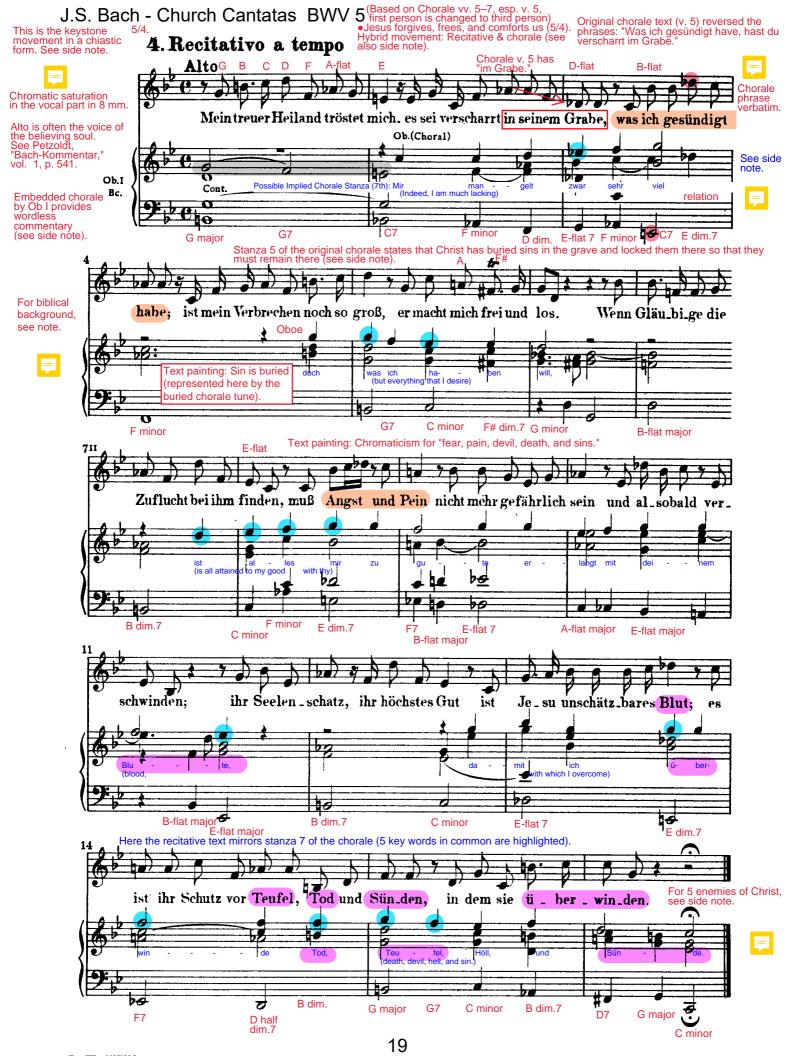








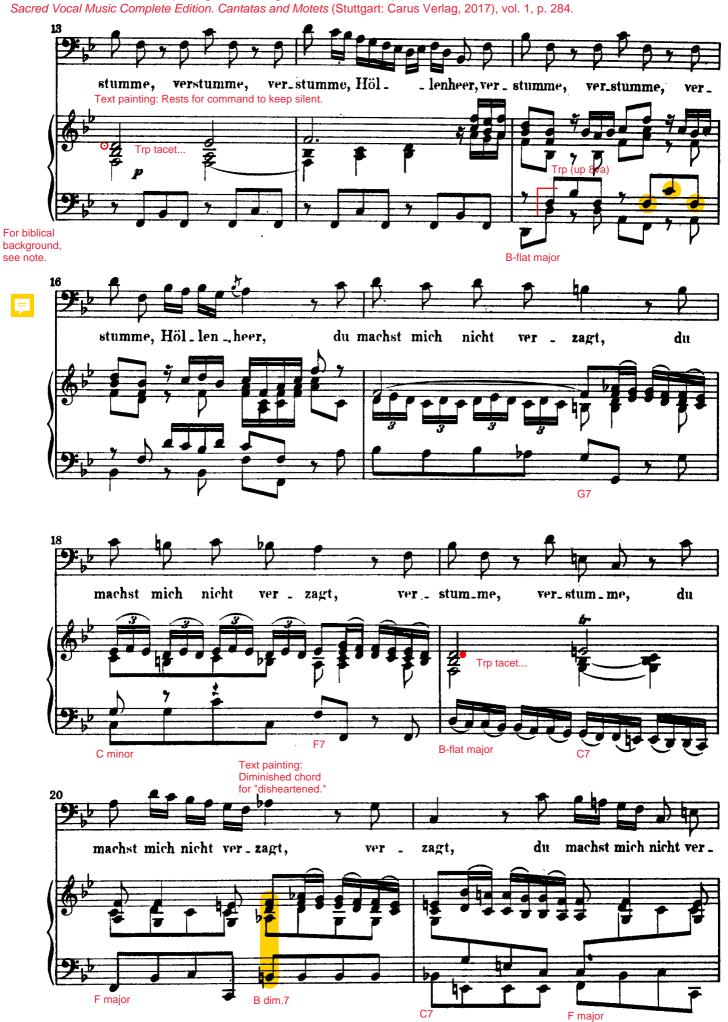




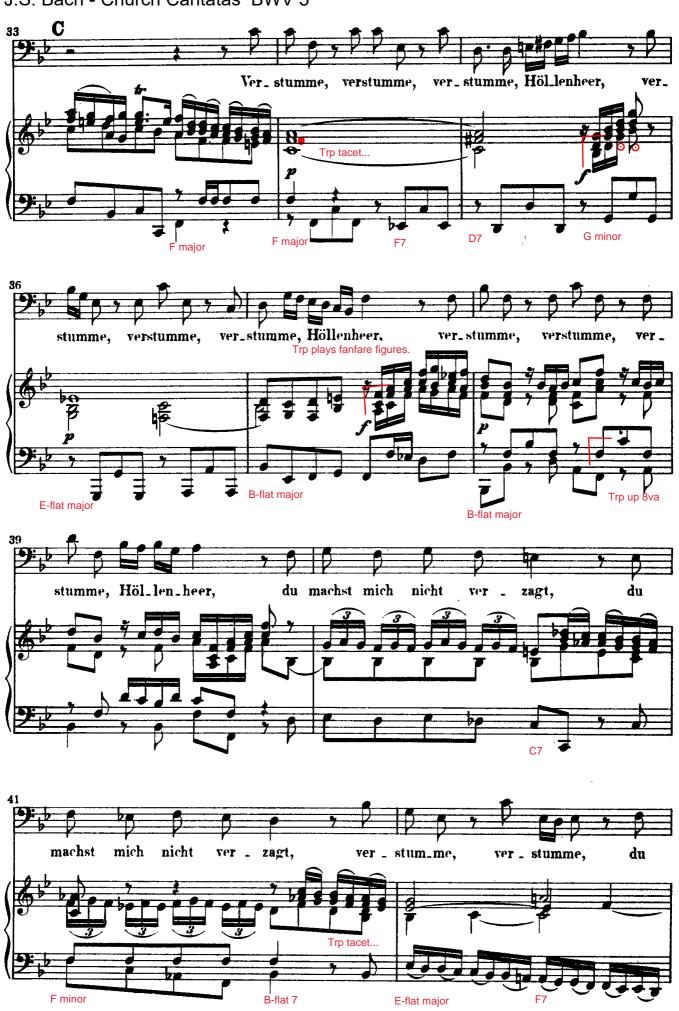


Sven Hiemke (with translation by David Kosviner) writes, "The solo bass extolls the conquest of 'Höllenheer' (Hell's army), with fanfare

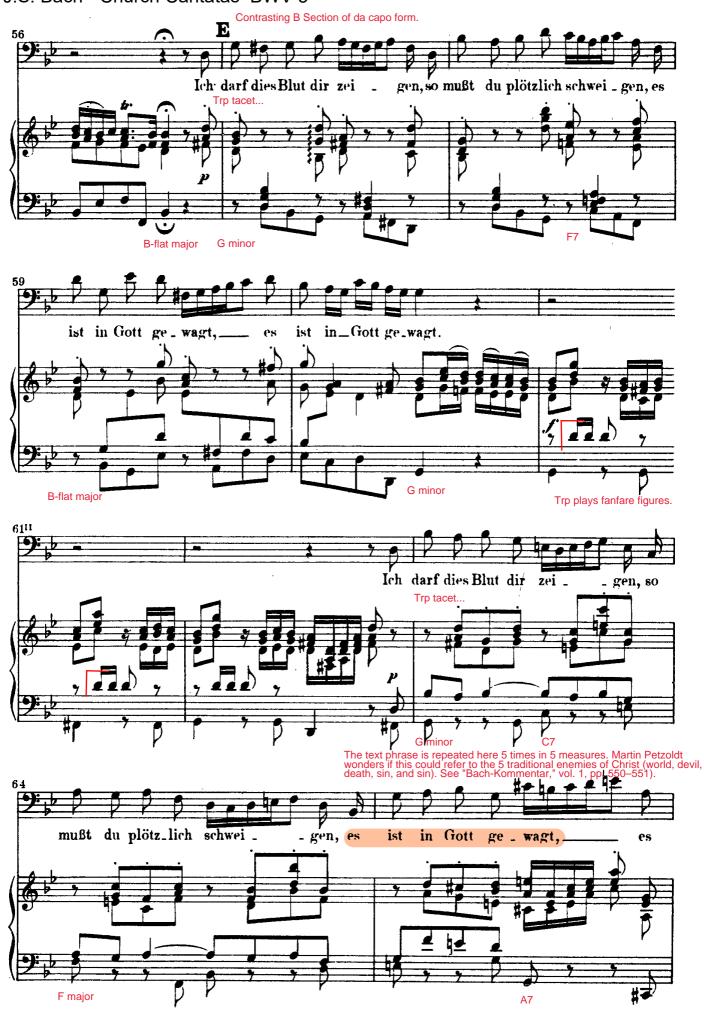
motives and virtuosic trumpet passages bestowing an almost martial impetus on the movement." See *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition, Cantatas and Motets* (Stuttgart: Carus Verlag, 2017), vol. 1, p. 284.













The poet stresses the contrast of small droplet vs. miraculously great effect. See also movement 2.

Perhaps a Eucharistic allusion to 1 Corinthians 11:29: "For any one who eats and drinks without discerning the body eats and drinks judgment upon himself."

