

# J.S. Bach - Church Cantatas BWV 70

PART 1. Chorus - Recit (B) - Aria (A) - Recit (T) - Aria (S) - Recit (T) - Chorale.  
 PART 2. Aria (T) - Recit/chorale (B) - Aria (B) - Chorale.  
 An unknown librettist expanded Salomon's text for BWV 70a (a Bach cantata for the 2nd day of Advent (music lost) with recitatives (the Franck libretto had none) and an extra chorale to create a 2-part cantata libretto suitable for the 26th Sunday after Trinity. Pre-existing movements were modified only minimally. (In Leipzig, no cantatas were performed on the last 3 Sundays of Advent.) For a comparison of the two libretti, see Martin Petzoldt, "Bach Kommentar" 1:688-693.

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

NBA I/27; BC A165)  
 26. S. after Trinity (no other cantatas)  
 \*2 Pet. 3:3-13 (Heaven and earth will be destroyed on the Day of the Lord.)  
 \*Mt. 25:31-46 (The judgment of the world)  
 This cantata is an expansion of BWV 70a, for the 2. S. of Advent:  
 +Rom. 15:4-13 (Christ called the Gentiles as was promised)  
 +Lk. 21:25-36 (Return of Christ: Watch and pray so you will be ready)  
 Librettist: Revisions perhaps by J. S. Bach; librettist of 70a was Salomon Franck  
 FP: 21 November 1723 (St. Nicholas)

Regarding the adaptation of an Advent cantata for Trinity 26, see side note.

## J.S. Bach Cantata No. 70 Wachet! betet! betet! wachet Prima Parte.

Form of Movement No. 1 (Rhyme: ABBBA)  
 Sinfonia (mm. 1-16): a+b. CM  
 A. Line 1 ("Wachet! betet!") (17-43). CM-GM Sinfonia a+SATB (17-22)  
 Imitative chorus with instr. acc. (23-27) Sinfonia ab+SATB (28-43)  
 B. Lines 2-5 ("Seid bereit") (44-62). GM-CM (Two sections: 44-52, 53-62) imitative-chordal SATB; instr. tacet or accompany  
 A' (abridged) Line 1 ("Wachet! betet!") (63-80). CM Sinfonia ab+SATB

**(Coro.)** (Unchanged from BWV 70a) • Watch and pray; be prepared for Day of Judgment! (70/1).

**(Tempo ordinario)**  $\text{♩} = 72$ . For comments on the first movement by Alfred Dürr & Uwe Wolff, see side notes.

The military signal on C is played 14x (mm. 1, 15, 16, 18, 19, 34, 50, 52, 54, 55, 64, 65, 78, 79). See side note.

Instrumentation:  
 Tromba  
 Oboe  
 Vln I, II  
 Vla  
 Violoncello obbligato (later version)  
 SATB  
 Fagotto, Contino, Organo

**Pianoforte.**

Note: Joshua Rifkin concludes that the trumpet and oboe were added for the Leipzig version, BWV 70. See "Bach-Jahrbuch" 85 (1999): 127-32. See more in side note.

C major (For the significance of C major, see side note.)

Regarding Bach's 2-part cantatas in the first Leipzig cantata cycle, see side note.

Trp plays sustained notes foreshadowing the "betet" gesture of m. 20 (see full score).

Ascending chromatic fourth in continuo. Ob & Trp exchange 3-note motives for in mechanical fashion against a bass line of pulsing eighth notes that ascends chromatically in threatening fashion (see full score). The passage suggests the inevitable approach of the Day of Judgment. The 3-note figure also foreshadows the tenor aria that begins Part 2: "Hebt euer Haupt empor."

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Ob & Trp exchange figures (see full score); oboe plays clashing A-flats.

13.

*P* Trp (up octave) *cresc.*

G7 G7 G7

15.

C major

The text derives from the Gospel reading for the cantata's original liturgical designation, the second Sunday of Advent, Luke 21:36: [Christ]: "Watch at all times, praying that you may have strength to escape all these things that will take place, and to stand before the Son of man. (Also parallel passages in Mark 13:33 and Matthew 24:44.)

17. Text painting: The imperative "wachtel!" (awake, or keep watch!) is set with ascending runs of sixteenth notes and fanfare-like wake-up calls.

**Soprano.**

Wa - chet, wa - chet, wa - chet, wa - chet, wa -  
 Watch - - - - - ye, watch ye, watch ye, watch ye, watch - - - - -

**Alto.**

Wa - chet, wa - chet, wa - chet, wa - chet, wa -  
 Watch - - - - - ye, watch ye, watch ye, watch ye, watch - - - - -

**Tenore.**

Wa - - - - chet, wa - chet, wa -  
 Watch - - - - - ye, watch ye, watch

**Basso.**

Wa - - - - chet, wa - chet, wa -  
 Watch - - - - - ye, watch ye, watch

C major C major

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20. Text painting: The imperative "betet!" (pray!) is set to sustained notes to suggest perseverance in prayer.

chet, ye, be pray tet, ye, pray be pray

chet, ye, be pray tet, ye, pray be pray

chet, ye, be pray tet, ye, pray be pray

chet, ye, be pray tet, ye, pray be pray

*mf*

A7 D minor G7

22.

tet, ye, wa watch chet, wa chet, ye, watch ye,

tet, ye, wa watch

tet, ye, wa watch

tet, ye, wa watch

Imitative chorus with instr. acc. (23-27).

*p*

C major D7 G7



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30. Text painting: The imperative "betet!" (pray!) is set to sustained notes to suggest perseverance in prayer.

be - tet, be - tet,  
pray - ye, pray - ye,  
be - tet, be - tet,  
pray - ye, pray - ye,  
be - tet, be - tet, wa - chet,  
pray - ye, pray - ye, watch ye,  
be - tet, be - tet, wa - chet,  
pray - ye, pray - ye, watch ye,  
G major E7 A minor D7 G major

33.

be - tet, wa - chet, wa - chet, be - tet,  
pray - ye, watch ye, watch ye, pray ye,  
be - tet, wa - chet, wa - chet, be - tet,  
pray - ye, watch ye, watch ye, pray ye,  
wa - chet, be - tet, wa - chet, wa - chet, be - tet, wa - chet,  
watch ye, pray ye, watch ye, watch ye, pray ye, watch ye,  
wa - chet, be - tet, wa - chet, wa - chet, be - tet, wa - chet,  
watch ye, pray ye, watch ye, watch ye, pray ye, watch ye,  
p  
G7 C major  
Ascending chromatic fourth in continuo.



41.

tet, a.chet, wa -  
ye, watch ye, watch

tet, wa.chet, wa -  
ye, watch ye, watch

be - tet, wa.chet, wa -  
pray ye, watch ye, watch

be - tet, wa.chet, wa -  
pray ye, watch ye, watch

*cresc.*

G major

B. Lines 2-5: (Two sections: 44-52, 53-62)  
imitative-chordal SATB; instr. tacet or accompany.

43.

**B**

chet, be - tet, be - tet, wa - chet, seid bereit alle.zeit, seid be -  
ye, pray ye, pray ye, watch ye, watch and pray, night and day, watch and

chet, be - tet, be - tet, wa - chet, seid bereit,  
ye, pray ye, pray ye, watch ye, watch and pray, watch and pray,

chet, be - tet, be - tet, wa - chet, seid bereit, seid be -  
ye, pray ye, pray ye, watch ye, watch and pray, watch and

chet, be - tet, be - tet, wa - chet, seid bereit, seid be -  
ye, pray ye, pray ye, watch ye, watch and pray, watch and

**B**

G major

G7

Patter diction (syllabic declamation) in close imitation suggests agitation or impatience.

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45.

reit, *pray,*      seid bereit, *watch and pray,*      seid bereit al. le. zeit, al le - *watch and pray, night and day, night and*

seid bereit *watch and pray,*      al. le. zeit, seid be - reit, seid bereit al. le. zeit, al. le. zeit, seid be - *night and day, watch and pray, watch and pray, night and day, night and day, watch and*

reit, *pray,*      seid bereit *watch and pray,*      al. le - zeit, seid bereit al. le. zeit, *night and day, watch and pray, night and day,*

reit, *pray,*      seid bereit al. le - zeit, seid bereit al. le. zeit, al le - *watch and pray, night and day, watch and pray, night and day, night and*

C major      G minor      F major      C major      E major      A minor

Wandering modulations depict the command to "be prepared at all times" until the Lord comes (arriving at C major).

47.

zeit, seid bereit al. le. zeit, al. le. zeit, seid be - reit, seid bereit al. le. zeit, al. le. zeit, seid be - *day, watch and pray, night and day, night and day, watch and pray, watch and pray, night and day, watch and pray for to -*

reit, *pray,*      seid bereit al. le. zeit, al. le. zeit, seid be - *watch and pray, night and day, watch and pray for to -*

seid bereit *watch and pray,*      al. le. zeit, seid be - reit,      seid bereit al - le - *watch and pray, watch and*

zeit, *day,*      seid bereit al - le - zeit, seid bereit      al. le. zeit, seid be - *watch and pray, night and day, watch and pray, watch and pray for to -*

pp      E(7)      A minor      A7





53.

reit al-lezeit, seid be-reit al-lezeit, al-lezeit, al-lezeit,  
 pray, night and day, watch and pray, night and day, watch

reit, seid bereit al-lezeit, seid be-reit al-lezeit, seid be-reit  
 pray, watch and pray, night and day, watch and pray, night and day, watch and

reit, seid bereit al-lezeit, seid be-reit al-lezeit, seid bereit al-lezeit,  
 pray, watch and pray, night and day, watch and pray, night and day, watch and pray, watch

al-lezeit, seid bereit, seid be-reit al-lezeit, al-lezeit, al-lezeit,  
 night and day, watch and pray, watch and pray, night and day, watch

55.

- lezeit, seid be-reit, bis der Herr der Herr-lich-  
 and pray, for to-day, God may call our souls a-

reit al-lezeit, seid be-reit, bis der Herr der Herr-lich-  
 pray, watch and pray, for to-day, God may call our souls a-

- lezeit, seid be-reit, bis der Herr der Herr-lich-  
 and pray, for to-day, God may call our souls a-

- lezeit, seid be-reit, bis der Herr der Herr-lich-  
 and pray, for to-day, God may call our souls a-

*cresc.*

E7

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Simultaneous declamation to emphasize "der Herr der Herrlichkeit" (the Lord of Glory).

57.

keit, der Herr der Herrlichkeit die ser Welt ein En.de  
 way, may call our souls a way There to hear His fi-nal

keit, der Herr der Herrlichkeit die ser Welt ein En.de  
 way, may call our souls a way There to hear His fi-nal

keit, der Herr der Herrlichkeit die ser Welt ein En.de  
 way, may call our souls a way There to hear His fi-nal

keit, der Herr der Herrlichkeit die ser Welt ein En.de  
 way, may call our souls a way There to hear His fi-nal

A minor B major E minor

60.

machtet, die ser Welt ein En-de, ein En-de  
 judg-ment, There to hear His fi-nal, His fi-nal

machtet, die ser Welt ein En-de, ein En-de  
 judg-ment, There to hear His fi-nal, His fi-nal

machtet, die ser Welt ein En-de, ein En-de  
 judg-ment, There to hear His fi-nal, His fi-nal

machtet, die ser Welt ein En-de, ein En-de  
 judg-ment, There to hear His fi-nal, His fi-nal

E minor

A' (abridged) Line 1:  
Sinfonia ab+SATB (63-80).

62. **D**

machtet. judg-ment. Wa - chet, wachet, wa - chet, wa\_chet,  
Watch ye, watch ye, watch ye, watch ye,

machtet. judg-ment. Wa - chet, wachet, wa - chet, wa\_chet,  
Watch ye, watch ye, watch ye, watch ye,

machtet. judg-ment. Wa - chet, wa\_chet,  
Watch ye, watch ye,

machtet. judg-ment. Wa - chet, wa\_chet,  
Watch ye, watch ye,

E minor C major C major C major

65.

wa - chet, be - tet, be -  
watch ye, pray ye, pray

wa - chet, be - tet, be -  
watch ye, pray ye, pray

wa - chet, be - tet, be -  
watch ye, pray ye, pray

wa - chet, be - tet, be -  
watch ye, pray ye, pray

mf

A7 D minor G7

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68.

- tet, wa-chet, wa-chet, be-tet, wa-chet, wa-chet, be-tet,  
 - ye, watch ye, watch ye, pray ye, watch ye, watch ye, pray ye.

- tet, wa-chet, wa-chet, be-tet, wa-chet, wa-chet, be-tet,  
 - ye, watch ye, watch ye, pray ye, watch ye, watch ye, pray ye,

- tet, be - - - tet, wa-chet,  
 - ye, pray - - - ye, watch ye,

- tet, be - - - tet, wa-chet,  
 - ye, pray - - - ye, watch ye,

C major C7 F major

71.

wa-chet, be - tet, wa-chet, wa-chet, be-tet,  
 watch ye, pray - - - ye, watch ye, watch ye, pray ye,

wa-chet, be - tet, wa-chet, wa-chet, be-tet,  
 watch ye, pray - - - ye, watch ye, watch ye, pray ye,

wa-chet, be-tet, wa-chet, wa-chet, be-tet, wa-chet,  
 watch ye, pray ye, watch ye, watch ye, pray ye, watch ye,

wa-chet, be-tet, wa-chet, be-tet, be-tet, wa-chet,  
 watch ye, pray ye, watch ye, pray ye, pray ye, watch ye,

F# dim.7 G major

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73.

be - - - tet, be - - - tet, wa.chet, be.tet,  
pray ye, pray ye, watch ye, pray ye,  
be - - - tet, be - - - tet, wa.chet, be.tet,  
pray ye, pray ye, watch ye, pray ye,  
be - - - tet, be - - - tet, wa.chet, be.tet,  
pray ye, pray ye, watch ye, pray ye,  
be - - - tet, be - - - tet, wa.chet, be.tet,  
pray ye, pray ye, watch ye, pray ye,

*cresc.* L.H.

B dim.7

F# dim.7

C minor

76.

be.tet, wa.chet, be - - - pray  
pray ye, watch ye, pray  
be.tet, wa.chet, be - - - pray  
pray ye, watch ye, pray  
be.tet, wa.chet, be - - - pray  
pray ye, watch ye, pray

L.H. *cresc.*

G7

78.

- tet, wa- chet, wa - chet, be- tet. be - tet, wa - chet!  
 - ye, watch ye, watch ye, pray ye, pray ye, watch ye!

- tet, wa- chet, wa - chet, be- tet, be - tet, wa - chet!  
 - ye, watch ye, watch ye, pray ye, pray ye, watch ye!

- tet, wa- chet, wa - chet, be- tet, be - tet, wa - chet!  
 - ye, watch ye, watch ye, pray ye, pray ye, watch ye!

- tet, wa- chet, wa - chet, be- tet, be - tet, wa - chet!  
 - ye, watch ye, watch ye, pray ye, pray ye, watch ye!

C major C major

Alfred Dürr writes, "In the second movement, an accopagnato performed by the entire instrumental ensemble, Bach depicts in succession the terror of the sinner, the calm of the elect and their joy (lively coloraturas), the destruction of the universe, and finally the fear of those called before Christ's countenance, for whom the text announces consolation." See Alfred Dürr, "The Cantatas of J. S. Bach," translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 646.

70/2. **Recitativo.** (New addition) • Last Day: Frightening for sinners, joyful for chosen (70/2) .

Chromatic saturation in the vocal part in 7 mm.

1. **Basso.**

G E C B-flat F# D A

Erschrecket, ihr verstockten Sün-der! Ein Tag bricht  
 O trem-ble all ye har-dened sin - ners! The day is

Trp, Ob, Strings, Continuo

Stile concitato (see above) to depict the quaking to which the text alludes.

C7 D7 ("incorrect" resolution of the seventh of C7)

The text alludes to both Epistle and Gospel reading for the day (see side note).

D7 ("incorrect" resolution of the seventh of C7)



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an, vor dem sich Niemand bergen kann. Er eilt mit dir zum strengen Rechte, o!  
 near which all the wick-ed right-ly fear. 'Twill swift-ly bring, with e - ven jus - tice, to

G# dim. A minor B7

sünd-liche Geschlechte, zum ew-igen Her-ze-lei-de.  
 ev-ry e-vil do-er, per-pe-tu-al dam-na-tion.

Text painting: Diminished chord and sustained note for "eternal sorrow of heart."  
 enharmonic equivalent

C# dim.7 E dim.7 D-flat major (F minor) C7

(a tempo)  $\text{♩} = 72$  9. Doch euch, er-wähl-te Gottes-kinder, ist er ein Anfang wah-rer-Freu-  
 For you whom God has called His chil-dren, it marks the time of your sal-va

F minor D7 G minor F7 B-flat major

11. Increasingly larger leaps upward for intensification of "joy."

C7 F major



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13.

de. Der Heiland ho - let\_ euch, wenn Alles fällt und  
tion. The Lord will fetch you thence when all in dust is

Text painting: Ascending figures for "the Savior fetches you before his exalted countenance."

F major F major G7

The dramatic contrast between God's treatment of sinner vs. saint is emphasized by Heinrich Müller in a sermon for this Sunday, published in a book that was in Bach's library: *Apostolische Schlußkett und Krafft-Kern*, 5th rev. ed. (Frankfurt am Main: Balthasar Christoph Wust, Sen., 1701), pp. 351-57. See Robin Leaver, "The Valuation of Bach's Library" in *Bach 9/2* (April, 1978): 29; Leaver, *Bach's Theological Library* (Neuhausen-Stuttgart: Hänssler, 1983), p. 13.

Text painting: Quaking figures return for reference to God's judgment, the text referencing the Epistle reading of the day: "2 Peter 3:10. The day of the Lord will come like a thief, and then the heavens will pass away with a loud noise, and the elements will be dissolved with fire, and the earth and the works that are upon it will be burned up.

15.

bricht, vor sein er - höhtes Angesicht: drum za - get nicht!  
laid be - fore His might-y pres-ence; hence, be not a - fraid.

E7 A minor N6 D# dim. A minor A minor

Alfred Dürr writes, "The aria, no. 3, is accompanied by continuo only, but its instrumental bass is split up into a calm, supporting fundamental part and an additional part that figuratively breaks up the bass line [see full score]. This obbligato part was in 1723 played on the organ (with cello?), but in a 1731 revival by cello only, with organ, bassoon, and violone on the fundamental part. Ostinato effects arise from manifold repetitions in the instrumental parts. The voice takes up the instrumental head-motive and assimilates itself in rhythmic movement to the obbligato instrumental part. Livelier motion in the alto emphasizes individual words, such as 'fliehen' ('flee') or 'Feuer' ('fire'). See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 646.

70/3. **Aria.** This was the second movement in BWV 70a.  
1. (Andante ♩ = 60) (Unchanged from BWV 70a) • Last Day: Yearning for exodus out of this world (70/3).

Form (Rhyme: ABABCC)  
Ritornello (mm. 1-13): Am  
A. Lines 1-4 (2x:13-37) Am-Dm  
Rit. (37-43) Dm  
B. Lines 5-6 (2x:43-58) Dm-Em  
Rit. (58-60) Em  
A' (58-80) Em-Am  
Rit. (80-92) Am

Ritornello (theme derived from vocal line).

*Il Basso marcato.*

A minor

The triplet rhythm apparently depicts "fleeing from from the "Sodom and Egypt" of this world, the text referencing the Israelites' exodus from Egypt, Lot and his family's flight out of Sodom (with the subsequent fiery judgment on Sodom and Gomorrah), and the Epistle of the day (see side note).

5.

The movement is characterized by a continuous "traveling" bass line that rises and falls, which reflects the text's emphasis on leaving Egypt and Sodom. Especially striking are rising scales of nearly 2 octaves in the obbligato cello line.

9.

A minor A minor

Martin Petzoldt notes that Bach often uses the alto voice to represent faith, the church, or the Holy Spirit. See Petzoldt, "Bach Kommentar" 1:694.

13. **Alto.**

NBA: Wenn **Wann** kommt der Tag, an dem wir zie - hen aus dem Ä - gyp - ten die - ser  
**A Section.** When comes the day for which we're sigh - ing? when bonds of earth we cease \_\_\_\_\_ to

A minor G(7) C major E7 A minor

17.

Welt, wann kommt der Tag, wann kommt der Tag, ach! lasst uns bald aus Sodom  
 bear, when comes the day, when comes the day, from So - dom soon let us - be

A minor G(7)

Word painting: Melismas followed by descent for "fire of judgment falling."

21.

flie - hen, eh' uns das **Feu - er** ü - ber fällt, ach! lasst uns bald aus  
 fly - ing, be - fore the fire \_\_\_\_\_ con - sumes us there, from So - dom soon let

C major



38.

C7 F major C# dim.7 D minor

Text painting: Rising gestures, reminiscent of movement no. 1, are used for the imperative "awake!"

42.

**B Section.** Wacht, Seelen, auf von Si-cherheit und  
A - wake, ye souls, from a - pa - thy, for

D minor D minor E7 A minor

The reference to awakening from complacency ("Sicherheit") alludes to biblical passages such as the Epistle of the day (2 Peter 3:10: "But the day of the Lord will come like a thief...") and passages such as 1 Thessalonians 5:3: "When people say, 'There is peace and security,' then sudden destruction will come upon them..."

46.

glaubt, es ist die letzte Zeit, die letz - te Zeit, wacht auf, wacht, Seelen, auf von Sicher.  
this your fi - nal hour, your fi - nal hour may be, a - wake, a - wake, ye souls from a - pa -

B(7) E minor E minor D7

50.

heit, wacht auf, wacht, See-len, auf von Si-cher-heit und glaubt, es ist die letz - te.  
thy, a - wake, a - wake, ye souls, from a - pa - thy, for this your fi - nal hour may

G major E minor B(7)

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54.

Zeit, glaubt, es ist die letz - te Zeit, und glaubt, es ist die letz - te  
 be, this your fi - nal hour may be, for this your fi - nal hour — may

*tr* *3* *tr*

*cresc.*

E minor E minor

58.

Zeit. Wann kommt der Tag, an dem wir  
 be. When comes the day for which we're

*3*

**A' Section.**

Ritornello

*mf*

E minor E minor A7

62.

zie - hen aus dem Ä - gyp - ten die - ser Welt, ach! lasst uns bald aus So - dom  
 sigh - ing? when bonds of earth we cease — to bear, from So - dom soon let us be

*3* *tr* *3* *3*

D minor E(7) A minor

66.

flie - hen, eh' uns das Feu - er ü - ber - fällt. Wacht, See - len,  
 fly - ing, be - fore the fire — con - sumes us there. A - wake, ye

*3* *3* *3* *3* *3* *3* *tr*

Melisma followed by descending figure for the fire of judgment falling.

D(7) G major G major G7

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69.

auf von Si - cherheit und glaubt, — es ist die letz - te Zeit, wach auf, wacht,  
souls, from a - pa - thy, for this — your fi - nal hour may be, a - wake, a -

C major E(7)

73.

Seelen, auf von Si - cherheit, wacht, Seelen, auf von Si - cherheit und glaubt,  
wake, ye souls, from a - pa - thy, a - wake, ye souls from a - pa - thy, for this —

A minor

77.

— es ist die letz - te Zeit, wacht auf, es ist die letz - te Zeit!  
— your fi - nal hour may be, yea this your fi - nal hour — may be.

Ritornello

A minor A minor

81.

A minor

85.

A minor

89.

*cresc.* *mf*

A minor A minor

Secco

**Recitativo.** (New addition) • Yearning for heaven; spirit is willing, flesh weak (70/4).

70/4. 1. Tenor

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

Auch bei dem himmli-schen Ver - lan-gen hält un-ser Leib den Geist ge -  
 Al-though our souls for Heav'n are yearn-ing our bod-ies back to earth are

A(7) D minor F(7)

In his vocal lines, Bach sometimes uses chromatic pitch saturation in 7 measures to depict the complete depravity of human nature (the number 7 representing "fullness" or "completeness" in the bible). Compare BWV 35/3, 48/2, 78/3, 105/2. Here in 70/4, the 12th pitch (G#) is supplied in measure 7 by the continuo.

(For the significance of D minor, see side note.)

3. F#

fangen; es legt die Welt durch ih-re Tücke den Frommen Netz und Stricke. Der Geist ist  
 turn-ing; it holds the right-eous souls en-tangled, with-in its toils, and strangled. The spir-it

D major D7 G minor F# dim.7 D7 G major

Diminished chord for "Netz" (net).

Allusion to Jesus' words in the Garden of Gethsemane: Mark 14:38 [Christ]: "Watch and pray that you may not enter into temptation; the spirit indeed is willing, but the flesh is weak." (Also Matthew 26:41.)

6. B

willig, doch das Fleisch ist schwach: dies presst uns aus ein jammervolles Ach!  
 will-ing, yet the flesh is weak: our joy but scant, our fu-ture hope but bleak!

B(7) D# dim.7 B7 E minor G# dim.7 D# dim.7 F#7 B major

Diminished chord and leap up for "this forces."

Diminished 7th chord for "pitiable."

The text alludes to the Epistle of the day: "You must understand this, that scoffers will come in the last days with scoffing, following their own passions and saying, "Where is the promise of his coming? For ever since the fathers fell asleep, all things have continued as they were from the beginning of creation." The poem's unusually static rhyme scheme of AAaaaaAA reinforces the text's emphasis on inevitability (2 Peter 3:3-4). The text is divided into 4(x2) +4(x2) lines (with repetitions).

This was no. 3 in BWV 70a.

70/5. (Tempo ordinario ♩ = 56.) (Unchanged from BWV 70a) • Last Day will come despite scoffers (70/5).

Obbligato Vln I joined intermittently by Vln II & Vla.

The librettist modelled this text after a hymn. See side note.

Form (Rhyme: AAaaaaAA)  
Sinfonia (mm. 1-7) Em  
Lines 1-4, 1 (7-12) Em-Bm  
Rit (12-14) Bm-Dm  
Lines 1-4, 1-2 (14-20) Dm-Am  
Rit (20-22) Am  
Lines 5-6 (22-26) Am-Bm  
Rit (26-27) Bm  
Lines 5-6, 6, 6, 1-2 (27-35) Bm-Em  
Rit. (35-41) Em

A taunting (na-na) melodic figure (with echoes) in gavotte rhythm reflects the text.

For Alfred Dürr's comments, see side note.

Bach's harmonic progressions reflect the import of the text. Constant oscillations between major and minor appear to represent the literary concept of "despite opposition a positive outcome." Extended dominant preparations appear to represent the delayed gratification of the positive outcome.



The text alludes to the Gospel reading for the cantata's original liturgical designation, Luke 21:27-28, 33 [Christ]: "And then they will see the Son of man coming in a cloud with power and great glory. Now when these things begin to take place, look up and raise your heads, because your redemption is drawing near...Heaven and earth will pass away, but my words will not pass away."

Line 1.

earth will pass away, but my words will not pass away."

11.

Hö - hen, es wird doch und muss ge - sche - hen!  
 splen - dor, - to the Lord on high in splen - dor!

*f* Ritornello *p*

B minor

B minor

13.

Line 1.

Lass der Spöt - ter Zun - gen  
 Though the mock - ing tongues re -

D major

D minor

15.

Line 2.

Line 3.

schmä - hen, es wird doch und muss ge - sche - hen, dass wir Je - sum wer - den  
 vile us they can - not from faith be - guile us, that one day our souls we

E7

A minor

G7

17.

Line 4.

Line 1.

se - hen auf den Wol - ken, in den Hö - hen; lass der Spöt - ter Zun - gen  
 ren - der to the Lord on - high in - splen - dor, though the mock - ing - tongues re -

C major

E7

A minor

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19. Line 2.

schmähen: vile - us  
 es wird doch they can-not  
 und muss from faith  
 ge - sche.hen! be - guile us,

*p* *f* Ritornello

A minor A minor

Line 5 (paraphrase of a verse from the original Gospel reading, Luke 21:33: "Heaven and earth will pass away, but my words will not pass away").

21.

Welt und Him.mel mag ver -  
 Earth and Heav - en all - may

*mf*

A minor A minor F#7

23. Line 6.

ge - hen, Christi Wort muss fest be - ste - hen, Christi -  
 sev - er, God's as - sur - ance stands for - ev - er, God's as -

Text painting: Sustained note on tonic for "endure."

*p* *pp* *mf*

B minor B minor

26. Line 5.

Wort muss fest be - ste.hen,  
 sur - ance stands for - ev - er,

Welt und Him.mel mag ver -  
 Earth and Heav - en all - may

Ritornello

*f* *p* *mf*

B minor B minor D7

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28.

Line 6.

Line 6.

Melody hints of chorale "Herzlich tut mich verlangen" / "O Haupt voll Blut und Wunden."

ge - hen, Chri - sti Wort muss fest be - ste - hen, Chri - sti Wort muss fest be -  
 sev - er, - God's as - sur - ance - stands for - ev - er, God's as - sur - ance stands for -

G major B major E minor E minor

30.

Line 6.

Text painting: Sustained note on tonic for "endure."

Text painting: Sustained note on tonic for "endure."

ste - hen, Chri - sti Wort muss fest be - ste -  
 ev - er, God's as - sur - ance stands for - ev

E minor E minor

33.

Line 1.

Line 2.

hen Laßt Lass der Spöt - ter Zun - gen schmähen: es wird doch und muss ge -  
 er. Though the - mock - ing - tongues re - vile - us they can - not from faith be -

E minor E minor

35.

schehen!  
 guile us!

f Ritornello p

E minor G major

37.

D7 G major B7

39.

E minor E minor

The tenor recitative related directly to the the tenor aria, no. 8. It appears that Bach originally intended the aria to follow immediately, but then decided to insert a chorale (like the recitative, it ends in G major) and divide the cantata into two parts. See Martin Petzoldt, "Bach Kommentar" 1:696.

**Secco**  
**Recitativo.** (New Addition) • Last Day: God remembers his servants (70/6).  
 70/6. 1. **Tenore.**

Je\_doch! bei dem un - ar - ti - gen Geschlechte denkt Gott an sei - ne  
 A - las! at right - eous men the e - vil rab - ble still foul - ly rave and

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

4.

Knechte, dass die - se bö - se Art sie fer - ner nicht ver - let - zet, in - dem er sie in  
 bab - ble, but God is our Al - ly, from fur - ther harm will spare us, and in His hand, a -

C major C# dim.7 D minor

6.

sei - ner Hand be - wahrt und in ein himmlisch E - den set - zet.  
loft up through the sky to Pa - ra - dise E - ter - nal bear us.

G7 C major D7 G major G major

Bach used this chorale tune (usually in 4/4 meter) in BWV 25/6, 194/6, 70/7 (in triple meter), 32/6, 39/7, 19/7, and 30/6.

70/7. **Choral. (Eigene Melodie.)**

(New addition) • Last Day anticipated: Joy as soul thinks of heaven (70/7). This is the 10th and final stanza of the 1620 chorale "Freu dich sehr, o meine Seele" by Caspar von Warenberg.

+Trp, Ob, Vln I

1/9. **Soprano.**

Freu' dich sehr, o mei - ne See - le, und ver - giss all' Noth und Qual, }  
weil dich nun Chri - stus, dein Her - re, ruft aus die - sem Jam - mer - thal. }  
Glad re - joice, my spir - it, to - day, cast a - side all care and fears, }  
Christ the Lord now calls you a - way, bids you leave this vale of tears. }

+Vln II

**Alto.**

Freu' dich sehr, o mei - ne See - le, und ver - giss all' Noth und Qual, }  
weil dich nun Chri - stus, dein Her - re, ruft aus die - sem Jam - mer - thal. }  
Glad re - joice, my spir - it, to - day, cast a - side all care and fears, }  
Christ the Lord now calls you a - way, bids you leave this vale of tears. }

+Vla

**Tenore.**

Freu' dich sehr, o mei - ne See - le, und ver - giss all' Noth und Qual, }  
weil dich nun Chri - stus, dein Her - re, ruft aus die - sem Jam - mer - thal. }  
Glad re - joice, my spir - it, to - day, cast a - side all care and fears, }  
Christ the Lord now calls you a - way, bids you leave this vale of tears. }

**Basso.**

Freu' dich sehr, o mei - ne See - le, und ver - giss all' Noth und Qual, }  
weil dich nun Chri - stus, dein Her - re, ruft aus die - sem Jam - mer - thal. }  
Glad re - joice, my spir - it, to - day, cast a - side all care and fears, }  
Christ the Lord now calls you a - way, bids you leave this vale of tears. }

G major D major G major G major

For Eric Chafe's comments on Bach's change of meter, see side note.



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17.

Sei - ne Freud' und Herrlich - keit sollst du seh'n in E - wig - keit, mit den  
 There with Him in joy to see His ex - alt - ed maj - es - ty 'mid the

Sei - ne Freud' und Herr - lich - keit sollst du seh'n in E - wig - keit, mit den  
 There with Him in joy to see His ex - alt - ed maj - es - ty 'mid the

Sei - ne Freud' und Herrlich - keit sollst du seh'n in E - wig - keit, mit den  
 There with Him in joy to see His ex - alt - ed maj - es - ty 'mid the

Sei - ne Freud' und Herrlich - keit sollst du seh'n in E - wig - keit, mit den  
 There with Him in joy to see His ex - alt - ed maj - es - ty 'mid the

G major

G major

D major G major

26.

En - geln ju - bi - li - ren, in E - wig - keit trium - phi - ren.  
 an - gel con - gre - ga - tion, in e - ter - nal a - do - ra - tion.

En - geln ju - bi - li - ren, in E - wig - keit trium - phi - ren.  
 an - gel con - gre - ga - tion, in e - ter - nal a - do - ra - tion.

En - geln ju - bi - li - ren, in E - wig - keit tri - um - phi - ren.  
 an - gel con - gre - ga - tion, in e - ter - nal a - do - ra - tion.

En - geln ju - bi - li - ren, in E - wig - keit tri - um - phi - ren.  
 an - gel con - gre - ga - tion, in e - ter - nal a - do - ra - tion.

B major E minor

E minor G major

Fine della prima Parte. G major

The second part of the cantata would be performed after the sermon. The text of the opening aria alludes to the Gospel reading of the cantata's original liturgical designation: "Now when these things begin to take place, look up and raise your heads, because your redemption is drawing near" (Luke 21:28).

Form (Rhyme: ABACC)  
 (changed from ABACC)  
 Ritornello (mm. 1-13) GM  
 Lines 1-3 (13-23) GM-Bm  
 Rit (23-25) Bm  
 Lines 4-5 (25-30) Bm-CM  
 Rit (30-32) CM  
 Lines 4-5+1-2 da capo (32-40)  
 CM-GM  
 Rit (40-52) GM

This was no. 4 in BWV 70a. **Seconda Parte.** Performed "sub commuione," i.e., during the Eucharist.  
 (Unchanged from BWV 70a). •Last Day: Lift up your heads, O ye righteous! (70/8).

**Aria.**  
 70/8. (Moderato)  $\text{♩} = 72.$   
 1. Ob I/Vln I  
 Vin II, Vla  
 Ritornello derived from vocal line.  
 mf

G major G major A7,9 F# minor

For Alfred Dürr's comments, see side note.



Bach omitted a line from Franck's libretto and structured the movement as a da capo form (see more below).

4.  $f$   
 B minor 7 A7 D major D major (E7) A major D major

7.  $mf$   
 D major D7 G# dim.7 E7 A minor D7 G major

10.  $f$   
 G major D7 G major (A7) D major

**Tenore.** 13. A Section.  
 The opening is reminiscent of the chorale tune "O Gott, du frommer Gott," also used with the words "Was frag ich nach der Welt" (more in note below).  
 Hebt eu - er Haupt em - por und seid getrost, ihr  
 Hold ye your heads now - high, and be - as - sured, ye  
 G major (A7) D major

15.  $mf$   
 Frommen, seid ge - trost, seid ge - trost, und seid getrost, ihr From -  
 faith - ful, be as - sured, be as - sured, and be - as - sured, ye faith -  
 Word painting: Sustained notes for "getrost" (be consoled).  
 G major (A7) D major A major A7

The libretto originally had an extra line here: "Der jüngste Tag wird kommen" (the Day of Judgment will come) but Bach omitted it in both BWV 70a and BWV 70, probably to keep the focus on the comfort of the soul's future flourishing, as referenced in the text. Thus, the rhyme scheme changed from ABBACC to ABACC.

18. men, seid getrost, seid ge - trost, zu eu - rer See - len Flor; \_\_\_\_\_  
 ful, be as - sured, be as - sured, your souls will nev - er die, \_\_\_\_\_

D major Bm7 C# minor F# minor (E7) A major

21. \_\_\_\_\_ hebt eu - er Haupt em - por und seid ge - trost, ihr From - men, zu \_\_\_\_\_  
 hold ye your heads now high, and be as - sured, ye faith - ful, your \_\_\_\_\_

A major (A7) D major (E7) A major D major F#7

23. eu - rer See - len Flor. Ihr  
 souls will nev - er die, but

B minor B minor B minor B minor

B Section.

26. Edén represents paradise, ever green.  
 sollt in E - den grü - nen, Gott e - wiglich zu die - nen, ihr sollt in E - den  
 there in heav - en's splen - dor e - ter - nal serv - ice ren - der, but there in heav - en's

E# dim.7 C#7 F# minor B7 E minor C(#7) D7



28.

grü - nen, Gott e - wig.lich zu die - nen, Gott e - wig.lich zu dienen.  
splen - dor\_ to God their serv-ice ren - der, \_to God their serv-ice ren-der.

B minor 7      A7      B7      E minor      C major      C major      C major

Ritornello



31.

Ihr sollt in E.den grü.nen, Gott e - wig.lich zu  
But there in heav-en's splen-dor\_ to God their serv-ice

C major      D7      G major

34.      A' Section (abridged da capo).

die - nen, \_ hebt eu - er Haupt em - por      und seid getrost, ihr Frommen, seid ge -  
ren - der, \_ hold ye your heads now \_ high,      and be \_ as - sured, ye faith - ful, be as -

(A7)      D major      D7      G major

37.      Text painting: Rising scale for "lift your heads aloft."

trost! \_ \_ \_ \_ \_ seid ge.trost! \_ \_ \_ \_ \_ hebt euer Haupt empor, hebt euer Haupt em -  
sured! \_ \_ \_ \_ \_ Be as - sured!      Hold ye your heads now high, hold ye your heads now

(A7)      D major      D7      G major

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39.

por und seid getrost, ihr From - men!  
 high, and be as-sured, ye faith - ful!

*Ritornello*

G major G major (A7) D7

42.

*mf*

G major E minor 6 (D major) D6 A7 D major

44.

*f*

D major (E7) A major D major A7

46.

*mf*

D major G# dim.7 E7 A minor (D7) G major

48.

50.

*f*

G major (A7) D major D7 G major G major

# J.S. Bach - Church Cantatas BWV 70

**Recitativo.** (New addition) • Last day of Frightening, yet Jesus comforts me (70/9). The text references the images of the day's Epistle: "But the day of the Lord will come like a thief, and then the heavens will pass away with a loud noise, and the elements will be dissolved with fire, and the earth and the works that are upon it will be burned up" (2 Peter. 3:10).  
 70/9. (Maestoso  $\text{♩} = 66$ )  
**Basso.**

1.

Ach, soll nicht die-ser gro-sse Tag, der Welt Ver-  
 Ah! shall not thought of Judg-ment Day when moun-tains

Strings Stile concitato for Day of Judgment.

D# dim.7 B major E minor

Text painting:  
 Descending lines (with augmented octave) to depict the collapse of the world.

3.

und der Po-sau-ne Schall,

fall fall

World's collapse

C7 F major

In Bach's first Leipzig cantata cycle, instrumentally rendered chorale tunes (an additional hermeneutical layer introduced by the composer) appear in 25/1, 48/1, 70/9, 75/8, and 77/1.

The text's reference to the trumpet call of Judgment Day leads to the trumpet playing the 1586 chorale "Es ist gewißlich an der Zeit," a German paraphrase of the "Dies irae" by Bartolomäus Ringwaldt (1530-1599) to a 1565 tune. See Petzoldt, *Bach Kommentar* 1:697.

Listeners may have thought of the second stanza of the 7-stanza chorale because of its reference to the trumpet call.

Stollen 1 of the chorale's bar form.

Bach synchronizes the trumpet entry with the first word of the presumed chorale stanza (i.e., "trumpets").

5.

der un-er hör-te letz-te Schlag,  
 suf-fice to point the bet-ter way?  
 sau-nen wird man hö-ren gehn (Trumpets will be heard)

(Mel: „Es ist gewißlich an der Zeit“)

D7 B dim.7 G7 E7

Bach synchronizes the syllables of "unheard" (i.e., unprecedented) with "heard" of the presumed chorale stanza.

(Trumpets will be heard)

7.

des Richters aus-gesproch'ne Wor-te,  
 Will not the harsh and dread-ed sen-tence

E7 A minor

Martin Petzoldt notes that Bach places the line of the presumed chorale stanza (that judgment is executed on the whole earth) right after judgment's pronouncement, signifying that judgment on (destruction of) the earth comes by God's utterance, just as the earth's creation did. See "Bach Kommentar 1:697.

Text painting: the words "hell's open door" is set with an ascending line of an octave and a half, starting with the singer's lowest note in the recitative just as the trumpet reaches its highest note. Martin Petzold suggests that this tonal distance signifies the **wide reach** of God's word of judgment. See *Bach Kommentar* 1:697.

9.

des Höllen-ra-chens off'ne Pforte in meinem Sinn viel Zweifel,  
 I will re-ceive, but for re-pen-tence, a-rouse my soul, un-cer-tain,  
 al-ler Wel-te En-de; (To the ends of the earth)

C# dim.7 D7 G major C7 B dim.7 C minor F# dim.7 G7 E7

12.

Furcht und Schrecken, der ich ein Kind der Sünde bin, er-wecken? Jedoch, es  
 weak and shak-en? Will not I still to pen-i-tence a-wak-en? Ah, yes, al-  
 General pause followed by the word "yet."

D# dim.7 B7 D# dim.7 E minor A# dim.7 B major E major

15.

ge-het mei-ner See-le ein Freu-den-schein, ein Licht des Trostes auf. Der  
 read-y to my spir-it a light ap-pears to com-fort all my fears. The  
 Die a-ber noch das Le-ben han, (But those who are still alive.)  
 Abgesang of chorale's bar form.

E major E7 A minor C minor (d7) G major

18.

Heiland kann sein Her-ze nicht ver-heh-len, so vor Er-bar-men bricht, so vor Er-  
 Sav-iour can-not hide His deep com-pas-sion. He pit-ies now my lot, He pit-ies  
 die wird der Herr von (the Lord will, from that hour on.)  
 Text repetitions for a more arioso-like melodic style...

E major A minor A minor

20.

bar - men bricht, sein Gnaden - arm verlässt mich nicht, sein Gnaden - arm ver - lässt mich  
 now - my lot, and in - His grace for - gets me not, and in His grace for - gets me

Stun - den an, *Rocking/sighing figures accompany "his arm of mercy will not forsake me," and continue for "thus I end my life's course with joy."*

*p* *cresc.*

A minor A minor C major C7

23.

nicht, ver - lässt mich nicht, ver - lässt mich nicht. Wohl an! wohlan! so - ende ich. so  
 not, for - gets - me not, for - gets - me not. 'Tis well! 'tis well! when comes the day, when

ver - - wan - deln und ver - - neu - - - - - en. *(transform and renew.) This choral line alludes to 1 Corinthians 15, see side note.)*

*p*

F major (D7) G major C7

26.

en - de ich, wohlan! so en - de ich mit Freu -  
 comes the day, 'tis well! when comes the day with joy -

*Word painting: Long melisma for "joy."*

*R.H.* *pp*

F major G7 C major C7 F major D7

*Word painting: Melisma for "course [of life]."*

28.

- den meinen Lauf, mit Freuden meinen Lauf.  
 will I a - way, with joy will I a - way.

*(morendo)*

G major G7 A minor C major C major C7 F major C major

Bach sets the poem, which has a rhyme scheme of ABABCC, as a quasi da capo, the middle (presto) section contrasting strongly with the framing (adagio) sections with the final couplet set as the quasi da capo.

NBA: "Molt' adagio"

This was no. 5 in BWV 70a.

The bass aria begins without ritornello, creating a seamless continuation from the preceding movement (striking because the recitative was composed later), perhaps also intended to suggest the suddenness of the Last Day.

**Aria.** (Unchanged from BWV 70a) • Last Day anticipated despite cataclysmic events (70/10).

70/10 **Adagio.** (♩ = 56.)  
**Basso.** A Section.

Martin Petzoldt suggests that the reference to the "blessed day of refreshment" ("Erquickungstag") allude to Simeon's canticle, the Nunc dimittis, with its Eucharistic associations (since it is sung after Communion); see above note.

For Alfred Dürr's comments, see side note.

C major (For the significance of C, note at movement no. 1.)

"Molt' adagio" is very unusual for Bach; compare "adagio assai" for the chorale prelude "O Mensch bewein dein' Sünde groß" (BWV 622).

BWV 70a had "führe mich zum Friedens-Zimmern" (lead me to the chamber of peace). The change to "lead me to thy chambers" reflects the Gospel reading of the cantata's new liturgical occasion, Matthew 25:34 [Christ]: Then the King will say to those at his right hand, "Come, O blessed of my Father, inherit the kingdom prepared for you from the foundation of the world," but also passages such as Isaiah 32:18, John 14:1-3, and Revelation 21:1-4 (see side note).

Text painting: *stile concitato*, and large vocal leaps with melismas are used to describe the Last Day, reflecting the day's Epistle, 2 Peter 3:10: The day of the Lord will come like a thief, and then the heavens will pass away with a loud noise, and the elements will be dissolved with fire, and the earth and the works that are upon it will be burned up.

25. **Presto.** (♩ = 100.)  
B Section.

Schalle, schalle, letzter Schlag! Welt und Himmel, geht zu  
*Crash and crack-le, roar and knell, Trp* when cre - a - tion meets de-

Str *stile concitato* Continuo alone...

C major E major E7 A minor

29.

Trüm - mern! Schalle, schalle, letzter Schlag!  
*struc Trp* tion - *Crash and crack-le, roar and knell,*

Str

D major D7 G major

33.

Welt und Himmel, geht zu Trüm - mern! Schal - le, schal - le, letz - ter  
*when cre - a - tion meets de - struc - tion* *Crash and crack - le, roar and*

*cresc.*

G major G7 C major

36.

Schlag, schalle, schalle, letzter Schlag! Welt und Himmel, geht zu  
*knell, crash and crack - le, roar and knell,* *when cre - a - tion meets de-*

*ff*

C major

40.

Trüm - *Text painting: "[shatter to] pieces" set with virtuosic melisma.*  
*struc Trp* -

Str *sempre cresc.*

C major C7 F major

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44.

Word painting: Diminished 7th chords for "Trümmern" (rubble).

- mern, zu Trümmern, Welt und Him-mel, geht zu  
- tion, de - struc - tion, when cre - a - tion meets de -

D7 C# dim.7 E7

47.

Text painting: "[shatter to] pieces" set with vocal leaps of over an octave and virtuosic melisma.

Trüm struc

F# dim.7 G minor (A7)  
D pedal...

50.

- mern, Welt und Himmel, geht zu Trümmern!  
- tion, when cre - a - tion meets de-struc - tion!

D major D7 G major G major

Section C (Quasi da capo): the mood of stillness returns.

Adagio. (♩ = 56.)

53.

Je - sus - füh - ret mich zur - Stil - le, an - den Ort, da  
Je - sus - leads me far - from - sad - ness, There - with Him - where

figura corta (see note at 70/5).

p Continuo alone to end...

C7 F major F major (G7) C major



59.

Lust die Fülle, an den Ort, da Lust die Fülle.  
all is gladness, there with Him where all is gladness.

C major E7 A minor C major

Text painting: Ascending scales for "Jesus leads me to quietness" with ornamented, wide-ranging melisma for "Fülle" (all encompassing fullness).

64.

le; Jesus führet mich zur Stille, an den Ort, da Lust die Fülle.  
ness; Je-sus leads me far from sadness, there with Him where all is gladness.

C major C7 F major C7 F major C major C major

Shortened coda: Bach repeats the couplet as a quasi-recitative.

This was no. 6 in BWV 70a.

The fifth stanza of six in the 1658 chorale "Meinen Jesum laß ich nicht" by Christian Keymann (1607–1662).

70/11. **Choral.** (Mel.: „Meinen Jesum lass ich nicht“.) (Music unchanged from BWV 70a, text apparently has slight alterations.)

1. **Soprano.**

+Trp & Ob

Nicht nach Welt, nach Himmel nicht meine Seele wünscht und seh.  
Not for heav-en nor the world is my wea-ry spir-it yearn.

C(7) F major G7 C major G major D7 G major

Presumably BWV 70a had "stöhnet" (groans), as rendered in many hymnals of the day, instead of "sehnet" (years).

Singing duples for the longing referenced in the text.

A 3-part "halo of strings" is added to 4 vocal lines in low register, resulting in a 7-part texture that expresses the text ("I yearn not for earth or heaven").

Presumably BWV 70a had "sie" (it). as rendered in many hymnals of the day, instead of "ich" (I). Martin Petzoldt suggests that this switch was to replace the more objective statement of the original with a subjective one, to match the subjective texts of movements 7, 9, and 10. See *Bach Kommentar* 1:699.

Petzoldt argues that the last 3 lines of the chorale function as a catechismal statement, making is applicable to the Eucharist, which occurred at this point in the liturgy. See "Bach Kommentar 1:699.

5.

net, Je - sum wünsch' ich und sein Licht, der mich hat mit Gott ver - söh - net,  
 ing Je - sus pled with God for me, all His wrath to kind - ness - turn - ing;  
 Who me with God did reconcile,

net, Je - sum wünsch' ich und sein Licht, der mich hat mit Gott ver - söh - net,  
 ing Je - sus pled with God for - me, all His wrath to kind - ness turn - ing;

net, Je - sum wünsch' ich und sein Licht, der mich hat mit Gott ver - söh - net,  
 ing Je - sus pled with God for - me, all His wrath to kind - ness turn - ing;

net, Je - sum wünsch' ich und sein Licht, der mich hat mit Gott ver - söh - net,  
 ing Je - sus pled with God for - me, all His wrath to kind - ness turn - ing;

G major F major G7 C major A7 D minor G7 C major C major

10.

NBA: freiet (frees). Presumably BWV 70a had "frei macht" (makes free). as rendered in hymnals of the day

der mich frei macht vom Ge - richt, mei - nen Je - sum lass' ich nicht.  
 from His judg - ment set me free; Je - sus mine, I cling to Thee,  
 Who frees me from judgment; I will not let my Jesus go.

der mich frei macht vom Gericht, mei - nen Je - sum lass' ich nicht.  
 from His judg - ment set me free; Je - sus mine, I cling to Thee.

der mich frei macht vom Ge - richt, mei - nen Je - sum lass' ich nicht.  
 from His judg - ment set me free; Je - sus mine, I cling to Thee.

der mich frei macht vom Ge - richt, mei - nen Je - sum lass' ich nicht.  
 from His judg - ment set me free; Je - sus mine, I cling to Thee.

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