

# J.S. Bach - Church Cantatas

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Form: Chorus - Recit (B) - Aria (A) - Aria (Bass) - Part 2: Aria (T) - Recit (A) - Chorus. The cantata is in chiasmic form. Bach often used chiasmic (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). Martin Petzoldt outlines the symmetrical structure (see Bach Kommentar 1:238):

NBA I/19; BC A119

10. S. after Trinity (BWV 46, 101, 102)

\*1 Corinthians. 12:1-11 (There is a diversity of gifts but one Spirit)

\*Luke 19:41-48 (Jesus foretells destruction of Jerusalem and drives traders out of temple)

Librettist: perhaps Christoph Helm

FP: 25 August 1726 (Leipzig: St. Thomas)

This cantata belongs to Bach's third cantata cycle in Leipzig (see notes).

Instrumentation:

Flauto traverso or violino piccolo

Ob I, II

Vln I, II

Vla

SATB

Continuo

Form (from Dürr, "The Cantatas," p. 488)

Introductory ritornello a b (mm. 1-10, 11-20)

A. "Herr, deine Augen...": Concertante

fore-structure, soloistic-chordal;

Ritornello themes (21-33)

Rit a + choral insertion (34-45)

"Du schlägest sie...": Fugato with

freely polyphonic conclusion,

accompaniment figures (46-61)

"Herr, deine Augen..." (text overlap):

Rit b + choral insertion (62-69)

Transition ((head motive of rit (70-71).

B. "Sie haben ein härter Angesicht...": Choral fugato,

instruments partly colla parte, partly independent (72-97)

A. "Herr, deine Augen..." (text overlap):

Rit a b + choral insertion (98-118)

On the significance of flat keys and tonal descent in this cantata, see Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), pp. 208-209.

## J.S. Bach Cantata No. 102

### Herr, deine Augen sehen nach dem Glauben

Konrad Küster writes, "This cantata played an important part in the early dissemination of Bach's music." See note.

### Erster Theil

(Coro.) Introductory ritornello a b (mm. 1-10, 11-20).

(Tempo ordinario ♩ = 72.)

• Impenitence: God's discipline in vain: Jeremiah 5:3 (102/1).

Regarding Bach's life at the time, see note.

- 4. B Arioso (New Test.) Repentance is not humiliation, but encouragement towards the goal.
- 5. T Aria. Fright of the secure soul
- 3. A Aria. Unawareness of the harm to the soul
- 6. A Recit. Lost time for repentance
- 2. B Recit. Human perversion of will
- 7. Chorale. Man, repent; ask for help!
- 1. Chorus (Old Test.) God wants faith; man is hard.

The librettist's choice of the Old Testament passage is related to Jesus weeping over Jerusalem in the Gospel reading.

The cantata is a call to repentance before judgment.

102/1. 1. Ob I & II

G minor

Bach reused this movement for the "Kyrie" in his Mass in G minor (see note).

3.

Cross relation

Descending sequence starting on supertonic (= "Fonte").

G minor

The circling motive ("circulataio") seems to represent God's "seeking for faith/faithfulness" as referenced in the text (see note), while the parallel 3rds and 6ths suggest sweetness.

D minor 7

6.

G7

C minor

F7

B-flat major

A7

8.

D minor

C7

F major

A7

D minor C7

11. Str & Obs alternate.

Ritornello b (Str. vs. Obs).

F major

D major

D7

G minor

G7

G7

13. Vln I tritone

C minor

16. G minor G minor

Ob II

18. Ob I

D pedal...

Oscillating figure by alternating oboes may suggest vacillation (cf. 55/1, 105/3, 150/6).

21. **A Soprano.** "Herr, deine Augen...": Concertante fore-structure, soloistic, chordal; ritornello themes (mm. 21–33).

Regarding the interweaving of choir and orchestra, Helmuth Rilling notes, "Throughout the cantata, Bach develops subjects and motives that are played by instruments as well as sung by the chorus. Gone are the motives that are specific to one or the other." See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 1 (Dayton, Ohio: Roger Dean Publishing, 2000), p. 169.

**C O R O.**

Herr! **Section A.**

Alto.

Herr, — dei — ne — Au — gen se — hen nach dem Glau — ben!

Tenore. Soloistic theme is a paraphrase of ritornello theme a.

Herr!

Basso.

Herr!

Helmuth Rilling notes that when the chorus repeats the alto line, the emphasis changes from "Glauben" ("faith") to "sehen" ("look", that is "require").

G minor

G minor D pedal...

23.

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26. = Ritornello theme a.

Herr, dei-ne Au-gen se-hen nach dem Glau-ben, Herr, dei-ne  
 Herr, dei-ne Au-gen se-hen nach dem Glau-ben, Herr, dei-ne  
 Herr, dei-ne Au-gen se-hen nach dem Glau-ben, Herr, dei-ne  
 Herr, dei-ne Au-gen se-hen nach dem Glau-ben, Herr, dei-ne

G minor

Au-gen se-hen nach dem Glau-ben, Herr, dei-ne Augen se-hen nach dem Glau-ben, Herr!  
 Au-gen se-hen nach dem Glau-ben, Herr!  
 Au-gen se-hen nach dem Glau-ben, Herr!  
 Au-gen se-hen nach dem Glau-ben, Herr!

G minor

- hen nach dem Glau-ben!

D minor

A pedal...

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34. **B** Ritornello a + choral insertion, which includes fragments of coming text (mm. 34-45)

Herr, dei - ne Au - gen se - hen nachdem Glau - ben, Herr, dei - ne  
 Herr, dei - ne Au - gen se - hennachdem Glau - ben, Herr, dei - ne  
 Herr, dei - ne Au - gen se - hen nachdem Glau - ben, Herr, dei - ne  
 Herr, dei - ne Au - - gen se - hen nachdem Glau - ben, Herr, dei - ne

**B**

L.H. ....:

D minor

Au - gen se - hen nachdem Glau - ben; du schlä - gest sie, du  
 Au - gen se - hen nachdem Glau - ben; du schlä - gest sie, du  
 Au - - gen sehen nachdem Glau - ben; du schlä - gest sie, du  
 Au - - gen se - hen nachdem Glau - ben; a - ber sie

37.

Fugue subject foreshadowed: broken text declamation with staccato to depict "schlägest" ("strike" or "lash.")  
 Staccato markings in Bach's choral parts are rare.

G7 C minor

39. Chromatic inflection for "plagest" (to "plague").

Antiphonal structure (ATB vs. B) to depict action and reaction: God's discipline (striking, plaguing) has a negative response ("they do not feel it, they do not better their behavior).

pla - - gest sie, Herr, dei - ne Augen se - -  
 pla - - gest sie, Herr, dei - ne  
 pla - - gest sie, Herr, dei - ne Au - gen  
 füh - len es nicht, a - ber sie bessern sich nicht! Herr, dei - ne

C minor F7 B-flat major A7

41.

hen nach dem Glau - ben, se - hen  
 Augen se - hen nach dem Glau -  
 sehen nach dem Glau - ben, Herr, dei - ne Au - gen - se - hen nach dem  
 Au - gen sehen nach dem Glau - ben, Herr, dei - ne - Au - gen se - hen

D minor C7 44. F major C A7 D minor

nach dem Glau - ben.  
 - ben. Du  
 Glau - ben.  
 nach dem Glau - ben.

46.

"Du schlägest sie...": Fugal exposition with freely polyphonic conclusion, accompaniment figures (mm. 46-61).

Du schlä -  
 schlä - gest sie, a - ber sie füh -

Fugue subject: Broken text declamation with staccato articulation to depict "schlägest" (to "strike").

C7 F major B-flat 7 C minor 7 F7

49.

- gest sie, a - ber sie füh -  
- len's nicht, sie füh - len's nicht, du pla -  
Du schlä -

Sighing duples suggest lament at the unresponsiveness referenced in the text.

B-flat (7) E-flat major 7 D7 G minor C7

52.

len's - nicht, du pla -  
- gest sie, a - ber sie bes - sern sich  
Du - schlä -  
- gest sie, a - ber sie füh - len's

F major B dim.7 C minor F7 B-flat major

55.

- gest sie, a - ber sie bes - sern sich nicht, du  
nicht, du pla - gest - sie, a - ber sie bessern sich nicht, du schlä -  
gest sie, a - ber sie  
nicht, sie füh - len's nicht, sie füh - len's nicht,  
A-flat major G7 C minor

57. schlä - gest sie, a - ber sie fühlen es  
- gest sie, a - ber sie füh - len's  
füh - len's nicht, du pla - gest sie, a - ber sie bessern sich  
du schlä - gest sie, du schlä - gest sie, du schlägest

B-flat 7 60. E-flat major

nicht, du schlägest sie, sie fühlen's nicht,  
nicht, a - ber sie füh - len's nicht,  
nicht, a - ber sie füh - len's nicht,  
sie, du schlägest sie, sie fühlen's nicht,

Antiphonal structure to depict action and reaction.

Ritornello b + choral insertion: [Text overlap] "Herr, deine Augen..." (62-69).

G7 C minor C7 F minor

62. a - - ber sie bes - sern sich nicht, Herr!  
du pla - gest sie, sie bes - sern sich nicht, Herr!  
du pla - gest sie, sie bes - sern sich nicht, Herr!  
a - - ber sie bes - sern sich nicht, Herr!

Antiphonal structure to depict action and reaction.

G7 C minor

64.

dei - ne Au - gen se - hen nach dem Glauben, Herr, dei - ne  
 dei - ne Au - gen se - hennachdem Glau - ben, Herr, dei -  
 dei - ne Au - gen se - hennachdem Glau - ben, Herr,  
 dei - ne Au - gen se - hen nach dem - Glau -

67.

Augen se - hennachdem Glau - ben, nachdem Glau - ben.  
 - ne Augen se - hen, se - hennachdem Glau - ben.  
 dei - ne Au - gen se - hen nach dem Glau - ben.  
 - ben, dei - ne Augen se - hennachdem Glauben.

*Cm* *B-flat major* *A-flat major* *G(7) G pedal...*

70.

Sie ha - ben ein härter An - ge -

Transition (head motive of ritornello) (70-71).

Ritornello head motive.

*D* *C minor* *D7* *Tritone*

Section B. "Sie haben ein härter Angesicht...": Choral fugue, instruments partly colla parte, partly independent (mm. 72-97).

The fugue subject opens with hammering syllabic declamation, then employs "dissonant and strident tritone intervals" to depict "face harder than a rock." (Compare Helmuth Rilling, The Oregon Bach Festival Master Class Lectures, vol. 1 (Dayton, Ohio: Roger Dean Publishing, 2000), p. 174.



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73.

The tritone was historically associated with the devil. In the hexachordal system of solmization the way to sing B is as mi in the hard hexachord (the hexachord begun on G). B-F is a tritone, giving rise to the saying "Mi contra fa est diabolus in musica" ("mi against fa is the devil in music").

sieht denn ein Fels und wollen sich nicht bekehren, Sie haben ein härter Angesicht

Tritone

Descending sequence for deteriorating state of affairs...

G minor A7 D minor (F7) B-flat major

76.

sieht denn ein Fels und wollen sich nicht bekehren, Sie haben ein härter Angesicht

C minor F# dim.7 G minor

79.

sieht denn ein Fels und wollen sich nicht bekehren, Sie haben ein härter Angesicht

G minor C# dim. D minor F major C minor B-flat major

81.

här-ter An-ge-sicht denn ein Fels und wol-len sich nicht be-  
ren, und  
An-ge-sicht denn ein Fels und

B dim.7 C minor F# dim.7 G minor

83.

keh -  
wollen sich nicht be-keh -  
wollen sich nicht be-keh -

Ob1  
B-flat major B-flat 7 E-flat 7 E dim.7 B-flat major

86.

ren, sie ha-ben ein härter An-ge-  
ren, sich nicht be-keh - ren,  
ren, sich nicht be-keh - ren,

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



95.

keh - ren, sich nicht  
- ren, sich  
- ren, sich  
ha - ben ein härter An - ge - sicht denn ein Fels und wollen sich nicht be -

F major      D7      G minor      C# dim.7      D minor

98.

be - keh - ren, nicht be - keh - ren;  
nicht be - keh - ren, sich nicht be - keh - ren;  
nicht be - keh - ren, nicht be - keh - ren;  
keh - ren;

A: "Herr, deine Augen..." [text overlap]: Ritornello a b + choral insertion (98-118).

(Herr, dei - ne Au - gen, se - hen nach dem Glau - ben)

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

100.

Herr, dei - ne Au - gen se - hen nach dem Glau - ben, du  
Herr, dei - ne Au - gen se - hen nach dem Glau - ben, du  
Herr, dei - ne Au - gen se - hen nach dem Glau - ben, du  
Herr, dei - ne Au - gen se - hen nach dem Glau - ben,

G minor      G minor      D7

102.

schlä - gest sie, du pla - gest sie, Herr, dei - ne  
 schlä - gest sie, du pla - gest sie, Herr,  
 schlä - gest sie, du pla - gest sie, Herr; dei - ne  
 a - ber sie fühlen es nicht, a - ber sie bessern sich nicht!

G7 105. C minor F7 B-flat major C7

Augen se - hen nach dem Glau - ben,  
 dei - ne Augen se - hen nach dem Glau -  
 Au - gen se - hen nach dem Glau - ben, Herr, dei - ne Au - gen  
 Herr, dei - ne Au - gen se - hen nach dem Glau - ben, Herr, dei - ne

107. A7 D minor C7 F F major

se - hen nach dem Glau - ben;  
 - - - - - ben; du schlä - gest  
 se - hen nach dem Glau - - - - - ben; du schlä - gest  
 Au - gen se - hen nach dem Glau - - - - - ben;

A7 D minor D major (For the significance of major vs. minor, see note.)

109.

a - ber sie füh - len's nicht, du pla - gest  
 sie, sie füh - len's nicht,  
 sie, sie füh - len's nicht,  
 a - ber sie füh - len es nicht, du pla - gest

111.

G minor G7 C minor F# dim.7

sie, sie bessern sich nicht, Herr! dei - ne Au - gen  
 a - bersie bes - sern sich nicht, Herr! dei - ne Au - gen  
 a - bersie bes - sern sich nicht, Herr! dei - ne Au - gen  
 sie, sie bessern sich nicht, Herr! dei - ne Au - gen

G minor G minor

114.

se - hen nach dem Glau - ben, Herr! dei - ne Au - gen  
 se - hen nach dem Glauben, Herr! dei - ne Augen se -  
 hen nach dem Glau - ben, Herr! dei - ne  
 se - hen nach dem Glau -

F major B-flat major D major G minor D pedal...

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116.

se - hen, - se - - - hen nach dem Glau - - - ben.  
 - hennach dem Glau - - - ben, nach dem Glau - - - ben.  
 Au - gen - se - hen - nach - dem Glau - - - ben.  
 - - - ben, dei - ne Au - gen se - hennach dem Glau - - - ben.

G minor G major

Secco **Recitativo.** • Impenitence nullifies God's attempts to work in us (102/2).

Bass is often the voice of authority (e.g., minister). 102/2.

Chromatic saturation in the vocal part in 9 mm.

Allusion to Genesis 1:26-27. God said, "Let us make man in our image, after our likeness..." So God created man in his own image, in the image of God he created him; male and female he created them. (Also Colossians 3:10.)

1. Ba<sup>B-flat</sup> C D G E A E-flat F#

Wo ist das E-benbild, das Gott uns eingepreget, wenn der ver - kehr-te Will'sich  
 Where is the image that God in-us has-imprinted, if the perverted will itself

B-flat major G minor C7 F major F# dim.7

Cross relation for "perverted."

Keyword linking to previous movement.

4.

ihm zu-wi-der le-get? Wo ist die Kraft von seinem Wort, wenn al-le Bes-erung weicht  
 against-it sets? Where is the power of his Word, if all improvement retreats

G minor iv6 V D7 G minor A7

Phrygian cadence often used for questions.

6.

aus dem Her-zen fort? Der Höchste sucht uns durch Sanftmuth zwar zu zähmen, ob  
 out-of the heart - ? The Most-High seeks us by gentleness indeed to bridle, so-that

D minor iv6 V A major C# dim.7 A major D minor

Phrygian cadence for question.



For significance of D minor, see note.

Allusion to Romans 2:4: Do you not know that God's kindness is meant to lead you to repentance?

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9. A-flat B

der ver-irr-te Geist sich woll-te noch be-quemen; doch, fährt er fort in  
 the wayward spirit - might-want yet to-comply; but-if, continues it - in

B dim.7 G7 C minor

11.

dem verstockten Sinn, so giebt er ihn in's Her-zens-Dün-ke-l hin.  
 (its) obdurate disposition, then surrenders he it to-the heart's darkness

C7 A dim.7 B-flat minor A dim.7 B-flat minor B-flat minor

Concerning B-flat minor, see note.

Allusion to Romans 1:21, 28: Although [men] knew God they did not honor him as God or give thanks to him, but they became futile in their thinking and their senseless minds were darkened...And since they did not see fit to acknowledge God, God gave them up to a base mind (Luther 1545: verkehrten Sinn)...

## Aria. • Impenitence: Woe to the soul that persists in it! (102/3).

Modified Da Capo Form  
 (Rhyme: ABABAB)  
 Ritornello (mm. 1-10) Fm-Cm  
 A. Lines 1-2 (10-21) Cm-Cm  
 Rit (21-25) Cm  
 B. Lines 3-6 (25-36) Cm-B  
 Rit (36-40) Fm  
 A'. Lines 1-2 (40-51) Fm  
 Rit (51-55) Fm

A lament reminiscent of Jesus's weeping over Jerusalem in the Gospel reading—a movement characterized by tortuous chromaticism.

102/3. (Adagio  $\text{♩} = 60$ ) "Adagio" is Bach's marking.

1. Oboe

F minor F minor

Bach reused this movement for the "Qui tollis" in his Kyrie-Gloria mass in F major (BWV 233/4), setting it there in G minor for soprano. For a discussion of the adjustments Bach made, see Christoph Wolff, *Johann Sebastian Bach. The Learned Musician* (New York: W. W. Norton, 2000), pp. 386-387.

4.

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

7.

G7 C minor N6 C minor A-flat major (C minor) C minor

The tonally open structure of this ritornello creates a sense of suspense and expectation (see note for more).



The language is formulated after Isaiah 3:9: Woe to them! (Luther 1545: Wehe ihrer Seele!) For they have brought evil upon themselves. And Mark 8:36: For what does it profit a man, to gain the whole world and forfeit his life? (Luther 1545: und nähme an seiner Seele Schaden?) (Compare Matthew 16:26.)

Alto is often the voice of faith.

10. Lines 1-2. **Alto:** *Syncopation & dissonance for "weh" ("woe").* *Tritone* *b*

Weh! der See - le,

*p* Editorial continuo realization

C major E dim.7 F minor F minor

Alfred Dürr describes the movement as "an aria whose gestures could hardly be surpassed for compelling effect. Entering with a longheld dissonant d2-flat, the obligato oboe seems to call out 'Woe!' over the impenitent soul. The entire melodic line of the movement, with its false relations and extraordinary intervals, is a single highly graphic portrayal of the soul that 'cuts itself off from God's grace.'" See Alfred Dürr, "The Cantatas of J. S. Bach,": translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 489. The sinewy, chromatic lines of oboe and singer intertwine in dialogue throughout the movement. The movement's unusual dissonances and syncopations serve to accentuate particular words.

13.

weh, der See - le, die den Schaden nicht mehr kennt,

C(7) F minor N6 F7

15. *Tritone*

weh, — der Seele, weh, — der Seele, weh, —

B-flat minor C7 F minor B dim.7

18. *"Damaged" harmonies for "Schaden" ("harm").*

— der See - - le, die den Scha - - den nicht mehr

G7 C minor N6 D7 G minor

20. Tritone

kennt, weh, der See-le, die den Schaden nicht mehr kennt!

Tritone

*mf*

G(7) C minor C minor

23.

und, die Straf' auf sich zu

*tr*

C minor C minor B-flat (7)

26. Tritone

la-den, die Straf' auf sich zu la - - - den, stö-rig rennt,

E-flat major C7 F minor E-flat 7 A-flat major B-flat 7 E-flat major E-flat 7

29. NBA: Gnaden (each time) Sighs of "weh" are interpolated

ja, von ihres Gottes Gnade selbst sich trennt, (weh! —)

Tritone

*tr*

A-flat major A-flat 7 A dim.7 G-flat major A dim.7 B-flat minor B-flat minor

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32. weh!) ja, von ih-res Got-tes Gna-de selbst sich trennt,—

B-flat minor B-flat minor

35. von ih-res Got-tes Gna-de selbst sich trennt.

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

37. Reprise (at first off set by half a measure).

F minor F minor F minor

40. Weh! = m. 10. = m. 11. der

F minor F minor

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42. *tr*  
 See - le, = m. 12. weh, = m. 13. der See - le, die den Schaden nicht mehr = m. 14.  
 F minor C(7) F minor N6

45. The reprise is modified to accommodate alternating calls of "weh" by singer and oboe.  
 kennt, weh, = m. 15. der Seele, Tritone weh,  
 F7 B-flat minor C7 F minor

47. der See - - - = m. 19 transposed with oboe & singer lines switched.  
 C7 F minor N6 G7

50. = m. 20 transposed & lines switched. le, die den Scha - den nicht mehr kennt! = m. 21 transposed & lines switched.  
 Tritone Ritornello  
 C (minor) C7 F minor F minor F minor

52. Tritone *tr* = m. 22 transposed. = m. 23 transposed. = m. 24 transposed. = m. 25a transposed.  
 F minor F minor F minor

This is the central (pivot) movement in the cantata's chiasmic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the text changes to the first person singular (i.e., it turns to the individual) with a call for personal turning/repentance ("Buße").

**Allegretto. (Römer, Cap. 2, V. 4. u. 5.)**

• Impenitence: God's goodness entices you to repentance but his forbearance will end! Romans 2:4-5 (102/4).

Normally, in a Meiningen-style libretto, the New Testament dictum begins the second part (see note at no. 1).

102/4. **Vivace.** (♩ = 132)

Vln I plays symbol of forbearance (see vocal line).

1. Vln II Vln I

E-flat 7 A-flat major E-flat major

Ritornello related to the vocal line (Vln II has melody). Head motive ("verachtest du") is foreboding.

Form (quasi-da capo)  
Ritornello (mm. 1-22) E 7-E M  
Line 1 (2x: 23-30) E 7-B M (text overlap to 34)  
Rit (30-37) B 7-E M  
Line 1 (38-53) E 7-B M  
Line 2 (2x: 54-78) B 7-Cm  
Line 3 (79-120) C7-A M  
Line 1 (120-134) A 7-B M (text overlap to 137)  
Rit (134-147) B 7-E M

The galant element style with quick tempo, dance-like triple meter (but with asymmetrical phrase lengths, major key, and patter diction (with misplaced accents) seems at odds with the text—ürr thinks Bach had musical rather than textual considerations in mind (see note). However, these galant elements suggest that Bach wanted to portray the positive aspect of God coaxing or enticing ("locket") the sinner to repentance with benevolence (more below).

8. Vln I (mel.)

B-flat major F7

Helmuth Rilling suggests that the tutti strings represent the "richness of God's grace (see Oregon Bach Festival lectures, vol. 1, p. 178).

Ritornello ends with "coquettish" ("locken") staccato figure.

15. hemiola

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

Bass is often the voice of authority.

**Basso.**

The bible of Bach's day (the 1545 Luther translation) has "Güte" ("goodness") instead of "Gnade" ("grace"). The librettist's use of "Gnade" links the text to the previous movement. The phrase "the riches of his grace" appears be taken from Ephesians 1:7 and 2:7.

23.

Foreboding head motive: misplaced syllable stress for "verachtet" ("despise/scorn")—word painting?

Misplaced syllable stress.

30. Vln II

E-flat 7 A-flat major E-flat major

Text painting: Long sustained note to depict "Langmütigkeit" ("forbearance").

30. Ritornello Vln I Vla

B-flat major F7

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37.

Verachtest du, verachtest du, verachtest du den

B-flat major B-flat 7 E-flat 7 A-flat major C7 F minor B7 E-flat major

Vln I

44.

Reich - thum, verachtest du den Reich - thum sei - ner Gna - de, Geduld und

Vln I plays "forbearance" note as if to represent God's offer of grace...

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

Vln II

51.

Langmüthig - keit? Weissest du nicht, weissest du nicht, dass dich

Pause after the question but there is no response.

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

Vln I

58.

Got - tes Güte zur Bu - sse locket, weissest du nicht,

The bible of Bach's day (the 1545 Luther translation) has "leitet" ("leads") instead of "locket" ("entices"). See note.

F minor G (7)

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64.

wei-ssest du nicht, dass dich Gottes Güte zur Busselock-

C minor B-flat 7 E-flat major

Word painting: Coquettish broken figure for "locken" ("entice"). Bass ends before the orchestra finishes as if the voice of authority is cut off/dissmised. See Rilling lectures vol. 1, p. 179).

70.

- ket, zur Busselock- ket?

Vln I plays staccato "locken" figure...

G7 C minor

77.

Du aber nach deinem verstockten und un-bussfertigen

C minor C7

Text painting: Four-fold repetition of the motive symbolizes the stubbornness of the unrepentant heart, while strings sustain a dominant 7th chord (presumably representing God's patience in waiting for a response). See note for "perfidia" in Bach's music.

84.

Herzen häufest dir selbst den Zorn auf den Tag des Zorns, du

F minor G7 G pedal... C minor

91.

a - bernach deinem ver - stockten und un - buss - fer - ti - gen Her - zen häufest dir

D7  
D pedal...

G minor

D pedal...

Vin I

98.

selbst den Zorn auf den Tag des Zorns und der Of - fen - ba - rung

G minor

C minor

105.

des ge - rechten Ge - richts, und der Of - fen -

B-flat minor

E-flat 7

112.

ba - - - - - rung des ge - rechten Ge -

A-flat major

hemiola



119.

rights Got - tes.

A-flat (7) D-flat major A-flat major

126.

Ver - ach - test du den Reich - thum sei - ner Gna - de,

A-flat major E-flat 7 A-flat major E-flat major

132.

Geduld und Langmü - thig - keit?

Vln I

Ritornello

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

138.

E-flat (7) A-flat major B-flat 7

143.

hemiola

G minor E-flat major E-flat major

# Zweiter Theil. (after the sermon)

## Aria. •Exhortation to repent: Think of your judgment! (102/5).

102/5. (Moderato ♩ = 80.)

1. Flute

Ritornello (thematically independent)

Like its counterpart in the cantata's symmetrical structure, no. 5 is a trio.

The flute was later replaced with a violin piccolo.

G minor

Marked "piano sempre e staccato"

F7

Bach reused this movement for the "Quoniam" in his Mass in F major (see note).

5.

B-flat C# D minor major dim.7

D minor B dim.7 C minor

C minor B-flat major

8.

B-flat F# G minor major dim.7

D7 G minor

11.

### Tenore.

Text painting: Jagged, fractured line for "be terrified" (restless, even panicked).

Er-schrek

The tenor enters with completely different melodic material, as if startled.

G minor

14.

G minor

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18.

- ke doch, erschrek - ke doch, erschrecke doch,

F7 D7 B-flat major B-flat major

22.

du all - zu sich' - re See - le, du all - zu sich' - re

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

Chromatic inflection for "deceptive security,"

25.

See - le, du all - zu sich' - re See - le, erschrek - ke doch!

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

Chromatic inflection and constantly shifting tonal centers for "deceptive security,"

28.

erschrek - ke doch! du all - zu sich' - re, du all - zu sich' -

A7 D minor

L.H.:

J.S. Bach - Church Cantatas BWV 102

31.

- - re See - le!

*mf* Ritornello

D minor D minor

35.

C7 F major D minor C# dim.7 A7

39.

Denk', was dich wür - dig, dich würdig zäh - le, denk', was dich

D minor D minor F major

43.

wür - dig, dich würdig zäh - le der Sünden Joch,

(D7) G minor G minor D minor G7 C minor

J.S. Bach - Church Cantatas BWV 102

46. — der Sün - den - Joch, — — — — — denk', was dich würdig

C minor F7 B-flat (7) E-flat major

49. zäh - le der Sünden Joch, denk'! — — — — — denk',

G major C minor G7

52. — — — — — denk', was dich würdig zähle — — — — — der Sünden Joch.

C minor B-flat 7 E-flat major E-flat major

*mf* Ritornello

56. Die Got - tes = Lang -

E-flat major G7 C minor

Text painting: Long sustained notes to depict "Langmut" ("forbearance").

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60.

- - muth geht auf ei - - -

Text painting: Treading bass for "the forbearance of God treads with leaden foot."

F7 B-flat major

The language appears to come from Isaiah 30:27: Behold, the name of the Lord comes from far, burning with his anger (Luther 1545: sein Zorn brennet und ist sehr schwer), and in thick rising smoke; his lips are full of indignation, and his tongue is like a devouring fire.

64.

- - nem Fuss von Blei, da-mit der Zorn her -

The bass speeds up and the flute plays repetitive flame-like figures of 16ths (reminiscent of the "stubborn motive" in no. 4, mm. 80-83) with repetitive "foreboding" bass to depict God's coming wrath.

D7 G minor G minor G minor

68. Singer changes to agitated patter diction...

nach dir de - sto schwerer sei, da - mit der Zorn her - nach dir de - sto schwe - rer

Flame-like figure

Repetitive ("foreboding") bass...

F7 B-flat major

71.

sei, da - mit der Zorn her - nach dir de - sto schwe - rer sei, de - sto

D7

# J.S. Bach - Church Cantatas BWV 102

Text-painting: Long melisma with dragging suspensions for "the coming wrath will be heavier/graver."

74. schwe - - - - -

G minor C# dim.7 D minor G7 C minor F7

78. - - - - - rer, dir de - sto schwe - - - - - rer

D7 G minor C# dim.7 A7

Singer changes to agitated patter diction...

81. sei, da - mit der Zorn her - nach dir de - sto schwerer

D7 G7 C minor F(7) B-flat major

Text painting: "Treading" vocal line with "dragging" suspensions for "the coming wrath will be heavier/graver."

84. sei, de - sto schwe - - - - -

D7 G minor

87.

Singer changes to agitated patter diction...

90.

B-flat 7

**Recitativo.** (♩ = 72.) • Exhortation to repent: Waiting is very dangerous! (102/6).

102/6.

1. Alto.

C A-flat G F D

Bassetto technique (removing continuo support) is often used by Bach to depict something heavenly, unearthly, incomprehensible, or without foundation. Here the "waiting" of the continuo with a monotonous oboe figure (representing the inexorable passage of time, like the ticking of a clock) produces a timelessness (there is no indication of when a cadence will come) in which waiting is dangerous because no one knows when the Final Judgment will come. See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 1 (Dayton, Ohio: Roger Dean Publishing, 2000), p. 181, Martin Petzoldt, *Bach Kommentar* 1:246.

Chromatic saturation in the vocal part in the equivalent of 10 mm.

No continuo for several measures, with "ticking" clock-like figure in the oboes (that the figures on beats 1 & 3 here are editorial). The parallel 3rds suggest sweetness. Each "tick" suggests an "Augenblick."

The text calls to mind Jesus' warning in the Gospel reading that Jerusalem would be judged because it "did not know the time of [its] visitation."



Allusion to 1 Corinthians 15:51–52. Lo! I tell you a mystery. We shall not all sleep; we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet (Luther 1545: in einem Augenblick, zu der Zeit der letzten Posaune).

8. G-flat

ist ein Au - genblick, der Zeit und E - wigkeit, der Leib und See - le  
 is a twinkling-in-an-eye that time and eternity, the body and soul

A-flat major      A-flat 7      D-flat major

10. A

scheidet. Verblendeter Sinn, ach, kehre doch zurück  
 separates. Blinded mind, ah, turn indeed back,

A-flat major      F7

Allusion to 2 Corinthians 2:4: The god of this world has blinded the minds (Luther 1545: Sinn verblindet hat) of the unbelievers to keep them from seeing the light of the gospel of the glory of Christ, who is the likeness of God.

12. G major

rück, dass dich die sel - be Stund' nicht fin - de un - berei - tet!  
 that thee that-same hour not find unprepared!

B dim.7      C minor      F# dim.7      G minor      G major

Text painting: The call to return is marked by a return to C minor.

102/7. Choral. (Mel.: „Vater unser im Himmelreich“)

•Exhortation to repent: Life can quickly end! (102/7).

+Flute at 8va  
 Ob I, II  
 Vln I

Soprano. 1.

1. Heut' lebst du, heut' be - keh - re dich, eh' mor - gen kommt, kann's

Alto.

2. Hilf, o Herr Je - su, - hilf du mir, dass ich noch heu - te -

Tenore.

1. Heut' lebst du, heut' be - keh - re - dich, eh' mor - gen kommt, kann's

Basso.

2. Hilf, o Herr Je - su, - hilf du mir, dass ich noch heu - te

C minor      C minor      E-flat major

"Heut" ("today") and "Augenblick" ("blink of and eye") serve as keywords, linking the chorale to the previous texts.

This movement employs the last 2 stanzas of 7 in the 1630 chorale "So wahr ich lebe, spricht dein Gott" by Johann Heermann (1585–1647).

Final chorale stanzas were chosen on the basis of keywords that linked them to the previous movements with the purpose of functioning as a catechismal response. See Petzoldt, *Bach Kommentar* 1:247. The second stanza is the first indication of a positive human response to the cantata's warnings.

Allusion to Hebrews 3:13: Exhort another every day, as long as it is called "today," that none of you may be hardened by the deceitfulness of sin. For we share in Christ, if only we hold our first confidence firm to the end, while it is said, "Today, when you hear his voice, do not harden your hearts as in the rebellion."  
 Stanza 1 is still an admonition to repent with a warning; stanza 2 is a prayer to Jesus for help.

4.

än - dern sich: wer - heut' ist - frisch, ge - sund und roth, ist  
 komm' zu - dir und Bu - sse - thu' den **Au - gen - blick**, eh'  
 ä n - dern sich: wer heut' ist frisch, ge - sund und roth, ist  
 komm' zu dir und Bu - sse thu' den Au - gen - blick, eh'

liv6 C minor G minor C minor F major  
 Phrygian cadence, used for questions.

Keyword

7.

mor - gen krank, ja wohl schon todt. So du nun stir - best  
 mich der schnel - le - Tod ent - rück', auf dass ich heut' und -  
 mor - gen krank, ja - wohl schon todt. So du nun stir - best  
 mich der schnel - le - Tod ent - rück', auf - dass ich heut' und -

B-flat major G minor G major F7 B-flat major

10.

oh - ne Buss', dein Leib und Seel' dort bren - nen muss.  
 je - der - zeit zu mei - ner - Heim - fahrt sei - be - reit.  
 oh - ne Buss', dein Leib und Seel' dort bren - nen muss.  
 je - der - zeit zu mei - ner Heim - fahrt sei be - reit.

Paired voice leading suits the words in both stanzas:  
 1. "body & soul"  
 2. "homegoing."

E-flat major C major F minor G(7) C major