

The cantata is in chiasmic form. Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter.

There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). See note for more.

J.S. Bach

imposing work calls for an unusually large festive orchestra. The

Cantata No. 119

Preise, Jerusalem, den Herrn

grand opening choral movement is in the style of a French overture: two sections for instruments alone frame an allegro section in 12/8 meter. (It is noteworthy that Bach chose to open his later chorale cantata cycle with a chorale fantasia in French Overture style [BWV 20].) For Alfred Dürr's comments on the cantata, see note.

(Probably adapted from a pre-existing instrumental work)

•Praise God for blessing Jerusalem: Psalm 147:12–14 (119/1).

119/1. No. 1. (Sinfonia.)

(Grave ♩ = 60.)

Unusually Large Instrumentation:

Tromba I, II, III, IV

Timpani

Flauto dolce (recorder) I, II

Ob I, II, III; Ob da caccia I, II

Vln I, II

Vla

SATB

Continuo (organ, 2 cellos,

2? bassoons, 2 violones)

BWV 119 was Bach's first cantata for the change of Leipzig's town council (Monday, 30 August 1723).

C major

The opening movement, which presumably accompanied the entrance of the new councillors, "offers all the festive features befitting a self-confident bourgeois city. After all, the term of office of the council committee which had elected Bach to the office of Thomaskantor and Director musices was coming to an end, even if this cantata now accompanied the "new council" into office" (translated from Martin Petzoldt, *Bach-Kommentar* 1:205).

J.S. Bach - Church Cantatas BWV 119

17

D7 G major

20

G major G major G7 C major

Trps

= m. 2.

24

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

C major

Trps

27

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

D7 G major G major

Trps

30

= m. 9. = m. 10 = m. 11.

A7 D minor

Long section without trps and timp.

33

= m. 12. = m. 13. = m. 14.

D minor E7 A minor E minor

J.S. Bach - Church Cantatas BWV 119

36

= m. 15. = m. 16. = m. 17.

C major D7 G major

39

= m. 18. = m. 19. = m. 20,

G major

For biblical background, see note.

(Coro.)
A (Allegro $\text{♩} = 144$)

If the movement existed previously as an instrumental movement, the middle section may have been radically redesigned or even newly composed (Alfred Dürr, *Bach-Jahrbuch* 1986, p. 120, cited in Petzoldt, *Bach-Kommentar*, 3:205).

The head motive is adapted in the following movement.



42

Basso.

Alfred Dürr notes, that the middle section of a French Overture "according to widespread tradition, should be designed as a fugue but is here treated largely in homophony, with imitation restricted to the outer parts, bass and soprano." See Dürr/Jones, *The Cantatas of J. S. Bach*, p. 729.

Prei - se, Je - ru - sa - lem, den

Trp I Trp II Trp III

G7 C major

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

(S same pitch as B.) Jerusalem is the allegorical representation of Leipzig.

44

Soprano.

Prei - se, Je - ru - sa - lem, den Herr, lo - be, Zi - on, dei - nen

Alto.

Prei - se, Je - ru - sa - lem, den Herr, lo - be, Zi - on, dei - nen

Tenore.

Prei - se, Je - ru - sa - lem, den Herr, lo - be, Zi - on, dei - nen

Herr, lo - be, Zi - on, dei - nen

+Trp III & IV Trps silent...

C major D7

J.S. Bach - Church Cantatas BWV 119

46

Gott, prei - se, Je - ru - sa - lem, den Herrn, prei - se, Je - ru - sa - lem, den

Gott, prei - se, Je - ru - sa - lem, den

Gott, prei - se, Je - ru - sa - lem, den

Gott, prei - se, Je - ru - sa - lem, den

B same pitch

48

G major

lo - be, Zi - on, dei - nen Gott, prei - se, Je - ru - sa - lem, den

Herrn, lo - be, Zi - on, dei - nen Gott, lo - be, Zi - on, dei - nen

Herrn, lo - be, Zi - on, dei - nen Gott, prei - se, Je - ru - sa - lem, den

Herrn, lo - be, Zi - on, dei - nen Gott, lo - be, Zi - on, dei - nen

50

G7 C major E7 A minor hemiola

Herrn, lo - be, Zi - on, deinen

Gott, prei - se, Je - ru - sa - lem, den Herrn, lo - be, Zi - on, deinen

Herrn, lo - be, Zi - on, deinen

Gott, prei - se, Je - ru - sa - lem, den Herrn, lobe, Zi - on, deinen

A minor A minor

Text painting: The intensity of the voices relaxes with inner and outer duets in parallel thirds (for sweetness) supported by fast figuration by the continuo for a description of God's care over Jerusalem.

52

Gott! Denn er ma - chet fest die

Gott! Denn er ma - chet fest die Rie - gel,

Gott! Denn er ma - chet fest die Rie - gel,

Gott! Denn er ma - chet fest die

Martin Petzoldt notes that the Psalm verse touches on 3 most important political issues: protecting the citizenry, creating internal blessing, and securing external peace — with the contemporaneous theological understanding that all three involve both human effort and divine help. See *Bach-Kommentar*, 1:205–207.

Continuo alone...

A minor G7 C major hemiola

54

Rie - gel, er ma - chet fest die Rie - - gel, die Rie - gel dei - ner Tho -

er ma - chet fest die Riegel, die Rie - - gel dei - ner Tho -

er ma - chet fest die Rie - gel, die Rie - gel dei - ner Tho -

Rie - gel, er ma - chet fest die Rie - - gel, die Rie - gel deiner Tho -

+Instr without trps.

56

re

re

re

re

+Instr.

Recs

Obi

D minor D minor

J.S. Bach - Church Cantatas BWV 119

591

B

und
und
und
und

B

D minor

D minor

591

D minor

seg - net dei - ne Kin - der,

seg - net dei - ne Kin - der, und

seg - net dei - ne Kin - der, und seg - net,

D minor

D7

B7

61

und seg - net dei - ne Kin - der drinnen, und seg - net dei - ne

seg - net dei - ne Kin - der

seg - net dei - ne Kin - der drin nen, seg - net dei - ne Kin -

seg - net dei - ne Kin - der drin -

E minor

E minor

hemiola

63

Kin - der, seg - net dei - ne Kin - der drin -
 drin - nen, seg - net dei - ne Kin - der, dei - ne Kin - der drin -
 - der, seg - net dei - ne Kin - der, dei - ne Kin - der drin -
 - nen, und seg - net dei - ne Kin - der drin -

E minor

64

nen, er schaf - fet dei - nen Gren - zen Frie -
 nen, er schaf - fet dei - nen Gren - zen Frie -
 nen, er schaf - fet dei - nen Gren - zen Frie -
 nen, er schaf - fet dei - nen Gren - zen Frie -

Text painting: The intensity relaxes, the voices accompanied by continuo alone. "Grenzen" ("boundaries") is delineated in the outer (boundary) voices and "Friede" ("peace") is depicted in the inner voices with parallel thirds in close position. As before, the duets are supported by an energetic continuo line, presumably representing God's active care, as referenced in the text.

Continuo alone...

E minor G7 C major D7 G major G7

66

den.
 dei - nen Gren - zen Frie - den.
 dei - nen Gren - zen Frie - den.
 den. Prei - se, Je - ru - sa - lem, den -

+ Instr. without Trps.

C major C major

J.S. Bach - Church Cantatas BWV 119

68

Prei - se, Je - ru - sa - lem, den Herrn, lo - be, Zi - on, dei - nen Gott, lo - be,
 Prei - se, Je - ru - sa - lem, den Herrn, lo - be, Zi - on, dei - nen Gott, lo - be,
 Prei - se, Je - ru - sa - lem, den Herrn, lo - be, Zi - on, dei - nen Gott, lo - be,
 Herrn, lo - be, Zi - on, dei - nen Gott, lo - be,

+Trps

C major hemiola

70

Zi - on, lo - be, Zi - on, dei - nen Gott!
 Zi - on, dei - nen Gott, lo - be, Zi - on, dei - nen Gott!
 - nen Gott, lo - be, Zi - on, dei - nen Gott!
 - nen Gott, lo - be, Zi - on, dei - nen Gott!
 - nen Gott, lo - be, Zi - on, dei - nen Gott!

Trp I & II

Trps silent...

C (Tempo I.)

The outer frame of a French Overture returns.

C major

72

Zi - on, lo - be, Zi - on, dei - nen Gott!

Trps

Trps silent...

C (Tempo I.)

C major

75

Zi - on, lo - be, Zi - on, dei - nen Gott!

Trps

Trps silent...

C (Tempo I.)

C major

G# dim.7

E7

A minor

C7

F major

A7

J.S. Bach - Church Cantatas BWV 119

78 D minor D7 G major G7

81 C major C7 F major

83 Trps G major D7

85 Trps & Timp with strings Tutti G7 C major Secco C major

Nº 2. Recitativo. •Blessed is the land & city in which God dwells (119/2). 119/2. Tenore.

For biblical background, see note.



1. Secco G major

Gesegnet Land! glücksel' ge Stadt! woselbst der Herr sein'n Herd und Feuer hat. Wie
Blessed land, (O) happy city, where the Lord his hearth and fire has! How

The opening phrase (which is derived from the head motive of the previous movement) acts as a structural frame. When it returns at the end of the movement, its 2 constituent musical motives are stated in reverse order.

Allusion to Isaiah 31:9. [Thus] says the Lord, whose fire is in Zion, and whose furnace is in Jerusalem. (Luther 1545: [So] spricht der Herr, der zu Zion Feuer und zu Jerusalem einen Herd hat.

J.S. Bach - Church Cantatas BWV 119

4

kann Gott besser lohnen, als wo er Eh.re lässt in ei.nem Lande wohnen? Wie
can God better reward, than where he glory lets in a land reside? How

E major A minor iv6 V
Phrygian cadence often used for rhetorical questions.

6II

kann er ei.ne Stadt mit rei.chern Nach.druck segnen, als wo er Güt' und
can he a city with richer emphasis bless than where he kindness and

A7 D minor

9

Treu' ein.ander lässt begegnen, wo er Ge.rech.tigkeit und Frie.de zu küssen niemals
faithfulness one another lets meet, where he righteousness and peace to kiss never (would be)

C# dim.7 A major D major G major
Phrygian cadence used for rhetorical question.

11II

Translation: Than where he promised that righteousness and peace would never tire of kissing each other, and has also fulfilled it? (This is an allusion to Psalm 85 - see note.)

müde, nicht müde, niemals satt zu werden theu'r ver.heissen, auch in der That erfül.let
tired, not tired, never satiated to become dearly promised, also in fact fulfilled

C7 F# half dim.7 B(7) E minor

Text painting: High note for "kiss," low note for "tired."

14

hat? Da ist der Schlus: gemacht: Ge.seg.net Land! glücksel'ge Stadt!
has? Thus is the conclusion made: Blessed land! happy city!

E minor G major G major

The order of the two motives are reversed.

Alfred Dürr observes that the scoring of this aria has a "pronounced emphasis on the middle register, [giving] the movement a mild, even warm sound, which is enhanced still more by the song-like, approachable melody." See Dürr/Jones, p. 729.

Nº 3. Aria. • Consider God's blessing on city of Linden-trees (119/3).

119/3. 1. (Andante $\text{♩} = 66$) Ob da caccia I Throughout, the oboes da caccia imitate each other.

Question of performance practice: whether to assimilate the rhythms (double dot the bass, later, coordinate with the triplets).

Ob da caccia II
Ritornello

G major

Helmuth Rilling suggests the "two low oboes da caccia give a special color and mood to the piece. Their pastoral-like tune seems to depict contented people strolling through the linden-lined streets of Leipzig." (See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 147.

A(7) D major D major D7

G7 C major D7 G major

Singer enters impatiently, before the ritornello ends.

10 Tenore.

For biblical background, see note.

Wohl

G major G7 C major D7 G major G major

13 "Volk der Linden" ("people of Linden trees) is a reference to Leipzig, whose name derives from "lipa," the Slavic name for Linden.

dir, wohl dir, du Volk der Lin-den, wohl dir, du hast es gut! Wohl dir, du Volk der

p Continuo alone...

G major G major

J.S. Bach - Church Cantatas BWV 119

16

Lin - den, wohl dir, **du hast es gut!** This line quotes Psalm 128:2:
 you have it good! Ob da caccia I
 Ob da caccia II
 mf
 A7 D major

19

The poetic couplet that begins the middle section of the aria appears to derive from the opening of an anonymous 1676 hymn, set musically in 1691 by Johann Löhner (1645–1705): "Alles ist an Gottes Segen und an seiner Gnad' gelegen." ("All depends on God's blessing and his grace").
Wie viel an Gottes Segen
 How much on God's blessing
 p
 D major G major

22

- gen und seiner Huld ge - gen, die ü - ber-schwenglich thut, kannst
 and his favor depended
 B7 E minor

25

du an dir be - fin - den, an dir be - fin - den.
 E minor E minor

J.S. Bach - Church Cantatas BWV 119

28

Wohl dir, wohl dir, du Volk der Lin - den, wohl dir, wohl

Ob da caccia II Ob da caccia I

E minor A7 D major

31

dir, du Volk der Lin - den, wohl dir, du hast es gut! Wohl dir, du Volk der Lin - den, wohl

I & II

Continuo alone...

D major F#7

34

dir, du hast es gut!

Ritornello

mf

B minor B minor

37

Wie viel an Got - tes Se -

p

B minor A major D major D7 G major

"Segen" ("blessing") is stressed with a wave-like coloratura.

J.S. Bach - Church Cantatas BWV 119

40

- gen und sei - ner Huld ge -

Continuo alone...

42

le - gen, die ü - berschwenglich thut, kannst du an dir befin - den. Wohl

G major C major (G7) G7 C major

44 II

dir, du Volk

E7 A7 G7

Text painting: A long melisma on "Volk der Linden" ("people of Linden [trees]") emphasizes how fortunate the people of Leipzig are.

47

der Lin - den, wohl

Continuo alone...

C major D7 G major A7 D7 G7

J.S. Bach - Church Cantatas BWV 119

49

dir, du Volk der Lin - den, wohl dir, wohl dir, du hast es

C major D7 G major

51

D

gut.

Ritornello

mf

G major

54

A(7) D major D major D7

57

G major G7 C major D7 G major

60

G major G major G major G major

Nº 4. Recitativo. •Thank God for his blessings through good government (119/4).

119/4.

1. **Basso**

Martin Petzoldt sees the two trumpet flourishes as an expression of the "town's self-confidence and prosperity as a result of God's 'choosing.' There was reason for such self-confidence, as the town had only regained its economic independence 35 years earlier, after having been under curatorship due to an economic collapse between 1627 and 1688. The reason for this was the purchase of the Mansfeld mines shortly before the outbreak of the Thirty Years' War, which caused a financial disaster." See *Bach-Kommentar* 3:109 for German original.

For biblical background, see note.



Trp I

Intrada

Trp II

L.H.

Trp III, III, Timpani

C major

So herrlich
(How) glorious

Allusion to Psalm 33:12: Blessed is the nation whose God is the Lord, the people whom he has chosen as his heritage! (Luther 1545: Wohl dem Volk, des der Herr ein Gott ist, das Volk, das er zum Erbe erwählet hat!)

3

stehst du, lie - be Stadt, du Volk, das Gott zum Erbtheil sich erwäh - let

standest thou, dear city, Thou people, which God for-his inheritance - chosen

Trps & Timp

A7

5

hat!

has!

Doch wohl und a - ber wohl, wo man's zu Herzen

(How) good! (But how very) good! where one-it to heart

Recorder I, II

Oboe da caccia I, II

G major

G7

E7

Sustained woodwind chords underscore the emphasis on contemplation. (Compare the significance of delicate orchestration in no. 5, the central movement).

Martin Petzoldt argues that, for the librettist, recognizing human government as a divine gift for which thanksgiving is owed not to human rulers but to God was an important theme. See especially Petzoldt's comments on movements 4 and 6 (*Bach-Kommentar* 3:210, 212, 216).

7II

fassen und recht er - ken - nen will, durch wen der Herr den Se - gen wachsen lassen!

would-take and rightly recognize, - Through whom the Lord (this) blessing grow does-let.

A minor

B7

E minor

10

Ja, was bedarf es viel! Das Zeugnis ist schon da: Herz und Gewis-sen
Yes, what needs - (yet-to-be-said?) The testimony is already at-hand, Heart and conscience

E minor A7 D major D7

13

wird uns über-zeugen, dass, was wir Gutes bei uns seh'n, nächst Gott durch kluge Obrigkeit und
will us convince, that whatever we of-good amidst us see, next-to God, through intelligent ruling-authorities and

E7 A minor C major

16

Translation: That, whatever good we experience—next to God—comes through intelligent authorities and through their wise governing.

durch ihr wei-ses Re-gi-ment ge-schehn. Drum sei, ge-lieb-tes Volk, zu
through their wise governing (does-come). Therefore be, beloved people, for

C7 F major F major Phrygian cadence iv6

19

Translation: Therefore, be prepared, beloved people, for sincere thanksgiving or else the very city walls would break their silence!

treu-em Dank bereit! Sonst wurden auch davon nicht dei-ne Mau-ern schweigen.
sincere thanksgiving prepared! Otherwise would even thereof not thy walls keep-silent

G minor C7 F major G7

22

Trp I Trp II L.H. +Trp III, IV, Timp

C major Trumpets & Timpani end alone... C major

Nº 5. Aria. •Government is gift and image of God (119/5).

Martin Petzoldt suggests that the delicate, trio texture and the triple meter may symbolize the Trinity's authority behind human authority (see note).

119/5. (Tempo giusto $\text{♩} = 60$.)

1. Recorder I & II unison

The delicate instrumentation of 2 recorders playing in unison, together with the rocking 6/8 meter is surprising. It suggests an intimate, pastoral perspective on divine and human government, and appears to reflect Bach's interest in Luther's Theology of the Cross, which is fundamentally based on the paradoxical inversion of one's expectations (see note). As the axis in the cantata's structure, this movement embodies that inversion.

G minor (for significance, see note).

F7 staccato

5 (64)

staccato recorders

B-flat major

C7

F major

f7

9 (68)

B-flat major

D7

G7

C minor

F# dim.7

12 (71)

Alto.

A

Alto is often the voice of faith, also the Holy Spirit. See Petzoldt, *Bach-Kommentar* 1:97, among many other places.

Die O - brig - keit ist Got - tes Ga - be, ja sel - ber

G minor

G minor

The staccato repeated notes of the recorders (marked "staccato") "seem to insist on the importance of this text" (as if tapping the forefinger). See See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 151.

For biblical background, see note.

16

Got - tes E - ben - bild,

die O - brig - keit ist Got - tes

Recorders play staccato repeated notes...

F7

B-flat major

J.S. Bach - Church Cantatas BWV 119

20

Ga - - - - be, ja sel - ber, ja sel - ber

C7 F major D7 G minor

24

Got - tes E - - - - ben - bild, ja sel - ber

staccato

(C7) A7 D minor G7 A7 D minor

28

Got - - tes E - ben - bild, sel - ber Got - tes E - ben - bild.

D7 G minor A7 D minor D minor

32

D minor C7

35 **B** B Section.

Wer ih - re Macht nicht will er - messen,

Recorders echo (answer) the singer.

Continuo alone...

Ritornello

F major F(7) B-flat major

J.S. Bach - Church Cantatas BWV 119

39

wer ih - re Macht nicht will er - - messen, der muss auch

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

42

Got - tes gar - ver - gessen, der muss auch Got - tes gar - ver -

staccato recorders C7

45

ges - sen: wie wür - de sonst sein Wort er - füllt?

Continuo alone. *mf*

F minor B dim.7 C minor

48

staccato

staccato

C minor

52

C

wie wür - de sonst sein Wort er - - füllt? Die Ob - rig -

Continuo alone... *p*

staccato recorders

C minor D7 G minor G minor

Opening lines return but no da capo.

J.S. Bach - Church Cantatas BWV 119

55

keit ist Got - tes, Ga-be, ja sel - ber Got - tes E - ben -

F7 B-flat major D7

58

bild, ja sel - ber Got - tes E - ben - bild.

G minor Dal Segno.

Nº 6. Recitativo.

119/6.

Soprano.

•Offering of thanks to God at end of election day (119/6).

Response
(representing
the congregation).

For biblical
background,
see note.



1. Now, now, we recognize it and bring to-thee o most-high God, an offering

Nun! nun, wir er-kennen es und bringen dir, o höchster Gott, ein Opfer

Secco

C(7) F major

3 of-our thanks for this. Especially, after this present day, the day, which for-us the Lord did-make, (which)

unsers Danks da-für. Zumal, nach-dem der heut'ge Tag, der Tag, den uns der Herr ge-

The text alludes to Psalm 118:24: This is the day which the Lord has made; let us rejoice and be glad in it. (Also Psalm 126:2-3.)

Chord shift for "zumal" ("especially").

F major A(7)

6 You, dear elders, in-part of your burden released, In-part also upon yourselves sleepless hours-of-worry

macht, euch, theure Väter, theils von eurer Last entbunden, theils auch auf euch schlaf-lo-se Sorgen.

D minor F7 D(7) G minor C# dim.7

9 with a new electin did-bring, thus sighs a faithful people with heart and mouth alike:

stunden bei einer neuen Wahl ge-bracht, so seufzt ein treues Volk mit Herz und Mund zu -

119/7. No 7. Coro. (Maestoso $\text{♩} = 72$) A Section. • God's continuing blessing on governors sought (119/7).

Chords: G# dim.7, E7, A minor, D# dim.7, E minor, G7 (attacca)

The thought of no. 6 is completed in no. 7 (though hardly with "sighs").

Form (Rhyme: ABABCCD)
A. Ritornello (mm. 1-17) CM
Lines 1-2 (fugue, 17-36) CM
Rit (36-52) CM [Fine]
B. Lines 3-6 (mostly chordal, 52-60) CM-Dm
Rit (60-64) Dm
Lines 3-6 (chordal, 64-72) Dm-CM
Line 7 (72-76) D7-GM da capo

gleich: Da capo form.

Trp I
Trp II
Trp III & IV
+ Timp
C major

Intrada theme (see note).

+Recs

+ Obs
Strings

Trps tacet

Timp

C major

F major

C7

6II

D minor A7 D minor G major D7 G major G7

9

C major D7 G major G7

Oboes

11II

+Vln I Str +Obs Trp I & II

C major C7 F major G7

"The fugue, framed by a ritornello, gradually builds up from a cappella texture (with continuo), via the gradual addition of instruments (with partly independent and partly thematic woodwind), to a climactic threefold stretto in which the trumpets participate." See Alfred Dürr, *The Cantatas of J. S. Bach*, trans. Richard Jones, (Oxford: Oxford University Press, 2005). p. 730.

14

+ Trp
III & IV

(Coro.)

A minor C major

A fugue with ascending order of entries represents praise directed toward God. The fugue subject's beginning is reminiscent of the chorale "Nun danket alle Gott," which is based on Sirach (Apocrypha) 50:22: Now thank we all God, who does great things in every place, who preserves us alive from the womb and does all good things for us (Luther 1545, v. 24: Nun danket alle Gott, der große Dinge tut an allen Enden, der uns von Mutterleib an lebendig erhält und tut uns alles Gute). The cantata text mixes the Sirach passage with Psalm 126:3: The Lord has done great things for us; we are glad.

Basso.

Lines 1-2 (fugue).

Der Herr hat Gut's an uns ge - than, dess

Continuo alone... *mf*

C major

For biblical background, see note 19.

Alto.

The second part of the subject employs a lively, scalar melisma for "fröhlich" ("joyful").

Der Herr hat Gut's an uns ge -

Gut's an uns ge - than, dess sind wir al - le fröh -

sind wir al - le fröh - lich, dess sind wir al - le fröh -

C major E7 A minor A minor B7

21u Soprano.

Der Herr hat Gut's an uns ge - than, dess sind wir al - le

than, dess sind wir al - le fröh - lich, dess sind wir alle

- lich, dess sind wir al - le fröh - lich, der Herr hat Gut's an

lich, dess sind wir al - le fröh - lich, der Herr hat Gut's an

E minor G major G major G major C major

24.

fröh - lich, dess sind wir al - le fröh - lich, der Herr hat
 fröh - lich, sind wir al - le, al - le fröh - lich,
 uns gethan, dess sind wir al - le, alle fröh - lich, dess
 uns gethan, dess sind wir al - le fröh -

Rec I & II, Ob I
 Ob II, Vln I

C major D7 G major G7

26 II

Gut's an uns ge - than, dess sind wir al - le fröh -
 der Herr hat Gut's an uns ge -
 sind wir al - le fröh - lich, fröh - lich, dess sind wir al - le
 lich, der Herr hat Gut's an uns ge -

Ob III
 Vln II

C major C major G major D7

29

lich, sind wir al - le, al - le fröh -
 than, dess sind wir al - le fröh -
 fröh lich, der Herr hat Gut's an uns ge - than, dess sind wir al - le
 than, der Herr hat Gut's an

Stretto Trp II

Vla, Continuo

G7 C major C major

J.S. Bach - Church Cantatas BWV 119

31ⁿ

lich, al - le fröh - lich, dess sind wir al - le

lich, al - le fröh - lich, dess sind wir al - le

fröh - lich, al - le fröh - lich, dess sind wir al - le

uns ge - than, dess sind wir al - le fröh - lich, dess sind wir al - le

+Trp I, II, IV, Timp

C major D7 G7 C major

34

fröh - lich, dess sind wir al - le fröhlich, al - le fröh - lich.

fröh - lich, sind wir al - le fröh - lich.

fröh - lich, sind wir al - le fröh - lich.

fröh - lich, sind wir al - le fröh - lich. Ritornello

Trp I & II alone

C major

37

Trp III & IV

+Timp

Trps tacet

39^{II}

+Orch

C major F major (A7)

J.S. Bach - Church Cantatas BWV 119

42

D minor G major D7 G major G7 C major

44 II

C major D7 G major G7 C major

47

C7 F major G7 +Trp III & IV

49 II

A minor C major

52/ D

Er seh' die theu - ren Vä - ter, die theuren Vä - ter an

Er seh' die theuren Vä - ter, die theuren Vä - ter an

Er seh' die theuren Vä - ter, die theuren Vä - ter an

Er seh' die theuren Vä - ter an, die theuren Väter an

+Instruments, strings play intrada theme, trps tacet

Lines 3-6 (mostly chordal/syllabic).

D

mf Continuo alone...

Str

C major D7

Strings play intrada theme.

J.S. Bach - Church Cantatas BWV 119

Text painting: Brief imitation with ascending order of entries for prayer to sustain government leaders.

55 Text painting: Brief imitation by ascending order of entries for prayer to sustain government leaders.

und hal - te auf un - zäh - lig' und spä - te lan -

und hal - te auf un - zäh - lig' und spä - te lan -

und hal - te auf un - zäh - lig' und spä - te

und hal - te auf un - zäh - lig' und spä - te

und hal - te auf un - zäh - lig' und hal - te auf un - zäh - lig' und spä - te

Strings alone...

D7 G major G7 C7 F major C# dim. 7

57m

G major G7 C7 F major C#dim.7

D minor

ge Jahre 'naus in ih.rem

ge Jahre 'naus in ih.rem

lan-ge Jahre 'naus in ih.rem

lan-ge Jahre 'naus in ih.rem

+Recs & Obs

A7 A(7) A7

60.

Re_gimen_teHaus;

Re_gimen_teHaus;

Re_gimen_teHaus;

Regi_mente Haus;

+Trp I & II
Ritornello

D minor D minor D minor A7 B-flat major

63/

Lines 3-6 (mostly chordal/syllabic).

er seh' die theuren Väter an und
 er seh' die theuren Väter an und
 er seh' die theuren Väter an und
 er seh' die theuren Väter an und

Continuo alone...

D minor A7 D minor D minor C7 F major F major

66/

hal-te auf un-zäh-lig' und spä-te lan-ge Jah-re 'naus
 hal-te auf unzäh-lig' und spä-te lan-ge Jah-re 'naus, lange
 hal-te auf unzäh-lig' und spä-te lan-ge Jah-re 'naus, lange
 hal-te auf un-zäh-lig' und spä-te lan-ge

+Instruments, trps tacet...

F7 B-flat major G7 C7

69/

Text painting: A series of descending dominant 7th chords on the sustained first syllable of "Jahre" ("years") leading to a general pause illustrates the prayer to grant the civic elders long years in leadership.

in ihrem Re-gimen-te
 Jah-re 'naus in ihrem Re-gimen-te
 Jah-re 'naus in ihrem Re-gimen-te
 Jah-re 'naus in ihrem Re-gimen-te

B Section

F7 D7 G7 C major

The second iteration of lines 3–6 flows directly into line 7.

Line 7 (chordal with 1 melisma).

Word painting: Melisma with syncopation in soprano on "preisen" ("to praise"). The resolve to praise God reflects the exhortation in movement 1 (Psalm 147:12). It is fulfilled in the extensive da capo.

72/

Haus, so wollen wir ihn prei -

Haus, so wollen wir ihn prei -

Haus, so wollen wir ihn prei -

Haus, so wollen wir ihn prei -

C major D7 G major

75/

- sen, so wollen wir ihn prei - sen.

- sen, so wollen wir ihn prei - sen.

- sen, so wollen wir ihn prei - sen.

- sen, so wollen wir ihn prei - sen.

Trp I & II alone (leads to reprise)...

G major G7 C major Dal Segno. %

Nº 8. Recitativo.

•Intercessory Prayer: Since we are thy people, hear one final request (119/8).

119/8. 1. Alto. C G A B-flat E F

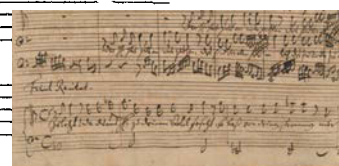
Zu-letzt! da du uns, Herr, zu deinem Volk gesetzt, so lass' von deinen

Secco Finaly! Since thou us, Lord, to thy people did-make,

C7 F major F7

Chromatic saturation in the vocal part in 7 mm. (equivalent of 6 mm.). A wide-ranging tonal journey underscores the fervor of the entreaty.

For biblical background, see note.



3II

Frommen nur noch ein arm Gebet vor dei-ne Oh-ren kommen: Und hö-re! ja er-

righteous-ones just yet one poor prayer before thine ears come: And hear! yes,

B-flat major G major C major A# dim.7

The autograph score shows that the alto recitative (no. 8) is written on the two bottom staves of movement 7, mm. 16–26. This simultaneous notation of movements 7 and 8 would be confusing if it were not for Bach's clarifying heading.

J.S. Bach - Church Cantatas BWV 119

6

F# D#

hö - re! der Mund, das Herz und See - le seuf - zet seh - re. The thought of no. 8 is completed in no. 9.

grant-favorable-hearing, (our) mouth (our) heart, and soul sighs deeply.

Unstable harmonic progression to depict the deep emotion of the prayer.

F#7 B minor D# dim.7 iv6 V (Phrygian cadence)

Possible doublings (only the original score survives and it does not specify).

Nº 9 Choral. (Mel: Aus „Herr Gott dich loben wir“)

•Te Deum Extract: Bless this people, thine inheritance: paraphrase of Psalm 28:9 (119/9). This is a section of Luther's 1529 German Te Deum (see below).

+Rec I, II (at 8va)
Ob I
Vln I

+Ob II
Vln II

For biblical background, see note.

+Ob da caccia
Vla

119/9. Soprano.

Hilf deinem Volk, Herr Je - su Christ, und segne, das dein Erbtheil ist. Wart' und pfleg

Alto.

Hilf deinem Volk, Herr Je - su Christ, und segne, das dein Erbtheil ist. Wart' und pfleg

Tenore.

Hilf deinem Volk, Herr Je - su Christ, und seg - ne, das dein Erbtheil ist. Wart' und pfleg'

Basso.

Hilf deinem Volk, Herr Je - su Christ, und segne, das dein Erbtheil ist. Wart' und pfleg'

E minor D7 G major G major iv6 Phrygian cadence A minor E major C major

Long pause, perhaps for contemplation, perhaps for insertion of intrada theme.

Psalm 28:9. O save thy people, and bless thy heritage; be thou their shepherd, and carry them for ever (Luther 1545: Hilf deinem Volk und segne dein Erbe; und weide sie und erhöhe sie ewiglich!).

Helmuth Rilling notes that, after many movements in modern styles, Bach ends with ancient church style (see note).

11

ihr'r zu al - ler Zeit und heb' sie hoch in E - wig - keit. A - - - - - men

ihr'r zu al - ler Zeit und heb' sie hoch in E - wig - keit. A - - - - - men

ihr'r zu al - ler Zeit und heb' sie hoch in E - wig - keit. A - - - - - men

ihr'r zu al - ler Zeit und heb' sie hoch in E - wig - keit. A - - - - - men.

C major C major D7 G major D7 G major C major C major

Martin Petzoldt suggests the dotted rhythm in the "Amen" links back to previous movements with dotted rhythms. See Bach-Kommentar 3:216.

Excerpt from *Neu Leipziger Gesangbuch* (Leipzig, 1682), p. 484.
Luther's German paraphrase of the Te Deum, Cantus part. See
also Johannes Zahn, *Die Melodien der deutschen evangelischen
Kirchenlieder*, vol. 5 (Gütersloh: Carl Bertelsmann, 1892), no. 8652.

484 An den Apostel-Festen.

Chor. I. Chor. II.

Lass uns im Himmel haben Theil Mit den Heiligen im ewigen Heil.

Chor. I. Chor. II.

Hilff deinem Volck/ Herr Jesu Christ/ Unn segne/ was dein Erbtheil ist/

Chor. I. Chor. II.

Wart und pfleg ihr zu aller Zeit/ Und heb sie hoch in Ewigkeit.