

NBA I/24; BC A142

18. S. after Trinity (BWV 96, 169)

*1 Corinthians 1:4–9 (Paul's prayer of thanks for the blessings of the Gospel in Corinth)

*Matthew 22:34–46 (Jesus identifies the greatest commandments and asks the Pharisees whose Son Christ is)

Librettist: Unknown

FP: 8 October 1724 (St. Thomas). This cantata belongs to Bach's chorale cantata cycle (see note).

The chorale text, which is rich with biblical allusions, is loosely based on the Latin Christmas hymn "Corde natus ex parentis" by Aurelius Clemens Prudentius 348 to after 405. See more at no. 6.

Instrumentation:

Corno (1724) or Trombone (1746/47)

Flauto piccolo (sopranino

recorder) (1724) or Violino piccolo (1734)

Flauto traverso

Ob I, II

Vln I, II

Vla

SATB

Continuo

The ritornello is reminiscent of "In dulci jubilo" and other Christmas songs. Its pastoral thematic material is later adopted by the voices accompanying the cantus firmus.

Given the implications of the text regarding Christ's identity, the 9/8 meter probably signifies the Trinity but also the pastoral setting of the Bethlehem star (the morning star), perhaps even depicting the gait of the riding magi (compare BWV 65, where 12/8 meter is used). The pastoral quality associated with the morning star (compound meter, F major) anticipates BWV 1/1, composed some months later.

Alfred Dürr writes, "This chorale cantata is based upon the five-verse hymn by Elisabeth Creutziger (1524), which praises Christ—the true Son of God—as the Morning Star and prays for love and knowledge so that the old man may die and the new, who strives only after God, may come alive... The link [to the 18th Sunday after Trinity] occurs in the second part of the Gospel reading, where Jesus asks the Pharisees about the identity of the promised Messiah—how Christ could simultaneously be David's son and David's lord (2 Samuel 7:12–14, Psalm 110:1). The reply of the faithful Christian... is given at the beginning of the hymn: Christ, of David's line according to ancient prophecy, is also the only Son of God... The second half of the cantata (and of the hymn) speaks on behalf of the assembled congregation, praying to the Lord, who is acknowledged as their Saviour, for future guidance upon the path of righteousness." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 569.

In the opening chorus, the cantus firmus is sung by the alto, rather than the more usual soprano, doubled by the horn (trombone in a later revival). The instrumentation includes the flauto piccolo, probably representing the twinkling morning star referenced in the text (perhaps also a shepherd's pipe). In a later performance, it was replaced with a violino piccolo. In a still later performance, the horn, doubling the cantus firmus, was replaced with a trombone. The chorale stanza answers Jesus's question in the Gospel of the day: "What do you think of the Christ? Whose son is he?"

Chorale Cantata About the Implications of the Incarnation.

96

Herr Christ, der einge Gottessohn

Regarding the prominence of the flute part in this cantata, see side note.

(Coro.)

(Chorale Verse 1)

• Christ is only begotten Son of God & morning star (96/1).

96/1. **Vivace.** (♩ = 12.)

1. Ritornello *mf* Concerto style. Compare the 2 concertato violins for the morning star in BWV 1.

F major (Regarding F major, see note.) F major

G7 C major

C major C7 F major F7 D7

G minor C7 F major F7

J.S. Bach - Church Cantatas BWV 96

B-flat major

F major

F major

L.H.

-Strings

Ob I

F major

F major

Ob II

F major

F major

+Strings

The cantus firmus is accompanied by a dancing counterpoint, introduced in the ritornello, treated imitatively.

Herr Christ, der ein' ge Got - tessohn, der ein' ge Got - tessohn, Herr Christ,
Lord Christ, the on - ly Son of God, the on - ly Son - of God, Lord Christ,

Cantus firmus doubled by Horn.

(NB. Der Cantus firmus: „Herr Christ, der ein' ge Gottessohn“ im Alt.)

Herr
Lord

Christ,
Christ,

der
the

Placing the cantus firmus in the alto is unusual. Only 2 other opening movements in the chorale cantata cycle place the tune in a voice other than the soprano: BWV 2 (alto) and BWV 3 (bass). See Wolff, *Bach's Musical Universe* (New York: W. Norton, 2020), 135. Alto is often the voice of the intimate, heartfelt faith. Here it appears to represent the heart of God, as referenced in the text. See (believing soul). See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 127.

Herr Christ, der ein' ge Got - tessohn, Herr
Lord Christ, the on - ly Son of God, Lord

Alfred Dürr writes, "The voice parts in counterpoint with the chorale (soprano, tenor, and bass) are not restricted to plain chordal accompaniment but develop a polyphonic, imitative texture of countersubjects, whose thematic material is in part directly borrowed from the instrumental music and in part more distantly related to it." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 570.

Herr Christ, der ein' ge
Lord Christ, the on - ly

For biblical background, see note.



F major

F major

23

der ein'-ge Got-tes-sohn, Herr Christ, der ein'-ge Got-tes-
 the on - ly Son - of God, Lord Christ, the on - ly Son - of

ein' - - - ge Got -
 on - - - ly Son -

Christ, der ein' - ge Got - tes-sohn, Herr Christ, der ein' - ge Got-tes-sohn,
 Christ, the on - ly Son - of God, Lord Christ, the on - ly Son of God, -

Got - tessohn, der ein' - ge Got - tes-sohn, Herr Christ, der ein' - ge
 Son of God, the on - ly Son - of God, Lord Christ, the on - ly

A7 D minor D minor

26

sohn, Herr Christ, der ein' - - ge Got-tes-sohn,
 God, Lord Christ, the on - - ly Son - of God,

tes - - - sohn,
 of - - - God,

der ein'-ge Got - tessohn, der ein' - ge Got-tes-sohn,
 the on - ly Son - of God, the on - ly Son - of God,

Got.tessohn, Herr Christ, der ein' - - ge Got - tes-sohn,
 Son - of God, Lord Christ, the on - - ly Son of God,

Fl. pic. Ritornello Ob I Ob II

A7 D minor

29

Vln I

Fl. pic.

D minor D7 G minor A7

32

B

Va - ters in E - wig - keit,
our Fa - ther ev - er - more,

Va - ters in
our Fa - ther

Va - ters in E - wig -
our Fa - ther ev - er -

Va - ters in E - wig -
our Fa - ther ev - er -

B

p

D minor C(7)

35

Va- ters in E - wig - keit, in E - wig -
 our Fa - ther ev - er - more, for ev - er -

E - wig - keit, more,
 ev - er - more,

keit, in E - wig - keit, Va- ters in E - wig -
 more, for ev - er - more, our Fa - ther ev - er -

keit, in E - wig - keit, in E - wig -
 more, for ev - er - more, for ev - er -

F major

38

keit, more,
 keit, more,
 keit, more,

Fl. pic.
 Ritornello
 mf Ob I
 Ob II

Str

F major F major G7

J.S. Bach - Church Cantatas BWV 96

41 Fl. pic. Vln I C major C7

44 Fl. pic. Ob II Ob I F major F7 D7 G minor

47 C7 F major F7 B-flat major

50 L.H. F major

52 -Strings Ob I Ob II F major F major

54 +Strings F major F major

56

C

aus sei - nem Her - zen ent - spros - sen, aus sei -
in God's own bo - som en - gen - dered, in God's

aus sei - nem
in God's own

aus sei - nem Her - zen ent -
in God's own bo - som en -

aus sei - nem
in God's own

Fl. pic.

+Vln I, II

F major

F major

F major

59

- nem Herzen ent.spros - sen, aus sei - - nem Herzen ent.spros -
own bo-som en - gen - dered, in God's own bo-som en - gen -

Herz'n ent - spros -
heart en - gen -

spros - sen, aus sei - nem Herz'n ent - spros - sen, aus sei -
gen - dered, in God's own heart en - gen - dered, in God's

Her - zen ent - spros - sen, aus sei - nem Herzen ent -
bo - som en - gen - dered, in God's own bo-som en -

Fl. pic.

A7

D minor

62

sen, aus sei - nem Her - zen ent - spros - sen,
 dered, in God's own bo - som en - gen - dered,

sen,
 dered,

- nem Herzen ent - spros - sen, ent - spros - sen,
 own bo - som en - gen - dered, en - gen - dered,

spros - sen, aus sei - nem Herzen ent - spros - sen,
 gen - dered, in God's own bo - som en - gen - dered,

Fl. pic.
 -Strings Ob I
 Ritornello Ob II
 mf
 D minor

65

Vln I
 Fl. pic.
 D minor D7 G minor A7

68

D

gleichwie geschrie - ben steht, gleichwie
for thus the Word fore - told, for thus

gleich - wie ge -
for thus the

gleichwie ge - schrie - ben steht, ge - schrie - ben
for thus the Word fore - told, the Word fore -

gleichwie geschrieben steht, gleichwie geschrieben
for thus the Word fore - told, for thus the Word fore -

D
p
Vn I
D minor C(7)

71

ge - schrie - ben steht, gleich - wie ge - schrie - ben
the Word fore - told, for thus the Word fore -

schrie - ben
Word fore -

steht, gleich - wie ge - schrie - ben
told, for thus the Word fore -

steht, gleich - wie ge - schrie - ben
told, for thus the Word fore -

F major

73

steht, geschrieben steht.
told, the Word fore - told.

steht.
told.

steht, gleich wie geschrieben steht.
told, for thus the Word fore - told.

steht, _____ geschrieben steht.
told, _____ the Word fore - told.

Fl. pic. -Strings +Strings

Ritornello
Ob I

mf

F major F major F7

Ob I

76

Fl. pic.

B-flat major B-flat 7 G(7)

78

C minor Ob I/Vln I (F7) F7

80

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

82

Musical score for 'The Rose Tree' (continued). The score is in 2/4 time and features a treble and bass staff. The melody in the treble staff is marked with a '2' above the first measure, indicating a second ending. The bass staff provides harmonic support with chords and single notes.

B-flat major

84

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The key signature is one flat (B-flat). The melody is in the Treble clef, and the accompaniment is in the Bass clef. The music is in 2/4 time. The score consists of two measures. The first measure has a treble staff with a melody starting on G4, moving up to A4, Bb4, and then down to G4, F4, E4, D4. The bass staff has a simple accompaniment starting on G2, moving up to A2, Bb2, and then down to G2, F2, E2, D2. The second measure continues the melody in the treble staff, starting on C4, moving up to D4, E4, F4, G4, A4, Bb4, and then down to A4, G4, F4, E4, D4. The bass staff continues the accompaniment, starting on C3, moving up to D3, E3, F3, G3, A3, Bb3, and then down to A3, G3, F3, E3, D3.

B-flat major

B-flat major

The reference to Christ as morning star is based on biblical passages such as Matthew 2:2 [Magi]: We have seen his star in the East, and have come to worship him" and Revelation 22:16 [Christ]: "...I am the root and the offspring of David, the bright and morning star. (Also 2 Peter 1:19, Revelation 2:28.) As noted above, the glittering sopranino recorder presumably represents the star.

86 **E**

Er ist der Mor - - gen - ster -
He is the Star of Morn -

Er ist der
He is the

Uniquely, the tenors and basses enter together, emphasizing Christ as morning star.

Er ist der Mor - - gen - ster - ne, e. ist der Mor - gen -
He is the Star of Morn - ing, He is the Star of

Er ist der Mor - - gen - ster - ne, der Mor - gen -
He is the Star of Morn - ing, the Star of

E Strings Fl. pic.

B-flat major A7 D minor D7

89

ne, er ist der Mor - gen - ster -
 ing, He is the Star of Morn -

Mor - gen -
 Star of

ster - ne, er ist der Mor - gen -
 Morn - ing, He is the Star of

ster - ne, der Mor - gen -
 Morn - ing, the Star of

Fl. pic.

G minor E7

91

ne, er ist der Mor - gen - ster - ne,
 ing, He is the Star of Morn - ing,

ster - ne,
 Morn - ing,

ster - ne, er ist der Mor - gen - ster - ne,
 Morn - ing, He is the Star of Morn-ing,

ster - ne, der Mor - gen - ster - ne,
 Morn - ing, the Star of Morn-ing,

Fl. pic.

The piccolo flute enters before the ritornello to identify with the word "morning star."

Ritornello

A minor G7 C major

For the significance of C major, see note.

J.S. Bach - Church Cantatas BWV 96

94

Fl. pic.

-Strings

Ob II

Ob I

Vln I

C major

C major

C7

F major

F7

97

Fl. pic.

D7

G minor

99 F

sein'n Glanz streckt er so fer - ne, sein'n Glanz
His bright - ness Heav'n a - dorn - ing, His bright -

sein'n Glanz streckt
His bright - ness

sein'n Glanz streckt er so fer - ne, sein'n
His bright - ness Heav'n a - dorn - ing, His

sein'n Glanz streckt er so fer - ne, sein'n Glanz streckter so
His bright - ness Heav'n a - dorn - ing, His bright - ness Heav'n a -

F

Ob I

Ob II

Strings

C7

F major

F major

102

streckt er so fer - ne, sein'n Glanz streckter so fer -
 - ness Heav'n a - dorn - ing, His bright - - - ness Heav'n a - dorn -

er so fer -
 Heav'n a - dorn -

Glanz streckt er so fer - ne, sein'n Glanz streckt er so fer -
 bright - - ness Heav'n a - dorn - ing, His bright - ness Heav'n a - dorn -

fer - ne, streckt er so fer - ne, sein'n Glanz streckt er so
 dorn - ing, bright Heav'n a - dorn - ing, His bright - - ness Heav'n a -

Fl. pic.

A7 D minor

105

ne, sein'n Glanz streckt er so fer - ne
 ing, His bright - ness Heav'n a - dorn - - ing,

ne
 ing,

ne, sein'n Glanz streckt er so fer - ne, so fer - ne
 - ing, His bright - ness Heav'n a - dorn - ing, a - dorn - ing,

fer - ne, sein'n Glanz streckt er so fer - ne
 dorn - ing, His bright - ness Heav'n a - dorn - - ing,

Fl. pic.

-Strings
 Ritornello

Ob I

Ob II

A7 D minor D minor

108

Vin I

Fl. pic.

D7 G minor A7

111

G

vor an - dern Ster - nen klar,
far bright - est Star of all,

vor an - dern
far bright - est

vor an - dern Ster - nen
far bright - est Star of

vor an - dern Ster - nen klar, vor an - dern
far bright - est Star of all, far bright - est

G

P

D minor C(7)

114

vor an - dern Ster - nen
far bright - est Star of

Ster - nen
Star of

klar, vor an - dern Ster - nen
all, far bright - est Star of

Ster - nen klar, vor
Star of all, far

F major

116

klar, vor an - dern Ster - nen klar.
all, far bright - est Star of all.

klar.
all.

klar, vor an - dern Ster - nen klar.
all, far bright - est Star of all.

an - dern Ster - nen klar.
bright - est Star of all.

Fl. pic.

-Strings
Ritornello
Ob I

mf

F major

Ob I

118

+Strings

F major

F major

96/2. **Recitativo.**
Alto.

Chromatic saturation
in the vocal part in
11 mm.

The chorale stanza
2 in its original form
had a Marian
emphasis. See note.

(Based on Chorale Verse 2)
• Incarnation: Love shown when God became son of David (96/2).

Secco

F B-flat D A C E-flat G

O Wun-der.kraft der Lie-be, wenn Gott an sein Ge-schöp-fe
How won-drous God's af-fec-tion, that all His crea-tures He be-

Secco

B-flat major

F7

For biblical
background,
see note.

3

A-flat

Text painting: Descending line for "descends to earth."

denket, wenn sich die Herrlichkeit, im letzten Theil der Zeit, zur Er-de sen-ket! O un-be-
friend-ed, when in His Ma-jes-ty at His good time hath He to earth de-scend-ed. In-com-pre-
Chorale text verbatim.

The quoted chorale line ("in this latter portion of time")
alludes to Hebrews 1 and Galatians 4 (see note).

A chorale text line quoted verbatim
is emphasized with imitation.

D major

G minor

B-flat (7)

E-flat major

6

B E C#

greif-li-che, ge-hei-me Macht! Es trägt ein aus-erwählter Leib den grossen Gottessohn, den
hen-si-ble, mys-ter-ious might! A Vir-gin bore with-in her womb. the Migh-ty Son of God, whom

Text painting: The Incarnation is set with descending bass.

B dim.7

C major (For the significance of C, major, see note above.)

A major

A7

D minor

Allusion to the Gospel reading, which itself alludes to Psalm 110:1: Jesus asked them... "What do you think of the Christ? Whose son is he?" They said to him, "The son of David." He said to them, "How is it then that David, inspired by the Spirit, calls him Lord, saying, 'The Lord said to my Lord, Sit at my right hand...'? If David thus calls him Lord, how is he his son?" (Matthew 22:41-45).
 Allusion to Luke 1:41-42. ...Elizabeth...exclaimed [to Mary] with a loud cry, "Blessed are you among women (Luther 1545: gebenedeit bist du unter den Weibern!"

9

Da-vid schon im Geist als sei-nen Herrn ver-ehr-te, da dies ge-be-ne-dei-te
 Da-vid hath a-dored and wor-shipped as His Mas-ter! This mo-ther was a mor-tal

E7 A minor (D7) F#

11

Weib in un-ver-letz-ter Keuschheit blie-be. O rei-che Se-gens-
 maid yet mor-tal man was not the fa-ther. O rich and bless-ed

D7 G minor G minor

14

NBA: so

kraft, dies sich auf uns er-gossen, da er den Himmel auf-, die Hölle zu-geschlossen.
 grace which He has poured up-on us, to close the gates of Hell, and op-en those of Heav-en!

Text painting: Rising and falling lines respectively for "opened heaven and closed hell."

F(7) B-flat major G7 C major F major

Da capo
Aria. (Based on Chorale Verse 3)
 • Prayer that Christ illuminate & kindle the soul (96/3).
 96/3. (Vivace ♩ = 100.)
 Flute

Constant 3-note upward "pulling" or "drawing" figures in sweet parallel thirds as well as sighing, leading-tone figures and 4-note chords that pull toward resolution depict the word "ziehen." The 3 rising notes relate to the chorale's opening phrase.

Ritornello based on vocal theme.

C major
 For the significance of C major, see earlier note.

The slow harmonic rhythm, major tonality, use of the transverse flute, melody-dominated texture, clear periodic phrase structure, patter diction, and vocal ornaments all point to the galant style.

4

C major C# dim.7 A7 (D minor)

7

G7 C minor G7 C major F major

For biblical background, see note.



10 Tenore.

Ach, Ah,

G7 C major C major

The text alludes to Hosea 11:4 [God]: "I led them with cords of compassion, with bands of love (Luther 1545: in Seilen der Liebe gehen)." Text painting: Constant 3-note upward "pulling" or "drawing" figures as well as sighing, leading-tone figures and 4-note chords that pull toward resolution depict the word "ziehen."

13 A

zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zei - ge dich
draw - Thou my spir - it with cords - of af - fec - tion, O Je - sus, now show Thy-self

C major C major

16

kräf - tig in ihr! migh - ty in me!

Flute

Ritornello

C major C7 F major (G7) C major C major

19

B

Ach, zie - he die
Ah, draw Thou my

C major C major

22

See - le, ach, zie - he die See - le mit Sei - len der Lie - be, o
spir - it, ah, draw Thou my spir - it with cords of af - fec - tion, O

C major

25

Je - su, ach, zei - ge dich kräf - tig in ihr, o Je - su, ach, zeigedich
Je - sus, now show Thy-self migh - ty in me, O Je - sus, now show Thy-self

C major C major F# dim. half 7 B minor

28

Word painting: Long, energetic melisma for "kräftig" ("powerfully").

kräf - - - - - tig, kräf - tig in ihr!
migh - - - - - ty, migh - ty in me!

E minor 7 D7 G major G major G major

Flute

31

Ritornello

G major

G major

G major

Constant 3-note upward "pulling" or "drawing" figures as well as sighing, leading-tone figures and 4-note chords that pull toward resolution depict the word "ziehen" in new key.

35

Ach, zie - he die Seele mit
Ah, draw Thou my spir-it with

G major

G major

G7

C major

E7

See full score.

38

Sei - len der Lie - be, ach, zie - he die See - le mit Sei - len der Lie - be, ach,
cords of af - fec - tion, ah, draw Thou my spir - it with cords of af - fec - tion, ah,

A major

A7

D minor

D minor

41

zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zei - ge dich
draw Thou my spir - it with cords of af - fec - tion, O Je - sus, now show Thy-self

D minor

C major

44

kräf - tig in ihr, ach, zie - he die Seele mit Sei - len der Liebe, o
migh - ty in me, ah, draw Thou my spir-it with cords of af - fec - tion, O

C major C major

47

Je - su, ach, zei - ge dich kräf - tig in ihr, ach, zie - he die See - le mit
Je - sus, now show Thy - self migh - ty in me, ah, draw Thou my spir - it with

C major C major C major

50

Sei - lender Liebe, o Je - su, ach, zeigedich kräftig migh - ty in me!
cords of af - fect - ion, O Je - sus, now show Thyself

Word painting: Long melisma for "kräftig" ("powerfully").

C major C major F major G7 C major

53

tig, kräf - tig in ihr!
ty, migh - ty in me!

Flute

C major

55 **D**

Ritornello

G7 C# dim.7 A7 D minor

57 **II**

G7 C minor G7 C major F major B half dim.7 E minor

60

A minor 7 D minor G7 C major

62 **E**

Er - leuch - - - - te sie, - er -
En - light - - - - en me, - en -

C major C major A minor A minor

65 Text painting: melismas with syncopations illustrate the "flames of love" referenced in the text.

leuch - te sie, dass — siedich gläu - big erken - ne, gieb, dass — sie mit
light - en me, — keep — me in faith — ev - er grow-ing, en - kin - - dle Thy

D minor A minor A7 D minor D minor B7 E minor

67II

hei - ligen Flam - men ent-bren - ne, ach, wir - ke ein gläu - bi-ges
heav - en-ly fire — in — me glow - ing, to make — me de - vo - - ted and

E minor E minor

70

Dür - sten nach dir, ach, wir - ke ein gläu - biges Dür-sten — nach dir!
thirst - ing - for Thee, to make — me de - vo - - ted and thirst-ing — for Thee!

E minor E minor E minor E minor

Flute

73

Ritornello

E minor A7 B7 B7

76 **F**

Er - leuch - te sie, dass sie dich glän - big er -
 En - light - en me, keep me in faith ev - er

Syncopated rhythms help intensify the rhythm to underscore the text.

E minor E minor E7 A minor

77II

ken - ne, gieb dass sie mit hei - li - gen Flam - men ent - bren -
 grow - ing, en - kin - dle Thy heav - en - ly fire in - me grow -

Long melisma for "burning flames."

E7 A minor A7 D minor B7

80

E major E7 A minor A7 B-flat major B half dim.7

82II

- ne, ach, wir - ke ein glän - bi - ges Dür - sten nach dir!
 - ing, to make me de - vo - ted and thirst - ing for Thee!

E7 A minor A minor A minor

Dal Segno.

Allusion to Exodus 13:21: The Lord went before them by day in a pillar of cloud to lead them along the way (Luther 1545: daß er sie den rechten Weg führete)...

Recitativo.

(Based on Chorale Verse 4)

•Prayer that God enlighten soul & lead to right path (96/4).

Text painting: Ascending scales depict the idea of God's leading, as referenced in the prayer. Regarding the ascending diatonic fourth, see note.

96/4.

Soprano. G B-flat A C D E F

Chromatic saturation in the vocal part in 7 mm.

For biblical background, see note.

Exclamatio

Ach, füh - re mich, o Gott, zum rech - ten We - ge, mich,
Ah, lead Thou me, O God, to right - eous liv - ing, for

Secco

C7

F major

3

E-flat

F#

B

der ich un - erleuchtet bin, der ich nach meines Fleisches Sinn so oft zu ir - ren
sore - ly do I need Thy Light to guide my er - ring soul a - right, my ev - il deeds for -

Text painting: Harmonic wandering for "the tendency to stray," referenced in the text.

F7

D major

D7

G# dim.7

5II

G#

C#

pfle - ge. Je - doch, gehst du nur mir zur Sei - ten, willst du mich nur mit
giv - ing. In - deed, if Thou but stand be - side me, and by Thine eyes un -

The prayer for God to accompany the speaker may allude to the two disciples on the way to Emmaus (see note).

E7

The reference to God guiding the believer with his eyes alludes to Psalm 32:8: I will instruct you and teach you the way you should go; I will counsel you with my eye upon you. (See also Psalm 33:18, 34:15.)

deinen Augen leiten, so ge - het meine Bahn ge - wiss zum Himmel an.
fail - ing ev - er guide me, then is my course se - cure, my way to Heav - en sure.

D minor

F7

B-flat major C7

F major

Aria.

(Based on Chorale Verse 4)

•Prayer that God guide my wayward steps (96/5).

96/5.

(Andante con moto ♩ = 92.)

Tutti

Strings

Obs

Obs

Strings

Form (Rhyme: ABBACC)
Ritornello (mm. 1-8) Dm
Lines 1-2 (9-12) Dm-Gm
Rit. (13-16) Gm-Dm
Lines 1-2 (17-26) Dm-Am
Rit. (27-34) Am
Lines 3-4 (35-45) CM-Gm
Rit. (46-49) Gm
Lines 5-6 (50-65) Gm-Dm
Rit. (66-73) Dm

Ritornello related to vocal theme.

Ascending lines for guiding to heavenly

D minor

For the significance of D minor, see note.

D minor D7

G minor

E-flat major

The poet's admission: turn alternately to the right and left are depicted with oboes and strings, with "waving" motives that alternate between high and low registers, a lurching rhythm, many dissonant chords, and harmonic progressions that involve resolutions on the second beat of the sarabande rhythm or move to a major chord on the flatted 6th scale degree. Regarding the antiphonal effect in the St. Thomas Church, see note.

6 Basso.

A Text lines 1-2.

For biblical background, see note.

Striding, pompous style in a sarabande-like rhythm.

Bald zur Rechten, bald zur Lin - ken lenkt sich
There and hi - ther, yon - der, thi - ther, weak my

Tutti

Strings

Obs

C# dim.7

D minor

B minor 6

C# dim.7 A major

11
mein ver - irr - ter Schritt,
way - ward foot - steps stray,

Strings

Obs

Strings

Tutti

Ritornello

(D minor)

D7

F# dim.7 G minor

E-flat major

C# dim.7

D minor

16 B Text lines 1-2.
bald zur Rechten, bald zur Lin - ken lenkt sich mein verirr - ter Schritt, lenkt sich mein verirr - ter
there and hi - ther, yon - der, thi - ther, weak my wayward footsteps stray, weak my way - ward foot - steps

Obs

Strings

Obs

Tutti

D minor

D minor

G minor 6

C# dim.7 A major

(D minor)

D7

G minor

D minor

22
Schritt, bald zur Rechten, bald zur Lin - ken lenkt sich mein verirr - ter Schritt.
stray, there and hi - ther, yon - der, thi - ther, weak my way - ward foot - steps stray.

Obs

Strings

Tutti

Obs

Ritornello

E7

A minor

E7

A minor

A minor

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27

Strings Tutti Strings Obs

F major G# dim.7 E major A minor A7 D minor B-flat major

Text painting: The prayer for the Savior to accompany the speaker is set with a more steady rhythm in the orchestra—the strings and oboes alternating staccato (trudging) block chords. The text may allude to the account of Jesus accompanying the 2 disciples on the way to Emmaus (see note above).

32

D

Text lines 3–4. **Ge-he doch, mein Heiland, mit, ge-he doch, mein**
Stay then by, my Sa-viour, stay, stay Thou by, my

Tutti

Vln I Ob I

Strings & oboes play "trudging" motives in alternation.

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

37

hemiola

Text painting: Descending lines for "sinking into danger."

Heiland, mein Hei - land, — mit, lass mich in Gefahr nicht sin - ken, lass mich
Sa - viour, my Sa - viour, — stay, lest I now Obs in pe - ril per - ish, — lest I

Strings

G7 C major C major C minor F# dim.7 G minor

42

in Gefahr nicht sin - ken, ge-he doch, mein Heiland, mit;
now in pe - ril — per - ish, stay Thou by, my Sa - viour, stay;

Strings Obs

Continuo alone.

Ritornello

E-flat major F# dim.7 G minor E-flat major

47 **E**

Text lines 5-6. **lass mich in Gefahr nicht sin - ken, in Ge-**
lest I now in pe - ril per - ish, - now in

Tutti **Obs** **Strings** **Obs**

C# dim.7 **D major** **G minor** **A7** **D minor**

52 **Word painting: Descending line for "sink."**

fahr nicht sin - ken, lass mich in Ge-fahr nicht sin -
pe - ril - per - ish, - lest I now in pe - ril per - ish, -

Strings **Tutti** **Strings**

C#7 **A minor** **D7** **G minor** **C# dim.7** **A7** **G# dim.7** **A(7)**

57

lass mich ja dein wei - ses Füh - ren, lass mich ja dein wei - ses -
safe - ly by Thy path - way lead - me, safe - ly by Thy path - way -

Obs **Strings** **Tutti**

D minor **B-flat major** **C# dim.7** **A7** **D minor** **D7**

61 **Text painting: "Leading to heaven's portal" is depicted with a line rising to high E.**

Führen, dein wei - ses Füh - ren bis zur Himmels - pfor - te spä -
lead me, Thy path - way lead me straight to Heav - en's por - tal speed -

Continuo alone.

G minor **C# dim.7** **A7** **C# dim.7**

with a voice leading which moves from low to high range. Bach begins with the dotted rhythm which prevailed throughout the whole aria, but then the soul seems to get wings and the rhythm becomes even and flowing as the soul is led up to heaven." See *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 137.

65 **F**

ren! me! Strings Obs Tutti

Ritornello

D minor B-flat major E half dim.7 A7 D minor D7

69 Obs Strings Tutti

G minor E-flat major C# dim.7 D minor D minor

This is the fifth stanza of five in the 1524 chorale by Elisabeth Cruciger, née von Meseritz (ca. 1500–1535), wife of the Leipzig theologian Caspar Cruciger the Elder (1504–1548), a co-reformer with Philipp Melanchthon and Martin Luther. In hymnals of the day, the chorale was recommended for many different Sundays in the liturgical calendar. See Martin Petzoldt, "Bach-Kommentar" 1: 520–521. For more on the hymn's provenance, see note.

96/6. (Verse 5) (See also 22/5, 132/6, 164/6.) • Prayer that old nature would die & new nature live (96/6).

(5) Choral. (Mel: „Herr Christ, der einig Gottessohn“)

Soprano. NBA: er NBA: hab

+Corno Ob I, II Vln I

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
den al - ten Men - schen krän - ke, dass der neu' le - ben mag

Trans - form - us by Thy kind - ness, a - wake us through Thy Grace,
that we - put on the New Man, the Old Man's pow'r ef - face.

+Vln II

Alto.

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
den al - ten Men - schen krän - ke, dass der neu' le - ben mag

Trans - form - us by Thy kind - ness, a - wake us through Thy Grace,
that we - put on the New Man, the Old Man's pow'r ef - face.

+Vla

Tenore.

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
den al - ten Men - schen krän - ke, dass der neu' le - ben mag

Trans - form us by Thy kind - ness, a - wake us through Thy Grace,
that we put on the New Man, the Old Man's pow'r ef - face.

Basso.

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
den al - ten Men - schen krän - ke, dass der neu' le - ben mag

Trans - form us by Thy kind - ness, a - wake us through Thy Grace,
that we put on the New Man, the Old Man's pow'r ef - face.

F major D minor D major G minor C7 F major F major

With the melody now placed in the soprano (but in the same key), the overall tessitura is lower, the effect more tranquil than in the opening movement.

For biblical background, see note.

The chorale stanza is summative: The believer's response to the divine embodiment of the Incarnation is to embody the "new nature" in Christ. The movement's reference to "letting the old man die so that the new man may live" alludes to biblical passages such as Ephesians 4 and Colossians 3 (see note). This posture is prompted by God's love, which was demonstrated in the Incarnation (the subject of movements 1 & 2).

9.

wohl hier auf die-ser Er-den, den Sinn und all' Be-
While here as mor-tals liv-ing, with heart-i-est thanks-

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

Helmuth Rilling notes, "The four-part setting of the final chorale begins with clear and joyful harmonies. But in the second part, at the text *den Sinn und all' Begierden* [senses and all yearning] Bach gives the bass a chromatic ascending figure emphasizing the longing of our senses to be with the Lord." See *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 137.

Ascending chromatic fourth. For more on its significance, see note.

12 NBA: Begierden

gehr-den und G'dan-ken hab'n zu dir.
giv-ing our trust in Thee we place.

A7 B-flat major F# dim. G minor C7 F major F major