

J.S. Bach - Church Cantatas BWV 78

Introduction & updates at melvinunger.com.

Chorale Cantata from Jahrgang II.

Large Scale Structure is Arch Form: Ascending keys to keystone, then descending
IV. T. Aria (Gm)

NBA I/21; BC A130
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: Unknown.
FP: 10 Sept. 1724 (St. Nicholas) from the Chorale Cycle/
Jahrgang II). Understood:
1) Human nature & Spirit of God are
opposed (Gal. 5:17)
2) Human nature = leprosy (pronounced
clean by priest in OT)

J.S. Bach

II. S&A (B-flat)
I. Chorale chorus (Gm-GM)

VI. B. Aria (Cm)
VII. Chorus Chorale
(Gm-GM)

Cantata No. 78

Jesu, der du meine Seele

Keystone movement is structurally most important in a
chiastic form. Theme: Victory (healing) through the
cross, which cancels ("crosses out") guilt.

(Coro.) 78/1
(Andante $\text{♩} = 88$)

Chorale Vs. 1. • Jesus' Passion tore my soul from darkness (78/1).
1. aggressive leap motive contrasted with figure 2.

Instrumentation:
Corno (doubling S in 78/1 & 78/7)
Flauto traverso
Oboe I, II
Vln I, II
Via
Violino
SATB
Continuo, Organo

Pianoforte.

Chorale fantasia
Chaconne (triple dance form
with repeated harmonic
progression, often also
repeated bass);
instrumental
ritornello
(Italianate
concerto
structure)

Jones notes
the unusual
number of
Bach's
performance
markings in
this cantata.

2. Descending chromatic tetrachord (lamento bass), used as a kind of ostinato in that it accompanies every chorale phrase. Other
examples of the lament bass are found in BWV 12 (reused in B Minor Mass "Crucifixus" = Passion of Christ), BWV 4, etc. Here it depicts
descent into cavern, descending chromatic lines appear in all voices.

No basso continuo for 8 measures =
incomprehensible realities.

Still viola

Stollen of bar form: Phrases 1 & 2, 3 & 4 joined.

A, T, B, "preempt" the chorale tune, employing the same ostinato-like material as the ritornello.

Chorale Text Phrase 1.

Je - su, der du mei - ne See -
Je - sus, by Thy cross and pas -

Je - su, der du mei - ne
Je - sus, by Thy cross and -

Bass enters again, with "figura corta," which Schweitzer called a "joy motive."

Chorale meter changed from 4/4 to 3/4.

21. (Mel: „Jesu, der du meine Seele“.)

B

Inverted chromatic fourth, treated imitatively

Chorale Text Phrase 2.

Chorale doubled by flute and corno.

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.")

27.

33.

hast durch dei - nen bit - tern Tod
by the bit - ter pain - Thou bore,

hast durch dei - nen bit - tern Tod
by the bit - ter pain Thou bore,

hast durch dei - nen bit - tern Tod
by the bit - ter pain Thou bore,

hast durch dei - nen bit - tern Tod
by the bit - ter pain Thou bore,

38.

Vin II: Descending chromatic tetrachord

No basso continuo for essentially 8 measure = incomprehensible realities

44.

49.

Phrases 3 & 4 joined.

Chorale Text Phrase 3.

aus des Teu - fels fin - - strer Höh - - le
when the Ev - il one would hold - - me

aus des Teu - fels fin - - strer
when the Ev - il one would

Figura corta motive

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.")

53.

Chorale Text Phrase 4.

aus des Teu - fels fin - - strer Höh - - le
when the Ev - il one would hold - - me

- - le, aus des Teu - fels fin - - strer Höh - - le und der schweren
me, when the Ev - il one would hold - - me deep in hell to

Höh - le, aus des Teu - fels fin - - strer Höh - - le und der
hold - - me, when the Ev - il one would hold - - me deep in

aus des Teufels finster Höhle
when the Ev - il one would hold me

59.

See - len - noth, und der schwe - ren See - len
 suf - fer sore, deep in hell to suf - fer

schwe - ren See - len - noth, der schwe - ren See - len - noth,
 hell to suf - fer sore, in hell to suf - fer sore,

und der schweren See - len - noth,
 deep in hell to suf - fer sore,

65.

und der schwe - ren See - len - noth
 deep in hell to suf - fer sore,

noth, und der schwe - ren See - len - noth
 sore, deep in hell to suf - fer sore,

und der schwe - ren See - len - noth
 deep in hell to suf - fer sore,

und der schwe - ren See - len - tr - noth
 deep in hell to suf - fer sore,

71. **E**

kräftig -
might - i -

Chorale Text Phrase 5.

kräftig - lich her - aus ge -
might - i - ly a - way Thou

E
D minor

Motive of eighth-two sixteenths. Word painting for "forcefully torn out." Aggressive figura corta figure, perhaps signifying joy but also used elsewhere for the word "kreuzige."

75.

lich her - aus ge - ris - sen, her - aus
ly a - way Thou bore me, a - way

ris - sen, kräftig - lich her - aus
bore me, might - i - ly a - way

kräftig - lich her - aus ge - ris - sen, kräftig -
might - i - ly a - way Thou bore me, might - i -

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78.

Alfred Dürr notes that "kräftig herausgerissen" (forcibly torn out) is illustrated with rising imitative motives (e.g., oboes, m. 81ff.), marked rhythms, and modulation to F major." See Dürr Jones, "Cantatas," p. 527.

ge - ris - sen, her - aus ge - ris - sen, Thou bore me, a - way Thou bore me,
 ge - ris - sen, her - aus ge - ris - sen, Thou bore me, a - way Thou bore me,
 lich her - aus ge ris - sen, her - aus ge - ris - sen, ly a - way Thou bore - me, a - way Thou bore me,

Text painting: Vigorous bass voice leading for "forcibly torn out."

81.

kräf - tig - lich her - aus ge - ris - - might - i - ly a - way Thou bore
 rissen, her - aus, her - aus, her - aus ge - ris - bore me, a - way, a - way, a - way Thou bore
 rissen, heraus, her - aus, her - aus, her - aus ge - bore me, a - way, a - way, a - way, a - way Thou
 kräf - tig - lich her - - aus ge - - ris - - might - i - ly a - - way Thou bore

Oboes

D minor

85. F

sen
me

sen
me

rissen
bore me

sen
me

Chorale Text Phrase 6.
und mich Solches lassen
with a hav-en safe be -

F major Figura corta motive.

90.

wis_sen, mich Sol - - - ches las_sen wis - sen, mich Sol -
fore me, a hav - - - en safe be - fore - me, a hav -

und mich Solches lassen wis_sen, mich Sol - - - ches las_sen
with a hav-en safe be - fore me, a hav - - - en safe be -

und mich Solches las_sen wis_sen, mich Sol - -
with a hav-en safe be - fore me, a hav - -

C major G minor

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93.

und mich
with a

ches las - sen wis - sen, mich Solches las - sen
en safe be - fore me, a hav - en safe be -

wis - sen, und mich Sol - ches las - sen
fore me, with a hav - en safe be -

ches las - sen wis - sen, und mich
en safe be - fore me, with a

G minor

96.

Sol - ches las - sen wis - sen
hav - en safe be - fore me;

wis - sen
fore me;

wis - sen, und mich Solches las - sen wis - sen
fore me, with a hav - en safe be - fore me;

Sol - ches las - sen wis - sen
hav - en safe be - fore me;

B-flat major

Figura corta motive in strings.

100.

Musical score for measures 100-103, piano accompaniment. The score is in B-flat major, as indicated by the key signature (two flats) and the label 'B-flat major' below. The music features a 'Figura corta motive in strings' in the right hand, which is a rhythmic pattern of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines.

B-flat major

104.

Musical score for measures 104-106, piano accompaniment. The key signature changes from B-flat major to F major (one flat) in measure 104, then to C major (no sharps or flats) in measure 105, and finally to G minor (two flats) in measure 106. The right hand continues with the 'Figura corta motive' in strings, while the left hand provides a complex harmonic accompaniment with chords and moving lines.

F major

C major

G minor

107.

Musical score for measures 107-110, vocal and piano accompaniment. The key signature is G major (one sharp). The score includes vocal lines and piano accompaniment. The vocal lines contain the text: 'durch dein an - ge - through Thy word, con - tent - ment - sweet, through Thy'. The piano accompaniment features a 'Figura corta motive' in the strings, which is a rhythmic pattern of eighth notes. The right hand of the piano part has a trill (tr) in measure 109.

Chorale Text Phrase 7.

Ob I: Figura corta motive.

Ob II

Vln I

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111.

neh - mes Wort, durch dein an - ge - tent - ment sweet, through Thy word, con -

an - ge - neh - mes Wort, durch dein word, con - tent - ment sweet, through Thy

durch dein an - ge - neh - mes through Thy word con - tent - ment

Ob I & II

Vln I

114.

neh - mes Wort, durch dein an - ge - neh - mes tent - ment sweet, through Thy word, con - tent - ment

an - ge - neh - mes Wort, durch dein ange - neh - mes word con - tent - ment sweet, through Thy word, con - tent - ment

Wort, durch dein an - ge - neh - mes, dein angeneh - mes sweet, through Thy word con - tent ment, Thy word, con - tent - ment

Vln II & Vla.

B-flat major

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118.

durch dein an - ge - neh - mes Wort:
through Thy word, con - tent - ment sweet:

Wort, durch dein an - ge - neh - mes Wort:
sweet, through Thy word, con - tent - ment sweet:

Wort, durch dein an - ge - neh - mes Wort:
sweet, through Thy word, con - tent - ment sweet:

Wort, durch dein an - ge - neh - mes Wort:
sweet, through Thy word, con - tent - ment sweet:

Figura corta motive in Vln I, II.

G minor

122.

125.

L.H. R.H.

Figura corta motive.

C major F major

129.

H

se
sei doch jetzt, o
Thou art still my

Chorale Text Phrase 8.

sei doch jetzt, o Gott, mein Hort, o Gott,
Thou art still my sure re - treat, my sure

se
sei doch jetzt, o
Thou art still my

H

Figura corta motive

Vla

B-flat major Continuo G minor

132.

Gott, mein Hort, o Gott, mein
sure re - treat, my sure re -

me
re - treat, Thou art still my sure, my sure re -

sei doch jetzt, o Gott, mein
Thou art still my sure re -

E-flat major

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135.

sei doch jetzt, o —
 Thou art still my —

Hort, o Gott, mein Hort, sei doch jetzt, o Gott, o Gott, mein Hort,
 treat, my sure re - treat, Thou art still my sure, my sure re - treat,

Hort, Gott, mein Hort, sei doch jetzt, o Gott, mein Hort, o Gott, mein Hort, o
 treat, sure re - treat, Thou art still my sure re - treat, my sure re - treat, my

Hort, Gott, mein Hort, sei doch jetzt, o Gott, o
 treat, sure re - treat, Thou art still my sure, my

C minor

G minor

139.

Gott, mein — Hort!
 sure re - treat!

— o Gott, mein Hort!
 — my sure re - treat!

Gott, o Gott, mein Hort!
 sure, my sure re - treat!

Gott, mein Hort!
 sure re - treat!

G major

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Jaunty tune, child-like scurrying, word-painting of "eilen" and "erfreulich."

No treble obbligato

Aria. Duetto.

78/2

Text is madrigalian paraphrase of chorale stanza 2.

(Con moto ♩ = 120.)

•Hastening to Jesus for healing with feeble steps (78/2).

Da capo duet for soprano, alto, violone, and continuo. The continuo realization here (right hand) is editorial.

1. B-flat major Figura corta rhythm.

Violone plays quarter notes, marked staccato & pizz. Regarding differentiated cello and violone parts, see Wolff, "Bach's Universe," 149.

4.

In the original performing parts, the violone obbligato's music appears on the back of the corno da tirarsi (slide trumpet) part; it is probable that both instruments were played by the same person—an indication of how versatile the Stadtpfeifer (town instrumentalists) were in Bach's day.

8. Soprano.

Text is in the first person plural, perhaps to represent the group of lepers in the Gospel and metaphorically, the group nature of the spiritual affliction.

Wir ei - - - - - len mit schwa - chen, doch em - sigen
We has - - - - - ten with ea - ger yet fal - ter - ing

Alto.

Voices in canon, probably a picture of the Gospel lesson: one leper following another.

Wir ei - - - - -
We has - - - - -

p

C7

F major

Martin Petzoldt notes that "Meister zu helfen" (appearing, for example, in Is. 63:1) is a Christological title so there should be no comma after "Meister" while there should be a comma after "helfen." See "Bach Kommentar," vol. 11, p. 411. It is not clear, however, to what extent singers 12. could portray this in how they inflect the line.

Schrit - ten, o Je - su, o Mei - ster, o Je - su, o Mei - ster, zu
foot - steps, O Je - sus, O Mas - ter, O Je - sus, O Mas - ter, for

- - - - - len mit schwachen, doch em - sigen Schritten, o Je - su, o Mei - ster, zu
- - - - - ten with ea - ger yet fal - ter - ing foot - steps, O Je - sus, O Mas - ter, for

B-flat major

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16.

hel - fen zu dir, o Je - su, o Mei - ster, wir
help un - to Thee; O Je - sus, O Mas - ter, we

hel - fen zu dir, o Je - su, o Mei - ster, wir ei - -
help un - to Thee; O Je - sus, O Mas - ter, we has - -

B-flat major

19.

ei - - - - - len, wir
has - - - - - ten, we

- - - - - len mit
- - - - - ten with

B-flat major

E-flat major

23.

ei - - - - - len mit schwa - chen, doch em - si - gen
has - - - - - ten with ea - ger yet fal - ter - ing

schwa - chen, doch em - si - gen Schrit - ten, o Je - su, o Mei - ster,
ea - ger yet fal - ter - ing foot - steps, O Je - sus, O Mas - ter,

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26.

Schrit-ten, o Je - su, o Mei-ster, zu hel-fen zu dir, o Je - su, o Meister,
 foot-steps, O Je - sus, O Mas - ter, for help un - to Thee; O Je - sus, O Mas - ter,

o Je - su, o Mei-ster, zu hel-fen zu dir, o Je - su, o
 O Je - sus, O Mas - ter, for help un - to Thee; O Je - sus, O

E-flat major

30.

wir ei - - - - - len mit schwa-chen, doch
 we has - - - - - ten with ea - ger yet

Meister, wir ei - - - - - len mit schwa-chen, doch
 Mas - ter, we has - - - - - ten with ea - ger yet

B-flat major

34.

em - si-gen Schrit-ten, o Je - su, o Mei-ster, zu hel-fen zu dir, zu
 fal - ter-ing foot - steps, O Je - sus, O Mas - ter, for help un - to Thee, to

em - si-gen Schrit - ten, o Je - su, o Mei - ster, zu hel - fen zu dir, zu dir,
 fal - ter-ing foot - steps, O Je - sus, O Mas - ter, for help un - to Thee, to Thee,

C minor B-flat major

37.

dir, zu dir, wir ei - len mit schwa - chen, doch em - si - gen
 Thee, to Thee, we has - ten with ea - ger yet fal - ter - ing

zu dir, wir ei - len mit schwa - chen, doch em - si - gen
 to Thee, we has - ten with ea - ger yet fal - ter - ing

40.

Schrit - ten, o Je - su, o Mei - ster, zu hel - fen zu dir, zu dir!
 foot - steps, O Je - sus, O Mas - ter, for help un - to Thee, to Thee!

Schrit - ten, o Je - su, o Mei - ster, zu hel - fen zu dir, zu dir!
 foot - steps, O Je - sus, O Mas - ter, for help un - to Thee, to Thee!

B-flat major

44.

47.

Du Thou

Contrasting section.

G minor

B-flat major

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51.

su - chest die Kran - ken und Ir - renden treu - lich, die Kran - ken und
 faith - ful - ly seek - est the ill and the err - ing, Thou seek - est the

Du su - chest die Kran - ken und
 Thou faith - ful - ly seek - est the

Mm. 55-58: chromatic harmonies to depict sick and erring

54.

Ir - renden treu - lich, die Kran - ken und Ir -
 ill and the err - ing, Thou seek - est the ill

Ir - renden treu - lich, du su - chest die Kran - ken, du su - chest die
 ill and the err - ing, Thou faith - ful - ly seek - est, Thou faith - ful - ly

C minor

58.

- renden treu - lich, die Kran - ken und Ir - ren - den treu - lich.
 and the err - ing, Thou seek - est the ill - and the err - ing.

Kranken und Ir - renden treu - lich, die Kran - ken und Ir - ren - den treu - lich.
 seek - est the ill - and the err - ing, Thou seek - est the ill - and the err - ing.

C minor

C minor

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61.

Musical score for measures 61-63, featuring a piano accompaniment with treble and bass staves.

64.

Musical score for measures 64-68, including vocal lines and piano accompaniment with dynamic markings and chord changes.

Ach! hö - re, ach! hö - re, ach!
 Ah, hear us, ah, hear us, ah,

Ach! hö - re, ach! hö - re, ach!
 Ah, hear us, ah, hear us, ah,

p

C minor B-flat major G minor

69.

Musical score for measures 69-73, including vocal lines and piano accompaniment with dynamic markings and chord changes.

hö - re, wie wir die Stim - me er -
 hear us, we pray. Our voic - es ex -

hö - re, wie wir die Stim - me er - he - - - - - ben, um Hil - fe
 hear us, we pray. Our voic - es ex - alt Thee, for suc - cor

cresc.

G minor

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72.

he - - - - - ben, um Hil - fe zu bit - ten, um
 alt - - - - - Thee, for suc - cor we pray Thee, for

zu bit - ten, zu bit - - - - ten, zu bit - ten, um Hil - - -
 we pray Thee, we pray - - - - Thee, we pray Thee, for suc - - -

D minor D minor

76.

Hil - fe zu bit - - - ten, um Hil - fe zu bit - ten, um Hil - fe zu bit - ten, um
 suc - cor we pray - - - Thee, for suc - cor we pray Thee, for suc - cor we pray Thee, for

- fe zu bit - - - ten, um Hil - - - - - fe zu bit - ten, um
 - cor we pray - - - Thee, for suc - - - - - cor we pray Thee, for

79.

Hil - fe, um Hil - fe zu bit - ten!
 suc - cor, for suc - cor we pray - Thee!

Hil - fe, um Hil - fe zu bit - ten! Es
 suc - cor, for suc - cor we pray - Thee! Now

D minor C major B-flat major

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83.

Here the text alludes to several biblical passages requesting God to shine his faith on the petitioner (e.g., the Aaronic benediction in Num. 6:25-26).

Es sei uns dein gnä - di - ges
 Now grant us Thy grac - ious and

sei uns dein gnä - di - ges An - tltz er - freulich, er - freu -
 grant us Thy grac - ious and mer - ci - ful fa - vor, Thy fa -

F major C major

86.

Clash between E-flat and E-natural

An - tltz er - freulich, es sei uns dein gnä - di - ges An - tltz er - freu -
 mer - ci - ful fa - vor, now grant us Thy grac - ious and mer - ci - ful fa -

- lich, es sei uns dein gnä - di - ges An - tltz er - freu -
 - vor, now grant us Thy grac - ious and mer - ci - ful fa -

F major

89.

- lich, er - freu - lich, er - freu -
 - vor, Thy fa - vor, Thy fa

- lich, er - freu -
 - vor, Thy fa

F major

Text painting: Rest in the middle of a word is like a skip of joy.

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92.

lich, er - freu - lich, es
vor, Thy fa - vor, now

lich, es sei uns dein gnä - di - ges An - t l i t z er - freu - lich, es
vor, now grant us Thy grac - ious and mer - ci - ful fa - vor, now

cresc.

95.

sei uns dein gnä - diges An - t l i t z er - freu - lich, er - freu - lich!
grant us Thy grac - ious and mer - ci - ful fa - vor, Thy fa - vor!

sei uns dein gnä - diges An - t l i t z er - freu - lich!
grant us Thy grac - ious and mer - ci - ful fa - vor!

dim. *mf*

F major
Da Capo

Based on chorale stanzas 3-5. Phrases 1, 2, 7, 8, 16, 17 are taken verbatim from the chorale.

Exceedingly anguished recitative. Complete pitch saturation in the voice part in the first 7 measures, and again in the next 7. The text of these 14 measures is a paraphrase of Romans Chapter 7 (actually quoting from verse 24 in m. 8). The number 14 may signify also the Alpha and the Omega (das A und das O = Christ). Diminished chords on all 12 pitches except F. In BWV 105/2, 48/2, and 78/3, Bach appears to use chromatic pitch saturation to represent complete depravity of human nature, alluding to Romans 7 (see also the chorale prelude "Durch Adams Fall"). In BWV 12/3 pitch saturation seems to indicate utter misery in tribulation.

2 phrases verbatim from chorale: Like its counterpart in the symmetrical form of the cantata (movement 5), this movement quotes from the chorale directly and ends in an arioso.

Chromatic saturation in the voice part in the first 7 mm., and again in the next 7. Frequent tritone leaps.

Secco recit./arioso end 78/3. **Recitativo.** Confession of sinful nature: it makes me transgress (78/3). The text changes to the first person singular, emphasizing the individualized nature of response to Christ (in the Gospel lesson, only one healed leper returned to give thanks).

1. C# Tenore, E F G A B-flat E-flat D F# C

Ach! ich bin ein Kind der Sünden, ach! ich ir-re weit und breit. Der Sünden Aussatz,
Ah! my fail - ings sore - ly grieve me, yea, my sins are ver - y great. The curse of A - dam
Chorale text verbatim

p Rare opening dynamic marking of p. Text painting: Large leap for "straying far and wide."

Mm. 1-7 (D minor) implies G minor implies E minor

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4.

G#

Allusion to Romans Chapter 7.

Text painting: Large leap for recalcitrant volition.

so an mir zu finden, ver-lässt mich nicht in dieser Sterblich-keit. Mein Wille trachtet nur nach
nev-er more will leave me, so long as I exist in man's es-tate. My in-clin-a-tions lead to

implies A minor

implies F

implies D minor

7.

Chorale stanza verbatim for 2 phrases

Bösem. Der Geist zwar spricht: ach! wer wird mich er-lösen? A-ber, Fleisch und Blut zu
ev-il; though oft my soul cries "Who is there to save me?" Ah me! to re-sist temp-
"Wer wird mich erlösen" = Rom. 7:24.

Phrygian cadence for this question implies D major.

implies A minor

Mm. 8-14

implies G minor

10.

zwingen und das Gu-te zu voll-bringen, ist ü-ber al-le meine Kraft. Will ich den
ta-tion and at-tain there-by sal-va-tion is far be-yond my fee-ble strength. Though I ad-
related to ideas of Epistle: Flesh vs. Spirit.

implies C minor

C minor

Since the tonality of C in Bach often refers to Christ, perhaps the cadence on C here and at the end is an allusion to the question and answer at the end of Romans 7 ("Wretched man that I am! Who will deliver me...? Thanks be to God through Jesus Christ." See also text in m. 8 here.

13.

Schaden nicht ver-heh-len, so kann ich nicht, wie oft ich feh-le, zählen. Drum
mit my ev'-ry fail-ing, I find, a-las, the bad in me pre-vail-ing. And

implies A-flat major

Text painting: Chromatic bass with tritone leap for innumerable sins ("I cannot count the number of times I fail").

M. 15.

F minor

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16.

nehm'ich nun der Sünde Schmerz und Pein und meiner Sorgen Bürde, so mir sonst unerträglich
so I car - ry to Thy mer - cy - seat my heav-y load of sor-row, with all my sins and de - re -

implies G minor B-flat minor implies E-flat minor

19.

Arioso Last 2 phrases of text also verbatim from chorale

würde, und lie fre sie dir, Je - su, seuf - zend ein. **Rechne nicht die Mis - se - that, die**
lic - tions, and lay them pen - i - tent - ly at Thy feet. Do Thou, Lord, for - give them me, nor

a tempo (♩ = 88.)

E-flat 7 implies A-flat major C7 implies F minor F minor

Text painting: Throbbing eighths suggest the may represent the the fear of the petitioner (see Martin Petzoldt, "Bach Kommentar," vol. 1, p. 412).

22.

Text painting in voice: Chromaticism for anguish of guilt.

dich, Herr, er - zür - net hat!
let them yet an - ger Thee!

C minor C minor

Complete shift of mood. This is the keystone movement of the arch, the "turning point" in the cantata. Victory is now assured, and Bach underscores the fact with energetic vocal flourishes on the word "Streite"—a conspicuous instance of word-painting

Flute obbligato. Many of the cantatas in the last months of 1724 have expressive flute obbligatos that are technically demanding.

Cantatas with demanding flute parts include BWV 107, 94, 101, 113, 78, 99, 8, 130, 114, 96, 180, 115, 26. See Wolff, "Bach's Universe," 140

78/4. Aria. (Vivace ♩ = 160.)

(Based on Chorale Vv. 6-7) • Christ's blood cancels guilt and makes us victorious (78/4).

Trio texture: Flute, Singer, Continuo

mf

G minor

Il basso staccato.

4.

Droplet figure

8.

Allusion to Colossians 2:13-14:
"Christus hat...ausgetilgt die Handschrift,
so wider uns war...."

Cross figure for
"durchstreicht."

12. Tenore.

Dein Blut, so mei - ne Schuld durchstreicht,
Thy sac - ri - fice — has cleansed the stain,

This type of aria is called a "Devisenarie" or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

16.

dein Blut, so mei - ne
Thy sac - ri - fice — has

J.S. Bach - Church Cantatas BWV 78

20.

Schuld durchstreicht, macht mir das Herze wie - der leicht, macht mir das Her - ze
cleansed the stain, mak - ing my heart all pure - a - gain, mak - ing my heart all

B-flat major

24.

wie - der leicht und spricht mich frei, und spricht mich frei.
pure - a - gain, hap - py and free, hap - py and - free.
Levitical priest had to pronounce a leper clean.

F major B-flat major

28.

Ruft mich der Höl - len
Should now the fiend of

B-flat major

32.

Herr - - - zum Streite, zum Strei - te, zum Strei - te, zum
hell - - - as - sail me, as - sail me, as - sail me, as -
"Streite" word painting Fanfare-like figures for the battle.

C minor

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35. Text painting: Melisma for battle.

Strei - te, so ste - het Je - sus mir zur - Sei - te, dass
sail me, then Thou - my Sa - viour will not - fail me, but

Beherzt = To become active and decisive despite danger.
Text painting: The singer's new courage is depicted with accents that contradict the meter, while the tumult is transferred to the continuo.

39.

ich beherzt, beherzt, beherzt und sieg - haft, beherzt und sieghaft sei.
will sup-port sup-port sup-port and suc - cor, sup-port and suc - cor me.

E-flat major

E-flat major

43.

Ruft mich der Höl - len Herr - zum Streite, zum
Should now the fiend - of - hell - as - sail me, as -

C minor

47. Fanfare-like figures for the battle.

Flute and Singer in parallel 6ths and 3rds.

Streite, zum Streite, zum Strei - te, zum
sail me, as - sail me, as - sail me, as -

G minor

51.

Strei - te, so ste
sail me, then Thou

mf *p*

C minor

55.

het Je - sus, so ste - het Je - sus
my Sa - viour, then Thou my Sa - viour

cresc.

G minor

58.

mir zur... Sei, te, dass ich beherzt, beherzt, dass ich beherzt, ich beherzt und sieg. haft sei.
will not fail me, but will sup-port, sup-port, but will sup-port, will sup-port and suc - cor me.

mf cresc. *f*

G minor

Reminiscent of Vox Christe; halo of strings as in St. Matthew Passion

Dal Segno.

78/5. **Recitativo.** (Based on Chorale Vss. 8-10) • Christ's passion led to blessing; I offer my heart (78/5).

1. Basso.

Low notes for "Grab"

Expressive Leaps

Die Wunden, Nä-gel, Kron' und Grab, die Schläge, so man
The tor-ments, nail scars, thorns; the grave, the scourgemarks that our

p String accompaniment

E-flat to F minor

Like its counterpart in the symmetrical architecture of the cantata (movement 3), this movement quotes from the chorale directly and ends in an arioso.

4.

dort dem Heiland gab, sind ihm nunmehr Siegeszeichen und können mir erneute Kräfte
 Lord and Sa-viour bore, be - come the to - kens of sal - va - tion, and which the Faithful look for in - spir -

F minor E-flat major

7.

con ardore **Vivace.** (♩ = 80.)

rei - chen. Wenn ein er - schreck - li - ches Ge - richt den
 a - tion. When sounds the dread - ed judg - ment knell, the

Mood change from comfort to fear at thought of judgment Word painting: trembling, shaking; compare Cantata 105 Gehe nicht ins Gericht

E-flat major

9.

Lento. (♩ = 80.)

Fluch für die Verdammten spricht: so kehrt du ihn in Se - gen. Mich
 curse that sends the damned to hell, turn Thou it in - to bless - ing. Then

Adagio.

G minor

11.

kann kein Schmerz und keine Pein be - wegen, weil sie mein Hei - land kennt, und da dein Herz für
 nei - ther pain not torment will re - main: - all this my Sa - viour knows, and thus Thy heart with

F minor E-flat major

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14.

mich in Lie-be brennt, so le-ge ich hinwie-der das mei-ne vor dir nie-
 deep af-fec-tion glows; so Mas-ter, I. a-dore Thee and lay my all be-fore-

Arioso: Here chorale text is verbatim to end of the movement. Bach sneaks in notes from the end (Abgesang) of the hymn tune, hiding it in the vocal and instrumental parts. Sighing motives. Last 8 mm. of chorale tune hidden in A-flat/F minor. Alfred Dürr calls this "one of the most subjective and eloquent elaborations of a cantus firmus ever written for the human voice." See Dürr/Jones, p. 527.

Andante. (♩ = 72.)

17.

der. Dies, mein Herz, mit Leid ver-men-get,
 Thee. This, my heart, with grief com-min-gled,
 a tempo

A-flat major

C minor

20.

so dein-theures Blut be-spren-get, so am Kreuz ver-gos-sen
 by Thy-prec-ious blood be-sprin-kled on the cross-poured out-for

A-flat major

F minor

24.

ist, geb' ich dir, Herr Je-su-Christ.
 me, give I now, O Lord, to Thee.

F minor

J.S. Bach - Church Cantatas BWV 78

(Based on Chorale Vs. 11) • Christ calms our accusing conscience and gives hope (78/6).

78/6. **Aria.** Both oboe and voice require some virtuosity. Form is almost like a concerto for oboe and vocal bass with tutti interjections by strings, as already in the ritornello (see Dürr/Jones, 528):

Tutti A	Solo B	Tutti A	Solo B'	Tutti C
1 m.	2.5 m.	1 m.	2.5 m.	1 m.

Parody of earlier work?

(Moderato $\text{♩} = 72$.)

Mood swings have stopped.

C minor

Paraphrase of stanza 11 of 12-stanza chorale.

8. **Basso.**

Nun, du wirst mein Ge-wis-sen stil-len, so
Do Thou, O Lord, ap-pease my-con-science, which

C minor

wi-der mich um Ra-che, um Ra-che schreit,
grie-vous-ly has trou-bled, has trou-bled me,

C minor

13.

16.

nun, du wirst mein Ge_wis_sen
do Thou, O Lord, ap-pease my-

C minor

18.

stil-len, so wi-der-mich um Ra-che, um Ra-che
con-science, which grie-vous-ly has trou-bled, has trou-bled

Vocal bass & continuo in unison (see also mm. 25-26). Martin Petzoldt suggests that these syllables (with accompanying tutti cadence) may be the basic musical impulse for the movement. See "Bach Kommentar," vol. 1, p. 414.

20.

schreit, ja, dei-ne Treue wird's er-fül-len, weil mir dein Wort die
me; by Thy fi-del-i-ty up-hold me, and let Thy word my

C minor E-flat major C minor

J.S. Bach - Church Cantatas BWV 78

23.

Hoff - - - nung beut, weil mir_ dein_ Wort die Hoff - - -
com - - - fort be, and let_ Thy_ word my com - - -

G minor

25.

Vocal bass & continuo
in unison.

- nung, die Hoffnung beut.
fort, my com-fort be.

G minor

27.

G minor

30.

G minor

32.

Wenn Chri - sten_ an_ dich glau - ben, wenn
By Thy_ di - vine_ di - rec - tion, by

G minor

B-flat major

35.

Christen an dich glau - ben, wenn Christen an dich glau - ben, wird sie kein Feind in
 Thy di-vine di - rec - tion, by Thy di-vine di - rec - tion from en - e - mies for -

E-flat major F minor

Text painting: Sustained note for "eternity."

37.

E - - - - - wig-keit aus dei - nen Händen
 ev - - - - - er - free, se - cure in - Thy pro -

40.

rau - - - - - ben, aus dei - nen
 tec - - - - - tion, se - cure in

F minor

42.

Hän - den rau - ben. Wenn
 Thy pro - tec - tion. By

C minor

45.

Chri - sten — an dich glau - - ben, wird sie kein Feind in E - wigkeit aus
 Thy di - vine di - rec - - tion from en - e - mies for - ev - er free se

47.

dei - nen Hän - den rau - - - - -
 cure in Thy pro - tec - - - - -

C minor

49.

- ben, kein Feind in E - - - - - wigkeit aus
 - tion, for - ev - er, ev - - - - - er free, se -

52.

dei - nen Händen rau - - - - - ben.
 cure in - Thy pro - tec - - - - - tion.

Dal Segno.

C minor

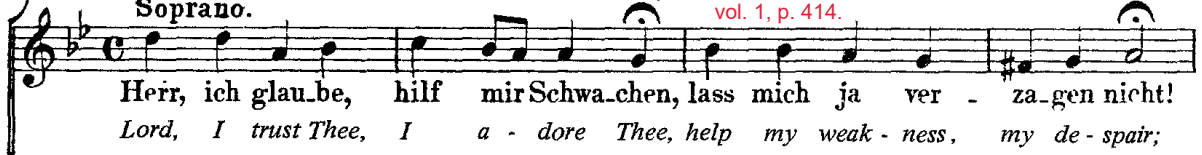
J.S. Bach - Church Cantatas BWV 78

Chorale (Vs. 12) • Prayer of faith in face of sin & death (78/7). Martin Petzoldt suggests that the hymn represents a catechismal response to ideas in the previous movements, e.g., to the B part of the previous aria: "When Christians believe in thee...." See "Bach Kommentar," vol. 1, p. 414.

78/7. 1. Choral. (Mel: „Jesu, der du meine Seele“.)

Flute 8va up
Corno
Oboe I
Vln I

Soprano.



Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!
Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

Oboe II
Vln II

Alto.



Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!
Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

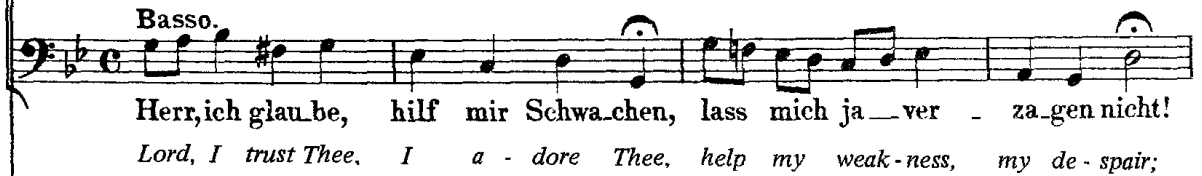
Vla

Tenore.



Herr, ich glau-be, hilf mir Schwachen, lass mich ja ver - za-gen nicht!
Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

Basso.



Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!
Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;



G minor

5.



Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.
Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.



Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.
Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.



Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.
Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.



Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.
Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.



9.

Dei-ner Gü-te will ich trau-en bis ich fröh-lich wer-de schau-en
On Thy lov-ing grace re-ly-ing, God Al-migh-ty glo-ri-fy-ing;

Dei-ner Gü-te will ich trau-en bis ich fröh-lich wer-de schau-en
On Thy lov-ing grace re-ly-ing, God Al-migh-ty glo-ri-fy-ing;

Dei-ner Gü-te will ich trau-en bis ich fröh-lich wer-de schau-en
On Thy lov-ing grace re-ly-ing, God Al-migh-ty glo-ri-fy-ing;

Dei-ner Gü-te will ich trau-en bis ich fröh-lich wer-de schau-en
On Thy lov-ing grace re-ly-ing, God Al-migh-ty glo-ri-fy-ing;

F major B-flat major

13.

dich, Herr Je-su, nach dem Streit in der sü-ssen E-wig-keit.
by Thy side I hope to be, ev-er through e-ter-ni-ty.

dich, Herr Je-su, nach dem Streit in der sü-ssen E-wig-keit.
by Thy side I hope to be, ev-er through e-ter-ni-ty.

dich, Herr Je-su, nach dem Streit in der sü-ssen E-wig-keit.
by Thy side I hope to be, ev-er through e-ter-ni-ty.

dich, Herr Je-su, nach dem Streit in der sü-ssen E-wig-keit.
by Thy side I hope to be, ev-er through e-ter-ni-ty.

G major