

J.S. Bach - Church Cantatas BWV Form: Chorus/Fantasia - Aria (T) - Recit (B) - Chorale (S) - Aria (A) - Recit (T) - Chorale.

NBA I/23; BC A139

17. S. after Trinity (BWV 148, 114, 47)

*Ephesians 4:1-6 (Exhortation to unity in the Spirit)

*Luke 14:1-11 (Jesus heals man on the sabbath, exhortation to humility)

Librettist: Unknown

FP: 1 October 1724, part of Bach's chorale cantata cycle; see note (St. Nicholas)

Instrumentation:

Corno

Flauto traverso

Ob I, II

Vln I, II

Vla

SATB

Continuo

Note: This cantata demands the absolute minimum of the soprano(s): chorale melody only.

Bach often used chastic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). The cantata is based on the chorale by Johann Gigas (1514-1581). The libretto adopts some stanzas verbatim (stanza 1 in no. 1, stanza 3 in no. 4, stanza 6 in no. 7), while paraphrasing the others. Gigas (whose name was graecized from his birth name "Hühne" or Henne"), appears to reference his birth name in the chorale's fifth stanza (see side note). The libretto's connection to the Gospel reading rests on Jesus' warning against pride: "Everyone who exalts himself will be humbled, and he who humbles himself will be exalted." In no. 3, the reference to "drinking iniquity like water" alludes to the beginning of the gospel reading, "Behold, there was a man before [Jesus] who had dropsy [a condition characterized by retention of water]."

Ach, lieben Christen, seid getrost

Nº 1. (Coro.)

114/1.

Vivace. (♩ = 100.)

(Chorale Verse 1)

• Chastisement of the Lord is well deserved by all (114/1).

1. Rhythm: Ach, lie ben Chris - ten, seid ge - trost.

Rit Part A

Ritornello (flute tacet).

mf

The ritornello is thematically independent, yet its opening intervals resemble those of the chorale's opening words, and its rhythm suggests the opening line.

G minor

Figura corta (see note). The anapestic rhythm permeates all parts. Compare Konrad Küster, ed., *Bach Handbuch* (Kassel: Bärenreiter, 1999), 269.

3.

G minor

B-flat 7

E-flat major

G7

5.

Rit Part B (staccato)

C minor

B-flat major

7.

Rit Part C (figura corta)

F# dim.7

D7

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9. *hemiola* (4)

G minor G7 C minor A dim. D7 G minor

11. **Soprano.** Text line 1. *Cantus firmus doubled by horn (the tune is also used in BWV 178) but with different text).*

Alto. *Stollen 1 of chorale's bar form.* Ach, lie - ben

Tenore. Line 1 ("getrost" = "be of good cheer"): lively, chordal, homorhythmic texture. Ach, lie - ben Chri - sten, ach, lie - ben

Basso. Ach, lie - ben Chri - sten, ach, lie - ben

Ach, lie - ben Chri - sten, ach, lie - ben

Ach, lie - ben Chri - sten, ach, lie - ben

Vln I *Figura corta: Vln I & II in imitation.* Vln II

G minor G minor

13. Chri - sten, seid ge - tian

cour - age, Chris - tian

Chri - sten, seid getrost, lie - ben Chri - sten, seid ge - trost, seid ge -

cour - age, Chris - tian folk, up - your - cour - age, Chris - tian folk, Chris - tian

Chri - sten, seid getrost, lie - ben Chri - sten, seid ge - trost, seid ge -

cour - age, Chris - tian folk, up your cour - age, Chris - tian folk, Chris - tian

Chri - sten, seid getrost, lie - ben Chri - sten, seid ge - trost, seid ge -

cour - age, Chris - tian folk, up - your - cour - age, Chris - tian folk, Chris - tian

Ritornello

Alfred Dürr notes, "While the instrumental texture forms a consistently motivic or thematic background, almost ostinato-like in character, the choral texture of the individual chorale lines is heavily dependent upon the text. In the first two lines, the words "getrost" ("of good courage") and "verzagen" ("[to] despair") immediately

establish a striking contrast: Line 1 ("getrost"): lively, chordal, homorhythmic texture; Line 2 ("verzagen"): held notes, polyphonic texture, successive quasi-imitative entries. The style of setting of the other chorale lines ranges between these two possibilities. It is also worth noting that the penultimate, sixth line adopts the opening of the continuo part (see the above music example) in a simplified vocal form as an imitative motive in the lower parts." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), 562–563.

15.

trost, folk,

Text painting: The cantus firmus sustains its last note beyond the agitated accompaniment to emphasize the word "getrost" (to be comforted or to be of good cheer).

trost, folk,

The chorale stanza alludes to Isaiah 35:4: Say to those who are of a fearful heart, "Be strong, fear not!... (Luther 1545: Saget den verzagten Herzen: Seid getrost, fürchtet euch nicht!).

trost, folk,

trost, folk,

G minor B-flat 7 E-flat major G7

17.

Text line 2.

Line 2 ("verzagen"): held notes, polyphonic texture, successive quasi-imitative entries.

wie why

Text painting: The reference in line 2 to despair ("verzagen"), is set with with polyphonic texture and successive quasi-imitative entries, the elongated notes stressing the lament. The line is set almost identically to line 7 (mm. 70ff).

wie why

Figura corta: Strings & continuo in homorhythm (see full score).

C minor G minor C7 B dim.7 C minor C7

19.

thut are ihr ye so thus ver de - - -

thut are ihr so ver za - - -

wie thut ihr so ver za - - -

wie thut ihr so ver - - -

why are ye thus de spair - - -

why are ye thus de - - -

F major C minor G minor

21.

za gen! ing?

za spair

za spair

F# dim.7 A7 D minor G7 C major F# dim.7

Word painting: Sighing figures, chromaticism, and ultimately a simultaneous trill for "verzagen" (to "despair").

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23.

Text painting: The cantus firmus stops before the accompaniment to emphasize the word "verzagent" (to despair).

gen!
ing?

gen!
ing?

gen!
ing?

Ritornello

mf

G minor

25.

G minor

B-flat 7

E-flat major

G7

27.

(♯)

(♯)

(♯)

C minor

B-flat major

G minor

29.

F# dim.7

D7

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31

G minor G7 C minor D7 G minor

33

Text line 3. Stollen 2 of chorale's bar form.

Weil uns der
It was the Lord

heim - su - chen thut,
im - posed this yoke,

Weil uns der Herr heim - su - chen thut,
It was the Lord im - posed this yoke,

Weil uns der Herr heim - su - chen thut,
It was the Lord im - posed this yoke,

Weil uns der Herr heim - su - chen thut,
It was the Lord im - posed this yoke,

Ob I

Ob II

Ob I

Ob II

Figura corta: Ob I & II in imitation.

G minor G minor B-flat major B-flat 7 E-flat major

The second Stollen begins like the first but then is different. Text painting: Tonal shift and the shifting of the figura corta to the oboes for "since the Lord afflicts us" (compare the beginning of the first Stollen, m. 12).

35

Herr heim - su - chen
Lord im - posed this

weil uns der Herr, der Herr heim - su - chen
it was the Lord, the Lord im - posed this

weil uns der Herr, der Herr heim - su - chen
it was the Lord, the Lord im - posed this

weil uns der Herr heimsu - chen
it was the Lord im - posed this

E-flat major F7

37.

thut,
yoke,

thut,
yoke,

thut,
yoke,

thut,
yoke,

Ritornello

mf

B-flat major

39.

Text line 4.

lasst uns von
so bear it

lasst uns von Her - zen, lasst uns
so bear it brave - ly, so bear

lasst uns von Her - zen, lasst uns
so bear it brave - ly, so bear

lasst uns von Her - zen, lasst uns
so bear it brave - ly, so bear

Ob I/Vln I

Ob I/Vln I

Ob II/Vln II

Ob II/Vln II

B-flat major C7 F major C minor

Text painting: The imperative in line 4 ("Let us say from our hearts") is set in speech like (almost chant-like) homophony. See Petzoldt, *Bach Kommentar*, 1:495.

Figura corta: Ob I/Vln I & Ob II/Vln II in imitation.

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41.

Her - zen sa -
brave de clar

von Her - zen, lasst uns von Her - zen, von Her - zen sa -
it brave - ly, so bear it brave - ly, bear it de - clar

von Her - zen, lasst uns von Herzen sa - gen, von Her - zen sa -
it brave - ly, so bear it brave de - clar - ing, bear it de - clar

von Her - zen, lasst uns von Herzen sa - gen, von Her - zen sa -
it brave - ly, so bear it brave de - clar - ing, bear it de - clar

G minor A7 D major D7

43.

gen:
ing:

gen:
ing:

gen:
ing:

gen:
ing:

mf Ritornello

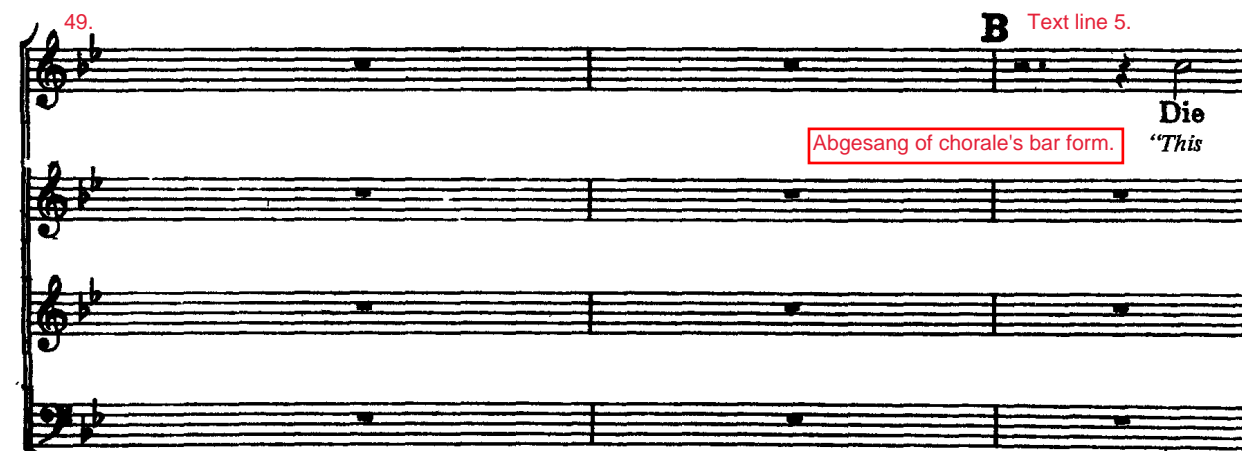
G minor

45.

G minor B-flat 7 E-flat major (A7) D minor

47. 

B-flat major

49. 

B Text line 5.

Abgesang of chorale's bar form.

Die
"This

50. 

hemiola

B-flat major
B-flat 7

E-flat C minor
major

F7

B-flat major

52. 

Text painting: To illustrate the deserved punishment referenced in the text, the accompanying voices sing a string of descending sighs, while the instruments play the anapestic figure in mechanical imitation as if cracking a whip.

Straf'
pun

wohl
ment

ver
de

Straf' wir wohl ver die net
"This pun - ish - ment de - serve we

Die Straf' wir wohl
"This pun - ish - ment

ver die net ha'n, die Straf' wir
de - serve we all, this pun - ish -

Figura corta: Ob I, Ob II, Vln I, Vln II, Vla in successive unison imitation.

53. 

B-flat major

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Text painting: Unsettled movement in the accompanying voices to depict uncomfortable acknowledgment that punishment is deserved, as referenced in the text.

54.

die - net ha'n,
serve we all,
ha'n, die Straf' wir wohl ver - die - net, die Straf' wir wohl ver - die - net
all, this pun - ish - ment de - serve we, this pun - ish - ment de - serve we
wohl ver - die - net ha'n, wohl ver - die - net
ment de - serve we all, well de - serve we
ha'n, die Straf' wir wohl ver - die - net, wohl ver - die - net
all, this pun - ish - ment de - serve we, well de - serve we

Ob I/Ob II/Vln I play figura corta in unison.

G minor A7 D minor

56.

Possible Text painting: The cantus firmus stops before the accompaniment perhaps to emphasize that "we have deserved the punishment," as referenced in the text.

ha'n,
all,
ha'n,
all,
ha'n,
all,

Ritornello (dominated by figura corta)

mf

D minor B-flat major F major A7 D minor

58.

Ob I
Ob II up 8va
Ob I
Ob II up 8va
Ob I
Ob II up 8va

C# dim.7 A7 C7

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60. hemiola

D7 F# dim.7 G minor A7 D minor

62. Text line 6.

solch's on muss each be we

solch's muss be ken
on each we reck

solch's muss be
on each we

solch's muss be ken nen,
on each we reck on

ken nen Je der
reck on it must

nen, be ken nen, be ken nen Je der
on, we reck on, we reck on it must

ken nen, be ken nen Je der
reck on, we reck on it must

solch's muss be ken nen, be ken nen Je der
on each we reck on, we reck on it must

Figura corta: Ob I & Ob II in unison, reinforcing the vocal bass.

D minor B-flat major

The sixth line adopts the opening of the continuo part (see the above music example) in a simplified vocal form as an imitative motive in the lower parts." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), 562–563.

64.

ken nen Je der
reck on it must

nen, be ken nen, be ken nen Je der
on, we reck on, we reck on it must

ken nen, be ken nen Je der
reck on, we reck on it must

solch's muss be ken nen, be ken nen Je der
on each we reck on, we reck on it must

(B-flat major) C7

66.

mann,
fall,

mann,
fall,

mann,
fall,

mann,
fall,

Ritornello

mf

F major F7 B-flat major C minor

68.

B dim.7 G7

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Text line 7 (same tune as line 2).

= m. 18 vocal parts.

= m. 19 (all parts).

70.

Nie - - - mand darf sich aus -
a - - - like we all are -

Nie - - - mand darf
a - - - like we

Nie -
a -

Text painting: Line 7 is set in almost the same way as line 2. (The vocal parts are identical with somewhat different syllable assignments; the instrumental lines are almost identical). As in line 6, the reference to universal guilt in line 7 ("No one can exclude himself") is reflected in the voices "agreeing" in imitative succession, the word "niemand" ("no one") being stressed with elongation.

Figura corta: Vln I, Vln II, Vla/Continuo, Ob I/II in successive imitation.

Vln I

Vln II

Vla

p

C minor

C7

F major

C minor

72.

= m. 20 (all parts).

= m. 21 (all parts).

sich aus - - - schlie
all are far - - -

schlie - - - ssen, Nie - mand darf sich aus -
far - - - ing, a - like we all are

sich aus - schlie - - - ssen, Nie - mand darf sich aus -
all are far - - - ing, a - like we all are

- mand darf sich aus - - - schlie - - - ssen, darf sich aus -
- like we all are far - - - ing, we all are

G minor

F# dim.7

A7 D minor

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74. = m. 22 (all parts).

ssen.
ing."

schlie
far

ssen.
ing."

schlie
far

ssen.
ing."

schlie
far

ssen.
ing."

Ritornello

G7 C major F# dim.7 G minor

76.

F# dim.7 D7

78.

hemiola (tr)

G minor G minor G major

Da capo No. 2. Aria, 114/2. (Largo ♩ = 10.) Mel. poco marcato.

(Based on Chorale Verse 2) • Refuge only in Christ; where else could I turn? (114/2).

Richard Jones calls this section a dotted-rhythm sarabande. See *The Creative Development of Johann Sebastian Bach*, vol. 2 (Oxford: Oxford University Press, 2007), 153. The sorrowful tone of this very lengthy aria (ca. 9 minutes) may be related to Bach's discouragement at the time of its composition (see note).

1. Flute

Ritornello related to the vocal theme, the wandering, disoriented, chromatic line depicting the helpless sadness of the text.

D minor D pedal (bowed legato, suggesting moans)... G minor
(For the significance of D minor, see note.)

Concerning the demanding flute part, see note.

4. C# dim.7 D minor

7. B-flat major 7 D7 G minor

The continuo changes to a stream of ascending eighths, marked staccato, as if stalking (perhaps depicting a threat or determination).

10. Lombard rhythm D minor D minor

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

13. Tenore. Wo wird in die - - sem Jammer - tha - - le für mei - nen
Ah, where in this sad vale of sor - - row may I find
"Breathless" flute motives NBA: vor

D minor D minor

Text painting: A wandering, chromatic line depicts the helpless sadness of the question, "Where will refuge be found for my spirit in this vale of misery?"

16. C# dim.7 iv (G minor) V (A major) F# dim.7

Geist - - die Zu - flucht sein.
ref - - uge for - my - soul,

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19.

wo wird in
ah, where in

G minor C# dim.7 D minor D pedal...

22.

die - - sem Jammer - tha - le für meinen Geist die Zu - flucht
this - - sad - - vale of sor - row may I find ref - uge for my

C# dim.7 D minor C# dim. F# dim.7

25.

sein, wo wird die Zu - flucht, die Zuflucht sein, wo wird in
soul, a place of ref - uge, to hide my soul, ah, where in

"Breathless" flute motives

G minor C# dim.7 D minor

28.

die - - sem Jammer - tha - le für mei-nen Geist die Zu - flucht sein, -
this - - sad - - vale of sor - row may I find ref - uge for my soul, -

F major F# dim.7 D(7) G minor C7

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31.

— wo wird die Zuflucht sein?
— a ref - uge for_ my soul?

Ritornello

C7 F major

34.

F7 D minor 7 F major

37.

F major

40.

Rhetorical repetition of the word "Wo" ("where").

Wo, wo, wo wird in die sem Jam mer -
Where, where, ah, where in this sad vale of -

F major A half dim. 7 D7 G minor E7

44.

tha - le für meinen Geist die Zu - flucht sein,
sor - row may I find ref - uge for_ my soul,

The continuo changes to a stream of ascending eighths, marked staccato, as if stalking (perhaps depicting a threat or determination).

A7 D minor B-flat aug. 6 C# minor A major

47. *tr*

wo wird in die - sem Jā - mer - tha - le für mei - nen
 ah, where in this sad vale of sor - row may I find

D minor C# dim.7 D7 G minor

50. *tr*

Geist die Zu - flucht sein?
 ref uge for my soul?

A7 D minor

53.

D minor

55. **Vivace.** (♩ = 72.) Middle section of the da capo form. D minor

Al - lein zu Je - su Va - ter - hān - den,
 A - lone Thy Fa - ther's fond af - fec - tion,

mf

D minor F major

Text painting: In this middle section of the da capo aria, a fast tempo, 12/8 meter, and patter diction depict the text—happy, then agitated: "In my weakness, I can only turn to the Jesus' fatherly hands; otherwise, I am at my wit's end. While the text ostensibly answers the question of the opening section, the mood is unsettled."

57.

al - lein zu Je - su Va - ter - hān - den will ich mich in - der
 a - lone Thy Fa - ther's fond af - fec - tion re - lives my weak - ness,

F major F7 B dim.7 C minor

59.

Schwachheit wen - den, al -
my de - jec - tion; a -

C minor B-flat 7 G7

The reference to "fatherly hands" alludes to John 10:29 [Jesus]: "My Father...has given [my sheep] to me...and no one is able to snatch them out of the Father's hand." It may also allude to the Gospel reading, where Jesus took hold of a sick man and healed him on the Sabbath.

61.

lein zu Je - su Va - ter - händ - den will ich mich in - der
lone Thy Fa - ther's fond af - fec - tion re - vives my weak - ness,

C minor F7 B-flat major A7

62.

Schwachheit wen - den, al - lein zu Je - su, zu
my de - jec - tion; a - lone Thy Fa - ther's, Thy

D minor E7 A minor D7 B half-dim. 7

64.

Je - su Va - ter - händ - den,
Fa - ther's fond - af - fec - tion;

E major G# dim.7 A minor

65.

al - lein zu Je - su Va - ter - händen will ich mich
a - lone Thy Fa - ther's fond af - fec - tion re - vives my

A minor C major D7 G major G minor D minor

67.

in der Schwachheit wenden, sonst weiss ich we - der aus noch
weak - ness, my de - jec - tion; what else will ev - er make me

A minor F major

68.

ein; allein zu Je - su Va - ter -
whole; a - lone Thy Fa - ther's fond af -

F major F major (F7) (B-flat major)

70.

händen will ich mich in der Schwachheit wenden, sonst weiss ich we - der aus noch
fec - tion re - vives my weak - ness, my de - jec - tion; what else will ev - er make me

F7 B-flat major B-flat major

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72. *ein, we-der aus noch ein, we-der aus noch ein, sonst weiss ich we-der*
whole, ev - er make me whole, ev - er make me whole, what else will ev - er

74. *aus noch ein, sonst weiss ich we-der aus noch ein, we-der*
make me whole, what else will ev - er make me whole, ev - er

Text painting: Chromatic harmonies (non-chord tones pulling in contradictory directions) depict the text: "I am at my wit's end."

(D7) (G minor) 76. *aus noch ein, sonst weiss ich we-der aus noch ein.*
make me whole, what else will ev - er make me whole?

G minor D minor A major
No 3. Recitativo. Da Capo.

Chromatic saturation in the vocal part in 7 mm.

(Very loosely based on Chorale Verse 2)
 • Affliction caused by sin-seeking nature & pride (114/3).

The bass is the prophetic voice or the voice of authority. Here he answers the question of the previous aria's A section in an accusatory manner.

114/3. **Basso.** *O Sün-der, trage mit Geduld, was du durch dei-ne Schuld dir selber zu ge-*
Thou sin - ner! Pa-tient bear the load, thy vic - es have be-stowed and just-ly brought up

The descending line appears to relate to the line in mm. 13-14, signifying abasement.

4. *zogen; das Unrecht säufst du ja wie Wasser in dich ein, und die-se Sünden-*
on thee; for e - vil thirst - ing ev - er, thou hast guz-zled up the Wa - ters of Un -

C minor D7 F# dim.7 G minor B-flat 7 B dim.7 C#

"Drinking iniquity like water alludes to Job 15:15-16: "Behold, God puts no trust in his holy ones, and the heavens are not clean in his sight; how much less one who is abominable and corrupt, a man who drinks iniquity like water (Luther 1545: Unrecht säuft wie Wasser!)" ; also the beginning of the Gospel reading (John 14:2): "Behold, there was a man before [Jesus] who had dropsy [a condition characterized by retention of water]."



7. E

Wassersucht ist zum Verderben da und wird dir tödtlich sein. Der
right-eous-ness 'til thou art drop-si - cal and fit for naught but death. Of

A7 D minor B-flat aug.6 D minor D minor

10.

Hochmuth ass vordem von der verbotnen Frucht, Gottgleich zu werden; wie oft er. hebst du
old thy Pride did eat of God's For-bid-den Fruit; like God thou thought thee! so woulst ex - alt - thy -

B-flat 7 E-flat major

13. Andante. (♩ = 60.)

dich mit schwülstigen Geberden, dass du er. nie drigt wer. den
self! bom - bas - tic af - fec - ta - tion! Full soon hu - mil ! i - ty thou'lt

F7 B-flat major

Word painting:
 Descending melisma
 with chromatic
 inflection for
 "abased."

(Recit.)

15. musst. Wohl. an, bereite deine Brust, dass sie den Tod und Grab nicht scheut, so kommst du
learn. Take heed! In or - der set thine house, that, one day, when thou shalt have died, thy mor - tal

B-flat major D major D7 G minor

The text's reference to
 preparing for a blessed
 death represents one of
 the few connections to the
 chorale stanza. It is
 reminiscent of Revelation
 14:13: "Blessed are the
 dead who die in the Lord
 henceforth...that they may
 rest from their labors, for
 their deeds follow them!"

18.

durch ein se. lig Sterben aus diesem sündlichen Verderben zur Unschuld und zur Herrlichkeit.
fear completely vanished, thou mayst then live, corruption banished, all blame - less and all glo - ri - fied.

E-flat major A7 C# dim.7 E7 A minor C# dim.7 D minor D minor

Text painting: Chromatic harmonic progression for a description of "a blessed death."

No. 4. Choral (Mel.: „Ach, lieben Christen“.)

114/4. (Moderato $\text{♩} = 80$.) (Verse 3) • Grain of wheat dies to produce fruit; so our body (114/4).

Continuo alone (right hand is editorial realization).

Quasi-ostinato bass in 3 forms: Ost-B1, Ost-B2, Ost-B3.

"Unison"

G minor Ost-B1

Ost-B2

G minor

Ost-B2

Soprano.

Text line 1.

The flitting, worm-like ostinato presumably represents the ephemeral nature of life—the transience a prerequisite for entrance into heavenly glory, as referenced in the text. The repetition of the ostinato and its emphatic cadence (whatever the key) suggests the inevitability and universality of death.

Stollen 1 of chorale's bar form.

Kein' Frucht das Wei - zen -
No fruit the seed of

G minor

Ost-B3,
(suggests finality of death)

G minor

G minor Ost-B1

6.

körn - lein bringt,
wheat can bear,

Ost-B3

B-flat major
Ost-B1

Text line 2.

Ost-B2

9.

es fall' denn in die Er -
un - til the earth 'tis fall -

Ost-B2

Ost-B3

Ost-B1

G minor

Text line 3.

11.

den;
en;

Stollen 2 of chorale's bar form.

so
so,

Ost-B2

Ost-B2

Ost-B3

Ost-B1
G minor

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14.

muss auch un - ser ird' - scher Leib
too, our earth - y forms must change.

G minor

Ost-B1

Ost-B2

mf

tr.

17.

Text line 4.

zu Staub und
to dust and

Ost-B2

Ost-B3

B-flat major

p

19.

A - schen wer - den,
ash re - turn - ing;

Ost-B1

F# dim.7

Ost-B2

G7

Ost-B1

mf

tr.

22.

Text line 5.

Abgesang of chorale's bar form.

eh' er kommt zu der
there by we gain the

Ost-B3

Ost-B2

C minor

F7

B-flat major

Ost-B2

D7

p

tr.

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24.

Herr - lich - keit,
bless - ed - ness,

mf

G minor A7 Ost-B2 D minor Ost-B1 Ost-B3

27. Text line 6.

die du, Herr Christ, uns hast be - reit't
which Christ our Lord has won for us,

p *mf*

D minor Ost-B2 F major Ost-B1 Ost-B1 F major

30. Text line 7.

durch
to

Ost-B2 Ost-B2 Ost-B3

33.

dei - nen Gang zum Va - ter.
lead us to the Fa - ther.

p *mf*

F major Ost-B3 F7 Ost-B1 B-flat major 25 Ost-B3 Ost-B1

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35.

Ost-B2 Ost-B2 Ost-B3 G minor

Da capo No. 5. Aria.

114/5. (Andante ♩ = so.)

(Based on Chorale Verse 4)

• Death, my way to freedom, no longer frightens me (114/5).

Ritornello derived from the vocal line.

1.

Ob & Strings
mf

B-flat major B-flat pedal...

This is the only movement in a major key. Now the tenor sings of his glorious future in heaven. With no more fear of death, he is carefree, singing about his anticipated freedom in a swinging rhythm, often in parallel 3rds and 6ths with the oboe—though with minor-mode inflection at the thought of death.

4.

While Albert Schweitzer thought the words of this aria appalling trite, he acknowledged that Bach's setting eloquently expresses "the blissful joy of the redeemed soul." See *J. S. Bach*, trans. Newman (Boston: Bruce Humphries, 1962), vol. 2, p. 53.

6.

B-flat major B-flat 7 E-flat major

Alto is often the voice of the believing soul or church. See Martin Petzoldt, "Bach Kommentar" 1:176, 541, 592, 694, 2:824, 2:917, 3:101, 143, etc.

Alto.

9.

Du machst, o Tod, — mir nun nicht fer. ner ban - ge, wenn
I have, O Death, — no fear to cross thy por - tal. To

Ob I plays ritornello theme.

p Parallel 6ths provide sweetness...

Strings tacet except to punctuate "bange" ("afraid").

F7 B-flat major
B-flat pedal...

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Text painting: Slide to relatively high note for "freedom."

11. **ich durch dich** die **Freiheit** nur er - lan - ge, du machst, o Tod, mir
gain through thee my lib - er - ty im - mor - tal, I have, O Death, no

Strings echo the singer.

Ob continues with parallel 3rds...

14. nun nicht ferner **bange**, mir nun nicht ferner **bange**, wenn ich durch dich
fear to - cross thy por - tal, no fear to cross thy por - tal. To gain through thee

Strings tacet except to punctuate "bange."

B dim.7 G7 C minor B-flat major B-flat 7 E-flat major F7

17. die Freiheit nur er - lan - ge, es muss **ja so** ein - mal ge -
my lib - er - ty im - mor - tal, I know full well ~~that~~ I must

Text line 3 is almost verbatim from the chorale.

Martin Petzoldt argues that by inserting "ja so" ("indeed thus") into the chorale line before "einmal" ("once"), the manner of attaining freedom through death is emphasized, with allusion to Hebrews 9:27 ("It is appointed for men to die once...") and 9:26. ("But as it is, [Christ] has appeared once for all...to put away sin by the sacrifice of himself.") See Bach Kommentar 1:498.

B-flat major F pedal...

19. **stor - ben sein**, With the mention of death the music moves to the minor mode.
first - have died,

Ritornello

F minor

J.S. Bach - Church Cantatas BWV 114

22.

es muss ja so einmal ge-stor - ben sein,
I know full well that I must first have died,

Chromatic inflection, moving to E-flat minor for the reference to the inevitability of death.

B-flat major B-flat 7 E-flat minor B-flat pedal... D dim.7

24.

es muss ja so einmal ge-stor - ben sein.
I know full well that I must first have died,

mf Ritornello

E-flat minor E-flat major F7 E dim.7 F7 B-flat major B-flat 7

27.

30.

B-flat major B-flat 7

33.

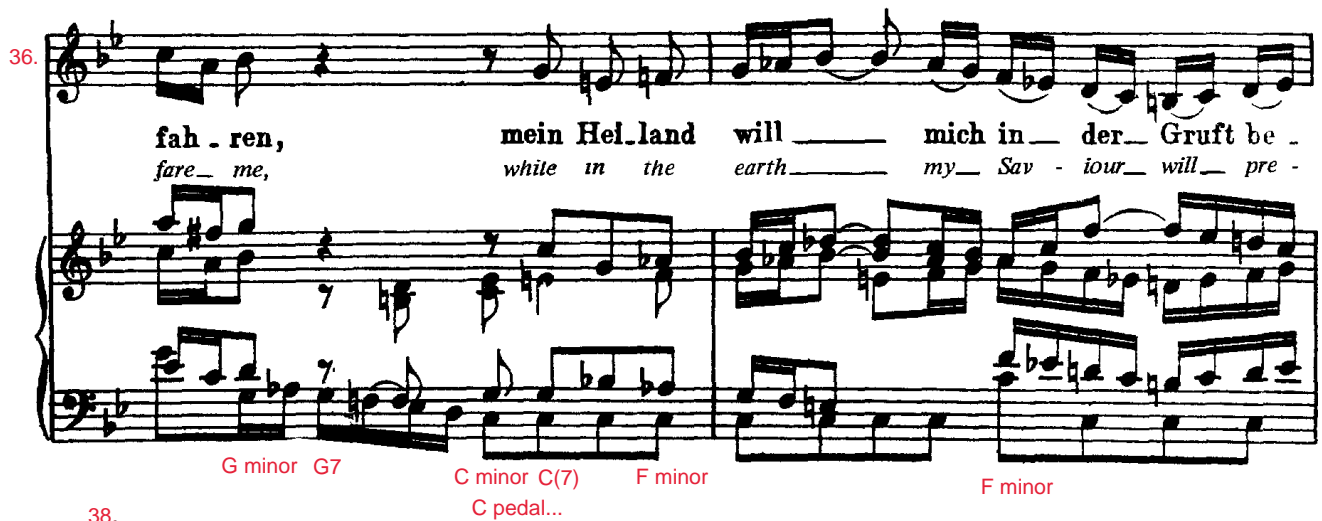
Allusion to the Nunc dimittis in Luke 2:27-30: [Simeon] came into the temple; and when the parents brought in the child Jesus...he took him up in his arms and blessed God and said, "Lord, now lettest thou thy servant depart in peace, according to thy word; for mine eyes have seen thy salvation."

Mit Sime - on will ich in Frie - den
 Like Sim-e - on in peace I now will

p 7

E-flat major F7 B-flat major G(7) G pedal... G minor

Text lines 4-6 are presented as one progression, then line 6 is repeated twice more (with additional partial repeats) for emphasis, ending in an adagio, before the da capo.

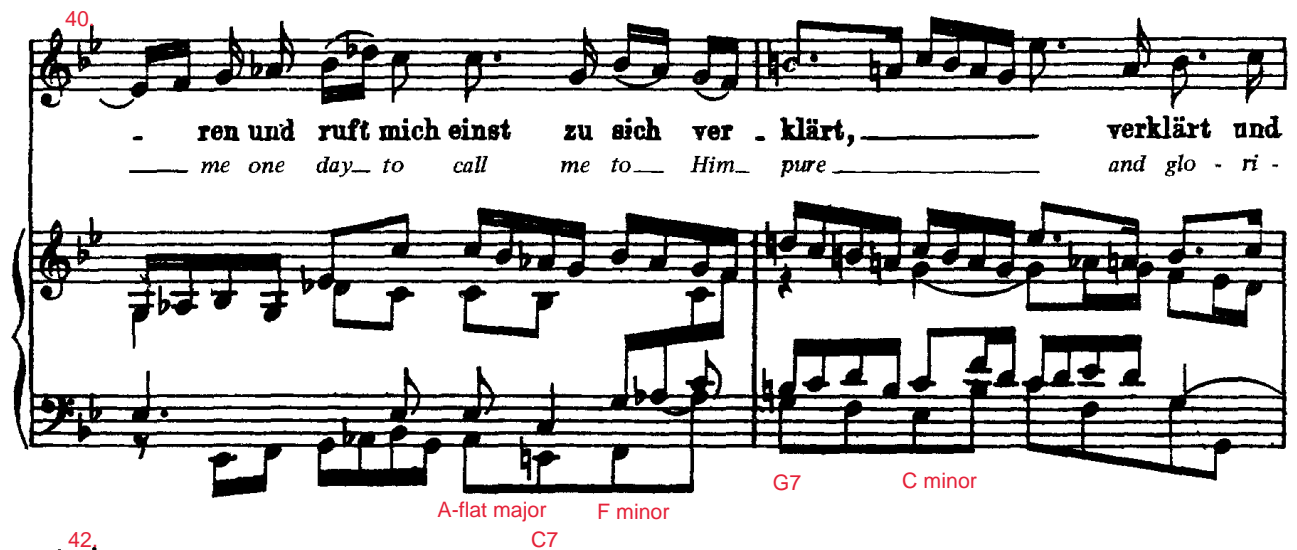
36. 

G minor G7 C minor C(7) C pedal... F minor F minor

38. 

wah -
pare - Text painting: Sustained note for "preserve me in the tomb."

E-flat major E-flat 7

40. 

- ren und ruft mich einst zu sich ver - klärt, verklärt und
me one day to call me to Him pure and glo - ri -

A-flat major F minor G7 C minor

42. 

rein, und ruft mich
fied, one day to

mf Ritornello p

C minor

einst zu sich ver - klärt, _____ verklärt und rein, und ruft mich
call me to Him pure _____ and glo - ri - fied, one day to

C minor F# dim.7 D7 G minor

Adagio. (♩ = 60.)

47. einst zu sich ver - klärt, _____ zu sich ver - klärt _____ und rein.
call me to Him pure, _____ yea pure and glo - ri - fied.

C# dim.7 D7 Da Capo. G minor

Cross relation

Secco
Nº 6. Recitativo. (Based on Chorale Verse 5)
114/6. 1. **Tenore.** •Commit body & soul to God for your eternal welfare (114/6).

Indess beden - ke dei - ne See - le und stel - le sie dem Heiland
Thou man, be - think thee of thy soul, of its sal - va - tion take thou

D major F# dim.7 G minor

The text alludes Romans 12:1: "Present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship." Martin Petzoldt notes a connection here to Luther's theology of worship (*Gottesdiensttheologie*). True worship means serving one's neighbor in life and offering one's body back to God in death. Reflections on true worship relate to Jesus' question to the religious leaders in the day's Gospel reading about the true meaning of the Sabbath. See *Bach Kommentar* 1:499.

3. dar, gieb dei - nen Leib und dei - ne Glied - er Gott, der sie dir ge - ge - ben,
heed and give thy limbs and bod - y back to God; He it was that gave them

B-flat 7 G7 C minor

J.S. Bach - Church Cantatas BWV 114

5.

wie - der. Er sorgt und wacht, und so wird sei - ner Lie - be
to thee. He guards thy rest; His might - y Love is man - i -

C minor D7

7.

Macht im Tod und Le - ben of - fen - bar.
fest in death and po - tent, too, in life.

Text painting: "God showing his love in death and life" is set with ascending chromatic bass.

G minor G7 C minor C# dim.7 G minor G minor

This is the last stanza of 6 in the 1561 chorale by Johann Giga (1514–1581), with 1543 melody by Justus Jonas, a tune also used in BWV 178.

In the chorale stanza, the words "wachen" ("to wake") and "schlafen" ("to sleep"), are equivalents to the words "life" and death" in the foregoing movement. The opening alludes to Romans 14:8: "Whether we live or whether we die, we are the Lord's."

Nº 7. Choral. (Mel.: „Ach, lieben Christen“)

114/7.

(Verse 6) • In life or death, Christ saves us from Adam's curse (114/7).

Soprano 1/5.

Wir wa - chen o - der schla - fen ein, so sind wir doch des Her - ren;
auf Christum wir ge - tau - fet sein, der kann dem Sa - tan weh - ren.
When we a - wake or when we sleep the Lord is our good Pas - tor;
to be bap - tised in Him will keep our souls from Hell's dis - as - ter.

Alto.

Wir wa - chen o - der schla - fen ein, so sind wir doch des Her - ren;
auf Christum wir ge - tau - fet sein, der kann dem Sa - tan weh - ren.
When we a - wake or when we sleep the Lord is our good Pas - tor;
to be bap - tised in Him will keep our souls from Hell's dis - as - ter.

Tenore.

Wir wa - chen o - der schla - fen ein, so sind wir doch des Her - ren;
auf Christum wir ge - tau - fet sein, der kann dem Sa - tan weh - ren.
When we a - wake or when we sleep the Lord is our good Pas - tor;
to be bap - tised in Him will keep our souls from Hell's dis - as - ter.

Basso.

Wir wa - chen o - der schla - fen ein, so sind wir doch des Her - ren;
auf Christum wir ge - tau - fet sein, der kann dem Sa - tan weh - ren.
When we a - wake or when we sleep the Lord is our good Pas - tor;
to be bap - tised in Him will keep our souls from Hell's dis - as - ter.

G minor B-flat major B-flat major G minor G minor

9.

Durch A - dam auf uns kommt der Tod, Chri - stus hilft uns aus
 All e - vil sprang from A - dam's Fall, But Christ's a - tone - ment

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Durch A - dam auf uns kommt der Tod, Chri - stus hilft uns aus
 All e - vil sprang from A - dam's Fall, But Christ's a - tone - ment

Text painting: Rising bass line for "Through Adam death comes upon us"; descending line for "Christ helps us out of all distress," perhaps to suggest rising anxiety followed by reassurance.

B-flat major D7 G minor G minor

12.

al - ler Noth. Drum lo - ben wir den Her - ren.
 saved us all, So praise our Lord and Mas - ter.

al - ler Noth. Drum lo - ben wir den Her - ren.
 saved us all; So praise our Lord and Mas - ter.

al - ler Noth. Drum lo - ben wir den Her - ren.
 saved us all, So praise our Lord and Mas - ter.

al - ler Noth. Drum lo - ben wir den Her - ren.
 saved us all; So praise our Lord and Mas - ter.

C7 F major B-flat major G minor D7 G major