

J.S. Bach - Church

Form: Chorus/Fantasia - Aria (T) - Recit/chorale (S) - Aria (B) - Recit/chorale (T)—duet (sop/alto) - Chorale.
 The cantata is in chastic form. Bach often used chastic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the central movement is no. 4.

Introduction & updates at melvinunger.com
 NBA I/19; BC A118
 10. S. after Trinity (BWV 46, 101, 102)
 *1 Corinthians 12:1–11 (There is a diversity of gifts but one Spirit)
 *Luke 19:41–48 (Jesus foretells destruction of Jerusalem and drives traders out of temple)
 Librettist: Unknown
 FP: 13 August 1724 (St. Nicholas) This cantata belongs to Bach's chorale cantata cycle (see note). For information about the underlying chorale, see note at no. 7.

Pervading references to the chorale tune may be a tribute to its ancient roots.

A prayerful, penitential cantata with complex counterpoint.

Martin Petzoldt summarizes the symmetrical form of BWV 101:
 4. Aria B. God's wrath and grace

5. Chorale & Recit (T). Prayer confessing sin and temptation
3. Chorale & Recit (S). Prayer recognizing God's comfort and salvation
6. Aria (SA duet). Prayer for God to remember Jesus' bitter death
2. Aria (T). Prayer for God not to act according to his righteousness
7. Chorale. Prayer for guidance and blessing
1. Chorus. Prayer for the removal of divine punishment
 See *Bach Kommentar* 1:230.

Martin Petzoldt notes that church tradition treated Jesus' warning about the coming destruction of Jerusalem in the Gospel for the 10th Sunday after Trinity as a call for Christians to repent. See *Bach Kommentar* 1:230.

Instrumentation

- Cornetto
- Trombone I, II, III
- Flauto traverso (see note)
- Taille, also Oboe da caccia
- Vln I, II
- Vla
- SATB
- Continuo

Bach uses alla breve meter motet style (brass doubling voices) apparently to pay tribute to the ancient roots of the underlying chorale (see note at no. 7). Compare his previous chorale fantasia in motet style, BWV 2/1 (2 S. after Trinity). In BWV 101, however, the instruments have independent material, divided into 3 choirs: woodwinds, strings, brass doubling voices. They are subservient to the voices, however.

For a comment by John Elliott Gardiner, see note.

Cantata No. 101

Nimm von uns, Herr, du treuer Gott

(Chorale Verse 1) • Prayer: Spare us from judgment of national disasters (101/1).

(Coro.)
(Andante) $\text{♩} = 60$

1. Woodwinds

Ob I

Vln I/Strings

L. H. R. H.

D minor

Regarding the significance of D minor, see note.

Instrumental theme 1.

C# dim.7

Instrumental motive 2b (see below).

D minor

E7

7.

G# dim.7

A minor

A minor

(D major)

G minor

C# dim.7

A7

13.

D minor

G minor

F# dim.7

E7

A major

A pedal...

D minor

19.

Ob I

D minor

24.

Ob I/Vln I

Instrumental thematic idea 2: a 3-note sighing motive (see more below).

D minor

C# dim.7

D minor

Each chorale phrase is prepared by the lower voices in imitation (fugato), then the cantus firmus is sung by the soprano in long notes, doubled by the cornetto and by the flute at the upper octave.

Clashing, chromatic dissonances depict the judgment described in the text—an allusion to the destruction of Jerusalem prophesied by Jesus in the Gospel reading.

(NB. Der Cantus firmus: „Vater unser im Himmelreich“ im Sopran.)
Soprano. Chorale line 1.

30. Instrumental groups alternate with 3-note sighing motive, whose chromatic character helps depict "die schwere Strafe und große Not" ("the severe punishment and great distress"), its sighing contour reminiscent of Jesus' weeping over Jerusalem in the Gospel reading.

Overlap: Chorus begins early, as if not able to wait.

Tenor: Chromatic inflection.

+Tbn II

+Tbn III

Nimm von uns, Herr, du treu - - - er

Nimm von uns, Herr, du treu - - - er Gott, du treu -

Ob II/Vln II Ob I/Vln I Taille/Vla

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

36. +Tbn I

Nimm von uns, Herr, du treu - - - er Gott, du treu -

Gott, du treu - - - er Gott, nimm von uns, Herr, du treu - - - er Gott,

- - - er Gott, nimm von uns, Herr, du treu - - - er Gott, nimm

(FI in 8va, Cornetto)

Oboes Strings

R.H. L.H.

D minor D minor

42. F major

Herr, du treu - - - er Gott,

- - - er Gott, nimm von uns, Herr, du treu - - - er Gott, du treu - er Gott,

du treu - er Gott, nimm von uns, Herr, du treu - - - er Gott, du treuer Gott,

von uns, Herr, du treu - er Gott, du treu - er Gott,

Strings Obs R.H. L.H. Ritornello overlaps

D minor E7 A major D major G minor

49. *Vln I*

G# dim.7 E7 A major D7 (G minor) All in lower 8va (see full score). A7 D7 G minor

55.

G minor C7 F minor F minor

61. **B**

Chorale line 2. die die schwe-re Straf' und die

62. **B**

C7 F major (for significance, see note). F major D minor F# dim. (D minor) G minor

Ob I/Vln I Ob II/Vln II Taille/Vla

67.

schwe-re Straf' und gro-sse Noth, die schwe-re Straf' und gro-sse Noth, die schwe-re Straf' und gro-sse die schwe-re Straf' und gro-sse

Instrumental groups alternate with 3-note motive...

D minor

73.

die schwe - - - re Straf' und gro - - -

gro - sse Noth, und gro - sse Noth, die schwe - re Straf'

Noth, die schwe - re Straf' und gro - - - - - sse Noth, die

Noth, die schwere Straf'; die schwe - re Straf' und gro - sse Noth, die schwere

(Fl in 8va, Cornetto) Ritornello Vln I/Strings Ob I/Obs

D minor A minor D minor B7 E minor F7 A7 D minor

79.

sse Noth,

- und grosse Noth, und gro - sse Noth,

schwere Straf' - - - - - sse Noth,

Straf' und gro - - - - - sse Noth,

L. H.

85.

Obs

D minor C(7) F major A7

91.

Ob I/Vln I Ob I/Vln I

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

97. The repeated appearance of the instrumental theme with its tapping opening notes (joined by the vocal bass in m. 111) may suggest the counting of "sins without measure" referenced in the text.

Chorale line 3.

die wir mit
die wir mit Sün - den oh - -

Vln I/Strings
Ob I
Vln I

E7 A minor
A minor
A major
D minor
D major

104.

Sün - den oh - - - ne Zahl, mit Sünden oh - - ne
- - ne Zahl, mit Sünden oh - ne Zahl, mit Sünden oh - ne Zahl, oh - ne

Strings unison

G minor
A major
D minor
D7
G minor
C# dim.7
D minor

110.

die wir mit Sün - - - den oh - - -
Zahl, die wir mit Sün - - - den oh - - - ne Zahl, mit Sünden
Zahl, die wir mit Sün - - - den oh - - - ne Zahl, mit Sün -
die wir mit Sün - den ohne Zahl, mit Sünden oh - ne Zahl, mit Sünden

(Fl in 8va, Cornetto)
Ob I/Obs
Ob I/Obs
Ob I/Obs
Vln I/Strings
up 8va

Vln I/Str
up 8va

D minor
A minor
F major
A7
D minor

116.

ne Zahl.

oh - ne Zahl, die wir mit Sünden oh-ne Zahl, mit Sünden oh - ne Zahl

den oh - ne Zahl, die wir mit Sünden oh-ne Zahl, mit Sünden oh-ne Zahl

oh - ne Zahl, die wir mit Sünden oh-ne Zahl, mit Sünden oh - ne Zahl

Vln I...
Ritornello

C# dim.7 G minor G minor A(7) D minor

122.

Ob I...

D7 G minor G7 C major

129.

Vln I... Ob I...

C major C7 F major F major F7 B-flat major

136.

Chorale line 4.

ver - die -

Strings play sustaining notes.

Ob I/Obs

Bass

Independent continuo

B-flat major D7 G minor A7 D minor G# dim.7

Instrumentation: Brass doubling voices, continuo.

161.

D# dim.7 B7 E minor A7 D minor E7

Ob. I/Obs L.H.

168.

A minor A7 D minor B7 E major E pedal... E7 A minor A minor

Vin I/Strings R.H.

175.

E

Chorale line 5. NBA: für (each time). Be - hüt' vor

Be - hüt' vor Krieg und theu - rer

E7 A minor A minor A7 D minor

Ob. I/Vln I Ob. II/Vln II

up 8va

Instrument groups alternate with 3-note motive inverted.

182.

Be - hüt'

Krieg und theu - rer Zeit, be - hüt' vor Krieg, vor Krieg

Zeit, be - hüt' vor Krieg und theu - rer Zeit, be - hüt' vor Krieg, be - hüt' vor

Be - hüt' vor Krieg und theu - rer Zeit, be - hüt' vor Krieg und

D minor D minor C7 F7 G7 A7 G7 C# dim.7 D minor E7 A minor

Taille/Vla Strings unison

(Fl in 8va, Cornetto)

189.

vor Krieg und theu - - - rer Zeit,
 - und theurer Zeit, behüt' vor Krieg und theurer Zeit, vor Krieg - und theurer Zeit,
 Krieg und theurer Zeit, behüt' vor Krieg und theurer Zeit, vor Krieg und theu - rer - Zeit,
 theu - rer Zeit, behüt' vor Krieg und theurer Zeit, vor Krieg und theu - rer - Zeit,

Ritornello
 Obs unison

A minor D minor D minor D7 G major A7 C major D minor

195.

Vln I
 Ob I
 Ob II

A7 D minor D minor D7

202.

Vln I
 Ob I

G minor G minor G7 C major C major

209.

NBA: für (each time)
 Chorale line 6. vor Seu - chen, Feu'r und gro - ssem
 vor Seu - chen, Feu'r und
 vor

Vln I
 Ob I plays syncopated line (see full score).

C7 F major C7 F major A7 D minor 8va down C7 F(7) F# dim.7

Instrumental groups alternate.

216.

vor Seu - - - chen, -
 Leid, und gro - ssem Leid, vor Seu - chen, Feu'r und gro - ssem
 gro - ssem Leid, vor Seu - chen, Feu'r und gro - ssem Leid, vor
 Seu - chen, Feu'r und gro - ssem Leid, vor Seu - chen, Feu'r und grossem

Ob I/Vln I (Fl in 8va, Cornetto)
 Ob II/Vln II Taille/Vla

G minor B (C minor) dim.7 8va down C minor A7 D minor D minor

Text painting: Highly chromatic passage for "pestilence, fire, and great suffering."

223.

Feu'r und gro - ssem Leid!
 Leid, vor Seu - chen, Feu'r und gro - ssem Leid, vor Seu - chen,
 Seu - chen, Feu'r und grossem Leid, und gro - ssem Leid, vor Seu - chen, Feu'r und
 Leid, und gro - ssem Leid, und gro - ssem Leid!

Ob I/Obs Vln I/Strings
 F# dim.7 Double D pedal..

B-flat 7 (E-flat major) C# dim.7 D minor A7 D major D7 G minor

230.

Feu'r und gro - ssem Leid, und gro - ssem Leid!
 gro - ssem Leid, vor Seu - chen, Feu'r und gro - ssem Leid!

R. H. L. H. R. H. Vln I/Strings L. H. R. H. Ritornello

D minor (A7) Dal Segno. D minor

G minor F# dim.7 G minor C# dim.7 (A7)

The movement contains the onslaught of enemies (understood as God's judgment and depicted by the violin obbligato's agitated 16th notes) with the expressive text setting of the singer. Robin Leaver sees it exactly opposite (violin=hope of grace; tenor=fear of law). See *J. S. Bach. Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 316. Helmuth Rilling interprets the obbligato as an attempt at frantic escape. See note.

ARIA.

101/2. (Moderato ♩ = 80.)
1. Vln

(Loosely based on Chorale Verse 2; there is no reference to the tune.)
• Prayer: Spare us from war, our deserved judgment (101/2).

The obbligato was originally planned for flute but discarded. See NBA.

Ritornello *mf*

G minor pizzicato

F major B-flat major D major B dim.7

L. H.

C minor F# dim.7 D7 G minor

L. H.

G minor

G minor

17. **Tenore.**

Han - dle - nicht nach - dei - nen Rech - ten mit uns

Word painting: Ascending run by the violin may suggest the upwardly directed plea or attempt to escape (see earlier note and m. 67).

The chorale phrase embedded here is an editorial addition.

G minor

22.
bö - - - sen Sün - den - knech - - ten, han - dle - nicht.
Text painting: Chromatic melody with opening leap for "evil servants of sin."

Vln
G minor

26.
han - dle - nicht nach dei - nen Rech - - ten mit uns
Word painting: Rhetorical emphasis on "deinen Rechten" ("[thy] rights").

F7

30.
bö - - - sen Sün - den - knech - - ten, lass das Schwert der

B-flat major
D7

34.
Fein - - de ruh'n,
Text painting: Agitated 16ths for "Feinde" ("enemies") contrast with a long sustained note for "ruh'n" ("to rest").

Vln
G minor
B-flat major

38.

lass das Schwert der Feinde ruh'n, der Feinde ruh'n!

B-flat major B-flat major B-flat 7

Detailed description: This system contains measures 38 through 41. The vocal line features a melisma on the word 'ruh'n' with a long note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord labels 'B-flat major' and 'B-flat 7' are placed below the piano part.

42.

E-flat major C7 F major F7

Detailed description: This system contains measures 42 through 45. The vocal line has a melisma. The piano accompaniment continues with the eighth-note pattern. Chord labels 'E-flat major', 'C7', 'F major', and 'F7' are placed below the piano part.

46.

Höch - ster, hö - re, Höch - ster.
Word painting: Upwardly sweeping melisma for "Most High, hear."

B-flat major G7 C minor

Detailed description: This system contains measures 46 through 49. The vocal line features an upwardly sweeping melisma on 'Höch - ster'. The piano accompaniment has a more active eighth-note pattern. Chord labels 'B-flat major', 'G7', and 'C minor' are placed below the piano part.

50.

hö - re un - ser Fle - - - - hen, dass wir -
Word painting: Descending melisma with sighing duples for "flehen" ("entreaty/pleading").

F# dim.7 D7 G minor G minor

Detailed description: This system contains measures 50 through 53. The vocal line features a descending melisma on 'flehen' with sighing duples. The piano accompaniment has a more active eighth-note pattern. Chord labels 'F# dim.7', 'D7', and 'G minor' are placed below the piano part.

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54. Text painting: Chromatic, disjunct line for "sündlich Tun" ("sinful conduct").

54. **nicht durch sündlich Thun, nicht durch sündlich Thun wie Je-rusa-**

The reference to being destroyed like Jerusalem alludes to Jesus words in the Gospel reading: "When [Jesus] drew near and saw the city he wept over it, saying, 'Would that even today you knew the things that make for peace! But now they are hid from your eyes. For the days shall come upon you, when your enemies will cast up a bank about you and surround you, and hem you in on every side, and dash you to the ground, you and your children within you, and they will not leave one stone upon another in you; because you did not know the time of your visitation'" (Luke 19:41-44).

58. **lemver-ge-**

The demise of Jerusalem as an example of God's judgment is depicted with a long descending passage followed by agitated 8ths.

G minor

62. Word painting: Upwardly sweeping melisma for "Most High, hear."

62. **hen. Höch-ster, hö-re un-ser-**

G minor

G minor

Word painting: Ascending run by the violin may suggest the upwardly directed plea or attempt to escape (see earlier note).

65. **Fle-hen,**

Word painting: Descending melisma with sighing figures for "Flehen" ("entreaty/pleading").

F minor

B-flat 7

E-flat major

C minor

D7

68. **dass wir nicht durch sündlich Thun, durch sündlich Thun**

71. **wie Je - ru - sa - lem ver - ge - hen.**

G minor G7 C# dim.7 A7 F# dim.7

G minor G minor

Vln

mf

Recitativo und Choral. (Mel: „Vater unser im Himmelreich.“)

Martin Petzoldt observes that the two troped chorale movements, no. 3 (a prayer of acknowledgment) and no. 5 (a prayer of confession) frame the central movement in which wrath and grace come together (unlike chorale stanza 4, which speaks of wrath only). See *Bach Kommentar* 1: 232. Hybrid movements of this type (inserting sections of recitative) allow Bach to deal with long texts.

For Albert Schweitzer's dismissive comments, see note.

101/3. **a tempo** (♩ = 72) (Verse 3) • Prayer: Peace comes from thee; keep us faithful (101/3).

1. **Right hand is editorial realization.**

mf

Quasi-ostinato bass A7 D minor

Petzoldt argues that the offset entries of the chorale phrases and their appearance in different keys suggest that the chorale functions as an accompaniment. See *Bach Kommentar* 1:232. The chorale is altered to triple meter.

5. **Soprano.** Chorale stanza 3, line 1 (all 6 lines of the chorale's third stanza are embedded in this movement)

Chorale tune is highly embellished. **Ach! Herr Gott, durch die Treu - - e**

D minor D minor D minor

9. **Recit.**

dein wird unser Land in Fried' und Ruhe sein. Wenn uns ein Unglückswetter droht, so

Secco: Editorial realization

B-flat major deceptive C7 F major F# dim.7 G7

12. Tritone for "such distress." **(a tempo)** Chorale stanza 3, line 2.

rufen wir, barmherz'ger Gott, zu dir in solcher Noth: mit **Trost und Retung**

C# dim.7 A major D minor B-flat major G# dim.7 A minor G minor A7

16. **(Recit.)** Tritone for "Zerstören" (NBA) ("destruction").

uns erschein! Du kannst dem feindlichen **Zer.stören** durch deine Macht und Hilfe

Oblique reference to the Gospel reading: "Your enemies will...dash you to the ground (Luke 1:43-44).

Secco

D minor iv6 Phrygian cadence often used for questions. V C# dim.7 E dim.7 C7

19. **(a tempo)** Chorale stanza 3, line 3.

wehren. **Beweis' an uns deine grosse Gnad'**

F major A7 D minor C7 A major D minor

25. Chorale stanza 3, line 4. Jabbing rhythm of the bass. **(Recit.)**

und straf' uns nicht, **straf uns nicht** auf frischer That, wenn unsre Füße wanken

Secco

G(7) C major (E7) A minor A minor F# dim.7

(a tempo) Chorale stanza 3, line 5.

30. wollten und wir aus Schwachheit straucheln sollten. **Wohn' uns mit deiner Glü . . . te . . .**

D7 G minor G7 C major C7 F major

(Recit.)

35. **bei**, und gib, dass wir nur nach dem Guten streben, damit all . hier und auch in jenem

Secco F major G7 (A7) A7

(a tempo) Chorale stanza 3, line 6.

Jabbing rhythm of the bass.

38. Le . ben **dein Zorn und Grimm** fern von uns, fern von uns

wrath and fury

D minor

42.

sei.

D minor D minor

This is the central (pivot) movement in the cantata's chiasmic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here God's wrath (ritornello) is contrasted with his grace (chorale), highlighted musically with contrasting tempos.

Aria. (Mit Benutzung der Choral-Melodie. „Vater unser im Himmelreich.“)

101/4. **Vivace.** (♩ = 72.) (Based on Chorale Verse 4) • Prayer: Spare us from thy zealous wrath! (101/4).

Ob I
Ob II
Taille

In this hybrid movement, Bach contrasts chorale citations (in an andante tempo) with a troped "rage" aria text (marked "vivace"),

Text painting: The ritornello's motivic material appears to represent the flames of God's angry zeal referenced in the text (see note at m. 34).

For comments by Richard D. P. Jones, see note.

Andante. (♩ = 60.)

9. **Basso. [(Choral-Melodie.)]** Chorale stanza 4, line1, tune 1. **Vivace.** Chorale stanza 4, line1 repeated to in aria setting.

Bach contrasts the objective sounding chorale tune with a more dramatic setting of the words. See note.

Descending streams of 16ths suggest the descending flames of wrath (see later).

Text painting: Agitated melismas for "zornig" ("angry").

14.

zor - - - nig, so zor - nig sein, - - - wa - rum willst du so

D minor B7

16.

zor - - - nig, so zor - nig sein, wa - rum willst du so zor - nig

E minor E minor

Andante. (Choral-Mel.) Chorale stanza 4, line 1, tune 1.

Editorial realization

19.

sein, warum willst du so zornig sein? Es schlagen deines Ei -

E minor C minor A-flat M7 G major C major

Adagio. (♩ = 50.) Vivace.

Chromatic progression for the anguished question, "Why would you be so angry?"

Phrygian cadence for question.

22.

- fers Flam - - - men schon ü - ber unserm

G major G major G7

Text painting: Agitated, descending melismas for zeal's flames.

25. Haupt, schon ü - ber un - serm Haupt zu - sam - men, es

C7 F major

28. schlagen dei - nes Ei - fers Flam -

C major

30. - men schon ü - ber unserm Haupt - - - - - zusam - - - - - men, schon

C major D7 G7 C major

33. ü - ber un - serm Haupt - - - - - zu - sam - men.

The oboes stop; the rest here is is an editorial realization

Ritornello

Text painting: After a sudden pause, the oboes, representing the flames of God's angry zeal striking together above "our" head (as referenced in the text) resume.

35.

G major G major C major C major

Text painting: The ritornello's "flame" material ceases as the text leads for punishment to be suspended. Instead the oboes play sighing/pleading figures.

The harmonized chorale is played by the instruments, the pervading motivic continuo line supplying the bass (and providing more subjective commentary). Petzoldt argues that the objectively rendered chorale represents God's grace. See *Bach Kommentar* 1:233). For a translation of this stanza, see note.

Andante.

38.

Ach, stel.le doch die Stra.fen ein, stelle doch die Strafen ein, ach, stelle

Editorial realization Oboes Wa - rum wilt du so

C minor F# dim.7 G minor E7 A minor

The pervading motivic material of the continuo now functions as the 4th voice in the chorale harmonization.

41.

doch die Strafen ein, die Stra - - - fen, die Stra - - - fen, stelle doch die Stra -

zor - nig sein ü - ber uns ar - me

Editorial realization

A minor G major C7

Chromaticism for "Strafen" ("penalties")

44.

- - - fen - - - ein, stelle doch die Stra - fen - ein, Weiß du doch wohl, du

Wür - me - lein? (Choral-Mel.)

Editorial realization

F major E7 A minor C major C major D7 G major

47.

und trag' aus vä - ter - li - cher Huld mit un - serm schwachen

gro - ßer Gott, daß wir nichts sind als

Editorial realization

E7 A minor D7 G major E minor

50. **Fleisch Ge - duld, ach! ach, stelle doch die Stra - fen ein, die**
 Erd und Kot; Es ist ja

Editorial realization

E minor E minor A7 D minor E minor

53. **Stra - für dein - An - fen. ge - die Stra - fen, stelle doch die Strafen**
 für dein - An - fen. ge - die Stra - fen, stelle doch die Strafen

Chromaticism for "Strafen" ("penalties").

Editorial realization

E minor E7 F major D7 GM C major D minor

55. **ein, und trag' aus vä - ter - li - cher Huld, aus**
 - re Schwach - heit ver - bor - gen nicht.

D minor E7 A minor A minor A minor A7

57. **vä - ter - li - cher Huld mit un - serm schwa - chen Fleisch Ge -**

Ob I

Text painting: Sighing motives for "weak flesh."

For D minor's associations with "poor, weak flesh," see note at no. 1.

D minor D minor E7 A minor iv6

Adagio.

Phrygian cadence, often used for questions.

59. **Vivace.**

duld, Ge - duld,

The plea for patience is reminiscent of Jesus' parable about the indebted, unforgiving servant. See Matthew 18:26: His fellow servant fell down and besought him, "Have patience with me (Luther 1545: Herr, habe Geduld mit mir!)"

Ob I

Ob II

Taille (8va up)

Canonic entries

A7

61. V

und trag'aus vä - ter - li - cher

Editorial continuo realization...

Continuo alone

C# dim.7

A7

D minor

E7

63.

Huld mit un - sermschwa - chen Fleisch Ge - duld, Ge - duld, mit un - serm

A minor

D minor

A minor

65.

schwa - chen - Fleisch Ge - duld.

Ritornello

A minor

A minor

Dal Segno.

Recitativo und Choral. (Mel.: „Vater unser im Himmelreich.“)

101/5. (a tempo ♩ = so.) (Verse 5) • Sinful nature, devil & world makes us prone to sin (101/5).

1. **Tenore.**

Martin Petzoldt observes that the two troped chorale movements, no. 3 (a prayer of acknowledgment) and no. 5 (a prayer of confession) frame the central movement in which wrath and grace come together (unlike chorale stanza 4, which speaks of wrath only). See *Bach Kommentar* 1: 232.

Chorale stanza 5, line 1 (all 6 text lines of the chorale's fifth stanza as well as the tune are embedded in this movement).

Continuo alone. *mf*

Ostinato walking bass D minor D minor D minor

Ostinato walking bass may depict "walking the narrow path" referenced in the text (see mm. 20–21).

4. **Recit.** **a tempo**

der - bet sehr; so müssen auch die Frömmsten sagen und mit bethrüntem Augen klagen:

This is all an editorial realization of the figured continuo part.

Secco *mf*

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

7. **Recit.**

„der Teu - fel plagt uns noch viel mehr.“ Ja, dieser bö - se

Secco

F major D minor G7 C major A7 C# dim.7 F major

11. **Geist, der schon von An - beginn ein Mörder heisst, sucht uns um unser Heil zu**

The reference to the devil as a murderer from the beginning of time is reminiscent of Jesus' words, "You are of your father the devil, and your will is to do your father's desires. He was a murderer from the beginning" (John 8:44).

D# dim.7 E minor G major

Martin Petzoldt notes that the text's two-part division of sin/devil - world/flesh is not audibly featured in Bach's setting. See *Bach Kommentar* 1:234.

Chorale stanza 5, line 3.

13. (a tempo)

bringen und als ein Löwe zu verschlingen. Die Welt, auch

E major E7 A minor A minor F major A major

Chorale stanza 5, line 4.

16. un - ser Fleisch und Blut, uns al - le - zeit ver - -

The reference to the devil as a roaring lion is based on 1 Peter 5:8: "Be sober, be watchful. Your adversary the devil prowls around like a roaring lion, seeking some one to devour." Text painting: Unexpected modulation at the mention of deception by the world and the flesh.

D minor D7 G major E(7) A minor C#7

(Recit.)

19. füh - ren thut. Wir treffen hier auf dieser schmalen Bahn sehr viele Hinder -

The text here alludes to Jesus' words: "Enter by the narrow gate; for the gate is wide and the way is easy, that leads to destruction, and those who enter by it are many. For the gate is narrow and the way is hard, that leads to life, and those who find it are few" (Matthew 7:13-14).

F# minor E# dim.7 C#7 F# minor B7 E major G# dim.7

Chorale stanza 5, line 5.

22. (a tempo)

niss' im Guten an. Solch' E - lend kénntdu, Herr, al -

E7 A minor A minor F major C7 F major

25. (Recit.) (a tempo)

lein: hilf, Helfer, hilf uns Schwachen, du kannst uns stärker machen.

F#7 F# dim.7 G minor A7 D minor

28. Chorale stanza 5, line 6.

Ach, lass uns dir be - foh - len sein!

D minor D minor D(7) G minor G minor D major

101/6. (Based on Chorale Verse 6) • Prayer: Remember Jesus' death & have mercy on me! (101/6).

Aria. (Duetto.) (Mit Benutzung der Choral-Melodie: „Vater unser im Himmelreich.“)
 (Andante ♩=60) The conversational (duet) character is extended to the obbligato instruments.

Form (Rhyme: ABBCDDAA)
 (Italics represent chorale text lines.)
 Ritornello (1-13) Ob/Fl: chorale
 Cantus Firmus phrase 1 (2x) Dm
 A. Lines 1-3 (13-25) A/S: CF #1.
 Dm-B M
 Rit (25-27) B M
 B^A. Lines 4-7 (27-44) S/A: CF #3
 (2x); Fl/Ob: CF #3 (2x);
 Fl: CF #1. B M
 Rit (44-46) B M-Gm-A M
 A¹ Lines 8-9 (47-55) S/A: CF #1
 (Cm)-Dm
 Rit (55+2-13) Dm

1. Ritornello

Ob da caccia plays Cantus Firmus phrase #1.

Ge - denk an deins Schns

D minor

The flute has many appoggiaturas, reinforcing the sighing motives elsewhere in the cantata.

Siciliano rhythm with woodwinds suggests the pastoral image of the Lamb of God (see below). Meredith Little and Natalie Jenne call the movement loure like. Again the objective quality of the chorale tune is married to a more modern element. See note for references.

3. bit - tern Tod

Ge -

CF phrase #1. Flute and oboe da caccia switch roles.

D minor A minor

5. -denk an Je - - su bit - tern Tod!

A minor A minor

The first musical phrase of the chorale, presumably implying the first text line of the sixth stanza ("Gedenk an Jesu bitter Tod") is always presented twice in succession. Because the librettist changed one word in the chorale line (see m. 12), the first line may be understood as a self-address rather than a prayer, following Jesus' exhortation in the Gospel reading (see below). The rest of the stanza is clearly addressed to God. Bach's pervasive double presentation of the chorale phrase suggests a picture of Christians exhorting each other (see Petzoldt, *Bach Kommentar* 1:234–235). The duet structure supports this interpretation.

7. C7 F major A7 D minor

9. D7 G minor A7

11. B-flat major D minor

Martin Petzoldt suggests that the word "gedenk" ("think on" or "remember") parallels Jesus' use of "bedenk" ("consider") in the Gospel reading: "Wenn du es wüßtest, so würdest du auch bedenken zu dieser deiner Zeit, was zu deinem Frieden dienet." (Luther 1545). ("If you knew, you would consider even in this your time what makes for for your peace." See *Bach Kommentar* 1:230.

13. **Alto.** Chorale stanza 6, line 1 (CF #1), slightly modified, presented twice.

Setting the text as a duet suggests two people admonishing each other (see note above).

Ge - denk' an Je - su

Chorale original: deins Sohns

D minor D minor

15. **Soprano.** CF #1.

Alto.

bit - tern Tod, nimm, Va - ter, dei - nes Soh - nes Schmer -

D minor D minor A minor

17.

an Je - su bit - tern Tod, nimm, Va - ter,
- zen und sei - ner Wun - den Pein zu Her - zen, nimm,

A minor A minor A minor

19.

dei - nes Soh - nes Schmer - zen und sei - ner Wun - den Pein,
Va - ter, dei - nes Soh - nes Schmer - zen und sei - ner Wun - den Pein,

F major A7 N6

The chromatic descending fourth, traditional symbol of lament (e.g., as ground bass in the "Crucifixus" of the B-minor mass) underscores that this movement is a meditation on Jesus' death.

21.

und sei - ner Wun - den Pein
und sei - ner Wun - den Pein

A7 D7 G7 G minor D7 G7 C7 F7

Continuo takes up the pleading flute theme.

23.

zu Her - zen, sei - ner Wun - den Pein zu
zu Her - zen, sei - ner Wun - den Pein zu

B-flat major C7 F major C7

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25.

Her - zen,
Her - zen,

Ritornello

B-flat major F major

Chorale stanza 6, lines 3 & 4 are joined and sung twice; cantus firmus phrase 3 is sung twice (S-A).

27.

For possible biblical allusions see note. The designation of Jesus as the Lamb of God may account for siciliano meter and rhythm.

Martin Petzoldt suggests that the quadruple presentation of the cantus firmus (3rd phrase) represents the four corners of the world, i.e., "die ganze Welt" ("the entire world." See *Bach Kommentar* 1:235.

For possible biblical allusions see note. The designation of Jesus as the Lamb of God may account for the siciliano rhythm.

die gan - ze

F major A7 D minor

29.

Welt die Zah - lung und das Lö - se -

CF #3.

For possible biblical allusions see note. The designation of Jesus as the Lamb of God may account for the siciliano rhythm.

die gan - ze

B-flat major G7 C major E7 A minor A minor

31.

geld, sie sind ja für die gan - ze Welt die Zah - lung und das Lö - se -

Welt die Zahlung und das Lö - se -

Instruments play cantus firmus phrase 3 twice (flute begins).

A minor F major D minor D minor

33.

geld,* die Zah-lung und das Lö - se-geld, und das Lö - se -
geld, sie sind ja für die gan - ze Welt die Zah - lung und das Lö - se -

CF #3
Oboe da caccia

D minor B-flat major G minor G minor

35.

geld; er - zeig' auch mir zu al - - ler Zeit, barm - herz' - -
geld; er - zeig'

Flute plays CF phrase #1.

D minor

37.

- - ger Gott, Barm - - her - zig - keit, Barmher - zig -
auch - mir, auch - mir zu al - - ler

D minor D minor

38.

keit; er - zeig' auch mir zu al - ler Zeit, barm - herz' - - ger
Zeit, er - zeig' auch mir zu al - ler Zeit, barmherz' - ger Gott, Barmher - zig -

D minor F7 B-flat major D7

40.

Gott, barm - herz' - - ger Gott, Barm - her - zig - keit, barmherz' - -
keit, barm - herz' - - ger Gott, Barm -

D7 G7 C major C minor C7

Descending chromatic fourth, traditional symbol of lament (see note above).

42.

- - ger Gott, zu al - - ler Zeit, barmherz'ger
her - zig - keit, zu al - - ler Zeit, barmherz'ger

F7 B-flat 7 E-flat major F major B-flat major

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44. Word painting: parallel 6ths for sweet "mercy."

Gott, Barmherzigkeit!

Gott, Barmherzigkeit!

mf Ritornello

B-flat major B-flat major

46.

Ich seufze stets in—

Ich seufze stets in— mei ner Noth, in

D7 G minor A-flat major (Neapolitan) B-flat 7 E-flat major

Chorale stanza 6, line 6=1, slightly modified; soprano sings chorale phrase 1, giving a sense of da capo.

48.

mei ner Noth, ich seufze stets: ge denk'

mei ner Noth, ich seufze stets:

G7 C minor D7

50.

an Je - su bit - tern Tod, gedenk' an

G minor G minor G minor

52.

Je - su bit - tern Tod, ge - denk' an Je - su bit - tern Tod, ge - denk' an Je - su

Alto sings chorale stanza 6, line 6, slightly modified to the tune of the chorale phrase 1.

D minor D minor

54.

an Je - su bit - tern Tod!

bit - tern Tod!

mf

D minor

D7 G minor B-flat +6 A7

Dal Segno.

101/7. **Choral.** (Verse 7) (See also 90/5.) •Prayer for blessing on city and nation and spiritual protection (101/7).

Soprano. 1. The tune is Luther's 1539 hymn paraphrase of the Lord's Prayer, so it suits the cantata's emphasis on prayer.

+Flauto traverso in 8va, Ob I, Cornetto, Vln I

Leit' uns mit dei.ner rech.tenHand und seg.ne uns.re Stadt und Land; gieb

Many of Bach's settings of this tune are complex (see note).

+Ob II, Tbn I, Vln II

Leit' uns mit dei.ner rech.tenHand und seg.ne uns.re Stadt und Land; gieb

+Taille, Tbn II, Vla

Leit' uns mit dei.ner rech.tenHand und seg.ne uns.re Stadt und Land; gieb

The closing chorale stanza is a prayer that serves as a catechismal summary. Doubling the vocal lines with trombones is an old-fashioned technique and pays tribute to the ancient roots of the chorale.

Leit' uns mit dei.ner rech.tenHand und seg.ne uns.re Stadt und Land; gieb

D minor F major D minor A major

5.

uns all.zeit dein hei.lig Wort, be.hüt' vor's Teu.fels List und Mord, ver.

uns all.zeit dein hei.lig Wort, be.hüt' vor's Teu.fels List und Mord, ver.

uns all.zeit dein hei.lig Wort, be.hüt' vor's Teu.fels List und Mord, ver.

uns all.zeit dein hei.lig Wort, be.hüt' vor's Teu.fels List und Mord, ver.

F major D minor GM CM DM D7 E7 Am E7 Am GM

Text painting: Unexpected modulation for "devil's cunning and murder." Compare no. 5 at m 16ff.

9.

leih' ein sel.ges Stün.de.lein, auf dass wir e.wig bei dir sei'n!

leih' ein sel.ges Stün.de.lein, auf dass wir e.wig bei dir sei'n!

leih' ein sel.ges Stün.de.lein, auf dass wir e.wig bei dir sei'n!

leih' ein sel.ges Stün.de.lein, auf dass wir e.wig bei dir sei'n!

C major F major D major G minor A7 B-flat major A7 D major (Concerning major vs. minor, see note.)

Word painting: Tenor has sustained note for "eternally."