

J.S. Bach - Church Cantatas BWV 7 The accompanying voices are largely unrelated to the cantus firmus. The orchestral material continues to be independent. Christ Herr Jor un ser zum Alto. Christ Chorale Phrase 1 Herr Jor. un zum ser Tenore. Chorale phrases are accompan-Christ un _ _ ser Herr zum ied by solo violins in unison Basso. plus continuo. The text alludes Herr, Christ un ser un to various biblical passages and themes (see **P**⁺Continuo D major E minor Helmuth Rilling observes that the sense of majesty imparted by the French Overture style provides "an appropriate beginning for a cantata that deals with one of the Sacraments...But as always in his cantatas, Bach does more than just establish a _ dan kam general mood or atmosphere. In Martin Luther's catechism, he explains that the waters of baptism can be applied by pouring, sprinkling, or immersion. Bach seems to be influenced by Luther's explanation. In between the two energetic French Overture statements of the beginning, there are two piano measures, which expose three independent motives. The first is the solo violin with its uninterrupted flow of sixteenth _ dan kam notes. Of course, the waters of the river Jordan come immediately to mind. But certainly the motive also contains the gesture of Luther's "pouring.... The second motive is in the irst oboe. Do the staccato notes depict drops, and does Bach want to take up Luther's 'sprinkling"?...Finally, in the violins and violas playing in unison, there is a motive which is pushed downwards four times. Is this meant to depict Luther's "immersion"? Togethe with the dotted rhythm of the French Overture, these three motives appear during the Jor dan kam instrumental introduction in different connections. They also surround the vocal sections and determine the structure of the interludes between the lines of the chorale." See *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Jor Herr dan kam zum cresc. Partial ritornello transposed Chorale Phrase 2 nach B minor

note).

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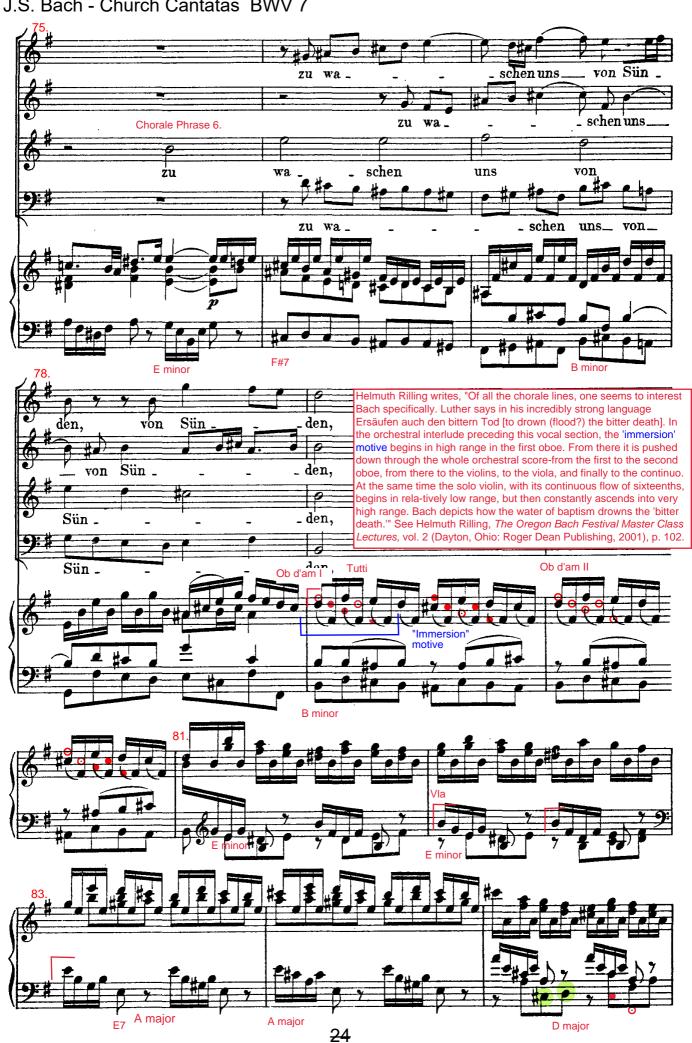
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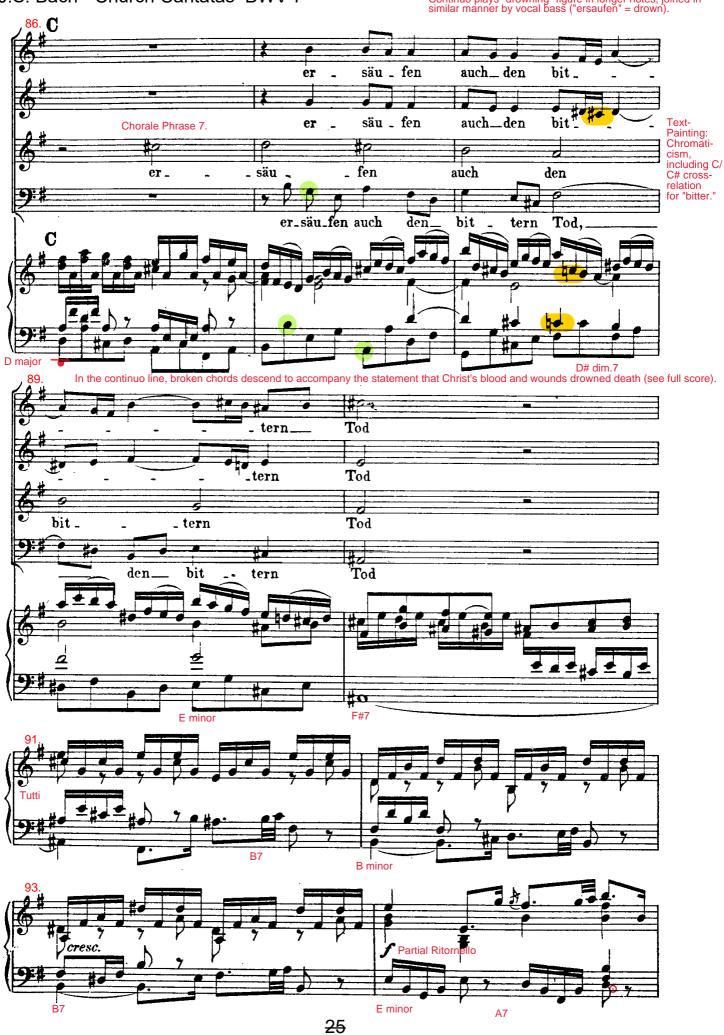


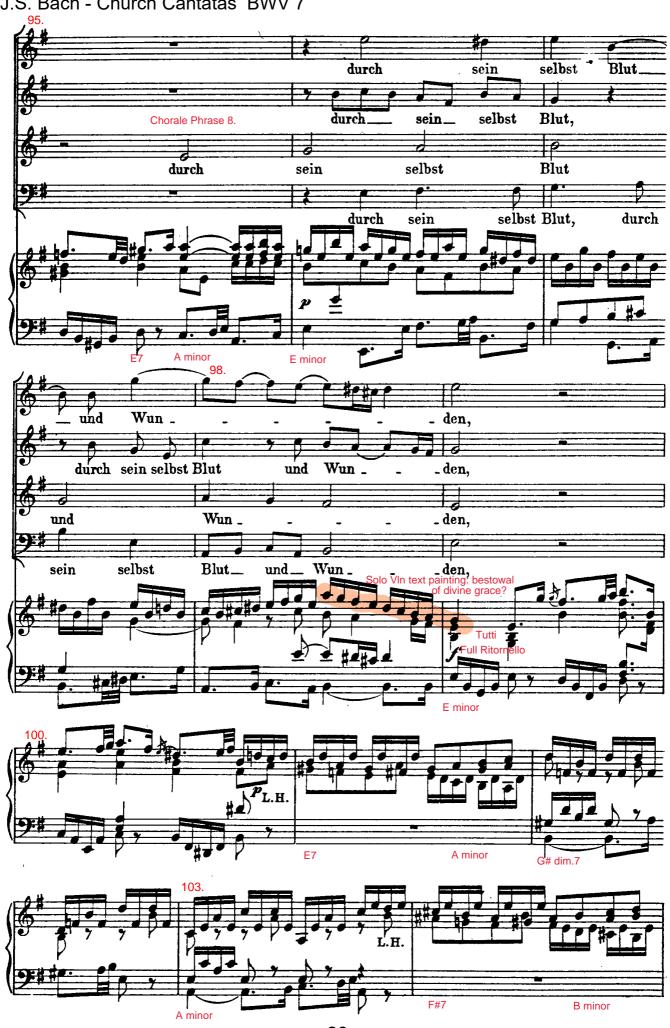
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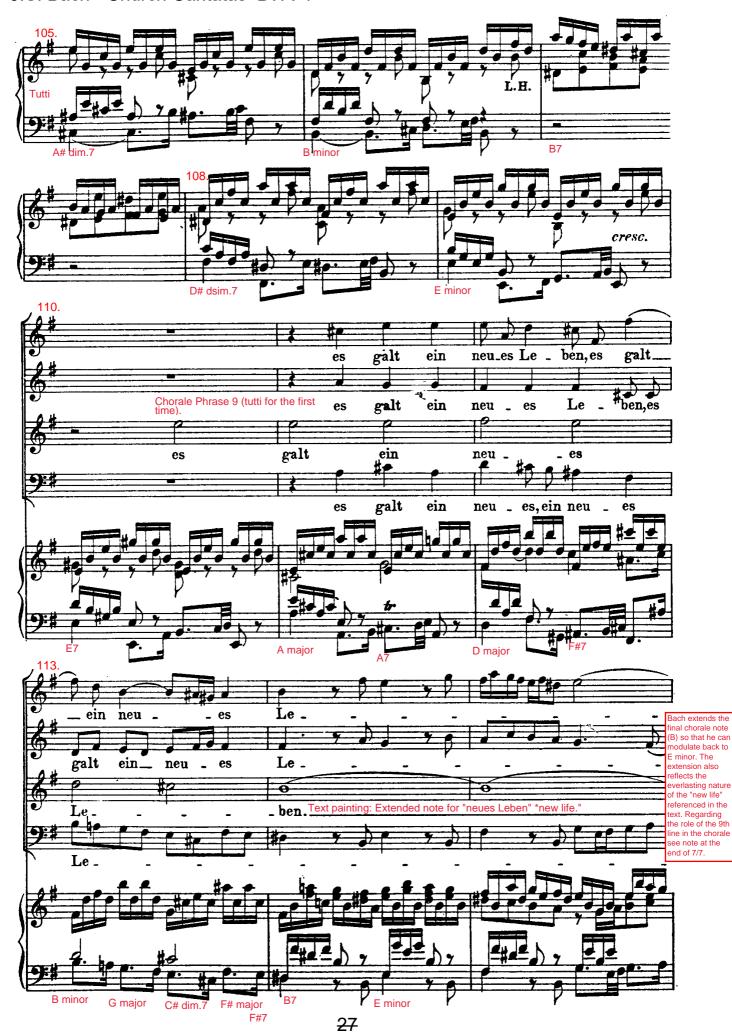
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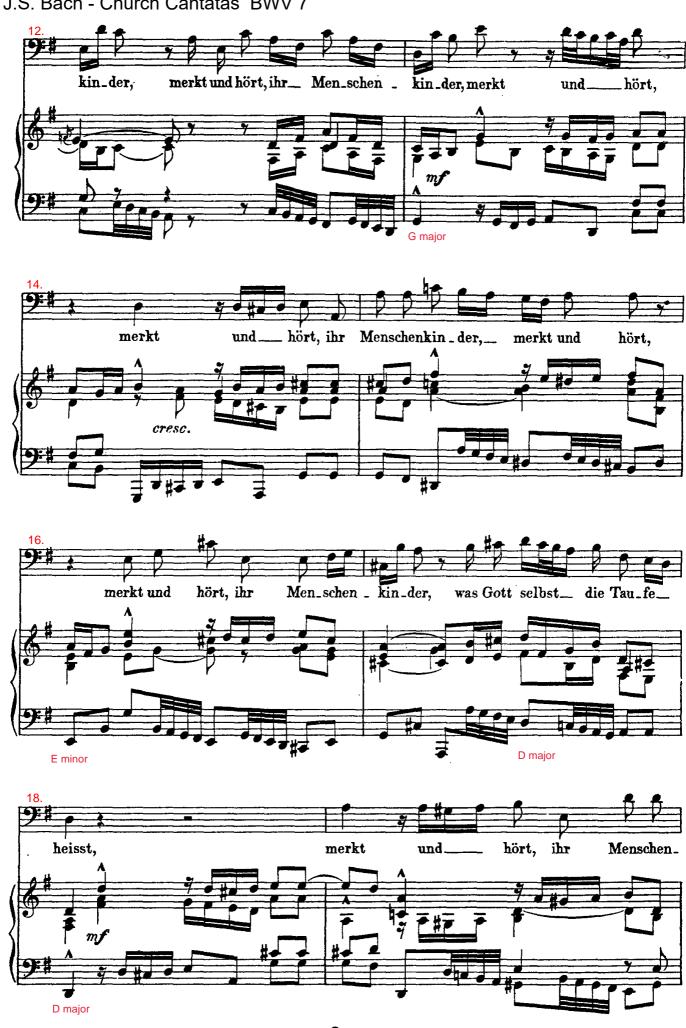


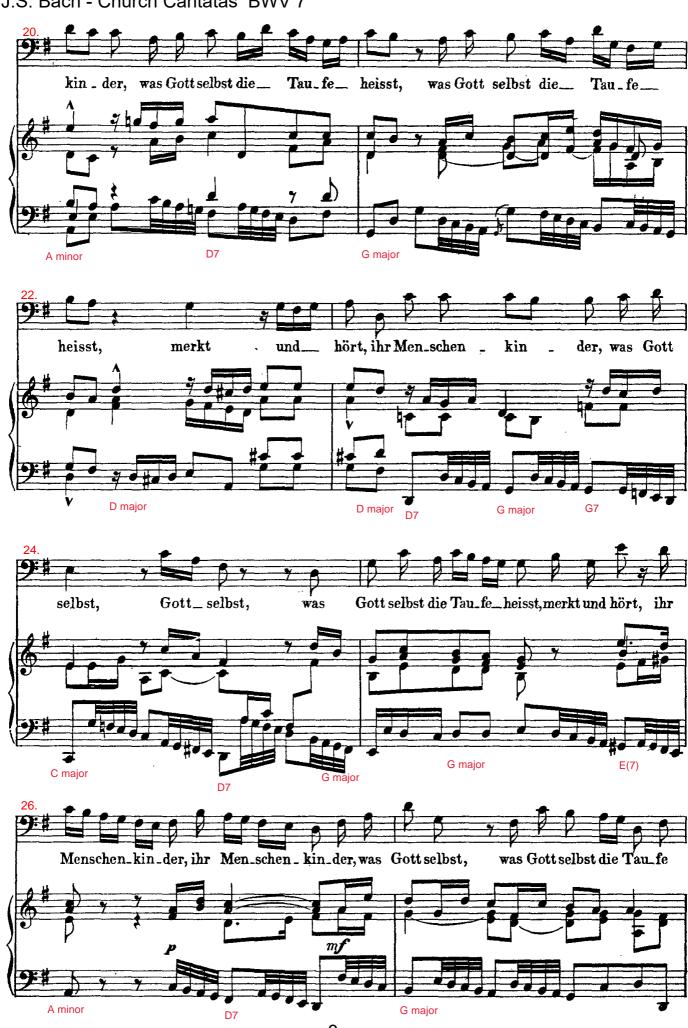
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J.S. Bach - Church Cantatas BWV 7 the contrast Es galt ein neues Leben [the purpose was a _ ben. new life]. So far Bach has employed only individual instrumental groups during the vocal sections, but now the whole orchestra plays and the setting gains intensity and _ben. full life. Unlike all other chorale lines, the tenors hold their last tone Leben-life stays on, it does not disappear. And from this life springs new life: the sopranos, altos, and 0 basses develop new, lively rhythms and figurations." See The Oregon Bach Festival Master Class Lectures, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 105. ben. Text Painting: Tutti Text Painting Descending 16th-note line to depict divine bestowal of new life. Full Ritornello L. H. E minor L.H. E minor E minor E7 E minor A minor **B7**

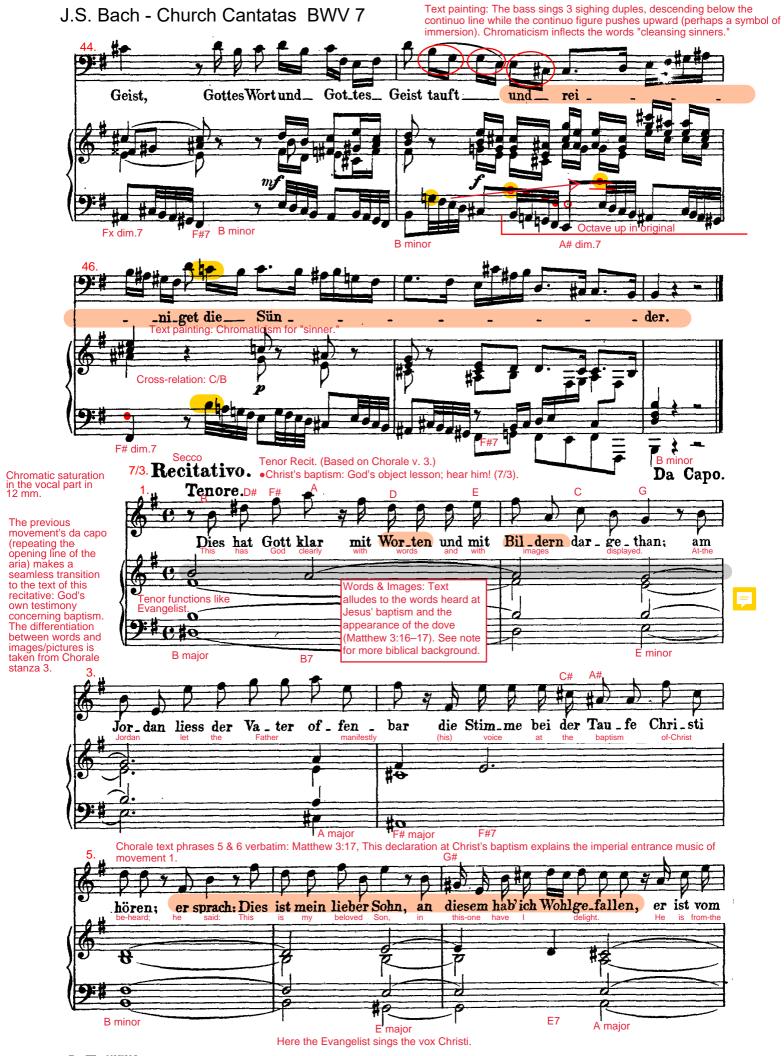


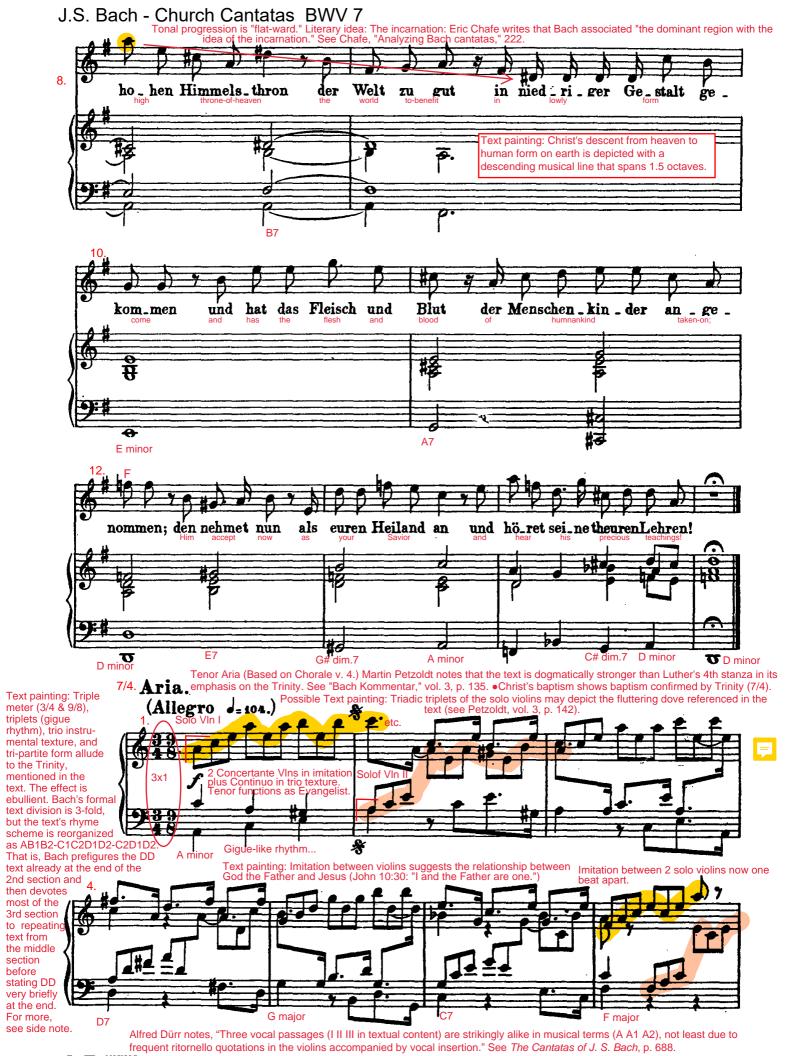


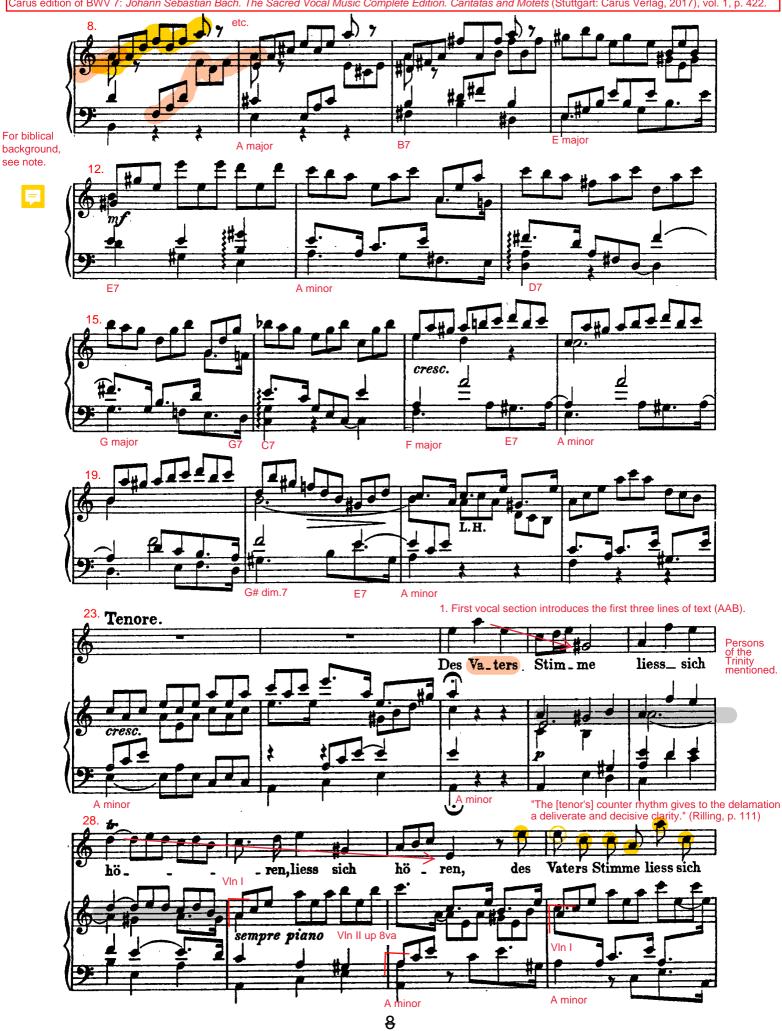


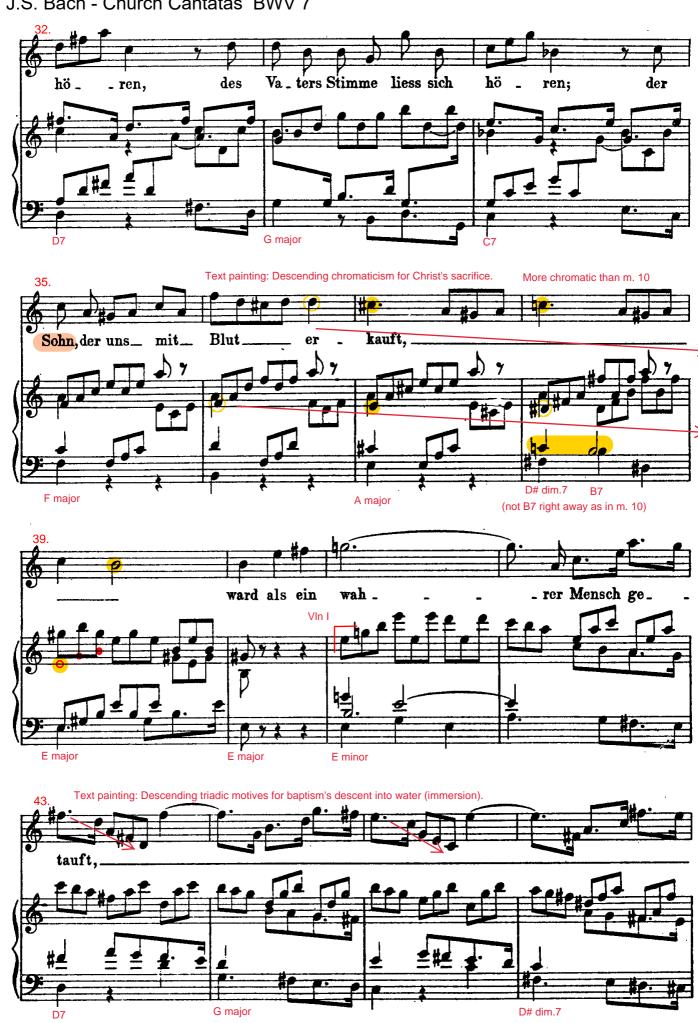




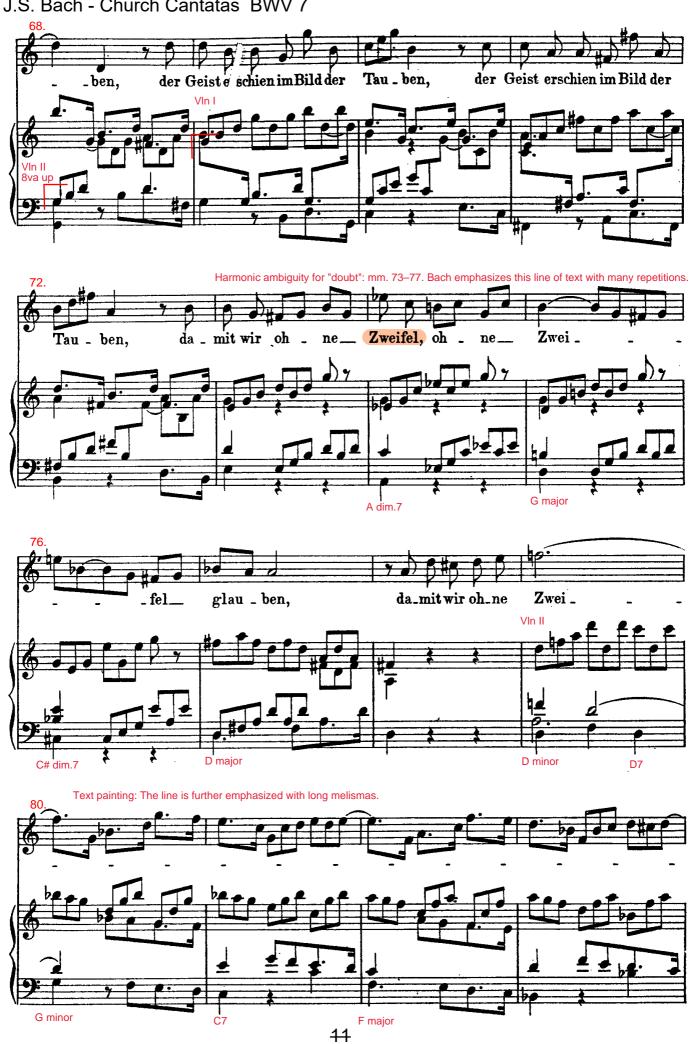














The last 2 phrases of text (DD), which emphasize the involvement of the whole Trinity in establishing the sacrament of baptism, are introduced quickly at the end of this middle vocal section (rather than waiting for the the third vocal section, where it would normally belong).



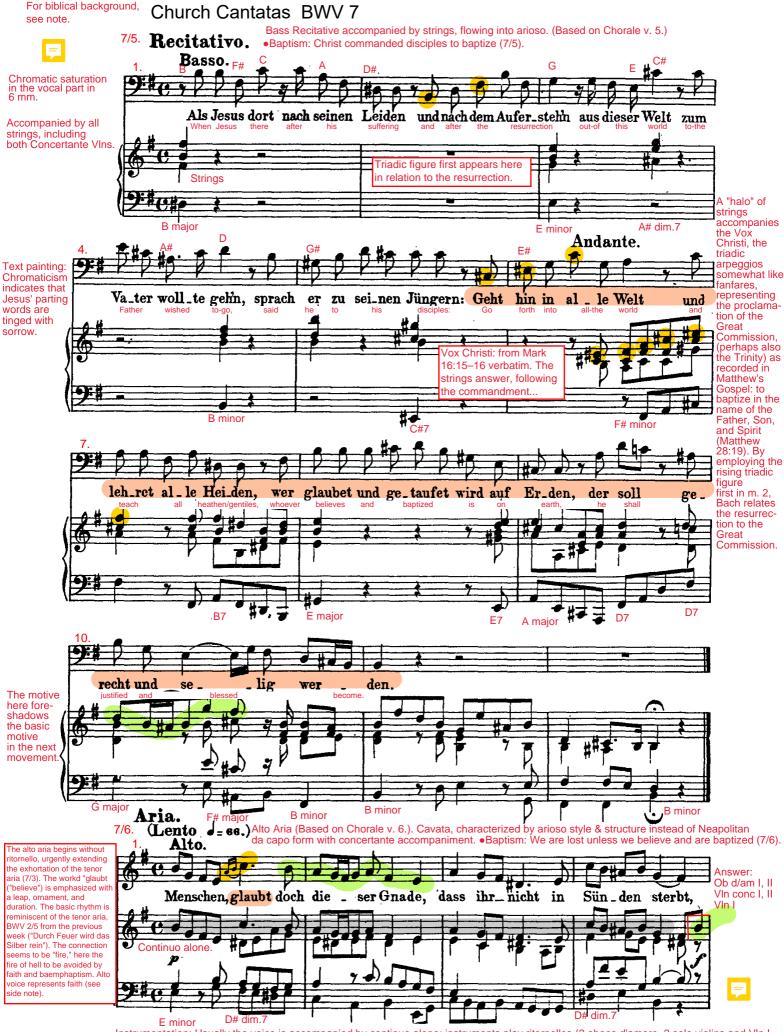




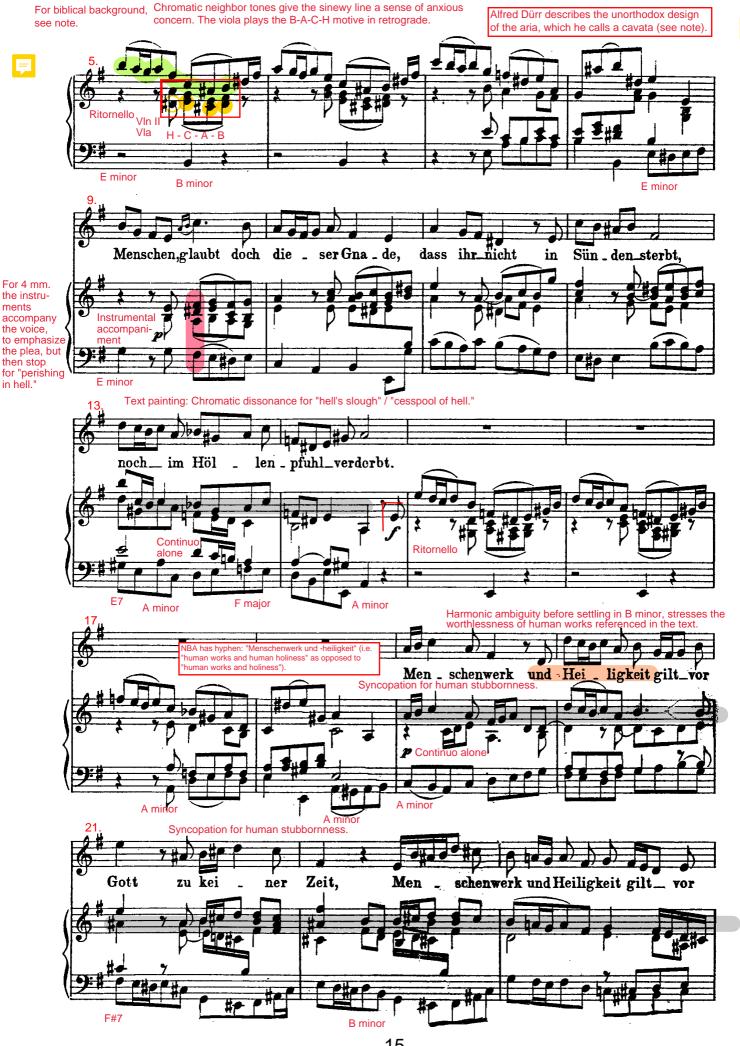
3. The third vocal section reintroduces the second line of the previous couplet, which emphasizes doubt and faith. The last 2 lines of poem (DD), which appeared briefly at the end of the second vocal statement now do not appear until the very end (and only briefly). Evidently, Bach decided to emphasize the idea of faith at the expense of the closing couplet about the Trinity. This focus on faith is later reinforced in the alto aria (7/6) and closing chorale (7/7).







Instrumentation: Usually the voice is accompanied by continuo alone; instruments play ritornellos (2 oboes d'amore, 2 solo violins and VIn I in unison, VIn II, VIa, Continuo).



J.S. Bach - Church Cantatas BWV 7 Gott zu keiner Zeit. Ritornello B minor Syncopation for human stubbornness. ge_bo_ren Sün den sind_ sind von uns an wir. Here connection is made to the theme of the day: Faith and Baptism are key to avoiding damnation with instruments (voices embedded in ritornello for 4 mm.). tur ver lo ren;

No intervening ritornello; instead singer moves directly on, embedded in 4 mm. of ritornello for heightened impact. Glaub' und _ sie rein,. dass instruments accompany the voice, perhaps Voices embedo in ritornello for representing divine action in faith and baptism. Petzoldt suggests that this anticipation may represent faith coming ahead \underline{of} everything. See "Bach Kommentar," vol. 3, p. 144. E minor Tau nicht verdamm_lich, ver_ damm lich sein, und fe Glaub' The singer repeats the text with continuo alone. Continuo E minor dass sie nicht_ macht__ sie rein, _ ver_damm _ "Damnation" stressed with long melisma, like a cadenza

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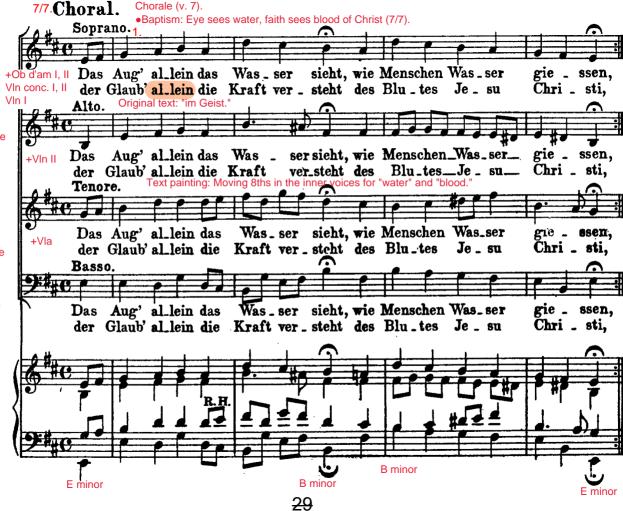


This is the final stanza of seven in Martin Luther's 1541 chorale. which underlies the cantata.

The cantata ends with the church's affirmation that the sacrament of baptism requires faith. Instruments double the voice parts in this simple, 4-part setting of the hvmn. The text change makes the second Stollen of bar form parallel with the first, and emphasizes "sola fide."

> For biblical background. see note.





Chorale (v. 7).



Martin Petzoldt argues that the changes of the chorale text (which are not to be found in contemporary hymnals) is a pointed formulation of Romans 1:16–17 ("For I am not ashamed of the gospel: it is the power of God for salvation to every one who has faith, to the Jew first and also to the Greek. For in it the righteousness of God is revealed through faith for faith; as it is written, "He who through faith is righteous shall live.") See "Bach Kommentar," vol. 3, p. 134.

