

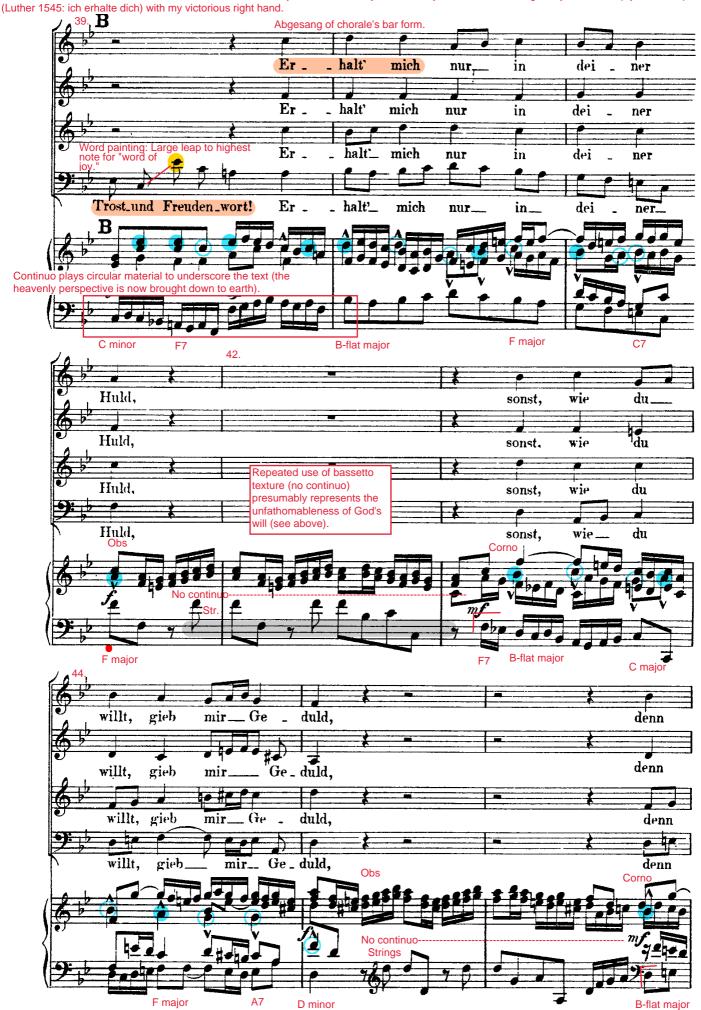
A troping text is inserted into the chorale as a recitative (but in tempo with oboes playing circular figures and the horn & strings interjecting the 4-note motive).

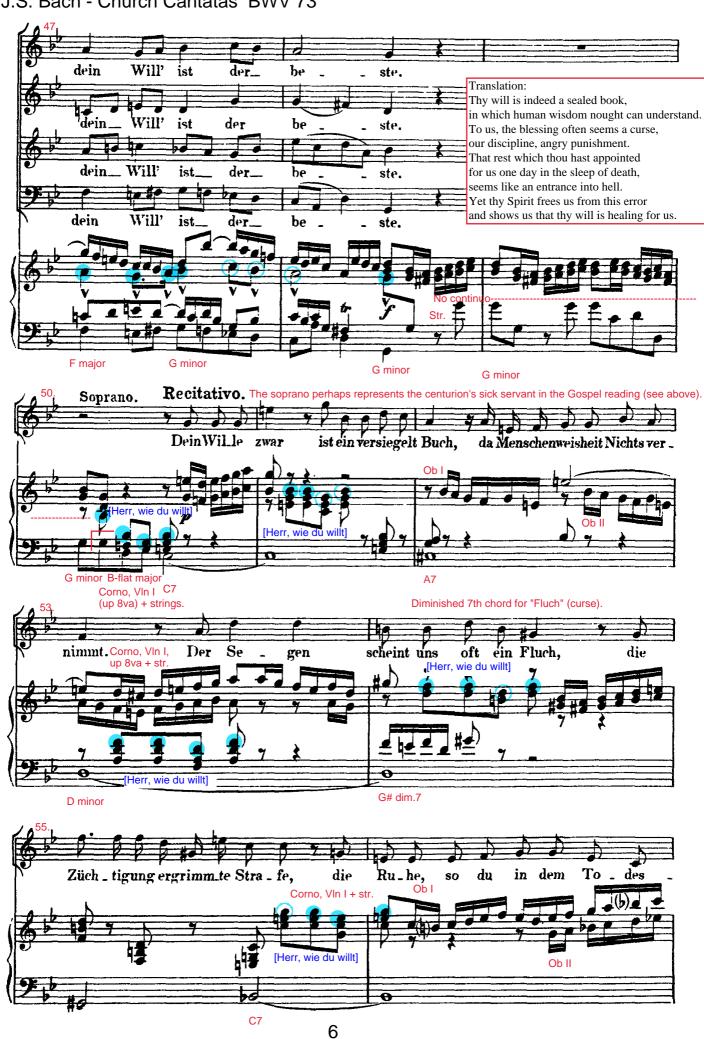
C# dim.7 (signals something disturbing to come).

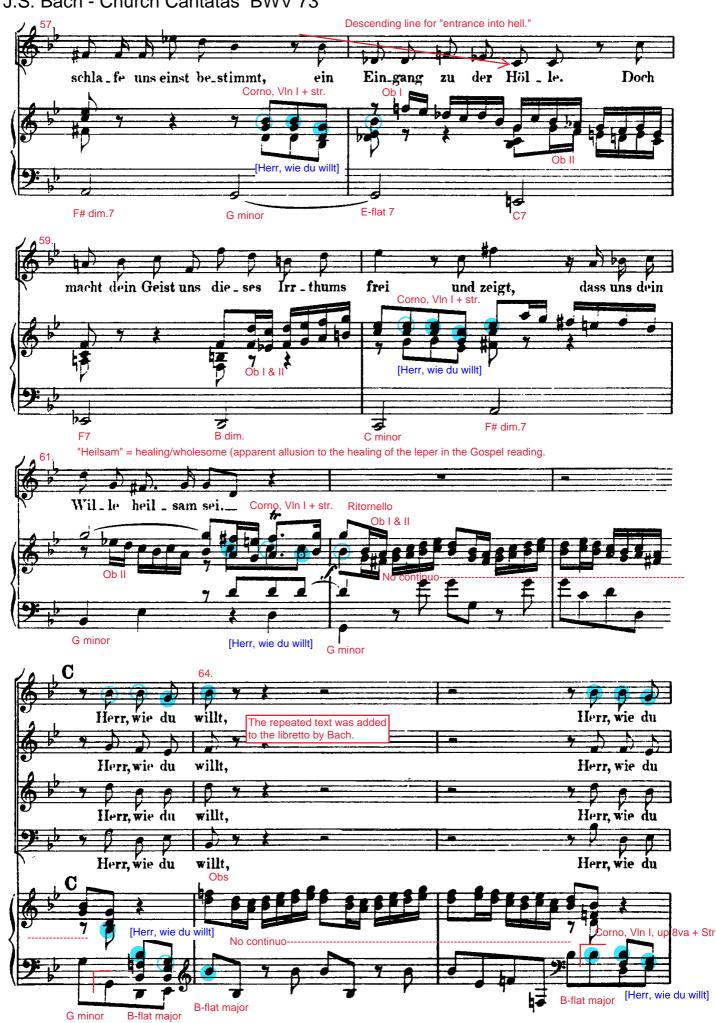




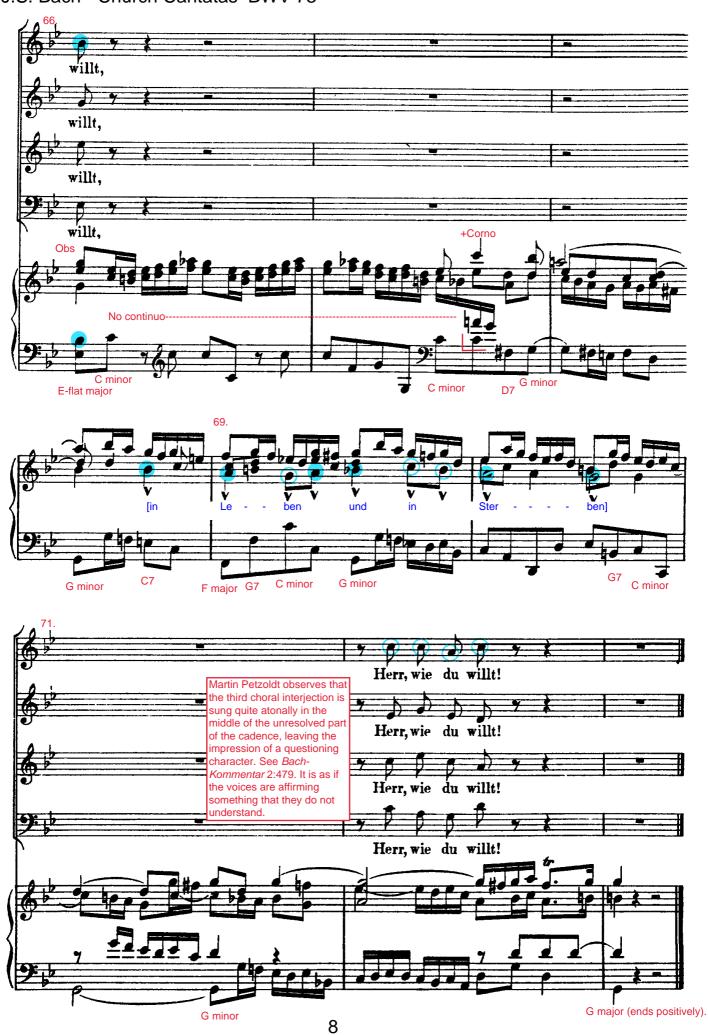
The end of the recitative alludes to the centurion's statement in the Gospel reading: "Only say the word, and my servant will be healed: (Matthew 8:8). The chorale then alludes to Isaiah 41:10: "Fear not, for I am with you, be not dismayed, for I am your God; I will strengthen you, I will help you, I will uphold you (Luther 1545: ich erhalte dich) with my victorious right hand.

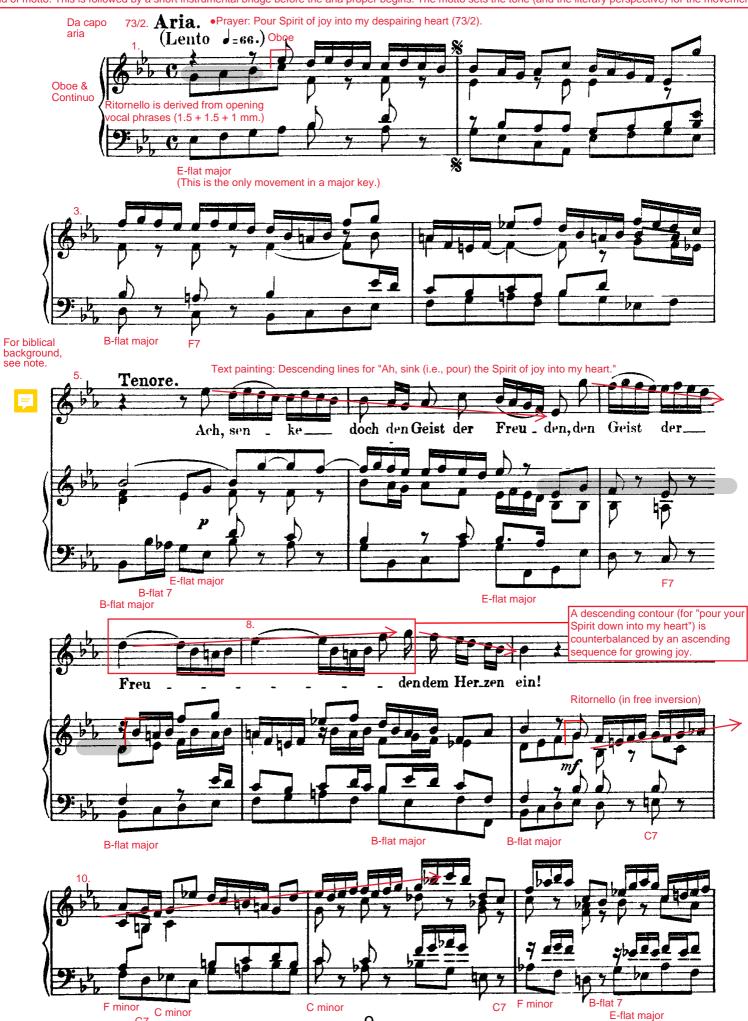






7





9

G7

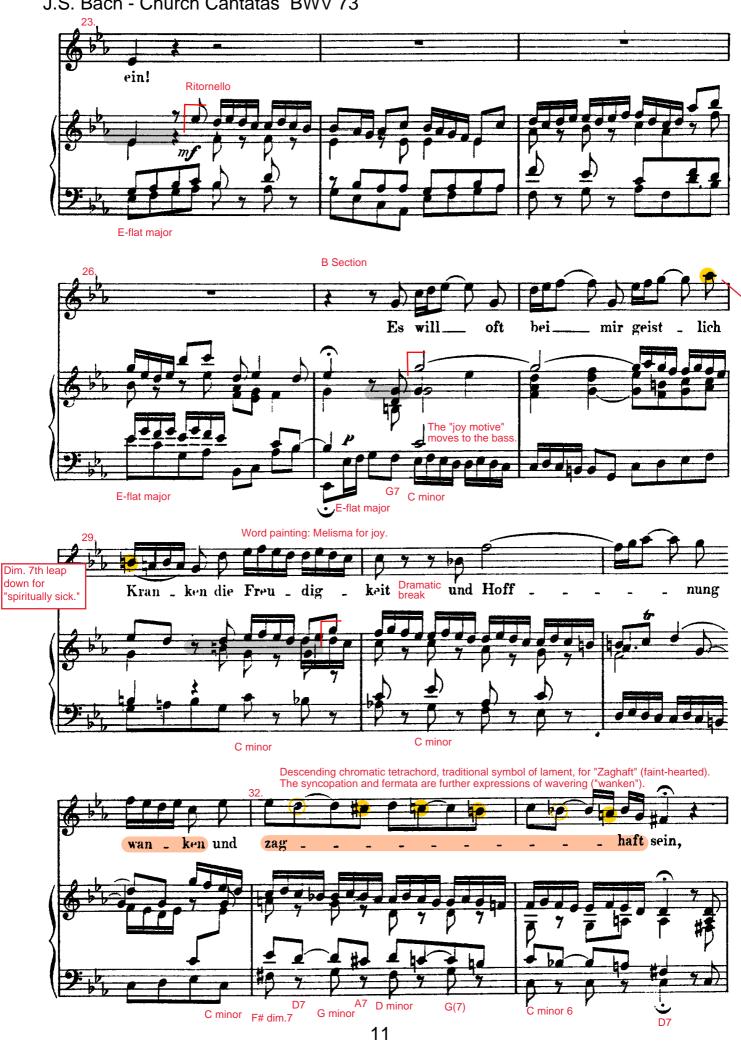
Dürr writes, "In the course of the movement the initial motive and its inversion alternate on several occasions. Its frequent modifications are, in the middle section, linked with a shaking figure which represents the word 'wanken' ('waver')." See Dürr/Jones, 203. The opening text paraphrases Psalm 51:12: "Restore to me the joy of thy salvation, and uphold me with a willing spirit" (Luther 1545: freudige Geist).

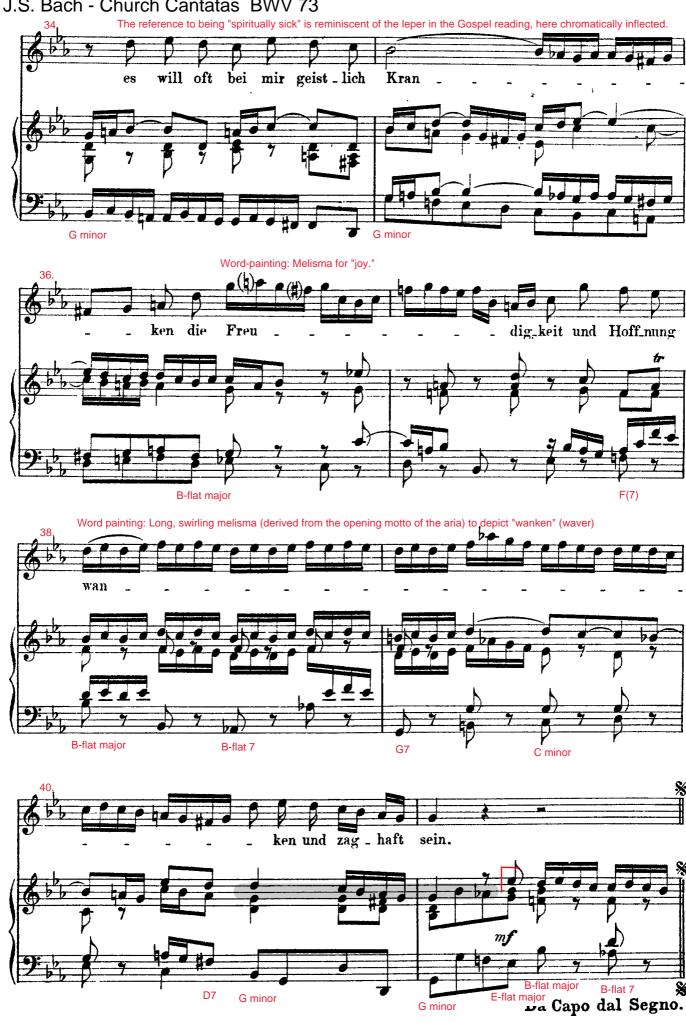


Konrad Küster argues that, by giving the melodic leadership role to the oboe from m. 7 on, Bach provided a prime example of the fact that he was not merely inserting the vocal line into an instrumental movement but that he conceived it as a model movement in which he could assign its components freely to the participating voices. See Konrad Küster, "Johann Sebastian Bach," 226, cited in Petzoldt, "Bach-Kommentar" 2:470.



E-flat major



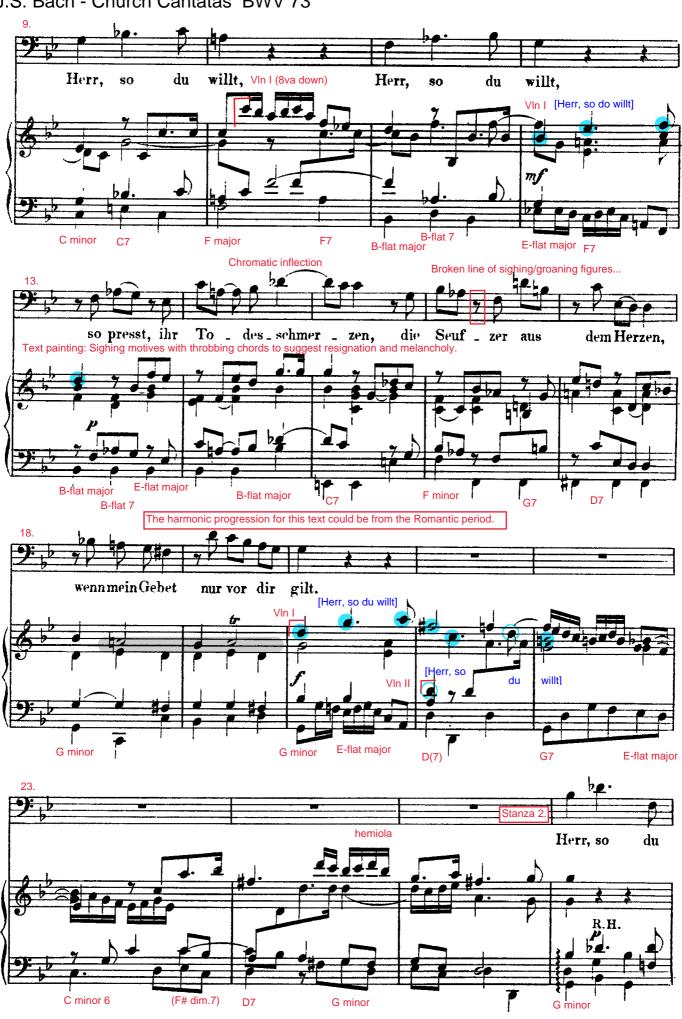


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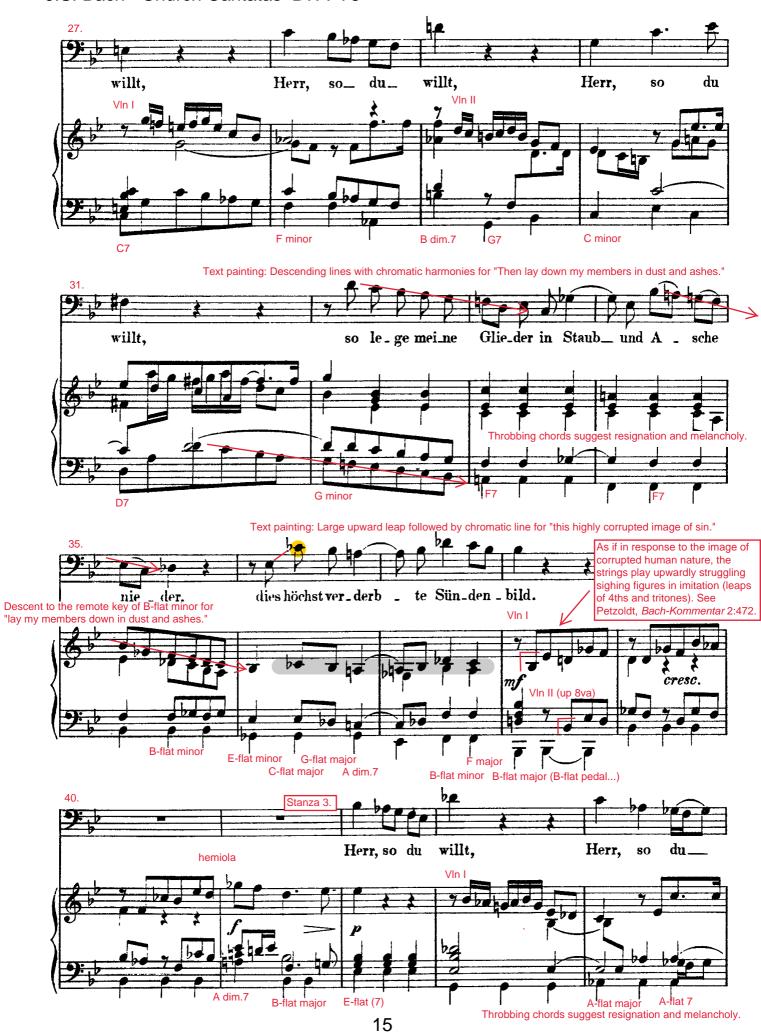
C minor

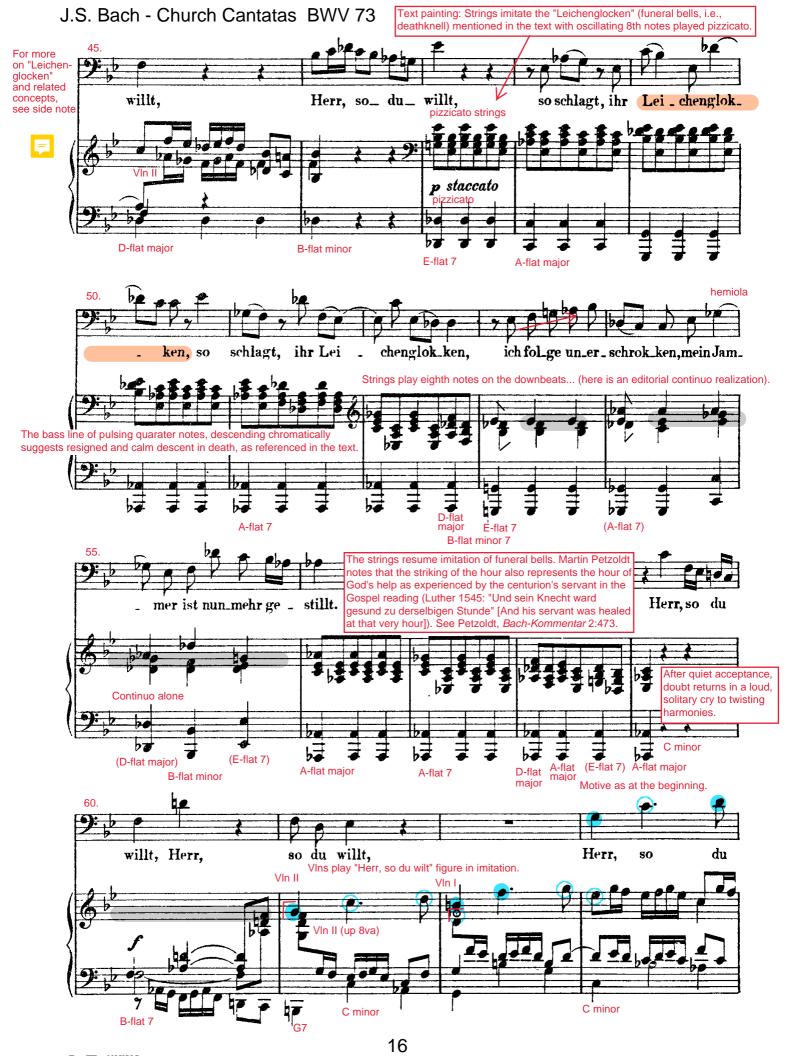
C minor

G7



14



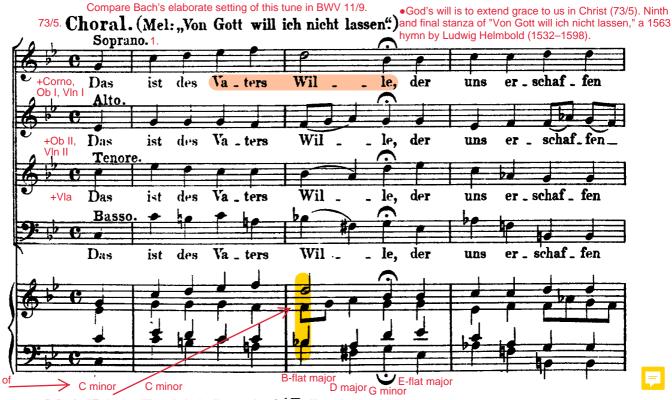




Martin Petzoldt suggests that the Trinitarian text of the chorale functions as a catechismal statement and mirrors the 3-part structure of the opening chorus (3 recitative insertions trope the chorale text of no. 1) The 3 persons of the Trinity are mentioned with their individual roles in the outward workings of the Trinity: the will of the Father as creator, the fullness of goodness and grace in the Son, and the governance of humans by faith. All of these aspects are reflected in the previous movements, making this chorale stanzaan apt choice for the conclusion. See "Bach-Kommentar 2:466, 473.

For biblical background, see note.

For the significance of C, see side note.



The surprising movement to B-flat for "Father's will" reminds the listener that God s will can be surprising.

