Last changed: 16 October 2025. hurch Cantatas BV, v v Last changed: 16 October 2025. hurch Cantatas BV, v v Last changed: 16 October 2025. The printed libretto has the title "Motetto." Features (typical of Bach's early period and Introduction & updates at melvinunger.com. Early "Council much like Buxtehude's works) include motet-like sectionalization of the movements, no Election" Cantata recitatives, and no da capo arias. It was the only church cantata published in Bach's own NBA I/32; BC B1 time (by the Mühlhausen town Council). It is explicitly polychoral (with ripieno parts) but not so in the version published during Bach's time. Several movements are in C major, Change of Town Council in Mühlhausen (BWV 71, 119, 193, 120, 29 69) The sitting council was replaced by a dormant council (see notes). although 71/6, a chorus that imitates the turtledoves of its mournful text, is in C minor. No specific lessons Like Bach's other Mühlhausen cantatas, BWV is built on a psalm as backbone. Bach is Librettist: Unknown; perhaps Georg Christian Eilmar FP: 4 February 1708 (St. Mary's in Mühlhausen). Presumed re-FP: 4 February 1708 (St. Mary's in Mühlhausen). Presumed reperformance on Sunday, 5 February 1708 at St. Blasius Church at Vespers. J.S. Bach not yet influenced by Italian recitative or ritornello principle. For comments by Alfred Dürr, see note. Christoph Wolff writes that this cantata, written a year after Buxtehude's death, reflects that composer's "compositional design and instrumental splendor" ("Bach the Learned Musician, "Gott ist mein König note to Psalm 6:6.")

•Old age reminisces about God's help: Psalm 74:12 (71/1).

This verse is the central line in the original Hebrew psalm text. The literary device of placing a key thematic line at the very center of a psalm was common. See N.I.V. Study Bible, 99). "The tutti ensemble...is heard only in the first and last movements. The inner movements, meanwhile, display a variety of vocal-instrumental combinations that closely match the expressive needs of the text" **1. Coro** (**Divisi a** due **Cori**) woodwinds, and recorders with violoncello), 2 vocal choirs (trumpets/timpani, strings, (Wolff, p. 110). Wolff also notes Bach's "overall tonal 71/1. **Animoso** scheme," "wide-ranging rhythnic corresponding to the properties of the strings of The first movement is sectional (a characteristic of Bach's early cantatas) in the style of a ripieno), and organ. The first phrase of the scriptural text occurs 3 times as a homophonic tutti (motto), which helps unify the movement. These tutti statements contrast with two contrapuntal sections sung by **Coro pleno** solo voices doubled by strings. The result is an arch form: A (1–7) - B (8–13) - a (14–15) - C (16–29) - A' (29–38). The 3-fold statement is probably a Trinitarian reference. patterns in duple and triple meters and his varying "affective designations' (Wolff, 111). Soprano Gott, Gott ist mein Kö-nig, Gott, Large Instrumentation: Chordal motto statement God, Godthe Lord my King is, Tromba I, II, III (tutti voices). Timpani or a discussion of the VIn İ, II adition of Ratstück Vla Alto cantata for change of own council) that Bach Violone Gott ist mein Kö-nig, Gott, Gott,Oboe I, II nherited in Mühlhausen God, see "In Honor of God and the City" in Choices and God, the Lord my King is, Bassono Flauto dolce I, II Meaning in the Vocal Violoncello Music of J. S. Bach, Tenore SATB + ripieno edited by Mark A. Peters and Reginald L. Sanders Organ obbligato Gott, Gott, Gott ist mein Kö-nig, (Lanham, Maryland: exington Books, an God, God, the Lord my King is, mprint of and Littlefield. With regard to ripieno parts, . 2018), pp. 3–22 Basso Gott ist mein Kö-nig, Gott, Gott, See Chafe, "Analyzing Fanfare by 3 trumpets & Bach Cantatas," 68. God, timpani symbolizes God's God, the Lord my King is, Animoso majesty, perhaps In BWV 71, the bassoon is present in some movements though sometimes intermittently usually doubling the continuo. In the sixth movement (71/6), Ob. Tutti it adds rhythmic configuration Trh to the continuo line. Timp. C major Note: Here the cantata is notated in "Chorton." The NBA notates the cantata a tone higher (i.e., in "Kammerton"). See Dürr/Jones, 721. Gott ist, Gott Gott, Gott, Regarding Chorton, see note God, God, the Lord the Gott, Gott, Gott ist, Gott the Lord, God.God, the Gott, Gott, Gott ist, Gott God, the God, the Lord, Gott Gott, Gott ist, Gott God, God, the Lord, the Viol., Va Vc., Violone, Fag., Org FL, Ob. A minor Measured trill, the oscillation adding to the sense of quivering power and energy. For other uses of such figures, see later reference to old age in this cantata. See also Cantata 150/6. .



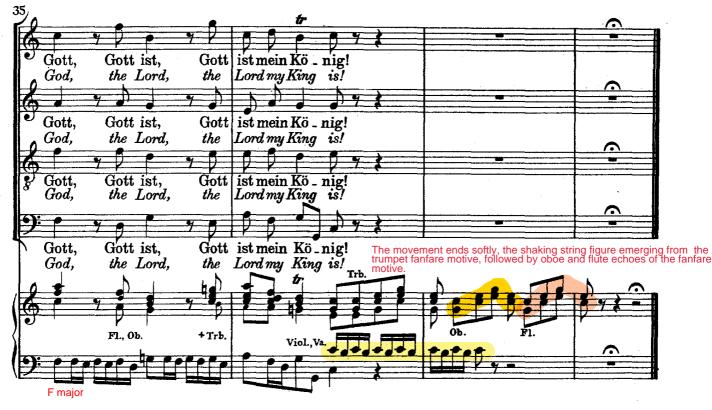


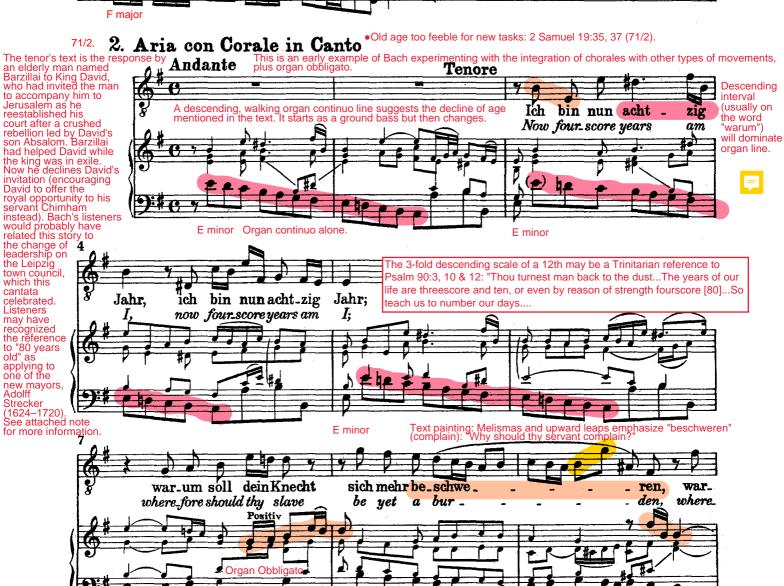








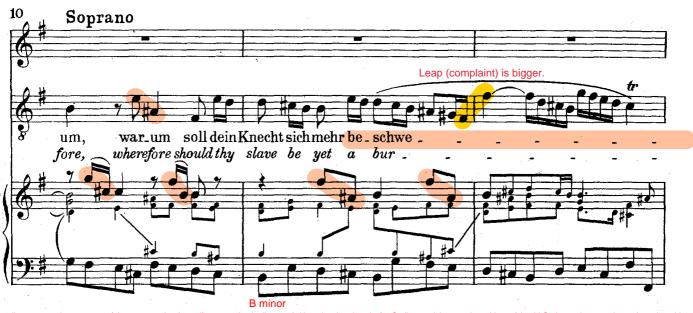




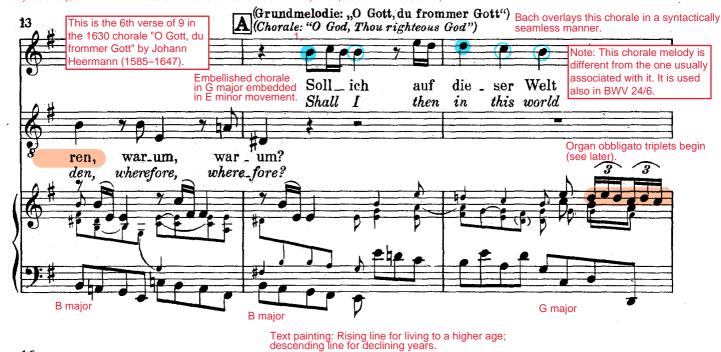
G major

E minor

B minor

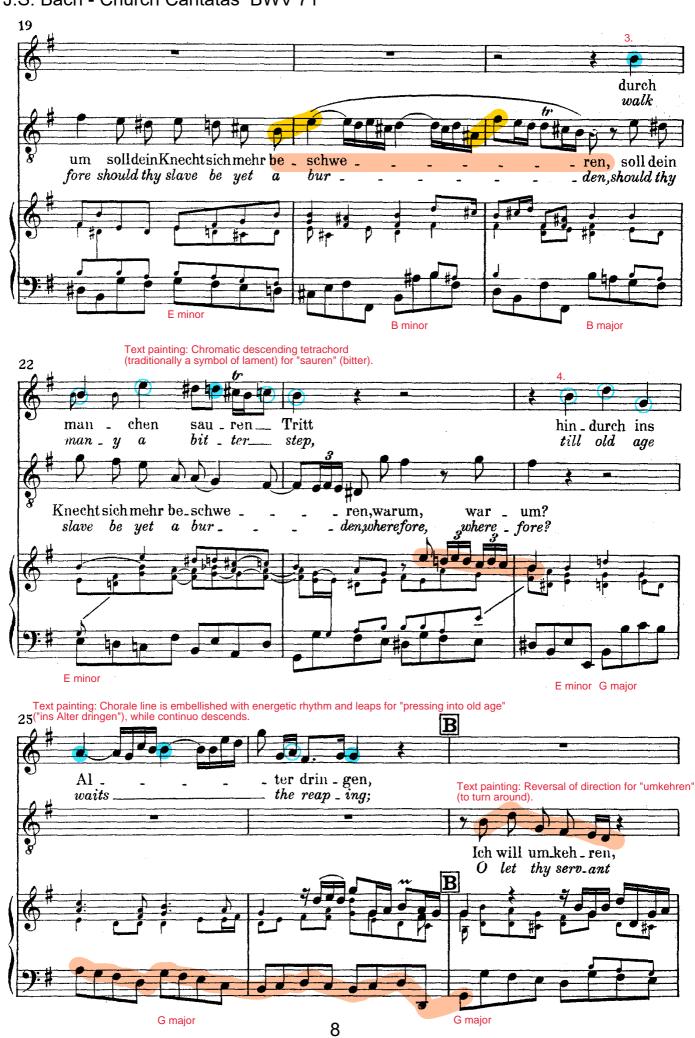


Chorales usually represent the response of the congregation (even if not sung by the listeners). Here the chorale asks for God's sustaining care into old age (should God grant increased years), so that old age will be reached honorably. At least one of the elected mayors, Adolff Strecker (1624–1720) was already very old; he would die a few months later. The other newly elected mayor, Georg Adam Steinbach, was presumably also elderly, since he had been a council member since 1684 and dei on 7 May 1720. (See additional notes above.)

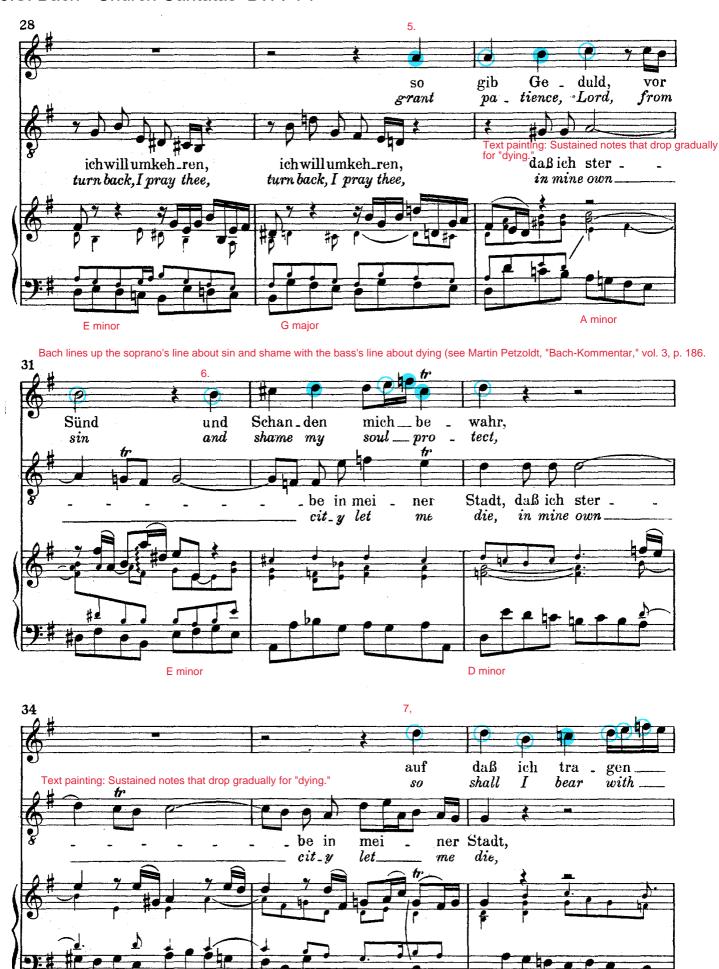


16 mein Le ben hö _ her_ brin gen, come creep . seeyear onyear. ing, Ich bin nun Jahr; acht_ _ zig war_um, war_ Now fourscore years amI, wherefore, where.

G major



A minor



G major

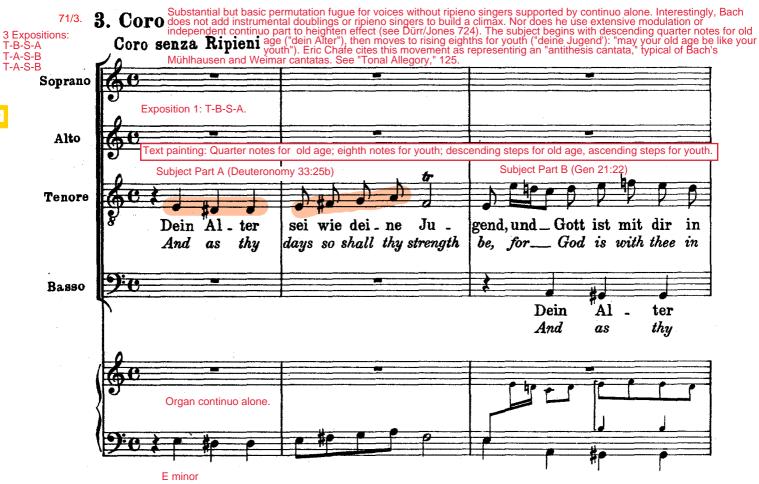
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C major

G major

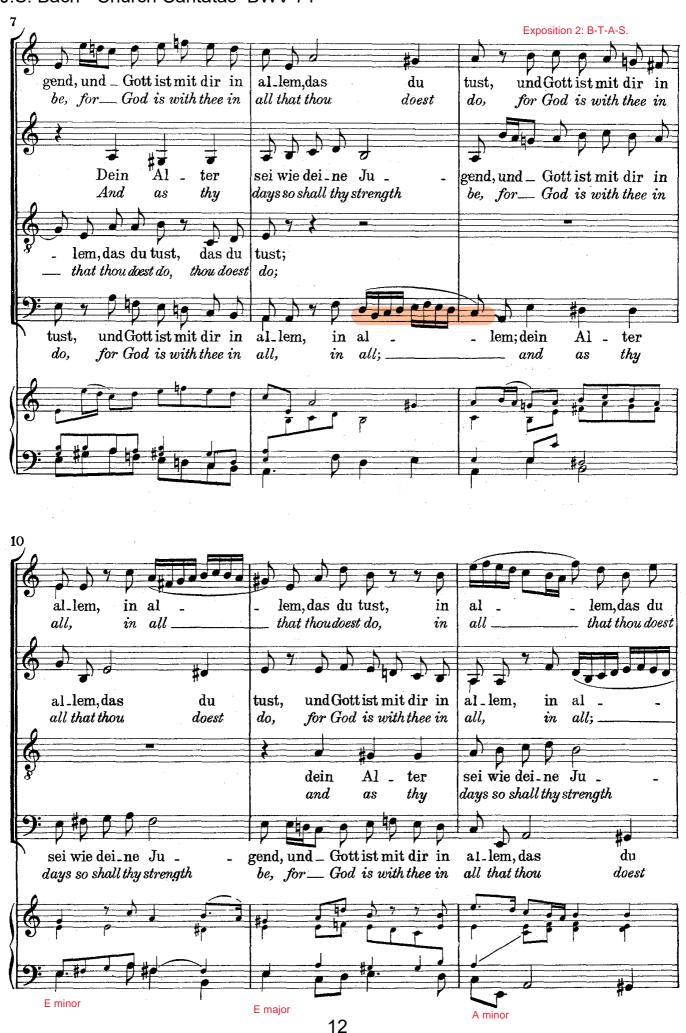


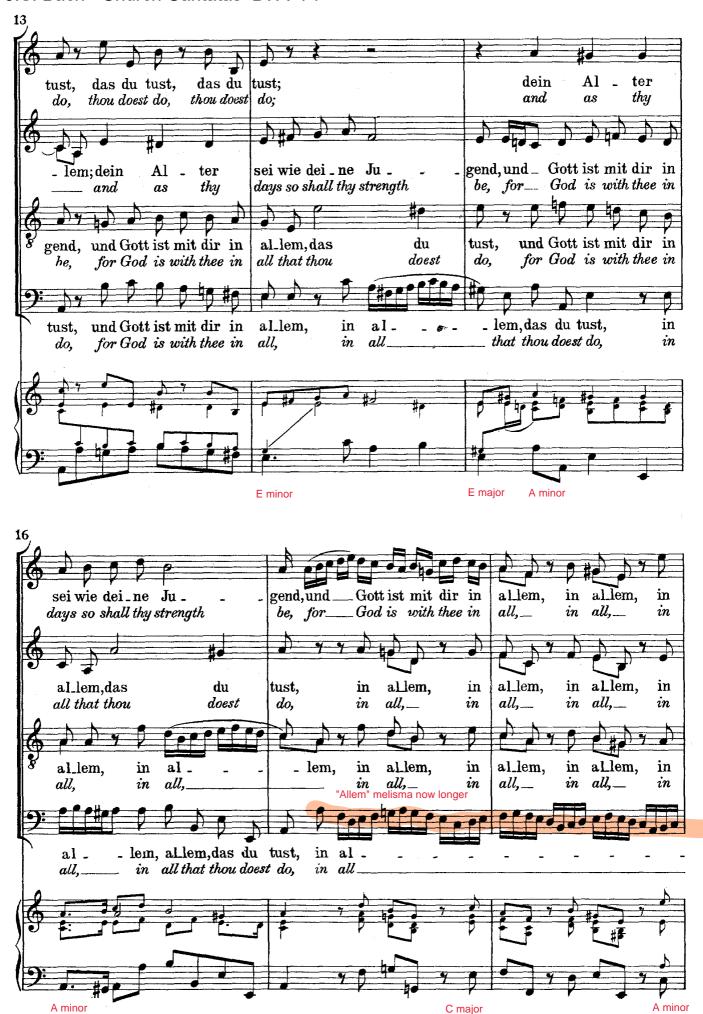
•Old age: Blessing to/on old age: Deuteronomy 33:25b; Genesis 21:22 (71/3). In the context of commemorating the change of the Leipzig town council, this text may be addressed to the newly elected mayors. It would have had relevance for the listeners as well.

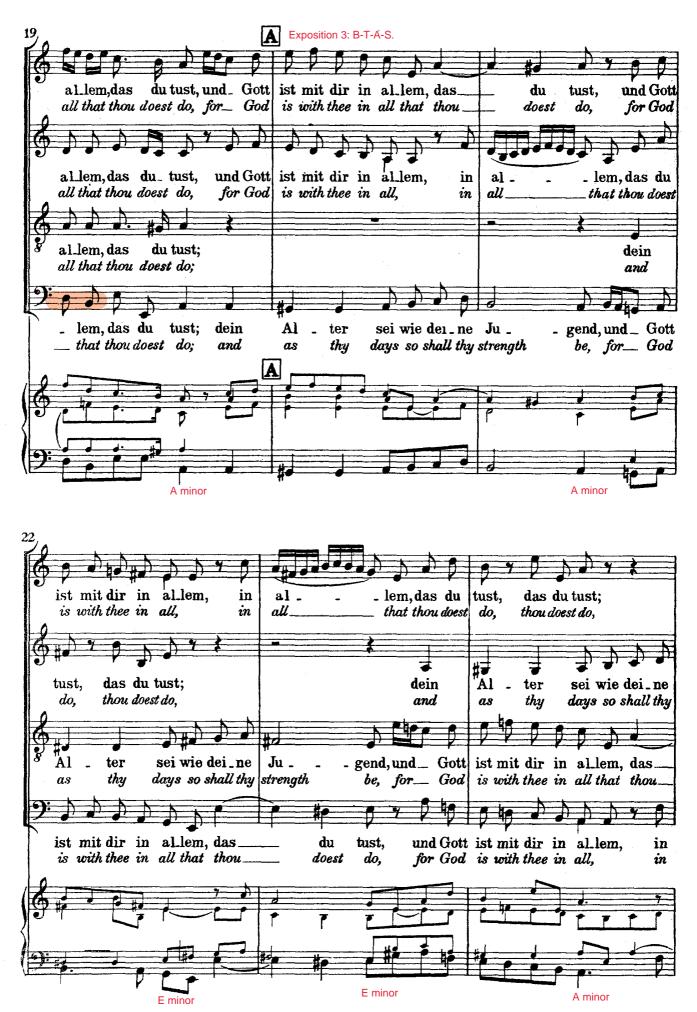


A permutation fugue allows several musical and textual ideas to be presented simultaneously. Here Bach uses the same text for subjects B & C. His intent seems to be to stress God's blessing at all ages and in all endeavors. The effect is strengthened with circular melismas on the word "all." After 3 expositions, the bass gets one extra entry of Subject 1, followed by a coda that emphasizes the "allem" melisma (which the bass gets last) and descending quarter notes in tenor and bass, presumably representing old age.

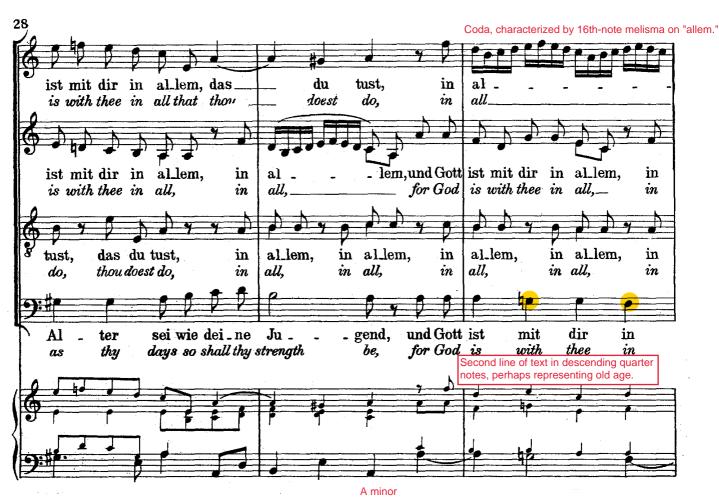


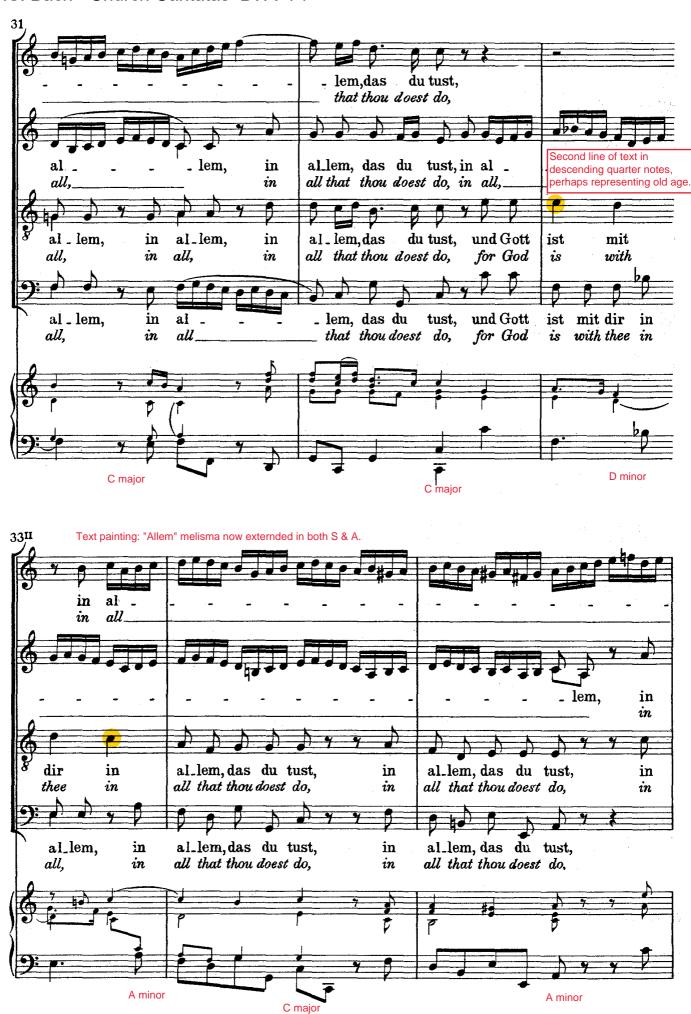






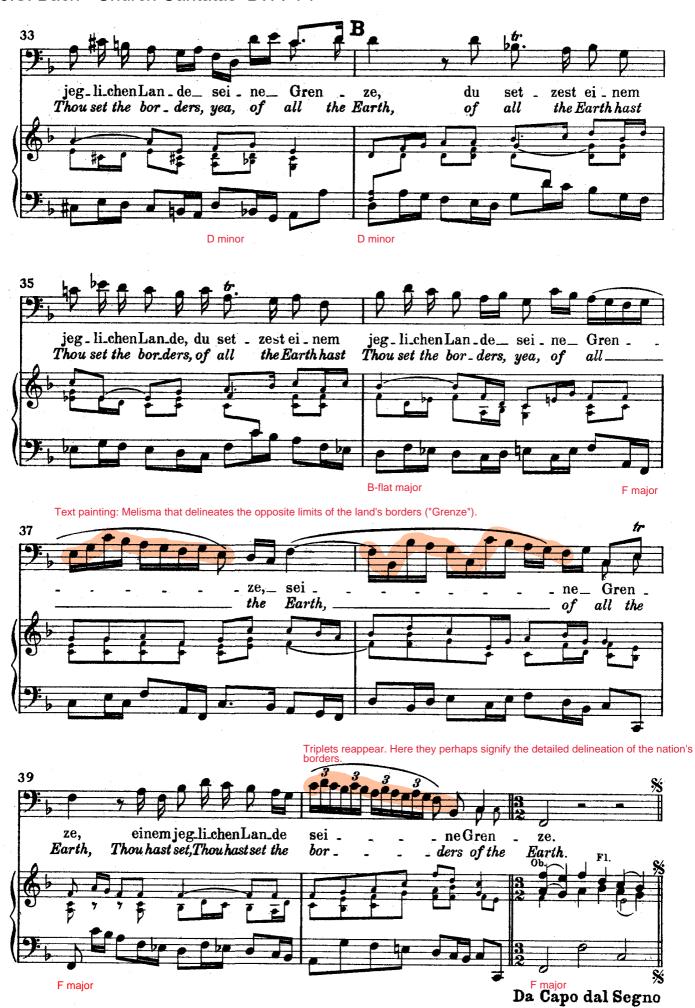


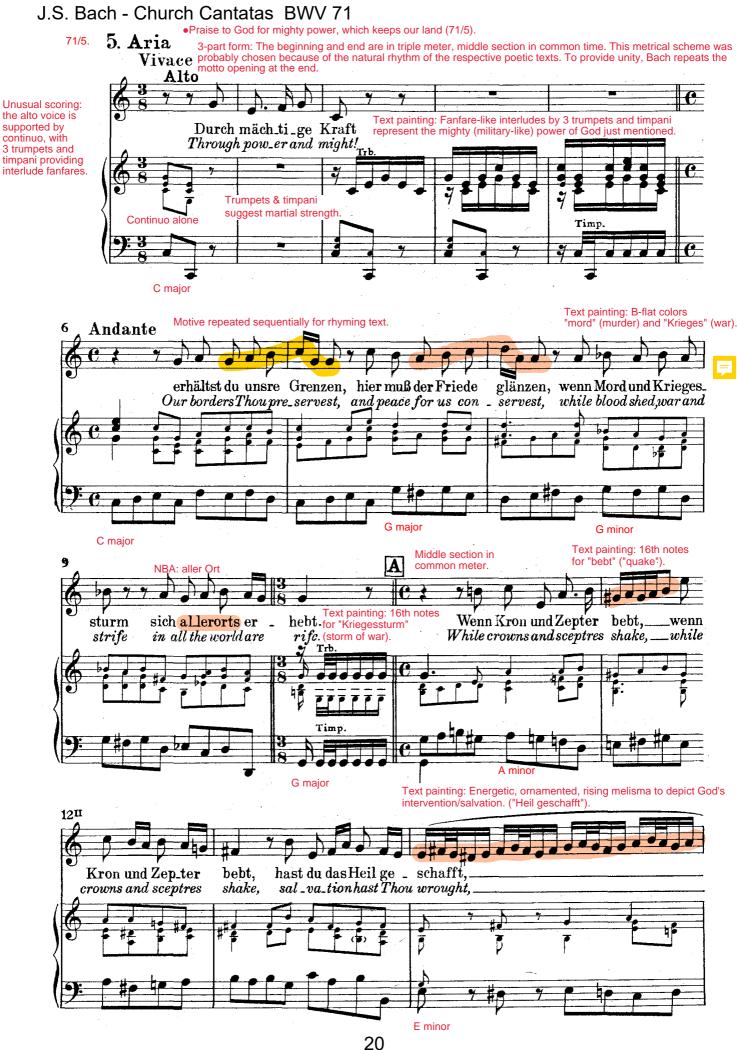






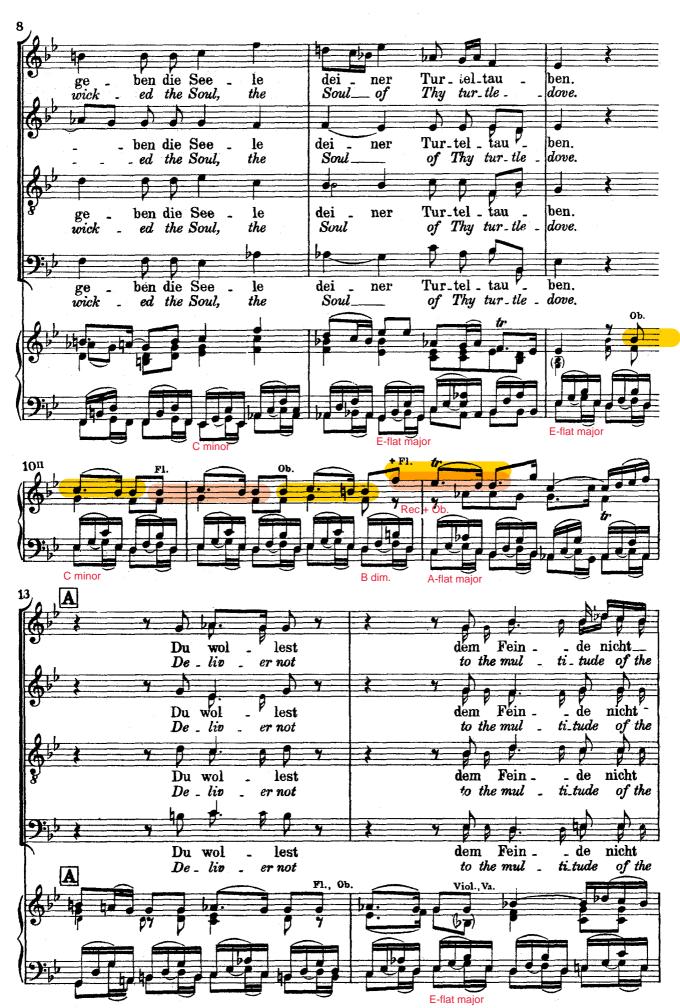






J.S. Bach - Church Cantatas BWV 71 Text painting: Wobbling/shaking figure for "bebt" (shake). das Heil das Heil ge schafft, tion hast Thou wrought, wenn Kron und hast du_ Zep_ter_ while crowns and sal . scep . tres_ G major Motto opening is repeated at the end of the movement to provide cyclic unity. 17 (Vivace) B hast du das Heil schafft: durch mäch-ti-ge Kraft, ge Thou bebt, sal _ va_tion hast wrought: Through pow.er and might, Trb. shake, C major C major 21 mäch_ti_ge Kraft! Trumpet/Timpani interlude durch Trumpet & through pow_er and might. timpani fanfares return, suggesting martial strength. C major Shaking/wobbling figure now in trumpets and timpani to close the movement. C major C major D minor

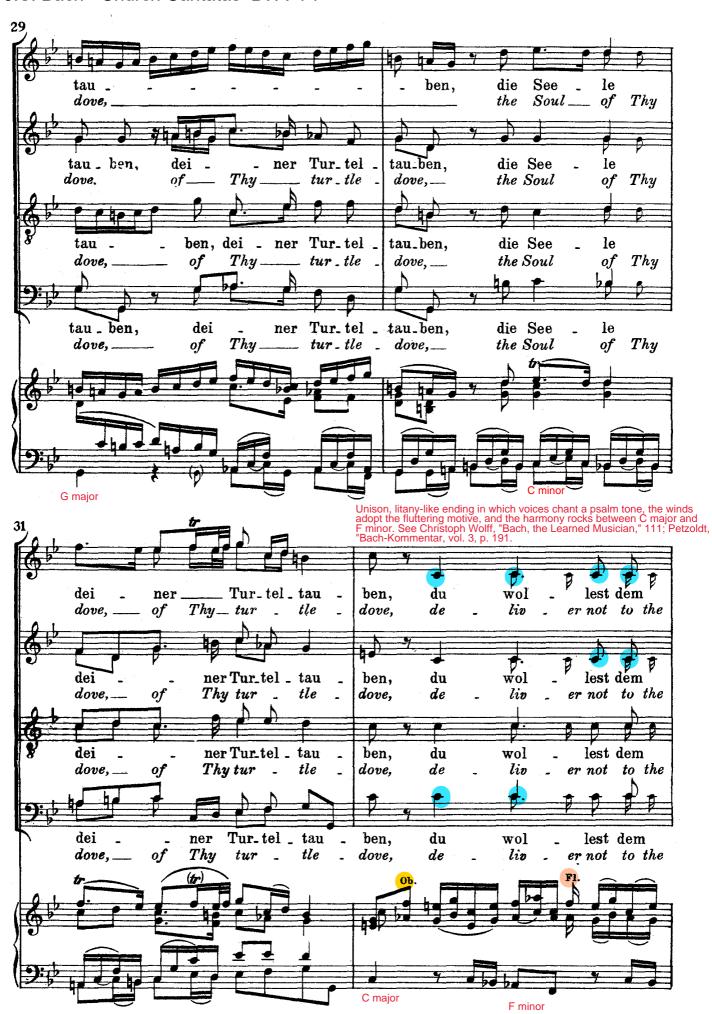




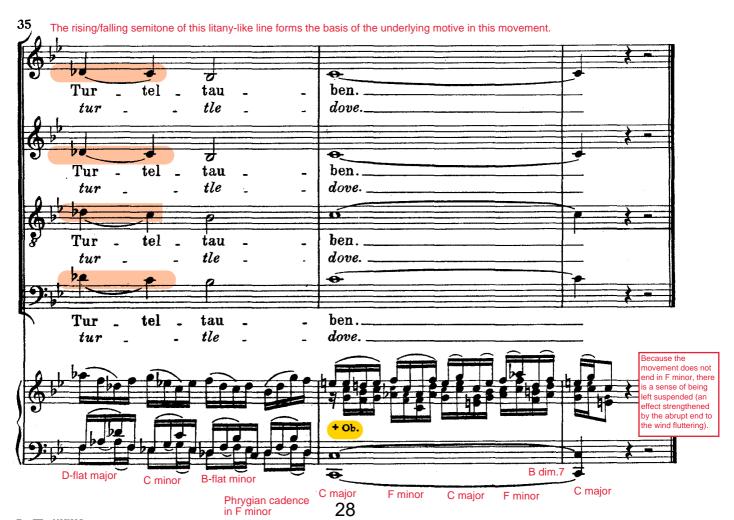


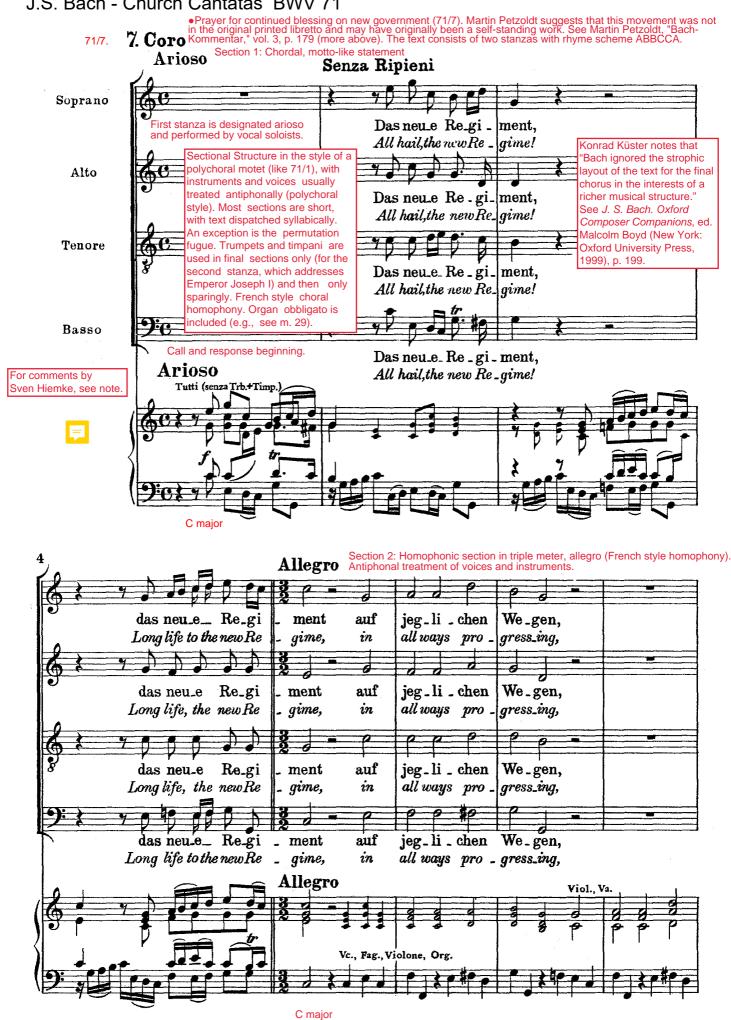


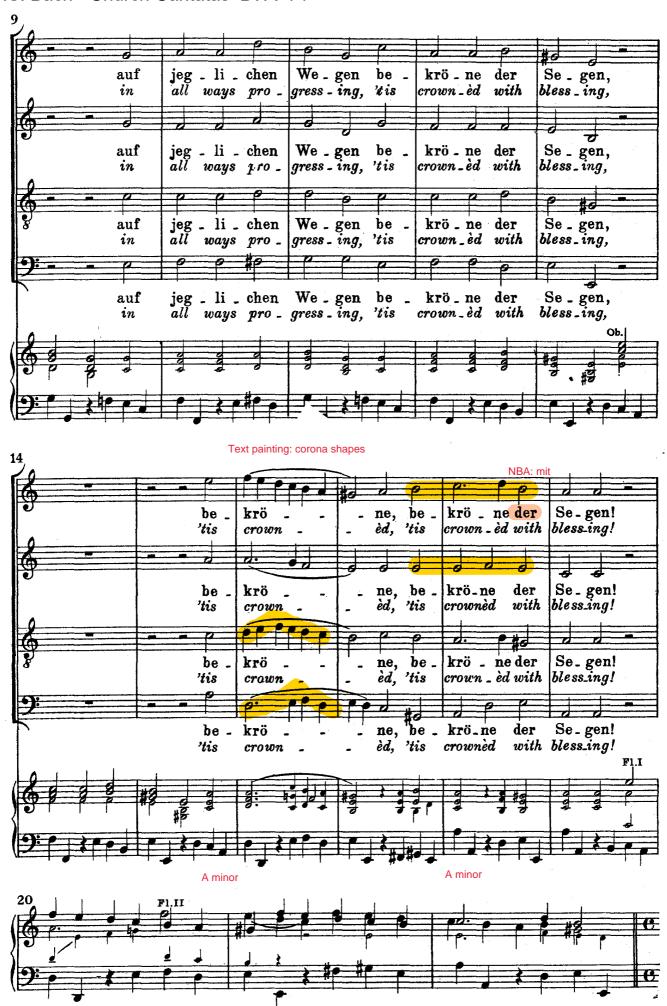






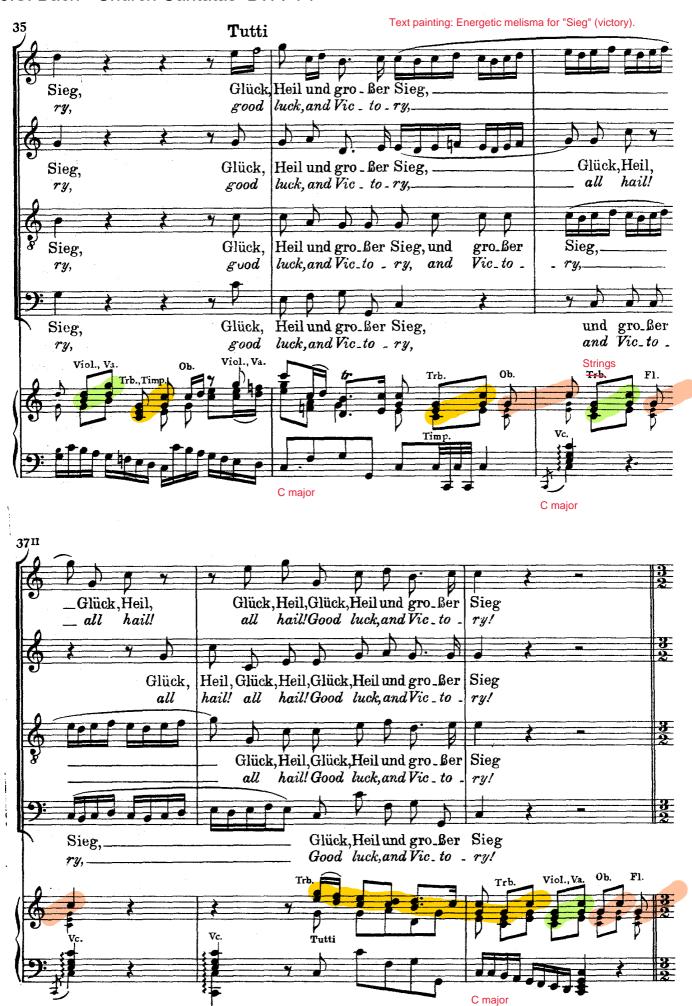




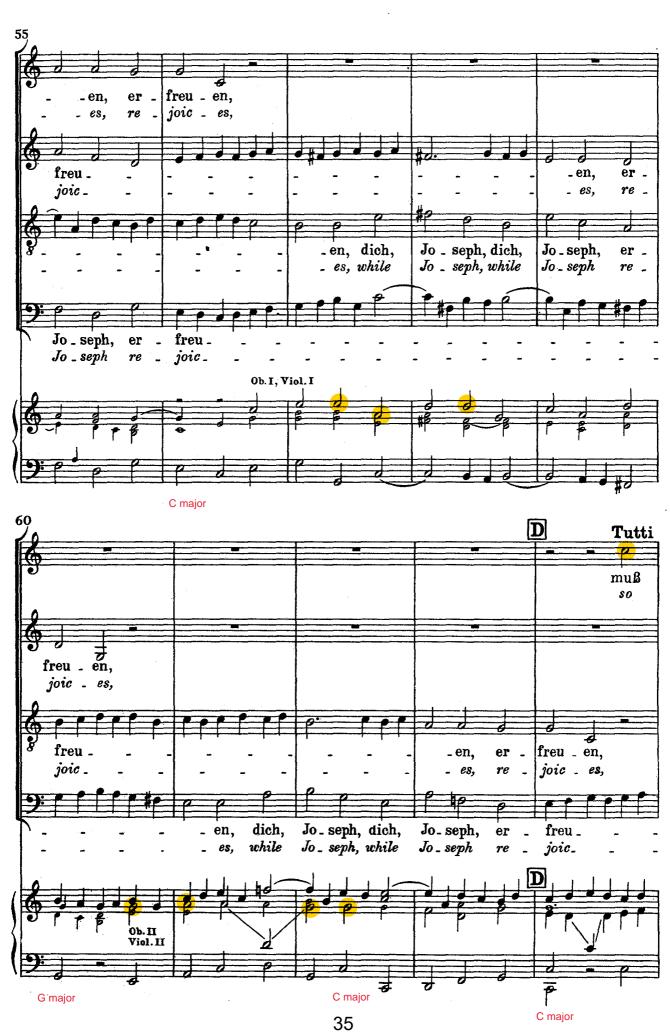


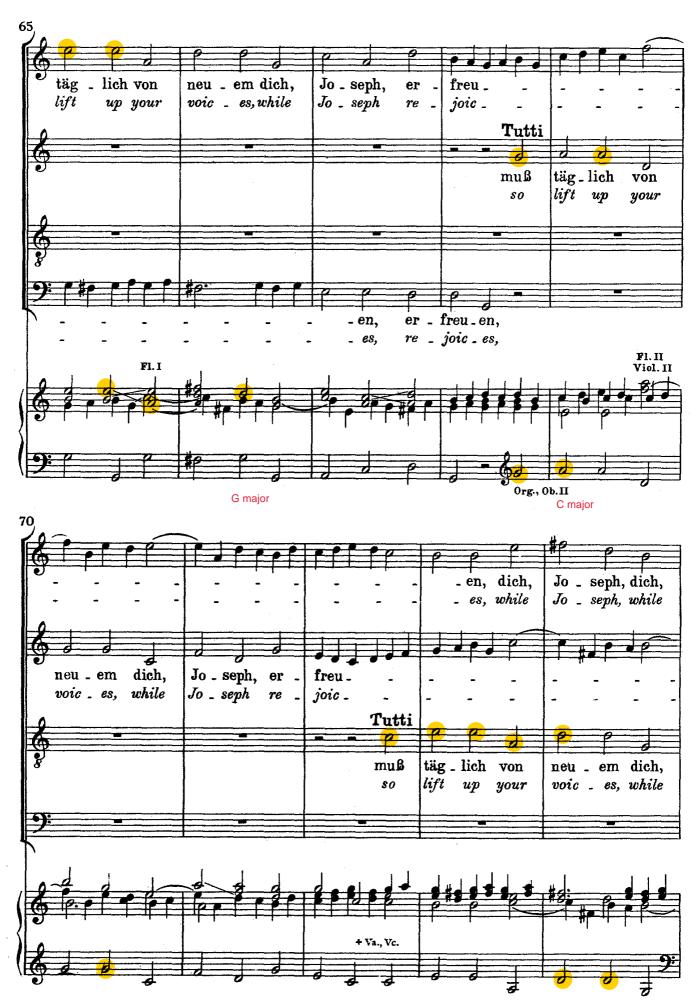


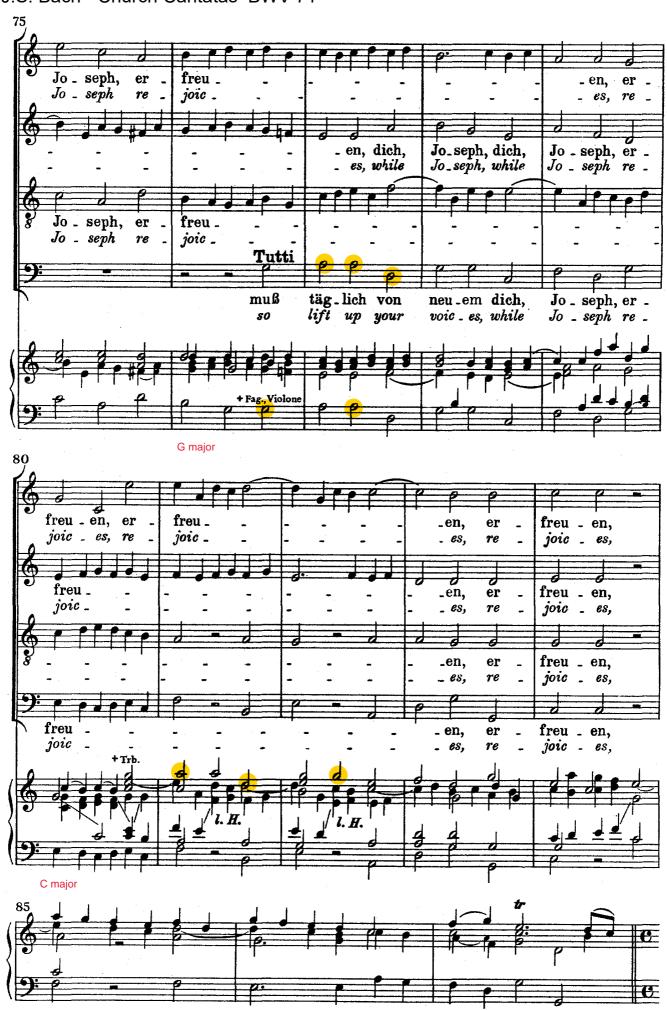














A minor

