



The text derives from the Gospel reading for the cantata's original liturgical designation, the second Sunday of Advent, Luke 21:36: [Christ]: "Watch at all times, praying that you may have strength to escape all these things that will take place, and to stand before the Son of man. (Also parallel passages in Mark 13:33 and Matthew 24:44.)

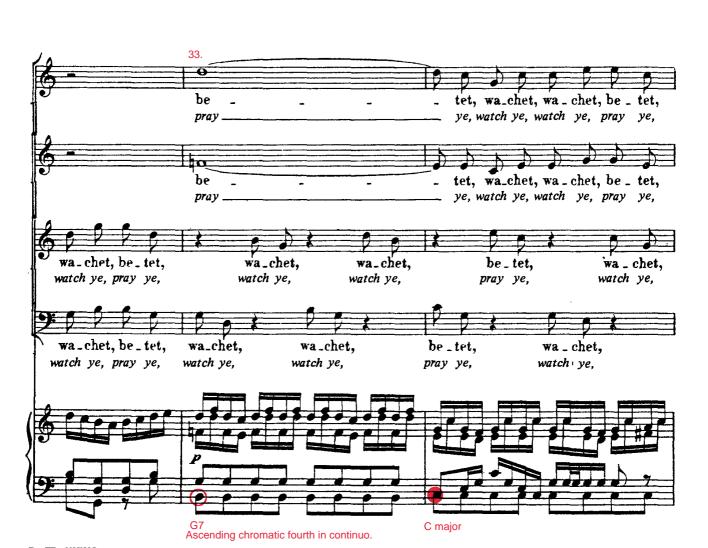




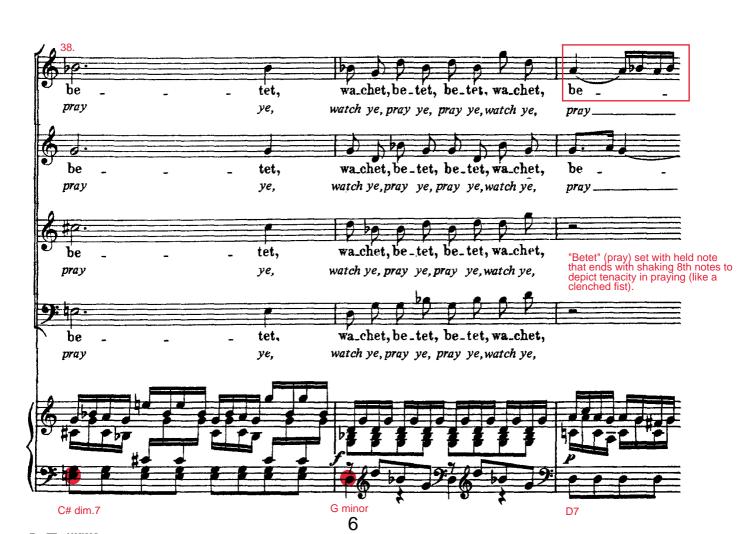


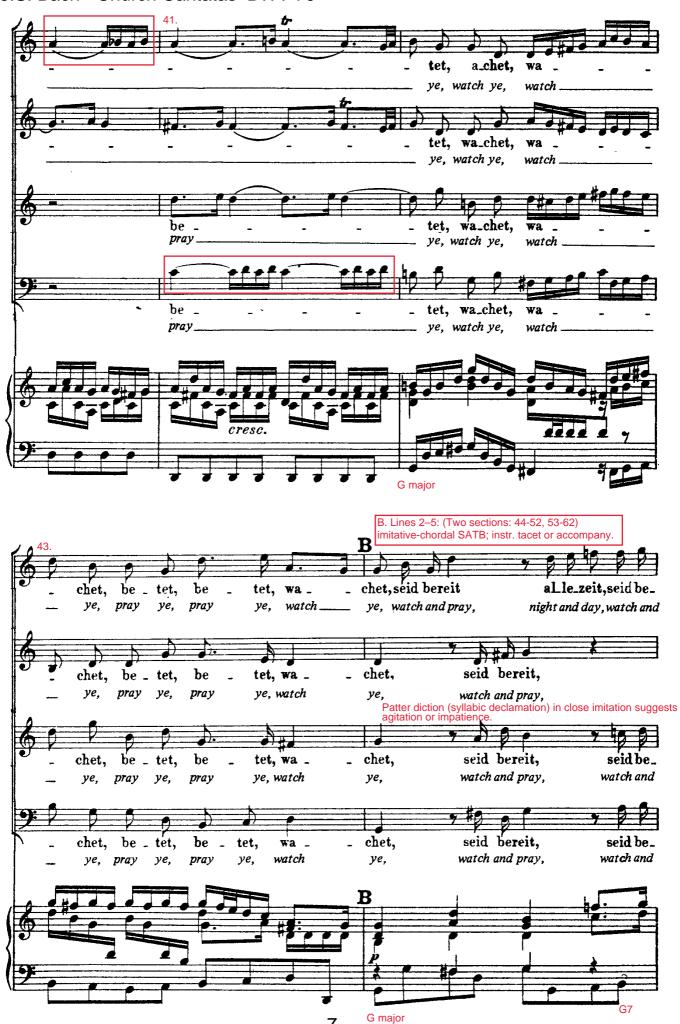


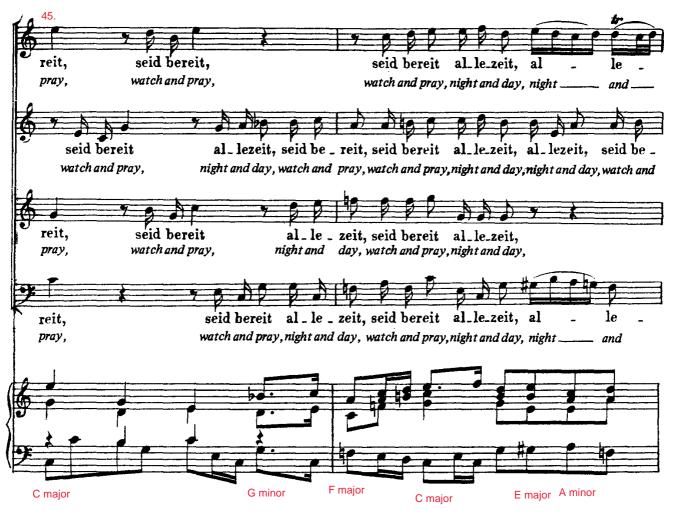






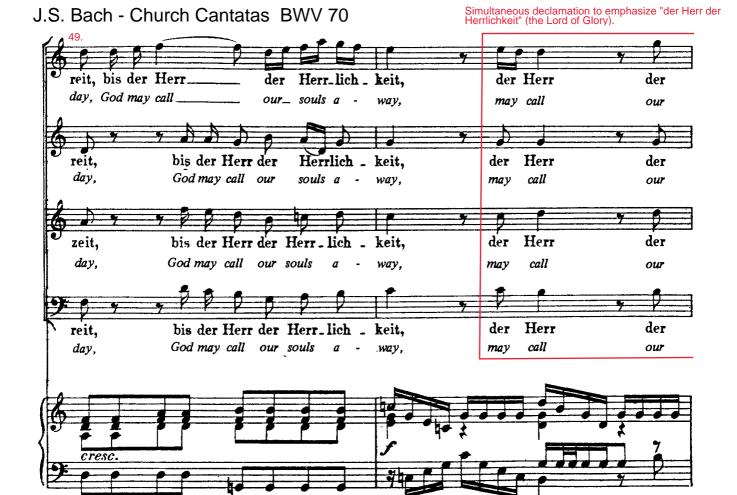






Wandering modulations depict the command to "be prepared at all times" until the Lord comes (arriving at C major).





C major

G7

D minor

Arrival at C major symbolizes the arrival of Christ, as referenced in the text.





J.S. Bach - Church Cantatas BWV 70 Simultaneous declamation to emphasize "der Herr der Herrlichkeit" (the Lord of Glory). der Herr keit, der Herr lich_keit die _ ser ein may call way, our souls __ There to hear His fi - nal a - way keit, der Herr Welt der Herr lich keit ein_En_de die _ ser may call way, our souls There to hear His_fi - nal way der Herr Welt keit, der Herr lich keit die _ ser ein_En_de may call souls way, our а way There to hear His_ fi - nal der Herr Herr lich_keit Welt En_de keit, der die . ser ein way, may call souls_ a - way our There to hear His fi - nal B major A minor machet, die _ ser Welt $\mathbf{E}\mathbf{n}$ En de ein de, ein judg-ment, There_ to hear His fì nal, His fi nal machet, die _ \mathbf{E}_{n} En ser Welt ein de,_ein dejudg-ment, There _____ to hear His fi nal, His fī nal machet. die _ ser Welt ein En _ En de de, ein judg-ment, There to hear His fi nal, His fĩ nal die _ machet, ser Welt En _ ein de, ein En _ de judg-ment, There to hear His nal, His fi -E minor











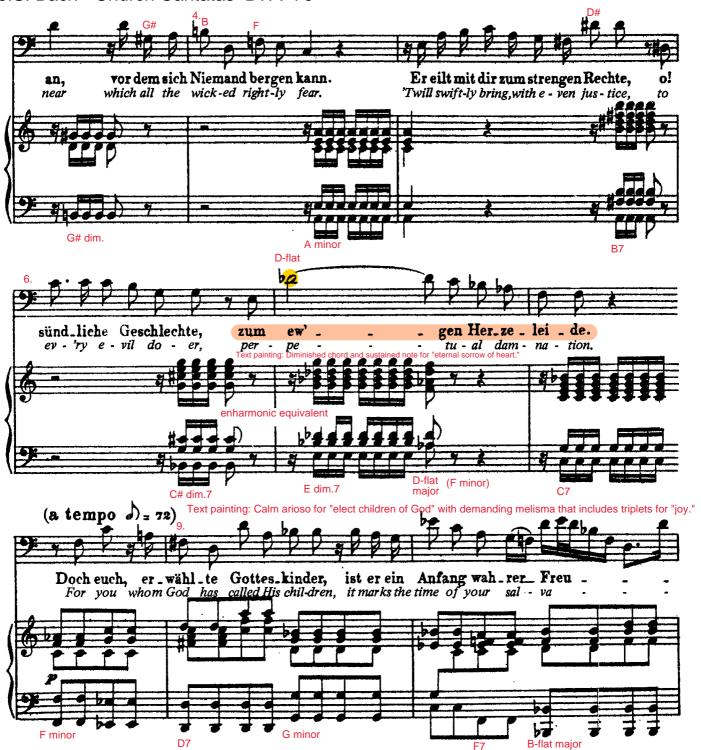
Alfred Dürr writes, "In the second movement, an accompagnato performed by the entire instrumental ensemble, Bach depicts in succession the terror of the sinner, the calm of the elect and their joy (lively coloraturas), the destruction of the universe, and finally the fear of those called before Christ's countenance, for whom the text announces consolation." See Alfred Dürr, "The Cantatas of J. S. Bach," translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 646.



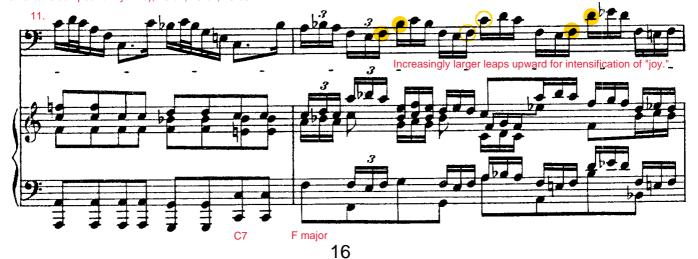
The text alludes to both Epistle and Gospel reading for the day (see side note).

D7 ("incorrect" resolution of the seventh of C7)





Pervasive triplets almost always suggest joy and a more modern demeanor. In Bach's first Leipzig cantata cycle, examples include 44/3, 44/6, 70/2, 70/3, 104 (2 out of 6 movements have compound rhythms), 134/1, 184/1, 194/8.





The dramatic contrast between God's treatment of sinner vs. saint is emphasized by Heinrich Müller in a sermon for this Sunday, published in a book that was in Bach's library: *Apostolische SchlußKett und Krafft-Kern*, 5th rev. ed. (Frankfurt am Main: Balthasar Christoph Wust, Sen., 1701), pp. 351–57. See Robin Leaver, "The Valuation of Bach's Library" in Bach 9/2 (April, 1978): 29; Leaver, *Bach's Theological Library* (Neuhausen-Stuttgart: Hänssler, 1983), p. 13.

Text painting: Quaking figures return for reference to God's judgment, the text referencing the Epistle reading of the day: "2 Peter 3:10. The day of the Lord will come like a thief, and then the heavens will pass away with a loud noise, and the elements will be dissolved with fire, and the earth and the works that are upon it will be burned up.



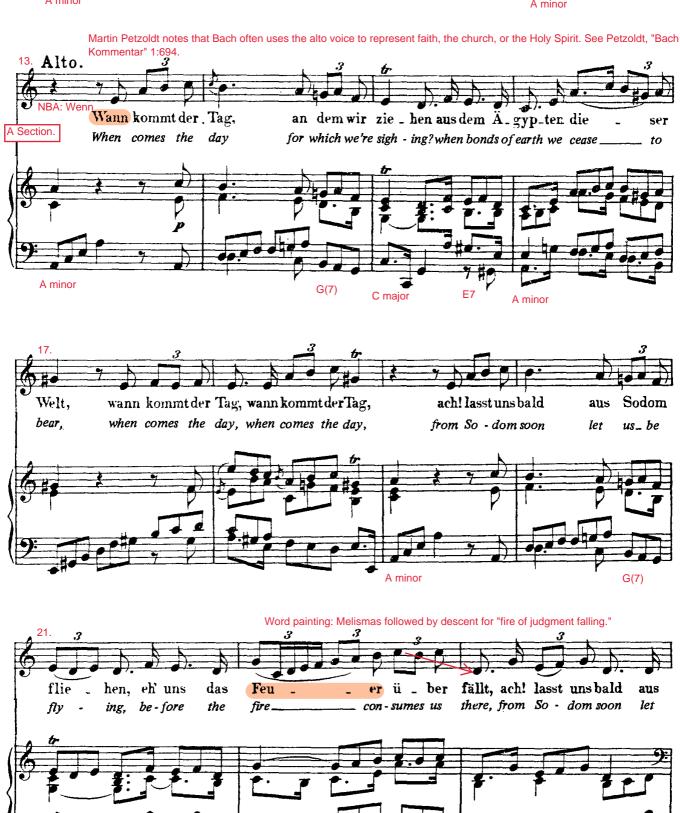
Alfred Dürr writes, "The aria, no. 3, is accompanied by continuo only, but its instrumental bass is split up into a calm, supporting fundamental part and an additional part that figuratively breaks up the bass line [see full score]. This obbligato part was in 1723 played on the organ (with cello?), but in a 1731 revival by cello only, with organ, bassoon, and violone on the fundamental part. Ostinato effects arise from manifold repetitions in the instrumental parts. The voice takes up the instrumental head-motive and assimilates itself in rhythmic movement to the obbligato instrumental part. Livelier motion in the alto emphasizes individual words, such as 'fliehen' ('flee') or 'Feuer' ('fire'). See Alfred Dürr, The Cantatas of J. S. Bach, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 646.



The triplet rhythm apparently depicts "fleeing from from the "Sodom and Egypt" of this world, the text referencing the Israelites' exodus from Egypt, Lot and his family's flight out of Sodom (with the subsequent fiery judgment on Sodom and Gomorrah), and the Epistle of the day (see side note).



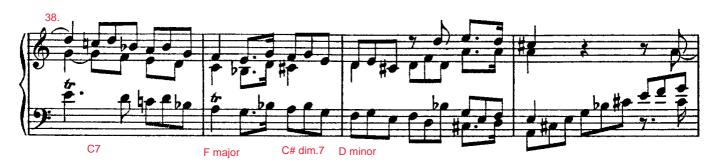


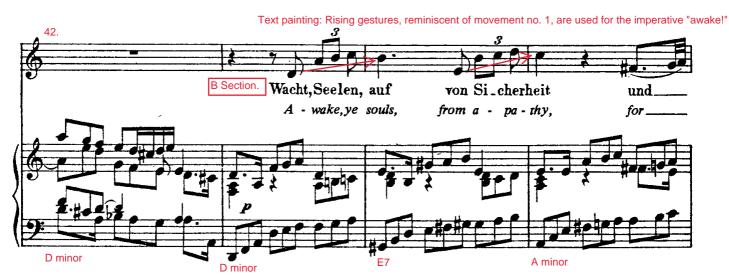


18

C major

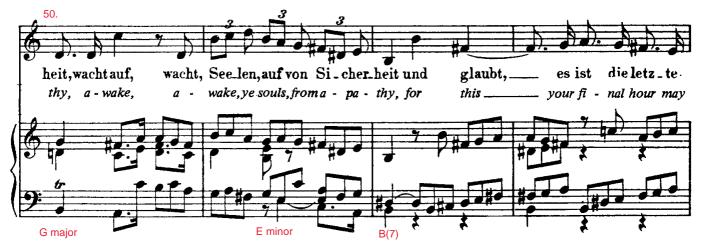






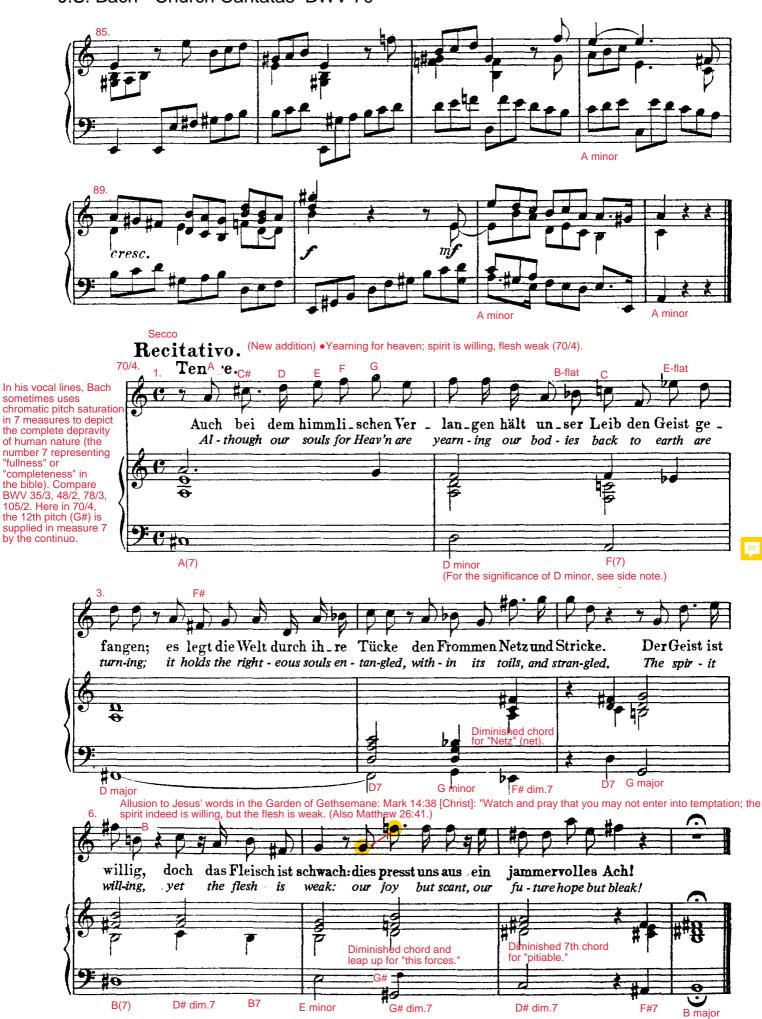
The reference to awakening from complacency ("Sicherheit") alludes to biblical passages such as the Epistle of the day (2 Peter 3:10: "But the day of the Lord will come like a thief...") and passages such as 1 Thessalonians 5:3: "When people say, 'There is peace and security,' then sudden destruction will come upon them..."





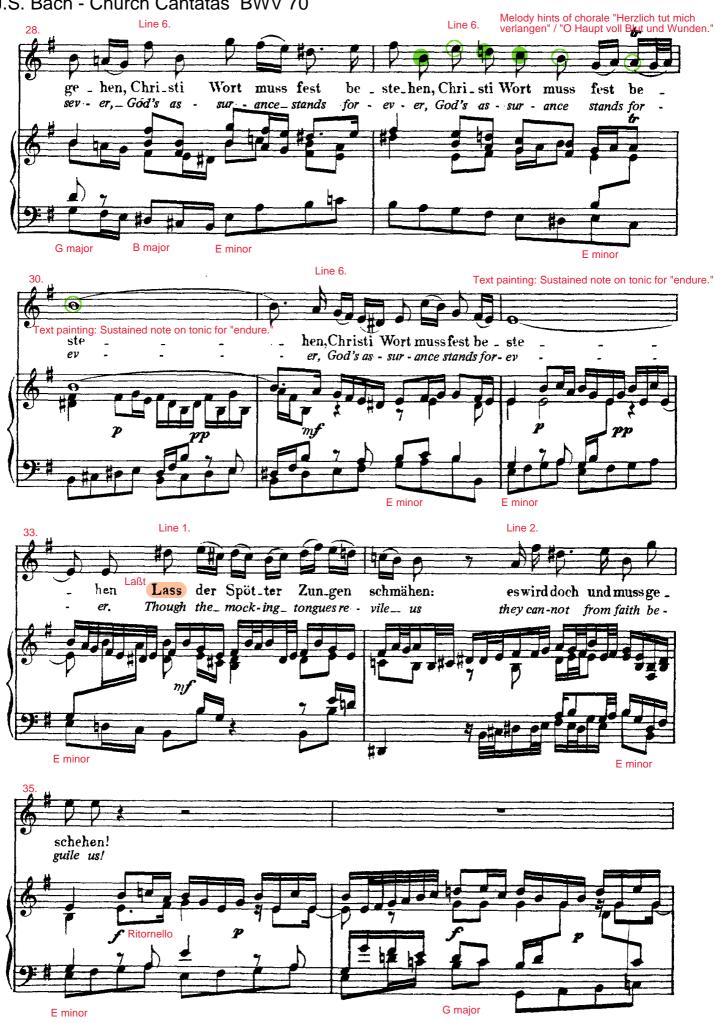


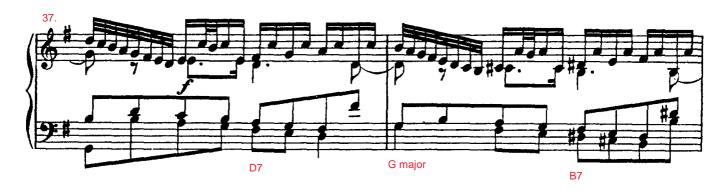


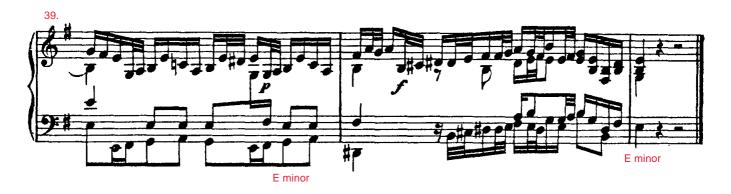






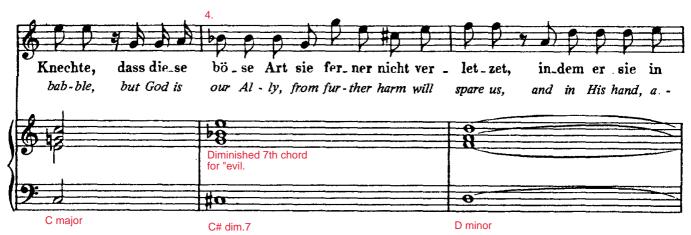


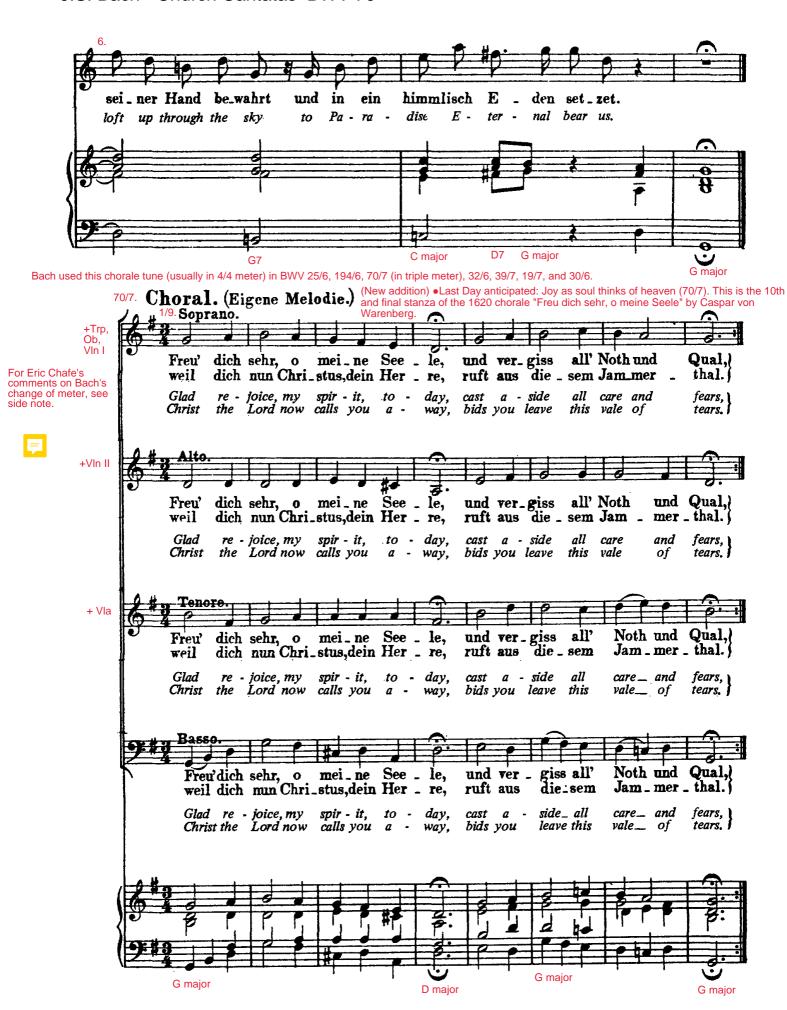




The tenor recitative related directly to the the tenor aria, no. 8. It appears that Bach originally intended the aria to follow immediately, but then decided to insert a chorale (like the recitative, it ends in G major) and divide the cantata into two parts. See Martin Petzoldt, "Bach Kommentar" 1:696.

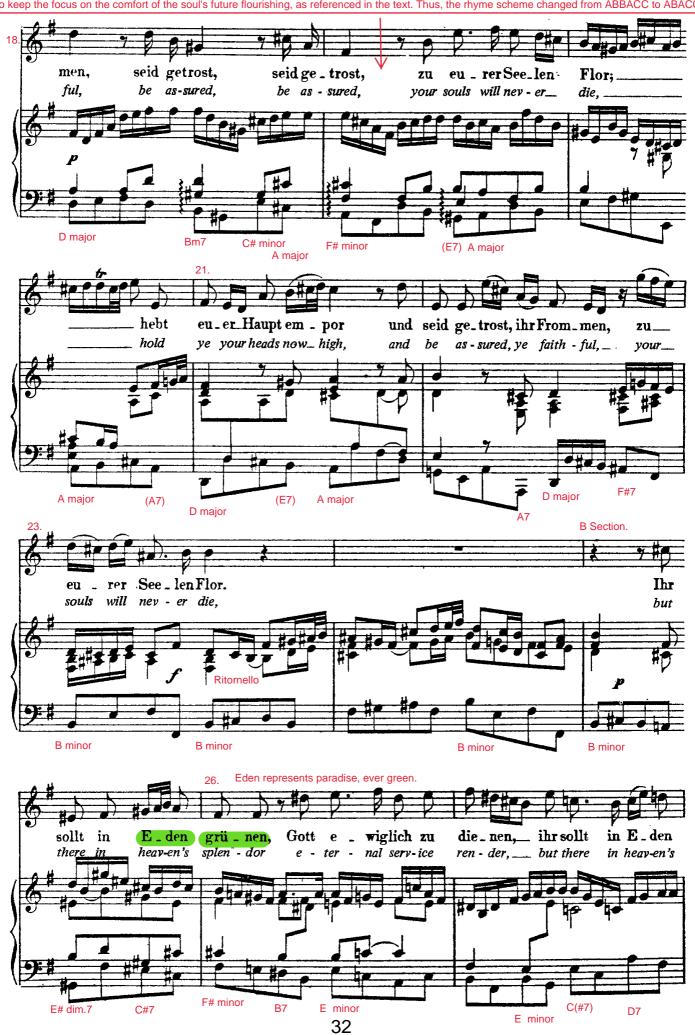


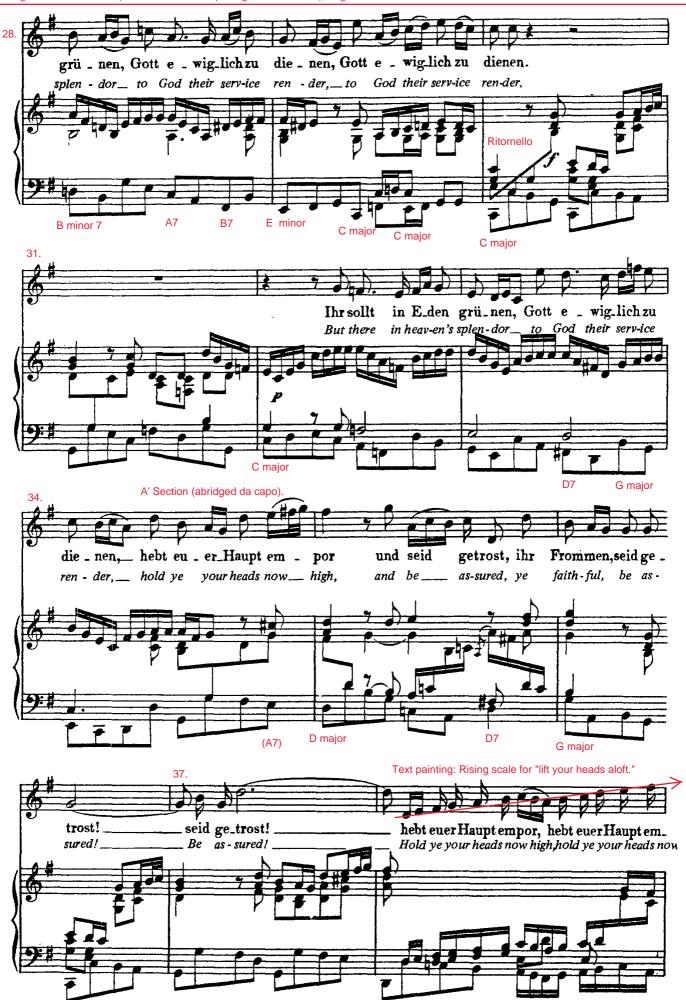








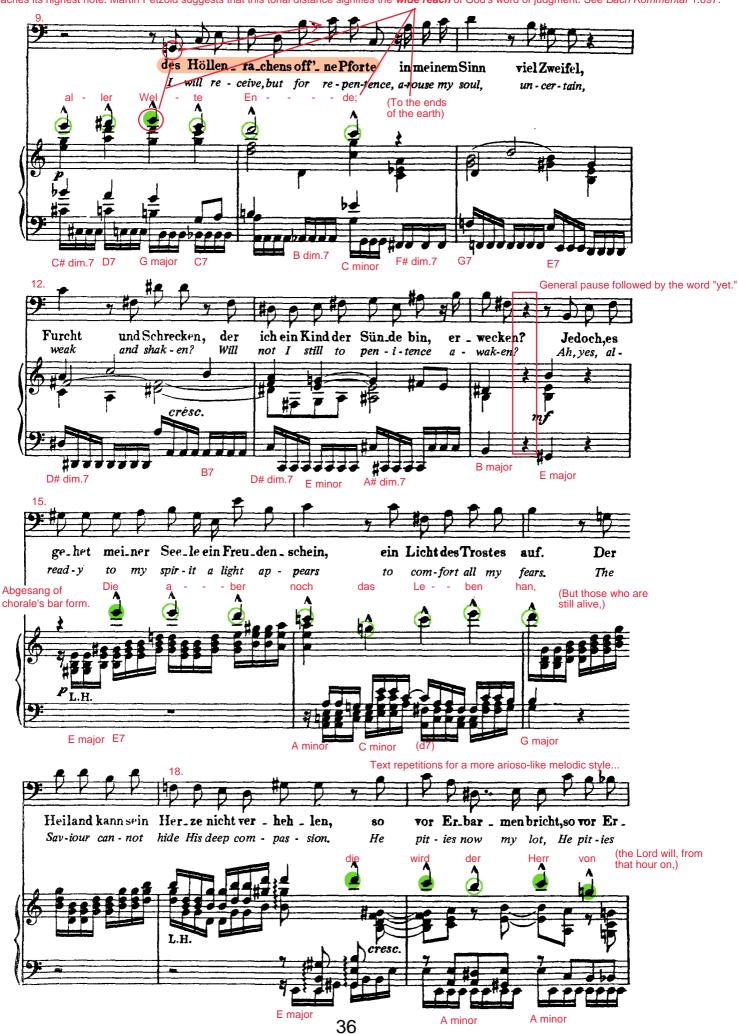


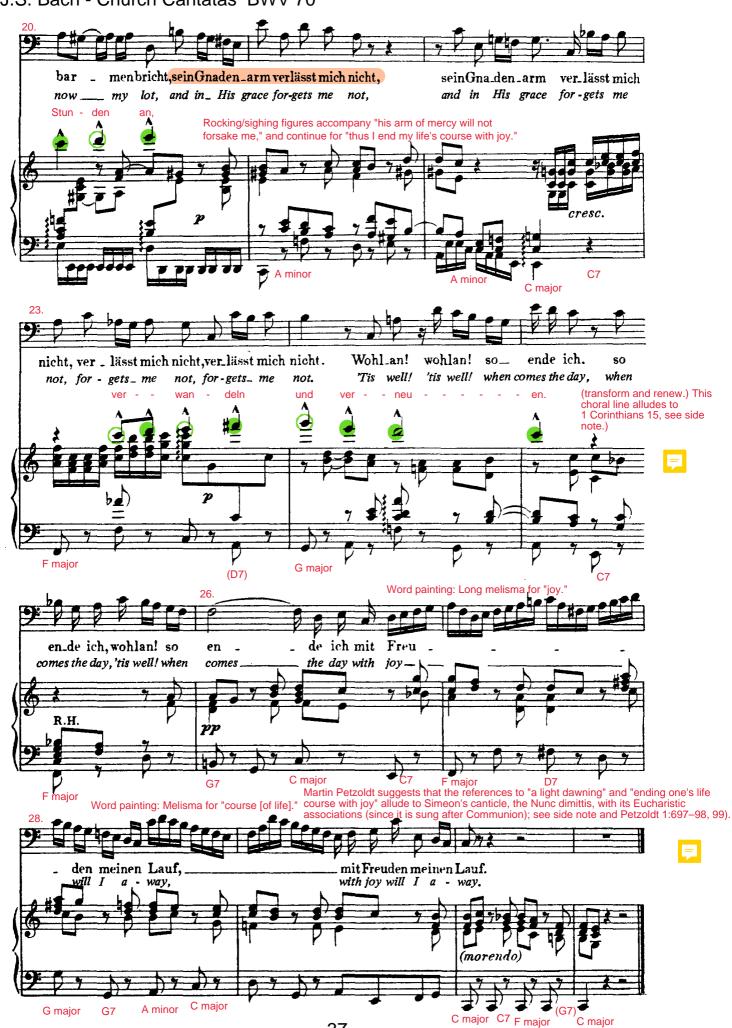


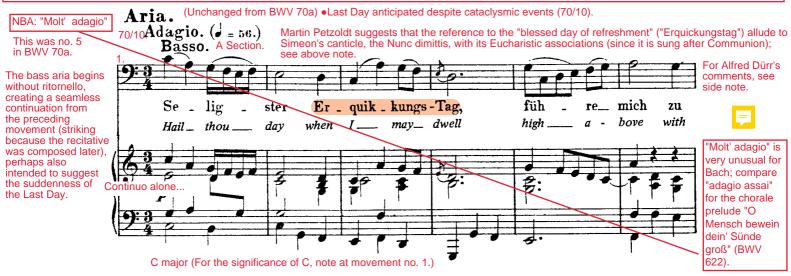


J.S. Bach - Church Cantatas BWV 70 Recitativo (New addition) •Last day: Frightening, yet Jesus comforts me (70/9). The text references the images of the day's Epistle: "But the day of the Lord will come like a thief, and then the heavens will pass away with a loud noise, and the elements will be dissolved with fire, and the earth and the works that are upon it will be burned up" (2 Peter. 3:10). (Maestoso Basso. der Welt Ver . soll nicht die - ser gro_sse Tag, Ach. Ah shall not thought of Judg - ment Dav when moun-tains Text painting: Descending lines (with augmented octave) to depict the collapse of the world. **Strings** Stile concitato for Day of Judgment. E minor D# B major In Bach's first Leipzig cantata cycle, instrumentally rendered chorale tunes (an additional hermeneutical ayer introduced by the composer) appear in 25/1, 48/1, 70/9, 75/8, and 77/1. Listeners may have thought of the fall Po_sau_ne Schall. der und second stanza of the 7-stanza chorale fall The text's reference to the trumpet call of Judgment Day leads to the because of its reference to the trumpet trumpet playing the 1586 chorale "Es ist gewißlich an der Zeit," a German Choral. paraphrase of the "Dies irae" by Bartolomäus Ringwaldt (1530–1599) to a Stollen 1 of the chorale's 565 tune. See Petzoldt, Bach Kommentar 1:697. bar form. Bach synchronizes the trumpet entry World's collapse with the first word of the presumed chorale stanza (i.e., "trumpets"). C7 Bach synchronizes the syllables of "unheard" (i.e., letz_te Schlag, der un er hör_ te unprecedented) with "heard" of the presumed chorale stanza. point the bet - ter suf - fice to way? (Trumpets will be gehn wird hö sau - nen man ren heard) (Mel: "Es ist gewisslich an der Zeit".) G7 D7 B dim.7 Martin Petzoldt notes that Bach places the line of the presumed aus _ gesprochine Wor _ te, des Richters chorale stanza (that judgment is Will not the harsh and dread-ed sen - tence executed on the whole earth) right after judgment's pronouncement, signifying that judgment on (destruction of) the earth comes by God's utterance, just as the earth's creation did. See "Bach Kommentar 1:697. A minor

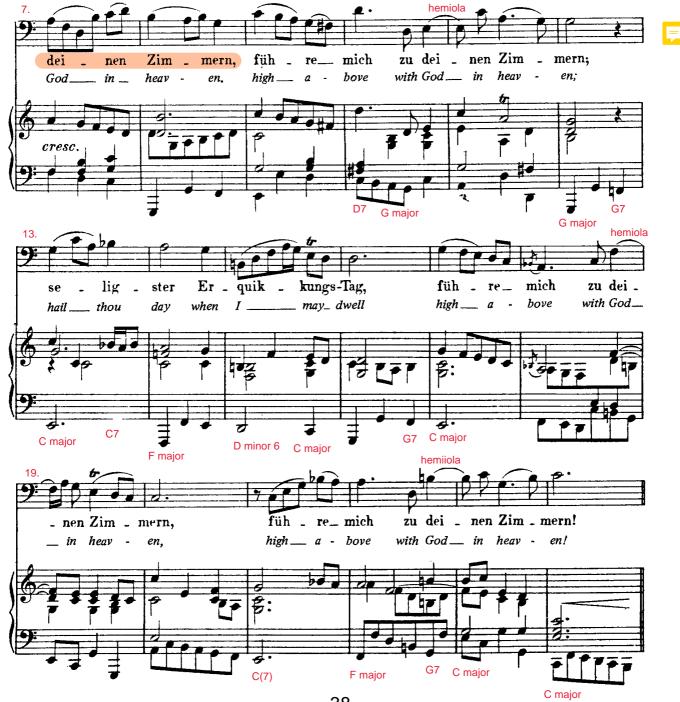
G# dim.7







BVW 70a had "führe mich zum Friedens-Zimmern" (lead me to the chamber of peace). The change to "lead me to thy chambers" reflects the Gospel reading of the cantata's new liturgical occasion, Matthew 25:34 [Christ]: Then the King will say to those at his right hand, "Come, O blessed of my Father, inherit the kingdom prepared for you from the foundation of the world," but also passages such as Isaiah 32:18, John 14:1–3, and Revelation 21:1–4 (see side note).

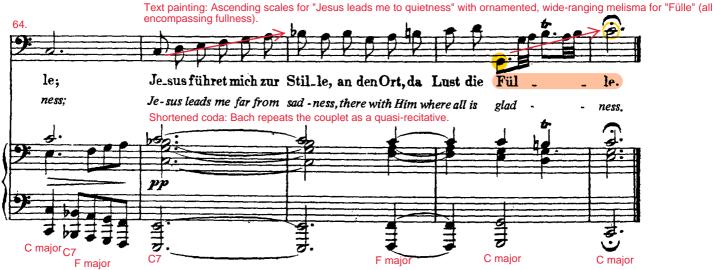


Text painting: Fast tempo, stile concitato, and large vocal leaps with melismas are used to describe the Last Day, reflecting the day's Epistle, 2 Peter 3:10: The day of the Lord will come like a thief, and then the heavens will pass away with a loud noise, and the elements will be dissolved with fire, and the earth and the works that are upon it will be burned up.









This was no. 6 in BWV 70a. The fifth stanza of six in the 1658 chorale "Meinen Jesum laß ich nicht" by Christian Keymann (1607–1662).



C major 41

G major



