

# J.S. Bach - Church Cantatas BWV 19

Form: Chorale - Recit (B) - Aria (S) - RECIT (T) - A - (T) - Recit (S) - Chorale.  
For more on Bach's use of chiastic form, see side note.



Introduction & updates at [melvinunger.com](http://melvinunger.com).

NBA I/30; BC A180

St. Michael's Day: Sept. 29 (BWV 130, 19, 149, 50).

\*Rev. 12:7-12 (The archangel Michael battles with the dragon)

\*Mt. 18:1-11 (The kingdom of heaven belongs to children; their angels behold the face of God)

Librettist: Unknown; based on a poem by Picander (Christian Friedrich Henrici). See side note.

FP: 29 September 1726 (St. Nicholas in the morning & St. Thomas

at Vespers). This date coincided with 15 S. after Trinity.

This cantata part of Cycle III.

•The angel Michael battles with Satan, the dragon (19/1). This text is unrelated to Picander's poem. It alludes to the Epistle of the day, particularly, Rev. 12:7-9: "Now war arose in heaven, Michael and his angels fighting against the dragon; and the dragon and his angels fought, but they were defeated and there was no longer any place for them in heaven. And the great dragon was thrown down, that

J.S. Bach ancient serpent, who is called the Devil and Satan, the deceiver of the whole world—he was thrown down to the earth, and his angels were thrown down with him." Alfred Dürr writes that this text "had already been fashioned into an impressive chorus by Bach's highly gifted uncle Johann Christoph Bach, organist at

Eisenach (Bach is known to have performed his uncle's twenty-two-part work in Leipzig, to general admiration)." See Dürr/Jones, 700.



Instrumentation:

Tromba I, II, III

Timpani

Ob I, Ob d'amore I

Ob II, Ob d'amore II

Taille

Vln I, II

Vla

SATB

Continuo, Organo

Like Bach's other cantatas for this day, the instrumentation is large in scale.

Despite the rhyme scheme of

A B B C C A

(1 2 3 4 5 6)

Bach creates a da capo form of

1-23456-1

19/1. (Coro)  
1. (Vivace  $\text{♩} = 144$ )

Martin Petzoldt notes that the first section of this da capo form (mm. 1-42) sets a radically shortened version of the Epistle text in the manner of a motto (first line of text only), stressing the extent and monstrosity of the fight (by foregoing ritornello & concertante elements) but signaling also Christ's insurmountable victory and the ensuing judgment over Satan & his helpers (by the appearance of the trumpets). See "Bach Kommentar," vol. 3, p. 302.

Strikingly, there is not instrumental introduction. Instead, the voices immediately begin with a fugato, the octave jump up and the order of entries (B-T-A-S) prompted by the word "erhub" (arose). For a word-by-word translation, See Unger, "Handbook to Bach's Sacred Cantata Texts."

The 6/8 meter fits the dactylic meter of the poem.

+Vln I & Taille

Es er - hub sich ein Streit,  
See how fierce-ly they fight,

Es er - hub sich ein Streit,  
See how fierce-ly they fight,

Text painting: Long melismas of 16ths for "Streit" to depict the tumult of the fight, later symbol of the snake.

Strings double voices.

C major

+Vln II & Ob II.

Es er - hub sich ein Streit,  
See how fierce-ly they fight,

Es er - hub sich ein Streit,  
See how fierce-ly they fight,

es er - hub sich ein Streit, es er - hub sich ein  
see how fierce-ly they fight, see how fierce-ly they

es er - hub sich ein Streit,  
see how fierce-ly they fight, see how fierce-ly they

D7 G major G7 C major

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The first "exposition" of the theme climaxes with an entry of 3 trumpets & timpani at the cadence.

Second, longer "exposition" with descending order of entries (S-A-T-B).

es er - hub sich ein Streit, es er - hub sich ein Streit,  
 see how fierce - ly they fight, see how fierce - ly they fight,

es er - hub sich ein Streit,  
 see how fierce - ly they fight,

es er - hub sich ein Streit, es er -  
 fight, see how fierce - ly they fight, see how

Streit, es er - hub sich ein Streit, ein Streit, ein  
 fight, see how fierce - ly they fight, they fight, they

*Trp I.*  
 +Timp  
 L. H.

D7 G major      G7 C major

es er - hub sich ein  
 see how fierce - ly they

Streit, es er - hub sich ein Streit,  
 fight, see how fierce - ly they fight,

hub sich ein Streit, es er - hub sich ein  
 fierce - ly they fight, see how fierce - ly they

Streit, ein Streit, es er - hub sich ein Streit,  
 fight, they fight, see how fierce - ly they fight,

C major

13

Streit, ein Streit, es er-hub sich ein Streit, fight, they fight, see how fierce-ly they fight, es er-hub sich ein Streit, ein Streit, es er-hub sich ein see how fierce-ly they fight, they fight, see how fierce-ly they Streit, fight, es er-hub sich ein see how fierce-ly they es er-hub sich ein Streit, see how fierce-ly they fight,

Strings play descending triadic figures.

B-flat major C7 F major G7 C major C7

16

Streit, fight, Streit, es er-hub sich ein Streit, es er-hub sich ein Streit, es er-hub sich ein fight, see how fierce-ly they fight, see how fierce-ly they fight, see how fierce-ly they es er-hub sich ein Streit, es er-hub sich ein see how fierce-ly they fight, see how fierce-ly they

F major G7 C major D7

19

ein Streit, es erhub sich ein Streit, ein Streit,  
 they fight, see how fierce-ly they fight, they fight,  
 es erhub sich ein Streit, es erhub sich ein  
 see how fierce-ly they fight, see how fierce-ly they  
 Streit, es erhub sich ein Streit, es er-  
 fight, see how fierce-ly they fight, see how

Streit,  
 fight,

Strings play descending triadic figures.

G major (G7) G7 C major

22

es erhub sich ein Streit, ein Streit, es erhub sich ein  
 see how fierce-ly they fight, they fight, see how fierce-ly they  
 Streit. es erhub sich ein Streit,  
 fight, see how fierce-ly they fight,  
 hub sich ein Streit, es erhub sich ein Streit, ein  
 fierce-ly they fight, see how fierce-ly they fight, they

D7 G major E7 A minor F major F major C7

25) +Trp I with opening motive

Streit, es er - hub sich ein Streit, es er - hub sich ein Streit, ein Streit,  
 fight, see how fierce - ly they fight, see how fierce - ly they fight, they fight,

+Trp II on opening motive

es er - hub sich ein Streit, es er - hub sich ein Streit, es er - hub sich ein  
 see how fierce - ly they fight, see how fierce - ly they fight, see how fierce - ly they

Streit, es er - hub sich ein Streit,  
 fight, see how fierce - - - ly they fight,

G major C major

28) +Trp III on opening motive with Timp. Trumpets and Timp play on downbeats

es er - hub sich ein Streit,  
 see how fierce - ly they fight,

Streit, es er - hub sich ein Streit, es er - hub sich ein Streit,  
 fight, see how fierce - ly they fight, see how fierce - ly they fight,

es er - hub sich ein Streit, es er - hub sich ein  
 see how fierce - ly they fight, see how fierce - ly they

es er - hub sich ein Streit, ein  
 see how fierce - ly they fight, they

C major C7

Trp I on theme...

31

es er - hub sich ein Streit,  
see how fierce - ly they fight,

Streit,  
fight,

Streit, ein Streit,  
fight, they fight,

F major G7 C major

34

es er - hub sich ein Streit, es er - hub sich ein  
see how fierce - ly they fight, see how fierce - ly they

es er - hub sich ein Streit, es er - hub sich ein Streit,  
see how fierce - ly they fight, see how fierce - ly they fight,

es er - hub sich ein Streit, es er -  
see how fierce - ly they fight, see how

es er - hub sich ein Streit,  
see how fierce - ly they fight,

D7 G7

37

Streit, es erhub sich ein Streit.  
fight, see how fierce-ly they fight.

es erhub sich ein Streit.  
see how fierce-ly they fight.

hub sich ein Streit, sich ein Streit.  
fierce-ly they fight, how they fight.

es erhub sich ein Streit.  
see how fierce-ly they fight.

C major C major C7

Contrasting B section begins homophonically/syllabically in 3 voices for greater rhetorical impact, while instruments prefigure the snake figure/melisma. The A section set only 1 line of text; this second section covers the remaining 5 lines.

40

Die ra - sen - de  
The dra - gons and

Die ra - sen - de  
The dra - gons and

Die ra - sen - de  
The dra - gons and

F major G7 C major C major E major E7

The B section of this da capo structure sets the remaining 5 lines of text (out of a total of 6).

Vln I/Ob I & Vln II/Ob II play "rasende Schlange" (raving snake) figure (comparable to the "Streit" melisma of the earlier section).

Trp in unison, perhaps a "fanfare of judgment" (see Martin Petzoldt, "Bach Kommentar," vol. 3, p. 301).

Text painting: Voices take up the "raving snake" figure as melisma.

43/

Schlange, der höl-li-sche Dra-che, die ra-  
de - vils, with fur - i - ous rag - ing, the dra -

Schlange, der höl-li-sche Dra-che, die ra-  
de - vils, with fur - i - ous rag - ing, the dra -

Schlange, der höl-li-sche Dra-che stürmt wi-der den Him-mel mit wüthen-der  
de - vils, with fur - i - ous rag - ing, th

Die ra-sen-de Schlan-ge, der höl-li-sche  
The dra-gons and de-vils, with fur-i-ous

A minor A minor A major A7 D minor

The octave leap and triadic figures of the previous section reappear.

46/

- sen-de Schlan-ge, der höl-li-sche Dra-che stürmt wi-der den  
- gons and de-vils, with fur-i-ous rag-ing, the for-ces of

- sen-de Schlan-ge, der höl-li-sche Dra-che stürmt wi-der den  
- gons and de-vils, with fur-i-ous rag-ing, the for-ces of

Ra-che, die ra-sen-de Schlan-ge, der höl-li-sche Dra-che stürmt wi-der den  
gag - ing, the dra - gons and de - vils, with fur - i - ous rag - ing, the for - ces of

Dra - che, die ra - rag - ing, the dra -

Martin Petzoldt notes that there are 7 groups of sequentially descending 16ths in the bass line. See "Bach Kommentar," vol. 3, p. 300.

C7 F major B-flat major



49)

Him-mel mit wü-then-der Ra-che, die ra-sen-de Schlange, der höl-li-sche  
Heav-en are wild-ly en-gag-ing, the dra-gons and de-vils, with fur-i-ous

Him-mel mit wü-then-der Ra-che, die ra-sen-de Schlange, der höl-li-sche  
Heav-en are wild-ly en-gag-ing, the dra-gons and de-vils, with fur-i-ous

Him-mel mit wü-then-der Ra-che, die ra-sen-de Schlange, der höl-li-sche  
Heav-en are wild-ly en-gag-ing, the dra-gons and de-vils, with fur-i-ous

- sen-de Schlange, der höl-li-sche Drache stürmt  
- gons and de-vils, with fur-i-ous rag-ing, the

(A7) A7 D minor

52)

Dra-che stürmt wi-der den Him-mel mit wü-then-der Ra-che, die ra-sen-de  
rag-ing, the for-ces of Heav-en are wild-ly en-gag-ing, the dra-gons and

Dra-che stürmt wi-der den Him-mel mit wü-then-der Ra-che, die ra-sen-de  
rag-ing, the for-ces of Heav-en are wild-ly en-gag-ing, the dra-gons and

Dra-che stürmt wi-der den Him-mel mit wü-then-der Ra-che, die ra-sen-de  
rag-ing, the for-ces of Heav-en are wild-ly en-gag-ing, the dra-gons and

wi-der den Himmel mit wü-thender Ra-  
for-ces of Heav-en are wild-ly en-gag-

Trumpets play 12 E notes in unison as in m. 42ff., perhaps intended as a fanfare of judgment.

E7 A minor A minor

Martin Petzoldt notes that there are 7 groups of sequentially descending 16ths in the bass line. See "Bach Kommentar," vol. 3, p. 300.

55

Schlange, der höl - li - sche Dra - che stürmt wi - der den Him - mel mit wü - then - der  
 de - vils, with fur - i - ous rag - ing, the for - ces of Heav - en are wild - ly - en -

Schlange, der höl - li - sche Dra - che stürmt wi - der den Him - mel mit wü then - der  
 de - vils, with fur - i - ous rag - ing, the for - ces of Heav - en are wild - ly en -

Schlange, der höl - li - sche Dra - che stürmt wi - der den Him - mel mit wü - then - der  
 de - vils, with fur - i - ous rag - ing, the for - ces of Heav - en are wild - ly - en -

- - - - - che, mit wü then - der  
 - ing, - are - wild - ly en -

G7 C major E7 A minor

58

Ra - che.  
gag - ing.

Ra - che.  
gag - ing.

Ra - che.  
gag - ing.

Ra - che.  
gag - ing. Trp I enters with repeated 8ths (see full score).

A minor A7 D major D7 G major

- The twisting chain of 16th notes now played in parallel 3rds and 6ths by the strings, producing a sweetness that suggests the "sweet" angel host that accompanies Michael in the fight (see the similar setting for the angel host in m. 68ff.).

Michael's victory is declared simply in chordal declamation with lilting rhythm (almost gaily, as if unconcerned), with a modulation to the dominant and with only the snake figure in the continuo for accompaniment. the passage ending with a timpani stroke as if felling the snake with one blow.

61

A - ber Mi - cha - el be - zwingt,  
An - gel Mich - ael foils the foe,

Trp II, III join with repeated 8ths (see full score)

Continuo alone.

+All instruments

E7 Back to A minor, the relative minor. D7 G major G7

65

und die Schar, die ihn um -  
see, his Ar - my lays them

C major C major E major E7 A minor

The "host" of angels is again set as a stream of 16th notes in parallel 3rds and 6ths, now pairs of voices in contrary motion.

68

ringt, und die Schar,  
low, see, his Ar - - - - -

ringt, und die Schar,  
low, see, his Ar - - - - -

ringt, und die Schar,  
low, see, his Ar - - - - -

ringt, die Schar,  
low, his Ar -

Trumpets emphasize the victory by punctuating the passage at downbeats with triads, similar to the beginning of the movement (see m. 29ff.).

G major C major

71

die ihn um ringt, stürzt des  
my lays them low, ends all

die ihn um ringt, stürzt des Sa - tans  
my lays them low, ends all Sa - tan's

die ihn um ringt, stürzt des Sa - tans  
my lays them low, ends all Sa - tan's

die ihn um ringt, stürzt des Sa - tans  
my lays them low, ends all Sa - tan's

E major A minor

Text painting: The downfall of Satan is depicted with leaps, descending triadic figures, and descending chromatic lines.

74)

Sa - - tans Grau - sam - keit, stürzt des Sa - - tans Grau - -  
 Sa - - tan's cru - - el - ty, ends all Sa - - tan's cru - -

Grau - - - sam - keit, und die Schar, die ihn  
 cru - - - el - ty, see, his Ar - my lays

Grau - - - sam - keit, und die Schar, die ihn um  
 cru - - - el - ty, see, his Ar - my lays them

Grau - - - sam - keit, stürzt des Sa - - tans Grau - -  
 cru - - - el - ty, ends all Sa - - tan's cru - -

B7 E minor E minor coll' s.....

Text painting: The devil's "Grausamkeit" (ferocity) is depicted in the bass with an extended version of the "snake" melisma.

77)

- - - sam - keit, stürzt des  
 - - - el - ty, ends all

um - ringt, stürzt des Sa - - tans Grau - -  
 them low, ends all Sa - - tan's cru - -

ringt, stürzt des Sa - - tans Grau - sam - keit, des Sa - tans Grau - sam -  
 low, ends all Sa - - tan's cru - el - ty, all Sa - tan's cru - el -

coll' s..... coll' s..... coll' s.....  
 D7 G7 C major B7 E7

80

Sa - - - tans Gra - - - sam - keit.  
 Sa - - - - tan's cru - - - - el - ty!  
 - - - sam - keit, des Sa - - - tans Gra - sam - keit.  
 - - - el - ty, all Sa - - - tan's cru - el - ty!  
 keit, stürzt des Sa - - - tans Gra - - - - sam - keit.  
 ty, ends all Sa - - - tan's cru - - - - el - ty!

A major  
 D# dim.7  
 E minor  
 E minor  
 E7

Trumpets play 10 unison E eighth notes, the "fanfare of judgment," prepared by continuo (see full score).

Interlude leads to repeat of first section of the movement.

83

E7  
 A major  
 A7  
 B7

85

E minor  
 E minor

88

Es erhub sich ein Streit,  
See how fierce-ly they fight,

Es erhub sich ein Streit,  
See how fierce-ly they fight,

Es erhub sich ein Streit, es erhub sich ein  
See how fierce-ly they fight, see how fierce-ly they

Es erhub sich ein Streit,  
See how fierce-ly they fight,

Dal Segno

G7 C major G7

19/2. **Recitativo** *Secco* **Basso** •Angel host has defeated the dragon; praise God! (19/2). (Related to the day's Epistle, unrelated to Picander's poem.) By describing the angel Michael as "not created" the poet is reflecting the theological view that this was really a theophany, i.e., a pre-incarnational appearance of Christ.

Gott Lob! Der Dra-che liegt. Der un-er-schaff-ne Mi-cha.  
Thank God! the Dra-gon fell! Arch-an-gel Mich-ael con-querred

E minor A minor

While it is not uncommon for Bach's recitatives to begin with a held bass note, the sustained bass note here may depict "liegt"—the dragon lying after being cast down.

Text painting: Descending lines for Satan cast down into the darkness of hell, with cross figure at the first cadence.

3

el und sei-ner En-gel Schar hat ihn besiegt; dort liegt er in der Finsternis mit  
him; the An-gel Ar-my <sup>NBA: Heer</sup> drove him back to Hell, and there he lies in Sty-gian gloom, firm

D major D7 G major E major E7

6

Ket-en an-ge-bun-den, und sei-ne Stät-te wird nicht mehr im Himmelreich ge-  
bound by many a chain;— nor may he ev-er now re-sume his place in Heav'n a-

High notes for Satan's previous place in heaven.

A minor G# dim.7

8

funden. Wir stehen sicher und gewiss, und wenn uns gleich sein Brüllen schreckt, so  
gain.— But we are safe, sal-va-tion nigh, nor need we fear his fu-tile roar-ing, for

Chromaticism for fear induced by Satan's roaring.

A minor C7 A7

11

wird doch un-ser Leib und Seel' von En-geln wohl ge-dek-ket.  
with the An-gels through the sky our souls will soon be soar-ing.

Allusion to Psalm 91:4, 11: "[The Lord] will cover you with his pinions, and under his wings you will find refuge...For he will give his angels charge of you." (This idea is continued in the next movement.)

Text painting: Descending line for angels "covering" (i.e., protecting) body & soul.

D major D7 D# dim.7 E minor



J.S. Bach - Church Cantatas BWV 19 • Angel host encamps around God's people (19/3). Adopts the 3rd stanza of Picander's poem, which corresponds to 8th stanza of the St. Michael's Day hymn "O Gott, der du aus Herzensgrund die Menschenkinder liebest" by Justus Gesenius (see side note). The text avoids the military aspect of the angel host, concentrating instead on the resulting "Ruhe" (rest/peace), underscored in the music by the accompaniment of 2 oboes d'amore (representing the playful, sweet companionship of the angels). See Bach Kommentar, vol. 3, p. 303. This perspective reflects the Gospel of the day: The kingdom of heaven belongs to children; their angels behold the face of God continually.

19/3. **Aria**  
(Moderato  $\text{♩} = 120$ )

Ob. d'amore I, II  
Continuo

Ritornello *mf* Line derived from vocal part.

Undulating 16th-note figure perhaps represents the hovering angels.

G major

6II

9 A minor B7 E minor G major D major G7 C major

11II

NBA: "Mahanaim," an allusion to Genesis 32:1-2: "The angels of God met [Jacob] and when Jacob saw them he said, 'This is God's army!' So he called the name of that place Mahanaim."

Text painting: Descending line to depict the felled dragon; ascending line to depict the triumphant Michael.

First section sets the 2 Stollen of the poem.

Gott schickt uns seine Ma-ha-na-im Hee-re zu; wir stehen o-der ge-  
 God's migh-ty ar-mies ne-ver cease their care and their pro-tec-

Ob. d'am. I  
 Voice & 2 Oboes d'amore in homogenous texture.  
 Ob. d'am. II

G major

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17

NBA: vor

G major

A major

20

Text painting: Held note for "stand."

NBA: vor

Text painting: Melisma for "Feinden" (enemies).

D major

22 II

For second statement of the poem's Stollen, an Ob. d'amore leads.

D major

G major

25

C major

E7

A minor

D7

G major

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27 Text painting: Long note for "stehen" (stand). Text painting: Melisma for "gehen" (going).

zu; wir ste - - - - - - hen o - der ge - - - - -  
 cease their care and their pro - tec - - - - -

G major

29 Text painting: Long note for "Ruh" (rest or peace).

- - - - - - hen, so kön - nen wir in sich - rer Ruh',  
 - - - - - - tion, His Host will guard and give us peace,

E7 A minor G major B7 E minor

31II

- - - - - in sichrer Ruh'  
 - - - - - and gives us - peace

G7 C major D7 G major G7

34 Text painting: Longer melisma for "Feinden" (enemies).

- - - - - für un - sern Fein - - - - - -  
 - - - - - a - gainst the foes'

C major D# dim.7 B7 E minor

36

- - - - - den ste - - - hen, für unsern Feinden ste - hen.  
 sub - jec - - - tion, a - gainst the foes' sub - jec - - - tion.

*mf* Ritornello

A# dim.7 B minor B minor

39

41II

B minor

44

Second section of aria sets the Abgesang of the poem. Martin Petzoldt suggests that the descending and falling triads/scales allude to Jacob's dream at Bethel of the ladder with angels going up and down (Genesis 28). See "Bach Kommentar," vol. 3, 304.

Es la - gert sich, so nah als fern, um  
 His An - gels are en - camped a - bout, they

*p*

B minor E7

Text painting: Leap for "far."

46II

uns der En - - - gel unsers Herrn mit Feu - - -  
 put our en - - - e - - - mies to rout with fire - - -

A minor D7 G major

Text painting: Flickering melisma for "Feuer" (fire).

# J. S. Bach - Church Cantatas BWV 19

Allusion to 2 Kings 2:11-12 (RSV): "And as [Elijah and Elisha] still went on and talked, behold, a chariot of fire and horses of fire separated the two of them. And Elijah went up by a whirlwind into heaven. And Elisha saw it and he cried, "My father, my father! the chariots of Israel and its horsemen!" See also 2 Kings 6:17 (below), also Ps. 34:7-9

-er, Ross und Wa - gen, es la - gert sich, so nah, so  
and horse and char - iot, His An - gels are en - camped, en -

G major G7 C major

2 Kings 6:17: "Elisha prayed, and said, 'O Lord, I pray thee, open his eyes that he may see.' So the Lord opened the eyes of the young man, and he saw; and behold, the mountain was full of horses and chariots of fire round about Elisha."

nah als - fern, so nah als fern, so nah als -  
camped a - - bout, en - camped a - bout, en - camped a -

E major A minor B7 E minor F#7 B minor D major G major

fern. um uns der Engel un - sers Herrn mit Feu - - er, Ross und Wa - - -  
bout, they put their en - e - mies to rout with fire and horse and char - - -

G major

Text painting: Very long melisma for the angels' chariots, perhaps depicting the never-ending assistance of the angels.

59

G major

61

gen, mit Feu\_er, Ross und Wa - gen.  
- iot, with fire\_ and horse and char - iot.

*tr* *mf*

Dal Segno

Man is only a worm yet God protects him with angels (19/4): Loosely based on the first stanza of Picander's poem (3rd stanza of Gesenius's hymn—see side note). This is the central movement in a chiastic form. In Bach's chiastic forms, center movements (where the mirror image begins) often provide the crux of the matter where antithetical elements meet or are paradoxically inverted (see above note at 19/1). In this recitative, opposite perspectives on human worth collide. The text alludes to Ps. 8:4-5 ("What is man that thou art mindful of him, and the son of man that thou dost care for him? Yet thou hast made him little less than God, and dost crown him with glory and honor") and Psalm 22:6: ("I am a worm, and no man; scorned by men, and despised by the people"). See also Ps. 144:3, Hebrews 2:5-8.

**Recitativo**

19/4. Tenore

Chromatic saturation in the vocal part in 10 mm.

Was ist der schwache Mensch, das Erdenkind? Ein Wurm, ein armer Sünder. Schaut,  
What is this fra - gile thing, the child of man? A worm, a fee-ble sin - ner. But

NBA: schnöde (dispicable)

Strings & Continuo. The importance of this aria for Bach is shown by his including a "halo" of strings.

E minor iv6 Phrygian cadence for question. B7 E7 A minor

4

wie ihn selbst der Herr so lieb ge\_winnt, dass er ihn nicht zu niedrig schätzt und ihm die Himmels.  
still our Lord does not as-teem him base, nor yet de - ny him his af - fec-tion, and sends His Heav'n-ly

B7 E minor

7

**kinder, der Seraphinen Heer zu seiner Macht und Gegenwehr, zu seinem Schutze setzet.**  
*An-gels, the host of Se - ra - phim, a migh-ty force, to suc-cor him and give him sure pro-tec-tion.*

D major                      G major                      A# dim.7    B minor                      B major

Vln I

Bach appears to foreshadow the textless chorale of the following movement (presumably alluding to the third stanza of the hymn "Herzlich lieb hab ich dich, o Herr," i.e., "Ach Herr, laß dein lieb' Engelein").

•Angels addressed: Protect me and teach me to sing! (19/5). Loosely based on the 6th stanza of Picander's poem. The siciliano rhythm, suggests a pastoral affect, although Albert Schweitzer associates it with angels specifically. See "J. S. Bach, trans. Newman (Boston: Bruce Humphries, 1962), vol. 2, pp. 80, 195. As Martin Petzoldt observes, Gesenius's hymn "O Gott, der du aus Herzensgrund" contains the themes of this libretto: stanza 10 (along with material in stanzas 2 and 5) speaks of the angels' protective care, being carried into Abraham's bosom, and the "Sanctus" of the angels. See entire text of Gesenius's chorale above at 19/1.

**Aria**

19/5. **Adagio** (♩ = 132)

This aria is by far the longest movement in the cantata, constituting 1/3 (or perhaps more) of the work's duration.

Instrumentation:  
Trumpet for text-less chorale tune, with strings & continuo.

Strings.

*mf* Melodic line derived from vocal opening.

E minor

Form: Although the opening text (and first melodic phrase) repeat at m. 107 in quasi da capo fashion, the aria is actually in a bi-partite form, determined by the bar form of the chorale, so that the first part corresponds to the chorale's Stollen (mm. 1-72), the second part to the Abgesang (mm. 72-124).

Text painting:  
Long notes for "bleibt" (stay), dotted rhythm perhaps depicting the undulating/hovering angels. The constantly dropping bass may depict the a limping gait, the tendency to slip and fall ("gleiten") as referenced in the text.

5

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

**Tenore**

**Bleibt, ihr En - - - gel, bleibt bei mir, ihr**  
*Bide, ye An - - - gels, bide Trp. ye*

Note: G major chorale (though it begins and ends in E minor) embedded in E minor aria.

**Choral**  
Ach

9

E minor                      E minor                      E minor

Winfried Zeller argues that Bach sees the 3rd stanza of the chorale ("Ach Herr, laß dein lieb Engelein") as an "angel stanza." See Winfried Zeller, ed. Bernd Jaspert & Martin Petzoldt, "Tradition und Exegese: Johann Sebastian Bach und Martin Schallings Lied 'Herzlich lieb hab ich dich, o Herr'" in "Bach als Ausleger der Bibel" (Berlin: Evangelische Verlags-Anstalt, 1985), pp. 163-64, 166-69. Zeller identifies symbolic use of tonality (joyful G major vs. yearning E minor), the relationship of heavenly trumpet to the strings (he claims Bach employs trumpets only when dealing with Jesus' lordship & kingship [see p. 167]), and the rhythmic juxtaposition of dotted quarters against triplet figures in 6/8 meter (unexplained). See also See Petzoldt, 23 "Bach Kommentar," vol. 3, p. 306.

Bach's listeners would have heard this obligato as referencing the third stanza of the hymn "Herzlich lieb hab ich dich, o Herr," i.e., "Ach Herr, laß dein lieb' Engelein". See Dürr/Jones, 700-701. This stanza of the chorale appears (also) in 149/7.

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13

En - - - gel, bleibt, — ihr En - gel, bleibt bei mir, — ihr  
 An - - - gels, bide, — ye An - gels, bide with me, — ye

Herr, laß dein lieb En - - - ge - - - lein

(Ah Lord, let thy dear little angel)

E minor D7

17

En - gel, bleibt — bei mir, — bleibt, ihr En - gel, bleibt bei mir, bei  
 An - gels, bide — with me, — bide, ye An - gels, bide with me, with

G major G major

21

mir, bleibt bei mir, — bei mir, bleibt — bei mir, —  
 me, bide with me, with me, bide with me, —

Am letz - - ten End die See - - - le

A# dim.7 F#7 B minor E7 A7 F#7

(Carry this soul of mine at my final end)

25

— bleibt bei mir, — ihr En - - - - gel, bleibt — bei mir!  
 — bide with me, — ye An - - - - gels, bide — with me!

mein

B minor A# dim.7 F#7



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Text painting: Ascending line in tenor followed by long chorale note to depict angels carrying soul to heaven.

29

Bleibt, ihr Engel, Bide, ye Abraham's Schoß

B minor B minor D# dim.7 E minor G major

(Into Abraham's bosom.)

33

- gel, bleibt bei mir, ihr Engel, bide with me, ye Abraham's Schoß

G major G7 A7 D major B7

Chorale tune altered with lengthened note for "tragen" (carry), preceded by ascending line in the tenor for "Engel" (angels).

37

mir! me!

E minor E minor

41

Führet mich auf bei den Seiten, führet mich auf bei den Seiten, führet mich auf bei den Seiten

E minor E minor

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45

ret mich auf beiden, auf bei den Sei ten, füh

ye me, my ter-rors and fears al lay ing, guide

Leib in sein'm Schlaf- - - - käm- - - - mer- - - - lein

(Let my body rest in its sleeping closet)

D7 B7 E minor D7

49

ret mich auf bei den Sei ten, auf

ye me, my fears al lay ing, my

G major

G major  
Text painting: Chromatic clashes depict "Fuss nicht gleiten" (foot not slip) and "Qual" (torment) in the implied chorale stanza.

53

bei den Sei ten, dass mein Fuss nicht mö

fears al lay ing, keep my feet from ev

Gar sanft ohn ein- - - ge Qual und

(A# dim.7) F# Major F#7 B minor E7 (A7) F#7

(Very softly without any torment or pain)

57

ge glei ten, er stray ing

Pein

Text painting: Scales for "slipping."

B minor A# dim.7 F#7

61

füh - - - ret, füh -  
 guide - - - ye, guide

Ruhn bis am jüng - - - sten

B minor B minor E minor D# dim.7 E minor G major

65

ret mich auf bei - - - den Sei - ten, dass mein  
 ye me, my fears al - lay - ing, keep my

(Rest 'till Judgment Day!)

G major G7 A7 D major B7

69

Fuss nicht mö - ge gleiten, mein Fuss nicht mö - ge glei - ten,  
 feet from ev - er stray - ing, my feet from ev - er stray - ing,

The second half of the aria sets the Abgesang of the chorale's bar form.

E minor D7 G major G major B7

73

-dann vom Tod er - - - we - - - cke mich, a - - - ber  
 teach - me -

E minor (Then from death awaken me,) (A7) A7 D major

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This prayer asking the angels to teach the poet to sing "Holy," alludes to scriptures such as Isaiah 6:3 ("One [seraphim] called to another and said: 'Holy, holy, holy is the Lord of hosts; the whole earth is full of his glory.'" See also Revelation 4:8.

77

lehrt mich auch all hier, a - - - ber a - - - ber  
 rev - er - ent to be, teach me -

NBA: lernt

7 Daß mei - - - ne

D major D7 G major

81

lehrt mich auch all hier, a - - - ber lehrt mich auch all hier, all - - -  
 rev - er - ent to be, teach me - rev - er - ent to be, to

NBA: lernt

Au - - - gen se - - - hen dich

G major A# dim.7 F#7 F#7

Aria text speaks of singing "Sanctus" here, implied chorale text speaks of singing it in heaven.

(That my eyes may see thee)

"Heilig" = Sanctus

85

hier be: eu - - - er gro - - - sses Hei - lig  
 be; "Ho - - - ly, ho - - - ly, ho - - - ly"

F#7 B minor

The trumpets here remind listeners of the heavenly "Sanctus." Martin Petzoldt argues that the trumpets signify judgment in movement 1 and the hope of the resurrection and of heaven in the closing chorale, reminiscent of their role here in movement 5 (assuming the audience would think here of the words "Ach Herr, laß dein lieb Engelein," the third stanza of "Herzlich lieb hab ich dich, o Herr"). See "Bach Kommentar," 3:310.

89

sin - - - gen und dem Höch - - - sten Dank, - - -  
 sing - - - ing, to the high - - - est thanks

In In complete joy, O God's Son, The aria text and implied chorale text run parallel.

Bass continues skipping rhythm, perhaps because of implied chorale text (with all joy).

B minor G major

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Text painting: Long melismas for "thanks" and "sing."

93

Sohn, Mein

G major

97

NBA: singen

dem Höch - - - - - sten Dank zu brin -  
 ful prais - - - - - es ev - er bring -  
 Hei - - land und Ge - - - - - na - - - - - den - - - - - thron.

G major (My Savior and mercy-seat!) A7 D major D7

101

NBA: singen

- gen, Dank zu brin - gen!  
 - ing, ev - er bring - ing!

G major A7 D major D7 G major

Though not a true da capo, the opening text and melody returns, coinciding with the final implied chorale line.

105

Bleibt, ihr En - - - - gel,  
 Bide, ye - An - - - - gels,  
 Herr Je - - - - su

(Lord Jesus Christ.)

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109

bleibt bei mir, bleibt bei mir, bleibt bei mir, ihr En - -  
 bide with me, bide with me, bide with me, ye An - -

Christ, Er - -

B7 E minor D7 G major E minor

113

- gel, bleibt bei mir, bleibt, ihr En - gel, bleibt bei mir,  
 gels, bide with me, bide, ye An - gels, bide with me,  
 hö- re mich, er- hö- re mich!

(hear me, hear me [grant this request],)

G major G major G7

117

bleibt, ihr En - - gel, bleibt bei mir, ihr En - -  
 bide, ye An - - gels, bide with me, ye An - -

C major

121

- gel, bleibt bei mir! Ich  
 gels, bide with me!

Staccato markings on 8th note in strings...

Melisma is taken over by the upper strings.

B7 pedal E minor

Helmuth Rilling suggests that the staccato 8ths in the strings may represent death knocking after which the singer's melisma is taken over by the strings, representing the angels taking the singer to heaven.

125

Bleibt, ihr Engel, bleibt bei mir, bei  
Bide, ye Angels, bide with me, with  
will dich preisen ewiglich.

E minor (I would praise thee eternally!) E minor

129

mir, bei mir, ihr Engel, bleibt bei mir, ihr  
me, with me, ye Angels, bide with me, ye

B7

133

En- gel, bleibt bei mir!  
An - gels, bide with me!

E minor E minor

37

E minor E minor

The first half of 19/6 adopts the first half of Picander's 6th stanza (with a few deviations), while the second half of 19/6 alludes to the poem's 7th stanza.  
 •Angels are our chariot to heaven, let us love them (19/6). Martin Petzoldt notes that this recitative is a clear parallel to 19/2. While the former speaks of Satan's banishment from heaven, this recitative describes believers' access to (and entrance into) heaven. See Petzoldt, "Bach Kommentar," 3:08.

19/6. **Recitativo** Allusion to the day's Gospel reading (Matthew 18:10: "[These little ones'] angels always behold the face of my Father who is in heaven." Note: This is one of the few references to the Gospel reading in the cantata libretto. See also Secco **Soprano** 19/3.

Lasst uns das An-ge-sicht der frommen En-gel lie-ben und sie mit  
 Lord, let us love to gaze up - on the An-gels face, - nor let our

G major C major

Second part of recitative alters Picander's 7th stanza, emphasizing God's will in the believer departing this world.

3

unsern Sünden nicht vertreiben oder auch be-trüben, so sei'n sie, wenn der Herr gebeut, der  
 faults and sin-ful ways estrange us from them in dis-grace. - Grant, too, when God shall bid us say our

A7 D minor F major F7

Biblical Allusions: 2 Kings 2:11-12: "And as [Elijah and Elisha] still went on and talked, behold, a chariot of fire and horses of fire separated the two of them. And Elijah went up by a whirlwind into heaven. And Elisha saw it and he cried, "My father, my father! the chariots of Israel and its horsemen!" And he saw him no more. See also Luke 16:22: "The poor man [Lazarus] died and was carried by the angels to Abraham's bosom"; possibly Exodus 23:20 (God's promise to guide the Hebrews into the Promised Land): "I send an angel...to bring you to the place which I have prepared."

6

Welt Va-let zu sa-gen, zu unsrer Se-ligkeit auch unser Himmels-wa-gen.  
 last fare-well to mor-tals, that we be borne a-way by them to Heav-en's por-tals.

F# dim.7 D7 G minor F major F major



# J.S. Bach - Church Cantatas BWV 19

•Prayer: Keep my soul in death until the resurrection (19/7). The chorale is unrelated to Picander's poem or Gesenius's hymn but directly related to the textless chorale stanza implied in movement 5: "Ach Herr, laß dein lieb' Engelein" (perhaps added by Bach himself). Martin Petzoldt argues that, while the trumpets signified judgment in movement 1, they are reminiscent here of the chorale they played in movement 5 (assuming the audience would think there of the words "Ach Herr, laß dein lieb' Engelein," the third stanza of "Herzlich lieb hab ich dich, o Herr"), while also prompting suggesting the hope of the resurrection. See "Bach Kommentar," 3:310.

## 19/7. Choral (Mel: „Freu' dich sehr, o meine Seele“)

9th stanza of the 10-stanza hymn "Freu dich sehr, o meine Seele." The triple meter suits the joyful anticipation of heaven which begins and ends this hymn.

The closing choral serves the catechismal function of congregational response. Biblical allusions include Elijah's chariot, poor man Lazarus being carried into Abraham's bosom (see above), and references to the resurrection (e.g., Romans 8:23, I Corinthians 15).

**Soprano**  
+ Vln I, Ob I  
Lass dein' En-gel mit mir fah-ren auf E-  
Let Thine An-gels not for-sake me, but to

**Alto**  
+ Vln II, Ob II  
Lass dein' En-gel mit mir fah-ren auf E-  
Let Thine An-gels not for-sake me, but to

**Tenore**  
+ Vla, Taille  
Lass dein' En-gel mit mir fah-ren auf E-  
Let Thine An-gels not for-sake me, but to

**Basso**  
+3 Trp Timp.  
Lass dein' En-gel mit mir fah-ren auf E-  
Let Thine An-gels not for-sake me, but to

C major G major C major

li-as' Wa-gen roth und mein' See-le wohl be-  
Thee, when life shall cease may E-li-as' char-iot

li-as' Wa-gen roth und mein' See-le wohl be-  
Thee, when life shall cease may E-li-as' char-iot

li-as' Wa-gen roth und mein' See-le wohl be-  
Thee, when life shall cease may E-li-as' char-iot

li-as' Wa-gen roth und mein' See-le wohl be-  
Thee, when life shall cease may E-li-as' char-iot

C major C major

13

wah - ren wie Laz' - rum - nach sei - nem Tod.  
take me, up, like Laz - a - rus, in peace.

G major C major C major

19

Lass sie ruh'n in dei - nem Schoss, er - füll' sie mit  
Let me rest in Thine em - brace; fill my heart with

Lass sie ruh'n in dei - nem Schoss, er - füll' sie mit  
Let me rest in Thine em - brace; fill my heart with

Lass sie ruh'n in dei - nem Schoss, er - füll' sie mit  
Let me rest in Thine em - brace; fill my heart with

Lass sie ruh'n in dei - nem Schoss, er - füll' sie mit  
Let me rest in Thine em - brace; fill my heart with

Trp I ascends to high C to depict ascent to heaven.

C major C7 F major C major C7 F major

25,

Freud' und Trost, bis der Leib kommt aus der Er - - - -  
 joy and grace; when my days on earth are end - - - -

Freud' und Trost, bis der Leib kommt aus der Er - - - -  
 joy and grace; when my days on earth are end - - - -

Freud' und Trost, bis der Leib kommt aus der Er - - - -  
 joy and grace; when my days on earth are end - - - -

Freud' und Trost, bis der Leib kommt aus der Er - - - -  
 joy and grace; when my days on earth are end - - - -

C major G major C major C7

31. For a word-for-word translation, see Unger, "Handbook to Bach's Sacred Cantata Texts."

de und mit ihr ver - ei - nigt wer - - - - de.  
 ed, may my soul with <sup>it (i.e., the soul. The soul is reunited with the body at the resurrection.)</sup> Thee be blend - - - - ed.

de und mit ihr ver - ei - nigt wer - - - - de.  
 ed, may my soul with Thee be blend - - - - ed.

de und mit ihr ver - ei - nigt wer - - - - de.  
 ed, may my soul with Thee be blend - - - - ed.

de und mit ihr ver - ei - nigt wer - - - - de.  
 ed, may my soul with Thee be blend - - - - ed.

F major C major C major

Timpani has trill on penultimate measure. This highlights the re-unification of body and soul in the resurrection, as referenced in the text. See Rilling lecture/demonstration cited above.