

"...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.")

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NBA I/24; BC A145
19. S. after Trinity (BWV 48, 5, 56)
*Ephesians 4:22-28 (Exhortation to put on the new nature)
*Matthew 9:1-8 (Jesus forgives and heals a paralytic.)
Librettist: Unknown
FP: 15 October 1724 (St. Nicholas)
The Gospel lesson emphasizes Jesus' power to forgive sins, which becomes the theme of this cantata.
This cantata belongs to Bach's chorale cantata cycle (see note).

(Chorale v. 1)
•Where can I turn with
my many sins? (5/1).

J.S. Bach Cantata No. 5 Wo soll ich fliehen hin

5/1. **1. Coro** embellished with figura corta) in close canon. Other examples of instrumental material derived from the chorale tune are 38/1 & 123/1.

Ob.I, Viol.I
Trba.
Viol.I, II
Va.
Bc.

Ritornello: Material later used as accompanying counterpoint to cantus firmus.

+ Ob.II, Viol.II

Vla: Theme inverted Va.

Figura corta, here part of the "fleeing" motive.

G minor

Instrumentation:
Tromba da tirarsi (slide trumpet)
doubling the chorale
tune in soprano.
Ob I, II
Vln I, II
Vla
SATB
Continuo

Ob II: Theme inverted.

G7

C major C minor F7

Vla

B-flat major D7

G major G minor C7 F major D minor

A major C7 C# dim. D minor A7

D major D7

J.S. Bach - Church Cantatas BWV 5

13

G minor G major G7

15

C minor F# dim. F# dim.7 D7

17

G minor

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

19

Soprano Chorale Phrase 1. + Tromba da tirarsi

Alto Wo soll ich

Tenore Wo soll ich flie - hen hin, wo soll ich

Basso Wo soll ich flie - hen

(Trba.col Sopr.) Wo soll ich

G minor

Tromba da tirarsi doubles the soprano.

Accompanying counterpoint is derived from the ritornello, the opening of which is a slightly embellished version of the first chorale phrase.

Motive inverted

The underlying chorale (1630) was written by Johann Heermann (1585-1647). See note for more.

For biblical background, see note.

J.S. Bach - Church Cantatas BWV 5

21

flie - hen hin, flie - hen hin, wo soll ich flie - hen hin, wo soll ich flie - hen

23

Chorale Phrase 2.

hin, weil ich be -

Motive inverted

25

D pedal...

ich be - schwe - ret bin, weil ich be -

G minor

J.S. Bach - Church Cantatas BWV 5

27/

bin
schwe-ret bin, be-schwe-ret bin
schwe-ret bin, be-schwe-ret bin
bin, weil ich be-schwe-ret bin

A7 D minor D major D7

29/

G major G minor C7 F major

31/

A major D minor

33/ A Chorale Phrase 3.
Ritornello theme inverted. mit viel und
mit viel und gro-ßen Sün- den,
mit viel und gro-ßen Sün- den,
mit viel und

A Ob II

D major D7 G minor F7

J.S. Bach - Church Cantatas BWV 5

35

gro - Ben Sün - den, mit viel und gro - Ben Sün - den, viel und gro - Ben Sün -

37 B-flat major

Chorale Phrase 4.

den? Wo soll ich Ret - tung

Accompanying counterpoint begins homorhythmically.

Ob II

Rhetorical emphasis with melisma on "salvation."

39II B-flat major B-flat pedal...

B-flat 7

E-flat major

ich Ret - tung fin - tung fin - den, wo soll ich Ret - tung fin - den, wo soll ich

Ob I & II

F7 B-flat major

J.S. Bach - Church Cantatas BWV 5

42

den?
fin-den, wo soll ich Ret-tung fin-den?
wo soll ich Ret-tung fin-den?
Ret-tung fin-den? Ob II

B-flat 7 E-flat major Ob I C major

44

F major F minor B-flat major B-flat 7 E-flat major

46

G major C major C minor F7

Chorale Phrase 5.

48

Wenn al-le

Wenn al-le Welt, al-le Welt her-kä-me, al-le Welt, al-le

Wenn al-le Welt, al-le Welt her-kä-me, al-le Welt, al-le

Wenn al-le Welt, al-le Welt her-kä-me, Oboes & strings wenn al-le Welt her-exchange motives.

B-flat major

Text painting:
Homorhythmic
counterpoint
for "the whole
world."

J.S. Bach - Church Cantatas BWV 5

50

Welt her - kä - me, al - le Welt her - kä - me, wenn al - le Welt her - kä - me, wenn al - le Welt her -

52

me, me, me, kä - me,

G minor C7 F major

54

mein Angst sie mein Angst, mein Angst, mein Angst sie nicht weg - näh -

Text painting: "My fear" emphasized with slower notes, before vigorous rhythms resume.

Chorale Phrase 6.

Ob II, Vln II

F major B dim.7 C minor

J.S. Bach - Church Cantatas BWV 5

56

nicht weg - näh - Angst sie nicht weg - näh - me, mein Angst sie nicht weg - me, mein Angst sie nicht weg - näh - me, mein Angst sie

G minor D7

58

me. näh - me. näh - me. nicht weg - näh - me.

Obs and strings exchange motives. Ritornello

G major G7 C minor G minor

61

me.

G minor G7

63

me.

C major C minor F7 B-flat major

J.S. Bach - Church Cantatas BWV 5

65 D major G major G minor C major

67 F major A major A7 C# dim.7 D minor

69 A7 D pedal...

72 G minor G pedal... G major Ob II

74 Obs & strings exchange motives. C minor F# dim. F# dim.7 D7 G minor

76 G minor

J.S. Bach - Church Cantatas BWV 5

Secco

5/2. 2. Recitativo

(Based on Chorale vv. 2-3)

• Sins abhorrent to God; in Christ we find cleansing (5/2). The poet continues in the first person, answering the question posed in the opening chorus.

Basso

Highly chromatic and tonally unstable progressions signify uncleanness of sin.

Movements 2 & 6 are secco recitative counterparts in a chiasmic structure. Both movements speak of the blood of Christ.

For biblical background, see note.



Der Sünden Wust hat mich nicht nur befleckt, er hat vielmehr den ganzen Geist be-

B.c. Secco

C# dim.7 A7 G# dim.7 E half-dim.7

deckt, Gott müß-te mich als unrein von sich treiben; doch weil ein Tropfen heiliges Blut so

A minor D7 G minor C major

The poet stresses the contrast of small droplet vs. miraculously great effect. See also movement 6.

gro-ße Wunder tut, kann ich noch un-ver-sto-Ben bleiben. Die Wunden sind ein offnes

C7 A7 D minor D minor D7

Text painting: Catabasis for submerging sin into Christ's wounds.

Meer, da-hin ich mei-ne Sün-den sen-ke, und wenn ich mich zu

G minor G major B dim.7

die-sem Strome len-ke, so macht er mich von meinen Flecken leer.

B dim.7 C# dim. F# dim. D7 G minor G minor

J.S. Bach - Church Cantatas BWV 5

Text painting:
The obbligato
depicts the fountain
of blood continuously
bubbling with streams
of 16th notes, poured
over the sinner
for cleansing.

"The obbligato
instrument is not
specified." See Dürr/
Jones, 580. If viola
was intended, this
movement is one of only
two examples in the cantata
repertoire of an obbligato viola line.

3. Aria

(Based on Chorale v. 4.)

•Fountain of blood cleanses me (5/3). Trio texture of viola?, tenor voice, and bass.

Va. solo
Vla? Solo (see note)
Ritornello
E-flat major

B-flat major
F minor
F7
B-flat major

B-flat 7
E-flat 7
A-flat major
B-flat 7

A Tenore
Er - gie - Be dich - reich - lich, du -
E-flat major

For biblical
background,
see note.

J.S. Bach - Church Cantatas BWV 5

19

gött - li - che - Quel - le!

f Ritornello

f B-flat 7

22

Er -

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) 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.

E-flat 7 A-flat major B-flat 7 E-flat major

25

gie - Be dich - reich - lich, du gött - li - che -

p

28

Quel - le, ach wal -

B Text painting: Long melismas of descending 16ths for streams, with parallel motion between voice and obbligato instrument.

F7 B-flat major

31

le, ach wal le mit

B-flat major

34

blu ti gen Strö

37

men, mit blu ti gen

B-flat major B-flat 7 G7

40

Strö men, ach wal le mit blu ti gen

C minor F7

J.S. Bach - Church Cantatas BWV 5

43 Strö - - - men auf mich!

f Ritornello

B-flat major B-flat major B-flat 7 E-flat major

46 Er - -

p

F7 B-flat major B-flat major B-flat 7

49 gie - - Be dich reich lich du gött - li che

C7 F minor F7

52 Quel - - le, er - - gie - - Be dich reich lich, du -

B-flat major B-flat 7 E-flat major

J.S. Bach - Church Cantatas BWV 5

55

gött - li - che - Quel - le, ach wal - le mit

B-flat 7

58

blu - ti - gen, mit blu - ti - gen Strö - men, ach

E-flat 7

C7

F minor

61

wal - le mit blu - ti - gen Strö - men auf

F minor

B-flat 7

E-flat major

64

mich!

Ritornello

E-flat major

B-flat 7

E-flat 7

J.S. Bach - Church Cantatas BWV 5

In the middle section of the da capo aria, the obbligato instrument echoes the voice to express the interaction between cleansing blood and believer's heart.

67 **D**

Es füh - - let mein

Va.

Cont.

A-flat major B-flat 7 E-flat major C minor

70

Her - - ze die - - tröst - - li - che Stun - de, - - nun

Text painting: Stepwise descent for "sinking of sin's burden."

73

sin - - ken die drük - - kenden La - - sten zu

C minor F# dim. 7

76

Grun - de, - - es wä - -

L. H.

G minor

J.S. Bach - Church Cantatas BWV 5

79

8

... schet die

L.H.

D7

82

sünd - li - chen Flek - ken von sich.

E

f Ritornello

G minor

G minor

85

G minor

88

Es füh - let mein Her - ze die

p

G minor

G minor

J.S. Bach - Church Cantatas BWV 5

91

tröst - - li-che Stun - de, nun sin - - - ken die

C7 F minor

94

drük - - kenden La - - - sten zu Grun - de, — es

G7 G7

97

F Text painting: Long melisma of descending 16ths and harmonic ambiguity (mm. 97–100) for cleansing stream that "washes stains of sin."

wä - - - - -

C minor B-flat major E-flat major G major

101

- - - schet die sünd - li - chen Flek - - ken von sich.

B dim.7 G7 C minor C minor

Triple stop

f Ritornello

dal segno

J.S. Bach - Church Cantatas BWV 5

This is the keystone movement in a chiacistic form. See side note.

5/4.

4. Recitativo a tempo

(Based on Chorale vv. 5-7, esp. v. 5, first person is changed to third person)
 • Jesus forgives, frees, and comforts us (5/4).
 Hybrid movement: Recitative & chorale (see also side note).

Original chorale text (v. 5) reversed the phrases: "Was ich gesündigt have, hast du verscharrt im Grabe."

Chromatic saturation in the vocal part in 8 mm.

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

Embedded chorale by Ob I provides wordless commentary (see side note).

For biblical background, see note.

Alto G B C D F A-flat E

Chorale v. 5 has "im Grabe." D-flat B-flat

Meintreuer Heiland tröstet mich. es sei verscharrt in seinem Grabe, was ich gesündigt

Ob.(Choral)

Cont. Possible Implied Chorale Stanza (7th): Mir man - gelt zwar sehr viel relation

(Indeed, I am much lacking)

G major G7 C7 F minor D dim. E-flat 7 F minor C7 E dim.7

Chorale phrase verbatim.

See side note.

Stanza 5 of the original chorale states that Christ has buried sins in the grave and locked them there so that they must remain there (see side note).

4

habe; ist mein Verbrechen noch so groß, er macht mich frei und los. Wenn Gläubige die

Oboe

Text painting: Sin is buried (represented here by the buried chorale tune).

doch was ich ha - ben will, (but everything that I desire)

F minor G7 C minor F# dim.7 G minor B-flat major

7 II

E-flat Text painting: Chromaticism for "fear, pain, devil, death, and sins."

Zuflucht bei ihm finden, muß Angst und Pein nicht mehr gefährlich sein und alsobald ver-

ist al - les mir zu gu - te er - lahgt mit dei - nem (is all attained to my good with my)

B dim.7 C minor F minor E dim.7 F7 B-flat major E-flat 7 A-flat major E-flat major

11

schwinden; ihr Seelen - schatz, ihr höchstes Gut ist Je - su unschätz - bares Blut; es

Blu - te, da - mit ich ü - ber - (blood, with which I overcome)

B-flat major E-flat major B dim.7 C minor E-flat 7 E dim.7

14

Here the recitative text mirrors stanza 7 of the chorale (5 key words in common are highlighted).

ist ihr Schutz vor Teufel, Tod und Sün - den, in dem sie ü - ber - win - den.

win - de Tod, Teu - fel, Höll, und Sün - de. (death, devil, hell, and sin.)

F7 D half dim.7 B dim. G major G7 C minor B dim.7 D7 G major C minor

For 5 enemies of Christ, see side note.

J.S. Bach - Church Cantatas BWV 5

(Based on Chorale v. 8)

5/5. **5. Aria** • Accusers commanded to be silent: Building on the assertion that Christ's blood's is the believer's protection, the poet now addresses hell's demons (5/5). This is a jaunty aria in quasi-comic opera style with galant elements that include major home key, syllabic declamation, periodic phrase structure, and triplets. The trumpet adds a triumphalist element.

Ob I & II double Vln I

Vivace

Ob. I, II
Trba.
Viol. I, II
Va.
Bc.

Ritornello

Trumpet (up 8va)

B-flat major Text painting: Rests for the command to "keep silent" (motive is based on later text).

Trumpet (up 8va)

B-flat major

B-flat 7 E-flat major

D7

G minor

F7

B-flat major

Basso

A

Ver -

B-flat major

B-flat major

For biblical background, see note.



13

stumme, verstumme, ver-stumme, Höl- lenheer, ver-stumme, ver-stumme, ver-

Text painting: Rests for command to keep silent.

Trp tacet...

Trp (up 8va)

B-flat major

16

stumme, Höl- len-heer, du machst mich nicht ver-zagt, du

G7

18

machst mich nicht ver-zagt, ver-stum-me, ver-stum-me, du

Trp tacet...

C minor

F7

B-flat major

C7

Text painting:
Diminished chord
for "disheartened."

20

machst mich nicht ver-zagt, ver-zagt, du machst mich nicht ver-

F major

B dim.7

C7

F major

J.S. Bach - Church Cantatas BWV 5

22

B

zagt!

Ritornello

Trp up 8va

F major

B-flat major

25

B-flat major

C pedal...

27

Trp up 8va

F7

B-flat major

29

A7

D minor

C7

F major

31

J.S. Bach - Church Cantatas BWV 5

33 **C**

Ver-stumme, verstumme, ver-stumme, Höllenheer, ver-

Trp tacet...

F major F major F7 D7 G minor

36

stumme, verstumme, ver-stumme, Höllenheer, ver-stumme, verstumme, ver-

Trp plays fanfare figures.

E-flat major B-flat major B-flat major Trp up 8va

39

stumme, Höl-len-heer, du machst mich nicht ver-zagt, du

C7

41

machst mich nicht ver-zagt, ver-stum-me, ver-stumme, du

Trp tacet...

F minor B-flat 7 E-flat major F7

43 **D**
 machst mich nicht verzagt, ver - zagt, du machst mich nicht ver.zagt!
 Ritornello
 B-flat major coll' 8 B-flat major B-flat major

46

48

50
 Trp plays fanfare figures.
 B-flat 7 E-flat major

52
 D7 G minor F7 B-flat major

54

J.S. Bach - Church Cantatas BWV 5

Contrasting B Section of da capo form.

56 **E**

Ich darf dies Blut dir zei - gen, so muß du plötzlich schwei - gen, es

Trp tacet...

p

B-flat major G minor F7

59

ist in Gott ge - wagt, — es ist in — Gott ge - wagt.

B-flat major G minor

Trp plays fanfare figures.

611

Ich darf dies Blut dir zei - gen, so

Trp tacet...

p

G minor C7

The text phrase is repeated here 5 times in 5 measures. Martin Petzoldt wonders if this could refer to the 5 traditional enemies of Christ (world, devil, death, sin, and sin). See "Bach-Kommentar," vol. 1, pp. 550-551).

64

mußt du plötz-lich schwei - gen, es ist in Gott ge - wagt, es

F major A7

66

ist in Gott ge-wagt, es ist in Gott ge-wagt, es

Trp

Trp up 8va

D minor

D minor

68

ist in Gott ge-wagt, es ist in Gott ge-wagt.

D minor

da capo

Confirming D minor...

5/6. **6. Recitativo** (Based on Chorale Vv. 9-10.)
Soprano • Christ's blood is powerful enough for entire world (5/6).

Movements 2 & 6 are secco recitative counterparts in a chiasmic structure. Both movements speak of the blood of Christ. This recitative continues the theme of Jesus' power to forgive sins (central to the Gospel lesson for the day).

Ich bin ja nur das kleinste Teil der Welt, und da des Blutes edler Saft un-

Secco

D major

F# dim.7

G minor

B-flat 7

G7

For biblical background, see note.



4

endlich gro-ße Kraft be-währt er-hält, daß je-der Trop-fen, so auch noch so

C minor

C7

The poet stresses the contrast of small droplet vs. miraculously great effect. See also movement 2.

6

klein, die ganze Welt kann rein von Sünden machen, so laß dein Blut ja nicht an mir ver-

Allusion to biblical verses such as 1 John 1:7b: "the blood of Jesus his Son cleanses us from all sin."

Tritone

F minor D dim. E-flat major C minor

9

der-ben, es komme mir zu - gut, daß ich den Himmel kann er - er-ben.

D7 G minor G minor

5/7.

7. Choral

(V. 11) (See also 163/6.)

•Prayer: That I avoid sin & maintain union with Christ (5/7).

The closing chorale in simple, 4-part cantional setting, represents the congregation's response.

+Trp, Ob I, II, Vln I.

Soprano

Führ auch mein Herz und Sinn durch deinen Geist da - hin, daß

+Vln II.

Alto

Führ auch mein Herz und Sinn durch deinen Geist da - hin, daß

+Vla.

Tenore

Führ auch mein Herz und Sinn durch deinen Geist da - hin, daß

Basso

Führ auch mein Herz und Sinn durch deinen Geist da - hin, daß

For biblical background, see note.

Ob. I, II
Trba.
Viol. I, II
Va.
Bc.

G minor

5

ich mög al - les mei - den, was mich und dich kann schei - den, und

ich mög al - les mei - den, was mich und dich kann schei - den, und

ich mög al - les mei - den, was mich und dich kann schei - den, und

ich mög al - les mei - den, was mich und dich kann schei - den, und

G minor G minor B-flat major B-flat major

Martin Petzoldt notes that this closing request mirrors the blessing that followed every sermon: "And the peace of God, which passes all understanding, will keep your hearts and your minds in Christ Jesus." (Phil. 4:7). See *Bach-Kommentar*, vol. 1, p. 551.

9

ich an dei - nem Lei - be ein Gliedmaß e - wig blei - be.

ich an dei - nem Lei - be ein Gliedmaß e - wig blei - be.

ich an dei - nem Lei - be ein Gliedmaß e - wig blei - be.

ich an dei - nem Lei - be ein Gliedmaß e - wig blei - be.

F major F7 B-flat major D7 G major