

# J.S. Bach - Church Cantatas BWV 33

Form: Chorus/fantasia - Recit (B) - Aria (A) - Recit (T) - Duet (T/B) - Chorale (note: no soprano solos)

Introduction & updates at [melvinunger.com](http://melvinunger.com).

Martin Petzoldt observes parallel structure in the cantata's text, with 2 recit/aria pairs framed by ensemble movements that quote the chorale verbatim ("Bach Kommentar" 1:371):

- No. 5 (T/B duet): God is love through his Spirit
- No. 3 (A aria): God is comfort through Jesus Christ
- No. 4 (T recit): Conversation with Jesus, the [Good] Samaritan
- No. 2 (B recit): Conversation with God, the Judge
- No. 6 (Chorus): Glory to the Trinity
- No. 1 (Chorale): Blessed are they who see and hear

NBA I/21; BC A127

13. S. after Trinity (BWV 77, 33, 164)

\*Gal. 3:15-22 (The purpose of the Law)

\*Lk. 10:23-37 (Blessed are those who can see; the greatest commandment; parable of the good Samaritan)

Librettist: Unknown

FP: 3 September 1724 (St. Thomas)—Part of the chorale cycle: In usual fashion, the cantata's first and last movements adopt the respective chorale stanzas verbatim; inner movements paraphrase the inner chorale stanzas with biblical allusions.

Although the underlying chorale is not closely related to the day's readings, the librettist probably chose it because of a phrase in stanza 3 of the hymn: "Vor allen Dingen lieben dich, und meinen Nächstten gleich als mich," which paraphrases Jesus' words

in the gospel reading: "You shall love the Lord your God with all your heart, and with all your soul, and with all your strength, and with all your mind; and your neighbor as yourself (Luke 10:27).

reading which records Jesus saying "Blessed are the eyes which see"; that the key to eternal life lies in keeping the greatest commandment: "to love the Lord your God with all your heart, and with all your soul, and with all your strength, and with all your mind; and your neighbor as yourself." The cantata relates to the Epistle reading by reinforcing the idea that no one can attain eternal life through the law but only through faith in Christ. In this context, the sinful soul is the man lying helpless and beaten on the road, while Jesus is the Good Samaritan, who rescues the repentant and believing soul.

Note: The underlying chorale originally had 3 stanzas, to which the doxological 4th stanza was added around 1540. The 3 original stanzas all address Jesus. By contrast, the cantata addresses Jesus only in the first movement.

## J.S. Bach Cantata No. 33

### Allein zu dir, Herr Jesu Christ

The theme of the cantata is the soul's hopelessly sinful condition apart from Christ's mercy and grace. The cantata relates loosely to the Gospel

Concerto-like structure reminiscent of Vivaldi.

33/1. (Coro) (Allegro moderato ♩ = 80)

(Chorale Vs. 1) • Prayer: Hope is placed in Christ alone; only he can help (33/1).

- Ob I, II
- Vln I, II
- Vla
- SATB
- Continuo, Organo

#### Pianoforte

Continuo punctuates start of oboe imitation (ascending), then the start of the violin imitation (ascending), before picking up the 16th note scale but in opposite direction (descending).

Ritornello is thematically independent except that the opening notes are a diminution of the chorale tune's opening.

A minor

Martin Petzoldt argues that the first movement can be understood in light of Jesus' opening words in the Gospel reading, "Blessed are the eyes which see what you see!" See "Bach Kommentar 1:372. More below.

Vivaldi-like enquences

A minor Continuo C major

G7

C major

E7 Repeated pedal

A minor

Rising sequence

Ascending progression: C major - D major - E major

A minor

G7

C major

A7

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13

D major      B7      E major      A minor

Repeated pedal

16

The bass leap to the low D (7th of dominant chord) makes this a climax of the ritornello.

Cadential figure

(Bass: low D in original)

See full score for contrary motion between oboes and strings.

A minor

While the (chorale) text emphasizes that the believer has no hope apart from Christ, Bach embeds the hymn tune in a thematically independent orchestral texture (although the first notes of the ritornello's motive are a diminution of the chorale's opening). The orchestral material is agitated, with triple meter, imitative textures, motoric sixteenth notes, syncopations, and stubbornly repeated eighth notes. It is noteworthy that the ritornello is given much prominence, appearing even between individual phrases of the chorale's Stollen: [20 mm. Rit] [Phr A] [13 mm. Rit] [Phr B] [4 mm. Rit] [Phr C] [13 mm. Rit] [Phr D] [10 mm. Rit] [Phr E] [6 mm. Rit] [Phr F] [5 mm. Rit] [Phr G] [8 mm. Rit] [Phr H] [9 mm. Rit] [Phr I] [9 mm. Rit]. As a result, the ritornello constitutes 75% of the music. The orchestral fabric seems to ignore the insertions of the chorale lines. Martin Petzoldt suggests that the character and message of the underlying chorale is thus transformed into a new one that focuses on the hope and comfort found in Christ, an insight possessed by those who can "see and hear," as referenced at the beginning of the Gospel reading. See "Bach Kommentar" 1:372. It seems more likely that Bach intended to depict an agitated conscience as the context for the chorale's prayer. See side note for more.

19

**Soprano**      **A** First Stollen of the chorale's bar form.

Al - - lein zu - - dir, - - Herr  
Thou art, a - lone, - - Lord

**Alto**

The chorale is originally in 4/4 meter. Bach treats the first line of the chorale text imitatively, disregarding metrical stress, as if stubbornly or mechanically punching out each syllable. The effect is strengthened with repeated 8th notes.

Al - lein zu dir, - - Herr  
Thou art, a - lone, - - Lord

**Tenore**

Al - lein zu  
Thou art, a -

**Basso**

Al - -  
Thou

A minor      C major

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23

hemiola

tr

Je - - - - - su Christ,  
 Je - - - - - sus Christ,  
 dir, Herr Je - - - - - su Christ,  
 lone, Lord Je - - - - - sus Christ,  
 lein zu dir, Herr Je - - - - - su Christ,  
 art, a - lone, Lord Je - - - - - sus Christ,

Ritornello

E7 A minor G7 C7

C major (Repeated Cs in the bass. For the significance of C major, see side note).

26

C major

29

C major

33

G7 C major

37

Second phrase of the first Stollen of the chorale's bar form

**B**

mein' Hoff - nung steht auf Er - den;  
my hope and my re - li - gion

mein' Hoff - nung steht auf Er - den;  
my hope and my re - li - gion

mein' Hoff - nung steht auf Er - den;  
my hope and my re - li - gion

mein' Hoff - nung steht auf Er - den;  
my hope and my re - li - gion

*p* *cresc.*

C major

E7

41

hemiola

- den;  
- ance,

- den;  
- ance,

- den;  
- ance,

- den;  
- ance,

*Ritornello*

A minor A minor A7

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44

D minor E7 A7 D major B7

This system shows measures 44 to 46. The music is in G major. Measure 44 starts with a D minor chord. Measure 45 contains E7 and A7 chords. Measure 46 contains D major and B7 chords.

47

E major Continuo simply punctuates for 4 mm. A minor A minor

This system shows measures 47 to 49. Measure 47 starts with an E major chord. A red circle is placed on the first note of the bass line. Measure 48 contains an A minor chord. Measure 49 contains an A minor chord. A red circle is placed on the first note of the bass line. A red annotation reads "Continuo simply punctuates for 4 mm."

50

A minor Continuo C major G7

This system shows measures 50 to 53. Measure 50 contains an A minor chord. A red circle is placed on the first note of the bass line. Measure 51 contains an A minor chord. A red circle is placed on the first note of the bass line. Measure 52 contains a C major chord. A red circle is placed on the first note of the bass line. Measure 53 contains a G7 chord. A red circle is placed on the first note of the bass line. A red annotation reads "Continuo".

54

E7 A minor A minor G7

This system shows measures 54 to 57. Measure 54 contains an E7 chord. Measure 55 contains an A minor chord. Measure 56 contains an A minor chord. Measure 57 contains a G7 chord.

58

A7 D major B7 E major A minor A minor

This system shows measures 58 to 61. Measure 58 contains an A7 chord. Measure 59 contains a D major chord. Measure 60 contains a B7 chord. Measure 61 contains an E major chord. Measure 62 contains an A minor chord. Measure 63 contains an A minor chord.

62

C major E7 See full score. 5 A minor

This system shows measures 62 to 64. Measure 62 contains a C major chord. Measure 63 contains an E7 chord. A red arrow points to the E7 chord with the text "See full score. 5". Measure 64 contains an A minor chord.

66

Second Stollen of the chorale's bar form

hemiola

ich weiss, dass du mein Trö - - -  
 with Thee, my Guide and Com - - -

ich weiss, dass du mein Trö - - -  
 with Thee, my Guide and Com - - -

ich weiss, dass du mein Trö -  
 with Thee, my Guide and Com -

ich weiss, dass du  
 with Thee, my Guide

70 A minor

C major

E7

A minor

- - ster bist,  
 - - fort er,

- - ster bist,  
 - - fort er,

- - ster bist,  
 - - fort er,

mein Trö - ster bist,  
 and Com - fort er,

Ritornello

L. H.

G7

C major

74

C major

78

C major G7 C major

Second phrase of second Stollen of the chorale's bar form

82

**D**

kein Trost mag mir sonst  
*I bid the world de -*

kein Trost mag mir sonst  
*I bid the world de -*

kein Trost mag mir sonst wer - - -  
*I bid the world de - fi - - -*

kein Trost mag mir sonst  
*I bid the world de -*

**D**

*p*

C major G# dim.7 E7

86

hemiola

wer - den.  
fi - ance.

wer - den.  
fi - ance.

wer - den.  
fi - ance.

wer - den.  
fi - ance.

*cresc.*

*f* Ritornello

A minor delayed

A minor

A minor A major A7

Rising sequence (perhaps depicting rising sense of panic?)

90

D minor B-flat major C7 F major D7 G major E7 A major A7 D minor

D minor

B-flat major

C7

F major

D7

G major

E7

A major

A7

D minor

94

D minor

A7

D minor

A7



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97

**E** Abgesang of the chorale's bar form

Von An - be - be -  
On earth - - there

Bach changes from homophonic choral writing to syllabic imitation, the repeated notes in the lower voices acting rhetorically as dogmatic utterance.

Von An - be - ginn ist  
On earth there has been

D minor

D minor

100

ginn ist Nichts er - kor'n,  
has been born no man,  
Von An - be - ginn ist Nichts er.kor'n,  
On earth there has been born no man,  
Von An - be - ginn ist Nichts, ist Nichts er - kor'n,  
On earth there has been born, been born no man.

Nichts er - kor'n, ist Nichts er - kor'n,  
born no man, been born no man,

Ritornello

E7

A minor

A7

D minor

103

D major

D7

G minor

C7

F major

D minor

Second phrase of the chorale's Abgesang

107 **F**

auf Er - - - den war kein  
no mor - - - tal found since

auf Er - - - den war kein  
no mor - - - tal found since

auf Er - - - den war kein  
no mor - - - tal found since

auf Er - - - den war kein  
no mor - - - tal found since

**F**

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

110

Mensch ge - born,  
time be - gan,

Mensch ge - born,  
time be - gan,

Mensch ge - born,  
time be - gan,

Mensch ge - born,  
time be - gan,

**Ritornello**

A minor G7 C major

114

Third phrase of chorale's Abgesang

der mir aus Nö- - then  
 who in my need can

G

G

Cross relation for "Nöten"

E7 A minor A minor B7 E minor E7 A major

118

hel - - fen kann;  
 suc - - cor me.

hel - - fen kann;  
 suc - - cor me.

hel - - fen kann;  
 suc - - cor me.

hel - - fen kann;  
 suc - - cor me.

Ritornello

D minor D minor

122

D minor B-flat major C7 F major F7 B-flat major G7 C major F major

126 **H** Fourth phrase of the chorale's Abgesang

ich ruf' dich an, *tr*  
*I cry to Thee*

ich ruf',— ich ruf' dich an, ich ruf' dich an,  
*I cry,— I cry to Thee, I cry to Thee,*

ich ruf',— ich ruf' dich an, ich ruf' dich an,  
*I cry,— I cry to Thee, I cry to Thee,*

ich ruf' dich an,  
*I cry, to Thee*

**H** *Ritornello*

F major G7 G7 C major

130

+Continuo

C major

Continuo pauses for 2 mm.

Fifth phrase of the chorale's Abgesang

134

zu  
that

zu  
that

zu  
that

zu  
that

I

138

dem ich mein Ver - trau - en  
Thou my help and com - fort

dem ich mein Ver - trau - en  
Thou my help and com - fort

dem ich mein Ver - trau - en, mein Ver - trau - en  
Thou my help and com - fort, help and com - fort

dem ich mein Ver - trau - en  
Thou my help and com - fort

hemiola C major

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

142

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: *hab. be.*

Piano accompaniment for measures 142-145. The word **Ritornello** is written above the staff in red. Chord labels below the staff are: A major, A7, D minor, G7, G7, C major.

146

Piano accompaniment for measures 146-148. Chord labels below the staff are: E7, A minor, E7.

149

Piano accompaniment for measures 149-151. Chord labels below the staff are: E7, E7, A minor, A major (ends positively). A red arrow points to the second E7 chord.

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In the Gospel reading (Luke 10:26) Jesus asks the religious lawyer, "What is written in the law? How do you read?" In this recitative, the singer reflects that he would have nothing to say if God questioned him about adherence to the law. Like Job, he admits "How can a man be just before God? If one wished to contend with him, one could not answer him once in a thousand times." (Job 9:2-3). (For a word-for-word translation of the libretto, see Unger, "Handbook to Bach's Sacred Cantata Texts.")

Secco

## Recitativo

(Based on Chorale Vs. 2)

•Prayer: Law shows me guilty; repentance brings forgiveness (33/2).

33/2.

Basso

Mein Gott und Richter, willst du mich aus dem Ge-set-ze fra-gen, so  
My Judge and Mas-ter, if Thou ask me "What of My com-mand-ments?" I

B major

B7

E minor

kann ich nicht, weil mein Ge-wis-sen wi-der-spricht, auf tausend ei-nes sa-gen. An  
can - not say, in hon - est con-science, or pre - tend to know one of a thou-sand. No  
Allusion to Job 9:2-3 (see above).

Modulation flat-ward for a description of sinful nature.

G7

E7

A7

C# dim.7

D minor

Significant words are highlighted with diminished chords.

Seelenkräf-ten arm und an der Lie-be bloss, sind mei-ne Sün-den schwer und ü-ber-  
stal-wart soul am I, my love I poor-ly rate, my man-y sins in - deed are ver - y  
NBA: "und"

Chromaticism for grievous sins"

F# dim.7

G minor

A# dim.7

gross; doch weil sie mich von Her-zen reu-en, wirst du, mein Gott und  
great, but I re-pent of all my bad-ness, so, Lord, Thine an-ger

F# major (unexpected)

B7

Biblical Allusions: Revelation 3:17: "You are wretched, pitiable, poor, blind, and naked." Psalm 35:4: "My iniquities have gone over my head; they weigh like a burden too heavy for me."

**Arioso**

10

Hort, durch ein Ver-ge-bungs-wort mich wie-der-um-er-  
stay: a word of mer-cy say to fill my-heart with-

E minor G major

Word painting: Melisma for "gladden" employing figura corta.

This figura corta reappears in violin at beginning of next movement.

12

freu-glad en-ness.

figura corta

G major

33/3. **Aria** (Based on Chorale Vs. 2) • Christ's forgiveness sufficient for great sin (33/3).

Long da capo aria

(Andante ♩ = 66)

Vln I con sordino

Vln I marked "con sordino"; Vln II, Vla, and Continuo marked "pizzicato/staccato." These markings were added later in Bach's life. See Wolff, "Bach's Musical Universe," 149-51.

mf pizzicato

C7 F major B dim.7

Cross relation

Vln I melody is derived from vocal melody (see below).

C major (colored with the accidentals for the relative minor: B-flat, A-flat, E-flat) For the significance of the key of C, see side note.

3

C major D7 G7 C major A dim. F7 D7 G major G major

Cross relation

5II

G7 C major F# dim.7 D7 G major A major D minor



Word-painting: The descending melody, with its swaying leaps, synopated/halting rhythms, and chromatic cross relations, depicts the "fearful, wavering steps" referenced in the text. See Dürr/Jones, "The Cantatas of J. S. Bach," 516. However, this melody is accompanied by a steady plodding of the continuo and lower strings.

**Alto**

Alto is often the voice of the believing soul. See Petzoldt, "Bach Kommentar" 1:541.

Past Tense

Wie furcht - sam wank - ten  
With fright - ened, trem - bling

R.H. *p*

G7 C7 F major G7 C major C7 F major

"Wavering" is depicted with constant shifting of tonality—dominant seventh chords are everywhere.

**10II**

mei - ne Schritte,  
steps I seek Him,

This type of aria is called a "Devisenarie" or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement. However, despite this motto's text (cast in the past tense) and the musical elements (enumerated above) that depict the poet's former "wavering steps," Bach achieves a mood of chastened, comforting calm (with muted solo violin and the pizzicato strings), to emphasize the forgiveness experienced by the poet (cast in the present tense). It is significant that past tense and present tense alternate in the text. Note: the "wavering figure" ceases mm. 47–51, 59–61.

*mf*

B dim.7 G7 C major C7 D7 G major G7 C major A dim. D7 G major

**13**

wie furcht - sam wank - ten mei - ne Schritte, doch  
with fright - ened, trem - bling steps I seek Him, but

*p*

G major G7 C7 F major B dim.7 G7 C major

**15II** Present Tense

Je - sus hört auf mei - ne Bit - te, doch Je - sus hört auf meine Bit - te und  
Je - sus hears my sup - pli - ca - tion, but Je - sus hears my sup - pli - ca - tion and

D7 G7 C major F7 D7 G major G major G7 E7

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18 **B**

zeigt mich sei - nem Va - ter, und zeigt mich sei - nem Va - ter an. **Wie**  
*leads me to the Fa - ther, and leads me to the Fa - ther's throne. With*  
*Past Tense*

A minor D7 G major A7

Chromatic inflection for this statement of "fearful wavering" (compare previous statements).

20II

furcht - sam wank - - ten mei - - ne Schritte, wie furchtsam!  
*fright - ened, trem - - bling steps I seek Him, how fright - ened!*

D minor E7 A minor C7 C# dim.7 (A7)

23

wie furchtsam! wie furcht - - sam wank - - ten  
*how fright - ened! with fright - - ened, trem - - bling*

D minor B dim.7 G7 E minor C major C7 F major

25II

mei - - ne Schritte, doch Je - sus hört auf mei - ne Bit - -  
*steps I seek Him, but Je - sus hears my sup - pli - ca - -*

Present Tense

Descending chromatic line for Jesus hearing the supplication

B dim.7 G major C major C7 A7 D minor G7 C7 F major B-flat 7

28

- te, doch Je - sus hört auf meine Bit - te — und zeigt mich sei - nem Va - ter, und zeigt mich  
 - tion, but Je - sus hears my sup - pli - ca - tion — and leads me to — the — Fa - ther, and leads me —

G7 C major C7 A7 D minor G7

30II

C

sei - nem Va - ter an.  
 to — the — Fa - ther's throne.

C major C major C7 F major B dim.7 G7

33

C major D7 G7 C major F7 D7 G major G major G7

36

C major F# dim.7 D7 G major A7 D minor G7 C7

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38II

Past Tense

Musical score for measures 38-40. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature is D major. The lyrics are: "Mich drück - - ten Sün - - den la - - sten" and "Though heav - - y - sins - - would bear - - me".

F major G7 C major D7 E7 G# dim.7 D minor G# dim.7 E major

41

Musical score for measures 41-42. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "nieder, un - der, mich" and "un - der, though".

A minor A7 D minor E7 A minor

43II

Musical score for measures 43-45. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "drück - - ten Sün - - den la - - sten nieder, Sün - - den la - -" and "heav - - y - sins - - would bear - - me un - der, sins - - would bear - -".

D# dim.7 B7 E minor E7 A minor E7

46

Present Tense

Musical score for measures 46-51. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "- - sten nieder, doch hilft - - mir Je - -" and "me un - der, - the word - - of Je - -".

A minor B7 E minor D7 D7

Right hand of this realization is editorial. In Bach's score, the wavering figure ceases mm. 47-51.

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Rising sequence for repeated word "enough" (to depict the sufficiency of Jesus' work).

48II

su\_Trostwort wie - der: dass er für mich ge\_nug, für mich ge\_nug, ge\_nug ge -  
 sus cures each blun - der; for all my faults doth He, for all doth He, doth He a -

G major G major D7 G major

51 **E**

than. tone. Mich Though

*mf* *p*

G major G7 C major F# dim.7 D7 G major

53II

drück - - ten Sün - - den - la - - - sten nie - der, - mich drück - - ten  
 heav - - y sins would bear me un - der, though heav - - y

Low vocal range for "the loads of sin pressing down"

D7 B7 E minor A7

56

Sün - - - den - la - - - sten nie - der, Sün - - - den la -  
 sins would bear me un - der, sins would bear

Chromatic inflection for "sin's burden"

B7 E minor B7 E minor

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58II Present Tense

- - - - - \_sten nie - der, doch hilft - - - - - mir Je - - - - - su Trostwort  
 me un - der, the word of Je - - - - - sus cures each

Right hand of this realization is editorial. In Bach's score, the wavering figure ceases mm. 59-62.

A# dim.7 F#7 B minor E7 E7 A minor

61

wie - - - - - der: dass er für mich ge - nug, für mich ge - nug, ge - nug ge -  
 blun - der: for all my faults doth He, for all doth He, doth He a -

A minor

63

than, dass er - - - - - für - - - - - mich ge - nug - - - - -  
 tone, for all my faults doth He

Descending chromatic line for Christ's propitiation (passion)

Chromatic clash

A minor D7 G7 C major F major B7

65 NBA: genug

ge - than, für - - - - - mich ge - nug gethan.  
 a - tone, for all doth He a - tone.

A major (F# dim.) D7 B7 E7 A minor E7 Da Capo A minor

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Allusion to Psalm 51:11 (verse 13 in German bible): "Cast me not away from thy presence, and take not thy holy Spirit from me."

Secco

33/4. **Recitativo** (Based on Chorale Vs. 3)  
 Prayer of confession; faith will produce good deeds (33/4).

Tenore

Mein Gott, verwirf mich nicht, wiewohl ich dein Gebot noch täglich **ü-ber-tre-te**, von  
 My God, cast me not out nor send Thou me a-way though dai-ly Thy commandments I

Chromatic saturation in the vocal part in 8 mm. Chromaticism is used effectively to depict anguish as referenced in the text.

Word painting: Bach sets "transgress" with a note (F) that "transgresses" beyond the chord (E7) to form a G# dim.7.

A minor

E7 (NBA)

G# dim.7

deinem An-ge-sicht. Das Kleinste ist mir schon zu hal-ten viel zu schwer, doch,  
 seem to dis-o-bey. The least is hard for me, yea, ve-ry hard to keep,

Word painting: Sustained note for "halten" with run in continuo ending in leap down of a tritone ("diabolus in musica") to suggest effort followed by failure.

Possible allusion to 1 Jn. 3:19-20: "We...reassure our hearts before him whenever our hearts condemn us; for God is greater than our hearts."

E7

A minor

A7

E-flat

wenn ich um Nichts mehr als Je-su Beistand be-te, so wird mich kein Gewissensstreit der  
 if I trust a-lone the Lord to help and guide me, no qualms of con-science can dis-place my

For the significance of D minor, see side note.

Chromaticism to depict plea in context of accusing conscience.

F major

F7

D major

D# dim.7

Zu versicht be-rau-ben; gieb mir nur aus Barmherzigkeit den wahren Christenglauben!  
 con-fi-dent as-sur-ance. Em-plant in me, with sav-ing grace a tru-ly Chris-tian cour-age.

Unexpected chord with leap down for nothing will "rob" me of hope.

Text is almost verbatim the first 2 lines of the underlying chorale's third stanza, yet melody is unrelated to the chorale tune.

B7

C7

C# dim.7

A7

D minor

D minor

So stellt er sich mit guten Früchten ein und wird durch Liebe thätig sein.  
 to grow with-in me, strong and re-so-lute, and bear, through love, a-bun-dant fruit.

Allusion to Galatians 5:6: "Faith working through love."

G major

E major

E7

A minor

A minor



**Figura corta**

"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde"  
 Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]

{ "...consists of 3 fast notes, of which one has the same value as the other two taken together." }

**33/5. Duetto**

(Moderato ♩ = 92)

(Based on Chorale Vs. 3)  
 • Prayer to love God with complete devotion (33/5).

Vivaldi-like descending sequences

2 oboes plus continuo



E minor A minor C major B major B7 E minor

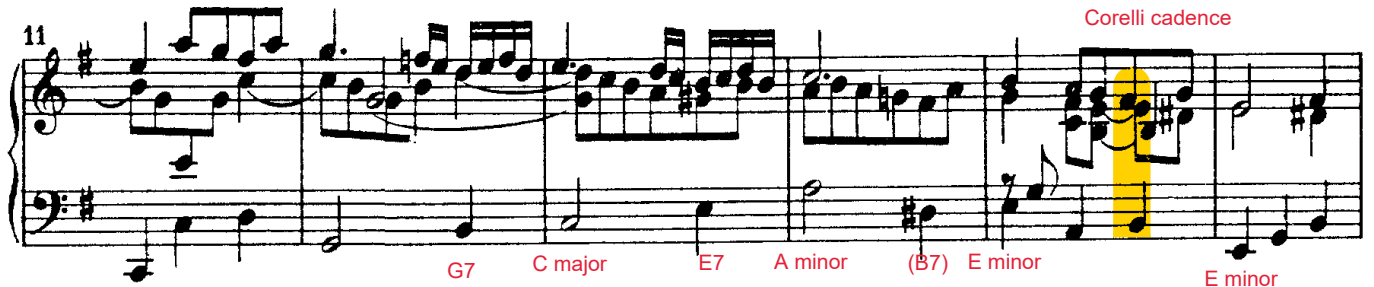
The oboe duet theme is derived from the vocal opening.

Alfred Dürr notes that, similar to the soprano aria, BWV 77/3 (composed a year before), the soul's love for God's love is depicted here as a tender duet in parallel sixths and thirds (first by the oboes, then by the singers), though here the material is continued in energetic polyphony. In contrast to 77/3, love here also includes one's neighbor (a link to the day's Gospel reading). See Dürr/Jones, 516; Petzoldt 1:375.



D major G major D# dim.7 B7 E minor D7 G major

The "double duet" of 2 oboes, 2 singers, appears intended to portray Jesus' citation in the Gospel lesson of the the dual commandment: "Love God and love your neighbor as yourself."



G7 C major E7 A minor (B7) E minor E minor

Corelli cadence

Like most of the other couplets, Bach sets the beginning of the first one with parallel 6ths and 3rds.

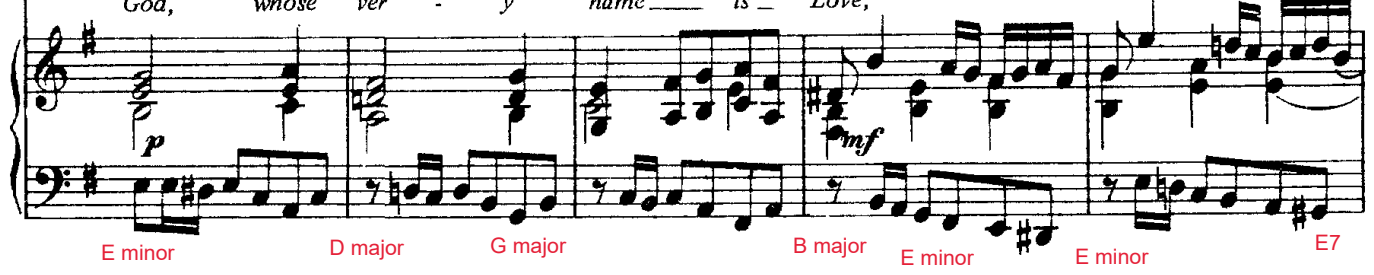
**17. A Tenore**

Gott, der du die Lie - be heisst,  
 God, whose ver - y name is Love,

Allusion to 1 John 4:16: "God is love."

**Basso.**

Gott, der du die Lie - be heisst,  
 God, whose ver - y name is Love,



E minor D major G major B major E minor E minor E7

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



Bach follows the poem's rhyme scheme (AABBCCDD) by setting it as 4 couplets. The text alludes to Jesus' words in the Gospel reading concerning the greatest commandment but also 1 John 1 4:7-8, 11-12: "Beloved, let us love one another; for love is of God, and he who loves is born of God and knows God. He who does not love does not know God; for God is love... Beloved, if God so loved us, we also ought to love one another. No man has ever seen God; if we love one another, God abides in us and his love is perfected in us."

22 **B**

Gott, der  
God, whose

A minor D# dim.7 E minor E minor E minor

26

du die Lie - be heisst, ach, ach,  
ver - y name is Love, send Thou

D7 G major B7 E minor

Text painting: 16th-note melismas for "kindle." The melodic lines (both oboe and vocal) become increasingly intricate, suggesting that love is being "kindled."

30

ent - zün - de mei - nen Geist, ent - zün -  
Thy light from Heav'n a - bove, Thy light

D major E minor B7 E minor G major

34 C

- de meinen Geist, — ent - zün - - - de mei - nen Geist,  
 - from Heav'n a - bove, — Thy light — from Heav'n a - bove,

- - - - de meinen Geist, ent - zün - - de meinen Geist,  
 from Heav'n a - bove, Thy light from Heav'n a - bove,

*mf*

G major

38

R. H. R. H.

F#7 B minor G major

Martin Petzoldt notes that the second couplet alludes to Luther's paraphrase of the first commandment: "Wir sollen Gott über alle Dinge fürchten, lieben und vertrauen." (We are to fear, love, and trust God above all things). See Petzoldt, "Bach Kommentar," 1:375.

43 D

Like most of the other couplets, Bach sets the beginning of the second one with parallel 6ths and 3rds.

lass zu dir vor  
 Let Thy love di -

lass zu dir vor  
 Let Thy love di -

G major G major G major

*p*

J.S. Bach - Church Cantatas BWV 33

48

al - len Din - - - gen mei - - - ne Lie - - - be  
vine - in - spire - - - me, fill - - - my heart, with

al - len Din - - - gen mei - ne Lie - - - be  
vine - in - spire - - - me, fill - my - - - heart, with

E major E7 A minor A7 B7 E minor

Word painting: Energetic melismas for "dringen" (to penetrate powerfully).

52

kräf.tig drin - gen, kräf - - - tig drin - - - - - gen, kräf -  
cour - age fire me, fill - - - my heart, with cour -

kräf.tig drin - - - - - gen, kräf - - - - - tig drin - - - -  
cour - age fire me, fill - - - my heart,

E minor E7 A major A7

56

- tig drin - - - - - gen, lass zu dir vor allen Din -  
- age fire me, let Thy love di - vine in - spire -

- - gen, kräf - - - tig drin - - - - - gen, lass zu dir vor allen  
- with cour - - - age fire me, let Thy love di - vine in -

D minor D7 G major E minor B7 E minor A7 D major

60

- gen meine Lie - - be kräftig drin - - gen, mei - - - ne Lie - - -  
 - me. fill my heart, - - with cour-age fire - - me, fill - - my heart, - -

Din - gen meine Lie - - be kräftig drin - - - gen, mei ne Liebe  
 spire me, fill my heart, with cour-age fire - - me, fill my heart, with

D7 G major B7 E minor A# dim.7

64

**E**

- be kräf - tig drin - gen!  
 - with cour - age fire me!

kräf - - tig drin - gen!  
 cour - - age fire me!

B minor B minor A7 D major

69

F# major B minor

# J.S. Bach - Church Cantatas BWV 33

73

**F** Like most of the other couplets, Bach sets the beginning of the third one with parallel 6ths and 3rds.

Gieb, dass ich aus rei - - nem Trie - - be  
 Grant that faith - ful I may la - - bor,

Corelli cadence

B minor A7 D major A7

78

als mich selbst den Näch - - - sten lie - - - be, gieb, dass  
 moved by love, to help my neigh - - - bor, grant that

D major D7

82

ich aus rei - nem Trie - - be als - - - mich selbst -  
 faith - ful I may - la - - bor, moved - - - by love - - -

gieb, dass ich - - - aus rei - - - nem Trie - be als  
 grant that faith - ful I may - la - - bor, moved

G major B7 E minor B7 E major E7 A minor

86

— den Näch - sten — lie - be, gieb, — dass ich aus rei - nem Triebe als mich  
 — to help my — neigh - bor, grant — that faith - ful I — may la - bor, moved by

mich selbst den Näch - sten lie - be, gieb, dass ich — aus reinem Triebe  
 by love to help — my — neigh - bor, grant that faith - ful I may la - bor,

A minor

90

selbst den Nächsten lie - - be, als mich selbst den Nächsten lie - - be;  
 love to help my neigh - - bor, moved by love to help my neigh - - - bor.

als mich selbst den Näch - sten lie - be, als mich selbst den Nächsten lie - be;  
 moved by love to help — my neigh - bor, moved by love to help my neigh - bor.

A minor

94

# J.S. Bach - Church Cantatas BWV 33

In contrast to the first three couplets, Bach sets the beginning of the fourth one polyphonically before concluding with parallel 6ths and 3rds (reversing the former pattern). Text painting: Rhythmically active imitative polyphony for the enemies who would disturb peace and love.

98 **H**

stö - - - ren Feinde meine Ruh',  
 When - - - my foes dis-turb my peace,

Word painting: Melisma begun with syncopation for "disturb."

stö - - -  
 When - - -

R. H.

G7 C major A minor B7

103

Word painting: Sustained notes for "rest"

mei - ne Ruh',  
 rest and peace,

ren Feinde meine Ruh',  
 my foes disturb my peace,

mei - ne Ruh',  
 rest and peace,

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

107

mei - ne Ruh', mei - ne Ruh', mei - ne  
 rest and peace, rest and peace, rest - and -

mei - ne Ruh',  
 rest and peace,

mei - ne Ruh', mei - ne  
 rest and peace, rest and

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

# J.S. Bach - Church Cantatas BWV 33

Parallel 6ths and 3rds return with plea for help.

112

Ruh', sen - de du mir Hil - fe, sen -  
 peace, may Thy suc - cor nev - er, may

Ruh', sen - de du mir Hil - fe zu, sen -  
 peace, may Thy suc - cor nev - er cease, may

B major E minor D7 G major D7 G major G7

117

- de du mir Hil - fe zu!  
 thy suc - cor nev - er cease.

- de du mir Hil fe zu!  
 Thy suc - cor nev - er cease.

C major D7 E7 A minor D# dim.7 E minor E minor

I

121

D7 G major B major E minor D major G major

126

B7 E minor D7 G major

131

Corelli cadence

G7 C major E7 A minor E minor E minor



# J.S. Bach - Church Cantatas BWV 33

33/6.

## Choral (Mel: „Allein zu dir, Herr Jesu Christ“)

(Vs. 4)

•Doxology: Glory to Father, Son, and Holy Ghost (33/6).

This stanza was added to the chorale around 1540. Martin Petzoldt argues that it is suitable because all three members of the Trinity are involved in fulfilling God's law (to love God and one's neighbor) through the soteriological work of the Son with the power of the Holy Spirit. See Petzoldt, "Bach Kommentar" 1:376.

(7) Soprano

+Ob I  
+Vln I

Ehr' sei Gott in dem höch - - - - - sten Thron, dem  
und Je - su - Christ, sein'm lieb - - - - - sten Sohn, der  
All praise to God en - throned on high from  
His well - loved Son we glo - ri - fy. 'tis

+Ob II  
+Vln II

Ehr' sei Gott in dem höch - - - - - sten Thron. dem  
und Je - su - Christ, sein'm lieb - - - - - sten Sohn, der  
All praise to God en - throned on high from  
His well - loved Son we glo - ri - fy. 'tis

+Vla

Ehr' sei Gott in dem höch - - - - - sten Thron, dem  
und Je - su - Christ, sein'm lieb - - - - - sten Sohn, der  
All praise to God en - throned on high from  
His well - loved Son we glo - ri - fy. 'tis

Basso

Ehr' sei Gott in dem höch - - - - - sten Thron, dem  
und Je - su - Christ, sein'm lieb - - - - - sten Sohn, der  
All praise to God en - throned on high from  
His well - loved Son we glo - ri - fy. 'tis

A minor C major

C major

4 (10)

Va - ter al - - - - - ler Gü - - - - - te, } und Gott, dem hei - li -  
uns all - zeit be - hü - - - - - te, }  
Whom no pow'r can swerve us; } To God, the ho - ly  
He who will pre - serve us. }

Va - ter al - - - - - ler Gü - - - - - te, } und Gott, dem hei - li -  
uns all - zeit be - hü - - - - - te, }  
Whom no pow'r can swerve us; } To God, the ho - ly  
He who will pre - serve us. }

Va - ter al - - - - - ler Gü - - - - - te, } und Gott, dem hei - li -  
uns all - zeit be - hü - - - - - te, }  
Whom no pow'r can swerve us; } To God, the ho - ly  
He who will pre - serve us. }

Va - ter al - - - - - ler Gü - - - - - te, } und Gott, dem hei - li -  
uns all - zeit be - hü - - - - - te, }  
Whom no pow'r can swerve us; } To God, the ho - ly  
He who will pre - serve us. }

E7 A minor A minor

J.S. Bach - Church Cantatas BWV 33

14

Possible allusion to Ephesians 5:10: "Try to learn what is pleasing to the Lord."

gen Gei - ste, der uns sein' Hilf' all - zeit lei - ste, da - mit wir ihm ge -  
 Ghost, be praise who guides and gov - erns all our ways. For grace we ask the

gen Gei - ste, der uns sein' Hilf' all - zeit lei - ste, da - mit wir ihm ge -  
 Ghost, be praise who guides and gov - erns all our ways. For grace we ask the

gen Gei - ste, der uns sein' Hilf' all - zeit lei - ste, da - mit wir ihm ge -  
 Ghost, be praise who guides and gov - erns all our ways. For grace we ask the

gen Gei - ste, der uns sein' Hilf' all - zeit lei - ste, da - mit wir ihm ge -  
 Ghost, be praise who guides and gov - erns all our ways. For grace we ask the

A7 E major A minor C major E major C major A major  
 D minor G major A minor

18

fäl - lig sein, hier in die - ser Zeit und folgends in der E - wig - keit.  
 Ho - ly Three, here on earth to - day, and ev - er through e - ter - ni - ty.

fäl - lig sein, hier in die - ser Zeit und folgends in der E - wig - keit.  
 Ho - ly Three, here on earth to - day, and ev - er through e - ter - ni - ty.

fäl - lig sein, hier in die - ser Zeit und folgends in der E - wig - keit.  
 Ho - ly Three, here on earth to - day, and ev - er through e - ter - ni - ty.

fäl - lig sein, hier in die - ser Zeit und folgends in der E - wig - keit.  
 Ho - ly Three, here on earth to - day, and ev - er through e - ter - ni - ty.

D minor A major G7 C major D7 E7 A minor A major  
 F major C major