

Ob & Trp exchange figures (see full score); oboe plays clashing A-flats.

Trp (up octave)

G7

G7



The text derives from the Gospel reading for the cantata's original liturgical designation, the second Sunday of Advent, Luke 21:36: [Christ]: "Watch at all times, praying that you may have strength to escape all these things that will take place, and to stand before the Son of man. (Also parallel passages in Mark 13:33 and Matthew 24:44.)



D7

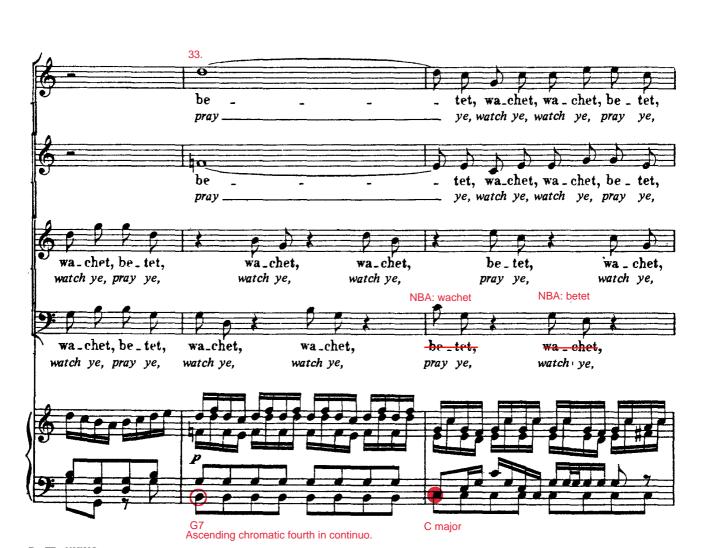
C major

G7

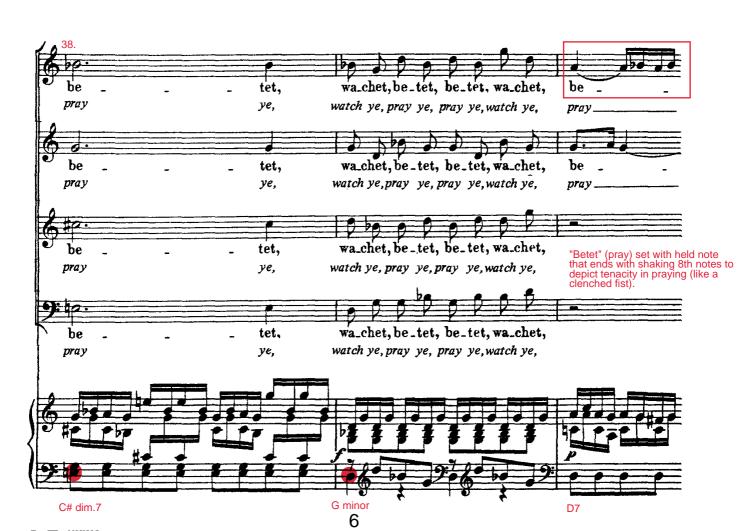


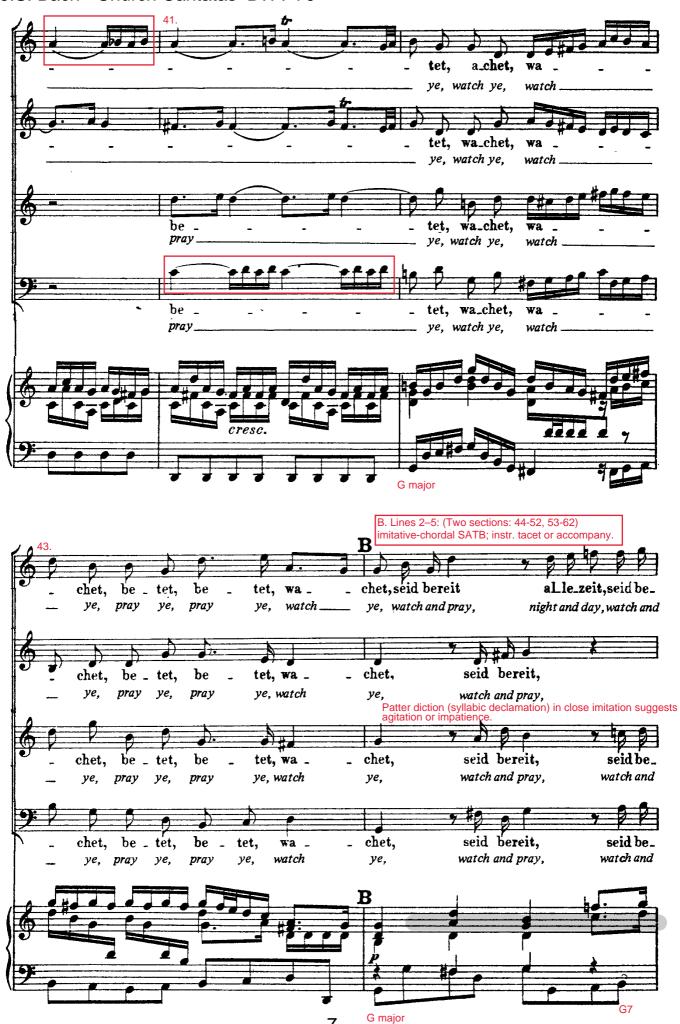








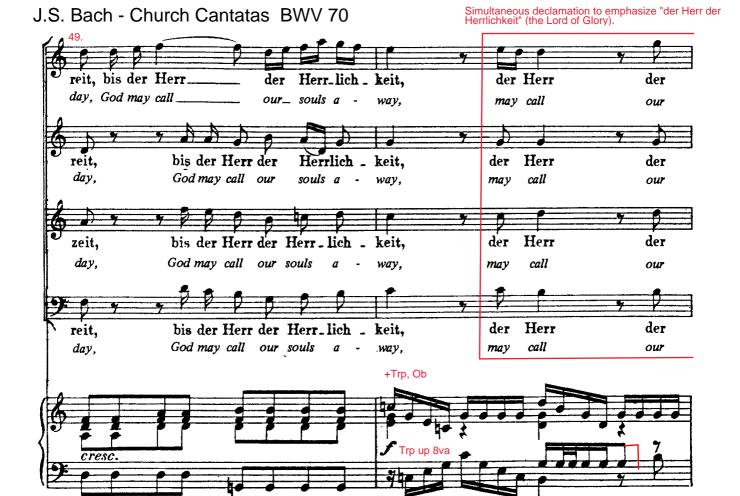






Wandering modulations depict the command to "be prepared at all times" until the Lord comes (arriving at C major).





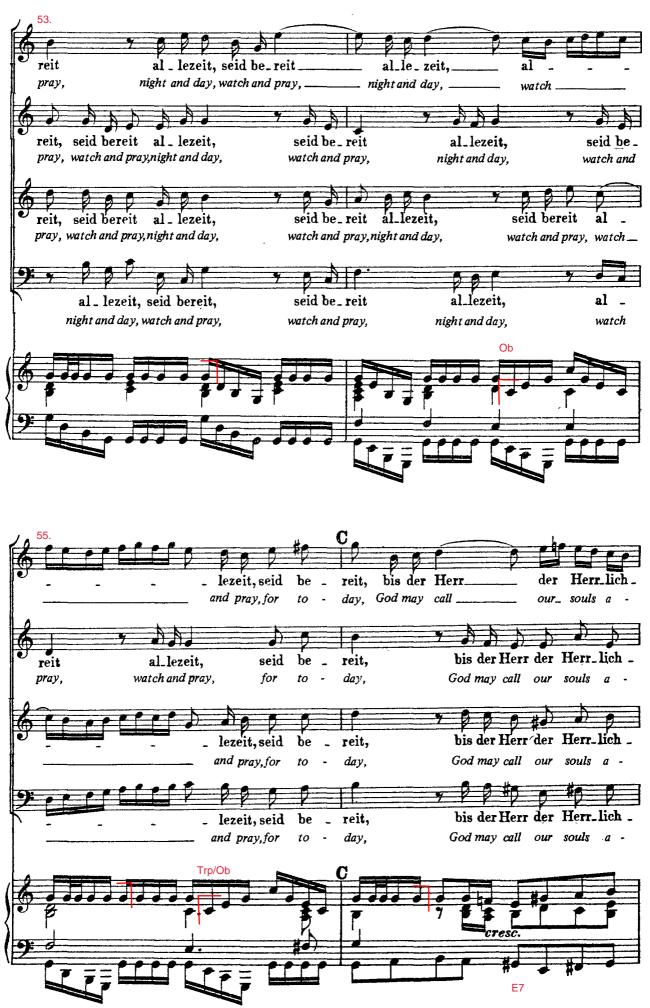
C major

G7

D minor

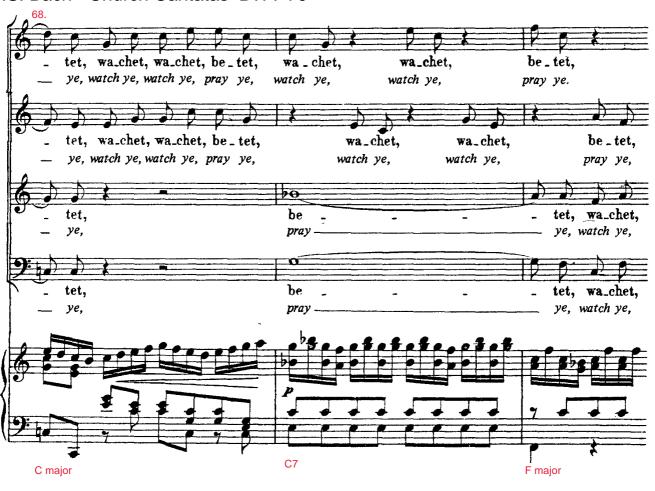
Arrival at C major symbolizes the arrival of Christ, as referenced in the text.

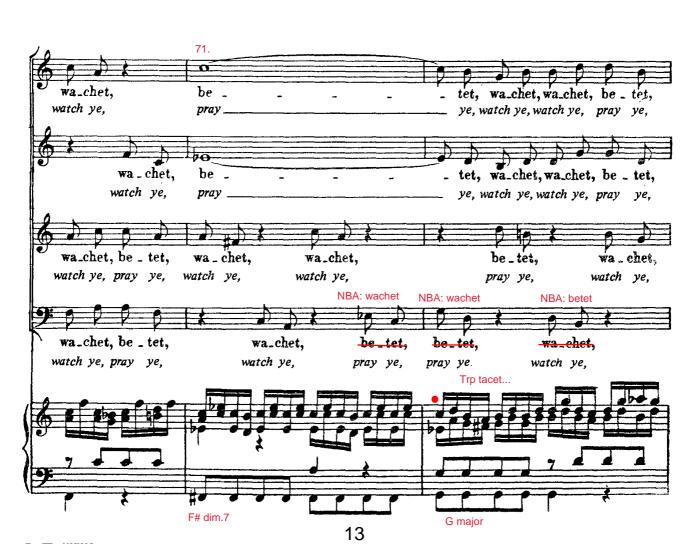




J.S. Bach - Church Cantatas BWV 70 Simultaneous declamation to emphasize "der Herr der Herrlichkeit" (the Lord of Glory). der Herr keit, der Herr lich_keit die _ ser ein may call way, our souls __ There to hear His fi - nal a - way keit, der Herr Welt der Herr lich keit ein_En_de die _ ser may call way, our souls There to hear His_fi - nal way Herr der Welt keit, der Herr lich keit die _ ser ein_En_de may call souls way, our а way There to hear His_ fi - nal der Herr Herr lich_keit Welt En_de keit, der die . ser ein way, may call souls_ a - way our There to hear His fi - nal Pb & Str B major A minor machet, die _ ser Welt $\mathbf{E}\mathbf{n}$ En de ein de, ein judg-ment, There_ to hear His fi nal, His fi nal machet, die _ \mathbf{E}_{n} En ser Welt ein de,_ein dejudg-ment, There _____ to hear His fi nal, His fī nal machet. die _ ser Welt ein En _ En de de, ein judg-ment, There to hear His fi nal, His fĩ nal die _ machet, ser Welt En ein de, ein judg-ment, There to hear His fi nal, His fi -E minor





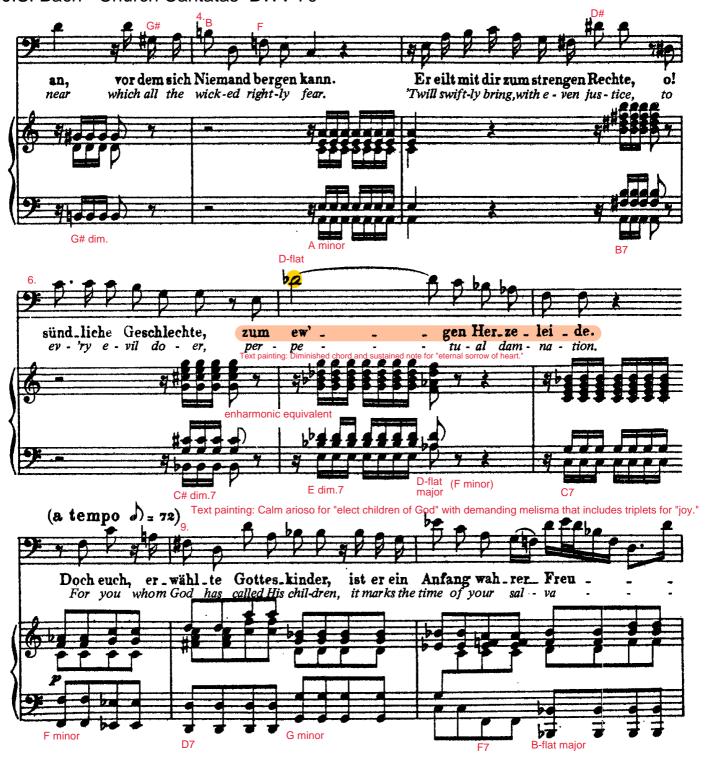




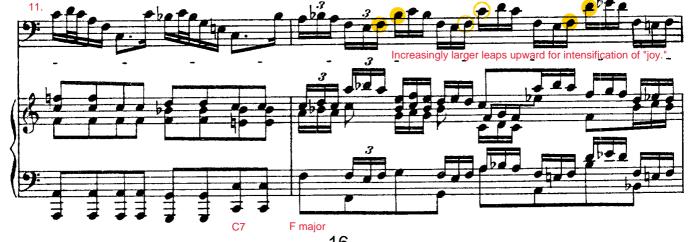


Alfred Dürr writes, "In the second movement, an accompagnato performed by the entire instrumental ensemble, Bach depicts in succession the terror of the sinner, the calm of the elect and their joy (lively coloraturas), the destruction of the universe, and finally the fear of those called before Christ's countenance, for whom the text announces consolation." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 646.





Pervasive triplets almost always suggest joy and a more modern demeanor. In Bach's first Leipzig cantata cycle, examples include 44/3, 44/6, 70/2, 70/3, 104 (2 out of 6 movements have compound rhythms), 134/1, 194/8.





The dramatic contrast between God's treatment of sinner vs. saint is emphasized by Heinrich Müller in a sermon for this Sunday, published in a book that was in Bach's library: *Apostolische SchlußKett und Krafft-Kern*, 5th rev. ed. (Frankfurt am Main: Balthasar Christoph Wust, Sen., 1701), pp. 351–57. See Robin Leaver, "The Valuation of Bach's Library" in Bach 9/2 (April, 1978): 29; Leaver, *Bach's Theological Library* (Neuhausen-Stuttgart: Hänssler, 1983), p. 13.

Text painting: Quaking figures return for reference to God's judgment, the text referencing the Epistle reading of the day: "2 Peter 3:10. The day of the Lord will come like a thief, and then the heavens will pass away with a loud noise, and the elements will be dissolved with fire, and the earth and the works that are upon



Alfred Dürr writes, "The aria, no. 3, is accompanied by continuo only, but its instrumental bass is split up into a calm, supporting fundamental part and an additional part that figuratively breaks up the bass line [see full score]. This obbligato part was in 1723 played on the organ (with cello?), but in a 1731 revival by cello only, with organ, bassoon, and violone on the fundamental part. Ostinato effects arise from manifold repetitions in the instrumental parts. The voice takes up the instrumental head-motive and assimilates itself in rhythmic movement to the obbligato instrumental part. Livelier motion in the alto emphasizes individual words, such as 'fliehen' ('flee') or 'Feuer' ('fire'). See Dürr/Jones, p. 646.

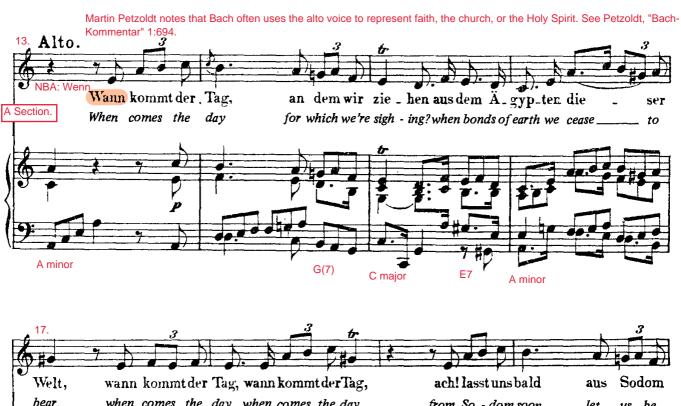


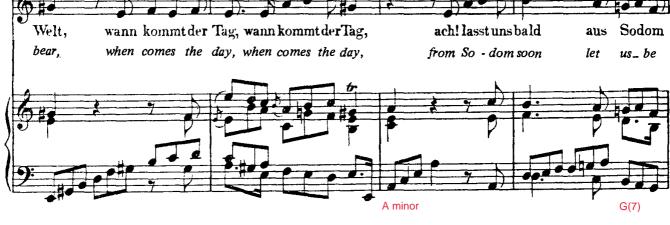
The triplet rhythm apparently depicts "fleeing from from the "Sodom and Egypt" of this world, the text referencing the Israelites' exodus from Egypt, Lot and his family's flight out of Sodom (with the subsequent fiery judgment on Sodom and Gomorrah), and the Epistle of the day (see side note).

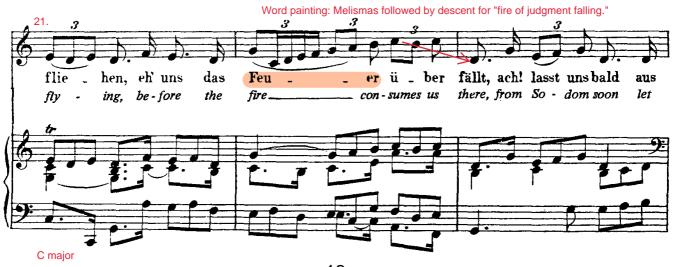


The movement is characterized by a continuous"traveling" bass line that rises and falls, which reflects the text's emphasis on leaving Egypt and Sodom. Especially striking are rising scales of nearly 2 octaves in the obbligato cello line.



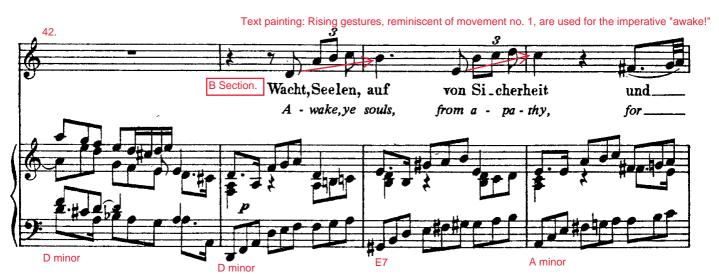






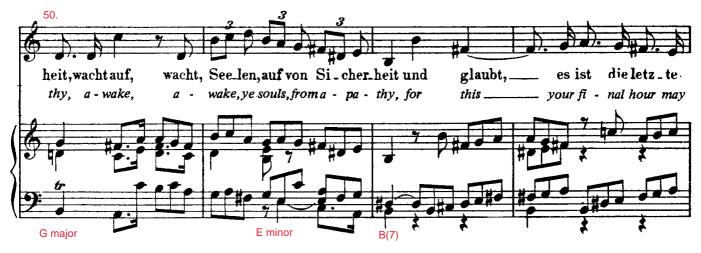






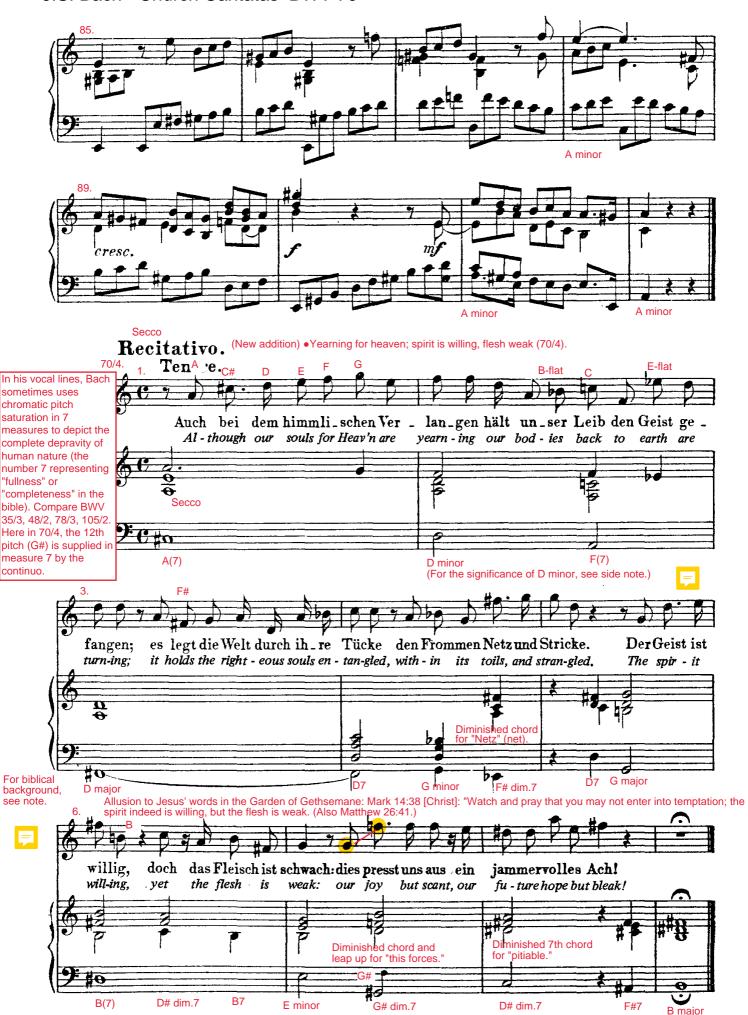
The reference to awakening from complacency ("Sicherheit") alludes to biblical passages such as the Epistle of the day (2 Peter 3:10: "But the day of the Lord will come like a thief...") and passages such as 1 Thessalonians 5:3: "When people say, 'There is peace and security,' then sudden destruction will come upon them..."











saying, "Where is the promise of his coming? For ever since the fathers fell asleep, all things have continued as they were from the beginning of creation." The poem's unusually static rhyme scheme of AAaaaaAA reinforces the text's emphasis on inevitability (2 Peter 3:3-4). The text is divided into 4(x2) +4(x2) lines (with repetitions. Aria. 70/5. (Tempo ordinario = 56.) (Unchanged from BWV 70a) • Last Day will come despite scoffers (70/5). This was no. 3 in BWV 70a. The librettist Obbligato VIn I modelled this joined intermittently text after a hymn. by VIn II & VIa. See side note. Ritornello derived m Form (Rhyme: AAaaaaAA) Sinfonia (mm. 1-7) Em Lines 1-4, 1 (7-12) Em-Bm Rit (12-14) Bm-Dm from vocal For Alfred Dürr's comments, see G maior Lines 5-6 (22-26) Am-Bm Rit (26-27) Bm Lines 5-6, 6, 6, 1-2 (27-35) Bm-Em Rit. (35-41) Em 3 side note. E minor figura corta circled A taunting (na-na) melodic figure (with (see side note) echoes) in gavotte rhythm reflects the text Commentators have noted the similarity of this aria to the G major B7 bass aria "Chi sale in'alto grado" in Handel's Almira (1705). E minor Line 2. Soprano. Bach's harmonic progressions reflect For biblical he import of the text. background, NBA: Laßt Spöt_ter_ Zun _ gen wird doch und muss_ ge _ Constant oscillations schmä _ hen, see note. Lass der between major and can - not_ from faith _ be minor appear to Though the_ mock-ing_ tongues re represent the literary concept of "despite opposition a positive outcome." Extended dominant preparations ppear to represent the lelayed gratification of he positive outcome. E minor G major Line 4. Line 3. auf den Wol .. ken, in den sche'- hen. Je _ sum werden hen dass wir se day_ our_ souls we der. the Lord on _ high in guile us, that oneren to A# dim.7 24 B minor



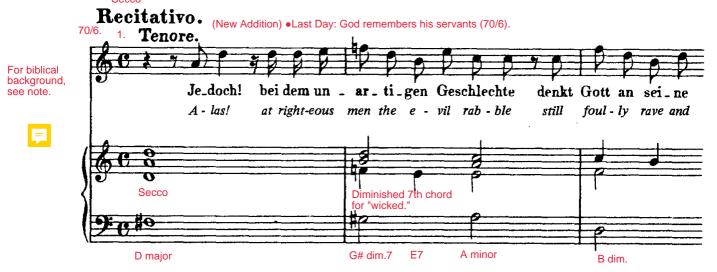


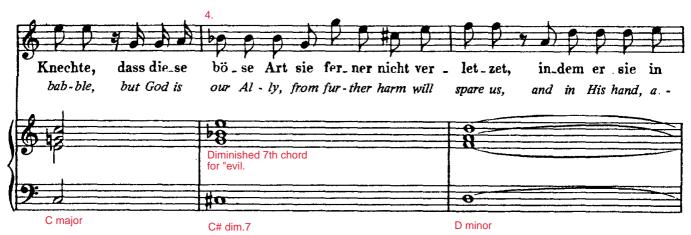


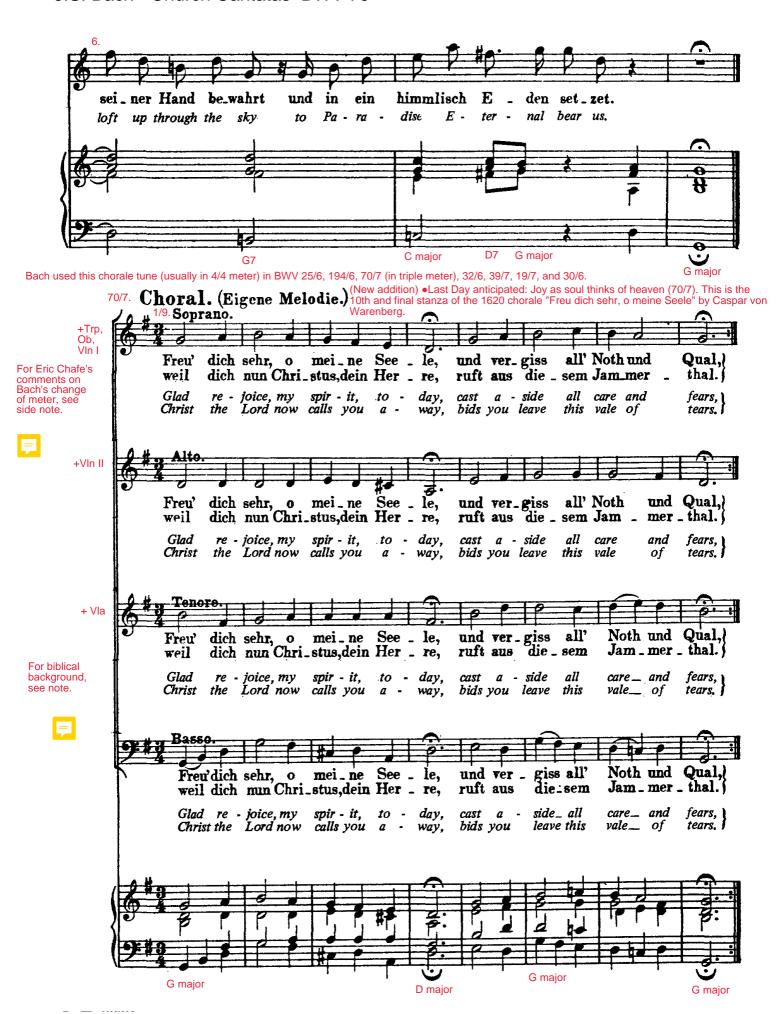




The tenor recitative related directly to the the tenor aria, no. 8. It appears that Bach originally intended the aria to follow immediately, but then decided to insert a chorale (like the recitative, it ends in G major) and divide the cantata into two parts. Secon See Martin Petzoldt, "Bach-Kommentar" 1:696.

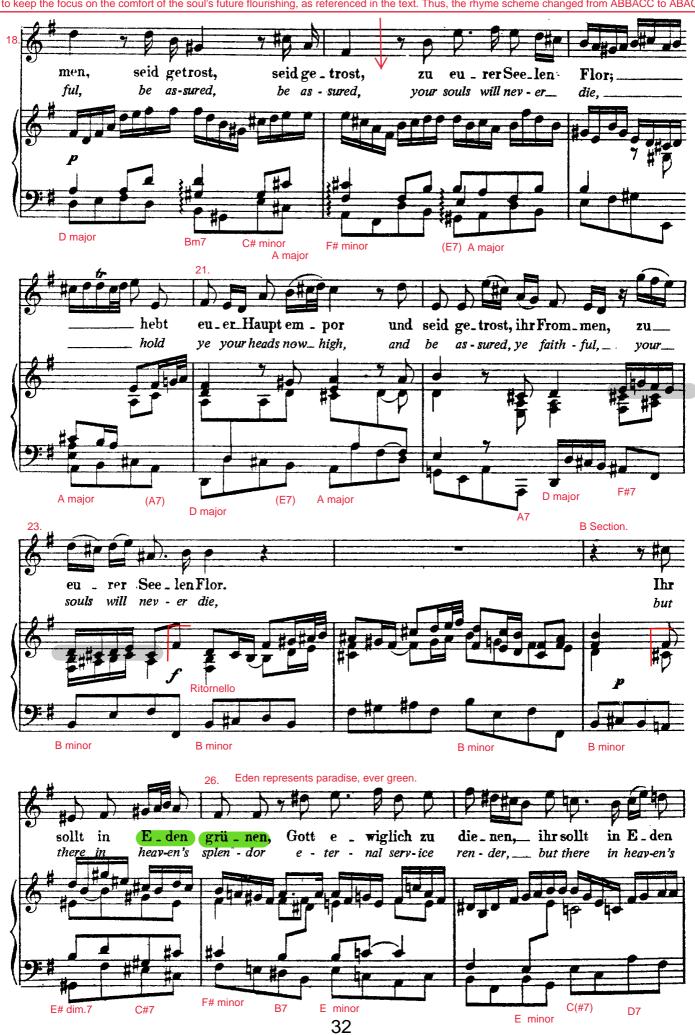


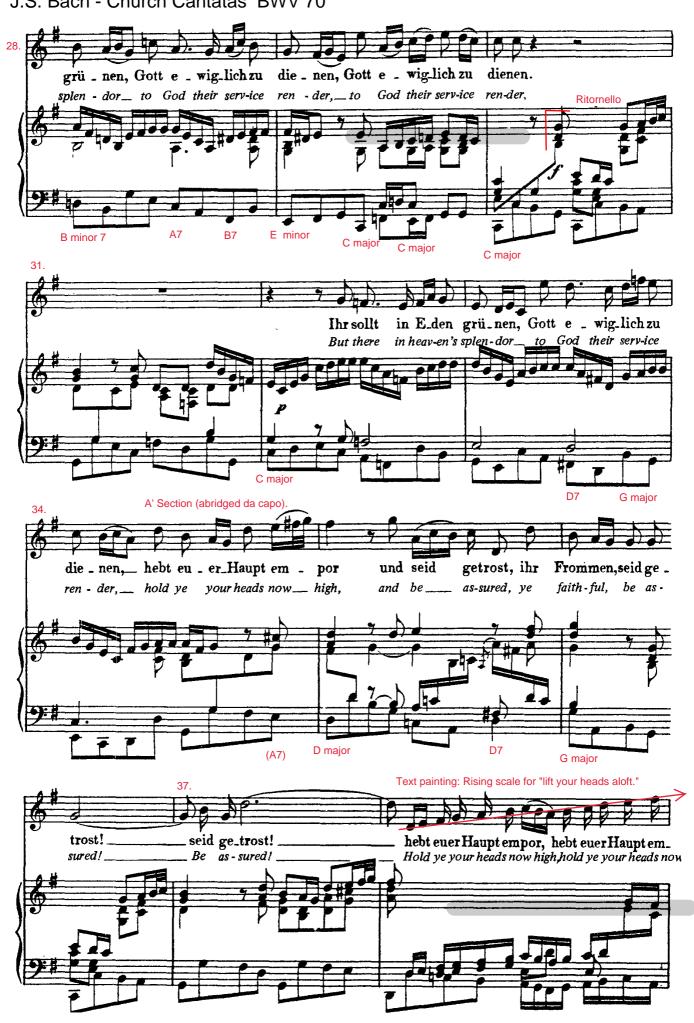




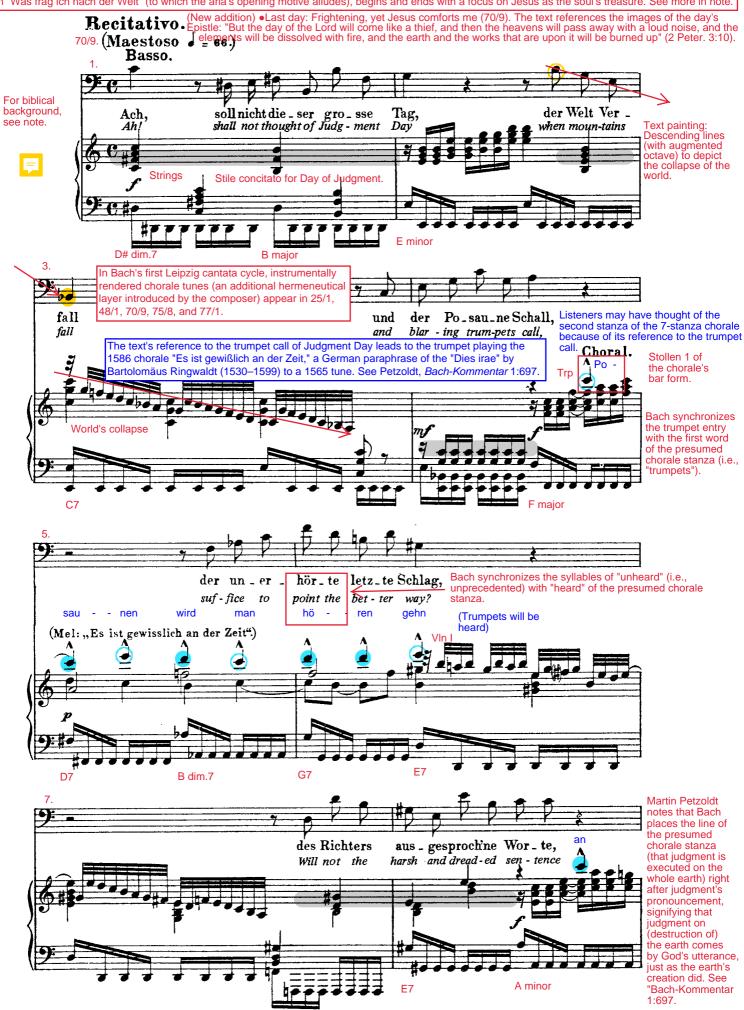




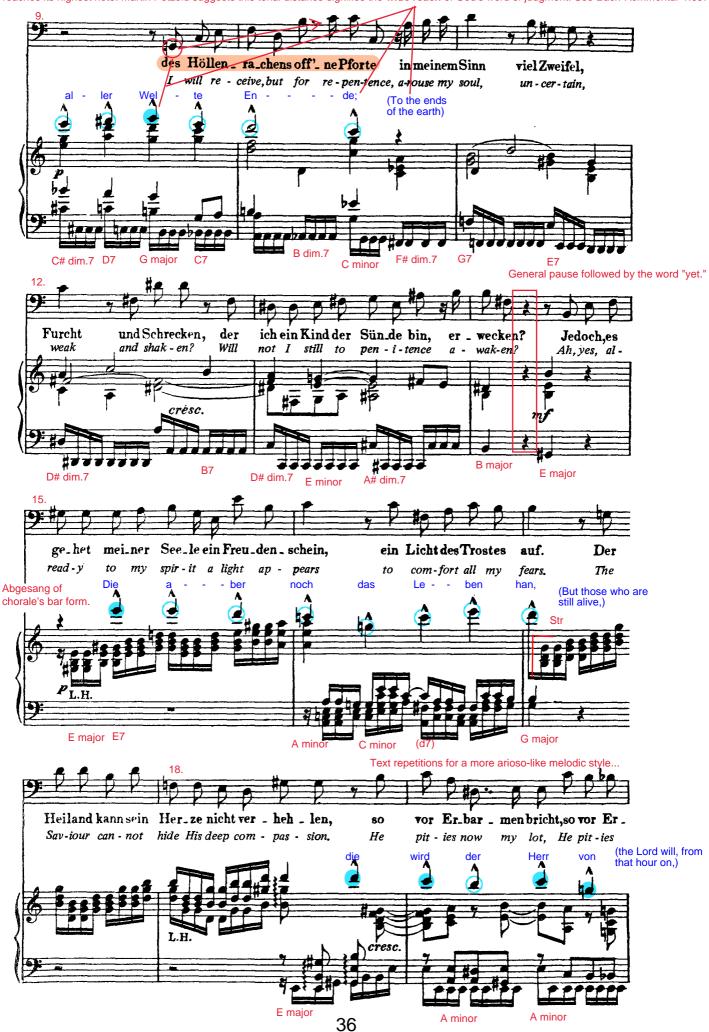


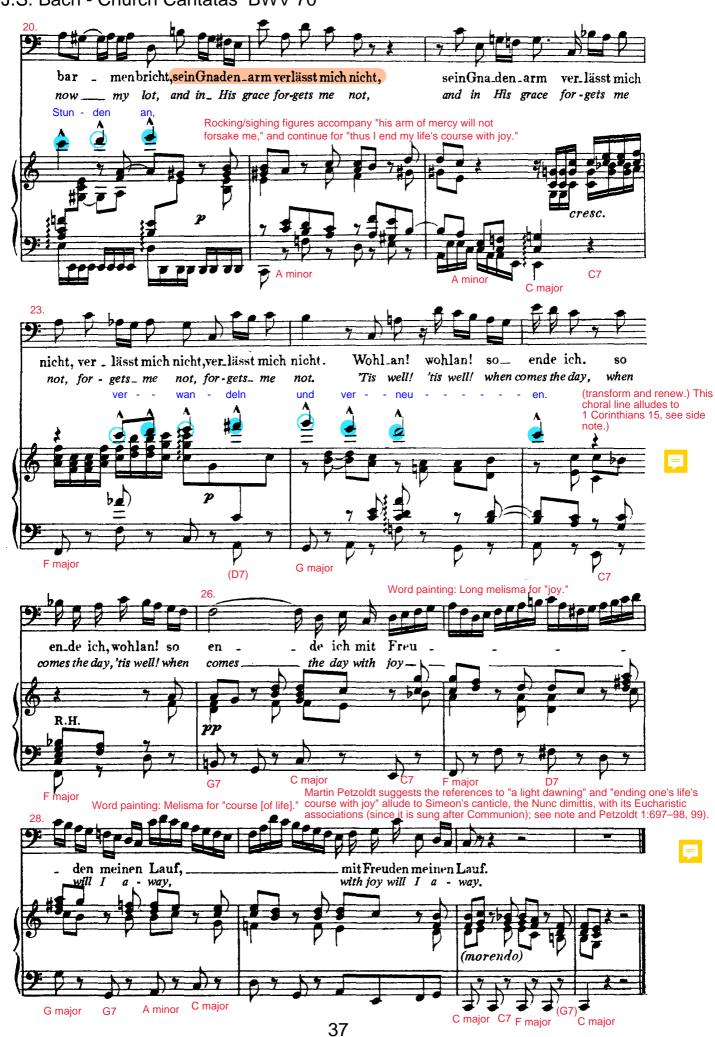




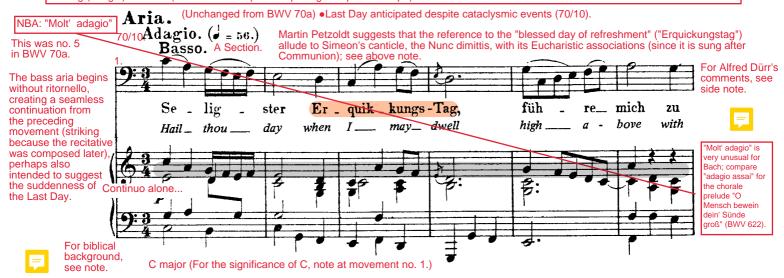


G# dim.7

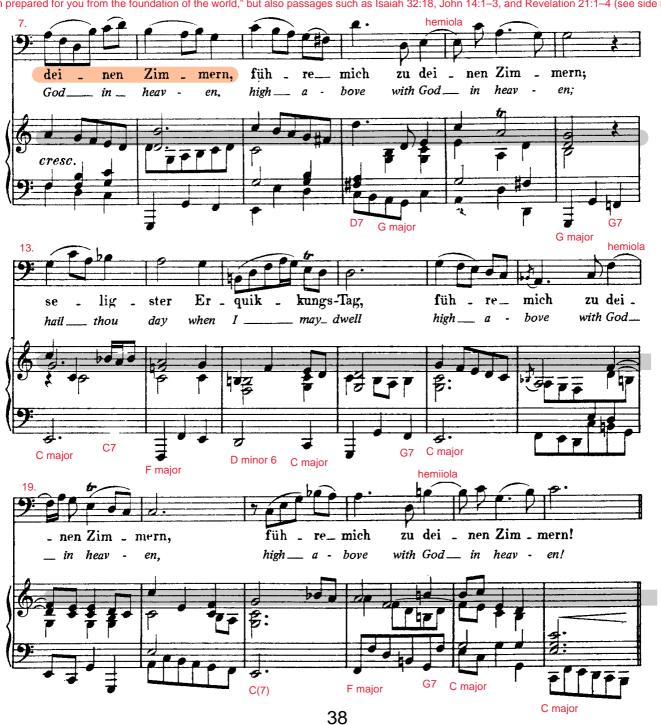




Bach sets the poem, which has a rhyme scheme of ABABCC, as a quasi da capo, the middle (presto) section contrasting dramatically with the framing (adagio) sections (the final CC couplet comprising the quasi da capo).



BVW 70a had "führe mich zum Friedens-Zimmern" (lead me to the chamber of peace). The change to "lead me to thy chambers" reflects the Gospel reading of the cantata's new liturgical occasion, Matthew 25:34 [Christ]: Then the King will say to those at his right hand, "Come, O blessed of my Father, inherit the kingdom prepared for you from the foundation of the world," but also passages such as Isaiah 32:18, John 14:1–3, and Revelation 21:1–4 (see side note).



Text painting: Fast tempo, stile concitato, and large vocal leaps with melismas are used to describe the Last Day, reflecting the day's Epistle, 2 Peter 3:10: The day of the Lord will come like a thief, and then the heavens will pass away with a loud noise, and the elements will be dissolved with fire, and the earth and the works that are upon it will be burned up.







Text painting: Ascending scales for "Jesus leads me to quietness" with ornamented, wide-ranging melisma for "Fülle" (all encompassing fullness) 64 le; Je-sus führet mich zur Stil-le, an den Ort, da Lust die le. ness; Je-sus leads me far from sad -ness, there with Him where all is glad ness. Shortened coda: Bach repeats the couplet as a quasi-recitative pp C major_{C7} F major C major C major

This was no. 6 in BWV 70a.

This is the fifth stanza of six in the 1658 chorale "Meinen Jesum Iaß ich nicht" by Christian Keymann (1607–1662).

