



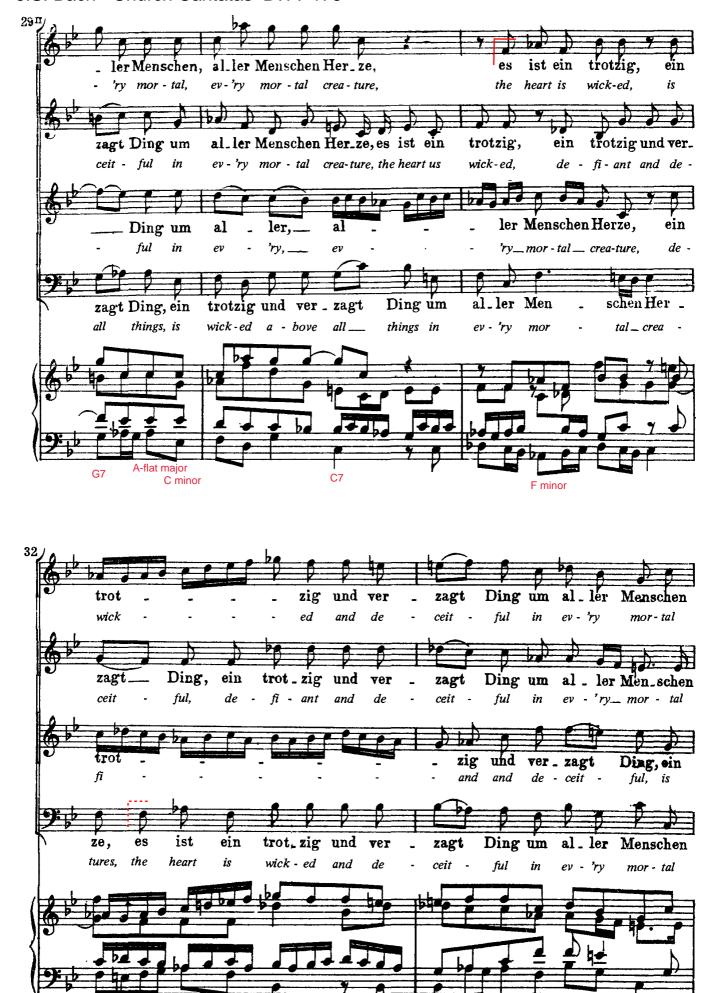








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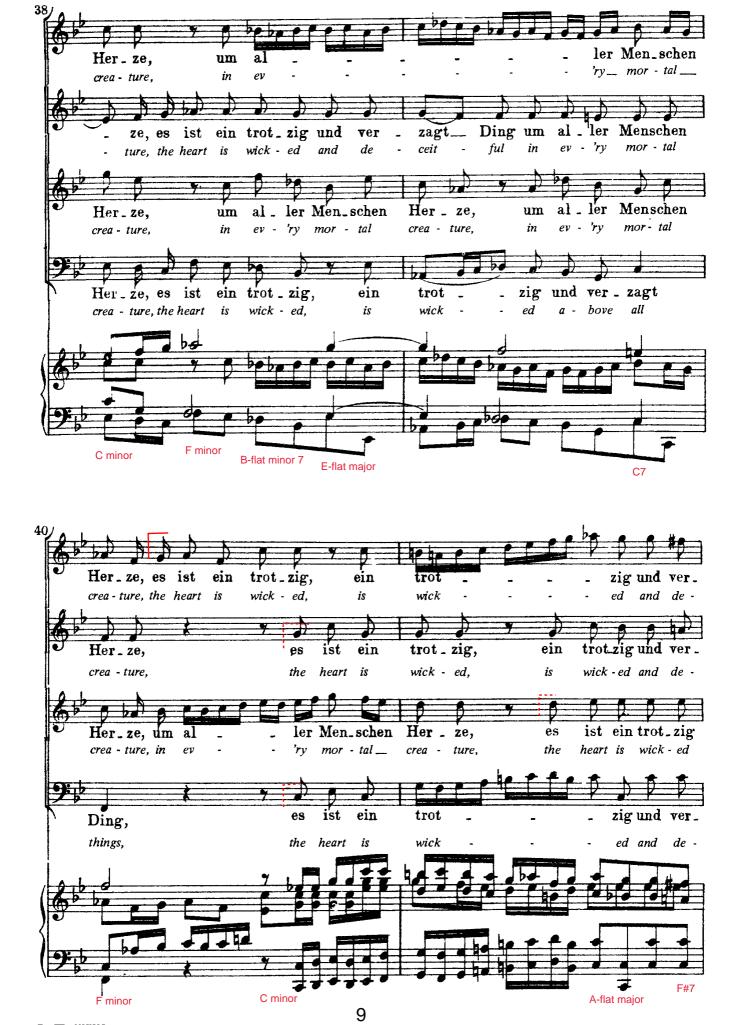


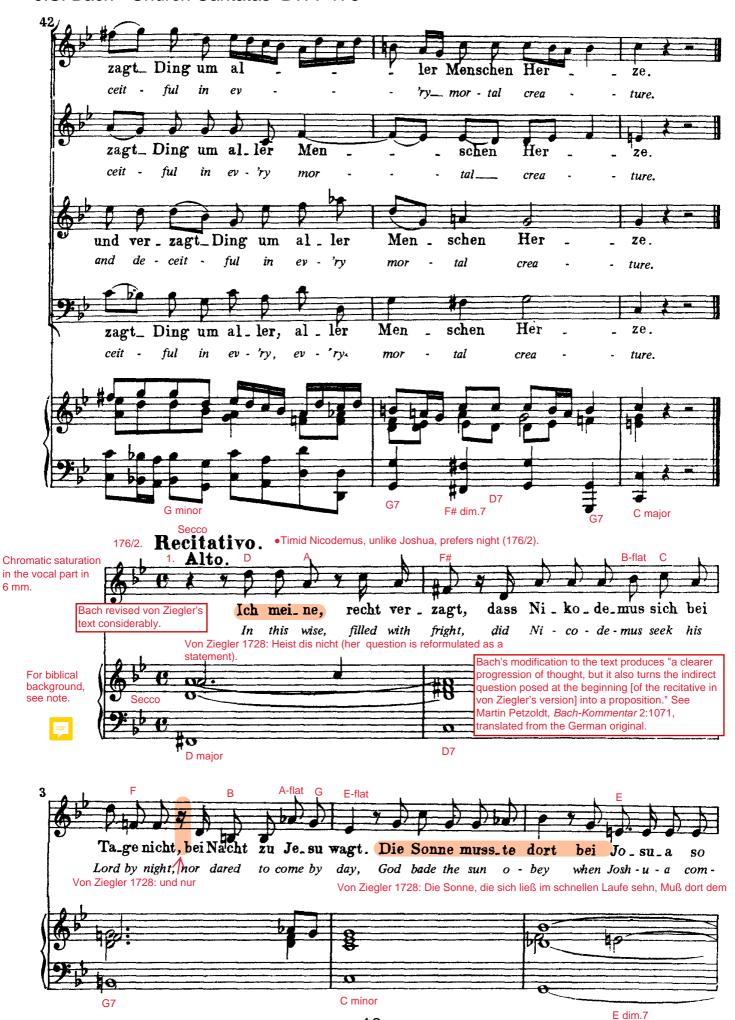
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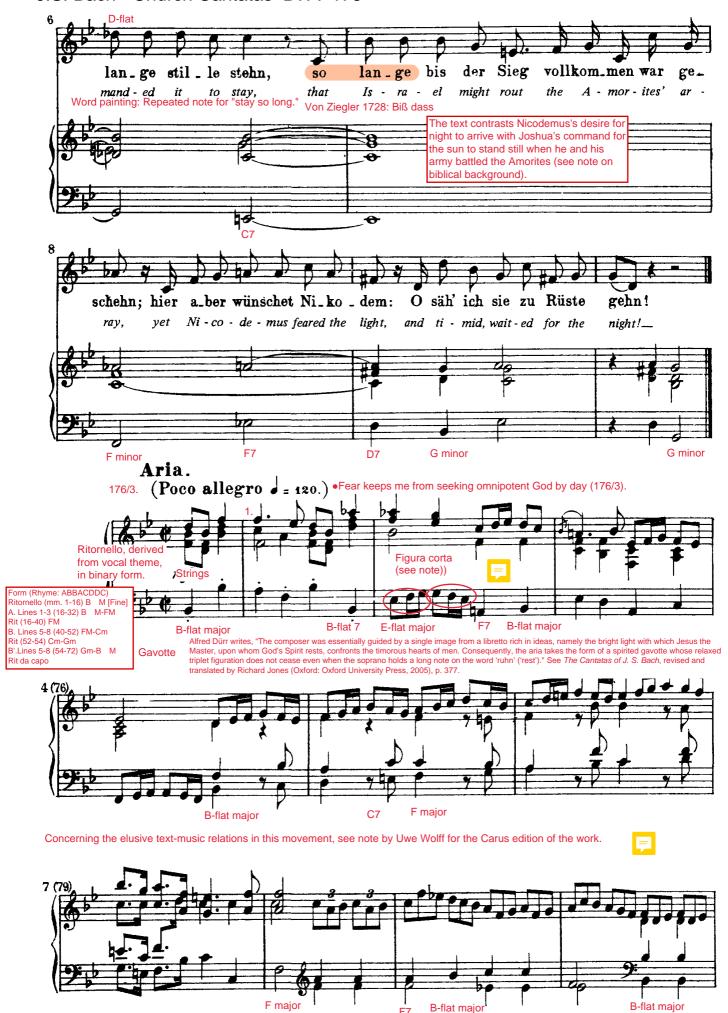
F minor

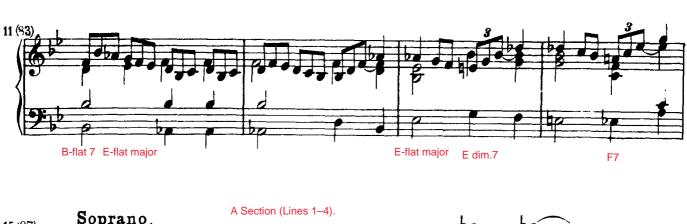


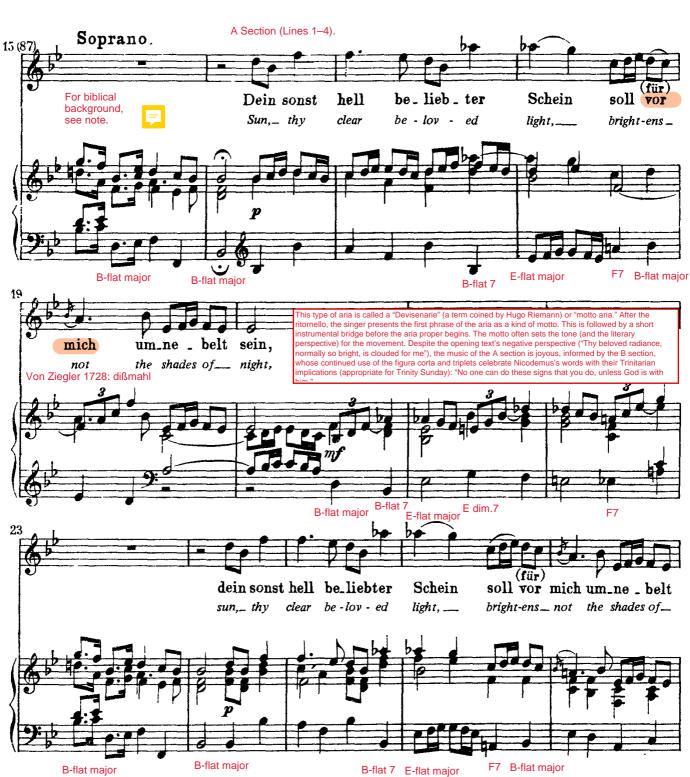


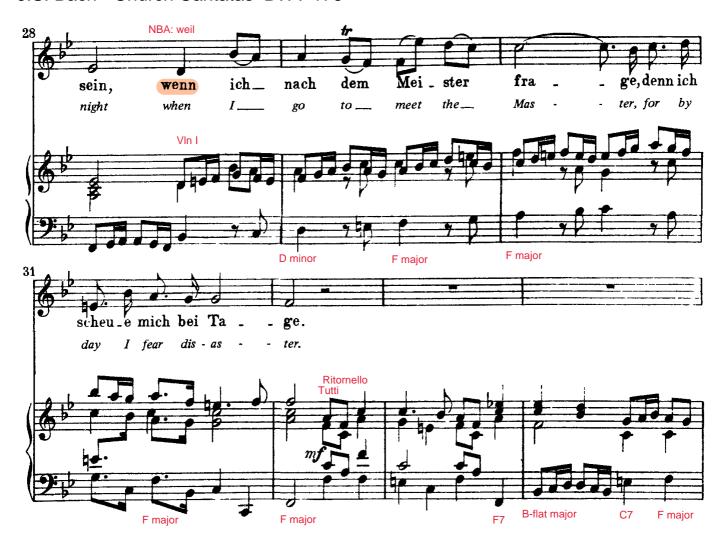






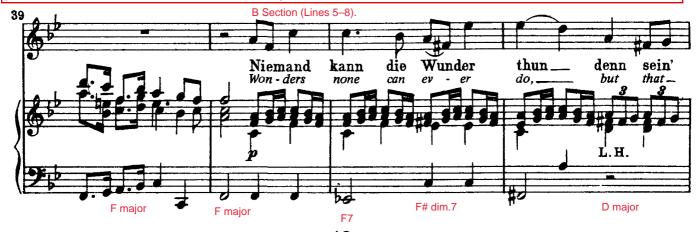






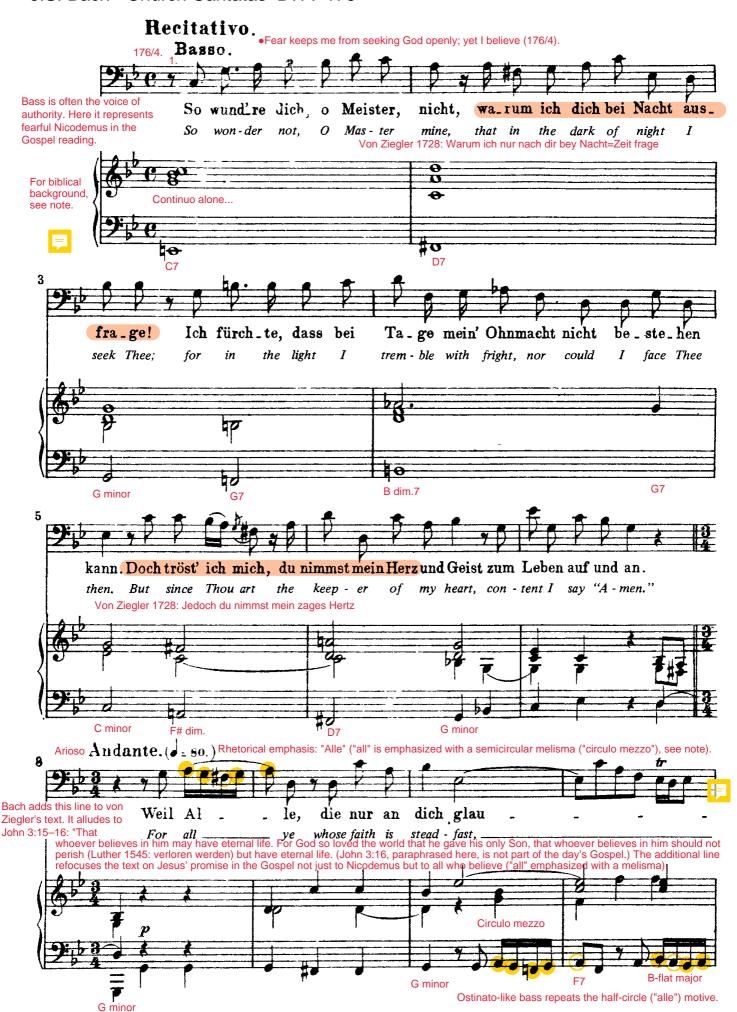


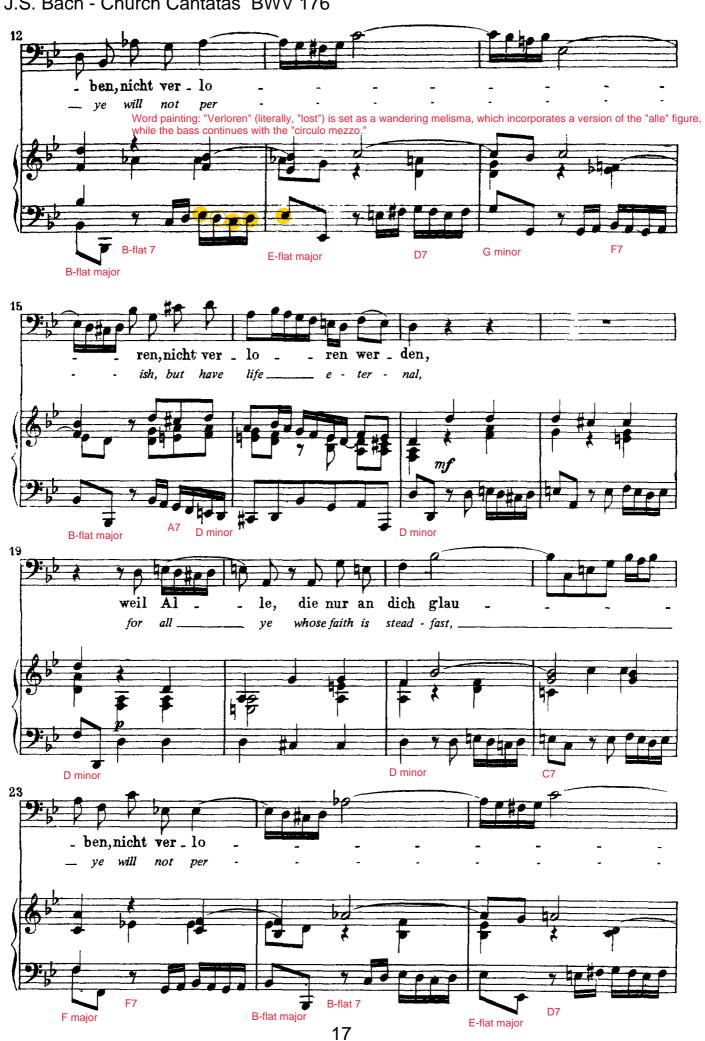
The second half of the aria alludes to Nicodemus's statement, "No one can do these signs that you do, unless God is with him." Bach appears to emphasize the statement's trinitarian implications by writing triplets and by stating the last line ("God's Spirit must rest upon him) three times in succession at the end (mm. 60–72). This line alludes to the Messianic prophecy in Isaiah 11:2: The Spirit of the Lord shall rest upon him (Luther 1545: Auf welchem wird ruhen der Geist des Herrn).



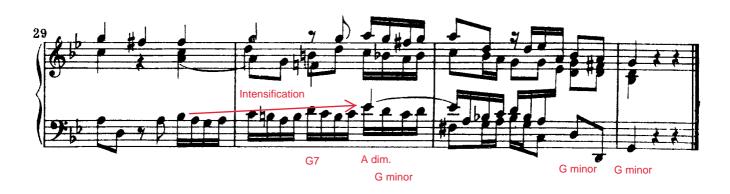


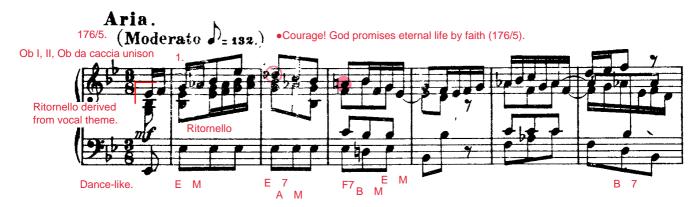




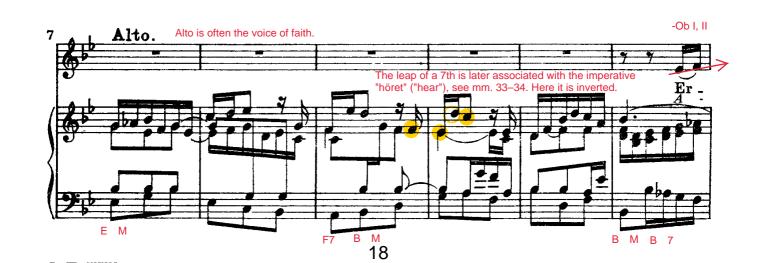




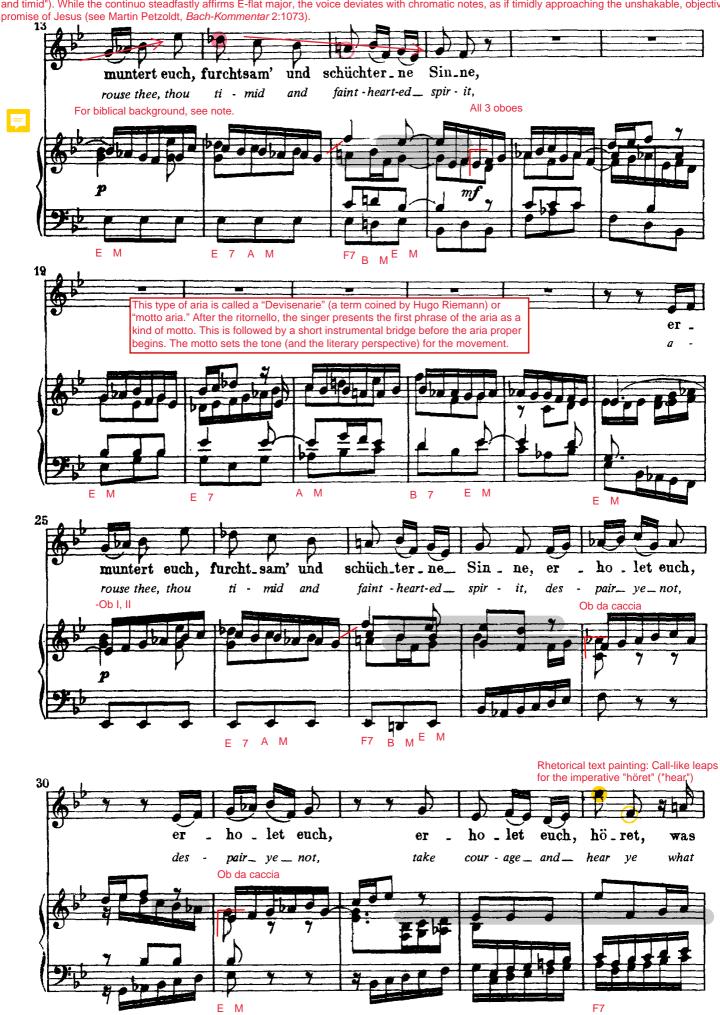


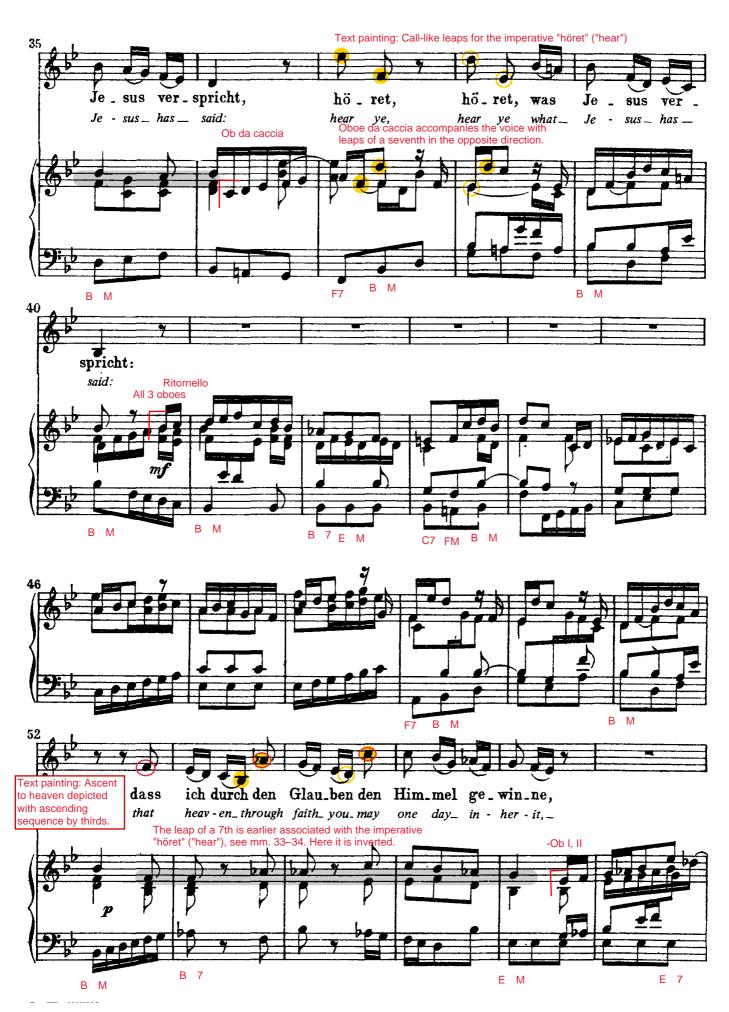


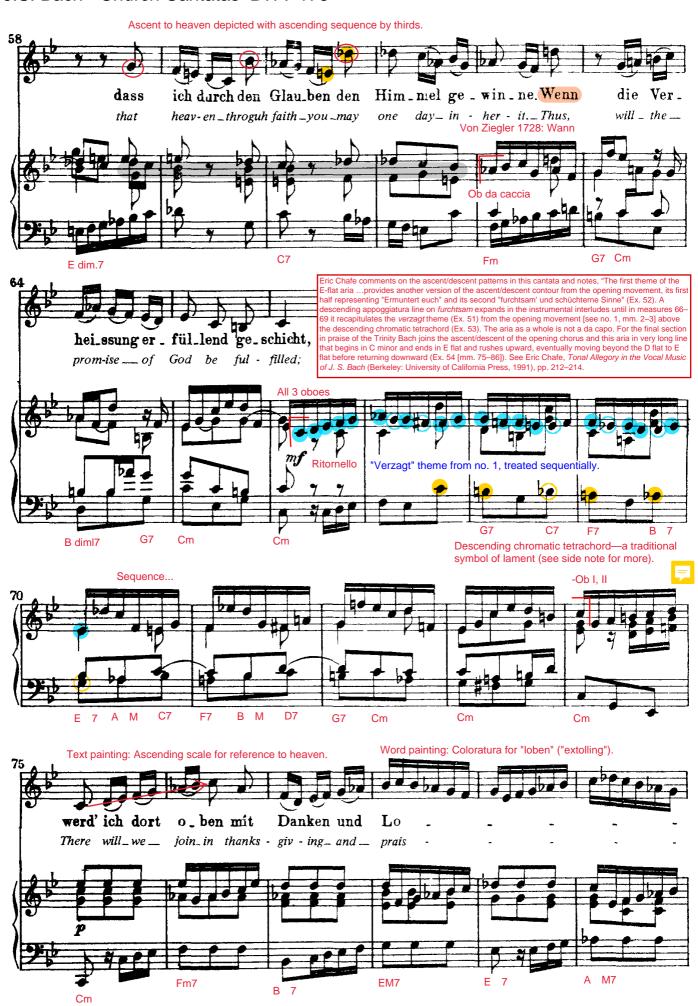
Note: Three oboes in unison, a tonality of 3 flats (E-flat major), and triple meter underscore the emphasis on the Trinity at the end of the movement, appropriate for Trinity Sunday.

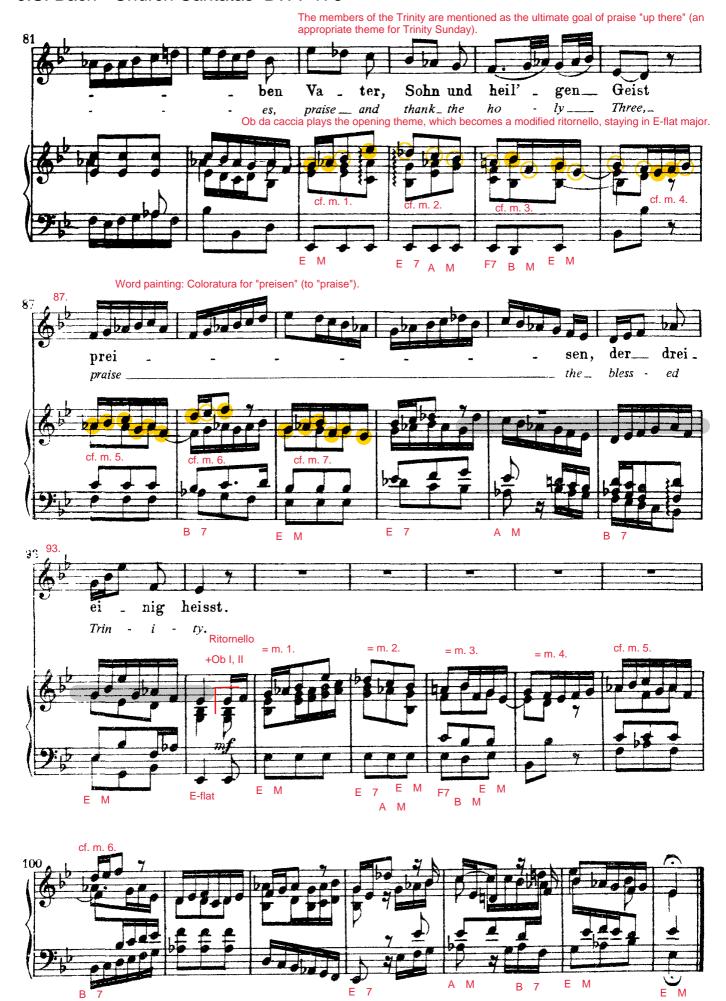


Text painting: A rising figure for "ermuntert euch" ("rouse yourselves"), a descending line with chromatic deviation for "furchtsam und schüchterne" (fearful and timid"). While the continuo steadfastly affirms E-flat major, the voice deviates with chromatic notes, as if timidly approaching the unshakable, objective promise of Jesus (see Martin Petzoldt, Bach-Kommentar 2:1073).









The cantata ends with the last stanza of 8 in the 1653 chorale "Was alle Weisheit in der Welt" by Paul Gerhardt (1607–1676). It functions as catechismal response, identifying the praise of the triune God in heaven as the believer's ultimate goal (appropriate for Trunity Sunday). While the tune by Johann



