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NBA I/7; BC A44 a/b

Sexagesima (BWV 18 [earliest extant cantata for a cycle?], 181, 126)

*2 Corinthians 11:19-12:9 (God's power is made perfect in weakness)

*Luke 8:4-15 (Parable of the sower)

Librettist: Erdmann Neumeister (from Neumeister's 1711 cycle

for the Eisenach court). One of Bach's few recits to use Neumeister. See side note.

FP: 1713/1714 (Weimar)

Kobayashi suggests 19 February 1713 (see Dürr/Jones, 233); Klaus Hofmann argues against 1713 ("Bach-Jahrbuch" 2022, 45-68). Performed again in Leipzig (notated higher because of Leipzig's lower chamber pitch) perhaps paired with BWV 181 on 13 February 1724. (Petzoldt states the joint performance with BWV 181 as a fact. See "Bach Kommentar," vol. 2, p. 575. For other double cantatas, see side note.

Instrumentation (no violins!):

Vla I, II, III, IV

(Vla I & II doubled by added recorders in later Leipzig version, but silent in ritornello of Sinfonia so that Vla I & II act as soloists.)

SATB

Pianoforte. Fagotto (somewhat independent)

Violoncello

Violone o Organo (see side note)

18/1. Sinfonia.

1. (Andante $\text{♩} = 108$)

Unison Statement #1 (continuo *tasto solo*) reminiscent of Vivaldi.

Ascending 4th (see later note).

Tritone

G minor

(B-flat major)

F# dim.7

D7

Tritone later used for the devil.

Rising series of suspensions (like Corelli) may depict the seed's germination & growth mentioned in the next movement. For Chafe's interpretation, see below.

The suspensions also suggest a certain wistfulness or sadness, perhaps a suggestion of the human frailty to be discussed later.

Vla II

Vla I

Vla III & IV tacet

D major

G minor

G minor

F major

Eric Chafe argues that the cantata is based on the dualism of rising and falling. See "Analyzing Bach Cantatas, 104. Rising fourth: See later note about the significance of the rising diatonic fourth.

7.

(B-flat major)

D major

G minor

G minor

Tutti unison

10.

F# dim.7

D7

G minor

Falling scales like rain/snow (see next movement).

13.

Vla I

Vla II

Vla III

G minor

F# dim.7

D7

16. **Unison Statement #2**

Vla IV has descending line (see full score)

Tutti Unison

Tritone

D7 G minor G minor (B-flat major)

19.

Vla II

Vla I

Bassoon sometimes enters with Vla III & IV

D major G minor G minor A major

22. Text painting: Vlas I & II have descending lines to depict the rain & snow coming down from heaven (a metaphor for God's word) mentioned in the next movement.

D minor D minor C major

25.

F major A7 D minor

28. Vla I

A7 D minor D minor (C7) F major

31. Vla II

D7 G minor (F7) B-flat major B-flat 7 E-flat major G major C minor

Bass tacet.

J.S. Bach - Church Cantatas BWV 18

35. *tr* *f*

C minor C minor

38. Tritone G7 C minor

41. *Vla I* *Vla II* *Bass tacet* *p* D major G minor F major B-flat major C minor

Falling scales like rain/snow (see later).

44. *Fagotto* *+Cello, Violone, Organo* *cresc.* B-flat major

47. *tr* *pp* F7 B-flat major C7

50. Unison Statement #3. *Unison* *mf* F7 (D major) G minor A7 D minor G minor (B-flat major)

3

J.S. Bach - Church Cantatas BWV 18

54. A (da capo) Vla I
Vla II
Vla III & IV tacet
F# dim.7 G minor D major G minor

57. G minor F major (B-flat major) D major G minor

60. Vla III & IV unison with bass p
Note: Later the tritone is used for the devil (Diabolus in Musica). Tritone
G minor F# dim.7 D7

63. Vla I Vla II Vla III Falling scales like rain/snow (see later).
G minor G minor

66. Vla IV has descending line (see full score). f
F# dim.7 D7 G minor G minor

69. Unison Statement #4 Unison
(B-flat major) F# dim.7 D7 G minor G (minor)

J.S. Bach - Church Cantatas BWV 18

Eric Chafe argues that Neumister has created a sequence representing the viewpoints of the Old Testament (no. 2), New Testament (no. 3, recitatives), Church (no. 3 litany passages), and individual (no. 4). See "Analyzing Bach Cantatas," 103.

Secco (right hand is editorial)

18/2. Recitativo.

•Vox Dei (despite its Old Testament origins, probably understood as Vox Christe): My Word will produce fruit: Isaiah 55:10-11 (18/2). Text painting: Descending melodic lines to depict rain & snow falling from heaven.

Basso.

1.

Gleich wie der Re-gen und Schnee vom Himmel fällt und nicht

Somewhat independent bassoon (often punctuates beat 3).

Outlines dim.7 chord

G minor

3.

wie - der da - hin kom-met, sondern fruch - tet die Er - de und

NBA: feuchtet

G minor

Recitatives that conclude with arioso are typical of Bach's earlier works.

5.

Andante. (♩ = 66.)

macht sie fruchtbar und wachsend, - dass sie giebt Sa-men zu sä - en und Brot zu

Contunuo imitates bass.

Ascending 4ths depict fruitful growth (see later note).

Canon

figura corta (see note)

F major

B-flat major

Eric Chafe understands the rising figures as returning the word through God in prayer. (See "Analyzing Bach Cantatas," 102).

7.

es - sen: al - so soll das Wort, so aus mei-nem Mun-de

Motivically like the opening, showing the parallel (simile: Seed is like God's Word).

Motivically like "und nicht wieder dahin kommet," showing the parallel (simile: Seed is like God's Word).

B-flat major (relative major)

C7

9.

ge - het, auch sein; es soll nicht wie - der zu mir leer kom -

F major

F# dim.7 (colors "empty")

11. **Arioso Andante.** (♩ = 66.)

men. sondern thun, das mir ge - fäl - let, und soll ihm ge - lin - gen,

Canon

Figura corta

G minor G major C minor F# dim.7 D7 G minor

13. Continuo again imitates Singer to depict the connection between the spiritual seed (the Word) and subsequent spiritual growth.

da - zu ich's sen - de.

~~Choral.~~ All except the continuo here are editorial (see NBA).

Figura corta

G minor G minor

Luther revised the Latin Litany and published it, along with the German Litany, in 1529. See Benjamin Mayes, "Restoring the Great Litany in the Lutheran Church," in "Concordia Theological Quarterly" 81/2 (2017): 321-330. See also side notes.

18/3. **Coro.** • Prayer: Let my heart be like fertile soil (18/3). In this recitative, 4 statements (T-B-T-B) alternate with 2 stanzas of Luther's Litany in allegro tempo (each chant statement begun by soprano followed by a repeated response by SATB: "Erhör uns, lieber Gott"). The 4 statements correspond to the 4 types of soil referenced in the Gospel reading. Alternating tempos is reminiscent of motet structure.

1. **Tenore.**

Mein Gott, hier wird mein Her - ze sein, ich öff - ne dir's in mei - nes Je - su

My God, here shall my heart be: I open it-to-thee in my Jesus

Vla I, II, III, IV

Statement 1: Prayer that the heart will be open to receive the Word like seed falling on the good soil (mentioned last in Jesus' parable: Luke 8:8 & 15).

"Halo" of violas.

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

For David Schulenberg's comments on this movement, see note.

Tonal descent in a flatward direction (G minor to E-flat major)

E-flat major

Reminiscence of previous movement: Compare 18/2, m. 5 (Continuo) & 18/2, m. 7 (Bass).

E-flat major

4. Na - men; so streu - e dei - nen Sa - men als in ein gu - tes Land hin -

name; so scatter thy seed as-if into - good soil -

6. ein! Mein Gott. hier wird mein Her - ze sein. lass sol - ches Frucht und

My God, here shall my heart be: let (it) fruit, and

Vla I

Imitative ascending 4ths

B-flat major B-flat major

9. Allusion to the Gospel reading.

hundred-fold bring! O Lord, Lord, help! O Lord, let (it) succeed-well!

one-hundredfold, bring. O Lord, Lord, help! O Lord, let (it) succeed-well!

Intensification; movement to C minor. See side note for more.

Via II figure is like a request or question.

Via II

G major

C minor

B-flat 7

E-flat major

12. A Allegro. (♩ = 144.)

Soprano.

Du wol-lest dei-nen Geist und Kraft zum Wor-te ge-

(Mayest-thou) thy Spirit and strength to-the Word give.

strength seems to echo the last verse of the day's Epistle: [The Lord] said to me, "My grace is sufficient for you, for my power is made perfect in weakness."

Litany (a responsorial prayer of the faithful). In the original, this versicle comes third of those included here. (Chafe calls this "the process by which the 'word' returns to God." See "Analyzing Bach Cantatas," 103.) The soprano's prayer for

Note that the bass changes for each subsequent statement of the Litany.

Rhythmic bass line in fast tempo may symbolize the animating influence of the Spirit on the Word as mentioned in the text.

C minor

G minor

Regarding this phrase of the Litany (i.e., the power of the Spirit to make the heart ready to receive the Word), see Martin Petzoldt's summary of Johann Olearius's commentary on the parallel Gospel account of the Gospel reading in Mark 4 (Petzoldt, "Bach Kommentar," vol. 2, p. 577).

16. SATB response represents congregation.

ben,— er hör' uns, lie-ber Her-re Gott!—

Hear us, dear Lord re God!

Alto.

Er - hör' uns, lie - ber Her - re Gott!—

Tenore.

Er - hör' uns, lie - ber Her - re Gott!—

Basso.

Er - hör' uns, lie - ber Her - re Gott!—

Er - hör' uns, lie - ber Her - re Gott!—

Instruments doubling voices.

Rhythmic bass line continues during the response.

B-flat major

B-flat 7

E-flat major

C minor

20. Recit. Basso.

NBA: Nur Nun- weh-re, treu-er Va-ter, weh-re, dass mich und kei-nen Chri-sten

Only forbid, faithful Father, forbid, that me and no Christian

Statement 2: Prayer to keep the devil from deceitfully perverting and stealing the Word, analogous to seed falling (exposed) on the hard roadway and being trampled underfoot: Luke 8:5 & 12.

G minor

B dim.7

D7

B-flat and E-flat major chords suggest the devil is sweet & harmless.

Text painting: Chromatic harmonies to depict Satan's deceitfulness.

Chromatic saturation in the vocal part in 7 mm. perhaps to indicate the devil's "complete" intention to rob ("ganz dahin gerichtet").

Very operatic

Text painting: Allegro tempo, fast rhythmic motion, and vocal melismas with dramatic leaps (including the "Diabolus in Musica" i.e., tritone) to describe the devil robbing the human heart of the Word (see Luke 8:12).

G minor

J.S. Bach - Church Cantatas BWV 18

32. B Allegro. (♩ = 124.)

Soprano.

Litany (a responsorial prayer by the faithful). In the original, this versicle comes second of those included here.

den Sa - tan un - ter uns - re Fü - sse tre

Satan beneath our feet tread.

The descending contour of the bass depicts "treading Satan underfoot," an allusion to Genesis 3:15 (God's response to the serpent who deceived Eve in the Garden of Eden): "I will put enmity between you and the woman, and between your seed and her seed; he shall bruise your head, and you shall bruise his heel." See also Romans 16:20: "The God of peace will shortly crush Satan under your feet." Thus, the librettist transforms the metaphor of the seed trodden underfoot and stolen by the devil in the Gospel reading (Luke 8:5) into a metaphor in which Satan is trodden underfoot by the seed of Eve (i.e., the Messiah).

Continuo alone, the rest is editorial.

35. G minor

SATB response represents congregation.

ten, er - hör' uns, lie - ber Her - re Gott!

Alto. Hear us, dear Lord God!

Tenore. Er - hör' uns, lie - ber Her - re Gott!_

Basso. Er - hör' uns, lie - ber Her - re Gott!_

Er - hör' uns, lie - ber Her - re Gott!_

Instruments doubling voices.

Rhythmic bass line continues during during the response.

B-flat major B-flat 7 E-flat major These notes up an octave in full score. C minor ascending scale

39. Recit. Tenore.

Statement 3: People who deny the Word and fall from faith when they encounter persecution are analogous to seed falling on a rock (Luke 8:6 & 13), here described as rotten fruit falling down.

Ach! Viel verleugnen Wort und Glauben und fal - len - ab, wie fau - les Obst, wenn sie Ver -

Ah! Many deny Word and Faith and fall away like rotten fruit, when they

Text painting: Descending line for falling fruit. See side note.

"Knocking" continuo figures perhaps represent the hard knocks of persecution, like knocking a tree to dislodge the fruit, or pursuing the tenor.

Bass C# is surprising. C# dim. 7 colors the exclamation. A7 D minor

42.

Text painting: Long, convoluted/highly virtuosic melisma for "persecution." Suspensions resolve upwards instead of downwards.

fol - persecution

Text engendered continuo figures.

D minor F major F major A minor D minor

J.S. Bach - Church Cantatas BWV 18

44.

Chromatic clashes for "persecution."

- gung sollen lei - den.

must suffer.

mf

F major A7 D minor

46.

Text painting: Dramatic dropping interval for "plunge." Eternal grief contrasted with temporal woe.

So, so, so stür-zen sie in e-wig Her-ze-leid, da sie ein zeitlich Weh ver-

Thus, thus, thus plummet they into eternal heartache, because they a temporal woe

D major D7 C# dim.7 colors word (grief of heart). A7 G# dim.7 colors word (woe).

49.

C Soprano. Allegro. (♩ = 144.)

und uns für des Türken und des Papsts grausamen Mord und Lä - ste -

And (do) us from the Turk's and the pope's horrible murder and blasphemies,

meiden.

avoid.

C Allegro.

Rhythmic bass line in faster tempo: rising 8ths followed by a 16ths in a form of "stile concitato" in a falling direction, representing the "raging & storming" of the attacking enemies, also fear. See side note.

D major G minor G minor

53.

run - gen, Wü - then und To - ben vä - ter - lich be - hü -

raging and storming, fatherlike protect.

Text engendered instrumental figures.

G minor F major

J.S. Bach - Church Cantatas BWV 18

56.

SATB response represents congregation.

ten, — er — hör' uns, lie — ber
 Alto. f us, dear
 Tenore. Er — hör' uns, lie — ber
 Basso. Er — hör' uns, lie — ber
 Er — hör' uns, lie — ber
 Instruments doubling voices.
 Rhythmic bass line continues during during the response.

58. B-flat major

E-flat major

Her — Lord — re Gott! —
 Her — re Gott! —
 Her — re Gott! —
 Her — re Gott! —
 Recit. G7 C minor
 Basso.

60.

Statement 4: Seed falling among thorns (Luke 8:7 & 14), representing; the powerful effects of life's cares and earthly desires.

Regarding the significance of the modulatory sequence, see note.

Ein And-rer sorgt nur für den Bauch; in - zwischen wird der See-le ganz ver-
 Another cares only for (his) stomach; meanwhile is (his) soul entirely
 F minor E-flat 7

63. A-flat major

gessen. Der Mammon auch hat Vieler Herz be-sessen. So kann das Wort zu keiner Kraft ge-
 forgotten; Mammon, too, has many hearts possessed. Thus can the Word to no power
 F minor B-flat minor C7

J.S. Bach - Church Cantatas BWV 18

66. Chromaticism for "seduce."

langen. Und wie viel Seelen hält die Wol lust nicht gefan-gen! So schr verfüh-ret sie die

attain. And how-many souls holds - pleasure not captive? So greatly seduces them the

F minor F minor G7

69.

Welt, die Welt, die ih-nen muss an-statt des Himmels ste-hen, dar-ü-ber

world, the world, which for-them must in-place-of - heaven stand, on-account-of-which

B-flat 7 E-flat major

72. Large leap to depict "from heaven."

sie vom Him-mel ir- Text painting: Long, convoluted, "waffling," chromatic melisma for going "astray."

they from heaven go-astray.

Choral:

75. D7 G minor 2. Text phrase repeated D minor Text painting: Convoluted, angular melisma leaps for "going astray."

- re ge - hen, da - rü - ber sie vom Himmel ir - re ge -

D minor B-flat major

78. 3. Last part of text phrase repeated. Text painting: Convoluted melisma for "going astray."

hen vom Himmel ir- - re ge

G minor

J.S. Bach - Church Cantatas BWV 18

81. **D Allegro.** (♩ = 111.)

Soprano.

Litany (a responsorial prayer by the faithful). In the Lutheran original, this versicle comes first of those included here.

al - le Ir - ri - ge und Ver - führ - te wie - der - brin -

All straying and seduced-ones bring-back.

hen.

D Allegro.

Continuo alone, the rest here is editorial.

Rhythmic bass line in faster tempo.

G minor

G minor

F7

85.

SATB response represents congregation.

gen. Er - hör' uns, lie - ber Her - re Gott!

Hear us, dear Lord God!

Gott!

Instruments doubling voices.

Rhythmic bass line continues during the response.

B-flat major

B-flat 7

E-flat major

G7

C minor

Modern, galant style aria in binary form with unifying ritornello, characterized by cantabile melodies (interspersed with sections in operatic patter diction), periodic phrase structure, and relatively slow harmonic rhythm.

•God's Word is my true treasure, all else is trickery! (18/4). This is the only aria in the cantata. The lower notes of the biplanar viola melody's opening delineate a descending diatonic fourth, the inversion of the singer's opening figure. Bach appears to have used the ascending diatonic fourth as an antonym of the descending chromatic fourth (the traditional lamento figure). See side note for more.

1. (Andante ♩ = 54.)

4 Vlas unison

Descending diatonic fourth

E-flat major

Unifying ritornello

The unison violas of the ritornello suggest the influence of Vivaldi, whose music Bach was studying at this time (see also unison violas in the opening movement).

3.

F7

B-flat major

E-flat major

Descending diatonic fourth

J.S. Bach - Church Cantatas BWV 18

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

5.

E-flat major

E-flat major

Soprano.

8.

In the first section of the bipartite form, "the soprano provides a melodious contrast to the instruments" (Dürr/Jones, *The Cantatas of J. S. Bach*, p. 234).

Mein See - lenschatz ist Gottes

E-flat major

E-flat major

Ascending diatonic fourth

10.

Wort,

mein See - len - schatz ist Got - tes

mf

E-flat major (E pedal maybe symbolizes determined steadfastness)

E-flat major

12.

Wort; au - sser - dem sind al - le Schätze - sol - che Net - ze,

F major

B-flat major

F major

B-flat major

14.

wel - che Welt und Sa - tan - strik - ken, schnö - de Seelen zu be - rük -

F major

F# dim.7

G minor

E-flat major

B-flat major

J.S. Bach - Church Cantatas BWV 18

16.

ken. Mein See - lenschatz ist Gottes Wort; ausser.

mf *p*

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

19.

dem sind al - le Schätze - sol - che Net - ze, wel - che Welt und Sa - tan

C minor C minor C minor

21.

strik - ken, schnö - de Seelen zu be - rük - ken.

D7 G minor

23.

In the second section of the bipartite form, "obligato, soprano, and continuo twice share a thematically unified, imitative texture in an antecedent phrase—"Away with them all, away, away!"—whose consequent, 'My soul's treasure is God's Word', is then modelled on the first section in text, style and thematic material. (Dürri/Jones, *The Cantatas of J. S. Bach*, p. 234.)

Patter diction (operatic style) with scalar lines for the command to depart, in canonic imitation among singer, *vlas* (I-IV), and continuo, presumably to depict the interwoven strings of a net.

Fort mit allen, fort, nur fort, fort mit allen, fort, nur

Vlas

G minor B-flat major

J.S. Bach - Church Cantatas BWV 18

25.

fort. mein See - lenschatz ist Got - tes Wort; fort mit allen, fort, nur fort. fort mit allen, fort, nur

C minor

27.

fort, mein See - len - schatz ist Got - tes Wort;

C minor F7 B-flat major

29.

fort mit allen, fort, nur fort, fort mit al - len, fort, nur

E-flat major F7 B-flat major

31.

fort, mein See - lenschatz ist Got - tes Wort; fort, nur fort, fort mit al - len, fort, nur

E-flat major B-flat 7 B-flat pedal...

J.S. Bach - Church Cantatas BWV 18

33. fort, mein Seelenschatz ist Gottes Wort.

Descending diatonic fourth

E-flat major E-flat major B-flat major F7

36. E-flat major F7 B-flat major E-flat major

39. E-flat major 1/5. E-flat major

18/5. Choral. (Mel: „Durch Adams Fall ist ganz verderbt“.) Soprano. • Prayer: Do not take Word away, it is our confidence (18/5).

This is the 8th stanza of 9 in the 1524 chorale by Lazarus Spengler (1479–1534)

Martin Petzoldt notes that this closing chorale returns to the G minor key of the Sinfonia and the first vocal movement. Both vocal movements speak of a desire for God's Word to be effective, a theme (reinforced by the verses of the Litany), that largely characterizes the cantata. See "Bach Kommentar," vol. 2, p. 579. The closing chorale represents a prayer by the congregation.

+Vla I, II Ich bitt', o Herr, aus Herzensgrund, du wollst nicht von mir neh - men
dein heil'ges Wort aus mei-nem Mund; so wird mich nicht be - schä - men

Alto.
+Vla III Ich bitt', o Herr, aus Herzensgrund, du wollst nicht von mir neh - men
dein heil'ges Wort aus mei-nem Mund; so wird mich nicht be - schä - men

Tenore.
+Vla IV Ich bitt', o Herr, aus Herzensgrund, du wollst nicht von mir neh - men
dein heil'ges Wort aus mei-nem Mund; so wird mich nicht be - schä - men

Basso.
+Continuo Ich bitt', o Herr, aus Herzensgrund, du wollst nicht von mir neh - men
dein heil'ges Wort aus mei-nem Mund; so wird mich nicht be - schä - men

C minor G minor G major

Chafe notes that 5 of this hymn's 9 stanzas mention God's word. Here the 8th stanza is a prayer, demonstrating that God's Word has not returned "empty." This accords with the interpretation of God's Word as spiritual manna from heaven. See *Analyzing Bach Cantatas*, 103.

Descending bass line perhaps represents the "taking away" of God's Word.

Eric Chafe sees the "weakening" of G minor in the first, third, fifth, and sixth phrases as allegorical of an acknowledgment of sin and guilt, while the resoration of G minor signifies the "initial dictum, that through prayer (acknowledgment of sin) the word does not return 'empty' to God" but rather the fruit of eternal life. See *Analyzing Bach Cantatas*, 108.

9.

mein' Sünd' und Schuld, denn in dein' Huld setz' ich all mein Ver - trau - en. Wer

mein' Sünd' und Schuld, denn in dein' Huld setz' ich all mein Ver - trau - en. Wer

mein' Sünd' und Schuld, denn in dein' Huld setz' ich all mein Ver - trau - en. Wer

mein' Sünd' und Schuld, denn in dein' Huld setz' ich all mein Ver - trau - en. Wer

G minor B-flat major E-flat major C minor

13.

sich nur fest dar - auf ver - lässt, der wird den Tod nicht schau - - en.

sich nur fest dar - auf ver - lässt, der wird den Tod nicht schau - - en.

sich nur fest dar - auf ver - lässt, der wird den Tod nicht schau - - en.

sich nur fest dar - auf ver - lässt, der wird den Tod nicht schau - - en.

C minor E-flat major B-flat major G minor G major