

# J.S. Bach - Church Cantatas BWV

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NBA I/17; BC A107

6. S. after Trinity (BWV 170, 9)

\*Rom. 6:3-11 (Through Christ's death believers die to sin)

\*Mt. 5:20-26 (From Sermon on the Mount: True righteousness is characterized by love of one's neighbor)

Librettist: Unknown

Time of Composition 1732/1735,

FP perhaps 20 July 1732 (St. Thomas), apparently to

fill a gap in the Chorale Cantata Cycle of 1724-1725, since Bach and his wife were in Cöthen for concerts on that Sunday in 1724. See NBR, no. 117. The Sunday would have been 16 July 1724.

Instrumentation:

Flauto traverso

Oboe d'amore

Vln I & II

Vla

SATB

Continuo

**Pianoforte.**

Symmetrical (Chiasitic) Form:

Choral Fantasia - Recit (B) - Aria (T) - RECIT (B) - Duet (S/A) - Recit (B) - Chorale

Unusual to have 3 recitatives by the same voice. All are secco, begin in minor and end in major.

Since all 3 mention God's law (in the context of the history of Salvation), the bass voice probably represents the voice of God. Often in Bach's chiasitic structures, the middle

(keystone/pivot) movement identifies the turning point where antithetical ideas meet (here Law & Gospel). Eric Chafe relates the descent/ascent tonal progression in this cantata's movements to this theological progression. See

"Analyzing Bach Cantatas," 149-160, "Tonal Allegory," 163-64. He compares it to St. Matthew Passion.

E major - B minor - E minor - B minor/A major - A major - E major - E major.

## Es ist das Heil uns kommen her

**Coro.** Chorus (Chorale Vs. 1). A different setting of this chorale tune in an opening movement is BWV 117/1. **(Allegro moderato ♩ = 80.)** Flute arpeggio related to the opening of the vocal parts later

E major

Flute and Oboe have leading role, playing 16th-note circling scalar figures derived from the vocal "Heil" melisma, echoed occasionally by Vln 1; Vln 2 & Vla (and sometimes Continuo) play punctuating chords.

A major

Ob. d'amore motive apparently related to chorale opening.

B7

Chorale opening of "Vom Himmel hoch da komm ich her" occurs 10 times. See also mm. 15, 37, 50, 72, 110, 112, 116, 130, 138.

E major

The 10-fold quotation of "Vom Himmel hoch" appears to allude to the central theme of the cantata: that Christ came to fulfill the law (represented by the 10 commandments referenced by Jesus in the day's Gospel reading).

Flute motive apparently related to chorale opening

F# minor

E major

Chorale opening of "Vom Himmel hoch da komm ich her."

B major

E major

18

A major E major

21

E major

24 **A** **Soprano.** Chorale phrase 1. Bar form (aab: 2 Stollen plus Abgesang)

Es ist das Heil  
Sal - va - tion sure

**Alto.**  
Es ist das Heil uns kommen her, das  
Sal - va - tion sure has come to man, sal -  
Salvation ("Heil") melisma

**Tenore.**

**Basso.** Es ist das Heil  
Sal - va - tion sure

Es ist das  
Sal - va - tion

E major

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Eric Chafe notes the modal quality of this chorale tune (whose first phrase has a flatted 7th and ends on the subdominant) and suggests that it influenced Bach's tonal progression in the cantata from E major (the sharp end of Bach's tonal spectrum) downward (toward the subdominant) and then back up. See "Analyzing Bach Cantatas," 149-160.

28

uns kom - - men her  
has come to man

Heil, - - - - - tion sure - - - - - has come to man

- uns kommen her, - - - es ist das Heil - - - uns kom - men her  
- has come to man, - - - sal - va - tion sure - - - has come - - - to man

Heil, - - - es ist das Heil, - - - das Heil uns kom - men her  
sure, - - - sal - va - tion sure - - - has come, has come - - - to man

E7                      A major                      F# minor

32

E major

36

Chorale phrase 2

von God's Gnad' und' at last

von Gnad' und' at last

von Gnad' und' at last

von Gnad' und' at last

**B**

*p*

Lower voices enter imitatively (at first canonically) in descending order, presumably to depict the descent of salvation.

Chorale opening of "Vom Himmel hoch da komm ich her." E major

40

last pre-vail

last pre-vail

last pre-vail

last pre-vail

**B**

Continuo motive apparently related to chorale opening.

B major

43)

te;  
eth;

te;  
ing;

ter Gü te;  
pre - vail eth;

lau - ter Gü te;  
God pre - vail eth;

B major

F# minor E major

Chorale opening of "Vom Himmel hoch da komm ich her."

B major E major

53

A major

58

E major

Chorale phrase 3 ("A" music repeats, i.e., the second of the two Stollen begins)

59

**C**

die Werk', die hel  
with out true faith

die Werk', die hel fen nimmermehr, die  
with-out true faith no hu-man plan, with-

die Werk', die hel  
with-out true faith

die Werk', die  
with-out true

**C**

*p*

E major

Lower voices enter imitatively in descending order, presumably to depict the descent of salvation.

63

fen nim - mer  
no hu - man

Werk, die hel - fen nimmer -  
out true faith no hu - man

- fen nimmer - mehr, die Werk, die hel - fen nim - mer -  
no hu - man plan, with - out true faith no hu - man

hel - fen nim - mer  
faith no hu - man

A major

66

mehr,  
plan,

mehr,  
plan,

mehr,  
plan,

mehr,  
plan,

F# minor

F# minor

Chorale phrase 4

70/ **D**

Lower voices enter imitatively in descending order, presumably to depict the descent of salvation.

sie mö - gen  
 no mor - tal -  
 sie mö - gen  
 no mor - tal -

E major  
 Chorale opening of "Vom Himmel hoch da komm ich her."  
 E major

74/

gen nicht be -  
 tal work a -

nicht, mö - gen nicht be - hū - ten, sie mö - gen nicht, sie mö -  
 work, mor - tal work a - vail - eth, no mor - tal work, no mor -

sie mö - gen nicht, mö - gen nicht be - hū - ten, sie  
 no mor - tal work, mor - tal work a - vail - eth, no

sie mö - gen nicht, sie mö - gen  
 no mor - tal work, no mor - tal

F#7



77,

hü - ten;  
vail - eth;

gen nicht be - hü - ten;  
tal work a - vail - eth;

mö - gen nicht be - hü - ten;  
mor - tal work a - vail - eth;

nicht, nicht be - hü - ten, nicht be - hü - ten;  
work, no, no mor - tal work a - vail - eth;

*mf*

B major

B major

80,

*mf*

G# minor

83

der true

der Glaub' sieht true faith on

der Glaub' sieht true faith on

der true Glaub' faith

G# minor E major E major

The 5th chorale phrase is accompanied by a freer contrapuntal texture in which the two middle voices declaim the words together before becoming rhythmically independent. Perhaps the purpose was to make sure the listener would hear this Lutheran doctrine of justification by faith alone (sola fide) clearly.

86

Glaub' sieht Je - - - - -

faith on Christ

Je - - - - - sum Christum an, der Glaub' sieht Je - - - - -

Christ is found-ed fast, true faith on Christ

Je - - - - - sum Christum an, der Glaub' sieht Je - - - - - sum Christum

Christ is found-ed fast, true faith on Christ is found-ed

sieht Je - - - - - sum Christum an, der Glaub' sieht

on Christ is found-ed fast, true faith on

B major

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89

sum Chri - - - stum  
is found - - - ed

- sum Chri - stum an, Je - sum Chri - stum  
is found - ed fast, on Him found - ed

an, Je - sum Chri - stum, Je - sum Christum  
fast, on Him found - ed, on Him found-ed

Je - - - sum Christum an, sieht Je - sum Chri - stum  
Christ is found-ed fast, on Christ is found - ed

89

92

an,  
fast,

an,  
fast,

an,  
fast,

an,  
fast,

*mf*

92

95

98

Chorale phrase 6

**F**

der hat  
from Him

der hat  
from Him

The lower three voices accompany the chorale tune in imitative counterpoint, the Bass inverting the opening sequence of notes; then the voices switch to short, punctuating chords, presumably for dogmatic emphasis.

B major      B major      E major

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101

g'nug für uns  
flow all our

g'nug, g'nug für uns, g'nug für uns all' ge -  
flow, all, all, all, flow all our bless - ings

der hat g'nug, g'nug für  
from Him flow, all, all

der hat g'nug, g'nug für uns all' ge -  
from Him flow, all, all our bless - ings

A major

104

all' ge than,  
bless ings vast,

than, der hat g'nug, g'nug für uns all' ge -  
vast, from Him flow, all, all our bless - ings

uns all' ge than, g'nug für uns all' ge -  
our bless - ings vast, all, all our bless - ings

than, der hat g'nug, g'nug für uns all' ge -  
vast, from Him flow, all, all our bless - ings

F# minor

107

than,  
vast,

than,  
vast,

than,  
vast,

*mf*

C# minor

C# minor

110

*mf*

Chorale opening of "Vom Himmel E major  
hoch da komm ich her."

Chorale opening of "Vom Himmel  
hoch da komm ich her."

B major

Chorale phrase 7

114

**G**

er ist der Mitt - ler wor - den, er ist der  
His mer - cy nev - er fail - eth, His mer - cy

er ist der Mitt - ler  
His mer - cy nev - er

er ist  
His mer -

The three lower voices accompany the chorale phrase with imitative counterpoint in descending order of voices, presumably to (again) depict the God reaching down to save (the descent of the Incarnation).

Dynamic marking is editorial.

**G**

*p*

F# minor

Chorale opening of "Vom Himmel hoch da komm ich her."

E major

118

ler wor - den, er ist der Mitt - ler wor - den, er ist der Mitt - ler  
er fail - eth, His mer - cy nev - er fail - eth, His mer - cy nev - er

Mitt - ler, er ist der Mitt - ler wor - den, er ist der Mitt - ler  
nev - er, His mer - cy nev - er fail - eth, His mer - cy nev - er

wor - den, er ist der Mitt - ler wor - den, er ist der  
fail - eth, His mer - cy nev - er fail - eth, His mer - cy

der Mitt - ler wor - den, er ist der Mitt - ler, der  
cy nev - er fail - eth, His mer - cy nev - er, it

F#7 B7 C#7 F# minor B7 E7

122

wor - den, der Mitt - ler wor - den.  
fail - eth, it nev - er fail - eth.

Mitt - ler, der Mitt - ler wor - den.  
nev - er, it nev - er fail - eth.

Mitt - ler, er ist der Mitt - ler wor - den.  
nev - er, His mer - cy nev - er fail - eth.

Ritornello ends the movement.

A major

B7

E major

126

Ob d'amore motive apparently related to chorale opening.

129

Chorale opening of "Vom Himmel hoch da komm ich her."

E major



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132

B major

B major

135

F# minor

E major

Flute motive motive apparently related to chorale opening.

138

Chorale opening of "Vom Himmel hoch da komm ich her."

B major

E major

141

A major

E major

144

Continuo motive motive apparently related to chorale opening.

E major

# J.S. Bach - Church Cantatas BWV 9

Secco

(Based on Chorale Vss. 2-4)

9/2.

## Recitativo.

• Law given to show us we were too weak to keep it; ideas based on Romans 7 and elsewhere (9/2).

### 1. Basso.

Chromatic saturation in the vocal part in 12 mm.

Gott gab uns ein Ge - setz, doch wa - ren wir zu schwach, dass wir es hüt - ten halten  
 God gave to us the law, but we are all too weak with stead-y cour-age to o -

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

C# minor

Eric Chafe argues that "the prominent placing of the pitch D throughout the recitativo makes clear that the flattening of the harmony is representation of human weakness." See "Analyzing Bach Cantatas," 154.

können; wir gin - gen nur den Sün - den nach, kein Mensch war fromm zu nennen; der  
 bey it; the paths of sin we ev - er seek, and none is count - ed right - eous. Our

B D E#

C# minor C#7 F# minor

Geist blieb an dem Fleische kleben und wagte nicht zu widerstreben. Wir sollten in Ge - set - ze  
 souls, by flesh con - tam - i - nat - ed, may not from sin be sep - a - rat - ed. But we should all o - bey the

A#

F#7 B minor E7 B minor B7

Low D is editorial; voice dips below continuo, presumably to indicate humanity's fallen state.

B minor Continuo sinks from D to B. Chafe, "Analyzing Bach Cantatas," 152.

geh'n und dort als wie in ei - nem Spiegel sehn, wie un - se - re Na - tur un - ar - tig  
 law, con - trite, as if each in a mir - ror saw how ill - be - haved his na - ture made him

Fx

E# dim. 7 F#7 D#7

Text painting: Human effort apart from Gospel is depicted with E major arpeggio (up and down). Its failure is depicted with the following tritone (E to A#) on "able."

13

sei: und dennoch blieben wir da - bei; aus eig.ner Kraft war Niemand fähig, der Sünden  
 grow; how loath his fee-ble strength to know. By his own might is no man a - ble his e - vil

G# minor E major E7 F#7

Chafe calls this a premature return to E major, a rejection of God's remedy.

16

Un-art zu ver-las-sen, er möcht' auch al-le Kraft zu-sammen-fas-sen.  
 prac-tic-es to mas-ter, nor can he of him-self a-void dis-as-ter.

F#7 B minor E# dim. 7 B major

**Aria.**

9/3. (Allegro moderato  $\text{♩} = 96$ ) • Sinking into the abyss with no one to help (9/3).

Violin obbligato (marked "solo" in the original score) and continuo accompany the voice.  
 Text painting:  
 Descending Vln line depicts sliding into the abyss, the first 2 mm. halting slightly on the third 16th of each triplet grouping (the note tied to the next note), as if the person is grabbing for a hold as the slide continues for nearly 2 octaves, before trying to work itself up again.

Ritornello

*mf* Inexorable slipping/slide downward while the bass ascends.

E minor Continuo bass sometimes functions like an obbligato.

4 (80)

A minor B minor

7 (83)

A minor E minor

10 (86) Tenore.

Wir  
The

E minor

wa - ren schon zu tief - ge - sun - ken, der Ab - grund schluckt'  
swirl - ing wa - ters drag - me down - ward, the mael - strom deep

Possible allusion to the God's judgment on Korah and followers who rebelled against Moses, when the earth swallowed them. See Num. 16:31-33.

G# dim. 7

Chromatic harmonies, large, awkward leaps (e.g., here D# up to C), complex counterpoint depict unsuccessful attempts to save oneself from impending death.

uns vö - lig ein, der Ab - grund schluckt' uns vö - lig ein, wir  
will swal - low me, the mael - strom deep will swal - low me, the

D# dim. 7

wa - ren schon zu tief - ge - sun - ken, der Ab - grund schluckt'  
swirl - ing wa - ters drag - me down - ward, the mael - strom deep

E minor

D major

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22

— uns völli<sup>g</sup> ein, — der Ab - grund schluck't uns völi<sup>g</sup> ein, —  
— will swal-low me, — the mael - strom — deep — will swal - low me, —

B minor

B minor

Ritornello

25

B minor

B minor

28

E minor

F# minor

31

E minor

B minor

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J. S. Bach — Cantata No. 9

84

die  
yet

B minor

B minor

87

Tie - fe droh - - te schon den Tod, und den noch konnt'  
in - my dire - - ca - ta - stro - phe, and hope - less though

B minor

Perhaps an allusion to Peter sinking beneath the waves until Jesus took hold of him. See Mt. 14:30-31.

40

— in solcher Noth — uns kei - ne Hand be - hilf - lich sein, die Tie -  
— my per - il be, — no help - ing hand is of - fered me, yet in —

A minor

43

- fe droh - - - te schon den Tod, und den noch, den noch konnt'  
— my dire — — ca - ta - stro - phe, and hope - less, hope - less though

mm. 43-49: chromaticism depicts threat of death and helplessness

A minor

E minor

E7

A7

C# dim. 7

C# dim. 7

G# dim. 7

A minor

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46

in sol - cher Noth uns kei - ne Hand be - hilf - lich sein, uns  
 my per - il be, no help - ing hand is of - fered me, no

A7 D7 E7 E7

49

kei - ne Hand be - hilf - lich sein,  
 help - ing hand is of - fered me,

A minor A minor A minor A7

52

die Tiefe  
 yet in my

D minor D minor D# dim. 7 E7 A minor E7

55

Threatening, rising melisma.

droh - te schonen Tod, und  
 dire - ca - ta - stro - phe, and

A minor A7 D minor E7 A7 D minor G# dim. 7

58

dennoch konnt' in solcher Noth uns kei - ne Hand be - hilf - lich sein, und dennoch  
 hope-less though my per - il be, no help - ing hand is of - fered me, and hope-less

A minor E minor A minor E7

61

konnt' in solcher Noth uns kei - ne Hand be - hilf - lich sein. —  
 though my per - il be, no help - ing hand is of - fered me. —

B7 E minor E minor

64

Wir wa - ren schon zu tief ge - sun - ken, der  
 The swirl - ing wa - ters drag me down - ward, the

Opening text returns but with altered music.

Dynamics are original?

E minor

67

Ab - grund schluckt' uns völ - lig ein, — der Ab - grund schluckt'  
 mael - strom deep will swal - low me, — the mael - strom deep —

Chromaticism to depict the threat of the abyss: mm. 68-69.

D# dim. 7 E7 G# dim. 7



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70

uns völ - lig ein, wir wa - ren schon zu  
will swal - low me, the swirl - ing wa - ters

E7 A minor D7

72

tief ge - sun - ken der Ab grund schluckt'  
drag me down - ward, the mael - strom deep

G major D# dim. 7

74

uns völ.lig ein, der Ab - grund schluckt' uns völ - lig ein.  
will swal-low me, the mael - strom deep will swal - low me.

E minor B7

Dal Segno.  
E minor

Secco recitative ending arioso

9/4. **Recitativo.** (Based on Chorale Vss. 5-7)  
**Basso.** ● Christ fulfilled law, providing salvation by faith (9/4).

This is the "keystone" (pivot) movement in a chiasmic form where the antithetical concepts of Law and Gospel are discussed.

Doch musste das Ge - setz er - füllet werden; deswegen kam das Heil der Erden, des  
As it was writ - ten in the ho - ly scrip - tures, our Lord and Sav - iour came from Heav - en; the

F# major (dominant) A# dim. 7 B minor

Tonal progression of the cantata begins to move up in the circle of fifths from previous E minor (1 sharp) to B minor (2 sharps), see Chafe, "Analyzing Bach Cantatas," 154.

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Text painting: Rests for "silenced."

4

Höchsten Sohn, der hat es selbst erfüllt und seines Vaters Zorn gestillt; durch  
 Son of God, His Father's will fulfilled and His majestic anger stilled. Christ's

B major E# dim. 7 B minor

Shiver melisma for "guiltless dying"

7

sein un - schul - dig Sterben liess er uns Hilf' er - wer - ben. Wer nur demselben traut, wer  
 death ab - solved - us - all from taint of A - dam's fall. He who in Christ con - fides, and

B7 E major E# dim. 7

10

auf sein Leiden baut, der gehet nicht ver - lo - ren: der Himmel ist für den er -  
 in His faith a - bides, will nev - er be for - sak - en; to Heav - en will his soul be

F# minor B7 E# dim. 7 F# minor

Arioso. Arioso allows for rhythmic text painting in the continuo line (see below).

13

koren, der wahren Glauben mit sich bringt und fest um Je - su Ar - menschlingt.  
 tak-en, un - chang - ing faith will be his guide, se - cure, at his Re - deem - er's side.

D major D7 E7 E7 A major

Text painting: Continuo bass depicts a "wrapping" figure for wrapping the arms about Jesus.

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(Based on Chorale Vs. 8)

9/5. **Duetto.** Faith, not works makes us righteous before God (9/5).

(Moderato  $\text{♩} = 80$ ) Flute and Oboe d'amore obbligato in canon.

Flute

Oboe d'amore at 5th below.

*m*

This system shows the first five measures of the duetto. The flute part is in the upper voice, and the oboe d'amore part is in the lower voice, starting five notes below the flute. The music is in A major and 9/5 time. The tempo is marked Moderato with a quarter note equal to 80 beats per minute. The dynamic is mezzo-forte (m).

A major

Da capo form with ritornello, which has independent material. Double canon between Flute/Oboe d'amore and S/A. Since canon is often used to depict law, these 2 canons may represent the two law referenced in Romans 7 & 8. See Rom. 8:2: "For the law of the Spirit of life in Christ Jesus has set me free from the law of sin and death. More specifically, instrumental canon may represent the "law of sin and death," while the vocal canon represents the "law of the Spirit of life in Christ Jesus" and thus represent the mystic union of Christ and the believer (more below). Despite the strict counterpoint in this movement, the effect is light and playful. See Martin Petzoldt, "Bach Kommentar," vol. 1, pp. 143-44.

This system shows measures 6 through 10. The flute and oboe d'amore parts continue their canon. The music remains in A major.

E major

E major

Oboe d'amore and Flute in canon (order is now reversed).

Ob d'amore Flute at 4th above.

Ob d'amore

Flute at 4th above.

This system shows measures 11 through 15. The canon is reversed, with the oboe d'amore in the upper voice and the flute in the lower voice, starting four notes above. The music remains in A major.

E major

This system shows measures 16 through 20. The flute and oboe d'amore parts continue their canon. The music remains in A major.

A major

D major

This system shows measures 21 through 26. The flute and oboe d'amore parts continue their canon. The music remains in A major.

A major

A major

25 **Soprano.**

Herr, du siehst statt gu-ter Wer-ke auf des Herzens  
 Lord with Thee our works a-wak-en less re-gard than

**Alto.**

Herr, du siehst statt gu-ter Wer-ke auf  
 Lord with Thee our works a-wak-en less

Soprano & Alto in canon.

30

Text painting: "Faith" emphasized with melisma. Text painting: Ascending gesture for offering of faith.

Glau-bens-stär-ke, nur den Glauben nimmst du  
 faith un-shak-en, faith a-lone Thou val-u-

des Herzens Glau-bens-stär-ke, nur den  
 re-gard than faith un-shak-en, faith a-

Oboe d'amore and Flute in canon join to create 5 independent parts.

E major A major

The two canonic pairs (voices and instruments) may allude to the two laws referenced in Romans 7 & 8 (see above), perhaps also to the mystic union of God and believer: canonic technique, which is frequently used to depict the inflexible Law is here transformed into a symbol of intimate relationship (Gospel). See also Chafe, "Analyzing Bach Cantatas," 155, Tonal Allegory," p. 163.

35

an, den Glauben nimmst du an, nur den Glauben nimmst du an,  
 est, that on-ly val-u-est, faith a-lone Thou val-u-est,

Glauben nimmst du an, den Glauben nimmst du an, nur den Glauben nimmst du  
 lone Thou val-u-est, that on-ly val-u-est, faith a-lone Thou val-u-

40

den Glauben, nur den Glau - ben nimmst du an.  
 that on - ly faith a - lone Thou val - u - est.

an,  
 est, nur den Glau - ben nimmst du an.  
 faith a - lone Thou val - u - est.

E major E major

45

Herr,  
 Lord

Herr,  
 Lord du  
 with

E major

50

du siehst statt guter Wer - ke auf des  
 with Thee our works a - wak - en less re -

siehst statt gu - ter Wer - ke auf des Her -  
 Thee our works a - wak - en less re - gard

55

Her zens Glau bens stür ke, nur den  
gard than faith un - shak en, faith a -

- zens Glau bens stür ke, nur den Glau -  
than faith un - shak en, faith a - lone,

A major

60

Glau ben, den Glau ben nimmst du an, den Glau  
lone, faith a - lone Thou val - u - est, that on -

- ben, den Glau ben, den Glau - ben nimmst du an,  
faith a - lone, faith a - lone Thou val - u - est,

A major

65

- ben, nur den Glauben nimmst du an, den Glauben nimmst du  
ly faith a - lone Thou val - u - est, that on - ly val - u -

nur den Glauben nimmst du an, den Glauben nimmst du an, nur den  
faith a - lone Thou val - u - est, that on - ly val - u - est, faith a -

D major

A major

J.S. Bach - Church Cantatas BWV 9

70

an, nur den Glauben nimmst du an, nur den Glauben  
est, faith a - lone Thou val - u - est, faith a - lone Thou

Glauben nimmst du an, den Glauben, nur den Glau - ben  
lone Thou val - u - est, that on - ly faith a - lone Thou

A major

75

nimmst du an.  
val u - est.

nimmst du an.  
val u - est.

A major

80

E major E7

85

E major E major

90

A major

95

A major D major

Contrasting B section: minor key and instrumental canon stops in favor of doubling voices.

100

Nur der Glau - be\_macht ge -  
Faith a - lone to\_ right - eous -

Nur der Glau - be\_macht ge - recht, alles an\_dre scheint zu  
Faith a - lone to\_ right - eous - ness ev - er leads us, noth - ing

Oboe d'amore now doubles Alto. Flute now doubles Soprano.

A major F# minor

104

recht, alles an\_dre scheint zu schlecht, nur der Glau - be\_macht ge -  
ness ev - er leads us, noth - ing less, faith a - lone to\_ right - eous -

schlecht, nur der Glau - be\_macht ge - recht, alles an\_dre scheint zu  
less, faith a - lone to\_ right - eous - ness ev - er leads us, noth - ing

B minor E major E major A major



108

recht, al - les an - dre schein - zu schlecht, als dass - es uns  
ness, ev - er leads us, noth - ing less, will lead - us to  
schlecht, als dass - es uns hel - fen  
less, will lead - us to what - is

D major A major

112

hel - fen kann, als dass - es uns  
what - is best, will lead - us to  
kann, als dass - es uns hel - fen  
best, will lead - us to what - is

E minor E minor B minor

116

hel - fen kann. Nur der Glau - be macht ge -  
what - is best. Faith a - lone to - right-eous -  
kann. Nur der Glau - be macht ge - recht, alles an - dre schein - zu  
best. Faith a - lone to - right-eous - ness ev - er leads us, noth - ing

B minor F# minor B minor

120

recht, alles an dre scheint zu schlecht, als dass es uns hel -  
 ness, ev-er leads us, noth - ing less, will lead us to what

schlecht, als dass es uns hel - fen, als dass es uns  
 less, will lead us to what is, will lead us to

B minor E major A major A major

125

- fen, als dass es uns hel - fen kann.  
 is, will lead us to what is best.

hel fen, uns hel fen kann.  
 what is, to what is best.

F# minor G# major C# minor C# minor

**Da Capo.**

9/6. **Recitativo.** (Based on Chorale Vss. 9/11)  
 Secco **Basso.** • Law discloses sin; gospel gives future beyond death (9/6).

Chromatic saturation in the vocal part in 14 mm.

D/D# shift symbolizes the shift from Law and human effort to Gospel. See Chafe, "Analyzing Bach Cantatas," 155.

Wenn wirdie Sünd' aus dem Gesetz erkennen, so schlägt es das Gewissen nieder;  
 When we have sinned and flout-ed God's com-mand-ments, and con-science weighs us down de-spair-ing,

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

C#7 (dominant 7th) + F# F# minor F#7 B minor B major

Text painting: Like the law exposing sin, so the bass F# "exposes" the key in the opening dominant 7th chord.

4

doch ist das unser Trost zu nennen, dass wir im Evan - ge - li - o gleich wieder froh und freudig  
to what may then we turn for com-fort? God's gos-pel will our grief des-troy, and bring us joy and new con-

B7 E major E7

7

werden: dies nur stärket unsern Glauben wieder. Drauf hoffen wir der  
tent-ment; thus, our faith and shat-tered strength re-pair-ing. So look we for the

A major A major C# major

10

Zeit, die Gottes Gütigkeit uns zu-ge-saget hat, doch aber auch aus weisem Rath die Stunde  
day which God in His good time has prom-ised to re-veal, al-though He wise-ly must con-ceal the ho-ur

C#7 F# minor F#7 D#7 G# minor

13

uns verschwiegen. Je - doch, wir lassen uns be-gnügen; er weiss es, wenn es nö-thig  
of its com-ing. And thus, we well may rest un-trou-bled; He knows the time for us to

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

16



ist und brauchet keine List an uns; wir dürfen auf ihm bauen und ihm allein vertrauen.  
 die, nor will He ev-er fal-si-fy; to His di-vine di-rec-tion we owe our sure pro-tec-tion.



C# minor E# dim. 7 F#7 B major E major F#7 B major E major

9/7. **Choral.** (Vs. 12) (See also 155-5, 186-6.)  
 • Believe his Word rather than appearances (9/7).

(5)



**Soprano.**  
 Ob sich's an-liess, als wollt' er nicht, lass dich es nicht er-schrek-ken,  
 denn wo er ist am be-sten mit, da will er's nicht ent-dek-ken;  
 Though prayers should be de-nied to you, be not ye then af-fright-ed,  
 for God re-mains for-ev-er true in love with us u-nit-ed.



**Alto.**  
 Ob sich's an-liess, als wollt' er nicht, lass dich es nicht er-schrek-ken,  
 denn wo er ist am be-sten mit, da will er's nicht ent-dek-ken;  
 Though prayers should be de-nied to you, be not ye then af-fright-ed,  
 for God re-mains for-ev-er true in love with us u-nit-ed.



**Tenore.**  
 Ob sich's an-liess, als wollt' er nicht, lass dich es nicht er-schrek-ken,  
 denn wo er ist am be-sten mit, da will er's nicht ent-dek-ken;  
 Though prayers should be de-nied to you, be not ye then af-fright-ed,  
 for God re-mains for-ev-er true in love with us u-nit-ed.



**Basso.**  
 Ob sich's an-liess, als wollt' er nicht, lass dich es nicht er-schrek-ken,  
 denn wo er ist am be-sten mit, da will er's nicht ent-dek-ken;  
 Though prayers should be de-nied to you, be not ye then af-fright-ed,  
 for God re-mains for-ev-er true in love with us u-nit-ed.



E major B7 E7 A major G major D major B7 E major B major

Unusual cadence in D suggests text painting (purposeful waywardness).

Simple, 4-part cantional setting of the chorale (with instruments doubling), which became standard in Bach's later cantatas.

E major completes "the ascent" part of the cantata." See Chafe, "Analyzing Bach Cantatas," 155. "The subdominant/dominant tonal-direction dualism of [the chorale's] first two phrases is... a key to the descent-ascent tonal design of the cantata as a whole." Chafe, "Analyzing Bach Cantatas," 157. See also comment at the beginning of this score.

9

sein Wort lass dir ge - wis - ser sein, und ob dein Herz sprach'  
So hold ye stead - fast to His word, let not your hearts with -

sein Wort lass dir ge - wis - ser sein, und ob dein Herz sprach'  
So hold ye stead - fast to His word, let not your hearts with -

sein Wort lass dir ge - wis - ser sein, und ob dein Herz sprach'  
So hold ye stead - fast to His word, let not your hearts with -

sein Wort lass dir ge - wis - ser sein, und ob dein Herz sprach'  
So hold ye stead - fast to His word, let not your hearts with -

E major B major F# minor

12

lau - ter Nein, so lass doch dir nicht grau - en!  
doubt be stirred, nor think that you are slight - ed.

lau - ter Nein, so lass doch dir nicht grau - en!  
doubt be stirred, nor think that you are slight - ed.

lau - ter Nein, so lass doch dir nicht grau - en!  
doubt be stirred, nor think that you are slight - ed.

lau - ter Nein, so lass doch dir nicht grau - en!  
doubt be stirred, nor think that you are slight - ed.

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

Chromatic twist suggests fear.