

Introduction & updates at melvinunger.com.

NBA I/32; BC B10

Change of Town Council (BWV 71, 119, 193, 120, 29, 69). See notes.

This cantata is a revision of BWV 69a, which had been written for

12 S. after Trinity (15 August 1723). The libretto of 69a was a

modified version of a text by Johann Knauer, written for his

brother-in-law Gottfried Heinrich Stölzel, court

Kapellmeister in Gotha. BWV 69a was modified in 1727.

+2 Corinthians 3:4–11 (The new covenant shines

more brightly than the old)

+Mark 7:31–37 (Jesus heals man who

was deaf and dumb)

Librettist: Unknown

FP of BWV 69: probably 26 August 1748

(St. Nicholas)

Instrumentation:

Tromba I, II, III

Timp

Ob I, II, III, Ob d'amore

Bassono

Vln I, II

Vla

SATB

Continuo

J.S. Bach
Cantata No. 69

Lobe den Herrn, meine Seele

Form

Sinfonia (mm. 1-24) DM

Choir (24-46): Psalm 103:2a. (choral insertion) DM-AM

Double fugue in 2 sections (each presents subject in voices, then

instruments, then tutti)

I. Subject A (46-78): Psalm 103:2a. AM-DM-AM

II. Subject B (78-94): Psalm 103:2b. AM

Subject A&B (95-129): Psalm 103:2a & 2b. DM

Choir (129-141): Psalm 103:2ab. (choral insertion) DM

Sinfonia repeat

(Coro.)

(Allegro moderato ♩ = 80.)

(From BWV 69a) • Praise the Lord, O my soul, for blessings: Psalm 103:2 (69/1).

69/1.

Pianoforte.

For Alfred Dürr's comments on

the first movement, see side note. Martin Petzoldt suggests that the regular repetition of the text is probably intended to reinforce the idea of "forget not," as referenced in the scriptural text of the second fugue subject. See "Bach-Kommentar" 3:267.



J.S. Bach - Church Cantatas BWV 69

20. +Trps & Timp

D major

24. **A Soprano.** Word painting: Extravagant melismas for "Iobe."

Choral Section: Paired voices on a theme derived from trumpet opening. Later, choral insertion into orchestral fabric.

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

Alto. (tr)

Lo Bless

Tenore. (tr)

Basso. Lo Bless

A

Continuo alone...

D major

For biblical background, see note.



D major

28.

Lo Bless

be den Herrn, thou the Lord,

be den Herrn, thou the Lord,

Lo Bless

D major

E major

A major

32.

- be den Herrn, thou the Lord, lo - - - - - bless - - - - -

lo - - - - - be, bless - - - - - thou,

lo - - - - - be, bless - - - - - thou,

- be den Herrn, thou the Lord, lo - - - - - bless - - - - -

A major A major A7

36.

- be, lo - be, lo - be den Her - - - ren, thou, bless thou, bless thou the Fa - - - ther,

lo - be, lo - be, lo - be den Her - - - ren, meine bless - - - - - thou, bless thou, bless thou the Fa - - - ther, o my

lo - be, lo - be, lo - be den Her - - - - - bless - - - - - thou, bless thou, bless - - - - - thou the Fa - - - - -

- be, lo - be, lo - be den Her - - - - - thou, bless thou, bless thou the Fa - - - - -

+Obs, Bsn, & Strings

D major E major A major A major A7

40.

B

mei - ne See - le, lo -
o - my spir - it, bless

See - le, meine See - le, lo - be den
spir - it, o my spir - it, bless thou the

- ren, meine See - le, lo - be den
- ther, o my spir - it, bless thou the

- ren, meine See - le, lo - be,
- ther, o my spir - it, bless thou,

Trp I (heardless)

B

L.H.

D major E major A major

44.

- be, lo - be den Herrn, mei - ne See - le, lo -
- thou, blessthou the Lord, o my spir - it, bless

Her - ren, mei - ne See - le,
Fa - ther, o my spir - it,

Her - ren, mei - ne See - le,
Fa - ther, o my spir - it,

lo - be den Herren, mei - ne See - le,
bless thou the Fa - ther o my spir - it,

+Trps & Timp for cadence. Continuo alone...

A major D major

Subject A in the voices as
S-A-T-B canon: (Psalm 103:2a).

Double Fugue Section I (mm. 46-78)
presents Subject A in the voices, then
instruments, then tutti.

48.

_be den Herrn, lo - _be den Herrn, mei - ne
 thou the Lord, bless thou the Lord, o my
 lo - _be den
 bless thou the
 lo -
 bless

E7

52.

See - le, lo - _be den Herrn,
 spir - it, bless thou the Lord,
 Herrn, lo - _be den Herrn, mei - ne See
 Lord, bless thou the Lord, o my spir
 _be den Herrn, lo - _be den Herrn, mei - ne
 thou the Lord, bless thou the Lord, o my
 lo -
 bless

Subject A in the instruments.
 Ob II
 A major
 D major
 A major
 E7

56.

mei - ne See - le, meine
o my spir - it, o my

- le, lo - be den Herrn, mei - ne See-le, mei - ne
- it, bless thou the Lord, o my spir - it, o my

See - le, lo - be den Herrn, mei - ne
spir - it, bless thou the Lord, o my

Herrn, lo - be den Herrn, mei - ne See - le, mei - ne
Lord, bless thou the Lord, o my spir - it, o my

Ob I

60. A(7) D major D7 G major A7 D major

See-le,
spir - it,

See-le,
spir - it,

See-le,
spir - it,

See-le,
spir - it,

Ob I

Ob III

D major Bsn D major

64. **C**

Subject A in the voices (B-T-A-S).

lo bless

lo bless be den thou the

Via

D major D major

68.

lo - - - - - be den - - - - -
bless - - - - - thou the - - - - -
- - - - - be den Herrn, lo - be, lo. be den Herrn, mei - ne
- - - - - thou the Lord, bless - thou, bless thou the Lord, o my
Herrn, lo - - - - - be den Herrn, mei - ne See - - - - -
Lord, bless - - - - - thou the Lord, o my spir - - - - -

Ob III, Vln II

D7 G major A7 D major

72.

lo - - - - - be den
bless - - - - - thou the

Herrn, lo - - - - - be den Herrn, lo - - - - - be den Herrn, mei - ne
Lord, bless - - - - - thou the Lord, bless - - - - - thou the Lord, - o my

See - - - - - le, lo - be, lo - - - - - be, lo - - - - -
spir - - - - - it, bless thou, bless - - - - - thou, bless - - - - -

- le, lo - be den Herrn, mei - ne - See
- it, bless thou the Lord, o my spir

Ob II, Vin I
Trp I, Ob I, other trumpets accompany.

Subject A in the instruments.

76.

Herrn, lo - - - - - be den Herrn, mei - - - - - ne Seele,
Lord, bless - - - - - thou the Lord, - o my spir-it,

See - le, lo - - - - - be den Herrn, mei - ne See - - - - - le,
spir - it, bless - - - - - thou the Lord, o my spir - - - - - it,

- be, lo - - - - - be den Herrn, mei - ne Seele, und ver - giss- nicht, ver -
- thou, bless - - - - - thou the Lord, - o my spir-it, and for - get- not, for -

- le,
- it,

Continuo alone (thin texture)...

D major A major

80.

und ver - giss nicht, ver - giss nicht, was er dir Gu - tes ge -
 and for - get - not, for - get - not how rich-ly thou hast - been -
 giss nicht, was er dir Gu - tes ge - than hat, was
 get - not how rich-ly thou hast - been bless - ed, how
 und ver - giss nicht, ver -
 and for - get - not, for -

A(7) D major

D major

BWV 69a has "was er dir Gutes getan" (without the word "hat"). By putting "hat" as an added word on the downbeat instead of the "tan" syllable of "getan" (as in BWV 69a), the statement becomes emphatic rather than empathetic.

84.

und ver - giss nicht, ver - giss nicht, was er dir
 and for - get - not, for - get - not how rich-ly
 than hat, was er dir Gu - tes ge - than hat, was er dir
 bless - ed, how rich - ly thou hast been - bless - ed, how rich-ly
 er dir Gu - tes, was er dir Gu - tes ge - than hat, was er dir
 rich - ly bless - ed, how rich - ly thou hast been bless - ed how rich-ly
 giss nicht, was er dir Gu - tes, was er dir Gu - tes ge - than hat, was er dir
 get - not how rich-ly thou hast, how rich-ly thou hast - been -
 Subject B in the instruments.
 Vln I

A major

A major

88.

Gu - tes ge - than **hat,**
 thou hast been bless - - - ed,

Gu - tes ge - than, dir Gutes ge - than hat,
 thou hast been blest, how might-i - ly bless-ed,

Gu - tes ge - than hat, dir Gutes ge - than hat,
 thou hast been bless - ed, how might-i - ly bless-ed,

Gu - tes ge - than. dir Gutes ge - than hat,
 thou hast been blest, how might-i - ly bless-ed,

Vln II
 Vla

A7
 D major

92.

E
 +Ob II lo -
 Vln I bless -

+Ob III und ver -
 Vln II and for -

E

D major
 E7 A major
 A7 D major

Subject A&B in a tutti:
 Psalm 103:2a & 2b.

96.

be den Herrn, lo - be den
thou the Lord, bless — thou the

giss nicht, ver - giss nicht, was er dir Gu - tes ge - than hat, ver -
get not, for - get not how rich-ly thou hast been bless - ed, for -

+Vla

+Bsn

Ob I

und ver -
and for -

lo -
bless —

D major

100.

Herrn, mei - ne See - - - - - le, mei - ne
Lord, o my spir - - - - - it, o my

giss nicht, was er dir Gu - tes gethan, lo -
get not, how might-i - ly thou art blest, bless —

giss nicht, ver - - giss nicht, was er dir Gu - tes ge - than
get not, for - - get not, how rich - ly thou — hast been bless -

cross relation

be den Herrn, lo -
thou the Lord, bless —

D7

A7

D major

103.

See-le, und ver-giss nicht, ver-giss nicht, was er dir
spir-it, and for-get not, for-get not how rich-ly
be den Her-ren,
thou the-Fa-ther,
hat, was er dir Gu-tes ge-than hat, lo-ed, bless
ed, how might-i-ly thou art bless ed, bless
- be den Herrn, und ver-
thou the Lord, and for-

Text painting: Harmonic ambiguity for "forget not,"
as if forgetting the tonal, before settling on B minor.

+Bsn

B7 C#7 (F# minor) D major B minor

106.

Gu-tes ge-than, dir Gu-tes ge-than hat, und ver-
thou-hast-been-blest, how might-i-ly bless ed, and for-
mei-ne See-le, und ver-giss nicht, was er dir Gu-tes ge-than hat,
o my spir-it, and for-get not, how rich-ly thou-hast-been bless-ed,
be den Herrn,
thou the Lord,
giss nicht, ver-giss nicht, was er dir Gu-tes ge-than hat,
get-not, for-get-not how rich-ly thou-hast-been bless-ed,

+Ob II, Vln I

A major A7 F#7 B minor B minor

110.

giss_ nicht, ver - giss_ nicht, was er dir Gu - tes ge - than hat, dir Gu -
 get - not, for - get - not how rich-ly thou - hast - been - bless - ed, how might -

+Ob III, Vln II

lo - - - - -
 bless - - - - -

+Vla

lo - - - - -
 bless - - - - -

D major B7 C major A minor E7 A major

114.

+Ob II, Vln I

- tes gethan hat, lo -
 - i - ly bless - ed, bless -

- - - be den Herrn, und ver - giss - nicht, ver -
 - - - thou the Lord, and for - get - not, for -

- - - be den Herrn, mei - ne See - le, mei - ne
 - - - thou the Lord, o my spir - it, o my -

A(7) D major

117.

be, lo - be den Herrn, mei - ne See - le, lo -
 thou, bless thou the Lord, o my spir - it, bless

giss nicht, was er dir Gu - tes ge - than hat, dir Gu - tes ge -
 get not how rich - ly thou hast been bless - ed, how might - i - ly

+Vla

See - le, ver - giss nicht, ver - giss nicht, was er dir
 spir - it, for - get not, for - get not how rich - ly

+Bsn

lo -
 bless

Trp I

D7 G major A7

120.

be den Her - ren, mei - ne See - le, und ver - giss nicht, was er dir Gu - tes ge -
 thou the Fa - ther, o my spir - it, and for - get not how might - i - ly thou art

than, lo - be den Herrn, und vergiss nicht, was er dir Gu - tes ge -
 blest, bless thou the Lord, and for - get not how might - i - ly thou art

Gu - tes ge - than, ver - giss nicht, was er dir Gu - tes ge -
 thou hast been blest, for - get not and thy ben - e - fits for -

be den Herrn, und ver - giss nicht, was er dir Gu - tes ge -
 thou the Lord, and for - get not how rich - ly thou hast been

-Trp

D major E7 A major

123.

than hat, lo - be den Herrn, lo - be, lo - be den Herrn, mei - ne
 bless - ed, bless — thou the Lord, bless — thou, bless thou the Lord, o my

than hat, lo - be den Herrn, lo - be den Herrn, mei - ne
 bless - ed, bless — thou the Lord, bless — thou the Lord, o my

than hat, lo - be den Herrn, lo - be den Herrn, mei - ne
 get not, bless — thou the Lord, bless — thou the Lord, o my

than hat, und ver - - giss - nicht, ver - - giss - nicht, was er dir
 bless - ed, and for - - get — not, for - - get — not how rich - ly
 +Trp I, II, III, Timp

A major A7 D major

126.

See - - le, mei - ne See - - - - - le, lo - be, lo - be den
 spir - - it, o my spir - - - - - it, bless thou, bless thou the

See - le, mei - ne See - - - - - le, lo - be, lo - be den
 spir - it, o my spir - - - - - it, bless thou, bless thou the

See - - le, mei - ne See - - - - - le, lo - be, lo - be den
 spir - - it, o my spir - - - - - it, bless thou, bless thou the

Gu - tes — ge - than — hat, lo - be, lo - be den
 thou — hast — been — bless — ed, bless — thou, bless thou the

L.H. (tr) L.H. (tr) L.H. (tr)

D major

129.

G

Herrn, Lord, lo - be, lo - be den
bless — thou, bless thou the

Herrn, Lord, lo - be, lo - be den
bless thou, bless thou the

Herrn, Lord, lo - be, lo - be den
bless thou, bless thou the

Herrn, Lord, lo - be, lo - be den
bless — thou, bless thou the

G

f I.H.

D major

D major

132.

Herrn, mei - ne See - le, mei-ne See - - - le, mei - ne
Lord, o my spir - it, o my spir - - - it, o - my -

Herrn, mei - ne See - le, mei-ne See - - - - -
Lord, o my spir - it, o my spir - - - - -

Herrn, mei - ne See - le, mei-ne See - - - - le, mei - ne
Lord, o my spir - it, o my spir - - - - it, o - my -

Herrn, mei - ne See - le, mei-ne See - - - - le, meine
Lord, o my spir - it, o my spir - - - - it, o my

Trp I

D major

136.

See - - - le, und ver - giss nicht, und ver - giss
spir - - - it, and for - get not, and for - get

- - - le, lo - be den Herrn, lo - - - be den
- - - it, bless thou the Lord, bless thou the

See - - - le, und ver - giss nicht, und ver - giss
spir - - - it, and for - get not, and for - get

See - - - le, lo - be den Herrn, lo - - - be den
spir - - - it, bless thou the Lord, bless thou the

+other Trps and Timp on repeated notes

L.H.

D major

139.

nicht, was er dir Gu - tes ge - than hat!
not how rich - ly thou hast been bless - ed.

Herrn, und vergiss nicht, was er dir Gu - tes ge - than hat!
Lord, and for - get not how rich - ly thou hast been bless - ed.

nicht, was er dir Gu - tes ge - than hat!
not how rich - ly thou hast been bless - ed.

Herrn, und vergiss nicht, was er dir Gu - tes ge - than hat!
Lord, and for - get not how rich - ly thou hast been bless - ed.

L.H.

Dal Segno.

D major

D major

Dal Segno.

Secco

Recitativo. (New to this version, with some musical similarities) • Praise to God for his sustenance of all creatures (69/2).

69/2.

Chromatic saturation
in the vocal part
in 16 mm.

The notes of the first
phrase are identical
to those that begin
the movement's
counterpart in
BWV 68a.

For biblical
background,
see note.

1. **Soprano.**
F# D B G E C# D# A G#

Wie grossist Gottes Gü-te doch! Er bracht'uns an das Licht, und er er-hält uns
What bless-ings God to us has brought! He led us to the light, nor e'er re-fused us

4.

B minor

B7

noch! Wo findet man nur ei-ne Kre-a-tur, der es an Un-ter.halt gebricht? Be-
aught! What crea-ture is there in the world's ex-panse that has no means of sus-ten-ance? Con-
Similar to m. 4 of BWV 69a. Similar to mm. 8-9 of BWV 69a.

7.

E major

E# dim.7 F# minor G# dim. A major
Text painting: Rising and falling lines to depict the Almighty's great care of the smallest details. E#

trachte doch, mein Geist, der Allmacht unverdeckte Spur, die auch im Kleinen sich recht gross er-
sid-er, al-so, soul, the re-ve-la-tion of His might, which ev-en in the small-est things is
Similar to mm. 9-10 of BWV 69a.

10.

F# minor

E# dim.7

F# minor

B7

E# dim.7

weist. Ach! möcht' es mir, o Höchster, doch ge-lingen, ein würdig Danklied dir zu bringen! Doch.
right. Ah! would, Al-migh-ty God, that I might bring Thee a wor-thy song of thanks to sing Thee! Still,

Continuo plays
bowing figure,
representing the
offering of
the song of
thanks
referenced in
the text.

14.

F# minor

A#

D# dim.

E major

A major

C

E major

F#7

sollt' es mir hierbei an Kräften fehlen, so will ich doch, Herr, deinen Ruhm erzählen.
though my fee-ble strength be scant and fail-ing yet will I, Lord, Thy name be ev-er hail-ing.

The final words of the recitative
lead into the text of the following
aria.

B minor

G major

G major

Modifications of Original:
BWV 69a/3 was for flauto (recorder), oboe da caccia, tenor and continuo (down a 5th). In 1727, the aria was transposed up a fifth and the instrumentation changed to oboe, violin, and alto (the same as here in BWV 69). The higher key necessitated some rewriting of the instrumental parts.

Aria. (From BWV 69a, with last 2 text lines modified) • Rise, O my soul, and sing a song of thanks to God! (69/3).

69/3. (Allegro moderato $\text{♩} = 66$.)

1. Vln Ritornello Ob



Hans-Joachim Schulze characterizes this movement as gigue-like. (See note.)



G major For interplay of the instrumental lines, see full score. G major (A7)

4. D major D major



For biblical background, see note.



7. D major E7



10. Vln A minor G major (B7) E minor G major

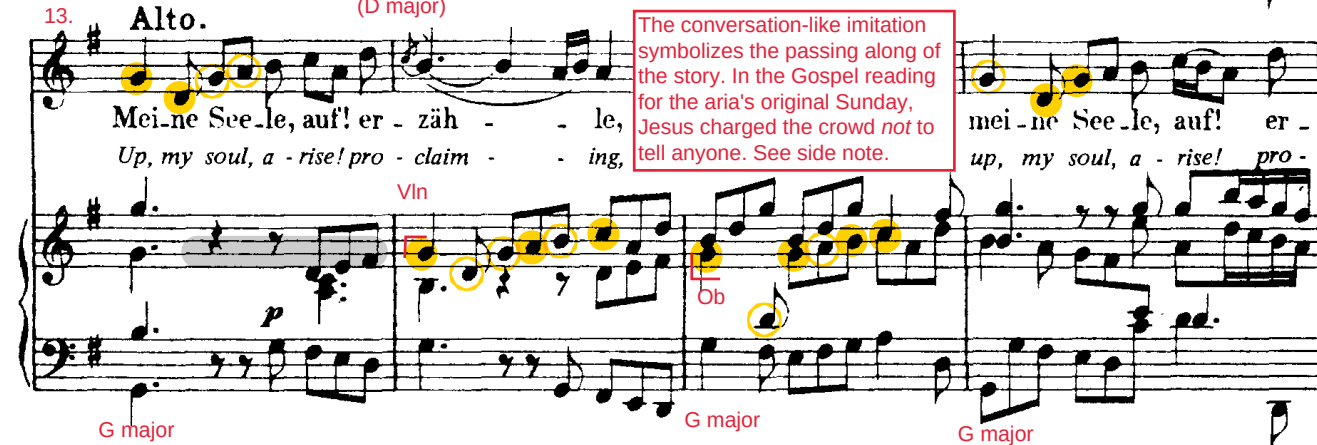


13. Alto. Vln Ob G major G major G major

Mei-ne See-le, auf! er-zäh-le, Up, my soul, a-rise! pro-claim-ing,

The conversation-like imitation symbolizes the passing along of the story. In the Gospel reading for the aria's original Sunday, Jesus charged the crowd *not* to tell anyone. See side note.

mei-ne See-le, auf! er-up, my soul, a-rise! pro-



17. G major

zäh-le, mei-ne Seele, auf! er-zähle, was dir Gott er-wie-sen claim-ing, up, my soul, a-rise! pro-claim-ing all thy God hath done for-



J.S. Bach - Church Cantatas BWV 69

20.

Word painting: Melisma for "erzähle" (recount/tell).

hat, er-zäh - le, er-zäh - le,
thee, pro-claim - ing, pro-claim - ing

Vln Ob

D major A7 D major

23.

was dir Gott er-wie - sen hat, was dir Gott er-wie - sen hat.
all thy God hath done for thee, all thy God hath done for thee.

Ritornello

D major

26.

Mei-ne See - le, auf! er -
Up, my soul, a - rise! pro -

D major

29.

Word painting: Sustained tones followed by melismas for "erzähle" (recount/tell).

zäh - claim -

Cross relation

G major G(7) (C major) E7 A minor A minor D7

J.S. Bach - Church Cantatas BWV 69

32.

-le, er - zäh - le, mei-ne Seele, — auf! er-zäh -
-ing, pro - claim - ing, up, — my soul, a - rise! — pro-claim -

D7 G major E7 A minor (D7)

The imperative word "auf" (arise) is given prominence by the silence of the instruments.

35.

-le, was dir Gott er-wie - sen hat, auf! — er - zäh -
-ing all thy God hath done for thee, rise! — pro - claim -

G major G major G(7) C major C major

39.

-le, auf! er-zäh-le, was — dir Gott er-wie-sen hat. For interplay among the lines, see full score.
-ing, rise! pro-claim-ing all — thy God hath done for thee.

C major D7 G major G major

43.

G major (A7) F# minor D major D major

47.

G# dim.7

J.S. Bach - Church Cantatas BWV 69

50. *Vln*

Ob

A minor (B7) E minor G major

53.

Rühme sei - ne Wun - der - that,
All His won - drous works we see,

Vln

Ob

G major E minor B7 E minor

rühme sei - ne Wun - der -
all His won - drous works we

The text has been modified from the model (BWV 69a), the emphasis on offering God a song of thanksgiving linking the movement to the preceding aria and the following recitative.

56. BWV 69a has: "Laßt ein gottgefällig Singen durch die frohen Lippen dringen!"

that, lass, dem Höchsten zu - ge - fal - - len, ihm ein fro - hes Dank - - lied -
see, thanks for all His Grace a - bound - - ing, let - our songs of thanks - - be -

E minor

59.

schal - len, ein frohes Dank - - lied schallen, dem Höch - - sten zu - gefallen, ein
sound - ing, our songs of thanks - - are sound - ing, for all - - His Grace abounding, our

Vln

Ob

E minor E minor E7 A major A7

63.

fro - hes Dank - lied schallen, lass, dem
songs of thanks are sound-ing, thanks for

F#(7) B minor F#(7) B minor

66.

Höchst en zu - ge - fal - len, ihm ein fro - hes Dank - lied schal -
all His Grace a - bound-ing, let our songs of thanks be sound -

E minor A major D major B minor B minor F#7 (B7) E minor

69.

- len, dem Höchsten zu - ge - fa - len, ihm ein fro - hes Dank - lied schallen!
- ing, for all His Grace a - bound-ing, let our songs of thanks be sound-ing.

E minor F#7 B minor B minor B minor B minor

Da Capo.

This movement is the only one in the cantata that relates explicitly to the occasion (change of town council).

Chromatic saturation in the vocal part in 8 mm.

For Alfred Dürr's comments, see note.

For biblical background, see note.

69/4. **Recitativo.** (New to this version) • Praise God for the blessing of good government (69/4).

1. **Tenore** B E C# D F# A#

Der Herr hat grosse Ding' an uns gethan.
What won-drous things for us does God a-chieve, Denn er versorget und er.
that He should guard, protect, pro-

E minor A# dim. B minor

In the first section, the continuo starts and ends on E. See comment below.

As in 69/2, the emphasis on God's role in sustaining all of creation reflects the growing emphasis on natural revelation in Bach's day (see above). Martin Petzoldt argues that beginning and ending the first portion of the recitativo in the continuo on E is a musical depiction of the self-evidence and consistency ("Selbstverständigkeit und Stetigkeit") of God's acts referenced in the text. See *Bach-Kommentar* 3:269.

J.S. Bach - Church Cantatas BWV 69

4. A C G

hält, beschützt und regiert die Welt. Er thut mehr, als man sa-gen kann. Je -
 vide, and rule cre - a - tion far and wide. All He does one may scarce be - lieve, take

D major D# dim.7 E minor E minor

7. D# E# G#

doch, nur Ei-nes zu gedenken: was könnt'uns Gott wohl Bess'res schenken, als dass er uns'rer
 heed, nor ev - er be for-get-ful: what boun-ties God be-stows up - on us, how He en-dows with

+Strings in high range

Accompagnato with "halo of strings" for God's gift of wisdom to government leaders, referenced in the text.

C#7 F# minor

In m. 7, the text begins to address the day's occasion (the installation of city officials), with an allusion to Romans 13:1-4: "Let every person be subject to the governing authorities. For there is no authority except from God, and those that exist have been instituted by God. Therefore he who resists the authorities resists what God has appointed, and those who resist will incur judgment. For rulers are not a terror to good conduct, but to bad. Would you have no fear of him who is in authority? Then do what is good and you will receive approval, for he is God's servant for your good. But if you do wrong, be afraid, for he does not bear the sword in vain; he is the servant of God to execute his wrath on the wrongdoer."

10.

Obrigkeit den Geist der Weisheit giebet, die denn zu je-der Zeit das Bö-se straft, das Gu-te
 wis-dom rare our Judg-es, Lords, and States-men, to ren-der judg-ments fair, and strike with fear all e - vil

E# dim.7 F# minor A# dim.7 F#7

13. NBA: vor

lie-bet? ja, die bei Tag und Nacht für uns're Wohlfahrt wacht? Lasst uns da -
 do - ers; yea, day and night they strive, that we may live and thrive. So let us

B minor E7 A# dim.7 B minor

2

Animated cadence leads to highest note (sustained) in Vln I, to accompany the singer's exhortation to praise God.

16.

für den Höchsten prei-sen; auf! ruft ihn an, dass er sich auch noch
then ex - alt the High - est; up! call on Him, that we hence-forth for -

A major

18.

a tempo (♩ = 60)

fernerhin so gnä - - - dig woll'er-wei-sen. Was unserm Lande schaden
ev - er - more His gra - - - cious Love may treas-ure. Keep Thou, O Lord, our coun-try-

The recitative changes to an arioso in which the violins play a three-note figure apparently suggesting the words "so gnädig" (so gracious), with dissonances and chromaticism depicting that which could harm the land ("unserm Lande schaden kann").

A7

D major

D7

G major

D major

A7

D major

A# dim.7

21.

kann, wirst du, o Höchster, von uns wenden und uns erwünschte Hil-fe senden. Ja, ja, du
side from ev-'ry harsh and dire af - flic-tion, and bless us with Thy ben - e - dic-tion. Yea, Lord, tho'

B minor

D# dim.7

E minor

E7

A minor

E minor

E minor

When the text begins to speak of that which could harm the country and God's discipline through "cross and deprivation," sharps ("Kreuze") appear along with appoggiaturas in the strings. Intensification is achieved with continuous eighth notes and larger intervals, the Vln I leaping widely in the last measure.

24.

wirst in Kreuz und Nöthen uns züch - tigen, jedoch nicht tödten.
Thou chas - tise and flay us in pun - ish-ment Thou wilt not slay us.

Ends with major chord to show that God's discipline (referenced in the text) is ultimately good. Regarding major vs. minor, see side note.

A# dim.7

F#7

B7

E# dim.7

F# minor

F# major

69/5. **Aria.** (Taken unchanged from BWV 69a) • Prayer: Preserve & keep me; then will I praise God (69/5).

(Moderato $\text{♩} = 69$.)

Oboe d'amore
Strings
Continuo

For Alfred Dürr's
comments, see note.



Section A (text lines 1–2).

B minor (A7) D major A major D major (F#7) B minor

Form (Rhyme: ABCCB)
A. Ritornello (mm. 1–8) Bm
Lines 1–2 (8–36) Bm-F#m
B. Lines 3–5 (36–52) F#m-DM
Ritornello (52–56) DM
Lines 3–5 (56–77) DM-Bm
Ritornello (77–85) Bm

For Bach, the sarabande appears to have carried special meaning, able to portray the deepest expression of sad introspection (see, for example, the famous violin chaconne in BWV 1004, or the sarabandes in the cello suites). "Bach wrote more sarabandes than any other dance type...the Leipzig sarabandes...represent Bach's crowning achievement in this genre." See Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach*, expanded ed. (Bloomington: Indiana University Press, 2001), pp. 102, 110.

For biblical
background,
see note.



4.

Cross relation

Martin Petzoldt notes the continuing emphasis on natural revelation and God's role as shepherd, with possible allusion to Psalm 121:3–4: "He who keeps you will not slumber. Behold, he who keeps Israel will neither slumber nor sleep." See "Bach-Kommentar" 3:270.

Word painting: Sustained note for
"keeping watch."

8. **Basso.**

Mein Er - lö - ser und Er - halter, nimm mich stets in Hut und Wacht,
My Re - deem - er and Pre - serv - er, watch Thou ev - er o - ver me,

Oboe d'amore

B minor (A7) D major D major A major (F#7) B minor

poco forte

13.

Cross relation

Cross relation

mei Er - my Re -

D major B minor

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17.

lö - ser und Er - hal - ter, nimm mich stets in Hut, in Hut und Wacht, mein Er -
 deem - er and Pre - serv - er, watch Thou ev - er, ev - er o - ver me, my Re -

Strings have punctuating motives...

poco forte

A7 D major (F#7) B minor

21.

lö - ser und Er - halter, nimm mich stets in Hut, nimm mich
 deem - er and Pre - serv - er, watch Thou o - ver me, watch Thou

B minor E7 F# minor C# major E7 F# minor

25.

Text painting: Sustained note for "keeping watch."

stets in Hut und Wacht, mein Er -
 ev - er o - ver me, my Re -

pp

A major C#7

29.

lö - ser und Er - halter, nimm mich stets in Hut, nimm mich stets in Hut und Wacht!
 deem - er and Pre - serv - er, watch Thou o - ver me, watch Thou ev - er o - ver me.

Cross relation

Continuo alone

+ Instr.

F# minor F# minor

33.

Stell mir bei in Kreuz und
Bide with me in care_ and

Cross relation

pp *poco forte*

F# minor F# minor F#7

Continuo has descending chromatic tetrachord, traditional symbol of lament (compare ascending chromatic line at m. 56).

38.

Lei
sad

Chromaticism with sharps ("Kreuze") for "Kreuz und Leiden" (cross and suffering).

pp poco forte *pp poco forte* *pp poco forte* *pp poco forte*

B major B7 E7 A major A7 A minor+6 iv6 phrygian cadence, often used for questions

42.

- den, als-dann singt mein Mund mit Freu -
- ness, sing with me in joy and glad -

Ob d'amore

Continuo alone

pp *poco forte*

B major V B7 E minor A major

45.

Diatonic melisma for "Freuden" (joy).

Strings Ob d'am

Strings punctuate

D major D major

48.

- den: - ness, Gott hat Al - les wohl, Al - les
- ness, Thou dost all - our needs, all - our

L.H. L.H.

D major

51.

wohl, hat Al - les wohl ge - macht, needs, dost all our needs fore - see.

Instruments

Continuo alone Ritornello

D major D7 G major A7

55.

Steh' mir bei in Kreuz und Leiden; steh' mir bei
Bide with me in care and sad - ness, bide with me

poco forte

p The repetition of lines 3 to 5 are more diatonic with ascending chromatic bass.
Ascending chromatic line (compare descending "lamento bass" at m. 37). See note for more.

D major D# dim.7 E major

59.

in Kreuz und Lei - den, als dann singt mein Mund mit Freu
in care and sad - ness, sing with me in joy and glad

Ob d'am NBA: als denn

poco forte

Strings punctuate

C#7 F# major B minor

63.

den: ness, Gott Thou hat dost

Ob d'am

B minor B major B7

66.

Al - les wohl gemacht, hat Al - les, Al - les, Al - les wohl ge - macht, all our needs fore-see, dost all our needs, dost all our needs for - see, Tutti

p *poco forte*

F#7 B minor B minor

70.

Gott hat Al - les, Al - les wohl ge - macht, Thou dost all our needs, our needs for - see, Cross relation

74.

hat Al - les wohl gemacht, hat Al - les wohl ge - macht. dost all - our needs for-see, dost all - our needs for - see. Ritornello

Cross relation

B minor B minor

78.

(A7) D major D major (F#7) B minor
A major

82.

Cross relation
B minor B minor

BWV 69a had "Was Gott tut, das ist wohl getan," stanza 6 of the chorale by the same name.

(New to this version) (See also 76/14.) •Praise to God by people for national blessings (69/6).
This is third and final stanza of Luther's 1524 hymn "Es woll uns Gott genädig sein," a paraphrase of Psalm 67.

+Trp I, I, III,
Timp (independent)

69/6. **Choral.** (Mel., Es woll uns Gott genädig sein:)

+Ob I, II, III,
Vln I

+Vln II

+Vla

+Bsn
Continuo

For biblical
background,
see note.

Soprano. 1.

Es dan-ke, Gott, und lo - be dich das Volk in gu-ten
Thy Name, O Lord, we mag - ni - fy, and thank Thee, Thine e -

Alto.

Es dan-ke, Gott, und lo - be dich das Volk in gu-ten
Thy Name, O Lord, we mag - ni - fy, and thank Thee, Thine e -

Tenore.

Es dan-ke, Gott, und lo - be dich das Volk in gu-ten
Thy Name, O Lord, we mag - ni - fy, and thank Thee, Thine e -

Basso.

Es dan-ke, Gott, und lo - be dich das Volk in gu-ten
Thy Name, O Lord, we mag - ni - fy, and thank Thee, Thine e -

Trp I, II, III, Timp

B minor D major A major F#7 B minor

Alfred Dürr writes, "The plain concluding chorale is augmented in texture by the independent parts assigned to the trumpet choir, which marks the ends of the lines and accompanies the whole of lines 5–6, the prayer for blessing in the *Abgesang*." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 739–740.

5.

Tha - - - ten. Das Land bringt Frucht und bes - - sert sich, dein
lect - - - ed. Our flocks are fair, our crops — are high, Thy

Tha - - - ten. Das Land bringt Frucht und bes - - sert sich, dein
lect - - - ed. Our flocks are fair, our crops — are high, Thy

Tha - - - ten. Das Land bringt Frucht und bes - - sert sich, dein
lect - - - ed. Our flocks are fair, our crops — are high, Thy

Tha - - - ten. Das Land bringt Frucht und bes - - sert sich, dein
lect - - - ed. Our flocks are fair, our crops — are high, Thy

Trp I, II, III, Timp

D major D major (F#7) B minor D major A major F#7

10.

Wort ist wohl ge - ra - - - then. Uns seg - ne Va - ter und der Sohn, uns
Word is well re - spect - - - ed. We bless Thee, Fa - ther, and Thy Son, the

Wort ist wohl ge - ra - - - then. Uns seg - ne Va - ter und der Sohn, uns
Word is well re - spect - - - ed. We bless Thee, Fa - ther, and Thy Son, the

Wort ist wohl ge - ra - - - then. Uns seg - ne Va - ter und der Sohn, uns
Word is well re - spect - - - ed. We bless Thee, Fa - ther, and Thy Son, the

Wort ist wohl ge - ra - - - then. Uns seg - ne Va - ter und der Sohn, uns
Word is well re - spect - - - ed. We bless Thee, Fa - ther, and Thy Son, the

Trp I, II, III, Timp.

B minor D major D major D major

Abgesang of chorale's bar form. Trumpets & timpani are more continuous for intensification.

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15.

NBA: tut, für

seg - ne Gott, der heil' - ge Geist, dem al - le Welt die Eh - re **thu', vor**
 Ho - ly Ghost, the Three - in - One, to them by all is hon - or done, Thy

seg - ne Gott, der heil' - ge Geist, dem al - le Welt die Eh - re **thu', vor**
 Ho - ly Ghost, the Three - in - One, to them by all is hon - or done, Thy

seg - ne Gott, der heil' - ge Geist, dem al - le Welt die Eh - re **thu', vor**
 Ho - ly Ghost, the Three - in - One, to them by all is hon - or done, Thy

seg - ne Gott, der heil' - ge Geist, dem al - le Welt die Eh - re **thu', vor**
 Ho - ly Ghost, the Three - in - One, to them by all is hon - or done, Thy

Trps & Timp play unison fanfare figure. Trp I, II, III, Timp See full score.

D major D major

Allusion to biblical psalms such as Psalm 67:7: "God has blessed us; let all the ends of the earth fear him!"; 9:1: "I will give thanks to the Lord with my whole heart..."; 106:48: "Blessed be the Lord, the God of Israel, from everlasting to everlasting! And let all the people say, "Amen!" Praise the Lord!"

19.

ihm sich **fürchte** al - ler - meist, und spricht von Her - zen: A - - - - men!
 folk re - vere Thee, ev - 'ry one, and from our hearts sing, A - - - - men.

ihm sich **fürchte** al - ler - meist, und spricht von Her - zen: A - - - - men!
 folk re - vere Thee, ev - 'ry one, and from our hearts sing, A - - - - men.

ihm sich **fürchte** al - ler - meist, und spricht von Her - zen: A - - - - men!
 folks re - vere Thee, ev - 'ry one, and from our hearts sing, A - - - - men.

ihm sich **fürchte** al - ler - meist, und spricht von Her - zen: A - - - - men!
 folk re - vere Thee, ev - 'ry one, and from our hearts sing, A - - - - men.

Trp I, II, III (no Timp) play unison fanfare figure (see full score). Trp I, II, III, Timp

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

Bach's other harmonizations of this chorale end on the dominant: BWV 76 & 312 from Am to EM, BWV 311 from Bm to F#M. Here in BWV 69, Bach ends in a triumphant relative major (Bm to DM).