

# J.S. Bach - Church Cantatas BWV 161

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NBA I/23; BC A135a/b

16. S. after Trinity. Later, Bach also designated it for Mary's Purification (Candlemas)

16 S. after Trinity (BWV 161, 95, 8, 27)

\*Ephesians 3:13-21 (Paul's prayer for the Ephesians; that they be spiritually strengthened)

\*Luke 7:11-17 (Resurrection of boy at Nain)

Mary's Purification (Candlemas)

(BWV 83, 125, 82, 157, 158, [161], [200])

+Malachi 3:1-4 (The Lord will suddenly come to his temple and purify his people)

+Luke 2:22-32 (Mary presents Jesus at the temple; Nunc Dimittis)

Librettist: Salomon Franck

(see notes)

FP: 27 September 1716

(Weimar Palace Chapel).

Revised in Leipzig, perhaps for

12 September 1723

(St. Thomas at Communion).

Instrumentation:

Flauto dolce (Recorder) I, II

Vln I, II

Vla

SATB

Continuo & Organo

Form (Rhyme: ABBACDDC)

Ritornello (mm. 1-9) CM

Lines 1-4 (9-20) CM

Rit (21-22) Em-GM-CM

Lines 1-4 (23-28) FM-Am

Rit (28-32) Am

Lines 5-8 (33-38) DM-Dm

Rit (39-40) Dm

Lines 5-8 (41-49) GM-CM

Rit (1-9) CM



Concerning the source material, see note.



Yearning for death: Sweetness comes out of death (161/1).

## Aria.

(Adagio  $\text{♩} = 92$ .)

1. Rec I & II

Ritornello is derived from the vocal line, which is related to chorale tune.

Continuo alone.

Parallel 6ths & 3rds suggest sweetness.

For the significance of C, see note.

C major

G major

G major

(G7)

(A7)

D minor

G7

A minor

C(7)

F major

Chromatic ascent

The brief dissonance of the chromatic approach to the cadence in C major may signify the brief agony of death or reaching for paradise.

## 9. Alto.

Lines 1-4 (reference to Samson).

Komm, du süsse Todesstunde, da mein Geist

Ho - nig

Line is related to the chorale tune.

C major

J.S. Bach

## Cantata No. 161

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

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's Formal Outline  
(*Bach-Kommentar* 1:452)

4. T aria. Being with Christ

5. A recit. World end and heavenly pasture

3. T recit. Worldly burden and vision of heaven

6. Choral aria. Last word

2. A aria. Last light

7. Chorale. Life in heavenly joy

1. S chorale. Longing for heavenly joy

sweetness found in death: The text alludes to Samson finding honey in the carcass of a lion that he had killed earlier (Judges 14). Theologians in Bach's day interpreted this story as an allegory for Christ's victory over Satan and death providing the sweetness of the Gospel (eternal life). See Martin Petzoldt's quotation of commentary by Johann Olearius in *Bach Kommentar* 1:453–454.

11

speist aus des Lö - wen Mun - de, komm. du

D7 G major G7 C major

Implied chorale text as rendered in Vopelius and Carl Gottlob Hofmann, eds., *Das Privilegierte Vollständige Und Vermehrte Leipziger Gesangbuch: Darinnen Die Auserlesenen Lieder, Wie Solche In Hiesigen Und Andern Kirchen Gebräuchlich An Der Zahl 1015....* (Leipzig, 1758), p.381. For translation, see note.

14.

sü - sse To - des - stunde, komm. du sü - sse To - des - stunde, du sü -

5-part counterpoint. Alfred Dürr notes an internal contrast between the subjective aria melody and the objective chorale. See *The Cantatas of J. S. Bach*, p. 545.

Herz - lich thut mich ver - lan - gen nach

C7 F major G major C major E7

16.

sü - sse To - des - stunde, da mein Geist Ho - nig speist aus des Lö - wen ei - nem sel - gen End.

A minor G7 E7 A minor D major G major

(tr) 19.

Mun - de, aus des Lö - wen Mun - de.

B(7) E minor E minor B7

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21. Lines 1-4 repeated.

Komm, du sü - sse To - des -

Rec 2 up 8va.

E minor D7 G major G7 C major

24.

stunde. komm, komm, du sü - sse To - - - desstun - de,

weil ich hier bin um - fan - - - gen mit

C7 F major G7 C major C major E7

26.

da - mein Geist Ho - nig speist aus des Lö - - - - wen Mun -

Trüb - sal und E - - - lend:

A minor D7 E7 A7 D minor (G7) E7

29.

de. Ritornello

A minor E7 A minor A minor

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Lines 5-8 (apparent reference to Simeon and the Nunc dimittis; see note).

31.

Text painting: Upwardly striving lines perhaps suggest reaching for paradise.

Ma - che mei - nen Ab.schied

A minor D(7)

The text makes a cyclical connection with movement 5: "letztes Licht - letztes Wort" ("final light - final word").

34.

süsse, säu - me nicht. letz - tes Licht, dass ich mei-nen Hei - land

Ich hab' Lust ab - zu - schei - - - den von

G7 C major A minor C major C7

36.

küs - - - se, dass ich mei-nen Hei-land küs-se, mei-nen Hei - land küs -

die - ser ar - gen Welt;

F major D minor A7 D minor

Lines 5-8 repeated.

39.

se; Rec I ma - che

Ritornello

Rec II up 8va

D minor D minor D minor



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41.

mei - nen Ab - schied sü - sse, säu - me nicht, letz - tes

G(7) C major A7

43.

Licht, dass ich mei - nen Hei - land küs -

sehn/ mich nach ew - - gen

Text painting: Upwardly striding lines suggest reaching for paradise.

D major D7 G major

45.

- se. säu - me nicht, letz - tes Licht. dass ich mei - nen Hei - land

Freu - - den: O Je - su, komm nur

G7 C7 F major C major

47.

küß - - se, mei - nen Hei - - land küß - se.

bald!

Ritornello

Dal Segno.

C7 F major (G major) C major

Secco  
**Recitativo.**

•Worldly pleasures detested; death yearned for (161/2). The aria comments on and contemplates the sentiments of the foregoing aria, often by means of opposites offered by the deceitful world and heaven (the appearance of things is contrasted with the reality of their essence).

161/2. 1. Te. E. re. A B C F D G#

Chromatic saturation in the vocal part in 9 mm.

Play on words with occasional alliteration: "Your pleasure ('Lust') is burden ('Last'), your sugar ('Zucker') is poison ('Gift')."

Welt, deine Lust ist Last, dein Zucker ist mir als ein Gift verhasst, dein  
World, thy pleasures (are) burdens! Thy sugar is to-me like a poison detested! Thy

A minor B dim. E7 D# dim.7

Play on words: "Your (i.e., the world's) light of joy ('Freudenlicht') is my comet ('Komete'), a 'symbol of calamity.'" (See Dürr, *The Cantatas of J. S. Bach*, p. 544.

Freu - den Licht ist mein Ko - me - te, und wo man dei - ne Ro - sen  
light-of-joy is my comet, and wherever one thy roses

B7 E minor A7

Play on words: "Where one picks your roses there are thorns without number."

bricht, sind Dornen oh - ne Zahl zu mei - ner See - len Qual. Der  
picks, (there) are thorns without number to my soul's torment! -

D# dim.7 B7 E minor N6 B major E minor

Tritone for "der blasse Tod" ("pale death")

Play on words: pale death ("blasse Tod") is the pink light of dawn ("Morgenröte").

blas - se Tod ist mei - ne Mor - gen - rö - the, mit sol - cher geht mir auf die  
Pale death is my rosy-dawn, with (it) rises for-me the

C7 F7 B dim. C minor C minor C major

Text painting: Leap up of a 7th for "drum seufz' ich" ("thus [I] sigh").

Alliteration: "Herrlichkeit" (glory) / "Himmelswonne" (heavenly bliss).

Son - ne der Herrlich - keit und Him - mels - won - ne. Drum seufz' ich recht von  
sun of glory and heavenly-bliss. Thus sigh I quite from (the)

A minor D7 G major G7

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Text painting: Another leap up of a 7th for "nur nach" ("just for").

Uwe Wolf notes, "According to the annotation, 'strom: [enti]. unis.[ono]," it is possible that Bach intended for the violins and viola (an octave higher) to double the bass line from the start of the arioso ending (2nd half of m. 16) onwards." See Johann Sebastian Bach. *The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 13, p. 576 (Uwe Volf, translated by Linda Marianiello).

(Arioso  $\text{♩} = 92$ .)

14. *Herzens-grun-de nur nach der letzten To-des-stun-de. Ich*  
 bottom-of-my-heart only for (my) last hour-of-death! I

E7 A minor D7 G major C major C major

The rocking continuo figure suggests the anticipated comfort.

The text alludes to Philippians 1:23: My desire (Luther 1545: Ich habe Lust) is to depart and be with Christ, for that is far better (see also 2 Corinthians 5:8) with pastoral love language from Song of Solomon 6:2-3: My beloved has gone down to his garden... I am my beloved's and my beloved is mine; he pastures his flock among the lilies.

17. *ha-be Lust, bei Chri-sto bald zu-wei-den, ich ha-be Lust, von*  
 have (the) desire, with Christ soon to pasture, I have (the) desire, from

The chorale tune is an editorial addition.

19. *die-ser Welt zu scheiden.*  
 this world to part.

The descending continuo line suggests the "departure" in death, as referenced in the text.

D7 F# dim.7 C minor C major

## Aria.

Martin Petzoldt suggests that the repeated "yearning figure" alludes to the last line of the chorale, with the words of the first stanza, "O Jesu, komm nur bald!" (O Jesu, just come soon!)—particularly in view of the aria text's repeated use of the word "bald." See Bach Kommentar 1:457.

161/3. (Allegro moderato  $\text{♩} = 112$ .) Yearning to depart & be with Christ in heaven (161/3).

1. *mf* Strings

A minor C major D7

Ritornello is derived from the vocal line, which is related to chorale tune's opening.

Form (Rhyme: AABCCBA)  
 Ritornello (mm. 1-11) Am  
 Lines 1-3 (3x: 11-50) Am  
 Rit (50-60) Am [Fine]  
 Lines 4-7 (60-89) Am-CM  
 (extravagant melismas)  
 Rit (89-92) CM  
 Lines 4-7 (92-109) CM-Em  
 (continuo alone)  
 da capo

6. *hemiola*

G major G7 C major C#7 D minor A minor E7

"Mein Verlangen" ("my yearning") is set with a sighing figure that dominates the entire movement with many repetitions, often haltingly, with the strings responding.

Regarding the modular construction of this aria, see comments by Christoph Wolff in note.



The first notes may be derived from the last phrase of the chorale.

# 11. Tenore.

Mein Ver - lan - gen, mein Ver - lan - gen ist, den Heiland zu um - fan - gen

Notes 5–10 are related to the chorale tune.

A minor C major D7 G major G7 C major

17. und bei Chri - sto - bald, bald zu sein,

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

22. mein Ver - lan - gen, mein Ver - lan - gen, mein Ver - lan - gen,

G7 E7 A minor (A minor)

28. mein Ver - lan - gen ist, den Heiland zu um - fan - gen

G7 C major C major C7 F major

33. und bei Christo bald, bald zu sein, mein Ver - lan -

"Verlangen" ("yearning") becomes active with a melisma.

A7 D minor E7 A minor iv6 Phrygian cadence V A minor G7



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39. *gen ist. den Heiland zu um-fan-gen und bei*

C major D7 G major G7 C major C# dim.7

44. *Chri-sto bald zu sein, den Heiland zu umfängen und bei Christo*

D minor A minor A minor A7 D minor E7 A minor

49. *bald zu sein.* *Ritornello*

A minor C major D7 G major G7 C major

56. *Ob ich sterb-lich' Asch'und*

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

63. *Er-de durch den Tod zer-mal-*

B7 E minor E7 A minor

The B section of the aria is accompanied by just continuo with some string interjections. Sequential, descending triads (twice as tritones) for "Though I, being mortal, by death."

Text painting: Long, chromatically sinuous melisma for "zermalmet" (the body "pulverized" into dust and ashes).

The continuo participates in the "pulverizing" figure.

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Chromatic, sequential ascent increases tension.

69. met wer - de, wird der See - le -

Strings intersect the "yearning" figure.

A minor A7 D# dim.7 E minor B(7) E minor

74. rei - ner - Schein den noch gleich - den En - geln pran -

D7 G major G7 C major C7 F major G7 C major

80. gen.

Word painting: A long descending melisma depicts "prangen" (the soul "shining resplendent"), while strings intersect "death" triads.

C major Dy G major G7 C major

The voice sings a long melisma to depict the shining splendor of the soul in paradise but its line descends (suggesting the death of the body). Meanwhile, the strings intersect the descending "triads of death and disintegration" (cf. mm. 60-65). This construction captures the two opposing realities: while the body dies, the soul shines.

86. dennoch gleich den En - geln pran - gen.

Ritornello hemiola

C major C major

The text of the B section is repeated but with continuo only, as if the spirit has been "shed" of its physical clothing ("der Seele reiner Schein," "the soul's pure luster").

92. Ob ich sterb - lich' Asch' und Er - de durch den Tod zer -

C major C7 C7 F major D minor

98. *(tr)*  
mal\_met\_ wer - de, wird der See - le - rei - ner Schein den noch

D7 G major G7 C major A minor

104. *hemiola*  
gleich den En - geln pran - gen, den noch gleich den En - geln pran - gen.

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

**Da Capo.** (without pause)

### Recitativo.

161/4. 1. **Alto.** •Death's sleep welcomed for Jesus will awaken me (161/4).

Der Schluss ist schon ge-macht, Welt, gu - te Nacht, Welt, gu - te

The conclusion is already (reached), World, good night!

**Welcoming death**  
Recorders & Strings

C major (D7)

4. Nacht! Und kann ich nur den Trost er-wer-ben, in Je - su Armen bald zu

And can I but this consolation attain, in Jesus' arms soon to

**Sleep of Death**

The reference to dying in Jesus' arms recalls Simeon's canticle, the Nunc dimittis (see note), though there it is Jesus lying in Simeon's arms.

G major G# dim.7 E7 A minor

7. sterben, er ist - mein sanf - ter Schlaf, er

die: he is my gentle sleep.

**Rec I**  
Strings sustain chords.

**Rec II**

The gentle sleep of death is set 3 times in different ways.

B7 E minor E minor

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2. "Gentle sleep" is embellished with a descending melisma on "sanft" ("gentle").

3. "Gentle sleep" is set to a melisma of rocking duples.

11.

ist mein sanft - - ter\_ Schlaf, er ist\_ mein sanft - - - ter\_ Schlaf, mein sanf.

A minor F major B7 E minor N6 A minor E minor N6 A minor

15.

- ter Schlaf. Das kü\_h\_ le Grab wird mich mit Rosen decken, bis Jesus mich wird

The cool grave will me with roses cover, till Jesus me shall

Resurrection

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

Word painting: Fast, rising melisma for "reawaken" (i.e., resurrect), which relates to Jesus raising the young man to life in the day's Gospel (see note).

18.

auf - - er - wecken, bis er sein Schaf führt auf die sü - sse Himmels.

resurrect, till he (me) his sheep leads to the sweet pasture-of-heaven,

Identifying the believer as "sein Schaf" ("his sheep") recalls many biblical passages, among them Psalm 23 and Jesus' words in John 10 (see note). The triplets suggest the gamboling of sheep.

C major

The return to C major is significant (see note at no. 1 about the significance of C major for Bach).

21.

weide, dass mich der Tod von ihm nicht scheide. So brich herein, du froher Todes.

so-that me - death from him (will) not separate. So burst in, thou happy day-of-death,

A major D minor G(7)



Regarding Bach's depiction of funeral bells and the ticking of the clock to set text references to the hour of death, see note.

Ticking of the clock (or deeper bells)...

23. *Rec I (funeral bells).* *so strike then, thou final* *so schlage doch, schlage doch. du letz - ter Stunden.schlag. so*

*hourly-stroke.*

*Ticking of the clock (or deeper bells)...*

*pizz.*

C major C7 F major

26. *schlage doch, schlage doch, schlage doch, du letz - ter Stundenschlag!* *Violins & viola play on open strings.*

C major C major

**Coro.** Parallel 3rds suggest sweetness.

For comments by Martin Petzoldt on the first sections of the movement, see note.

161/5. **(Allegro moderato)**  $\text{♩} = 112.$

• Yearning for death: Body to earth, soul to heaven (161/5).

Ritornello. The strings are related to the vocal lines; the recorder motive recalls the first movement, and alludes to the chorale tune.

Form (Rhyme: ABABCCDD, which Bach does not follow)  
Ritornello (mm. 1-16) CM [Fine]  
Lines 1-3 (17-32) CM-GM  
Rit (33-40) GM  
Lines 4-6 (41-58) E7-Em  
Rit (59-70) Em  
Line 7 (71-80) A7-CM  
Rit (80-85) CM  
Lines 7-8 (85-96) CM  
da capo

1. *Rec I & II* *mf* *Strings*

C major

While the movement borrows the descending sighing figures of the opening movement, the faster tempo and courtly, minuet-like triple meter suggest joyful anticipation of heaven with Jesus, as referenced in the text. Meanwhile, the florid recorder passages suggest the ecstasy of the transfigured believer in heaven.

6.

C major

10. *hemiola*

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15. **Soprano.** Lines 1-3. The soprano line appears to allude to the chorale tune. Parallel 3rds suggest sweetness..

**Alto.**

**Tenore.**

**Basso.**

**CORO.**

Despite the fact that the text is in the first person singular, Bach sets it for a four-voice ensemble in homophonic (sometimes responsorial) fashion. Nevertheless, the embellishment in the soprano line gives it the predominance of a solo.

Wenn es mei - nes Got - tes Wil - le.

21. C major

wenn es mei - nes Got - tes Wil - le, wünsch' ich, -

wenn es mei - nes Got - tes Wil - le, wünsch' ich.

Wenn es mei - nes Got - tes Wil - le, wünsch' ich.

Wenn es mei - nes Got - tes Wil - le, wünsch' ich.

D7 D7 G major

26. G major

dass des Lei - bes Last heu - te

dass des Lei - bes Last heu - te

dass des Lei - bes Last heu - te

dass des Lei - bes Last heu - te

G major

30. noch die Er - de fül - le,  
 noch die Er - de fül - le,  
 noch die Er - de fül - le,  
 noch die Er - de fül - le.

Ritornello

*mf*

G major G major

35.

G major

A 41. Lines 4-6. The spirit is seen as the "guest" of the physical body, an idea expounded in several biblical passages (see note).

und der Geist, des Lei - bes Gast, und der Geist,  
 und der Geist, des Lei - bes Gast, und der Geist,  
 und der Geist, und der Geist, des Lei - bes  
 und der Geist, und der Geist, des Lei - bes

*p*

E7 A minor A7



47.

und der Geist, des Lei - bes Gast, mit Un -

und der Geist, des Lei - bes Gast, mit Un -

Gast, der Geist, des Lei - bes Gast, mit Un -

Gast, der Geist, des Lei - bes Gast, mit Un -

D7 G major B7 hemiola

52.

sterb - lich - keit sich klei - de in der sü - ssen Him - mels - freu -

sterb - lich - keit sich klei - de in der sü - ssen Him - mels - freu -

sterb - lich - keit sich klei - de in der sü - ssen Him - mels - freu -

sterb - lich - keit sich klei - de in der sü - ssen Him - mels - freu -

E minor

58.

de.

de.

de.

de. Ritornello

E minor



61. *E minor*

65. *E minor*

The prayer for Jesus to come is reminiscent of Simeon's canticle (Nunc dimittis—see above), Elijah's prayer in 1 Kings 19:4 ("It is enough; now, O Lord, take away my life") and the Christian prayer, "O Lord, come" in 1 Corinthians 16:22 and Revelation 22:20. Here the statement is sung responsorially in duets of sweet parallel 3rds and 6ths, suggesting sweetness.

70. *B* *Lines 7.*

Je - su, komm und nimm mich fort. Je - su,

Je - su, komm und nimm mich fort, Je - su.

Je - su, komm, Je - su, komm und

Je - su, komm, Je - su, komm und

*p* *A7* *D major* *D7*

76. *E minor*

komm. Je - su, komm und nimm mich fort!

komm, Je - su, komm und nimm mich fort!

nimm mich fort. komm und nimm mich fort!

nimm mich fort. komm und nimm mich fort!

*Ritornello*

*G major* *G7* *E minor* *C major*

82.

Je - su, komm und

Je - su, komm und

C major

87.

Je - su, komm und nimm mich

Je - su, komm und nimm mich

nimm mich fort, Je - su, komm und nimm mich

nimm mich fort. Je - su, komm und nimm mich

G major D7 G major G7 D minor A7

92.

fort! Die - ses sei *hemiola* mein **letztes Wort.**

fort! Die - ses sei mein letztes Wort.

fort! Die - ses sei mein letztes Wort.

fort! Die - ses sei mein letztes Wort.

D minor D minor G major C major C major

The words "letztes Wort" ("final word") create a cyclical connection with the words "letztes Licht" ("final light") in movement 1. "Final word" may allude to the end of the day's Gospel reading: "[Jesus] came and touched the bier...and he said, 'Young man, I say to you, arise.' And he that was dead sat up again, and began to speak." It is noteworthy that "Come, Lord Jesus" is the "last word" in the bible (see Revelation 22:21)..

Petzoldt quotes Johann Olearius (1611-1684), whose commentary was in J. S. Bach's personal library, showing that Olearius interpreted the young man's "speech" as a proclamation of the resurrection, arguing that anyone affirming belief in the resurrection as Christ's "final word" becomes a "teacher of immortality from the professional chair of death." See *Bach Kommentar* 1:459-460.

Bach underscores the finality of the chorale stanza's last sentence by stating it only once.

C major

Da Capo.

# Choral. (Mel: „O Haupt, voll Blut und Wunden“.)

161/6. (♩ = 60.)

**Soprano.** 1/5.

+Vln I

Der doch Leib zwar in der  
auf - - - er - - - weckt soll

**Alto.**

+ Vln II

Der doch Leib zwar in der  
auf - - - er - - - weckt soll

**Tenore.**

+Vla

Der doch Leib zwar in der  
auf - - - er - - - weckt soll

**Basso.**

Der Leib zwar in der

Unison recorders suggests the "transfigured radiance of the resurrected body described in the text" (Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 546.

Rec I, II

C major

2/6.

Er - - - den von Wür - mern wird ver - zehrt,  
wer - - - den, durch Chri - stum schön ver - klärt,

Er - - - den von Wür - mern wird ver - zehrt,  
wer - - - den, durch Chri - stum schön ver - klärt,

Er - - - den von Wür - mern wird ver - zehrt,  
wer - - - den, durch Chri - stum schön ver - klärt,

Er - - - den von Wür - mern wird ver - zehrt,  
wer - - - den, durch Chri - stum schön ver - klärt,

E7 A minor A major A minor

20

9.

wird leuch - ten als die Son - ne und

wird leuch - ten als die Son - ne und

wird leuch - ten als die Son - ne und

wird leuch - ten als die Son - ne und

A minor C major

11.

le - ben oh - ne Noth in himml' - scher Freud' und

le - ben oh - ne Noth in himml' - scher Freud' und

le - ben oh - ne Noth in himml' - scher Freud' und

le - ben oh - ne Noth in himml' - scher Freud' und

14.

Won - ne. Was schad't mir dann der Tod?

Won - ne. Was schad't mir dann der Tod?

Won - ne. Was schad't mir dann der Tod?

Won - ne. Was schad't mir dann der Tod?

A minor E7 A minor E major