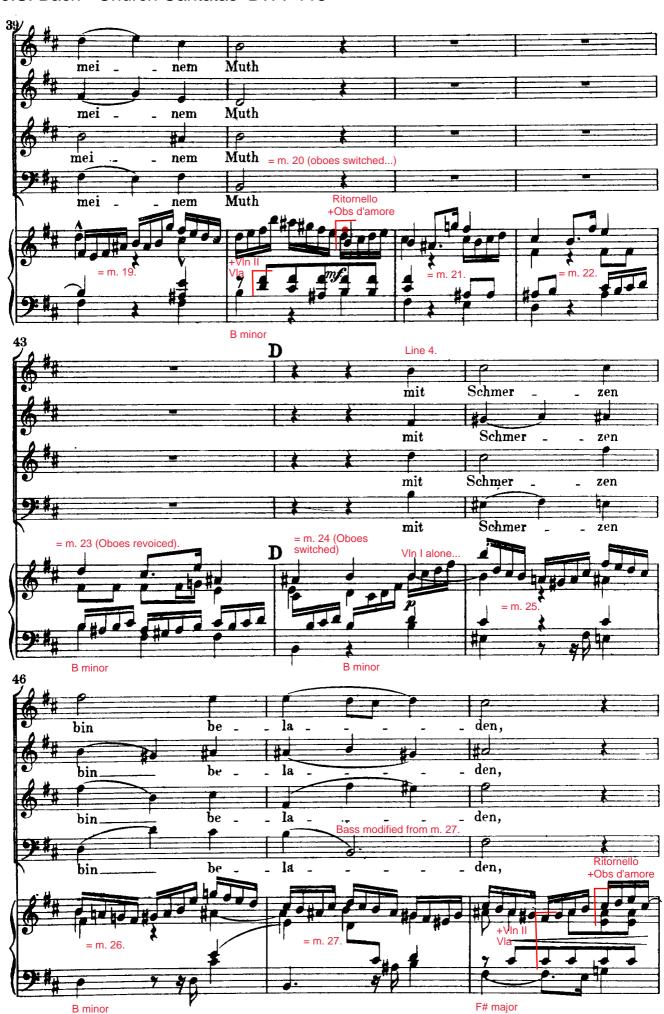


J.S. Bach - Church Canta No doubling of vocal lines, nor lengthening the melody as a cantus firmus. The lone violin part perhaps signifies the flowing water referenced by the words "du Brunnquell aller Gnaden" (thou wellspring of all grace") or the continued unrest, alienation, and isolation of the conscience-stricken person. A Soprano Line 1. chorale's bar form Herr Je Christ, du Alto su Herr Je du Christ su **Tenor**e Herr Je Christ, su Basso Je Vln i alone.. Herr Christ, ďα su B minor or word-for-word English translations, see Unger, Handbook to Bach's Sacred Gut, höch stes Cantata Texts Gut, höch . stes Gut, stes Gut, stes +Vln II & Vla +Obs d'amore B minor \mathbf{B} Line 2. quell du Brunn al ler or biblical oackground, see note. ler du Brunn quell quell du Brunn al du Brunn B minor B minor 2











No. 2 is a trio for violin, alto, and continuo, which presents the 2nd stanza of the chorale in unadorned fashion. It is the prayer of the remorseful publican in the day's Gospel reading: "God, be merciful to me a sinner!"

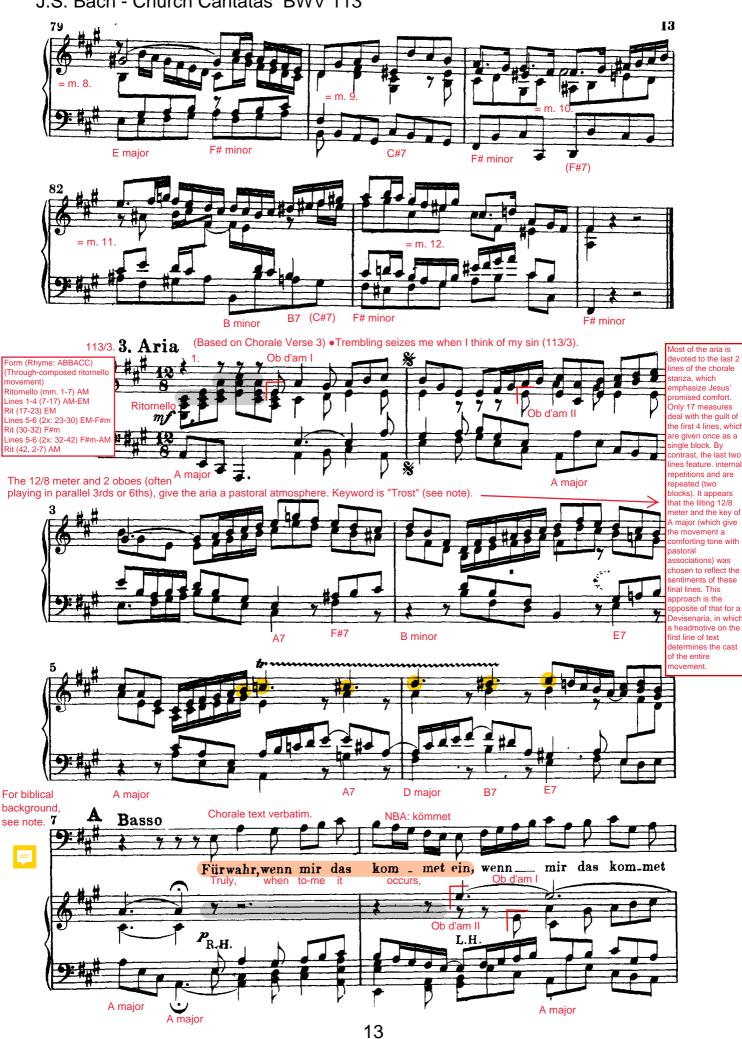


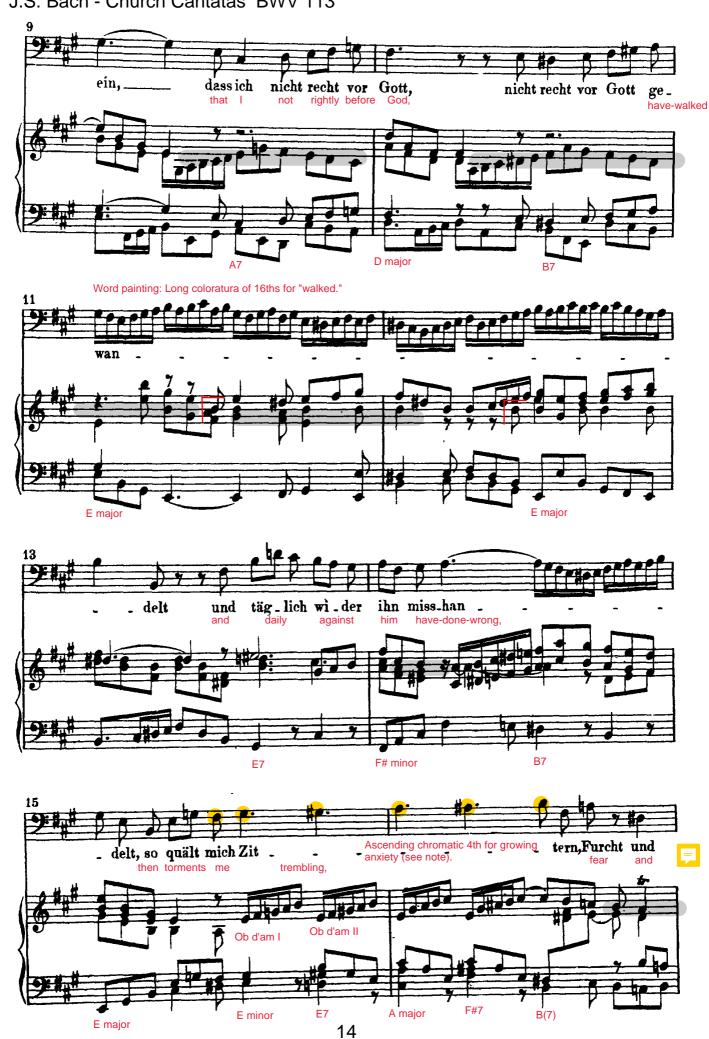




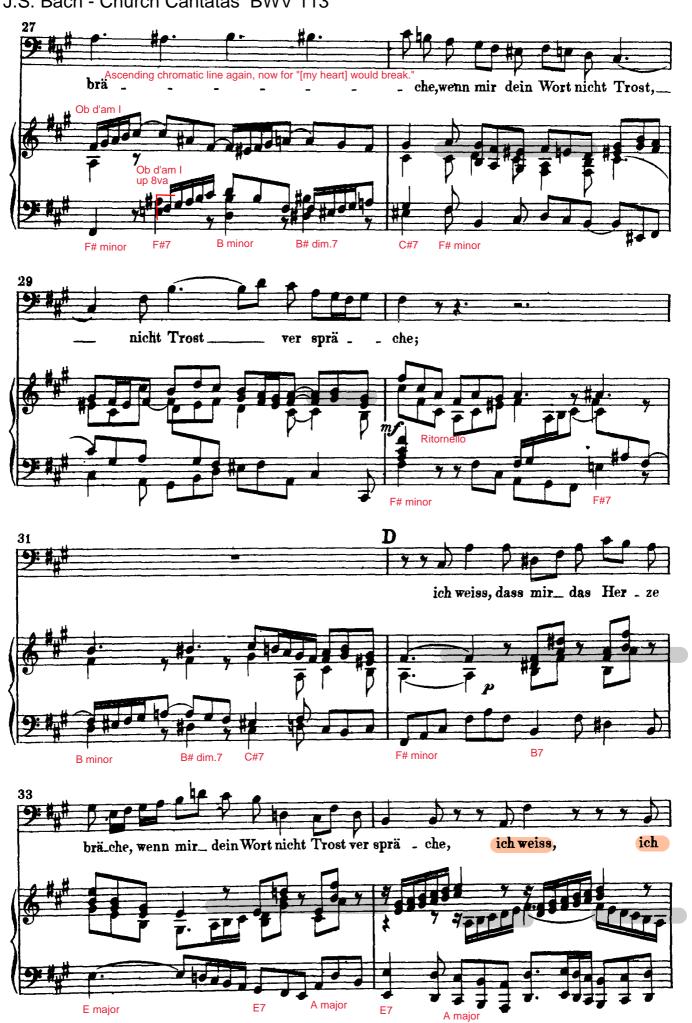


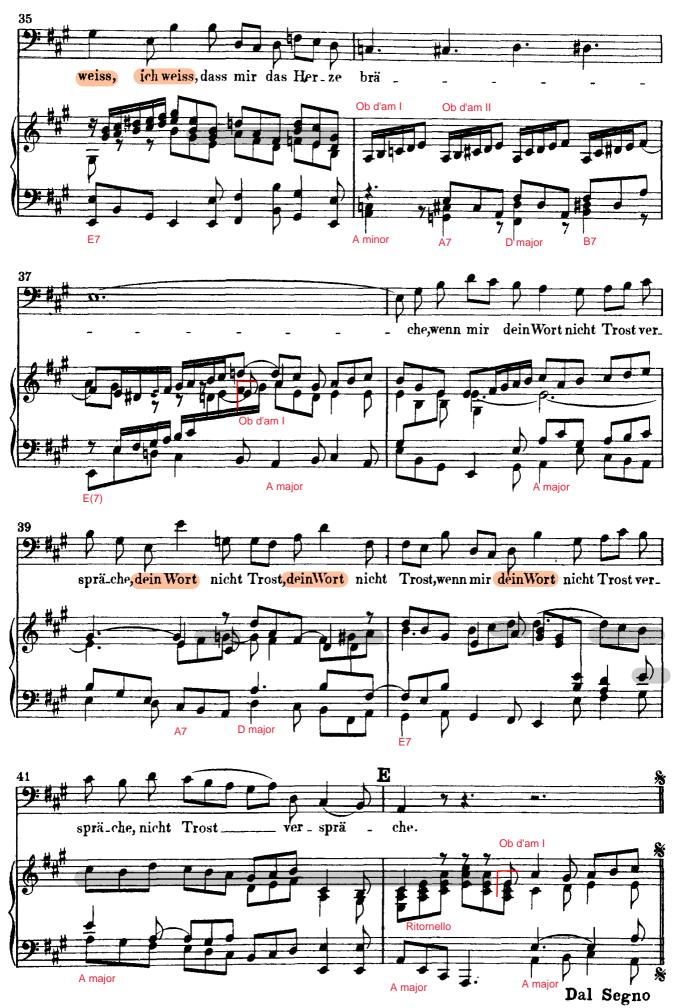


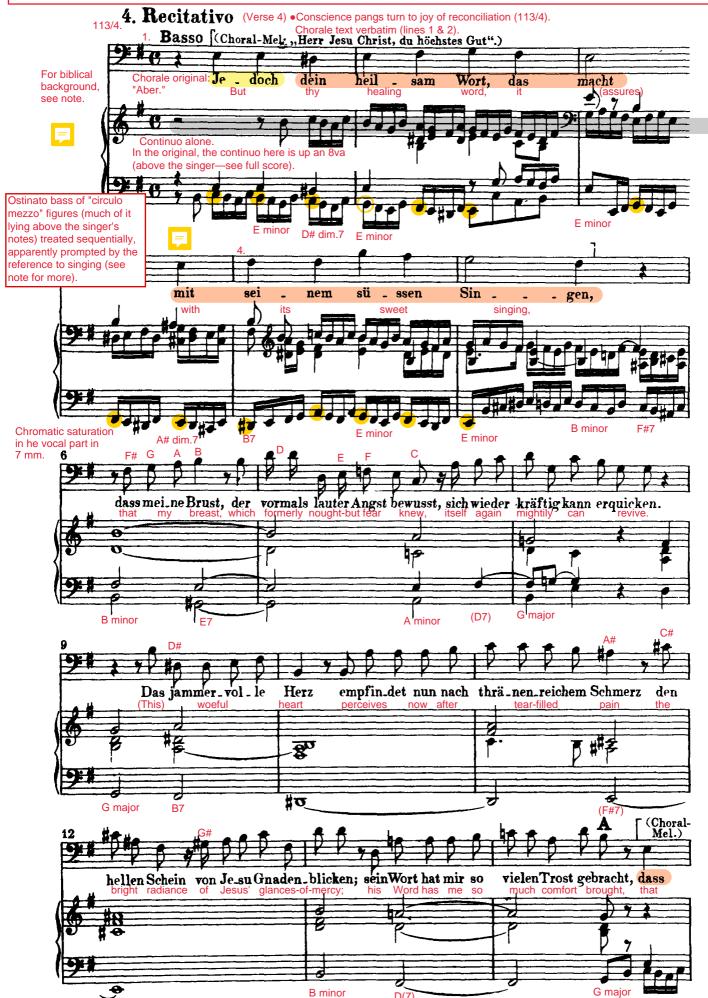








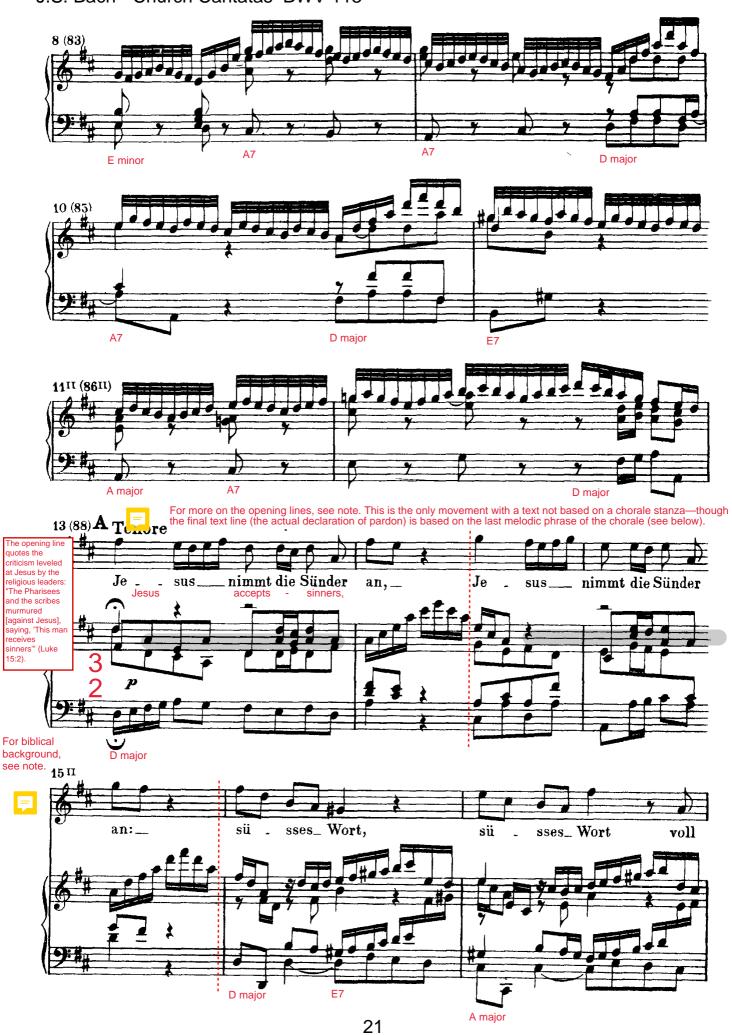




Apparent allusion to 2 Corinthians 4:6: [God] has shone in our hearts to give the light of the knowledge of the glory of God in the face of Christ.



J.S. Bach - Church Cantatas BWV 113 The reference to a contrite spirit calls to mind various biblical passages, most notably, the prayer of the publican in the Gospel reading: mit knirsch tem Geist zu remorseful B minor Continuo is actually an 8va up, crossing above the singer's notes (see full score). The end of the last chorale phrase is embellished to give it emphasis. 30 Chorale original: Zu dir, Herr Jesu artin Petzoldt argues that this Je serm kom men embellishment is an do-come. our Jesus acknowledgment of $\overline{m{\cdot}}$ lesus' invitation in Matthew 11:28: Come to me, all who abor and are heavy aden, and I will give ou rest." See Bach-Kommentar 1:287. E minor E minor E minor (Based on Chorale Verse 5) •Word of comfort & life: Jesus accepts sinners (113/5) This is the central (pivot) movement in the cantata's chiastic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Modified da capo aria. Figure from no. 1 returns. 113/5. **5.** Aria Here the text turns from contrition to assurance of pardon. Regarding the demanding flute part, see note Ritornello derived from the m_j opening vocal line A bubbling flute part (presumably . depicting the "sweet word of D major pardon' Flute moves faster in ascending referenced in the (This is the only movement in the relative major of the cantata's central key of B minor.) (intensifying) sequence suggesting text) moves ever faster. The (7811)opening phrase of 6 beats suggests 3/2 meter. The overall mood is effervescent joy A major C# minor E7 E major Fllute moves faster yet A major 20







J.S. Bach - Church Cantatas BWV The declaration of pardon is sung to the last melodic phrase of the chorale. The text is not from the chorale but from Matthew 9:2: Jesus...said to the paralytic, "Take heart, my son; your sins are forgiven" (Luther 1545: deine Sünden sind dir vergeben). und rufet Je-dem tröstlich zu: dein' Sünd' ist B minor A major Ends with opening figure. dir ben; forgiven, B minor D major B minor wah.re Seelenruh', die wahre_ See D major (A7) 4911 Word painting: Sustained note for "Ruh" ("rest" See_len_ruh'und ru_fet wah _ re ruh', D7 F#7 E minor E minor 24





