

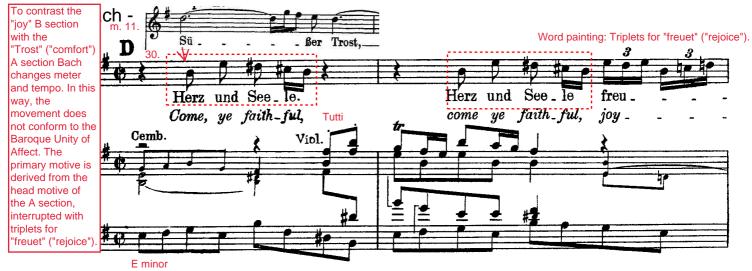
Note: For word-for-word translations, see Melvin Unger, Handbook to Bach's Sacred Cantata Texts: an Interlinear Translation with Reference Guide to Biblical Quotations and Allusions (Lanham, Maryland: Scarecrow Press), 1996, or https://bachcantatatexts.org/.







4



Alfred Dürr writes, "The quick middle section is pervaded by its opening motive. At first it is sung by the soprano, but the instruments take it up repeatedly, interrupted by triplet melismas from the voice on 'freuet sich' ('rejoice'), which are thereafter played on the flute in a similar concertante fashion but in an enhanced form." See Alfred Dürr. The Captatas of J. S. Bach, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 130–131.



5

G7

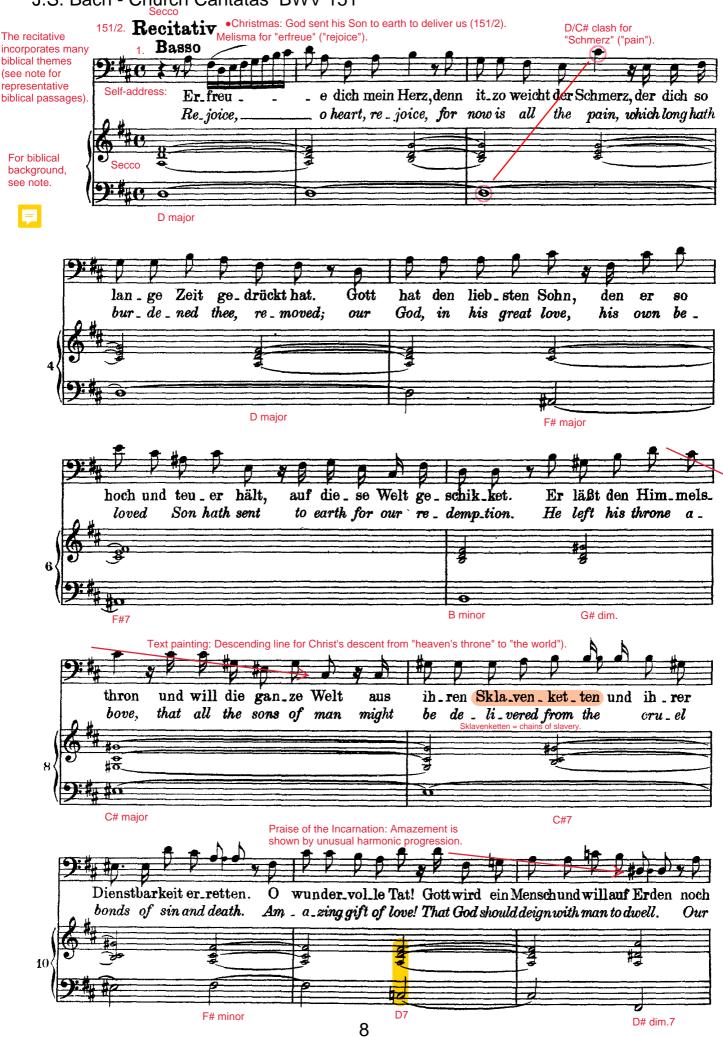
C major

G major



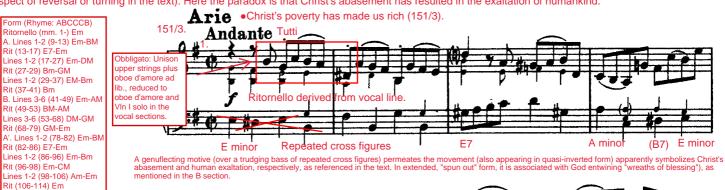


7





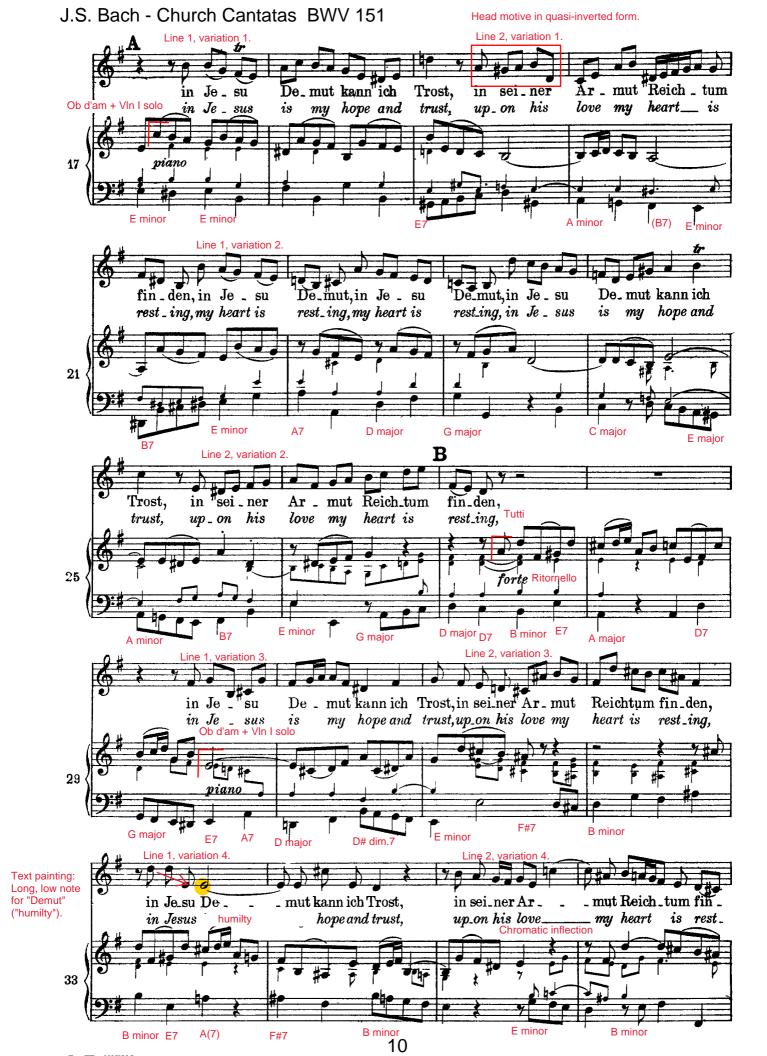
This is the central (pivot) movement in the cantata's chiastic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the paradox is that Christ's abasement has resulted in the exaltation of humankind.





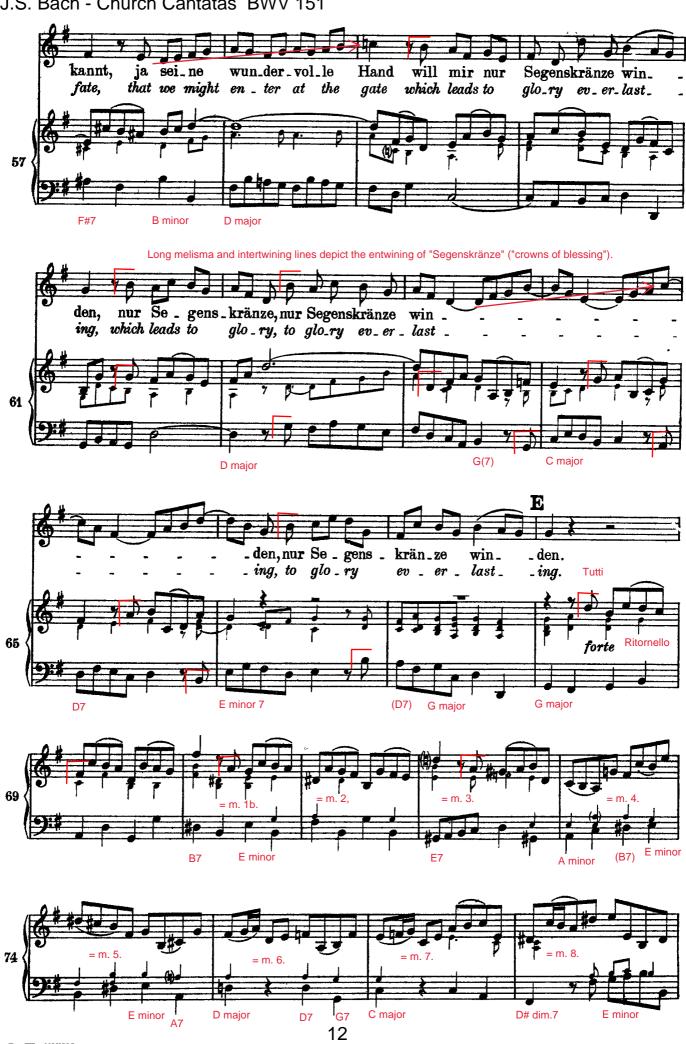


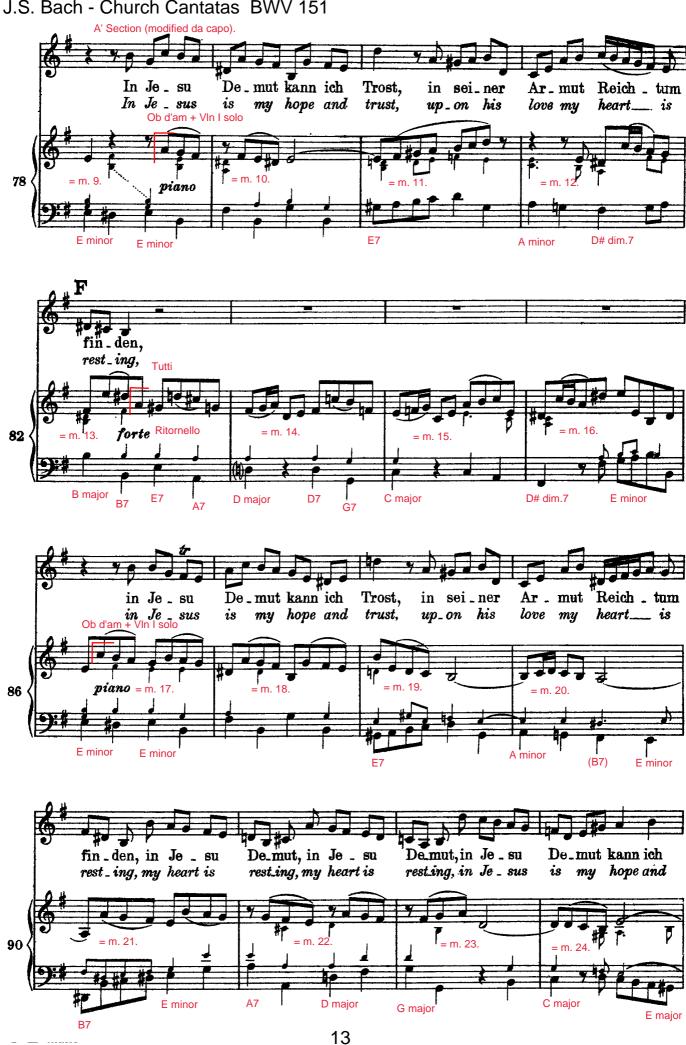


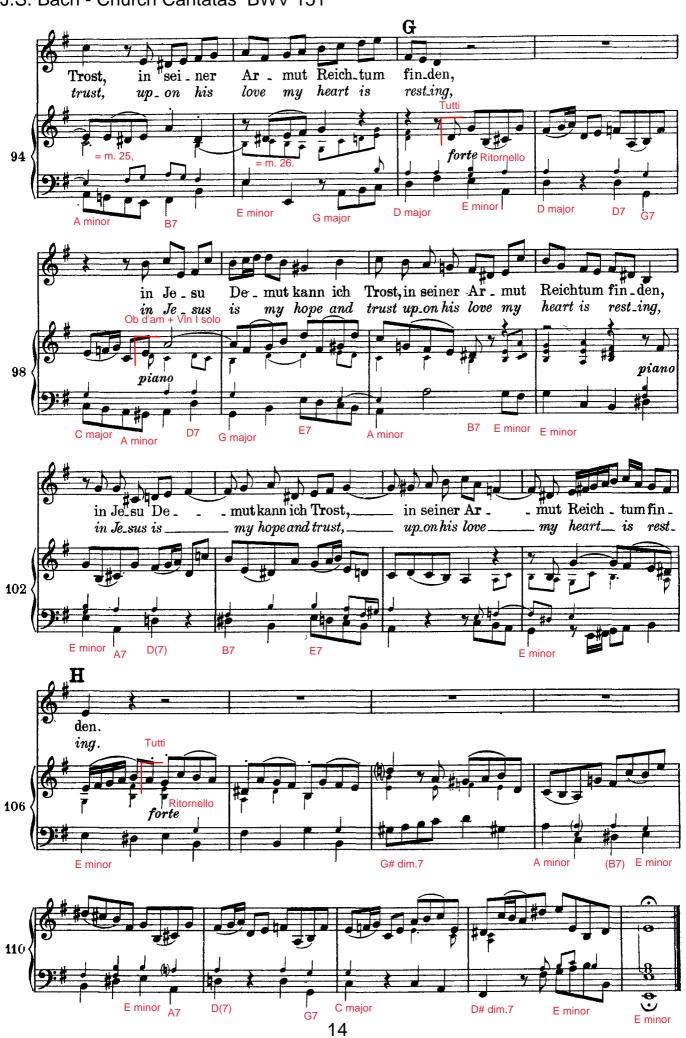




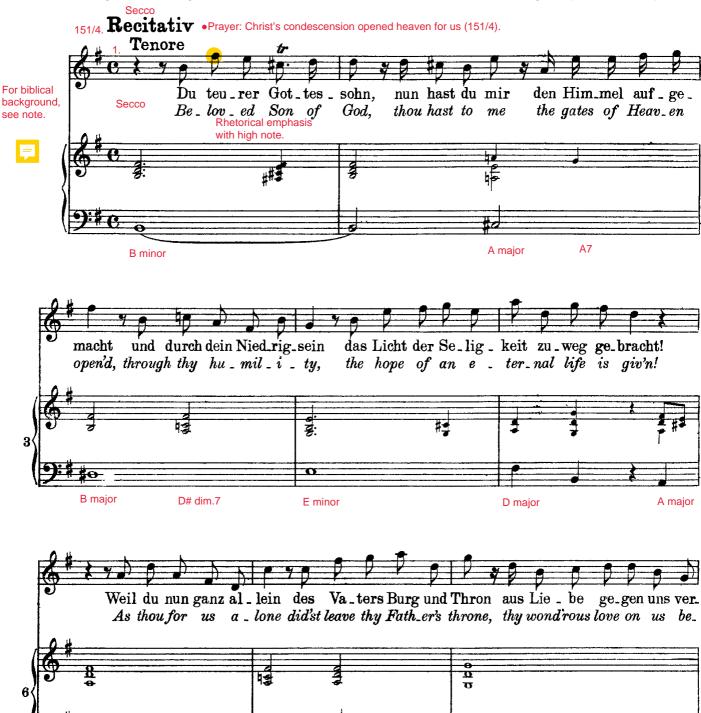
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The text alludes to the day's Gospel reading: In the beginning was the Word, and the Word was with God, and the Word was God... In him was life, and the life was the light of men. The light shines in the darkness... And the Word became flesh and dwelt among us... (John 1:1, 4–5, 14).



Martin Petzoldt notes that the original libretto reads, "so wollen wir dich auch in unser Herze lassen" ("so therefore we want to let you into our hearts"). Bach changed this to "so wollen wir dich auch dafür in unser Herze fassen ("so therefore we want to hold you in our hearts for this"). See *Bach-Kommentar* 2:235.

D7

D major

G major



