Last changed: 10 July 2025.

Church Cantata

Introduction & updates at melvinunger.com.

NBA I/34; BC B25

Occasion Unknown (BWV 131, 150, 117, 192, 100, 97)
Perhaps this cantata was intended for a day of penitence.

Librettist: perhaps Georg Christian Eilmar. According to the autograph score, it was commissioned by Eilmar, the orthodox pastor in Mühlhausen. Eilmar was an opponent of Pietism, which apparently put him at odds with J. A. Frohne, Bach's pastor at the Blasiuskirche in the same town. Eilmar later served as godfather to Bach's first child, Catharina Dorothea, baptized 28 December 1708.
Time of Composition: 1707/1708 (Mühlhausen). The theory that it was for a penitential service connected with a town fire of 30 May 1707 has been disputed.

Early cantata in symmetrical, motet-like form on a penetential psalm text & 2 chorale stanzas.

Symmetrical Form: Chorus - Aria/Chorale (B/S) - CHORUS - Aria/Chorale (A/T) - Chorus.

A number of stylistic attributes suggest that this is an early work: sectional structure (motet-like treatment of text phrase by phrase) instead of discrete movements, the sections flowing seamlessly one into the other, no recitatives, only 1 aria, no da capo forms, no permutation fugue, double violas. No free poetry (biblical and chorale texts only), just Psalm 130 verbatim or araphrased. The through-composed structure is characterized by imaginative (and manneristic) treatment of individual text phrases via differentiated tempos, meters, dynamics,textures, orchestration, and movtivic development. The structure is similar to BWV 106: choruses at beginning, middle, and end, with solo/chorale sections in the style of a small-scale sacred concerto linking the movements.
See Alfred Dürr, "The Cantatas of J. S. Bach," revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 778.
There is considerable text repetition, something Johann Mattheson would criticize in Cantata 21.

J.S. Bach

Cantata No. 131

Aus der Tiefen rufe ich, Herr, zu dir

•Crying from the depths to the Lord: Psalm 130:1–2 (131/1).

Instrumentation:
Oboe
Vln
Vla I, II (old style)
Fagotto (treated independently)
SATB
Continuo

Instrumental opening is based on the opening vocal motive, stated by Vln and Ob in antiphonal duet.

(Coro.) Adagio. (♩= 50.)

131/1. 1.

Sinfonia theme derived from vocal line.

Vln

Ob echoes

Continuo part marked "Sinfonia. Lente"

G minor ("Chorton." The NBA is notated a tone higher, i.e, "Kammerton." See side note for more.)

6.

hemiola

C7 F major (F7) B-flat major B-flat major

12.

B-flat major G major C minor

18.

hemiola

F# dim.7 G minor G minor

The instrumental introduction moves into the chorus without break (somewhat like a prelude leading to a loosely fugal chorus).

Opening 5-note motive is treated in different ways: alternating antiphonally between individual and communal pleading: as homorhythmic duet, duet in imitation, homophonically by chorus, imitatively between voices and instruments.

23. (CORO) Soprano. A

Text painting: Descending motive representing "the depths."

Psalm 130:1.

Aus der Tie - fe, aus der Tie - fe,
From the deep, Lord, from the deep, Lord,

The use of a tierce de coulee-like gesture suggests French influence, as does the use of double viola parts.

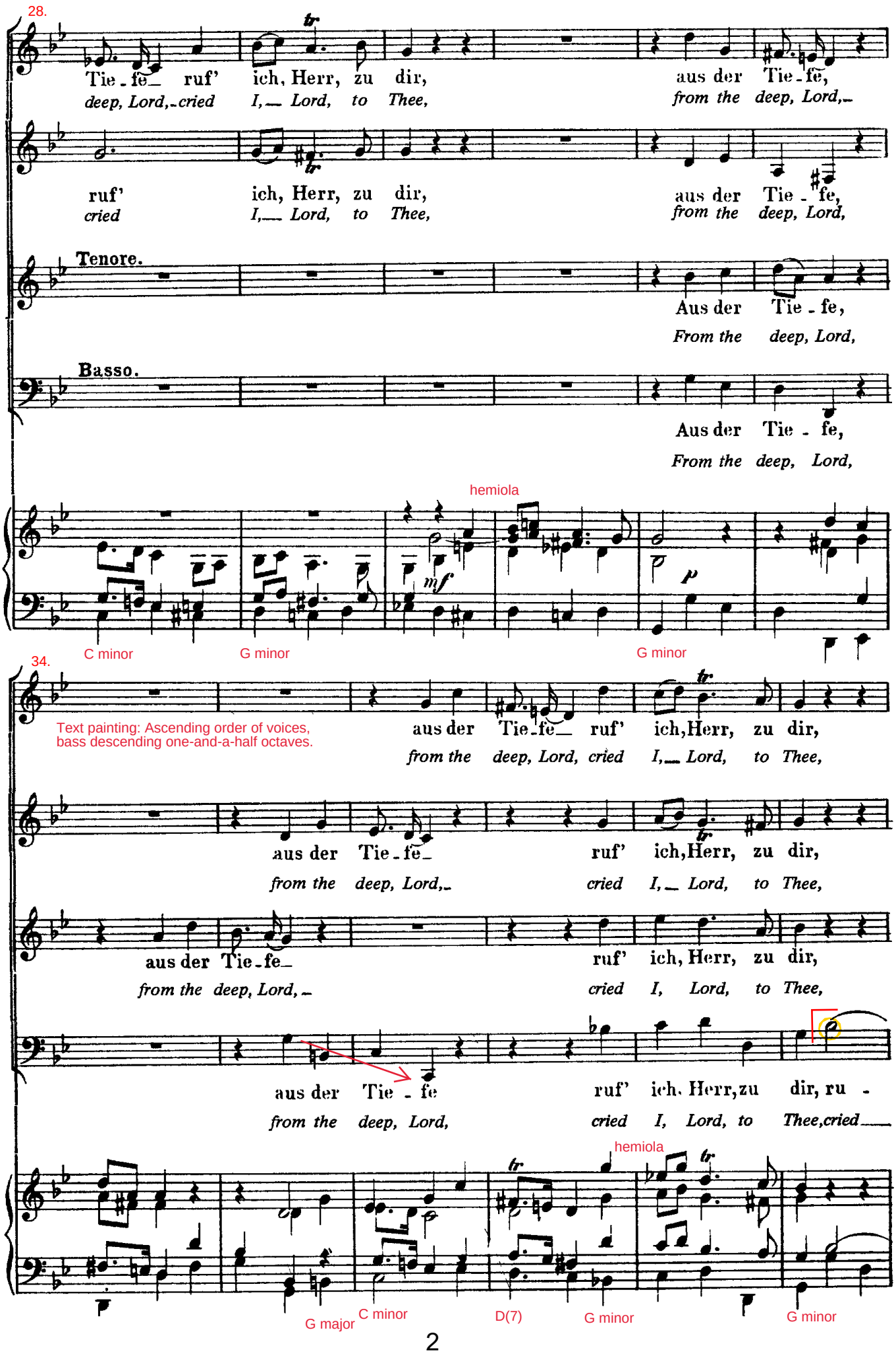
Alto.

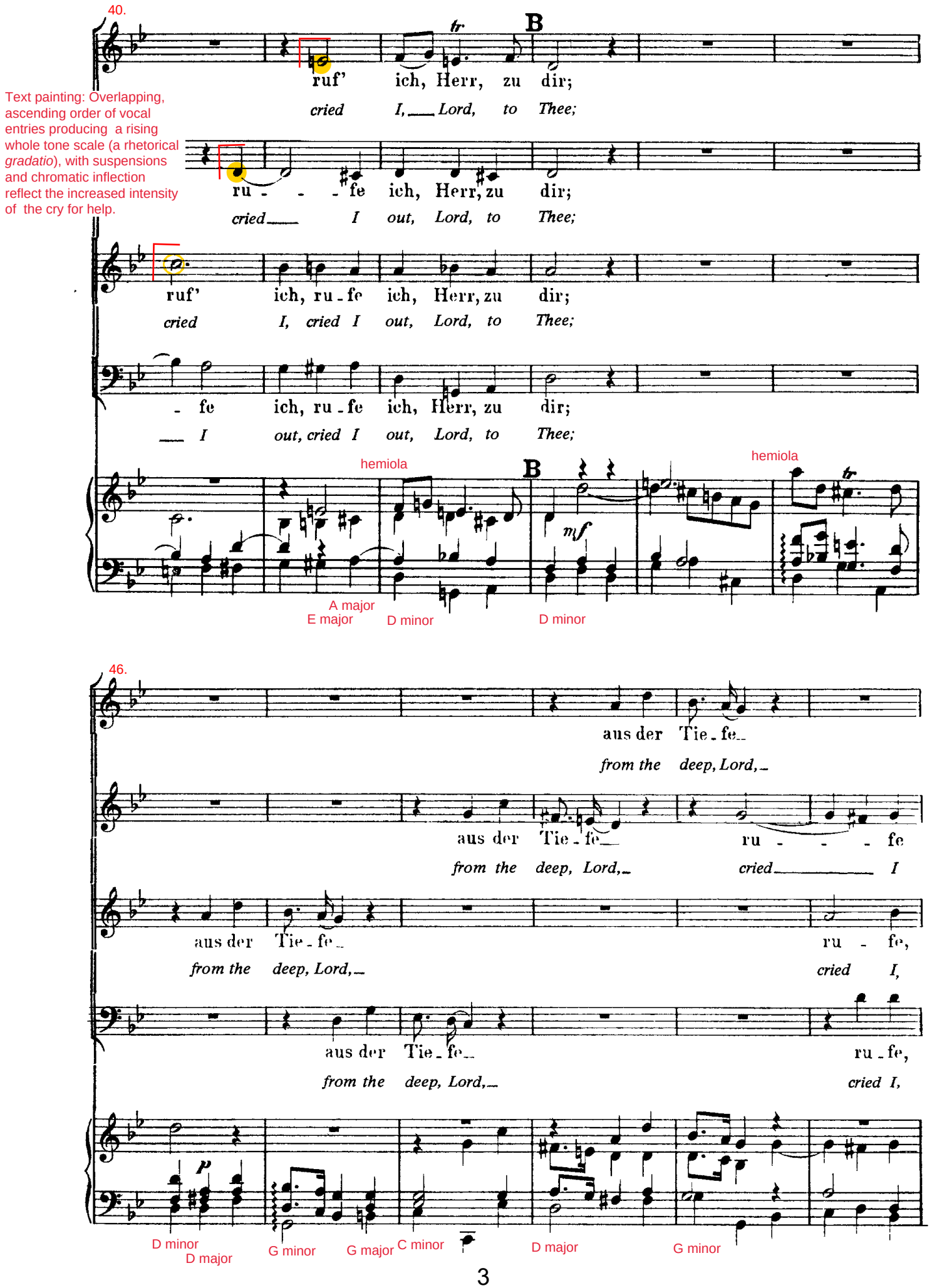
Aus der Tie - fe, aus der Tie - fe,
From the deep, Lord, from the deep, Lord,

A

Ob

G minor G major


28.
Tie - fe_ ruf' ich, Herr, zu dir, aus der Tie - fe,
deep, Lord, cried I, Lord, to Thee, from the deep, Lord,
ruf' ich, Herr, zu dir, aus der Tie - fe,
cried I, Lord, to Thee, from the deep, Lord,
Tenore.
Aus der Tie - fe,
From the deep, Lord,
Basso.
Aus der Tie - fe,
From the deep, Lord,
hemiola
mf
p
C minor
G minor
G minor
34.
Text painting: Ascending order of voices, bass descending one-and-a-half octaves.
aus der Tie - fe_ ruf' ich, Herr, zu dir,
from the deep, Lord, cried I, Lord, to Thee,
aus der Tie - fe_ ruf' ich, Herr, zu dir,
from the deep, Lord, cried I, Lord, to Thee,
aus der Tie - fe_ ruf' ich, Herr, zu dir,
from the deep, Lord, cried I, Lord, to Thee,
aus der Tie - fe ruf' ich, Herr, zu dir, ru -
from the deep, Lord, cried I, Lord, to Thee, cried
hemiola
G major
C minor
D(7)
G minor
G minor



Text painting: Overlapping, ascending order of vocal entries producing a rising whole tone scale (a rhetorical *gradatio*), with suspensions and chromatic inflection reflect the increased intensity of the cry for help.

52.

ru - fe ich, Herr, zu dir.
cried I out, Lord, to Thee.

ich, ru - fe ich, Herr, zu dir.
out, cried I out, Lord, to Thee.

ru - fe ich, Herr, zu dir.
cried I out, Lord, to Thee.

ru - fe ich, Herr, zu dir.
cried I out, Lord, to Thee.

hemiola

hemiola

G minor G7 C minor D major

Psalm 130:2. Faster tempo for increased tension/urgency; the first phrase of the psalm verse is set homophonically with declamatory rhythm in tutti voices and walking bass to express greater insistence.

57. **Vivace.** (♩ = 88.)

Herr, Herr, hö - re mei - ne Stimme, Herr, Herr, hö - re mei - ne
Lord, O hark - en to my call - ing, Lord, O hark - en to my

Text painting: Rising soprano line to depict supplication rising to God from the depths.

Herr, Herr, hö - re mei - ne Stimme, Herr, Herr, hö - re mei - ne
Lord, O hark - en to my call - ing, Lord, O hark - en to my

Herr, Herr, hö - re mei - ne Stimme, Herr, Herr, hö - re mei - ne
Lord, O hark - en to my call - ing, Lord, O hark - en to my

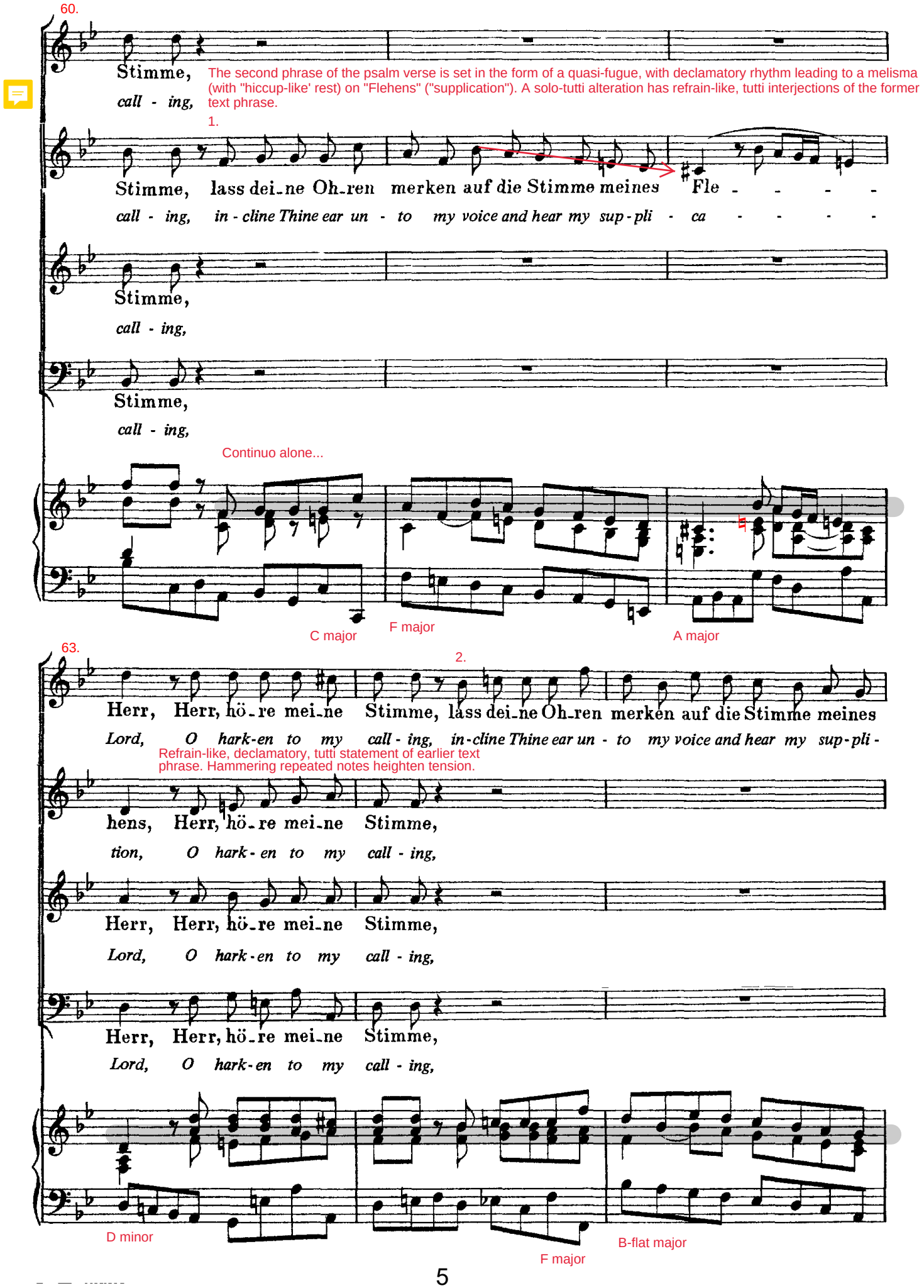
Herr, Herr, hö - re mei - ne Stimme, Herr, Herr, hö - re mei - ne
Lord, O hark - en to my call - ing, Lord, O hark - en to my

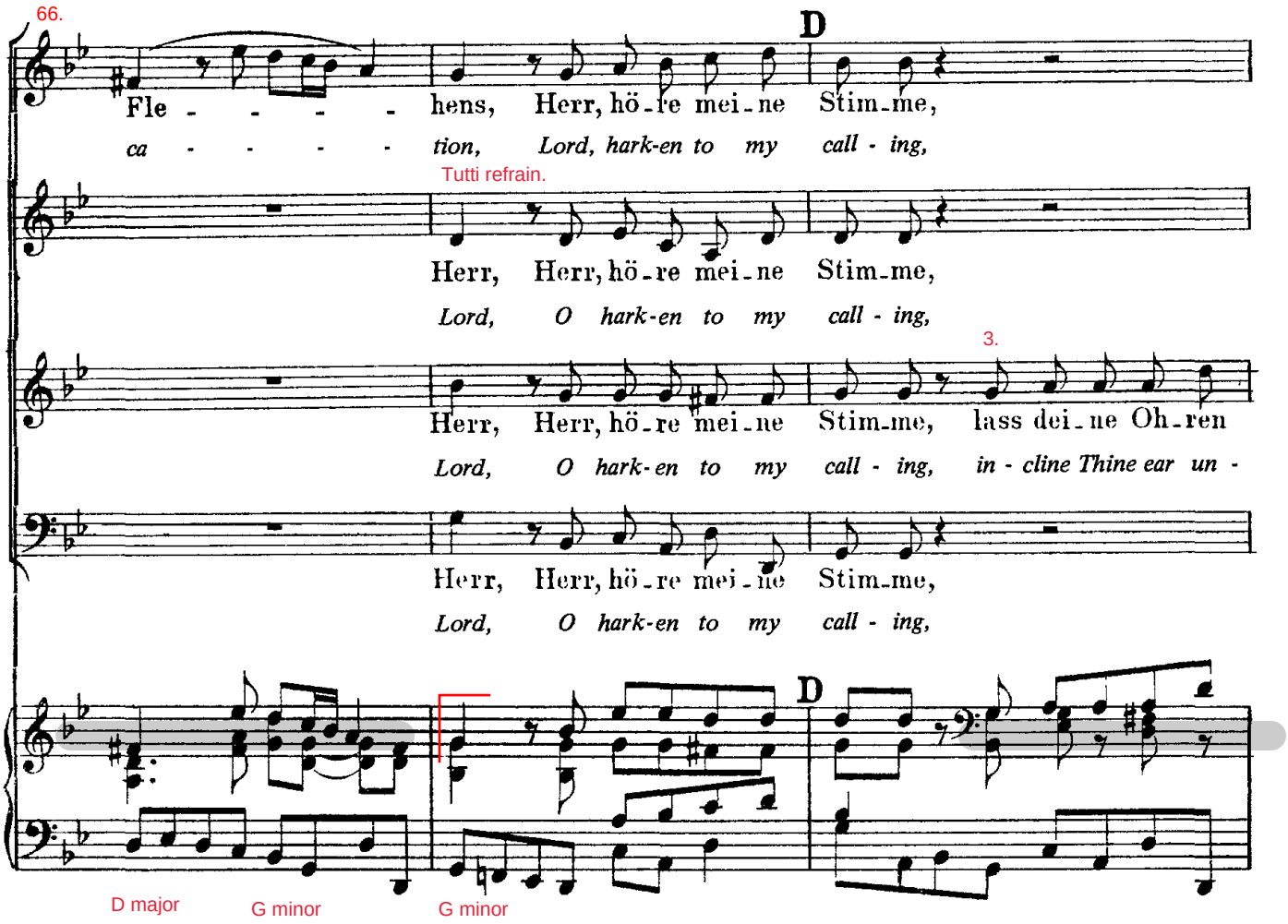
Vivace.

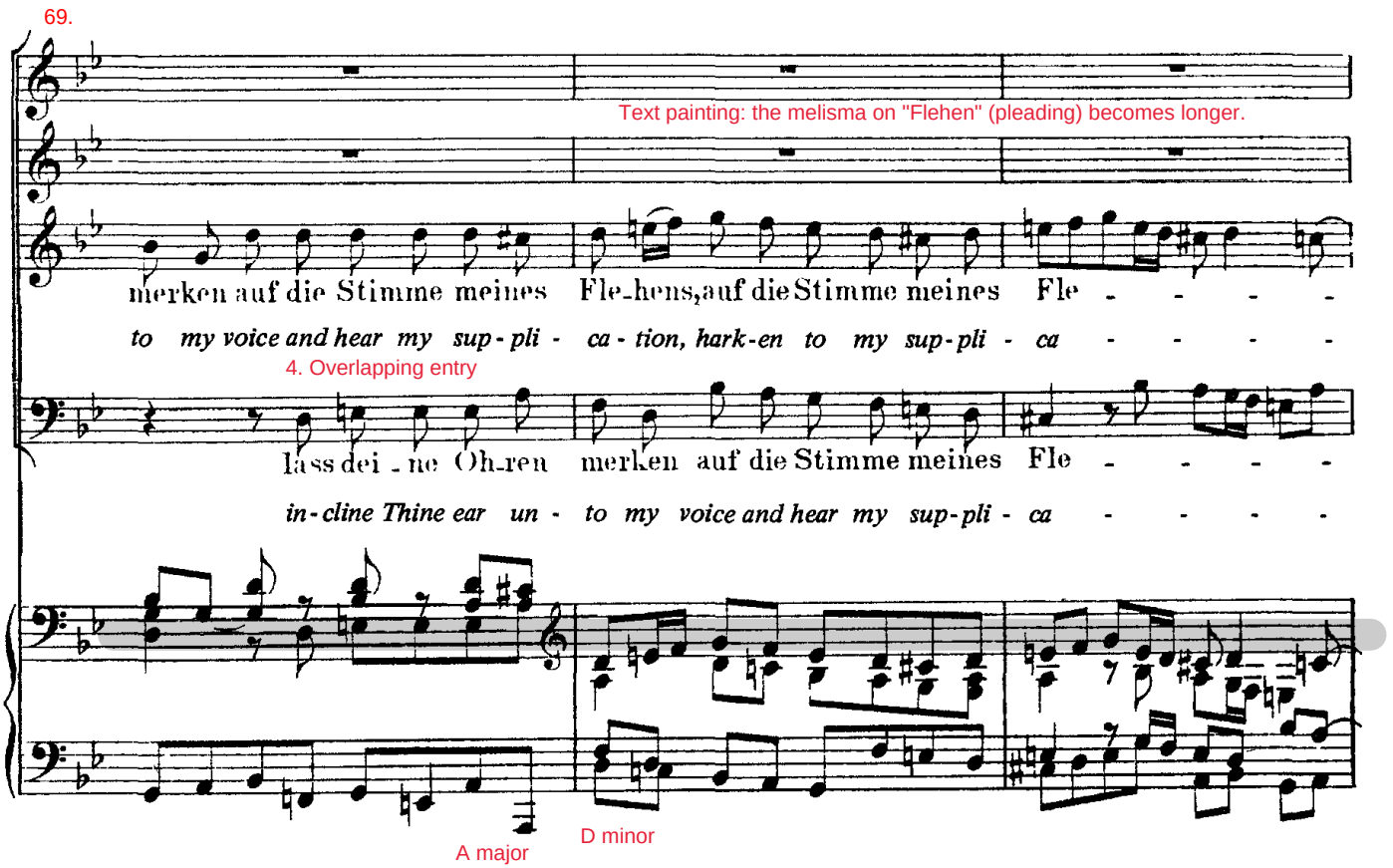
mf

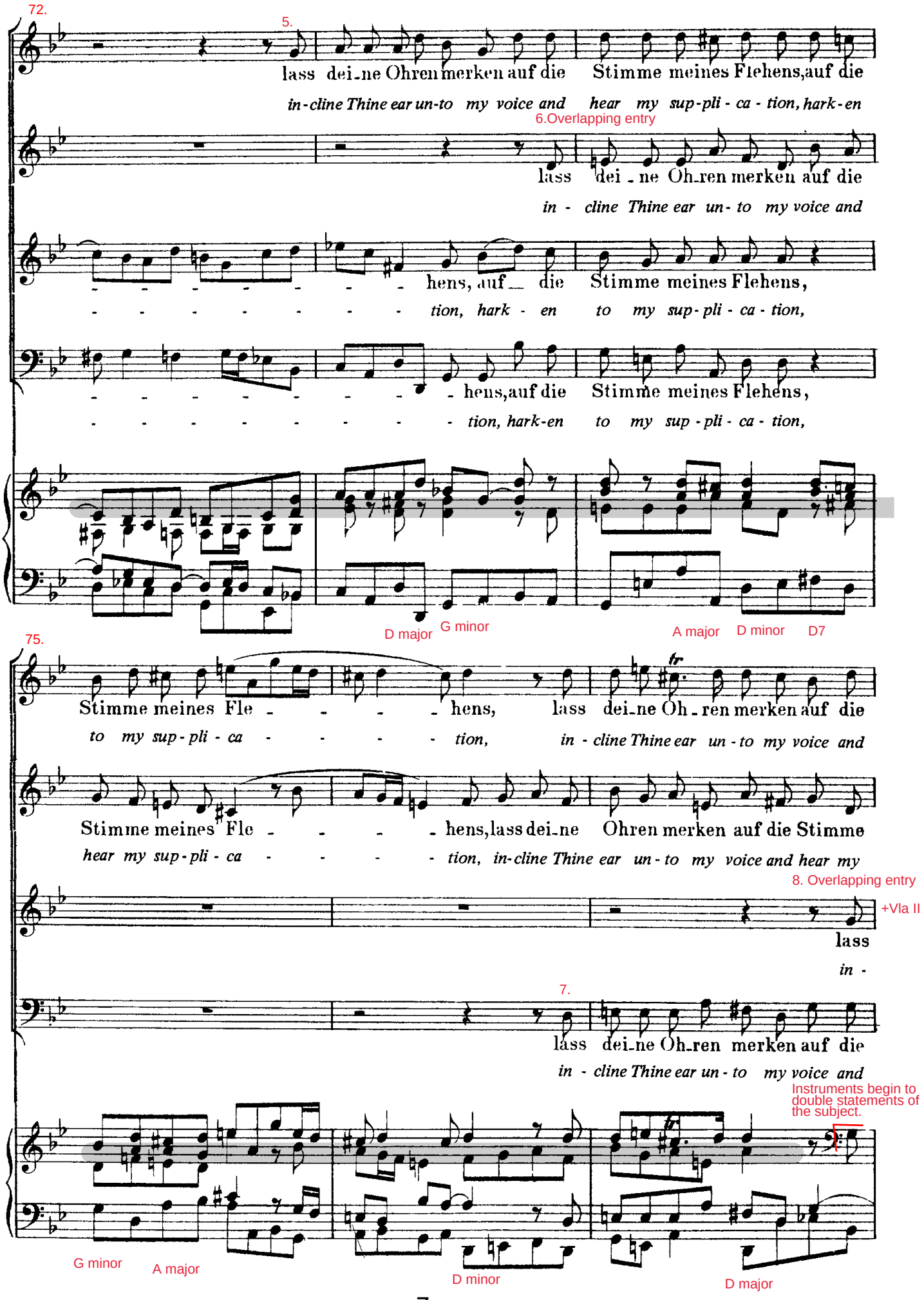
G minor F7 B-flat major

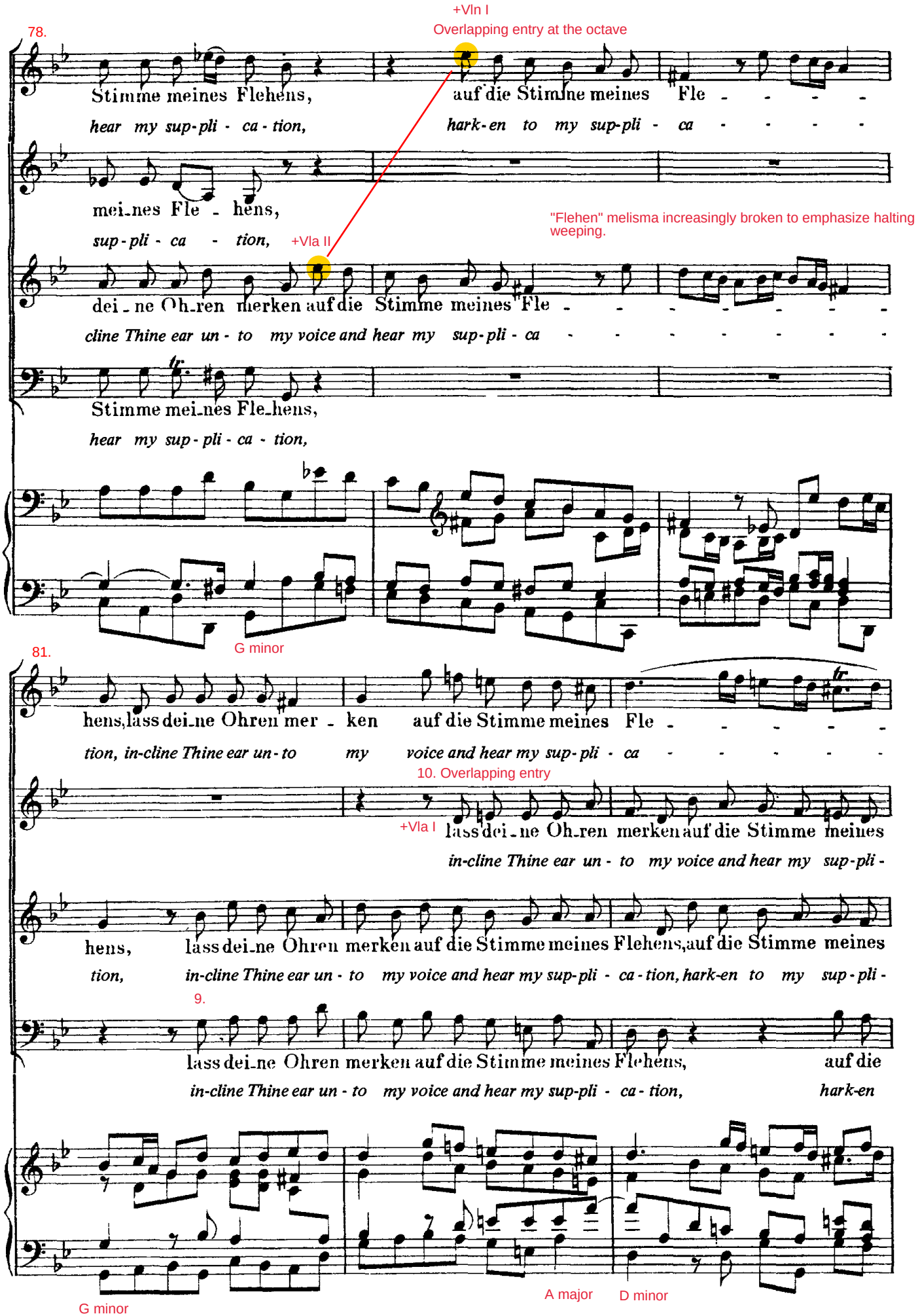
Walking bass, reinforces the insistent, hammering theme.

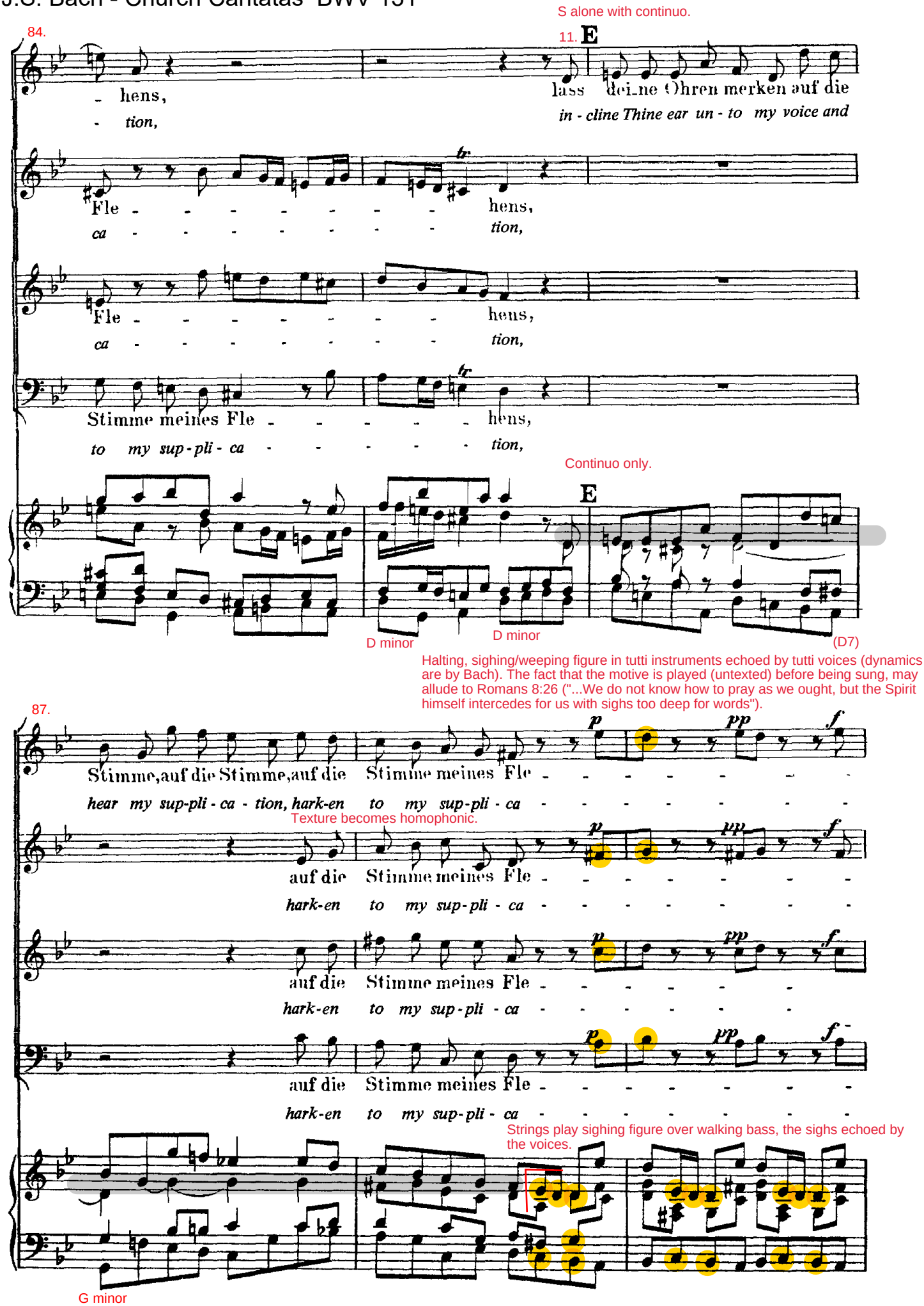

60.
Stimme,
call - ing,
The second phrase of the psalm verse is set in the form of a quasi-fugue, with declamatory rhythm leading to a melisma (with "hiccup-like' rest) on "Flehens" ("supplication"). A solo-tutti alteration has refrain-like, tutti interjections of the former text phrase.
1.
Stimme, lass dei-ne Oh-ren merken auf die Stimme meines Fle - - - -
call - ing, in - cline Thine ear un - to my voice and hear my sup - pli - ca - - - -
Stimme,
call - ing,
Stimme,
call - ing,
Continuo alone...
C major
F major
A major
63.
2.
Herr, Herr, hö-re mei-ne Stimme, lass dei-ne Oh-ren merken auf die Stimme meines
Lord, O hark-en to my call - ing, in-cline Thine ear un - to my voice and hear my sup-pli -
Refrain-like, declamatory, tutti statement of earlier text phrase. Hammering repeated notes heighten tension.
hens, Herr, hö-re mei-ne Stimme,
tion, O hark - en to my call - ing,
Herr, Herr, hö-re mei-ne Stimme,
Lord, O hark-en to my call - ing,
Herr, Herr, hö-re mei-ne Stimme,
Lord, O hark-en to my call - ing,
D minor
F major
B-flat major

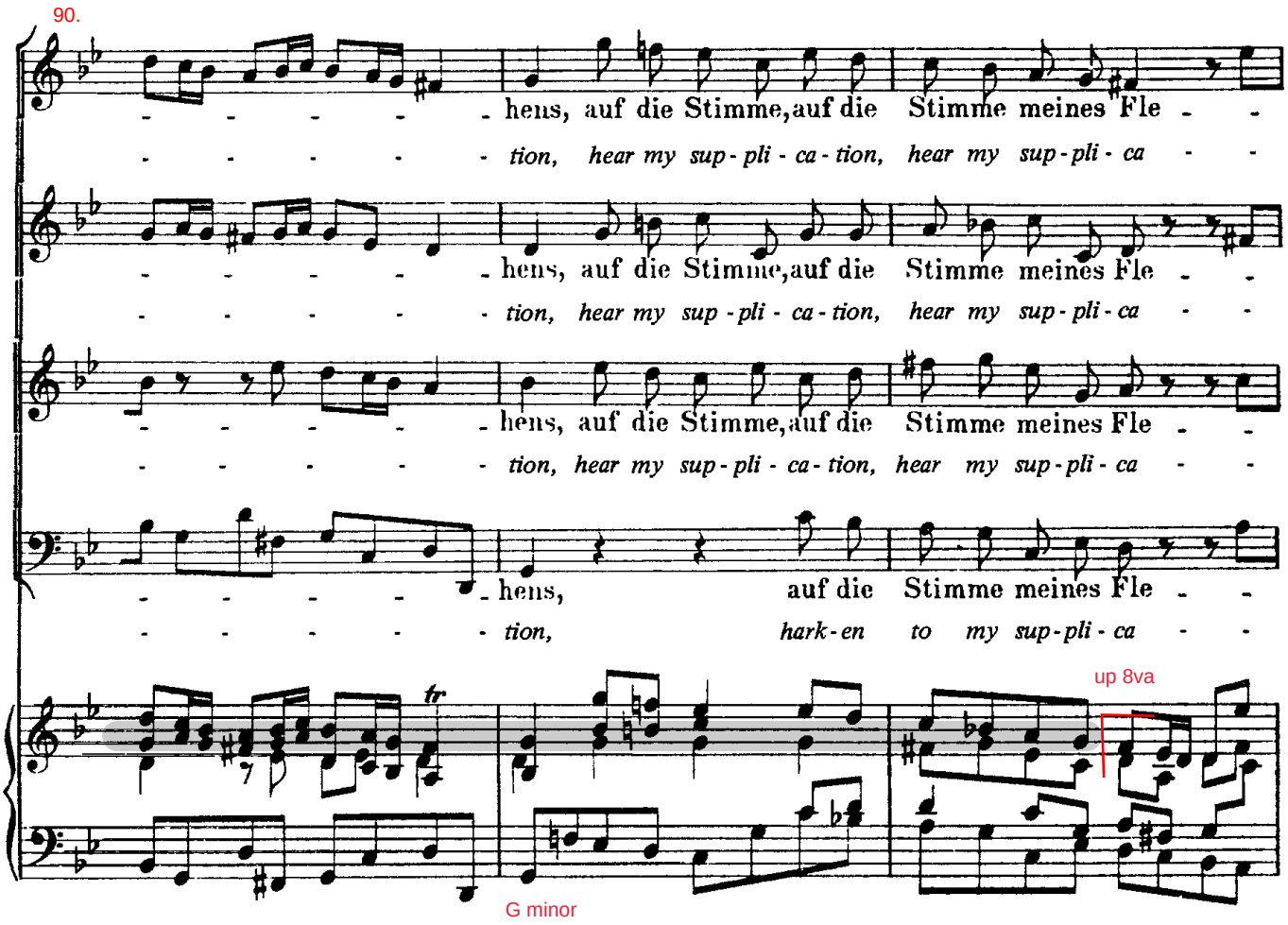

66.
D
Fle - - - - - hens, Herr, hö-re mei-ne Stim-me,
ca - - - - - tion, Lord, hark-en to my call - ing,
Tutti refrain.
Herr, Herr, hö-re mei-ne Stim-me,
Lord, O hark-en to my call - ing,
3.
Herr, Herr, hö-re mei-ne Stim-me, lass dei-ne Oh-ren
Lord, O hark-en to my call - ing, in - cline Thine ear un -
Herr, Herr, hö-re mei-ne Stim-me,
Lord, O hark-en to my call - ing,
D
D major
G minor
G minor

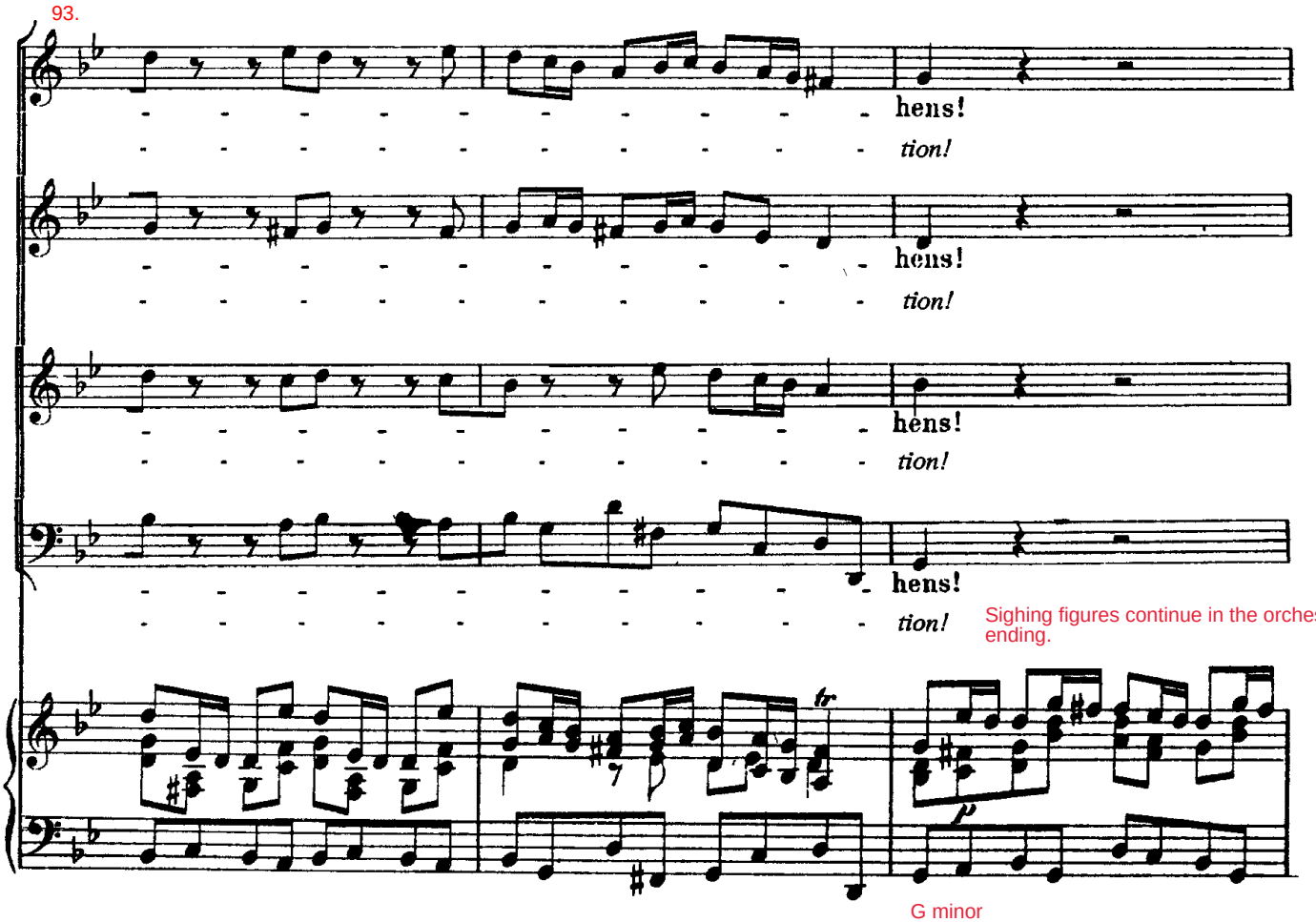

69.
Text painting: the melisma on "Flehen" (pleading) becomes longer.
merken auf die Stimme meines Fle-hens, auf die Stimme meines Fle - - - -
to my voice and hear my sup - pli - ca - tion, hark-en to my sup - pli - ca - - - -
4. Overlapping entry
lass dei-ne Oh-ren merken auf die Stimme meines Fle - - - -
in - cline Thine ear un - to my voice and hear my sup - pli - ca - - - -
A major
D minor


72.
5.
lass dei-ne Ohren merken auf die Stimme meines Flehens,auf die
in-cline Thine ear un-to my voice and hear my sup-pli-ca-tion, hark-en
6.Overlapping entry
lass dei-ne Oh-ren merken auf die
in-cline Thine ear un-to my voice and
hens, auf die Stimme meines Flehens,
tion, hark-en to my sup-pli-ca-tion,
hens,auf die Stimme meines Flehens,
tion, hark-en to my sup-pli-ca-tion,
D major
G minor
A major
D minor
D7
75.
Stimme meines Fle-hens, lass dei-ne Oh-ren merken auf die
to my sup-pli-ca-tion, in-cline Thine ear un-to my voice and
Stimme meines Fle-hens,lass dei-ne Ohren merken auf die Stimme
hear my sup-pli-ca-tion, in-cline Thine ear un-to my voice and hear my
8. Overlapping entry
+Vla II
lass
in-
7.
lass dei-ne Oh-ren merken auf die
in-cline Thine ear un-to my voice and
Instruments begin to double statements of the subject.
G minor
A major
D minor
D major


+Vln I
Overlapping entry at the octave
78.
Stimme meines Flehens,
hear my sup-pli - ca - tion,
auf die Stimme meines Fle - - - -
hark-en to my sup-pli - ca - - - - -
mei-nes Fle - hens,
sup-pli - ca - tion,
"Flehen" melisma increasingly broken to emphasize halting weeping.
+Vla II
dei - ne Oh-ren merken auf die Stimme meines Fle - - - - - - -
cline Thine ear un - to my voice and hear my sup-pli - ca - - - - - -
Stimme mei-nes Fle-hens,
hear my sup-pli - ca - tion,
G minor
81.
hens, lass dei-ne Ohren mer - ken auf die Stimme meines Fle - - - - -
tion, in-cline Thine ear un - to my voice and hear my sup-pli - ca - - - - -
10. Overlapping entry
+Vla I
lass dei-ne Oh-ren merken auf die Stimme meines
in-cline Thine ear un - to my voice and hear my sup-pli -
hens, lass dei-ne Ohren merken auf die Stimme meines Flehens, auf die Stimme meines
tion, in-cline Thine ear un - to my voice and hear my sup-pli - ca - tion, hark-en to my sup-pli -
9.
lass dei-ne Ohren merken auf die Stimme meines Flehens, auf die
in-cline Thine ear un - to my voice and hear my sup-pli - ca - tion, hark-en
G minor
A major
D minor

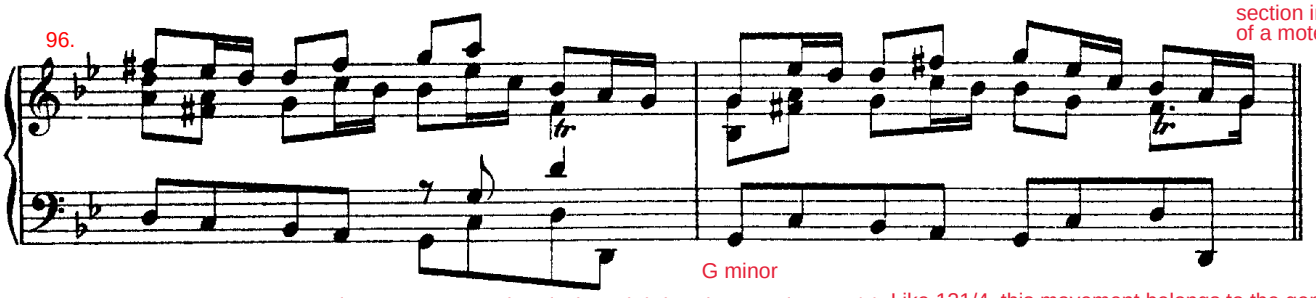

S alone with continuo.
84.
11. E
- hens,
- tion,
lass dei_ne Ohren merken auf die
in - cline Thine ear un - to my voice and
Fle - - - - - - - - hens,
ca - - - - - - - - tion,
Fle - - - - - - - - hens,
ca - - - - - - - - tion,
Stimme meines Fle - - - - - - hens,
to my sup - pli - ca - - - - - - tion,
Continuo only.
E
D minor
D minor
(D7)
Halting, sighing/weeping figure in tutti instruments echoed by tutti voices (dynamics are by Bach). The fact that the motive is played (untexted) before being sung, may allude to Romans 8:26 ("...We do not know how to pray as we ought, but the Spirit himself intercedes for us with sighs too deep for words").
87.
Stimme, auf die Stimme, auf die Stimme meines Fle - - - - - - - -
hear my sup-pli - ca - tion, hark-en to my sup-pli - ca - - - - - - - -
Texture becomes homophonic.
auf die Stimme meines Fle - - - - - - - -
hark-en to my sup-pli - ca - - - - - - - -
auf die Stimme meines Fle - - - - - - -
hark-en to my sup-pli - ca - - - - - - -
auf die Stimme meines Fle - - - - - - - -
hark-en to my sup-pli - ca - - - - - - - -
Strings play sighing figure over walking bass, the sighs echoed by the voices.
G minor


90.
hens, auf die Stimme, auf die Stimme meines Fle -
tion, hear my sup - pli - ca - tion, hear my sup - pli - ca
hens, auf die Stimme, auf die Stimme meines Fle -
tion, hear my sup - pli - ca - tion, hear my sup - pli - ca
hens, auf die Stimme, auf die Stimme meines Fle -
tion, hear my sup - pli - ca - tion, hear my sup - pli - ca
hens, auf die Stimme meines Fle -
tion, hark - en to my sup - pli - ca
tr
up 8va
G minor


93.
hens!
tion!
hens!
tion!
hens!
tion!
hens!
tion!
Sighing figures continue in the orchestral ending.
tr
G minor

Section/"movement" 1 connected to following section in the manner of a motet.

96.



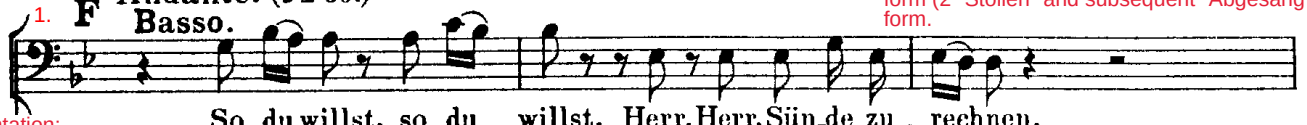
G minor

131/2. (Duetto.) Bass Arioso & Soprano Chorale (Vs. 2) (Chorale: see also 113/2)
•Sin's burden removed in Christ: Psalm 130:3–4 (131/2).

Like 131/4, this movement belongs to the genre of Baroque sacred concerto in few parts with added vocal cantus firmus. See Dürr/Jones, 778. The chorale's bar form (2 "Stollen" and subsequent "Abgesang") affects the form.

Andante. (♩ = 60.)

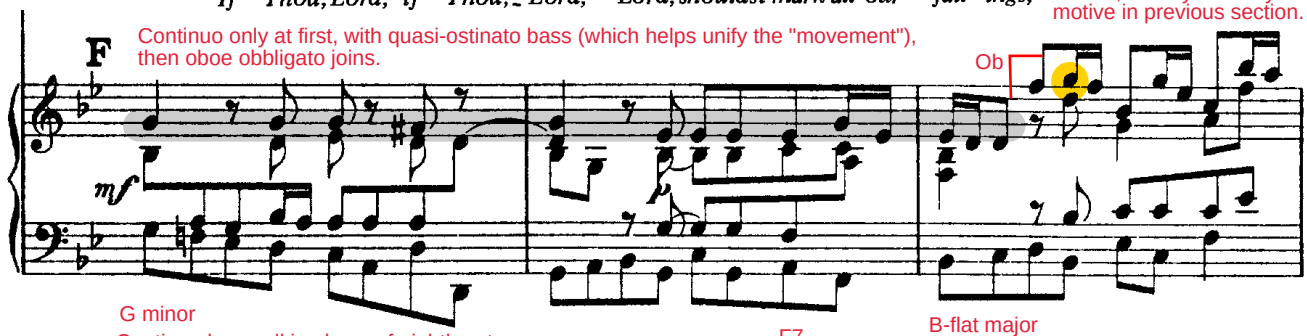
1. F Basso.



Instrumentation:
Ob, S, B, Continuo

Oboe obbligato based on "so du willst" motive, but rhythmically connected to motive in previous section.

Continuo only at first, with quasi-ostinato bass (which helps unify the "movement"), then oboe obbligato joins.



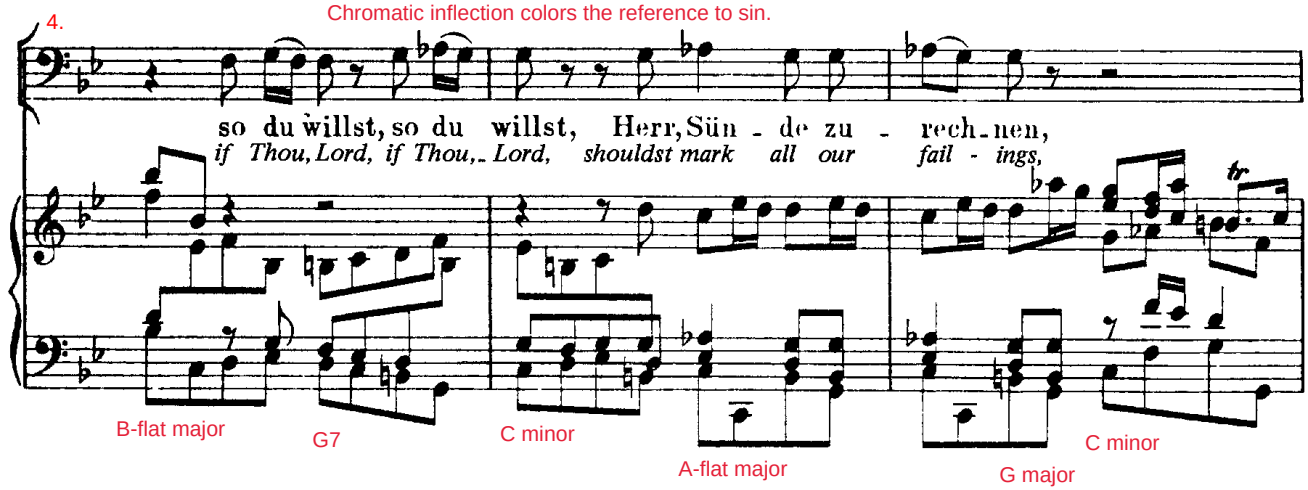
G minor
Continuo has walking bass of eighth notes.

F7

B-flat major

Chromatic inflection colors the reference to sin.

4.



B-flat major

G7

C minor

A-flat major

C minor

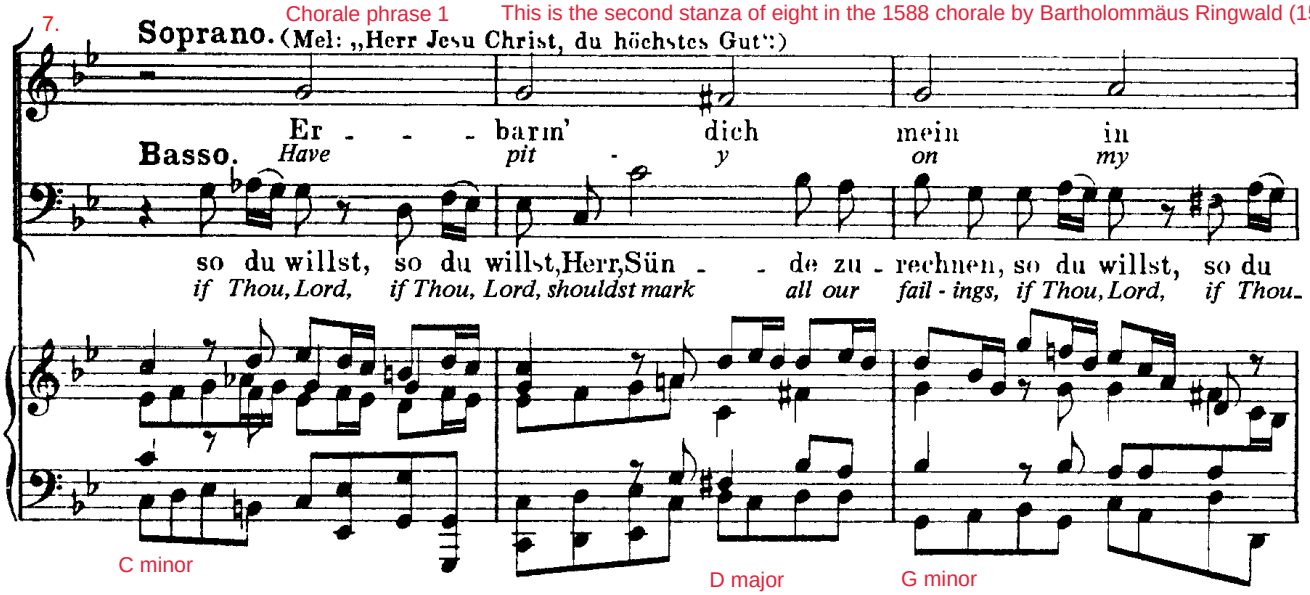
G major

Chorale phrase 1

This is the second stanza of eight in the 1588 chorale by Bartholommäus Ringwald (1530–1599).

7. Soprano. (Mel: „Herr Jesu Christ, du höchstes Gut":)

Basso.

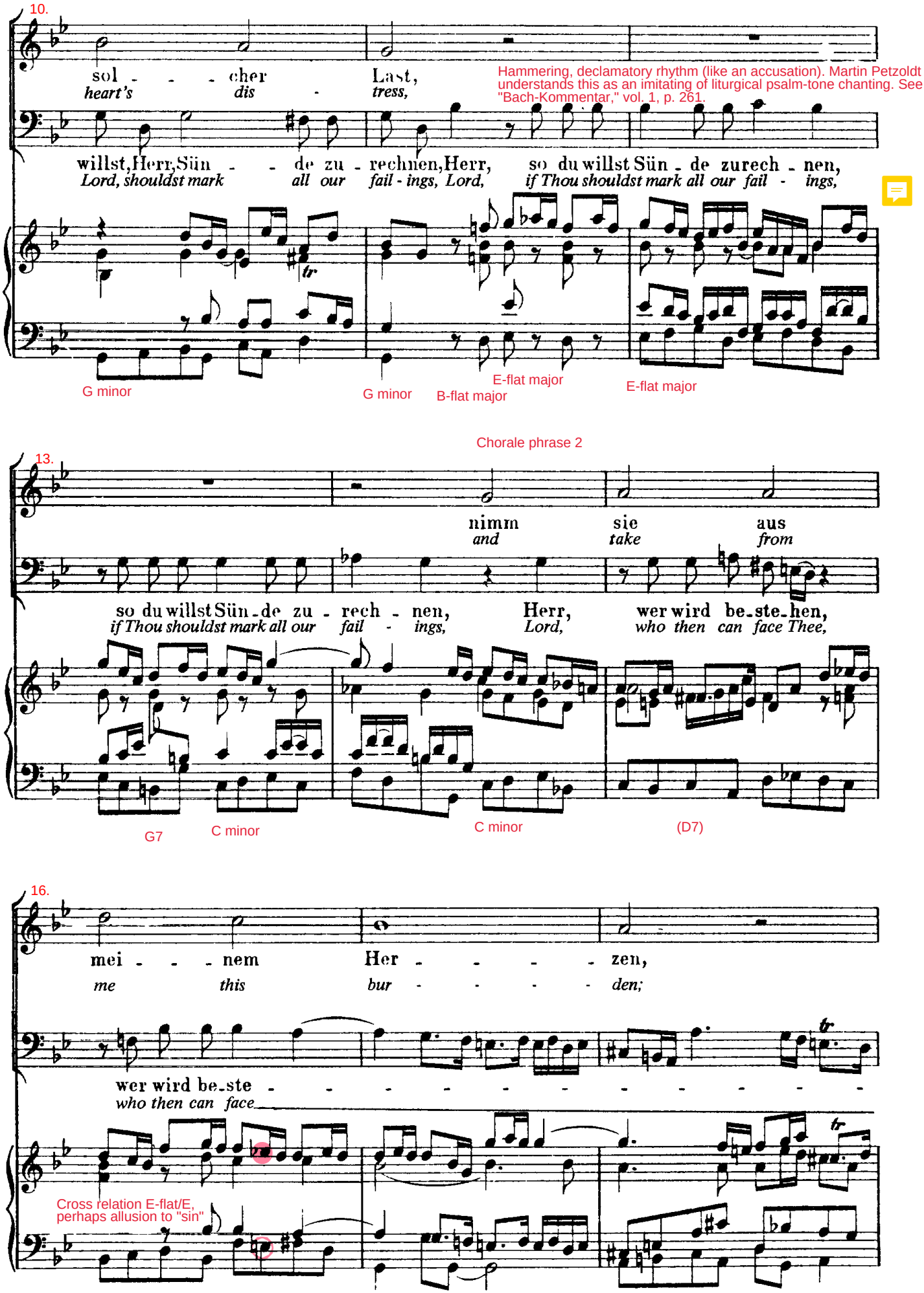


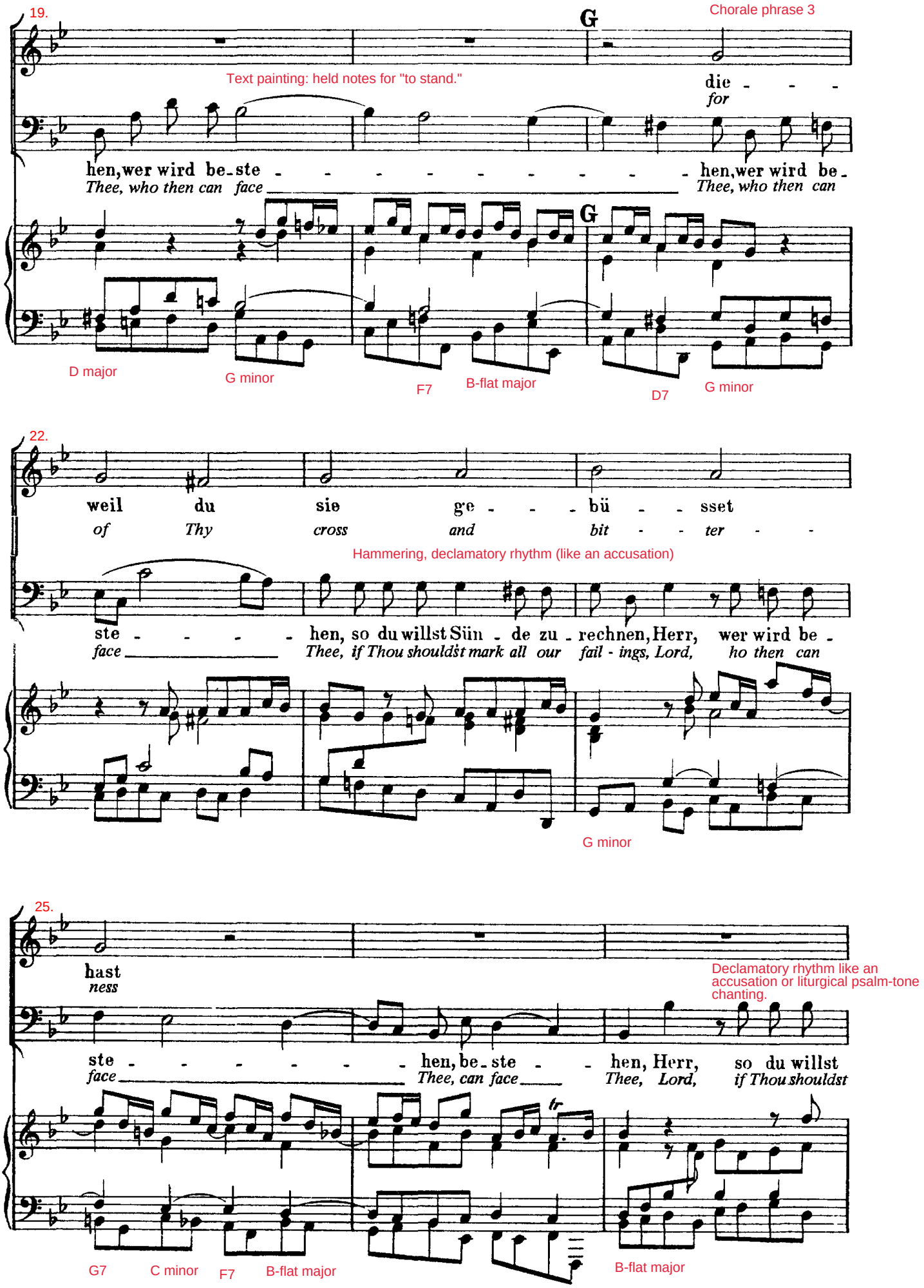
C minor

C minor

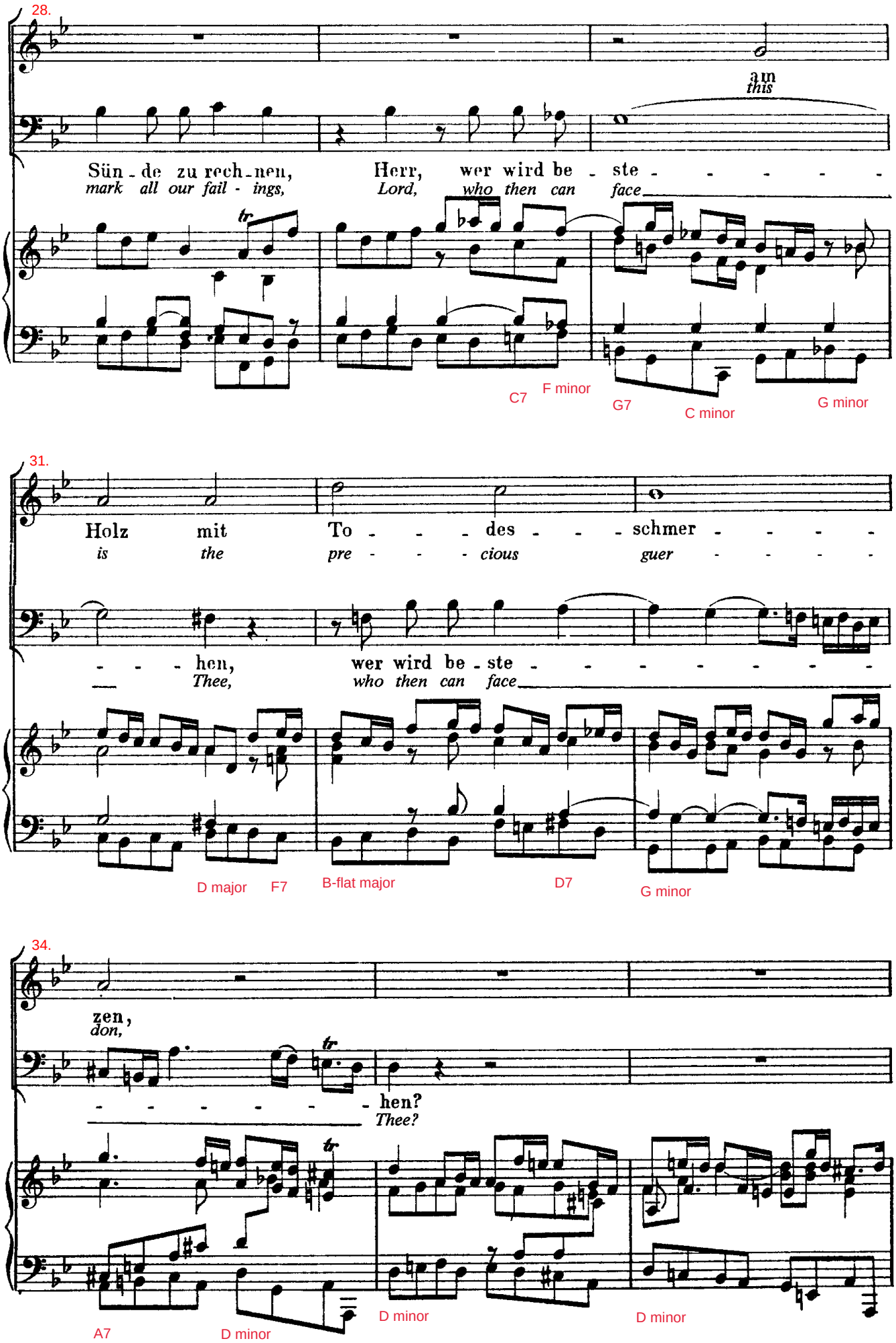
D major

G minor

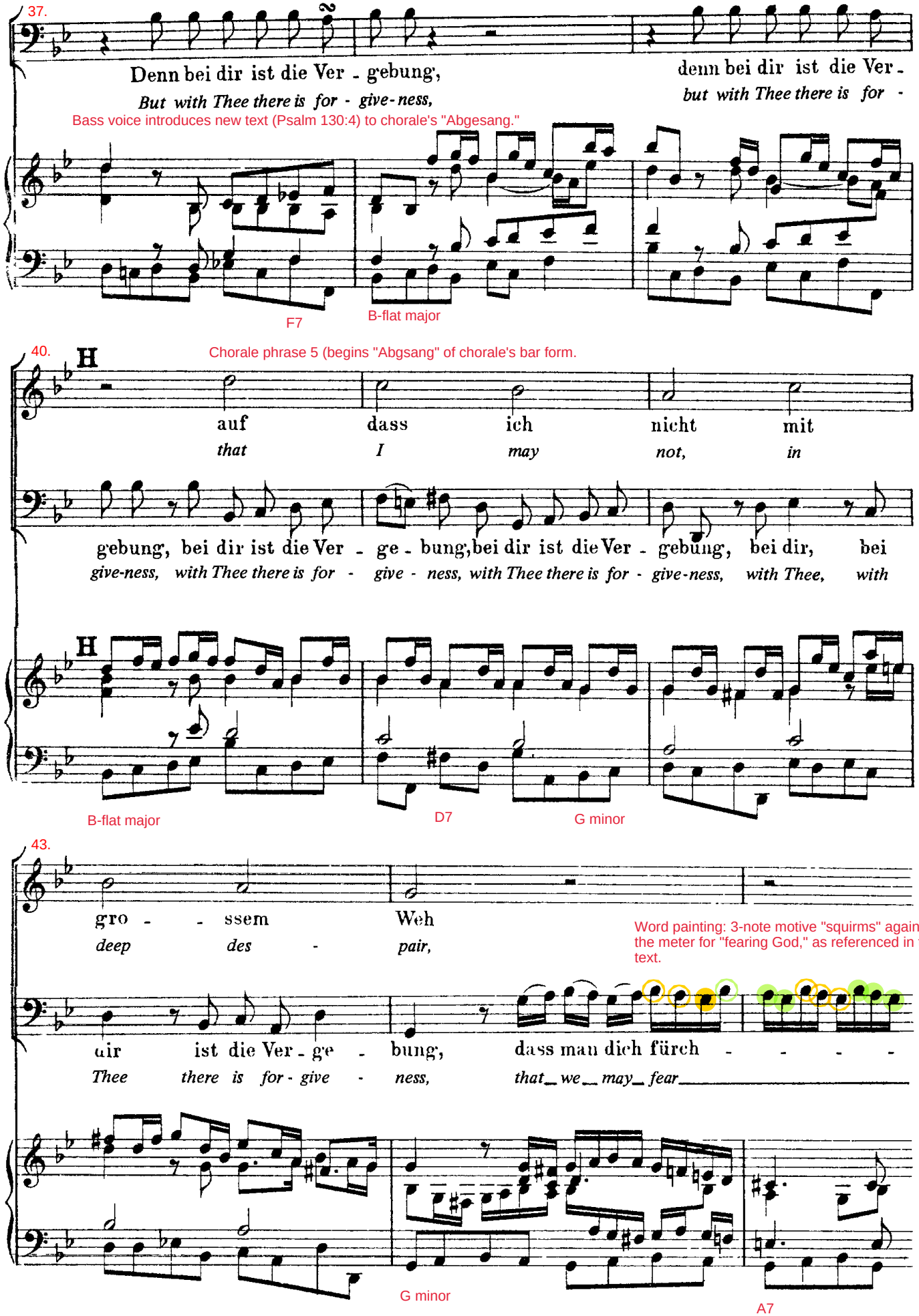

10.
sol - - - cher Last,
heart's dis - tress,
Hammering, declamatory rhythm (like an accusation). Martin Petzoldt understands this as an imitating of liturgical psalm-tone chanting. See "Bach-Kommentar," vol. 1, p. 261.
willst, Herr, Sün - - de zu - rechnen, Herr, so du willst Sün - de zurech - nen,
Lord, shouldst mark all our fail - ings, Lord, if Thou shouldst mark all our fail - ings,
G minor
G minor
B-flat major
E-flat major
E-flat major
Chorale phrase 2
13.
nimm sie aus
and take from
so du willst Sün - de zu - rech - nen, Herr, wer wird be - ste - hen,
if Thou shouldst mark all our fail - ings, Lord, who then can face Thee,
G7
C minor
C minor
(D7)
16.
mei - - - nem Her - - - - - zen,
me this bur - - - - - den;
wer wird be - ste - - - - - - - - - - - -
who then can face
Cross relation E-flat/E, perhaps allusion to "sin"
B-flat major
D7
G minor
A7
D minor


19.
Chorale phrase 3
Text painting: held notes for "to stand."
die - - -
for
hen, wer wird be-ste - - - - - - - - - hen, wer wird be-
Thee, who then can face
Thee, who then can
D major
G minor
F7
B-flat major
D7
G minor
22.
weil du sie ge - - - bü - - sset
of Thy cross and bit - - ter - -
Hammering, declamatory rhythm (like an accusation)
ste - - - - - hen, so du willst Sün - de zu - rechnen, Herr, wer wird be -
face
Thee, if Thou shouldst mark all our fail - ings, Lord, ho then can
G minor
25.
hast
ness
Declamatory rhythm like an accusation or liturgical psalm-tone chanting.
ste - - - - - - hen, be-ste - - hen, Herr, so du willst
face
Thee, can face
Thee, Lord, if Thou shouldst
G7
C minor
F7
B-flat major
B-flat major

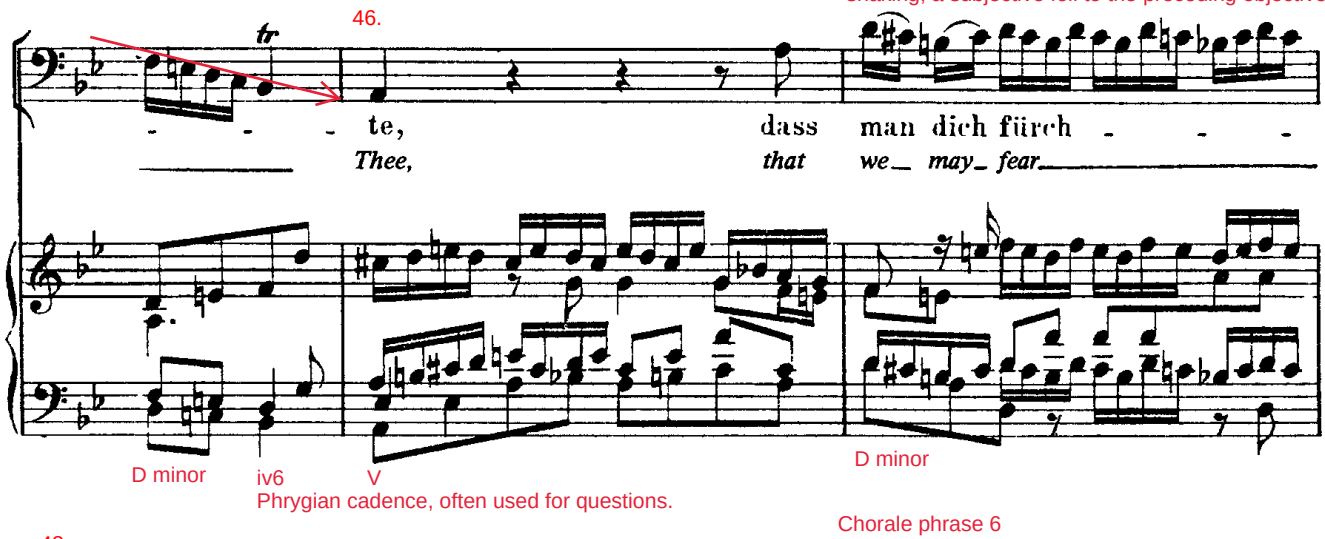
Chorale phrase 4



Declamatory rhythm as if hammering home an objective truth (or liturgical psalm-tone chanting).

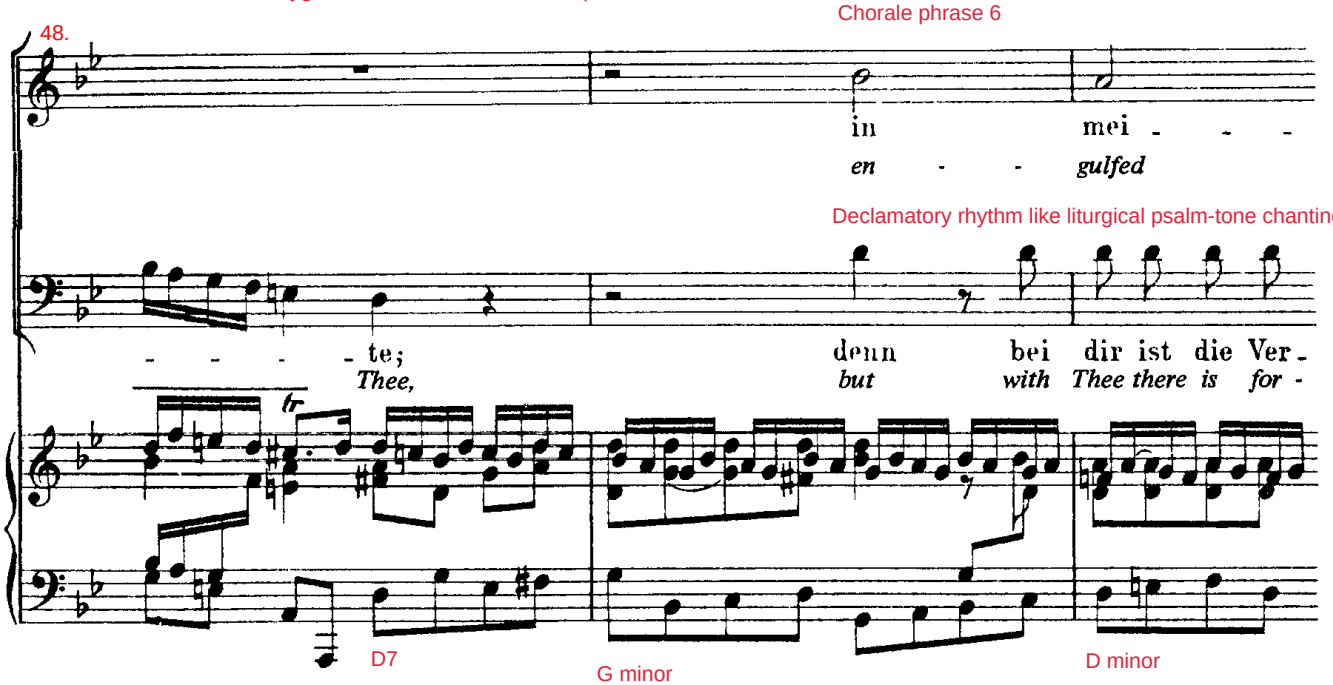


Text painting: melisma on fürchte," perhaps to suggest fearful shaking, a subjective foil to the preceding objective statement.

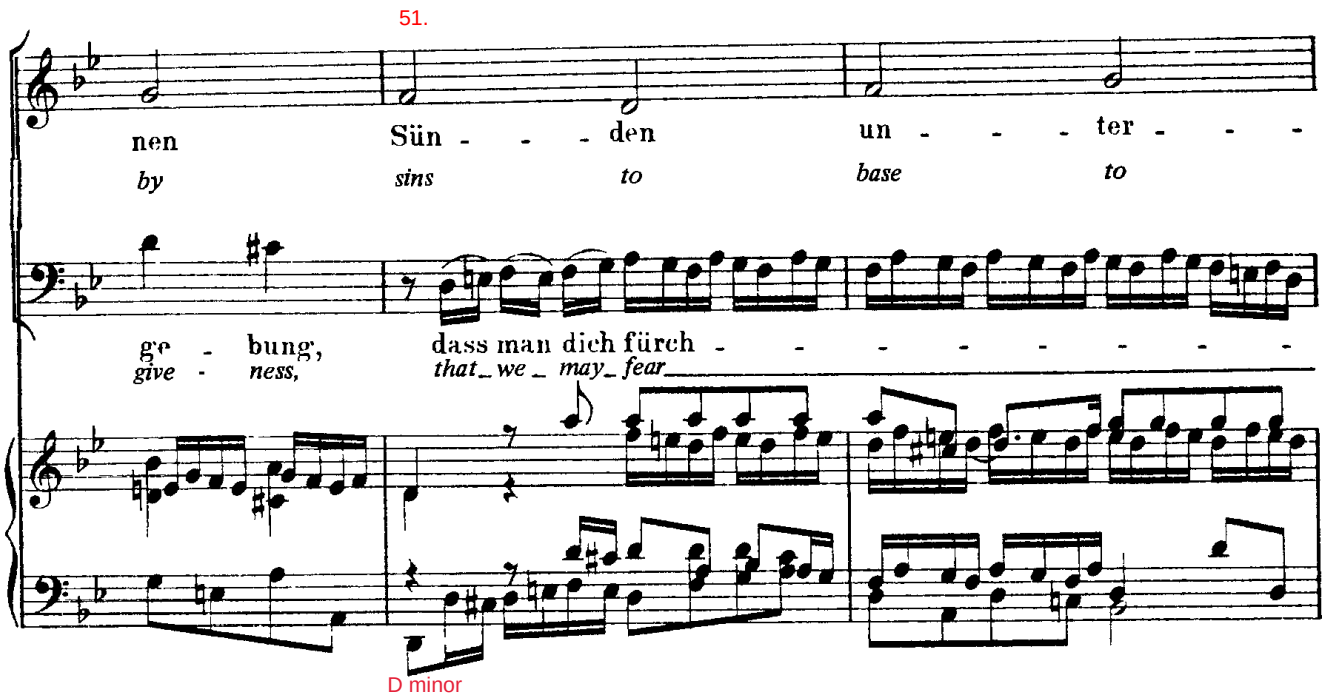


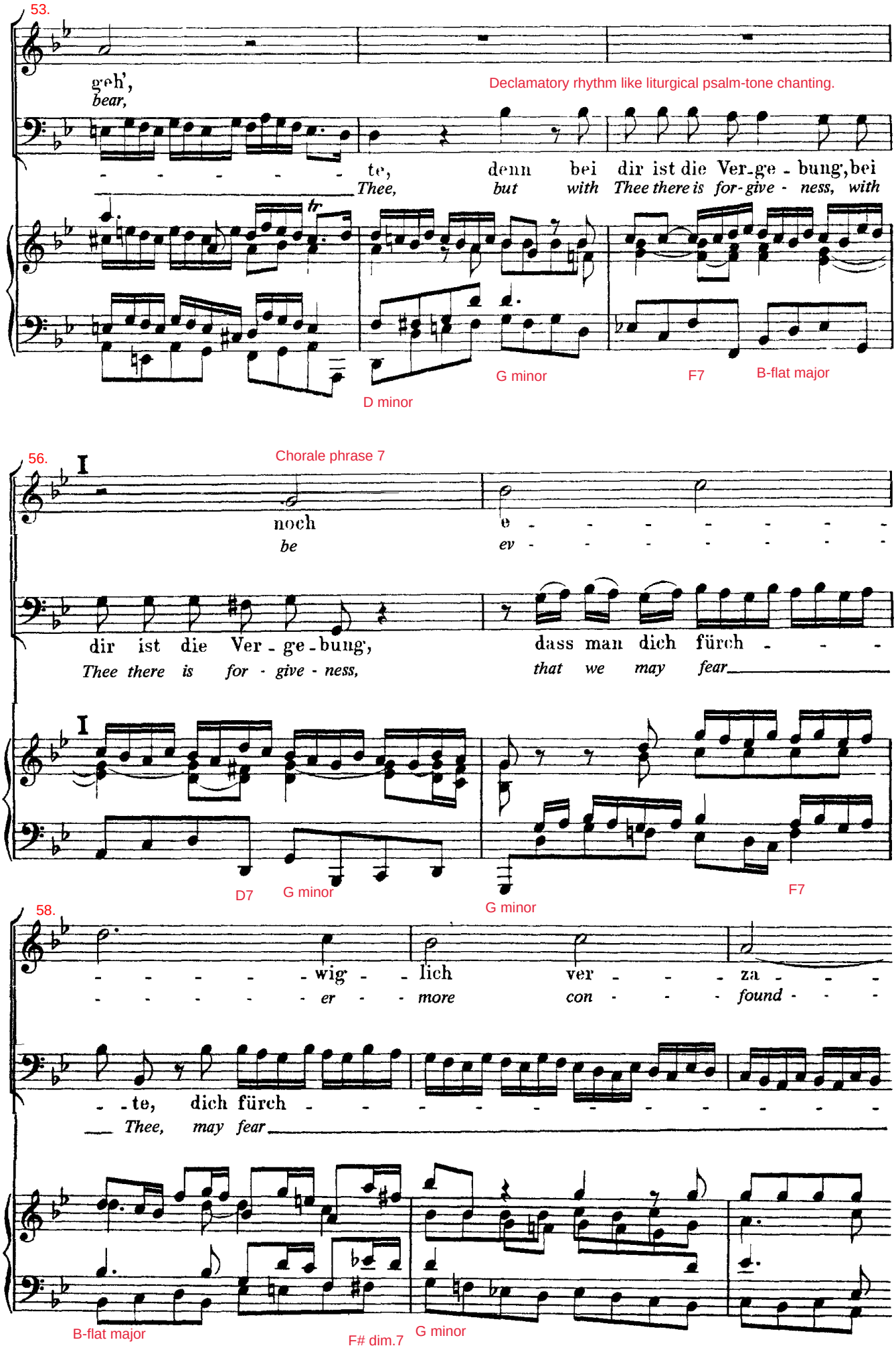
Phrygian cadence, often used for questions.

Chorale phrase 6



Declamatory rhythm like liturgical psalm-tone chanting.




53.
geh',
bear,
Declamatory rhythm like liturgical psalm-tone chanting.
te,
Thee,
denn bei dir ist die Ver-ge-bung, bei
but with Thee there is for-give-ness, with
D minor
G minor
F7
B-flat major
56.
I
Chorale phrase 7
noch
be
e
ev
dir ist die Ver-ge-bung,
Thee there is for-give-ness,
dass man dich fürch
that we may fear
I
D7
G minor
G minor
F7
58.
wig
er
lich
more
ver
con
za
found
te, dich fürch
Thee, may fear
B-flat major
F# dim.7
G minor

61.

ge.
ed.

te, dass man dich fürch - - - - - te, dich fürch -
Thee, that we may fear Thee, may fear

G minor

63.

te.
Thee.

Abrupt ending, followed by long rest.

G minor F major B-flat major D major G minor

131/3. (Coro.) •Waiting for the Lord; hoping in his Word: Psalm 130:5 (131/3).

1. K Adagio. (♩ = 50.) Central movement in the cantata. A 5-measure prelude-like introduction leads to a fugue.

Soprano.
Ich har - re des Herrn,
I wait for the Lord,

Same instrumentation as movement 1.

Text painting: Static chords for "harre" ("persistently await').

Alto.
Ich har - re des Herrn, ich har - - - - - -
I wait for the Lord, I wait

Three static, chordal motto statements alternate with free ascending melismas on "harre" (like an improvisational organ interlude).

Tenore.
Ich har - re des Herrn,
I wait for the Lord,

Basso.
Ich har - re des Herrn,
I wait for the Lord,

K Adagio.
f

E-flat major

3.

ich har - re des Herrn, ich har - re des
I wait for the Lord, I wait for the

- - - re des Herrn, ich har - re des
for the Lord, I wait for the

ich har - re des Herrn, ich har - - - - - - - re des
I wait for the Lord, I wait for the

ich har - re des Herrn, ich har - re des
I wait for the Lord, I wait for the

F7 B-flat major F minor iv6
Phrygian cadence, often used for questions.

6. **L** Largo. (♩ = 60.)

Herrn,
Lord,

Herrn,
Lord,

Alfred Dürr writes, "This fugue, again broad in tempo ('largo'), is accompanied by a lively figuration on some of the instruments—at first, oboe and violin, later occasionally viola too—while the remainder merely provide a harmonic filling." *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 778.

Herrn,
Lord,

The fugue subject begins with insistent repeated notes, then moves to long notes in descending, harmonically clashing suspensions (to a bass of sequentially falling 5ths), suggesting anguish and longing, while the ascending series of fugue entries suggests a rising prayer.

Herrn, meine See-le har - - - - - - - - ret, und ich
Lord, yes, my soul is wait - - - - - - - - ing, I am

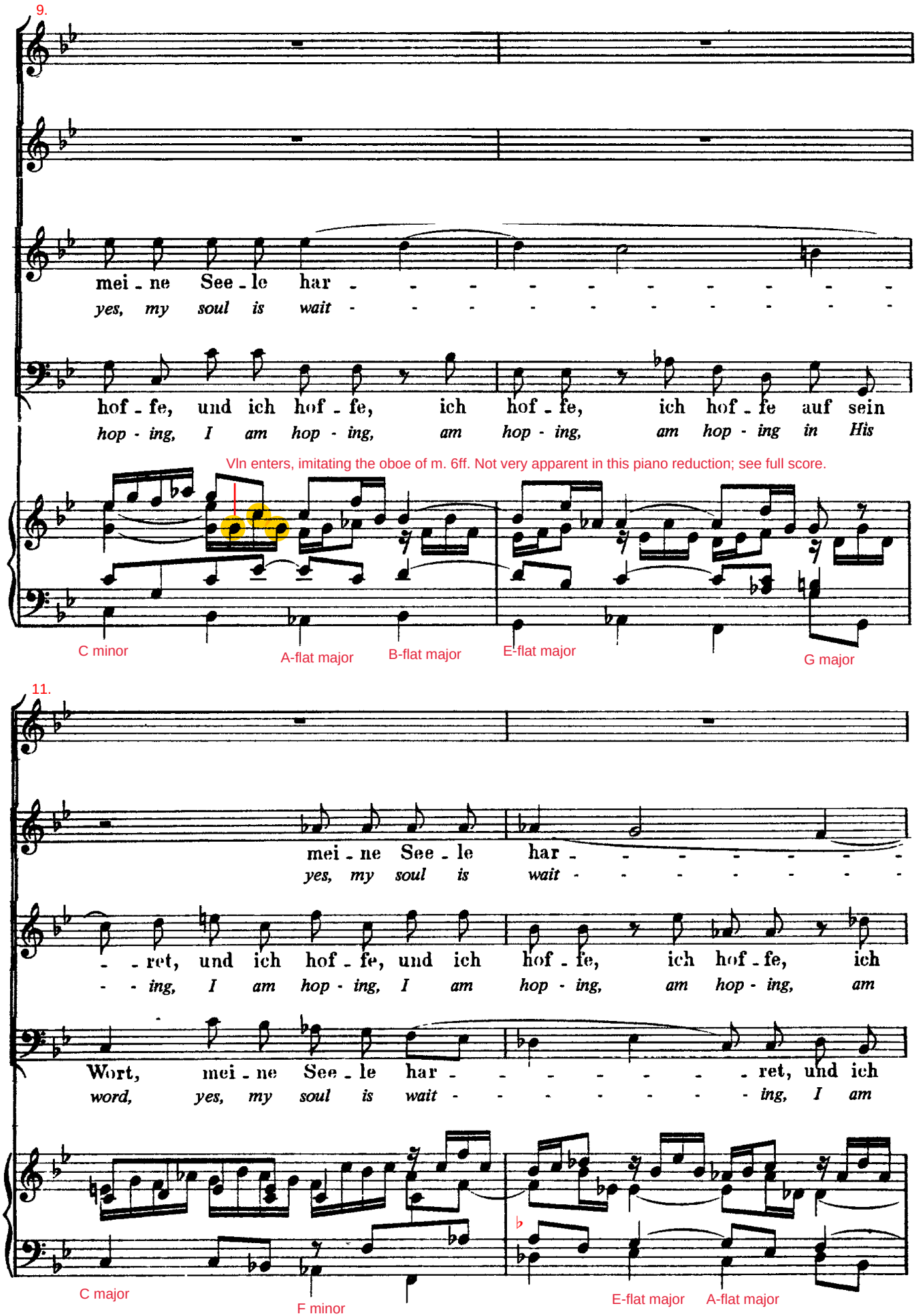
Word painting: Sustained notes with suspensions for "harret" ("waits").

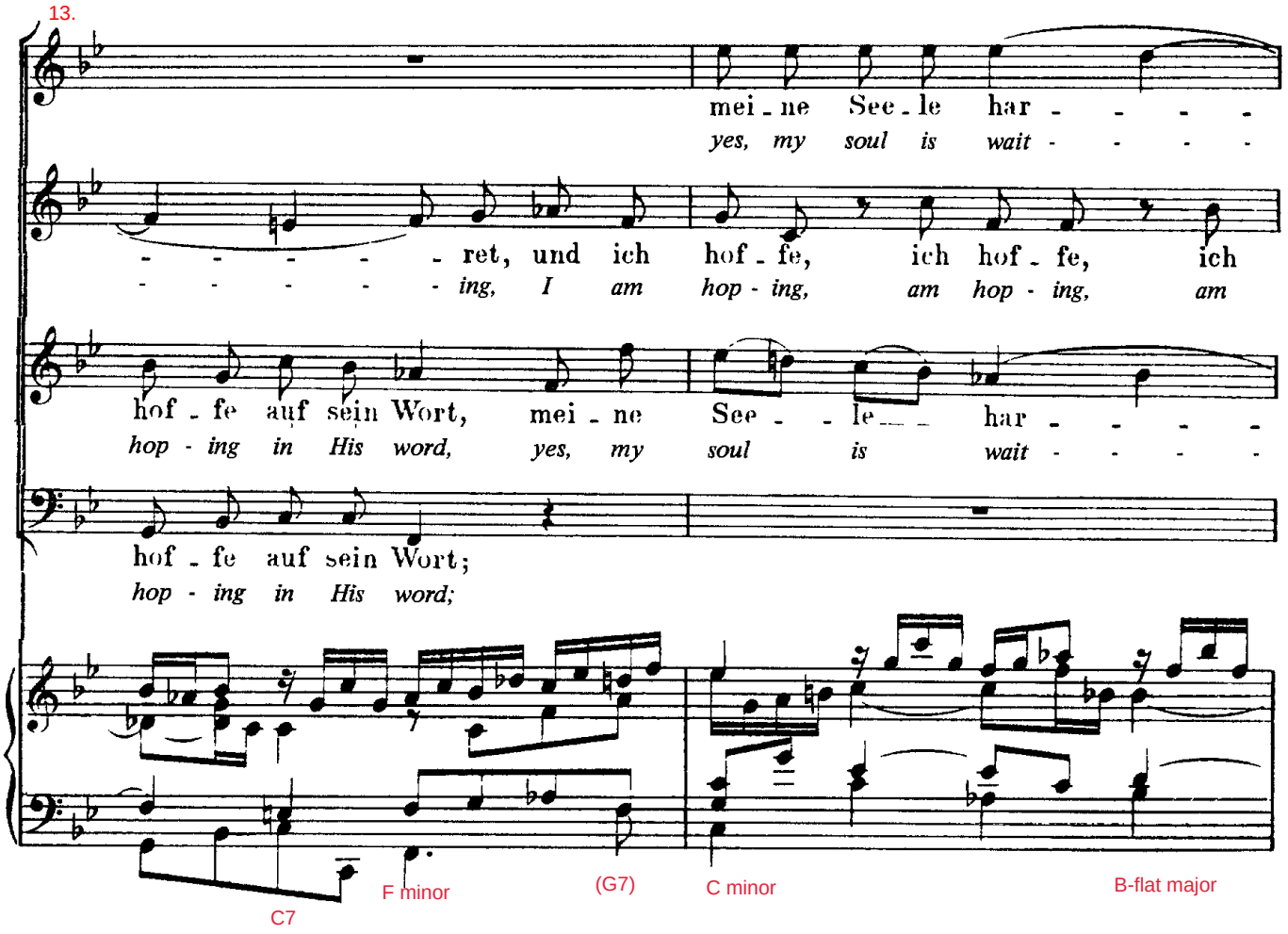
L Largo.

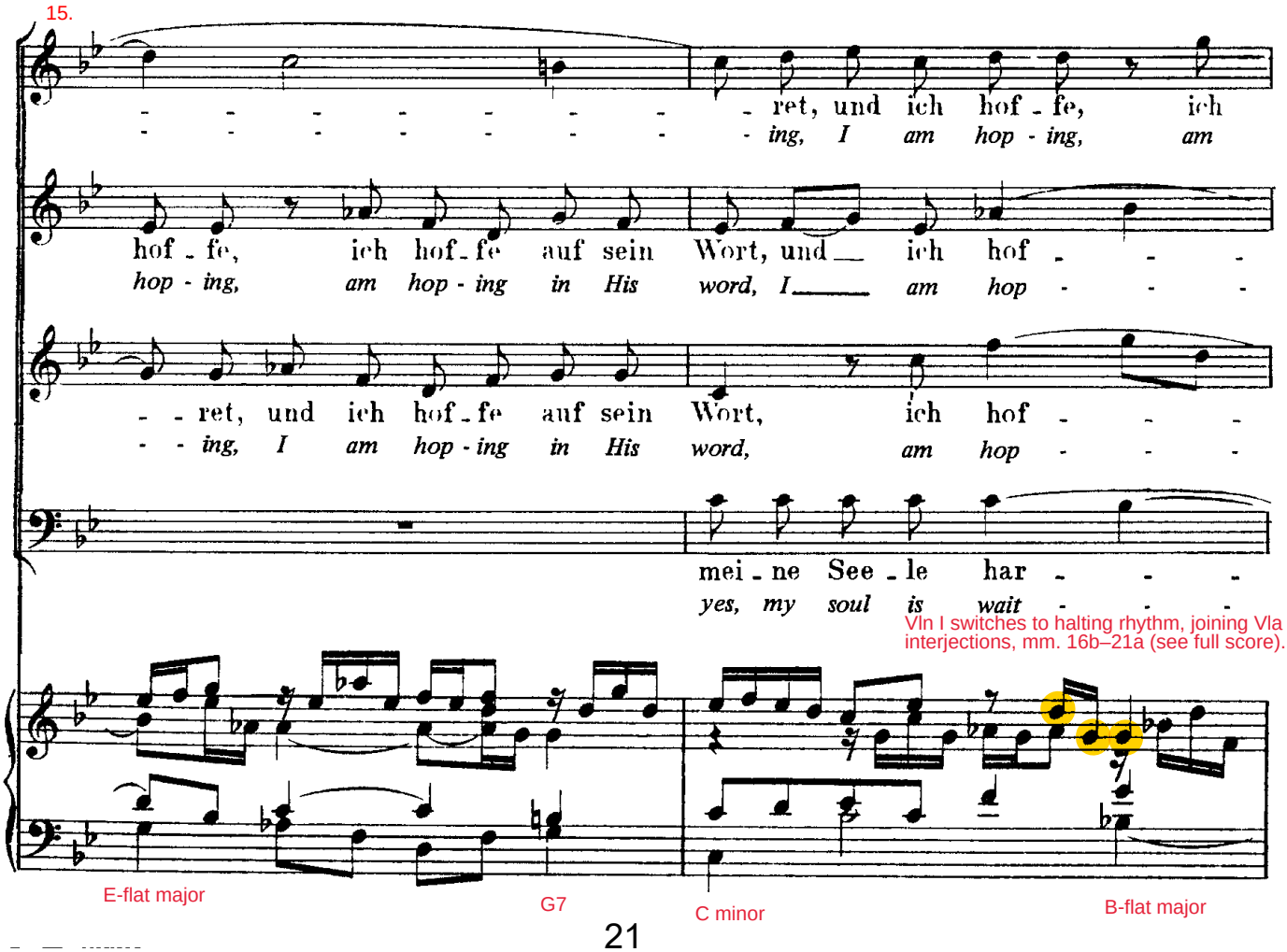
mf

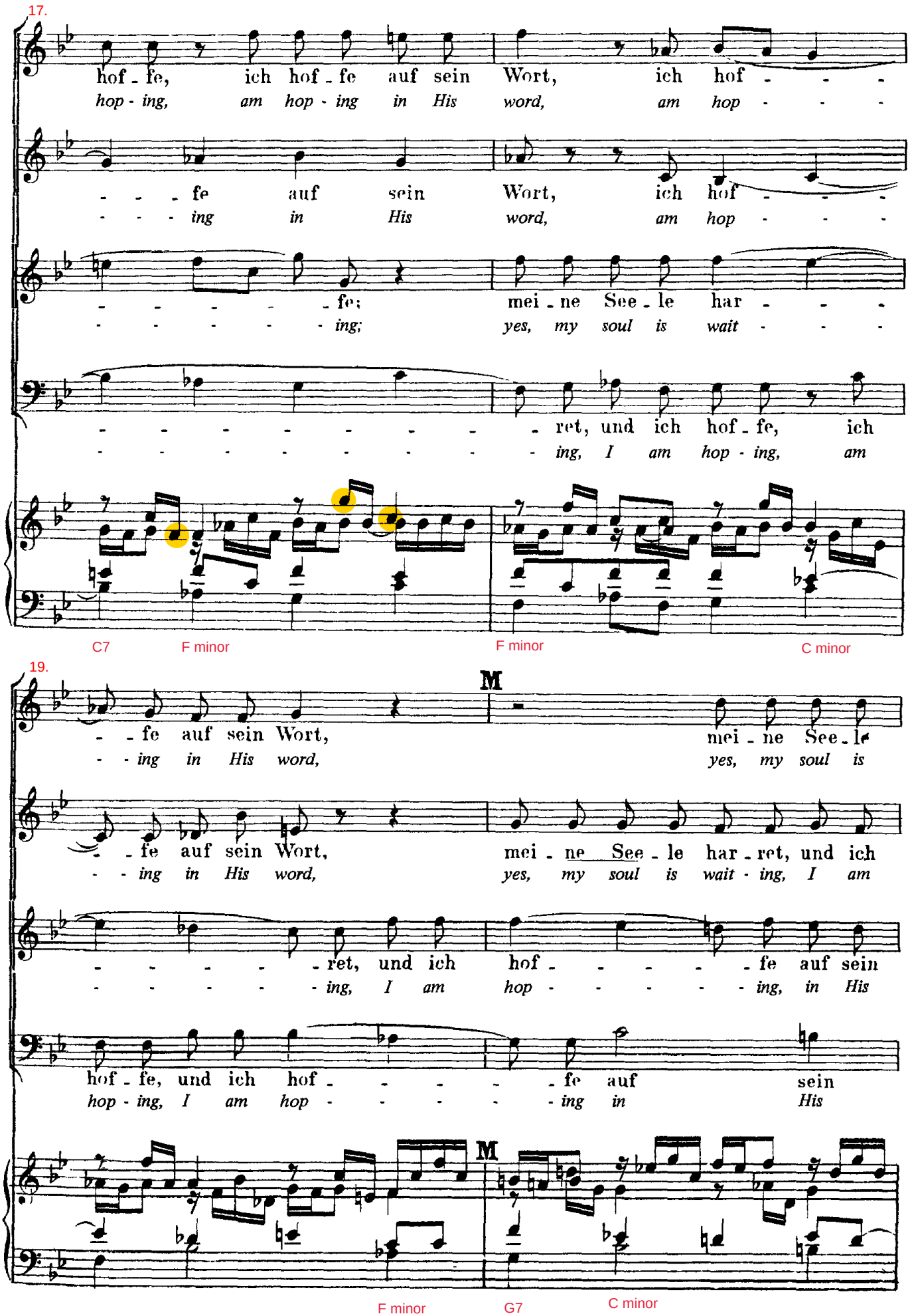
V F minor
Descending fifiths... E-flat (7) A-flat major C major F minor

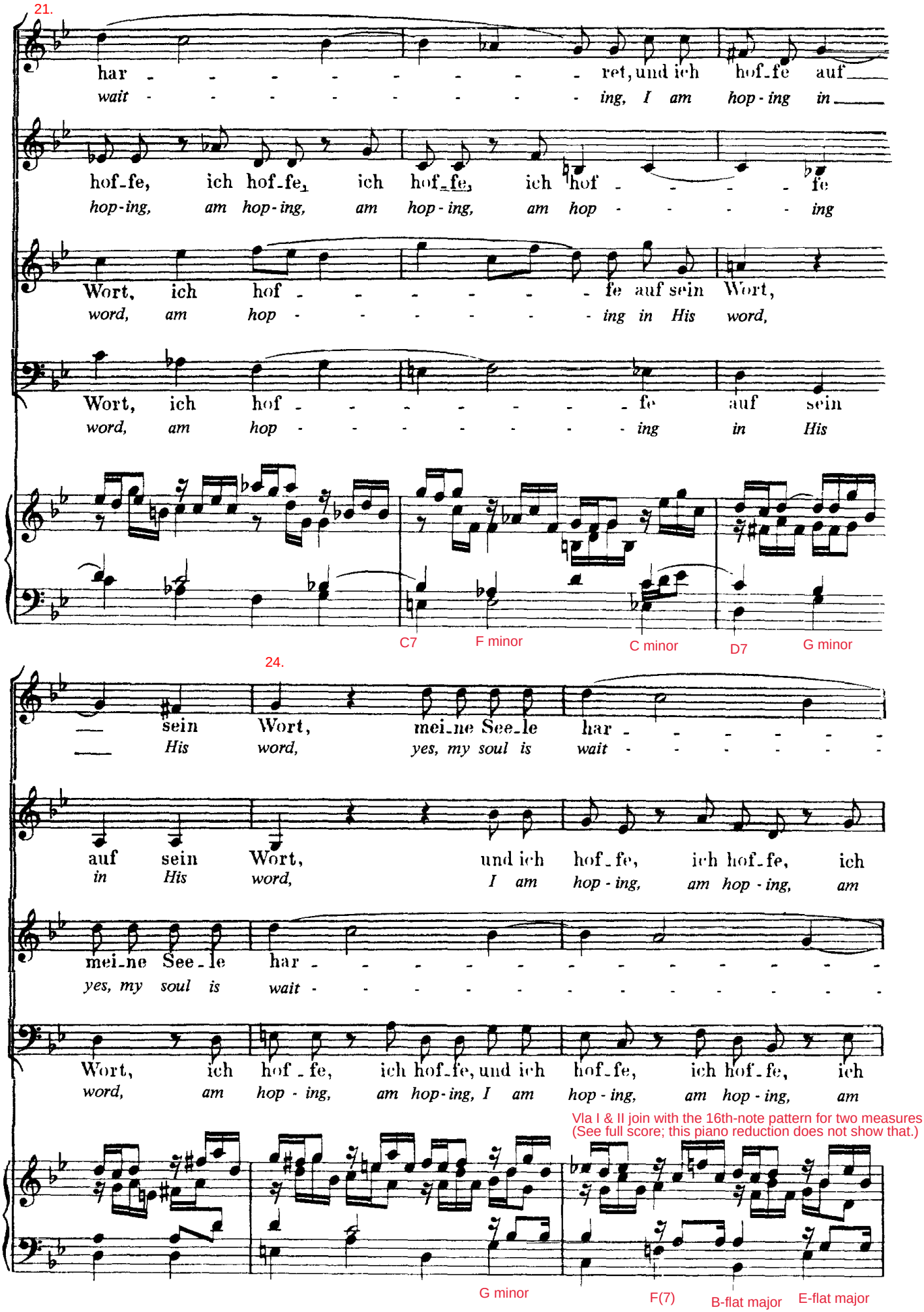
An oboe obbligato (ending with a 3-note motive similar to the weeping figure of movement 1 at m. 88, related also to the "so du wollst" motive), is imitated by Vln, starting m. 9. The other strings play eighth-quarter figures in broken, alternating fashion, somewhat similar to the weeping figures of no. 1 at m. 88 (see full score).

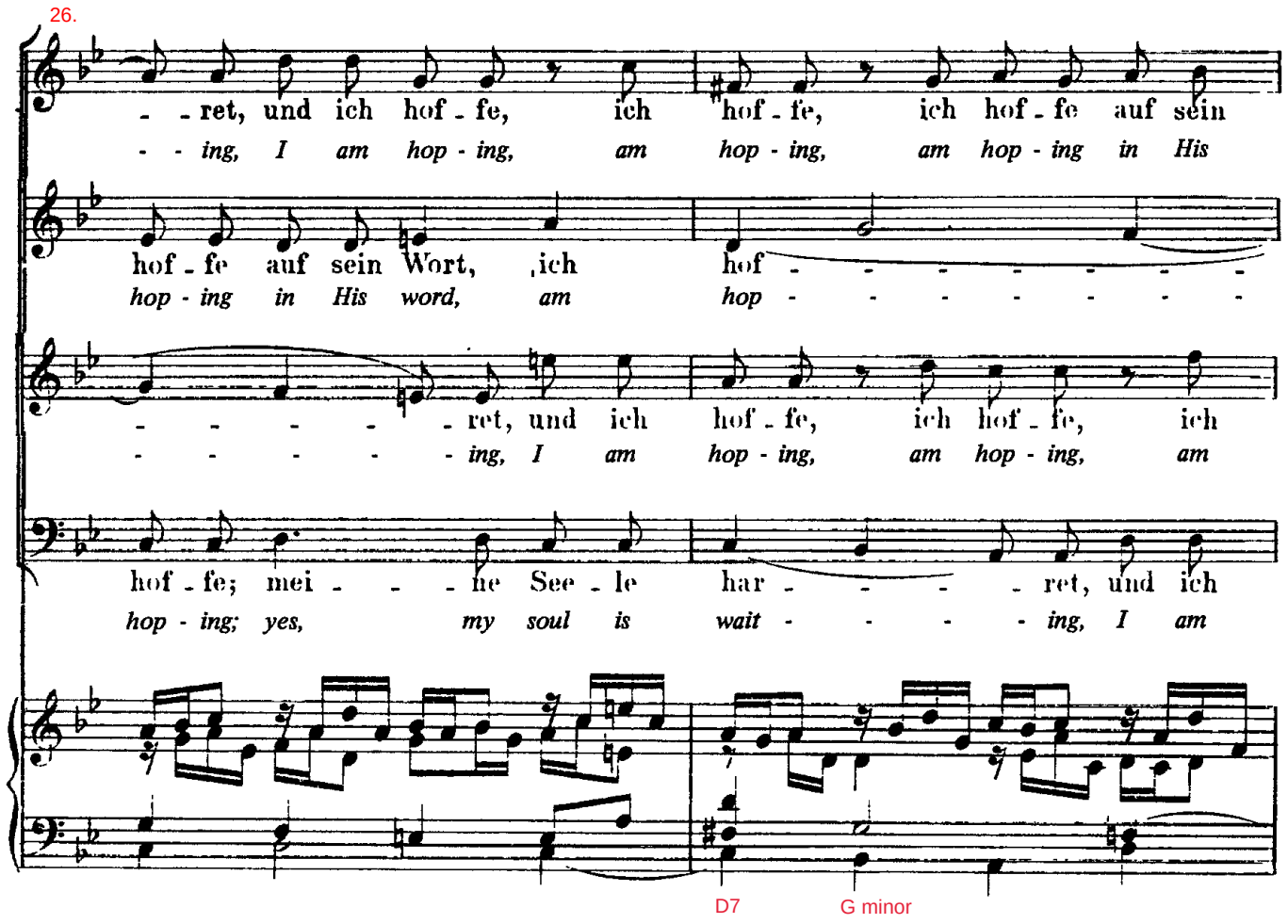

9.
mei - ne See - le har - - - - - - - - - -
yes, my soul is wait - - - - - - - - - -
hof - fe, und ich hof - fe, ich hof - fe, ich hof - fe auf sein
hop - ing, I am hop - ing, am hop - ing, am hop - ing in His
Vln enters, imitating the oboe of m. 6ff. Not very apparent in this piano reduction; see full score.
C minor
A-flat major
B-flat major
E-flat major
G major
11.
mei - ne See - le har - - - - - - -
yes, my soul is wait - - - - - - -
- - ret, und ich hof - fe, und ich hof - fe, ich hof - fe, ich
- - ing, I am hop - ing, I am hop - ing, am hop - ing, am
Wort, mei - ne See - le har - - - - - - ret, und ich
word, yes, my soul is wait - - - - - - ing, I am
C major
F minor
E-flat major
A-flat major

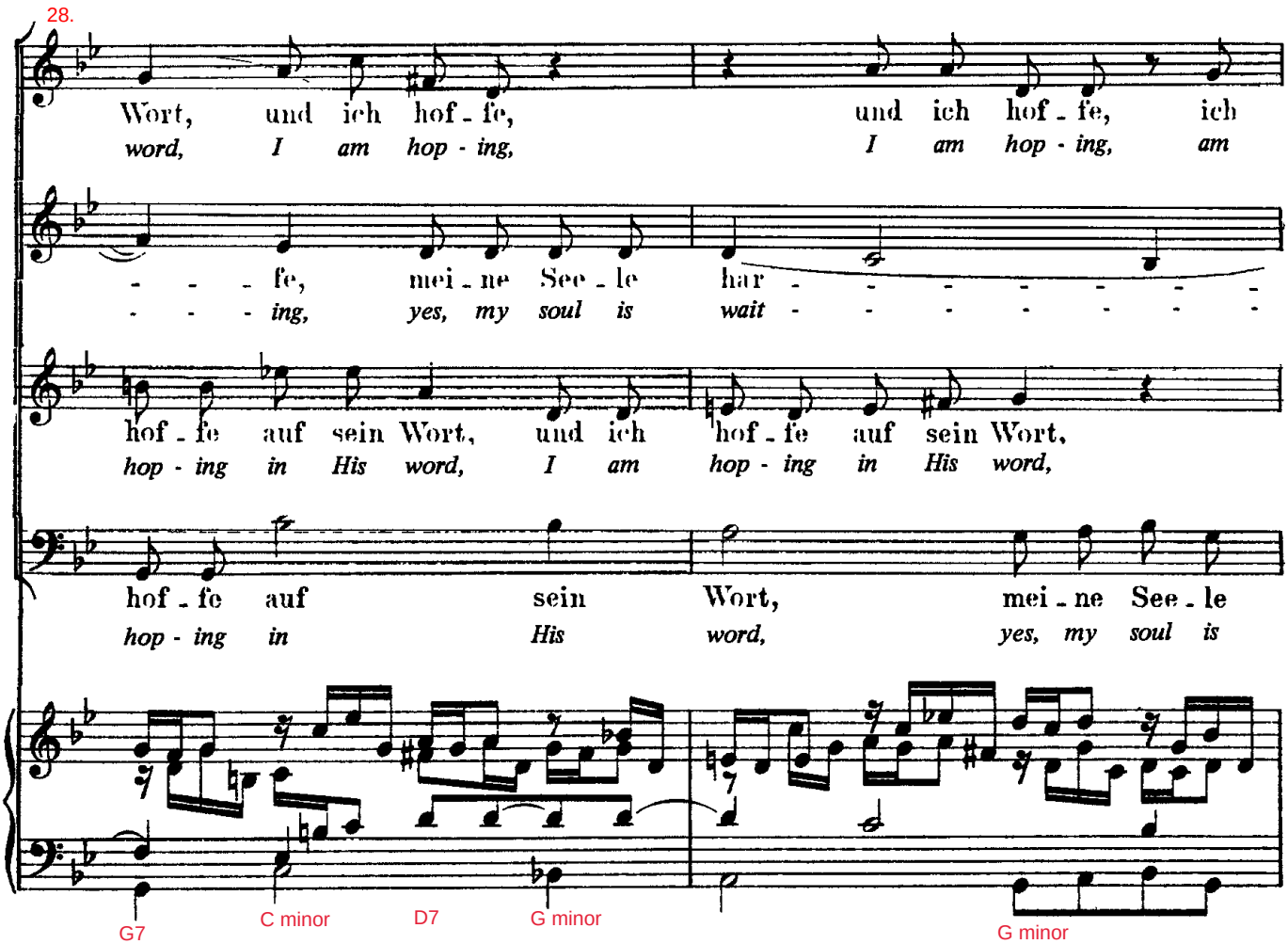

13.
mei - ne See - le har - - - -
yes, my soul is wait - - - -
- - - - - ret, und ich hof - fe, ich hof - fe, ich
- - - - - ing, I am hop - ing, am hop - ing, am
hof - fe auf sein Wort, mei - ne See - - le har - - - -
hop - ing in His word, yes, my soul is wait - - - -
hof - fe auf sein Wort;
hop - ing in His word;
C7
F minor
(G7)
C minor
B-flat major

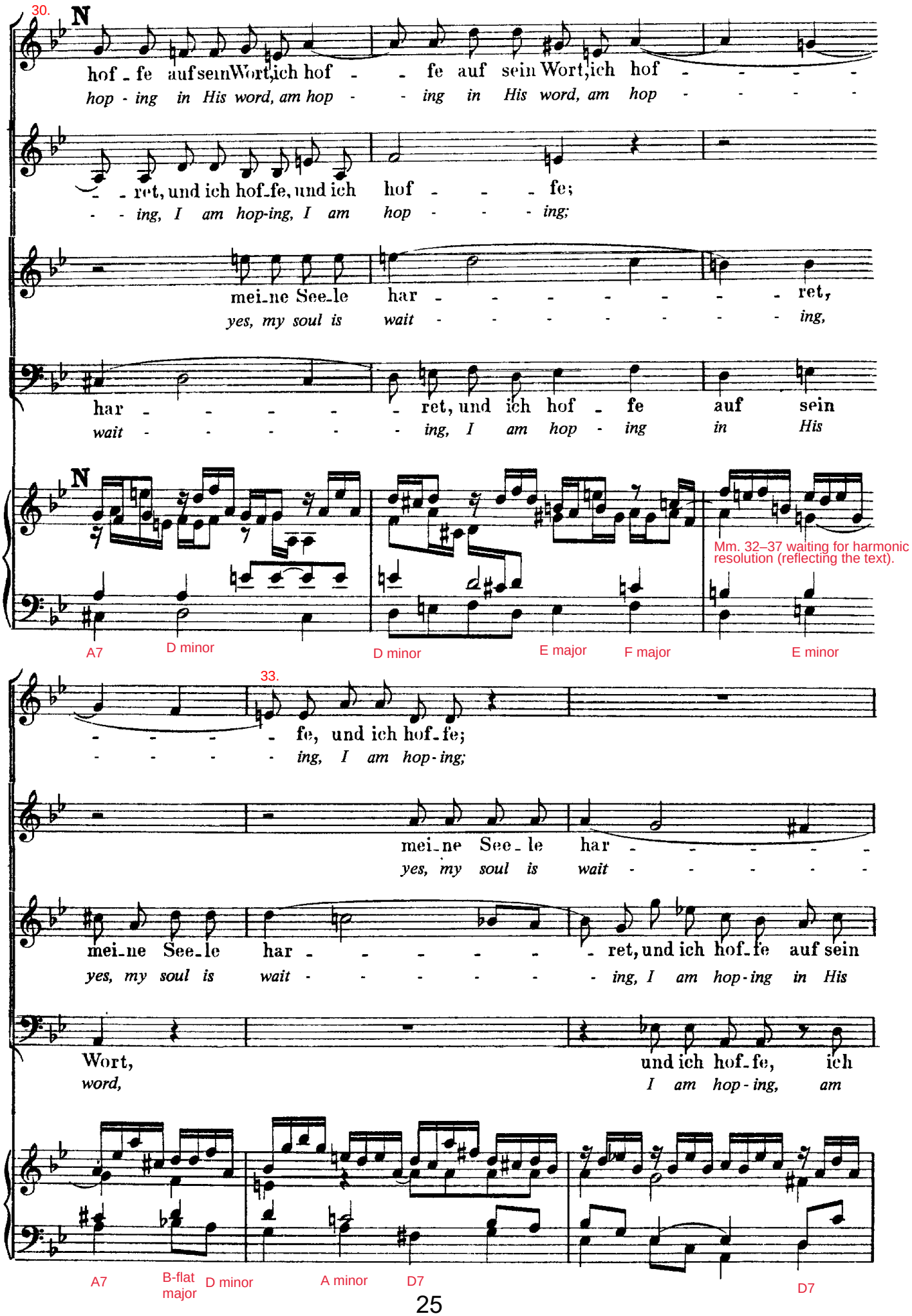

15.
- - - - - - - - ret, und ich hof - fe, ich
- - - - - - - - ing, I am hop - ing, am
hof - fe, ich hof - fe auf sein Wort, und ich hof - - -
hop - ing, am hop - ing in His word, I am hop - - -
- - ret, und ich hof - fe auf sein Wort, ich hof - - -
- - ing, I am hop - ing in His word, am hop - - -
mei - ne See - le har - - -
yes, my soul is wait - - -
Vln I switches to halting rhythm, joining Vla I interjections, mm. 16b–21a (see full score).
E-flat major
G7
C minor
B-flat major

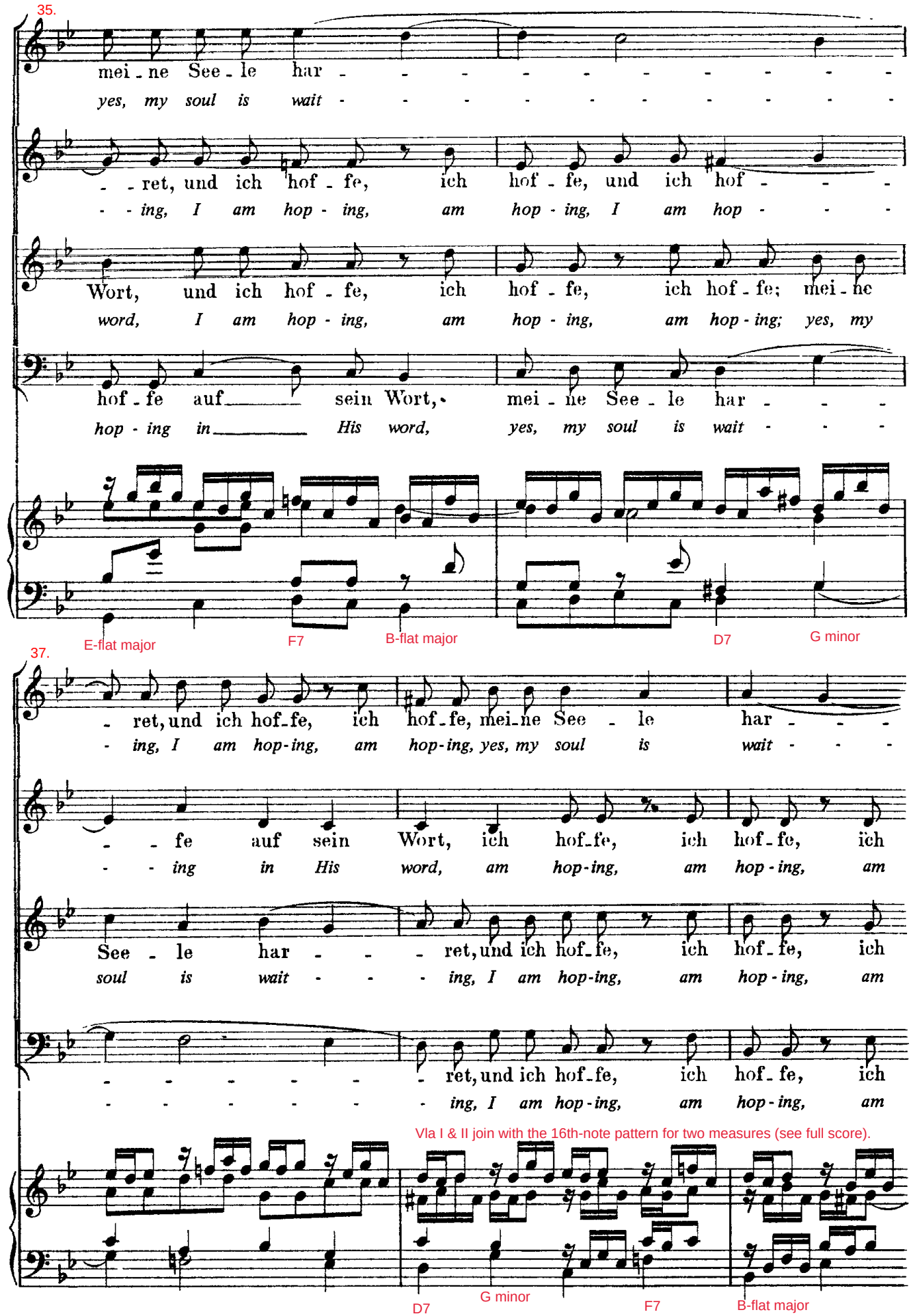

17.
hof - fe, ich hof - fe auf sein Wort, ich hof - - -
hop - ing, am hop - ing in His word, am hop - - -
- - - fe auf sein Wort, ich hof - - -
- - - ing in His word, am hop - - -
- - - - - fe; mei - ne See - le har - - -
- - - - - ing; yes, my soul is wait - - -
- - - - - - - - ret, und ich hof - fe, ich
- - - - - - - - ing, I am hop - ing, am
C7
F minor
F minor
C minor
19.
M
- - fe auf sein Wort, mei - ne See - le
- - ing in His word, yes, my soul is
- - fe auf sein Wort, mei - ne See - le har - ret, und ich
- - ing in His word, yes, my soul is wait - ing, I am
- - - - - - ret, und ich hof - - - - - fe auf sein
- - - - - - ing, I am hop - - - - - ing, in His
hof - fe, und ich hof - - - - - fe auf sein
hop - ing, I am hop - - - - - ing in His
M
F minor
G7
C minor


21.
har - - - - - - - - ret, und ich hof-fe auf
wait - - - - - - - - ing, I am hop-ing in
hof-fe, ich hof-fe, ich hof-fe, ich hof - - - - fe
hop-ing, am hop-ing, am hop-ing, am hop - - - - ing
Wort, ich hof - - - - - - fe auf sein Wort,
word, am hop - - - - - - ing in His word,
Wort, ich hof - - - - - - - fe auf sein
word, am hop - - - - - - - ing in His
C7
F minor
C minor
D7
G minor
24.
sein Wort, mei-ne See-le har - - - - - -
His word, yes, my soul is wait - - - - - -
auf sein Wort, und ich hof-fe, ich hof-fe, ich
in His word, I am hop-ing, am hop-ing, am
mei-ne See-le har - - - - - - - - - - - -
yes, my soul is wait - - - - - - - - - - - -
Wort, ich hof-fe, ich hof-fe, und ich hof-fe, ich hof-fe, ich
word, am hop-ing, am hop-ing, I am hop-ing, am hop-ing, am
Vla I & II join with the 16th-note pattern for two measures
(See full score; this piano reduction does not show that.)
G minor
F(7)
B-flat major
E-flat major

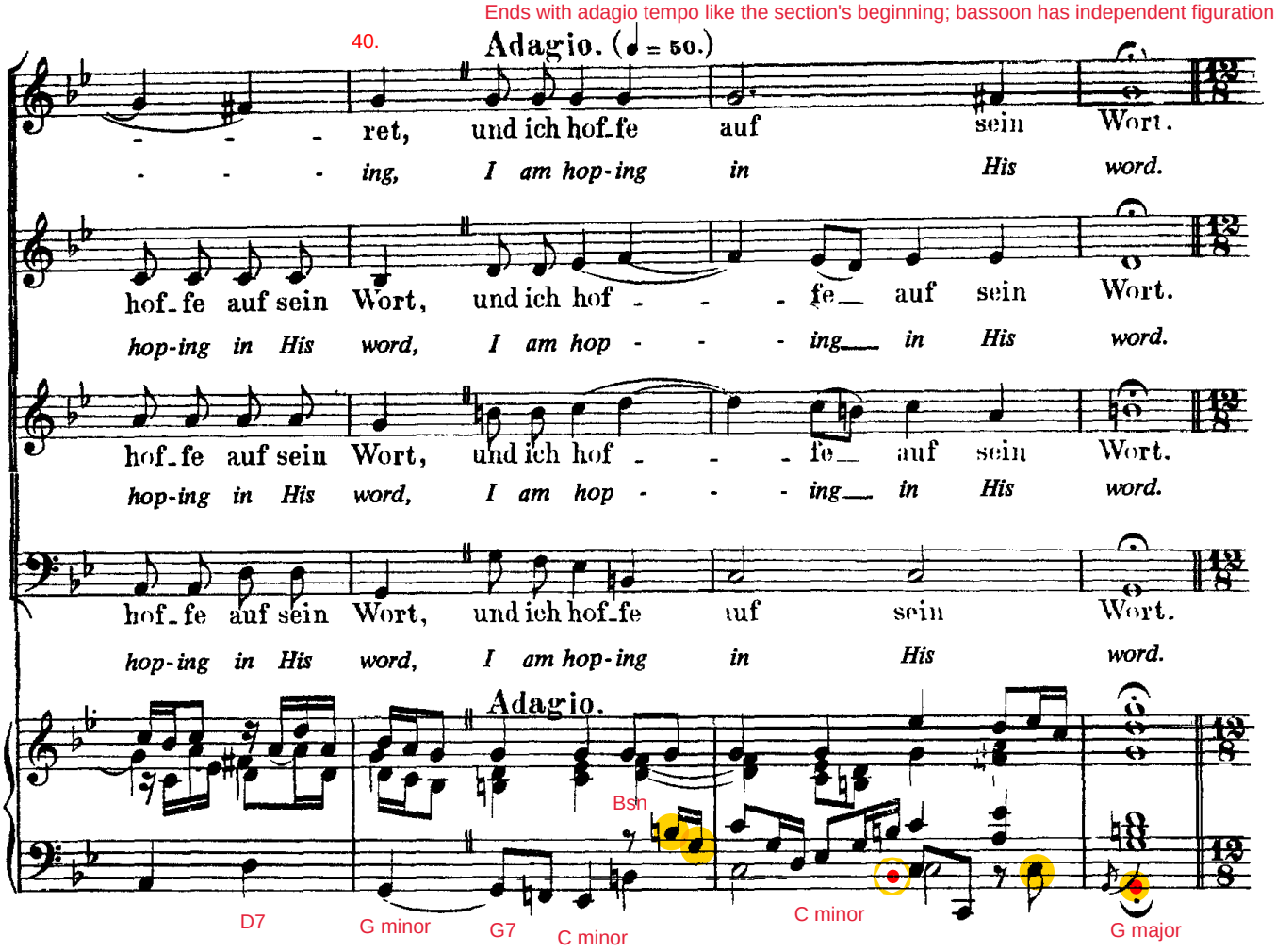

26.
- - ret, und ich hof - fe, ich hof - fe, ich hof - fe auf sein
- - ing, I am hop - ing, am hop - ing, am hop - ing in His
hof - fe auf sein Wort, ich hof - - - - - - - -
hop - ing in His word, am hop - - - - - - - -
- - - - - - ret, und ich hof - fe, ich hof - fe, ich
- - - - - - ing, I am hop - ing, am hop - ing, am
hof - fe; mei - - - ne See - le har - - - - ret, und ich
hop - ing; yes, my soul is wait - - - - - ing, I am
D7
G minor


28.
Wort, und ich hof - fe, und ich hof - fe, ich
word, I am hop - ing, I am hop - ing, am
- - - fe, mei - ne See - le har - - - - - - -
- - - ing, yes, my soul is wait - - - - - - -
hof - fe auf sein Wort, und ich hof - fe auf sein Wort,
hop - ing in His word, I am hop - ing in His word,
hof - fe auf sein Wort, mei - ne See - le
hop - ing in His word, yes, my soul is
G7
C minor
D7
G minor
G minor


30.
N
hof - fe auf sein Wort, ich hof - - fe auf sein Wort, ich hof - - - -
hop - ing in His word, am hop - - ing in His word, am hop - - - -
- - ret, und ich hof - fe, und ich hof - - - fe;
- - ing, I am hop-ing, I am hop - - - ing;
mei - ne See - le har - - - - - - - ret,
yes, my soul is wait - - - - - - - ing,
har - - - - - - ret, und ich hof - fe auf sein
wait - - - - - - ing, I am hop - ing in His
N
Mm. 32–37 waiting for harmonic resolution (reflecting the text).
A7
D minor
D minor
E major
F major
E minor
33.
- - - - - fe, und ich hof - fe;
- - - - - ing, I am hop-ing;
mei - ne See - le har - - - - - -
yes, my soul is wait - - - - - -
mei - ne See - le har - - - - - - ret, und ich hof - fe auf sein
yes, my soul is wait - - - - - - ing, I am hop-ing in His
Wort,
word,
und ich hof - fe, ich
I am hop-ing, am
A7
B-flat major
D minor
A minor
D7
D7


35.
mei - ne See - le har - - - - - - - - - -
yes, my soul is wait - - - - - - - - - -
- - ret, und ich hof - fe, ich hof - fe, und ich hof - - -
- - ing, I am hop - ing, am hop - ing, I am hop - - -
Wort, und ich hof - fe, ich hof - fe, ich hof - fe; mei - ne
word, I am hop - ing, am hop - ing, am hop - ing; yes, my
hof - fe auf sein Wort, mei - ne See - le har - - -
hop - ing in His word, yes, my soul is wait - - -
E-flat major
F7
B-flat major
D7
G minor
37.
- ret, und ich hof - fe, ich hof - fe, mei - ne See - le har - - -
- ing, I am hop - ing, am hop - ing, yes, my soul is wait - - -
- - fe auf sein Wort, ich hof - fe, ich hof - fe, ich
- - ing in His word, am hop - ing, am hop - ing, am
See - le har - - - ret, und ich hof - fe, ich hof - fe, ich
soul is wait - - - ing, I am hop - ing, am hop - ing, am
- - - - - - ret, und ich hof - fe, ich hof - fe, ich
- - - - - - ing, I am hop - ing, am hop - ing, am
Vla I & II join with the 16th-note pattern for two measures (see full score).
D7
G minor
F7
B-flat major

Ends with adagio tempo like the section's beginning; bassoon has independent figuration.

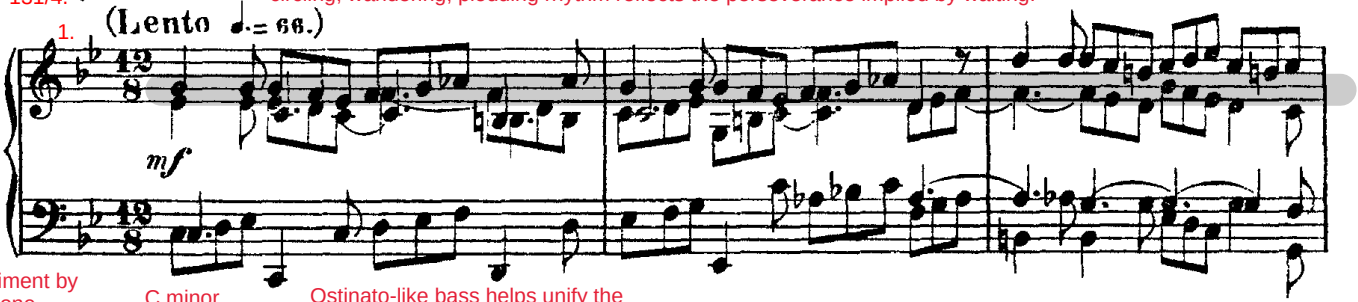


See side note for biblical account of Manasseh and the apocryphal Prayer of Manasseh.

Tenor Aria & Alto Chorale (Vs. 5)
●Cleansing from sin sought like David & Manasseh did (131/4).

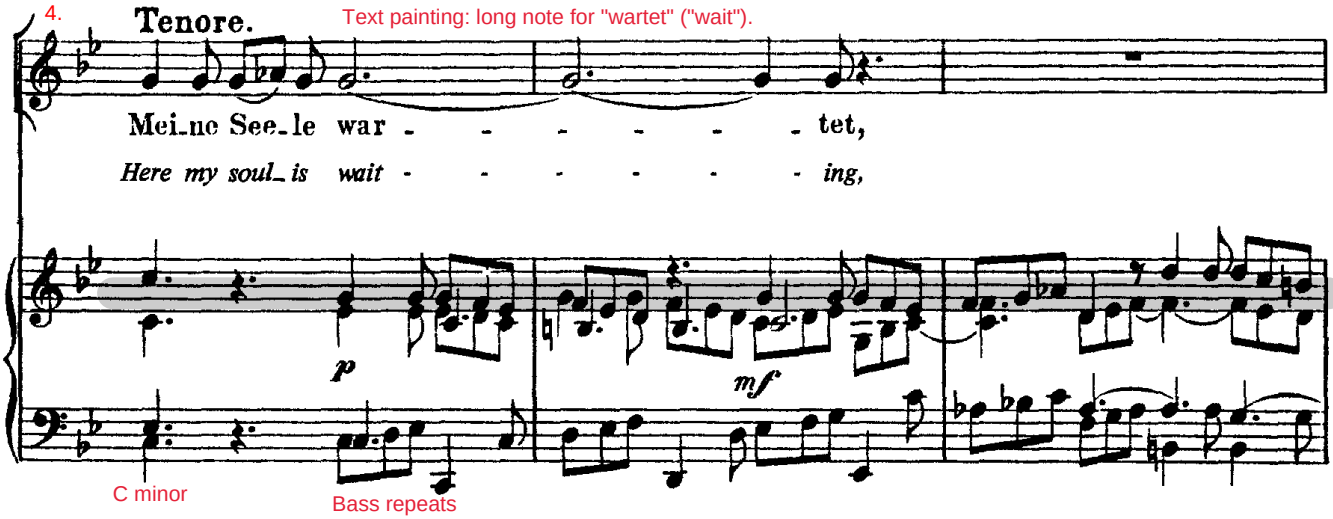
Like 131/2, this movement belongs to the genre of Baroque sacred concerto in few parts with added vocal cantus firmus. See Dürr/Jones, 778. The result is a responsorial dialogue.

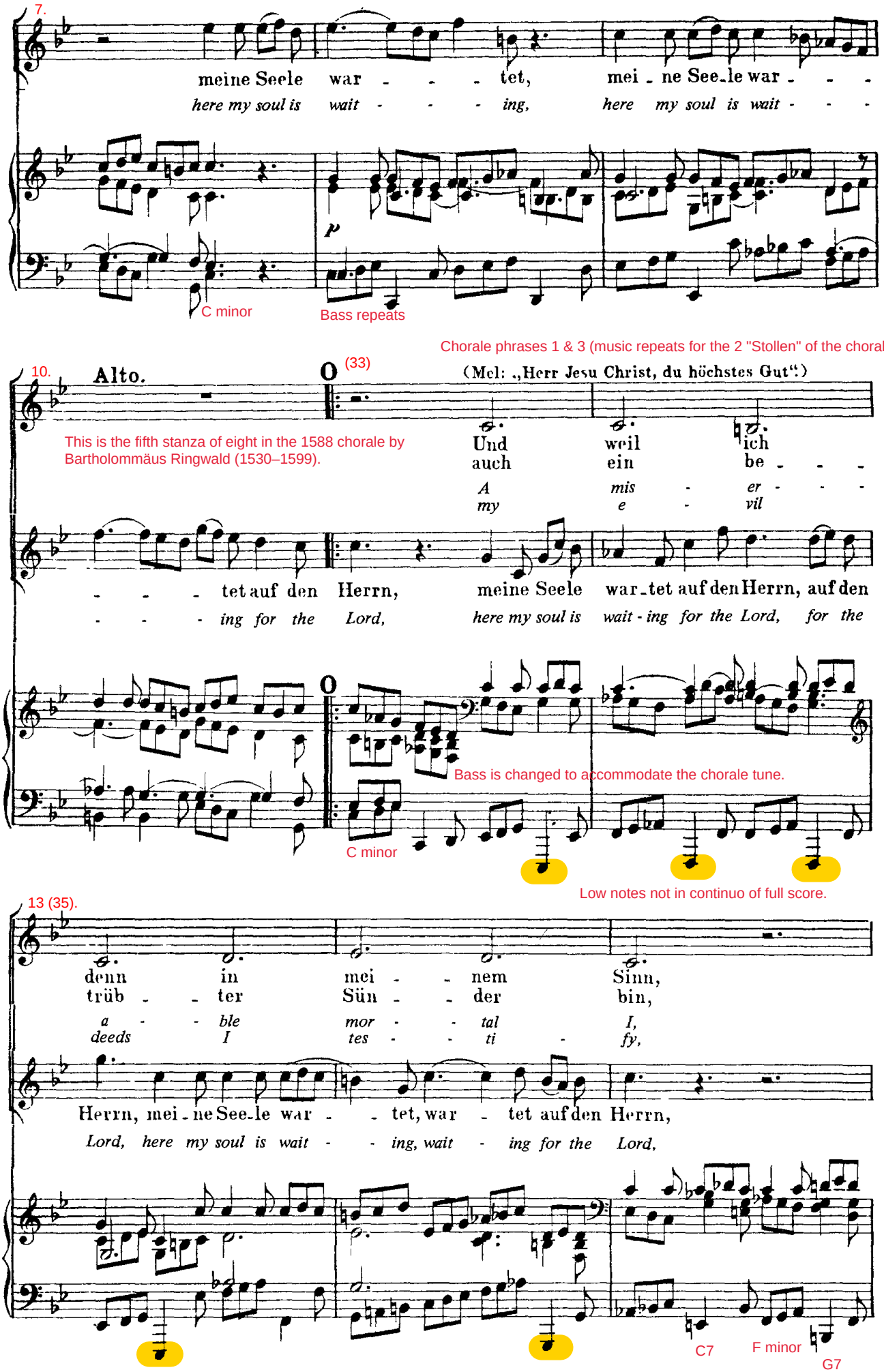
12/8 meter is often associated with pastoral themes. Here it may reflect the reference to David, the shepherd king, who like Manasseh (also mentioned at the end) repented of great sin (see also the apochryphal book of Mannaseh). The steadily circling, wandering, plodding rhythm reflects the perseverance implied by waiting.

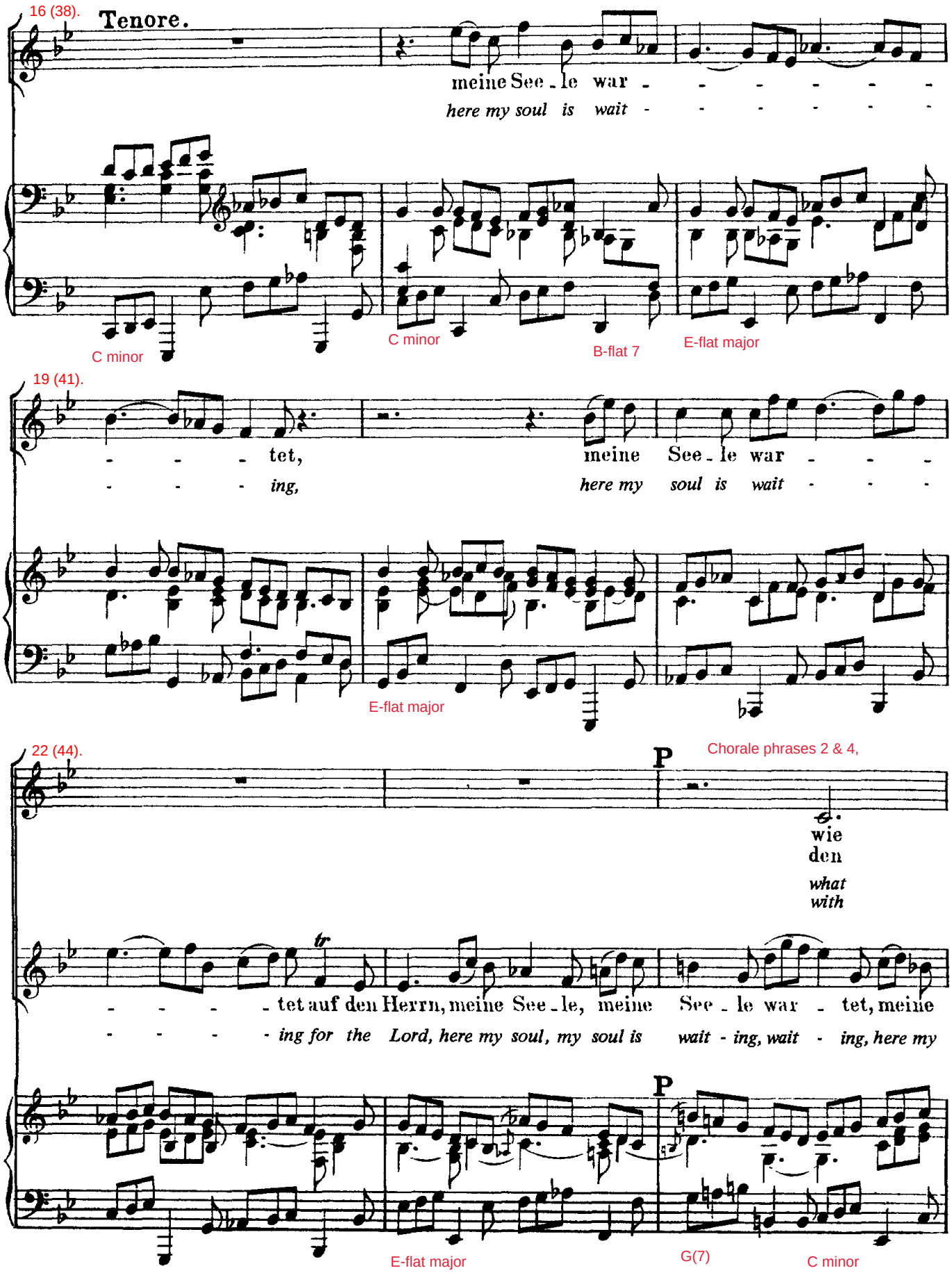


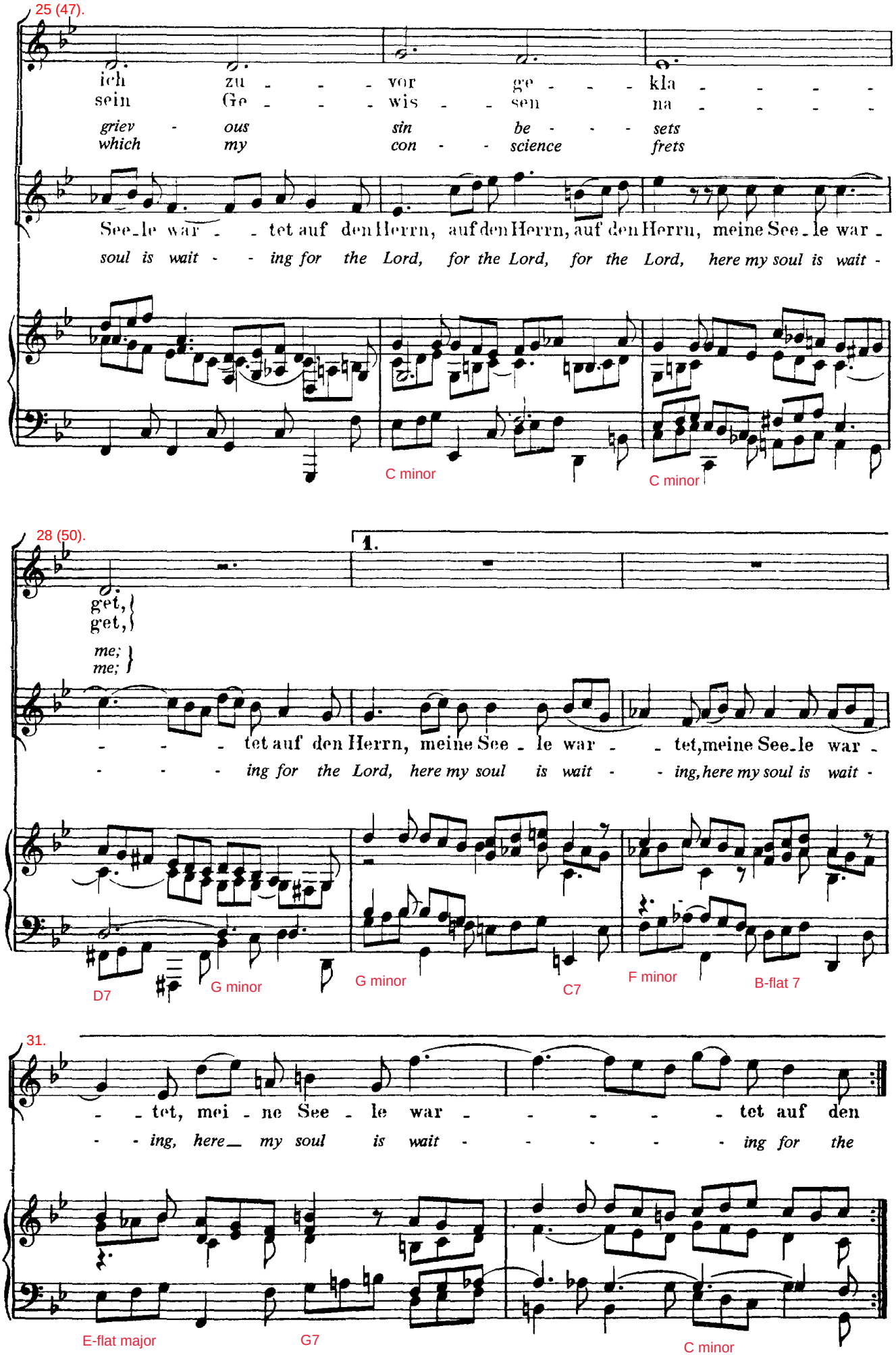
Accompaniment by continuo alone throughout.

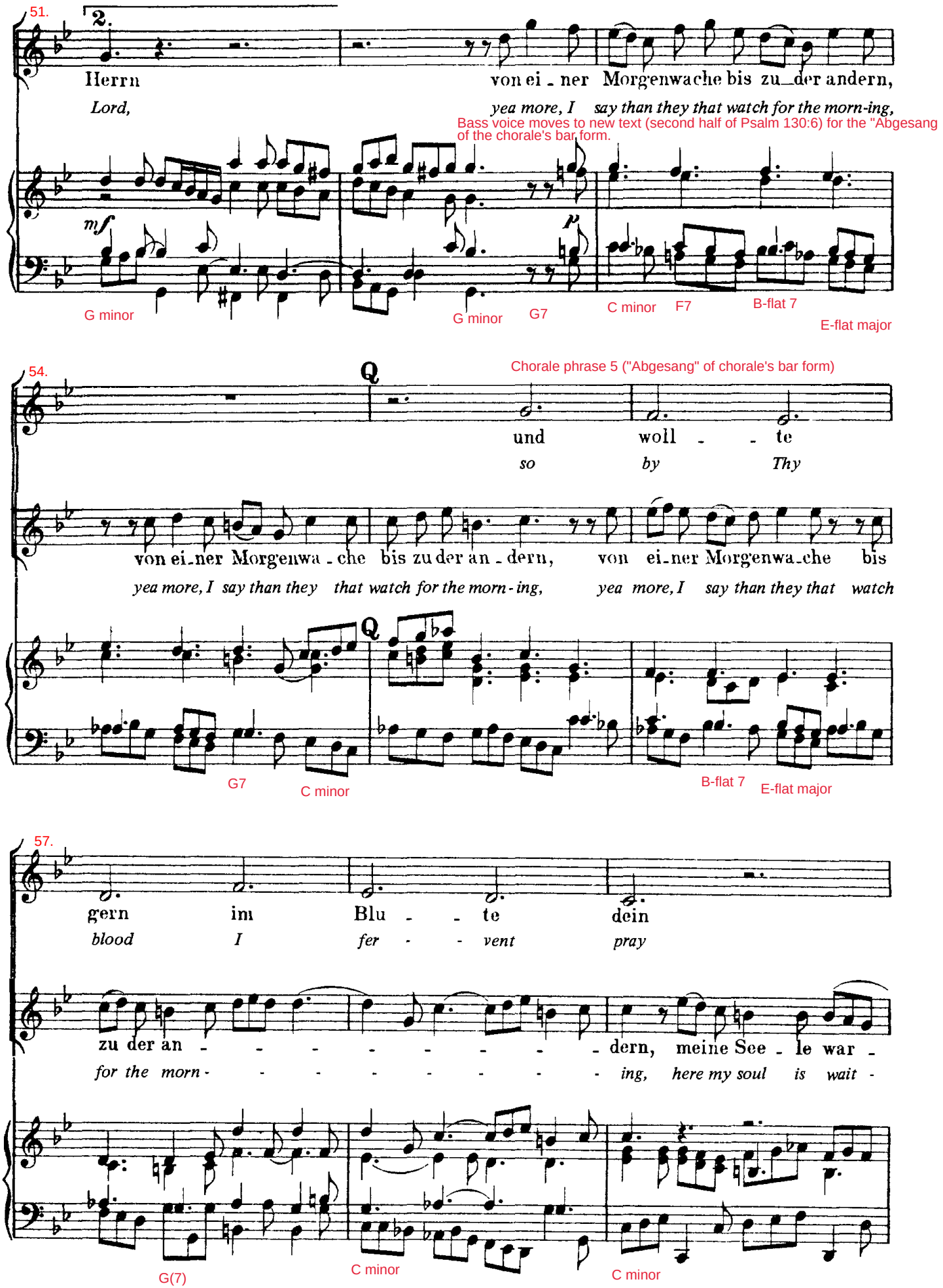
Text painting: long note for "wartet" ("wait").

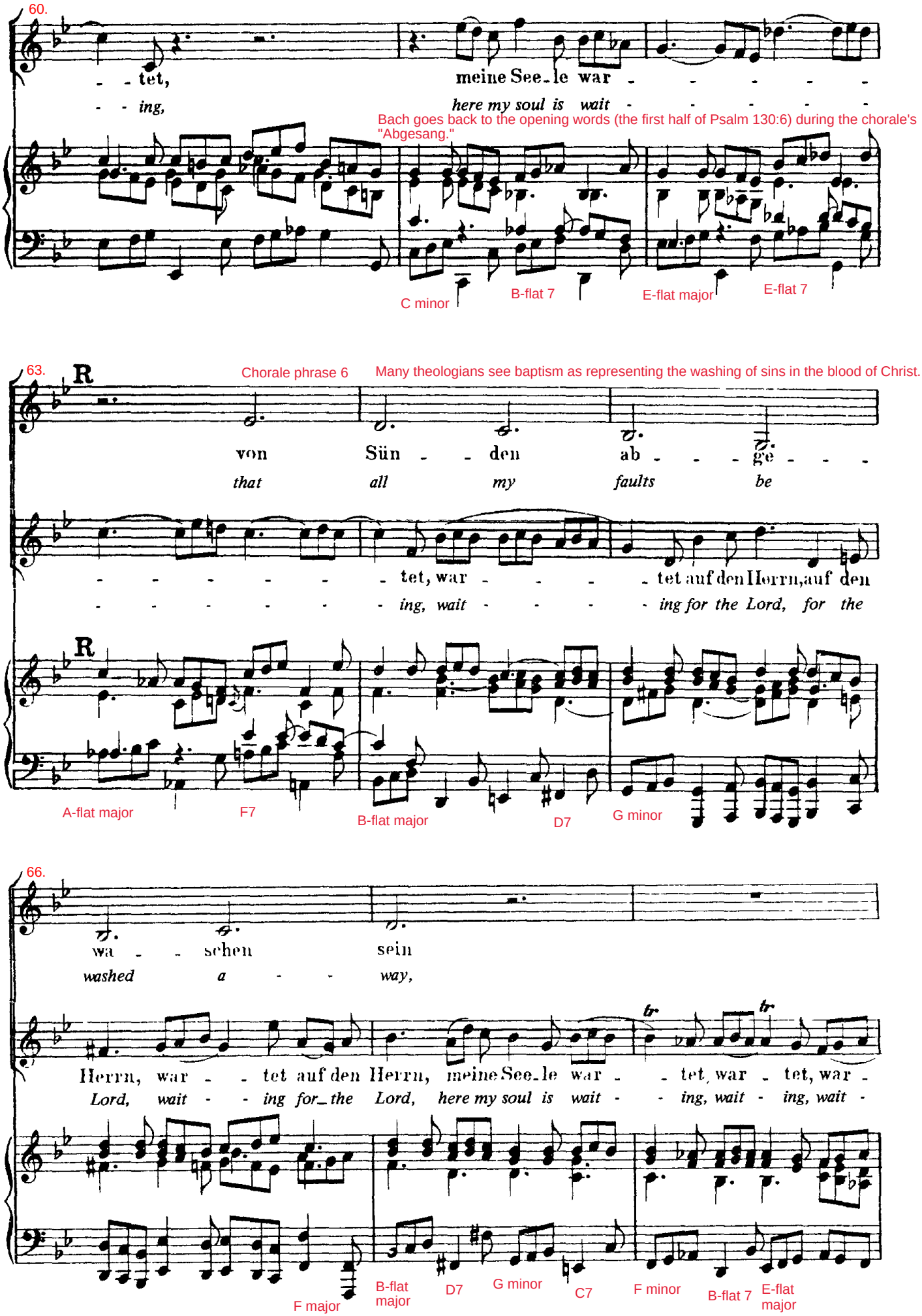


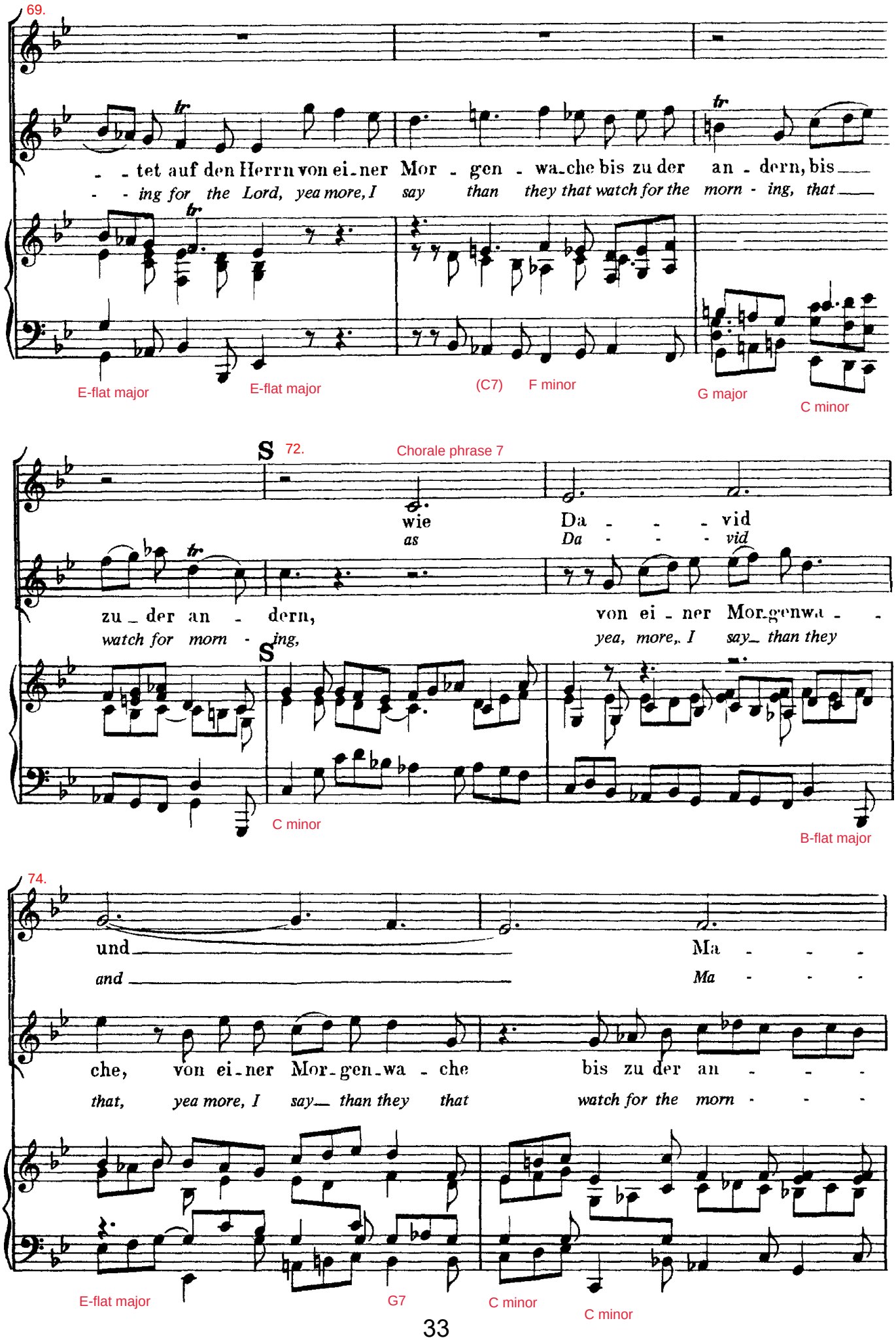

7.
meine Seele war - - - tet,
here my soul is wait - - - ing,
mei - ne See-le war - - -
here my soul is wait - - -
p
C minor
Bass repeats
Chorale phrases 1 & 3 (music repeats for the 2 "Stollen" of the chorale's bar form).
10.
Alto.
(33)
(Mel: „Herr Jesu Christ, du höchstes Gut“)
This is the fifth stanza of eight in the 1588 chorale by Bartholommäus Ringwald (1530–1599).
Und weil ich
auch ein be - - -
A mis - er - - -
my e - vil
- - - tet auf den Herrn,
- - - ing for the Lord,
meine Seele war - tet auf den Herrn, auf den
here my soul is wait - ing for the Lord, for the
Bass is changed to accommodate the chorale tune.
C minor
Low notes not in continuo of full score.
13 (35).
denn in mei - - nem Sinn,
trüb - - ter Sün - - der bin,
a - - ble mor - - tal I,
deeds I tes - - ti - fy,
Herrn, mei - ne See-le war - - tet, war - tet auf den Herrn,
Lord, here my soul is wait - - ing, wait - ing for the Lord,
C7
F minor
G7

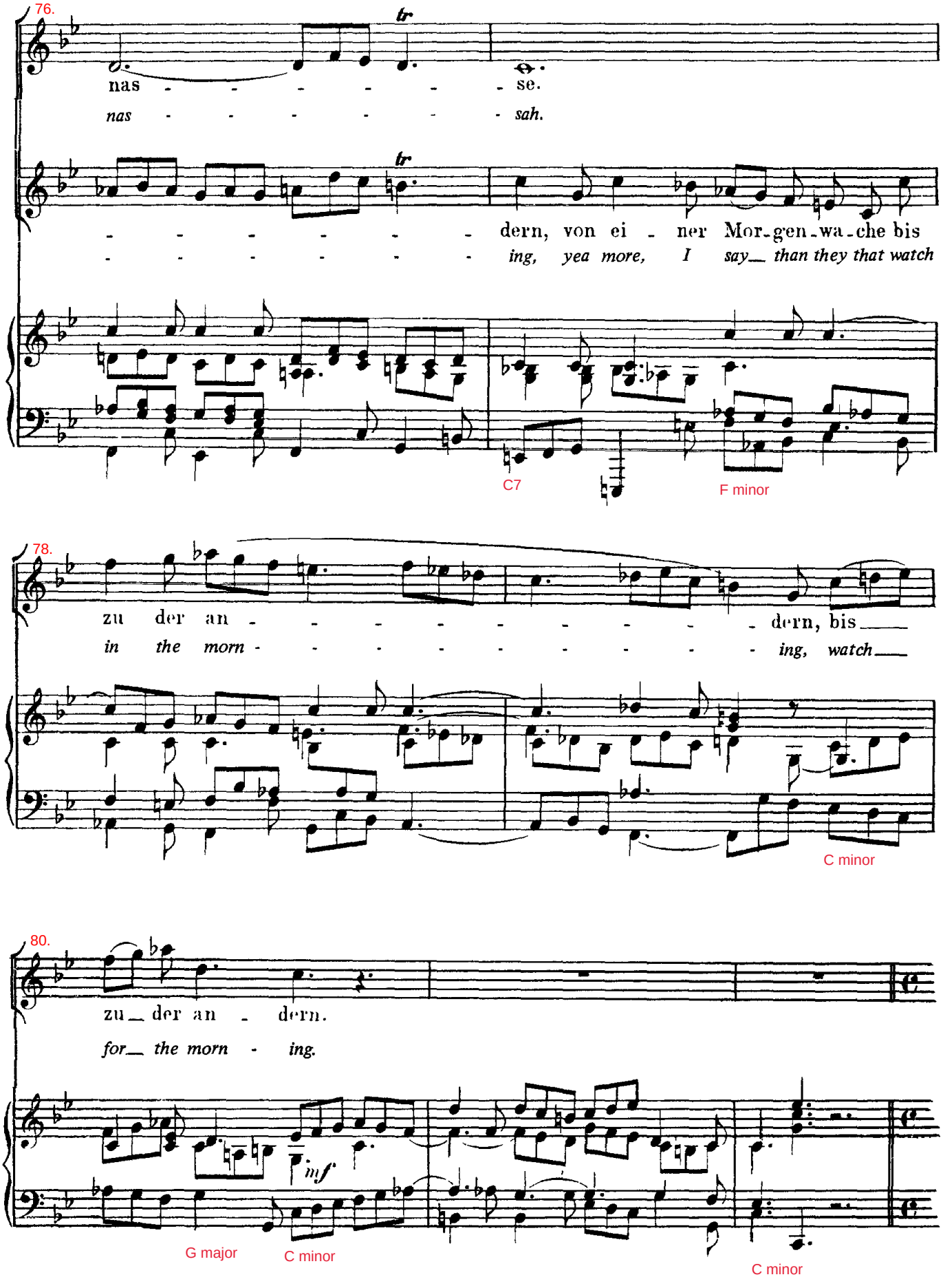

16 (38).
Tenore.
meine See - le war - - - - - -
here my soul is wait - - - - - -
C minor
C minor
B-flat 7
E-flat major
19 (41).
- - - tet,
- - - ing,
meine See - le war - - -
here my soul is wait - - -
E-flat major
22 (44).
P
Chorale phrases 2 & 4,
wie
den
what
with
- - - - tet auf den Herrn, meine See - le, meine See - le war - tet, meine
- - - - ing for the Lord, here my soul, my soul is wait - ing, wait - ing, here my
P
E-flat major
G(7)
C minor


25 (47).
ich zu - - - vor ge - - - kla - - - -
sein Ge - - - wis - - sen na - - - -
griev - ous sin be - - - sets
which my con - - science frets
See-le war - - tet auf den Herrn, auf den Herrn, auf den Herrn, meine See-le war -
soul is wait - - ing for the Lord, for the Lord, for the Lord, here my soul is wait -
C minor
C minor
28 (50).
1.
get,
get,
me;
me;
- - - tet auf den Herrn, meine See - le war - - tet, meine See-le war -
- - - ing for the Lord, here my soul is wait - - ing, here my soul is wait -
D7
G minor
G minor
C7
F minor
B-flat 7
31.
- - tet, mei - ne See - le war - - - - - tet auf den
- - ing, here my soul is wait - - - - - ing for the
E-flat major
G7
C minor


51.
2.
Herrn
Lord,
von ei - ner Morgenwache bis zu der andern,
yea more, I say than they that watch for the morn-ing,
Bass voice moves to new text (second half of Psalm 130:6) for the "Abgesang" of the chorale's bar form.
mf
p
G minor
G minor
G7
C minor
F7
B-flat 7
E-flat major
54.
Q
Chorale phrase 5 ("Abgesang" of chorale's bar form)
und
woll - - te
so
by
Thy
von ei-ner Morgenwa - che bis zu der an - dern, von ei-ner Morgenwa-che bis
yea more, I say than they that watch for the morn - ing, yea more, I say than they that watch
Q
G7
C minor
B-flat 7
E-flat major
57.
gern
blood
im
I
Blu - - te
fer - - vent
dein
pray
zu der an - - - - - - - - dern, meine See - le war -
for the morn - - - - - - - - ing, here my soul is wait -
G(7)
C minor
C minor


60.
- - tet,
- - ing,
meine See-le war - - - - - -
here my soul is wait - - - - - -
Bach goes back to the opening words (the first half of Psalm 130:6) during the chorale's "Abgesang."
C minor
B-flat 7
E-flat major
E-flat 7
63.
R
Chorale phrase 6
Many theologians see baptism as representing the washing of sins in the blood of Christ.
von Sün - - den ab - - - - ge - - -
that all my faults be
- - - - - - tet, war - - - - tet auf den Herrn, auf den
- - - - - - ing, wait - - - - ing for the Lord, for the
R
A-flat major
F7
B-flat major
D7
G minor
66.
wa - - schen sein
washed a - - way,
Herrn, war - - tet auf den Herrn, meine See-le war - - tet, war - tet, war -
Lord, wait - - ing for the Lord, here my soul is wait - - ing, wait - ing, wait -
tr
tr
F major
B-flat major
D7
G minor
C7
F minor
B-flat 7
E-flat major


69.
tet auf den Herrn von ei-ner Mor - gen - wa-che bis zu der an - dern, bis
ing for the Lord, yea more, I say than they that watch for the morn - ing, that
E-flat major
E-flat major
(C7)
F minor
G major
C minor
S
72.
Chorale phrase 7
wie
as
Da - - - vid
Da - - - vid
zu - der an - dern,
watch for morn - ing,
von ei - ner Mor-genwa - -
yea, more, I say than they
S
C minor
B-flat major
74.
und
and
Ma - - -
Ma - - -
che, von ei-ner Mor-gen-wa - che bis zu der an - - -
that, yea more, I say than they that watch for the morn - - -
E-flat major
G7
C minor
C minor


76.
nas - - - - - - - se.
nas - - - - - - - sah.
- - - - - - - dern, von ei - ner Mor-gen-wa-che bis
- - - - - - - ing, yea more, I say than they that watch
C7
F minor
78.
zu der an - - - - - - - - dern, bis
in the morn - - - - - - - - ing, watch
C minor
80.
zu der an - dern.
for the morn - ing.
mf
G major
C minor
C minor

J.S. Bach - Church Cantatas BWV 131

The final chorus is very motet-like in that its 5 sections are distinctly different, reflecting their respective texts with individual textures, tempo, and motivic content (it uses "points of imitation" technique characteristic of the motet). Ends with chordal, motto-like chords. (See note for Alfred Dürr's comments.)

131/5. (Coro.)

•Hope in the Lord for he will pardon: Psalm 130:7–8 (131/5).

Instrumentation: same as 131/1.

1. T Adagio. (♩= 50.) Un poc' allegro. (♩= 80.)

Tutti

Soprano.
Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den
Is - ra - el, Is - ra - el, Is - ra - el, hope ye in the

1) Motto opening consisting of 3 chordal iterations of the first word.

2) Chordal statement in faster tempo followed by free imitation in the voices with florid instrumental interludes (Ob & Vln leading).

Alto.
Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den
Is - ra - el, Is - ra - el, Is - ra - el, hope ye in the

Tenore.
Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den
Is - ra - el, Is - ra - el, Is - ra - el, hope ye in the

Basso.
Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den
Is - ra - el, Is - ra - el, Is - ra - el, hope ye in the

T Adagio. Un poc' allegro.

Ob & Vln

D major G minor G minor

Dynamics by Bach

5.

Herrn, hof - - - fe, hof - fe auf den Herrn, hof - fe auf den
Lord, hope ye, hope ye in the Lord, hope ye in the

Herrn, hof - - - fe auf den Herrn, hof - fe auf den
Lord, hope ye in the Lord, hope ye in the

Herrn, hof - - - fe auf den Herrn, hof - fe auf den
Lord, hope ye in the Lord, hope ye in the

Herrn, hof - - - - - - fe auf den Herrn, hof - fe auf den
Lord, hope ye in the Lord, hope ye in the

F7 B-flat major B-flat major

8.

Herrn, *Lord,* hoffe auf den Herrn, *hope ye in the Lord,* hof - - - fe, hof - *hope* — *ye, hope*

Herrn, *Lord,* hoffe auf den Herrn, *hope ye in the Lord,* hof - - - - *hope*

Herrn, *Lord,* hoffe auf den Herrn, *hope ye in the Lord,* hof - - - *hope*

Herrn, *Lord,* hoffe auf den Herrn, hof - - - - - - *hope ye in the Lord, hope*

Text painting: Frequent repetition of the phrase for "hope in the Lord suggests persistence.

B-flat major D major G minor

11.

- fe auf den Herrn, hof - - fe auf den Herrn; denn
— *ye in the Lord, hope ye in the Lord; for*

- fe auf den Herrn, hof - - fe auf den Herrn; denn
— *ye in the Lord, hope ye in the Lord; for*

- fe auf den Herrn, hof - - fe auf den Herrn; denn
— *ye in the Lord, hope ye in the Lord; for*

- fe auf den Herrn, hof - - fe auf den Herrn; denn
— *ye in the Lord, hope ye in the Lord; for*

U Adagio.

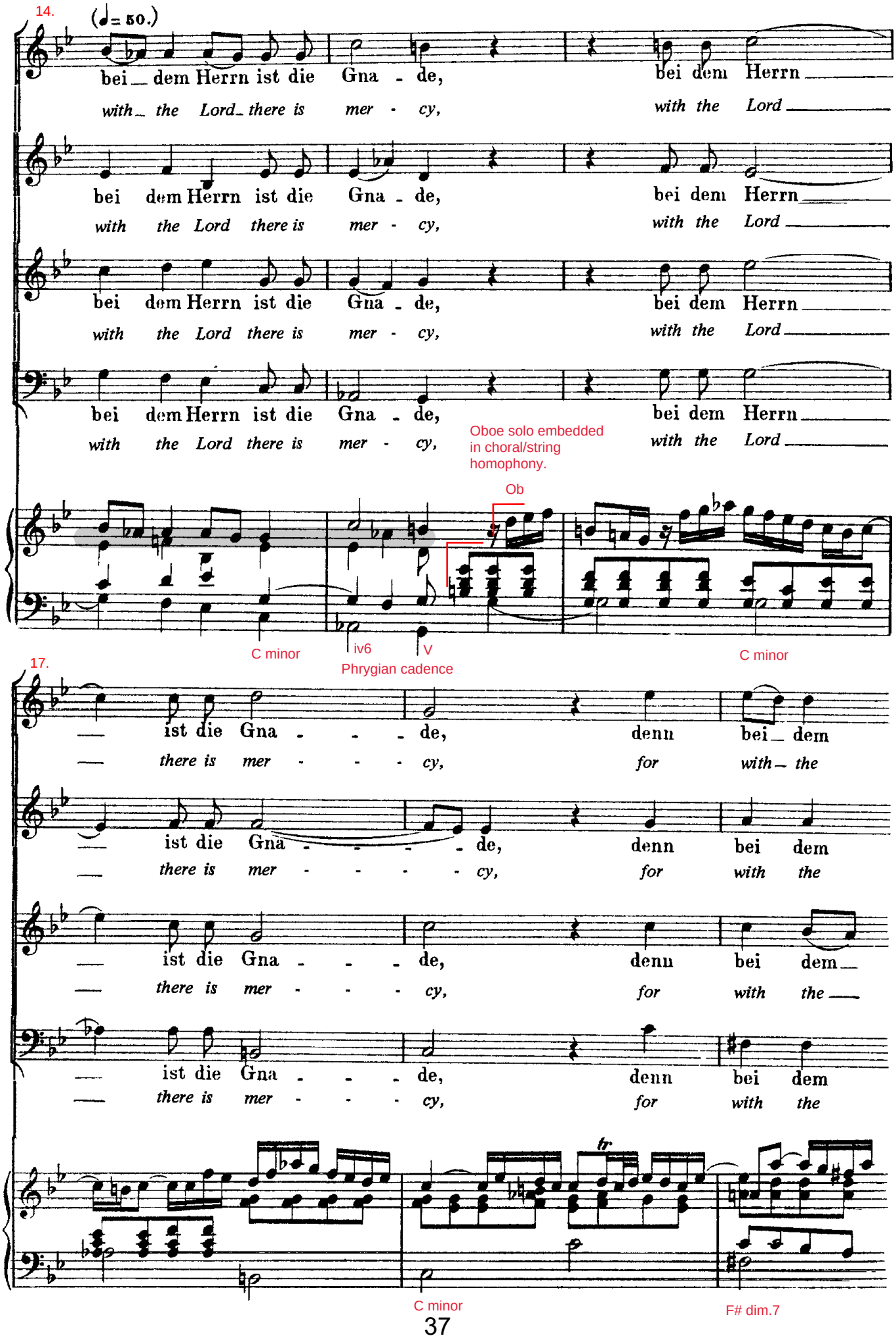
3) Slow, chordal writing for voices with oboe obbligato, strings pulsing repeated 8th notes (see full score).

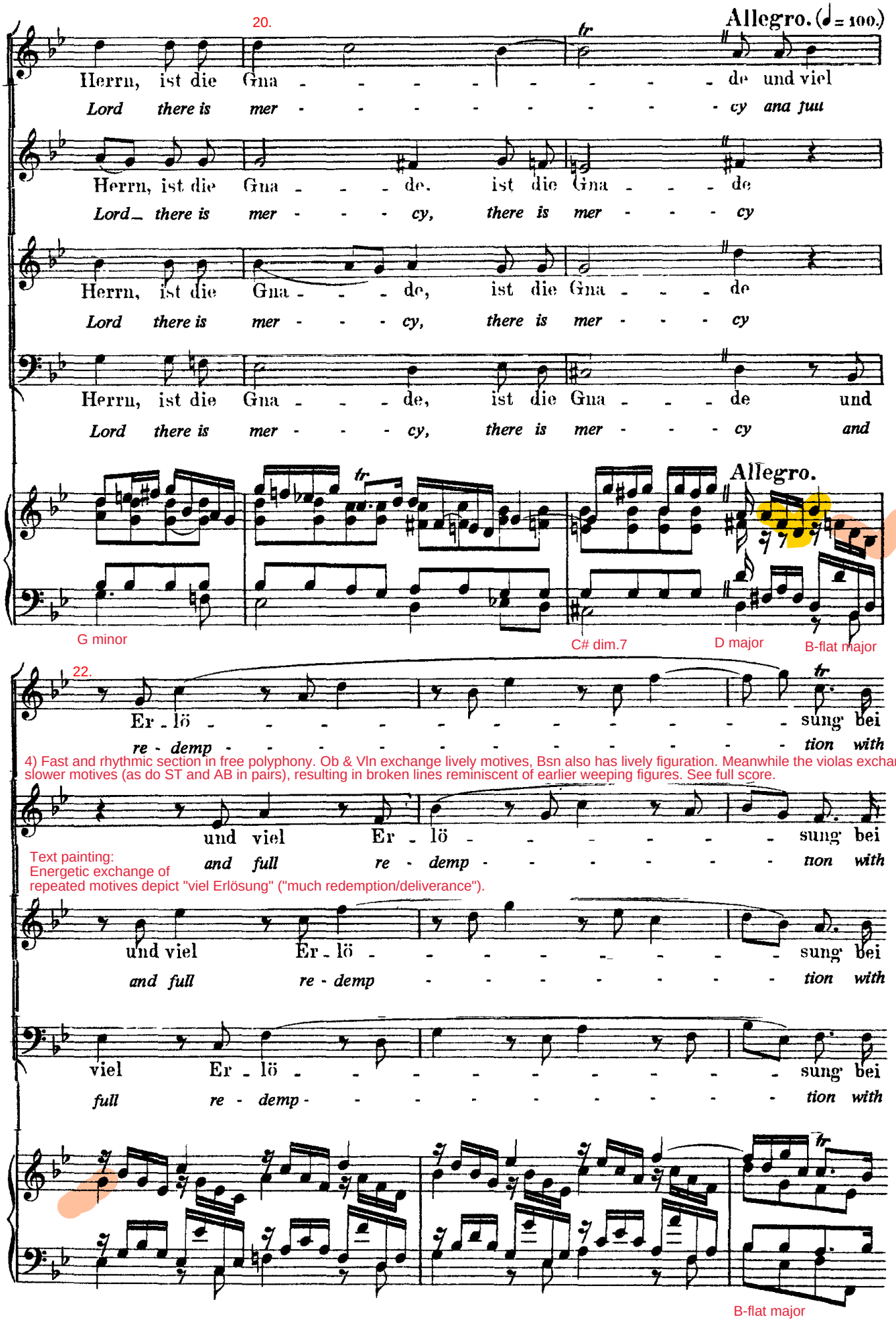
Dynamics largely editorial.

Dynamic markings (echoes) are original.

U Adagio.

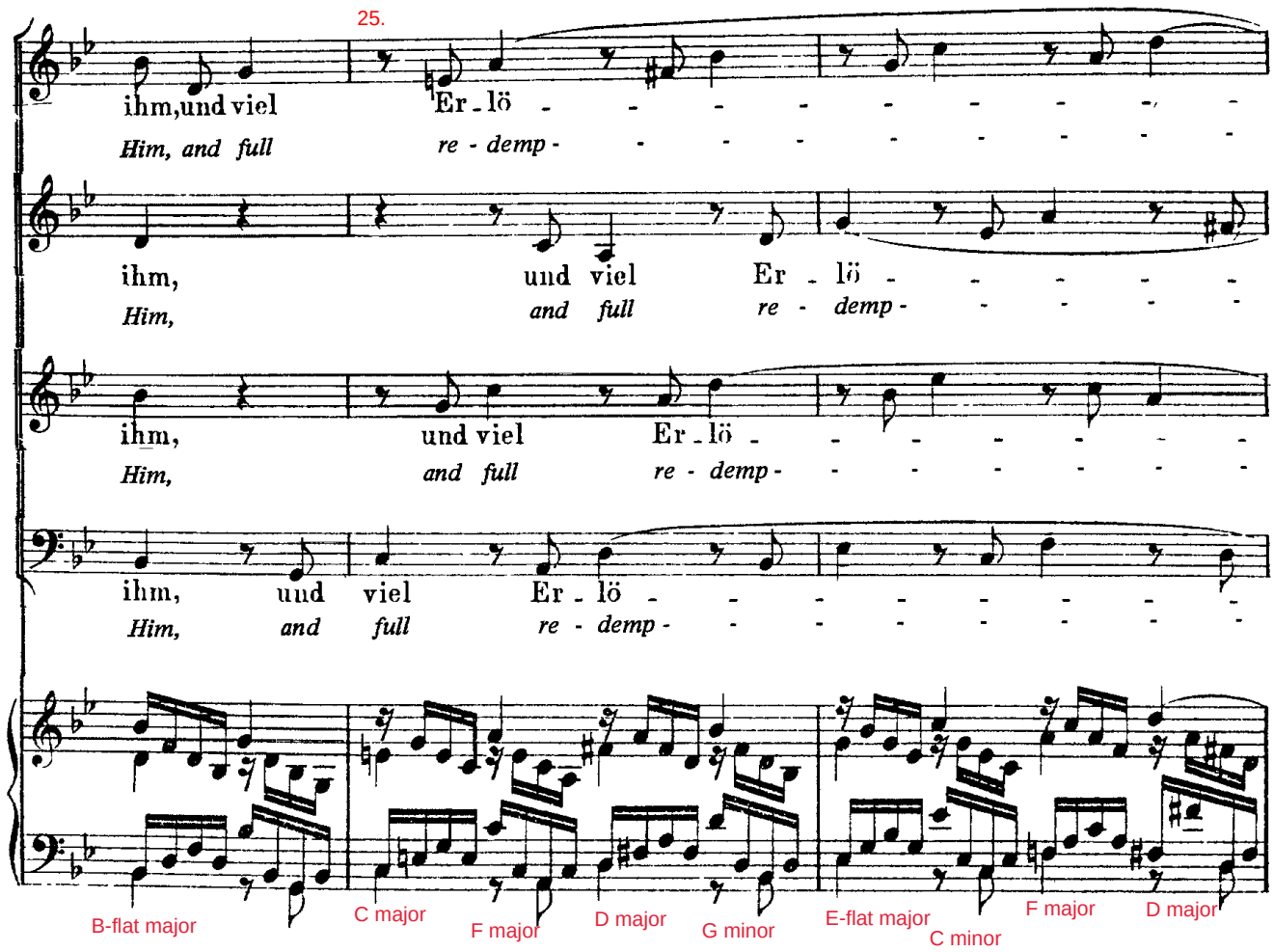
G minor G minor G minor


14.
(♩= 50.)
bei dem Herrn ist die Gna - de, bei dem Herrn
with the Lord there is mer - cy, with the Lord
Oboe solo embedded in choral/string homophony.
Ob
C minor
iv6
V
Phrygian cadence
C minor
17.
ist die Gna - de, denn bei dem
there is mer - cy, for with the
tr
C minor
F# dim.7

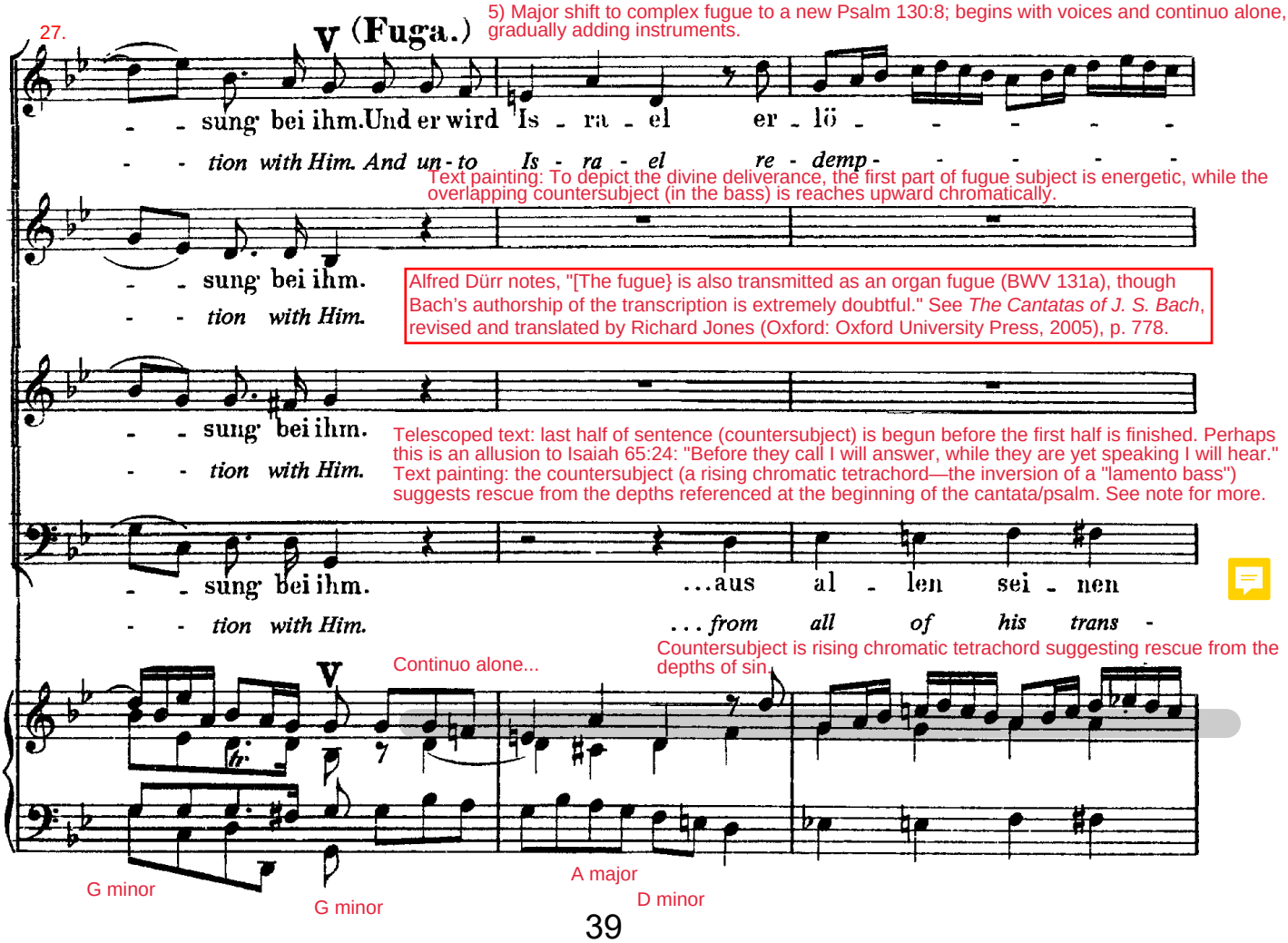


4) Fast and rhythmic section in free polyphony. Ob & Vln exchange lively motives, Bsn also has lively figuration. Meanwhile the violas exchange slower motives (as do ST and AB in pairs), resulting in broken lines reminiscent of earlier weeping figures. See full score.

Text painting:
Energetic exchange of repeated motives depict "viel Erlösung" ("much redemption/deliverance").



5) Major shift to complex fugue to a new Psalm 130:8; begins with voices and continuo alone, gradually adding instruments.



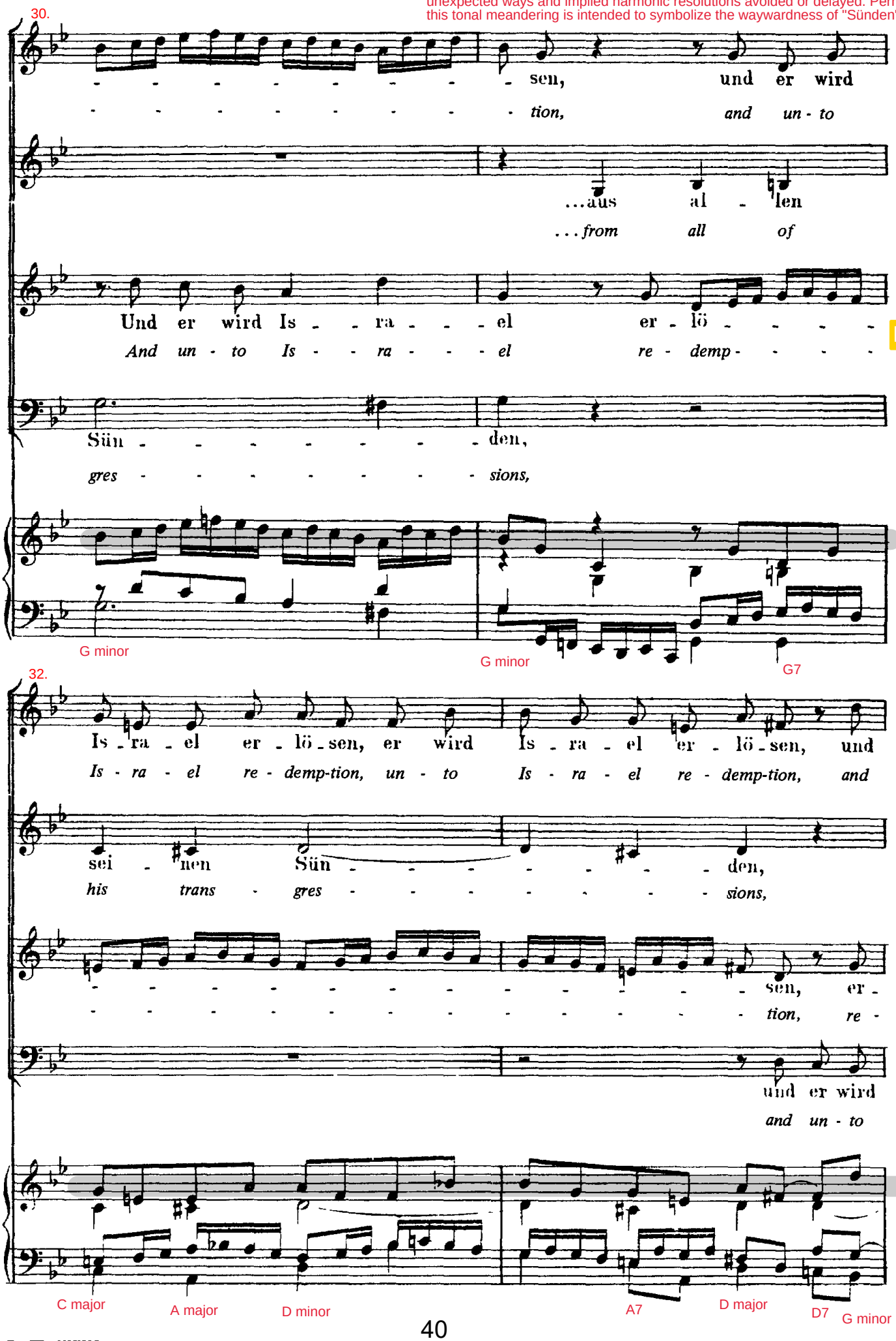
Text painting: To depict the divine deliverance, the first part of fugue subject is energetic, while the overlapping countersubject (in the bass) is reaches upward chromatically.

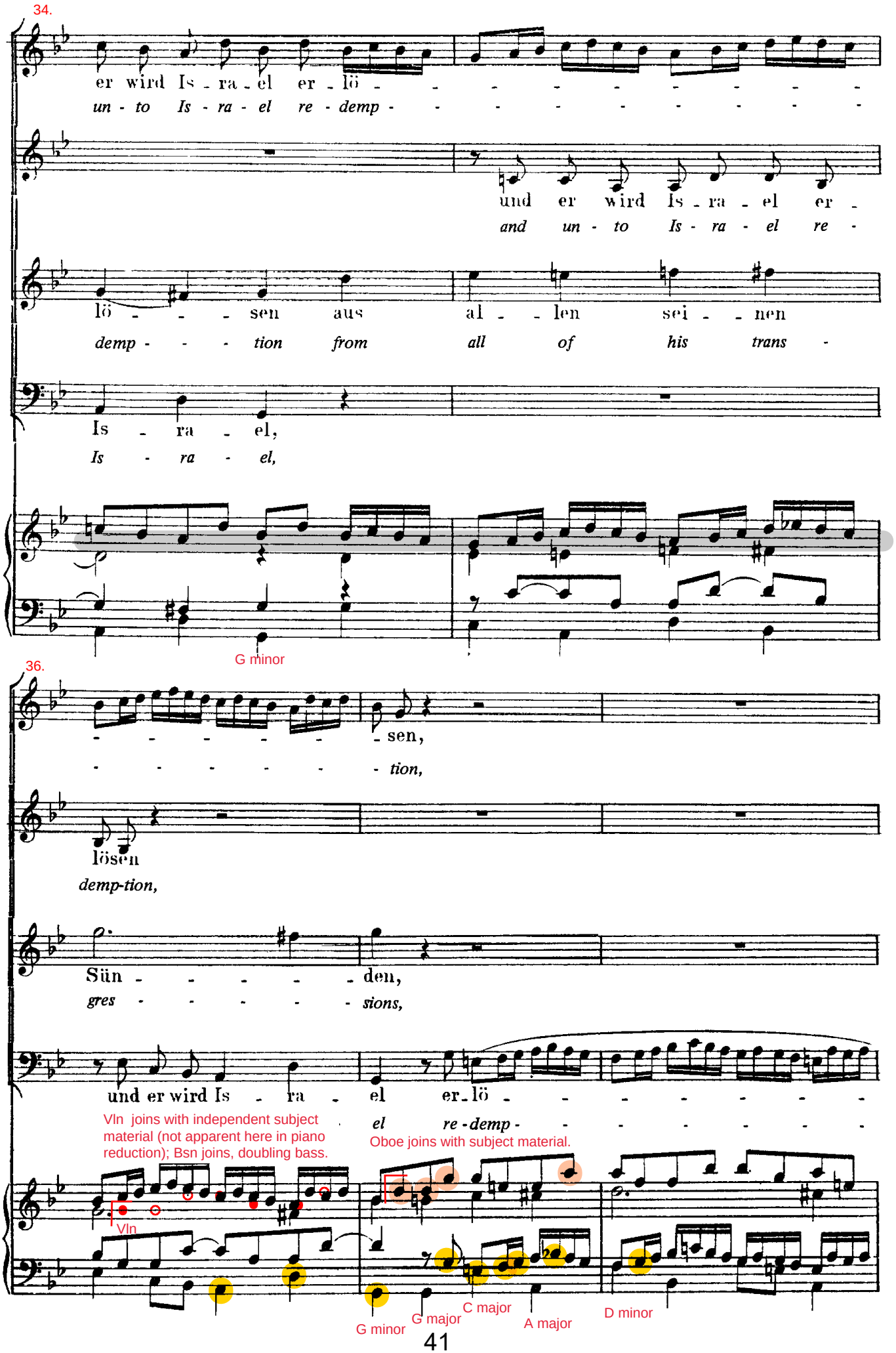
Alfred Dürr notes, "[The fugue} is also transmitted as an organ fugue (BWV 131a), though Bach's authorship of the transcription is extremely doubtful." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 778.

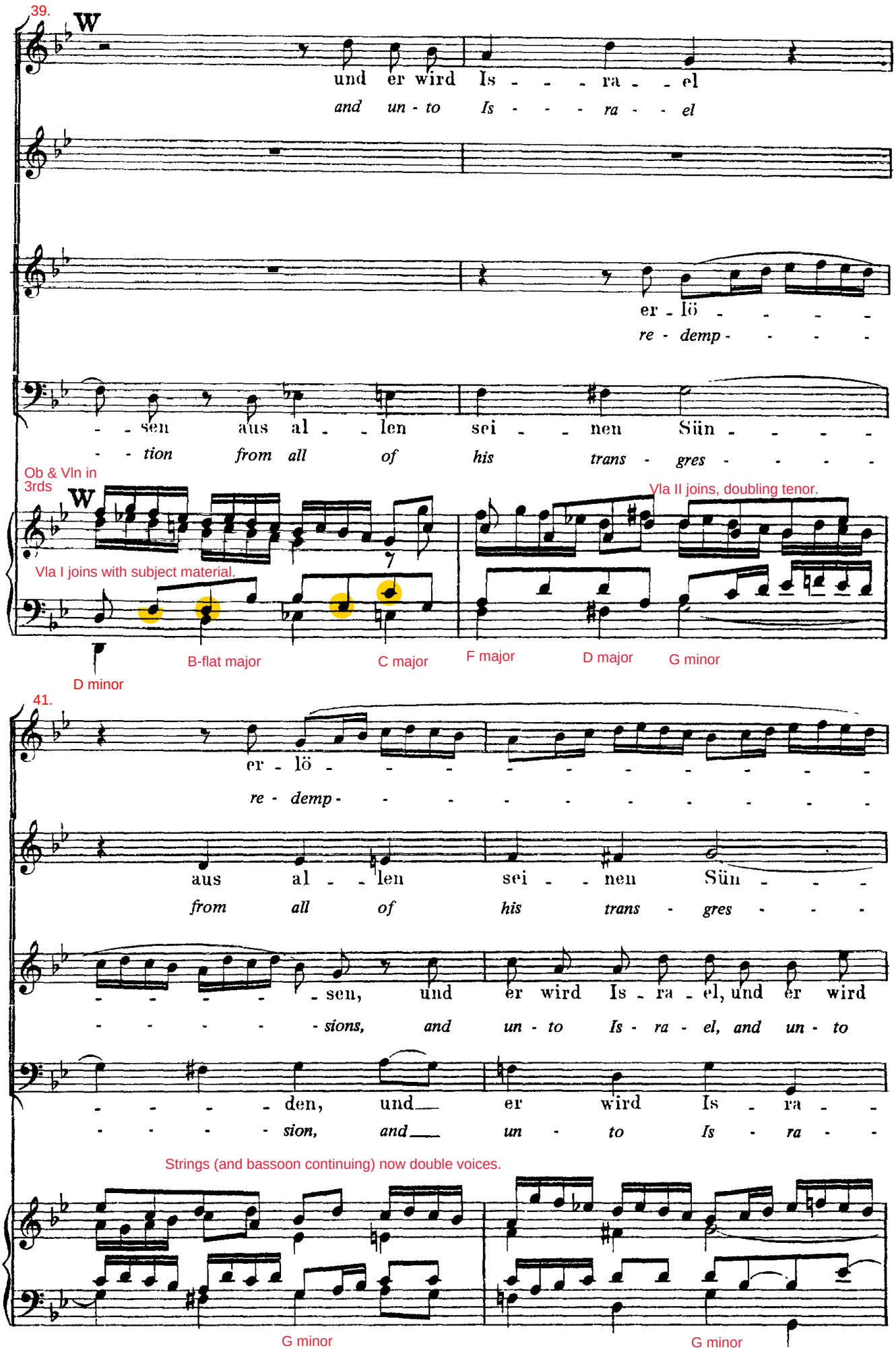
Telescoped text: last half of sentence (countersubject) is begun before the first half is finished. Perhaps this is an allusion to Isaiah 65:24: "Before they call I will answer, while they are yet speaking I will hear." Text painting: the countersubject (a rising chromatic tetrachord—the inversion of a "lamento bass") suggests rescue from the depths referenced at the beginning of the cantata/psalm. See note for more.

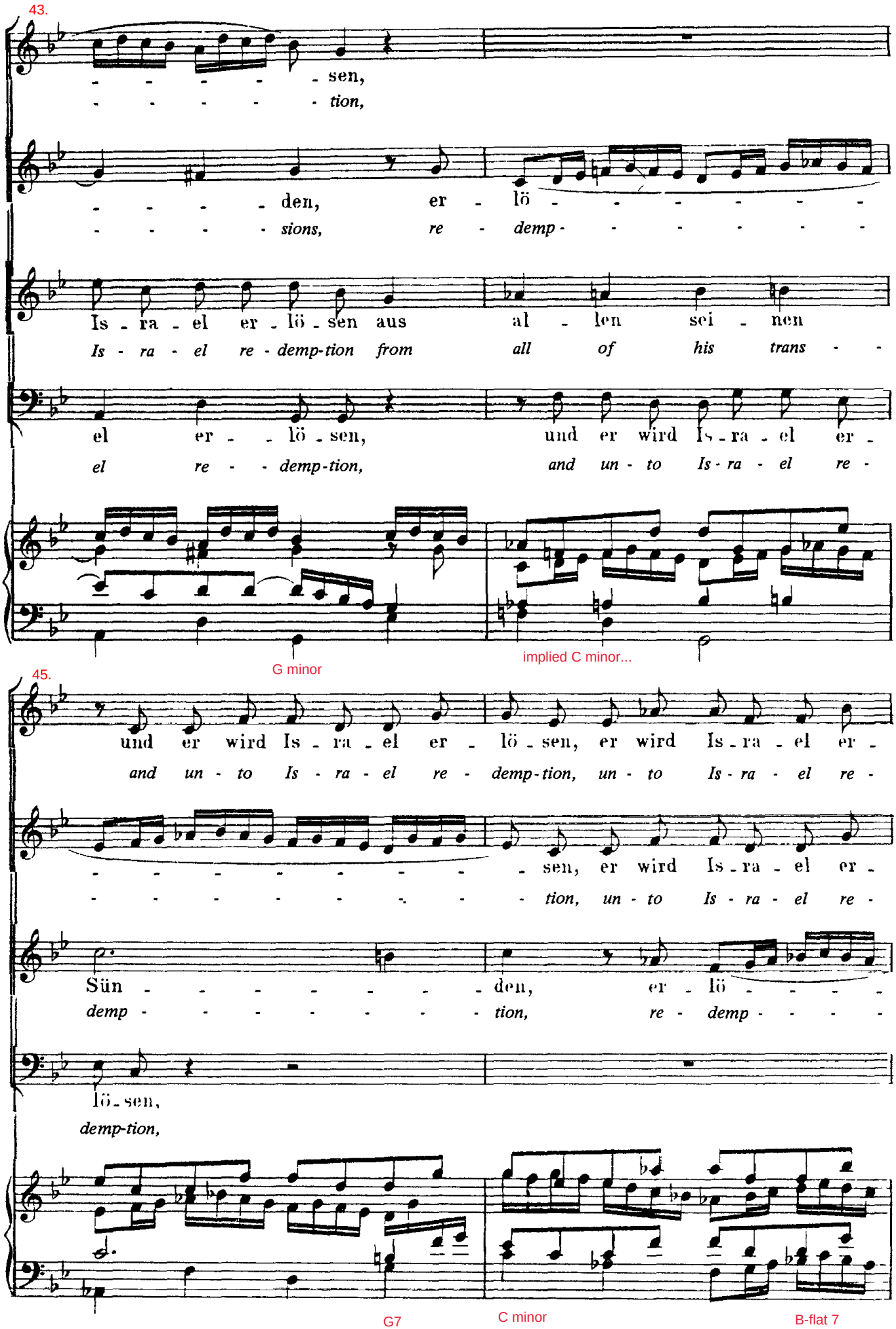
Countersubject is rising chromatic tetrachord suggesting rescue from the depths of sin.

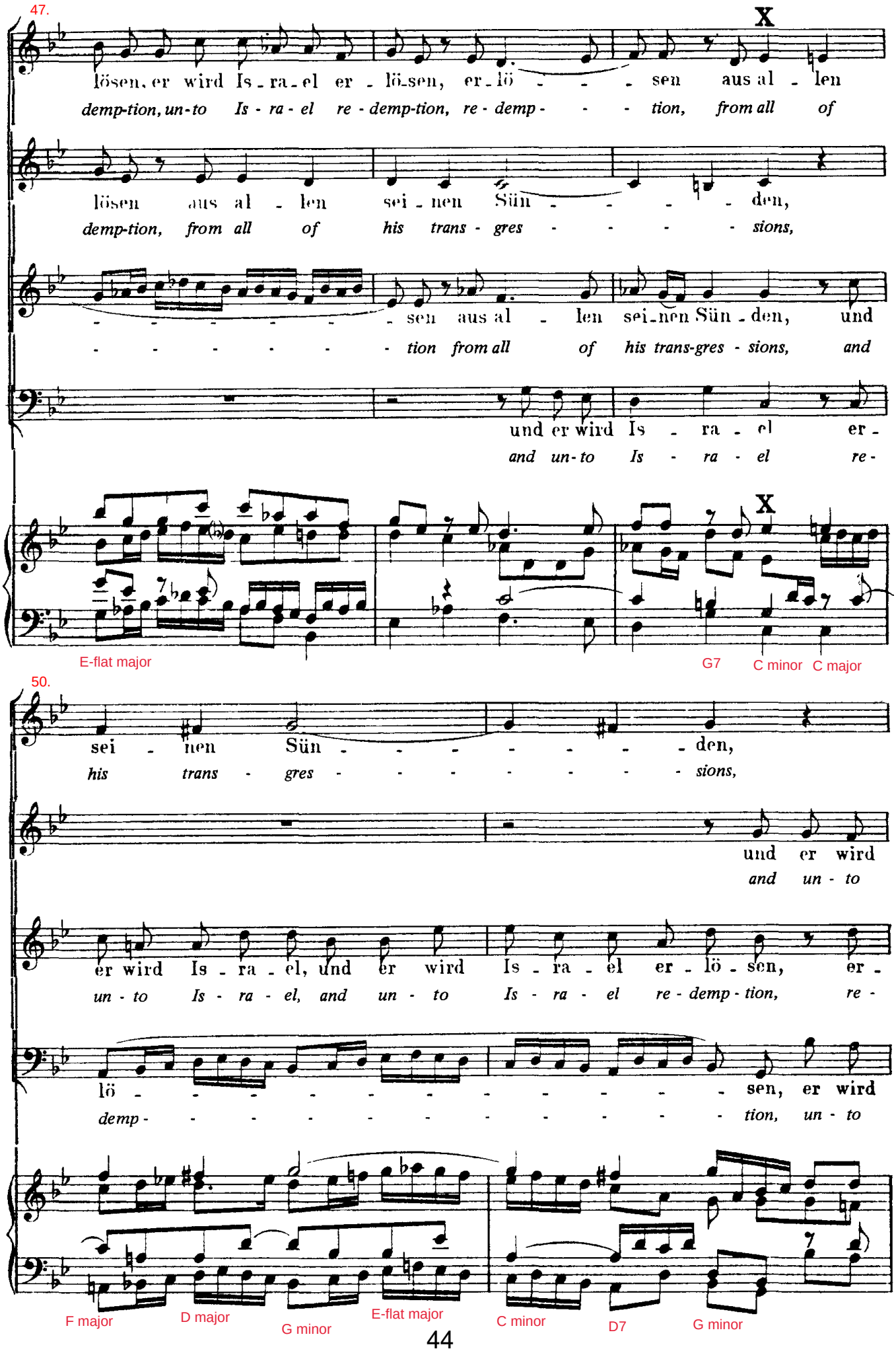
The fugue is characterized by tonal ambiguities, the subject being harmonized in unexpected ways and implied harmonic resolutions avoided or delayed. Perhaps this tonal meandering is intended to symbolize the waywardness of "Sünden" (sins).

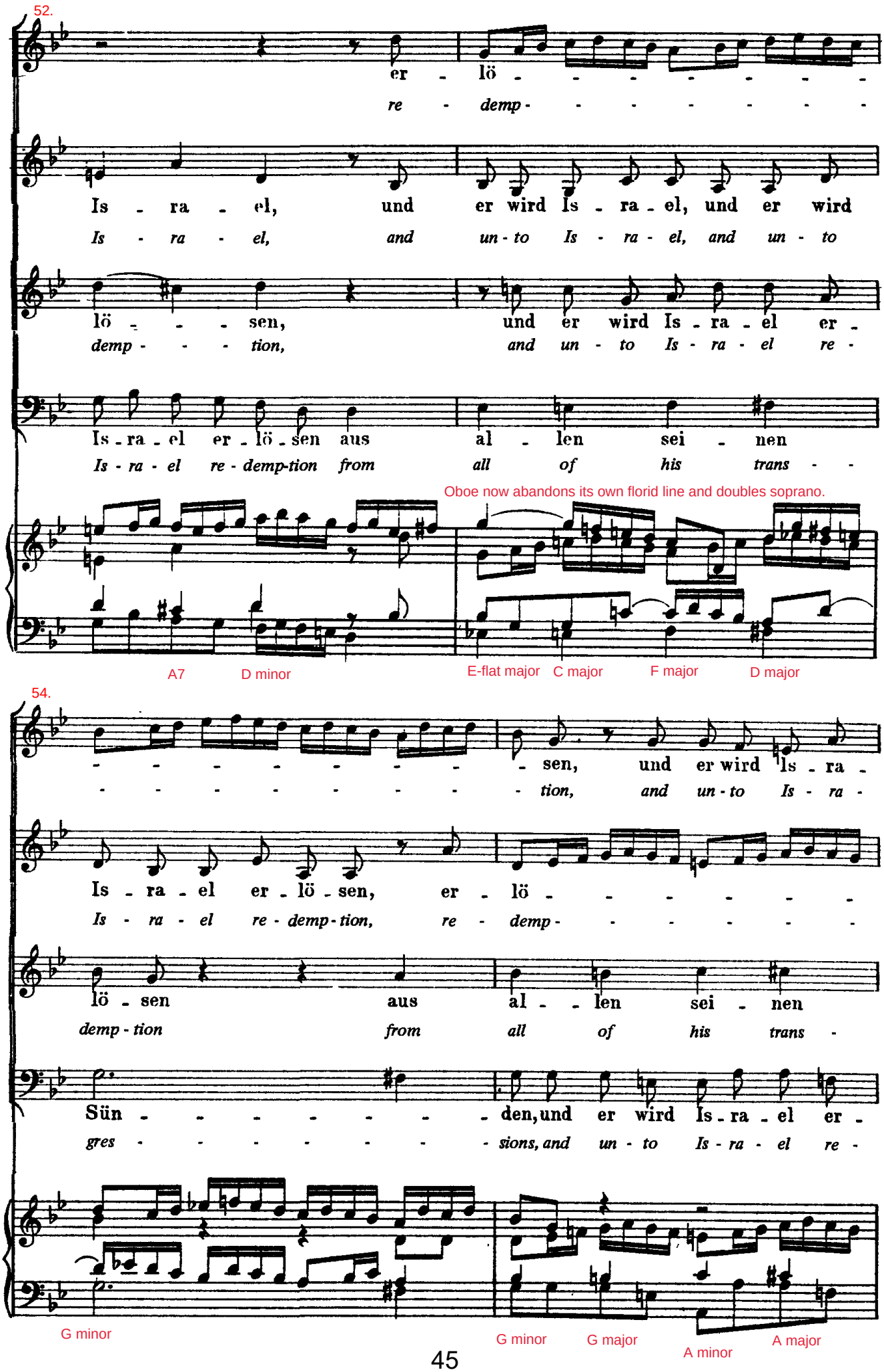


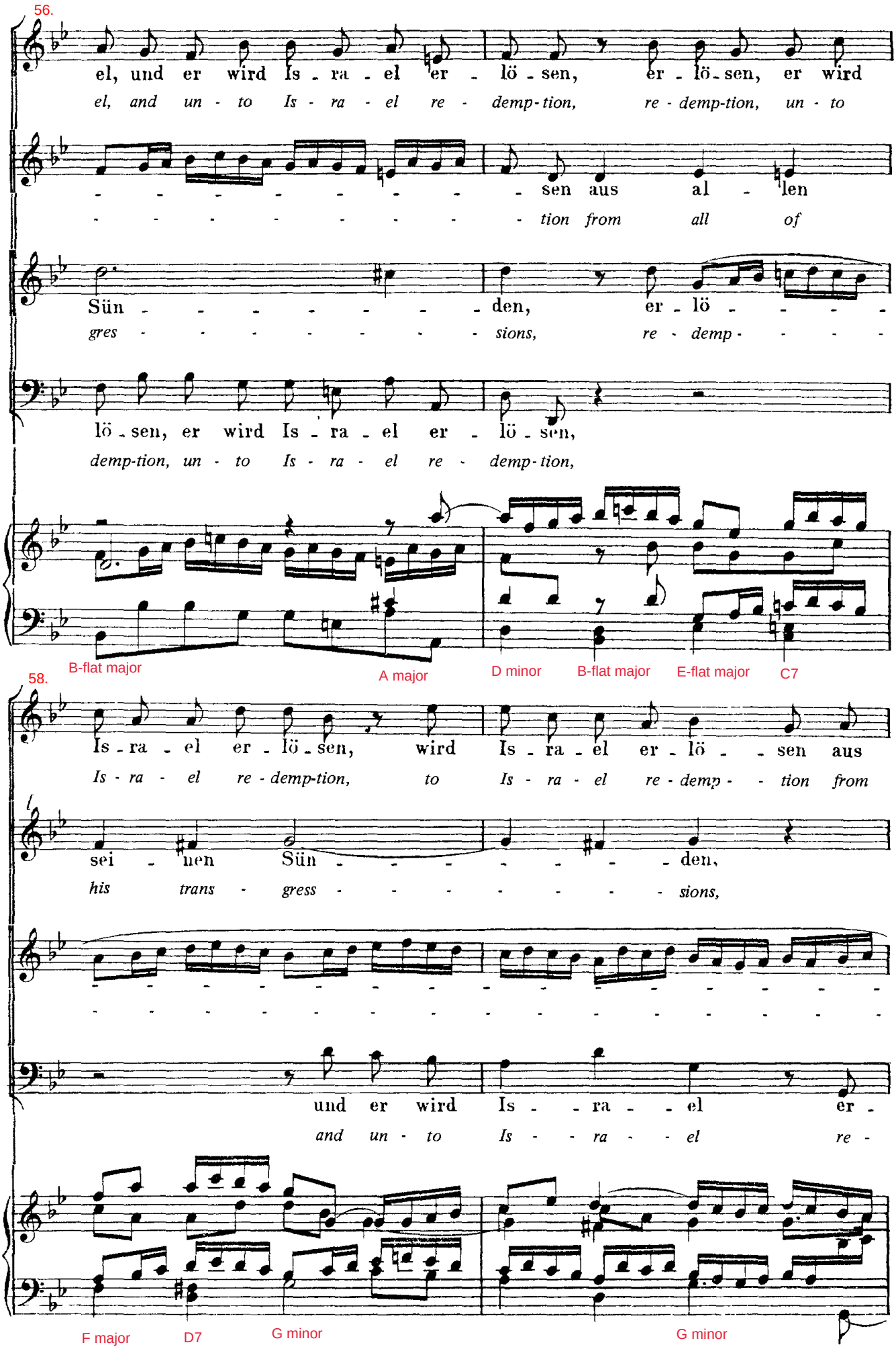

34.
er wird Is - ra - el er - lö - - - - - - - - -
un - to Is - ra - el re - demp - - - - - - - - -
und er wird Is - ra - el er -
and un - to Is - ra - el re -
lö - - - sen aus al - - len sei - - nen
demp - - - tion from all of his trans -
Is - ra - el,
Is - ra - el,
G minor
36.
- - - - - - sen,
- - - - - - tion,
lösen
demp-tion,
Sün - - - - - den,
gres - - - - - sions,
und er wird Is - ra - el er - lö - - - - - - -
el re - demp - - - - - - -
Vln joins with independent subject material (not apparent here in piano reduction); Bsn joins, doubling bass.
Oboe joins with subject material.
Vln
G minor
G major
C major
A major
D minor


39.
und er wird Is - - - ra - - el
and un - to Is - - - ra - - el
er - lö - - - -
re - demp - - - -
- - sen aus al - - len sei - - nen Sün - - - -
- - tion from all of his trans - gres - - - -
Ob & Vln in 3rds
Vla II joins, doubling tenor.
Vla I joins with subject material.
D minor
B-flat major
C major
F major
D major
G minor
41.
er - lö - - - - - - - - - - -
re - demp - - - - - - - - - - -
aus al - - len sei - - nen Sün - - -
from all of his trans - gres - - -
- - - - - sen, und er wird Is - ra - el, und er wird
- - - - - sions, and un - to Is - ra - el, and un - to
- - - - - den, und er wird Is - ra - -
- - - - - sion, and un - to Is - ra - -
Strings (and bassoon continuing) now double voices.
G minor
G minor


43.
sen,
tion,
den, er lö
sions, re demp
Is ra el er lö sen aus al len sei nen
Is ra el re demp-tion from all of his trans
el er lö sen, und er wird Is ra el er
el re demp-tion, and un to Is ra el re
G minor
implied C minor...
45.
und er wird Is ra el er lö sen, er wird Is ra el er
and un to Is ra el re demp-tion, un to Is ra el re
sen, er wird Is ra el er
tion, un to Is ra el re
Sün den, er lö
demp tion, re demp
lö sen,
demp-tion,
G7
C minor
B-flat 7


47.
lösen, er wird Is - ra - el er - lö - sen, er - lö - - - sen aus al - len
demp-tion, un-to Is - ra - el re - demp-tion, re - demp - - - tion, from all of
lösen aus al - len sei - nen Sün - - - - - den,
demp-tion, from all of his trans - gres - - - - - sions,
- - - - - - - sen aus al - len sei - nen Sün - den, und
- - - - - - - tion from all of his trans-gres - sions, and
und er wird Is - ra - el er -
and un-to Is - ra - el re -
E-flat major
G7
C minor
C major
50.
sei - nen Sün - - - - - - - den,
his trans - gres - - - - - - - sions,
und er wird
and un - to
er wird Is - ra - el, und er wird Is - ra - el er - lö - sen, er -
un - to Is - ra - el, and un - to Is - ra - el re - demp - tion, re -
lö - - - - - - - - - - - - - - sen, er wird
demp - - - - - - - - - - - - - - tion, un - to
F major
D major
G minor
E-flat major
C minor
D7
G minor


52.
er - lö - - - - - - -
re - demp - - - - - - -
Is - ra - el, und er wird Is - ra - el, und er wird
Is - ra - el, and un - to Is - ra - el, and un - to
lö - - - sen, und er wird Is - ra - el er -
demp - - - tion, and un - to Is - ra - el re -
Is - ra - el er - lö - sen aus al - len sei - nen
Is - ra - el re - demp-tion from all of his trans - -
Oboe now abandons its own florid line and doubles soprano.
A7
D minor
E-flat major
C major
F major
D major
54.
- - - - - - - - sen, und er wird Is - ra -
- - - - - - - - tion, and un - to Is - ra -
Is - ra - el er - lö - sen, er - lö - - - - - -
Is - ra - el re - demp - tion, re - demp - - - - - -
lö - sen aus al - - len sei - nen
demp - tion from all of his trans -
Sün - - - - - - - - den, und er wird Is - ra - el er -
gres - - - - - - - - sions, and un - to Is - ra - el re -
G minor
G minor
G major
A minor
A major


56.
el, und er wird Is - ra - el er - lö - sen, er - lö - sen, er wird
el, and un - to Is - ra - el re - demp-tion, re - demp-tion, un - to
- - - - - - - - - sen aus al - len
- - - - - - - - - tion from all of
Sün - - - - - - - - den, er - lö - - - -
gres - - - - - - - - sions, re - demp - - - -
lö - sen, er wird Is - ra - el er - lö - sen,
demp-tion, un - to Is - ra - el re - demp-tion,
B-flat major
A major
D minor
B-flat major
E-flat major
C7
58.
Is - ra - el er - lö - sen, wird Is - ra - el er - lö - - sen aus
Is - ra - el re - demp-tion, to Is - ra - el re - demp - - tion from
sei - nen Sün - - - - - - - den,
his trans - gress - - - - - - - sions,
und er wird Is - - ra - - el er -
and un - to Is - - ra - - el re -
F major
D7
G minor
G minor

60.

Drawn-out notes in descending, harmonically classing suspensions are reminiscent of the fugue subject of 131/3 (see m. 7 and following), suggesting anguish and longing.

al - - len sei - - nen Sün - - - - - - -
all of His trans - - gres - - - - - - -

und er wird Is - ra - el, und er wird Is - ra - el er -
and un - to Is - ra - el, and un - to Is - ra - el re -

- - sen, und er wird Is - ra - el, und er wird Is - ra - el er -
- - *tion, and un - to Is - ra - el, and un - to Is - ra - el re -*

lö - - - - - - - - - - - - - -
demp - - - - - - - - - - - - - -

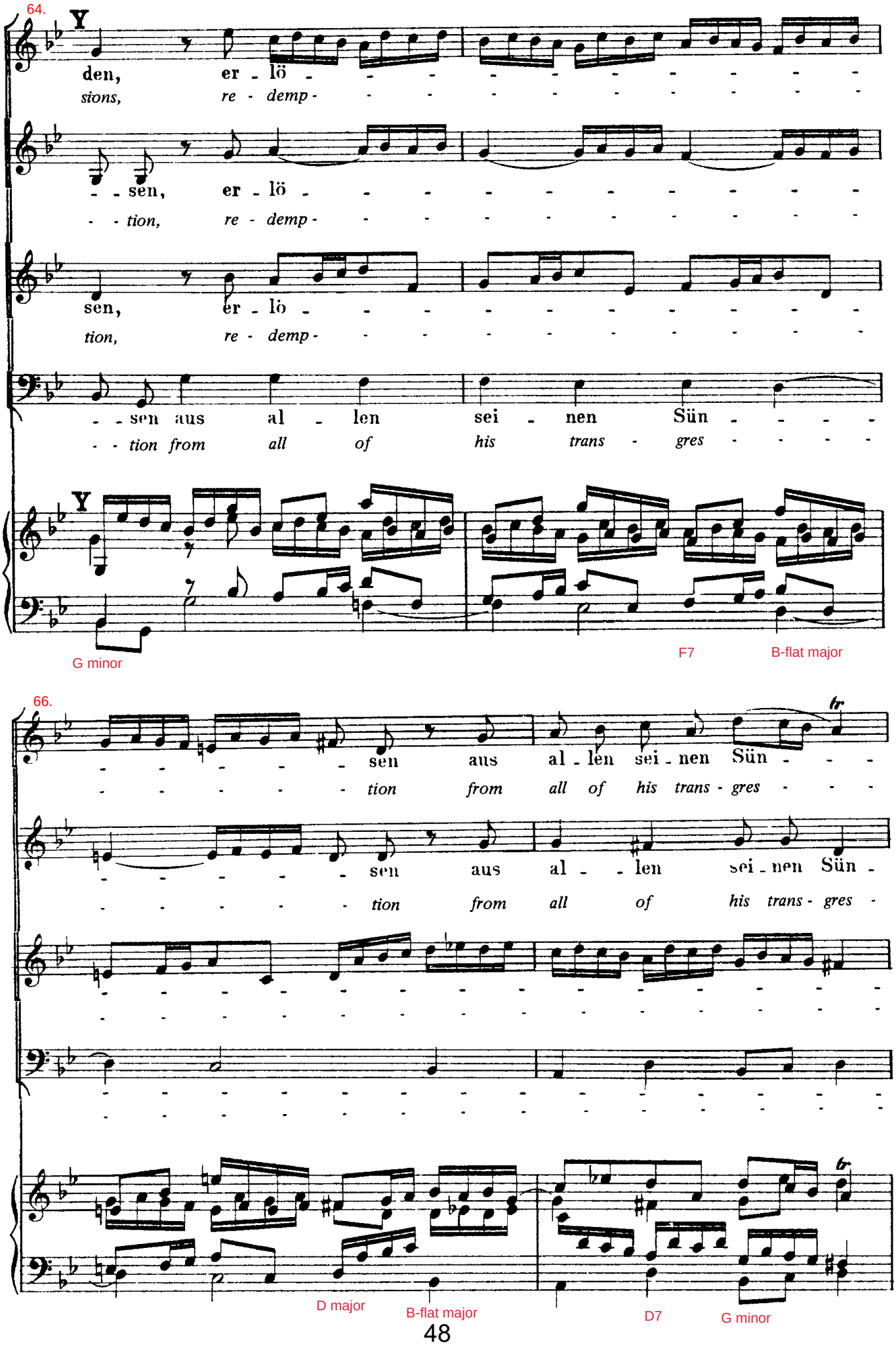
G minor G7 A minor A major B-flat major (C7)

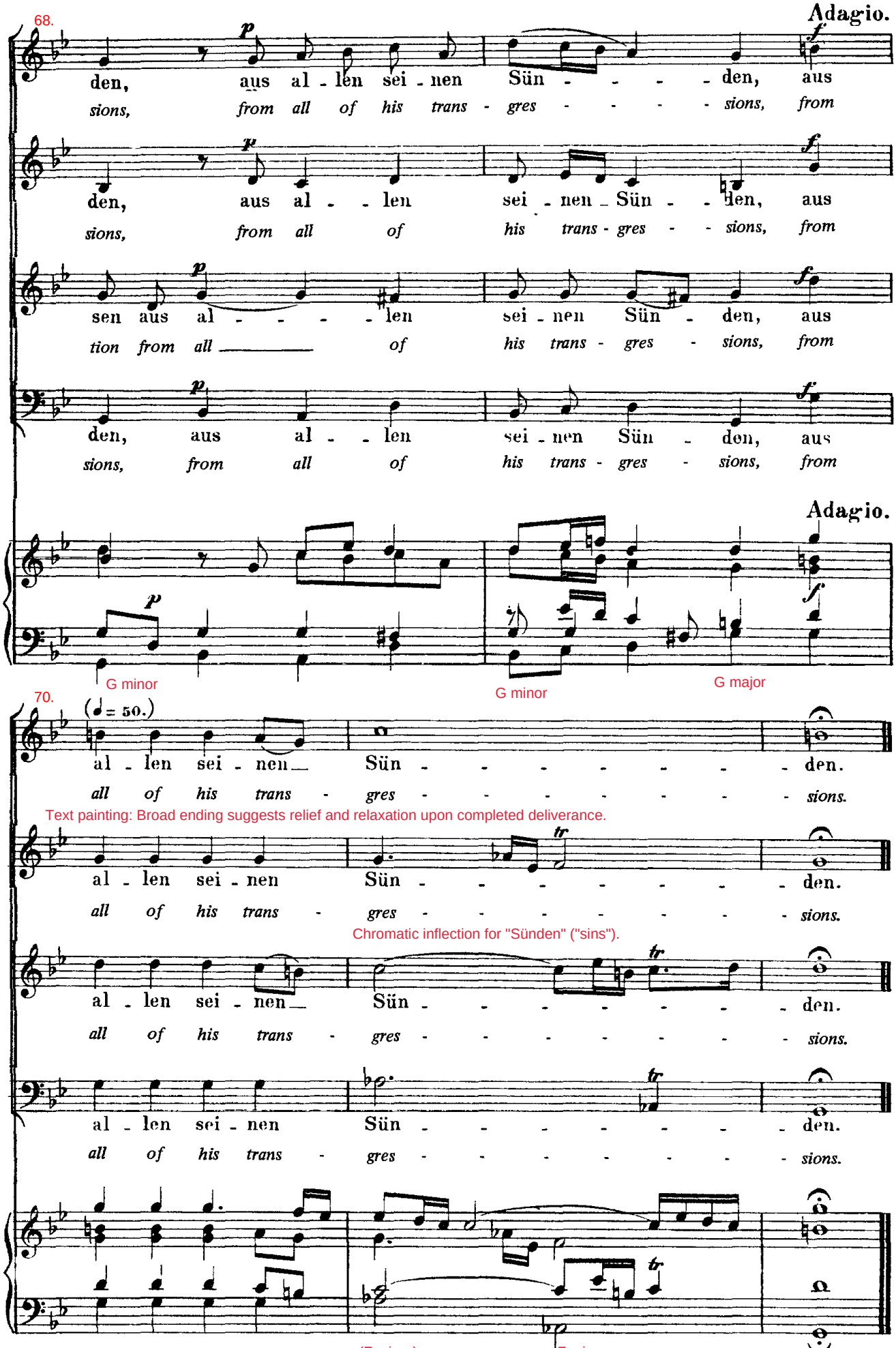
62.

lö - - - - - - - - - - - - - -
demp - - - - - - - - - - - - - -

lö - - - - - - - - - - - - - -
demp - - - - - - - - - - - - - -

F major B-flat major B-flat major D7


64.
den, er - lö - - - - - - - - - -
sions, re - demp - - - - - - - - - -
- - sen, er - lö - - - - - - - - - -
- - tion, re - demp - - - - - - - - - -
sen, er - lö - - - - - - - - - -
tion, re - demp - - - - - - - - - -
- - sen aus al - len sei - nen Sün - - - -
- - tion from all of his trans - gres - - - -
G minor
F7
B-flat major
66.
sen aus al - len sei - nen Sün - - -
tion from all of his trans - gres - - -
sen aus al - - len sei - nen Sün -
tion from all of his trans - gres -
D major
B-flat major
D7
G minor


68.
Adagio.
den, aus al - len sei - nen Sün - - - - den, aus
sions, from all of his trans - gres - - - - sions, from
den, aus al - - len sei - nen Sün - den, aus
sions, from all of his trans - gres - - sions, from
sen aus al - - - - len sei - nen Sün - den, aus
tion from all ____ of his trans - gres - sions, from
den, aus al - - len sei - nen Sün - den, aus
sions, from all of his trans - gres - sions, from
Adagio.
G minor
G minor
G major
70.
(♩ = 50.)
al - len sei - nen Sün - - - - - - - den.
all of his trans - gres - - - - - - - sions.
Text painting: Broad ending suggests relief and relaxation upon completed deliverance.
al - len sei - nen Sün - - - - - - - den.
all of his trans - gres - - - - - - - sions.
Chromatic inflection for "Sünden" ("sins").
al - len sei - nen Sün - - - - - - - den.
all of his trans - gres - - - - - - - sions.
al - len sei - nen Sün - - - - - - - den.
all of his trans - gres - - - - - - - sions.
(F minor)
F minor
G major
iv6
Phrygian cadence
V