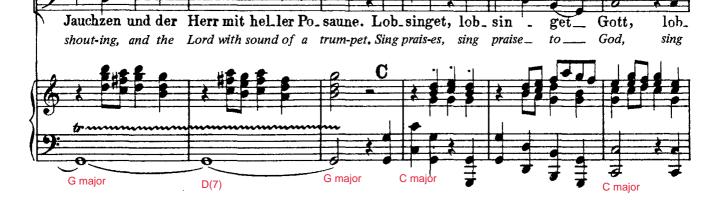


get Gott,

God,

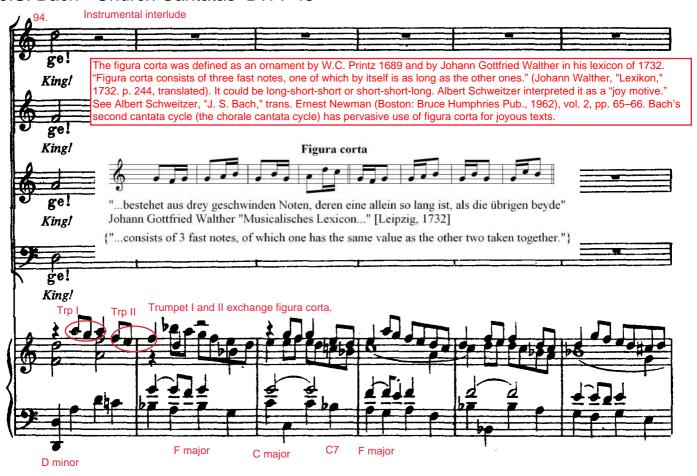
lob_

sing



pet. Sing praises, sing praise.







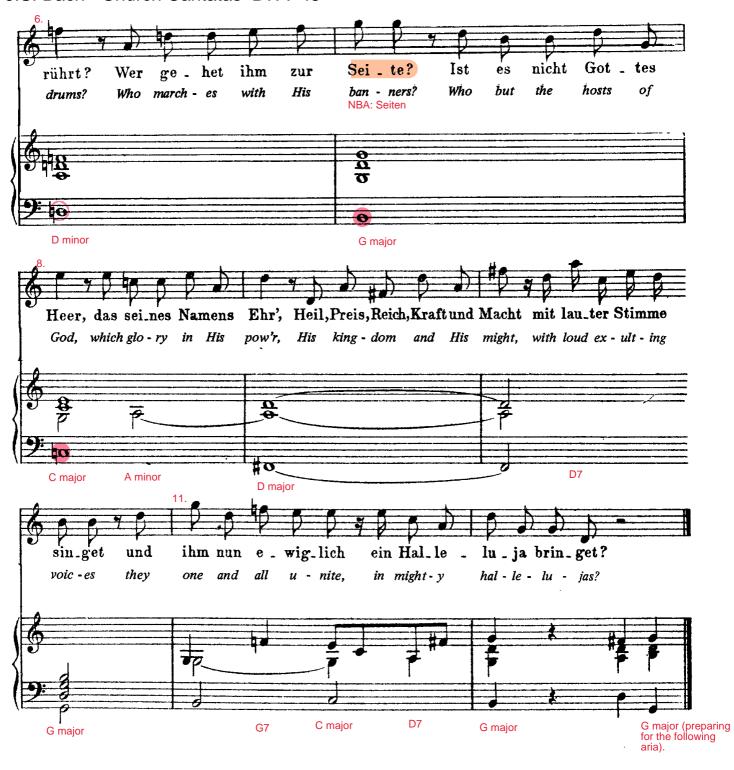






The recitative alludes to several biblical passages, e.g., Psalm 68:18. [O Lord,] thou didst ascend the high mount, leading captives in thy train, and receiving gifts among men, even among the rebellious, that the Lord God may dwell there. Ephesians 4:8. Therefore it is said, "When he ascended on high he led a host of captives, and he gave gifts to men." Revelation. 5:11–12. Then I looked, and I heard around the throne and the living creatures and the elders the voice of many angels, numbering myriads of myriads and thousands of thousands, saying with a loud voice, "Worthy is the Lamb who was slain, to receive power and wealth and wisdom and might and honor and glory and blessing!"





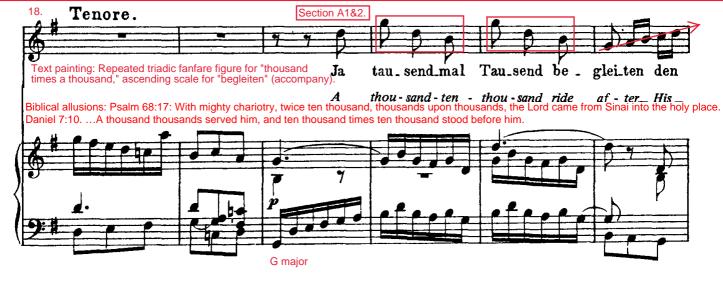
Form: Bach sets the poem (with its rhyme scheme of AABB) in three sections, each section repeating the entire text, but with a slightly different emphasis. The third statement is interrupted by a ritornello. Rit. mm. 1–20

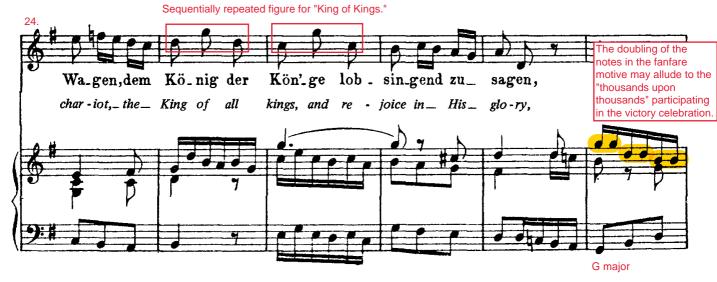




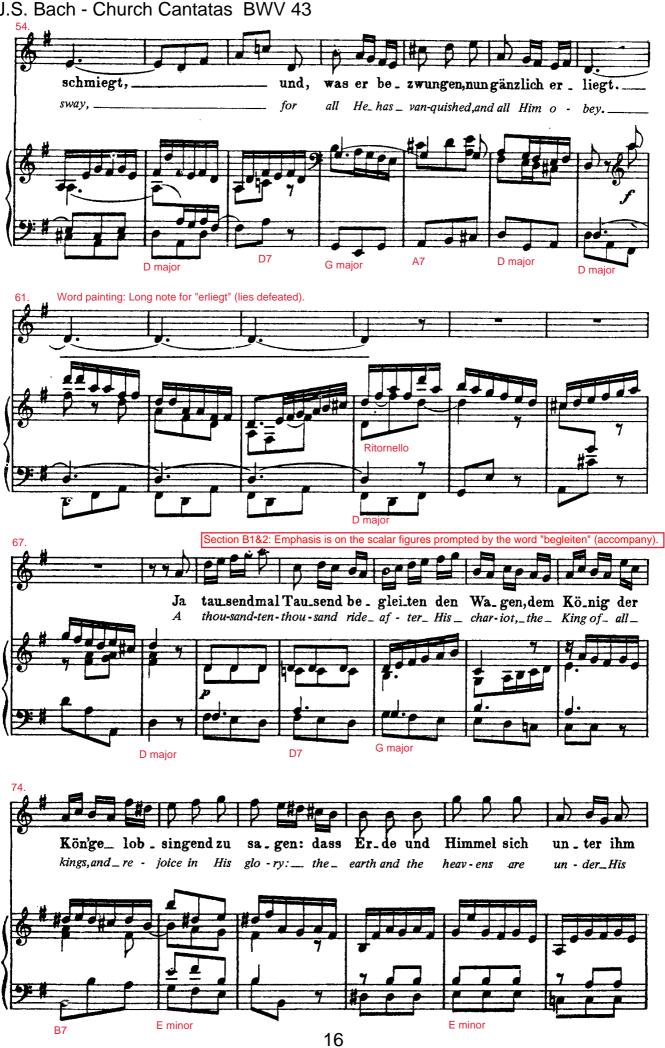


This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement: here it projects a triumphant celebration.













43/4. Recitativo. (Ev.St. Marci, Cap. 16, V. 19.) •Ascension of Christ: Mark 16:19 (43/4).

The account of the ascension from the day's Gospel reading is presented not by the Evangelist (tenor) but by the soprano, so that the preceding tenor pair of move-ments is followed by a soprano pair.



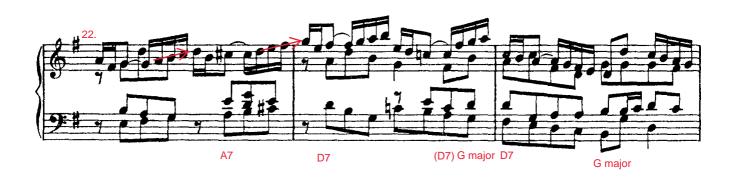


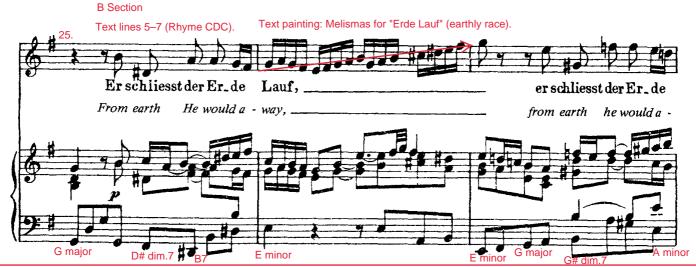
The ritornello theme keeps returning to the note B, perhaps illustrating the text: "Mein Jesus...nimmt die Wiederkehr zu dem, der ihn gesendet" (My Jesus returns to him who sent him). Frequent ascending motives.











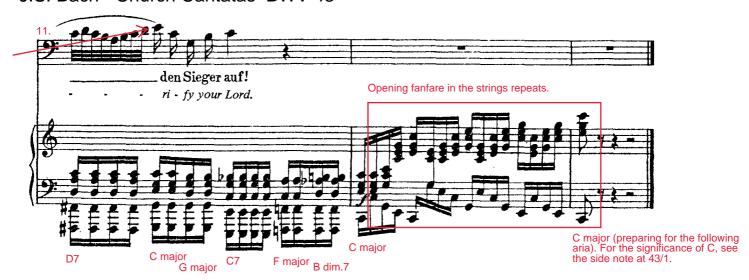


The recitative alludes to biblical themes as represented by passages such as The second part of the cantata would probably have been performed after Revelation 5:5: "Lo, the Lion of the tribe of Judah, the Root of David, has conquered" and Hebrews 2:14: "[Christ] himself likewise partook of the same nature, that through death he might destroy him who has the power of death, that is, the devil." Martin Petzoldt notes that tradition named 5 enemies of Christ: World, Devil, Death, Hell, and Sin. See "Bach Isin (43/6). the sermon ("sub communione"). It was typical of Meiningen librettos to start the second part with a New Testament text. abaoood Recitativo. (J=86.) (Poem Vs. 2) Basso. • Christ as victor over Satan, death, and sin (43/6). Bach divides the poetic stanza contrary to the des Satans Fürst und Es kommt der Helden Held, rhyme scheme: ABABC-DC. our He-ro comes, He puts to flight death's Be-hold String accompaniment Stile concitato (see side note) Text painting: Fanfare -alternating with agitated figures (stile concitato) to depict Christ's victory. Schrecken, der selbst den Tod ge _ fällt, ge_tilgt der Sünden Flek_ken, zer_ ter - rors, dev - il's might be - numbs, can - cels all our and rors, de -C# dim.7 C major der Feinde Hauf? streut stroyed Sa - tan's horde. is Text painting: Arpeggio figure for "scatter" passed between voice and strings. G major The last two lines of the poetic stanza are given special prominence with a vigorous arpeggio for "Kräfte" (powers) and a rising, energetic melisma for "raising up the victor," accompanied by the agitated string figure. _ te, eilt her_bei Ihr und Kräf _ holt Ye strong ___ ... ones,haste ye here, glo to

23

(D7)

G7



Form:
Rit. (mm. 1–7)
Text lines 1–5 (mm. 7–30)
Rit. (mm. 30–35)
Text lines 6–7 (mm. 35–42)
Rit. (mm. 42–44)
Text lines 6–7 (mm. 44–56)
Rit. (mm. 56–62)

Aria.

(Poem Vs. 3). Again Bach divides the poetic stanza contrary to the rhyme scheme: ABABC-DC.

•Christ as victor trod the winepress to save the lost (43/7). The trumpet line in the second measure is somewhat reminiscent of the trumpet figure in movement 1 at mm. 9–10.

The unaccompanied trumpet opening perhaps links to the text: "he alone..."

In a later performance, Bach replaced the virtuosic trumpet part with violin.

Typical organ pedal figure. Continuo realization is editorial.

C major

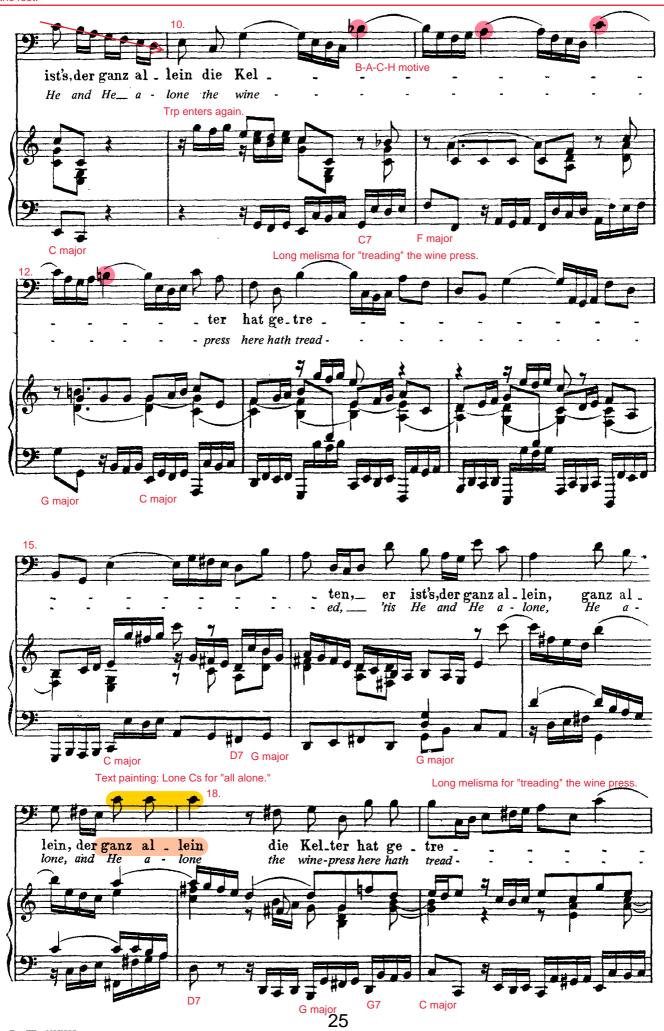
The energetic continuo line appears to be prompted by the image in the text of Christ "treading the wine press of God's wrath" in his crucifixion—an interpretation by early Christian theologians of biblical passages such as Isaiah 63:2–3: Why is thy apparel red, and thy garments like his that treads in the wine press? I have trodden the wine press alone, and from the peoples no one was with me; I trod them in my anger and trampled them in my wrath; their lifeblood is sprinkled upon my garments, and I have stained all my raiment.

Rev. 14:10, 19–20. [He who worships the beast and his image] shall drink the wine of God's wrath...So the angel swung his sickle on the earth and gathered the

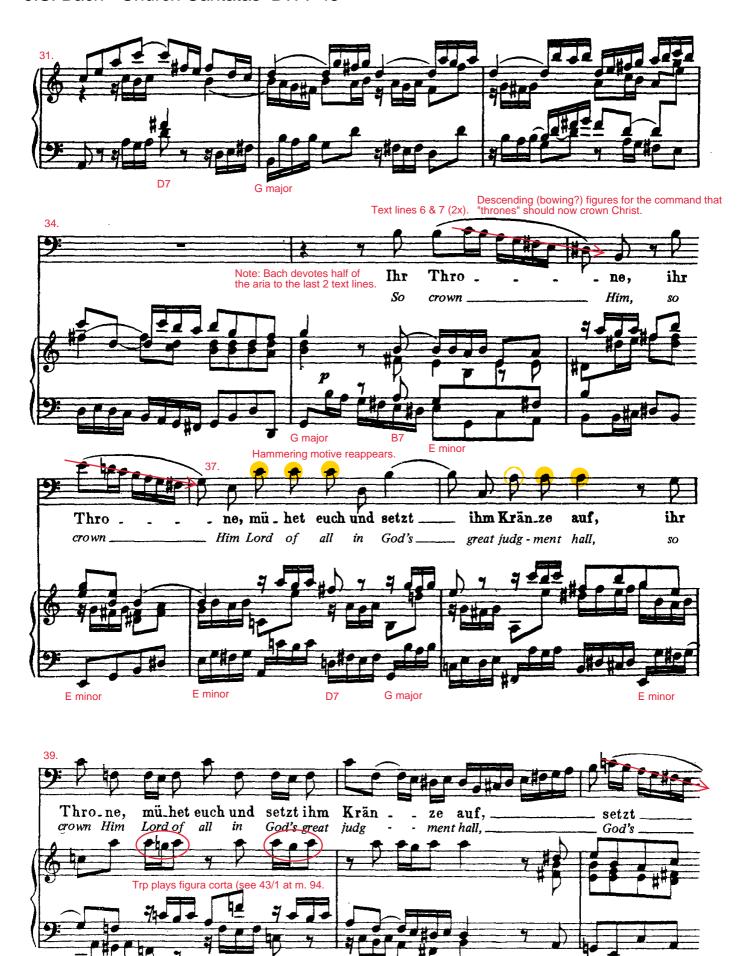
Rev. 14:10, 19–20. [He who worships the beast and his image] shall drink the wine of God's wrath...So the angel swung his sickle on the earth and gathered the vintage of the earth, and threw it into the great wine press of the wrath of God; and the wine press was trodden outside the city...









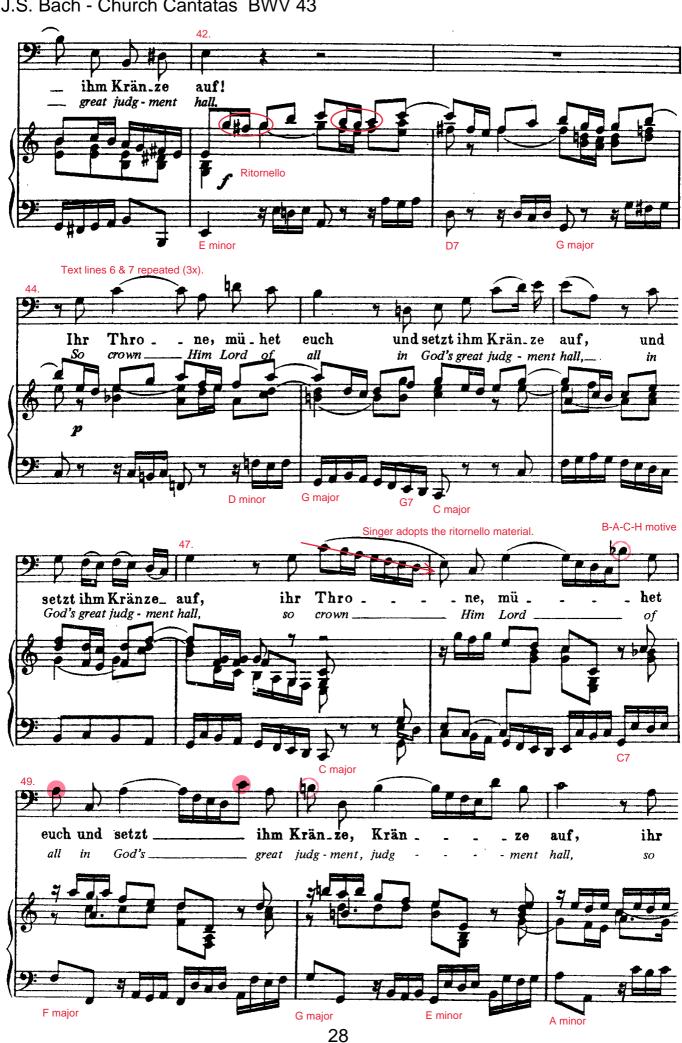


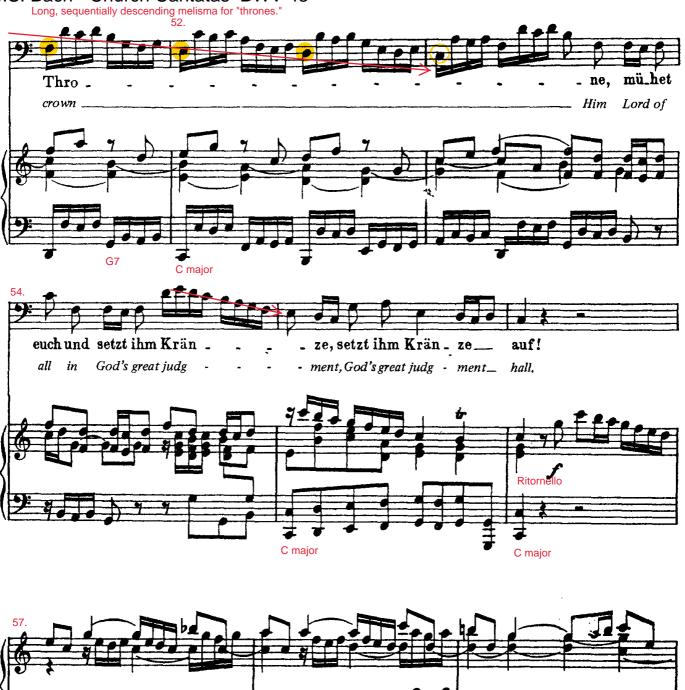
(A minor)

F major

B7

E minor





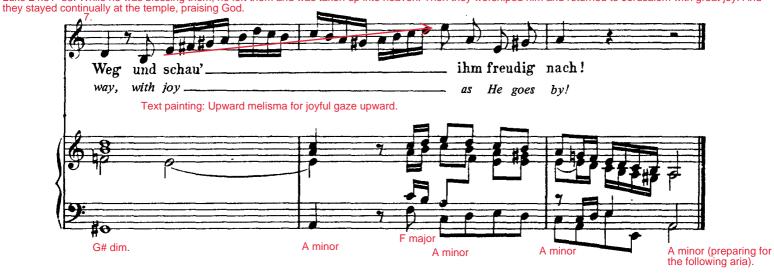


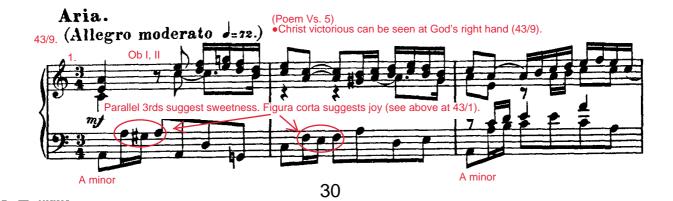
G major

C7

F major









Alfred Dürr notes, "The text...is notably undramatic compared with the earlier movements nos. 6 and 7, and Bach sets it almost meditatively, in a dance-like style with two oboes in thirds.... Despite its expressive chromaticism on 'Jammer, Not und Schmach' ('distress, need, and dishonour') and 'sehnlich' ('longingly'), the movement reflects a vision of achieved victory in blessed joy rather than the destruction of Christ's enemies." See Dürr/Jones, "The Cantatas of J. S. Bach," 335–36.









Allusion to biblical passages such as Acts 7:55–56. [Stephen], full of the Holy Spirit, gazed into heaven and saw the glory of God, and Jesus standing at the right hand of God; and he said, "Behold, I see the heavens opened, and the Son of man standing at the right hand of God."
Psalm 110:1. The Lord says to my lord: "Sit at my right hand, till I make your enemies your footstool."



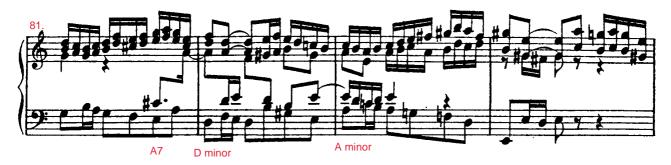




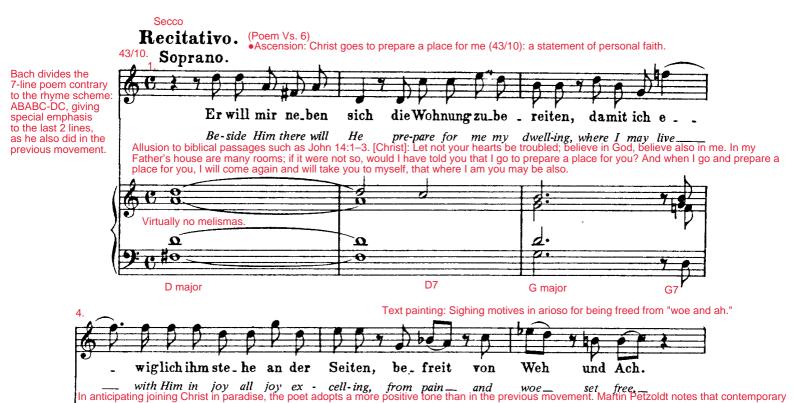
Ę











theologians (such as Johann Olearius) stressed that the fulfillment of Jesus promise begins already in this life. See "Bach Kommentar" 2:918. Thus, the stanza's closing lines (the same for 3 consecutive movements, except for an adverb) end with "I gaze after him *thankfully"— compare no. 9 ("I gaze yearningly") or no. 8 ("I gaze happily").

F major

36

C major

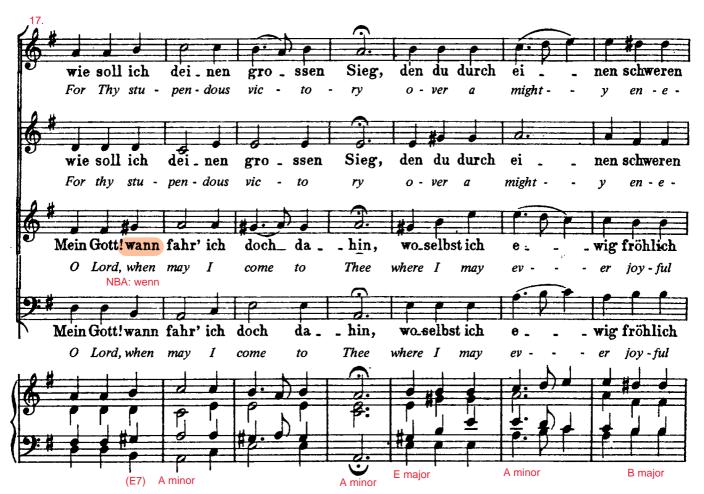
G major

Following the poem's punctuaton rather than its rhyme scheme, Bach gives emphasis to the last 2 lines by preceding them with a V-I cadence in C major. The words "I stand here on the way" find a parallel in the earlier "I stand beside him eternally" (m. 4), perhaps suggesting a reinterpretation of the earlier phrase, so that the poet's gratefulness (expressed at the end) is prompted partly by a belief in Jesus' abiding (eternal) presence in this life. See Petzoldt, "Bach Kommentar 2:918–19.



The closing chorale (with its two stanzas) is unusually plain, lacking Bach's usual flowing voice leading with its rich harmonic language. Martin Petzoldt speculates that the reason may lie in the fact that Jesus' departure elicits both joy and yearning, so that the most appropriate response is a simple expression of gratitude. See "Bach Kommentar" 2:919. Another possiblity is that Bach was aiming for a more galant style with its associated simplicity. For more on Bach's personal circumstances at the time of this cantata's composition and their possible influence on the cantata's style, see side note.





The question at the end of the second stanza, "When will I stand before thee, to see thy countenance?" relates to the closing lines of the three previous movments, "I stand here on the way and gaze...."

