

J.S. Bach - Church Cantatas BWV 71

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NBA I/32; BC B1

Change of Town Council in Mühlhausen (BWV 71, 119, 193, 120, 29, 69)

No specific lessons

Librettist: Unknown; perhaps Georg Christian Eilmar

FP: 4 February 1708 (St. Mary's in Mühlhausen). Presumed re-performance on Sunday, 5 February 1708 at St. Blasius Church at Vespers.

Christoph Wolff writes that this cantata, written a year after Buxtehude's death, reflects that composer's "compositional design and instrumental splendor" ("Bach the Learned Musician," 99). "The tutti ensemble... is heard only in the first and last movements. The inner movements, meanwhile, display a variety of vocal-instrumental combinations that closely match the expressive needs of the text" (Wolff, p. 110). Wolff also notes Bach's "overall tonal scheme," "wide-ranging rhythmic patterns in duple and triple meters," and his varying "affective designations" (Wolff, 111).

Large Instrumentation:

Tromba I, II, III

Timpani

Vln I, II

Vla

Violone

Oboe I, II

Bassono

Flauto dolce I, II

Violoncello

SATB + ripieno

Organ obbligato

With regard to ripieno parts,

see note.



In BWV 71, the bassoon is present in some movements (though sometimes intermittently), usually doubling the continuo. In the sixth movement (71/6), it adds rhythmic configuration to the continuo line.

Form: Chorus - Aria/Chorale (T/S) - Chorus - Arioso (B) - Arioso (Alto) - Chorus - Chorus. The printed libretto has the title "Motetto." Features (typical of Bach's early period and much like Buxtehude's works) include motet-like sectionalization of the movements, no recitatives, and no da capo arias. It was the only church cantata published in Bach's own time (by the Mühlhausen town Council). It is explicitly polychoral (with ripieno parts) but not so in the version published during Bach's time. Several movements are in C major, although 71/6, a chorus that imitates the turtledoves of its mournful text, is in C minor. Like Bach's other Mühlhausen cantatas, BWV is built on a psalm as backbone.

J.S. Bach

Cantata No. 71

Gott ist mein König

•Old age reminisces about God's help: Ps. 74:12 (71/1). This verse is the central line in the original Hebrew psalm text. The literary device of placing a key thematic line at the very center of a psalm was common. See N.I.V. Study Bible, note to Ps. 6:6.

1. Coro (Divisi a due Cori)

71/1. **Animoso**

Coro pleno

The first movement is sectional (a characteristic of Bach's early cantatas) in the style of a polychoral, concertante motet with 4 instrumental choirs (trumpets/timpani, strings, woodwinds, and recorders with violoncello), 2 vocal choirs (SATB, and optional SATB ripieno), and organ. The first phrase of the scriptural text occurs 3 times as a homophonic tutti (motto), which helps unify the movement. These tutti statements contrast with two contrapuntal sections sung by solo voices doubled by strings. The result is an arch form: A (1-7) - B (8-13) - a (14-15) - C (16-29) - A' (29-38). The 3-fold statement is probably a Trinitarian reference.

Soprano

Alto

Tenore

Basso

Animoso

Fanfare by 3 trumpets & timpani symbolizes God's majesty, perhaps even Trinity. See Chafe, "Analyzing Bach Cantatas," 68.

Note: Here the cantata is notated in "Chorton." The NBA notates the cantata a tone higher (i.e., in "Kammerton"). See Dürr/Jones, 721.

A minor

F major

Measured trill, the oscillation adding to the sense of quivering power and energy. For other uses of such figures, see later reference to old age in this cantata. See also Cantata 150/6.

Contrapuntal section (without ripieno voices & winds, strings doubling voices). Here, the second part of the first text phrase is set contrapuntally, with strings doubling the voices. The Soprano sings long, repeated notes (similar to a chorale), to signify the eternal nature of God.

7

A
Senza Ripieni

ist mein Kö - nig von al - - - - - ters her, von
 Lord my King is from a - - - - - ges past, from

ist mein Kö - nig von al - ters her, von al - - - - - ters her,
 Lord my King is from a - ges past, from a - - - - - ges past,

ist mein Kö - nig von al - ters her, von al - - - - - ters her,
 Lord my King is from a - ges past, from a - - - - - ges past,

ist mein Kö - nig von al - - - - - ters her,
 Lord my King is from a - ges past, from a - ges past,

tr

Coro in Ripieno tacet

A
Viol., Va.

C major A minor
 Strings double the voices.

10

al - - - - - ters her, von al - - - - - ters her,
 a - - - - - ges past, from a - - - - - ges past,

von alters her, von al - - - - - ters her, von alters her, von al - - - - - ters her,
 from a - ges past, from a - - - - - ges past, from a - ges past, from a - - - - - ges past,

von alters her, von al - - - - - ters her, von alters her, von alters her,
 from a - ges past, from a - - - - - ges past, from a - ges past, from a - - - - - ges past,

von al - - - - - ters her, von al - - - - - ters her, von al - - - - - ters her,
 from a - ges past, from a - ges past, from a - ges past, from a - ges past,

Trumpet fanfare

Irb.

Timp.
 D minor F major C major

Chordal motto statement using both phrases of the text (tutti voices).

14

Coro pleno

Un poco allegro
Senza Ripieni

Gott ist mein Kö-nig von al - ters her, der
the Lord my King is from a - ges past, Sal -

Gott ist mein Kö-nig von al - ters her, der al -
the Lord my King is from a - ges past, Sal - va -

Gott ist mein Kö-nig von al - ters her, der al - - le Hil - fe
the Lord my King is from a - ges past, Sal - va - - - tion work - eth

Gott ist mein Kö-nig von al - ters her, der al -
the Lord my King is from a - ges past, Sal - va - - - -

Fl., Ob. Tutti

Un poco allegro Viol.

Strings double voices.
Va., Violone, Org.

E major sustained (reinforces the text's reference to ages past). C major

17II

Text painting. Long melismas stress the totality of "alle" (all).

al - - - le Hil - fe tut, der al -
va - - - tion work - eth He, Sal - va -

- - - le Hil - fe tut, der al -
- - - tion work - eth He, Sal - va -

tut, der al - - - le Hil - fe tut, der al -
He, Sal - va - - - - tion work - eth He, Sal - va -

- - - le Hil - fe tut, der al - - - le Hil - fe tut, der
- - - tion work - eth He, Sal - va - - - - tion work - eth He, Sal -

Va.

C major

28

C Coro pleno



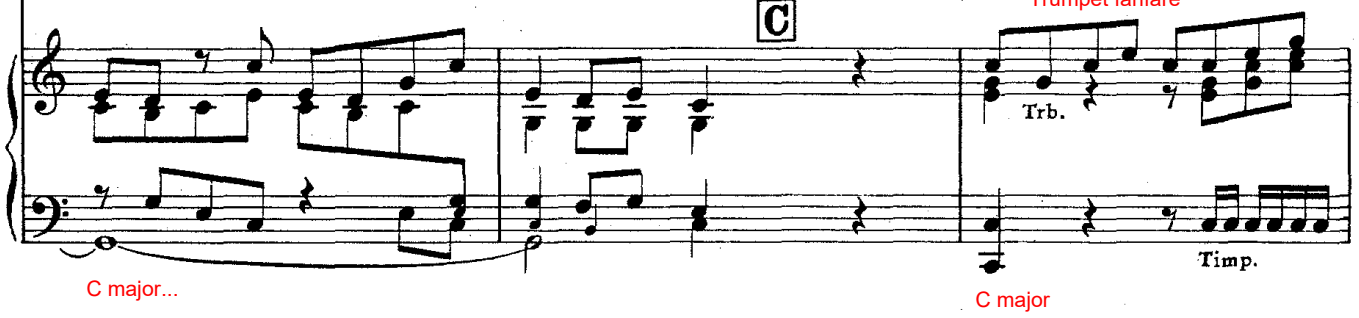
Er-den, auf Er-den, so auf Er-den ge-schieht. Gott ist mein Kö-nig,
 peo-ples, all peo-ples, for all peo-ples on Earth. The Lord my King is,

Er-den, so auf Er-den, so auf Er-den ge-schieht. Gott ist mein Kö-nig,
 peo-ples, for all peo-ples, for all peo-ples on Earth. The Lord my King is,

auf Er-den, so auf Er-den ge-schieht. Gott ist mein Kö-nig,
 all peo-ples, for all peo-ples on Earth. The Lord my King is,

Text painting: Low sustained bass represents "Erden" (earth).

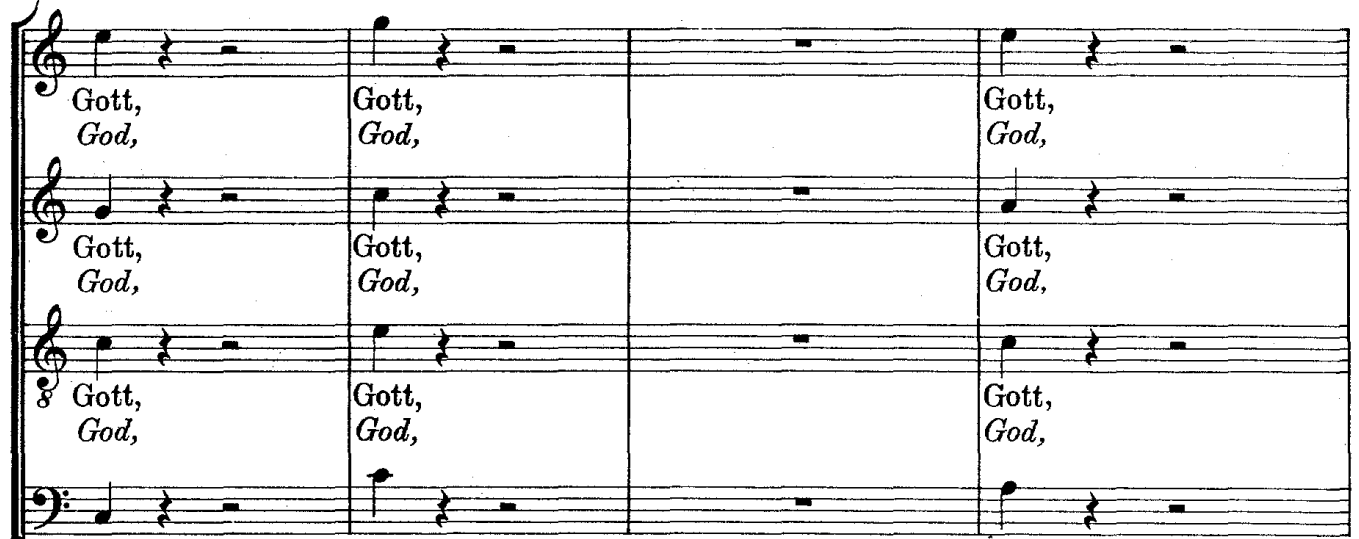
Er - den, so auf Er-den ge-schieht. Gott ist mein Kö-nig,
 peo - ples, for all peo-ples on Earth. The Lord my King is,



C major... C major

Trb. Timp.

31



Gott, God, Gott, God, Gott, God,
 Gott, God, Gott, God, Gott, God,
 Gott, God, Gott, God, Gott, God,
 Gott, God, Gott, God, Gott, God,



Ob. Fl. Viol., Va.
 Echo like statement
 Vc., Violone, Fag., Org.

A minor

35

Gott, Gott ist, Gott ist mein Kö - nig!
 God, the Lord, the Lord my King is!

Fl., Ob. + Trb. Viol., Va. Ob. Fl.

F major

The movement ends softly, the shaking string figure emerging from the trumpet fanfare motive, followed by oboe and flute echoes of the fanfare motive.

71/2. 2. Aria con Corale in Canto

•Old age too feeble for new tasks: 2 Sam. 19:35, 37 (71/2).

The tenor's text is the response by an elderly man named Barzillai to King David, who had invited the man to accompany him to Jerusalem as he reestablished his court after a crushed rebellion led by David's son Absalom. Barzillai had helped David while the king was in exile. Now he declines David's invitation (encouraging David to offer the royal opportunity to his servant Chimham instead). Bach's listeners would probably have related this story to the change of leadership on the Leipzig town council, which this cantata celebrated. Listeners may have recognized the reference to "80 years old" as applying to one of the new mayors, Adolph Strecker (1624-1720). See attached note for more information.

Andante

This is an early example of Bach experimenting with the integration of chorales with other types of movements, plus organ obbligato.

Tenore

A descending, walking organ continuo line suggests the decline of age mentioned in the text. It starts as a ground bass but then changes.

Ich bin nun acht - zig
 Now four score years am

E minor Organ continuo alone. E minor

Descending interval (usually on the word "warum") will dominate organ line.

4

Jahr, ich bin nun acht-zig Jahr;
 I, now four score years am I;

The 3-fold descending scale of a 12th may be a Trinitarian reference to Ps. 90:3, 10 & 12: "Thou turnest man back to the dust...The years of our life are threescore and ten, or even by reason of strength fourscore [80]...So teach us to number our days..."

E minor

Text painting: Melismas and upward leaps emphasize "beschweren" (complain): "Why should thy servant complain?"

war.um soll dein Knecht sich mehr be.schwe - ren, war -
 where fore should thy slave be yet a bur - den, where.

Positiv Organ Obbligato

E minor G major B minor

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10

Soprano

um, war um soll dein Knecht sich mehr be-schwe-fore, wherefore should thy slave be yet a bur-

Leap (complaint) is bigger.

tr

B minor

Chorales usually represent the response of the congregation (even if not sung by the listeners). Here the chorale asks for God's sustaining care into old age (should God grant increased years), so that old age will be reached honorably. At least one of the elected mayors, Adolff Strecker (1624-1720) was already very old; he would die a few months later. The other newly elected mayor, Georg Adam Steinbach, was presumably also elderly, since he had been a council member since 1684 and died on 7 May 1720. (See additional notes above.)

13

A (Grundmelodie: „O Gott, du frommer Gott“) (Chorale: „O God, Thou righteous God“)

Bach overlays this chorale (stanza 6) in a syntactically seamless manner.

ren, war um, war um? den, wherefore, where fore?

Soll ich auf die-ser Welt Shall I then in this world

Embellished chorale in G major embedded in E minor movement.

Organ obligato triplets begin (see later).

B major B major G major

Text painting: Rising line for living to a higher age; descending line for declining years.

16

mein Le-ben hö-her-brin-gen, see year on year come creep-ing,

Ich bin nun acht-zig Jahr; war-um, war-Now fourscore years am I, wherefore, where-

G major

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19

durch
walk

um soll dein Knecht sich mehr be - schwe - ren, soll dein
fore should thy slave be yet a bur - den, should thy

E minor B minor B major

Text painting: Chromatic descending tetrachord (traditionally a symbol of lament) for "sauen" (bitter).

22

man - chen sau - ren - Tritt hin - durch ins
man - y a bit - ter - step, till old age

Knecht sich mehr be - schwe - ren, warum, war - um?
slave be yet a bur - den, wherefore, where - fore?

E minor G major

Text painting: Chorale line is embellished with energetic rhythm and leaps for "pressing into old age" ("ins Alter dringen"), while continuo descends.

25

Al - ter drin - gen, Ich will um - keh - ren,
the reap - ing; O let thy serv - ant

G major G major

Text painting: Reversal of direction for "umkehren" (to turn around).

28

so gib Ge - duld, vor
grant pa - tience, Lord, from

ich will umkeh - ren,
turn back, I pray thee,
ich will umkeh - ren,
turn back, I pray thee,
daß ich ster -
in mine own

E minor G major A minor

Text painting: Sustained notes that drop gradually for "dying."

31 Bach lines up the soprano's line about sin and shame with the bass's line about dying (see Martin Petzoldt, "Bach Kommentar," vol. 3, p. 186.

Sünd und Schan - den mich be - wahr,
sin and shame my soul pro - tect,
be in mei - ner Stadt, daß ich ster -
cit - y let me die, in mine own

E minor D minor

Text painting: Sustained notes that drop gradually for "dying."

34

auf daß ich tra - gen
so shall I bear with
be in mei - ner Stadt,
cit - y let me die,

A minor G major G major C major

Text painting: Sustained notes that drop gradually for "dying."

37 **C**

mag
pride,

Organ triplets reappear and increase (see end)

C

in meiner Stadt, in meiner Stadt, bei meines
O let me die and buried be by mine own

C major A minor

40

Bach lines up the soprano's line about the dignity of gray hair with the bass's line about being laid to rest with one's ancestors.

mit Ehr'n, mit
with pride, my

Vaters und mei-ner Mut-ter Grab, in mei-ner Stadt, bei mei-nes
father's and by my moth-er's grave, and buried be by mine own

G major E minor E minor G major A minor

42 II

Eh - ren grau - es Haar.
sil - vered head e - rect.

Va - ters und mei-ner Mut-ter Grab.
fa-ther's and by my mother's grave.

Descending organ obligato triplets dominate at the end, perhaps another allusion to Ps. 90:10: "The years of our life are threescore and ten, or even by reason of strength fourscore [80]; yet their span is but toil and trouble; they are soon gone, and we fly away."

G major E minor G major

45

E minor

71/3.

3. Coro

Coro senza Ripieni

Substantial but basic permutation fugue for voices without ripieno singers supported by continuo alone. Interestingly, Bach does not add instrumental doublings or ripieno singers to build a climax. Nor does he use extensive modulation of independent continuo part to heighten effect (see Dürr/Jones 724). The subject begins with descending quarter notes for old age ("dein Alter"), then moves to rising eighths for youth ("deine Jugend"): "may your old age be like your youth". Eric Chafe cites this movement as representing an "antithesis cantata," typical of Bach's Mülhausen and Weimar cantatas. See "Tonal Allegory," 125.

3 Expositions:
T-B-S-A
T-A-S-B
T-A-S-B

E minor

A permutation fugue allows several musical and textual ideas to be presented simultaneously. Here Bach uses the same text for subjects B & C. His intent seems to be to stress God's blessing at all ages and in all endeavors. The effect is strengthened with circular melismas on the word "all." After 3 expositions, the bass gets one extra entry of Subject 1, followed by a coda that emphasizes the "allem" melisma (which the bass gets last) and descending quarter notes in tenor and bass, presumably representing old age.

A minor

E minor

7

Exposition 2: B-T-A-S.

gend, und Gott ist mit dir in al.lem, das du tust, und Gott ist mit dir in
be, for— God is with thee in all that thou doest do, for God is with thee in

Dein Al - ter sei wie dei - ne Ju - gend, und Gott ist mit dir in
And as thy days so shall thy strength be, for— God is with thee in

- lem, das du tust, das du tust;
— that thou doest do, thou doest do;

tust, und Gott ist mit dir in al.lem, in al - lem; dein Al - ter
do, for God is with thee in all, in all; — and as thy

10

al.lem, in al - lem, das du tust, in al - lem, das du
all, in all — that thou doest do, in all — that thou doest

al.lem, das du tust, und Gott ist mit dir in al.lem, in al -
all that thou doest do, for God is with thee in all, in all; —

dein Al - ter sei wie dei - ne Ju -
and as thy days so shall thy strength

sei wie dei - ne Ju - gend, und Gott ist mit dir in al.lem, das du
days so shall thy strength be, for— God is with thee in all that thou doest

E minor

E major

A minor

13

tust, das du tust, das du tust; dein Al - ter
do, thou doest do, thou doest do; and as thy

- lem; dein Al - ter sei wie dei - ne Ju - - gend, und - Gott ist mit dir in
and as thy days so shall thy strength be, for - - God is with thee in

gend, und Gott ist mit dir in al - lem, das du tust, und Gott ist mit dir in
he, for God is with thee in all that thou doest do, for God is with thee in

tust, und Gott ist mit dir in al - lem, in al - - - lem, das du tust, in
do, for God is with thee in all, in all - - - that thou doest do, in

E minor E major A minor

16

sei wie dei - ne Ju - - gend, und - Gott ist mit dir in al - lem, in al - lem, in
days so shall thy strength be, for - - God is with thee in all, - in all, - in

al - lem, das du tust, in al - lem, in al - lem, in al - lem, in
all that thou doest do, in all, - in all, - in all, - in all, - in

al - lem, in al - - - lem, in al - lem, in al - lem, in al - lem, in
all, in all, - - - in all, - in all, - in all, - in all, - in

al - - lem, al - lem, das du tust, in al - - -
all, - in all that thou doest do, in all

"Allem" melisma now longer

A minor C major A minor

19

A Exposition 3: B-T-A-S.

allem, das du tust, und Gott ist mit dir in allem, das du tust, und Gott
all that thou doest do, for God is with thee in all that thou doest do, for God

allem, das du tust, und Gott ist mit dir in allem, in al - - - lem, das du
all that thou doest do, for God is with thee in all, in all that thou doest

allem, das du tust; dein
all that thou doest do; and

- lem, das du tust; dein Al - ter sei wie dei - ne Ju - - gend, und Gott
- that thou doest do; and as thy days so shall thy strength be, for God

A minor

A minor

22

ist mit dir in allem, in al - - - lem, das du tust, das du tust;
is with thee in all, in all that thou doest do, thou doest do,

tust, das du tust; dein
do, thou doest do, and

Al - ter sei wie dei - ne Ju - - gend, und Gott ist mit dir in allem, das
as thy days so shall thy strength be, for God is with thee in all that thou

ist mit dir in allem, das du tust, und Gott ist mit dir in allem, in
is with thee in all that thou doest do, for God is with thee in all, in

E minor

E minor

A minor

25

dein and Al - ter sei wie dei - ne Ju - - - gend, und - Gott
 as thy days so shall thy strength be, for - God

Ju - - gend, und - Gott ist mit dir in allem, das - - - du tust, und Gott
 strength be, for - God is with thee in all that thou - - - doest do, for God

- - - du tust, und Gott ist mit dir in allem, in al - - - lem, das du
 - - - doest do, for God is with thee in all, in all - - - that thou doest

al - - - lem, das du tust, das du tust; dein
 all - - - that thou doest do, thou doest do; and

A minor E minor E major A minor

28

ist mit dir in allem, das - - - du tust, in al - - -
 is with thee in all that thou - - - doest do, in all - - -

ist mit dir in allem, in al - - - lem, und Gott ist mit dir in allem, in
 is with thee in all, in all, - - - for God is with thee in all, - - - in

tust, das du tust, in allem, in allem, in allem, in allem, in
 do, thou doest do, in all, in all, in all, in all, in all, in

Al - - ter sei wie dei - ne Ju - - - gend, und Gott ist mit dir in
 as thy days so shall thy strength be, for God is with thee in

Coda, characterized by 16th-note melisma on "allem."

Second line of text in descending quarter notes, perhaps representing old age.

A minor

31

lem, das du tust,
that thou doest do,

al - - - - - lem, in al -
all, in all that thou doest do, in all,

al - lem, in al - lem, in al - lem, das du tust, und Gott ist mit
all, in all, in all that thou doest do, for God is with

al - lem, in al - - - - - lem, das du tust, und Gott ist mit dir in
all, in all that thou doest do, for God is with thee in

C major C major D minor

Second line of text in descending quarter notes, perhaps representing old age.

33u

Text painting: "Alleluia" melisma now extended in both S & A.

in al -
in all

dir in in al - lem, das du tust, in al - lem, das du tust, in
thee in all that thou doest do, in all that thou doest do, in

al - lem, in al - lem, das du tust, in al - lem, das du tust,
all, in all that thou doest do, in all that thou doest do.

A minor C major A minor

36

...lem, das du tust, in al-lem, in al-lem, das du tust.
 that thou doest do, in all, in all that thou doest do.

al-lem, das du tust, in al-lem, in al-lem, das du tust.
 all that thou doest do, in all, in all that thou doest do.

al-lem, das du tust, in al-lem, in al-lem, das du tust.
 all that thou doest do, in all, in all that thou doest do.

in al-lem, das du tust.
 in all that thou doest do.

Bass has melisma last.

A major

71/4. **4. Arioso** • God ordains course of whole universe: Ps. 74:16-17 (71/4).

This is one of the earliest examples of an aria in da capo form, though it employs a Psalm text instead of freely composed poetry.

Day and night (and the expanse of the cosmos generally) is signified by responsorial exchange between oboes and recorders.

No upper strings!
 Woodwind orchestration perhaps intended to suggest the crystal clear expanse of the cosmos.

Lento

Fl. I, II
 Ob. I, II
 Fag., Vc.
 Organo
 Continuo

Vc., Fag., Org.

F major

Chaconne form: Repeating ground bass, which helps place an accent on beat 2 of the triple meter, characteristic of a sarabande.

6 **Basso**

Text painting: Day (high) vs. Night (low). The bass voice gives the statements a sense of divine authority.

+ Ob.

Tag und Nacht,
 Day and night,

Tag und Nacht ist
 Day and night are

F major

12

dein, Tag und Nacht, Tag und Nacht, Tag und Nacht ist dein.
 Thine, day and night, day and night, day and night are Thine.

Vc.

F major

18

Ob.

l.H.

F1

F major

Contrasting middle section: Different meter, rhythmic character, and orchestration (continuo alone). Martin Petzoldt argues that this contrast serves to emphasize God's involvement in every-day human affairs, in contrast to the contemporary emphasis on natural theology and philosophy. See "Bach Kommentar," vol. 3, p. 189.

23

A

Du machest, Thou mak'est, du machest, Thou mak'est, daß beide, Sonn und Gestirn, daß the sun and moon and the stars, daß the

Figura corta rhythm

Woodwinds drop out. Only organ continuo.

F major

G minor

Text painting: Scalar melisma for "Lauf" (= the course run by sun and stars).

26

bei-de, Sonn und Gestirn, sun and moon and the stars ih-ren ge-wis-sen Lauf to move in their ap-point-

F major

B-flat major

28

ha-ben. ed course.

G minor

G minor

31

Connection to civic occasion (change of Town Council): God ordains the borders of nation, just as He ordains the course of the sun and stars.

Du set-zest ei-nem jeg-li-chen Lan-de, du set-zest ei-nem Of all the Earth hast Thou set the bor-ders, of all the Earth hast

F major

33

jeg-li-chen Lan-de sei-ne Gren-ze, du set-zest ei-nem
 Thou set the bor-ders, yea, of all the Earth, of all the Earth hast

D minor D minor

35

jeg-li-chen Lan-de, du set-zest ei-nem jeg-li-chen Lan-de sei-ne Gren-ze, sei-ne Gren-ze
 Thou set the bor-ders, of all the Earth hast Thou set the bor-ders, yea, of all

B-flat major F major

Text painting: Melisma that delineates the opposite limits of the land's borders ("Grenze").

37

ze, sei-ne Gren-ze, sei-ne Gren-ze
 the Earth, of all the

Triplets reappear. Here they perhaps signify the detailed delineation of the nation's borders.

39

ze, einem jeg-li-chen Lan-de sei-ne Gren-ze.
 Earth, Thou hast set, Thou hast set the bor-ders of the Earth.

F major F major

Da Capo dal Segno

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71/5.

5. Aria

•Praise to God for mighty power, which keeps our land (71/5).

3-part form: The beginning and end are in triple meter, middle section in common time. This metrical scheme was probably chosen because of the natural rhythm of the respective poetic texts. To provide unity, Bach repeats the motto opening at the end.

Vivace

Alto

Unusual scoring: the alto voice is supported by continuo, with 3 trumpets and timpani providing interlude fanfares.

Durch mächt_i_ge Kraft
Through pow_er and might!

Continuo alone

Trb.

Timp.

C major

6 Andante

Motive repeated sequentially for rhyming text.

Text painting: B-flat colors "mord" (murder) and "Krieges" (war).

erhältst du unsre Grenzen, hier muß der Friede glänzen, wenn Mord und Krieges.
Our borders Thou pre_serve, and peace for us con_serve, while blood shed, war and

C major

G major

G minor

9

Middle section in common meter.

Text painting: 16th notes for "bebt" ("quake").

sturm sich allerorts er - hebt.
strife in all the world are rife. (storm of war).

Wenn Kron und Zepter bebt, wenn
While crowns and sceptres shake, while

Trb.

Timp.

G major

A minor

12II

Kron und Zep-ter bebt, hast du das Heil ge - schafft,
crowns and sceptres shake, sal_vation hast Thou wrought,

E minor

Text painting: Wobbling/shaking figure for "bebt" (shake).

15

hast du das Heil ge-schafft, wenn Kron und Zep-ter
sal-va-tion hast Thou wrought, while crowns and scerp-tres-

G major

Motto opening is repeated at the end of the movement to provide cyclic unity.

17

(Vivace) **B**

bebt, hast du das Heil ge-schafft: durch mäch-ti-ge Kraft,
shake, sal-va-tion hast Thou wrought: Through pow-er and might, Trb.

C major

21

Trumpet/Timpani interlude

durch mäch-ti-ge Kraft!
through pow-er and might! Trb.

Timp.

Trumpet & timpani fanfares return, suggesting martial strength.

C major

Shaking/wobbling figure now in trumpets and timpani to close the movement.

26

D minor

31

C major

J.S. Bach - Church Cantatas BWV 71 • Prayer for protection from enemies: Ps. 74:19 (71/6).

71/6. 6. Coro

Substantial movement. The trill on the dotted note of the pervasive motive mimics the sound of a turtle dove (referenced in the text). Repeated, alternating harmonies (e.g., G major/A-flat major) create a mournful, rocking effect. Eric Chafe observes that "the C minor seems to function with a flat, modal character . . . Bach represents the world of the flesh and human weakness with a modulation to flats, or flat modal coloring." ("Tonal Allegory," 80 and 80 n. 39.)

Orchestration:
Recorder I, II
Cello
Oboe I, II
Bassoon
Vln I, II
Vla
Violone
Organ
SATB tutti

C minor movement flanked by two movements in C major. It has a wide-ranging tonal plan. Chafe suggests this movement is symbolic of human weakness ("Analyzing Bach Cantatas," 29)

Larghetto

Ob. tr Fl. tr Vc. Fag.

C minor Violone, Org. staccato Higher instruments & voices present the turtle-dove motive (often with a trill), the full choir declaims the text chordally (French-style), the cello plays fluttering arpeggios an 8va higher, the bassoon embellishes the continuo's separated 8th notes with a figura corta rhythm.

The rising/falling semitone motive is related to the shape of the unison (litany-like) line at the end.

French-style homophony with oboes and flutes providing interludes where they alternate in responsorial fashion.

3 Coro pleno

Soprano Du wol - lest dem Fein - de, dem Fein - de nicht ge - ben,
De - liv - er not, de - liv - er not to the mul - ti - tude of the wick - ed,

Alto Du wol - lest dem Fein - de, dem Fein - de nicht ge - ben,
De - liv - er not, de - liv - er not to the mul - ti - tude of the wick - ed,

Tenore Du wol - lest dem Fein - de, dem Fein - de nicht ge - ben,
De - liv - er not, de - liv - er not to the mul - ti - tude of the wick - ed,

Via doubles T. Du wol - lest dem Fein - de, dem Fein - de nicht ge - ben,
De - liv - er not, de - liv - er not to the mul - ti - tude of the wick - ed,

Basso Du wol - lest dem Fein - de, dem Fein - de nicht ge - ben,
De - liv - er not, de - liv - er not to the mul - ti - tude of the wick - ed,

tr Viol., Va. tr + Fl., Ob. tr Viol., Va. Ob.

continued implied C minor...

5II

du wol - lest dem Fein - de, dem Fein - de nicht ge -
de - liv - er not, de - liv - er not to the mul - ti - tude of the wick - ed,

A few measures of imitative counterpoint.

du wol - lest dem Fein - de nicht ge -
de - liv - er not, de - liv - er not to the wick - ed,

du wol - lest dem Fein - de nicht ge -
de - liv - er not, de - liv - er not to the wick - ed, the

tr Fl. Viol., Va. tr

8

ge - ben die See - le dei - ner Tur - tel - tau - ben.
wick - ed the Soul, the Soul of Thy tur - tle - dove.

C minor E-flat major E-flat major

10II

C minor B dim. A-flat major

13

Du wol - lest dem Fein - de nicht
De - liv - er not to the mul - ti - tude of the

E-flat major

15

ge - ben, du wol - lest
wick - ed, de - liv - er not

dem Fein - de nicht
to the mul - ti - tude of the

ge - ben, du
wick - ed, de -

ge - ben, du wol - lest
wick - ed, de - liv - er not

dem Fein - de nicht
to the mul - ti - tude of the

ge - ben, du
wick - ed, de -

ge - ben, du wol - lest
wick - ed, de - liv - er not

dem Fein - de nicht
to the mul - ti - tude of the

ge - ben, du
wick - ed, de -

ge - ben, du wol - lest
wick - ed, de - liv - er not

dem Fein - de nicht
to the mul - ti - tude of the

ge - ben, du
wick - ed, de -

F minor

G minor

17II

wol - lest
liv - er not

dem Fein - de nicht
to the mul - ti - tude of the

ge - ben die See - le
wick - ed the Soul, the

wol - lest
liv - er not

dem Fein - de nicht
to the mul - ti - tude of the

ge - ben die See - le
wick - ed the Soul, the

wol - lest
liv - er not

dem Fein - de nicht
to the mul - ti - tude of the

ge - ben die See - le
wick - ed the Soul, the

wol - lest
liv - er not

dem Fein - de nicht
to the mul - ti - tude of the

ge - ben die See - le
wick - ed the Soul, the

D-flat major

(E-flat7)

A-flat major

20

dei - ner Tur - tel - tau - ben, du wol - lest dem
Soul of Thy tur - tle - dove, de - liv - er not to the

dei - ner Tur - tel - tau - ben, du wol - lest dem
Soul of Thy tur - tle - dove, de - liv - er not to the

dei - ner Tur - tel - tau - ben, du wol - lest dem
Soul of Thy tur - tle - dove, de - liv - er not to the

dei - ner Tur - tel - tau - ben, du wol - lest dem
Soul of Thy tur - tle - dove, de - liv - er not to the

C7 F minor F minor A-flat major

22II

Fein - de nicht ge - bendie See - le dei - ner Tur - tel - tau -
mul - ti - tude of the wick - ed the Soul, the Soul of Thy tur - tle -

Fein - de nicht ge - ben die See - le dei - ner Tur - tel - tau -
mul - ti - tude of the wick - ed the Soul, the Soul of Thy tur - tle -

Fein - de nicht ge - bendie See - le dei - ner Tur - tel - tau -
mul - ti - tude of the wick - ed the Soul, the Soul of Thy tur - tle -

Fein - de nicht ge - bendie See - le dei - ner Tur - tel - tau -
mul - ti - tude of the wick - ed the Soul, the Soul of Thy tur - tle -

B-flat major D7 G minor D7

25

ben, du wol - lest dem Fein - de, dem Fein - de nicht -
 dove, de - liv - er not, de - liv - er not to the mul - ti - tude of the

ben, du wol - lest dem Fein - de, dem Fein - de nicht
 dove, de - liv - er not; de - liv - er not to the mul - ti - tude of the

ben, du wol - lest dem Fein - de, dem Fein - de nicht
 dove, de - liv - er not, de - liv - er not to the mul - ti - tude of the

ben, du wol - lest dem Fein - de, dem Fein - de nicht
 dove, de - liv - er not, de - liv - er not to the mul - ti - tude of the

G major implied C minor...

27

ge - ben die See - le dei - ner Tur - tel -
 wick - ed the Soul, - the Soul of Thy tur - tle

ge - ben die See - le dei - ner Tur - tel -
 wick - ed the Soul, the Soul of Thy tur - tle

ge - ben die See - le dei - ner Tur - tel -
 wick - ed the Soul, the Soul of Thy tur - tle

ge - ben die See - le dei - ner Tur - tel -
 wick - ed the Soul, the Soul of Thy tur - tle

C minor C7 F minor E-flat major D dim. C minor

29

tau - ben, die See - le
dove, the Soul of Thy

tau - ben, dei - ner Tur - tel - tau - ben, die See - le
dove. of Thy tur - tle - dove, the Soul of Thy

tau - ben, dei - ner Tur - tel - tau - ben, die See - le
dove, of Thy tur - tle - dove, the Soul of Thy

tau - ben, dei - ner Tur - tel - tau - ben, die See - le
dove, of Thy tur - tle - dove, the Soul of Thy

G major C minor

Unison, litany-like ending in which voices chant a psalm tone, the winds adopt the fluttering motive, and the harmony rocks between C major and F minor. See Christoph Wolff, "Bach, the Learned Musician," 111; Petzoldt, "Bach Kommentar, vol. 3, p. 191.

31

dei - ner Tur - tel - tau - ben, du wol - lest dem
dove, of Thy tur - tle - dove, de - liv - er not to the

dei - ner Tur - tel - tau - ben, du wol - lest dem
dove, of Thy tur - tle - dove, de - liv - er not to the

dei - ner Tur - tel - tau - ben, du wol - lest dem
dove, of Thy tur - tle - dove, de - liv - er not to the

dei - ner Tur - tel - tau - ben, du wol - lest dem
dove, of Thy tur - tle - dove, de - liv - er not to the

Ob. Fl.

C major F minor

33

Fein - de nicht ge - ben die See - le dei - ner
mul - ti - tude of the wick - ed the Soul le dei - ner Thy

Ob. Fl. Fl. + Viol., Va.

F minor C7 F minor (C7) F minor C major F minor C major

35

The rising/falling semitone of this litany-like line forms the basis of the underlying motive in this movement.

Tur - tel - tau - ben. tur - tle - dove.

+ Ob.

D-flat major C minor B-flat minor B dim. 7 C major F minor C major F minor C major

Because the movement does not end in F minor, there is a sense of being left suspended (an effect strengthened by the abrupt end to the wind fluttering).

Phrygian cadence in F minor

J.S. Bach - Church Cantatas BWV 71

•Prayer for continued blessing on new government (71/7). Martin Petzoldt suggests that this movement was not in the original printed libretto and may have originally been a self-standing work. See Martin Petzoldt, "Bach Kommentar," vol. 3, p. 179 (more above). The text consists of two stanzas with rhyme scheme ABBCA.

71/7.

7. Coro

Arioso

Senza Ripieni

Section 1: Chordal, motto-like statement

Sectional Structure in the style of a polychoral motet (like 71/1), with instruments and voices usually treated antiphonally (polychoral style). Most sections are short, with text dispatched syllabically. An exception is the permutation fugue. Trumpets and timpani are used in final sections only (for the second stanza, which addresses Emperor Joseph I) and then only sparingly. French style choral homophony. Organ obbligato is included (e.g., see m. 29).

Soprano

Alto

Tenore

Basso

First stanza is designated arioso and performed by vocal soloists.

Das neue Re-gi-ment,
All hail, the new Re-gime!

Das neue Re-gi-ment,
All hail, the new Re-gime!

Das neue Re-gi-ment,
All hail, the new Re-gime!

Call and response beginning.

Arioso

Tutti (senza Trb.+Timp.)

Das neue Re-gi-ment,
All hail, the new Re-gime!

C major

4

Allegro

Section 2: Homophonic section in triple meter, allegro (French style homophony). Antiphonal treatment of voices and instruments.

das neue Re-gi-ment auf jeg-li-chen We-gen,
Long life to the new Re-gime, in all ways pro-gress-ing,

das neue Re-gi-ment auf jeg-li-chen We-gen,
Long life, the new Re-gime, in all ways pro-gress-ing,

das neue Re-gi-ment auf jeg-li-chen We-gen,
Long life, the new Re-gime, in all ways pro-gress-ing,

das neue Re-gi-ment auf jeg-li-chen We-gen,
Long life to the new Re-gime, in all ways pro-gress-ing,

Allegro

Viol., Va.

Vc., Fag., Violone, Org.

C major

9

auf jeg - li - chen We - gen be - krö - ne der Se - gen,
in all ways pro - gress - ing, 'tis crown - ed with bless - ing,

auf jeg - li - chen We - gen be - krö - ne der Se - gen,
in all ways pro - gress - ing, 'tis crown - ed with bless - ing,

auf jeg - li - chen We - gen be - krö - ne der Se - gen,
in all ways pro - gress - ing, 'tis crown - ed with bless - ing,

auf jeg - li - chen We - gen be - krö - ne der Se - gen,
in all ways pro - gress - ing, 'tis crown - ed with bless - ing,

Ob.

Text painting: corona shapes

14

be - krö - ne, be - krö - ne der Se - gen!
'tis crown - ed, 'tis crown - ed with bless - ing!

be - krö - ne, be - krö - ne der Se - gen!
'tis crown - ed, 'tis crown - ed with bless - ing!

be - krö - ne, be - krö - ne der Se - gen!
'tis crown - ed, 'tis crown - ed with bless - ing!

be - krö - ne, be - krö - ne der Se - gen!
'tis crown - ed, 'tis crown - ed with bless - ing!

Fl. I

A minor A minor

20

Fl. II

23 **A** Andante

Section: 3: Homophony in common time, andante. Antiphonal treatment of voices and instruments.

Frie.de, Ruh und Wohl.er. ge - hen
Peace and Or - der, Wel - fare reign - ing,
müs - se stets zur Sei.te
must their aid give in main.

Frie.de, Ruh und Wohl.er. ge - hen
Peace and Or - der, Wel - fare reign - ing,
müs - se stets zur Sei.te
must their aid give in main.

Frie.de, Ruh und Wohl.er. ge - hen
Peace and Or - der, Wel - fare reign - ing,
müs - se stets zur Sei.te
must their aid give in main.

Frie.de, Ruh und Wohl.er. ge - hen
Peace and Or - der, Wel - fare reign - ing,
müs - se stets zur Sei.te
must their aid give in main.

A Andante

Viol., Vc.
Org.

A minor A major D major G minor G minor

26

ste - hen,
tain - ing,
Frie.de, Ruh und Wohl.er. ge - hen
Peace and Or - der, Wel - fare reign - ing,
ste - hen,
tain - ing,
Frie.de, Ruh und Wohl.er. ge - hen
Peace and Or - der, Wel - fare reign - ing,
ste - hen,
tain - ing,
Frie.de, Ruh und Wohl.er. ge - hen
Peace and Or - der, Wel - fare reign - ing,
ste - hen,
tain - ing, Embellished response
Frie.de, Ruh und Wohl.er. ge - hen
Peace and Or - der, Wel - fare reign - ing,

Ob. Fl.
+ Fag. + Vc.

F major

29

müs-se stets zur Sei-te ste-hen dem neu-en Re-gi-
must their aid give in main-tain-ing Long life for the new Re-

müs-se stets zur Sei-te ste-hen dem neu-en Re-gi-
must their aid give in main-tain-ing Long life for the new Re-

müs-se stets zur Sei-te ste-hen dem neu-en Re-gi-
must their aid give in main-tain-ing Long life, the new Re-

müs-se stets zur Sei-te ste-hen dem neu-en Re-gi-
must their aid give in main-tain-ing Long life for the new Re-

Org. obl. D minor D minor D minor

Organ obbligato
 Positiv Tutti (senza Trb. + Timp.)

Section 4: Chordal vocal writing, trumpets and timpani enter, vivace. Concerto-like exchanges between voices and instruments.

32

B Vivace Coro pleno Senza Ripieni *tr*

ment. gime. Glück, Heil, Glück, Heil und gro-ßer
All hail! Good luck, and Vic-to-

ment. gime. Glück, Heil, Glück, Heil und gro-ßer
All hail! Good luck, and Vic-to-

ment. gime. Glück, Heil, Glück, Heil und gro-ßer
All hail! Good luck, and Vic-to-

ment. gime. Glück, Heil, Glück, Heil und gro-ßer
All hail! Good luck, and Vic-to-

ment. gime. Glück, Heil, Glück, Heil und gro-ßer
All hail! Good luck, and Vic-to-

B Vivace Ob. Fl. + Trb., Timp.

C major C major

Second stanza (which addresses Holy Roman Emperor Joseph I) includes tutti forces, including trumpets & timpani.

Formal layout for the second stanza is similar to the first, except that the triple meter section is a permutation fugue.

Trumpets & Timpani echo "Glück, Heil" motive.

Text painting: Energetic melisma for "Sieg" (victory).

35

Tutti

Sieg, ry, Glück, Heil und gro-ßer Sieg, good luck, and Vic-to-ry, Glück, Heil, und gro-ßer Sieg, und gro-ßer Sieg, und gro-ßer and Vic-to-ry, and Vic-to-ry, und gro-ßer and Vic-to-ry.

Viol., Va. Trb., Timp. Ob. Viol., Va. Trb. Ob. Strings Trb. Fl. Vc.

C major

C major

37II

Glück, Heil, all hail! Glück, Heil, Glück, Heil und gro-ßer Sieg all hail! Good luck, and Vic-to-ry! Glück, Heil, Glück, Heil, Glück, Heil und gro-ßer Sieg all hail! Good luck, and Vic-to-ry! Glück, Heil, Glück, Heil und gro-ßer Sieg all hail! Good luck, and Vic-to-ry! Sieg, ry, Glück, Heil und gro-ßer Sieg Good luck, and Vic-to-ry!

Trb. Viol., Va. Ob. Fl. Vc. Tutti

C major

Section 5: Permutation fugue, triple meter, allegro. The reference to Joseph indicates Emperor Joseph I (see attached note). Triple meter is emphasized by the shape of fugue subject's A section, reinforcing the idea of "rejoicing." Trumpets and timpani enter at end. Unlike the earlier permutation fugue, this one builds intensity by adding forces, culminating with a Trp I entry.

Allegro
Senza Ripieni
Soprano

40

muß täg - lich von neu - em dich, Jo - seph, er - freu - - -
 So lift up your voic - es, while Jo - seph re - joic - - -

Alto

Allegro

Organo continuo alone

Org.
 C major

45

Text painting: Melisma for "erfreuen" (rejoice).

- - - en, dich, - - -
 - - - es, while - - -

täg - lich von neu - em dich, Jo - seph, er - freu - - -
 lift up your voic - es, while Jo - seph re - joic - - -

Tenore

muß täg - lich von
 So lift up your

50

C major

Jo - seph, dich, Jo - seph, er - freu - - -
 Jo - seph, while Jo - seph re - joic - - -

- - - en, dich, Jo - seph, er -
 - - - es, while Jo - seph re -

neu - em dich, Jo - seph, er - freu - - -
 voic - es, while Jo - seph re - joic - - -

Basso

muß täg - lich von neu - em dich,
 So lift up your voic - es, while

55

- en, er - freu - en,
- es, re - joic - es,
freu - joic - en, er -
- es, re -
- en, dich, Jo - seph, dich, Jo - seph, er -
- es, while Jo - seph, while Jo - seph re -
Jo - seph, er - freu -
Jo - seph re - joic -

Ob. I, Viol. I

C major

60

freu - en,
joic - es,
freu - en,
joic - es,
- en, er - freu - en,
- es, re - joic - es,
- en, dich, Jo - seph, dich, Jo - seph, er - freu -
- es, while Jo - seph, while Jo - seph re - joic -

Ob. II
Viol. II

Tutti

muß
so

G major

C major

C major

65

täg - lich von neu - em dich, Jo - seph, er - freu -
 lift up your voic - es, while Jo - seph re - joic -

Tutti
 muß täg - lich von
 so lift up your

- en, er - freu - en,
 - es, re - joic - es,

Fl. I Fl. II
 Viol. II

G major Org., Ob. II C major

70

- en, dich, Jo - seph, dich,
 - es, while Jo - seph, while

neu - em dich, Jo - seph, er - freu -
 voic - es, while Jo - seph re - joic -

Tutti
 muß täg - lich von neu - em dich,
 so lift up your voic - es, while

+ Va., Vc.

75

Jo - seph, er - freu - en, er -
 Jo - seph re - joie - es, re -

- en, dich, Jo - seph, dich, Jo - seph, er -
 - es, while Jo - seph, while Jo - seph re -

Jo - seph, er - freu -
 Jo - seph re - joie -

Tutti

muß täg - lich von neu - em dich, Jo - seph, er -
 so lift up your voic - es, while Jo - seph re -

+ Fag. Violone

G major

80

freu - en, er - freu - en, er - freu - en,
 joie - es, re - joie - es, re - joie - es,

freu - en, er - freu - en,
 joie - es, re - joie - es,

freu - en, er - freu - en,
 joie - es, re - joie - es,

freu - en, er - freu - en,
 joie - es, re - joie - es,

+ Trb.

l. H. l. H.

C major

85

tr

88

E Senza Ripieni

daß an al.len Ort und Lan.den
that throughout the land we cher-ish

ganz be - stän - dig sei vor -
for tune smiles, and ne'er shall

daß an al.len Ort und Lan.den
that throughout the land we cher-ish

ganz be - stän - dig sei vor -
for tune smiles, and ne'er shall

daß an al.len Ort und Lan.den
that throughout the land we cher-ish

ganz be .. stän . . .
for tune smiles,

daß an al.len Ort und Lan.den
that throughout the land we cher-ish

ganz be - stän - dig sei vor -
for tune smiles, and ne'er shall

Ob.

Org. C major A minor

Org. A minor

+ Fag.

91

han.den, per-ish,
ganz be - stän - dig sei vor.handen,
for tune smiles, and ne'er shall per-ish,

han.den, per-ish,
ganz be - stän - dig sei vor.handen,
for tune smiles, and ne'er shall per-ish,

Text painting: Sustained notes for "beständig" (steadfast/constantly).

- dig, ganz be - stän -
for tune smiles,

han.den, per-ish,
ganz be - stän - dig sei vor.handen,
for tune smiles, and ne'er shall per-ish,

Fl. tr. Ob.

+ Vc. + Fag.

Org. A minor G major

+ Fag.

94

Coro pleno

ganz be-stän-dig, for-tune smiles, ganz be-stän-dig sei vor-handen: Glück, Heil, for-tune smiles, and ne'er shall per-ish, All hail!

ganz be-stän-dig, for-tune smiles, ganz be-stän-dig sei vor-handen: Glück, Heil, for-tune smiles, and ne'er shall per-ish, All hail!

- dig, ganz be-stän-dig sei vor-handen: Glück, Heil, and ne'er shall per-ish, All hail!

ganz be-stän-dig, for-tune smiles, ganz be-stän-dig sei vor-handen: Glück, Heil, for-tune smiles, and ne'er shall per-ish, All hail!

Org. + Violone

Viol. Va. Ob. Viol. Va.

Trumpets & Timp. with Glück Heil" motive

+ Fag., Vc.

C major

97

Senza Ripieni

Tutti

Glück, Heil und gro-ßer Sieg, Glück, good
 Good luck and vic-to-ry, Good luck and vic-to-ry, Glück, good

Glück, Heil und gro-ßer Sieg, Glück, good
 Good luck and vic-to-ry, Good luck and vic-to-ry, Glück, good

Glück, Heil und gro-ßer Sieg, Glück, good
 Good luck and vic-to-ry, Good luck and vic-to-ry, Glück, good

Glück, Heil und gro-ßer Sieg, Glück, good
 Good luck and vic-to-ry, Good luck and vic-to-ry, Glück, good

Fl. Viol. Va. Trb., Timp. Ob. Viol. Va., Fl.

Org. + Fag., Vc., Violone

C major

99

Heil und gro-ßer Sieg,
luck and vic-to-ry, Glück, Heil,
All hail!

Heil und gro-ßer Sieg,
luck and vic-to-ry, Glück, Heil,
All hail! Glück,
All

Heil und gro-ßer Sieg, und gro-ßer
luck and vic-to-ry, and vic-to-ry, Sieg,
ry,

Heil und gro-ßer Sieg,
luck and vic-to-ry, und gro-ßer Sieg,
and vic-to-ry,

Instruments exchange the "Glück, Heil" motive.

Trb. Ob. Viol., Va. Ob.

Timp. Vc.

C major

C major

101

Glück, Heil, Glück, Heil und gro-ßer Sieg!
All hail! Good luck and vic-to-ry!

Heil, Glück, Heil, Glück, Heil und gro-ßer Sieg!
hail! All hail! Good luck and vic-to-ry!

Glück, Heil, Glück, Heil und gro-ßer Sieg!
All hail! Good luck and vic-to-ry!

Instruments exchange the "Glück, Heil" motive, ending softly with echoes, similar to opening movement.

Trb. Viol., Va. Ob. Fl.

Tutti

C major

C major