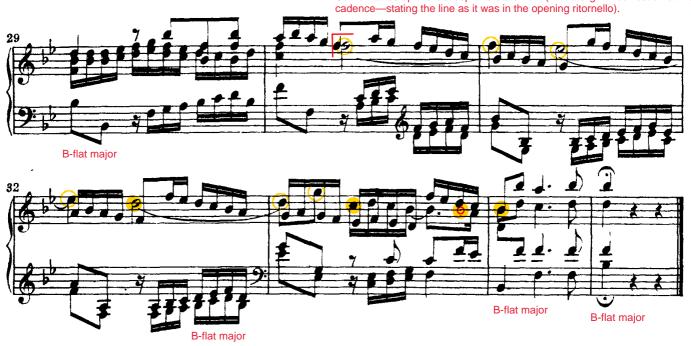
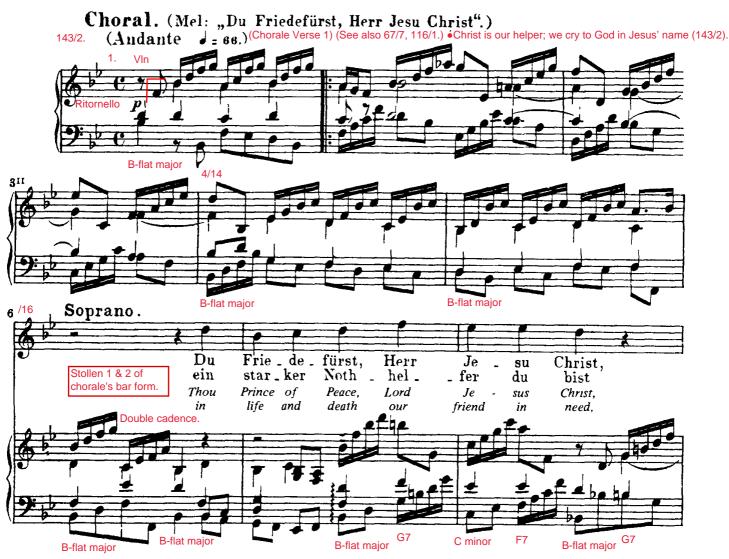


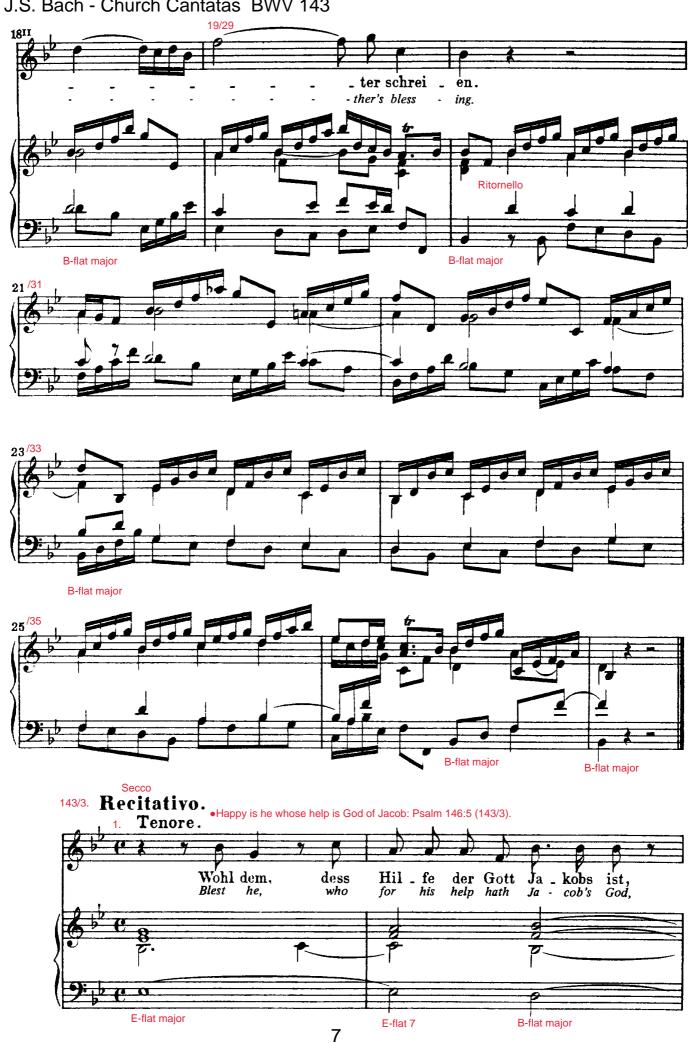
Corno I takes up the last soprano statement (with a slight modification at the

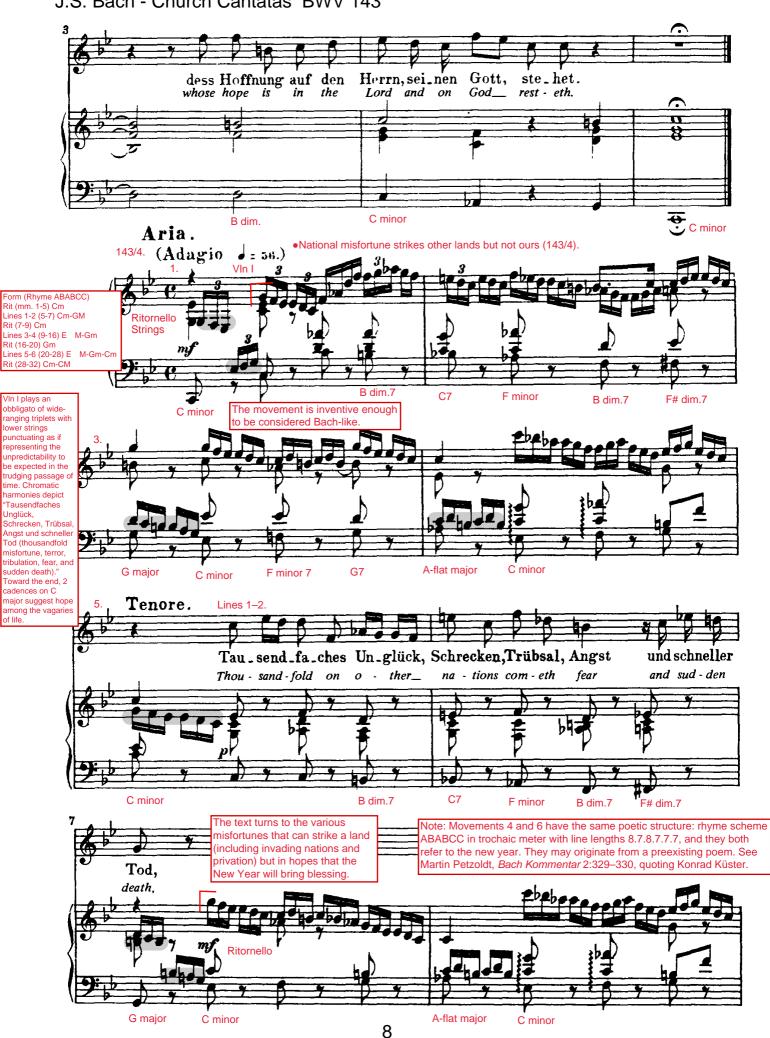


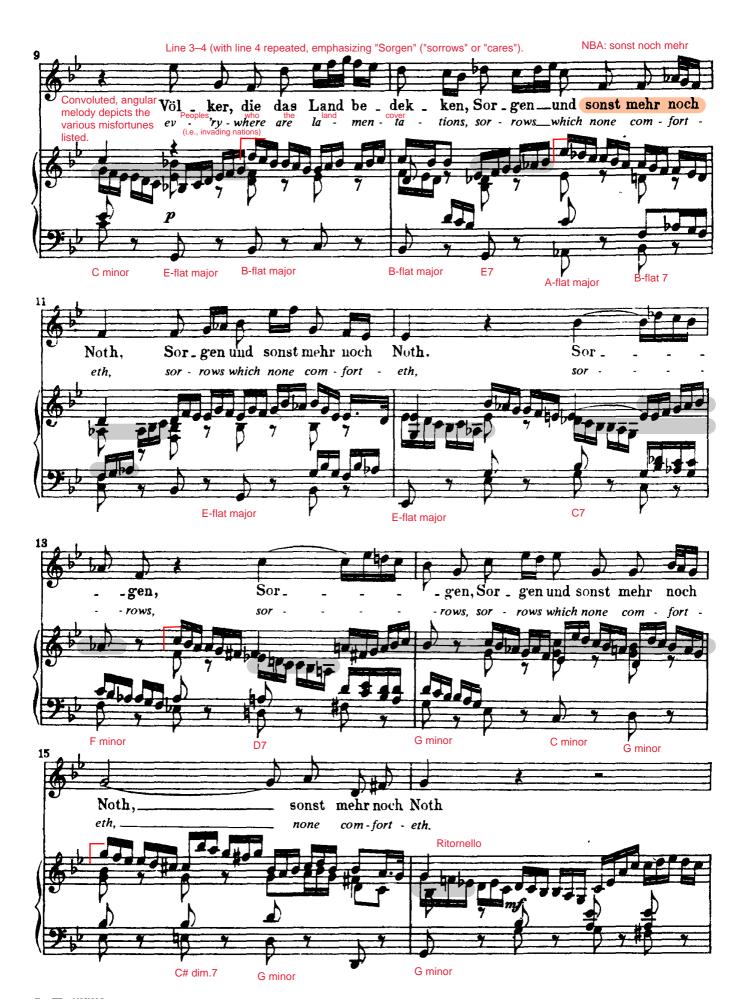


Allusion to Isaiah 9:6: To us a child is born, to us a son is given; and the government will be upon his shoulder, and his name will be called "Wonderful Counselor, Mighty God, Everlasting Father, Prince of Peace (Luther 1545: Friedfürst)." Allusion to John 14:13-14 [Jesus]: Whatever you ask in my name, I will do it, that the Father may be glorified in the Son; if you ask anything in my name, I will do it. (Also John 16:23–24.)









In contrast to the difficulties experienced by "other lands," the poet expects a "Year of Blessing," a hopeful expectation that is musically emphasized with 2 fermatas. The phrase apparently alludes to Isaiah 61:1–2: The Spirit of the Lord God is upon me...to proclaim the year of the Lord's favor... (See also Jesus' reference to this passage in Luke 4:16–21.)



Fermata suggests hopeful anticipation for a "Year of Blessing."

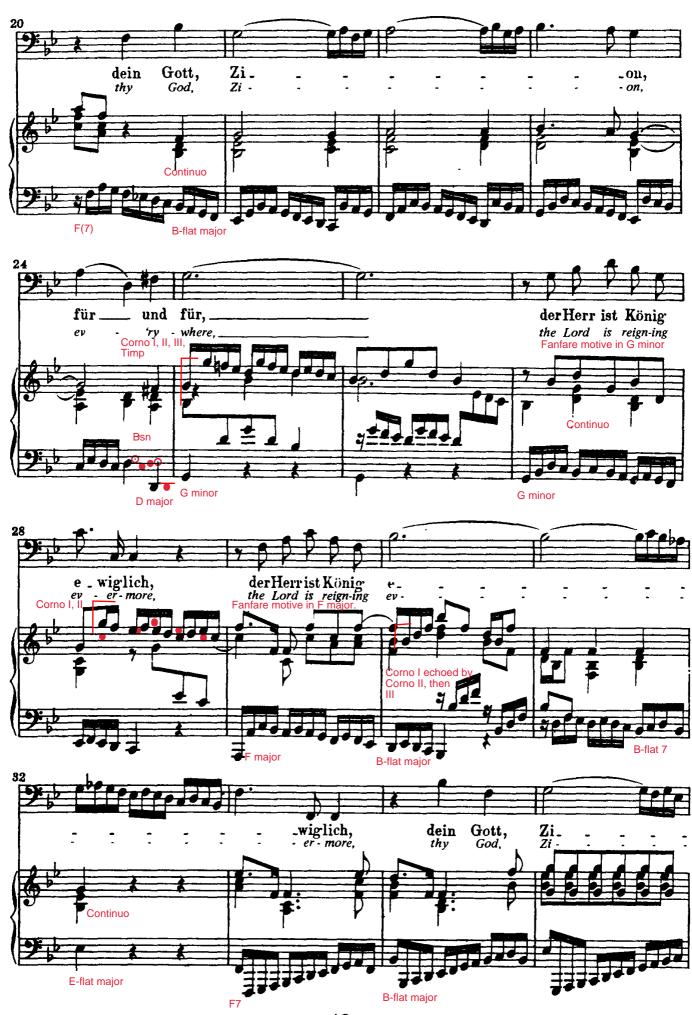


C minor

C major

Alfred Dürr notes that the "scoring of three horns and timpani, [recalls] 'Durch mächtige Kraft' from BWV 71, the Mühlhausen council election cantata of 1708 (which, however, has trumpets instead of horns), especially since the [triadic] figure "der Herr is König (ewiglich)," which recurs several times (bb. 10, 27 and 29), resembles the setting of the opening words of that work, 'Gott ist mein König.' See Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press. 2005), p. 161–162. The energetic continuo bass is doubled by the bassoon (with a few departures).





J.S. Bach - Church Cantatas BWV 143 hemiola für und für, für und on, - on, 'ry - where, 'ry B-flat major Text painting: Long final note for "für und für" ("for ever and ever"). für. Corno I, II, III, Timp B-flat major B-flat major B-flat major (Aria.) 143/6. (Lento J = 60.) •New Year's prayer for protection and blessing (143/6). The continuo and bassoon alternate with a descending quasi-ostinato figure, while upper strings play an untexted chorale tune in unison. Martin Petzoldt **P**Cont. suggests that the alternatio represents the juxtaposition of the passage of earthly time and God's eternal action. See Bach Kommentar 2:332 G minor (For significance see note.) 14

