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NBA I/30; BC A180

St. Michael's Day: Sept. 29 (BWV 130, 19, 149, 50).

*Revelation 12:7-12 (The archangel Michael battles with the dragon)

*Matthew. 18:1-11 (The kingdom of heaven belongs to children; their angels behold the face of God)

Librettist: Unknown; based on a poem by Picander (Christian Friedrich Henrici). See side notes.

FP: 29 September 1726 (St. Nicholas in the morning & St. Thomas

at Vespers). This date coincided with 15 S. after Trinity.

This cantata part of Cycle III.

J.S. Bach

Cantata No. 19

Es erhub sich ein Streit

(Coro)

19/1. 1.

(Vivace)

•The angel Michael battles with Satan, the dragon (19/1) (newly written text).

Soprano

Festive Instrumentation:

Tromba I, II, III

Timpani

Ob I, Ob d'amore I

Ob II, Ob d'amore II

Taille

Vln I, II

Via

SATB

Continuo,

Organo

Like Bach's other cantatas for this day, the instrumentation is large in scale.

Despite the rhyme scheme of

A B B C C A

(1 2 3 4 5 6)

Bach creates a da capo form of

1-23456-1

C. P. E. Bach borrowed from this work to create his own.

See Jason Grant, "The Bach Family in Carl Philip Emmanuel Bach: The Complete Works" in *Compositional Choices and Meaning in the Vocal Music of J. S. Bach*, edited by Mark A. Peters and Reginald L. Sanders (Lanham, Maryland: Lexington Books, an imprint of Rowman and Littlefield, 2018), pp. 274, 276n20.

This text is unrelated to Picander's poem. It is based on the Epistle of the day, particularly, Revelation 12:7-9: "Now war arose in heaven, Michael and his angels fighting against the dragon; and the dragon and his angels fought, but they were defeated and there was no longer any place for them in heaven. And the great dragon was thrown down, that ancient serpent, who is called the Devil and Satan, the deceiver of the whole world—he was thrown down to the earth, and his angels were thrown down with him." Alfred Dürr writes that this text "had already been fashioned into an impressive chorus by Bach's highly gifted uncle Johann Christoph Bach, organist at Eisenach (Bach is known to have performed his uncle's twenty-two-part work in Leipzig, to general admiration)." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), p. 700. See document at end for more.

7.

Second, longer "exposition" with descending order of entries (S-A-T-B).

Bass entry of theme is preceded by 3 rhetorical statements of "a fight."

Bass entry modified with leap of a minor 7th.

C major

13

Streit, ein Streit, es er-hub sich ein Streit, fight, they fight, see how fierce-ly they fight, es er-hub sich ein Streit, ein Streit, es er-hub sich ein see how fierce-ly they fight, they fight, see how fierce-ly they Streit, fight, es er-hub sich ein see how fierce-ly they es er-hub sich ein Streit, see how fierce-ly they fight, see how fierce-ly they fight, see how fierce-ly they fight, see how fierce-ly they

Trps & Timp tacet...
Strings play descending triadic figures.

B-flat major C7 F major G7 C major C7

16

Streit, fight, Streit, es er-hub sich ein Streit, es er-hub sich ein Streit, es er-hub sich ein fight, see how fierce-ly they fight, see how fierce-ly they fight, see how fierce-ly they es er-hub sich ein Streit, es er-hub sich ein see how fierce-ly they fight, see how fierce-ly they

F major G7 C major D7

19

ein Streit, es er - hub sich ein Streit, ein Streit,
 they fight, see how fierce - ly they fight, they fight,
 es er - hub sich ein Streit, es er - hub sich ein
 see how fierce - ly they fight, see how fierce - ly they
 Streit, es er - hub sich ein Streit, es er -
 fight, see how fierce - ly they fight, see how
 Streit,
 fight,
 Strings play descending triadic figures.
 G major (G7) G7 C major

22

es er - hub sich ein Streit, ein Streit, es er - hub sich ein
 see how fierce - ly they fight, they fight, see how fierce - ly they
 Streit, es er - hub sich ein Streit,
 fight, see how fierce - ly they fight,
 hub sich ein Streit, es er - hub sich ein Streit, ein
 fierce - ly they fight, see how fierce - ly they fight, they
 D7 G major E7 A minor F major F major C7

25)

+Trp I with opening motive

+Trp II on opening motive

Streit, es er - hub sich ein Streit, es er - hub sich ein Streit, ein Streit,
 fight, see how fierce - ly they fight, see how fierce - ly they fight, they fight,
 — es er - hub sich ein Streit, es er - hub sich ein Streit, es er - hub sich ein
 — see how fierce - ly they fight, see how fierce - ly they fight, see how fierce - ly they
 Streit, es er - hub sich ein Streit,
 fight, see how fierce - - - ly they fight,

G major C major

28

+Trp III on opening motive with Timp.

Trumpets and Timp play on downbeats

es er - hub sich ein Streit,
 see how fierce - ly they fight,
 Streit, es er - hub sich ein Streit, es er - hub sich ein Streit,
 fight, see how fierce - ly they fight, see how fierce - ly they fight,
 es er - hub sich ein Streit, es er - hub sich ein
 see how fierce - ly they fight, see how fierce - ly they
 es er - hub sich ein Streit, ein
 see how fierce - ly they fight, they

C major C7

31

Trp I on theme...

es er - hub sich ein Streit,
see how fierce - ly they fight,

Streit, es er - hub sich ein Streit,
fight, see how fierce - ly they fight,

Streit, ein Streit,
fight, they fight,

F major G7 C major

34

es er - hub sich ein Streit, es er - hub sich ein
see how fierce - ly they fight, see how fierce - ly they

es er - hub sich ein Streit, es er - hub sich ein Streit,
see how fierce - ly they fight, see how fierce - ly they fight,

es er - hub sich ein Streit, es er -
see how fierce - ly they fight, see how

es er - hub sich ein Streit,
see how fierce - ly they fight,

D7 G7

37

Streit, es_ er_ hub sich ein Streit.
fight, see_ how fierce-ly_ they fight.

— es er_ hub sich ein Streit.
— see how fierce-ly they fight.

hub sich ein Streit, sich ein Streit.
fierce-ly they fight, how they fight.

— es er_ hub sich ein Streit.
— see how fierce-ly they fight.

C major C major C7

Contrasting B section begins homophonically/syllabically in 3 voices for greater rhetorical impact, while instruments prefigure the snake figure/melisma. The A section set only 1 line of text; this second section covers the remaining 5 lines.

40

Die ra - sen - de
The dra - gons and

Die ra - sen - de
The dra - gons and

Die ra - sen - de
The dra - gons and

F major G7 C major C major E major E7

The B section of this da capo structure sets the remaining 5 lines of text (out of a total of 6). Alfred Dürr notes the "homophonic texture, though at times freely polyphonic, again with largely independent instrumental parts." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), p. 700.

Vln I/Ob I & Vln II/Ob II play "rasende Schlange" (raving snake) figure (comparable to the "Streit" melisma of the earlier section).

Trp in unison, perhaps a "fanfare of judgment" (see Martin Petzoldt, "Bach-Kommentar," vol. 3, p. 301).

Text painting: The voices now take up the writhing melsima for "raving serpent," the dragon's assault on heaven accompanied by syllabic declamation on incessant, leaping 8th notes.

43/

Schlange, der höl - li - sche Dra - che, die ra -
de - vils, with fur - i - ous rag - ing, the dra -

Schlange, der höl - li - sche Dra - che, die ra -
de - vils, with fur - i - ous rag - ing, the dra -

Schlange, der höl - li - sche Dra - che stürmt wi - der den Him - mel mit wüthen - der
de - vils, with fur - i - ous rag - ing, th

The octave leap and triadic figures of the previous section reappear.

Die ra - sen - de Schlan - ge, der höl - li - sche
The dra - gons and de - vils, with fur - i - ous

Trps & Timp tacet...

A minor A minor A major A7 D minor

46

- - - - - sen - de Schlan - ge, der höl - li - sche Dra - che stürmt wi - der den
- - - - - - gons and de - vils, with fur - i - ous rag - ing, the for - ces of

- - - - - sen - de Schlan - ge, der höl - li - sche Dra - che stürmt wi - der den
- - - - - - gons and de - vils, with fur - i - ous rag - ing, the for - ces of

Ra - che, die ra - sen - de Schlan - ge, der höl - li - sche Dra - che stürmt wi - der den
gag - ing, the dra - gons and de - vils, with fur - i - ous rag - ing, the for - ces of

Dra - che, die ra -
rag - ing, the dra -

Martin Petzoldt notes that there are 7 groups of sequentially descending 16ths in the bass line. See "Bach-Kommentar," vol. 3, p. 300.

C7 F major B-flat major

49

Him-mel mit wü-then-der Ra-che, die ra-sen-de Schlange, der höl-li-sche
Heav-en are wild-ly en-gag-ing, the dra-gons and de-vils, with fur-i-ous

Him-mel mit wü-then-der Ra-che, die ra-sen-de Schlange, der höl-li-sche
Heav-en are wild-ly en-gag-ing, the dra-gons and de-vils, with fur-i-ous

Him-mel mit wü-then-der Ra-che, die ra-sen-de Schlange, der höl-li-sche
Heav-en are wild-ly en-gag-ing, the dra-gons and de-vils, with fur-i-ous

- sen-de Schlange, der höl-li-sche Drache stürmt
- gons and de-vils, with fur-i-ous rag-ing, the

(A7) A7 D minor

52

Drache stürmt wi-der den Him-mel mit wü-then-der Ra-che, die ra-sen-de
rag-ing, the for-ces of Heav-en are wild-ly en-gag-ing, the dra-gons and

Drache stürmt wi-der den Him-mel mit wü-then-der Ra-che, die ra-sen-de
rag-ing, the for-ces of Heav-en are wild-ly en-gag-ing, the dra-gons and

Drache stürmt wi-der den Him-mel mit wü-then-der Ra-che, die ra-sen-de
rag-ing, the for-ces of Heav-en are wild-ly en-gag-ing, the dra-gons and

wi-der den Himmel mit wü-thender Ra-
for-ces of Heav-en are wild-ly en-gag-

Trumps play 12 E notes in unison as in m. 42ff., perhaps intended as a fanfare of judgment.

Trps & Timp tacet...

E7 A minor A minor

Martin Petzoldt notes that there are 7 groups of sequentially descending 16ths in the bass line. See "Bach-Kommentar," vol. 3, p. 300.

55

Schlange, der höl - li - sche Dra - che stürmt wi - der den Him - mel mit wü - then - der
 de - vils, with fur - i - ous rag - ing, the for - ces of Heav - en are wild - ly - en -

Schlange, der höl - li - sche Dra - che stürmt wi - der den Him - mel mit wü then - der
 de - vils, with fur - i - ous rag - ing, the for - ces of Heav - en are wild - ly en -

Schlange, der höl - li - sche Dra - che stürmt wi - der den Him - mel mit wü - then - der
 de - vils, with fur - i - ous rag - ing, the for - ces of Heav - en are wild - ly - en -

- - - - - che, mit wü then - der
 - ing, - are - wild - ly en -

G7 C major E7 A minor

58

Ra - che.
 gag - ing.

Ra - che.
 gag - ing.

Ra - che.
 gag - ing.

Ra - che.
 gag - ing. Trp I enters with repeated 8ths (see full score).

A minor A7 D major D7 G major

- The twisting chain of 16th notes now played in parallel 3rds and 6ths by the strings, producing a sweetness that suggests the "sweet" angel host that accompanies Michael in the fight (see the similar setting for the angel host in m. 68ff.).

Michael's victory is declared simply in chordal declamation with lilting rhythm (almost gaily, as if unconcerned), with a modulation to the dominant and with only the snake figure in the continuo for accompaniment. the passage ending with a timpani stroke as if felling the snake with one blow.

61

A - ber Mi - cha - el be - zwingt,
An - gel Mich - ael foils the foe,

Trp II, III join with repeated 8ths (see full score)

Continuo alone.

+All instruments

E7 Back to A minor, the relative minor. D7 G major G7

65

und die Schar, die ihn um -
see, his Ar - my lays them

C major

C major E major E7 A minor

The "host" of angels is also set as a stream of 16th notes in parallel 3rds and 6ths, now pairs of voices in contrary motion.

68

ringt, und die Schar,
low, see, his Ar -

ringt, und die Schar,
low, see, his Ar -

ringt, und die Schar,
low, see, his Ar -

ringt, die Schar,
low, his Ar -

Trumpets emphasize the victory by punctuating the passage at downbeats with triads, similar to the beginning of the movement (see m. 29ff.).

G major C major

71

die ihn um ringt, stürzt des
my lays them low, ends all Sa - tans

die ihn um ringt, stürzt des Sa - tans
my lays them low, ends all Sa - tan's

die ihn um ringt, stürzt des Sa - tans
my lays them low, ends all Sa - tan's

die ihn um ringt, stürzt des Sa - tans
my lays them low, ends all Sa - tan's

Trps & Timp tacet...

E major A minor

74

Sa - tans Grau - sam - keit, stürzt des Sa - tans Grau -
 Sa - - tan's cru - - el - ty, ends all Sa - - tan's cru - -

Grau - - - sam - keit, und die Schar, die ihn
 cru - - - el - ty, see, his Ar - my lays

Grau - - - sam - keit, und die Schar, die ihn um
 cru - - - el - ty, see, his Ar - my lays them

Grau - - - sam - keit, stürzt des Sa - tans Grau -
 cru - - - el - ty, ends all Sa - - tan's cru - -

coll' 8.....

B7

E minor

E minor

Text painting: The dragon's "Grausamkeit" (ferocity) is depicted in the bass with an extended version of the "snake" melisma, while the soprano sinks chromatically as the dragon expires with a wail. See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 1 (Dayton, Ohio: Roger Dean Publishing, 2000), pp. 122–123.

77

- - - sam - keit, stürzt des
 - - - el - ty, ends all

um - ringt, stürzt des Sa - - tans Grau -
 them low, ends all Sa - - tan's cru - -

ringt, stürzt des Sa - tans Grau - samkeit, des Sa - tans Grau - sam -
 low, ends all Sa - - tan's cru - el - ty, all Sa - tan's cru - el -

coll' 8..... coll' 8..... coll' 8.....

D7 G7 C major B7 E7

80

Sa - - - tans Grau - - - sam - keit.
Sa - - - - tan's cru - - - el - ty!

- - - sam - keit, des Sa - - - tans Grau - sam - keit.
- - - el - ty, all Sa - - - tan's cru - el - ty!

keit, stürzt des Sa - - - tans Grau - - - sam - keit.
ty, ends all Sa - - - tan's cru - - - el - ty!

- - - sam - keit.
- - - el - ty!

Trumpets play 10 unison E eighth notes, the "fanfare of judgment," prepared by continuo (see full score).

A major D# dim.7 E minor E minor E7

Interlude leads to repeat of first section of the movement.

83

E7 A major A7 B7

85

E minor E minor

Trp I
Trp II
Trp III

88

Es er_hub sich ein Streit,
See how fierce-ly they fight,

Es er_hub sich ein Streit,
See how fierce-ly they fight,

Es er_hub sich ein Streit, es er_hub sich ein
See how fierce-ly they fight, see how fierce-ly they

Es er_hub sich ein Streit,
See how fierce-ly they fight,

Trp I

+Timp

G7

C major

Dal Segno

G7

For a word-for-word translation, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

Secco
19/2. **Recitativo**
Basso

•Angel host has defeated the dragon; praise God! (19/2).
(Related to the day's Epistle, newly written text unrelated to Picander's poem.)

By describing the angel Michael as "uncreated" the poet is reflecting the theological view that this was really a theophany, i.e., a pre-incarnational appearance of Christ.

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

Gott Lob! Der Dra-che liegt. Der un-er-schaff-ne Mi-cha-
Thank God! the Dra-gon fell! Arch-an-gel Mich-a-el con-querd

Text painting: Descending line to depict the felled dragon; ascending line to depict the triumphant Michael.

E minor

A minor

While it is not uncommon for Bach's recitatives to begin with a held bass note, the sustained bass note here may depict "liegt"—the dragon lying after being cast down.

J.S. Bach - Church Cantatas BWV 19

3

el und sei-ner En-gel Schar hat ihn besiegt; dort liegt er in der Finsternis mit
him; the An-gel Ar-my ^{NBA: Heer} drove him back to Hell, and there he lies in Sty-gian gloom, firm

Right hand is editorial realization....

D major D7 G major E major E7

Text painting: Descending lines for Satan cast down into the darkness of hell, with cross figure at the first cadence.

6

Ket-ten an-ge-bun-den, und sei-ne Stät-te wird nicht mehr im Himmel-reich ge-
bound by many a chain;— nor may he ev-er now re-sume his place in Heav'n a-

High notes for Satan's previous place in heaven.

Octave leap for "heaven."

A minor G# dim.7

8

funden. Wir stehen sicher und gewiss, und wenn uns gleich sein Brüllen schreckt, so
gain.— But we are safe, sal-vation nigh, nor need we fear his fu-tile roar-ing, for

Chromaticism for fear induced by Satan's roaring.

A minor C7 A7

11

wird doch un-ser Leib und Seel' von En-geln wohl ge-dek-kt.
with the An-gels through the sky our souls will soon be soar-ing.

Allusion to Psalm 91:4, 11: "[The Lord] will cover you with his pinions, and under his wings you will find refuge... For he will give his angels charge of you." (This idea is continued in the next movement.)

Text painting: Descending line for angels "covering" (i.e., protecting) body & soul.

D major D7 D# dim.7 E minor

• Angel host encamps around God's people (19/3). Adopts the 3rd stanza of Picander's poem, which corresponds to 8th stanza of the St. Michael's Day hymn "O Gott, der du aus Herzensgrund die Menschenkinder liebtest" by Justus Gesenius (see side note). The text avoids the military aspect of the angel host, concentrating instead on the resulting "Ruhe" (rest/peace), underscored in the music by the accompaniment of 2 oboes d'amore (representing the playful,

sweet companionship of the angels). See Petzoldt, *Bach-Kommentar* 3:303. This perspective reflects the Gospel of the day: The kingdom of heaven belongs to children; their angels behold the face of God continually.

19/3. Aria (Moderato $\text{♩} = 120$)

Ob. d'amore I, II
Continuo

For Alfred Dürr's
description, see
note.

J.S. Bach - Church Cantatas BWV 19

17

NBA: vor

hen, so können wir in sich - rer **Ruh' für un - sern Fein - den ste -**
 tion, His Host will guard and give us peace, a - gainst the foes' sub - jec -

G major A7

20

Text painting: Held note for "stehen" (to "stand").

NBA: vor

Text painting: Melisma for "Feinden" (enemies).

hen, für un sern Fein - den sub -
 tion, a - gainst the foes'

D major

22 II

For second statement of the poem's Stollen, an Ob. d'amore leads.

ste - hen, für un sern Feinden ste - hen. Gott schickt uns sei - ne
 jec - tion, a - gainst the foes' sub - jec - tion. God's migh - ty ar - mies

Ob. d'am I Ob. d'am II Ob. d'am I

D7 G major

Allusion to Psalm 34:7: The angel of the Lord encamps around those who fear him, and delivers them. Also possibly an allusion to host of angels revealed to Elisha (see note).

25

Hee - re zu, Gott schickt uns sei - ne Hee - re
 ne - ver cease, God's migh - ty ar - mies ne - ver

Ob. d'amore II

C major E7 A minor D7 G major

J.S. Bach - Church Cantatas BWV 19

27

Text painting: Long note for "stehen" (to "stand").

Text painting: Melisma for "gehen" ("going").

zu; wir ste - - - - - hen o - der ge - - - - -
cease their care and their pro - tec - - - - -

G major

29

Text painting: Long notes for "Ruh" ("rest" or "peace").

- - - - - hen, so kön - nen wir in sich - rer Ruh',
- - - - - tion, His Host will guard and give us peace,

E7 A minor G major B7 E minor

31II

in sichrer Ruh'
and gives us - peace

G7 C major D7 G major G7

Helmuth Rilling suggests that the ascending groups of 16th notes "represent the wafting of the angels, which surround and guard every human being." See *The Oregon Bach Festival Master Class Lectures*, vol. 1 (Dayton, Ohio: Roger Dean Publishing, 2000), pp. 123-124.

34

Text painting: Longer melisma for "Feinden" ("enemies").

für un - sern Fein -
a - gainst the foes'

C major D# dim.7 B7 E minor

J.S. Bach - Church Cantatas BWV 19

36

- - - - den ste - - - hen, für unsern Feinden ste - hen.
 sub - jec - - - tion, a - gainst the foes' sub - jec - - - tion.

mf Ritornello

39

A# dim.7 B minor Ob d'am II

B minor

41 II

B minor

44

Second section of aria sets the Abgesang of the poem. Martin Petzoldt suggests that the descending and falling triads/scales allude to Jacob's dream at Bethel of the ladder with angels going up and down (Genesis 28). See *Bach-Kommentar* 3:304.

Es la - gert sich, so nah als fern, um
 His An - gels are en - camped a - bout, they

p

B minor E7

Text painting: Leap for "far."

46 II

uns der En - - - gel unsers Herrn mit Feu - - -
 put our en - - - e - mies to rout with fire

A minor D7 G major

Text painting: Flickering melisma for "Feuer" ("fire").

Allusion to 2 Kings 2:11–12 (RSV): "And as [Elijah and Elisha] still went on and talked, behold, a chariot of fire and horses of fire separated the two of them. And Elijah went up by a whirlwind into heaven. And Elisha saw it and he cried, "My father, my father! the chariots of Israel and its horsemen!" See also 2 Kings 6:17 (below), also Psalm 34:7.

49

- - - - -er, Ross und Wa - gen, es la - gert sich, so nah, so
and horse and char - iot, His An - gels are en - camped, en -

G major G7 C major

2 Kings 6:17: "Elisha prayed, and said, 'O Lord, I pray thee, open his eyes that he may see.' So the Lord opened the eyes of the young man, and he saw; and behold, the mountain was full of horses and chariots of fire round about Elisha."

51

nah - als - fern, so nah - als fern, so nah als
camped a - - bout, en - camped a - bout, en - camped a -

E major A minor B7 E minor F#7 B minor D major G major

54

fern. um uns der Engel un - sers Herrn mit Feu - - er, Ross und Wa - -
bout, they put their en - e - mies - to rout with fire and horse and char - -

G major

Text painting: Very long melisma for the angels' chariots, perhaps depicting the never-ending assistance of the angels.

57

- - - - -

59

Ob d'am I

Ob d'am II

G major

61

gen, mit Feu_er, Ross und Wa - gen.

Ob d'am I

mf

Dal Segno

•Man is only a worm yet God protects him with angels (19/4): Loosely based on the first stanza of Picander's poem (3rd stanza of Gesenius's hymn—see side note). This is the central movement in a chiastic form. In Bach's chiastic forms, center movements (where the mirror image begins) often provide the crux of the matter where antithetical elements meet or are paradoxically inverted (see above note at 19/1). In this recitative, opposite perspectives on human worth collide. The text alludes to Psalm 8:4–5 ("What is man that thou art mindful of him, and the son of man that thou dost care for him? Yet thou hast made him little less than God, and dost crown him with glory and honor") and Psalm 22:6: ("I am a worm, and no man; scorned by men, and despised by the people"). See also Psalm 144:3, Hebrews 2:5–8.

Recitativo

19/4. Tenore

Was ist der schwache Mensch, das Erdenkind? Ein Wurm, ein armer Sünder. Schaut,

What is this fra - gile thing, the child of man? A worm, a fee-ble sin - ner. But

NBA: schnöde (dispicable)

E minor

iv6 Phrygian cadence B7 for question.

E7

A minor

Strings & Continuo. The importance of this aria for Bach is shown by his including a "halo" of strings. Syllabic declamation adds rhetorical force.

4

wie ihn selbst der Herr so lieb ge_winnt, dass er ihn nicht zu niedrig schätzet und ihm die Himmels.

still our Lord does not as-teem him base, nor yet de - ny him his af - fec-tion, and sends His Heav'n-ly

cross relation

B7

E minor

J.S. Bach - Church Cantatas BWV 19

7

kinder, der Seraphinen Heer zu seiner Macht und Gegenwehr, zu seinem Schutze setzet.
An-gels, the host of Se-ra- phim, a migh-ty force, to suc-cor him and give him sure pro-tec-tion.

D major G major A# dim.7 B minor B major

Vln I

Bach appears to foreshadow the textless chorale of the following movement (presumably alluding to the third stanza of the hymn "Herzlich lieb hab ich dich, o Herr," i.e., "Ach Herr, laß dein lieb' Englein").

•Angels addressed: Protect me and teach me to sing! (19/5). Loosely based on the 6th stanza of Picander's poem. The siciliano rhythm, suggests a pastoral affect, although Albert Schweitzer associates it with angels specifically. See "J. S. Bach, trans. Newman (Boston: Bruce Humphries, 1962), vol. 2, pp. 80, 195. As Martin Petzoldt observes, Gesenius's hymn "O Gott, der du aus Herzensgrund" contains the themes of this libretto: stanza 10 (along with material in stanzas 2 and 5) speaks of the angels' protective care, being carried into Abraham's bosom, and the "Sanctus" of the angels. See entire text of Gesenius's chorale above at 19/1.

Aria

19/5. Adagio (♩ = 132)

This aria is by far the longest movement in the cantata, constituting 1/3 (or perhaps more) of the work's duration.

Instrumentation:
Trumpet for text-less
chorale tune, with
strings & continuo.

Strings.

Melodic line derived from vocal opening.

E minor

Form: Although the opening text (and first melodic phrase) repeat at m. 107 in quasi da capo fashion, the aria is actually in a bi-partite form, determined by the bar form of the chorale, so that the first part corresponds to the chorale's Stollen (mm. 1–72), the second part to the Abgesang (mm. 72–124).

Text painting:
Long notes
for "bleibt"
(stay), dotted
rhythm
perhaps
depicting the
undulating/
hovering
angels. The
constantly
dropping
bass may
depict the
a limping
gait, the
tendency to
slip and fall
("gleiten") as
referenced
in the text.

5

A# dim.7 (F#7) B minor B major

Exclamation

9

Tenore

Bleibt, ihr En-gel, bleibt bei mir, ihr
Bide, ye An-gels, bide ye

Note: G major chorale (though it begins and ends in E minor) embedded in E minor aria.

Trp. Choral Ach

E minor E minor E minor

Winfried Zeller argues that Bach sees the 3rd stanza of the chorale ("Ach Herr, laß dein lieb Englein") as an "angel stanza." See Winfried Zeller, ed. Bernd Jaspert & Martin Petzoldt, "Tradition und Exegese: Johann Sebastian Bach und Martin Schallings Lied 'Herzlich lieb hab ich dich, o Herr'" in *Bach als Ausleger der Bibel* (Berlin: Evangelische Verlags-Anstalt. 1985), pp. 163–64, 166–69. Zeller identifies symbolic use of tonality (joyful G major vs. yearning E minor), the relationship of heavenly trumpet to the strings (he claims Bach employs trumpets only when dealing with Jesus' lordship & kingship [see p. 167]), and the rhythmic juxtaposition of dotted quarters against triplet figures in 6/8 meter (unexplained). See also See Petzoldt, *Bach-Kommentar* 3:306.

Bach's listeners would have heard this obligato as referencing the third stanza of the hymn "Herzlich lieb hab ich dich, o Herr," i.e., "Ach Herr, laß dein lieb' Englein"). See Dürr/Jones, 700–701. This stanza of the chorale appears (also) in 149/7.



13

En - - - gel, bleibt, — ihr En - gel, bleibt bei mir, — ihr
 An - - - gels, bide, — ye An - gels, bide with me, — ye

Herr, laß dein lieb En - - - ge - - - lein

(Ah Lord, let thy dear little angel)

E minor D7

17

En - gel, bleibt — bei mir, — bleibt, ihr En - gel, bleibt bei mir, bei
 An - gels, bide — with me, — bide, ye An - gels, bide with me, with

G major G major

21

mir, bleibt bei mir, bei mir, bleibt bei mir,
 me, bide with me, with me, bide with me,

Am letz - - ten End die See - - - le

A# dim.7 F#7 B minor E7 A7 F#7

(Carry this soul of mine at my final end)

25

— bleibt bei mir, — ihr En - - - - gel, bleibt — bei mir!
 — bide with me, — ye An - - - - gels, bide — with me!

mein

B minor A# dim.7 F#7

J.S. Bach - Church Cantatas BWV 19

Text painting: Ascending line in tenor followed by long chorale note to depict angels carrying soul to heaven.

29

Bleibt, ihr En - - - - -
Bide, ye An - - - - -

In A - - - bra - - - hams Schoß

B minor B minor D# dim.7 E minor G major

(Into Abraham's bosom.)

33

- gel, bleibt bei mir, ihr En - - - - -
- gels, bide with me, ye An - - - - -

tra - - - - - gen.

G major G7 A7 D major B7

Chorale tune altered with lengthened note for "tragen" (carry), preceded by ascending line in the tenor for "Engel" (angels).

37

mir!
me!

E minor E minor

41

Füh - - - - - ret mich auf bei - - - - - den Sei - - - - - ten, füh - - - - -
Guide ye me, my fears al lay - - - - - ing, guide

Den

E minor E minor

J.S. Bach - Church Cantatas BWV 19

45

ret mich auf beiden, auf bei den Sei ten, füh -
ye me, my ter-rors and fears al lay ing, guide

Leib in sein'm Schlaf - - - - - käm - - - - - mer - - - - - lein

D7 B7 E minor D7

(Let my body rest in its sleeping closet)

49

ret mich auf bei den Sei - - - ten, auf
ye me, my fears al lay - - - ing, my

G major

G major
Text painting: Chromatic clashes depict "Fuss nicht gleiten" (foot not slip) and "Qual" (torment) in the implied chorale stanza.

53

bei - - - den Sei - - - - - ten, dass mein Fuss nicht mö - - -
fears al lay - - - ing, keep my feet from ev - - -

(A# dim.7) F# Major F#7 B minor E7 (A7) F#7

(Very softly without any torment or pain)

57

ge glei - - - ten, - - - er stray - - - - - ing, - - -

Pein

B minor A# dim.7 F#7

Text painting: Scales for "slipping."

61

füh - - - ret, füh -
guide - - - ye, guide

Ruhn bis am jüng- - - sten

B minor B minor E minor D# dim.7 E minor G major

(Rest 'till Judgment Day!)

65

- - - ret mich auf bei - - - den Sei - ten, dass mein
ye me, my fears al - lay - ing, keep my

Ta- - - - - ge.

G major G7 A7 D major B7

69

Fuss nicht mö - ge gleiten, mein Fuss nicht mö - ge glei - ten,
feet from ev - er stray-ing, my feet_ from ev - - er stray - - ing,

The second half of the aria sets the Abgesang of the chorale's bar form.

Als- - -

E minor D7 G major G major B7

73

-dann vom Tod er- - - - we- - - cke mich, a - - - ber
teach me -

E minor (Then from death awaken me,) (A7) A7 D major

This prayer asking the angels to teach the poet to sing "Holy," alludes to scriptures such as Isaiah 6:3 ("One [seraphim] called to another and said: 'Holy, holy, holy is the Lord of hosts; the whole earth is full of his glory.'" See also Revelation 4:8.

77

lehrt mich auch all hier, a - - - ber a - - - ber
 rev - er - ent to be, teach me -

NBA: lernt

D major D7 G major

81

lehrt mich auch all hier, a - - - ber lehrt mich auch all hier, all - - - gen se - - - hen dich
 rev - er - ent to be, teach me - rev - er - ent to be, to

NBA: lernt

G major A# dim.7 F#7 F#7

85

hier be; eu - - - er gro - - - sses Hei - lig
 be; "Ho - - - ly, ho - - - ly, ho - - - ly"

"Heilig" = Sanctus

F#7 B minor

The trumpets here remind listeners of the heavenly "Sanctus." Martin Petzoldt argues that the trumpets signify judgment in movement 1 and the hope of the resurrection and of heaven in the closing chorale, reminiscent of their role here in movement 5 (assuming the audience would think here of the words "Ach Herr, laß dein lieb Engelein," the third stanza of "Herzlich lieb hab ich dich, o Herr"). See "Bach-Kommentar" 3:310.

89

sin - - - gen und dem Höch - - - sten Dank, sing - ing, to the high - - - est thanks, In al - - - ler Freud, o Got - - - tes

Bass continues skipping rhythm, perhaps because of implied chorale text (with all joy).

B minor G major G major

In complete joy, O God's Son, The aria text and implied chorale text run parallel.

J.S. Bach - Church Cantatas BWV 19

Text painting: Long melismas for "thanks" and "sing."

93

Sohn, Mein

G major

97

dem Höch - - - - - sten Dank zu brin -
ful prais - - - - - es ev - er bring -
Hei - land und Ge - - - - - na - - - - - den - - - - - thron.

G major (My Savior and mercy-seat!) A7 D major D7

NBA: singen

101

- gen, Dank zu brin - gen!
- ing, ev - er bring - ing!

G major A7 D major D7 G major

NBA: singen

105

Bleibt, ihr En - - - - - gel,
Bide, ye - An - - - - - gels,
Herr Je - su

(Lord Jesus Christ,)

Though not a true da capo, the opening text and melody returns, coinciding with the final implied chorale line.

J.S. Bach - Church Cantatas BWV 19

109

bleibt bei mir, bleibt bei mir, bleibt bei mir, ihr En - -
bide with me, bide with me, bide with me, ye An - -

Christ, Er-

B7 E minor D7 G major E minor

113

- gel, bleibt bei mir, bleibt, ihr En - gel, bleibt bei mir,
- gels, bide with me, bide, ye An - gels, bide with me,
- hö- - re mich, er- - - hö- - re mich!

(hear me, hear me [grant this request].)

G major G major G7

117

bleibt, - ihr En - - gel, bleibt bei mir, ihr En - -
bide, ye An - - gels, bide with me, ye An - -

C major

121

- gel, bleibt bei mir! - gels, bide with me! Ich

Melisma is taken over by the upper strings.

Staccato markings on 8th note in strings...

B7 pedal E minor

Helmuth Rilling suggests that the staccato 8ths in the strings may represent death knocking, after which the singer's melisma is taken over by the strings, representing the angels taking the singer to heaven.

See <https://www.youtube.com/watch?v=Zvi0HJU6iQ> at 24:25, accessed 10 February 2022.

125

Bleibt, ihr En - gel, bleibt bei mir, bei
Bide, ye An - gels, bide with me, with
will dich prei - sen e - wig - lich.

E minor
(I would praise thee eternally!)

E minor

129

mir, bei mir, ihr En - gel, bleibt bei mir, ihr
me, with me, ye An - gels, bide with me, ye -

B7

133

En - gel, bleibt bei mir!
An - gels, bide with me!

E minor

E minor

37

E minor

E minor

J.S. Bach - Church Cantatas BWV 19

The first half of 19/6 adopts the first half of Picander's 6th stanza (with a few deviations), while the second half of 19/6 alludes to the poem's 7th stanza.

•Angels are our chariot to heaven, let us love them (19/6). Martin Petzoldt notes that this recitative is a clear parallel to 19/2. While the former speaks of Satan's banishment from heaven, this recitative describes believers' access to (and entrance into) heaven. See Petzoldt, *Bach-Kommentar* 3:08.

19/6. **Recitativo** Allusion to the day's Gospel reading (Matthew 18:10: "[These little ones'] angels always behold the face of my Father who is in heaven." Note: This is one of the few references to the Gospel reading in the cantata libretto.
Secco
Soprano See also 19/3.

Lasst uns das An-ge-sicht der frommen En-gel lie-ben und sie mit
 Lord, let us love to gaze up - on the An-gels face, - nor let our

G major C major

Second part of recitative alters Picander's 7th stanza, emphasizing God's will in the believer departing this world.

unsern Sünden nicht vertreiben oder auch be-trüben, so sei'n sie, wenn der Herr gebeut, der
 faults and sin-ful ways enstrange us from them in dis-grace, - Grant, too, when God shall bid us say our

A7 D minor F major F7

Biblical Allusions: 2 Kings 2:11-12: "And as [Elijah and Elisha] still went on and talked, behold, a chariot of fire and horses of fire separated the two of them. And Elijah went up by a whirlwind into heaven. And Elisha saw it and he cried, "My father, my father! the chariots of Israel and its horsemen!" And he saw him no more. See also Luke 16:22: "The poor man [Lazarus] died and was carried by the angels to Abraham's bosom"; possibly Exodus 23:20 (God's promise to guide the Hebrews into the Promised Land): "I send an angel...to bring you to the place which I have prepared."

Welt Va-let zu sa-gen, zu unsrer Se-ligkeit auch unser Himmels-wa-gen.
 last fare-well to mor-tals, that we be borne a-way by them to Heav-en's por-tals.

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

•Prayer: Keep my soul in death until the resurrection (19/7). The chorale is unrelated to Picander's poem or Gesenius's hymn but directly related to the textless chorale stanza implied in movement 5: "Ach Herr, laß dein lieb' Engelein" (perhaps added by Bach himself). Martin Petzoldt argues that, while the trumpets signified judgment in movement 1, they are reminiscent here of the chorale they played in movement 5 (assuming the audience would think there of the words

"Ach Herr, laß dein lieb Engelein," the third stanza of "Herzlich lieb hab ich dich, o Herr"), while also suggesting the hope of the resurrection. See *Bach-Kommentar* 3:310. Helmuth Rilling writes, "Not only does this orchestration give a brilliant end to the cantata, but the trumpets and timpani symbolize the victory described in the opening chorus, as well as the victory shared through Christ's resurrection." See *The Oregon Bach Festival Master Class Lectures*, vol. 1 (Dayton, Ohio: Roger Dean Publishing, 2000), p. 126.

This is the 9th stanza of 10 in the 1620 chorale "Freu dich sehr, o meine Seele" by Caspar von Warenberg, alias Simon Graff (1603–1659).

19/7. **Choral (Mel: „Freu' dich sehr, o meine Seele“)** Changing the tune to triple meter suits the joyful anticipation of heaven which begins and ends this hymn.

The closing choral serves the catechismal function of congregational response. Biblical allusions include Elijah's chariot, poor man Lazarus being carried into Abraham's bosom (see above), and references to the resurrection (e.g., Romans 8:23, I Corinthians 15).

Soprano
+ Vln I, Ob I
Lass dein' En-gel mit mir fah-ren auf E-
Let Thine An-gels not for-sake me, but to

Alto
+ Vln II, Ob II
Lass dein' En-gel mit mir fah-ren auf E-
Let Thine An-gels not for-sake me, but to

Tenore
+ Vla, Taille
Lass dein' En-gel mit mir fah-ren auf E-
Let Thine An-gels not for-sake me, but to

Basso
Lass dein' En-gel mit mir fah-ren auf E-
Let Thine An-gels not for-sake me, but to

+3 Trp
Timp

C major G major C major

li-as' Wa-gen roth und mein' See-le wohl be-
Thee, when life shall cease may E-li-as' char-iot

li-as' Wa-gen roth und mein' See-le wohl be-
Thee, when life shall cease may E-li-as' char-iot

li-as' Wa-gen roth und mein' See-le wohl be-
Thee, when life shall cease may E-li-as' char-iot

li-as' Wa-gen roth und mein' See-le wohl be-
Thee, when life shall cease may E-li-as' char-iot

C major C major

13

wah - ren wie Laz' rum nach sei - nem Tod.
take me, up, like Laz - a - rus, in peace.

wah - ren wie Laz' rum nach sei - nem Tod.
take me, up, like Laz - a - rus, in peace.

wah - ren wie Laz' rum nach sei - nem Tod.
take me, up, like Laz - a - rus, in peace.

wah - ren wie Laz' rum nach sei - nem Tod.
take me, up, like Laz - a - rus, in peace.

G major C major C major

19

Lass sie ruh'n in dei - nem Schoss, er - füll' sie mit
Let me rest in Thine em - brace; fill my heart with

Lass sie ruh'n in dei - nem Schoss, er - füll' sie mit
Let me rest in Thine em - brace; fill my heart with

Lass sie ruh'n in dei - nem Schoss, er - füll' sie mit
Let me rest in Thine em - brace; fill my heart with

Lass sie ruh'n in dei - nem Schoss, er - füll' sie mit
Let me rest in Thine em - brace; fill my heart with

Trp I ascends to high C to depict ascent to heaven.

C major C7 F major C major C7 F major

25,

Freud' und Trost, bis der Leib kommt aus der Er - - -
 joy and grace; when my days on earth are end - - -

Freud' und Trost, bis der Leib kommt aus der Er - - -
 joy and grace; when my days on earth are end - - -

Freud' und Trost, bis der Leib kommt aus der Er - - -
 joy and grace; when my days on earth are end - - -

Freud' und Trost, bis der Leib kommt aus der Er - - -
 joy and grace; when my days on earth are end - - -

C major G major C major C7

31. For a word-for-word translation, see Unger, "Handbook to Bach's Sacred Cantata Texts."

de und mit ihr ver - ei - nigt wer - - - de.
 ed, may my soul with Thee be blend - - - ed.

de und mit ihr ver - ei - nigt wer - - - de.
 ed, may my soul with Thee be blend - - - ed.

de und mit ihr ver - ei - nigt wer - - - de.
 ed, may my soul with Thee be blend - - - ed.

de und mit ihr ver - ei - nigt wer - - - de.
 ed, may my soul with Thee be blend - - - ed.

F major C major

Timpani has trill on penultimate measure. This highlights the re-unification of body and soul in the resurrection, as referenced in the text. See Rilling lecture/demonstration cited above.

Johann Christoph Bach (1642–1703) “Es erhub sich ein Streit” - Structure of Concerto per Coro SATBB/SATBB, 4 Trombe, Timpani, 2 Violini, 4 Violoncelli e Basso continuo (Fagotto). See chart by Clemens Flämig, conductor of the Stadtsingechor in Halle, at <https://www.bachipedia.org/werke/bwv-19-es-erhub-sich-ein-streit/>, accessed 27 August 2025, translated from the original. J. S. Bach must have regarded this work highly because he performed it in Leipzig (see below).

	Text	Comments
1.	Sonata	Strings + bassoon and continuo / festive introduction
2.	Es erhub sich ein Streit im Himmel, Michael und seine Engel stritten mit dem Drachen, und der Drache stritt und seine Engel und siegeten nicht.	Beginning of the narrative by two basses / only timpani and 4 trumpets join in constant regrouping of the trumpets and canonic entries as in a battle. Tutti text repetition 44 bars in C major only – use of C major justified by use of natural trumpets – how does this not become tedious? – Regrouping and battle turmoil Abrupt ending at “nicht”
3.	Auch ward ihre Stätte nicht mehr funden im Himmel.	Concerto choir and strings Fugato and ascending contour for “im Himmel, im Himmel”
4.	Und es ward ausgeworfen der große Drach’, die alte Schlange, die da heißet der Teufel und Satanas, der die ganze Welt verführet und ward geworfen auf die Erden und seine Engel wurden auch dahin geworfen.	Strings and brief return to the two basses of the beginning Entry of the tutti for “ganzen Welt” (whole world) At “verführet” (“seduces”) sudden shift back to B-flat major Descending contour at “Erden” (earth)
5.	Sinfonia	This time all instruments / alternation between strings and wind choir Jubilation and joy over the triumph Prescribed natural tones of the wind instruments – boredom? – no – harmonic diversity with Johann Christoph Bach
6.	Und ich hörete eine große Stimme, die sprach im Himmel: Nun ist das Heil und die Kraft und das Reich und die Macht unsers Gottes seines Christus worden.	Bass solo and continuo Tutti with a four-fold harmonic ostinato: Heil / Kraft / Reich / Macht For the first time in the entire work, almost all voices are largely unified in rhythm and language for multiple measures.
7.	Weil der verworfen ist, der sie verklaget Tag und Nacht vor Gott.	Concerto choir and strings (as in no. 3) Fugato
8.	Und sie haben ihn überwunden durch des Lammes Blut und durch das Wort ihres Zeugnis und haben ihr Leben nicht geliebet bis an den Tod.	Tutti like a double-choir motet “Zeugnis” (“testimony”): harmonic shift from G to E / “und haben...” Concerto with strings / fugato “bis an den Tod” (“until death”) ending in E / quietest passage in the work
9.	Darum freuet euch ihr Himmel und die darinnen wohnen.	Again from E to C Change to an even meter Concluding tutti jubilation and dance Antiphonal choirs supported by trumpets 2+2 Strings as a festive background

Johann Christoph Bach (1642–1703) was a cousin of J. S. Bach’s father, who served as town organist and court harpsichordist in Eisenach. J. S. Bach held him in high esteem, performing his motet “Es erhub sich ein Streit” in Leipzig. See *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, rev. and enlarged by Christoph Wolff (New York: W. W. Norton, 1998), pp. 288, 298, 423; Christoph Wolff, *Johann Sebastian Bach. The Learned Musician* (New York: W. W. Norton, 2000), pp. 28–29.

In a letter of 20 September 1775 to the Bach biographer Johann Nikolaus Forkel, C. P. E. Bach wrote, “With this I am pleased to send you something from my Old Bach Archive, namely two pieces by the talented Johann Christoph and one by his talented brother Johann Michel Bach, my late maternal grandfather. I kindly request that you return them to me in good condition, as they are somewhat fragile. The 22-part piece [“Es erhub sich ein Streit” by Johann Christoph Bach] is a masterpiece. My late father once performed it in a church in Leipzig, and everyone was amazed by the effect.” See *Bach Dokumente*, vol. 3, no. 807 (p. 292), translated from the German. See also Daniel R. Melamed, *J. S. Bach and the German Motet* (Cambridge, 1995), pp. 186–188).