

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.







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 28, then back up. See "Analyzing Bach Cantatas," 149–160.



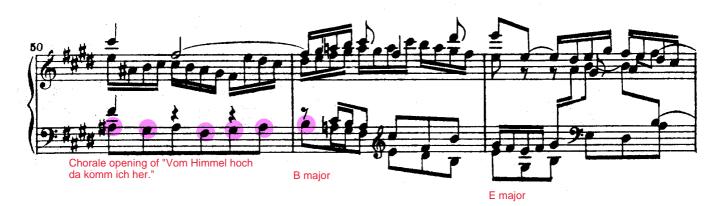










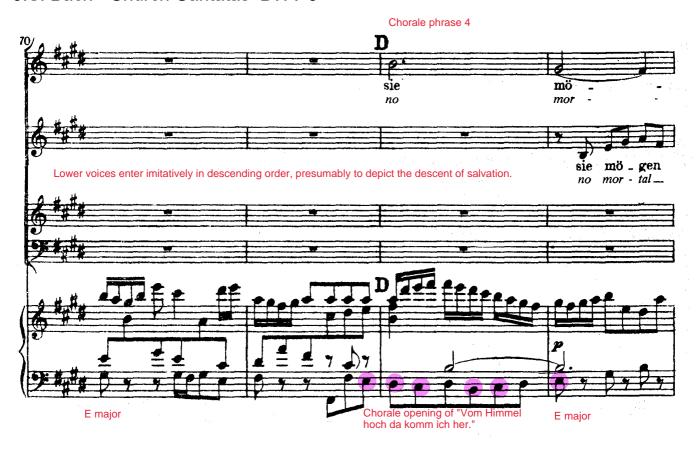




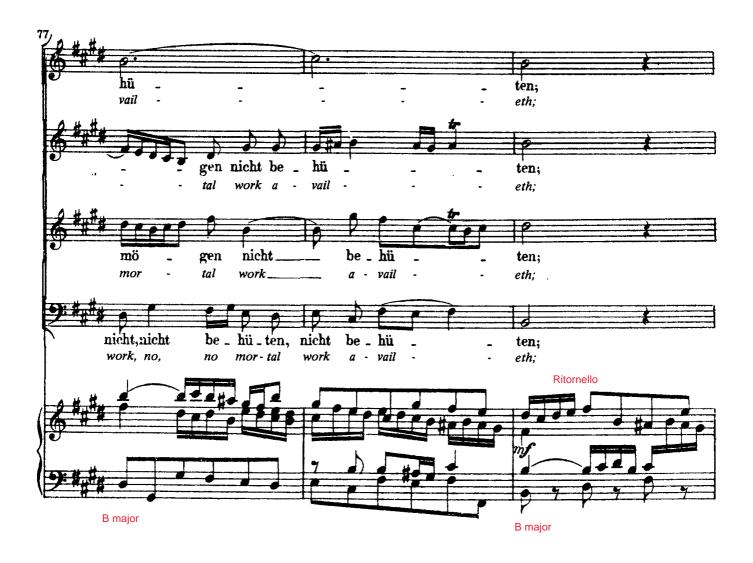














G# minor











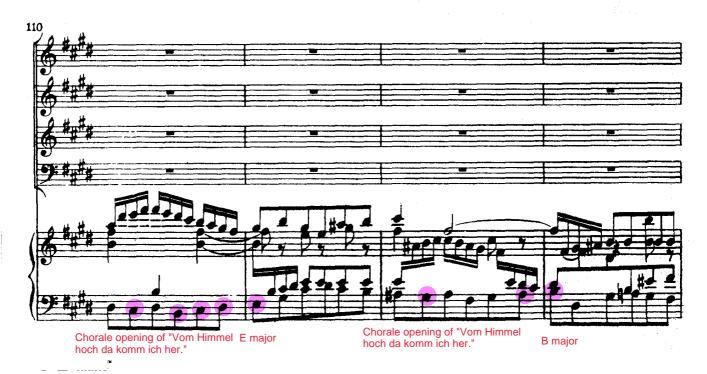






J. S. Bach — Cantata No. 9

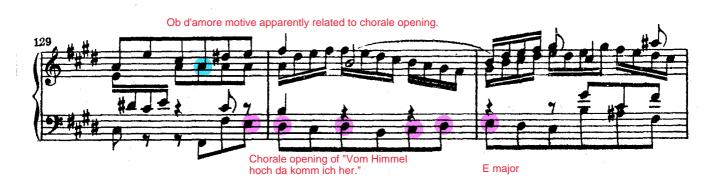




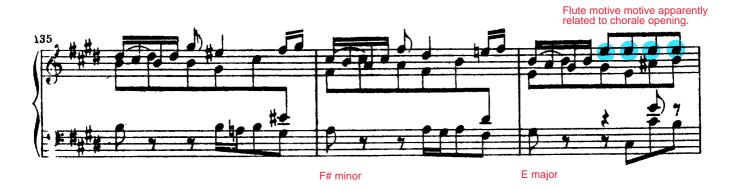


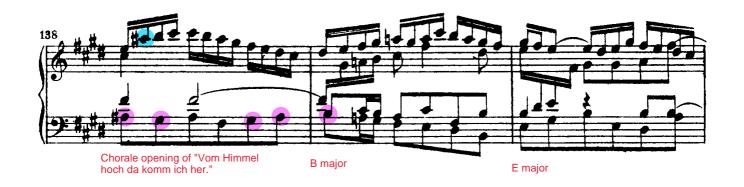




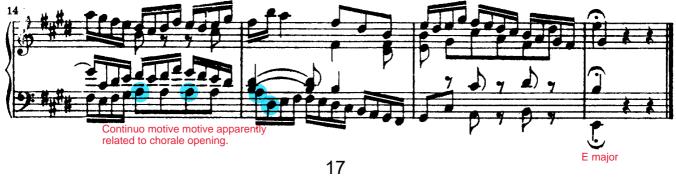


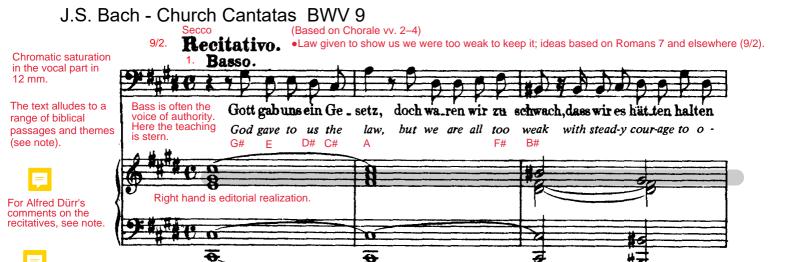






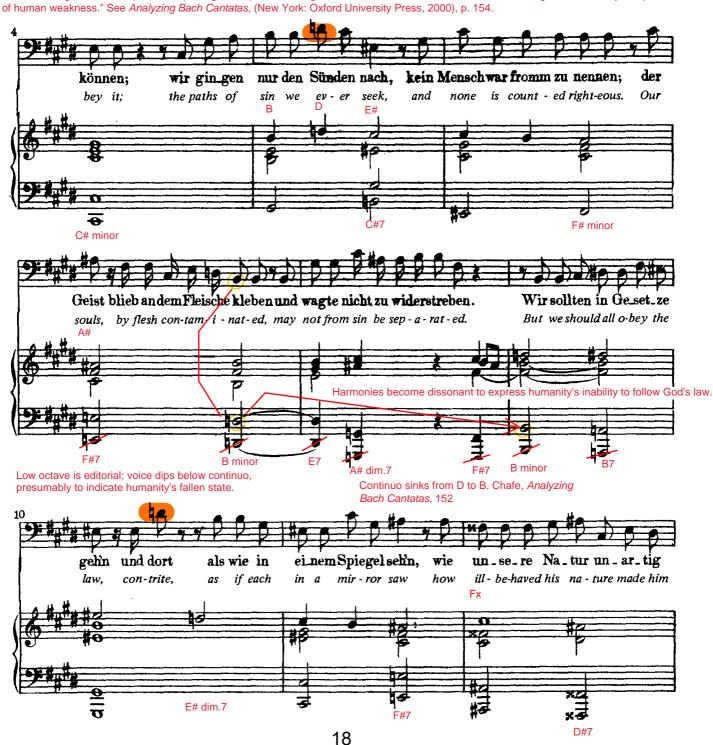


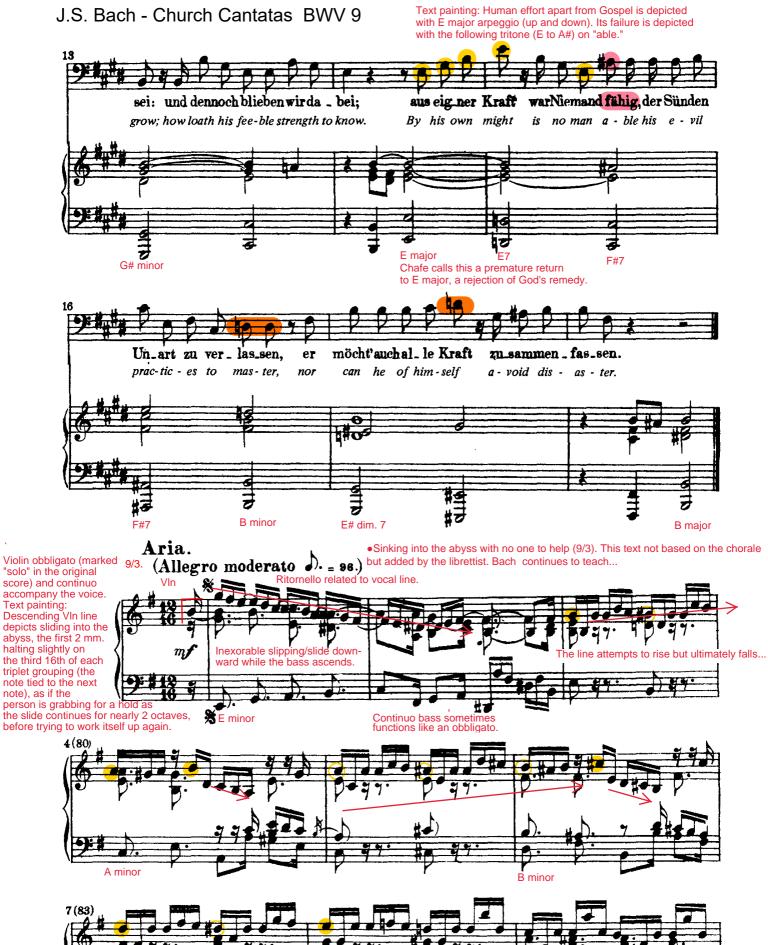


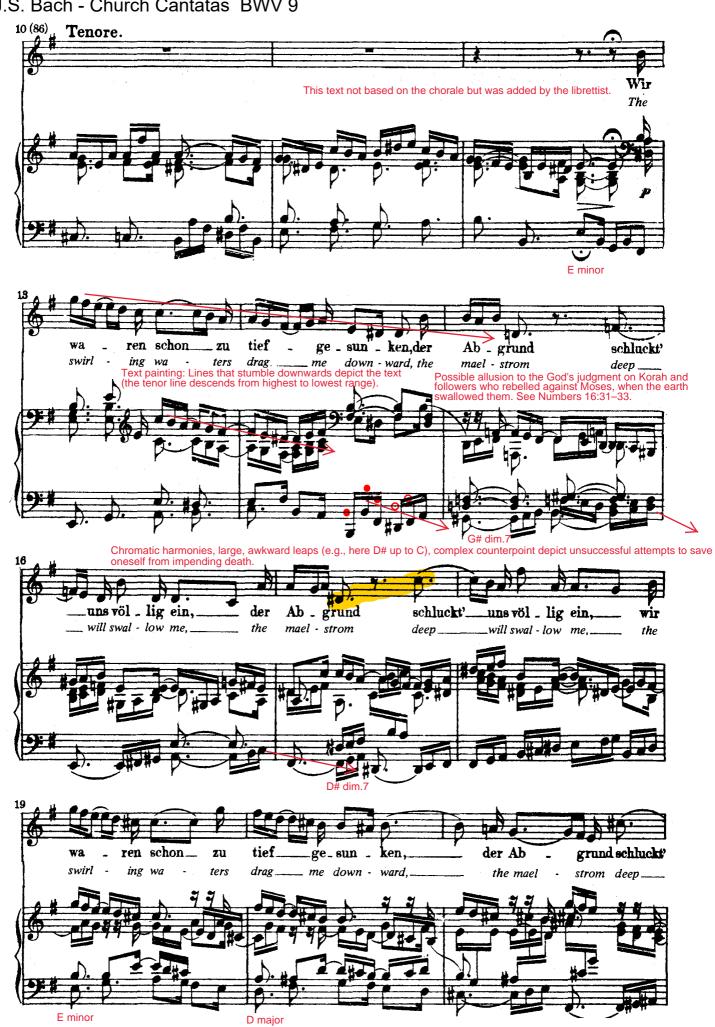


Eric Chafe argues that "the prominent placing of the pitch D throughout the recitative makes clear that the flattening of the harmony is representation of human weekness." See Applying Reph Contactor (New York: Oxford University Press, 2000), p. 154

C# minor













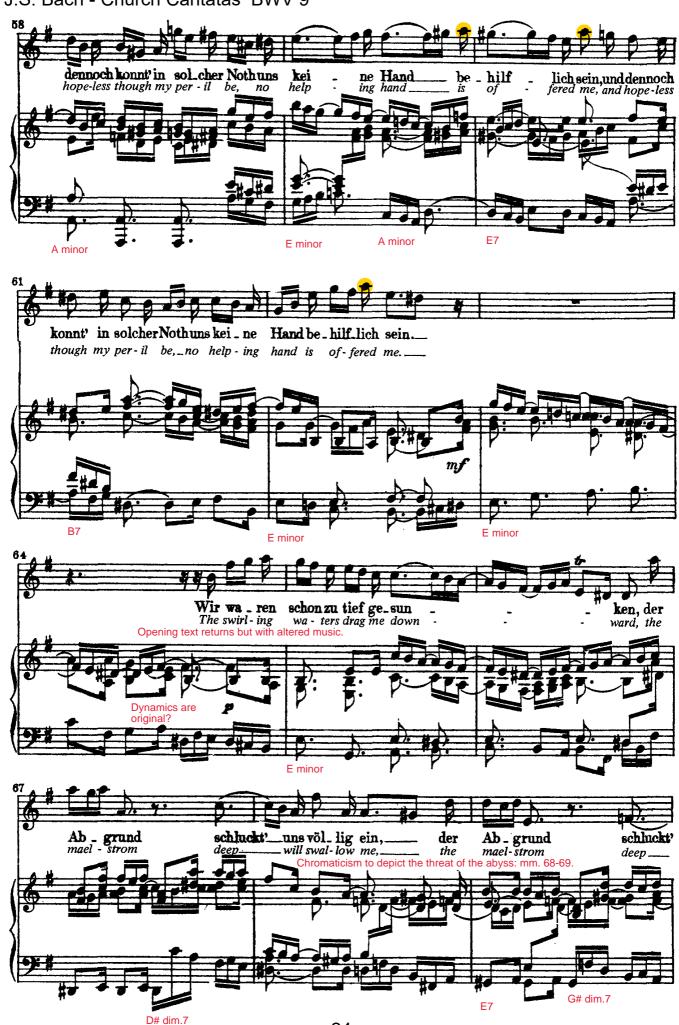






A threatening, rising melisma, reaching the top of the tenor's range, "moves" the listener with its dramatic depiction of a hand reaching for help.





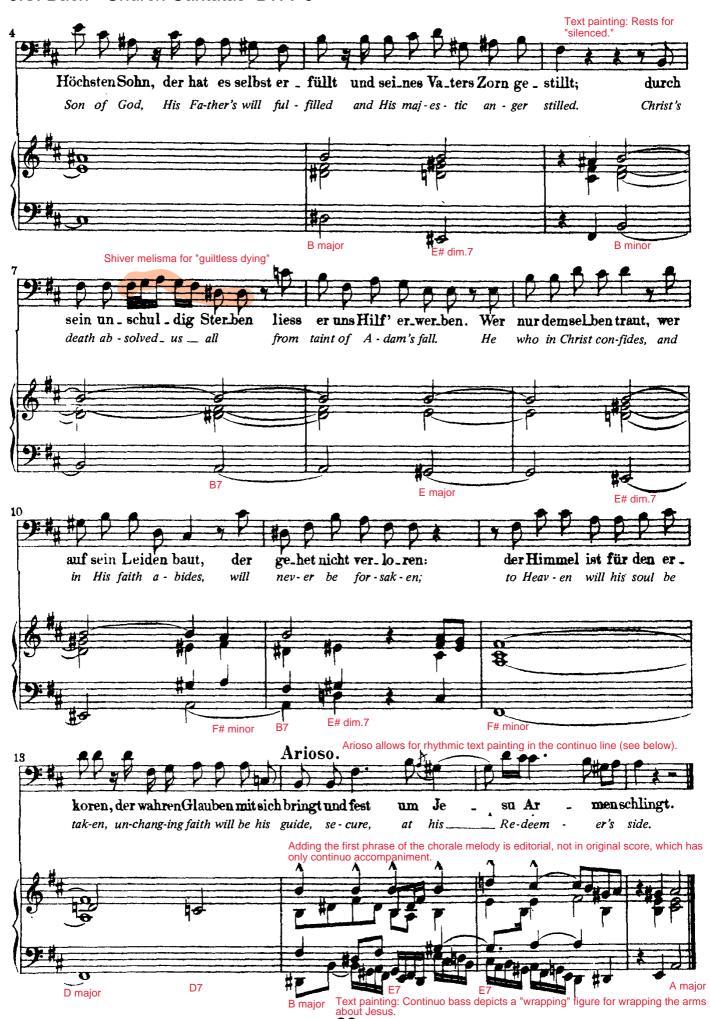


A# dim.7

25

B minor

F# major (dominant)



Helmuth Rilling asks, "Does Bach want to say that one should hold fast to Jesus, even when sinking into the abyss?" See The Oregon Bach Festival Master Class Lectures, vol. 3, p. 122.



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.

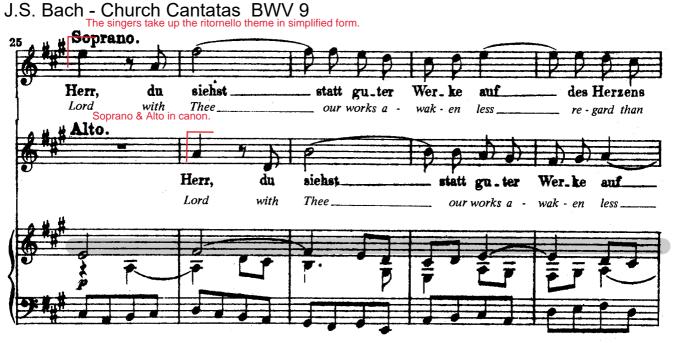


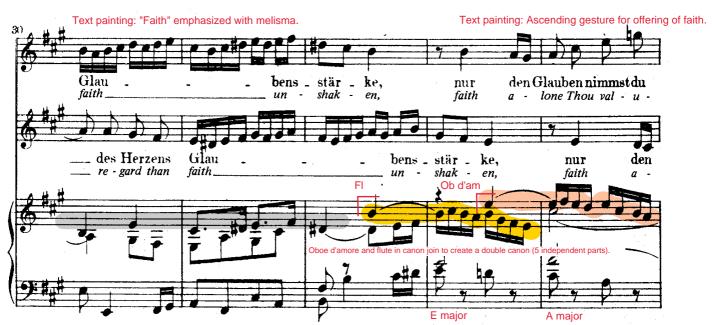


Alfred Dürr writes, "[This movement's] playful, relaxed melodic style gives hardly any idea of its inherent strictness, let alone revealing it directly to the unalerted listener. See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press,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



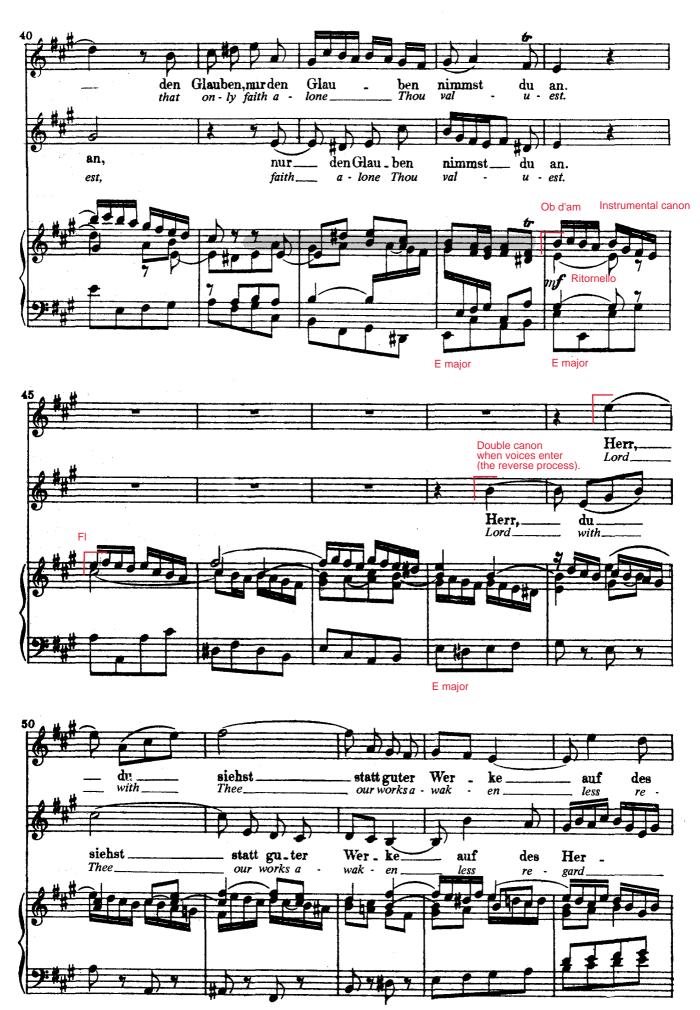






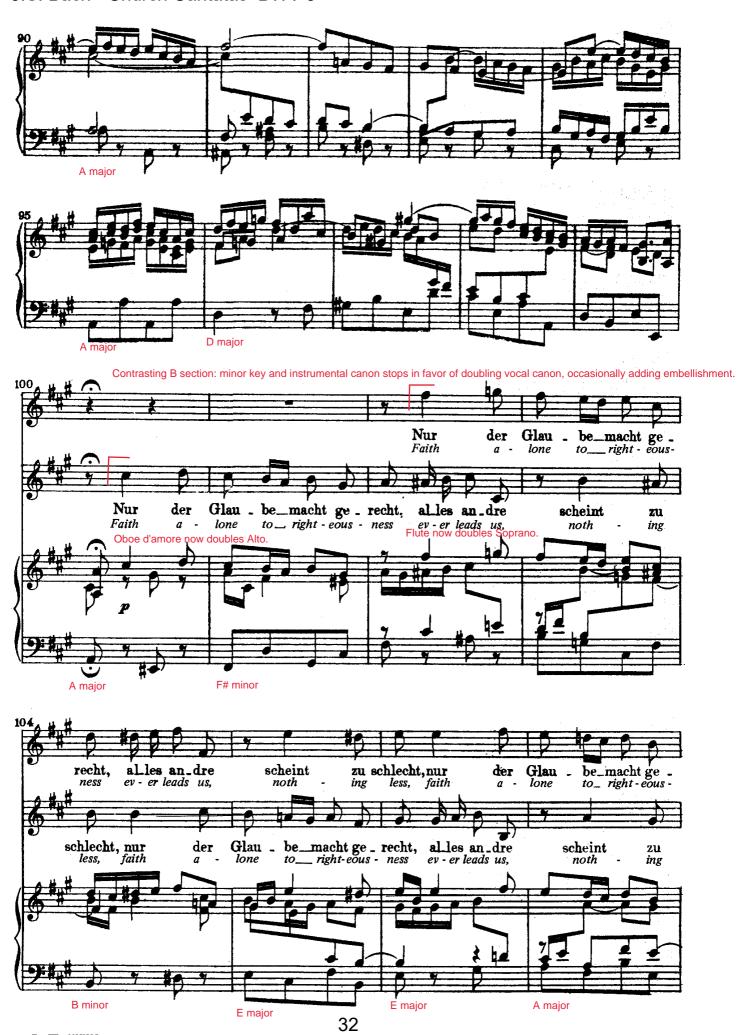
The two canonic pairs (voices and instruments) may allude to the two laws referenced in Romans 7 & 8 (see above), perhaps also to the mystic union of God and believer: canonic technique, which is frequently used to depict the inflexible Law is here transformed into a symbol of intimate relationship (Gospel).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



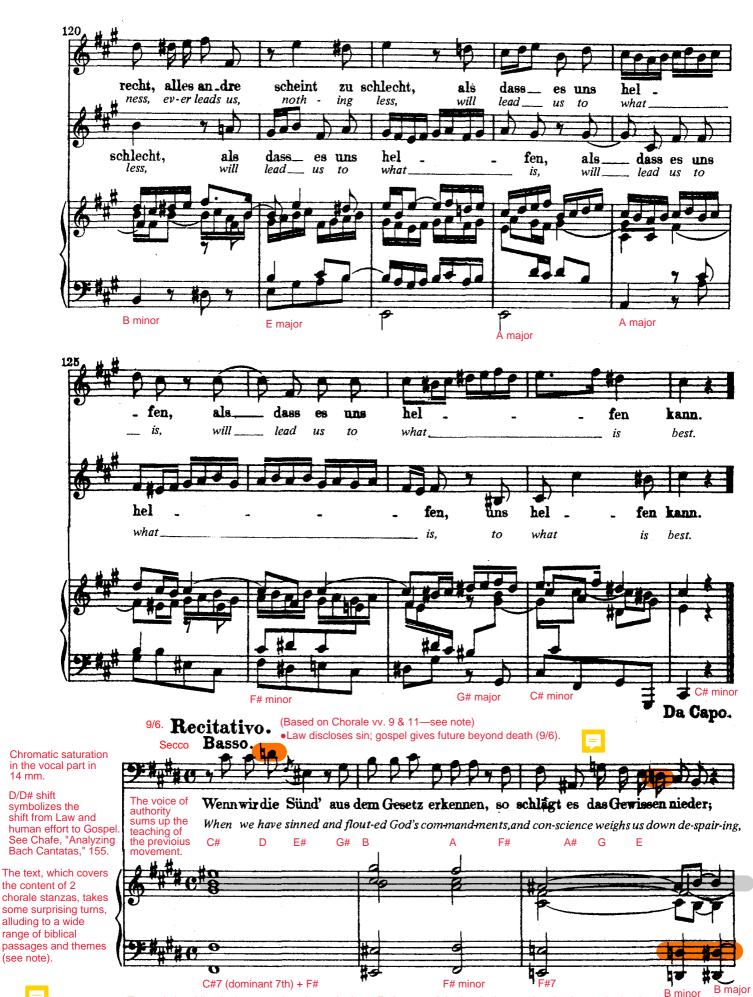




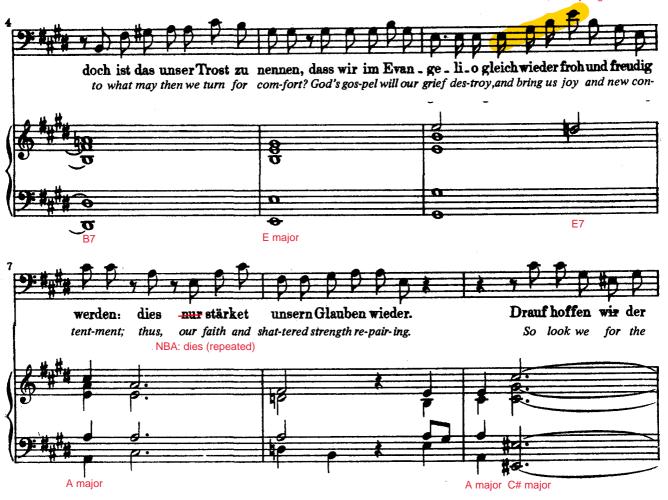




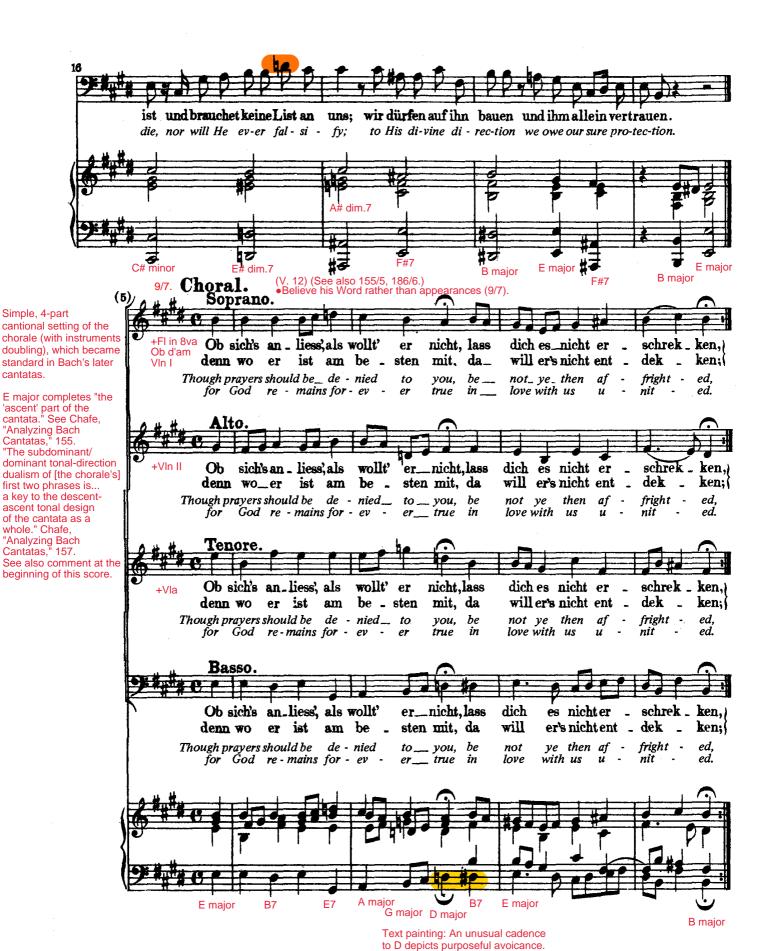




F









suggests fear.