

Form: Aria (A) - Chorus - Recit (B) - Aria (S) - Recit (T) - Chorale.
The cantata is in symmetrical form. Bach often used chiastic (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). The "peculiar symmetry of the work... assigns movement 1 the role of a rather introverted exposition, here performed as an aria for alto— assuming the role of the "believing soul"—clearly defined by the word "silence." (See note for more by Martin Petzoldt.)

Introduction & updates at melvinunger.com.

NBA I/32; BC B6

Change of Town Council (BWV 71, 119, 193, 120, 29, 69) (See note.)

Librettist: Unknown. Some movements apparently parodies, details unclear. The autograph score is dated 1742; some movements are based on an earlier version, composed before 1729. Services for change of town council were held on the first Monday after St. Bartholomew's Day (August 24), at St. Nicholas. See notes for more.

Festive Cantata for Change of Town Council with opening material reused in "Et expecto" of the B-minor Mass.

Instrumentation:

Tromba I, II, III

Timpani

Ob I, II; Ob d'amore I, II

Vln Concertino

Vln I, II

Vla

SATB

Continuo

(Full ensemble enters in no. 2.)

1. (Aria)

120/1.

•Praise offered & vows paid to God in Zion: Psalm 65:1 (120/1). The subdued character of the opening movement is surprising. It appears inspired by the concept of "stillness," despite its virtuosity and a possible derivation from the middle movement of a lost violin concerto from Bach's Cöthen period (see above note; see also BWV 35/1).

(88) 1.

Ob d'am I, II
Strings

A major

Fast pulsing bass provides a sense of urgency, while rests suggest "Stille" ("stillness"). See note for biblical basis.

3II (90II)

B major E major

6 (93)

Obs d'amore lead...

B minor D major E major

8 (95)

E7 A major A major A major

For biblical background, see note.

11 A Alto

Gott, man lo -

Word painting: Long coloraturas for "lobet" (to "praise"), with trumpet-like figures in voice and instruments (but soft).

In BWV 120a (an earlier version of the cantata in two parts for a wedding), this movement is no. 6—a duet (with different text) that is much less virtuosic. Bach must have had a very fine singer at his disposal.

A major, A pedal...

"The flowing coloraturas of the alto part, which demand high skill and are incorporated in a frequently thematic instrumental texture, would then represent the remains of the original solo part (for violin?)." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 737.

A major
A pedal...

A Section.

A major

"Stillness" is depicted with rests and held notes.

J.S. Bach - Church Cantatas BWV 120

21

in der Stil - - - - le,

Ob d'am I

Ob d'am II

A major

Str

B7

E minor A7

23

B

Gott, man lo - - - - -

Ob d'am I & II

D major

E7

25

- bet dich in der Stil - le - zu - Zi - on, in der

+Strings

Ob d'am I & II

A major

(B7)

E major

(B7)

B7 B pedal...

Fermata for contemplation in "stillness."

27II

Stil - le, in der Stil - le, in der Stil - - -

+Strings

E major

(F#7)

B major

J.S. Bach - Church Cantatas BWV 120

30

le. man lo -

Obs d'am lead...

B major

F# minor

A major

32

- bet dich in der Stil - le

B7

E major

34

zu Zi - on,

Tutti

Ob d'am I & II

Ritornello

E major

E major
E pedal,,

37

Figura corta (see note).

A major

F#7

B major

39

B7

B7

E major

E major

41

F# minor A major B7

43

D B section (employs the same dotted rhythm of the head motive).

und dir be - zah - - let

Obs d'am I & II

E major E7 C#7

46

E major

man Ge - lüb - de, und dir be - zah

Virtuosic coloraturas that link "paying vows" to "praise" of A section.

Obs d'am

Str.

F# minor B minor E major

49

- let man Ge - lüb -

A major E# dim.7

51

- de, dir be - zah -

C#7 F# minor F pedal...

J.S. Bach - Church Cantatas BWV 120

53
- let man Ge - lüb - de, Ge - - lüb - - de, dir be - zah - let man Ge -

55
lüb - de, Ge - lüb - de, und dir be - zah -
Ob d'am I & II Figura corta (see earlier note).

57
- - - let man Ge - lüb - de, dir be - zah - - - let
+Str

59
man Ge - lüb - - de.
Ritornello

62
tr

C#7
C# minor
C# minor
C# minor
C# minor
A major
A pedal...

J.S. Bach - Church Cantatas BWV 120

64 **E** A' Section.

Gott, man lo -

A major
A pedal,,

66

- bet dich in - der Stil - le,

A major
A pedal...

68

Gott, man lo -

Ob d'am I & II

Vln I & II

Vln I & II

70

- bet dich in der Stil - le - zu - Zi - on,

A major

J.S. Bach - Church Cantatas BWV 120

72 **F**

in der Stil - - - - le,

Ob d'am I

Ob d'am II

Strings

F#7 B minor E7

74

in der Stil - - - - le.

Ob d'am I

Ob d'am II

Strings

A major B7 E minor A7

76

in der Stil - - - -

Ob d'am I & II

+Vln I & II

D major F#7 B minor

F#7 B7

78

E7 A# dim.7 B minor

J.S. Bach - Church Cantatas BWV 120

80 **G**

- - le zu Zi - on, in der Stil - le,

Tutti

E major
E pedal...

A major

A major

82

in der Stil - - - - - le,

B7

E major

E major

84

Gott, man lo - - - - -

Obs d'am lead...

B minor

D major

E7

86

- - bet dich in der Stil - le zu Zi - - - on.

Ob d'am I & II

A major

A major

dal segno

The full festive orchestration enters first with the second movement, featuring the figura corta (see note). Alfred Dürr writes, "Here the orchestra...plays a sinfonia-like introduction which includes the two principal themes of the following chorus: a triadic fanfare for 'Jauchzet' ('Sing for joy') and a sequence of

stepwise rising semiquavers for 'steiget' ('climb'). These themes are partly adopted by the choir in a figurative and imitative texture and partly used as the orchestral framework for passages of choral insertion...The movement has become well known through the reuse of its principal section, albeit in a radically altered form, as the setting of the words 'Et exspecto resurrectionem mortuorum' from the Credo of the B minor Mass." See Dürr/Jones, p. 737.

2. Coro

120/2. •Voices raised in praise to God for his goodness (120/2). This act of praise serves to fulfill the vows referenced in no. 1.

Instrumentation:

Tromba I, II, III
Timpani
Ob I, II; Ob d'am I, II
(doubling violins)
Vln Concertino
Vln I, II
Vla
SATB
Continuo

For biblical
background,
see note.

1. Ritornello

+Trp I

+Trp II

+Trp III

Timp

D major

Figura corta in ascending triads signifies the praise referenced in the text (see note).

3

D major

5II

E7

A major

A major

A7

8

D major

D7

G major

Trp I alternates with Obs/Str

10II

Tutti

A7

13

D major

D major

A Section.

15 **A** Soprano *Figura corta* (often associated with rejoicing; see note above).

Alto Jauch- - - - - zet, jauch- - - - - zet, jauch- - - - -

Tenore Jauch- - - - - zet, jauch- - - - - zet, jauch- - - - -

Basso Jauch- - - - - zet, jauch- - - - - zet, ihr er - freu - - - -

Jauch- - - - - zet, ihr er - freu - - - - - ten Stimmen, jauch -

A

Trps tacet... Timp Obs/Str interject...

17 **II** D major

- zet, jauch- - - - - zet, ihr er - freu - - - -

- zet, ihr er - freu - - - - - ten Stimmen, jauch - - - -

- - - - - ten Stimmen, jauch- - - - - zet, jauchzet, jauch- - - - -

- - - - - zet, jauch- - - - - zet, jauchzet, jauch- - - - -

+Trp I +Trp II

20 D major

- ten, ihr er - freu - - - - - ten Stimmen, er - freu - - - - ten

- zet, ihr er - freu - - - - - ten Stimmen, er - freu - - - - ten

- zet, ihr er - freu - - - - - ten Stimmen, er - freu - - - - ten

- - - - - zet, ihr er - freu - - - - - ten, erfreuten

+Trp III

D major

J.S. Bach - Church Cantatas BWV 120

Text painting: Rising coloraturas in imitation depicts "[erfreuten Stimmen] steigt bis zum Himmel" ("voices of praise climbing up to heaven").

23 B

Stimmen. stei -

Stimmen, stei -

Stimmen. stei -

Stimmen,

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

- get bis zum Him - mel, stei - get bis zum

Him - mel, stei - get bis zum Himmel, stei - get -

- get bis zum Himmel 'nauf. stei - get, stei - get

stei - get bis zum Him - mel, stei - get

28 ff E major E7 A major A major

Him - mel 'nauf!

bis zum Himmel 'nauf!

bis zum Himmel 'nauf!

bis zum Himmel 'nauf!

Ritornello

A major A major

31

C

Jauch - - zet, ihr er -

Trps & Timp tacet...

C

A major

34

Jauch - - zet, ihr er - freu - -

freu - - ten Stimmen, jauch - -

Obs/Str interject...

A major

36II

- ten Stimmen, stei - - get bis zum Himmel, stei - - get bis zum

- ten Stimmen, stei - - get bis zum Himmel, stei - - get

- - - zet, jauchzet, stei - - get bis zum Himmel, stei - -

- - - zet, ihr er - freu - - ten Stimmen, ihr er - freu - - ten Stimmen, ihr er -

Trp I alternates with Obs/Str

G major

39
Himmel 'nauf. zum Himmel 'nauf. jauch - zet, ihr er - freuten Stimmen, ihr er -
bis zum Himmel 'nauf, zum Himmel 'nauf. jauch - - - - - zet, ihr er -
- get, stei - get bis zum Himmel 'nauf, jauch - - - - - zet, ihr er -
freu - - - - - ten Stimmen, jauch - - - - - zet, jauchzet

41 II
freu - - ten Stimmen,
freu - - ten Stimmen, stei -
freu - - ten Stimmen, stei -
ihr er - freuten Stimmen,
+Vla
D major

44
stei - - - - - get bis zum Himmel
- get bis zum Himmel 'nauf,
- get bis zum Himmel 'nauf, stei - - - - - get bis zum Himmel
+Ob II/Vln II
+Ob I/Vln I
D major

Tutti

J.S. Bach - Church Cantatas BWV 120

47

'nauf, zum Him - mel - 'nauf, stei -
 stei -
 'nauf, stei - get bis zum
 - get, stei - - get bis zum

+Trps I & II
 +Trp III, Timp

50

- get bis zum Himmel, zum Himmel 'nauf!
 - get, steigt bis zum Himmel 'nauf!
 8 Himmel, steigt bis zum Himmel 'nauf!
 Him - mel, zum Himmel 'nauf!

Ritornello

D major

53

D major

56

A major A7 D major D7

J.S. Bach - Church Cantatas BWV 120

Trp I alternates with Obs/Str

59

G major

A7

62

Tutti

A7

D major

D major

B Section.

Alfred Dürr writes, "The bipartite middle section of this da capo form movement is taken up with largely homophonic choral writing with accompanying instruments, leaving aside an articulating instrumental episode. See *The Cantatas of J. S. Bach*, 737.

65

E

Lo-bet Gott im Hei-lig-tum und er-he-bet sei-nen Ruhm; sei-ne

Lo-bet Gott im Hei-lig-tum und er-he-bet sei-nen Ruhm;

8 Lo-bet Gott im Hei-lig-tum und er-he-bet sei-nen Ruhm; sei-ne

Lo-bet Gott im Hei-lig-tum und er-he-bet sei-nen Ruhm;

E

f Continuo alone...

B7 E minor F#7 B minor F#7

67II

D major

Chromatic inflection (flatward) for reference to compassion.

Gü-te, sein er-bar-men-des Ge-mü-te, sein er-

sei-ne Gü-te, sein er-bar-men-des Ge-mü-te, sein er-bar-

8 Gü-te, sein er-bar-men-des Ge-mü-te,

sei-ne Gü-te, sein er-bar-men-des Ge-mü-te,

Vocal lines embedded in ritornello material.

Obs/Str

Trps

F#7 B minor D7 G major E minor

J.S. Bach - Church Cantatas BWV 120

70

bar - men - des Ge - müte hört zu kei - nen Zeiten auf.

- men - des Ge - müte hört zu kei - nen Zeiten auf.

sein er - bar - men - des Ge - müte hört zu kei - nen Zeiten auf.

sein er - bar - men - des Ge - müte hört zu kei - nen Zeiten auf.

+Trps

73

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

Obs/Strings

76

F#7 F B minor B7 E minor E minor N6

Lobet Gott im Hei - lig - tum und er - he - - - bet seinen

Lobet Gott im Hei - lig - tum und er - he - -

Lobet Gott im Hei - lig - tum under - he - - - bet

Lobet Gott im Hei - lig - tum und er -

+Trps/Timp Obs/Str

Trps tacet...

A# dim.7 B minor B minor E7 A major

79

Ruhm, unter he - - bet sei - nen Ruhm, er - he - - bet sei - nen Ruhm; sei - ne - - bet sei - nen Ruhm, und er - he - - bet, und er - he - bet sei - nen Ruhm; sei - nen Ruhm, unter he - - bet sei - nen Ruhm, er - he - bet sei - nen Ruhm; sei - ne - he - - bet sei - nen Ruhm, unter he - - bet seinen

81II

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

Gü - te, sein er - bar - men - des Ge - mü - te, sei - ne Gü - te, sein er - bar - men - des Ge - mü - te, sein er - bar - Gü - te, sein er - bar - men - des Ge - mü - te, sein er - Ruhm; sei - ne Gü - te, sein er - bar - men - des Ge - mü - te,

84

C#7 F# minor

Apparent allusion to Lamentations 3:22: The steadfast love of the Lord never ceases, his mercies never come to an end.

sein er - bar - men - des Ge - mü - te hört zu kei - nen Zei - ten auf. - men - des Ge - mü - te hört zu kei - nen Zei - ten auf. bar - - men - des Ge - mü - te hört zu kei - nen Zei - ten auf. sein er - bar - men - des Ge - mü - te hört zu kei - nen Zei - ten auf.

G#7 C#7 F# minor da capo F# minor

"Lindenstadt" refers to Leipzig, whose name derives from "lipa," the Slavic name for Linden. In comparison to movement no. 5, Martin Petzoldt calls this movement a "descriptio" (a rhetorical term for a vivid description).

120/3. 3. Recitativo

• Pay vows for civic blessings, seek further blessing (120/3).

Chromatic saturation in the vocal part in 10 mm.

Bass is often the voice of authority, such as the minister.

For biblical background, see note.

Basso
1. D A# B G E C#

Auf, du ge-lieb-te Lin-den-stadt! Komm, fal-le vor dem Höchsten
Arise, thou beloved city-of-Lindens! Come, fall before the Most-High

Secco

B minor

Text painting: Descending intervals for the exhortation to prostrate oneself before God.

Possible allusion to Proverbs 4:9 (see note).

3 G# A E# F#

nieder; er-kenne, wie er dich in deinem Schmuck und Pracht so vä-ter-lich er-
down; recognize, how he thee in thine adornment and splendor, so father-like preserves,

B minor C#7 F# minor

5II

hält, beschützt, be-wacht, und sei-ne Lie-bes-hand noch ü-ber dir be-stän-dig
protects, guards, and his hand-of-love still over thee steadfastly

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

8 D# C

hat. Wohl-an, be-zah-le die Ge-lüb-de, die du dem Höchsten hast ge-
(doth-hold). Well-then, pay the vows, which thou to-the Most-High hast made,

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

10II Quasi-arioso...

tan, und sin-ge Dank-und Demuts-lie-der; komm, bit-te, dass er Stadt und
and sing (songs of) thanks and songs-of-humilty; come, pray, that he town and

E minor G major E major E7

The theological basis of the text is found in biblical passages such as Romans 13:1. Let every person be subject to the governing authorities

(Luther 1545: Obrigkeit). For there is no authority (Luther 1545: Obrigkeit) except from God, and those that exist have been instituted by God. 1 Timothy 2:1–2. ...I urge that supplications, prayers, intercessions, and thanksgivings be made for all men, for kings and all who are in high positions (Luther 1545: Obrigkeit), that we may lead a quiet and peaceable life, godly and respectful in every way.

13

Land un - end - lich wol - le mehr er - quik - ken und dic - se wer - te O - brig -
country unendingly would further refresh and this worthy government,
("this esteemed authority")

E7 A minor

The text refers to transfer of authority from the sitting council and its mayor to one of the two "dormant" councils (see note at no. 1).

15

keit, so heu - te Sitz und Wahl ver - neut, mit vielem Segen wol - le schmücken.
which today seat and poll renews, with many blessings would adorn.

B7 D# dim.7 B7 E minor A# im.7 B minor

The text refers to the annual rotation in Leipzig from the "sitting" town council and its mayor to one of the two "dormant" councils and its mayor (see note at no. 1).

4. Aria

120/4.

• Blessing on government brings justice & faithfulness (120/4). This strikingly lyrical movement is the central (pivot) movement in the cantata's chiasmic form, where (normally) antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). In this text, justice and faithfulness meet—as if to balance each other. This theme derives from Psalm 85 (see note). Regarding the movement's origin, see below.

Violine concertino
Vln I, II
Vla
Continuo

1.

Ritornello

G major

Solo Vln leads...

4 (82)

G major D7

6 (84)

D7 G7

8 (86)

G7 C major D7

Alfred Dürr writes, [This movement] is based on a presumably secular composition from the Cöthen period. The original itself does not survive, but we possess an early adaptation of it as a movement from the Sonata in G for violin and obbligato harpsichord, BWV 1019a. The cantata version is

an exceptional lovely jewel between Bach's arias. With its intimate melody of the solo violin and the filigree-like figuration of the strings, it returns to the 'still' mood of the opening movement." See Dürr/Jones, p. 737. The movement is a fine example of Bach's ability to match preexisting music to a new text. For a comparison of the text used in the wedding cantata BWV 120a, see note.

For biblical background, see note.



10 (88)

G7 C major D7 G major G major

13 **A Soprano**

Heil und Se - gen, Heil und Se - gen soll und muss zu aller Zeit,

This line is more ornamented in BWV 120a.

Solo Vln

G major

16

soll und muss zu al - ler Zeit sich auf unsre O - brig - keit in er - wünsch - ter Fül - le

Awkward stress on the final syllable of "Obrigkeit" (presumably the original text fit better).

G major

18 II

le - - gen; Heil und Se gen,

Continuo alone.

G major G major A7 B minor

22

Heil und Se - - gen, Heil und Se - gen, Heil und Se - - gen

Solo Vln leads...

(D major) G major G major

J.S. Bach - Church Cantatas BWV 120

25

soll und muss zu al-ler Zeit sich auf un- - sre O-brigkeit

Vln concertino

A7 A7

27

in erwünsch-ter Fül- - le, in er - wünsch - ter Fül - - le

+Vln I

D major D major

29II

le- - - - gen, Heil und Se - - gen, Heil und

A7

32

Se- - - - gen soll und muss zu aller Zeit,

In its new setting, the solo violin obbligato appears to signify the fill of "Heil und Segen" ("well-being and blessing") referenced in the text.

A7 D7

J.S. Bach - Church Cantatas BWV 120

34 soll und muss zu al - ler Zeit sich auf un - sre O - brig-

36 keit in er - wünsch - ter Fül - le le - gen,

39 *Tutti* *mf* Ritornello

42 *B* B Section.

44 *Vln concertino alone...*

Solo Vln leads...

D major *G major* *A major* *D(7)* *B minor* *A7* *D7* *G major* *D major* *A major* *D major*

G# dim.7 *A minor* *A minor* *D# dim.7* *E minor*

J.S. Bach - Church Cantatas BWV 120

46

freund - lich küs - sen, dass sich Recht ____ und

E minor

48

Treu - e, Recht und Treu - e müs - sen

+Strings tr

E minor

D7

G major7

51

mit ein - an - der freund -

Solo violin and singer alternate their ornate figuration for the reference to justice and faithfulness kissing each other...

B7

53

E7

A minor

J.S. Bach - Church Cantatas BWV 120

55

- - - - - lich küs - - sen, dass sich

D7 G major

57

Recht und Treu - e müs - sen mit ein - an - der freund - lich

Vln concertino alone... Continuo alone

B7 E minor E7 D# dim.7 E minor

60

küs - sen, freund - lich küs - sen. Solo Vln leads...

Ritornello

E minor (D7) E minor E7

63

Heil und Se - gen,

A minor B7 E minor E minor D7 G major

J.S. Bach - Church Cantatas BWV 120

66

Heil — und Se — gen soll und muss zu aller Zeit, soll und muss zu aller

Solo Vln

+Strings

G major

D7 G major

68II

Zeit sich auf unsre O — brig — keit in er — wünschter Fül — le — — — — — gen,

Vln concertino alone...

G major

71

dass sich Recht — und Treu — — — — — e müs — — — — — sen

+Strings

D7

D7

73

mit ein — an — der freund — — — — — lich küs — — — — — sen,

Vln concertino alone...

G7

G(7)

J.S. Bach - Church Cantatas BWV 120

75

dass sich Recht und Treu - e müs - sen

C major D7

77

mit ein-an - der freund - lich küs - sen.

Tutti Ritornello

G major G major G major G major

dal segno

5. Recitativo

120/5.

1. Tenore

• Prayer for new government: righteousness & blessing (120/5).

NBA: das

In contrast to no. 3, Martin Petzoldt calls this movement a "precatio" (a rhetorical term for a prayer). Bach often uses a "halo" of strings to signify divine presence.

Nun, Herr, so wei-he selbst dein Regiment mit deinem Segen ein, dass alle

Now, Lord, - inaugurate thyself (this) government with thy blessing - that all

"Halo" of strings...

A(7) D major

For biblical background, see note.

3II

8

Bosheit von uns flie-he und die Gerech - tigkeit in unsern Hütten blühe, dass deines

iniquity from us might-flee and - righteousness in our dwellings would-flourish, that thy

Wrenching harmonic progression for "iniquity."

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

6

8

Vaters reiner Sa-me und dein ge - be-nedeiter Name bei uns ver - herrlicht möge sein!

Father's pure seed and thy blessed name amongst us glorified might be!

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

"Thy Father's pure seed" appears to signify God's Word. Some scholars understand it to mean Christ, the seed of David. See references in note.

The closing movement, 4 lines from the German Te Deum, serves as catechismal statement in which the citizenry is seen as identical with the Christian community.

•Te Deum Extract: Bless this people, thine inheritance: paraphrase of Psalm 28:9 (120/6). This is a section of Luther's 1529 German paraphrase of the Te Deum (see below).

120/6. **6. Choral** (Aus: „Herr Gott, dich loben wir“)

Soprano 1.
+Ob I, II
+Vln I

Alto
+Vln II

Tenore
+Vla

Basso

Nun hilf uns, Herr, den Die- nern dein, die mit dein'm Blut er - löset sein. Lass uns im Himmel

Nun hilf uns, Herr, den Dienern dein, die mit dein'm Blut er - löset sein. Lass uns im Himmel

Nun hilf uns, Herr, den Dienern dein, die mit dein'm Blut er - löset sein. Lass uns im Himmel

Nun hilf uns, Herr, den Die- nern dein, die mit dein'm Blut er - löset sein. Lass uns im Himmel

Bach clothes the modal melody with harmonic ingenuity.

For biblical background, see note.

B minor B7 (C#7) F#m AM BM Bm Em DM DM DM

ha - ben Teil mit den Heil'gen im ew' - gen Heil. Hilf deinem Volk, Herr Je - su Christ, und

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ha - ben Teil mit den Heil'gen im ew' - gen Heil. Hilf deinem Volk. Herr Je - su Christ, und

(E7) AM DM D# dim.7 Em BM Bm DM D major

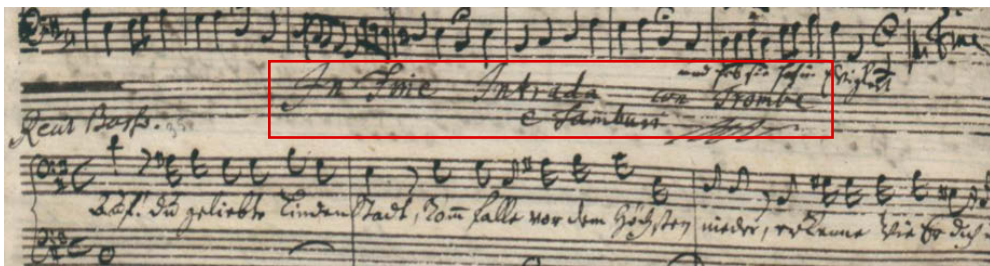
seg - ne, was dein Erb. teil ist; wart' und pfleg' ihr'r zu al - ler Zeit und heb' sie hoch in E - wigkeit.

seg - ne, was dein Erb teil ist; wart' und pfleg' ihr'r zu al - ler Zeit und heb' sie hoch in E - wigkeit.

seg - ne, was dein Erb. teil ist; wart' und pfleg' ihr'r zu al - ler Zeit und heb' sie hoch in E - wigkeit.

seg - ne, was dein Erb. teil ist; wart' und pfleg' ihr'r zu al - ler Zeit und heb' sie hoch in E - wigkeit.

D7 GM B7 Em BM GM A7 DM DM DM D major



In the closing chorale (as also in BWV 119), the trumpets and timpani do not reappear. Klaus Hofmann argues that the original performances actually included the trumpets and timpani and that the (lost) performing parts would have included them. See *Bach-Jahrbuch* 2001, 151–162. After the chorale in BWV 120, Bach has written "In Fine Intrada con Trombe e Tamburi" (At the end, an intrada with trumpets and timpani"). The instruction may have signified that trumpets and timpani accompanied the final line with a flourish, "giving the cantata a conclusion similar to that of BWV 130, movement 6" (Martin Petzoldt, *Bach-Kommentar* 3:238, citing Hofmann, pp. 157–159). However, Ulrike Utsch notes that "Bernd Heyder assumes that this indication refers to a fanfare-like entry of the trumpet choir in the closing cadence, resembling the one that Bach wrote out fully in the final chorale of...BWV 149." See Ulrike Utsch citing *Bachs Kantaten. Das Handbuch*, ed. by Reinmar Emans and Sven Hiemke, vol. 2 (Laaber, 2012), p. 163., *Johann Sebastian Bach in The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 11, p. 298 (Ulrike Utsch, translated by David Kosviner). Interestingly, the chorale appears on the top of the manuscript page that contains the bass recitative, no. 3—presumably an anomaly associated with the parody process.

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C

Chor. I. Chor. II.

Laß uns im Himmel haben Theil Mit dem Heiligen im ewigen Heil.

Chor. I. Chor. II.

Hilff deinem Volk/ Herr Jesu Christ/ Mi segne/ was dein Erbtheil ist/

Chor. I. Chor. II.

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

Excerpt from *Neu Leipziger Gesangbuch* (Leipzig, 1682), p. 484.

Luther's German paraphrase of the Te Deum, Cantus part.

Portions of the German Te Deum appear in BWV 119, 120 (for city elections), and in BWV 190 and 16 (New Year).