

**The Most Ambitious Project**  
**Bach's Second Annual Cycle of Cantatas**  
**1724-1725**

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# I. Cantata 20

## O Ewigkeit, du Donnerwort

Liturgical Occasion: First Sunday after Trinity  
Premier Date: June 11, 1724

Chorale Melody: Johann Rist (c1607-1667)  
Chorale Text: Johann Schop (1590-1667)

### *Unison Rendition and Opening Movement:*

O Ewigkeit, du Donnerwort,  
O Schwert, das durch die Seele bohrt,  
O Anfang sonder Ende!  
O Ewigkeit, Zeit ohne Zeit,  
Ich weiß vor großer Traurigkeit  
Nicht, wo ich mich hinwende.  
Mein ganz erschrocken Herz erbebt,  
Daß mir die Zung am Gaumen klebt.  
O Ewigkeit, du Donnerwort, verse 1

O eternity, you word of thunder,  
O sword, that bores through the soul,  
O beginning without end!  
O eternity, timeless time,  
I know not, in the face of such great sorrow,  
where I should turn.  
My heart, completely terrified, trembles,  
so that my tongue cleaves to the roof of my mouth.  
Translation by Pamela Dellal

### *Closing Movement:*

O Ewigkeit, du Donnerwort,  
O Schwert, das durch die Seele bohrt,  
O Anfang sonder Ende!  
O Ewigkeit, Zeit ohne Zeit,  
Ich weiß vor großer Traurigkeit  
Nicht, wo ich mich hinwende.  
Nimm du mich, wenn es dir gefällt,  
Herr Jesu, in dein Freudenzelt!  
O Ewigkeit, du Donnerwort, verse 12

O eternity, you word of thunder,  
O sword, that bores through the soul,  
O beginning without end!  
O eternity, timeless time,  
I know, faced with great sorrow,  
not where to turn.  
Take me, when it pleases You,  
Lord Jesus, into Your fortress of joy!  
Translation by Pamela Dellal

# O Ewigkeit, du Donnerwort

Text: Johann Rist (1607-1667)

Melody: Johann Schop (1590-1667)

The musical score is written in a single system with four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes, with some notes beamed together. The lyrics are written below the notes. The second staff starts with a measure rest of 4 measures, indicated by a '4' above the staff. The third staff starts with a measure rest of 8 measures, indicated by an '8' above the staff. The fourth staff starts with a measure rest of 12 measures, indicated by a '12' above the staff. The piece concludes with a double bar line.

O E - wig - keit, du Don - ner - wort, O Schwert, das durch die  
See - le bohrt, O An - fang son - der En - de! O E - wig - keit, Zeit  
oh - ne Zeit, ich weiß vor gro - ßer Trau - rig - keit, nicht, wo ich mich hin -  
wen - de. Mein ganz er - schrok - ken Herz er - bebt, Daß mir die Zung am Gau - men klebt.

# O Ewigkeit, du Donnerwort

BVW 20

1.

Tromba da tirarsi

Oboe I

Oboe II

Oboe III

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo  
Organo (bez.)

Org.

4

tr

7b 5 4 6 4 6

8

6 9 5 3 6 9 5 3 6 9 7 6b 4b 3 5



Don - - ner - - - wort,

Don - ner, du Don - ner - wort, du Don-ner-wort,

Don - ner, du Don - ner - wort, du Don-ner-wort,

Don - - - - ner-wort, du Don-ner-wort,



System 1: Treble clef, key signature of one flat. Measure 20: whole rest. Measure 21: whole rest. Measure 22: whole rest. Measure 23: quarter note G4.

System 2: Treble clef. Measure 20: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 21: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 22: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 23: quarter rest.

System 3: Treble clef. Measure 20: quarter rest. Measure 21: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 22: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 23: quarter rest.

System 4: Treble clef. Measure 20: quarter note G4. Measure 21: quarter note A4. Measure 22: quarter note B4. Measure 23: eighth notes G4, A4, B4, C5, B4, A4, G4.

System 5: Treble clef. Measure 20: quarter note G4. Measure 21: quarter note A4. Measure 22: quarter note B4. Measure 23: eighth notes G4, A4, B4, C5, B4, A4, G4.

System 6: Bass clef. Measure 20: quarter note G3. Measure 21: quarter note F3. Measure 22: quarter note E3. Measure 23: eighth notes G3, F3, E3, D3, C3, B2, A2.

System 7: Treble clef. Measure 20: whole rest. Measure 21: whole rest. Measure 22: whole rest. Measure 23: quarter note G4.

System 8: Treble clef. Measure 20: whole rest. Measure 21: whole rest. Measure 22: whole rest. Measure 23: quarter note G4.

System 9: Treble clef. Measure 20: whole rest. Measure 21: whole rest. Measure 22: whole rest. Measure 23: quarter note G4.

System 10: Bass clef. Measure 20: whole rest. Measure 21: whole rest. Measure 22: whole rest. Measure 23: quarter note G3.

Fingerings for the bass line in measures 20-23:  
Measure 20: 7b, 6b  
Measure 21: 5, b, 7b  
Measure 22: 5, 4, 6, 4, 3  
Measure 23: 5, 6, 5, 7, 4, 2

24

Schwert, das durch die See - - le bohrt,

Schwert, das durch die See - - - - le bohrt, das durch die See - le

Schwert, das durch die See - - - - le bohrt, das durch die See - le

Schwert, das durch die See - - le bohrt, das durch die See - le

Musical score for the first system, measures 28-31. It consists of four staves. The top staff is empty. The second and third staves contain piano accompaniment with dynamic markings 'f' and slurs. The fourth staff contains a vocal line with rhythmic notation.

Musical score for the second system, measures 32-35. It consists of four staves. The top staff contains a vocal line with rhythmic notation. The second and third staves contain piano accompaniment. The bottom staff contains a bass line with rhythmic notation.

Musical score for the third system, measures 36-39. It consists of four staves. The top staff is empty. The second and third staves contain piano accompaniment. The fourth staff contains a vocal line with the lyrics "bohrt," repeated three times.

Musical score for the fourth system, measures 40-43. It consists of one staff with a bass line containing rhythmic notation and fingerings (6, 7, 6, 6, 4, 5, 6).

32

o An - - fang son - - der

o An - - fang son - - der

o An - - fang son - - der

o An - - fang son - - der

The first system of the musical score consists of four staves. The top staff is a grand staff (treble and bass clefs) with a whole note chord in the first measure. The second and third staves are treble clefs, and the fourth is a bass clef. All staves contain rhythmic patterns of eighth and sixteenth notes. Dynamic markings 'f' (forte) are present in the second and third measures of the second, third, and fourth staves.

The second system of the musical score consists of four staves. The top staff is a grand staff. The second and third staves are treble clefs, and the fourth is a bass clef. The music continues with rhythmic patterns. Dynamic markings 'f' are present in the first and second measures of the second, third, and fourth staves.

The third system of the musical score consists of four staves. The top staff is a grand staff. The second and third staves are treble clefs, and the fourth is a bass clef. The first two measures of the first three staves contain the lyrics "En - - - - - de!". The musical notation includes notes and rests corresponding to the lyrics.

The fourth system of the musical score consists of a single bass clef staff. It contains figured bass notation with numbers 6, 5, 3, 6, 5, 7, 5, 7, 5, 5b, 7, 5, 6. The notation includes rhythmic patterns of eighth and sixteenth notes.

40

tr

tr

tr

tr

tr

tr

tr

8

7 6 7 6 5 4/2 6 6 6/4 6 5 4

12

Detailed description of the musical score: The score consists of 11 staves. The first four staves contain the main musical material. The fifth staff is a blank treble clef staff. The sixth and seventh staves are blank bass clef staves. The eighth staff is a blank bass clef staff with a '8' below it. The ninth staff is a blank bass clef staff. The tenth staff is a bass clef staff with a melodic line and fingerings: 7, 6, 7, 6, 5, 4/2, 6, 6, 6/4, 6, 5, 4. The music is in 3/4 time with a key signature of one flat. It features various note values, including eighth and sixteenth notes, and rests. Trills (tr) are indicated above several notes. The first measure of the first system contains a whole rest. The second system starts with a half note followed by a quarter note, with a slur over the next two measures. The third system contains eighth notes and sixteenth notes. The fourth system features a trill on the final note. The fifth system is empty. The sixth system is empty. The seventh system is empty. The eighth system is empty. The ninth system contains a melodic line with fingerings. The score concludes with a double bar line.

Musical score for a piece in 3/4 time, marked "vivace". The score consists of 13 staves. The first two systems each contain three staves. The third system contains four staves. The first staff of each system is a treble clef staff, the second and third are also treble clef staves, and the fourth is a bass clef staff. The music is in a key with two flats (B-flat and E-flat). The first system shows a complex melodic line in the first staff, with accompaniment in the other staves. The second system continues this material. The third system shows a change in the melodic line. The fourth system is mostly empty, with some notes in the bottom staff. The page number "13" is at the bottom right.

O E - wig - keit,  
 O E - wig - keit,  
 O E - wig - keit,

4/2 6 6 4/2 6 5 7 6 b 7b 8 7 7b 6b 5



The first system of the score consists of five staves of instrumental music. The top staff is a single melodic line with dotted rhythms. The second and third staves are more active, featuring eighth and sixteenth note patterns. The fourth and fifth staves provide harmonic support with sustained notes and moving bass lines.

The second system contains vocal parts and a bass line. The lyrics are: "keit, Zeit oh - - - ne Zeit, o E - - - wig-keit, Zeit oh - ne Zeit, oh - ne Zeit, o E - - - wig-keit, Zeit oh - ne Zeit, oh - ne Zeit, o E - wig - keit, Zeit, Zeit oh - ne Zeit,". The vocal lines are written in a soprano and alto clef, while the bass line is in a bass clef.

The figured bass line at the bottom of the page provides harmonic guidance for the instruments. The figures are: 2/5, 6b/4, 5/3, 5b, 9/7, 4, 7/5b, 7, 7, 5, 6, 6/5, 2/4, 6b.

ich weiß vor  
ich weiß vor gro - ßer  
ich weiß vor gro - ßer  
ich weiß vor gro - ßer Trau -

6<sub>b</sub> 5<sub>b</sub> 6 6<sub>4</sub>/<sub>2</sub><sub>b</sub> 6<sub>b</sub> 6 4 6<sub>4</sub> 7 6<sub>b</sub> 5 6 4 6<sub>5</sub> 5

gro - - - ßer Trau - - - rig - - - keit

Trau - - - - - - - - - - - - rig - keit

Trau - - - - - - - - - - - - rig - keit —

- - - - - rig - keit, vor gro - ßer Trau - rig - keit

Musical score for measures 74-79. The score consists of two systems, each with a treble and bass staff. The music is in a minor key and features complex piano accompaniment with various rhythmic patterns and melodic lines.

Vocal score for measures 74-79. The lyrics are in German and are distributed across four vocal staves (Soprano, Alto, Tenor, Bass). The lyrics are:

nicht, wo ich  
 nicht, nicht, wo ich mich  
 nicht, nicht, nicht, wo  
 nicht, nicht, wo ich mich hin -

Basso continuo line with figured bass notation. The figures are: 4 5 5 9 5/4 3 5b 9b 5 6 6 4 5 6 4 5 5 5 5 - 6 5 2 6 6

mich hin - - - wen - - - - - de.

hin - wen - - - de, wo — ich mich hin - - wen - - de. *tr*

ich mich hin - wen - de, wo — ich mich hin - wen - - - de.

wen-de, wo ich mich hin - wen - - - - - de.

First system of musical notation, measures 86-90. The system consists of four staves. The top staff is a treble clef with a whole rest in measure 86 and a half note G4 in measure 87. The second and third staves are treble clefs with complex rhythmic patterns. The bottom staff is a bass clef with a similar rhythmic pattern.

Second system of musical notation, measures 91-95. The system consists of four staves. The top staff is a treble clef with a whole rest in measure 91 and a half note G4 in measure 92. The second and third staves are treble clefs with complex rhythmic patterns. The bottom staff is a bass clef with a similar rhythmic pattern.

Third system of musical notation, measures 96-100. The system consists of four staves. The top staff is a treble clef with a whole rest in measure 96 and a half note G4 in measure 97. The second and third staves are treble clefs with complex rhythmic patterns. The bottom staff is a bass clef with a similar rhythmic pattern.

Fourth system of musical notation, measures 101-105. The system consists of four staves. The top staff is a treble clef with a whole rest in measure 101 and a half note G4 in measure 102. The second and third staves are treble clefs with complex rhythmic patterns. The bottom staff is a bass clef with a similar rhythmic pattern.

Mein ganz erschrocken Herz er - -

Mein ganz erschrocken Herz er -

Mein ganz erschrocken Herz er -

Mein ganz erschrocken Herz er -

Musical notation for the first system, including treble clef, bass clef, and a grand staff. The system contains three staves with notes and rests.

Musical notation for the second system, including treble clef, bass clef, and a grand staff. It features trills (tr.) and a flat (b) symbol.

Vocal notation system with lyrics:
   
bebt, daß mir die
   
bebt, daß mir die
   
bebt, daß mir die Zung am
   
bebt, daß mir die Zung am Gau - men

Basso continuo or figured bass notation at the bottom of the page, consisting of a single staff with numbers and symbols (sh, b, sb, #, eb, 9, 2, 7).



The first system of the piano accompaniment consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. Trills (tr) are indicated in several places. The bottom staff is a bass clef, providing a harmonic foundation with longer note values and some rhythmic accompaniment.

The second system includes a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat. The lyrics are in German: "Zung am Gau - men klebt". The piano accompaniment continues with the same five-staff structure as the first system, with trills (tr) in the vocal line corresponding to the lyrics.

The third system continues the vocal line and piano accompaniment. The lyrics are: "Zung am Gau - men klebt, am Gau-men klebt". The piano accompaniment includes fingering numbers (5, 7, 6, 5, 6, 7b, 5, 3, 6, 5, 3, 6, 9, 7, 5, 6) written below the notes. The system concludes with a final cadence in the piano part.

# 11. Choral

Soprano  
Tromba da tirarsi  
Oboe I, II  
Violino I

Sopr.  
O — E-wig-keit, du Don-ner-wort, o Schwert, das durch die See-le bohrt, o  
O — E-wig-keit, Zeit oh-ne Zeit, ich weiß vor gro-ßer Trau-rig-keit nicht,

Alto  
Oboe III  
Violino II

Alto  
O E-wig-keit, du Don-ner-wort, o Schwert, das durch die See-le bohrt, o  
O E-wig-keit, Zeit oh-ne Zeit, ich weiß vor gro-ßer Trau-rig-keit nicht,

Tenore  
Viola

Ten. Va.  
8 O — E-wig-keit, du Don-ner-wort, o Schwert, das durch die See-le bohrt, o  
O — E-wig-keit, Zeit oh-ne Zeit, ich weiß vor gro-ßer Trau-rig-keit nicht,

Basso

O E-wig-keit, du Don-ner-wort, o Schwert, das durch die See-le bohrt, o  
O E-wig-keit, Zeit oh-ne Zeit, ich weiß vor gro-ßer Trau-rig-keit nicht,

Continuo  
Organo (bez.)  
Org.

6 6 8 7 7 7 7 6 6 6

## 5 (II)

An-fang son-der En-de! Nimm du mich, wenn es dir ge-fällt, Herr Je-su, in dein Freu-den-zelt!  
wo ich mich hin-wen-de.

An-fang son-der En-de! Nimm du mich, wenn es dir ge-fällt, Herr Je-su, in dein Freu-den-zelt!  
wo ich mich hin-wen-de.

An-fang son-der En-de! Nimm du mich, wenn es dir ge-fällt, Herr Je-su, in dein Freu-den-zelt!  
wo ich mich hin-wen-de.

An-fang son-der En-de! Nimm du mich, wenn es dir ge-fällt, Herr Je-su, in dein Freu-den-zelt!  
wo ich mich hin-wen-de.

9 6 5 6 6 5 6 4 3 6 4 3 7 5 4 # 6 8 7 8 7 4 3

## II. Cantata 135

# Ach Herr, mich armen Sünder

Liturgical Occasion: Third Sunday after Trinity  
Premier Date: June 25, 1724

Chorale Melody: Hans Leo Hassler (1564-1612)  
Chorale Text: Cyriakus Schneegaß (1546-1597)

### *Unison Rendition and Opening Movement:*

Ach Herr, mich armen Sünder  
Straf nicht in deinem Zorn,  
Dein' ersten Grimm doch linder,  
Sonst ist's mit mir verlor'n.  
Ach Herr, wollst mir vergeben  
Mein Sünd und gnädig sein,  
Daß ich mag ewig leben,  
Entfliehn der Höllenpein.  
Ach Herr, mich armen Sünder, verse 1

Ah Lord, poor sinner that I am,  
do not punish me in Your wrath,  
yet soften Your grave fury,  
or else all is lost for me.  
Ah Lord, if you will only forgive  
my sin and be merciful to me,  
then I may live forever,  
escaping the torment of hell.  
Translation by Pamela Dellal

### *Closing Movement:*

Ehr sei ins Himmels Throne  
Mit hohem Ruhm und Preis  
Dem Vater und dem Sohne  
Und auch zu gleicher Weis  
Dem Heiligen Geist mit Ehren  
In alle Ewigkeit,  
Der woll uns all'n bescheren  
Die ew'ge Seligkeit.  
Ach Herr, mich armen Sünder, verse 6

Let honor be, in the throne of heaven,  
with high glory and praise,  
to the Father and the Son;  
and also, in the same way,  
to the Holy Spirit with honor  
through all eternity,  
who wishes to bestow upon us all  
eternal blessedness.  
Translation by Pamela Dellal

# Ach Herr, mich armen Sünder

Text: Cyriakus Schneegaß (1546-1597)

Melody: Hans Leo Hassler (1564-1612)

Ach Herr, mich ar - men Sün - der, Straf nicht in dei - nem  
4 Zorn, Dein ern - sten Grimm doch lin - der, Sonst ists mit mir ver -  
8 lorn. Ach Herr, wollst mir ver - ge - ben Mein Sünd und gnä - dig  
12 sein, Daß ich mag e - wig le - ben, Ent - fliehn der Höl - len - pein.

# Ach Herr, mich armen Sünder

BWV 135

1.

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo  
Trombone

Detailed description: This block contains the first five measures of the musical score. The Oboe I and Oboe II parts are active, with Oboe I playing a melodic line and Oboe II providing harmonic support. The Violino I and Violino II parts play a steady eighth-note accompaniment. The Viola part plays a simple harmonic line. The vocal parts (Soprano, Alto, Tenore, Basso) and the Continuo/Trombone part are currently silent, indicated by horizontal lines with a 'z' or 'x' symbol.

6

Detailed description: This block contains measures 6 through 10. The vocal parts enter in measure 6 with a melodic line. The Oboe I and Oboe II parts continue their respective parts. The Violino I and Violino II parts maintain their accompaniment. The Viola part continues its harmonic line. The Continuo/Trombone part remains silent. Trills (tr) are marked above the vocal notes in measures 6 and 7.

12

Ach Herr, mich ar - men

Ach Herr, mich ar - men

Ach Herr, mich ar - men

Ach Herr, mich ar - men

Ach Herr, mich ar - men

# 6/4 2 6 6/4 2 5 6

17

Ach Herr, mich ar - men Sün - der, Herr, mich ar - men Sün - der

- men Sün - der, ach Herr, mich ar - men Sün - der

Sün - der, ach Herr, mich ar - men Sün - der

Sün - der

5 4 3 6 5 7 # 6 4 2 7 5 # 6 4 5 6 4 7 4 2 5 #

22

straf nicht in

straf

27

dei - nem Zorn, straf nicht in dei - nem, in dei - nem

straf nicht in dei - nem Zorn, straf nicht in dei - nem, in dei - nem

straf nicht in dei - nem Zorn, straf nicht in dei - nem

nicht in dei - nem Zorn

6 7 6 7# 6 4 5## 4 5## 6 4 6 4 2 7 4 2

32

tr

tr

Zorn,

Zorn,

Zorn,

35

Zorn,

Zorn,

Zorn,

38

tr

tr

Zorn,

Zorn,

Zorn,

Zorn,

Zorn,

Zorn,



44

dein ern - sten Grimm doch  
dein ern - sten Grimm

dein ern - sten Grimm doch

6 4 2 6 5 6 4 2 5 6

49

lin - der, dein ern - sten Grimm doch lin - der,  
doch lin - der, dein ern - sten Grimm doch lin - der,  
dein ern - sten Grimm, dein ern - sten Grimm doch lin - der,

lin - - - - - der

5 4 3 6 5 7 # 6 4 2 7 5 # 6 5 # 4 5 # 6 4 7 4 2

54

sonst ists mit

sonst

59

sonst ists mit mir ver - lorn, sonst ists mit mir ver -

sonst ists mit mir ver - lorn, sonst ists mit mir, mit mir ver -

mir ver - lorn, sonst ists mit mir, sonst ists mit mir ver -

ists mit mir ver - lorn

6 7 6 7 6 5 6 4 5 6 6 7

4 4 # 4 # 4 4 2 2

64

lorn.

lorn.

lorn.

70

Ach Herr\_\_, wollst

75

Ach Herr, wollst mir ver-ge-ben, ver-ge-ben, wollst mir ver-ge-ben, ach Herr, wollst mir ver-ge-ben, Herr, wollst mir ver-ge-ben, Herr, wollst mir ver-ge-ben.

Ach 8 6  
9 5 4 2

80

Herr, wollst mir ver-ge-ben, Herr, wollst mir ver-ge-ben, Herr, wollst mir ver-ge-ben, Herr, wollst mir ver-ge-ben.

6 6 5 7 6 5 8 3 4 2 7b 6 4 2 8 4 2 7b

85

ben  
ben  
ben

tr

90

mein Sünd, mein Sünd  
mein Sünd, mein Sünd  
mein Sünd, mein Sünd

mein Sünd und

7 6 5 4 3  
b b b b



105

daß ich mag

daß

5 6

110

daß ich mag e - - - wig, ich mag e - - - wig,

e - - - wig, ich mag e - - - wig, ich mag

daß ich mag e - - - wig,

ich mag e - - - wig le - - - wig

7 6 4 # 6 7 6 9 7 8 6 7 5

115

e - wig, e - wig le - - - ben,  
 e - wig le - ben, ich mag e - wig le - ben,  
 e - wig, e - wig le - - - ben,  
 ben

5# 6 7 6 8 5#  
 # 4 # 4 2# 7 #

120



125

ent-flihn der Höl - - - - - ent-flihn der Höl - - - - -

ent - - - - flihn der Höl - len - pei -

9 8 6 7 6 4 5 4 5 7 6 5 6 4

130

- len - pei - , ent - flihn - der Höl - - - - - len - pei -

- - - - - len - pei - , der Höl - len - pei -

- - - - - len - pei - , ent - flihn der Höl - len - pei -

8 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

# 6. Choral

Soprano  
Cornetto  
Oboe I, II  
Violino I

Alto  
Violino II

Tenore  
Viola

Basso

Continuo

(5)

Ehr dem sei ins Him - mels Thro - ne mit ho - hem Ruhm und Preis  
Va - ter und dem Soh - ne und auch zu glei - cher Weis

Ehr dem sei ins Him - mels Thro - ne mit ho - hem Ruhm und Preis  
Va - ter und dem Soh - ne und auch zu glei - cher Weis

8 Ehr dem sei ins Him - mels Thro - ne mit ho - hem Ruhm und Preis  
Va - ter und dem Soh - ne und auch zu glei - cher Weis

Ehr dem sei ins Him - mels Thro - ne mit ho - hem Ruhm und Preis  
Va - ter und dem Soh - ne und auch zu glei - cher Weis

6 6 6 6 6 6 5 6 5 6 5 #

9

dem heil - gen Geist mit Eh - ren in al - le E - wig - keit, der

dem heil - gen Geist mit Eh - ren in al - le E - wig - keit, der

8 dem heil - gen Geist mit Eh - ren in al - le E - wig - keit, der

dem heil - gen Geist mit Eh - ren in al - le E - wig - keit, der

8 7 6 5 8 7 6 4 3 2 3 6b 4 2 9 6 # 6b

13

woll uns alln be - sche - ren die ew - ge Se - lig - keit.

woll uns alln be - sche - ren die ew - ge Se - lig - keit.

8 woll uns alln be - sche - ren die ew - ge Se - lig - keit.

woll uns alln be - sche - ren die ew - ge Se - lig - keit.

6 6 6 5 9 3 6 5 6 3 4 2 6 9 7 5 7 4 2 #

# III. Cantata 94

## Was frag ich nach der Welt

Liturgical Occasion: Ninth Sunday after Trinity  
Premier Date: August 6, 1724

Chorale Melody: Ahasverus Fritsch (1629-1701)  
Chorale Text: Balthasar Kindermann (1636-1706)

### *Unison Rendition and Opening Movement:*

Was frag ich nach der Welt  
Und allen ihren Schätzen  
Wenn ich mich nur an dir,  
Mein Jesu, kann ergötzen!  
Dich hab ich einzig mir  
Zur Wollust fürgestellt,  
Du, du bist meine Ruh:  
Was frag ich nach der Welt!  
Was frag ich nach der Welt, verse 1

What should I ask of the world  
and all its treasures,  
when only in You,  
My Jesus, can I find delight!  
You alone have I placed  
before me for pleasure:  
You, You are my rest;  
what should I ask of the world!  
Translation by Pamela Dellal

### *Closing Movement:*

Was frag ich nach der Welt!  
Mein Jesus ist mein Leben,  
Mein Schatz, mein Eigentum,  
Dem ich mich ganz ergeben,  
Mein ganzes Himmelreich,  
Und was mir sonst gefällt.  
Drum sag ich noch einmal:  
Was frag ich nach der Welt!  
Was frag ich nach der Welt, verse 8

What should I ask of the world!  
My Jesus is my life,  
my treasure, my sanctuary,  
to who I have given myself utterly,  
my entire heavenly kingdom,  
and what I would rather delight in.  
Therefore I say yet again:  
what should I ask of the world!  
Translation by Pamela Dellal

# Was frag ich nach der Welt

Text: Balthasar Kindermann (1636-1706)

Melody: Ahasverus Fritsch (1629-1701)

The musical score is written on a single treble clef staff in 4/4 time with a key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes, with several measures containing half notes and whole notes. The lyrics are printed below the staff, aligned with the notes. The score is divided into four systems, with measure numbers 4, 8, and 13 indicated at the beginning of their respective lines. The final measure of the piece ends with a double bar line.

Was frag ich nach der Welt, Und al - len ih - ren  
Schät - zen, Wenn ich mich nur an dir, mein Je - su, kann er -  
göt - zen! Dich hab ich ein - zig mir, Zur Wol - lust für - ge - stellt, du,  
du bist mei - ne Ruh, Was frag ich nach der Welt!

# Was frag ich nach der Welt

BWV 94

1.

Flauto traverso

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (2x)  
Organo (bez.)

Org.

Organo

Continuo staccato

Cont., Org.

3

6

9

6 6 7 6 7 7 5 6 5 6 4 5 6 4 5

12

Was frag ich nach der Welt  
 Was frag ich nach der Welt  
 Was frag ich nach der Welt  
 Was frag ich nach der Welt

6 4 7 4 2 5 6 4 2 7 4 6 4

15

und al - len ih - ren  
und al - len ih - -  
und al - - len  
und al - len ih - ren

5 3 7 4 2 5 3 6 6 4 6 4 2 6 6 7

18

Schät - - zen, wenn  
- ren Schät - zen, wenn  
ih - ren Schät - zen, wenn  
Schät - - zen, wenn

9 3 6 5 7 4 2 8 5 3 6 4 7 4 2 8 5 3 6 7 4



21

Piano accompaniment for measures 21-22. The music is in G major and 4/4 time. It features a complex texture with multiple staves. The right hand has a melodic line with eighth-note patterns and triplets. The left hand provides a steady bass line with eighth notes and rests.

Vocal and piano accompaniment for measures 21-22. The vocal line is in G major and 4/4 time. The lyrics are: "ich mich nur an dir,". The piano accompaniment continues from the previous system, with the bass line featuring a triplet in measure 22.

23

Piano accompaniment for measures 23-24. The music continues in G major and 4/4 time. The right hand features a melodic line with eighth-note patterns and triplets. The left hand provides a steady bass line with eighth notes and rests.

Vocal and piano accompaniment for measures 23-24. The vocal line is in G major and 4/4 time. The lyrics are: "mein Je - su, kann er - mein Je - su, kann er - mein Je - su, kann er - göt -". The piano accompaniment continues from the previous system, with the bass line featuring a triplet in measure 24.

25

göt - - - zen!

göt - - - zen!

8 - - - - zen!

göt - - - zen!

27

Dich

Dich

30

hab ich ein - zig mir zur  
 hab ich ein - zig mir, ein - zig mir zur  
 8 Dich hab ich ein - - - zig mir

32

Wol - - lust für - ge - - stellt,  
 Wol - - lust für vor - ge - - stellt,  
 8 zur Wol - lust für - - - ge - stellt,  
 zur Wol - lust für vor - ge - stellt,

34

du,

37

du bist mei - ne Ruh

du, du bist mei - ne Ruh, mei - ne

du, du bist mei - ne Ruh, du, du bist mei - ne

du, du, du, du bist mei - ne Ruh

39

Ruh:  
8 Ruh:

7 7 7 6 6 7 7 6 7

42

Was frag ich nach der  
Was frag ich nach der  
Was frag ich nach der  
Was frag ich nach der

7 6 7 6 4 2

45

Welt  
Welt  
Welt  
Welt

6 6 7 $\sharp$  6 $\flat$  6 7 $\sharp$

48

6 7 6 7 $\sharp$

51

6 7 6 6 6 7 6 7

54

7 5 6 4 5 3 6 4 5 3 6 4 7 4 2

# 8. Chorale

Flauto traverso in 8<sup>va</sup>

Soprano  
Violino I  
Oboe I

Sopr.

Alto  
Violino II  
Oboe II *d'amore*

Alto

Tenore  
Viola

Ten. Va.

Basso

Continuo (2x)  
Organo (*bez.*)

Org.

Was frag ich nach der Welt! Mein Je - sus ist mein Le - ben, mein

Was frag ich nach der Welt! Mein Je - sus ist mein Le - ben, mein

Schatz, mein Ei - gen - tum, dem ich mich ganz er - ge - ben, mein gan - zes Him - mel - reich und

11

was mir sonst ge - fällt. Drum sag ich noch ein - mal: Was frag ich nach der Welt!



# IV. Cantata 33

## Allein zu dir, Herr Jesu Christ

Liturgical Occasion: Thirteenth Sunday after Trinity  
Premier Date: September 3, 1724

Chorale Melody: Anonymous (first published 1541)  
Chorale Text: Konrad Hubert (1507-1577)

### *Unison Rendition and Opening Movement:*

Allein zu dir, Herr Jesu Christ,  
Mein Hoffnung steht auf Erden;  
Ich weiß, daß du mein Tröster bist,  
Kein Trost mag mir sonst werden.  
Von Anbeginn ist nichts erkorn,  
Auf Erden war kein Mensch geborn,  
Der mir aus Nöten helfen kann.  
Ich ruf dich an,  
Zu dem ich mein Vertrauen hab.  
Allein zu dir, Herr Jesu Christ, verse 1

Only upon You, Lord Jesus Christ,  
does my hope rest on earth;  
I know that you are my Comforter,  
there can be no other comfort for me.  
From the beginning, there was nothing,  
and upon the earth no human born  
that could help me out of danger.  
I call to You,  
in whom I have placed my trust.  
Translation by Pamela Dellal

### *Closing Movement:*

Ehr sei Gott in dem höchsten Thron,  
Dem Vater aller Güte,  
Und Jesu Christ, sein'm liebsten Sohn,  
Der uns allzeit behüte,  
Und Gott dem Heiligen Geiste,  
Der uns sein Hülff allzeit leiste,  
Damit wir ihm gefällig sein,  
Hier in dieser Zeit  
Und folgends in der Ewigkeit.  
Allein zu dir, Herr Jesu Christ, verse 4

Honor be to God on the highest throne,  
the Father of all goodness,  
and Jesus Christ, His beloved Son,  
who watches over us at all times,  
and God the Holy Spirit,  
who always lends us His aid,  
so that we be pleasing to Him,  
here at this time  
and hereafter in eternity.  
Translation by Pamela Dellal

# Allein zu dir, Herr Jesu Christ

Text: Konrad Hubert (1507-1577)

Melody: Anonymous (first published 1541)

Al - lein zu dir, Herr Je - su Christ, Mein Hoff - nung steht auf

5  
Er - - - - den, Ich weiß, daß du mein Trö - ster

9  
bist, Kein Trost mag mir sonst wer - - - - den. Von

13  
An - be - ginn ist nichts er - korn, Auf Er - den war kein Mensch ge - born, Der mir aus Nö - ten

18  
hel - fen kann, Ich ruf dich an, Zu dem ich mein Ver - trau - en hab.

The musical score is written in a single system on a five-line staff with a treble clef and a common time signature (C). The melody consists of a series of eighth and quarter notes, with some notes beamed together. There are several fermatas (half-note rests with a curved line above) placed over the notes for 'Christ', 'den', 'den.', 'Nö - ten', and 'hab.'. The lyrics are printed below the staff, with hyphens indicating syllables that span across multiple notes.

# Allein zu dir, Herr Jesu Christ

BWV 33

1.

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (bez.)  
Organo (bez.)  
Organo

5

9

Musical score for measures 9-12. The system includes a grand staff with treble and bass clefs, and a separate bass line. Measure 9 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef features a series of eighth notes and sixteenth notes, with some slurs and accents. The bass line consists of quarter notes and eighth notes. The grand staff has four empty staves. The bass line at the bottom of the system contains fingering numbers: 6, 4, 5, #, 6, 6, 4, 3, 6, #, 6.

13

Musical score for measures 13-16. The system includes a grand staff with treble and bass clefs, and a separate bass line. Measure 13 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef continues with eighth and sixteenth notes, including slurs and accents. The bass line continues with quarter and eighth notes. The grand staff has four empty staves. The bass line at the bottom of the system contains fingering numbers: 4, #, 6, 6, 6, 4, 4, #, #, 6, #, 6, 7, 6.

17

Al - lein zu  
Al - lein

22

dir, Herr Je - su Christ,  
zu dir, Herr Je - su Christ,  
Al - lein zu dir, Herr Je - su Christ,  
Al - lein zu dir, Herr Je - su Christ,

27

7/4

31

6/4

35

mein Hoff - - nung steht auf Er - -

40

Er - - - - - den;

44

Musical score for measures 44-47. The score is written for a grand staff (treble and bass clefs) and includes a separate bass line. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure numbers 7, 6, 7, 9, 8, and 7 are written above the bass line.

48

Musical score for measures 48-51. The score is written for a grand staff (treble and bass clefs) and includes a separate bass line. The music continues with complex rhythmic patterns. A measure number 7 is written above the bass line.



52

Musical score for measures 52-56. The score is written for a grand staff with five systems. The first system consists of two staves. The second system consists of three staves. The third system consists of four staves. The fourth system consists of five staves. The fifth system consists of six staves. The music includes various rhythmic patterns, accidentals, and dynamic markings.

57

Musical score for measures 57-62. The score is written for a grand staff with five systems. The first system consists of two staves. The second system consists of three staves. The third system consists of four staves. The fourth system consists of five staves. The fifth system consists of six staves. The music includes various rhythmic patterns, accidentals, and dynamic markings.

62

ich

67

weiß, daß du mein Trö - - - - - ster

ich weiß, daß du mein Trö - - - - - ster

ich weiß, daß du mein Trö - - - - - ster

ich weiß, daß du mein Trö - - - - - ster

71

bist,  
bist,  
bist,

bist,  
8 7b 4 7 4 2 7

75

7 7 7 7 6

79

kein  
kein  
kein  
kein

84

Trost mag mir sonst wer -  
Trost mag mir sonst wer -  
Trost mag mir sonst wer -  
Trost mag mir sonst wer -

6/4 6/2 6/5 7/5 6/4 6/2 7/5 6/4 6/2 5/3

88

Musical score for measures 88-91. The piano part consists of two staves with a complex rhythmic pattern. The vocal part includes lyrics "den." and trills (tr) in the first two measures.

92

Musical score for measures 92-95. The piano part continues with a complex rhythmic pattern. The vocal part is mostly blank, with some notes in the first measure.

96

Von An - - - be - -

Von An - be - ginn ist

100

ginn ist nichts er - - korn,

Von An - be - ginn ist nichts er-korn,

Von An - be - ginn ist nichts, ist nichts er - - korn,

nichts er - korn, nichts, nichts er - - korn,

104

auf  
auf  
auf  
auf

108

Er - - - den war — kein Mensch ge - born,  
Er - - - den war — kein Mensch — ge - born,  
Er - - - den war — kein Mensch — ge - born,  
Er - - - den war — kein Mensch — ge - born,

112

der  
der  
der  
der

116

mir aus Nö - - - ten hel - - fen kann.  
mir aus Nö - - - ten hel - - fen kann.  
mir aus Nö - - - ten hel - - fen kann.  
mir aus Nö - - - ten hel - - fen kann.



120

6 4 5 6<sup>b</sup> 6<sup>b</sup> 4<sup>b</sup> 3 6<sup>b</sup> 6<sup>b</sup>

124

Ich ruf  
Ich ruf, ich ruf dich  
Ich ruf, ich ruf dich  
Ich ruf

4<sup>b</sup> 3 6 6<sup>b</sup> 6 5

128

Piano accompaniment for measures 128-131. The score consists of four staves: two treble clefs and two bass clefs. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests.

Vocal line and piano accompaniment for measures 128-131. The vocal line is on a single treble staff with lyrics: "tr dich an, an, ich ruf dich an, an, ich ruf dich an, dich an,". The piano accompaniment is on three staves (two treble, one bass). The bass line includes fingering numbers: 6, 3, 7, 6, 7, 8, 7.

132

Piano accompaniment for measures 132-135. The score consists of four staves: two treble clefs and two bass clefs. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. The bass line includes fingering numbers: 7, 7, 7, 7, 7, 7, 7.

136

zu dem ich mein Ver -  
 zu dem ich mein Ver -  
 zu dem ich mein Ver -  
 zu dem ich mein Ver -

7 7b 6 6b 4 2

140

trau - en hab -  
 tr. trau - en hab -  
 trau - en, mein Ver - trau - en hab -  
 trau - en hab -

6/4 7/5 6/4 5/# 7 #6 6/4 2 6/# 6/5 6/5

144

7 6 5 6 7 6 5 6 5 7 7 #

148

6 5 6 6 6 5 6 7 5 6

## 6. Choral

Soprano  
Oboe I  
Violino I

Alto  
Oboe II  
Violino II

Tenore  
Viola  
Viola Ten.

Basso

Continuo (bez.)  
Organo (bez.)  
Organo

Ehr sei Gott in dem höch - sten Thron, dem Va - ter al - - ler Gü - te,  
und Je - su Christ, sein'm lieb - sten Sohn, der uns all - zeit be - hü - te,

Ehr sei Gott in dem höch - sten Thron, dem Va - ter al - - ler Gü - te,  
und Je - su Christ, sein'm lieb - sten Sohn, der uns all - zeit be - hü - te,

Ehr sei Gott in dem höch - sten Thron, dem Va - ter al - - ler Gü - te,  
und Je - su Christ, sein'm lieb - sten Sohn, der uns all - zeit be - hü - te,

Ehr sei Gott in dem höch - sten Thron, dem Va - ter al - - ler Gü - te,  
und Je - su Christ, sein'm lieb - sten Sohn, der uns all - zeit be - hü - te,

6 5 6 4 6 5 6 7 6 4 5 8 7 9 8 6 4 6 7 6 6 5 #

13

und Gott, dem hei - li - gen Gei - ste, der uns sein Hül - f all - zeit lei - ste, da - mit wir ihm ge -  
Viol.

und Gott, dem hei - li - gen Gei - ste, der uns sein Hül - f all - zeit lei - ste, da - mit wir ihm ge -

und Gott, dem hei - li - gen Gei - ste, der uns sein Hül - f all - zeit lei - ste, da - mit wir ihm ge -

und Gott, dem hei - li - gen Gei - ste, der uns sein Hül - f all - zeit lei - ste, da - mit wir ihm ge -

7 6 4 3 # 6 5 4 2 6 6 5 7 6 6 6 6 8 7 6 6 5

18

fäl - lig sein, hier in die - ser Zeit und fol - gends in der E - - wig - keit.

fäl - lig sein, hier in die - ser Zeit und fol - gends in der E - - wig - keit.

fäl - lig sein, hier in die - ser Zeit und fol - gends in der E - - wig - keit.

fäl - lig sein, hier in die - ser Zeit und fol - gends in der E - wig - keit.

5 # 5 4 6 4 2 6 6 6 4 2 7 5 2 6 6 6 8 7 #



# V. Cantata 78

## Jesu, der du meine Seele

Liturgical Occasion: Fourteenth Sunday after Trinity  
Premier Date: September 10, 1724

Chorale Melody: Anonymous  
Chorale Text: Kaspar Ziegler (1621-1690)

### *Unison Rendition and Opening Movement:*

Jesu, der du meine Seele  
Hast durch deinen bitteren Tod  
Aus des Teufels finstern Höhle  
Und der schweren Seelennot  
Kräftiglich herausgerissen  
Und mich solches lassen wissen  
Durch dein angenehmes Wort,  
Sei doch itzt, o Gott, mein Hort!  
    Jesu, der du meine Seele, verse 1

Jesus, You, who my soul,  
through Your bitter death,  
out of the devil's dark pit  
and the heavy anguish of the soul  
have powerfully rescued,  
and have let all this be known to me  
through your delightful Word,  
be now, O God, my treasure!  
    Translation by Pamela Dellal

### *Closing Movement:*

Herr, ich glaube, hilf mir Schwachen,  
Laß mich ja verzagen nicht;  
Du, du kannst mich stärker machen,  
Wenn mich Sünd und Tod anficht.  
Deiner Güte will ich trauen,  
Bis ich fröhlich werde schauen  
Dich, Herr Jesu, nach dem Streit  
In der süßen Ewigkeit.  
    Jesu, der du meine Seele, verse 12

Lord, I believe, help my weakness,  
Let me never despair;  
You, You can make me stronger,  
when sin and death assail me.  
I will trust in Your goodness,  
until I joyfully see  
You, Lord Jesus, after the battle  
in sweet eternity.  
    Translation by Pamela Dellal

# Jesu, der du meine Seele

Text: Johann Rist (1607-1667)

Melody: Text: Johann Rist (1607-1667)

The image shows a musical score for the hymn 'Jesu, der du meine Seele'. It consists of four staves of music in G minor, 4/4 time. The lyrics are written below the notes. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is simple and homophonic. The lyrics are: 'Je - su, der du mei - ne See - le, Hast durch dei - nen bit - tern Tod, Aus des Teu - fels fin - stern H $\ddot{o}$ h - le, Und der schwe - ren See - len - not, Kr $\ddot{a}$ f - tig - lich her - aus - ge - ris - sen, Und mich sol - ches las - sen wis - sen, durch dein an - ge - neh - mes Wort, Sei doch itzt, O Gott, mein Hort!'. The score ends with a double bar line.

Je - su, der du mei - ne See - le, Hast durch dei - nen bit - tern Tod,  
5 Aus des Teu - fels fin - stern H $\ddot{o}$ h - le, Und der schwe - ren See - len - not,  
9 Kr $\ddot{a}$ f - tig - lich her - aus - ge - ris - sen, Und mich sol - ches las - sen wis - sen,  
13 durch dein an - ge - neh - mes Wort, Sei doch itzt, O Gott, mein Hort!



# Jesu, der du meine Seele

BWV 78

1.

Corno

Flauto traverso

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo  
*Organo (bez.)*  
Organo

The first system of the score includes parts for Corno, Flauto traverso, Oboe I, Oboe II, Violino I, Violino II, Viola, Soprano, Alto, Tenore, Basso, and Continuo/Organo. The Flauto traverso, Oboe I, Violino I, Violino II, and Viola parts are marked *piano*. The Continuo/Organo part has a *piano* marking. The score is in 3/4 time with a key signature of two flats.

8

forte

forte

forte

forte

forte

6 5

The second system of the score features a *forte* dynamic marking for the Flauto traverso, Oboe I, Violino I, Violino II, and Viola parts. The Continuo/Organo part has a *piano* marking. The score is in 3/4 time with a key signature of two flats.

tr

piano

piano

Je - su, der du mei - ne See -

Je - su, der du mei - ne

piano

forte

forte

tr

piano

piano

Je - su, der du mei - ne See - le

le, Je - su, der du mei - ne See - le hast durch dei - nen bit - tern

See - le, Je - su, der du mei - ne See - le hast durch dei - nen

Je - su, der du mei - ne See - le

forte

piano

28

Tod *tr*, hast durch dei - nen bit - tern Tod, hast durch dei - nen bit - tern Tod *tr*, hast durch dei - nen  
 bit - tern Tod, durch dei - nen bit - tern Tod *tr*, hast durch dei - nen  
 hast durch dei - nen bit - tern Tod *tr*, hast durch dei - nen

forte  
 forte

6 4 5 3 6 7 6 7 6 6 4 2

forte

35

bit - tern - Tod  
 bit - tern Tod  
 bit - tern Tod  
 bit - tern Tod

piano  
 piano  
 piano  
 piano  
 piano

forte  
 forte  
 forte  
 forte

7 6 4 2 6 3 # 6 6 6 6 4 5

piano

43

Musical score for measures 43-49. The piano part consists of a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. The piano part includes dynamic markings 'piano' and 'forte'. The vocal line is mostly silent, with the words 'aus des' appearing at the end of the system.

50

Musical score for measures 50-56. This system includes vocal lines with German lyrics. The piano accompaniment continues with dynamic markings 'piano' and 'forte'. The lyrics are: 'aus des Teu - fels fin - stern', 'Teu - fels fin - - stern Höh - - le, aus des Teu - fels fin -', 'aus des Teu - fels fin - - stern Höh - le, aus des Teu - fels fin -', and 'aus des Teu - fels fin - stern'.

56

Höh - le  
 - stern Höh - le und der schwe-ren See - len - not, und der schwe -  
 stern Höh - le und der schwe-ren See - len - not, der schwe - ren  
 Höh - le und der schwe-ren

*piano*

6 4 7 7 6 b # b 4 b 6b 7b 6

*piano*

63

und der schwe - ren See - len - not  
 - ren See - len - not, und der schwe-ren See - len - not  
 See - len - not, und der schwe - ren See - len - not  
 See - len - not, und der schwe-ren See - len - not

*forte*

7 6 7 6 4 4 5 3 6 7 6 4 4 7 6 4 6 7 6 4

*forte*

70

kräf - tig - lich her - aus - ge - ris -

kräf - tig - lich her - aus - ge - ris -

kräf - tig - lich her - aus - ge - ris -

7 6 4 2h 7h 5# 6h 6b 6 5h 6 7h # 6 7 5h 5b 6v 4h 2h

piano piano piano piano piano

76

ris - sen, her - aus - ge - ris - sen, her - aus -

sen, kräf - tig - lich her - aus - ge - ris - sen, her - aus -

lich her - aus - ge - ris - sen, kräf - tig - lich her - aus - ge - ris - sen, her - aus - ge -

6 6 7 6 7 6b

forte forte

80

kräf - - tig - lich her - aus - - ge - ris - -  
 ge - ris - sen, her - aus - - , her - aus - - , her - aus - - ge - ris - -  
 - ge - ris - sen, her - aus - - , her - aus - - , her - aus - - , her - aus - ge -  
 ris - sen, kräf - tig - lich her - - aus - ge - - ris - -

forte

85

sen  
 sen und mich sol - ches las - sen wis - sen, mich sol - -  
 ris - sen und mich sol - ches las - sen

piano forte

piano

piano

piano

piano

sen

piano

- ches las-sen wis - sen, mich sol - ches las-sen wis -  
 wis-sen, mich sol - ches las-sen wis - sen, und mich  
 und mich sol-ches las-sen wis-sen, mich sol - ches las-sen wis -  
 4 3 6 6 5 4 6 7 5b 6 6 6 6

und mich sol - ches las - sen wis - sen  
 - sen, mich sol-ches las-sen wis - sen  
 sol - ches las-sen wis - sen, und mich sol-ches las - sen wis - sen  
 - sen, und mich sol - ches las - sen wis - sen  
 forte forte forte piano piano piano piano  
 6 4 2 6 6 6 4 5 3



100

tr forte forte forte forte forte

106

piano piano piano

durch dein an - - - ge - neh - - mes Wort, durch dein durch dein an - - - ge -

piano

111

neh - mes Wort, durch dein an - ge - neh - mes Wort, durch dein an - ge - neh - mes Wort, durch dein an - ge - neh - mes

durch dein an - ge - neh - mes Wort, durch dein an - ge -

116

durch dein an - ge - neh - mes Wort,

an - ge - neh - mes Wort, durch dein an - ge - neh - mes Wort,

Wort, durch dein an - ge - neh - mes Wort, durch dein an - ge - neh - mes Wort,

neh - mes, dein an - ge - neh - mes Wort, durch dein an - ge - neh - mes Wort,

122

tr.

tr.

tr.

6 4 2 4   7   7 4 #   7 5 4   6 4 4   7 4 2 4   5 4 #   7 4 2 4   5 #   7 #   6 5   4 4   7 4   6 5

127

piano

piano

piano

piano

sei doch itzt, o  
sei doch itzt, o Gott, mein Hort, o Gott

tr.

4 4   7   6 5   4 3   7 3   6 5   6 #   7   4 2   6 5   6   6

132

*piano*

*forte*

*forte*

*forte*

*forte*

*forte*

tr  
Gott, mein Hort, o Gott, mein Hort, o Gott, mein Hort, sei doch itzt, o  
—, mein Hort, sei doch itzt, o Gott, tr o Gott, mein Hort, Gott, mein Hort, sei doch itzt, o  
sei doch itzt, o Gott, mein Hort, Gott, mein Hort, sei doch

*forte*

137

*piano*

*piano*

*piano*

*piano*

*piano*

*piano*

sei doch itzt, o Gott, mein Hort!  
Gott, o Gott, mein Hort —, o Gott, mein Hort!  
Gott, mein Hort, o Gott, mein Hort, o Gott, o Gott, mein Hort!  
itzt, o Gott, o Gott, mein Hort!  
*piano*

## 7. Choral

Flauto traverso

Soprano  
Corno  
Oboe I  
Violino I

Alto  
Oboe II  
Violino II

Tenore  
Viola

Basso

Continuo  
*Organo (bez.)*  
*Organo*

Herr, ich glau-be, hilf mir Schwa - chen, laß mich ja ver - za - gen nicht;

Herr, ich glau-be, hilf mir Schwa - chen, laß mich ja ver - za - gen nicht;

Herr, ich glau-be, hilf mir Schwa - chen, laß mich ja ver - za - gen nicht;

Herr, ich glau-be, hilf mir Schwa - chen, laß mich ja ver - za - gen nicht;

du, du kannst mich stär - ker ma - chen, wenn mich Sünd und Tod an - ficht. Dei - ner Gü - te will ich trau - en,

du, du kannst mich stär - ker ma - chen, wenn mich Sünd und Tod an - ficht. Dei - ner Gü - te will ich trau - en,

du, du kannst mich stär - ker ma - chen, wenn mich Sünd und Tod an - ficht. Dei - ner Gü - te will ich trau - en,

du, du kannst mich stär - ker ma - chen, wenn mich Sünd und Tod an - ficht. Dei - ner Gü - te will ich trau - en,

bis ich fröh - lich wer - de schau - en dich, Herr Je - su, nach dem Streit in der sü - ßen E - wig - keit.

bis ich fröh - lich wer - de schau - en dich, Herr Je - su, nach dem Streit in der sü - ßen E - wig - keit.

bis ich fröh - lich wer - de schau - en dich, Herr Je - su, nach dem Streit in der sü - ßen E - wig - keit.

bis ich fröh - lich wer - de schau - en dich, Herr Je - su, nach dem Streit in der sü - ßen E - wig - keit.



# VI. Cantata 99

## Was Gott tut, das ist wohlgetan

Liturgical Occasion: Fifteenth Sunday after Trinity  
Premier Date: September 17, 1724

Chorale Melody: Severinus Gastorius (1646-1682)  
Chorale Text: Samuel Rodigast (1649-1708)

### *Unison Rendition and Opening Movement:*

Was Gott tut, das ist wohlgetan,  
Es bleibt gerecht sein Wille;  
Wie er fängt meine Sachen an,  
Will ich ihm halten stille.  
Er ist mein Gott,  
Der in der Not  
Mich wohl weiß zu erhalten;  
Drum laß ich ihn nur walten.  
Was Gott tut, das ist wohlgetan, verse 1

What God does is well done,  
His will remains righteous;  
However he begins my affairs,  
I will silently keep to Him.  
He is my God,  
who in need  
knows well how to sustain me;  
therefore I let Him alone rule.  
Translation by Pamela Dellal

### *Closing Movement:*

Was Gott tut, das ist wohlgetan,  
Dabei will ich verbleiben.  
Es mag mich auf die rauhe Bahn  
Not, Tod und Elend treiben,  
So wird Gott mich  
Ganz väterlich  
In seinen Armen halten;  
Drum laß ich ihn nur walten.  
Was Gott tut, das ist wohlgetan, verse 6

What God does, is well done,  
I will cling to this.  
Along the harsh path  
trouble, death and misery may drive me.  
Yet God will,  
just like a father,  
hold me in His arms:  
therefore I let Him alone rule.  
Translation by Pamela Dellal

# Was Gott tut, das ist wohlgetan

Text: Samuel Rodigast (1649-1708)

Melody: Severus Gastorius (1646-1682)

The image shows a musical score for the hymn 'Was Gott tut, das ist wohlgetan'. It consists of four staves of music in G major (one sharp) and 4/4 time. The melody is written in a soprano clef. The lyrics are written below the notes. The score includes measure numbers 4, 8, and 12. The lyrics are: 'Was Gott tut, das ist wohl - ge - tan, Er bleibt ge - recht sein Wil - len, Wie er fängt mei - ne Sa - chen an, Will ich ihm hal - ten stil - le. Er ist mein Gott, Der in der Not, Mich wohl weiß zu er - hal - ten, Drum laß ich ihn nur wal - ten.'

Was Gott tut, das ist wohl - ge - tan, Er bleibt ge - recht sein  
4 Wil - len, Wie er fängt mei - ne Sa - chen an, Will ich ihm hal - ten  
8 stil - le. Er ist mein Gott, Der in der Not, Mich wohl weiß zu er -  
12 hal - ten, Drum laß ich ihn nur wal - ten.



## Was Gott tut, das ist wohlgetan

BWV 99

1.

Cornetto<sup>\*)</sup>

Flauto traverso

Oboe d'amore

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo  
Organo (bez.)  
Org.

7 4 2    8 5    7 4 2    5 3    6

95

\*) Vgl. Vorwort

4

Musical score for measures 4-7. The system includes a grand staff with piano accompaniment and a bass line with guitar fret numbers. The piano part features a melodic line in the right hand and a bass line in the left hand. The bass line includes fret numbers: 6, 7, 6, 5, 6, 5, 6, 4, 2, 6, 7, 7, 7.

8

Musical score for measures 8-11. The system includes a grand staff with piano accompaniment and a bass line with guitar fret numbers. The piano part continues with melodic and harmonic development. The bass line includes fret numbers: 7, 7, 7, 5, 3, 7, 4, 2, 7, 3, 8, 6, 6, 5, 6.

12

Musical score for measures 12-15. The score consists of six systems of staves. The first system has five staves, the second has four, and the third has five. The bottom-most staff is a bass line with fingering numbers: 6, 7, 5, 6, 6, 5, 6, 7, 6.

16

Musical score for measures 16-19. The score consists of six systems of staves. The first system has five staves, the second has four, and the third has five. The bottom-most staff is a bass line with fingering numbers: 6, 5, 5, 5, 5, 5, 5, 5, 5. A 'p' dynamic marking is present in the second staff of the second system.

19

Was Gott tut,

6 5 6 7 4 2 6 7 4 2

f

22

das ist wohl - ge - tan,

Was Gott tut, das ist wohl - ge - tan,

Was Gott tut, das ist wohl - ge - tan,

Was Gott tut, das ist wohl - ge - tan,

6 7 4 2 6 8 7 7 4 2 6 8

25

Musical score for measures 25-27. The score is in G major (one sharp) and 4/4 time. It features a piano with a treble and bass clef. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, including a trill in measure 26. The left hand (bass clef) provides a bass line with eighth notes and rests. Dynamics include *f* (forte) and *p* (piano). Measure numbers 25, 26, and 27 are indicated at the top of the first staff.

28

Musical score for measures 28-30. The score is in G major (one sharp) and 4/4 time. It features a piano with a treble and bass clef. The right hand (treble clef) plays a melodic line with eighth notes and a long note in measure 29. The left hand (bass clef) provides a bass line with eighth notes and rests. Measure numbers 28, 29, and 30 are indicated at the top of the first staff. Fingerings are indicated by numbers 1-5 above notes in the bass line.

31

es bleibt ge - -

es bleibt ge -

es bleibt ge -

es bleibt ge - recht sein

7 # 9 5 c 9 5 9 7 9 7 5

34

tr

p

p

Musical score for measures 34-36. The score consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a few notes. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature, featuring a complex, fast-moving melodic line with many sixteenth notes. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature, featuring a similar fast-moving melodic line. The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature, featuring a slower melodic line. The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature, featuring a slower melodic line. The sixth staff is a bass clef with a key signature of one sharp (F#) and a common time signature, featuring a slower melodic line. There are dynamic markings 'p' (piano) at the end of the second and third staves. A trill marking 'tr' is above the second staff in the third measure.

recht sein Wil - - - - le;

recht sein Wil - - - le;

recht sein Wil - - - le;

Wil - le, es bleibt ge - - recht sein Wil - - - le;

5 6

Vocal score for measures 34-36. It consists of five staves. The top three staves are treble clefs with a key signature of one sharp (F#) and a common time signature. The bottom two staves are bass clefs with a key signature of one sharp (F#) and a common time signature. The lyrics are in German. The first staff has the lyrics "recht sein Wil - - - - le;". The second staff has the lyrics "recht sein Wil - - - le;". The third staff has the lyrics "recht sein Wil - - - le;". The fourth staff has the lyrics "Wil - le, es bleibt ge - - recht sein Wil - - - le;". The fifth staff has the lyrics "Wil - le, es bleibt ge - - recht sein Wil - - - le;". There are dynamic markings 'p' (piano) at the beginning of the first three staves. There are fingerings '5' and '6' indicated below the bottom two staves.

37

Musical score for measures 37-40. The score is written for a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The music features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one sharp (F#).

41

Musical score for measures 41-44. The score is written for a grand staff (treble and bass clefs). The music continues with a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one sharp (F#).



45

6 6 5 6 6/4/2 7 5 3 6

49

6 5 6 7 6 6 5 3 6 5 3 p

53

Musical score for measures 53-55. The score includes piano accompaniment and a vocal line. The vocal line has the word "wie" in measure 55. The bass line includes fingering numbers 6/4, 5/3, and 6/4/2, and a dynamic marking *f*.

56

Musical score for measures 56-58. The score includes piano accompaniment and a vocal line. The vocal line has the lyrics: "er fängt", "mei - ne Sa - - chen", "wie er fängt", "mei - ne Sa - - chen", "wie er fängt", "mei - ne Sa - - chen". The bass line includes fingering numbers 6, 7/2, 6, 7/2, 6, 7/2, 6, 8, and 7.

59

an,  
an,  
an,  
an,

7 4 2    5 3    5 3    6 4    7 5

63

6 4 2    5 3    6 4 2    6 4 2    6 5    6 4    7    6 4    6 5    6 4 3    7 #    6 5    9 5

67

will ich ihm hal - - ten

will ich ihm hal - - ten

will ich ihm hal - - ten

will ich ihm hal - - ten

9 5 9 5 9 5

7 3 7 5

70

tr

p

f

p

p

p

8

stil - - - - - le.

- - ten stil - - - - - le.

stil - - - - - le.

stil - - - - - le.

6 5 4 2 5 3

p

73

54

76

Musical score for instruments. The score consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The sixth staff is a bass clef with a key signature of one sharp. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include 'f' (forte) and 'p' (piano).

Vocal score with lyrics. The score consists of four staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are: Er ist mein Gott, Er ist mein Gott, Er ist mein Gott, Er ist mein Gott.

Bass line with figured bass notation. The staff is a bass clef with a key signature of one sharp. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The figured bass notation is: 7<sup>h</sup>, 6/4, 6/4 2, 6/4 2.

79

Musical score for measures 79-81. The score consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff contains a complex melodic line with many sixteenth notes. The third staff has a more rhythmic accompaniment. The fourth staff includes dynamic markings 'f' and 'p'. The fifth and sixth staves provide harmonic support in the bass clef.

Vocal score for measures 79-81. It features four staves. The top staff contains the lyrics: "der in der Not". The second and third staves show the vocal line with notes and slurs. The bottom staff is the bass line. The lyrics "der in der Not" are repeated across the four staves.

Basso continuo line with figured bass notation. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The figures below the notes are: 6, 5, 7, 5, 6, 5, 4, 3, 7, 4, 2, 8, 5, 3.



82

mich wohl weiß zu er - - -

mich wohl weiß zu er - hal - - -

mich wohl weiß zu er - - -

mich wohl weiß zu er - hal - - -

6 5b 9 3 9 5 5

85

hal - - - - ten;  
ten;  
hal - - - - ten;  
ten;

tr  
p  
f

6 5  
7 4 2  
6

88

hal - - - - ten;  
ten;  
hal - - - - ten;  
ten;

p  
f

7 4 2  
6 4 2  
5

91

Musical score for measures 91-93. The score includes a piano accompaniment with a treble and bass staff, and a separate bass line with figured bass notation. The key signature is one sharp (F#). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. The bass line consists of a single melodic line with figured bass notation: 6 5, 6 4, 7, 6 4, 6 5, 6, 7 4, 6 5, 7, 6 5.

94

Musical score for measures 94-96, including vocal lines and piano accompaniment. The key signature is one sharp (F#). The lyrics are in German. The piano accompaniment continues with a similar rhythmic pattern. The bass line includes figured bass notation: 9, 6 5, 7, 7, 6 5, 7, 6 5, 7 3.

Lyrics:

drum	laß	ich	ihn	nur	wal	nur
drum	laß	ich	ihn	nur	wal	nur
drum	laß	ich	ihn	nur	wal	nur
drum	laß	ich	ihn	nur	wal	nur

97

Wal - - - ten.  
ten.  
ten.  
ten.

100

*p* *f*

103

Musical score for measures 103-105. The score consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are empty. The music features a complex melodic line in the upper staves with many slurs and ties, and a bass line with various rhythmic patterns and fingerings. A 'p' dynamic marking is present in the second staff of the second system.

106

Musical score for measures 106-108. The score consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are empty. The music features a complex melodic line in the upper staves with many slurs and ties, and a bass line with various rhythmic patterns and fingerings. Trills (tr) are marked in the first staff of the second system, and a 'f' dynamic marking is present in the second staff of the second system.

109

7  
3  
8

6

6

6

5

6

6  
4  
2

6  
4  
2

113

7

5

6

6

6

6

6

7  
4  
2

6

5

6

6  
4  
3  
5

## 6. Choral

Soprano  
Cornetto  
Flauto traverso in 8<sup>va</sup>  
Oboe d'amore  
Violino I

Sopr. Fl.tr.  
Alto  
Ten. Va.  
Basso  
Organo (bez.)  
Org.

Was es Gott tut, das ist die wohl - ge - tan, da -  
rau - he Bahn Not,

Was es Gott tut, das ist die wohl - ge - tan, da -  
rau - he Bahn Not,

Was es Gott tut, das ist die wohl - ge - tan, da -  
rau - he Bahn Not,

Was es Gott tut, das ist die wohl - ge - tan, da -  
rau - he Bahn Not,

7  
4  
2  
6

3 (7)

bei will ich ver - blei - ben; so wird Gott mich ganz vä - ter - lich in  
Tod und E - lend trei - ben, so wird Gott mich ganz vä - ter - lich in

bei will ich ver - blei - ben; so wird Gott mich ganz vä - ter - lich in  
Tod und E - lend trei - ben, so wird Gott mich ganz vä - ter - lich in

bei will ich ver - blei - ben; so wird Gott mich ganz vä - ter - lich in  
Tod und E - lend trei - ben, so wird Gott mich ganz vä - ter - lich in

bei will ich ver - blei - ben; so wird Gott mich ganz vä - ter - lich in  
Tod und E - lend trei - ben, so wird Gott mich ganz vä - ter - lich in

V. II

11

sei - nen Ar - men hal - ten, drum laß ich ihn nur wal - ten.  
sei - nen Ar - men hal - ten, drum laß ich ihn nur wal - ten.  
sei - nen Ar - men hal - ten, drum laß ich ihn nur wal - ten.  
sei - nen Ar - men hal - ten, drum laß ich ihn nur wal - ten.

# **INTERMISSION**



# VII. Cantata 115

## Mache dich, mein Herz, bereit

Liturgical Occasion: Twenty-second Sunday after Trinity  
Premier Date: November 5, 1724

Chorale Melody: Johann Burchard Freystein (1671-1718)  
Chorale Text: Anonymous (1681)

### *Unison Rendition and Opening Movement:*

Mache dich, mein Geist, bereit,  
Wache, fleh und bete,  
Daß dich nicht die böse Zeit  
Unverhofft betrete;  
Denn es ist  
Satans List  
Über viele Frommen  
Zur Versuchung kommen.  
Mache dich, mein Herz, bereit, verse 1

Make yourself ready, my spirit,  
be vigilant, plead, and pray,  
that the evil time does not  
come upon you unexpectedly;  
for it is  
Satan's guile  
to overcome many righteous people  
with temptation.  
Translation by Pamela Dellal

### *Closing Movement:*

Drum so laßt uns immerdar  
Wachen, flehen, beten,  
Weil die Angst, Not und Gefahr  
Immer näher treten;  
Denn die Zeit  
Ist nicht weit,  
Da uns Gott wird richten  
Und die Welt vernichten.  
Mache dich, mein Herz, bereit, verse 1

Therefore let us always  
Watch, plead, and pray  
since fear, need, and danger  
ever nearer approach;  
for the time  
is not far  
when God will judge us  
and annihilate the world.  
Translation by Pamela Dellal

# Mache dich, mein Geist bereit

Text: Johann Burchard Freystein (1671-1718)

Melody: prob. Johann Georg Albinus (1624-1679)

The musical score is written on a single staff in G major (one sharp) and common time. It consists of four lines of music, each with a measure number (1, 5, 9, 12) at the beginning. The lyrics are written below the notes. The melody is simple and homophonic, with a final cadence at the end.

Ma - che dich, mein Geist be - reit, Wa - che, fleh und be - te,  
5 Daß dich nicht die bö - se Zeit, Un - ver - hofft be - tre - te;  
9 Denn es ist Sa - tans List, Ü - ber vie - le  
12 From - men, Zur Ver - su - chung kom - men.

# Mache dich, mein Geist, bereit

## BWV 115

1.

Corno

Flauto traverso

Oboe d'amore

Violino I, II,  
Viola

Soprano

Alto

Tenore

Basso

Continuo

4

7

Musical score for measures 7 and 8. The score consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The second staff contains a melodic line with eighth and sixteenth notes, some beamed together. The third staff contains a bass line with quarter and eighth notes. The fourth and fifth staves are empty. A dynamic marking 'p' is present in the third staff at the beginning of measure 7. In the fifth staff, there are fingering numbers 6, 9, 8, and 7 above the notes in measures 7 and 8.

9

Musical score for measures 9 and 10. The score consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The second staff contains a melodic line with eighth and sixteenth notes, some beamed together. The third staff contains a bass line with quarter and eighth notes. The fourth and fifth staves are empty. A dynamic marking 'p' is present in the third staff at the beginning of measure 9. In the fifth staff, there are fingering numbers 7, 6, 7, 9, 8, 6, 6, 9, 8, 6, 6 above the notes in measures 9 and 10.

11

Ma - - che dich, mein

Ma-che dich, mein Geist, be -

9 8 6 9 7 6/4 5/2 6

13

Geist, be - reit

Ma-che dich, mein Geist, be - reit, ma-che dich, mein Geist, be -

Geist, be - reit, ma - che dich, mein Geist, be - reit, ma - che dich, mein Geist, be -

5/7 6/5 4/2 6/5 6/5 6/6 6/4

reit,  
reit,  
reit,

p

6 9 8 6 6 9 8 6 7 8# 7

p

f

wa - - che, fleh und be - - te

wa - che, fleh und be

wa - che, fleh und be - - te, fleh und

wa - che, fleh und be - - te, fleh und

f

6 # 5 6 6/4 6/5 6/4 7 6 6/5

19

19

be - - - - - te,  
be - - - - - te,

6 6 5 4 3 7 6 5 4 3

22

22

7 9 8 6 9 8 6 6 5 4 7

25

Musical score for measures 25-27. The score consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The second staff is a single treble clef staff. The third staff is a single bass clef staff. The fourth and fifth staves are grand staves (treble and bass clefs). The music features a complex melodic line in the second staff, a rhythmic accompaniment in the third staff, and a bass line in the fifth staff. A piano dynamic marking 'p' is present in the third staff at measure 26. The bottom staff contains a sequence of numbers: 9, 7, 7, 7, 5, 5, 4, 3, 6, 9, 8, 7, indicating fingerings for the bass line.

28

Musical score for measures 28-30. The score consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The second staff is a single treble clef staff. The third staff is a single bass clef staff. The fourth and fifth staves are grand staves (treble and bass clefs). The music features a complex melodic line in the second staff, a rhythmic accompaniment in the third staff, and a bass line in the fifth staff. The bottom staff contains a sequence of numbers: 7, 6, 7, 9, 8, 6, 6, 9, 8, 6, 6, indicating fingerings for the bass line.



30

daß dich nicht die

daß dich nicht die

daß dich nicht die bö - se

9 8 6 9 8 7 6 5 2 6

f

32

bö - - se Zeit

daß dich nicht die bö - se Zeit, die bö - - se

bö - se Zeit, daß dich nicht, dich nicht die bö - - se

Zeit, daß dich nicht die bö - - se Zeit, die bö - se Zeit, die bö - se

7 6 5 6 5 6 6 6

f

Zeit  
Zeit  
Zeit

p

6 9 8 6 6 5 9 8 6 6 9 8 7

p

un - ver - hofft be - tre - te

un - ver - hofft be - tre - te, un - ver - hofft be -

un - ver - hofft be - tre - te, un - ver - hofft be -

un - ver - hofft be - tre - te, un - ver - hofft be -

f

6 5 6 4 6 5 6 5 7 6 6 7

f

38

38

tre - - - te;

tre - - - te;

tre - - - te;

6 4 3 5 6 5 6 7

p

40

40

tre - - - te;

tre - - - te;

tre - - - te;

5 4 3 6 5 6 5 7 4 3 6 5 6 5 7

p

Musical score for measures 32-42. The score consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. The music features a complex melodic line in the second staff, often with slurs and ties. The bass line in the fifth staff includes fingerings: 4, 3, 6, 9, 8, 7, 5, 6, 5.

Musical score for measures 44-54. The score consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. The music features a complex melodic line in the second staff, often with slurs and ties. The bass line in the fifth staff includes fingerings: 9, 8, 7, 9, 8, 6, 9, 8, 6, 6.

46

Musical score for measures 46-47. The system includes vocal staves and piano accompaniment. The lyrics are "denn es". The piano part features dynamic markings *f* and fingering numbers: 9<sup>h</sup>, 8, 6, 9<sup>h</sup>, 8, 7<sup>h</sup>, 6.

48

Musical score for measures 48-49. The system includes vocal staves and piano accompaniment. The lyrics are "ist Sa - tans". The piano part features dynamic markings *p* and *f*, and fingering numbers: 6, 9, 8, 6, 7, 6.

List ü - - - ber  
 List  
 List ü - ber vie - le  
 List  
 p f

vie - - - le From - - - men  
 ü - ber vie - le From - - - men, ü - ber vie - - - le From - - -  
 From - - - men, ü - ber vie - - - le From - - -  
 ü - ber vie - le From - - - men, ü - ber vie - le From - - -  
 p f

54

Musical score for measures 54-55. The score consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The second and third staves are treble clefs. The fourth staff is a bass clef. The fifth staff is a bass clef with fingerings 6, 4, #, 7, #, 4, 3. The lyrics 'men' are written under the second, third, and fourth staves.

56

Musical score for measures 56-57. The score consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The second and third staves are treble clefs. The fourth staff is a bass clef. The fifth staff is a bass clef with fingerings 7, 9, 8, 6, 9, 8. The lyrics 'men' are written under the second, third, and fourth staves.

zur Ver -

6 7 6 9 5 6 7 6 7 #

4 4 5 3 6 # 6 5 #

zur Ver - su - - chung kom - - -

su - - chung kom - men,

zur Ver - su - - chung

zur Ver - su - - chung kom - - men, zur Ver -

zur Ver - su - - chung, zur Ver -

5 6 6 4+ 2 6 6 4 5 6 6 4 6 5 4 #



62

men  
 kom - - - - - men.  
 su - chung kom - - - - - men.  
 su - chung kom - - - - - men.

7 6 7 6 6 6 6

p

65

9 8 7 9 6 7 6

p

67

Musical score for measures 67-68. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#), containing a dense sixteenth-note melody. The third staff is a treble clef with a key signature of one sharp (F#), containing a melody with long notes and slurs. The fourth staff is a treble clef with a key signature of one sharp (F#), containing a melody with eighth notes and rests. The fifth staff is a bass clef with a key signature of one sharp (F#), containing a bass line with fingerings 9, 8, 6, 6, 9, 8, 6, 6, 9, 8, 6, 6, 9, 8, 7.

69

Musical score for measures 69-70. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#), containing a dense sixteenth-note melody. The third staff is a treble clef with a key signature of one sharp (F#), containing a melody with long notes and slurs. The fourth staff is a treble clef with a key signature of one sharp (F#), containing a melody with eighth notes and rests. The fifth staff is a bass clef with a key signature of one sharp (F#), containing a bass line with fingerings 6, 4, 3, 7, 6, 5, 4, 3.

71

Musical score for measures 71-72. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music features a complex rhythmic pattern with many sixteenth notes. The bass line includes fingerings: 7<sub>1</sub>, 6, 5<sub>4</sub>, 9, 8, 6, 9, 8.

73

Musical score for measures 73-74. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music features a complex rhythmic pattern with many sixteenth notes. The bass line includes fingerings: 6, 6, 5, 5, 9, 6, 6, 4, 6, 7, 6, 7, 9, 7, 5, 7, 5. Trills (tr.) are indicated in the upper staves.

# 6. Choral

Soprano  
Corno  
Flauto traverso  
Oboe d'amore  
Violino I

Alto  
Violino II

Tenore  
Viola

Basso

Continuo

Drum weil so die laßt uns im - mer dar  
weil die Angst, Not und Ge - dar  
fahr

3(7)

wa - chen, fle - hen, be - - ten, denn die Zeit ist nicht weit,  
im - mer nä - her tre - - ten;

11

da uns Gott wird rich - - ten und die Welt ver - nich - - ten.

# VIII. Cantata 26

## Ach, wie flüchtig, ach wie nichtig

Liturgical Occasion: Twenty-fourth Sunday after Trinity  
Premier Date: November 19, 1724

Chorale Melody: Michael Franck (1609-1667)/Johann Crüger (1598-1662)  
Chorale Text: Michael Franck (1609-1667)

### *Unison Rendition and Opening Movement:*

Ach wie flüchtig, ach wie nichtig  
Ist der Menschen Leben!  
Wie ein Nebel bald entstehet  
Und auch wieder bald vergehet,  
So ist unser Leben, sehet!  
Ach, wie flüchtig, ach wie nichtig, verse 1

Ah, how fleeting, ah how insignificant  
is the life of mankind!  
As a mist suddenly appears  
and then quickly disappears again,  
behold! so is our life.  
Translation by Pamela Dellal

### *Closing Movement:*

Ach wie flüchtig, ach wie nichtig  
Sind der Menschen Sachen!  
Alles, alles, was wir sehen,  
Das muß fallen und vergehen.  
Wer Gott fürcht', bleibt ewig stehen.  
Ach wie flüchtig, ach wie nichtig, verse 13

Ah, how fleeting, ah how insignificant  
are the doings of mankind!  
Everything, everything that we see  
must fall and pass away.  
Whoever fears God will stand forever.  
Translation by Pamela Dellal

# Ach wie flüchtig

Text: Michael Franck (1609-1667)

Melody: Michael Franck (1609-1667)

Ach wie flüchtig, Ach wie nichtig, Ist der Menschen Leben!

5  
Wie ein Nebel bald entstehet, Und auch wieder

8  
bald vergehet, So ist unser Leben, sehet!

The image shows a musical score for the song 'Ach wie flüchtig'. It consists of three staves of music in a single system, all written in treble clef with a common time signature (C). The lyrics are written below the notes. The first staff contains the first line of lyrics: 'Ach wie flüchtig, Ach wie nichtig, Ist der Menschen Leben!'. The second staff starts with a measure rest marked '5' and continues with 'Wie ein Nebel bald entstehet, Und auch wieder'. The third staff starts with a measure rest marked '8' and concludes with 'bald vergehet, So ist unser Leben, sehet!'. The melody is simple and consists of quarter and eighth notes, with some notes having fermatas or slurs.

# Ach wie flüchtig, ach wie nichtig

BWV 26

1.

Corno

Flauto traverso  
Oboe I

Oboe II

Oboe III

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo  
Organo (bez.)  
Org.

6 4+  
2+

6 4+  
2+

7 4+  
2+

6

Detailed description: This is a page of a musical score for the aria 'Ach wie flüchtig, ach wie nichtig' (BWV 26) from the Notebook for Anna Bach. The score is for the first movement, marked '1.'. It features a full orchestra and a vocal quartet. The instruments listed are Corno, Flauto traverso, Oboe I, Oboe II, Oboe III, Violino I, Violino II, Viola, Soprano, Alto, Tenore, Basso, and Continuo/Organo (bez.). The vocal parts (Soprano, Alto, Tenore, Basso) are currently blank. The instrumental parts are written in treble and bass clefs with a common time signature. The Continuo/Organo part includes figured bass notation: 6 4+ 2+, 6 4+ 2+, 7 4+ 2+, and 6. The page number 141 is located at the bottom right.

4

Musical score for measures 4-6. The system consists of six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. Measure 4 starts with a treble clef and a 4-measure rest. Measures 5 and 6 contain complex rhythmic patterns with various accidentals (sharps, naturals, flats) and rests. A bass clef staff at the bottom contains a melodic line with notes and rests, including a flat sign (b) and a sharp sign (#).

7

Musical score for measures 7-9. The system consists of six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. Measure 7 starts with a treble clef and a 7-measure rest. Measures 8 and 9 contain complex rhythmic patterns with various accidentals and rests. A bass clef staff at the bottom contains a melodic line with notes and rests, including a sharp sign (#) and a flat sign (b). Measure numbers 6, 7, 6, 6, 6, 6 are written above the bass staff.



10

Musical score for measures 10-12. The score consists of five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. The music features a complex rhythmic pattern with many eighth and sixteenth notes. Measure numbers 10, 11, and 12 are indicated at the top of the first three measures. A bass line with figured bass notation is located below the fifth staff, with figures: 6 4 2, 6, 6 4 2, 6, 6 4 2, 6, 6 4 2, 6 4 3, 7 5.

13

Musical score for measures 13-15. The score consists of five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. The music continues with a complex rhythmic pattern. Measure numbers 13, 14, and 15 are indicated at the top of the first three measures. A bass line with figured bass notation is located below the fifth staff, with figures: 7 5, 7 5 2, 6, 7 5 2, 6 4, 7 5.

16

Ach wie flüch-tig, flüch - - tig,  
 Ach wie flüch-tig, ach wie flüch-tig, ach wie  
 Ach wie flüch-tig, ach wie flüch-tig, ach wie  
 Ach wie flüch-tig, ach wie flüch-tig, ach wie

19

nich-tig, ach wie  
 nich-tig, ach wie nich-tig,  
 nich-tig, ach wie nich-tig,  
 nich-tig, ach wie nich-tig,

22

Musical score for measures 22-24, featuring piano accompaniment with multiple staves.

nich - - tig  
 ach wie flüch-tig, ach wie nich-tig,  
 ach wie flüch-tig, ach wie nich-tig,  
 ach wie flüch-tig, ach wie nich-tig,

Vocal line and bass line for measures 22-24 with lyrics.

25

Musical score for measures 25-27, featuring piano accompaniment with multiple staves.

ist der Men - - schen Le - -  
 ach wie flüch-tig, ach wie nich-tig ist der Men-schen Le -  
 ach wie flüch-tig, ach wie flüch-tig, ach wie nich-tig ist der Men-schen Le -  
 ach wie flüch-tig, ach wie nich-tig, ach wie nich-tig ist der Men-schen Le -

Vocal line and bass line for measures 25-27 with lyrics.

28

ben!  
 ben, ach wie flüch-tig, ach wie nich-tig!  
 ben, ach wie flüch-tig, ach wie nich-tig!  
 ben, ach wie flüch-tig, ach wie nich-tig!

31

Wie ein Ne-bel  
 Wie ein Ne-bel  
 Wie ein Ne-bel  
 Wie ein Ne-bel

34

Musical score for measures 34-36, featuring piano accompaniment with multiple staves.

Ne - - bel bald ent - - - ste - - - het

bald ent - ste - het und auch wie - der bald ver - ge - het, wie ein Ne - bel bald ent -

bald ent - ste - het und auch wie - der bald ver - ge - het, wie ein Ne - bel bald ent -

bald ent - ste - het und auch wie - der bald ver - ge - het, wie ein Ne - bel bald ent -

7 6 4 5 6

Vocal score for measures 34-36 with lyrics and piano accompaniment.

37

Musical score for measures 37-39, featuring piano accompaniment with multiple staves.

ste - het, und auch

ste - het, wie ein Ne - bel

ste - het, wie ein Ne - bel

ste - het, wie ein Ne - bel

6 4+ 2 6 4+ 2 6 4+ 2 7

Vocal score for measures 37-39 with lyrics and piano accompaniment.

40

Musical score for measures 40-42, featuring piano accompaniment with multiple staves.

wie - - - der bald ver - - - ge - - - het,

bald ent-ste-het und auch wie-der bald ver-ge-het, und auch wie-der bald ver-

bald ent-ste-het und auch wie-der bald ver-ge-het, und auch wie-der bald ver-

bald ent-ste-het und auch wie-der bald ver-ge-het, und auch wie-der bald ver-

Musical score for measures 40-42, featuring vocal lines with lyrics and piano accompaniment.

43

Musical score for measures 43-45, featuring piano accompaniment with multiple staves.

ge-het, so ist

ge-het, so, so,

ge-het, so, so,

ge-het, so, so,

Musical score for measures 43-45, featuring vocal lines with lyrics and piano accompaniment.

46

un - - ser Le - - ben, se - het, un-ser Le-ben, se - het, so ist un-ser Le-ben, se - het!

so ist un-ser Le-ben, se-het, un-ser Le-ben, se-het, so ist un-ser Le-ben, se-het, un-ser Le-ben, se-het, so ist un-ser Le-ben, se-het, so ist un-ser Le-ben,

*tr*

*tr*

6 6 6 6

5 5 5 5

2 2 2 2

49

se - het!

se - het!

se - het!

6 6 6 6

4 4 4 4

2 2 2 2

7 6

52

Musical score for measures 52-54. The score consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are empty. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. A trill (tr) is marked in the first measure of the top staff. The bass line includes several chords with figured bass notation: 6, 7b, 7, 6 4+ 2, and 6.

55

Musical score for measures 55-57. The score consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are empty. The music continues with complex rhythmic patterns. The bass line includes several chords with figured bass notation: 6, 7, 6 4+ 2, 6, 6 4+ 2, 6, 6 4+ 2, and 6.



59

Musical score for measures 59-61. The score is written for a grand staff with five staves. The top two staves are in treble clef, the middle two are in alto clef, and the bottom staff is in bass clef. The music consists of rhythmic patterns with eighth and sixteenth notes, including rests and accidentals. The bass line includes figured bass notation: 6 4 2, 6, 6 4+ 2, 6, 6 4 2, 6 4 3, 7 5, 7 5, 7 #.

62

Musical score for measures 62-64. The score is written for a grand staff with five staves. The top two staves are in treble clef, the middle two are in alto clef, and the bottom staff is in bass clef. The music continues with rhythmic patterns. The bass line includes figured bass notation: 6, 7 5 2, 6 4, 7 5, 6 4+ 2, 6 8, 6, 6 4, 5 #.

## 6. Choral

Soprano  
Corno  
Flauto traverso  
Oboe I,II  
Violino I

Sopr.  
Ach wie flüch - tig, ach wie nich - tig sind der Men - schen

Alto  
Oboe III  
Violino II

Alto  
Ach wie flüch - tig, ach wie nich - tig sind der Men - schen

Tenore  
Viola

Ten. Va.  
Ach wie flüch - tig, ach wie nich - tig sind der Men - schen

Basso

Ach wie flüch - tig, ach wie nich - tig sind der Men - schen

Continuo  
Organo (bez.)

Org.  
6 5 6 5 9 8

4  
Sa - - chen! Al - les, al - les, was wir se - hen,  
Sa - - chen! Al - les, al - les, was wir se - hen,  
8 Sa - - chen! Al - les, al - les, was wir se - hen,  
Sa - - chen! Al - les, al - les, was wir se - hen,  
6 5 6 5 9 8 Cont.  
Org.

7  
das muß fal - len und ver - ge - hen. Wer Gott fürcht, bleibt e - wig ste - hen.  
das muß fal - len und ver - ge - hen. Wer Gott fürcht, bleibt e - wig ste - hen.  
8 das muß fal - len und ver - ge - hen. Wer Gott fürcht, bleibt e - wig ste - hen.  
das muß fal - len und ver - ge - hen. Wer Gott fürcht, bleibt e - wig ste - hen.  
6 6 7 4 2 6 4 3 6 5 4 3  
Cont.  
Org.

# IX. Cantata 133

## Ich freue mich in dir

Liturgical Occasion: Third day of Christmas  
Premier Date: December 27, 1724

Chorale Melody: Anonymous  
Chorale Text: Kaspar Ziegler (1621-1690)

### *Unison Rendition and Opening Movement:*

Ich freue mich in dir  
Und heie dich willkommen,  
Mein liebes Jesulein!  
Du hast dir vorgenommen,  
Mein Brderlein zu sein.  
Ach, wie ein ser Ton!  
Wie freundlich sieht er aus,  
Der groe Gottessohn!  
Ich freue mich in dir, verse 1

I rejoice in You  
and bid You welcome,  
my dearest little Jesus!  
You have undertaken  
to be my little brother.  
Ah, what a sweet sound!  
How friendly He appears,  
the great Son of God!  
Translation by Pamela Dellal

### *Closing Movement:*

Wohlan, so will ich mich  
An dich, o Jesu, halten,  
Und sollte gleich die Welt  
In tausend Stcken spalten.  
O Jesu, dir, nur dir,  
Dir leb ich ganz allein;  
Auf dich, allein auf dich,  
Mein Jesu, schlaf ich ein.  
Ich freue mich in dir, verse 4

Indeed, thus I will  
cling to You, O Jesus,  
even though the world should shatter  
into a thousand pieces.  
O Jesus, for You, only for You,  
for You alone I live;  
in You, only in You,  
my Jesus, will I fall asleep.  
Translation by Pamela Dellal

# Jesu, der du meine Seele

Text: Kaspar Ziegler (1621-1690)

Melody: Anonymous

The image shows a musical score for the hymn 'Jesu, der du meine Seele'. It consists of four staves of music in G major (one sharp) and 4/4 time. The lyrics are written below the notes. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody is simple and homophonic. There are fermatas over the notes 'dir,' and 'lein!'. The lyrics are: 'Ich freu - e mich in dir, Und hei - ße dich will - kom - men, Mein lie - bes Je - su - lein! Du hast dir vor - ge - nom - men, Mein Brü - der - lein zu sein, Ach, wie ein sü - ßer Ton, Wie freund - lich sieht er aus, Der gro - ße Got - tes - sohn!'.

Ich freu - e mich in dir, Und hei - ße dich will -  
4 kom - men, Mein lie - bes Je - su - lein! Du hast dir vor - ge -  
8 nom - men, Mein Brü - der - lein zu sein, Ach, wie ein sü - ßer  
12 Ton, Wie freund - lich sieht er aus, Der gro - ße Got - tes - sohn!

## Ich freue mich in dir

BWV 133

I.

Cornetto  
 Violino I  
 Oboe d'amore I  
 Violino I  
 Oboe d'amore II  
 Viola  
 Ob. d'am. II  
 Soprano  
 Alto  
 Tenore  
 Basso  
 Continuo  
 Organo (bez.)  
 Org.

4

7

Musical score for measures 7-9. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The melody in the upper staves begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords and eighth notes in the left hand. Measure numbers 7, 8, and 9 are indicated below the bass line.

10

Musical score for measures 10-12. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The melody in the upper staves continues with quarter notes D5, E5, and F#5. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand. Measure numbers 10, 11, and 12 are indicated below the bass line.

13

Musical score for measures 13-15. The score includes a piano accompaniment with a right hand playing a complex rhythmic pattern and a left hand with chords and bass lines. There are also empty staves for other instruments.

16

Musical score for measures 16-18. The score includes a piano accompaniment and vocal lines. The piano part includes chords and bass lines. The vocal lines are for Soprano, Alto, Tenor, and Bass, with the word "Ich" written below them. There are also staves for Organ and Continuo.

Ob. d'am.  
Va.

Org.  
Cont.

Ich  
Ich  
Ich  
Ich

freu - e mich in dir

freu - e mich in dir



25

und hei - ße dich will - kom - - men,  
 und hei - ße dich will - kom - - men,  
 und hei - ße dich will - kom - - men,  
 und hei - ße dich will - kom - - men,

28

- - - - -  
 - - - - -  
 - - - - -  
 - - - - -

32

System 1: Treble clef, key signature of one sharp (F#), three measures of whole rests.

System 2: Treble clef, key signature of one sharp (F#), three measures of eighth-note patterns with slurs.

System 3: Bass clef, key signature of one sharp (F#), three measures of eighth-note patterns.

System 4: Treble clef, key signature of one sharp (F#), three measures of whole rests.

System 5: Treble clef, key signature of one sharp (F#), three measures of whole rests.

System 6: Bass clef, key signature of one sharp (F#), three measures of whole rests.

Bass clef, key signature of one sharp (F#), three measures of eighth-note patterns with slurs and fingering: 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6.

35

System 1: Treble clef, key signature of one sharp (F#), three measures of whole rests.

System 2: Treble clef, key signature of one sharp (F#), three measures of eighth-note patterns with slurs.

System 3: Bass clef, key signature of one sharp (F#), three measures of eighth-note patterns.

System 4: Treble clef, key signature of one sharp (F#), three measures of whole rests.

System 5: Treble clef, key signature of one sharp (F#), three measures of whole rests.

System 6: Bass clef, key signature of one sharp (F#), three measures of whole rests.

Bass clef, key signature of one sharp (F#), three measures of eighth-note patterns with slurs and fingering: 6, 6, 7, 9, 7, 5, 6, 6, 6, 6, 6, 6, 5, 5.

38

Musical score for measures 38-41. The system includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 42-45. The system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "mein lie - bes Je - su - lein!". The piano part includes figured bass notation: 6, 7, 5, 6, 5, 7h, 6, 4.

42

Musical score for measures 46-49. The system includes piano accompaniment for the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes.

Empty musical staves for vocal and piano parts, corresponding to measures 46-49.

Musical score for measures 50-53. The system includes piano accompaniment for the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes. The piano part includes figured bass notation: 6, 4, 3, 6, 5, 6, 6, 5, 6, 7, 6.

Du hast dir vor - ge - nom - - - men.

Du hast dir vor - ge - nom - - - men.

Du hast dir vor - ge - nom - - - men.

Du hast dir vor - ge - nom - - - men.

7 6 7 6 7 6 6 6 6 6 5

6 4 2 6 6 6

52

52

5 6 7 6 7 6 7 6 7

55

55

mein Brü - der - lein zu

mein Brü - der - lein zu

mein Brü - der - lein zu

mein Brü - der - lein zu

6 7 6 7 6 6 7 6

sein.

sein.

sein.

sein.

Ach, wie ein sü - Ber

Ach, wie ein sü - Ber

Ach, wie ein sü - Ber

Ach, wie ein sü - Ber

64

Ton, ach wie ein sü - ßer Ton, ein sü - ßer Ton, ach wie ein  
 Ton, ach wie ein sü - ßer Ton, ein sü - ßer Ton, ach wie ein  
 Ton, ach wie ein sü - ßer Ton, ein sü - ßer Ton, ach wie ein

8 4 2  
 8 4 2  
 8 6  
 5 4 2  
 6  
 6 4  
 6 4  
 8 4 2  
 6 6

67

sü - ßer Ton!  
 sü - ßer Ton!  
 sü - ßer Ton!

6 5  
 6 6 4

70

Musical score for measures 70-73. The score is in G major and 4/4 time. It features a piano accompaniment with a busy right hand and a more active left hand. An Oboe part (Ob. d'am.) and a Viola part (Va.) are also present. The piano part includes fingering numbers: 8, 6, 8, 6, 4, 5, 6, 5, 6, 5, 6, 6, 5, 7.

74

Musical score for measures 74-77. The score is in G major and 4/4 time. It features a piano accompaniment with a busy right hand and a more active left hand. An Oboe part (Ob. d'am.) and a Viola part (Va.) are also present. The piano part includes fingering numbers: 7, 7, 4, 3, 6, 8, 8, 6, 4, 5, 6, 6, 4.



78

tr

Wie freund-lich sieht er aus,  
 Wie freund-lich sieht er aus,  
 Wie freund-lich sieht er aus,  
 Wie freund-lich sieht er aus,

6 4 2 6 5 9 3 9 9 7 7 6 6 7 6 6 7 6 5

82

6 4+ 2 6 4+ 2 6 5 4 2 6 5 7 6 4+ 2 6 5 4 2 6 5

\* In den Takten 79–91 enthalten Oboe d' amore I und II keine Artikulationsbögen.





Musical score for measures 98-100. The score is in G major (one sharp) and 2/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line with occasional sixteenth-note figures in the left hand. The upper staves are mostly empty, indicating rests for other instruments.

Musical score for measures 101-103. The score is in G major (one sharp) and 2/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line with occasional sixteenth-note figures in the left hand. The upper staves are mostly empty, indicating rests for other instruments. The bass line includes fingering numbers: 6, 7, 6, 7, 6, 7, 6, 7, 6. The score ends with a double bar line and repeat dots.

# 6. Choral

Soprano  
Cornetto  
Oboe d'amore I  
Violino I

Sopr.  
Alto  
Ten. Va.  
Basso

Wohl - an, so will ich mich an dich, o Je - su, hal - ten, O  
und soll - te gleich die Welt in tau - send Stük - ken spal - ten.

Continuo  
Organo (bez.)

6 6 4 5 3 6 2 3 6 4 1 6 5

9

Je - su, dir, nur dir, dir leb ich ganz al - lein; auf dich, al - lein auf dich, o Je - su, schlaf ich ein.  
Je - su, dir, nur dir, dir leb ich ganz al - lein; auf dich, al - lein auf dich, o Je - su, schlaf ich ein.  
Je - su, dir, nur dir, dir leb ich ganz al - lein; auf dich, al - lein auf dich, o Je - su, schlaf ich ein.  
Je - su, dir, nur dir, dir leb ich ganz al - lein; auf dich, al - lein auf dich, o Je - su, schlaf ich ein.

6 4 6 6 1 6 6 6 5 6 2 6 5 6 7 6 6 5 4 3



# X. Cantata 124

## Meinen Jesum laß ich nicht

Liturgical Occasion: First Sunday after Epiphany  
Premier Date: January 7, 1725

Chorale Melody: Andreas Hammerschmidt (1611-1676)  
Chorale Text: Christian Keymann (1607-1662)

### *Unison Rendition and Opening Movement:*

Meinen Jesum laß ich nicht,  
Weil er sich für mich gegeben,  
So erfordert meine Pflicht,  
Klettenweis am ihm zu kleben.  
Er ist meines Lebens Licht,  
Meinen Jesum laß ich nicht.  
Meinen Jesum laß ich nicht, verse 1

I will not let go of my Jesus,  
since he has given himself for me,  
my duty demands therefore  
that I cling to him like a burr.  
He is the light of my life,  
I will not let go of my Jesus.  
Translation by Pamela Dellal

### *Closing Movement:*

Jesum laß ich nicht von mir,  
Geh ihm ewig an der Seiten;  
Christus läßt mich für und für  
Zu den Lebensbächlein leiten.  
Selig, wer mit mir so spricht:  
Meinen Jesum laß ich nicht.  
Meinen Jesum laß ich nicht, verse 6

I will not let go of my Jesus,  
I will walk beside him forever;  
Christ shall for ever and ever  
guide me to the springs of life.  
Blessed, whoever says with me:  
I will not let go of my Jesus.  
Translation by Pamela Dellal

# Meinen Jesum laß ich nicht

Text: Christian Keymann (1607-1662)

Melody: Andreas Hammerschmidt (1611-1676)

The image shows a musical score for the hymn 'Meinen Jesum laß ich nicht'. It consists of three staves of music in G major (one sharp) and common time. The lyrics are written below the notes. The first staff contains the first four measures, the second staff contains measures 5 through 8, and the third staff contains measures 9 through 12. The melody is simple and homophonic, with a final cadence at the end of the third staff.

Mei - nen Je - sum laß ich nicht, Weil er sich für mich ge - ge -

5  
ben, So er - for - dert mei - ne Pflicht, Klet - ten - weis an ihn zu

9  
kle - ben, Er ist mei - nes Le - bens-Licht, Mei - nen Je - sum laß ich nicht.



# Meinen Jesum laß ich nicht

BWV 124

1.

Corno

Oboe d'amore concertante

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (1 bez., 1 unbez.)  
Organo (bez.)  
Org.

7

12

6 6 6 6 6 4 2 6 5 7 #

*p* *f*

17

6 4 2 6 5 7 # 6 5 7 # 6 5 7 # 6 #

22

Mei - nen Je - sum laß ich nicht  
 Mei - nen Je - sum laß ich nicht, laß ich  
 Mei - nen Je - sum laß ich  
 Mei - nen Je - sum

27

nicht, mei - nen Je - sum laß ich nicht,  
 nicht, mei - nen Je - sum laß ich nicht,  
 laß ich nicht, Je - sum laß ich nicht,  
 p

32

weil er sich für mich ge - ge -

weil er sich für mich ge - ge -

weil er sich für mich ge - ge -

weil er sich für mich ge - ge -

6 6 6 5 6 5 6 5 7 #

*f*

37

ben,

ben, weil er sich für mich ge - ge - ben,

ben, weil er sich für mich ge - ge - ben,

ben, weil er sich für mich ge - ge - ben,

6 6 5 6 7 5 6 5 6 5 6

43

Musical score for measures 43-47. The system includes a vocal line and an organ accompaniment. The organ part features a complex rhythmic pattern in the right hand and a bass line with figured bass notation (7, 6, 7, 6, 6, 6, 6, 5) and a 'p' dynamic marking.

48

Musical score for measures 48-52. The system includes a vocal line with lyrics and an organ accompaniment. The organ part includes a bass line with figured bass notation (6 4/4, 7 4/4, 6 6/4, 6, 6, 7 4/4, 9, 3, 6) and a 'f' dynamic marking. The lyrics are "so er - for - - dert mei - - ne".

53

Pflicht,  
Pflicht, so er - for - dert mei - ne Pflicht,  
Pflicht, so er - for - dert mei - ne Pflicht,  
Pflicht, so er - for - dert mei - ne Pflicht,

57

tr  
tr  
tr  
tr

63

63

tr

tr

tr

tr

klet - ten - weis an

klet - ten - weis an

klet - ten - weis an

klet - ten - weis an

6 5 7 6 4 5 3 tr 6 4 6 6 6 6 5 4 5 6 4

69

69

tr

tr

ihm zu kle - ihm - ben,

ihm zu kle - ihm - ben, klet - ten - weis an ihm zu

ihm zu kle - ihm - ben, klet - ten - weis an ihm zu

an ihm zu kle - ihm - ben, an ihm zu

6 5 5 6 7 6 6 5

73

73

tr

kle - ben.

kle - ben.

kle - - - - - ben.

6 4 5 3 6 5 4 3 6 6 6 6 6 6

p

79

79

f

6 6 6 6 7 6 4 2



83

Er ist mei - - nes Le - - bens

Er ist mei - - nes Le - - bens

Er ist mei - - nes Le - - bens

Er ist mei - - nes Le - - bens

87

Licht, er ist mei - nes Le - - bens Licht, er ist mei - nes Le - - bens Licht, mei - nes

Licht, er ist mei - nes Le - - bens Licht, er ist mei - nes Le - - bens Licht, mei - nes

Licht, er ist mei - nes Le - - bens Licht, mei - nes

Licht, er ist mei - nes Le - - bens Licht, mei - nes

91

Le - - bens Licht,  
Licht, Le - - bens Licht,  
Le - - bens Licht,

6/4 6/4 # 6 6/4 5# # #6

95

7/4 8/3 7# tr #

99

Musical score for measures 99-102. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a treble clef staff containing a sixteenth-note pattern and a bass clef staff with chords. The piano part includes a trill (tr) and various chordal textures.

103

Musical score for measures 103-106. The score is in G major (one sharp) and 4/4 time. It features a piano introduction and a vocal line with lyrics "mei - - nen". The piano part includes chords and a trill. The vocal line is in a higher register.

107

Je - - sum laß — ich nicht, mei - nen Je - - sum

Je - - sum laß — ich nicht, mei - nen Je - - sum

Je - - sum laß — ich nicht, mei - nen

7 6/5 6/4/2 6

111

laß ich nicht, mei - nen Je - sum laß ich nicht,

laß ich nicht, mei - nen Je - sum laß ich nicht,

Je - - sum laß — ich nicht, laß ich nicht,

6/4/2 6/5 7 6/5 6 7

115

laß ich nicht.  
laß ich nicht.  
laß ich nicht.

6 6 6 6 4/4 6 5 6 4/2

119

6 7 6 6 7 6

# 6. Choral\*)

Soprano  
Corno  
Oboe d'amore  
Violino I

Alto  
Violino II

Tenore  
Viola

Basso

Continuo (2x)  
Organo (bez.)  
Org.

Sopr. Je - sum laß ich nicht von mir, geh ihm e - wig

Viol. Je - sum laß ich nicht von mir, geh ihm e - wig

Ten.Va. Je - sum laß ich nicht von mir, geh ihm e - wig

Org. 6 7. 6 5 6 7 7 6 5 6 6 # 6 5

Cor.:  
Ob.:  
tr

Viol.

Va.

Org.

4

an der Sei - ten; Chri - stus läßt mich für und für zu den Le - bens - bäch - lein

an der Sei - ten; Chri - stus läßt mich für und für zu den Le - bens - bäch - lein

an der Sei - ten; Chri - stus läßt mich für und für zu den Le - bens - bäch - lein

an der Sei - ten; Chri - stus läßt mich für und für zu den Le - bens - bäch - lein

Org. 6 4 2 7 4 2 6 5 # 6 9 6 5 6 5 5 6 5 Cont. 5 6 6 4 2 7 4 2

Cor.:  
tr

Viol.

Va.

Org.

9

lei - ten. Se - lig, der mit mir so spricht: Mei - nen Je - sum laß ich nicht.

lei - ten. Se - lig, der mit mir so spricht: Mei - nen Je - sum laß ich nicht.

lei - ten. Se - lig, der mit mir so spricht: Mei - nen Je - sum laß ich nicht.

lei - ten. Se - lig, der mit mir so spricht: Mei - nen Je - sum laß ich nicht.

Org. 6 5 7 3 6 6 5 Cont. # 5 6 6 6 6

\*) Sämtliche Artikulationsbögen sind innerhalb der Originalstimmen nur zu den Singstimmen und nicht zu den Instrumentalstimmen gesetzt.

# XI. Cantata 111

## Was mein Gott will, das g'scheh allzeit

Liturgical Occasion: Third Sunday after Epiphany  
Premier Date: January 21, 1725

Chorale Melody: Claudin de Sermisy (1495-1562)  
Chorale Text: Albrecht von Brandenburg-Ansbach (1490-1568)

### *Unison Rendition and Opening Movement:*

Was mein Gott will, das g'scheh allzeit,  
Sein Will, der ist der beste,  
Zu helfen den'n er ist bereit,  
Die an ihn glauben feste.  
Er hilft aus Not, der fromme Gott,  
Und züchtiget mit Maßen.  
Wer Gott vertraut, fest auf ihn baut,  
Den will er nicht verlassen.  
Was mein Gott will, das g'scheh allzeit, verse 1

What my God wills always occurs,  
His will is the best,  
He is ready to help those  
who believe firmly in Him.  
He gives aid in need, this righteous God,  
and punishes with measure.  
Who trusts in God, builds upon Him firmly,  
God will never abandon.  
Translation by Pamela Dellal

### *Closing Movement:*

Noch eins, Herr, will ich bitten dich,  
Du wirst mir's nicht versagen:  
Wenn mich der böse Geist anficht,  
Laß mich doch nicht verzagen.  
Hilf, steur und wehr, ach Gott, mein Herr,  
Zu Ehren deinem Namen.  
Wer das begehrt, dem wird's gewährt;  
Drauf sprech ich fröhlich: Amen.  
Was mein Gott will, das g'scheh allzeit, verse 4

One more thing, Lord, I will ask of You,  
you will not deny it to me:  
when the evil spirit tempts me,  
let me not despair.  
Help, guide, and protect, ah God, my Lord,  
to the honor of Your name.  
Whoever desires this, it will be granted to him;  
therefore let me joyfully say: Amen.  
Translation by Pamela Dellal

# Was mein Gott will, das g'scheh allzeit

Text: Albrecht von Brandenburg-Ansbach (1490-1568)

Melody: Claudin de Sermisy (1495-1562)

Was mein Gott will, das g'scheh all - zeit, Sein Will, der ist der  
4 bes - - te, Zu hel - fen den' er ist be - reit, Die  
8 an ihn glau - be fe - - ste. Er hilft aus Not,  
12 der from - me Gott, Und züch - ti - get mit Ma - ßen. Wer  
16 Gott ver - traut, fest auf ihn baut, Den will er nicht ver - las - sen.

The image shows a musical score for the hymn 'Was mein Gott will, das g'scheh allzeit'. It consists of five staves of music in a single system, all written in treble clef with a common time signature (C). The melody is simple and homophonic. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The score is divided into measures by bar lines, with measure numbers 4, 8, 12, and 16 marked at the beginning of their respective lines. The final measure of the fifth line ends with a double bar line.



## Was mein Gott will, das g'scheh allzeit

BWV 111

1.

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

5

9

Musical score for measures 9-12. The score is written for a grand piano (G-clef and F-clef) and includes a bass line. Measures 9-12 show a complex melodic and harmonic progression with various rhythmic patterns and accidentals.

13

Musical score for measures 13-16. The score continues the musical piece with further melodic and harmonic development. Measures 13-16 feature intricate rhythmic patterns and a variety of note values.



24

sein Will, der ist der  
 sein Will, der ist der be - ste, sein  
 sein Will, der  
 sein

28

be - ste  
 Will, der ist der be - ste, sein Will, der ist der be -  
 ist der be - ste, sein Will, der ist der be -  
 Will, der ist der be - ste, sein Will, der ist der be -

32

Musical score for measures 32-35. The score consists of four systems of staves. The first system has two staves with rhythmic accompaniment. The second system has three staves, with the top two containing vocal lines and the bottom one a bass line. The third system has four staves, with the top two containing vocal lines and the bottom two a bass line. The fourth system has one staff with a bass line. The vocal lines contain the lyrics "ste," repeated in each system.

36

Musical score for measures 36-39. The score consists of four systems of staves. The first system has two staves with rhythmic accompaniment. The second system has three staves with rhythmic accompaniment. The third system has four staves, with the top two containing vocal lines and the bottom two a bass line. The fourth system has one staff with a bass line. The vocal lines are empty.

40

Musical score for measures 40-43. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment section with four staves (two treble and two bass clefs). The piano part is mostly silent, with only a few notes in the bass line. The main melody is in the treble clef, featuring eighth and sixteenth notes, rests, and slurs.

44

Musical score for measures 44-47. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment section with four staves (two treble and two bass clefs). The piano part is mostly silent, with only a few notes in the bass line. The main melody is in the treble clef, featuring eighth and sixteenth notes, rests, and slurs.

48

zu hel - fen den' er ist be - -  
 zu hel - fen den' er ist be - reit, er ist be -  
 zu hel - fen den' er ist be - reit, zu hel - fen den' er ist be -  
 zu hel - fen den' er ist be -

52

reit  
 reit, zu hel - fen den' er ist be - reit,  
 reit, zu hel - fen den' er ist be - reit,  
 reit, zu hel - fen den' er ist be - reit,

56

Musical notation for measures 56-59, top system. It consists of two staves: a treble clef staff and an alto clef staff. The music features a melodic line in the treble and a supporting line in the alto, with various rests and rhythmic patterns.

Musical notation for measures 56-59, middle system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting line in the bass, with various rests and rhythmic patterns.

Musical notation for measures 56-59, bottom system with lyrics. It consists of two staves: a treble clef staff and a bass clef staff. The lyrics are: "die an ihn glau - - - ben" on the first line, "die an ihn glau - ben fe - ste, die an ihn glau - -" on the second line, and "die an ihn glau - -" on the third line. The music features a melodic line in the treble and a supporting line in the bass.

60

Musical notation for measures 60-63, top system. It consists of two staves: a treble clef staff and an alto clef staff. The music features a melodic line in the treble and a supporting line in the alto, with various rests and rhythmic patterns.

Musical notation for measures 60-63, middle system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting line in the bass, with various rests and rhythmic patterns.

Musical notation for measures 60-63, bottom system with lyrics. It consists of two staves: a treble clef staff and a bass clef staff. The lyrics are: "fe - - - ste" on the first line, "- - - ben fe - - - ste, die an ihn glau - ben fe - - - ste." on the second line, "- - - ben fe - - - ste, die an ihn glau - ben fe - - - ste." on the third line, and "- - - ben fe - - - ste, die an ihn glau - ben fe - - - ste." on the fourth line. The music features a melodic line in the treble and a supporting line in the bass.



64

First system of musical notation, measures 64-67. It consists of two staves: a treble clef staff and a bass clef staff. The music features eighth and sixteenth notes with various accidentals (sharps and naturals).

Second system of musical notation, measures 64-67. It consists of three staves: two treble clef staves and one bass clef staff. The music continues with eighth and sixteenth notes and accidentals.

Three empty musical staves, one treble clef and two bass clef, corresponding to the first system of measures 64-67.

Third system of musical notation, measures 64-67. It consists of a single bass clef staff with a few notes and rests.

68

First system of musical notation, measures 68-71. It consists of two staves: a treble clef staff and a bass clef staff. The music features eighth and sixteenth notes with various accidentals (sharps, naturals, and flats).

Second system of musical notation, measures 68-71. It consists of three staves: two treble clef staves and one bass clef staff. The music continues with eighth and sixteenth notes and accidentals.

Three empty musical staves, one treble clef and two bass clef, corresponding to the first system of measures 68-71.

Third system of musical notation, measures 68-71. It consists of a single bass clef staff with a few notes and rests.

72

Er hilft aus  
Er hilft aus  
Er hilft aus  
Er hilft aus

76

Not, der from - me Gott  
Not, aus Not, er hilft aus Not, der from - me Gott, er hilft aus  
Not, aus Not, er hilft aus Not, der from - me Gott, er hilft aus  
Not, aus Not, er hilft aus Not, der from - me Gott, er hilft aus

80

Two staves of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with similar rhythmic patterns.

Two staves of musical notation. The upper staff continues the melodic line, and the lower staff continues the bass line.

Vocal and piano accompaniment for measures 80-83. The vocal line is in a soprano clef with lyrics: "Not, der from - me Gott,". The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff.

84

Two staves of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with similar rhythmic patterns.

Two staves of musical notation. The upper staff continues the melodic line, and the lower staff continues the bass line.

Vocal and piano accompaniment for measures 84-87. The vocal line is in a soprano clef and contains rests. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff.

und züch - - ti - - get mit  
 und züch - ti - get mit Ma - -  
 und züch - ti - get mit Ma - - ßen, und züch - ti -  
 und züch - ti -

Ma - - - ßen  
 Ben, und züch - ti - get mit Ma - - - Ben.  
 get mit Ma - - - Ben.  
 get mit Ma - - - Ben, mit Ma - - - Ben.

96

Musical score for measures 96-99. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The melody in the upper voice is characterized by eighth-note patterns and slurs. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The key signature has one sharp (F#).

100

Musical score for measures 100-103. The score continues with the same instrumentation. The melody in the upper voice features a prominent slur over a series of eighth notes. The piano accompaniment maintains its rhythmic pattern. The key signature remains one sharp (F#).

104

Wer Gott ver - - traut, fest baut, wer Gott ver -

108

auf ihn baut, wer Gott ver - traut, fest auf ihn baut, wer Gott ver - traut, fest auf ihn baut, wer Gott ver - traut, fest auf ihn baut,

112

den will er nicht ver -  
den will er nicht ver - las - sen, den  
den will er  
den

116

las - - - sen  
will er nicht ver - las - - sen, den will er nicht ver - las - -  
nicht ver - las - - sen, den will er nicht ver - las -  
will er nicht ver - las - - sen, den will er nicht ver - las -

120

Musical score for measures 120-123. The score is written for a piano and includes a vocal line. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal line consists of four measures, each starting with a rest followed by a note. The notation includes various accidentals and dynamic markings.

124

Musical score for measures 124-127. The score is written for a piano and includes a vocal line. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal line consists of four measures, each starting with a rest followed by a note. The notation includes various accidentals and dynamic markings.



128

Musical score for measures 128-131. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment section with two staves. The piano part features a complex rhythmic pattern with many sixteenth notes and rests. The vocal line consists of a single melodic line with various note values and rests.

132

Musical score for measures 132-135. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment section with two staves. The piano part continues with a complex rhythmic pattern. The vocal line features a melodic line with various note values and rests, including some notes with fermatas.

## 6. Choral

1(6)

Soprano  
Oboe I, II  
Violino I

Sopr.  
Noch eins, Herr, will ich bit - ten dich, du wirst mir's nicht ver - sa - - - - gen:  
Wenn mich der bö - se Geist an - ficht, laß mich doch nicht ver - za - - - - gen!

Alto  
Violino II

Alto  
Noch eins, Herr, will ich bit - ten dich, du wirst mir's nicht ver - sa - - - - gen:  
Wenn mich der bö - se Geist an - ficht, laß mich doch nicht ver - za - - - - gen!

Tenore  
Viola

Ten. Va.

Ten. Va.  
Noch eins, Herr, will ich bit - ten dich, du wirst mir's nicht ver - sa - - - - gen:  
Wenn mich der bö - se Geist an - ficht, laß mich doch nicht ver - za - - - - gen!

Basso

Basso  
Noch eins, Herr, will ich bit - ten dich, du wirst mir's nicht ver - sa - - - - gen:  
Wenn mich der bö - se Geist an - ficht, laß mich doch nicht ver - za - - - - gen!

Continuo

Continuo  
Noch eins, Herr, will ich bit - ten dich, du wirst mir's nicht ver - sa - - - - gen:  
Wenn mich der bö - se Geist an - ficht, laß mich doch nicht ver - za - - - - gen!

11

Hilf, steur und wehr — , ach Gott, mein Herr, zu Eh - ren dei - nem Na - - - men. Wer  
Hilf, steur und wehr — , ach Gott, mein Herr, zu Eh - ren dei - nem Na - - - men. Wer  
Hilf, steur und wehr — , ach Gott, mein Herr, zu Eh - ren dei - nem Na - - - men. Wer  
Hilf, steur und wehr — , ach Gott, mein Herr, zu Eh - ren dei - nem Na - - - men. Wer

16

das be - gehrt, dem wird's ge - währt; drauf sprech ich fröh - lich: A - - - - men!  
das be - gehrt, dem wird's ge - währt; drauf sprech ich fröh - lich: A - - - - men!  
das be - gehrt, dem wird's ge - währt; drauf sprech ich fröh - lich: A - - - - men!  
das be - gehrt, dem wird's ge - währt; drauf sprech ich fröh - lich: A - - - - men!

# XII. Cantata 125

## Mit Fried und Freud ich fahr dahin

Liturgical Occasion: Purification of the Virgin Mary  
Premier Date: February 2, 1725

Chorale Melody: Martin Luther (1483-1546)  
Chorale Text: Martin Luther (1483-1546)

### *Unison Rendition and Opening Movement:*

Mit Fried und Freud ich fahr dahin  
In Gottes Willen,  
Getrost ist mir mein Herz und Sinn,  
Sanft und stille.  
Wie Gott mir verheißen hat:  
Der Tod ist mein Schlaf worden.  
Mit Fried und Freud, verse 1

In peace and joy I depart  
according to God's will,  
My heart and mind are comforted,  
calm, and quiet.  
As God had promised me:  
death has become my sleep.  
Translation by Pamela Dellal

### *Closing Movement:*

Er ist das Heil und selig Licht  
Für die Heiden,  
Zu erleuchten, die dich kennen nicht,  
Und zu weiden.  
Er ist deins Volks Israel  
Der Preis, Ehr, Freud, und Wonne.  
Mit Fried und Freud, verse 4

He is the salvation and the blessed light  
of the heathens,  
to enlighten those who know You not,  
and to nurture them.  
He is, for Your people Israel,  
praise, honor, joy, and delight.  
Translation by Pamela Dellal

# Mit fried und Freud ich fahr dahin

Text: Martin Luther (1483-1546)

Melody: Text: Martin Luther (1483-1546)

Mit Fried und Freud ich fahr da - hin, In Got - tes wil - len, Ge -  
5 trost ist mir mein Herz und Sinn, Sanft und stil - le,  
9 Wie Gott mir ver - hei - ßen hat, Der Tod ist mein Schlaf Wor - den.

The image shows a musical score for the hymn 'Mit Fried und Freud ich fahr dahin'. It consists of three staves of music in G major (one sharp) and 4/4 time. The lyrics are written below the notes. The first staff contains the first four measures, the second staff contains measures 5 through 8, and the third staff contains measures 9 through 12. The music is written in a simple, clear style with a treble clef and a key signature of one sharp (F#).

# Mit Fried und Freud ich fahr dahin

BWV 125

1.

Corno

Flauto traverso

Oboe  
o Oboe d'amore

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (2x)  
Organo (bez.)  
Org.

4

7

Musical score for measures 7-9. The score consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are empty. The music features a complex melodic line in the upper staves and a bass line with various chords and notes in the lower staves.

10

Musical score for measures 10-12. The score consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are empty. The music continues with complex melodic lines and a bass line. The bass line includes the instruction "tasto solo" and various chordal figures.

13

Mit Fried und  
Mit Fried und Freud ich fahr da -  
Mit Fried und Freud ich fahr da-hin, ich fahr da -

7 5 7 4 # Mit Fried und  
5 4 6 5 4 # 6 6 #

16

Freud ich fahr da - hin  
hin, ich fahr da-hin, mit Fried und Freud ich fahr da-hin, ich fahr da - hin, mit Fried und  
hin, mit Fried und Freud ich fahr da - hin, mit Fried ich fahr da - hin, da - hin, mit Fried und  
Freud, mit Fried und Freud ich fahr da-hin, ich fahr da - hin, mit Fried und

5 # 6 6 3 6 5 # 5 # 3 #

Freud ich fahr da-hin, ich fahr da-hin

Freud ich fahr da-hin, ich fahr da-hin

Freud ich fahr da-hin, ich fahr da-hin

in Got-tes Wil

in Got-tes

in Got-tes Wil





Ob. d'am.

ge - - - trost ist

ge - trost ist mir mein Herz und

ge - trost ist mir mein Herz und Sinn, mein Herz und

ge - trost ist

mir mein Herz und Sinn, ge - trost ist mir mein Herz und Sinn, mein Herz und Sinn, ge - trost ist mir mein Herz und

Sinn, ge - trost ist mir mein Herz und Sinn, mein Herz und Sinn, ge - trost ist mir mein Herz und

Sinn, ge - trost ist mir mein Herz und Sinn, mein Herz und Sinn, ge - trost ist mir mein Herz und

mir mein Herz und Sinn, ge - trost ist mir mein Herz und Sinn, mein Herz und Sinn, ge - trost ist mir mein Herz und

37

Sinn  
 Sinn, ge - trost ist mir mein Herz und Sinn, ge - trost ist mir mein Herz und Sinn,  
 , mein Herz und Sinn, ge - trost ist mir mein Herz und Sinn, mein Herz und Sinn,  
 Sinn, mein Herz und Sinn, ge - trost ist mir mein Herz und Sinn,

6 6 6 5 4 4 4 5 4 2 6 6

40

Ob. d'am.

Musical score for measures 40-44. The score includes a piano accompaniment and a vocal line. The piano part features complex arpeggiated patterns and sustained chords. The vocal line includes the following lyrics:

sanft und  
 sanft und stil  
 sanft und stil  
 sanft und

Performance markings include *p* (piano) and *tasto solo*.

Musical score for measures 48-52. The score includes a piano accompaniment and a vocal line. The piano part features a trill (tr) and sustained chords. The vocal line includes the following lyrics:

stil  
 le, sanft und stil le;  
 le, sanft und stil le;  
 stil le, sanft und stil le;

Performance markings include *tr* (trill) and *p* (piano).

52

56

wie Gott mir ver-hei - - Ben  
 wie, wie Gott mir ver-hei - - Ben hat, wie Gott mir ver-hei - Ben, ver-hei - Ben  
 wie, wie Gott mir ver-hei - - Ben hat, wie Gott mir ver-hei - Ben hat, ver-hei - - Ben  
 wie, wie, wie Gott mir ver-hei - - Ben, mir ver-hei - - Ben

hat  
 hat, wie Gott mir, wie Gott mir ver - hei - - Ben hat,  
 hat, wie Gott mir, wie Gott mir ver - hei - - Ben hat,  
 hat, wie Gott mir ver - hei - - Ben hat, wie - Gott mir ver - hei - Ben hat,

9 8 6 7 5 9 8 6 5 4 # 6 # 7 6 5

65

Ob. d'am.

der  
p  
der  
p  
der  
p  
der

69

Tod ist mein Schlaf wor - den, der Tod ist mein

Tod ist mein Schlaf wor - den, ist mein

Tod ist mein Schlaf wor - den, mein

Tod ist mein Schlaf wor - den, der Tod ist mein

6 4 3 7 6 6 6 #  
4 2 5 4 5 # -

den  
Schlaf vor den.  
Schlaf vor den.  
Schlaf vor den.

f

den.  
Schlaf vor den.  
Schlaf vor den.  
Schlaf vor den.

f



80

Musical score for measures 80-83. The score consists of seven staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has one sharp (F#). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Measure 80 has a whole rest in the top staff. Measure 81 has a whole note in the top staff. Measure 82 has a whole note in the top staff. Measure 83 has a whole note in the top staff. The bottom staff contains figured bass notation: 7, 6 4, 6, 7 9 8, 7, 6 6, #. The instruction "tasto solo" is written above the bottom staff at the end of measure 83.

84

Musical score for measures 84-87. The score consists of seven staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has one sharp (F#). The music continues with complex rhythmic patterns. Measure 84 has a whole note in the top staff. Measure 85 has a whole note in the top staff. Measure 86 has a whole note in the top staff. Measure 87 has a whole note in the top staff. The bottom staff contains figured bass notation: #, #, #, 7, #, 6 4, 7 5, 7 5, 4 6, 7 5 4, #. The instruction "tasto solo" is written above the bottom staff at the end of measure 87.

### 6. Choral

Soprano  
Flauto traverso all'ottava  
Corno  
Oboe d'amore  
Violino I

Alto  
Violino II

Tenore  
Viola

Basso

Continuo (2x)  
Organo (bez.)

Sopr. Fl. tr.  
Er ist das Heil und sel-ge Licht für die Hei - den, zu er-leuch-ten, die dich

Alto  
Er ist das Heil und sel-ge Licht für die Hei - den, zu er-leuch-ten, die dich

Ten. Va.  
Er ist das Heil und sel-ge Licht für die Hei - den, zu er-leuch-ten, die dich

Org.  
Er ist das Heil und sel-ge Licht für die Hei - den, zu er-leuch-ten, die dich

6 6 5<sup>+</sup> 6 # 6 4 2 4 # # 5 6 # 6

6  
ken - nen nicht, und zu wei - den. Er ist deins Volks Is - ra - el der Preis, Ehr, Freud und Won - ne.

ken - nen nicht, und zu wei - den. Er ist deins Volks Is - ra - el der Preis, Ehr, Freud und Won - ne.

ken - nen nicht, und zu wei - den. Er ist deins Volks Is - ra - el der Preis, Ehr, Freud und Won - ne.

ken - nen nicht, und zu wei - den. Er ist deins Volks Is - ra - el der Preis, Ehr, Freud und Won - ne.

6 6 6 5 6 6 4 2 6 6 6 6 5 6 6 3 6 4 #

# ENCORE

## XIII. Cantata 97

### In allen meinen Taten

Liturgical Occasion: Fourth Sunday after Trinity  
Premier Date: 1734

Chorale Melody: Heinrich Isaac (1450-1517)  
Chorale Text: Paul Fleming (1609-1640)

*Unison Rendition and Opening Movement:*

In allen meinen Taten  
Laß ich den Höchsten raten,  
Der alles kann und hat;  
Er muß zu allen Dingen,  
Solls anders wohl gelingen,  
Selbst geben Rat und Tat.  
In allen meinen Taten, verse 4

In all my actions  
I take counsel from the Highest,  
who owns and is capable of everything;  
In all things He must give,  
so that they may prosper,  
His own advice and assistance.  
Translation by Pamela Dellal

*Closing Movement:*

So sein nun, Seele, deine  
Und traue dem alleine,  
Der dich erschaffen hat;  
Es gehe, wie es gehe,  
Dein Vater in der Höhe  
Weiß allen Sachen Rat.  
In allen meinen Taten, verse 9

Therefore take hold of yourself, my soul,  
and trust only in Him  
who has created you;  
Let it go how it goes;  
your Father in the heights  
knows the wisdom of all matters.  
Translation by Pamela Dellal

# In allen meinen Taten

Text: Paul Fleming (1609-1640)

Melody: Text: Johann Rist (c1607-1667)

The image shows a musical score for the hymn 'In allen meinen Taten'. It consists of three staves of music in a single system, written in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is simple and homophonic. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The first staff contains the first four measures, the second staff contains measures 4 through 7, and the third staff contains measures 8 through 11. The piece concludes with a double bar line at the end of the third staff.

In al - len mei - nen Ta - ten, laß ich den Höch - sten  
4 ra - ten, Der al - les kann und hat, Er muß zu al - len  
8 Ding - en, Solls an - ders wohl ge - ling - en, Selbst ge - ben Rat und Tat.

# In allen meinen Taten

BWV 97

1.

Versus 1

Grave

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassono  
Violoncello  
Continuo  
Organo (bez.) Org.

tr

tr

5

7<sup>b</sup>

6

Detailed description: This block contains the first system of the musical score. It features staves for Oboe I and II, Violino I and II, Viola, Soprano, Alto, Tenore, Basso, and Bassoon/Double Bass/Continuo/Organ. The Oboe parts have trills (tr) in the third measure. The strings and continuo play a rhythmic accompaniment. The organ part has fingering numbers 5, 7<sup>b</sup>, and 6.

4 (17)

tr

6

5

5

7

7

6<sup>h</sup>

7

5

5<sup>h</sup>

Detailed description: This block contains the second system of the musical score, starting with a measure rest of 4 (17). It continues with the same instrumentation as the first system. The organ part has fingering numbers 6, 5, 5, 7, 7, 6<sup>h</sup>, 7, 5, and 5<sup>h</sup>.

8 (21)

Musical score for measures 8-21. The score is written for piano and consists of a treble and bass staff. The key signature has two flats, and the time signature is 4/4. The music begins with a melodic line in the treble staff, featuring slurs and ties. The bass staff provides a rhythmic accompaniment. The piece concludes with a double bar line.

vivace

12 (25)

1.

2.

Musical score for measures 12-25. The score is written for piano and consists of a treble and bass staff. The key signature has two flats, and the time signature is 4/4. The music begins with a melodic line in the treble staff, featuring trills (tr) and slurs. The bass staff provides a rhythmic accompaniment. The piece concludes with a double bar line.

28

tr

tr

p

In

31

p

tr

p

tr

p

al - - len mei - - nen Ta - - -

In al - - - len mei - - - nen Ta - - -

In al - -

tr

In al - -

p

34

ten  
- ten, in al - len mei - nen Ta - ten

ten,  
in al - len mei - nen Ta - ten

- len mei - nen Ta - ten

6 4 2 5 4 2 6 6 4 5 6 4 3 7 6 4 2 7

f

37

laß ich den

laß

laß ich den Höch - sten ra -

p

6 5 6 4 2 6 7 7 5 6 6 6



40

Höch - - sten ra - - ten - - ten, den Höch - - sten  
 laß ich den Höch - - sten ra - - ten, laß ich den Höch - - sten

4 3 6 6 5 6 4 2 4 3 6

43

ra - - ten, der  
 - - sten ra - - ten, der al -

f f p f f p

4 # 6# 7 # 6# 5 6 6 5 6

46

al - - les kann und hat  
 der al - - les, al - les kann, der al - - les  
 - les, al - les kann, al - - les, al - les kann, der al - - les  
 der al - - les, al - les

49

kann und hat,  
 kann und hat,  
 kann und hat,

52

tr

tr

tr

trio

trio

Bassoni solo

Violoncello  
Continuo  
Organo

6 4 5 tr 6 h

55

tr

tr

tr

trio

trio

6 5 4

6 5 4

58

tutti e piano

p

er

tutti

6 5 6 7 6 6 4 5 #

61

tutti e piano

p

tr

er muß zu al - - len Din - - - - - len

er muß zu al - - - - - len

er muß zu al - - - - - len

er muß zu

6 6 5

64

gen  
Din-gen, zu al - len Din - gen,  
Din-gen, zu al - len Din - gen,  
al - len, al - len Din - gen,

*f*

67

solls  
an - ders  
solls an - ders wohl ge - lin -  
solls an - ders wohl ge - lin - gen,  
solls an - ders wohl

*p*

70

wohl ge - lin - gen,  
- gen, solls an - ders wohl ge -  
solls an - ders wohl ge - lin - gen,  
solls an - ders wohl ge - lin - gen, wohl ge -

73

lin - gen,  
ge - lin - gen,  
lin - gen,  
selbst  
selbst ge - ben

76

ge - - ben Rat und  
selbst ge - ben Rat und Tat, selbst ge - ben Rat und Tat, Rat und Tat, selbst

6 5 6 6 5 2 7 6 6 5

79

Tat, selbst ge - ben Rat und Tat, Rat und Tat, er  
ge - ben Rat und Tat, selbst ge - ben Rat und Tat, Rat und Tat, er

5 6 6<sup>b</sup> 6<sup>b</sup> 5 4<sup>b</sup> 7<sup>b</sup> 9 6 4 3

82

tr tr tr

f

tr tr tr

f

muß zu al - len Din - gen, solls an - ders wohl ge - lin - gen, selbst

muß zu al - len Din - gen, solls an - ders wohl ge - lin - gen, selbst

muß zu al - len Din - gen, solls an - ders wohl ge - lin - gen, selbst

muß zu al - len Din - gen, solls an - ders wohl ge - lin - gen, selbst

5 6 5 5

84

trio

trio

ge - ben Rat, selbst ge - ben Rat und Tat.

ge - ben Rat, selbst ge - ben Rat und Tat.

ge - ben Rat, selbst ge - ben Rat und Tat.

ge - ben Rat und Tat, selbst ge - ben Rat und Tat.

6 7 6 6 5 Bassoni solo 6 6



87

tutti

tr

6 5 6 5

90

tutti

6 5 6 5 9 7 5 5

93

The musical score consists of several systems. The first system has two staves: the upper staff is in treble clef with a key signature of two flats and a common time signature, containing a complex melodic line with trills and slurs; the lower staff is in treble clef with the same key signature and time signature, containing a simpler melodic line with trills. The second system has three staves: the upper staff is in treble clef with the same key signature and time signature, containing a complex melodic line with trills and slurs; the middle staff is in treble clef with the same key signature and time signature, containing a simpler melodic line with trills; the lower staff is in bass clef with the same key signature and time signature, containing a simple melodic line with trills. The third system has four staves, all of which are empty. The fourth system has one staff in bass clef with the same key signature and time signature, containing a simple melodic line with trills and fingerings (6, 6, 6, 7, 6, 5, 6, 5, 6, 5, 7, 5) and the marking *tutti*.

## 9. Choral

Versus ultimus

Violino I

Violino II

Viola

Soprano  
Oboe I, II  
Sopr.

Alto

Tenore

Basso

Bassono  
Violoncello  
Continuo  
Organo (bez.) Org.

The musical score is for a choral setting titled '9. Choral Versus ultimus'. It features a vocal quartet (Soprano, Alto, Tenore, Basso) and instrumental accompaniment for Violino I, Violino II, Viola, Bassono, Violoncello, Continuo, and Organo (bez.). The vocal parts have the following lyrics: 'So sei nun, See - le, dei - ne und trau - e dem al -'. The instrumental parts are in a key with two flats (B-flat major or D-flat minor) and a common time signature. The score includes various musical notations such as notes, rests, and ornaments.

4

lei - ne, der dich er - schaf - fen hat; es ge - he, wie es ge - - he, dein

lei - ne, der dich er - schaf - fen hat; es ge - he, wie es ge - - he, dein

8

lei - ne, der dich er - schaf - fen hat; es ge - he, wie es ge - - he, dein

lei - ne, der dich er - schaf - fen hat; es ge - he, wie es ge - - he, dein

7 7 6 7 6 8 7 6 5 6 5 7<sup>b</sup> 6 9 8 4 4 b

9

Va - ter in der Hö - - he weiß al - - - len Sa - chen Rat.

Va - ter in der Hö - - he weiß al - - - len Sa - chen Rat.

8

Va - ter in der Hö - - he weiß al - - - len Sa - chen Rat.

Va - ter in der Hö - - he weiß al - - - len Sa - chen Rat.

6 3 4 6 6 5 6 4 2 6 5 5 6 6 6 6 6 4 3



**From**  
**Bach's Musical Universe**  
**The Composer and His Work**  
**(2020)**

by **Christoph Wolff**

# The Most Ambitious of All Projects

## *Chorale Cantatas throughout the Year*

To characterize the chorale cantata cycle of 1724/25<sup>1</sup> as Bach's most ambitious of all compositional projects might at first glance seem hyperbolic. Yet a quick overview of the series fully supports this characterization. In terms of mere statistics, this second cantata cycle, with its several dozen cognate works, comprises by far the largest unit within Bach's copious musical output. It presents a chain of complex and highly impressive works that are focused on the recurring themes of selected Lutheran hymns,<sup>2</sup> and it originated within a period of only about ten months. At no other time did he turn out cantatas at the pace of at least one per week. And neither before nor afterward did he pursue an annual cantata cycle predicated around a single organizing principle, one that would serve as the foundational basis for an "opus" production. This was in fact a model that Bach had adopted primarily from his composer friend Georg Philipp Telemann.

By the end of his first year in Leipzig, Bach had already created a substantial repertoire of sacred and secular vocal music. Even though he had begun his career as an organist and instrumental virtuoso, he had already composed some vocal music in Arnstadt and Mülhausen, mainly in the form of church

cantatas—at the time a new genre that had quickly become fashionable in Protestant churches. He continued to compose such pieces on a more regular basis for the ducal court in Weimar, notably after the 1714 promotion to concertmaster that afforded him the opportunity of presenting a cantata monthly. As Cöthen capellmeister serving a Calvinist court from 1717 to 1723, Bach wrote virtually no church cantatas, but instead turned primarily to secular chamber cantatas. Yet never before had he engaged in vocal composition to the extent that he would during his first several years in Leipzig.

As an essential part of his duties, Bach was expected to mount some sixty cantata performances for the Sundays and feast days of the ecclesiastical year—excepting the three Sundays following the first Sunday in Advent and the seven-week period in Lent, following Estomihi Sunday. Although the regularly presented cantatas did not necessarily have to be of his own composition, he decided at the outset to establish a considerable repertoire of his own music during his early years in office, such that he would be able to perform these works again in subsequent years. He did not consider and treat these cantatas as mere utility music, but instead wholeheartedly invested himself in creating works of compositional excellence, overall musical quality, and spiritual depth. He also did not compromise in demanding the utmost in technical proficiency and professional finesse from both vocal and instrumental performers.

Between completing his service at the princely court in Cöthen and his new start in Leipzig, Bach had very little time to prepare for carrying out the ambitious plans he had in mind for church music in his new city. Since his first year in office in fact coincided with the academic year at the St. Thomas School, he was immediately placed under certain pressures, however congenial, as he put together a heterogeneous series of newly composed cantatas on texts by various authors, and availed himself of preexisting material that included both cantatas from the Weimar years and newly fashioned sacred parodies of secular Cöthen cantatas. The entirely new works in particular demonstrated his commitment to elevating the genre of sacred cantata to a new plane of compositional refinement, well beyond the level he had attained in Weimar. Already in the second set of new cantatas, for the seventh, eighth, and ninth Sundays after Trinity—“Erforsche mich Gott” (BWV 136), “Herr, gehe nicht ins Gericht” (BWV 105), and “Schauet doch und sehet” (BWV 46), with their intricate and sumptuous opening choruses—he pursued new aspirations for compelling musical expression. In addition, Bach’s output

during the first year included two large-scale works: the Magnificat, BWV 243 (prepared in a standard version for major holidays and an expanded one specifically for Christmas), and the *St. John Passion*, BWV 245, for Good Friday of 1724.

Anticipating his second year in office, Bach shifted plans for the Leipzig church music program toward the model successfully used by Telemann, which involved adopting an overall organizing principle for the projected annual cycle (*Jahrgang*) of cantatas. As capellmeister in Eisenach, a ducal court neighboring Weimar, Telemann had composed *Geistliches Singen und Spielen* in 1710/11, which set to music a full year’s cycle of published cantata lyrics by a single poet, the theologian Erdmann Neumeister. Subsequently, as music director in Frankfurt, Telemann wrote additional cantata cycles on texts by Neumeister and others, furthermore incorporating purposeful adaptations of French, mixed, and Italian musical styles—in the collections *Französischer Jahrgang* (1714/15), *Concertenjahrgang* (1716/17), and *Sicilianischer Jahrgang* (1718/19).<sup>3</sup>

For his second year in Leipzig, Bach embarked on a cantata project that focused on the rich stockpile of traditional chorale texts and melodies in the Lutheran hymnbook. As an organist, he had both improvised and composed numerous and often highly elaborate organ chorales based on these melodies, and had used the hymnbook and his own *Orgel-Büchlein* as central teaching materials. The Lutheran chorale, notably its melodies, held a lifelong fascination for Bach. Yet his idea of building a cantata cycle on the melodies and texts of these chorales, given that he had never before done anything remotely similar, represented a notable inflection point within his constantly evolving musical universe. In an overall scheme that went well beyond Telemann’s models, Bach’s conception of cyclical chorale cantatas was a major step forward. It not only influenced the overall cohesion of the cantata series, with its sequence of changing melodies, but also helped to determine the inner musical coherence of the cantatas themselves, each of which derives its unmistakable musical identity from its individual chorale melody. In other words, each cantata is both a unit in itself and also a part of the grand scheme of the annual cycle.

## BACKGROUND, CONCEPT, AND SCHEDULE

The history of vocal-instrumental chorale settings essentially begins with the chorale-based sacred concertos of the influential cantor Johann Hermann Schein, one of Bach's Leipzig predecessors; these works were published in two volumes as *Opella Nova*, 1618 and 1626. Later in the century, Dietrich Buxtehude and Johann Pachelbel were notable among those Protestant German composers who wrote chorale-based and cantata-like works *per omnes versus* (through all strophes) of the hymn. These were multi-movement pieces comprising a sequence of varied chorale elaborations, each devoted to one strophe of a complete hymn. Bach's Easter cantata "Christ lag in Todesbanden," BWV 4, his audition piece of 1707 for the organist post in Mühlhausen, represents this older type of pure chorale-text cantata. This work resembles, in many structural and musical details, an identically named cantata by Johann Pachelbel.<sup>4</sup> Bach did not revisit this cantata type until he performed BWV 4 seventeen years later in Leipzig, on Easter Sunday 1724, and again in 1725 at the very end of the chorale cantata cycle.

The guiding concept that Bach developed for the chorale cantatas of his second annual cycle differed significantly from the *per omnes versus* approach. In order to meet the formal criteria of the modern church cantata, the strophes of the chosen chorale were divided in such a way that the first and last were kept verbatim (Table 4-1). They formed a highly effective framing device, in which the chosen chorale melody provided the musical basis for the cantata's opening movement, in the form of an elaborate setting, and then also for the concluding movement, in the form of a straightforward four-part chorale harmonization—with both outer movements performed by the entire vocal-instrumental ensemble. The texts of the inner chorale strophes, greatly varying in number (from two or three up to a dozen or more), were recast into the typical madrigalian poetry of cantata librettos—that is, as recitatives and arias, with their varying metric patterns and rhyme orders. These solo movements, typically four or five, could contain direct quotations from the hymn—with or without its related melody—or even a full-scale solo chorale elaboration of a single strophe. Moreover, the reworked poetic texts regularly included references to the liturgically prescribed gospel lessons for the day. The resulting madrigalian format for the chorale cantatas of the 1724/25 cycle typically evolved according to the scheme shown in Table 4-1.

TABLE 4-1. Schematic format of the chorale cantatas of 1724/25

HYMN STROPHES		CANTATA MOVEMENTS																	
First strophe: melody and text	→	Figural Chorale (elaborate polyphonic setting)																	
Inner strophes: text recast into madrigalian poetry, with references to gospel lesson and occasional quotes from hymn verses and/or melodic lines	→	<table border="0"> <tr> <td style="text-align: center;">Aria</td> <td rowspan="5" style="font-size: 3em; vertical-align: middle;">}</td> <td style="text-align: center;">Recitative</td> <td style="text-align: center;">Recitative</td> </tr> <tr> <td style="text-align: center;">Aria</td> <td style="text-align: center;">Aria</td> <td style="text-align: center;">Aria</td> </tr> <tr> <td style="text-align: center;">Aria</td> <td style="text-align: center;">Aria</td> <td style="text-align: center;">Aria</td> </tr> <tr> <td style="text-align: center;">Aria</td> <td style="text-align: center;">Aria</td> <td style="text-align: center;">Aria</td> </tr> <tr> <td style="text-align: center;">Aria</td> <td style="text-align: center;">Aria</td> <td style="text-align: center;">Aria</td> </tr> </table>	Aria	}	Recitative	Recitative	Aria	Aria	Aria	Aria	Aria	Aria	Aria	Aria	Aria	Aria	Aria	Aria	
Aria	}	Recitative	Recitative																
Aria		Aria	Aria																
Aria		Aria	Aria																
Aria		Aria	Aria																
Aria		Aria	Aria																
Last strophe: melody and text	→	Final Chorale (four-part chorale harmonization)																	

This flexible scheme allowed for variation, but generally limited to the number and order of the solo movements. In some cases, the model resulted in a longer two-part cantata to be performed before and after the sermon—as, for instance, in the inaugural piece of Bach's 1724/25 cycle, "O Ewigkeit, du Donnerwort," BWV 20, with altogether eleven movements. Its first part contains Figural Chorale—Recitative—Aria—Recitative—Aria—Aria—Final Chorale; its second part, Aria—Recitative—Aria—Final Chorale.

Around 1690, Bach's Leipzig pre-predecessor Johann Schelle reportedly collaborated with Johann Benedict Carpzov, pastor at St. Thomas's, by presenting chorale settings to match the Sunday sermons, based on Lutheran hymn texts.<sup>5</sup> There is no evidence of any such collaborative efforts some thirty years later, but a particular tradition of elaborate chorale settings had prevailed in Leipzig church music ever since the time of Schein in the 1620s. Bach's familiarity with specific vocal chorale concertos (concerted chorale motets with instruments) and other vocal chorale elaborations from a rich seventeenth-century repertoire can be presupposed, because he had grown up in this tradition from his earliest experiences as a choirboy. The closest traceable link lies in the remarkable musical parallels that occur, as mentioned above, between "Christ lag in Todesbanden," BWV 4, the only pre-Leipzig chorale cantata, and the setting by Pachelbel, the teacher of Bach's older brother, Johann Christoph. That BWV 4 originated as Bach's audition piece for the organist post in Mühlhausen speaks of its close link to the repertoire of Lutheran hymns, the musical staples of the church and the daily bread of an organist. Bach's fascination—and indeed love—for devising multiple ways of dealing repeatedly with a single hymn tune, exploring its polyphonic potential and harmonic implications in many and varied organ works, relates directly to

general context of the chorale cantata project. This captivation likewise was the driving force behind his decision to settle on chorale tunes and texts as the special focus for the second cantata cycle. His extensive experience as an organist—more than his awareness of vocal models and his familiarity with them—inspired him to realize and capitalize upon the opulent and abundant possibilities within the great melodic treasure chest of Lutheran hymns.<sup>6</sup>

It is no surprise, then, that even Bach's first Leipzig cantata cycle of 1723/24 included some works that open with prominent and elaborate chorale choruses. In fact, the idea of an entire cantata cycle with a focus on chorales appears to have emerged in conjunction with a group of five works performed between late August and early October 1723. These particular five (Table 4-2) are based either on chorale texts and melodies (group a) or on biblical texts in combination with instrumental chorale tunes without words (group b). Such general parameters would eventually play a role in the creation of the 1724/25 cycle.

TABLE 4-2. Nucleus of cantatas with emphasis on chorales, from first Leipzig cycle (fall 1723)

(a) Based on chorale texts and melodies
“Warum betrübst du dich, mein Herz,” BWV 138 (15th Sunday after Trinity): Opening chorale chorus with intermittent recitative; final chorale based on the same melody.
“Christus, der ist mein Leben,” BWV 95 (16th Sunday after Trinity): Opening chorale chorus with intermittent recitative and combined with second chorale, “Mit Fried und Freud ich fahr dahin”; two additional chorales, “Valet will ich dir geben” and “Wenn mein Stündlein vorhanden ist,” appear in movements 2, 3, and 7.
(b) Based on biblical texts in combination with instrumental chorale tunes without words
“Du sollt Gott, deinen Herren lieben,” BWV 77 (13th Sunday after Trinity): Opening biblical chorus with instrumental chorale “Dies sind die heiligen zehn Gebot.”
“Es ist nichts Gesundes an meinem Leibe,” BWV 25 (14th Sunday after Trinity): Opening biblical chorus with instrumental ensemble chorale “Ach Herr, mich armen Sünder.”
“Ich elender Mensch, wer wird mich erlösen,” BWV 48 (19th Sunday after Trinity): Opening biblical chorus with instrumental chorale “Herr Jesu Christ, du höchstes Gut”; final chorale based on same melody.

Curiously, four of these five cantatas were composed in a gap-free sequence, for the thirteenth to the sixteenth Sundays after Trinity, from August 22 through September 12, 1723. BWV 138 and 95 begin with very similar compound struc-

tures of alternating chorale strophes and interpolated recitatives, both unique in Bach's cantata repertoire. Cantata BWV 138 in particular appears to be of pivotal significance in terms of Bach's evolving ideas for the treatment and formal design of a madrigalian chorale cantata. To begin with, this cantata uses a single chorale melody as a musical focus for the entire composition. Furthermore, it combines the strophic text of the hymn with typical madrigalian poetry. And finally, it establishes a framing device by using the intact first and last chorale strophes as opening and concluding movements. Such clear constituent elements were not precisely duplicated in the other four cantatas, yet their specific features and general context nevertheless point to a germinal cell for a cantata type with an emphasis on chorale melodies, one that eventually defined the essence of Bach's compositional activity from June 1724 through March 1725.

The librettists for these five interrelated cantatas are unknown, and none of their texts were taken from identifiable published collections. The texts of BWV 138 and 95, however, are structurally so similar that they were most likely written by the same author, possibly the one who would also contribute to the libretto format and the anonymous texts of the chorale cantata cycle. Since Leipzig had no shortage of poetically active literati, Bach may well have benefitted from that rich pool of academic poets. This is suggested by the case of the divinity student Christoph Birkmann, who wrote texts for Bach in 1725–26.<sup>7</sup> However, the instrumental chorales in cantatas BWV 77, 25, and 48 (Table 4-2, group b) were not dictated by the librettos, but are instead Bach's own contributions to the interpretive content of these works. They indicate his predilection for the kinds of emblematic references that would become so prominent in the 1724/25 cycle.

If it was indeed during the process of composing cantata BWV 138 that the idea of the madrigalian chorale cantata was born—that is, the notion of writing music that combined the hymn with free poetic verses—this would likely have happened during Bach's busy scramble to maintain a steady stream of performances for the Sundays and feast days of his first year in the cantor's office. He would hardly have had much time for any sort of gestation period, or any real opportunity for extended reflection on just how to construct a logically conceived and coherent second annual cantata cycle. This would follow a highly productive, remarkably diversified and rich first year of church music—if also one that had been rather erratic and fortuitous. Thus it came to pass that at the beginning of the new school year on June 11, 1724, the first Sunday after Trinity, Bach quietly began with a cantata performance that initiated the most extensive and ambitious compositional endeavor he would



ever undertake, a project that eventually added up to more than fifteen hours of chorale-based musical polyphony.

The extraordinarily demanding project schedule shown in Table 4-3 has no precedent or equivalent in the composer's creative life. The stressful experience of the first annual cantata cycle had certainly served as preparation, but the composer had still allowed himself to sidestep a deadline on various occasions, via performance of a work from the Weimar repertoire. The second cycle required him to compose one new work after another in relentless succession. That meant composing entirely fresh multi-movement scores, preparing all performing materials, and then rehearsing and performing, week after week. Additional cantatas had to be prepared and performed in a given week for the Apostle Days, Marian Feasts, and Reformation Festival. Such an instance first occurred when two new cantatas were due on consecutive days, June 24 and 25, 1724. Particularly crowded was the Christmas season, when no fewer than six new works were required within less than two weeks. The two periods without figural church music, three weeks in Advent and seven weeks in Lent, hardly offered any relief, because these blocks of time were essential periods of preparation for the subsequent holiday seasons. How Bach managed to maintain such a grueling schedule, in addition to all the other activities of his day-to-day personal and professional lives, remains difficult to imagine.

TABLE 4-3. The annual cycle of chorale cantatas, 1724/25: Performance calendar

BWV	CANTATA TITLE	LITURGICAL DATE (Academic Year)	FIRST PERFORMANCE
<b>(1) The original cycle of 1724/25: 42 cantatas</b>			
20	O Ewigkeit, du Donnerwort	1st Sunday after Trinity	June 11, 1724
2	Ach Gott, vom Himmel sich darein	2nd Sunday after Trinity	June 18
7	Christ unser Herr zum Jordan kam	St. John's Day	June 24
135	Ach Herr, mich armen Sünder	3rd Sunday after Trinity	June 25
10	Meine Seel erhebt den Herren	Feast of the Visitation	July 2
93	Wer nur lieben Gott läßt walten	5th Sunday after Trinity	July 9
—	—	6th Sunday after Trinity	July 16
107	Was willst du dich betrüben*	7th Sunday after Trinity	July 23
178	Wo Gott der Herr nicht bei uns hält	8th Sunday after Trinity	July 30
94	Was frag ich nach der Welt	9th Sunday after Trinity	Aug. 6
101	Nimm von uns, Herr, du treuer Gott	10th Sunday after Trinity	Aug. 13
113	Herr Jesu Christ, du höchstes Gut	11th Sunday after Trinity	Aug. 20
—	—	12th Sunday after Trinity	Aug. 27
33	Allein zu dir, Herr Jesu Christ	13th Sunday after Trinity	Sep. 3
78	Jesu, der du meine Seele	14th Sunday after Trinity	Sep. 10
99	Was Gott tut, das ist wohlgetan	15th Sunday after Trinity	Sep. 17

8	Liebster Gott, wenn werd ich sterben?	16th Sunday after Trinity	Sep. 24
130	Herr Gott, dich loben alle wir	St. Michael's Day	Sep. 29
114	Ach lieben Christen, seid getrost	17th Sunday after Trinity	Oct. 1
96	Herr Christ, der einge Gottessohn	18th Sunday after Trinity	Oct. 8
5	Wo soll ich fliehen hin	19th Sunday after Trinity	Oct. 15
180	Schmücke dich, o liebe Seele	20th Sunday after Trinity	Oct. 22
38	Aus tiefer Not schrei ich zu dir	21st Sunday after Trinity	Oct. 29
—	—	Reformation Festival	Oct. 31
115	Mache dich, mein Geist, bereit	22th Sunday after Trinity	Nov. 5
139	Wohl dem, der sich auf seinen Gott	23th Sunday after Trinity	Nov. 12
26	Ach wie flüchtig, ach wie nichtig	24th Sunday after Trinity	Nov. 19
116	Du Friedefürst, Herr Jesu Christ	25th Sunday after Trinity	Nov. 26
91	Nun komm der Heiden Heiland	1st Sunday in Advent	Dec. 3
62	Gelobet seist du, Jesu Christ	1st Day of Christmas	Dec. 25
121	Christum wir sollen loben schon	2nd Day of Christmas	Dec. 26
133	Ich freue mich in dir	3rd Day of Christmas	Dec. 27
122	Das neugeborne Kindelein	Sunday after Christmas	Dec. 1
41	Jesu, nun sei gepreiset	New Year's Day	Jan. 1, 1725
58	Ach Gott, wie manches Herzeleid	Sunday after New Year's Day	Jan. 5
123	Liebster Immanuel, Herzog der Frommen	Epiphany	Jan. 6
124	Meinen Jesum laß ich nicht	1st Sunday after Epiphany	Jan. 7
3	Ach Gott, wie manches Herzeleid	2nd Sunday after Epiphany	Jan. 14
111	Was mein Gott will, das g'scheh allzeit	3rd Sunday after Epiphany	Jan. 21
92	Ich hab in Gottes Herz und Sinn	Septuagesimae Sunday	Jan. 28
125	Mit Fried und Freud ich fahr dahin	Fest of the Purification	Feb. 2
126	Erhalt uns, Herr, bei deinem Wort	Sexagesimae Sunday	Feb. 4
127	Herr Jesu Christ, wahr' Mensch und Gott	Estomihi Sunday	Feb. 11
1	Wie schön leuchtet der Morgenstern	Feast of the Annunciation	Mar. 25
[245.2	St. John Passion, "O Mensch, bewein'nt"	Good Friday	Mar. 30]
4	Christ lag in Todesbanden* (1707)†	Easter Sunday	Apr. 1

**(2) Later supplements: 8 cantatas to fill liturgical gaps**

177	Ich ruf zu dir, Herr Jesu Christ*	4th Sunday after Trinity	Jul. 6, 1732
9	Es ist das Heil uns kommen her	6th Sunday after Trinity	Aug. 1, 1734
137	Lobe den Herren, den mächtigen König*	12th Sunday after Trinity	Aug. 19, 1725
80	Ein feste Burg ist unser Gott	Reformation Festival	1728-31 & Oct. 31, 1739
140	Wachet auf, ruft uns die Stimme	27th (last) Sunday after Trinity	Nov. 25, 1731
14	Wär Gott nicht mit uns diese Zeit	4th Sunday after Epiphany	Jan. 30, 1735
112	Der Herr ist mein getreuer Hirt*	Misericordias Domini	Apr. 8, 1731
129	Gelobet sei der Herr, mein Gott*	Trinitatis	June 8, 1727

**(3) Later supplements: 4 chorale-text-only cantatas without liturgical designation**

117	Sei Lob und Ehr dem höchsten Gut*	—	1728-31
192	Nun danket alle Gott*	—	c. 1730
100	Was Gott tut, das ist wohlgetan*	—	c. 1734
97	In allen meinen Taten*	—	1734 (autogr. date)

\* Chorale text only; no madrigalian poetry.  
 † St. John Passion; second version of 1725 (to fit the chorale cantata cycle).  
 ‡ Composed 1707; revised 1724; repeated in 1725 and integrated into chorale cantata cycle.

Utterly puzzling is the fact that Bach brought the chorale cantata series to a halt in the spring of 1725. The cantata BWV 1, composed for the Marian Feast of the Annunciation and performed on that March 25, concluded a homogeneous series of altogether 41 works composed in a single sweep of 37 weeks. This was followed only a few days later, on Good Friday, March 30, by the second version of the *St. John Passion* (Chapter 6, page 210)—with adjustments made to that work, which had been premiered a year earlier, such that it would fit it into the ongoing series of chorale cantatas. At that point the series came to a premature end, and the main work for Easter Sunday, April 1, 1725, was an Easter cantata, BWV 249, a work parodied from a secular piece that had been performed only six weeks before at the court of Weißenfels (Chapter 6, page 241). For the sake of preserving continuity in the chorale cantata project (though it was clearly a makeshift solution), Bach added a second cantata for this high holiday. He chose for this purpose the older cantata BWV 4, which had been performed the year before and happened to be a chorale cantata, albeit of the chorale-text-only type. It seems that some time in early 1725, after preparing the cantata text booklet for the Sundays after Epiphany through Annunciation, the composer had run out of chorale cantata texts. The reasons for this are completely unknown, but beginning on Easter Monday of 1725, with the cantata “Bleib bei uns, denn es will Abend werden” (BWV 6), Bach returned for the remaining two months of the school year to regular madrigalian cantatas. All of those had to be newly composed, most of them on texts by Mariane von Ziegler, so the apparently forced and abrupt shift had absolutely no effect on the weekly production schedule. In other words, the circumstantial change brought absolutely no relief to the composer.

When the chorale cantata cycle of 1724/25 was initially in progress, Bach skipped only two Sundays, the sixth and twelfth Sundays after Trinity, apparently for commitments outside Leipzig (Table 4-3, section 1).<sup>8</sup> Additionally, he did not compose cantatas for the fourth Sunday after Trinity, because the Feast of Visitation took precedence on that date. Nor are there cantatas for the twenty-sixth and twenty-seventh Sundays after Trinity and the fourth Sunday after Epiphany, because these liturgical dates were absent from the church year 1724/25. Intending to fill in these holes by adding pertinent supplements, Bach began doing so in 1725 with cantata BWV 137 for the twelfth Sunday after Trinity, after which he returned only intermittently to the project of the proper (*de tempore*) cycle of the liturgical year (Table 4-3, section 2). By 1734/35, Bach had essentially completed the cycle from Trinity Sunday (BWV

129) through Annunciation.<sup>9</sup> Yet with the sole exception of BWV 112 for the Misericordias Domini Sunday, he seems not to have turned to the segment from Easter through Pentecost. On the other hand, in the early 1730s he added four chorale-text-only cantatas, following the model of BWV 137 but without specific liturgical destination (Table 4-3, section 3). Since the four chosen hymns were liturgically neutral, these were cantatas that could be performed at any time outside the major holidays of the ecclesiastical year, and could also be used for wedding masses. They served as a pragmatic extension of the chorale cantata cycle proper, but owing to their multifunctionality, they were kept separate from the *de tempore* cantatas.<sup>10</sup>

### A SERIAL OPUS

What distinguishes the incomplete chorale cantata cycle of 1724/25 from a more regular musical opus, like the *Well-Tempered Clavier* or the *Brandenburg Concertos*, is not merely the sheer scale of the project, but also its gradual, week-by-week progression over a ten-month period. Formal continuity throughout the entire opus was guaranteed by Bach's strict adherence to a standard cantata format, ordinarily of six or seven movements as outlined in Table 4-1. Moreover, each cantata, in its function within the Lutheran worship service, enhanced the gospel reading of the day, which immediately preceded it in the liturgy. It thus represented a musical sermon, with the goal of communicating and reinforcing the spiritual message of the sacred poetry. Finally, the specific chorale tunes that served as musical themes for each work in its entirety, and as core devices for its outer movements, formed a prominent defining element in terms of focus and continuity. Hence each cantata could draw its particular identity from the referential value of its chorale melody.

Regarding the planning of the annual cycle as a serial opus, Bach himself apparently determined its content and overall shape by selecting the chorales for the various Sundays and feast days before commissioning the texts from one or more poetic collaborators. Considering his intimate familiarity with the Lutheran hymnal, this selection process would have been an easy task. The process also enabled him to make some crucial musical decisions from the outset, starting with the choice of melodies that had sufficient generative musical capacity. He also seems to have gravitated to his own favorite tunes, and those he deemed particularly suitable for the intended purpose, while at the

same time avoiding unwanted duplication—given that very many melodies of the vast Lutheran hymn repertory are used for more than one text. Finally, he attempted to establish sufficient variety among the chosen chorale melodies, in terms of their musical character and their compositional potential within the extended cyclical opus.

It is noteworthy that Bach made his selection of tunes almost exclusively from the classic stockpile of chorale melodies from the Reformation period through the mid-seventeenth century, an emphasis that matched his personal preferences in setting organ chorales. In the case of the cantata cycle, it was probably also a unifying strategy. Within this repertoire of melodies (Table 4-4), more than half of the sixteenth-century tunes are derived from medieval songs based on the church modes; out of a total of forty-seven tunes, only two date from the early eighteenth century, those for cantatas BWV 8 and BWV 133. He also aimed at maximum diversification by avoiding repeats of melodies. Within the original cycle of 1724/25, only two melodies are used in two different cantatas (in BWV 178 and BWV 114, and in BWV 111 and BWV 92); out of the total of 54 chorale cantatas, just five tunes are set twice (Table 4-5). Moreover, when setting a tune for the second time, Bach differentiated its pivotal opening movement from the earlier setting in terms of meter, key, and scoring. Additional structural and compositional elements throughout the cantatas with “repeat” settings further established a strong sense of contrast.

TABLE 4-4. Tunes (cantus firmi) of the chorale cantatas and their origins

CANTATA/TUNE (BWV)	HYMNAL OR COMPOSER (Primary Text for Tune)
<b>(1) 16th century</b>	
Ach Gott, vom Himmel steh darein (BWV 2)	Erfurt 1524*
Christum wir sollen loben schon (BWV 121) ✓	Erfurt 1524*
Herr Christ, der einge Gottessohn (BWV 96)	Erfurt 1524*
Aus tiefer Not schrei ich zu dir (BWV 38)	Erfurt 1524*
Nun komm der Heiden Heiland (BWV 62)	Erfurt 1524*
Gelobet seist du, Jesu Christ (BWV 91)	J. Walter, 1524*
Wär Gott nicht mit uns diese Zeit (BWV 14)	J. Walter, 1524*
Christ lag in Todesbanden (BWV 4)	J. Walter, 1524*
Mit Fried und Freud ich fahr dahin (BWV 125)	J. Walter, 1524*
Christ unser Herr zum Jordan kam (BWV 7)	Wittenberg 1524* (Es woll uns Gott genädig sein)
Es ist das Heil uns kommen her (BWV 9)	Nürnberg 1524*
Sei Lob und Ehr dem höchsten Gut (BWV 117)	

Ich ruf zu dir, Herr Jesu Christ (BWV 177)	Wittenberg 1526*
Wo Gott der Herr nicht bei uns hält (BWV 178)	Wittenberg 1529*
Ach lieben Christen, seid getrost (BWV 114)	
Ein feste Burg ist unser Gott (BWV 80)	Wittenberg 1529
Meine Seel erhebt den Herren (BWV 10)	Wittenberg 1529 (Tonus peregrinus)*
Nimm von uns, Herr, du treuer Gott (BWV 101)	Leipzig 1539 (Vater unser im Himmelreich)
Der Herr ist mein getreuer Hirt (BWV 112)	Leipzig 1539* (Allein Gott in der Höh sei Ehr)
In allen meinen Taten (BWV 97)	H. Isaac, 1539 (O Welt, ich muss dich lassen)
Erhalt uns, Herr, bei deinem Wort (BWV 126)	Wittenberg 1543
Allein zu dir, Herr Jesu Christ (BWV 33)	Leipzig 1545*
Herr Gott, dich loben alle wir (BWV 130)	Geneva 1551 (Ihr Knecht des Herren allzugleich)
Was mein Gott will, das g'scheh alzeit (BWV 111)	J. Magdeburg, 1572
Ich hab in Gottes Herz und Sinn (BWV 92)	
Was willst du dich betrüben (BWV 107)	J. Magdeburg, 1572 (Von Gott will ich nicht lassen)
Jesu, nun sei gepreiset (BWV 4)	Wittenberg 1591
Herr Jesu Christ, du höchstes Gut (BWV 113)	Dresden 1593 (Wenn mein Stündlein vorhanden ist)
Herr Jesu Christ, wahr' Mensch und Gott (BWV 127)	J. Eccard, 1597
Wachet auf, ruft uns die Stimme (BWV 140)	P. Nicolai, 1599
Wie schön leuchtet der Morgenstern (BWV 1)	P. Nicolai, 1599
<b>(2) 17th century</b>	
Ach Herr, mich armen Sünder (BWV 135)	H. L. Hassler, 1601 (Herzlich tut mich verlangen)
Du Friedefürst, Herr Jesu Christ (BWV 116)	B. Gesius, 1601
Das neugeborne Kindelein (BWV 122)	M. Vulpinus, 1609
Ach Gott, wie manches Herzeleid (BWV 3)	Leipzig, 1625 (Herr J. Christ, meins Lebens Licht)
Wo soll ich fliehen hin (BWV 5)	J. H. Schein, 1627 (Auf meinen lieben Gott)
Wohl dem, der sich auf seinen Gott (BWV 139)	J. H. Schein, 1628 (Machs mit mir, Gott, nach deiner Güt)
Nun danket alle Gott (BWV 192)	J. Crüger, 1647
Schmücke dich, o liebe Seele (BWV 180)	J. Crüger, 1649
O Ewigkeit, du Donnerwort (BWV 20)	J. Crüger, 1653
Wer nur den lieben Gott läßt walten (BWV 93)	G. Neumark, 1657
Meinen Jesum laß ich nicht (BWV 124)	Zittau 1658
Ach wie flüchtig, ach wie nichtig (BWV 26)	J. Crüger, 1661
Jesu, der du meine Seele (BWV 78)	Frankfurt/M 1662 (Wachet doch, erwacht ihr Schläfer)
Lobe den Herren, den mächtigen König (BWV 137)	Stralsund 1665 (Hast du denn, Jesu, dein Angesicht)
Was Gott tut, das ist wohlgetan (BWV 99)	Nürnberg 1690
Was Gott tut, das ist wohlgetan (BWV 100)	
Was frag ich nach der Welt (BWV 94)	Meiningen 1693 (O Gott, du frommer Gott)
Gelobet sei der Herr, mein Gott (BWV 129)	
Mache dich, mein Geist, bereit (BWV 115)	Dresden 1694 (Straf mich nicht in deinem Zorn)
Liebster Immanuel, Herzog der Frommen (BWV 123)	Darmstadt 1698
<b>(3) 18th century</b>	
Liebster Gott, wenn werd ich sterben? (BWV 8)	D. Vetter, 1713
Ich freue mich in dir (BWV 133)	J. B. König, c. 1714

\* Medieval origin. † Cantata based on same melody.

TABLE 4-5. Different settings of the same chorale tune (opening movements)

CHORALE TUNE	FIRST SETTING*	SECOND SETTING*
Wo Gott der Herr nicht bei uns hält	BWV 178: <b>C</b> , A minor; hn, 2 ob, 2 ob d'amore	BWV 114: <b>A</b> , G minor; hn, fl, 2 ob
Was mein Gott will, das g'scheh allzeit	BWV 111: <b>F</b> , A minor; 2 ob	BWV 92: <b>B</b> , B minor; 2 ob d'amore
O Gott, du frommer Gott	BWV 94: <b>C</b> , D major; fl, 2 ob d'amore	BWV 129: <b>C</b> , D major; 3 ppt+trmp, fl, 2 ob
Es ist das Heil uns kommen her	BWV 9: <b>A</b> , E major; fl, 2 ob d'amore	BWV 117: <b>A</b> , G major; 2 fl, 2 ob
Was Gott tut, das ist wohlgetan	BWV 99: <b>C</b> , G major; hn, fl, ob d'amore	BWV 100: <b>F</b> , G major; 2 hn+ti, fl, ob d'amore

\* Scoring: only wind instruments indicated; regular strings and basso continuo assumed.

Like all annual cycles of church cantatas, Bach's chorale cantata cycle had to fulfill its primary function of providing moving musical sermons, thus enhancing the religious message associated with the liturgical character of each Sunday and feast day within the ecclesiastical year. Yet apart from Bach's manifest commitment to emphasizing the devotional character of each cantata, the true driving force for the opus of chorale cantatas was of a musical nature—just as were the artistic aims of the *Orgel-Büchlein*, although the latter's quasi-miniaturist approach to chorale elaboration differed significantly from the scale of a multi-movement vocal-instrumental score. The guiding principle for both opus series consisted of a logically conceived plan for varied settings of well-known tunes, carried out with an exploratory and experimental orientation that afforded scope for the widest possible range of solutions. Furthermore, the compositions of both sets consistently remained truthful to their religious functions, underscored and highlighted the meaning of the sacred poetry's text. In this connection, it may not be at all far-fetched to view Bach's dedicated and sophisticated compositional efforts as his own deeply informed response to the professorial sermons delivered by his theological colleagues from the pulpits of Leipzig's two main churches, St. Thomas's and St. Nicholas. Yet whereas the preachers had a full hour for presenting their homiletic interpretations of the biblical scriptures, the cantor's time allocation was ordinarily less than half that. More than three centuries later, the

preachers' words have faded away completely, while their cantor's music is still being heard and studied—though sadly, this cannot bring the composer any posthumous satisfaction.

On June 11, 1724, the official beginning of the school year, Bach launched his second annual cantata cycle with an unprecedented gesture, although in all likelihood, few if any in the captive audience of some two thousand worshippers would have grasped the extraordinary implications of what he had initiated—from the opening measures of the overture to "O Ewigkeit, du Donnerwort" (BWV 20) through the movements that followed. He apparently had devoted much thought to the project's start, and his exhaustive planning efforts can be readily perceived in the scores themselves. The first unusual detail consisted in the special prayer formula that Bach placed at the beginning of the first cantata's composing score, entered before he wrote down the first note. The customary two-letter invocation "J. J." (Latin *Jesu juva*, "Jesus help") was the one that many other composers normally inscribed at the tops of their scores. Yet this time Bach, surely conscious of the prodigious dimensions of his new undertaking, instead turned to a more ceremonial formula, the six-letter phrase "I. N. D. N. J. C." (*In Nomine Domini Nostrī Jesu Christi*, "In the name of our Lord Jesus Christ")—the only time this formula appears in any of Bach's autographs. Bach used it here to cover not only the first cantata but the entire annual cycle; in the second score of the series, that of cantata BWV 2 for June 18, he then reverted to "J. J."

The prayer formula in the autograph score of BWV 20 is, to be sure, of a very private nature, but the overall musical design of the opening cantata movement clearly amounted to a stunning and highly meaningful public statement. Bach decided to start the new cycle with the momentous gesture of a French overture, an idiom borrowed from the Baroque opera tradition. He had employed this idea on a more modest scale ten years earlier in Weimar, for the cantata "Nun komm, der Heiden Heiland," BWV 61, composed to open the ecclesiastical year on the first Sunday in Advent, December 2, 1714. The first movement of BWV 20, with its tripartite form characteristic of a French overture, opens with pointed downbeats and energetic dotted rhythms,

then moves into a fast section of imitative polyphony, and finally returns in the concluding slow section to the initial dotted rhythms. The majestic and measured forward drive of the opening measures prepares for the introduction of the chorale tune and its first strophe, "O Ewigkeit, du Donnerwort" (O

eternity, you word of thunder), which is presented line by line in the soprano part and in prolonged note values throughout all three sections.

The symbolic gesture of the opening overture is enhanced by further musical imagery evident in the orchestral score, such as Bach's juxtaposition of the two key words of the first chorale line, "Ewigkeit" and "Donnerwort." Prolonged and slowly moving chords in the wind section (three oboes) depict and symbolize the tranquil aura of everlasting eternity, whereas the harsh and emphatic accents in the strings invoke the frightening sounds of thunderous words. The rewriting of the vocal bass within the first chorale line provides evidence for Bach's deliberate intent to associate the imagery of lightning and thunder with the prominent rhythmic patterns in the strings.

The hymn's allusion to death and eternity corresponds to

that Sunday's gospel lesson of Luke 16:19—the parable of the rich man and Lazarus, one facing death and hell and the other paradise. This sets the tone for the cantata as a whole, and by extension for the entire annual cycle, one created with the objective of delivering striking chorale-based musical sermons.

### Opening movements

The carefully planned design of the first cantata of the cycle carried implications for the subsequent works, particularly regarding the construction of their opening movements and their distinctive profiles. The variable placement of the chorale melody within the four-part vocal score, a special feature of the initial four cantatas, allowed for a logical scheme that involved moving the tune as *cantus firmus* (c.f.) systematically through all four vocal registers:

"O Ewigkeit, du Donnerwort," BWV 20:

SATB

trpt (c.f.), 3 ob, str, bc

"Ach Gott, vom Himmel sieh darein," BWV 2:

SATB

4 tromb, 2 ob, str (colla parte), bc

"Christ unser Herr zum Jordan kam," BWV 7:

SATB

solo vn, 2 ob d'amore, str, bc

"Ach Herr, mich armen Sünder," BWV 135:

SATB

tromb (c.f.), 2 ob, str, bc

At the same time, the variously applied contrapuntal techniques were amalgamated with different stylistic models and orchestral scorings. The open dissimilarity of the first two cantatas, BWV 20 and 2, is particularly notable, as their scores immediately reveal.

These starkly contrasting passages exhibit the wide range of possibilities at the composer's disposal. The prevailing "white notation" of BWV 2 indicates that the piece is set in the manner of sixteenth-century vocal polyphony, which makes little use of black-headed note values smaller than half notes. In effect it represents a four-part chorale motet with basso continuo on a medieval tune in the Phrygian church mode, with the plain cantus firmus placed in the alto voice. The orchestral instruments are not independent, as they are in BWV 20 and the subsequent cantatas, but instead are set *colla parte*—that is, they double the vocal lines. In addition, four sackbuts (Renaissance trombones) lend to the overall sound a decidedly retrospective character.

The first movement of BWV 7, the third cantata, combines the idea of an instrumental concerto, featuring a solo violin with orchestral accompaniment, with that of a free polyphonic chorale elaboration, in which the melody is placed in the tenor voice. For the periodic vocal entries, the orchestral score is reduced to a transparent texture in piano dynamic, with the solo violin swirling around the chorale tune in the tenor voice. Finally, BWV 135 offers an opening movement in ternary meter and places the chorale melody in the bass voice. The latter decision directly influences the scoring of the entire orchestral setting, with the regular continuo bass replaced by a "bassetto" (high bass) part for viola. The bassetto repeatedly quotes the first line of the chorale tune, and supports a configuration of chorale-based motifs in diminished note values. This unusual orchestral score effectively delays and then accentuates the actual entry of the choir bass, which, along with the full continuo complement, carries the chorale tune.

After the chorale melodies in the four opening cantatas of the cycle have traveled through the four voices from the soprano down to the bass, it seems nearly inevitable that for the fifth cantata, BWV 10, Bach would seek a new solution, which involved placing the tune not in a single voice but rather in two different registers.

"Meine Seel erhebt den Herren," BWV 10:

SATB

trpt (c.f.), 2 ob, str, bc

The first verse of the liturgical Magnificat melody in the ninth psalm tone is presented by the soprano, and the second verse by the alto, both parts reinforced by a trumpet. Such exceptional dual staging of the chorale melody does not recur elsewhere. In fact, beginning with BWV 93, the sixth work of the cycle, it becomes more or less standard for the soprano to carry the chorale tune in the opening chorus, though the practice frequently varies between presentation in augmented and regular note values. Only two other opening movements in the cycle have the tune in a voice other than the soprano: BWV 96 (alto) and BWV 3 (bass).

The first movements of Bach's cantatas ordinarily define the character of the entire work to follow, and the openings of cantatas BWV 20, 2, 7, 135, and 10 collectively outline a vision for the annual project and its overall scope. Taken together, they herald a broad variety of chorale treatments employing highly diverse polyphonic techniques, stylistic traits, and vocal-orchestral scorings. From the composer's original planning perspective as it emerged in the spring and early summer of 1724, the first five cantatas would naturally have represented only a declaration of intent (meant principally for himself, of course), an establishment of the general frame for the annual cycle. Even though Bach may well have sketched out in advance certain governing ideas for the project as a whole, he would hardly have preplanned all the details of an anticipated opus of several dozen multi-movement pieces.

Bach escaped the danger of repeating the structural designs of opening choruses (and for that matter, of all other movement types), primarily by choosing a different chorale tune for each cantata. Hence, each movement is defined first and foremost by the constantly changing formal and musical qualities and characteristics of each individual melody. This makes even the two motet-like choruses of "Aus tiefer Not schrei ich zu dir" BWV 38 and "Christum wir sollen loben schon" BWV 121, which closely follow the retrospective model

(*stile antico*) of BWV 2, appear quite different on account of their common modality, Dorian and Phrygian, respectively!<sup>11</sup> (on Bach's treatment of modes, see also page 178). The same is true of the various concerto-style settings resembling BWV 7, such as BWV 96 (solo transverse flute), BWV 177 (solo violin), BWV 1 (two solo violins), and BWV 124 (solo oboe d'amore)—not to mention the works for the high feasts with larger orchestra and a full brass complement of three trumpets or two horns, like BWV 130, 41, and 129. Additional means of variety are introduced via Bach's ever-resourceful and imaginative treatment of his instrumental ensemble. The works in the long cycle feature a colorful and constantly changing orchestra with a broad range of instruments, particularly within the various categories of winds: trumpet, *tromba da tirarsi* (slide trumpet), horn, cornetto, trombone, recorder, *flauto piccolo* (piccolo recorder), flute, oboe, oboe d'amore, oboe da caccia, and bassoon. Even the regular strings are several times supplemented by a piccolo violin (BWV 96, 140) and a violoncello piccolo (BWV 41, 115, and 180).

Structural diversity is created by compositional means. Bach varies considerably his handling of the four-part vocal setting within each cantata score, through the use of different kinds of homophonic and imitative-polyphonic textures. The treatments of the chorale melodies include straightforward, rhythmically augmented, or slightly embellished presentations of the predominant tune-carrying voice (most often the soprano). The opening movement of BWV 78 differs from all others in its construction in the form of a chaconne: in this case, a set of variations based on a chromatically descending melodic pattern of four measures, occurring mostly in the basso continuo but here and there in the upper vocal and instrumental parts as well. The slow dance character of the chaconne, the triple meter of the minor-mode tune, and the *lamento* ground (the chromatically descending six-note pattern), along with the many chromatic inflections in the accompanying contrapuntal voices, unite in a movement of particularly deep-felt expression, one that dramatically and forcefully represents the chorale strophe's reference to the "bitter death" of Jesus.

The penultimate work of the cycle, the cantata "Herr Jesu Christ, wahr Mensch und Gott" (BWV 127), represents another special case. It was performed on February 11, 1725, the last Sunday preceding the quiet, music-free Lenten period.<sup>12</sup> Its first movement features the chorale melody of the same name, but adds to it the tune of "Christe, du Lamm Gottes," the German Agnus Dei—not sung but played by violins and recorders. Moreover, the first line of a third tune, "Herzlich tut mich verlangen" (the same melody as Paul

Gerhardt's classic Passion hymn "O Haupt voll Blut und Wunden"), resounds prominently and repeatedly in the basso continuo, emphatically articulated in the manner of a sigh motif, the musico-rhetorical figure of *suspiratio*. This unusual combination of a sung principal melody and two complementary chorale tunes in the instrumental texture reflects the composer's determination to enhance the movement's emotional weight, and also to provide a theologically meaningful preview of the forthcoming liturgical period commemorating the suffering and death of Christ. On that February Sunday, however, only Bach himself knew that several weeks later, on Good Friday (March 30, 1725), the projected performance of the *St. John Passion* in its second version (BWV 245.2) would end with a new finale movement, an extended chorale elaboration of the traditional Agnus Dei hymn "Christe, du Lamm Gottes." In a remarkable example of deliberate cyclical planning, the first movement of the Estomihi cantata and the last movement of the Passion aligned, if only in the composer's mind, as a musical bridge across the seven-week Passiontide.

## Arias, recitatives, and final chorales

### Arias

For the most part, the aria types that occur in the chorale cantata cycle of 1724/25 are fundamentally no different from those that appear throughout Bach's Leipzig cantatas. More often than not the melodic profiles of the instrumental aria introductions and interludes (*ritornellos*), as well as the shapes of the vocal solo parts, are largely independent from the principal chorale tune of the cantata. As in most cantatas, the musical makeup of the 1724/25 arias is usually derived from the text, whether defined by a distinctive opening line, suggestive individual words, or the general scope of the poem. There are, however, quite a few instances where the tune of the chorale cantata is woven in by various means, from subtle allusion to outright quotation.

The most distinctive chorale arias, which as compositional types have their origins in the cantata cycle of 1724/25, are the ones that present the principal tune in its entirety and in plain fashion as the focal point, very much as Bach had done previously in organ chorales. Hence it is no surprise that some twenty years later, Bach transcribed a few of the chorale arias for organ. These transcriptions, which became known as the Schübler Chorales, BWV 645–650, were published around 1746 (Chapter 7, page 259). The first two

of the arias that were later thus transcribed were from early in the cycle, one directly following the other in July 1724: BWV 10/5, a duet for alto and tenor with instrumental cantus firmus for two oboes or trumpet and basso continuo (= BWV 648), and BWV 93/3, a duet for soprano and alto with instrumental cantus firmus for violins and violas in unison, and continuo (= BWV 647). Two more such chorale arias from later supplementary cantatas were also transcribed: BWV 137/2 for vocal cantus firmus (soprano), solo violin, and continuo (= BWV 650), and BWV 140/4 for vocal cantus firmus (tenor), violins and violas in unison, and continuo (= BWV 645). Curiously, BWV 6 for Easter Monday 1725, coming close to the end of the chorale cantata series, contains a chorale aria (movement 3) of exactly the same model, for vocal cantus firmus (soprano), solo violoncello piccolo, and continuo (= BWV 649; see concluding section below). This in turn suggests the possibility that the only "Schübler" Chorale for which there exists no model, "Wo soll ich fliehen hin" (BWV 646), may have its origin in the draft score of a lost chorale aria, if not the lost score of an entire chorale cantata. It cannot be an accident that similar chorale arias that fit the organ chorale type are found in the chorale cantata movements BWV 178/4, BWV 113/2, and BWV 92/4.

More common within the cycle are arias of the modified *da capo* or *ritornello* type, in which thematic or other motivic materials echo recognizable elements from the chorale tune in the vocal or instrumental parts. Partial quotations from chorale melodies also appear in some arias, and there are solo movements where the text and melodic portions of internal strophes of the chorale are combined with free poetry and aria structures. These are in many ways the most original movements, created by Bach as always with the conscious goal of enhancing and interpreting the text. A representative example is the aria BWV 101/4, "Warum willst du so zornig sein," for bass accompanied by three oboes and continuo. The aria text begins with the opening line of strophe 4 from Martin Moller's hymn (1584), which is followed by five lines of free madrigalian poetry:

A	Warum willst du so zornig sein? Es schlagen deines Eifers Flammen Schon über unserm Haupt zusammen. B Ach stelle doch die Strafen ein Und trag aus väterlicher Huld Mit unserm schwachen Fleisch Geduld!	Why do you wish to be so angry? The flames of your vengeance Strike down already upon our heads. Oh, put punishment aside And with fatherly indulgence Harbor mercy for our weak flesh!
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The music of the A section alternates between two musical ideas: a fast and aggressively animated *ritornello* for two oboes, *taille*, and continuo that offers a vivid musical depiction of rage and the imagery of flames of vengeance (*vivace, forte*), and a pacifying bass voice, twice pleadingly expressing the question of the initial chorale line "Why do you wish . . . ?" (*andante, piano*), all in an abruptly slower tempo with subdued instrumental accompaniment. The vocal and instrumental roles are subsequently reversed in the slow B section (*andante* and *piano* throughout), in which the suddenly gentle sound of three oboes presents all six phrases of the chorale tune. The oboes now act as a harmonic accompaniment to the solo bass and offer wordless affirmation of God's mercy, which is explicitly enunciated by the bass voice.

This aria offers merely one illustration of the many and diverse ways in which Bach used the chorale texts and melodies to fulfill the function of the cantata as a musical sermon—and, from a musical design perspective, to link the outer frame of the work with the inner movements. The cantata "Nimm von uns Herr, du treuer Gott" (BWV 101) happens to be one of the most elaborate and artful examples from the entire cycle, and it can serve as a concrete illustration of the scheme outlined in Table 4-1, with the chorale tune employed in six out of seven movements:

- (1) Figural chorale: Fugal elaboration of chorale tune in the vocal score, with intermittent citations of the tune in the orchestra.
- (2) Aria: No references to the chorale tune.
- (3) Chorale-Recitative: In the soprano solo, embellished line-by-line citation of the chorale tune, alternating with recitative sections in free declamatory prosody.
- (4) Aria: In the first part, solo bass cites interpolated first line of the chorale twice; in the second half, woodwind setting of the complete chorale tune (see discussion above).
- (5) Chorale-Recitative: In the tenor solo, line-by-line citation of the chorale tune, alternating with recitative sections in strict time and prosody.
- (6) Aria (duet): The six lines of the chorale tune penetrate all solo parts: both the soprano-alto duet and the flute-oboe *da caccia* duet.
- (7) Chorale: Four-part chorale harmonization

A special phenomenon within the 1724/25 cycle is the unique clustering of arias with solo parts for transverse flute during the Trinity season. This



instrument happens to be completely absent from the woodwind category in Bach's Leipzig church music throughout 1723 and the early months of 1724, whereas recorders and various types of oboes are consistently present. The sudden, prominent, and frequent occurrences of solo arias with transverse flute from mid-July through late November therefore come as a surprise. No fewer than thirteen cantatas (BWV 107, 94, 101, 113, 78, 99, 8, 130, 114, 96, 180, 115, and 26; see Table 4-3) feature flute parts of considerable technical and musical demands, implying perhaps that the composer wrote them for an accomplished player previously not available to him, possibly a musician on a temporary visit. The situation suggests that the composer was quick to take advantage of special opportunities when they arose. Another part for solo flute appeared three months later in BWV 125, and from then on the transverse flute gradually became an integral part of Bach's orchestra—as it seems he could regularly count on able players. Nevertheless, the sudden flowering of flute solos from 1724 remains exceptional in every respect. It certainly had an important impact on Bach's later employment of the instrument, and made him more intimately familiar with the idiomatic treatment of the flute as well as its coloristic and expressive possibilities—notably in delicate duo combinations with oboe *d'amore* (BWV 9, 99, and 125), oboe *da caccia* (BWV 101), or violoncello piccolo (BWV 115).

### Recitatives

Free declamatory recitative style does not naturally lend itself to the integration of evenly measured chorale melodies and segments thereof. At the same time, Bach's adventurous experimentation with his chorale cantata concept inspired him to break with conventions and enter uncharted territory. Inserting individual chorale lines and longer tune segments, or making melodic allusions to them in measured time—a requirement for the proper declamation of *cantus firmi* or portions thereof—are the most frequent ways by which Bach has the voice or instruments quote from chorales within recitatives. However, already in the second cantata of the annual series, in the *secco* recitative BWV 2/2, he involves the continuo accompaniment as well, accentuating the two chorale quotations (mm. 1–2 and 6–8) by introducing a canon between the tenor voice and its accompanying continuo, and by further enhancing the passages by *adagio* declamation.

A more complex application can be found in the recitative BWV 178/5,

which combines solo recitative with a complete chorale strophe in a four-part setting. In order to make this merger work, Bach settled on a strict rhythm (*a tempo giusto*) for the entire movement. It is metrically and harmonically defined by a short repetitive motif consisting of an ascending triad, suggesting the open jaw to which the first chorale line refers: “Auf sperren sie den Rachen weit . . .” (They stretch their jaws wide open):



EXAMPLE 4-1

BWV 178/5: musical imagery of a lion's stretching jaws.

The movement unfolds in an unusual format of alternating texts and vocal styles:

- four-part chorale, line 1
- free recitative (bass) chorale, lines 2–3
- free recitative (tenor) chorale, line 4
- free recitative (alto) chorale, lines 5–6
- free recitative (bass) chorale line 7

In cases where the chorale tune is integrated in its entirety, the recitative can be performed only in strict time, or *a tempo*, as Bach specifically indicates in BWV 5/4, “Mein treuer Heiland tröstet mich” (My loving savior comforts me). Here the principal melody of the cantata is carried from the beginning to the end of the movement by the first oboe, which offers an ardent wordless commentary on the alto recitative. At the same time, the recitative invokes the text of chorale strophe 5, which refers to consolation and redemption. BWV 38/4, “Ach! daß mein Glaube noch so schwach” (Alas! that my faith is yet so weak), represents a similar case of a complete strophe firmly embedded in a recitative. Yet what makes this example extraordinary and unparalleled is that Bach dares to place the entire ancient tune of “Aus tiefer Not” with its AAB form in the continuo part: A (mm. 1–5) transposed A-Phrygian; AB (mm. 5–16) transposed D-Phrygian. The chorale thus provides the harmonic bass

the idea ten years later in part II of the *Christmas Oratorio* with literal motivic correspondences between the opening *sinfonia* and the concluding chorale.

The presentation of the plain chorale as a conclusion in effect inverts a customary dynamic. In instrumental variation sets such as chorale partitas for organ, the plain setting is stated at the outset, followed by the elaborations. The chorale cantatas in effect do the opposite. The result is exceptionally powerful and striking: after the various wanderings of the earlier movements, the conclusion affords a highly vivid, resonant, and radiant presentation of the elemental aspects of both chorale melody and text—an affirmation of the fact that, in the Lutheran realm, the hymnal was second only to the Bible itself as a symbol of religious authority.

In this chorale cantata cycle, Bach made use of a large number of sixteenth-century tunes, almost all of them in the old church modes (Table 4-4: section 1). These choices in turn influenced his harmonic experiments, including the use of plagal cadences (subdominant chords resolving directly to the tonic) and modal tonalities. Thus the composer's distinctive and highly inventive applications of chord progressions emerge as a major feature of these pieces. For example, "Aus tiefer Not schrei ich zu dir" (BWV 38) concludes with a chorale strophe audaciously beginning on a dissonant chord (third inversion of the dominant seventh chord), fitting well within the overall context of unconventional harmonization:



EXAMPLE 4-2

BWV 38, final chorale: *emphatic dissonance at opening of plain harmonization.*

Yet Bach did not come up with such an idea merely for variety's sake. As ever, he wished for the harmony to serve the text of the opening line, "Ob bei uns ist der Sünden viel," which translates, "Although the sins among us are many"—hence the "offensive" chord.

Bach treats the very few contemporaneous chorale melodies included in the cycle (Table 4-4) in a notably different way: "Straf mich nicht" (1694 Dresden hymnal, used in "Mache dich, mein Geist, bereit," BWV 115/1 and 6); "Liebster Immanuel, Herzog der Frommen" (1698 Darmstadt hymnal, in

for the setting. The composer's strategy is amply clear, since the chorale strophe implied here complements the words of the recitative that speak of placing trust in God's worthy word ("sein werthes Wort").

### Final chorales

The formal concept of the chorale cantata, with its deliberate return at the end to the unaltered text of the hymn's closing strophe, is in line with the prevailing general format of Bach's cantatas overall, in which a four-part chorale setting represents the standard closure. The chorale cantatas thus provide little flexibility for formal modifications of the final chorale, including the addition of obbligato instruments, a practice that can frequently be found outside the chorale cantata cycle. Ritornello-like instrumental inserts between the chorale lines, as in BWV 107/7, or instrumental extensions of chorale lines, as in BWV 130/6, are therefore not unusual. However, at the end of the cantata "Jesu nun sei gepreiset" (BWV 41, for New Year's Day), Bach introduced the idea of instrumental cross-referencing. In the chorale BWV 41/6, after every line of the tune, he introduced a short interlude for the brass instruments with a fanfare motif derived from the trumpet parts in the cantata's opening movement. The idea was prompted by textual correspondences between the first and last chorale strophes, and it creates a strong musical return. This sort of symmetric reminiscence is a first in Bach's cantatas, but he came back to

BWV 123/1 and 6); "Liebster Gott, wenn werd ich sterben" (Daniel Vetter, 1713, in BWV 8/1 and 6); and "Ich freue mich in dir" (Balthasar König, c. 1714; in BWV 133/1 and 6). Their treatments in the respective cantatas illustrate the composer's clear intention to match their more fashionable melodic styles. In all instances he applied particularly subtle wind scorings, for example the rare combination of transverse flutes and oboi d'amore in BWV 8, BWV 115, and BWV 123. Moreover, the translucent polyphonic textures of the opening choruses inform the treatment of the final chorales as well, as is particularly noticeable in the texturally transparent and rhythmically vibrant setting of BWV 8/6:

EXAMPLE 4-3

BWV 8, final chorale: *polyphonically loosened harmonization.*

Even with certain older melodies, Bach did not shy away from such unambiguously modern handling of four-part chorales, as one of the supplementary chorale cantatas demonstrates. In the cantata "Ich ruf zu dir, Herr Jesu Christ" of 1732 (BWV 177) he ingeniously converted the venerable Dorian-mode tune into an elegantly embellished aria-like melody, the rhythmic-melodic contours of which resemble closely the sacred songs BWV 511–514 he composed at around the same time for his wife Anna Magdalena, which are included in her second *Clavier-Büchlein*:

EXAMPLE 4-4

BWV 177, final chorale: *embellished melody and more intricate setting.*

The latest among the supplements to the 1724/25 cycle, the cantata "Wär Gott nicht mit uns diese Zeit" of 1735 (BWV 14), on a tune from 1524, also demon-

strates a comparable aria-style approach, not so much in its concluding chorale as in the shaping of the melodic profile of the chorale within the polyphonic texture of the opening movement.

## INCOMPLETE AND YET MONUMENTAL

In the 1724/25 chorale cantata opus as a whole, Bach most definitely fulfilled and even surpassed the initial promise implied by the first five cantatas: he sustained over a long span of time a systematic and exhaustive exploration of the Lutheran chorale repertory for the purposes of cantata composition. The suggestive and program-like design of the opening cantata sequence BWV 20, 2, 7, 135, and 10 exemplifies the degree of planning and deliberation that Bach invested in the entire project from its very beginning, a level of focus that he maintained for more than forty weeks without interruption. The tangible results were dozens of superlative musical scores, which speak most eloquently for themselves. Never again would Bach place himself in such a stressful and demanding situation of composing such an extensive series of new works over such a lengthy period. Yet the self-inflicted stress can hardly be seen as responsible for the resulting serial opus and its exceptional overall quality, which would never have materialized had the project not been driven first and foremost by decidedly positive factors, including Bach's continuing fascination with making familiar chorale tunes sound entirely new, as well as his experience of sharing with singers, players, and a large audience his innermost feelings about what these hymns mean to him. Above all, the project afforded him an opportunity for achieving joy—and serving the Lord—through the act of conceiving and writing such a singularly expressive and evocative body of music.

As to the incomplete state of the cantata cycle, there may well have been specific obstacles that forced Bach to depart from the original plan that he had so painstakingly pursued with, one assumes, the original goal of finishing an entire annual cycle. The change of plans was most likely related to an unexpected problem in the delivery of commissioned cantata texts. Yet the music-free seven-week Lenten period left Bach with sufficient time to achieve an uninterrupted production of new cantatas up to the end of the school year, from the Easter holidays through Trinity Sunday. After the performance of BWV 1 on March 25, the chorale cantata project began to taper off, though

elegantly. This process began on Good Friday (March 30) with the second version of the *St. John Passion*, which opens and concludes with two prominent chorale movements. Genuine change began on Easter Sunday, when two cantatas were performed, one before and one after the sermon. The first cantata embodied a sacred parody of the secular birthday serenade, BWV 249.1, composed for Duke Christian of Saxe-Weissenfels and performed in Weissenfels less than six weeks earlier, on February 23, 1725; this Easter cantata, "Kommt, flichet und eilet," BWV 249.2, was later reworked into the *Easter Oratorio* (Chapter 6, page 242). The second cantata for that same day happened to be the only extant pre-Leipzig chorale cantata, namely BWV 4 from 1707—a work of the traditional chorale-text-only variety and a piece that had already been performed on the same Sunday in 1724. Thus Bach ended the cycle of chorale cantatas on Easter, though only in a technical sense and not with a newly created work.

Further echoes of the discontinued cycle persisted over the following weeks. On Easter Monday and the two subsequent Sundays, Quasimodogeniti and Misericordias Domini (April 8 and 15, 1725), Bach performed the madrigalian cantatas BWV 6, BWV 42, and BWV 85. All three of these are based on a six-number libretto form, typically beginning with a biblical verse and ending with a hymn strophe, and include among the middle movements a strophe from a hymn different from the concluding chorale. But instead of setting these strophes as simple four-part chorales, as he frequently did in the first Leipzig cycle, he (apparently still in chorale cantata mode) opted for typical chorale arias: BWV 6/3, for soprano, violoncello piccolo, and continuo, with text and melody of "Ach bleib bei uns, Herr Jesu Christ" (later transcribed as one of the "Schübler" Chorales for organ, BWV 649, see page 259); BWV 42/4, a chorale duet for soprano, tenor, bassoon and cello, and continuo, with text and melody of "Verzage nicht, du Häuflein klein"; and BWV 85/3, for soprano, two oboes, and continuo, with the melody of "Allein Gott in der Höh sei Ehr." Neither of the latter two tunes had been set within the chorale cantata cycle.

On Jubilate Sunday, April 22 of 1725, and through Trinity Sunday, Bach turned to a short subseries of nine cantatas in order to conclude the running cycle. He had commissioned the madrigalian librettos from the Leipzig poetess Christiane Mariane von Ziegler, who at the time was commencing a notable career under the encouragement of Johann Christoph Gottsched, whose literary circle she had joined.<sup>13</sup> It may not be a coincidence that two

of the Ziegler cantatas feature rather elaborate figural chorales as first movements. The Ascension Day cantata "Auf Christi Himmelfahrt allein" (BWV 128) opens with a festive concertante setting of the eponymous hymn to the tune of "Allein Gott in der Höh sei Ehr," used a few weeks earlier for BWV 85/3. The other cantata, "Also hat Gott die Welt geliebt" (BWV 68), for the less significant holiday of Whitmonday, presents a buoyant chorale elaboration in siciliano manner on the identically named tune, again a melody not used in the chorale cantata cycle.<sup>14</sup> Ziegler deviated radically from the libretto format of the chorale cantatas, but it seems possible that Bach (when commissioning the texts) initially expressed a preference for chorale-based librettos without insisting that it be observed. It is possible also that Ziegler herself—an amateur musician, regular church attendant, and hearer of the chorale cantatas—simply liked at least the idea of this sort of opening and applied it to two of her texts.

It hardly comes as a surprise that following the academic year 1724/25, by far the busiest and most productive twelve months in his life to that point, Bach began to slow the pace of newly composed cantatas. After Trinity Sunday (May 27, 1725), he gave himself a break of nine weeks by returning to older works and scheduling pieces by other composers. He did not perform a new cantata until "Tue Rechnung! Donnerwort" (BWV 168), for the ninth Sunday after Trinity, on a text by his former Weimar librettist Salomon Franck. However, on the twelfth Sunday after Trinity, he filled a gap for a Sunday he had skipped the previous year and composed the chorale cantata "Lobe den Herren" (BWV 137), a chorale-text-only work that needed no librettist. Following this, it would be almost two years until he filled another gap in the earlier cycle with "Gelobet sei der Herr" (BWV 129), for Trinity Sunday. He apparently decided to extend his third annual cantata cycle over more than a single year (it eventually stretched across three years, 1725–27), and he elected not to give it a unifying theme. Nevertheless, even within the generously paced plan for the third cycle, the composer gravitated toward special musical ideas in a serial manner, though without realizing them in the form of *Jahrgang* themes. These tendencies led to cantata types that Bach had not explored in the two previous cycles, including works with extended instrumental sinfonias (notably some with obbligato organ) as well as solo and dialogue cantatas.

When Bach eventually returned to chorale cantatas in order to fill gaps in the 1724/25 cycle, he managed to complete the extended pre-Easter section by adding BWV 177, BWV 9, BWV 80, BWV 140, and BWV 14, all for the Trinity

and Epiphany seasons. With BWV 112 and BWV 129 he even ventured into the post-Easter season. Yet he never made the cycle whole, though only eight additional cantatas would have been needed to accomplish that. In general, it remains difficult to understand why Bach reduced cantata composition so noticeably between 1725 and 1729, only rather sporadically turned out new works thereafter, and lacked any impetus to write additional cantatas after 1735. However, the obvious finality in the incomplete state of the chorale cantata cycle recalls the hundred-plus projected yet unwritten chorales of the *Orgel-Büchlein* (see Chapter 2, page 44). Either case represents an unfinished opus. Both were private projects, unannounced to the public, and at the time only the composer himself was aware of the voids—and was presumably able to live with them. This same situation pertains to other instances in which a major project was left unfinished, the most prominent example being the revision of the *St. John Passion* from the late 1730s (see Chapter 6, page 210). While Bach no doubt had many external or technical reasons for temporary interruptions, he could certainly have overcome them had he wished to do so. It is therefore plausible to assume that changes in his own priorities are the explanation for his departure from a previously significant but no longer imperative goal.

On the other hand, the concept of the chorale cantata quite obviously remained an attractive idea, and one that Bach kept alive long after 1725, primarily owing to the multifarious and highly suggestive qualities of the chorale tunes themselves. In his later supplements (see Table 4-3, sections 2 and 3), Bach focused more frequently on chorale-text-only works, since they mandated particular emphasis on the Lutheran melodies and texts. He surely also realized that the classic hymns possessed notable aesthetic value, and that they appealed greatly to his audiences—who knew them intimately and were thus in a position to appreciate even his most musically sophisticated realizations. Traces of use in the original performing materials of the chorale cantatas document more frequent repeat performances of these works in the 1730s and 1740s than for any other body of cantatas. Moreover, their extant sources demonstrate that the perfectionist composer never stopped investing in this outsize and treasured opus—for Bach in fact reviewed and amended the performing parts for each later performance.

Whatever he later entered in the manuscripts rarely touched on the compositional substance—although it occasionally did, as in the painstaking revisions of movements 5 and 6 of BWV 91, or in the scoring adjustment, transposition,

and detailed reworkings in BWV 8, both around 1746/47.<sup>15</sup> The composer often aimed at audible improvements by adding or replacing instruments, or by altering the text underlay to arrive at better and more natural declamation in the vocal parts. While additional performing instructions mostly pertain to enhanced text declamation, as well as more refined articulation and dynamics, they also include some essential modifications to the quality and character of the sound. Such instances demonstrate that Bach aimed at adjusting his works in response to contemporary developments in performance practice, which various protagonists described in terms of “a most accurate and refined execution” and hailed as initiating “a new period” in the art of music.<sup>16</sup> One relevant example, again from Bach’s final years, is the more differentiated bass line prescribed by the “divisi” instruction for the violoncello and violone parts in the duet “Wir eilen mit schwachen, doch eifrigen Schritten” (We hasten with weak, yet eager steps), BWV 78/3—a nuanced refinement that underscores the imagery of “weak, yet eager steps.” A related example occurs in the aria “Wie furchtsam wanken meine Schritte” (How fearfully my steps wavered), BWV 33/3, for alto, strings, and continuo. There the composer, in the thick pen strokes of his late hand, added specific directions to the parts, asking the first violins to play “col s[ol]urdino”,<sup>17</sup> the second violins, violas, and cellos “pizzicato”,<sup>18</sup> and the continuo organ “staccato”. By cleverly manipulating the instru-

mental interplay in this aria, the performer-composer thereby created a more colorful yet at the same time softer and more focused sound, one that would eloquently highlight the poetic image of fearfully wavering steps.

There is no question that Bach rated his chorale cantatas most highly. He performed them more frequently than any other cantatas, and continued to review them to the end of his life, with particular editorial care and in a consistent quest for perfection. After his death in 1750, the physical entity of the chorale cantata cycle—perhaps considered the most valuable single portion of the estate—was divided between the widow and the eldest and most favored son, likely according to specific instructions left by the composer himself: Anna Magdalena received the performing parts and Wilhelm Friedemann inherited the scores. The majority of the scores, like much else from Friedemann's inheritance, were most unfortunately lost, while the parts were saved and survived. Only a few weeks after the composer's death, in August 1750, Anna Magdalena contacted the city council "wegen derer Kirchen-Lieder" (concerning those church songs),<sup>17</sup> and made financial arrangements for the permanent transfer of the performing parts to the St. Thomas School.<sup>18</sup> She may have hoped, if not assumed, that they would not be forgotten there. Yet she surely could not have anticipated that Bach's successors at the school, without exception and well into the nineteenth century, would continue to perform selected cantatas from Bach's most ambitious of all cyclical projects. They thereby established these works, along with the motets, as a living memorial to the composer.