

# J.S. Bach - Church Cantatas BWV 5

Form: Chorale fantasia-Recit (B)-Aria (T)-Recit/CHORALE (A)-Aria (B)-Recit (S)-Chorale Chiacistic form. See side note.

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NBA I/24; BC A145  
 19. S. after Trinity (BWV 48, 5, 56)  
 \*Eph. 4:22-28 (Exhortation to put on the new nature)  
 \*Mt. 9:1-8 (Jesus forgives and heals a paralytic.)  
 Librettist: Unknown  
 FP: 15 October 1724 (St. Nicholas) (Chorale Vs. 1)  
 The Gospel lesson emphasizes Jesus' power to forgive sins, which becomes the theme of this cantata.

## J.S. Bach Cantata No. 5 Wo soll ich fliehen hin

5/1. **1. Coro** embellished with figura corta in close canon. Other examples of instrumental material derived from the chorale tune are 38/1 & 123/1.

**Figura corta (embellishment)**

"...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.")

Rhyme Scheme is AABBC. Bach reserves the longest ritornellos for beginning, end, and between poetic couplets.

Ritornello opens with first chorale phrase (in diminution & tune are 38/1 & 123/1).

**Instrumentation:**  
 Tromba da tirarsi (slide trumpet) doubling the chorale tune in soprano.  
 Ob I, II  
 Vln I, II  
 Vla  
 SATB  
 Continuo

**Ob. I, Viol. I**

Ritornello: Material later used as accompanying counterpoint to cantus firmus.

**+ Ob. II, Viol. II [figura corta]**

**Vla: Theme inverted Va.**

Ob. I, II  
 Trba.  
 Viol. I, II  
 Va.  
 Bc.

G minor

**Ob II: Theme inverted.**

G7 C major C minor F7

See full score for further examples of the 6-note motive, ascending & descending.

**Vla**

B-flat major D7

G major G minor C7 F major D minor

A major C7 C# dim. A7

D major D7

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13

G minor G major G7

15

C minor F# dim. F# dim.7 D7

17

G minor

Chorale Phrase 1.

19

**Soprano** Wo soll ich

**Alto** Wo soll ich flie - hen hin, wo soll ich

**Tenore** Wo soll ich flie - hen

**Basso** Wo soll ich

Motive inverted

(Trba.col Sopr.)

G minor

Tromba da tirarsi doubles the soprano.

Accompanying counterpoint is derived from ritornello, the opening of which is a slightly embellished version of the first chorale phrase.

21

flie - hen hin, hin, wo soll ich flie - hen

flie - hen hin, wo soll ich flie - hen

hin, wo soll ich flie - hen hin, wo soll ich flie - hen

flie - hen hin, wo soll ich flie - hen

23

hin, weil Motive inverted

hin. weil ich be -

hin,

Chorale Phrase 2.

25

ich be - schwe - ret schwe - ret bin, be - schwe - ret bin, weil ich be -

weil ich be - schwe - ret bin, weil ich be -

weil ich be - schwe - ret

G minor

G minor

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27/

bin  
 schwe-ret bin, be-schwe-ret bin  
 schwe-ret bin, be-schwe-ret bin  
 bin, weil ich be-schwe-ret bin

A7 D minor D major D7

G major G minor C7 F major

A major D minor

**A** Chorale Phrase 3.  
 Ritornello theme inverted.

mit viel und  
 mit viel und gro-ßen Sün-  
 mit viel und gro-ßen Sün-den,  
 mit viel und

**A**

D major D7 G minor F7



42

den?  
fin-den, wo soll ich Ret-tung fin-den?  
wo soll ich Ret-tung fin-den?  
Ret-tung fin-den?

B-flat 7

E-flat major

C major

44

F major

F minor

B-flat major

B-flat 7

E-flat major

46

G major

C major

C minor

F7

Chorale Phrase 5.

48

Wenn al-le Welt, al-le Welt her-kä-me, al-le Welt, al-le Welt, al-le Welt, al-le Welt her-kä-me, wenn al-le Welt her-

B-flat major

Text painting:  
Homorhythmic  
counterpoint  
for "the whole  
world."

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50

Welt her - kä - me,  
Welt, wenn al - le Welt, al - le Welt her - kä - me, al - le Welt her - kä -  
Welt, wenn al - le Welt, al - le Welt her - kä - me, al - le Welt her - kä -  
kä - me, wenn al - le Welt her - kä - me, wenn al - le Welt her -

52

me,  
me,  
me,  
kä - me,

G minor C7 F major

54

mein Angst sie  
mein Angst, mein  
mein Angst, mein  
mein Angst sie nicht weg - näh -

**B** F major Chorale Phrase 6. B-flat major  
F major B dim.7 C minor





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65

D major G major G minor C major

Measures 65-66: Treble and bass clefs. Treble clef has a melodic line with slurs and ornaments. Bass clef has a rhythmic accompaniment. Chords are indicated below the staff.

67

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

Measures 67-68: Treble and bass clefs. Treble clef has a melodic line with slurs and ornaments. Bass clef has a rhythmic accompaniment. Chords are indicated below the staff.

69

A7 D pedal...

Measures 69-71: Treble and bass clefs. Treble clef has a melodic line with slurs and ornaments. Bass clef has a rhythmic accompaniment. Chords are indicated below the staff.

72

G minor G pedal... G major

Measures 72-73: Treble and bass clefs. Treble clef has a melodic line with slurs and ornaments. Bass clef has a rhythmic accompaniment. Chords are indicated below the staff.

74

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

Measures 74-76: Treble and bass clefs. Treble clef has a melodic line with slurs and ornaments. Bass clef has a rhythmic accompaniment. Chords are indicated below the staff.

77

G minor

Measures 77-79: Treble and bass clefs. Treble clef has a melodic line with slurs and ornaments. Bass clef has a rhythmic accompaniment. Chords are indicated below the staff.

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Secco

5/2. **2. Recitativo** (Based on Chorale Vv. 2-3)  
 • Sins abhorrent to God; in Christ we find cleansing (5/2). The poet continues in the first person, answering the question posed in the opening chorus.

**Basso** Highly chromatic and tonally unstable progressions signify uncleanness of sin.

Movements 2 & 6 are secco recitative counterparts in a chiasmic structure. Both movements speak of the blood of Christ.

Der Sünden Wust hat mich nicht nur befleckt, er hat vielmehr den ganzen Geist be-

deckt, Gott müß-te mich als unrein von sich treiben; doch weil ein Tropfen heil ges Blut so

gro-ße Wunder tut, kann ich noch un-ver-sto-Ben bleiben. Die Wunden sind ein offnes

Meer, da-hin ich mei-ne Sün-den sen-ke, und wenn ich mich zu

die-sem Strome len-ke, so macht er mich von meinen Flecken leer.

Chords: C# dim.7, A7, G# dim.7, E half-dim.7, A minor, D7, G minor, C major, C7, A7, D minor, D minor, D7, G minor, G major, B dim.7, B dim.7, C# dim., F# dim., D7, G minor, G minor.

The poet stresses the contrast of small droplet vs. miraculously great effect. See also movement 6.

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## 3. Aria

(Based on Chorale Vs. 4.)

• Fountain of blood cleanses me (5/3). Trio texture of viola?, tenor voice, and bass.

Text painting:  
The obbligato depicts the fountain of blood continuously bubbling with streams of 16th notes, poured over the sinner for cleansing.

"The obbligato instrument is not specified." See Dürr/Jones, 580. If viola was intended, this movement is one of only two examples in the cantata repertoire of an obbligato viola line.

Va. solo  
Vla? Solo

E-flat major

B-flat major

B-flat major

F minor F7 B-flat major

E-flat 7 A-flat major B-flat 7

16 **A Tenore**

Er - - gie - - Be dich - - reich - - lich, du - -

E-flat major

Text painting: Descending streams of 16ths for cleansing from divine spring, the meaning made explicit by unisons (and parallel passages) between voice and obbligato instrument.

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19

göttliche Quelle!

B-flat 7

22

Er

E-flat 7 A-flat major B-flat 7 E-flat major

25

giebe dich reichlich, du göttliche

28

Quelle, ach wal

**B** Text painting: Long melismas of descending 16ths for streams, with parallel motion between voice and obbligato instrument.

F7 B-flat major

31  
le, ach wal - le mit

B-flat major

34  
blu - ti - gen Strö -

B-flat major

37  
- men, mit blu - ti - gen

B-flat major B-flat 7 G7

40  
Strö - men, ach wal - le mit blu - ti - gen

C minor F7

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43

Strö - - men auf mich!

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

46

Er - -

C

F7      B-flat major      B-flat major      B-flat 7

49

gie - - Be dich - reich - lich - du - gött - - li - che

C7      F minor      F7

52

Quel - - le, er - - gie - - Be dich - reich - - lich, du -

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

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55

göttliche Quelle, ach walle mit

B-flat 7

58

blutigen, mit blutigen Strömen, ach

E-flat 7 C7 F minor

61

walle mit blutigen Strömen auf

F minor B-flat 7 E-flat major

64

mich!

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

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In the middle section of the da capo aria, the obbligato instrument echoes the voice to express the interaction between cleansing blood and believer's heart.

67 **D**

Es füh - - let mein

A-flat major B-flat 7 E-flat major C minor

70

Her - - ze die - - tröst - - li - che Stun - de, - nun

Text painting: Stepwise descent for "sinking of sin's burden."

73

sin - - ken die drük - - kenden La - - sten zu

C minor F# dim.7

76 *tr.*

Grun - de, - es wä - -

L. H. L. H.

G minor



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79

...schet die

L.H.

D7

82

sünd - li - chen Flek - ken von sich.

E

f

G minor

G minor

85

G minor

88

Es füh - let mein Her - ze die

p

G minor

G minor

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91

tröst - - li-che Stun - de, nun sin - - - ken die

C7 F minor

94

drük - - - kenden La - - - sten zu Grun - de, es

G7 G7

97

**F** Text painting: Long melisma of descending 16ths and harmonic ambiguity (mm. 97-100) for cleansing stream that "washes stains of sin."

wä - - -

C minor B-flat major E-flat major G major

101

- schet die sünd - li - chen Flek - - ken von sich.

B dim.7 G7 C minor C minor *dal segno*

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(Based on Chorale Vv. 5-7, esp. vs. 5, first person is changed to third person)  
 • Jesus forgives, frees, and comforts us (5/4).  
 Hybrid movement: Recitative & chorale (see also side note).

Original chorale text (vs. 5) reversed the phrases: "Was ich gesündigt have, hast du verscharrt im Grabe."

This is the keystone movement in a chiasmic form. See side note.

## 4. Recitativo a tempo

Chromatic saturation in the vocal part in 8 mm.

Alto is often the voice of the believing soul. See Petzoldt, "Bach Kommentar," vol. 1, p. 541.

Alto G B C D F A-flat E D-flat B-flat

Meintreuer Heiland tröstet mich. es sei verscharrt in seinem Grabe, was ich gesündigt

Ob. I (Choral)

Chorale vs. 5 has "im Grabe." Chorale phrase verbatim.

Cont. Implied Chorale Text (7th stanza): Mir (Indeed, I lack much) man- - gelt zwar sehr viel

G major G7 C7 F minor D dim. E-flat 7 F minor C7 E dim.7

Stanza 5 of the original chorale states that Christ has buried sins in the grave and locked them there so that they must remain there (see side note).

4

habe; ist mein Verbrechen noch so groß, er macht mich frei und los. Wenn Gläu.bi-ge die

dbch was ich ha- - ben will, (but everything that I desire)

F minor G7 C minor F# dim.7 G minor B-flat major

7II

Zuflucht bei ihm finden, muß Angst und Pein nicht mehr gefährlich sein und al.sobald ver-

ist al- les mir zu gu- - te er- - langt mit dei- - nem (is all attained to my good with thy)

E-flat Text painting: Chromaticism for "fear, pain, devil, death, and sins."

B dim.7 C minor F minor E dim.7 F7 B-flat major E-flat 7 A-flat major E-flat major

11

schwinden; ihr Seelen\_schatz, ihr höchstes Gut ist Je\_su unschätz\_bares Blut; es

Blu- - te, da- mit ich ü- ber- (blood, with which I overcome)

B-flat major E-flat major B dim.7 C minor E-flat 7 E dim.7

Here the recitative text mirrors stanza 7 of the chorale (5 key words in common are highlighted). For 5 enemies of Christ, see side note.

14

ist ihr Schutz vor Teufel, Tod und Sün\_den, in dem sie ü\_ber\_win\_den.

win- - - de Tod, Teu- fel, Höll und Sün- de (death, devil, hell, and sin.)

F7 D half dim.7 B dim. G major G7 C minor B dim.7 D7 G major C minor

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(Based on Chorale Vs. 8)

5/5. **5. Aria** • Accusers commanded to be silent: Building on the assertion that Christ's blood's is the believer's protection, the poet now addresses hell's demons (5/5). This is a jaunty aria in quasi-comic opera style with galant elements that include major home key, syllabic declamation, periodic phrase structure, and triplets. The trumpet adds a triumphalist element.

Ob I & II double Vln I **Vivace**

Ritornello  
Trumpet (up 8va)

Ob. I, II  
Trba.  
Viol. I, II  
Va.  
Bc.

Trumpet (up 8va) B-flat major Text painting: Rests for the command to "keep silent" (motive is based on later text).

3

B-flat major

5

B-flat major

7

B-flat 7 E-flat major D7 G minor

9

F7 B-flat major

11

Basso A

Ver -

B-flat major B-flat major

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13

stumme, verstumme, ver-stumme, Höl- - lenheer, ver-stumme, ver-stumme, ver-

Text painting: Rests for command to keep silent.

Trp (up 8va)

B-flat major

16

stumme, Höl-len-heer, du machst mich nicht ver-zagt, du

G7

18

machst mich nicht ver-zagt, ver-stum-me, ver-stum-me, du

C minor F7 B-flat major C7

Text painting: Diminished chord for "disheartened."

20

machst mich nicht ver-zagt, ver-zagt, du machst mich nicht ver-

F major B dim.7 C7 F major

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22 **B**

zagt!

Ritornello

F major

B-flat major

This system contains measures 22, 23, and 24. It features a vocal line with the instruction 'zagt!' and a piano accompaniment. The piano part includes a 'Ritornello' section with triplets. Chord markings 'F major' and 'B-flat major' are present below the piano staves.

B-flat major

C pedal...

This system contains measures 25 and 26. The piano accompaniment features prominent triplet patterns in both hands. Chord markings 'B-flat major' and 'C pedal...' are located below the piano staves.

F7

B-flat major

This system contains measures 27 and 28. The piano accompaniment continues with rhythmic patterns. Chord markings 'F7' and 'B-flat major' are located below the piano staves.

A7

D minor

C7

F major

This system contains measures 29 and 30. The piano accompaniment features a variety of chords and rhythmic figures. Chord markings 'A7', 'D minor', 'C7', and 'F major' are located below the piano staves.

This system contains measures 31 and 32. The piano accompaniment features complex rhythmic patterns, including triplets. Chord markings are not explicitly labeled in this system.

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33 **C**

Ver-stumme, verstumme, ver-stumme, Höllenheer, ver-

F major F major F7 D7 G minor

36

stumme, verstumme, ver-stumme, Höllenheer, ver-stumme, verstumme, ver-

E-flat major B-flat major B-flat major

39

stumme, Höllenheer, du machst mich nicht ver-zagt, du

C7

41

machst mich nicht ver-zagt, ver-stumme, ver-stumme, du

F minor B-flat 7 E-flat major F7

43  
machst mich nicht verzagt, ver - zagt, du machst mich nicht ver - zagt!  
D  
Ritornello  
B-flat major coll' 8 B-flat major B-flat major

46

48

50  
B-flat 7 E-flat major

52  
D7 G minor F7 B-flat major

54



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Contrasting B Section of da capo form.

56

Ich darf dies Blut dir zei - gen, so muß du plötzlich schwei - gen, es

B-flat major G minor F7

59

ist in Gott ge - wagt, — es ist in — Gott ge - wagt.

B-flat major G minor

61<sup>11</sup>

Ich darf dies Blut dir zei - - gen, so

G minor C7

The text phrase is repeated here 5 times in 5 measures. Martin Petzoldt wonders if this could refer to the 5 traditional enemies of Christ (world, devil, death, sin, and sin). See "Bach Kommentar," vol. 1, pp. 550-551).

64

muß du plötz - lich schwei - - gen, es ist in Gott ge - wagt, — es

F major A7

66

ist in Gott ge-wagt, es ist in Gott ge-wagt, es

D minor

D minor

68

ist in Gott ge-wagt, es ist in Gott ge-wagt.

D minor

*da capo*

Confirming D minor...

5/6. **6. Recitativo** (Based on Chorale Vv. 9-10.)  
 Soprano • Christ's blood is powerful enough for entire world (5/6).

Movements 2 & 6 are secco recitative counterparts in a chiasmic structure. Both movements speak of the blood of Christ.

This recitative continues the theme of Jesus' power to forgive sins (central to the Gospel lesson for the day).

Ich bin ja nur das kleinste Teil der Welt, und da des Blutes edler Saft un-

Bc.

D major

F# dim.7

G minor

B-flat 7

G7

endlich gro-ße Kraft be-währt er-hält, daß je-der Trop-fen, so auch noch so

C minor

C7

The poet stresses the contrast of small droplet vs. miraculously great effect. See also movement 2.

Perhaps a Eucharistic allusion to 1 Cor. 11:29: "For any one who eats and drinks without discerning the body eats and drinks judgment upon himself."

6

klein, die ganze Welt kann rein von Sünden machen, so laß dein Blut ja nicht an mir ver-

Allusion to biblical verses such as 1 John 1:7b: "the blood of Jesus his Son cleanses us from all sin."

Text painting: Sin is buried (represented here by the buried chorale tune).

F minor      D dim.      E-flat major      C minor

9

der-ben, es komme mir zu - gut, daß ich den Himmel kann er - er - ben.

D7      G minor      G minor

5/7. **7. Choral** (Vs. 11) (See also 163/6.)  
 •Prayer: That I avoid sin & maintain union with Christ (5/7).  
 The closing chorale in simple, 4-part cantional setting, represents the congregation's response.

Soprano  
 Soprano doubled by Trp, Ob I, II, Vln I.

Alto  
 Alto doubled by Vln II.

Tenore  
 Tenor doubled by Vla.

Basso  
 Bass doubled by Continuo.

Ob. I, II  
 Trba.  
 Viol. I, II  
 Va.  
 Bc.

Führ auch mein Herz und Sinn durch dei-nen Geist da - hin, daß

Führ auch mein Herz und Sinn durch dei - nen -Geist da - hin, daß

Führ auch mein Herz und Sinn durch dei-nen Geist da - hin, daß

Führ auch mein Herz und Sinn durch dei-nen Geist da - hin, daß

G minor

5

ich mög al - les mei - den, was mich und dich kann schei - den, und

ich mög al - les mei - den, was mich und dich kann schei - den, und

ich mög al - les mei - den, was mich und dich kann schei - den, und

ich mög al - les mei - den, was mich und dich kann schei - den, und

G minor G minor B-flat major B-flat major

Parallel motion may reflect the text's reference to mystical union.

9

ich an dei - nem Lei - be ein Gliedmaß e - wig blei - be.

ich an dei - nem Lei - be ein Gliedmaß e - wig blei - be.

ich an dei - nem Lei - be ein Gliedmaß e - wig blei - be.

ich an dei - nem Lei - be ein Gliedmaß e - wig blei - be.

F major F7 B-flat major D7 G major

Parallel motion in 6ths may reflect the text's reference to mystical union.