

J.S. Bach - Church Cantatas BWV 127 Form: Chorus/Fantasia - Recit (T) - Aria (S) - Recit/Aria (B) - Chorale.

Introduction and updates at melvinunger.com.

NBA I/8; BC A49
 Estomihi (Quinquagesima); i.e., the Sunday before Lent (during which no cantatas were performed (BWV 23, 22, 127, 159)

*1 Corinthians 13:1-13 (In praise of love)
 *Luke 18:31-43 (Jesus and the twelve go to Jerusalem, healing of a blind man)
 Librettist: Unknown

FP: 11 February 1725 (St. Nicholas). This is the second-last chorale cantata in Bach's chorale cantata cycle project (see note). The underlying work is a funeral chorale.

Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Martin Petzoldt suggests that the original libretto was in 6 movements and that Bach decided to join 2 movements to create no. 4, leaving no. 3 as the central movement. See "Bach Kommentar" 2:626-27 and side note.

Estomihi, the Sunday before Lent, gets its name from the psalm that serves as the day's introit, Psalm 31:2 (Vulgate Psalm 30:3): "Esto mihi in Deum protectorem" ("Be my protector God"). The psalm's expression of steadfast trust in the face of opposition and persecution includes the verse Jesus quoted on the cross, Psalm 31:5 (Vulgate 30:6): "Into thy hand I commit my spirit." The Gospel reading for Estomihi reveals Jesus' calm acceptance of his upcoming death. Bach depicts Jesus' submissive acceptance of his role as the sacrificial Lamb of God with the use of pastoral recorders and the incorporation of the German "Agnus Dei" as a cantus firmus.

Cantata No. 127

Herr Jesu Christ, wahr' Mensch und Gott

Regarding Bach's use of the same section of a chorale melody as accompaniment throughout a chorale-based movement, see note.

Instrumentation:

- Tromba
- Recorder I, II
- Ob I, II
- Vln I, II
- Vla
- SATB
- Continuo

The sweet parallel 3rds of the recorders suggest Jesus' calm demeanor as he approaches his divinely ordained death as referenced in the Gospel (see nos. 2 & 3).

Two instrumentally rendered chorale lines suggest the cry of the blind man in the Gospel reading, "Jesus, Son of David, have mercy on me!" (See also comments by Petzoldt and Chafe).

Disposition of Instr. Chorale
 Christe... (mm. 1-4, 9-12)
 der du trägst... (38-41, 46-49)
 Erbarm dich unser (71-73)

(Coro.) 127/1. (Chorale Verse 1)
(Lento) ♩ = 60.
 Rec I, II

1. *mf* Herr Je - su Christ, wahr' Mensch und Gott,
 Chris - te, du Lamm

Ob I, II (harmonized by Vln I, II, Vla)

Martin Petzoldt argues that combining a liturgical and more objective chorale (the German "Agnus Dei") with a subjective one ("Herr Jesu Christ"), Bach gives the movement a strong confessional character. See *Bach Kommentar* 2:623. Eric Chafe argues that in combining 2 chorales "Bach makes his most detailed statement regarding...the dual natures of Jesus as 'wahr'r Mensch und Gott.'" See *Analyzing Cantatas* (New York: Oxford University Press, 2000), 158.

F major
 Regarding the significance of F major, see side note.

In this movement, the constant switching between major and minor modes suggests the dual natures of Christ. For Mattheson's comments on major vs. minor, see note.

3. Got tes, Ob I, II

B-flat major (C7) F major A7

5. Strings

D minor D7 G(7) C minor

Regarding the possible implied words for the tune in the continuo, see Chafe, *Analyzing Bach Cantatas*, 159 and side note for translations.

Herz - lich tut mich voll
 Ach, Herr, Haupt

7. Rec I, II

mich ar - ver - lan - gen
 Blut - - - men - Sün - den
 und - - - und Wun - den

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Rec I, II

9. 7

Chris - te du Lamm

Ob I, II

C major

C7

11.

Got tes

Vln I

Rec I, II

F major

G7

C major

D7

13.

Strings

G major

G7

C7

Possible chorale citation: Herz - lich

F minor

15.

Ob I, II

down 8va

mich ver - lang

gen

F minor

17. Soprano.

Chorale text line 1. +Trp?

The chorale cantus firmus is prepared with chorale line in diminution, sung imitatively by the lower 3 voices.

C O R O.

Alt. +Vln I Herr Je - su

Tenore. +Vln II Herr Je - su Christ, wahr' Mensch und Gott, Herr

Basso. +Vla Herr Je - su Christ, wahr' Mensch und

A

F major

G7

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19.

Christ, wahr' Mensch und Gott,
Je - su Christ, wahr' Mensch und Gott, Herr Je - su Christ, wahr' Mensch und
Gott, wahr' Mensch, wahr' Mensch und Gott, Herr Je - su Christ, wahr' Mensch und
Gott, wahr' Mensch und Gott, wahr' Mensch und

+Ob I, II
+Strings

Rec I, II

C major F major

F7

21.

Gott, wahr' Mensch und Gott,
Gott, wahr' Mensch und Gott,
Gott, wahr' Mensch und Gott,
Gott, wahr' Mensch und Gott,

Words repeated in unobscured homophony for emphasis.

Rec I, II

mf

B-flat major C7 F major

23.

Strings

Ob I, II

G7 C major C minor F# dim.7 D(7)

Chorale text line 2. The chorale cantus firmus is joined immediately by the lower 3 voices to add impact to the words "thou who didst suffer torture, fear, and scorn"; the first chorale phrase in diminution is sung by the alto, then imitated by the other voices.

25. **B**

der du litt'st
 der du litt'st Marter, Angst und
 der du litt'st Marter, Angst und
 der du litt'st Mar-ter,

Rec I, II

Strings

G major A7 D minor E7

27. **B**

Mar-ter, Angst und Spott,
 Spott, Mar-ter, Angst und Spott, der du litt'st Mar-ter, Angst und
 Spott, Mar-ter, Angst und Spott,
 Angst, der du litt'st Mar-ter, Angst und Spott, und Spott, der du litt'st

+Strings

29. **B**

Spott, und Spott, Angst und Spott.
 der du litt'st Mar-ter, Angst und Spott,
 Mar-ter, Angst und Spott, Angst und Spott.

+Ob I, II

Rec I, II

D minor

mf

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31. Ob I, II Rec I, II

D minor D7 G minor G7

33. C Chorale text line 3. The chorale cantus firmus is accompanied by the first chorale phrase in diminution, sung imitatively by the lower 3 voices.

für mich am
für mich am Kreuz auch end - lich
für mich am

+Vln II +Via

C major C7 F major D7

35.

Kreuz auch end - lich starbst,
starbst, für mich am Kreuz, am Kreuz
Kreuz auch end - lich, end - lich starbst, für mich am Kreuz
für mich am Kreuz auch end - lich starbst,

Ob I, II 8va up

G(7) C minor C(7) F minor

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37.

auch end - lich starbst,
auch end - lich starbst.
für mich am Kreuz auch end - lich starbst,
der du

Rec I, II
Strings
B dim.7

39.

trägst die Sünd der

Ob I, II
C major

41.

Welt,

Rec I, II
C major

43.

Herz - lich tut mich ver - lan - -

Ob I, II
Strings
A minor
Possible chorale citation: E7

D Chorale text line 4. The chorale cantus firmus is accompanied by the first chorale phrase in diminution, sung imitatively by the lower 3 voices.

45.

und mir dein's
und mir dein's

D Rec I, II
p Str der du

gen A minor A minor C7

47.

Va - - ters Huld er - - - warbst,
Va - ters Huld er - warbst, und mir dein's
und mir dein's Va - ters Huld er - warbst, und mir dein's
und mir dein's Va - ters Huld er - warbst, und mir dein's

Ob I, II Rec I, II
trägst die Sünd der

F major G7 C major C7

49.

Va - ters Huld er - warbst,
Va - ters Huld er - warbst,
Va - ters Huld er - warbst,
Welt,

Ob I, II mf Strings

F major F major F7 B-flat major

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51. **Strings** **A7** Possible chorale Herz - lich **D minor** tut

53. **Rec I, II** **C# dim.7** **D minor** gen

55. **E** **E** Chorale text line 5. The chorale cantus firmus is accompanied by the first chorale phrase in diminution, sung imitatively by the lower 3 voices. **ich bitt' durchs bitt' - re Lei - den dein, durchs bitt' - re Lei - - - den** **ich bitt' durchs bitt' - re Lei - den**

E **D minor** **F# dim.7 D(7)** **G minor** **B dim.7** **G7**

57. **ich bitt' durchs dein, durchs bitt' - re Lei - - - den, ich bitt' durchs bitt' - re Lei - den** **dein, durchs bitt' - re Lei - - - den dein, durchs bitt' - re Lei - - - den** **ich bitt' durchs bitt' - re Lei - den dein, durchs bitt' - re Lei - - - den** **Rec I, II** **C minor** **E dim.7** **F major**

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59.

bitt' - re Lei - den dein:
dein, durchs bitt' - re Lei - den dein,
dein, durchs bitt' - re Lei - den
dein, ich bitt' durchs bitt' - re Lei - den

D minor D7 G minor G7 C minor

61.

ich bitt' durchs bitt' - re Lei - den dein:
dein, ich bitt' durchs bitt' - re Lei - den dein:
dein, ich bitt' durchs bitt' - re Lei - den dein:

C minor C minor D7

mf Strings

63.

Rec I, II

G minor C# dim.7 D minor Continuo D7

65.

Strings

G(7) C minor

Possible chorale citation: Herz - lich tut mich ver - lan -

F Chorale text line 6. The chorale cantus firmus is accompanied by the first chorale phrase in diminution, sung imitatively by the lower 3 voices.

67.

The final text phrase quotes from Jesus' parable in Luke 18:31: The tax collector, standing far off, would not even lift up his eyes to heaven, but beat his breast, saying, "God be merciful to me a sinner!" Similarly, the blind man in the day's Gospel reading cried, "Jesus, Son of David, have mercy on me!" (Luke 18:38).

Du wollst mir
Du wollst mir Sün-der gnä-dig
Du wollst mir

F

C minor C minor

69. gen

Sün-der gnä-dig sein,
sein, mir Sün-der gnä-dig sein, du wollst mir Sün-der, mir Sünder gnä-dig
Sünder gnä-dig, gnä-dig sein, du wollst mir Sünder gnä-dig
Du wollst mir Sünder gnä-dig sein, du wollst mir Sünder gnä-dig

Rec I, II

Ob I, II

Strings er-

72. C7 F major

72.

sein,
sein,
sein.

barm
dich
un-
ser.

Ob I, II

F major down 8va F major

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Rec I, II

74. *mf* Strings

G7 C major F7 B-flat major

76. **G**

Chorale text line 6 is repeated but without a recurrence of the textless "erbarm dich unser" and without a cantus firmus in the soprano. Instead, all 4 voices have the melody of the first chorale phrase in diminution, sung imitatively. Since the chorale "Herr Jesu Christ" begins in F but ends in C, Bach adds one more ritornello statement and choral statement, allowing him to end the movement in F major.

+Strings

du wollst mir Sün - der gnä - dig

du wollst mir Sün - der gnä - dig sein, du wollst mir

G

P

G7 C7 Possible chorale citation: F minor Herz - lich tut

+Ob I, II

78.

du wollst mir Sün - der gnä - dig sein, mir gnä - - - dig sein!

sein, du wollst mir Sün - der gnä - - - dig sein!

du wollst mir Sün - der gnä - dig sein!

Sün - - - der gnä - - - dig, - gnä - dig sein!

7

down 8va.

mich ver - lan - - - - gen F major

Jesus' calm adoption of his upcoming death is now adopted as the posture for the poet's own death, signaled by the apparent previous chorale citation, "Herzlich tut mich verlangen nach einem selgen End" ("I dearly long for a blessed end"). The movement corresponds to no. 4, its counterpart in the cantata's symmetrical form.

Seco **Recitativo.** (Based on Chorale Vv. 2 & 3) • Jesus who suffered leads me through death to life (127/2).
127/2.

Chromatic saturation in the vocal part in 10 mm.

1. Tenore. B-flat D F G A-flat B C

Wenn Al - les sich zur letz - ten Zeit ent - set - zet und wenn ein

B-flat major B-flat 7 B dim.7

3. E-flat

kal - ter To - desschweiss die schon er - starrten Glieder netzet, wenn meine Zunge nichts als

G7 B dim.7 G7 C minor D7

6. A C# E

nur durch Seuf - zer spricht und die - ses Her - ze bricht: **ge - nug**, dass da der Glaube weiss, dass

NBA: genug

G minor A major A7 D minor

9. G-flat

Je - sus bei mir steht, der mit Ge - duld zu sei - nem Leiden geht und diesen schweren

B-flat major B-flat 7 A dim.7

The text establishes the relationship to the Gospel of the day (Luke 18:31–33): Taking the twelve, [Jesus] said to them, "Behold, we are going up to Jerusalem, and everything that is written of the Son of man by the prophets will be accomplished. For he will be delivered to the Gentiles, and will be mocked and shamefully treated and spit upon; they will scourge him and kill him..."

12. Arioso ending (extension on "Ruhe") depicts the anticipated rest after death.

Weg auch mich ge - leitet und mir die Ru - - he zu - be - reitet.

B-flat minor N6 C7 F minor F major

This is the central (pivot) movement in the cantata's three-part form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the fear of death (referenced in no. 2) changes to calm anticipation of rest in Jesus' hands while awaiting the resurrection.

Da capo **Aria.**

127/3. (Larghetto $\text{♩} = 216.$) (Based on Chorale Verse 4) • Death is welcome for my soul in his hands (127/3).

The staccato recorders suggest the calm ticking of a clock.

1. **Rec. I, II**
Mel. poco marcato.
 Ritornello related to vocal line. *p* Oboe harmonic clash
 Pizz. C minor C minor

3. C minor C7 F minor F minor F minor

5. B-flat 7 G7 C minor

7. **Soprano.**

Text painting: The image of the soul resting in the hands of Jesus is illustrated by enfolding the vocal line in the oboe line (a dialogue between oboe and voice). The text alludes to the Introit reading for the day, Psalm 31:5, which Jesus quoted on the cross: Then Jesus, crying with a loud voice, said, "Father, into thy hands I commit my spirit!" And having said this he breathed his last. (Luke 23:46). Regarding the Introit for Estomihi, see above.

Die See-le...

C minor C7 F minor B dim.7 C minor C minor

Word painting: Extended notes for "ruht" ("rests").

ruht in Je - su Hän-den, die See-le ruht

Oboe imitates voice.

Oboe

C minor

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Chromatic inflection for "when earth shall cover this body."

12. in Je - su Hän - den, wenn Er - de die

B-flat 7 E-flat major

15. - sen Leib be - deckt, die See - le

E-flat major E-flat major

17. ruht in Je - su Hän - den, die See - le ruht

Oboe C7 F minor D-flat major

20. in Je - su Hän - den, die See - le ruht

Oboe G7 C minor C7 F minor

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22.

in Je - su Hän - den, wenn Er - de die - sen Leib be - deckt, wenn Er - de

F minor F minor B-flat 7 G7 C minor

24.

die - sen Leib be - deckt, die See - le ruht in Je - su

C minor C7 F minor B dim.7

26.

Hän - den, wenn Er - de die - sen Leib be - deckt.

C minor B dim.7 C minor C7 F minor

28.

B section.

Ach, ruft mich, ruft mich bald,

C minor D7 G major C minor F minor

30. *ach, ruft mich bald, ihr Ster-be - glock-ken, ich bin zum*

Note: Upper strings play only 4.5 measures in the movement.

Pizzicato strings enter to depict the funeral bells.

B-flat minor E-flat 7 A-flat major
(The funeral bells are presented in a positive light.)

32. *Ster-ben, zum Ster-ben un-er-schrocken, ich bin zum*

A-flat major

34. *Sterben, zum Sterben uner-schrocken, uner-schrocken.*

Embellished sighing motives in a broken melodic line suggest resignation.

Tritone

The pizzicato strings cease at the second statement of "I am not terrified of dying"; the singer ends abruptly and alone with a tritone leap up. The oboe then plays an upwardly flitting bridge that leads to the statement of the anticipated resurrection.

Oboe

A-flat major F# dim.7

36. *weil mich mein Je - sus wie - derweckt, weil mich mein Je - sus wie - der weckt.*

The oboe adopts the sighing motives but inverts them for the positive hope of the resurrection.

up 8va

G minor G7 C minor F# dim.7 G minor C# dim.7 D7 Da Capo.
G major

The "Trumpet of the Last Judgment" alludes to biblical passages such as 1 Thessalonians 4:16: The Lord himself will descend upon heaven with a cry of command, with the archangel's call, and with the sound of the trumpet of God; Matthew 24:31: [The Son of man] will send out his angels with a loud trumpet call, and they will gather his elect from the four winds, from one end of heaven to the other. (Also 1 Corinthians 15:51-52.)

Recitativo ed Aria.

(Based on Chorale Vv. 5; 6-7. To compare the chorale stanzas with the libretto, see Martin Petzoldt, "Bach Kommentar" 2:618-621.) •Prayer: Be my advocate when trumpet sounds judgment (127/4).

A1 (mm. 1-13). Lines 1-10: C meter, tempestuous trumpet & strings. GM.

127/4. 1. Basso **D G A B C** For Alfred Dürr's comments, see note.

Chromatic saturation in the vocal part in 6 mm. **Wenn ein - stens die Po - sau - nen schal - len** und
 Strings have stile concitato (see note).

Form (Belies Unity of Affect)
Recitativo (Rhyme: ABCACBDEED)
A1 (mm. 1-13). Lines 1-10: C meter, tempestuous trumpet & strings. GM
Aria (Rhyme: ABBCAADD)
B1 (mm. 13-21). Line 1: C meter, Vox Christi, continuo alone. FM-CM
A2 (21-32). Lines 2-3: 6/8 meter, tempestuous trumpet & strings. CM-Am
B2 (32-44). Lines 4-7: C meter, Vox Christi, continuo alone. Am-Em
A3 (44-54). Lines 8-9: 6/8 meter, tempestuous trumpet & strings. Em-CM
B3 (54-59). Line 1: C meter, Vox Christi, continuo alone. CM-GM
A4 (59-67). Lines 2-3: 6/8 meter, tempestuous trumpet & strings. GM-CM

Allusion to biblical passages such as 2 Peter 3:10-12: 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. Since all these things are thus to be dissolved, what sort of persons ought you to be in lives of holiness and godliness, waiting for and hastening the coming of the day of God, because of which the heavens will be kindled and dissolved, and the elements will melt with fire!

Trp (up 8va) **C7** Regarding the "Intrada" trumpet theme, see note.

3. **E F C# G#**
wenn der Bau der Welt nebst denen Himmels - fe - sten zerschmettert wird zer -

A7 D minor G# dim.7

5. **B-flat F# E-flat**
fallen, so den - ke mein, mein Gott, im Be - sten:

Allusion to Nehemiah 13:31: "Remember me, O my God, for good (Luther 1545: Gedenke meiner, mein Gott, im Besten!). **A minor D major G minor**

8. **Wenn sich dein Knecht einst vors Gerich - te stellt, da die Ge - danken sich ver -**

G7 C minor

Allusion to Romans 2:15-16: [Men's] conscience also bears witness and their conflicting thoughts accuse or perhaps excuse them on that day when, according to my gospel, God judges the secrets of men by Christ Jesus.

10.
 kla - gen, so wollest du al - lein, o Je - su, mein Fürsprecher sein und

F# dim.7 *C# dim.7* *A7*

13. **Tempo giusto.** (♩ = 86.) Rhyme: ABBCCAADD
Aria
 mei_ner See_le tröst_lich sa-gen: Für_wahr,für_wahr, euch sa_-_ge

Vox Christi (John 5:24: see below). Chorale stanza 6, line 1 verbatim, based on chorale tune.
B1 (mm. 13-21). Line 1: C meter, Vox Christi, continuo alone. FM-CM.

Continuo alone...

D7 *G minor* *G major* *C7* *F(7)* *B-flat major*

15.
 ich,euch sa_-_ge ich, fürwahr, euch sa_-_ge ich,fürwahr,fürwahr, euch

B-flat major *C7* *F major* *F major*

18.
 sa_-_ge ich,euch sa_-_ge ich, fürwahr,fürwahr, euch sa_-_ge

F major *G7* *C major*

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(♩ = 112.)

Text painting: The apocalyptic destruction of heaven and earth (already described in the foregoing recitative) is depicted again, now with agitated, operatic writing that includes stile concitato and strings tumbling downward in triadic 32nd notes. The poetic meter changes from iambic to dactylic (accommodated by 6/8 meter) and the key changes from F major to C major.

21.

A2 (21-32). Lines 2-3: 6/8 meter, tempestuous trumpet & strings. CM-Am.

ich:

Allusion to Matthew 24:35: [Jesus]: "Heaven and earth will pass away, but my words will not pass away." (Also Mark 13:31, Luke 21:33). Allusion to John 5:24 [Jesus]: "Truly, truly, I say to you, he who hears my word and believes him who sent me, has eternal life; he does not come into judgment, but has passed from death to life."

Strings

Trp up 8va.

C major

23.

Wenn Himmel und Er - de im - Feu - er ver - - ge - - hen,

Strings

Continuo alone, playing "threatening" figure in ascending sequence, modulating to G major (right hand is editorial).

Trp up 8va.

C major

D7

G major

26.

wenn Himmel und Er - de im - Feu - er ver - -

Trp & Strings

For the repetition of the text, the trumpets and strings play punctuating 8ths.

G major

28.

ge - - - hen, - so - - soll doch ein Gläu - bi - ger e - wig be - -

G major

G7

C major

(D7)

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Word painting: Extended note for "ewig bestehen" ("last forever").

30.

ste - - - - - hen.

G major C major

B2 (32-44). Lines 4-7: C meter, Vox Christi, continuo alone. Am-Em.

32.

Er wird nicht kommen ins Ge_richt und den Tod e - - wig, und den Tod e - -

Chorale stanza 6, lines 3 & 4 verbatim.

Continuo alone (right hand is editorial).

E7 A minor D7 G major C7

35.

- wig, den Tod e - - - - - wig schmecken nicht, nur

F major A7 D minor E7 A minor E7

38.

hal - - - te dich, nur hal - - - te dich, mein Kind, an mich, nur hal - -

Text painting: Extended notes for "halte" ("hold" or "cleave").

A7 D minor E7 A minor B7

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40.

- te dich, mein Kind, an mich, — nur halte dich, mein Kind. — an mich, — nur halte

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

A3 (44-54). Lines 8-9: 6/8 meter, tempestuous trumpet & strings. Em-CM.

43.

dich, — mein Kind, an mich; ich bre - che mit

(E minor) E minor E major

Singer has fanfare-like arpeggios, strings play descending arpeggios, and trumpet has concitato figures for "I will break death's bonds."

This melody appears as the fugue subject in "Sind Blitze, sind Donner" of the St. Matthew Passion (no. 27b).

Trp up 8va.

45.

star - ker und hel - fen - der Hand des To - des ge -

A minor

Allusion to 2 passages such as Acts 2:24: God raised [Christ] up, having loosed the pangs of death, because it was not possible for him to be held by it. Timothy 1:10: Christ...abolished death and brought life and immortality to light... (Also 1 Corinthians 15:25-26.)

47.

wal - tig ge - schlos - se - nes Band, ich bre - che mit

A(7) D major

49.

star-ker und hel-fen-der Hand des To-des ge-

G major

51.

wal-tig ge-schlos-se-nes Band.

C major

53.

Fürwahr, fürwahr, euch

(♩ = 66.)

B3 (54-59). Line 1: C meter, Vox Christi, continuo alone. CM-GM.

C major

C major

Continuo alone (right hand is editorial).

55.

sa-ge ich, euch sa-ge ich, fürwahr, euch sa-ge ich, fürwahr, für-

D7

G major

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58.

(♩ = 112.)

wahr, euch sa - - ge - - ich:

A4 (59-67). Lines 2-3: 6/8 meter, tempestuous trumpet & strings. GM-CM.

Strings

Trp up 8va.

G major

60.

Wenn Himmel und Er - de im -

C major

63.

Feu - er - ver - - ge - hen, so - - soll doch ein Gläu - - bi - ger e - - wig be -

Continuo alone (right hand is editorial).

C major

65.

Word painting: Extended note for "ewig bestehen" ("last forever").

ste - - - - - hen.

Strings

Trp up 8va.

C major

C major

127/5. **Choral.** (Mel: „Herr Jesu Christ, wahr'r Mensch und Gott.“) (Verse 8) •Prayer: Forgive, keep us steadfast till death (127/5).

+Tromba?
Recorder I, II
(8va)
Ob I, II
Vln I

+Vln II

+Vla

Soprano. 1.
Ach Herr, vergieb all' uns - re Schuld, hilf, dass wir war - ten mit Ge - duld, bis

Alto.
Ach Herr, vergieb all' uns - re Schuld, hilf, dass wir war - ten mit Ge - duld, bis

Tenore.
Ach Herr, vergieb all' uns - re Schuld, hilf, dass wir war - ten mit Ge - duld, bis

Basso.
Ach Herr, ver - gieb all' uns - re Schuld, hilf, dass wir war - ten mit Ge - duld, bis

Alfred Dürr writes, "Even in this simple movement Bach shows himself to be a master of characterization, for example when the line 'And may our faith be ever bolder' is marked out by special mobility in the accompanying parts, or when the words 'Till we blessedly fall into death's sleep' are made prominent by means of elaborate harmonization." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 250.

F major F major D minor A major D minor

5. un - ser Stünd - lein kommt her - bei, auch un - ser Glaub' stets wak - ker sei, dein'm

un - ser Stünd - lein kommt her - bei, auch un - ser Glaub' stets wak - ker sei, dein'm

un - ser Stünd - lein kommt her - bei, auch un - ser Glaub' stets wak - ker sei, dein'm

un - ser Stünd - lein kommt her - bei, auch un - ser Glaub' stets wak - ker sei, dein'm

Word painting:
Energetic
tenor & bass
lines for the
idea of
"wacker
Glaube"
("valiant faith").

9. C major F major C major E7 A minor

Wort zu trau - en fe - stig - lich, bis wir ein - schla - fen se - lig - lich.

Wort zu trau - en fe - stig - lich, bis wir ein - schla - fen se - lig - lich.

Wort zu trau - en fe - stig - lich, bis wir ein - schla - fen se - lig - lich.

Wort zu trau - en fe - stig - lich, bis wir ein - schla - fen se - lig - lich.

Text painting: Chromaticism for "fall blessedly asleep."

F major C major F# dim.7 D7 G7 C minor B dim.7 C minor C major