

Note: The chorale copy in the public domain had the pages in incorrect order.

NBA I/29; BC A177
 Feast of St. John the Baptist: June 24 (BWV 167, 7, 30)
 *Isaiah 40:1-5. (A voice crying in the wilderness)
 *Luke 1:57-80. (Birth of John the Baptist and song of Zacharias). Note: The libretto lacks specific links to the day's readings.
 Librettist: Unknown
 FP: 24 June 1724 (St. Nicholas & St. Thomas at Vespers). This cantata 7/1.
 belongs to Bach's chorale cantata cycle in Leipzig (see notes).

(Chorale v. 1.) •Jesus' baptism commences his ministry: a bath for sin (7/1).
 Bach combines 2 literary ideas: Christ's identity as the Son of the Almighty ("Herr") as revealed in the voice from heaven at His baptism (see Matthew 3:17 quoted with verbatim chorale line in 7/3), represented by French Overture style, and the Sacrament of baptism, clothed as an Italian violin concerto, with rocking figures suggesting the waves of the Jordan River where Christ came to be baptized (or theologically, the waves of baptism). The French Overture them presumably represents the arrival of Jesus, commencing his public ministry. See Petzoldt, "Bach-Kommentar," vol. 3, 136.

Pianoforte.

Instrumentation:
 Oboe d'amore I, II
 Vln concertato I, II (see NBA)
 Vln I, II
 Vla
 SATB
 Continuo

Coro. (Maestoso ♩=66.)

Tutti 1

Musical Idea 1. Wave-like motive

2 ideas in ritornello, unrelated to chorale tune: 1) Quasi-French Overture (much unison) with 5-note wave motive in continuo alternates with 2) Italian concerto texture featuring concertato violins (soft, wavelike biplanar figure) plus unison strings playing modified 5-note figure plus oboes often playing a staccato line).

Form: Concerto + embedded chorale. E minor

Descending 4th in bass. Petzoldt suggests the downward motion may reflect the reference to baptism "drowning death." See "Bach-Kommentar," vol. 3, p. 136.

For Helmuth Rilling's interpretation of the 3 motives in the 2 concertato-like measures marked piano, (mm. 3-4) see

3.

Musical Idea 2.

Solo Vln I & II unison: biplanar, rocking 16th notes, probably to signify waves of baptism or the act of pouring (theologically, new life bubbling up, as referenced in last line of stanza 1). See Petzoldt, vol. 3, 136.

Vln I, II, Vla unison play 5-note figure (probably also signifying waves), no Continuo; Ob I plays staccato 8ths.

Text painting: Staccato 8th notes in Ob d'am I and later as 16ths in solo Vln, probably represent droplets of baptism (see full score).

5.

Regal melody in unison

Continuo with 5-note figure

A minor

Ob d'am I plays syncopated figure for 3 mm. Solo Vln staccato on 16th notes, presumably to represent droplets.

Note: Regarding this cantata's theological themes and, in particular its unrelatedness to the bible readings of the day, see note.

8.

Ob d'am I Tutti

E minor

10.

E7

A minor

B7

The instrumentation is reduced for the sung chorale phrases (solo violin plus perhaps oboes) until the final line of text. Nine chorale phrase are separated by ritornello statements of different lengths.

Bach places the chorale cantus firmus in the Tenor (somewhat like an Evangelist). After noting Bach's organizational plan of successively moving the cantus firmus from one voice to another in the first four cantatas of his chorale cantata cycle, Helmuth Rilling observes, "The fact that Bach chose to set Luther's chorale in the tenor part of the opening movement may still have two other reasons. One is that chorale settings at the time of Luther often had the melody in the tenor part. Luther's friend, Johann Walter, composed the same chorale in this way. Another reason might be that the chorale deals with a sacrament which belongs to the center of the Christian faith, and therefore also becomes the center of the musical setting. In Bach's composition, the chorale appears in long stretched note values, and is accompanied by the other voices of the chorus in a style similar to chorale motets of the 16th and 17th centuries. Bach surrounds this ancient vocal style with an orchestra setting which is modern for his time." See *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), pp. 96-97. Regarding Bach's organizational plan of placing the chorale melody in different voice parts in the first cantatas of his chorale cantata cycle, see earlier note.

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The accompanying voices are largely unrelated to the cantus firmus. The orchestral material continues to be independent.

Chorale phrases are accompanied by solo violins in unison plus continuo.

The text alludes to various biblical passages and themes (see note).



Soprano. Christ un - ser Herr zum Jor -

Alto. Christ un - ser Herr zum Jor -

Tenore. Chorale Phrase 1. Christ un - ser Herr zum Jor -

Basso. Christ un - ser Herr zum

Christ un - ser Herr, Christ un - ser

Solo vlns
p Continuo

E minor E minor G major D major

Helmuth Rilling observes that the sense of majesty imparted by the French Overture style provides "an appropriate beginning for a cantata that deals with one of the Sacraments... But as always in his cantatas, Bach does more than just establish a general mood or atmosphere. In Martin Luther's catechism, he explains that the waters of baptism can be applied by pouring, sprinkling, or immersion. Bach seems to be influenced by Luther's explanation. **In between the two energetic French Overture statements of the beginning, there are two piano measures, which expose three independent motives.** The first is the solo violin with its uninterrupted flow of sixteenth notes. Of course, the waters of the river Jordan come immediately to mind. But certainly the motive also contains the gesture of Luther's "pouring...." The second motive is in the first oboe. Do the staccato notes depict drops, and does Bach want to take up Luther's "sprinkling"?... Finally, in the violins and violas playing in unison, there is a motive which is pushed downwards four times. Is this meant to depict Luther's "immersion"? Together with the dotted rhythm of the French Overture, these three motives appear during the instrumental introduction in different connections. They also surround the vocal sections and determine the structure of the interludes between the lines of the chorale." See *The Oregon Bach Festival Master Class Lectures, vol. 2* (Dayton, Ohio: Roger Dean Publications, 2004), pp. 27-28.

15. - dan kam

- dan kam

Jor - dan kam

Herr zum Jor - dan kam

Tutti

cresc.

Partial ritornello transposed.

B minor

18.

Chorale Phrase 2.

nach

B minor B minor

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21.

nach sei - nes Va - ters Wil -
nach sei - nes Va - - - ters Wil -
sei - - - nes Va - - - ters Wil -

Solo Vlns nach seines Va... - - - ters Wil -

p

24.

len,
len,
len,
len,

Tutti

L.H.

E major

A minor

27.

cresc.

Full Ritornello & music for first 2 chorale phrases repeated (= mm. 1-27).

p

B7

E minor

30.

E minor

Tutti

33. *p* L.H.

A minor

36.

E minor E7 A minor

39. **A**

Music for Chorale Phrase 1 & 2 repeated. von Sankt Jo - -

Chorale Phrase 3 (same as Phrase 1). von Sankt Jo - -

von Sankt Jo - -

von Sankt Jo - -

E minor E minor

41. **B7**

hann die Tau - - fe nahm,

hann die Tau - - fe nahm,

hann die Tau - - fe nahm,

hann die Tau - - fe, die Tau fe nahm,

Tutti

Ritornello

G major D major B minor

44.

46.

Music same as for Chorale Phrase 4.

sein

Chorale Phrase 4.

sein Werk und

sein Werk und

sein Werk und Amt zur.

B minor

49.

Werk und Amt zu er-ful-len;

Amt zur-ful-len;

Amt zu er-ful-len;

ful-len;

B7 E minor

E major

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52. *Tutti* *cresc.*
A minor B7

55. *f* Full Ritornello (= mm. 1-12) *p*
E minor

57. *f*
E minor

60. *p* L.H.
A minor

62. *Tutti*
E minor

64. *f*
E7 A minor B7

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66. **B**

da wollt' er stif - ten

Chorale Phrase 5. da wollt' er stif - - - ten

da wollt' er stif - - - ten

da wollt' er

p L.H.

E minor E minor A7 D major

69.

uns ein Bad,

uns ein Bad,

uns ein Bad,

stif - ten uns ein Bad,

Tutti

Partial Ritornello

F#7 B minor F# minor F# major

72.

Tutti

B minor B minor

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75.

zu wa - - - - - schen uns - von Sün -

Chorale Phrase 6.

zu wa - - - - - schen uns -

zu wa - - - - - schen uns von

zu wa - - - - - schen uns von

E minor F#7 B minor

78.

den, von Sün - den, von Sün - den, Sün - den, Sün -

Immersion' motive

Ob d'am I Tutti Ob d'am II

B minor

Helmuth Rilling writes, "Of all the chorale lines, one seems to interest Bach specifically. Luther says in his incredibly strong language Ersäufen auch den bitteren Tod [to drown (flood?) the bitter death]. In the orchestral interlude preceding this vocal section, the 'immersion' motive begins in high range in the first oboe. From there it is pushed down through the whole orchestral score—from the first to the second oboe, from there to the violins, to the viola, and finally to the continuo. At the same time the solo violin, with its continuous flow of sixteenths, begins in relatively low range, but then constantly ascends into very high range. Bach depicts how the water of baptism drowns the 'bitter death.'" See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 102.

81.

Vla

E minor E minor

83.

E7 A major A major D major

86. C

er säu fen auch den bit tern Tod,

Chorale Phrase 7.

D major

D# dim.7

Text-Painting: Chromaticism, including C/C# cross-relation for "bitter."

89. In the continuo line, broken chords descend to accompany the statement that Christ's blood and wounds drowned death (see full score).

- tern Tod

_ tern Tod

bit tern Tod

den bit tern Tod

E minor

F#7

91. Tutti

B7

B minor

93. *cresc.* Partial Ritornello

B7

E minor

A7

95.

Chorale Phrase 8.

durch sein selbst Blut

durch sein selbst Blut,

durch sein selbst Blut

durch sein selbst Blut, durch

E7 A minor E minor

98.

und Wun - - - den,

durch sein selbst Blut und Wun - - - den,

und Wun - - - den,

sein selbst Blut und Wun - - - den,

Solo Vln text painting: bestowal of divine grace?

Tutti Full Ritornello

E minor

100.

p L.H.

E7 A minor G# dim.7

103.

L.H.

A minor F#7 B minor

105. *Tutti* L.H.

A# dim.7 B minor B7

108. *cresc.*

D# dsim.7 E minor

110. Chorale Phrase 9 (tutti for the first time).

es galt ein neu.es Le - ben, es galt
 es galt ein neu - es Le - ben, es
 es galt ein neu - es
 es galt ein neu - es, ein neu - es

E7 A major A7 D major F#7

113. *Text painting: Extended note for "neues Leben" "new life."*

ein neu - es Le -
 galt ein - neu - es Le -
 Le - - - - - ben.
 Le -

B minor G major C# dim.7 F# major B7 F#7 E minor

Bach extends the final chorale note (B) so that he can modulate back to E minor. The extension also reflects the everlasting nature of the "new life" referenced in the text. Regarding the role of the 9th line in the chorale see note at the end of 7/7.

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116.

- ben.
 - ben.
 - ben.

Tutti
 L. H. Full Ritornello

E minor

Helmut Rilling observes, "With the last chorale line comes the contrast *Es galt ein neues Leben* [the purpose was a new life]. So far Bach has employed only individual instrumental groups during the vocal sections, but now the whole orchestra plays and the setting gains intensity and full life. Unlike all other chorale lines, the tenors hold their last tone *Leben*-life stays on, it does not disappear. And from this life springs new life: the sopranos, altos, and basses develop new, lively rhythms and figurations." See *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 105.

Text Painting:
 Descending
 16th-note
 line to
 depict
 divine
 bestowal of
 new life.

119.

122.

A minor E minor

124.

cresc.
 E minor

126.

E7 A minor B7 E minor E minor

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



Da capo continuo aria

Bach focuses on the first 2 lines of text: counting the da capo, 3/4 of the music is devoted to 2 lines out of a total of 6 lines in the poem.

7/2. Aria.

1. (Andante ♩ = 66.)

Bass Aria (Based on Chorale v. 2)

•Baptism: See what God has said it means (7/2).

Galant style: major key, short, symmetrical phrases, syllabic text declamation.

Continuo line opening derived from opening vocal line. Restricting the instrumentation to continuo alone, allows Bach to increase it in later movements and also focus on the authoritative-ness of the text. See Petzoldt, vol. 3, 137.

Continuo alone *mf*
Ritornello theme related to vocal line.
G major

Right hand here is editorial realization.

32nd-continuo figure presumably depicts the pouring of baptismal water (not used in the vocal part until the end).

Bass voice is the voice of authority, here "Vox Dei"?

5. Basso.

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) 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.

First 2 lines of the aria text closely paraphrase the first 2 lines of Chorale stanza 2.

Merkt und hört, ihr Menschenkin - der,
Canon *mf*
G major

Bass Voice and Continuo are in the same register and interact like a duet. Here, the continuo parrots the voice one beat later, as if emphasizing the dogmatic nature of the statement (it is a teaching that must be followed).

8.

merkt und hört, ihr Menschen

G major

10.

kin - der, was Gott selbst die - Tau - fe - heisst, merkt und hört, ihr - Men - schen -

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12.

kin-der, merkt und hört, ihr Men-schen - kin-der, merkt und hört,

mf

G major

14.

merkt und hört, ihr Menschenkin-der, merkt und hört,

cresc.

16.

merkt und hört, ihr Men-schen - kin-der, was Gott selbst - die Tau-fe-

E minor

D major

18.

heisst, merkt und hört, ihr Menschen-

mf

D major

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20.

kin - der, was Gott selbst die Tau - fe - heisst, was Gott selbst die Tau - fe

A minor D7 G major

22.

heisst, merkt und hört, ihr Men - schen - kin - der, was Gott

D major D major D7 G major G7

24.

selbst, Gott - selbst, was Gott selbst die Tau - fe - heisst, merkt und hört, ihr

C major D7 G major G major E(7)

26.

Menschen - kin - der, ihr Men - schen - kin - der, was Gott selbst, was Gott selbst die Tau - fe

P *mf*

A minor D7 G major

28.

heisst.

Ritornello

mf

G major

30.

The contrasting B Section delivers the remaining 4 lines of text (out of a total of 6). It addresses questions posed in Luther's Small Catechism: "What is baptism? Baptism is not simply plain water. Instead, it is water used according to God's command and connected with God's word. What gifts or benefits does baptism grant? It brings about forgiveness of sins, redeems for death and the devil, and gives eternal salvation to all who believe it, as the words and promise of God declare...."

32.

Es muss zwar hier Was - ser sein, doch schlecht Was - ser nicht al -

mf R.H.

Fine.

G major E minor

32nd notes now come in closer proximity, reinforcing the idea that they represent the water of baptism.

34.

lein, es muss zwar hier Was - ser sein, doch schlecht Was - ser nicht al -

G major

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36.

lein: Got_tes Wort und Got_tes Geist, Got_tes Wort und Got_tes

E minor E minor

This system contains measures 36 and 37. The vocal line is in the bass clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are: "lein: Got_tes Wort und Got_tes Geist, Got_tes Wort und Got_tes". The chord changes are E minor at the start of measure 36 and E minor at the start of measure 37.

38.

Geist tauft und rei - ni - get - die Sünder, tauft und - rei - ni - get - die

A minor D7 G major

This system contains measures 38 and 39. The vocal line continues in the bass clef. The piano accompaniment continues in treble and bass clefs. The lyrics are: "Geist tauft und rei - ni - get - die Sünder, tauft und - rei - ni - get - die". The chord changes are A minor at the start of measure 38, D7 at the start of measure 39, and G major at the start of measure 40.

40.

Sünder, Got_tes Wort und Got_tes Geist tauft und rei - ni - get - die Sün -

D# dim.7 B(7) E minor

This system contains measures 40 and 41. The vocal line continues in the bass clef. The piano accompaniment continues in treble and bass clefs. The lyrics are: "Sünder, Got_tes Wort und Got_tes Geist tauft und rei - ni - get - die Sün -". The chord changes are D# dim.7 at the start of measure 40, B(7) at the start of measure 41, and E minor at the start of measure 42.

42.

der, Got_tes Wort und Got_tes

mf

This system contains measures 42 and 43. The vocal line continues in the bass clef. The piano accompaniment continues in treble and bass clefs. The lyrics are: "der, Got_tes Wort und Got_tes". A dynamic marking of *mf* is present in measure 42.

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Text painting: The bass sings 3 sighing duples, descending below the continuo line while the continuo figure pushes upward (perhaps a symbol of immersion). Chromaticism inflects the words "cleansing sinners."

44.

46.

Chromatic saturation in the vocal part in 12 mm.

The previous movement's da capo (repeating the opening line of the aria) makes a seamless transition to the text of this recitative: God's own testimony concerning baptism. The differentiation between words and images/pictures is taken from Chorale stanza 3.

7/3. **Recitativo.** Tenore. D# F# A D E C G
 Dies hat Gott klar mit Wor-ten und mit Bil-dern dar-ge-than; am
 This has God clearly with words and with images displayed. At-the
 Tenor functions like Evangelist.
 Words & Images: Text alludes to the words heard at Jesus' baptism and the appearance of the dove (Matthew 3:16-17). See note for more biblical background.
 B major B7 E minor

3.

Chorale text phrases 5 & 6 verbatim: Matthew 3:17, This declaration at Christ's baptism explains the imperial entrance music of movement 1.

5.

Here the Evangelist sings the vox Christi.

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Tonal progression is "flat-ward." Literary idea: The incarnation: Eric Chafe writes that Bach associated "the dominant region with the idea of the incarnation." See Chafe, "Analyzing Bach cantatas," 222.

8. **ho - hen Himmels - thron der Welt zu gut in nied - ri - ger Ge - stalt ge -**
high throne-of-heaven the world to-benefit in lowly form

B7

Text painting: Christ's descent from heaven to human form on earth is depicted with a descending musical line that spans 1.5 octaves.

10. **kom - men und hat das Fleisch und Blut der Menschen - kin - der an - ge -**
come and has the flesh and blood of humankind taken-on;

E minor A7

12. **nommen; den nehmet nun als euren Heiland an und hö - ret sei - ne theuren Lehren!**
Him accept now as your Savior and hear his precious teachings!

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

Tenor Aria (Based on Chorale v. 4.) Martin Petzoldt notes that the text is dogmatically stronger than Luther's 4th stanza in its emphasis on the Trinity. See "Bach Kommentar," vol. 3, p. 135. •Christ's baptism shows baptism confirmed by Trinity (7/4). Possible Text painting: Triadic triplets of the solo violins may depict the fluttering dove referenced in the text (see Petzoldt, vol. 3, p. 142).

7/4. **Aria. (Allegro ♩ = 104.)**

1. **3x1** Solo Vln I etc.

2 Concertante Vlns in imitation plus Continuo in trio texture, Tenor functions as Evangelist.

A minor Gigue-like rhythm...

4. **D7 G major C7 F major**

Text painting: Imitation between violins suggests the relationship between God the Father and Jesus (John 10:30: "I and the Father are one.") Imitation between 2 solo violins now one beat apart.

Text painting: Triple meter (3/4 & 9/8), triplets (gigue rhythm), trio instrumental texture, and tri-partite form allude to the Trinity, mentioned in the text. The effect is ebullient. Bach's formal text division is 3-fold, but the text's rhyme scheme is reorganized as AB1B2-C1C2D1D2-C2D1D2. That is, Bach prefigures the DD text already at the end of the 2nd section and then devotes most of the 3rd section to repeating text from the middle section before stating DD very briefly at the end. For more, see side note.

Alfred Dürr notes, "Three vocal passages (I II III in textual content) are strikingly alike in musical terms (A A1 A2), not least due to frequent ritornello quotations in the violins accompanied by vocal insertion." See *The Cantatas of J. S. Bach*, p. 688.

For biblical background, see note.



8. etc.

A major B7 E major

12.

E7 A minor D7

15.

G major G7 C7 F major E7 A minor

19.

G# dim.7 E7 A minor

23. **Tenore.**

Des Va-ters Stim-me liess sich

A minor A minor

Persons of the Trinity mentioned.

"The [tenor's] counter rhythm gives to the delamination a deliberate and decisive clarity." (Rilling, p. 111)

28.

hö-ren, liess sich hö-ren, des Vaters Stimme liess sich

sempre piano

A minor A minor

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32.

hö - ren, des Va - ters Stimme liess sich hö - ren; der

D7 G major C7

35.

Text painting: Descending chromaticism for Christ's sacrifice. More chromatic than m. 10

Sohn, der uns mit Blut er - kauft,

F major A major D# dim.7 B7
(not B7 right away as in m. 10)

39.

ward als ein wah - rer Mensch ge -

E major E major E minor

Vln I

43.

Text painting: Descending triadic motives for baptism's descent into water (immersion).

tauft,

D7 G major D# dim.7

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47.

der Sohn, der

B7 E minor D# dim.7 B7

51. Text painting: ascending line for redemption of humans, descending line for God's Son submitting to human baptism.

51.

uns mit Blut er-kauf't, ward als ein wahrer Mensch ge-tauft;

A major B7 E minor E minor

Ritornello

55.

D# dim.7 B7

59.

E minor

63. 2. The second vocal section focuses on lines 4 & 5 of the text (CC) but then adds text lines 6 & 7 (DD) quickly at the end.

63.

der Geist er-schien im Bild der Tau-

Vln I Vln II

E minor Inverted motive suggests the descent of the dove referenced. D7 G major

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68.

- ben, der Geist erschien im Bild der Tau - ben, der Geist erschien im Bild der

Vln I

Vln II
8va up

72.

Harmonic ambiguity for "doubt": mm. 73-77. Bach emphasizes this line of text with many repetitions.

Tau - ben, da - mit wir oh - ne Zweifel, oh - ne Zwei -

A dim.7

G major

76.

- fel - glau - ben, da - mit wir oh - ne Zwei -

Vln II

C# dim.7

D major

D minor

D7

80.

Text painting: The line is further emphasized with long melismas.

- fel - glau - ben, da - mit wir oh - ne Zwei -

G minor

C7

F major

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84. *fel glau - ben,*

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

The last 2 phrases of text (DD), which emphasize the involvement of the whole Trinity in establishing the sacrament of baptism, are introduced quickly at the end of this middle vocal section (rather than waiting for the the third vocal section, where it would normally belong).

88. *es ha - be die Dreifal - tig - keit uns selbst die Taufe - zu - be - reit',*

A7 D minor D minor Ritornello

93.

A7

97.

D minor

3. The third vocal section reintroduces the second line of the previous couplet, which emphasizes doubt and faith. The last 2 lines of poem (DD), which appeared briefly at the end of the second vocal statement now do not appear until the very end (and only briefly). Evidently, Bach decided to emphasize the idea of faith at the expense of the closing couplet about the Trinity. This focus on faith is later reinforced in the alto aria (7/6) and closing chorale (7/7).

101. *da - mit wir oh - ne Zwei -*

D minor E major A minor Text painting: Chromaticism & rhythmic complexity for "doubt."

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Climax: The phrase is repeated three times in counter rhythm in high range.

106.

- fel glau - ben, da - mit wir oh - ne Zweifel glau - ben, da -

Vin I

Vin II
8va up

R. H.

E major

A minor

110.

mit wir oh - ne Zweifel glau - ben, da - mit wir oh - ne Zweifel glau - ben, oh -

D7

G major

C7

114.

Harmonic ambiguity for "doubt": mm. 116-117.

- ne Zwei - fel, oh - ne - Zwei - fel glau - ben,

L.H.

R.H.

F major

A major

D# dim.7

E major

119.

es ha - be die Dreifal - tig - keit unselbst die Tau - fe zu - be - reit?

Vin I

E7

G# dim.7

A minor

A minor Dal Segno.

For biblical background, see note.

Church Cantatas BWV 7

7/5. **Recitativo.** Bass Recitativo accompanied by strings, flowing into arioso. (Based on Chorale v. 5.)
•Baptism: Christ commanded disciples to baptize (7/5).

Chromatic saturation in the vocal part in 6 mm.

Accompanied by all strings, including both Concertante Vlns.

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

Als Jesus dort nach seinen Leiden und nach dem Aufer.stehn aus dieser Welt zum

When Jesus there after his suffering and after the resurrection out-of this world to-the

Triadic figure first appears here in relation to the resurrection.

B major E minor A# dim.7

A "halo" of strings accompanies the Vox Christi, the triadic arpeggios somewhat like fanfares, representing the proclamation of the Great Commission, (perhaps also the Trinity) as recorded in Matthew's Gospel: to baptize in the name of the Father, Son, and Spirit (Matthew 28:19). By employing the rising triadic figure first in m. 2, Bach relates the resurrection to the Great Commission.

Text painting: Chromaticism indicates that Jesus' parting words are tinged with sorrow.

4. **Andante.** A# D G# E#

Va.ter woll.te geh'n, sprach er zu sei-nen Jüngern: Geht hin in al-le Welt und

Father wished to-go, said he to his disciples: Go forth into all-the world and

Vox Christi: from Mark 16:15-16 verbatim. The strings answer, following the commandment...

B minor C#7 F# minor

7. leh.ret al-le Hei-den, wer glaubet und ge-taufet wird auf Er-den, der soll ge-

teach all 'heathen/gentiles, whoever believes and baptized is on earth, he shall ge-

.B7 E major E7 A major D7 D7

The motive here foreshadows the basic motive in the next movement.

10. recht und se-lig wer-den.

justified and blessed become.

G major F# major B minor B minor B minor

The alto aria begins without ritornello, urgently extending the exhortation of the tenor aria (7/3). The word "glaubt" ("believe") is emphasized with a leap, ornament, and duration. The basic rhythm is reminiscent of the tenor aria, BWV 2/5 from the previous week ("Durch Feuer wird das Silber rein"). The connection seems to be "fire," here the fire of hell to be avoided by faith and baptism. Alto voice represents faith (see side note).

7/6. **Aria. (Lento = es.)** Alto Aria (Based on Chorale v. 6.). Cavata, characterized by arioso style & structure instead of Neapolitan da capo form with concertante accompaniment. •Baptism: We are lost unless we believe and are baptized (7/6).

1. **Alto.**

Menschen, glaubt doch die-ser Gnade, dass ihr nicht in Sün-den sterbt,

Continuo alone.

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

Answer: Ob d/am I, II Vln conc I, II Vln I

Instrumentation: Usually the voice is accompanied by continuo alone; instruments play ritornellos (2 oboes d'amore, 2 solo violins and Vln I in unison, Vln II, Vla, Continuo).

For biblical background, see note. Chromatic neighbor tones give the sinewy line a sense of anxious concern. The viola plays the B-A-C-H motive in retrograde.

Alfred Dürr describes the unorthodox design of the aria, which he calls a cavata (see note).



5. Ritornello Vln II Vla H-C-A-B

E minor B minor E minor

For 4 mm. the instruments accompany the voice, to emphasize the plea, but then stop for "perishing in hell."

9. Menschen, glaubt doch die - ser Gna - de, dass ihr nicht in Sün - den sterbt,

Instrumental accompaniment

E minor

Text painting: Chromatic dissonance for "hell's slough" / "cesspool of hell."

13. noch im Höl - len - pfuhl verderbt.

Continuo alone Ritornello

E7 A minor F major A minor

Harmonic ambiguity before settling in B minor, stresses the worthlessness of human works referenced in the text.

NBA has hyphen: "Menschenwerk und -heiligkeit" (i.e. "human works and human holiness" as opposed to "human works and holiness").

Syncopation for human stubbornness.

17. Men - schenwerk und -Hei - ligkeit gilt vor

Continuo alone

A minor A minor

Syncopation for human stubbornness.

21. Gott zu kei - ner Zeit, Men - schenwerk und Heiligkeit gilt vor

F#7 B minor

24.

Gott zu keiner Zeit.

Ritornello

B minor B minor

28.

Sün - den sind uns an - ge.bo.ren, wir sind von Na -

Continuo alone

B minor E7

Syncopation for human stubbornness.

32.

tur ver.lo.ren; Glaub' und Tau - fe macht sie rein, dass

No intervening ritornello; instead singer moves directly on, embedded in 4 mm. of ritornello for heightened impact.

Voices embedded in ritornello for 4 mm.

E minor

Here connection is made to the theme of the day: Faith and Baptism are key to avoiding damnation with instruments (voices embedded in ritornello for 4 mm.).

For 4 mm. instruments accompany the voice, perhaps representing divine action in faith and baptism.

35.

sie nicht verdamm.lich, ver - damm - lich sein, Glaub' und Tau - fe

Continuo alone

E minor E7 A minor B7

Petzoldt suggests that this anticipation may represent faith coming ahead of everything. See "Bach Kommentar," vol. 3, p. 144.

No ritornello: The singer repeats the text with continuo alone.

38.

macht sie rein, dass sie nicht ver.damm.

"Damnation" stressed with long melisma, like a cadenza.

B7

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41.

- lich, nicht verdamm lich sein.

E minor E minor E minor

The aria ends with an instrumental version of the opening vocal statement followed by the 4 mm. ritornello, thus balancing the opening of the aria.

44.

47.

E minor

This is the final stanza of seven in Martin Luther's 1541 chorale, which underlies the cantata.

7/7. Choral.

Chorale (v. 7).

•Baptism: Eye sees water, faith sees blood of Christ (7/7).

Soprano. 1.
+Ob d'am I, II Vn conc. I, II Vln I
Das Aug' allein das Was-ser sieht, wie Menschen Was-ser gie-ssen,
der Glaub' allein die Kraft ver-steht des Blu-tes Je-su Chri-sti,

Alto. Original text: "im Geist."
+Vln II
Das Aug' allein das Was-ser sieht, wie Menschen Was-ser gie-ssen,
der Glaub' allein die Kraft ver-steht des Blu-tes Je-su Chri-sti,

Tenore. Text painting: Moving 8ths in the inner voices for "water" and "blood."
+Vln I
Das Aug' allein das Was-ser sieht, wie Menschen Was-ser gie-ssen,
der Glaub' allein die Kraft ver-steht des Blu-tes Je-su Chri-sti,

Basso.
+Vla
Das Aug' allein das Was-ser sieht, wie Menschen Was-ser gie-ssen,
der Glaub' allein die Kraft ver-steht des Blu-tes Je-su Chri-sti,

Piano Accompaniment:
R.H. R.H.
E minor B minor E minor

The cantata ends with the church's affirmation that the sacrament of baptism requires faith. Instruments double the voice parts in this simple, 4-part setting of the hymn. The text change makes the second Stollen of bar form parallel with the first, and emphasizes "sola fide."

For biblical background, see note.



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5. NBA: für ihm

und ist für ihn ein' rothe Fluth von Christi Blut ge - fär - bet, die al - len Schaden

und ist für ihn ein' rothe Fluth von Christi Blut ge - fär - bet, die al - len Schaden

und ist für ihn ein' rothe Fluth von Christi Blut ge - fär - bet, die al - len Schaden

und ist für ihn ein' rothe Fluth von Christi Blut ge - fär - bet, die al - len Schaden

D major B major E minor B minor B minor

Martin Petzoldt argues that the changes of the chorale text (which are not to be found in contemporary hymnals) is a pointed formulation of Romans 1:16–17 ("For I am not ashamed of the gospel: it is the power of God for salvation to every one who has faith, to the Jew first and also to the Greek. For in it the righteousness of God is revealed through faith for faith; as it is written, "He who through faith is righteous shall live.") See "Bach Kommentar," vol. 3, p. 134.

10.

hei..let gut, von A.dam her ge - er - bet, auch von uns selbst be - gan - gen.

Original text: "heilen tut." The change emphasizes the power of the gospel.

hei..let gut, von A.dam her ge - er - bet, auch von uns selbst be - gan - gen.

hei..let gut, von A.dam her ge - er - bet, auch von uns selbst be - gan - gen.

hei..let gut, von A.dam her ge - er - bet, auch von uns selbst be - gan - gen.

R.H. E minor E minor A minor B major (positive)

Concerning major vs. minor, see note.

Eric Chafe notes that the 9-line chorale has a rhyme scheme of ABABDCDE so that "the final line stands apart. And the melody reflects this quality closely, the eighth line closing in the original tonic at low pitch, after which the ninth line sounds like an afterthought or an amplification of the content of the strophe." See Chafe, *Analyzing Bach Cantatas*, 269n1.