

Early cantata in symmetrical, motet-like form on a penitential psalm text & 2 chorale stanzas.

Symmetrical Form: Chorus - Aria/Chorale (B/S) - CHORUS - Aria/Chorale (A/T) - Chorus.
A number of stylistic attributes suggest that this is an early work: sectional structure (motet-like treatment of text phrase by phrase) instead of discrete movements, the sections flowing seamlessly one into the other, no recitatives, only 1 aria, no da capo forms, no permutation fugue, double violas. No free poetry (biblical and chorale texts only), just Psalm 130 verbatim or paraphrased. The through-composed structure is characterized by imaginative (and manneristic) treatment of individual text phrases via differentiated tempos, meters, dynamics, textures, orchestration, and motivic development. The structure is similar to BWV 106: choruses at beginning, middle, and end, with solo/chorale sections in the style of a small-scale sacred concerto linking the movements.
See Alfred Dürr, "The Cantatas of J. S. Bach," revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 778.
There is considerable text repetition, something Johann Mattheson would criticize in Cantata 21.

Introduction & updates at melvunger.com.

NBA I/34; BC B25
Occasion Unknown (BWV 131, 150, 117, 192, 100, 97)
Perhaps this cantata was intended for a day of penitence.

Librettist: perhaps Georg Christian Eilmar. According to the autograph score, it was commissioned by Eilmar, the orthodox pastor in Mühlhausen. Eilmar was an opponent of Pietism, which apparently put him at odds with J. A. Frohne, Bach's pastor at the Blasiuskirche in the same town. Eilmar later served as godfather to Bach's first child, Catharina Dorothea, baptized 28 December 1708.
Time of Composition: 1707/1708 (Mühlhausen). The theory that it was for a penitential service connected with a town fire of 30 May 1707 has been disputed.

Instrumentation:
Oboe
Vln
Vla I, II (old style)
Fagotto (treated independently)
SATB
Continuo

Instrumental opening is based on the opening vocal motive, stated by Vln and Ob in antiphonal duet.

J.S. Bach Cantata No. 131 Aus der Tiefen rufe ich, Herr, zu dir

(Coro.) • Crying from the depths to the Lord: Psalm 130:1-2 (131/1).

131/1. 1. **Adagio.** (♩ = 50.)

Sinfonia theme derived from vocal line. Vln Ob echoes



Continuo part marked "Sinfonia. Lente"

G minor ("Chorton." The NBA is notated a tone higher, i.e., "Kammerton." See side note for more.)



6.

hemiola

C7 F major (F7) B-flat major B-flat major

12.

hemiola

B-flat major G major C minor

18.

hemiola

F# dim.7 G minor G minor

The instrumental introduction moves into the chorus without break (somewhat like a prelude leading to a loosely fugal chorus).

Opening 5-note motive is treated in different ways: alternating antiphonally between individual and communal pleading; as homorhythmic duet, duet in imitation, homophonically by chorus, imitatively between voices and instruments.

(CORO) 23. **Soprano.**

Text painting: Descending motive representing "the depths." Psalm 130:1. Aus der Tie-fe, aus der From the deep, Lord, from the

Alto. Aus der Tie-fe, aus der From the deep, Lord, from the deep, Lord, -

Ob

G minor G major

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28.

Tie - fe - ruf' ich, Herr, zu dir, aus der Tie - fe,
 deep, Lord, -cried I, - Lord, to Thee, from the deep, Lord, -

ruf' ich, Herr, zu dir, aus der Tie - fe,
 cried I, - Lord, to Thee, from the deep, Lord,

Tenore. Aus der Tie - fe,
 From the deep, Lord,

Basso. Aus der Tie - fe,
 From the deep, Lord,

hemiola

34.

C minor

G minor

G minor

Text painting: Ascending order of voices,
 bass descending one-and-a-half octaves.

aus der Tie - fe - ruf' ich, Herr, zu dir,
 from the deep, Lord, -cried I, - Lord, to Thee,

aus der Tie - fe - ruf' ich, Herr, zu dir,
 from the deep, Lord, -cried I, - Lord, to Thee,

aus der Tie - fe - ruf' ich, Herr, zu dir,
 from the deep, Lord, -cried I, Lord, to Thee,

aus der Tie - fe ruf' ich, Herr, zu dir, ru -
 from the deep, Lord, cried I, Lord, to Thee, cried...

hemiola

G major C minor D(7) G minor G minor

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40.

Text painting: Overlapping, ascending order of vocal entries producing a rising whole tone scale (a rhetorical *gradatio*), with suspensions and chromatic inflection reflect the increased intensity of the cry for help.

ruf' ich, Herr, zu dir;
cried I, Lord, to Thee;

ru - fe ich, Herr, zu dir;
cried I out, Lord, to Thee;

ruf' ich, ru - fe ich, Herr, zu dir;
cried I, cried I out, Lord, to Thee;

- fe ich, ru - fe ich, Herr, zu dir;
I out, cried I out, Lord, to Thee;

hemiola B hemiola

A major
E major D minor D minor

46.

aus der Tie - fe...
from the deep, Lord, -

aus der Tie - fe... ru - fe
from the deep, Lord, - cried I

aus der Tie - fe... ru - fe,
from the deep, Lord, - cried I,

aus der Tie - fe... ru - fe,
from the deep, Lord, - cried I,

D minor D major G minor G major C minor D major G minor

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52.

ru - fe ich, Herr, zu dir.
cried I out, Lord, to Thee.

ich, ru - fe ich, Herr, zu dir.
out, cried I out, Lord, to Thee.

ru - fe ich, Herr, zu dir.
cried I out, Lord, to Thee.

ru - fe ich, Herr, zu dir.
cried I out, Lord, to Thee.

hemiola

tr hemiola tr

G minor G7 C minor D major

Psalm 130:2. Faster tempo for increased tension/urgency; the first phrase of the psalm verse is set homophonically with declamatory rhythm in tutti voices and walking bass to express greater insistence.

57. **Vivace.** (♩ = 88.)

Herr, Herr, hö - re mei - ne Stimme, Lord, O hark - en to my call - ing, Herr, Herr, hö - re mei - ne Stimme, Lord, O hark - en to my call - ing.

Herr, Herr, hö - re mei - ne Stimme, Lord, O hark - en to my call - ing, Herr, Herr, hö - re mei - ne Stimme, Lord, O hark - en to my call - ing.

Herr, Herr, hö - re mei - ne Stimme, Lord, O hark - en to my call - ing, Herr, Herr, hö - re mei - ne Stimme, Lord, O hark - en to my call - ing.

Herr, Herr, hö - re mei - ne Stimme, Lord, O hark - en to my call - ing, Herr, Herr, hö - re mei - ne Stimme, Lord, O hark - en to my call - ing.

Vivace.

mf

G minor F7 B-flat major

Walking bass, reinforces the insistent, hammering theme.

60.



Stimme,
call - ing,

The second phrase of the psalm verse is set in the form of a quasi-fugue, with declamatory rhythm leading to a melisma (with "hiccup-like" rest) on "Flehens" ("supplication"). A solo-tutti alteration has refrain-like, tutti interjections of the former text phrase.

1.

Stimme, lass dei-ne Oh-ren merken auf die Stimme meines Fle - - -
call - ing, in - cline Thine ear un - to my voice and hear my sup - pli - ca - - -

Stimme,
call - ing,

Stimme,
call - ing,

Continuo alone...

C major F major

A major

63.

Herr, Herr, hö-re mei-ne Stimme, lass dei-ne Oh-ren merken auf die Stimme meines
Lord, O hark-en to my call - ing, in - cline Thine ear un - to my voice and hear my sup - pli -

Refrain-like, declamatory, tutti statement of earlier text phrase. Hammering repeated notes heighten tension.

2.

hens, Herr, hö-re mei-ne Stimme,
tion, O hark - en to my call - ing,

Herr, Herr, hö-re mei-ne Stimme,
Lord, O hark - en to my call - ing,

Herr, Herr, hö-re mei-ne Stimme,
Lord, O hark - en to my call - ing,

D minor

F major

B-flat major

66.

D

Fle - - - hens, Herr, hö-re mei-ne Stim-me,
 ca - - - tion, Lord, hark-en to my call - ing,
Tutti refrain.

Herr, Herr, hö-re mei-ne Stim-me,
 Lord, O hark-en to my call - ing, ^{3.}

Herr, Herr, hö-re mei-ne Stim-me, lass dei-ne Oh-ren
 Lord, O hark-en to my call - ing, in - cline Thine ear un -

Herr, Herr, hö-re mei-ne Stim-me,
 Lord, O hark-en to my call - ing,

D major G minor G minor

69.

Text painting: the melisma on "Flehen" (pleading) becomes longer.

merken auf die Stimme meines Fle-hens, auf die Stimme meines Fle - - -
 to my voice and hear my sup- pli - ca - tion, hark-en to my sup- pli - ca - - -

4. Overlapping entry

lass dei - ne Oh-ren merken auf die Stimme meines Fle - - -
 in - cline Thine ear un - to my voice and hear my sup- pli - ca - - -

A major D minor

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72.

5.

lass dei-ne Ohren merken auf die Stimme meines Flehens, auf die
in-cline Thine ear un-to my voice and hear my sup-pli-ca-tion, hark-en

6. Overlapping entry

lass dei-ne Oh-ren merken auf die
in - cline Thine ear un - to my voice and

hens, auf die Stimme meines Flehens,
tion, hark - en to my sup - pli - ca - tion,

hens, auf die Stimme meines Flehens,
tion, hark-en to my sup - pli - ca - tion,

D major G minor

A major D minor D7

75.

Stimme meines Fle - - - - - hens, lass dei-ne Oh - ren merken auf die
to my sup - pli - ca - - - - - tion, in - cline Thine ear un - to my voice and

Stimme meines Fle - - - - - hens, lass dei-ne Ohren merken auf die Stimme
hear my sup - pli - ca - - - - - tion, in-cline Thine ear un - to my voice and hear my

8. Overlapping entry

+Vla II

lass
in -

7.

lass dei-ne Oh-ren merken auf die
in - cline Thine ear un - to my voice and

Instruments begin to
double statements of
the subject.

G minor A major

D minor

D major

78.

+Vln I
Overlapping entry at the octave

Stimme meines Flehens,
hear my sup-pli - ca - tion,
mei - nes Fle - hens,
sup - pli - ca - tion, +Vla II
dei - ne Oh - ren merken auf die Stimme meines Fle -
cline Thine ear un - to my voice and hear my sup - pli - ca -
Stimme mei - nes Fle - hens,
hear my sup - pli - ca - tion,

"Flehen" melisma increasingly broken to emphasize halting weeping.

81.

G minor

hens, lass dei - ne Ohren mer - ken auf die Stimme meines Fle -
tion, in - cline Thine ear un - to my voice and hear my sup - pli - ca -
10. Overlapping entry
+Vla I lass dei - ne Oh - ren merken auf die Stimme meines
in - cline Thine ear un - to my voice and hear my sup - pli -
hens, lass dei - ne Ohren merken auf die Stimme meines Flehens, auf die Stimme meines
tion, in - cline Thine ear un - to my voice and hear my sup - pli - ca - tion, hark - en to my sup - pli -
9.
lass dei - ne Ohren merken auf die Stimme meines Flehens, auf die
in - cline Thine ear un - to my voice and hear my sup - pli - ca - tion, hark - en

G minor

A major D minor

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90.

- hens, auf die Stimme, auf die Stimme meines Fle - -
- tion, hear my sup - pli - ca - tion, hear my sup - pli - ca - -

- hens, auf die Stimme, auf die Stimme meines Fle - -
- tion, hear my sup - pli - ca - tion, hear my sup - pli - ca - -

- hens, auf die Stimme, auf die Stimme meines Fle - -
- tion, hear my sup - pli - ca - tion, hear my sup - pli - ca - -

- hens, auf die Stimme meines Fle - -
- tion, hark - en to my sup - pli - ca - -

up 8va

G minor

93.

- - - - - hens!
- - - - - tion!

- - - - - hens!
- - - - - tion!

- - - - - hens!
- - - - - tion!

- - - - - hens!
- - - - - tion!

Sighing figures continue in the orchestral ending.

up 8va

G minor

96.

G minor

131/2. **(Duetto.)** Bass Arioso & Soprano Chorale (Vs. 2) (Chorale: see also 113/2) Like 131/4, this movement belongs to the genre of Baroque sacred concerto in few parts with added vocal cantus firmus. See Dürr/Jones, 778. The chorale's bar form (2 "Stollen" and subsequent "Abgesang") affects the form.

1. **F Andante.** (♩ = 60.)
Basso.

So du willst, so du willst, Herr, Herr, Sün-de zu - rechnen,
 If Thou, Lord, if Thou, - Lord, Lord, shouldst mark all our fail - ings,

Instrumentation: Ob, S, B, Continuo

Oboe obbligato based on "so du willst" motive, but rhythmically connected to motive in previous section.

Continuo only at first, with quasi-ostinato bass (which helps unify the "movement"), then oboe obbligato joins.

G minor F7 B-flat major

Continuo has walking bass of eighth notes.

4. Chromatic inflection colors the reference to sin.

so du willst, so du willst, Herr, Sün - de zu - rechnen,
 if Thou, Lord, if Thou, - Lord, shouldst mark all our fail - ings,

B-flat major G7 C minor A-flat major G major C minor

7. **Soprano.** Chorale phrase 1 This is the second stanza of eight in the 1588 chorale by Bartholommäus Ringwald (1530–1599). (Mel: „Herr Jesu Christ, du höchstes Gut“:)

Basso. Er - - - barm' dich mein in
 Have - - - pit - y on my

so du willst, so du willst, Herr, Sün - - de zu - rechnen, so du willst, so du
 if Thou, Lord, if Thou, Lord, shouldst mark all our fail - ings, if Thou, Lord, if Thou.

C minor D major G minor

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10.

sol - - cher Last,
heart's dis - tress,

willst, Herr, Sün - de zu - rechnen, Herr, so du willst Sün - de zurech - nen,
Lord, shouldst mark all our fail - ings, Lord, if Thou shouldst mark all our fail - ings,

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

Hammering, declamatory rhythm (like an accusation). Martin Petzoldt understands this as an imitating of liturgical psalm-tone chanting. See "Bach-Kommentar," vol. 1, p. 261.

13.

nimm sie aus
and take from

so du willst Sün - de zu - rech - nen, Herr, wer wird be - ste - hen,
if Thou shouldst mark all our fail - ings, Lord, who then can face Thee,

G7 C minor C minor (D7)

Chorale phrase 2

16.

mei - - nem Her - - - zen,
me this bur - - - den;

wer wird be - ste
who then can face

Cross relation E-flat/E, perhaps allusion to "sin"

B-flat major D7 G minor A7 D minor

19. Chorale phrase 3

Text painting: held notes for "to stand."

die - - -
for

hen, wer wird be - ste - - - - - hen, wer wird be -
Thee, who then can face - - - - - Thee, who then can

D major G minor F7 B-flat major D7 G minor

22.

weil du sie ge - - - bü - - - sset
of Thy cross and bit - - - ter - - -

Hammering, declamatory rhythm (like an accusation)

ste - - - - - hen, so du willst Sün - de zu - rechnen, Herr, wer wird be -
face - - - - - Thee, if Thou shouldst mark all our fail - ings, Lord, ho then can

G minor

25.

hast
ness

Declamatory rhythm like an accusation or liturgical psalm-tone chanting.

ste - - - - - hen, be - ste - - - hen, Herr, so du willst
face - - - - - Thee, can face - - - Thee, Lord, if Thou shouldst

G7 C minor F7 B-flat major B-flat major

28.

Sün - de zu rech - nen, Herr, wer wird be - ste - *am this*
 mark all our fail - ings, Lord, who then can face

C7 F minor G7 C minor G minor

31.

Holz mit To - - - des - - - schmer - - -
 is the pre - - - cious guer - - -

- - - hen, wer wird be - ste -
 Thee, who then can face

D major F7 B-flat major D7 G minor

34.

zen, don, - - - hen?
 don, Thee?

A7 D minor D minor D minor

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Declamatory rhythm as if hammering home an objective truth (or liturgical psalm-tone chanting).

37.

Denn bei dir ist die Ver - gebung, denn bei dir ist die Ver -
But with Thee there is for - give - ness, but with Thee there is for -

Bass voice introduces new text (Psalm 130:4) to chorale's "Absang."

F7 B-flat major

40. **H** Chorale phrase 5 (begins "Absang" of chorale's bar form.)

auf dass ich nicht mit
that I may not, in

gebung, bei dir ist die Ver - ge - bung, bei dir, bei
give-ness, with Thee there is for - give - ness, with Thee there is for - give-ness, with Thee, with

B-flat major D7 G minor

43.

gro - ssem Weh
deep des - pair,

air ist die Ver - ge - bung, dass man dich fürch -
Thee there is for - give - ness, that we may fear

Word painting: 3-note motive "squirms" against the meter for "fearing God," as referenced in the text.

G minor A7

46.

te, dass man dich fürch
Thee, that we may fear

D minor iv6 V Phrygian cadence, often used for questions. D minor

48.

in mei
en - gulfed

te; denn bei dir ist die Ver
Thee, but with Thee there is for -

D7 G minor D minor

Chorale phrase 6
Declamatory rhythm like liturgical psalm-tone chanting.

51.

nen Sün - den un - ter
by sins to base to

ge - bung, dass man dich fürch
give - ness, that we may fear

D minor

53.

geh', bear, Declamatory rhythm like liturgical psalm-tone chanting.

te, denn bei dir ist die Ver-ge - bung, bei
Thee, but with Thee there is for-give - ness, with

D minor G minor F7 B-flat major

56. I Chorale phrase 7

noch ev - - - - -
be ev - - - - -

dir ist die Ver - ge - bung, dass man dich fürch - - -
Thee there is for - give - ness, that we may fear - - -

D7 G minor G minor F7

58.

- - - - - wig - - - lich ver - - - za - - -
- - - - - er - - - more con - - - found - - -

- - te, dich fürch -
Thee, may fear -

B-flat major F# dim.7 G minor

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3.

ich har - re des Herrn, ich har - re des
I wait for the Lord, I wait for the

- - - re des Herrn, ich har - re des
for the Lord, I wait for the

ich har - re des Herrn, ich har - - - - re des
I wait for the Lord, I wait - - - - for the

ich har - re des Herrn, ich har - re des
I wait for the Lord, I wait for the

F7 B-flat major F minor iv6
Phrygian cadence, often used for questions.

6. **L** Largo. (♩ = 60.)

Herrn,
Lord,

Herrn,
Lord,

Herrn,
Lord,

Herrn, meIne See.le har - - - - ret, und ich
Lord, yes, my soul is wait - - - - ing, I am

L Largo.

Word painting: Sustained notes with suspensions for "harret" ("waits").

Alfred Dürr writes, "This fugue, again broad in tempo ('largo'), is accompanied by a lively figuration on some of the instruments—at first, oboe and violin, later occasionally viola too—while the remainder merely provide a harmonic filling." *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 778.

The fugue subject begins with insistent repeated notes, then moves to long notes in descending, harmonically clashing suspensions (to a bass of sequentially falling 5ths), suggesting anguish and longing, while the ascending series of fugue entries suggests a rising prayer.

V F minor Descending fifths... E-flat (7) A-flat major C major F minor

An oboe obbligato (ending with a 3-note motive similar to the weeping figure of movement 1 at m. 88, related also to the "so du wollst" motive), is imitated by Vln, starting m. 9. The other strings play eighth-quarter figures in broken, alternating fashion, somewhat similar to the weeping figures of no. 1 at m. 88 (see full score).

9.

mei - ne See - le har - - - - -
yes, my soul is wait - - - - -

hof - fe, und ich hof - fe, ich hof - fe, ich hof - fe auf sein
hop - ing, I am hop - ing, am hop - ing, am hop - ing in His

Vln enters, imitating the oboe of m. 6ff. Not very apparent in this piano reduction; see full score.

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

11.

mei - ne See - le har - - - - -
yes, my soul is wait - - - - -

- - ret, und ich hof - fe, und ich hof - fe, ich hof - fe, ich
- - ing, I am hop - ing, I am hop - ing, am hop - ing, am

Wort, mei - ne See - le har - - - - - ret, und ich
word, yes, my soul is wait - - - - - ing, I am

C major F minor E-flat major A-flat major

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13.

mei - ne See - le har - - -
 yes, my soul is wait - - -

- - - ret, und ich hof - fe, ich hof - fe, ich
 - - - ing, I am hop - ing, am hop - ing, am

hof - fe auf sein Wort, mei - ne See - - le - - - har - - -
 hop - ing in His word, yes, my soul is wait - - -

hof - fe auf sein Wort;
 hop - ing in His word;

C7 F minor (G7) C minor B-flat major

15.

- - - ret, und ich hof - fe, ich
 - - - ing, I am hop - ing, am

hof - fe, ich hof - fe auf sein Wort, und - ich hof - - -
 hop - ing, am hop - ing in His word, I - am hop - - -

- - ret, und ich hof - fe auf sein Wort, ich hof - - -
 - - ing, I am hop - ing in His word, am hop - - -

mei - ne See - le har - - -
 yes, my soul is wait - - -

Vln I switches to halting rhythm, joining Vla I interjections, mm. 16b-21a (see full score).

E-flat major G7 C minor B-flat major

21.

har - - - ret, und ich hof-fe auf
wait - - - ing, I am hop-ing in

hof-fe, ich hof-fe, ich hof-fe, ich hof - fe
hop-ing, am hop-ing, am hop-ing, am hop - ing

Wort, ich hof - fe auf sein Wort,
word, am hop - ing in His word,

Wort, ich hof - fe auf sein
word, am hop - ing in His

C7 F minor C minor D7 G minor

24.

— sein Wort, mei-ne See-le har
— His word, yes, my soul is wait - - -

auf sein Wort, und ich hof-fe, ich hof-fe, ich
in His word, I am hop-ing, am hop-ing, am

mei-ne See-le har - - -
yes, my soul is wait - - -

Wort, ich hof-fe, ich hof-fe, und ich hof-fe, ich hof-fe, ich
word, am hop-ing, am hop-ing, I am hop-ing, am hop-ing, am

Via I & II join with the 16th-note pattern for two measures
(See full score; this piano reduction does not show that.)

G minor F(7) B-flat major E-flat major

26.

- - ret, und ich hof - fe, ich hof - fe, ich hof - fe auf sein
 - - ing, I am hop - ing, am hop - ing, am hop - ing in His
 hof - fe auf sein Wort, ich hof -
 hop - ing in His word, am hop -
 - - - - - ret, und ich hof - fe, ich hof - fe, ich
 - - - - - ing, I am hop - ing, am hop - ing, am
 hof - fe; mei - - - ne See - le har - - - ret, und ich
 hop - ing; yes, my soul is wait - - - - ing, I am

D7 G minor

28.

Wort, und ich hof - fe, und ich hof - fe, ich
 word, I am hop - ing, I am hop - ing, am
 - - - fe, mei - ne See - le har -
 - - - ing, yes, my soul is wait - - -
 hof - fe auf sein Wort, und ich hof - fe auf sein Wort,
 hop - ing in His word, I am hop - ing in His word,
 hof - fe auf sein Wort, mei - ne See - le
 hop - ing in His word, yes, my soul is

G7 C minor D7 G minor G minor

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30. **N**

hof - fe auf sein Wort, ich hof - fe auf sein Wort, ich hof
 hop - ing in His word, am hop - ing in His word, am hop

ret, und ich hof - fe, und ich hof - fe;
 ing, I am hop - ing, I am hop - ing;

mei - ne See - le har - ret,
 yes, my soul is wait - ing,

har - ret, und ich hof - fe auf sein
 wait - ing, I am hop - ing in His

N

Mm. 32-37 waiting for harmonic resolution (reflecting the text).

A7 D minor D minor E major F major E minor

33.

fe, und ich hof - fe;
 ing, I am hop - ing;

mei - ne See - le har - ret,
 yes, my soul is wait - ing,

mei - ne See - le har - ret, und ich hof - fe auf sein
 yes, my soul is wait - ing, I am hop - ing in His

Wort,
 word, und ich hof - fe, ich
 I am hop - ing, am

A7 B-flat major D minor A minor D7 D7

35.

mei - ne See - le har - - -
 yes, my soul is wait - - -

- - ret, und ich hof - fe, ich hof - fe, und ich hof -
 - - ing, I am hop - ing, am hop - ing, I am hop -

Wort, und ich hof - fe, ich hof - fe, ich hof - fe; mei - ne
 word, I am hop - ing, am hop - ing, am hop - ing; yes, my

hof - fe auf - - - sein Wort, mei - ne See - le har - - -
 hop - ing in - - - His word, yes, my soul is wait - - -

E-flat major F7 B-flat major D7 G minor

37.

- - ret, und ich hof - fe, ich hof - fe, mei - ne See - le har - - -
 - - ing, I am hop - ing, am hop - ing, yes, my soul is wait - - -

- - fe auf sein Wort, ich hof - fe, ich hof - fe, ich
 - - ing in His word, am hop - ing, am hop - ing, am

See - le har - - - ret, und ich hof - fe, ich hof - fe, ich
 soul is wait - - - ing, I am hop - ing, am hop - ing, am

- - - ret, und ich hof - fe, ich hof - fe, ich
 - - - ing, I am hop - ing, am hop - ing, am

Vla I & II join with the 16th-note pattern for two measures (see full score).

D7 G minor F7 B-flat major

J.S. Bach - Church Cantatas BWV 131

Ends with adagio tempo like the section's beginning; bassoon has independent figuration.

40. Adagio. (♩ = 50.)

ret, und ich hof.fe auf sein Wort.
ing, I am hop-ing in His word.

hof.fe auf sein Wort, und ich hof - fe auf sein Wort.
hop-ing in His word, I am hop - ing in His word.

hof.fe auf sein Wort, und ich hof - fe auf sein Wort.
hop-ing in His word, I am hop - ing in His word.

hof.fe auf sein Wort, und ich hof.fe auf sein Wort.
hop-ing in His word, I am hop-ing in His word.

Adagio.

Bsn

D7 G minor G7 C minor C minor G major

See side note for biblical account of Manasseh and the apocryphal Prayer of Manasseh.

Tenor Aria & Alto Chorale (Vs. 5)

•Cleansing from sin sought like David & Manasseh did (131/4).

Like 131/2, this movement belongs to the genre of Baroque sacred concerto in few parts with added vocal cantus firmus. See Dürr/Jones, 778. The result is a responsorial dialogue.

12/8 meter is often associated with pastoral themes. Here it may reflect the reference to David, the shepherd king, who like Manasseh (also mentioned at the end) repented of great sin (see also the apocryphal book of Manasseh). The steadily circling, wandering, plodding rhythm reflects the perseverance implied by waiting.

131/4. (Duetto.)
1. (Lento ♩ = 66.)

mf

C minor

Ostinato-like bass helps unify the "movement."

Accompaniment by continuo alone throughout.

4. Tenore. Text painting: long note for "wartet" ("wait").

Mei-ne See-le war - tet,
Here my soul is wait - ing,

p mf

C minor

Bass repeats

J.S. Bach - Church Cantatas BWV 131

7.

meine Seele war - - - tet, mei - ne See - le war - - -
 here my soul is wait - - - ing, here my soul is wait - - -

C minor Bass repeats

Chorale phrases 1 & 3 (music repeats for the 2 "Stollen" of the chorale's bar form).

10. Alto. O (33)

(Mel: „Herr Jesu Christ, du höchstes Gut“.)

This is the fifth stanza of eight in the 1588 chorale by Bartholommäus Ringwald (1530–1599).

Und weil ich
 auch ein be - - -
 A mis - er - - -
 my e vil

- - - tet auf den Herrn, meine Seele war - tet auf den Herrn, auf den
 - - - ing for the Lord, here my soul is wait - ing for the Lord, for the

Bass is changed to accommodate the chorale tune.

C minor

Low notes not in continuo of full score.

13 (35).

denn in mei - - - nem Sinn,
 trüb - - - ter Sün - - - der bin,
 a - - - ble mor - - - tal I,
 deeds I tes - - - ti - fy.

Herrn, mei - ne See - le war - - - tet, war - tet auf den Herrn,
 Lord, here my soul is wait - - - ing, wait - ing for the Lord,

C7 F minor G7

16 (38). **Tenore.**

meine See - le war - - - - -
here my soul is wait - - - - -

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

19 (41).

- - - - tet, meine See - le war - - - -
- - - - ing, here my soul is wait - - - -

E-flat major

22 (44). **P** Chorale phrases 2 & 4,

wie
den
what
with

- tet auf den Herrn, meine See - le, meine See - le war - tet, meine
- ing for the Lord, here my soul, my soul is wait - ing, wait - ing, here my

E-flat major G(7) C minor

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25 (47).

ich zu - - vor ge - - kla - -
 sein Ge - - wis - - sen na - -
 griev - ous sin be - - sets
 which my con - - science frets

See - le war - - tet auf den Herrn, auf den Herrn, auf den Herrn, meine See - le war -
 soul is wait - - ing for the Lord, for the Lord, for the Lord, here my soul is wait -

C minor C minor

28 (50).

get, }
 get, }
 me; }
 me; }

- - tet auf den Herrn, meine See - le war - - tet, meine See - le war -
 - - ing for the Lord, here my soul is wait - - ing, here my soul is wait -

D7 G minor G minor C7 F minor B-flat 7

31.

- - tet, mei - ne See - le war - - tet auf den
 - - ing, here - my soul is wait - - ing for the

E-flat major G7 C minor

51.

Herrn
Lord,
von ei - ner Morgenwache bis zu der andern,
yea more, I say than they that watch for the morn-ing.

mf *p*

G minor G7 C minor F7 B-flat 7 E-flat major

54.

und woll - - te
so by Thy
von ei - ner Morgenwa - che bis zu der an - dern, yea more, I say than they that watch for the morn-ing,
von ei - ner Morgenwa - che bis yea more, I say than they that watch

Chorale phrase 5 ("Abgesang" of chorale's bar form)

G7 C minor B-flat 7 E-flat major

57.

gern im Blu - - te dein
blood I fer - - vent pray
zu der an - - dern, meine See - le war - - ing, here my soul is wait -

G(7) C minor C minor

69.

- - tet auf den Herrn von ei - ner Mor - gen - wa - che bis zu der an - dern, bis
 - - ing for the Lord, yea more, I say than they that watch for the morn - ing, that

E-flat major E-flat major (C7) F minor G major C minor

S 72. Chorale phrase 7

wie Da - - - vid
 as Da - - - vid

zu - der an - dern, von ei - ner Morgenwa -
 watch for morn - ing, yea, more, I say - than they

C minor B-flat major

74.

und Ma - - -
 and Ma - - -

che, von ei - ner Mor - gen - wa - che bis zu der an -
 that, yea more, I say - than they that watch for the morn -

E-flat major G7 C minor C minor

76.

nas - - - - - se.
 nas - - - - - sah.

- - - - - dern, von ei - ner Mor-gen-wa-che bis
 - - - - - ing, yea more, I say - than they that watch

C7 F minor

78.

zu der an - - - - - dern, bis
 in the morn - - - - - ing, watch

C minor

80.

zu - der an - dern.
 for - the morn - ing.

G major C minor C minor

J.S. Bach - Church Cantatas BWV 131 The final chorus is very motet-like in that its 5 sections are distinctly different, reflecting their respective texts with individual textures, tempo, and motivic content (it uses "points of imitation" technique characteristic of the motet). Ends with chordal, motto-like chords. (See note for Alfred Dürr's comments.)

131/5. (Coro.)

1. **T** Adagio. (♩ = 50.)

Un poc' allegro. (♩ = 80.)

Instrumentation:
same as
131/1.



Tutti **Soprano.** Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den -
Is - ra - el, Is - ra - el, Is - ra - el, hope ye in the -

Alto. Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den
Is - ra - el, Is - ra - el, Is - ra - el, hope ye in the

Tenore. Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den
Is - ra - el, Is - ra - el, Is - ra - el, hope ye in the

Basso. Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den
Is - ra - el, Is - ra - el, Is - ra - el, hope ye in the

1) Motto opening consisting of 3 chordal iterations of the first word.

2) Chordal statement in faster tempo followed by free imitation in the voices with florid instrumental interludes (Ob & Vln leading).

T Adagio. **Un poc' allegro.**

D major G minor G minor

Ob & Vln

Dynamics by Bach

5. **Herrn, hof - fe, hof - fe auf den Herrn, hof - fe auf den**
Lord, hope - - - ye, hope ye in the - Lord, hope - ye in the -

Herrn, hof - fe auf den Herrn, hof - fe auf den
Lord, hope - - - ye in - the Lord, hope ye in the -

Herrn, hof - fe auf den Herrn, hof - fe auf den
Lord, hope - - - ye - in the Lord, hope - ye in the

Herrn, hof - fe auf den Herrn, hof - fe auf den
Lord, hope - - - ye in the Lord, hope - ye in the

F7 B-flat major B-flat major

8.

Herrn, Lord, hoffe auf den Herrn, hope ye in the Lord, hope ye, hope

Herrn, Lord, hoffe auf den Herrn, hope ye in the Lord, hope

Herrn, Lord, hoffe auf den Herrn, hope ye in the Lord, hope

Herrn, Lord, hoffe auf den Herrn, hope ye in the Lord, hope

B-flat major D major G minor

Text painting: Frequent repetition of the phrase for "hope in the Lord" suggests persistence.

11.

fe auf den Herrn, hope ye in the Lord; denn for

fe auf den Herrn, hope ye in the Lord; denn for

fe auf den Herrn, hope ye in the Lord; denn for

fe auf den Herrn, hope ye in the Lord; denn for

Dynamic markings (echoes) are original.

G minor G minor G minor

3) Slow, chordal writing for voices with oboe obbligato, strings pulsing repeated 8th notes (see full score).

Dynamics largely editorial.

U Adagio.

U Adagio.

J.S. Bach - Church Cantatas BWV 131

14. (♩ = 50.)

bei dem Herrn ist die Gnade, bei dem Herrn
with the Lord there is mercy, with the Lord

bei dem Herrn ist die Gnade, bei dem Herrn
with the Lord there is mercy, with the Lord

bei dem Herrn ist die Gnade, bei dem Herrn
with the Lord there is mercy, with the Lord

bei dem Herrn ist die Gnade, bei dem Herrn
with the Lord there is mercy, with the Lord

Oboe solo embedded in choral/string homophony.

Ob

C minor

iv6
Phrygian cadence

C minor

17.

ist die Gnade, denn bei dem
there is mercy, for with the

ist die Gnade, denn bei dem
there is mercy, for with the

ist die Gnade, denn bei dem
there is mercy, for with the

ist die Gnade, denn bei dem
there is mercy, for with the

tr

C minor

F# dim.7

20. Allegro. (♩ = 100.)

Herrn, ist die Gna - - - de und viel
 Lord there is mer - - - cy ana juu

Herrn, ist die Gna - - - de, ist die Gna - - - de
 Lord - there is mer - - - cy, there is mer - - - cy

Herrn, ist die Gna - - - de, ist die Gna - - - de
 Lord there is mer - - - cy, there is mer - - - cy

Herrn, ist die Gna - - - de, ist die Gna - - - de und
 Lord there is mer - - - cy, there is mer - - - cy and

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

22. Allegro.

Er - lö - - - sung bei
 re - demp - - - tion with

und viel Er - lö - - - sung bei
 and full re - demp - - - tion with

und viel Er - lö - - - sung bei
 and full re - demp - - - tion with

viel Er - lö - - - sung bei
 full re - demp - - - tion with

4) Fast and rhythmic section in free polyphony. Ob & Vn exchange lively motives, Bsn also has lively figuration. Meanwhile the violas exchange slower motives (as do ST and AB in pairs), resulting in broken lines reminiscent of earlier weeping figures. See full score.

Text painting:
 Energetic exchange of repeated motives depict "viel Erlösung" ("much redemption/deliverance").

B-flat major

25.

ihm, und viel Er lö - re - demp -
Him, and full

ihm, und viel Er lö - re - demp -
Him, and full

ihm, und viel Er lö - re - demp -
Him, and full

ihm, und viel Er lö - re - demp -
Him, and full

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

27.

V (Fuga.)

5) Major shift to complex fugue to a new Psalm 130:8; begins with voices and continuo alone, gradually adding instruments.

- - sung bei ihm. Und er wird Is - ra - el er lö -
- - tion with Him. And un - to Is - ra - el re - demp -

- - sung bei ihm.
- - tion with Him.

- - sung bei ihm. ...aus al - len sei - nen
- - tion with Him. ... from all of his trans -

Continuo alone...

G minor G minor A major D minor

Text painting: To depict the divine deliverance, the first part of fugue subject is energetic, while the overlapping countersubject (in the bass) is reaches upward chromatically.

Alfred Dürr notes, "[The fugue] is also transmitted as an organ fugue (BWV 131a), though Bach's authorship of the transcription is extremely doubtful." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 778.

Telescoped text: last half of sentence (countersubject) is begun before the first half is finished. Perhaps this is an allusion to Isaiah 65:24: "Before they call I will answer, while they are yet speaking I will hear." Text painting: the countersubject (a rising chromatic tetrachord—the inversion of a "lamento bass") suggests rescue from the depths referenced at the beginning of the cantata/psalm. See note for more.

Countersubject is rising chromatic tetrachord suggesting rescue from the depths of sin.

30.

sen, und er wird
tion, and un - to
...aus al - len
...from all of
Und er wird Is - ra - el er - lö -
And un - to Is - ra - el re - demp -
Sün - den,
gres - sions,

G minor G minor G7

32.

Is - ra - el er - lö - sen, er wird Is - ra - el er - lö - sen, und
Is - ra - el re - demp - tion, un - to Is - ra - el re - demp - tion, and
sei - nen Sün - den,
his trans - gres - sions,
sen, er -
tion, re -
und er wird
and un - to

C major A major D minor A7 D major D7 G minor

J.S. Bach - Church Cantatas BWV 131

34.

er wird Is - ra - el er - lö -
un - to Is - ra - el re - demp -

und er wird Is - ra - el er -
and un - to Is - ra - el re -

lö - sen aus al - len sei - nen
demp - tion from all of his trans -

Is - ra - el,
Is - ra - el,

36.

G minor

sen,
- tion,

lösen
demp-tion,

Sün - den,
gres - sions,

und er wird Is - ra - el er - lö -
el re - demp -

Vln

G minor G major C major A major D minor

Vln joins with independent subject material (not apparent here in piano reduction); Bsn joins, doubling bass.

Oboe joins with subject material.

39.

W

und er wird Is - - - ra - - - el
and un - to Is - - - ra - - - el

er - lö - - -
re - demp - - -

- - - sen aus al - - - len sei - - - nen Sün - - -
- - - tion from all of his trans - gres - - -

Ob & Vln in 3rds

Vla I joins with subject material.

Vla II joins, doubling tenor.

D minor B-flat major C major F major D major G minor

41.

er - lö - - -
re - demp - - -

aus al - - - len sei - - - nen Sün - - -
from all of his trans - gres - - -

- - - sen, und er wird Is - ra - el, und er wird
- - - - sions, and un - to Is - ra - el, and un - to

- - - - den, und er wird Is - ra - - -
- - - - sion, and un - to Is - ra - - -

Strings (and bassoon continuing) now double voices.

G minor G minor

43.

- sen,
 - tion,
 - den, er lö -
 - sions, re demp -
 Is - ra - el er lö - sen aus al - len sei - nen
 Is - ra - el re - demp - tion from all of his trans -
 el er - lö - sen, und er wird Is - ra - el er -
 el re - demp - tion, and un - to Is - ra - el re -

G minor

implied C minor...

45.

und er wird Is - ra - el er lö - sen, er wird Is - ra - el er -
 and un - to Is - ra - el re - demp - tion, un - to Is - ra - el re -
 - sen, er wird Is - ra - el er -
 - tion, un - to Is - ra - el re -
 Sün - den, er lö -
 demp - tion, re - demp -
 lö - sen,
 demp - tion,

G7

C minor

B-flat 7

47.

X

lös-en, er wird Is-ra-el er-lö-sen, er-lö-sen aus al-len
demp-tion, un-to Is-ra-el re-demp-tion, re-demp-tion, from all of

lös-en aus al-len sei-nen Sün-den,
demp-tion, from all of his trans-gres-sions,

lös-en aus al-len sei-nen Sün-den, und
- - - - - tion from all of his trans-gres-sions, and

und er wird Is-ra-el er-
and un-to Is-ra-el re-

E-flat major G7 C minor C major

50.

sei-nen Sün-den,
his trans-gres-sions,

und er wird
and un-to

er wird Is-ra-el, und er wird Is-ra-el er-lö-sen, er-
un-to Is-ra-el, and un-to Is-ra-el re-demp-tion, re-

lö-sen, er wird
demp-tion, un-to

F major D major G minor E-flat major C minor D7 G minor

52.

er - lö - sen, und er wird Is - ra - el er -
 re - demp - tion, and un - to Is - ra - el re -

Is - ra - el, und er wird Is - ra - el, und er wird
 Is - ra - el, and un - to Is - ra - el, and un - to

Is - ra - el er - lö - sen aus al - len sei - nen
 Is - ra - el re - demp - tion from all of his trans -

Oboe now abandons its own florid line and doubles soprano.

A7 D minor E-flat major C major F major D major

54.

- sen, und er wird Is - ra -
 - tion, and un - to Is - ra -

Is - ra - el er - lö - sen, er - lö -
 Is - ra - el re - demp - tion, re - demp -

lö - sen aus al - len sei - nen
 demp - tion from all of his trans -

Sün - den, und er wird Is - ra - el er -
 ges - sions, and un - to Is - ra - el re -

G minor G minor G major A minor A major

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60.

Drawn-out notes in descending, harmonically classing suspensions are reminiscent of the fugue subject of 131/3 (see m. 7 and following), suggesting anguish and longing.

al - - len sei - - nen Sün - - - -
 all of His trans - - gres - - - -

und er wird Is - ra - el, und er wird Is - ra - el er -
 and un - to Is - ra - el, and un - to Is - ra - el re -

- - sen, und er wird Is - ra - el, und er wird Is - ra - el er -
 - - tion, and un - to Is - ra - el, and un - to Is - ra - el re -

lö -
 demp -

62. G minor G7 A minor A major B-flat major (C7)

lö -
 demp -

lö -
 demp -

F major B-flat major B-flat major D7

J.S. Bach - Church Cantatas BWV 131

64. **Y**

den, er lö - sions, re - demp - sen, er lö - tion, re - demp - sen, er lö - tion, re - demp - sen aus al - len sei - nen Sün - tion from all of his trans - gres - sions

G minor F7 B-flat major

66.

sen aus al - len sei - nen Sün - tion from all of his trans - gres - sions

D major B-flat major D7 G minor

Adagio.

68.

den, aus al - len sei - nen Sün - den, aus
sions, from all of his trans - gres - sions, from

den, aus al - len sei - nen Sün - den, aus
sions, from all of his trans - gres - sions, from

sen aus al - len sei - nen Sün - den, aus
tion from all of his trans - gres - sions, from

den, aus al - len sei - nen Sün - den, aus
sions, from all of his trans - gres - sions, from

Adagio.

G minor

G minor

G major

70.

(♩ = 50.)

al - len sei - nen Sün - den.
all of his trans - gres - sions.

al - len sei - nen Sün - den.
all of his trans - gres - sions.

al - len sei - nen Sün - den.
all of his trans - gres - sions.

al - len sei - nen Sün - den.
all of his trans - gres - sions.

Text painting: Broad ending suggests relief and relaxation upon completed deliverance.

Chromatic inflection for "Sünden" ("sins").

(F minor)

F minor

Phrygian cadence

G major
V