

J.S. Bach - Church Cantatas

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

Introduction & updates at melvinur.com.

NBA I/32; BC B3

Change of Town Council (BWV 71, 119, 193, 120, 29, 69).

The sitting council was replaced by a dormant council (see notes).

Librettist: Unknown

FP: 30 August 1723 (first Monday after St. Bartholomew's Day (August 24) at St. Nicholas.

The sermon was preached by the pastor of St. Nicholas,

Friedrich Wilhelm Schütz (1677-1739), whose Monday

sermons were moving sequentially through the Old Testament.

On 30 August, he had reached Genesis 22:24. The sermon has not survived (see note for more).

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). See note for more. This imposing work

calls for an unusually large festive orchestra: 4 trumpets, timpani, 2 recorders, 3 oboes, strings, and a large continuo group. The

grand opening choral movement is in the style of a French overture: two sections for instruments alone frame an

allegro section in 12/8 meter. (It is noteworthy that Bach chose to open his later chorale cantata cycle with a chorale fantasia in French Overture style

[BWV 20].) For Alfred Dürr's comments on the cantata, see note.

(Probably adapted from a pre-existing instrumental work)

•Praise God for blessing Jerusalem: Psalm 147:12-14 (119/1).

J.S. Bach Cantata No. 119

Preise, Jerusalem, den Herrn

119/1. No. 1. (Sinfonia.)

(Grave $\text{♩} = 60$)

Unusually Large Instrumentation:

Tromba I, II, III, IV

Timpani

Flauto dolce (recorder) I, II

Ob I, II, III; Ob da caccia I, II

Vln I, II

Vla

SATB

Continuo (organ, 2 cellos,

2? bassoons, 2 violones)

BWV 119 was Bach's first cantata for the change of Leipzig's town council (Monday, 30 August 1723).

C major

The opening movement, which presumably accompanied the entrance of the new councillors, "offers all the festive features befitting a self-confident bourgeois city. After all, the term of office of the council committee which had elected Bach to the office of Thomaskantor and Director musices was coming to an end, even if this cantata now accompanied the "new council" into office" (translated from Martin Petzoldt, *Bach Kommentar* 1:205).

C major

D7

G major

G major

A7

D minor

D minor

E7

A minor

E minor

C major

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Musical score for measures 17-19. The system shows a treble and bass clef with various notes and rests. A red 'tr' symbol is above the final measure. Chord annotations in red are 'D7' and 'G major'.

Musical score for measures 20-23. A red box highlights a trill in measure 21 labeled 'Trps'. A yellow speech bubble icon is below the 'G major' annotation in measure 22. Red annotations include '= m. 2.' and chord labels 'G major', 'G major', 'G7', and 'C major'.

Musical score for measures 24-26. Red annotations include '= m. 3.', '= m. 4.', '= m. 5.', and 'C major'. A red box highlights a trill in measure 25 labeled 'Trps'.

Musical score for measures 27-29. Red annotations include '= m. 6.', '= m. 7.', '= m. 8.', 'D7', 'G major', and 'G major'. A red box highlights a trill in measure 28 labeled 'Trps'.

Musical score for measures 30-32. A red annotation above measures 30-32 reads 'Long section without trps and timp.'. Red annotations include '= m. 9.', '= m. 10.', '= m. 11.', 'A7', and 'D minor'.

Musical score for measures 33-35. Red annotations include '= m. 12.', '= m. 13.', '= m. 14.', 'D minor', 'E7', 'A minor', and 'E minor'. A red 'tr' symbol is above measure 34.

36 = m. 15. = m. 16. = m. 17.

C major D7 G major

39 = m. 18. = m. 19. = m. 20,

G major

(Coro.) A (Allegro ♩) = 144.)

If the movement existed previously as an instrumental movement, the middle section may have been radically redesigned or even newly composed (Alfred Dürr, *Bach-Jahrbuch* 1986, p. 120, cited in Petzoldt, *Bach Kommentar*, 3:205).

The head motive is adapted in the following movement.

42 Basso. *Alfred Dürr notes, that the middle section of a French Overture "according to widespread tradition, should be designed as a fugue but is here treated largely in homophony, with imitation restricted to the outer parts, bass and soprano." See Alfred Dürr, The Cantatas of J. S. Bach, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 729.*

Prei - se, Je - ru - sa - lem, den

Trp I Trp II Trp III

G7 C major

44 (S same pitch as B.) Jerusalem is the allegorical representation of Leipzig.

Soprano. Prei - se, Je - ru - sa - lem, den Herr, lo - be, Zi - on, dei - nen

Alto. Prei - se, Je - ru - sa - lem, den Herr, lo - be, Zi - on, dei - nen

Tenore. Prei - se, Je - ru - sa - lem, den Herr, lo - be, Zi - on, dei - nen

Herr, lo - be, Zi - on, dei - nen

+Trp III & IV Trps silent...

C major D7

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46

Gott, prei - se, Je - ru - sa - lem, den ... Herrn,
Gott, prei - se, Je - ru - sa - lem, den
Gott, prei - se, Je - ru - sa - lem, den
Gott, prei - se, Je - ru - sa - lem, den

B same pitch

48

G major

lo - be, Zi - on, dei - nen Gott, prei - se, Je - ru - sa - lem, den
Herrn, lo - be, Zi - on, dei - nen Gott, lo - be, Zi - on, dei - nen
Herrn, lo - be, Zi - on, dei - nen Gott, prei - se, Je - ru - sa - lem, den
Herrn, lo - be, Zi - on, deinen Gott, lo - be, Zi - on, dei - nen

G7 C major E7 A minor

50

G7 C major E7 A minor A minor A minor

Herrn, lo - be, Zi - on, deinen
Gott, prei - se, Je - ru - sa - lem, den Herrn, lo - be, Zi - on, deinen
Herrn, lo - be, Zi - on, deinen
Gott, prei - se, Je - ru - sa - lem, den Herrn, lo - be, Zi - on, deinen

hemiola

Text painting: The intensity of the voices relaxes with inner and outer duets in parallel thirds (for sweetness) supported by fast figuration by the continuo for a description of God's care over Jerusalem.

52

Gott! Denn er ma - chet fest die Rie - gel,
Gott! Denn er ma - chet fest die Rie - gel,
Gott! Denn er ma - chet fest die Rie - gel,
Gott! Denn er ma - chet fest die Rie - gel,

Continuo alone...

Martin Petzoldt notes that the Psalm verse touches on 3 most important political issues: protecting the citizenry, creating internal blessing, and securing external peace—with the contemporaneous theological understanding that all three involve both human effort and divine help. See *Bach Kommentar*, 1:205–207.

A minor G7 C major hemiola

54

Rie - gel, er ma - chet fest die Rie - gel, die Rie - gel deiner Tho -
er ma - chet fest die Riegel, die Rie - gel deiner Tho -
er ma - chet fest die Rie - gel, die Rie - gel deiner Tho -
Rie - gel, er ma - chet fest die Rie - gel, die Rie - gel deiner Tho -

+Instr without trps.

A7 D minor

56

re
re
re
re

D minor

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63

hemiola

Kin - der, seg - net dei - ne Kin - der drin -
 drin - nen, seg - net dei - ne Kin - der, dei - ne Kin - der drin -
 - der, seg - net dei - ne Kin - der, dei - ne Kin - der drin -
 - nen, und seg - net dei - ne Kin - der drin -

E minor

64

Text painting: The intensity relaxes, the voices accompanied by continuo alone. "Grenzen" ("boundaries") is delineated in the outer (boundary) voices and "Friede" ("peace") is depicted in the inner voices with parallel thirds in close position. As before, the duets are supported by an energetic continuo line, presumably representing God's active care, as referenced in the text.

nen, er schaf - fet dei - nen Gren - zen Frie - - - - -
 nen, er schaf - fet nen, er schaf - fet
 nen, er schaf - fet nen, er schaf - fet
 nen, er schaf - fet dei - nen Gren - zen Frie - - - - -

Continuo alone...

E minor G7 C major D7 G major G7

66

+ Instr without Trps.

den.
 dei - nen Gren - zen Frie - den.
 den. Prei - se, Je - ru - sa - lem, den -

C major

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78

D minor D7 G major G7

81

C major C7 F major

83

Trps

G major D7

85

Secco G7 C major C major

Nº 2. Recitativo. •Blessed is the land & city in which God dwells (119/2).
119/2. **Tenore.**

1.

Gesegnet Land! glücksel' ge... Stadt! woselbst der Herr sein in Herd und Feuer hat. Wie
Blessed land, (O) happy city, where the Lord his hearth and fire has! How

G major

The opening phrase (which is derived from the head motive of the previous movement) acts as a structural frame. When it returns at the end of the movement, its 2 constituent musical motives are stated in reverse order.

Allusion to Isaiah 31:9. [Thus] says the Lord, whose fire is in Zion, and whose furnace is in Jerusalem. (Luther 1545: [So] spricht der Herr, der zu Zion Feuer und zu Jerusalem einen Herd hat.

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4
 kann Gott besser lohnen, als wo er Eh-re lässt in ei-nem Lande wohnen? Wie
 can God better reward, than where he glory lets in a land reside? How

E major A minor iv6 Phrygian cadence often used for rhetorical questions.

6II
 kann er ei-ne Stadt mit rei-cher Nach-druck segnen, als wo er Güt' und
 can he a city with richer emphasis bless than where he kindness and

A7 D minor

9
 Treu' ein-ander lässt begegnen, wo er Ge-rech-tigkeit und Frie-de zu küssen niemals
 faithfulness one another lets meet, where he righteousness and peace to kiss never (would be)

C# dim.7 A major D major G major

Phrygian cadence used for rhetorical question.

11II
 müde, nicht müde, niemals satt zu werden theu'r ver-heissen, auch in der That erfül-let
 tired, not tired, never satiated to become dearly promised, also in fact fulfilled

C7 F# half dim.7 B(7) E minor

Translation: Than where he promised that righteousness and peace would never tire of kissing each other, and has also fulfilled it? (This is an allusion to Psalm 85 - see note.)

14
 hat? Da ist der Schlus: gemacht: Ge-seg-net Land! glücksel'ge Stadt!
 has? Thus is the conclusion made: Blessed land! happy city!

E minor G major G major

The order of the two motives are reversed.

Alfred Dürr observes that the scoring of this aria has a "pronounced emphasis on the middle register, [giving] the movement a mild, even sound, which is enhanced still more by the song-like, approachable melody." See *The Cantatas of J. S. Bach*, translatee by Richard Jones (Oxford: Oxford University Press, 2005).

Nº 3. Aria. • Consider God's blessing on city of Linden-trees (119/3).

119/3. 1. (Andante ♩ = 66.) Ob da caccia II Throughout, the oboes da caccia imitate each other.

Question of performance practice: whether to assimilate the rhythms (double dot the bass, later, coordinate with the triplets).

Ob da caccia I
Ritornello
G major

Helmuth Rilling suggests the "two low oboes da caccia give a special color and mood to the piece. Their pastoral-like tune seems to depict contented people strolling through the linden-lined streets of Leipzig." (See *Helmuth Rilling, The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 147.

A(7) D major D major D7

G7 C major D7 G major

Singer enters impatiently, before the ritornello ends.

Tenore. Wohl
G major G7 C major D7 G major G major

"Volk der Linden" ("people of Linden trees) is a reference to Leipzig, whose name derives from "lipa," the Slavic name for Linden.

dir, wohl dir, du Volk der Lin-den, wohl dir, du hast es gut! Wohl dir, du Volk der
p Continuo alone...
G major G major

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16

Lin - den, wohl dir, **du hast es gut!** This line quotes Psalm 128:2:
 you have it good!

mf

Ob da caccia I

Ob da caccia II

A7 D major

Segen is stressed with a sustained note.

19

The poetic couplet that begins the middle section of the aria appears to derive from the opening of an anonymous 1676 hymn, set musically in 1691 by Johann Löhner (1645–1705): "Alles ist an Gottes Segen und an seiner Gnad' gelegen." ("All depends on God's blessing and his grace").

Wie viel an Gottes Segen
 How much on God's blessing

p

D major G major

22

- gen und seiner Huld gelegen, die über-schwenglich thut, kannst
 and his favor depended

p

B7 E minor

25

du an dir be - fin - den, an dir be - fin - den.

p

E minor E minor

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28 Wohl dir, wohl dir, du Volk der Lin - den, wohl dir, wohl dir,
Ob da caccia II Ob da caccia I

E minor A7 D major

31 dir, du Volk der Lin - den, wohl dir, du hast es gut! Wohl dir, du Volk der Lin - den, wohl dir,
Continuo alone...

D major F#7

34 dir, du hast es gut!

B

Ritornello 8va down

mf

B minor B minor

37 Wie viel an Got - tes Se -

"Segen" ("blessing") is stressed with a wave-like coloratura.

p

B minor B minor A major D major D7 G major

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40

- gen und sei - ner Huld ge -

Continuo alone...

42

le - gen, die ü - berschwenglich thut, kannst du an dir be - fin - den. Wohl

G major C major (G7) G7 C major

44^{II}

dir, du Volk

E7 A7 G7

Text painting: A long melisma on "Volk der Linden" ("people of Linden [trees]") emphasizes how fortunate the people of Leipzig are.

47

der Lin - den, wohl

Continuo alone...

C major D7 G major A7 D7 G7

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49

dir, du Volk der Lin - den, wohl dir, wohl dir, du hast es

C major D7 G major

51

D

gut.

Ritornello

G major

54

A(7) D major D major D7

57

G major G7 C major D7 G major

60

G major G major G major

Nº 4. Recitativo. • Thank God for his blessings through good government (119/4).

119/4.

1. **Basso**

Martin Petzoldt sees the two trumpet flourishes as an expression of the "town's self-confidence and prosperity as a result of God's 'choosing.' There was reason for such self-confidence, as the town had only regained its economic independence 35 years earlier, after having been under curatorship due to an economic collapse between 1627 and 1688. The reason for this was the purchase of the Mansfeld mines shortly before the outbreak of the Thirty Years' War, which caused a financial disaster." See *Bach Kommentar* 3:109 for German original.

C major

Allusion to Psalm 33:12: Blessed is the nation whose God is the Lord, the people whom he has chosen as his heritage! (Luther 1545: Wohl dem Volk, des der Herr ein Gott ist, das Volk, das er zum Erbe erwählet hat!)

A7

G major

G7

E7

Sustained woodwind chords underscore the emphasis on contemplation. (Compare the significance of delicate orchestration in no. 5, the central movement).

Martin Petzoldt argues that, for the librettist, recognizing human government as a divine gift for which thanksgiving is owed not to human rulers but to God was an important theme. See especially Petzoldt's comments on movements 4 and 6 (*Bach Kommentar* 3:210, 212, 216).

A minor

B7

E minor

10

Ja, was bedarf es viel! Das Zeugnis ist schon da: Herz und Gewissen
 Yes, what needs - (yet-to-be-said?) The testimony is already at-hand, Heart and conscience

E minor A7 D major D7

13

wird uns überzeugen, dass, was wir Gutes bei uns seh'n, nächst Gott durch kluge Obrigkeit und
 will us convince, that whatever we of-good amidst us see, next-to God, through intelligent ruling-authorities and

E7 A minor C major

Translation: That, whatever good we experience—next to God—comes through intelligent authorities and through their wise governing.

16

durch ihr wei-ses Re-gi-ment ge-schehn. Drum sei, ge-lieb-tes Volk, zu
 through their wise governing (does-come). Therefore be, beloved people, for

C7 F major F major Phrygian cadence iv6

Translation: Therefore, be prepared, beloved people, for sincere thanksgiving or else the very city walls would break their silence!

19

treu-em Dank bereit! Sonst würden auch davon nicht dei-ne Mau-ern schweigen.
 sincere thanksgiving prepared! Otherwise would even thereof not thy walls keep-silent

G minor C7 F major G7

The final line is a mixed allusion to Jesus' words at his triumphal entry (Palm Sunday) and a warning by the prophet Habakuk (see note). Thus, the closing trumpet ritornello may be heard as a warning.

22

L.H.

C major C major

This is the central (pivot) movement in the cantata's chastic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Human government is identified here as the "image" ("mirror") of God, a concept derived from Romans 13:1-4 (see note).

Nº 5. Aria. • Government is gift and image of God (119/5).

Martin Petzoldt suggests that the delicate, trio texture and the triple meter may symbolize the Trinity's authority behind human authority (see note).

119/5. (Tempo giusto $\text{♩} = 60$)

1. Recorder I & II unison

Ritornello derived from vocal melody.

G minor (for significance, see note).

F7 staccato

The delicate instrumentation of 2 recorders playing in unison, together with the rocking 6/8 meter is surprising. It suggests an intimate, pastoral perspective on divine and human government, and appears to reflect Bach's interest in Luther's Theology of the Cross, which is fundamentally based on the paradoxical inversion of one's expectations (see note). As the axis in the cantata's structure, this movement embodies that inversion.

5 (64) staccato recorders

B-flat major C7 F major f7

9 (68) tr

B-flat major D7 G7 C minor F# dim.7

12 (71) Alto. A

Die O - brig - keit ist Got - tes Ga - be, ja sel - ber

G minor G minor

Alto is often the voice of faith, also the Holy Spirit. See Petzoldt, *Bach Kommentar* 1:97, among many other places.

The staccato repeated notes of the recorders (marked "staccato") "seem to insist on the importance of this text" (as if tapping the forefinger). See See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 151.

16

Got - tes E - ben - bild, die O - brig - keit ist Got - tes

Recorders play staccato repeated notes...

F7 B-flat major

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20

Ga - be, ja sel - ber, ja sel - ber

C7 F major D7 G minor

24

staccato Got - tes E - ben - bild, ja sel - ber

(C7) A7 D minor G7 A7 D minor

28

Got - tes E - ben - bild, sel - ber Got - tes E - ben - bild.

D7 G minor A7 D minor D minor

32

D minor C7

35 **B** B Section.

Wer ih - re Macht nicht will er - messen, Recorders echo (answer) the singer.

Continuo alone... Ritornello

F major F(7) B-flat major

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39

wer ih - re Macht nicht will er - - messen, der muss auch

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

42

Got - tes gar - ver - gessen, der muss auch Got - tes gar - ver -

staccato recorders C7

45

ges - sen: wie wür - de - sonst sein Wort er - füllt?

Continuo alone. mf

F minor B dim.7 C minor

48

staccato C minor

52

wie wür - de sonst sein Wort er - - - füllt? Die Ob - rig -

Continuo alone... p

C minor D7 G minor G minor

Opening lines return but no da capo. staccato recorders

55

keit ist Got - tes, Ga.be, ja sel - ber Got - tes E - ben -

F7 B-flat major D7

58

bild, ja sel - ber Got - tes E - ben - bild.

G minor Dal Segno.

Nº 6. Recitativo. •Offering of thanks to God at end of election day (119/6).
 119/6. **Soprano.**

Response
 (representing
 the congregation).

1. Now, now, we recognize it and bring to-thee o most-high God, an offering

Nun! nun, wir er-kennen es und bringen dir, o höchster Gott, ein Opfer

C(7) F major

3 of-our thanks for this. Especially, after this present day, the day, which for-us the Lord did-make, (which)

unsers Danks da-für. Zumal, nachdem der heut'ge Tag, der Tag, den uns der Herr ge-

F major A(7)

The text alludes to Psalm 118:24: This is the day which the Lord has made; let us rejoice and be glad in it. (Also Psalm 126:2-3.)

Chord shift for "zumal" ("especially").

6 You, dear elders, in-part of your burden released, In-part also upon yourselves sleepless hours-of-worry

macht, euch, theure Väter, theils von eurer Last entbunden, theils auch auf euch schlaf-lo-se Sorgen.

D minor F7 D(7) G minor C# dim.7

9 with a new electin did-bring, thus sighs a faithful people with heart and mouth alike:
 stunden bei einer neuen Wahl ge-bracht, so seufzt ein treues Volk mit Herz und Mund zu -

The thought of no. 6 is completed in no. 7 (though hardly with "sighs").

119/7. **No. 7. Coro.** (Maestoso $\text{♩} = 72$) A Section. • God's continuing blessing on governors sought (119/7).
 G# dim.7 E7 A minor D# dim.7 E minor G7 (attacca)

Form (Rhyme: ABABCCD)
 A. Ritornello (mm. 1-17) CM
 Lines 1-2 (fugue, 17-36) CM
 Rit (36-52) CM [Fine]
 B. Lines 3-6 (mostly chordal, 52-60) CM-Dm
 Rit (60-64) Dm
 Lines 3-6 (chordal, 64-72) Dm-CM
 Line 7 (72-76) D7-GM da capo

gleich: Da capo form.

The fugue, framed by a ritornello, gradually builds up from a cappella texture (with continuo), via the gradual addition of instruments (with partly independent and partly thematic woodwind), to a climactic threefold stretto in which the trumpets participate." See Alfred Dürr, *The Cantatas of J. S. Bach*, trans. Richard Jones, (Oxford: Oxford University Press, 2005), p. 730.

14

+ Trp
III & IV

(Coro.)

A minor C major

A fugue with ascending order of entries represents praise directed toward God. The fugue subject's beginning is reminiscent of the chorale "Nun danket alle Gott," which is based on Sirach (Apocrypha) 50:22: Now thank we all God, who does great things in every place, who preserves us alive from the womb and does all good things for us (Luther 1545, v. 24: Nun danket alle Gott, der große Dinge tut an allen Enden, der uns von Mutterleib an lebendig erhält und tut uns alles Gute). The cantata text mixes the Sirach passage with Psalm 126:3: The Lord has done great things for us; we are glad.

17

Basso.

Lines 1-2 (fugue).

Der Herr hat Gut's an uns ge - than, dess

Continuo alone... *mf*

C major

19

Alto.

The second part of the subject employs a lively, scalar melisma for "fröhlich" ("joyful").

Der Herr hat Gut's an uns ge -

Gut's an uns ge - than, dess sind wir al - le fröh -

sind wir al - le fröh - - - lich, dess sind wir al - le fröh -

C major E7 A minor A minor B7

21

Soprano.

Der Herr hat Gut's an uns ge - than, dess sind wir al - le

than, dess sind wir al - le fröh - - - lich, dess sind wir alle

- - lich, dess sind wir al - le fröh - - - lich, der Herr hat Gut's an

lich, dess sind wir al - - - le fröh - - - lich, der Herr hat Gut's an

E minor G major G major G major C major

24

fröhlich, dess sind wir alle fröhlich, der Herr hat
fröhlich, sind wir alle, alle fröhlich,
uns gethan, dess sind wir alle, alle fröhlich, dess
uns gethan, dess sind wir alle fröhlich.

Fl & II, Ob I
Ob II, Vln I

C major D7 G major G7

26 II

Gut's an uns gethan, dess sind wir alle fröhlich, der Herr hat Gut's an uns ge-
sind wir alle fröhlich, fröhlich, dess sind wir alle lich, der Herr hat Gut's an uns ge-
lich, der Herr hat Gut's an uns ge-

Ob III
Vln II

C major C major G major D7

29

lich, sind wir alle, alle fröhlich, than, dess sind wir alle fröhlich, der Herr hat Gut's an uns ge- than, dess sind wir alle than, der Herr hat Gut's an

Vla, Continuo
Trp II

G7 C major C major

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31ⁿ

- lich, al - le fröh - lich, dess sind wir al - le
 - lich, al - le fröh - lich, dess sind wir ai - le
 fröh - lich, al - le fröh - lich, dess sind wir al - le
 uns ge - than, dess sind wir al - le fröh - lich, dess sind wir al - le

+Trp I, II, IV, Timp
 C major D7 G7 C major

fröh - lich, dess sind wir al - le fröhlich, al - le fröh - lich.
 fröh - lich, sind wir al - le fröh - lich.
 fröh - lich, sind wir al - le fröh - lich.
 fröh - lich, sind wir al - le fröh - lich.

Trp I & II Ritornello
 C major

Trp III & IV
 +Timp
 Trps tacet

+Orch
 C major F major (A7)

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42

D minor G major D7 G major G7 C major

44II

C major D7 G major G7 C major

47

C7 F major G7 +Trp III & IV

49II

A minor C major

52/ D

Er seh' die theu - ren Vä - ter, die theuren Vä - ter an
 Er seh' die theuren Vä - ter, die theuren Vä - ter an
 Er seh' die theuren Vä - ter, die theuren Vä - ter an
 Er seh' die theuren Vä - ter an, die theuren Väter an

Lines 3-6 (mostly chordal/syllabic).

D

mf Continuo alone...

Str

+Instruments, strings play intrada theme, trps tacet

Strings play intrada theme.

D7

C major

J.S. Bach - Church Cantatas BWV 119

Text painting: Brief imitation with ascending order of entries for prayer to sustain government leaders.

55

und hal - te auf un - zählig' und spä - te lan -
und hal - te auf un - zäh - lig' und spä - te lan -
und hal - te auf un - zäh - lig' und spä - te
und hal - te auf un - zählig' und hal - te auf un - zählig' und spä - te

Strings alone...

D7 G major G7 C7 F major C# dim.7 D minor

57

ge Jahre 'naus in ih.rem
ge Jahre 'naus in ih.rem
lan - ge Jahre 'naus in ih.rem
lan - ge Jahre 'naus in ih.rem

+Flutes & Obs

A7 A(7) A7

60

Re - gimen - te Haus;
Re - gimen - te Haus;
Re - gimen - te Haus;
Regi - mente Haus;

+Trp I & II
Ritornello

D minor D minor D minor A7 B-flat major

63/

er seh' die theuren Vä-ter an und
 er seh' die theuren Vä-ter an und
 er seh' die theuren Vä-ter an und
 er seh' die theuren Vä-ter an und

Lines 3-6 (mostly chordal/syllabic).

Continuo alone...

D minor A7 D minor D minor C7 F major F major

66/

hal-te auf un-zäh-lig' und spä-te lan-ge Jah-re 'naus
 hal-te auf unzäh-lig' und spä-te lan-ge Jah-re 'naus, lange
 hal-te auf unzäh-lig' und spä-te lan-ge Jah-re 'naus, lange
 hal-te auf un-zäh-lig' und spä-te lan-ge

+Instruments, trps tacet...

F7 B-flat major G7 C7

69/

in ihrem Re-gimen-te
 Jah-re 'naus in ihrem Re-gimen-te
 Jah-re 'naus in ihrem Re-gimen-te
 Jah-re 'naus in ihrem Re-gimen-te

Text painting: A series of descending dominant 7th chords on the sustained first syllable of "Jahre" ("years") leading to a general pause illustrates the prayer to grant the civic elders long years in leadership.

B Section

F7 D7 G7 C major

The second iteration of lines 3–6 flows directly into line 7.

Word painting: Melisma with syncopation in soprano on "preisen" ("to praise"). The resolve to praise God reflects the exhortation in movement 1 (Psalm 147:12). It is fulfilled in the extensive da capo.

Line 7 (chordal with 1 melisma).

72/

Chords: C major, D7, G major

75/

Trp I & II alone (leads to reprise)...

Chords: G major, G7, C major

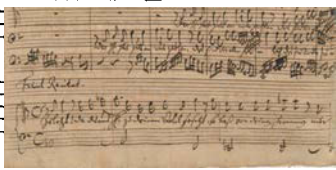
Dal Segno. %

No. 8. Recitativo. •Intercessory Prayer: Since we are thy people, hear one final request (119/8).

119/8. 1. Alto. C G A B-flat E F

Chords: C7, F major, F7

Chromatic saturation in the vocal part in 7 mm. (equivalent of 6 mm.). A wide-ranging tonal journey underscores the fervor of the entreaty.



The autograph score shows that the alto recitativo (no. 8) is written on the two bottom staves of movement 7, mm. 16–26. This simultaneous notation of movements 7 and 8 would be confusing if it were not for Bach's clarifying heading.

311/

Chords: D, A-flat, B, C#, G major, A# dim.7

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6

F# D#

hö - re! der Mund, das Herz und See - le seuf - zet seh - re. The thought of no. 8 is completed in no. 9.

grant-favorable-hearing, (our) mouth, (our) heart, and soul sighs deeply.

Unstable harmonic progression to depict the deep emotion of the prayer.

Possible doublings (only the original score survives and it does not specify).

Nº 9 Choral. (Mel: Aus „Herr Gott dich loben wir“)
119/9. Soprano.

•Te Deum Extract: Bless this people, thine inheritance: paraphrase of Psalm 28:9 (119/9). This is a section of Luther's 1529 German paraphrase of the Te Deum (see below).

+Rec I, II
Fl I, II (at 8va)
Ob I
Vln I

+Ob II
Vln II

+Ob da caccia
Vla

Hilf deinem Volk, Herr Je - su Christ, und segne, das dein Erbtheil ist. Wart' und pfleg'

Alto.

Hilf deinem Volk, Herr Je - su Christ, und segne, das dein Erbtheil ist. Wart' und pfleg'

Tenore.

Hilf deinem Volk, Herr Je - su Christ, und seg - ne, das dein Erbtheil ist. Wart' und pfleg'

Basso.

Hilf deinem Volk, Herr Je - su Christ, und segne, das dein Erbtheil ist. Wart' und pfleg'

Long pause, perhaps for contemplation, perhaps for insertion of intrada theme.

Psalm 28:9. O save thy people, and bless thy heritage; be thou their shepherd, and carry them for ever (Luther 1545: Hilf deinem Volk und segne dein Erbe; und weide sie und erhöhe sie ewiglich!).

Helmut Rilling notes that, after many movements in modern styles, Bach ends with ancient church style (see note).

E minor D7 G major G major iv6 v A minor E major C major
Phrygian cadence



11

ihr'r zu al - ler - Zeit und heb' sie hoch in E - wig - keit. A - - - - - men.

ihr'r zu al - ler Zeit und heb' sie hoch in E - wig - keit. A - - - - - men.

ihr'r zu al - ler Zeit und heb' sie hoch in E - wig - keit. A - - - - - men.

ihr'r zu al - ler Zeit und heb' sie hoch in E - wig - keit. A - - - - - men.

Martin Petzoldt suggests the dotted rhythm in the "Amen" links back to previous movements with dotted rhythms. See Bach Kommentar 3:216.

C major C major D7 G major D7 G major C major C major C major

Excerpt from *Neu Leipziger Gesangbuch* (Leipzig, 1682), p. 484.
Luther's German paraphrase of the Te Deum, Cantus part.

484 An den Apostel-Festern.

The image shows a page from a 1682 German hymn book. It contains three systems of musical notation for a cantus part. Each system consists of a single staff with notes and rests, divided into two parts labeled 'Chor. I.' and 'Chor. II.'. The lyrics are written below the notes. The first system is partially cut off on the left. The second system is enclosed in a red rectangular border. The third system is also partially cut off on the left. The page number '484' is in the top left, and the title 'An den Apostel-Festern.' is centered at the top.

Chor. I. Chor. II.
Laß uns im Himmel haben Theil Mit den Heiligen im ewigen Heyl.

Chor. I. Chor. II.
Hilff deinem Volck/ Herz Jesu Christ/ Unn segne/ was dein Erbtheil ist/

Chor. I. Chor. II.
Wart und pfleg ihr zu aller Zeit/ Und heb sie hoch in Ewigkeit.