

Martin Petzoldt argues that Bach moved the cantata's center of gravity to the second half of the cantata by having the continuo play the chorale tune in the recitative, no. 4, and writing a terzet for no. 5. Thus the cantata's theme changes from wonder at the miracle described in the day's Gospel reading to the growing faith of the royal official, prompted and strengthened by the

J.S. Bach comforting word of Jesus (no. 4). See "Bach-Kommentar" 1:596–97.

Cantata No. 38

Aus tiefer Not schrei ich zu dir

The first movement (stanza 1 of Luther's paraphrase of Psalm 130:1–3) personalizes the cry of the royal official in the Gospel reading. Perhaps because the chorale tune is in the phrygian mode, Bach writes a traditional motet-like setting in the traditional stile antico: alla breve meter, 4-part writing with instruments doubling the voices (including trombones as was customary in archaic style). The continuo is somewhat independent (particularly where the bass voice drops out). Each chorale phrase is prepared with a fugato in the lower 3 voices, then presented by the soprano in long notes. The motet-like approach also precludes a ritornello.

38/1. (Coro.) (Chorale v. 1) ● Out of the depths I cry to thee: Psalm 130:1–3 (38/1).

1. (Andante serioso $\text{♩} = 60$.)

Instrumentation:

Ob I, II
Vln I, II
Vla
SATB
(Tbn I, II, III, IV Tbn I doubling SATB)
Continuo

For biblical background, see note.

Soprano.

+Ob I, II, Vln I, Tbn I

Alto.

+Vln II, Tbn II

Tenore.

+Vla, Tbn III

Basso.

+Tbn IV

Alla breve meter signals old motet style. Beginning immediately with the voices (no instrumental introduction) underscores the urgency of the prayer.

Stollen 1 of the chorale's bar form. Chorale phrase 1 is presented imitatively by T-A-S in preparation for the S presentation of the cantus firmus in augmentation. This order of entries is retained until the Abgesang (phrase 5), then returns for phrase 7.

Aus tie - fer Noth schrei'

Aus tie - fer Noth schrei' ich zu dir, aus tie - fer Noth schrei'

Text painting: Ascending chromatic line for crying for help out of great distress.

The chorale is in the phrygian mode. Bach sets it in the stile antico with instruments "colla parte." For a discussion of how Bach treated modes differently, see Wolff, "Bach's Musical Universe," 178.

Andante serioso.

Independent continuo accompanies the voices; at bass entry it doubles the voice.

E minor E major A minor C major E major F major A7 D minor A minor E minor

When cantus firmus enters, the accompanying voices have independent material.

Aus tie - fer

ich zu dir, aus tie - fer Noth schrei' ich zu dir, aus tie - fer

ich zu dir, aus tie - fer Noth schrei' ich zu dir, aus tie - fer

Aus tie - fer Noth schrei' ich zu dir, aus tie - fer

Continuo doubles the bass voice.

F major (D minor) E major A minor A7 D minor G7 C major C7 D minor E7 A minor G# dim.7

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16.

Noth schrei' ich zu dir, _____
 Noth schrei' ich _____ zu dir, aus tie - fer Noth schrei' ich _____ zu
 Noth schrei' ich zu dir, _____ aus tie - fer Noth schrei' ich zu dir, Herr
 Noth schrei' ich zu dir, _____ schrei ich zu dir, schrei' ich zu

A minor G major C major E7 A minor

24. A

Chorale phrase 2. Chorale phrase 2 is presented imitatively by T-A-B in preparation for the S singing the cantus firmus in augmentation.

dir, Herr Gott, er - hör' mein Ru - fen, Herr Gott, er - hör'
 Gott, er - hör' mein Ru - fen, Herr Gott, er - hör' mein Ru - fen, Herr
 dir, Herr Gott, er - hör' mein Ru -

Independent continuo accompanies the voices;
 at bass entry it doubles the voice. Continuo doubles bass.

31. A minor C major C major

Herr Gott, er - hör' mein Ru -
 - mein Ru - fen, Herr Gott, er - hör' mein Ru - fen, Herr Gott, er -
 Gott, er - hör' mein Ru - fen, Herr Gott, er - hör' mein Ru - fen, Herr
 fen, Herr Gott, er - hör' mein Ru - fen, Gott, er - hör' mein Ru -

Text painting: Declamatory calling figures for "Lord God, hear my cry."

When cantus firmus enters, the accompanying voices have independent material.

E7 A minor C major A7 D minor

38.

3

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61. **C**

Chorale phrase 4. Chorale phrase 4 is presented imitatively by T-A-B in preparation for the S singing the cantus firmus in augmentation.

her zu mir, und mei-ner Bitt' sie öff - ne und mei -
 her zu mir, und mei-ner Bitt' sie öff - ne, und mei - ner Bitt' sie öff -
 Ohr'neig' her zu mir, und mei - ner Bitt' sie

Independent continuo accompanies the voices; at bass entry it doubles the voice.

C

A minor C major C major

69.

und mei - ner Bitt' sie öff -
 - ner Bitt' sie öff - ne, und mei - ner Bitt' sie öff - ne,
 ne, und mei - ner Bitt' sie öff - ne, und mei - ner Bitt' sie öff -
 öff - ne, und mei - ner Bitt' sie öff - ne, mei - ner Bitt'

When cantus firmus enters, the accompanying voices have independent material.

E7 A minor C major A7

76. **D**

Abgesang of chorale's bar form. Chorale phrase 5 is presented by A-T-B (changed order) in preparation for the S singing the cantus firmus in augmentation. But Bach immediately introduces a syllabically declaimed countermelody derived from the chorale line in diminution.

und meiner Bitt' sie öff - ne! Denn so du willst das
 - ne, und mei - ner Bitt' sie öff - ne!
 - sie öff - ne, mei - ner Bitt' sie öff - ne! Denn so du willst das se - hen

The punched rhythm of the countermelody underscores the idea of God reckoning sins against the petitioner, as referenced in the text.

D

D minor E7 A minor A minor C major

82.

Bass enters with preparation of the chorale's phrase, while tenor sings emphatic countermelody derived from the chorale line in diminution.

C major

D7

G major C major

A7 D minor

E7 A minor

88.

C major

A7 D minor

C major

D7

93.

G major

E7 A minor

E7 F major
deceptive

A7

D minor

G7

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99. **E**

Chorale phrase 6 is presented imitatively by T-B-A (changed order) in preparation for the S singing the cantus firmus in augmentation.

Text painting: Chromaticism (including cross relations) for "sin and unrighteousness." was

an, was Sünd' und Un - recht ist ge - than, Sünd' und Un - recht ist ge -

an, was Sünd' und Un - recht ist ge -

Independent continuo accompanies the tenor; at bass entry it doubles the voice.

A minor F major (E7) A minor D(7) G7 C major (A7) D minor G major C7 G minor F major G7

106.

was Sünd' und cross relations Un - recht ist

Sünd' und Un - recht ist ge - than, was Sünd' und Un - recht ist ge - than,

than, was Sünd' und Un - recht ist ge - than, was Sünd' und Un - recht, was Sünd' und

Chromatic counterpoint inverted Chromatic counterpoint inverted.

than, was Sünd' und Un - recht ist ge - than, was Sünd' und Un -

When cantus firmus enters, the accompanying voices have independent material, here very chromatic.

C major C7 F major E(7) A minor F major G7 A7 B7

113. **F**

ge - than,

Chorale phrase 7. direction inverted

was Sünd' und Un - recht ist ge - than, wer kann, Herr, vor dir blei -

Un - recht, Un - recht ist ge - than, wer kann, Herr, vor dir blei -

Un - recht ist ge - than, Un - recht ist ge - than,

Rhetorical emphasis: Declamatory leaps (see below).

T leads the preparation of the last phrase, followed by A with independent material derived from the chorale line. An independent continuo accompanies the voices until the B voice enters with the phrase (continuo then doubling), while A and T continue with syncopated material. The order of entries is T-A-B-S as at the beginning, but without the normal tune in the alto.

(E minor) C major C major C major

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Accompanying voices have declamatory leaps with syncopations, beginning on the word "wer" to rhetorically intensify the question, "Who, Lord, can stand before thee?"

(A7) D minor A minor

F major

A minor E7 A minor

G7

[illegible]

When cantus firmus enters, the accompanying voices have independent material, characterized by syncopation.

C major

E minor

A minor

C7 A7 D minor

F7

134.

G major

Text painting: "Bleiben" (remain) is given a very long note.

A minor

A minor

Regarding ending on the dominant, see note at the end of the final movement.

E major

In the cantata's libretto, the word "Tröst" (comfort) appears 3 times, the word "Trostwort" (word of comfort) appears twice. It reflects Jesus' words in the Gospel reading, "Go; your son will live." (John 4:50).

Secco **Recitativo.**

38/2.

Alto.

C B

Based on Chorale v. 2. The chorale stanza's emphasis that good works have no merit is not covered as explicitly here as in the chorale stanza, expressed instead as a rhetorical question.

• Salvation brought by Jesus' grace alone (38/2).

Chromatic saturation in the voice part in 9 mm.

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

Continuo

Alfred Dürr characterizes this recitative as "plain but forcefully declaimed" (see Dürr/Jones, 603).

C major

3.

B-flat

C#

F#

sein, weil durch des Sa-tans Trug und List der Men-schen ganzes Le-ben vor Gott ein

be, because by - Satan's deceit and cunning - mankind's entire life before God an

Text painting: Deceptive harmonies for Satan's "deceit" and "craftiness."

E dim.

A7

F# dim.

D7

E7

"Freudigkeit" comes from the Middle High German word "freidigkeit," meaning boldness or confidence. See Luther's 1545 translation of Acts 4:13 and Philemon 1:8. Such confidence is reflected in the day's Epistle reading concerning the spiritual armor of the believer. See note for reference.

Sünden-gräuel ist.

abomination-of-sin is.

Was könnte nun die Gei-stes freudigkeit bei unserm Be-ten

What could (then) - boldness-of-spirit to our praying

NBA: zu

Translation: What then could give us boldness of spirit in our praying, if Jesus' Spirit and Word did not do new wonders?

E minor

The rhetorical question implying Jesus' willingness to do wonders reformulates his statement in the Gospel reading: "Unless you see signs and wonders you will not believe." (See John 4:48.)

9.

G#

ge-ben, wo Je-su Geist und Wort nicht neu-e Wun-der thun?

give, if Jesus' Spirit and Word (did) not new wonders do?

D major

A minor

iv6

Phrygian cadence for question (typical device).

Aria. (Based on Chorale v. 3)

Obligato for 2 oboes is largely in parallel motion, with an opening in 3/2 meter hidden within 4/4 meter (see below). The opening gesture is derived from notes 3-6 of the chorale.

38/3. **(Allegro moderato)** ♩ = 80.

• Jesus' word comes to comfort me in my suffering (38/3).

1.

parallel 3rds & faux-bourdon for sweetness.

Ritornello is derived from the voice part, which embellishes the first chorale phrase (passed from Ob I to Ob II). Syncopated rhythm with unexpected chord change.

A minor

A minor

C# dim.7

D minor

G major

G major

D# dim.7

E minor

Da capo aria. The poem has a rhyme scheme of ABCCBA, which Bach divides as AB-CCBA da capo. Bach repeats lines 1 & 2 three times, 3 to 6 twice plus line 6 once more. See side note.

Bach depicts two competing ideas/emotions with various devices: parallel thirds & fauxbourdon, syncopations with figura corta coinciding with unexpected chord changes on the off-beat, chromaticism, dissonant suspensions, long notes, and ambiguity of meter to portray the paradox of abiding comfort of God's Word in the midst of long suffering. See below for more.

For biblical background, see note.



4. *cross relation*

E7 A minor E minor E7 A minor B7 E minor

7. *p* *cresc.*

E7 A7 D minor B minor (E7) A minor G# dim.7

10. *tr* *f*

A minor C7 D minor G# dim.7 A minor

Parallel 3rds & fauxbourdon (sweetness), syncopations with figura corta (joy) contrast with chromaticism, suspensions, and long descending lines (sorrow) to depict the concept of divine comfort in the midst of human suffering. The paradox is reinforced with unexpected chord shifts at the syncopations/figura corta and 3/2

Tenore.

meter superimposed on common time.

13. *3* *2* *3* *2*

Ich hö re_mitten in dem Lei - den, ich hö re_mitten in dem Lei - den ein

NBA: den NBA: den

chord shift at the figura corta *diminished 7th chord for pain* *parallel 3rds & fauxbourdon for sweetness*

A minor (D minor) A minor C# dim.7 D minor G7 C major G major D# dim.7 E minor



16. Allusion to Gospel reading: "The man believed the word that Jesus spoke to him and went his way." (See John 4:50.)

16. Trost_wort, ein Trost_wort, ich hö re_mitten in dem

repeated figura corta

A7 D minor G7 C major E7

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19. Lei - den ein Trost - wort, so mein Je - sus spricht.

Ritornello

A minor F major A# dim.7 D# dim.7 E minor E minor E7

22. A minor F# dim. B7 E minor D# dim.7 E minor (G7) (C major)

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

27. Ich hö - re_mitten in dem Lei - den, ich hö - re_mitten in dem Lei - den ein

NBA: den NBA: den

3 2 3 2

E minor E minor (E7) A minor A minor A7 D minor

30. Melisma to emphasize "word of comfort."

Trost - wort, so mein Je - sus spricht,

E7 G# dim.7 A minor A7 D minor

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33.

ich hö - re_mitten in dem Lei - den ein Trost - wort, so mein Je - sus

NBA: den

A7 D minor B minor B7 G# dim.7 A minor

36.

spricht.

Ritornello

3 2 3 2

A minor C# dim.7 D minor G major G major D# dim.7 E minor (C major)

A minor

39.

cross relation

E7 A minor E minor E7 A minor B7 E minor

42.

p cresc.

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

45.

A minor C7 A7 G# dim.7 E7 A minor

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Highest note for "God's goodness."

48. B Section.

Drum, o ge-ängstig-tes Ge-mü-the, vertrau-ei-nes Gottes Gü-te,

Text painting: chromaticism for "frightened heart"

3 2 p

A minor C# dim.7 A7 D minor E7 A minor E minor E7

51.

sein Wort be-steht und feh-let nicht, sein Trost wird

Text painting: Sustained note for "besteht" ("endures").

Oboes imitate singer

R.H.

A minor C major G7 deceptive cadence C7 F7

54.

- nie-mals-von dir schei-den!

Ritornello

B-flat major F major F7 B-flat major

57.

Drum, o ge-ängstig-tes Ge-mü-the, vertrau-e-

3 2 p

C7 F major F major F# dim.7 D7 G minor A7

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Text painting: Sustained note for "besteht" ("endures").

60.

deines Gottes Güte, sein Wort besteht

D minor A7 D minor F major

63.

und fehlt nicht, sein Trost wird nie mals von dir

F7 D7 D7 D minor

65.

scheiden, sein Trost wird nie mals von dir

Ritornello

D minor A(7) B-flat major D major D7 F# dim.7 G7

deceptive

Text painting: The assurance that Jesus' comforting word will never depart is emphasized by first suspending the instruments after dominant 7th chords, then resolving the progression in C major with a long melisma (reminiscent of the melisma on "word of comfort at m. 30). For the significance of C major, see above at 38/2.

68.

scheiden!

C major C major C major

Da Capo.

The aria completes a train of thought that could logically be concluded with a chorale. Instead, the librettist provided a recitative that responds to the aria, decrying a lack of faith. See Petzoldt, *Bach-Kommentar* 1:598-99. The chorale is hidden in the continuo, as if the singer is unaware of God's presence.

Although the recitative does not paraphrase any stanza of the underlying chorale, Bach hides the continuo (presumably done in consultation with the librettist). The 3rd stanza was probably intended, as it functions in dialogue with the aria and the recitative. See Petzoldt, *Bach-Kommentar* 1:598–99.

38/4. **Recitativo a battuta.** (♩ = 60.) • Jesus' word brings salvation despite weak faith (38/4).

For a word-for-word translation, see note.



"Trostwort" (word of comfort) relates to the end of previous movement ("sein Wort, sein Trost") as well as the implied chorale line here ("sein Wort ist mein Trost"). See Petzoldt 1:599 for discussion of more parallel associations.



Chromatic saturation in the voice part in 10 mm., the chromaticism depicting the "weak faith" referenced in the text.

Stollen 1 of chorale's bar form is in A phrygian; the rest is in D phrygian.

Continuo plays the chorale (slightly modified). Martin Petzoldt suggests the implied chorale stanza is no. 3, given here. The contrast between the anguished chromaticism and the inflexible rhythm perhaps illustrates the inner conflict between doubt and faith. See Petzoldt 1:599.

Allusion to Jesus' words in the day's Gospel: "Unless you see signs and wonders you will not believe" (John 4:48).

For biblical background, see note.



Regarding ending on the dominant, see note at the end of the final movement.

Soprano. G C# D E F A

1. Ach! dass mein Glaube noch so schwach, und dass ich mein Ver-trauen auf

Continuo realization is editorial. Emphasis on faith reflects the Gospel reading, where the official's son is healed at the moment his father believed (John 4:53).

Continuo alone *pp* Dar - um auf Gott will hof - fen ich, auf mein Ver-

C# dim.7 A7 D minor (for significance of D minor, see side note) C# dim.7 G minor C# dim.7 D minor

4. seich-tem Grun - de muss er - bau-en. Wie of - te müs-sen neu-e Zeichen mein

NBA: feuchtem = wet Stollen 2 of chorale's bar form.

dienst nicht bau - - - en, auf ihn mein Herz soll las - - sen

not build to him my heart shall entrust

D minor G# dim.7 A minor C# dim.7 D minor F major C7 F major F# dim.7 C minor

7. Herz er-weichen! Wie? kennst du deinen Helfer nicht, der nur ein ein-zig Trost-wort

Abgesang of chorale's bar form

sich, und sei-ner Gü-te trau - - en. Die mir zu-

itself, and in his goodness trust, which to me is pledged

F# dim.7 B G minor D7 G minor G minor F7 E-flat major C7

11. spricht, und gleich er-scheint, eh' dei-ne Schwachheit es vermeint, die Ret - tungsstunde. Ver-

sagt sein wer - tes Wort, das ist mein Tröst und treu - - er Hort Deß

by his worthy Wort, that is my comfort and faithful refuge, On that

F major G7 C(7) F major E dim.7 D minor F major (for significance of F major, see side note.) G minor F major F7

14. trau-e nur der Allmachtshand und sei-ner Wahr - - heit Munde.

will ich all - - zeit har - - ren.

will I continually wait.] G7 C minor D7 G minor D major

B-flat major F major

Trio texture allows for clarity of the chromatic lines (comparable to the lower 3 lines of 38/1).

The poem has a rhyme scheme of ABABCC. Bach's bipartite form:

Stile antico with ritornello. Note: "alla breve" often associated with stile antico.

Terzetto. (Moderato $\text{♩} = 72$.)

(Based on Chorale v. 4)
•Unending tribulations are eventually resolved when the morning of comfort comes; Jesus rescues us (38/5).

Ritornello: mm. 1–10 (D minor)
A. Lines 1 & 2 (3x): mm. 10–47
Lines 2 & 3 (1x): mm. 48–61
Ritornello: mm. 61–70 (A minor)
B. Lines 5 & 6 (3x): mm. 70–114
Ritornello: mm. 114–123 (D minor)

The 2 sections contrast "Trübsal" (tribulation) and "Trost" (comfort); each is given a distinctive musical gesture.

Regarding figura corta, see side note.



Continuo alone (realization here is editorial)

Continuo bass line is related to the first phrase of the chorale tune. The gesture is later associated with the "morning of rescue" (m. 48).

5. For biblical background see note.



The opening of the vocal line is related to the first phrase of the chorale. The subsequent descending chromatic line represents the "trouble-some night" of un-ending misfortune. See Chafe, "Tonal Allegory," 219–221.

The "troublesome night" of unending misfortune is depicted with long-note suspensions, tortuous chromaticism, and tonal descent "flatward" in the circle of fifths.

Continues continuo alone...

15. One might expect the bass to repeat in the manner of a passacaglia but Bach introduces this new material instead, avoiding ritornello motives until lines 3 and 4 of the poem are introduced (m. 48).

21.

an dem an - dern hält, wenn meine Trüb.sal als mit
- dern hält, wenn meine Trüb.sal als mit Ket -
ten ein Un - glück an dem an - dern hält,

G minor D7 G(7) C minor A7 D minor

27.

Ket - ten ein - ten ein
- ten ein Un - glück an dem an -
wenn meine Trüb.sal als mit Ket -

G7 A-flat major D7 G minor C7 F minor G7 C minor F7 G7 C minor F minor (iv6) phrygian cadence in C minor

33.

Un - glück an dem an - dern hält, wenn meine
- dern hält, wenn meine Trüb.sal als mit Ket -
ten ein Un - glück an dem an - deru hält,

G major G minor (V) (C7) F minor B-flat major C7 F major B-flat major

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39.

Trüb-sal als mit Ket - - - ten, wenn mei-ne Trüb-sal als mit

- - - - - ten,

wenn mei-ne Trüb-sal als mit Ket - - - -

G7 C minor F7 G minor C7 F major D7 (G minor) A7 D major D7

deceptive

Lines 3 & 4 (one time)

deceptive

Lines 3 & 4 (one time).

44.

44. accipite Lines 3 & 4 (one time).

Ket - - ten ein Unglück an dem an - dern hält,

wenn meine Trüb_sal als mit Ketten ein Unglück an dem an - dern hält, so wird mich

ten, wenn mei_ne Trüb_sal als mit Ket - -

G minor E7 A major D minor E major A major D minor

Voices adopt the quasi-ostinato of the ritornello's continuo bass.

49.

figura corta (see note above at 38/1).

49.

so wird mich doch mein Heil er - ret -

doch mein Heil er - ret -

- - - ten ein Un - - - - glück an - - - dem andern

G minor C7 F major

Continuo plays somewhat shortened version of quasi-ostinato.

J.S. B. Text painting: The ostinato theme comes to an abrupt halt for "suddenly all suddenly falls from me." Sequentially descending leaps with repetition of the words "alles" (all) and plötzlich" (suddenly) in homorhythm reinforce the idea. The rising, broken figure is associated with 54. the bass's word "erretten" (save), suggesting sudden rescue (compare mm. 110–111).

ten, dass Al - les, Al - les plötz - lich, plötz - lich, Al - les

ten, dass Al - les, Al - les plötz - lich, plötz - lich, Al - les

hält, so wird mich doch mein Heil er - ret - - - - - ten, dass

A7 D minor G7 C major (for significance of C major, see side note).

plötzlich, plötzlich von mir fällt.

plötzlich, plötzlich von mir fällt.

Al - les, Al - les plötzlich von mir fällt.

Ritornello

C major A minor A minor G7

C major C major E7 A minor

Wie bald er - scheint des Tro - - - - - stes Mor - - - - -

Wie bald er -

C major C major E7 A minor

Word painting: Melisma for "morning," like a nightingale?

The opening of the quasi-ostinato figure is inverted to suggest a morning wake-up call, depicting hope coming in the morning as referenced in the text, which alludes to biblical passages such as Psalm 130:6, "My soul waits for the Lord more than watchmen for the morning" and Psalm 30:5, "Weeping may tarry for the night, but joy comes with the morning."

"Morning's comforting rescue" is depicted with a wake-up call (inversion of the ritornello's opening), later also the ritornello's ostinato theme as a whole, along with a tonal ascent "sharpward" in the circle of fifths (mm. 70–82).

Wie bald er - scheint des Tro - - - - - stes Mor - - - - - gen,

A minor D minor G7 C major

The upward progression of keys through the circle of fifths in mm. 72–82 (C♯m, G♯m, D♯m, A♯m) reflects the reversal of fortune with the morning's comfort."



74. 9

- - - - - gen, wie bald er - scheint des Tro - - - - - stes

scheint des Tro - - - - - stes Mor - - - - - - - - - - - gen,

"Morning" is emphasized with melismas.

wie bald er - scheint des Trostes Mor - gen, wie bald er - scheint des Tro - stes

D7 G minor A7

79.

Mor - - - - - - - - - - - gen auf die - se Nacht der Noth und

wie bald er - scheint des Tro - - - - - stes Mor - - - - - - - - - - - gen

Mor - gen, wie bald er - scheint des Trostes Mor - gen

D minor E7 A minor B7 E(7)

Text painting: A returning reference to sorrows is again depicted with syncopated chains of suspensions in long notes that descend, treated as a web of chromatic ontrapuntal lines.

84.

Sor - - - - - - - - - - -

auf die - se Nacht der Noth und Sor - - - - - - - - - - -

auf die - se Nacht der Noth und Sor - - - - - - - - - - -

deceptive deceptive deceptive

A7 B-flat major E7 A minor D7 E-flat major G minor A7 D minor F major G7 A-flat major C minor

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89.

- gen, auf die-se Nacht der Noth und Sor -

- gen, auf die-se Nacht der Noth und

- gen,

deceptive

D7 G minor C7 D dim. F minor G7 C minor F7 B-flat major G minor C7 F major

94.

- gen, wie bald er-scheint des Tro-stes Mor -

Sor -

- gen, wie bald er-scheint des Tro-stes

auf die-se Nacht der Noth und Sor -

deceptive

A7 B-flat major D minor E7 A major D minor G minor

99.

"Morgen" emphasized with melismas characterized by the figura corta.

gen auf

Mor -

Ritornello returns

figura corta

- gen auf die - se

- gen, wie bald er - scheint des Tro-stes Mor -

B-flat major F7

figura corta (see note at 38/1).

The quasi-ostinato from the ritornello's continuo line returns, for the first time in the voices, now explicitly associated with "morning's rescue."

Text painting: The "troublesome night" and "morning rescue" themes are combined (mm. 96-111).

For "this night of distress and anxiety," the soprano and alto sing descending chromatic lines again, while the bass sings rising lines with figura corta, including the "rescue" figure of m. 57–58. See also Eric Chafe, "Tonal Allegory," 220–221.

104.

Text painting:
"Night of
distress and
anxiety" set
with much
dissonance.

At "wie
bald" (how
soon or how
quickly), the
suddenness
of the rescue
is depicted
with material
from mm. 55–
56 (there, "wie
plötzlich" i.e.,
how sud-
denly). It is
followed by
the "rescue"
figure" from
mm. 57–58
(now associ-
ated with
morning).

The "suddenly"
material of
mm. 55–56
returns, its
simultaneous
declamation
emphasizing
the definitive
end to the
"night of
distress."

Simultaneous
declamation
emphasizes
the definitive
end to the
"night of
distress."

The "rescue
figure" of
mm. 57–58
returns, now
associated
with morning.

114.

119.

Choral. (Mel.: „Aus tiefer Noth schrei' ich zu dir“.)

Key words link the chorale to previous movements:
 "Gnade" and "Sünde" (38/2), "helfen" (38/4), "Schade."

1/6. Soprano.
 Ob bei uns ist der Sün-den viel, bei Gott ist viel mehr Gna-de,
 sein' Hand zu hel-fen hat kein Ziel, wie gross auch sei der Scha-de.)

Alto.
 Ob bei uns ist der Sün-den viel, bei Gott ist viel mehr Gna-de,
 sein' Hand zu hel-fen hat kein Ziel, wie gross auch sei der Scha-de.)

Tenore.
 Ob bei uns ist der Sün-den viel, bei Gott ist viel mehr Gna-de,
 sein' Hand zu hel-fen hat kein Ziel, wie gross auch sei der Scha-de.)

Basso.
 Ob bei uns ist der Sün-den viel, bei Gott ist viel mehr Gna-de,
 sein' Hand zu hel-fen hat kein Ziel, wie gross auch sei der Scha-de.)

First bass note links to concluding bass and key of foregoing movement (D). It is very unusual to begin a chorale with a dissonance. See note for more.

E7 A minor A minor A minor E major

Regarding the effect of ending chorale cantatas with a simple, 4-part setting, see note.

For biblical background, see note.

11. Er ist al-lein der gu-te Hirt, der Is-ra-el er-

Er ist al-lein der gu-te Hirt, der Is-ra-el er-

Er ist al-lein der gu-te Hirt, der Is-ra-el er-

Er ist al-lein der gu-te Hirt, der Is-ra-el er-

A minor A minor E minor

15. lö-sen wird aus sei-nen Sün-den al-len.

lö-sen wird aus sei-nen Sün-den al-len.

lö-sen wird aus sei-nen Sün-den al-len.

lö-sen wird aus sei-nen Sün-den al-len.

Text painting: Chromaticism for "sins"

deceptive

D7 G major C major A minor E(7) F major A minor A minor E major

Ending on the dominant (as the cadential endings of nos. 1 and 4) is a consequence of the modal chorale tune. See note.