

Martin Petzoldt argues that Bach moved the cantata's center of gravity to the second half of the cantata by having the continuo play the chorale tune in the recitative, no. 4, and writing a terzet for no. 5. Thus the cantata's theme changes from wonder at the miracle described in the day's Gospel reading to the growing faith of the royal official, prompted and strengthened by the comforting word of Jesus (no. 4). See "Bach Kommentar" 1:596-97.

J.S. Bach

Cantata No. 38

Aus tiefer Not schrei ich zu dir

The first movement (stanza 1 of Luther's paraphrase of Psalm 130:1-3) personalizes the cry of the royal official in the Gospel reading. Perhaps because the chorale tune is in the phrygian mode, Bach writes a traditional motet-like setting in the traditional stile antico: alla breve meter, 4-part writing with instruments doubling the voices (including trombones as was customary in archaic style). The continuo is somewhat independent (particularly where the bass voice drops out). Each chorale phrase is prepared with a fugato in the lower 3 voices, then presented by the soprano in long notes. The motet-like approach also precludes a ritornello.

NBA I/25; BC A152  
 21. S. after Trinity (BWV 109, 38, 98, 188: one from each surviving Leipzig cantata cycle)  
 \*Eph. 6:10-17 (The armor of the Christian)  
 \*Jn. 4:46-54 (Christ heals the son of a royal official)  
 Librettist: Unknown  
 FP: 29 October 1724 (St. Nicholas); part of the chorale cantata cycle (see side note). Martin Petzoldt notes that few hymnals designate this chorale (Luther's 1524 paraphrase of Psalm 130) for this Sunday; Alfred Dürr writes that in Leipzig it had long been assigned to this Sunday. The tune is of medieval origin. See Petzoldt, "Bach Kommentar" 1:596; Dürr/Jones, "The Cantatas of J. S. Bach," 602; Christoph Wolff, "Bach's Musical Universe," 128.

38/1. (Coro.) (Chorale Vs. 1) ●Out of the depths I cry to thee: Ps. 130:1-3 (38/1).  
 1. (Andante serioso  $\text{♩} = 60$ .)

Instrumentation:  
 Ob I, II  
 Vln I, II  
 Vla  
 SATB  
 (Tbn I, II, III, IV doubling SATB)  
 Continuo

Soprano.

+Ob I, II, Vln I, Tbn I

Alto.

+Vln II, Tbn II

Tenore.

+Vla, Tbn III

Basso.

+Tbn IV

Stollen 1 of the chorale's bar form. Chorale phrase 1 is presented imitatively by T-A-S in preparation for the S presentation of the cantus firmus in augmentation. This order of entries is retained until the Abgesang (phrase 5), then returns for phrase 7.

Aus tie - fer Noth schrei'

Aus tie - fer Noth schrei' ich zu dir, aus tie - fer Noth schrei'

Text painting: Ascending chromatic line for crying for help out of great distress.

The chorale is in the phrygian mode. Bach sets it in the stile antico. For a discussion of how Bach treated modes differently, see Wolff, "Bach's Musical Universe," 178.

Andante serioso.

Independent continuo accompanies the voices; at bass entry it doubles the voice.

Eric Chafe argues that the tonal progression from movement to movement (downward until the last movement reverses it) is symbolically significant, related to Luther's commentary on the underlying psalm—recognizing the depth of one's need is the prerequisite to salvation). See "Tonal Allegory," 218-223), also "Analyzing Bach Cantatas, 88, partially quoted here in side note.

E minor E major A minor C major E major F major A7 D minor A minor E minor

When cantus firmus enters, the accompanying voices have independent material.



8.

Aus tie - fer

ich zu dir, aus tie - fer Noth schrei' ich zu dir, aus tie - fer

ich zu dir, aus tie - fer Noth schrei' ich zu dir, aus tie - fer

Aus tie - fer Noth schrei' ich zu dir, aus tie - fer

Continuo doubles the bass voice.

F major (D minor) E major A minor A7 D minor G7 C major C7 D minor E7 A minor G# dim.7

J.S. Bach - Church Cantatas BWV 38

16.

Noth schrei' ich zu dir, Noth schrei' ich zu dir, aus tie-fer Noth schrei' ich zu dir, Herr Noth schrei' ich zu dir, schrei ich zu dir, schrei' ich zu

A minor G major C major E7 A minor

24. A

Chorale phrase 2. Chorale phrase 2 is presented imitatively by T-A-B in preparation for the S singing the cantus firmus in augmentation.

dir, Herr Gott, er - hör' mein Ru - fen, Herr Gott, er - hör' Gott, er - hör' mein Ru - fen, Herr dir, Herr Gott, er - hör' mein Ru -

Independent continuo accompanies the voices; at bass entry it doubles the voice. Continuo doubles bass.

31. A minor

C major

C major

Herr Gott, er - hör' mein Ru - fen, Herr Gott, er - hör' mein Ru - fen, Herr Gott, er - Gott, er - hör' mein Ru - fen, Herr Gott, er - hör' mein Ru - fen, Herr fen, Herr Gott, er - hör' mein Ru - fen, Gott, er - hör' mein Ru -

Text painting: Declamatory calling figures for "Lord God, hear my cry."

When cantus firmus enters, the accompanying voices have independent material.

E7 A minor

C major

A7

D minor

J.S. Bach - Church Cantatas BWV 38

38.

**B**

fen!  
hör' mein Ru fen! Dein'  
Gott, er hör' mein Ru fen! Dein' gnädig' Ohr' neig' her zu mir, dein'  
fen, Gott, er hör' mein Ru fen!

Bass leap up for "rufen" (call)

Stollen 2 of the chorale's bar form. Chorale phrase 3 is presented imitatively by T-A-B in preparation for the S singing the cantus firmus in augmentation.

Independent continuo accompanies the voices; at bass entry it doubles the voice.

E7 A minor E minor C major E7 A minor C major E major E minor

45.

Dein'  
gnädig' Ohr' neig' her zu mir, dein' gnädig' Ohr' neig' her zu  
gnädig' Ohr' neig' her zu mir, dein' gnädig' Ohr' neig' her zu  
Dein' gnädig' Ohr' neig' her zu mir,

F major A7 D minor F major (D minor) E major A minor A7 D minor C7 D minor deceptive E(7)

53.

gnädig' Ohr' neig' her zu mir,  
mir, dein' gnädig' Ohr' neig' her zu mir, dein' gnädig' Ohr' neig'  
mir, dein' gnädig' Ohr' neig' her zu mir, dein' gnädig' Ohr' neig'  
dein' gnädig' Ohr' neig' her zu mir, dein' gnädig'

When cantus firmus enters, the accompanying voices have independent material.

A minor A minor G major G7 C major E7

J.S. Bach - Church Cantatas BWV 38

61.

C

Chorale phrase 4. Chorale phrase 4 is presented imitatively by T-A-B in preparation for the S singing the cantus firmus in augmentation.

her zu mir, und mei-ner Bitt' sie öff-ne und mei-her zu mir, und mei-ner Bitt' sie öff-ne, und mei-ner Bitt' sie öff-Ohr'neig' her zu mir, und mei-ner Bitt' sie

A minor C major C major

69.

und mei-ner Bitt' sie öff-ner Bitt' sie öff-ne, und mei-ner Bitt' sie öff-ne, und mei-ner Bitt' sie öff-ner Bitt' sie öff-ne, und mei-ner Bitt' sie öff-off-ne, und mei-ner Bitt' sie öff-ne, mei-ner Bitt'

E7 A minor C major A7

When cantus firmus enters, the accompanying voices have independent material.

76.

D

Abgesang of chorale's bar form. Chorale phrase 5 is presented by A-T-B (changed order) in preparation for the S singing the cantus firmus in augmentation. But Bach immediately introduces a syllabically declaimed countermelody derived from the chorale line in diminution.

-ne! und meiner Bitt' sie öff-ne! Denn so du willst das ne, und mei-ner Bitt' sie öff-ne! sie öff-ne, mei-ner Bitt' sie öff-ne! Denn so du willst das se-hen

D minor E7 A minor A minor C major

The punched rhythm of the countermelody underscores the idea of God reckoning sins against the petitioner, as referenced in the text.

# J.S. Bach - Church Cantatas BWV 38

82.

Tenor enters with preparation of the chorale's phrase, followed by alto with the emphatic countermelody derived from the chorale line in diminution.

Bass enters with preparation of the chorale's phrase, while tenor sings emphatic countermelody derived from the chorale line in diminution.

se - hen an, denn so du wilt das se - hen an, se - hen an, denn  
Denn so du wilt das se - hen an, denn so du  
an, das se - hen an, denn so du

C major D7 G major C major A7 D minor E7 A minor

88.

Denn so du  
so du wilt das se - hen an, denn so du wilt das se - hen  
willt das se - hen an, das se - hen an, denn so du wilt das se - hen an, das se - hen  
willt das se - hen an, denn so du

C major A7 D minor C major D7

93.

wilt das se - hen an,  
an, denn so du wilt das se - hen an, denn so du wilt d. se - hen  
an, denn so du wilt, denn so du wilt das se - hen an, das se - hen  
wilt das se - hen an, denn so du wilt das se - hen an, das se - hen

G major E7 A minor E7 F major A7 D minor G7

J.S. Bach - Church Cantatas BWV 38

99. **E**

Chorale phrase 6 is presented imitatively by T-B-A (changed order) in preparation for the S singing the cantus firmus in augmentation.

Text painting: Chromaticism (including cross relations) for "sin and unrighteousness." was

Independent continuo accompanies the tenor; at bass entry it doubles the voice.

A minor F major (E7) A minor D(7) G7 C major (A7) D minor G major C7 G7  
deceptive G minor F major

106.

cross relations

Chromatic counterpoint inverted

Chromatic counterpoint inverted.

When cantus firmus enters, the accompanying voices have independent material, here very chromatic.

C major C7 F major D7 E(7) A minor F major G7 A7 B7  
deceptive **F**

113.

Chorale phrase 7. direction inverted

cross relation

Rhetorical emphasis: Declamatory leaps (see below).

T leads the preparation of the last phrase, followed by A with independent material derived from the chorale line. An independent continuo accompanies the voices until the B voice enters with the phrase (continuo then doubling), while A and T continue with syncopated material. The order of entries is T-A-B-S as at the beginning, but without the normal tune in the A.

(E minor) C major C major C major

120.

Accompanying voices have declamatory leaps with syncopations, beginning on the word "wer" to rhetorically intensify the question, "Who, Lord, can stand before thee?"

(A7) D minor A minor F major A minor E7 A minor G7

127.

kann, Herr, vor dir blei - - - - - ben?  
blei - - ben, wer kann, Herr, vor dir blei - ben, wer kann, Herr, vor dir blei -  
bleiben, wer kann, Herr, vor dir, Herr, vor dir blei - ben, - - wer kann, vor dir blei -  
ben, wer kann, Herr, vor dir blei - - - - - ben, wer

When cantus firmus enters, the accompanying voices have independent material, characterized by syncopation.

C major E minor A minor G major C7 A7 D minor E7

134.

Text painting: "Bleiben" (remain) is given a very long note.

A minor A minor Regarding ending on the dominant, see note at the end of the final movement. E major

In the cantata's libretto, the word "Trost" (comfort) appears 3 times, the word "Trostwort" (word of comfort appears twice. It reflects Jesus' words in the Gospel reading, "Go; your son will live." (John 4:50).

**Secco Recitativo.** Based on Chorale Vs. 2. The chorale stanza's emphasis that good works have no merit is not covered as explicitly here as in the chorale stanza, expressed instead as a rhetorical question.  
 •Salvation brought by Jesus' grace alone (38/2).

Chromatic saturation in the voice part in 9 mm.



For the significance of C major, see side note.

38/2. **Alto.** C B G E A F D NBA: vor

In Je-su Gna-de wird al-lein der Trost für uns und die Ver-ge-bung

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

Alfred Dürr characterizes this recitativo as "plain but forcefully declaimed" (see Dürr/Jones, 603).

C major

3. B-flat C# F#

sein, weil durch des Sa-tans Trug und List der Men-schen ganzes Le-ben vor Gott ein

Text painting: Deceptive harmonies for Satan's "deceit" and "craftiness."

E dim. A7 F# dim. D7 E7

6. D#

Sünden-gräuel ist. Was könnte nun die Gei-stes freudigkeit bei unserm Be-ten

"Freudigkeit" comes from the Middle High German word "freidigkeit," meaning boldness or confidence. See Luther's 1545 translation of Acts 4:13 and Philemon 1:8. Such confidence is reflected in the day's Epistle reading concerning the spiritual armor of the believer.

Translation: What then could give us boldness of spirit in our praying, if Jesus' Spirit and Word did not do new wonders?

NBA: zu

E minor A7

9. G#

ge-ben, wo Je-su Geist und Wort nicht neu-e Wun-der thun?

The rhetorical question implying Jesus' willingness to do wonders reformulates his statement in the Gospel reading: "Unless you see signs and wonders you will not believe." (See John 4:48.)

D major A minor iv6 Phrygian cadence for question (typical device).

Obligato for 2 oboes is largely in parallel motion, with an opening in 3/2 meter hidden within 4/4 meter (see below). The opening gesture is derived from notes 3-6 of the chorale.

**Aria.** (Based on Chorale Vs. 3) •Jesus' word comes to comfort me in my suffering (38/3).  
 38/3. (Allegro moderato) ♩ = 80.)

1. 3 parallel 3rds & faux-bourdon for sweetness.

Ob. II

A minor C# dim.7 D minor G major D# dim.7 E minor

Ritornello is derived from the voice part, which embellishes the first chorale phrase (passed from Ob I to Ob II). Syncopated rhythm with unexpected chord change.



Da capo aria. The poem has a rhyme scheme of ABCCBA, which Bach divides as AB-CCBA da capo. Bach repeats lines 1 & 2 three times, 3 to 6 twice plus line 6 once more. See side note.



Bach depicts two competing ideas/emotions with various devices: parallel thirds & fauxbourdon, syncopations with figura corta coinciding with unexpected chord changes on the off-beat, chromaticism, dissonant suspensions, long notes, and ambiguity of meter to portray the paradox of abiding comfort of God's Word in the midst of long suffering. See below for more.

4. *cross relation*  
E7 A minor E minor E7 A minor B7 E minor

7. *p cresc.*  
E7 A7 D minor B minor (E7) A minor G# dim.7

10. A minor C7 A7 D minor G# dim.7 A minor

Parallel 3rds & fauxbourdon (sweetness), syncopations with figura corta (joy) contrast with chromaticism, suspensions, and long descending lines (sorrow) to depict the concept of divine comfort in the midst of human suffering. The paradox is reinforced with unexpected chord shifts at the syncopations/figura corta and 3/2 meter superimposed on common time.

Tenore.

13. Ich hö 3 re\_mitten in dem Lei - den, ich hö 3 re\_mitten in dem Lei - den ein  
2 NBA: den NBA: den  
chord shift at the figura corta  
parallel 3rds & fauxbourdon for sweetness  
diminished 7th chord for pain  
A minor A minor C# dim.7 D minor G7 C major G major D# dim.7 E minor

16. Allusion to Gospel reading: "The man believed the word that Jesus spoke to him and went his way." (See John 4:50.)

16. *repeated figura corta*  
A7 D minor G7 C major

J.S. Bach - Church Cantatas BWV 38

19. *Lei - den ein Trost - wort, so mein Je - sus spricht.*

A minor F major A# dim.7 D# dim.7 E minor E minor E7

*Ritornello*

22.

A minor F# dim. B7 E minor D# dim.7 E minor (G7) (C major)

25.

E7 A minor D# dim.7 E minor

27. *Ich hö - re - mitten in dem Lei - den, ich hö - re - mitten in dem Lei - den ein*

NBA: den NBA: den

E minor E minor (E7) A minor A minor A7 D minor

30. *Trost - wort, so - mein Je - sus spricht,*

Melisma to emphasize "word of comfort."

E7 G# dim.7 A minor A7 D minor

J.S. Bach - Church Cantatas BWV 38

33.

ich hö - re\_mitten in dem Lei - den ein Trost - wort, so mein Je - sus

NBA: den

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

36.

spricht.

Ritornello

*f*

3 2 3 2

A minor C# dim.7 D minor G major G major D# dim.7 E minor (C major)

39.

cross relation

E7 A minor E minor E7 A minor B7 E minor

42.

*p* *cresc.*

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

45.

A minor C7 A7 G# dim.7 E7 A minor

J.S. Bach - Church Cantatas BWV 38

Highest note for "God's goodness."

48. B Section

Drum, o ge-ängstig-tes Ge-mü-the, vertrau-e-dei-nes Gottes Gü-te,

Text painting: chromaticism for "frightened heart"

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

51.

sein Wort be-steht und feh-let nicht, sein Trost wird

Text painting: Sustained note for "besteht" (stands firm).

Oboes imitate singer

A minor C major G7 C7 F7

deceptive cadence

54.

- nie-mals-von dir schei-den!

Ritornello

For the significance of C major and F major, see notes at 38/2 and 38/4, respectively.

B-flat major F major F7 B-flat major

57.

Drum, o ge-ängstig-tes Ge-mü-the, vertrau-e-

C7 F major F major F# dim.7 D7 G minor A7

# J.S. Bach - Church Cantatas BWV 38

Text painting: Sustained note for "besteht" (stands firm).

60.

deines Gottes Güte, sein Wort besteht.

D minor A7 D minor F major

63.

und fehlet nicht, sein Trost wird niemals von dir

F7 D7 D7 D7 D minor

65.

scheiden, sein Trost wird niemals von dir.

Ritornello

D minor A(7) B-flat major D major D7 F# dim.7 G7

deceptive

Text painting: The assurance that Jesus' comforting word will never depart is emphasized by first suspending the instruments after dominant 7th chords, then resolving the progression in C major with a long melisma (reminiscent of the melisma on "word of comfort at m. 30). For the significance of C major, see above at 38/2.

68.

scheiden!

C major C major C major

Da Capo.

The aria completes a train of thought that could logically be concluded with a chorale. Instead, the librettist provided a recitative that responds to the aria, decrying a lack of faith. See Petzoldt, "Bach Kommentar" 1:598-99.

Although the recitative does not paraphrase any stanza of the underlying chorale, Bach hides the chorale tune in the continuo (presumably done in consultation with the librettist). The 3rd stanza was probably intended, as it functions in dialogue with the aria and the recitative. See Petzoldt, "Bach Kommentar" 1:598-99.

38/4. **Recitativo a battuta.** (♩ = 60.) • Jesus' word brings salvation despite weak faith (38/4).

Chromatic saturation in the voice part in 10 mm., the chromaticism depicting the "weak faith" referenced in the text.

Stollen 1 of chorale's bar form is in A Phrygian; the rest is in D Phrygian.

Continuo plays the chorale (slightly modified). Martin Petzoldt suggests the implied chorale stanza is no. 3, given here.

The contrast between the anguished chromaticism and the inflexible rhythm perhaps illustrates the inner conflict between doubt and faith. See Petzoldt 1:599.

Allusion to Jesus' words in the day's Gospel: "Unless you see signs and wonders you will not believe" (John 4:48).



Bach employs the customary V-I cadence to transpose the chorale tune. See side note.

"Trostwort" (word of comfort) relates to the end of previous movement ("sein Wort, sein Trost") as well as the implied chorale line here ("sein Wort ist mein Trost"). See Petzoldt 1:599 for discussion of more parallel associations.

**1. Soprano.** G C# D E F A

Ach! dass mein Glaube noch so schwach, und dass ich mein Ver-trauen auf

Continuo realization is editorial. Emphasis on faith reflects the Gospel reading, where the official's son is healed at the moment his father believed (John 4:53).

Continuo alone *pp* Dar - um auf Gott will hof - fen ich, auf mein Ver-

[Therefore upon God will hope I, upon my merit

C# dim.7 A7 D minor (for significance of D minor, see side note) C# dim.7 G minor C# dim.7 D minor

**4.** G# E-flat

seichtem Grun - de muss er - bau - en. Wie of - te müs - sen neu - e Zeichen mein

NBA: feuchtem = wet Stollen 2 of chorale's bar form.

dienst nicht bau - - - - en, auf ihn mein Herz soll las - - - - sen

not build to him my heart shall entrust

D minor G# dim.7 A minor C# dim.7 D minor F major C7 F major F# dim.7 C minor

**7.** F# D minor G# dim.7 A minor C# dim.7

Herz er - weichen! Wie? kennst du deinen Helfer nicht, der nur ein ein - zig Trost - wort

Abgesang of chorale's bar form

sich, und sei - ner Gü - te trau - - - - en. Die mir zu -

itself, and in his goodness trust, which to me is pledged

F# dim.7 G minor D7 G minor G minor F7 C7

**11.** Flattened note for "weakness."

spricht, und gleich er - scheint, eh' dei - ne Schwachheit es vermeint, die Ret - tungsstunde. Ver -

sagt sein wer - tes Wort, das ist mein Trost und treu - - - - er Hort Deß

by his worthy Wort, that is my comfort and faithful refuge, On that

F major G7 C(7) F major E dim.7 D minor F major G minor F major F7 (for significance of F major, see side note.)

**14.**

trau - e nur der Allmachtshand und sei - ner Wahr - - - - heit Munde.

will ich all - - zeit har - - - - ren.

will I continually wait.] G7 C minor D7 G minor D major

Regarding ending on the dominant, see note at the end of the final movement.

Trio texture allows for clarity of the chromatic lines (comparable to the lower 3 lines of 38/1).

The poem has a rhyme scheme of ABABCC. Bach's bipartite form:  
Ritornello: mm. 1-10 (D minor)  
A. Lines 1 & 2 (3x): mm. 10-47  
Lines 2 & 3 (1x): mm. 48-61  
Ritornello: mm. 61-70 (A minor)  
B. Lines 5 & 6 (3x): mm. 70-114  
Ritornello: mm. 114-123 (D minor)  
The 2 sections contrast "Trübsal" (tribulation) and "Trost" (comfort); each is given a distinctive musical gesture.

Stile antico with ritornello. Note: "alla breve" often associated with stile antico.

# Terzetto. (Moderato $\text{♩} = 72$ )

(Based on Chorale Vs. 4)  
Unending tribulations are eventually resolved when the morning of comfort comes; Jesus rescues us (38/5).

Regarding figura corta, see side note.



Continuo alone (realization here is editorial)

Continuo bass line is related to the first phrase of the chorale tune. The gesture is later associated with the "morning of rescue" (m. 48).

38/5. Ritornello

Quasi-ostinato bass

figura corta (see side note)

D minor C7 F major

For the association of D minor with "poor, weak sinner, see above note at 38/4.

5.

A7 D minor

The opening of the vocal line is related to the first phrase of the chorale. The subsequent descending chromatic line represents the "troublesome night" of unending misfortune. See Chafe, "Tonal Allegory," 219-221.

Text painting: "Tribulations of like chains binding one misfortune (unendingly) to another" is depicted with synopated chains of suspensions in long notes that descend chromatically one octave, treated as a fugato.

10. **Soprano.** Section A. Lines 1 & 2 (3 times) Fugato

**Alto.** 3 4 5 (6) 7 9

**Basso.**

Wenn mei-ne Trüb-sal als mit Ket-ten ein Un-glück

Wenn mei-ne Trüb-sal als mit Ket-ten ein Un-glück an dem an-

Wenn mei-ne

Descents of one octave

The "troublesome night" of unending misfortune is depicted with long-note suspensions, tortuous chromaticism, and tonal descent "flatward in the circle of fifths."

D minor D minor B7 E minor A7 B-flat major deceptive

15. One might expect the bass to repeat in the manner of a passacaglia but Bach introduces this new material instead, avoiding ritornello motives until lines 3 and 4 of the poem are introduced (m. 48).

ten ein Un-glück

ten ein Un-glück an dem an-

Trüb-sal als mit Ket-

E7 A minor D7 G minor A7 D minor G7 E minor A7 D minor D7

21.

an dem an - - - dern hält, wenn meine Trüb.sal als mit  
 - - - dern hält, wenn meine Trüb.sal als mit Ket -  
 ten ein Un - glück an dem an - - - dern hält,

G minor D7 G(7) C minor A7 D minor

27.

Ket - - - - - ten ein  
 - - - - - ten ein Un - glück an dem an -  
 wenn meine Trüb.sal als mit Ket - - - - -

G7 A-flat major D7 G minor C7 F minor G7 C minor F7 G7 C minor F minor (iv6) phrygian cadence in C minor

33.

Un - glück an dem an - - - - - dern hält, wenn meine  
 - - - - - dern hält, wenn meine Trüb.sal als mit Ket - - -  
 - - - ten ein Un - glück an dem an - - - - - deru hält,

G major (V) G minor (C7) F minor B-flat major C7 F major B-flat major



J.S. Bach - Church Cantatas BWV 38

39.

Trüb\_sal als mit Ket\_ - - - ten, wenn mei\_ne Trüb\_sal als mit - - - - - ten,  
 - - - - - ten,  
 wenn mei\_ne Trüb\_sal als mit Ket\_ - - - - -

G7 C minor F7 G minor C7 F major D7 (G minor) A7 D major D7

deceptive

Lines 3 & 4 (one time).

44.

Ket\_ - - - ten ein Unglück an dem an - dern hält,  
 wenn meine Trüb\_sal als mit Ketten ein Unglück an dem an\_dern hält, so wird mich  
 ten, wenn mei\_ne Trüb\_sal als mit Ket\_ - - -

G minor E7 A major D minor E major A major D minor

Voices adopt the quasi-ostinato of the ritornello's continuo bass.

49.

figura corta (see note above at 38/1).

so wird mich doch mein Heil er - ret - - -  
 doch mein Heil er - ret - - -  
 - - - ten ein Un - - - glück an - - - dem andern

G minor C7 F major

Continuo plays somewhat shortened version of quasi-ostinato.

J.S. B. Text painting: The ostinato theme comes to an abrupt halt for "suddenly all suddenly falls from me." Sequentially descending leaps with repetition of the words "alles" (all) and plötzlich" (suddenly) in homorhythm reinforce the idea. The rising, broken figure is associated with the bass's word "erretten" (save), suggesting sudden rescue (compare mm. 110–111).

Word painting: Melisma for "morning," like a nightingale?

The opening of the quasi-ostinato figure is inverted to suggest a morning wake-up call, depicting hope coming in the morning as referenced in the text, which alludes to biblical passages such as Psalm 130:6, "My soul waits for the Lord more than watchmen for the morning" and Psalm 30:5, "Weeping may tarry for the night, but joy comes with the morning."

"Morning's comforting rescue" is depicted with a wake-up call (inversion of the ritornello's opening), later also the ritornello's ostinato theme as a whole, along with a tonal ascent "sharpward" in the circle of fifths (mm. 70–82).

The upward progression of keys through the circle of fifths in mm. 72–82 (CM, Gm, Dm, Am) reflects the reversal of fortune with the morning's comfort." See Chafe, "Tonal Allegory," 220. See side note for quote.

J.S. Bach - Church Cantatas BWV 38

74. 9

- gen, wie bald er\_scheint des Tro\_ \_stes  
 scheint des Tro\_ \_stes **Mor\_ \_ \_ \_ \_ gen,**  
 "Morning" is emphasized with melismas.  
 wie bald er\_scheint des Trostes Mor\_ \_ gen, wie bald er\_scheint des Trostes

D7 G minor A7

79.

Mor\_ \_ \_ \_ \_ gen auf die\_ \_se Nacht der Noth und  
 wie bald er\_scheint des Tro\_ \_stes Mor\_ \_ \_ \_ \_ gen  
 Mor\_ \_ gen, wie bald er\_scheint des Trostes Mor\_ \_ gen

D minor A minor B7 E(7)

Text painting: A returning reference to sorrows is again depicted with syncopated chains of suspensions in long notes that descend, treated as a web of chromatic ontrapuntal lines.

84.

Sor\_ \_ \_ \_ \_  
 auf die\_ \_se Nacht der Noth und Sor\_ \_ \_ \_ \_  
 auf die\_ \_se Nacht der Noth und Sor\_ \_ \_ \_ \_

deceptive deceptive deceptive

A7 B-flat major E7 A minor D7 E-flat major G minor A7 D minor F major G7 A-flat major C minor

J.S. Bach - Church Cantatas BWV 38

89.

-gen, auf die-se Nacht der Noth und Sor - - - - -  
 -gen, auf die-se Nacht der Noth und  
 -gen,

deceptive

D7 G minor C7 D dim. F minor G7 C minor F7 B-flat major G minor C7 F major

94.

-gen, wie bald er-scheint des Tro-stes Mor - - - - -  
 Sor - - - - - gen, wie bald er-scheint des Tro-stes  
 auf die-se Nacht der Noth und Sor -

deceptive

A7 B-flat major D minor E7 A major D minor G minor

figura corta (see note at 38/1)  
 The quasi-ostinato from the ritornello's continuo line returns, for the first time in the voices, now explicitly associated with "morning's rescue."  
 Text painting: The "troublesome night" and "morning rescue" themes are combined (mm. 96-111).

99.

-gen auf  
 Mor - - - - - gen auf die - se  
 -gen, wie bald er - scheint des Tro-stes Mor -

"Morgen" emphasized with melismas characterized by the figura corta.  
 Ritornello returns  
 figura corta

F7 B-flat major F7

For "this night of distress and anxiety," the soprano and alto sing descending chromatic lines again, while the bass sings rising lines with figura corta, including the "rescue" figure of m. 57-58. See also Eric Chafe, "Tonal Allegory," 220-221.

104.

die se Nacht der Noth und Sor - - gen, wie bald er -  
 Nacht der Noth und Sor - - gen, wie bald, wie bald er -  
 - gen, wie

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

At "wie bald" (how soon or how quickly), the suddenness of the rescue is depicted with material from mm. 55-56 (there, "wie plötzlich" i.e., how suddenly). It is followed by the "rescue" figure from mm. 57-58 (now associated with morning).

Text painting: "Night of distress and anxiety" set with much dissonance.

The "suddenly" material of mm. 55-56 returns, its simultaneous declamation emphasizing the definitive end to the "night of distress."

The "rescue figure" of mm. 57-58 returns, now associated with morning.

Simultaneous declamation emphasizes the definitive end to the "night of distress."

109

scheint des Tro - stes Mor - - gen auf die se Nacht der Noth und Sor -  
 scheint des Tro - stes Mor - - gen auf die se Nacht der Noth und Sor -  
 bald erscheint des Tro - stes Mor - - gen auf die se Nacht der Noth und Sor -

C7 F major F major A major D minor

114.

gen!  
 gen!  
 gen!

Ritornello

D minor C7 F major

119.

gen!  
 gen!  
 gen!

A7 D minor D minor

For observations on the ways in which the modal chorale melody reflects the words of the opening stanza, see Chafe, "Analyzing Bach Cantatas," 87-88.

(Chorale, Vs. 5: the final stanza summarizes key ideas of Reformation theology.)  
 •Unlimited redemption available from God our shepherd (38/6).

**Choral.** (Mel.: „Aus tiefer Noth schrei' ich zu dir“.)

Key words link the chorale to previous movements: Gnade and Sünde (38/2), helfen (38/4), Schade

+Ob I, II  
Vln I, Tbn I

+Vln II, Tbn II

+Vla, Tbn III

+Tbn IV

1/6. Soprano.  
 Ob bei uns ist der Sün-den viel, bei Gott ist viel mehr Gna-de,  
 sein' Hand zu hel-fen hat kein Ziel, wie gross auch sei der Scha-de.)

Alto.  
 Ob bei uns ist der Sün-den viel, bei Gott ist viel mehr Gna-de,  
 sein' Hand zu hel-fen hat kein Ziel, wie gross auch sei der Scha-de.)

Tenore.  
 Ob bei uns ist der Sün-den viel, bei Gott ist viel mehr Gna-de,  
 sein' Hand zu hel-fen hat kein Ziel, wie gross auch sei der Scha-de.)

Basso.  
 Ob bei uns ist der Sün-den viel, bei Gott ist viel mehr Gna-de,  
 sein' Hand zu hel-fen hat kein Ziel, wie gross auch sei der Scha-de.)

Regarding the effect of ending chorale cantatas with a simple, 4-part setting, see side note.

First bass note links to concluding bass and key of foregoing movement (D). It is very unusual to begin a chorale with a dissonance. See side note for more.

E7 A minor A minor A minor E major

11.

Er ist al-lein der gu-te Hirt, der Is-ra-el er-

Er ist al-lein der gu-te Hirt, der Is-ra-el er-

Er ist al-lein der gu-te Hirt, der Is-ra-el er-

Er ist al-lein der gu-te Hirt, der Is-ra-el er-

A minor A minor E minor

15.

lö-sen wird aus sei-nen Sün-den al-len.

lö-sen wird aus sei-nen Sün-den al-len.

lö-sen wird aus sei-nen Sün-den al-len.

lö-sen wird aus sei-nen Sün-den al-len.

deceptive

D7 G major C major A minor E(7) F major A minor A minor E major C major

Ending on the dominant (as the cadential endings of nos. 1 and 4) is a consequence of the modal chorale tune. See side note.