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NBA I/21; BC A127

13. S. after Trinity (BWV 77, 33, 164)

\*Galatians: 3:15–22 (The purpose of the Law)

\*Luke 10:23–37 (Blessed are those who can see; the greatest commandment; parable of the good Samaritan)

Librettist: Unknown

FP: 3 September 1724 (St. Thomas)—Part of the chorale cycle: In usual fashion, the cantata's first and last movements adopt the respective chorale stanzas verbatim; inner movements paraphrase the inner chorale stanzas with biblical allusions (see note).

Although the underlying chorale is not closely related to the day's readings, the librettist probably chose it because of a phrase in stanza 3 of the hymn: "Vor allen Dingen lieben dich, und meinen Nächsten gleich als mich," which paraphrases Jesus' words in the gospel reading: "You shall love the Lord your God with all your heart, and with all your soul, and with all your strength, and with all your mind; and your neighbor as yourself (Luke 10:27).

Concerto-like structure reminiscent of Vivaldi.

Ob I, II  
Vln I, II  
Vla  
SATB  
Continuo, Organo

## Pianoforte

Continuo punctuates start of oboe imitation (ascending), then the start of the violin imitation (ascending), before picking up the 16th note scale but in opposite direction (descending).

Chorale Cantata on Purpose of the Law.

Martin Petzoldt observes parallel structure in the cantata's text, with 2 recit/aria pairs framed by ensemble movements that quote the chorale verbatim ("Bach-Kommentar" 1:371):

No. 5 (T/B duet): God is love through his Spirit.

No. 3 (A aria): God is comfort through Jesus Christ.

No. 4 (T recit): Conversation with Jesus, the [Good] Samaritan

No. 2 (B recit): Conversation with God, the Judge

No. 6 (Chorus): Glory to the Trinity

No. 1 (Chorale): Blessed are they who see and hear.

Note: The underlying chorale originally had 3 stanzas, to which the doxological 4th stanza was added around 1540. The 3 original stanzas all address Jesus. By contrast, the cantata addresses Jesus only in the first movement.

# J.S. Bach Cantata No. 33

## Allein zu dir, Herr Jesu Christ

The theme of the cantata is the soul's hopelessly sinful condition apart from Christ's mercy and grace. The cantata relates loosely to the Gospel

reading which records Jesus saying "Blessed are the eyes which see"; that the key to eternal life lies in keeping the greatest commandment: "to love the Lord your God with all your heart, and with all your soul, and with all your strength, and with all your mind; and your neighbor as yourself." The cantata relates to the Epistle reading by reinforcing the idea that no one can attain eternal life through the law but only through faith in Christ. In this context, the sinful soul is the man lying helpless and beaten on the road, while Jesus is the Good Samaritan, who rescues the repentant and believing soul.

(Coro) 33/1. (Allegro moderato ♩ = 80) (Chorale v. 1) • Prayer: Hope is placed in Christ alone; only he can help (33/1).

Ritornello

Ritornello is thematically independent except that the opening notes are a diminution of the chorale tune's opening.

A minor

Martin Petzoldt argues that the first movement can be understood in light of Jesus' opening words in the Gospel reading, "Blessed are the eyes which see what you see!" See "Bach-Kommentar 1:372. More below.

Vln I

Vln II

Vivaldi-like ensembles

A minor C major C major

The cantata explores the purpose and essence of the Law, a theme related to the Epistle and Gospel of the day.

Ob I

Ob II

Parallel 3rds & 6ths suggest sweetness...

A minor G7

Repeated pedal

Rising sequence

Ascending progression: C major - D major - E major

A minor G7 C major A7

# J.S. Bach - Church Cantatas BWV 33

13

Repeated pedal

D major B7 E major A minor

16

The bass leap to the low D (7th of dominant chord) makes this a climax of the ritornello.

(Bass: low D in original)

Cadential figure

See full score for contrary motion between oboes and strings.

A minor

While the (chorale) text emphasizes that the believer has no hope apart from Christ, Bach embeds the hymn tune in a thematically independent orchestral texture (although the first notes of the ritornello's motive are a diminution of the chorale's opening). The orchestral material is agitated, with triple meter, imitative textures, motoric sixteenth notes, syncopations, and stubbornly repeated eighth notes. It is noteworthy that the ritornello is given much prominence, appearing even between individual phrases of the chorale's Stollen: [20 mm. Rit] [Phr A] [13 mm. Rit] [Phr B] [4 mm. Rit] [Phr C] [13 mm. Rit] [Phr D] [10 mm. Rit] [Phr E] [6 mm. Rit] [Phr F] [5 mm. Rit] [Phr G] [8 mm. Rit] [Phr H] [9 mm. Rit] [Phr I] [9 mm. Rit]. As a result, the ritornello constitutes 75% of the music. The orchestral fabric seems to ignore the insertions of the chorale lines. Martin Petzoldt suggests that the character and message of the underlying chorale is thus transformed into a new one that focuses on the hope and comfort found in Christ, an insight possessed by those who can "see and hear," as referenced at the beginning of the Gospel reading. See "Bach-Kommentar" 1:372. It seems more likely that Bach intended to depict an agitated conscience as the context for the chorale's prayer. See side note for more.

19

Soprano A First Stollen of the chorale's bar form.

Al - - lein zu - - dir, - - Herr  
Thou art, a - lone, - - Lord

Alto

The chorale is originally in 4/4 meter. Bach treats the first line of the chorale text imitatively, disregarding metrical stress, as if stubbornly or mechanically punching out each syllable. The effect is strengthened with repeated 8th notes.

Al - - lein zu dir, - - Herr  
Thou art, - - a - lone, - - Lord

Tenore

Al - - lein zu  
Thou art, a -

Basso

Al - -  
Thou

A minor C major

# J.S. Bach - Church Cantatas BWV 33

23

hemiola

tr

Je - - - - - su  
Je - - - - - sus

Christ,  
Christ,

Je - - - - - su  
Je - - - - - sus

Christ,  
Christ,

dir, Herr Je - - - - - su  
lone, Lord Je - - - - - sus

Christ,  
Christ,

lein zu dir, Herr Je - - - - - su  
art, a lone, Lord Je - - - - - sus

Christ,  
Christ,

Ob Ritornello

E7

A minor

G7

C7  
C major (Repeated Cs in the bass. For the significance of C major, see side note).

26

C major

29

C major

33

G7

C major

37

Second phrase of the first Stollen of the chorale's bar form

**B**

mein' Hoff - nung steht auf Er -  
my hope and my re - li -

mein' Hoff - nung steht auf Er -  
my hope and my re - li -

mein' Hoff - nung steht auf Er -  
my hope and my re - li -

mein' Hoff - nung steht auf Er -  
my hope and my re - li -

**B**

*p*

*cresc.*

Ob I Ob II

C major E7

41

hemiola

- den;  
- ance,

- den;  
- ance,

- den;  
- ance,

- den;  
- ance,

**Ritornello**

Ob I Ob II

A minor A7

# J.S. Bach - Church Cantatas BWV 33

44

D minor E7 A7 D major B7

47

E major A minor A minor

Continuo simply punctuates for 4 mm.

50

A minor Continuo G7 C major

54

E7 A minor A minor G7

58

A7 D major B7 E major A minor A minor

62

C major E7 A minor

See full score. 5



66 **C** Second Stollen of the chorale's bar form hemiola

ich weiss, dass du mein Trö -  
with Thee, my Guide and Com -

ich weiss, dass du mein Trö -  
with Thee, my Guide and Com -

ich weiss, dass du mein Trö -  
with Thee, my Guide and Com -

ich weiss, dass du  
with Thee, my Guide

**C** Oboes unison  
Strings tacet...

70 **A minor** **C major** **E7** **A minor**

- ster bist,  
- fort er,

- ster bist,  
- fort er,

- ster bist,  
- fort er,

mein Trö - ster bist,  
and Com - fort er, **Ritornello**

**G7** **C major**

L. H.

74

C major

78

C major

G7

C major

Second phrase of second Stollen of the chorale's bar form

62

**D**

kein Trost mag mir sonst  
I bid the world de -

kein Trost mag mir sonst  
I bid the world de -

kein Trost mag mir sonst wer -  
I bid the world de - fi -

kein Trost mag mir sonst  
I bid the world de -

**D**

*p*

Vln I

Vln II

C major

G# dim.7

E7

86

hemiola

wer - den.  
fi - ance.

wer - den.  
fi - ance.

wer - den.  
fi - ance.

Ob I

Vln I

cresc.

Ob II

Ritornello

A minor delayed

A minor

A minor A major A7

Rising sequence (perhaps depicting rising sense of panic?)

90

D minor

B-flat major

C7

F major

D7

G major

E7

A major

A7

D minor

94

D minor

A7



# J.S. Bach - Church Cantatas BWV 33

97 **E** Abgesang of the chorale's bar form

Von An - be -  
On earth - - - there

Bach changes from homophonic choral writing to syllabic imitation, the repeated notes in the lower voices acting rhetorically as dogmatic utterance.

Von An - be - ginn ist  
On earth there has been

Vln I

D minor D minor

100

ginn ist Nichts er - kor'n,  
has been born no man,

Von An - be - ginn ist Nichts er - kor'n,  
On earth there has been born no man,

Von An - be - ginn ist Nichts, ist Nichts er - kor'n,  
On earth there has been born, been born no man,

Nichts er - kor'n, ist Nichts er - kor'n,  
born no man, been born no man,

+Oboes

Vln II

Ritornello

E7 A minor A7 D minor

103

D major D7 G minor C7 F major D minor

Second phrase of the chorale's Abgesang

107 **F**

auf Er - - - den war kein  
no mor - - - tal found since

auf Er - - - den war kein  
no mor - - - tal found since

auf Er - - - den war kein  
no mor - - - tal found since

auf Er - - - den war kein  
no mor - - - tal found since

**F**

110 **A7** **D minor** **A minor** **G# dim.7** **A minor**

Mensch ge - born,  
time be - gan,

Mensch ge - born,  
time be - gan,

Mensch ge - born,  
time be - gan,

Mensch ge - born,  
time be - gan,

**Ritornello**

**A minor** **G7** **C major**

114

Third phrase of chorale's Abgesang

G

der mir aus Nö- - then  
who in my need can

der mir aus Nö- - then  
who in my need can

der mir aus Nö- - then  
who in my need can

der mir aus Nö- - then  
who in my need can

Ob I

G

Cross relation for "Nöten"

A minor A minor B7 E minor E7 A major

118

hel- fen kann;  
suc- cor me.

hel- fen kann;  
suc- cor me.

hel- fen kann;  
suc- cor me.

hel- fen kann;  
suc- cor me.

Ritornello

Vln I

D minor D minor

122

D minor B-flat major C7 F major F7 B-flat major G7 C major F major

126 **H** Fourth phrase of the chorale's Abgesang

ich ruf' dich an, *tr*  
*I cry to Thee*

ich ruf'— ich ruf' dich an, ich ruf' dich an,  
*I cry,— I cry to Thee, I cry to Thee,*

Bach emphasizes the call to Christ for help with repetitive, imitative writing in the inner voices.

ich ruf'— ich ruf' dich an, ich ruf' dich an,  
*I cry,— I cry to Thee, I cry to Thee,*

ich ruf' dich an, dich an,  
*I cry, to Thee*

**H**

Ritornello

Vin I

F major G7 G7 C major

130 +Vln II

Ob I

+Continuo

Continuo pauses for 2 mm.

C major

Fifth phrase of the chorale's Abgesang

134

I

zu  
that

zu  
that

zu  
that

zu  
that

138

hemiola C major

dem ich mein Ver - trau - en  
Thou my help and com - fort

dem ich mein Ver - trau - en  
Thou my help and com - fort

dem ich mein Ver - trau - en, mein Ver - trau - en  
Thou my help and com - fort, help and com - fort

dem ich mein Ver - trau - en  
Thou my help and com - fort

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



142

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "hab. be." written below each staff. The notes are mostly whole and half notes, with some rests.

Piano accompaniment for measures 142-145. The music features a complex texture with many sixteenth and thirty-second notes. Harmonic labels in red are placed below the staff: A major, A7, D minor, G7, G7, C major. The word "Ritornello" is written in red above the staff in measure 144.

Piano accompaniment for measures 146-148. The music continues with similar rhythmic patterns. Harmonic labels in red are placed below the staff: E7, A minor, E7.

Piano accompaniment for measures 149-151. The music concludes with a trill (tr) in measure 151. Harmonic labels in red are placed below the staff: E7, E7, A minor, A major (ends positively). A red arrow points to the E7 label under measure 150.

In the Gospel reading (Luke 10:26) Jesus asks the religious lawyer, "What is written in the law? How do you read?" In this recitative, the singer reflects that he would have nothing to say if God questioned him about adherence to the law. Like Job, he admits "How can a man be just before God? If one wished to contend with him, one could not answer him once in a thousand times." (Job 9:2-3). (For a word-for-word translation of the libretto, see Unger, "Handbook to Bach's Sacred Cantata Texts.")

Secco

## Recitativo

(Based on Chorale v. 2)

●Prayer: Law shows me guilty; repentance brings forgiveness (33/2).

33/2.

Basso

For biblical background, see note.



Mein Gott und Richter, willst du mich aus dem Ge-set-ze fra-gen, so  
My Judge and Mas-ter, if Thou ask me "What of My com-mand-ments?" I

Secco

B major

B7

E minor

3  
kann ich nicht, weil mein Ge-wis-sen wi-der-spricht, auf tausend ei-nes sa-gen. An  
can - not say, in hon - est con-science, or pre - tend to know one of a thou-sand. No  
Allusion to Job 9:2-3 (see above).

Modulation flat-ward for a description of sinful nature.

G7

E7

A7

C# dim.7

D minor

Significant words are highlighted with diminished chords.

5  
Seelenkräf-ten arm und an der Lie-be bloss, sind mei-ne Sün-den schwer und ü-ber-  
stal-wart soul am I, my love I poor-ly rate, my man-y sins in-deed are ver-y

NBA: "und"

Chromaticism for grievous sins"

F# dim.7

G minor

A# dim.7

8  
gross; doch weil sie mich von Her-zen reu-en, wirst du, mein Gott und  
great, but I re-pent of all my bad-ness, so, Lord, Thine an-ger

F# major  
(unexpected)

B7

#p

## Arioso

10

Hort, durch ein Ver - ge - bungs - wort mich wie - der - um - er -

stay; a word of mer - cy say to fill my heart with

E minor

G major

D7

Word painting: Coloratura for "gladden" employing figura corta.

This figura corta reappears in violin at beginning of next movement.

12

freu - en.

glad ness.

figura corta

G major

33/3. **Aria** (Based on Chorale v. 2) • Christ's forgiveness sufficient for great sin (33/3).

Long da capo aria

(Andante ♩ = 66)

Vln I con sordino

Vln I marked "con sordino"; Vln II, Vla, and Continuo marked "pizzicato/staccato." These markings were added later in Bach's life. See Wolff, "Bach's Musical Universe," 149–51.

Ritornello

pizzicato

Cross relation

Vln I melody is derived from vocal melody (see below).

Cross relation

C7

F major

B dim.7

C major (colored with the accidentals for the relative minor: B-flat, A-flat, E-flat)  
For the significance of the key of C, see side note.

3

C major

D7

G7

C major

A dim.

F7

D7

G major

G major

Cross relation

5II

G7

C major

F# dim.7

D7

G major

A major

D minor

Word-painting: The descending leaps, with syncopated rhythms, and chromatic cross relations, depicts the "fearful, wavering steps" referenced in the text. See Dürr/Jones, "The Cantatas of J. S. Bach," 516. However, this melody is accompanied by a steady plodding of the continuo and lower strings. See note for more.



**Alto**

Alto is often the voice of the believing soul.  
See Petzoldt, "Bach-Kommentar" 1:541.

Past Tense

Wie furcht - sam wank - ten  
With fright - ened, trem - bling

R.H. *p*

G7 C7 F major G7 C major C7 F major

"Wavering" is depicted with constant shifting of tonality—dominant seventh chords are everywhere.

10II

mei - ne Schritte,  
steps I seek Him,

This type of aria is called a "Devisenarie" or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement. However, despite this motto's text (cast in the past tense) and the musical elements (enumerated above) that depict the poet's former "wavering steps," Bach achieves a mood of chastened, comforting calm (with muted solo violin and the pizzicato strings), to emphasize the forgiveness experienced by the poet (cast in the present tense). It is significant that past tense and present tense alternate in the text. Note: the "wavering figure" ceases mm. 47–51, 59–61.

*mf*

B dim.7 G7 C major C7 D7 G major G7 C major A dim. D7 G major

13

wie furcht - sam wank - ten mei - ne Schritte, doch  
with fright - ened, trem - bling steps I seek Him, but

*p*

G major G7 C7 F major B dim.7 C major

15II Present Tense

Je - sus hört auf mei - ne Bit - te, doch Je - sus hört auf meine Bit - te und  
Je - sus hears my sup - pli - ca - tion, but Je - sus hears my sup - pli - ca - tion and

D7 G7 C major F7 D7 G major G major G7 E7

# J.S. Bach - Church Cantatas BWV 33

18 **B**

zeigt mich sei - nem Va - ter, und zeigt mich sei - nem Va - ter an. **Wie**  
*leads me to the Fa - ther, and leads me to the Fa - ther's throne With*  
*Past Tense*

A minor D7 G major A7

Chromatic inflection for this statement of "fearful wavering" (compare previous statements).

20II

furcht - sam wank - - - ten mei - - ne Schritte, wie furchtsam!  
*fright - ened, trem - - - bling steps I seek Him, how fright - ened!*

D minor E7 A minor C7 C# dim.7 (A7)

23

wie furchtsam! wie furcht - - sam wank - - ten  
*how fright - ened! with fright - - ened, trem - - bling*

D minor B dim.7 G7 E minor C major C7 F major

25II

mei - - ne Schritte, doch Je - sus hört auf mei - ne Bit - -  
*steps I seek Him, but Je - sus hears my sup - pli - ca - -*

Present Tense

Descending chromatic line for Jesus hearing the supplication

B dim.7 G major C major C7 A7 D minor G7 C7 F major B-flat 7



28

- te, doch Je - sus hört auf meine Bit - te — und zeigt mich sei - nem Va - ter, und zeigt mich  
- tion, but Je - sus hears my sup - pli - ca - tion — and leads me to — the — Fa - ther, and leads me —

G7 C major C major C7 A7 D minor G7

30II

sei - nem Va - ter an.  
to — the — Fa - ther's throne.

C major C major C7 F major B dim.7 G7

33

C major D7 G7 C major F7 D7 G major G major G7

36

C major F# dim.7 D7 G major A7 D minor G7 C7

# J.S. Bach - Church Cantatas BWV 33

38II Past Tense

*D*

Mich drück - - ten Sün - - den la - - sten  
 Though heav - - y - sins - - would bear - - me

F major G7 C major D7 E7 G# dim.7 D minor G# dim.7 E major

41

nieder,  
 un - der,

*f* Ritornello *p*

A minor A7 D minor E7 A minor

43II

drück - - ten Sün - - den la - - sten nie - der, Sün - - den la - -  
 heav - - y - sins - - would bear - - me un - der, sins - - would bear - -

D# dim.7 B7 E minor E7 A minor E7

46 Present Tense

- - - - - sten nie - der, doch hilft - - mir Je - - - -  
 - - - - - me un - der, - the word - - of Je - - - -

A minor B7 E minor D7 D7

Right hand of this realization is editorial. In Bach's score, the wavering figure ceases mm. 47-51.

# J.S. Bach - Church Cantatas BWV 33

Rising sequence for repeated word "enough" (to depict the sufficiency of Jesus' work).

48II

su\_Trostwort wie - der: dass er für mich ge - nug, für mich ge - nug, ge - nug ge -  
 sus cures each blun - der; for all my faults doth He, for all doth He, doth He a -

G major G major D7 G major

Past Tense

51 E

than.  
 tone.

Mich  
 Though

*mf* Ritornello *p*

G major G7 C major F# dim.7 D7 G major

53II

drück - - ten Sün - - den - la - - - sten nie - der, - mich drück - - ten  
 heav - - y sins would bear me un - der, though heav - - y

Low vocal range for "the loads of sin pressing down"

D7 B7 E minor A7

56

Sün - - - den - la - - - sten nie - der, Sün - - - den la - - -  
 sins would bear me un - der, sins would bear

Chromatic inflection for "sin's burden"

B7 E minor B7 E minor

# J.S. Bach - Church Cantatas BWV 33

58|| Present Tense

- - - - - sten nie - der, doch hilft mir Je - - - - - su Trostwort  
me un - der, the word of Je - - - - - sus cures each

Right hand of this realization is editorial. In Bach's score, the wavering figure ceases mm. 59-62.

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

61

wie - - - - - der: dass er für mich ge - nug, für mich ge - nug, ge - nug ge -  
blun - der: for all my faults doth He, for all doth He, doth He a -

A minor

63

than, dass er für mich ge - nug  
tone, for all my faults doth He

Vln I Chromatic clash

Descending chromatic line for Christ's propitiation (passion)

A minor D7 G7 C major F major B7

65 NBA: genug

ge - than, für mich ge - nug gethan.  
a - tone, for all doth He a - tone.

A major (F# dim.) D7 B7 E7 A minor E7 Da Capo A minor

# J.S. Bach - Church Cantatas BWV 33

Allusion to Psalm 51:11 (verse 13 in German bible): "Cast me not away from thy presence, and take not thy holy Spirit from me."

Secco

33/4.

## Recitativo

(Based on Chorale v. 3)

Prayer of confession; faith will produce good deeds (33/4).

Tenore

Chromatic saturation in the vocal part in 8 mm. Chromaticism is used effectively to depict anguish as referenced in the text.

For biblical background, see note.

Mein Gott, verwirf mich nicht, wiewohl ich dein Gebot noch täglich übertrete, von  
My God, cast me not out nor send Thou me a-way though dai-ly Thy commandments I

Word painting: Bach sets "transgress" with a note (F) that "transgresses" beyond the chord (E7) to form a G# dim.7.

A minor

E7 (NBA)

G# dim.7

deinem An- gesicht. Das Kleinste ist mir schon zu hal- ten viel zu schwer, doch,  
seem to dis- o- bey. The least is hard for me, yea, ve- ey hard to keep,

Word painting: Sustained note for "halten" with run in continuo ending in leap down of a tritone ("diabolus in musica") to suggest effort followed by failure.

E7

A minor

A7

E-flat

Possible allusion to 1 Jn. 3:19-20: "We...reassure our hearts before him whenever our hearts condemn us; for God is greater than our hearts."

For the significance of D minor, see side note.

wenn ich um Nichts mehr als Je- su Beistand be- te, so wird mich kein Gewissensstreit der  
if I trust a- lone the Lord to help and guide me, no qualms of con- science can dis- place my

Chromaticism to depict plea in context of accusing conscience.

F major

F7

D major

D# dim.7

Zu versicht be- rauben; gieb mir nur aus Barmherzigkeit den wahren Christenglauben!  
con- fi- dent as- sur- ance. Em- plant in me, with sav- ing grace a tru- ly Chris- tian cour- age.

Unexpected chord with leap down for nothing will "rob" me of hope.

Text is almost verbatim the first 2 lines of the underlying chorale's third stanza, yet melody is unrelated to the chorale tune.

B7

C7

C# dim.7

A7

D minor

D minor

So stellt er sich mit guten Früchten ein und wird durch Liebe thätig sein.  
to grow with- in me, strong and re- so- lute, and bear, through love, a- bun- dant fruit.

Allusion to Galatians 5:6: "Faith working through love."

G major

E major

E7

A minor

A minor





"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde"  
 Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]  
 {"...consists of 3 fast notes, of which one has the same value as the other two taken together."}

### 33/5. Duetto

(Moderato ♩ = 92)

(Based on Chorale v. 3)  
 • Prayer to love God with complete devotion (33/5).

Vivaldi-like descending sequences

2 oboes plus continuo

Dance-like.

Alfred Dürr notes that, similar to the soprano aria, BWV 77/3 (composed a year before), the soul's love for God's love is depicted here as a tender duet in parallel sixths and thirds (first by the oboes, then by the singers), though here the material is continued in energetic polyphony. In contrast to 77/3, love here also includes one's neighbor (linking to the day's Gospel). See Dürr/Jones, 516; Petzoldt 1:375.

The "double duet" of 2 oboes, 2 singers, appears intended to portray Jesus' citation in the Gospel lesson of the the dual commandment: "Love God and love your neighbor as yourself."

Like most of the other couplets, Bach sets the beginning of the first one with parallel 6ths and 3rds.

### 17. A Tenore

Gott, der du die Lie - be heisst,  
 God, whose ver - y name is Love,

Basso.

Gott, der du die Lie - be heisst,  
 God, whose ver - y name is Love,

This type of aria is called a "Devisenarie" or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

Alfred Dürr notes, "A distinctive feature of this movement is that the melody of the two oboes is so similar to that of the voices that the movement might be rewritten without any great difficulty as a vocal quartet for soprano and alto (playing the oboe parts), tenor and bass." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 516.

Bach follows the poem's rhyme scheme (AABBCCDD) by setting it as 4 couplets. The text alludes to Jesus' words in the Gospel reading concerning the greatest commandment but also 1 John 1 4:7-8, 11-12: "Beloved, let us love one another; for love is of God, and he who loves is born of God and knows God. He who does not love does not know God; for God is love... Beloved, if God so loved us, we also ought to love one another. No man has ever seen God; if we love one another, God abides in us and his love is perfected in us."

22 **B**

Gott, der  
God, whose

A minor D# dim.7 E minor E minor E minor

26

du die Lie - be heisst, ach, ach, *Canonic*  
ver - y name is Love, send Thou

D7 G major B7 E minor

Text painting: 16th-note melismas for "kindle." The melodic lines (both oboe and vocal) become increasingly intricate, suggesting that love is being "kindled."

30

ent - zün - de mei - nen Geist, ent - zün -  
Thy light from Heav'n a - bove, Thy light

D major E minor B7 E minor G major

34 **C**

- de meinen Geist, — ent - zün - — - de mei - nen Geist,  
 — from Heav'n a - bove, — Thy light — from Heav'n a - bove,

- - - de meinen Geist, ent - zün - — de meinen Geist,  
 from Heav'n a - bove, Thy light from Heav'n a - bove,

Ob I  
 Ob II 8va up  
 mf  
 Ritornello  
 G major

38

R. H. R. H.

F#7 B minor G major

Martin Petzoldt notes that the second couplet alludes to Luther's paraphrase of the first commandment: "Wir sollen Gott über alle Dinge fürchten, lieben und vertrauen." (We are to fear, love, and trust God above all things). See Petzoldt, "Bach-Kommentar" 1:375.

43 **D**

Like most of the other couplets, Bach sets the beginning of the second one with parallel 6ths and 3rds.

lass zu dir vor  
 Let Thy love di -

lass zu dir vor  
 Let Thy love di -

Ob I Ob II

G major G major G major

# J.S. Bach - Church Cantatas BWV 33

48

al - len Din - gen mei - ne Lie - be  
vine in spire me, fill my heart, with

al - len Din - gen mei - ne Lie - be  
vine in spire me, fill my heart, with

Ob I Ob II Ob I

E major E7 A minor A7 B7 E minor

Word painting: Energetic melismas for "dringen" (to penetrate powerfully).

52

kräf.tig drin - gen, kräf - tig drin - gen, kräf -  
cour - age fire me, fill my heart, with cour -

kräf.tig drin - gen, kräf - tig drin -  
cour - age fire me, fill my heart,

E minor E7 A major A7

56

- tig drin - gen, lass zu dir vor allen Din -  
- age fire me, let Thy love di - vine in -

- gen, kräf - tig drin - gen, lass zu dir vor allen  
- with cour - age fire me, let Thy love di - vine in -

Ob I

D minor D7 G major E minor B7 E minor A7 D major

60

- gen meine Lie - be kräftig drin - gen, mei - ne Lie -  
 - me, fill my heart, with cour-age fire me, fill my heart,

Din - gen meine Lie - be kräftig drin - gen, mei-ne Liebe  
 spire me, fill my heart, with cour-age fire me, fill my heart, with

D7 G major B7 E minor A# dim.7

64

- be kräf-tig drin-gen!  
 - with cour-age fire me!

kräf-tig drin-gen!  
 cour-age fire me!

+Ob I  
 Ob II  
 Ritornello

B minor B minor A7 D major

69

F# major B minor



# J.S. Bach - Church Cantatas BWV 33

73

**F**

Like most of the other couplets, Bach sets the beginning of the third one with parallel 6ths and 3rds.

Gieb, dass ich aus rei - - nem Trie - - be  
Grant that faith - ful I - may la - - bor,

Corelli cadence Gieb, dass ich aus rei - - nem Trie - - be  
Grant that faith - ful I - may la - - bor,

B minor A7 D major A7

78

als mich selbst den Näch - - - sten lie - - - be, gieb, dass  
moved by love, to help my neigh - - - bor, grant that

als mich selbst den Näch - - - sten lie - - - be,  
moved by love, to help my neigh - - - bor, Ob I

Ob II

D major D major D7

82

ich aus rei - - nem Trie - - be als - - - mich selbst -  
faith - ful I - may - la - - bor, moved by love -

gieb, dass ich - - - aus rei - - - nem Trie - be als  
grant that faith - ful I - may - la - bor, moved

G major B7 E minor B7 E major E7 A minor

86

den Näch - sten — lie - be, gieb, — dass ich aus rei - nem Triebe als mich  
to help my — neigh - bor, grant — that faith - ful I — may la - bor, moved by

mich selbst den Näch - sten — lie - be, gieb, dass ich — aus reinem Triebe  
by love to help — my — neigh - bor, grant that faith - ful I may la - bor,

A minor

90

selbst den Nächsten lie - - be, als mich selbst den Nächsten lie - - be;  
love to help my neigh - - bor, moved by love to help my neigh - - - bor.

als mich selbst den Näch - sten lie - be, als mich selbst den Nächsten lie - be;  
moved by love to help — my neigh - bor, moved by love to help my neigh - bor.

Ritornello

A minor

94

# J.S. Bach - Church Cantatas BWV 33

In contrast to the first three couplets, Bach sets the beginning of the fourth one polyphonically before concluding with parallel 6ths and 3rds (reversing the former pattern). Text painting: Rhythmically active imitative polyphony for the enemies who would disturb peace and love.

98

stö - - - ren Feinde meine Ruh',  
When my foes dis-turb my peace,

Word painting: Melisma begun with syncopation for "disturb."

Canonica

stö - - -  
When

R. H.

G7 C major A minor B7

103

mei - ne Ruh',  
rest and peace,

ren Feinde meine Ruh',  
my foes dis-turb my peace,

mei - ne Ruh',  
rest and peace,

Ob I Ob II

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

107

mei - ne Ruh',  
rest and peace,

mei - ne Ruh',  
rest and peace,

mei - ne Ruh',  
rest and peace,

mei - ne Ruh',  
rest and peace,

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

# J.S. Bach - Church Cantatas BWV 33

Parallel 6ths and 3rds return with plea for help.

112

Ruh', sen - de du mir Hil - fe, sen -  
 peace, may Thy suc - cor nev - er, may

Ruh', sen - de du mir Hil - fe zu, sen -  
 peace, may Thy suc - cor nev - er cease, may

B major E minor D7 G major D7 G major G7

117

- de du mir Hil - fe zu!  
 thy suc - cor nev - er cease.

- de du mir Hil - fe zu!  
 Thy suc - cor nev - er cease.

C major D7 E7 A minor D# dim.7 E minor E minor

Ritornello

121

D7 G major B major E minor D major G major

126

B7 E minor D7 G major

131

Corelli cadence

G7 C major E7 A minor E minor E minor

33/6. **Choral** (Mel: „Allein zu dir, Herr Jesu Christ“) (v. 4) •Doxology: Glory to Father, Son, and Holy Ghost (33/6).

(7) **Soprano**

**+Ob I**  
**Vln I**

Ehr' sei Gott in dem höch- sten Thron, dem  
und Je- su- Christ, sein'm lieb- sten Sohn, der

**Alto**  
*All His* praise to God en- throned on high from  
*His* well- loved Son we glo- ri- fy. 'tis

**+Ob II**  
**Vln II**

Ehr' sei Gott in dem höch- sten Thron, dem  
und Je- su- Christ, sein'm lieb- sten Sohn, der

**Tenore**  
*All His* praise to God en- throned on high from  
*His* well- loved Son we glo- ri- fy. 'tis

**+Vla**

Ehr' sei Gott in dem höch- sten Thron, dem  
und Je- su- Christ, sein'm lieb- sten Sohn, der

**Basso**  
*All His* praise to God en- throned on high from  
*His* well- loved Son we glo- ri- fy. 'tis

Ehr' sei Gott in dem höch- sten Thron, dem  
und Je- su- Christ, sein'm lieb- sten Sohn, der

*All His* praise to God en- throned on high from  
*His* well- loved Son we glo- ri- fy. 'tis

A minor C major

C major

4 (10)

Va- ter al- ler Gü- te, und Gott, dem hei- li-  
uns all- zeit be- hü- te,  
Whom no pow'r can swerve us;  
He who will pre- serve us. To God, the ho- ly

Va- ter al- ler Gü- te, und Gott, dem hei- li-  
uns all- zeit be- hü- te,  
Whom no pow'r can swerve us;  
He who will pre- serve us. To God, the ho- ly

Va- ter al- ler Gü- te, und Gott, dem hei- li-  
uns all- zeit be- hü- te,  
Whom no pow'r can swerve us;  
He who will pre- serve us. To God, the ho- ly

Va- ter al- ler Gü- te, und Gott, dem hei- li-  
uns all- zeit be- hü- te,  
Whom no pow'r can swerve us;  
He who will pre- serve us. To God, the ho- ly

Va- ter al- ler Gü- te, und Gott, dem hei- li-  
uns all- zeit be- hü- te,  
Whom no pow'r can swerve us;  
He who will pre- serve us. To God, the ho- ly

E7 A minor A minor

This stanza was added to the chorale around 1540. Martin Petzoldt argues that it is suitable because all three members of the Trinity are involved in fulfilling God's law (to love God and one's neighbor) through the soteriological work of the Son with the power of the Holy Spirit. See Petzoldt, *Bach-Kommentar* 1:376.



# J.S. Bach - Church Cantatas BWV 33

14

Possible allusion to Ephesians 5:10: "Try to learn what is pleasing to the Lord."

gen Gei - ste, der uns sein' Hilf' all - zeit lei - ste, da - mit wir ihm ge -  
 Ghost, be praise who guides and gov - erns all our ways. For grace we ask the

gen Gei - ste, der uns sein' Hilf' all - zeit lei - ste, da - mit wir ihm ge -  
 Ghost, be praise who guides and gov - erns all our ways. For grace we ask the

gen Gei - ste, der uns sein' Hilf' all - zeit lei - ste, da - mit wir ihm ge -  
 Ghost, be praise who guides and gov - erns all our ways. For grace we ask the

gen Gei - ste, der uns sein' Hilf' all - zeit lei - ste, da - mit wir ihm ge -  
 Ghost, be praise who guides and gov - erns all our ways. For grace we ask the

A7 E major A minor C major E major C major A major  
 D minor G major A minor

18

fäl - lig sein, hier in die - ser Zeit und fol - gends in der E - wig - keit.  
 Ho - ly Three, here on earth to - day, and ev - er through e - ter - ni - ty.

fäl - lig sein, hier in die - ser Zeit und fol - gends in der E - wig - keit.  
 Ho - ly Three, here on earth to - day, and ev - er through e - ter - ni - ty.

fäl - lig sein, hier in die - ser Zeit und fol - gends in der E - wig - keit.  
 Ho - ly Three, here on earth to - day, and ev - er through e - ter - ni - ty.

fäl - lig sein, hier in die - ser Zeit und fol - gends in der E - wig - keit.  
 Ho - ly Three, here on earth to - day, and ev - er through e - ter - ni - ty.

D minor A major G7 C major D7 E7 A minor A major  
 F major C major