

## 9 Introduction & updates at [melvinunger.com](http://melvinunger.com).

NBA I/17; BC A107

6. S. after Trinity (BWV 170, 9)

\*Romans 6:3–11 (Through Christ's death believers die to sin)

\*Matthew 5:20–26 (From Sermon on the Mount: True righteousness is characterized by love of one's neighbor)

Librettist: Unknown

Time of Composition 1732/1735,

FP perhaps 20 July 1732 (St. Thomas), apparently to

fill a gap in the Chorale Cantata Cycle 9/1.

of 1724–1725, since Bach and his wife

were in Cöthen for concerts on that Sunday in

1724. See NBR, no. 117. The Sunday

would have been 16 July 1724.

Instrumentation:

Flauto traverso

Oboe d'amore

Vln I & II

Vla

SATB

Continuo (see note)

The underlying chorale covers important aspects of soteriology (the Christian doctrine of salvation). See note.

A Cantata on "Justification by Faith Alone" (see note).

Unusual to have 3 recitatives by the same voice. All are secco, begin in minor and end in major. Since all 3 mention God's law (in the context of the history of Salvation), the bass voice probably represents the voice of God. Often in Bach's chiasitic structures, the middle (keystone/pivot)

movement identifies the turning point where antithetical ideas meet (here Law & Gospel). Eric Chafe relates the descent/ascent tonal progression in this cantata's movements to this theological progression. See "Analyzing Bach Cantatas," 149–160, "Tonal Allegory," 163–64. He compares it to St. Matthew Passion.

## J.S. Bach Cantata No. 9

### Es ist das Heil uns kommen her

Tonal Progression: E major - B minor - E minor - B minor/A major - A major - E major - E major.

### Coro. Chorus (Chorale v. 1). A different setting of this chorale tune in an opening movement is BWV 117/1. (Allegro moderato ♩ = 80.)

•Salvation has come: faith, not works, count with God (9/1).

Flute arpeggio related to the opening of the vocal parts later

E major

Flute and Oboe have leading role, playing 16th-note circling scalar figures derived from the vocal "Heil" melisma, echoed occasionally by Vln 1; Vln 2 & Vla (and sometimes Continuo) play punctuating chords. For Alfred Dürr's comments, see note.

Ob. d'amore motive apparently related to chorale opening.

A major

B7

Chorale opening of "Vom Himmel hoch da komm ich her" occurs 10 times. See also mm. 15, 37, 50, 72, 110, 112, 116, 130, 138.

E major

The 10-fold quotation of "Vom Himmel hoch" appears to allude to the central theme of the cantata: that Christ came to fulfill the law (represented by the 10 commandments referenced by Jesus in the day's Gospel reading).

Flute motive apparently related to chorale opening.

F# minor

E major

Chorale opening of "Vom Himmel hoch da komm ich her."

B major

E major

In his final work on rhetoric, *On the Orator* (46 BC), Marcus Tullius Cicero wrote that the three aims of the orator are are "docere, delectare, et movere." (to teach, delight, and move). Helmuth Rilling argues that this was also the aim of church music composers in the 16th to 18th centuries and that Bach accomplishes all three goals in BWV 9. In the first movement, a light, joyous style, delights. When set in this way, the chorale text teaches, suggesting that Christian faith is joyous and not burdensome. The words "Der Glaub sieht Jesum Christum an" ("Faith looks to Jesus Christ"), on the other hand, are set in a motet-like, dogmatic style, which likewise serves to teach. See Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), pp. 112–119.

A major E major

E major

24 **A** **Soprano.** Chorale phrase 1. Bar form (aab: 2 Stollen plus Abgesang)

Es ist das Heil  
Sal - va - tion sure

**Alto.**  
Es ist das Heil uns kommen her, das  
Sal - va - tion sure has come to man, sal -  
Salvation ("Heil") melisma

**Tenore.**  
Es ist das Heil

**Basso.**  
Sal - va - tion sure  
Es ist das  
Sal - va - tion

**A**

E major

# J.S. Bach - Church Cantatas BWV 9

Eric Chafe notes the modal quality of this chorale tune (whose first phrase has a flatted 7th and ends on the subdominant) and suggests that it influenced Bach's tonal progression in the cantata from E major (the sharp end of Bach's tonal spectrum) downward (toward the subdominant) and then back up. See "Analyzing Bach Cantatas," 149-160.

28

uns kom - men her  
has come to man

Heil, das Heil uns kommen her  
va - tion sure has come to man

— uns kommen her, — es ist das Heil — uns kom - men her  
— has come to man, — sal - va - tion sure — has come — to man

Heil, es ist das Heil, das Heil uns kom - men her  
sure, sal - va - tion sure has come, has come to man

E7 A major F# minor

Ritornello F

32

E major

36 **B** Chorale phrase 2

von God's Gnad' und  
Grace at

von Gnad' und lau - ter  
God's grace at last pre -

von Gnad' und  
God's grace at

**B**

Chorale opening of "Vom Himmel hoch da komm ich her." E major

Lower voices enter imitatively (at first canonically) in descending order, presumably to depict the descent of salvation.

40

lau - ter Gü -  
last pre - vail -

Gü - te, von Gnad' und lau - ter Gü -  
vail - eth, God's grace at last pre - vail -

lau - ter Gü - te, von Gnad' und lau -  
last pre - vail - eth, God's grace at last

von Gnad' und lau - ter Gü - te, von Gnad' und  
God's grace at last pre - vail - eth, the grace of

Continuo motive apparently related to chorale opening. B major

43/

te;  
eth;

te;  
ing;

ter Gü te;  
pre - vail eth;

lau - ter Gü te;  
God pre - vail eth;

*mf* Ritornello

B major

46

F# minor

E major

50

Chorale opening of "Vom Himmel hoch da komm ich her."

B major

E major



53

A major

58

E major

59

Chorale phrase 3 ("A" music repeats, i.e., the second of the two Stollen begins)

**C**

die Werk', die hel  
with out true faith

die Werk', die hel fen nimmermehr, die  
with-out true faith no hu-man plan, with-

die Werk', die hel  
with-out true faith

die Werk', die  
with-out true

**C**

*p*

**F#**

E major

Lower voices enter imitatively in descending order, presumably to depict the descent of salvation.

63

fen nim mer  
no hu man

Werk, die hel fen nimmer  
out true faith no hu-man

fen nimmer mehr, die Werk, die hel fen nim mer  
no hu-man plan, with-out true faith no hu-man

hel fen nim mer  
faith no hu-man

A major

66

mehr,  
plan,

mehr,  
plan,

mehr,  
plan,

mehr,  
plan,

Ritornello *mf* Ob d'am

F# minor

F# minor

## Chorale phrase 4

70/

**D**

sie mö -  
no mor -

Lower voices enter imitatively in descending order, presumably to depict the descent of salvation.

sie mö - gen  
no mor - tal -

E major

Chorale opening of "Vom Himmel hoch da komm ich her."

E major

74/

gen nicht be -  
tal work a -

nicht, mö - gen nicht be - hü - ten, sie mö - gen nicht, sie mö -  
work, mor - tal work a - vail - eth, no mor - tal work, no mor -

sie mö - gen nicht, mö - gen nicht be - hü - ten, sie  
no mor - tal work, mor - tal work a - vail - eth, no

sie mö - gen nicht, sie mö - gen  
no mor - tal work, no mor - tal -

F#7



77,

hü - ten;  
vail - eth;

gen nicht be - hü - ten;  
tal work a - vail - eth;

mö - gen nicht be - hü - ten;  
mor - tal work a - vail - eth;

nicht, nicht be - hü - ten, nicht be - hü - ten;  
work, no, no mor - tal work a - vail - eth;

Ritornello

B major

80,

G# minor

83

The 5th chorale phrase is accompanied by a freer contrapuntal texture (motet style) in which the two middle voices declaim the words together before becoming rhythmically independent. The accompanying voices emphasize "Jesum Christum." Perhaps the purpose of this texture was to make sure the listener would hear this Lutheran doctrine of justification by faith alone (sola fide) clearly.

der true  
der Glaub' sieht true faith on  
der Glaub' sieht true faith on  
der true Glaub' faith

G# minor E major E major

84

Glaub' faith  
sieht on  
Je Christ

Je Christ - sum Christum an, der Glaub' sieht Je -  
Christ is found-ed fast, true faith on Christ

Je - sum Christum an, der Glaub' sieht Je - sum Christum  
Christ is found-ed fast, true faith on Christ is found-ed

sieht Je - sum Christum an, der Glaub' sieht  
on Christ is found-ed fast, true faith on

B major

# J.S. Bach - Church Cantatas BWV 9

89

sum Chri - stum  
is found - ed

sum Chri - stum an, Je - sum Chri - stum  
is found - ed fast, on Him found - ed

an, Je - sum Chri - stum, Je - sum Christum  
fast, on Him found - ed, on Him found - ed

Je - sum Christum an, sieht Je - sum Chri - stum  
Christ is found - ed fast, on Christ is found - ed

92

an,  
fast,

an,  
fast,

an,  
fast,

an,  
fast,

*mf* Ritornello

B major

95

98

Chorale phrase 6

**F**

der hat  
from Him

The lower three voices accompany the chorale tune in imitative counterpoint, the bass inverting the opening sequence of notes; then the voices switch to short, punctuating chords, presumably for dogmatic emphasis.

der hat  
from Him

**F**

*p*

B major B major E major

# J.S. Bach - Church Cantatas BWV 9

101

g'nug für uns  
flow all our

g'nug, g'nug für uns, g'nug für uns all' ge -  
flow, all, all, all, flow all our bless - ings

der hat g'nug, g'nug für  
from Him flow, all, all

der hat g'nug, g'nug für uns all' ge -  
from Him flow, all, all our bless - ings

A major

104

all' ge than,  
bless - ings - vast,

than, der hat g'nug, g'nug für uns all' ge -  
vast, from Him flow, all, all our bless - ings

uns all' ge than, g'nug für uns all' ge -  
our bless - ings vast, all, all our bless - ings

than, der hat g'nug, g'nug für uns all' ge -  
vast, from Him flow, all, all our bless - ings

F# minor



107

than,  
vast,

than,  
vast,

than,  
vast,

Ritornello

*mf*

C# minor

Ob d'amore motive apparently related to chorale opening.

C# minor

110

Chorale opening of "Vom Himmel E major  
hoch da komm ich her."

Chorale opening of "Vom Himmel  
hoch da komm ich her."

B major

Chorale phrase 7

114

**G**

er ist der Mitt  
His mer - cy nev -

The three lower voices accompany the chorale phrase with imitative counterpoint in descending order of voices, presumably to (again) depict the God reaching down to save (the descent of the Incarnation).

er ist der Mitt - ler wor - den, er ist der  
His mer - cy nev - er fail - eth, His mer-cy

er ist der Mitt - ler  
His mer - cy nev - er

er ist  
His mer -

Dynamic marking is editorial.

**G**

*p*

F# minor

Chorale opening of "Vom Himmel hoch da komm ich her."

E major

118

ler wor - den.  
er fail - eth.

Mitt - ler, er ist der Mitt - ler wor - den, er ist der Mitt - ler  
nev - er, His mer - cy nev - er fail - eth, His mer - cy nev - er

wor - den, er ist der Mitt - ler wor - den, er ist der  
fail - eth, His mer - cy nev - er fail - eth, His mer - cy

der Mitt - ler wor - den, er ist der Mitt - ler, der  
cy nev - er fail - eth, His mer - cy nev - er, it

F#7 B7 C#7 F# minor B7 E7

122

wor - den. der Mitt - ler wor - den.  
fail - eth, it nev - er fail - eth.

Mitt - ler, der Mitt - ler wor - den.  
nev - er, it nev - er fail - eth.

Mitt - ler, er ist der Mitt - ler wor - den.  
nev - er, His mer - cy nev - er fail - eth.

Ritornello ends the movement.

A major B7 E major

126

Ob d'amore motive apparently related to chorale opening.

129

Chorale opening of "Vom Himmel hoch da komm ich her."

E major

# J.S. Bach - Church Cantatas BWV 9

132

B major

B major

135

F# minor

E major

Flute motive motive apparently related to chorale opening.

138

Chorale opening of "Vom Himmel hoch da komm ich her."

B major

E major

141

A major

E major

144

Continuo motive motive apparently related to chorale opening.

E major

# J.S. Bach - Church Cantatas BWV 9

Secco

(Based on Chorale vv. 2-4)

9/2. **Recitativo.**

• Law given to show us we were too weak to keep it; ideas based on Romans 7 and elsewhere (9/2).

1. **Basso.**

Chromatic saturation in the vocal part in 12 mm.

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



For Alfred Dürr's comments on the recitatives, see note.



Bass is often the voice of authority. Here the teaching is stern.

Gott gab uns ein Ge - setz, doch wa - ren wir zu schwach, dass wir es hät - ten halten

God gave to us the law, but we are all too weak with stead-y cour-age to o -

G# E D# C# A F# B#

Right hand is editorial realization.

C# minor

Eric Chafe argues that "the prominent placing of the pitch D throughout the recitative makes clear that the flattening of the harmony is representation of human weakness." See *Analyzing Bach Cantatas*, (New York: Oxford University Press, 2000), p. 154.

können; wir gin-gen nur den Sün-den nach, kein Mensch war fromm zu nennen; der

bey it; the paths of sin we ev - er seek, and none is count - ed right-eous. Our

B D E#

C# minor C#7 F# minor

Geist blieb an dem Fleische kleben und wagte nicht zu widerstreben. Wir sollten in Ge - set - ze

souls, by flesh con-tam-i - nat-ed, may not from sin be sep - a - rat-ed. But we should all o-bey the

A#

F#7 B minor E7 A# dim.7 F#7 B minor B7

Harmonies become dissonant to express humanity's inability to follow God's law.

Low octave is editorial; voice dips below continuo, presumably to indicate humanity's fallen state.

Continuo sinks from D to B. Chafe, *Analyzing Bach Cantatas*, 152

gehn und dort als wie in ei-nem Spiegel sehn, wie un-se-re Na-tur un-ar-tig

law, con-trite, as if each in a mir-ror saw how ill-be-haved his na-ture made him

Fx

E# dim.7 F#7 D#7



Text painting: Human effort apart from Gospel is depicted with E major arpeggio (up and down). Its failure is depicted with the following tritone (E to A#) on "able."

13

sei: und dennoch blieben wir da - bei; aus eig - ner Kraft war Niemand fähig, der Sünden  
grow; how loath his fee - ble strength to know. By his own might is no man a - ble his e - vil

G# minor E major E7 F#7

Chafe calls this a premature return to E major, a rejection of God's remedy.

16

Un - art zu ver - las - sen, er möcht' auch al - le Kraft zu sam - men - fas - sen.  
prac - tic - es to mas - ter, nor can he of him - self a - void dis - as - ter.

F#7 B minor E# dim. 7 B major

### Aria.

9/3. (Allegro moderato  $\text{♩} = 98$ .)

• Sinking into the abyss with no one to help (9/3). This text not based on the chorale but added by the librettist. Bach continues to teach...

Ritornello related to vocal line.

Violin obbligato (marked "solo" in the original score) and continuo accompany the voice.  
Text painting:  
Descending Vln line depicts sliding into the abyss, the first 2 mm. halting slightly on the third 16th of each triplet grouping (the note tied to the next note), as if the person is grabbing for a hold as the slide continues for nearly 2 octaves, before trying to work itself up again.

mf

Un - art zu ver - las - sen, er möcht' auch al - le Kraft zu sam - men - fas - sen.  
prac - tic - es to mas - ter, nor can he of him - self a - void dis - as - ter.

E minor

Inexorable slipping/slide downward while the bass ascends.

The line attempts to rise but ultimately falls...

Continuo bass sometimes functions like an obbligato.

4 (80)

Un - art zu ver - las - sen, er möcht' auch al - le Kraft zu sam - men - fas - sen.  
prac - tic - es to mas - ter, nor can he of him - self a - void dis - as - ter.

A minor B minor

7 (83)

Un - art zu ver - las - sen, er möcht' auch al - le Kraft zu sam - men - fas - sen.  
prac - tic - es to mas - ter, nor can he of him - self a - void dis - as - ter.

A minor E minor

# J.S. Bach - Church Cantatas BWV 9

10 (86) **Tenore.**

This text not based on the chorale but was added by the librettist.

Wir  
The

E minor

wa - ren schon zu tief - ge - sun - ken, der Ab - grund schluckt'  
swirl - ing wa - ters drag me down - ward, the mael - strom deep

Text painting: Lines that stumble downwards depict the text (the tenor line descends from highest to lowest range).

Possible allusion to the God's judgment on Korah and followers who rebelled against Moses, when the earth swallowed them. See Numbers 16:31-33.

G# dim.7

uns vö - lig ein, der Ab - grund schluckt' uns vö - lig ein, wir  
will swal - low me, the mael - strom deep will swal - low me, the

Chromatic harmonies, large, awkward leaps (e.g., here D# up to C), complex counterpoint depict unsuccessful attempts to save oneself from impending death.

D# dim.7

wa - ren schon zu tief - ge - sun - ken, der Ab - grund schluckt'  
swirl - ing wa - ters drag me down - ward, the mael - strom deep

E minor

D major

22

uns völlig ein, der Ab - grund schluckt' uns völ - lig ein,  
 will swal-low me, the mael - strom deep will swal - low me,

B minor

B minor

Ritornello

25

B minor

B minor

28

E minor

F# minor

31

E minor

B minor

# J.S. Bach - Church Cantatas BWV 9

J. S. Bach

In the middle section of the aria Bach not only teaches but also "moves" listeners with a dramatic depiction of "human destiny without Christ." See Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), pp. 121-122.

84

die  
yet

B minor

B minor

37

Tie - fe droh - - - te schon den Tod, - und den - noch konnt'  
in - my dire - - - ca - ta - stro - phe, - and hope - less though -

B minor

Perhaps an allusion to Peter sinking beneath the waves until Jesus took hold of him. See Matthew 14:30-31.

40

- in solcher Noth - uns kei - ne Hand be - hilf - lich sein, die Tie -  
- my per - il be, - no help - ing hand is of - fered me, yet in -

A minor

43

- fe droh - - - te schon den Tod, und den - noch, den - noch konnt'  
- my dire - - - ca - ta - stro - phe, and hope - less, hope - less though

mm. 43-49: chromaticism depicts threat of death and helplessness

A minor

E minor

E7

A7

C# dim.7

C# dim.7



# J.S. Bach - Church Cantatas BWV 9

46

in sol - cher Noth uns kei - ne Hand be - hilf - lich sein, uns  
my per - il be, no help - ing hand is of - fered me, no

A7 D7 E7 E7

49

kei - ne Hand be - hilf - lich sein,  
help - ing hand is - of - fered me,

Ritornello

A minor A minor A minor A7

52

die Tiefe  
yet in my

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

A threatening, rising melisma, reaching the top of the tenor's range, "moves" the listener with its dramatic depiction of a hand reaching for help.

55

droh - te schon den Tod, und  
dire - ca - ta - stro - phe, and

A minor A7 D minor E7 A7 D minor G# dim.7



58

dennoch konnt' in solcher Noth uns kei - ne Hand be - hilf - lich sein, und dennoch  
hope-less though my per - il be, no help - ing hand is of - fered me, and hope-less

A minor E minor A minor E7

61

konnt' in solcher Noth uns kei - ne Hand be - hilf - lich sein. —  
though my per - il be, no help - ing hand is of - fered me. —

B7 E minor E minor

64

Wir wa - ren schon zu tief ge - sun - ken, der  
The swirl - ing wa - ters drag me down - ward, the

Opening text returns but with altered music.

Dynamics are original?

E minor

67

Ab - grund schluckt' uns völ - lig ein, — der Ab - grund schluckt'  
mael - strom deep will swal - low me, the mael - strom deep —

Chromaticism to depict the threat of the abyss: mm. 68-69.

D# dim.7 E7 G# dim.7

# J.S. Bach - Church Cantatas BWV 9

70

uns völ - lig ein, wir wa - ren schon zu  
will swal - low me, the swirl - ing wa - ters

E7 A minor D7

72

tief ge - sun - ken der Ab grund schluckt'  
drag me down - ward, the mael - strom deep

G major D# dim.7

74

uns völ.lig ein, der Ab - grund schluckt' uns völ - lig ein.  
will swal-low me, the mael - strom deep will swal - low me.

E minor B7 Dal Segno. E minor

Secco recitative ending arioso (Based on Chorale vv. 5-7)

## 9/4. Recitativo. Basso.

• Christ fulfilled the law, providing salvation by faith (9/4)

Bach continues to teach (see Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 3. p. 122).

This is the "keystone" (pivot) movement in a chiasmic form where the antithetical concepts of Law and Gospel are discussed.

Doch musste das Ge - setz er - füllet werden; deswegen kam das Heil der Erden, des  
As it was writ - ten in the ho - ly scrip - tures, our Lord and Sav - iour came from Heav - en; the

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

Tonal progression of the cantata begins to move up in the circle of fifths from previous E minor (1 sharp) to B minor (2 sharps), see Chafe, "Analyzing Bach Cantatas," 154.

# J.S. Bach - Church Cantatas BWV 9

Text painting: Rests for "silenced."

4

Höchsten Sohn, der hat es selbst erfüllt und seines Vaters Zorn gestillt; durch  
 Son of God, His Father's will fulfilled and His majestic anger stilled. Christ's

B major E# dim.7 B minor

Shiver melisma for "guiltless dying"

7

sein un - schul - dig Sterben liess er uns Hilf' er - wer - ben. Wer nur demselben traut, wer  
 death ab - solved - us - all from taint of A - dam's fall. He who in Christ con - fides, and

B7 E major E# dim.7

10

auf sein Leiden baut, der gehet nicht ver - lo - ren: der Himmel ist für den er -  
 in His faith a - bides, will nev - er be for - sak - en; to Heav - en will his soul be

F# minor B7 E# dim.7 F# minor

Arioso. Arioso allows for rhythmic text painting in the continuo line (see below).

13

koren, der wahren Glauben mit sich bringt und fest um Je - su Ar - menschlingt.  
 tak-en, un-chang-ing faith will be his guide, se-cure, at his Re-deem - er's side.

D major D7 E7 E7 A major

Adding the first phrase of the chorale melody is editorial, not in original score, which has only continuo accompaniment.

Text painting: Continuo bass depicts a "wrapping" figure for wrapping the arms about Jesus.

# J.S. Bach - Church Cantatas BWV 9

For Helmuth Rilling's comments, see note.

Da capo form with ritornello, which has independent material. Double canon between Flute/Oboe d'amore and S/A. Since canon is often used to depict law, these 2 canons may represent the two law referenced in Romans 7 & 8. See Romans 8:2: "For the law of the Spirit of life in Christ Jesus has set me free from the

law of sin and death. More specifically, instrumental canon may represent the "law of sin and death," while the vocal canon represents the "law of the Spirit of life in Christ Jesus" and thus represent the mystic union of Christ and the believer (more below). Despite the strict counterpoint in this movement, the effect is is light and playful, due to the major tonality, cantabile melodic writing, and pulsed bass. See Martin Petzoldt, "Bach-Kommentar," vol. 1, pp. 143-44.

(Based on Chorale v. 8)  
9/5. **Duetto.** (Moderato ♩ = 80.) Faith, not works makes us righteous before God (9/5). Flute and Oboe d'amore obbligato in canon.



Ritornello *mf*

Oboe d'amore at 5th below.

A major

E major

E major

Oboe d'amore and Flute in canon (order is now reversed).

Ob d'amore

Flute at 4th above.

E major

Alfred Dürr writes, "[This movement's] playful, relaxed melodic style gives hardly any idea of its inherent strictness, let alone revealing it directly to the unalerted listener. See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), p. 439.

A major

D major

A major

A major



## J.S. Bach - Church Cantatas BWV 9

The singers take up the ritornello theme in simplified form.

25

**Soprano.**

Herr, du siehst \_\_\_\_\_ statt gu-ter Wer-ke auf \_\_\_\_\_ des Herzens  
Lord with Thee \_\_\_\_\_ our works a - wak - en less \_\_\_\_\_ re - gard than

*Soprano & Alto in canon.*

**Alto.**

Herr, du siehst \_\_\_\_\_ statt gu-ter Wer-ke auf \_\_\_\_\_  
Lord with Thee \_\_\_\_\_ our works a - wak - en less \_\_\_\_\_

The image shows a musical score for a canon between Soprano and Alto voices. The Soprano part is on a treble clef staff with a key signature of two sharps (F# and C#). The Alto part is on a treble clef staff, also with a key signature of two sharps. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are in German and English. The Soprano part starts with a red bracket indicating the beginning of the canon. The Alto part starts with a red bracket indicating the beginning of the canon. The piano accompaniment consists of chords and moving lines in both hands.

Text painting: "Faith" emphasized with melisma.

Text painting: Gesture for offering of faith.

Glau - bens - stär - ke, nur den Glauben nimmst du  
 faith un - shak - en, faith a - lone Thou val - u -

des Herzens Glau - bens - stär - ke, nur den  
 re - gard than faith un - shak - en, faith a -

Fl Ob d'am

Oboe d'amore and flute in canon join to create a double canon (5 independent parts).

E major A major

The two canonic pairs (voices and instruments) may allude to the two laws referenced in Romans 7 & 8 (see above), perhaps also to the mystic union of God and believer: canonic technique, which is frequently used to depict the inflexible Law is here transformed into a symbol of intimate relationship (Gospel). See also Chafe, *Analyzing Bach Cantatas*, p. 155, *Tonal Allegory*, p. 163.

35

an, den Glauben nimmst du an, nur den Glauben nimmst du an,  
est, that on - ly val - u - est, faith a - lone Thou val - u - est,

Glauben nimmst du an, den Glauben nimmst du an, nur den Glauben nimmst du  
lone Thou val - u - est, that on - ly val - u - est, faith a - lone Thou val - u -



40

den Glauben, nur den Glau - ben nimmst du an.  
that on - ly faith a - lone Thou val - u - est.

an,  
est,

nur den Glau - ben nimmst du an.  
faith a - lone Thou val - u - est.

Ob d'am Instrumental canon

Ritornello

E major E major

45

Herr, Lord

Herr, du  
Lord with

Double canon when voices enter (the reverse process).

F

E major

50

du siehst statt guter Wer - ke auf des  
with Thee our works a - wak - en less re -

siehst statt gu - ter Wer - ke auf des Her -  
Thee our works a - wak - en less re - gard

E major

55

Her - zens Glau - bens - stärke, nur den  
 gard - than faith - un - shak - en, faith a -

- zens Glau - bens - stärke, nur den Glau -  
 - than faith - un - shak - en, faith a - lone,

A major

60

Glau - ben, den Glau - ben nimmst du an, den Glau -  
 lone, - faith a - lone Thou val - u - est, that on -

- ben, den Glau - ben, den Glau - ben nimmst du an,  
 - faith a - lone, - faith a - lone Thou val - u - est, FI

A major

65

- ben, nur den Glauben nimmst du an, den Glauben nimmst du  
 - ly faith a - lone Thou val - u - est, that on - ly val - u -

nur den Glauben nimmst du an, den Glauben nimmst du an, nur den  
 faith a - lone Thou val - u - est, that on - ly val - u - est, faith a -

Ob d'am

D major A major

70

an, nur den Glauben nimmst du an, nur den Glauben  
 est, faith a - lone Thou val - u - est, faith a - lone Thou

Glauben nimmst du an, den Glauben, nur den Glauben  
 lone Thou val - u - est, that on - ly faith a - lone Thou

A major

75

nimmst du an.  
 val u - est.

nimmst du an. Ritornello  
 val u - est.

Ob d'am

A major

80

E major E7

85

E major E major

# J.S. Bach - Church Cantatas BWV 9

90

A major

95

A major D major

100

Contrasting B section: minor key and instrumental canon stops in favor of doubling vocal canon, occasionally adding embellishment.

Nur der Glau - be\_macht ge -  
Faith a - lone to\_\_right - eous -

Nur der Glau - be\_macht ge - recht, alles an\_dre scheint zu  
Faith a - lone to\_\_right - eous - ness ev - er leads us, noth - ing

Oboe d'amore now doubles Alto. Flute now doubles Soprano.

*p*

A major F# minor

104

recht, alles an\_dre scheint zu schlecht, nur der Glau - be\_macht ge -  
ness ev - er leads us, noth - ing less, faith a - lone to\_\_right - eous -

schlecht, nur der Glau - be\_macht ge - recht, alles an\_dre scheint zu  
less, faith a - lone to\_\_right - eous - ness ev - er leads us, noth - ing

B minor E major E major A major

108

reht, al les an - dre scheint zu schlecht, als dass es uns  
ness, ev - er leads us, noth - ing less, will lead us to

schlecht, als dass es uns hel - fen  
less, will lead us to what is

D major A major

112

hel - - - fen kann, als dass es uns  
what - - - is best, will lead us to

kann, als dass es uns hel fen  
best, will lead us to what is

E minor E minor B minor

116

hel - - - fen kann. Nur der Glau - be macht ge -  
what - - - is best. Faith a - lone to\_ right-eous -

kann. Nur der Glau - be macht ge - recht, alles an - dre scheint zu  
best. Faith a - lone to\_ right-eous - ness ev - er leads us, noth - ing

B minor F# minor B minor



120

recht, alles an dre scheint zu schlecht, als dass es uns hel -  
 ness, ev-er leads us, noth - ing less, will lead us to what  
 schlecht, als dass es uns hel - fen, als dass es uns  
 less, will lead us to what is, will lead us to

B minor E major A major A major

125

- fen, als dass es uns hel - fen kann.  
 is, will lead us to what is best.  
 hel - fen, uns hel - fen kann.  
 what is, to what is best.

F# minor G# major C# minor C# minor

**Da Capo.**

9/6. **Recitativo.**

(Based on Chorale vv. 9 & 11—see note)

• Law discloses sin; gospel gives future beyond death (9/6).

Secco **Basso.**

Chromatic saturation in the vocal part in 14 mm.

D/D# shift symbolizes the shift from Law and human effort to Gospel. See Chafe, "Analyzing Bach Cantatas," 155.

The text, which covers the content of 2 chorale stanzas, takes some surprising turns, alluding to a wide range of biblical passages and themes (see note).

Wenn wird die Sünd' aus dem Gesetz erkennen, so schlägt es das Gewissen nieder;  
 When we have sinned and flout-ed God's com-mand-ments, and con-science weighs us down de-spair-ing.

C# D E# G# B A F# A# G E

C#7 (dominant 7th) + F# F# minor F#7 B minor B major

Text painting: Like the law exposing sin, so the bass F# "exposes" the key in the opening dominant 7th chord.

4

doch ist das unser Trost zu nennen, dass wir im Evan - ge - li - o gleich wieder froh und freudig  
to what may then we turn for com-fort? God's gos-pel will our grief des-troy, and bring us joy and new con-

B7 E major E7

7

werden: dies ~~nur~~ stärket unsern Glauben wieder. Drauf hoffen wir der  
tent-ment; thus, our faith and shat-tered strength re-pair-ing. So look we for the  
. NBA: dies (repeated)

A major A major C# major

10

Zeit, die Gottes Güte uns zu-ge-saget hat, doch aber auch aus weisem Rath die Stunde  
day which God in His good time has prom-ised to re-veal, al-though He wise-ly must con-ceal the ho-ur

C#7 F# minor F#7 D#7 G# minor

13

uns verschwiegen. Je - doch, wir lassen uns be-gnügen; er weiss es, wenn es nö-thig  
of its com-ing. And thus, we well may rest un-trou-bled; He knows the time for us to

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

16

ist und brauchet keine List an uns; wir dürfen auf ihn bauen und ihm allein vertrauen.  
die, nor will He ev-er fal-si-fy; to His di-vine di-rec-tion we owe our sure pro-tec-tion.

C# minor E# dim.7 F#7 B major E major F#7 B major E major

9/7. **Choral.** (V. 12) (See also 155/5, 186/6.)  
Soprano. •Believe his Word rather than appearances (9/7).

(5) +Fl in 8va Ob d'am Vln I Ob sich's an-liess, als wollt' er nicht, lass dich es nicht er-schrek-ken,  
denn wo er ist am besten mit, da will er's nicht ent-dek-ken;  
Though prayers should be de-nied to you, be not ye then af-fright-ed,  
for God re-mains for-ev-er true in love with us u-nit-ed.

+Vln II Ob sich's an-liess, als wollt' er nicht, lass dich es nicht er-schrek-ken,  
denn wo er ist am besten mit, da will er's nicht ent-dek-ken;  
Though prayers should be de-nied to you, be not ye then af-fright-ed,  
for God re-mains for-ev-er true in love with us u-nit-ed.

+Vla Ob sich's an-liess, als wollt' er nicht, lass dich es nicht er-schrek-ken,  
denn wo er ist am besten mit, da will er's nicht ent-dek-ken;  
Though prayers should be de-nied to you, be not ye then af-fright-ed,  
for God re-mains for-ev-er true in love with us u-nit-ed.

Basso. Ob sich's an-liess, als wollt' er nicht, lass dich es nicht er-schrek-ken,  
denn wo er ist am besten mit, da will er's nicht ent-dek-ken;  
Though prayers should be de-nied to you, be not ye then af-fright-ed,  
for God re-mains for-ev-er true in love with us u-nit-ed.

E major B7 E7 A major G major D major E major B major

Text painting: An unusual cadence  
to D depicts purposeful avoicance.

Simple, 4-part cantional setting of the chorale (with instruments doubling), which became standard in Bach's later cantatas.

E major completes "the ascent" part of the cantata." See Chafe, "Analyzing Bach Cantatas," 155. "The subdominant/dominant tonal-direction dualism of [the chorale's] first two phrases is... a key to the descent-ascent tonal design of the cantata as a whole." Chafe, "Analyzing Bach Cantatas," 157. See also comment at the beginning of this score.

9

sein Wort lass dir ge - wis - ser sein, und ob dein Herz sprach'  
 So hold ye stead - fast to His word, let not your hearts with

sein Wort lass dir ge - wis - ser sein, und ob dein Herz sprach'  
 So hold ye stead - fast to His word, let not your hearts with

sein Wort lass dir ge - wis - ser sein, und ob dein Herz sprach'  
 So hold ye stead - fast to His word, let not your hearts with

sein Wort lass dir ge - wis - ser sein, und ob dein Herz sprach'  
 So hold ye stead - fast to His word, let not your hearts with

E major B major F# minor

.Text painting: Chromatic harmonies and an alto suspension at "nein" color the words "und ob dein Herz sprach lauter Nein" ("and though your heard would say only 'no'").

12

lau - ter Nein, so lass doch dir nicht grau - en!  
 doubt be stirred, nor think that you are slight - ed.

lau - ter Nein, so lass doch dir nicht grau - en!  
 doubt be stirred, nor think that you are slight - ed.

lau - ter Nein, so lass doch dir nicht grau - en!  
 doubt be stirred, nor think that you are slight - ed.

lau - ter Nein, so lass doch dir nicht grau - en!  
 doubt be stirred, nor think that you are slight - ed.

F# minor C# major F# minor E major B minor A# dim.7 B7 E major

Chromatic twist suggests fear.