

# J.S. Bach - Church Cantatas BWV 115

Form: Chorus/Fantasia - Aria (A) - Recit (B) - Aria (S) - Recit (T) - Chorale.

Introduction & updates at [melvinunger.com](http://melvinunger.com).

The underlying chorale was written by Johann Burchard Freystein (1671–1718), who moved in Pietist circles. For a discussion of the theological and biblical adjustments made by the cantata librettist, see Martin Petzoldt, *Bach Kommentar* 1:622–623.

NBA I/26; BC A156

22. S. after Trinity (BWV 89, 115, 55)

\*Philippine 1:3–11 (Paul's prayer for the church at Philippi)

\*Matthew 18:23–35 (The parable of the unforgiving servant)

Librettist: Unknown

FP: 5 November 1724 (Leipzig: St. Thomas). This is part of Bach's chorale cantata cycle (see note).

## J.S. Bach Cantata No. 115

### Mache dich, mein Geist, bereit

The chorale and cantata texts both emphasize spiritual wakefulness in view of the Last Judgment. The connection to the Gospel reading is tenuous but can be seen in movement no. 4, where two quoted lines from the chorale's 7th stanza allude to the indebted servant of Jesus' parable in the Gospel reading.

Alfred Dürr writes, "The text is based on the ten-verse hymn of 1695 by Johann Burchard Freystein, whose theme—a warning to be vigilant and to pray—is only loosely connected with the Sunday Gospel. It is not the kernel of the parable (the contrast between God's Grace and man's lack of mercy) that lies at the heart of this cantata text but rather a certain aspect of it: the king's demand for settlement catches the unfaithful servant unawares, which teaches us to be prepared when the Lord comes and demands settlement of us. Some such passage as Luke 21:36 perhaps suggested the choice of hymn for this Sunday: 'Thus watch and pray now always so that you may be accounted worthy of escaping all these things that shall come to pass . . . .' " See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 614–615. The cantata is dominated by two strikingly long arias.



#### Instrumentation

Como

Flauto traverso (see note)

Ob d'amore

Vn I, II

Vla

Violoncello piccolo (see notes

at no. 4)

SATB

Continuo

Concertante ritornello infuses the entire movement.

#### (Coro.)

115/1. (Allegro moderato  $\text{♩} = 120$ .)

(Chorale Verse 1) • Prepare for judgment day: watch and pray! (115/1).



1. Strings unison

Duo: Unison Str + Continuo with "wake up" motive.

G major G7

The opening chorale fantasia is strikingly similar to that of BWV 114 (performed 5 weeks earlier). Both movements have a striding rhythm with figura corta in 6/4 meter. Both have an urgently insistent character as if exhorting the listener or pressing a point.



4. *Figura corta* (see note).

C major G major G major

6. *Delicate quartet with 2 solo instr (Fl & Ob d'amore) in canon.*

G major

8. *Fl plays nervous "tumult" motive (see strings, m. 54).*

G major G7 A minor

10. *Fl plays nervous "tumult" motive (see strings, m. 54).*

D(7) G major

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(Mel.: „Straf mich nicht in deinem Zorn.“)

12. Soprano. +Corno

Stollen 1 of chorale's bar form.

Chorale line 1.

C O R O

Ma - che dich, mein Geist, be - reit,  
Come, my soul, thy - self pre - pare,

The syncopation on "mein" ("my") makes the emphasis subjective and personal. See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 23.

Mache dich, mein Geist, be -  
Come, my soul, thy - self - pre -

Tenore.

Wake up motive of 8va leaps in ascending order of entries.

Mache dich, mein Geist, be - reit, ma - che  
Come, my soul, thy - self - pre - pare, come, my

Basso.

Mache dich, mein Geist, be - reit, ma - che dich, mein Geist, be -  
Come, my soul, thy - self - pre - pare, come, my - soul, thy - self - pre -

G major B7 E minor

14.

reit, mache dich, mein Geist, be - reit,  
pare, come, my soul, thy - self pre - pare,

dich, mein Geist, dich, mein Geist, be - reit,  
soul, thy - self, soul, thy - self pre - pare,

reit, mein Geist, be - reit,  
pare, thy - self pre - pare,

Ritornello FI

E minor D major



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21.

Musical score for measures 21-25. The score is in G major (one sharp) and 3/4 time. It features a treble and bass clef. The melody in the treble clef is characterized by sixteenth-note patterns and slurs. The bass line provides harmonic support with chords and moving lines. The key signature is G major.

G major G7 C major A minor G major

24.

Musical score for measures 24-26. The score continues in G major. Measure 24 shows a continuation of the melodic and harmonic patterns. Measure 25 includes a piano (*p*) dynamic marking. The key signature remains G major.

G major

27.

Musical score for measures 27-29. The score continues in G major. Measure 27 features a melodic line with slurs. Measure 28 includes a G7 chord. Measure 29 includes an E minor chord. The key signature remains G major.

G major G7 E minor

29.

Musical score for measures 29-31. The score continues in G major. Measure 29 features a melodic line with slurs. Measure 30 includes a D major chord. Measure 31 includes a D7 chord. The key signature remains G major.

D major G major D7

31. A Chorale line 3.

dass dich nicht die bö - - se Zeit  
lest one day the trum - - pet's blare

dass dich nicht die bö - se  
lest one day the trum - pet's

dass dich nicht die bö - se Zeit, dass dich  
lest one day the trum - pet's blare, lest one

dass dich nicht die bö - se Zeit, dass dich nicht die bö - se  
lest one day the trum - pet's blare, lest one day the trum - - pet's

G major B7 E minor

33.

Zeit, die bö - - se Zeit  
blare, the trum - - pet's blare

nicht, dich nicht die bö - - se Zeit  
day, one day the trum - - pet's blare

Zeit, die bö - se Zeit, die bö - se Zeit  
blare, the trum - pet's blare, the trum-pet's blare

Ritornello

E minor D major



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39.

te;  
ing.

te;  
ing.

te;  
ing.

Ritornello

*p*

G major B7 E minor A7 D major G7 G# dim.7

41.

C major D7 G major G(7)

43.

C major C7 D minor

45.

G(7) C major E minor G(7)

47. **B** Chorale line 5.

denn es ist  
Ah, be - ware,

denn es ist  
Ah, be - ware,

denn es ist  
Ah, be - ware,

denn es ist  
Ah, be - ware,

**B** Ritornello

*f* *p*

C major D7 G major

49. Chorale line 6.

Sa - - - tans List  
Sa - - - tan's snare,

Sa - tans List  
Sa - tan's snare,

Sa - tans List  
Sa - tan's snare,

Sa - tans List  
Sa - tan's snare,

Ritornello

*f* *p*

G major E7 A major





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55.

A7      D major      D7      G major

57.

E minor      F# minor      D major

59.      Chorale line 8.

zur Ver -  
lest his

zur Ver - su - - chung kom - men,  
lest his - guile be - tray thee,

zur Ver - su - chung  
lest his - guile - be -

zur Ver -  
lest his -

D major      D major      E7      A minor

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61. Text painting: Chromatic wandering for "zur Versuchung kommen" ([Satan's craftiness has] "come in temptation"),

su - chung kom - men.  
guile be - tray thee.

zur Ver - su - chung kom -  
lest his guile be - tray

kom - men, zur Ver - su - chung kom -  
tray thee, leat his guile be - tray

su - chung, zur Ver - su - chung kom -  
guile be - tray, his guile be - tray

E minor C minor G major C minor 6 A7 D major G7 C minor

63.

men.  
thee.

men.  
thee.

men.  
thee.

Ritornello (the 2 sections are reversed)

F1 = m. 7

Str p

Ob d'amore

C minor G major C minor

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65. = m. 8 = m. 9

G major G7 C major

Detailed description: This system contains measures 65 and 66. Measure 65 is marked as measure 8 and measure 66 as measure 9. The music features a complex texture with multiple voices in the right hand and a bass line in the left hand. Chords G major, G7, and C major are indicated below the staff.

67. = m. 10 = m. 11

D(7) G major

Detailed description: This system contains measures 67 and 68. Measure 67 is marked as measure 10 and measure 68 as measure 11. The music continues with similar textures. Chords D(7) and G major are indicated below the staff.

69. = m. 1 + nervous "tumult" motive in flute + ob d'amore

D(7) G major

Detailed description: This system contains measures 69 and 70. Measure 69 is marked as measure 1 and includes the note "nervous 'tumult' motive in flute + ob d'amore". The music features a complex texture. Chords D(7) and G major are indicated below the staff.

70. = m. 2 + nervous "tumult" in flute + ob d'amore = m. 3 + nervous "tumult" in flute + ob d'amore

G major G7 C major G major

Detailed description: This system contains measures 70 and 71. Measure 70 is marked as measure 2 and measure 71 as measure 3, both including the note "nervous 'tumult' in flute + ob d'amore". The music features a complex texture. Chords G major, G7, C major, and G major are indicated below the staff.

72. = m. 4 + tumult motive in flute + ob d'amore = m. 5 + tumult motive in flute + ob d'amore

A minor B minor G major D7

Detailed description: This system contains measures 72 and 73. Measure 72 is marked as measure 4 and measure 73 as measure 5, both including the note "tumult motive in flute + ob d'amore". The music features a complex texture. Chords A minor, B minor, G major, and D7 are indicated below the staff.

74. = m. 6 + tumult motive in flute + ob d'amore

G major G major

Detailed description: This system contains measures 74 and 75. Measure 74 is marked as measure 6 and includes the note "tumult motive in flute + ob d'amore". The music features a complex texture. Chords G major and G major are indicated below the staff.

Alfred Dürr writes, "The principal section [of the aria] is a melancholy siciliano, marked 'adagio'— apparently a lullaby of the 'slumbering soul'. The middle section contains an internal contrast: an allegro passage warns of sudden punishment, and then a return to the original adagio tempo reflects the 'sleep of eternal death.'" See *The Cantatas of J. S. Bach*, 616. The aria text changes the theological thrust of the chorale stanza on which it is based. See note at m. 110.

**Aria.**

115/2. **Adagio.** (♩ = 80.) (Based on Chorale Verse 2) • Sleeping still? Judgment will awaken you! (115/2)

Ob d'amore/Vln I 1.

The oboe d'amore often doubles Vln I, sometimes has concertante role.

Ritornello derived from vocal line.

The slumbering soul is represented with a siciliano rhythm in a languid tempo with throbbing bass suggesting torpor or, perhaps, imminent danger. 8.

Ob d'amore plays a "warning" figure.

The opening figure intensifies with higher range with modulation to brighter G major...

**Alto.**

Ach, schläf-ri-ge See-le, wie? wie? ach, schläf-ri-ge See-le, wie?  
 Ah, slumb-er-ing spir-it, why? Why? Ah, slumb-er-ing spir-it, why?

Ob d'amore

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

39.

ru-hest du noch? ach, schläf-ri-ge See-le, wie? ru-hest du noch? wie? wie?  
 tar - ri - est thou? Ah, slumb-er-ing spir - it, why tar - ri - est thou? Why? Why?

A minor E minor D# dim.7

46.

wie? ru - hest du \_\_ noch? ach, schläf-ri-ge See-le, wie? ru - hest du  
 Why tar - ri - est \_\_ thou? Ah, slumb - er - ing spir - it, why tar - ri - est

B7 E minor E minor

52.

noch? Er-mun - tre dich doch, er - mun-tre dich doch, er -  
 thou? Be - stir \_\_ thy-self now, be - stir thy-self now, be -

At "ermuntre" ("bestir"), the music modulates to the brighter G major, and the bass line "pokes" the slumbering soul.

E minor G major G major

59.

mun - tre dich doch! Ach, schläfr-i-ge Seele, wie? ru - hest du  
 stir thy - self now! Ah, slumb - er - ing spir - it, \_ why tar - ri - est

D7 D# dim.7 E minor E7 A minor A pedal...

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66.

noch? wie? ru-hest du noch? Er - mun - tre dich doch. ermun -  
 thou? Why tar - ri - est thou? Be - stir thy - self now, be-stir

A minor D# dim.7 E minor

73.

- tre dich doch, er - mun - tre dich doch, er - mun - tre dich doch!  
 - thy-self now, be - stir thy-self now, be - stir thy - self - now!

Ritornello

E minor E minor E pedal...

79.

E minor E minor

87.

E minor E minor

93.

E minor G major G major D pedal...

100.

trisc.

D7 B7 E minor G# dim.7 A minor D# dim.7

Martin Petzoldt argues that the cantata text revises the chorale's Pietistic view of spiritual sleepiness as negligence resulting in unexpected sinful actions that cause sorrow to a more orthodox/biblical understanding that sin leads to the sleep of eternal death. The alteration results in a clear allusion to Lamentations 1:14 (Luther 1545: "Meine schweren Sünden sind durch seine Strafe erwachet") ("My grave sins are awakened by his punishment"). See *Bach Kommentar* 1:618, 622–624. Note: English bibles have a very different translation of the Greek original. See the note for a comparison of the chorale and cantata texts.

108. **Allegro.** (♩ = 60.)

The Allegro describes the sudden waking when punishment arrives.

Es möch-te die Stra-fe dich plötz-lich er -  
Lest pun-ish-ment come of a sud-den-to-

The voice is accompanied by concertante interplay between the strings/oboe d'amore and continuo.

hemiola

E minor E minor E minor D major

114.

wek-ken und, wo du\_nicht wachest, und, wo du\_nicht wa -  
wake thee and, dur-ing\_thy\_slumb-er, and, dur-ing\_thy\_slumb -

Possible allusion to Revelation 3:3 [Christ]: "If you will not awake, I will come like a thief, and you will not know at what hour I will come upon you."

Text painting: Energetic coloratura to describe the imperative to awaken.

A minor G major B7 E minor

120.

E# dim.7 F#(7) B minor D major A major



126.

D major F#7 B minor D# dim.7

132.

**Adagio. (Tempo I.)**

3 sighing apoggiaturas in the voice.

Apoggiaturas on the beat (see full score).

Text painting: A wide range is used to depict the extent of eternal death.

The siciliano rhythm and adagio tempo return, this time depicting the "sleep of eternal death."

Ritornello

- chest, im Schla - fe des e - wi - gen  
- er, the an - gel of death, un - a -

E minor B minor B minor

138.

To - des be - dek - - - - - ken, im Schla - fe des  
ware, o - ver take thee, the an - gel of

Text painting: The "covering of eternal death" is depicted with the Vln I line "covering" the sustained note of the singer, rising, then descending to low range.

B minor

144.

e - wi - gen To - - - - - des be - dek - - - - - ken.  
death un a - ware o - ver take thee.

B minor E# dim.7 B minor Da Capo.

**Recitativo.**

115/3. **Basso.** (Based on Chorale Vv. 3-6) • God keeps watch, hates dark, desires enlightenment (115/3).

1.

Bass is often the voice of authority.

Gott, so für dei - ne See - le wacht, hat Abscheu an der Sünden  
 God, who is watch - ing us so well, ab - hors the ways of sin and

NBA: vor

D major D7 G major G# dim.7

3.

Nacht; er sendet dir sein Gna - den - licht und will für die - se  
 hell, and thru His grace our souls up - lifts. The on - ly com - pen -

NBA: vor

A minor G major

5.

Gaben, die er so reichlich dir verspricht, nur offne Geistesau - gen haben. Des Satans  
 sa - tion He asks for His a - bun - dant gifts is in our spir - it's con - se - cra - tion. The de - vil's

Here there is a connection the to Gospel reading: The unforgiving servant did not appreciate the enormity of the debt forgiven him—he needed spiritual enlightenment ("offne Geistesaugen").

Tritone

G7 C major C major G minor 6

8.

List ist oh - ne Grund, die Sünder zu be - strik - ken, brichst du nun selbst den Gnaden -  
 guile is o - cean deep, in sin would he en - snare us, and if the faith we fail to

Chromaticism (with tritones) colors the description of Satan's cunning and later the flattery sought from the hypocritical world. The tritone was historically associated with the devil (see note). Here the singer goes below the foundational continuo line on the word "Grund" (foundation/reason).

Tritone

See full score for correct octave.

C# dim.7 D7

10. tritone

bünd, wirst du die Hil-fe nie er-blicken. Die ganze Welt und ih-re Glieder sind  
 keep, un-fit for grace will God de-clare us. Tho'vain the world andd all its fash-ions, our

G minor D minor (for significance, see note). G# dim.7

13. NBA: hiebei

nichts als falsche Brüder; doch macht dein Fleisch und Blut hier bei sich lauter Schmeichelei.  
 flesh and mor-tal pas-sions, yet we of earth are well con-tent to heed their blan-dish-ment.

A minor A7 A# dim.7 F#7 B minor A# dim.7 B minor B minor

Chamber-like instrumentation.

Concerning the violoncello piccolo, see notes.

**Aria.** "Molto adagio" occurs seldom in Bach's music. (Based on Chorale Verse 7) •Pray as you watch: beg for mercy on your debt (115/4).

115/4. **Molto adagio.** (♩ = 60.)



Ritornello informs the entire aria.

1. Fl. Theme b.

Theme a. Violoncello piccolo

B minor Basso p E# dim.7 C# major

The ticking bass line suggests the passage of time, presumably related to the command to keep watch.

3. E minor DM C# dim.7 AM D major

F# minor E minor

6. A7 D major

E major A major

8. F#7 B minor

The cantata's connection to the Gospel reading is seen here in an aria with 2 lines from the chorale's 7th stanza, which allude to the indebted servant in Jesus' parable. However, Bach does not quote the chorale tune. Instead he creates a long lament of repentance with translucent texture. Instead of beginning with the instrumental theme, the soprano sings an imploring figure that begins off the beat, coming back to it repeatedly throughout the movement.

**Soprano.**

11.

Be - te, be - te,  
Pray ye, pray ye,

B minor B minor F#7 B minor G major E minor A7

Alfred Dürr notes the "rare instrumentation and its exploitation of a wide range of pitch—from the highest (flute) via treble (voice) and tenor (violoncello piccolo) to bass (continuo)." See *The Cantatas of J. S. Bach*, 616.

A long descent shows the range of the violoncello piccolo.

13.

The - ma a. be - te a - ber auch da - bei,  
pray ye, ev - er watch and pray,

D major F#7 B minor E7

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.

15.

Interestingly, the libretto plays on the distinction between "anbeten" (to "worship") and bitten (to "ask"), derived from the Gospel passage: the first servant "worshipped" his lord, begging for patience, the second servant "asked" for leniency. In the cantata text, the A section employs "bete" (to pray, implying "anbeten," i.e., worship), the B section employs "bitte" (to ask [for patience, i.e., for forgiveness]). See Martin Petzoldt, *Bach Kommentar* 1:620.

be - te a - ber auch da - bei,  
pray ye, ev - er watch and pray,

A minor D7 G major E minor B7

17.

bei, pray, be - te, pray ye, be - te, pray ye,

E minor F#7 B minor A7

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19.

be - - - te, be - te a - ber auch da - bei mit - ten  
 pray ye, pray ye, ev - er watch and pray, pray ye -

D major F#7 F#7 B minor

22.

in dem Wa - - chen, mit ten in dem Wa - chen.  
 with-out ceas - - ing, pray ye - with - out ceas - ing.

B minor

24.

Bit - - - te, bit - -  
 Beg ye, beg - -

In the B section the verb changes to "bitte" ("ask/request") but the pleading music continues.

B minor C#7 F# minor

27.

- - te, bit - te bei der grossen Schuld,  
 ye, beg ye that the judge will view,

E major A major C#7 F# minor G#7

29.

bit - - te, bit - -  
beg ye, beg

C# minor F#7 B minor E7 A major

32.

- - te, bit - te bei der grossen Schuld dei - nen Richter um Ge  
ye, beg ye\_ that the judge will view pa - tient - ly the wrongs we

G#7 C# minor E7 A major

34.

duld, dei - nen Richter um Ge - duld, soll er dich von Sünden frei und gerei -  
do, pa - tient - ly the wrongs we do, all our sins will wash a - way, make us clean

C#7 F# minor

37.

- nigt ma - chen, von Sünden frei und ge - rei - nigt, und gereinigt ma - chen.  
and spot - less, wash clean our sins, pu - ri - fy us, make us clean and spot - less.

F# minor

Da Capo.

The figured bass does not indicate a major chord.

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Secco

115/5. **Recitativo.** (Based on Chorale Vv. 8–9) • Lord hears our cry in Christ's name; wants to help (115/5).

**Tenore.**

Chromatic saturation in the vocal part in 6 mm.

1. F# C# A# D# A B C

Er sehnet sich nach unserm Schreien, er neigt sein gnädig Ohr hier.  
The Lord will hear the faith-ful call-ing, and hith-er turn His gra-cious

With a move from minor to major, the recitativo prepares the key of the closing chorale but also depicts the text's confidence in answered prayer.

F# major B7 D# dim.7

3. G F D E

auf; wenn Feinde sich auf unsern Schaden freu-en, so siegen wir in sei-ner  
ear. When foes re-joice at ills to us be-fall-ing, with His sup-port we've naught to

E minor G7 C major

6. G G#

**Arioso.** (♩ = 56.)

Kraft: in-dem sein Sohn, in-dem wir be-ten, uns Muth und Kräfte schafft, und will als  
fear. For hope and strength do we be-seech Him, we know that prayer sin-cere thru His be-

This passage alludes to passages such as John 14:13–14 15:16, and 16:23 (see note). The underlying 9th chorale stanza has "anflehen" ("implore") while the biblical passage has "bitten" ("ask"). Martin Petzoldt argues that this is a biblical correction of a Pietistic reading. See *Bach Kommentar* 1:622.

C major E major A minor

The arioso ending underscores God's merciful response, represented by the forgiving master in the Gospel reading, The tenor's descending line (with cross figures) suggests the image of God coming down, while the walking bass illustrates the text: "He will step to us (i.e., to our side) as helper." See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 40.

8.

Hel-fer zu uns tre- lov-ed Son will reach - - - - - ten. Him.

The vocal line forshadows the final line of the chorale. The first chorale phrase appearing here in the continuo realization is the editor's contribution.

D7 G major

The singer's melodic motion is continued in the continuo.

115/6. **Choral.** (Mel.: „Straf' mich nicht in deinem Zorn.“)

1/4. **Soprano.** (Verse 10) • Judgment Day is near so let us watch & pray (115/6).

+Corno  
Flute  
Ob d'amore  
Vln I

Drum so lasst uns im - mer - dar wa - chen, fle - hen, be - - ten, }  
weil die Angst, Noth und Ge - fahr im - mer nä - her tre - - ten; }  
Bear we then, our woes and cares pen - i - tent and fear - - ing, }  
lest the day come, un - a - wares which is ev - er near - - ing; }

+Vln II

**Alto.**  
Drum so lasst uns im - mer - dar wa - chen, fle - hen, be - - ten, }  
weil die Angst, Noth und Ge - fahr im - mer nä - her tre - - ten; }  
Bear we then, our woes and cares pen - i - tent and fear - - ing, }  
lest the day come, un - a - wares which is ev - er near - - ing; }

+Vla

**Tenore.**  
Drum so lasst uns im - mer - dar wa - chen, fle - hen, be - - ten, }  
weil die Angst, Noth und Ge - fahr im - mer nä - her tre - - ten; }  
Bear we then, our woes and cares pen - i - tent and fear - - ing, }  
lest the day come, un - a - wares which is ev - er near - - ing; }

**Basso.**

Drum so - lasst uns im - mer - dar wa - chen, fle - hen, be - - ten, }  
weil die Angst, Noth und Ge - fahr im - mer nä - her tre - - ten; }  
Bear we then, our woes and cares pen - i - tent and fear - - ing, }  
lest the day come, un - a - wares which is ev - er near - - ing; }

The animated bass line suggests the perseverance referenced in the text "immerdar" ("evermore").

9. **G major** **G major** **G major**  
denndie Zeit ist nicht weit, wo uns Gott wird rich - ten und die Welt ver - nich - ten.  
watch and pray; comes the day when the whole world crash - es in - to dust and ash - es.

denndie Zeit ist nicht weit, wo uns Gott wird rich - ten und die Welt ver - nich - ten.  
watch and pray; comes the day when the whole world crash - es in - to dust and ash - es.

denndie Zeit ist nicht weit, wo uns Gott wird rich - ten und die Welt ver - nich - ten.  
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watch and pray; comes the day when the whole world crash - es in - to dust and ash - es.

The bass line for the final phrase inverts its line at the beginning of the chorale; it is also reminiscent of the beginning of no. 1.

**G major** **E(7)** **A major** **D major** **G major** **D major** **A minor** **G major**