

# Canfare

Aus ersten Sammlungen nach Urinstituten

„O Emigkeit, du Donnerwurf.“

Pr. 20.

The first work in Bach's chorale cantata cycle, which warns about eternal judgment as reflected in the day's Gospel reading: Jesus' parable about respective fates of the rich man and poor man Lazarus.

Alfred Dürr writes, "With this composition Bach inaugurated his cycle of chorale cantatas on 11 June 1724. The anonymous librettist based his text upon the well-known hymn by Johann Rist of 1642, which is ideally suited to the interpretation of the Gospel account of the rich man and the poor Lazarus. Moreover, the tenth movement includes a direct reference to the parable, which had been read out beforehand. In the Leipzig hymn books of Bach's day, Rist's hymn was mostly printed with sixteen verses. However, a version shortened to twelve verses, such as that which Gottfried Vopelius, for example, published in his hymn book of 1682, served as the basis of this cantata. Verses 1, 8, and 12 were retained literally in movements 1, 7, and 11, and the other verses paraphrased in turn to form a cantata movement each, except that the fourth movement contains two verses (4 and 5) and the last lines of verse 9—'Vielleicht ist heut der letzte Tag, wer weiß noch, wie man sterben mag'—were adopted in a slightly modified form in the ninth movement, which is otherwise based on verse 10. Overall, the adaptation remains very close to the original—a particular characteristic of the first cantatas of this cycle." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), p. 390.

The vocal/piano score available for download is missing the tops of systems at  
1/31–32, 1/38–39, 4/6–7, 5/16–18, 5/50–51, 6/17–22, 6/44–48, 8/9, 8/16, 8/32–33, 9/11–13, 9/86–89.



NBA I/15; BC A95

1. S. after Trinity (BWV 75, 20, 39)

\*1 John 4:16-21 (God is love; we ought also to love)

\*Luke 16:19-31 (Parable of rich man and Lazarus)

Librettist: Unknown. This work begins Bach's cycle of chorale cantatas (see notes).

FP: 11 June 1724 (St. Nicholas);  
performed repeatedly in Leipzig  
during Bach's lifetime (see note).

The underlying chorale is in bar form (phrases 1-3 are repeated as 4-6 before concluding with phrases 7 & 8. Despite this bar form, Bach sets 4-6 to different music (the contrasting imitative section of 20/1.

Thus ABA form is superimposed on 29:3  
AAB form. The cantus firmus is doubled by slide trumpet.

## Dominica I post Trinitatis. "Ewigkeit, du Donnerwort." (BWV 20)

20/1.



1. Chorus (Chorale v. 1) (See also 60/1.) •Eternity is a thunderous word that frightens me! (20/1).



**Oboe I.**  
Instrumentation:  
Tromba, Tromba da tirarsi  
Oboe I, II, III  
Vln I, II  
Vla  
SATB  
Continuo, Organo

**Oboe II.**

**Oboe III.**

**Violino I.**

**Violino II.**

**Viola.**

**Soprano.**  
French Overture  
represents  
regal pomp  
and power,  
and is thus  
the antithesis  
of the theme  
of the Sunday's  
Gospel  
lesson. Here  
it possibly  
represents  
Christ's entrance  
at the Final  
Judgment.

**Alto:**

**Tenore.**

**Basso.**

**Continuo.**

Instances  
of French  
Overture:  
BWV 61  
119, 194, 20,  
110, 110.  
BWV 75 has  
dotted  
rhythms but  
is in triple  
meter.

F major

F major

F major

B major

Stille concitato = agitation.

See note!

Trumpet doubles cantus firmus.

Chorale Phrase 1.

Accompanying parts are homophonic here, unrelated to cantus firmus.

Text painting:  
Long notes for  
eternity."

E - - - wig - - - keit, du

E - - - wig - - - keit, du

E - - - wig - - - keit, du

E - - - wig - - - keit, du

F pedal...

B major

Stile concitato = agitation.

Text painting: Thunder shiver  
embellishment in bass voice,  
stile concitato in the strings for  
"Donnerwort" ("thunderous word").

Text  
painting:  
Thunder  
shiver  
embellish-  
ment in  
Bass voice.

20.

F major

Stile concitato = agitation.

Chorale Phrase 2.

G minor

E major

F7 B major

B.M. II.

C7

F major

*p*

*f*

*p*

*f*

*p*

*f*

*Stile concitato = agitation.*

Schwert, das durch die Seele bohrt,

Schwert, das durch die Seele bohrt, das durch die Seele

Schwert, das durch die Seele bohrt, das durch die Seele

Schwert, das durch die Seele bohrt, das durch die Seele

*f*

*F7*

*D major*

*G minor*

*G7*

28.

*f*

*f*

*f*

*f*

*f*

*f*

bohrt,

bohrt,

bohrt,

*f*

*C major*

*D minor*

B. W. II.

Text painting:  
Driving continuo  
line for "piercing  
through the soul."

Chorale Phrase 3.

An - fang son - der

An - fang son - der

An - fang son - der

An - fang son - der

36.

D major G minor A7 D minor D minor

Eu - de!

Eu - de!

Eu - de!

Eu - de!

F major B. W. II.



44. Vivace. C major

Subject (jittery)

Countersubject (chromatic)

Syncopations and shift of accent to beat 2 produces a sense of agitation.

Fast, imitative section typical of French Overture (incorporates Chorale Text Phrases 4 to 6, even though the bar form of the hymn means these are the same as Phrases 1 to 3. Alfred Dürr argues, "This middle section is not a regular 'school fugue'; indeed, it cannot even be called a fugato, since the intervals of its thematic components are frequently altered. This freedom of compositional technique in the treatment of the vocal and orchestral parts contrasts with a close adherence to the text, which is manifest in a search for striking musical illustrations thereof." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), p. 392. The jittery quality of the subject suits the nervousness of the text, as does not chromaticism of the countersubject. and the ambiguity of the tonal progression.

C major F major B. W. II. B major D7 G major



The image shows a musical score for J.S. Bach's chorale "Held ewigkeit, Zeit". The score is written for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a basso continuo. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a central phrase, "Chorale Phrase 4 (same as Phrase 1 (Bar form))", which is highlighted in red. This phrase is repeated in the Soprano, Alto, Tenor, and Bass parts. The lyrics are: "O E - wig - keit, Zeit O E - wig - keit, o E - wig - keit, Zeit O E - wig - keit, o E - wig - keit, Zeit". A red box contains a note about the text being the second "A" of bar form, imitative section of a French Overture to one of the Stollen instead of to the Abgesang, and Martin Petzoldt's argument that by using the same text for this fast section, Bach is contrasting fleeting earthly time with eternity. See Bach-Kommentar 1:41. Accompanying voices are mostly homophonic, unrelated to cantus firmus.

**Chorale Phrase 4 (same as Phrase 1 (Bar form)).**

The text is the second "A" of bar form (AAB). By setting the middle (fast, imitative) section of a French Overture to one of the Stollen instead of to the Abgesang, Bach shows he wanted to emphasize the opening text. Martin Petzoldt argues that by using the same text for this fast section, Bach is contrasting fleeting earthly time with eternity. See *Bach-Kommentar* 1:41. Accompanying voices are mostly homophonic, unrelated to cantus firmus.

Word painting: Held notes for "Ewigkeit."

O E - wig - keit, Zeit  
O E - wig - keit,  
o E - wig - keit, Zeit  
o E - wig - keit, Zeit  
o E - wig - keit,

58. F major F7

oh - ne Zeit,

oh - ne Zeit, oh - ne Zeit,

oh - ne Zeit, oh - ne Zeit,

Zeit, Zeit oh - ne Zeit,

Delayed cadence mm. 62-65.

6 5 4 2 6 5 3 6 4 3 6 4 2 6 5 7

B. W. H. F7

65.

Chorale Phrase 5 (same as Phrase 2).

ich weiss vor gro- sser Trau- rig- keit, vor gro- sser

Text painting:  
Falling  
chromatic line  
(derived from  
instrumental  
counter-  
subject) and  
leaps for the  
word "sorrow."

72.

B major

G minor

keit

keit

keit

Trau- rig- keit

Harmonic ambiguity

Chorale Phrase 6 (same as Phrase 3)

nicht, wo

nicht, nicht,

nicht, nicht,

nicht, nicht,wo

C minor

B. W. II.

D minor

Text painting:  
Rests for  
"nothing."

86. F major B<sup>b</sup> 7 F<sup>7</sup> B<sup>7</sup> major G<sup>7</sup> F major F<sup>7</sup>

ich mich hin wen - de;  
 wo ich mich hin wen - de; wo ich mich hin wen - de;  
 nicht, wo ich mich hin wen - de; wo ich mich hin wen - de;  
 ich mich hin wende, wo ich mich hin wen - de;

86. B major B 7 E major F<sup>7</sup> B.W. II. E dim. 7 F minor

Dramatic pause.

Opening music returns (rewritten). This section incorporates Chorale Phrases 7 to 8.

After a dramatic pause, the music jerks forward in short bursts, the rhythm with rests related to text painting to follow (i.e., terror).

Chorale Phrase 7.

mein ganz erschrockenes Herz erschrockenes Herz erschrockenes Herz

C minor 97.

Now accompanying voices adopt dotted rhythms of French overture throughout. Text painting: Jerking rhythms with rests for "terrified."

Chorale Phrase 8.

bebt, dass mir die Zung' am Gau men

C minor 97.

G minor B. W. II. B major

Ascending bass line related to opening chorale line.

101.

Text painting:  
held F in voices  
for "klebt" (sticking).

# Secco 20/2. RECITATIVO.

Tenore. (Based on Chorale v. 2.)  
• Eternal damnation is like nothing on earth (20/2).

Text painting:  
Long note for  
"eternal."

Chromatic Saturation in  
the vocal part in 5 mm.

Tenore.

Continuo.

Fein Un-glück ist in al-ler Welt zu fin-den, das e- - wig dau-ernd  
No misfortune is in all-the world to be-found, that e- - ver- - wig lasting

sei: es muss doch endlich mit der Zeit einmal verschwinden. Ach! a-ber ach! die Pein der Ewig-keit hat nur kein Ziel; sie  
is: (each) must indeed ultimately in - time (eventually) disappear. Ah! but ah! The pain of eternity has just no end; it

trei-bel fort und fort ihr Marter-spiel, ja, wie selbst Jesus spricht, aus ihr ist kein Er-lö-sung nicht.  
(goes) on and on (with) its torturous-drama, yes, as even Jesus says, from it (there) is no redemption

Text painting:  
Chromatically  
descending bass  
for eternal pain.

This is apparently an  
allusion to the rich man's  
plight in Jesus' parable  
in the Gospel reading.

Highlighted text is verbatim  
from the chorale.

Alfred Dürr writes, "The musical shaping of the recitatives [in BWV 20] exhibits the characteristics of Bach's mature style: the declamation has become more passionate but also more concise, since the arioso passages of his early period are largely absent. Only in the ninth movement, at the words 'Pracht, Hoffart, Reichtum, Ehr und Geld' ('Pomp, pride, wealth, honour, and gold'), drawn verbatim from verse 10, is the recitative style enriched by a motivically treated continuo figure. For the rest, secco accompanied by continuo is predominant. As a result, there is a greater contrast between the recitatives and the arias, which interpret both the affect of the text and its individual turns of phrase." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), pp. 391–392.



## Tenor Aria (Based on Chorale v. 3.)

Text painting: Leaping duples simultaneously suggest the flames referenced and sighs.

2/3. **ARIA.** • Eternal flames of hell are no frivolous matter (20/3).

Violino I.

Violino II.

Viola.

Tenore.

Continuo.

*Ritornello foreshadows the vocal line.*

*tasto.*

C minor

8.

*p*

*tr*

*p*

*p*

*p*

E - - - wigkeit,

C minor

Text painting: long notes for "eternity" and flickering, sequentially climbing motive, probably to represent flames.

16.

Chorale text verbatim.

Word painting: Chromatic, leaping melisma for "bange" ("fearful").

du machst mir ban - - - - - ge:

F minor

B. W. II.

Text painting: Chromatic line for "fearful."

24.

Text painting: held note for "long."

Chorale text verbatim.

wig- e- wig ist zu lan- ge! Ach, hier gilt fürwahr kein

F7 B minor

32.

Rhetorically emphasized word

Scherz, ach, hier gilt fürwahr kein Scherz, ach, hier gilt fürwahr kein Scherz.

E 7 A major B dim.7 E major E major

39.

Text painting: extravagant melisma for "flames" and "burns."

Flam -

tasto.

B. W. II. E major



46.

men, die auf e-wig bren

51.

nen, ist kein Feu - er gleich zu nennen, Flam - men, die auf e

56.

wig brennen, ist kein Feu - er gleich zu nen - nen;

Non-chord tones provide tension.

B. W. II. G minor G minor

61.

Word painting: repeated notes for "quake."

es erschrickt und hebt mein Herz,

G minor F minor

68.

es erschrickt und hebt mein Herz, wenn ich diese Pein be den

F minor G major G major G7 C minor F minor B 7 E major

75.

ke, wenn ich diese Pein

C minor N6 F minor C minor

B. W. B. G7

82.

be denke und den Sinn zur Höllen leu - ke. *tasto.*

C minor

89.

Gesetzt, es dauerte der Verdammten Qual so viele Jahr, als an der Zahl auf Erden Gras, an

Himmel Sterne wären; ge- setzt, es sei die Pein so weit hin aus ge- stellt, als Menschen in der Welt von Anbeginn ge-

D major D7 F# dim.7 D-flat E C7

Secco.

20/4. RECITATIVO.

Bass Recit. (Based on Chorale Vv. 5-6 of 16 stanzas.)

• Damnation that never ends: attempts to imagine it (20/4).

The chorale by Johann Rist (1642) was printed in both 12- and 16-stanza versions. See Dürr/Jones, p. 390.

Basso.

Chromatic saturation in the Vocal part in 8 mm.

Continuo.

Text painting: high note for "firmament."

Himmel Sterne wären; ge- setzt, es sei die Pein so weit hin aus ge- stellt, als Menschen in der Welt von Anbeginn ge-

heaven stars were; (even) supposing, - were the pain so long spread-out, as (there) people in the world from (the) earliest-beginning

D major D7 F# dim.7 D-flat E C7

Bass is often the voice of authority, e.g., the preacher. Here he uses extravagant language to press home the urgency of the matter.

7. A-flat B

we-sen, so wäre doch zu letzt der-selben Ziel und Maass ge-setzt, sie müsste doch ein-mal auf-

have-been, so were nevertheless finally its end and measure fixed: it would indeed one-day

F minor G7 C minor

Chorale text verbatim.

Rhetorical emphasis with high note for "damned one."

10.

hö-ren. Nun a-ber, wenn du die Ge-fahr, Ver-damm-ter, tau-send Mil-li-o-nen

(have-to) cease. Now however, when you the peril, o-damned-one, a-thousand million

C minor F# dim.7 F# dim.7

13.

Jahr mit al-len Teufeln ausge-standen, so ist doch nie der Schluss vor-handen; die Zeit, so Niemand zählen

years with all-the devils (have) endured, then is still ne'er the end at-hand; the time-span, which no-one reckon

B7 E minor E7 F# dim.7 D major

E-flat is enharmonically changed to D#, the surprising harmonic resolution emphasizing the unimaginable aspect referenced in the text.

Rhetorical emphasis with high note for "never."

Chorale text verbatim.

16.

kann, fängt je-den Augen-blick zu deiner See-len ew'gem Un-ge-lück sich stets von neu-em an.

can begins each moment—to your soul's eternal misfortune—continually - anew -

G minor A7 D minor D minor

Bass Aria (Based on Chorale v. 9 of 16-stanza version.)  
 • God is just: eternal damnation for temporal sin (20/5).

Bach focuses on the first line of the 6-line aria ("God is just," using it for the entire A section of the da capo aria (in all, 2/3 the movement's length). The mood is operatic and quasi-jovial, perhaps to represent temporal pleasures. (The bass usually is the voice of authority.)

20/5. ARIA. 1.

Oboe I.

Oboe II.

Oboe III.

Basso.

Continuo.

Ritornello: Primary motive is derived from the vocal motive (e.g., m. 11).

Continuo begins with "Gott ist Gerecht" motive.

staccato.

B major

B. W. II.

The quasi-comic opera style of this aria allows Bach to create a mood that contrasts with the somber surrounding movements.

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9. This indicates that Bach decided to emphasize God's justice per se over the rest of the poem.

"Large, powerful, and decisive intervallic leaps [depict] 'Gott ist gerecht' ('God is just')." (Dürr/Jones, p. 392.)

Primary motives emphasize the strong syllable of "just."

Gott ist ge-recht, ge-recht, Gott ist ge-recht, Gott

B major

13.

ist gerecht, ist gerecht, ge - recht in seinen Wer - ken, Gott ist gerecht, Gott ist gerecht,

H. W. H.

17.

Gott ist gerecht, Gott ist gerecht, Gott ist ge-recht, Gott ist ge-recht, ist gerecht, Gott ist ge-

E major B major F major B major

21.

Text painting: melisma for God's works.

recht in seinen Wer-ken, in sei-nen Wer-ken:

B major

25.

E major B major



29.

Second section covers remaining 5 lines of text. As the text turns to a contemplation of sin and judgment, the music moves to minor.

Chorale text verbatim.

Auf kurze Sünden die-ser

F major B major B major

Previous motives continue.

The remaining 5 lines of the aria are dispatched quickly with quasi-pattern declamation, perhaps intended to portray worldly, flippant indifference.

33.

Welt hat Er so lange Pein be-stellt, so lan-ge Pein be-stellt; ach wollte doch, wollte

G minor B dim.7 C minor C minor C minor

37.

doch die Welt diess mer-ken, ach wollte doch die Welt diess mer-ken!

B. W. H. C minor



41.

Chorale text verbatim.

Kurz ist die Zeit, der Tod geschwind,

C minor B major

45.

be-denke diess, o Menschen-kind, kurz ist die Zeit, der Tod geschwind, be-den-ke diess,

G minor B major

49.

Adagio.

— beden-ke diess, o Menschen-kind, be-denke diess, o Men-schenkind.

G minor D minor

B. W. II. Da Capo.

D minor

Form (Rhyme: AbbaccA)  
 A. Ritornello (mm. 1-9) Dm-AM  
 A'. Lines 1-3 (10-18):  
 Vokaleinbau) Dm-AM  
 B. Lines 4-7 (19-41) (FM)-Dm  
 B'. Rit (m. 41-64) (FM)

The style is that of a French courtly dance (passepied) with implied 3/2 meter super-imposed on 3/4 and many appoggiaturas from below ("port de voix"). Perhaps Bach intended to suggest another aspect of temporal worldliness. Martin Petzold suggests that it gives the impression of continual procrastination, reminiscent of Lot's wife fleeing Sodom. See *Bach-Kommentar* 1:43. Chromaticism suggests writhing attempts to escape the grasp of Satan and sin, as referenced in the text.

Alto Aria (Based on Chorale v. 10 of 16-stanza version.)

20/6. **ARIA.** Exhortation to flee sin and its judgment (20/6).

Violino I.

Violino II.

Viola.

Alto.

Continuo.

D minor

Implied 3/2 meter

Ritornello (tonally open, see note).

D minor

E 7

7.

p

tr

Text painting: melisma for "flee."

O Mensch, erret - te dei - ne See - le, ent - flie -

Implied 3/2 meter emphasizes key syllables.

A minor

A major

D minor

D minor

14.

tr

tr

tr

he Sa - taus Sela - ve - rei und ma - che dich von Sün - den frei, da - mit in je - ner Schwe - fel -

E 7

A minor

A minor

C7

F major

B. W. II.

Chromatic inflection is used to depict Satan's slavery, sins, the sulfurous cavern, and the damned.

21.

höh - le der Tod, so die Ver - damm - ten plagt,

D7 G# dim.7 D minor D7 G major C7 F major

28.

nicht dei - ne See - le e - - - wig nagt. O Mensch, er - ret - - te dei - ne

D7 G minor D minor G minor

At the return of the opening text (which may not have been in the printed libretto), Bach hints at modified da capo form (see note).



35.

See - le, Mensch, er - ret - te dei - ne See - le, Mensch, er - ret - te dei - ne See - le.

D minor D minor C7

43.

43. Musical score for measures 43-50. The score is in 3/4 time with a key signature of one flat (B-flat). It features a piano accompaniment with a bass line and a treble line. The bass line includes figured bass notation. Trills (tr) are marked above several notes in the treble and bass staves. Chord labels in red ink are placed below the bass line: D7, G# dim., A minor, C# dim.7, D7, G major, and C7.

50.

50. Musical score for measures 51-56. The score continues in 3/4 time with a key signature of one flat. The piano accompaniment features a bass line with figured bass notation. Chord labels in red ink are placed below the bass line: F major, D7, G minor, C# dim.7, and D minor.

57.

57. Musical score for measures 57-64. The score continues in 3/4 time with a key signature of one flat. The piano accompaniment features a bass line with figured bass notation. Trills (tr) are marked above several notes in the treble and bass staves. Chord labels in red ink are placed below the bass line: D minor, B. W. II., and D minor.

Chorale (v. 11 of 16-stanza version).

20/7. CHORAL. •Eternal torments will end when God ceases to be (20/7).

**Soprano.**  
Tromba da tirarsi.  
Oboe I. II. Violino I.  
col Soprano.

**Alto.**  
Oboe III. Violino II.  
coll' Alto.

**Tenore.**  
Viola col Tenore.

**Basso.**

**Continuo.**

1.

F major 6 6 8 7 7 7 7 6 6 6

5.

D minor 9 6 5 6 6 5 F major 6 5 6 4 3 7 5 G minor 4 3 6 5 B major 8 7 8 7 5 F major 4 3 F major

B. W. II.

Martin Petzoldt thinks this chorale's statement that eternal punishment will end when God is no longer eternal alludes to the time when the Son of God left eternity and entered time. See *Bach-Kommentar*, vol. 1, p. 43. It seems more likely that the statement is to be understood as an idiom of impossibility (e.g., "when hell freezes over").

The second part of the cantata may have reminded the listeners of the day's Epistle, specifically, 1 John 4:17b: "In this is love perfected with us, that we may have confidence for the day of judgment...." The bass aria that opens Part 2 (after the sermon) features the trumpet (referenced in the text) in fanfare calls to awaken before the trumpet call that will someday announce the Day of Judgment. Dotted rhythms recall the cantata's French Overture. The C major tonality provides a foil to the minor tonalities of the many surrounding movements and perhaps suggests that the authoritative bass voice should be understood as the Vox Christi (Bach often uses C for Christ, see note).

## SECONDA PARTE.

Bass Aria (Based on Chorale v. 13 of 16-stanza version).

•Awake, lost sheep before trumpet of judgment sounds! (20/8).

20/8.

### ARIA.

**Tromba.**

Oboe I.  
Violino I.

Oboe II.  
Violino II.

Oboe III.  
Viola.

Basso.

Continuo.

1.

Fanfare

Ritornello

Oboe.

C major

Spooky, threatening figure in the continuo bass is repeated.

3.

D minor

C major

5.

F major

B. W. II.



7.

Text painting: The fanfare figure is imitated in the voice; rising scales reinforce the command to "wake up."

Text painting: Fanfare figure imitated in voice.

Vocal range: From low G to high E.

Wacht auf, wacht auf, wacht auf, wacht auf, wacht auf, wacht auf,

C major

10.

unis.

wacht auf, wacht auf, verlör - nie Schaafe, ermuntert euch vom Sün - den - schlafe, ermun - tert euch,

C7 F major D7 G major G7

13.

er. muntert euch, er. muntert euch vom Sünden - schla

C major D7 G major D7

B.W. II.

Text painting: Bass Voice has sustained note for "sleep" followed by sudden 16th notes that have repeated pitches in a kind of shiver.



16.

fe und bes\_sert eu\_er Le\_ben bald.

G major

19.

Wacht auf, wacht auf, wacht auf, eh' die Po\_sau\_ne

G major G7 A7 D minor D7

22.

schallt, wacht auf, wacht auf, wacht auf, eh' die Po\_sau\_ne

G major G7 E7 A minor

Text Painting: Triplets in voice again suggest a shiver of fear, as referenced in the text.

25.

schallt, die euch mit Schre-cken, mit

A minor D7 G major C minor C7 F major F7

Text Painting: Triplets in voice again suggest a shiver of fear, as referenced in the text.

28.

Schrecken aus der Gruft zum Richter al-ler Welt, zum Richter al-ler Welt vor das Ge-

D7 G minor C# dim.7 D minor B dim.7 G7 C major C7

Text Painting: Low note for "tomb."

31.

rich Shiver te, vor das Ge-richt - te

F minor D7 B.W. II. G7 C minor

Text painting: Long vocal melisma to indicate suspense of impending Day of Judgment.

34.

Measures 34 and 35 of a musical score. The score is written for five staves: four treble clefs and one bass clef. The key signature is C major. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The word "ruft," is written below the first staff in measure 34.

C major

36.

Measures 36 and 37 of a musical score. The score is written for five staves: four treble clefs and one bass clef. The key signature is C major. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

38.

Measures 38, 39, and 40 of a musical score. The score is written for five staves: four treble clefs and one bass clef. The key signature is C major. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The word "B. W. II." is written below the first staff in measure 38.

C major

323

Secco  
20/9. **RECITATIVO.** Alto Recit. (Based on Chorale Vv. 13–14 of 16 stanzas).  
•Death always imminent; forsake lusts of the world! (20/9).

Text painting: Jutting upward motive to depict pomp, arrogance, honor, and wealth.

1. D B G# A C C# D-sharp

Verlass, o Mensch, die Wollust dieser Welt: Pracht, Hoffahrt, Reichthum,  
Forsake, O man, the pleasure of this world, pomp, pride, wealth,

E7 A minor A7 D# dim B7

**Continuo.**

4. Ehr' und Geld; be - den - ke doch in die - ser Zeit an - noch, da dir der Baum des Lebens

honor, and money; ponder indeed in this time yet, while (for) you the tree of life

D#dim 7 4. E minor 7 C7 C major A major

Sudden change of mood for plea to reconsider one's ways in light of possible immanent death. Highlighted

Tree of Life in the Garden of Eden (Genesis 2:9, 22).

7. F#

The image shows a musical score for a chorale. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the treble staff. The score is divided into measures by vertical bar lines. The lyrics are: 'grünet, was dir zu dei-nem Frieden die-net. Viel leicht ist diess der letzte Tag, kein Mensch weiss,'. Below the lyrics, there are German words in parentheses: '(is still) green, what - for your peace serves! Perhaps is this the last day, no person knows,'. At the bottom of the image, there are red labels for the chords: 'D major', 'D7', 'G major', 'G7', 'C major', and 'C7'. The 'D major' label is under the first measure, 'D7' is under the second measure, 'G major' is under the third measure, 'G7' is under the fourth measure, 'C major' is under the fifth measure, and 'C7' is under the sixth measure. The 'D major' label is also under the first measure of the bass staff. The 'D7' label is under the second measure of the bass staff. The 'G major' label is under the third measure of the bass staff. The 'G7' label is under the fourth measure of the bass staff. The 'C major' label is under the fifth measure of the bass staff. The 'C7' label is under the sixth measure of the bass staff.

grünet, was dir zu dei-nem Frieden die-net. Viel leicht ist diess der letzte Tag, kein Mensch weiss,

(is still) green, what - for your peace serves! Perhaps is this the last day, no person knows,

D major D7 G major G7 C major C7

Highlighted text is  
chorale text verbatim.

10. **F**

wenn er ster-ben mag; wie leicht, wie bald ist Man-cher todt und kalt, man kann noch die-se  
when he may-die. How easily, how quickly is many-a-one dead and cold! They (could) even this

**A7** **D minor** **C minor** **G7**

13.

Nacht den Sarg vor deine Thüre bringen! Drum sei vor allen Dingen auf deiner See-len Heil be-dacht.

night the coffin (to) your door bring. Therefore be, above all things, of your soul's salvation mindful!

G A7  
2  
D7  
G minor  
A7  
4  
D minor  
A minor

In this ritornello duet, Bach creates a sense of (perhaps panicked) urgency referenced in the text's command to quickly relinquish worldly sin, referencing directly the rich man of the Gospel lesson.

Continuo Alto & Tenor Duet (Based on Chorale v. 15 of 16).

20/10. **DUETTO.** • World & sin rejected to avoid fate of rich man (20/10).

1.

Alto.

Ritornello

Continuo accompaniment only (quasi-ostinato)

Tenore.

The speech-like continuo motive is derived from the words "hör auf geschwind" ("cease quickly").

Continuo.

A minor

C major

A minor

panicked urgency referenced in the text's quickly relinquish worldly sin, referencing the rich man of the Gospel lesson.

R.V. 11.

The quick rhythms, short, imitative phrases, syllabic declamation, and the parallel, sweet 3rds and 6ths of the voices, suggest intense exhortation. It could perhaps also be interpreted with a childlike or even superficial demeanor, suggesting that the dire, agitated warning is being addressed to someone immature and childish.

8. By setting the text as a duet (not a dialogue) Bach is able to intensify the delivery of the text with overlapping statements and musical suspensions.

kind. o Men-schen kind, hör' auf ge-schwind, hör' auf ge-

kind, Ritornello o Men-schen kind, hör' auf ge-schwind, hör' auf ge-

15. schwind, o Menschen kind, hör' auf ge-schwind, die Sünd' die Sünd' und Welt zu lie-

schwind, hör' auf geschwind, geschwind, die Sünd' und Welt zu lie-

20. -ben, o Menschen kind, hör' auf ge-

-ben, o Menschen kind, hör'

25. schwind, die Sünd' und Welt zu lie - ben,

auf geschwind, die Sünd' und Welt zu lie - ben, Ritornello

31. dass nicht die Pein, dass nicht die Pein, wo Heu -

dass nicht die Pein, dass nicht die Pein, wo Heu - len und Zähn.klap-

C major C major A minor A minor C major C major D minor E minor

Text painting: The strong images of hell are clothed in chromatic harmonies, while the hectic rhythms continue to portray an almost panicked urgency, especially mm 36–39, 42–44.

323

37.

len und Zähnkappen sein, dich e - wig, e - wig mag be - trü -  
pen sein, wo Heu - len und Zähnklap - pen sein, dich e - wig mag be - trü -

E minor

43.

ben. tr ben. Ritornello

E minor

50.

Ach spieg - le dich am rei - chen Mann; ach spieg - le dich am reichen Mann, der in der Qual,  
Ach spieg - le dich am rei - chen Mann; ach spieg - le dich am reichen Mann, der in der Qual,

E minor D minor A minor

Rhetorical emphasis on the rich man's fate, the repeated notes perhaps suggesting a finger gesture to stress the point.

56.

Qual, in der Qual, in der Qual, in der Qual, in der Qual, auch nicht einmal ein

Dominant pedal

63.

auch nicht ein-mal ein Tröpflein Was - ser, nicht ein-mal ein Tröpflein Was - ser, auch nicht ein-mal ein Tröpflein Was - ser, auch nicht ein-mal ein Tröpflein Was - ser,

A minor C major

Text painting: Single notes for droplet, melisma for stream of water.

Reference to the parable of the rich man in the Gospel lesson.



The warning to see oneself in the rich man of the Gospel parable is repeated with higher notes and extended melismas.

67. *melisma.*

The image shows a musical score for a song. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one sharp (F#), indicating D major or B minor. The time signature is 4/4. The lyrics are in German. The piano accompaniment features a simple harmonic progression with chords labeled below the staff: A minor, A major, C major, and G major. The vocal line has some words highlighted in orange boxes. The score is divided into four measures. The first measure has the lyrics 'Tröpflein Was-ser ha-ben' and 'ein Tröpf-lein Wasser'. The second measure has 'kann. Ach spie-gel dich am reichen Mann,'. The third measure has 'ach spie-gel dich am reichen Mann,'. The fourth measure has 'ach spie-gel dich am reichen Mann,'. The piano accompaniment has a melisma (a long, continuous note) in the second measure. The key signature changes to G major in the fourth measure.

Tröpflein Was-ser ha-ben kann. Ach spie-gel dich am reichen Mann, ach spie-gel dich am reichen Mann, ach spie-gel dich am reichen Mann,

ein Tröpf-lein Wasser ha-ben kann. Ach spie-gel dich am reichen Mann, ach spie-gel dich am reichen Mann,

A minor A major C major G major

Text painting: long notes, long melisma,

72.

A minor

A major

C major

Text painting: long notes, long melisma; unstable harmony to portray the length & pain of eternal torment, mm. 72-82.

The musical score consists of three staves: Soprano, Alto, and Bass. The lyrics are written below the vocal staves. Measure numbers 72 through 82 are indicated at the top. Chord symbols are provided below the bass staff. The key signature changes from A minor to C major between measures 76 and 77. The word 'Qual,' is highlighted in orange in both the Soprano and Alto parts in measures 74 and 76.

Soprano:

der in der Qual,

Alto:

dich am reichen Mann, der in der Qual,

Bass:

C major

C7

A7

D minor

G7

C major

78. A7 D minor G7 C major

in der in der

6 3 4 5 5 3 D7 4 2 7 G minor E7

84. B major G minor E7

Qual, der in der Qual auch nicht ein mal ein Tröpflein Was - - - ser ha - ben

Qual auch nicht einmal ein Tröpflein Was - - - ser ha - ben

C major A minor

89. C major A minor

mod.to

kann.

kann.

Ritornello

A minor C major A minor



Part 2 ends like Part 1, with the same simple, 4-part setting of the chorale to re-establish the ecclesiastical setting, the voice of the congregation. Alfred Dürr writes, "Only in the concluding chorale of each part, identical in musical setting, does Bach's impassioned musical diction give way to a more objective mode of representation. In these plainly set hymn verses, the composer turns into the spokesman of the congregation, who at the end pray that they might be taken up into Jesus's 'tabernacle of joy.'" See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), p. 392.

Chorale (v. 16 of 16-stanza version: first 6 lines (the Stollen of the chorale's bar form) are identical to those in stanza 1). •Eternity is a frightening word, receive me Jesus! (20/11).

# 20/11. CHORAL.

**Soprano.**  
Tromba da tirarsi.  
Oboe I. II. Violino I.  
col Soprano.

**Alto.**  
Oboe III. Violino II.  
coll' Alto.

**Tenore.**  
Viola col Tenore.

**Basso.**

**Continuo.**

F major 6 6 8 7 F major 7 5 2 7 7 7 7 6 6 8

5.

D minor 9 6 5 8 9 3 F major 6 6 6 7 2 6 8 7 8 7 5 F major 4 3 F major

B.W. II.

Note: The congregation would have heard not only the Gospel reading (with its frightening warning about eternal judgment) but also the Epistle which assures them, "God is love. In this the love of God was made manifest among us, that God sent his only Son into the world, so that we might live through him. In this is love, not that we loved God but that he loved us and sent his Son to be the expiation for our sins.... In this is love perfected with us, that we may have confidence for the day of judgment.... There is no fear in love, but perfect love casts out fear. For fear has to do with punishment, and he who fears is not perfected in love" (1 John 4:8-10, 17-18).

