

NBA I/27; BC A164

25. S. after Trinity (BWV 90, 116): the last Sunday of the liturgical church year (see note).

*1 Thessalonians 4:13–18 (Christ will return with the archangel's call and the sound of the trumpet.)

*Matthew 24:15–28 (There will be great tribulation at the end of the world.)

Librettist: Unknown

FP: 26 November 1724 (St. Nicholas). Part of Bach's chorale cantata cycle (see note).

Protestant Germany celebrated Easter a week earlier in 1724. Thus, November 26 could be celebrated as the 25th Sunday after Trinity instead of the first day of Advent. See *J. S. Bach, Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), pp. 142–43.

Instrumentation:

Corno (see note)

Oboe d'amore I, II

Vln I, II

Vla

SATB

Continuo, Organo

Ritornello (thematically independent, Vln I predominant)

Regarding the apparent contraction between the use of alla breve meter and a modern, concerto-like texture, see note.



Cantata No. 116

Du Friedefürst, Herr Jesu Christ

Alfred Durr writes, "In lines 1, 2, and 7 the lower voice parts merge into a unity with the chorale melody. In lines 3 and 4, on the other hand, they unite with the instrumental texture. They achieve the greatest independence, in the interests of textual illustration, in lines 5–6. In none of the lines, however, do the lower voice parts take a thematic share in the chorale melody." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 641–642.

Symmetrical Form

- | | |
|--|---|
| 3. T recit: Prayer, reminding Jesus he is peace & love | 4. STB Trio: Prayer of confession, reminding God of his love |
| 2. A aria: Prayer in Jesus' name in time of peril | 5. A. Recit: Prayer for rescue from the chastisement of war |
| 1. Chorus: Christ as Prince of Peace, helper in peril | 6. Chorale: Prayer to Christ, the only helper, for illumination |

A central theme of the cantata is Christ as Prince of Peace. See side note.



Penitential Chorale Cantata Addressing Christ as Prince of Peace.

(Coro.)

(Chorale Verse 1) (See also 67/7, 143/2.)

• Christ is our helper; we cry to God in his name (116/1).

116/1. (Moderato - so)

1. ("Ein star - - - ker")

J.S. Bach - Church Cantatas BWV 116

12. Tutti?

A major

14. A7 (D major) E7

Chorale line 1: Soprano doubled by the horn. Homogeneous, homophonic vocal texture with independent instrumental material based on ritornello. Text painting: Chordal, motto-like statement for the appellation "Prince of Peace."

16. **A** **Soprano.** Stollen 1 of chorale's bar form. +Corno Du Frie - de - - - fürst, Herr

(CORO) **Tenore.** Du Frie - de - - - fürst, Herr

Basso. Du Frie - de - - - fürst, Herr

A Du Frie - de - - - fürst, Herr

A major A major A major

For biblical background, see note.



19. Je - su Christ, Je - su Christ, Je - su Christ, Je - su Christ,

Ritornello *mf*

A major A7 D major E7

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

22.

wahr'r
wahr'r
wahr'r
wahr'r

A major

B7

E major

25.

Mensch und wahrer Gott,
Mensch und wahrer Gott,
Mensch und wahrer Gott.
Mensch und wahrer Gott,

A major

Ritornello

A major

28.

(C#7)

C#7

F# minor

F# minor F#7

31.

B minor

B minor B7

J.S. Bach - Church Cantatas BWV 116

33. Possible Vln solo?

Obs d'am up 8va

E major

36.

38. Tutti?

E major E7

A major A7 (D major) E7

Tenore. B 41. Chorale line 3: Imitative (quasi-fugal) texture based on lively ritornello theme (here it is used as text painting for Christ's strength as helper in time of need); instruments partly doubling. See note for more; also note above.

Basso. Stollen 2 of chorale's bar form

ein star - ker Noth -

ein star -

Vln I

A major A major B7

43.

hel - fer du bist, ein star - ker Noth -

ker Noth - hel - fer du bist, ein star -

E major F# major B minor C# major

J.S. Bach - Church Cantatas BWV 116

45. **Soprano.**

Alto.

ein star -

ein star - - - - ker Noth - hel - fer du

hel - fer du bist, ein starker Noth - hel - fer, ein star -

- ker Noth hel - fer du bist, ein star -

Obs d'am

F# minor (E7) A major (B7)

48.

ker Noth - hel - fer du

bist, ein star - ker, ein star -

E major

F# dim 7

50. E7 A major E# dim. 7

bist - ker Noth - hel - fer du

- ker Noth - hel - fer du

- ker Noth - hel - fer du

C#(7) F# minor

J.S. Bach - Church Cantatas BWV 116

52.

bist

bist

bist

Ritornello

F# minor

A major

F#7

55. F# minor

Chorale line 4: Imitative texture based on lively ritornello theme. Here it is used as text painting for Christ helping in life (energetic melisma) and death (descending 8th notes); instruments partly doubling.

Energetic melisma for "life." im Le -

Obs d'am tacet...

B minor

G#7

C# minor

B7

58.

Descending 8th notes for "and in death."

ben und im Tod, im Le -

im Le - ben und im Tod, im Le -

im Le - ben und im

E major

J.S. Bach - Church Cantatas BWV 116

[illegible]

63. A# dim. 7

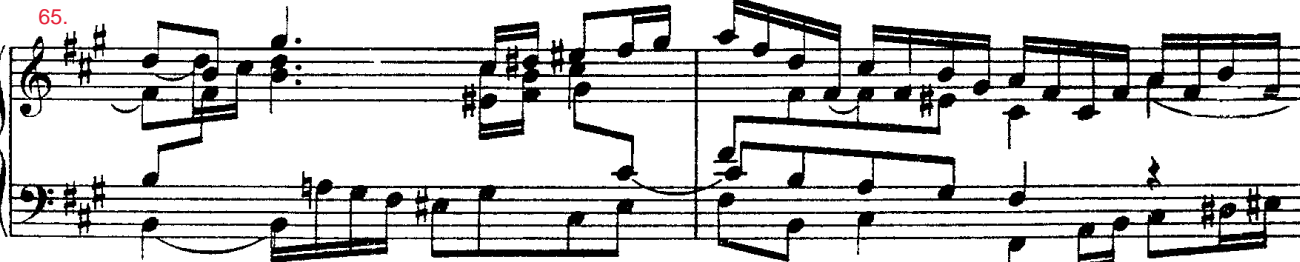
ben und im Tod.


ben und im Tod.

ben und im Tod.

Ritornello

F#7 B minor

65.  Musical score for exercise 65, showing a sequence of chords: B minor, C#7, F# minor, and F# minor.

67.  Musical score for exercise 67, showing a sequence of chords: F# minor, F#7, B minor, and B minor.

J.S. Bach - Church Cantatas BWV 116

Chorale lines 5 & 6: Homophonic texture; quick notes in accompanying voices; independent instrumental material based on ritornello.

69. **D**

Abgesang of chorale's bar form.

Text painting: Rests for "we alone" and 3 iterations of "your name" (suggesting a Trinitarian prayer).

Drum wir al.lein

Drum wir al.lein

Drum wir al.lein

Drum wir al.lein

B minor B7 E major

72.

al - - - lein im Na - - - men

im Na-men dein, drum wir al.lein im Na-men dein, im Na-men

im Na-men dein, drum wir al.lein im Na-men

im Na-men dein, drum wir al.lein im Na-men dein, im Na-men

E major E7 A major C#7 F# minor

74.

dein

dein

dein

dein

Ritornello

Possible Vln solo?

F# minor E7 A major F#7

77.

zu
zu
zu
zu

B minor E7

A major

80.

dei - nem Va - ter
dei - nem Va - ter
dei - nem Va - ter
dei - nem Va - ter

A major

83.

schrei - en.
schrei - en.
schrei - en.
schrei - en.

Allusion to biblical passages such as John 16:23–24 [Christ]: "Truly, truly, I say to you, if you ask anything of the Father, he will give it to you in my name. Hitherto you have asked nothing in my name; ask, and you will receive." (Also John 15:16.)

B7 E major E7 A major A7 D major

Dal Segno.

E7

Part A of the aria paraphrases the tribulation described in the Gospel reading, using terms from the parallel account in Luke 21:23: "Great distress shall be upon the earth and wrath upon this people" (Luther 1545: "Es wird große Not auf Erden sein und ein Zorn über dies Volk").

Tortuous, squirming chromatic lines in the voice and continuo depict the inexpressible and menacing threat of judgment referenced in the text. Diminished 7th chords abound.

116/2. Aria. (Based on Chorale Verse 2)
 • Menacing judgment & peril; we cry out in his name (116/2).
(Adagio ma non troppo ♩ = 60.)

For Alfred Dürr's comments on this movement, see note.

1. *Ritornello related to vocal part.* *mf*

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

6.

B minor E# dim.7 F# minor B minor or N6 B7 E# dim.7

11. **Alto.** 4.

For biblical background, see note.

Ach, — ach, —

Text painting: The singer breaks off and the oboe d'amore completes the phrase because the peril ("Not") is inexpressible.

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

Text painting: Short exclamations of "ah," with the completion of the musical phrase left to the oboe d'amore. convey the concept of something unaussprechlich ("inexpressible"). The text is reminiscent of Romans 8:26: The Spirit himself intercedes for us with sighs too deep for words (Luther 1545: mit unaussprechlichem Seufzen).

16.

ach, un - aus - sprechlich, ach, un - aus -

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

20.

sprech - lich ist die Noth und des erzürn-ten Rich-ters

F# minor G major B7 E minor E# dim.7 F# minor

Moving from the chorale's "Krieg und Ungemach" ("war and adversity") to the cantata's "erzürnten Richters Dräuen" ("wrathful judge's menacing") changes the focus to the relationship between God and humankind.

24. Dräu - en, ach, un - aus - sprechlich, ach, un - aus -

C#7 F# minor B# dim.7 (C# minor) E# dim.7

28. sprechlich, unaus - sprechlich ist die Noth, unaus - sprechlich ist die

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

32. Word painting: churning melisma for "enraged."
Noth und des er - zürn - - - - - ten Richters Dräu - en!

C# minor B7 G#7 C# minor C# major

36. The B section ("In this terror, we can scarcely do what you ask of us, Jesus—cry to God in your name") makes the allusion to Romans 8:26 even clearer: "The Spirit helps us in our weakness; for we do not know how to pray as we ought, but the Spirit himself intercedes for us with sighs too deep for words (Luther 1545: mit unaussprechlichem Seufzen)."

Kaum, -

F# minor F#7 B minor B# dim.7 C# minor C# major Sighing duples (continuo)

40. dass wir noch in die-ser Angst, wie du, o -

F# minor A# dim.7 F#7 Sighing duples (voice) Word painting: Trill on the word "fear." Sighing duples (ob d'amore) Sighing duples (continuo)

"Praying in Jesus' name as he asks" alludes to biblical passages such John 16:23–24 [Christ]: "Truly, truly, I say to you, if you ask anything of the Father, he will give it to you in my name. Hitherto you have asked nothing in my name; ask, and you will receive" and John 14:13–14 [Christ]: "Whatever you ask in my name, I will do it, that the Father may be glorified in the Son; if you ask anything in my name, I will do it."

44. Je-su, selbst-ver-langst, zu Gott in deinem Na-

Word painting: Extended note for ask/desire.

fx dim.7 D#7 Sighing duples (continuo) G# minor (see note). C#7 F# minor D#7

48. -men schrei-en!

Sighing duples (ob d'amore)...

G# minor G# minor G#7 (C# minor) D#7

52. Ach, un-aus-sprechlich,

Modified da capo

G# minor G# minor Sighing duples (continuo) E# dim.7 F#7

56. ach, un-aus-sprechlich, ach, un-aus-sprechlich ist die

B# dim.(7) G#7 E# dim.7 C#7 F# minor F#7

J.S. Bach - Church Cantatas BWV 116

Text painting: Agitated, descending continuo line on a diminished 7th chord for "Dräuen" ("threat").

60. = m. 21 (Bc different 8va) = m. 22 (Bc different 8va) = m. 23 = m. 24

Noth und des er.zürnten Richters Dräu - en,

G major B7 E minor E# dim.7 F# minor C#7

64. = m. 25 = m. 26 = m. 27 = m. 28

ach, un - aus - sprechlich, ach, un - aus - sprechlich,

F# minor B# dim.7 (C# minor) E# dim.7 F# minor

68. = m. 29 = m. 30 modified to stay in F# minor

unaussprechlich ist die Noth, unaussprechlich ist die Noth und des er.zürn -

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

72. Word painting: churning melisma for "enraged."

- - - - - ten Richters Dräu - en!

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

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

81.

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

Secco

116/3. **Recitativo.** (Based on Chorale Verse 3)

• Reminding Jesus that he is a God of love and peace (116/3).

1. **Tenore.**

Text painting: The prayer "Remember, O Jesu, that you are still called the Prince of Peace" is prefaced with the first phrase of the chorale in the continuo (the words of the first stanza are probably implied).

For biblical background, see note.



Ge-den - ke doch, o Je - su,

A major (A# dim.7) A# dim.7

The continuo line is unfigured.

4.

dass du noch ein Fürst des Friedens heissest; aus

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

6.

Lie - be woll - test du dein Wort - aus - sen - den, will sich dein Herz auf

(B7) B7 E major E7

8.

einmal von uns wenden, der du so gro - sse Hil - fe sonst be - weisest?

C#7 F# minor (B7) E major E major

In Bach's second cantata cycle, trios occur in Cantatas 38, 116, and 122. In Cantata 116, Bach probably chose to set the text as a trio to suggest the universality (but also individuality) of the guilt referenced in the text.

Terzetto.

116/4. (Andante con moto ♩ = 88.)

(Based on Chorale Verse 4)

• We confess our sin & beg for mercy shown in Christ (116/4).

A Section.

1.

Form (Rhyme: AABCCB)

Ritornello (mm. 1-9) EM
A. Lines 1-2 (9-35) EM-F#7
Line 3 (35-39) F#7-BM
Rit (39-47) BM

B. Lines 4-5 (47-59) BM-Am
Line 6 (59-63) Am
Lines 4-5 (63-84) Am-C#m
Line 6 (84-88) C#m
Rit (89-97=1-9) EM

A. Lines 1-2 (98-123=9-35) EM-F#7
Line 3 (123-127=35-39) F#7-BM
Rit (127-128) B7-EM

A'. Lines 1-2 (129-140) EM-B7
Line 3 (140-144) B7-EM
Rit (144-152) EM

Continuo alone: Ritornello related to vocal theme

E major 4-note motive treated as a sequentially descending quasi-ostinato.

The continuo part is unfigured.

Continuo alone throughout...

E major

For biblical background, see note.

Text painting: Numb admission of guilt and a plea for mercy is depicted with a short, repeated, sequentially descending motive. The individuality of guilt is captured by three voices (the text is in the first person plural) singing unsynchronized words in canon. Regarding the metrical ambiguity and more, see note.

9.

Soprano.

Tenore.

3

Basso.

Ach, wir be - ken - nen unsre Schuld

Ach, wir be - ken - nen unsre Schuld und bit - ten nichts als um Ge - duld,

Ach, wir be - ken - nen unsre Schuld und bit - ten nichts

E major

13.

und bit - ten nichts als um Ge - duld, um Ge - duld,

um Ge - duld, ach, wir be - ken - nen unsre Schuld

als um Ge - duld, um Ge - duld, ach, wir be - ken -

C#7

F# minor B# dim.7 G#7

The text alludes to Matthew 18:23-27 (Jesus!): The kingdom of heaven may be compared to a king who wished to settle accounts with his servants. When he began the reckoning, one was brought to him

17.

ach, wir be - ken - nen unsre Schuld und bitten nichts als um Ge -
und bitten nichts als um Ge - duld, um Ge - duld,
- nen unsre Schuld und bitten nichts als um Geduld, und bitten nichts

Descending chromatic fourth, traditional symbol of lament.

21.

duld, — um Ge - duld, um Ge - duld, —
um Ge - duld, — um Ge - duld, —
als um Ge - duld, und bitten nichts als um Geduld, ach, wir be - ken -

C# minor C#7 D#7

25.

ach, wir be - ken - nen unsre Schuld und bitten nichts —
ach, wir be - ken - nen unsre Schuld und bitten nichts — als um Ge - duld,
- nen unsre Schuld und bitten nichts als um Ge - duld, und bitten nichts —

G#7 B7 C# minor

J.S. Bach - Church Cantatas BWV 116

Descending chromatic fourth, traditional symbol of lament.

— als um Ge - duld, — um Ge - duld, — um Ge -
 ach, wir be - ken - nen unsre Schuld und bitten nichts — als um Geduld,
 — als um Ge - duld, um Ge - duld, — um Ge - duld, —

34 F#7 E7 A7 D7

34.

duld und um dein un-ermesslich Lie-ben, um dein un-er-um Ge-duld und um dein un-ermesslich Lie-ben, dein un-er-um Ge-duld und um dein un-ermesslich Lie-ben, dein un-er-

G major 7 F#7 B minor F#7

38. F# pedal... B minor



messlich Lie - ben.

messlich Lie - ben.

messlich Lie - ben.

tr

mf

B minor B major B major

43.

A

B Section

In the B section, the previous imitative texture with its unsynchronized text delivery (suggesting the individuality of guilt) gives way to a more homophonic text delivery (suggesting concord in the affirmation of God's love, as referenced in the text).

Es brach ja dein

Es brach ja dein

Es brach ja dein

B major E minor B7

48.

Rhetorical emphasis with sustained notes on "heart."

er-barmend Herz,

dein er-bar-mend

er-barmend Herz,

dein er-bar-mend

er-bar-mend Herz, dein er-bar-mend Herz, dein er-bar-mend

E minor

B7

53.

Herz, als der Ge-fall'-nen Schmerz, der Ge-fall'-nen Schmerz, der Ge-

Herz, als der Ge-fall'-nen Schmerz, der Ge-

Rhetorical emphasis with sustained notes on "Schmerz" ("pain").

Herz, als der Ge-fall'-nen Schmerz, der Ge-

E major

E7

A minor

J.S. Bach - Church Cantatas BWV 116

58.

fall' - nen Schmerz dich zu uns in die Welt ge - trie - ben, in die
 fall' - nen Schmerz dich zu uns in die Welt ge - trie - ben, zu uns in die
 fall' - nen Schmerz dich zu uns in die Welt ge - trie - ben, in die

62.

A minor

Text painting: Breaks in the phrase for "es brach" ("broke").

Welt ge - trie - ben, es brach ja dein er - barmend Herz,
 Welt ge - trie - ben, es brach ja dein er - barmend Herz,
 Welt ge - trie - ben, es brach ja dein er - barmend Herz, dein er -

D# dim.7

E minor

F#7

B minor

67.

Rhetorical emphasis with sustained notes on "heart."

dein er - bar - mend Herz, es brach ja
 dein er - bar - mend Herz, es brach ja dein er - bar - mend
 bar - mend Herz, dein er - bar - mend Herz, es brach ja

A# dim.7

F#7

B minor

B minor

E# dim.7

C#7

F# minor

J.S. Bach - Church Cantatas BWV 116

72.

Rhetorical emphasis with sustained notes on "heart."

[illegible]

77.

C# minor

C# minor

The image displays a musical score for the song "Der Schmerz" by Franz Schubert. It features three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The lyrics are in German: "Herz, als der Ge-fall'-nen Schmerz,". Red annotations highlight specific musical features: red arrows and lines indicate descending melismas for the words "fallen ones" in the vocal parts, and a red note in the alto part is labeled "Rhetorical emphasis with sustained notes on 'Schmerz' ('pain')." The piano part is marked with a 7-measure rest in the first measure.

81.

C# minor

A major

G#7

81. F# major G#7

der Ge - fall' - - nen Schmerz dich

der Ge - fall' - - nen Schmerz dich zu uns

der Ge - fall' - - nen Schmerz dich zu uns in

C# minor C# minor

85.

zu uns in die Welt ge - trie - ben, in die Welt ge - trie - ben.
in die Welt ge - trie - ben, in die Welt ge - trie - ben.
— die Welt ge - trie - ben, zu uns in die Welt ge - trie - ben.

C# minor
C# pedal...

89.

A Section (modified)

= m. 1. = m. 2. = m. 3. = m. 4.

E major

93.

= m. 5. = m. 6. = m. 7. = m. 8.

E major

97.

B

= m. 9.

= m. 10.

= m. 11.

= m. 12.

Ach, wir be - ken - nen unsre Schuld
Ach, wir be - ken - nen unsre Schuld und bitten nichts als um Ge - duld
Ach, wir be - ken - nen unsre Schuld und bitten nichts

E major

J.S. Bach - Church Cantatas BWV 116

101. = m. 13. = m. 14. = m. 15. = m. 16.

und bitten nichts als um Geduld, um Ge - duld,
um Ge - duld, ach, wir be - ken - nen unsre Schuld
als um Ge - duld, um Ge - duld, ach, wir be - ken -

105. = m. 17. = m. 18. C#7 = m. 19. = m. 20, F# minor B# dim.7 G#7

ach, wir be - ken - nen unsre Schuld und bitten nichts als um Ge -
und bitten nichts als um Geduld, um Ge - duld, —
- nen unsre Schuld und bitten nichts als um Geduld, und bitten nichts

Descending chromatic 4th, traditional symbol of lament.

109. C# minor = m. 21. = m. 22. C# minor = m. 23. = m. 24. D#7

duld, — um Ge - duld, um Ge - duld, —
um Ge - duld, — um Ge - duld, —
als um Ge - duld, und bitten nichts als um Geduld, ach, wir be - ken -

G#7 C#7 F#7 B major

J.S. Bach - Church Cantatas BWV 116

113. = m. 25. = m. 26. = m. 27. = m. 28.

ach, wir be - ken - nen unsre Schuld und bit - ten nichts

ach, wir be - ken - nen unsre Schuld und bitten nichts - als um Geduld,

- nen unsre Schuld und bitten nichts als um Ge - duld, und bit - ten nichts

117. = m. 29. = m. 30. = m. 31. = m. 32. = m. 33.

- als um Ge - duld, - Descending chromatic 4th,
traditional symbol of lament. Ge - duld, - um Ge -

ach, wir be - ken - nen unsre Schuld und bitten nichts - als um Geduld,

- als um Ge - duld, um Ge - duld, - um Ge - duld, -

122. = m. 34. = m. 35. = m. 36. = m. 37.

duld - und um dein un - - ermesslich Lie - - ben, um dein un - er -

um Ge - duld und um dein un - - ermesslich Lie - ben, dein un - er -

um - Ge - duld und um dein un - ermesslich Lie - ben, dein un - er -

G major 7 F#7 F# pedal... B minor F#7

J.S. Bach - Church Cantatas BWV 116

126.

= m. 38.

messlich Lie-ben; ach, wir be-ken-nen unsre Schuld

messlich Lie-ben; ach, wir be-ken-

messlich Lie-ben;

131.

B minor

B major B7

E major

und bitten nichts als um Geduld, und bitten nichts als um Geduld, ach, wir be-ken-

-nen unsre Schuld und bitten nichts als um Geduld, als um Ge-

ach, wir be-ken-nen unsre Schuld und bitten nichts als um-Ge-duld,

136.

E7

C#7

F# minor

B7

E major

E7

-nen unsre Schuld und bitten nichts als um Geduld, um Ge-duld und um dein

duld, um Ge-duld, um Ge-duld und

um Ge-duld, um Ge-duld und um dein un-

A major A7

D major D7

G major G7

C major

B pedal... B7

J.S. Bach - Church Cantatas BWV 116

141.

un-ermesslich Lieben, dein un-ermesslich Lieben.

um dein un-ermesslich Lieben, dein un-ermesslich Lieben.

-ermesslich Lieben, um dein un-ermesslich Lieben.

E minor E minor E major

146.

E major E major E major

116/5. **Recitativo.** (Based on Chorale Vv. 5-6) Prayer: Rescue us from the chastisement of war (116/5).

Chromatic saturation in the vocal part in 7 mm.

Alto is often the voice of faith. Here a "halo" of strings emphasizes the intimacy of the prayer.

1. Alto. C# Fx G# A D# B# F#

Ach, lass uns durch die scharfen Ruhen nicht all-zu heftig bluten! O Gott, der du ein Gott der Ordnung bist, du weisst, was bei der Feinde Grimm vor Grausamkeit und Unrecht ist. Wohl-an, so strecke deine Hand auf ein erschreckt geplagtes

Strings

The text relates to the gospel reading: "For then there will be great tribulation..." (Matthew 24:21).

Fx dim.7 G#7 B# dim.7 A#

For biblical background, see note.



3. E B A#

bluten! O Gott, der du ein Gott der Ordnung bist, du weisst, was bei der Feinde Grimm vor Grausamkeit und Unrecht ist. Wohl-an, so strecke deine Hand auf ein erschreckt geplagtes

The reference to God being a God of order may allude to 1 Corinthians 14:33: "God is not a God of confusion (Luther 1545: Unordnung) but of peace."

6. C# minor D E# F#7 A# dim.7

B minor E# dim.7 C#7 E# dim.7

J.S. Bach - Church Cantatas BWV 116

Arioso ending for "bring lasting peace."

9.

Land, die kann der Feinde Macht bezwingen und uns beständig Frie - - - debringen.

Vin I: Reminiscent of the end of the chorale's Stollen.

4th Modulating to A major... 4th 4th

F# minor D# dim.7 E major A7 D major A major E7 A major

This is the last stanza of seven in the 1601 chorale by Jakob Ebert (1549–1615); tune by Bartholomäus Gesius.

116/6. Choral. (Mel: „Du Friedefürst, Herr Jesu Christ“.)

(Verse 7) • Prayer: Enlighten mind & heart as only Christ can (116/6).

+Corno
Ob d'amore I
Vln I

+Ob d'amore II
Vln II

+Vla

For biblical
background,
see note.



The closing chorale stanza serves as a catechismal response: in particular, it draws attention again to the unique identity and role of Jesus Christ, with moving lines in the alto and bass at the statement, "Jesus Christ, you alone..."

Soprano. 1/5. NBA: unser

Er - leucht' auch un-ser/ Sinn und Herz durch den Geist dei-ner Gnad',
dass wir nicht trei-ben draus ein'n Scherz, der un-srer See-len schad't.

Alto.

Er - leucht' auch un-ser/ Sinn und Herz durch den Geist dei-ner Gnad',
dass wir nicht trei-ben draus ein'n Scherz, der un-srer See-len schad't.

Tenore.

Er - leucht' auch un-ser/ Sinn und Herz durch den Geist dei-ner Gnad',
dass wir nicht trei-ben draus ein'n Scherz, der un-srer See-len schad't.

Basso.

Er - leucht' auch un-ser/ Sinn und Herz durch den Geist dei-ner Gnad',
dass wir nicht trei-ben draus ein'n Scherz, der un-srer See-len schad't.

A major A major A major

The closing chorale stanza serves as a catechismal response: in particular, it draws attention again to the unique identity and role of Jesus Christ, with moving lines in the alto and bass at the statement, "Jesus Christ, you alone..."

9.

O Je - su Christ, al - lein du bist, der Solch's wohl kann aus - rich - ten.

O Je - su Christ, al - lein du bist, der Solch's wohl kann aus - rich - ten.

O Je - su Christ, al - lein du bist, der Solch's wohl kann aus - rich - ten.

O Je - su Christ, al - lein du bist, der Solch's wohl kann aus - rich - ten.

B7 E major B# dim.7 C# major F# minor E7 A major A major