

J.S. Bach - Church Cantatas BWV 106

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NBA I/34; BC B18

Actus tragicus - Cantata probably for a funeral service (BWV 106, 157, 198)

Librettist: Unknown; 2c-3b based on scriptural compilation by Johann Olearius (1611-1684).

The sequence of quotations from 2c to 3b is found in a 1668 prayer book

by Johann Olearius (1611-1684), though Bach omitted Philippians 1:23 &

Rev. 22:20, which sit between 2d and 3a in the original. Instead Bach

incorporates an instrumentally rendered chorale (see no. 2d below)

To 3b is added Luther's paraphrase of the Nunc dimittis as trope.

Details in Petzoldt, "Bach Kommentar," vol. 3, p. 520.

Composed probably 1707/1708 (Mühlhausen?) Though

preserved only in later manuscript, it has a style

suggesting an early work.

Scoring is soft: 2 alto recorders, 2 gambas, continuo.

This is an older, motet-style cantata

consisting of short sections, each

reflecting the changing ideas of the

text (a compilation of biblical and

chorale texts, which Bach sets in

a highly individualistic, deeply

expressive manner).

Modern editions are in F.

This accommodates the range of

Instrumentation:

Flauto dolce I, II

Vla da gamba I, II

SATB

Continuo

Pulsing rhythms, drooping

sighing motive, chromaticism,

and lack of strings contribute

to a sombre, funeral mood.

J.S. Bach

Cantata No. 106

Gottes Zeit ist die allerbeste Zeit

Sonatina.

Molto Adagio. (♩ = 50.)

The recorders are perhaps intended to represent mourning doves. The recorders play unison but Recorder II is silent for 3 notes in each of the mm. 4-6 (highlighted here), stressing the conversational quality of the two instruments. The musical gesture foreshadows those in later movements: 2b (e.g., m. 7), 2d (m. 31/161).

Oscillating figure, which reappears in imitative "weben" section of 2a, augmented in the instrumental chorale in the central movement (2d), at the end of 2d, at the beginning of the alto aria (3a), and at the end of 3b.

Symmetrical form after Sonatina:

• Chorus prologue (2a)

• 2 solos (2b & 2c): T (quasi-ostinato continuo) & B (dancelike)

• CHORUS (2d): a) ATB fugue, b) soprano response,

c) textless funeral chorale ("Herzlich tut mich verlangen")

• 2 solos (3a & 3b): A (quasi-ostinato bass) & B (quasi-ostinato bass, (dancelike))

• Chorus doxology (chorale) (4)

Theological Dimension: God controls all of time. Law and

Gospel confront each other in the center movement where

Jesus is the "turning point." See Chafe, "Tonal

Allegory," Chapter 4, Dürr/Jones, "Cantatas,"

760. Dürr points out the literary parallels between the 18

stanzas of the chorale "Herzlich" and the libretto (763). The

cantata follows in the tradition of "ars moriendi" (the art of

dying well). See Martin Petoldt, "Bach Kommentar," vol. 3,

p. 521.

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15.

A-flat major B-flat major E-flat major

18.

A-flat major E-flat major

• God's time is best; for living or dying: Acts 17:28 (106/2a). This movement serves as a kind of motto statement for the cantata, with a free text understood from the perspective of Psalm 31:15 (31:16 in the German bible): "My times are in thy hand." See also Romans 14:8, Revelation 14:13, Ecclesiastes 3.

(Coro.)

106/2a. (Moderato ♩ = 80.)

1. Soprano.

Got - tes Zeit, Got - tes Zeit ist die al - ler - be -
Migh - ty God, Migh - ty God, His own time is ev -

Alto.

Got - tes Zeit ist die al - ler - be -
Migh - ty God, His own time is ev -

Tenore.

Got - tes Zeit ist die al - ler - be - ste,
Migh - ty God, His own time - is - ev - er,

Basso.

Got - tes Zeit ist die al - ler - be -
Migh - ty God, His own time is ev -

E-flat major

4 segments (something like a motet):

- 2a. Chorus (itself in segments with individual meters, tempi, and textures (see below))
- 2b. T solo (human prayer)
- 2c. B solo (God's response)
- 2d. Chorus

2a Segments

1. Andante, 4/4, chordal, reinforced with instruments in spots
2. Allegro, 3/4, fugato, instruments sometimes independent, sometimes colla parte
3. Adagio assai, 4/4, chordal, instruments mostly colla parte

6-measure introduction

3.

- - ste, ist die al - ler - be - ste Zeit, die al - - - ler -
 - - er, His own time is ev - er best, His time _____ is
 - - ste, ist die al - ler - be - ste Zeit, die al - - - ler -
 - - er, His own time is ev - er best, His time _____ is
 ist - die - al - - - ler - be - ste Zeit, die al - - - ler -
 His - own - time _____ is ev - er best, His time _____ is
 - - ste, ist die al - ler - be - ste Zeit, die al - - - ler -
 - - er, - His own time is - ev - er best, His time is -

5.

be - ste, ist die al - ler - be - ste Zeit.
 ev - er, His own time is - ev - er - best.
 be - ste, ist die al - ler - be - ste Zeit.
 ev - er, His own time is ev - er best.
 be - ste, ist die al - ler - be - ste Zeit.
 ev - er, His own time is - ev - er - best.
 be - ste, ist die al - ler - be - ste Zeit.
 ev - er, - His own time is ev - er best.

B-flat major

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Text painting: animated oscillation to indicate "weben" (move) in fugal imitation among voices. Diatonicism. Oscillating figure appears in the prelude, here in imitative "weben" section of 2a, augmented in the instrumental chorale in central movement (2d), at the end of 2d, at the beginning of the alto aria (3a). and at the end of 3b.

A 7. Allegro. (♩ = 111.)
(Apostelgesch., Cap. 17, V. 28.)

In ihm le - ben, we - - - - - ben und
In Him live - we, live - - - - - we and

In ihm le - ben, we - - - - -
In Him live - we, live - - - - -

In ihm
In Him

A
mf

E-flat major

13.

sind wir, in ihm le - ben, we - ben und sind wir
move we In Him live - we, live - we and move we,

- - ben und sind wir, und sind wir, und sind wir, und
we and move we, and have we our be - ing, our

le - ben, we - - - - - ben und
live - we, live - - - - - we and

In ihm le - ben, we - - - - -
In Him live - we, live - - - - -

18.

in ihm le - ben, we
In Him move we, have

sind wir, in ihm le - ben, we
be - ing, In Him move we, have

sind wir, we - ben und sind wir, in ihm le - ben,
move we, have we our be - ing, In Him live we,

- ben und sind wir, und sind wir,
we and move we, and move we,

23.

- ben und sind wir, und sind wir, in ihm le - ben,
we our be - ing, our be - ing, In Him move we,

- ben und sind wir, und sind wir, in ihm le - ben,
we our be - ing, our be - ing, In Him move we,

le - ben, we - ben und sind wir, in ihm le - ben,
move we, have we our be - ing, In Him move we,

in ihm le - ben, we
In Him move we, have

29.

we - ben und sind wir, so lan - ge, so
have we our be - ing, as long as, as

we - ben und sind wir, so
have we our be - ing, as

we - ben und sind wir, so
have we our be - ing, as

- ben und sind wir, so
- we our be - ing, as

35.

lan - ge er will. In ihm
long as He wills. And we

lan - ge er will. In ihm
long as He wills. And we

lan - ge er will. In ihm
long as He wills. And we

lan - ge er will. In ihm
long as He wills. And we

B Adagio assai. (♩ = 56.) Text painting: slow tempo and chromatic harmony for "dying" (the antithesis of the previous section)

41.

ster - ben wir zu rech - ter Zeit, in ihm ster - ben wir, in ihm ster - ben wir, in ihm
die - at - His ap - point - ed time, His ap - point - ed time, His ap - point - ed time and we

ster - ben wir zu rechter Zeit, in ihm ster - ben wir, in ihm ster - ben —
die at His ap - point - ed time, His ap - point - ed time, His ap - point - ed —

ster - ben wir zu rech - ter Zeit, in ihm ster - ben wir, in ihm ster - ben
die - at - His ap - point - ed time, His ap - point - ed time, His ap - point - ed

ster - ben wir zu rech - ter Zeit, in ihm ster - ben wir, in ihm ster - ben —
die at His ap - point - ed time, His ap - point - ed time, His ap - point - ed —

B

F minor E-flat major

descending steps to C minor, the preferred key in this cantata for the "sleep" of death. See Chafe, "Tonal Allegory," 109

45.

ster - ben wir zu rech - ter Zeit, wenn er will.
die - at - His ap - point - ed time, when He wills.

wir, ster - ben wir zu rech - ter Zeit, wenn er will.
time, die at His ap - point - ed time, when He wills.

wir, ster - ben wir zu rech - ter Zeit, wenn er will.
time, die at His ap - point - ed time, when He wills.

wir, ster - ben wir zu rech - ter Zeit, wenn er will.
time, die at His ap - point - ed time, when He wills.

C minor

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•Death inevitable; prayer to be reminded of this: Ps. 90:12 (106/2b).

Motive of descending major 3rd recurs in 2d at m. 16 (146) when the soprano enters with "Ja, ja." (Psalm 90, V. 12.)

106/2b. **C** Lento. (♩ = 66.) 1 (48). Tenor solo is through-composed.

Tenore.

Instrumental part similar to opening sinfonia (e.g., the rhythm). The contour of the ritornello opening is similar to alto line of 3a ("In deine Hände") It also follows the contour of "Herzlich."

Ach, Herr! Herr,
Ah, Lord! Lord,

C minor

Descending quasi-ostinato bass (Alfred Dürr calls this a "free chaconne." See Dürr/Jones, 761.

4 (51).

leh-re uns be - den - ken, Herr, leh-re uns be - denken,
teach us that we num - ber, Lord, teach us that we num-ber,

Many sighing motives, related to the figure played by the recorders in the sonatina.

6.

ach, Herr! Herr, leh-re uns be - den - ken, Herr,
ah, Lord! Lord, teach us that we num - ber, Lord,

9 (56).

leh-re uns be - denken, dass wir
teach us that we num-ber, that our

G minor

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11 (58).

ster-ben müssen, dass wir ster-ben müs-sen, ach,
days we num-ber, that our-days we-num-ber, ah,

G minor

14 (61).

Herr! Herr, leh-re uns be-denken, dass wir ster-ben müs-sen,
Lord! Lord, teach us that we num-ber, that our-days we-num-ber,

G minor

16 (63).

auf dass, auf dass, auf
that we, ap-ply our

E-flat major

19 (66).

dass wir klug wer-den.
hearts un-to wis-dom.

E-flat major

F minor

Text painting: positive affect of wisdom in E-flat major; quasi-ostinato bass stops; low bass drops out, perhaps to indicate a freeing from earthly death. See Chafe, "Tonal Allegory," 117).

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21 (68).

C minor, quasi ostinato bass resumes

Vivace. (♩ = 60.) • God's Response: Death is coming; set your house in order: Is. 38:1 (106/2c).
106/2c. D Basso. (Jesaia, Cap. 38, V. 1.) Bass solo repeats opening motive in the last two measures.

This biblical text (command) was originally given to King Hezekiah, but his story is not referenced here.

Be - stel - le dein Haus! Set in or - der thy house!

C minor

Accompanied by continuo and 2 recorders in unison. The dance-like character (complete with hemiolas) is surprising but may represent the Dance of Death (Danse Macabre). See Petzoldt, "Bach Kommentar," vol. 3, p. 525; also vol. 1, 665-66 with regard to BWV 26/4.

7 (77).

Haus, house, denn du wirst ster - ben und nicht le - ben
 for thou shalt per - ish nor may thy

12 (82).

ben - dig blei - ben;
 days be - length - ened;

A-flat major

17 (87).

denn du wirst ster - ben, denn du wirst
 for thou shalt per - ish, for thou shalt

F minor
 Text painting: downward modulation to F minor.

22 (92).

ster-ben und nicht le-ben-dig, und nicht le-ben-
per-ish nor may thy days be, nor may thy days

A-flat major E-flat major

27 (97).

dig-blei-ben, denn du wirst ster-ben und nicht le-
be-length-ened, for thou shalt per-ish, so shall thy

F minor

32 (102).

ben days dig, be,
days

Text-painting: sixteenths for "lebendig"

B-flat minor F minor

38 (108).

und nicht le-ben dig-blei-ben. Be-stel-le dein Haus!
so shall thy days be-end-ed. Set in or-der thy house!

Repeats opening motive in the last two measures.

F minor

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voice tacet for a long section

44 (114).

50 (120).

A-flat major

56 (126).

F minor

Center movement (2d) has 3 successive components: 1) ATB chorus (fugue with countersubject illustrating the inexorable decree that all must die) accompanied by continuo alone, 2) S arioso (prayer) accompanied by recorders, gambas, and continuo, and 3) instrumentally played chorale tune. This 3-part complex occurs 4 times (mm. 1-25, 26-37, 38-43, 44-55). The role of the fugue subject diminishes: in the second section there are only 2 entries of the subject and in the third section the subject is absent. Meanwhile, the countersubject gains significance and transforms gradually (by the coda) into the shape of the chorale "Herzlich," which also resembles the beginning of the S solo ("Ja, komm") in m. 16. See Dürr/Jones, 762. Chafe ("Tonal Allegory," 99, 101) sees the 3 elements of the complex synchronically as •the voice of Old Testament Israel / Law / God the Father, •the voice of the New Testament individual believer / Gospel / God the Son, and •the voice of the church / God the Spirit / faith.

106/2d. **E Andante.** (♩ = 72.) •Death decreed for all: Sirach (Apocrypha)14:17 in English bible, 14:18 in Luther's German bible, Rev. 22:20 (106/2d).

Soprano. (Sirach, Cap. 14, V. 18.)

Alto. 1 (131).

COMPLEX: First Presentation (25 mm.)
3-part Fugue. Fugue often used to represent law/decreed in its inflexibility.

First exposition: T-A-B

Tenore.

Basso.

Es ist der al - te Bund: Mensch, du musst ster -
For thou shalt die the death: Man, thou must per -

countersubject

Fugue subject's descending contour reflects the concept of death.

E

F minor Walking bass line illustrates the inexorable decree.

4 (134).

Bund: Mensch, du musst ster - ben, du musst sterben, du musst, du
 death: Man, thou must per - ish, thou must per - ish, thou must, thou

- ben, du musst, du musst ster - ben, du musst ster - ben, Mensch, du musst
 - ish, thou must, thou must per - ish, thou must per - ish, man, thou must

Es ist der al - te Bund: Mensch, du musst ster - - -
 For thou shalt die the death: Man, thou must per - - -

7 (137).

Second exposition: A-T-B

musst! Es ist der al - te Bund: Mensch, du musst ster -
 must! For thou shalt die the death: Man, thou must per -

sterben, du musst sterben, du musst! Es ist der al - te
 per-ish, thou must per-ish, thou must! For thou shalt die the

- - ben, du musst, du musst, du musst, Mensch, du musst sterben, du musst, du
 - - ish, thou must, thou must, thou must, man, thou must per-ish, thou must, thou

C major F minor

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10 (140).

ben, du musst sterben, Mensch, du musst sterben, Mensch, du musst
ish, thou must per-ish, thus was it writ ten, from the be -

Bund: Mensch, du musst sterben, du musst, du musst, Mensch, du musst sterben,
death: Man, thou must per-ish, thou must, thou must, man, thou must per-ish,

musst! Es ist der al - te Bund: Mensch, du musst
must! For thou shalt die the death: Man, thou must

C minor A-flat major

Soprano (voice of the believer) enters with a prayer from Revelation 22:20. The entry (descending major third) is reminiscent of the T entry in 2b "Ach, Herr" at m. 3 (49). The repeated sentiment is related to the Nunc dimittis (Luke 2:29), which appeared already in 2b in the form of Luther's chorale paraphrase.

13 (143).

sterben, Mensch, du musst sterben, du musst sterben!
gin ing, that thou must per-ish, thou must per-ish!

Mensch, du musst sterben, Mensch, du musst sterben!
man, thou must per-ish, man thou must per-ish!

sterben, du musst, Mensch, du musst sterben, du musst sterben!
per-ish, thou must, man, thou must per-ish, thou must per-ish!

F minor E-flat major C major

16 (146). **Soprano.** (rung St. Johannis, Cap. 22, V. 20.)

Quotation from beginning of the tune most often associated with the funeral chorale: "Herzlich tut mich verlangen," whose first stanza ends "O Jesu, komm nur bald."

ja, ja komm, Herr Je-su, komm, ja komm, Herr Je-su, komm, ja komm, Herr Je-su, komm, O come, Lord Je-sus, come, O come, Lord Je-sus, come, O come, Lord Je-sus, come.

F minor A-flat major

Chafe argues that the solos have steadily reduced instrumentation: T solo accompanied by 4 real parts, B solo accompanied by 3 parts (continuo and recorders), and S solo often accompanied just by continuo, and finally by nothing. See "Tonal Allegory," 110.

19 (149).

Recorders and gambas enter; the gambas plays chorale tune that professes faith in God, entrusting the believer's state to God.

su, ja, ja, ja komm, Herr Je-su, ja, ja, ja, -sus, O come, O come, Lord Je-sus, O come, O

Gambas I & II play first 2 phrases of 5-phrase chorale "Ich hab' mein Sach." Later, they play scraps or paraphrases of the rest of the chorale.

Phrase 1 (Mel.: „Ich hab' mein' Sach' Gott heimge -

su, Chris-te

F minor F minor

In the prayer book source of this libretto by Olearius, the text to this (instrumentally rendered) chorale tune is not included; instead, Olearius has the text "Ich habe Lust abzuschneiden und bey Christo zu seyn. Ja Komm Herr Jesu," which Bach's cantata omits. See Chafe, "Analyzing Bach Cantatas," 243n10, Martin Petzoldt, "Bach Kommentar," vol. 3, p. 520. In place of the Olearius text, Bach incorporates a textless chorale. Petzoldt suggests that Bach may have been thinking here of chorale stanza #17 (inserted here), since its syllable division and textual context fit best: it bridges the gap between the two sung texts. Sir. 14:18 (representing Old Testament law) and Rev. 22:20 (representing New Testament gospel) with the the inferred text "O Jesu Christe. Gottes Sohn...." See "Bach Kommentar, vol. 3, p. 526-27.

22 (152).

ja, Herr Je-su, komm, ja, ja, ja komm, Herr Je-su, komm, Herr Je-su komm! come, Lord Je-sus, come, O come, O come, Lord Je-sus, come, Lord Je-sus come! stellt:)

Got - tes Sohn, Der du für uns hast

Phrase 2

F minor F minor

Oscillating figure appears in the prelude, in the imitative "weben" section of 2a, augmented in the instrumental chorale in central movement (2d), at the end of 2d, at the beginning of the alto aria (3a), and at the end of 3b.

25 (155).

Soprano.

F COMPLEX: Second Presentation (12 mm.)

Alto.

Recorders and gambas drop out.

Tenore.

The statement of the complex (Chorus - S - Chorale) become shorter.
See Dürr/Jones, "Cantatas," 761. The first statement of the 3-element
complex was 25 mm., now: 12, 6, and 12 (including coda). See Dürr/Jones,
"Cantatas," 761.

Es
For

Es ist der al - te Bund:
For thou shalt die the death:

Basso.

F

gnug ge - tan.

F minor

F minor

28 (158).

ist der al - te Bund:
thou shalt die the death:

Mensch, du musst ster - ben, ster -
Man, thou must per - ish, per -

Mensch, du musst ster - ben, du musst, du musst ster ben, Mensch,
Man, thou must per - ish, thou must, thou must per - ish, man,

Es ist der al - te Bund:
For thou shalt die the death:

F minor

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31 (161).

Soprano enters while chorus still singing; its figure is reminiscent of the recorders in the opening sonatina.

Ja, ja, ja_komm! ja, ja, ja_komm! ja, ja, ja,
O come, O_ come! O come, O_ come! O come, O_

- ben, Mensch, du musst sterben, Mensch, du musst sterben, Mensch, du musst
- ish, thus was it writ - ten from the be - gin - ing, that thou must

du musst sterben, Mensch, du musst sterben, Mensch, du musst ster - ben,
thou must per - ish, thus was it writ - ten from the be - gin - ing, -

Mensch, du musst ster - ben, Mensch, du musst ster - ben, Mensch, du musst sterben, du musst
Man, thou must per - ish, thus was it writ - ten from the be - gin - ing, thou must

A-flat major F minor

34 (164).

Recorders and gambas enter.

ja, komm, ja komm, Herr Je - su, ja komm, Herr Je - su, komm, ja komm,
come, come, - O come, Lord Je - sus, O come, Lord Je - sus, come, O come, -

ster - ben, Mensch, du musst ster - ben!
per - ish, that thou must per - ish!

Mensch, Mensch, du musst ster - ben!
yea, that thou must per - ish!

sterben, Mensch, du musst ster - ben!
per - ish, that thou must per - ish!

Ach schleuß mich in die

F minor

Gambas enter with paraphrase of Chorale phrase 3 (last notes exact)

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37 (167).

COMPLEX: Third Presentation (6 mm., no fugue subject)

— Herr Je-su,— ja komm! Ja,
— Lord Je-sus,— O come! O —

Recorders and gambas drop out.

Mensch, du musst ster-ben, Mensch, du musst sterben, Mensch, du musst ster-
Man, thou must per-ish, thus was it writ-ten, that thou must per -

Mensch, du musst ster - ben, ster-ben, Mensch, du musst ster -
Man, thou must per - ish, per - ish, yea, thou must per -

Mensch, du musst ster-ben, Mensch, du musst ster -
Man, thou must per - ish, yea, thou must per -

Wun - den dein

A-flat major

40 (170).

ja, Herr Je-su, komm! Herr Je-su, komm! ja, ja, ja komm, ja— komm, Herr Je -
come, Lord Je-sus, come! Lord Je-sus, come! O come, O come, O— come, Lord Je -

ben!
- ish!

Recorders and gambas enter

Recorders and gambas drop out.

ben!
- ish!

ben!
- ish!

Gamba I & II play
Chorale Phrase 4.

Du bist al-lein

A-flat major

43 (173).

G COMPLEX: Fourth Presentation (12 mm. with coda)

su, ja_ komm, Herr Je - su!
- sus, O_ come, Lord Je - sus!

Es ist der al - te Bund: Mensch, du musst
For thou shalt die the death: Man, thou must

Mensch, du musst sterben, du musst ster -
Man, thou must per - ish, thou must per -

Es ist der
For thou shalt

F minor

46 (176).

ster - ben, du musst ster - - - ben, du musst sterben, du musst ster -
per - ish, thou must per - - - ish, thou must per - ish, thou must per -

- - - ben, Mensch, du musst ster - - - ben, du musst sterben, du musst
- - - ish, man, thou must per - - - ish, thou must per - ish, thou must

al - te Bund: Mensch, du musst ster - ben, Mensch, du musst sterben, du musst
die the death: Man, thou must per - ish, man, thou must per - ish, thou must

C minor

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49 (179). Recorders and gambas enter.

Countersubject has transformed into the beginning of the chorale "Herzlich," which was also heard at the beginning of the soprano solo in m. 16.

ben, ish, Mensch, du musst ster man, thou must per

ster - ben, Mensch, du musst ster man, thou must per

ster - ben, Mensch, du musst ster man, thou must per

ein - ge Trost und Hel - fer mein. Oscillation motive in recorders

F minor

Ascending B-minor scale of bass becomes the bass of the following movement.

Gambas play paraphrase of Chorale Phrase 5 (beginning is exact).

Oscillating figure appears in the prelude, in the imitative "weben" section of 2a, augmented in the instrumental chorale in central movement (2d), at the end of 2d, at the beginning of the alto aria (3a), and at the end of 3b.

52 (182). *pp* pianissimo ending

Recorders, gambas, and voices drop out, then even continuo drops out, leaving soprano abandoned with this melisma.

Full bar of silence with fermata.

Jakomm, Herr Je su, Herr Je_su!
O come, Lord Je sus, Lord Je - sus!

ben!
ish!

ben!
ish!

ben!
ish!

E dim. 9

-Gamba 1

F major

F pedal in Gamba 1 and continuo bass functions as a dominant to the following B-flat minor, which functions as a point of arrival (Gamba 1 drops out at end of m. 52 [182]).

106/3a. (Aria.) • Death: Committing spirit into God's hand: Ps. 31:5 (106/3a). One of Jesus' Seven Last Words..

1. (Lento $\text{♩} = 60$)

Alto solo. (Psalm 31, V. 6.)



Recorders are silent.

For Bach, the alto is often the voice of the believing soul. See Petzoldt, "Bach Kommentar," vol. 1, p. 541.

Declamatory vocal style

In dei - ne
In - to Thy*p* Rising scale from B-flat to F, then oscillation motive to upper B-flat.

B-flat minor

Accompaniment by continuo alone, but the quasi-ostinato continuo line is highly expressive: two motives, one rising upward, the other continuing upward while incorporating the oscillating figure heard earlier. Chafe calls this aria the spiritual nadir of the cantata and the tonal turning point, noting that Heinrichen called B-flat minor the remotest key in the circle of fifths. See Chafe, "Tonal Allegory," 103.

4.

Hände,
keep-ing,in dei - ne Hände
in - to Thy keep-ingbe - fehl' ich mei-nen Geist, in dei-ne
do I — com-mit my soul, in - to — Thy

Brief unisons between continuo and voice suggest identification with Jesus psalm verse on the cross (see Luke 23:46); Chafe, "Tonal Allegory," 110).

Imitation between voice and continuo suggests imitation of Christ (since these were one of Jesus' 7 Last Words as he was dying). See Petzoldt, vol. 3, p. 528. who spoke this

6.

Hände,
keep-ing,in dei - ne Hände
in - to Thy keep-ingbe - fehl' ich mei-nen Geist, in dei-ne
do I — com-mit my soul, in - to — Thy

F minor

9.

Hände,
keep-ing,in dei - ne Hän-de
in - to — Thy keep-ingbe - fehl' ich mei-nen Geist; du hast mich er-
do I — com-mit my soul, for Thou hast re -

B-flat minor

Bass figure treated sequentially

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11.

lō - set, du hast mich er - lö - set, Herr, du getreu - er Gott. In dei - ne
- deemed me, for Thou hast re - deemed me, O Lord, Thou God of Truth. In - to - Thy

D-flat major

Text painting: positive affect by turning to D-flat major; and bass in high range for oscillating figure, perhaps to indicate a freeing from earthly death. See Chafe, "Tonal Allegory," 117.

14.

Hände, in dei - ne Hände, in dei - ne Hän - de be -
keep - ing, in - to - Thy keep - ing, in - to - Thy keep - ing do

B-flat minor

16.

fehl' ich mei - nen Geist; du hast mich er - lö - set, du hast mich er - lö - set, Herr,
I com - mit my soul, for Thou hast re - deemed me, for Thou hast re - deemed me, O

E-flat minor

19.

du getreu - er Gott, du hast mich er - lö - set, du hast mich er - lö - set, Herr,
Lord, Thou God of Truth, for Thou hast re - deemed me, for Thou hast re - deemed me, O

E-flat minor

D-flat major

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21.

du - ge - treu - er - Gott, Herr, du - ge - treu - er - Gott, ge - treu - er
Lord, Thou God of Truth, O Lord, Thou God of Truth, Thou God of

B-flat minor

23.

Gott.
Truth.

(Moderato $\text{♩} = 72$) • Vox Christe: God's reassuring response resulting in joyful acceptance of death as the entrance to paradise (106/3b). Luke 23: 43: one of Jesus' Seven Last Words..

106/3b. Basso solo. (Evangelium St. Lucae, Cap. 23, V. 43.)

1 (25).

Heu - te, heu - te - wirst du mit mir, heu - te, heu - te wirst du mit
For to - day shalt Thou be with me, for to - day shalt Thou be with

Continues with Continuo alone for accompaniment.

Bass voice and continuo imitate each other (sometimes sequentially) in the same range, suggesting union.

mf

A-flat major for more positive mood.

B-flat minor

Continuo bass stops its quasi-ostinato and now imitates the voice, illustrating the believer imitating Christ (Dürr/Jones, "Cantatas," 764, Petzoldt, "Bach Kommentar," vol. 3, p. 529.).

F minor

3 (27).

mir, mit mir, mit mir im Pa - ra - dies, im Pa - ra - dies, im
me, with me, with me in Pa - ra - dise, in Pa - ra - dise, in

A-flat major

6 (30).

Pa - ra - dies sein, im Pa - ra - dies, im Pa - ra - dies, im Pa -
Pa - ra - dise be, in Pa - ra - dise, in Pa - ra - dise, in Pa -

A-flat major

9 (33).

- ra - dies, im Pa - ra - dies sein, heu - te, heu - te wirst du mit
- ra - dise, in Pa - ra - dise be, for to - day shalt Thou be with

F minor

11 (35).

mir, heu - te, heu - te wirst du mit mir, mit mir im Pa - ra - dies
me, for to - day shalt Thou be with me, with me in Pa - ra - dise

F minor

E-flat major

Text painting: Rising lines foreshadow text of chorale.

13 (37).

sein, im Pa - ra - dies, im Pa - ra - dies, im Pa - ra - dise, in Pa -
be, in Pa - ra - dise, in Pa - ra - dise, in Pa - ra - dise, in Pa -

C minor

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Chorale Phrase 1.

For Bach, the alto often represents the believing soul. See Petzoldt, "Bach Kommentar," vol. 1, p. 541. Here the believer responds to the voice of Christ. The first 3 lines of the chorale are combined with bass solo, the last 3 chorale lines are sung with the instruments alone (the Vox Christe has dropped out).

15 (39). **Alto.** (Mel.: „Mit Fried' und Freud' ich fahr' dahin.“)

Chafe argues that here the eras of New Testament and Church overlap. See "Tonal Allegory," p. 100.

Chorale text is Luther's paraphrase of the Nunc dimittis (Lk. 2:29).

Mit Fried' und Freud' In Peace and Joy

ra - dies sein, heu - te, heu - te wirst du mit mir, mit mir im Pa -
ra - dise - be, for to - day shalt Thou be with me, with me in Pa -

Gambas enter, having mostly rising motives in imitative alternation.

C minor B-flat major

18 (42).

ich fahr' da - - - hin
I pass a - - - way,

ra - dies, im Pa - ra - dies sein, heu - te, heu - te wirst du mit
ra - dise, in Pa - ra - dise - be, for to - day shalt Thou be with

G minor

20 (44).

Chorale Phrase 2.

in Got - - - tes Wil - - -
in God con - - - fi - - -

mir im Pa - ra - dies, im Pa - ra - dies, mit mir im Pa - - - ra - dies, in
me, in Pa - ra - dise, in Pa - ra - dise, with me in Pa - - - ra - dise, in

23 (47).

Chorale Phrase 3.

len, ding. ge - His
Pa - ra - dies sein, im Pa - ra - dies, im Pa - ra - dies
Pa - ra - dise be, in Pa - ra - dise, in Pa - ra - dise

G minor B-flat major

25 (49). Text painting: for this chorale phrase, the tonal plan moves the furthest upward (fewest flats) in the circle of fifths.

trost ist mir mein Herz
will with heart and soul
sein, heu - te, heu - te wirst du mit mir im Pa - ra - dies, im Pa -
be, for to-day shalt Thou be with me, in Pa - ra - dise, in Pa -

B-flat major

28 (52).

und Sinn, o bey,
ra - dies, heu - te wirst du mit mir im Pa - ra - dies sein, im Pa - ra - dies
ra - dise, shalt Thou with me to - day in Pa - ra - dise be, in Pa - ra - dise

C minor C minor

Continuo makes apparent reference to opening of the funeral chorale tune "Herzlich tut mich verlangen."

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Chorale Phrase 4. Bass drops out, the voice of the soul ends alone (marked "p"), illustrating the text.

30 (54).

sanft und stil le,
safe a bi ding.

sein!
be!

Voice unaccompanied for 1.5 beats to illustrate text ("placid and still"). Note: the C in this realization is editorial.

C minor E-flat major

Chafe argues ("Tonal Allegory," p. 100) that here the era of the Church ends and the eschatological sense dominates.

33 (57).

Chorale Phrase 5.

wie Gott
Here on

mf

E-flat major C minor

36 (60).

mir ver hei ssen hat;
earth I fear for naught,

mf

E-flat major C minor

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39 (63). Chorale Phrase 6. 41 (65)

der Tod ist mein
e - ter - nal life

E-flat major

"Sleep" is marked "p" to illustrate the sleep of death.
The voice is unaccompanied for one eighth note
to further illustrate text. Note: the E-flat in this realization
is editorial.

42 (66).

Schlaf wor
a - - - - - waits

A-flat major C minor

Oscillating figure appears in the prelude, in the imitative "weben" section of 2a, augmented in the instrumental chorale in central movement (2d), at the end of 2d, at the beginning of the alto aria (3a), and at the end of 3b.

44 (68).

den.
me.

C7 F minor C major

106/4. **(Coro.)** •Doxology; prayer for victory through Jesus (106/4). The text is the 7th (and last) stanza of a chorale based on Psalm 31 by Adam Reusner. See Petzoldt, "Bach Kommentar," vol. 3, pp. 520–21.

Chorale setting is not the simple 4-part setting typical of Bach's later cantatas. Recorders return.

1. **(Maestoso $\text{♩} = 66$)**

5 measures prelude to chorale

4.

Recorders double the chorale tune in ornamented fashion and provide interludes with gambas between chorale phrases that echo the line endings in embellished fashion (Dürr/Jones, "Cantatas," 764).

(Mel.: „In dich hab' ich gehoffet, Herr!“ in veränderter Weise.) Stanza 7 of the chorale.

6. Soprano. Chorale Phrase 1.

(C O R O.)

Soprano. **Glo - rie, Lob, Ehr' und Herr - lichkeit**
All glo - ry, praise, and maj - es - ty

Alto. **Glo - rie, Lob, Ehr' und Herr - lichkeit**
All glo - ry, praise, and maj - es - ty

Tenore. **Glo - rie, Lob, Ehr' und Herr - lichkeit**
All glo - ry, praise, and maj - es - ty

Basso. **Glo - rie, Lob, Ehr' und Herr - lichkeit**
All glo - ry, praise, and maj - es - ty

E-flat major

The first 5 phrases of the chorale are presented in cantional, four-part scoring with some instrumental embellishment and embellished echoes of the line endings (interludes) by the recorders (Dürr/Jones, "Cantatas," 764).

9.

Chorale Phrase 2.

sei dir, Gott Va - ter und Sohn, — bereit,
to God the Fa - ther for - ev - er be,

sei dir, Gott Va - ter und Sohn, be - reit,
to God the — Fa - ther for - ev - er be,

sei dir, Gott Va - ter und Sohn, — bereit,
to God the Fa - ther for - ev - er be,

sei dir, Gott Va - ter und Sohn be - reit,
to God the Fa - ther for - ev - er - be,

The triplet rhythms of the recorder interludes may reflect the Trinitarian reference of the text.

B-flat major

12.

Chorale Phrase 3.

dem heil' - gen Geist mit Na - men!
and to the Ho - ly Spir - it.

dem heil' - gen Geist mit Na - men!
and to the Ho - ly Spir - it.

dem heil' - gen Geist mit Na - men!
and to the Ho - ly Spir - it.

dem heil' - gen Geist mit Na - men!
and to the Ho - ly Spir - it.

E-flat major

15. Chorale Phrase 4. Chorale Phrase 5.

Die gött - lich' Kraft mach' uns - sieg - haft
 The strife is done, the bat - tle won,

Die gött - lich' Kraft mach' uns sieg - haft
 The strife is done, the bat - tle won,

Die gött - lich' Kraft mach' uns sieg - haft,
 The strife is done, the bat - tle won,

Die gött - lich' Kraft mach' uns sieg - haft,
 The strife is done, the bat - tle won,

B-flat major E-flat major F minor

Bach extends the final phrase of the chorale tune into a lengthy, joyful fugue, with "Amen" countersubject, so that this section comprises the majority of the movement. Eric Chafe says this was the ending of the chorale in the pre-Leipzig version that Bach knew. See "Tonal Allegory, p. 120.) The cantata thus ends with a joyful contemplation of the heavenly world.

19. **A Allegro.** (♩ = 88.) Chorale Phrase 6.

durch Je - sum Chri - stum, A - - - men, A -
 through Christ the Sa - viour, A - - - men, A -

A - - - - - men, A -
 A - - - - - men, A -

F minor E-flat major

23.

durch Je - sum Chri - stum, A - - -
 through Christ the Sa - viour, A - - -

men, Amen, A - - men, A - - men, A - - men, Amen,
 men, A-men, A - - men, A - - men, A - - men, A-men,

men, durch Je - sum Christum, durch Je - sum Christum, A - men, Amen,
 - men, through Christ the Sa - viour, through Christ the Sa - viour, A - men, A-men,

A - - -
 A - - -

B-flat major

25.

- men, A - men, A - - - men, durch Je - sum Christum, A - men,
 - men, A - men, A - - - men, through Christ the Sa - viour, A - men,

Amen, A - men,
 A-men, A - men,

A - men, A - men, A - - - men, Amen, A -
 A - men, A - men, A - - - men, A-men, A -

- men, A - men, durch Je - sum Chri - stum, A - - -
 - men, A - men, through Christ the Sa - viour, A - - -

B-flat major

E-flat major

28.

26.

Amen, A - - men, A - - - - -
A-men, A - - men, A - - - - -

- men, A - men, Amen, A - men, A - - men, durch Je - sum
- men, A - men, A-men, A - men, A - - men, through Christ the

- men, durch Je - sum Chri - stum, A - - -
- men, through Christ the Sa - viour, A - - -

- men, A - men, Amen, A - men, durch Je - sum Chri - stum, A - men,
- men, A - men, A-men, A - men, through Christ the Sa - viour, A - men,

30.

men, A - men, Amen, A - men, durch Jesum
 men, A - men, A-men, A - men, through Christ the
 Christum, A - men, A - men, Amen, A -
 Sa - viour, A - men, A - men, A-men, A -
 men, A - men, Amen, A - men, A - men,
 men, A - men, A-men, A - men, A - men,
 A - men, A - men, durch Je - sum Chri - stum,
 A - men, A - men, through Christ the Sa - viour,

E-flat major

B-flat major

33.

Christum, Je-sum Christum, A - men,
 Sa - viour, Christ the Sa - viour, A - men,
 - - - - - men, A - men, durch Je-sum Christum, A - - - - - men,
 - - - - - men, A - men, through Christ the Sa - viour, A - - - - - men,
 durch Je-sum Christum, A - men, A - - - - - men, durch
 through Christ the Sa - viour, A - men, A - - - - - men, through
 A - - - - - men, A - men, Amen, A - - - - - men, durch Jesum Christum,
 A - - - - - men, A - men, A-men, A - - - - - men, through Christ the Sa - viour,

B-flat major E-flat major

35.

durch Je - sum Chri - stum,
 through Christ the Sa - viour,
 A - men, Amen, A - men, A - men, A - men, A - men, A - men, A - men,
 A - men, A - men, A - men, A - men, A - men, A - men, A - men, A - men,
 Je - sum Chri - stum, A - men, A - men, A - men, A - men, A - men, A - men, A - men,
 Christ the Sa - viour, A - men, A - men, A - men, A - men, A - men, A - men, A - men,
 A - - - - - men, A - men, durch Je - sum Chri - stum,
 A - - - - - men, A - men, through Christ the Sa - viour,
 B
 B

E-flat major

37.

A - - - men, A - men, durch Je - sum Christum, A - -
 A - - - men, A - men, through Christ the Sa - viour, A - -
 - men, Amen, A - men, A - men, A - men, A - - men, durch Je - sum
 - men, A - men, A - men, A - men, A - men, A - - men, through Christ the
 - - - men, A - men, durch Je - sum Christum, A - -
 - - - men, A - men, through Christ the Sa - viour, A - -
 durch Je - sum Christum, A - men, A - men, A - - men, durch Je - sum
 through Christ the Sa - viour, A - men, A - men, A - - men, through Christ the

39.

- men, A - men, A - - - men, A - men, A - men, A - - men, durch Je - sum
 - men, A - men, A - - - men, A - men, A - men, A - - men, through Christ the
 Christum, A - men, durch Je - sum Christum, A - men,
 Sa - viour, A - men, through Christ the Sa - viour, A - men,
 - men, durch Je - sum Chri - stum, A - - - men, A -
 - men, through Christ the Sa - viour, A - - - men, A -
 Christum, A - men, A - - - - - - - - - men, A -
 Sa - viour, A - men, A - - - - - - - - - men, A -
 B-flat major

42.

Christum, A - - - - - men, A -
 Sa - viour, A - - - - - men, A -

durch Je - sum Chri - stum, A - - - - - men, A -
 through Christ the Sa - viour, A - - - - - men, A -

men, A - - - - - men, durch Je - sum Chri - stum, A - men, A - men, A -
 men, A - - - - - men, through Christ the Sa - viour, A - men, A - men, A -

men, A - - - - - men, durch Je - sum Chri - stum, A - men, A - men, A - men, A -
 men, A - - - - - men, through Christ the Sa - viour, A - men, A - men, A - men, A -

B-flat major E-flat major

44.

Fugue subject in augmentation. Eric Chafe says this was the ending of the chorale in the pre-Leipzig version that Bach knew. See "Tonal Allegory, p. 120.)

men, durch Je - - - - - sum Chri - - - -
 - men, through Christ the Sa - - - -

men, A - - - - - men, A - - - - - men, durch Je - sum
 - men, A - - - - - men, A - - - - - men, through Christ the

men, A - - - - - men, durch Je - sum Christum, Amen, A - - - -
 men, A - - - - - men, through Christ the Sa - viour, A - men, A - - - -

men, A - - - - - men, A - - - - - men, durch Je - sum
 - men, A - - - - - men, A - - - - - men, through Christ the

E-flat major

47.

stum, A - - - - -
- viour, A - - - - -

Christum, A - - - - - men, Amen, A - - - - - men, Amen,
Sa - viour, A - - - - - men, A-men, A - - - - - men, A-men,

men, Amen, A - - - - - men, Amen,
men, A-men, A - - - - - men, A-men,

Christum, A - - - - - men, A - - - - - men, Amen, A - - - - -
Sa - viour, A - - - - - men, A - - - - - men, A-men, A - - - - -

C minor

49.

men, A - - - - - men, Amen, A - - - - -
- men, A - - - - - men, A-men, A - - - - -

Amen, Amen, Amen, Amen, A - - - - - men, Amen, A - - - - -
A-men, A-men, A-men, A-men, A - - - - - men, A-men, A - - - - -

Amen, Amen, Amen, Amen, A - - - - - men, Amen, Amen, Amen, A - - - - -
A-men, A-men, A-men, A-men, A - - - - - men, A-men, A-men, A - - - - -

men, Amen, A - - - - - men, Amen, Amen, Amen, Amen, Amen, Amen, A - - - - -
men, A - - - - - men, A-men, A - - - - - men, A-men, A - - - - - men, A - - - - -

E-flat major