

J.S. Bach - Church Cantatas BWV 96

Form: Chorus/Fantasia - Recit (A) - Aria (T) - Recit (S) - Aria (B) - Chorale.

NBA I/24; BC A142

18. S. after Trinity (BWV 96, 169)

*1 Corinthians 1:4–9 (Paul's prayer of thanks for the blessings of the Gospel in Corinth)

*Matthew 22:34–46 (Jesus identifies the greatest commandments and asks the Pharisees whose Son Christ is)

Librettist: Unknown

FP: 8 October 1724 (St. Thomas)

Alfred Dürr writes, "This chorale cantata is based upon the five-verse hymn by Elisabeth Creutziger (1524), which praises Christ—the true Son of God—as the Morning Star and prays for love and knowledge so that the old man may die and the new, who strives only after God, may come alive...The link [to the 18th Sunday after Trinity] occurs in the second part of the Gospel reading, where Jesus asks the Pharisees about the identity of the promised Messiah—how Christ could simultaneously be David's son and David's lord (2 Samuel 7:12–14, Psalm 110:1). The reply of the faithful Christian...is given at the beginning of the hymn: Christ, of David's line according to ancient prophecy, is also the only Son of God...The second half of the cantata (and of the hymn) speaks on behalf of the assembled congregation, praying to the Lord, who is acknowledged as their Saviour, for future guidance upon the path of righteousness." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 569.

The chorale text, which is rich with biblical allusions, is loosely based on the Latin Christmas hymn "Corde natus ex parentis" by Aurelius Clemens Prudentius 348 to after 405. See more at no. 6.

Instrumentation:

Corno or Trombone

Flauto piccolo (sopranino

recorder) or Violino piccolo

Flauto traverso

Ob I, II

Vln I, II

Vla

SATB

Continuo

The ritornello is reminiscent of "In dulci jubilo" and other Christmas songs. Its thematic material is later adopted by the voices accompanying the cantus firmus.

Cantata No. 96 Herr Christ, der eingetretene Gottessohn

In the opening chorus, the cantus firmus is sung by the alto, rather than the more usual soprano, doubled by the horn (trombone in a later revival). The instrumentation includes the flauto piccolo, probably representing the twinkling morning star referenced in the text. In a later performance, it was replaced with a violino piccolo. In a still later performance, the horn, doubling the cantus firmus, was replaced with a trombone.

Regarding the prominence of the flute part in this cantata, see side note.

(Coro.)

(Chorale Verse 1)

•Christ is only begotten Son of God & morning star (96/1).

96/1. **Vivace.** (♩ = 12.)

Given the implications of the text regarding Christ's identity, the 9/8 meter probably signifies the Trinity but also the pastoral setting of the Bethlehem star (the morning star), perhaps even depicting the gait of the riding magi (compare BWV 65, where 12/8 meter is used). The pastoral quality associated with the morning star (compound meter, F major) anticipates BWV 1/1, composed some months later.

B-flat major

F major

F major

F major

F major

F major

F major

Herr Christ, der ein'ge Gottessohn, der ein'ge Gottessohn, Herr Christ, —
Lord Christ, the on - ly Son of God, the on - ly Son - of God, Lord Christ, —

(NB. Der Cantus firmus: „Herr Christ, der ein'ge Gottessohn“ im Alt.)

S. Herr Christ, der the
Lord Christ, the

Placing the cantus firmus in the alto is unusual. Only 2 other opening movements in the chorale cantata cycle place the tune in a voice other than the soprano: BWV 2 (alto) and BWV 3 (bass). See Wolff, *Bach's Musical Universe* (New York: W. W. Norton, 2020), 135. Alto is often the voice of the believing soul. See Martin Petzoldt, *Bach Kommentar* 1:176, 541, 592, 694, 2:824, 2:917, 3:101, 143, etc.

Alfred Dürr writes, "The voice parts in counterpoint with the chorale (soprano, tenor, and bass) are not restricted to plain chordal accompaniment but develop a polyphonic, imitative texture of countersubjects, whose thematic material is in part directly borrowed from the instrumental music and in part more distantly related to it." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 570.

Herr Christ, der ein' - ge Gottessohn, Herr
Lord Christ, the on - ly Son of God, Lord

Herr Christ, der ein' - ge
Lord Christ, the on - ly

F major

F major

23

— der ein'-ge Got-tes-sohn, Herr Christ, — der ein'-ge Got-tes-
 — the on - ly Son - of God, Lord Christ, — the on - ly Son - of

ein' - - - ge Got - - -
 on - - - ly Son - - -

Christ, — der ein' - ge Got - tes-sohn, Herr Christ, der ein' - ge Got-tes-sohn, —
 Christ, — the on - ly Son - of God, Lord Christ, the on - ly Son of God, —

Got - tessohn, der ein' - ge Got - tes-sohn, Herr Christ, der ein' - ge
 Son of God, the on - ly Son - of God, Lord Christ, the on - ly

Fl. pic. *mf*

A7 D minor D minor

26

sohn, Herr Christ, der ein' - - ge Got-tes-sohn,
 God, Lord Christ, the on - - ly Son - of God,

tes - - - sohn,
 of - - - God,

— der ein'-ge Got-tessohn, der ein'-ge Got-tes-sohn,
 — the on - ly Son - of God, the on - ly Son - of God,

Got.tessohn, Herr Christ, der ein' - - ge Got - tes-sohn,
 Son - of God, Lord Christ, the on - - ly Son of God,

Fl. pic. *mf*

Ritornello

A7

D minor

29

Musical score for measures 29-31. The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. Chord symbols are provided below the piano part: D minor, D7, G minor, and A7. A red box highlights a specific passage in the piano part, with the annotation "Fl. pic." written above it.

D minor

D7

G minor

A7

Fl. pic.

32

B

Musical score for measures 32-35. The score includes four vocal staves with lyrics and a piano accompaniment. The lyrics are: "Va - ters in E - wig - keit, our Fa - ther ev - er - more, Va - ters in our Fa - ther Va - ters in E - wig - our Fa - ther ev - er - Va - ters in E - wig - our Fa - ther ev - er". The piano part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. A dynamic marking of *p* (piano) is present. Chord symbols are provided below the piano part: D minor and C(7). A red box highlights a specific passage in the piano part.

D minor

C(7)

35

Va - ters in E - wig - keit, in E - wig -
our Fa - ther ev - er - more, for ev - er -
keit, in E - wig - keit, Va - ters in E - wig -
more, for ev - er - er - more, our Fa - ther ev - er -
keit, in E - wig - keit, in E - wig -
more, for ev - er - er - more, for ev - er -

F major

38

keit,
more,
keit,
more,
keit,
more,
keit,
more,

Fl. pic.
Ritornello
mf

F major F major G7

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41 *Fl. pic.* C major C7

44 *Fl. pic.* F major F7 D7 G minor

47 C7 F major F7 B-flat major

50 F major L.H.::

52 F major F major

54 F major F major

56

C

aus sei - nem Her - zen ent - spros - sen, aus sei -
 in God's own bo - som en - gen - dered, in God's

aus sei - nem
 in God's own

aus sei - nem Her - zen ent -
 in God's own bo - som en -

aus sei - nem
 in God's own

Fl. pic.

C

p

F major F major F major

59

- nem Herzen ent.spros - sen, aus sei - - nem Herzen ent.spros -
 - own bo-som en - gen - dered, in God's own bo-som en - gen -

Herz'n ent spros
 heart en gen

spros - sen, aus sei - nem Herz'n ent - spros - sen, aus sei -
 gen - dered, in God's own heart en - gen - dered, in God's

Her - zen ent - spros - sen, aus sei - nem Herzen ent.
 bo - som en - gen - dered, in God's own bo-som en -

Fl. pic.

C

p

A7 D minor

62

sen, aus sei-nem Her-zen ent-spros-sen,
dered, in God's own bo-som en-gen-dered,

sen,
dered,

-nem Herzen ent-spros-sen, ent-spros-sen,
own bo-som en-gen-dered, en-gen-dered,

spros-sen, aus sei-nem Herzen ent-spros-sen,
gen-dered, in God's own bo-som en-gen-dered,

Fl. pic.

Ritornello

mf

D minor

65

Fl. pic.

D minor D7 G minor A7

68

D

gleichwie geschrie - ben steht, gleichwie
for thus the Word fore - told, for thus

gleich - wie ge -
for thus the

gleichwie ge - schrie - ben steht, ge - schrie - ben
for thus the Word fore - told, the Word fore -

gleichwie geschrieben steht, gleichwie geschrieben
for thus the Word fore - told, for thus the Word fore -

p

D minor

C(7)

71

ge - schrie - ben steht, gleich - wie ge - schrie - ben
the Word fore - told, for thus the Word fore -

schrie - ben
Word fore -

steht, gleich - wie ge - schrie - ben
told, for thus the Word fore -

steht, gleich - wie ge - schrie - ben
told, for thus the Word fore -

F major

73

steht, geschrieben steht.
told, the Word fore - told.

steht.
told.

steht, gleich wie geschrieben steht.
told, for thus the Word fore - told.

steht, geschrieben steht.
told, the Word fore - told.

Fl. pic.

Ritornello

mf

F major F major F7

Detailed description: This system contains measures 73, 74, and 75. It features vocal staves for Soprano, Alto, and Tenor/Bass, and a piano accompaniment. The lyrics are in German and English. The piano part includes a 'Ritornello' section starting at measure 74, marked *mf*. Chord annotations in red indicate F major, F major, and F7.

76

Fl. pic.

B-flat major B-flat 7 G(7)

78

(F7) F7

C minor

80

B-flat major B-flat 7 E-flat major

Detailed description: This system contains measures 76, 77, 78, 79, and 80. It features piano accompaniment. A 'Fl. pic.' annotation is present above measure 77. Chord annotations in red indicate B-flat major, B-flat 7, G(7), C minor, (F7), F7, B-flat major, B-flat 7, and E-flat major.

Musical score for measures 82-83, piano accompaniment. The score is in B-flat major, indicated by two flats in the key signature.

B-flat major

Musical score for measures 84-85, piano accompaniment. The score is in B-flat major, indicated by two flats in the key signature.

B-flat major

B-flat major

The reference to Christ as morning star is based on biblical passages such as Matthew 2:2 [Magi]: "We have seen his star in the East, and have come to worship him" and Revelation 22:16 [Christ]: "...I am the root and the offspring of David, the bright and morning star." (Also 2 Peter 1:19, Revelation 2:28.) As noted above, the glittering soprano recorder presumably represents the star.

Musical score for measures 86-87, vocal parts with lyrics. The score is in B-flat major, indicated by two flats in the key signature. The lyrics are: "Er ist der Morgenster - He is the Star of Morn -".

Uniquely, the tenors and basses enter together, emphasizing Christ as morning star.

Musical score for measures 88-89, vocal parts with lyrics. The score is in B-flat major, indicated by two flats in the key signature. The lyrics are: "Er ist der Morgenster - ne, er ist der Mor - gen - He is the Star of Morn - ing, He is the Star of".

Musical score for measures 90-91, piano accompaniment. The score is in B-flat major, indicated by two flats in the key signature. The score includes a first ending (Fl. pic.) marked with a red box.

B-flat major

A7

D minor

D7

89

ne, er ist der Mor - gen - ster -
 ing, He is the Star of Morn -

Mor - gen
 Star of

ster - ne, er ist der Mor - gen -
 Morn - ing, He is the Star of

ster - ne, der Mor - gen -
 Morn - ing, the Star of

Fl. pic.

G minor E7

91

ne, er ist der Mor - gen - ster - ne,
 ing, He is the Star of Morn - ing,

ster - ne,
 Morn - ing,

ster - ne, er ist der Mor - gen - ster - ne,
 Morn - ing, He is the Star of Morn - ing,

ster - ne, der Mor - gen - ster - ne,
 Morn - ing, the Star of Morn - ing,

Fl. pic.

The piccolo flute enters before the ritornello to identify with the word "morning star."

Ritornello

A minor G7 C major

For the significance of C major, see note.

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94 Fl. pic.

C major C major C7 F major F7

97 Fl. pic.

D7 G minor

99 **F**

sein'n Glanz streckt er so fer - - ne, sein'n Glanz
 His bright - ness Heav'n a - dorn - - ing, His bright -

sein'n Glanz streckt
 His bright - - - ness

sein'n Glanz streckt er so fer - - ne, sein'n
 His bright - ness Heav'n a - dorn - - ing, His

sein'n Glanz streckt er so fer - ne, sein'n Glanz streckter so
 His bright - ness Heav'n a - dorn - ing, His bright - ness Heav'n a -

F

C7 F major F major

102

streckt er so fer - ne, sein'n Glanz strecket so fer -
ness Heav'n a - dorn - ing, His bright - - - ness Heav'n a - dorn -
er Heav'n a - dorn - Glanz streckt er so fer - ne, sein'n Glanz streckt er so fer -
bright - - ness Heav'n a - dorn - ing, His bright - ness Heav'n a - dorn -
fer - ne, streckt er so fer - ne, sein'n Glanz streckt er so dorn - ing, bright Heav'n a - dorn - ing, His bright - - - ness Heav'n a -

Fl. pic.

A7 D minor

105

ne, sein'n Glanz streckt er so fer - ne ne
ing, His bright - ness Heav'n a - dorn - - ing, ne
ing, ne, sein'n Glanz streckt er so fer - ne, so fer - ne
- ing, His bright - ness Heav'n a - dorn - ing, a - dorn - ing,
fer - ne, sein'n Glanz streckt er so fer - ne
dorn - ing, His bright - ness Heav'n a - dorn - - ing,

Fl. pic.

Ritornello

A7 D minor D minor

108

Musical score for measures 108-110. The score consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one grand staff for the keyboard. The vocal parts are mostly whole notes. The keyboard part features a complex texture with sixteenth-note runs and chords. A red box highlights a specific passage in the keyboard part. Below the keyboard staff, the following text is written in red: D7, G minor, and A7.

111

Musical score for measures 111-114. The score includes four vocal staves and a grand staff for the keyboard. The vocal parts have lyrics in German and English. The keyboard part begins with a piano (*P*) dynamic and features a sixteenth-note pattern. A red box highlights a passage in the keyboard part. Below the keyboard staff, the following text is written in red: D minor and C(7).

vor an - dern — Ster - - - nen klar, — vor an.dern
far bright - est — Star — of all, — far bright-est

vor an - dern — Ster - - - nen
far bright - est — Star — of

vor an - dern — Ster - - - nen klar, — vor an.dern
far bright - est — Star — of all, — far bright-est

114

vor an - dern Ster - nen
 far bright - est Star of
 Star - nen
 Star of
 klar, vor an - dern Ster - nen
 all, far bright - est Star of
 Star - nen klar, vor
 Star of all, far

F major

116

klar, vor an - dern Ster - nen klar.
 all, far bright - est Star of all.
 klar.
 all.
 klar, vor an - dern Ster - nen klar.
 all, far bright - est Star of all.
 an - dern Ster - nen klar.
 bright - est Star of all.

Fl. pic.
Ritornello
mf

F major

118

F major

F major

Secco
Recitativo.
Alto.

(Based on Chorale Verse 2)
•Incarnation: Love shown when God became son of David (96/2).

96/2.

F B-flat D A C E-flat G

O Wun-der.kraft der Lie-be, wenn Gott an sein Ge-schöp-fe
How won-drous God's af-fec-tion, that all His crea-tures He be-

B-flat major F7

Chromatic saturation in the vocal part in 11 mm.

The chorale stanza 2 in its original form had a Marian emphasis. See note.



3

A-flat Text painting: Descending line for "descends to earth."

denket, wenn sich die Herrlichkeit, im letzten Theil der Zeit, zur Er-de sen-ke! O un-be-
friend-ed, when in His Ma-jes-ty at His good time hath He to earth de-scend-ed. In-com-pre-
Chorale text verbatim.

The quoted chorale line ("in this latter portion of time") alludes to Hebrews 1 and Galatians 4 (see note).
A chorale text line quoted verbatim is emphasized with imitation.

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



6

B E C#

greif-li-che, ge-hei-me Macht! Es trägt ein aus-erwählter Leib den grossen Gottessohn, den
hen-si-ble, mys-ter-ious might! A Vir-gin bore with-in her womb. the Migh-ty Son of God, whom

B dim.7 C major (For the significance of C, major, see note above.) A7 D minor

Text painting: The Incarnation is set with descending bass.

Allusion to the Gospel reading, which itself alludes to Psalm 110:1: Jesus asked them... "What do you think of the Christ? Whose son is he?" They said to him, "The son of David." He said to them, "How is it then that David, inspired by the Spirit, calls him Lord, saying, 'The Lord said to my Lord, Sit at my right hand...'? If David thus calls him Lord, how is he his son?" (Matthew 22:41-45).

Allusion to Lk. 1:41-42. ...Elizabeth...exclaimed [to Mary] with a loud cry, "Blessed are you among women (Luther 1545: gebenedeit bist du unter den Weibern!"

9

Da-vid schon im Geist als sei-nen Herrn ver-ehr-te, da dies ge-be-ne-dei-te
Da-vid hath a-dored and wor-shipped as His Mas-ter! This mo-ther was a mor-tal

E7 A minor (D7)

11 II

Weib in un-ver-letz-ter Keuschheit blie-be. O rei-che Se-gens-
maid yet mor-tal man was not the fa-ther. O rich and bless-ed

D7 G minor G minor

For Johann Mattheson's comments about G minor, see note.

14

NBA: so

kraft, diesich auf uns er-gossen, da er den Himmel auf-, die Hölle zu-geschlossen.
grace which He has poured up-on us, to close the gates of Hell, and op-en those of Heav-en!

F(7) B-flat major G7 C major F major

Text painting: Rising and falling lines respectively for "opened heaven and closed hell."

Da capo

Aria. (Based on Chorale Verse 3)

• Prayer that Christ illuminate & kindle the soul (96/3).

96/3. (Vivace) ♩ = 100.

Flute

Constant 3-note upward "pulling" or "drawing" figures in sweet parallel thirds as well as sighing, leading-tone figures and 4-note chords that pull toward resolution depict the word "ziehen." The 3 rising notes relate to the chorale's opening phrase.

Ritornello based on vocal theme.

C major

For the significance of C major, see earlier note.

The slow harmonic rhythm, major tonality, use of the transverse flute, melody-dominated texture, clear periodic phrase structure, and patter diction all point to the galant style.

4

C major C# dim.7 A7 (D minor)

7

G7 C minor G7 C major F major

10 Tenore.

Ach, Ah,

G7 C major C major

The text alludes to Hosea 11:4 [God]: "I led them with cords of compassion, with bands of love (Luther 1545: in Seilen der Liebe gehen)." Text painting: Constant 3-note upward "pulling" or "drawing" figures as well as sighing, leading-tone figures and 4-note chords that pull toward resolution depict the word "ziehen."

13 A

zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zei - ge dich
draw - Thou my spir - it with cords - of af - fec - tion, O Je - sus, now show Thy-self

C major C major

16

kräf - tig in ihr! migh - ty in me!

Flute

Ritornello

C major C7 F major (G7) C major C major

19

Ach, zie - he die See - le mit Sei - len der Lie - be, o
 Ah, draw Thou my spir - it with cords of af - fec - tion, O

C major C major

22

See - le, ach, zie - he die See - le mit Sei - len der Lie - be, o
 spir - it, ah, draw Thou my spir - it with cords of af - fec - tion, O

C major

25

Je - su, ach, zei - ge dich kräf - tig in ihr, o Je - su, ach, zeige dich
 Je - sus, now show Thy-self migh - ty in me, O Je - sus, now show Thy-self

C major C major F# dim. half 7 B minor

28

Word painting: Long melisma for "kräftig" ("powerfully").

kräf - tig, kräf - tig in ihr!
 migh - ty, migh - ty in me!

E minor 7 D7 G major G major G major

Flute

31

Ritornello

G major

G major

G major

Constant 3-note upward "pulling" or "drawing" figures as well as sighing, leading-tone figures and 4-note chords that pull toward resolution depict the word "ziehen" in new key.

35

Ach, zie - he die Seele mit
Ah, draw Thou my spir-it with

G major

G major

G7

C major

E7

See full score.

38

Sei - len der Lie - be, ach, zie - he die See - le mit Sei - len der Lie - be, ach,
cords of af - fec - tion, ah, draw Thou my spir - it with cords of af - fec - tion, ah,

A major

A7

D minor

D minor

41

zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zei - ge dich
draw Thou my spir - it with cords of af - fec - tion, O Je - sus, now show Thy-self

D minor

C major

44

kräf - tig in ihr, ach, zie - he die Seele mit Sei - len der Liebe, o
 migh - ty in me, ah, draw Thou my spir - it with cords - of af - fec - tion, O

C major C major

47

Je - su, ach, zei - ge dich kräf - tig in ihr, ach, zie - he die See - le mit
 Je - sus, now show Thy - self migh - ty in me, ah, draw Thou my spir - it with

C major C major C major

50

Sei - lendor Liebe, o Je - su, ach, zeigedich **kräf**
 cords of af - fection, O Je - sus, now show Thyself migh - - - -

C major C major F major G7 C major

Word painting: Long melisma for "kräftig" ("powerfully").

53

- - - - - tig, kräf - tig in ihr!
 - - - - - ty, migh - ty in me!

C major

Flute

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55 **D**

Ritornello

G7 C# dim.7 A7 D minor

57 **II**

G7 C minor G7 C major F major B half dim.7 E minor

60

A minor 7 D minor G7 C major

In the middle section of the da capo aria, the 3-note upward "pulling" or "drawing" figure and the leading-tone figures continue, emphasizing the concept. A melisma stresses the word "enlighten." The text relies on a wide range of biblical passages (see note).

62 **E**

Er - leuch - - - - - te sie, - er -
En - light - - - - - en me, - en -

C major C major A minor A minor

65 Text painting: melismas with syncopations illustrate the "flames of love" referenced in the text.

leuch - te sie, dass — sie dich gläu - big erken - ne, gieb, dass — sie mit
light - en me, — keep — me in faith — ev - er grow - ing, en - kin - - dle Thy

D minor A minor A7 D minor D minor B7 E minor

hei - ligen Flam - men ent - bren - ne, ach, wir - ke ein gläu - bi - ges
heav - en - ly fire — in - me glow - ing, to make - me de - vo - - ted and

E minor E minor

Dür - sten nach dir, ach, wir - ke ein gläu - biges Dür - sten — nach dir!
thirst - ing - for - Thee, to make — me de - vo - - ted and thirst - ing — for Thee!

E minor E minor E minor E minor

Flute

E minor A7 B7 B7

Ritornello

76

F

Er - leuch - te sie, dass sie dich gläu - big er -
 En - light - en me, - keep me in faith - ev - er

E minor E minor E7 A minor

Long melisma for "burning flames."

77II

ken - ne, gieb dass sie mit hei - li - gen Flam - men ent - bren -
 grow - ing, en - kin - die Thy heav - en - ly fire in - me grow -

E7 A minor A7 D minor B7

80

E major E7 A minor A7 B-flat major B half dim.7

82II

- - ne, ach, wir - ke ein gläu - bi - ges Dür - sten nach dir!
 - - ing, to make me de - vo - ted and thirst - ing for Thee!

E7 A minor A minor A minor

Dal Segno.

Recitativo.
Soprano

(Based on Chorale Verse 4)
•Prayer that God enlighten soul & lead to right path (96/4).

Text painting: Ascending scales depict the idea of God's leading, as referenced in the prayer. Regarding the ascending diatonic fourth, see note.

96/4.

Chromatic saturation in the vocal part in 7 mm.

Ach, füh - re mich, o Gott, zum rech - ten We - ge, mich,
Ah, lead Thou me, O God, to right - eous liv - ing, for

Text painting: The previous ascending fourth is inflected for "unerleuchtet" ("unenlightened").

3

der ich un - erleuchtet bin, der ich nach meines Fleisches Sinn so oft zu ir - ren
sore - ly do I need Thy Light to guide my er - ring soul a - right, my ev - il deeds for -

Text painting: Harmonic wandering for "the tendency to stray," referenced in the text.

5II

pfle - ge. Je - doch, gehst du nur mir zur Sei - ten, willst du mich nur mit
giv - ing. In - deed, if Thou but stand be - side me, and by Thine eyes un -

The prayer for God to accompany the speaker may allude to the two disciples on the way to Emmaus (see note).

8

deinen Augen leiten, so ge - het meine Bahn ge - wiss zum Himmel an.
fail - ing ev - er guide me, then is my course se - cure, my way to Heav - en sure.

Aria. (Based on Chorale Verse 4)
•Prayer that God guide my wayward steps (96/5).

96/5. (Andante con moto $\text{♩} = 92$)

Form (Rhyme: ABBACC)
Ritornello (mm. 1-8) Dm
Lines 1-2 (9-12) Dm-Gm
Rit. (13-16) Gm-Dm
Lines 1-2 (17-26) Dm-Am
Rit. (27-34) Am
Lines 3-4 (35-45) CM-Gm
Rit. (46-49) Gm
Lines 5-6 (50-65) Gm-Dm
Rit. (66-73) Dm

Ritornello related to vocal theme.

1. Tutti

D minor
For the significance of D minor, see note.

The poet's admission that his worded steps turn alternately to the right and left are depicted with alternation between oboes and strings, with "wavering" motives that alternate between high and low registers, a lurching rhythm, many dissonant chords, and harmonic progressions that involve resolutions on the second beat of the sarabande rhythm or move to a major chord on the flatted 6th scale degree. Regarding the antiphonal effect in the St. Thomas Church, see note.

6 Basso. **A** Text lines 1-2.

Striding, pompous style in a sarabande-like rhythm.

Bald zur Rechten, bald zur Lin - ken lenkt sich
There and hi - ther, yon - der, thi - ther, weak my

Tutti *Strings* *Obs*

C# dim.7 D minor B minor 6 C# dim.7 A major

11

mein ver - irr - ter Schritt,
way - ward foot - steps stray,

Strings *Obs* *Strings* *Tutti*

Ritornello

(D minor) D7 F# dim.7 G minor E-flat major C# dim.7 D minor

16 B Text lines 1-2.

bald zur Rechten, bald zur Lin - ken lenkt sich mein verirr - ter Schritt, lenkt sich mein verirr - ter
there and hi - ther, yon - der, thi - ther, weak my wayward footsteps stray, weak my way - ward foot - steps

Obs *Strings* *Obs* *Tutti*

D minor D minor G minor 6 C# dim.7 A major (D minor) D7 G minor D minor

22 C

Schritt, bald zur Rechten, bald zur Lin - ken lenkt sich mein verirr - ter Schritt.
stray, there and hi - ther, yon - der, thi - ther, weak my way - ward foot - steps stray.

Obs *Strings* *Tutti* *Obs*

Ritornello

E7 A minor E7 A minor A minor A minor

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27

Strings Tutti Strings Obs

F major G# dim.7 E major A minor A7 D minor B-flat major

Text painting: The prayer for the Savior to accompany the speaker is set with more conjunct motion and more serene rhythm in the voice and alternating staccato (trudging) block chords played by strings alternating with oboes. The text may allude to the account of Jesus accompanying the 2 disciples on the way to Emmaus (see note above).

32

Tutti

Text lines 3-4. Ge-he doch, mein Heiland, mit, ge-he doch, mein
Stay then by, my Sa-viour, stay, stay Thou by, my

Strings & oboes play "trudging" motives in alternation.

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

37

hemiola

Heiland, mein Hei - land, - mit, lass mich in Gefahr nicht sin - ken, lass mich
Sa - viour, my Sa - viour, - stay, lest I now Obs in pe - ril per - ish, - lest I

Strings

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

42

Strings Obs

in Gefahr nicht sin - ken, ge-he doch, mein Heiland, mit;
now in pe - ril - per - ish, stay Thou by, my Sa - viour, stay;

Continuo alone. Ritornello

E-flat major F# dim.7 G minor E-flat major

47 **E** Text lines 5-6.

lass mich in Gefahr nicht sin - ken, in Ge-
lest I now in pe - ril per - ish, - now in

Tutti *Obs* *Strings* *Obs*

C# dim.7 D major G minor A7 D minor

52

fahr nicht sin - ken, lass mich in Ge - fahr nicht sin - ken,
pe - ril - per - ish, - lest I now in pe - ril per - ish, -

Strings *Tutti* *Strings*

Word painting: Descending line for "sink."

C#7 A minor D7 G minor C# dim.7 A7 G# dim.7 A(7)

57

lass mich ja dein wei - ses Füh - ren, lass mich ja dein wei - ses
safe - ly by Thy path - way lead me, safe - ly by Thy path - way

Obs *Strings* *Tutti*

D minor B-flat major C# dim.7 A7 D minor D7

61

Führen, dein wei - ses Füh - ren bis zur Himmels - pfor - te spä -
lead me, Thy path - way lead me straight to Heav - en's por - tal speed

Text painting: "Leading to heaven's portal" is depicted with a line rising to high E.

Continuo alone.

G minor C# dim.7 A7 C# dim.7

65 **F**

ren! me! Strings Obs Tutti Ritornello

D minor B-flat major E half dim.7 A7 D minor D7

69 Obs Strings Tutti

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

This is the fifth stanza of five in the chorale by Elisabeth Cruciger, née von Meseritz (ca. 1500–1535), wife of the Leipzig theologian Caspar Cruciger the Elder (1504–1548), a co-reformer with Philipp Melancthon and Martin Luther. In hymnals of the day, the chorale was recommended for many different Sundays in the liturgical calendar. See Martin Petzoldt, "Bach Kommentar" 1: 520–521. For more on the hymn's provenance, see note.

96/6. (Verse 5) (See also 22–5, 132–6, 164–6.) •Prayer that old nature would die & new nature live (96/6).

Choral. (Mel: „Herr Christ, der einig Gottessohn“)

Soprano. NBA: er NBA: hab

+Corno Ob I, II Vln I

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
 den al - ten Men - schen krän - ke, dass der neu' le - ben mag
 Trans - form - us by Thy kind - ness, a - wake us through Thy Grace,
 that we - put on the New Man, the Old Man's pow'r ef - face.

+Vln II

Alto.

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
 den al - ten Men - schen krän - ke, dass der neu' le - ben mag
 Trans - form - us by Thy kind - ness, a - wake us through Thy Grace,
 that we - put on the New - Man, the Old - Man's pow'r ef - face.

+Vla

Tenore.

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
 den al - ten Men - schen krän - ke, dass der neu' le - ben mag
 Trans - form us by Thy kind - ness, a - wake us through Thy Grace,
 that we put on the New - Man, the Old Man's pow'r ef - face.

Basso.

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
 den al - ten Men - schen krän - ke, dass der neu' le - ben mag
 Trans - form us by Thy kind - ness, a - wake us through Thy Grace,
 that we put on the New - Man, the Old Man's pow'r - ef - face.

F major D minor D major G minor C7 F major F major

With the melody now placed in the soprano (but in the same key), the overall tessitura is lower, the effect more tranquil than in the opening movement.

The chorale stanza is summative: The believer's response to the divine embodiment of the Incarnation is to embody the "new nature" in Christ. The movement's reference to "letting the old man die so that the new man may live" alludes to biblical passages such as Ephesians 4 and Colossians 3 (see note). This posture is prompted by God's love, which was demonstrated in the Incarnation (the subject of movements 1 & 2).



9.

wohl hier auf die - ser Er - den, den Sinn und all' Be -
 While here as mor - tals liv - ing, with heart - i - est thanks -

wohl hier auf die - ser Er - den, den Sinn und all' Be -
 While here as mor - tals liv - ing, with heart - i - est thanks -

wohl hier auf die - ser Er - den, den Sinn und all' Be -
 While here as mor - tals liv - ing, with heart - i - est thanks -

wohl hier auf die - ser Er - den, den Sinn und all' Be -
 While here as mor - tals liv - ing, with heart - i - est thanks -

F major D7 G minor F major C major F major F# dim.7 G minor G# dim.7
 Ascending chromatic fourth.
 For significance, see note.



12 NBA: Begierden

gehr - den und G'dan - ken hab'n zu dir.
 giv - ing our trust in Thee we place.

gehr - den und G'dan - ken hab'n zu dir.
 giv - ing our trust in Thee we place.

gehr - den und G'dan - ken hab'n zu dir.
 giv - ing our trust in Thee we place.

gehr - den und G'dan - ken hab'n zu dir.
 giv - ing our trust in Thee we place.

A7 B-flat major F# dim. G minor C7 F major F major