

J.S. Bach - Church Cantatas

Form: Chorus - Recit (T) - Aria (A) - Recit (B) - Duet (T/B) - Chorale.

Introduction & updates at melvunger.com.

NBA I/18; BC A111

8. S. after Trinity (BWV 136, 178, 45)

*Romans 8:12-17 (All who are led by the Spirit of God are sons of God.)

*Matthew 7:15-23 (Sermon on the Mount: beware of false prophets; you will know them by their fruits.)

Librettist: Unknown

FP: 18 July 1723 (St. Thomas)

In his first year in Leipzig, Bach produced two-part or double cantatas for at least 13 Sundays (before and after the sermon): BWV 75, 76, 21, 24+185, 147, 186, 179+199, 70, 181+18, 31+4, 172+59, 194+165, 22+23. For the eighth Sunday after Trinity (18 July 1723), Bach changed his approach. With BWV 136, he adopted smaller dimensions for newly conceived works. Now they were often only six or seven movements long, with one common pattern being: Biblical passage (usually set for chorus) - Recitative - Aria - Recitative - Aria - Chorale: BWV 136, 105, 46, 179, 69a, 77, 25, 109, 89, and 104. See Christoph Wolff, "Johann Sebastian Bach. The Learned Musician" (New York: W. W. Norton, 2000), 269. For Martin Petzoldt's diagram of BWV 136's symmetrical form, see side note. Bach stresses the symmetrical form of the cantata by employing 12/8 meter in movements 1, 5, and the middle of movement 3.

J.S. Bach Cantata No. 136

Erforsche mich, Gott, und erfahre mein Herz

Instrumentation:

- Corno
- Ob I, also Ob I d'amore
- Ob II d'amore
- Vln I, II
- Vla
- Continuo, Organo

(Coro.)

136/1. (Lento) ♩ = 60.

The horn introduces the theme as a motto.

Ritornello derived from vocal line. *mf*

Corno

A major

Because of its ebullient quality, scholars have suggested that this music may be taken from an earlier

composition. It seems inappropriate for a text that asks God to search the heart for one's true intentions. However, an earlier verse in the same psalm provides some context: "Whither shall I flee from thy presence?" (Psalm 139:7). In this context, the galloping rhythm and the horn's prominence could suggest music of a pastoral hunt, here, a metaphorical hunt for secret sins in the human heart that prevent the fruit of good deeds referenced in the following movements (and the Gospel reading of the day). Such a hunt is reminiscent of Song of Solomon 2:15: "Catch us the foxes, the little foxes, that spoil the vineyards, for our vineyards are in blossom."

A major

A major

Like a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria," the singer presents the first phrase of the text as a kind of motto after the ritornello. This is followed by a short instrumental bridge before the movement proper (here a fugue) begins. The motto sets the tone (and the literary perspective) for the movement. 12/8 meter fits the natural rhythm of the opening words (with "examine" and "heart" emphasized) and was probably chosen for that reason.

A (CORO.)

Soprano. Motto *tr.*

Er - for - - sche mich, Gott, und er - fah - re mein Herz,

Ex - a - - mine me, God, and in - quire of my heart,

Ritornello

A major

Alfred Dürr writes, "The fugue subject in its literal form occurs considerably more often in the outer than in the inner parts, possibly due to the origin of the movement (it suggests an original in fewer parts). Curious, too, are the framing instrumental ritornellos, more concertante than fugal in character, and the prefacing of the vocal section with a motto which is followed by a bar-and-a-half of extra instrumental music before the fugue really begins. Finally, the instruments are assigned very different roles. The two oboes (ordinary oboe and oboe d'amore) lack independent parts, simply doubling the two violins in the ritornellos and the soprano in the vocal passages. Among the strings, the first violin is predominant, with its almost continuous but unthematic, figurative semiquaver motion, whereas the second violin mostly proceeds in calmer quaver motion, as do the viola and continuo almost throughout. A horn presents the main theme...at the start of the ritornello and is also given an independent part thereafter. In form, the movement is constructed in two halves, A and A', which are choral-fugue complexes based on the same theme, surrounded and separated by instrumental passages." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 455. Martin Petzoldt suggests that fugue form is suitable for depicting an ever-repeating of self-examination (*Bach Kommentar* 1:175). It is also suitable for the depiction of a hunt.

er - for - - sche mich,
ex - a - - mine me,

Fugue Proper. The fugue subject sets the entire text.

A major

11

Gott, und er-fah-re mein Herz, _____ und er-fah-re mein Herz; prüfe mich und er-
God, and in-quire of my heart, _____ and in-quire of my heart; that Thou may-est dis-

Alto.
Er - for - - sche mich, Gott, und er-fah-re mein Herz, _____
Ex - a - - mine me, God, and in-quire of my heart, _____

Tenore.
Er - for - - sche mich,
Ex - a - - mine me,

Basso.

A major

J.S. Bach - Church Cantatas BWV 136

13.

fah - re, wie ich's mei - ne; er -
 cov - er all my fail - ings, ex -

— und er - fah - re mein Herz; prü - fe mich und er - fah - re, wie ich's
 — and in - quire of my heart; that Thou may - est dis - cov - er all my

Gott, und er - fah - re mein Herz, und er - fah - re mein
 God, and in - quire of my heart, and in - quire of my

Er - for - sche mich, Gott, und er - fah - re mein
 Ex - a - mine me, God, and in - quire of my

for - sche mich, Gott, und er - fah - re mein Herz,
 a - mine me, God, and in - quire of my heart,

mei - ne; er - for - sche mich, Gott, und er - fah - re mein
 fail - ings, ex - a - mine me, God, and in - quire of my

Herz, und er - fah - re mein Herz, und er - fah - re mein
 heart, and in - quire of my heart, and in - quire of my

Herz, und er - fah - re mein Herz, er - fah - re mein Herz, er - for - sche mich,
 heart, and in - quire of my heart, in - quire of my heart, ex - a - mine me,

A major

J.S. Bach - Church Cantatas BWV 136

16

prüfe mich und er - fah - re, wie ich's mei - ne,
that Thou may - est dis - cov - er all my fail - ings,

Herz; prü - fe mich und er - fah - re, wie ich's mei - ne,
heart; try me and know my thoughts and all my fail - ings,

Herz; prüfe mich und er - fah - re, wie ich's mei - ne, prü - fe
heart. that Thou may - est dis - cov - er all my fail - ings, that Thou

Gott, und er - fah - re mein Herz; prüfe mich und er - fah - re, wie ich's mei - ne, prü - fe
God, and in - quire of my heart, that Thou may - est dis - cov - er all my fail - ings, that Thou

A descending series of 5ths leads ultimately to a Phrygian cadence (often used for questions), as if asking God to inquire deeper and deeper into one's heart.

F#7 B minor A major D major

16

- prüfe mich und er - fah - re, wie ich's mei - ne, prü - fe mich und er -
that Thou may - est dis - cov - er all my fail - ings, that Thou may - est dis -

wie ich's mei - ne, wie ich's mei -
all my fail - ings, all my fail -

mich und er - fah - re, wie ich's mei - ne, prü - fe mich und er -
may - est dis - cov - er all my fail - ings, that Thou may - est dis -

mich und er - fah - re, wie ich's mei - ne, prü - fe mich und er -
may - est dis - cov - er all my fail - ings, that Thou may - est dis -

A# dim.7 B minor E7

4

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20

fah - re, wie ich's mei - ne, wie ich's mei - ne; er - for -
 cov - er all my fail - ings, all my fail - ings, ex - a -

ne, wie ich's mei - ne; er - for -
 ings, all my fail - ings, ex - a -

fah - re, wie ich's mei - ne; er -
 cov - er all my fail - ings, ex -

fah - re, wie ich's mei - ne, wie ich's mei - ne;
 cov - er all my fail - ings, all my fail - ings,

A major C#7 F# minor iv6 V
 Phrygian cadence often used for questions.

22

- - - - - ne; er -
 - - - - - ings, ex -

- - - - - sche mich, Gott, und er - fah - re mein Herz, er - fah - re mein
 - - - - - mine me, God, and in - quire of my heart, in - quire of my

for - - - - - sche mich, Gott, und er - fah -
 a - - - - - mine me, God, and in - quire of my

er - for - - - - - sche mich, Gott, und er - fah - re mein
 ex - a - - - - - mine me, God, and in - quire of my

F# minor

J.S. Bach - Church Cantatas BWV 136

23II

for - - - sche mich, Gott, und er - fah - re mein Herz, und er - fah - re mein
a - - - mine me, God, and in - quire of my heart, and in - quire of my

Herz; prü - fe mich und er - fah -
heart, that Thou may - est in - quire

Herz, er - fah - re mein Herz, er - fah - re mein
heart, in - quire of my heart, in - quire of my

Herz, er - fah -
heart, in - quire

tr

F# minor

25

Herz; prü - fe mich und er - fah - re, wie - ich's mei -
heart; try - me and know my thoughts and all my fail -

- re mein Herz; prü - fe mich und er - fah - re, wie - ich's mei -
of my heart; that Thou may - est dis - cov - er all my fail -

Herz; prü - fe mich und er - fah - re, wie - ich's mei -
heart; that Thou may - est dis - cov - er all my fail -

- re mein Herz; prü - fe mich und er - fah - re, wie ich's mei -
of my heart; that Thou may - est dis - cov - er all my fail -

tr

F# minor

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27

ne.
ings.

ne.
ings.

ne.
ings.

ne.
ings.

Ritornello

Corno an octave up (see full score).

F# minor

F# minor

29

Prü -
Try

Er - for - sche mich,
Ex - a - mine me,

B

B

F# minor

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35

er -
ex -

er - for - sche mich, Gott, und er - fah - re mein
ex - a - - mine me, God, and in - quire of my

for - - - sche mich, Gott, und er - fah - re mein Herz,
a - - - mine me, God, and in - quire of my heart,

Gott, und er - fah - re mein Herz, und er - fah - re mein Herz, und er - fah - re mein
God, and in - quire of my heart, and in - quire of my heart, and in - quire of my

D major (E7) A major

36II

for - - - sche mich, Gott, und er - fah - re mein Herz,
a - - - mine me, God, and in - quire of my heart,

Herz, mein Herz; prü - - - fe mich und er -
heart, my heart; try - - - me and know - my

- und er - fah - re, er - fah - re mein
- and in - quire of, in - quire of my

Herz, und er - fah - re mein Herz, er - fah -
heart, and in - quire of my heart, in - quire

A major A7

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38

und er-fah-re mein Herz, und er-fah-re mein
 and in-quire of my heart, and in-quire of my
 fah-re, prü-fe mich und er-fah-re, prü-
 fail-ings, try me and know my fail-ings, try
 Herz, er-fah-re mein Herz. er-fah-
 heart, in-quire of my heart, in-quire
 re mein Herz, er-fah-re mein Herz, er-
 of my heart, in-quire of my heart, in

D major F#7 B7 E major C#7

39II

Herz; prü-fe, prü-fe mich und er-
 heart; try me, try me and know my
 fe mich und er-fah-re. wie ich's
 me and know my thoughts and all my
 re mein Herz; prü-fe mich und er-fah-
 of my heart; try me and know my thoughts
 fah-re mein Herz. er-
 quire of my heart, ex-

F# minor 10 E7

41

fah - re, wie ichs mei -
 thoughts and all my fail -

mei - ne, wie ichs mei -
 fail - ings, all my fail -

- re, wie ichs mei -
 and all my fail -

for - sche mich, Gott, und er - fahre mein Herz, und er - fahre mein Herz, und er - fah - re mein
 a - mine me, God, and in - quire of my heart, and in - quire of my heart, and in - quire of my

A major

43

- ne, prü - fe mich und er - fah - re, wie ichs mei - ne, prü -
 - ings, try me and know my thoughts and all my fail - ings, try

- ne, wie ichs mei - ne; er - for - schein mich, Gott, und er - fah - re mein
 - ings, all my fail - ings; ex - a - mine me, God, and in - quire of my

- ne, und er - fah - re, wie ichs mei -
 - ings, and in - quire of all my fail -

Herz, und er - fah - re mein Herz, mein Herz, er - for - sche mich,
 heart, and in - quire of my heart, my heart, ex - a - mine me,

C#7 F# minor E7 F#7 B major

45

fe mich und er-fah-re, wie ich's mei-ne,
me and know my thoughts and all my fail-ings,

Herz prü-fe mich und er-fah-re, wie ich's mei-ne, prü-
heart: try me and know my thoughts and all my fail-ings, try

ne, prü-fe mich und er-fah-re; wie ich's mei-ne,
-ings, try me and know my thoughts and all my fail-ings,

Gott, und er-fah-re mein Herz, er-for-sche mich,
God, and in-quire of my heart, ex-a-mine me,

B7 (E major) E(7) A major A7

47

prü-fe mich und er-fah-re, wie
try me and know my thoughts and all

fe mich und er-fah-re, wie
me and know my thoughts and all

prü-fe mich und er-fah-re, wie ich's
try me and know my thoughts and all my

Gott, und er-fahre mein Herz, prüfe mich und er-fah-re, wie ich's mei-ne,
God, and in-quire of my heart, that Thou may-est dis-cov-er all my fail-ings,

(D major) 12 E7 A major

The climax is reached with 3 tutti markings of "prüfe mich" (examine me). Individual words are then successively stressed so that all aspects of the prayer are considered: prüfe (try/test), erfahre (know/discover), wie (how), Herz (heart), erforsche (examine/search).

49

C

ich's mei - - ne, prü - - fe mich,
 my fail - - ings, try - - - Thou me,

ich's mei - - ne, prü - - fe mich,
 my fail - - ings, try - - - Thou me,

mei - - - ne, prü - - fe mich,
 fail - - - ings, try - - - Thou me,

wie ich's mei - - ne, prü - - fe mich,
 all my fail - - ings, try - - - Thou me,

C

A major A# dim.7 B minor

50ff

prü - - fe mich, prü - -
 try - - - Thou me, try - - -

prü - - fe mich, prü - -
 try - - - Thou me, try - - -

prü - - fe mich, prü - -
 try - - - Thou me, try - - -

prü - - fe mich, prü - -
 try - - - Thou me, try - - -

E7 13 A major A7

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52

- - fe mich und er-fah - - - re, wie ichs mei - ne; er -
 Thou me and dis - cov - - - er all my fail - ings; ex -
 - - fe mich und er-fah - - - re, wie ichs mei - ne;
 Thou me and dis - cov - - - er all my fail - ings;
 - - fe mich und er-fah - - - re, wie ichs mei - ne;
 Thou me and dis - cov - - - er all my fail - ings;
 - fe mich und er-fah - - - re, wie ichs meine, er -
 Thou me and dis - cov - - - er all my fail-ings, ex -
 D major E7 A major

54

for - - sche mich, Gott, und erfahre mein Herz; prü - - fe mich und er -
 a - - mine me, God, and in-quire of my heart; try - - Thou me and dis -
 er. forsche mich, Gott, und erfahre mein Herz; prü - - fe mich und er -
 ex - a - mine me, God, and in-quire of my heart; try - - Thou me and dis -
 er. forsche mich, Gott, und erfahre mein Herz; prü - - fe mich und er -
 ex - a - mine me, God, and in-quire of my heart; try - - Thou me and dis -
 for - - sche mich, Gott, und erfahre mein Herz, prü - fe mich und er -
 a - - mine me, God, and in-quire of my heart; try - Thou me and dis -
 A major B7 E major A major

J.S. Bach - Church Cantatas BWV 136

56

fah - re, wie _____ ich's mei - - ne.
cov - er all _____ my fail - - ings.

fah - re, wie _____ ich's mei - - ne.
cov - er all _____ my fail - - ings.

fah - re, wie_ ich's mei - - - ne.
cov - er all_ my fail - - - ings.

fah - re, wie_ ich's mei - - - ne.
cov - er all_ my fail - - - ings.

Ritornello

Corno

A major

58

B7
E major

E7

A major

60

A major

In 136/2, the tenor has the role of Evangelist, the text's references to the curse alluding to biblical passages such as Genesis 3:17-18 and Matthew 7:15-20 (the latter from the day's Gospel reading). The reference to hypocrites is likewise based on the day's Gospel reading. See side note.

136/2. **Recitativo.** •Heart is fallen: it bears thorns & will be judged (136/2).

Chromatic Saturation in the vocal part in 6 mm.

Secco **Tenore.** E F# G C# A# D# B

Ach, dass der Fluch, so dort die Er-de schlägt, auch de-rer
 "Cursed, for thy sake, O A-dam, is the ground." Yea, A-dam's

An opening diminished 7th chord followed by chromatic saturation is used to depict the depravity of the human heart...

A# dim.7 F#7 B7

3 B# G# E#

Menschen Herz getroffen! Wer kann auf gu-te Früchte hoffen, da die-ser Fluch bis
 curse our hearts has taint-ed. A sor-ry scene for man is paint-ed, he is ac-cursed, as-

G#7 C# minor C#7

6 D A

in die Seele dringet, so dass sie Sündendornen bringet und Lasterdisteln trägt.
 sailed by Sa-tan's mis-sles, his soul is pierced by cru-el this-tles, with thorns of sin is bound.

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

Biblical Allusions. Matthew 23:15: Woe to you, scribes and Pharisees, hypocrites! who make a proselyte, and when he becomes a proselyte, you make him twice as much a child of hell as yourselves. 2 Corinthians 11:13-15: Such men are false apostles, deceitful workmen, disguising themselves as apostles of Christ. And no wonder, for even Satan disguises himself as an angel of light. So it is not strange if his servants also disguise themselves as servants of righteousness...

9

Doch wol-len sich oft-mals die Kin-der der Höl-len, in En-gel des Lich-tes ver-für-ken;
But oft-times the chil-dren of Hell, God-for-sak-en, for an-gels of light are mis-taken;

F# minor

F# half-dim.7

B7

Allusion to the day's Gospel: Beware of false prophets, who come to you in sheep's clothing but inwardly are ravenous wolves. You will know them by their fruits. Are grapes gathered from thorns, or figs from thistles? So, every sound tree bears good fruit, but the bad tree bears evil fruit.... Every tree that does not bear good fruit is cut down and thrown into the fire. Thus you will know them by their fruits (Matthew 7:15-20; also Matthew 12:33-35, Luke 6:43-45, James. 3:11-12).

11

stellen; man soll bei dem verderbten Wesen von diesen Dornen Trauben le-sen. Ein tak-en; per-vert-ed minds not e-ven know-ing that grapes from thorns are nev-er grow-ing. A

E major

F#7

A# dim.7

B major

E major

14

Wolf will sich mit rei-ner Wol-le dek-ken, doch bricht ein Tag her-ein;
wolf may well ap-pear in fair-est cloth-ing, but soon there comes a

E7

A major

16

ein, der wird, ihr Heuchler, euch ein Schrecken, ja un-er-träglich sein.
day when such de-ceiv-ers, viewed with loath-ing, will all be put a-way.

F#(7)

B# dim.7

Fx dim.7

G# major

C# minor

The aria takes up the afore-mentioned idea of Judgment Day. Instead of a bombastic movement, Bach writes a (largely) lyric aria for alto, oboe d'amore, and continuo, reflecting the attitude of the penitent sinner. As Martin Petzoldt observes, alto is often the voice of the believing soul or church. See *Bach Kommentar* 1:176.

Aria.

•Day of Judgment will destroy hypocrites (136/3). The aria can be seen as the center of a chiasmic form, in which antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Reversal is also seen in the descending contour of the ritornello's theme compared to the vocal theme (ascending).

136/3.

(Adagio $\text{♩} = 66$)

Martin Petzoldt describes the mood of the aria as "the seriousness of the permanent anxiety felt by the hypocrisy that nothing can overcome." See "Bach Kommentar" 1:176.

Ob d'amore theme is unrelated to vocal line. *mf*

Oboe d'amore theme is unrelated to vocal line. *mf*

Ob d'amore theme (ascending)

3 (52)

F# minor

A major

F#7

B minor

B minor

C#(7)

F# minor

5(54)

Opening motive embellished.

F# minor

E7

A major

7(56)

C#7

F# minor

F# minor

9(58)

N6

C#7

F# minor

11(60)

Alto.

The vocal theme ascends (in contrast to the ritornello theme).

Trio Texture: Alto, Oboe da'more, Continuo.

Es kommt ein Tag, es kommt ein Tag,
The day will come, the day will

NBA: kömmt

F# minor

F# minor

E7

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13

Tag, so das Verborg'ne richtet, es kommt ein Tag, es
come, when truth at last pre-ailing, the day will come, the

A major C#7 F# minor F# minor

1511

kommt ein Tag, so das Verborg'ne richtet, vor dem die Heu chelei
day will come. when truth at last pre-ailing, will strike these hypocrites

F# major B minor E7 A major

Word painting: Lurching melisma for "quake."

18

lei, die Heu chelei er zittern mag; es
rites, these hypocrites with terror dumb; the

B major G#7 C# minor C# minor

2011

kommt ein Tag, es kommt ein Tag, ein Tag,
day will come, the day will come, will come,

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

Text painting: "Heuchelei" (hypocrisy) is set with a shifting harmonic progression.

23

so das Ver - borg' - ne rich - tet, vor dem die Heu - che -
 when truth at last pre - vail - ing, will strike these hyp - o -

tr.

G# major G#7 C# minor B7

25

lei, die Heu - che - lei er - zit - tern
 crites, these hyp - o - crites with ter - or

Word painting: Lurching melisma for "quake."

E major C#7 F# minor G#7 C# minor

27

mag. dumb.

mf

N6 G#7 C# minor

Bach stresses the symmetrical form of the cantata by employing 12/8 meter in movements 1, 5, and the middle of this movement (no. 3). There are a number of factors that suggest this section was added later. See note.

B Section. Presto. (♩ = 72.)

29

Den sei - nes Ei - fers Grimm ver - nich -
 Be - fore the wrath of God will per -

The use of canon reflects the pursuit suggested by the text: "For his zeal's wrath annihilates, whatever hypocrisy and cunning contrives."

Continuo alone (oboe d'more drops out). Right hand here is editorial realization...

Continuo bass in canon...

C# minor C# major F# minor F# major

The middle section provides the expected bombastic music for Judgment Day, describing God's jealous wrath with contrasting 12/8 meter and presto tempo.



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31

- - tet, sei - nes Ei - fers Grimm ver - nich -
 - - ish by the wrath of God will per

B minor B major E major

33

- - tet, was Heu - che - lei und
 - - ish, all they who thus de -

A major A7 D major

34II

List er - dich
 cep tion cher

Text painting: Shifting harmonies are used to depict "what hypocrisy and cunning contrives".

B7 E major C#7

36

- tet, was Heu - che - lei und List er - dich
 - ish, all they who base de - cep tion cher

Chromaticism for "hypocrisy and "cunning"

F# minor (G#7) C# minor

Adagio. (Tempo I.)

37II

tet.
ish.

Oboe d'amore

mf

C# minor N6 (G#7) C# minor

40

Es kommt ein Tag,
The day will come,

es kommt ein Tag,
the day will come,

es kommt ein
the day will

p

C# minor F#7 B minor E7 A major

42II

Tag, so das Ver - borg' - ne - rich - tet, vor dem die Heu - chelei, die Heu - che -
come when truth, at last - pre - val - ing, will strike these hyp - o - crites, these hyp - o -

tr

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

45

lei, die Heu - chelei er - zit
crites, these hyp - o - crites with ter

Word painting: Convoluted, chromatic melisma for "erzittern" (quake).

F# major D#7 G#(7) C#(7) F# minor N6 C#7 F# minor

47 *tr*

- tern mag, vor dem die Hev
- rot dumb, will strike these hyp

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

49

- che lei er-zit-tern mag.
- o-crites with ter-ror dumb.

F# minor F# minor F# minor Dal Segno.

mf

Recitativo. • Righteousness & purity found only in Christ's blood (136/4).
136/4. **Basso.**

"Diesem Richter" ("this judge" is emphasized with a longer note and the highest note, respectively).

Die Himmel selber sind nicht rein, wie soll es nun ein Mensch vor die - sem Richter
When Heav-en is it-self not pure, how then can mor-tal stand be-fore the Judge se-

The text alludes to Job 15:15-16: Behold, God puts no trust in his holy ones, and the heavens are not clean in his sight; how much less one who is abominable and corrupt, a man who drinks iniquity like water!"

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

iv6 E minor Phrygian cadence often used for questions.

1

sein! Doch wer, durch Je-su Blut ge.reinigt, im Glauben sich mit ihm ge.einigt, weiss,
cure? Yet, he who sins the Sav-iour right-ed, with Him in faith is fast u-nit-ed, nor

V
F# major (B-flat 7) G#7 C# minor

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Chromaticism for "Kränkt ihn die Sünde noch" (If he is still vexed by sin).

7

dass er ihm kein hartes Urtheil spricht. Kränkt ihn die Sünde noch, der Mangel seiner
need he fear a judgment too severe. Al-though a soul has erred and sin-ful-ly de-

E7 A major (F#7) B minor D7

Allusion to Isaiah 45:24. Only in the Lord...are righteousness and strength (Luther 1545: Gerechtigkeit und stercke).

10

Wer-ke, er hat in Chri-sto doch Ge-rech-tig-keit und
fault-ed, by Christ may it be stirred to right-eous-ness ex-

(Choral.)

B(7) E minor F#7 B minor

Arioso. Incorporating the closing chorale tune "Wo soll ich fliehen hin" (Where shall I flee?) in the continuo realization is an appropriate hermeneutical addition but it was done by the editor.

Word painting: Disjunct melisma for "strength": The recitative moves from contrition to confidence.

12

Stär-ke.
alt-ed.

B minor B minor B minor B minor

B minor

Note: Bach stresses the symmetrical form of the cantata by employing 12/8 meter in movements 1, 5, and the middle of movement 3.

Duetto.

136/5. (Allegro moderato ♩ = 50.)

• Sin came through Adam; cleansing through Christ (136/5).
The spatter of Adam's sin is compared to Christ's stream of blood.
Allusion to 1 Corinthians 15 and Romans 5. See side note.

Vln I, II unison

Ritornello

B minor

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3 (56)

B minor A7 D major F#(7)
Sequentially descending 5ths.

5 (58)

B minor A major D major

7 (60)

F#(7) B minor B minor

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement; here it is the doctrine of sin inherited from Adam. The image of Christ as the second Adam is based on biblical passages such as 1 Corinthians 15:21-22, 45 and Romans 5:12, 15-17. See side note.

Tenore.

Text painting: The spatter of sin is set with a long, convoluted melisma, the syncopations suggesting an oppositional attitude.

9

Uns tref - fen zwar der Sün - den Flek -
We suf - fer sore by sin be - spot

Basso.

Canon is used to symbolize the transference of a sinful nature from Adam to his progeny. The jabbing 8ths and descending 16ths of the ritornello theme apparently symbolizes the spattering of Adam's sin descending on all of his descendants.

Uns tref - fen zwar der Sün - den Flek -
We suf - fer sore by sin be - spot

B minor B7 A major E minor D major

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11

ken, der Sün-den
ed, by sin-be-

A major A7 (D major) F#7 B minor (A7) D major

13

Flek - ken, der Sün-den Flek - ken;
spot - ed, by sin-be - spot - ted,

- ken, der Sün-den Flek - ken;
- ted, by sin-be - spot - ted;

Ritornello

F#7 B minor

15

uns
we

uns
we

B minor A7 D major F#(7)

The opening text is repeated, but now as a (largely syllabically declaimed) duet and expanded to include the second line of the poem, which explicitly references the transference of sinful human nature to Adam's descendants. The lines are then repeated in canon.

17

tref - fen zwar der Sün - den Flecken, so A - dams Fall auf uns gebracht, so
suf - fer sore by sin be - spot - ted, through A - dam's fall de - filed and stained, through

tref - fen zwar der Sün - den Flecken, so A - dams Fall auf uns gebracht,
suf - fer sore by sin be - spot - ted, through A - dam's fall de - filed and stained,

B minor E minor E7 A major A7 D major

Text painting: Adam's fall is depicted with descending lines.

19

A - dams Fall auf uns gebracht; uns tref - fen zwar der
A - dam's fall de - filed and stained, we suf - fer sore by

so A - dams Fall auf uns gebracht; uns tref - fen zwar
through A - dam's fall de - filed and stained; we suf - fer sore

D major E7 A major

21

Sün - den Flecken, so A - dams Fall auf uns gebracht, auf uns
sin through be - spot - ted, through A - dam's fall de - filed and stained, de - filed

der Sün - den Flecken, so A - dams Fall auf uns gebracht, auf
by sin be - spot - ted, through A - dam's fall de - filed and stained, de -

F#7 B minor C#7

The text is repeated once more as a (largely syllabically declaimed) homophonic duet, suggesting equivalency of the original sin and subsequent sin.

23

ge-bracht so A-dams Fall auf
and stained, through A-dam's fall de-

uns gebracht, so A-dams Fall auf uns,
filed, and stained, through A-dam's fall de-filed,

F# minor

25

uns. auf uns ge-bracht; uns tref-fen zwar d r Sün-den
filed, de-filed and stained, we suf-fer sore by sin-be-

auf uns ge-bracht, uns tref-fen zwar der Sün-den Flek -
de-filed and stained, we suf-fer sore by sin-be-spot

F# minor F# minor F#7 B minor

Section 1 ends homorhythmically with the second half of the first sentence.

27

Flek - - - - - ken, so A-dams
spot - - - - - ed, through A-dam's

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

35

Wun - - - den, zu Je - - su Wunden, dem Gna - den. strom
 store - - - us, His blood re - store us, a stream of mer -

Text painting:
 Descending streams
 of 16th notes for
 "stream of grace."

In contrast to the syncopations of "sin's spatter" in section A, Jesus' stream of blood flows freely in section B (see Petzoldt 1:176).

Wun - - - den, zu Je - - su Wun - - - den, zu Je - - su
 store - - - us, His blood re - store - - - us, His blood re -

"Bach devised a bass pattern of arpeggio ascent through an octave followed by descent...then passed this through a circle-of-fifths sequence...as if to indicate the positive meaning of the idea of descent." See Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), p. 208.

See full score.

E minor E7 A minor (no sharps ("Kreuze")) A7

37

voll Blut, gefunden, wird da - durch wie - der rein ge -
 cy flow - - - ing o'er us, to wash us clean and pure a -

Wunden, dem Gna - den. strom voll Blut, ge -
 store us, a stream of mer cy flow - - - ing

D minor (1 flat) D7 G major B(7)

39

macht, da - durch wieder rein ge - macht; wer
 gain, wash us clean and pure a gain, may

The vocal texture changes to homorhythm.

funden, wird da - durch wie - der rein ge - macht; wer
 o'er us, to wash us clean and pure a - gain may

Ritornello

E minor E minor

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Text painting: Long melismas for "stream of grace" sung in parallel 3rds and 6ths (for sweetness) with ensuing homorhythmic texture suggest mystic union of the believer and Jesus.

41

sich zu Je - su Wun - - den, dem Gna - den - strom
Je - sus' blood re - store us, a stream of mer

sich zu Je - su Wun - - den, dem Gna - den - strom
Je - sus' blood re - store us, a stream of mer

E minor A7 D major

43

voll Blut, ge -
cy flow - ing

voll Blut, ge -
cy flow - ing

F#7 B minor F#7

Unison violins play descending "stream of grace" figures.

Homorhythmic texture suggests mystic union of believer and Jesus.

45

fun - - den. wird da - durch wie - der rein, rein, rein ge -
o'er us. to wash us clean and pure, pure, pure a -

fun - - den. wird da - durch wie - der rein, wird da - durch wie - der rein ge -
o'er us, to wash us clean and pure, to wash us clean and pure a -

B minor A major D major

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47

macht; gain; wer may sich Je - sus' blood_ re - store.

macht; gain; wer may sich Je - sus' blood_ re - store us, a

D major A# dim.7 F#7

19

den, dem Gna - den - strom
us, a stream_ of mer

Gna - den - strom
stream_ of mer

Long melismas in parallël 6ths and 3rds for "stream of grace."

B minor B7 E minor D major F#7

51.

voll Blut, ge - fun - den. wird da - durch
cy flow - ing o'er us, to wash_ us

voll Blut, ge - fun - den, wird da - durch wie - der
cy flow - ing o'er us, to wash_ us clean_ and

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

53.

wie - der rein, rein, rein ge - macht.
clean - and pure, pure, pure - a - gain.

rein, wird da - durch wie - der rein ge - macht.
pure, to wash - us clean - and pure - a - gain.

Ritornello

B minor

Dal Segno.

136/6. **Choral.** (Mel: „Wo soll ich fliehen hin“)

•Blood of Christ cleanses & frees entire world (136/6). Stanza 9 of 11 in the 1630 hymn "Wo soll ich fliehen hin" by Johann Heerman (1585-1647).

Catechismal response.

Soprano.

Dein Blut, der ed - le Saft, hat sol - che Stärk' und Kraft, dass
Thy blood, e - lix - ir pure, con - tains a po - tion sure to

+Corno
 Ob I
 Ob II d'amore

Alto.

Dein Blut, der ed - le Saft, hat sol - che Stärk' und Kraft, dass
Thy blood, e - lix - ir pure, con - tains a po - tion sure to

+Vln II

Tenore.

Dein Blut, der ed - le Saft, hat sol - che Stärk' und Kraft, dass
Thy blood, e - lix - ir pure, con - tains a po - tion sure to

+Vla

Basso.

Dein Blut, der ed - le Saft, hat sol - che Stärk' und Kraft, dass
Thy blood, e - lix - ir pure, con - tains a po - tion sure to

B minor

B minor

Bach expands the texture to 5 parts with a Vln I descant, emphasizing the elevational character of the catechismal text (which completes the Christological ideas in movements 4 and 5).

5

auch ein Tröpflein klei - ne die gan - ze Welt kann rei - ne, ja,
 cleanse, though Sa - tan rag - es, the sins of all the ag - es; re -

auch ein Tröpflein klei - ne die gan - ze Welt kann rei - ne, ja,
 cleanse, though Sa - tan rag - es, the sins of all the ag - es; re -

auch ein Tröpflein klei - ne die gan - ze Welt kann rei - ne, ja,
 cleanse, though Sa - tan rag - es, the sins of all the ag - es; re -

auch ein Tröpflein klei - ne die gan - ze Welt kann rei - ne, ja,
 cleanse, though Sa - tan rag - es, the sins of all the ag - es; re -

B minor D major F# major B minor D major D major

9

gar aus Teu - fels Ra - chen frei, los und le - dig ma - chen.
 leased from sin's sub - jec - tion, we live by Thy di - rec - tion.

gar aus Teu - fels Ra - chen frei, los und le - dig ma - chen.
 leased from sin's sub - jec - tion, we live by Thy di - rec - tion.

gar aus Teu - fels Ra - chen frei, los und le - dig ma - chen.
 leased from sin's sub - jec - tion, we live by Thy di - rec - tion.

gar aus Teu - fels Ra - chen frei, los und le - dig ma - chen.
 leased from sin's sub - jec - tion, we live by Thy di - rec - tion.

Final Vin I embellishment suggests total freedom as referenced in the text.

F#7 B minor E7 E minor F#(7) B minor

Psalm 103, v. 28
 B major