

Church Cantatas BWV 78

Large Scale Structure is Arch Form: ascending keys to keystone, then descending
IV. T. Aria (Gm) V. B. Recit. (E-flat-Fm)

Introduction & updates at melvinunger.com.

Chorale Cantata from Jahrgang II.

III. T. Recit. (Fm)-Cm V. B. Recit. (E-flat-Fm)

II. S&A (B-flat)

VI. B. Aria (Cm)

I. Chorale chorus (Gm-GM)

VII. Chorus Chorale (Gm-GM)

J.S. Bach

Cantata No. 78

Jesu, der du meine Seele

Chiastic Form: Keystone movement is structurally most important in a chiastic form. Theme: Victory (healing) through the cross, which cancels ("crosses out") guilt (see note for more).

For Alfred Dürr's comments on the cantata, see note.

Chorale Vs. 1. • Jesus' Passion tore my soul from darkness (78/1).

Motive 1. Aggressive leap, rhythm reminiscent of a French Overture but also a sarabande.

NBA I/21; BC A130

14. S. after Trinity (BWV 25, 78, 17)

*Galatians 5:16-24 (Work of the flesh and fruit of the Spirit)

*Luke 17:11-19 (Jesus heals ten lepers)

Librettist: Unknown.

FP: 10 Sept. 1724 (St. Nicholas) from the Chorale Cycle/

Jahrgang II). See note. Understood:

1) Human nature & Spirit of God are

opposed (Galatians 5:17)

2) Human nature = leprosy (pronounced clean by priest in OT)

Instrumentation:

Corno (doubling S in 78/1 & 78/7)

Flauto traverso (see note)

Oboe I, II

Vln I, II

Vla

Violino

SATB

Continuo, Organo

Pianoforte.

Chorale fantasia

Chaconne (triple dance form

with repeated harmonic

progression, often also

repeated bass);

instrumental

ritornello

(Italianate

concerto

structure)

The cantata contains an unusual number of Bach's performance markings.

(Coro.) 78/1
(Andante $\text{♩} = 88$)

Ritornello (A)

G minor

Motive 2. Descending chromatic tetrachord (traditional symbol of lament), used quasi-ostinato. Compare Purcell, "Dido's Lament," Bach cantata movements BWV 4/6, 12/2 (the latter restyled for the "Crucifixus" in the B-minor Mass). Here it depicts descent into death's cavern, the line appearing in all voices.

6.

Ob I

Ob II

(B)

No basso continuo for 8 measures = incomprehensible realities (see note).

Vla

12.

Ob II

hemiola

Still viola

17. A

Stollen of bar form: Phrases 1 & 2, 3 & 4 joined.

A, T, B, "preempt" the chorale tune, employing the same ostinato-like material as the ritornello.

Chorale Text Phrase 1.

Je - su, der du mei - ne See -

Je - sus, by Thy cross and pas -

Je - su, der du mei - ne

Je - sus, by Thy cross and

A

p

Bass enters again, with new "figura corta" theme, here apparently used aggressively, as a concerto-like element (see also note and later).

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Chorale doubled by flute (up 8va) and corno.

Chorale meter changed from 4/4 to 3/4.

21. (Mel: „Jesu, der du meine Seele“.)

hemiola

B

For more on ascending/descending chromatic fourth, see note.

Inverted chromatic fourth, treated imitatively

Chorale Text Phrase 2. (inverted)

Figura corta



"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde"
Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]

("...consists of 3 fast notes, of which one has the same value as the other two taken together.")

27.

Compare Ob II, m. 10ff.

hemiola

33. hemiola (tr)

hast durch dei - nen bit - tern Tod
by the bit - ter pain Thou bore,

hast durch dei - nen bit - tern Tod
by the bit - ter pain Thou bore,

hast durch dei - nen bit - tern Tod
by the bit - ter pain Thou bore,

hast durch dei - nen bit - tern Tod
by the bit - ter pain Thou bore,

Ritornello

Compare m. 9ff (oboes and violins are switched).

Vln II: Descending chromatic tetrachord

38.

No basso continuo for essentially 8 measure =
incomprehensible realities

44. hemiola

49. C

Phrases 3 & 4 joined.

NBA: finstern

aus des Teu - fels fin - strer Höh -
 when the Ev - il one would hold

Chorale Text Phrase 3.

aus des Teu - fels fin - strer
 when the Ev - il one would

Figura corta (cf. m. 17ff.)

Figura corta



"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde"
 Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]

("...consists of 3 fast notes, of which one has the same value as the other two taken together.")

53. D

hemiola

aus des Teu - fels fin - strer Höh - le
 when the Ev - il one would hold me

Chorale Text Phrase 4.

- le, aus des Teu - fels fin - strer Höh - le und der schweren
 me, when the Ev - il one would hold me deep in hell to

Höh - le, aus des Teu - fels fin - strer Höh - le und der
 hold me, when the Ev - il one would hold me deep in

aus des Teufels finstrer Höh - le
 when the Ev - il one would hold me

59.

Contemporary hymnals have "Sündennot" ("sin's affliction").

See - len - noth, und der schwe - ren See - len - noth,
suf - fer sore, deep in hell to suf - fer

schwe - ren See - len - noth, der schwe - ren See - len - noth,
hell to suf - fer sore, in hell to suf - fer sore,

und der schweren See - len - noth,
deep in hell to suf - fer sore,

65.

hemiola

und der schwe - ren See - len - noth
deep in hell to suf - fer sore,

noth, und der schwe - ren See - len - noth
sore, deep in hell to suf - fer sore,

und der schwe - ren See - len - noth
deep in hell to suf - fer sore,

und der schwe - ren See - len - noth
deep in hell to suf - fer sore,

D pedal...

71. **E**

kräf - tig -
might - i -

Chorale Text Phrase 5.

kräf - tig - lich her - aus ge -
might - i - ly a - way Thou

Diatonic ascending fourth (see note at m. 25).

hemiola

Ob I

Rushing notes in the oboes dramatize the excitement.

E

p

D minor

Ob II

Word painting for "forcefully torn out." Aggressive use of the figura corta, perhaps signifying joy. (It is noteworthy that in the St. John Passion, the same rhythm is used for the word "kreuzige" ("crucify").

75.

lich her - aus ge - ris - sen, her - aus
ly a - way Thou bore me, a - way

ris - sen, kräftig - lich her - aus
bore me, might - i - ly a - way

kräf - tig - lich her - aus ge - ris - sen, kräf - tig -
might - i - ly a - way Thou bore me, might - i -

Dotted rhythm of French Overture.

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78.

Alfred Dürr notes that "kräftiglich herausgerissen" (forcibly torn out) is illustrated with rising imitative motives (e.g., oboes, m. 81ff.), marked rhythms, and modulation to F major." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 527.

ge - ris - sen, her - aus ge -
Thou bore me, a - way Thou

ge - ris - sen, her - aus ge -
Thou bore me, a - way Thou

lich her - aus ge ris - sen, her - aus ge - ris - sen,
ly a - way Thou bore me, a - way Thou bore me,

Text painting: Vigorous bass voice leading for "forcibly torn out."

81.

kräf - tig - lich her - aus ge - ris -
might - i - ly a - way Thou bore

rissen, her - aus, her - aus, her - aus ge - ris -
bore me, a - way, a - way, a - way Thou bore

rissen, heraus, her - aus, her - aus, her - aus ge -
bore me, a - way, a - way, a - way a - way Thou

kräf - tig - lich her - aus ge - ris -
might - i - ly a - way Thou bore

Oboes

D minor

85. **F**

sen
me

sen
me

rissen
bore me

sen
me

Chorale Text Phrase 6.

und mich Solches lassen
with a hav-en safe be -

Helmuth Rilling notes, "Finally there is Bach's joy motive. We encounter it first nearly hidden in the continuo part connected with the first and the third vocal section. But in the second part of the movement, it determines the musical structure more and more, pushing aside and replacing the omnipresent lamento motive. The message of the redemption achieved with Christ's Passion is welcomed with joyful intensity. 'Und mich solches lassen wissen' ('Thou has let me know this'). See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 126.

hemiola

F

P

F major (see note for significance).

Figura corta



90.

wis_sen, mich Sol - - - ches las_sen wis - sen, mich Sol -
fore me, a hav - - - en safe be - fore - me, a hav -

und mich Solches lassen wis_sen, mich Sol - - - ches las_sen
with a hav-en safe be - fore me, a hav - - - en safe be -

und mich Solches las_sen wis_sen, mich Sol -
with a hav-en safe be - fore me, a hav -

C major

G minor

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93.

und mich
with a

- ches las-sen wis-sen, mich Solches las-sen
- en safe be-fore me, a hav-en safe be-

wis-sen, und mich Sol-ches las-sen
fore me, with a hav-en safe be-

- ches las-sen wis-sen, und mich
- en safe be-fore me, with a

G minor

96.

Sol-ches las-sen wis-sen
hav-en safe be-fore me;

wis-sen
fore me;

wis-sen, und mich Solches las-sen wis-sen
fore me, with a hav-en safe be-fore me;

Sol-ches las-sen wis-sen
hav-en safe be-fore me;

Ritornello

B-flat major

Figura corta motive in strings.

100.

B-flat major

104.

F major

C major

G minor

107.

durch dein an - ge - through Thy word, con - durch dein an - ge - neh - mes Wort, durch dein through Thy word, con - tent - ment sweet, through Thy

Chorale Text Phrase 7.

Ob I: Figura corta motive.

Ob II

Vln I

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111.

neh - mes Wort, durch dein an - ge -
tent - ment sweet, through Thy word, con -

an - ge - neh - mes Wort, durch dein
word, con - tent - ment sweet, through Thy

durch dein an - ge - neh - mes
through Thy word con - tent - ment

Ob I & II

Vln I

114.

neh - mes Wort, durch dein an - ge - neh - mes
tent - ment sweet, through Thy word, con - tent - ment

an - ge - neh - mes Wort, durch dein ange - neh - mes
word con - tent - ment sweet, through Thy word, con - tent - ment

Wort, durch dein an - ge - neh - mes, dein angeneh - mes
sweet, through Thy word con - tent ment, Thy word, con - tent - ment

Vln II & Vla.

B-flat major

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118.

hemiola

durch dein an - ge - neh - mes Wort:
 through Thy word, con - tent - ment sweet:

Wort, durch dein an - ge - neh - mes Wort:
 sweet, through Thy word, con - tent - ment sweet:

Wort, durch dein an - ge - neh - mes Wort:
 sweet, through Thy word, con - tent - ment sweet:

Wort, durch dein an - ge - neh - mes Wort:
 sweet, through Thy word, con - tent - ment sweet:

Figura corta motive in Vln I, II.
 Ritornello (part B)

G minor

122.

125.

L.H. R.H.

Figura corta motive.

C major F major

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129.

H

NBA: itzt

Chorale Text Phrase 8.

sei doch **jetzt**, o
Thou art still my

sei doch jetzt, o Gott, mein Hort, o Gott,
Thou art still my sure re - - treat, my sure

Figura corta motive

B-flat major

Continuo

G minor

132.

hemiola

Gott, mein Hort, o Gott, mein
sure re - - treat, my sure re - -

mein Hort, sei doch jetzt, o Gott, o Gott, mein
re - - treat, Thou art still my sure, my sure re -

sei doch jetzt, o Gott, mein
Thou art still my sure re - -

E-flat major

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135. hemiola

sei doch jetzt, o —
Thou art still my —

Hort, o Gott, mein Hort, sei doch jetzt, o Gott, o Gott, mein Hort, —
treat, my sure re - treat, Thou art still my sure, my sure re - treat, —

Hort, Gott, mein Hort, sei doch jetzt, o Gott, mein Hort, o Gott, mein Hort, o
treat, sure re - treat, Thou art still my sure re - treat, my sure re - treat, my

Hort, Gott, mein Hort, sei doch jetzt, o Gott, o
treat, sure re - treat, Thou art still my sure, my

C minor G minor

139.

Gott, mein — Hort!
sure re - treat!

— o Gott, mein Hort!
— my sure re - treat!

Gott, o Gott, mein Hort!
sure, my sure re - treat!

Gott, mein Hort!
sure re - treat!

hemiola

G major

No treble obbligato

Aria. Duetto.

78/2 (Con moto $\text{♩} = 120$)

Folk-like, jaunty tune, child-like scurrying, word-painting of "eilen" and "erfreulich."
Text is madrigalian paraphrase of chorale stanza 2.

•Hastening to Jesus for healing with feeble steps (78/2). See note by Alfred Dürr.

Da capo duet for soprano, alto, violone, and continuo. The continuo realization here (right hand) is editorial.

Violone plays quarter notes, marked staccato & pizz. Regarding differentiated cello and violone parts, see Christoph Wolff, *Bach's Musical Universe* (New York: W. W. Norton, 2020), 149.

In the original performing parts, the violone obbligato's music appears on the back of the corno da tirarsi (slide trumpet) part; it is probable that both instruments were played by the same person—an indication of how versatile the Stadtpfeifer (town instrumentalists) were in Bach's day.

8. Soprano.

Text is in the first person plural, perhaps to represent the group of lepers in the Gospel and metaphorically, the group nature of the spiritual affliction.

Wir ei - - - - - len mit schwachen, doch em - sigen
We has - - - - - ten with ea - ger yet fal - ter-ing

Alto.

The text alludes to the day's Gospel reading as well as other biblical passages and themes (see note).

Voices in canon, probably a picture of the Gospel lesson: one leper following another.

Wir ei - - - - -
We has - - - - -

C7

F major

Martin Petzoldt notes that "Meister zu helfen" (appearing, for example, in Isaiah 63:1) is a Christological title so there should be no comma after "Meister" while there should be a comma after "helfen." See "Bach-Kommentar," vol. 1, p. 411. It is not clear, however, to what extent singers 12. could portray this in how they inflect the line.

Schrit - ten, o Je - su, o Mei - ster, o Je - su, o Mei - ster, zu
foot - steps, O Je - sus, O Mas - ter, O Je - sus, O Mas - ter, for

- - - - - len mit schwachen, doch em - sigen Schritten, o - Je - su, o Mei - ster, zu
- - - - - ten with ea - ger yet fal - ter-ing foot-steps, O Je - sus, O Mas - ter, for

B-flat major

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16.

hel - fen zu dir, o Je - su, o Mei - ster, wir
 help un - to Thee; O Je - sus, O Mas - ter, we

hel - fen zu dir, o Je - su, o Mei - ster, wir ei -
 help un - to Thee; O Je - sus, O Mas - ter, we has -

B-flat major

19.

ei - len, wir
 has - ten, we

Parallel 3rds and 6ths suggest sweetness and joy.

- len mit
 - ten with

B-flat major E-flat major

23.

ei - len mit schwa - chen, doch em - si - gen
 has - ten with ea - ger yet fal - ter - ing

schwa - chen, doch em - si - gen Schrit - ten, o Je - su, o Mei - ster,
 ea - ger yet fal - ter - ing foot - steps, O Je - sus, O Mas - ter,

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26.

Schrit-ten, o Je - su, o Mei-ster, zu hel-fen zu dir, o Je - su, o Meister,
 foot-steps, O Je - sus, O Mas-ter, for help un-to Thee; O Je - sus, O Mas-ter,

o Je - su, o Mei-ster, zu hel-fen zu dir, o Je - su, o
 O Je - sus, O Mas-ter, for help un-to Thee; O Je - sus, O

E-flat major

30.

wir ei - - - - - len mit schwa-chen, doch
 we has - - - - - ten with ea - ger yet

Meister, wir ei - - - - - len mit schwa-chen, doch
 Mas-ter, we has - - - - - ten with ea - ger yet

B-flat major

34.

Rhetorical word repetition by 1 singer without instruments.

em - si-gen Schrit-ten, o Je - su, o Mei-ster, zu hel-fen zu dir, zu
 fal - ter-ing foot - steps, O Je - sus, O Mas-ter, for help un-to Thee, to

em - si-gen Schrit-ten, o Je - su, o Mei-ster, zu hel-fen zu dir, zu dir,
 fal - ter-ing foot - steps, O Je - sus, O Mas-ter, for help un-to Thee, to Thee,

C minor

B-flat major

37.

dir, zu dir, wir ei - len mit schwa - chen, doch em - si - gen
Thee, to Thee, we has - ten with ea - ger yet fal - ter - ing

zu dir, wir ei - len mit schwa - chen, doch em - si - gen
to Thee, we has - ten with ea - ger yet fal - ter - ing

40.

Schrit - ten, o Je - su, o Mei - ster, zu hel - fen zu dir, zu dir.
foot - steps, O Je - sus, O Mas - ter, for help un - to Thee, to Thee!

Schrit - ten, o Je - su, o Mei - ster, zu hel - fen zu dir, zu dir!
foot - steps, O Je - sus, O Mas - ter, for help un - to Thee, to Thee!

Rhetorical word repetition by both singers without instruments.

Ritornello

B-flat major

44.

47.

Du Thou

G minor

B-flat major

Contrasting section.



51.

su - chest die Kran - ken und Ir - renden treu - lich, die Kran - ken und
 faith - ful - ly seek - est the ill and the err - ing, Thou seek - est the

Du su - chest die Kran - ken und
 Thou faith - ful - ly seek - est the

Mm. 55-58: Chromatic harmonies to depict sick and erring.

54.

Ir - renden treu - lich, die Kran - ken und Ir -
 ill and the err - ing, Thou seek - est the ill

Ir - renden treu - lich, du su - chest die Kran - ken, du su - chest die
 ill and the err - ing, Thou faith - ful - ly seek - est, Thou faith - ful - ly

C minor

58.

- renden treu - lich, die Kran - ken und Ir - ren - den treu - lich.
 and the err - ing, Thou seek - est the ill and the err - ing.

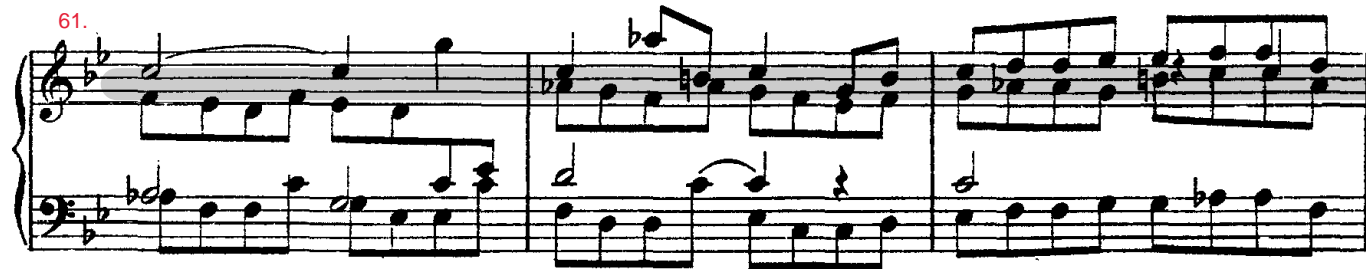
Kranken und Ir - renden treu - lich, die Kran - ken und Ir - ren - den treu - lich.
 seek - est the ill and the err - ing, Thou seek - est the ill and the err - ing.

Ritornello

C minor

C minor

61.



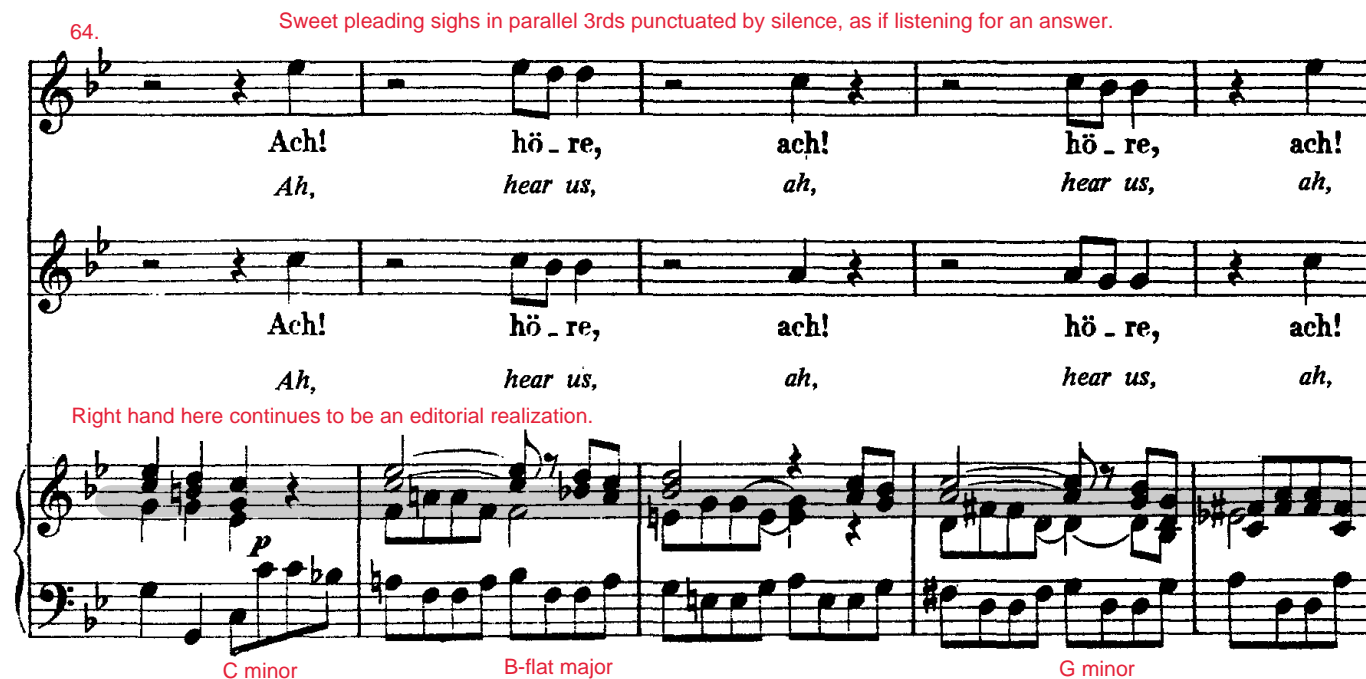
64.

Sweet pleading sighs in parallel 3rds punctuated by silence, as if listening for an answer.

Ach! hö - re, ach! hö - re, ach!
Ah, hear us, ah, hear us, ah,

Ach! hö - re, ach! hö - re, ach!
Ah, hear us, ah, hear us, ah,

Right hand here continues to be an editorial realization.



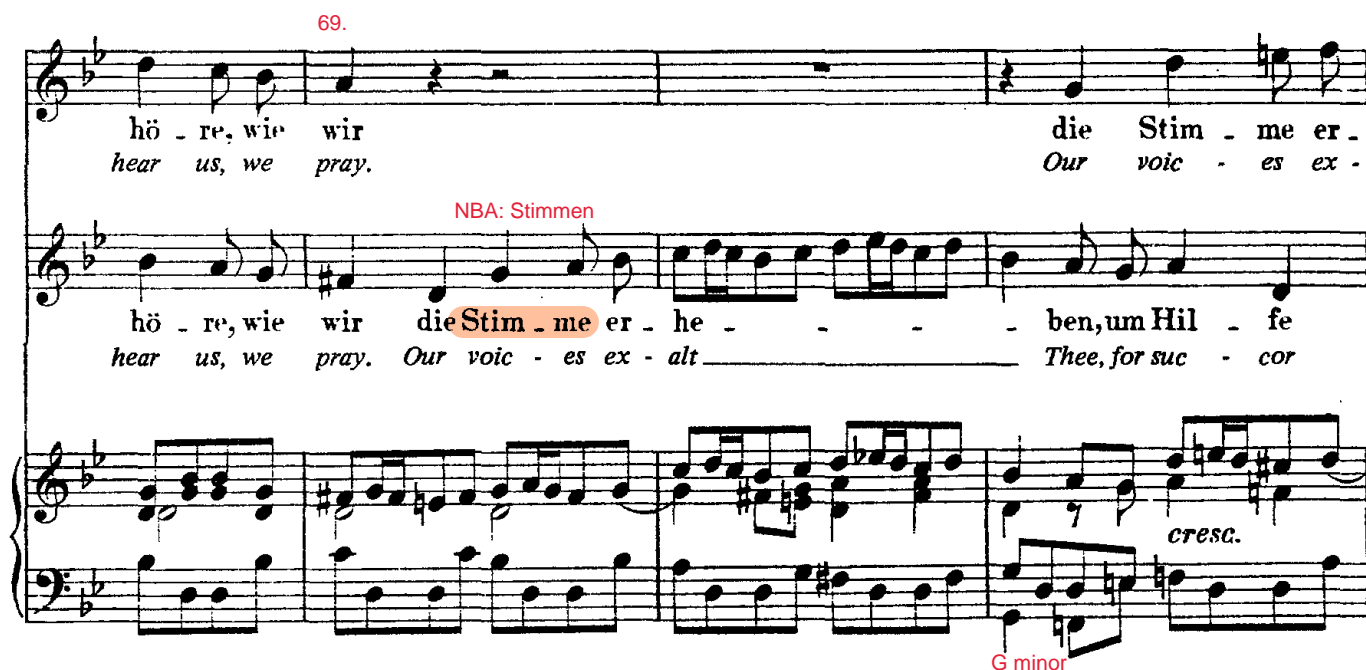
C minor B-flat major G minor

69.

hö - re, wie wir die Stim - me er -
hear us, we pray. Our voic - es ex -

NBA: Stimmen

hö - re, wie wir die Stim - me er - he - - - - - ben, um Hil - fe
hear us, we pray. Our voic - es ex - alt Thee, for suc - cor



cresc.
G minor

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72.

he - ben, um Hil - fe zu bit - ten, um
alt Thee, for suc - cor we pray Thee, for

zu bit - ten, zu bit - ten, zu bit - ten, um Hil -
we pray Thee, we pray Thee, we pray Thee, for suc -

D minor

76.

Hil - fe zu bit - ten, um Hil - fe zu bit - ten, um Hil - fe zu bit - ten, um
suc - cor we pray Thee, for suc - cor we pray Thee, for suc - cor we pray Thee, for

- fe zu bit - ten, um Hil - fe zu bit - ten, um
- cor we pray Thee, for suc - cor we pray Thee, for

Continuo joins in the pleading.

79.

Hil - fe, um Hil - fe zu bit - ten!
suc - cor, for suc - cor we pray Thee!

Hil - fe, um Hil - fe zu bit - ten! Es
suc - cor, for suc - cor we pray Thee! Now

Opening material returns.

D minor C major B-flat major

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83.

Here the text alludes to several biblical passages requesting God to shine his faith on the petitioner (e.g., the Aaronic benediction in Numbers 6:25-26).

Es sei uns dein gnä - di - ges
Now grant us Thy grac - ious and

sei uns dein gnä - di - ges An - tltz er - freulich, er - freu -
grant us Thy grac - ious and mer - ci - ful fa - vor, Thy fa -

F major C major

86.

Clash between
E-flat and E-natural

An - tltz er - freulich, es sei uns dein gnä - di - ges An - tltz er - freu -
mer - ci - ful fa - vor, now grant us Thy grac - ious and mer - ci - ful fa -

- lich, es sei uns dein gnä - di - ges An - tltz er - freu -
- vor, now grant us Thy grac - ious and mer - ci - ful fa -

F major

89.

lich, er - freu - lich, er - freu -
vor, Thy fa - vor, Thy fa

lich, er - freu -
vor, Thy fa

F major

Text painting: Rest in the middle of a word is like a skip of joy.

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92.

lich, er - freu - lich, es
vor, Thy fa - vor, now

lich, es sei uns dein gnä - di - ges An - tltz er - freu - lich, es
vor, now grant us Thy grac - ious and mer - ci - ful fa - vor, now

cresc.

95.

sei uns dein gnä - diges An - tltz er - freu - lich, er - freu - lich!
grant us Thy grac - ious and mer - ci - ful fa - vor, Thy fa - vor!

sei uns dein gnä - diges An - tltz er - freu - lich!
grant us Thy grac - ious and mer - ci - ful fa - vor!

dim. *mf*

Da Capo F major

Based on chorale stanzas 3–5. Phrases 1, 2, 7, 8, 16, 17 are taken verbatim from the chorale.

Exceedingly anguished recitative with large leaps and complete pitch saturation in the voice part in the first 7 measures, and again in the next 7. The text of these 14 measures is a paraphrase of Romans Chapter 7 (actually quoting from verse 24 in m. 8). The number 14 may signify also the Alpha and the Omega (das A und das O = Christ). Diminished chords on all 12 pitches except F. In BWV 105/2, 48/2, and 78/3, Bach appears to use chromatic pitch saturation to represent complete depravity of human nature, alluding to Romans 7 (see also the chorale prelude "Durch Adams Fall"). In BWV 12/3 pitch saturation seems to indicate utter misery in tribulation.

● Confession of sinful nature: it makes me transgress (78/3). The text changes to the first person singular, emphasizing the individualized nature of response to Christ (in the Gospel lesson, only one healed leper returned to give thanks).

2 phrases verbatim from chorale: Like its counterpart in the symmetrical form of the cantata (movement 5), this movement quotes from the chorale directly and ends in an arioso.

Secco recit./arioso end 78/3. **Recitativo.**

1. **Tenore** C# E F G A B-flat E-flat D F# C

Ach! ich bin ein Kind der Sünden, ach! ich irre weit und breit. Der Sünden Aussatz,
Ah! my fail - ings sore - ly grieve me, yea, my sins are ver - y great. The curse of A - dam

p Rare opening dynamic marking of "p" is original.

Text painting: Large leap for "straying far and wide."

Mm. 1-7 (D minor) implies G minor implies E minor

The text alludes to a range of biblical passages and themes (see note).

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4.

G#

Allusion to Romans Chapter 7.

Text painting: Large leap for recalcitrant volition.

so an mir zu finden, ver - lässt mich nicht in dieser Sterblich keit. Mein Wille trachtet nur nach
nev-er more will leave me, so long as I ex-ist in man's es - tate. My in - clin-a - tions lead to

implies A minor implies F implies D minor

7.

NBA: Bösen

B

E

G

C#

D

Chorale stanza verbatim for 2 phrases.

E-flat

C

A

Bösem. Der Geist zwar spricht: ach! wer wird mich er-lösen? A-ber, Fleisch und Blut zu
ev-il; though oft my soul cries "Who is there to save me?" Ah me! to re-sist temp-
"Wer wird mich erlösen" = Rom. 7:24.

Phrygian cadence for this question implies D major.

implies A minor Mm. 8-14 implies G minor

10.

B

F

A-flat

zwingen und das Gu-te zu voll-bringen, ist ü-ber al-le meine Kraft. Will ich den
ta-tion and at-tain there-by sal - va - tion is far be-yond my fee-ble strength. Though I ad -
Related to ideas of Epistle: Flesh vs. Spirit.
See also Romans 7:18, 24.

implies C minor C minor

Since the tonality of C in Bach often refers to Christ, perhaps the cadence on C here and at the end is an allusion to the question and answer at the end of Romans 7 ("Wretched man that I am! Who will deliver me...? Thanks be to God through Jesus Christ." See also text in m. 8 here.

13.

B-flat

G-flat

Schaden nicht ver-keh-len, so kann ich nicht, wie oft ich feh-le, zählen. Drum
mit my ev' - ry fail - ing, I find, a - las, the bad in me pre - vail-ing. And
B

implies A-flat major Text painting: Chromatic bass with tritone leap for innumerable sins ("I cannot count the number of times I fail"). M. 15. F minor

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16.

neh'm'ich nun der Sünde Schmerz und Pein und meiner Sorgen Bürde, so mir sonst unerträglich
so I car - ry to Thy mer - cy - seat my heav-y load of sor-row, with all my sins and de - re -

implies G minor B-flat minor implies E-flat minor

19.

NBA: ich

Arioso

Last 2 phrases of text also verbatim from chorale

würde, und liefre sie dir, Je-su, seuf-zend ein. Rechne nicht die Mis-se-that, die
lic-tions, and lay them pen-i - tent-ly at Thy feet. Do Thou, Lord, for-give them me, nor

a tempo (♩ = 88.)

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

Text painting: Throbbing eighths may represent the fear of the petitioner (see Martin Petzoldt, *Bach-Kommentar* 1:412. . Helmuth Rilling sees a sinner "desperately pounding his breast" (See *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 133.

22.

Text painting in voice: Tortured, chromatic line for God's justified anger.

dich, Herr, er-zür - - - - - net hat!
let them yet an - - - - - ger Thee!

C minor C minor

Compare these lines from the first stanza of the chorale "Mitten wir im Leben sind": Uns reuet unsre Missetat, die dich, Herr, erzürnet hat (We repent of our misdeeds, which have angered you, Lord).

Complete shift of mood. This is the keystone movement of the arch, the "turning point" in the cantata. Victory is now assured, and Bach underscores the fact with energetic vocal flourishes on the word "Streite"—a conspicuous instance of word-painting

Flute obbligato. Many of the cantatas in the last months of 1724 have expressive flute obbligatos that are technically demanding.

Cantatas with demanding flute parts include BWV 107, 94, 101, 113, 78, 99, 8, 130, 114, 96, 180, 115, 26. See Wolff, "Bach's Universe," 140.

78/4.

Aria.

(Vivace ♩ = 160.)

(Based on Chorale Vv. 6-7) • Christ's blood cancels guilt and makes us victorious (78/4).

Trio texture: Flute, Singer, Continuo

Ritornello derived from vocal line.

mf

G minor pizzicato

Il basso staccato.

Dance-like

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).

4.

Droplet figure presumably represents Christ's blood as referenced in the text.

8.

Allusion to Colossians 2:13-14:
"Christus hat...ausgetilgt die Handschrift,
so wider uns war...."

Cross figure for
"durchstreicht."

12. Tenore.

NBA: Das **Dein** Blut, so mei - ne Schuld durchstreicht,
Thy sac - ri - fice — has cleansed the stain,

This type of aria is called a "Devisenarie" or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

16.

dein Blut, so mei - ne Schuld durchstreicht,
Thy sac - ri - fice — has

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20.

Schuld durchstreicht, macht mir das Herze wie - der leicht, macht mir das Her - ze
cleansed the stain, mak - ing my heart all pure - a - gain, mak - ing my heart all

The music turns to the major mode as the mood lightens with the flute playing staccato "droplets."

p *cresc.*

B-flat major

24.

wie - der leicht und spricht mich frei, und spricht mich frei.
pure - a - gain, hap - py and free, hap - py and - free.

Levitical priest had to pronounce a leper clean.

f *mf* Ritornello

F major B-flat major

28.

Ruft mich der Höl - len
Should now the fiend of

Contrasting Section characterized by florid parts for flute and tenor to depict the battle ("Streite").

B-flat major

32.

Herr - zum Streite, zum Strei - te, zum Strei - te, zum
hell - as - sail me, as - sail me, as - sail me, as -

"Streite" word painting Fanfare-like figures for the battle.

cresc.

C minor

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35. Text painting: Melisma for battle.

Strei - - - te, so ste - het Je - sus mir zur Sei - te, dass
sail - - - me, then Thou - my Sa - viour will not - fail me, but

"Beherzt" = To become active and decisive despite danger.
Text painting: The singer's new courage is depicted with accents that contradict the meter and a modulation to major, while the tumult is transferred to the continuo.

39.

ich beherzt, beherzt, beherzt und sieg - haft, beherzt und sieghaft sei.
will sup - port sup - port sup - port and suc - cor, sup - port and suc - cor me.

E-flat major

Ritornello

E-flat major

43.

NBA: Heer

Helmuth Rilling notes, "Hell is fighting and this means that the Dragon is there. As in Bach's cantatas for the Feast of St. Michael, we literally see the Dragon on the page, curling and winding up and down. But 'there stands Jesus,' 'So stehet Jesus mir zur Seite, with a long staying note and 'helps me to be boldhearted and victorious.' Daß ich beherzt und sieghaft sei. Underneath the Dragon is still roaring, but Bach destroys him with continued counter rhythms. Four times, repeating beherzt, the tenor runs against him and remains victorious." See *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 135.

Ruft mich der Höl - len Herr zum Streite, zum
Should now the fiend of hell as - sail me, as -
host

C minor

47.

Fanfare-like figures for the battle.

Flute and Singer in parallel 6ths and 3rds.

Streite, zum Streite, zum Strei - te, zum
sail me, as - sail me, as - sail me, as -

G minor

51.

Strei - te, so ste
sail me, then Thou

mf *p*

C minor

55.

het Je - sus, so ste - het Je - sus
my Sa - viour, then Thou my Sa - viour

cresc.

G minor

58.

mir zur Sei-te, dass ich beherzt, beherzt, dass ich beherzt, ich beherzt und sieg-haft sei.
will not fail me, but will sup-port, sup-port, but will sup-port, will sup-port and suc-cor me.

mf cresc. *f*

G minor

Reminiscent of Vox Christe; halo of strings as in St. Matthew Passion

Dal Segno.

78/5. **Recitativo.** (Based on Chorale Vss. 8–10) • Christ's passion led to blessing; I offer my heart (78/5).

1. Basso.

Low notes for "Grab"

Die Wunden, Nä-gel, Kron' und Grab, die Schläge, so man
The tor-ments, nail scars, thorns; the grave, the scourgemarks that our

p "Halo" of strings.

E-flat to F minor

Like its counterpart in the symmetrical architecture of the cantata (movement 3), this movement quotes from the chorale directly and ends in an arioso.

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NBA: verneute

4.

dort dem Heiland gab, sind ihm nunmehr Siegeszeichen und können mir **erneute** Kräfte
 Lord and Sa-viour bore, be - come the to-kens of sal - va-tion, and which the Faithful look for in-spir-

F minor

E-flat major

7.

Original marking.

con ardore

Vivace. (♩ = 80.)

rei - chen. Wenn ein er - schreck - li - ches Ge - richt den
 a - tion. When sounds the dread - ed judg - ment knell, the

Mood change from comfort to fear at thought of judgment Word painting: trembling, shaking; compare Cantata 105 "Gehe nicht ins Gericht."

Stile concitato (see note).

E-flat major

9.

NBA: vor

Lento. (♩ = 80.)

Fluch **für** die Verdammten spricht: so kehrt du ihn in Se - gen. Mich
 curse that sends the damned to hell, turn Thou it in - to bless - ing. Then

Text painting: "Curse turned into blessing" set with utmost contrast.

Adagio.

"Halo" of strings returns.

G minor

11.

NBA: vor

kann kein Schmerz und keine Pein be - wegen, weil sie mein Hei - land kennt, und da dein Herz **für**
 nei - ther pain not torment will re - main: - all this my Sa - viour knows, and thus Thy heart with

F minor

E-flat major

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14.

NBA: dich

mich in Lie-be brennt, so le-ge ich hinwie-der das mei-ne vor dir nie-
 deep af-fec-tion glows; so Mas-ter, I a-dore Thee and lay my all be-fore-

Arioso: Here chorale text is verbatim to the end of the movement. Bach sneaks in notes from the end (Abgesang) of the hymn tune, hiding it in the vocal and instrumental parts. Sighing motives reinforce the subjective statement. The last 8 mm. of chorale tune are hidden in A-flat/F minor. Alfred Dürr calls this "one of the most subjective and eloquent elaborations of a cantus firmus ever written for the human voice." See Dürr/Jones, p. 527.

Andante. (♩ = 72.)

17.

der. Dies, mein Herz, mit Leid ver-men-get, Thee. This, my heart, with grief com-min-gled, a tempo

A-flat major

C minor

20.

so dein-theures Blut be-spren-get, so am Kreuz ver-gos-sen
 by Thy-prec-ious blood be-sprin-kled on the cross-poured out-for

A-flat major

F minor

24.

ist, geb' ich dir, Herr Je-su-Christ.
 me, give I-now, O Lord, to-Thee.

F minor

(Based on Chorale Vs. 11) • Christ calms our accusing conscience and gives hope (78/6). Both oboe and voice require some virtuosity. The form is almost like a concerto for oboe and vocal bass with tutti interjections by strings, as already in the ritornello (see Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005, p. 527.

Aria.

(Moderato $\text{♩} = 72$.)

Tutti	Ob Solo	Tutti	Ob Solo	Tutti
A	B	A	B'	C
1 m.	2.5 m.	1 m.	2.5 m.	1 m.

Parody of earlier work?

Mood swings have stopped.

Ritornello derived from vocal line.

C minor Concerto-like.

Helmut Rilling notes, "This solo/tutti contrast remains throughout the entire movement. It seems to be text-related. A promise is contained in every one of the three textual parts". See *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 141.

3.

The text alludes to a range of biblical passages and themes (see note).

6.

Paraphrase of stanza 11 of 12-stanza chorale.

8.

Basso.

Nun, du wirst mein Ge - wis - sen - stil - len, so
Do Thou, O Lord, ap - pease my con - science, which

C minor

11.

wi - der mich um Ra - - - che, um Ra - che schreit,
grie - vous - ly has trou - - - bled, has trou - bled me,

Ritornello

C minor

13.

16.

nun, du wirst mein Ge wis sen
do Thou, O Lord, ap - pease my

C minor

18.

stil - len, so wi - der mich um Ra - - - che, um Ra - che
con - science, which grie - vous - ly has trou - - - bled, has trou - bled

Vocal bass & continuo in unison (see also mm. 25-26). Martin Petzoldt suggests that these syllables (with accompanying tutti cadence) may be the basic musical impulse for the movement. See "Bach-Kommentar," vol. 1, p. 414.

20.

schreit, ja, dei - ne Treue wird's er - fül - len, weil mir dein Wort die
me; by Thy fi - del - i - ty - up - hold - me, and let Thy word my

C minor E-flat major C minor

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23.

Hoff - - - nung beut, weil mir dein Wort die Hoff - - -
com - - - fort be, and let Thy word my com - - -

Ritornello. The "premature" entry is perhaps an allusion to Isaiah 65:24 [God]: Before they call I will answer, while they are yet speaking I will hear.

G minor

25.

Vocal bass & continuo in unison.

- - - nung, die Hoffnung beut.
fort, my com-fort be.

G minor

27.

G minor

30.

G minor

32.

Wenn Chri - sten an dich glau - ben, wenn
By Thy di - vine di - rec - tion, by

Oboe (previous solo material).

G minor B-flat major

35.

Christen an dich glau - ben, wenn Christen an dich glau - ben, wird sie kein Feind in
Thy di-vine di - rec - tion, by Thy di-vine di - rec - tion from en - e - mies for -

E-flat major F minor

Text painting: Sustained note for "eternity."

37.

E - - - - - wig-keit aus dei - nen Händen
ev - - - - - er-free, se - cure in Thy pro -

40.

rau - ben, aus dei - nen
tec - tion, se - cure in

F minor

42.

Hän - den rau - ben.
Thy pro - tec - tion.

Wenn By

C minor

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45.

Chri - sten — an dich glau - ben, wird sie kein Feind in E - wigkeit aus
Thy di - vine di - rec - tion from en - e - mies for - ev - er free se

47.

dei - nen Hän - den rau -
cure in Thy pro - tec -

C minor

49.

- ben, kein Feind in E - wigkeit aus
- tion, for - ev - er, ev - er free, se -

52.

dei - nen Händen rau - ben.
cure in Thy pro - tec - tion,

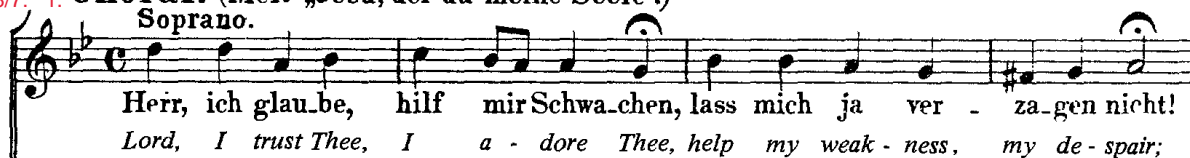
Dal Segno.

C minor

78/7. 1. **Choral.** (Mel: „Jesu, der du meine Seele“.)

Soprano.

Flute 8va up
Corno
Oboe I
Vln I



Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!
Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

Alto.

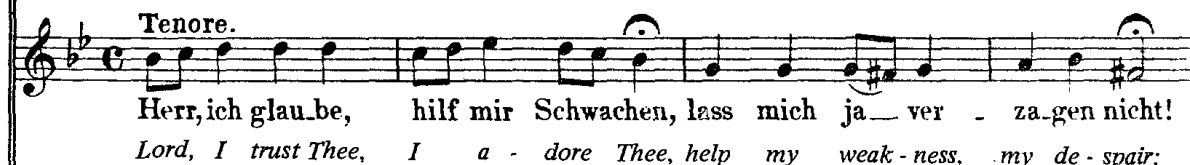
Oboe II
Vln II



Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!
Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

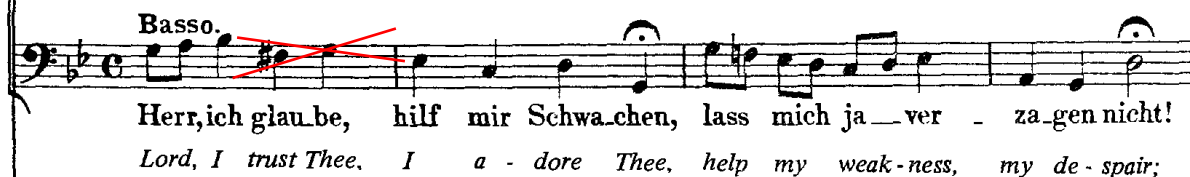
Tenore.

Vla



Herr, ich glau-be, hilf mir Schwachen, lass mich ja ver - za-gen nicht!
Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

Basso.



Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!
Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;



G minor

5.



Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.
Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.



Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.
Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.



Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.
Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.



Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.
Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.



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9.

Dei-ner Gü-te will ich trau-en bis ich fröh-lich wer-de schau-en
On Thy lov-ing grace re-ly-ing, God Al-migh-ty glo-ri-fy-ing;

Dei-ner Gü-te will ich trau-en bis ich fröh-lich wer-de schau-en
On Thy lov-ing grace re-ly-ing, God Al-migh-ty glo-ri-fy-ing;

Dei-ner Gü-te will ich trau-en bis ich fröh-lich wer-de schau-en
On Thy lov-ing grace re-ly-ing, God Al-migh-ty glo-ri-fy-ing;

Dei-ner Gü-te will ich trau-en bis ich fröh-lich wer-de schau-en
On Thy lov-ing grace re-ly-ing, God Al-migh-ty glo-ri-fy-ing;

F major B-flat major

13.

dich, Herr Je-su, nach dem Streit in der sü-ssen E-wig-keit.
by Thy side I hope to be, ev-er through e-ter-ni-ty.

dich, Herr Je-su, nach dem Streit in der sü-ssen E-wig-keit.
by Thy side I hope to be, ev-er through e-ter-ni-ty.

dich, Herr Je-su, nach dem Streit in der sü-ssen E-wig-keit.
by Thy side I hope to be, ev-er through e-ter-ni-ty.

dich, Herr Je-su, nach dem Streit in der sü-ssen E-wig-keit.
by Thy side I hope to be, ev-er through e-ter-ni-ty.

G major