

J.S. Bach - Church Cantatas BWV 7 Christ unser Herr zum Jordan kam

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Note: The scanned copy in the public domain had the pages in incorrect order.

Chiasitic Form: Chorale Fantasia-Aria (B)-Recit (T)-ARIA (T)-Recit (B)-Aria (A)-Chorale.

(Chorale Vs. 1.) • Jesus' baptism commences his ministry: a bath for sin (7/1). Bach combines 2 literary ideas: Christ's identity as the Son of the Almighty ("Herr") as revealed in the voice from heaven at His baptism (see Matthew 3:17 quoted with verbatim chorale line in 7/3), represented by French Overture style, and the Sacrament of baptism, clothed as an Italian violin concerto, with rocking figures suggesting the waves of the Jordan River where Christ came to be baptized (or theologically, the waves of baptism). The French Overture them presumably represents the arrival of Jesus, commencing his public ministry. See Petzoldt, "Bach Kommentar," vol. 3, 136.

NBA I/29: BC A177
 Feast of St. John the Baptist: June 24 (BWV 167, 7, 30)
 *Is. 40:1-5. (A voice crying in the wilderness)
 *Lk. 1:57-80. (Birth of John the Baptist and song of Zacharias)
 Librettist: Unknown
 FP: 24 June 1724 (St. Nicholas & St. Thomas at Vespers)

Note: Regarding this cantata's theological themes and, in particular its unrelatedness to the bible readings of the day, see side note.

Coro. (Maestoso ♩=66.)

E minor Descending 4th in bass. Petzoldt suggests the downward motion may reflect the reference to baptism "drowning death." See "Bach Kommentar," vol. 3, .p. 136.

Text painting: Staccato notes, especially in Ob 1 and solo Vln, probably represent droplets of baptism.

Pianoforte.

Instrumentation:
 Oboe d'amore I, II
 Vln concertato I, II (see NBA)
 Vln I, II
 Vla
 SATB
 Continuo

Vln I, II, Vla unison play 5-note figure (probably also signifying waves), no Continuo.

Ob 1 plays syncopated figure for 3 mm. Solo Vln staccato on 16th notes, presumably to represent droplets.

Instrumentation is reduced for chorale phrases sung by voices (solo violin plus perhaps oboes). 9 chorale phrase separated by ritornello statements of different lengths.

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Bach places the chorale cantus firmus in the Tenor (somewhat like an Evangelist). For his organizational plan of placing the chorale melody in different voice parts in the first cantatas of his chorale "Jahrgang," see earlier attached note.

12.

Soprano.

Alto.

Tenore.

Basso.

Chorale Phrase 1.

Solo vlns
p
+ Continuo

E minor

E minor

G major

D major

Chorale phrases are accompanied by solo violins in unison plus continuo.

15.

Jor - dan kam

Herr zum Jor - dan kam

Partial Ritornello transposed.

B minor

18.

Chorale Phrase 2.

nach

B minor

B minor

21.

nach sei - nes Va - ters Wil -
 nach sei - nes Va - - - ters Wil -
 sei - - - nes Va - - - ters Wil -
 nach seines Va - - - ters Wil -

B7 E minor

24.

len,
 len,
 len,
 len,
 len,

L.H.

E major A minor

27.

cresc. *f* *p*

Full Ritornello & music for first 2 chorale phrases repeated (= mm. 1-27).

B7 E minor

30.

E minor

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33. *p* L.H. *A minor*

36. *E minor* *E7* *A minor*

39. *A* *Music for Chorale Phrase 1 & 2 repeated.* *Chorale Phrase 3 (same as Phrase 1).* *von Sankt Jo -*
von Sankt Jo -
von Sankt Jo -
von Sankt Jo -

41. *B7* *E minor* *E minor* *Ritornello* *G major* *D major* *B minor*

hann die Tau - fe nahm,
hann die Tau - fe nahm,
hann die Tau - fe nahm,
hann die Tau - fe, die Tau fe nahm,

44.

B minor

46.

Music same as for Chorale Phrase 4.

Chorale Phrase 4.

B minor

49.

B7 E minor

E major

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52.

cresc.

A minor B7

55.

Full Ritornello (= mm. 1-12)

p

E minor

57.

E minor

60.

p L.H.

A minor

62.

E minor

64.

f

E7 A minor B7

66. **B**

da wollt' er stif - ten

Chorale Phrase 5. da wollt' er stif - - - ten

da wollt' er stif - - - ten

da wollt' er

E minor E minor A7 D major

69.

uns ein Bad,

uns ein Bad,

uns ein Bad,

stif - ten uns ein Bad,

Partial Ritornello

F#7 B minor F# minor F# major

72.

B minor B minor

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75.

zu wa - - - - - schen uns - von Sün -

Chorale Phrase 6.

zu wa - - - - - schen uns -

zu wa - - - - - schen uns von

zu wa - - - - - schen uns von

p

E minor F#7 B minor

78.

den, von Sün - den,

von Sün - den,

Sün - den,

Sün - den,

B minor

81.

E minor E minor

83.

E7 A major A major A7 D major

86. C

er - säu - fen auch - den bit - tern Tod,

Chorale Phrase 7.

D major

D# dim.7

Text-Painting: Chromaticism, including C/C# cross-relation for "bitter."

89.

- tern Tod

den bit tern Tod

E minor

F#7

91

B7

B minor

93.

cresc.

Partial Ritornello

B7

E minor

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95.

95. *Chorale Phrase 8.*

durch sein selbst Blut

durch sein selbst Blut,

durch sein selbst Blut

durch sein selbst Blut, durch

E7 A minor E minor

98.

98. und Wunden,

durch sein selbst Blut und Wunden,

und Wunden,

sein selbst Blut und Wunden,

Solo Vln text painting: bestowal of divine grace?

Full Ritornello

E minor

100.

100. *p* L.H.

E7 A minor G# dim.7

103.

103. L.H.

A minor F#7 B minor

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105. L.H.
 A# dim.7 B minor B7

108. *cresc.*
 D# dim.7 E minor

110. Chorale Phrase 9.
 es galt ein neu.es Le - ben, es galt
 es galt ein neu - es Le - ben, es
 es galt ein neu - es
 es galt ein neu - es, ein neu - es
 E7 A major A7 D major F#7

113.
 ein neu - es Le -
 galt ein - neu - es Le -
 Le - - - - - ben.
 Le -
 B minor G major C# dim. F# major B7 E minor F#7

Bach extends the final chorale note (B) so that he can modulate back to E minor. Regarding the role of the 9th line in the chorale see note at 717.

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116.

Three staves of music. The top two staves are vocal parts with lyrics: "- ben." The bottom staff is a piano accompaniment. A descending line of 16th notes in the right hand is highlighted in orange. The piano part includes markings for "L. H.", "Full Ritornello", and "p".

Text Painting:
Descending
16th-note
line to
depict
divine
bestowal of
new life.

E minor

119.

Two staves of piano accompaniment. The right hand features a continuous stream of sixteenth notes. The left hand has a steady eighth-note accompaniment.

122.

Two staves of piano accompaniment. The right hand has a melodic line with a fermata over a measure. The left hand continues with eighth notes. A marking "p L.H." is present.

A minor

E minor

124.

Two staves of piano accompaniment. The right hand has a melodic line with a "cresc." marking. The left hand has a steady eighth-note accompaniment.

E minor

126.

Two staves of piano accompaniment. The right hand has a melodic line with a fermata. The left hand has a steady eighth-note accompaniment. Chord markings "E7", "A minor", "B7", "E minor", and "E minor" are shown below the staves.

E7

A minor

B7

E minor

E minor

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Cantata No. 7

Da capo Continuo Aria

Christ unser Herr zum Jordan kam

Bach focuses on the first 2 lines of text: counting the da capo, 3/4 of the music is devoted to 2 lines out of a total of 6 lines in the poem.

7/2. **Aria.**
1. (Andante ♩ = 66.)

Bass Aria (Based on Chorale Vs. 2)

•Baptism: See what God has said it means (7/2).

Galant style: major key, short, symmetrical phrases, syllabic text declamation.

Realization of Continuo part (right hand) here is editorial.

Continuo line opening derived from opening vocal line. Restricting the instrumentation to continuo alone, allows Bach to increase it in later movements and also focus on the authoritative-ness of the text. See Petzoldt, vol. 3, 137.

Continuo alone *mf*

G major

32nd-continuo figure presumably depicts pouring of baptismal water (not used in vocal part).

Bass voice is the voice of authority, here "Vox Dei"?

First 2 lines of the aria text closely paraphrase the first 2 lines of Chorale stanza 2.



5. **Basso.**

Merkt und hört, ihr Menschenkin-der,

G major

Bass Voice and Continuo are in the same register and interact like a duet. Here, the continuo parrots the voice one beat later, as if emphasizing the didactic nature of the statement.

8.

merkt und hört, ihr Menschenkin-der,

G major

10.

kin-der, was Gott selbst die Tau-fe-heisst, merkt und hört, ihr Menschenkin-der,

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12.

kin-der, merkt und hört, ihr Men-schen - kin-der, merkt und hört,

mf

G major

14.

merkt und hört, ihr Menschenkin-der, merkt und hört,

cresc.

16.

merkt und hört, ihr Men-schen - kin-der, was Gott selbst - die Tau-fe-

E minor

D major

18.

heisst, merkt und hört, ihr Menschen-

mf

D major

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20.

kin - der, was Gott selbst die Tau - fe - heisst, was Gott selbst die Tau - fe

A minor D7 G major

22.

heisst, merkt und hört, ihr Men - schen - kin - der, was Gott

D major D major D7 G major G7

24.

selbst, Gott - selbst, was Gott selbst die Tau - fe - heisst, merkt und hört, ihr

C major D7 G major G major E(7)

26.

Menschen - kin - der, ihr Men - schen - kin - der, was Gott selbst, was Gott selbst die Tau - fe

P *mf*

A minor D7 G major

28.

heisst.

G major

mf

30.

The contrasting B Section delivers the remaining 4 lines of text (out of a total of 6). It addresses questions posed in Luther's Small Catechism: "What is baptism? Baptism is not simply plain water. Instead, it is water used according to God's command and connected with God's word. What gifts or benefits does baptism grant? It brings about forgiveness of sins, redeems for death and the devil, and gives eternal salvation to all who believe it, as the words and promise of God declare...."

32.

Es muss zwar hier Was - ser sein, doch schlecht Was - ser nicht al -

mf R.H.

Fine.

G major E minor

32nd notes now come in closer proximity, reinforcing the idea that they represent the water of baptism.

34.

lein, es muss zwar hier Was - ser sein, doch schlecht Was - ser nicht al -

G major

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36.

lein: Got_tes Wort und Got_tes Geist, Got_tes Wort und Got_tes

E minor E minor

This system contains measures 36 and 37. The vocal line is in the bass clef with lyrics: "lein: Got_tes Wort und Got_tes Geist, Got_tes Wort und Got_tes". The piano accompaniment is in the treble and bass clefs. The key signature is one sharp (F#). The tempo is marked "Allegro". The first measure of measure 36 has a red "E minor" label below it, and the first measure of measure 37 also has a red "E minor" label below it.

38.

Geist tauft und rei - ni - get - die Sünder, tauft und - rei - ni - get - die

A minor D7 G major

This system contains measures 38 and 39. The vocal line is in the bass clef with lyrics: "Geist tauft und rei - ni - get - die Sünder, tauft und - rei - ni - get - die". The piano accompaniment is in the treble and bass clefs. The key signature is one sharp (F#). The tempo is marked "Allegro". The first measure of measure 38 has a red "A minor" label below it, the second measure has a red "D7" label below it, and the first measure of measure 39 has a red "G major" label below it.

40.

Sünder, Got_tes Wort und Got_tes Geist tauft und rei - ni - get - die Sün -

D# dim.7 B(7) E minor

This system contains measures 40 and 41. The vocal line is in the bass clef with lyrics: "Sünder, Got_tes Wort und Got_tes Geist tauft und rei - ni - get - die Sün -". The piano accompaniment is in the treble and bass clefs. The key signature is one sharp (F#). The tempo is marked "Allegro". The first measure of measure 40 has a red "D# dim.7" label below it, the second measure has a red "B(7)" label below it, and the first measure of measure 41 has a red "E minor" label below it.

42.

der, Got_tes Wort und - Got_tes -

mf

This system contains measures 42 and 43. The vocal line is in the bass clef with lyrics: "der, Got_tes Wort und - Got_tes -". The piano accompaniment is in the treble and bass clefs. The key signature is one sharp (F#). The tempo is marked "Allegro". The first measure of measure 42 has a red "mf" label below it. The first measure of measure 43 has a red "p" label below it.

Text painting: Chromaticism for "cleansing sinners."

44. Geist, Gottes Wort und Gottes Geist tauft und rei-

Fx dim.7 F#7 B minor B minor A# dim.7

46. -ni-get die Sün-der.

Text painting: Chromaticism for "sinner."

Cross-relation: C/B

F# dim.7 F#7

Chromatic saturation in the vocal part in 12 mm.

The previous movement's da capo (repeating the opening line of the aria) makes a seamless transition to the text of this recitative: God's own testimony concerning baptism. The differentiation between words and images/pictures is taken from Chorale stanza 3.

7/3. **Recitativo.** Tenor Recit. (Based on Chorale Vs. 3.)

•Christ's baptism: God's object lesson; hear him! (7/3).

1. Tenore. D# F# A D E C G

Dies hat Gott klar mit Wor-ten und mit Bil-tern dar-ge-than; am

Tenor functions like Evangelist.

Words & Pictures: Text alludes to the words heard at Jesus' baptism and the appearance of the dove (Mt. 3:16-17).

B major B7 E minor

Da Capo. B minor

3. Jor-dan liess der Va-ter of-fen-bar die Stim-me bei der Tau-fe Chri-sti

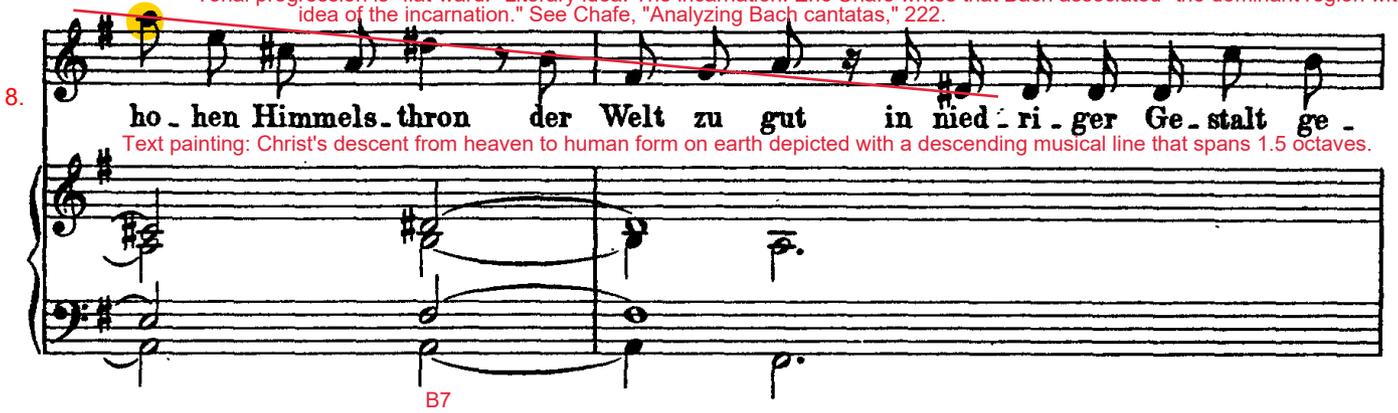
A major F# major F#7

5. hören; er sprach: Dies ist mein lieber Sohn, an diesem hab'ich Wohlge-fallen, er ist vom

B minor E major E7 A major

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Tonal progression is "flat-ward." Literary idea: The incarnation: Eric Chafe writes that Bach associated "the dominant region with the idea of the incarnation." See Chafe, "Analyzing Bach cantatas," 222.

8. 

ho - hen Himmels - thron der Welt zu gut in nied - ri - ger Ge - stalt ge -

Text painting: Christ's descent from heaven to human form on earth depicted with a descending musical line that spans 1.5 octaves.

B7

10. 

kom - men und hat das Fleisch und Blut der Menschen - kin - der an - ge -

E minor A7

12. 

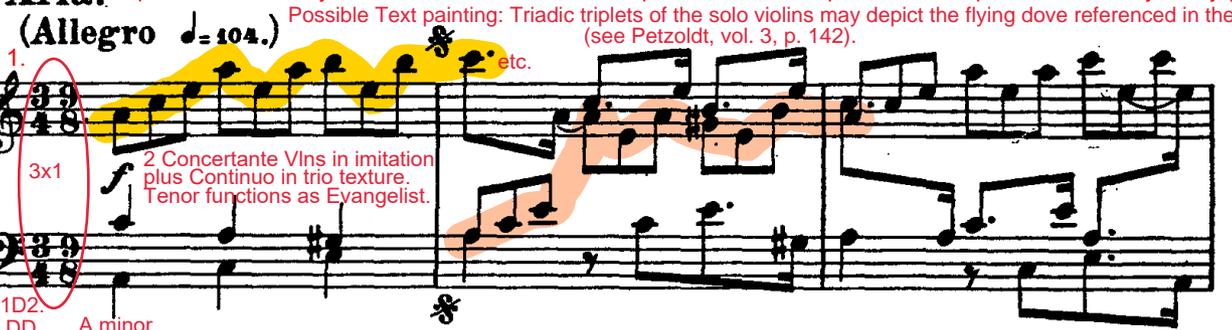
nommen; den nehmet nun als euren Heiland an und hö - ret sei - ne theuren Lehren!

D minor E7 G# dim.7 A minor D minor

7/4. **Aria.** Tenor Aria (Based on Chorale Vs. 4.) Martin Petzoldt notes that the text is dogmatically stronger than Luther's 4th stanza in its emphasis on the Trinity. See "Bach Kommentar," vol. 3, p. 135. •Christ's baptism shows baptism confirmed by Trinity (7/4).

Possible Text painting: Triadic triplets of the solo violins may depict the flying dove referenced in the text (see Petzoldt, vol. 3, p. 142).

(Allegro $\text{♩} = 104.$)

1. 

3x1

2 Concertante Vlns in imitation plus Continuo in trio texture. Tenor functions as Evangelist.

A minor

Text painting: Imitation between violins suggests the relationship between God the Father and Jesus (John 10:30: "I and the Father are one.") Imitation between 2 solo violins now one beat apart.

4. 

D7 G major C7 F major

Text painting: Triple meter (3/4 & 9/8), triplets (gigue rhythm), trio instrumental texture, and tri-partite form allude to the Trinity, mentioned in the text. The effect is ebullient. Bach's formal text division is 3-fold, but the text's rhyme scheme is reorganized as AB1B2-C1C2D1D2-C2D1D2. That is, Bach prefigures the DD text already at the end of the 2nd section and then devotes most of the 3rd section to repeating text from the middle section before stating DD very briefly at the end. For more, see side note.

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8. etc.

A major B7 E major

12.

E7 A minor D7

15.

G major G7 C7 F major E7 A minor

19.

G# dim.7 E7 A minor

23. Tenore.

1. First vocal section introduces the first three lines of text (AAB).

Des Va- ters Stim- me liess- sich

A minor A minor

Persons of the Trinity mentioned.

28.

hö- ren, liess sich hö- ren, des Vaters Stimme liess sich

A minor

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32. hö - ren, des Va - ters Stimme liess sich hö - ren; der

D7 G major C7

35. Sohn, der uns mit Blut er - kauft,

Text painting: Descending chromaticism for Christ's sacrifice. More chromatic than m. 10

F major A major D# dim.7 B7
(not B7 right away as in m. 10)

39. ward als ein wah - rer Mensch ge -

E major E major E minor

43. tauft,

Text painting: Descending triadic motives for baptism's descent into water.

D7 G major D# dim.7

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47.

der Sohn, der

B7 E minor D# dim.7 B7

51. Text painting: ascending line for redemption of humans, descending line for God's Son submitting to human baptism.

51.

uns mit Blut er-kauf, ward als ein wahrer Mensch ge-tauft;

A major B7 E minor E minor

55.

D# dim.7 B7

59.

E minor

63. 2. The second vocal section focuses on lines 4 & 5 of the text (CC) but then adds text lines 6 & 7 (DD) quickly at the end.

63.

der Gei-er-schien im Bild der Tau-

E minor D7 G major

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68.

- ben, der Geist erschien im Bild der Tau - ben, der Geist erschien im Bild der

72. Harmonic ambiguity for "doubt": mm. 73-77.

Tau - ben, da - mit wir oh - ne Zweifel, oh - ne Zwei -

A dim.7 G major

76.

- fel - glau - ben, da - mit wir oh - ne Zwei -

C# dim.7 D major D minor D7

80. Text painting: Doubt and faith emphasized with long melismas.

G minor C7 F major

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84.

 - fel glau - - - - - ben,
 C# dim.7 A7 D minor C# dim.7

The last 2 phrases of text (DD), which emphasize the involvement of the whole Trinity in establishing the sacrament of baptism, are introduced quickly at the end of this middle vocal section (rather than waiting for the the third vocal section, where it would normally belong).

88.

 es ha - be dieDreifal - tig-keit uns selbst die Taufe - zu - be - reit',
 A7 D minor D minor

93.

 A7

97.

 D minor

3. The third vocal section reintroduces the second line of the previous couplet, which emphasizes doubt and faith. The last 2 lines of poem (DD), which appeared briefly at the end of the second vocal statement now do not appear until the very end (and only briefly). Evidently, Bach decided to emphasize the idea of faith at the expense of the closing couplet about the Trinity. This focus on faith is later reinforced in the alto aria (7/6) and closing chorale (7/7).

101.

 da - mit wir oh - ne - Zwei -
 D minor E major A minor
 E7

Text painting: Chromaticism & rhythmic complexity for "doubt."

106.

- fel glau - ben, da - mit wir oh - ne Zweifel glau - ben, da -

R. H.

E major A minor

110.

mit wir oh - ne Zweifel glau - ben, da - mit wir oh - ne Zweifel glau - ben, oh -

D7 G major C7

114.

Harmonic ambiguity for "doubt": mm. 116-117.

- ne Zwei - fel, oh - ne - Zwei - fel glau - ben,

L. H. R. H.

F major A major D# dim.7 E major

119.

es ha - be die Dreifal - tig - keit unselbst die Tau - fe zu - be - reit.

E7 G# dim.7 A minor A minor Dal Segno.

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7/5. **Recitativo.** Bass Recitativo accompanied by strings, flowing into arioso. (Based on Chorale Vs. 5.)
 •Baptism: Christ commanded disciples to baptize (7/5).

1. **Basso.** **F#** **C** **A** **D#** **G** **E** **C#**

Als Jesus dort nach seinen Leiden und nach dem Aufer.stehn aus dieser Welt zum

Triadic figure first appears here in relation to the resurrection.

B major E minor A# dim.7

4. **A#** **D** **G#** **E#** **Andante.**

Va.ter woll.te gehn, sprach er zu sei.nen Jüngern: Geht hin in al.le Welt und

Vox Christe: from Mark 16:15-16 verbatim.

B minor C#7 F# minor

7. **E major** **E7** **A major** **D major** **D7**

leh.ret al.le Hei.den, wer glaubet und ge.taufet wird auf Er.den, der soll ge.

B7 E major E7 A major D major D7

10. **G major** **B minor** **B minor**

recht und se.lig wer.den.

G major B minor B minor

Aria. **F# major**

7/6. **(Lento = es.)** **Alto.** **Alto Aria** (Based on Chorale Vs. 6.). Cavata, characterized by arioso style & structure instead of Neapolitan da capo form with concertante accompaniment. •Baptism: We are lost unless we believe and are baptized (7/6).

1. **Menschen, glaubt doch die.ser Gnade, dass ihr nicht in Sün.den sterbt,**

Continuo alone. *p*

E minor D# dim.7 D# dim.7

Instrumentation: Usually voice is accompanied by continuo alone; instruments play ritornellos (2 oboes d'amore, 2 solo violins and Vln I in unison, Vln II, Vla, Continuo).

Chromatic saturation in the vocal part in 6 mm.
 Accompanied by all strings, including both Concertante Vlns.

Text painting: Chromaticism indicates that Jesus' parting words are tinged with sorrow.

A "halo" of strings accompanies the Vox Christe, the triadic arpeggios somewhat like fanfares, representing the proclamation of the Great Commission, (perhaps also the Trinity) as recorded in Matthew's Gospel: to baptize in the name of the Father, Son, and Spirit (Matt. 28:19). By employing the rising triadic figure first in m. 2, Bach relates the resurrection to the Great Commission.

The motive here fore-shadows the basic motive in the next movement.

The alto aria begins without ritornello, continuing the theme of faith that was stressed in the tenor aria (7/3). The basic rhythm is reminiscent of the tenor aria, BWV 2/5 from the previous week ("Durch Feuer wird das Silber rein"). The connection seems to be "fire," here the fire of hell to be avoided by faith and baptism. Alto voice represents faith (see side note).



5. **Ritornello**
E minor

9. Menschen, glaubt doch die - ser Gna - de, dass ihr nicht in Sün - den sterbt,
Instrumental accompaniment
E minor

For 4 mm. the instruments accompany the voice, to emphasize the plea, but then stop for "perishing in hell."

13. Text painting: Chromaticism for "hell's slough" / "cesspool of hell."
 noch - im Höl - len - pfuhl - verderbt. **Ritornello**
Continuo alone
E7 A minor F major A minor

17. Men - schenwerk und Hei - ligkeit gilt vor
 Synchronization for human stubbornness.
Continuo alone
A minor A minor A minor

21. Synchronization for human stubbornness.
 Gott zu kei - ner Zeit, Men - schenwerk und Heiligkeit gilt - vor
F#7 B minor

Harmonic ambiguity before settling in B minor, stresses the worthlessness of human works referenced in the text.

24.

Gott zu keiner Zeit.

Ritornello

B minor B minor

28.

Sün - den sind uns an - ge.bo.ren, wir sind von Na -

Continuo alone

B minor E7

Syncope for human stubbornness.

32.

tur ver.lo.ren; Glaub' und Tau.fe macht sie rein, dass

E minor

No intervening ritornello; instead singer moves directly on, embedded in 4 mm. of ritornello for heightened impact.

Voices embedded in ritornello for 4 mm.

For 4 mm. instruments accompany the voice, presumably representing divine action in faith and baptism.

Here connection is made to the theme of the day: Faith and Baptism are key to avoiding damnation. With instruments (voices embedded in ritornello for 4 mm.).

35.

sie nicht verdamm.lich, ver - damm - lich sein, Glaub' und Tau - fe

Continuo alone

E minor E7 A minor B7

Anticipation. Petzoldt suggests that this anticipation may represent faith coming ahead of everything. See "Bach Kommentar," vol. 3, p. 344.

Voice moves directly on, accompanied by continuo alone.

38.

macht sie rein, dass sie nicht ver.damm -

B7

"Damnation" stressed with long melisma, like a cadenza.

5.

und ist für ihn ein' rothe Fluth von Christi Blut ge - fär - bet, die al - len Schaden

und ist für ihn ein' rothe Fluth von Christi Blut ge - fär - bet, die al - len Schaden

und ist für ihn ein' rothe Fluth von Christi Blut ge - fär - bet, die al - len Schaden

und ist für ihn ein' rothe Fluth von Christi Blut ge - fär - bet, die al - len Schaden

D major B major E minor B minor B minor

Martin Petzoldt argues that the changes of the chorale text (which are not to be found in contemporary hymnals) is a pointed formulation of Romans 1:16-17 ("For I am not ashamed of the gospel: it is the power of God for salvation to every one who has faith, to the Jew first and also to the Greek. For in it the righteousness of God is revealed through faith for faith; as it is written, "He who through faith is righteous shall live.") See "Bach Kommentar," vol. 3, p. 134.

10.

hei..let gut, von A..dam her ge - er - bet, auch von uns selbst be - gan - gen.

Original text: "heilen tut." The change emphasizes the power of the gospel.

hei..let gut, von A..dam her ge - er - bet, auch von uns selbst be - gan - gen.

hei..let gut, von A..dam her ge - er - bet, auch von uns selbst be - gan - gen.

hei..let gut, von A..dam her ge - er - bet, auch von uns selbst be - gan - gen.

R.H.

E minor E minor A minor B major

Eric Chafe notes that the 9-line chorale has a rhyme scheme of ABABCDCDE so that "the final line stands apart. And the melody reflects this quality closely, the eighth line closing in the original tonic at low pitch, after which the ninth line sounds like an afterthought or an amplification of the content of the strophe." See Chafe, "Analyzing Bach Cantatas," 269n1.