

J.S. Bach - Church Cantatas BWV 25

Form: Chorus - Recit (T) - Aria (B) - Recit (S) - Aria (S) - Chorale

Introduction and updates at melvinunger.com

The first movement is a contrapuntal, chromatic tour de force with 3 components: 1) the first line of the chorale "Herzlich tut mich verlangen" played intermittently in the continuo, 2) a 3-note "sighing" motive derived from the first 3 notes of the chorale's last line and used also for "Gesundes" in the text, and 3) the full chorale played intermittently in 4 parts by a brass choir, the melody doubled by 3 recorders. (It is noteworthy that this chorale is different from the one that ends the cantata.) Meanwhile, the 2 phrases of the psalm text are presented as 2 fugato themes, derived from the last and first lines of the chorale, respectively. After being presented separately (mm. 5-21 and mm. 25-41), the fugato themes (and texts) are combined (mm. 59-69). In Bach's first Leipzig cantata cycle, instrumentally rendered chorale tunes—an additional hermeneutical layer introduced by the composer—appear in 75/8, 77/1, 25/1, 48/1, and 70/9, as well as in the second movement of the audition cantata, BWV 23, movement of the audition cantata, BWV 23. Cantata 77 was performed one week prior to Cantata 25. Christoph Wolff notes that 4 cantatas based on chorales were composed in a "gap-free sequence, for the thirteenth to sixteenth Sundays after Trinity, from August 22 through September 12, 1723 [BWV 77, 25 (textless chorales), 138, 95]." See Wolff, "Bach's Musical Universe," 122.

J.S. Bach Cantata No. 25 Es ist nichts Gesundes an meinem Leibe

•Sickness: Nothing sound is in my body: Psalm 38:3 [38:4 in German bible] (25/1).

NBA I/21; BC A129

14. S. after Trinity (BWV 25, 78, 17)

*Gal. 5:16-24 (Work of the flesh and fruit of the Spirit)

*Lk. 17:11-19 (Jesus heals ten lepers.)

Librettist: Johann Jacob Rambach (Rambach's 8-stanza libretto of 1720 was thoroughly reworked by an unknown author. The resulting text is more unified and more thoroughly based on the Gospel reading. For a comparison of the original libretto and the revised one, see Petzoldt, "Bach Kommentar" 1:388-393. Petzoldt notes particularly the more important role played in the revised libretto by the allusion to Exodus 15:26 ("...I am the Lord, your healer (Luther 'Arzt')." See Petzoldt 1:393.

FP: 29 August 1723 (St. Thomas; Cantata 119 was performed the following day at St. Nicholas for Change of Town Council.)

Instrumentation:

- Cornetto
- Tbn I, II, III
- Flauto dolce I, II, III
- Ob I, II
- Vln I, II
- Vla
- SATB
- Continuo, Organo

(Coro.)
25/1. (Strings & Oboes) ♩ = 80.
Pianoforte.

Continuo plays chorale cantus firmus: first phrase of "Herzlich tut mich verlangen" (With all my heart I long...).

"O Jesu" sighing motive. The 3-note motive introduced by the instruments is apparently derived from the first 3 notes of the last line of the intoned chorale ("Herzlich tut mich verlangen")—see mm. 71-72. Since stanza 1 of the chorale ends with the words "O Jesu, komm nur bald! (O Jesus, come soon), the 3-note motive suggests the cry, "O Jesu," which later begins movement 4. It is noteworthy that Rambach's original libretto began with "Ich seufze: Jesu, lieber Meister, erbarme dich" (I sigh, Jesus, dear master, have mercy), reminiscent of the Gospel reading: "On the way to Jerusalem [Jesus] was passing along between Samaria and Galilee. And as he entered a village, he was met by ten lepers, who stood at a distance and lifted up their voices and said, "Jesus, Master, have mercy on us" (Luke 17:11-13). By combining the sentiments of the psalm text (with its emphasis on contrition) with those of the chorale, Bach links longing for Jesus' return with victory over sickness and sin. See Martin Petzoldt, "Bach Kommentar," 1:396.

The text is a quotation from Psalm 38:3: "There is no soundness in my flesh because of thy indignation; there is no health in my bones because of my sin."

5. **Soprano.**
Es ist nichts Ge-sun-des an mei-nem Lei-
There is naught of sound-ness with-in my bod-

Alto.
Es ist nichts Ge-sundes an mei-nem Lei- **be für-dei-nem**
There is naught of sound-ness with-in my bod- - y from Thv dire

NBA: vor

Like the sighing motive of the strings and oboes in the beginning, the theme of this fugato is derived from the last phrase of the chorale's Abgesang ("O Jesu, komm nur bald"); see mm. 71-73. Combined with the first line of the chorale intoned by the continuo in the previous 4 measures, the complete implied text is "Herzlich tut mich verlangen...O Jesu, komm nur bald" (With all my heart I long...O Jesus, come soon).

Text painting: Long, chromatic lines, accompanied by a three-note sighing figure, depict the lament that there is "nothing healthy in my body."

Basso.

gen

E major D minor A minor E minor C major A minor

J.S. Bach - Church Cantatas BWV 25

8. NBA: vor

be für deinem Dräu
y from Thy dire an

Dräu
an

Es ist nichts Ge.
There is naught of

Es ist nichts Ge. sundes an
There is naught of sound-ness with-

Continuo doubles
bass voice.

A minor

11.

en, für deinem Dräu
ger, from Thy dire an

en, für deinem Dräu
ger, from Thy dire an

sundes an meinem Leib für deinem Dräu
sound-ness with-in my bod y from Thy dire an

meinem Leib für deinem Dräu
in my bod y from Thy dire an

NBA: vor

NBA: vor

NBA: vor

NBA: vor

C major

A7

D7

E7

D# dim.7

J.S. Bach - Church Cantatas BWV 25

NBA: vor

14. *en, es ist nichts Ge-sundes an mei-nem Lei-be für-ger, there is naught of sound-ness with-in my bod-y from*

en, es ist nichts Ge-sundes an mei-nem Lei-be für-ger, there is naught of sound-ness with-in my bod-y from

en, es ist nichts Ge-ger, there is naught of

en, es

The first Stollen of the chorale played in 4 parts by brass choir, the melody doubled by 3 recorders.

Choral. *Herz-lich tut mich ver-*

B7 E minor

A minor

A minor E minor

17.

deinem Dräu Thy dire an

dei-nem Dräuen, es ist nichts Ge-sundes an mei-nem Thy dire an-ger, there is naught of sound-ness with-in my

NBA: vor

sundes an mei-nem Lei-be für dei-nem Dräu sound-ness with-in my bod-y from Thy dire an

NBA: vor

ist nichts Ge-sundes an mei-nem Lei-be für deinem Dräu is naught of sound-ness with-in my bod-y from Thy dire an

-lan-gen nach ei-nem sel-gen End,

(I long with all my heart for a blessed end)

A minor

A7

D minor

J.S. Bach - Church Cantatas BWV 25

20.

- en.
- ger.

NBA: vor

Leib für dein Drä - en.
bod-y from Thy - dire an - ger.

- en.
- ger.

- en.
- ger.

Oboes/Strings repeat mm. 1-8.

Weil ich hier bin um-

24. (A minor)

A major

D minor

C major

Es ist nichts Gesundes an meinem Lei -

Fugato A'. The first line of the Psalm text is treated a second time with pairs of voices in imitation. This time the order of voice pairs is reversed: B-T, A-S, B-T, S-A, B. The number of entries perhaps symbolizes the 9 lepers in the day's Gospel reading who did not return to give thanks, with the played chorale representing the one leper who did return.

There is naught of sound-ness with-in my bod -

NBA: vor

Es ist nichts Ge-sundes an mei - nem Lei - - befür deinem
There is naught of sound-ness with-in my bod - - y from Thy dire

fan- gen

B-flat major

D minor
F major

E major

D minor

A minor

E minor C major

A minor

J.S. Bach - Church Cantatas BWV 25

28.

Es ist nichts Ge -
There is naught of

Es ist nichts Ge - sundes an
There is naught of sound-ness with -

NBA: vor
be für dei nem Dräu -
y from Thy dire an

Dräu -
an

A minor

31.

sundes an mei - nem Lei - - be für dei nem Dräu -
sound-ness with - in - my bod - - y from Thy dire an

NBA: vor

mei - nem Lei - - be für dei nem Dräu -
in - my bod - - y from Thy dire an

NBA: vor

- en, für dei - nem Dräu -
- ger, from Thy dire an

NBA: vor

- en, für dei - nem Dräu -
- ger, from Thy dire an

C major A7 D7 E7 D# dim.7

34.

en, **es** ist nichts Ge -
ger, there is naught of

en, **es**
ger, there

NBA: vor

en, **es** ist nichts Ge_sundes an mei - nem Lei - be für
ger, there is naught of sound-ness with - in my bod - y from

NBA: vor

en, **es** ist nichts Ge_sundes an mei - nem Lei - be für
ger, there is naught of sound-ness with - in

The second Stollen of the chorale played in 4 parts by brass choir, the melody doubled by 3 recorders.

weil ich hier bin um-

Choral.

37. B7 E minor

A minor

A minor E minor

sundes an mei - nem Lei - be für dei - nem Dräu -
sound-ness with - in my bod - y from Thy dire an

NBA: vor

ist nichts Ge_sundes an mei - nem Lei - be für deinem Dräu -
is naught of sound-ness with - in my bod - y from Thy dire an

deinem Dräu
Thy dire an

dei - nem Dräuen, **es** ist nichts Ge_sundes an mei - nem
Thy dire - an - ger, there is naught of sound-ness with - in my

-fan- gen mit Trüb- sal und E- lend.

A minor

A7

D minor

(For I am here surrounded with affliction and misery.)

J.S. Bach - Church Cantatas BWV 25

40.

B

- en,
- ger,
- en, und ist kein
- ger, nor an - y
- en, und ist kein Frie - de in mei - nen Ge - bei -
- ger, nor an - y rest now for me in my bones

Fugato B: The second line of the Psalm text is treated in imitation (the theme derived from first line of chorale): T-B-A-S, A-B-T-S, Stretto A-T-S-B, B-T-A-S.

NBA: vor

Lei - be für dei - nem Dräu - en, und ist kein Frie - de in
bod - y from Thy - dire an - ger, nor an - y rest now for

B

(A minor) Continuo alone. E7 A minor A minor (C7)

Text painting: Stream of 16ths in the continuo depict the restlessness ("kein Friede" = no peace) referenced in the text.

43.

Eric Chafe notes, "the tortured-sounding flat accidentals... projecting a quality of unrest that exactly matches the text." See Chafe, "Analyzing Bach Cantatas," 126.

und ist kein Frie - de in meinen Gebei -
nor an - y rest now for me in my bones
Frie - de in meinen Gebei - nen vor - meiner - Sün - de, und ist kein
rest now for me in my bones from my - e - vil - do - ing, nor an - y
nen vor - mei - ner Sün -
from my - e - vil do
meinen Gebei - nen vor - mei - ner Sün -
me in my bones from my - e - vil do
F major D7 N6 D minor F major A minor A minor C# dim.7

J.S. Bach - Church Cantatas BWV 25

45.

nen vor mei - - - - - ner Sün - de, und ist kein Frie - - - de in
 from my - e - - - - - vil do - ing, nor an - y rest now for

Frie - - - de in mei - nen Gebei - - - nen vor mei - ner Sün - - -
 rest now for me in my bones from my e - vil - do - - -

- - - - - de, und ist kein Frie - - - de in mei - nen Ge - bei -
 - - - - - ing, nor an - y rest now for me in my bones

de, und ist kein Frie - - - de in mei - nen Gebei - - - nen
 ing, nor an - y rest now from my e - vil do - - - ing,

mf

D minor

(A minor)

47.

mei - nen Gebei - - - nen vor mei - ner Sün - - - - - de,
 me in my bones from my e - vil do - - - - - ing,

- - - - - de, vor - meiner Sün - - -
 - - - - - ing, my - e - vil do - - -

nen vor meiner Sün - - - - - de, vor meiner Sün - de, vor meiner Sün - - -
 from my e - vil do - - - - - ing, my - e - vil do - ing, my e - vil do - - -

- - - vor - meiner Sün - - - - - de, vor meiner
 - - - my - e - vil do - - - - - ing, my e - vil

C major

C major

D major

A minor

E minor

50.

Strings return (stretto with voices doubled by oboes and upper strings).

— vor_ meiner Sün - - - de, und ist kein Frie - de in
 — my_ e - vil do - - - ing, nor an - y rest now from

- de, vor meiner Sün - - - de, und ist kein Frie - de in meinen Ge_ bei -
 - ing, my e - vil do - - - ing, nor an - y rest now for me in my bones —

- - - de, und ist kein Frie - de in mei - nen Ge -
 - - - ing, nor an - y rest now for me in my

Sün - - - de, und ist kein Frie - -
 do - - - ing, nor an - y rest

52.

B major

E minor

mei - nen Ge_ bei - - - nen vor mei - ner Sün - - -
 my e - vil do - - - ing, my e - vil do - - -

- - - nen vor mei - ner Sün - - -
 from my e - vil do - - -

bei - - - nen vor mei - ner Sün - - -
 do - - - ing, my e - vil do - - -

de in mei - nen Gebei - - - nen, und ist kein
 now for my e - vil do - - - ing, nor an - y

(A minor)

A minor

Continuo doubles bass voice.

J.S. Bach - Church Cantatas BWV 25

54.

de, und ist kein
ing, nor an - y

de, und ist kein Frie - de in meinen Ge - bei -
ing, *Voices doubled by upper strings, oboes, continuo.* nor an - y rest now for me in my bones

de, und ist kein Frie - de in meinen Ge - bei -
ing, nor an - y rest now for me in my bones

Frie - de in meinen Ge - bei -
rest now from my e - vil do

First 2 phrases of chorale's Abgesang played in 4 parts by brass choir, the melody doubled by 3 recorders.

Choral. Ich hab Lust ab - zu - schei -

A minor C major

57.

Frie - de in mei - nen Ge - bei - nen vor mei - ner Sün - de,
rest now for me in my bones from my e - vil - do - ing,

- nen vor mei - ner Sün - de.
from my e - vil do - ing.

nen vor mei - ner Sün - de. Es
from my e - vil do - ing. There

- nen vor mei - ner Sün - de,
- ing, my e - vil do - ing,

den von die - ser ar - gen Welt,

C major A7 D minor D minor
(I desire to depart from this evil world,)

J.S. Bach - Church Cantatas BWV 25

59. Fugato Theme A (derived from last line of chorale) and Fugato Theme B (derived from first line of chorale) are combined.

und ist kein Friede in meinen Gebeinen vor meiner Sünde,
 nor any rest now for me in my bones from my evil do-ing,

Es ist nichts Gesundes an meinem Leibe für dein Dräu an
 There is naught of sound-ness with-in my body from Thy dire an

Text is contracted (omitting "in meinen Gebeinen").

Continuo sometimes independent.

D minor A minor

62. Text painting: Continued unstable harmonic progressions to depict "und ist kein Friede vor meiner Sünde" (and there is no peace because of my sin).

Sünde: Es ist nichts Gesundes an Dräu an
 do-ing. There is naught of sound-ness with-in my body from evil do-ing. There is naught of

und ist kein Friede vor meiner Sünde. Es ist nichts Gesundes an
 nor any rest now from evil do-ing. There is naught of

Text is contracted (omitting "in meinen Gebeinen").

A7 A minor D minor

65. NBA: vor

mei - nem Lei - - be ~~für~~ - dei - nem Dräu -
in - - my bod - - y from Thy dire an - -

NBA: vor

- - en, ~~für~~ - dei - nem
- - ger, from Thy dire - -

NBA: vor

- - en, ~~für~~ - dei - nem
- - ger, from Thy dire

NBA: vor

sun - des an mei - - nem Lei - - be ~~für~~ - dei - nem Dräu -
sound - ness with - in - - my bod - - y from Thy dire an - -

67.

Dräu - - en, **es** - - ist nichts Ge -
an - - ger, there - - is naught of

Dräu - - en, **es** ist nichts Ge - sun - des an
an - - ger, there is naught of sound - ness with -

E7 A minor (D7) G minor C7 (F major)
Continuo independent.

69.

- en, und ist kein Frie - de in
- ger, nor an - y rest now for

sun - des an mei - - nem Lei - be, es ist nichts Ge -
sound-ness with - in my bod - y, there is naught of

mei - - nem Lei - - be, es
in my bod - y, there

- en, und ist kein Frie -

Last 2 phrases of chorale's Abgesang played in 4 parts by brass choir, the melody doubled by 3 recorders.

Choral. sehn' mich nach ew - - gen

F major A minor ([I] long for eternal joys) G major E7 A minor

71.

mei - nen Ge - bei - - nen vor mei - ner Sün - - de in mei - nen Ge - bei - - nen vor mei - ner Sün - -
me in my bones from my e - vil do - - now for me in my bones from my e - vil do - -

sun - des an mei - - nem Lei - be und ist kein Frie - - de in
sound - ness with - in my bod - y nor an - y rest now for

ist nichts Ge - sun - des an mei - - nem Lei - be und ist kein
is naught of sound-ness with - in my bod - y nor an - y

Freu - - den, O Je - - su, komm nur

D7 G major A7 D minor G major

(O, Jesus, come soon.) These 3 chorale notes form the basis for the opening motive.

J.S. Bach - Church Cantatas BWV 25

73.

de. ing.
 mei - nen Ge - bei - nen vor mei - ner Sün - de.
 me in my bones from my e - vil do - ing.
 Frie - de in mei - nen Ge - bei - nen vor mei - ner Sün - de.
 rest now for me in my bones from my - e - vil do - ing.
 de. ing.
 bald.

C major A minor A minor E major A minor E major E major

By setting up A minor as a tonal center, the piece appears to end on the dominant, resulting in a weak, unsettled feeling. For a discussion of possible allegorical meanings of harmonic turns to the subdominant, ending in cadences on apparent dominant chords, see Eric Chafe, "Analyzing Bach Cantatas," e.g., pp. 100, 132-33.

• Leprosy of sin has infected entire world (25/2). Martin Petzoldt compares this text with the original 1720 libretto by Rambach, which also apparently served as the basis for 48/2, a cantata appearing 5 weeks later. See Petzoldt, "Bach Kommentar" 1:398.

Secco **Recitativo.**

25/2. 1.

Tempo A C# E G F D

Die gan - ze Welt ist nur ein Hos - pi - tal, wo Menschen von un -
 The world is filled with sick - ness of the soul; of count - less thou - sands

A major A7 D minor

Chromatic saturation in the vocal part in 9 mm.

3. G# B B-flat D# C

zählbar grosser Zahl und auch die Kinder in der Wiegen an **Krankheit** hart darnie - der
 not a one is whole; in child - hood, e - ven, may they sick - en, and all through - life be sore - ly

E major A minor N6 G# dim.7 D# dim.7

Text painting: N6 and diminished 7th chords for "Krankheit" (sickness). Petzoldt notes that by using the singular form of "sickness" (Rambach used a plural form, "Seuchen"), Bach points to the Lutheran understanding of "original sin" as also reflected in Luther's translation of Isaiah 53:4 ("Surely, he has borne our grief[s]..."). See Petzoldt 1:397.

J.S. Bach - Church Cantatas BWV 25

Text painting: Frequent diminished 7th chords to describe sinful human tendencies. The "lusts" mentioned here apparently allude to 1 John 2:16: "the lust of the flesh and the lust of the eyes and the pride of life" (though in different order) and represent the "sickness" (singular), i.e., original sin, mentioned in mm. 5 and 13-17. See Petzoldt 1:398. The text also alludes to the Epistle of the day, Galatians 5:19-21: "Now the works of the flesh are plain...." as well as Colossians 3:5 ("böse Lust").

6. C# dim.7

lie-gen. DenEi-nen quä-let in der Brust ein hitz'ges Fie-ber bö-ser Lust; der
 strick-en. The Glo-ry Vi - rus smites the first with rag - ing fe - ver he is cursed; a
Lust of the flesh

A minor A minor A7 C# dim.7 D minor

9. F# Text painting: Upward reaching scale for grasping greed.

An-dre lie-get krank, weil eigne Ehre ihn darnieder zwang, den Dritten zehrt die Geldsucht
 sec - ond is laid low be - cause his pride-receives a bit - ter blow; the third, to Itch - of-Gold a
Lust of the eyes (greed)

F# dim.7 D7 F# dim.7 G minor G7

12. Text painting: Descending line for falling into an untimely grave as well as for the fall of Adam, octave leap up for "everyone" has been infected.

ab und stürzt ihn vor der Zeit ins Grab. Der er-ste Fall hat Je-dermann be-
 slave, ill - nour - ished, finds an ear - ly grave. Through A-dam's fall the soul of each is

C minor C# dim.7 D minor D7

"Leprosy of sin" is an allusion to the day's Gospel reading (Luke 17:11-13): "On the way to Jerusalem [Jesus] was passing along between Samaria and Galilee. And as he entered a village, he was met by ten lepers, who stood at a distance and lifted up their voices and said, 'Jesus, Master, have mercy on us.'"

14. Text painting: Abrupt chromatic chord for "infected."

flek - ket und mit dem Sün - den - aus - satz an - ge - stek - ket.
 spot - ted, by Le - pro - sy - of - Sin be - fouled and rot - ted.

(E7) C#7

J.S. Bach - Church Cantatas BWV 25

16. "Gift" = poison. For word-for-word translation, see Unger, "Handbook to Bach's Sacred Cantata Texts."

Ach! die_ses Gift durchwühlt auch mei.ne Gli.e.der. Wo find' ich Ar.mer Ar.ze.
 Ah! dead-ly curse, how then may I en-dure it? Where may I find a re-me-

Text painting: For the description of sinful human nature, Bach moves to many sharps.

3 questions (the third ending in a phrygian cadence) allude to Exodus 15:26: "...I am the Lord, your healer (Luther 1545: Arzt)."

A# dim.7 A# dim.7 F#7

18. Rhetorical emphasis (leaps up) for cries of anguish.

nei? Wer ste.het mir in meinem E.lend bei? Wer ist mein Arzt, wer hilft mir wieder?
 dy to ease my soul in all its mis-er-y? What doc-tor, wise, will heal and cure it?

B minor B7 E minor C# dim.7 G minor A major

Phrygian cadence for the question, sets up the key for the following aria.

Form of aria
 Ritornello (ostinato): mm. 1-4
 A: mm. 5-22 (with literal ostinato 2 more times)
 Ritornello (ostinato): mm. 22-25
 B: mm. 26-44 (ending with literal ostinato at m. 36).
 Ritornello (ostinato): mm. 44-49.

Figura corta

"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde"
 Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]

("...consists of 3 fast notes, of which one has the same value as the other two taken together.")

Continuo **Aria.** • Jesus as physician; the balm of Gilead for sin (25/3).

25/3. (Andante $\text{♩} = 69$)

Ritornello *mf* Continuo alone. figura corta

D minor (set up by preceding cadence) C7

Here the figura corta is used for an upward struggle (from low A to high E—see NBA full score), but the effort fails, and the line falls back down, as if giving up.

For Albert Schweitzer's interpretation of the figura corta, see below at the final chorale.

4-measure bass ostinato struggles up in fits and starts (rising 3 notes, falling a 5th, rising a bit more, then falling back down again as if to depict the hopeless effort of the singer. The ostinato is stated 3 times, then imitated in quasi-ostinato fashion before being stated 3 times at the end in a quasi-da capo. Yet the aria is actually in 2 sections, more or less through-composed (see above).

D minor is of particular interest, since Martin Luther equated the second tone (apparently referring to the hypodorian mode) with "poor, weak sinner." Eyolf Østrem documents various iterations of Luther's statements. See Østrem, Eyolf, "Luther, Josquin and des finken gesang" in "The Arts and the Cultural Heritage of Martin Luther" (special issue of the journal "Transfiguration," Nordic Journal of Christianity and the Arts, replaces issue 4/1), ed. Nils Holger Peterson (Museum Tusulanum, 2002): 61. Eric Chafe understands the term in this way, writing simply that Luther "called the Dorian mode an analog of 'poor weak sinner' because of its use of the variable B fa/mi." See "Tonal Allegory," 39. See also Chafe "Analyzing Bach Cantatas," p. 267n33 and p. 98 (where he writes "hypodorian").

F major F7 B-flat major C# dim.7 D minor

These notes are up an octave (see the full score).

A. Question of where to find help (4 lines of text). Levitical law provided extensive instructions regarding skin diseases (see Leviticus 13 & 14).

5. **Basso.**

Ach, wo hol' ich Armer Rath, wo hol' ich Ar-mer Rath, wo, wo hol'ich
 Where may wise ad-vice be found, may wise ad-vice be found, may, may wise ad -

p Continuo alone.

D minor C7 F major F7 B-flat major

8.

Ar - mer Rath? Ach, wo, wo hol'ich Armer Rath,
 vice be-found? Where may, may wise ad-vice be found,

C# dim.7 D minor D minor C7

11.

ach, wo hol' ich Ar-mer Rath? ~~Mei-ne schweren Sün-den -~~
 where may-wise ad-vice be found? Griev-ous ill-ness may-as -

NBA (Wisdom 16:12): Mei-nen Aus-satz, mei-ne

F major B-flat major C# dim.7 D minor D major
 Quasi-ostinato...

14.

~~wun - den können nim - mer - mehr ge - sun - den als durch die Er - lösungs - that,~~
sail me, herbs and phy - sic all may fail me, Thine a - tone - ment makes me sound,
 Beu - len kann kein Kraut noch Pfla - ter hei - len als die Salb aus Gi - le - ad,
 (My leprosy, my boils no herb nor poultice can heal but the balm of Gilead.)

G minor C major C7 F major G# dim.7 E major

Biblical/Apochryphal Allusions:

Wisdom 16:12: "For neither herb nor poultice cured them, but it was thy word, O Lord, which heals all men."

Jeremiah 8:22: "Is there no balm in Gilead? Is there no physician there? Why then has the health of my people not been restored?"

Jeremiah 46:11: "Go up to Gilead, and take balm, O virgin daughter of Egypt! in vain you have used many medicines; there is no healing for you."

16.

~~mei - ne schwe - ren Sün - den - wun - den können~~
griev - ous ill - ness may as - sail me, herbs and
 me - - nen Aus - - satz, mei - - ne Beu - - len kann kein

A minor A minor G major C major E major

19.

~~nimmermehr ge - sun - den als durch die Erlö - sungs - that, niemals ge -~~
phy - sic all may fail me, - Thine - a - tone - ment makes me sound, though all may
 Kraut noch Pfla - ster hei - len als die Salb aus Gi - le - ad, kein Kraut, kein

G# dim.7 A minor A minor

21.

~~sunden als durch die Erlösungsthat.~~
fail me, Thine a-tone-ment makes me sound.
 Pfla-ster, als die Salb aus Gi-le - ad.

Ritornello

G# dim.7 A minor A minor G7

B. Help from the "Great Physician" (2 lines of text).
 Figura corta in diminution to highlight "thou my physician." The poet now addresses Christ directly, with a more flowing melody, while the continuo's ostinato temporarily gives way to flowing 8th notes.

24.

Du, — mein Arzt, Herr
 Je - sus, — Thou, my

C major C7 F major G# dim.7 A minor A minor

Ostinato gives way to 8ths

27.

Je - su, nur weisst die be - ste See - len - kur, du mein Arzt,
 Heal - er sure, know - est best the - soul to cure, Je - sus, Thou,

C7 F major F7 B-flat major D major G7 C minor

G major
 Ostinato resumes.

30.

Herr Je-su, nur weisst die be - - - ste See - len - kur, du mein
my Heal-er sure, know-est best the soul to cure, Je - sus,

F major F7 B-flat major F# dim.7 G minor G minor

Rhetorical emphasis on "physician" with long melisma that includes "cross" figures on beats 2 & 4.

33.

Arzt,
Thou,

C7 F major A major D minor (return to original key)

Regarding Mattheson's view on the affective properties of F major, see side note.

36.

Herr Je - su, nur weisst die be - ste See - len -
my Heal - er sure, know how best the soul to

D minor C7

Original form of ostinato reappears, stated 3 times (producing a quasi-da capo that recalls the helplessness of the opening text.)

38.

kur, du, mein Arzt, Herr Je - - - su, nur weisst die be - ste See - len - kur, du, mein - - -
 cure, Je - sus, Thou, my Heal - - - er - sure, know - est best the - soul to - cure, Je - sus, - - -

F major B-flat major C# dim.7 D minor D minor

41.

Arzt, Herr Je - su, nur du, mein Arzt, Herr Je - su, nur - - -
 Thou, my Heal - er - sure, Je - sus, Thou, my - Heal - er - sure, - - -

C7 F major C# dim.7

43.

- - - weisst die beste Seelen - kur.
 know - est best the soul to cure. - - -

C# dim.7 A7 D minor D minor C7

46.

F major F7 B-flat major C# dim.7 D minor D minor

J.S. Bach - Church Cantatas BWV 25

Secco

25/4. **Recitativo.** •Prayer for healing & cleansing; promise to praise God (25/4).

The prayer to Jesus for help reflects the beginning of the Gospel reading of the day, Luke 17:11-13: "On the way to Jerusalem [Jesus] was passing along between Samaria and Galilee. And as he entered a village, he was met by ten lepers, who stood at a distance and lifted up their voices and said, 'Jesus, Master, have mercy on us.'" As noted above at 25/1, the original libretto by Rambach began with this plea (presented in the first person).

Soprano. F B D E C A F# G C#

1. **Cry No. 1.** Text painting: Scalar ascending melisma for "flee to thee."

O Je-su, lieber Meister, zu dir flieh' ich; ach, stär-ke
 O Je-sus, dear-est Mas-ter, to Thee fly I. Ah, make for

Text painting: Anguish is depicted with many diminished chords and melodic chromaticism.

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

Eric Chafe writes, "Throughout the first half of this cantata the metaphor of deathly illness for sin prompted Bach to introduce tonal qualities of the kind that Werckmeister associated with the imperfection and mortality of human life (chromaticism) and that Kuhnau described as an incomplete recovery from illness (a strong tendency toward the subdominant). After the 'patient's' cries of need and trust for his 'physician' in the centralized subdominant aria, the second half of the work takes up the other side of the metaphor: diatonic, strongly tonal, major-key music as the mirror of the believer's hopes for salvation." See "Analyzing Bach Cantatas," 127-28.

4. B-flat Cry No. 2. E-flat

die geschwächten Lebens-geister! Er-bar-me dich, du Arzt und Helfer al-ler
 me my fail-ing heart beat fast-er. Ah, pit-y me, O Lord, Thou Help-er of the

"Weakened vital spirits" moves to D minor.

D minor F major F7 D major F# dim.

As noted at 25/3, D minor is of particular interest, since Martin Luther equated the second tone (apparently referring to the hypodorian mode) with "poor, weak sinner." Eyolf Østrem documents various iterations of Luther's statements. See Østrem, Eyolf, "Luther, Josquin and des finken gesang" in "The Arts and the Cultural Heritage of Martin Luther" (special issue of the journal "Transfiguration," Nordic Journal of Christianity and the Arts, replaces issue 4/1), ed. Nils Holger Peterson (Museum Tusulanum, 2002): 61. Eric Chafe understands the term in this way, writing simply that Luther "called the Dorian mode an analog of 'poor weak sinner' because of its use of the variable B fa/mi." See "Tonal Allegory," 39. See also Chafe "Analyzing Bach Cantatas," p. 267n33 and p. 98 (where he writes "hypodorian").

7. Cry No. 3. G#

Kranken, verstoss'mich nicht von deinem An-ge-sicht! Mein Hei-land! mache mich vom
 help-less, nor ban-ish me where I may not see Thee! My Sav-iour! cut this noi-some

Allusion to Psalm 51:10-11, 17: "Create in me a clean heart, O God, and put a new and right spirit within me. Cast me not away from thy presence, and take not thy holy Spirit from me....The sacrifice acceptable to God is a broken spirit; a broken and contrite heart, O God, thou wilt not despise."

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

J.S. Bach - Church Cantatas BWV 25

10.

Sündenaussatz rein: so will ich dir mein ganzes Herz da - für zum steten Opfer weih'n und
 can-ker from my soul, and I will of-fer Thee, thus sound and whole, my heart, in sac-ri-fice and

G# dim.7 A minor C major C7 A major

13. Text painting: Melisma with figura corta for "life-long."

le - - bens - lang für dei - ne Hil - fe dan - ken.
 all - - - - - life - - - - - long, de - light to praise and thank Thee.

D minor G7 C major C major

•Prayer: Accept my imperfect, earthly songs (25/5). The previous movement ended the promise to offer the heart to God in life-long gratitude. The soprano now fulfills that promise by offering this joyful aria to God, anticipating the day when the song will be perfected in the heavenly choir. In minuet rhythm, the movement treats voice, oboes/strings, and 3 recorders antiphorally, apparently to depict the singer concertizing with the angels (the recorders perhaps representing the angels). The phrase "im höhern Chor" (literally, "in the higher choir") is discussed below. The text has a somewhat awkward rhyme scheme (ABCC), with the first 2 lines comprising one sentence (AB), the last 3 lines comprising a second sentence (BCC). Perhaps this awkward line division and rhyme scheme depicts the "poor" or "artless" songs" referenced in the text. The reference to "poor" songs may also be the impetus for harmonic clashes, cross relations, and deceptive harmonic progressions.

Aria.

25/5. (Andante $\text{♩} = 116$.)

The full ritornello appears at the beginning, middle, and end (with the instrument "choirs" reversed in the middle one). Thus it comprises 1/2 of the movement's length.

3 recorders

Ob & Strings

1.

Ritornello.

mf

C major G7 A minor C7 D minor G7 C major D7 G major

Deceptive harmonic progression.

6.

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

J.S. Bach - Church Cantatas BWV 25

Ob/Strings hold B-D-F chord, mm. 17-20.....

12.

F major D7 G major G major G7...

cresc.
Continuo with theme in parallel motion to upper instruments.

18.

C major G7 C major

hemiola

24. **Soprano.** *Figura corta*

Öff - ne mei - nen schlech - ten Lie - dern, Je - su,
Hear - me, though - my - song - be fault - y, o - pen,

C major C major C major G7 A minor

30.

dein - Ge - na - den - ohr, öff - ne, Je - su,
Lord, - Thy gra - cious ear. Hear - me, Je - sus,

Recorders Ob/Strings

C major (D7) G major G major G7 C major

Antiphonal texture among voice, oboes/strings, and recorders.

36.

öff - ne, Je - su, öff - ne
hear - me, Je - sus, hear - me,

Recorders Ob/Strings Recorders Ob/Strings

C7 A7 D minor G major C major

Deceptive harmonic progression

42.

mei - nen schlech - ten Lie - dern, Je - su, dein Ge - na - den.
though - my - song - be fault - y, o - pen, Lord, Thy gra - cious

Recorders

C7 G7 C major D7 E minor G7 A minor D7

A series of deceptive cadences and brief harmonic clashes follow, perhaps to depict the inadequacy of the songs offered, as referenced in the text.

48.

ohr, Je - su, dein Ge - na - den - ohr!
ear, o - pen, Lord, Thy - gra - cious - ear.

Recorders begin this time.

Full Ritornello with instrument "choirs" reversed.

E minor D major D7 G major

J.S. Bach - Church Cantatas BWV 25

54. **Ob/Strings**

G major A7 B minor D7 E minor A7 D major D7 G major G7 C major

Deceptive harmonic progressions....

60. **Recorders play C-E-G chord.** **Ob/Strings play A-E chord.** **Ob/Strings play C#-E-A chord**

C major C7 F major C major A major A7 D major D major D7 G major

??check the yellow chords against full score.

66. **Recorders hold F#-A-C chord, mm. 67-70.....** **hemiola**

D7 D7 (G major) D7 (E minor) D7 (C major) D7 (C major) D7 G major D7 G major

cresc.

In this movement, "dort im höhern Chor" (literally, "there in the higher choir") suggests the heavenly choir. Luther used the phrase in translating the Hebrew headings of the 15 "Songs of Ascent" (Psalms 120-135). Some scholars believe these psalms were sung by Hebrew pilgrims on their way to Jerusalem for the 3 pilgrim festivals. Others argue that they were sung by the priests as they ascended the 15 steps of the temple in Jerusalem. Antiphonal singing (appropriate for the psalms) was a noteworthy feature of Nehemiah's dedication of the wall of Jerusalem after it was repaired. See Nehemiah 12:27-43.

73.

Wenn ich dort im höhern Chor, dort,
From me one day Thou wilt hear, there,

Text painting: Rising line for "higher choir." **Recorders**

Clash: B-flat/A

G major G major A7 D minor A7

J.S. Bach - Church Cantatas BWV 25

79.

dort im höhern Chor, dort im höhern Chor
 one day Thou wilt hear, one day Thou wilt hear

Ob/Strings
 Recorders

D minor B-flat major A7 D minor E7 A minor

85.

- - hern Chor, wenn ich dort im höhern Chor wer.de
 - - wilt hear, from me one day Thou wilt hear sweet-er

Ob/Strings

A minor B7 E minor E minor E minor

91.

mit den Engeln singen, soll mein Dank lied bes-er
 mu-sic, more so-no-rous, with the an-gels there in

Ob/Strings

The movement's primary rhythmic figure.

Recorders hold D#-F#-A chord, mm. 94-97.....

cresc.

E minor B7 C major D7 G major D# dim. E minor D# dim. E minor B7

Deceptive harmonic progression

Cross-relation

J.S. Bach - Church Cantatas BWV 25

97.

klin - gen, soll mein Danklied bes - ser klin - gen.
 cho - rus, with the an - gels there in cho - rus.

Recorders

Cross-relation: D/D#.

mf

D# dim. E minor D# dim. E minor B7 C major E minor B7 C major

Deceptive harmonic progression.

103.

Wenn ich dort im hö - hern Chor, dort im hö -
 From me one day Thou wilt hear, one day Thou

Ob/Strings

p

B7 E minor C major C7 A major D minor G major

Deceptive harmonic progression.

Ob/Strings hold B-D-F chord, mm. 116-119.

110.

- - hern Chor wer.de mit den En - geln sin - gen, soll mein
 - - wilt hear sweet - er mu - sic, more - so - no - rous, with the

Recorders

Ob/Strings

Recorders

cresc.

mf

cresc.

C major C major C7 D minor G major G7 C major

Deceptive progression

Ob/Strings hold B-D-F chord, mm. 116-119.

J.S. Bach - Church Cantatas BWV 25

117. Ob/Strings hold B-D-F chord, mm. 116-119.

Dank lied besser klin - gen, soll mein Danklied bes - ser klin - gen.
 an - gels there in - cho - rus, with the an - gels there in - cho - rus.

B dim. C major G7 F major G7 C major C major G7

This 12th and final stanza of "Treuer Gott, ich muß dir klagen" reaffirms the previous movement's commitment to praise God in this world and the next. **Choral.** (Mel: „Freu' dich sehr, o meine Seele“). •Eternal praise for divine deliverance (25/6).

1/5. Soprano.

Ich will al - le mei - ne Ta - ge rühmen dei - ne star - ke Hand,
 dass du mei - ne Plag' und Kla - ge hast so herz - lich ab - ge - wandt.
 Ev - 'ry day I sing Thy prais - es thanks to Thee would I con - vey,
 that my griev - ous cares and trou - bles Thou hast whol - ly turned a - way.

+Cornetto
Recorder I, II, III
Ob I
Vln I

The text is reminiscent of the leper in the Gospel reading who returned to give thanks (Luke 17:15). Martin Petzoldt notes the similarity of this prayer to that of King Hezekiah, after he was healed of a life-threatening illness. See side note.

Alto.

Ich will al - le mei - ne Ta - ge rüh - men dei - ne star - ke Hand,
 dass du mei - ne Plag' und Kla - ge hast so herz - lich ab - ge - wandt.
 Ev - 'ry day I sing Thy prais - es thanks to Thee would I con - vey,
 that my griev - ous cares and trou - bles Thou hast whol - ly turned a - way.

+Tbn I
Ob II
Vln II

Tenore.

Ich will al - le mei - ne Ta - ge rühmen dei - ne star - ke Hand,
 dass du mei - ne Plag' und Kla - ge hast so herz - lich ab - ge - wandt.
 Ev - 'ry day I sing Thy prais - es thanks to Thee would I con - vey,
 that my griev - ous cares and trou - bles Thou hast whol - ly turned a - way.

+Tbn II
Vla

Basso.

Ich will al - le mei - ne Ta - ge rühmen dei - ne star - ke Hand,
 dass du mei - ne Plag' und Kla - ge hast so herz - lich ab - ge - wandt.
 Ev - 'ry day I sing Thy prais - es thanks to Thee would I con - vey,
 that my griev - ous cares and trou - bles Thou hast whol - ly turned a - way.

+Tbn III

C major G major C major C major

J.S. Bach - Church Cantatas BWV 25

Albert Schweitzer interpreted the figura corta as a "joy motive." See Albert Schweitzer, J. S. Bach, trans. Ernest Newman (Boston: Bruce Humphries Pub., 1962), vol. 2, pp. 65-66. Bach's second cantata cycle (the chorale cantata cycle) has pervasive use of figura corta for joyous texts.

9.

Nicht nur in der Sterblich-keit soll dein Ruhm sein ausgebreit't:
 While a mortal here am I Thy renown I glorify,

C major A7 D minor A major C major G major

13.

ich will's auch hernach erweisen und dort ewiglich dich preisen.
 then will hail my soul's salvation, in eternal adoration.

C major D7 E major A minor C7 D minor C major C major