

J.S. Bach - Church Cantatas BWV 131

Symmetrical Form: Chorus - Aria/Chorale (B/S) - CHORUS - Aria/Chorale (A/T) - Chorus. A number of stylistic attributes suggest that this is an early work: sectional structure (motet-like treatment of text phrase by phrase) instead of discrete movements, the sections flowing seamlessly one into the other, no recitatives, only 1 aria, no da capo forms, no permutation fugue, double violas. No free poetry (biblical and chorale texts only), just Psalm 130 verbatim or paraphrased. The through-composed structure is characterized by imaginative (and manneristic) treatment of individual text phrases via differentiated tempos meters, dynamics, textures, orchestration, and motivic development. Structure is similar to BWV 106: choruses at beginning, middle, and end, with solo/chorale sections in the style of a small-scale sacred concerto linking the movements. See Dürr/Jones, 778. There is considerable text repetition, something Johann Mattheson would criticize in Cantata 21.

Introduction & updates at melvinunger.com.

NBA I/34; BC B25

Occasion Unknown (BWV 131, 150, 117, 192, 100, 97)

Perhaps this cantata was intended for a day of penitence. Librettist: perhaps Georg Christian Eilmar. According to the autograph score, it was commissioned by Eilmar, the orthodox pastor in Mühlhausen. Eilmar was an opponent of Bach's Pietist pastor J. A. Frohne at the Blasiuskirche in the same town. Eilmar later served as godfather to Bach's first child, Catharina Dorothea, baptized 28 December 1708.

Time of Composition: 1707/1708 (Mühlhausen). The theory that it was for a penitential service connected with a town fire of 30 May 1707 has been disputed.

Instrumentation:

Oboe

Vln

Vla I, II

Fagotto (treated independently)

SATB

Continuo

Instrumental

opening is

based on

the opening

vocal motive,

stated by

Vln and Ob

in antiphonal

duet.

J.S. Bach Cantata No. 131

Aus der Tiefen rufe ich, Herr, zu dir

(Coro.) 131/1.

1. Adagio. (♩ = 50.)

•Crying from the depths to the Lord: Ps. 130:1-2 (131/1).

Continuo part marked "Sinfonia. Lente"

G minor ("Chorton." The NBA is notated a tone higher, i.e. Kammerton. See side note.)

F major

B-flat major

B-flat major

B-flat major

C minor

G minor

The instrumental introduction moves into the chorus without break.

Opening 5-note motive is treated in different ways: alternating antiphonally between individual and communal pleading: as homorhythmic duet, duet in imitation, homophonically by chorus, imitatively between voices and instruments.

Text painting: Descending motive representing "the depths."

Aus der
From the

Tie - fe,
deep, Lord,

The use of a tierce de coulee-like gesture suggests French influence, as does the use of double viola parts.

aus der
from the

Alto.

Aus der
From the

Tie - fe,
deep, Lord,

aus der
from the

Tie - fe
deep, Lord,

G minor

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28.

Tie - fe - ruf' ich, Herr, zu dir, aus der Tie - fe,
 deep, Lord, - cried I, - Lord, to Thee, from the deep, Lord, -

ruf' ich, Herr, zu dir, aus der Tie - fe,
 cried I, - Lord, to Thee, from the deep, Lord,

Tenore. Aus der Tie - fe,
 From the deep, Lord,

Basso. Aus der Tie - fe,
 From the deep, Lord,

mf

34.

Text painting: ascending order of voices, bass descending one-and-a-half octaves.

G minor

aus der Tie - fe - ruf' ich, Herr, zu dir,
 from the deep, Lord, - cried I, - Lord, to Thee,

aus der Tie - fe - ruf' ich, Herr, zu dir,
 from the deep, Lord, - cried I, - Lord, to Thee,

aus der Tie - fe - ruf' ich, Herr, zu dir,
 from the deep, Lord, - cried I, - Lord, to Thee,

aus der Tie - fe ruf' ich, Herr, zu dir, ru -
 from the deep, Lord, cried I, Lord, to Thee, cried -

mf

G minor

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40.

Text painting: Suspensions and chromatic inflection for "calling"

B

ruf' ich, Herr, zu dir;
cried I, Lord, to Thee;

ru - fe ich, Herr, zu dir;
cried I out, Lord, to Thee;

ruf' ich, ru - fe ich, Herr, zu dir;
cried I, cried I out, Lord, to Thee;

- fe ich, ru - fe ich, Herr, zu dir;
I out, cried I out, Lord, to Thee;

B

mf

D minor D minor

46.

aus der Tie - fe...
from the deep, Lord,...

aus der Tie - fe... ru - fe
from the deep, Lord,... cried I

aus der Tie - fe... ru - fe,
from the deep, Lord,... cried I,

aus der Tie - fe... ru - fe,
from the deep, Lord,... cried I,

G minor

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52.

ru - fe ich, Herr, zu dir.
cried I out, Lord, to Thee.

ich, ru - fe ich, Herr, zu dir.
out, cried I out, Lord, to Thee.

ru - fe ich, Herr, zu dir.
cried I out, Lord, to Thee.

ru - fe ich, Herr, zu dir.
cried I out, Lord, to Thee.

G minor

Faster tempo for increased tension/urgency; first phrase of second sentence of Psalm 130:1 is set homophonically with declamatory rhythm in

57. tutti voices and walking bass to express greater insistence.

Vivace. (♩ = 88.)

Herr, Herr, hö-re mei-ne Stimme, Herr, Herr, hö-re mei-ne
Lord, O hark-en to my call-ing, Lord, O hark-en to my

Herr, Herr, hö-re mei-ne Stimme, Herr, Herr, hö-re mei-ne
Lord, O hark-en to my call-ing, Lord, O hark-en to my

Herr, Herr, hö-re mei-ne Stimme, Herr, Herr, hö-re mei-ne
Lord, O hark-en to my call-ing, Lord, O hark-en to my

Herr, Herr, hö-re mei-ne Stimme, Herr, Herr, hö-re mei-ne
Lord, O hark-en to my call-ing, Lord, O hark-en to my

Vivace.

G minor B-flat major

Walking bass, reinforces the insistent, hammering theme.

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60.



Stimme,
call - ing,

Second phrase of second sentence of the Psalm verse is set in the form of a quasi-fugue, with declamatory rhythm. A solo-tutti alteration has refrain-like, tutti interjections of the former text phrase.

1.

Stimme, lass dei-ne Oh-ren merken auf die Stimme meines Fle - - -
call - ing, in - cline Thine ear un - to my voice and hear my sup - pli - ca - - -

Stimme,
call - ing,

Stimme,
call - ing,

F major

63.

2.

Herr, Herr, hö-re mei-ne Stimme, lass dei-ne Oh-ren merken auf die Stimme meines
Lord, O hark-en to my call - ing, in-cline Thine ear un - to my voice and hear my sup - pli -

Refrain-like, declamatory, tutti statement of earlier text phrase. Hammering repeated notes heighten tension.

hens, Herr, hö-re mei-ne Stimme,
tion, O hark - en to my call - ing,

Herr, Herr, hö-re mei-ne Stimme,
Lord, O hark - en to my call - ing,

Herr, Herr, hö-re mei-ne Stimme,
Lord, O hark - en to my call - ing,

D minor

B-flat major

66. D

Fle - - - hens, Herr, hö - re mei - ne Stim - me,
ca - - - tion, Lord, hark - en to my call - ing,
Tutti refrain.
Herr, Herr, hö - re mei - ne Stim - me,
Lord, O hark - en to my call - ing,
Herr, Herr, hö - re mei - ne Stim - me, lass dei - ne Oh - ren
Lord, O hark - en to my call - ing, in - cline Thine ear un -
Herr, Herr, hö - re mei - ne Stim - me,
Lord, O hark - en to my call - ing,
G minor

69.

Text painting: the melisma on "Flehen" (pleading) becomes longer.

merken auf die Stimme meines Fle - - - hens, auf die Stimme meines Fle - - - -
to my voice and hear my sup - pli - ca - tion, hark - en to my sup - pli - ca - - - -
4. Overlapping entry
lass dei - ne Oh - ren merken auf die Stimme meines Fle - - - -
in - cline Thine ear un - to my voice and hear my sup - pli - ca - - - -
D minor

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72. 5. lass dei-ne Ohren merken auf die Stimme meines Flehens, auf die
in-cline Thine ear un-to my voice and hear my sup-pli-ca-tion, hark-en
6. Overlapping entry

lass dei-ne Ohren merken auf die
in-cline Thine ear un-to my voice and

hens, auf die Stimme meines Flehens,
tion, hark-en to my sup-pli-ca-tion,

hens, auf die Stimme meines Flehens,
tion, hark-en to my sup-pli-ca-tion,

G minor D minor

75. Stimme meines Fle - - - - - hens, lass dei-ne Oh-ren merken auf die
to my sup-pli-ca - - - - - tion, in-cline Thine ear un-to my voice and

Stimme meines Fle - - - - - hens, lass dei-ne Ohren merken auf die Stimme
hear my sup-pli-ca - - - - - tion, in-cline Thine ear un-to my voice and hear my

8. Overlapping entry +Vla II

lass
in -

7. lass dei-ne Oh-ren merken auf die
in-cline Thine ear un-to my voice and

Instruments begin to double statements of the subject.

D minor D major

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78. +Vln I
Overlapping entry at the octave

Stimme meines Flehens,
 hear my sup-pli - ca - tion,
 auf die Stimme meines Fle -
 hark-en to my sup-pli - ca -

mei-nes Fle - hens,
 sup-pli - ca - tion, +Vla II

"Flehen" melisma increasingly broken to emphasize halting weeping.

dei-ne Oh-ren merken auf die Stimme meines Fle -
 cline Thine ear un - to my voice and hear my sup-pli - ca -

Stimme mei-nes Fle-hens,
 hear my sup-pli - ca - tion,

81. G minor

hens, lass dei-ne Ohren mer - ken auf die Stimme meines Fle -
 tion, in-cline Thine ear un - to my voice and hear my sup-pli - ca -

10. Overlapping entry

+Vla I lass dei-ne Oh-ren merken auf die Stimme meines
 in-cline Thine ear un - to my voice and hear my sup-pli -

hens, lass dei-ne Ohren merken auf die Stimme meines Flehens, auf die Stimme meines
 tion, in-cline Thine ear un - to my voice and hear my sup-pli - ca - tion, hark-en to my sup-pli -

9.

lass dei-ne Ohren merken auf die Stimme meines Flehens, auf die
 in-cline Thine ear un - to my voice and hear my sup-pli - ca - tion, hark-en

G minor D minor

S alone with continuo.

84.

11. **E**

hens,
tion,

lass deine Ohren merken auf die
in - cline Thine ear un - to my voice and

Fle - - - - - hens,
ca - - - - - tion,

Fle - - - - - hens,
ca - - - - - tion,

Stimme meines Fle - - - - - hens,
to my sup - pli - ca - - - - - tion,

Continuo only.

D minor D minor

Halting, sighing/weeping figure in tutti instruments echoed by tutti voices (dynamics are by Bach). The fact that the motive is played (untexted) before being sung, may allude to Rom. 8:26 ("...We do not know how to pray as we ought, but the Spirit himself intercedes for us with sighs too deep for words." RSV)

87.

Stimme, auf die Stimme, auf die Stimme meines Fle - - - - -
hear my sup - pli - ca - tion, hark - en to my sup - pli - ca - - - - -
texture becomes homophonic

auf die Stimme meines Fle - - - - -
hark - en to my sup - pli - ca - - - - -

auf die Stimme meines Fle - - - - -
hark - en to my sup - pli - ca - - - - -

auf die Stimme meines Fle - - - - -
hark - en to my sup - pli - ca - - - - -

Strings play sighing figure, which is echoed by voices.

G minor

90.

hens, auf die Stimme, auf die Stimme meines Fle
tion, hear my sup- pli - ca - tion, hear my sup- pli - ca

hens, auf die Stimme, auf die Stimme meines Fle
tion, hear my sup - pli - ca - tion, hear my sup- pli - ca

hens, auf die Stimme, auf die Stimme meines Fle
tion, hear my sup - pli - ca - tion, hear my sup- pli - ca

hens, auf die Stimme meines Fle
tion, hark - en to my sup - pli - ca

G minor

93.

hens!
tion!

hens!
tion!

hens!
tion!

hens!
tion!

Sighing figures continue in the orchestral ending.

G minor

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Section/"movement" 1
connected to following
section in the manner
of a motet.

96.

131/2. **(Duetto.)** Bass Arioso & Soprano Chorale (Vs. 2) (Chorale: see also 113/2)
• Sin's burden removed in Christ: Ps. 130:3-4 (131/2).

Like 131/4, this movement belongs to the genre of Baroque sacred concerto in few parts with added vocal cantus firmus. See Dürr/Jones 778. The chorale's bar form (2 "Stollen" and subsequent "Abgesang") affects the form.

1. **F Andante.** (♩ = 60.)
Basso.

So du willst, so du willst, Herr, Herr, Sün-de zu - rechnen,
If Thou, Lord, if Thou, - Lord, Lord, shouldst mark all our fail - ings,

Oboe obbligato based on "so du willst" motive, but rhythmically connected to motive in previous section.

F Continuo only with quasi-ostinato bass (which helps unify the "movement"), then oboe obbligato joins.

So du willst, so du willst, Herr, Herr, Sün-de zu - rechnen,
If Thou, Lord, if Thou, - Lord, Lord, shouldst mark all our fail - ings,

G minor

Continuo has walking bass of eighth notes.

B-flat major

4.

so du willst, so du willst, Herr, Sün - de zu - rech-nen,
if Thou, Lord, if Thou, - Lord, shouldst mark all our fail - ings,

B-flat major

C minor

7.

Chorale phrase 1

Soprano. (Mel: „Herr Jesu Christ, du höchstes Gut“)

Basso.

Er - - - barin' dich mein in
Have - - - pit - y on my

so du willst, so du willst, Herr, Sün - de zu - rechnen, so du willst, so du
if Thou, Lord, if Thou, Lord, shouldst mark all our fail - ings, if Thou, Lord, if Thou.

C minor

C minor

G minor

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10.

sol - - - cher Last,
heart's dis - tress,

willst, Herr, Sün - - de zu - rechnen, Herr, so du willst Sün - de zurech - nen,
Lord, shouldst mark all our fail - ings, Lord, if Thou shouldst mark all our fail - ings,

G minor E-flat major B-flat major

Hammering, declamatory rhythm (like an accusation). Martin Petzoldt understands this as an imitating of liturgical psalm-tone chanting. See "Bach Kommentar," vol. 1, p. 261.

13.

nimm sie aus
and take from

so du willst Sün - de zu - rech - nen, Herr, wer wird be - ste - hen,
if Thou shouldst mark all our fail - ings, Lord, who then can face Thee,

C minor C minor

Chorale phrase 2

16.

mei - - - nem Her - - - zen,
me this bur - - - den;

wer wird be - ste -
who then can face

Cross relation E-flat/E, perhaps allusion to "sin"

G minor

19.

Text painting: held notes for "to stand."

die - - -
for

hen, wer wird be - ste - - - - - hen, wer wird be -
Thee, who then can face Thee, who then can

D major G minor B-flat major G minor

22.

weil du sie ge - - - bü - - - sset
of Thy cross and bit - - - ter

Hammering, declamatory rhythm (like an accusation)

ste - - - - hen, so du willst Sün - de zu - rechnen, Herr, wer wird be -
face Thee, if Thou shouldst mark all our fail - ings, Lord, ho then can

G minor

25.

hast
ness

ste - - - - - hen, be - ste - - - hen, Herr, so du willst
face Thee, can face Thee, Lord, if Thou shouldst

Declamatory rhythm like an accusation or liturgical psalm-tone chanting.

B-flat major B-flat major

28.

Sün - de zu rech - nen, Herr, wer wird be - ste -
 mark all our fail - ings, Lord, who then can face

C minor

31.

Holz mit To - - des - - schmer - -
 is the pre - - cious guer - - - - -

hen, Thee, who then can face

B-flat major

G minor

34.

zen, don, - hen? Thee?

D minor

D minor

D minor

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Declamatory rhythm as if hammering home an objective truth (or liturgical psalm-tone chanting).

37.

Denn bei dir ist die Ver - gebung, denn bei dir ist die Ver -
But with Thee there is for - give-ness, but with Thee there is for -

Bass voice introduces new text (Psalm 130:4) to chorale's "Abgesang."

B-flat major

Chorale phrase 5 (begins "Abgesang" of chorale's bar form).

40. **H**

auf dass ich nicht mit
that I may not, in

gebung, bei dir ist die Ver - ge - bung, bei dir ist die Ver - gebung, bei dir, bei
give-ness, with Thee there is for - give - ness, with Thee there is for - give-ness, with Thee, with

G minor

43.

gro - ssem Weh
deep des - pair,

air ist die Ver - ge - bung, dass man dich fürch -
Thee there is for - give - ness, that we may fear

G minor

46.

te,
Thee,

dass man dich fürch -
that we_ may_ fear_

D minor

48.

in mei -
en - - gulfed

Declamatory rhythm like liturgical psalm-tone chanting.

te;
Thee,

denn bei dir ist die Ver -
but with Thee there is for -

D major

G minor

D minor

51.

nen Sün - - den un - - ter - -
by sins to base to

ge - bung,
give - ness,

dass man dich fürch -
that_ we_ may_ fear_

D minor

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53.

geh',
bear,

te,
Thee,

denn
but

bei dir ist die Ver-ge-bung, bei
with Thee there is for-give-ness, with

Declamatory rhythm like liturgical psalm-tone chanting.

D minor

G minor

B-flat major

56. I

noch
be

ev -

dir ist die Ver-ge-bung,
Thee there is for-give-ness,

dass man dich fürch -
that we may fear

Chorale phrase 7

G minor

58.

- wig - lich
er - more

ver - za -
con - found -

- te, dich fürch
Thee, may fear

B-flat major

G minor

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61.

ge.
ed.

te, dass man dich fürch te, dich fürch

Thee, that we may fear Thee, may fear

G minor

63.

Thee. te.

G minor B-flat major G minor

131/3. (Coro.) •Waiting for the Lord; hoping in his Word: Ps. 130:5 (131/3).

1. **K Adagio.** (♩ = 50.) Central movement in the cantata. A 5-measure prelude-like introduction leads to a fugue.



Same instrumentation as Movement 1.

Soprano.

Ich har - re des Herrn,
I wait for the Lord,

Alto.

Ich har - re des Herrn, ich har -
I wait for the Lord, I wait

Tenore.

Ich har - re des Herrn,
I wait for the Lord,

Basso.

Ich har - re des Herrn,
I wait for the Lord,

K Adagio.

E-flat major

Three static, chordal motto statements alternate with free ascending melismas on "harre" (like an improvisational organ interlude).

3.

ich har - re des Herrn, ich har - re des
I wait for the Lord, I wait for the

- - - re des Herrn, ich har - re des
for the Lord, I wait for the

ich har - re des Herrn, ich har - - - re des
I wait for the Lord, I wait - - - for the

ich har - re des Herrn, ich har - re des
I wait for the Lord, I wait for the

B-flat major

6. **L** Largo. (♩ = 60.)

Herrn,
Lord,

Herrn,
Lord,

Herrn,
Lord,

Herrn, meine Seele har - - - ret, und ich
Lord, yes, my soul is wait - - - ing, I am

L Largo.

mf F minor

A-flat major

F minor

The fugue subject begins with insistent repeated notes, then moves to long notes in descending, harmonically clashing suspensions, suggesting anguish and longing, while the ascending series of fugue entries suggests a rising prayer.

An Oboe obbligato (ending with a 3-note motive similar to the weeping figure of mvt. 1 at m. 88, related also to the "so du wollst" motive), is imitated by Vln, starting m. 9. The other strings play eighth-quarter figures in broken, alternating fashion, somewhat similar to the weeping figures of mvt. 1 at m. 88 (see full score).

9.

mei - ne See - le har -
yes, my soul is wait -

hof - fe, und ich hof - fe, ich hof - fe, ich hof - fe auf sein
hop - ing, I am hop - ing, am hop - ing, am hop - ing in His

Vln enters, imitating the oboe of m. 6ff. Not very apparent in this piano reduction; see full score.

C minor A-flat major B-flat major E-flat major

11.

mei - ne See - le har -
yes, my soul is wait -

- ret, und ich hof - fe, und ich hof - fe, ich hof - fe, ich
- ing, I am hop - ing, I am hop - ing, am hop - ing, am

Wort, mei - ne See - le har - ret, und ich
word, yes, my soul is wait - ing, I am

C major A-flat major

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13.

mei - ne See - le har - - -
yes, my soul is wait - - -

- ret, und ich hof - fe, ich hof - fe, ich
- ing, I am hop - ing, am hop - ing, am

hof - fe auf sein Wort, mei - ne See - - le har - - -
hop - ing in His word, yes, my soul is wait - - -

hof - fe auf sein Wort;
hop - ing in His word;

F minor C minor

15.

- - - - - ret, und ich hof - fe, ich
- - - - - ing, I am hop - ing, am

hof - fe, ich hof - fe auf sein Wort, und ich hof - - -
hop - ing, am hop - ing in His word, I am hop - - -

- - ret, und ich hof - fe auf sein Wort, ich hof - - -
- - ing, I am hop - ing in His word, am hop - - -

mei - ne See - le har - - -
yes, my soul is wait - - -

Vln I switches to halting rhythm, joining Vla I interjections, mm. 16b-21a (see full score).

E-flat major C minor

17.

hof - fe, ich hof - fe auf sein Wort, ich hof -
hop - ing, am hop - ing in His word, am hop -

- - - fe auf sein Wort, ich hof -
- - - ing in His word, am hop -

- - - - fe; mei - ne See - le har -
- - - - ing; yes, my soul is wait -

- - - - - ret, und ich hof - fe, ich
- - - - - ing, I am hop - ing, am

F minor F minor C minor

19.

- - fe auf sein Wort, mei - ne See - le
- - ing in His word, yes, my soul is

- - fe auf sein Wort, mei - ne See - le har - ret, und ich
- - ing in His word, yes, my soul is wait - ing, I am

- - - - - ret, und ich hof - - - - fe auf sein
- - - - - ing, I am hop - - - - - ing, in His

hof - fe, und ich hof - - - - fe auf sein
hop - ing, I am hop - - - - - ing in His

F minor C minor

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21.

har - - - - - ret, und ich hof-fe auf
wait - - - - - ing, I am hop-ing in

hof-fe, ich hof-fe, ich hof-fe, ich hof - - - - - fe
hop-ing, am hop-ing, am hop-ing, am hop - - - - - ing

Wort, ich hof - - - - - fe auf sein Wort,
word, am hop - - - - - ing in His word,

Wort, ich hof - - - - - fe auf sein
word, am hop - - - - - ing in His

C7 F minor C minor G minor

24.

— sein Wort, mei-ne See-le har
— His word, yes, my soul is wait - - - - -

auf sein Wort, und ich hof-fe, ich hof-fe, ich
in His word, I am hop-ing, am hop-ing, am

mei-ne See-le har - - - - -
yes, my soul is wait - - - - -

Wort, ich hof-fe, ich hof-fe, und ich hof-fe, ich hof-fe, ich
word, am hop-ing, am hop-ing, I am hop-ing, am hop-ing, am

Via I & II join with the 16th-note pattern for two measures
(See full score; this piano reduction does not show that.)

B-flat major

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26.

- - ret, und ich hof - fe, ich hof - fe, ich hof - fe auf sein
 - - ing, I am hop - ing, am hop - ing, am hop - ing in His
 hof - fe auf sein Wort, ich hof -
 hop - ing in His word, am hop -
 - - - - - ret, und ich hof - fe, ich hof - fe, ich
 - - - - - ing, I am hop - ing, am hop - ing, am
 hof - fe; mei - - - ne See - le har - - - ret, und ich
 hop - ing; yes, my soul is wait - - - ing, I am

G minor

28.

Wort, und ich hof - fe, und ich hof - fe, ich
 word, I am hop - ing, I am hop - ing, am
 - - - fe, mei - ne See - le har -
 - - - ing, yes, my soul is wait -
 hof - fe auf sein Wort, und ich hof - fe auf sein Wort,
 hop - ing in His word, I am hop - ing in His word,
 hof - fe auf sein Wort, mei - ne See - le
 hop - ing in His word, yes, my soul is

G minor

G minor

30. **N**

hof - fe auf sein Wort, ich hof - fe auf sein Wort, ich hof
hop - ing in His word, am hop - ing in His word, am hop

ret, und ich hof - fe, und ich hof - fe;
ing, I am hop - ing, I am hop - ing;

mei - ne See - le har - ret,
yes, my soul is wait - ing,

har - ret, und ich hof - fe auf sein
wait - ing, I am hop - ing in His

N

Mm. 32-37 waiting for harmonic resolution (reflecting the text).

D minor D minor

33.

fe, und ich hof - fe;
ing, I am hop - ing;

mei - ne See - le har
yes, my soul is wait

mei - ne See - le har - ret, und ich hof - fe auf sein
yes, my soul is wait - ing, I am hop - ing in His

Wort,
word,

und ich hof - fe, ich
I am hop - ing, am

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35.

mei - ne See - le har - - - - -
yes, my soul is wait - - - - -

- - ret, und ich hof - fe, ich hof - fe, und ich hof - -
- - ing, I am hop - ing, am hop - ing, I am hop - -

Wort, und ich hof - fe, ich hof - fe, ich hof - fe; mei - ne
word, I am hop - ing, am hop - ing, am hop - ing; yes, my

hof - fe auf - - - sein Wort, mei - ne See - le har - - -
hop - ing in - - - His word, yes, my soul is wait - - -

B-flat major G minor

37.

- - ret, und ich hof - fe, ich hof - fe, mei - ne See - le har - - -
- - ing, I am hop - ing, am hop - ing, yes, my soul is wait - - -

- - fe auf sein Wort, ich hof - fe, ich hof - fe, ich
- - ing in His word, am hop - ing, am hop - ing, am

See - le har - - - ret, und ich hof - fe, ich hof - fe, ich
soul is wait - - - ing, I am hop - ing, am hop - ing, am

- - - ret, und ich hof - fe, ich hof - fe, ich
- - - ing, I am hop - ing, am hop - ing, am

Vla I & II join with the 16th-note pattern for two measures (see full score).

G minor B-flat major

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Ends with adagio tempo like the section's beginning; bassoon has independent figuration.

40. **Adagio.** (♩ = 50.)

ret, und ich hof-fe auf sein Wort.
ing, I am hop-ing in His word.

hof-fe auf sein Wort, und ich hof - fe auf sein Wort.
hop-ing in His word, I am hop - ing in His word.

hof-fe auf sein Wort, und ich hof - fe auf sein Wort.
hop-ing in His word, I am hop - ing in His word.

hof-fe auf sein Wort, und ich hof-fe auf sein Wort.
hop-ing in His word, I am hop-ing in His word.

Adagio.

Bsn

G minor G major

See side note for Prayer of Manasseh.

Tenor Aria & Alto Chorale (Vs. 5)

•Cleansing from sin sought like David & Manasseh did (131/4).

Like 131/2, this movement belongs to the genre of Baroque sacred concerto in few parts with added vocal cantus firmus. See Dürr/Jones 778. The result is a responsorial dialogue.

12/8 meter is often associated with pastoral themes. Here it may reflect the reference to David, the shepherd king, who like Mannasseh (also mentioned at the end) repented of great sin (see also the apocryphal book of Mannasseh). The steadily circling, wandering, plodding rhythm reflects the perseverance implied by waiting.



131/4. (Duetto.) (Lento ♩ = 66.)

mf Ostinato-like bass helps unify the "movement."

C minor

Accompaniment by Continuo alone.

4. Tenore.

Text painting: long note for "wartet"

Mei-ne See-le war - - - - - tet,
Here my soul-is wait - - - - - ing,

p *mf*

C minor Bass repeats

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7.

meine Seele war - - - tet, mei - ne See - le war - - -
 here my soul is wait - - - ing, here my soul is wait - - -

C minor Bass repeats

10. Alto. 0 (33) Chorale phrases 1/3 (music repeats for the 2 "Stollen" of the chorale's bar form.
 (Mel: „Herr Jesu Christ, du höchstes Gut“.)

Und weil ich
 auch ein be - - -
 A mis er - - -
 my e vil

- - - tet auf den Herrn, meine Seele war - tet auf den Herrn, auf den
 - - - ing for the Lord, here my soul is wait - ing for the Lord, for the

Bass is changed to accommodate the chorale tune.

C minor

13 (35).

denn in mei - - - nem Sinn,
 trüb - - - ter Sün - - - der bin,
 a - - - ble mor - - - tal I,
 deeds I tes - - - ti - - - fy,

Herrn, mei - ne See - le war - - - tet, war - - - tet auf den Herrn,
 Lord, here my soul is wait - - - ing, wait - - - ing for the Lord,

Low notes not in continuo of full score

16 (38). **Tenore.**

meine See - le war - - - - -
here my soul is wait - - - - -

C minor E-flat major

19 (41).

- - - tet, meine See - le war - - - - -
- - - ing, here my soul is wait - - - - -

E-flat major

22 (44).

wie
den
what
with

- tet auf den Herrn, meine See - le, meine See - le war - tet, meine
- ing for the Lord, here my soul, my soul is wait - ing, wait - ing, here my

E-flat major C minor

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25 (47).

ich zu - - vor ge - - kla - -
 sein Ge - - wis - - sen na - -
 griev - ous sin be - - sets
 which my con - - science frets

See - le war - - tet auf den Herrn, auf den Herrn, auf den Herrn, meine See - le war -
 soul is wait - - ing for the Lord, for the Lord, for the Lord, here my soul is wait -

C minor

28 (50).

1.

get, }
 get, }
 me; }
 me; }

- - tet auf den Herrn, meine See - le war - - tet, meine See - le war -
 - - ing for the Lord, here my soul is wait - - ing, here my soul is wait -

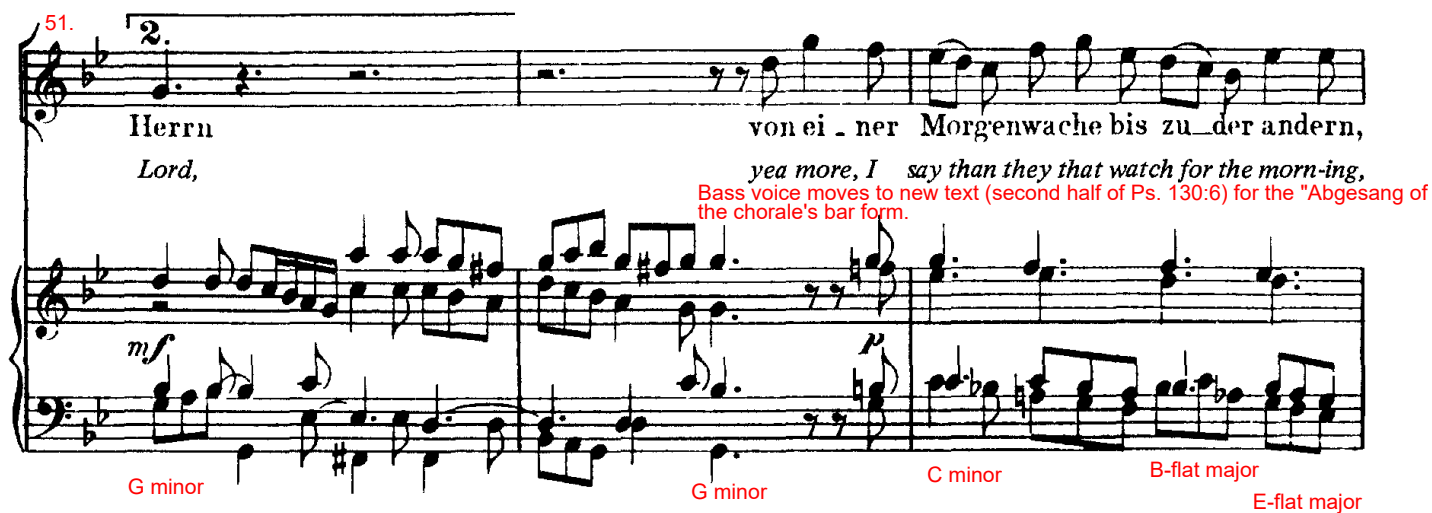
G minor

31.

- - tet, mei - ne See - le war - - tet auf den
 - - ing, here - my soul is wait - - ing for the

E-flat major

C minor

51. 

Herrn von ei - ner Morgenwache bis zu der andern,
 Lord, yea more, I say than they that watch for the morn-ing,
 Bass voice moves to new text (second half of Ps. 130:6) for the "Abgesang of the chorale's bar form.

mf *p*

G minor G minor C minor B-flat major E-flat major

54. 

und woll - te
 so by Thy

von ei - ner Morgenwa - che bis zu der an - dern, von ei - ner Morgenwa - che bis
 yea more, I say than they that watch for the morn-ing, yea more, I say than they that watch

Q

C minor E-flat major

Chorale phrase 5 ("Abgesang" of chorale's bar form)

57. 

gern im Blu - te dein
 blood I fer - vent pray

zu der an - dern, meine See - le war -
 for the morn - ing, here my soul is wait -

C minor

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60.

- - tet, meine See-le war - - -
 - - ing, here my soul is wait - - -

Bach goes back to the opening words (the first half of Ps. 130:6) during the chorale's "Abgesang."

C minor E-flat major

63. **R**

von Sün - - den ab - - ge - -
 that all my faults be

- - - tet, war - - - tet auf den Herrn, auf den
 - - - ing, wait - - - ing for the Lord, for the

R

A-flat major B-flat major G minor

66.

wa - - schen sein
 washed a - - way,

Herrn, war - - tet auf den Herrn, meine See-le war - - tet, war - tet, war -
 Lord, wait - - ing for the Lord, here my soul is wait - - ing, wait - ing, wait -

B-flat major G minor

69.

- - tet auf den Herrn von ei - ner Mor - gen - wa - che bis zu der an - dern, bis
 - - ing for the Lord, yea more, I say than they that watch for the morn - ing, that

E-flat major E-flat major F minor C minor

S 72. Chorale phrase 7

zu - der an - dern, von ei - ner Mor - genwa -
 watch for morn - ing, yea, more, I say - than they

C minor

74.

und Ma -
 and Ma -

che, von ei - ner Mor - gen - wa - che bis zu der an -
 that, yea more, I say - than they that watch for the morn -

E-flat major C minor

76.

nas - se.
nas - sah.

der, von ei - ner Mor-gen-wa-che bis
ing, yea more, I say - than they that watch

C7 F minor

78.

zu der an - dern, bis
in the morn - ing, watch

C minor

80.

zu - der an - dern.
for - the morn - ing.

C minor C minor

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The final chorus is very motet-like in that its 5 sections are distinctly different, reflecting their respective texts with individual textures, tempo, and motivic content (it uses "points of imitation" technique characteristic of the motet). Ends with chordal, motto-like chords.

131/5.

(Coro.)

T Adagio. (♩ = 50.)

• Hope in the Lord for he will pardon: Ps. 130:7-8 (131/5).

Un poc' allegro. (♩ = 80.)

Instrumentation:
same as
131/1.



1) Motto opening consisting of 3 chordal iterations of the first word.

2) Chordal statement in faster tempo followed by free imitation in the voices with florid instrumental interludes (Ob & Vln leading).

Soprano.

Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den -
Is - ra - el, Is - ra - el, Is - ra - el, hope ye in the -

Alto.

Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den
Is - ra - el, Is - ra - el, Is - ra - el, hope ye in the

Tenore.

Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den
Is - ra - el, Is - ra - el, Is - ra - el, hope ye in the

Basso.

Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den
Is - ra - el, Is - ra - el, Is - ra - el, hope ye in the

T Adagio. **Un poc' allegro.**

G minor G minor

Ob & Vln

Dynamics by Bach

5.

Herrn, hof - fe, hof - fe auf den Herrn, hof - fe auf den
Lord, hope - - - ye, hope ye in the - Lord, hope - - - ye in the -

Herrn, hof - fe auf den Herrn, hof - fe auf den
Lord, hope - - - ye in - the Lord, hope ye in the -

Herrn, hof - fe auf den Herrn, hof - fe auf den
Lord, hope - - - ye - in the Lord, hope - - - ye in the

Herrn, hof - fe auf den Herrn, hof - fe auf den
Lord, hope - - - ye in the Lord, hope - - - ye in the

B-flat major B-flat major

8.

Herrn, hoffe auf den Herrn, hof - - fe, hof -
 Lord, hope ye in the Lord, hope - - ye, hope -

Herrn, hoffe auf den Herrn, hof - -
 Lord, hope ye in the Lord, hope -

Herrn, hoffe auf den Herrn, hof - -
 Lord, hope ye in the Lord, hope -

Herrn, hoffe auf den Herrn, hof - -
 Lord, hope ye in the Lord, hope -

G minor

11.

fe auf den Herrn, hof - - fe auf den Herrn; denn
 - ye in the Lord, hope - - ye in the Lord; for

fe auf den Herrn, hof - - fe auf den Herrn; denn
 - ye in the Lord, hope - - ye in the Lord; for

fe auf den Herrn, h f - - fe auf den Herrn; denn
 - ye in the Lord, hope - - ye in the Lord; for

fe auf den Herrn, hof - - fe auf den Herrn; denn
 - ye in the Lord, hope - - ye in the Lord; for

Adagio.

3) Slow, chordal writing for voices with oboe obbligato, strings pulsing repeated 8th notes (see full score).

Dynamics largely editorial

G minor

G minor

G minor

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14.

(♩ = 50.)

bei dem Herrn ist die Gna - de, bei dem Herrn
with the Lord there is mer - cy, with the Lord

bei dem Herrn ist die Gna - de, bei dem Herrn
with the Lord there is mer - cy, with the Lord

bei dem Herrn ist die Gna - de, bei dem Herrn
with the Lord there is mer - cy, with the Lord

bei dem Herrn ist die Gna - de, bei dem Herrn
with the Lord there is mer - cy, with the Lord

C minor

17.

ist die Gna - - - de, denn bei dem
there is mer - - - cy, for with the

ist die Gna - - - de, denn bei dem
there is mer - - - cy, for with the

ist die Gna - - - de, denn bei dem
there is mer - - - cy, for with the

ist die Gna - - - de, denn bei dem
there is mer - - - cy, for with the

C minor

C minor

Allegro. (♩ = 100.)

20.

Herrn, ist die Gna - - - de und viel
Lord there is mer - - - cy ana juu

Herrn, ist die Gna - - - de, ist die Gna - - - de
Lord - there is mer - - - cy, there is mer - - - cy

Herrn, ist die Gna - - - de, ist die Gna - - - de
Lord there is mer - - - cy, there is mer - - - cy

Herrn, ist die Gna - - - de, ist die Gna - - - de und
Lord there is mer - - - cy, there is mer - - - cy and

G minor

B-flat major

22.

Er - lö - - - sung bei
re - demp - - - tion with

und viel Er - lö - - - sung bei
and full re - demp - - - tion with

und viel Er - lö - - - sung bei
and full re - demp - - - tion with

viel Er - lö - - - sung bei
full re - demp - - - tion with

4) Fast and rhythmic section in free polyphony. Ob & Vln exchange lively motives, Bsn also has lively figuration. Meanwhile the violas exchange slower motives (as do ST and AB in pairs), resulting in broken lines reminiscent of earlier weeping figures. See full score.

B-flat major

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25.

ihm, und viel Er - lö -
Him, and full re - demp -

ihm, und viel Er - lö -
Him, and full re - demp -

ihm, und viel Er - lö -
Him, and full re - demp -

ihm, und viel Er - lö -
Him, and full re - demp -

B-flat major C major F major D major G minor E-flat major C minor F major D major

27. **V (Fuga.)** 5) Major shift to complex fugue on switch to a new Psalm verse: Ps. 130:8); begins with voices and continuo alone, gradually adding instruments.

- sung bei ihm. Und er wird Is - ra - el er - lö -
- tion with Him. And un - to Is - ra - el re - demp -

- sung bei ihm.
- tion with Him.

- sung bei ihm.
- tion with Him.

- sung bei ihm. ... aus al - len sei - nen
- tion with Him. ... from all of his trans -

G minor G minor D minor

Text painting: First part of fugue subject reaches downward, the overlapping countersubject (in bass) reaches upward.

Telescoped text: last half of sentence (countersubject) is begun before the first half is finished. Perhaps this is an allusion to Is. 65:24: "Before they call I will answer, while they are yet speaking I will hear." Text painting: the countersubject (a rising chromatic tetrachord—the inversion of a "lamento bass") suggests rescue from the depths referenced at the beginning of the cantata/psalm.

Countersubject is rising chromatic tetrachord suggesting rescue from the depths of sin.

30.

sen, und er wird
tion, and un - to
...aus al - len
...from all of
Und er wird Is - ra - el er - lö -
And un - to Is - ra - el re - demp -
Sün - den,
gres - sions,
G minor G minor

32.

Is - ra - el er - lö - sen, er wird Is - ra - el er - lö - sen, und
Is - ra - el re - demp - tion, un - to Is - ra - el re - demp - tion, and
sei - nen Sün - den,
his trans - gres - sions,
sen, er -
tion, re -
und er wird
and un - to
C major D major

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34.

er wird Is - ra - el er - lö -
un - to Is - ra - el re - demp -

und er wird Is - ra - el er -
and un - to Is - ra - el re -

lö - sen aus al - len sei - nen
demp - tion from all of his trans -

Is - ra - el,
Is - ra - el,

36.

G minor

sen,
- tion,

lösen
demp-tion,

Sün - den,
gres - sions,

und er wird Is - ra - el er - lö -
el re - demp -

Vln joins with independent subject material (not apparent here in piano reduction); Bsn joins, doubling bass.

Oboe joins with subject material.

G minor

D minor

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39. **W**

und er wird Is - - - ra - - - el
and un - to Is - - - ra - - - el

er - lö - - -
re - demp - - -

- - sen aus al - - len sei - - nen Sün - - -
- - tion from all of his trans - gres - - -

Ob & Vln in 3rds **W** *Via II joins, doubling tenor.*

Vla I joins with subject material.

B-flat major F major G minor

41. **W**

er - lö -
re - demp -

aus al - - len sei - - nen Sün - - -
from all of his trans - gres - - -

- - sen, und er wird Is - ra - el, und er wird
- - - sions, and un - to Is - ra - el, and un - to

- - - den, und er wird Is - ra -
- - - sion, and un - to Is - ra -

Strings (and bassoon continuing) now double voices.

G minor G minor

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43.

- sen,
 - tion,
 - den, er lö -
 - sions, re demp -
 Is - ra - el er lö - sen aus al - len sei - nen
 Is - ra - el re - demp - tion from all of his trans -
 el er lö - sen, und er wird Is - ra - el er -
 el re - demp - tion, and un - to Is - ra - el re -

G minor implied C minor----

45.

und er wird Is - ra - el er lö - sen, er wird Is - ra - el er -
 and un - to Is - ra - el re - demp - tion, un - to Is - ra - el re -
 - sen, er wird Is - ra - el er -
 - tion, un - to Is - ra - el re -
 Sün - den, er lö -
 demp - tion, re - demp -
 lö - sen,
 demp - tion,

C minor

47.

X

lösen, er wird Is-ra-el er-lösen, er-lösen aus al-len
demp-tion, un-to Is-ra-el re-demp-tion, re-demp-tion, from all of

lösen aus al-len sei-nen Sün-den,
demp-tion, from all of his trans-gres-sions,

sen aus al-len sei-nen Sün-den, und
tion from all of his trans-gres-sions, and

und er wird Is-ra-el er-
and un-to Is-ra-el re-

E-flat major C minor C major

50.

sei-nen Sün-den,
his trans-gres-sions,

und er wird
and un-to

er wird Is-ra-el, und er wird Is-ra-el er-lösen, er-
un-to Is-ra-el, and un-to Is-ra-el re-demp-tion, re-

lösen, er wird
demp-tion, un-to

F major D major G minor E-flat major C minor G minor

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52.

er - lö - sen, und er wird Is - ra - el, und er wird
re - demp - tion, and un - to Is - ra - el, and un - to

Is - ra - el er - lö - sen aus al - len sei - nen
Is - ra - el re - demp - tion from all of his trans -

Oboe now abandons its own florid line and doubles soprano.

D minor E-flat major C major F major D major

54.

- sen, und er wird Is - ra -
- tion, and un - to Is - ra -

Is - ra - el er - lö - sen, er - lö -
Is - ra - el re - demp - tion, re - demp -

lö - sen aus al - len sei - nen
demp - tion from all of his trans -

Sün - den, und er wird Is - ra - el er -
gres - sions, and un - to Is - ra - el re -

G minor G minor A minor A major

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56.

el, und er wird Is - ra - el er - lö - sen, er - lö - sen, er wird
 el, and un - to Is - ra - el re - demp - tion, re - demp - tion, un - to

sen aus al - len
 tion from all of

Sün - den, er - lö - sen,
 gressions, re - demp -

lö - sen, er wird Is - ra - el er - lö - sen,
 demp - tion, un - to Is - ra - el re - demp - tion,

B-flat major

D minor

B-flat major

58.

Is - ra - el er - lö - sen, wird Is - ra - el er - lö - sen aus
 Is - ra - el re - demp - tion, to Is - ra - el re - demp - tion from

sei - nen Sün - den,
 his trans - gressions,

und er wird Is - ra - el er -
 and un - to Is - ra - el re -

G minor

G minor

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60.

Drawn-out notes in descending, harmonically classing suspensions are reminiscent of the fugue subject of 131/3 (see m. 7 and following), suggesting anguish and longing.

al - len sei - nen Sün - - - - -
all of His trans - - - - -

und er wird Is - ra - el, und er wird Is - ra - el er -
and un - to Is - ra - el, and un - to Is - ra - el re -

- sen, und er wird Is - ra - el, und er wird Is - ra - el er -
- tion, and un - to Is - ra - el, and un - to Is - ra - el re -

lö -
demp -

62.

G minor

G major

A minor

A major

B-flat major

lö -
demp -

lö -
demp -

lö -
demp -

B-flat major B-flat major

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64. **Y**

den, er - lö - sen, er - lö - sen, er - lö -

sions, re - demp - tion, re - demp - tion, re - demp -

- - sen aus al - len sei - nen Sün -

- - tion from all of his trans - gres -

G minor F7 B-flat major

66.

- - sen aus al - len sei - nen Sün -

- - tion from all of his trans - gres -

- - sen aus al - len sei - nen Sün -

- - tion from all of his trans - gres -

D major B-flat major G minor

68. *Adagio.*

den, aus al - len sei - nen Sün - den, aus
sions, from all of his trans - gres - sions, from

den, aus al - len sei - nen Sün - den, aus
sions, from all of his trans - gres - sions, from

sen aus al - len sei - nen Sün - den, aus
tion from all of his trans - gres - sions, from

den, aus al - len sei - nen Sün - den, aus
sions, from all of his trans - gres - sions, from

Adagio.

70. *G minor* *G major*
(♩ = 50.)

al - len sei - nen Sün - den.
all of his trans - gres - sions.

al - len sei - nen Sün - den.
all of his trans - gres - sions.

al - len sei - nen Sün - den.
all of his trans - gres - sions.

al - len sei - nen Sün - den.
all of his trans - gres - sions.

F minor *Phrygian cadence* *G major*