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NBA I/20; BC A122

11. S. after Trinity (BWV 199, 179, 113)

*1 Corinthians 15:1-10 (Paul writes of his apostleship

and lists post-resurrection appearances of Jesus)

*Luke 18:9-14 (Parable of the Pharisee and the tax collector in the temple to pray)

Librettist: Unknown

FP: 20 August 1724 (Leipzig: St. Thomas)

This is part of Bach's chorale cantata cycle (see note).

Penitential Chorale Cantata

Instrumentation:

Flauto traverso (see note at no. 5)

Oboe d'amore I, II

Vln I, II

Vla

SATB

Continuo

Ritornello. Ob d'am I plays a line derived from first chorale line (blue notes = chorale notes of soprano).

The chorale is recast in a limping triple meter rhythm (with sighing suspensions) in B minor, suggesting lament. For more on B minor, see note.



Frequent late resolutions of the leading tone result in harmonic clashes.

1. (Chor) 113/1 (Chorale Verse 1) • Prayer: Lord of all grace, see how burdened I am with sin! (113/1).

System 1 (Measures 1-4): The first system shows the vocal line (Soprano) and the instrumental line (Ob d'am I). The instrumental line is marked *mf* and includes a red box around the first measure. Blue notes in the instrumental line represent the chorale notes of the soprano. A red box highlights a measure with a blue note, labeled "Ob d'am I (up 8va)".

System 2 (Measures 5-8): The second system shows the vocal line and the instrumental line. A red box highlights a measure with a blue note, labeled "Ob d'am II". A red box highlights a measure with a blue note, labeled "Clash". The instrumental line is marked *mf*. The system is labeled with "B minor" and "F# minor (C#7)".

System 3 (Measures 9-12): The third system shows the vocal line and the instrumental line. A red box highlights a measure with a blue note, labeled "Clash". The system is labeled with "F# minor", "F# minor", "F# half dim.7", and "B7".

System 4 (Measures 13-16): The fourth system shows the vocal line and the instrumental line. A red box highlights a measure with a blue note, labeled "Clash". The system is labeled with "E minor", "A7", and "D major".

System 5 (Measures 17-20): The fifth system shows the vocal line and the instrumental line. The system is labeled with "F#7" and "B minor".

Alfred Dürr writes, "In relation to the Sunday Gospel, this hymn may be regarded as a paraphrase, as it were, of the publican's words 'God be gracious to me, a sinner'. The anonymous librettist adopted verses 1, 2, 4, and 8 literally in the movements so numbered, expanding verse 4 with recitative insertions. The other verses are freely paraphrased, though in the arias nos. 3 and 7 the opening line of the verse concerned is quoted. Verses 5 and 6 are the most freely treated: they are only distantly recalled in the corresponding cantata movements...The opening chorus largely corresponds with the normal design of Bach's introductory chorale-choruses. The melody is assigned to the soprano, while

See note regarding the cantata's symmetrical shape.

Bach

Cantata No. 113

Herr Jesu Christ, du höchstes Gut

Vln I ornaments the quarter-note pulse with "gropo" (diminution) figures (see note), which reappears in no. 5.

the lower parts accompany in a plain vocal texture. Independent orchestral music surrounds the separate lines of the chorale. Among the instrumental ensemble of two oboes d'amore, strings, and continuo, the first violin comes to the fore with an almost incessantly agitated, concertante semiquaver figuration, which persists in the vocal passages even when the other instruments (except continuo) are silent. More clearly than in many similar movements, the theme of the instrumental ritornello reveals its derivation from the first chorale line: No less exceptional is the contrast between the calm, chordal accompanying vocal texture and the somewhat decorated melody in the soprano. Evidently it is the gesture of the sinner pleading for grace that Bach seeks to evoke through this mode of chorale treatment. See Dürr/Jones, "The Cantatas of J. S. Bach," p. 498-499.

J.S. Bach - Church Cantata

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.

15 **A** Soprano Line 1.
 Stollen 1 of chorale's bar form.
 Alto Herr Je - - - su Christ, du
 Tenore Herr Je - - - su Christ, du
 Basso Herr Je - - - su Christ, du
 A Vln I alone...
 p

B minor

19
 höch - - - stes Gut,
 höch - - - stes Gut,
 höch - - - stes Gut,
 hö - - - stes Gut,
 Ritornello
 +Vln II & Vla
 +Obs d'amore
 m

B minor

23 **B** Line 2.
 du Brunn - - quell al - - - ler
 du Brunn - - quell al - - - ler
 du Brunn - - quell al - - - ler
 du Brunn - - quell al - - - ler
 B Vln I alone...
 B

B minor

B minor

B minor

J.S. Bach - Church Cantatas BWV 113

27

Gna - - - den,

Gna - - - den,

Gna - - - den,

Gna - - - den,

= m. 8b. Ritornello = m. 9.

+Obs d'amore

mf

+Vln II
Via

D7 F# half dim.7 B7

30

= m. 10. = m. 11. = m. 12.

E minor A7 D major B minor

33

= m. 13. = m. 14. = m. 15.

F#7 B minor

36

Line 3

Stollen 2.

sieh' doch, wie ich in

sieh' doch, wie ich in

sieh' doch, wie ich in

sieh' doch, wie ich in

= m. 16. = m. 17. = m. 18.

Vln I alone...

C B minor

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39/

mei - - nem Muth

mei - - nem Muth

mei - - nem Muth = m. 20 (oboes switched...)

mei - - nem Muth

Ritornello
+Obs d'amore

= m. 19.

+Vln II
Vla

= m. 21.

= m. 22.

43

mit Schmer - - zen

mit Schmer - - zen

mit Schmer - - zen

mit Schmer - - zen

= m. 23 (Oboes revoiced).

D

= m. 24 (Oboes switched)

Vln I alone...

= m. 25.

B minor

B minor

46

bin be - - la - - den,

bin be - - la - - den,

bin be - - la - - den,

bin be - - la - - den,

Bass modified from m. 27.

= m. 26.

= m. 27.

Ritornello
+Obs d'amore

+Vln II
Vla

B minor

F# major

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49 *mf*

F#7 B minor E7

52

A major C#7

55

E Line 5.
Abgesang of chorale's bar form.

und in mir hab' der
und in mir hab' der
und in mir hab' der
und in mir hab' der

Vin I alone...

E dim.7 F# minor F# minor E(7) A major A# dim.7

59

Pfei - le viel,
Pfei - le viel,
Pfei - le viel,
Pfei - le viel,

Ritornello

+Vin II
Obs d'ampre

mf

B minor G major B major B7

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Line 6.

die
die
die
die

F

Vln I alone...

E minor E minor A7 D major (E7)

Chromaticism and syncopations show the agitation of the conscience-stricken sinner.

im Ge - wis - sen oh - ne
im Ge - wis - sen oh - ne
im Ge - wis - sen oh - ne
im Ge - wis - sen oh - ne

Vln I alone...

A major C#7 F# minor E7

Ziel
Ziel
Ziel
Ziel

Ziel +Vln II
Via

Ritornello
+Obs d'amore

A major A7 A7 D major B minor

J.S. Bach - Church Cantatas BWV 113

74 **G** Line 7. ("...oppress this poor sinner").

mich ar - men Sün - der drük -

mich ar - men Sün - der drük -

mich ar - men Sün - der drük -

mich ar - men Sün - der drük -

G All instruments continue...

78

ken.

ken.

ken.

ken.

Text painting: The soprano extends the final note of the cantus firmus beyond the other voices to depict the endless sense of guilt referenced in the text (and perhaps also alienation and isolation).

Ritornello

81

= m. 12b.

= m. 13.

A7 **D major**

84

= m. 14.

= m. 15.

= m. 16a.

F#7 **B minor** **B minor**

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!"

113/2. **2. (Choral)** (Verse 2) (See also 131/2.) •Prayer: Have mercy on me, burdened with sin! (113/2).

Alfred Dürr notes that the trio is "similar in kind to the movements that Bach later transcribed for organ as the so-called *Schübler Chorales*." See *The Cantatas of J. S. Bach*, p. 499. See also Christoph Wolff, *Bach's Musical Universe*, (New York: W. W. Norton, 2020, 138).

Violin

Ritornello

F# minor F# minor A major

The principal motive is a descending 4th, presented in imitation by violin and continuo. It may be derived from the chorale melody, where it appears in half notes. Here it suggests the image of the tax collector, who repeatedly feels his burden of guilt and "would not even lift up his eyes..." and recalls Jesus' final words in the Gospel reading: "He who humbles himself will be exalted."

For biblical background, see note.

A7 A# dim.7 B minor (C#7) F# minor F# minor



E major F# minor C#7 F# minor (F#7)

11 **Alto** **A** Line 1. (Mel: „Herr

Alto is often the voice of faith.

Er - -

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

14 **Jesu Christ, du höchstes Gut“.)**

barm' dich mein in sol - cher Last,

Ritornello

F# minor F# minor F# minor F# minor

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18 **B** Line 2. nimm

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

21 sie aus mei - - nem Her - - -

F# minor F minor B# dim.7

24 zen,

Ritornello = m. 2.

C# minor C#(7) F# minor F# minor

27 = m. 3. = m. 4. = m. 5.

F# minor A major A7 A# dim.7 B minor (C#7)

30 = m. 6. = m. 7. = m. 8.

F# minor F# minor E major F# minor

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33

= m. 9.

= m. 10.

= m. 11.

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

36

C Line 3.

die - weil du sie ge -

= m. 12.

= m. 13.

= m. 14.

= m. 15.

F# minor F# minor F# minor F# minor

40

bü - sset hast

= m. 16.

= m. 17.

Ritornello

= m. 18.

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

43

D Line 4.

am Holz mit

= m. 19.

= m. 20.

= m. 21.

F# minor F# minor

46

To - des - - - - - schmer - - - - - zen,

= m. 22.

= m. 23.

= m. 24.

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

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49

E Line 5.

auf

Ritornello

C# minor (C#7) F# minor F# major B minor E(7) F# minor

52

NBA: für

dass ich nicht in gro - ssem

B major F# minor C# major F# minor

55

F Line 6.

Weh' in

Ritornello

F# minor A major A7 A# dim.7 B7

59

mei - nen Sün - den un - ter - geh',

Ritornello

C# minor E major F#7 (G#7) C# minor C# minor G#7 C# minor

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63 G Line 7.

noch e - - -

E major E7 E# dim.7 F# minor F# minor E7

67

wig - - lich ver - - - za - - -

A7 F#7 B minor B7 (C#7) F# minor

70 H

ge!

Ritornello

F#7 B minor F# minor C#7

= m. 1b.

73

= m. 2. = m. 3. = m. 4.

F# minor F# minor A major

76

= m. 5. = m. 6. = m. 7.

A7 A# dim.7 B minor (C#7) F# minor F# minor

79 13

= m. 8. E major F# minor C#7 F# minor (F#7)

= m. 11. B minor B7 (C#7) F# minor F# minor

113/3. 3. Aria (Based on Chorale Verse 3) • Trembling seizes me when I think of my sin (113/3).

Form (Rhyme: ABBACC)
(Through-composed ritornello movement)
Ritornello (mm. 1-7) AM
Lines 1-4 (7-17) AM-EM
Rit (17-23) EM
Lines 5-6 (2x: 23-30) EM-F#m
Rit (30-32) F#m
Lines 5-6 (2x: 32-42) F#m-AM
Rit (42, 2-7) AM

1. Ob d'am I

Ritornello *mf* Ob d'am I Ob d'am II

A major F# minor

The 12/8 meter and 2 oboes (often playing in parallel 3rds or 6ths), give the aria a pastoral atmosphere. Keyword is "Trost" (see note).

Most of the aria is devoted to the last 2 lines of the chorale stanza, which emphasize Jesus' promised comfort. Only 17 measures deal with the guilt of the first 4 lines, which are given once as a single block. By contrast, the last two lines feature internal repetitions and are repeated (two blocks). It appears that the lilting 12/8 meter and the key of A major (which give the movement a comforting tone with pastoral associations) was chosen to reflect the sentiments of these final lines. This approach is the opposite of that for a Deisenaria, in which a headmotive on the first line of text determines the cast of the entire movement.

3

A7 F#7 B minor E7

5

A major A7 D major B7 E7

For biblical background, see note.

A Basso

Chorale text verbatim.

NBA: kömmt

Fürwahr, wenn mir das kom - met ein, wenn mir das kom-met

Truly, when to-me it occurs,

Ob d'am I

Ob d'am II

L.H.

A major

A major

A major

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9

ein, dass ich nicht recht vor Gott, nicht recht vor Gott ge-
that I not rightly before God, have-walked

A7 D major B7

Word painting: Long coloratura of 16ths for "walked."

11

wan

E major E major

13

delt und täg-lich wi-der ihn miss-han-
and daily against him have-done-wrong,

E7 F# minor B7

15

delt, so quält mich Zit- tern, Furcht und
then torments me trembling, anxiety (see note). fear and

Ob d'am I Ob d'am II

E major E minor E7 A major F#7 B(7)

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17 **B**

Pein. pain. Ob d'am I Ob d'am II

Ritornello *mf*

E major E major

19

(E7) F# minor B7

21

E major E minor E7 A major F#7 B7 E major

23 **C** NBA: Herz zerbräche

Ich weiss, dass mir das Her - ze brä - che, wenn mir dein Wort nicht Trost ver -
 I know that - (my) heart would-break, if my thy word not comfort did-promise.

E major E7 A major F#7

25

Rhetorical emphasis on "ich weiss" ("I know") by means of upward leaps and repetition.

spräche, ich weiss, ich weiss, ich weiss, dass mir das Her - ze

R.H. L.H.

B minor A7 D major B minor E# dim.7 F# minor

J.S. Bach - Church Cantatas BWV 113

27

Ascending chromatic line again, now for "[my heart] would break."

brä - - - - - che, wenn mir dein Wort nicht Trost, -

Ob d'am I

Ob d'am I up 8va

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

29

- - - nicht Trost - - - ver sprä - - che;

mf Ritornello

F# minor F#7

31

D

ich weiss, dass mir - - das Her - ze

B minor B# dim.7 C#7 F# minor B7

33

brä- che, wenn mir - - dein Wort nicht Trost ver sprä - che, ich weiss, ich

E major E7 A major E7 A major

J.S. Bach - Church Cantatas BWV 113

35

weiss, ich weiss, dass mir das Her-ze brä - - - -

Ob d'am I Ob d'am II

E7 A minor A7 D major B7

37

- - - - - che, wenn mir dein Wort nicht Trost ver-

Ob d'am I

E(7) A major A major

39

sprä-che, dein Wort nicht Trost, dein Wort nicht Trost, wenn mir dein Wort nicht Trost ver-

A7 D major E7

41

sprä-che, nicht Trost - - - ver - - - prä - - - che.

E

Ob d'am I

Ritornello

A major A major A major

Dal Segno

Noteworthy in Bach's second Leipzig cantata cycle are his experiments with merging different formal principles and genres—combining recitative, arioso, and chorale phrases, one commenting on the other for dramatic effect. Here a solo chorale supported by bass ostinato is troped with secco recitative sections.

4. Recitativo (Verse 4) • Conscience pangs turn to joy of reconciliation (113/4).

113/4.

1. Basso (Choral-Mel., „Herr Jesu Christ, du höchstes Gut“.)

Chorale text verbatim (lines 1 & 2).

For biblical background, see note.

Chorale original: Je - doch dein heil - sam Wort, das macht (assures)
But thy healing word, it

Continuo alone.
In the original, the continuo here is up an 8va (above the singer—see full score).

Ostinato bass of "circulo mezzo" figures (much of it lying above the singer's notes) treated sequentially, apparently prompted by the reference to singing (see note for more).



4.

mit sei - nem sü - ssen Sin - - - gen,

with its sweet singing,

Chromatic saturation in the vocal part in 7 mm.

dass meine Brust, der vormals lauter Angst bewusst, sich wieder kräftig kann erquicken.
that my breast, which formerly nought-but fear knew, itself again mightily can revive.

B minor

E7

A minor

(D7)

G major

9

Das jammer - vol - le Herz empfin-det nun nach thrä - nen - reichem Schmerz den
(This) woeful heart perceives now after tear-filled pain the

G major

B7

(F#7)

12

hellen Schein von Je - su Gnaden - blicken; sein Wort hat mir so vielen Trost gebracht, dass
bright radiance of Jesus' glances-of-mercy; his Word has me so much comfort brought, that

B minor

D(7)

G major

(Choral-Mel.)

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

15 Chorale text verbatim (lines 3 & 4).

15

mir das Her - ze wie - der lacht, als
(my) heart again laughs, as

E minor E minor E minor A# dim.7

17 II

17 II

wenn's be - ginn't zu sprin - gen. Wie wohl, wie
though-it were-beginning to spring. How blessed, how

B7 D# dim.7 E minor E minor C#7 F# minor

20

20

wohl ist meiner See-len! Das nagen.de Gewis-sen kann mich nicht län - ger quä-len,
blessed is my soul! (My) nagging conscience can me no longer torment,

F# minor A# dim.7 B minor D# dim.7 Em Bm F#M

23

23

(Choral-Mel.) Chorale text almost verbatim (line 5). The chorale has "es" ("it"), referring to "Wort" (Word). It is now replaced with "Gott" ("God") to make a smooth connection with the interpolated recitative.

die - weil Gott al - le Gnad' ver
since God all grace does-promise

Ostinato remains below the singer's notes...

B minor B7 E minor A7 D7 G major E minor

25

25

(Choral-Mel.) Chorale text verbatim (lines 6 & 7).

heisst, hiernächst die Gläubi-gen und Frommen mit Himmelsmanna speist, wenn wir nur
After-this all believers and righteous-ones with heaven's-mann does-feed, if we but

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

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The reference to a contrite spirit calls to mind various biblical passages, most notably, the prayer of the publican in the Gospel reading:
 "God be merciful to me a sinner!"

28

mit zer - knirsch - tem Geist zu
 with remorseful spirit to

B minor B minor D# dim.7 E minor

Continuo is actually an 8va up, crossing above the singer's notes (see full score).

30 Chorale original: Zu dir, Herr Jesu

un - serm Je - su kom - men.
 our Jesus do-come.

E minor E minor E minor

The end of the last chorale phrase is embellished to give it emphasis.

Martin Petzoldt argues that this embellishment is an acknowledgment of Jesus' invitation in Matthew 11:28: "Come to me, all who labor and are heavy laden, and I will give you rest." See Bach-Kommentar 1:287.

(Based on Chorale Verse 5) • Word of comfort & life: Jesus accepts sinners (113/5).
 Modified da capo aria.

5. Aria

Figure from no. 1 returns.

Regarding the demanding flute part, see note.



Ritornello derived from the opening vocal line.

A bubbling flute part (presumably depicting the "sweet word of pardon" referenced in the text) moves ever faster. The opening phrase of 6 beats suggests 3/2 meter. The overall mood is effervescent joy.

Je - sus nimmt die Sün - der an

D major

This is the central (pivot) movement in the cantata's chiasmic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the text turns from contrition to assurance of pardon.

(This is the only movement in the relative major of the cantata's central key of B minor.)

Flute moves faster in ascending (intensifying) sequence suggesting elation...

I (78II)

D major E7 C# minor A major E major

6 (81)

A major B7

Flute moves faster yet...

J.S. Bach - Church Cantatas BWV 113

8 (83)

E minor A7 A7 D major

10 (85)

A7 D major E7

11 II (86 II)

A major A7 D major

13 (88) **A Tenore**

The opening line quotes the criticism leveled at Jesus by the religious leaders: "The Pharisees and the scribes murmured [against Jesus], saying, 'This man receives sinners'" (Luke 15:2).

For more on the opening lines, see note. This is the only movement with a text not based on a chorale stanza—though the final text line (the actual declaration of pardon) is based on the last melodic phrase of the chorale (see below).

Je - sus - nimmt die Sünder an, - Je - sus - nimmt die Sünder

Jesus accepts - sinners,

3 2 *p*

D major

For biblical background, see note.

15 II

an: - sü - sses_ Wort, sü - sses_ Wort voll

D major E7 A major

J.S. Bach - Church Cantatas BWV 113

18

Trost und Le - ben, Je - sus

Flute and singer present opening phrase in dialogue (with overlap of 1 beat), leading to simultaneous presentation.

E7 A major

20 II

nimmt die Sün - der an: sü - sses Wort voll Trost und

A# dim.7 F# minor F# major B minor

23

Le - ben, Je - sus nimmt die Sünder an, -

Jesus accepts sinners

A7 D major

Opening phrase simultaneously in parallel 6ths and 3rds between singer and flute, suggesting the sweet accord of Jesus and sinners...

25 II

Je - sus nimmt die Sünder an: sü - sses Wort voll

D major A major E7

J.S. Bach - Church Cantatas BWV 113

28

Word painting: Highly energetic, competing coloraturas (singer and flute) for "Leben" ("life").

Trost und Le

ben!

E7

A major

30

B

ben!

mf Ritornello

A major

A major

33

E7

A major

B7

34^{II}

E major

E7

A major

B Section.

Word painting: Sustained note for "Ruh" ("rest").

36

C

Er schenkt die wahre Seelen ruh

p

A major

A# dim.7

B minor

39

und ruft Je-dem tröstlich zu: dein' Sünd' ist

Thy sin is

B minor B minor A major

42

dir ver-ge-forgiven, -ben;

thee forgiven,

Ends with opening figure.

mf Ritornello

D major F#7 B minor B minor

45

er

3

47

D

er schenkt die wah-re Seelenruh', die wah-re See - len -

B minor (A7) A7 D major D7

49 II

Word painting: Sustained note for "Ruh" ("rest").

ruh', er-schenkt die wah-re See-len-ruh' und ruft

E minor B7 E minor D7 F#7

J.S. Bach - Church Cantatas BWV 113

52

The declaration of pardon is sung to the last melodic phrase of the chorale, now in F# minor.

Je-dem tröstlich zu: dein' Sünd' ist dir ver-ge-ben.
Thy sin is thee forgiven.

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

55

ben.

mf Ritornello

F# minor F# minor F# minor

58

Modified da capo begins with opening phrase simultaneously in singer & flute, then in alternation, once again simultaneously.

Je-sus nimmt die Sün-der an, Je-sus nimmt die Sün-der

p

D major D major

60 II

an: sü-sses Wort, sü-sses Wort voll

D major D7 E minor E7 A major A7 D7 G major

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63

Trost und Leben, Je - sus nimmt die Sünd

A7 D major D major D major

66

an: sü - sses Wort voll Trost und Leben,

D# dim.7 B7 E minor (A7) D major D7

69

Je - sus nimmt die Sünd an, Je - sus nimmt die Sünd an: o sü - sses

G major G major G major

72

Wort voll Trost und

E7 A major A7

Ascending line for "Trost" ("comfort") for intensification.

J.S. Bach - Church Cantatas BWV 113

73

Le - ben, sü - sses Wort voll Trost und

B minor D major D7 G major E7

75

The singer climaxes with triplets (for the first time) on the word "Leben" ("life").

Le - ben!

A major G major A major D major

Ritornello

Dal Segno

6. Recitativo

Chromatic saturation in the vocal part in 13 mm.

113/6.

Tenore

(Based on Chorale Verse 6) • Christ invites sinners to come and be cleansed (113/6).

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

Der Heiland nimmt die Sünder an: wie lieblich klingt das Wort in meinen Ohren! Es

NBA: Er

The tenor begins in his traditional role of narrator.

The Savior accepts sinners: how lovely rings that word in my ears! He

For biblical background, see note.

Energized figure with figura corta suggests God's merciful response in Jesus words and actions (see note).

Continuo alone.

"Halo" of strings for Jesus' presence.

Vln I echoes voice. Parallel motion suggests sweetness.

G major G7 C major (for significance, see note). D7 G major

4

Quotation of Matthew 11:28: Come to me, all who labor and are heavy laden...

ruft: Kommt her zu mir, die ihr mühselig und beladen, kommt her zum Brunnenquell aller Gnaden, ich

calls: come hither to me, all-who (labor) and are-burdened, come hither to-the well-spring of-all grace, I

Pulsing notes for text.

B7 E minor C# dim.7 B minor

Tenor's role is changed
to that of participant.

7
hab' euch mir zu Freunden aus-er-ko-ren. Auf dieses Wort will ich zu
have you - as-my friends chosen. At this word would I to

B minor

9 II G# Text painting: "Treading" 8th notes depict the approach of the publican referenced here (see Gospel reading of the day).

dir wieder bussfert'ge Zöllner treten und mit demüth'gem Geist „Gott,
thee like the penitent pulican step (forward) and with humble spirit, „God,

G# dim.7 E7 A minor G# dim.7 A minor

Chromatic inflection for "humble."

N6 (for "humble")

12 The publican's prayer is shortened. A D#

sei mir gnädig! be-ten. Ach, trö-ste meinen blö-den Muth und
be to-me merciful! pray. Ah, comfort my (fearful) spirit and

A minor A minor D# dim.7 E minor

The publican's prayer is expanded...

15
mache mich durch dein vergoss'nes Blut von allen Sünden rein, so werd'ich auch wie
make me, through thy spilled blood, from all sins clean, so will I also like

Chromatic inflection for text.

G7 C minor iv Phrygian cadence V G7

18 David und Manas-se, wenn ich dabei dich stets in Lieb'und Treu' mit meinem Glaubensarm um-
David and Manasseh, if I therewith thee constantly in love and faithfulness with my arms-of-faith embrace,

Static harmony for constancy...

A7

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21

fas-se, hin-fort ein Kind des Him-mels sein.
henceforth a child of heaven be.

D minor G# dim.7 E major A minor D# dim.7 E minor B7 E minor

113/7. Duetto (Based on Chorale Verse 7) • Prayer: Forgive me & break sin's yoke (113/7). Chorale phrase 1 verbatim with melody embellished.

Immediacy of reponse (a prayer for mercy) is created by absence of an opening ritornello. No subsequent ritornellos.

Similar to no. 6, chorale lines are troped with madrigalian text (though not as recitatives). The canonic duet probably represents the two people in Jesus' parable: both Pharisee and publican are sinners. Their long, frenetic coloraturas typify their agitation.

Form (Rhyme: ABABCCDDC)
(Musically, a bar form: AAB.)
Lines 1-2 (1-18) Em-BM
Lines 3-4 (19-36) (Bm)-F#M
Lines 5-8 (37-63) Bm-BM
Line 8 (64-67) B7-Em
(Ritornello) (67-70) Em
See note for details.

1. Alto

Ach Herr, mein Gott, ver-gieb mir's doch, womit ich deinen
Ah Lord, my God, forgive me-for-that (please) wherewith I thine

Continuo alone.

E minor E minor

Alfred Dürr notes that this movement "proves to be related to the seventeenth-century chorale concerto in a few parts. Although only the first line of text is a literal chorale quotation, Bach preserves the melody not only of [the first line] but of lines 3 [=1], 5, and [8] in an embellished form, uniting it with free madrigalian verse. Indeed, even a different number of syllables caused no hindrance, being accommodated by melismas and melodic extensions. See "The Cantatas," 500.

5. Soprano

Ach Herr, mein Gott, ver-gieb mir's

Alto

5. Alto

Zorn er-re
anger have-aroused,

E minor A# dim.7 B minor B minor

For biblical background, see note.

Extraordinarily long, convoluted melismas in parallel 3rds and 6ths for "erregt" ("arouse/energize").

8

doch, wo mit ich dei-nen Zorn er-re
get, wo mit ich dei-nen Zorn er-re

Continuo still alone...

B minor D major D7 G major B7

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11

E minor E minor D7 G major

15

get,
get,

G major B7 E minor B(7)

19 **A**

Cf. m. 1 (transposed up a fifth and voices switched).

zer - brich das - schwe - re Sün - den - joch, das mir der Sa - tan
Break the heavy yoke-of-sin, which me - Satan

E minor F# major B minor B minor

Cf. m. 2 Cf. m. 3 Cf. m. 4

23 **Soprano** Long, energetic melisma for Satan's oppressive yoke of sin.

auf - er - le

Alto hath-laid - get,

zer - brich das - schwe - re Sün - den - joch, das mir der Satan

B minor D# dim.7 E minor E minor

Cf. m. 5 Cf. m. 6 Cf. m. 7 Cf. m. 8

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27

Melsima now in parallel motion...

das mir der Sa-tan auf-er-le

auf er-le

Cf. m. 9.

Cf. m. 10.

Cf. m. 11.

E minor A7 D major F#7 B minor

30

Cf. m. 12.

Cf. m. 13.

Cf. m. 14.

B minor A7 D major

33

- get,

- get,

Cf. m. 15.

Cf. m. 16.

Cf. m. 17.

Cf. m. 18.

D major F#7 B minor F# major

37

B Soprano

Chorale phrase 5 verbatim with melody embellished.

Chorale line has 8 syllables, ending in "geb."

dass sich mein Herz zu-frie-den-ge-be und dir zum

That - my heart (may) rest-contented and - for (thy)

B minor B minor

Soprano

41 **Preis** und **Ruhm** hin - fort nach dei - nem Wort in kind - li - chem Ge - hor - sam
Alto praise and glory henceforth according-to thy Word in childlike obedience
 dass sich mein Herz zu - frie - den

44 le - live.
 ge - be und dir zum Preis und Ruhm hin - fort nach deinem Wort in

47 be, dass sich mein Herz
 kind - li - chem Gehorsam le -

51 zu - frie - den ge - be und dir zum Preis und Ruhm hin -
 be, dass sich mein

B minor B7 E minor B7
 E minor E minor E7 A minor
 A minor (D7) G major G major B7
 E minor B major B pedal...

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54

fort nach deinem Wort in kindlichem Gehorsam le -

Herz zu frie - den ge -

E minor E minor

58

62

be, in kind - li - chem Ge - hor -

be, in kind - li - chem Ge - hor -

The two voices relax into simple parallel 3rds to portray the "childlike obedience" referenced in the text while unrest (perhaps symbolizing God's aroused wrath) persists in the continuo bass...

E minor B major B7 E minor E minor

66

sam - le - be.

sam - le - be.

Chorale line has 8 syllables, ending in "leb."

E minor E minor E minor

113/8

(5

+Flauto traverso
Oboe d'amore I
Vln I

+Oboe d'amore II
Vln II

+Vla

Passing notes in the accompanying lines soften the chorale setting from that in the opening movement. See Sven Hiemke in *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 10, p. 562. (Sven Hiemke, translated by David Kossvine)..

For biblical background, see note.

9 B minor B minor A7 D major F#7 B minor F# major

und nimm mich einst, wann dir's ge-fällt, im wah-ren Glau-ben

und nimm mich einst, wann dir's ge-fällt, im wah-ren Glau-ben

und nimm mich einst, wann dir's ge-fällt, im wah-ren Glau-ben

und nimm mich einst, wann dir's ge-fällt, im wah-ren Glau-ben

12 D major B minor F# major B minor C#7 F# minor

von der Welt zu dei-nen Aus-er-wähl-ten.

von der Welt zu dei-nen Aus-er-wähl-ten.

von der Welt zu dei-nen Aus-er-wähl-ten.

von der Welt zu dei-nen Aus-er-wähl-ten.

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

A major

24