

J.S. Bach - Church

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

Alfred Dürr writes, "In relation to the Sunday Gospel, this hymn may be regarded as a paraphrase, as it were, of the publican's words 'God be gracious to me, a sinner'. The anonymous librettist adopted verses 1, 2, 4, and 8 literally in the movements so numbered, expanding verse 4 with recitative insertions. The other verses are freely paraphrased, though in the arias nos. 3 and 7 the opening line of the verse concerned is quoted. Verses 5 and 6 are the most freely treated: they are only distantly recalled in the corresponding cantata movements...The opening chorus largely corresponds with the normal design of Bach's introductory chorale-choruses. The melody is assigned to the soprano, while

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NBA I/20; BC A122

11. S. after Trinity (BWV 199, 179, 113)

*1 Corinthians 15:1-10 (Paul writes of his apostleship and lists post-resurrection appearances of Jesus)

*Luke 18:9-14 (Parable of the Pharisee and the tax collector in the temple to pray)

Librettist: Unknown

FP: 20 August 1724 (Leipzig: St. Thomas)

This is part of Bach's chorale cantata cycle (see note).



See note regarding the cantata's symmetrical shape.

Bach Cantata No. 113

Herr Jesu Christ, du höchstes Gut

Vln I ornaments the quarter-note pulse with "groppo" (diminution) figures (see note), which reappears in no. 5.

the lower parts accompany in a plain vocal texture. Independent orchestral music surrounds the separate lines of the chorale. Among the instrumental ensemble of two oboes d'amore, strings, and continuo, the first violin comes to the fore with an almost incessantly agitated, concertante semiquaver figuration, which persists in the vocal passages even when the other instruments (except continuo) are silent. More clearly than in many similar movements, the theme of the instrumental ritornello reveals its derivation from the first chorale line: No less exceptional is the contrast between the calm, chordal accompanying vocal texture and the somewhat decorated melody in the soprano. Evidently it is the gesture of the sinner pleading for grace that Bach seeks to evoke through this mode of chorale treatment. See "The Cantatas of J. S. Bach," translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 498-499.



1. (Chor)

113/1

(Chorale Verse 1)

Prayer: Lord of all grace, see how burdened I am with sin! (113/1).

Instrumentation:

Flauto traverso (see note at no. 5)

Oboe d'amore I, II

Vln I, II

Vla

SATB

Continuo

Ritornello. Ob d'am I plays a line derived from first chorale line (blue notes = chorale notes of soprano).

The chorale is recast in a limping triple meter rhythm (with sighing suspensions) in B minor, suggesting lament. For more on B minor, see note.

B minor



B minor

F# minor (C#7)

Frequent late resolutions of the leading tone result in harmonic clashes.

F# minor

F# minor

F# half dim.7 B7

E minor

A7

D major

F#7

B minor

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No doubling of vocal lines, nor lengthening the melody as a cantus firmus. The lone violin part perhaps signifies the flowing water referenced by the words "du Brunnquell aller Gnaden" (thou wellspring of all grace") or the continued unrest, alienation, and isolation of the conscience-stricken person.

15 **A** **Soprano** Line 1.
Stollen 1 of chorale's bar form.
Alto Herr Je - - - su Christ, du
Tenore Herr Je - - - su Christ, du
Basso Herr Je - - - su Christ, du

A *Vln I alone...*
p

19
höch - - - stes Gut,
höch - - - stes Gut,
höch - - - stes Gut,
hö - - - stes Gut,

Ritornello
+Vln II & Vla
+Obs d'amore

23 **B** Line 2.
du Brunn - - quell al - - - ler
du Brunn - - quell al - - - ler
du Brunn - - quell al - - - ler
du Brunn - - quell al - - - ler

B *Vln I alone...*

B minor **B minor** **B minor**

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27

Gna - - - den,
Gna - - - den,
Gna - - - den,
Gna - - - den, = m. 8b. Ritornello = m. 9.
+Obs d'amore
mf
+Vln II
Vla
D7 F# half dim.7 B7

30

= m. 10. = m. 11. = m. 12.
E minor A7 D major B minor

33

= m. 13. = m. 14. = m. 15.
F#7 B minor

36

Line 3
Stollen 2.
sieh' doch, wie ich in
sieh' doch, wie ich in
sieh' doch, wie ich in
= m. 16. sieh' doch, = m. 17. wie ich = m. 18. in
Vln I alone...
B minor C

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39

mei - - nem Muth

mei - - nem Muth

mei - - nem Muth = m. 20 (oboes switched...)

mei - - nem Muth

Ritornello
+Obs d'amore

+Vin II
Vla

= m. 19.

= m. 21.

= m. 22.

43

B minor

D

Line 4.

mit Schmer - - zen

mit Schmer - - zen

mit Schmer - - zen

mit Schmer - - zen

mit Schmer - - zen

= m. 23 (Oboes revoiced).

= m. 24 (Oboes switched)

Vln I alone...

= m. 25.

B minor

B minor

46

bin be - - la - - den,

bin be - - la - - den,

bin be - - la - - den,

bin be - - la - - den,

Bass modified from m. 27.

Ritornello
+Obs d'amore

+Vin II
Vla

= m. 26.

= m. 27.

B minor

F# major

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49 *mf*

F#7 B minor E7

52

C#7

55 **E** Line 5.

Abgesang of chorale's bar form.

und in mir hab' der
und in mir hab' der
und in mir hab' der
und in mir hab' der

Vin I alone...

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

59

Pfei - le viel,
Pfei - le viel,
Pfei - le viel,
Pfei - le viel,

Ritornello

+Vin II
Obs d'ampre

B minor G major B major B7

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Line 6.

die
die
die
die

F

Vln I alone...

E minor E minor A7 D major (E7)

67 Chromaticism and syncopations show the agitation of the conscience-stricken sinner.

im Ge - wis - sen oh - ne
im Ge - wis - sen oh - ne
im Ge - wis - sen oh - ne
im Ge - wis - sen oh - ne

Vln I alone...

A major C#7 F# minor E7

70

Ziel
Ziel
Ziel
Ziel

+Vln II
Vla

Ritornello
+Obs d'amore

mf

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74 **G** Line 7. ("...oppress this poor sinner").

mich ar - men Sün - der drük
 mich ar - men Sün - der drük
 mich ar - men Sün - der drük
 mich ar - men Sün - der drük

All instruments continue...

78 **B minor F#7 B minor B minor F#7**

ken.
 ken.
 ken.
 ken.

Text painting: The soprano extends the final note of the cantus firmus beyond the other voices to depict the endless sense of guilt referenced in the text (and perhaps also alienation and isolation).

mf Ritornello

B minor B7 B7 E minor

81

A7 D major E minor

= m. 12b. = m. 13.

84

F#7 B minor B minor

= m. 14. = m. 15. = m. 16a.

No. 2 is a trio for violin, alto, and continuo, which presents the 2nd stanza of the chorale in adorned fashion. It is the prayer of the remorseful publican in the day's Gospel reading: "God, be merciful to me a sinner!"

113/2. **2. (Choral)** (Verse 2) (See also 131/2.) •Prayer: Have mercy on me, burdened with sin! (113/2).

Alfred Dürr notes that the trio is "similar in kind to the movements that Bach later transcribed for organ as the so-called Schübler Chorales." See *The Cantatas of J. S. Bach*, p. 499. See also Christoph Wolff, *Bach's Musical Universe*, (New York: W. W. Norton, 2020, 138).

Violin

Ritornello

F# minor F# minor A major

The principal motive is a descending 4th, presented in imitation by violin and continuo. It may be derived from the chorale melody, where it appears in half notes. Here it suggests the image of the tax collector, who repeatedly feels his burden of guilt and "would not even lift up his eyes..." and recalls Jesus' final words in the Gospel reading: "He who humbles himself will be exalted."

A7 A# dim.7 B minor (C#7) F# minor F# minor

E major F# minor C#7 F# minor (F#7)

11 **Alto** **A** Line 1. (Mel: „Herr

Alto is often the voice of faith.

B minor B7 (C#7) F# minor F# minor

14 **Jesu Christ, du höchstes Gut“.)**

barm' dich mein in sol - cher Last,

Ritornello

F# minor F# minor F# minor F# minor

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18

B Line 2.

nimm

F#7 B minor B7 (C#7) F# minor F# minor

21

sie aus mei - - nem Her - -

F# minor F minor B# dim.7

24

zen,

Ritornello

= m. 2.

C# minor C#(7) F# minor F# minor

27

= m. 3.

= m. 4.

= m. 5.

F# minor A major A7 A# dim.7 B minor (C#7)

30

= m. 6.

= m. 7.

= m. 8.

F# minor F# minor E major F# minor

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33

= m. 9. = m. 10. = m. 11.

C#7 F# minor (F#7) B minor B7 (C#7)

36

C Line 3.

die - weil du sie ge - -

= m. 12. = m. 13. = m. 14. = m. 15.

F# minor F# minor F# minor F# minor

40

bü - - sset hast

= m. 16. = m. 17. Ritornello = m. 18.

F# minor F# minor F#7 B minor B7 (C#7)

43

D Line 4.

am Holz mit

= m. 19. = m. 20. = m. 21.

F# minor F# minor

46

To - - des - - - schmer - - - zen,

= m. 22. = m. 23. = m. 24.

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

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49 E Line 5.

auf

Ritornello

C# minor (C#7) F# minor F# major B minor E(7) F# minor

52 NBA: für

dass ich nicht in gro - ssem

B major C# major F# minor F# minor

55 F Line 6.

Weh' in

Ritornello

F# minor A major A7 A# dim.7 B7

59

mei - nen Sün - den un - ter - geh',

Ritornello

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

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63 **G** Line 7.

noch e - - -

E major E7 E# dim.7 F# minor F# minor E7

67

wig - - lich ver - - za - -

A7 F#7 B minor B7 (C#7) F# minor

70 **H**

ge!

Ritornello

= m. 1b.

F#7 B minor F# minor C#7

73

= m. 2. = m. 3. = m. 4.

F# minor F# minor A major

76

= m. 5. = m. 6. = m. 7.

A7 A# dim.7 B minor (C#7) F# minor F# minor

79

= m. 8. = m. 9. = m. 10.

E major F# minor C#7 F# minor (F#7)

82

= m. 11. = m. 12.

B minor B7 (C#7) F# minor F# minor

113/3. 3. Aria (Based on Chorale Verse 3) • Trembling seizes me when I think of my sin (113/3).

Form (Rhyme: ABBACC)
(Through-composed ritornello movement)

Ritornello (mm. 1-7) AM
Lines 1-4 (7-17) AM-EM
Rit (17-23) EM
Lines 5-6 (2x: 23-30) EM-F#m
Rit (30-32) F#m
Lines 5-6 (2x: 32-42) F#m-AM
Rit (42, 2-7) AM

The 12/8 meter and 2 oboes (often playing in parallel 3rds or 6ths), give the aria a pastoral atmosphere. Keyword is "Trost" (see note).

1. Ob d'am I

Ritornello mf Ob d'am I Ob d'am II

A major

Most of the aria is devoted to the last 2 lines of the chorale stanza, which emphasize Jesus' promised comfort. Only 17 measures deal with the guilt of the first 4 lines, which are given once as a single block. By contrast, the last two lines feature internal repetitions and are repeated (two blocks). It appears that the lilting 12/8 meter and the key of A major (which give the movement a comforting tone with pastoral associations) was chosen to reflect the sentiments of these final lines. This approach is the opposite of that for a Deisenaria, in which a headmotive on the first line of text determines the cast of the entire movement.

3

A7 F#7 B minor E7

5

A major A7 D major B7 E7

7 A Basso Chorale text verbatim. NBA: kömmet

Fürwahr, wenn mir das kom - met ein, wenn — mir das kom-met
Truly, when to-me it occurs,

p R.H. L.H.

A major A major A major

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9

ein, dass ich nicht recht vor Gott, nicht recht vor Gott ge-
 that I not rightly before God, have-walked

A7 D major B7

Word painting: Long coloratura of 16ths for "walked."

11

wan

E major E major

13

delt und täg-lich wi-der ihn miss-han
 and daily against him have-done-wrong,

E7 F# minor B7

15

delt, so quält mich Zit - tern, Furcht und
 then torments me trembling, anxiety (see note). fear and

E major E minor E7 A major F#7 B(7)

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17 **B**

Pein. pain. Ob d'am I Ob d'am II

Ritornello *mf*

E major E major

19

(E7) F# minor B7

21

E major E minor E7 A major F#7 B7 E major

23 **C** NBA: Herz zerbräche

Ich weiss, dass mir das Her - ze brä - che, wenn mir dein Wort nicht Trost ver -
 I know that - (my) heart would-break, if my thy word not comfort did-promise.

E major E7 A major F#7

Rhetorical emphasis on "ich weiss" ("I know") by means of upward leaps and repetition.

25

spräche, ich weiss, ich weiss, ich weiss, dass mir das Her - ze

R.H. L.H.

B minor A7 D major B minor E# dim.7 F# minor

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27

brä - - - - che, wenn mir dein Wort nicht Trost, -

Ascending chromatic line again, now for "[my heart] would break."

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

29

nicht Trost ver sprä - - che;

F# minor F#7

31

D

ich weiss, dass mir... das Her - ze

B minor B# dim.7 C#7 F# minor B7

33

brä - che, wenn mir... dein Wort nicht Trost ver sprä - che, **ich weiss,** **ich**

E major E7 A major E7 A major

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35

weiss, ich weiss, dass mir das Her-ze brä -

E7 A minor A7 D major B7

Detailed description: This system contains measures 35 and 36. The vocal line (bass clef) has the lyrics "weiss, ich weiss, dass mir das Her-ze brä -". The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth and sixteenth notes. Chord symbols E7, A minor, A7, D major, and B7 are indicated below the piano part.

37

- - - - - che, wenn mir dein Wort nicht Trost ver-

E(7) A major A major

Detailed description: This system contains measures 37 and 38. The vocal line (bass clef) has the lyrics "- - - - - che, wenn mir dein Wort nicht Trost ver-". The piano accompaniment (treble and bass clefs) continues with a similar rhythmic pattern. Chord symbols E(7), A major, and A major are indicated below the piano part.

39

sprä-che, dein Wort nicht Trost, dein Wort nicht Trost, wenn mir dein Wort nicht Trost ver-

A7 D major E7

Detailed description: This system contains measures 39 and 40. The vocal line (bass clef) has the lyrics "sprä-che, dein Wort nicht Trost, dein Wort nicht Trost, wenn mir dein Wort nicht Trost ver-". The piano accompaniment (treble and bass clefs) continues with a similar rhythmic pattern. Chord symbols A7, D major, and E7 are indicated below the piano part.

41

sprä-che, nicht Trost - - - ver - sprä - che.

E

Ritornello

A major A major A major Dal Segno

Detailed description: This system contains measures 41 and 42. The vocal line (bass clef) has the lyrics "sprä-che, nicht Trost - - - ver - sprä - che." and ends with a fermata. The piano accompaniment (treble and bass clefs) features a more complex rhythmic pattern. Chord symbols E, A major, A major, and A major are indicated below the piano part. The word "Ritornello" is written above the piano part, and "Dal Segno" is written below it.

Noteworthy in Bach's second Leipzig cantata cycle are his experimentations with merging different formal principles and genres—combining recitative, arioso, and chorale phrases, one commenting on the other for dramatic effect. Here a solo chorale supported by bass ostinato is troped with secco recitative sections.

4. Recitativo (Verse 4) • Conscience pangs turn to joy of reconciliation (113/4).

113/4.

1. **Basso** [(Choral-Mel., „Herr Jesu Christ, du höchstes Gut“.)

Chorale text verbatim (lines 1 & 2).

Chorale original: **Je - doch dein heil - sam Wort, das macht**
 "Aber." But thy healing word, it (assures)

Continuo alone.
 In the original, the continuo here is up an 8va (above the singer—see full score).

E minor D# dim.7 E minor E minor

Ostinato bass of "circulo mezzo" figures (much of it lying above the singer's notes) treated sequentially, apparently prompted by the reference to singing (see note for more).

4. **mit sei - nem sü - ssen Sin - - gen,**
 with its sweet singing,

A# dim.7 B7 E minor E minor B minor F#7

Chromatic saturation in the vocal part in 7 mm.

6 **dass mei - ne Brust, der vormals lauter Angst bewusst, sich wieder kräftig kann erquickern.**
 that my breast, which formerly nought-but fear knew, itself again mightily can revive.

B minor E7 A minor (D7) G major

9 **Das jammer - vol - le Herz empfin - det nun nach thrä - nen - reichem Schmerz den**
 (This) woeful heart perceives now after tear-filled pain the

G major B7 (F#7)

12 **hellen Schein von Je - su Gnaden - blicken; sein Wort hat mir so vielen Trost gebracht, dass**
 bright radiance of Jesus' glances-of-mercy; his Word has me so much comfort brought, that

B minor D(7) G major (Choral-Mel.)

Apparent allusion to 2 Corinthians 4:6: [God] has shone in our hearts to give the light of the knowledge of the glory of God in the face of Christ.

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15 Chorale text verbatim (lines 3 & 4).

15

mir das Her - ze wie - der lacht, als
 (my) heart again laughs, as

E minor E minor E minor A# dim.7

17 II

wenn's be - ginn't zu sprin - gen. Wie wohl, wie
 thought-it were-beginning to spring. How blessed, how

B7 D# dim.7 E minor E minor C#7 F# minor

20

wohl ist meiner See - len! Das nagende Gewis - sen kann mich nicht län - ger quä - len,
 blessed is my soul! (My) nagging conscience can me no longer torment,

F# minor A# dim.7 B minor D# dim.7 Em Bm F#M

23

(Choral-Mel.) Chorale text almost verbatim (line 5). The chorale has "es" ("it"), referring to "'Wort" (Word)". It is now replaced with "Gott" ("God") to make a smooth connection with the interpolated recitative.

die - weil Gott al - le Gnad' ver
 since God all grace does-promise

Ostinato remains below the singer's notes...

B minor B7 E minor A7 D7 G major E minor

25

(Choral-Mel.) Chorale text verbatim (lines 6 & 7).

heisst, hiernächst die Gläubigen und Frommen mit Himmelsmanna speist, wenn wir nur
 After-this all believers and righteous-ones with heaven's-manna does-feed, if we but

E major A minor D# dim.7 E minor F#7

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The reference to a contrite spirit calls to mind various biblical passages, most notably, the prayer of the publican in the Gospel reading: *God be merciful to me a sinner!*

28

mit zer - knirsch - tem Geist zu
with remorseful spirit to

B minor B minor D# dim.7 E minor

Continuo is actually an 8va up, crossing above the singer's notes (see full score).

30

Chorale original: Zu dir, Herr Jesu

un - serm Je - su kom - men.
our Jesus do-come.

E minor E minor E minor

The end of the last chorale phrase is embellished to give it emphasis.

Martin Petzoldt argues that this embellishment is an acknowledgment of Jesus' invitation in Matthew 11:28: "Come to me, all who labor and are heavy laden, and I will give you rest." See *Bach Kommentar* 1:287.

(Based on Chorale Verse 5) • Word of comfort & life: Jesus accepts sinners (113/5). Modified da capo 113/5. **5. Aria** Figure from no. 1 returns.

Regarding the demanding flute part, see note.

Ritornello derived from the opening vocal line.

A bubbling flute part (presumably depicting the "sweet word of pardon" referenced in the text) moves ever faster. The opening phrase of 6 beats suggests 3/2 meter. The overall mood is effervescent joy.

Flute 1. 2.

Je - sus nimmt die Sün - der an

D major

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 turns from contrition to assurance of pardon.

D major E7 C# minor A major E major

Flute moves faster in ascending (intensifying) sequence suggesting elation...

A major B7

Flute moves faster yet...

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8 (83)

E minor A7 D major

10 (85)

A7 D major E7

11 II (86 II)

A major A7 D major

13 (88) **A Tenore** For more on the opening lines, see note. This is the only movement with a text not based on a chorale stanza—though the final text line (the actual declaration of pardon) is based on the last melodic phrase of the chorale (see below).

The opening line quotes the criticism leveled at Jesus by the religious leaders: "The Pharisees and the scribes murmured [against Jesus], saying, 'This man receives sinners'" (Luke 15:2).

Je - - sus - - nimmt die Sünder an, - Je - sus - - nimmt die Sünder

Jesus accepts - sinners,

3
2 *p*

D major

15 II

an: - sü - sses_ Wort, sü - sses_ Wort voll

D major E7 A major

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18

Trost und Le - ben, Je - sus

Flute and singer present opening phrase in dialogue (with overlap of 1 beat), leading to simultaneous presentation.

E7 A major

20 II

nimmt die Sün - der an: sü - sses Wort voll Trost und

A# dim.7 F# minor F# major

23

Le - ben, Je - sus nimmt die Sünder an,

Jesus accepts sinners

Opening phrase simultaneously in parallel 6ths and 3rds between singer and flute, suggesting the sweet accord of Jesus and sinners...

A7 D major

25 II

Je - sus nimmt die Sünder an: sü - sses Wort voll

D major A major E7

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28

Word painting: Highly energetic, competing coloraturas (singer and flute) for "Leben" ("life").

Musical score for measures 28-29. The vocal line (soprano) has the lyrics "Trost und Le". The piano accompaniment features a highly energetic and technically demanding passage with many sixteenth notes and triplets. The key signature is one sharp (F#) and the time signature is common time (C).

E7 A major

30

B

Musical score for measures 30-32. The vocal line has the lyrics "ben!". The piano accompaniment features a rhythmic pattern of eighth notes. The key signature is one sharp (F#) and the time signature is common time (C). The section is marked *mf* and "Ritornello".

A major A major

33

Musical score for measures 33-34I. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The key signature is one sharp (F#) and the time signature is common time (C).

E7 A major B7

34II

Musical score for measures 34II-35. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The key signature is one sharp (F#) and the time signature is common time (C).

E major E7 A major

36

B Section.

Word painting: Sustained note for "Ruh" ("rest").

Musical score for measures 36-37. The vocal line has the lyrics "Er schenkt die wahre Seelen - ruh". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The key signature is one sharp (F#) and the time signature is common time (C). The section is marked *p*.

A major A# dim.7 B minor

39

und rufet Je-dem tröstlich zu: dein' Sünd' ist
Thy sin is

B minor B minor A major

42

Ends with opening figure.

dir ver-ge-forgiven, -ben;
thee forgiven,

mf Ritornello

D major F#7 B minor B minor

45

47

D

er schenkt die wah-re Seelenruh', die wah-re See-len-

B minor (A7) A7 D major D7

49 II

Word painting: Sustained note for "Ruh" ("rest").

ruh', er schenkt die wah-re See-len-ruh' und rufet

E minor B7 E minor D7 F#7

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52

The declaration of pardon is sung to the last melodic phrase of the chorale, now in F# minor.

Je-dem tröstlich zu: dein' Sünd' ist dir ver-ge-

Thy sin is thee forgiven.

B minor C# major F# minor A major (C#7) C#7 F# minor

55

ben.

mf Ritornello

F# minor F# minor F# minor

58

Modified da capo begins with opening phrase simultaneously in singer & flute, then in alternation, once again simultaneously.

Je - sus - - nimmt die Sün-der an, - Je - sus - - nimmt die Sün-der

D major D major

60 II

an: - sü - - sses Wort, sü - - sses Wort voll

D major D7 E minor E7 A major A7 D7 G major

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63

Musical score for measures 63-65. The vocal line (treble clef) has lyrics: "Trost und Leben, Je - sus nimmt die Sünder". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. Chord markings below the piano part are: A7, D major, D major, D major.

66

Musical score for measures 66-70. The vocal line (treble clef) has lyrics: "an: sü - sses Wort voll Trost und Leben,". The piano accompaniment (grand staff) continues with the rhythmic pattern. Chord markings below the piano part are: D# dim.7, B7, E minor, (A7), D major, D7.

69

Musical score for measures 71-75. The vocal line (treble clef) has lyrics: "Je - sus nimmt die Sünder an, Je - sus nimmt die Sünder an: o sü - sses". The piano accompaniment (grand staff) continues with the rhythmic pattern. Chord markings below the piano part are: G major, G major, G major.

72

Musical score for measures 76-80. The vocal line (treble clef) has lyrics: "Wort voll Trost und". The piano accompaniment (grand staff) features a prominent ascending line of eighth notes. Chord markings below the piano part are: E7, A major, A7. A red annotation above the piano part reads: "Ascending line for 'Trost' ('comfort') for intensification."

73¹¹

Le - ben, sü - sses Wort voll Trost und

B minor D major D7 G major E7

75

The singer climaxes with triplets (for the first time) on the word "Leben" ("life").

Le - - - - - ben!

Ritornello

A major G major A major D major

Dal Segno

6. Recitativo

(Based on Chorale Verse 6) • Christ invites sinners to come and be cleansed (113/6).

113/6.

Tenore F# G F E C B A

NBA: Er

Chromatic saturation in the vocal part in 13 mm.

The tenor begins in his traditional role of narrator.

Der Heiland nimmt die Sünder an: wie lieblich klingt das Wort in meinen Ohren! Es

The Savior accepts sinners: how lovely rings that word in my ears! He

Continuo alone.

Energized figure with figura corta suggests God's merciful response in Jesus words and actions (see note).

"Halo" of strings for Jesus' presence.

Vln I echoes voice. Parallel motion suggests sweetness.

G major G7 C major (for significance, see note). D7 G major

4

Quotation of Matthew 11:28: Come to me, all who labor and are heavy laden...

C# A#

ruft: Kommt her zu mir, die ihr mühselig und beladen, kommt her zum Brunnenquell aller Gnaden, ich

calls: come hither to me, all-who (labor) and are-burdened, come hither to-the well-spring of-all grace, I

ruft: Kommt her zu mir, die ihr mühselig und beladen, kommt her zum Brunnenquell aller Gnaden, ich

calls: come hither to me, all-who (labor) and are-burdened, come hither to-the well-spring of-all grace, I

Pulsing notes for text.

B7 E minor C# dim.7 B minor

Tenor's role is changed to that of participant.

7

hab' euch mir zu Freunden aus-er-ko-ren. Auf dieses Wort will ich zu

have you - as-my friends chosen. At this word would I to

B minor

9 II ^{G#} Text painting: "Treading" 8th notes depict the approach of the publican referenced here (see Gospel reading of the day).

dir wieder bussfert'ge Zöllner treten und mit demüth'gem Geist „Gott,

thee like the penitent pulican step (forward) and with humble spirit, "God,

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

N6 (for "humble")

Chromatic inflection for "humble."

12 The publican's prayer is shortened.

sei mir gnädig! be-ten. Ach, trö-ste meinen blö-den Muth und

be to-me merciful! pray. Ah, comfort my (fearful) spirit and

A minor A minor D# dim.7 E minor

The publican's prayer is expanded...

15

mache mich durch dein vergoss'nes Blut von allen Sünden rein, so werd'ich auch wie

make me, through thy spilled blood, from all sins clean, so will I also like

G7 C minor iv Phrygian cadence V G7

Chromatic inflection for text.

18 David und Manasse, wenn ich dabei dich stets in Lieb'und Treu' mit meinem Glaubensarm um-

David and Manasse, if I therewith thee constantly in love and faithfulness with my arms-of-faith embrace,

A7

Static harmony for constancy...

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21

fas-se, hin-fort ein Kind des Him-mels sein.
henceforth a child of heaven be.

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

113/7. 7. Duetto (Based on Chorale Verse 7) • Prayer: Forgive me & break sin's yoke (113/7). Chorale phrase 1 verbatim with melody embellished.

1. Alto

Ach Herr, mein Gott, ver-gieb mir's doch, womit ich deinen
Ah Lord, my God, forgive me-for-that (please) wherewith I thine

Continuo alone.

E minor E minor

Immediacy of reponse (a prayer for mercy) is created by absence of an opening ritornello. No subsequent ritornellos.

Similar to no. 6, chorale lines are troped with madrigalian text (though not as recitatives). The canonic duet probably represents the two people in Jesus' parable: both Pharisee and publican are sinners. Their long, frenetic coloraturas typify their agitation.

Alfred Dürr notes that this movement "proves to be related to the seventeenth-century chorale concerto in a few parts. Although only the first line of text is a literal chorale quotation, Bach preserves the melody not only of [the first line] but of lines 3 [=1], 5, and [8] in an embellished form, uniting it with free madrigalian verse. Indeed, even a different number of syllables caused no hindrance, being accommodated by melismas and melodic extensions. See "The Cantatas," 500.

5. Soprano

Ach Herr, mein Gott, ver-gieb mir's

Canon

Form (Rhyme: ABABCCDC) (Musically, a bar form: AAB.)
Lines 1-2 (1-18) Em-BM
Lines 3-4 (19-36) (Bm)-F#M
Lines 5-8 (2x:37-63) Bm-BM
Line 8 (64-67) B7-Em
(Ritornello) (67-70) Em
See note for details.

Zorn er-re-anger have-aroused,

Zorn er-re-anger have-aroused,

E minor A# dim.7 B minor B minor

Extraordinarily long, convoluted melismas in parallel 3rds and 6ths for "erregt" ("arouse/energize").

8

doch, wo-mit ich dei-nen Zorn er-re-ge-t, wo-mit ich dei-nen Zorn er-re

do, with which your anger I have-aroused, do, with which your anger I have-aroused

B minor D major D7 G major B7

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11

E minor E minor D7 G major

15

get,
get,

G major B7 E minor B(7)

19 **A**

Cf. m. 1 (transposed up a fifth and voices switched).

zer - brich das schwe - re Sün - den - joch, das mir der Sa - tan
Break the heavy yoke-of-sin, which me - Satan

E minor F# major B minor

Cf. m. 2 Cf. m. 3 Cf. m. 4

23 **Soprano** Long, energetic melisma for Satan's oppressive yoke of sin.

auf - er - le - get,
hath-laid - get,
zer - brich das schwe - re Sün - den - joch, das mir der Satan

Alto

B minor D# dim.7 E minor E minor

Cf. m. 5 Cf. m. 6 Cf. m. 7 Cf. m. 8

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27

Melsima now in parallel motion...

das mir der Sa-tan auf-er-le

auf er-le

Cf. m. 9. Cf. m. 10. Cf. m. 11.

E minor A7 D major F#7 B minor

30

- get,

- get,

Cf. m. 12. Cf. m. 13. Cf. m. 14.

B minor A7 D major

33

- get,

- get,

Cf. m. 15. Cf. m. 16. Cf. m. 17. Cf. m. 18.

D major F#7 B minor F# major

37

B Soprano

Chorale phrase 5 verbatim with melody embellished. Chorale line has 8 syllables, ending in "geb."

dass sich mein Herz zu frie - den - ge - be und dir zum

That - my heart (may) rest-contented and - for (thy)

B minor B minor

Soprano

41

Preis und Ruhm hin - fort nach dei - nem Wort in kind - li - chem Ge - hor - sam
 Alto praise and glory henceforth according-to thy Word in childlike obedience

dass sich mein Herz zu - frie - den

B minor B7 E minor B7

44

le - live. . .

ge - be und dir zum Preis und Ruhm hin - fort nach deinem Wort in

E minor E minor E7 A minor

47

- be, dass sich mein Herz

kind - li - chem Ge - horsam le -

A minor (D7) G major G major B7

51

zu - frie - den ge - be und dir zum Preis und Ruhm hin -

- be, dass sich mein

E minor B major B pedal...

54

fort nach deinem Wort in kindlichem Gehorsam le -
 Herz zu frie - den ge -

E minor E minor

58

62

be, in kind - li - chem Ge - hor -
 be, in kind - li - chem Ge - hor -

Chorale phrase 8 almost verbatim with melody embellished.

The two voices relax into simple parallel 3rds to portray the "childlike obedience" referenced in the text while unrest (perhaps symbolizing God's aroused wrath) persists in the continuo bass...

E minor B major B7 E minor E minor

66

sam - le - - be.
 sam - le - - be.

Chorale line has 8 syllables, ending in "leb."

E minor E minor E minor

113/8.

8. Choral (Mel.: „Herr Jesu Christ, du höchstes Gut“)

Soprano 1/5. (Verse 8) (See also 168/6.) • Prayer: Strengthen, heal, wash me; take me home (113/8).

+Flauto traverso
+Oboe d'amore I
+Vln I

+Oboe d'amore II
+Vln II

+Vla

Passing notes in the accompanying lines soften the chorale setting from that in the opening movement. See Sven Hiemke in *Johann Sebastian Bach, The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 10, p. 562. (Sven Hiemke, translated by David Kosviner)..

Stärk' mich mit dei-nem Freuden-geist, heil' mich mit dei-nen Wun-den;
wasch' mich mit dei-nem To-desschweiss in mei-ner letz-ten Stun-den;

Stärk' mich mit dei-nem Freuden-geist, heil' mich mit dei-nen Wun-den;
wasch' mich mit dei-nem To-desschweiss in mei-ner letz-ten Stun-den;

Stärk' mich mit dei-nem Freuden-geist, heil' mich mit dei-nen Wun-den;
wasch' mich mit dei-nem To-desschweiss in mei-ner letz-ten Stun-den;

Stärk' mich mit dei-nem Freuden-geist, heil' mich mit dei-nen Wun-den;
wasch' mich mit dei-nem To-desschweiss in mei-ner letz-ten Stun-den;

B minor B minor A7 D major F#7 B minor F# major

und nimm mich einst, wann dir's ge-fällt, im wah-ren Glau-ben

und nimm mich einst, wann dir's ge-fällt, im wah-ren Glau-ben

und nimm mich einst, wann dir's ge-fällt, im wah-ren Glau-ben

und nimm mich einst, wann dir's ge-fällt, im wah-ren Glau-ben

D major B minor F# major B minor C#7 F# minor

von der Welt zu dei-nen Aus-er-wähl-ten.

von der Welt zu dei-nen Aus-er-wähl-ten.

von der Welt zu dei-nen Aus-er-wähl-ten.

von der Welt zu dei-nen Aus-er-wähl-ten.

F# minor E major F# major B minor A7 D major F#(7) B major

A major