

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

Chorale Cantata from Jahrgang II.

III. T Recit. (Fm)-Cm V. B. Recit. (E-flat-Fm)

II. S&A (B-flat)

VI. B. Aria (Cm)

I. Chorale chorus (Gm-GM)

VII. Chorus Chorale (Gm-GM)

NBA I/21; BC A130

14. S. after Trinity (BWV 25, 78, 17)

\*Galatians 5:16-24 (Work of the flesh and fruit of the Spirit)

\*Luke 17:11-19 (Jesus heals ten lepers)

Librettist: Unknown.

FP: 10 Sept. 1724 (St. Nicholas) from the Chorale Cycle/

Jahrgang II). See note. Understood:

1) Human nature & Spirit of God are

opposed (Galatians 5:17)

2) Human nature = leprosy (pronounced

clean by priest in OT)

## J.S. Bach Cantata No. 78 Jesu, der du meine Seele

Chiastic Form: Keystone movement is structurally most important in a chiastic form. Theme: Victory (healing) through the cross, which cancels ("crosses out") guilt (see note for more).

For Alfred Dürr's comments on the cantata, see note.

Chorale Vs. 1. •Jesus' Passion tore my soul from darkness (78/1).

Motive 1. Aggressive leap, rhythm reminiscent of a French Overture but also a sarabande.

Instrumentation:

Corno (doubling S in 78/1 & 78/7)

Flauto traverso (see note)

Oboe I, II

Vln I, II

Vla

Violino

SATB

Continuo, Organo

**Pianoforte.**

Chorale fantasia

Chaconne (triple dance form

with repeated harmonic

progression, often also

repeated bass);

instrumental

ritornello

(Italianate

concerto

structure)

The cantata

contains an

unusual

number of

Bach's

performance

markings.

**(Coro.) 78/1**  
**(Andante) ♩ = 88.**

Ritornello (A)

Motive 2. Descending chromatic tetrachord (traditional symbol of lament), used quasi-ostinato. Compare Purcell, "Dido's Lament," Bach cantata movements BWV 4/6, 12/2 (the latter restyled for the "Crucifixus" in the B-minor Mass). Here it depicts descent into death's cavern, the line appearing in all voices.

6.

Ob I

Ob II

(B)

Vla

No basso continuo for 8 measures = incomprehensible realities (see note).

12.

Ob II

hemiola

Still viola

17.

**A**

Stollen of bar form: Phrases 1 & 2, 3 & 4 joined.

A, T, B, "preempt" the chorale tune, employing the same ostinato-like material as the ritornello.

Chorale Text Phrase 1.

Je - su, der du mei - ne See -

Je - sus, by Thy cross and pas -

Je - su, der du mei - ne

Je - sus, by Thy cross and -

**A**

**P**

Bass enters again, with new "figura corta" theme, here apparently used aggressively, as a concerto-like element (see also note and later).

# J.S. Bach - Church Cantatas BWV 78

Chorale doubled by flute (up 8va) and corno.

Chorale meter changed from 4/4 to 3/4.

21. (Mel: „Jesu, der du meine Seele“.)

hemiola

**B**

For more on ascending/descending chromatic fourth, see note.

Inverted chromatic fourth, treated imitatively

Chorale Text Phrase 2. (inverted)

Je - su, der du mei - ne See - le  
 Je - sus, by Thy cross and pas - sion,  
 - le, Je - su, der du mei - ne See - le hast durch dei - nen  
 - sion, Je - sus, by Thy cross and pas - sion, by the bit - ter  
 See - le, Je - su, der du mei - ne See - le hast durch  
 pas - sion, Je - sus, by Thy cross and pas - sion, by the  
 Je - su, der du meine See - le  
 Je - sus, by Thy cross and pas - sion,

Figura corta

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

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

27.

Compare Ob II, m. 10ff.

hemiola

bit - tern Tod, hast durch dei - nen bittern Tod,  
 pain Thou bore, by the bit - ter pain Thou bore,  
 dei - nen bit - tern Tod, durch dei - nen bit - tern Tod,  
 bit - ter pain Thou bore, the bit - ter pain - Thou bore,  
 hast durch deinen bit - tern Tod,  
 by the bit - ter pain Thou bore,

33. hemiola (tr)

hast durch dei - nen bit - tern Tod  
by the bit - ter pain Thou bore,

hast durch dei - nen bit - tern Tod  
by the bit - ter pain Thou bore,

hast durch dei - nen bit - tern Tod  
by the bit - ter pain Thou bore,

hast durch dei - nen bit - tern Tod  
by the bit - ter pain Thou bore,

Ritornello

Compare m. 9ff (oboes and violins are switched).

Vln II: Descending chromatic tetrachord

38.

No basso continuo for essentially 8 measure = incomprehensible realities

44. hemiola

49. **C**

Phrases 3 & 4 joined. NBA: finstern

aus des Teu - fels fin - strer Höh - -  
 when the Ev - il one would hold

Chorale Text Phrase 3.

aus des Teu - fels fin - strer  
 when the Ev - il one would

Figura corta (cf. m. 17ff.)

Figura corta



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

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

53. **D**

aus des Teu - fels fin - strer Höh - - le  
 when the Ev - il one would hold me

Chorale Text Phrase 4.

- le, aus des Teu - fels fin - strer Höh - le und der schweren  
 me, when the Ev - il one would hold me deep in hell to

Höh - le, aus des Teu - fels fin - strer Höh - le und der  
 hold me, when the Ev - il one would hold me deep in

aus des Teufels finstrer Höh - - le  
 when the Ev - il one would hold me

59.

Contemporary hymnals have "Sünnenot" ("sin's affliction").

See - len - noth, und der schwe - ren See - len - noth,  
 suf - fer sore, deep in hell to suf - fer

schwe - ren See - len - noth, der schwe - ren See - len - noth,  
 hell to suf - fer sore, in hell to suf - fer sore,

und der schweren See - len - noth,  
 deep in hell to suf - fer sore,

65.

hemiola

und der schwe - ren See - len - noth  
 deep in hell to suf - fer sore,

noth, und der schwe - ren See - len - noth  
 sore, deep in hell to suf - fer sore,

und der schwe - ren See - len - noth  
 deep in hell to suf - fer sore,

und der schwe - ren See - len - noth  
 deep in hell to suf - fer sore,

D pedal...

Abgesang of bar form: The 4 phrases are separated and each given a distinctive treatment, perhaps suggesting that these lines have special meaning in the context of the cantata as a whole. Each chorale phrase is introduced by imitative counterpoint based on the ritornello material.

71. **E**

kräf - tig -  
might - i -

Chorale Text Phrase 5.

kräf - tig - lich her - aus ge -  
might - i - ly a - way Thou

Diatonic ascending fourth (see note at m. 25).

hemiola

Ob I Rushing notes in the oboes dramatize the excitement.

Ob II

*p* D minor

Word painting for "forcefully torn out." Aggressive use of the figura corta, perhaps signifying joy. (It is noteworthy that in the St. John Passion, the same rhythm is used for the word "kreuzige" ("crucify").)

75.

lich her - aus ge - ris - sen, her - aus  
ly a - way Thou bore me, a - way

ris - sen, kräf - tig - lich her - aus  
bore me, might - i - ly a - way

kräf - tig - lich her - aus ge - ris - sen, kräf - tig -  
might - i - ly a - way Thou bore me, might - i -

Dotted rhythm of French Overture.

J.S. Bach - Church Cantatas BWV 78

78.

Alfred Dürr notes that "kräftiglich herausgerissen" (forcibly torn out) is illustrated with rising imitative motives (e.g., oboes, m. 81ff.), marked rhythms, and modulation to F major." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 527.

ge - ris - sen, her - aus ge - ris - sen, Thou bore me, a - way Thou bore me,

ge - ris - sen, her - aus ge - ris - sen, Thou bore me, a - way Thou bore me,

lich her - aus ge ris - sen, her - aus ge - ris - sen, ly a - way Thou bore me, a - way Thou bore me,

Text painting: Vigorous bass voice leading for "forcibly torn out."

81.

kräf - tig - lich her - aus ge - ris - - might - i - ly a - way Thou bore

rissen, her - aus, her - aus, her - aus ge - ris - bore me, a - way, a - way, a - way Thou bore

rissen, heraus, her - aus, her - aus, her - aus ge - bore me, a - way, a - way, a - way, a - way Thou

kräf - tig - lich her - - aus ge - - ris - - might - i - ly a - - way Thou bore

Oboes

D minor

85. F

sen  
me

sen  
me

rissen  
bore me

sen  
me

Chorale Text Phrase 6.  
und mich Solches lassen  
with a hav-en safe be -

Helmuth Rilling notes, "Finally there is Bach's joy motive. We encounter it first nearly hidden in the continuo part connected with the first and the third vocal section. But in the second part of the movement, it determines the musical structure more and more, pushing aside and replacing the omnipresent lamento motive. The message of the redemption achieved with Christ's Passion is welcomed with joyful intensity. 'Und mich solches lassen wissen' ('Thou has let me know this'). See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 126.

hemiola

F

F major (see note for significance).

Figura corta



90.

wis\_sen, mich Sol - - - ches las\_sen wis - sen, mich Sol -  
fore me, a hav - - - en safe be - fore - me, a hav -

und mich Solches lassen wis\_sen, mich Sol - - - ches las\_sen  
with a hav-en safe be - fore me, a hav - - - en safe be -

und mich Solches las\_sen wis - sen, mich Sol -  
with a hav-en safe be - fore me, a hav -

C major

G minor

J.S. Bach - Church Cantatas BWV 78

93.

und mich  
with a

ches las - sen wis - sen, mich Solches las - sen  
en safe be - fore me, a hav - en safe be -

wis - sen, und mich Sol - ches las - sen  
fore me, with a hav - en safe be -

ches las - sen wis - sen, und mich  
en safe be - fore me, with a

G minor

96.

Sol - ches las - sen wis - sen  
hav - en safe be - fore me;

wis - sen  
fore me;

wis - sen, und mich Solches las - sen wis - sen  
fore me, with a hav - en safe be - fore me;

Sol - ches las - sen wis - sen  
hav - en safe be - fore me;

Ritornello

B-flat major

Figura corta motive in strings.

100.

Musical score for measures 100-103, piano accompaniment. The score is in B-flat major, as indicated by the key signature (two flats) and the label 'B-flat major' below. The music features a 'Figura corta motive in strings' in the right hand, which is a rhythmic pattern of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines.

B-flat major

104.

Musical score for measures 104-106, piano accompaniment. The key signature changes from B-flat major to F major (one flat) in measure 104, then to C major (no flats) in measure 105, and finally to G minor (two flats) in measure 106. The right hand continues with the 'Figura corta motive' while the left hand adapts to the new harmonic settings.

F major

C major

G minor

107.

Musical score for measures 107-110, vocal line. The key signature is G major (one sharp). The lyrics are: 'durch dein an - ge - through Thy word, con - tent - ment - sweet, through Thy'. A red arrow points to a trill (tr.) in the vocal line in measure 109. The text 'Chorale Text Phrase 7.' is written in red above the vocal line.

Chorale Text Phrase 7.

Ob I: Figura corta motive.

Ob II

Vln I

Musical score for measures 107-110, instrumental accompaniment. The score is in G major. It features parts for Oboe I (Ob I), Oboe II (Ob II), and Violin I (Vln I). The 'Figura corta motive' is highlighted in orange in the Ob I part. The piano accompaniment is marked with a piano (p) dynamic.

J.S. Bach - Church Cantatas BWV 78

111.

neh - mes Wort, durch dein an - ge -  
tent - ment sweet, through Thy word, con -

an - ge - neh - mes Wort, durch dein  
word, con - tent - ment sweet, through Thy

durch dein an - ge - neh - mes  
through Thy word con - tent - ment

Ob I & II

Vln I

114.

neh - mes Wort, durch dein an - ge - neh - mes  
tent - ment sweet, through Thy word, con - tent - ment

an - ge - neh - mes Wort, durch dein ange - neh - mes  
word con - tent - ment sweet, through Thy word, con - tent - ment

Wort, durch dein an - ge - neh - mes, dein angeneh - mes  
sweet, through Thy word con - tent ment, Thy word, con - tent - ment

Vln II & Vla.

B-flat major

J.S. Bach - Church Cantatas BWV 78

118.

hemiola

durch dein an - ge - neh - mes Wort:  
through Thy word, con - tent - ment sweet:

Wort, durch dein an - ge - neh - mes Wort:  
sweet, through Thy word, con - tent - ment sweet:

Wort, durch dein an - ge - neh - mes Wort:  
sweet, through Thy word, con - tent - ment sweet:

Wort, durch dein an - ge - neh - mes Wort:  
sweet, through Thy word, con - tent - ment sweet:

Figura corta motive in Vln I, II.  
Ritornello (part B)

G minor

122.

125.

L.H. R.H.

Figura corta motive.

C major F major

129.

H

NBA: itzt

sei doch **jetzt**, o  
Thou art still my

Chorale Text Phrase 8.

sei doch jetzt, o Gott, mein Hort, o Gott,  
Thou art still my sure re - treat, my sure

B-flat major

Continuo

G minor

Figura corta motive

Vla

132.

hemiola

Gott, mein Hort, o Gott, mein  
sure re - treat, my sure re -

mein Hort, sei doch jetzt, o Gott, o Gott, mein  
re - treat, Thou art still my sure, my sure re -

sei doch jetzt, o Gott, mein  
Thou art still my sure re -

E-flat major



Folk-like, jaunty tune, child-like scurrying, word-painting of "eilen" and "erfreulich."  
Text is madrigalian paraphrase of chorale stanza 2.

No treble obbligato

### Aria. Duetto.

78/2 (Con moto ♩ = 120.)

•Hastening to Jesus for healing with feeble steps (78/2). See note by Alfred Dürr.

Da capo duet for soprano, alto, violone, and continuo. The continuo realization here (right hand) is editorial.

B-flat major

Violone plays quarter notes, marked staccato & pizz. Regarding differentiated cello and violone parts, see Christoph Wolff, *Bach's Musical Universe* (New York: W. W. Norton, 2020), 149.

In the original performing parts, the violone obbligato's music appears on the back of the corno da tirarsi (slide trumpet) part; it is probable that both instruments were played by the same person—an indication of how versatile the Stadtpfeifer (town instrumentalists) were in Bach's day.

### 8. Soprano.

Text is in the first person plural, perhaps to represent the group of lepers in the Gospel and metaphorically, the group nature of the spiritual affliction.

Wir ei - - - - - len mit schwa - chen, doch em - si - gen  
We has - - - - - ten with ea - ger yet fal - ter - ing

### Alto.

The text alludes to the day's Gospel reading as well as other biblical passages and themes (see note).

Voices in canon, probably a picture of the Gospel lesson: one leper following another.

Wir ei - - - - -  
We has - - - - -

C7 F major

Martin Petzoldt notes that "Meister zu helfen" (appearing, for example, in Isaiah 63:1) is a Christological title so there should be no comma after "Meister" while there should be a comma after "helfen." See "Bach-Kommentar," vol. 1, p. 411. It is not clear, however, to what extent singers 12. could portray this in how they inflect the line.

Schrit - ten, o Je - su, o Mei - ster, o Je - su, o Mei - ster, zu  
foot - steps, O Je - sus, O Mas - ter, O Je - sus, O Mas - ter, for

- - - - - len mit schwachen, doch em - si - gen Schritten, o Je - su, o Mei - ster, zu  
- - - - - ten with ea - ger yet fal - ter - ing foot - steps, O Je - sus, O Mas - ter, for

B-flat major

J.S. Bach - Church Cantatas BWV 78

16.

hel - fen zu dir, o Je - su, o Mei - ster, wir  
*help un - to Thee; O Je - sus, O Mas - ter, we*

hel - fen zu dir, o Je - su, o Mei - ster, wir ei - -  
*help un - to Thee; O Je - sus, O Mas - ter, we has - -*

B-flat major

19.

ei - - - - - len, wir  
*has - - - - - ten, we*

Parallel 3rds and 6ths suggest sweetness and joy.

- - - - - len mit  
 - - - - - ten with

B-flat major E-flat major

23.

ei - - - - - len mit schwa - chen, doch em - si - gen  
*has - - - - - ten with ea - ger yet fal - ter - ing*

schwa - chen, doch em - si - gen Schrit - ten, o Je - su, o Mei - ster,  
*ea - ger yet fal - ter - ing foot - steps, O Je - sus, O Mas - ter,*

J.S. Bach - Church Cantatas BWV 78

26.

Schrit-ten, o Je - su, o Mei-ster, zu hel-fen zu dir, o Je - su, o Meister,  
 foot-steps, O Je - sus, O Mas - ter, for help un - to Thee; O Je - sus, O Mas - ter,  
 o Je - su, o Mei-ster, zu hel-fen zu dir, o Je - su, o  
 O Je - sus, O Mas - ter, for help un - to Thee; O Je - sus, O

E-flat major

30.

wir ei - - - - - len mit schwa-chen, doch  
 we has - - - - - ten with ea - ger yet  
 Meister, wir ei - - - - - len mit schwa-chen, doch  
 Mas - ter, we has - - - - - ten with ea - ger yet

B-flat major

34.

Rhetorical word repetition by 1 singer without instruments.

em - si-gen Schrit-ten, o Je - su, o Mei-ster, zu hel-fen zu dir, zu  
 fal - ter-ing foot - steps, O Je - sus, O Mas - ter, for help un - to Thee, to  
 em - si-gen Schrit - ten, o Je - su, o Mei - ster, zu hel-fen zu dir, zu dir,  
 fal - ter-ing foot - steps, O Je - sus, O Mas - ter, for help un - to Thee, to Thee,

C minor B-flat major

37.

dir, zu dir, wir ei - len mit schwa - chen, doch em - si - gen  
Thee, to Thee, we has - ten with ea - ger yet fal - ter - ing

zu dir, wir ei - len mit schwa - chen, doch em - si - gen  
to Thee, we has - ten with ea - ger yet fal - ter - ing

40.

Schrit - ten, o Je - su, o Mei - ster, zu hel - fen zu dir, zu dir.  
foot - steps, O Je - sus, O Mas - ter, for help un - to Thee, to Thee!

Schrit - ten, o Je - su, o Mei - ster, zu hel - fen zu dir, zu dir!  
foot - steps, O Je - sus, O Mas - ter, for help un - to Thee, to Thee!

Rhetorical word repetition by both singers without instruments.

Ritornello

B-flat major

44.

47.

Du Thou

G minor

B-flat major

Contrasting section.



51.

su - chest die Kran - ken und Ir - renden treu - lich, die Kran - ken und  
 faith - ful - ly seek - est the ill and the err - ing, Thou seek - est the

Du su - chest die Kran - ken und  
 Thou faith - ful - ly seek - est the

Mm. 55-58: Chromatic harmonies to depict sick and erring.

54.

Ir - renden treu - lich, die Kran - ken und Ir -  
 ill and the err - ing, Thou seek - est the ill

Ir - renden treu - lich, du su - chest die Kran - ken, du su - chest die  
 ill and the err - ing, Thou faith - ful - ly seek - est, Thou faith - ful - ly

C minor

58.

- renden treu - lich, die Kran - ken und Ir - ren - den treu - lich.  
 and the err - ing, Thou seek - est the ill and the err - ing.

Kranken und Ir - renden treu - lich, die Kran - ken und Ir - ren - den treu - lich.  
 seek - est the ill and the err - ing, Thou seek - est the ill and the err - ing.

Ritornello

C minor

C minor

61.

64.

Sweet pleading sighs in parallel 3rds punctuated by silence, as if listening for an answer.

Ach! hö-re, ach! hö-re, ach!  
Ah, hear us, ah, hear us, ah,

Ach! hö-re, ach! hö-re, ach!  
Ah, hear us, ah, hear us, ah,

Right hand here continues to be an editorial realization.

C minor B-flat major G minor

69.

hö-re, wie wir die Stim-me er-  
hear us, we pray. Our voic-es ex-

NBA: Stimmen

hö-re, wie wir die Stim-me er-he-ben, um Hil-fe  
hear us, we pray. Our voic-es ex-alt Thee, for suc-cor

cresc.

G minor

J.S. Bach - Church Cantatas BWV 78

72.

he - - - - - ben, um Hil - fe zu bit - ten, um  
 alt - - - - - Thee, for suc - cor we pray Thee, for

zu bit - ten, zu bit - - - - - ten, zu bit - ten, um Hil - - -  
 we pray Thee, we pray - - - - - Thee, we pray Thee, for suc - - -

R.H. R.H.

D minor D minor

76.

Hil - fe zu bit - - - - ten, um Hil - fe zu bit - ten, um Hil - fe zu bit - ten, um  
 suc - cor we pray - - - - - Thee, for suc - cor we pray Thee, for suc - cor we pray Thee, for

- fe zu bit - - - - ten, um Hil - - - - - fe zu bit - ten, um  
 - cor we pray - - - - - Thee, for suc - - - - - cor we pray Thee, for

Continuo joins in the pleading.

79.

Hil - fe, um Hil - fe zu bit - ten!  
 suc - cor, for suc - cor we pray - Thee!

Hil - fe, um Hil - fe zu bit - ten! Es  
 suc - cor, for suc - cor we pray - Thee! Now

Opening material returns.

D minor C major B-flat major

J.S. Bach - Church Cantatas BWV 78

83.

Here the text alludes to several biblical passages requesting God to shine his faith on the petitioner (e.g., the Aaronic benediction in Numbers 6:25-26).

Es sei uns dein gnä - di - ges  
 Now grant us Thy grac - ious and

sei uns dein gnä - di - ges An - tltz er - freulich, er - freu -  
 grant us Thy grac - ious and mer - ci - ful fa - vor, Thy fa -

F major C major

86.

Clash between E-flat and E-natural

An - tltz er - freulich, es sei uns dein gnä - di - ges An - tltz er - freu -  
 mer - ci - ful fa - vor, now grant us Thy grac - ious and mer - ci - ful fa -

- lich, es sei uns dein gnä - di - ges An - tltz er - freu -  
 - vor, now grant us Thy grac - ious and mer - ci - ful fa -

F major

89.

- lich, er - freu - lich, er - freu -  
 - vor, Thy fa - vor, Thy fa

- lich, er - freu -  
 - vor, Thy fa

F major

Text painting: Rest in the middle of a word is like a skip of joy.

92.

lich, er - freu - lich, es  
 vor, Thy fa - vor, now

lich, es sei uns dein gnä - di - ges An - t l i t z er - freu - lich, es  
 vor, now grant us Thy grac - ious and mer - ci - ful fa - vor, now

*cresc.*

95.

sei uns dein gnä - diges An - t l i t z er - freu - lich, er - freu - lich!  
 grant us Thy grac - ious and mer - ci - ful fa - vor, Thy fa - vor!

sei uns dein gnä - diges An - t l i t z er - freu - lich!  
 grant us Thy grac - ious and mer - ci - ful fa - vor!

*dim.* *mf*

F major  
Da Capo

Based on chorale stanzas 3-5. Phrases 1, 2, 7, 8, 16, 17 are taken verbatim from the chorale.

Exceedingly anguished recitative with large leaps and complete pitch saturation in the voice part in the first 7 measures, and again in the next 7. The text of these 14 measures is a paraphrase of Romans Chapter 7 (actually quoting from verse 24 in m. 8). The number 14 may signify also the Alpha and the Omega (das A und das O = Christ). Diminished chords on all 12 pitches except F. In BWV 105/2, 48/2, and 78/3, Bach appears to use chromatic pitch saturation to represent complete depravity of human nature, alluding to Romans 7 (see also the chorale prelude "Durch Adams Fall"). In BWV 12/3 pitch saturation seems to indicate utter misery in tribulation.

2 phrases verbatim from chorale: Like its counterpart in the symmetrical form of the cantata (movement 5), this movement quotes from the chorale directly and ends in an arioso.

Secco recit./arioso end 78/3. **Recitativo.** • Confession of sinful nature: it makes me transgress (78/3). The text changes to the first person singular, emphasizing the individualized nature of response to Christ (in the Gospel lesson, only one healed leper returned to give thanks).

1. C# Tenore, E F G A B-flat E-flat D F# C

Ach! ich bin ein Kind der Sünden, ach! ich ir-re weit und breit. Der Sünden Aussatz,  
 Ah! my fail - ings sore - ly grieve me, yea, my sins are ver - y great. The curse of A - dam

Chorale text verbatim

*p* Rare opening dynamic marking of "p" is original.

Text painting: Large leap for "straying far and wide."

The text alludes to a range of biblical passages and themes (see note).

Mm. 1-7 (D minor) implies G minor implies E minor

Chromatic saturation in the voice part in the first 7 mm., and again in the next 7. Frequent tritone leaps.

# J.S. Bach - Church Cantatas BWV 78

4.

G#

Allusion to Romans Chapter 7.

Text painting: Large leap for recalcitrant volition.

so an mir zu finden, ver-lässt mich nicht in dieser Sterblich-keit. Mein Wille trachtet nur nach  
nev-er more will leave me, so long as I exist in man's es-tate. My in-clin-a-tions lead to

implies A minor

implies F

implies D minor

7.

NBA: Bösen

B

E

G

C#

D

Chorale stanza verbatim for 2 phrases.

**Bösem.** Der Geist zwar spricht: ach! **wer wird mich er-lösen?** **A-ber, Fleisch und Blut zu**  
ev-il; though oft my soul cries "Who is there to save me?" Ah me! to re-sist temp-  
"Wer wird mich erlösen" = Rom. 7:24.

Phrygian cadence for this question implies D major.

implies A minor

Mm. 8-14

implies G minor

10.

B

F

A-flat

**zwingen** und das Gu-te zu voll-bringen, ist ü-ber al-le meine Kraft. Will ich den  
ta-tion and at-tain there-by sal-va-tion is far be-yond my fee-ble strength. Though I ad-  
Related to ideas of Epistle: Flesh vs. Spirit.  
See also Romans 7:18, 24.

implies C minor

C minor

Since the tonality of C in Bach often refers to Christ, perhaps the cadence on C here and at the end is an allusion to the question and answer at the end of Romans 7 ("Wretched man that I am! Who will deliver me...? Thanks be to God through Jesus Christ." See also text in m. 8 here.

13.

B-flat

G-flat

Schaden nicht ver-heh-len, so kann ich nicht, wie oft ich feh-le, zählen. Drum  
mit my ev'-ry fail-ing, I find, a-las, the bad in me pre-vail-ing. And

implies A-flat major

Text painting: Chromatic bass with tritone leap for innumerable sins ("I cannot count the number of times I fail").

M. 15.

F minor



4.

Droplet figure presumably represents Christ's blood as referenced in the text.

8.

Allusion to Colossians 2:13-14:  
"Christus hat...ausgetilgt die Handschrift,  
so wider uns war...."

Cross figure for  
"durchstreicht."

12. Tenore.

NBA: Das **Dein** Blut, so mei - ne Schuld durchstreicht,  
Thy sac - ri - fice - has cleansed the stain,

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

16.

dein Blut, so mei - ne  
Thy sac - ri - fice - has

J.S. Bach - Church Cantatas BWV 78

20.

Schuld durchstreicht, macht mir das Herze wie - der leicht, macht mir das Her - ze  
 cleansed the stain, mak - ing my heart all pure - a - gain, mak - ing my heart all

The music turns to the major mode as the mood lightens with the flute playing staccato "droplets."

*p* *cresc.*

B-flat major

24.

wie - der leicht und spricht mich frei, und spricht mich frei.  
 pure - a - gain, hap - py and free, hap - py and - free.

Levitical priest had to pronounce a leper clean.

*f* *mf* Ritornello

F major B-flat major

28.

Ruft mich der Höl - len  
 Should now the fiend of

Contrasting Section characterized by florid parts for flute and tenor to depict the battle ("Streite").

B-flat major

32.

Herr - - - - - zum Streite, zum Strei - te, zum Strei - te, zum  
 hell - - - - - as - sail me, as - sail me, as - sail me, as -

"Streite" word painting

Fanfare-like figures for the battle.

*cresc.*

C minor

# J.S. Bach - Church Cantatas BWV 78

35. Text painting: Melisma for battle.

Strei - te, so ste - het Je - sus mir zur Sei - te, dass  
sail me, then Thou - my Sa - viour will not - fail me, but

"Beherzt" = To become active and decisive despite danger.  
Text painting: The singer's new courage is depicted with accents that contradict the meter and a modulation to major, while the tumult is transferred to the continuo.

39.

ich beherzt, beherzt, beherzt und sieg - haft, beherzt und sieghaft sei.  
will sup - port sup - port sup - port and suc - cor, sup - port and suc - cor me.

E-flat major

E-flat major

Ritornello

43.

NBA: Heer

Helmuth Rilling notes, "Hell is fighting and this means that the Dragon is there. As in Bach's cantatas for the Feast of St. Michael, we literally see the Dragon on the page, curling and winding up and down. But "there stands Jesus," "So stehet Jesus mir zur Seite, with a long staying note and 'helps me to be boldhearted and victorious,' 'Daß ich beherzt und sieghaft sei. Undemeath the Dragon is still roaring, but Bach destroys him with continued counter rhythms. Four times, repeating beherzt, the tenor runs against him and remains victorious." See *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 135.

Ruft mich der Höl - len Herr zum Streite, zum  
Should now the fiend of hell as - sail me, as - host

C minor

47. Fanfare-like figures for the battle.

Flute and Singer in parallel 6ths and 3rds.

Streite, zum Streite, zum Strei - te, zum  
sail me, as - sail me, as - sail me, as -

G minor

51.

Strei - te, so ste  
sail me, then Thou

*mf* *p*

C minor

55.

het Je - sus, so ste - het Je - sus  
my Sa - viour, then Thou my Sa - viour

*cresc.* *f*

G minor

58.

mir zur... Sei, te, dass ich beherzt, beherzt, dass ich beherzt, ich beherzt und sieg. haft sei.  
will not fail me, but will sup-port, sup-port, but will sup-port, will sup-port and suc - cor me.

*mf* *cresc.* *f*

G minor

Reminiscent of Vox Christe; halo of strings as in St. Matthew Passion

**Dal Segno.**

78/5. **Recitativo.** (Based on Chorale Vss. 8-10) • Christ's passion led to blessing; I offer my heart (78/5).

1. **Basso.** Low notes for "Grab"

Expressive leaps with rhetorical pauses.

Die Wunden, Nä-gel, Kron' und Grab, die Schläge, so man  
The tor-ments, nail scars, thorns; the grave, the scourgemarks that our

*p* "Halo" of strings.

E-flat to F minor

Like its counterpart in the symmetrical architecture of the cantata (movement 3), this movement quotes from the chorale directly and ends in an arioso.

J.S. Bach - Church Cantatas BWV 78

NBA: verneute

4.

dort dem Heiland gab, sind ihm nunmehr Siegeszeichen und können mir erneute Kräfte  
 Lord and Sa-viour bore, be - come the to - kens of sal - va - tion, and which the Faithful look for in - spir -

F minor E-flat major

7.

Original marking.

con ardore

Vivace. (♩ = 80.)

rei - chen. Wenn ein er - schreck - li - ches Ge - richt den  
 a - tion. When sounds the dread - ed judg - ment knell, the

Mood change from comfort to fear at thought of judgment Word painting: trembling, shaking; compare Cantata 105 "Gehe nicht ins Gericht."

Stile concitato (see note).

E-flat major

9.

NBA: vor

Lento. (♩ = 80.)

Fluch für die Verdammten spricht: so kehrt du ihn in Se - gen. Mich  
 curse that sends the damned to hell, turn Thou it in - to bless - ing. Then

Text painting: "Curse turned into blessing" set with utmost contrast.

Adagio.

"Halo" of strings returns.

G minor

11.

NBA: vor

kann kein Schmerz und keine Pein be - wegen, weil sie mein Hei - land kennt, und da dein Herz für  
 nei - ther pain not torment will re - main: - all this my Sa - viour knows, and thus Thy heart with

F minor E-flat major

J.S. Bach - Church Cantatas BWV 78

14.

NBA: dich

mich in Lie-be brennt, so le-ge ich hinwie-der das mei-ne vor dir nie-  
 deep af-fec-tion glows; so Mas-ter, I. a-dore Thee and lay my all be-fore-

Arioso: Here chorale text is verbatim to the end of the movement. Bach sneaks in notes from the end (Abgesang) of the hymn tune, hiding it in the vocal and instrumental parts. Sighing motives reinforce the subjective statement. The last 8 mm. of chorale tune are hidden in A-flat/F minor. Alfred Dürr calls this "one of the most subjective and eloquent elaborations of a cantus firmus ever written for the human voice." See Dürr/Jones, p. 527.

Andante. (♩ = 72)

17.

der. Dies, mein Herz, mit Leid ver-men-get,  
 Thee. This, my heart, with grief com-min-gled,  
 a tempo

A-flat major

C minor

20.

so dein theures Blut be-spren-get, so am Kreuz ver-gos-sen  
 by Thy precious blood be-sprinkled on the cross-poured out for

A-flat major

F minor

24.

ist, geb' ich dir, Herr Je-su-Christ.  
 me, give I now, O Lord, to Thee.

F minor

(Based on Chorale Vs. 11) • Christ calms our accusing conscience and gives hope (78/6). Both oboe and voice require some virtuosity. The form is almost like a concerto for oboe and vocal bass with tutti interjections by strings, as already in the ritornello (see Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005, p. 527.

**Aria.**

78/6. (Moderato  $\text{♩} = 72$ .)

Tutti	Ob Solo	Tutti	Ob Solo	Tutti
A	B	A	B'	C
1 m.	2.5 m.	1 m.	2.5 m.	1 m.

Parody of earlier work?

Mood swings have stopped.

C minor Concerto-like.

Helmut Rilling notes, "This solo/tutti contrast remains throughout the entire movement. It seems to be text-related. A promise is contained in every one of the three textual parts". See *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 141.

3.

The text alludes to a range of biblical passages and themes (see note).

6.

Paraphrase of stanza 11 of 12-stanza chorale.

8.

**Basso.**

C minor

11.

C minor

13.

16.

nun, du wirst mein Ge\_wis\_sen  
do Thou, O Lord, ap-pease my-

C minor

18.

stil - len, so wi - der mich um Ra - - che, um Ra - che  
con - science, which grie-vous - ly has trou - - bled, has trou - bled

Vocal bass & continuo in unison (see also mm. 25-26). Martin Petzoldt suggests that these syllables (with accompanying tutti cadence) may be the basic musical impulse for the movement. See "Bach-Kommentar," vol. 1, p. 414.

20.

schreit, ja, dei - ne Treue wird's er - fül - len, weil mir dein Wort die  
me; by Thy fi - del - i - ty up - hold me, and let Thy word my

C minor E-flat major C minor

J.S. Bach - Church Cantatas BWV 78

23.

Hoff - - - nung beut, weil mir - dein - Wort die Hoff -  
 com - - - fort be, and let - Thy - word my com -

G minor

Ritornello. The "premature" entry is perhaps an allusion to Isaiah 65:24 [God]: Before they call I will answer, while they are yet speaking I will hear.

25.

Vocal bass & continuo in unison.

- nung, die Hoffnung beut.  
 fort, my com-fort be.

G minor

27.

G minor

30.

G minor

32.

Wenn Chri - sten - an - dich glau - ben, wenn  
 By Thy - di - vine - di - rec - tion, by

G minor

B-flat major

Oboe (previous solo material).

35.

Christen an dich glau - ben, wenn Christen an dich glau - ben, wird sie kein Feind in  
Thy di-vine di - rec - tion, by Thy di - vine di - rec - tion from en - e - mies for -

E-flat major F minor

Text painting: Sustained note for "eternity."

37.

E - - - - - wigkeit aus dei - nen Händen  
ev - - - - - er - free, se - cure in - Thy pro -

40.

rau - - - - - ben, aus dei - nen - - - - -  
tec - - - - - tion, se - cure in -

F minor

42.

Hän - den rau - ben. Wenn  
Thy pro - tec - tion. By

C minor

45. *tr.*

Chri - sten an dich glau - ben, wird sie kein Feind in E - wigkeit aus  
Thy di - vine di - rec - tion from en - e - mies for - ev - er free se

47.

dei - nen Hän - den rau - cure in Thy pro - tec -

C minor

49.

- ben, kein Feind in E - wigkeit aus  
- tion, for - ev - er, ev - er free, se -

52.

dei - nen Händen rau - ben.  
cure in Thy pro - tec - tion.

*mf*

Dal Segno.

C minor

78/7. 1. **Choral.** (Mel: „Jesu, der du meine Seele“.)

Flute 8va up  
Corno  
Oboe I  
Vln I

Soprano.

Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!  
Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

Oboe II  
Vln II

Alto.

Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!  
Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

Vla

Tenore.

Herr, ich glau-be, hilf mir Schwachen, lass mich ja ver - za-gen nicht!  
Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

Basso.

Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!  
Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

G minor

5.

Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.  
Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.

Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.  
Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.

Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.  
Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.

Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.  
Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.

9.

Dei - ner Gü - te will ich trau - en bis ich fröh - lich wer - de schau - en  
 On Thy lov - ing grace re - ly - ing, God Al - migh - ty glo - ri - fy - ing;

Dei - ner Gü - te will ich trau - en bis ich fröh - lich wer - de schau - en  
 On Thy lov - ing grace re - ly - ing, God Al - migh - ty glo - ri - fy - ing;

Dei - ner Gü - te will ich trau - en bis ich fröh - lich wer - de schau - en  
 On Thy lov - ing grace re - ly - ing, God Al - migh - ty glo - ri - fy - ing;

Dei - ner Gü - te will ich trau - en bis ich fröh - lich wer - de schau - en  
 On Thy lov - ing grace re - ly - ing, God Al - migh - ty glo - ri - fy - ing;

F major B-flat major

13.

dich, Herr Je - su, nach dem Streit in der sü - ssen E - wig - keit.  
 by Thy side I hope to be, ev - er through e - ter - ni - ty.

dich, Herr Je - su, nach dem Streit in der sü - ssen E - wig - keit.  
 by Thy side I hope to be, ev - er through e - ter - ni - ty.

dich, Herr Je - su, nach dem Streit in der sü - ssen E - wig - keit.  
 by Thy side I hope to be, ev - er through e - ter - ni - ty.

dich, Herr Je - su, nach dem Streit in der sü - ssen E - wig - keit.  
 by Thy side I hope to be, ev - er through e - ter - ni - ty.

G major