

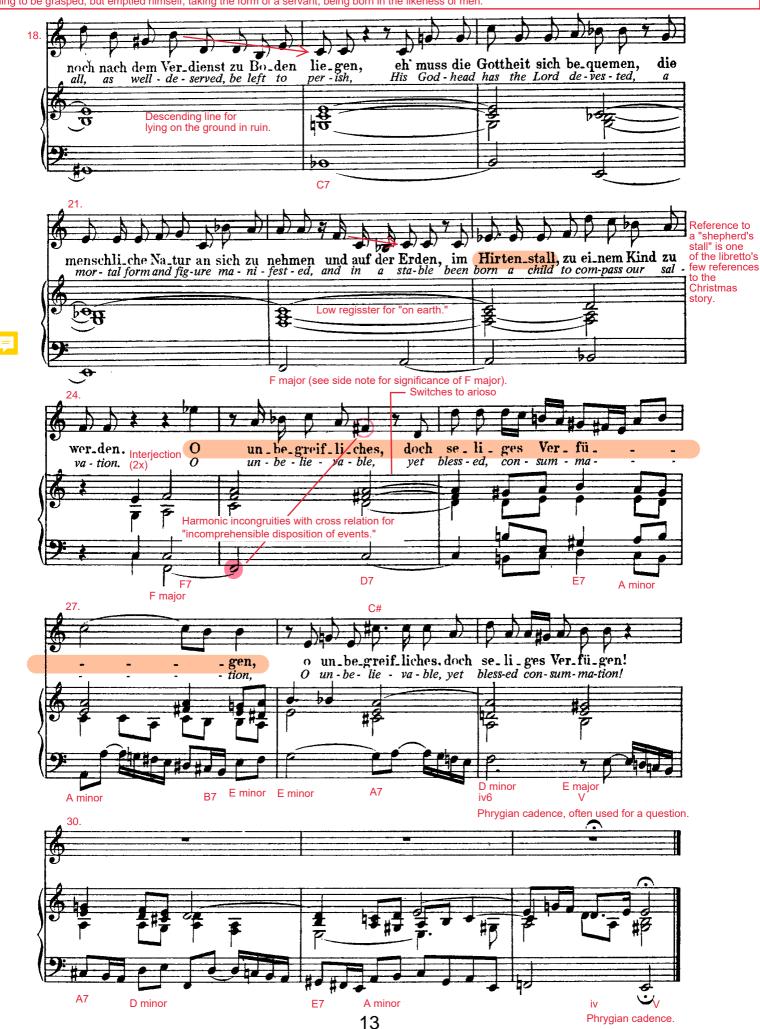


Equating the slavery of sin to the slavery of the Hebrews in Egypt is based on biblical passages such as Exodus 6:6: "I am the Lord, and I will bring you out from under the burdens of the Egyptians, and I will deliver you from their bondage"; 1 John 5:19: The whole world is in the power of the evil one (also 2 Timothy 2:26); John 8:34: Every one who commits sin is a slave to sin.

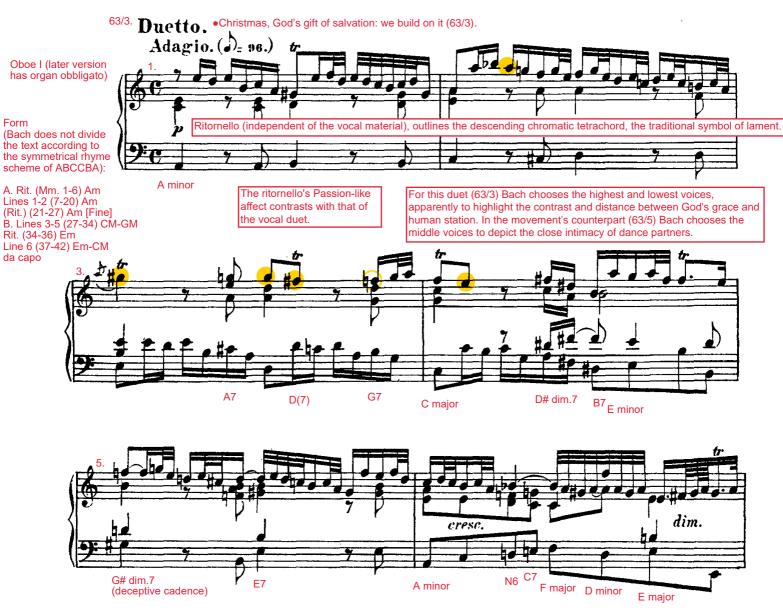


The reference to "an apostate people" recalls Old Testament passages recounting Israel's religious history.

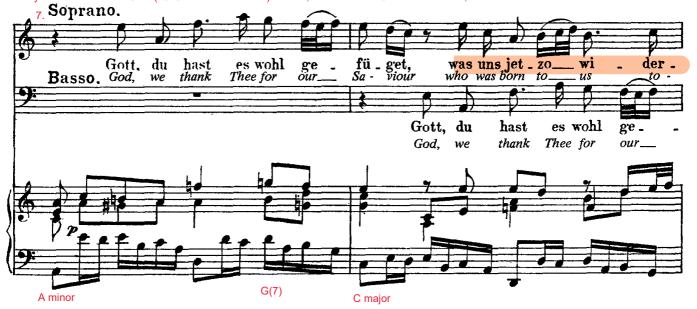


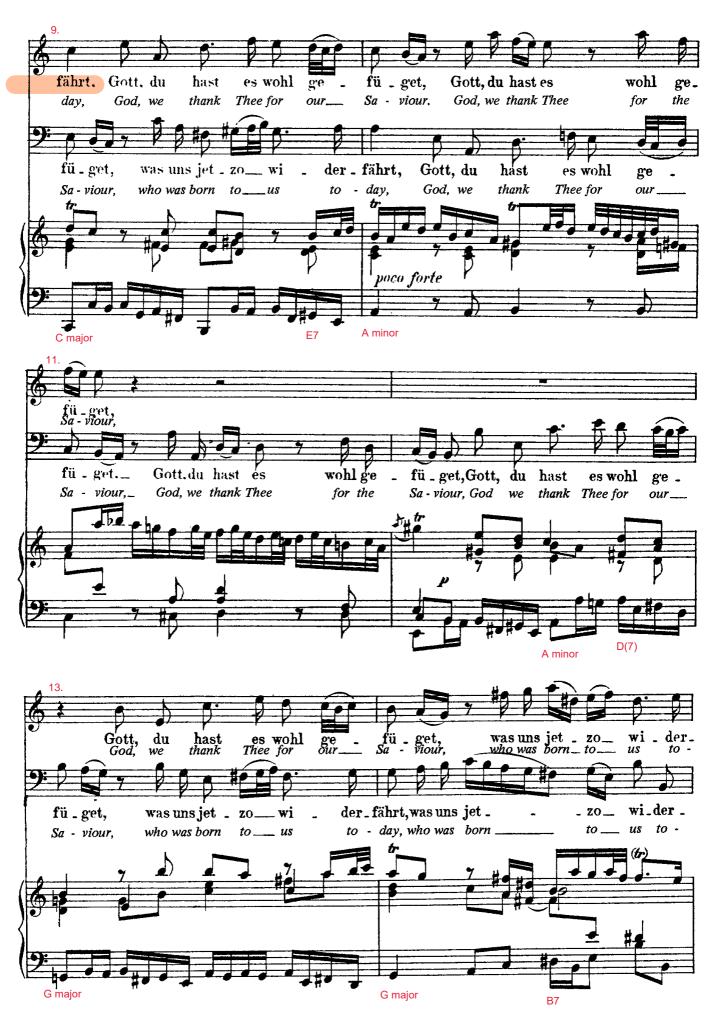


Weimar cantatas movements with ravishing oboe lines include 12/4, 21/3, 63/3, and 199/2.

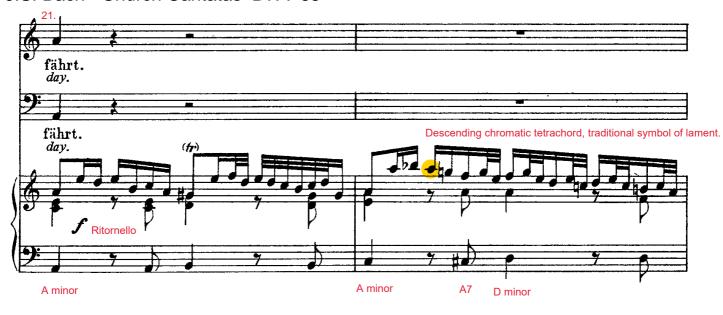


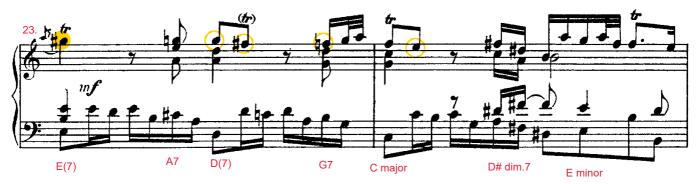
The voices sing an almost child-like diatonic melody in imitation, with a play on the word "gefüget," while the chromatic oboe line suggests the Passion to come The text may allude to Psalm 119:41 (1545 Luther translation): HERR, Las mir deine Gnade widerfaren, deine Hülffe nach deinem Wort.

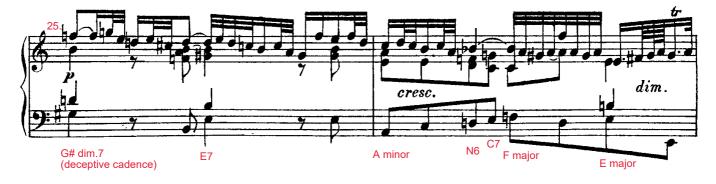








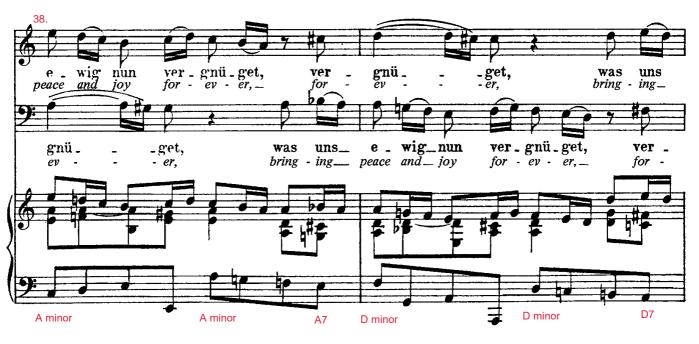


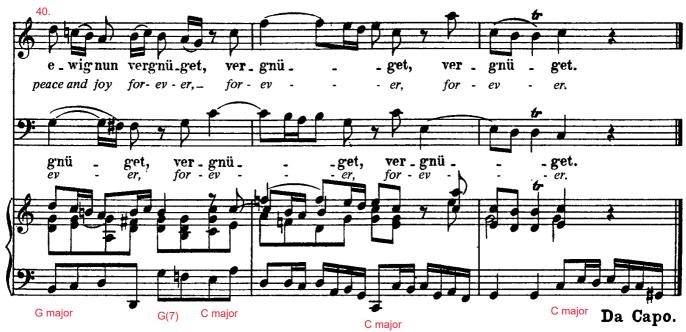


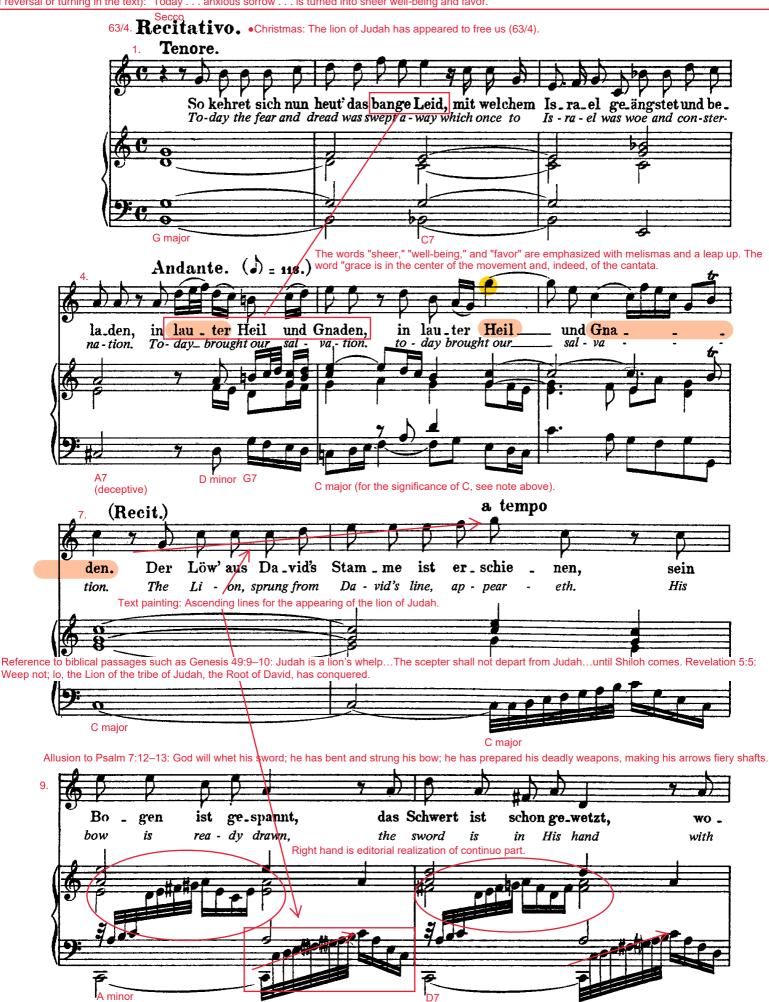




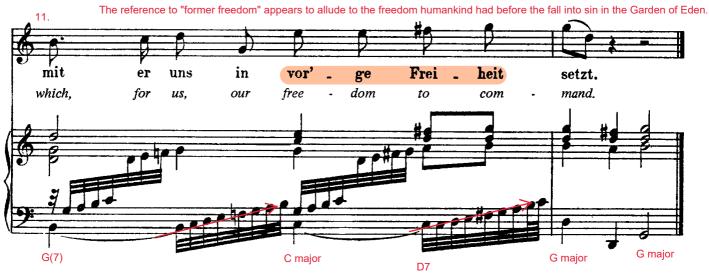






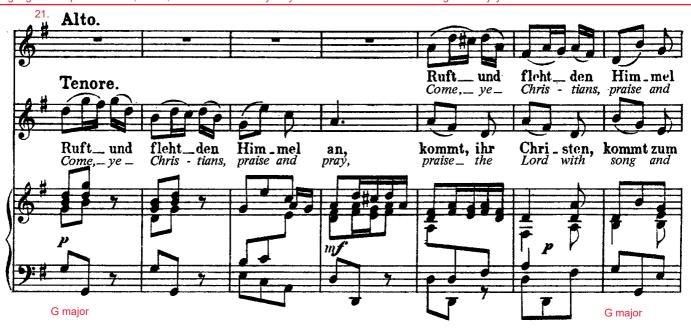


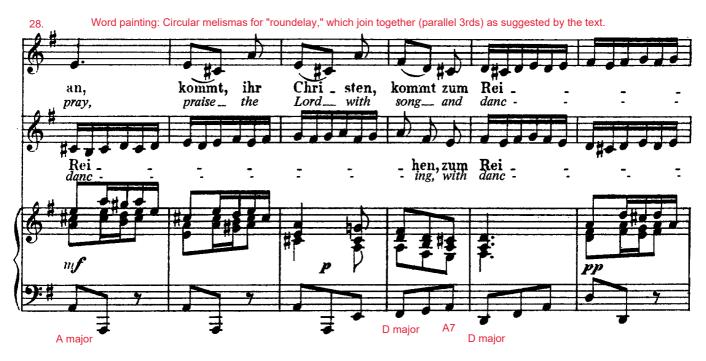
Text painting: Martin Petzoldt suggests that the ascending 32nd-note runs with descending 16th-note arpeggios in the continuo bass depict the decisiveness of the Lion of Judah bending his bow and whetting his sword, as referenced in the text. See *Bach Kommentar* 1:95.



"Bach Kommentar" 1:96; Little and Jenne, "Dance and the Music of J. S. Bach," expanded ed. (Bloomington: Indiana University Press, 2001), 302.

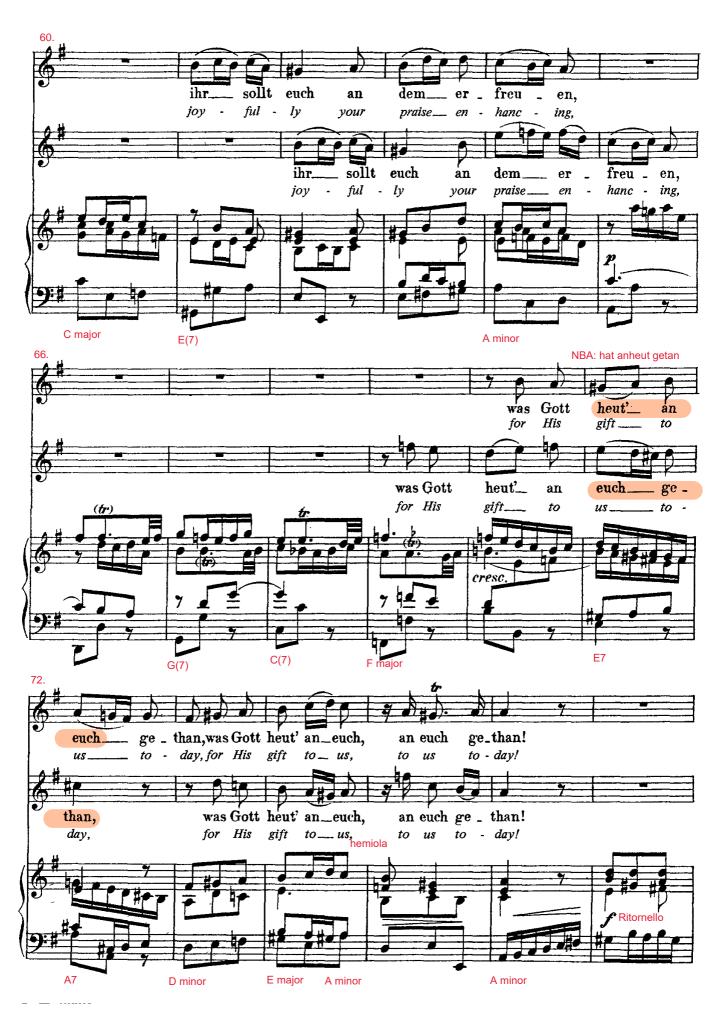


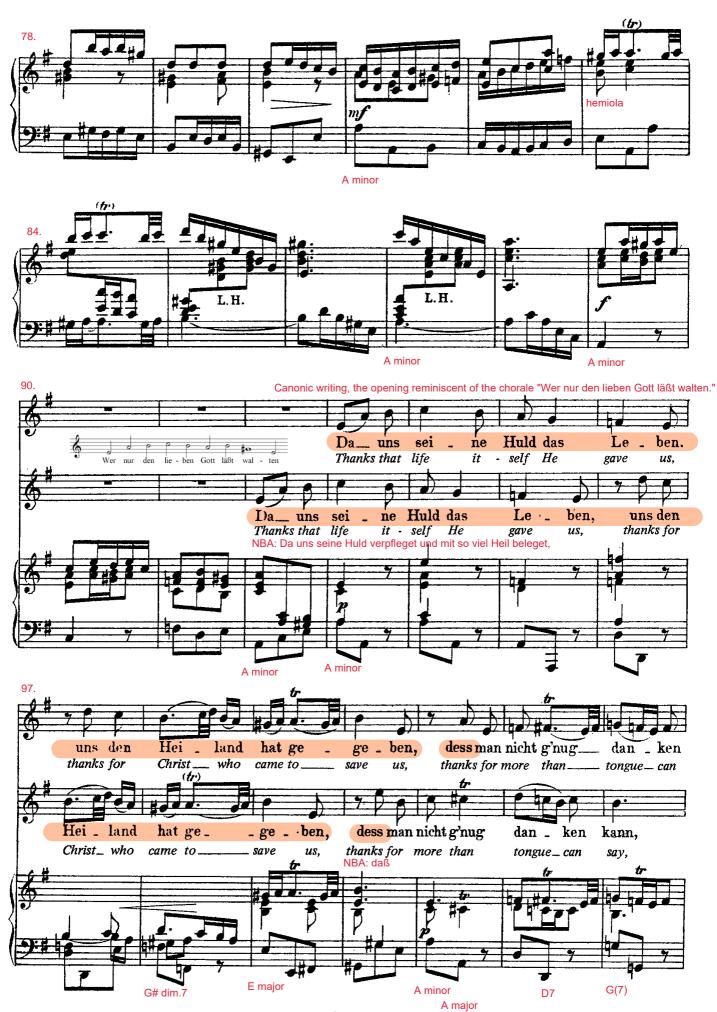






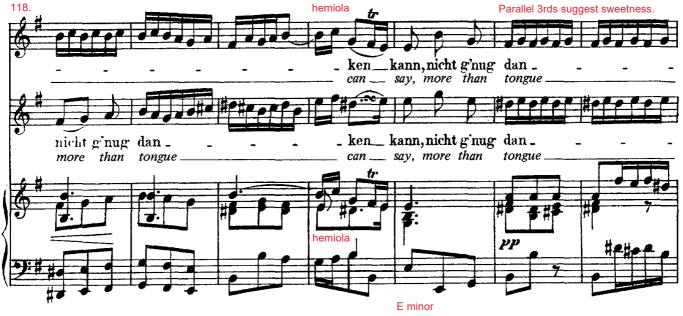






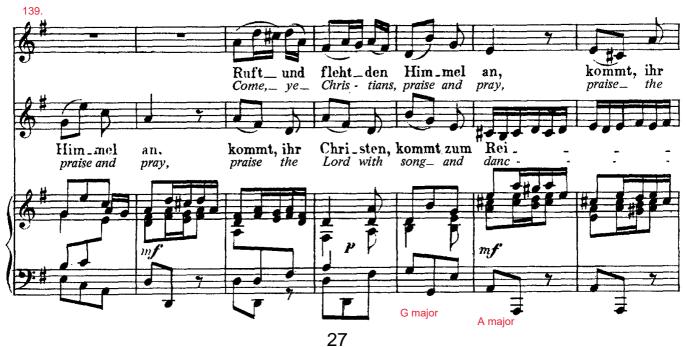


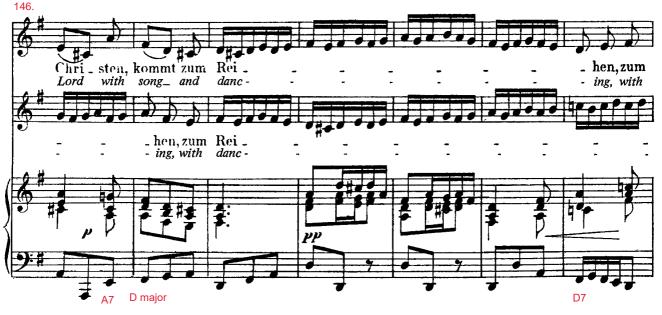




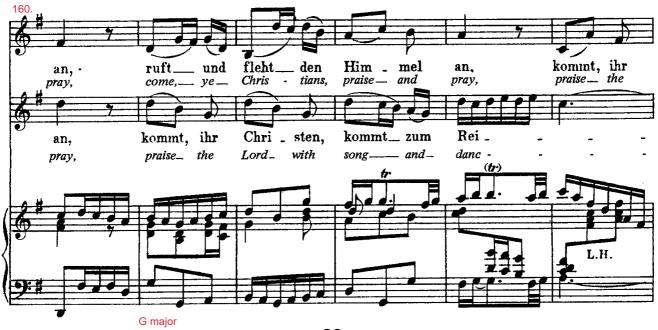


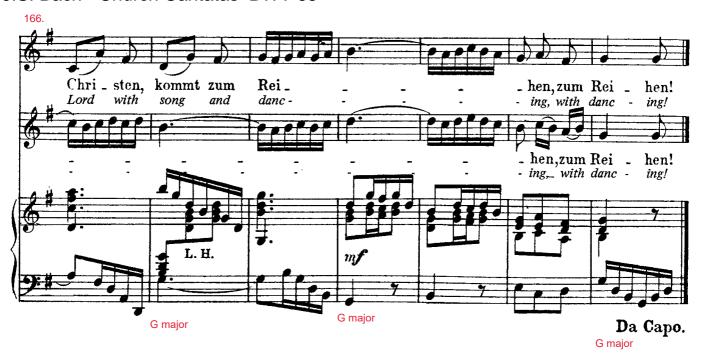




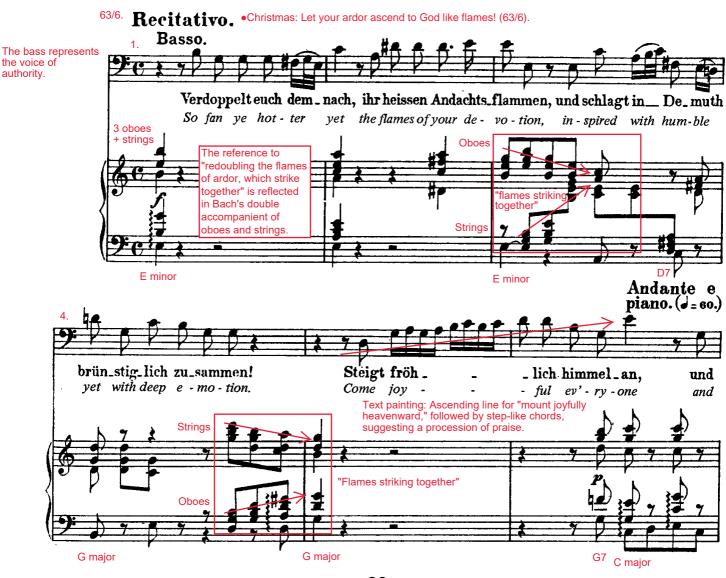


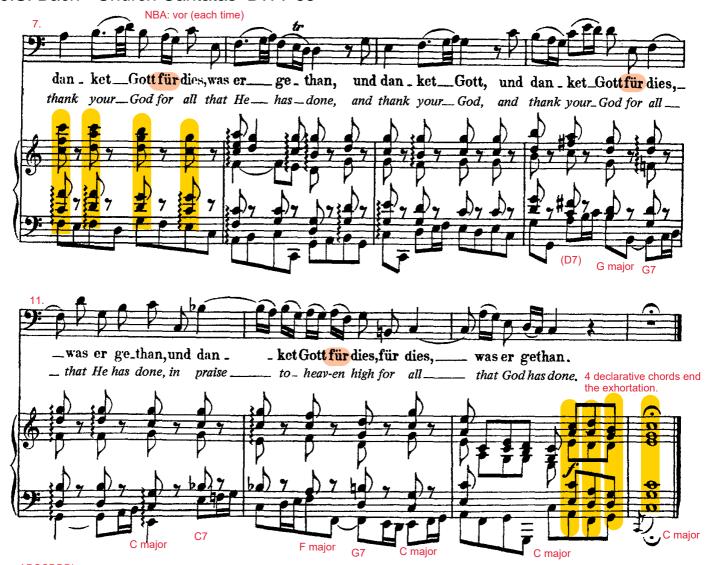






Text painting: To depict the text ("Redouble yourselves accordingly, ye hot flames of devotion, and strike together in ardent humility") the oboes and strings play two chords simultaneously, then flame figures, followed by an arioso with punctuating 8th-note chords to depict the following phrase ("Mount joyfully heavenward"), which is stated 3 times. See full score.





Form (Rhyme: ABCCDDB) Rit. (Mm. 1-8) CM Lines 1-2 (8-13) CM Lines 1-2 (14-33) Fm-CM (double fugue) Rit. (33-40) CM [Fine] Lines 3-5 (40-46) CM-Dm

Rit. (46-48) Dm Line 6 (48-50) Adagio Dm-(Am) Lines 6-7 (51-67) Am-Em (permutation fugue)

da capo

The final chorus counterbalances the opening chorus in the cantata's overtly symmetrical form. The form of the movement is like that of a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singers present the first phrase of the text as a kind of motto. This is followed by a short instrumental bridge before the movement proper begins. The motto sets the tone (and the literary perspective) for the movement. Here the motto figure ("Most High, look with favor") may be understood as a kind of genuflection. As in the opening movment, the movement is in C major and concerto-like, with alternating instrumental choirs (instruments sometimes doubling voices in choral sections).









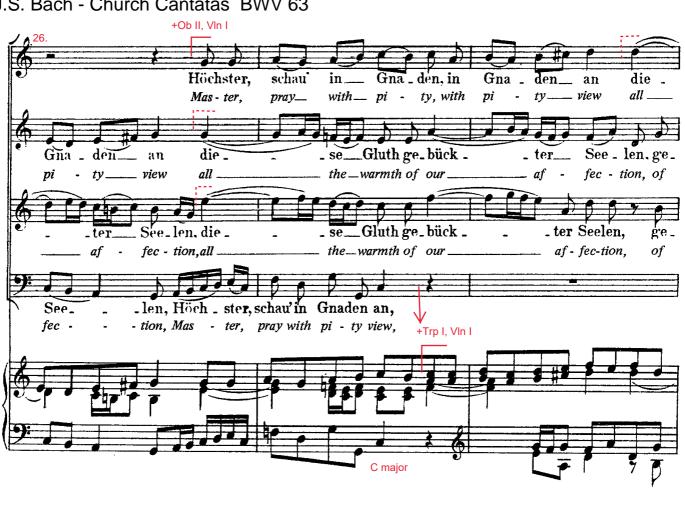


Bassetto technique (removing continuo support) is often used by Bach to depict something heavenly, unearthly, incomprehensible, or without foundation. Here the technique underscores the humble posture of the supplicant.

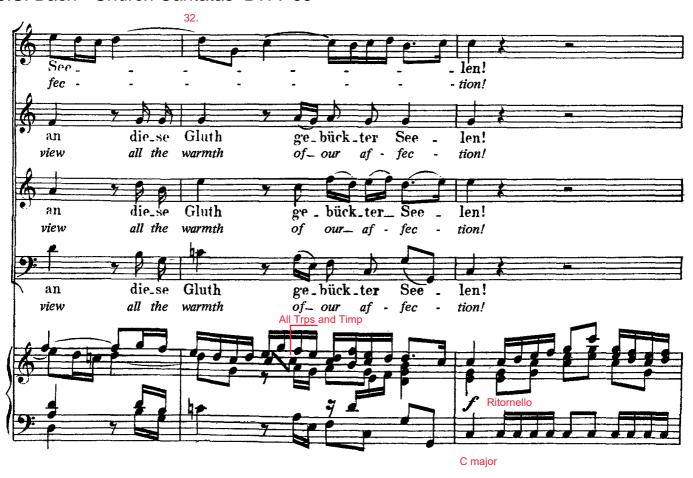


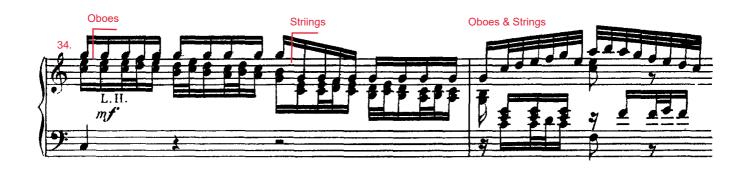


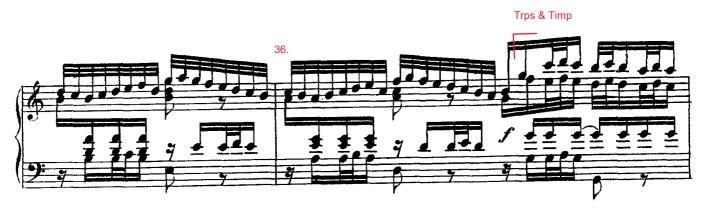




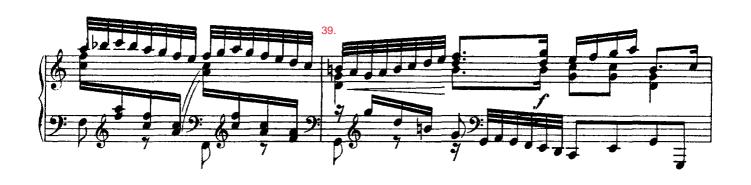




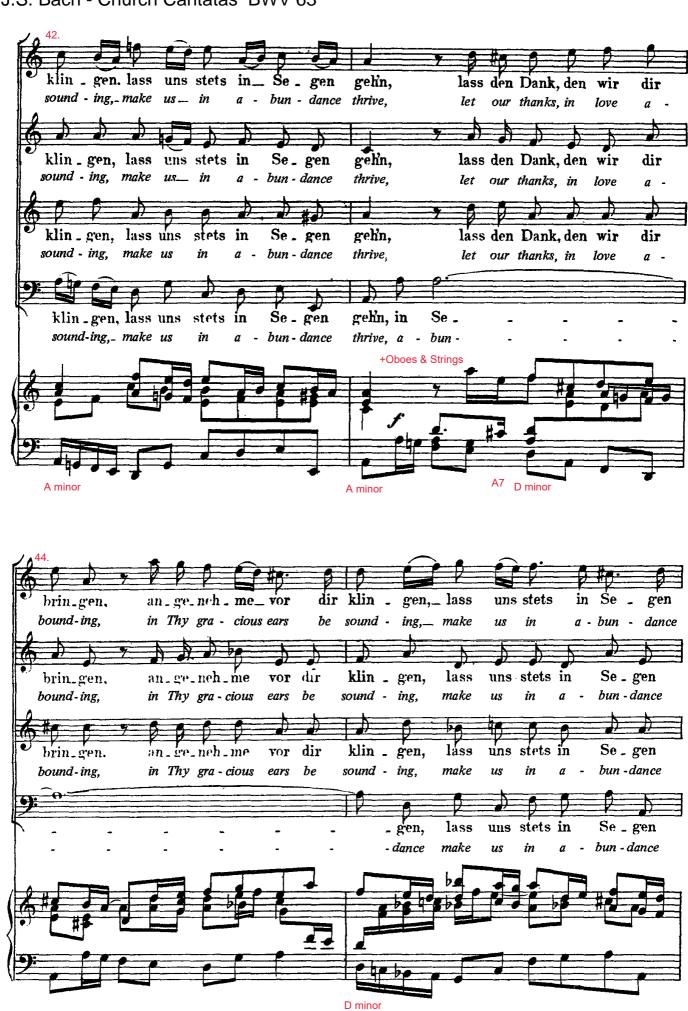








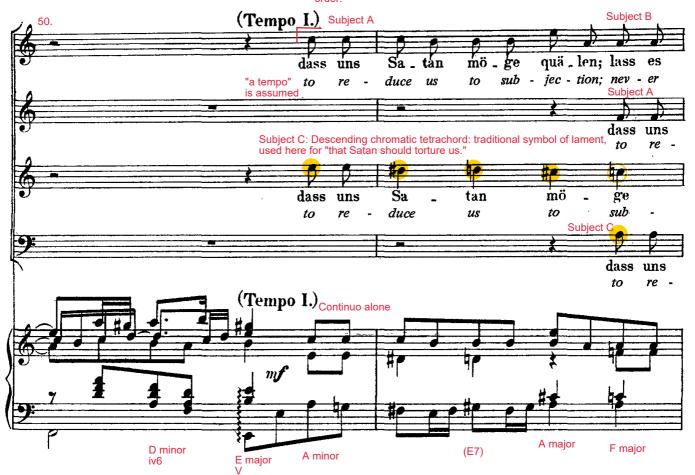








Permutation fugue on lines 6 & 7. Subjects A & C have lines text lines 6 & 7 in reverse order



Phrygian cadence commonly used for questions.

