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Intense Chorale Cantata with Dramatic Mood Changes (based on Psalm 6).

Form: Chorale Fantasia - Recit (T) - Aria (T) - Recit (A) - Aria (B) - Chorale.

The Gospel reading ends: "There is joy before the angels of God over one sinner who repents," and this becomes the primary theme of the cantata. The cantata also references the idea of reversal mentioned in the Epistle: "God opposes the proud, but gives grace to the humble. Humble yourselves therefore under the mighty hand of God, that in due time he may exalt you...And after you have suffered a little while, the God of all grace, who has called you to his eternal glory in Christ, will himself restore, establish, and strengthen you" (1 Peter 5:10). Thus "the last become first" (see movement 1). The cantata text is based on the six-stanza chorale of 1597 by Weimar's general superintendent Cyriakus Schneegaß (1546–1597). The underlying chorale paraphrases Psalm 6 (the first penitential psalm), following its model closely. A Gloria Patri (originally not part of the chorale) was added later. The cantata is highly unified, with material is often derived from the chorale tune (most often referred to as the "O Sacred Head, Now Wounded").

NBA I/16; BC A100
3. S. after Trinity (BWV 21, 135)
*1 Peter 5:6–11 (Cast all your cares on God)
*Luke 15:1–10 (Parable of the lost sheep and lost coin)
Librettist: Unknown
FP: 25 June 1724 (St. Thomas). This cantata belongs to Bach's chorale cantata cycle (see notes).

Cantata No. 135
Ach Herr, mich armen Sünder

For Alfred Dürr's comments on the libretto and on the first movement, see note. For more on Bach's design strategy for the first five cantatas in the cycle, see second note.

Instrumentation:
Cornetto
Tbn
Ob I, II
Vln I, II
Vla
SATB
Continuo with Trombone
(Cornetto added to double Soprano in final chorale.)

135/1. **1. Coro** (Chorale v. 1 verbatim)
•Prayer for mercy on this poor sinner (135/1).
(This chorale loosely paraphrases Psalm 6.)

1. Ritornello
Ob I
Ob II
Strings
Counterpoint derived from the opening of the chorale tune, so this work differs from the concertante type where instruments have independent material. See Dürr/Jones 414.
E minor
D minor

Bassetto texture can symbolize
-incomprehensible realities
-lack of firm oundation
For examples, see side note.

Bassetto Texture (no Continuo bass) in ritornello sections alternates with vocal sections where the chorale tune is in the Bass and Continuo, resulting in quasi-antiphonal or responsorial contrast.

5
A minor
D minor
G major
C major

10
A minor

For chorales in bar form (AAB), Bach sometimes repeats the music for the second chorale line. Here he modifies the music for the second pair of chorale lines by changing the order of entries from TAS-SAT (up-down) to SAT-TAS (down-up), perhaps to differentiate statements that are directed upwards from those that have a downward direction. Alternatively, he may be alluding to Jesus' words, "The first will be last and the last, first" (e.g., Matthew 20:16, Mark 10:31, Luke 13:30).

14
A Soprano — Ach Herr, mich ar- men Sün - der, Herr, mich

For biblical background, see note.

Counterpoint is based on the chorale phrase. The ascending order of entries reflects the upwardly directed supplication.

Alto — Ach Herr, mich ar - - - - men Sün - der, ach Herr, mich

Chorale stanza 1 alludes to Psalm 6:1.

Tenore — Ach Herr, mich ar - - - - men Sün - der, ach Herr, mich ar - men

(Mel: „Herzlich thut mich verlangen")
Basso +Tbn — Ach Herr, mich ar - men Sün - - - der

Tune now is now in the bass. Bach's began his chorale cycle systematically:
BWV 20:Soprano
BWV 2: Alto
BWV 7: Tenor
BWV 135: Bass
(See earlier note.)

BWV 3 also puts the chorale in the bass voice.

A Chorale Phrase 1.
Oboes tacet
+ Continuo

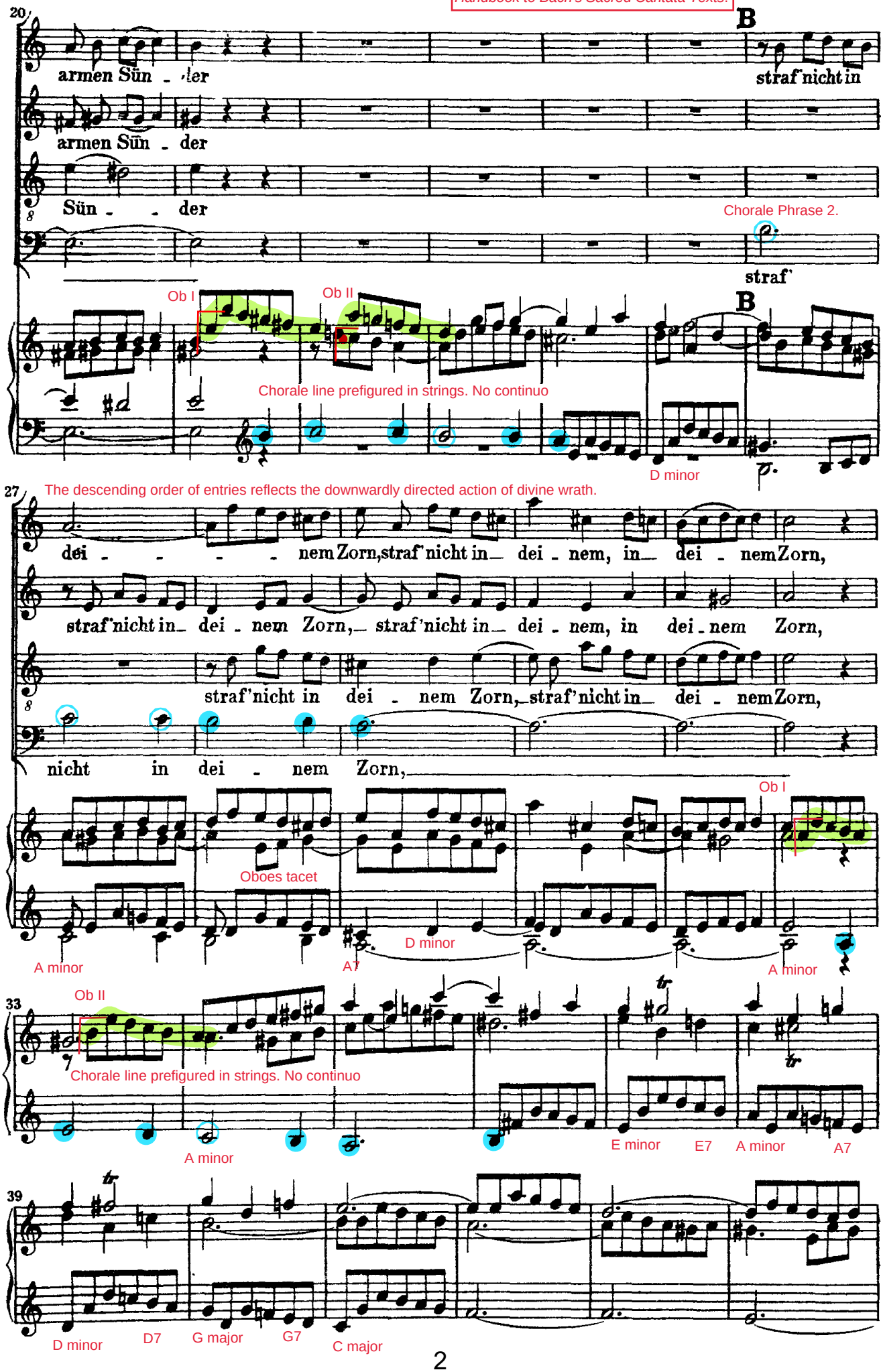
In the vocal sections, the oboes drop out at first while the strings mostly double the voices. The oboes sometimes enter again for emphasis in 6-part texture (e.g., at the end).

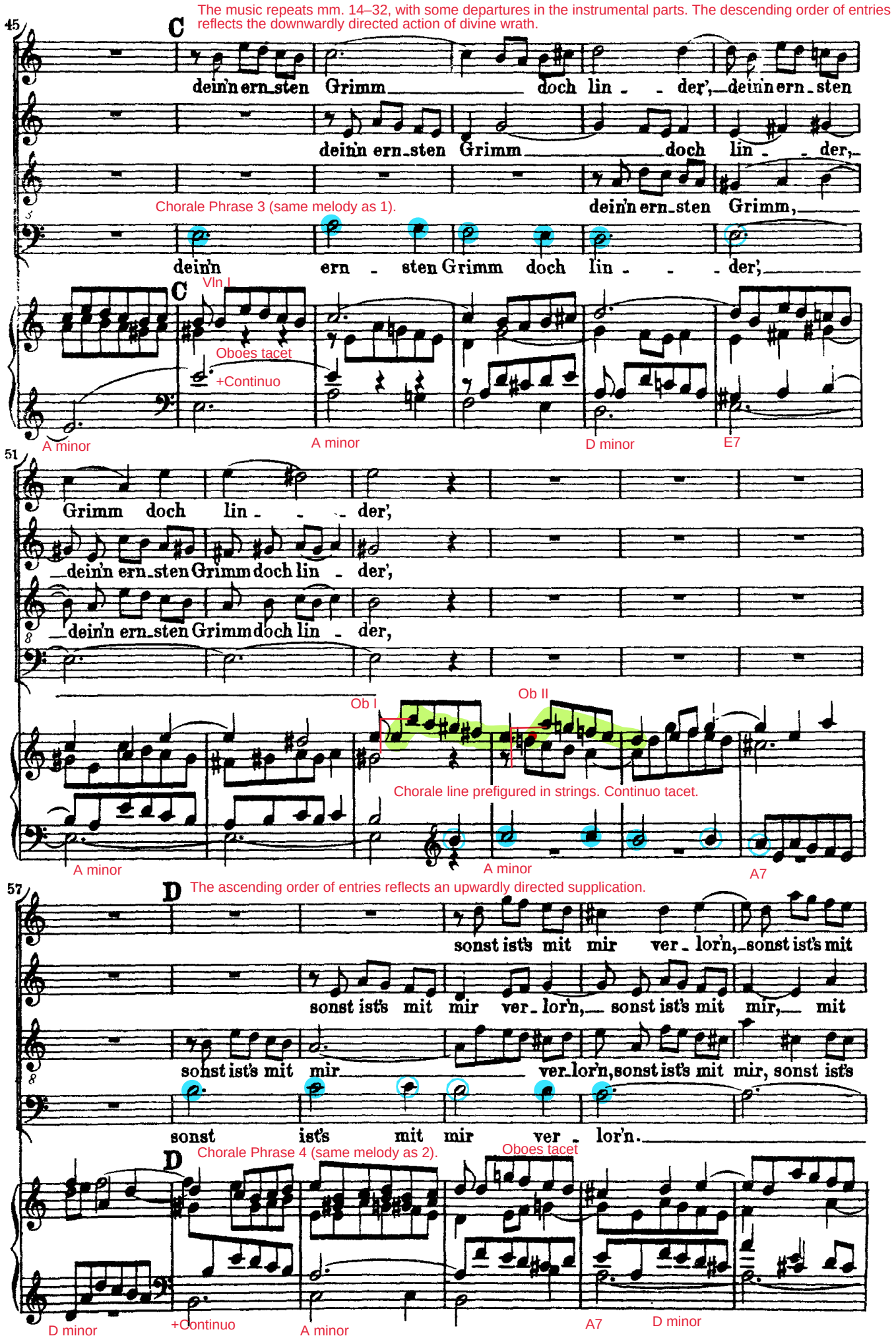
A minor
A minor

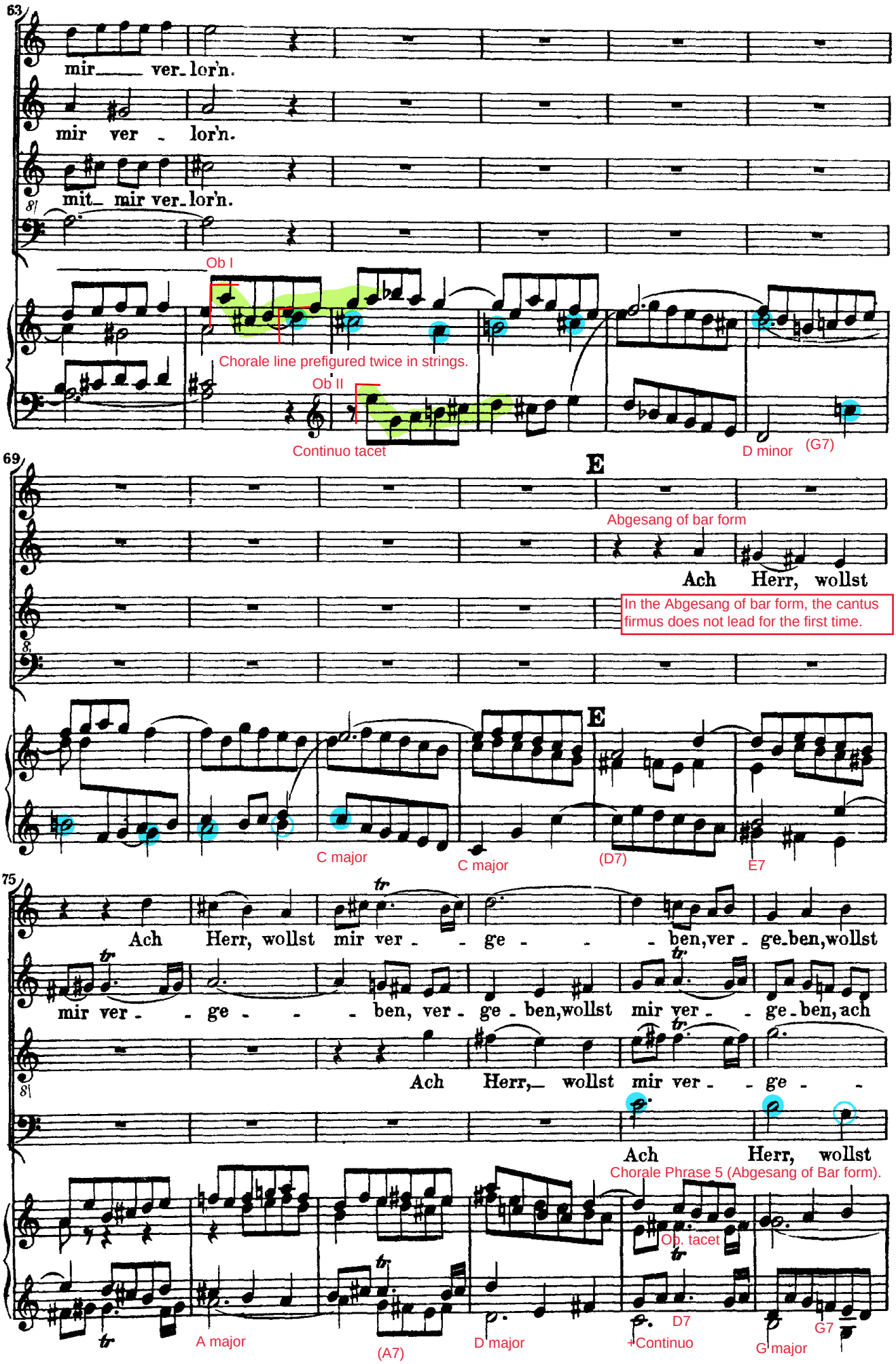
The inclusion of trombone in the continuo group may symbolize judgment.

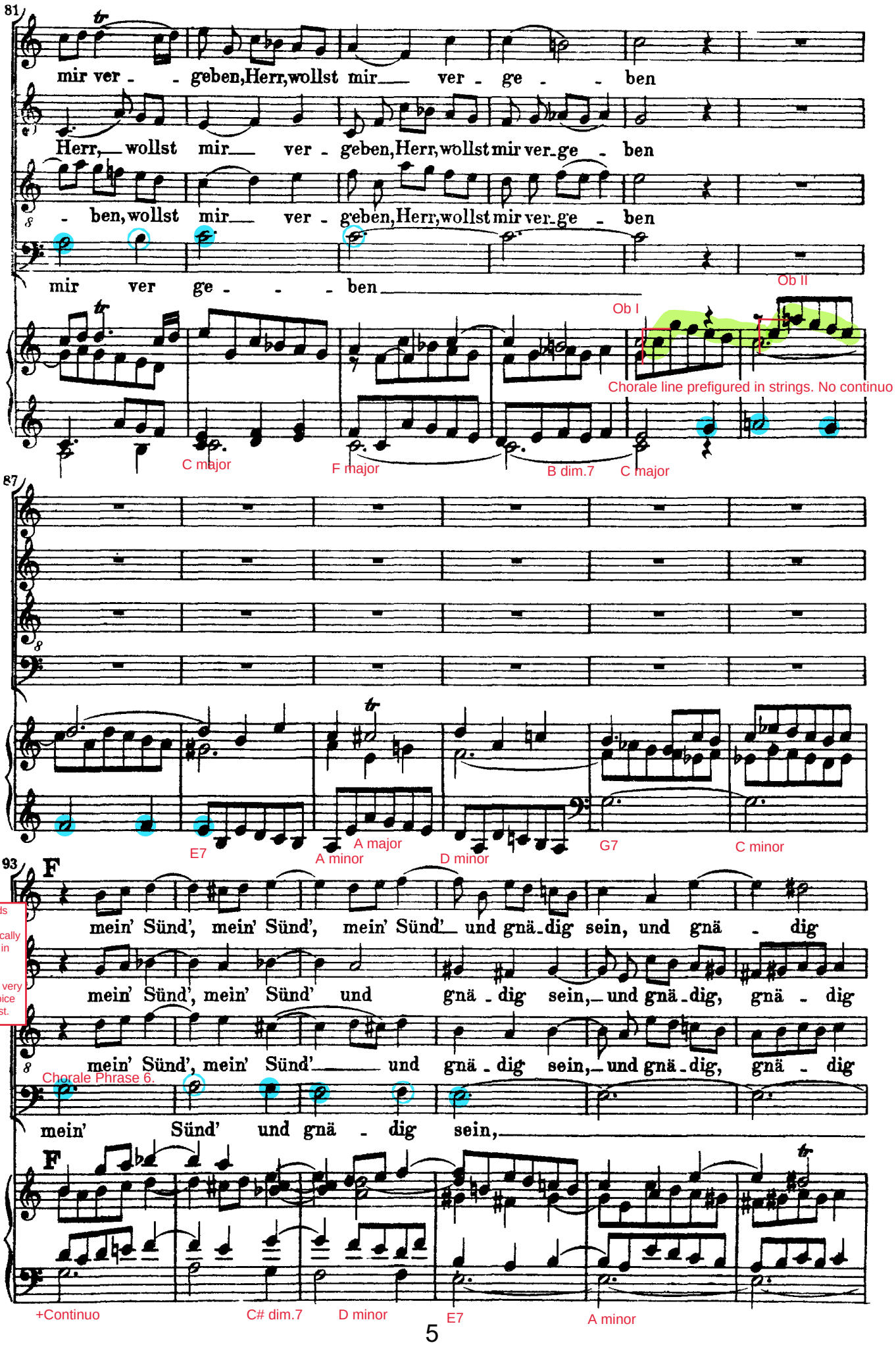
Bach harmonized this chorale tune in different ways. For example, see BWV 25/1, composed a year earlier for the 14th S. after Trinity, 29 August 1723. Here he begins and ends on the dominant.

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

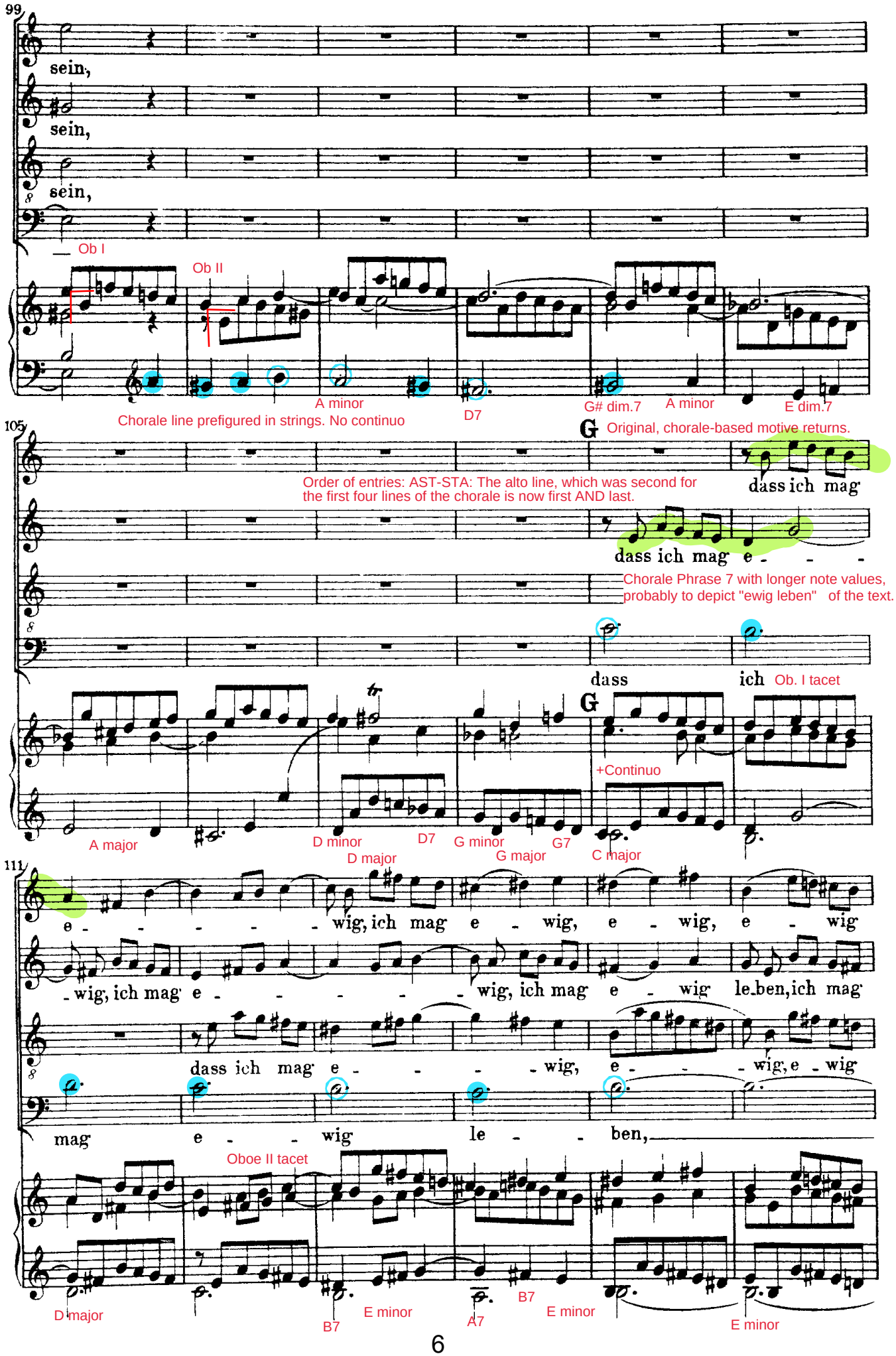



The music repeats mm. 14–32, with some departures in the instrumental parts. The descending order of entries reflects the downwardly directed action of divine wrath.
45
C
dein'n ern_sten Grimm doch lin - der', dein'n ern_sten
dein'n ern_sten Grimm doch lin - der,
Chorale Phrase 3 (same melody as 1).
dein'n ern_sten Grimm,
dein'n ern - sten Grimm doch lin - der',
C
Vln I
Oboes tacet
+Continuo
A minor
A minor
D minor
E7
51
Grimm doch lin - der',
dein'n ern_sten Grimm doch lin - der',
dein'n ern_sten Grimm doch lin - der,
Ob I
Ob II
Chorale line prefigured in strings. Continuo tacet.
A minor
A minor
A7
57
D
The ascending order of entries reflects an upwardly directed supplication.
sonst ist's mit mir ver_lor'n, sonst ist's mit
sonst ist's mit mir ver_lor'n, sonst ist's mit mir, mit
sonst ist's mit mir ver_lor'n, sonst ist's mit mir, sonst ist's
sonst ist's mit mir ver - lor'n.
D
Chorale Phrase 4 (same melody as 2).
Oboes tacet
D minor
+Continuo
G# dim.7
A minor
A7
D minor

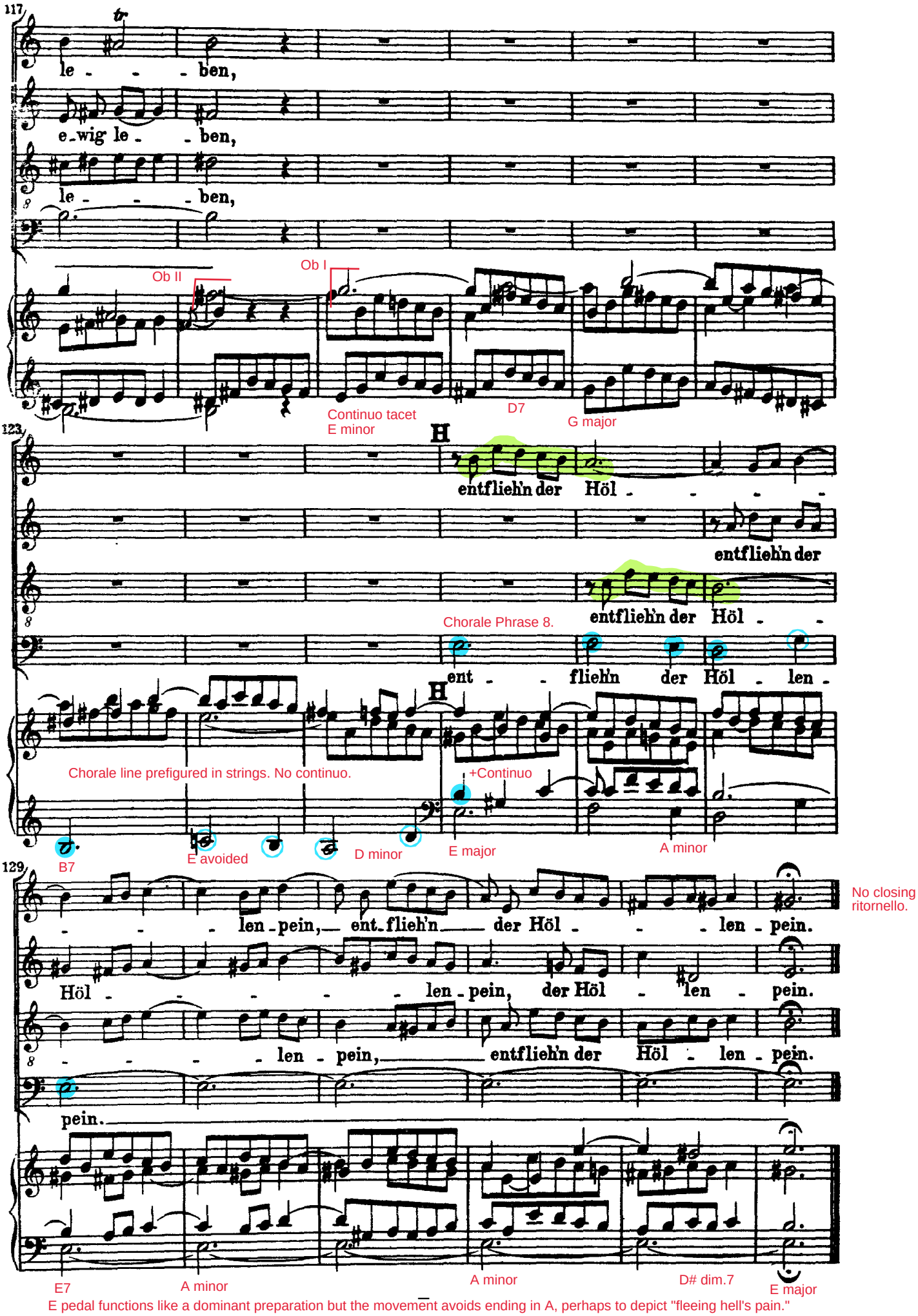

63
mir ver - lor'n.
mir ver - lor'n.
mit mir ver - lor'n.
Ob I
Chorale line prefigured twice in strings.
Ob II
Continuo tacet
D minor (G7)
69
E
Abgesang of bar form
Ach Herr, wollst
In the Abgesang of bar form, the cantus firmus does not lead for the first time.
E
C major
C major
(D7)
E7
75
Ach Herr, wollst mir ver - ge - ben, ver - ge - ben, wollst
mir ver - ge - ben, ver - ge - ben, wollst mir ver - ge - ben, ach
Ach Herr, wollst mir ver - ge -
Ach Herr, wollst
Chorale Phrase 5 (Abgesang of Bar form).
Ob. tacet
A major
(A7)
D major
D7
+Continuo
G major
G7



These words are set homophonically rather than in imitation, perhaps to make them very clear: no voice is first or last.


99
sein,
sein,
sein,
Ob I
Ob II
A minor
Chorale line prefigured in strings. No continuo
D7
G# dim.7
A minor
E dim.7
105
G
Original, chorale-based motive returns.
Order of entries: AST-STA: The alto line, which was second for the first four lines of the chorale is now first AND last.
dass ich mag
dass ich mag e - - -
Chorale Phrase 7 with longer note values, probably to depict "ewig leben" of the text.
dass
ich
Ob. I tacet
G
+Continuo
A major
D minor
D major
D7
G minor
G major
G7
C major
111
e - - - - - wig, ich mag e - wig, e - wig, e - wig
- wig, ich mag e - - - - - wig, ich mag e - wig le-ben, ich mag
dass ich mag e - - - - wig, e - - wig, e - wig
mag e - - wig le - - ben,
Oboe II tacet
D major
B7
E minor
A7
B7
E minor
E minor

J.S. Bach - Church Cantatas BWV 135



E pedal functions like a dominant preparation but the movement avoids ending in A, perhaps to depict "fleeing hell's pain."

135/2. **2. Recitativo** Secco

(Based on Chorale v. 2, alludes to Psalm 6:2–3.)
•Healing sought from physician of souls (135/2).

Text painting: Chromaticism, chromatic saturation for human misery/spiritual sickness.

Chromatic saturation in the vocal part in 5 mm.

For biblical background, see note.

Tenore

Ach hei - le mich, du Arzt der See - len, ich bin sehr krank und

Continuo

Secco

Text painting: Descending diminished triad in voice for plea for spiritual healing at beginning and end (framing the recitative).

A7 D minor

schwach; man möchte die Ge-bei-ne zäh-len, so jämmerlich hat mich mein Un-gemach, mein

Dissonance for "wretchedly"

E7 A7 D# dim. B major

Kreuz und Leiden zu-ge-richt't. Das An-gesicht ist ganz von Thränen aufgeschwollen, die,

A# dim.7 B7 E minor C# dim.7 A7

Text painting: 32nd notes for rushing torrents (of tears).

Text painting: downward scale for tears running down.

schnel - - - - lenFluthen gleich, von Wan-gen ab-wärts rol-len. Der

F# dim.7 G7 C minor

Text painting: Broken "shiver" figure for "terror," chromaticism to indicate fear.

NBA: von

See-le ist vor Schrek - ken angst und ban-ge; ach, du Herr, wie so lan-ge?

Chorale text line verbatim

Descending diminished triad in voice as at beginning.

A dim.7 F7 G major C major

The mood changes completely: it is now sweetly comforting, despite the text. It is as if the prayer has already been answered. Parallel 3rds and 6ths suggest sweetness.

Rhyme Scheme: ABABCDCD
Bach divides this into 3 sections: ABAB-CD-CD, resulting in a through-composed aria.

(Based on Chorale v. 3, alludes to Psalm 6:4–5.)

135/3 **3. Aria** •Comfort sought; how can God be praised in death? (135/3).

Ob I & II

Ritornello Aria with opening motive based on vocal motive.

Ob. I, II
Continuo

Ritornello

mf

Triple meter, song-like melody, and oboe accompaniment suggest a dance. See Dürr/Jones, 415.

C major continues (Bach often uses C for Christ, see note).

Sarabande-like

5

G major

G major

8

11

G7

C major

14

G major

17

Tenore

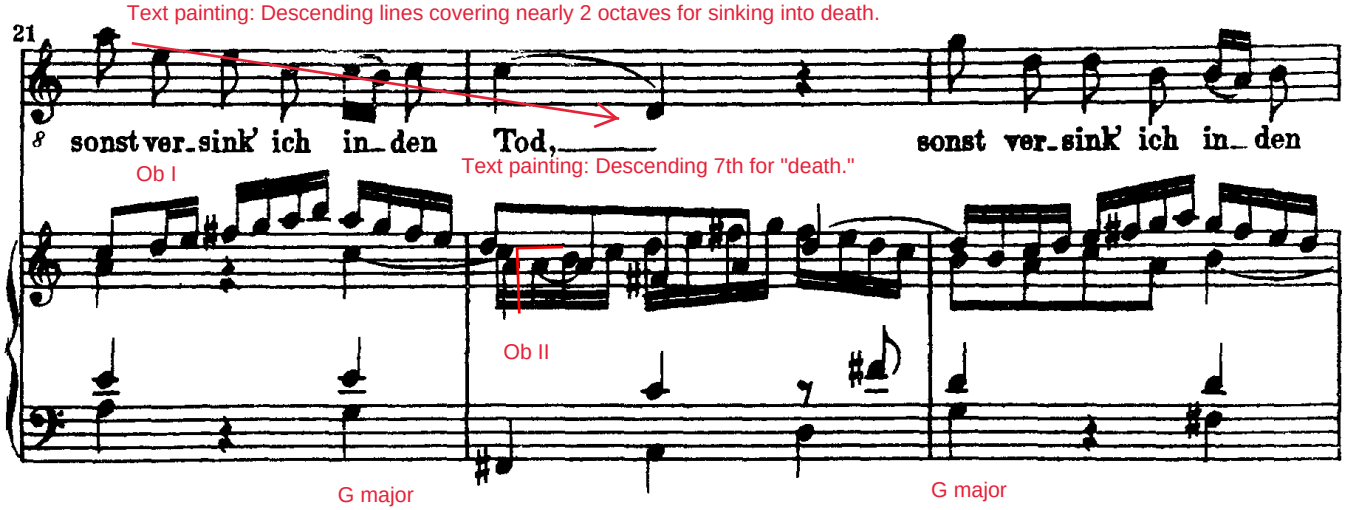
Trö - ste mir, Je - su, mein Ge - mü - the,

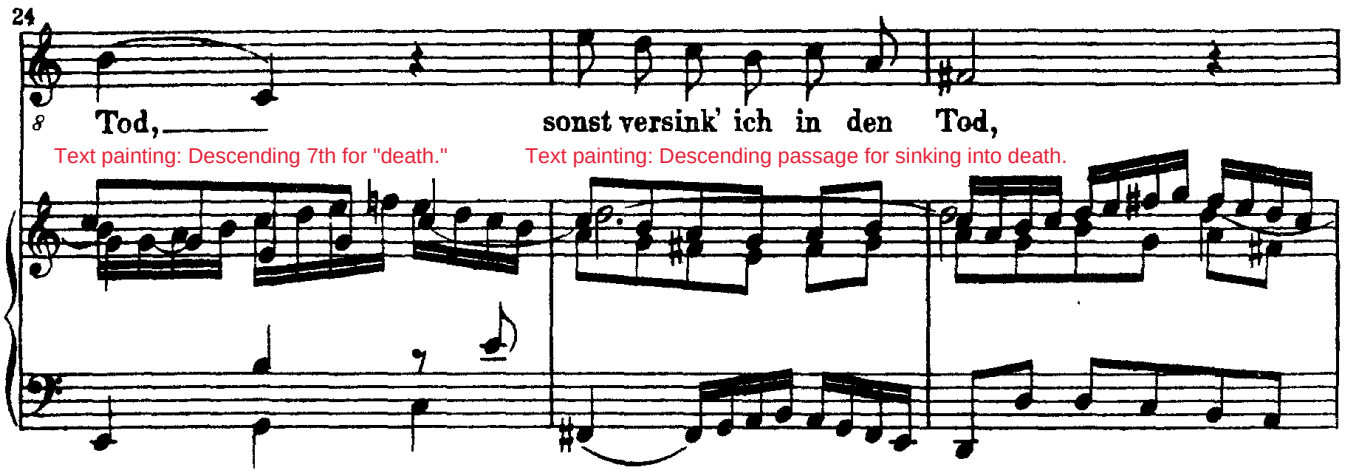
For biblical background, see note.

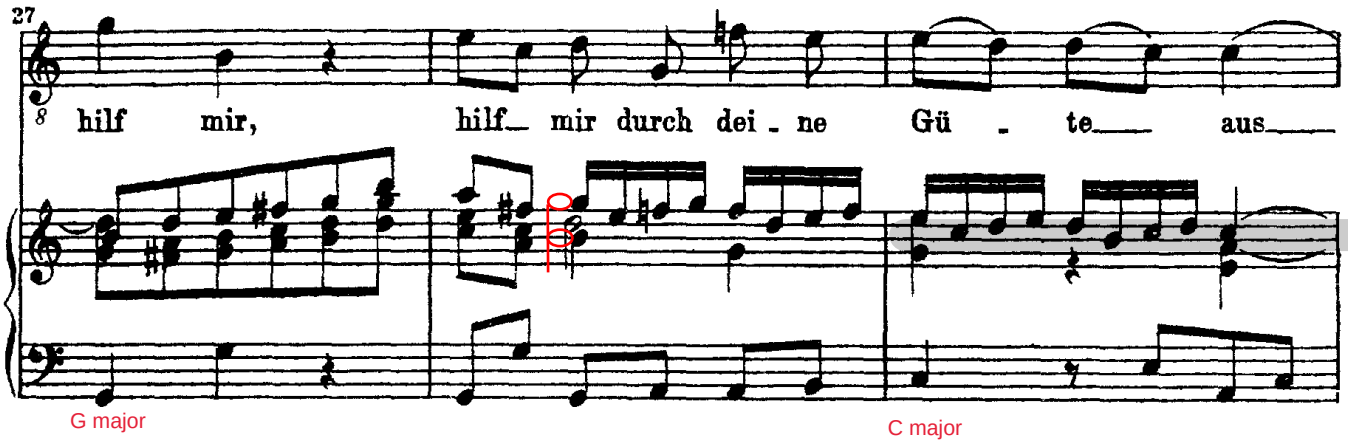
p

C major

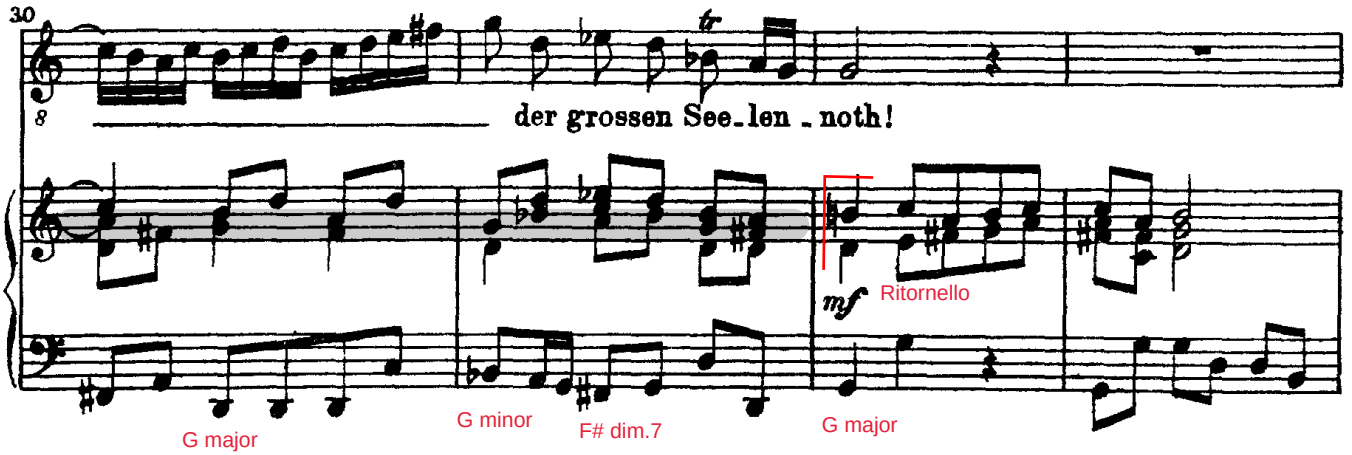
Text painting: Descending lines covering nearly 2 octaves for sinking into death.

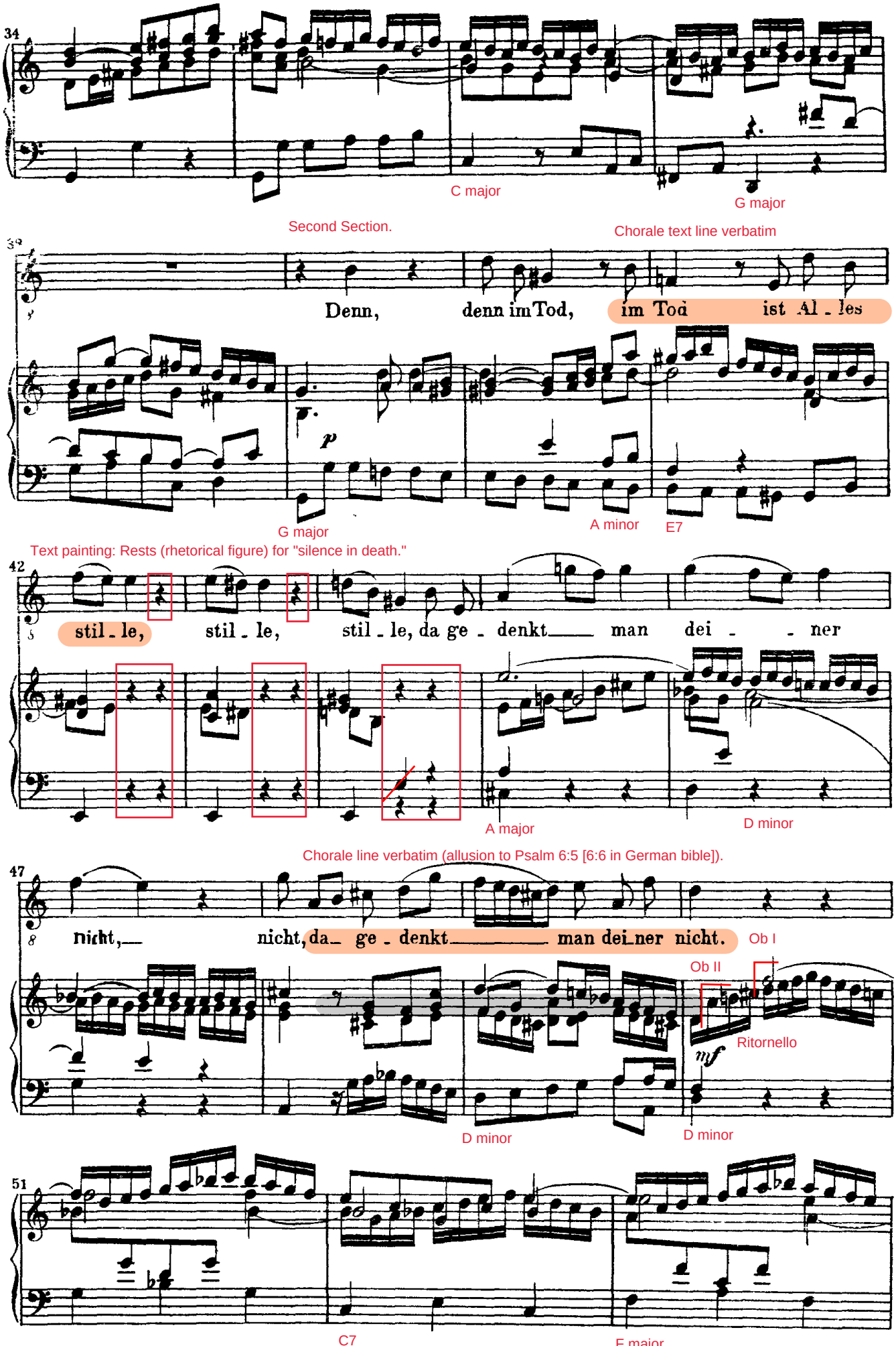


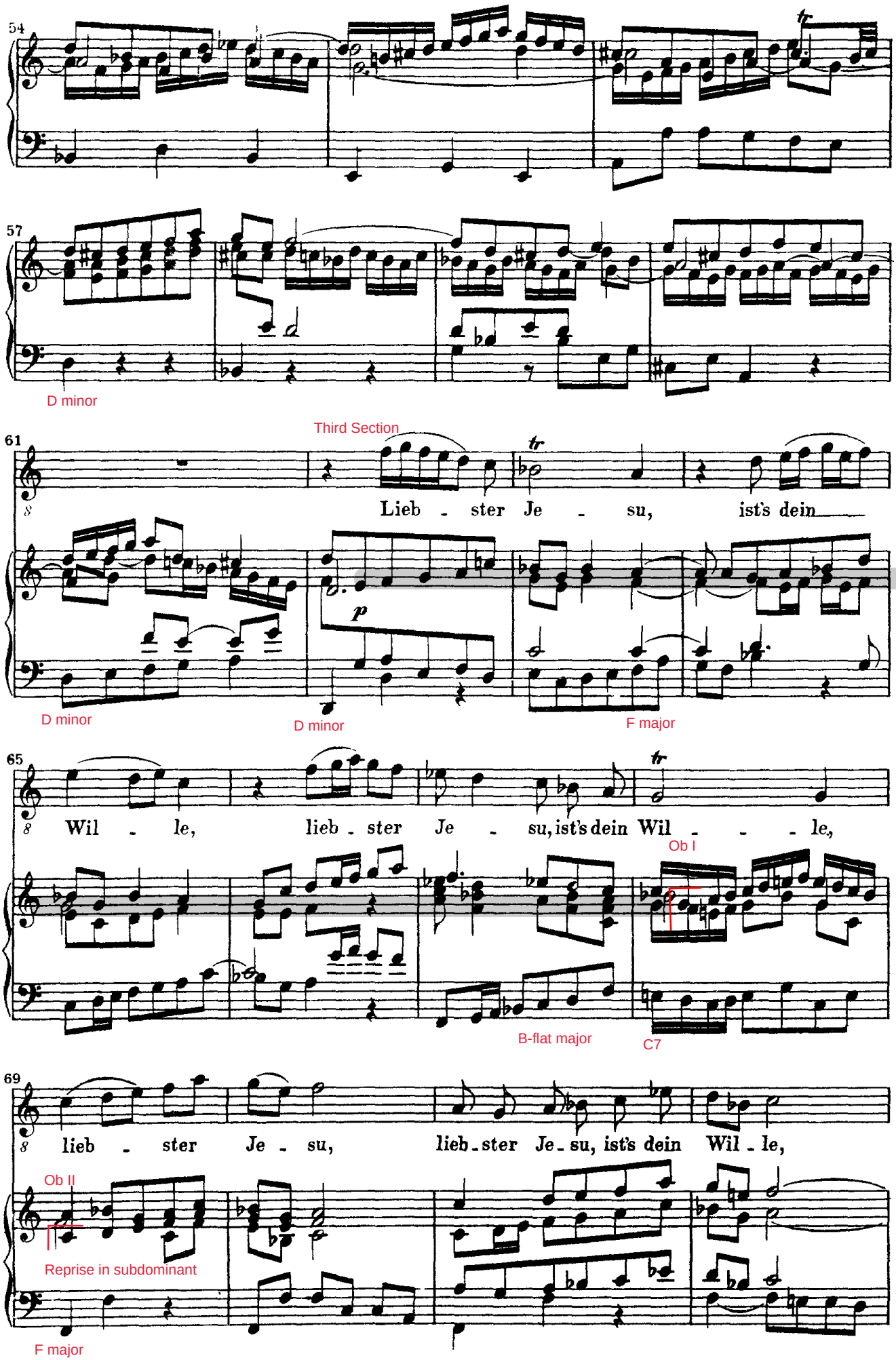


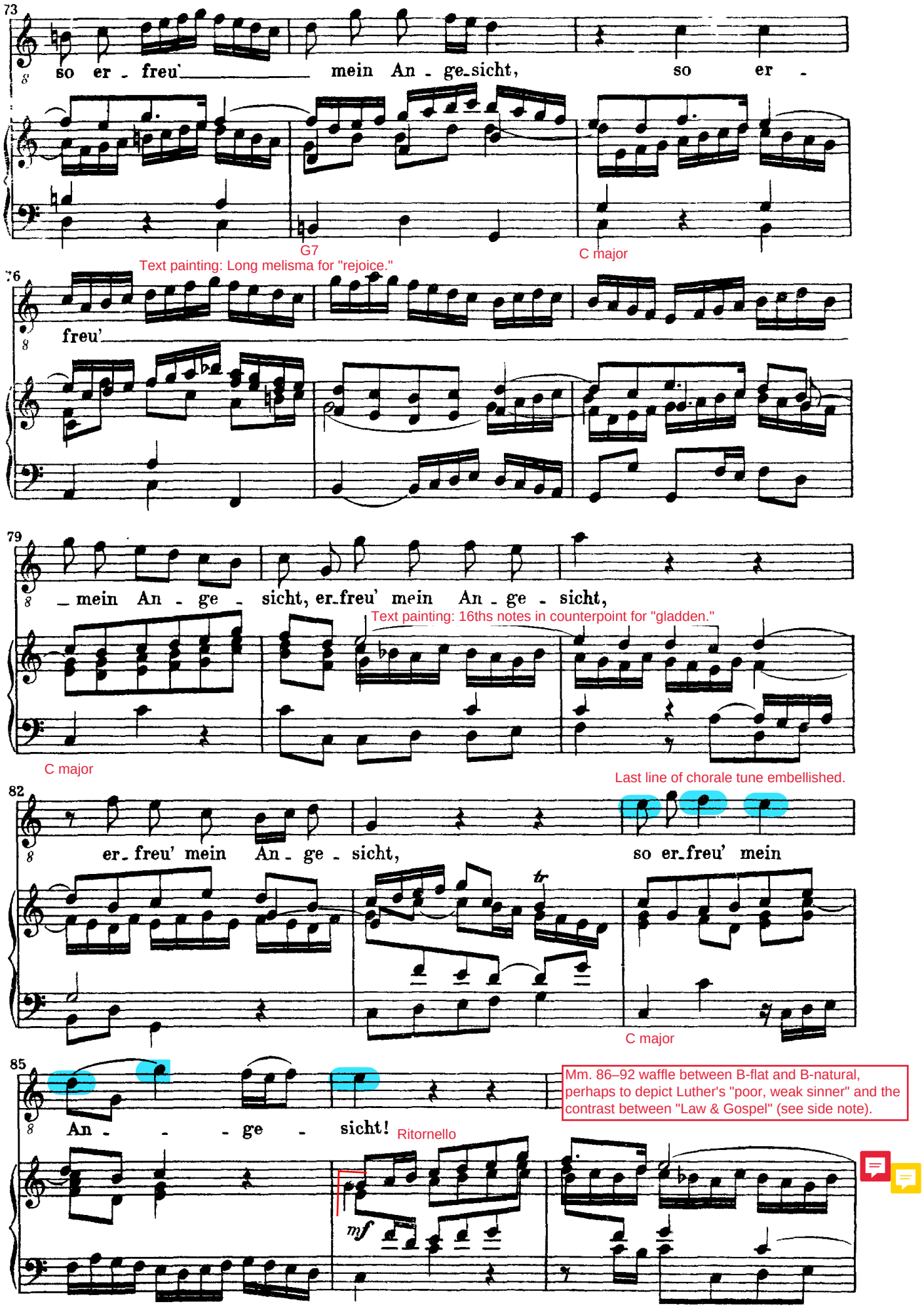


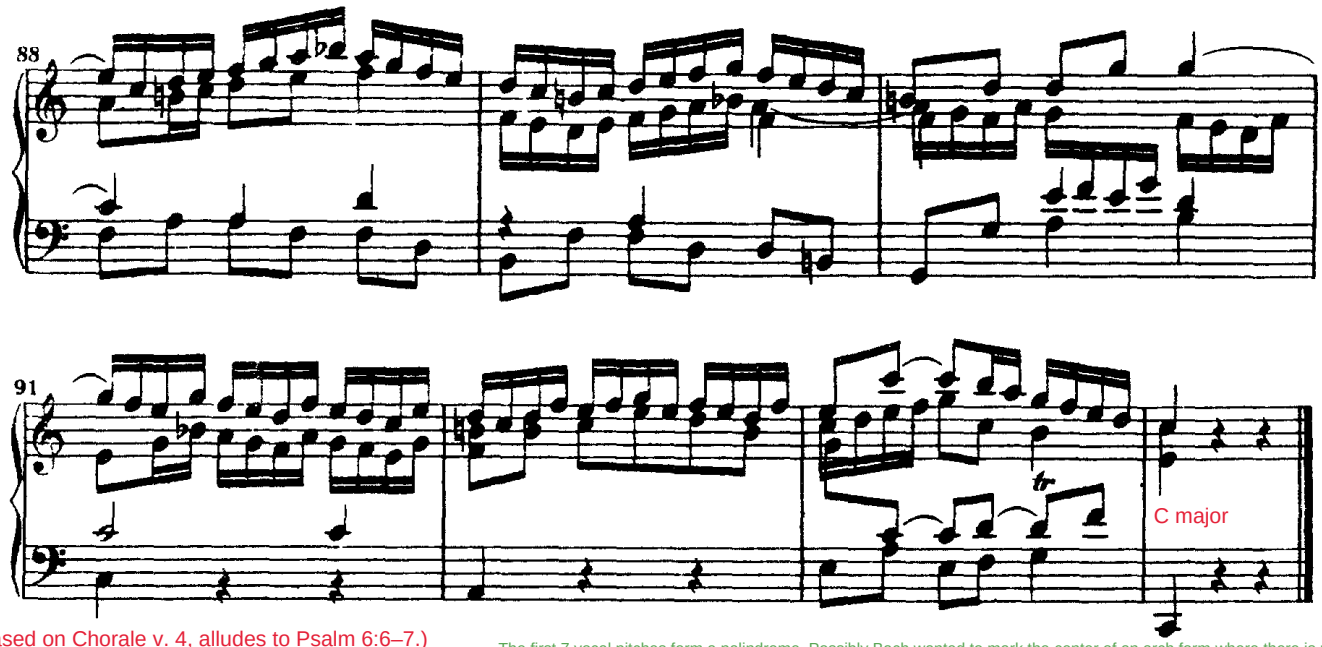
Word-painting: A rising melisma stresses "aus" ("out of" [this soul's distress]).




34
C major
G major
Second Section.
Chorale text line verbatim
39
Denn, denn im Tod, im Tod ist Al - les
G major
A minor
E7
Text painting: Rests (rhetorical figure) for "silence in death."
42
stil - le, stil - le, stil - le, da ge - denkt man dei - - ner
A major
D minor
Chorale line verbatim (allusion to Psalm 6:5 [6:6 in German bible]).
47
nicht, nicht, da ge - denkt man dei ner nicht.
Ob I
Ob II
Ritornello
D minor
D minor
51
C7
F major


54
57
D minor
Third Section
61
Lieb - ster Je - su, ist's dein
D minor
D minor
F major
65
Wil - le, lieb - ster Je - su, ist's dein Wil - - - le,
Ob I
B-flat major
C7
69
lieb - ster Je - su, lieb - ster Je - su, ist's dein Wil - le,
Ob II
Reprise in subdominant
F major


73
so er - freu' mein An - ge_sicht, so er -
G7
C major
Text painting: Long melisma for "rejoice."
76
freu'
79
_ mein An - ge - sicht, er_freu' mein An - ge - sicht,
Text painting: 16ths notes in counterpoint for "gladden."
C major
Last line of chorale tune embellished.
82
er_freu' mein An - ge - sicht, so er_freu' mein
tr
C major
85
An - - - ge - sicht!
Ritornello
mf
Mm. 86–92 waffle between B-flat and B-natural, perhaps to depict Luther's "poor, weak sinner" and the contrast between "Law & Gospel" (see side note).



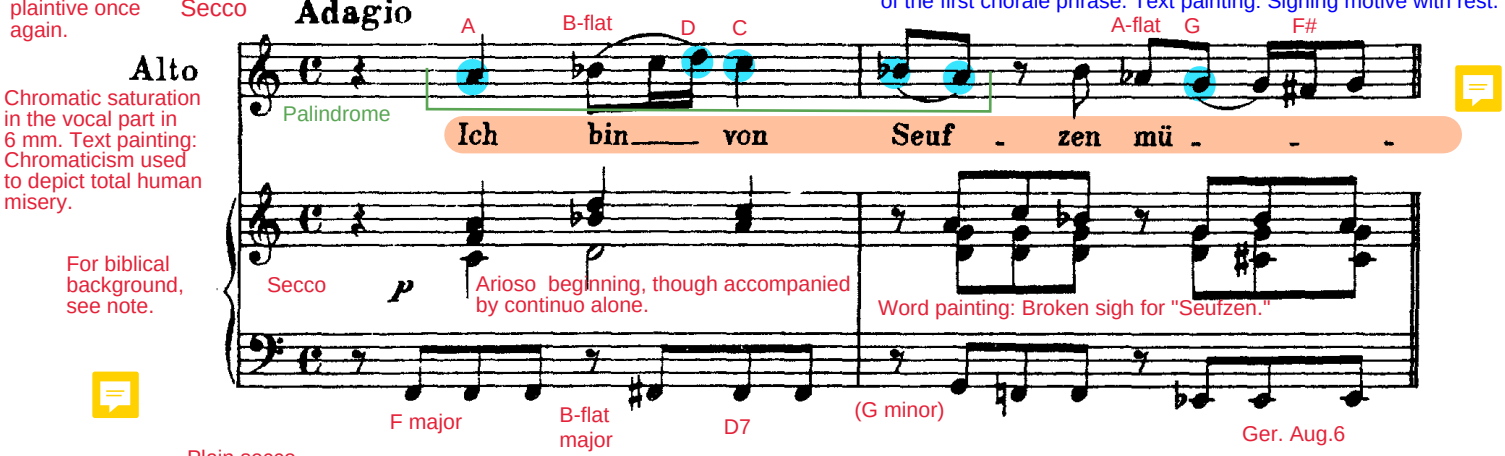
(Based on Chorale v. 4, alludes to Psalm 6:6–7.)
●Grief & suffering has sapped all my strength (135/4).

The first 7 vocal pitches form a palindrome. Possibly Bach wanted to mark the center of an arch form where there is no central movement. Compare the "Et resurrexit" palindrome in the B-Minor Mass, which marked the center of a chiastic form before Bach modified the structure (by creating an additional movement for the "Et incarnatus") and made the "Crucifixus" the center (see note).

The mood is plaintive once again.

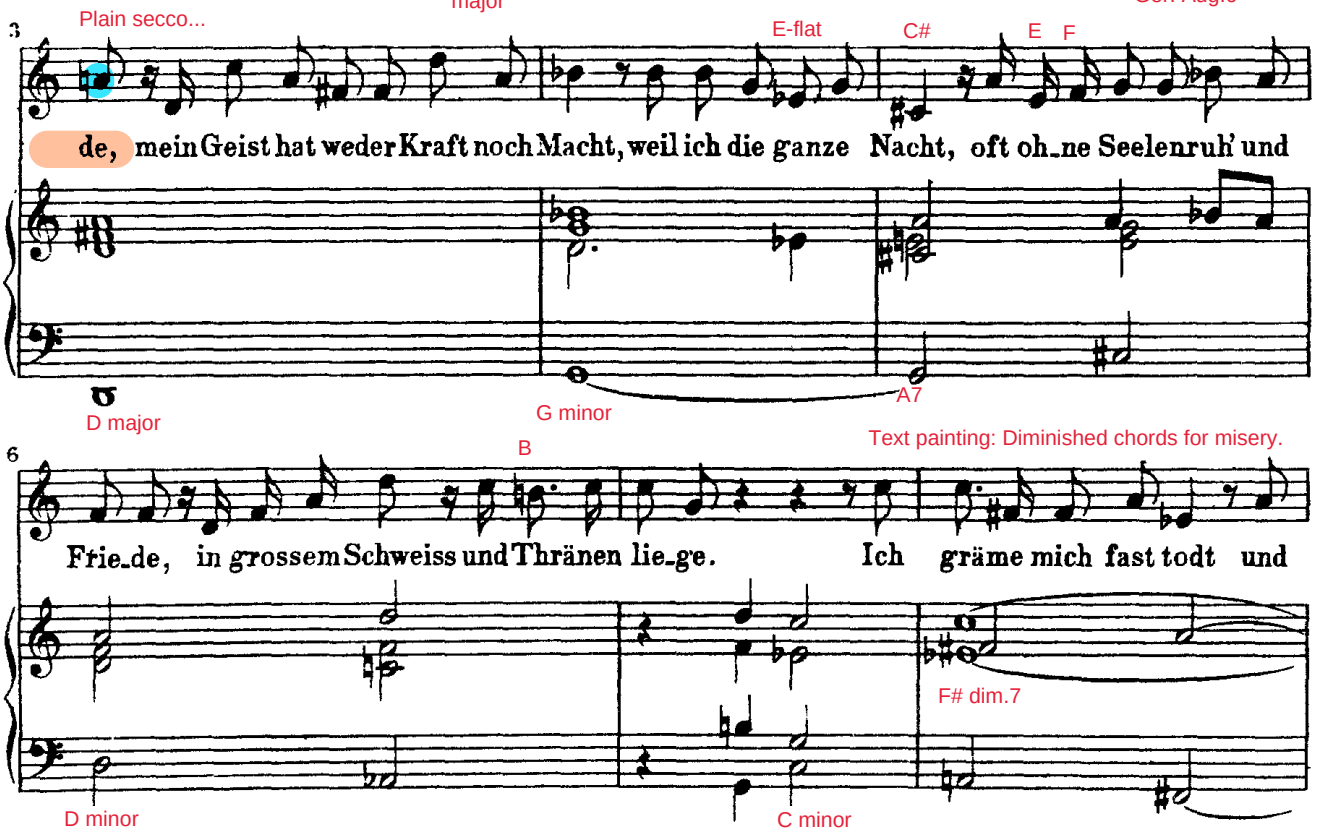
135/4. **4. Recitativo**
Secco
Adagio

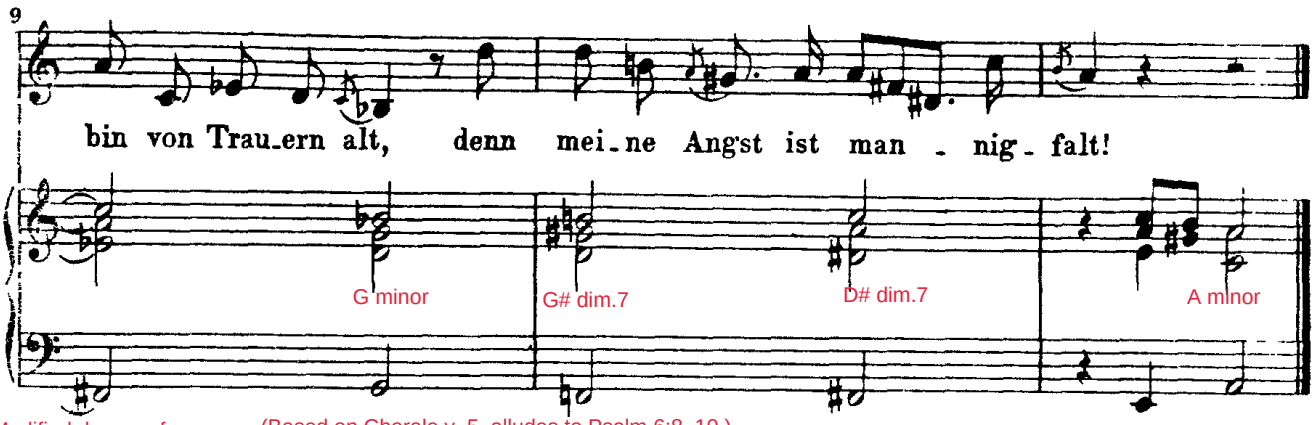
Chorale text line verbatim; the melody is a chromatic transformation of the first chorale phrase. Text painting: Sighing motive with rest.



Chromatic saturation in the vocal part in 6 mm. Text painting: Chromaticism used to depict total human misery.

For biblical background, see note.





Modified da capo form.

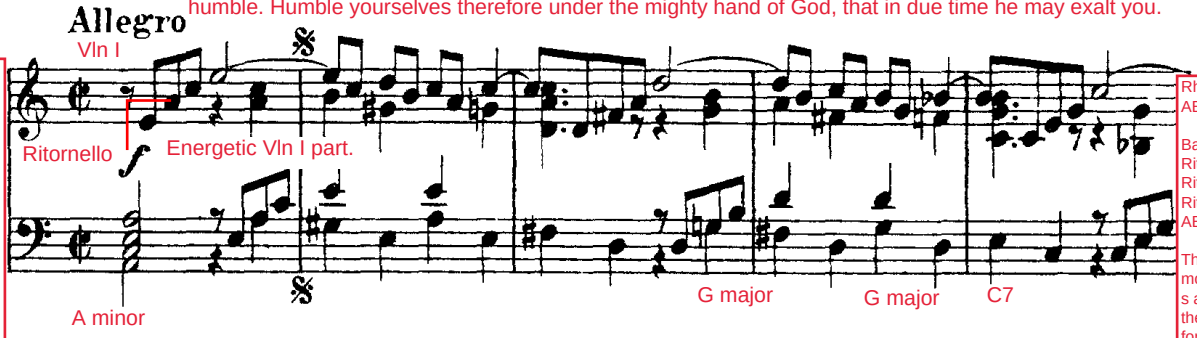
(Based on Chorale v. 5, alludes to Psalm 6:8–10.)

135/5. **5. Aria**

- Suffering passes; Jesus comforts; foe is dispersed (135/5). This movements relates to the Epistle reading, specifically to the idea of reversal noted in 1 Peter 5:5b–6: "God opposes the proud, but gives grace to the humble. Humble yourselves therefore under the mighty hand of God, that in due time he may exalt you.

The mood changes dramatically.

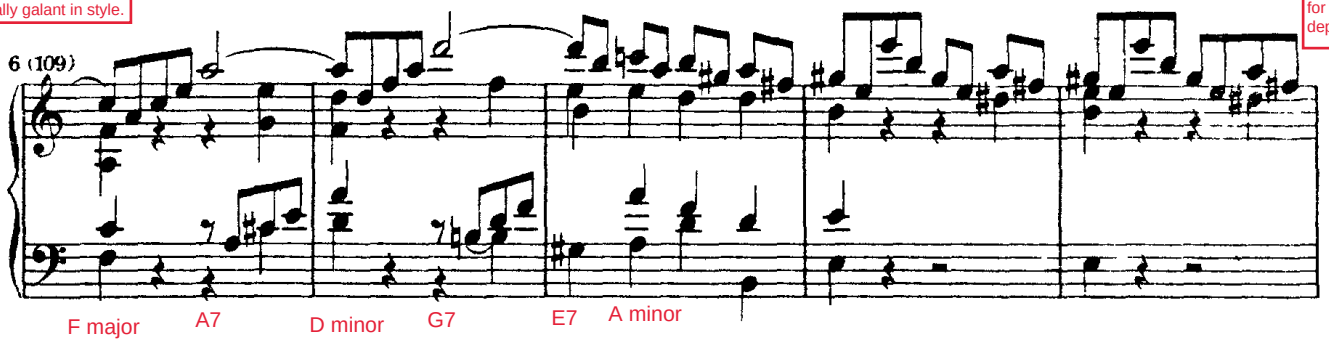
Energetic rhythms (including syncopations), leaps, especially the skyrocketing arpeggios in Vln I, which appear to portray the word "weicht" ("disappear/ depart"), and syllabic declamation (except for some melismas on important words) depict aggression against foes. The syllabic declamation, major tonality, and symmetrical phrases, make it operatically galant in style.

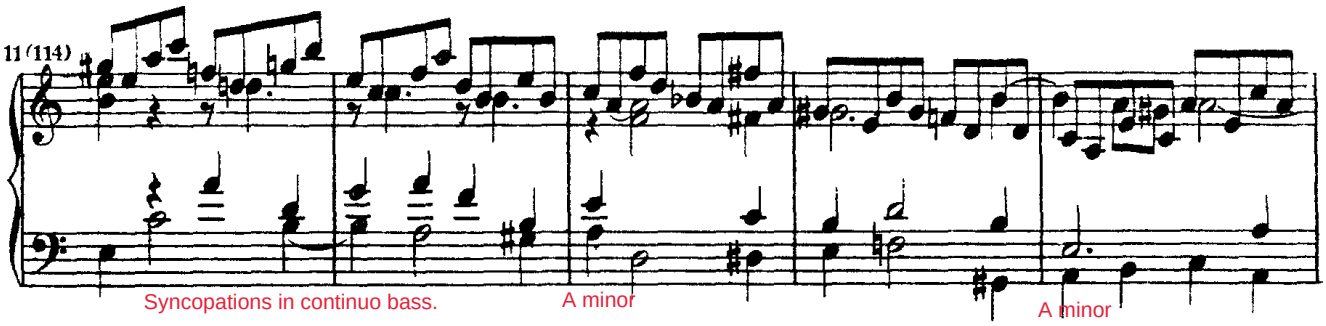


Rhyme Scheme
ABCCBDD

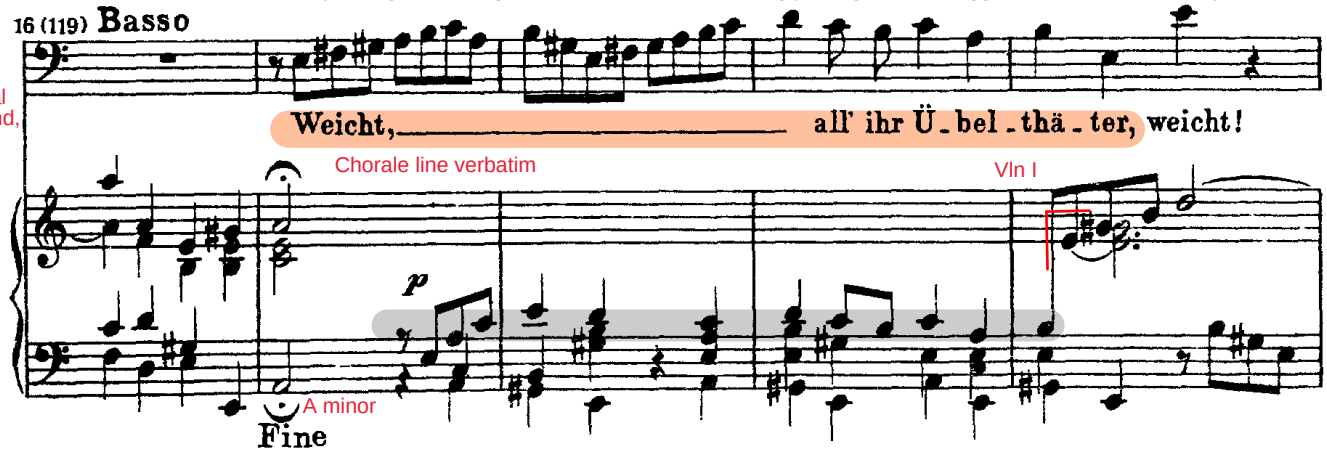
Bach's form:
Rit-AB-
Rit-CC-
Rit-BDD
AB-Rit

Thus, the movementbegins and ends with the command for evil-doers to depart.



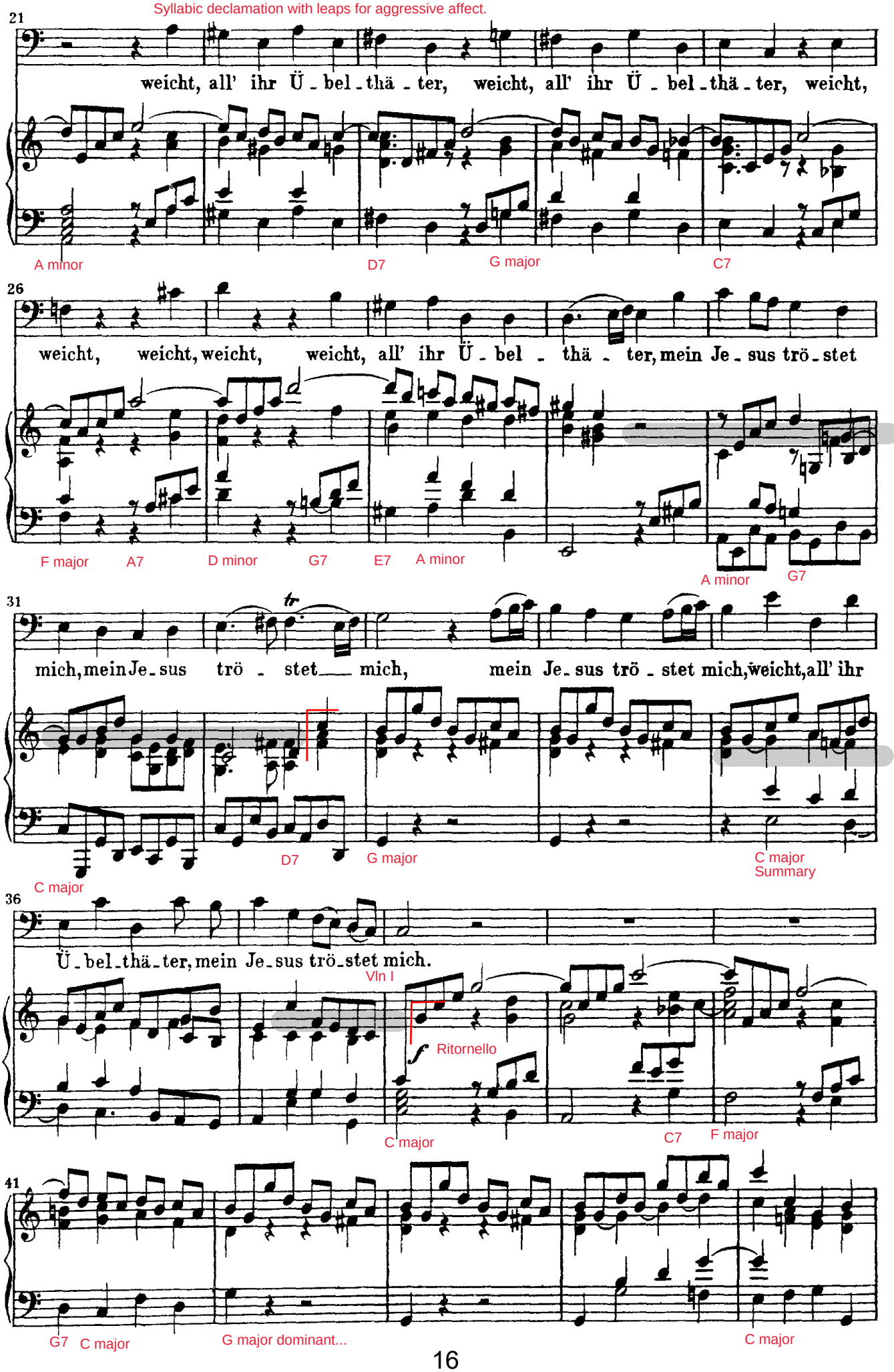


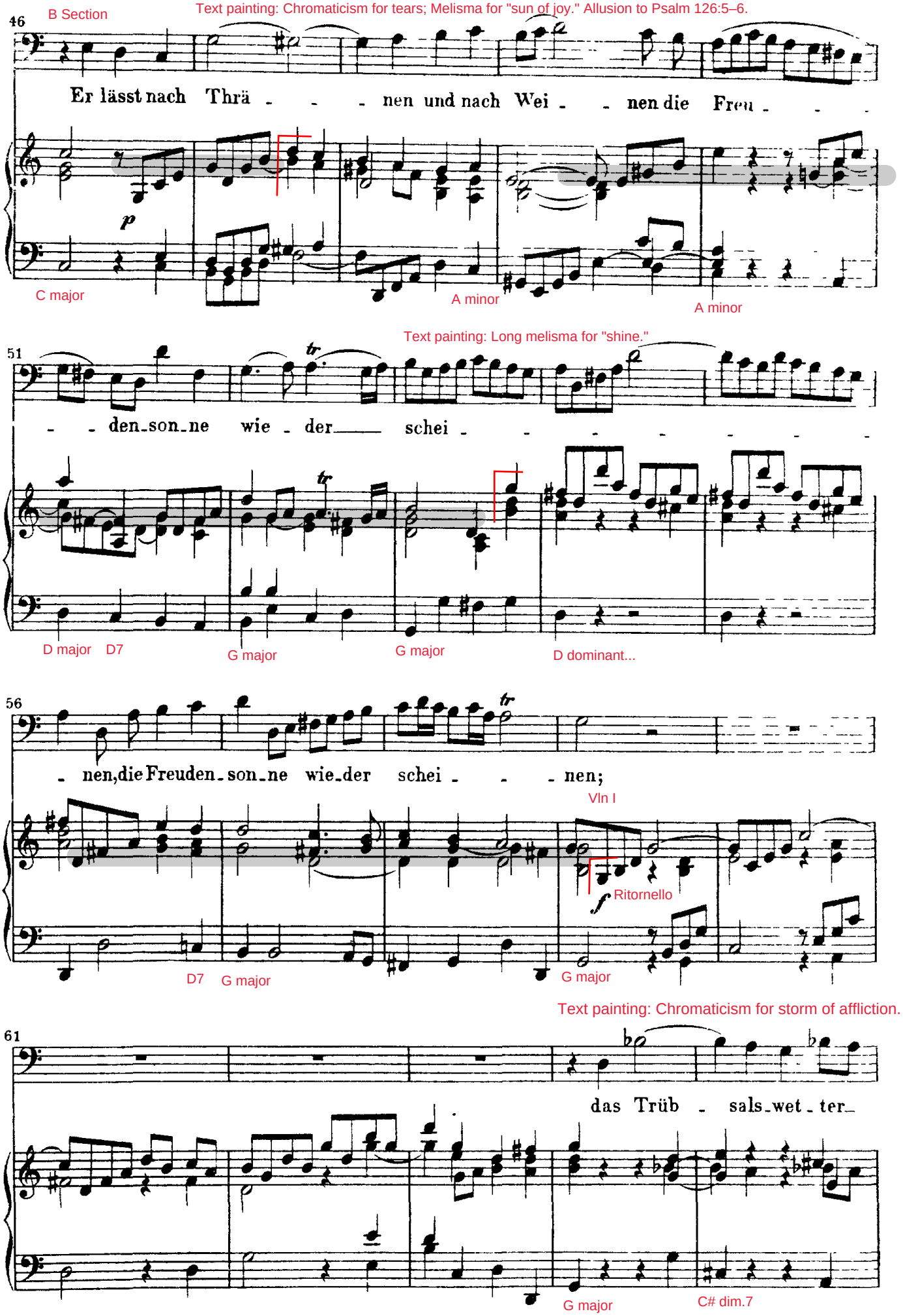
Text painting: Voice begins with fast melisma of rolling passagework for aggressive command to depart.

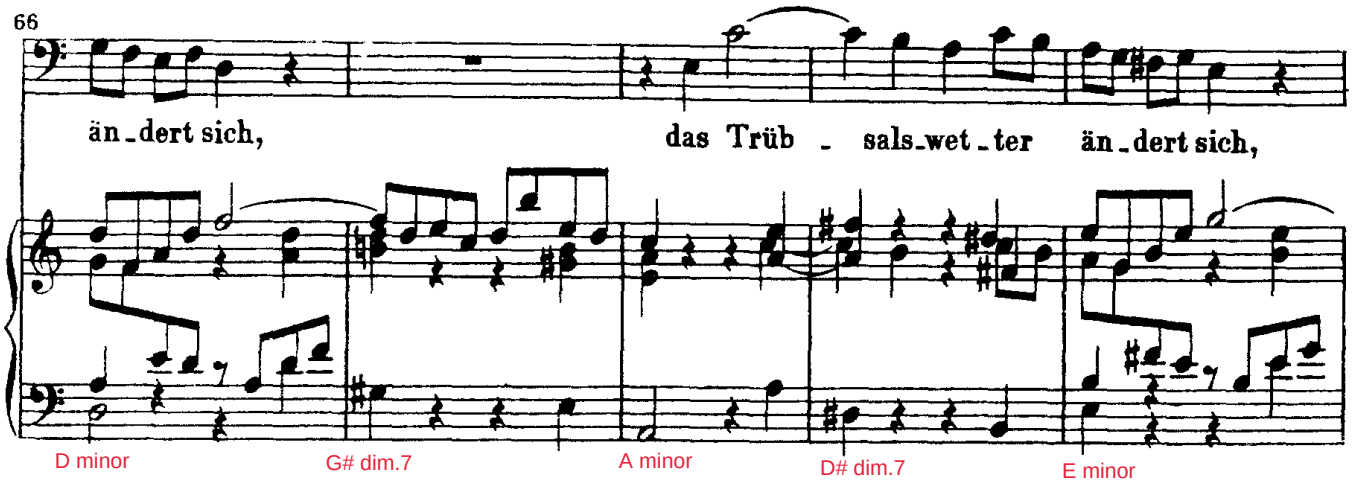


For biblical background, see note.

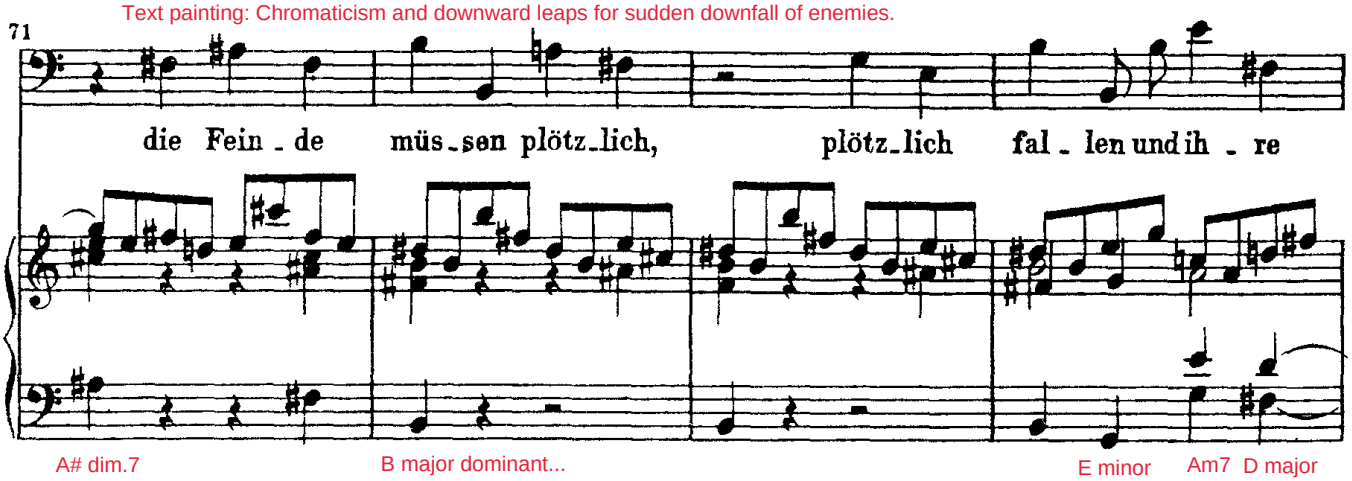
Syllabic declamation with leaps for aggressive affect.



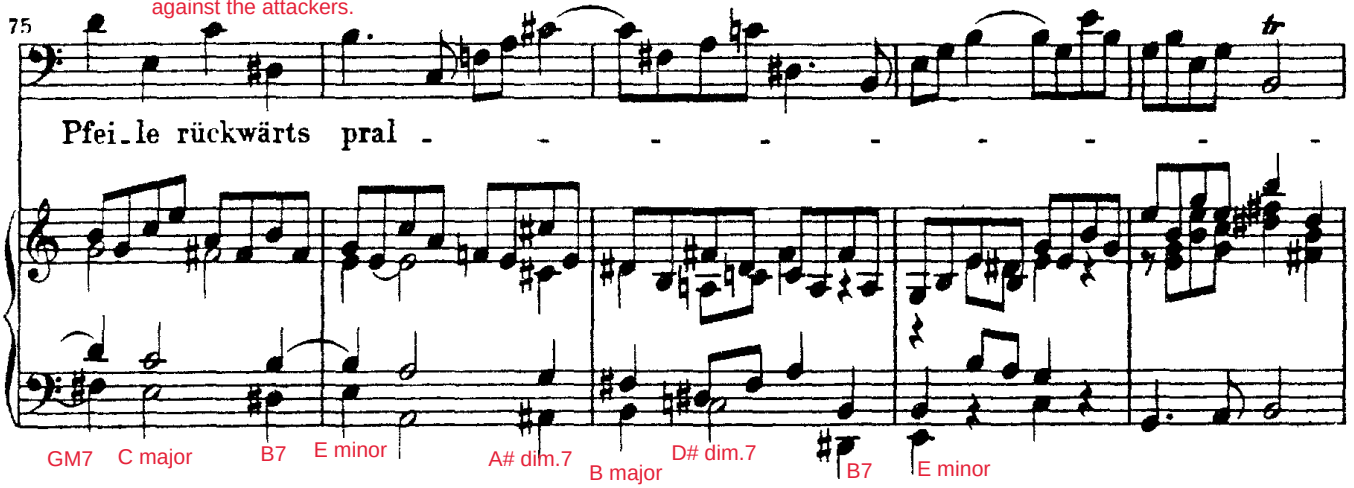

B Section
Text painting: Chromaticism for tears; Melisma for "sun of joy." Allusion to Psalm 126:5–6.
46
Er lässt nach Thrä - - - nen und nach Wei - - nen die Freu - - -
p
C major
A minor
A minor
Text painting: Long melisma for "shine."
51
- - den-son-ne wie - der schei - - - - - - - -
D major D7
G major
G major
D dominant...
56
- nen, die Freuden-son-ne wie-der schei - - - nen;
Vln I
f Ritornello
D7 G major
G major
Text painting: Chromaticism for storm of affliction.
61
das Trüb - sals-wet - ter
G major
C# dim.7



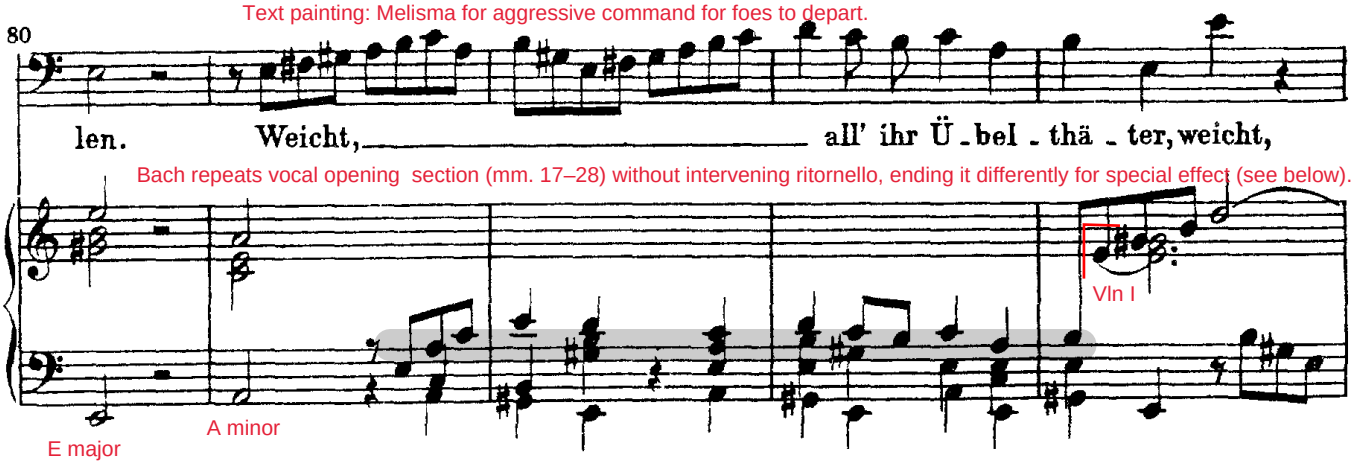
Text painting: Chromaticism and downward leaps for sudden downfall of enemies.



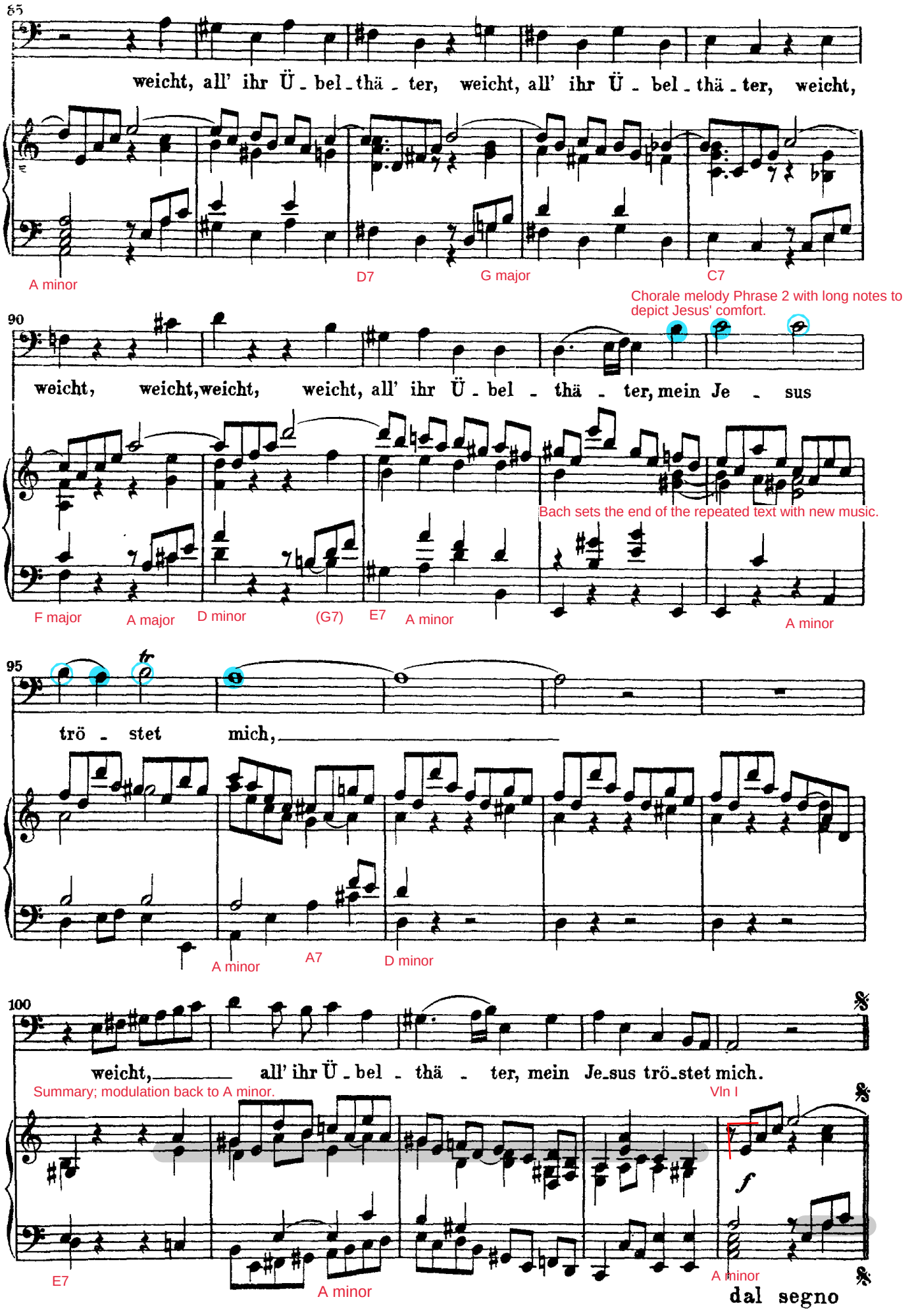
Text painting: Chromatic melisma with plunging intervals that reverse normal pitch inflection for the arrows that recoil backwards against the attackers.



Text painting: Melisma for aggressive command for foes to depart.



Bach repeats vocal opening section (mm. 17–28) without intervening ritornello, ending it differently for special effect (see below).


85
weicht, all' ihr Ü - bel - thä - ter, weicht, all' ihr Ü - bel - thä - ter, weicht,
A minor
D7
G major
C7
Chorale melody Phrase 2 with long notes to depict Jesus' comfort.
90
weicht, weicht, weicht, weicht, all' ihr Ü - bel - thä - ter, mein Je - sus
Bach sets the end of the repeated text with new music.
F major
A major
D minor
(G7)
E7
A minor
A minor
95
trö - stet mich,
A minor
A7
D minor
100
weicht, all' ihr Ü - bel - thä - ter, mein Je-sus trö-stet mich.
Summary; modulation back to A minor.
Vln I
f
E7
A minor
A minor
dal segno

Appending the Gloria Patri to a psalm (here the psalm paraphrased by the chorale) has a long history in the Christian liturgy. It connects the Old Testament psalms to the Christian doctrine of the Trinity. Here the final chorale stanza acts as a cathechismal response representing the congregation.

135/6. **6. Choral** (Verse 6 verbatim)
●Doxology: Praise to Father, Son, and Holy Ghost (135/6).

+Cornetto
Ob I, II
Vln I

+Vln II

+Vla

For biblical background, see note.

The 4-part cantional setting of the chorale represents the church's response. The voice leading is enhanced with 8th-note passing tones.

Soprano: Ehr' sei in's Him-mels Thro - ne mit ho - hem Ruhm und Preis
dem Va - ter und dem Soh - ne und auch zu glei - cher Weis'

Alto: Ehr' sei in's Himmels Thro - ne mit ho - hem Ruhm und Preis
dem Va - ter und dem Soh - ne und auch zu glei - cher Weis'

Tenore: Ehr' sei in's Him-mels Thro - ne mit ho - hem Ruhm und Preis
dem Va - ter und dem Soh - ne und auch zu glei - cher Weis'

Basso: Ehr' sei in's Himmels Thro - ne mit ho - hem Ruhm und Preis
dem Va - ter und dem Soh - ne und auch zu- glei-cher Weis'

A minor A minor A minor

5

dem heil-gen Geist mit Eh - ren in al - le E - wig - keit! Der
dem heil' - gen Geist mit Eh - ren in al - le E - wig - keit! Der
dem heil-gen Geist mit Eh - ren in al - le E - wig - keit! Der
dem heil'-gen Geist mit Eh - ren in al - le- E - wig - keit! Der

C major D minor C major

9

woll' uns all'n be - sche - ren die ew' - ge Se - lig - keit.
woll' uns all'n be - sche - ren die- ew' - ge Se - - - lig - keit.
woll' uns all'n be - sche - ren die ew' - ge Se - - - lig - keit.
woll' uns all'n be - sche - ren die ew' - - ge Se - lig - keit.

C major E major