

Introduction & updates at melvunger.com.

NBA I/41; BC B24
Occasion Unknown (BWV 131, 150, 117, 192, 100, 97). Perhaps this cantata was intended for a day of penitence. Martin Petzoldt suggests the 3rd. S. after Easter, finding allusions to that day's Epistle (1 Peter 2:11–20) and Gospel (John 16:16–23a) in movement 7. See "Bach-Kommentar," vol. 1, p. 815.
Librettist: Unknown
Time of Composition: Unknown; during or before Bach's M $\ddot{u}$ hlhausen period. See note about Hans-Joachim Schulze's discovery of acrostic in libretto identifying M $\ddot{u}$ hlhausen town council member and sometime mayor. Some scholars think the work may not be by J. S. Bach (no violas and no chorales). The work survives as a Christian Friedrich Penzel manuscript from 1755.

Apparently an Early Bach Cantata.

string writing (no viola), no chorales (though 4 of the 7 movements are for chorus), no recitatives. Vivid word painting: e.g., 3.5 octave ascending scale for 150/4 ("Leite mich....") After short sinfonia with chromatic descending lines, chorus follows with descending lines for "Nach dir, Herr, verlanget mich." Other instances of word painting include constant 16th notes in continuo & bassoon against chordal vocal trio in movement 5 to depict storm ("Zedern m $\ddot{u}$ ssen von den Winden..."), static harmonies in first section of movement 6 ("Meine Augen sehen stets zu dem Herrn"); ends with a "ciacona" in movement 7, Bass line ascends a diatonic 5th in minor key, used by Brahms (with additional raised fourth note) in the Finale of his Sym. No. 4.

J.S. Bach
Cantata No. 150

Nach dir, Herr, verlanget mich

According to Grove Dictionary's list of works for Bach, cantatas with independent bassoon (apart from continuo) include 131 (1707), 150 (1707–1708), 155 (1716), 190 (1724), 52 (1726), 149 (1728? 1729?), 177 (1732).

1. Sinfonia
Adagio

Concerning the work's authorship and modest dimensions, see note.

Instrumentation (Modest, trio sonata instrumental writing):
Vln I, II
(no viola)
Bassoon (independent)
SATB
Continuo

Descending chromatic tetrachord, traditional symbol of lament (used, for example, in the "Crucifixus," of Bach's B-Minor Mass), and the string duet with syncopated figure both reappear in following choral movement. Here the chromatic line may signify "Verlangen" (see below). The descending chromatic 4th (preceded by an 8va leap up) in this first movement is counterbalanced by the ascending diatonic 5th (followed by an 8va leap down) in the last movement.

Perhaps an allusion to the chorale "Herzlich tut mich verlangen." See Eric Chafe, "Tonal Allegory," 132.

J.S. Bach - Church Cantatas BWV 150

150/2. 2. Coro • Prayer of hope and trust in God: Psalm 25:1-2 (150/2).

This chorus is episodic or sectional in the manner of a motet, each section having a tempo and musical material appropriate to the text.

Soprano

Chromatic Saturation in the vocal parts in 10 mm. Wolff notes that the advanced temperament of Bach's organ allowed such chromaticism. See "Bach the Learned Musician," 101.

Alto

Text painting: Theme: 8va leap upward followed by chromatic descent links this movement to the sinfonia and (together with an initial ascending order of vocal entries) depicts a prayer of longing raised to God.

Tenore

Basso

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

Nach dir, Herr, dir, Lord, my soul doth

Herr, ver-lan-get soul doth thirst for

Nach dir, Lord, my

Herr, dir, Herr, ver-lan-get

Nach dir, Lord, my

Herr, dir, Herr, ver-lan-get

Nach dir, Herr, ver-lan-get mich, ver-lan-get

Lord, my soul doth thirst for thee, doth thirst for

B-T-A-S

B A# A C#

B minor

Descending chromatic tetrachord (also a shorter chromatic line) and string duet with dotted syncopated figure from the Sinfonia reappear, the chromatic line in the vocal parts and the string duet with syncopated figure in the instrumental episodes (joining the vocal parts in mm. 15-20).

Herr, ver-lan-get mich, nach dir, Herr, ver-
thirst, doth thirst for thee, Lord, my soul doth

mich, ver-lan-get mich, S-B-A-T
thee, doth thirst for thee,

mich, verlan-get mich,
thee, doth thirst for thee,

mich, ver-lan-get mich, nach dir,
thee, doth thirst for thee, Lord, my

Vln I Dotted, syncopated figure derived from the sinfonia.

B minor

F# minor

10.

lan - get mich, ver - lan - get mich, ver - lan - get mich,
 thirst for thee doth thirst for thee, doth thirst for thee,
 nach dir, Herr, ver - lan - get mich, ver - lan - get mich,
 Lord, my soul doth thirst for thee, doth thirst for thee,
 nach dir, Herr, dir, Herr, ver - lan - get mich,
 Lord, my soul doth thirst, doth thirst for thee,
 Herr, dir, Herr, ver - lan - get mich, ver - lan - get mich,
 soul, my soul doth thirst for thee, doth thirst for thee,
 C#7 F# minor F# minor

13.

nach dir, Herr, dir, Herr, ver -
 Lord, my soul doth thirst, doth
 nach dir, Herr, ver - lan - get mich, ver -
 Lord, my soul doth thirst for thee, doth
 A-T-B-S
 nach dir,
 Lord, my
 B minor

In the psalm, these two words belong to the next sentence. Here they form a bridge between the two sections with a kind of Phrygian cadence leading to F# minor.

lan - - - get mich, ver - lan - get mich. Mein Gott,
thirst ——— for thee, doth thirst for thee; o God,

lan - - - get mich, ver - lan - - get mich. Mein Gott,
thirst ——— for thee, doth thirst ——— for thee; o God,

nach dir, Herr, dir, Herr, ver - lan - get mich. Mein Gott,
Lord my soul doth thirst, doth thirst for thee; o God,

Herr, ver - lan - get mich, ver - lan - - - get mich. Mein Gott,
soul doth thirst for thee, doth thirst ——— for thee; o God,

17

B minor B minor B minor C# major

4-measure allegro section serves as a motto introduction to a fugue-like section. Such a sectionalized approach is typical of typical motet structure, used by Bach in his earliest cantatas (e.g., BWV 130).

A Allegro

ich hof - fe auf dich. -
my hope is in thee.

ich hof - fe, ich hof - fe, ich hof - fe, ich hof - fe auf dich.
my hope is in thee, Lord, my hope is in thee, in thee.

ich hof - fe, ich hof - fe, ich hof - fe, ich hof - fe auf dich.
my hope is in thee, Lord, my hope is in thee, in thee.

ich hof - fe, ich hof - fe, ich hof - fe, ich hof - fe auf dich.
my hope is in thee, Lord, my hope is in thee, in thee.

Phrygian cadence

A Allegro

11

C#7 F# minor

Eric Chafe suggests that departures from the work's main tonality of B minor upward (such as C# major here and, especially, D major in 150/4) — signify a change in focus from the world of tribulation to the hope of redemption. See "Tonal Allegory," 132–33.

Un poco allegro

Eric Chafe suggests that falling 5ths here represent life's adversity falling upon psalmist (see "über mich" at end of following fugue). Chafe, "Tonal Allegory," 132.

Laß mich nicht zu Schan-den wer-den, laß mich
Let me nev-er be con-found-ed, let me

S-A-T-B

Laß mich nicht zu Schan-den wer-den,
Let me nev-er be con-found-ed,

Laß mich nicht zu
Let me nev-er

Un poco allegro

Vln I

Vln II

Fag.

F# major B major E major A minor

Laß mich
Let me

nicht zu Schan-den wer-den,
nev-er be con-found-ed,

laß mich nicht zu Schanden wer-den,
let me nev-er be con-found-ed

Schanden wer-den, laß mich nicht zu
be con-found-ed, let me nev-er

nicht zu Schan-den wer-den, laß mich
nev-er be con-found-ed, let me

Fag.

B minor E major A major D major G major C major F major G7

Downward ("flatward") tonal progression to indicate being "put to shame."

Adagio

28

30

zu Schan-den,
con-found-ed,

zu Schan-den,
con-found-ed,

zu Schan-den,
con-found-ed,

zu Schan-den,
con-found-ed,

zu Schan-den wer - den,
nev-er be con-found-ed.

zu Schan-den wer - den,
nev-er be con-found-ed.

zu Schan-den wer - den,
nev-er be con-found-ed.

zu Schan-den wer - den,
nev-er be con-found-ed.

D7 G major E7 A major F#7 B minor B minor

B Allegro

Fugue subject based on descending chromatic tetrachord (linking the fugue to the opening of the movement). The overall effect is one of mounting pressure from enemies pressing down on the writer as they rejoice in the poet's misfortune.

daß sich mei - ne
Up, Lord, that my

daß sich mei - ne
Up, Lord, that my

Fein - de nicht freu -
foes may not tri -

Text painting: Traditional melisma for "freuen" (rejoice)

Bass disappears for about 3 mm., representing the lack of a firm foundation as adversity presses down on the psalmist.

B Allegro.

33

F# major B minor B minor

Falling 5ths for "über mich" (upon me), related to earlier section.

Fein - de nicht freu -
foes may not tri -

- en ü - ber mich,
- umph o - ver me,

- en ü - ber mich, ü -
- umph o - ver me, o -

- ber mich, nicht freu -
- ver me, not tri -

daß sich mei - ne Fein - de nicht
Up, Lord, that my foes may not

daß sich mei - ne
Up, Lord, that my

35

F# minor B minor F# major D major

Fag. mit dem Chorbaß

J.S. Bach - Church Cantatas BWV 150

The enemies proliferate and the "rejoicing" melisma gets longer.

37

ü - ber
o - ver

- en, sich nicht freu -
- umph may not tri -

freu - - - en, sich nicht
tri - - - umph may not

Frei - - de nicht freu - - - en ü - ber mich, ü -
foes may not tri - - - umph o - ver me, o -

C major B major F# major F# minor E minor

39

mich, ü - - - ber mich nicht
me, o - - - ver me, not

freu - - - en, ü - ber
tri - - - umph o - ver

- en,
- umph,

daß sich mei - ne Frei - - de nicht
up, Lord, that my foes may not

- en,
- umph,

- ber mich nicht freu - - - en, sich nicht freu -
- ver me, not tri - - - umph may, not tri -

F#7 B minor B7

41

mich, ü - ber mich, daß sich mei - ne Fein - de nicht
me, o - ver me, up, Lord, that my foes may not

freu - en sich nicht freu - en, sich nicht
tri - umph, may not tri - umph, may not

daß sich mei - ne Fein - de nicht freu - en ü - ber
up, Lord, that my foes may not tri - umph o - ver

- en ü - ber mich, nicht freu -
- umph o - ver me, not tri -

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

Enemies rejoice in duet-fashion for added pressure.

49

freu - en ü - ber mich, ü - ber
tri - umph o - ver me, o - ver

freu - en ü - ber mich, sich nicht
tri - umph o - ver me, may not

mich, sich nicht freu -
me, may not tri -

- en, ü -
- umph o - ver me, o -

F# major F# minor C# major F#7 B major B minor C#7 F# minor

Violins have simultaneous 16ths more often now.

45

mich, sich nicht freu - en ü - ber mich,
me, may not tri - umph o - ver me,
freu - en ü - ber mich, sich nicht freu - en
tri - umph o - ver me, may not tri - umph
- ber mich, ü - - - ber mich,
- ver me, o - - - ver me,
daß sich mei - ne
up, Lord, that my

F#7 B minor F#7 B minor

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), indicating D major or B minor. The time signature is common time (C). The score consists of four systems.

- System 1:** Features three staves. The top staff has lyrics "ü - ber mich, ü - ber mich, ü - ber". The middle staff has lyrics "- en ü - - - - ber". The bottom staff has lyrics "- umph o - - - - ver".
- System 2:** Continues the vocal lines. The top staff has lyrics "me, o - ver me, o - ver". The middle staff has lyrics "mich, ü - - - - ber". The bottom staff has lyrics "me, o - - - - ver".
- System 3:** The top staff has lyrics "sich nicht freu - - - - en ü -". The middle staff has lyrics "may not tri - - - - umph o -".
- System 4:** The top staff has lyrics "Fein - - de nicht freu - - - - en ü - ber mich, ü - ber". The middle staff has lyrics "foes may not tri - - - - umph o - ver me, o - ver".

A section labeled "Fag." (Bassoon) begins in System 4, continuing through the end of the page. The piano accompaniment is shown at the bottom, consisting of right and left hand staves. A large bracket on the left side of the piano part spans from the beginning of System 4 to the end of the page, with the number "47" next to it.

At the bottom of the page, there are eight red labels corresponding to the chords used in the piano accompaniment: F#7, F# minor, E7, E minor, F#7, B minor, E minor, and A major.

49

mich, me, ü - ber mich, ü - ber mich, ü - ber mich, ü - ber mich, ü - ber mich,
 o - ver me, o - ver me, o - ver me, o - ver me, o - ver me, o - ver me,
 - ber mich, nicht freu - en, sich nicht freu - umph, may not tri -

D major A7 B minor

51

Adagio

mich, me, ü - ber mich, nicht freu - en, ü - ber mich.
 o - ver me, not tri - umph o - ver me. ü - ber mich.
 - en ü - ber mich, nicht freu - en, ü - ber mich.
 - umph o - ver me, not tri - umph o - ver me. ü - ber mich.
 - en ü - ber mich, nicht freu - en, ü - ber mich.
 - umph o - ver me, not tri - umph o - ver me. ü - ber mich.

D major B minor B major

150/3. **3. Aria** •Cheerfulness despite cross, storm, death, and hell (150/3). Rhyme scheme is ABBACC, the reverse of its counterpart in the symmetrical structure (movement 5), which is AABCCB.

For biblical background, see note.

Soprano

Figura corta

Very short aria with unison violins providing obbligato.

Doch bin und blei-be ich ver.
So shall my heart be sat-is-

Unison violins

Figura corta (see note).

B minor

B minor

Text painting: leaping motive for "toben" (to knock about or to rage).

gnügt,
fied,

ob-gleich hier zeit-lich to-
no world-ly care shall move

B minor

E major pedal

- - - ben,
me,

Kreuz, Sturm,
no cross,
cross, storm

Kreuz, Sturm und and-re Pro-ben, Kreuz,
no cross that's sent to prove me, no

Vln doublestops: Concitato (battle) figure (see note).

A major

Text painting: Dissonant dim. 7 leap for death & hell.

Sturm und and-re Pro-ben,
cross that's sent to prove me,

Tod, Höll', Tod, Höll' und was sich
not Death, not Death nor Hell's black

F# minor

A

fügt,— Tod,Höll'und was sich fügt. Ob Un-fall schlägt den
pride,— not Death nor Hell's black pride. Though day may seem to

F# minor D7

treu-en Knecht, be - but night, Recht ist und bleibt, Recht ist und blei-bet
be - but night, right is and will be, right is and will be

G major G major B minor

Text painting: extended passage for "everlasting."

e - wig Recht, al-ways right, The opening theme returns, providing a sense of cyclic return. Recht ist und blei-bet e - - - - wig
right is and will be al - - - - ways

B minor B minor

Recht.
right.

B minor B minor

150/4. **4. Coro** • Prayer: Lead me in thy truth; I wait on thee: Psalm 25:5 (150/4).

Andante Motto type of opening for first phrase of text with rising ladder ("Leiter") consisting of a series of rising fifths and extending 3.5 octaves for "leite" (lead).

A Allegro

Allegro

- te mich, lei - te mich in dei - ner Wahr - heit, und
 - lish me, stab - lish me up - on the rock of truth, and

lei - te mich, lei - te mich in dei - ner Wahr - heit, und
 stab - lish me, stab - lish me up - on the rock of truth, and

lei - te mich, lei - te mich in dei - ner Wahr - heit,
 stab - lish me, stab - lish me up - on the rock of truth,

lei - te mich, lei - te mich in dei - ner Wahr - of - heit,
 stab - lish me, stab - lish me up - on the rock of truth,

Rising motive in Vln II continued in Vln I.

A Allegro

B minor F# major B minor F# major

J.S. Bach - Church Cantatas BWV 150

Duets of parallel 6ths and 3rds, perhaps to denote sweet companionship with God, with punctuating string "und lehre" motive.

[illegible]

A major

B
Andante

leh - re, und leh - re, und leh - re, leh - re mich,
com - fort, and com - fort, and com - fort, com - fort me,

leh - re, leh - re mich,
com - fort, com - fort me,

- re, und leh - re, und leh - re, leh - re mich, denn du
- fort, and com - fort, and com - fort, com - fort me, for the

B
Andante

D major (a rise from earlier B minor)

Quasi-chordal section in which a motive is passed from lowest voice to highest; 2 remaining voices punctuating the line until the last homophonic statement (where the bass also briefly revisits the descending chromatic motive). The layering process of ascending entries may be intended to depict accumulating prayers for help.

13

...der Gott, is God, der Gott, is God, du bist der Gott, denn du the Lord is God, for the

...der Gott, is God, du bist der Gott, denn du the Lord is God, for the bist der Gott, Lord is God,

du bist der Gott, denn du the Lord is God, for the bist der Gott, Lord is God, der Gott, is God,

bist der Gott, Lord is God, der Gott, is God, der Gott, is God,

D major A major E minor B minor

16

bist der Gott, der Lord is God, my Gott, der mir hilft, der mir hilft, täg - lich strength, and my strength, trust in

der Gott, der is God, my Gott, der mir hilft, der mir hilft, strength, and my strength,

du bist der is God, my Gott, der mir hilft, der mir hilft, strength, and my strength,

du bist der is God, my Gott, der mir hilft, der mir hilft, strength, and my strength,

Orgel

G#7 C# major

J.S. Bach - Church Cantatas BWV 150

Text painting: Long, repeated notes/pedals for "harre" ("wait"): S- A-T-Vlms-B. Similarly, "harre" is stretched out with melismas.

har - re ich dein, har -
him, o my soul, trust

har - re ich, täg - lich har -
trust him, trust in him,

har - re ich dein, har -
trust in him, trust

har - re ich dein, har -
trust in him, trust

F# minor F# minor D major

- re ich dein,
in him,

re ich dein, har - re ich
o my soul, trust in

- re ich, täg - lich har -
in trust in him, o my

- re ich dein, har - re ich
in him, trust in

B minor

dein, har - re ich dein,
him, trust in him,

dein, har - re ich dein,
him, trust in him,

dein, har - re ich dein, har - re ich
soul, trust in him, trust in

dein, täg - lich har -
him, trust in him,

24

B minor G major G major E minor

har - reich dein, täg - lich har - reich dein.
 trust in him, trust in him, o my soul.

har - reich dein, täg - lich har - reich dein.
 trust in him, trust in him, o my soul.

dein, täg - lich har - re, täg - lich dein.
 him, trust in him, o trust in him, o my soul.

re ich dein.
 o my soul.

27

E minor

B major

•Winds may twist cedars but not him who trusts in God (150/5). Eric Chafe suggests that departures from the work's main tonality of B minor upward (such as C# major in 150/2, m. 21 and, especially, D major here in 150/4) signify a change in focus from the world of tribulation to the hope of redemption. See *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), "132–33.

150/5. 5. Terzetto

Rare example of a Bach vocal trio (no soprano).

Rhyme scheme is AABCCB, the reverse of its counterpart in the symmetrical structure (movement 3), which is ABBACC.

Sectional structure (motet-like) in which each section reflects its text.

Bassoon repeats rhythmic motive that always pushes to the downbeat.

Bassoon

D major

Text painting: Constant sixteenth notes ("moto perpetuo") in continuo against steady (song-like) but swaying chordal vocal trio to depict calm in spite of stormy winds and swaying cedars.

For biblical background, see note.



Alto

Tenore

Basso

Orgel mit den Chorstimmen

D major

Ze - dern müs - sen von den
Ce - dars on the moun - tains

Ze - dern müs - sen von den
Ce - dars on the moun - tains

Ze - dern müs - sen von den
Ce - dars on the moun - tains

Win - den oft viel
sway - ing Bow their

Win - den oft viel Un -
sway - ing Bow their heads

Win - den oft viel
sway - ing Bow their

D major B minor

Un - ge - mach emp - fin - den, oft - mals
heads the winds o - bey - ing, Proud - ly

12

F# minor F# minor

Text painting: Hemiola (displacement of accent) for "verkehrt" (to twist around).

Imitative entries

wer - den sie ver - kehrt. Rat und
o'er the tem - pests ride. Heark - en

16

E minor E minor E minor

"Rat und Tat" (word and deed): perhaps an allusion to Prov. 8:14, where wisdom is personified and claims to possess "Rat und Tat."

20

Tat, Rat und Tat auf Gott ge-
 thou, heark - en thou to God's com -

Rat und Tat, Rat und Tat auf Gott ge-
 Hearn thou, heark - en thou to God's com -

Rat und Tat auf Gott ge-
 Hearn thou to God's com -

D major

24

stel - let, ach - tet nicht, nicht,
 mand - ing Though it pass, pass

stel - let, ach - tet nicht, nicht,
 mand - ing Though it pass, pass

stel - let, ach - tet nicht, nicht,
 mand - ing Though it pass, pass

A major F#7 B minor

J.S. Bach - Church Cantatas BWV 150

Text painting: Brief disturbance
of vocal calm for "attacking howl."

was wi - der - bel - let, wi - der - bel - let,
thy un - der - stand - ing, un - der - stand - ing

was wi - der - bel - let, wi - der - bel - let,
thy un - der - stand - ing, un - der - stand - ing

was wi - der - bel - let,
thy un - der - stand - ing

28

B minor B minor

B Imitative entries

denn sein Wort ganz an - in -
Trust in him, o trust

denn sein Wort ganz an -
Trust in him what e'er,

denn sein Wort ganz
Trust in him, o

B

32

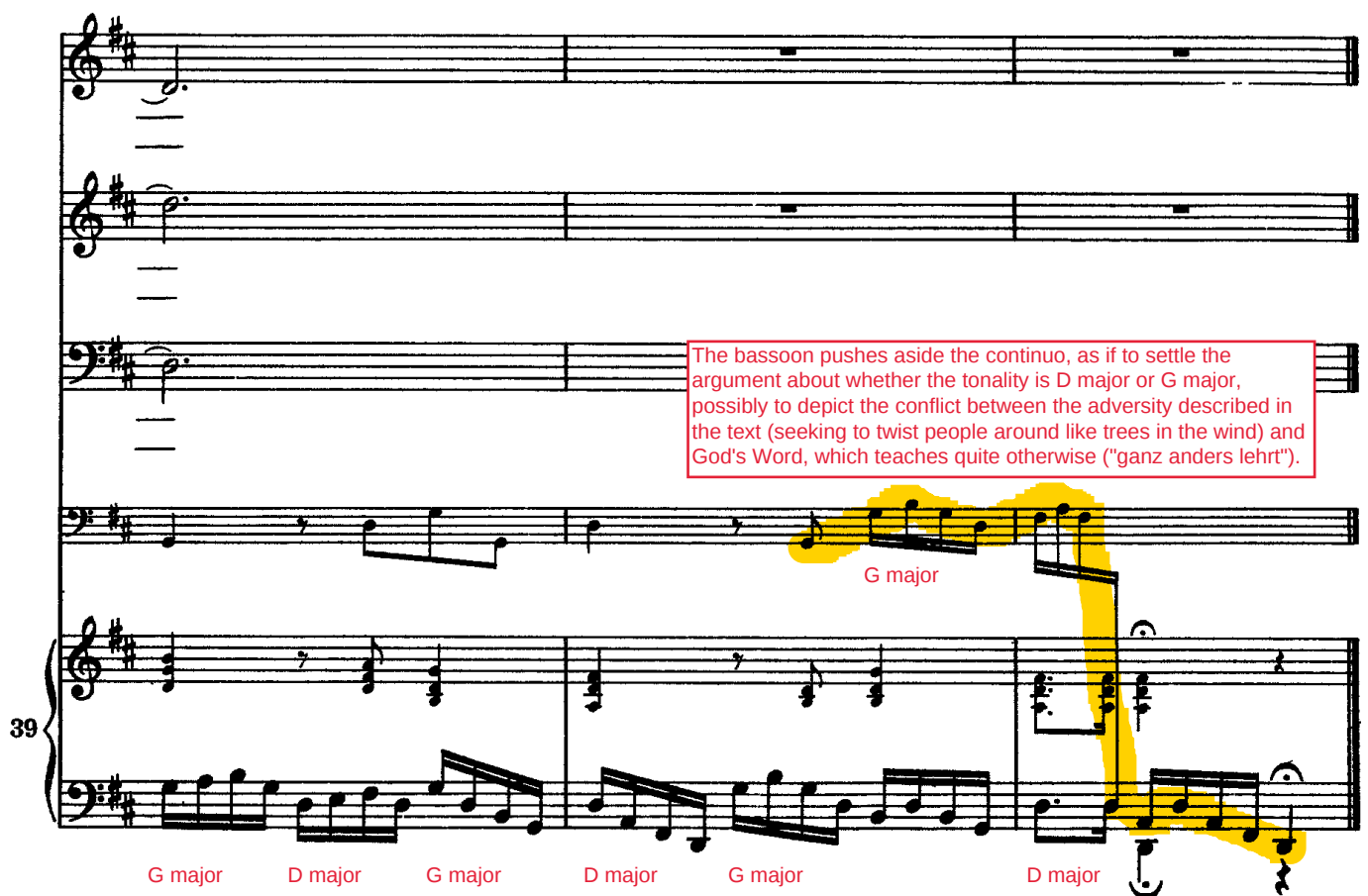
B minor D major F# minor B7 E minor



- - ders, ganz an - - ders lehrt.
 him what e'er be - tide.

an - - ders, ganz an - - ders lehrt.
 trust him what e'er be - tide.

A7 D major D major G major D major



The bassoon pushes aside the continuo, as if to settle the argument about whether the tonality is D major or G major, possibly to depict the conflict between the adversity described in the text (seeking to twist people around like trees in the wind) and God's Word, which teaches quite otherwise ("ganz anders lehrt").

G major

G major D major G major D major G major D major

J.S. Bach - Church Cantatas BWV 150

150/6. **6. Coro** • Faith God will rescue my foot out of net: Psalm 25:15 (150/6).

Text painting: Rising lines for "My eyes look ever to the Lord."

Form: A kind of prelude and fugue.
The first part of this movement may be considered an example of "Vokaleinbau": the embedding of vocal writing in instrumental textures.

Thematic material similar to foregoing movement: perpetual 16th note motion in instruments with slower, somewhat static chords in voices.

Soprano
Mei-ne Au-gen se-hen stets,
And mine eyes shall look to him,

Alto
Mei-ne Au-gen se-hen stets,
And mine eyes shall look to him,

Tenore
Mei-ne Au-gen se-hen
And mine eyes shall look to

Basso
Mei-ne Au-gen se-hen
And mine eyes shall look to

Vln I
Vln II

D major

Static harmonies in the first section reflect the the steadfast gaze described in the text ("holding on").

stets, him, stets, him, stets zu dem Herrn,
even to the Lord,

stets, him, stets, him, stets zu dem Herrn,
even to the Lord,

stets, him, stets, him, stets zu dem Herrn,
even to the Lord,

stets, him, stets, him, stets zu dem Herrn,
even to the Lord,

Vln I
2. Viol.

Vln II

A major F# major pedal...

stets zu dem Herrn,
even to the Lord,

stets zu dem Herrn,
even to the Lord,

stets zu dem Herrn,
even to the Lord,

stets zu dem Herrn,
even to the Lord,

Vln I

Vln II

7

B minor B major

The overall effect of the rhythm is a sense of wobbling or oscillation, presumably to depict a wavering determination to keep one's eyes steadfastly on God ("stets zum dem Herrn").

stets zu dem Herrn,
even to the Lord,

stets zu dem Herrn,
even to the Lord,

stets zu dem Herrn,
even to the Lord,

stets zu dem Herrn,
even to the Lord,

stets zu dem Herrn,
even to the Lord,

stets zu dem Herrn,
even to the Lord,

stets zu dem Herrn,
even to the Lord,

stets zu dem Herrn,
even to the Lord,

10

C#7

F# minor.....

14.

Alfred Dürr writes, "The lively figuration of the instruments clearly depicts the foot that has fallen into the net." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 775.

mei-ne Au-gen se-hen stets, se-hen stets zu dem
and mine eyes shall look to him, shall look even to the

mei-ne Au-gen se-hen stets, se-hen stets zu dem
and mine eyes shall look to him, shall look even to the

mei-ne Au-gen se-hen stets, se-hen stets zu dem
and mine eyes shall look to him, shall look even to the

Vln syncopation and Bsn measured trill stop.

Text painting: Static harmony, chordal texture with repeated chords represent steadfastness ("stets").

C# minor

hemiola

Herrn, denn er wird mei-nen Fuß aus dem Net-ze zie-hen,
Lord. For it is he who shall plude my feet out of the net,

Herrn, denn er wird mei-nen Fuß aus dem Net-ze zie-hen,
Lord. For it is he who shall plude my feet out of the net,

Herrn, denn er wird mei-nen Fuß aus dem Net-ze zie-hen,
Lord. For it is he who shall plude my feet out of the net,

Herrn, denn er wird mei-nen Fuß aus dem Net-ze zie-hen,
Lord. For it is he who shall plude my feet out of the net,

G# minor C# minor A major F# major

Despite "steadfast"/static chords in voices for new text about the net (the ascending chromatic 4th will form the basis for the following allegro fugue), the bassoon resumes 16th-note motion, presumably depicting the mesh of the net.

B minor
(return to main key of the work)

Fugue subject here has ascending diatonic fourth (rising fifth in answer)—the opposite of the descending chromatic tetrachord heard earlier. In this regard, compare the chromatic descending fourth in the bass ostinato of the "Crucifixus" of the B-Minor Mass with the diatonic rising fourth in the equidistant "Gratias" and Dona nobis." See Melvin Unger, "Chiastic Reflection in the B-Minor Mass: Lament's Paradoxical Mirror," in "Exploring Bach's B-minor Mass," ed. Yo Tomita, Robin A. Leaver, and Jan Smaczny. London: Cambridge University Press, 2013.

A Allegro

Permutation Fugue with instrumental entries. The opening subject (ascending chromatic 4th) is an inversion the fugue subject in the movement's counterpart in the symmetrical form (no. 2).

Mood shift with allegro tempo for new text (like motet points of imitation technique).

Ascending chromatic tetrachord (no G)

denn er wird mei-nen Fuß aus dem
yea my soul shall go free for the

Text painting: Pulling the psalmist up out of the net.

Text painting with vigorous rhythm for fugue subject: God's rescue from the net requires vigorous intervention.

Ascending Chromatic Fourth: See note.

Chromatic saturation in the vocal parts in 17 mm. Wolff notes that the advanced temperament of Bach's organ allowed such chromaticism. See "Bach the Learned Musician," 101.

hemiola

A Allegro

C#7 F# minor F# minor

Text painting: Longer notes with hemiola for "ziehen" (to draw or pull); rhythmic squiggle for the intricate mesh of the net ("Netze").

B

Net-ze zie - - - hen, aus dem Net - ze zie - hen, aus dem
snare is brok - - - en, for the snare is brok - en, for the

C# D E# E

denn er wird mei-nen Fuß aus dem Net-ze zie - - - hen, aus dem
yea my soul shall go free for the snare is brok - - - en, for the

denn er wird mei-nen Fuß aus dem
yea my soul shall go free for the

24

B minor B minor F# major

J.S. Bach - Church Cantatas BWV 150

Hemiolas give the impression of alternating meters (6/8 vs. 3/4).

Net - ze zie - hen,
snare is brok - en,

Net - ze zie - hen, aus dem Net - ze zie - hen,
snare is brok - en, for the snare is brok - en,

Net - ze zie - hen, aus dem Net - ze zie - hen, aus dem
snare is brok - en, for the snare is brok - en, for the

denn er wird mei-nen Fuß aus dem Net - ze zie - hen, aus dem
yea my soul shall go free for the snare is brok - en, for the

Vln I

Vln II

B minor

B minor

B

denn er wird mei-nen Fuß aus dem Net - ze zie -
yea my soul shall go free for the snare is brok -

Descending order of entries leads to a section with treble texture (no bass).

denn er
yea my

Net - ze zie - hen,
snare is brok - en,

Net - ze zie - hen, aus dem Net - ze zie - hen,
snare is brok - en, for the snare is brok - en,

Vln I

B

Diatonic ascending 5th in bass.

B minor

B minor

No bass for 3 mm. suggests being suspended in air (probably representing the elevated rescue from the net).

33

hen, aus dem Net - ze zie - hen, aus dem Net -
 en, for the snare is brok - en, for the snare

wird mei-nen Fuß aus dem Net-ze zie - hen, aus dem Net -
 soul shall go free for the snare is brok - en, for the snare

denn er wird mei-nen Fuß aus dem Net - ze zie -
 yea my soul shall go free for the snare is brok -

denn er
 yea my

B minor

36

ze zie - hen, aus dem Net - ze zie - hen, aus dem Net -
 is brok - en, for the snare is brok - en, for the snare

ze zie - hen, aus dem Net - ze zie - hen, aus dem Net -
 is brok - en, for the snare is brok - en, for the snare

- hen, aus dem Net - ze zie - hen, aus dem Net -
 - en, for the snare is brok - en, for the snare

wird mei-nen Fuß aus dem Net-ze zie - hen, aus dem Net -
 soul shall go free for the snare is brok - en, for the snare

A?

A

D#

B#

Vin II

Vin I

Twisting violin figures

B minor

C# minor E7

Descending chromatic scale returns (now more than a fourth) perhaps representing lingering threat of sinking into the net or reaching down to rescue the psalmist. Twisting violin figures perhaps represent the net.

Descending lines perhaps depict 'reaching down to rescue.'

ze zie hen, aus dem Net
is brok en, for the snare

ze zie hen, aus dem Net
is brok en, for the snare

ze zie hen, aus dem Net
is brok en, for the snare

ze zie hen, aus dem Net
is brok en, for the snare

39

F#7 B minor D7 E7 A minor D7 G major F# major B minor G#7 C# minor E7

ze zie hen.
is brok en.

ze zie hen.
is brok en.

ze zie hen.
is brok en.

ze zie hen.
is brok en.

42

F#7 B minor D7 E7 A minor D7 G major B minor E minor F# major B major

J.S. Bach - Church Cantatas BWV 150

150/7. **7. Coro** •Suffering endured with God's help; future joy seen (150/7).

Couplet 1: Cantional, 4-part writing until SA melismas in parallel 6ths on "Freuden," with T pedal and B on ground bass line.

Ciacona

Soprano

Alto

Tenore

Basso

Christoph Wolff writes, "[The cantata] presents one of Buxtehude's favorite devices—a passacaglia for chorus and orchestra, "Meine Tage in den Leiden / endet Gott dennoch in Freuden" (All my days, which pass in sadness, / God will end, at last, in gladness), which Brahms chose as the bass theme for the Finale of his Fourth Symphony; the French-style triple meter adds, however, a new facet distinct from Buxtehude." See Christoph Wolff, *Johann Sebastian Bach. The Learned Musician* (New York: W. W. Norton, 2000), p. 100. The ground bass occurs 22 times: mm. 1–24 (couplet 1): 6x mm. 25–52 (couplets 2 & 3): 7x mm. 53–89 (couplet 4): 9x. If more than one singer per part were used, the S-A / T-B disposition of couplets 2 & 3 (the middle section) suggests possible solo performance, with the first and third sections (couplets 1 & 4) performed as tuttis. The number of occurrences (22) corresponds to the last verse of Psalm 25 (the psalm that forms the basis for this cantata. Psalm 25:22: "Redeem Israel, O God, out of all his troubles."

Mei - ne
Though my

Mei - ne
Though my

Mei - ne
Though my

Mei - ne
Though my

Ciacona

Ground bass: Rising diatonic fifth. Brahms used this bass line (with an added raised fourth note) for the passacaglia Finale of his 4th symphony (Allegro energico e passionato).

Bach moves through a number of different keys.

B minor

coll'octava
ad libitum

B minor

For biblical background, see note.

Eric Chafe sees the rising fifth of the ostinato bass as a symbol of hope (reversing the earlier descending chromatic fourth and "net" idea), while the key of B minor represents earthly life. Thus, the movement espouses hope in this life. The poem consists of 3 couplets with antithetical ideas, followed by two couplets voicing "God's aid to mankind in overcoming the world through Christ's presence." The tonal scheme reflects this rising (anabasis) concept: B minor-D major-F# minor-A major-E major (keys are moving in a sharpward direction). This tonal progression is accompanied by increased instrumental rhythmic activity. See Chafe, "Tonal Allegory," 133–134.



Ta - ge in den Lei - den
life be on - ly sad - ness,

Ta - ge in den Lei - den
life be on - ly sad - ness,

Ta - ge in den Lei - den
life be on - ly sad - ness,

Ta - ge in den Lei - den
life be on - ly sad - ness,

Carus Verlag edition:
Leide

Same as mm. 1-4.

6

B minor

en - det Gott den noch zu Freu -
God will end my days in glad -

11

B minor A major D major

SA melismas in parallel 6ths on "Freuden," with T pedal and B on ground bass line.

zu Freu in glad - Freu glad -

16

D major

The ground bass is not in major key (with raised 3rd scale degree).

Trill emphasizes major 3rd.

den;
ness;

den;
ness;

den;
ness;

den;
ness;

20

D major

Couplet 2 set as S with A response to indicate that one leads to the other (the thorny path leads to heavenly blessing).

A Soprano

Christen auf den Dor - nen - we - gen...
Je - sus head with thorns was crown - ed

Alto

...füh - ren Him -
But his joy

A

25

D major

F# minor

mels Kraft und Se - gen;
in heav'n a - bound - ed;

31

F# minor

J.S. Bach - Church Cantatas BWV 150

Tenore Couplet 3 for T with B response.

...blei - bet Gott mein treu - er Schatz,...
So in God my hope is stayed,

Basso

...ach - te ich nicht, ach - te ich
of men's pow - er, of men's

Concitato Vin motives emphasize human cross of affliction but in sweet parallel 6ths.

A major Major tonality despite agitated motives in the violins. E major

Original: "Menschentrutz" = human resistance

nicht - Men - schen - kreuz.
pow - er un - a - fraid. Busy arpeggios suggest battle.

Fag.

E major

Fag.

E major

Bach inverts ground bass line (descending 4th) and the tonality shifts "flatward" back to B minor, the key of earthly affliction and struggle.

E7 A# dim. B minor

Couplet 4: Much longer than previous sections with no instrumental interludes.

B Soprano
Chri - stus, der uns steht zur Sei - ten,
Christ the dead, yet in us liv - ing

Alto
Chri - stus, der uns steht zur Sei - ten,
Christ the dead, yet in us liv - ing

Tenore
...hilft mir
Gives us

Basso
...hilft mir
Gives us

...hilft mir täg - lich
Gives us vic - to - ry

...hilft mir täg - lich sieg - haft
Gives us vic - to - ry in our

Vins tacet

B minor

hilft mir täg - lich sieg - haft strei -
Gives us vic - to - ry in our striv -

täg - lich sieg - haft strei -
vic - to - ry in our striv -

sieg - haft strei -
in our striv -

streiten, hilft mir täg - lich
ing, gives us vic - to - ry

Vin II enters

Vin I enters

Now calm string writing.

B minor

ten, ing, hilft mir gives us

ten, ing, hilft mir gives us täg - lich vic - to - ry

hilft mir gives us täg - lich vic - to - ry sieg - haft in our strei - striv -

sieg - haft in our strei - striv -

Long "streiten" melisma in T & B.

"Streiten" motive

64

B minor

täg - lich vic - to - ry sieg - haft in our strei - striv - ten, ing,

sieg - haft in our strei - striv - ten, ing,

ten, ing, ten, ing, sieg - haft in our

ten, ing, sieg - haft in our strei - striv -

Vln I Vln II

69

B major

B minor

Vlins play static B minor figure (in alteration) against rising bass, perhaps representing unyielding worldly tribulation (see Chafe on the significance of B minor in this work).

Help in battle is now depicted with parallel duets (S/A & T/B), assuring victory ("sieghaft"). Vlns static B minor continues.

Long "fight" melisma contrasts with calm victory of upper voices.

strei - - -
striv - - -

sieg - - -
in - - -

haft - - -
our - - -

strei - - -
striv - - -

Vln II Vln I

74

The roles of the two vocal duets are now reversed (S/A have fight melisma).

ten, - - -
ing, - - -

sieg - - -
in - - -

haft - - -
our - - -

strei - - -
striv - - -

ten, - - -
ing, - - -

sieg - - -
in - - -

haft - - -
our - - -

strei - - -
striv - - -

ten, - - -
ing, - - -

strei - - -
vic - - -

ten, - - -
to - ry - - -

sieg - - -
in - - -

haft - - -
our - - -

täg - - -
vic - - -

lich - - -
to - ry - - -

sieg - - -
in - - -

haft - - -
our - - -

Fag.

Vln I Vln II

77

Strings continue the agitation, in alternation.

B minor

ten, Fight ends.
ing,

ten,
ing, Only calm remains.

strei - ten, Chri - stus, der uns steht zur
striv - ing, Christ the dead yet in us

strei - ten, Chri - stus, der uns steht zur
striv - ing, Christ the dead yet in us

Vins tacet

80

B minor

Descending order of entries (S/A/T) plus ground bass to depict divine help coming down for ultimate victory.

hilft mir täg - lich sieg - haft strei - ten.
gives us vic - tory in our striv - ing.

hilft mir täg - lich sieg - haft strei - ten.
gives us vic - tory in our striv - ing.

Sei - ten, hilft mir täg - lich sieg - haft strei - ten.
liv - ing gives us vic - tory in our striv - ing.

Sei - ten, hilft mir täg - lich sieg - haft strei - ten.
liv - ing gives us vic - tory in our striv - ing.

Vins enter calmly, the victory has been won.

84

Vln I Vln II

Vins cross to outline 4ths & 5ths, the 2 intervals that have been so important in the work.

B minor B major