

Church Cantatas

Early, motet-like form after Sonatina for chamber ensemble, in symmetrical form.

Symmetrical (chiastic) form, motet-like form after Sonatina

- Chorus prologue (2a)
- 2 solos (2b & 2c): T (quasi-ostinato continuo) & B (dancelike)
- CHORUS (2d): a) ATB fugue, b) soprano response, c) textless funeral chorale ("Herzlich tut mich verlangen")
- 2 solos (3a & 3b): A (quasi-ostinato bass) & B (quasi-ostinato bass, dancelike)
- Chorus doxology (chorale) (4)

The cantata is in chiastic form. Bach often used chiastic (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).

NBA I/34; BC B18

Actus tragicus - Cantata probably for a funeral service (BWV 106, 157, 198)

Librettist: Unknown; 2c-3b based on scriptural compilation by Johann Olearius (1611-1684).

The sequence of quotations from 2c to 3b is found in a 1668 prayer book by Johann Olearius (1611-1684), though Bach omitted Philipians 1:23 & Revelation 22:20, which sit between 2d and 3a in the original. Instead Bach incorporates an instrumentally rendered chorale (see no. 2d below) To 3b is added Luther's paraphrase of the Nunc dimittis as trope.

Details in Petzoldt, "Bach-Kommentar," vol. 3, p. 520.

Composed probably 1707/1708 (Mühlhausen?) Though preserved only in later manuscript, it has a style suggesting an early work.

Scoring is soft: 2 alto recorders, 2 gambas, continuo.

This is an older, motet-style cantata consisting of short sections, each reflecting the changing ideas of the text (a compilation of biblical and chorale texts, which Bach sets in a highly individualistic, deeply expressive manner).

Modern editions are in F. This accommodates the range of the recorders.

Instrumentation:
Flauto dolce I, II
Vla da gamba I, II
SATB
Continuo

Pulsing rhythms, drooping sighing motive, chromaticism, and lack of strings contribute to a sombre, funereal mood.

For more background information (from the Carus Verlag edition) see notes.

Sonatina.

106/1.

Molto Adagio

Gambas

E-flat major

The recorders are perhaps intended to represent mourning doves. The recorders play unison but Recorder II is silent for 3 notes in each of the mm. 4-6 (highlighted here), stressing the conversational quality of the two instruments. The musical gesture foreshadows those in later movements: 2b (e.g., m. 7), 2d (m. 31/161).

Recorders

A-flat major

Oscillating figure, which reappears in imitative "weben" section of 2a, augmented in the instrumental chorale in the central movement (2d), at the end of 2d, at the beginning of the alto aria (3a), and at the end of 3b.

B-flat minor C7

B-flat 7 E-flat major F7

F(7) B-flat major B-flat 7 E-flat major C(7)

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

J.S. Bach - Church Cantatas BWV 106

15.

A-flat major F7 B-flat major B-flat 7 E-flat major

18.

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

•God's time is best; for living or dying: Acts 17:28 (106/2a). This movement serves as a kind of motto statement for the cantata, with a free text understood from the perspective of Psalm 31:15 (31:16 in the German bible): "My times are in thy hand." See also Romans 14:8, Revelation 14:13, Ecclesiastes 3.

(Coro.) 106/2a. (Moderato ♩ = 80.)

1. Soprano.

Got - tes Zeit, Got - tes Zeit ist die al - ler - be -
Migh - ty God, Migh - ty God, His own time is ev -

Alto.

Got - tes Zeit ist die al - ler - be -
Migh - ty God, His own time is ev -

Tenore.

Got - tes Zeit ist die al - ler - be - ste,
Migh - ty God, His own time - is - ev - er,

Basso.

Got - tes Zeit ist die al - ler - be -
Migh - ty God, His own time is ev -

6-measure introduction E-flat major

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3.

ste, ist die al - ler - be - ste Zeit, die al - ler -
 er, His own time is ev - er best, His time is

ste, ist die al - ler - be - ste Zeit, die al - ler -
 er, His own time is ev - er best, His time is

ist - die - al - ler - be - ste Zeit, die al - ler -
 His - own - time is ev - er best, His time is

ste, ist die al - ler - be - ste Zeit, die al - ler -
 er, His own time is ev - er best, His time is

E-flat major

5.

be - ste, ist die al - ler - be - ste Zeit.
 ev - er, His own time is ev - er best.

be - ste, ist die al - ler - be - ste Zeit.
 ev - er, His own time is ev - er best.

be - ste, ist die al - ler - be - ste Zeit.
 ev - er, His own time is ev - er best.

be - ste, ist die al - ler - be - ste Zeit.
 ev - er, His own time is ev - er best.

F(7)

B-flat major

B-flat major

J.S. Bach - Church Cantatas BWV 106

Text painting: animated oscillation to indicate "weben" (move) in fugal imitation among voices. Diatonicism. Oscillating figure appears in the prelude, here in imitative "weben" section of 2a, augmented in the instrumental chorale in central movement (2d), at the end of 2d, at the beginning of the alto aria (3a). and at the end of 3b.

A 7. Allegro. (♩ = 111.)
(Apostelgesch., Cap. 17, V. 28.)

In ihm le - ben, we - - - - - ben und
In Him live - we, live - - - - - we and

In ihm le - ben, we - - - - -
In Him live - we, live - - - - -

In ihm
In Him

A

mf

B-flat major E-flat major

13.

sind wir, in ihm le - ben, we - ben und sind wir
move we In Him live - we, live - we and move we,

- - ben und sind wir, und sind wir, und sind wir, und
we and move we, and have we our be - ing, our

le - ben, we - - - - - ben und
live - we, live - - - - - we and

In ihm le - ben, we - - - - -
In Him live - we, live - - - - -

18.

in ihm le - ben, we
In Him move we, have

sind wir, in ihm le - ben, we
be - ing, In Him move we, have

sind wir, we - ben und sind wir, in ihm le - ben,
move we, have we our be - ing, In Him live we,

- ben und sind wir, und sind wir,
we and move we, and move we,

E-flat major

23.

- ben und sind wir, und sind wir, in ihm le - ben,
we our be - ing, our be - ing, In Him move we,

- ben und sind wir, und sind wir, in ihm le - ben,
we our be - ing, our be - ing, In Him move we,

le - ben, we - ben und sind wir, in ihm le - ben,
move we, have we our be - ing, In Him move we,

in ihm le - ben, we
In Him move we, have

E-flat major

29.

Word painting: Sustained note for "so lange" (as long").

we - ben und sind wir, so lan - ge, so
have we our be - ing, as long as, as

we - ben und sind wir, so
have we our be - ing, as

we - ben und sind wir, so
have we our be - ing, as

- ben und sind wir, so
- we our be - ing, as

35.

lan - ge er will. In ihm
long as He wills. And we

lan - ge er will. In ihm
long as He wills. And we

lan - ge er will. In ihm
long as He wills. And we

lan - ge er will. In ihm
long as He wills. And we

tr

E-flat major E-flat major

B Adagio assai. (♩ = 56.) Text painting: slow tempo and chromatic harmony for "dying" (the antithesis of the previous section)

41.

ster - ben wir zu rech - ter Zeit, in ihm ster - ben wir, in ihm ster - ben wir, in ihm
die - at - His ap - point - ed time, His ap - point - ed time, His ap - point - ed time and we

ster - ben wir zu rechter Zeit, in ihm ster - ben wir, in ihm ster - ben —
die at His ap - point - ed time, His ap - point - ed time, His ap - point - ed —

ster - ben wir zu rech - ter Zeit, in ihm ster - ben wir, in ihm ster - ben
die - at - His ap - point - ed - time, His ap - point - ed time, His ap - point - ed

ster - ben wir zu rech - ter Zeit, in ihm ster - ben wir, in ihm ster - ben —
die at His ap - point - ed time, His ap - point - ed time, His ap - point - ed —

B

G7 C minor C7 F minor F major B-flat minor B-flat 7 E-flat major C minor

Descending steps to C minor, the preferred key in this cantata for the "sleep" of death. See Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991). p. 109.

45.

ster - ben wir zu rech - ter Zeit, wenn er will.
die - at His ap - point - ed time, when He wills.

wir, ster - ben wir zu rech - ter Zeit, wenn er will.
time, die at His ap - point - ed time, when He wills.

wir, ster - ben wir zu rech - ter Zeit, wenn er will.
time, die at His ap - point - ed time, when He wills.

wir, ster - ben wir zu rech - ter Zeit, wenn er will.
time, die at His ap - point - ed time, when He wills.

N6 G7 C minor iv6 V

Phrygian cadence, often used for questions.

J.S. Bach - Church Cantatas BWV 106

•Death inevitable; prayer to be reminded of this: Psalm 90:12 (106/2b).

The singer enters before the cadence, suggesting urgency. The motive of descending major 3rd recurs in 2d at m. 16 (146) when the soprano enters with "Ja, ja."

106/2b. **C Lento.** (♩ = 66.) 1 (48). Tenor solo is through-composed.

Tenore. (Psalm 90, V. 12.)

Instrumental part similar to opening sinfonia (e.g., the rhythm). The contour of the ritornello opening is similar to alto line of 3a ("In deine Hände") It also follows the contour of "Herzlich."

Recorders

Gambas

Ach, Herr! Herr,
Ah, Lord! Lord,

C minor C minor

Descending quasi-ostinato bass. Alfred Dürr calls this a "free chaconne." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 761.

4 (51).

leh-re uns be - den - ken, Herr, leh-re uns be - denken,
teach us that we num - ber, Lord, teach us that we num-ber,

C minor

Many sighing motives, related to the figure played by the recorders in the sonatina.

6.

ach, Herr! Herr, leh-re uns be - den - ken, Herr,
ah, Lord! Lord, teach us that we num - ber, Lord,

C minor

9 (56).

leh-re uns be - denken, dass wir
teach us that we num-ber, that our

C minor D7 G minor

J. S. Bach - Church Cantatas BWV 106

11 (58). Sighing motives.

ster-ben müssen, dass wir ster-ben müs-sen, ach,
days we num-ber, that our-days we-num-ber, ah,

G minor

14 (61).

Herr! Herr, leh-re uns be-denken, dass wir ster-ben müs-sen,
Lord! Lord, teach us that we num-ber, that our-days we-num-ber,

G minor

16 (63).

auf dass, auf dass, auf
that we, ap-ply, our

G minor

E-flat major

19 (66).

dass wir klug wer-den.
hearts un-to wis-dom.

B-flat 7

E-flat major

F major

C major

F(7)

Text painting: The positive reference to wisdom is set in E-flat major; the low bass drops out, perhaps to indicate a freeing from earthly death. See Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), p. 117.

J.S. Bach - Church Cantatas BWV 106

21 (68).

G major C minor, quasi ostinato bass resumes

Vivace. (♩ = 60.) • God's Response: Death is coming; set your house in order: Isaiah 38:1 (106/2c).
 106/2c. **Basso.** (Jesaja, Cap. 38, V. 1.) Bass solo repeats opening motive in the last two measures.

This biblical text (command) was originally given to King Hezekiah, but his story is not referenced here.

Be - stel - le dein Haus! Set in or - der thy house! Recorders

C minor Accompanied by continuo and 2 recorders in unison. The dance-like character (complete with hemiolas) is surprising but may represent the Dance of Death (Danse Macabre). See Petzoldt, "Bach-Kommentar," 3:525; also 1:665-666 with regard to BWV 26/4.

7 (77).

Haus, house, denn du wirst ster - ben und nicht le - for thou shalt per - ish nor may thy

12 (82).

ben - dig blei - ben; days be - length - ened;

hemiola mf A-flat major

17 (87).

denn du wirst ster - ben, denn du wirst for thou shalt per - ish, for thou shalt

cresc. F minor

J.S. Bach - Church Cantatas BWV 106

22 (92).

ster - ben und nicht le - ben - dig, und nicht le - ben -
 per - ish nor may thy days be, nor may thy days

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

hemiola

27 (97).

dig - blei - - ben, denn du wirst ster - ben und nicht le -
 be - length - - ened, for thou shalt per - ish, so shall thy

C7 F minor F7

32 (102).

ben - - - - - dig,
 days - - - - - be,

Text-painting: leaping sixteenths for "lebendig"

B-flat minor C7 F minor

38 (108).

und nicht le - ben - - dig - blei - ben. Be - stel - le dein Haus!
 so shall thy days - - - be - end - ed. Set in or - der thy house!

hemiola

Repeats opening motive in the last two measures.

F minor F minor

J.S. Bach - Church Cantatas BWV 106

Voice tacet for a long section

44 (114).

F minor E-flat major

50 (120).

A-flat major hemiola

56 (126).

F minor hemiola

Center movement (2d) has 3 successive components: 1) ATB chorus (fugue with countersubject illustrating the inexorable decree that all must die) accompanied by continuo alone, 2) S arioso (prayer) accompanied by recorders, gambas, and continuo, and 3) instrumentally played chorale tune. This 3-part complex occurs 4 times (mm. 1-25, 26-37, 38-43, 44-55). The role of the fugue subject diminishes: in the second section there are only 2 entries of the subject and in the third section the subject is absent. Meanwhile, the countersubject gains significance and transforms gradually (by the coda) into the shape of the chorale "Herzlich," which also resembles the beginning of the S solo ("Ja, komm") in m. 16. See Dürr, "The Cantatas of J. S. Bach," 762. Chafe ("Tonal Allegory," 99, 101) sees the 3 elements of the complex synchronically as •the voice of Old Testament Israel / Law / God the Father, •the voice of the New Testament individual believer / Gospel / God the Son, and •the voice of the church / God the Spirit / faith. For Dürr's comments, see note.

106/2d. **E Andante.** (♩ = 72.) •Death decreed for all: Sirach (Apocrypha)14:17 in English bible, 14:18 in Luther's German bible, Revelation 22:20 (106/2d).

Soprano. (Sirach, Cap. 14 V. 18.)

Alto. 1 (131).

This is the central (pivot) movement in the cantata's chiastic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here Law and Gospel confront each other, with Jesus being the turning point (see note for more).

COMPLEX: First Presentation (25 mm.)

3-part Fugue. Fugue often used to represent law/decreed in its inflexibility.

First exposition: T-A-B

Es ist der al - te
For thou shalt die the

Tenore.

Es ist der al - te Bund: Mensch, du musst ster -
For thou shalt die the death: Man, thou must per -

Basso.

Fugue subject's descending contour on a diminished 7th chord) reflects the concept of death.

E

F minor Walking bass line illustrates the inexorable decree. F minor

4 (134).

Bund: Mensch, du musst sterben, du musst sterben, du musst, du
 death: Man, thou must per-ish, thou must per-ish, thou must, thou

ben, du musst, du musst sterben, du musst sterben, Mensch, du musst
 ish, thou must, thou must per-ish, thou must per-ish, man, thou must

Es ist der alte Bund: Mensch, du musst sterben, du musst sterben,
 For thou shalt die the death: Man, thou must per-ish, thou must per-ish,

F minor G7

7 (137).

Second exposition: A-T-B

musst! Es ist der alte Bund: Mensch, du musst sterben, du musst sterben,
 must! For thou shalt die the death: Man, thou must per-ish, thou must per-ish,

sterben, du musst sterben, du musst! Es ist der alte Bund: Mensch, du musst sterben, du musst, du
 per-ish, thou must per-ish, thou must! For thou shalt die the death: Man, thou must per-ish, thou must, thou

ben, du musst, du musst, du musst, Mensch, du musst sterben, du musst, du
 ish, thou must, thou must, thou must, man, thou must per-ish, thou must, thou

C major N6 E dim.7s F minor F minor B dim.7

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10 (140).

ben, du musst sterben, Mensch, du musst sterben, Mensch, du musst
ish, thou must per-ish, thus was it writ ten, from the be -

Bund: Mensch, du musst sterben, du musst, du musst, Mensch, du musst sterben,
death: Man, thou must per-ish, thou must, thou must, man, thou must per-ish,

musst! Es ist der al - te Bund: Mensch, du musst
must! For thou shalt die the death: Man, thou must

C minor E-flat 7 A-flat major C major

Soprano (voice of the believer) enters with a prayer from Revelation 22:20. The entry (descending major third) is reminiscent of the T entry in 2b "Ach, Herr" at m. 3 (49). The repeated sentiment is related to the Nunc dimittis (Luke 2:29), which appeared already in 2b in the form of Luther's chorale paraphrase.

13 (143).

sterben, Mensch, du musst sterben, du musst sterben!
gin ing, that thou must per-ish, thou must per-ish!

Mensch, du musst sterben, Mensch, du musst sterben!
man, thou must per-ish, man thou must per-ish!

sterben, du musst, Mensch, du musst sterben, du musst sterben!
per-ish, thou must, man, thou must per-ish, thou must per-ish!

F minor B-flat 7 E-flat major F7 G7 (C minor) F# dim. 7 G major C major

The soprano, who has not participated in the the fugue (i.e., the old contrapuntal style, which aptly represents the Law/ Old Covenant) enters with a prayer to Jesus (the newer solo style an apt representation of the Gospel/New Covenant).

(Offenba.

Ja,
O

16 (146). **Soprano.** (rung St. Johannis, Cap. 22, V. 20.)

Quotation from beginning of the tune most often associated with the funeral chorale: "Herzlich tut mich verlangen," whose first stanza ends "O Jesu, komm nur bald."

ja, ja komm, Herr Je-su, komm, ja komm, Herr Je-su, komm, ja komm, Herr Je-su, komm, O come, Lord Je-sus, come, O come, Lord Je-sus, come, O come, Lord Je-sus, come.

F minor E-flat (7) A-flat major

Eric Chafe argues that the solos have steadily reduced instrumentation: T solo accompanied by 4 real parts, B solo accompanied by 3 parts (continuo and recorders), and S solo often accompanied just by continuo, and finally by nothing. See *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), p. 110.

19 (149).

Recorders and gambas enter; the gambas plays chorale tune that professes faith in God, entrusting the believer's state to God.

su, ja, ja, ja komm, Herr Je-su, ja, ja, ja, -sus, O come, O

Phrase 1 (Mel.: „Ich hab' mein' Sach' Gott heimgestell.

O Je-su, Chris-te

C7 F minor F minor

In the prayer book source of this libretto by Johann Olearius, the text to this (instrumentally rendered) chorale tune is not included; instead, Olearius has the text "Ich habe Lust abzuschneiden und bey Christo zu seyn. Ja Komm Herr Jesu," which Bach's cantata omits. See Eric Chafe, *Analyzing Bach Cantatas* (New York: Oxford University Press, 2000), p. 243n10; Martin Petzoldt, *Bach-Kommentar* 3:520. In place of the Olearius text, Bach incorporates a textless chorale. Petzoldt suggests that Bach may have been thinking here of chorale stanza #17 (inserted here), since its syllable division and textual context fit best: it bridges the gap between the two sung texts: Sirach 14:18 (representing Old Testament law) and Revelation 22:20 (representing New Testament gospel) with the the inferred text "O Jesu Christe. Gottes Sohn...." See *Bach-Kommentar* 3:526-27.

22 (152).

ja, Herr Je-su, komm, ja, ja, ja komm, Herr Je-su, komm, Herr Je-su komm! come, Lord Je-sus, come, O come, O come, Lord Je-sus, come, Lord Je-sus come! stellt!')

Phrase 2

Got-tes Sohn, Der du für uns hast

Oscillating figure appears in the prelude, in the imitative "weben" section of 2a, augmented in the instrumental chorale in central movement (2d), at the end of 2d, at the beginning of the alto aria (3a). and at the end of 3b.

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25 (155).

Soprano.

F COMPLEX: Second Presentation (12 mm.)

Alto.

The statement of the complex (Chorus - S - Chorale) become shorter. See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 761. The first statement of the 3-element complex was 25 mm., now: 12, 6, and 12 (including coda). See Dürr, 761.

Es
For

Tenore.

Es ist der al - te Bund:
For thou shalt die the death:

Basso.

F Recorders and gambas drop out.

gnug ge - tan.

F minor F minor

28 (158).

ist der al - te Bund: Mensch, du musst ster - ben, ster -
thou shalt die the death: Man, thou must per - ish, per -

Mensch, du musst ster - ben, du musst, du musst ster ben, Mensch,
Man, thou must per - ish, thou must, thou must per - ish, man,

Es ist der al - te Bund:
For thou shalt die the death:

F minor

J.S. Bach - Church Cantatas BWV 106

31 (161).

Soprano enters while chorus still singing; its figure is reminiscent of the recorders in the opening sonatina.

Ja, ja, ja_komm! ja, ja, ja_komm! ja, ja, ja,
O come, O_ come! O come, O_ come! O come, O_

- ben, Mensch, du musst sterben, Mensch, du musst sterben, Mensch, du musst
- ish, thus was it writ - ten from the be - gin - ing, that thou must

du musst sterben, Mensch, du musst sterben, Mensch, du musst ster - ben,
thou must per - ish, thus was it writ - ten from the be - gin - ing, -

Mensch, du musst ster - ben, Mensch, du musst ster - ben, Mensch, du musst sterben, du musst
Man, thou must per - ish, thus was it writ - ten from the be - gin - ing, thou must

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

34 (164).

Recorders and gambas enter.

ja, komm, ja komm, Herr Je - su, ja komm, Herr Je - su, komm, ja komm,
come, come, - O come, Lord Je - sus, O come, Lord Je - sus, come, O come, -

ster - ben, Mensch, du musst ster - ben!
per - ish, that thou must per - ish!

Mensch, Mensch, du musst ster - ben!
yea, that thou must per - ish!

sterben, Mensch, du musst ster - ben!
per - ish, that thou must per - ish!

Ach schleuß mich in die
 F minor B-flat major E-flat 7

J.S. Bach - Church Cantatas BWV 106

37 (167).

COMPLEX: Third Presentation (6 mm., no fugue subject)

— Herr Je-su, — ja komm! *Recorders and gambas drop out.* Ja,
 — Lord Je-sus, — O come! O —

Mensch, du musst ster-ben, Mensch, du musst sterben, Mensch, du musst ster-
 Man, thou must per-ish, thus was it writ-ten, that thou must per -

Mensch, du musst ster - ben, ster-ben, Mensch, du musst ster -
 Man, thou must per - ish, per - ish, yea, thou must per -

Mensch, du musst ster-ben, Mensch, du musst ster -
 Man, thou must per - ish, yea, thou must per -

Wun - den dein

A-flat major

40 (170).

ja, Herr Je-su, komm! Herr Je-su, komm! ja, ja, ja komm, ja — komm, Herr Je -
 come, Lord Je-sus, come! Lord Je-sus, come! O come, O come, O — come, Lord Je -

ben!
 - ish! *Recorders and gambas enter.* *Recorders and gambas drop out.*

ben!
 - ish!

ben!
 - ish!

Gamba I & II play
 Chorale Phrase 4.

Du bist al-lein

A-flat major C7 F minor

43 (173).

G COMPLEX: Fourth Presentation (12 mm. with coda).

su, ja komm, Herr Je su!
- sus, O come, Lord Je - sus!

Es ist der al - te Bund: Mensch, du musst
For thou shalt die the death: Man, thou must

Mensch, du musst sterben, du musst ster -
Man, thou must per - ish, thou must per -

Es ist der
For thou shalt

F minor

46 (176).

ster - ben, du musst ster - - - ben, du musst sterben, du musst ster -
per - ish, thou must per - - - ish, thou must per - ish, thou must per -

- - - ben, Mensch, du musst ster - - - ben, du musst sterben, du musst
- - - ish, man, thou must per - - - ish, thou must per - ish, thou must

al - te Bund: Mensch, du musst ster - ben, Mensch, du musst sterben, du musst
die the death: Man, thou must per - ish, man, thou must per - ish, thou must

Der

B dim.7 C minor F7 B-flat minor G7

J.S. Bach - Church Cantatas BWV 106

49 (179). Recorders and gambas enter.

Countersubject has transformed into the beginning of the chorale "Herzlich," which was also heard at the beginning of the soprano solo in m. 16.

ben, ish, Mensch, du musst ster man, thou must per

ster - ben, Mensch, du musst ster man, thou must per

ster - ben, Mensch, du musst ster man, thou must per

ein - ge Trost und Hel - fer mein. Oscillation motive in recorders

C7 F minor C7 F major N6 B-flat minor

Ascending B-minor scale of bass becomes the bass of the following movement.

Gambas play paraphrase of Chorale Phrase 5 (beginning is exact).

Oscillating figure appears in the prelude, in the imitative "weben" section of 2a, augmented in the instrumental chorale in central movement (2d), at the end of 2d, at the beginning of the alto aria (3a), and at the end of 3b.

52 (182). pianissimo ending

Recorders, gambas, and voices drop out, then even continuo drops out, leaving soprano abandoned with this melisma.

Full bar of silence with fermata.

Jakomm, Herr Je su, Herr Je_su! O come, Lord Je sus, Lord Je - sus!

ben! ish!

ben! ish!

ben! ish!

-Gamba 1 F major

F major

F pedal in Gamba 1 and continuo bass functions as a dominant to the following B-flat minor, a point of arrival (Gamba 1 drops out at end of m. 52 [182]).

J.S. Bach - Church Cantatas BWV 106

106/3a. (Aria.) • Death: Committing spirit into God's hand: Psalm 31:5 (106/3a). One of Jesus' Seven Last Words..

1. (Lento $\text{♩} = 60$.)

Alto solo. (Psalm 31, V. 6.)

Recorders are silent.

For Bach, the alto is often the voice of the believing soul.
See Petzoldt, "Bach-Kommentar" 1:541.

Declamatory vocal style

In dei - ne
In - to Thy

Right hand is editorial...

p Rising scale from B-flat to F, then oscillation motive to upper B-flat.

B-flat minor

B-flat minor

Accompaniment by continuo alone, but the quasi-ostinato continuo line is highly expressive: two motives, one rising upward, the other continuing upward while incorporating the oscillating figure heard earlier. Chafe calls this aria the spiritual nadir of the cantata and the tonal turning point, noting that Heinichen called B-flat minor the remotest key in the circle of fifths. See Chafe, "Tonal Allegory," 103.

Imitation between voice and continuo suggests imitation of Christ (since these were one of Jesus' 7 Last Words as he was dying). See Petzoldt, vol. 3, p. 528.

Hände, in dei - ne Hände be - fehl' ich mei-nen Geist, in dei-ne
keep-ing, in - to Thy keep-ing do I - com-mit my soul, in - to - Thy

Brief unisons between continuo and voice suggest identification with Jesus, who spoke this psalm verse on the cross (see Luke 23:46; Chafe, *Tonal Allegory*, 110).

B-flat minor

B-flat minor

6.

Hände, in dei - ne Hände be - fehl' ich mei-nen Geist, in dei-ne
keep-ing, in - to Thy keep-ing do I - com-mit my soul, in - to - Thy

F minor

F major

9.

Hände, in dei - ne Hän-de be - fehl' ich mei-nen Geist; du hast mich er-
keep-ing, in - to - Thy keep-ing do I - com-mit my soul, for Thou hast re -

B-flat minor

B-flat minor

Bass figure treated sequentially.

J.S. Bach - Church Cantatas BWV 106

11.

lö - set, du hast mich er - lö - set, Herr, du getreu - er Gott. In dei - ne
- deemed me, for Thou hast re - deemed me, O Lord, Thou God of Truth. In - to - Thy

A-flat major G-flat major D-flat major D-flat major

Text painting: positive affect by turning to D-flat major; and bass in high range for oscillating figure, perhaps to indicate a freeing from earthly death. See Chafe, "Tonal Allegory," 117.

14.

Hände, in dei - ne Hände, in dei - ne Hän - de be -
keep - ing, in - to - Thy keep - ing, in - to - Thy keep - ing - do

B-flat minor

16.

fehl' ich mei - nen Geist; du hast mich er - lö - set, du hast mich er - lö - set, Herr,
I - com - mit my soul, for Thou hast re - deemed me, for Thou hast re - deemed me, O

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

19.

du getreu - er Gott, du hast mich er - lö - set, du hast mich er - lö - set, Herr,
Lord, Thou God of - Truth, for Thou hast re - deemed me, for Thou hast re - deemed me, O

E-flat minor E-flat minor D-flat major F7 B-flat minor

J.S. Bach - Church Cantatas BWV 106

21.

du - ge - treu - er - Gott, Herr, du - ge - treu - er - Gott, ge - treu - er
Lord, Thou God of Truth, O Lord, Thou God of Truth, Thou God of

B-flat minor

23.

Gott.
Truth.

B-flat minor

(Moderato $\text{♩} = 72$). •Vox Christi: God's reassuring response resulting in joyful acceptance of death as the entrance to paradise (106/3b). Luke 23: 43: one of Jesus' Seven Last Words..

106/3b. Basso solo. (Evangelium St. Lucae, Cap. 23, V. 43.)

1 (25).

Continues with Continuo alone for accompaniment.

Heu - te, heu - te - wirst du mit mir, heu - te, heu - te wirst du mit
For to - day shalt Thou be with me, for to - day shalt Thou be with

Bass voice and continuo imitate each other (sometimes sequentially) in the same range, suggesting union.

mf

B-flat minor E-flat major A-flat major for more positive mood. C7 F minor

Continuo bass stops its quasi-ostinato and now imitates the voice, illustrating the believer imitating Christ (Dürr, "Cantatas," 764; Petzoldt, "Bach-Kommentar")

3 (27).

mir, mit mir, mit mir im Pa - ra - dies, im Pa - ra - dies, im
me, with me, me in Pa - ra - dise, in Pa - ra - dise, in

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

6 (30).

Pa - ra - dies sein, im Pa - ra - dies, im Pa - ra - dies, im Pa -
Pa - ra - dise be, in Pa - ra - dise, in Pa - ra - dise, in Pa -

A-flat major

9 (33).

- ra - dies, im Pa - ra - dies sein, heu - te, heu - te wirst du mit
- ra - dise, in Pa - ra - dise be, for to - day shalt Thou be with

C7

F minor

11 (35).

mir, heu - te, heu - te wirst du mit mir, mit mir im Pa - ra - dies
me, for to - day shalt Thou be with me, with me in Pa - ra - dise

F minor

B-flat 7

E-flat major

E-flat major

G7 C minor

B dim.7

Text painting: Rising lines foreshadow text of chorale.

13 (37).

sein, im Pa - ra - dies, im Pa - ra - dies, im Pa -
be, in Pa - ra - dise, in Pa - ra - dise, in Pa -

G7

C minor

J.S. Bach - Church Cantatas BWV 106

For Bach, the alto often represents the believing soul. See Petzoldt, "Bach-Kommentar" 1:541. Here the believer responds to the voice of Christ. The first 3 lines of the chorale are combined with bass solo, the last 3 chorale lines are sung with the instruments alone (the Vox Christe has dropped out).

Chorale Phrase 1.

15 (39). **Alto.** (Mel.: „Mit Fried' und Freud' ich fahr' dahin.“)

Chorale text is Luther's paraphrase of the Nunc dimittis (Luke 2:29).

Mit
In

Fried'
Peace

und
and

Freud'
Joy

- ra - dies sein, heu - te, heu - te wirst du mit mir, mit mir im Pa -
- ra - dise - be, for to - day shalt Thou be with me, with me in Pa -

Gambas enter, having mostly rising motives in imitative alternation.

C minor

F major

B-flat major

18 (42).

ich
I

fahr'
pass

da - - - hin
a - - - way,

- ra - dies, im Pa - ra - dies sein, heu - te, heu - te wirst du mit
- ra - dise, in Pa - ra - dise - be, for to - day shalt Thou be with

D7

G minor

20 (44).

Chorale Phrase 2.

in
in

Got
God

tes
con

Wil
fi

mir im Pa - ra - dies, im Pa - ra - dies, mit mir im Pa - ra - dies, in
me, in Pa - ra - dise, in Pa - ra - dise, with me in Pa - ra - dise, in

G minor

Chafe argues that here the eras of New Testament and Church overlap. See *Tonal Allegory*, p. 100.

23 (47).

Chorale Phrase 3.

len, ding. ge - His
Pa - ra - dies sein, im Pa - ra - dies, im Pa - ra - dies
Pa - ra - dise be, in Pa - ra - dise, in Pa - ra - dise

G minor F7 B-flat major

25 (49). Text painting: for this chorale phrase, the tonal plan moves the furthest upward (fewest flats) in the circle of fifths.

trost ist mir mein Herz
will with heart and soul
sein, heu - te, heu - te wirst du mit mir im Pa - ra - dies, im Pa - ra - dise,
be, for to-day shalt Thou be with me, in Pa - ra - dise, in Pa - ra - dise

B-flat major B-flat major

28 (52).

und Sinn,
o bey,
ra - dies, heu - te wirst du mit mir im Pa - ra - dies sein, im Pa - ra - dies
ra - dise, shalt Thou with me to - day in Pa - ra - dise be, in Pa - ra - dise

C minor F minor G7 C minor

Continuo makes apparent reference to opening of the funeral chorale tune "Herzlich tut mich verlangen."

J.S. Bach - Church Cantatas BWV 106

Chorale Phrase 4. Bass drops out, the voice of the soul ends alone (marked "p"), illustrating the text.

30 (54).

sanft und stil le,
safe a bi ding.

sein!
be!

Voice unaccompanied for 1.5 beats to illustrate text ("placid and still"). Note: the C in this realization is editorial.

C minor B-flat 7 E-flat major

Eric Chafe argues that here the era of the Church ends and the eschatological sense dominates. See *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), p. 100.

33 (57).

Chorale Phrase 5.

wie Gott
Here on

E-flat major G major C minor

36 (60).

mir ver hei ssen hat;
earth I fear for naught,

B-flat major E-flat major E-flat major G7 C minor

39 (63). Chorale Phrase 6. 41 (65)

der Tod ist mein
e - ter - nal life

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

"Sleep" is marked "p" to illustrate the sleep of death.
The voice is unaccompanied for one eighth note
to further illustrate text. Note: the E-flat in this realization
is editorial.

42 (66).

Schlaf a - - - wor - - - waits

E-flat 7 A-flat major C minor

Oscillating figure appears in the prelude, in the imitative "weben" section of 2a, augmented in the instrumental chorale in central movement (2d), at the end of 2d, at the beginning of the alto aria (3a). and at the end of 3b.

44 (68).

den. me.

C7 F minor F minor C major

This is the last stanza of 7 in the 1533 chorale "In dich hab ich gehoffet" by Adam Reusner (1500s, exact dates uncertain). The text is based on Psalm 31. See Martin Petzoldt, *Bach-Kommentar* 3:520–521.

106/4. (Coro.) •Doxology; prayer for victory through Jesus (106/4).

Chorale setting is not the simple 4-part setting typical of Bach's later cantatas. Recorders return.

1. (Maestoso $\text{♩} = 66$)
Recorders

E-flat major
5 measures prelude to chorale

E-flat major

Recorders double the chorale tune in ornamented fashion and provide interludes with the gambas between chorale phrases that echo the line endings in embellished fashion. See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 764).

(Mel.: „In dich hab' ich gehoffet, Herr!“ in veränderter Weise.) Stanza 7 of the chorale.

6. Soprano. Chorale Phrase 1.

Glo - rie, Lob, Ehr' und Herr - lichkeit
All glo - ry, praise, and maj - es - ty

Alto.
Glo - rie, Lob, Ehr' und Herr - lichkeit
All glo - ry, praise, and maj - es - ty

Tenore.
Glo - rie, Lob, Ehr' und Herr - lichkeit
All glo - ry, praise, and maj - es - ty

Basso.
Glo - rie, Lob, Ehr' und Herr - lichkeit
All glo - ry, praise, and maj - es - ty

E-flat major

E-flat major

The first 5 phrases of the chorale are presented in cantional, four-part scoring with some instrumental embellishment and embellished echoes of the line endings (interludes) by the recorders. See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 764.

9.

Chorale Phrase 2.

sei dir, Gott Va - ter und Sohn, — bereit,
to God the Fa - ther for - ev - er be,

sei dir, Gott Va - ter und Sohn, be - reit,
to God the — Fa - ther for - ev - er be,

sei dir, Gott Va - ter und Sohn, — bereit,
to God the Fa - ther for - ev - er be,

sei dir, Gott Va - ter und Sohn be - reit,
to God the Fa - ther for - ev - er - be,

E-flat major F major B-flat major

The triplet rhythms of the recorder interludes may reflect the Trinitarian reference of the text.

12.

Chorale Phrase 3.

dem heil' - gen Geist mit Na - men!
and to the Ho - ly Spir - it.

dem heil' - gen Geist mit Na - men!
and to the Ho - ly Spir - it.

dem heil' - gen Geist mit Na - men!
and to the Ho - ly Spir - it.

dem heil' - gen Geist mit Na - men!
and to the Ho - ly Spir - it.

B-flat major E-flat major

15. Chorale Phrase 4. Chorale Phrase 5.

Die göttlich' Kraft mach' uns sieg-haft
 The strife is done, the bat-tle won,

Die göttlich' Kraft mach' uns sieg-haft
 The strife is done, the bat-tle won,

Die göttlich' Kraft mach' uns sieg-haft,
 The strife is done, the bat-tle won,

Die göttlich' Kraft mach' uns sieg-haft,
 The strife is done, the bat-tle won,

G major (B-flat 7) E-flat major C minor (C7) F minor
 B-flat major

Bach extends the final phrase of the chorale tune into a lengthy, joyful fugue, with "Amen" countersubject, so that this section comprises the majority of the movement. The cantata thus ends with a joyful contemplation of the heavenly world.

19. **A Allegro.** (♩ = 68.) Chorale Phrase 6.

durch Je-sum Chri-stum, A-men, A-men,
 through Christ the Sa-viour, A-men, A-men,

A-men, A-men,
 A-men, A-men,

F minor B-flat major E-flat major E-flat major

22.

durch Je - sum Chri - stum, A - - -
 through Christ the Sa - viour, A - - -

men, Amen, A - - men, A - - men, A - - men, Amen,
 men, A-men, A - - men, A - - men, A - - men, A-men,

men, durch Je - sum Christum, durch Je - sum Christum, A - men, Amen,
 - men, through Christ the Sa - viour, through Christ the Sa - viour, A - men, A-men,

A - - -
 A - - -

F major B-flat major B-flat major

25.

- men, A - men, A - - - men, durch Je - sum Christum, A - men,
 - men, A - men, A - - - men, through Christ the Sa - viour, A - men,

Amen, A - men,
 A-men, A - men,

A - men, A - men, A - - - men, Amen, A -
 A - men, A - men, A - - - men, A-men, A -

- men, A - men, durch Je - sum Chri - stum, A - - -
 - men, A - men, through Christ the Sa - viour, A - - -

B-flat major E-flat major

27.

27.

Amen, A - - men, A - - - - -
A - men, A - - men, A - - - - -
- men, A - men, Amen, A - men, A - - men, durch Je - sum
- men, A - men, A - men, A - men, A - - men, through Christ the
- men, durch Je - sum Chri - stum, A - - -
- men, through Christ the Sa - viour, A - - -
- men, A - men, Amen, A - men, durch Je - sum Chri - stum, A - men,
- men, A - men, A - men, A - men, through Christ the Sa - viour, A - men,
durch Je - sum Chri - stum, A - men,
through Christ the Sa - viour, A - men,

E-flat major

E-flat major

29.

The musical score consists of five systems. The first four systems are vocal parts (Soprano, Alto, Tenor/Bass) and the fifth system is the piano accompaniment.

Vocal Parts:

- Soprano:** - men, A - men, Amen, A - - - - men, durch Jesum
- Alto:** - men, A - men, A-men, A - - - - men, through Christ the
- Tenor/Bass:** Christum, A - - - - men, A - men, Amen, A - - -
Sa-viour, A - - - - men, A - men, A-men, A - - -

Piano Accompaniment:

- men, A - men, Amen, A - - - - men, A - - - men,
- men, A - men, A-men, A - - - - men, A - - - men,
- A-men, A - men, durch Je - sum Chri - stum,
- A - men, A - men, through Christ the Sa - viour,

Chord Progression:

- E-flat major F7
- B-flat major

E-flat major

F7

B-flat major

32.

Christum, Je-sum Christum, A - men,
 Sa - viour, Christ the Sa - viour, A - men,
 - - - - men, A - men, durch Je-sum Christum, A - - - - men,
 - - - - men, A - men, through Christ the Sa - viour, A - - - - men,
 durch Je-sum Christum, A - men, A - - - - men, durch
 through Christ the Sa - viour, A - men, A - - - - men, through
 A - - - - men, A - men, Amen, A - - - - men, durch Jesum Christum,
 A - - - - men, A - men, A-men, A - - - - men, through Christ the Sa - viour,

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

34.

durch Je - sum Chri - stum,
 through Christ the Sa - viour,
 A - men, Amen, A - men, A - men, A - men, A - - - -
 A - men, A - men, A - men, A - men, A - men, A - - - -
 Je - sum Chri - stum, A - men, A - men, A - - - -
 Christ the Sa - viour, A - men, A - men, A - - - -
 A - - - - men, A - men, durch Je - sum Chri - stum,
 A - - - - men, A - men, through Christ the Sa - viour,
 B
 B

E-flat major

36.

A - - - men, A - men, durch Je - sum Christum, A - - -
 A - - - men, A - men, through Christ the Sa - viour, A - - -
 - men, Amen, A - men, A - men, A - men, A - - - men, durch Je - sum
 - men, A - men, A - men, A - men, A - men, A - - - men, through Christ the
 - - - men, A - men, durch Je - sum Christum, A - - -
 - - - men, A - men, through Christ the Sa - viour, A - - -
 durch Je - sum Christum, A - men, A - men, A - - - men, durch Je - sum
 through Christ the Sa - viour, A - men, A - men, A - - - men, through Christ the

E-flat major

(F7)

38.

- men, A - men, A - - - men, A - men, A - men, A - - - men, durch Je - sum
 - men, A - men, A - - - men, A - men, A - men, A - - - men, through Christ the
 Christum, A - men, durch Je - sum Christum, A - men,
 Sa - viour, A - men, through Christ the Sa - viour, A - men,
 - men, durch Je - sum Chri - stum, A - - - men, A -
 - men, through Christ the Sa - viour, A - - - men, A -
 Christum, A - men, A - - - - - - - - - - - - men, A -
 Sa - viour, A - men, A - - - - - - - - - - - - men, A -

B-flat major

B-flat major

41.

Christum, A - men, A -
Sa - viour, A - men, A -

durch Je - sum Chri - stum, A - men, A -
through Christ the Sa - viour, A - men, A -

men, A - men, durch Je - sum Chri - stum, A - men, A - men, A -
men, A - men, through Christ the Sa - viour, A - men, A - men, A -

men, A - men, durch Je - sum Chri - stum, A - men, A - men, A - men, A -
men, A - men, through Christ the Sa - viour, A - men, A - men, A - men, A -

B-flat major E-flat major

Fugue subject in augmentation. Eric Chafe says this was the ending of the chorale in the pre-Leipzig version that Bach knew. See *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), p. 120.)

43. Allegory in the Vocal Music of J. S. Bach (Berkeley: University of California Press, 1991), p. 120.)

The image displays a page from a music book, specifically page 43, which is an allegory in the vocal music of J.S. Bach. The page features a musical score for a vocal ensemble and piano accompaniment. The key signature is E-flat major, and the time signature is 4/4. The vocal parts are written on staves with lyrics in German. The piano accompaniment is written on staves with a treble and bass clef. The lyrics are: "men, durch Je - sum Chri - - - - - men, through Christ the Sa - - - - - men, durch Je - sum men, durch Je - sum Christum, Amen, A - - - - - men, through Christ the Sa - viour, A-men, A - - - - - men, durch Je - sum men, through Christ the". The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a time signature of 4/4. The bass staff has a key signature of one flat (B-flat) and a time signature of 4/4. The piano accompaniment is written in a style that is characteristic of the Baroque period, with a focus on the harmonic structure and the use of figured bass. The page is numbered 43 in the top left corner. The title of the work is "Allegory in the Vocal Music of J. S. Bach" and it is published by the University of California Press in 1991. The page number is 120.

men, durch Je - sum Chri - - - - -
- men, through Christ the Sa - - - - -

men, A - - - - - men, A - - - - - men, durch Je - sum
- men, A - - - - - men, A - - - - - men, through Christ the

men, A - - - - - men, durch Je - sum Christum, Amen, A - - - - -
men, A - - - - - men, through Christ the Sa - viour, A-men, A - - - - -

men, A - - - - - men, A - - - - - men, durch Je - sum
- men, A - - - - - men, A - - - - - men, through Christ the

E-flat major

46.

stum, A - - - - -
 - viour, A - - - - -
 Christum, A - - - - - men, Amen, A - - - - - men, Amen,
 Sa - viour, A - - - - - men, A-men, A - - - - - men, A-men,
 - - - - - men, Amen, A - - - - - men, Amen,
 - - - - - men, A-men, A - - - - - men, A-men,
 Christum, A - men, A - - - - - men, Amen, A - - - - -
 Sa - viour, A - men, A - - - - - men, A-men, A - - - - -

E-flat major G major C minor

48.

men, A - - - - - men, Amen, A - men.
 - men, A - - - - - men, A-men, A - men.
 Amen, Amen, Amen, Amen, A - - - - - men, Amen, A - men.
 A-men, A-men, A-men, A-men, A - - - - - men, A-men, A - men.
 Amen, Amen, Amen, Amen, A - men, Amen, Amen, Amen, Amen, Amen, A - men.
 A-men, A-men, A-men, A-men, A-men, A-men, A-men, A-men, A - men.
 - - - - - men, Amen, A - men, Amen, Amen, Amen, Amen, Amen, A - men.
 - - - - - men, A - men, A - men, A - men, A - men, A - men, A - men, A - men.

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

Echo (recorders & gambas, no continuo).